

# Madeleine

2023

07.03

↳ 10.29

## Moment PART II

策展人 ● 鄭慧華 Curator ● Amy Cheng

### Artists

塔瑞克 ● 阿圖依 ● 邱明進 ● 饒加恩 ● 李傑 ● 海蒂 ● 芙依特

Tarek Atoui ● Chiu Ming-Chin ● Jao Chia-En ● Lee Kit ● Heidi Voet

# 瑪德蓮時刻

記憶與情感的技術

## Madeleine Moment

The Technology of Memory and Sentiment





## 藝術家介紹

塔瑞克·阿圖依

在法國巴黎生活和作品。

塔瑞克·阿圖依是出生於貝魯特的藝術家和作曲家。他的作品源自於表演，探索聲音如何用耳朵以外的感覺器官來感知；聲音如何作為人類互動的催化劑，以及它如何與社會、歷史或空間參數相關聯。他的作品出發點通常是廣泛的人類學、民族學、音樂學或技術研究，進而實現為樂器、聆聽室、表演或工作坊。

阿圖依已於諸多國際展演呈現他的作品，如阿拉伯聯合酋長國的沙迦雙年展（2009、2013）、第十三屆卡塞爾文件展（2012）、第八屆柏林雙年展（2014）、倫敦泰特現代美術館（2016）、新加坡南洋理工大學當代藝術中心（2017）、莫斯科車庫（2018）、第58屆威尼斯雙年展（2019）、日本岡山藝術交流會（2019）、沙迦藝術基金會（2020）、弗利德利希安農博物館（2020）、皮諾私人美術館（2021）、Tabakalera（2021）、奧斯汀當代藝術館、FLAG藝術基金會、Serralves基金會和Mudam（2022）。他在2007年被任命為STEIM工作室的聯合藝術總監，並於2016年被任命為挪威當代藝術三年展「卑爾根集結」的藝術總監。他是2020年Suzanne Deal Booth / FLAG藝術基金會獲獎者。

# Artist Statement

Tarek Atoui

Lives and works in Paris, France.

Tarek Atoui is an artist and composer born in Beirut. His work stems from performance and looks into how sound can be perceived with sensory organs other than the ear, how sound acts as a catalyst for human interaction, and how it relates to social, historical, or spatial parameters. The point of departure for his works is usually extensive anthropological, ethnological, musicological, or technical research, which results in the realization of instruments, listening rooms, performances, or workshops.

Atoui has presented his work internationally at the Sharjah Biennial in the United Arab Emirates (2009 and 2013); dOCUMENTA 13 in Kassel, Germany (2012); the 8th Berlin Biennial (2014); Tate Modern, London (2016); CCA NTU, Singapore (2017); Garage Moscow (2018); the 58th International Art Exhibition of la Biennale di Venezia (2019), the Okayama Art Summit 2019, The Sharjah Art Foundation (2020), The Fridericianum (2020), Pinault Collection (2021), Tabakalera (2021), The Austin Contemporary, Flag Art Foundation, Serralves Foundation, and Mudam (2022). He was appointed co-artistic director of STEIM studios in 2007, and of the Bergen Assembly, a triennial for contemporary art in Norway in 2016. He is the recipient of the Suzanne Deal Booth / FLAG Art Foundation Prize 2020.

## 11拍聲搏 ● 2020

Sub Ink、Turntable Study、鈸、鑼、水滴與電腦生成音的聲響構成

沙迦藝術基金會委託製作，藝術家提供，曾文泉先生典藏。

● Sub Ink、Turntable Study為塔瑞克·阿圖依自製樂器

本作品結合了古老時鐘和節拍器所使用的零件與技術，提出不同的時間指示模式。塔瑞克·阿圖依的靈感來自他對阿拉伯節奏和塔拉伯音樂（Tarab music）的研究，這個時鐘週期中的每個聲音皆是一個11拍的抽象度量。如此產生的複調音樂如同一個抽象的點畫派（pointillist）時鐘，觀者可以在展覽的不同部分和元件中察覺它的時間戳記和韻律。

● 在阿拉伯語裡，Tarab是指觀眾通過藝術表達而產生強烈的情感共鳴狀態。它在中東地區的文化中——尤其是阿拉伯音樂——是非常重要的概念。阿拉伯音樂家和歌手通常會致力於創造「Tarab」，也就是通過音樂和歌詞帶給觀眾一種深刻的情感體驗。

## Pulses in 11 ● 2020

Composition for Sub Ink, Turntable Study, cymbals, gong, water drops and computer-generated sounds.

