

一百坪的散步練習

Measured in feet

鳳甲美術館
Honggah Museum

策展人 Curator

林裕軒

Lin Yu-Hsuan

藝術家
Artist

何彥諺

Ho Yen-Yen

鄭先喻

Cheng Hsien-Yu

楊季涓

Yang Chi-Chuan

鄺鎮禧

Kong Chun-Hei

魏柏任

Wei Po-Jen

2023.06.02

FRI

⑤

—07.30

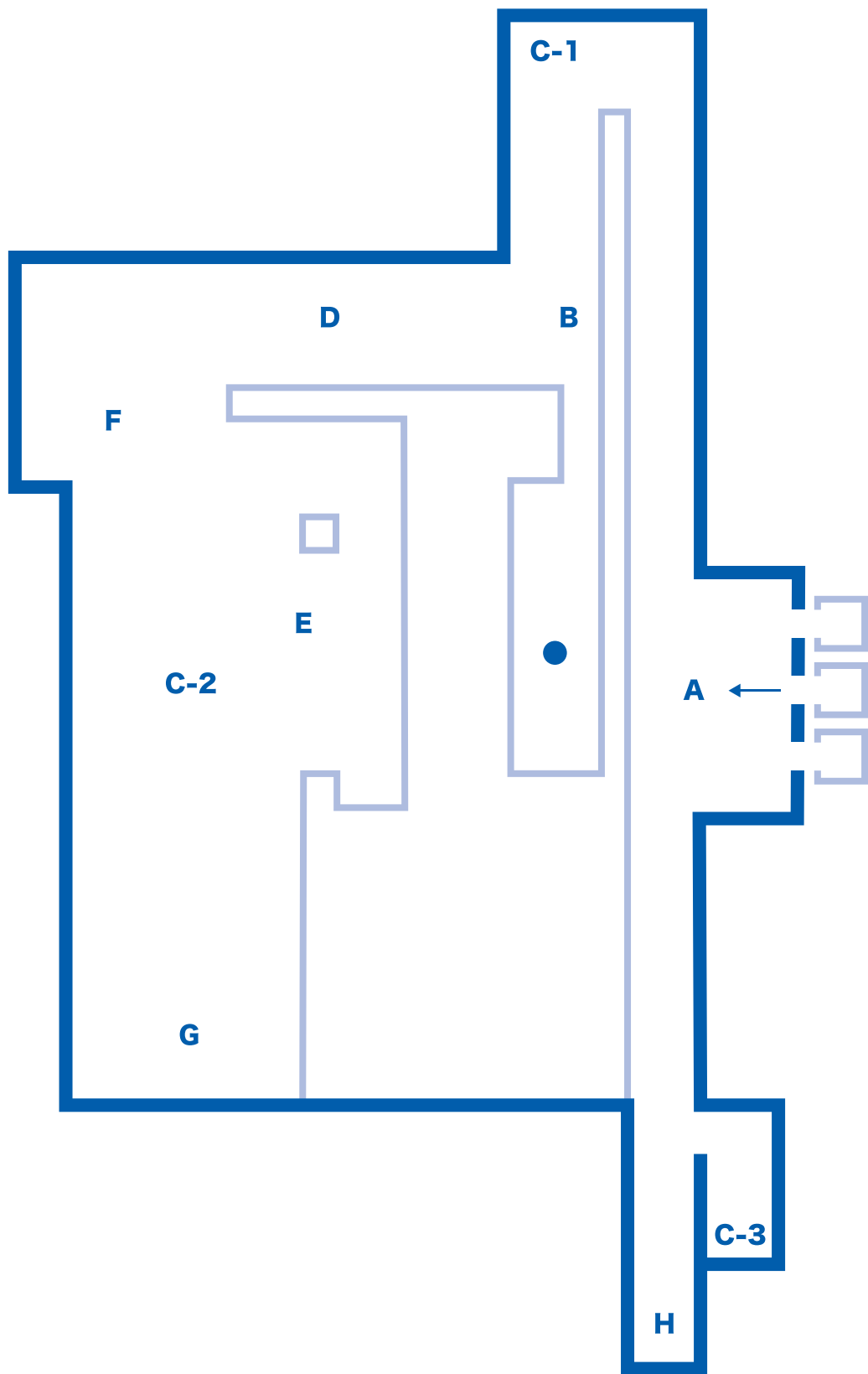
SUN ④

開放時間 10:30–17:30

週二至週日

Tuesday to Sunday: 10:30 to 17:30 *Closed on Monday





鄭先喻
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睡眠大廈
The Sleep Building

曾哲偉
Tseng Che-Wei

- 共同研究
Co-researcher

鄺鎮禧
Kong Chun-Hei

- D** 反饋 (逐步)
Feedback (step by step)
- E** 虛構挪移
The Sliding Myth

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- F** 下雨了
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Alley on a Spring Afternoon

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一百坪的散步練習

「辦公室的牆體被拿掉，故視覺上的阻礙被摧毀了，整個樓層成為一塊巨大的開放空間，或者將私人辦公室設立在大型開放空間的周圍。把牆摧毀，辦公室設計者馬上會說，提高了辦公效率，因為要是人們整天暴露在彼此的視線之下，就比較不會聊天瞎扯，而是會單獨專心工作。」

——理查·桑內特 (Richard Sennett) 《再會吧！公共人》(2008年)

