

Molly Haslund Solo Exhibition
Molly Haslund 個展

CLOWN WALL

丑角迷牆

展覽補助 Sponsor

DANISH ARTS FOUNDATION



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臺南市政府文化局

展期 Date	11/30 Sat. - 1/5 Sun.
開幕茶會 Opening	11/30 Sat. 15:00
開幕演出 Performance	11/30 Sat. 15:30
開幕座談 Forum	11/30 Sat. 16:30
與談人 Guest	紀紐約、余政達 CHI Kai-Yaun, YU Cheng-Ta

關於Molly Haslund - 駐村藝術家於絕對空間

Molly Haslund 是一名居住於哥本哈根的丹麥藝術家。自2019年9月15日起，她展開了於絕對空間為期三個月的進駐。這些日子以來，她主要致力於創發道具與服裝，打造一小丑的角色與形象——一個正在發展中、目前由面具所佔據的他我。

駐村期間，她也花了一週於府城光彩繡莊學習傳統刺繡工法，並於青青土氣使用瓷土實驗燒製完好的小丑鼻子；同時，她以於自身在絕對空間居住與工作之房間內的傢俱，以及公共空間與批發商場可見可尋之物件作為靈感，完成裝置。

兩次由她與絕對空間主辦的工作坊中，和參與學員共同合作開展的發想與成果，也將於展覽中呈現；另外，她將首次放映於在地居民與「小丑」一同於台南社區鄰里間進行三天拍攝的錄像作品——《你好，請問你有面具嗎？》。

About Molly Haslund, artist-in-residence at Absolute Art Space

Molly Haslund is a Danish artist based in Copenhagen. She has been an artist-in-residence at Absolute Space for the Arts since September 15th 2019. Here she has spent time developing props and costumes for a clown character, an alter ego in progress, that is currently preoccupied with masks.

During her stay she has learnt traditional embroidery techniques at Golden Embroidery Makes Glory - Grandmaster of Embroidery Tainan, and experimented making clown noses from porcelain at the Chin Chin Pottery. In her live-work space she has created sculptural installations, inspired by objects from public spaces and furniture.

Ideas for a mask archive and porcelain masks were developed and made in collaboration with the participants of two public workshops, hosted by Molly and Absolute Space for the Arts. These are also included in the exhibition.

The video work Hello, Do You Have a Mask? was filmed over three days in various public spaces, and features people from Tainan and 'the clown'. It will be premiered at the opening.

丑角迷牆

歡迎來到我的實驗室。歡迎走進我的白牆。我就住在樓上，一個跟這裡一樣的房間。房間從櫃檯這裡延伸至玻璃前門的這塊區域，它的門面向巷弄。

我就睡在黃色的十字上方，我在展間書架的另一側盥洗。

我自十週前的今天搬來此處。牆與牆之間的空間，我的工作室與私人生活，混合著外國家具等物品，乾燥花、IKEA、風水圖。每天早上八點，從兩處建築工地傳來聲音成了我的配樂。夜晚，玻璃陽台下的貓咪打架、嘶吼。節慶的爆竹、軍用飛機、波蘭旋律。每一天、每一夜。

我的名字是Molly。我來自丹麥，一個面積只有41933平方公里的小國。在首都哥本哈根住著六十萬兩千位居民，但整個國家的總人口數只有五百六十萬。雖然人不多，但要找到地方住仍然不容易。不是所有人都有家可歸，而且現在外面的氣溫已達攝氏零下。

關於展覽，如果要一言以蔽之，那就是我讓位於你們正上方的「起居與工作空間」穿越天花板墜落在此。從那之後我就不再工作了？

這裡使用「我」合適嗎？

我需要假裝這是由他人書寫的嗎？

正在大喊的那位，你是吸了我血的人嗎？

我應該建議使用手語嗎？

你們是比較偏好可作為自拍背景的藝術，還是比較偏好可以花時間身處其中的藝術？或是那種可以讓你們放鬆並且聯想到瑜珈的藝術？只是舉例。我確實知道還有更多選項。只是好奇。

Gucci是你的菜嗎？如果我們將藝術想像為時尚，我們對下一季的潮流真做好準備了嗎？覺得如何？

當我遇見這座城市中的人們，我第一件注意到的事，就是每個人都對香港的抗爭全神貫注，尤其是在《禁蒙面法》之後。當你們環顧四周或許能發現，我也置身於其中。

我的祖母從來沒有參與過抗爭遊行。當她看到大批群眾為了相同訴求聚集在一起時，她總是十分感動，哭了又哭。如果她再好好想想，她當時也可以戴上個面罩，參與其中。

我也是如此。而我確實這麼做了，九月時在台南。

更甚者，我在府城光彩繡莊學習傳統刺繡工法，在青青土氣模造陶瓷小丑鼻，希望做出一個完美的樣子。

小便斗。鼻涕盅。瑪丹娜的外型。男爵夫人小丑。重陶瓷。

剛開始，我蒐集芒果核，隨著季節過去，也就不了了之。我也蒐集了我可見之物。穿越表面，看見一個建築工人正在他進行拆解的房屋中睡午覺；小孩在祖父母的店內跑來跑去；鞋匠在看電視；廚房的爐具在人行道上被清理擦拭，理髮師在附近抽著菸。每件事都是透明的。熱浪使其可能。

