

AndrewOwenA01

**A r t P r e s s
A r t i c l e s
C a t a l o g u e s**

**Korea Japan Taiwan
1 9 9 7 - 2 0 0 4**

青少年嗑藥 賭博攀高峰

嘗毒初體驗 多在PUB、KTV 青



長安生繪長安

▲台北市長安國中學生歷時四個月的時間創作「古今長安」壁畫，以李白的「金鄉送韋八之西京」為範本並在字體內繪畫，創意十足，剛畢業的張家羽拿著她畫的「還

（黃國書攝）

壁上題詩念李白

長安國中畫長安

石文南 實習記者林玉婷／台北報導

上不同的意象和景物。

「各自長安來，還歸長安去。」李白詩中眷戀長安的一往情深，昨天在台北市立長安國中外牆的壁畫上重現，呈現出「古今長安」的今昔對比。追繙李白「金鄉送韋八之西京」詩句為主題，全長六十二公尺的壁畫於昨日正式揭幕，壁畫由書法大師張錫鴻題字，加拿大藝術家Andrew Owen指導，八十一位長安國中學生設計彩繪。

負責設計暨發概念的Andrew Owen，學習中國水墨畫，刻印已有十餘年，原本在加拿大從事商業廣告設計，後來投入公共藝術教學，他認為公共藝術不該只由藝術家獨力完成，應結合社區力量，因此選畫他放手讓學生自由發揮，創作數百幅縮小的鉛筆畫及彩繪。

學生林羽羽說，最難忘的是投影必須在傍晚進行，夏天蚊子多，常叮得大家受不了，白天太陽又大，常被驅得頭昏眼花。

伍孟軒表示，以前學的三原色紅、黃、藍，但多唐詩也描寫長安，學生選出李白「金鄉送韋八之西京」，由張錫鴻在紙上題詩，再把字體放大兩百倍，以投影的方式投射在外牆上，描繪字體輕易調出各種色彩，她感覺很新奇，也是參與壁畫製作的最大收穫。

Andrew Owen告訴他們洋紅、黃、藍綠才是真正

的三原色，三種顏色加上黑、白、透明，就可以

升大學或四技二專，都能給學生多一些升學機會。

另一面同時進行學生的繪畫、篆刻訓練，在正

式為壁畫上色前，設計、演練過無數次，在紙上

創作數百幅縮小的鉛筆畫及彩繪。

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實習記者林玉婷／台北報導

台北市立大理高中加強資訊課程，鼓勵學生參加國內外網頁製作比賽，二〇〇四「台灣學校網界博覽會」以「幽靜烏來」專題獲銀牌殊榮，將在八月接受陳水扁總統頒獎表揚。

大理高中近年來致力提升學生的英語與資訊能力。校長黃淑馨表示，這兩者是通往世界的鑰匙，學生兼備這兩種關鍵能力，就可以讓他們擁有全世界

黃淑馨表示，為了提升學生資訊能力，高一生必修計算機概論，高二分組後更有「資訊教育學程」讓對電腦特別有興趣的學生選擇。學生每年參與國內外資訊比賽均成績優異，尤其是在全球規模最大的中小學資訊網站設計比賽，國際學校網界博覽會上更獲得銀牌佳績，在國內學校網界博覽會中獲得銀牌。

她說，證照時代已經到來，校方鼓勵學生考證照，並在課程規畫上盡量提供多樣化的選擇，無論是升大學或四技二專，都能給學生多一些升學機會。

網頁製作得獎

大理高中將獲總統表揚

電腦展又來了 市長：不能塞車

29 日於世貿登場，緊繫防堵方案出立應變中心



城市札記

陪伴動物

林怒群

美食首選 吃遍120家客

打牙祭手冊供索閱

市長變裝馬大廚登上

(記者洪毅俊／台北報導)「一國內三大電腦展之一的台基電腦應用展，將從廿九日起連續五天在世貿展覽館舉行，為避免出現如先前周邊電腦業者情況，交通局訂出交通維持標準作業程序，擬定取消世貿周邊計程車停班區限額、補貨時間等措施，市長馬英九昨指相關單位做好交通疏導工作，展覽期間不能再出現塞車情況。今年五月在世贸舉辦的國際電腦展，造成周邊交通嚴重塞車，馬英九為此責成，要求有關單位檢討並提出改善方案。因此交通局因應航國際電腦展同樣為我國三大電腦展的台北電腦應用展，一個多月前就開會研商，經過多次討論，提出交通維持標準作業程序，因應上述兩項電腦展及年底的資訊月等三天展，擬定多項交通措斘。

交通局表示，「電腦應用展」將在世貿登場，緊繫防堵方案出立應變中心，每晚

在捷運周邊交通順暢，周邊

公汽停靠場收容都將提高

為一小時六分半，取消計

程車排班區，設立機車停

攤位，預估五六千人參觀人數

將達廿二萬五千人次，為

了在捷運周邊停站也會有免

費接駁專車。

為鼓勵民眾搭乘大眾運

輸前往展場，捷運板南線

及捷運世貿周邊公車路線

車輛停駕留宿，展覽期間

成立交通應變中心，每晚

在捷運周邊停站也會有免

費接駁專車。

為避免再發生國

際電腦展時車流引系統

停用導致幾處停車場周邊

交通秩序大亂，交通局、

警察局、研考會及捷運公

司等相關單位，將於廿六

日進行展區附近交通設施

檢核會勘，以確認各項文

件設施運作現況。

（記者洪毅俊／台北報導）

農耕到都會生活

的問題。

在台北一年一度的寵物展正如火如荼

開幕，愛乾淨，不會造聲。

而心生惡意時，也須記得飼主平日花費

的努力代價，千萬不要因為一時衝動

飲食、陪牠吃？家人的意願沒有時時定

的，例如：「自己心態來潮，才會想養動物，許多動物的成長

被營養問題。

在城市生活中，動物成

為許多人家庭生活的新成員，飼養適合

的動物可以讓生活更充實、溫馨，但卻

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有為者，雖泰山崩於前，仍「氣」定神閒，面不改色；無能者，一遇小事臨身，就「氣」急敗壞，驚慌失措。

Able people are calm in crisis.
Inept people panic at a trifle.

《校園社團》

長安國中壁畫 學生主導

主題由學生討論票選產生 專家從旁協助

【實習記者呂冠霖台北報導】有別於一般的公共藝術，往往以藝術家個人為主軸，學生只在一旁擔任協助者的角色，現在由學生主導公眾藝術，變化可就不一樣了。昨天在台北市長安國中揭幕的壁畫，一改藝術家主導，全部由學生親自選擇作品，使長安國中的公共藝術更具意義。

這項公共藝術由加拿大專業的壁畫專家 Andrew Owen 執行指導，Andrew Owen 表示，整個壁畫製作過程非常艱辛，從整理牆面到為壁畫著色，花了好一番功夫才告一段落。

長安國中英文教師胡怡華表示，此次設計經過學生們一連串的討論，終於挑出李白詩作「金鄉送章八之西京」，相當符合 A drew

這項公共藝術由加拿大專業的壁畫專家 Andrew Owen 執行指導，Andrew Owen 表示，整個壁畫製作過程非常艱辛，從整理牆面到為壁畫著色，花了好一番功夫才告一段落。

胡怡華說：「在壁畫製作過程中，Andrew Owen 與學生全程使用英文教學，讓孩子們透過藝術，學習生活化的英文。」參與壁畫製作的學生廖芸表示，一開始在溝通方面有些困難，只好透過肢體語言慢慢表達出自己的意見，另外，在與各小組討論壁畫設計時，大家意見都不同，要選出大家都喜歡的設計，花了好長的時間才解決。



國中教師等科等值

下學年起調整授課節數 較現有少兩節 教師授課

第三等級」，社會領域教師深覺不公，教育部倡導的九年一貫課程，強調「等科等值」，作法卻不是如此。

高雄市政府教育局經過多次研議後，下學年起國中教師授課時數作了大幅調整。除了國文科每周十四節、專任教師每周授課時數都是十六節，專任教師則是二十節，都較現有授課節數少了二節。所有科目等科等值，不再有主、副科之分。

教育局二科科長王進焱表示，為顧及各國中的均衡發展，各國中學生的學習節數可高排，即一、二年級排三十四節，三年級排三十五節，教師授課節數不足部分採教師兼課方式辦理，其鐘點費由市政府補助，實施後可減少大小型學校間的落差，推估一年需增加約三千八百萬元。這項政策為全國各縣市率先施行，希望減輕教師負擔，加強備課及教學研究，提供最好的教學品質。



災區兒童營 美語生活化

金車教育基金會針對南投縣災區學童暑期活動，聘請美籍教師及美語助教，分別在集集鎮、水里鄉同時推出為期五天的「敏督利災區兒童營」。集集鎮營隊選在和平國小，安排和平、富山及隘寮國小共四十名學童參加，水里鄉的成城國小是另一個營隊，容納水里鄉成城、水里、玉峰、興隆國小，信義鄉愛國、同富及鹿谷鄉廣興國小，共六十名學童。

這兩個營隊從十九日開始，今天為止，每天活動幾乎排得滿滿的；「美語史懷哲」帶著懂美語的小助手，昨天教學童淨化校園，每組發給水桶、掃把、手套等裝備，到指導整理校園，全程皆採生活美語教學及互動，必要時，小助手從旁翻譯。

