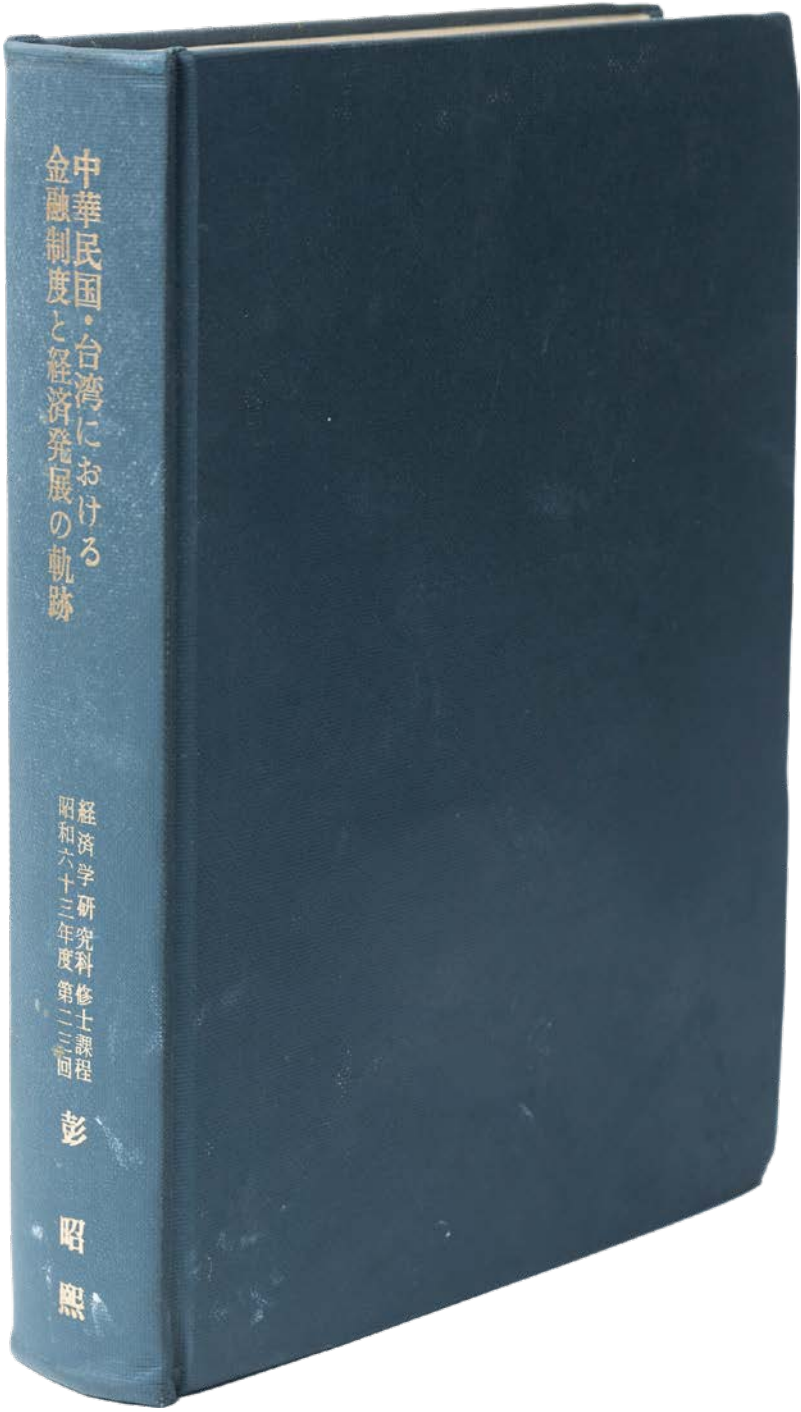


中華民國・台灣的金融制度與經濟發展的軌跡 →
彭昭熙／昭和62年（1987）



物、事、人： 重構關係的動態實踐

27

Preface

The Dynamic Practice of Things, Acts, and Beings

在2024年的9月，說了許多年要好好的整理老家自己小時候的房間都沒有任何動靜，直至父親突然腦出血中風，必須要把空間騰出來重新作為房間開始，我開始一個一個把不需要的東西果決地丟掉，一些一定要留的紀念之物要繼續在整理出的狀態下重新選擇歸位，當時我看到了父親在1987－1988年於日本就讀經濟管理碩士學位論文，這是一件不能丟掉的東西，因為上面擁有年輕時父親一字一筆的書寫。

28 — 29

父親是個健康的人，在銀行工作一輩子，退休後不到兩年，突如其來的出血，導致生命幾乎喪失，左腦語言神經系統因出血而全部損毀。這也是一去不復返的轉變。語言本是人與人傳達情感的連結，而當我在論文中看到那些被標記過的筆跡時，這些痕跡的留存便成為必要的展現。

我想以父親曾作為研究生時代完成的論文為基底；深藍色皮質、精裝，即便這個形式來自於學院的格式化要求，我將此論文視為〈東西使〉之實踐的「皮」，並將延續著記憶的標示，延續話語的傳達。