展覽「一百坪的散步練習」以寬敞的體感狀態，運用空間部署的方式，指向私人與公共的間隙在改變的過程。展覽將空間、身體與感知並置，以作品生成的多種系統，對當代社會提問——我們如何與個體共處。藉由行走空間的感知，將身體因為慣性而產生的記憶，與空間的政治性交互討論，慣性是一種透過動作學習而來的機制，它會受到事件、經驗、環境與群體等多種因素的影響，進而養成或改變身體的記憶。本展邀請五位來自臺灣與香港的藝術家何彥諺、鄭先喻、楊季涓、鄭鎮禧與魏柏任展出，他們各自拆解身體的記憶、擾動秩序的平衡，以及私密性在我們所追求的「透明」社會中，私密漸漸浮現在公共空間，被攤在陽光下的狀態。

以身體在空間的情境來說，在建築的領域中，不管是街道、建築物或是以其他方式規劃的空間場所，一直都有透過行走來感知空間的習慣，空間感知實際上也隱含著一種「感受的行程」。隨著時代與技術的發展，支撐建築體的牆面換成了柱體、樑柱與樓板，室內裝潢的高度跟著降低，也運用多種具穿透性的材料，空間的流動性提高了、身體掙脫了束縛感，更也成了我們對於自由、平等與具開放性公共場域的嚮往，但卻同時讓人們成為彼此的視線之下，那個「被觀看的觀眾」。在這個非一眼就能望穿的展覽空間中，取代舊有牆面結構的是作品製造出的夾縫、通道與隔牆，作品因為在空間裡擺放位置的不同，觀者身體在觀看時得隨之跟著低身、坐臥、跨越與繞行。

展覽以尚未看見卻先被迫接收到的作品《Sandbox》作為開端，鄭先喻以行動裝置本身就具有的私密和公共的雙重特性，藉由轉址觀眾行動裝置電信商的通訊訊號，再以簡訊傳達作品所設置的文字訊息，導引觀眾去想像那些被視為不在場的作品；鄭鎮禧的作品《反饋（逐步）》與楊季涓的作品《下雨了》與《春日午後巷子裡》，則是以「物」的在

場來提出觀察，鄭鎮禧將秤擺放在空間的過道，去掉物品原先的使用功能，質疑身體對物品功能的習慣，以秤作為衡量多種標準的方式；楊季涓將作品垂吊於窗前，藉由捲動、掉落與擺盪的規律，將物質與空間的關係串聯，緊密的連起不同的有機生命，在看似隨意地擺設與佈局下，概括呈現出既彷彿自然成形、畸形與奇異混合的物質體系；而鄭鎮禧的作品《虛構挪移》與魏柏任的作品《敗口》，則是分別透過玻璃的穿透與牆面夾縫的間隙，用材質去改變我們對於空間的想像。《虛構挪移》是一堵劃分出空間的可移動式玻璃拉門，在玻璃上面留下的刻痕則是他在這一場災難中缺席的痕跡。擷取自生活空間角落的《敗口》，魏柏任將微小的滴水聲、剝落的碎片與裂隙放大，把自身投放在這個空間的夾縫中，讓視線轉而望向無盡的向光之處；另一角度裡，鄭先喻與何彥諺則指向人、生命與自然環境之間的尺度，作品《生命的來來去去 2.0》擺放在一個具單面鏡效果的空間，鄭先喻以防蟲燈終止了昆蟲的生命，將其轉移到遊戲中，玩家可以控制主角昆蟲來防禦人類的攻擊，當主角被終止時，則需要再次等待昆蟲的死亡；何彥諺的作品《睡眠大廈》，她以「睡眠時的腦波與潮汐的波形」進行看似不相關的雙實驗組對照，以「夢遊」去理解人類對於超出自身經驗所能之事物的渴望及焦慮，運用住宅空間中的傢俱位置，以淺意識中的行走動線來找尋身體的規律，藉此重新檢視人、身體和自然環境間交互作用的能量。

如果說，散步這個動作讓我們能夠感知空間裡的時間，與辨認意識的邊界，那展覽「一百坪的散步練習」則是藉由策展的方法，試著進入與調和個體無法被社會系統緩解的情緒，並展開關於觀看系統尺度、人類身體、社會環境和意識邊界種種面向的討論。

Measured in Feet

“Visual barriers are destroyed by doing away with office walls, so that whole floors will become one vast open space, or there will be a set of private offices on the perimeter with a large open area within. This destruction of walls, office planners are quick to say, increases office efficiency, because when people are all day long visually exposed to one another, they are less likely to gossip and chat, more likely to keep to themselves.”

— Richard Sennett, *The Fall of Public Man*, 1978

The exhibition *Measured in Feet* points to the changing process of the gap between the private and public by means of spatial disposition in a spacious soma-sensing state. The exhibition juxtaposes space, body and perception, and uses the multiple systems generated by the works to raise questions about contemporary society: How do we live with individuals? Through the spatial perception of walking, "the memory triggered by habits of the body" and "the political nature of the space" are interactively discussed. The habitual tendency is a mechanism learned through behaviors, which is influenced by events, experiences, environments, collectives and many other factors, thus shaping and changing the memories of the body. This exhibition presents five artists from Taiwan and Hong Kong, Ho Yen-Yen, Cheng Hsien-Yu, Yang Chi-Chuan, Kong Chun-Hei, and Wei Po-Jen. They each disassemble the memories of the body, disturb the balance of order, and expose our privacy being inevitably publicized in today's "transparent society".

