

David Haines



2014 Kuandu Biennale
Recognition System
Taipei, Taiwan

Curator
Jasmin Stephens

Cover:

Juvenile Broad Leaved Ribbon Gum Aura (Eucalyptus dalrympleana)
2014, Kirlian photographic image, dimensions variable

Facing page:

foreground Slow Fast Mountains (earth aroma), detail, 2014, timber,
perspex, coal, aroma, sound system, table components each 75 x 102 x 63 cm;
background, Wollemi Kirlians, 2014, 24 Kirlian photographic images in waxed
oak frames, pigment ink on rag paper, each 40 x 27 x 3 cm, overall 128 x
244 cm; installation view, Kuandu Museum of Fine Arts, Taipei, 2014



Introduction

Asialink Arts is pleased to collaborate with David Haines and curator Jasmin Stephens for the 2014 Kuandu Biennale - initiated by the Kuandu Museum of Fine Arts in Taipei (26 September – 14 December 2014).

David Haines explores installation-based environments, sound, digital imaging, virtual experiences and for the fourth Kuandu Biennale, he draws his audience deeply into an Australian aroma lab.

Haines and Stephens' project builds on Asialink Arts' successful participation in the 2012 Kuandu Biennale, with a project by Pip and Pop's Tanya Schultz. The Biennale model invites 10 artists and 10 curators from the Asian region to produce work based around a central concept, resulting in 10 thematic 'solo exhibitions'. The 2014 edition includes Chinese artist Li Gang (curator: Wang Huang-Sheng); Hong Kong artist Kwan Sheung-Chi (curator: Anthony Yung); Indian artist Valay Shende (curator: Veeranganakumari Solanki); Indonesian artist Syaiful Garibaldi (curator: Grace Samboh); Japanese artist Mami Kosemura (curator: Toyomi Hoshina); Korean artist Jang Suk-Joon (curator: Sul Won-Gi); Taiwanese artists Kao Chung-Li (curator: Liu Yung-Hao) & Chang Yung-Ta (curator: Guo Jau-Lan); and Thai artists Money Faketory (curator: Pichaya Aime Suphavanij).

Haines has been a practising artist for nearly 20 years, equating to over 100 exhibitions and projects exhibited in museums, festivals and exhibition spaces, including Biennale installations, exhibitions and performances across Australia, Asia, Europe and North America. Curator Jasmin Stephens has worked closely with Haines to develop a considered exhibition for Kuandu and crafted the catalogue essay for the publication. As an independent curator, Stephens writes regularly about artists working with new technologies. She also participated in the Biennale's accompanying day-long Asian Contemporary Art Forum with her curatorial peers.

The opportunity for Taiwanese and international audiences to experience the work of David Haines in direct conversation with his regional peers is rare and imperative to the core of Asialink's role to enable cultural and professional exchange. Asialink Arts extends its thanks to David Haines and Jasmin Stephens for their professionalism, ingenuity and generosity. Thank you also to the Sydney College of the Arts, The University of Sydney; Arts NSW; the Department of Foreign Affairs and Trade; and the Australia Council for the Arts for supporting this project.

Sarah Bond

Visual Arts Director, Asialink Arts

介紹

Asialink Arts 很榮幸能為台北關渡美術館的2014關渡雙年展－識別系統 (2014/09/26-12/14), 與大衛·漢斯 (David Haines) 及策展人潔絲敏·史蒂芬斯 (Jasmin Stephens) 攜手合作。創作。