幫別人的植物澆水也是一種啟發。

倘若我可以留下來，一天八小時，販賣陶瓷小丑鼻，直到永遠。
倘若可以，這會是好的生活嗎？我一天要賣多少數量才能餬口呢？

在臉上穿戴陶瓷面具是一件矛盾的事。這讓你的敵人更容易瞄準你、攻擊你、砸毀你的臉、並撕裂你的肌膚。因此，你務必要小心行走，留意你身在何處、和誰說話、意欲何事。你所遇之人皆會如預期般地格外緊戒。我們如此相信著，但並無完全的把握。我們不知道任何人是誰。

陶瓷小丑鼻提升了嗅覺，讓每個人都可以找到各自的方向。我保證。

我原先不知道《小丑》有在轉角的電影院播映。謝謝。

意外的訪客，你們可以做任何事。

比如說，假如你將護照留在櫃台，歡迎你戴上小丑鼻散個步。

並且在戲服上繼續刺繡。

我想與你們一起散步。

你們願意來嗎？

如果每個人都戴上面具的話，我們可以在這個街區繞一圈。

小丑的鼻子算是一個小的面具。

如果你們能挑件面具。

如果每個人都戴上面具，我們就出發吧。

Molly Haslund 台南 2019

自傳

Molly Haslund 擁有丹麥哥本哈根皇家藝術學院以及英國格拉斯哥設計學院雙碩士學位。在2005年畢業後，便持續從事行為、雕塑、社會介入以及以社會運動為基礎的創作，並且展演於世界各地，包括丹麥、格拉斯哥、倫敦、柏林、慕尼黑、紐約、費城、京都。

Haslund的創作介於雕塑與行為藝術之間，結合流行文化、表演藝術、文學以及音樂等元素，開創出多面向的藝術實踐方式。透過不同的策略的應用，Haslund藉由作品探討想法、身份以及社會階層主義之間的密切關係，並且不斷的藉由肢體姿態、儀式、社會設計以及各種布局與安排等介入週遭環境。Haslund善於將文字與簡短敘事與其行為藝術創作結合，詼諧幽默的笑點也不時的會出現在作品之中。

因為對於身體與歷史、社會環境以及現況之間的關係的興趣，Haslund鮮少會重複一件作品的架構或是展演方式，通常會在當地現地創作，或者與特定的脈絡產生對話，將作品根據新的場域的條件進行調整。

近期的展演包括2019年夏季於哥本哈根的Overgaden當代藝術學院舉辦個展：《青少年吃冰淇淋甜筒》（Teenagers Eating Ice Cream Cones），於展覽中呈現十六件新作品，其中包括18K金所打造的物件、現成物、攝影、服飾、行為藝術、錄像作品等，另外也包括一件虛擬實境的作品，裡面的主角Hedera Helix（拉丁文常春藤的意思）與一群「Gekisai Dai Ichi」（有日文搗毀之意）相遇，雙方於丹麥諾雷布羅區展開一場儀式化的空手道競賽。觀眾可近距離的體驗此展現豐富想像力的作品。展覽所提出的比例尺度的錯置以及建築性的介入，突顯出人時常會因為外來的影響，而身處牽涉到社會階層的狀況與各種情形，而日常的習慣與儀式等被用來歸納自身與其他人的身份與地位。這一切也都在《青少年吃冰淇淋甜筒》展覽預覽期間透過現場演出的方式呈現。

Haslund在2018年12月完成由瑞典隆德市議會與隆德美術館委任創作，也是她個人的首件永久性公共藝術雕塑系列：《跳進跳出》（Jump In Jump Out）、《魔法圈圈》（Magic Circles）、《捷徑噴泉》（Short Cut Fountain）。

在2017年於日本京都藝術中心駐村期間進行服飾的相關實驗，用生長中的水芹製作在聯展《Lean Issues》的開幕表演服飾。透過丹麥藝術協會的安排，在2014年於紐約ISCP國際藝術工作室駐村，駐村期間於紐約特效藝術季中的當代演出節目《參與者公司》（Participants Inc.）呈現與觀眾共同創作與演出的表演《節奏一編舞》（Rhythm One Choreography）。

互動雕塑與功能性物件是在Haslund的藝術實踐中不斷重複出現的母題，並且透過特定表演行為或相關指令完成創作，這樣的作品在藝術家於2013年在丹麥洛斯基爾德市現代美術館，以及2014年在瑞典沃納斯藝術公園的展出中呈現。此外，Haslund也進行個人以及團體合作的表演行為，透過作品探討音樂與存在主義與文化議題之間的關係，以及對於其它各種特殊主題的探索。

CLOWN WALL

Welcome to my laboratory. Welcome inside my white walls. I'm the one who lives upstairs, in a room just like this. It covers the area running from right here, to the reception, on to the glass front and the entrance door facing the street.

The yellow cross is where I sleep. Opposite the inbuilt gallery bookcase I do my washing up.

Ten weeks ago today I moved in. Between the walls, my studio and private life mix with foreign furniture and stuff. Dry flowers. IKEA. Feng Shui attempts. From 8 o' clock every morning, the sounds from two construction sites are my soundtrack. The cat fights and screams at night under the glass balcony. Festival crackers, military aeroplanes, the Polish melody. Every day. Every night.

My name is Molly. I'm from Denmark, a tiny country that is 41.933 square metres. There are 602,000 people living in the capital city, Copenhagen, but only 5.6 million people in the whole country. Not that many, but never the less, still, it's difficult to find space. Not everyone has a place to live, and now the temperature is in minus degrees.