In the realm of architecture, whether it is urban design, architecture design, or places planned in other ways, there has always been a tradition of perceiving space through walking, and the spatial perception has always implied some kind of "itinerary of feeling". With the development of technology, the load bearing walls have been replaced by beam-column modular structures, the height of indoor ceilings have been lowered. And with the use of permeable materials, the mobility of space has increased, the body has broken free from the sense of bondage, and it has also become our yearning for freedom, equality and public open space. But at the same time, this kind of transparency has also set us under each other's surveillance, compelling us to self-regulation. In this exhibition space, which cannot be seen at a glance, the old wall structure is replaced by fissures, promenades and partitions created by the works. By the spatial disposition of the works, the viewer is encouraged to wander, cross, shuttle, detour, and make contact with the space.

The exhibition begins with *Sandbox*, a work which has not yet been seen but has been forced to receive. Cheng Hsien-Yu uses the duality of privacy-publicity of the mobile device itself to direct the viewer to imagine the works that are not present by intercepting and redirecting radio signals from the viewer's mobile devices provided by local carriers. Kong Chun-Hei's *Feedback (Step by step)* and Yang Chi-Chuan's *It's Raining and Alley on a Spring Afternoon* offer observations in the presence of "things". Laying numerous scales in an aisle of the exhibition space, Kong Chun-Hei questions the fixation of the object's usage and meaning by removing the original function of the object; whereas under the seemingly random arrangement and layout, Yang Chi-Chuan generalizes a material system that looks like a composition of naturally formed, deformed and strange mixture, by hanging her works in front of the window, she links the relationship between matter and space, and connects different organisms in the rhythms of rolling, falling and swinging of her works.

Kong Chun-Hei's *The Sliding Myth* and Wei Po-Jen's *Fissure* respectively use the transparency of glass and cracks in the wall to change our perception of space and materiality. *The Sliding Myth* shows a movable glass door that divides the space, and the nicks left on the glass embodied his absence in the disaster. Extracted from the corner of the living space, Wei Po-Jen amplified the tiny dripping sound, peeling debris and cracks, throwing himself in the crevice of the space, looking into the endless light.

On the other hand, Cheng Hsien-Yu and Ho Yen-Yen point to the scale between human beings, life and the natural environment. The work *Afterlife Ver. 2.0* is placed in a space with the effect of a one-way mirror, Cheng Hsien-Yu terminates the life of insects with a bug zapper and transfers them into a virtual game. The player can control the protagonist insect to defend against human attacks, and when the protagonist is terminated, the player has to wait for the insect to die again. In Ho Yen-Yen's work *The Sleep Building*, she compares the seemingly unrelated two experimental groups of "brain waves during sleep" and "waveforms of tides". She uses "sleepwalking" to understand human's desire and anxiety for things beyond their own experience, and analyzes the position of furniture and the walking paths in residential spaces to find out the rules of the body in the state of the subconscious, so as to be able to re-examine the interaction between human beings, body and the natural environment.

If the action of walking enables us to perceive time in space and identify the boundary of consciousness, the exhibition *Measured in Feet* is an attempt to enter and reconcile the emotions of individuals that cannot be alleviated by the social system through the method of curation, and to begin a discussion on the scale of the viewing system, the human body, the social environment and the boundary of consciousness.

Sandbox

2016 尺寸依場地而定
dimensions variable

軟體無線電、金屬盒、軟體、FPGA 基板、電腦、訊號干擾器 (選項)
SDR (software defined radio), metal, customized software, FPGA board, laptop, signal jammer (optional)

試圖用空白的展覽空間，藉由攔截與轉址觀眾行動裝置電信商的通訊訊號以得到臨時號碼，再以簡訊傳達文字訊息去闡述以及導引觀眾去窺探數件被認為不在場的作品，文字內容多為關於「人們相信但始終無法確認，卻又覺得存在的事物」。

By intercepting and redirecting radio signals from the audience's mobile devices provided by local carriers, 'sandbox' seeks to make use of the empty exhibition space to obtain a temporary phone number by which SMS messages fabricated in situ can be transmitted in order to guide the audience to explore several works supposedly absent from the site. The content of the text messages mostly concerns "things that seem to exist even if the viewer cannot verify their existence from beginning to end".

*作品以天數為週期性刪除並清空暫存資料，無資安疑慮，敬請安心。

*The works are periodically deleted and purged the data everyday. There is no doubt about the security and privacy issues.



藝術家提供 Courtesy of Cheng Hsien-Yu

鄭先喻 Cheng Hsien-Yu

1984 年出生於臺灣高雄市，現居住、工作於臺北。臺北藝術大學劇場設計系，並於荷蘭格羅寧根漢斯大學 Frank Mohr Institute, Academe Minerva 藝術學院取得藝術碩士，現為藝術家與軟體開發人員。創作多以電子裝置、軟體、生物電子實驗裝置為主，內容多在探討人類行為、情感、軟體與機械之間的關係，企圖以談諧的方式去賦予作品某種生命象徵或是存在意義，也是藉此隱喻自身對於周遭環境的體會與觀察。2011 年獲得荷蘭 young talent 入選，2013 年獲台北數位藝術獎首獎，2017 年獲高雄美術獎新媒體藝術組優選，2019 年獲得銅鐘藝術賞，第十九屆台新藝術獎-視覺藝術獎。個展與聯展多為臺灣、亞洲與歐洲等地，近期參加廣州三年展、台灣雙年展、以及荷蘭奧斯洛維尼亞、挪威、義大利、法國、德國等展覽。

