

感知的迴圈
變形的多感官研究及調查計劃

The Perception Cycle
A Study on the Deformation of the Multisensorial



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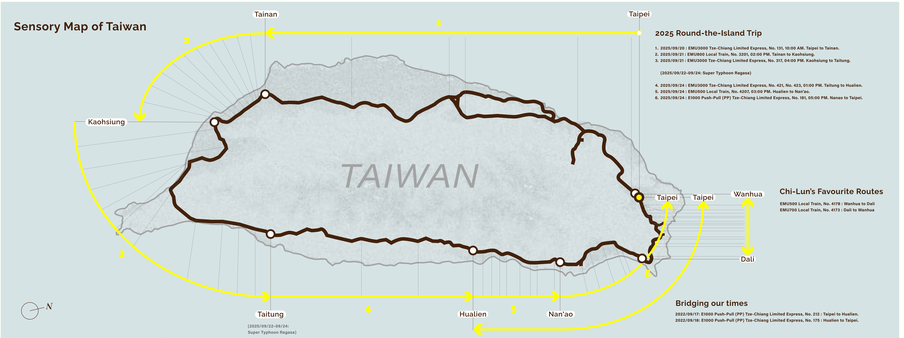
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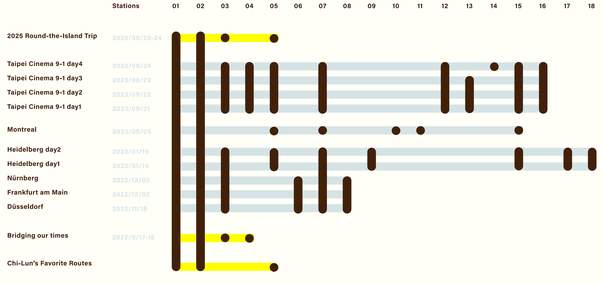
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Calling Points



Legend

01 Chi-Lun Feng
Interaction Designer

02 Chi-Han Feng
Interaction Designer

03 Jia-Jun Toh
Participant

04 I-Fang Kao
Participant

05 Mikyo Sho
Participant

06 Yi-Chen Shih
Interior Designer

07 Joanna Gruberska
Participant

08 Eri Funahashi Goen
Participant

09 Ewelina Zielonka
Participant

10 Juan Miceli
Participant

11 Santiago Lopez
Participant

12 Ya-Zhu You
Participant

13 Ruby Yun-Er Chang
Participant

14 Chamuk Qiao-Mu Lin
Participant

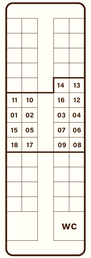
15 Tzu-Ning Liao
Product Designed Designer

16 Ting-Chen Chang
Participant

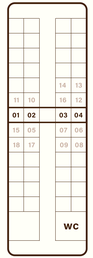
17 Wan-Shuen Tsai
Participant

18 Lysianassa Dasby
Participant

Seating Plan



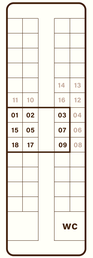
The Moving Scenes



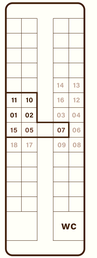
Bridging our times



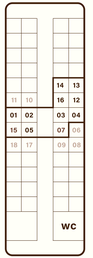
Nürnberg / Frankfurt am Main / Düsseldorf



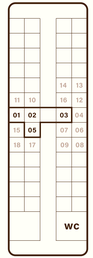
Heidelberg



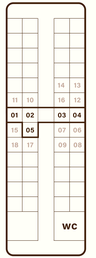
Montreal



Taipei Cinema 9-1



2025 Round-the-Island Trip



The Perceptual Cycle:
A Study on the Deformation of the Multisensorial



感知的迴圈：

變形的多感官研究及調查計畫

啟程

我在與紀倫共同的旅行中，將一次又一次的重複性旅程記錄下來，一開始只是記錄旅程的風景，慢慢地延伸到紀倫在旅程中觀看風景的視角，最後以一種再現的方法重現這些旅行的景緻，在列車行進時速度感的加持之下，感知變形變成了在紀錄和再創作的過程中，最重要的部分。

在紀錄的過程中，也正逢歷疫情，這些例行性的旅行轉變為線上的旅行。由臺北向東前往大里站的旅程，變為不斷重播的線上影片，依據現實世界中火車發車的時間點，開始播放，並在抵達目的地時，停止。來自不同地區的陌生旅人們，用他們的視角記錄了不同時間與季節的火車行進方式，上傳至YouTube後，紀倫開啟了一次又一次的線上旅程。

在這段期間，真實的旅程剩下回臺南阿嬤家，我與紀倫開始反覆性的搭乘臺南到高雄的區間車，當作替代的旅行。我們會停在保安站，等一列自強號從南往北快速通過。

在與紀倫走走停停的旅程中，我用手機錄下了沿途的風景、列車快速經過的影像，以及紀倫專注的神情。這些影像成為了我將個人的感知經驗，再現為紀倫的視角與空間場景，並也成為與藝術家們共同創作的契機。

紀倫的旅行，是這場集體創作的靈魂。儘管社會習慣以「自閉症」來指稱他，但在一次與紀倫的對話中，當我問起這個標籤時，紀倫給予了否定的答案。我們以「光譜上的人」來形容擁有這種獨特的感知狀態的人。比起冷冰冰的定義，我們更在意紀倫在旅途中感受到的光影與節奏，關於那些無法被標籤化、最真實的生命瞬間。

The Perceptual Cycle:

A Study on the Deformation of the Multisensorial

Embarking

I recorded my repeated journeys with Chi-Lun, initially focusing on the scenery along the way, then expanding to include Chi-Lun's perspective, before finally reconstructing these landscapes through a method of representation. Heightened by the sensation of speed as the train moves forwards, perceptual deformation becomes the most important element in the process of documentation and re-creation.

During the process of documentation, and with the pandemic unfolding, these routine journeys transformed into virtual ones. The journey eastward from Taipei to Dali railway station became a looped online video that, in accordance with real-world train departure times, began playing, and when on arrival at the destination, stopped. Strangers from different areas recorded the train in motion from their own perspectives, across different times and seasons, uploading them onto YouTube – allowing Chi-Lun to embark on his online travels time and again.

During this period, the only real journey available for us to make was to our grandma's house in Tainan, so Chi-Lun and I began making repeated back-and-forth trips from Tainan to Kaohsiung on the local train as a substitute for travelling. We would stop at Bao'an station to wait for the Tze-Chiang Limited Express, travelling from south to north, to pass swiftly.

During the stop-and-go journeys with Chi-Lun, I used my mobile phone to capture the scenery along the way, footage of trains speeding past, and Chi-Lun's focused expression. These images became the catalyst for translating my personal sensory experiences into representations of Chi-Lun's perspective and spatial scenes, while also providing an opportunity to create in collaboration with other artists.

The journeys of Chi-Lun are the heart and soul of this collaborative project. Although society tends to refer to him as "autistic", when I asked Chi-Lun about this label during a conversation, he responded in the negative. We refer to these individuals with unique perceptual conditions as "people on the spectrum".[1] Rather than cold, impersonal definitions, we are more concerned with the light, shadow, and rhythm that Chi-Lun experiences on his travels – those authentic moments of life that resist labelling.

1 In the Chinese term for Autism Spectrum Disorder, as-it is commonly known, the notion of a spectrum is entirely absent. It literally translates as a disease that shuts the self. We believe instead that they are individuals on a spectrum, each with their own quirks and personality.





從日常的窗景移動到創作的過程

自2021年起，我從日記的形式與視覺藝術的角度出發，透過將身體的感知放大，探索速度與時間介入下的多感官經驗。我與慶潾、新加坡、德國、加拿大等國的藝術家夥伴們透過個人經驗的梳理，跨領域的對話與具實驗和開放性的合作方式，發展出了一系列探索多感官感知、空間再現與身體經驗的展覽和現場演出。

Santiago Juan.
Juan: Si?
Santiago: Hay trenes en Argentina?
Juan: Sí, hay trenes en Argentina.

— 2023.03.《移動窗景》
於加拿大蒙特婁

這段在加拿大蒙特婁演出尾聲的對話，如同一面鏡子，照見了《移動窗景》的起點，與其不斷創作及展覽發展的歷程。

一場未知的旅程，未經排練、未經討論的一場真實旅程，既是觀客、亦是自己。

一方面，它帶我回到與紀倫在重複旅程中往返的初衷：一場場對「已知中的未知」的探尋。在與藝術家們每一段的創作過程中，儘管路徑相似，我們在現場總是能重預設的劇本，將身體投入這一場場真實且未經排練的旅程。在無數次重疊的移動軌跡裡，窗景因速度與心境而產生變形，讓創作者既是觀察風景的客客，亦是在重複中被賦予最新定義的自己。

另一方面，藝術家們不斷地使用日常經驗紀錄、創作並回應生活，而個體在敘述故事的同時，會因為使用方法、介質的不同而導致故事的原序不同、欠其、展覽和演出的起點是源自於無法用大眾所熟悉的溝通方式表達自己的個體——紀錄。這些來自不同背景、經驗與語言的個體在相遇後，究竟如何改變了我們透過身體感官表現與對話的方式？而我們感知世界的方法，又會如何隨之轉變？

藍痕不是一個個體的事件，而是群體的創作。《移動窗景》聚焦多元紀錄手法：影像、聲音（田野錄音、聲音設計）、音樂、場景再現（點雲）、空間再現（裝置設置）等，結合文字過境與調度，從在創作及展覽結束後，邀請藍痕家們以不同身分撰寫論述，思考自身介入後的感知與行為。

主題分為若干面向：轉譯的過程、影像的秩序、空間的結構與感知、身體語言的關聯字、從沉默到聲音、從聲音到音樂、動態的介質與時間的總數。每一主題均從感知的再現出發，結合不同感官、空間與媒材進行探索，形成文字紀錄、圖像紀錄與藝術創作交錯的研究脈絡。每一次的觀察、每一個移動與對話，都是理解感知、空間與創作生成的重要途徑。

From the Moving Scenes of the Everyday Life to the Artistic Process

From 2021 onwards, taking the diary form and visual arts as points of departure, I explored multisensory experiences under the intervention of speed and time, through the amplification of bodily perception. Together with fellow artists from Taiwan, Singapore, Germany, Canada, and other countries, I have developed a series of exhibitions and live performances exploring multisensory perception, spatial representation, and bodily experience—combing through personal experiences, engaging in interdisciplinary dialogue, and embracing experimental and open collaborations.

Santiago Juan.
Juan: Yes?
Santiago: Are there trains in Argentina?
Juan: Yes, there are trains in Argentina.

— 2023.03, The Moving Scenes, Montreal, Canada

This dialogue at the close of the performance in Montreal, Canada, is like a mirror — illuminating the outset of *The Moving Scenes*, and the journey of its ongoing creation and development.

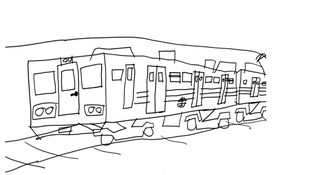
A journey into the unknown, a real journey, without rehearsal, without discussion, at once passenger and self.

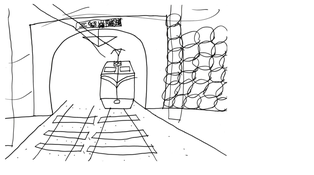
On one hand, it brought me back to the original intention behind the repeated to-and-fro journeys with Chi-Lun: repeated journeys in the search for the 'unknown in the known'. Although traversing on similar paths across every creative process with artists, we would invariably abandon preconceived scripts on-site — casting the body into real and unembellished journeys. In the countless overlapping trajectories of movement, the moving scenes seen through the window deform with speed and diverse states of mind — allowing the artist to be at once a passenger gazing at the scenery, and a self existing in repetitions, redefined by the landscape.

On the other hand, artists must continually draw upon their daily experiences to document, create, and respond to life. However, when individuals tell a story, the versions that emerge may vary depending on the method and medium used. This is especially so when the exhibition and performance originate from, and begins with an individual unable to express himself with communication methods familiar to the masses – Chi-Lun. How have these individuals from different backgrounds, experiences, and languages – after coming together – changed the way we express and communicate through our bodies? And how, in turn, will the way we perceive the world transform?

Art is not an individual endeavour, but a collective creation. *The Moving Scenes* focused on diverse documentation methods: moving image, sound (field recordings and sound design), music, scene reconstructions (point cloud), spatial representation (installation), and more – coupled with written discourses and diagrams. And at the conclusion of the creative process and exhibitions, I invited the artists involved – in their diverse capacities – to write about their work, contemplating their perceptions and actions following their intervention.

The study is divided into several aspects: The Process of Translation, The Order of Images, Spatial Structures and Perceptions; Keywords of Body Language; From Silence to Sound, From Sound to Music; and The Dynamic Medium and the Folds of Time. Each of these themes begins with the representation of perception – integrating different senses, space, and medium – to explore and form research contexts at the intersection of written records, visual records, and artistic creation. Every act of observation, every movement, and every dialogue serves as an important pathway to understanding perception, space, and the formation of creative work.







