

2005 高雄國際貨櫃藝術節
Kaohsiung International Container Arts Festival, 2005

童遊貨櫃

Containers of Childhood Memory

CBOX

Containers of Childhood Memory



風鈴搖啊搖

安東尼·保羅·盧恩斯曼

- 2005 《德堡雙年展》，德堡大學，綠堡，印第安那州，美國《化聲念有物件》，威斯頓藝術，辛辛那提，俄亥俄州，美國
- 2004 《叮噠與鈴鐺》(個展)，安妮·波玲畫廊，辛辛那提，俄亥俄州，美國《Ersilia》，台北當代藝術館，台北《西納》(芭蕾舞劇聲音設計)，詹姆斯·塞維爾芭蕾舞團，明尼亞波里斯/聖保羅，明尼蘇達州，美國
- 2003 《尋蹤》，台北國際藝術村，台北《Eolian》(個展)，肯永學院，甘比爾，俄亥俄州，美國《Zeloso》(委託創作雕塑)當代藝術中心，辛辛那提，俄亥俄州，美國
- 2002 《IRATO》(個展：聲音裝置作品，國家藝術基金會資助)，威斯頓藝術，辛辛那提，俄亥俄州，美國
- 2001 《堅持/抗拒》(當代舞蹈表演舞台與聲音設計)，海角藝術中心，加利福尼亞州，美國
- 2000 《把我當作木偶》，鴉子劇團，美國巡迴表演：新城劇院，紐約；費城邊城藝術館，費城；底特律藝術學院，底特律；黑色冷凍庫，辛辛那提，美國

Chime Mobile

Anthony Paul Luensman

- 2005 "DePauw Biennial," DePauw University, Greencastle, Indiana, USA
"Ideas into Objects," Weston Art Gallery, Cincinnati, USA
- 2004 "Peeps & Bells" (solo), Annie Bolling Gallery, Cincinnati, USA
"Ersilia," Museum of Contemporary Art Taipei, Taipei
"Zenas" (sound design for original ballet), James Sewell Ballet, Minneapolis / St. Paul, Minnesota, USA
- 2003 "Tracings," Taipei Artist Village, Taipei
"Eolian," (solo), Kenyon College, Gambier, Ohio, USA
"Zeloso," (commissioned sculpture), Contemporary Arts Center, Cincinnati, Ohio, USA
- 2002 "IRATO" (solo: sound installation sponsored by the National Endowment for the Arts), Weston Art Gallery, Cincinnati, Ohio, USA
- 2001 "Insist/Resist" (original staging and sound design for contemporary dance performance), Headlands Center for the Arts, California, USA
- 2000 "Account Me Puppet" by Saw Theater, USA
Performance Tour: Theater for the New City, New York - Philadelphia Fringe Festival, Philadelphia - Detroit Institute for the Arts, Detroit - Black Freezer, Cincinnati, USA



— Artist 藝術創作者：
安東尼·保羅·盧恩斯曼
Anthony Paul Luensman

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Memory

Chime Mo

對我而言，童年記憶總是離不開動作與聲音——那是一段非常仰賴肢體動作生命時期。因此，設計一個有關童年記憶的貨櫃時，應讓觀者以肢體互動的方式參與作品。這是一件有趣又龐大的「風鈴」，但風鈴聲響的產生並非倚賴風力的吹動，而是因為參與者將貨櫃上上下下些微推動的結果。其實，這只貨櫃也是一座大型的蹺蹺板，參與者的推動讓木球在無數的鋁管間穿梭移動，並因而產生驚人的巨大聲響。此外，當鋁管搖擺碰撞時，貨櫃頂部與四週的壓克力鏡面將產生更多視覺上的震撼。

貨櫃內外牆的壓克力鏡面得以減輕貨櫃的重量感，消弭金屬沉重的感覺，將成人的工業世界轉化為童稚記憶的輕鬆歡樂，彷彿是由「風」吹送而來一般。當木球來回滾動、鋁管叮噠作響之時，參與者將忘卻這只貨櫃有關商業、勞動與繁忙運輸的過去（以及他個人的過去），取而代之的是，在這擬態的微風與頌歌之中，其樂融融。

*特別感謝：

蘇盈龍、張雅瀾、魏瑛慧、Eric Puryear、George Deckebach、葉振東及其家人、蔡馨儀、劉志傑、劉家成、陳俊豪

For me, childhood memories are filled with action, movement and sounds – it is a very physical time to be alive. So designing a container about childhood memories means involving viewer interaction with physical results. "Chime Mobile" is a playful but giant "windchime." However, instead of being sounded by wind, the chimes are activated by participants who move the container a small distance up and down. By making the container into a giant "see-saw," participants send a series of wooden balls into motion so that they roll through hundreds of chimes. The sound will be very large and surprising! Mirrors on the walls and ceiling add visual excitement as the chimes swing and knock together.

The mirrored walls both inside and outside the container are also meant to remove the "weight" of the container so that its heavy metal walls almost disappear and the industrial world of adulthood transforms into the lightness and joy of childhood memory as if blown in by the "wind." In the moment of balls rolling and chimes ringing, participants forget about the container's life (and their own lives) of commerce, work and grueling travel and are instead given this gift of simulated wind and song.