Regarding the exhibition, explained really simply, I've let some situations from my 'live and work space' upstairs fall through the ceiling that is above you. I stopped working that moment.

Is it OK to write "I" ?

Should I pretend it's someone else's writing?

And the one who is shouting. Is it you who sucks my blood?

Should I suggest sign-language?

Do you actually prefer art that could be a selfie-back ground, or do you prefer art that you can spend time with? Or is it the art that makes you relax and reminds you of yoga that you prefer? Just examples. I do know that there are more to choose from. Just curious.

Is Gucci your thing? If we think of art as fashion, are we really ready for the coming season? How's that?

First thing I noticed among the people I met in this city, was how everyone was preoccupied with the protests in Hong Kong, and especially after the mask ban. Maybe you can see, as you look around, that I've been preoccupied with that too.

My grandmother never went on protests. She was so touched when she saw the crowds of people gather for the same cause, that she cried and cried. If she had thought about it more she could have worn a mask, and joined in.

I'm just the same. But here in Tainan I did it, in September.

Moreover, I have been on an embroidery course at Golden Glory Embroidery, and modeled porcelain clown noses at Chin Chin Pottery, hoping to make a perfect one.

Urinal. Snot cup. Madonna form. Baroness Clown. Heavy Porcelain.

In the beginning I collected mango stones, but the season ended, so I stopped. I also collect what I can see; looking right through the facades when a construction worker is taking a nap under a house he just began demolishing. Children running around in their grandparents' store. The shoemaker watching television. Kitchens being cleaned up in the middle of the pavement, and the hair-dresser smoking nearby. That everything is transparent.

The heat makes all this possible.

It has also been an inspiration to water someone else's plants.

If only I could stay here and sell porcelain clown noses 8 hours a day forever.
If I could, would it be a good life? How many noses would I need to sell per day to survive?

Wearing porcelain on your face is a paradox. It makes it easier for your enemy to target you, hit you, smash your face and rip your skin. Therefore, you must walk around carefully, and pay attention to where you are, whom you talk to, and what you aim for. Expect that those you meet will treat you extra carefully. We believe they will, but we don't expect anything.

Porcelain clown noses increase the sense of smell and make everyone find their way. I promise.

I didn't know that *Joker* was playing in the movie theatre just around the corner. Thanks.
Unexpected guests. You are allowed to do everything.
For example, if you leave your passport at the reception, you are welcome to take a walk wearing a clown nose.
And continue to embroider the costumes.

I would like to go for a walk with you.
Would you come?

If all of you put on a mask, we can take a walk around the block.

The clown noses count as small masks.

If all of you pick a mask.

If each of you put on a mask, then we're off.

Molly Haslund, Tainan, Taiwan 2019

BIOGRAPHY

Molly Haslund holds a master's degree from The Royal Academy of Fine Art, Copenhagen, and a master's degree from the Glasgow School of Art, United Kingdom. Since Haslund graduated in 2005, she has shown performance-, sculpture-, socially engaging-, and movement based works. She has exhibited and performed extensively, both in Denmark and abroad, including Glasgow, London, Berlin, Munich, New York, Philadelphia and Kyoto.

Haslund operates in the intersection between sculpture and performance art, integrating elements from pop culture, performing arts, literature and music into a multifaceted artistic practice. Through various strategies, Haslunds' work explores how ideas, identities and social hierarchies are intimately connected with, and continuously negotiated through, bodily gestures, rituals, social designs and arrangements of our physical surroundings. In her performances, she occasionally integrates text and short narratives, often with a humorous twist.

With her interest in physicality related to history, social environment and the present moment, her pieces are rarely constructed or performed the same way twice but are usually developed locally or adapted to new locations in dialog with the given context.

Recently, during the summer of 2019 in Copenhagen at Overgaden Institute of Contemporary Art, Haslunds' showed her solo exhibition *Teenagers Eating Ice Cream Cones*. Here she presented 16 new titles; From objects made of 18 carat gold, readymades, photography, to costumes, performances, video – and the imaginative virtual-reality work in which the character Hedera Helix (Latin for ivy) meets the group Gekisai Dai Ichi (Japanese for smashing and destroying) for a ritualized karate match in the backyards of Nørrebro, which could be experienced by visitors at close quarters. Scale displacements and architectural interventions in the exhibition highlight how we constantly, through external influences move into social hierarchies and situations, and how everyday rituals are used to ascribe ourselves and others' identity and status. All this, which could also be experienced in the live performance *Teenagers Eating Ice Cream Cones*, performed during the preview.

In December 2018 Haslund completed her first permanent public sculptures *Jump In Jump Out*, *Magic Circles*, *Short Cut Fountain* commissioned by Lund Council and Lund Kunsthall.

In 2017 Haslund was Artist in Residence at KAC, Kyoto Art Center, Japan where she made experiments with costumes made of growing cress for her performance at the opening of the group show *Lean Issues*. In 2014 she was artist in Residence through the Danish Arts Council at the international residency program ISCP, New York. Here she developed and performed *Rhythm One Choreography* with audience members for the Contemporary Performance Special Effects Festival, Participants Inc., New York.

A returning field in Haslund's practice has been interactive sculptures and functional objects that all come with appertaining set performances or instructions – as seen in the selection exhibited at MOMA, Roskilde, Denmark (2013) and the sculpture park Wanås Konst, Sweden season 2014. Alongside Haslund has developed solo- and group performances investigating music in relation to existential and cultural issues amongst other surprising topics.