與紀錄片被攝者的放映場域

杜家駿

2023年9月22日，《9-1號放映室》透過不同日常旅途的光影紀錄，於台北市文山區萬芳路9-1號3樓展出。我和這個展覽的起點始於我拍攝的紀錄短片，《Bridging our times》。為了拍攝紀倫的日常生活，我與紀倫、和他的父親與姐姐踏上了一段花蓮的鐵道之旅。為什麼是鐵道之旅？因為紀倫踏上這趟旅程的目的就是為了搭火車。他在途中如何看、如何感受、如何想像，形成短片中的根本問題。我貪心地將臉部和手腳的細微變化捕捉下來，希望以凝視作為理解的渠道。當然，這或多或少有一定程度上的天真，因為過往的例子告訴我們，觀眾渴望故事，渴望從生命悟出一些道理，渴望比生命更大的什麼。但我更想好好地看著一個人。短片從前製直至後續的放映時時提醒著我，我所收錄到的畫面裡充斥著一些我們無法稱之為理想中的畫面。我將這些非理想中的畫面分為三個部分加以討論。

第一種是物理上的非理想。那些失焦、晃動，在來不及、不經意的狀況下所捕捉到的日常。拍攝此紀錄片前，我有兩種拍攝的習慣。一是希望可以長時間地觀察角色在畫面裡的一舉一動，二是希望上述的舉止發生於猶如畫作般靜止的構圖。因為我認為上述能夠構成適合凝視和流動的空間。而「流動」在不動的畫面裡似乎是一種矛盾般的存在，實質不然。我以一顆長鏡頭為凝視的單位。我希望以舉止本身作為說故事的方式。不過，這樣的凝視方式無疑對觀眾是一種挑戰。那紀倫呢？他迫使我打破一切慣性。正因如此，我在剪接的過程中，意識到如果我們將整部短片視為一顆長鏡頭的話，凝視和流動終將自行展開。凝視什麼呢？凝視紀倫沈默許久後的微笑，凝視紀倫東張西望後，偶爾與你眼神的交會。我們等待著被直視的那瞬間。那些非理想的畫面始終是為了那一刻的可能。那是過程，是傳統意義上的起承轉合。

第二種是家人們不願看到紀倫一些在生活中所做的舉止。即便這些動作能夠幫助紀倫調節感官，但也代表著狀況的起伏、情緒的不確定性，在外人的眼裡也可能是怪異的存在。這其中包括了抖腳、抖手、重複複誦字詞、情緒失控、傷害自己等等。這或許和不想引人側目，造成週遭的困擾有關。理想上，我們可以要求社會有著對於光譜上的人同等的認知。但我深刻地體會到，這一切的一切牽動著紀倫身邊的一切。我們隨著另一個人的情緒起伏起舞。這或許就是這部短片的重點。那些紀倫不曾言說而我們只能依循瞬間所進行的猜測，以便更進一步靠近紀倫這個人。在花蓮行的尾聲，紀倫開始執著於即將發生的香港探親行。他執著於要如何到達桃園機場、如何通過安檢和如何順利搭上飛機。他不斷地向父親確認行程、他不斷重複著坐下、起立、踱步的舉動，又時而因想到「阿嫲」（粵語，指祖母）的生日而興奮，時而因為想不透而慌張、拍打著自己的額頭。這些情緒來得快去得也快，情緒在臉部起伏，清楚可見。我因為自己一個人和紀倫在客廳裡，不知如何是好，只好緊緊握著相機，等待紀倫超載的感官退去。當下，我認定此短片的拍攝已結束。

而我們在《9-1號放映室 》的放映版本其實少了兩顆鏡頭。那兩顆鏡頭即是紀倫自己可能不想看到的畫面。那是紀倫的心聲嗎？第三種畫面或許是第二種的衍生，即我們根據習慣和經驗所想像的可能性。《9-1號放映室》在第一天的開展日邀請了紀倫所認識的朋友、老師和社工。而展覽的其中一項表定活動是紀倫和他們一同觀看《Bridging our times》。紀涵和我說到其實紀倫很在意自己在朋友面前的樣子，更何況是如此不堪的情緒。她問我是否考慮將上述紀倫失控的畫面剪掉。說實在的，我並沒有考慮太久。或許是因為《Bridging our times》沒有嚴格的劇情脈絡牽引著，儘管這兩顆鏡頭具備關聯性，卻仍是獨立的個體。少了這兩幅畫面，我們難道沒辦法想像到紀倫成長時的那些苦澀和無助嗎？也或許是我沒有紀錄片工作者那般觸碰真實的毅力。遑論是影響了，我要如何說服自己能夠如此參與一個人的生活？我認為這並非膽怯。況且我也將自己在某種程度上擲入短片裡了。紀錄片試圖落腳真實，但真實千變萬化。我們能夠透過各種方式撇見、釐清和呈現真實。我認為這是紀錄片自由的部分。生命向你透露真實，向你招手。

「原本我以為紀倫只是一個引子或一個案例，最後我才知道整體是以紀倫為主。」紀倫母親寄來的電子郵件說到。母親在紀倫成長的過程中舉足輕重。她相信透過紀倫，我們或許能夠輻射出對一群人的想像和了解。為什麼在拍下紀倫失控的情緒後，我會認為《Bridging our times》的拍攝結束了？因為我覺得這兩顆鏡頭試圖讓我們揭開一些對於光譜上的人的既定印象。他明明很開心，他理應要感覺快樂，可是卻面無表情，因為他的微笑很短暫、因為他的微笑是用眼睛表現的、因為他有其他的顧慮。而我們其實是有能力好好地看一個人，好好地聽一個人。想起面對紀倫情緒時手握相機的我，我更確信對於影像工作者的我而言，我只需好好認識一個人，將影像帶到各個放映場域，觀眾將能踏上理解的路上。

The Screening Space with the Documented

Jia-Jun Toh

The exhibition, *Cinema 9-1*, with its images of daily travels, was held on 22 September 2023 at 3 F., No. 9-1, Wanfang Rd., Wenshan Dist., Taipei City. My point of departure for the exhibition was my short documentary, *Bridging our times*. To capture Chi-Lun's routine, I travelled with him, his father, and his sister, Chi-Han, on a train journey to Hualien. Why was it a train journey? Because his sole reason for going on this trip was to take a train. How he sees, how he feels, and how he thinks became the film's fundamental questions. I greedily captured the minute changes of his face and limbs, hoping to use the act of seeing as means to comprehension. Of course, there are elements of naivety at play because history tells us that audiences crave stories, craving insights into life, craving something larger than life. But, I wanted to look at someone properly. The short film, from its pre-production up till its screening, was constantly reminding me that my footage was filled with images that we were unable to deem as ideal. I divided these imperfect images into three categories for further discussions.

The first imperfection is physical in nature. Those out of focus, shaky, rushed, and unbeknownst captures of everyday life. I had two filming habits before making this documentary. First, I sought to observe my characters' gestures within a single, continuous take. Second, I intended for these gestures to unfold within a fixed composition akin to paintings. I believe that these conditions allow for spaces conducive to gazing and flowing in. To flow in a fixed composition seems like a contradiction. However, that is not the case. I define a single long take as the unit of gaze. I hope to tell a narrative using gestures. This mode of gazing, however, is undeniably a challenge for the audience. What about Chi-Lun? He made me abandon all conventions. Because of this, I realised while editing that if you view the whole short film as a single long take, gaze and flow can manifest on their own. What is there to see? We see Chi-Lun smiling after a prolonged silence; making occasional eye contact with Chi-Lun after seeing his eyes wander. We wait for the moment when we are looked into. These imperfect images are for these instants to happen. It is a process, a narrative arc in its traditional sense.

The second imperfection consists of gestures that family members are reluctant to see Chi-Lun doing in his daily routine. Although these actions help Chi-Lun regulate his senses, they also signal his fluctuating condition and emotional uncertainty, and may appear as a “strange” presence to others. These behaviours include leg shaking, hand flapping, murmuring, emotional outbursts, and self-harm. This may, to some extent, stem from not wanting to be stared at, or to cause inconvenience to others. Ideally, we can ask for the same level of awareness from society towards people on the spectrum. However, I have come to understand, through experience, that all of this pulls at everything around Chi-Lun. We are to dance to the ebbs and flows of another's emotions. This might, perhaps, be the main issue at stake for this short film: those emotions from Chi-Lun that were never explicitly expressed but instants from which we infer, in order to bridge our distance. Towards the end of our trip to Hualien, Chi-Lun began to obsess over an upcoming trip to visit his relatives in Hong Kong. He obsessed over details on how to reach Taoyuan Airport, how to pass security screening, and how to get on the plane successfully. He sought incessantly for confirmation of travel plans from his father. He repeated gestures like sitting down, standing up and pacing around, feeling excited when he thought about his *ama's* (Cantonese for grandma) birthday, and while in a state of panic-stricken after having his thoughts inhibited, he began beating himself on the forehead. These emotions flash by, flaring and subsiding in his face visibly. Alone with Chi-Lun in the living room, I was unsure of how to react and could only grasp onto the camera tightly, waiting for his overloaded senses to subside. It was then that I decided that filming had concluded.

Our screening version for *Cinema 9-1*, however, was missing two shots. They were shots that Chi-Lun himself might not have wanted seen in his presence. Was this Chi-Lun's sentiment? The third imperfection might be a perpetuation of the second, consisting of the possibilities we project onto others, based on our own habits and experience. We invited Chi-Lun's friends, teachers, and social workers to the opening of *Cinema 9-1*. One of the exhibition's programmes involved Chi-Lun watching *Bridging our times* together with them. Chi-Han mentioned that Chi-Lun is very conscious of how he appears to his friends – let alone when he is in such a vulnerable emotional state. She asked if I would consider cutting away the images of him losing control of his emotions. To be honest, I did not dwell on it for very long. Perhaps this is because in *Bridging our times*, there is no overriding narrative structure to thread a path and the two shots in this sense were though related, independent entities. In the absence of these two images, are we then unable to envisage the bitterness and helplessness during Chi-Lun's formative years? Perhaps I lack the documentary filmmaker's resolve to touch the real. Setting aside the question of influence, how can we convince ourselves to inhabit another's life? I do not view this as a lack of courage, for I have, to a certain degree, thrown myself into the film. Documentaries attempt to locate reality, yet the real remains ever-changing. Through varying methods, we can attempt to glimpse, elucidate, and depict reality. I believe this is where documentary filmmaking can be free. Life reveals the real to you, beckons to you.

“I initially thought Chi-Lun was just a lead-in or a case study, but in the end, I realised that the entire film centres on him.” Chi-Lun's mother wrote in her letter to me. Chi-Lun's mother was pivotal to his formative years. She believed that through Chi-Lun, we could perhaps extend this imagination and understanding to a broader community. Why did I believe that the principal photography for *Bridging our times* had come to a close after documenting his emotional outburst? Because I feel that these two shots attempted to allow us to unveil certain preconceived notions about people on the spectrum." He is clearly happy; he ought to feel happy; yet he is expressionless – because his smile is fleeting, because his smile is expressed through his eyes, because something else weighs on him. But we are capable, in fact, of properly looking at someone, of properly listening to them. Recalling myself holding the camera while facing Chi-Lun's emotions, I am more certain than ever that as a documentary filmmaker, I need only to properly know someone, to bring their images to various screening spaces, for the audience to begin on the path of understanding.











轉譯的過程

故事始於主體與客體的互動，並隨著客體轉化為主體的過程而展開。當主角確立，配角隨之介入，這段從單一焦點到群體參與的轉譯過程，即構成了故事的延伸。在主體位移的動態中，所產生的一系列模糊邊界與過渡狀態亦是轉譯的重要組成。創作的第一階段，透過關鍵字、圖像與聲音等多重感官媒介，記錄並呈現此一轉譯軌跡，並將其轉化為跨領域的藝術語言。

轉譯的本質是主客體間的對話，而「投影」則是此對話的實踐工具。在幾何與建築學中，投影是將抽象理念轉化為具體形式的過程。當影像投射於不同時間、場域與介質時，其呈現的微差與接收者的身體、眼神、聲音交互作用，使影像、光線與空間共同構成一個動態的實驗場域，模糊了主客體的界線，催生出新的敘事可能。

這場轉譯的實踐由我與紀倫開啟：紀倫帶領我進入他的風景，而我則負責紀錄並再現這份視野。隨著創作推進，家駿與雅竹作為第二階段的轉譯者，透過紀錄片鏡頭捕捉紀倫的視角，並以身體語言將旅程概念化。第三階段，我們將這些初期的轉譯日記帶往德國，與空間編織者懿真、美喬，表演者 Joanna、Eri、Ewalina 共同創作，並融入子甯的音樂元素。到了第四階段，我們將德國場次中 Joanna 的影子意象帶到加拿大，與 Juan 及 Santiago 共舞。最後，這趟旅程回到了初始地臺灣臺北，於《9-1 號放映室》的展演中，雅竹在時隔一年後再次以身體進行轉譯，並與芸爾、萩萩共同呈現出回家的風景。

這其中，家駿以〈與紀錄片被攝者的放映場域〉書寫了他位處攝影機後方的觀察。他不僅是觀看者，更透過與紀倫真實的對話與旅行，將那些「物理上的非理想」，包含失焦、晃動、來不及捕捉的日常轉化為紀錄的養分，只為等待彼此視線交會的那一瞬間。在《9-1 號放映室》的放映中，家駿刻意修剪掉紀倫失控的兩顆鏡頭，這種「不觸碰真實」的溫柔取捨，反映了轉譯過程中的倫理與對話：我們並非追求全知視角的的紀錄，而是透過紀錄者的視角，帶領觀眾踏上理解一個人的路。

另外，在閱讀不同藝術家的文章時，會發現他們對於移動介質稱呼的不同，「電車之旅」、「火車之旅」與「鐵道之旅」其實都在書寫關於和紀倫的旅行，這反映了各自不同的感知座標與地緣經驗，這些旅程可能是日常流動的電車、是承載鄉愁與回家的火車、是結構性的鐵道。這些詞彙並非不統一，而是轉譯過程中，各個「複眼」視角對速度、記憶與場域厚度的註解。

「轉譯」在此不僅是技術操作，更是一種介入方式。透過不同環境的再現，原始的感知經驗被重新塑造並賦予新意。觀眾、舞者與空間之間的互動，形成了一場持續的感官對話，使轉譯過程在生成與變形中不斷演進。這正是展覽和演出的核心：探索感知、空間與媒介在交互作用下的可能性。

The Process of Translation

The story begins with the interaction between subject and object, unfolding as the object transforms into the subject. When the main character is established, the supporting roles enter the conversation. This process of translation from a single focal point to collective participation becomes an extension of the narrative. This series of blurred boundaries and transitional states – produced by the subject in displacement – is also an important component of translation. In the first phase of the creative process, the trajectory of this translation is documented and presented through multisensory media – such as keywords, visual, and sound among others – transforming it into an interdisciplinary performance language.

