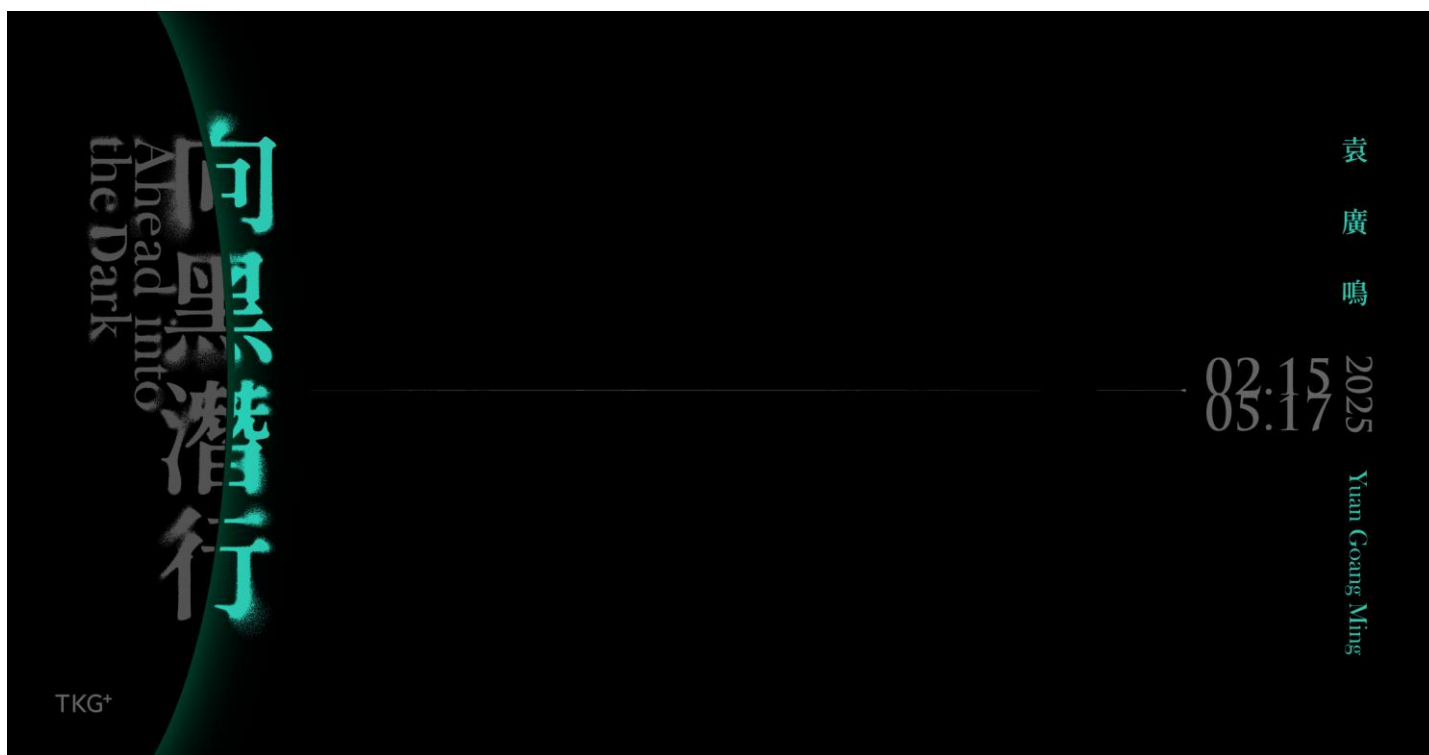


向黑潛行 — 袁廣鳴個展

展期 | 2025.02.15 – 05.17

開幕 | 2025.02.15 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



2025 年袁廣鳴個展「向黑潛行」，以三件來自不同起點的新作《日常戰爭》、《呼吸的黑洞》和《扁平世界》，在以「黑」為相互連結的概念下貫穿整個旅程，並提問——在黑暗不明的狀態中試圖尋找一絲方向，是對未知的探索而向前？還是不可抗拒的向黑踽踽前行？