CLOWN WALL

Velkommen til mit laboratorium. Velkommen indenfor mine hvide vægge. Det er mig der bor ovenpå i et rum nøjagtigt magen til. Det strækker sig her fra receptionen hen til glasfacaden med døren ud til gaden.

Dér hvor det gule kryds er, sover jeg. Overfor galleriets reol vasker jeg op.

Det er 10 uger siden i dag at jeg flyttede ind. Mellem væggene blander mit atelier og privatliv sig med fremmede møbler og ting. Tørrede blomster. IKEA. Feng Shui-forsøg. Hver morgen fra klokken 8 er lydene fra to byggerier mit soundtrack. Katten slås og skriger om natten under glasaltanen. Fest-explosionerne, militærflyene, den polske melodi. Hver dag. Hver nat.

Mit navn er Molly. Jeg er fra Danmark, et lille land på 41.933 m². I hovedstaden København er vi 602.000 mennesker, men i hele landet er vi kun 5,6 millioner. Ikke så mange, men alligevel er det svært at finde plads. Ikke alle har et sted at bo, og nu er der minusgrader.

Med hensyn til udstillingen, hvis jeg skal forklare det helt enkelt, så har jeg ladet nogle situationer fra min 'live and work space' ovenpå falde ned gennem loftet over Jer. Her stoppede jeg med at arbejde.

Er det ok at skrive jeg.

Skal jeg lade som om det er en anden der skriver.

Og dén der råber. Er det vedkommende der suger mit blod.

Skal jeg foreslå tegnsprog.

Foretrækker I egentlig kunst som I kan tage selfies sammen med, eller foretrækker I kunst som I kan tilbringe tid sammen med.

Eller er det kunst der får Jer til at slappe af og minder Jer om yoga, I foretrækker.

Blot eksempler. Ved godt, der er mere at vælge imellem. Er bare nysgerrig.

Er Gucci der trækker.

Hvis vi tænker på kunst som mode, er vi så klar til den kommende sæson.

Hvordan er det med det.

Det første jeg bemærkede blandt de mennesker jeg mødte her i byen, var hvor optagede alle var af protesterne i Hong Kong, specielt efter maskeforbudet. Måske kan I ane, når I ser jer omkring, at jeg også har været optaget af dét.

Min bedstemor gik aldrig til demonstationer. Hun blev så berørt over at se mange mennesker samles om den samme sag, at hun græd og græd. Havde hun bare tænkt på at hun på det tidspunkt kunne have taget en maske på, kunne hun sagtens have været med.

Jeg har det lissådan. Men her i Tainan tog jeg alligevel til en support-demonstration. Desuden har jeg været på broderi-kursus hos Golden Glory Embroidery, og modelleret klovnenaeser i porcelæn hos Chin Chin Pottery I håb om at lave en der er perfekt.

Pissekumme. Snot-kop. Madonna-form. Baronesse-klovn. Heavy Porcelain.

I begyndelsen samlede jeg på mangosten, men sæsonen holdt op og så stoppede det. Samler også på dét, som blender sammen. At se helt ind bag facaderne. At der er én der ligger og sover til middag under et hus, han er igang med at rive ned. At børnene løber rundt og bliver passet i deres bedsteforældres butik. At skomageren ser fjernsyn, at køkkenerne bliver gjort rene midt på fortorvet, hvor frisøren tar sig en smøg ved siden af. At alt er gennemsigtigt. Det er jo på grund af varmen, det kan lade sigøre.

Det har også været inspirerende at vande en andens planter.

Bare jeg kunne blive her og sælge porcelænsklovnenæser 8 timer om dagen for evigt. Ku jeg det. Ville det være et godt liv. Hvor mange skulle jeg sælge pr. dag for at overleve.

Det er modstridende at bære porcelæn på ansigtet. Det gør det lettere for din fjende at sigte, at ramme dig, at smadre dit fjæs og flænse din hud. Derfor må du gå forsigtigt og holde dig orienteret om hvor du færdes, hvem du taler med, hvad du sætter næsen op efter. Du må forvente, at dem du møder behandler dig ekstra varsomt. Det satser vi på, men regn ikke med noget. Vi ved ikke hvem nogen er.

Porcelænsklovnenæser øger lugtesansen og gør at alle finder vej. Det lover jeg.

Jeg vidste ikke at *Joker* spillede i biografen lige om hjørnet. Tak.

Uventede gæster. I må alt.

For eksempel må I gerne gå en tur med en klovnenæse på, hvis I efterlader jeres pas i receptionen.

Og brodere videre på kostumerne.

Jeg gerne går en tur sammen med jer.
Hvis I vil med.

Hvis I allesammen tager en maske på, så går vi rundt om blokken.

Klovnenæserne tæller som små masker.

Hvis I tar en maske.

Hvis I hver tar en maske på, så går vi.

Molly Haslund, Tainan, 2019

(På næste side kommer der en kunstnerbiografi i 3. person som jeg også selv har skrevet)

Selvbiografi

Molly Haslund har en Master's Degree fra det Kongelige Danske Kunsthakademii, København og en master's Degree fra Glasgow School of Art, United Kingdom. Siden hun tog afgang i 2005 har hun arbejdet med performance-, skulptur-, socialt engagerende- og bevægelsesorienterede værker. Hun har udstillet sine værker vist sine performances ekstensivt i Danmark og Sverige, samt i Glasgow, London, Kyoto, Berlin, Munich, New York, Philadelphia og Kyoto.

