

## 我去旅行五/一張風景明信片 總論〈中英法文〉

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### Statement of artistic concept of this project:

「我去旅行 V / 一張風景明信片」正在行進旅行世界的路程。在每個此藝術計畫可以執行的地區與時機，公佈計畫，進行邀約，行前閱讀，旅行、拍錄，最後將過程展出。

「我去旅行 V / 一張風景明信片」2003已於韓國安眠島海邊執行，2005於台灣大里海邊執行，預計2006年將於巴黎近郊執行。將持續爭取前往其他國家與區域。

“**I Go Traveling V/ A Postcard with Scenery**” involves an ongoing journey around the world. In every place and at every time where this art project can be executed a program is announced, invitations sent out, pre-departure readings made, traveling, recording, and finally the entire process displayed for an audience to view. “**I Go Traveling V/ A Postcard with Scenery**” has already been executed on a coastal part of An Ming Island, South Korea in 2003 and Tali, Taiwan in 2005. It is now planned to execute the plan in the outskirts of Paris in 2006. The artist continues to search for opportunities to visit other countries and areas.

「我去旅行 V / 一張風景明信片」有幾個主要命題：

The main proposition in “**I Go Traveling V/ A Postcard with Scenery**” is:

### 成為旅行寓言

#### Events transformed into travel fable

這是我第五件以「我去旅行」為名的計畫。「我去旅行」對我是個寓言，關係著我對旅行頻繁現象的解讀：旅行渴望逃離/溝通的弔詭原型。這個世紀的人類稱號是一種最會旅行的動物，憑著科學工程師發明的法力符碼征服全世界，與全世界接壤，只要我們每個人都使用這些符法，都認得它們的話語，那麼旅行就是輕而易舉的公式—沒有不能轉折的介面，沒有不能飛躍的距離，卻也因此進入了溝通崩解的世紀：發生在人與人間，影像與敘述，資訊與理解之中的潰決，歧異與人格分裂。從1999年以來，我即站在溝通癡狂失速的決點上，決定披著「旅行」的外衣親身走入這個寓言時空。我樂於成為「旅行」的扮演者、編導者以及一名行走的口述詩人，直到我的語言與我的身體產生分裂，直到我語無倫次而至筋疲力竭，使自己成為旅行的寓言。

This is the fifth project I have undertaken with the title “I Go Traveling.” To me it is a fable relating directly to my interpretation of frequent travel. Traveling is a paradoxical prototype of the desire to flee/communicate. People today travel more than at any other time in human history and, through magical symbols invented by science and engineers, have conquered the whole planet. As long as we make use of this magic and accept its language, then travel is reduced

to a simple formula – within which there is no interface that cannot be transformed, no distance that cannot be bridged, yet because of this we also find ourselves in an era noted for its collapse in communication. Differences have occurred between people, images, narrative, information and understanding. Still we remain as crazy about “traveling” as ever. As a performance artist I remain primarily focused on behavioral choices as art. Since 1999 I decided to enter this dimension of fables in person, in the guise of “travel.” I gladly take on the role of a “traveler,” “guide” and wandering minstrel until there is a rupture between my own language and physical form, until speaking incoherently and wanting to tell others what I have seen, I am exhausted and transformed into a traveling myth.

### 是件作品還是趟真的旅行

#### This work is in fact a real journey

「我去旅行五」，以「名符其實」的一趟旅行，做為一件作品。充分執行旅行的全面過程：旅行的夥伴邀約，旅行的行程計畫，旅行的執行，旅行的紀念品( 照片 )。打扮好，帶好旅行途中的物資，共同乘坐交通工具，前往海邊—當地的海邊。在冬天，在此不一定適合前往海邊的某一天，我們一行人( 夥伴與嚮導、外國人與在地人、作者與觀眾 ) 浩浩蕩蕩—在一個「邀約」下一起去旅行。有人問：這是件作品還是趟真的旅行？此為「我去旅行」系列作品的辯證所在。它既是一件作品也是一趟真的旅行。這「旅行」似幻似真如入當代的時空寓言。

“I Go Traveling V” marks an actual real life journey as a work of art. Fully executing the process that underscores any journey, I invited people to travel with me, planned the route, executed the journey and collected souvenirs (photographs). Having dressed up and prepared everything, together we drove to the coast. During winter here, on a day when it was perhaps not be right for a visit to the coast, our group (my partner and guide, foreigners and locals, artist and audience) were “invited” to travel together. Someone asked: “Is this art or a real journey?” In fact that question is the dialectical focus of the entire “I Go Traveling” series. The works exist simultaneously as both works of art and real journeys. The mixed illusory/real nature of the “traveling,” makes the experience almost like being part of a contemporary fable.