〈東西使〉是持續的動態進行，在2024年歷經許多不同面向的探究，時代的變遷及轉化，在一切都持續產生的變動中，我試圖透過適合的方式進行意義上的實踐，有些是屬於個人的接觸及實踐，包含在台南生活的這十年，長期生活於他鄉，透過「東西」；這樣無法精準對應之概述作為前端，開始的深入理解及轉為形式。

此書非為傳統物件歷史介紹書籍，而是透過十年累積之足跡，不斷探究在當代中，「物」或者我們稱「東西」的接觸為何？

生產創作、影像及藝術事件、策劃及展演，「東西使」真正地可探詢其核心問題，是其使用物的方法及物與人的連結是什麼。

除了個人創作身份以外，有許多不同的工作形式同時發生，這些方法建構了「東西使」的樣貌，透過「物、事、人」等多面向形塑出來。

2014年，「土星工作室 Tu Xing studio」作為品牌開端，試圖建構一個動態的藝術實踐場域，主動發起策劃、事件與各類活動。透過協作、策劃、計畫等形式逐漸累積。但初衷是透過攝影的鍛鍊，試圖為實用器皿拍攝肖像，並一度相信具有強度的影像，能翻陶瓷器皿的觀看狀態。然而，十一年過去了，數萬張拍攝的照片下，更多的反倒是與不同的人所建立的關係，透過協作及探討協作的可能性，並將藝術家的角色進行轉化。

作為藝術的協作者身份的建構跟背景，自2019年「節點」成立後，以空間作為想像的觀點逐步萌生不同的轉變，從個人創作者的身份，轉為集體共識之獨立藝術空間策劃者，這是另一個時間節點，紀錄著每一段藝術家暫時停留的節點，透過國際藝術進駐交流之方法，將其方法展現及對應及跟適應其環境所給予的優渥限制，並透過一種有可能的方式，不斷產生新的淡入同時淡出。

2022年創立應力空間，延續土星工作室及節點的經驗，展開更全面的展演實踐及策劃。從「看不見的動態」作為概念基礎，大至整個自然板塊的動態、小至窯中陶土產生的移動等，以「大地應力」之動

30 — 31

看到就知道

如果所有「東西」都是看得到，那就好了。我在土星工作室的十一年、節點的六年、應力的三年這些複數性的重疊經驗中，逐漸找到某個位置。如同蘭花夾的產品介紹所說：「透明或裝飾造型的夾子：在不干擾視覺的情況下完成支撐功能。」這樣的經歷並非回到作為藝術家的本位，而是在複數性的體質下，讓書中所包含的創作、事件、展覽、合作與空間實踐，彼此不再是孤立的行動，而是透過「物—事—人」三者共構出的動態結構。

In September 2024, after many years of telling myself I would finally sort through my childhood bedroom in my parents' old house—and never actually doing it—everything suddenly changed. My father suffered a cerebral hemorrhage and stroke, and we had no choice but to clear out the room to convert it back into a livable space. I began decisively discarding things I no longer needed. Those that I had to keep—tokens of memory—had to be reconsidered and re-situated with care. It was during this process that I found my father's master's thesis, written during his graduate studies in economics and management in Japan from 1987 to 1988. It was something that could not be thrown away; every page bore the handwritten marks of my father's youth.

He had always been healthy. He spent his career working at a bank, and less than two years into retirement, a sudden hemorrhage nearly took his life. The left hemisphere of his brain, responsible for language, was completely destroyed—an irreversible shift. Language is our conduit for emotional connection. In that thesis, I saw the traces of a man who once inscribed his thoughts word by word. These marks were necessary signs of what had once been alive and present.

I now see that thesis—bound in deep blue leather, a formal hardcover dictated by academic convention—as the skin of Dong-Xi Shi. It is a vessel for memory, a medium for extending voice and connection.

Dong-Xi Shi is an ongoing dynamic process. In 2024, it underwent multiple phases of inquiry shaped by changes in time, environment, and conditions. Amidst the constant flux, I sought ways to root meaning through concrete practice—some grounded in deeply personal contact and lived experience, especially over the past decade living in Tainan, far from my hometown. I began with the elusive and imprecise term “thing”, letting it serve as a starting point for deeper understanding and transformation into form.

This is not a traditional catalog or object history. Instead, it is the result of ten years of accumulated paths, a sustained exploration of how we engage with “things” in contemporary life.

Across making, image, events, curation, and exhibition, Dong-Xi Shi asks a fundamental question: what are the methods of using objects, and how do objects link with people?

Beyond my role as a practicing artist, many overlapping modes of work occur simultaneously. It is through these interwoven forms that the structure of Things in Action emerges—a composite built through the interrelations of things, acts, and beings.

In 2014, I founded Tu Xing Studio, a brand and site for experimental artistic practice. It began with an urge to actively curate, initiate events, and create site-specific moments. At its core, the studio grew out of my training in photography—I sought to create portraits of utilitarian vessels, believing that strong imagery could reverse the viewer's encounter with ceramics. Eleven years and tens of thousands of photographs later, I realized it was the relationships—with people, through collaboration—that mattered most. This led me to reimagine the role of the artist as collaborator.