圖與文／陳紹聖

贊助學子一圓夢
佛光大學

遊學夢嗎？來讀佛光大學

宣蘭佛光大學，將提供

學金，贊助佛光學子至三

圓遊學夢；另外還提供免

費出國修習英語課程，

厚的學習資源打動正在尋

鮮人！

佛光大學校長趙寧昨

打造成為「國際接軌」大

學執行董事慈惠法師

持要辦好大學的理念而創

來希望讓佛光大學搖身

成大學。

趙寧表示，佛光大學將

長獎學金，贊助佛光學子

達到佛光「把世界變成博

大」大學理念而創

辦學特色之一；遊學歸國

鄉教育落差。除人人有機

揮所長教導當地原住民學

大十倍寫於牆面上，然後在字體上作畫

，形成特殊的公共藝術創作。

實習記者呂冠霖攝

古今長安 再現長安國中國牆

加籍壁畫專家指導 學生集體創作彩繪唐詩

(記者洪敬舒／台北報導)對「長安」二字，您有什麼印象？是古色古香的古景還是金樓玉宇的都城？與長安古都同名的長安國中學生，利用四個月的時間，在學校的圍牆外進行視覺藝術創作，不但是巧妙的結合長安二字，更是顛覆長安二字。

走過長安國中的圍牆，不難發現，右側圍牆多出了許多「色彩」，甚至出現數十個超大書法文字，其中包括「長安」二字，而這是利用學校外牆整修由學生進行集體視覺創作後的成果。校方

表示，當學校決定由學生選擇如何裝飾學校的外牆後，各種天馬行空的創意就源源不絕，最後校方決定用唐詩的詩句，希望能出現長安以符合校名。

最後由全校學生票選出李白的「金鄉送韋八之西京」裏的其中六句，詩句為「客自長安來，還歸長安去，狂風吹我心，西掛咸陽樹，此情不可道，此別何時遇」。為何是這一句，校方猜想應該是長安出現二次的關係。

選出詩句後校方便全權交由加拿大籍具二十年專業壁

畫創作經驗的專家 Andrew Owen 執行指導學生，而在台灣學習書法及刻印的 Andrew Owen 更請出知名書法家張錫藩親臨學校指導學生，於是，學生開始發揮創意，將詩句畫在牆上，並在斗大的書法中呈現出包括倉鵠、高塔、佛像、農村景色、傳統山水、風箏及落葉等構圖，而 Andrew Owen 的創作概念更是將圍牆視同巨大的橫軸，將參與創作學生的名字轉成一個個的篆刻章，落款在壁畫上。

經過一個月的準備及三個多月的創作，再加上學校獨力向

民間企業募款，八十一位學生與 Andrew Owen 共同完成這幅巨大的唐詩作品。在創意過程中，Andrew Owen 強調，台灣學校大多未能提供學生極大的創意空間，因此以往的公眾藝術多是由藝術家個人獨秀，讓他認為「相當無聊」，因此這次壁畫他選擇全權由學生共同創作公眾藝術，並盡情發揮。

校方也認為，以往學校的壁畫大都由美術老師設計，學生只幫忙塗色，但這幅「古今長安」壁畫從設計到彩繪全由學生一手包辦，更能突顯學生無限創意的新風格，不但將傳統的書法藝術及刻印融入創作中，同時也達到美化校園活潑社區的效果，校方相信此作品甚至能一改台北平繪藝術的環境。



長安圍牆

→長安國中與長安古都有同名之淵源，也因此全校師生在這次的校外圍牆創作中，以「古今長安」為題，以傳統書法掛幅為創意構念，建構出長達六十二公尺的巨大公共藝術創作。

會為了讓長安國中的圍牆呈現不同以往的風貌，參與創作的學生花了一個多月的時間進行「紙上作業」，再用三個月將構思放大十倍呈現在圍牆之上。參與創作的學生說，上頭留有自己的篆刻名字，以後還要帶小孩來看媽媽年輕時的作品呢。

記者洪敬舒／攝影

電腦應用展

交通疏導計畫出爐 文宣提供免費接駁專車資訊

(記者蘇雅雯／台北報導)因應下周舉行「2004年台北電腦應用展」周邊交通規劃，台北市政府昨天於交通會報制定交通維持標準作業程序，警察局完成管制疏導計畫，並在信義分局成立交通應變中心待命，同時，活動媒體文宣也提供免費接駁專車及大眾運輸等交通資訊；台北市長馬英九盼展覽期間不要出現塞車情況。

「2004年台北電腦應用展」於下週四至8月2日即將在世貿一、三館舉行，此展覽特性和月前舉辦的 Computex 電腦展不同，為國內廠商對消費者的展覽，顧客以國內民眾為主，尤以學生居多，交通工具也以大眾運輸及機車為主，但展覽期間遭遇交通是否能維持順暢，將是市府一大考驗。

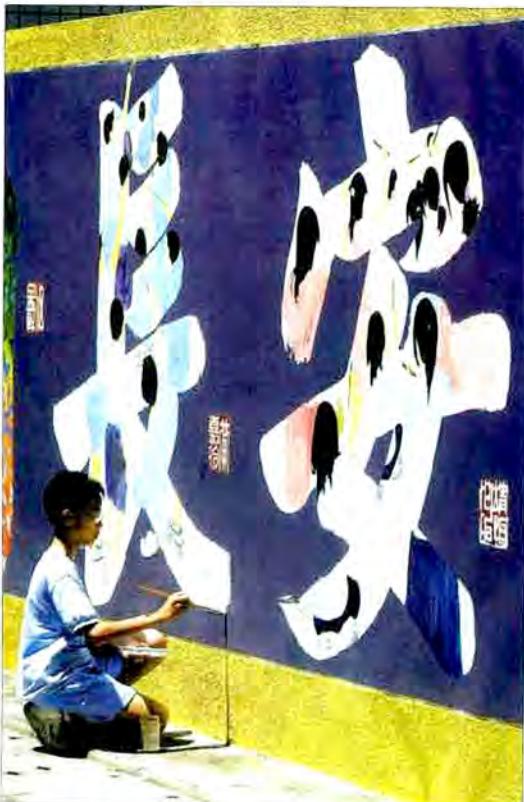
交通局指出，經過多次開會協調討論後，目前已訂立交通維持標準作業程序(SOP)，警察局完成管制疏導計畫，並在信義分局成立交通應變中心待命；同時，活動媒體文宣也提供免費接駁專車及大眾運輸等交通資訊。

交通局說，在交通局、警察局、研考會及捷運公司等相關單位將進行展區附近交通設施檢核會勘後，確認各項交通設施運作現況；核檢範圍東至松仁路、西至光復南路、南至和平東路、北至松隆路等。而電腦展交通執法重點為違規停車的機車及貨車，週邊將有1123個機車停車位；同時，信義計畫區內公有停車場及世貿二、三館停車場費率每小時將調高為六十元。同時，交通局也指出，「2004年台北電腦應用展」交通維持計畫有多項創新，不僅為第一次依照世貿中心展覽標準作業程序辦理，也事前執行檢核工作迅速改善，並成立應變中心；相關單位並以問卷了解參觀民眾使用交通運輸工具習慣，也以車輛檢測器執行交通量調查。



古今長安 巨型壁畫揭幕

設計到彩繪 長安國中學生包辦 結合書法、繪畫、篆刻藝術 風格獨具



從設計到彩繪全由學生一手包辦的「古今長安」壁畫，昨天上午正式揭幕。學生在揭幕前進行最後檢查。
記者鄭超文／攝影

長安壁畫藝術 中、加網路結緣

歐文寫英文詩 胡怡華翻成中文 進而與長安國中展開一連串的合作

【記者楊正敏／台北報導】加拿大藝術家歐文（Andrew Owen）與長安國中結緣，帶領學生創作622尺的壁畫，背後有個網路一樣牽的故。

歐文在網絡上發表自己以英文寫的詩，希望有人能翻譯成中文，長安國中英文老師胡怡華覺得這個人十分有趣，就幫了他一忙，結成網友。

歐文從1983年開始創作廣告畫，在加拿大曾為Levi's及知名啤酒

廠畫商業性質的壁畫。他說，廣告畫可以賺很多錢，但競爭卻使人體顯露出最惡的一面。於是開始投入公共藝術教學。

他在1995年離開加拿大，到亞洲各國旅遊創作，三年前，他來到台灣，有意在台灣繼續公共藝術的創作，因此在胡怡華的引薦，與長安國中開始一連串的合作計畫，去年先在川堂小試身手，帶著學生在川堂上畫了一幅台灣生態的壁畫，今年則將公共藝術帶到校外，創作一

幅真正的戶外壁畫。

他說，公共藝術是把畫面帶到戶外，和藝術帶到戶外，藉著公共藝術可以表現學生的創意，更可以把他藝術帶到社區。

歐文曾在馬來西亞、印度、韓國、日本進行公共藝術創作，到台灣來後發現台灣的戶外壁畫技術不佳，很多作品都已經掉色、剝落，因此在長安國中的作品特別打製昂貴的顏料，牆面也全部重新整理及養護，才能使公共藝術長久。

胡怡華說，當他教給學生所作畫的技巧後，要學生自己畫，卻畫不出來，因此有不少人最後退出創作團隊。有一個去年創作川堂壁畫的學生，很有創意，但為了準備升學考試，滿臉都皺紋的時候，像個機器人，他覺得很可惜。

兩學生合作的過程相當愉快，但歐文也感嘆台灣的教育很僵。他說：「台灣的教育培養的是工薪工人，而非培養未來知識經濟的人才。」

學生缺乏創意，當他教給學生所作畫的技巧後，要學生自己畫，卻畫不出來，因此有不少人最後退出創作團隊。有一個去年創作川堂壁畫的學生，很有創意，但為了準備升學考試，滿臉都皺紋的時候，像個機器人，他覺得很可惜。

議會訪團到華沙
邀市長議長來台

【台北訊】台北市議會訪團長季新華訪問華沙市議會，由前華沙市議長李斯奇邀請，預定11月訪問台北，華沙市長卡辛斯基也受邀，但未決定是否成行。

李斯奇與議員赴東歐波蘭、捷克、匈牙利訪問，在華沙姐妹市期間，除拜會市議會、與議長、兩位副議長、財經局公共工程委員會主席會談外，五位議員也與華沙市副市長座談。

六日天氣預報

24日 晴午後局部陣雨 26~35
25日 晴午後局部陣雨 26~35
26日 晴後多雲 26~35
27日 晴午後多雲 26~35
28日 晴午後多雲 26~35
29日 晴午後多雲 26~35

