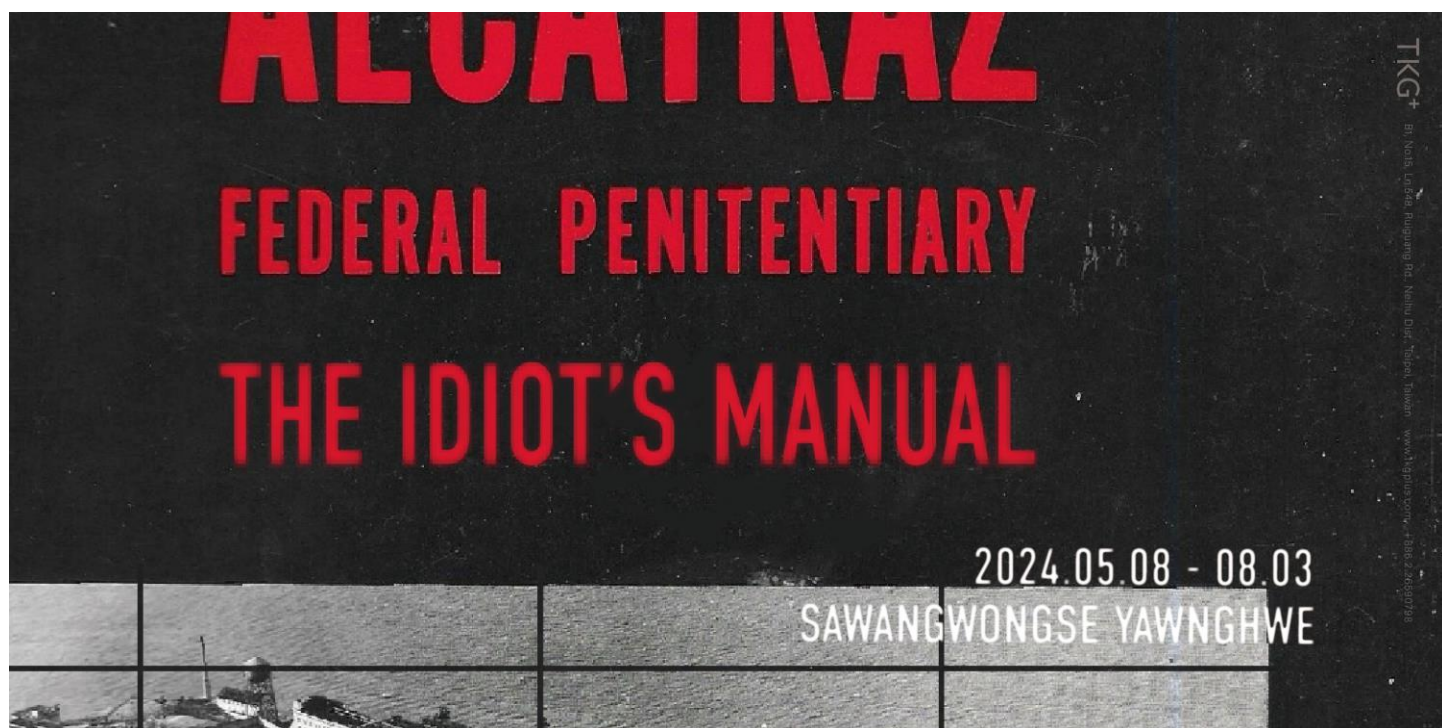


蠢蛋手則 — 薩望翁 · 雍維個展

展期 | 2024.05.08 – 2024.08.03

開幕 | 2024.05.11 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



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「蠢蛋手則」是薩望翁·雍維睽違四年在台的第三次個展。不同於前兩次個展「良瑞流亡辦公室」(2019) 以及「緬甸 X」(2020)：前者乃是雍維建構出一個虛構博物館，並旨在探討緬甸撣族流亡者的敘事可能；後者則著墨於以雍維家族流亡的故事為梗概貫穿全展，企圖在家族與國族的歷史中辯證出一種良善的史實觀看狀態。本次個展「蠢蛋手則」則是雍維過渡了他在面對國與家的政治關係之後，繼續朝向一種更為龐大、複雜的全球性觀點投射。「蠢蛋手則」聚焦於人類當前所面對的四大困境：全球暖化、疫情、社會緊張，以及思想被數位全面控制的社會狀態。