Following this trajectory, in 2019, I co-founded Zit-Dim Art Space (“Node”), which marked a shift from individual artist to collective curator. The space became a framework for hosting residencies and staging international exchange. It also embodied a methodology of adaptive presence—responding to conditions, limitations, and environments while continually drifting in and out of form. Each resident artist’s arrival became a temporary node, a shared point in time and space.

Then in 2022, I initiated Soil Space, expanding upon the foundations of Tu Xing and Zit-Dim to embrace a wider field of curatorial and performative experimentation. Drawing from the invisible dynamics of tectonic movement and the subtle shifts of clay inside a kiln, Soil Space proposed a curatorial vision shaped by geostress—a conceptual framework of subtle yet transformative movement. This was no longer just a ceramic or craft-based investigation, but a long-range, shifting trajectory.

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To See Is to Know

If only all “things” were visible—if only it were that simple. Through eleven years with Tu Xing, six years with Zit-Dim Art Space, and three years with Soil Space, I’ve tried to locate a position within this layered multiplicity. Like the description of an orchid clip: “A transparent or decorative clamp that performs its supportive function without interfering visually.” This experience is not a return to an essentialist idea of the artist. Rather, the book includes works, events, exhibitions, collaborations, and spatial practices that are not isolated actions, but dynamically structured encounters shaped by the interplay of things, acts, and beings.

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白色的表面

非永久性的標記

白色作為開端，這是所有已知的人類註記起源，包含我們所認知的白色。白色不僅是自然界中光的現象，也是人類文化和技術發展的產物。它從太陽光的散射和物質的反射開始，逐步被人類用各種顏料與材料來表達、製造和運用。

42 — 43

Impermanent Marks

White is the beginning—the point of origin for all known human markings, including our shared cultural understanding of “whiteness.” It is not only a phenomenon of light in nature but also a product of human culture and technological development. Emerging from the scattering of sunlight and the reflection of material surfaces, white has been gradually adopted, expressed, and utilized through pigments and materials over time.

非永久性的標記－白板

Impermanent Marks – The Whiteboard

非永久性的標記-白板 Impermanent Marks – The Whiteboard

← 1

白板起源於一位攝影師 Martin Heit（1930-2020），相傳他在某次急需記下重要事項時，手邊沒有紙張，便隨手在一張光滑的底片上書寫，意外發現文字竟然能夠被輕易擦除。這個偶然的經驗成為關鍵契機，使他意識到「可重複書寫的光滑表面」具有發展潛力，因而展開白板產品的研發。歷史上的第一件白板產品是「壁掛電話記事白板」，於1960年代問世。然而此產品出現後並未造成普及，因未當時書寫的不成熟的缺陷下，容易留下鬼影殘留於表面。直至1980年代，「乾擦白板筆」的問世，使白板逐漸取代黑板。1990年代白板逐步於台灣普及，特別是在教育系統與公共衛生（避免粉筆粉塵造成孩童呼吸道負擔）的推動下，我在幼兒園時所接觸的第一個教學介面，便已是白板。

當白板在90年代逐漸流行起來，它的特性不僅在於能夠隨時恢復為空白，更在於其具有承載、覆寫與抹除資訊的暫存能力，就像計算器的虛擬畫布一樣，它們成為這一代人獨有的數位語言。作為一種過渡性媒介，白板被用來迅速交換與消散大量「尚未定型」的訊息，而這種特質，與當代影像生產所形成的去中心化治理方式形成了驚人的相似性。隨著媒體影像的生產變得唾手可得，任何人都可以隨意擷取、拼貼和重新排列影像。

The whiteboard is said to have originated with photographer Martin Heit, who, needing to jot down important notes but lacking paper, picked up a smooth film negative and scribbled on it. To his surprise, he found the writing could be wiped off. This incident led to the development of a writable, erasable surface—a white panel that would become a widely used tool. The earliest known whiteboard was a wall-mounted notepad installed near a telephone, introduced in the 1960s. However, it failed to gain traction at the time due to pen-related issues that left ghost marks on the surface.

It wasn't until the introduction of dry-erase markers in the 1980s that whiteboards began to replace blackboards. By the 1990s, whiteboards became increasingly common in Taiwan, supported in part by public health policies that addressed respiratory concerns among children. For me, the whiteboard became my first interface with education—in kindergarten.