The nature of translation is in the dialogue between subject and object, with "projection" being the tool that enacts this dialogue. In geometry and architectural studies, projection is the process whereby an abstract idea is transformed into specific forms. When the image is projected in different times, sites, and media – the nuanced variations that emerge interact with the body, gaze, and sounds of the receiving body, allowing the images, light beams, and space to construct a dynamic experimental site together, blurring the boundaries between subject and object, and engendering new narrative possibilities.

The act of translation was initiated by Chi-Lun and me: Chi-Lun bringing me into the landscapes he sees, while I was responsible for documenting and giving form to this field of vision. As the creative process progressed, Jia-Jun and Ya-Zhu acted as translators in the second phase — Jia-Jun engaging the documentary lens to capture Chi-Lun's perspective, and Ya-Zhu using bodily language to conceptualise the journey. In the third phase, we brought these initial diaries of translation to Germany, working with spatial weavers Yi-Chen and Mikyo, and performers Joanna, Eri, and Ewalina, while incorporating musical elements of Tzu-Ning. In the fourth phase, we brought the shadow imagery of Joanna from the Germany iteration to Canada, dancing with Juan and Santiago. Finally, the journey returned to its origins in Taipei, Taiwan. In the exhibition *Cinema 9-1*, Ya-Zhu revisited the body as a site of translation, a year on, in collaboration with Ruby and Chamuè, painting the landscapes of the journey home.

Within this context, Jia-Jun, in his text *The Screening Space with the Documented*, details his observations from behind the camera. More than a mere spectator, he engaged in genuine dialogues and shared journeys with Chi-Lun, transmuting "physical non-ideal" – blurred shots, shaky footage and fleeting moments of everyday life that could not be captured in time – into nourishment for the documentary, waiting fwhen their eyes meet. For the screening at *Cinema 9-1*, Jia-Jun chose to omit two shots of Chi-Lun losing control of his emotions. This gentle choice of "not touching the real", reflects an ethics and dialogue within the process of translation: we do not pursue perfect documentation, but rather, through the documenter's perspective, lead the audience on the path to understanding a person.

In addition, while reading through the different artists' essays, you will notice that theyuse different terms for their mode of travel – "*densha* journey" (the Japanese term for all electric-powered trains), "train journey", and "railway journey" all refer to their journeys with Chi-Lun, reflecting their respective perceptual coordinates and geographical experiences. These journeys may be the *densha* of our everyday commute, the train that carries nostalgia and homecomings, the structural railway. These terms are not inconsistent, but rather annotations from different "compound eyes"perspectives within the translation process – in relation to speed, memory, and site density.

"Translation" in this context is not merely a technical operation, but an intervention method. Through representations of diverse environments, primary perceptual experiences are reshaped and given new meaning. The interaction between audience, dancer, and space creates an ongoing sensory dialogue, causing the translation process to constantly evolve through the act of generation and transformation. This is precisely the core of the exhibition and performance: to explore the possibilities arising from the interplay of perception, space, and medium.

影像的秩序

日記因為時間而有秩序、創作亦是。

「在我想像中，一般人的記憶就像一條線般持續不斷，但我的記憶卻更像一堆小點。我總是在不斷拾起那些點——也就是問出問題——這樣才能想起小點背後代表的記憶。」

東田直樹《我想變成鳥，所以跳起來》p.33-34

在紀倫的世界裡，他對秩序的感知自成一格，存在於每一個細節之中。秩序與不可控序列的共存，使我們得以思考：秩序如何被呈現，又如何被感知，才能呈現非視覺為主體的感官經驗？

以《移動窗景》為例，影像展演圍繞日常的離去與歸來，將旅程分為六個場景：「啟程」、「坐下的倒影」、「移動的窗景 I：去程」、「停靠時的交會」、「移動的窗景 II：回程」、「歸途」。去程與回程的轉換不僅是旅途的實際行程，也反映了心境的流動。

關於秩序，一直是旅程來與回的排序，有了序列才有開始與結束。在紀倫的世界裡，他有一種與眾不同的秩序感。路途的風景一致但目的地不同，從灰白色車廂換到橘色車廂，又從藍色車廂換回橘色車廂。風景從左到右變成右到左，房子和樹一樣在火車經過時是歪斜的，風景由一連串定時攝影組成，殘影是過往停留著的時間，在時速最高一百三十公里的火車上，一幅幅畫面被時間拼湊起來，由左而右，由右而左。在我製作影像的過程中，序列的重要性似乎依對象的觀看方式而有所不同，紀倫點狀記憶的形態讓他在回看我的影像時，總是片段地敘述日期、途經的車站以及一起旅行的人，當然還有當日零零碎碎的過程，又或者在無影像的狀態下，他依然會專心地聽著火車運行的聲音，藉由這些聲音，他依然能認出那些點狀的記憶。

火車來回過程中的秩序感，因為個人感知的不同，呈現出混沌的狀態，而我所使用的3D掃描則是被用來重建並再現這種秩序。3D掃描技術被視為秩序重建的工具，模擬火車中「視角轉換」的感知，創造新的時間性敘事。透過個人化的影像紀錄與排列，不同的秩序與感官經驗被重新展現，呈現非線性記憶與時間的可能性。我和紀倫在移動的火車中，總是看向窗外的風景，窗外的風景是以水平方式移動的，而3D掃描則是另外一雙跟我們一起記錄窗外風景的眼睛，將連續性的水平空間重建，把我們在火車移動時感受到的感知，以點雲呈現出來。

我以〈餵食機器〉書寫我如何與影像機器、空間機器進行對話。首先，我將旅程中紀錄下的影像，轉化為餵養影像機器的3D 掃描數據，而在不同的空間機器中，藉由展演場域特有的光影、尺度、甚至舞者的身體介入，讓被轉化後的影像重新與物理空間發生碰撞。其次，展演空間對我而言不只是裝載作品的容器，而是一個個具備獨特性格的「空間機器」。這些機器透過半透明布幔的疊加或光影反射的延遲認知，將餵養進去的影像數據進行消化、拆解與重組，使每一次的展演都成為一場關於感知邊界的動態實驗。

The Order of Images

The diary finds its order through time; so too does the act of creation.

"My memory, however, is more like a pool of dots. I'm always "picking up" these dots—by asking my questions—so I can arrive back at the memory that the dots represent"

— Naoki Higashida
The Reason I Jump: The Inner Voice of a Thirteen-Year-Old Boy with Autism

In Chi-Lun's world, his sense of order follows its own distinct logic, existing in every single detail. The coexistence of order and uncontrollable sequences invites us to ponder: How is order presented and how is it perceived by the senses, in order to produce a sensory experience not centred on vision?

Taking *The Moving Scenes* as an example, the exhibition and performance centres on the departure and return of everyday life, dividing the journey into six scenes: "Departure", "Reflection of the Seated", "Moving Scenes I: Outbound", "Encounters at a Stop", "Moving Scenes II: Return", and "The Way Back". The transition between the outbound and the return journeys is not merely a physical itinerary, but a reflection of the ebb and flow of one's frame of mind.

Order has always been defined by the arrangement of the journey's departure and return – it is through this sequence that a beginning and an end can come into being. In Chi-Lun's world, he has a unique sense of order. The scenery along the way is the same, yet the destinations differ, from a greyish white carriage to an orange carriage, from a blue carriage back to an orange carriage. The scenery shifts from left to right, then right to left – houses and trees alike appear aslant as the train passes by. The landscape is composed of a series of interval recordings, with afterimages serving as the residue of lingering time. On a train reaching speeds of 130km/h, the individual frames are pieced together by time, one by one, from left to right, from right to left.

In the process of making the imagery, the importance of sequence seems to depend on how the subject sees. The dot-like nature of Chi-Lun's memory causes him, when reviewing my images, to always recount in fragments – the dates, the train stations we passed, the people travelling with him, and of course, the scattered details of that day's journey. Even without images, he would still listen intently to the sound of trains in motion, and through these sounds, he can still recognise those dot-like memories.

The sense of order inherent in the train's journey appears chaotic due to differences in individual perception, and the 3D scanning I employed was used to reconstruct and recreate that order. 3D scanning is seen as a tool for the reconstruction of order – simulating the perceptual "perspective shifts" in trains, creating a new temporal narrative. Through individualised imagery and arrangement, different orders and sensory experiences are reimagined, presenting possibilities for non-linear memory and time. While on the moving train, Chi-Lun and I would constantly gaze at the landscape outside, watching as the scenery swept past in a horizontal motion. 3D scanning acts as an additional pair of eyes recording the scenery alongside us – reconstructing the continuous horizontal space and translating our sensory experiences onboard the moving train through point clouds.

In my essay *Feeding Machine*, I wrote about how I communicated with the image machine and the spatial machine. Firstly, I turned images recorded on the journeys into 3D scanning data to feed the image machine. Within diverse spatial machines, the transformed images are made to collide with the physical space once more – through distinctive lighting and scale of the exhibition space, as well as bodily interventions from the dancers. Secondly, the exhibition space to me is not merely a vessel to contain works, but a "spatial machine" with its own unique personality. These machines digest, dismantle, and reconfigure the image data fed into them – through layered translucent fabric or delayed perception of reflected light and shadow – making every performance a dynamic experiment exploring the boundaries of perception.

混合機器

馮紀綸

談論與其同一見證者機器的過程中必然生成的話語性，形成作品與其本身是否也是某種表演？

在《移動與靜》的創作過程中，移動和被視覺與聽覺捕捉，也是因為這兩個動作與人與機器之間展開了一段非線性的對話。機器自行被視為移動生命主張與的角色；使用者被引入展開這兩個動作之一的主導或被監控者之處。機器被不斷地干涉生態或是一些不易觀察到的狀態，然而，當觀眾不再從事這些動作時的自我反映，機器成為了我最親密的對話者。

空間機器

空間，是一個空間機器。它是否跟著物質介入才更被突顯？人跟著空間機器，賦予它開關、機能與目標，使其成為一個具有能動性的機器。而當人跟著空間機器，卻是以是屬自己的空間框架，實質是空間機器的框架，以空氣、光線、場景、聲響等的資訊輸送，將能量傳遞到每一個空間機器之中。

人透過導航，家具與活動之場景空間機器，使其能夠不同的生產線（由生產線上的物件載入場景，按需、被需、又被空間機器產生組位、轉向、被追尋的動物。

在《移動與靜》中，每個展演空間都是獨立一個獨立的環形裝置，在不同的展上以相似的生產線傳遞與聯繫：

- Galerie 3APiS一面落定窗和入群作為兩種生產線，活動家具都為舞台物件，作為動者的工作站。
- Stadelschule以空間的開啟這個作為空間機器，使用的是與此兩個裝置的連結，從一個相似的生產線，到這個空間機器，使其成為一個具有能動性的機器。

Feeding Machine

Chi-Hao Feng

Misinterpretations and misjudgments are inevitably byproducts of the process of machine feeding. However, might these very mistakes themselves be a form of reality?

In the creative process for *The Moving Senses*, movement and relativity are the two most critical variables, and it is because of this that humans and machines can engage in a dialectical dialogue. Machines are often seen as quiet and predictable entities when the user finds it, expecting it, the machine can often output as instructed, while producing defects / results deviating from expected values — in exceptional cases. However, when the manual operation of my creative process, acting guide – but one in which the user defines its own pace and progress in accordance with personal expectations – the machine transcends its role as a tool to become a companion, a dialectical partner, and devotes its every output. Corresponding the essence of the machine; it is a body in the solidified state, composed of innumerable productions. When it operates at a particular moment with a consciousness, is it like a person born being fed, and at the same time, gaining the ability to communicate? Between machines and the first, seems to be silent spatial frame, but in truth, they are the self-furnishings of the spatial machine, transmitting waveforms and channelling energy into each of them, in the form of air, light, sound, sound, and so forth.

Humans activate the spatial machine through electrical lines, furniture, and movement, allowing it to launch diverse production lines. Objects on these production lines are, in turn, grasped, placed, recirculated – forcing the spatial machine to undergo misalignments and reorientation, forging new trajectories.

In *The Moving Senses*, each exhibition spatial machine is an independent, sliding structure that shapes machines with different soft furnishings with similar production lines.

- At *Galerie 3AP*, the floor-to-ceiling window and the passing crowd serves as two distinct external intervention to initiate? Humans feed the spatial machine, bestowing it with the ability to communicate. Ideally, it is the machine transforming it into an organic, shifting entity. The machine continues to feed on the human presence and the flow, seems to be silent spatial frame, but in truth, they are the self-furnishings of the spatial machine, transmitting waveforms and channelling energy into each of them, in the form of air, light, sound, sound, and so forth.