Haslunds praksis opererer i et krydsfelt mellem skulptur og performance, og kombinerer elementer fra popkultur, performance art, litteratur og musik i en multifacetteret kunstnerisk praksis. Via skiftende strategier undersøger Haslund gennem sine værker, hvordan ideer, identitet og sociale hierarkier er intimt forbundne med og vedvarende forhandles via kropslig gestik, ritualer, socialt design og iscenesættelsen af vores fysiske omgivelser. I sine performances inkorporerer hun ofte tekst og narrative forløb, og ofte med et humoristisk twist. I kraft af sin interesse for fysikalitet i forhold til sociale rum og øjeblikkets aktualitet opbygges eller performerer hendes værker sjældent på identisk vis to gange, men udvikles i stedet lokalt eller tilpasses nye lokationer i dialog med den givne kontekst.

Over sommeren 2019 i København på Overgaden Institut for Samtidiskunst kunne man se soloudstillingen Teenagere spiser vaffelis. Her præsenterede Haslund 16 nye titler: Fra objekter i 18 karat guld, readymades, iscenesat fotografi, kostumer, performances og video, til et fabulerende VR-værk, i hvilket karakteren Hedera Helix (vedbend på latin) møder gruppen Gekisai Dai Ichi (smadre og ødelægge på japansk) til en ritualiseret karatekamp i Nørrebros baggårde, og som publikum kunne opleve på nærmeste hold. Skalaforskydninger og arkitektoniske indgreb i udstillingen synliggør hvordan vi via ydre påvirkninger og interesser konstant færdes i sociale hierarkier og situationer, og hvordan hverdagslige ritualer anvendes for at tilskrive os selv og andre identitet og status. Stemingen af alt dette tilsammen kunne også opleves i performanceen Teenagere spiser vaffelis, opført under ferniseringen.

I december 2018 blev hendes første offentlige skulpturer Jump In Jump Out, Magic Circles, Short Cut Fountain kommissioneret af Lunds Kommun og Lunds Kunsthall. Skulpturgruppen har indbyggede elementer der opforderer forbipasserende til at interagere med de integrerede skulpturer.

I 2017 var Haslund Artist in Residence på KAC, Kyoto Art Center, Japan hvor hun anvendte kostumer lavet af voksende karse til sin åbningsperformance, der involverede ni lokale performere, under gruppeudstillingen Lean Issues. I 2014 var hun Artist in Residence via Statens Kunstfond på det internationale residency-program ISCP, New York City, hvor hun blandt andet udviklede og performede Rhythm One Choreography i samarbejde med publikum under Contemporary Performance Special Effects Festival på Participants Inc. Manhattan.

Tilbagevendende i Haslunds praksis er interaktive skulpturer med tilhørende performances og instruktioner, som set i de udvalgte værker udstillet på Museet for Samtidiskunst, Roskilde, Denmark (2013) og skulpturparken Wanås Konst, Sverige (sæsonen 2014) – foruden de performances Haslund sideløbende har udviklet, som bl.a. kredser om musik i relation til eksistentielle og kulturelle emner.

丑角迷牆—Molly Haslund 個展 作品清單

List of Artworks of Clown Wall - Molly Haslund Solo Exhibition

	作品圖 Artwork	作品名稱 Title	尺寸 Size	媒材 Material	年份 Year	價格NTD Price	備註 Notes
1		丑角迷牆 CLOWN WALL	依場地而定 Dimensions variable	複合媒材 Mixed media	2019		
2		你好，請問你有面具嗎 <i>Hello, Do You Have a Mask?</i>	54'46"	錄像 Video	2019	100,000	
3		小丑鼻 Clown Noses	依場地而定 Dimensions variable	陶瓷與棉繩 Porcelain and Rubber Bands	2019	9,000 for 1 piece	
4		小丑服飾+一小丑鼻 <i>Clown's Costume + One Clown Nose</i>	Size 34-38/ Small/ Shoes size 38	白棉與刺繡、陶瓷製小丑鼻、金屬衣車、瓷土繪製雲朵 White Cotton and Embroidery. Clown Nose Made of Porcelain, Metal	2019	35,000	

				Clothes Hanger, Painted Porcelain Cloud		
5		風鈴／憤怒的群眾 <i>Moody Mobile Crowd</i>	依場地而定 Variable	火龍果繪製於擦手紙、衣架 Dragon fruit print on towel paper, clothes hangers	2019	7,000
6		「未曾謀面」面具 UN/ MASKED Masks (Outcome of UN/MASKED: Molly Haslund's Porcelain Mask Workshop)	依場地而定 Variable	瓷土或超輕土、棉繩製成面具 Various masks made of porcelain or light clay and rubber band	2019 面議 By Appoint-ment	「未曾謀面：Molly Haslund 陶瓷面具工作坊」成果
7		UN/MASKED 檔案室 UN/MASKED Archive (Workshop Concept of UN/MASKED.jpg: Molly Haslund's HK Face Mask Collective Archive Workshop)	依場地而定 Dimensions variable	印表機、筆電、A4 尺寸 蒙面影像 Printer, Laptop, A4 Prints of Masks	2019 面議 By Appoint-ment	「謀面檔案室.jpg： Molly Haslund 蒙面抗爭檔案工作坊」發想概念