資料／氣象局

游山里長曹運成說，未來山路將設置一座入口面向的鯉魚造型雕塑，步道口將取消停車，入口處設置階梯，並有碎石鋪面的小廣場，廣場上的淺溝，以生態工法構築，有小橋、涼亭，提供休憩場地的機能與意象。

熱線信箱



北市木新路2段69巷11弄1號前的三個汽車停車位，透過本報反映，已有一個改為機車停車位。
記者陳英姿／攝影

木新路民宅前 改設停機車格

●讀者反映：台北市木新路2段69巷11弄1號（位於河堤邊）前的停車格設置不當，需設機車停車格，反而畫了三個汽車停車格，車輛常停至大門出入口，妨礙本棟住戶出入，如再有機車停放，出入通道更為狹小，非常不便；住戶怨聲連連，建議改為機車停車格，尊重本棟住戶出入的權益。

●停車管理處答覆：該址停車格係警察局文山第一分局消防路後所設置，是列管有案的公用停車格。

●市警文山第一分局答覆：派員查證時，汽車均正常停放，惟考量機車停車空間亦有需求，將會同相關單位變更為機車停車位。

●記者訪查：記者昨天到場查訪，三輛汽車停車格中已有一個改為四個機車停車格。
（記者陳英姿／整理）

專線電話：2765-1540 (19:00-23:00)

傳真號碼：2756-0916

e-mail : taipei@udngroup.com

世界文化論壇 北市將申辦

第三屆籌備會議後年舉行 競爭城市不少

【記者李光儀／台北報導】南上月底受邀到巴西參加「世界文化論壇」籌備會議的台北市文化局長廖威志，昨天宣布將爭取後年在台北舉辦第三屆的籌備會議。

廖威志說，目前已知可能競爭城市，包括日本的橫濱、印度的新德里和奧地利的維也納；荷蘭的阿姆斯特丹等，另外，韓國的首爾和中國大陸上海、據聞也有申辦意願，競爭必過於激烈。台北市提出申請後，將在約旦首都安曼舉行。

舉辦地點。

「世界文化論壇」是繼「世界經濟論壇」和「世界社會論壘」後，第三個下轄於聯合國教科文組織的世界性非政府組織，計畫從今年開始，舉行三次籌備會議，同時舉行論壇。

今年6月29日到7月2日，是第一屆國際論壇和第一次籌備會議，舉辦地點在巴西聖保羅。明年9月，則是第二次籌備會議和第二屆國際論壇，預定在約旦首都安曼舉行。

今年共有六十多個國家、四百多位代表受邀參加。廖威志是以學者及文化實踐者的雙重身分，以「文化認同與民主」為題，受邀發表講演。廖威志指出，除了受邀演講外，他也和與會的各國代表交換意見，諮詢第三屆籌備會議和國際論壇在台北舉辦的可能性。

廖威志指出，出發前他就向市長馬英九請示，這次與會將諮詢台北市申辦的可能性，馬市長非常贊成。

●整治工程主要是加高堤防並進行河道疏浚，採用近自然工法，並削浪護土堤坡面綠化，除了提升防洪功能，並兼顧生態及景觀。

●羅俊昇說，為改善基隆河濱河道淤積，施工在右岸高地及河槽開挖，以增加底盤面積，開挖挖下的土方很適合種花，有部分民眾已前往取用。他認為能整理後造景更多有需要的民眾，也是一件美事，才有這次地上活動。

肥沃疏洪土 500袋贈送

【記者陳智華／台北報導】台北市工務局農業工程處目前正進行農取樣送驗化驗，確保其中的重金属含量都符合土壤汙染管制標準，並理出500袋疏洪土，將送給農民種花，有興趣的民眾可在本周六、日計有500袋，每袋7公斤，待免費送給民衆，每人限拿2袋。

農工處長羅俊昇指出，並批上收自農業處的疏洪土，土壤十分肥

沃，適合園藝種植，日前農業處

植物檢疫所

PERSPECTIVES ON ASIA

KYOTO

Journal

55

street

JAPAN: ¥1,000 US: \$6.99 CANADA: \$7.99 PRINTED IN JAPAN

print club's street



kyoto

seoul



puricura arto プリクラ アート

Photography of another culture seems dishonest because of its essential subjectivity. Although images of 'exotic' locales may look natural, their angle, framing, focus, lighting and choice of subject are all contrived. The plethora of coffee-table travel picture books threatens to reduce the world's cultural diversity to a series of visual clichés.

More realistic are images from Print Club photosticker machines: digital cameras installed on city streets everywhere. Simply lift the background curtains, and the machines can directly capture unmediated images of their surroundings. In found cameras from Osaka, Kyoto, Seoul or Pusan, subject and medium, content or context all merge into one, allowing the culture to express itself as it is.

—Andrew OI



Made in Korea 2000

A Link-Artists Living in Korea

Andrew OWEN

애
드
류
오
웬

서울에서

서울의 정취를 포착하기 위해 많은 사진을 찍었다. 각도와 프레임, 조명과 초점 등을 선택할 수는 있지만 이 사진들은 나의 주관적 시각에서 본 서울일 뿐 진짜가 아니다. 갈거리마다 스티커 사진기계가 즐비하다. 나는 단지 기계를 가린 커튼을 들어 풀필로써 주변환경을 담았다. 갈거리 사진기를 통해 서울 거리의 이미지를 포착하는 것은 마치 대나무 뜻으로 대나무의 이미지를 재현하는 것과 같다. 이러한 방식으로 내용과 맥락이 하나가 되어 주체와 작품, 작가와 관객 사이의 거대한 괴리를 예운다. 스티커 사진기는 서울을 사진으로 그려냄과 동시에 서울의 실제 한 부분이기도 하다. 나의 역할은 단지 대상이 있는 그대로 표현되는 기회를 마련하는 것에 지나지 않는다.

이 작품은 오사카 코토에서의 작품을 포함하는 여섯 개의 스티커 사진 작업 중 하나이다.

Where It's At-Seoul

To capture the flavor of Seoul, I've taken many photographs. But being able to choose the angle, framing, lighting and focus, these photos were only my subjective views of Seoul, not the real thing. More direct is that there are many Neo Print photo-sticker machines everywhere - cameras on every corner. I simply lift the background curtain enabling the machine to capture an image of its surroundings. A found camera from the streets of Seoul capturing an image of the streets of Seoul, directly, like a bamboo brush manifesting an image of bamboo. In this way, the great gulfs between subject, medium, artwork, artist and viewer are eliminated, as content and context have become one. The photo sticker are not only photographic depictions, but actual parts of Seoul. My role has been reduced to seeing an opportunity, and allowing the subject to express itself, as it is.

This work is part of a suite of six photo-sticker works which also includes Osaka and Kyoto.



서울에서 만난스위에 잉크젯 프린트
Where It's At - Seoul Inkjet printing on canvas 100x150cm 1999

PERSPECTIVES ON ASIA

KYOTO

JOURNAL

No.
39



DYLAN + DOGEN

RAVI SHANKAR

THE CHIEKO POEMS

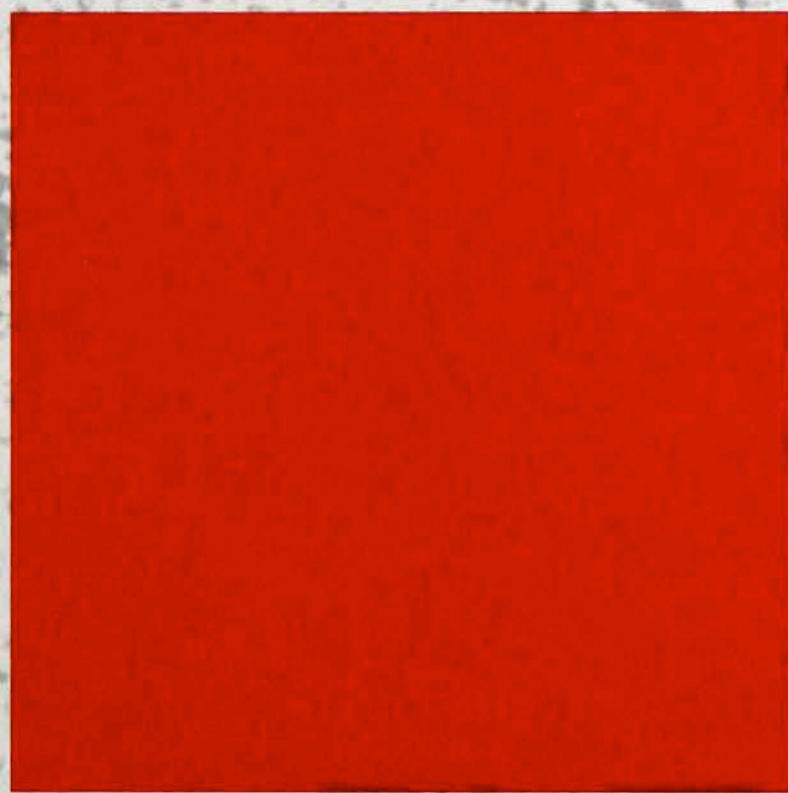
ARUNDHATI ROY:
"THE END OF
IMAGINATION"



Lilies (Spring)
excavated porno posters
Seoul, South Korea 1997
Andrew Owen • A01

International Art Festival · Tachikawa'98

立川国際芸術祭'98



1998年10月1日～11月23日

OCTOBER 1 - NOVEMBER 23, 1998 at TACHIKAWA CITY , TOKYO, JAPAN



アンドリュー・オーウェン / カナダ

Self Portrait, 1998, Print-Club Stickers, 100 x 75 cm

ANDREW OWEN / CANADA

Y2K Bug • Through Slanted Blue Eyes • Japanese Communist Party • European Film Festival • Rat War

関西タイムアウトは外国と日本を結ぶかけ橋です

No. 261 • November 1998

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KANSAI TIME OUT

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What's on in Kyoto, Kobe, Osaka, Nara, ... in English

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From Korea with love

Jim Cathcart previews two exhibitions by up-and-coming artists in Osaka this month

In 723 A.D., a statue of the Miroko Bosatsu – Contemplative Bodhisattva of the Future – was removed from Gyonju, Korea to Japan. The contemplative Miroko now resides in the tranquil confines of Horyuji in Nara. At the time, thanks to highly skilled artisans and religious instructors from the 'hermit kingdom', a transmission of Buddhist culture from India to Japan via China and Korea changed the landscape, mindset, and face of Japan. For innumerable reasons, this important episode in Japanese history has been overlooked, ignored and belittled by many who should know better. It seems ironic that modern Korea and its proud cultural history is often viewed as the rough, uncut diamond to the Japanese gem in all its finery. This, and the long time ambition to exhibit in Japan, is what has brought visual artist Andrew Owen to Japan for exhibitions in Osaka and Tokyo.

