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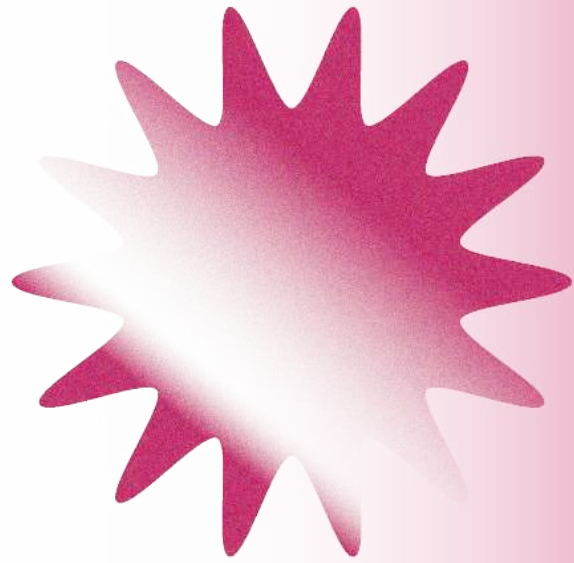
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策展人 賴曉瑩

賴曉瑩，1994 年生，高雄人。畢業於國立臺灣師範大學地理學系及國立高雄師範大學跨領域藝術研究所。大學時期主修人文地理，同時修習藝術理論及當代攝影，曾參與姚瑞中 + 失落社會檔案室《海市蜃樓：台灣閒置公共設施抽樣踏查》以及黃孫權《諸眾之貌》計畫。初期策展研究以都市空間變遷及社群研究為主，曾擔任高雄市立美術館《為無為——謝英俊建築實踐展》及臺灣當代文化實驗場 C-LAB「數位人文實驗室」研究助理。2018 年至 2021 年間共同營運替代空間河南 8 號，同時為有限責任斯卡托德藝術勞動合作社創辦人。期間致力於國際藝術合作社研究，探討在地青年藝文工作者生態、另類經濟及跨國文化交流，策劃系列在地培力座談《展覽之外》以及國際交流雙語座談《以數十倍的強度重返生活：藝術家與他們的時代參與》，展覽策劃則有成員聯展《Simutopia 42》以及 2020 台灣美術雙年展平行展《技術變形記》等。

疫情期間參與中國 706 青年空間以及印尼藝術團體 Gudskul 的共學計畫，進一步探討藝術文化工作者的數位游牧經驗以及藝術團體的生存經營模式。2022 年受邀參與第十五屆卡塞爾文獻展（documenta 15）交流，策劃《交換日常風景》（Exchange the Scenery of Our Everyday Life）系列靜態展覽及工作坊，以游擊電影院、快閃咖啡廳等方式，呈現南部藝術家長期耕耘的多樣在地議題。剛完成的碩士論文《白色恐怖綠島紀念園區展覽剖面——一個觀察著的散漫閱讀筆記》致力於不義遺址的轉型展示研究，以及不同世代感性分配（partage du sensible）差異的美學政治。近年藝術實踐轉向情動（affect）與身體感（corporeality），除著手虛構書寫，亦針對憂鬱、孤獨以及焦慮進行文獻回顧以及跨國案例比較，同時籌備私人非營利藝術圖書館。



Curator

LAI Hsiao-Ying

Lai Hsiao-Ying is an independent curator based in Kaohsiung, Taiwan. Majored in human geography, learning philosophy of art and contemporary photography in college, she started her artistic practice with the participation of project *Mirage – Disused Public Property in Taiwan* (by artist Yao Jui-Chung + Lost Society Document) and project *Multitude.asia “Till We Have Faces!”* (by activist Huang Sun-Quan). Her early curatorial practice engaged in urban study and community development. Lai once served as research assistant for the traveling exhibition *Acts Without Effort – The Societal Architecture of Hsieh Ying-Chun and Digital Humanity Lab* at C-LAB. In 2018, she established *Scutoid Coopand* artistic space *Henan 8* with local emerging artists. During the next 3 years, she devoted in international artist cooperative case study, focusing on labor condition for local young cultural workers, alternative economy, and cultural exchange. She was the organizers of bilingual discussion sessions *Behind the Exhibitions and Returner à La Vie: L’engagement Artistique et Son Intensité*, and curator of group exhibition *Simutopia 42* and the collateral events *Technological Metamorphosis of 2020 Taiwan Biennial*.

During the pandemic, Lai partook in the online collective study programs of *706 Youth Space* (China) and *Gudskul* (Indonesia), to further explore the experience of digital nomads and case studies of artist collectives. In 2022, she was invited to present at *documenta 15*. With artists from southern Taiwan, Lai launched the project *"Exchange the Scenery of Our Everyday Life"* at *Fridericianum*, with guerrilla cinemas, pop-up cafes and other workshops, they successfully bridged the communication between international and local issues. Lai has been working on the exhibition study on spatial practice of transitional justice and the distribution of sensible in different generation. Recently she finished her master thesis *"Topography of Thematic Exhibitions in Green Island White Terror Memorial Park: An Observer's scattered reading memos."* Currently, she turns her curatorial practice into affect and corporeality. Focusing on depression, anxiety, loneliness and their social construction, Lai now is doing literature review and comparative case study for her next research-based exhibition. Meanwhile, she is also a popular fiction writer on Medium and planning for upcoming community library for art lovers.

倘若有什麼經驗個人難以啟齒卻又為眾人津津樂道，那肯定是愛情；倘若有什麼議題眾人淘淘不絕個人卻又身在其中隱而未顯，那肯定是地方。

《關於愛情》的靈感始自三年多前與藝術家何郁琦自臺東返回高雄的一段深夜旅程。我們談論關於晚近幾乎包山包海的當代藝術，究竟還有什麼漏疑？我們也好奇素來以山海作為地域特色之處是否還有什麼急欲被探討的日常？一個詼諧幽默卻又深切渴望共鳴的展覽逐漸孕育而生。

關於愛情是一檔從地方出發的展覽。這樣的說法並非僅僅利用連接詞將二個截然不同的蓋年相連接。政治經濟學是分析地方現象背後結構的一種工具，經由案例研究和理論視野，揭露特定地域慣習的社會關係運作。愛情是眾多社會關係的其中一種，不僅反映來自家庭與集體社會的邏輯，同時涵蓋了從物質到精神層面的現實生活。哲學家將愛情視為某種與異質性相遇並且學習共存的方式，愛情也因此成為人們經驗世界的一個方式。我們選擇愛情作為一種取徑——通過愛情重新框架個體敘事，通過愛情持續召喚集體記憶。

步入展間，多數的你們可能見到熟悉的地景。河堤新闢的道路建設，記載的是多年地景與政策產業的變遷，懷舊的家庭照片則雜糅了台東藝術家蔡濟安自身與家人情感關係的重新思索。黑暗中徘徊於耳際的聲響，是藝術家蔡舒帆與林菘甯轉譯二組伴侶遷徙異鄉打拚奮鬥生命經驗，游移環繞的音場彷彿是我們周遭許多人的共鳴，同時融鑄年輕藝文工作者漂泊行旅的秀麗景色。穿過帶有市場雜音的穿廊，映入眼簾的是巨大的玫瑰。來自西西里的藝術家 RE 搜集了家戶與商家的一次性塑料製品，呈現出社會主義實踐如何將博愛作為改造社會的工具，以及駐村期間相遇的在地居民對於愛情的所思所想。斜對角角落，來自荷蘭的藝術家 Federico Bonelli 則與學生和市場攤商合作，呈現出教育背後重新發明的照護與關懷，以及地方之愛如何穿越現實重重阻礙，重新想像一個共享的未來。最後，接近展間出口處，藝術家何郁琦復刻了外婆家庭理髮店的一角。電視影像播放著岩灣監獄與 1980 年代管訓隊的歷史爬梳，鏡面折射出的不只是外公漂泊多舛的人生經歷，也映照出藝術家長年在外奔波的思鄉想望。歷經二年多的籌畫，我曾經一度感到迷茫。

愛情不是患得患失，愛情也從來不依附於特定單一對象。如果有什麼樣的力量，可以使人鼓起勇氣重新面對陌生的境地與種種挑戰，那也肯定會是愛情。就像許多詩人所言：我們應當重新發明愛情，我們也應當重新發現地方。

希望你們喜歡這檔展覽。

策展人

賴曉瑩

If there is some type of personal experience that's hard to talk about but also interested by many, that must be love. If there is some kind of topic that's popular amongst many but unaware by the person, that must be the locale.

The concept for “ All about love” came to fruition began with a conversation between the artist He Yu- Chi and I during this late night trip back to Kaohsiung from Taitung, we talked about almost every topics that related to contemporary art, and were very interested in finding out if there are still any missing pieces to be discovered. We were also intrigued by what if we implement the land and the ocean as the main theme, what would be definitely needed to be found within the mundane daily life. Gradually, an exhibition that’ s humorous yet deeply hoping for resonance came to be.

