



艾未未·缺席

Ai Weiwei
absent

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展覽簡介

近年來，中國藝術家艾未未的作品，以雷霆萬鈞之勢在歐美各大美術館展出，備受國際藝壇矚目。艾未未的創作，從觀念藝術、建築設計、物件裝置到社會評論與行動關懷，展現了多面向的藝術能量與開放的格局，其創作媒介素材包括：攝影、雕塑、陶瓷、大理石、腳踏車、古木器以及錄像等。台北市立美術館策辦「艾未未·缺席」個展，共計展出 21（組）件各時期的代表作品，創作年代自 1983 年到今年，精選傑作包括：1983~1993 紐約時期和 1993~2001 北京東村時期的 100 幅攝影作品，其中為北美館創作最新的作品〈永久自行車〉，以 1000 餘輛自行車構成裝置於 10 公尺高的空間展場，層層疊疊的迷陣空間，猶如傳動的抽象造形，象徵中國社會環境邁向變遷中的進行式，這件將是艾未未以自行車數量創作之最，也將形成眾所矚目的焦點。又具有歷史糾葛情感的〈十二生肖〉青銅獸首作品，巨大造形兼具質感與量感的氣勢，將會引起藝術界廣泛的討論，給予人衝擊力。

Exhibition Introduction

In recent years, exhibitions by Chinese artist Ai Weiwei in major European and US art galleries have caused quite a stir and attracted the attention of the international art community. The wide range of Ai's work, from conceptual art to architectural design and object installation to social critique and action demonstrate the multifaceted nature of Ai's interests and open-minded spirit. In addition, he has also produced work in a broad range of medium, including photography, sculpture, ceramics, marble, bicycles, old wood, video etc. The "Ai Weiwei absent" solo exhibition, curated by Taipei Fine Arts Museum (TFAM) displays a total of 21 (sets) works by the artist from 1983 to the present. These include 100 photographic works from the 1983-1993 New York Period and 1993-2001 Beijing East Village Period and Ai's most recent work, created specifically for TFAM, "Forever Bicycles." This installation piece is made up of more than 1,000 bicycles and will be shown in a display area that is 10m high. Its layered labyrinthine space creates what appears to be a moving abstract shape that symbolizes the way in which the social environment in China is changing. This is also the most bicycles Ai Weiwei has ever used in a single work and is certain to become a focus of attention during the exhibition. Also on display will be "Circle of Animals," huge bronze animal heads infused with historical dispute and sentiment. These large shapes are imbued with such a sense of both texture and volume that they have an immediate impact on the viewer and are certain to generate much discussion in the art community.

作品

PART 01 /

諷世與挑釁權勢禁忌

十二生肖

失手

透視學 - 天安門

PART 02 /

生存感知與全方位攝影

紐約時期

北京東村

PART 03 /

建築於都市的理想實踐

長安街

北京 - 二環路

北京 - 三環路

PART 04 /

觀念衍生之機緣物體藝術

中國地圖

可口可樂罐子

監視攝像頭

如意

西瓜

安全帽

彩色的陶罐

大理石椅子

玩具車

PART 05 /

心智造形與技藝結構量體

葡萄

Through

兩條腿在牆上的桌子

三條腿的桌子

永久自行車

Artworks

PART 01 /

Satirizing the World and Challenging Power

Circle of Animals

Dropping a Han Dynasty Urn

Study of Perspective: Tiananmen Square

PART 02 /

Existentialist Perceptions and Photography

New York Period

Beijing East Village

PART 03 /

Building Dreams in the Capital

Chang'an Boulevard

Beijing: The Second Ring Road

Beijing: The Third Ring Road

PART 04 /

Conceptually-based Object Art

Map of China

Coca Cola Vase

Surveillance Camera

Ruyi

Watermelon

Helmet

Colored Vases

Marble Chair

Marble Toy Car

PART 05 /

Objects that combine conceptual shapes and artistic structures

Grapes

Through

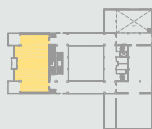
Table with Two Legs on the Wall

Table with Three Legs

Forever Bicycles



青銅 · 余德耀基金會
Bronze · Courtesy of the Yuz Foundation, Jakarta
尺寸不等 · 2010



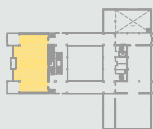
十二生肖

Circle of Animals



艾未未的〈十二生肖〉青銅獸首，作品靈感源於中國清朝皇家園林圓明園海晏堂前噴水池前的十二生肖雕像。1860年，英法聯軍火燒圓明園，獸首及其他大量文物都被掠奪並流散海外各地。獸首在歷經劫難之後，最終由中國公司耗費鉅資從西方買回後，儘管幾乎所有的文物專家都認為該獸首價格物非所值，但是購買者表現充滿使命感的愛國行為，促使艾未未感興趣探索國寶獸首的真偽及其價值引發的各種問題。藝術家複製了圓明園十二生肖首，旨在思考如何面對歷史文物的態度，並質疑西方列強「掠奪」與「歸還」的嚴肅問題，同時省思諷刺、陳腐、傷痛、無知愚昧等多重含義。

The inspiration for Ai Weiwei's "Circle of Animals" can be traced back to sculptures of the twelve animals of the Chinese Zodiac that stood in front of the fountain at Haiyan Hall in the Old Summer Palace, during the Qing dynasty. In 1860, British and French armed forces burned the palace to the ground. The palace grounds were ransacked as a result of which the animal heads and anything else of value were stolen and ended up scattered around the world. Many years later a Chinese company finally managed, at great expense, to buy these artifacts back from the West, even though almost all experts in the field said that the animal heads were not worth the price paid. Intrigued by the patriotic behavior and sense of mission of the man who brought the animal heads back to China, Ai Weiwei began to explore the truth about these national treasures and the questions raised by the debate over their true value. Ai replicated the 12 animal heads from the Old Summer Palace as part of a broader reflection on how best to view historical artifacts, while raising serious questions about both the "theft" and "return" of the artifacts by the Western powers. At the same time, he also reflected on the irony, age and decay, pain and ignorance, that informed so much of the ensuing discussion.