Owen is striving to narrow the gap that exists between the subject, artist, artwork, and the public – in effect, direct communication – and has been using a variety of minimal and conceptual approaches to express his art; utilising found ob-

jects, the appropriation of images, and paper excavation. When travelling in India, he discovered walls covered with multiple layers of Hindi movie posters. In his aptly titled paper excavation, 'The Well' (representing our soul), Owen cut a section of the layered posters from the wall and painstakingly removed concentric layers to reveal two Hindi actors almost kissing in a moment of frozen passion. An excavation into Korean porn posters in the form of bamboo had the Korean press believe the artist was making Korean art which totally confused Owen who says that bamboo is a pan-Asian symbol evident in a lot of Asian art.

Another method of Owen's is the appropriation of images. His evolving 'Obscure Tourism' installation shows cheap tourist souvenirs attached to out of focus photographs of tourist destinations. Take, for example, the Taj Mahal. More often than not, tourists often have no other desire than to have their photos taken in front of the Taj without giving any thought to the significance of the site. A whole local economy has built up around the site selling souvenirs which are often more important to the tourist. This spectacle of commercial nothingness brings into question what is real or unreal – the authentic obscured by the artificial.

All of Owen's work conveys what he feels is an intuitive feeling of impermanence and transience. His Osaka-based work is based around the urban, specifically Minami, area in all its self-gratifying glory. Neon inflicted photographic images of concentric ripples formed by raindrops, *purikura* prints of the machine's own environment and life, and enlarged copies of print club

adverts engage the viewer with their accessibility.

Exhibiting soon after Owen's Osaka appearances is Berlin-based artist Helen Cho whose career has flourished since leaving Canada four years ago. Her most recent exhibition in Seoul, 'The Rebellion of Space', was well received by an art community where the 'right connections' are usually necessary to get any recognition. This success resulted in Helen getting a flood of exposure from the local media.

Helen's work appropriates images and objects that evoke images of her childhood and explores to what extent we are influenced by childhood experiences and our family background. She has spent numerous hours creating 'half' costumes from knitted mohair (animal) and Indonesian hair pieces (human). These costumes are donned by Helen (and friends) and photographed exploring themes of nurturing and sexual blossoming in playful, innocent sex rituals. The artist's fetish for texture is accentuated by displaying the photos in mohair frames with the fuzziness of the mohair contrasted against the imperfection of exposed skin. Like Miroko's transmission 1,200 odd years ago, Owen and Cho are hoping they can transmit their own worlds to Japan. **KTO**

Andrew Owen's work can be seen on the front cover of this issue of KTO. Both Owen's Osaka exhibitions open on Nov. 6, one at the Tank Gallery (–Nov. 20; 13:00-16:00; 06-211-4522) and the other at the Blue Nile Gallery (–Nov. 16; 17:00-21:00; 06-213-7010). Helen Cho's exhibition is at the Tank gallery (Nov. 21-27). Owen's first collection of essays, Edge of Centre is out now (see August 1998 KTO for a review).

EXHIBITIONS

VISUAL ARTS

LISTINGS

ASHIYA

ASHIYA SHIRITSU BIJUTSU HAKUBUTSU-KAN, 2-25, Ise-cho, 15 min. walk from Hanshin Ashiya stn., 0797-38-5432. Thru Nov. 29, exhibition on the dedication of Teshigahara Seifu (1900-79), the founder of Sogetsu School of flower arrangement, and the Third Master Hiroshi (1927-), to the Japanese art scene of postwar period. Their activities were beyond the tradition and they had relationship with outstanding artists in various field. Works includes iron object-style works, Informal paintings/artworks, works relating to Sogetsu Art Centre; 'Sogetsu Experimental Film Festival' by Teshigahara Hiroshi, Yazaki Katsumi, Okumura Akio, Matsumoto Toshio on Nov. 1, 14:00; 'Film Art Festival' by Obayashi Nobuhiko, Katsura Kohei, Nakai Tsuneo, Hara Masataka on Nov. 8, 14:00; concert 'Sogetsu and Avant-garde Music' by Kosugi Takehisa, Takahashi Yuji, Yamatake Eya, Izumi Kiyoshi, Nishijima Atsushi (program: John Cage/George Brecht/Ichianagai Toshi/Takemitsu Toru) on Nov. 23, ¥800/600 free for children, 10:00-16:30, closed Mon.*

HIMEJI

HIMEJI SHIRITSU BIJUTSU-KAN, 68-25, Honmachi, 0792-22-2288. Thru Nov. 23, Pop arts from Ludwig Museum, Germany. 100 works by 17 artists including Lichtenstein, Warhol, Jasper Johns, Jim Dine, Robert Rauschenberg, et.al., ¥1,000/600/200 (800/400/100), 10:00-16:30, closed Mon.*

HIMEJI-SHI SHOSHA-NO-SATO BIJUTSU KOGEIKAN, 0792-67-0301. Thru Nov. 23, ceramics from Chikurin Kiln of Kutani Ware inscribed by Shimizu Kosho from Todai-ji Temple, ¥300/200/50. 10:00-16:30, closed Mon.*

HYOGO

HIKAMI-CHORITSU UENO KINEN BIJUTSU-KAN, Kyobashi, Narimatsu, Hikami-cho,

Hikami-gun, Hyogo, 0795-82-5945. Thru Nov. 23, Japanese-style paintings of birds and flowers by Tsuneoka Bunki, landscape by his son Mikihiko, 70 works, ¥500/300/200. 10:00-16:30, closed Mon.*

HYOGO KENRITSU MARUYAMAGAWA KOEN BIJUTSU-KAN

1163 Kojima, JR Kinoshita stn., 0796-28-3085. Nov. 1-Jan. 10, expressions in the painting styles. 35 works from Hyogo Prefectural Museum of Modern Art. ¥300/150. 9:00-17:00, closed Mon.*

NIHON GANGU HAKUBUTSU-KAN

671-3, Nakanino, Kodera-cho, Kanzaki-gun, 15 min. walk east from JR Koro stn., 0792-32-438. Thru Nov. 24, Japanese wooden toys from Edo period onwards, ¥500/400/200. 10:00-17:00, closed Wed.

SASAYAMA REKISHI BIJUTSU-KAN

Gofuku-machi, Sasayama-cho, Taki-gun, JR Shinkansen bus from Sasayamaguchi stn., JR Fukuchiyama line, 0795-52-0601. Thru Nov. 17, Japanese-style paintings of Kano School from Edo period, ¥500/300/200. 9:00-16:30, closed Wed.*

ITAMI

ITAMI SHIRITSU BIJUTSU-KAN

Miyanomae-cho 2-chome, 5 min. walk from Hankyu/JR Itami stn.,

0727-72-7447.

Nov. 14-Dec. 23, Irish Contemporary art by Richard Gorman (1946-, Dublin), 23 of oils and tempera paintings. ¥700/350/100 (500/250/80), 10:00-16:30, closed Mon.*

ITAMI SHIRITSU KOGEI CENTRE

2-5-20 Miyanomae, 0727-72-5557. Nov. 6-23, Makishi Tamiko textiles of silk; Nov. 26-Dec. 13, 250 of dyeings, ceramics and woodcrafts by Hyogo-based craftsmen, adm. free, 10:00-17:30 (-16:30 last day), closed Mon.*

KOBE

CHIC, 078-857-6540. Nov. 20/21, Sarah Braymer prints and paperworks which combine her handmade washi with intaglio printing techniques. 20th: 19:00-21:00 (opening reception), adm. free, 21st: 10:00-17:00, slide talk 10:30-11:30.

DAIMARU MUSEUM KOBE, Motomachi, 078-331-8121. Oct. 29-Nov. 24, 50 Japanese-style paintings from Meiji to Showa by Takeuchi Seiho, Okumura Dogyu, Murakami Kagaku, Kobayashi Kokei, Kawai Gyokudo from the collection of Yamatane Museum. ¥800/600 (600/400), 10:00-18:30 (-17:30 last day).

Scraping away veneer for bare truth, visual artist Andrew Owen is back

By Edward Kim
Staff reporter

For Canadian artist Andrew Owen, any object applied with the proper amount of creativity can be turned into art, including tacky souvenirs, excavated adult movie posters and even sticker photos.

Owen, who had a solo exhibition last year at Dam Gallery in Seoul, is back from Japan on a solo exhibition tour of his latest works at Gallery Noksaek near Hongik University. Tomorrow is the last day for his Seoul run, which will be followed by three more shows in Osaka and Tokyo.

About half of the works are from his last show here while the other half was done during his year stint in Japan. Titled "The Faraway Nearby," the exhibition will possibly be his last Seoul show for a few years since he has moved to Osaka.