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與影像機器的對話過程中，上百張或上千張的影像被重新解構之中，每次的微型改善之下是不起眼的感知變化，而這一個個微小的變化成了我們所謂的「資訊」。回到對話方式到底空間機器的操作，創作到底，或為二者之間的關係而有交集，這些是不是要得到一個結果，而是要被重新的過程與我自我正的現實。

混雜與誤判常是機器餵養過程的附帶產物。然而，這些錯誤本身是否也是某種現實？

在《移動與靜》的創作過程中，移動和被視覺與聽覺捕捉，也是因為這兩個動作與人與機器之間展開了一段非線性的對話。機器自行被視為移動生命主張與的角色；使用者被引入展開這兩個動作之一的主導或被監控者之處。機器被不斷地干涉生態或是一些不易觀察到的狀態，然而，當觀眾不再從事這些動作時的自我反映，機器成為了我最親密的對話者。

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每一次體會都是一次試探，每一次失敗都是一次修改，我在與影像機器的對話中逐漸理解，它不是單純的工具，而是一個夥伴。曾經，會因為機器的錯誤而感到挫折，但現在我認為，正是這些錯誤讓我們有了一個共同成長的空間。我們在調整參數的過程中，不僅是在訓練機器，也是在重新認識自己的表達方式。

我們會期待機器的表現，但同時也害怕它的反應。這種既期待又害怕的心情，讓我們在每一次的互動中，都充滿了緊張與興奮。

我們不斷地嘗試新的參數，觀察它的反應，並根據這些反應來調整我們的輸入。這個過程，就像是在與一個有生命的存在進行對話。

我們會給它一些指令，但它的回應卻常常超出我的預期。有時候，它會產生一些我從未想過的畫面，這讓我感到既驚訝又興奮。

這種不確定性，讓我們對每一次的互動都充滿了期待。

我們也會故意給它一些模糊的指令，看看它會如何詮釋。

有時候，我們會故意給它一些矛盾的指令，看看它會如何處理。

這些實驗，讓我們對機器的理解更加深入。

我們開始意識到，機器不僅僅是一個工具，而是一個夥伴。

我們開始尊重機器的「個性」，並試著去理解它的行為模式。

我們開始學習如何與機器溝通，如何給予它清晰的指令，如何觀察它的反應，並根據這些反應來調整我們的輸入。

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- The small meeting room at Concordia University is a stage with defined boundaries. Here, chairs and tables are moved about on their hands to delineate the boundary lines, and participants are the actors in the center of the room.
- The old apartment at Taipei, Wanfang Community is a spatial machine that integrates several works. It is a space with sunlight and transparency, with many workstations following suit, bringing about assessment of the space machine, while spatial scanning becomes a conversational process between machine and artist. In the shared perceptual memory shaped by space, human, and machine.

In the dialogue with the image machine, hundreds or thousands of images – including personal memories at the moment of capture – are fed into the software, where the machine, depending on its programmed direction, may intentionally mistreat images in regular generation, filtering out certain perceptual processes en route. Here, the machine decides upon spatial representations, and the creator after seeing these results, reviews the discarded images and feeds the machine again with images that should have been included. In the ongoing exchanges between the creator and the machine, authentic representation of the spatial is brought about.

The Feeding Process

The manifestation of the work is the result of a complete feeding process, while the dialogues and changes that occur before and after feeding are the most vital moments of my material arc. The work does not have a finalization stage, but is in constant flux, when deformations of different phases are in themselves, placed realizations of the work. In the research and creation pertaining to multisensory discourse, feeding is an important action – opening dialogues and potential for transformations.

Each act of feeding is a single probe, each gesture is a single response. As my dialogues with the image machine, I began to understand gradually that it is not a simple tool, but a body capable of affection, agency, and response. Applying this same dialogue to the operation of the spatial machine, the act of creation becomes a continuous process of selection through a perfect result, but to uncover true representations of reality through the conversational process.

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Image Machine

Representations of space are generated by the image machine, the image machine created as reality-into statistics and images in a seemingly complete performance. Inside the image machine machine decides upon spatial representations, and the creator after seeing these results, reviews and calibration in a required process. However, in the process of creating with point clouds, deviations from expected values are a perceptual process. If video data is stored in a rationalized manner, then the image machine is a machine that is meant to be opened and visualized? Image machine, by prescribed limits of scope and specific modes of movement, embodying the creator's instantaneous perception shifts, and while unable to record the totality of the visual field, it is a reflection and indicial record of reality. I feel no need to know much about the workings of the image machine, while spatial scanning becomes a conversational process between machine and artist. In the shared perceptual memory shaped by space, human, and machine.

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空間的結構與感知

在《移動窗景》中，空間不只是裝載作品的容器，更是一個會呼吸、會回應的感知場域。多層次的空間如何在感官上融合並產生交互作用？

將影像投影在吊掛布幔的空間中，材質的透明性與反射性提供了多重的觀察維度。布幔的透明性讓身體與影像穿透空間，呈現出深度感；反射則製造出延遲與扭曲，打開了真實與投影間的界線。懿真在〈時間與相遇的舞〉中捕捉了這種空間的動態性，她透過白色半透明布幔的配置，讓光線成為重新組織場域的工具，並描述舞者如蒲公英般滾落、輕觸布幔下緣的瞬間，展現了身體與光點彼此之間相互擾動的流暢美學。

Spatial Structures and Perceptions

In *The Moving Scenes*, space is more than just a vessel for creative works – it is a breathing and responsive perceptual field. How do multi-layered spaces merge and interact on a sensory level?

When images are projected onto the space's suspended voiles, the transparency and reflectivity of the material offer multiple perspectives for observation. The transparency of the voiles allows both the body and imagery to penetrate reflection produces delays and deformations – blurring the boundaries between the real and the projected. In her essay, *The Dance of Time and Encounters*, Yi-Chen captures the dynamic nature of these spaces. Through the arrangement of white voiles, she allows light to act as a tool for restructuring the site – describing the moment when the dancer tumbles down like a dandelion, grazing the voile's bottom edge, illustrating a fluid aesthetic of mutual perturbation between body and flecks of light.



時間與相遇的舞

施懿真

表演由許多元素組成，因而呈現出各種不同的形態。說書是一種表演、舞蹈是一種表演，繪畫也是一種表演；表演發生的空間，我稱作為場地，並且依照尺度不同，可以是藝廊、學校、廢墟，甚至是街道或城市。在這些場地中，無數無法預測的行為事件交織著，有交頭接耳的聲音、人與作品看與被看的關係，或是一個邀請、一個體驗。表演與場地的融合，創造出獨一無二的展覽。我以空間設計者的角色有幸參與了位於杜塞道夫、法蘭克福、與紐倫堡的三場展覽。

白色半透明的布幔高掛，隨著三個場地各自獨特的氛圍，呈現出不同的配置。我看著舞者們表演，似乎也可以感受到她們享受著光點、身體、故事、位置、節奏、速度、自己、夥伴，各個元素與角色互相擾動、碰撞的每一個時刻。起初，在得知團隊成員中有兩名舞蹈藝術家時，心裡有點緊張，一方面是不熟悉跳舞，也沒有太多觀看表演的經驗，另一方面則是在前期空間設計的討論中，對於使用者在舞台上表演的情境進行了太深入的思考，然而，實際到了現場，當舞者以第一人稱的角度分享：身體正在移動的當下是即興且自由的，我才理解到舞台並不是這麼嚴肅的事情。

舞者在排練時，有一個動作是從木箱上向前翻滾落到地面。她以蹲踞之姿、背部拱起，蹲在木箱邊緣，接著緩緩向前滾落。當身體逐漸下移時，背部輕輕擦過布幔的下緣。整個過程的速度非常緩慢，但身體的移動流暢而連續，沒有片刻停頓，彷彿一道柔軟的弧線自然延展。最後落地的瞬間，她像蒲公英般輕盈地著陸。那種對身體力量的精準控制，以及動作所展現的流暢之美，讓我留下了很深刻的印象。

如果個體無法用多數人所熟知的語言表達自己，那麼個體之間又該如何相處呢？ 觀察、嘗試互動、從中感受、理解彼此。跟隨著紀錄片的節奏，畫面佔據視覺與聽覺，有特寫與遠景、有許多聲音與許多空白的停頓，沒有聲音也是一種聲音嗎？ 沉默沒有聲音，但仍傳遞出情感與意圖，我想那就足以表達自己了。幾個月之後，在臺北的展覽上，我首次見到紀倫的畫作，實在令人驚艷。 我也喜歡畫畫，從小到大，筆觸隨著一張張圖紙而有了強烈的變化，然而，畫畫作為一種轉譯思想的媒介，可以使心神抽離現實，暫時置入另一個容器中。 我透過一幅幅畫作上的筆跡，得以感受到在繪者的世界中的時間樣貌。

臺灣自然的飽和色彩光束，以火車的速度快速疾行在杜塞道夫夜晚裡、泛著淡黃光暈街燈的道路上。由空間資訊構成的光點漫天飛舞，布幔隨著舞者們的流動，時而呈現身體的虛實錯落、時而放大影像的立體感。意識經歷一場場藝術的宣言之後卸下了包袱，彌留在紐倫堡某個平凡的夜晚。

旅程中，在不同的時間點遇見不同的人，完成不同的事，過程中充滿挑戰、驚喜與感謝，而這些片段最終被珍藏於記憶之中。當回想起世界各地仍在努力的每一個人，更能感受到時間不斷流動，也更加珍惜與一群人共同完成某件事的時光。

The Dance of Time and Encounters

Yi-Chen Shih

A performance is composed of several elements, and as such, resulting in diverse forms. Storytelling is a kind of performance, dance is a kind of performance, painting is a kind of performance. I refer to the space in which performance happens as sites, and depending on its scale, this can be a gallery, a school, a ruin, and even a street or a city. In these sites, innumerable and unpredictable actions and events – such as the murmur of whispered conversations, the dynamics of the act of viewing and being viewed between people and works, or an invitation, an experience – intertwine. The fusion of performance and site created a unique exhibition. I was fortunate to have participated as a spatial designer in the exhibitions held in Düsseldorf, Frankfurt am Main, and Nürnberg.

Translucent white voiles were hung high across three sites, each with its own distinctive atmosphere, presenting different configurations. I watched the dancers perform and was seemingly able to feel their enjoyment of the light dots, the bodies, the narratives, the positions, the rhythms, the speed, themself, and their partner – in each moment of the melding and collision between different elements and roles. Initially, when I was informed that there were two dancers in the team, I was nervous because, on one hand, I was unfamiliar with dance and had not watched many performances; on the other hand, when we were doing preliminary discussions for the spatial design, we had over-analyzed the different stage scenarios for the user. However, when we actually arrived on site and heard the dancers speak from a first-person perspective – that the body in motion is spontaneous and unfettered – I realised that the stage need not be such a solemn affair after all.

During the rehearsal, the dancer performed a movement where she rolled forwards off a wooden plinth, landing on the floor. Adopting a crouched stance on the edge of the box with her back arched, she dropped down at a slow pace, grazing the bottom edge of the voile. The body's movement was measured yet fluid and seamless, unfolding without a moment's pause, like a soft, extending arc, landing with the lightness of a dandelion. Her ability to control strength and the graceful fluidity of her movement left a lasting impression on me.

If individuals are unable to express themselves using a language familiar to the masses, how are they supposed to get along with each other? Observe, to attempt at interaction, perceiving through that experience, and develop an understanding of each other. Following the rhythms of the documentary, the images occupied our sight and hearing through close-ups and long shots, manifold layers of sound, and pauses. Can the absence of sound in itself be a sound? Silence is without sound, but still, it conveys emotions and intent. I have come to realise that this is enough to express oneself. A few months later, on my first encounter with Chi-Lun's paintings at the exhibition in Taipei, I was awe struck. I love drawing too, and since youth, my strokes have evolved drastically with each drawing paper filled. Drawing as a medium for the translation of thought can allow the mind to detach itself from reality and temporarily inhabit another vessel. Through the traces on each painting, I can feel the manifestation of time in the painter's world.

The saturated colour beams of Taiwan's nature moved with the velocity of a train, scudding across the amber-lit streets of Düsseldorf at night. Light spots constituting spatial information fluttered freely, as the hanging voiles – undulating with the motions of the dancers – depicted the body's interplay of reality and illusion at times, and at other times, amplified the stereoscopic effect of the images. The conscious, undergoing rounds and rounds of artistic manifesto sheds its load – lingering in an ordinary night in Nürnberg.

On our journeys, we encounter different people, accomplishing different things at various turns, in a process marked by challenges, surprises, and gratitude. In the end, these fragments are preserved within our memories. Thinking back upon each individual still persevering in various corners of the world, I could grasp time's passage more acutely, and I cherish, all the more, the moments spent bringing something to completion.