Variable dimensions.

Commissioned by Sharjah Art Foundation. Courtesy of the artist and Ruby Tseng.

Elements and techniques used in ancestral clocks and metronomes are combined to propose different modes of indicating time. Inspired by Tarek Atoui's research into Arabic rhythms and Tarab music, each sound in this clock cycle is an abstract measure in 11 beats. The resulting polyphony is an abstract pointillist clock, and its time stamps and metrics can be found in different parts and pieces of the exhibition.



圖片版權 Photo credit  
沙迦雙年展委託製作，由藝術家提供，攝影師：Omar Rasheed。  
Commissioned by Sharjah Art Foundation. Courtesy of the artist. Photo by Omar Rasheed.

## 藝術家介紹

邱明進 ● 現於台南工作與生活。

1963年生於臺南，留聲機修復專家，過去曾經在空軍戰術管制聯隊負責雷達維修工作。目前在臺南永康經營「Roy's Cafe - 蓄音空間」，藉由咖啡廳與民眾分享他數量眾多的留聲機與蟲膠唱片收藏。二十多年前偶然買到78轉鋼針唱片，為播放此唱片，開啟了古董留聲機維修自學過程，並在最近六年間研究出翻製與刻錄蟲膠唱片的技術，是目前世界上極少數掌握這項技術的專家，並吸引台灣各地甚至是美國及日本的音樂愛好者前來學習與共同合作。他平常除了受邀到各大學音樂相關科系做演講，亦時常在咖啡廳空間內開辦工作坊活動，教授78轉蟲膠唱片的複製技術。

## Artist Statement

Ming-Chin Chiu ● Lives and works in Tainan.

Born in Tainan in 1963, Ming-Chin Chiu is a phonograph restoration specialist who used to be in charge of the maintenance and repair of radar systems at the Air Tactical Control Wing. He is now running the Roy's Café in Yongkang District, Tainan, where he shares his large collection of phonographs and shellac records with the public. Around 20 years ago, he serendipitously bought a 78rpm record, which prompted him to begin a self-teaching process of antique phonograph restoration in order to play this record. Over the past six years, Chiu developed a technique for reproducing shellac discs and recording music on them, which made him one of the few experts who master this technique in the world, and thereby attracted many music aficionados from home and abroad (e.g., Japan and the United States) to learn from or collaborate with him. In addition to delivering lectures in music-related departments, he often holds workshops at his own Café, teaching the technique of reproducing 78rpm shellac records.



## Statement 作品介紹

### 邱明進的典藏與唱片複製技術

留聲機的工作原理，乃是藉由鋼針與唱片音軌的摩擦震動，經由震膜再擴大發聲，因此每播放一次，蟲膠唱片的音軌就會磨損一次，使現今留存可播放的蟲膠唱片日益減少，而台語蟲膠唱片更是珍貴。早期台灣尚未發展錄音技術，樂師及歌手需要坐船遠赴東京錄音，一直到1929年才具備錄音能力。然而，由於台語唱片僅在台灣銷售，且當時僅有少數富家子弟及咖啡廳才有財力購置留聲機，因此唱片產量不多。加上蟲膠唱片質地堅硬易碎，至今超過百年的光陰，經歷了戰爭、地震、方屋拆遷等災害，留存下來狀況良好的台語蟲膠唱片十分稀少。

為了讓古老的好聲音重新出土，邱明進經過多年的實驗與改進，自行研發出蟲膠唱片的翻模技術，將古董蟲膠唱片一五一十地複製出來，並且可以重新再生產，讓愛樂者得以在不損及古董唱片的情形下，親耳聆聽到蟲膠唱片的真實聲音，這在留聲機文物的保存及聲響文化的推廣與研究上是一大進展。翻模原理聽起來簡單，他卻經歷了五、六年的反覆實驗，才調配出經得起鋼針摩擦的唱片原料比例，而翻模過程中還需注意工作場域溫溼度狀況的控制等因素，才能精確打造出蟲膠複製唱片。