Cheng Hsien-Yu (b. 1984, Kaohsiung, Taiwan; lives and works in Taipei). Graduated with a BFA from the Department of Theatrical Design & Technology, Taipei National University of the Arts, Cheng holds a MFA from the Frank Mohr Institute at the Minerva Art Academy, Hanze University Groningen, the Netherlands. As an artist and a software developer, Cheng's working process expands into electronic installations, software and experimental bio-electronic devices, with an aim to explore the relationships amongst human behavior, emotion, software and machinery. In a humorous manner, he attempts to endow his works with vital signs and existential or empirical significance, to metaphorically embody his own experience and observation of the environment. He was selected as Young Talent 2011 in the Netherlands and won the first prize of Taipei Digital Art Award in 2013, New Media Art of Kaohsiung Award in 2017, Tung Chung Art Award in 2019, and 19th Taishin Arts Award - Visual Arts Award. His solo and group exhibitions were mostly exhibited in Taiwan, Asia and Europe. Recently, he has participated in the Guangzhou Triennial, Taiwan Biennials, and some other exhibitions in the Netherlands, Slovenia, Norway, Italy, Germany and France.

生命的來來去去 2.0 Afterlife Ver. 2.0

2013 29×36×20cm, Ed. 2/3

回收電器與電子零件、自製電子迴路、控制晶片、燈管、金屬、顯示器
Recycled e-waste, custom electronic circuit, micro controller, lamp, steel, monitor

「想像生命就只是簡單的生命，無關於大小，形體，比例……」

收集現實世界的生命，再將生命轉入虛擬的遊戲世界；遊戲中主要角色的生命與裝置收集到的生命數量相對等，裝置本身成為真實與虛擬生命之間的中介容器，裝置經由終結昆蟲生命的數量會藉由裝置上的顯示器以總累計數值的方式顯示，並對等轉生至遊戲中，成為昆蟲角色的生命量，反之當觀眾進行遊戲時所損失的生命數量也會減少裝置的收集總數，當顯示器的總數達到 0 時，遊戲則無法進行，裝置會要求等待收集新的生命。

"Life is just simple as life, it's nothing about size, surface, scale....."

In this Project I try to reduce and magnify the scale of life, let this work can collect life by itself and transfer into a virtual environment to create a kind of afterlife. The virtual environment is a game called "life invader". On the device, there is a display shows the amount of life collected by installation, and this amount will be the hero's life of this game. So if audience plays the game and lose the life of hero, the number shows on the display will be decreased. When the number turns to "0", that means the installation itself have to collect new life for continuing the game.
Real life from physical world <—> Afterlife in the virtual environment

誠品畫廊提供 Courtesy of Eslite Gallery



睡眠大廈

The Sleep Building

《睡眠大廈》標題引自作家西西的《美麗大廈》，將居住空間視為群體精神意志的延伸。計畫包含一組空間裝置及兩部錄像，透過自然物理、空間隱喻和身體知覺三面向，討論現代社會中集體潛意識的形塑過程。在計畫中，創作者提出「以人體腦波運作方法解讀潮汐規律」之假設，將「夢遊病症」看作個人意識和社會關係的隱喻，其中潛藏可能失序的身體動能。透過採訪、實地拍攝和資料拼貼，試著串起神經生理與海洋科學兩種尺度差異甚大的現象，在訊息的接收和詮釋之間，對個體於世界秩序中的連繫拋出提問。

The title of *The Sleep Building* pays tribute to the novel *The Merry Building* by Hong Kong writer Xi Xi. In *The Merry Building*, residential space has been seen as an extension of the spiritual will of a group. This project includes a space installation and two video artworks. Through aspects of physics, perception, and spatial metaphor, it aims to discuss the shaping of collective subconscious in modern society.

The artist raises the hypothesis of “interpreting waveforms of tides with methods of reading brain waves”. It has “sleepwalking” as a metaphor of personal consciousness and social relations, indicating the potential body disorder of its kinetic energy. Through interviews, on-site shooting, and data collage, the work reveals the vast differences in scales of neurophysiology and marine science. Through the reception and interpretation of messages, it questions the individual position and relations within the world order.

特別感謝

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衛生福利部雙和醫院（委託臺北醫學大學興建經營）睡眠中心
蘋果苑幼兒園

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Sleep Center of Taipei Medical University - Shuang Ho
Hospital, Ministry of Health and Welfare
Apple Tree Preschool

06

C-1 C-2 C-3

2023 尺寸依場地而定，3分30秒、12分08秒
dimensions variable, 3min30sec, 12min08sec

錄像、影像輸出、紙張、鉛筆、顏料、木材、玻璃、鏡、
鋁製滑軌、五金零件、水性漆等
Video, printed images, paper, pencil, paint, wood, glass,
aluminum sliding track, hardware, water-based paint, etc.

