

新聞稿

「夢中擒人 Dreamlover」 — 一切都是幻象，只有愛是真的，我們在夢裡相遇相愛

2016/6/4 - 7/3

新娘何明桂

新郎阮永翰

【新婚派對】6/4 Sat. 15:00

席設—絕對空間

派對主持人—黃彥穎

【家庭聚餐「MOMO vs 柳葉」】

第一場 6/18 Sat. 18:00

第二場 7/3 Sun. 18:00

單場備料20人份，請提前報名參加。

報名電話06-2233508 絕對空間

在2013年的4月3日何明桂自一場夢中醒來，按照她記錄奇異夢境的習慣，她在她的夢本裡面如此寫著：

“我夢見自己與一男子註冊結婚了，
和他的大家庭住在同一公寓內，
各自的房間很小，中間是共用區域，
像是衛浴。
廚房在角落，房間彷彿陽台外推，整面玻璃窗面對街道，
房間只放的下一張雙人床，還有一面衣櫃，
家族內分男女，每日輪流煮飯，
女生團叫MOMO，男生團叫柳葉……”

夢本裡面不僅記錄著她與一男子註冊結婚，也將夢中的新房與男方家中的室內構造畫成了平面圖。從這場夢醒來的何明桂，雖然沒有在夢中見到與她註冊結婚的男子，卻在夢醒後產生甜蜜的幸福感與安心感。

「夢中擒人」計劃將結合兩人對夢的處理，以何明桂的夢為始，邀請阮永翰進入何明桂的夢境。兩人以導演兼演員之姿，重建何明桂與夢中丈夫的新婚關係，並推演進入現實生活。此次夢境重建是兩人首次將夢景的規模推展至極大化，結合現實行動的介入，再現似假又真的虛幻感。

展覽計畫方式分為三個部分：第一部分為何明桂夢中一景的再現。以何明桂夢中所記錄的平面圖與描述為基準，將其實體化。為了增添其夢境的前後敘事，第二部分為緊鄰何明桂夢景，阮永翰還原其夢中丈夫的工程室。第三個部分則為經過營造的情境與指示，在社交網路平台上，雙方以虛構的互贈禮物、出遊紀錄、感性的影像張貼與樸實的文字紀錄等，去共構出夢想實現的多種形式。

展覽期間將延續夢中所描述的家族男女團隊煮食的生活模式，邀請親朋好友在真實的時空裡延伸那份大家族的親密互動。雙方將以各自的藝術實踐，在現實生活中重建夢境中所暗示的滿足感。

當兩人夢境的重建與編織被並置，他們試圖提問的是，藝術家各自的妥協，如何雕塑出兩人對夢的不妥協？而在夢中的情感，不論是幸福感還是恐懼感，是如何從社交網絡、紀念物件或者現場佈景的對照裡面，被虛構轉化為一種真實的敘事？

贊助單位：國家文化藝術基金會、臺南市政府文化局

ENGLISH

"Dreamlover" –All is fantasized, only love is real. In dreams we meet and fall in love with each other.

Bride- Ho, Ming-Kuei

Bridegroom- Juan, Yung-Han

【Wedding Reception】 6/4 Sat. 15:00

Location-Absolute Space for the Arts

Host- Huang, Yen-Ying

【Family Gathering 「MOMO vs Liu-yeh」】

Session1 6/18 Sat. 18:00

Session2 7/3 Sun. 18:00

Each time is limited for 20 people, please register in advance.

Call us: 06-2233508

On April 3rd, 2013, Ho, Ming-Kuei woke up from a dream. She carried a habit of taking down bizarre dreams, so she wrote in her dream book,

“ I dreamed I married a man, and lived with his big family in an apartment. Rooms were small, and the center was the public space, like the bathroom. The kitchen was in the corner, and the room was outward like a balcony with a window facing the street. The room was only big enough to have a double bed, and a walk-in closet. There were men and women in the family, in which everyone took turns cooking. The female group was called MOMO, and the male group was called Liu-yeh.”

She didn't only take down her marriage with a man in the dream book, but also drew a construction plan for the man's house in the dream. Ho, Ming-Kuei, waking up from the dream, although she didn't see the man she married in the dream, but the sweet happiness and the sense of security were aroused after her dream.

The project “Dreamlover” will integrate two artists' ways of dealing with dream. It starts with Ho, Ming-Kuei's dream, inviting Juan, Yung-Han to enter it. Two people will be acting as directors and actors, rebuilding the new marriage that Ho, Ming-Kuei shared with her dream husband and reaching it into the real life. For the first time that two people push the scale of dream to the full extreme in this rebuilding. By combining it with the intervention of real action, they represent the illusion that is both real and fictitious.

The project is divided into three parts: 1) The representation of Ho, Ming-Kuei's dream. Based on Ho, Ming-Kuei's description taken down in the dream book and the construction plan she drew, the artists aim to materialize

them. 2) To enrich the narration of her dream and reconcile the reality with it, Juan, Yung-Han reproduces her dream husband's studio. 3) Followed by designed circumstances and directions, the record of their gifts, trips, emotive pictures and plain words will be posted on the social network to co-construct the various forms of dream realization.

During the exhibition, the lifestyle of the male and female group's cooking pattern happening in the dream will be continued. They will invite their family and friends to extend the intimate interactions in real time and space. Two artists will rebuild the implicit satisfaction of the dream in real life by their respective art practice.

When the representation and the weaving of their dreams are juxtaposed, what they are trying to question is how to visualize their non-compromise on dreams on the basis of their respective compromise. And the feelings in dream, no matter as to happiness or fear, how are they transformed into a real narration in terms of the comparison that are presented in the social network, love tokens or on-the-spot settings?

Sponsor: National Culture and Arts Foundation, Cultural Affairs Bureau Tainan City Government