對邱先生來說，78轉唱片的發聲過程並未經過電子器材的修飾，能夠非常直接地呈現從「物質」傳達出的聲音。此外，留聲機具備傢俱的量體，古典的外觀設計，有別於現代造形簡約的電子音響系統，這正是它至今仍吸引越來越多藏家與愛好者的魅力所在。

## The Collection and Replication Technique of Ming-Chin Chiu

The operation of phonograph relies on the friction between the stylus and the disc that vibrates a diaphragm which is then amplified through a flaring horn. Consequently, the groove of a shellac record takes wear and tear every time the record is played. This is why the number of playable shellac records is decreasing and those of Taiwanese songs become so precious. In the early days, musicians and singers in Taiwan had to travel by ship to Tokyo to record their albums, because the recording technology was not developed in Taiwan until 1929. However, Taiwanese records were thin on the ground since they were only available in Taiwan and only a few wealthy families and cafés could afford to buy phonographs. On top of that, shellac discs are as inelastic as fragile. Owing to the calamities such as wars, earthquakes, and the demolition of houses over the past century, the existing Taiwanese shellac records in good conditions are few and far between.

To bring vintage melodies back to life, Chiu has engaged in years of experiments and improvements, and developed a molding technique for shellac records all by himself. He reproduced antique shellac records in every detail, allowing the real music therein to be heard by music aficionados without damaging the originals. It's a great leap in the conservation of phonographic artifacts as well as the promotion and study of sound culture. Molding a shellac record sounds easy, but it took Chiu 5 ~ 6 years of incessant experimentation to find the appropriate proportion for shellac discs to stand the friction from the stylus. Besides, the molding process entails temperature and humidity controls, insofar as to accurately reproduce shellac records.

As far as Chiu is concerned, the sound production by 78rpm records is not modified by any electronic equipment and thereby transmits the sound of "material" in a straightforward fashion. Moreover, a phonograph has the volume of furniture and a classical appearance, which renders it distinct from modern electronic audio systems with a minimalist exterior. This is exactly its special charm that appeals to an increasing number of music collectors and aficionados today.



## 藝術家介紹

饒加恩

現於台灣工作與生活。

饒加恩生於1976年，2000年於台北國立藝術大學美術系畢業後，前往歐洲繼續當代藝術的學習與創作，2004年6月自國立高等巴黎美術學院畢業，於巴黎發展了一年後前往倫敦，在2007年9月，完成倫敦大學金匠學院藝術碩士學程後，不斷受邀於國內外展出，如：「英國新作：相信你自己」（倫敦，2007）、「讓未來等待」（倫敦，2007、2008）、「多重的私密」（伊斯坦堡，2007）、「卡利普索」（畢爾包，2008）、「永動機」（倫敦，2008）、「居無定所」（台北，2008）、「台灣當代藝術文件」（巴黎，2009）、「你是一匹我永不想騎的馬」（台北，2009）、「台北雙年展」（台北，2010）、「台灣響起——超隱自由」（匈牙利，2010）等。

饒加恩的作品處理總是圍繞著如身份認同、邊緣性、美學與政治體制的問題等。因此在他的作品裡，經常放入異質性的元素或者採取一種脈絡式的斷絕來回應與批判僵化體制或是社會符號在歷史、社會、大眾與個人間所形構的價值與認知。

# Artist Statement

**Chia-En Jao**

**Lives and works in Taiwan.**

The Taiwanese artist Chia-En Jao was born in 1976. He received a BA degree from the Taipei National University of the Arts in 2000 and then moved to Paris, where he studied in the École Nationale Supérieure des Beaux-Arts from 2001 and earned Diplôme National Supérieur d'Arts Plastiques in 2004. After one year he moved to London and started the MFA in Fine Art at Goldsmiths College, graduating in 2007. Since then, he has participated in numbered exhibitions including New Work UK: Trust Yourself (London, 2007), The Future Can Wait (London, 2007, 2008), Multiple Intimacy (Istanbul, 2007), Calypso (Bilbao, 2008), Perpetuum Mobile (London, 2008), Dwelling place (Taipei, 2008), Taiwanpics.doc (Paris, 2009), You Are The Horse I Would Never Ride (Taipei, 2009), Taipei Biennial (Taipei, 2010), Taiwan calling - Phantom of Liberty (Budapest 2010), etc.