” All about love” is an exhibition began at the very root of the locale. It's not simply just trying to connect two concepts through applying conjunctions. Political economy is a tool to analyze the structure behind local phenomena. By studying specific cases and reviewing theories, slowing exposing a specified locale and how the societal relationships work. Love is one of the many within the concept of societal relationships. It’ s not only the reflection from family and social group logic, but also includes feelings toward materials and psychological aspects in reality. Philosophers tend to look at love as something when two different objects mingle and learn to coexist. Therefore love becomes a way for people to experience the world. We choose love as a gateway, through love to rewrite and reframe personal experiences. Through love to continually calling for this group memory.

Once stepping into the exhibition space, many of you might find familiar landscapes. The newly constructed road by the levee carries the changes of landscape and political industry. The nostalgic family photos show the intertwining relationships between Taitung artist Tsai Chi-An and his family, longing to be rediscovered.

The sound wandering about by the ears is the translation from the life experience working and living in foreign land from artist duo Tsai Shu-Fan and Lin Sung-Ning; the sound space weaving about almost seem like the echos between us and the others, all while melting with the wondrous scenery the young artist' s experienced during their travels.

Passing through the hallway mixed with noises from the market, a giant rose would come into view. The artist Re from Sicily constructed by collecting disposable plastic materials from residents and businesses; showcasing how socialism change the society by implementing broader meaning of love; and how during residency, the concepts of love through local residents point of view. Straight across in the corner, the Dutch artist Frederico Bonelli worked in partnership with students and markets hawkers, exhibiting a renewed care and concern about education; and how loving a place can transcend many obstacles in reality; to reimagine a shared future. Finally, close to the exit, the artist He Yu-Chi retrofitted one corner of his grandmother' s family barbershop, the TV broadcasts Yanwan correctional center incident and reformation trainings for people to comb through. The mirror not only reflected grandpa' s wandering and drifting life experience, but also shows the reflection of how artist' s longing after years of being out and about.

After more then two years of planning, I had once felt lost. Love isn't definite, love is also never attached to a certain specific target. If there is any kind of power that would give people strength to face new situation and many challenges, that can definitely be love as well. Just like many poets had said: we should all reinvent love, we should all rediscover our own locale.

I sincerely hope you all would enjoy this exhibition.

Curator

CAI Hsiao-Ying

策展人 Curator

賴曉瑩 L

藝術家 Artist

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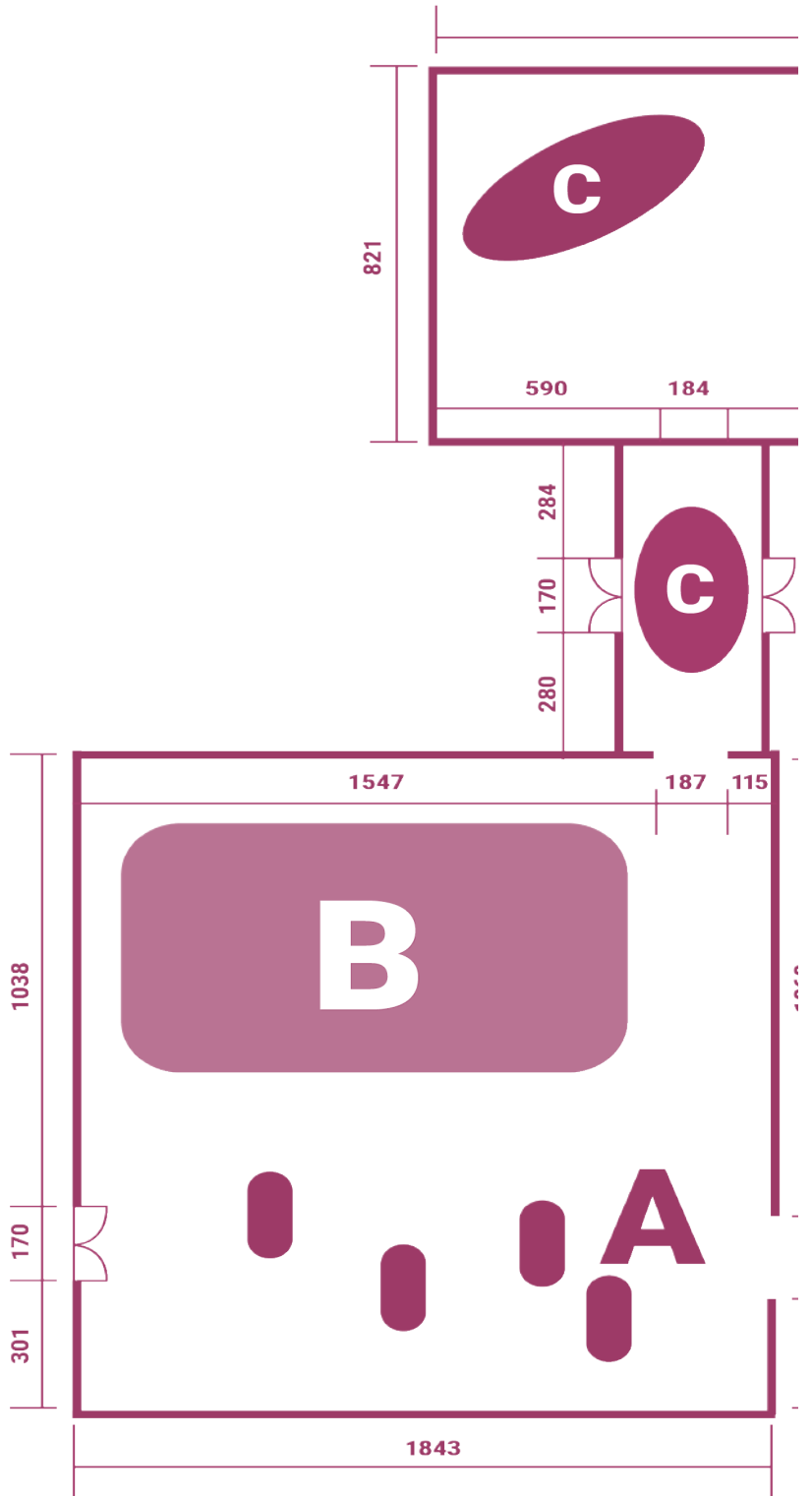
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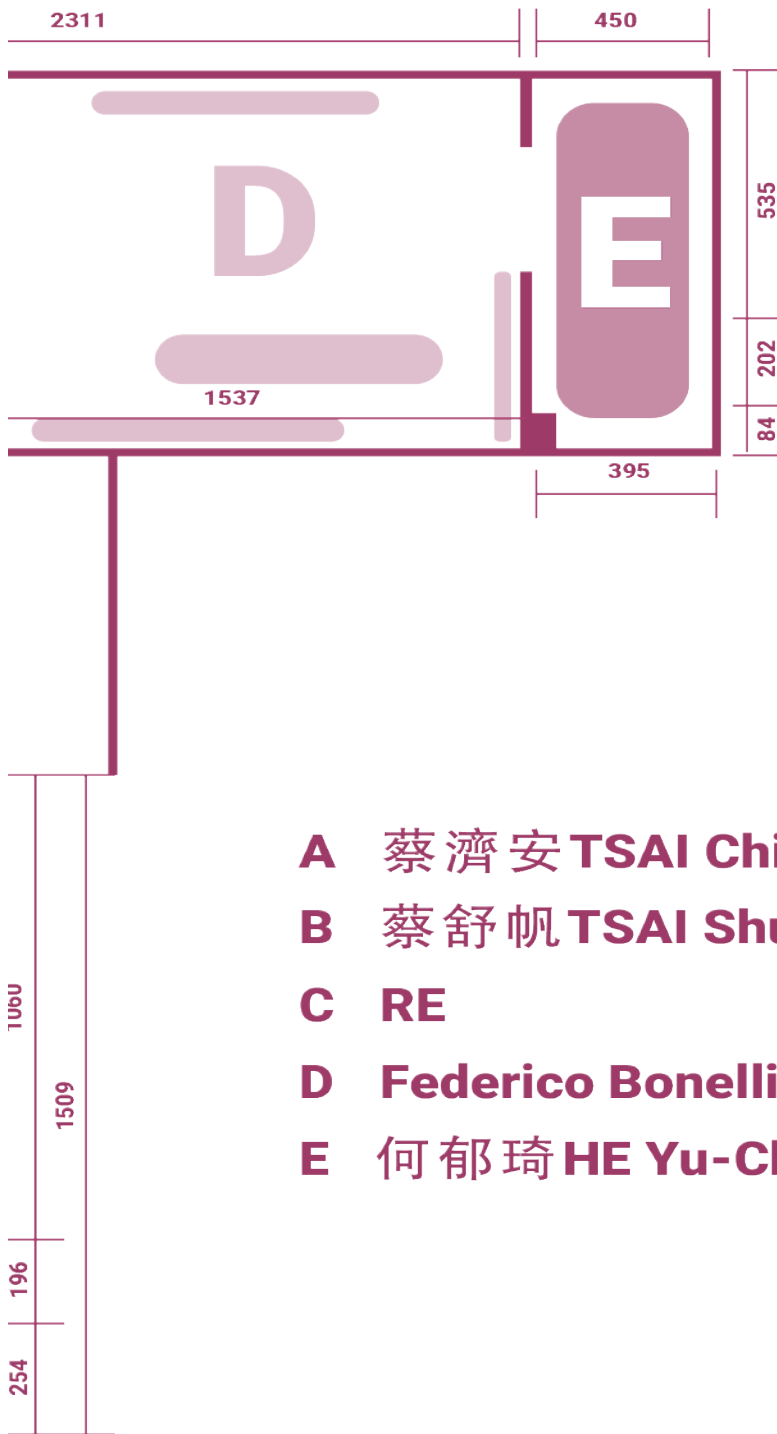
SAI Chi-An