今日的影像經驗往往以零散或突如其來的方式呈現，其意圖也隨著信息的不斷疊加和變化而變得短暫，而成為某種情感觸發器。特別在新聞的敘事結構中，災難性事件的重複播映尤其容易衝擊公眾的注意力，激起社會集體意識的波動。在此脈絡下，藝術家將自己定位於白板之中，觀看這些並非來自自己經歷的影像，回顧過去的災難場景，並開始轉化，尋找切入點將個人經歷帶入其中。

當島國的脆弱性在不斷重複的影像中痛徹心扉時，這種媒介的短暫性反而緩解了一直存在的焦慮。這些無形的影像，最終投射到白板上，記錄的行為取代了繪畫的安排。在孤立的影像消失後，剩下的只有一張錯綜複雜的線條網絡。通過一種帶有評論性的表演過程，我嘗試將錯綜複雜的記憶轉化為一種與公共經驗親密互涉的排列狀態。

As whiteboards became more popular in the 1990s, their unique quality—the ability to return to a blank state at any moment—allowed them to carry and release layers of images and text. Much like the virtual canvas of a calculator screen, they came to embody a form of digital language unique to this generation. Whiteboards function as transitional tools, designed for conveying large volumes of temporary information. In this way, they mirror the decentralized, constantly shifting governance of contemporary image production. As media images become increasingly accessible, anyone can appropriate, rearrange, and broadcast visual material.

Experiences often arrive fragmented or suddenly, and the meanings behind these images become ephemeral, layered with changing information. In news narratives, the repeated visuals of catastrophic events often seize public attention, triggering waves of collective awareness. As an artist, I position myself within the whiteboard—watching images that are not from my own direct experience, revisiting scenes of past disasters, and beginning a process of transformation, seeking points of entry through which personal memory can emerge.

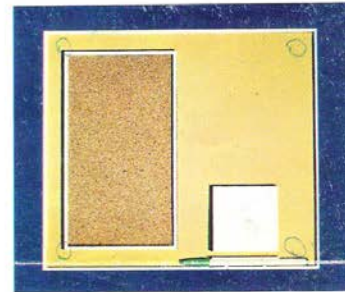
When the vulnerabilities of an island nation become painfully apparent through the endless repetition of images, the very transience of the medium can paradoxically ease persistent anxieties. These intangible visuals are ultimately projected onto the whiteboard, where the act of recording replaces the act of painting. Once the isolated images fade, what remains is a tangled web of lines. Through a process of performative commentary, I translate these entangled memories into arrangements intimately tied to public experience.



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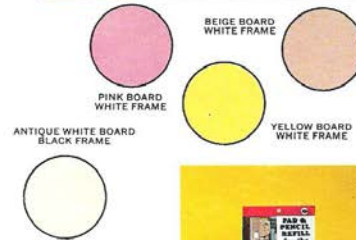
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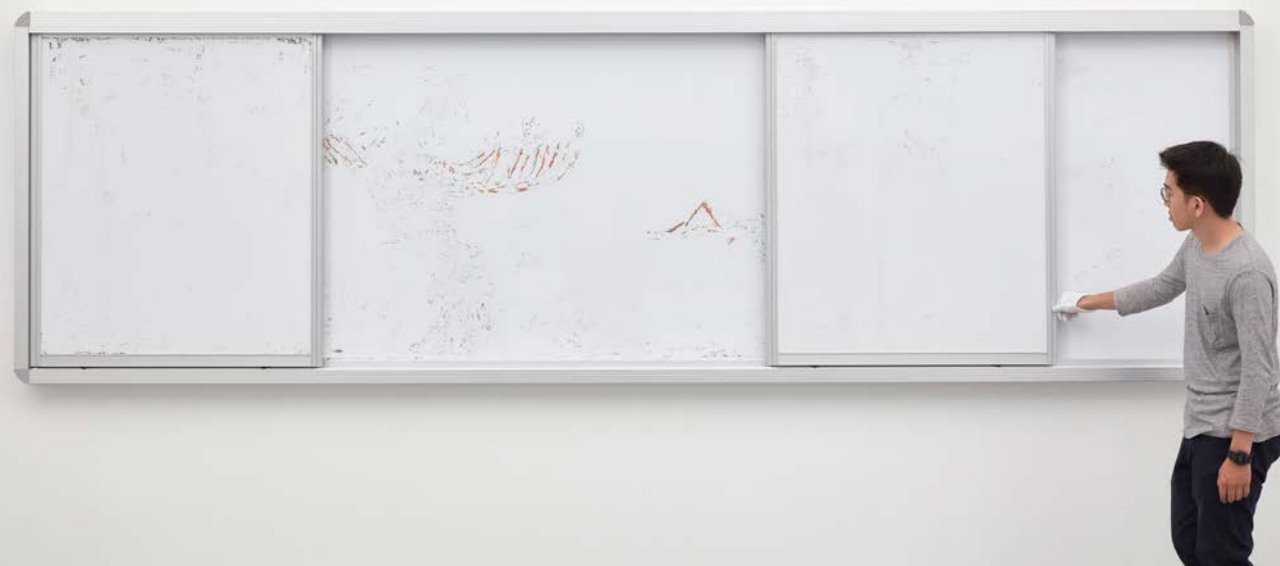
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← Martin Heit inventor of the whiteboard/dry erase board
 Image courtesy of Wikipedia



標記

Marking

從2014年起，我透過工作室習慣放置的那塊白板，作為日常紀錄、書寫創作的前端。「白板繪畫」從那時開始，便不斷地被外界觀者描述及觀看。但對我而言，它的概念恰巧全然相反。在「非永久性的標記」系列中，我以「標記」的動作取代「繪畫」的定義——以 mark 作為行動的起點。在白色表面所留下的每一道標記，都是在整理影像素材時，重新梳理自我記憶中與災難相關的片段。透過媒體影像的保存，我以「虛擬白板」的方式重建這些影像畫面，再將投影影像投射到實體白板上，進行新的標記。

Since 2014, I have kept a whiteboard in my studio as part of my daily routine—serving as the front end of my writing and recording process. What observers often describe as “whiteboard drawings” began around that time, but conceptually, it was something entirely contrary to what I intended. For me, it was never about “drawing,” but rather an ongoing action of marking, forming the basis of the *Impermanent Marks* series.

