

2009 Interview with GAVON LAESSIG

Reporter with Lawrence, Kansas newspaper and website, The Lawrence Journal World

Gavon: What are the themes you are exploring in your video? How would you describe the video to someone who hasn't seen it?

Tsui: My work is about exploring the alternative of people existing in urban environment. I try to reveal the invisible structure which underneath our daily life and social system, and everyone is able to find out the breach inside of it, based on each experience and condition, then to create an adaptable attitude or method to fit in or manage. These possibilities could be feelings toward reality confrontation, solutions to alter but under the condition of not changing the fact, or even bringing questions to our living environment through certain measurement. However, among all of the above, the most important is still have consciousness, passion and expectation to where we belong. Therefore, I, myself (or many subs) becomes a tool to provide an alternative (but personal) execution.

In my opinion, if we could have more imagination in life, perhaps it would be possible to alter the relation between environment and us.

基本上我的作品在討論關於人與都市生活環境之間存在的可能性，我試著去揭開那些隱藏於我們日常生活和社會體制下，可能存在的另一個隱形的環境系統，而每個人都有機會根據自己的條件去找到存在於都市環境或是體制裡的缺口，進而開闢出一套適應環境與處理日常生活的態度與方法。這些可能性可以是面對現實環境的上心境轉換，或者是尋找怎樣在不改變既有事實的前提下來扭轉現實的方法，甚是可以透過某種測量行為來對我們所處的環境提出質問。前提是，當你還對你的周遭還有知覺並懷抱著熱情與期待。通常我會透過自己（或者許多替身）的親自示範來提供一個可能（屬於我自己）的執行方式；我在想，如果我們可以在日常生活裡增加一些想像力，或許就有機會來扭轉我們與環境間的關係。

Gavon: Why did you choose video as a medium to express yourself? What is it about video as an art form that attracted you?

Tsui: Mostly, “action” is a genre how I define my work. As a matter of fact, it’s a general problem for all kinds of media-- how to present. We document each performance, film, opera...etc, convert into videos then transfer. I do not have super-power to convey images of my works to the viewers, so for me, video is just a form of art, not what it represent.

在大多數的作品裡，我會用「行動」來界定我所執行的藝術型類，不過這是一個全世界的媒體都會遭遇的問題，現在每一場演出，每個表演，電影，歌劇最後都要被錄製下來，然後轉換成影像，然後透過媒體或者其它管道來傳播；顯然我沒有超能力可以用念力投射影像給我的觀眾，好讓他們知道當時到底發生了什麼事，所以「影像」對我來說只是一種作品的承載媒體，而不是作品精神。

Gavon: What difficulties (if any) did you encounter when making your video, either from a production stand point or a political/cultural standpoint?

Tsui: Luckily, there haven’t been many difficulties. What I mean is, if you don’t feel embarrassed, you won’t take people’s judgement seriously. As long as you move faster while performing, it’s likely to avoid some troubles. But once there was an accident while I was shooting in London, the police wanted to confiscate my camera, fortunately my assistant in Gasswork helped a lot and saved my camera.

很幸運的是，大部份其實都沒有遭遇什麼大問題，我是說，如果你臉皮厚一點，別人異樣的眼光或者指指點點應該就不會是問題，只要發動行為的動作快一點應該就可以閃躲掉許多麻煩；當然夜路走多了一定會遇到鬼，在倫敦駐村時拍攝作品的過程就遇到了便衣警察，好險我有善用地資源—我的助理 Mia(當時她在 Gasswork 工作)發揮了她三寸不爛之舌才說服警察不要沒收我的攝影機。

Gavon: What do you hope that viewers in Kansas take from your video? Does it concern you that something might be “lost in translation,” so to speak?

Tsui: If people were inspired by my work, to have more imagination on how they see things, changing attitude toward daily life or adding more options and alternatives, would be the best outcome I could hope for.

It’s normal to be mistranslated. There are different layers of my work, and the chances of having mutual dialogue depends on each experience and concern in life, of course there are always other possibilities. Through my past experience, only a few people could understand the core of my work, the rest would simply think it’s a camp or parody. But as long as there is communication in between, it’s worthwhile keeping on doing it.

正如前述，如果我的作品可以鼓勵觀眾用他們的想像力來改變他們對於週遭事物的觀看方式，甚至因此激發出什麼進而改善他們面對日常生活的態度，或者是增加生活中的其它選項與可能性，那將是再好不過。

關於誤解，其實這也很正常，我的作品裡會有幾個層次的意義，觀眾能不能理解，甚至跟我對話要視彼此的生活經驗與關心的事物是否有重疊交集，當然還有其它可能。以我過去展覽與觀眾對話的經驗來說，其實至今能夠真正對話並且碰觸到核心的也才不到十位，其他有的認為這只是惡搞 kusso，或者像是整人電視秀那樣的東西；理解程

度其實不一，不過至少還有人能夠切入議題來對話，我想這樣就值得再繼續努力。