ONELLI

ela RAVIDÀ)







藝術家 何郁琦

1993 年出生於高雄燕巢。

何郁琦的創作主題長年圍繞在環境污染，聚焦臺灣各地海岸線聚落的發展變遷；2017 年開始，以莫拉克風災於荖濃溪淺山地帶積累的記憶與變遷，開展出關於山林開發、殖民歷史、家庭私紀錄等研究主題，藉由紀錄影像探尋人們在當代面對生存、勞動、記憶與交換價值中的生命意識。晚近五年，何郁琦陸續獲邀前往香港、埃及、高雄、花蓮等地駐村，持續通過全球化政治經濟結構與在地生態文化變遷進行思辯，進行包含不同媒材的視覺藝術創作。



Artist

HE Yu-Chi

Born 1993 at Yenchao, Kaohsiung.

Ke's theme of works has been circling around environmental pollutions, focusing on the changes along the costal villages throughout Taiwan. Began based on the migration memory and change caused by landscape shift around Laonong River basin affected by Typhoon Morakt in 2017, gradually developed into studies related to forestry development, colonial history, and family history. Using documentary to search for the meaning of life on how people face survival, labor, memory and the exchange of value. During the past five years, Ke had acquired residencies at many different locations such as Hong Kong, Egypt, Kaohsiung and Hualien. Continuing creating dialogues between globalized political economy structure and local environmental cultural changes, to create visual works including different types of materials.

《放浪人生》挪用 1960 年代同名台語金曲，以藝術家何郁琦的外公於 1980 年代經歷警備總司令部於台東岩灣管訓隊時期的生命經驗出發，藉由外公面對其故鄉、異地、家庭等面向，探索藝術家外公年輕時代身為浪子的人生風景。年輕浪子從面對家庭的荒唐虛無，輾轉棄邪歸正，到最後積極回歸社會的歷程——是為本件錄像作品的主要精神，三段歌詞召喚出的不僅是藝術家對於外公的思念與想像，也是藝術家回首過去二年半來猶如游牧般的現實人生的重新思索。

1980 年代，遠在中央山脈另一端的外婆，則在燕巢辛勤經營著家庭理髮店，支持往後家計長達四十餘年。立業於高雄燕巢的這片家庭理髮店的鏡面，曾經折射出多樣且百變的人生風景，鏡面記憶著被理髮者與理髮從業人員的歲月年華。藝術家選取已歇業的家庭理髮店的部份物件，通過展場空間重新為放浪的生命調度：鏡面折射出生命歲月，傾斜的理髮椅彷彿隱喻偏離常軌的人生、掏耳立燈的昏黃色調則帶著懷舊的鄉愁，角落的風景則隱含著某種親密和隱匿的錯綜關係與蠢蠢欲動。

放浪人生 Unrestrained Life

2023

錄像裝置 Video Installation

“Unrestrained Life” is a title appropriated from a Taiwanese hit song from the 1960s, it begun with He Yu-Chi's grandpa's life experience during the time spend while being part of the Reformation Team at Taiwan Garrison Command, Yanwan Correctional Center in the 1980s. Via discussing how his grandpa dealt with multiple perspectives involving homeland, foreign land, and family. Transforming this experience as a way to explore during the era when the artist's grandpa was being the prodigal son and his life journey. The process of young prodigal son facing the emptiness and absurdity of the family, to a change of heart then returning to the society vigorously; as the very essence of this documentary piece. Three different verses not only summoned the artist's imagination and yearning toward his grandpa, but also represent the the artist's pondering on the nomadic life which he had lived for the past two and a half years.

While on the other side of the central mountain, the artist's grandma ran a family oriented barber shop in Yenchao diligently; supporting the family for forty some odd years. The mirror that has been in this barber shop has been reflecting the diverse and ever changing life sceneries. The surface of the mirror has been remembering the years of both the barbers and the customers. The artist choose items from the already shut down family business as subjects for representational items; via the exhibition space, those items got repurposed to show the changes of prodigal lifestyle. The years of life reflected by the surface of the mirror. The tilting barber chair as if hinting the life straying away. The yellow color light from the beauty lamp brings a sense of nostalgia. The scene in the corner implicit some kind of hidden, yet intimate over lapping feelings that's ready to make a move.





藝術家 蔡舒帆

目前白天做藝術行政，晚上當藝術家（仍然得做行政）。以俗艷的感知經驗做為創作脈絡，投影作為媒材，前期作品利用影子、投影、裝扮作為意亂情迷之編導式攝影作品（performance photography），將影像作為容器乘載個人對議題的反饋。2019年加入合成器編制樂團，正式跨 VJ 與投影裝置，於樂團、電子派對演出執行多次現場影像設計。持續通過對於音像的根本性探討，發展「殘豔」的個人創作脈絡，作為當代藝術概念的體現。晚近系列創作計畫「似曾所見（was saw）」結合影音裝置與現場展演，強調影格與時間、真實永不相遇的雙重失落（touché），在幻得幻失之間瞥見記憶與欲望。



Artist

TSAI Shu-Fan

Art administrator during the day, artist by night (still doing administration work) .

By perceiving “kitschy” as esthesia experience, through using projection as media, Tsai Shu-Fan's earlier works combined shadows, projections, and customs; as the ways to create confused and obsessive directory photography (performance photography), using images as vessels to carry her personal agenda towards reaction to certain issues. In 2019, she joined a band primarily made up of members using synthesizers, officially began crossing over VJ and projection installations, implemented several live image designs either at concerts or electronic parties. Through continuous discussion on the root of sound and vision, the artist keeps developing the so called “kitschy” as personal creative context as the exemplification of contemporary art. Her later work (Was Saw) combined image and sound installation and live performance, focusing on relation between frame and timing; and how the concept would never intercept with reality to create a sense of double frustrations which between the concept of illusions gained and lost, in hope to get a glimpse of memory and lust.

藝術家 林崧甯

習慣從自身經驗累積感覺，傾聽、理解生活周遭的各種聲音。透過採集、拼貼，實驗各種聽覺效果，營造各種幻聽現象；運用實際的音響技術操作，打開耳朵，喚醒自身及生活周遭各式聲響的知覺。2019年從高雄地下場景草舍、岩石音樂出發，從事樂團音控、DJ到各種音樂活動、派對、展覽空間的音場設計，最終就是為了把想像的聲音和音樂原本該有的樣貌，如實呈現出來，打造最因地制宜的聆聽環境。



Artists

LIN Song-Ning

Habitually staking personal experiences through perception; by listening and collecting sounds surrounding the life of the artist; using, collecting, and collaging to experiment many sound effects in order to create auditory hallucinations.

By practice practical audio techniques, the artist attempts to open up ears and awaken the audio senses toward the sounds created by self and surrounding environments. Began in 2019 through Kaohsiung underground scene “cǎo shè” and “Rock Music”, as audio technician, plus Djing at concerts, parties and designing audio for exhibition spaces. The end resulting is hoping to create the imaginary audio combined with perceived on how the music supposed to be, to present the combination of both truthfully and honestly.