薩望翁·雍維將這四種困境視作為「啟示」(apocalypse)。「啟示」一詞源自於聖經，它包含了末日劫難或者天啟的寓意，是古代猶太教與基督教的先知用來形容他們所預見的末日景觀：天降異兆，世界天災與人禍充斥彷彿已經走到了盡頭。然而，當前直面我們的何嘗不是近乎逼近於這種末日浩劫的世界？全球異常氣候的好發、流行性病毒的肆虐已不止限於國界、國際情勢的緊張與不同形式的戰爭在世界各地蔓延，而這其中與市場經濟的緊密程度更是牽一髮則動全身的關係；更遑論被大數據演算法所佔據的資本市場，即便我們以各種姿態對它加以批判與自我反省，它仍已膨脹到溢出於市場之外——連同我們的思想、意識都被其挾持。在雍維的新作《後啟示錄視差》中——藉哲學家齊澤克 (Slavoj Zizek) 提出意識形態幻象的論點。齊澤克認為現實以「幻象」的樣態顯現於我們眼前，並試圖華美地掩蓋真實背後的巨大、醜陋的黑洞。而資本主義的世界也是如此運作，我們唯有不輕易直譯所迎面而來的現實，進而挖掘「幻象」背後的意識形態，才能不被其蒙蔽雙眼。「我們必須即刻思考，必須有所行動。」——將巨型尺幅的畫布以他獨有的地圖學的風格進行圖表繪製；雍維透過畫筆在思緒與身體勞動間游移，並企圖揭露出這個被啟示充滿的年代。

本次個展中除了展示雍維別具個人辨識度的圖表式畫作外，亦帶來一系列由大量的塗抹技法結合了短語的抽象畫作。畫作中的短語擷取自雍維已故的父親所留給他的筆記本；而身為流亡的緬甸皇族後裔，雍維終其一生的人生故事似乎仍無法避開這段顛沛流離的過去。這些作品畫面的上下緣皆被包裹著色條，短語字句有些被刻寫其上、有些則被置入於畫當中，而更有些是完全不存在於這些抽象作品裡頭。之所以文字與畫面被如此配置，乃是雍維藉此以暗示著文字與圖像/景觀之間永恆存在著誤差，正如我們所見的「事實」與事實「如何被描述」的狀態，皆存在著一種意識形態上的落差。因此，我們必須時刻地透過反身思考與辯證，才得以創造出一種企圖邁向全知——卻仍能意識到我們尚所不能與之企及的——對事物觀看的新路徑。

新作《卡蜜兒·克勞黛爾》則隱喻了古希臘悲劇《安蒂岡妮》的人物形象——安蒂岡妮無畏執政者的權威決意葬兄，在亂世之中她為此勇於對抗城邦秩序，為了她認為「正確」的事情不惜以卵擊石。另一幅《十字架》是將喬托的《耶穌受難像》重新描繪，揭示著眾人真相大白的那個時刻終將到來。這兩幅帶有濃厚宗教意味與聖像圖示的人物畫作，藉古典作品的意象被重新繪製，在「蠢蛋手則」中可視為一種「符號」(symbolic)的精神能指。

「蠢蛋手則」一展不僅展示了薩望翁·雍維對於全球性議題的深刻反思與觀點的詮釋，更指出了一種對於全人類處境思考辯證的急迫。藝術家在這場名為資本主義的戰場上，除了迎來不斷自我生產 (self-reproduction) 的時刻外，也向觀眾吹響了警世的號角——在資訊量爆炸與劫難不斷降臨的時代，我們在直面這些災難的同時，亦必須繞道而行地思考，方能找出潛藏在這些巨大的集體意識形態裡的盲點與破綻。