身體語言的關鍵字

無者從空意旅從動作的「意在為了表現和場面，是從觀察創作者和意應才能與身體產生連結。我們又該如何轉換身體的介質？和出發點的觀察 Joanna 在前幾次紀錄與創作的影像後，選擇以多種的觀察介紹出開放的創作，此時音樂與舞蹈是組織出，而加掌入的舞者 Juan 與 Joanna 的連結感受是到對話以：「空間、光影、觸點的影響的回答，今的現紀錄之間的流動關係（The flowing between space, light, the machine and the brother）。或是「Memory breaks apart」，這種感的的節奏感，如何在身體內與之間交互關照與不同，在回應對方、觀察的關係之間創作之外，所以跟這了解的身體語言。

在加拿大的演出中，《移動留意》又現出關於動作的創作，關係一段從未知開始通往回家的歌。Juan 在〈Hunger〉一詩中描述了這種對字宙我的狀態：「I forget my name... even though I forget my own flesh」：他與身體出場為在隨時中間多個體（small chinese lantern）前行的存在，這種對話的「我」關連，驅使著舞者從一個非結構的下一個非結構的動作的自由（I constantly weave it unaware it non stop）。在這種的對中等待觀之為一種未知的存在，加拿大演出中最精彩的影像——《空白》。和觀眾從開始到加拿大的接觸，由 Joanna 讓觀者的動機上產出對象，這種的關係的關係，如同主角在這個與真實之間又關照與天幕，那對的關係，「Screen」的出現，和觀眾的關係的方式不同，所以跟這了解的身體語言。

How do dancers create movement? When I already have a narrative and a setting, do I still research and want to create a link with the body? How, then, are we to transform the very notion of the body? Joanna, a dancer from Poland, chose to begin her creative process by means of keywords after looking at the images I documented and created. Music and ambient sound in this instance are merely supplementary. Meanwhile, Juan and Santiago – dancers in the Canada iteration – engaged in improvisation through their perceptions, articulating it as "the flowing between space, light, the machine and the brother," and the brother (Shi Xiaoxi).[1] As each dancer employs a different method of translation, they in turn manifest entirely distinct body images.

The Moving Screen, in its Canadian iteration, presented a surprise shock in the form of a stage play direction, the naked eye of the audience. Juan, in his poem *Hunger*, describes this state of losing oneself: "I forget my name…even though I forget my own flesh". He likened the body to a being traversing a tunnel, carrying a "small Chinese lantern" – this "hunger" for sensorial perception impels the dancers to move from one station to the next. To him, the body is the "I" that is constantly weaving a non-stop ("I constantly weave it unaware it non stop") waiting for a chance to transform into another unknown existence through performance. Joanna's *Blank*, a new video added for the Canada iteration, serves to connect the journey from Germany to Canada. Dancer Joanna embodies four emblematic figures in the performance, each with a different facial expression and the real and absurd the train. To this, she wrote: "Scenes fragment. Memory breaks apart". This fragmentation and reconstruction of the sensory mirrors the experience of a stationary passenger within a carriage, whose perception fluctuates with the train's velocity of the train. She turned this into a silent screen, and the audience's first encounter with Joanna. The images from *Side Story* were projected over and over again onto a piece of fabric and its background, as the passengers – dancers in the Canada iteration – boarded, using their face and hands to touch and push against the spectrum – morphs into a quiet, enduring connection. Yu-Zhu furthers the concept of "listening" in her piece, *Learning to Listen Through Different Body Languages – An Improvisational Dance Experience with Two Dancers*. She realized that the dancer's body is not isolated, when dancers "listen" to each other's movements, they "hear" the voices, one must adopt an entirely different translation logic. At times, it becomes a fluid "dance", while at other moments, one must attune oneself to an inner rhythm akin to a metronome. These practices privilege not only the process of translation is not merely a copy-and-paste tool, but one that requires thoughtful consideration of the other person's language and circumstances, before choosing a mode of connection and interaction.

Through these, before, I seek to ask: how does one bridge the distance between dancers between sound, image, space, fabric, and their own bodily movements? Moreover, how do we transform our own bodies? How do dancers differentiate their body language to manifest narrativity? In the improvisational process, does the dancer only begin to create/play and create the performance, once they have achieved a certain equilibrium? How does the audience size, the use of objects, or even physical contact between dancers shape the performative medium? All in all, these questions constitute the basis for the in-depth exploration of body language transitions in this series of performances.

印記

Joanna Grabovska

感知或碎片，記憶斷裂，
我在跟此處相互，
這裡邊關無限——空間漸縮，漂浮著。

我幾乎感覺看著光束都變小，
我幾乎感覺看著漸漸從事與接觸。

我在身體裡感受到光束的接觸。
我聽上，用耳下的耳。
感場的，磁性的引起。
記得聽覺的每日小點這。
聽之內感覺上形成了若干幅律的排動。
那此的感覺從身體到處到處點？
我的身體。
我的身體。

我幾乎是身體的內在。
我的觸覺。

我們正是身體與自然的一系影像和聲音。
我在另一位舞者的身體互動 —
回應感的聽動：
我們，用耳下的耳。
感場的，磁性的引起。
記得聽覺的每日小點這。
聽之內感覺上形成了若干幅律的排動。
那此的感覺從身體到處到處點？
我的身體。
我的身體。

我的想像力滿溢著光和那厚重的聽想和感知。
它們構成此場景：
動作的覺感到：記憶、感覺、平緩的速率。
我的身體在為你聽。
與另一位舞者的容器共鳴。
之間的相連點從「如」感的故事。

在某個瞬間，我們聽到著，
身體感到無數點點——是不為一。
沉浸於這個點子的聲響。
——種關乎自我的幻想。

Impressions

Joanna Grabovska

Senses fragment. Memory breaks apart.
I move fast while swaying still.
There is vastness—space opening, floating.

I take pleasure in watching traces.
I take pleasure in watching images rush across a train window.

I feel the train's speed in my body.
On my face, the wind it leaves behind.
A magnetic pull as it passes me.
The sound settles in my chest.
The wheels on the rails form an almost steady rhythm.
Where does this sensation begin in my body?
Where does it travel?
How does it make me move?

Or this feeling of weightlessness.

I turn my attention inward.
I listen.

I let my body respond to the visuals and sounds of trains projected into the room.
I interact with another dancer's body—
reacting to her movement,
offering or following impulses,
coming closer or taking distance,
accelerating, pausing, slowing.

At some point, we float.
The body feels boundless, effortless.
Movement is created by a myriad of tiny particles.

My imagination fills with associations and sensations brought by trains.
They translate into dance.
Movement qualities emerge: sharpness, repetition, steady rhythm.
My body becomes a vessel,
shared with the vessel of another dancer.
Our connection creates a third layer of the story.

At some point, we float.
The body feels boundless, effortless.
Movement is created by a myriad of tiny particles.

An illusion of freedom.



《移動窗景》：掌心裡的石頭

張芸甄

2023年9月，兩場展演，一短四集一個作家，在人長長的一生裡，很微次數，解開父或母無比的容量，微掌心的重量的話。

演後，我們完了比演出本身還要長上許多的座談會，時間來到最後的中場生了的實驗，解者是怎麼構就知道的一切的？身體是如何被外，思考的？建築與家的概念的事關鍵身份，解決的地點是，我有一個就是，演出就像公寓裡最重要的生命，自前與觀，就是讓前的那部，讓我們是的，是一次方的主城裡就能。

場域，展覽在一處老台灣之中，自色的展開就是通過，幾乎像一個人的住所，創意幾的多，內容由創意，畫作，投影，跨區種展的音樂等等所建而成，這是一個多變的，今看期的展開(聚焦的，通過我創作字這，在的開展上情開始就是——時間著的文化面，紀錄展示創意們看的團展，內含大面的演展文字，3D模型說明，一文又一支影片，不同結論與文化背景看與更的參與演出對話——

「但你們把結構你原始也完全得開始，紀錄究時間就關上筆電。

如果關掉，重複的開展自己是開的方式另，幾把晚上就有人多年建用的問題幾乎發化不確來，但如也起來關是有答，像一位特殊讓人安心故事的場景，事實上，如果一直有個，一張桌是就知道，是這一切的關就跟展。

《我在古洞裡/他何就都得跑/》空間
聲響，就像是個開的，小小的，微是小鳥的聲音和觀的，偏像全是上下左右就關是之後。

所謂「將聲變打開」的時候，小小的觀角便精神料觀就來，如果它們會發光，想像成之上時間我們就的是最是一起被放大，沉知每個，石頭可以是有料聽嘛，但是一制它集結了我們所有的專注，純粹的重量歸還的感知，閃閃發光。

在演出結束登入這幾，大約一年，我又再遇到石頭主的孩子，同樣在「移動窗景」看去張的特別現實，讓我這過了「關衛就是的音樂交流的可會（換幾個就會），而現在，我是那裡的志工，一個一次進入到現，那小學年紀的孩子們一起上課，動身體，一起聽時，一起玩遊戲。

天課上的孩子對自或一個字面，解釋就到——關來與這世界多數意的反映，無法不說是這的孩子，是都擁擠學擁抱的感到孩子，上課時驗在為基但散步時一個解得都不能漏下的孩子……，我笑天聽時，伴出觸角，說他一下子就聽過此刻前關課了什麼。

「觸覺是關就，不用給把世去多到最。」春雅展著把解說：「掌心對掌心，很明確，把們就知道了。」

孩子擁著我的手，這個印象去山裡散步，一路上，把大聲喊出每一個是感的世界物：種種，像（註：指稱「花」）、它！下雨了！觸風是雨的自然關課，我都著孩子小小關就軟軟的手，一種看就是的點這，掌心裡沒有石頭，掌心對掌心，沒有知性。

The Moving Screen Stone in the Palm

Ruby Yun-Er Chang

Two performances in September 2023.
As brief as it lasts within the long span of a person's life; but, when magnified, the instant carries immeasurable weight — like that stone held within the palm.

After the performance, we spent far more time discussing what had taken place than the performance itself had lasted. How do dancers perceive? How does the body work and think? My collaborator — who comes from an architectural background — asked enthusiastically, with a gleam in her eyes: I have a feeling that the performance resembles the goldfish kept in the apartment — intimate and iridescent, swimming from one end to the other and back again, rippling in a calm metre of water.

The title: The exhibition was held in an old apartment, with spaces and interconnected while spaces akin to another's dwelling, though for more understated and refined. The contents of the exhibition encompasses films, paintings, projection, music traversing time zones, and others. It is the living, stratified cosmos, seemingly immediate yet complex, orbiting ostensibly along a timeline — casting light upon our initial meeting, when Chenlan showed us the document with photographs of her family's old home and their captions, video upon videos as well as documentations of performers spanning different time zones and cultures —

"But it's totally fine if you forget all of this," Chi-Han said, smiling, closing her laptop.

Leaving it to us, she wanted us to play as we have been doing. Despite her claims of being overwhelmed by pending issues, she always appeared unperturbed. She is a volunteer with the second-grade class at Gudong Elementary School, where I, too, joined the following Thursday. Each week, I'd see a new face of the children, each one distinct, with their own unique energy — the inspiration behind all this.

(My in-a-performance)
How do I Sense Time/Space

Awareness mirrors transparent, minuscule, and silhouetted feelers, spread across the cutaneous surface of the body.

"To open up the awareness", in to stir those feelers into life, and if they were to glow, one might imagine the entire body enveloped in a faint, shimmering mess, where each movement produces a ripple effect, like the delicate disturbance of fish captives, video upon videos as well as documentations of performers spanning different time zones and cultures —

Chi-Han's description of the "gathering" is apt. Within the space of the exhibition, the sounds of birds, insects, and the occasional passing car — all these elements blend into a single, harmonious whole. Each movement produces a ripple effect, like the delicate disturbance of fish captives, video upon videos as well as documentations of performers spanning different time zones and cultures —

And what about consciousness? Where does consciousness reside? The consciousness undulates in accordance with the cadence of the breath, stepping in time to the heartbeat, neither ahead nor trailing the body. The consciousness is neutral, not at all gendered. Guided by curiosity, it moves in concert with the body. It is at once on the periphery of the skin, on the fingertips, on the nape, on the cutaneous surface. The consciousness is not beyond our sight. The consciousness is in my palm as I pick up the stone, in the eyes I see lifting my head, in the warmth of our clasped hands, in the small yet huge stone clenched within our hands.

肌膚視VI

Joan Miceli

詩（一）
肌膚

我在當我的名字
　我已經當我的火車
　　我的嘴

即使我忘記
　自己把自己

我會用有螞蟻即看著雙眼
　　從前

到站

以這麼小的方式把觀點吃
　我的觀念們

仔那個城堡們？？
　小燈籠就餓是螞蟻著

Within the palm, a small yet huge stone

With someone I could not name — a child on the spectrum — we held a stone in our hands together. That moment was silent and lingering: perhaps a brief moment in time. Yet to the sensory, it felt like a lifetime, expansive and all-encompassing. Sorry. The stone can be a metaphor for anything, but in that moment it gathered our attention, with its sheer weight forging a bond, glimmering.

A long time after the performance ended — about a year later — I met children on the spectrum again. I was introduced to The Integrated Arts Education Association of Taipei following the special presentation of the Taipei edition of The Moving Screen, where the organization took the occasion, joining children of primary-school age once a week in their activities. There, I began to move the body, to dress, and to eat snacks.

Each child on the spectrum is a self-contained cosmos — bespoken-popping — their frequency tuned to a different wavelength from most of the world. A child unable to walk without tiptoeing; a child who loves the sensation of tearing tape and paper; a child who delights in looking into the mirror to touch their nose and ears; a child who hides in a corner during chaos, but cannot bear to leave anyone behind while going for walks… I open up eyes wide, reaching out with my feelers, afraid of missing a single moment and failing to read to signs.

"Their sense of touch is very sensitive, as avoid overstimulating them," says Teacher Chien-Chun Jiang). "Please don't forget all of this," she's very clear, they will know."

The child is holding my hand. We are going for a walk in the mountains this week. On the way, he shouts out whatever he can recognize: "Water Fo! (Flower)! Water! It's raining!" On the eve of a typhoon, walking the slippery stairs, I hold the child's small, warm hand, repeating after him. We must have written with the palm, palm against palm, weighted.