ドキドキ (doki doki)，是心動的狀聲詞，導出「愛上一個地方算是一種愛情嗎？」的提問。怦！水波起舞，人們交會又移動，欲朝著不同的流動 (flow) 所吸引。在太平洋 / 大西洋的彼端，被放大的浪聲和微弱的人聲，遠「道」而來。浪承載著聲音，抑或聲音承載了浪？是樂手給地方帶來了音樂，還是音樂透過樂手來到了地方？舒帆和菘甯觀察異鄉人們移居途徑，感受到環境是頻率、節奏多元的複雜體，人在精神生活的平衡過程，有如與環境之掉拍、反向、錯頻、合拍之情形；並從中回頭撇見自身——同為異鄉人並對場景的追逐，反問自己對於場景的心動、愛如何與大環境產生共時性。場景，我們都認為是由人與地方所組織起來，當場景消融時意義並不在於融合，而是從環境中反射自我、在流動與移動後投入自己與地方的親密關係。因此，藉視覺與聲音的設計作為想像中的時空交會體——以移動範圍為圈、以時間記憶為套，邀請觀者在「圈套」(**トリック** / trick) 的設計之中來回移動，也許不小心擺出相同的動作，像交織的華爾滋，擁有了節奏和方向墜入愛河 (fall in love) 之中。

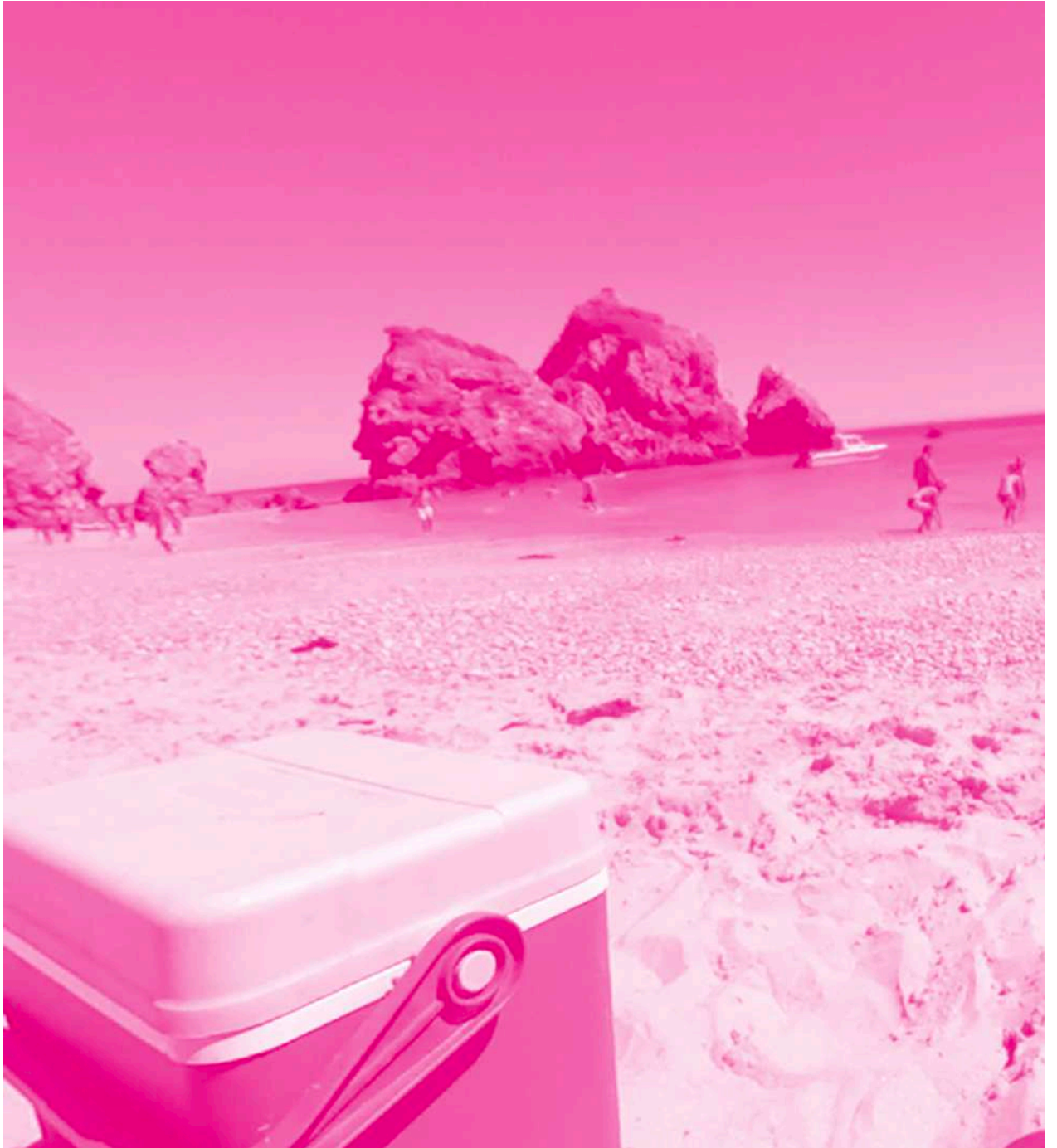
ドキドキトリック (Doki Doki Trick / 怦怦)

2023

錄像、聲音 Video, sound

ドキドキ (doki doki) it' s a Japanese adjective to describe the sound of the heartbeats. To lead into the question of “ does loving a place count as falling in love?” Splash! The waves dance, people intermingle and move about, attracted by different flows.

On the other sides of the Pacific/ Atlantic Ocean, the amplified sound of the waves and faint noises of people, came all the way. Is it the waves carrying the sound, or the sound carrying the waves? Is the musician brought music to the locale, or the locale gave music to the musician? Tsai Shu-Fan and Lin Sung-Ning observed the migrations of the strangers, felt the environment is a complexed combination created by multitude of frequencies and rhythms. The process of how people reach psychological balance is on par with how the environment of dropping a beat, reverse a beat, missing the frequency and in tune with the sound; attempt to look back to see oneself, both being strangers and to chase the scenes. Questioning how tempting oneself towards the scenes; and how love creates synchronicities with the grandiose environment. We all believe the scene is the combined product of both people and the locale. When a scene ablates, it' s not about fusion, it' s about the reflection of oneself from the environment. In between flowing and moving, investing oneself with the locale to create this “intimacy.” Alas, by designing audio and visual as the combination of imaginary object, by circumscription as the circle, by applying time and memory as the hook to invite participants to move in and out within this purposefully designed “trap.” Perhaps accidentally shown the same pose, just a weaving waltz, both shown tempo and direction and fallen in love.





場景得以被地方及人類行動所實踐，對於場景的慾望創造出你我為什麼在此處的意義，想像構成了你我持續待在這裡的趨力。

藉由一個浪漫想像，思考人愛上地方進而建立場景，以及人在大幅移動之中有某種相似、相遇的共時性；人類的移動帶來節奏、節奏帶來移動，我們不同的遭遇、定位皆將同時進行，相同的動作、交織的華爾滋，擁有了節奏和方向進入墜入愛河（fall in love）的圈套。

「圈套」本身就是聲音及影像中做環境、地域的思考，依現實可發生之頻率建構共時場景，同時激起心跳、泛起漣漪。作品邀請觀眾各自依循著被吸引的身體朝向不同的流動，呈現對場景、未來地方的想像投入。頻率的走向作為蒙太奇的路徑，象徵著人們相遇地方、看見地方的頻率，因而，更進一步成為美好而完整的自己。

The scene could be realized by the interaction between locale and human activities. The list towards the scene creates meaning of why you and I existing on this particular locale. The imagination became the drive behind why you and I continue to remain in this locale.

Through creating a romanticized imagination, to reflect on how humans falling in love with a specific locale to the creation of the scene. Also, when in group migration, human relations bring about a certain similarity. The synchronicity of the encounter, brings specific tempo. Human migration brings tempo, and tempo brings migration. Our differences, positions all synchronized. Same movements, all became a weaving waltz; both owning tempos and directions then fallen in the trap of love.

“Trap” itself being the reflection via audio and visual on the environment and the locale.

By creating possible synchronized frequencies to construct scenes in reality, at the same time to stir up heart beats and ripples. The works invite viewers to allow their own agendas to follow different directions their bodies are attracted to; in order to present the imagined investments toward scenes and locale. The direction of frequencies became the way of montage, symbolize the frequency on how people meet and seeing the locale. Therefore, becoming a better and complete self.

藝術家 蔡濟安

台東人，現工作與居住於高雄。畢業於國立高雄師範大學跨領域藝術研究所。現為中山大學 HISP 計畫專案經理，曾任 111 年嘉義市立美術館校園藝術扎根案協同主持人、109-111 年任衛武營劇場藝術體驗教育計畫前端統籌、110 年任落山風藝術進駐紀錄短片導演。曾獲第 15 屆桃源創作獎優選。喜歡圖像及影像，目前棲身於公共事務與創作之間，持續探索傳遞感知的可能。



Artist

TSAI Chi-An

Tsai Chi-An originally from Taitung, now living and working in Kaohsiung. He graduated from National Kaohsiung Normal University with a Master's degree in trans-disciplinary art. Currently Tsai working as a HISP project manager at National Sun Yat-Sen University, also served as co-host for the Taking Root: Art Education Projects for Chia-Yi Art Museum during 2022, lead coordinator for Theater Art Experiential Education Project at National Kaohsiung Center for the Arts(Weiwuying) from 2020-2022, Lou Shen Feng Arts Festival residential documental director in 2021. He was also the preferred choice for the 15th Tao-Yuan Creative Award. Tsai is interested in both pictorial and visual image. For the time being, he is inhabiting in between both public affairs and creative works, and continuing to explore the possibilities of passing on the senses of perception.