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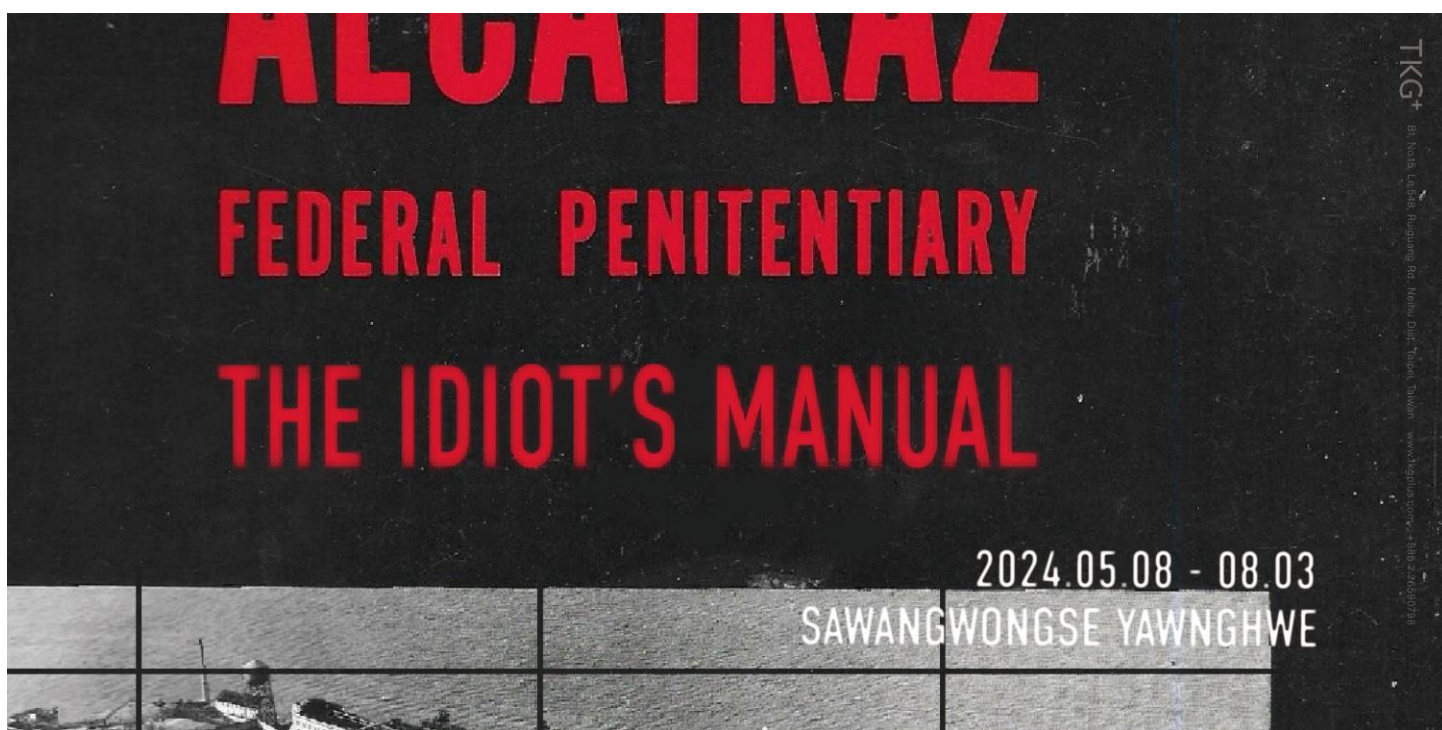
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Sawangwongse Yawnghwe: The Idiot's Manual

Dates | 05.08.2024-08.03.2024

Reception | 05.11.2024 (Sat.) 4:30 p.m.