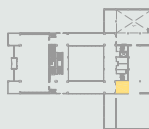


失手

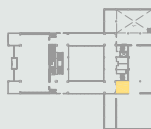
Dropping a Han Dynasty Urn

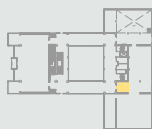
〈失手〉是一組三聯作的攝影作品，艾未未雙手端一個漢代古陶甕，以分解動作，呈現摔碎高古的漢代陶罐的過程。摔碎漢代陶罐的舉動，使觀者產生觸目驚心的內心衝擊，既是探尋視覺驚奇的可能性，亦可視為一種行為藝術。艾未未對於視覺意義、使用方法以及觀看視角，提出了自身的立場，體現了藝術表現的極致，寓意於前衛、尖銳、隨機、分裂、以高度創意能量傳達給觀者極限感受。

影像輸出：200×190 cm×3 幅
3 b/w prints · each 200×190 cm
1995



"Dropping a Han Dynasty Urn" is a three-part photographic work in which Ai Weiwei is seen first holding and then dropping a Han Dynasty ceramic urn. The act of dropping such a priceless artifact has a very real impact on the viewer who is invariably shocked by the portrayal. Although this work is clearly an attempt to explore the possibilities inherent in visually surprising images, it can also be viewed as a type of performance art. Ai has his own highly distinctive approach to visual meaning, method of use and point of view, which showcases his own standpoint. This highlights the nature of artistic expression through an avant-garde approach, incisiveness, randomness and division, utilizing the artist's impressive creative energy to convey to viewers a sense of extreme emotion.





透視學 - 天安門

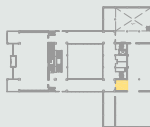
Study of Perspective: Tiananmen Square



〈透視學 - 天安門〉攝影作品，是縱透視的表現手法，將平面上離視者遠的物體置於離視者近的物體上面。圖像中的艾未未以其左手「比中指」朝向權力核心的建築物：天安門，空間的構圖與視覺形象鮮明；反威權以及強烈挑釁與嗤之以鼻的意味濃厚，他以調侃和戲弄的心態指向代表集權勢力之建築，顯現作者人權意識與抵抗強權之對峙狀態。

"Study of Perspective: Tiananmen Square" This photographic work utilizes a perspective approach to impose a graphic object far away over the top of an object that is closer to the viewer's point of view. In the picture, Ai Weiwei holds up the middle finger of his left hand, "giving the finger" to a building that represents centralized power – Tiananmen Square, creating a very clear spatial structure and visual image. The work is infused with a powerful sense of the artist's anti-authoritarian sensibilities and is also highly provocative and disrespectfully satirical. It is also deliberately directed at buildings that represent collective power, highlighting the standoff between Ai's awareness of human rights and his opposition to the powers that be.

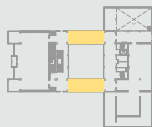
影像輸出
b/w print
90 × 127 cm · 1995



艾未未的攝影捕捉了現實場景與真實的狀況，如人物、光線、距離、位置等；攝影鏡頭探討各式各樣的題材，拍攝者以其獨特品味的強烈趨使，針對物象概念進行一種新的辨識，追逐進取與掠奪圖像成為拍攝者的重要特質。八〇年代初，艾未未羈旅於紐約，在異國自由而廣闊的天地盡情遨遊，他總是抱持著放逐閒散的心情，觀察感受紐約的人事地物，並且以相機隨時拍下一些遇見的事，漂泊的生活伴隨浪跡天涯的心情，往來去過的地方，熟悉的人，他的周圍的居住地、街道和城市，以鏡頭跨過每天放空的時間。

本展精選艾未未的攝影作品 100 幅，分為紐約時期與北京東村兩大系列；其中紐約系列跨越 1983 年至 1993 年，這些黑白照片記錄了當年紐約東村的詩歌朗誦會、在湯姆金斯公園廣場裸露的嬉皮、鎮暴警察、流浪漢、假髮節上男扮女裝的同性戀者。而更令人感興趣的是鏡頭裏年輕時期的詩人、畫家、作家、音樂家、演員、導演、觀念藝術家包括：艾未未、王克平、艾丹、陳凱歌、顧長衛、譚盾、姜文、馮小剛、陳丹青、劉小東、北島、謝德慶、姚慶彰、舒婷等人，他們共同的特點，每個人的眼神流露出生澀而迷茫的表情，活動的地點從室內到室外公共場所，比如：公園、餐廳、地鐵、洗衣店、街頭巷道、時代廣場以及紐約現代美術館。

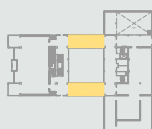
1993 年，艾未未自紐約返回中國，在北京參與了一個實驗性的、類似紐約藝術家聚集東村的社區場所，稱為北京東村。當時聚攏的藝術家創作了令人驚嘆的激進行為藝術和繪畫、攝影以及裝置作品，例如：張洵、朱發東、蒼鑫與馬六明的行為藝術、毛栗子的繪畫、榮榮的黑白攝影、徐冰的觀念裝置藝術；藝評家栗憲庭也參與其中。藝術家們在那裡表達生命底層的冒險與掙扎，是中國當代前衛藝術的重要大本營之一。



The photography of Ai Weiwei captures real scenes and situations, including people, light, distance and positions. Such photographic scenes explore a wide variety of subject matter and the photographer driven by his own unique taste really sees things differently, the aggressive seizing of images becoming an important trait for the photographer. In the early 1980s, Ai Weiwei found himself in New York, where roamed freely to his heart's content without a care in the world, observing and absorbing everything about New York and photographing whatever he encountered on his travels. This combination of an artist floating through life and roaming ensured that whenever Ai had a spare moment he would fill it with pictures of the places he visited, people he met, the area where he lived, street and city images.

For the purpose of this exhibition we have chosen to display 100 of Ai Weiwei's photographic works divided into two major artistic phases; New York and Beijing East Village periods. The black and white photographs Ai took while living in New York (1983-1993) record poetry readings in the East Village, naked hippies in Tompkins Square Park, police breaking up fights, homeless people, wig festival drag queen homosexuals. However, what is even more interesting are the images of young poets, painters, musicians, actors, directors and conceptual artists captured by the camera, including Ai Weiwei, Wang Keping, Ai Dan, Chen Kaige, Gu Changwei, Tan Dun, Jiang Wen, Feng Xiaogang, Chen Dangling, Liu Xiaodong, Bei Dao, Xie Deqing, Yao Qingzhang and Shu Ting. What these images share in common are expressions on the faces of those filmed that speak to a certain degree of raw un-posed reality and uncertainty. These photographs were taken both indoors and in public places such as parks, restaurants, the subway, laundrettes, street scenes, Time Square and MoMA.