以前常去的地方變成另一個地方；以前所處的家庭變成另一個新的家庭。我們生活在一個體驗週期越來越短的世界裡，也才發現我們能一起擁有的情感經驗其實並不那麼不多。在家庭中，每個人都有自己的身份、性格、價值觀等，這些因素與家庭成員之間的情感與權力關係密切相關，在家庭以外，他們也都在別人的生活中扮演著不同的角色。我無意想去指教家庭結構、倫理與社會之間的權力架構及批判，在權力與資本外顯的今天，說說話太容易了。面對這樣的處境，我們當然可以選擇離開，選擇不玩這個遊戲。只是回到情感上，我不論喜不喜歡、愛不愛我的家人，我們彼此都還是有一些權力以外的事情正在牽引著彼此。

我想這種相互的引力，可能就是稱之為愛的東西，即便這個愛裡面，參雜了更多複雜、粘膩也磋商不開的，由日常中的那些小小的話語、動作、脾氣、身份慢慢積攢起來的重力，而當這些重力到達臨界點的時候，坍塌則是唯一的結果。

我想呈現的就是這麼樣的一件事情。

河堤的故事 The story of the embankment

2023

壓克力燈箱 Acrylic light box

The place once had been became another place; the family once were had became a new family. We live in a world where the cycle of experience shortens each time. Therefore, we had the chance to discover that we actually do not possess much shared emotional experiences.

Within the family structure, everyone has its own identity, personality, value, etc; these elements are closely bounded between the relationships between family members and the power dynamics of them. Outside of the family structure, they too identify as different characters in others lives.

I am not attempting to give advise to family structure, ethics and power structures within social dynamics. In today' s world, when power and capital are explicit, it' s too easy to just talk. When dealing with this type of situation, we choose to leave, to not play this game; but when we get back to topic of the emotional level, no matter if I like it or not, no matter if I love my family or not, there is always some types of gravitational force linking us to one another besides the power structure.

I think this kind of gravitational pull, might be able to be described as love. Even if this kind of love is mixed with many complex, sticky, hard to consulate; and slowly coagulated out of all these daily talk, action, temper and identity to gradually become the gravitational pull. When this gravitational pull reaches the critical point, collapse would be the only result.

This is something I want to present.









近十年前，因為家中的劇烈變動，我曾經想要發展一套家庭議題的作品，裡面有小說、有圖像、有影片，像是一部大河小說試圖處理的議題，透過各年代大事件下的微觀來表現一代人的苦楚與荒謬；或任何一部帶著親密視角的作品，用力地自我揭露，展示那些黏稠地不可開交的複雜團塊。

只是後來我也意識到。每個人面對原生家庭的糾結，並不是透過相對的比較、理論能夠釐清的，那些事情參雜著太多的私人視角、代言倫理、社會框架、拉攏同盟、情感勞動與權力關係。

對我而言，這樣的揭露以及給予答案，恐會過分簡化了他人的生命經歷；或成為一種自我耽溺的呢喃絮語。每次想到這裡便打住了，想著我還是寫寫日記就好了。因此無限期地擱置了對這個議題的探尋。

有一次我與一位劇場的朋友一同出席講座，我聽他分享著他對現存的影視作品的觀察。某一點是說，在這些賣座的影視作品中，每個角色的願望其實都很卑微，這不是什麼貶義的意思。而是指在現實生活中，多數人要達成這些願望，只比呼吸、喝水還要難一些。這些願望可能只是去找父母、與朋友相聚、等著誰回家……但在外星人入侵、喪屍來襲與怪獸肆虐的特殊的情況裡，這些事情意外地變得非常困難。

幾年前回台東，我一如往常地帶著狗狗過去散步，我們的目的地是附近的舊鐵道與河堤，是附近居民時常去運動的地方，也是我小時候會跟著家人去，長大以後便自己去的地方。只是我去那裡也不是為了運動這類的理由，就只是單純地想在那裡待上一下。

我們抵達的時候，發現那正在施工，打聽過後，說是要蓋一條從馬蘭到初鹿的快速道路。

冬天的東部有時濕冷，但風卻能將人刮得乾燥不堪。我走在充滿泥濘的土石路上，一邊感受腳步深陷在軟爛的泥巴裡的舉步維艱，一面咬著唇上乾裂的皮屑。

狗狗看起來很開心，在泥巴地裡衝來衝去，牠的腹部、四肢全部全裹上了灰色的泥漿。牠自己玩了一會兒，回頭發現我在看牠，又跑了回來要蹭我，我為了不要讓褲子沾上淤泥，一邊閃著牠一邊要牠滾遠一點，牠只管追著我跑。

我已經忘記牠過世至今是第一年還是第二年，未來或許還會繼續少算上這一兩年，只是無論如何，這樣的場景也隨著沿著溪畔築起的大路竣工而消失。

經歷了多少庸庸碌碌的日常，家裡的人還是逐漸習慣了新的生活樣態，新的成員、新的倫理、新的結盟，我也依然長年在外地工作。

隨著彼此年紀增長，遇到更多的鳥事以後，我變得越來越能夠跟家人說更久的話，在非常偶爾分享近況的電話裡，常常可以說到兩、三個小時。

回到自己的生命裡，似乎鮮少全家出遊的記憶，或許我想要的，大概只是一些這麼卑微的事情吧。

Nearly ten years ago, due to extreme circumstances within my family, I had thought about creating a series of works that' s related to family issues; which includes novels, pictures and recordings; similar to how "roman-fleuve" deals with certain topics. Through close examination on big issues throughout different eras to show the hardship and absurdity of a generation. Or, with any works that show intimate perspectives, emphatically exposing myself to exhibit those sticky and gooey to undistinguishable chunks.

However, later on I realized, when dealing with the bounds from the original family, it cannot be clarified through comparisons nor logical theories. It' s mixed with too many personal objectives, endorsement ethics, societal constraints, forming alliances, emotional labors and power structures. To me, this way of exposing to giving answer, I fear would be overly simplistic toward others life experiences. It' s even possible to turn into just ones self mumbling. Whenever my train though reached this point, I figured I should just kept it written in my own journal. Therefore I shunt the exploration of this topic indefinitely.

Once I participated in a seminar with a friend in theatre, I listened to him sharing his point of view on contemporary film and television works. At one point, he pointed out in many popular pieces, the wish of the main character is often very humbling. It has no negative connotation. It' s merely pointing out in reality, for most of us to achiever these wishes, it' s only slightly more difficult than breathing or drinking water. These wishes could be looking for parents, meeting with friends, or waiting for someone to come home, but under special circumstances such as alien invasion, zombie attacks or the appearance of giant monsters; these wishes suddenly become unreachable and extremely difficult.

Few years ago when returning to Taitung, I took the dog out for a stroll as usual. Our destination is the near by old railway and levee. It' s a place where the neighboring residents would go exercise, and also the place I would go with my family when I was a youngling, and a place I would go alone once I became older. Not for any particular reason like exercise, just simply wanting to hangout for awhile.

Upon arrival, we discovered it' s under construction, after inquiring about for a bit, heard it' s making a speed way from Malan to Chulu.

The winter on the east coast could sometimes be humid and cold, but the wind would blow someone dry and unbearable. I walked on this muddy road, feeling each steps became harder then the last, all while biting on my dried and crackled lips.

The dog seemed happy, running around in the mud; it' s belly, all four limbs covered in grey mud.It played for a bit, then turned back when it found out I was staring at it, then came running back to try to rub on me. I tried to not get mud on my pants, all while dodging it and telling it to get away. It only cared to chase me around.

I have already forgotten it' s the first or second year of the dog' s passing, maybe I would keep on missing this one or two years in the future. No matter what, this scenery would just disappear when this speed way alongside the levee finished construction.

After experiencing many of such ordinary days, the members in the family had gradually gotten used to this way of new life; new members, new ethics, new bounds; and I still work out of town all these years.

While each of us has gotten older, ran into even more lousy situations. I became more and more able to carry on a conversation with my family, even sharing current status updates every so often on the phone, the conversations often reach up to 2 or 3 hours.

Back to my own life, maybe it' s missing rare moments from rare family outings .maybe what I wish for is just such humbling experiences.