何彥諺
Ho Yen-Yen

1993年出生並居住於臺北，畢業於國立臺北藝術大學美術學系碩士班創作組。以空間裝置、影像及物件組合為主要媒材，創作多來自個人感性經驗於當下之觀察，常擷取科普知識作為心理狀態的隱喻。透過重組空間經驗，理解空間與敘事的關聯，從中捕捉現實和虛構之間的連繫和鬆脫。作品曾獲高雄獎入選（2020）、臺南新藝獎（2017）、桃源創作獎優選獎（2016）等，於首爾藝術空間-衿川（2017）駐村。

Ho Yen-Yen was born in 1993, Taipei, graduated from M.F.A. in School of Fine Arts, Taipei National University of Arts. Her works are often inspired by personal experience through observation of the present. With the knowledge on science, specifically astronomy and geography, she presents the metaphorical state of mind through works. By putting together objects into site-specific works, grasping of connection between space and narrative, the works capture the connectivity and looseness between reality and fiction.

藝術家提供 Courtesy of Ho Yen-Yen



反饋 (逐步) *Feedback (step by step)*

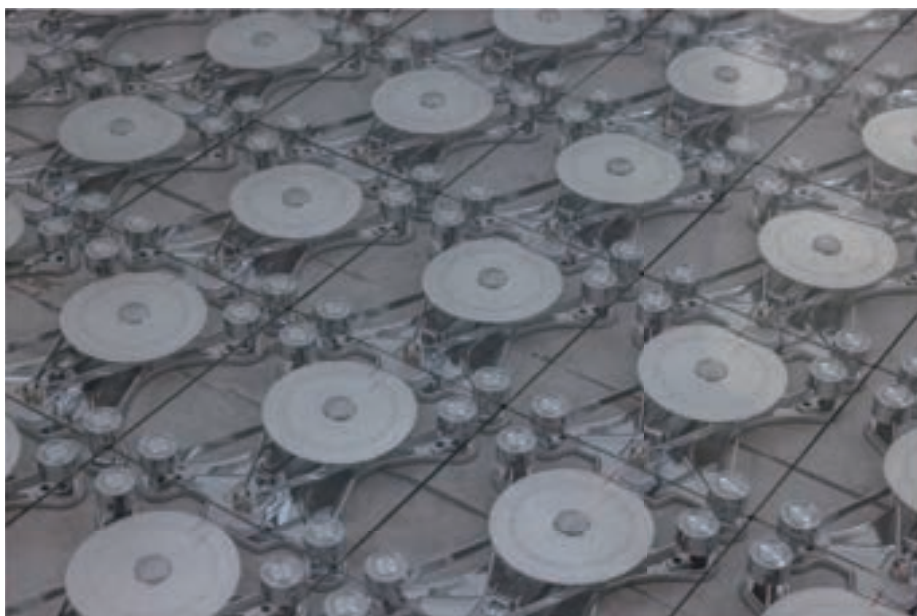
■ 2022 420 (W) × 210 (D) × 6.5 (H) cm

■ 機械式體重計、橡膠斜坡道
Mechanical scales, rubber ramp

《反饋 (逐步)》是個人與群體相對而成的平衡與失重，是觀者於此的例外狀態，計量表上因重量而轉動的物件反應，測量著自我與孤獨所無法衡量之尺度；頓失平衡之際，身體往往本能地伸手抓住最接近的支撐。

The work *Feedback (step by step)* invites the viewer to step into a corridor paved with scales on which the numbers have been erased: balance and weightlessness between the individual and the collective instantiated; the body of the viewer moving on the scales is placed in a state of exception, while the weight indicator rotates voluntarily, measuring self and solitude in vain.

■ TKG+提供 Courtesy of Gallery TKG+



虛構挪移 *The Sliding Myth*

■ 2020 尺寸依場地而定
dimensions variable

■ 強化玻璃雕刻、鋁製框架、鋁製軌道
Engraved tempered glass,
aluminum structural profile,
aluminum sliding track

站在一扇扇的落地玻璃窗面前，窗面移動的過程，總有著空缺的痕跡，這空缺不只來自於空間與空間的矛盾，而在於玻璃刻痕中一場災難曾經(抑或是當下)的缺席。

Standing in confrontation with floor-to-ceiling sliding glass windows, one is reminded of the vacancies ever-present in the process of movement, derived not only from the interaction between spaces, but also from the absence (or occurrence) of a looming disaster evoked by an X notch on the glass.



■ TKG+提供 Courtesy of Gallery TKG+

鄺鎮禧
Kong Chun-Hei

1987 年生於香港，現居住、工作於香港。鄺鎮禧畢業於香港中文大學藝術系，其創作特質具備了冷靜且犀利的觀察，作品自日常提取了對應於事物結構的樣態，並準確地揭露出物件自身與文本間運作的瑕疵，在這樣的觀念下延伸至其繪畫、裝置及影像作品，表現出藝術思考裡高度的能動性及戰略性，提供了突破僵局的切入點。

重要展覽包括：個展「闕如無恙」(TKG+，臺北，臺灣，2022)、「黯淡上揚」(TKG+ Projects，臺北，臺灣，2020)、「低度處理」(弔詭畫廊，高雄，臺灣，2018)；「迴避」(Last Tango，蘇黎世，2018)；聯展「從海洋到地平線」(華人藝術中心，曼徹斯特，英國，2017)；「之後/影像」(Studio 52，Pure Art Foundation，香港，2015)；「第二屆 CAFAM 未來展」(中央美術學院大美術館，北京，中國，2015)。

Born in 1987 in Hong Kong, now lives and works in Hong Kong. With a bachelor's degree from the fine arts department of the Chinese University of Hong Kong, Kong Chun Hei has cultivated an artistic practice galvanized by his keen, unperturbed sense of observation. His work examines everyday objects and their inherent forms, while exposing varying nuances in the relationship between the object and the context where it is found. This has underpinned his practice which stretches intuitively across painting, installation, and video in an artistic exploration propelled by the artist's inquisitive nature.