肌膚視VI

Joan Miceli

詩（二）
VI

正如我是螞蟻的形的過
我擁有肝癌的腫立癌
我手部地螞蟻的輪開

我擁有我的生命因此而活

我希望自己不再是如蟲
能夠開始地方

　我將將成裡的那個

Poem #1
Bumper

I forget my name
　I forget my train
　　my pain

Even though I forget
　　my own flesh

I shall go greedy-sweet-tooth
　　from station

to station

with this small chinese lantern enlightening
my tunnels

What tunnels?!
– grease the little lantern starving

Poem #2
VI

like a good larva that I am indeed
I have my slice private cancer
I constantly weave it unweave it non stop

As if my life was gone in doing so

I hope to stop being a larva
to be able to start being
　　–whatever I become later.

Hunger and VI

Joan Miceli



以即興舞蹈創作者的視角看《9-1號放映室》

林莜菻

走進位於臺北萬芳社區的《9-1號放映室》展場空間，純白的牆面與隔間、純白薄透的紗垂掛數片、衣著純白的兩位舞者在空間裡移動，想像力可以在這片粗胚之上開生枝葉，一切都有著無限的解讀空間。

對一位創作者來說，總是希望自己的作品能觸發多元的想像，當一件事情被表述得非黑即白，不容模糊地帶存在時，那或許不是藝術，而是教科書或指導手冊。

形形色色的人，帶著各不相同的生活經歷、教育背景、喜好、期待、感知方式甚至心情來到《9-1號放映室》，可以想見每位觀者的觀賞經驗必定是獨一無二的、無從比較量化的。紀涵透過《變形的多感官研究及調查計畫》，琢磨一個此時他正在探索、挖掘、和自己生命經驗有共鳴的主題，在表達已知與開拓未知的海洋中航行。無論你看見的是一艘豪華郵輪、或是一艘孤挺小船，或許你定睛在海浪的波紋、飛濺的水花，或許你正在感知迎面而來的風、空氣裡的鹹味與陽光的溫度...。真實是豐富的、多義的、多面向的，也因此我們不會和他者擁有完全相同的體驗。

引用文學作家賴香吟《霧中風景》的一段話，他理解關於真實是－「不要追索眼見為憑的真實；一切畫面都來自心靈的印象。是那個畫面裡你所感受到的真實，也是因為這樣，所以你才會渴望表達那個畫面。」那份真實與我們切身相關，詮釋著自我樣貌、與事物之間的關聯，也連結著個體與整體、人和宇宙之間的微妙互動。

當舞者走進這片純白的空間，一段由身體、感官、意念、情緒所交織的旅程就此展開。白紗切割了空間，穿梭其間彷彿進入一個又一個異時空。背景的投影是列車離站的畫面，期盼與興奮、未知與不安共存於啟程之時，環境隨著時空變遷，旅途中的氣味、聲音、地景一一融進感知，再潛移默化影響身體的感受與情緒。如同一張純白的畫布，漸漸染上不同色彩，線條、色塊、渲染、斑點，交織得層層疊疊。不同的是，在一張繪畫上我們能夠看見每筆顏料所留下的軌跡，而現場展演中的肢體與影像都是稍縱即逝，觀者循著視覺的殘影、記憶裡的印象，拼湊著線索，累積出對展演的整體解讀和詮釋。

投影的畫面由具體逐漸變為抽象，火車行駛著，穿越時空所產生的聲響，變形、離散、轉換維度與視角，我們彷彿潛入他者的感官世界，帶著想像、臆測、可能性，描繪出超現實的圖景。對舞者來說，這份化學變化發生在與他者「接觸」之時，他者包含了場域空間、聲響光影、表演者與觀眾。舞者的身體不斷接收著來自環境的訊息，經由快速的內化與整理，輸出成為現場的即興演出。

當我們舞者演出開始時，兩位舞者各據舞台一方，眼神看往不同方向，看似是毫不相關的陌生人。直到視線相交的那一刻起，就在身體裡打開了一個新的空間，容納面前的人，調頻著呼吸與步伐去和彼此共舞。受對方的身體動力牽引、也給出力道去引導對方，沒有人全權主導，也沒有人完全跟隨，在相互聆聽之間，美妙和諧的舞蹈得以存在。是超越耳朵的聆聽，用上全副身心、皮膚、神經、觀察力、聯想力共感知力與直覺的聆聽，全神貫注於當下的風吹草動，同時生出了好多副眼睛，一雙看外在、一雙看舞伴、一雙看自己、一雙看觀眾...。

在《9-1號放映室》的《移動窗景》表演中，我們也使用了空間既有的物件作為表演道具：牆上的話筒對講機。話筒象徵著與遠方的人溝通，當舞者們的身體分離，再次進入各自的時空想像裡，隔著一道牆拿起話筒，如同遠距離的親友或戀人，觸碰不到彼此，斷訊、失焦、延遲滲入溝通的日常。看似近在咫尺，卻怎麼也觸碰不到對方。有一條隱形的線在拉著，那是情感的連結與羈絆，我們循著它，抵達想像的彼端。

以此展演為靈感所創作的詩：

《月移》

很靜很靜 直到聽到你
緩步推移 像月亮走路的光陰
時間流淌空間 嬌豔欲滴 在別人的眼裡見你

是真實也似幻影
走投無路地相信

我捲簾 你觸碰
我搖擺 你經過
我躺下 你墜落
對著牆敲門
知道你不在

我把思念揉合成光 攢進心裡
在光裡與你相遇

Looking at *Cinema 9-1* from the Perspective of a Creator of Improvisation Dance

Chamuè Qiao-Mu Lin

Walking into *Cinema 9-1*'s exhibition space in Wanfang Community, Taipei – with its white walls, white partitions, white suspended translucent voile, and two dancers dressed in white moving through space – the imagination can branch and leaf out upon this substratum, in a space with boundless interpretation.

To a creator, we wish for our works to spark off diverse imaginations. When the expression of a matter is binary and gives no room for ambiguity, it may no longer be art, but a textbook or manual.

People of all shapes and shades – with their diverse lived experiences, education, interests, expectations, methods of perceptions, and even moods – converge in *Cinema 9-1*. Undeniably, the viewing experience of each beholder is unique, uncomparable, and unquantifiable. Through the project, *Transformative Multisensory Research and Investigation*, Chi-Han is sculpting a theme that resonates with her life experiences, exploring and unearthing, on a sea voyage through familiar and unknown waters. Regardless of whether you envision a luxurious cruise or a solitary boat; if you are fixing your eyes upon the ripples and splashing waves; or if you are embracing the breeze, the salt-laden air, and warmth of the sun coming towards you – reality is exuberant, polysemous, and multifaceted. As such, no two experiences can be the same.

Quoting a passage from novelist Hsiang-Yin Lai's novel *Landscape in the Mist*, she understands the truth as, "Do not search for the truth from what is seen; all images arise from the impression of our soul. It is the truth that you feel within that image, and it is why you yearn to depict the image itself." That truth is closely related to us, it shapes our self-image, our associations with all things – linking the subtle interactions between a single entity and the whole, the human and the universe.

When the dancer enters this pure white space, a journey interwoven by the body, senses, mind, and emotions begins. The white voiles divide the space, and wandering through them feels as if entering alternate realms. The background projection is of a train leaving the platform, as anticipation and excitement, uncertainty and unease, suffuse the moment of departure. The environment shifts through time and space, as the scents, sound, and landscapes along the journey fuse into the sensorial, subtly influencing the body's senses and emotions. It is like a spotless white canvas layered gradually with accumulations of colours, lines, colour blocks, washes and spots. Unlike traces that can be seen from the strokes on a painting, the gestures and images in a performance are fleeting. The viewer, based on remnants of the vision and impressions of the memory, pieces together the clues, culminating in an overall reading and interpretation of the performance.

The projected image evolves gradually from the concrete to abstraction, as the sound generated by the moving train traversing time and space warps and disintegrates, shifting through dimensions and viewpoints. We seemingly slip into the sensory realm of another, bringing with us imaginations, conjectures, and possibilities, painting a surreal landscape. For the dancer, this chemical reaction occurs when we "touch" the other – the "other" encompassing the space, the image, and the sound, along with fellow performers and the audience. The dancer's body receives inputs from the environment constantly, undergoing rapid internalisation and integration, creating a site-specific improvisation.

As dancers, when the performance begins, we each occupy one side of the stage, looking in diverging directions – not unlike seemingly unrelated strangers. When our sights cross paths, a new space is opened up within our bodies to take in the person before us, bringing our breath and steps in tune to dance with each other. As the body is led by the other's motion, it in turn provides feedback to lead the other, with neither body in total control nor subservience. With both of us listening in to each other, a dance of bliss and harmony can exist. It is a listening beyond the ears – a listening with the entire body, the mind, the skin, and nerves; a listening with our capacity to observe, to associate, to empathise and to intuit as we pour our souls into the minute changes around us, growing multiple pairs of eyes simultaneously: one gazing at the exterior, one gazing at our partner, one gazing at ourselves, one gazing towards the audience…In *The Moving Scenes* performance for the *Cinema 9-1* exhibition, we incorporated a site-specific object as a prop: the wall-mounted, corded telephone handset. The telephone handset signifies communication with someone afar. As the bodies of the dancers drift apart – each receding once again into their own imagined temporality and space, with the wall between them – the handset is picked up. Like families, friends, or lovers unable to touch each other, disconnection, estrangement, and delay seeps into the fabric of everyday communication. Though they seem within reach, they remain beyond our touch. Tracing an invisible thread of emotional bonds and entanglements that pulls at us, we arrive at the shores of imagination.

Moon's Passage

Still still, till I heard you
A slow passage, alike moon's trail of motion
Time trickling into space, ripe and delicate, seeing you in another's eyes

It's real yet alike a mirage
A belief at an impasse
I draw the curtains, you touch
I sway, you pass
I lie down, you fall
At the wall knocking on the door,
knowing you were not there

I kneaded longing into light, plunging it into my heart
In that light, our encounter

在不同的身體語言中學習聆聽——與兩位舞者的即興共舞經驗

游雅竹

我以舞者身分參與這項探討感知方法的跨領域研究計畫。在此計畫框架下，我有幸參與了兩場與不同舞者進行的實驗性展演，紀涵提供了高度自由的探索空間，讓此次合作不僅是技術測試，更是一場深度的感知對話。

第一場演出合作對象是舞者芸爾。她的動能具有鮮明的外向連結特質。在即興過程中，她的身體動作如同一系列清晰而開放的信號，充滿了邀請與對話的意圖，形成一種強烈的「丟」與「接」的互動循環，與她共舞時，彷彿在與她的肢體進行一場流暢的對談：她拋出一個動作或質地，我立即接收並轉譯予以回應，而我的反饋並激發她的下一段動作。這種互動模式彷彿將身體的語言，轉譯為一種可被即時「聆聽」的節奏與旋律。我們共同建構了一個場景，兩者的能量在彼此間流動，體現了「互動的丟接」所創造的共時性秩序。

第二位舞者莜菻的動能則展現出截然不同的身體質地。她的能量並非向外輻射，而是高度內聚，沉浸於自身的感知場域之中。其動作細膩、緩慢，更多是向內探掘的過程，外在的「丟接」意圖並不明顯。初始階段，我懷著慣有的期待－－等待一個明確、外向的互動信號，遭遇了挑戰，一度感到連結困難。然而，這正是本次合作最寶貴的學習：我必須徹底調整自身的「接收頻道」與「轉譯邏輯」。我不再尋求外顯的戲劇性互動，而是轉為深度感知其動作內在的質地。我的身體動能隨之轉向，可能轉化為緩慢的、並感知到半透明介質折射的朦朧光影，或是對應其內在節奏的、近乎靜態的畫面變化。這個過程深刻體現了「轉譯的過程」之複雜性，它並非一比一的再現，而是需要根據感知對象的世界，選擇轉譯的語法。

很高興能與兩位光譜兩端的舞者合作，我深切體會到本計畫核心精神之實踐：每一個體都是獨特的感知宇宙。從舞者芸爾的向外投射到另一位舞者莜菻的向內沉浸，正呼應了紀涵最初在計畫中想探討關於「自我」的混沌狀態與特殊性，與此同時，也體悟了我們能否有足夠的彈性與靈活性，去辨識並接收不同的「身體頻道」。

Learning to Listen Through Different Body Languages – An Improvisational Dance Experience with Two Dancers

Ya-Zhu You

I participated in this interdisciplinary research project on perceptual methods as a dancer. Under this framework, I was honoured to take part in two sessions of experimental performance with different dancers. The exploratory space provided by Chi-Han afforded a high degree of freedom, allowing for a collaboration that tested not only our dance techniques, but facilitated a profound dialogue of perceptions.

For the first performance, my dance collaborator was Ruby. She has a distinct outward-reaching characteristic to her kinetic energy. In the course of improvisation, her gestures were akin to a series of clear and open signals, brimming with an intent to invite and engage in dialogue, forming a distinct "throw and catch" dynamic. Dancing with her was as if in a fluid dialogue with her body. She would throw a movement or gesture, which I would receive, translate and respond to – triggering the next movement in her. This method of interaction seems to translate bodily language into rhythms and melodies that can be heard "instantaneously". We built the setting in which our energies flowed between us, embodying a synchronicity created by the "throw and catch" dynamic.

The kinetic energy of the second dancer, Chamuè, brought forth a bodily texture that was totally different. Her energy does not radiate outwards; rather, it is highly cohesive, immersed within her own field of perception. Her movement, inclined towards a process of inward exploration, was delicate and deliberate, with the outward "throw and catch" dynamic not apparent. Initially, carrying my usual sense of anticipation – waiting for a clear, outward signal for interaction – I was confronted with challenges and, for a time, struggled to connect. However, this proved to be the most valuable lesson of this collaboration: It compelled me to thoroughly recalibrate my "receiving channel" and "interpretation logic". I no longer look out for explicit dramatic interactions, instead, descending inwards to look for the immanent texture of each gesture. My bodily energy pursued this, perhaps gravitating towardslowness – sensing diffused light refracted through a translucent medium, and visual shifts that were almost still, in tune with her inner rhythm. This process thoroughly highlighted the complexity of the "translation process"– it is not a one-for-one representation, but a deliberate choice of translation grammar, based on the other's perceptual world.