Chia-En Jao's practice is a set of experiments that deal with the issues of identity, borders, shared experience, and the power relationship between different aesthetic and political regimes. In his works, he often juxtaposes heterogeneous elements in order to form critical positions which cut off from rigid social structure to question the value system constructed by individuals, societies, and histories.

## A Topper

《A Topper》是《勞道爾收藏》（Collection Radauer）的系列製作，源於我在「遠途」創作計畫時的文獻閱讀，因而認識住在維也納的勞道爾先生。他收藏從19世紀到20世紀中，關於人類動物園的文獻與物件。在2019年，他收入罕有記錄1910年排灣族族人走進白城的玻璃幻燈片。因為這張影像，開啟了我與勞道爾先生的對話與合作。2021年的計畫是將他收藏關於「英日博覽會」的物件運回台灣展示，且將物件的旅程視為作品的核心，同時，也以幻燈片再製了那張玻璃幻燈片的影像，以不同視點編輯成具時間性的影像敘事。

《A Topper》這個合作計畫，名稱來自上述那張1910的影像中的高禮帽（Top hat），這個流行於十八世紀末的服飾，與照相術的發展時間重疊，而後也在魔術表演中常被當作道具使用。在符號上，高禮帽一方面指向工業化與階級狀態，另一方面則是影像顯現的神奇時刻。這次的合作，是以出版勞道爾先生的收藏圖錄為起始點，從八千多張數位圖檔中集結影像，除了成為觀看的座標與文本外，同時也將平日擺放在他家中的物件，經由印刷與拷貝，回到可被觸及的實體空間中，透過分配備份影像的方式，討論影像中的轉譯與詮釋間的權力關係。展場中的顏色系統則使用得利（Dulux）色票，它的前身為帝國化學工業（Imperial Chemical Industries），其色票命名體系可回溯到帝國主義的政治與經濟活動，而這些對於顏色的命名和定義，繼續藉由國際跨國公司，持續在今日的日常中被感知。

影像來源：<https://humanzoos.net>

## A Topper

A Topper is part of the Collection Radauer series. It originated from the reading of documents during the project “The Voyage,” at the time I struck up an acquaintanceship with Mr. Radauer who lives in Vienna. He collects documents and objects about the human zoo from the 19th to the mid-20th century. In 2019, he acquired a rare glass slide documenting the Paiwan walked into White City in 1910. This slide is the point of departure for our dialogue and collaboration. My project in 2021 here in Taiwan displayed the objects from Radauer’s collection of the Japan-British Exhibition of 1910, and treated the journey of these objects as the core of my work. Meanwhile, I replicated the image on that slide and wove it into an image narrative with temporality from an alternative perspective.

The title of this collaborative project owes its inspiration to the top hat in the aforementioned image. Top hat became fashionable at the end of the 18th century, which coincided with the development of photography. Having been used as a prop in magic shows later, top hat on the one hand alludes to industrialization and social classes, and on the other hand symbolizes the fantastic moment of imaging. Our collaboration in A Topper starts from the publication of Radauer’s collection catalogue. More than 8,000 digital pictures serve as the coordinates and texts for viewing. I also print and copy the objects usually displayed in his home, thereby bringing them back to the physical space where they can be touched. Moreover, by way of allocating back-up images, I discuss the power relationship between the translation and interpretation in images. The colors used in the exhibition venue are based on the Dulux color matching system. The nomenclature of the color matching system of Imperial Chemical Industries, the predecessor of Dulux, can be traced to the politico-economic activities of Imperialism, and the nomenclature and definitions of these colors have been continuously perceived in our quotidian existence via multinational corporations.