漢斯的藝術創作包含了對裝置環境、聲音、數位影像及虛擬經驗的探索，並不著重於某一特定的媒介，在這次第四屆的關渡雙年展中，他將帶領觀眾深入體驗藝術和氣味結合的。Asialink Arts曾在2012年與Pip and Pop 的坦雅許·華滋 (Tanya Schultz)合作，在當年的關渡雙年展圓滿展出，Asialink Arts今年也將延續這個傳統為大家帶來漢斯及史蒂芬斯的作品。關渡雙年展歷屆邀請來自亞洲地區的10位藝術家及十位策展人，針對一個核心概念創作，延伸出10個有相同主題性的「個展」。2014年的雙年展邀請了來自以下國家的藝術家及策展人：中國 - 李綱Li Gang (策展人：王瑛生Wang Huang-Sheng);香港 - 關尚智(Kwan Sheung-Chi 策展人：翁子健Anthony Yung);印度 - 瓦雷·湘堤Valay Shende (策展人：瓦格拉瑪莉·施朗基 Veeranganakumari Solanki);印尼 - 薩伊夫·加里波第Syaiful Garibaldi (策展人：葛列斯·珊保Grace Samboh);日本 - 小瀨村真美Mami Kosemura (策展人：保科豊巳Toyomi Hoshina);韓國 - 張碩準Jang Suk-Joon (策展人：薛源基Sul Won-Gi);台灣 - 高重黎Kao Chung-Li (策展人：劉永皓Liu Yung-Hao) 及張永達Chang Yung-Ta (策展人：郭昭蘭Guo Jau-Lan);泰國 - 樸西塔坤·寬塔連Money Faketory (偽幣工廠：皮夏雅·艾美·蘇帕瓦妮Pichaya Aime Suphavanij)。

漢斯具有將近二十年的藝術創作經驗，參與超過100場的展覽，作品也在不同的博物館、節慶及展覽空間發表，其中也包括了在關渡雙年展的裝置藝術作品，以及橫跨澳洲、亞洲、歐洲及北美的各項展出及表演。策展人潔絲敏·史蒂芬斯此次也和漢斯密切合作，為這次雙年展精心策劃，並為此次的展覽目錄發表了一篇導引論文。史蒂芬斯是一位獨立策展人，她經常針對用新技術創作的藝術家們發表文章。此次她也將與其他策展人一起參加關渡雙年展「亞洲當代藝術論壇」的一日活動。

Asialink 的核心任務之一是確保文化及專業的交流，此次的雙年展不僅讓台灣及各國觀眾體驗大衛·漢斯的作品，也提供了一個難能可貴的機會讓他的創作得以和亞洲地區同儕的作品直接交流。Asialink Arts要特別感謝大衛·漢斯及潔絲敏·史蒂芬斯的專業精神、獨創力與願意分享的雅量。在此也要感謝Sydney College of the Arts, The University of Sydney; Arts NSW; the Department of Foreign Affairs and Trade; 和 the Australia Council for the Arts 對這個展覽的支持。

莎拉
邦德

Realm of Energy

Jasmin Stephens
Independent Curator

David Haines is presenting an installation comprising a suite of images using the technique of Kirlian photography and a fragrance he composed in his Aroma Studio.

In his sculptural assembly, *Wollemi Kirlians*, 2014, and *Slow Fast Mountains (earth aroma)*, 2014, Haines has configured the visual and olfactory elements to set up a recognition system intended to bring Biennale visitors into closer proximity to 'unseen forces' that lie within and around us.

Haines' installation exemplifies the tension between 'the fictive and the phenomenal' that lies at the heart of his enquiries. He is drawn to the ghostly qualities of Kirlian photography, a technique for creating contact prints pioneered by Russian electrical engineer Semyon Kirlian and his wife Valentina, in which the air around an object is electrically charged. Haines' photographs are of plants from the Wollemi National Park, a remote and mysterious region, that shelters the elusive Wollemi Pine, a species known only through fossil records until it was discovered in 1994. The photographs, with their connection to 'spirit photography', and the fragrance, which is suggestive of the damp earthy smell thrown up by the rain, are intended to evoke a range of associations – fantastical and grounded.

Haines embraces his inability to contain the 'live' nature of his works. Fragrances, for example, are thermodynamic in their emanations, heading towards equilibrium in any environment and subject to entropy which is why they are refrigerated and stored in coloured glass to protect them from heat and light. Their ephemeral tendencies raise questions about where they start and finish. As they lodge in the mind as much as the body, any thoughts about 'what's inside and outside' become out-moded and a reorganising of 'space' as a continuum within and beyond ourselves is required.