在 2018 年的兩件作品《向光》與《向黑》中，袁廣鳴運用影像的語言解構了觀看的本質。在《向光》中，核爆強光的暴力衝擊讓觀看失效；而在《向黑》中，光的缺席讓觀看轉向了其他的感知方式。這種觀看的終結並非意味著感官的終止，而是重置，透過打破慣習以來依賴光的視覺壟斷，轉向更為綜合且內在的體驗。《向黑潛行》便是這一過程的延續，在光是科技與權力帶來的感官剝奪這一象徵語境下，黑作為光的反思，敘述著一種感知經

驗重構的途徑，結合黑本身對於恐懼、脆弱、未知的呼應，創造一種縱然被黑暗包裹，個體仍向著希望堅毅潛行的意象。

展覽從《日常戰爭》的影像敘事展開。這件單頻道錄像作品描繪了一個中產階級男性的單身套房，在這樣一個表面秩序井然的日常場景中，無形的力量悄然降臨，牆壁破裂，家具傾覆，房間轉瞬間化為廢墟。片刻之後，一切重回初始狀態，彷彿災難從未發生。作品循環的敘事結構巧妙模糊了日常與災難、真實與虛構的界限，揭示出戰爭並非遠離的真實，而是日常生活中無聲的裂縫，逐步侵蝕我們的感知與存在。光線閃爍與空間崩解的交替畫面，營造出一種荒謬卻真實的緊張感，讓觀者感知到日常表層的平靜，或許只是危機的隱秘前奏。

《呼吸的黑洞》延續並深化了袁廣鳴 1995 年《呼吸的黑光》的概念，將「黑光」這一物理上不可能存在的意象具象化為一個律動場域。鋁板與夜光粉構成作品的核心，隨著機械驅動，鋁板緩慢移動，牆面上的光暈隨之擴張與收縮，宛如黑洞般「呼吸」。黑光在此成為象徵語言，既暗示光的缺席，又蘊含能量的積聚與釋放，挑戰觀者對黑暗的固有認知。這片律動的黑暗，不僅呼應黑洞吞噬一切的物理意象，更展現黑暗作為生成與生命力場域的雙重屬性。觀者在光與黑的交界處，視覺邊界被模糊，身體感知重新啟動，得以探索存有的根基。黑暗不再僅是虛無或恐懼的象徵，而是一個充滿力量與希望的隱秘場所，為展覽提供了感知與思想層面的橋樑與深化。

《扁平世界》則擴展至全球化語境，揭示現代觀看方式的壓縮與疏離。影片以 Google 街景資料庫為基礎，透過固定的線性透視與穩定運動，將 100 個國家 305 街景串聯為無止境的數位旅程。快速切換的風景如流動的地圖，展現了無縫連接的冷峻美學，同時也消解了地理的深度與身體的在場感。地圖從地方記憶與傳說的載體，變為技術與權力的象徵；觀看則退化為點對點的跳躍，空間的厚度與情感隨之消失。影片的循環結構隱喻全球化秩序的幻象，連續的街景成為現代技術體系的象徵，揭示人類漂浮與失根的矛盾處境。袁廣鳴將這種「扁平世界」推至極致，讓觀者在冷靜而壓迫的影像中直面技術操控的矛盾與迷霧。

三件作品構築了一條遞進的思想軌跡，從日常的潰散到感知的挑戰，再到全球化的觀看壓縮，黑暗作為核心意象貫穿其中。在《日常戰爭》中，黑暗象徵日常空間中的危機與裂縫；在《呼吸的黑洞》中，它轉化為孕育希望與生命的原初場域；而在《扁平世界》中，黑暗隱匿於全球化技術體系的深處，象徵疏離與漂浮的矛盾狀態。袁廣鳴的「向黑潛行」，不僅展現了黑暗的多重隱喻，更以影像與裝置的形式，對當代生存狀態進行了一場徹底而深刻的反思。

袁廣鳴透過精確而鋒利的影像語言，回應著我們目前的所在，似乎都不是一個堅固不摧的概念；不斷向前似乎是人類的一個宿命，但前方是為何物？將是一片的漆黑，還是希望的所在？