Again he displays his memorable "flesh art," which are excavated adult movie posters in traditional Korean picture frames that are layered and then have designs such as fruit, carp, bamboo and lilies carved into them. The artistic process is unique and the layers of porn posters provide a vibrant display of skin and colors.

Many casual observers have mistaken the works for collages but they are quite the contrary.

"I use a subtractive process rather than an additive one — creating by subtracting. I'm interested in removing and showing the beauty that is already there," said the 36-year-old artist from Toronto.

His new works include installations, photographs and pseudo paintings done in Osaka. The exhibition displays a total of 18 pieces with many of them being in sets and series.

Titled "Obscure Tourism," this series of photo installations show a famous tourist site with a



"Lilies (Spring)" made from excavated adult movie posters

tasteless souvenir replica pinned over the original in the photograph. The juxtaposition of the site and souvenir sends a strong message about contemporary society.

"Before you get to the Taj Mahal, you are barraged by a swarm of souvenir vendors selling trashy replicas so when you finally see the Taj Mahal it becomes anticlimactic. And many tourists just pose to get the mandatory picture and exit quickly," said Owen.

"Tourism is smothering the object of its desire. The souvenir and photograph are becoming more important than the original wonder which

inspired the tourists to come in the first place ... People don't realize these places are being irrevocably damaged perceptually."

A series of works based on print club sticker photos, which are the rage here among young people, are displayed next to "Don't Be Shy," a set of ink jet prints of uniformed Japanese girl students and married women, who cover their faces with a bouquet of flowers, from a hostess catalog. The quality and subject of the photo reproductions are appealing, but a gritty theme underlies the works.

Owen, who lives in a hostess district in Osaka, says the pictures express his feelings about being in this particular neighborhood, where hundreds of sex shops with glaring neon lights and beckoning women dressed up in strange costumes from schoolgirls to nurses surround him. He tries to capture the beauty and weirdness of the Japanese sex industry and the loneliness that drive people to this business.

"Water & Electricity" is a series of photos of the dirty river that flows beneath Ebisu Bridge, the epicenter of Osaka, where thousands of people from all walks of life gather. Visually colorful, this photo series of neon signs reflecting off the water emphasizes Owen's personal approach to art.

"I'm interested in the interstices and space between all of these wonderful places that most casual observers don't see," he said.

In addition to art, the artist has also written a collection of short essays on his thoughts on art, medicine, design and fashion during his stay in Seoul. The book is available at Indeco Art Book Store (734-7254) in Insa-dong.

Concerning his future plans, Owen says he will continue to stay in Japan to explore different avenues of expression and to push the limit on what people would call art.

For more information, call 323-4941.

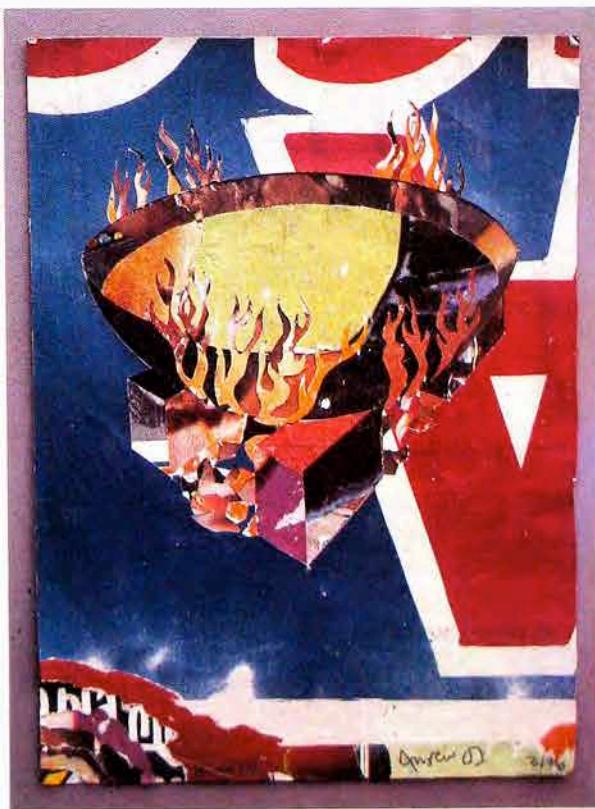
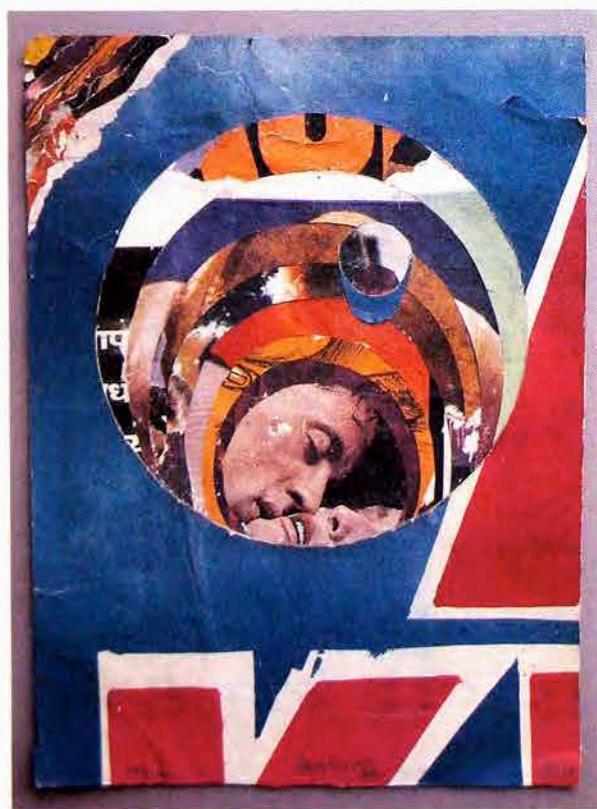
숨겨진 이미지의 두께

앤드류 오웬전 9. 3~13 담갤러리

비가 추적추적 내리는 새벽녘이면 어김없이 서울 낙원동 좁은 골목어귀를 배회하는 작가는, 비를 흡뻑 먹은 채 골목을 겹겹이 뒤덮은 영화포스터를 수거한다. 작가는 수거된 여러 겹의 포스터를 뺏뺏이 말린 후 또 다시 물뿌리개로 적셔가며 아주 조금씩 오려내기를 통해 포스터의 숨겨진 정체를 드러낸다. 작가는 여러 겹의 포스터층 두께를 분해하며 이미지를, 숨겨진 시간의미를 발굴해 낸다. 앞장과 붙어있는 뒷장의 숨겨진 배후존재로 인해서 다음 장에 대한 궁금증은 배가되며, 작가의 칼날에 의해 드러난 뒷장은 앞장과 순차적 조화를 이루며 우연성에 의한 시각적 즐거움을 증폭시킨다. 예측불허의 이같은 작업은 잭슨 폴록의 자동기술법과 상충하는데, 다르다면 폴록에게서는 물감의 드리핑(dripping)이 중첩되는 반면 앤드류 오웬(Andrew Owen)에게서는 미세한 카빙(carving)의 조각들이 떨어져 나감으로써 혼합된다는 것이다.

우연성에 기대어 서 있으면서도, 그의 시간과 공들이기는 동양의 선(禪)정신과 부합한다. 포스터에 오려진 물고기, 백합, 연못의 꽈창형태들의 자연성 또한 그러하다. 나아가 세계 각지를 돌며 수집된 일련의 개념미술 작업은 동양을 위시한 다양한 문화적 관심에서 비롯된다. 문화유산과 기념품의 무게두기를 통한 살짝 비꼬기, 펩시콜라 상표가 지니는 권력과 힘의 논리를 태극문양과 비교하는 위트, 서울지하철에서 산 싸구려 물품의 구매 위치확인이란 치기 등은 조크와 다다적 전복의 관점을 유지하면서도, 이미지의 두께 너머 타문화에 대한 관심(melting pot의 세계로 보기보다 mosaic의 세계로 보는)을 반영한다. 그러기에 포스터의 서구적 상업이미지를 차용하여 동양적 본성을 드러내는 그의 작업은 체질상 국제적 양식의 야만스러운 커다란 덩치를 혐오하며 아기자기한 분재를 키우는 일본인의 심성을 닮아 있다. □

글 · 김성호(미술평론가)



유행이 지난 듯 하지만, 고전적 기법을 이용해 삶의 기본적이고 변하지 않는 이야기를 하고 있는 것이다. '그녀'가 '그'를 바라본다는 것은 자신만의 세계에 힘들지 않고 타인의 존재를 인식하는 것이다. 이병희는 타인을 인식하며 자신의 세계를 확대해 나가는 과정을 보여준다.

이병희는 홍익대 조소과를 졸업했고, 이번이 첫 번째 개인전이다.

윤씨형제전

단성갤러리 9. 16~22



〈사파 십사바〉 1997

각각의 분야에서 독자적인 업적을 쌓은 윤문영·윤길영 형제의 전시이다. 이들은 자신들의 위치에 만족하지 않고 지속적으로 새로움을 추구한다. 즉 정체된 정통성을 거부하고, 기성의 가치에 끊임없이 도전하는 것이다. 윤문영의 관심은 오늘 살아가고 있는 세상에 있다. 그래서 그리는 대상도 대중 스타 같은 인물들로서 시대의 느낌을 단적으로 드러내는 이들이다. 한편 윤길영은 과거에 관심을 두고 옛 것을 그린다.

윤문영은 CF감독으로 활약했고, 윤길영은 제약회사 이사로 재직 중이다.

박소영

인네코갤러리 9. 2~8

박소영은 닦이나 학 등 주로 새를 소재로 한다. 벽화의 퇴색한 질감 같은 시각적 효과를 위해 모래를 종이 혹은 광목 위에 두텁게 입힌 후 그위에 그림을 그린다.