The word mark—as a verb rather than a noun—became the initiating gesture. On the white surface, each mark was part of an accumulating process: recalling and reconstructing disaster-related memories that had shaped me from an early age. Using residual media images as my source, I reassembled those scenes on what I call a virtual whiteboard—projecting archival footage onto the board and marking over it, reanimating loss, fragmentation, and trace.





非永久性的標記
Impermanent Marks

2015
400 × 120 cm



白板筆、多層式移動白板
Whiteboard marker, Modular Mobile Whiteboard



2015 臺北美術獎
台北市立美術館，台北

2015 Taipei Art Awards
Taipei Fine Arts Museum, Taipei



非永久性的標記

Impermanent Marks

2016

依場地而定 Site-specific



白板筆、多層式移動白板、雙面白版

Whiteboard marker, Modular Mobile Whiteboard,
Double-sided whiteboard

非永久性的標記－彭奕軒個展

亞洲當代藝術中心，上海

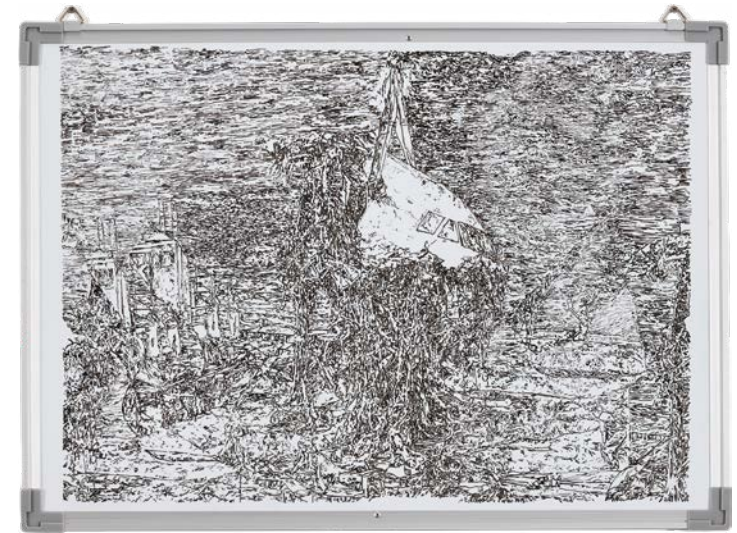
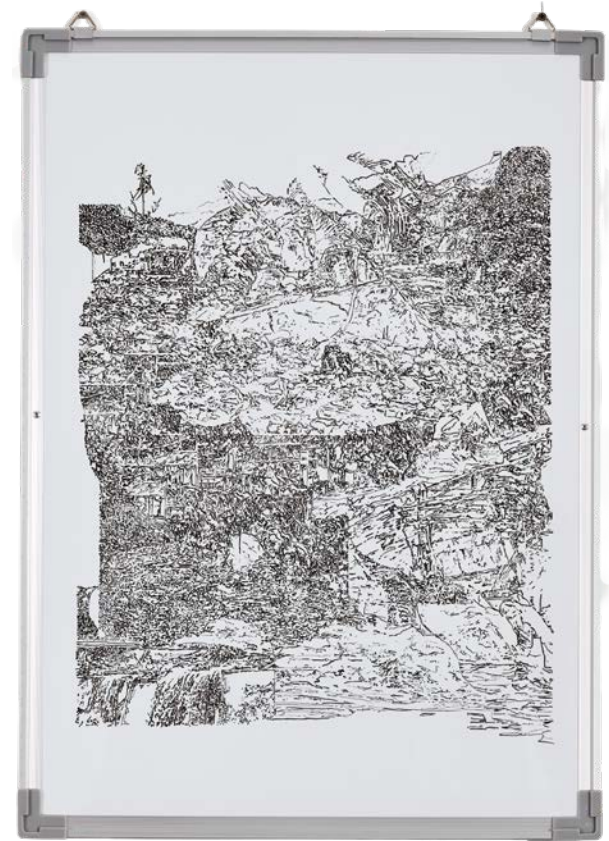
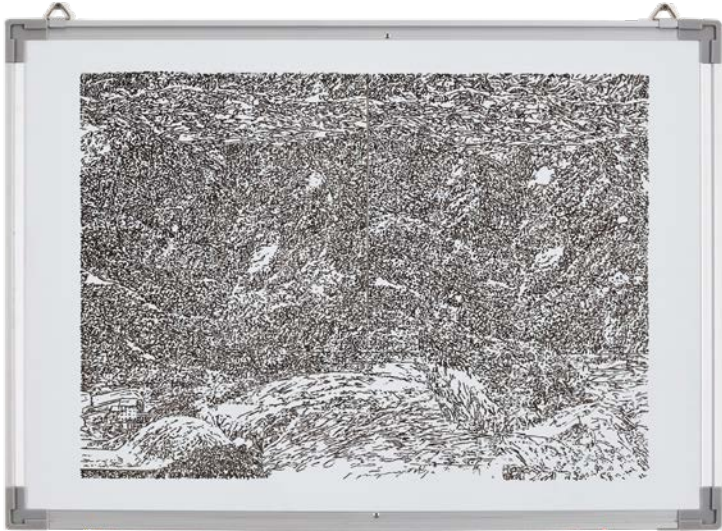
Impermanent Marks, Peng Yi-Hsaun solo