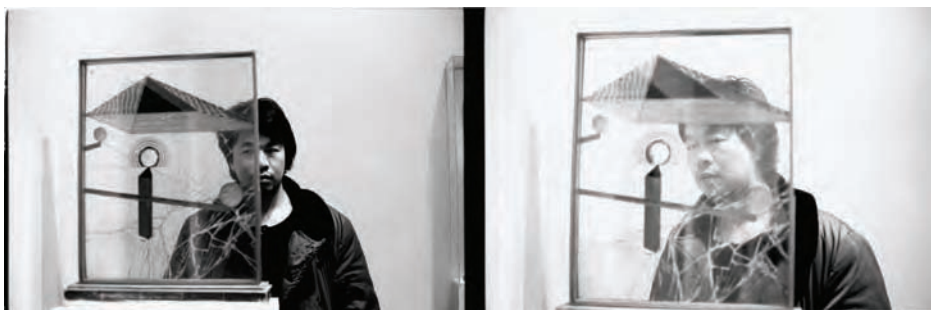
In 1993, Ai Weiwei left New York and returned to China, where he participated in an experimental scene in Beijing that approximated to the community gathering of artistic types in the East Village in New York, called the Beijing East Village. Many of the individuals who took part in the art scene created stunningly progressive performance art, paintings, photography and installation work. Examples include the performance art of Zhang Huan, Zhu Fadong, Cang Xin and Ma Liuming, the paintings of Mao Lizi, the black and white photography of Rong Rong, the conceptual installation art of Xu Bing and the writing of art critic Li Xianting. These artists have expressed the struggle and adventure at the very depths of society and have established one of the most important camps of Chinese avant-garde art.