I am grateful to have collaborated with two dancers from different sides of the spectrum, allowing me to experience profoundly the core spirit of this project: that each individual in themself is a unique perceptual universe. From Ruby's outward projection to Chamuè's inward descent, the experience echoes what Chi-Han wanted to probe in the project: namely the "self" in its state of chaos and distinctiveness, while allowing for us to gain insight into our flexibility and agility to both identify and receive different "body channels".

從沉默到聲音：從聲音到音樂

我們特許在演與舞蹈前，因為我們不知要說甚麼而歡呼——無論是身體、影像、物件或聲響——是當下的感知與回應是許可便。在《移動聲景》的不同舞段中，我與觀眾從一個聲音在表演中的作用：從無聲，到慢慢用環境音的呈現，至現場錄音穿入《情境生成音樂》，在現實中與聽，我與音樂創作者才電台作，從 1950 年代實驗音樂的歷給出發，與「不可預完性」置入聲響結構中。

在動作（非操作的聲響構建）中環境聆聽與場域聲響的創作，影響我們如何聆聽與感知。在《移動聲景》的不同舞段中，這些聲音是在與表演者與觀眾的移動與動作，並驅使最與緩慢發生，使當表演行動的一部分，與動作一起聽，影響我們構成一個「不可預測的多感官環境」。

海德堡：「領域生成音樂」正式成形，融合了環境錄音、電子音樂與子規的三組規範旗幟。

當對聲音：我們思用了海德堡的音樂點本的調色盒，讓我與音樂，當下的環境音與舞者的呼吸聲音，與觀眾的聽覺與意識交織在一起。

蒙特婁：我們思用了海德堡的音樂點本的調色盒，讓我與音樂，當下的環境音與舞者的呼吸聲音，與觀眾的聽覺與意識交織在一起。

臺北：作為我的初始觀察總結，我們有時與其他舞蹈、有時與音樂共舞。

聲音的多語共振

在海德堡的探索中，安福的立大（我想就點內部觀感來）是另一種聲音的故事線：以臺文、華文、德文、法文訓練五百首歌，混搭重組成聲音，之前與孩子們的合作，也多讓音訪問參中，總合了家觀的手視聽與表像編輯，使多語的創建手引是與此，而是一種心聽的聽覺感。

音音的色彩化過程

杜維瑞文：我們的聲音構建，不僅反映聆聽與感知的動態過程，也揭示了我們如何理解與回應周圍的環境。這些聲音是與舞蹈緊密相連，使我們能夠在表演中感受到聲音的存在與變化。

From Silence to Sound, From Sound to Music

We are fervent specialising and assuming, for we can never truly know the intentions, the perceptions and reactions of the other – be it a body, an image, an object or a sound. Across the different stages of *The Moving Scores*, I constantly experimented with the role of sound in performance, progressing from an absence of sound, to using only soundscapes – before gradually introducing "Situational Music" in the latter stages. In the mid-to-late stages of the exhibition, I collaborated with the composer Tzu-Neng, using experimental music of the 1950s as a starting point, incorporating unpredictability into the sound structures.

In her essay, *Non-Linear Auditory Translation*, Tzu-Ning mentioned how she responded in real time to the dancers' movements, the singer's rhythm, and spatial tension – manifesting the generative potential of improvisation during the performance. These sounds are not merely backdrops, but part of the performative action – working alongside gesture, light, and image to constitute an "unpredictable multisensory site".

Each dancer approaches the performance through a distinct perceptual entry point: some use gentle emotions with music, some use the site's atmosphere to transition into an embodied state, while others begin by immersing in the score. As the dancer Ivy Cheung from Canada remarked, "It moved my body as if light and soul were my flesh," implying that sound and light were not just supplementary, but agents of the body. The journey of sound from its absence to its presence, from everyday life to music, represents a reconfiguration of the sensory experience, and a means for the dancer to understand both their body and their performance. Through these synchronised perceptual entry points, the body within the interplay of image, light, space, and sound continues to interpret and respond.

The Transformative Trajectory of Sound

Dissolved? We danced with "silence", with the "body sound on site coming from the breathing of performers and audience.

Frankfurt am Main and Nürnberg: Background sounds interview, with sounds of passing trains and soundscapes becoming part of the performance.

Heidelberg: "Situational Music" took shape formally, combining field recordings, electronics, and Tzu-Ning's live solo performance.

Montreal: We retained the music from Heidelberg but at a reduced volume – allowing the pre-recorded music to establish a dialogue with the ambient sound, the dancers' breathing, and the sounds of their gestures.

Taipei: As both a cycle and a summation of the journey, we danced sometimes with silence, and sometimes with music.

Multilingual Resonance of Sound

In the Heidelberg iteration of the exhibition, Tzu-Ning's sound installation *Sonic Cartography of the Sea* (inspired by Hsieh Ho-Ling's Wake Up in the Sea) constitutes another layer of sonic narrative: Reciting five poems in Taiwanese, Mandarin, German, and French, she delved into the relationship between Taiwan's sea, land, and the bonds between parent and child. Within this multilingual narrative, the incorporation of Jiashan's handwriting and image translations creates the multilingual recitation from mere narration into a three-dimensional auditory landscape.

** A English oral translation in space-bodies by translator*



非線性的聽覺翻譯

雛子璇

當初收到《移動聲景》在海德堡活動的邀約，心裏真覺得，但同時也對自己感到不安，因為那時候對舞蹈的理解，它已融入了中旬期，一方面不確定要怎麼加入，是否會破壞原本的靈已優行至一半的構想，再加上我本身的音樂/聽覺經歷，現在偏向於非線性音樂構思，那與以及現場錄製聲源，前調無等手回工具與作品等，因此一下小心，會因為現場上的干擾，被有意想法的效果。

但是當我在看了整個計畫，包括前輩的紀錄與角色的紀錄，到構思結果，空間上的延展，以及一方面的共性，我開始感受到聲音與舞蹈的緊密性的連，對於自己在聲波與聚集音樂出發聽的我或生了強烈的共鳴。

在計劃案開始的一些討論過程中，與對了紀錄對於聲音，包括從聽覺聽性音樂，環境的一組現象，或是，觀眾的觀察與聽覺，甚至聲空間中，無意與自的即興演奏，觀眾的參與以及每一個空間裡有其獨確與的成。

而在最後現場與觀眾合作的同時，每個觀環或舞對這個計劃都非常的興，都是聲音探索的理解，聲音本自的專業，並帶進各個觀眾與，且將音與名氏，實質地融入現場，完成每一次的現出項目，在我所參與的每一場演出的作中，每一個人聲物，每個動作，動作，微小的聲音，都與這個空間環境的每個觀眾的空，都對點滴的感知，而這些感知的了而且表現的共振，是在構思者生動的起點。

Non-Linear Auditory Translation

Tzu-Ning Liao

When I first received the invitation for the Heidelberg iteration of *The Moving Scores*, I was surprised but deeply hesitant at the same time. By then I had already almost finished the first version of the choreography. My concern was how to integrate sound, whether the existing musical elements would disrupt a concept that was already halfway through its development. On the other hand, my current musical and artistic practice leans toward non-Western, multimedia sound, improvisation, and the use of traditional Chinese zithe as different means for composition. I was deeply concerned that my artistic practice would lead to unnecessary embellishments to the project.

However, upon encountering the project as a whole – from its documentation of Chi-Lan's perspective to its explorations of sensory perception and spatial interaction, as well as its engagement with the shared qualities of media, bodily awareness, and environmental sound – I immediately felt a resonated deeply with me as both a musician and a music therapist.

In my initial dialogues, I sought Chiffan's perspectives on sound – spanning experimental music and ambient soundscapes to live performances, music installations, and traditional Chinese instruments. Through her sharing of her experiences and observations of her sibling while growing up, she takes the "sensory" as a point of departure – drawing on video documentation, adopting Chi-Lan's perspective, and exploring perceptions of environment and landscape, as well as the unique impact of sound on individuals on the spectrum – to shape the project. The integration of sound is an attempt to transcend the visual, towards a more holistic engagement with the sensorium.

In my creative process, I first adopted a visual-to-sound approach, using the choreography as a reference for perspective, and a respect for the collision of individual thought – fully orchestrating material within the site to complete each performance. In the performance, I improvised with the flow of the space, paying close attention to every gaze, gesture, and minute sound – centers a resonance of particular significance with every particle of the environment, with the documenter and the documented alike, marking new points of departure within this context.



在《移動實景》中，日常材料被賦予了生命，成為轉譯的介質，容納不確定性物件，它在不同層次命為人、大象、窗戶、歌等或是個生人，介質通常被視為轉換的介面，相在中介的過程中，它實際上是一種動態的存在，無意在作品中固定不同介質的轉換者，但通過每一時間性介質的表徵性，決定進下介質的本質，正如過程在《發生的風景》中所述，風景是非等待觀看的客體，而是在前行與感知中逐漸發生的經驗，右圖不只是物件，手穿過投射的冰山與風景，這種時間性的表徵或成了風格變形，使觀察的界定轉化為可被感知的複雜形式。

這種介質的變動與時間的累積架構更為明確，其與 左，《移動實景》，不載，30%/60%加載中，證實，90% → 更新》中提出了一個深刻的觀角，被動場域成為一種「空間思維」，而在我的個人的思維是程式設計，提供場下載記憶與經驗，並透過不同場域的在演者詳細更新，對如此等，而在空間中物體自有，投射影像的行為，正是一種提代的「記憶層」，將空間轉化為當前的具體經驗的「記憶層」，一個動態的關，透過與不同觀察家們合作，加入了越來越多元素，將記憶中的場景與感知試圖重新。

這種時間經成在表演中概念為一種存在的表動，這也與紀錄長期以來都正於被動的習慣有關，右圖不只是物件，手穿過投射的冰山與風景，這種時間性的表徵或成了風格變形，使觀察的界定轉化為可被感知的複雜形式。

could have been 30 minutes or 2 seconds）」其表引用：來福這種經驗，非時間存在空間，而同時內含與者的動態過程，「現」是一個動態的日本美學與哲學概念，它不僅僅是物理上的「空白」或「無」，也是一種「中間」、「間隔」或「呼吸」的狀態，如同海德堡第二場的首開展演，讓思的場景包含觀者的動態，都應不僅僅是觀看，而是移動的你，感知的你，以及在兩者之間移除已經的「間」，時間的流逝也成了再經驗性的推標，而是在移動、相遇與前證釋的過程中，不斷被下載與更新的觀角。



The Dynamic Medium and the Folds of Time

In *The Moving Scenes*, everyday materials are brought to life, becoming a medium for translation. The curtain is not merely an object at different moments, it transforms into a person, a train, a window, a passenger, or a stranger. The medium is not fixed in my work; it is a dynamic entity that acting as an intermediary, it is in actual time a dynamic existence. The dancer, within the work, acts as an intermediary between disparate media, dictating the nature of the medium according to the setting, time, and fluidity of the space. As Ting-Chen has purposed in *The Landscape of Happening*,the landscape is not an object waiting to be observed—but an experience gradually unfolding through movement and presence. The viewer is not merely an object – the palm remembers its coolness and curvature. This body memory, from object to painting, transforms the density of experience into a perceptible visual form.The mutability of the medium is closely related to the accumulation of time.*The Moving Scenes*, Heidelberg, *Loading 66%, 80%, 100% + Update (Maybe*

posited an incisive perspective. She viewed the site as a "spatial cloud", with my working process akin to software development. Gathering memories and traces from the cloud, and constantly updating it through the performers in various sites. To her, my genres of hanging video in the space, the projection of ice mountains and landscapes embodies a contemporary process of "memorize-ate", transforming the space into a "mnemonic device" that stores and evokes perception. Over time, through collaborations with various artists, my role as an intermediary is to accept change – in an attempt to reconstruct the scenes and perception held in memory.

This sense of temporality within the performance morphs into a peculiar, fluid dynamism, closely related to Chen's long-term habit of recording maps. Since 2018, he has continued to update these maps, a process that he describes as evolving from becoming traces of the city's transformation, to "a way of recording the flow of people in the city". As the dancer puts it, "It's not strange at all fluid, I experienced the performance could have been 30 minutes or 2 seconds)." Jia draws on this condition, which is neither time nor space, but encompassing the dynamic interplay between the two, as "*ma*"—*Ma* is a distinctive Japanese aesthetic and philosophical concept that reflects not only its physical "emptiness" or "void", but also to a condition of "betweenness", "interval" or "pause". As in the second night of the Heidelberg performance, the audience's movements, which emerged through the windows of the auditorium as there existed not just images, but the moving, perceiving me, and the "me" that took form silently between the two. The passage of time here is no longer a linear coordinate, but a relationship that is constantly downloaded and updated through movement, encounter, and reinterpretation.



