

洪建全、倪志盛

HUNG Tzu-Ni, LAI Chih-Sheng

瑪德蓮時刻

記憶與情感的技術

Madeleine Moment

The Technology of Memory and Sentiment

PART

洪建全基金會 HONG FOUNDATION



HUNG TZU-NI

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滯留的方式

聲音裝置, 二〇二三

*Linger Around*

Sound installation, 2023

## 藝術家自述

仔細觀察，縮身於角落，在至微的聽覺引領之下，潛意識便可以帶領我們在日常的縫隙中游移，悠游於風噪、雨滴、流水、空間聲（room sound）——人類都市文明建構出之潛在韻律間。

透過耳朵與聽力，意識能冥想其龐然巨大（grandeur），這個過程與身體內之浩瀚感存有的擴張狀態緊密關聯，這種狀態往往被日常生活的繁瑣箝制侷限，但是當我們孤獨一人時它便再度復甦，一旦我們靜止不動意識就身處於他方。

《滯留的方式》將創作者往返韓國仁川與台灣被錄製下來作為日復一日人類文明循環系統的環境記憶，試圖運用空間中管線與民眾身處的交會點，拉出多聲道以及聽力中心，試圖令各聲音物件彼此於裝置尖端，與耳朵及環境交會。

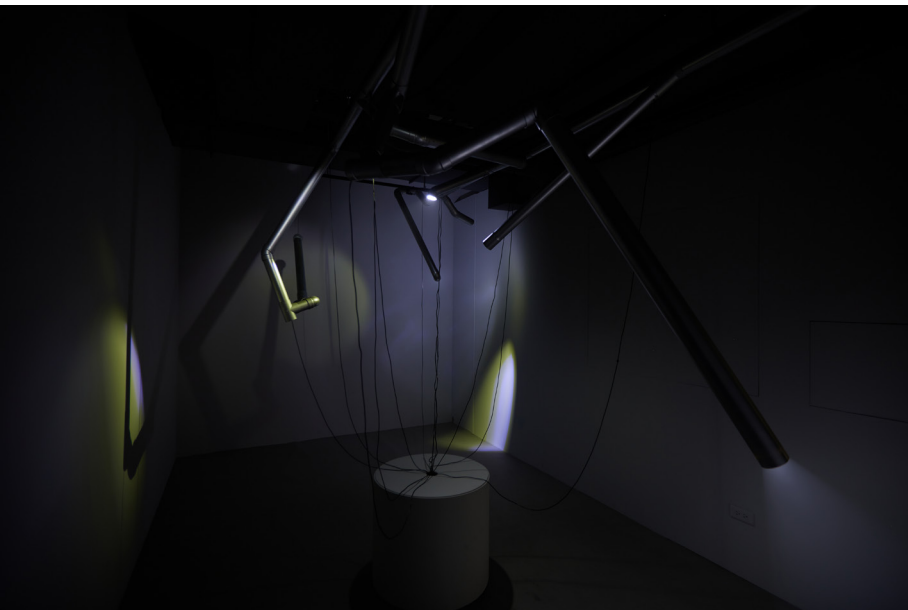
# Artist Statement

If we tuck ourselves away in a corner and carefully observe our immediate surroundings under the guidance of subtle auditory perception, our subconscious will help us navigate through the cracks in our quotidian existence and leisurely stroll amidst the sounds of wind, raindrops, running water, and room—the potential rhythms created by the urban civilization of humanity.

The consciousness can meditate on its grandeur by virtue of ears and acute hearing. This process is inextricably bound with the expansion of the sense of vastness in the body. Such a state tends to be constrained by the rigmarole trivialities of humdrum routines. Nonetheless, the consciousness will be raised again when we are all by our lonesome, and it will lie elsewhere once we stay still.

*Linger Around* comprises the sounds recorded by the artist during her shuttling between Incheon, South Korea, and Taiwan that serve as the day-after-day environmental memory of the circulatory system of human civilization. The artist utilizes the intersections of the installed pipes, cables, and visitors to establish a center of multichannel hearing, seeking to make the sound objects meet one another at the front end of the installation and meanwhile interact with the visitors' ears and the environment.

\* Technical Support: Elly Lee



《滯留的方式》，2022(鳳甲美術館提供) *Linger Around*, 2022 (courtesy of Hong-gah Museum)



# HUNG TZU-NI

Born in Taichung, lives and works in Taipei.

Hung Tzu Ni is an artist based in Taiwan, whose work explores the reciprocal relationship formed between light and sound. Her practice in installation art primarily concerns the surface, structure of light, how an image can be physically (de)constructed, and how visual or spatial components of a work can be made responsive to and interactive with environment.

As each element is respectively constructed and embodied in a given space, she explores the boundaries of what audio and visual work can be, as well as how such work can interact with its environment. Her sound and performance was active in the experimental sound scene.