Image source: <https://humanzoos.net>

**饒加恩 • A Topper**

**2021**

幻燈機、再製幻燈片、出版物、魔術帽、上色台座、得利塗料：殖民紅、愉快的櫻桃、茅草小屋、勇敢的嬰孩、嬰孩玩樂時間、茶舞  
尺寸依空間大小而定

**Chia-En Jao**

**A Topper**

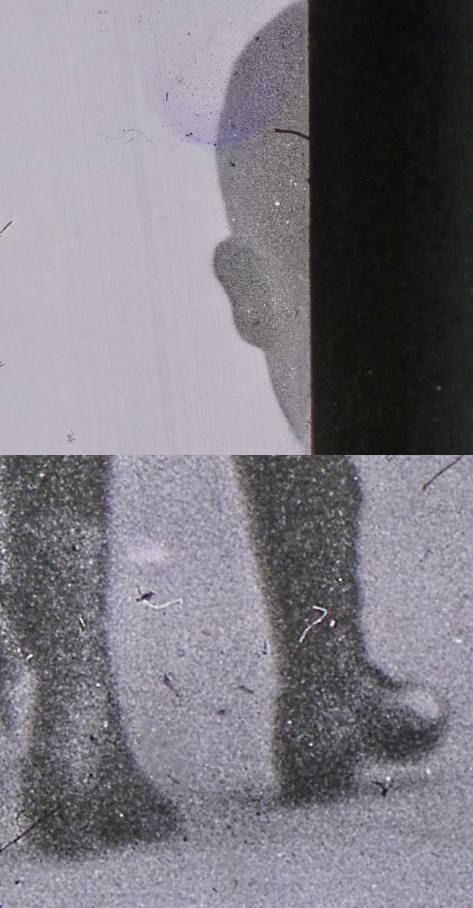
**2021**

Slide projector, slides, coloured plinthes, publication, magic hat, Dulux Colour Palette 4: Colonial Red, Cheery Cherry, Baby Playtime, Thatched Cottage, Brave Baby, Tea Dance  
Variable dimensions





Photo credit: Clemens Radauer (Courtesy of the artist)



圖片版權：Clemens Radauer（由藝術家提供）

李傑

1978 年生於香港，現居住和工作於台灣。

近期個展包括臺灣台北鳳甲美術館（2023）、臺北關渡美術館（2022）、荷蘭海牙West Den Haag藝術中心（2021）、韓國首爾 Art Sonje 中心（2019）、日本東京原美術館（2018）、義大利聖喬瓦尼瓦當諾 Casa Masaccio（2018）、中國深圳 OCAT（2018）、臺灣臺北北方計劃空間（2017）、比利時根特 SMAK 當代美術館（2016）、美國明尼阿波利斯沃克藝術中心（2016）、日本東京資生堂藝廊（2015）、第 55 屆威尼斯藝術雙年展（2013）、上海民生美術館（2012）、加拿大溫哥華西前線藝術空間（2011）、香港 Para/Site 藝術空間（2007）等。

聯展包括德國漢堡藝術協會（2021）、法國里昂雙年展（2019）、夏威夷檀香山雙年展（2019）、法國巴黎東京宮美術館（2017）、尼泊爾加德滿都三年展（2017）、捷克布拉格國立畫廊（2016）、阿聯酋沙迦雙年展（2015）、俄羅斯烏拉爾當代藝術工業雙年展（2015）、德國巴登巴登國立美術館（2014）、荷蘭伯尼芳坦博物館（2014）、中國上海外灘美術館（2013）、美國紐約現代藝術博物館（2012）、紐約新美術館（2012）等。

LEE Kit

**Born in 1978 in Hong Kong, Lee Kit lives and works in Taiwan.**

Recent solo exhibitions include: Hong-gah Museum, Taipei, Taiwan (2023), Kuandu Museum of Art, Taipei, Taiwan (2022), West, Den Haag, the Netherland (2021), Art Sonje Centre, Seoul, Korea (2019), Hara Museum, Tokyo, Japan (2018), Casa Masaccio, San Giovanni Valdarno, Italy (2018), OCAT, Shenzhen, China (2018), TheCube Project Space, Taipei, Taiwan (2017), S.M.A.K., Ghent, Belgium (2016); Walker Art Centre, Minneapolis, U.S.A. (2016), Shiseido Gallery, Tokyo (2015), and the 55th Venice Biennale, Italy (2013), Shanghai Minsheng Museum of Art (2012), Western Front, Vancouver, Canada (2011), Para/Site, Hong Kong (2007), among others.

Group shows include: Kunstverein in Hamburg, Germany (2021); Lyon Biennial, France (2019); Honolulu Biennial, Hawaii (2019); Palais de Tokyo, Paris, France (2017); Kathmandu Triennale, Nepal (2017); National Gallery in Prague, Czech Republic (2016); Sharjah Biennial, UAE (2015); Ural Industrial Biennial, Yekaterinburg, Russia (2015); Staatliche Kunsthalle, Baden-Baden, Germany (2014); Bonnefanten Museum, Maastrich, Netherlands (2014); Rockbund Museum, Shanghai, China (2013); MoMA, New York, U.S.A. (2012); New Museum, New York, U.S.A. (2012), among others.