For the Kuandu Biennale, Haines has arranged the installation so that there are many images and one smell. The asymmetrical layout is intended to loosen the correlation between what is seen and smelt and what is real and artificial. Visitors are able to 'register' the aroma in any number or combination of plants. Haines has not pursued an efficient linear flow between the installation components and viewers/smellers. Energies – physical and symbolic – that derive from the materiality of the works and the wealth of interpretations that surround their display - are mixed and retransmitted in real-time in the gallery.

Haines has a sustained commitment to not only the visible but also the audible and 'smell-ible' aspects of the frequency spectrum. The frequency spectrum is the system by which different types of energy generated by the fluctuations of the earth's magnetic and electrical force fields are classified. Frequencies of molecular spin can be discerned as scent with the most notable example being ozone which is the smell before a thunderstorm due to burning ions.

Haines regards these energy systems as integral to his processes and materials. In aligning himself with them, he has asserted, 'we are transmitters at the same time as receivers because in a bodily fashion, the receptors of our senses are highly attuned to sections of the spectrum and are converting energies into sensation ... the sensation field is a tuned system.'¹

1. Email conversation with the artist, 6 June 2014. This text is abstracted from the catalogue essay which can be accessed at http://asialink.unimelb.edu.au/arts/Exhibitions_on_Tour.

能量領域

大衛·漢斯呈現一系列透過「克里安攝影術」(Kirlian photography) 創造的圖像，以及他在其氣味工作室調製的某種氣味所組成的裝置作品。

在他的《瓦勒邁 克里安》(Wollemi Kirlians, 2014) 和《徐且疾的造山 (大地氣息)》(Slow Fast Mountains (earth aroma), 2014) 雕塑組合作品中，漢斯對各種視覺與嗅覺元素進行配置，藉此建立一個「識別系統」，使觀者更接近那些存在於人們體內與周遭的「無形力量」。

漢斯的裝置作品例示了「虛構與現象」之間的張力，此種張力乃其研究之核心。他深受克里安攝影的靈魅特質吸引。「克里安攝影術」是由俄羅斯電子工程學家克里安 (Semyon Kirlian) 及其配偶瓦倫妮娜·克里安 (Valentina Kirlian) 所開發的技術，此攝影術是一種接觸列印技術，在列印過程中物件周圍的空氣被充滿電能。漢斯所攝影的植物來自瓦勒邁荒野。瓦勒邁是新南威爾斯某個偏僻且神祕的地區，該地區長有難得一見的瓦勒邁杉，原先人們僅能透過化石紀錄了解此物種，直至 1994 年才在此地區實際發現這種植物。這些和「精神攝影」有關的照片，加上散發伴隨雨水而來的土壤濕氣，用來激發一連串的聯想——奇幻又兼具理性色彩。

漢斯知道自己無法讓「鮮活」的自然常存在作品中。例如，氣味的散發本身乃一種熱力學過程，最終會在環境中達成熱平衡，並且受到熵的影響，這便是氣味必須被冷凍儲存於有色玻璃罐內的原因，以避免熱與光的干擾。它們這種如天地蜉蝣的特質，使我們不禁探問這些氣味究竟何所始、何所終。由於我們同時透過身體與心靈去感受氣味，因此任何關於「內部——外部區分」之思想均已過時，我們必須將「空間」重新組織成一個橫跨我們內在與外在世界的連續體。

在此次關渡雙年展中，漢斯讓裝置作品包含許多圖像與單一氣味的元素。漢斯採取這種由眾多圖像與單一氣味的不對稱陳列方式，目的在於打破所見與所聞，以及真實與人造之間的關聯性，觀者可將此種氣味註記為屬於任何一種植物或多種植物之組合。漢斯並非企圖透過其裝置作品創造作品組成物與觀者／嗅者之間的有效線性流動。源自於作品的物質性以及圍繞作品的豐富詮釋而產生的能量，不論是物理性的或是象徵意義的，在展場的真實時空中被混合並重新傳送。