藝術家

Federico Bonelli

1969 年出生於義大利羅馬，現居荷蘭阿姆斯特丹，獨立研究人員暨藝術家。Federico Bonelli 專研科學哲學和數學史，拒絕學院制度，自 1997 年起就從事新媒體創作項目。Federico 同時也是 Transformatorio 基金會的發起人與計畫主持人，該計劃透過公民科技和藝術參與，致力於偏遠地區設置實驗場域，以探索新的方法論和協作的可能性。他的作品媒介包括生成藝術、電影、聲音和創意製作，其廣泛的興趣尚還包含：神秘主義、駭進、電影及潛能開發等。



Artist

Federico Bonelli

Born in Rome in 1969, Federico Bonelli currently lives in Amsterdam and works as an independent researcher and as an artist. He studied philosophy of science and history of mathematics with Lucio Russo. Never fit the academia. He has engaged in media rich projects since 1997. He initiated and runs www.trasformatorio.net, a hacking and performing laboratory set in remote places to grow inspiration for new methodology and collaboration work. His visual work includes generative art, film, sound and creative production. His interests include esotericism, hacking, film, talent development, including his own.

這次我在台東美術館的作品是一場偶發藝術。以製作一部電影之名，嘗試與居民一起探索愛的主題。在開放接受所有參與的同時，我在台東一群熱忱社群成員的協助下，得以連結到城市中的現實面。因為有素人的參與，電影作為一種語言能將故事和觀察透過類比和情節演示轉化為可辨認的研究元素，真實的民眾只需要在鏡頭前呈現一些輕微超現實的場景。

這場偶發事件促使參與者和觀眾一起探討解放愛作為一種超越壓迫、建構社會的力量。構思拍攝時，我讓每個人都參與其中，並努力讓人們留在他們的舒適圈中。敘事的靈感源自整個過程中所紀錄下來的人事物，以及二十世紀馬克思主義與非馬克思主義革命性文本摘錄。

About Love

2023

錄像、桌子、手稿 Video, Table, Sketch

What I proposed for the Taitung Art Museum is an Happening. The happening excuse is to make a film, to have an attempt to explore the theme of love together with the residents. While opening to all contributions I have been able to connect with some realities in the city with the help of a small group of enthusiastic members of the community in Taitung that offered themselves as facilitators. Cinema as a language is functional to enact a transformation of stories and observations into recognizable elements of the research through analogy and dramatization mostly due to the fact that non-actors are acting them; real people asked only to perform for the camera some softly surreal situations in their everyday environment. The happening prompts participants and viewer alike explore the themes of liberated Love mostly as a possible force for social construction outside the constraints of oppression. I constructed the shot to involve everyone, with an effort to keep everyone in the limits of their comfort zone. The dynamic of storytelling is inspired freely to people and situations observed and documented in the documentation of the research and to a collection of quotes from both marxists and non marxists revolutionary texts from the twenty century.

關於愛，我無意為這種情感能量作一個通用定義，包含愛作為照料的形式、愛作為教育力量、愛作為解放力量。通常我嘗試從社會建設力量中找到愛的元素。但具體來說，甚麼是社會建設力量呢？

「愛必須被重新創造。」法國詩人 Arthur Rimbaud 這句話引導著我想像電影的第一幕：在學校，愛的體現與孩子們的歌唱相連——這可以用來為他們下定義，但我一直關注於保持對某種解放自主性的建構。電影的第二幕試圖以其迷宮般的特質，暗示被神話化的市場帶來的影響，貪婪且足智多謀的現實經濟，為了餵養世界而奮鬥但失去聯繫的肚子與頭腦和心。資本主義作為從經濟商品開始，過度操縱的表現。第三幕必須談到心靈內部，其幽靈，其「上層建築」，在那裡事物變得更加不穩定、危險。這時候需要恰當的詩情寫實作為救贖的暗示。這是我打算結束電影的方式。在這種情況下，電影的水平並不重要，重要的是它作為一種哲學性探究以及寶貴集體記憶的恰當影像。

愛被高估了，定義不清並且是脆弱社會中的危險基石。對他人的愛，對自己的愛，作為治療、作為教育工具、作為婚姻，對孩子和動物的愛，對老年人或所選工作的愛，或對自己所烹飪的食物的愛。這些形式的愛有助於創造社會。如果我們想改變結果，我們如何改變愛？我同意意大利無政府主義者 Errico Malatesta 的教導，愛是一種變革的力量。

「愛是生活的基礎，是一切進步的驅動力，是所有幸福的源泉，是聯繫我們的紐帶，是照亮我們道路的光明。愛以其各種形式和表現，是能夠轉變個人、社群和社會的最強大、最革命性的力量。」

——Errico Malatesta, 《無政府主義》，1891 年

我很難說清楚台東這個地方對我的影響。在這裡我看到了颱風，但沒有看到調情，沒有展示強烈的激情，也沒有避免接觸的持續羞怯。探究地方需要更多時間和深度，而我只是略略觸及表面。

我們抵達的時候，發現那正在施工，打聽過後，說是要蓋一條從馬蘭到初鹿的快速道路。

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隨著彼此年紀增長，遇到更多的鳥事以後，我變得越來越能夠跟家人說更久的話，在非常偶爾分享近況的電話裡，常常可以說到兩、三個小時。

回到自己的生命裡，似乎鮮少全家出遊的記憶，或許我想要的，大概只是一些這麼卑微的事情吧。

About love have no pretense to define this emotional energy universally. I have included observations about love as care, love as a force for education, of love as liberation. Mostly I tried to see elements of love in social constructive forces. But what societal forces?

A quote from the French poet Rimbaud "love has to be reinvented" guided me in imagining the first movement of the film, in the school, where the act of love goes attached to the music the kids sing. It can be used to frame them but in my intention I always want to keep an eye to the construction of a certain liberated autonomy. The second movement of the film tries to suggest with its labyrinthine quality the influence of the mythological market, the greed but as well the ingenuity of the real economy, the struggle to feed the world but as well the difficult connection of the belly with the head and the hart. Capitalism as an excess of manipulation and will to be manipulated starting from economic goods. The third movement has to deal with the inside of the mind, its ghosts, the "upper floor", were things become more unstable, dangerous. A healthy dose of poethical realism is then a hint to a saving movement. And with this I intend to close the film. Is not important in this case the cinematic overall quality of the film as that it is a legit image of a philosophical inquiry and cherished collective memory of a process.

Love is overvalued, imprecise and a dangerous foundation of a fragile society. Love of other, of oneself, as cure, as pedagogical tool, as marriage, love for children and animals, love for the elderly or for the job one's chosen, or the food one cooks. Forms of love that contribute to create society. If we want to change the outcome how do we change love? I agree with the Italian Anarchist Errico Malatesta teaching that love, is a force of transformation.

"Love is the foundation of life, the driving force behind all progress, the source of all happiness, the bond that unites us, the light that illuminates our path. Love, in its various forms and manifestations, is the most powerful and revolutionary force that can transform individuals, communities, and societies."

—Errico Malatesta, "Anarchy," 1891

How much Taitung was influential in me catching soft forms of passion I find difficult to tell. I saw a Typhoon while here but saw no flirting, no display of strong passion, no flirting, sustained shines to the point of avoidance. Much more time and depth are necessary to the enquiry, I have but scratched the surface.