### 文本影像的匿藏，敘述—翻修活照片

#### The hidden images of this text narrate a revised photograph

透過這趟旅行我要重建一張照片。那一張曾經深刻留在我記憶中的照片，是一張在台灣廣為人知的著名老照片，照片中有一特色台灣人物群組立於台灣典型的風景海邊，當然也順理成章被認知為：「是一張風景照片」，一如許多旅人在世界各地的觀光小舖展示架上瀏覽的明信片內容一樣經典。2002年中我開始構思「我去旅行五」計畫，從此刻意不再去翻找這張原版照片，取而代之的是我對這個影像殘存的記憶描述。新的旅人將根據我的文字描述進行「翻修」、重新復現這幕影像，再度成為一張照片，一個靜止的瞬間，讓以後不知名的人繼續猜測照片的緣由。它會是一張酷似「再生」的「那一張海邊風景明信片」，由大家共同根據我的描述，模擬拍攝出來。

Through this journey I wanted to reconstruct a photograph, one that has been

burned into my memory for as long as I can remember. It is an old and well known picture of Taiwan, depicted a group of local people at a classically scenic coastal location. Logically, this could also be seen as: “a landscape photograph” – much like countless others seen by visitors browsing postcards sold on shelves in tourist stalls across the world. In 2002, I started to develop the concept behind “I Go Traveling V” and from that time chose not to look at the original photograph again. Instead, I replaced it with my fragmented depiction of the picture in my memory. The new travelers were asked to present a “revisionist version” on the basis of my written depiction, re-producing the theater image to once again be made into a photograph, a frozen moment that forces unknown people in the future to keep guessing as to the origins of the photograph. As such, it becomes a cool, seemingly “reborn” “scenic coastal postcard” based on my depiction that everyone will try to imitate in photographic format.

### 海邊之旅的前世今生

#### Lives Past and Present Traveling to the Coast

分明就是幾個人散聚在海邊，然而不知道怎麼回事他們會站成這樣，也不知道他們為什麼會湊合在一起，毫無理由的偶發？還是事情計畫就是如此？相遇在冬天的海邊，帶著奇異的裝束，以旅行的紀念照片凍結了一股不可思議的情境。那是台灣1950年代也是21世紀的異國海邊。

What is clear is that several people gather on the coast and for unknown reasons each adopt a certain posture. We do not know why they get together. Did everything occur without reason or was it planned in this way to meet on the coast in winter in such strange attire? The result is the freezing of an unimaginable scenario as a traveler’s souvenir postcard. It is both 1950’s Taiwan and an exotic 21<sup>st</sup> Century coast.

### 媒材、創作日期、執行方式

Briefly introduce those works.

2003年本計畫在韓國執行，時序正逢夏天所有參與的旅人在海灘換上冬裝，透過通譯在行前閱讀對照片的描述，並得韓國藝術家全力協助邀集當地家庭才完成拍攝。旅行的地點是距離漢城約三小時汽車行程的海岸觀光勝地—安眠島。

In 2003 the project was carried out in South Korea. Even though it was summer, all the people on the beach changed into winter clothing. After reading a translation depicting the photograph before the journey, South Korean artists were extremely helpful in inviting the participation of local families to complete the piece. We traveled to An Ming Island, a renowned tourist spot approximately a three hour car ride from Seoul.

2005台灣篇，計畫在1/27的記者會上公佈；1/28-2/18進行徵求 6個大人、2個小孩與一隻動物，以電子郵件報名或現場連絡報名；3/7 開始行前討論—決定行程以及對於對於那一張照片敘述的閱讀。3/12、19分兩梯次，30餘位老少不同的參與成員前往北海岸的大

里旅行並拍攝。3/26-4/23 紀錄展出於伊通公園以及小客廳。展出中將此「我去旅行五」以紀錄目標的短片、記錄過程的長片以及文件、敘述分別切出供人進行閱讀理解。並利用「伊通公園」比鄰「伊通攝影」的現場紋理佈置了一「擬態攝影棚」：水色背景，八把空椅，相似於照片人物的位置擺放，椅子上有參與者事後回擲之心得文字，於3/26開幕現場即興唸頌。4/14出版雙頁、16 面「我去旅行五」台灣篇的事件小冊進行義賣。The Taiwan Edition was announced at a press conference on January 27, 2005. From January 28-February 28 we solicited for 6 adults, 2 children and an animal, those interested in participating being instructed to register by Email or sign up on-site. On March 7, 2005, pre-journey discussions were held, to decide the route and the depiction of which photograph to use. On March 12 and 19, over 30 participants were divided into two groups and set off for Tali on the northern coast of Taiwan, where they were photographed. From March 26-April 23 a record of this event was exhibited at IT Park and The Living Room , including a 4 minute “scene when the photograph was taken” , 1.5 hour “all Project Execution”, documents and a narrative of the photograph written from memory etc. All of these were intended to give the audience a comprehensive understanding of the work. During the exhibition, the “I am Going Traveling V” short film narrates the work in interpretive sections, whilst also making use of “IT Photographic studio”, located close to “IT Park,” to arrange a “virtual photographic studio.” There is a water background, with 8 empty chairs in positions similar to those of the people in the photograph, covered with the written reflections of participants after the event. These were read out loud during the official opening on March 26. Two weeks later, on April 14, a 16page event booklet detailing the Taiwan edition of “I am Going Traveling V” was auctioned for charity.