8		雨傘實驗 no.1 <i>Umbrella Exercise no.1</i>	依場地而定 Dimensions variable	尼龍、金屬、塑膠、瓷土、紙板 Nylon, Metal, Plastic, Porcelain Clay, Card Board	2019	10,000	
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駐村期間 工作坊

Workshops During Residency

【未曾謀面：絕對空間駐村藝術家 Molly Haslund 陶瓷面具工作坊 | UN/MASKED: Molly Haslund's Porcelain Mask Workshop】

丹麥藝術家 Molly Haslund 正於絕對空間駐村，並將於今年11/30（六）至明年1/6（日）舉辦個展。自九月抵達台南之後，Haslund 也因地利與耳濡目染，積極關注香港「反送中運動」，並參與遊行。2019年10月4日，香港行政長官林鄭月娥宣布《緊急情況規例條例》訂立《禁蒙面法》，激發了現實與網路世界中各種創意的蒙面實驗。於是，Haslund 將以此為主題，舉行駐村的第一次工作坊。

工作坊中，Haslund 將帶領大家使用瓷土製作遮掩部份臉面之面具，一方面聲援香港抗爭，反對惡法之訂立；二方面，如同台灣《集會遊行法》第14條目前仍授權主管機關以「妨害身分辨識之化裝事項」為由，限制參與集會遊行權利的「禁止蒙面」條文，Haslund 發現丹麥法律中亦有類似規範。且隨著種族主義再起，丹麥更禁止穆斯林女性依循宗教信仰穿戴面紗。

故蒙面衍生出的自由侵犯與民主危機，不僅發生在香港，更是全球性的議題。藝術家期盼能與參與者延伸探討面具 / 蒙面於當代社會產生的新用與新意。其與臉飾之界線與區辨為何？可見 / 不可見之身分之於個體在公眾場合發聲的關聯何在？又在新型監控社會中，我們究竟得遮掩自己多少的臉面，方能安身？

至於為何使用瓷土製作面具？藝術家首先希望探索蒙面與臉飾之間的界線，Haslund 表示，除非是特別的珠寶裝飾，我們一般不會使用瓷土製作面具，因為倘若不慎碎裂，便容易刮傷臉龐。於是當我們嘗試實驗這樣不尋常與不務實的面具材質時，其限制雖可能制約我們穿戴時的移動，讓人必須時時小心翼翼，但也正因此提醒我們在對待蒙面的彼此時，更為尊重謹慎，避免意外傷及對方顏面。而一旦對蒙面者進行攻擊，即會造成極其嚴重的傷害；Haslund 另外將帶大家使用繩線，簡易地為陶瓷面具增加更多造形與穿戴可能。

時間：2019.10.26 (六) 14:30-17:30

地點：青青土氣（臺南市中西區西寧街28號）

人數：15名（請預先填寫報名表單）

主辦單位：絕對空間

指導贊助：國藝會、丹麥藝術基金會

In this workshop we will use porcelain clay to make masks that covers part of the face.

Whilst modeling, as a supportive act to people who protest, we will draw attention to the current situation in Hong Kong and obviously the mask ban. In relation to it, we can share thoughts around the new functions of the mask, or discuss what it means to be able to/ or not be able to wear a mask to count as a person and voice in public space despite your visible identity.

Or, we can formally investigate what the fine line between a mask and a piece of face jewellery is?

And, how much of your face do you need to cover to avoid face recognition?

The masks we fabricate in the workshop has an inbuilt contradiction as they won't be the most practical for a protest due to the fairly strong, but fine traditional breakable material, porcelain. This will dictate the way we move around when wearing them.

In Denmark where I come from, new laws have come into effect: you cannot wear a mask during bigger gatherings and demonstrations, and Muslim women can't wear a burka or a niqab in public.

Practical info

Location: Chin Chin Pottery

Time: 2019.10.26 (Sat.) 14:30-17:30



【謀面檔案室.jpg：絕對空間駐村藝術家 Molly Haslund 蒙面抗爭檔案工作坊 | Un/masked.jpg: Molly Haslund's HK Face Mask Collective Archive Workshop】

丹麥藝術家 Molly Haslund 自九月抵達台南之後，也因地利與耳濡目染，積極關注香港「反送中運動」，並參與遊行。2019年10月4日，香港行政長官林鄭月娥宣布引用《緊急情況規例條例》訂立《禁蒙面法》，激發了現實與網路世界中各種創意的蒙面實驗。於是，Haslund 將以此為主題，舉行駐村工作坊。將自身過去於行為表演中關注之西方小丑形象，結合、轉化至亞洲現實世界中的蒙面抗爭實踐。

在完成前次之手作陶瓷面具後，Haslund 將於本次工作坊中，與大家一同蒐集網路上各種蒙面抗爭者群像，匯集建檔。這些照片可能包括民眾針對《禁蒙面法》之諺諧回應、針對虛擬角色之引用扮裝，或為躲避監控開展之功能性 / 科技性創發等等。

除了就上回實作未決之蒙面相關議題進行深入討論（參見：<https://reurl.cc/oDrkdQ>），Haslund 過去的系列作品如《協作模型》（Coordination Model）亦關注當代社會中，我們如何成為我們？如何在混亂中產出合作，或反向岔出歧異。她表示在丹麥藝術社群中，人們亦常相聚共同編寫維基百科，主動建構藝術相關檔案，積極進行民間之藝術史編寫。本次工作坊中，藝術家便希望能和參與者共同創建一個雲端檔案資料庫，除了展示、深究新型的蒙面意象，更是搭起記憶與抵抗記憶的保存居所。當政體透過資訊管控，抹去真相，強硬虛構單一正統敘事之餘，究竟未來這些蒙面抗爭影像，尚能在網路上流通多久？集體蒙面在不遠的將來，是否可能被迫遮掩，不復見天日？