A+ contemporary, Shanghai















非永久性的標記

Impermanent Marks

2019

依場地而定 Site-specific



白板筆、多層式移動白板

Whiteboard marker, Modular Mobile Whiteboard

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白板最早的前身出現在1950年代，第一件對外產品是一個電話記事鋼板烤漆，透過鋼板、漆料（薄膜）兩種材料的結合，呈現出可書寫、亦可擦拭的光滑表面。直到1980年代，因白板筆（乾擦筆）的改良，白板產品才真正趨於完備。到了1990年代，因應台灣幼童呼吸道健康的需求，白板逐漸取代粉筆黑板進入校園，也成為我在幼稚園時所接觸到的第一個訊息傳達媒介，但我們從未記得上面寫了什麼。

白板的歷史其實並不長，但它之所以在當代仍具有某種獨特的書寫特性，或可與電腦時代的到來相互參照。從虛擬、可無限延展的白板式空白工作介面，到現實中物質性的白板，兩者之間形成了一種互為映照的關係。白色本身也像是一個能在0與1之間往返的介面，它可被書寫、被擦除，再度回到起點。透過這樣的關聯，我們更能理解白板作為訊息介面的兩種特質：它的可視性，以及它的易忘性。

Whiteboard

82 — 83

The precursor to the modern whiteboard appeared in the 1950s. The first marketed product was a lacquer-coated steel panel used for jotting down telephone messages. By combining two key materials—steel and enamel film—the surface was rendered smooth, allowing written marks to be erased. But it wasn't until the 1980s that the whiteboard became fully functional, thanks to the invention of the dry-erase marker.

In Taiwan, whiteboards entered school classrooms in the 1990s due to public health concerns over children's respiratory systems. It was in this context—in kindergarten—that I first encountered the whiteboard as a communication interface. And yet, none of us ever remembered what was written on it.



The short and relatively recent history of the whiteboard reveals a unique writing behavior tied to contemporary life. Its emergence parallels the rise of the computer age. From the limitless, blank interface of a digital workspace to the tangible materiality of the whiteboard, white becomes a medium of reversibility—something that can move from zero to one and back again.

This connection helps us understand a paradox at the heart of communication interfaces today: they are highly visible, yet easily forgotten.

光滑的表面

Smooth Surface

我們在白板上進行書寫及繪製，呈現於這白色平面上的一切，都是臨時的，成為推進於個體思考的某個節點，隨著九零年代後網路平行的演進下，人們對於讀寫思考方式有時代性的轉變，並有了跳躍式的文本閱讀習慣。

隨著這樣的狀態，我們的個體就如同白板一般，不斷接收各個方向的資訊，並超連結出自己個體的理解方式。

86 — 87

When we write or draw on a whiteboard, everything that appears on its surface is temporary—fleeting notations that mark a node in one’s thinking process. As digital culture advanced in parallel with the rise of the internet in the 1990s, the way we read and write also shifted. People developed habits of leaping between fragmented texts, reshaping how we engage with information.

In this state, we as individuals resemble whiteboards ourselves—constantly receiving information from every direction and forming hyperlinked, personalized systems of understanding.

臺灣新聞媒體大量發展的時代，正是我出生的年代，隨著媒體帶領我去觀看許多資訊，媒體成為極具有權力的地位，我們很容易的能接受到任何有關臺灣的災難訊息，現場的慘重畫面，讓我們有共同經驗，反之因為媒體網路的分心感，似乎又有一種迅速淡忘，或被新事件覆蓋過去。但媒體影像歷史會持續遊移於網路流中。

我試圖從出生至今的記憶與新聞災難進行重新回顧，作為建構個人的影像記憶系譜，白板就如同自身，標記了每個我身處年代裡的災難事件，資訊全面地滲進到我們的影像生命史裡。

The era of expansive media development in Taiwan coincided with the time of my birth. It was through media that I learned to see, and media occupied a powerful position in shaping perception. Disaster imagery from Taiwan became widely accessible, giving us a sense of shared experience. Yet, due to the fragmented nature of media networks, these images were also quickly forgotten or overwritten by the next event. Even so, media images continue to drift within the flow of the internet.

