



**Anthony Luensman**  
Tracings  
聲的映繪

January 17 - February 28

Taipei Artist Village

台北國際藝術村

2003 - 4

台北藝術村展場入口的第一件作品，有著透明、單色的低限造型，隱隱震動，發出彷彿自洞穴深處傳來的幽幽微音，緩緩釋放出某種神秘而巨大的能量，詩意而沉穩。來自美國的Anthony Luensman用聲音裝置作品讓我們親看了台北的另一風貌。

進入展場後，進入眼簾的是暴露在外的電線、機器、玻璃、塑膠以及突如其來的聲音呈現，這是藝術家在小小空間裡刻意營造的擁擠與喧擾，想必是他在台北生活期間對空間的深刻感受，混亂中有著後工業時代的美感。

Anthony運用工業材料以及在台北各處收集的聲音，經過巧手轉換，創作出作品獨有的造型，像某種自創的樂器，在與人互動的過程中，各自演奏屬於自己的心情故事；電腦淨化過後的聲音，留下不易為人感受的低頻聲音，是台北最深最內的脈搏與呼吸，是你我從不曾聽見過的城市生命力，靜靜聆聽，台北抽象的意象漸漸從模糊中顯影；而與台灣以及日本藝術家惺惺相惜的交流經驗，Anthony也內化在作品之中，從他人身上找尋自己內我的聲音。

總的來說，Anthony的異地旅行是發現現自己與他人的過程，整體展覽結合影像、機械動力的聲音裝置，就像一個情感流動的交響樂團，因此，在觀看藝術家的作品時，沒有文以載道的嚴肅，而是文學詩性的溫度以及感同身受的輕鬆幽默與合適，觀眾總會在按下作品按鈕的過程中，因為此起彼落的聲音而展露驚奇之外的喜悅，欣賞他的作品是一個快樂的人文經驗。

胡朝聖〈策展人、藝評、費加洛雜誌藝術專欄〉

Approaching the entrance to the galleries of the Taipei Artist Village, a translucent, minimalist artwork attracts your attention with a subtle sound reminiscent of faint echoes in caves. Listening to it, you feel the great energy it carries, poetic but composed. It is the work of US artist Anthony Luensman whose exhibit *Tracings* gives us a different "view" of Taipei.

In the exhibit hall, wires, mechanical gadgets, glass and plastic objects dazzle your eyes along with sudden sounds that shock your ears. The installation mimics the cramped, crowded and noisy world of Taipei that the artist witnessed when he first came here. It was his first experience with the bizarre aesthetics of a post-industrial metropolis.