학은 장수의 상징으로, 닦은 보통 악귀를 쫓아 내는 의도로 쓰인다. 전통적 느낌을 주는 박소영의 새들은 기존



〈존재〉 1998

의 상징 체계에만 머물러 있지 않고, 생명체 자체로 표현되고 있다. 전통적 기법을 이용하면서 전통적 소재 안에서 새로운 감각과 의미를 찾아내는 것이다.

박소영은 서울대 동양화과와 동 대학원을 수료했고, 이번이 첫 번째 개인전이다.

조준영

[Http://www.zo.co.kr](http://www.zo.co.kr) 1998. 7~1999. 7

통신 매체의 발달로 모든 일을 안방에 앉아 처리할 수 있는 시대가 되었다. 컴퓨터 통신을 이용하면 학교에 갈 필요도 은행에 갈 필요도 없다. 이제는 그런 실용적인 면뿐만 아니라 예술 행위와 관람조차도 집 대문을 벗어나지 않고 방에서 편히 즐길 수 있다.



〈System Error〉 1993

조준영은 인터넷상의 사이버 갤러리에서 자신의 작품을 선보인다. 봇 대신 컴퓨터를 이용한 그의 작품들은 인터넷이라는 매체의 특성과 잘 어울린다. 사이버 갤러리 안에 게시판을 개설하여 관객이 적극적으로 참여, 작가와의 직접적인 대화를 나누게 한다.

조준영은 홍대 동양화과를 졸업했고, 중앙미술대전에서 특선에 당선된 바 있다.

우아한 여인을 위한 진주 장신구전

크래프트하우스 9. 2~12



김효남 〈도시 이미지〉 1997

우아하고 순수한 느낌을 주는 보석 '진주'를 주제로 한 진주 장신구전. 진주를 이용하여 다양한 느낌을 보여주는데, 특히 김효남의 작품은 세련되고 도시적이다. 바쁘고 삭막한 도시생활에서 막힘을 경계하고 트임을 지향하고자 하는 소망을 작품에 담았다.

20·30대 젊은 작가들이 참여하여 신선한 감각과 참신한 아이디어의 작품들을 선보인다. 백승철·한순인·김효남 등 총 9명의 작가가 참여했다.

앤드류 오웬

녹색갤러리 9. 22~10. 3

한국에서 거주하는 캐나다인 앤드류 오웬의 두 번째 개인전이다. 곳곳에서 쉽게 발견되는 익숙한 재료를 이용, 흔히 지나치기 쉬운 일상의 풍경에서 아름다움을 찾아낸다. 그의 손을 거치면 비 온 뒤 거리에 생긴 물 웅덩이 위에 비친 네온사인의 모습도 매혹적일 수



〈백합들〉 1997

있고, 거리에 널려진 포르노 포스터들도 미술 재료가 된다. 그는 너무나도 익숙하여 매력을 상실한 거리에 생기를 불어넣는다. 이방인이기에 편견없이 자유로운 시각을 가질 수 있는 듯하다.

온타리오 미술대를 졸업했고, 동양화와 서예를 배웠다.

이영미

단성갤러리 9. 9~15

이영미는 인간을 놀이하는 인간(호모 루덴스)으로 이해한다. 놀이 중에서도 공기놀이·실뜨기 놀이·가위바위보 등과 같은 손놀이를 도예작품으로 조형화한다. 손 자체의 형태적인 평면 성과 입체성의 이중적 조형성을 보여주며, 놀이하는 손 동작의 실루엣을 간략하고 단순하게 하여 선의 아름다움을 표현한다.

이영미는 홍익대 산업미술대학원 요업디자인과를 졸업했고, 대한민국공예대전에 입선한 바 있다. 이번이 첫 번째 개인전이다.



〈가위바위보〉 1997

JAPAN STYLE SHEET, THE SWET GUIDE FOR WRITERS, EDITORS AND TRANSLATORS

STONE BRIDGE PRESS, ISBN 1-880656-30-2, \$11.95



In writing, translating and editing some matters have to be decided by convention; others by individual choice. Within a text standardization is essential. These are matters this book can help you with. It is an authoritative

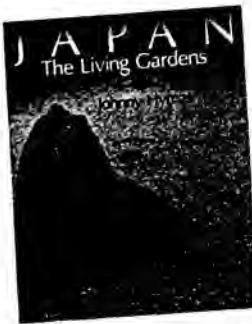
guide for anyone working on English-language publications about Japan. Designed for non-specialists, it contains stylistic advice on word formation; 'spelling' Japanese words, capitalization, use of italics, macrons, apostrophes and other aids to romanizing Japanese. The explanations given enable writers to choose the appropriate stylistic decisions for the situation and do not simply lay down an iron law. Ten appendices, including Internet Resources, will be especially useful to translators. Recommended to anybody putting words about Japan on paper or screen.

JOHN FOWLER

JAPAN - THE LIVING GARDENS

Johnny Hymas

SHUFUNOTOMO CO. LTD, ISBN 4-07976439-1, ¥3800



In this his second collection of images of Japan photographer Johnny Hymas gives his interpretation of traditional Japanese temple and shrine gardens. He does so with the fresh eye of a Yorkshireman, over 25 years in

Japan, who captures with his lens what he calls "living monuments, graced with expression of both man and nature". These are lovely photographs that bring a romantic softness to the Japanese garden.

JOHN FOWLER

American Conversational Usage Game 148

Conversational Focus

Linda is seeing off Johnny and his family ...

Some examples from the bi-lingual *Suggestion Key* are: (1) Thanks for coming./Thanks for having us (over). (2) Come back anytime./We'd love to. (3) Please come again soon./Thanks, we'd love to. (4) Let's do this again (sometime)./Thanks, we will. (5) We must do this again (sometime)./Yes, let's. (6) I'm looking forward to seeing you again./Same here! (7) See you (again)./Bye. (8) Goodbye./See you later. (*Common Mistakes*) Thank you for your coming./Please come here again.

American Conversational Usage Vol.3 (Games 101-150, B5, ¥1800) is published by City Press Tel./Fax. 075-501-6926

EDGE OF CENTRE

Collected Essays By Andrew Owen

A01 CREATIVE, ISBN 89-8636901306



Andrew Owen is a visual artist of the travelling-boho type who has chosen to roam around Asia creating his own art of subtraction. After compiling an impressive resume of commercial and public art projects in his native Toronto, Canada he left the Establishment to spend 10 years travelling, teaching and creating in Asia. In the first section of the book the author neatly explains stereopsis (binocular depth perception) from a one-eyed dog's learned behaviour and applies this to help the case of people who are blind in one eye.

The second section is full of art statements and explanations of his work which includes his directional water flow experiments on the equator and a beginner's guide to primary colours and their principles which he believes "everybody deserves clear and undistorted access to". "Japlish" is celebrated as a unique, fresh mindsport instead of the source of income for overpaid copywriters.

The author's revolutionary spirit emerges when he attacks corporate/industrial/capitalistic systems incompatibility with the environment and naturalism. The author outlines his own solutions from past direct attacks on McDonalds' billboards to the clandestine operation of trash disposal in Singapore.

The book includes ample examples of Owen's living experiences in Asia. 'Command Module Lifestyle' takes you into the solitary living space of the 'working' artist living in Asian hotel rooms. From painting murals for the yakuza in Nara, drawing flowers in the Empress Meiji's iris garden to living in a "dump where honkies wear shoes on tatami". This one is not recommended for contract English-teaching dweebs.

JIM CATHCART

Currently available at Junkudo Books in Namba. Andrew Owen will also be holding exhibitions at Tank Gallery and Blue Nile later in the year.

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Character A Character B

What would you say?

far a th nearby ^{ee} a ^{ww} a ^a y y

andrew01 art SEOUL exposition tour 1998 Seoul 東京大阪
 遠くにあり もも のの
 近くにある もも のの
 アンドル01 芸術展 1998 ソウル 東京 大阪
 멀리 떨어져 있고 고
 가까이에 있고 고
 앤드류01 순회 전시회 서울 동경 오사카 카



Where It's At
 print club stickers 8 x 10.5 cm.
 ink jet on fabric 100 x 125 cm.
 OSAKA JAPAN 1998

Artist Statement

アーティストの言葉·작가는 말한다

私の最近の仕事は、不在という概念を中心据えている。対象、
My recent work engages the idea of absence, to narrow
the great divide between the subject, the artist, the artworks
アーティスト、作品、見る人の間にある大きな隔たりを狭めるのが、
and the viewer. My job is to look carefully, and creatively relate
その目的だ。対象をよく見て、見たもの間に創造的な関係を築く、
observations - but so many things can interfere. Materials,
and the viewer. My job is to look carefully, and creatively relate
していく。しかし、そこには何かと妨げがある。素材、道具、手法、
equipment, techniques, concepts and ego get in the way of
コンセプト、エゴといったものが直接的なコミュニケーションの邪、
direct communication. Minimal and conceptual approaches to
魔をするのだ。表現手段に最小限のものを用いたり、コンセプトを、
art, including ink painting are attractive to me for their purity.
重視する手法に干渉されるのは、墨繪にも言えることだが、率直で、
순수성과 직접성으로 인해 상당히 매력적이다. 이미 발견
直接的だからである。たまたまそこにあるものを持ってきて、イメージ
or excavating found paper are other techniques used to present