I attempt to revisit my memories from birth to the present—particularly through the lens of disaster as represented in the news—as a way of constructing a personal image-based genealogy. The whiteboard becomes an extension of myself, marking each disaster I lived through in my lifetime. In this way, information saturates the visual archive of our lives.





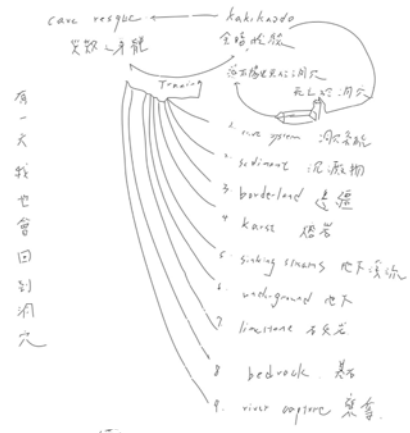
連結
Link

2020
依場地而定 Site-specific

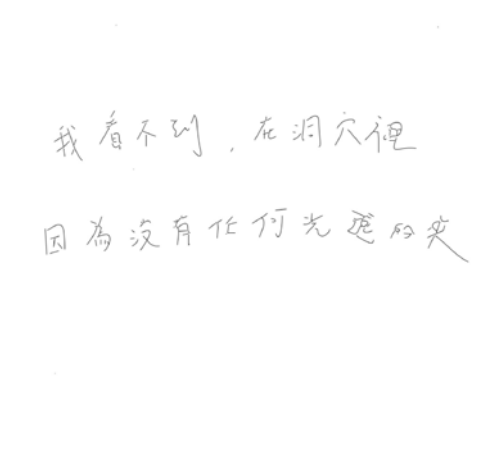
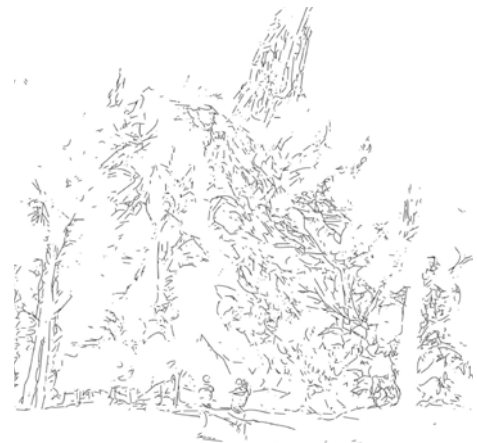
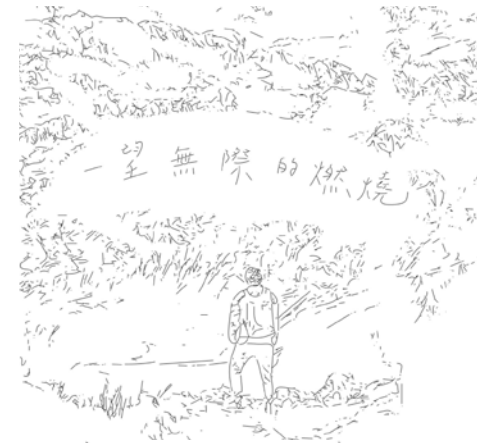
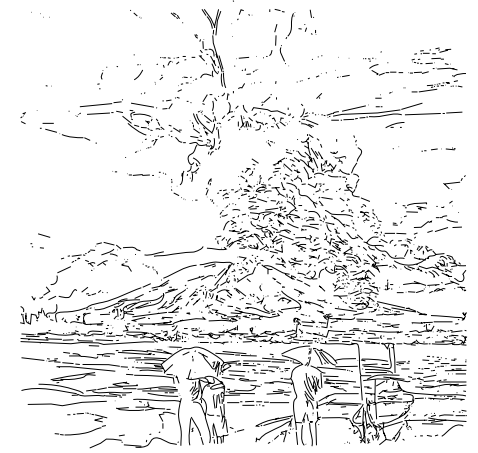
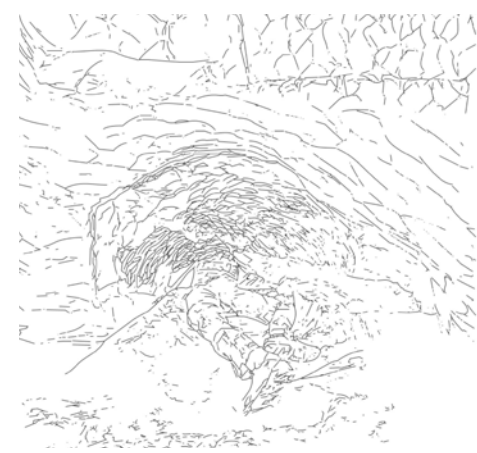
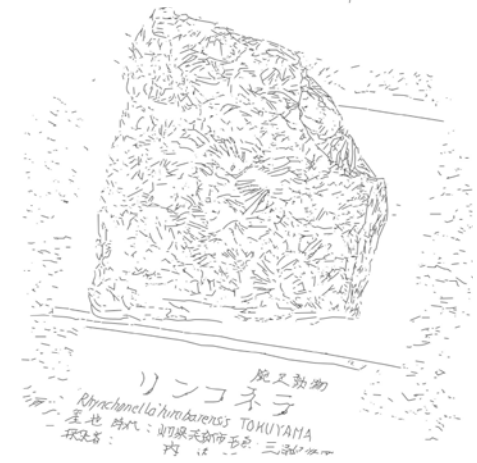
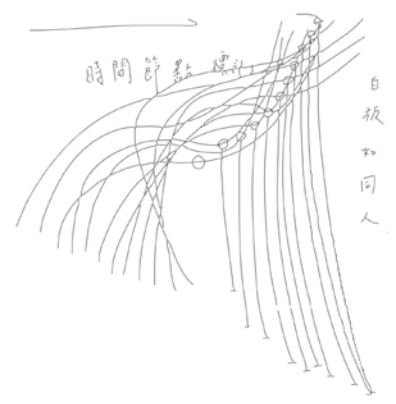
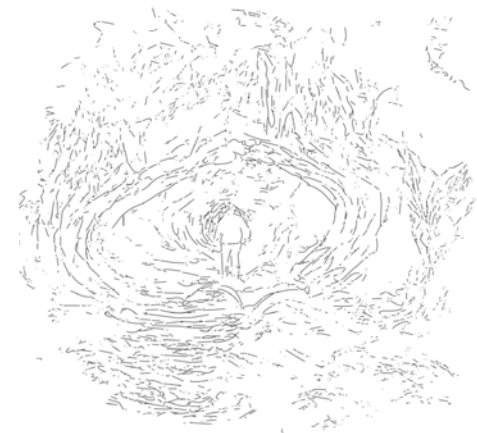