Recent solo exhibitions include *Absent minded*, TKG+, Taipei, Taiwan (2022); *Raise the dimness*, TKG+ Projects, Taipei, Taiwan (2020); *Turn down the pulse*, Crane Gallery, Kaohsiung, Taiwan (2018); *Side Step*, Last Tango, Zurich (2018). Group exhibitions include *From Ocean to Horizon*, Centre for Chinese Contemporary Art, Manchester, U.K. (2017); *after/image*, Studio 52, Pure Art Foundation, Hong Kong (2015); and *The Second CAFAM Future*, Beijing, China (2015).

下雨了 *It's Raining*

■ 2023 尺寸依場地而定
dimensions variable

■ 陶、色粉、釉下彩、鏈條、動力設備
Clay, color powder, underglaze color, chain,
power equipment

生命中各種事物間的緊密相依就像是物質之間的關聯，像是石頭、土壤、植物、人和水。和我們體內的細胞活動一樣，從最小分子開始，物質可以凝結成結晶體再漸漸演變成為各種有機的生命，最終成為一個有效的網絡；細菌也會結盟，一起侵入另一個異域中；空氣裡的塵埃也能堆積成為另外一種物質。

下雨了，看看水滴落下，想像空中也將降下其他不可見的物質，從最小的分子到細菌、水、塵埃，他們微小地在空氣裡漂浮，降落在土壤與河川，和我們緊密相連。

The close interdependence of various things in life is like the connection between substances, such as stones, soil, plants, people, and water. Like the cellular activities in our body, starting from the smallest molecule, matter can condense into crystals and gradually evolve into various organic life forms, and finally become an effective network; bacteria will also form alliances and infect some alien area together; dust in the air can also accumulate as another substance.

It's raining. Look at the raindrops falling, and imagine dripping along with other invisible tiny substances, from the smallest molecules to bacteria, water, and dust. They float in the atmosphere, land on the soil and rivers, and are closely connected with us.

楊季涓 Yang Chi-Chuan

1985 年出生於台北，現居住工作於台北。楊季涓將記憶做為知識來源與媒介，探索在人們、地方、物件、事件之間的種種關係，賦予物質或非物質的形式來載動其感性和敘事表達。她經常採用說故事的方式在她的雕塑或空間裝置裡，創造出一種溫暖質地的時間量體、一個輕巧的入口，穿透展開在生活、家庭、政治、都市環境、文化肌理等各種向度的問題。

1985, born in Taipei, Taiwan, lives and works in Taipei. Yang Chi-Chuan (b. 1985) explores memory as a source of knowledge and agent to mediate relations among people, places, objects and events, giving it material or immaterial form to carry her sensitivity and narratives. Yang often employs storytelling to create a warm duration in her sculpture or installation that embodies a subtle access to a wide range of questions in life, around family, politics, urban environment and various cultural fabrics.

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■ 藝術家提供 Courtesy of Yang Chi-Chuan



春日午後巷子裡 *Alley on a Spring Afternoon*

■ 2023 40×50×190 cm

■ 陶、色粉、釉下彩、鏈條、不鏽鋼、動力設備
Clay, color powder, underglaze color, chain,
stainless steel, power equipment

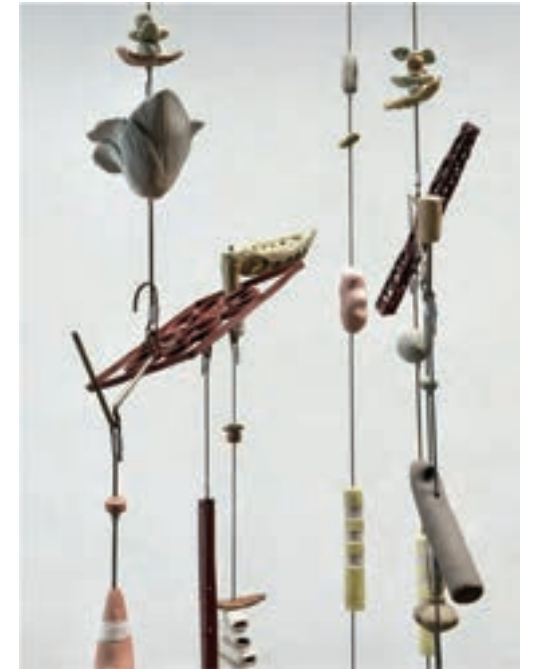
天氣好的時候走在安靜的巷子裡，清透的陽光會讓我看到平日忽略掉的許多細節和感覺，柏油路在閃閃發光，路邊傾倒的盆栽、嫩葉初露的枝桠、清脆的鳥叫聲和微微的花香；摩托車和腳踏車擠在牆邊，轉角處的紅色三角錐和輪胎；有幾個正在施工讓人不得不繞路的工地；還有一些荒廢的老屋被鐵皮圍籬包起。

有時候故事的發展就如同眼前所見，但是這些景象該怎麼拼湊成記憶中有節奏的一日，是自己才能細細體會，像是這美好的春日午後，巷子裡安安靜靜的景象交疊出的氣氛，在我腦子裡留下了平凡卻舒適的印象。

Walking in the alley while the weather is pleasant, the clear sunlight allows me to notice the details and senses that I would normally miss. The asphalt road glistens, potted plants tilted by the roadside, budding leaves, birds singing, and the delicate fragrance of flowers. Motorcycles and bicycles huddle against the walls, red traffic cones and tires scattered at the corner. The dilapidated old houses are surrounded by iron-sheet fences, and the construction sites necessitate people to detour.

