

《看不見的房子》- 黃育晨個展

**The Invisible House - Solo Exhibition by Huang, Yu-Chen**

䄂 策展人 Curator | 黃千容 Nina Huang

䄂 展期 Duration | 2024/11/16-12/07

䄂 開幕 Opening | 2024/11/16 (sat.) 15:30

䄂 開放時間 Opening Hours | 週二至週六 13:30 - 19:00

䄂 地點 Location | 靜慮藝廊 Jing-Lu Gallery 100 台北市中正區晉江街124號1樓

䄂 創作概念：

「看準就往那個點降落」— 擷取自影像《看不見的房子》旁白

透過盤旋空中的意象，讓觀者以俯瞰的姿態觀察並逐步接近目標。藝術家引導對話的他者逐步描述一棟房子的形象：從通往房屋的道路、周遭的環境，到房屋的外觀，再深入到房屋內部的空間與擺設。

對話藉由一種有聲和無聲的狀態，讓觀者漸漸在心中有個輪廓，揣摩沒有聲音的那個人的語氣、態度，影像以一種從外到內窺看的視角，穿插底片躁動的粒子，依稀看見某一個材質、形狀，勾勒出那棟「看不見的房子」。

一盞燈作為連貫前後的要素，口述中描述道教信仰中點燈的儀式，燈的狀態除了象徵了人的狀態，而房子和元辰燈好像作為身體的某種延伸，跟衣服一樣是一種分身的概念，衣服雕塑也經由扁平化的雕刻，去處理一種平面到立體過渡狀態。

「靜坐腦子裡都會是他們所講的內容」這句話以一種接近種腦內成像的方式來建構訊息本身，而靜坐的經驗也對應到對話在建構一種「看不見的房子」：可見／不可見、有形／無形，好像人也作為一種介面接收或傳遞訊息。整部作品圍繞在透過有聲一無聲的對話來描繪出一棟看不到的房子，展場成為房子的內部，透過影像角落打開的空間去瞥見外在的世界，呈現內在經驗投射出對外在世界的想像。

"Lock onto the target and descend" – Excerpt from the narration of 《The Invisible House》

Using the imagery of circling from above, the artist invites viewers to observe from an aerial perspective, gradually zeroing in on the target. The artist guides a dialogue partner to describe the features of a house step by step: from the road leading up to it, the surrounding environment, to the exterior of the house, and finally into its interior spaces and furnishings.

The dialogue moves between sound and silence, allowing the viewer to form a mental outline, imagining the tone and attitude of the unheard voice. The image unfolds with an outside-in perspective, where the restless particles of film occasionally reveal hints of certain materials or shapes, sketching the outline of this "invisible house."

A lamp serves as a linking element throughout, with the narration referencing the Taoist ritual of lighting a lamp, symbolizing the human condition. Here, the house and the Yuan Chen lamp seem to function as extensions of the body—a concept of a surrogate self, similar to how clothing functions. Sculpted clothing, flattened into carved forms, explores the transition from flat to three-dimensional.

The phrase "sitting in silence, with their words filling my mind" constructs messages in a way reminiscent of mental imagery. This meditative experience mirrors the dialogue in constructing an "invisible house"—visible/invisible, tangible/intangible—suggesting that people, too, serve as interfaces for receiving or transmitting messages. The entire piece revolves around the interplay of voice and silence to evoke an unseen house. The exhibition space becomes the house's interior, with glimpses into the outer world through open spaces in the imagery, reflecting an internal experience projecting an imagined view of the external world.