JOTO 白版機器人
JOTO Whiteboard Robot





有一天我也會回到洞穴





白版寫生

Whiteboard Marking

2023

依場地而定 Site-specific



白板筆、白板漆

Whiteboard marker, whiteboard paint

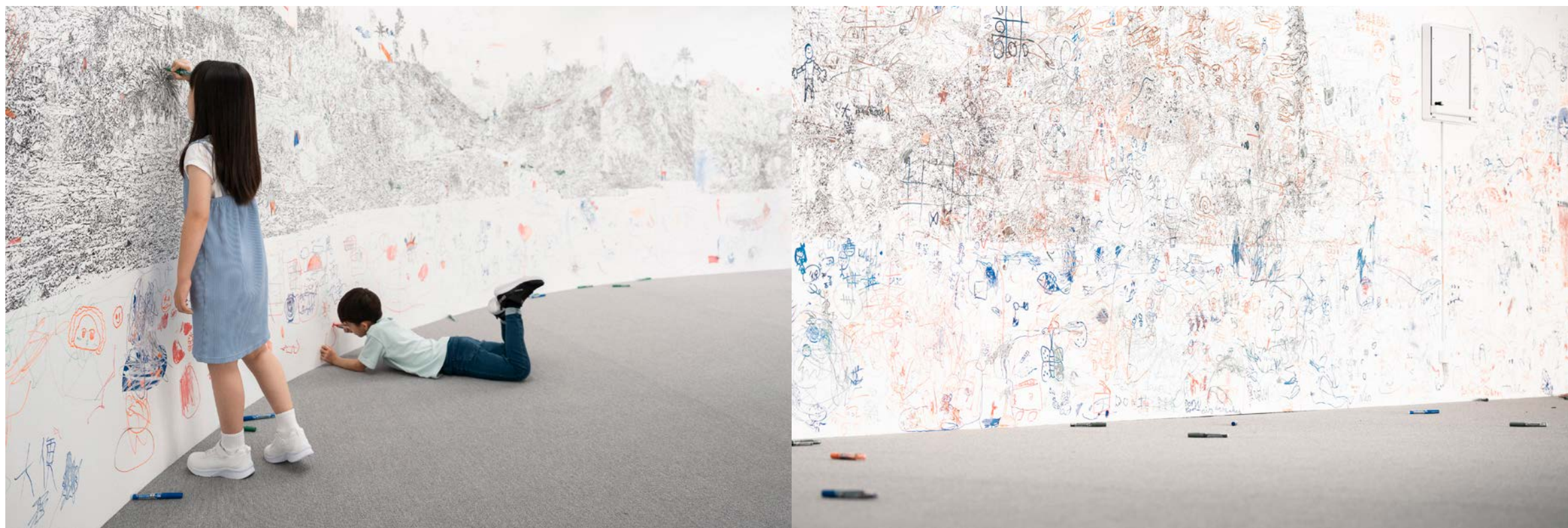
我用身體畫座島

桃園市兒童美術館，桃園

I Use My Body to Draw an Island

Taoyuan Children's Art Museum, Taoyuan







綠洲樣態

The Pattern of Oasis

2022

依場地而定 Site-specific



白板筆、鋼板、PVC 塑膠膜

Whiteboard marker, steel plate, PVC film

樂酷樂色研所，EQUAL = 等號，台北

La Couleur Lab, Taipei EQUAL =, Taipei