漢斯始終熱衷於探索頻譜的可視、可聽，甚至「可嗅」等面向。頻譜是對磁場與電場波動所產生的不同類型能量進行分類之系統。嗅覺可被定義為察覺氣味分子自旋頻率之能力，最顯著的例子即為臭氧。大雷雨即將來臨的氣味，是一種離子燃燒所產生的電流氣味。

漢斯認為社會、生物與物理層面的能量系統乃構成其創作素材不可或缺之部分。漢斯循此脈絡，他評論道：「我們是傳遞者同時也是接收者，因為我們體內的感覺受器被調整到相應的頻譜波段，並將能量轉化為感覺……感覺領域是一個經過調諧的系統。」

大衛·漢斯與獨立策展人潔絲敏·史蒂芬斯共同合作，並獲得新南威爾斯州政府藝術局、亞洲連線，以及氣味工作室所在地——雪梨大學藝術學院的資助。潔絲敏·史蒂芬斯亦獲得亞洲連線的資助。

1.2014年6月6日與藝術家的電子通信。這篇文本擷取至導引論文，可透過以下網址連結閱讀論文：
asialink.unimelb.edu.au/arts/Exhibitions_on_Tour.

David Haines

David Haines lives and works in the Blue Mountains, Australia.

Haines is widely recognised for his ambitious experimental work. Since 2004 he has been developing an extensive library of aroma molecules and championing the possibilities of aroma in contemporary art. His passion for scent has evolved as part of his long-standing collaboration with Joyce Hinterding with whom he explores sensation and perception across traditional and emerging media.

Together with Hinterding, he has participated in biennales in Sydney, 2002; Adelaide, 2004; São Paulo, 2004; and Melbourne (TarraWarra), 2012. Their extensive exhibition history includes exhibitions in Austria, China, Japan, South Korea, Taiwan and the UK – and most recently at Wellington City Gallery, Wellington, New Zealand, 2012; Roodkapje, Rotterdam, Holland, 2014; and La Panacée Centre for Contemporary Culture, Montpellier, France, 2014.

Haines and Hinterding received the Award of Distinction for Hybrid Arts at Ars Electronica, Linz, Austria, in 2010, and were awarded the Anne Landa Prize for video and new media arts at the Art Gallery of New South Wales, Sydney, in 2011. They are currently preparing their survey exhibition which will open at the Museum of Contemporary Art Australia in Sydney in July 2015.

Haines' Aroma Studio is based at Sydney College of the Arts, The University of Sydney, Sydney.

大衛·漢斯

大衛·漢斯現居並工作於澳洲的藍山。

大衛·漢斯因為他野心勃勃的實驗性創作而廣為大眾所知。自2004年以來他持續發展一套龐大的氣味分子庫，並倡議將氣味運用於當代藝術之可能性。漢斯長期與喬伊絲·亨特丁合作，進行橫跨傳統、新興媒介的感官知覺探索，因為他對氣味研究的熱情，也讓氣味近年來成為了他和亨特丁合作的項目之一。

漢斯參加過許多大型的雙年展，如TarraWarra Biennial, 2012, Adelaide Biennale of Australian Art, 2004, São Paulo Biennale, 2004, 和Sydney Biennale, 2002。他的作品也在澳洲及世界不同的現代藝術展覽空間展出過，包括Tate(利物浦), The Museum of Contemporary Art Australia(雪梨), Artspace(雪梨), Artspace(奧克蘭), Institute of Modern Art(布里斯本), Art Gallery of NSW(雪梨), GOMA(布里斯本), La Panacée(蒙彼利埃)2014, MOCA(台北) 和Sendai Mediatheque(仙台)。

漢斯經常和喬伊絲·亨特丁(Joyce Hinterding)合作，並以在澳洲及世界各地展出的大型作品聞名。2012年漢斯和亨特丁在AGNSW的video and new media arts項目中獲得了Anne Landa Prize獎項，並在奧地利林茨的Ars Electronica的Hybrid Arts項目中獲得了卓越獎。2015年雪梨的Museum of Contemporary Art Australia 即將發表一個以他們作品為主題的大型調查展。

Jasmin Stephens

Jasmin Stephens is an independent curator who lives in Sydney, Australia.