Venue | TKG+ (B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan)



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conducive to the survival of species within the box during long-distance shipping, but simultaneously interrupts the history of a transplanted ecosystem, initiating another timeline that parallels that of the native habitat.

The Idiot's Manual is Sawangwongse Yawngghwe's third solo exhibition in Taiwan after a four-year hiatus. Unlike his previous exhibitions, *Yawngghwe Office in Exile / State Museum / Absoluter Gegenstoss / Absolute Recoil* (2019) and *Burmese History X* (2020) — the former being a fictional museum exploring the narratives of the exiled Shan people of Myanmar, and the latter embodying a dialectic that interrogates historiography through the chronicles of the exiled Yawngghwe family and Myanmar, *The Idiot's Manual* encapsulates the artist's pivot from addressing the political relationship between the state and family toward a broader, more complex global perspective. This solo exhibition is centered on the four major dilemmas that confront humanity: global warming, the pandemic, social tensions, and the total digital control of human thinking.

The artist considers these four predicaments as the apocalypse. Originally derived from the Bible, the term “apocalypse” encompasses notions of end-time catastrophes or divine revelations, used by ancient Jewish and Christian prophets to describe visions of the end of the world: signs from heaven, a world awash in natural disasters and human calamities, as if nearing its end. But isn't our world dangerously close to such impending cataclysms? Constant climate anomalies, rampant pandemic viruses unhindered by borders, escalating international tensions, and various forms of warfare breaking out across the globe — everything inextricably linked to the global market economy. Not to mention the capital market dominated by big data algorithms — despite our ongoing criticism and self-reflection — it has outgrown the confines of the market, ensnaring our thoughts and consciousness.

In the artist's new work *Post-Apocalypse Parallax* (2024), he draws on philosopher Slavoj Žižek's notion of ideological fantasy. Žižek suggests that reality presents itself as an illusion, in an attempt to mask the grotesque abyss behind the truth. That, too, is how the capitalist world operates; we must not take reality at face value, but delve into the illusion to find the underlying ideologies without being blindsided. “We must think now. We must act now.” The artist paints a massive canvas in his unique cartographic style, navigating between his thoughts and physical labor, shedding light on this age of revelations.

In addition to the artist's distinctive cartographic paintings, this solo exhibition comprises a series of abstract works that combine intuitive brushwork with text, specifically phrases excerpted from his late father's notebooks. As a descendant of the exiled Shan royalty, the artist's life remains deeply entwined with his family's tumultuous past. Some phrases are inscribed in the color strips that dominate the top and bottom of each work, while others are written across the paintings. In some works, text is completely absent.

The juxtaposition of text and imagery hints at the inherent discrepancy between text and image/landscape, much like an ideological gap that emerges between facts as we see them and facts as they are described. It is through constant reflexive and dialectical thinking that we can forge a new path in seeing, an endeavor toward omniscience, yet acutely aware of our limitations.

Camille Claudel (2023) references the protagonist from the ancient Greek tragedy *Antigone*. Fearless in her determination to bury her brother against the authorities, Antigone defies the city's order, and faces insurmountable odds for what she believes is right. Another piece, *The Crucifix* (2023), reimagines Giotto's *Crucifixion*, revealing the moment when truth comes to light. Steeped in religious symbolism and iconography, these two works serve as spiritual signifiers through their reinterpretation of classical motifs.

The Idiot's Manual not only manifests as Sawangwongse Yawngghwe's profound reflection on global crises, but underscores an urgent call for dialectical contemplation on humanity's existence. In a world where capitalism reigns, the artist grapples with the constant need for self-reproduction, while sounding a clarion call to action. It is imperative, in the age of information explosion and unending calamities, that we navigate with caution the labyrinth of collective ideology, and identify fallacies that lurk within, guided by our thoughts and ideas.

Press Inquiries

info@tkgplus.com

+886.2.2659.0789

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