## 策展論述

文／黃千容(Nina Huang)

媒體理論家馬歇爾·麥克魯漢(Marshall McLuhan)在《理解媒體：人的延伸》(*Understanding Media: The Extensions of Man*)一書中，提出了「媒介即訊息」(The medium is the message)這一著名概念。意指，「媒介」本身對於我們如何接收、傳遞、理解訊息以及對社會的影響，比其傳遞的實際內容更為重要。他認為媒介不僅僅是傳遞訊息的工具，媒介的特性本身對於人類知覺、社會結構有著深遠的影響；不同的媒介改變了人類的感官體驗，並形塑了社會文化結構。

在臺灣，民間宗教信仰普遍深入生活，藝術家黃育晨的成長經驗中尤其緊密接觸關於信仰宗教、神性的經驗、有形於無形的概念；神性無形的經驗可能透過各種媒介來顯現與達到訊息的傳達，例如神祇透過乩身、擲筊、冥想或夢境等方式。因文化或個人接收訊息不同的習慣，進而影響訊息接收經驗；不同的媒介更直接影響了訊息的內容。特別的是，擁有新媒體學術背景的育晨，將這些概念延伸至數位藝術，探討媒介在數位與自身生命經驗中的角色及關係。展覽中雕塑作品使用衣服及金紙的意象，去探討人們透過什麼有形的媒介去接受神的訊息；在道教信仰中，人們會攜帶自身的衣物至廟中透過擺放於神壇上或透過儀式來改運，有形衣服在此就似人的媒介、替身，如同一種無形身體的延伸、靈魂意識的延展；而這些個人衣物也會標上生辰八字與自身資訊；像是數位介面的索引般，讓神明能透過定位去尋找個體。

此展《看不見的房子》，以詩性的方式呈現，透過#媒介#心中的房子#有形與無形的關鍵概念貫穿展覽脈絡；透過數位投影、燈光設計及浮雕雕塑，創造出沈浸感的場域。藝術家黃育晨透過轉換自身經驗及投射，探討心中房子的意象，這個無形的場域也許是心中的歸屬、是成長過程經驗的象徵或是日常生命的觀察；進而討論到媒介在各個結構層面的影響及關係。影像中透過口述旁白敘事的房子、元辰宮與穿梭於街頭等意象，期望透過藝術家個人經驗的述說及引導，在每個人的腦中勾勒出一個有形的房子場域、又或是無形的個人經驗、家的感覺或是生命更深遠情感的想像。

## Curatorial Statement (Written by Nina Huang)

Media theorist Marshall McLuhan, in *Understanding Media: The Extensions of Man*, introduced the famous concept of “the medium is the message,” suggesting that the medium itself significantly influences how we perceive, transmit, and understand information, shaping society beyond the content it conveys. He argued that media are not merely tools for conveying messages but impact human perception and social structures, reshaping sensory experiences and cultural dynamics.

In Taiwan, folk religious beliefs are deeply intertwined with daily life. Artist Yu-Chen Huang draws from personal encounters with spirituality, blending notions of the tangible and intangible. His experiences resonate with the diverse mediums through which divine messages manifest—such as spirit mediums, divination, meditation, and dreams. Different cultural or individual methods of receiving messages alter the experience itself; each medium shapes the essence of the conveyed information. With a background in new media, Yu-Chen extends these ideas to digital art, exploring the relationship between media, digital forms, and lived experiences. His sculptural works employ motifs like clothing and gold foil to question what material mediums people use to access divine messages. In Taoist practices, for example, individuals bring their clothes to temples for rituals that offer protection or fortune, where the garment serves as a stand-in or extension of the person, akin to a digital index guiding deities to specific individuals through birth data and personal information.

The exhibition *Invisible House* presents these themes poetically, threading through concepts of #medium, #the house within, and #tangible versus intangible. Utilizing digital projections, lighting, and 3D sculptures, it immerses viewers in an experiential realm. Huang interprets the house within as a symbolic space of personal attachment, a reflection of his developmental journey or an observation of everyday life. His work delves into the layers of media’s influence across different structural realms. Through narration, he weaves imagery of the “invisible house,” the “Yuan Chen Palace,” and urban spaces, inviting each viewer to envision their own sense of home, whether as a physical space, personal memory, or profound emotional connection.