She has held audience development, programming and curatorial roles in many institutions including Fremantle Arts Centre in Perth, and in Sydney, the Art Gallery of New South Wales, the Museum of Contemporary Art Australia, Artbank and Artspace. She has also been a Visiting Curator and Asialink Arts Management Resident with Singapore Biennale and undertaken a curatorial residency with The Reading Room in Bangkok.

Her recent exhibitions include *Yonder*, Perth Institute of Contemporary Arts, Perth, 2012; *Metallic*, Edith Cowan University, Perth, 2012; and *Novel Ecologies*, The Cross Art Projects, Sydney, 2013. This year she has curated *far and wide: Narrative into Idea* at UTS Gallery, University of Technology Sydney, and *Collection+: Pinaree Sanpitak* for the Sherman Contemporary Art Foundation in Sydney.

Stephens regularly serves as a panel assessor, exhibition judge and mentor and was on the Board of ANAT, the Australian Network for Art and Technology, 2007-13. She is currently researching an exhibition exploring how ideas are circulating across Australia and Southeast Asia and has recently written for *ArtAsiaPacific*, *Vault Magazine* and *ARTAND Australia*.

潔絲敏·史蒂芬斯

潔絲敏·史蒂芬斯為獨立策展人，現居雪梨。

她曾在眾多機構從事觀眾發展、規劃與策展工作，這些機構包括伯斯的弗里曼特爾藝術中心以及雪梨的新南威爾斯美術館、當代美術館、藝術銀行，以及視覺藝術中心。她亦曾擔任新加坡雙年展客座策展人與亞洲連線藝術管理駐村策展人，並以策展人的身分於曼谷當代藝術檔案平台「閱讀室」駐村。

她最近的展覽包括〈遠方〉(伯斯當代藝術中心，2012年)、〈金屬〉(伯斯伊迪斯科文大學，2012年)，以及〈嶄新生態〉(雪梨跨藝術計畫，2013年)。今年她在雪梨科技大學藝廊策劃題為〈無遠弗屆：敘事成想法〉的展覽，也為雪梨的雪曼當代藝術基金會策劃了名為〈收藏琵那芮·珊琵塔克〉的展覽。

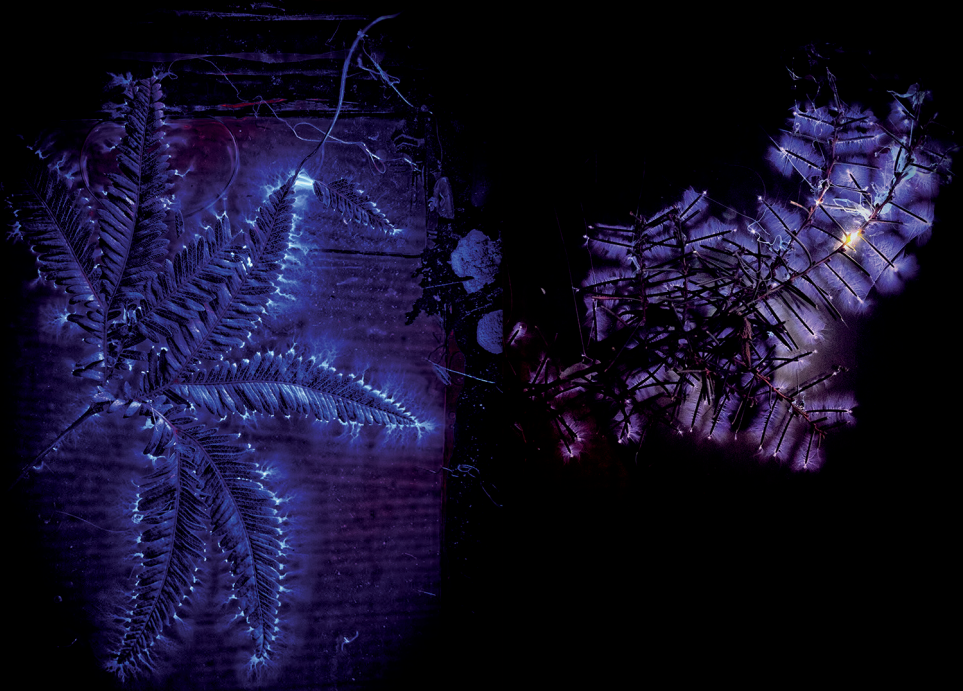
此外，史蒂芬斯經常擔任評估小組成員、展覽評審與導師，亦於2007至2013年間擔任澳洲藝術與科技網絡的董事。她目前正在進行一項展覽研究，探索思想如何在澳洲與東南亞之間流通。近期亦在〈亞太藝術〉、〈Vault〉，以及〈ARTAND〉等期刊雜誌發表文章。