紐約時期 New York Period

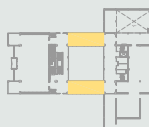


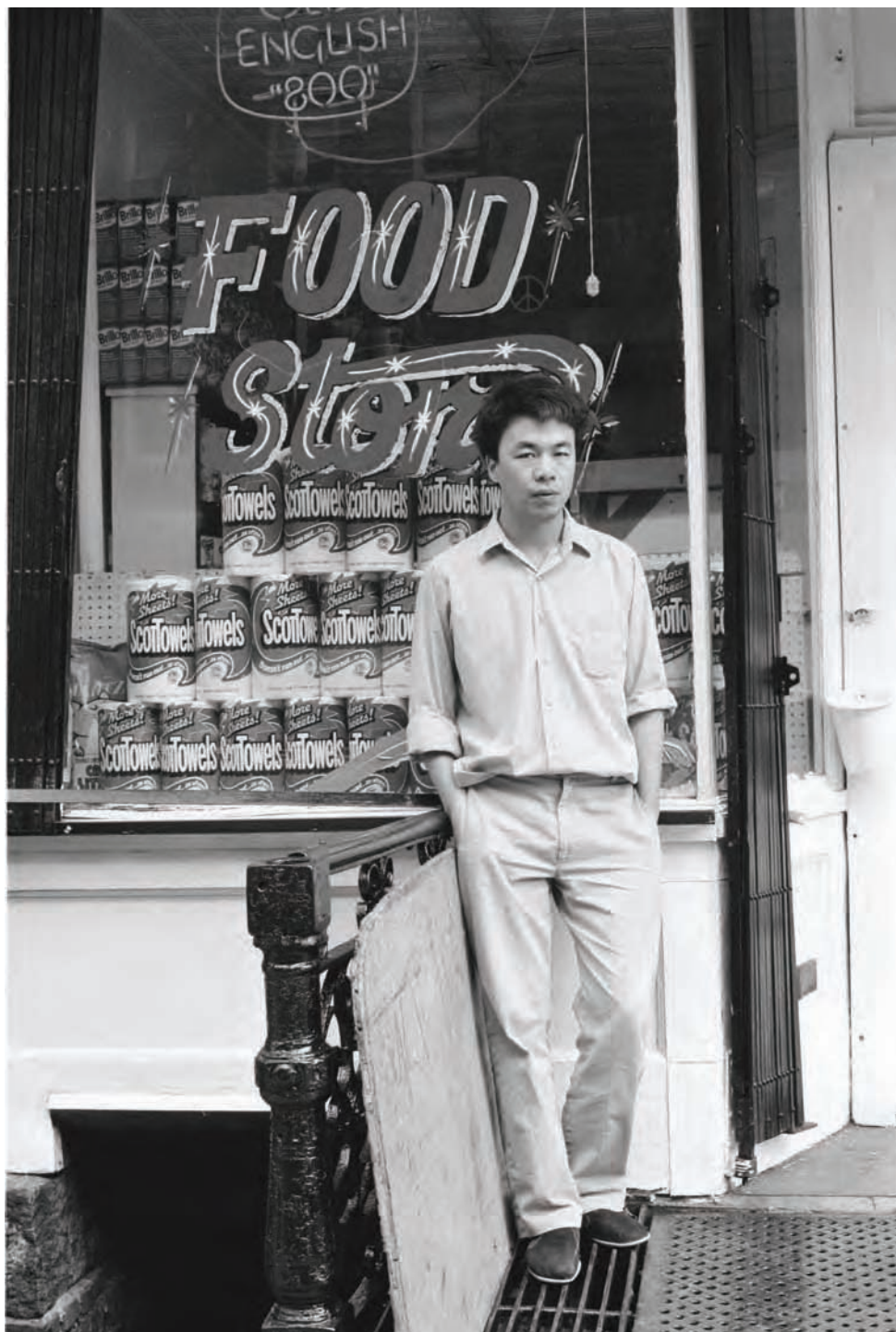
在下東城區
Lower East Side
1985



在杜尚作品前·紐約現代美術館
In front of Duchamp's work / Museum of Modern Art
1987

艾未未·布魯克林威廉斯堡
Ai Weiwei / Williamsburg, Brooklyn
1983





北京東村

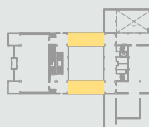
Beijing East Village



在東村最後的照片
Last photos in the East Village
1994

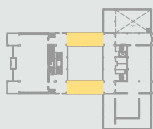


在東村最後的晚餐
Last dinner in East Village
1994





張洄 〈65KG〉
Zhang Huan, 65KG
1994

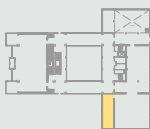


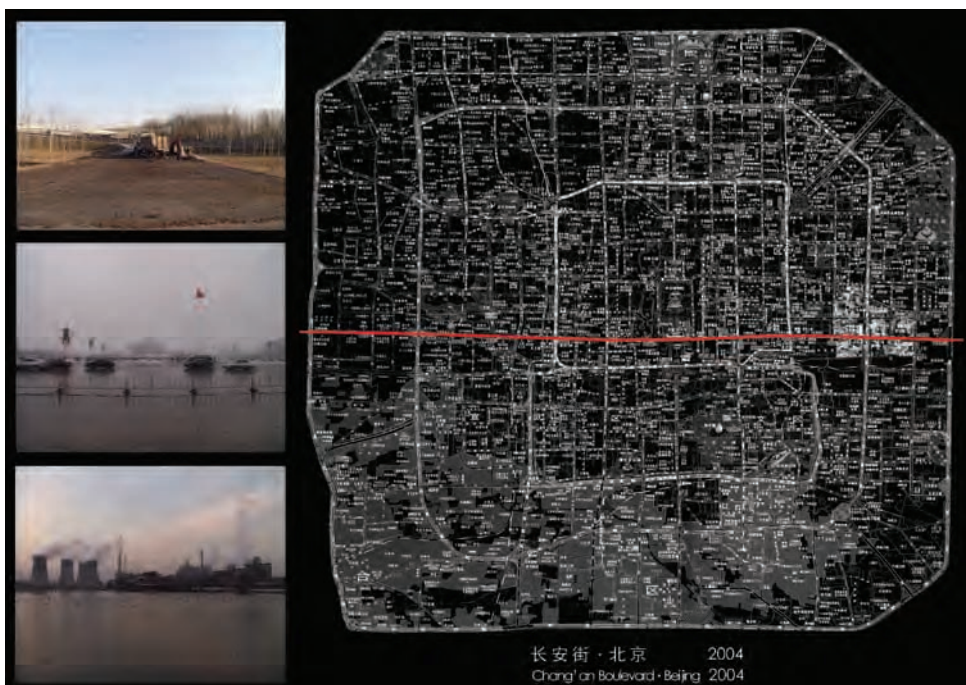
長安街

Chang'an Boulevard

〈長安街〉這部影片記錄北京城市景觀的變化，採取了極為靜態、不涉入的拍攝方式，以一種溫和、平淡的手法進行記錄，專注於時間的本質與純然的觀察。在鏡頭下，北京成為一個有機的整體：城市律動、社會結構、都市景觀、社會主義制度下的經濟、資本主義市場、政治權力中心、商業建築大樓與工業區等各種元素，一起組成這幅層次豐富的都市拼貼畫。

The film "Chang'an Boulevard" records the city through the transformation of urban landscape. The act of recording is minimal: it is filmed in a peaceful, quiet manner, focusing on the nature of time and pure observation. The work reveals Beijing as an organic whole, capturing the rhythms of the city, its social structure, cityscape, socialist-planned economy, capitalist market, political power center, commercial buildings, and industrial units as pieces of a multi-layered urban collage.

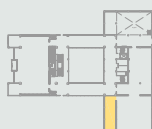




錄像

Video

10hrs 13mins · 2004

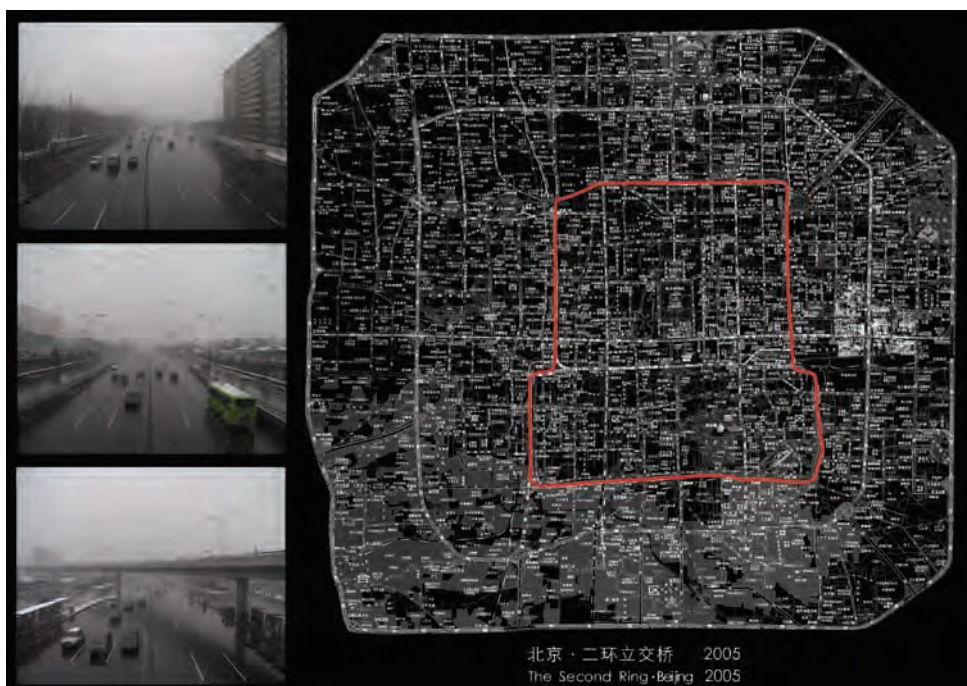


Ai Weiwei *absent* 19

北京 - 二環路

Beijing: The Second Ring Road

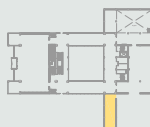
〈北京 - 二環路〉與〈北京 - 三環路〉影片作品。環城道路是北京都市地貌的重要元素，支配其都市脈理的整個空間結構。和〈長安街〉一樣，本片採取了極為靜態、不涉入的拍攝手法，專注於純然觀察的過程與時間的本質，側錄北京的歷史風情、現代發展、城中將近一千三百萬的居民、大眾交通運輸系統，以及都市裡的真實生活，勾勒出北京的面貌。