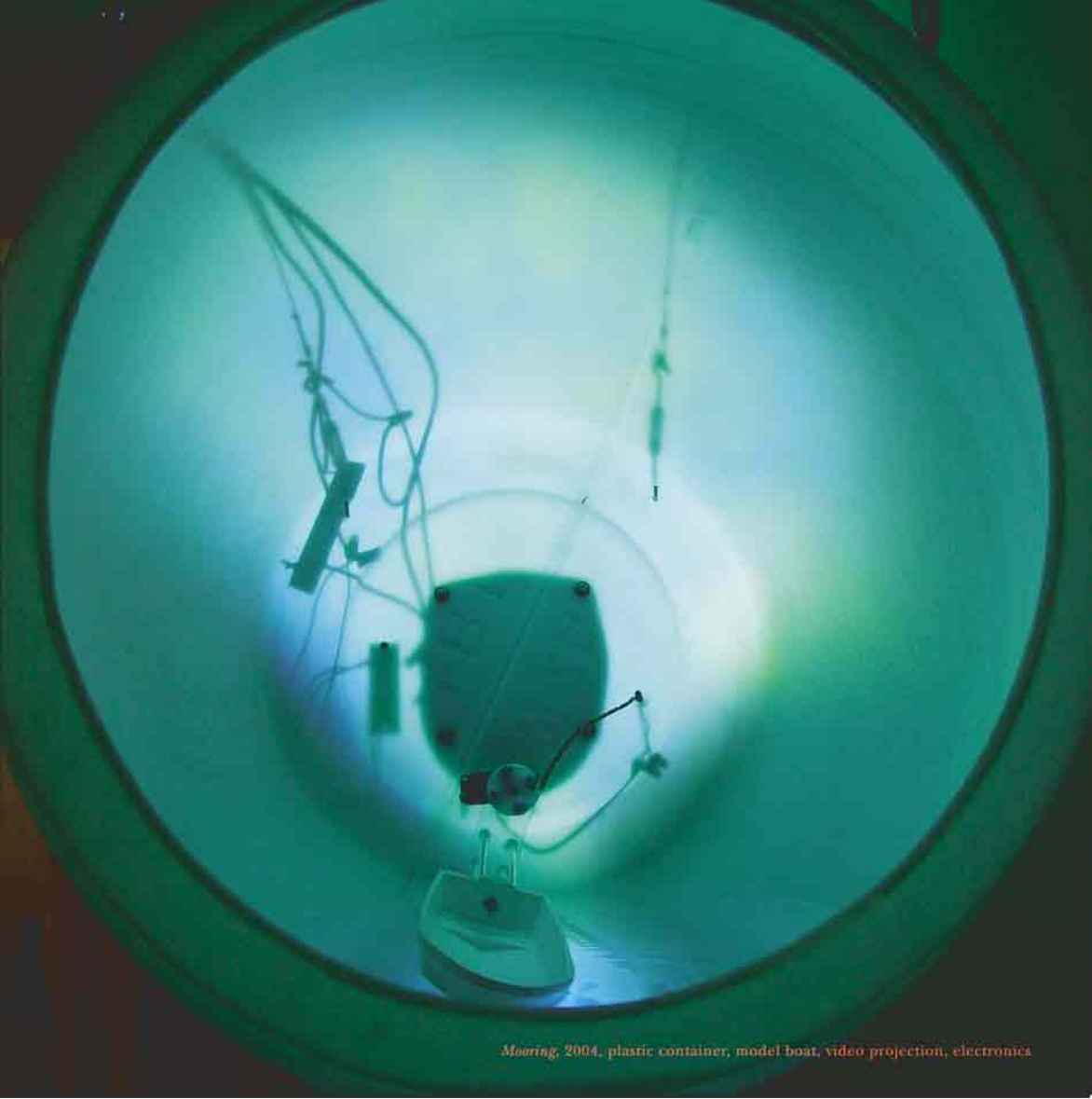
Anthony applies industrial means to simulate all kinds of sounds in Taipei and by doing so makes unique, musical instrument-like objects. These instruments perform their own "melodies" whenever they interact with their audience. Anthony also filters some of the sounds with a computer to leave only the low frequency sounds of Taipei - revealing its most inner breaths and pulses, the most oblivious energy of our city. Listening to it, an abstract image of Taipei solidifies into something almost tangible. Anthony's art also portrays his interactions with artists from both Taiwan and Japan. Through these interactions and encounters, he found a new voice of his own.

You can summarize Anthony Luensman's journey to Taiwan as a way to look into himself through the art of those he met. His exhibition incorporates images and mechanical gadgets into an orchestra of flowing, transforming feelings. Attending this show, you don't need to take away a serious artistic statement, rather just feel the poetic warmth, the sense of humor, delight and comfort the artist brings you. Press the buttons, and enjoy the amazing sounds; it will be a delightful, wonderful experience.


Sean Hu

Sean Hu is an independent curator & critic in Taiwan. He also writes for madame FIGARO TAIWAN.





*Mooring*, 2004, plastic container, model boat, video projection, electronics



Anthony Luensman's exhibition *Tracings* (2004) is a paean to a select group of contemporary Taiwanese artists whose work inspired the Ohio native during his three-month residency at the Taipei Artist Village in Taiwan.

Luensman's interactive sound and movement sculptures exploit the possibilities of common objects found in shops around the working-class area of the Taipei Main Train Station. Despite the humble materials: air hoses, plastic tubing, tacks and buckets, his art intelligently alludes to several works that he saw in the local galleries of Taipei.

