

參觀時間 Opening Time

11:00 - 18:00
週一休館 Closed on Monday



開幕茶會 Opening Reception

APRIL 10.2021 Sat. 15:00



在島嶼邊緣，在睡眠

與甦醒的交界

我的手握住如針的我的存在

穿過被島上人民的手磨圓磨亮的

黃鈕扣，用力刺入

藍色制服後面地球的心臟

〈島嶼邊緣〉陳黎

陸地與海洋是存與未存的差異，海充滿未知，陸地則固定人的移動，確認我們存在的樣貌。而海與陸地的交界，即是在睡眠與甦醒，存與未存之間。

此次展出兩位分別於英國曼徹斯特及日本橫濱駐村的兩位藝術家：李承亮、劉芸怡，兩人在駐村期間，從自身長時間的創作脈絡出發，探查了當地歷史或日常景觀與自身創作間的關聯，建構對於當地地方的想像。李承亮在橫濱路上行走，從日常行走擷取靈感，連結日本現代大眾文化中出現的科幻場景，創造自我臆想的世界；劉芸怡前往了英國謝佩島，從當地自然史、戰爭史所遺留的殘骸，抓捕了一個關於過往創傷的地理空間。兩者不盡相同的創作思考，卻也同時展現了我們對於過往想像的差異。這是一場對照，映照著的是物質的探查與心理的臆想，在存與不存的過往中，兩人沿著海岸、港邊，藉由手與眼的採集，沿著海岸不斷前行，。

橫濱是日本的海港，沿著島與海的邊界，在李承亮的巨幅作品中，獸的剪影從遠方一躍而出，鮮紅的天空映照著橫濱港的海面，港邊的房子如同即將或正處於災難電影場景中，連結著哥吉拉造型的陶製器皿，將所見之日常轉化成科幻的想像。李承亮此次展出了他在日本駐村時的所創作的作品，連結著日本科幻片中所記憶中的場景及怪獸，建構了自我的科幻電影。他將陶製品的燒製連結怪獸的誕生；將日常行走的步道上，連結周遭所見建築與物品與科幻片中的毀滅場景。李承亮的創作在晃蕩於當下日常與過往科幻，將不曾出現的故事，置換入他日常所經的場景。

劉芸怡在駐村期間她前往泰晤士河口的謝佩島。謝佩島四面環海，一處不被重視的戰事聚集地，因為地質適合，保存了許多的黏土，周遭也因為早期戰爭，留下了戰爭的遺跡。藝術家藉當地的歷史紋理的撿拾，重新堆疊探尋追求具時間縱深的地表勘查。此次展出的作品，以她長時間關注的創傷地景關聯，從戰爭遺跡、軍事建築中，思考過往創傷如何留存，如何持續地對人產生影響。實體留存的建築總充斥的消逝之物，劉芸怡在物質、建築、地圖及空間之中，反覆地回望過往歷史中的挫敗。劉芸怡將創作作為重新鏈結、挖掘過往創傷的文件檔案。

對應土地與大海，海岸有著中介的意味，從海陸相交之地，至存與未存的相會之處，在探查與臆想中，回應著存與未存的過往。此次「存與未存的過往」展出不同創作角度的二人，在駐村時，連結著岸邊的景觀，對眼所見之物、手所碰觸之物時，對過往的思考及回應。

撰文 | 侯昱寬

At the edge of the island, the brink

of sleep and awakening

I hold the needle of my existence in my hand

penetrating the yellow buttons that have been

polished and rounded by the people of the

island, piercing

into the heart of the Earth beneath blue

uniforms

The Edge of the Island by Chen Li

There is a (non)existent discrepancy between the land and sea. The sea is filled with the unknown, while the land cements the movements of humans, solidifying the image of our existence. The border between the land and sea is the line between sleep and awakening, existence and nonexistence.

The works displayed in this exhibition are by Li Cheng-Liang and Liu Yunyi, created during their residence in Manchester, UK, and Yokohama, Japan. During their residencies, the two artists embarked from their personal creative contexts and explored the relationship between themselves and local history or daily sceneries, which led to imagined imageries of the local landscape. Li Cheng-Liang found inspiration from his strolls on the streets of Yokohama and created an imaginary world through the sci-fi scenes based on Japanese popular culture. Liu Yunyi traveled to the Isle of Sheppey and captured images of the wounded geography in the context of its natural history and traces left behind by warfare. Although the works illustrate the slightly different creative mindsets of the artists, both tackle the differences in our imaginations of the past. The exhibition is a contrasting display of the disparity between material exploration and psychological fantasy. The two artists collected the sceneries of (non)existent pasts through touch and sight, walking along the shores and harbors, continuing onward.