錄像

Video

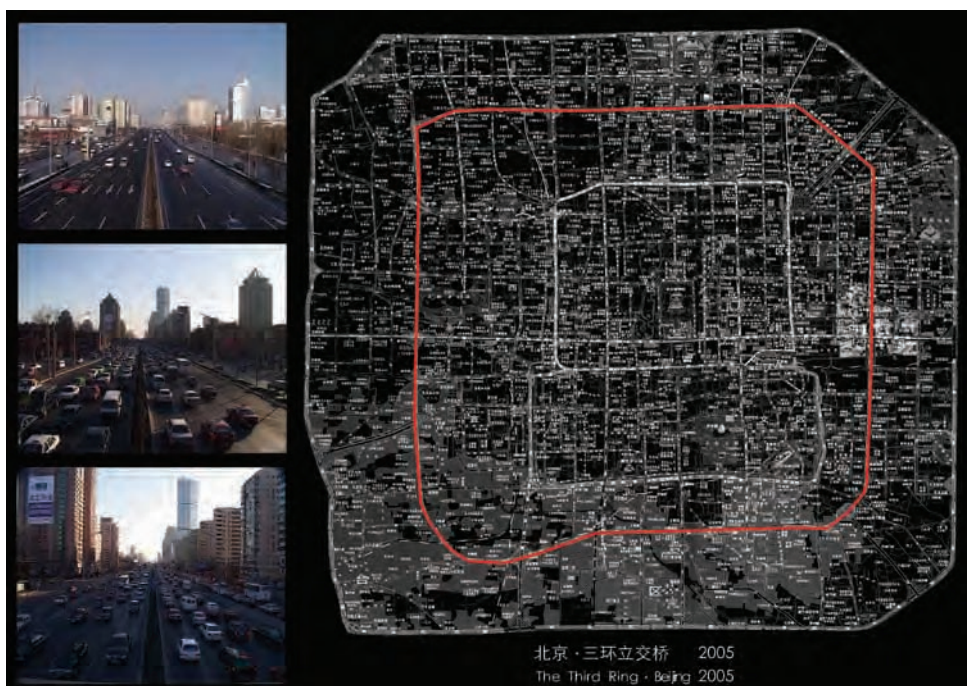
1hr 6mins · 2005



北京 - 三環路

Beijing: The Third Ring Road

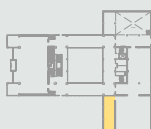
The films "Beijing: The Second Ring Road" and "Beijing: The Third Ring Road" : The rings are important urban structural elements of Beijing. The circular rings govern the whole spatial organization of the City's urban fabric. Like the "Chang'an Boulevard" piece, the act of recording is minimal, focusing on the process of pure observation and the nature of time. The film documents the historic aspects of the city, modern development, its nearly 13 million people, mass transport, and the urban reality that defines Beijing.



錄像

Video

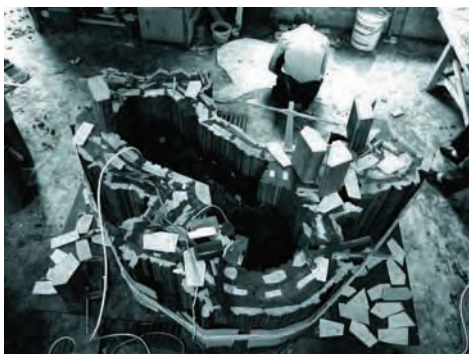
1 hr 50mins · 2005



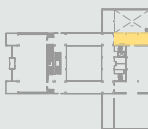
中國地圖

Map of China

〈中國地圖〉作品，作者裁拼成疆域版圖的面貌，展現政治地理概念。此作是一幅以清代寺廟廢棄的鐵梨木多層疊疊組合而成的巨型地圖。縱深切割的地形板塊，清晰浮現中國遼闊的幅員，顯見作者投射出心目中的土地。從藝術的角度剖析，艾未未的中國造形雕塑藉由內在的情感彰顯對於文化、歷史、政治、社會的總體批判。艾未未的〈中國地圖〉作品體現了典型的艾氏風格，亦即作品兼具社會與政治性的指涉，充滿強烈而賦有形式意涵之張力。

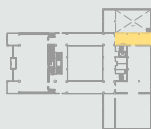


In the work "Map of China" the work put together by the artist highlights a geopolitical concept. This huge map is made up of multiple layers of Ceylon ironwood salvaged from a Qing dynasty temple. The laterally cut topography clearly showcases the vastness of China, reflecting Ai Weiwei's ideas on the influence imposed by the sheer weight of Chinese history. An artistic analysis shows how Ai's China-shaped sculpture utilizes a certain inner sentiment to highlight a general critique of culture, history, politics and society. "Map of China" is very much in Ai Weiwei's own inimical style, in as much as the piece references both society and politics and is imbued with a powerful tension with its own formalistic meaning.





清朝廟宇的鐵力木 (1644~1911)
Tieli wood from dismantled temples of the Qing Dynasty
150×150×50 cm · 2004

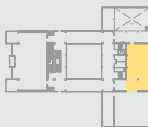


可口可樂罐子

Coca Cola Vase

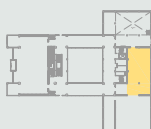
〈可口可樂罐子〉是源自「普普藝術」挪用變造的表現手法，以大眾喜愛喝的可口可樂飲料鮮麗的商標，用英文書寫轉印於古陶甕上，可口可樂是家喻戶曉的日常生活飲料，廣受喜愛甚至蔚為流行標誌符號；去功能後的可口可樂符語，賦予古陶甕新的美學倫理；在探討歷史文物與現代流行品牌結合，消費與被消費雙向之間，不斷地質疑什麼是價值，進而提供藝術文化的可能性。

The work "Coca Cola Vase" can be traced back to the expressive approach of "pop art" and the way it uses and changes shapes. In this instance, Ai takes the bright shiny trademark of the widely popular soft drink Coca Cola and transfer prints the English name onto an ancient ceramic urn. Coca Cola is universally known and could even be considered a popular symbol or label, but once its original function is stripped away placing the name standard font Coca Cola name on an ancient ceramic urn, infuses the urn with a new aesthetic ethic. Ai discusses the combination of an historical artifact and a popular modern brand, constantly asking between the act of consuming and being consumed, what is "value"? thereby providing new possibilities for art and culture.





漢朝陶罐 (202BC-220AD)、工業用顏料
Han Dynasty vases and industrial paint
35×35×26 cm · 2010

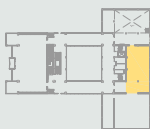


監視攝像頭

Surveillance Camera

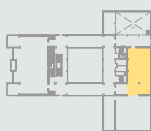
〈監視攝像頭〉作品是一具以大理石雕鑿的監視器，隱喻在整體環靜之中，人們被監測無所遁形，但白色大理石冷凝堅固，敏感與不敏感衝突，正如年輕人用語很「瞎」。在這個處處可能受到威脅的社會，監視器之無所不在，主要在於防患社會紛亂的現象，而且也被視為日常生活常態的一部份。藝術家以其敏感的生活經歷與政治觀察回應他所感受到的隱藏在城市街頭的監視器，具有控訴與嘲弄的本質。

The work "Surveillance Camera" presents the viewer with a solid surveillance camera carved out of marble. This alludes to the extent to which people are watched as part of daily life, but the cold and hard white marble and the conflict between sensitivity and insensitivity highlight the ridiculous situation to which this give rise. In a society where danger can lie anywhere, the ubiquity of surveillance cameras is intended to protect against social unrest and is already considered part of every day life. With his sensitivity to social experience and political observations, the artist responds to the surveillance cameras hidden on very street corner, creating a work that is both a denunciation and a social satire.