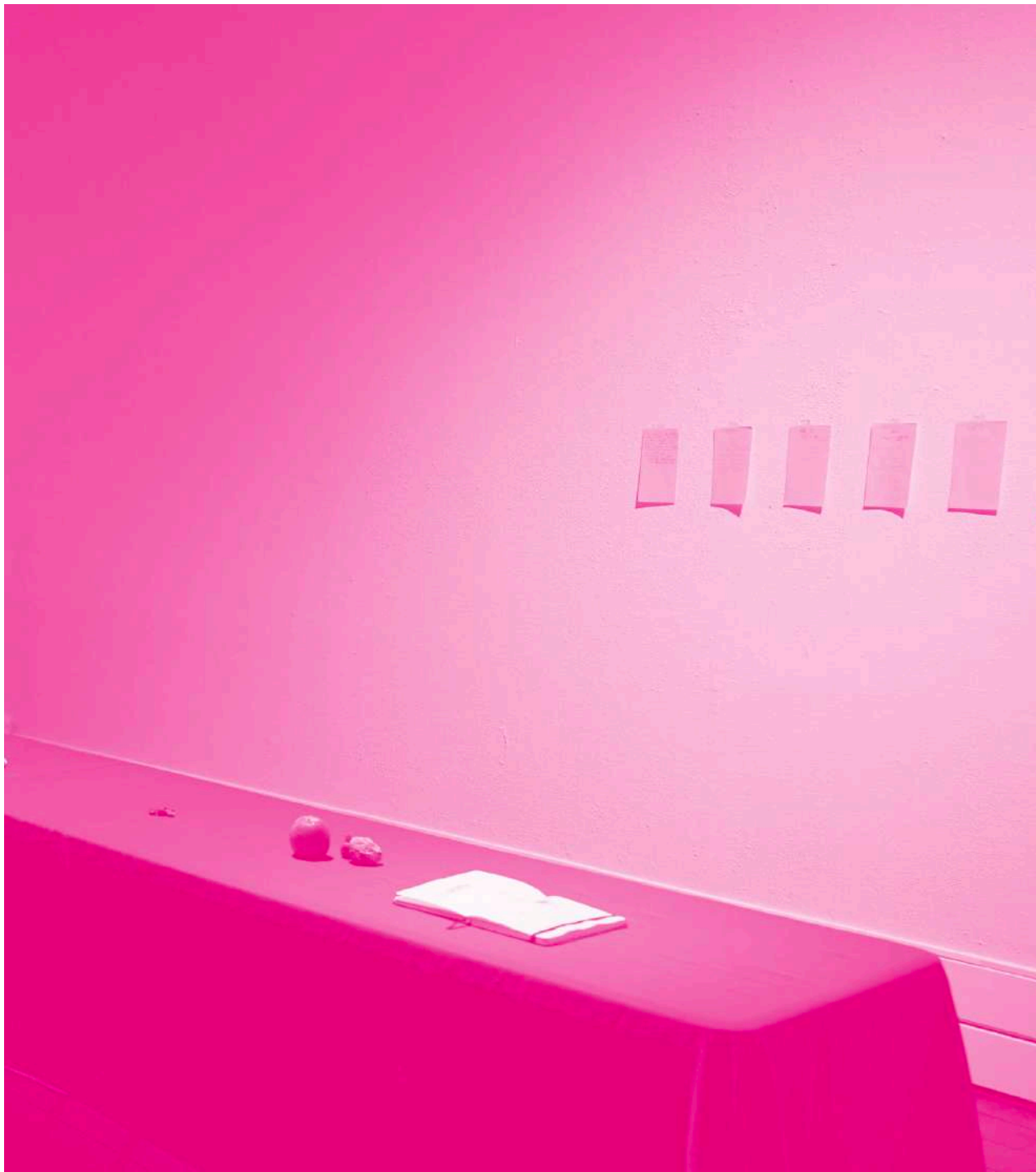






無產階級專政：
愛是建造社會的力量來源。
改變你愛人事物的方式，
即能改變社會。

"Dictatorship of the proletariat:
love is the force that builds society.
Change the way you love
and you change society."



影像製作協力及參與演員 Special Thanks To:

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宋文財 Song Wen-Cai

蔡佩蓁 Cai Pei-Zhen

佳味魚丸行 Chiawei fish balls shop

鍾水秀 Zhong Shui Xiu

玉蘭蜜汁茶鵝 Magnolia honey tea goose

張國基 Zhang Guoji

蔡記帥哥肉干 Tsai Chi Handsome Dried Pork

吳金玉 Wu Jinyu

玟蚊壽司 Minzhi sushi

林玟蚊 Lin Minzhi

隆盛商號 Long Shen Butcher

林秀琴 Lin Xiuqin

葉氏海鮮 Yeh' s Fish

林珮琴 Lin Peiqin

藝術家

RE

生於 1985 年義大利西西里島的米拉佐 (Milazzo)，RE (Emanuela Ravidà) 是一名繪畫學科出身的跨領域藝術家。她完成藝術學院的學業後，在雷焦卡拉布里亞美術學院專攻美術。

受母親的德國血統以及父親的西西里血統影響，塑造出 RE 豐富的創造力和執著。她獨特的藝術手法亦融合了德意志式的精準與地中海式的激情。

從事藝術創作以來，RE 致力於研究廢棄材料的轉化，並嘗試新的藝術手法。她著重非傳統的藝術媒介和工具與金屬、玻璃、紙張和塑料的結合。玻璃畫是 RE 的獨特技法之一，她在廢棄的窗框上重新詮釋玻璃畫。2021 年，RE 發明了熨燙塑料技術，使她能夠使用回收塑料和熨斗就創作出大型作品。

除了藝術創作之外，RE 還從事與藝術和生態永續相關的各種活動。她創作現地製作的裝置藝術、舞台佈景和劇場製作，還舉辦工作坊和生態藝術實驗室。2022 年，她出版了《孔雀和底座上的貓》，負責編輯和插畫。

自 2009 年以來，RE 在義大利和歐洲舉辦數次個展與聯展。她目前在西西里居住和工作，繼續探索新的藝術前沿，通過多面向的藝術表達她的創造力。



Artist

RE

Born in Milazzo (Italy) in 1985, Emanuela Ravidà, also known as RE, is a multidisciplinary artist with an academic background in painting. After completing her studies at the Art Institute, she specialised at the Academy of Fine Arts in Reggio Calabria.

Her German origins on her mother's side and Sicilian origins on her father's side have contributed to enriching her creativity and shaping her determination. The combination of these cultural influences is reflected in her unique approach to art, characterised by a fusion of Teutonic precision and Mediterranean passion.

Since the beginning of her career, RE has dedicated herself to researching the conversion of waste materials and experimenting with new artistic techniques. She has developed a particular focus on the use of unconventional media and tools, working with metals, glass, paper and plastic. One of her distinctive techniques is reverse on glass, a personal reinterpretation of painting on glass, mainly done on disused window frames. In 2021, she invented the Ironed Plastic technique, which allows her to create even large works using only recycled plastic and an iron. In addition to her artistic activity, RE has engaged in various activities related to art and environmental sustainability. She has created site-specific installations, stage sets and theatre productions, as well as workshops and eco-art laboratories. In 2022, she published 'The Peacock and the Cat on the Pedestal', for which she edited both the text and the illustrations.

RE's works have been exhibited in solo and group exhibitions in Italy and Europe since 2009. She currently lives and works in Sicily, continuing to explore new artistic frontiers and express her creativity through her multifaceted art.

這次展覽，代表了我探索和反思愛作為社會轉型工具的藝術旅程中的重要一章。

從我在台灣進行藝術家駐留時深入研究馬克思主義理論和想法開始，我開始意識到愛如何與這些理論交織在一起，因為愛不僅僅是個人情感，也是推動集體改變的強大催化劑。

我這次展覽的最終成果是這件完全用再生塑料以壓熨塑膠技法製成的大型玫瑰裝置藝術。我將這件作品名為「For You」，因為它代表著一份禮物，一種表示愛與貢獻的符號。玫瑰普遍象徵愛與慷慨，提醒著我們可以通過將愛獻給他人和社會所得到的；憑藉其柔和迷人的色調，以及其細膩的香氣，它仍然是我們把愛予以他人而達成的意義的具象標誌。

For You

2023

100% 再生塑料 100% recycled plastic

作品中的玫瑰根部，是構成其象徵意義的關鍵元素；可見的根從裝置的底座伸出，向地面延伸。這細節不僅給作品添加物理維度，也強調了貢獻行為與社會之間的深遠聯繫。

在創作過程中，我從社區多處收集塑料。我請人們在塑料上留下愛的話語，並將其納入作品的一部分。這舉動使我的作品成為集體行為的體現。塑料本身成為一種語言，一種通過展現參與者的想法和感受來表達的交流方式，也成為我們之間倫理關懷能夠自發產生，增進愛與相互理解的驚人證明。

探索和仔細觀察塑料上細節與訊息所包含的意義，可以引導我們反思愛作為社會轉型動力的力量，以及通過慷慨、同情和接納來建立更公平可持續世界的方法。

This exhibition represents an important chapter in my artistic journey, a journey of discovery and reflection on love as a tool for social transformation.

From the moment I immersed myself in the theories and ideas of Karl Marx during my artist residency in Taiwan, I began to see how love could be intertwined with these ideas as love is not just a personal feeling, but a powerful catalyst for collective change.

The final outcome of my exhibition is a large installation depicting a rose, made entirely of recycled plastic using the ironed plastic technique. I entitled this work ‘For You’ because it represents a gift, a sign of affection and dedication. The rose is a universal symbol of generosity and love, a reminder of how much we can achieve when we give our love to others and to the society in which we live; with its soft and charming shades, with its delicate fragrances, it remains a tangible emblem of how much we can achieve when we give our love to others.

In the installation ‘For You’ , the roots of the rose are a crucial element contributing to its symbolic meaning; these visible roots emerge from the base of the installation and extend horizontally across the floor. This detail not only adds a physical dimension to the work, but also emphasizes its conceptual meaning by representing the deep and lasting link between the gesture of giving and its impact on society.

During my creative process, I collected plastic from many sources, including contributions from the local community. I asked them to leave a message about love on a piece of plastic that I incorporated into the work ‘For You’ . This gesture made my work a collective act, in which the plastic itself became a language, a means of communication reflecting the thoughts and impressions of the people involved and an incredible demonstration of how empathy can arise spontaneously, strengthening love and understanding between us.

Exploring and closely observing the details and messages engraved in the plastic can lead to a reflection on the power of love as a force for social transformation and how to use it to build a more equitable and sustainable world through generosity, compassion and acceptance.