In recent years Tzu Ni has worked with several theater directors and visual artists, she is currently a resident artist at HKCR (Hong Kong Community Radio) hosting a bimonthly radio show.

# 洪梓倪

出生於臺中，目前生活於臺北。

洪梓倪擁有實踐大學建築設計學系背景，畢業後進入台北藝術大學新媒體藝術學系碩士進修，並在碩士在學期間完成了與東京多摩藝術大學情報設計學系的國際交流，主要創作為聲音與空間裝置。

她的作品元素都是分別在給定的空間中構造體現，試圖探究限地製作中音頻／與材質的邊界實踐，使作品的結構與實際空間反射共振響應並造成聽覺元素互動，藉此探索聲音、材質、光線、空間形成的相互關係。她的實驗聲響演出活躍於亞洲實驗性聲音場景中，並於2017年9月至2018年9月期間受邀為「失聲祭」策展。她曾受邀於日本實驗聲響指標性場地落合Soup、SuperDeluxe、Forestlimit與英國倫敦Cafe OTO等地演出，並曾與日本先驅噪音藝術家秋田昌美(Merzbow)、Phew、大友良英(Otomo Yoshihide)、韓國柳漢吉(Ryu Hankil)和臺灣先驅噪音藝術家王福瑞同台。近年梓倪時常與各地視覺藝術與劇場領域跨界合作，包含視覺藝術家李亦凡的高美獎與台新藝術獎得獎作品，以及2018年以降之現場聲音設計執行與配樂，目前則在HKCR常駐主持雙月一集之電台節目。

LAI CHIH-SHENG

賴志盛

動靜

現地製作, 二〇二三

*Linger*

Site-specific, 2023



## 藝術家自述

這是一個依著空間裡原本的狀態所延展出來的計畫。

我嘗試用現場裡既有的一些條件開始工作。比方在邊界上：天花板有著過往設置的各種懸掛吊點、環繞著展場透光可移動拆卸的牆面，或牆面後仍保留某些看不見的空間，甚至是一些外頭的天光與周圍人們的動靜等。

這個工作逐步將現場相關的事物與痕跡想像一遍，接著整理出一些內外、明暗、輕重、虛實與動靜之間的關係去進行我的製作，期待讓創作的狀態有機出現在這原有的空間裡。

# Artist Statement

This is a project that evolved out of the original state of a space.

I try to work with some of the given conditions on site. In terms of the border, for example, there are various hanging points arranged on the ceiling previously, translucent, removable walls that surround the exhibition venue, some invisible spaces retained behind the walls, and even the natural daylight outside and the detectable movement of people nearby.

This project first of all imagines the related objects and traces on site from bits and pieces. Then I create my work by sorting out from the relations between inside and outside, light and shadow, lightness and heaviness, virtuality and reality, as well as dynamics and stillness, expecting this work to manifest such a state of creation in the original space.



《繞梁》，2020，金馬賓館當代美術館，高雄（攝影：賴志盛）  
*Screw Around / Linger*, 2022, Alien Art Centre, Kaohsiung (photo by Lai Chih-Sheng)

# LAI CHIH-SHENG

Born in Taipei, Taiwan in 1971, lives and works in Taipei, Taiwan.

Delicate interventions in space and the landscape, Lai Chih-Sheng pursues a practice that plays with tension, the everyday and personal encounters across multiple mediums in particular installation and sculpture. There is a playful minimalism in the way he observes detail and creates relationships between different parts of a room, engaging the viewer's sense of body and presence. During the 1990s, Lai was a member of the conceptual art group National Oxygen, presenting his early work in disused structures, which often involved seemingly futile labor. As such, there are certain pervading traits throughout his work: an affinity to environment and space, a sense of expanse, a lyrical delicacy that engages our curiosity.

Interested in self-reflexivity and how it applies to the tradition of conceptual art, Lai engages with a practice that is aware of its own "artificiality" or absurdity. He consciously creates atypical realities within everyday circumstances that have a site-specific quality. In line with this consciousness of absurdity or atypicality, he explores minute perceptions. Lai also draws on his personal experience of working for 13 years as a professional bricklayer, using this as a foundation to comment on labor and consumption.

Lai Chih-Sheng has exhibited internationally including solo exhibitions at Taipei Fine Arts Museum(2020), Kirishima Open-Air Museum, Kagoshima(2019), Observations Society, Guangzhou (2018), Eslite Gallery, Taipei (2017) and participated in group exhibitions at Aichi Triennale, Nagoya(2016), Lyon Biennial, Lyon(2015), OCT Contemporary Art Terminal, Shenzhen (2014) and Hayward Gallery, London(2012).