作品清單：

作品名稱	圖示	媒材	尺寸	年份
《看不見的房子》		單頻道影像	2070*550cm 6'12"	2024
《憨番扛經衣》		保麗龍、檀香粉	250*40cm	2024
《火燒的衣服》		保麗龍、檀香粉	100*80cm	2024
《石》		保麗龍、檀香粉	35*22cm	2024
《感覺得到邊邊嗎？》		保麗龍、檀香粉	40*60cm	2024

聲音製作 Sound | 許哲豪  
影像技術 Video Technology | 許哲豪、田子平  
燈光技術 Lighting Technology | 蔡政霖  
木作技術 Woodwork | 陳實、李翔民  
雕塑技術 Sculpture Technology | 游佳臻  
視覺設計 Visual Design | Manyi、丁柏奕  
字體設計 Typography Design | 丁柏奕  
攝影助理 Photography Assistant | 顏玳如  
展場紀錄 Exhibition Documentation | 侯思齊

特別感謝 Special Thanks |  
牛俊強 老師、莊培鑫 老師、顏玳如、陳韋綸、李京樺、郭子耘、王學淵、蔡東佑、  
林則維、林瑜亮、何韋靈、我爸、我媽、三重清聖宮

## 藝術家簡介 Artist Biography |

目前就讀於國立臺北藝術大學美術學系碩士班，主要以影像裝置為創作方式，作品常以網路圖像、經驗為起點，其中提及「風」成為引發事件快速擴散、蔓延、燃燒的原因。透過中、英、日、台語的諧音轉換，以及聲符的運用，這樣破碎和混亂的狀態影響了人們對於事物的認知，置身於真實與介面之間的交疊中。

近期我關注於傳統信仰中，人如何在接收和傳遞神的訊息時成為一種介面，以及訊息是如何被轉譯的。透過自身在廟宇的經驗，思考這種以內在經驗和內在世界為主的觀看視角，如何與視覺經驗主導的觀看世界方式互相纏繞。

I am currently a graduate student in the Department of Fine Arts at Taipei National University of the Arts, focusing on video installations as my primary form of artistic expression. My work often begins with images and experiences sourced from the internet, exploring concepts where "wind" serves as a metaphor for the rapid spread, diffusion, and ignition of events. By employing phonetic conversions across Chinese, English, Japanese, and Taiwanese, as well as sound symbols, I aim to capture the fragmented and chaotic states that shape our understanding of things, situating us within an overlap between reality and the interface.

Recently, I have been examining how, within traditional beliefs, people act as interfaces for receiving and conveying divine messages, as well as how these messages are translated. Through my personal experiences in temples, I consider how this inward-focused perspective—centered on inner experiences and worlds—intertwines with the visually driven ways we observe and interpret the external world.

## ▣ 展覽經歷 **Exhibition History** |

- 2024「超連結－新世代造橋 HYPERLINK」－Kewco Space 叢口, 台北, 台灣
- 2023「Internet Surfing: 網路衝浪手冊」－臺藝大 九單藝術實踐空間, 新北, 台灣
- 2023「三人成虎 Three guys transform who」－MoCA VIDEO 台北當代藝術館, 台北, 台灣
- 2023「ART FUTURE PRIZE 亞洲新星獎」台北君悅酒店, 台北, 台灣
- 2022「沒法度, 只好線上求保庇」－許哲豪、王學淵、黃育晨三人人聯聯展－濕地 Venue, 台北, 台灣
- 2021「第十六屆臺北數位藝術節:無邊庇護所」－數位藝術中心, 台北, 台灣
- 2021「國立臺北藝術大大學新媒體藝術學系第八屆系展」－地下美術館, 台北, 台灣
- 2020「浮光視態」－新樂園第一屆實驗影展－新樂園藝術空間, 台北, 台灣
- 2020「塔 - 輕量量級跨校工作營」－臺灣當代文化實驗場C-LAB, 台北, 臺灣

## ▣ 獎助經歷 **Awards and Grants** |

- 2024 國藝會 第一期常態補助 視覺藝術類
- 2024 臺北市政府文化局 第 2 期藝文補助 視覺藝術類