

# 永利波寮藝條通

BOPIARTS -  
Old Street Cultural Festival



## 安東尼·盧恩斯曼 ANTHONY LUENSMAN

檳榔男孩 Betel Nut Boy  
攝影輸出、行為藝術、65×43公分、2009  
Photographs, Performance, 65×43 cm, 2009

來自美國的藝術家安東尼，其裝置或聲音作品經常見於美術館、劇場之內，特重作品與周遭環境空間的連帶互動關係。〈空招牌〉系列為來臺駐村時，不停地探索臺灣生活周遭，將鴿舍、房產廣告竹鷹架、布招牌垂掛水瓶等臺灣獨有景像轉化成藝術語彙再現於展覽空間中。

霓虹的孔雀燈照亮夜晚的車道，臺灣特有的檳榔文化讓藝術家著迷，〈檳榔男孩〉系列為結合行為表演的攝影作品。影像中天橋、計程車、牙醫、市場、按摩店、攤販、檳榔攤…都在鏡頭下成為藝術家登台的舞台，藝術家將自身類比成光透明亮的「水族箱」中的檳榔西施，一派輕鬆地咬住綠色螢光的孔雀燈招牌在各場景中出現。檳榔男孩僅此一家別無分號，藝術家逗趣地呈現外國人在異地臺北街頭的文化交流。

展出的另一件作品〈超音速聲萬華：高音速寫〉，藝術家採集了萬華街頭巷尾的聲音、耆老及長壽號茶室第二代等各式的漫談與對話，透過超音速聲技術播放器，將聲波縝密地折射於展間之中，使觀者步入展場後如同置身於萬華街道上，腦中立即浮現彷彿遠處傳來的各種聲響，自然而然地被萬華鼎沸的人文音景環境，將對萬華的探索與感動由平面的信步漫遊延展到三度空間之中。

Installation or sound works by the American artist, Anthony Luensman, has been shown frequently in museums and theaters, and his works are mainly concentrated on the interactive relationship with the surrounding environment. The *Emptysigns* series originates from his continuous search in the Taiwanese living environment during his time in an artist residency program in Taiwan. He has taken many Taiwanese-specific images, such as pigeon house, real estate advertisement bamboo scaffolds, cloth advertisement signs that are put in place by dangling water bottles as weights, and he has turned them into artistic presentations inside exhibition spaces.

The neon lights illuminate the streets at night, and the unique betel nut culture in Taiwan fascinates Luensman. *The Betel Nut Boy* consists of photographic works of performances that the artist did. The overpass, taxicabs, dentist office, market, massage parlor, vendors, betel nut stall have all been transformed into the artist's stage, where he has turned himself into a betel nut beauty inside an illuminated "aquarium-like" display case. The artist, with a florescent green neon sign clenched in mouth, appears in many different settings. There is only one "Betel Nut Boy" with no other franchise store, and the artist has interacted in an interesting way with the local culture as a foreigner on the Taipei streets.

A hypersonic amplifier is placed in the exhibition space, and the work *Hypersonic Wan Hua: A Treble Portrait* has collected sounds from the streets, and the conversations between different generations at the local tea house. The work uses a reflective sound wave device, and when the audiences come into the exhibition, they would feel like they are walking on the streets of Wan-Hua, and different sounds from afar would appear in their minds. The vitality of the Wan-Hua community is able to be experienced on the spot, where different explorations and emotions felt about the area are expanded into a third-degree space along each step of the way.