**Drowned Out by Inhaling ● 2023**

**Wall, photo images, video projection, painting and sound**

**Variable dimensions**

**Courtesy of the artist**

'A did some works and wrote some texts over the past years. Then he encountered something that changed his life a bit. Life goes on. He was supposed to have more to share with others. Yet life is like a breeze. He only realized later that he had already foreseen what happened in his life. Life is beautiful, like a sensitive quiet person.'

**被吸氣蓋過 ● 2023**

**牆，照片影像，錄像投影，繪畫，聲音**


**尺寸依空間大小而定**

**由藝術家提供**

「幾年過去，A做了一些工作和寫了一些文字。再過一段時間，A繼續生活，遇上了一些事情。他本來可以分享更多，但畢竟生活如水。他後來的狀態，原來他以前已預視到了。生活真美麗，像一個安靜又敏感的人。」



Bird



You are ugly.

Sleeping beauty

## 藝術家介紹

海蒂·芙依特

在台北和布魯塞爾工作和生活。

海蒂·芙依特的跨領域創作關注個人在當代社會中所處的位置，並將其置於文化、歷史和普世經驗中。她的實踐透過將日常物件放置在大型裝置、雕塑和表演中，喚起這些元素的相互聯繫，創造單一物件或個人與更大實體之間的連結。

在歐洲和亞洲跨文化經驗的啟發下，她重製、複製或手工打造那些大量生產的物品，作為一種傳播文化遺產、價值體系和時間的方式。海蒂·芙依特以幽默詼諧的手法建立了多層次的圖像，揭露當今物質文化的屬性，並挑戰隱藏於其中的穩固權力體制。

海蒂·芙依特近期個展有上海BANK畫廊（中國，2012）、台北就在藝術空間（台灣，2020）、布魯塞爾Sint-Lukas畫廊（比利時，2018）。其參與的聯展有「Beaufort21三年展」（比利時，2021）；「掀起生命的布局」，六廠紡織文化藝術館（香港，2019）；「玩樂」，克特雷特（比利時，2018）；「它有多美，就有多易碎」，根特現代美術館（比利時，2017）；「何不再問？」第11屆上海雙年展，上海（中國，2016）；「道德反射」，維爾紐斯CAC當代藝術中心（立陶宛，2016）；「Un-Scene」，WIELS當代藝術中心，布魯塞爾（比利時，2008）。



# Artist Statement

Heidi Voet

Lives and works in Taipei and Brussels.

The multidisciplinary practice of Heidi Voet is concerned with the place of an individual in contemporary societies, and locating this within cultural, historical and universal narratives. The interconnectivity of these elements is evoked in her practice through the use of everyday objects which are placed in large scale installations, sculptures and performances, creating links between the singular object or individual, and larger entities.

Informed by her transcultural experience of both residing in Europe and Asia, mass produced objects are remade, copied or crafted, as a way to convey the distribution of cultural legacies, value systems and time. With a humorous and playful approach Heidi Voet builds layered images which expose the properties of today's material culture, while challenging fixed systems of power embedded within.

Heidi Voet had recent solo exhibitions in BANK Shanghai (CN, 2012), Project Fulfill Art Space Taipei (TW, 2020); Sint-Lukas gallery Brussels (B, 2018). She participated in group exhibitions as Beaufort21 Triennale (B, 2021); Unfolding: Fabric of our life, CHAT, Center for Heritage, Art and Textile Hong Kong (HK, 2019); PLAY, Kortrijk (B, 2018); How beautiful it is and easily it can be broken, S.M.A.K. Ghent (B, 2017); Why not ask again? 11th Shanghai Biennale, Shanghai (CN, 2016); The Morality Reflex, CAC Center for Contemporary Art Vilnius (LT, 2016); and Un-Scene, Wiels Brussels (B, 2008).