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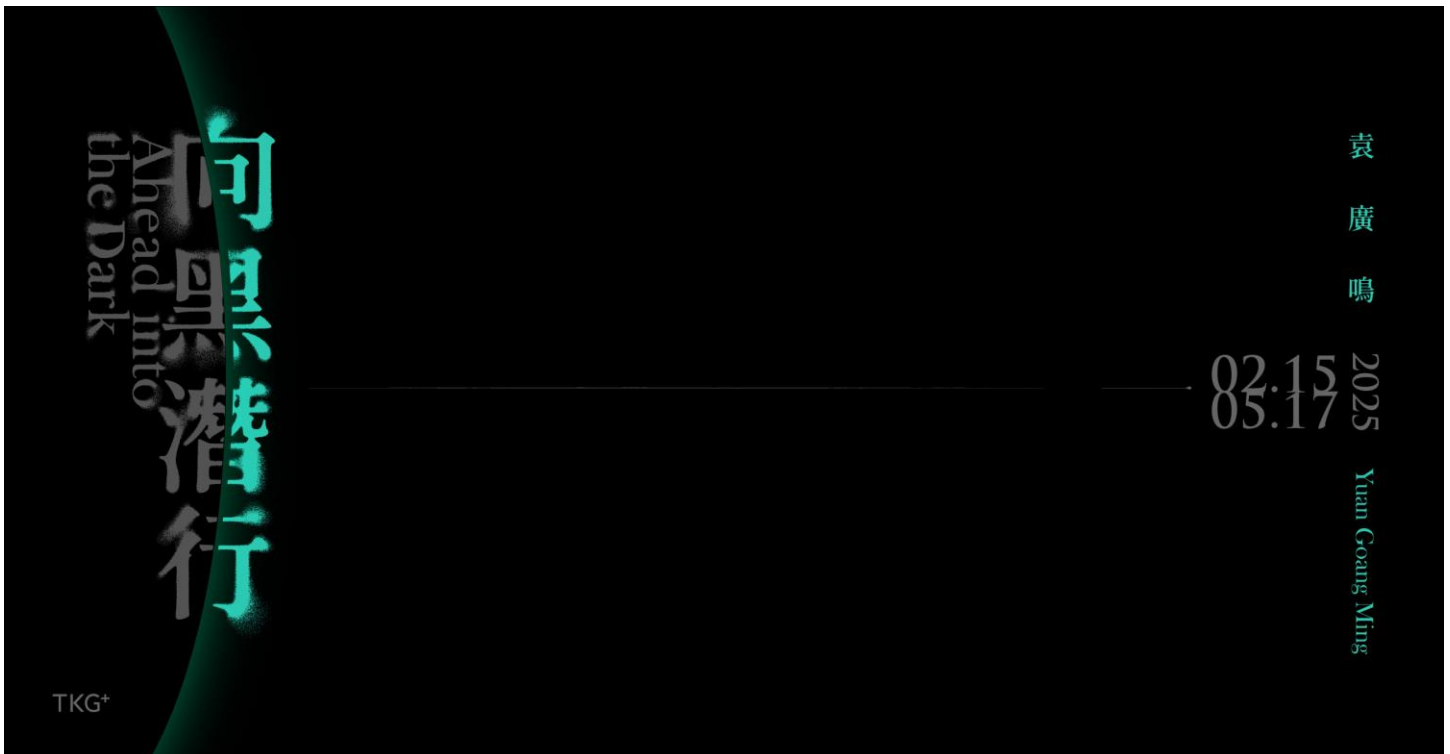
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Yuan Goang-Ming: Ahead into the Dark

Dates | 02.15–05.17.2025

Reception | 02.15.2025 (Sat.) 4:30 p.m.

Venue | TKG+ (B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei, Taiwan)



TKG+ is pleased to present *Ahead Into the Dark*, Yuan Goang-Ming's 2025 solo exhibition. *Ahead Into the Dark* presents three new works—*Everyday War*, *The Breathing Black Hole*, and *Flat World*—each emerging from distinct starting points. Connected by the unifying concept of “black,” the exhibition embarks on an interwoven journey, asking: In the obscurity of darkness, do we search for a glimmer of direction in pursuit of the unknown, or are we compelled to tread inevitably into the shadows?