大理石
Marble
40×40×20 cm · 2010



如意 Ruyi

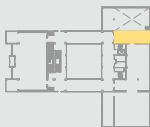
艾未未以陶瓷設計製作〈如意〉作品，柄端纏曲流線條，色彩濃濁，特別在前端雲頭變異為人體內臟某種心肝肺難以辨識物體。在造型上，從傳統玉如意宛轉曲折的造型，賦予基因奇幻似的視覺形象。在寓意上，象徵長生不老的靈芝伴隨祥瑞徵兆，由於增添人體熟悉的元素而更顯詭譎，甚至激發了難以言喻的矛盾錯愕。藝術家藉由傳統技藝來重新詮釋其真實感知：吉祥與兇險，優雅與俗艷，流暢與矛盾等極端對立的狀態，挑戰觀者在視覺與心理上的雙重感受。

Ai Weiwei's ceramic work "Ruyi" has a handle that is slightly curved, shaped by flowing lines and decorated with bright colors. The front end of the piece is designed to resemble the human heart, liver and lungs. In terms of form, Ai imbues the twisting, curved shape of the traditional Jade Ruyi piece with strange visual imagery. In terms of message, the addition of familiar human elements to the lingzhi mushroom with its symbolic inference of longevity and auspicious symbols makes the work even more bizarre, creating something that is difficult to put into words. The artist utilizes traditional handicraft art techniques to reinterpret the true perceptions of his contemporary art. The extreme dichotomy of good fortune and bad luck, refinement and gaudy colors, smoothness and contradictions, challenges viewers both visually and psychologically.

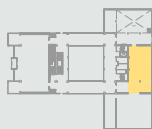
瓷

Porcelain

81 × 28 × 20 cm · 2006







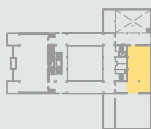
西瓜 Watermelon



〈西瓜〉作品，以陶瓷製作的二十顆西瓜，是一組件令人莞爾的作品。藝術家一貫調侃大眾飲食文化，並結合超現實表現手法，經由日常生活中的飲食經驗，將人們平常接觸的食物味覺，轉換成純粹的視覺物體。

The work "Watermelon" is composed of 20 ceramic watermelons and viewers often find the piece funny and amusing. The artist habitually pokes fun at popular dietary culture combined with surrealist expressive methodology. In this instance, he takes his own experience of food and drink in daily life and transforms a food with which people are very familiar into a purely visual object.

瓷
Porcelain
Ø 38 cm · 2006

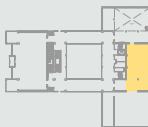


安全帽 Helmet

以大理石雕刻的〈安全帽〉，具有白晰光滑結實的質地，令人思及防護的安全問題。安全帽是現代人生活與工作的常用的保護用品，舉凡機車騎士、工廠作業員、賽車手等皆與安全帽的關係密不可分，而在藝術家受頭擊之創之後，這件雕刻卻令人思考是否是艾未未身心靈的安全帽。



The work "Helmet" is carved from marble and as such is white and has a smooth texture, forcing viewers to reflect on the issue of protection and safety. The crash helmet or workers' safety helmet is often used in modern life and helps to keep people safe. Those who drive motorcycles, work in factories or race cars for a living are well aware of the importance of such headgear. After his recent travails, we cannot but wonder whether Ai Weiwei produced this sculpture as a metaphorical safety helmet for the protection of his own body and mind.

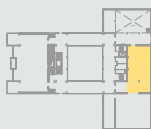




大理石

Marble

30×25×15 cm · 2010



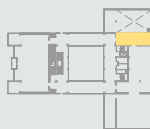
Ai Weiwei *absent* 33

彩色的陶罐

Colored Vases

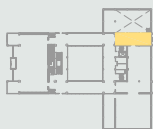
〈彩色的陶罐〉組件作品的容貌介於古典與當代之間，樸拙的古造型，披上鮮艷的色彩的古陶罐，制式的器形飽含賞心悅目的色澤；藝術家喜愛古文物蒐集古陶罐，以自動性技法用工業顏料澆淋於新石器時代的陶罐上，在現實感知與衡量價值觀的意義上，挑戰觀者面對舊瓶新彩妝的衝突感。

The appearance of the pieces that make up "Colored Vases" can be placed somewhere in between classical and modern styles, ancient ceramic urns decorated with simple and unadorned old shapes and eye-catching bright colors. This offers viewers a combination of staid shapes and bright colors that are pleasing to the eye. Ai Weiwei loves old artifacts and collects ancient ceramic urns. In this instance he utilizes automated techniques and industrial paint to decorate a Neolithic period ceramic urn. In terms of realism and measuring values, this approach challenges viewers through the sense of conflict created by "re-coloring" a classical ceramic vessel.





新石器時代陶罐（5000~3000 BC）、工業用顏料
Neolithic vases and industrial paint
尺寸不等 · 2010



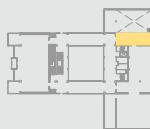
大理石椅子

Marble Chair

〈大理石椅子〉與〈玩具車〉都是使用一塊完整的大理石雕塑而成。艾未未的創作希望在自己和作品之間保持一定的距離，和傳統藝匠合作，藉由手藝精湛的匠人以各種媒材如大理石、陶瓷雕塑器物，為了讓作品更加豐富有趣味，經由藝術家的創意思維挹注藝術生產品而賦予新的身份，它會致使更多種可能發展的結果。



大理石
Marble
120×56×46 cm · 2008



玩具車

Marble Toy Car

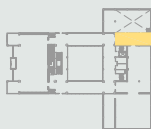
The works "Marble Chair" and "Marble Toy Car" were carved from a solid piece of marble. Ai Weiwei seeks to maintain a fixed distance between himself and the pieces throughout the creative process and so works with a traditional handicraft artisan. Through such a talented handicraft partner, Ai creates sculpted pieces from a variety of materials (such as marble and ceramics). Through the innovative thinking of the artist these items take on a new identity, which points in the direction of even more possible developments.



大理石

Marble

70×34×42 cm · 2010

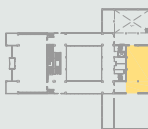


葡萄

Grapes

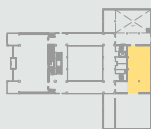
〈葡萄〉作品以 32 張清朝板凳相互扣住如同葡萄串成的形體。造形是鮮活的多樣化，造形環繞瀰漫著聯想之氛圍，透過艾未未的心智情感和夢想延伸與廣佈；可視為湧生意象之裂隙，導向一處不確定的領域，物象逃離功能桎梏，顛覆歷史順序與物理規律，用與無用、名貴與棄置，引領出的錯愕美學，是藝術家直觀心智造形運動。

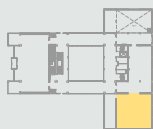
The work "Grapes" is made up of 32 Qing dynasty wooden stools tied together in a shape that resembles a bunch of grapes. The shape is lively and diverse, revolving around an atmosphere that alludes to a range of related ideas. Such images can be seen as cracks through which viewers can see the extension and expansion of Ai Weiwei's psychology and dreams, leading into a realm of uncertainty, wherein objects are freed from the fetters of functionality, subverting historical order and the laws of physics, the difference between use and non use, value and lack of value. This creates a shocking aesthetic where the artist directly watches the shapes produced.