「我去旅行V /一張風景明信片」是「為了」重新復現一張曾經在海邊發生的風景照片，「故意」邀集的一趟「旅行」。「用你的生命時間，帶著你的身體親臨，一次故意的相遇」這就是「我去旅行五」的作品媒材。

“I Go Traveling V/ A Postcard with Scenery” involved “deliberately” inviting a group of people on a journey to the coast, “in order to” re-realize a landscape photograph taken at a coastal location. In other words, this was “a deliberate coming together, in which participants used their own time and bodies.” These were the raw materials from which “I Go Traveling V” was crafted.

這一張曾經深刻留在我記憶中的照片，是一張在台灣廣為人知的著名老照片，照片中有一特色台灣人物群組立於台灣典型的風景海邊。2002年中我開始構思「我去旅行五」計畫，從此不再去翻找這張原版照片，取而代之的是我對這個影像殘存的記憶描述。新的旅人將根據我的描述進行「翻修」、重新復現這幕影像，再度成為一張照片，一個靜止的瞬間。

The picture that was once stuck in my memory so clearly, is a famous old photograph widely recognized throughout Taiwan. In it a group of local people are pictured at a typical coastal location-on the beach. I first started to develop the concept behind the “I Go Traveling V” project in 2002 and from that time chose not to look at the original photograph again. Instead, I replaced it with a depiction of my fragmented recollections of the picture. In this way, the new

travelers were asked to present a “revisionist version” on the basis of my written depiction, re-producing the theater image and once again making it into a photograph - a moment frozen in time.

我對這一張原版風景明信片的描述如下。參加這趟「翻修記憶」的旅行者，出發旅行之前，或多或少或深或淺都已經閱讀過我的這段描述，然後我們上路：

冬天，因為他們都穿著冬天長袖的衣服。一共8個人。一個人手叉腰，在抽煙，他的外套披在肩上，一副不在乎的樣子；另兩個人，蹲在他身旁，一人在前一一人再後；前方蹲這著的人似乎正在把玩一隻動物——看來像是猴子。左邊一點，是一對抱著孩子的年輕夫妻，妻子的頭髮短像個男人，兩人都汲著拖鞋，這個年輕丈夫看著懷中的孩子是照片中唯一一個側面輪廓的人。站在最遠的那人專注著凝視著我們，也像是陷入一種沉思的狀態，風吹翻起他的外套。

My description of the original scenic postcard was as follows: *“Winter, because they are all wearing long-sleeved winter clothing. There are 8 people in total. One of them has a hand on his hip and is smoking a cigarette, his coat is thrown over his shoulder and he looks particularly nonchalant. The other two people are squatting down next to the first guy; one in front, one behind. It appears as though the person at the front is playing with an animal that looks as though it is a monkey A little to the left is a young couple each holding a child. The wife’s hair is short like a man’s and both are wearing flip flops. The young husband who is looking at the child in his arms, is the only individual shown in relief in the photograph. The person stood furthest away stares straight at us and appears to be deep in thought, the wind blowing at his coat.”*

brève description du projet

Je pars en voyage cinq/ une carte postale vivante 2003~

Ce projet a comme objet le cheminement entier du voyage, dans tous ses aspects incluant l’invitation au voyage, les compagnons de voyage, l’itinéraire, l’exécution et les souvenirs du voyage.

Le but est la réalisation d’une carte postale vivante sur le souvenir d’une vieille image de ma mémoire. Le souvenir est vague, mais il me faut un vrai voyage pour l’accomplir , et par conséquent est de filmer une vraie carte postale de paysage ( mais y a-t-il des fausses cartes postales de paysage? ) .En fait, le voyage n’est pas un “vrai” voyage puisque c’est une oeuvre d’art, mais on partira vraiment en voyage. De plus, c’est le projet préférable d’un voyage à travers le monde.

Tout sera filmé en vidéo dès le premier contact avec les "comédiens" <participants> susceptibles de m'accompagner et tout au long de la préparation puis de l'exécution du voyage. Ce sera un vrai processus de voyage. On s'habillera, on emportera les choses nécessaires au voyage, on prendra ensemble le moyen de transport choisi pour le voyage et on se rendra à la plage.

Il est impossible imiter exactement l'image de mon souvenirs, mais la carte postale ressemblant sera un paysage de plage recrée de mémoire et animé par tous les "comédiens" selon les descriptions que je leur donnerai : Il y aura en tout huit personnes. Tous porteront des vêtements à manches longues, des vêtements d'hiver. L'un d'eux fume, la main à la taille, son manteau sur l'épaule, dans une attitude d'indifférence. Deux hommes sont accroupis à côté de lui, un devant, un derrière. Celui de devant est en train de jouer avec un animal, apparemment un singe. Un peu sur la gauche, un jeune couple embrasse leurs enfants. La femme porte une coupe de cheveux masculine. Les deux ont des sandales aux pieds. Le mari qui regarde son enfant dans ses bras est le seul personnage de la photo à être pris de profil. Il y a aussi un homme debout dans l'arrière-plan qui nous regarde fixement, comme s'il était tombé dans une profonde réflexion, le vent soulevant son manteau.

Ce projet sera présenté en vidéo et en photos dans le cadre d'une exposition.