工作坊之成果將可能輸出為展覽的一部分，並開放讓檔案建構持續對外開放。這部份我們亦將於工作坊中與大家進一步討論具體實踐可能。

時間 Time | 2019.11.09 (Sat.) 15:00-17:00

地點 Venue | 絕對空間 Absolute Space for the Arts 2F

人數 Attendance | 30名（免費參加，請預先填寫報名表單）

報名表單：<https://forms.gle/x7swnDuqiRiPgN45A>

* 請自備筆電或相關電子設備 Please bring your laptop or other electronic devices.

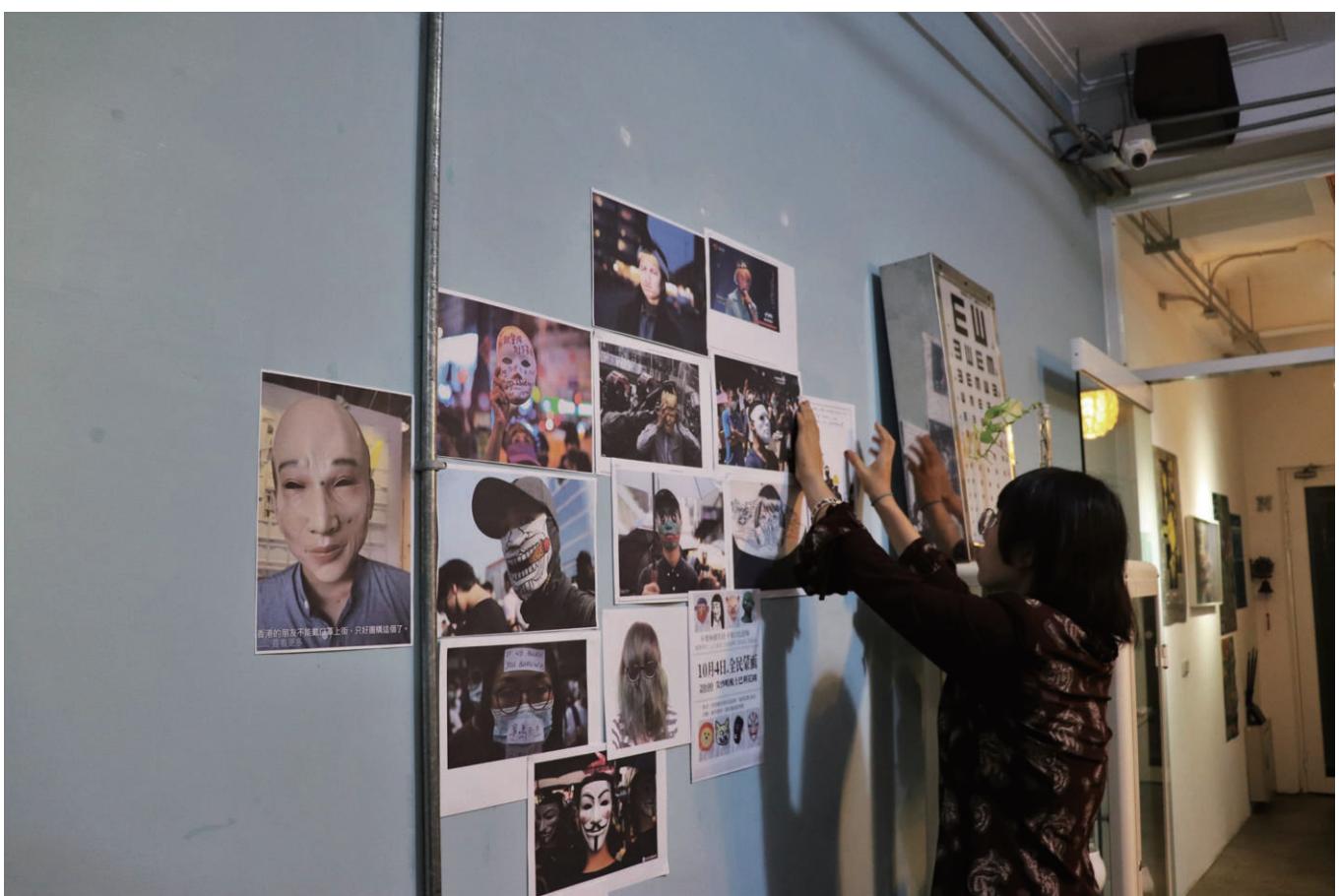
主辦單位 Organizer : 絶對空間 Absolute Space for the Arts

指導贊助 Sponsors : 國藝會、Danish Arts Foundation

In this workshop, we will spend time together searching for and collecting online images of masks that have been created and posted online following the Hong Kong mask ban.

During the workshop we will also discuss the idea of starting a collective archive of printed images of masks related to mask bans to secure the survival of the images.

The images of the masks can vary from images made as humorous comments to mask bans, over masks that are super individual and creative to the inventions of practical and functional/technological inventions of masks that all helps individuals to avoid face recognition.