Yokohama is a Japanese port located on the edge of the island. Li Cheng-Liang's largescale work illustrates the profile of a beast rising in the distance, the crimson sky reflected on the water surface of Yokohama port. The buildings at the side of the port seem to be in a scene from a disaster movie, while the ceramics designed as Godzilla transform the mundane into sci-fi imaginations. Li will be presenting the works created during this residence, which were inspired by sceneries and beasts from Japanese sci-fis, constructing a sci-fi of his own. Li connects the creative process of ceramics to the birth of the monster, associating the buildings and objects from his everyday walks with scenes from films. Li's works sway between mundane presentness and the scientific fantasy of the past, placing new narratives into everyday settings.

During her residency, Liu Yunyi visited the Isle of Sheppey, a disconsidered battlefield surrounded by sea and located near the Thames Estuary. The geology of the Isle of Sheppey made it possible for clay soil to be preserved, while the surroundings of the island show traces of past warfare. By collecting and sorting the historical traces of the land, Liu reorganizes and pieces the past together by inspecting the local geology. The works displayed in this exhibition are pertinent to the artist's longstanding creative theme of wounded landscapes and discloses how trauma roots in traces of war and military buildings and how they continue to affect the land and its people. By shining a light on the past that haunts physical buildings, Liu repeatedly reflects on the frustrations and defeats of history through materials, architecture, maps, and space. Here, the artist's works become connections and archives into past traumas.

Corresponding to the land and sea, the position of the shore is somewhat intermediary, a blurry existence between land and water that hints to the (non) existent past and future through explorations and imaginations. The "(Non) Existent Past" exhibition will be presenting the different perspectives of the two artists, their interpretations of the shore with its surroundings, scenes that meet the eye, objects that are perceived through touch, and contemplations and reflections of the past.

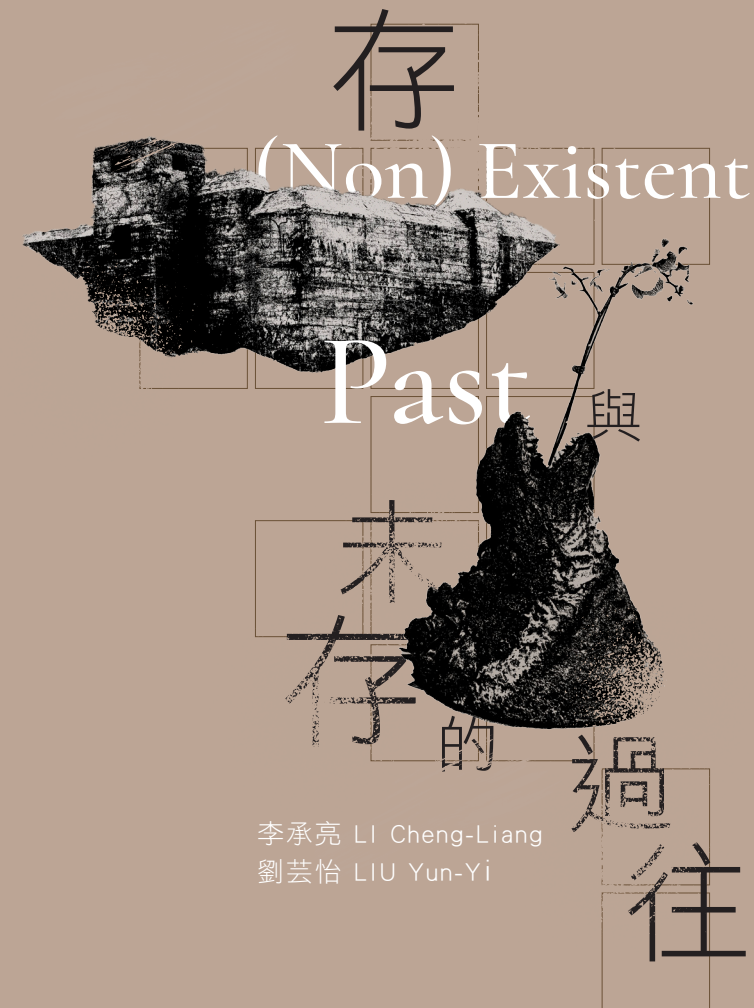
Text | HO Yu-Kuan

Taipei Artist Village

Barry Room

04.01.2021 Thur. - 05.02.2021 Sun.

出訪藝術家聯展
Artists Exchange
Group Exhibition



李承亮 LI Cheng-Liang

劉芸怡 LIU Yun-Yi

台北國際藝術村

百里廳

04.01.2021 四 - 05.02.2021 日

劉 芸怡



LIU Yun-Yi

近年 我持續進行有關創傷地景的計畫，以金門、馬祖作為起始點，並前往分處不同國家的二戰遺跡，研究人類在戰爭中是如何改變和形塑地貌。以及人為塑造的地景是如何滲透向內影響心理。而這些地景作為記憶場所，是如何映照歷史的傷痕。

記憶與地景、建築空間緊緊環扣在一起。透過地景和建築空間中所隱藏的痕跡，那些未曾親身參與的、遠去而沈默的創傷歷史，其影響的輻射雖然看似隨著時間緩慢遞減衰退，仍舊無止地穿過時間擾動著我們。