In his previous works *Towards Light* and *Towards Darkness* (both 2018), Yuan deconstructed the act of viewing through the language of video. In *Towards Light*, the violent blinding light of nuclear explosion renders viewing futile, while in *Towards Darkness*, the absence of light allows the senses other than sight to take over. The negation of sight indicates not the suppression of sensory perception, but a reset, breaking away from the habitual dependence on the visual sense and light, shifting instead toward an experience more holistic and intrinsic.

Ahead Into the Dark is a continuation of this process. Light, for the artist, is a metaphor for how technology and power can diminish our sensory experience, while darkness serves not as mere absence of, but a critical response to light, suggesting an alternative way to perceive and understand our world. Drawing on darkness's associations with fear, vulnerability, and the unknown, the exhibition conjures the image of an individual who, even while engulfed in darkness, persists with determination toward hope.

The exhibition opens with *Everyday War* (2024), a single-channel video depicting a middle-class individual's studio apartment. In this seemingly orderly domestic scene, invisible forces suddenly intervene — walls crack, furniture topples, and the room instantaneously demolished. Moments later, everything returns to normal as if the catastrophe never occurred. This cyclical narrative blurs the boundaries between life and disaster, reality and fiction, revealing how war seeps into all corners of daily existence. Scenes of shimmering light and crumbling space alternate to evoke an absurd yet authentic tension, suggesting that the surface calm of everyday life may only mask an underlying crisis.

The Breathing Black Hole (1995–2024) expands on *The Moving Luminous Square* (1995), reimagining the impossible vision of black light as a tangible, rhythmic space. Through the mechanical movement of an aluminum plate coated with luminous powder, a glowing halo on the wall ebbs and flows, breathing with the rhythm of a black hole. Here, black light becomes symbolic, hinting at the absence of light, and the accumulation and release of energy, challenging the viewer's preconception of darkness. This pulsating darkness not only echoes the physical imagery of a black hole consuming everything, but reveals the dual nature of darkness as a realm of chaos and creation. At the intersection of light and shadow, the viewer's visual boundaries dissolve, their physical perception reawakened, allowing for an exploration of the root of existence. Darkness is no longer a mere embodiment of emptiness or fear, but a hidden space brimming with power and hope, inviting a deeper engagement with perception and thought within the exhibition.

Flat World (2024) extends into the idea of globalization, exposing the distortion and alienation of modern viewing methods. Using the Google Street View database, the work merges 305 locations into an endless digital journey through fixed linear perspective and steady movement. The shifting landscapes coalesce into an unfolding map, presenting a seamless but clinical aesthetic, while collapsing geographical depth and corporeal presence. The map morphs from a vessel of local memory and legend into a symbol of technology and authority. Viewing devolves into point-to-point jumps, with space and emotion disappearing entirely. The video loop implies the illusion of the globalized order, with continuous street scenes epitomizing the modern technological system,

illuminating the paradox of human alienation and displacement. Yuan pushes the concept of the flat world to its extreme, confronting the viewer with the contradiction and ambiguity of technological manipulation through sterile, oppressive imagery.

The three works construct a progressive trajectory, with darkness as the central motif that weaves through the crumbling of the familiar, the challenge of perception, and the distortion of globalized viewing. In *Everyday War*, darkness exemplifies the crisis and disruption within the mundane. In *The Breathing Black Hole*, it transforms into a primordial field nurturing hope and life. In *Flat World*, darkness lurks deep within the globalized technological system, denoting the conflicted state of alienation and rootlessness. Yuan's *Ahead Into the Dark* not only plumbs the depths of darkness but also, through video and installation, interrogates contemporary existence.

Through a video language that is rigorous and piercing, Yuan Goang-Ming reflects on our present condition, where stability seems an unattainable concept. Moving forward appears to be humanity's inescapable fate, but what lies ahead? Will it be an expanse of darkness, or a place where hope resides?

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