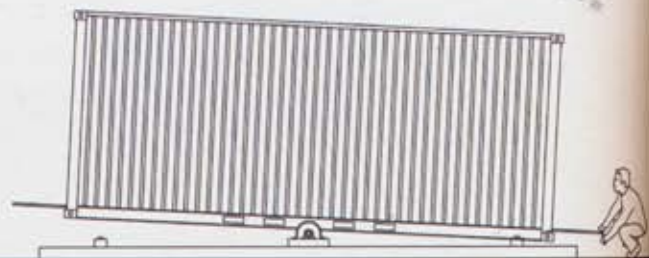
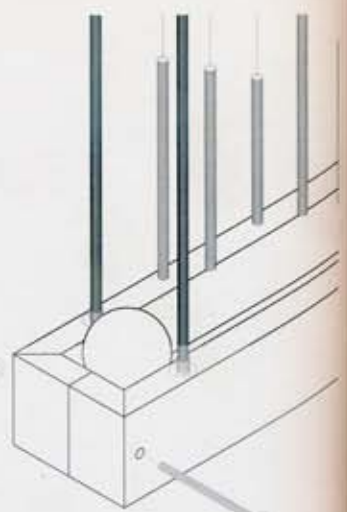
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Su Ying-lung, Chang Ya-pel, Yoko Wei, Eric Puryear, George Deckebach, Mr. Yeh & Family, Sandra Tsai, Jerry Liu, Liu Chiao-chang, and Chen Jun-hau

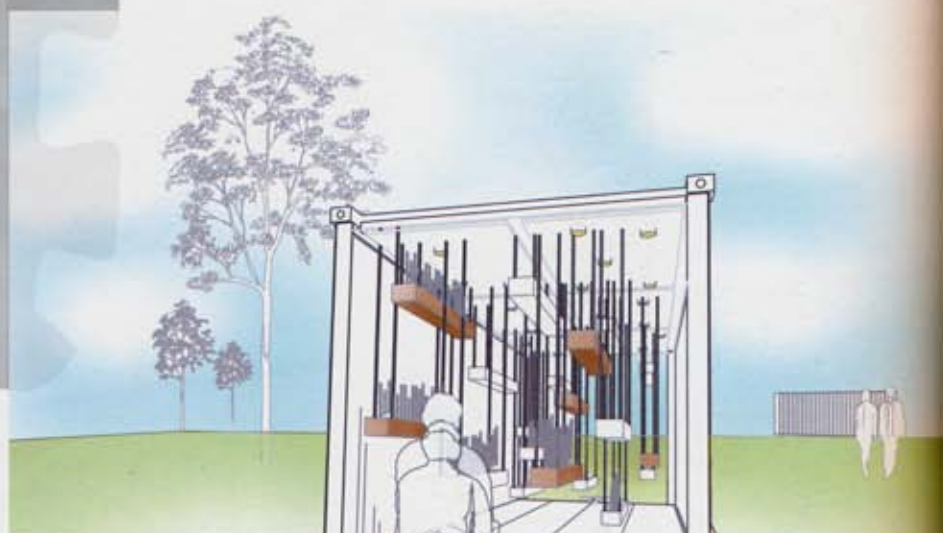
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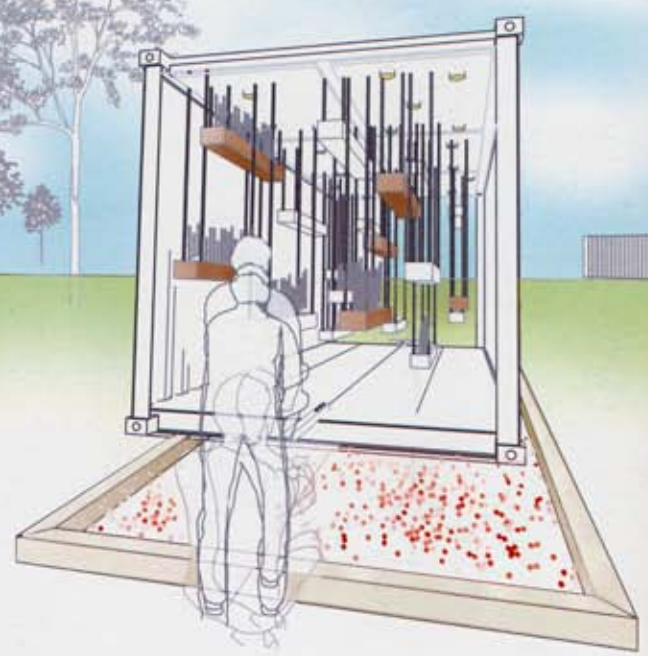
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side elevation



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美國藝術家安東尼·盧恩斯曼(Anthony Luensman)擅長以影像、機械動力結合聲音裝置的現代手法，營造出典雅細膩的韻味。他作品中所呈現出來的是透過自身對環境的凝視，把凝視的感受化成可介入的裝置，透過互動讓觀者進入他在想像與真實之間琢磨出的奏鳴曲。以風鈴結合翻翻板概念的「風鈴搖啊搖」(“Chime Mobile”)，從貨櫃原始承載物件的功能性、具重量感、商業貿易的角色反思，切割掉兩面對應的實體，作穿透性的處理。經過改造，成為銀灰色調的櫃體，間穿插鏡面壓克力，不斷反映出木球的滾動，以及外在環境的變化。經過精密處理的每一個細節，將沉重的貨櫃造成一種輕量的詩意風格，當木球因傾斜滾動，逐漸穿過過路管，清脆的撞擊聲響起，參與者的動作傳遞出令人驚奇的聲音節奏以及視覺美感，翻翻板的設計，則是他溯及童年期的身體感知能力。他的作品是讓人愉悅的，因為其中蘊含作者對環境感知之後可貴的天馬行空的想像力，卻沒有認知性的批判，將人帶到對聲音及視覺的新鮮觸感。(撰文：魏瑛慧)