In *Mooring* (2004), a mechanized rocking boat floating inside a large white plastic container is set in motion to the sounds of waves and seagulls while a video projection fills the container with shifting clouds. The small universe that is created playfully mimics a single-channel video work *Floating* (2000) by Yuan Goang-Ming in which a rowboat is seen in a cycle of capsizing and self-righting.

Pressing a dangling button from the ceiling activates a subwoofer driver attached to a suspended plateful of shiny thumbtacks. The unheard bass vibrations cause the tacks to enthusiastically and sometimes rhythmically jump up and down. This wry and noisy device pays homage to Howard Chen's sublime and meditative large floor installations of carefully arranged thumbtacks. Though an homage, the contrasting use of thumbtacks makes Luensman's *Tackatack* (2004) more Bebop than Zen.

The elegiac *Miyuki's Harp* (2004) pays tribute to former TAV resident, Miyuki Yokomizo, who used stretched medicinal tubing filled with red colored water in her on-site architectural installation. Luensman places similarly made "strings" stretched on a piano-shaped aluminum frame. Motorized guitar picks "pluck" the tubular strings in time to computer-generated music, thus creating the eerie impression that the delicate, tubular veins were playing music of their own accord. Music, perhaps, as a ghostly dirge for AIDS.

The rather strange practice of "yato" or ecstasy "head-shaking" in Taiwan's local disco culture inspires a wall sculpture called *Going* (2004), named after a popular Taipei gay club. The back-and-forth mechanized movement of sprouting clumps of hair (i.e. the dancing heads) nods to the paintbrush gadgetry of Shyu Ruey-Shiann.

In *undertow(n)* (2003), Luensman collaborated with sound artist Lo Song-Ce to create large, homemade subwoofer panels which continuously fill the gallery with low frequency sounds recorded around Taipei. He describes *undertow(n)* as a "bass portrait" of Taipei.

Idealistically, international residencies seek to promote cross-cultural understanding and to build bridges between diverse communities. Luensman's Taiwan "portraits" in *Tracings* eloquently and humorously shows how this can be done.

- Susan Kendzulak

*Susan Kendzulak is an artist and writer in Taipei. She writes about Taiwan contemporary art for the local and international scene and has a monthly arts column in POTS, Taipei's arts and entertainment weekly.*





*undercurrents*, 2003, steel, plastic, streaming, container, water, bass drivers



*Miyuki's Hoop*, 2004, aluminum, tubing, water, guitar picks, computer, electronics

### Artist Statement

In this set of sounding devices, I've taken inspiration from some of the artists and works that I've had the opportunity to discover in Taipei. A residency for three months in a dynamic city like Taipei, affords a short but intense opportunity to see and hear an immense range of visual and aural material. I've chosen a handful of works that, upon some consideration and reflection, offered "suggestions" to me (if at first in only an oblique way). Subsequently, I've attempted to "assume" these works and reinvent or reflect them through my own devices. I would like, then, to consider each new work a "portrait" of its predecessor and the grouping as a whole - that is as an installation - as a larger portrait of my brief Taipei experience in the arts. Finally, I thought then to extend what became for me a primarily sounding portrait of these artists to the viewer as a kind of "filter" through which interaction provides the opportunity for yet another portrait - an interactive "portrait of a portrait" so to speak. One that I hope resonates with playful derivations.



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Artists "traced" 藝術家:

Lo Song-Ce 羅頌策

Yuan Guang-Ming 袁廣鳴

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Sean Hu 胡朝聖 (English translation: C.J. Anderson-Wu 吳介祺)

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Photography 攝影:

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And to TAV's Chao Heng 曹恆 for his enthusiasm and skillful solutions during installation.

# 台北國際藝術村

Taipei Artist Village

110 台北市北平東路七號(天津街口)  
No.7 Beiping E. Rd., 110 Taipei, ROC  
TEL: 886-2-33937377 Fax: 886-2-33937389  
網址: [www.tav.tcg.gov.tw](http://www.tav.tcg.gov.tw)  
開放時間: 週二至週日