【Living in foreign countries presents the temptation to isolate】

本国에서 살다보면 살고있는 나라의 고유성을 부각
시기고자 하는 유혹이 있다. 하지만 외국인의 시각은 보
통 너무 뻔해서 이런 해석은 따분하고 무의미하다. 대신
나는 더욱 자세히 관찰해보고자 한다. 특히 보통 눈에 잘
cially in places few others care to look, and find something that
注意深く見事を見つめること、これが私のアプローチである。特に、
expresses the flavour and beauty of that moment and place.
誰も気に留めて見ないような場所で、そこに流れている時間や場所
To show how it is. Reflections on a river, peeling posters and
の持つ空氣や美が滲み出しているものを見つけ、それをそのままの形
들, 너덜너덜한 포스터들, 싸구려 기념품들도 아름다울
で呈示する。川面に映る影、かれかけたポスター、安っぽい土産
수 있고, 쓰레기 종이더미에서도 경이로움이 느껴진다
物にも美というものは滲んでいるし、捨てられた紙切れにも素晴らしい
것을 보여준다. 즉 알게 모르게 일상을 드러내는 초
い発見がある。無意識のうちに、日常に溢れているなんでもない
라한 제재와 풍경 속에서 찾았다는 미학적이고 감동적인
素材や風景が、美的な價値を持ったり、人の感情を搖さぶる可能性
가능성을 표현한다. 이들이 예술의 맥락에서 제시되었
を表現する。そのなんでもないものをアートというコンテクストの
을 때, 관객들은 그 친숙함으로 인해 순간의 통찰력과
中で呈示する。そうすると風景や素材に馴染みがあるため、見る人
스스로를 찾는다.
は作品を理解し、そこで歡喜の瞬間が生まれるのである。
Photography is appealing because of its immediacy, live,

写真は、直接的で即時的なものだからこそ心に訴えかけてくる。
사진은 즉시 일어지는 것이기에 흥미롭다. 나는 새
and the reflections of neon signs on the surface of street bud
名所、跡が色褪せてしまうような安っぽい土産屋や、夜の通りの水
구려 기념품들과 밤에 물을 빛나는 빛면에 비친 마천루 같은 사
のうちにもいつも見ているありふれた風景だ。しかも意図的に、旅行
를 때, 관객들은 그 친숙함으로 인해 순간의 통찰력과
者へのたな写真や、川や雨に濡れた歩道を見下ろす何の變哲もない
스스로를 찾는다.
写真と同じよう撮っている。

Even more direct is that there are many Print Club photo

さらにもっと直接的なもの、それは街のいたるところにある
한 방법보다 더 직접적이다. 이미 거리의 구석구석마다
るプリクラである。どの街角にもあるのだから、カメラはもう必要ない
스티커 머신 everywhere. Who needs a camera when
のではないか? プリクラは移動できないし、顔を写すためだけに作
they're already on every corner? The form of this art is limited
られている。そのため表現形式は限られるが、かえって対象に集
to the fixed, one purpose machine, allowing concentration on
中できる。まず最初に、服を着た人間とヌードの人間を複数に組み
되어 있기에 대상에 집중을 가능케 한다. 처음에는 착의
せた全身の写真を撮つてみた。その後で、背景となるカーテンを
스티커 사진기를 이용하면 그 사용 목적이 제한
ただ持ち上げて、プリクラが周囲の風景を捕らえられるようにした。
되는 기회가 되었고, 나의 역할은 스티커 사진기의 버튼을 눌
こうすることで、対象とそれが置かれているコンテクストはひとつ
있는 공간의 풍경을 담았다. 이런식으로 내용과 형식은
になる。自分はというと、機会をうかがってボタンを押すだけだ。
been reduced to seeing an opportunity, pushing a button, and
つまり、対象自体がそれ自身をあるがままに表現することを可能に
하는 대상이 있는 그대로 자신을 표현하게 하는 목격자 정
したのである。

far away nearby

andrew01 art exposition SEOUL TOUR 1998
 遠《に》あ もの の
 近《に》あ る もの の
 アンドル01 芸術展 1998 ソウル 東京 大阪
 멀리 있 고 가까이에 있고
 앤드류01 순회 전시회 서울 동경 오사카

Schedule

Gallery Noksaek September 25
 October 3
 Opening 5:00 ~ 9PM

Seoul Korea

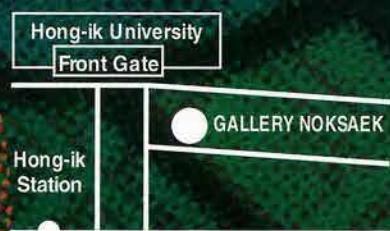
International Art Festival '98 November 1
 Tachikawa November 11
 Opening 1:00 ~ 9PM

Tokyo Japan

Tank Gallery November 6
 November 20
 Opening 1:00 ~ 4PM

Osaka Japan

Blue Nile Gallery November 6 -
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tank gallery

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 Chuo-ku, Osaka, 542, Japan
 Ph: 06-211-4522



Blue Nile

1-4-13 Dotonbori, Chuo-Ku, Osaka, 542, Japan
 Ph: 06-213-7010



Lilies (Spring)
excavated porno posters
35 x 50 cm.
SEOUL KOREA 1997

Canadian Pop Artist Presents Korean Themes

By Choe Yong-shik
Staff Reporter

He is far from being a world-renowned artist nor have any of his works been displayed at big-name international art festivals like the Kwangju Biennale. But that is not what matters to Andrew Owen, a Canadian pop artist, working on humble Korean motifs.

"Most art pieces at famous exhibitions appear to convey foreign themes that may not be understood among many Korean viewers. Even Korean artists deal with Western themes," said Owen in a recent interview with The Korea Times. He "stays" here to present his Korea-inspired art pieces.

Huge, glaring and gigantic installations and highly philosophical paintings do not mean anything but a piece of craftsmanship and objects of curiosity to non-experts, Owen stressed.

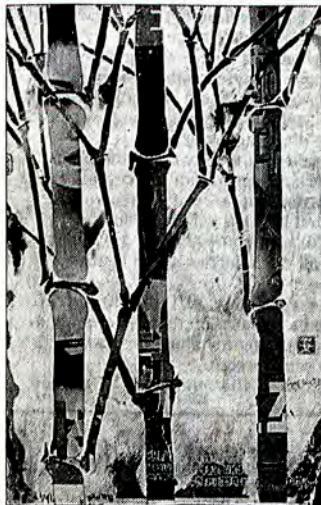
He claims that he is not one of those so called "migrant parachute artists" who drop off in a foreign country to exhibit their works and pack up to leave as soon as the show is over.

Andrew Owen finds inspirations for his artistic work from anywhere his feet hit. On the corner of back streets, in subways, temples or in his own room, his mind searches for clues to explain his themes.

During his 10-month stay in Korea, Owen has been focusing on expressing his understanding of the host country. The 35-year-old Canadian artist takes advantage of some marginal and miscellaneous items found in daily life in Korea and turns them into significant art pieces showcasing Korean culture.

His latest 30 "Korean native" works have been on display at Dam Gallery in Sagan-dong (732-9861), downtown Seoul. The exhibition will continue till Sept. 13.

The most prominent artistic item he discovered is, among others, the rich layers of film posters, including pornography pictures, plastered on back-street bulletins in Seoul. He takes down the wall paper and peels off each layer from the surface on



Two fine art works created by peeling off layers from film posters feature traditional symbolic themes common in Korea: concentric circles on the pond (left) and bamboos (right).

Korea Times

designated patterns until he finds the right symbolic combinations that he refers to as "hidden treasures." The finished works are embraced with traditional Korean frames discarded in Nagwon-dong, downtown Seoul.

"Knife excavations into found wall posters are much like revealing history. The entire process can be compared to creation from subtraction or slight alteration and recontextualization of existing materials," he said, reviewing his street art.

When he first visited Korea in 1995, he noticed an erotic movie poster with "Konglish" captions in Insadong, and he found it very interesting. Two years later, he spotted the very Konglish text in a heap of posters and realized that this form of art can be like going back in history, Owen recalled.

His peculiar observatory power embraces some symbolic facets of Korean culture as themes and he casts a bitterly sarcastic glance on Korean society.

The corporate logo of a multination-

al company, inexpensive miscellaneous items sold by peddlers on subway and souvenirs from tourist attractions are some of materials with which he make "jokes" about the industrial and commercially-driven culture of Korea.

"Hawkers target the subway system to sell their inexpensive wares to the captive audience on the train cars. I glued the objects I had bought during my train rides on a large subway map," the pop artist said.

Pepsi recently changed their famous logo reminiscent of the red and blue circle in the Korean national flag in a move known as "Project Blue." It was changed worldwide except in Korea.

"The spiritual symbol of the Korean people has been manipulated for commercial purposes. Is Pepsi the National Drink of Korea? Are universal product codes a new yin-yang symbol?" he asked.

To artists like Owen, overseas trips serve as opportunities to broaden their perspectives and find some inspiration for their work. He came to

realize that spurious images or false existences are more emphasized than real things in conjunction with commercial values.

This idea is presented in the installation work where souvenirs are fixed in front of pictures capturing a blurry image of the real historic site. Included in this section are the Buddhist temple of Pukkusa in Kyongju; Chomsongdae, the Silla terrestrial observation structure; the Taj Mahal in India; Senkakuji Temple in Japan; and an erotic Mayan sculpture.

Built on the premise of enabling closer contact with the world's wonders, the tourism industry now threatens to smother the objects of its desire. One often sees a hundred cheap simulacra before the real thing. The original wonder has been reduced to being in the background and obscured by imitative products.

"At almost every tourist site, souvenirs seem to be treated as something of the greatest value. Tourists see the souvenir before actually observing the real things. The souvenir is number one and the historic site is not important," he said.

Another Korean theme he deals with is Buddhism. Painting ripples and fish, lotus flowers in a pond at a Buddhist temple, the Canadian Buddhist artist makes metaphoric attempts to express his concept of the human and material world from a religious point of view.

He captures a series of concentric circles made from a stone throwing in a pond in his own terms, where the sky, trees (the heaven) are reflected in the background of the mud and fish (human existence). However, the ripples blur the boundary.

"Looking at fish I see myself stuck between heaven and earth. Trees are growing down, the sky was down and fish are floating up in the sky," the artist said.

In a sense, lotus flowers carry the image of enlightenment. They grow for six months to blossom for just one day and this may be a metaphor for human life climaxing for a just brief moment after a big struggle coming up from the dirt, Owen noted.