此次展覽以近年相關的不同系列作品，來探討歷史中創傷和暴力的循環，以及這樣毀滅性力量的傳遞和作用力是如何影響空間系統的整體。

其中，紙上繪畫作品是一系列繪製失敗的建築藍圖，以如何構築一個失能、無效的軍事建築為想像出發點，探討軍事建築自始就無法避免的失效及失敗的命運。

另外的攝影系列作品則是將我至今拍攝的與歷史創傷有關的地景及建築的圖像合成一個地圖。以認知地圖的理論作為思考的基礎模型，對空間進行編碼和解碼，將踏查中拍攝的圖像重新定位、串連。這個地圖將討論歷史創傷的指認和形變，並將微觀和宏觀、外在與內在的感知系統交疊和連結，在當中建立用來記憶創傷的空間，也藉由此過程來看見創傷如何潛入意識之下影響著世代。



My works throughout recent years have focused on wounded landscapes, starting with sites in Kimmen and Matsu and proceeding to World War Two landmarks across various nations, exploring how warfare shapes and alters landscapes and the impacts of artificial landscapes on the human psyche. By turning these locations into sites of memories, the projects also delve into how the land reflects the traumas of history.

Memory, landscape, and architectural space are all intertwined in these works. By Exploring the hidden traces in landscapes and architectural spaces, we realize that the un-lived experiences, fading wounds of history, and its seemingly diminishing impacts, all continue to haunt us through space and time.

The works showcased in this exhibition include related pieces from different work series and explore the cycle of trauma and violence in history as well as how the destructive force and effects impact the overall spatial system.

The paintings on paper are a series of failed architectural blueprints inspired by imagining a dysfunctional, invalid military building and exploring its predestined failure and demise.

The photography series was compiled by assorting my images of landscapes and buildings related to historical trauma, which were further compiled into a map. Centered around the cognitive map theory, this work codes and decodes space, repositioning and connecting the images captured throughout my travels. The map explores the identification and transformation of historical trauma, overlapping and bridging the senses of the micro with the macro, the interior with the exterior. By doing so, this work constructs a space that memorizes trauma and inspects how trauma is embedded deep within the consciousness and affects generations.

李 承亮



Li Chens-Liang

展覽 內容是2020年駐地創作於日本橫濱 Bank ART1929的繪畫作品和一部份在2019年於日本信樂陶藝之森的陶藝作品，以及一部份台灣延續相關概念的作品。

在信樂陶藝之森首次以陶藝為創作媒材，駐地生活裡，對於陶瓷的深刻印象是每次在鄉間巷弄裡，不時被屋頂上有獸面花紋的瓦吸引目光，古人相信有除災、辟邪的作用，我也感到它有奇特的精神凝聚在上面，總會從那片黑色的時空中獲得深淺不一的黑色想像。屋頂上黑色的陶瓷獸面瓦的印像，與我在便利商店發現新推出的專題雜誌介紹的哥吉拉怪獸產生連結;這個從日本誕生的怪獸王外皮讓我想到屋頂的黑瓦，從土地裡吸收能量冒出而放射火焰，都讓我連結陶藝製作和燒製的過程，我產生了一個直接的創作主題，我設計了很多哥吉拉身形的各個部份，分解頭、身體、手掌、腳、尾巴或是蛋，除了雕塑造型，也具有器皿的功能。

在橫濱嘗試以繪畫為主要創作，以平面空間拼貼、構築畫面。每次進入工作室之前，我先構想描繪的題材，可以從街上的建築、交通、生活物件，或是商店、漫畫、雜誌…裡去發現，從這些題材反映組織畫面。另外，以一張工作室裡每天使用的椅子為基礎，發展一件猩猩造型雕塑作品，思索我和居民同樣面對的各種生活面向和生命之慾望，呈現橫濱生活中對於科幻的臆想。



The works presented in this exhibition include paintings created during my 2020 residency at Bank ART1929 in Yokohama, ceramics created at Shigaraki Ceramic Cultural Park in 2019, and pieces made in Taiwan based on similar concepts.

The pieces created in Shigaraki Ceramic Cultural Park were my first ceramic works. These ceramic pieces were inspired by the animal mask patterns on alley rooftops during my residency. The ancients believed that the patterns could ward off ill fate and evil spirits, and its unique aura and different shades of black always inspired my imagination. These impressions of black animal mask patterns on roof tiles echoed images of Godzilla seen in new magazines in convenient stores. This Japanese beast's skin reminded me of the black tiles, while the image of it breathing fire fueled by the energy of the earth echoed the creative process of ceramics. I came up with a theme that includes the different parts of Godzilla, including its head, torso, paws, feet, tail, and egg, and created works that were not only sculptural design but also served as containers.

I mostly created paintings during my time in Yokohama, collaging and constructing images. Before entering my studio, I would plan the theme for my works, which were inspired by the buildings on the streets, traffic, everyday objects, stores, comic books, or magazines. I also created a sculpture in the design of a gorilla based on a chair that I used every day in my studio, contemplating the shared living experiences and desires between the residents and myself to present a scientific imagination of life in Yokohama.