

河邊的巨大之物 Huge Things by the River

2024年3月2日|六
至3月30日|六

丘智偉 個展
Chiu Chih-Wei
Solo Exhibition

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展覽論述

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開幕 Opening
2024.03.02 | 六
15:00

座談 Discussion
2024.03.09 | 六
15:00

與談人 Guest
劉千瑋
Liu Chien-Wei
羅智信
Luo Jr-Shin

橋上是來回穿梭的車鳴聲，橋下則是一片平靜的水面與荒涼。
每當遊走在河堤外，我總是無法克制自己去凝視眼前這片風景。
拿起相機，好好地將他們紀錄下來，便是我指稱他們為紀念碑的一種方法。

從小成長於新北與臺北之間，早已習慣被「河」圍繞的城市樣貌。河堤與高架道路是再熟悉不過的日常景觀，「河堤」與「堤外區域」被視為無法過度建設的地帶，只有提供給民眾休憩的公園、腳踏車道與球場等簡易的公共空間。其中令我著迷的，是那一片座落於河邊與河堤之間，被城市景觀隔出，時常被忽略的異地。一座又一座橫跨河面的高架橋樑，有序排列、塊狀結構的鋼筋水泥，以及陣陣河水與淤泥伴隨而來的潮濕氣味，就像是夾在都市與自然之間的灰色地帶。橋上與橋下的速度差，以及不同於日常的場景，徘徊於此，成為我短暫脫離日常節奏的方法。

有趣的是，相較於城市擁擠與快速的步調，橋下總是慢了许多。有時，緩慢到不由自主地注視著眼前的景色以及其中的事物，就如同電影中試著將時間與空間不斷延續的「長鏡頭」，一直一直凝視著。對我而言，這樣的觀看不僅僅是出自對這些景觀的著迷，更像是在日復一日的生活中，試著找尋不同的節奏與步調。

聳立的高架建設、無限延伸的河堤、闊大的草皮與巨大的河流，望著這些巨大之物 (Huge Things)，總有一種既熟悉又陌生的感受，就算在此生活了二十幾年，也從未認真的凝視他們。這些巨大之物一直都在那，他們不曾被好好觀看過，如此的巨大卻被忽視，像是隱藏在城市裡巨大而輕盈的紀念碑。以往的紀念碑如同實體的檔案庫，上頭的雕刻與文字都試著將歷史化為永恆，但我所指稱的「輕盈紀念碑」更像是隨手紀錄的日常片刻。他們是代替我說話的空間，是在各種大小、快慢、輕重、永久與瞬間中能停下的地方。他們像是堆疊起我生活碎片的紀念之物，雖然記得與否可能也不是那麼重要，但再次看到他們時，總會喚起某些片刻，試圖讓自己不要遺忘。他們是如此的輕盈，且對我來說是如此的重要 (huge things)。

在《河邊的巨大之物 Huge Things by the River》的展覽中，以個人在河堤、高架橋下與河邊的移動經驗與身體感出發。透過黑白底片的攝影、長鏡頭的錄像，並結合雕塑裝置的呈現，提取河堤周邊的視覺元素，化為一處個人的紀念場景。藉由重組這些巨大且輕盈的風景，營造一個令人凝視的異質空間，將這些影像與質地的切片視為記憶的帶領者，再次走過河邊的巨大之物。



Artist Statement

Compared to the hustle and bustle above, there is desolation and calm water under the bridge. Whenever I wander outside the river embankment, I can't help but stare at the scenery in front of me. By picking up my camera and recording them properly, I declare this landscape a monument.