清朝板凳 (1644~1911)
32 stools from the Qing Dynasty
167×174×140 cm · 2010





Through



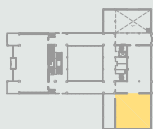
艾未未的大型裝置作品〈Through〉，解構雕樑畫棟的建築意象。他將舊廟宇的素材拆解並重新組構，寺廟木梁歷經時間與空間的穿梭與刻痕，早已洗盡鉛華褪去火氣。無數根柱子穿插於方桌之間，被藝術家接嫁構成“人”形、“入”字，多變的抽象造形，將本來橫縱有序的建築老構架，轉變為一個個叉丫杈枝的新姿態。原初規矩方正的結構，蛻變成橫七豎八、斜牽橫倚的組合，作者以豪邁壯大的心志入侵環境空間與它產生對話的可能性。

Ai Weiwei's large installation work "Through" seeks to deconstruct the architectural image of large elegant buildings. To this end he takes materials from an old temple and reconstitutes them into an installation piece, the wooden rafters from the temple having already been stripped down to their bare essentials with the passing of time. In this work countless pillars are inserted into a square table and arranged by the artist into the shape of a person and the Chinese character for "enter" or highly changeable abstract shapes. In this way, what were the old ordered elements of a building are transformed into a new form. As a result, an orderly square structure evolves into something altogether more higgledy-piggledy, leaning this way and that. With bold abandon, the artist imposes himself on the space and by so doing creates the possibility of dialogue.

清朝廟宇的鐵力木桌子、樑柱（1644~1911）

Tables, parts of beams and pillars made of Tieli wood from dismantled temples of Qing Dynasty

850×1380×550 cm · 2007-2008



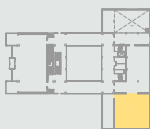
兩條腿在牆上的桌子

Table with Two Legs on the Wall

〈兩條腿在牆上的桌子〉與〈三條腿的桌子〉頗有逆轉殘缺美的況味，這是取自於清朝桌子拆解的素材，拼裝與嵌鑲成為似桌非桌的器形，它們都以牆面為支撐基點並形成物件在空間場所的有機關係。觀藝術家在選材方面的偏執與珍惜、睥睨與破壞之矛盾中，艾未未把原初造型結構強行錯位及轉變，形成另類的雕塑物件，這不僅顯示出艾氏獨特的品味風格，同時也反映出當代中國社會裡的某種現實詭譎之情境。



清朝桌子（1644~1911）
Table from the Qing Dynasty
98×120×124 cm · 2010



三條腿的桌子

Table with Three Legs

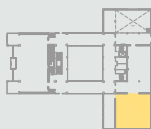
The works "Table with Two Legs on the Wall" and "Table with Three Legs" are very much about transforming flawed beauty. The materials used are from a Qing dynasty table that has been taken to pieces and put back together so that it simultaneously resembles a table and looks nothing like one. Both piece are supported by a wall, creating an organic relationship between the work and the space in which it exists. If we look at the way the artist selects and cherishes the materials he works with but also seems to look down on and destroy them, then it is intriguing how Ai Weiwei takes original shapes and structures and forcibly displaces or transforms them into alternative sculpted objects. This not only showcases Ai's unique taste and style, it also reflects certain bizarre realities in modern Chinese society.



清朝桌子 (1644–1911)