# 賴志盛

1971年出生於臺灣臺北，目前生活與工作於臺灣臺北。

賴志盛在空間或風景中進行細膩的干預性藝術實踐，其創作以裝置及雕塑等多種媒介探索了張力、日常生活及個人經驗。賴志盛關注細節，常在特定空間的不同元素之間創造新關係，直接與觀眾的身體及存在感知相溝通，作品帶有一種輕鬆、富有玩樂意味的極少主義傾向。在九零年代，賴志盛是觀念藝術團體「國家氣」成員之一；他早期於廢棄建築中展出的作品往往與看似無效的勞作實踐有關。其作品因此特定創作語境而帶有一系列顯著的特點：富有環境或空間親近性，帶有強烈拓展性，也帶有一種與觀眾好奇心直接對話的抒情細膩感。

賴志盛感興趣於自反性概念，以及這概念在觀念藝術傳統中的應用，他有意識地創造帶有場域特定屬性的非典型日常現實，在關注荒誕或非典型現實之時，仔細探索微觀感知經驗。賴志盛在進行藝術創作時常引用其長達十三年的磚瓦匠職業經驗，以此為基礎探討勞作及消費主題。

賴志盛曾於臺北市立美術館(2020)、鹿兒島霧島之森美術館(2019)、廣州觀察社(2018)、誠品畫廊(2017)等機構舉辦個展，曾參加愛知三年展(2016)、里昂雙年展(2015)、深圳OCAT當代藝術中心(2014)及倫敦海沃美術館(2012)等機構的大型展覽。

Since its founding in 1971, the Hong Foundation had invested in promoting education and fostering culture in the fields of literature, history, philosophy and music. It has established the iconic *Shu Ping Shu Mu Review of Books and Bibliography*, the Hong Foundation Audiovisual Library, the Culture for Business Academy and Minlong Forum, leading the way in cultural and educational innovation at the time. After 2000, the foundation broadens its scope to contemporary art. Through commissions and direct sponsorships, the foundation provides sponsorship programs of varying scales to artists working at various stages of their careers.

In 2023, the foundation collaborates with Rijksakademie, the international artist residency, to establish scholarships for Taiwan art projects. Through initiating global networks, the foundation aims to extend its central tenet of fostering a 'Culture of Creation' and continue its mission to energize the art ecosystem.

洪建全基金會自1971年創立起，即投入文學、歷史、哲學、音樂等領域的推廣，如創辦標誌性的《書評書目》雜誌、視聽圖書館、文經學苑與敏隆講堂等，開當時文化教育之先；於2000年後更擴及到當代藝術，因應藝術家各個創作階段，啟動不同尺度的贊助計畫，透過委託及直接贊助，支持藝術創作者。2023年更與荷蘭駐村機構Rijksakademie合作設立台灣藝術獎學金計畫，作為國際合作的開端，以深入培育「創作文化」為核心目標，持續為藝術生態挹注能量。

## 立方計劃空間

立方計劃空間成立於2010年，以推廣當代藝術、深度人文思維，以及串連國際與在地藝術網絡為使命，是一處提供臺北藝文群眾參與，兼具展場、交流和資料庫功能的獨立藝文空間。立方同時是臺北少數仍堅持以非營利方式經營運作，又具備高品質文化活動策劃能力的專業團隊，除了展演之外亦致力於長期性的文化研究，並藉由策展的概念與方法體現成果。立方至今舉辦超過五十檔藝術展覽，上百場主題性的講座及演出，期冀藉由展演、論壇、線上廣播及出版等活動活絡且擴充當代藝術的面貌與內涵。

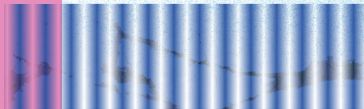
## TheCube Project Space

TheCube Project Space is an independent art space dedicated to the research, production, and presentation of contemporary art. Since its opening in April 2010, TheCube has carried out a wide range of programs from curatorial projects and public forums to screenings and performances in addition to international and interdisciplinary collaborations.

TheCube's objective is fourfold: to explore local culture in depth; to connect people from diverse backgrounds; to forge long-term relationships with cultural practitioners; and to promote cultural exchange between Taiwan and the international community. Up till 2022, TheCube has organized more than fifty exhibitions and presented research on sound cultures in the form of publications, archival websites, and online radio. It is one of the few independent art spaces in Taipei capable of organizing quality international exhibitions and events on a non-profit basis.

*Linger Around*, HUNG TZU-NI

*Linger*, LAI CHIH-SHENG



## 瑪德蓮時刻—記憶與情感的技術 III

Madeleine Moment: The Technology of Memory and Sentiment III

2023.08.12-10.06

《《  
動靜  
》》  
賴志盛  
洪梓倪



立方計劃空間  
TheCube Project Space

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