對我來說，愛是一種根本性的體驗，也是有效促進社會革命的唯一動力。我所指的愛不僅限於浪漫愛，而是包括廣泛的同情、共感，和與人連繫的感覺。因為只有當我們相愛、尊重彼此，我們才能夠突破那些常將我們分開的文化、社會和經濟壁壘。

實際上，愛推動我們替他人着想，嘗試理解他人的經歷和視角，這促使我們反對不公，為人權而戰，推動平等，建立以互信、合作和團結為基礎，而不是以自利和競爭為基礎的社區。

從我的觀點看，愛是推動我們反對種族、宗教或性取向等各種不平等。因為正是愛使我們更能容忍差異，鼓勵我們樂見差異而不是恐懼之。

當我們將愛放在人際關係及自身行動的核心時，我們就成為推動社會進步一道力量：為一個每個人都可以有尊嚴地生活、一個每個人不會因為刻板印象或成見而受到批判、一個著重個人品格的世界而努力。

總之，愛是基進的，因為它推動我們超越分隔我們的界限，引導我們朝向一個更公義和平等的社會，也是有效推動革命的唯一真正動力。換句話說，當我們真正愛時，我們願意為建立更美好的世界而戰。

The experience of love is, for me, a radical experience, the only true engine of an effective social revolution. I don't mean love just in the romantic sense, but as a universal feeling of compassion, empathy and human connection. When we love and respect each other, we are able to overcome cultural, social and economic barriers that often divide us.

In fact, love pushes us to put ourselves in the shoes of others, to try to understand their experiences, their perspectives and this leads us to fight injustice, fight for human rights and promote equality to build communities based on mutual trust, on collaboration and solidarity, rather than on selfishness and competition.

In my vision, love is the force that drives us to fight gender inequalities, to promote the inclusion of all people, regardless of their race, religion or sexual orientation because it is love that makes us more tolerant towards differences and encourages us to celebrate them rather than fear them.

When we put love at the center of our relationships and our actions, we become agents of positive change in society, for a world where everyone can live with dignity and respect, a world where people are not judged based on stereotypes or prejudices, but based on the content of their character.

In conclusion, the experience of love is profoundly radical because it pushes us to overcome the boundaries that divide us and guides us towards a more just and equitable society, the only true engine of an effective social revolution. In other words, when we truly love, we are ready to fight for a better world for everyone.

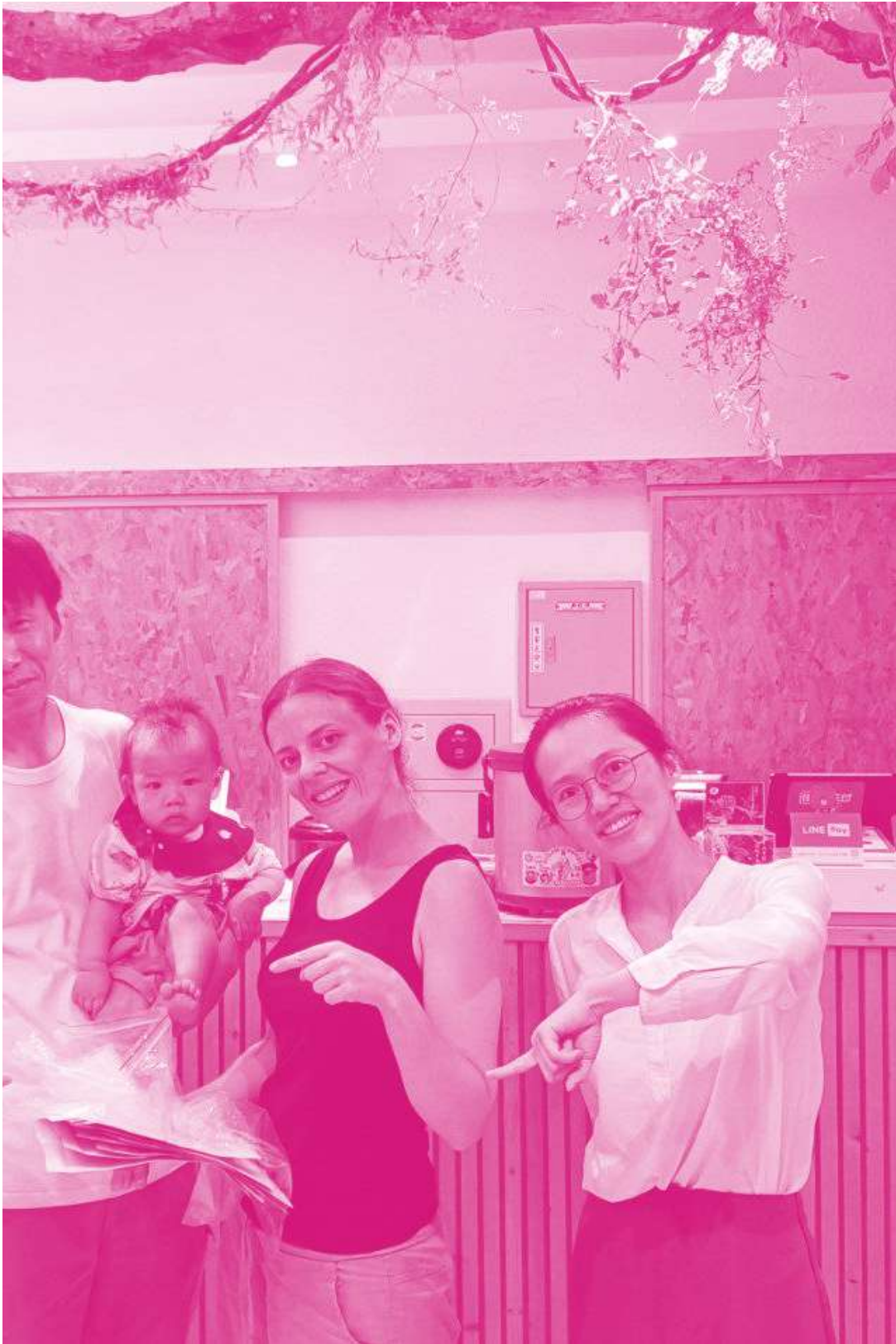












關於愛情 Understanding Karl Marx through Love

時間 | 2023.10.21 -2023.12.10

地點 | 臺東美術館

策展人 | 賴曉瑩

藝術家 | 何郁琦、林菘甯、蔡舒帆、蔡濟安、Federico Bonelli、RE

館所協力 | 李吉崇、劉俊毅、徐敘國、林羿君

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翻譯 | 張天、鄭詠甄、賴曉瑩

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邱騰緯

台東中央市場全體攤商

馬夷美

Date | 2023.10.21 -2023.12.10

Venue | Taitung Art Museum

Curator | Lai Hsiao-Ying

Artist | He Yu-Chi, Lin Sung-Ning, Tsai Shu-Fan, Tsai Chi-An, Federico Bonelli, RE (Emanuela Ravidà)

Institution Coordinator | Lee Chi-Chung, Liu Chun-Yi, Hsu Hsu-Kuo, Lin Yi-Chun

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National Taitung University Laboratory Elementary School

Wu Yong Yi

Taitung City Office - Market Management Office

Song Wen-Cai

Taitung City First Public Retail Market Autonomous Association

Chiu Teng-Wei

Taitung Central Market

Phoebe Ma

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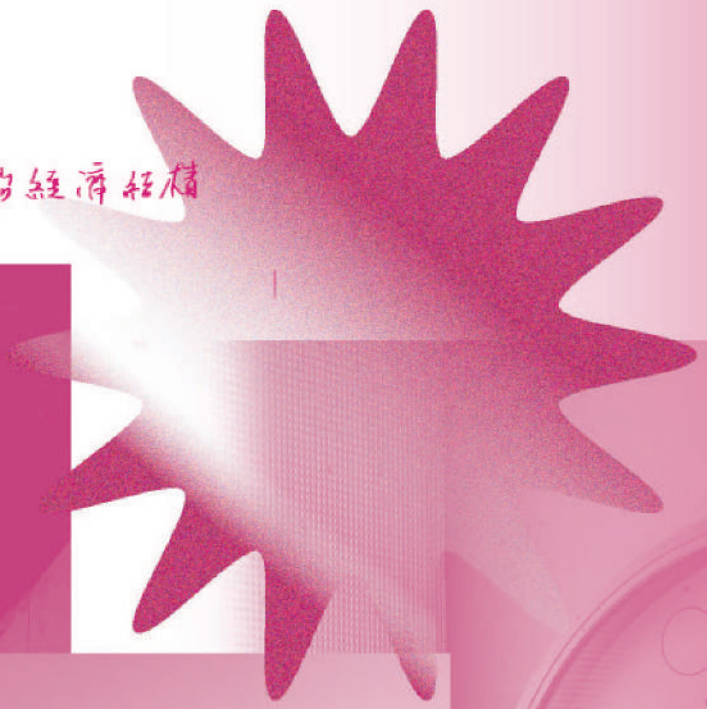


縮影 ← → 放大

愛情

社會關係

政治經濟結構



情節 / 敘事
主題 / 敘事
後