월간

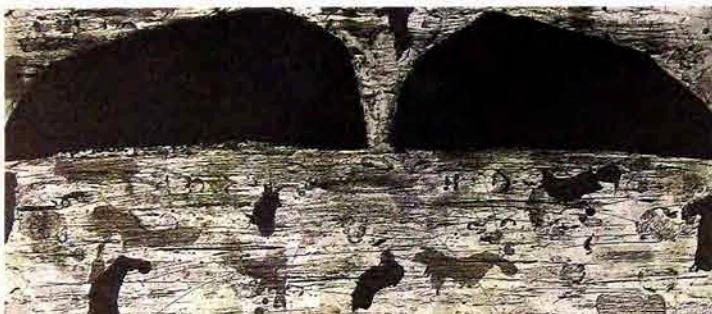
간나
아트

MONTHLY MAGAZINE GANA ART

1997 10



앤드류 오웬 'The Well' 영화포스터



전경호 '존재의 대립·자연(97-II)' 예장 아퀴틴트 100×50cm

앤드류 오웬전

9. 3~13 담갤러리

캐나다 출생의 작가 앤드류 오웬(Andrew Owen)은 동양 문화에 대한 해석을 작업의 핵심으로 삼는다. 작가는 서울에서 머물면서 인사동, 낙원동 일대의 영화 포스터를 칼로 오려내는 방법으로 독특한 조형문법을 만들어 낸다. 동양에 대한 서양 작가의 시각이 우리 문화 보기에 대한 또 다른 가능성을 제공한다.

전경호 동판화전

8. 27~9. 2 종로갤러리

전경호는 동판을 통해 존재의 생성과 형성, 존재의 소멸과 유회 그리고 존재의 심상에 대해 물음을 던진다. 여백의 힘과 논리로 전시서문에서 표현된 그의 작품은 판화예술이 지닌 특성을 매개로 한 일련의 작업을 선보인다.

부식동판을 매체로 표현기법을 효율적으로 적용하고 소화한 것이 이채롭다.

아직도 낯설은 세상-여승열전

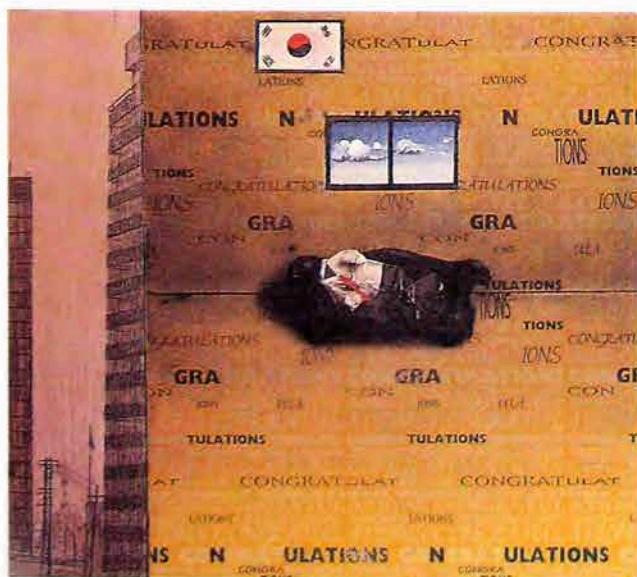
9. 3~9 이십일세기화랑

욕망의 피해자로서의 남성전에 이은 여승열의 두 번째 개인전. 캔버스에 혼합재료를 사용하여 이차원의 화면을 하나의 공간으로 설정하는 작업을 하고 있다. 전시 타이틀이 보여주듯이 이번 전시에서 작가는 사람들이 일상에서 익숙하게 경험하는 세상에 대한 낯설음을 시각화하였다.

정현 조각전

9. 23~10. 6 원화랑

인간의 형상을 소재로 작업을 해 온 정현의 조각전이다. 토르소나 반신상 그리고 흉상이 주를 이루며, 단순한 형태의 인체들과 단편적 신체들로 표현된다. 그의 작업은 해부학적 골격이나 근육의 구조와는 거리를 두고 있으며, 이러한 형상들을 통해 현대인의 자화상을 담고 있다.



여승열 '공간' 캔버스에 혼합재료 53×59cm



정현 '무제' 청동 42×42×60cm

Canadian artist turns trash into art

Andrew Owen exhibition to run until Saturday at Dam Gallery

By Edward Kim
Staff reporter

"Flesh Fish" and "Flesh Fruit," interesting titles for interesting collages made out of adult movie posters, are just a part of the innovative art work of Canadian artist Andrew Owen.

Half of Owen's exhibition, showing at the Dam Gallery near Kwanghwamun, was made during his six-month stay in Korea where he is trying to break into the local contemporary art scene.

Owen, who finds the international art scene in Korea growing very fast, gets mixed responses from Korean artists for his decision to become established here.

"A lot of Koreans think it's crazy that a foreigner would want to come here and try to engage in the Korean art scene — why not New York or Tokyo? Young Korean artists, especially, want to go to New York. But I go to New York all the time and I find the emerging scene in Seoul more dynamic and exciting with all the international shows being held here such as the Kwangju Biennale," said the 35-year-old artist from Toronto in an interview with The Korea Herald.

His work, which uses the Oriental carp and bamboo motif is set in traditional Korean frames or scroll hangings, has a Korean flavor which seems to be disappearing in the local art scene.

"Cho Soon-ho, a master in Oriental painting, came to see my works after viewing other Korean art exhibitions and said 'this is the most Korean exhibition I've seen all day.' I think in part he said this as a joke, but also in part as a commentary on young Korean artists these days who are trying hard to shed the constraints of national identity and make 'international art.' In fact, many senior artists are saddened to see young artists trading in their national style for big installations," he said.

Concerning his art style, Owen says it is similar to the European anti-art movement Dada which pushes the boundary of what is called art since it doesn't use paint or other mediums and instead places objects from the real world into the realm of art. Keeping in line with the Dada philosophy, Owen's works are based on "recontextualization," that is taking something from one realm and putting it in another.

"My art work is made of marginal materials, I 'excavated' adult movie posters right off the walls in Nagwondong and found these traditional Korean frames in the alleys of Insadong. I then carved fish and fruit designs into them — I recontextualized



Korea Herald
Canadian artist Andrew Owen poses with one of his pieces.

them making them into high art selling for about a million won apiece," said Owen.

The central theme of Owen's art is the Oriental carp which is in all of his works and the water drop ripples. The fish symbolizes Owen and the rest of humanity, while the water drop ripples is the synthesis between heaven and earth.

"I had an 'aesthetic epiphany' one day at a Buddhist temple while I was gazing out of focus at raindrops falling on a pond filled with fish. The water reflected the inverse image of the trees, clouds and the sky, and it looked like the fish were swimming through the trees. The water ripples made by the raindrops further blurred the boundary between heaven and earth ... the fish were caught between the two boundaries, neither in heaven nor in earth just like humans who are not quite god and not quite dirt — it was a moment of lucidity," he said.

As for the modern contemporary art world, Owen, who feels the first priority of art is beauty, says that contemporary art is losing beauty.

"I would say that 95-percent of contemporary art is not beautiful and the artists are no longer interested in beauty, they only care about politics, gender and other issues like that," he said also adding, "The problem with the Korean art community is that they only want the works of blue-chip artists, who are mostly dead. They should invite young hot artists, who are not mainstream or blue-chip, but have a lot to offer."

As for the future, Owen plans to travel the Seoul-Tokyo orbit for the next few years and is already scheduled to open an exhibition in the Green Gallery near Hongik University next Sept. His exhibition at the Dam Gallery is to run until Saturday. For more information call 732-9861.



TORONTO CANADA SEOUL KWANG-JU GYONG-JU KOREA KUALA LUMPUR
KOTA BHARU MALAYSIA NANGANING MELAKA MEDAN BANDA ACEH JAKARTA BEKASI SURABAYA BUKITTINGI

andrew Owen

**KHAJURAHO AGRI
SINGAPORE
SEOUL PUSAN
KYOTO TOKYO**

solo exhibition

JAKARTA YOGYAKARTA INDONESIA
SINGAPORE PENANG
BANGKOK CALIFORNIA LOS ANGELES

**PANGKOK JAPAN CHINA KOREA
A BANGKOK PENANG
KUALA LUMPUR MALAY
KOREA SHIMONOSEKI OSAKA
NARA JAPAN BUSAN SEOUL**

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서로 다른 영역들이 교차하는 틈새에서 발생되는 변동이 창조성의 원천이다. 우리의 주변에는 우리가 이해하고 있는 이상의 일들이 펼쳐지고 있다. 화립된 구조 이상의 세계에 집중하고 새롭게 출현하는 방향으로부터 감지한다. 서로 다른 규율이 충돌할 때 분출되는 윤활유가 새로운 가능성을 원활하게 만들어 준다..



The Hearth
excavated Hindi movie poster



Flux at the interstice where different realms intersect is a source of creativity. There is more going on around us than we comprehend. To focus beyond established structures and become sensitive to newly emerging patterns. The chaotic oil that flows when different disciplines collide lubricates new possibilities.

The Well

excavated Hindi movie poster

부 이식 솔아

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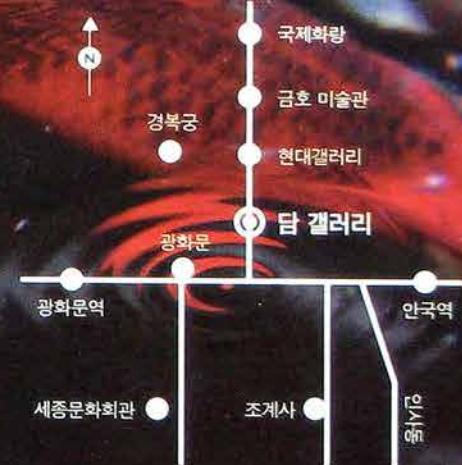
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크리스탈 크리스탈

담갤러리 一九九七年九月三日~十三日

초회일시 9월 3일 오후 7시

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