*Slow Fast Mountains (earth aroma),
detail, 2014*



Wollemi Kirlians (work in progress),
2014, Kirlian photographic image, dimensions variable





Installation views,
Kuandu Museum of Fine Arts, 2014





Installation views,
Kuandu Museum of Fine Arts, 2014



Acknowledgements

Asialink Arts

Asialink Arts is a multidisciplinary arts organisation based at the University of Melbourne that operates nationally and internationally to generate new models and platforms for cultural exchange. Partnering with organisations throughout Asia and Australia, we undertake touring projects, residencies, symposia and research.

Established more than 20 years ago, Asialink is Australia's leading centre for the promotion of public understanding and appreciation of Australia's role in the Asian region. Exhibition touring forms a core of the organisation's activities, with the program delivering multiple contemporary exhibitions of Australian art to venues and major biennales throughout the Asian region. Using the principles of partnership, collaboration, exchange and understanding, the program promotes current art practices and provides opportunities for artistic exchange and development.

Asialink Arts

Asialink 由墨爾本大學和Myer Foundation創建，而Asialink Arts是其中的一個位。Asialink 成立已有20多年，在澳洲是一個地位無可取代的領導中心。Asialink Arts提供藝術家進駐方案以及國際視覺藝術項目，國際視覺藝術項目則包含了巡迴展覽。巡迴展覽是Asialink Arts的主要活動，它每年為亞洲地區的展覽會場和大型雙年展提供許多當代澳洲藝術展覽。秉持著合作關係、協作、交流以及相互了解的精神，巡迴展覽活動的目的是推廣當前的藝術活動並提供藝術相關的交流與發展機會。

Kuandu Museum of Fine Arts

The Kuandu Museum of Fine Arts was established in 2007 at the Taipei National University of the Arts (TNUA) as the first fine arts museum in Taiwan to be located within a university. The four-storey museum building, with its distinctive purpose-built design, has two levels comprising nine exhibition galleries which offer 2376 square metres of exterior and interior exhibition space. The KdMoFA runs contemporary art and design exhibitions, public forums and an international artist residency program. It also acts as a research centre for undergraduate and postgraduate teaching and learning at TNUA. Its Kuandu Biennale is attended by over 200,000 people.

關渡美術館

關渡美術館(KdMoFA)2007年創立於台灣的國立臺北藝術大學(TNUA)，是台灣第一所設置於大學校園內的美術館。美術館的建築物本身就是個獨特的設計，地面上有四個樓層、地面下兩個樓層，共有九個展覽廳，室內及室外的展覽空間共有2376平方公尺。關渡美術館除了舉辦現代藝術及設計的展覽、公共論壇、國際藝術家駐館計畫，它也為臺北藝術大學老師教學、學生學習、碩博士生撰寫論文提供了一個研究中心。它的關渡雙年展已有超過二十萬人蒞臨參觀。

2014 Kuandu Biennale

Artist

David Haines

Curator

Jasmin Stephens

Exhibition Managers

Sarah Bond, Asialink Arts

Louise Joel, Asialink Arts

Dates

26 September – 14 December 2014

Venue

Kuandu Museum of Fine Arts, TNUA

1 Hsueh-Yuan Rd., Peitou

Taipei 112, Taiwan

www.kdmofa.tnua.edu.tw/

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The artist and authors

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