Table from the Qing Dynasty

164 × 193 × 116 cm · 2010

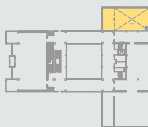


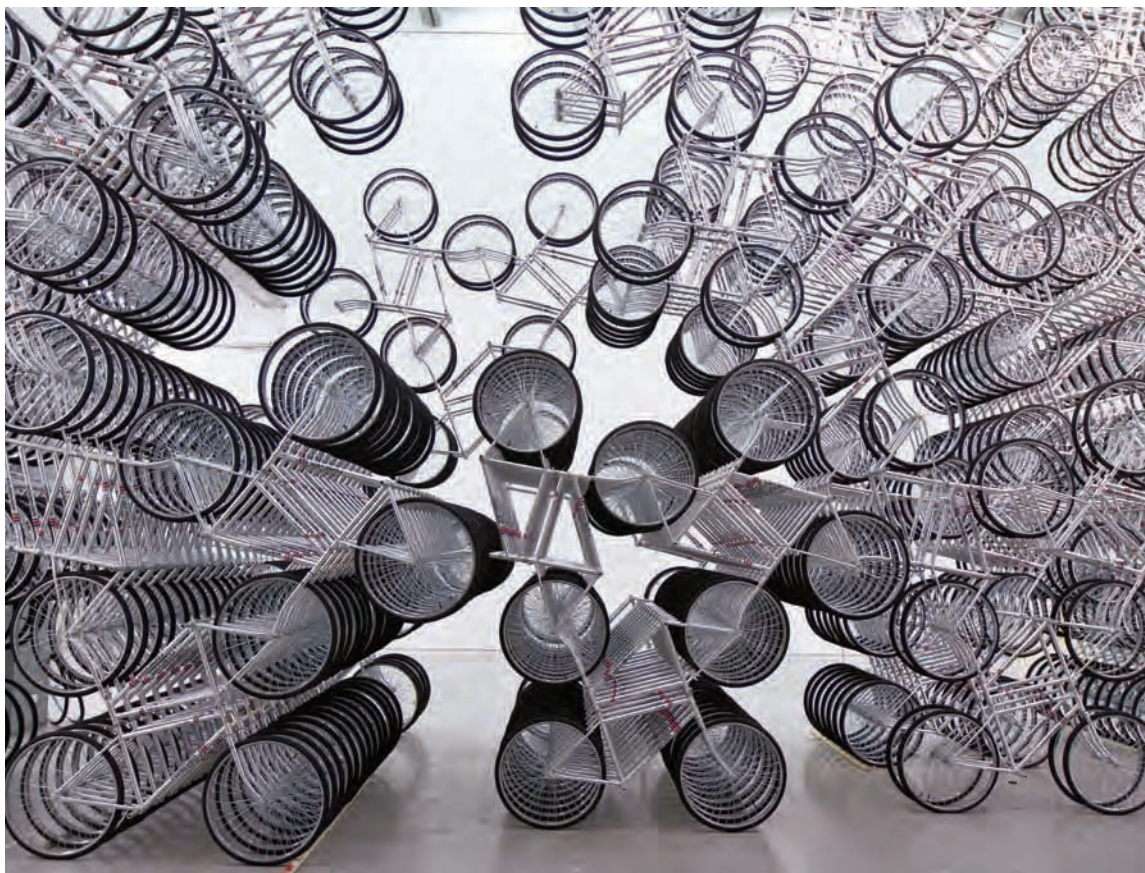
永久自行車

Forever Bicycles

〈永久自行車〉這組裝置作品在社會的某種意義上，體現集體躍進的動能，在現代藝術史的進展過程中，「偶發」與「機緣」是突破藝術律則的重要觀念。腳踏車原是普羅大眾的交通工具，既熟悉又親切，卻將此物件從“可使用”的功能性抽離。艾未未以其個人的機敏與喜好，把使用現成物的觀念發揚光大，他選擇腳踏車，針對北美館最挑高的空間設計〈永久自行車〉的裝置巨作，1000餘輛腳踏車的數量與龐大的結構體，是建構此作有力的挑戰，腳踏車的輪軸在層層疊疊交會間構成迷陣空間，觀者可從各個角度透視思索抽象造形的美感及感受到其散發巨大的能量與魅力。

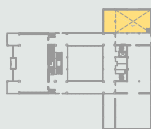
The installation work "Forever Bicycles" is infused with social meaning in the sense that it realizes the dynamic force of collective progress. In the history of modern art, "accident" and "chance" have been important concepts when it has come to breaking with set rules. Bicycles have long been the most common means of transport in China and as such are both familiar and intimate, but Ai Weiwei strips away the "functionality" of the object. He takes his own sensitivity and preferences and through them expands the idea of using finished objects. He focuses on bikes and designed the "Forever Bicycles" installation for the highest space at Taipei Fine Arts Museum. The use of 1,000 bikes and the large structure of the work were particular challenges in the construction of the piece. In addition, as the bikes are piled layer upon layer on top of each other their wheel axes are transformed into a labyrinthine-like space. Visitors can view and reflect on the aesthetics of the abstract shapes from a variety of different angles, while also feeling first-hand the work's great energy and appeal.





腳踏車
Bicycles
局部
Detail

2630 × 353 × 957 cm · 2011



艾未未簡介

艾未未（1957）生於北京，是中國當代觀念藝術家、建築設計師，為詩人艾青與高瑛之子。在中小學期間，曾在新疆居住十六年，之後返回北京就讀北京電影學院，並且曾在1979年就參加大陸中國美術館牆外舉辦的「第一屆星星畫展」，應可視為早期藝術創作背景之濫觴。1981年，艾未未前往美國紐約的帕森斯設計學院研習，隔年他在舊金山「亞洲基金會」舉辦首次個展。1993年艾未未返回中國定居北京，他遂重新進入到北京並進入當時已經形成了當代藝術圈之中。當時的中國當代藝術界，最引人注目的是和獨立策展人馮博一合作編輯藝術刊物《黑皮書》（1994）、《白皮書》（1995）、《灰皮書》（1997），記錄中國當代藝壇的創作動向。1999年，他也開始涉獵建築，進行建築設計工作，並設計自己的工作室和擔任藝術總監的藝術文件倉庫空間，後來也參與地產商、政府投資的景觀、建築設計專案。2003年，艾未未應瑞士建築師赫爾佐格·德穆隆建築事務所的邀請，參與中國國家體育場鳥巢的設計藝術顧問，這段時間艾未未接受了很多和建築、文化有關的媒體採訪，獲得了相當多的關注與討論。艾未未的藝術作品在歐美重要展出經歷包括：2000年上海雙年展期間策劃的富有爭議性的「不合作方式」展覽、2007年以〈童話〉作品，參展卡塞爾文件展，2010年聖保羅雙年展、2010威尼斯建築雙年展以及英國倫敦「泰德現代美術館」於渦輪大廳，展示巨型裝置藝術作品〈葵花籽〉。值得注意的是，艾未未應邀各國重要美術館與畫廊展出，同時也吸引了大量媒體報導，成為當代中國最具新聞話題性和影響力的藝術家之一。

Ai Weiwei – A Brief Biography

Ai Weiwei is a Chinese contemporary conceptual artist and architect who was born in 1957 to the poets Ai Qing and Gao Ying. As a young child he attended elementary and junior high school in Xinjiang for 16 years, after which the family returned to Beijing where Ai later attended the Beijing Film Academy. In 1979, he participated in the first “Stars” exhibition outside the National Art Museum of China (NAMOC), marking the start of his early art career. In 1981, Ai started attending the Parsons School of Design in New York and one year later held his first solo exhibition at the Asian Foundation in San Francisco. He remained in the US until 1993 when he returned to China and started to play a more active role in contemporary art circles in Beijing. At that time, his work with independent curator Feng Boyi in editing the art journal *Black Cover Book* (1994), *White Cover Book* (1995) and *Gray Cover Book* (1997), recording trends in contemporary Chinese art, attracted most attention in the Chinese art scene. In 1999, Ai began to take an interest in architecture, designing his own art studio, while also becoming art director at the Chinese Art and Archives Warehouse. He later also undertook landscaping and architectural design projects invested in by land agents and the government. In 2003, Ai Weiwei became art director for Swiss architects Herzog & de Meuron, in which capacity he was involved in the design of the Beijing National Sports Stadium, better known as the Bird’s Nest Stadium. In this period, Ai was frequently interviewed and asked his opinions on architecture and culture, attracting a great deal of public attention. In terms of his art work, Ai has shown works at major galleries in Europe and the US, including curating the contentious “Fuck Off” exhibition at the 2000 Shanghai Biennial; the work “Fairytale” he submitted to the Documenta 12, in Kassel, Germany, in 2007; the Sao Paulo Biennial in 2010; the Venice Architecture Biennale in 2010 and the huge installation art piece “Sunflower Seeds” displayed in Turbine Hall at the Tate Modern in London, in 2010. What is worth noting is that at the same time as Ai Weiwei has been inundated with invitations to display his work at renowned art museums and galleries around the world, he has also attracted a great deal of international media coverage, making him one of the most newsworthy and influential contemporary Chinese artist in the world.

艾未未·缺席

Ai Weiwei *absent*

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英譯中：張至維

印刷 丕藝印刷藝術國際股份有限公司

著作權 臺北市立美術館

發行處 臺北市立美術館

臺北市 104 中山北路 3 段 181 號

電話：02-2595-7656

傳真：02-2594-4104

網址：http://www.tfam.museum

出版日期 中華民國 100 年 10 月初版

版權所有未經許可不得刊印或轉載

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http://www.tfam.museum

Printer: Ji Yi Printing Art International Co., Ltd.

First Edition: October 2011

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