Sometimes the development of the story is obvious, but how these scenes piece together a rhythmic day, is something that only the person can appreciate. Like this beautiful spring afternoon, the atmosphere overlapped by the quiet alley scene, left an ordinary but comfortable impression in my mind.

■ 藝術家提供 Courtesy of Yang Chi-Chuan



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敗口 Fissure

2023

尺寸依場地而定
dimensions variable

水、木材、益膠泥、水泥漆、樹脂
Water, wood, tile gripper, paint, resin

作品《敗口》擷取自都市空間與建築體間的灰色地帶，將此作為整體空間結構的延伸，也如同結構交織下遺留的間隙。白牆下，引領身體低下的是潮濕的氣味與滴水的聲音，朝向間隙內部觀看後，因光線的進入，讓空間的邊界變的模糊不清。作品以聲音與空間等方式進行觀察，擷取空間角落與物質剝落的微小變化，透過一堵殘留水痕、壁癌與裂隙的面，化作模糊空間邊界的方式，同時也作為光線灑落的出口，將這樣的感受轉移至空間介面，呈現空間與身體的平衡關係。

藝術家提供 Courtesy of Wei Po-Jen



The work *Fissure* is based on the gray area between the urban space and architectural volume as an extension of the overall spatial structure, as well as the gap left behind by the interweaving of structures. Under the white wall, the body is led by the smell of dampness and the sound of dripping water. By looking into the fissure, the boundary of the space becomes ambiguous due to the entry of light. The work uses sound and space to observe, capture the small changes in the corners of space and the peeling of materials, and blur the boundary of space through a surface of residual water marks, wall cancer and cracks. At the same time, it also acts as an outlet for the light to transfer such feelings to the space interface, presenting the balance between space and body.

魏柏任 Wei Po-Jen

生於臺灣新竹，現生活、居住和創作於臺北。近期的創作關注於物質在時間推移中所產生的變化，並透過不同尺度的視野來呈現世界觀。作品類型包括空間裝置、雕塑、素描、身體表演和影像等，旨在探索身體感知、內在力量和物質狀態之間的關係。透過觀察物質的形體和組成，引發對時間、生命和存在的思考。

過去作品曾展出於伊日藝術計劃（2023，2021）、高雄市立美術館（2021）、福利社（2019）、非常廟藝文空間（2018）等空間。作品曾獲高雄市立美術館典藏，並獲得「2021 高雄獎-首獎」、「2018 世安美學獎」等肯定。

Born in 1993, currently lives and works in Taipei, Taiwan. His recent works focus on the change of materiality over time and present worldviews through different scales of perspectives. His works include space installations, sculptures, drawings, body performances and images, which explore the relationship between perception, inner strength, and physical states. By looking at the form and composition of matter, it provokes thoughts about temporality, life, and existence.

His works have been exhibited at YIRI ARTS (2023, 2021), Kaohsiung Museum of Fine Arts (2021), FreeS Art Space (2019), and VT Artsalon (2018). His work has been collected by Kaohsiung Museum of Fine Arts and have received recognition such as the "First Prize of Kaohsiung Awards 2021" and the "2018 SEA Art Award".

策展人
林裕軒

林裕軒，1994 年出生，工作居住於臺灣臺北，畢業於國立臺北藝術大學藝術跨域研究所策展組，現為獨立策展人。林裕軒以多角度的策動，思考在系統中的我們，如何在社會的集體經驗中平衡個人的身體能量，並進一步思考「我如何成為我們」這一命題。同時關注於當代社會的生產結構，並深入研究藝術工作者的養成與世代命題，試圖以策劃的方式，來對自己的見證與經歷留下痕跡。

策劃過的重要展演活動包括「一百坪的散步練習」（2023，鳳甲美術館）、「持景行走」（2023，新板藝廊）、「明日備忘錄」（2022，立方計劃空間）、「繞道而行」（2021，台北國際藝術村）、「游擊隊」（2018，台北非常廟藝術空間）、「空氣煞車」（2017，高雄駁二特區當代館）、「不可言說的生命印記-媒介考古學」（2017，台北有章藝術博物館）、「台北夢」（2018，台北市立美術館）、「不會飛的豬」（2018，台北關渡美術館）等，也在「Mille-feuille de camélia」（2016，首爾 ARKO ART CENTER）、「合力組裝米克斯」（2020，台北當代藝術館）等展覽擔任策展助理，曾進行「臺灣策展與藝文組織研究：一個策展培力提案」研究案以及策劃「年輕藝術家的實質需求」討論會，並撰寫其相關文章發表於典藏 ARTOUCH。也曾獲國藝會策展人培力@美術館專案、桃園市兒童美術館徵件案、日本 Tokyo art and space 策展人駐村項目。

Curator

Lin Yu-Hsuan

Lin Yu-Hsuan, born in 1994 in Taipei, Taiwan, currently lives and works in Taipei. He works as an independent curator after graduating from the MA program of producing cultures and curating at TNUA in Taiwan. With multifaceted practices from different roles he holds, Lin questions how artists, within a system, could find a balance between the power of the individual and the experience of the collective and further probes into the contemporary issue: "How I Become us". He has long dedicated himself to investigating the structure of production and the art eco-system of today, researching in depth the cultivation of young artists and the generation gap. His multifarious artistic production and curating allows him to leave traces of his existence.

