

## 劉瀚之

LIU Han-Chih

1982-

劉瀚之生於1982年，畢業於臺北藝術大學藝術研究所媒體藝術組，2011年「臺北美術獎」獲獎作品即是一系列劉瀚之為人所熟知的「機具式」創作；善用低科技機械零件組裝「類道具」，結合漫畫風格的手繪圖稿，建構出現實人生劇目中遭逢的困頓、無奈處境。劉瀚之自述，在構思這些「物件」製作時，主要依據人的心理、精神層面因素，並依其中的尺寸而設定「物件」。此種想像的假設透露出他試圖將人的內在意識與物件的使用，創建一個虛妄的連結：人在長時間使用某個物件的同時，其內在的心理意識（不知不覺中）也會跟著發生變化。

這些作品顯然不具備實際生活輔助功能，皆是用來製造情境，或成為藝術家所稱的類道具，經由互動使用遂自成短篇的故事敘述。延續此創作概念，2015年創作的〈邂逅枷〉曾參展於倫敦「斐列茲藝術博覽會」，展出時藝術家隨附一首中英對照詩文：

你我素昧平生，卻在此刻相聚

（等待同一件事）

不知該不該介紹我的名

（還是我的罪）

也許命運把我們相繫，是為了在黑暗中能有人相伴

（你我早已是黑暗的一部分）。

天地遼闊，我倆卻對坐

（昨夜夢中，看見你的背影）

我的視線已被你的臉龐占據。

滿天繁星，我倆卻相望

（在夢裡，看見遠方的你）。

與你的邂逅，彷彿永恆。

藝術家運用雙人使用的刑具意象，試圖連結人生當中看似沒有關聯的情境——刑罰與邂逅，然而其實它們都處在命運的迴圈之中，以枷具體化雙人共同擔負的罪與愛。誠如劉瀚之所言：兩個人面對面使用同一組枷具，彷彿他們共同負重與等待。他們不得不因為對方的存在，想起自身的遭遇；但有時候又感覺自己只是對方枷具的一部分，忘卻了自身的處境。

對藝術家來說，刑罰與邂逅是會讓人意識到命運的兩種時刻；前者顯示命運原來一直都在場，後者預示命運終究會現身。在〈邂逅枷〉中，命運只是向身在其中的人，展現宿命的不可抗力：沒有過多的啟示，也不令人感慨。這件作品仍顯見劉瀚之擅長以哲理性的手法，處理「生活之內、邊界之外」關乎虛無，無從抵抗的軟弱狀態。（蘇子修；吳思瑩整理）

Born in 1982, Liu Han-Chih graduated with a master's degree from the Department of New Media Art at Taipei National University of the Arts, and in 2011 won the Taipei Art Awards for his series that are familiar for their use of machines as theme and media. Skilled at reassembling spare parts from low tech devices into prop-like objects, Liu combines these with hand-drawn comic-book-style diagrams to construct real life dramas and helpless situations. As Liu has explained, when thinking about how to make his objects, he mainly bases them on elements of human psychology and spiritual factors, and decides on their dimensions. His imaginative hypotheses reveal his desire to invent connections between the user's consciousness and objects, that is, when an object is used over a long period of time, changes will unknowingly occur in the user's mental awareness.

Obviously, these works are not equipped with any practical function that can assist people in their daily lives, but instead engender circumstances or are, as the artist calls them, prop-like objects that form short narratives through interactive use. Extending this concept, Liu created his 2015 work *Cangue for an Encounter*, which was exhibited at London's Frieze Art Fair, and included the poem, presented in both English and Chinese:

You and me, two strangers are sitting together right here, right now

(waiting for the same thing).

I hesitate to tell you my name

(or my sin).

Maybe it is fate that bring us together, so that we can accompany each other in the dark.

(We are already part of the dark).

In such a big world yet we are sitting here face to face,

(I dreamed of you last night, seeing your figure from the back).

Now my sight has been fully occupied by your face.

With stars up above the sky yet we are staring at each other,

(I dreamed of you afar last night).

A chance encounter seems like eternity.

The artist juxtaposes a torture device with two diagrams showing its use to bring together what seemingly has no connection in real life: punishment and an encounter between people. They both, however, exist in the realm of destiny, and he uses the cangue to represent two people sharing crime and love. Indeed, Liu has said that when two people are facing each other and using the same cangue, they both bear its weight and wait together, and therefore are forced to think about their own plight because they are witnessing the other's. However, sometimes they may feel that they are a cause of the other's confinement and forget about their own.

According to Liu Han-Chih, punishment and encountering others will make us realize that destiny has two sides: one is that destiny is always present, and the other is that it will inevitably appear. In *Cangue for an Encounter*, destiny is only inevitable to those involved in it, and there is no excess of enlightenment, nor any emotion. This work still shows that Liu is good at using philosophical approaches to deal with the meaningless things found in the fissures of daily life and our inability to resist them. (written by Su Tzu-Hsiu, edited by Seeing Wu)

邂逅加 **Cangue for an Encounter**

2015

木材、鋼材、鉛筆、紙 Wood, steel, pencil on paper

器具 Object: 72 x 105 x 50 cm, 手稿 drawings: 27.2 x 19.8 cm (x2)

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