## 無意識穿越（無盡之屋）

2019年至今

石膏繡帶、顏料、清漆

尺寸依空間大小而定

由藝術家提供

《無意識穿越》計畫，邀請參與者仿製從網路上購得的二手紀念品。這些二手紀念品來自藝術家的祖國（比利時），記錄著人們移動與記憶的痕跡，同時代表著那個糾結於傳統與現代主義的時代，更標誌著失衡的權力變動關係。在工作坊中，參與者重製出物件後，交由下一個人繼續複製，如此不斷接續下去。物件在不斷被觀看和製作的過程中，漸漸脫離原本的樣貌和意義，而參與者彷彿在梳理歷史的同時，也在形塑一個可能的未來。

為了展陳於陸府重製的紀念品，藝術家結合了日常傢俱與具有博物館特質的台座，以顯現紀念品物件與生俱來的矛盾性：某些物品最終會被放在考古博物館的陳列櫃中，而其他物品則會隨著時間的推進而消失。就像記憶有些顯得得珍貴，其他則被遺忘。

裝置標題《無意識穿越（無盡之屋）》，取自雷德里克·基斯勒（Friedrick Kiesler）在1950年設計的建築模型，該模型象徵著一個自由且無邊界的空間。「無盡之屋」的概念表達了對於彼此連結、延續的空間的渴望，就如同「文化」及其物質文化，是為一種超越疆界、不間斷的持續交流和延續。

- 在法文中，「紀念品」這個詞具有回憶、記住的寓意。

## Unconscious as we cross (Endless House)

2019-ongoing

Plaster bandages, paint, varnish

Variable dimensions

Courtesy of the artist

For the project, Unconscious as we cross participants remake second-hand souvenirs which were bought at online marketplaces. The pre-owned souvenirs, which originally came from the artist' s country of birth, Belgium, are material traces of people' s movement and memory \*. The objects represent an era juggling tradition and modernization, and carry signs of imbalanced power dynamics. During workshops the participants reproduce the objects, which are afterwards remade again by another person, and so on. Through the gesture of looking and forming, the objects gradually become removed from their original shape and meaning, as if the participants are processing a past while drafting a possible future.

For the display of the reproduced souvenirs at Vital Space, Heidi Voet combines ordinary tables, a shelf and museum plinths. The placement reflects the ambivalence that the souvenir objects hold. Some material objects might end up in a display case in an archeological museum, while others might be lost and destroyed over time. Just as some memories become treasured, and others are forgotten.

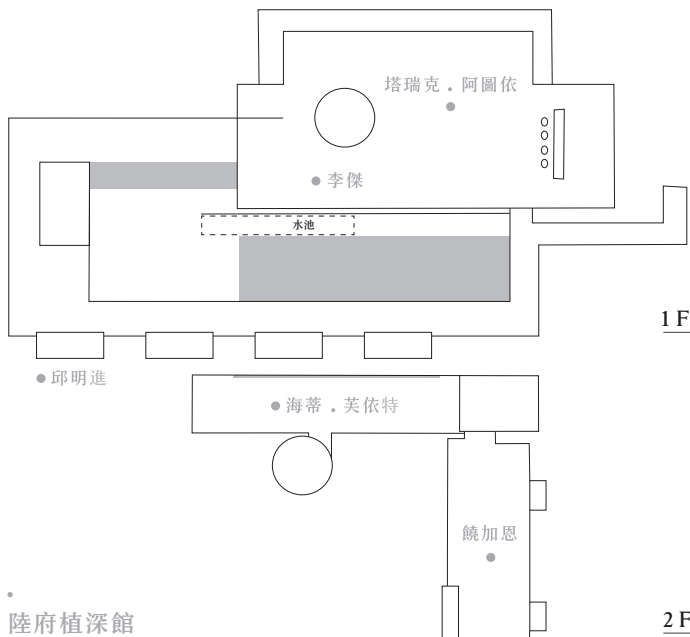
The title of the complete installation at Vital Space is Unconscious as we cross (Endless House), a reference to an architectural model from the 1950' s designed by Friedrich Kiesler. The model of the house was conceptualized as a space free and unbound. The concept for the Endless House expressed a desire for a connected, continuous space, similar to "culture" and its material culture as a boundless, endless exchange and continuum.

- In French, the word "souvenir" means memory or to remember.





# 展場地圖 MAP



陸府植深館









The Technology of Memory and Sentiment

The Technology of Memory