過去作品

Previous Works

更多作品於 More Works on
<https://www.mollyhaslund.com/>



《青少年吃冰淇淋甜筒》個展

於Overgaden當代藝術中心 · 哥本哈根 · 丹麥 · 2019/06/14-08/25

《Teenagers Eating Ice Cream Cones》

Solo exhibition at Overgaden Institute of Contemporary Art, Copenhagen, Denmark, June 14–August 25, 2019



▲ 《小丑鼻子（無法預期的行為）》 · 18克拉黃金 · 2019 Clown Nose (Unexpected Behavior), 2019 (18 carat gold)
▼ 《青少年吃冰淇淋甜筒》 · 黑白攝影 · 2019 Teenagers Eating Ice Cream Cones, 2019 (B/W photography)



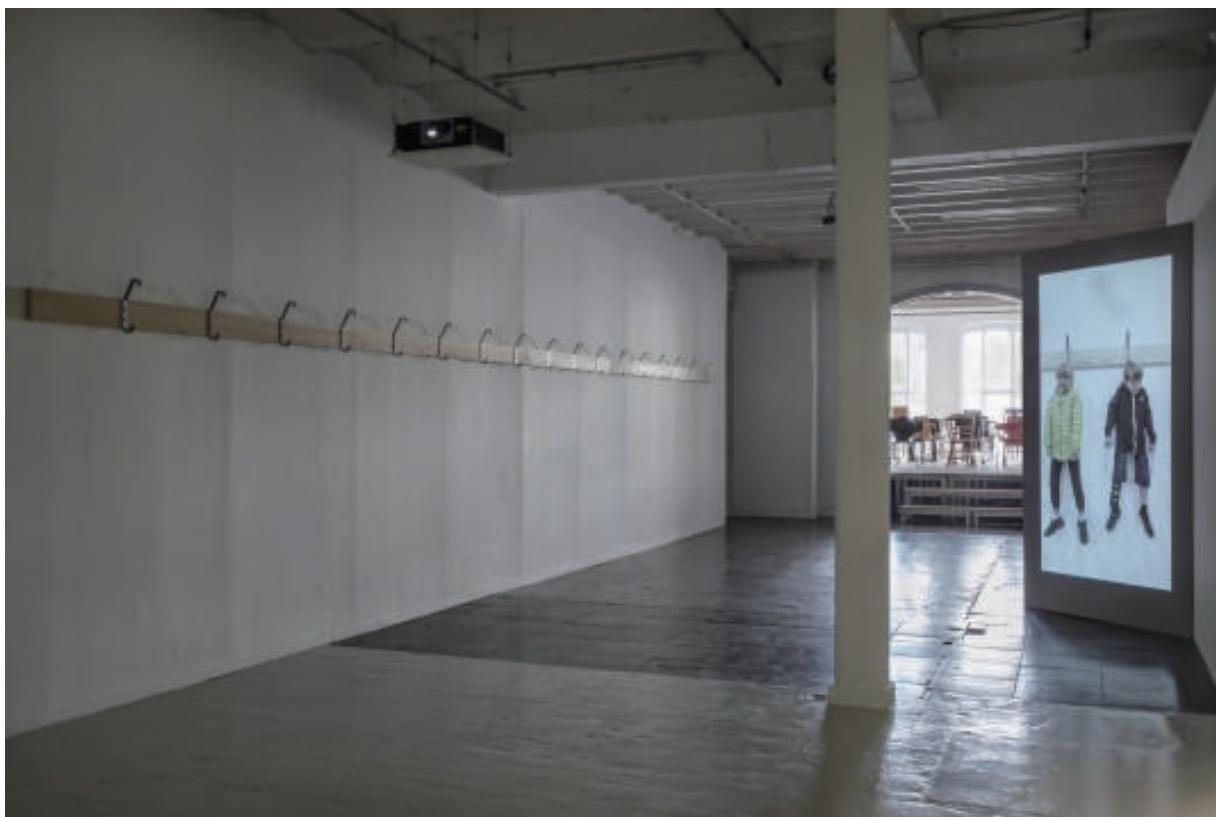
《青少年吃冰淇淋甜筒》 · 20分鐘演出 · 2019
Teenagers Eating Ice Cream Cones, 2019 (performance, 20 min)



《這是真實嗎?》 · 25分鐘演出 · 2019 Is it Real? 2019 (performance 25 min)



《52張荒廢於庭院的椅子》 椅子，延伸窗台，抬升地板 2019
52 Chairs found in bulky waste in backyards, Nørrebro, Apr-May 2019
View, extended windowsill/ elevated floor, 2019 (modules, veneer)



《在吊衣架上的小孩》 吊衣架，8分鐘循環影片 2019
Children on Coat Racks, 2019 (video loop 8 min)
Coat Rack, 2019 (wood, metal)



《常春藤（跆拳道）》

常春藤服裝，10公尺長假髮，常春藤印花床墊/羽絨被

VR虛擬實境：〈常春藤遇見幫派〉12分鐘循環、〈幫派遇見常春藤〉12分鐘循環

2019

Hedera Helix (Gekisai Dai Ichi) – Two track VR video:

Hedera Helix Meets the Gang (VR loop 12 min), The Gang Meet Hedera Helix (VR loop 12 min)

Hedera Helix Costume, Ten Meter Braid Wig, Hedera Helix Floating Mattresses, Hedera Helix Floating Duvets

2019



丑角迷牆

Molly Haslund
個展