Lin's curatorial practices included Measured in feet (Hong-gah Museum, 2023), Into a Compound Scene (New Taipei Gallery, 2023), Notes for tomorrow (The Cube, Taipei, 2022), Detour (Taipei Artist Village, Taipei, 2021), Guerrillas (VT ARTSALON, Taipei, 2018), The Taipei Dream (Taipei Fine Arts Museum, Taipei, 2018), Notice of Removal (Sian-Guang 2nd Village, Taoyuan, 2018), Pigs don't Fly (Kuandu Museum of Fine Arts, Taipei, 2018), Aerobraking (The Pier-2 Art Center, Kaohsiung, 2017), Inexpressible Signs of Subjects and Mediums Archeology (Yo-Chang Art Museum, Taipei, 2017). In 2019, he initiated the discussions: "The Demand from Young Artists in VT Artsalon" (Taipei) and "Sin-Pink Pier" (Kaohsiung), and published a series of articles in ARTOUCH. He was the curatorial assistant of Assembly of Communities: MIX (Museum of Contemporary Art Taipei, Taipei, 2020) and Mille-feuille de camélia (ARKO Art Center, Seoul, 2016). He was also chaired a research project "Curating and art organizations in Taiwan: A proposal of empowerment in curating". He was also the winner of "Curator's Incubator Program @ Museums" (NCAF, 2021), "Call For Curatorial Proposals" (TCAC, 2022), and the "Curator Residency Program" (Tokyo Arts and Space, 2023).

開幕暨策展人導覽

2023.06.02 (五) 17:30

- Opening and Tour Guide
- Venue / Honggah Museum
- Tour Guide / Lin Yu-Hsuan

導覽人 / 林裕軒

專家導覽

2023.06.11 (日) 14:00-15:30

- Tour Guide
- Venue / Honggah Museum
- Tour Guide / Wu Yao-Ting
(Full-time lecturer, Department of Architecture,
Shih-Chien University)

導覽人 / 吳耀庭
(實踐大學建築設計學系專任講師)

展覽座談

從繞道而行、持景行走再到一百坪的散步練習

2023.06.18 (日) 14:00-16:00

- Forum
From “Detour”, “Into a compound scene” to “Measured by feet”
- Venue / Honggah Museum
- Host / Lin Yu-Hsuan
- Speaker / Lu Pei-Yi
(Associate professor of MA Program on Critical and
Curatorial Studies of Contemporary Art,
National Taipei University of Education) /
Tseng Che-Wei
(Co-researcher & Art worker)

主持人 / 林裕軒
與談人 / 呂佩怡
(國立臺北教育大學當代藝術評論與
策展全英文碩士學程副教授)
曾哲偉
(本展共同研究 / 藝文工作者)

座談

遇見「策展人培力@美術館」的第一次

2023.07.23 (日) 15:00-18:00

- Forum
First sight on “Curator’s Incubator Program @ Museums”
- Venue / Honggah Museum
- Host / Sun Yi-Cheng
- Speaker / Lin Cheng-Wei / Lin Yu-Hsuan /
Tuan Mu / Lu Wei / Lai Hsiao-Ying

主持人 / 孫以臻
與談人 / 林承緯、林裕軒、
段沐、盧葦、賴曉瑩

一百坪的散步練習 Measured in feet

展 期 2023.06.02 (五) - 07.30 (日)
開 放 時 間 10:30 - 17:30 週一休館
地 點 鳳甲美術館 (台北市北投區大業路 166 號 11 樓)
策 展 人 林裕軒
藝 術 家 何彥諺、鄭先喻、楊季涓、鄭鎮禧、魏柏任

館 所 協 力 王敬希
共 同 研 究 曾哲偉
視 覺 設 計 陳奕志
手 冊 編 輯 林裕軒、曾哲偉
技 術 協 力 丘智偉、林彥翔、劉昱廷、楊健生、郭恩碩、侯文詠、王楹凱
燈 光 設 計 劉欣宜 (阿嵐)
翻 譯 曾哲偉
特 別 感 謝 黃郁捷

Date: 02 June - 30 July, 2023

Open Time: 10:30 - 17:30, Closed on Monday.

Venue: Honggah Museum (11F, No.166, Daye Road, Beitou District, Taipei City)

Curator: Lin Yu-Hsuan

Artist: Ho Yen-Yen, Cheng Hsien-Yu, Yang Chi-Chuan, Kong Chun-Hei, Wei Po-Jen

Institution Coordinator: Wang Jing-Shi

Co-researcher: Tseng Che-Wei

Graphic Designer: izhii

Editor: Lin Yu-Hsuan, Tseng Che-Wei

Technical Support: Chiu Chiu-Wei, Lin Yan-Xiang, Liu Yu-Ting, Yang Kian-Sam, Kuo En-So, Hou Wen-Yong, Wang Ying-Kai

Lighting Design: Lei-Lan

Translator: Tseng Che-Wei

Special Thanks: Huang Yu-Jie

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 Lighting Design / Lei-Lan ● Researcher / Tseng Che-wei ● Special Thanks / Huang Yu-Jie ●

主辦單位