Growing up in New Taipei City and Taipei City, I have long been accustomed to the urban environment surrounded by "rivers". Embankments and viaducts are daily landscapes that I am very familiar with. As for the "river embankments" and "transitional polder", they are regarded as areas that cannot be developed. There are only simple public spaces such as parks, bicycle paths and basketball courses for the public to rest. What fascinates me is the alien land located between the river and the embankment, isolated from the urban landscape and often ignored. Viaducts spanning the river one after another, accompanied by arrays of reinforced concrete blocks and the moist smell of river water and silt, are like a gray area sandwiched between the city and nature. Wandering here, gazing at the unusual landscape and the speed difference between the viaduct and below, became a way for me to briefly escape from my daily rhythm. Compared with the crowded and fast pace of the city, it is always much slower here. Sometimes, the pace here is so slow that I can't help but stare at the scene in front of me, just like the "long shot" in the movie that tries to extend time and space, and keeps on staring at it. For me, my obsession with these landscapes implies my attempt to seek a different rhythm and pace in my day-to-day life.

Towering elevated structures, infinitely extending riverbanks, vast lawns and huge rivers, looking at these huge things, it always feels both familiar and odd to me. Even though I have lived here for more than twenty years, I have never paid serious attention to them. These huge things have always been there, even though they were never well noticed, so huge yet ignored, like graceful monuments hidden in the city. Monuments in the past were like physical archives, with reliefs and texts trying to turn history into eternity, but what I call "graceful monuments" are more like casually recorded moments in daily life. They are spaces that speak on my behalf, places where I can stop in all sizes, speeds, weights, rhythms and moments. They are memorials that stack up the fragments of my life. Even though I may not always remember them, when I see them again, I always recall certain moments and try not to forget them. So light and important, in other words, they are such "huge things".

The exhibition "Huge Things by the River" is based on my mobile experience and physical sensation on river embankments, under viaducts and along the river. Through black-and-white photography, long-lens video, and sculptural installations, the visual elements around the river embankment are extracted and turned into a personal commemorative scene. By reorganizing these huge and light landscapes, a heterotopia is presented that can be gazed at, and these slices of images and textures become triggers of memory, once again leading us through the huge things by the river.

藝術家簡介

丘智偉 Chiu Chih-Wei

1998年出生於臺灣臺北，2021年畢業於國立臺灣藝術大學雕塑學系，現就讀雕塑學系研究所。丘智偉的主要創作以觀察日常風景為出發，藉由長時間的關注，以建築、空間、風景重新去回看個人生命歷程與空間場域的關係。使用攝影、空間裝置、雕塑物件等創作形式，重構日常的風景，試圖帶出世代對於現今日常經驗的身體感知。

參與過的重要展演包括「再次渡過這條河 Cross the River Again丘智偉個展」(2023，板橋435藝文特區)、「我曾渡過這條河 Crossed the River丘智偉個展」(2023，國立臺灣藝術大學)、「1:1 丘智偉個展」(2022，國立臺灣藝術大學)、「পরতর্কিতা// ECHO // 迴響」(2022，Britto Arts Trust)、「image+」(2021，非常廟藝文空間)、「台灣當代一年展」(2021，視盟)、「爆炸容器Booom room」(2021，臺北市立美術館)、「超編碼：地理圖/誌的當代藝術測量術」(2021，空總臺灣當代文化實驗場)、「移植：創作的飄移」(2020，非常廟藝文空間)等。



Artist Introduction

Chiu Chih-Wei

Born in Taipei, Taiwan, in 1998.

Chiu Chih-Wei holds a bachelor's degree from the Department of Sculpture, National Taiwan University of Arts, and is currently pursuing a master's degree at its Graduate School. His creative methodology mainly begins with daily scenery observation, and through long-term gaze, he re-examines the intertwined relationship between personal history and spatial fields through architecture, space, and landscape. Through photography, spatial installations, sculptural objects and other art forms, he reconstructs daily landscapes and attempts to portray our physical perception of contemporary daily life.

His recent exhibitions include "Cross the River Again" (2023, Banqiao 435 Art Zone), "Crossed the River" (2023, NTUA), "1:1 Chiu, Chih-Wei Solo Exhibition" (2022, NTUA), "পরতর্কিতা//ECHO//迴響" (2022, Britto Arts Trust), "image+" (2021, VT artsalon), "Booom room" (2021, Taipei Fine Arts Museum), "Transcodage: Art Surveying Techniques of Maps" (2021, C-LAB), "We are drifting" (2020, VT artsalon), etc.