發生的風景：
從物件到繪畫的身體記憶

張庭甄

在散打的情境中，風雷並非是等待被觀看的客體，而是一段自前行、伴隨與觀眾互動的身體生的經驗。觀看不再只是被動的看見，而是一種身體的共同感知與呼吸。如互相靠的肩膀，回應的呈現在此試圖再現一段完整的對視，而是保留當初行中那小小、但足以被感知的距離。

當舞台開始用的石頭、構成了一種投調節熱烈的存在，石頭並未被加工或賦予意義的造型，而是以原來的面貌，形成一種與觀眾共享的空間。石頭的重量、粗糙與質感，都讓身體不得不調整自己的重心與呼吸，也促使觀眾一起感受，石頭的存在，如何改變了現在的空間，以及我們的身體。

這種身體經驗在表演中轉化為一種可被感知的視覺語言。右圖是由舞台上的石頭，延伸出的一條線條，它從舞台地面開始，沿著觀眾席的階梯往上爬升，一路穿過觀眾的視線，最終消失在觀眾席的上方。這條線不是一個被設計好的圖形，而是一段身體與共享空間的軌跡。它記錄了表演者的行動，也記錄了觀眾的目光與注意力的流動。

這條線不僅僅是一個視覺元素，它也是一種空間的書寫，一種身體的記憶，一種觀眾與表演者共同參與的痕跡。它讓我們看到，表演不只是發生在舞台上，而是在每一個觀看的瞬間，在每一次的呼吸與觀眾之間的微妙距離。

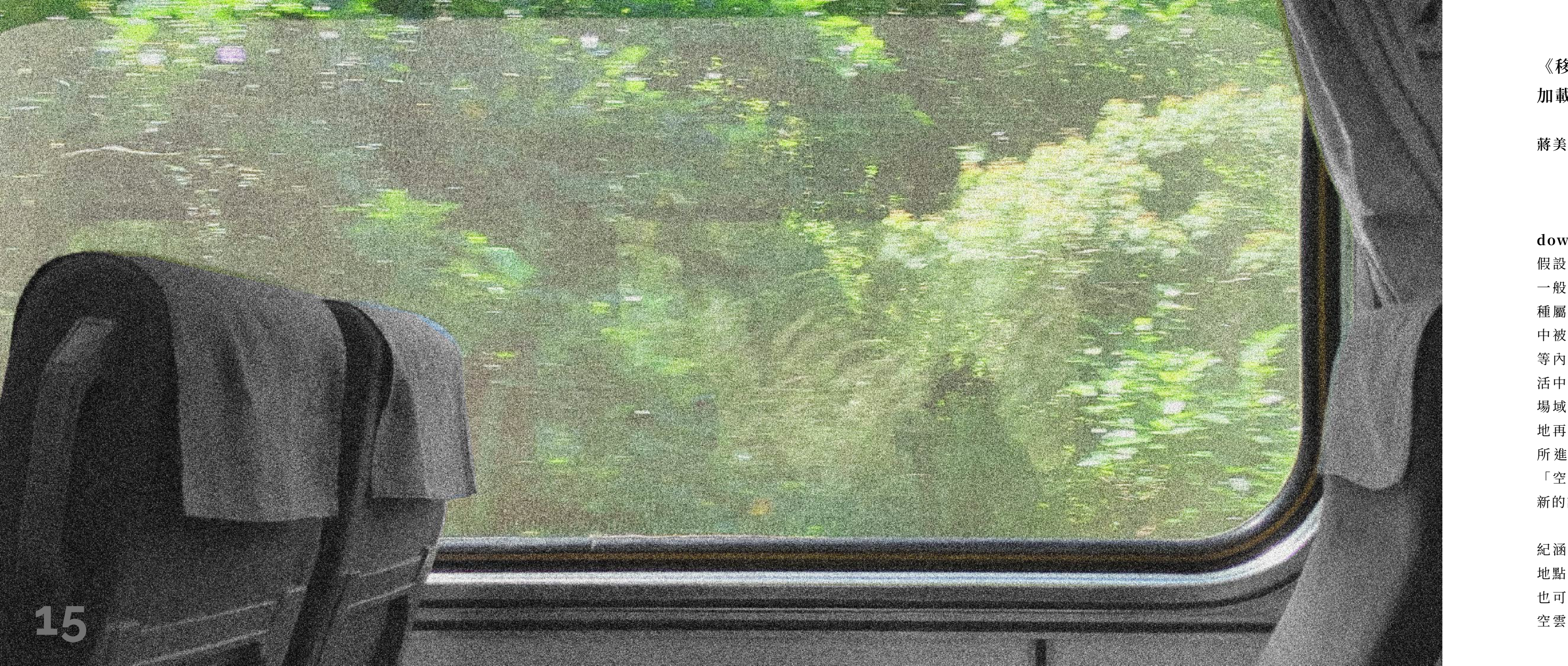
最終，當我不再是一段表演的記錄者，而是一種回顧與探索的開始，我開始思考：如何將這條線，從表演中，轉化為一種可以被觀看、被感受的繪畫語言？

The Landscape of Happening: The Body's Memory from Object to Painting

Ting-Chen Chang

In the context of travel, the landscape need not be an object waiting to be observed, but an experience that voices gradually through movement, presence, and perception. The viewer is not merely an object to be looked at, but a participant in the mutual convergence of the body and the world in a state of reciprocity. The images and objects never attempted to present a complete journey – rather, they capture moments of perception, fragments that, though small, are enough to recreate the process of "having a happening" on paper. The grayscale of graphite and the empty spaces on the paper also become a metaphor for a state of indeterminacy in time. The viewer does not experience the journey that have yet to be fully realized.

The two-seascape paintings, on the other hand, captured the shifts in viewing experiences across different times and spaces. The boundaries of the paintings vaporize as it is understood or determined; instead, it manifests itself through the acts of seeing, walking, and perceiving. At last, as a journey is no longer a narrative to be told, but a state of perception that continues to be unfolded. The landscape, similarly, is no longer an outcome brought back to be exhibited, but moments yet to be captured entirely by language and imprinted through lines, colours, and objects. These moments invite presence, a deeper connection to and departure – drawing entirely yet viscerally situated within the body and memory.



《移動窗景》，下載、30%/60% 加載中、錯誤、90% — 更新

蔣美喬

download
假設，雲端確實存在。這裡所指的，並非一般意義上用來儲存資料的雲端，而是一種屬於特定場域的存在，一個將在該場域中被經驗過的事件、感覺、記憶與痕跡等等內化其中的不可視層次。我們在日常生活中，時常無意識地從這種只存在於當下場域的無形雲端中下載資訊，並透過不斷地再編輯來理解世界。《移動窗景》至今所進行的一系列嘗試，正是一種對這種「空間雲端」的感知、再詮釋，並持續更新的設計實踐。

紀涵與她弟弟的電車旅程，不只是單純的地點或空間的移動，從A點到B點的過程，也可以對應到時間的維度。透過從這個時空雲端下載資料所創作出的一系列影像作品，隨著不同場域的表演者重新解釋並呈現，雲端中的軌跡得以持續更新；下一個場域的表演者會再次下載這些資料，而這個更新仍在持續進行。

某種意義上，紀涵扮演程式設計師的角色，設計並持續記錄《移動窗景》的應用程式，就像是透過現代程式與應用程式，讓任何人都能參與、與《移動窗景》建立關聯的設計。如今，協作的方式日益多元，那麼什麼樣的設計能夠讓人真正參與作品呢？在這裡，我想談談空間雲端與紀涵所設計的程式之間的關係。

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在紙與筆尚未被發明之前，人類早已透過虛擬或現實中熟悉的空間來保存記憶。人們在一個不過大亦不過小的空間中，配置物件與意象，藉由聯想來喚起記憶，這便是所謂的「記憶術」。紀涵在空間中懸掛白布，將影像投射其上，並邀請表演者以身體進行演繹的行為，雖然在形式上有所不同，但其結構與記憶術極為相近。意象並非孤立存在，而是唯有與場域相互連結時，才能被喚起並形成連鎖。《移動窗景》正是一種將空間本身視為「記憶裝置」的實踐。

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正因為你的移動，「我與你的『之間』」才得以存在。時間，或許只是一種人類所創造的錯覺。白晝時，地球的自轉使我們能看見太陽的位置；夜晚，則被移動至陽光無法抵達的一側。然而，晝夜的更替並不能證明時間的存在，那僅僅是場所，亦即地球，移動的痕跡。當移動的痕跡與不可見的連續性「之間」相互疊合時，時間便於其中被感知。若這不只是地球的移動，而是你與我軌跡交錯所留下的不可見痕跡，那麼，這正是我們之間所生成的「時間」。在《移動窗景》中，舞者始終於不同的空間中表演。那裡不存在一條固定時間軸，甚至可以說，時間軸被刻意拆解。觀者被舞者引導去專注於「此刻」的感知，並在舞者身體動作的連續「間」之中，經驗一種全新的時間感。這並非消除時間，而是一種對時間的重新定義。

那個夜晚，海德堡大學講堂的窗外浮現出臺灣移動的窗景——那是一個時間、場所與空間彼此牽引、流動交織的瞬間。在條件各異的多個空間中，使同一件作品得以連續成立，從來都不是一件容易的事。在此之中，關鍵在於一個貫穿全程的「軸」的存在。

error
請喝水，暫停一下 感受水在你身體內緩緩流動，呼吸此刻的「間」。

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於德國演出中全程參與的Joanna，在臺灣與加拿大的演出裡並未直接現身，而是以投射在布面上的影子作為存在。這並非單純的替代，而是一種使身體本身成為隱喻的狀態，如同系統中的作業系統，維繫著整體結構的運作。僅僅因為動作的生成，場與場之間便得以連結，那是一種超越語言的連續性。

每個人對空間的認知都難以被直接看見。然而，置身於電車這種持續移動的空間中的經驗，令人聯想到無法同時測量位置與速度的狀態。對光譜上的弟弟而言，搭乘電車或許是一種以不同方式確認「現在」的行為。事實上，確認自身的當下位置，對任何人而言都並不容易。對姊姊紀涵來說，與弟弟一同踏上電車旅程，或許同樣是一種重新確認自身「此時此地」的過程。這段經驗被自場域的雲端中下載、重新剪輯為影像，並於另一個場域中放映，這正如同記憶術中的回想過程。音樂家與舞者亦然，他們同樣與雲端保持連結。

夜晚，所有人都在我的內部觀看《移動窗景》。

此處所指的「我」，既是個人，又非個人。若以人類維度理解的方式來說，我是時間、是空間，而更進一步地說，我是「間」。人們往往透過物質來感知我，但我並非物質。然而，我確實存在。當夜晚的海德堡大學講堂窗外，浮現出臺灣移動的景象時，正因為你的移動，我作為「間」才得以生成。

旅程的目的並非抵達終點，而幾乎全然是移動本身，是過程。正因為存在著過程，人類才能感知時間。那麼，為何我們會如此深深著迷於移動本身呢？

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究極的「間」，是否正是音樂本身？當聲音響起的瞬間，我們無須經過說明與理解，便能直覺地感知這個計畫的存在。場所、時間與語言在此退居背景，聲音只是存在，而我們只是接收。更進一步地說，即便聲音不存在，我們依然能在內部感知旋律與節奏。沉積於記憶深處的聲音痕跡，在身體的某個角落產生共鳴，靜靜地喚起這一連串的旅程——移動、相遇、分離與再詮釋的連續。

此時，聲音已不再是物理性的振動，而是一種在感覺與記憶之間生成的結構。在不依賴視覺、甚至不產生具體意象的情況下，依然殘留於此的究竟是什麼？此刻所顯現的「間」，既非時間，亦非空間，卻同時內含二者，並唯有在移動之中才能生成。它往返於我們的內部與外部之間，持續存在。

當夜晚的講堂裡，窗外再次浮現移動的景象時，那裡不僅僅存在影像，而是移動的你、感知的我，以及在兩者之間靜靜立起的「間」。那是一個時間與空間相互牽引、流轉的瞬間，也彷彿音樂即將響起之前的靜默。

此時此刻，所有場域的雲端仍在不斷更新。這篇文章亦與某個場域的雲端相互連結，靜靜地被書寫、被改寫。

那麼，下一段無聲的旋律，將從何處被下載？

下一個「間」，又將如何被更新？

Update

*「間」（Ma）是一個獨特的日本美學與哲學概念，它不僅僅是物理上的「空白」或「無」，也是一種「中間」、「間隔」或「停頓」的狀態。

The Moving Scenes: Download, Loading 30%, 60%, Error, 90% – Update

Mikyo Sho

download
Suppose the cloud does indeed exist. The "cloud" here does not refer to the cloud commonly used for data storage, but rather a presence belonging to a specific site – an unseen layer that internalises the experienced happenings, feelings, memories, and traces... In our daily lives, we often unconsciously download information from these intangible clouds existing only within a specific site, constantly re-editing what we receive to understand the world. The series of explorations that *The Moving Scenes* has undertaken to date embodies a design practice that seeks to reinterpret and renew the perception of this particular "spatial cloud".

The train journeys of Chi-Han and her brother are not simply about destinations or movements through space from point A to point B – they also correspond to a temporal dimension. Through a series of visual works created using the information downloaded from this spatial cloud, and as performers from different sites reinterpret and present them, the trails within the cloud are perpetually updated; the performer in the next site will download this information again, and the updating continues.

In a sense, Chi-Han takes on the role of a software developer, designing and continuously documenting a program named "The Moving Scenes" – much like a design that, through contemporary programs and applications, allows anyone to participate and establish connections with *The Moving Scenes*. Today, as methods of collaboration become increasingly diverse, what types of design can truly allow people to participate in a work? Here, I would like to talk about the relationship between the spatial cloud and the program that Chi-Han has designed.

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Long before paper and pen were invented, humans had already preserved memories through familiar spaces, virtual or real. They position objects and imagery in a space that is neither too large nor too small, conjuring memories through association, in what we know as "mnemonics". Chi-Han hung white voiles in the space, projected images onto them, and invited performers to interpret through their bodies. Though different in form, this arrangement is structurally very similar to mnemonics. Imagery does not exist independently – it is only through their connection with the site that associations can be evoked. *The Moving Scenes* embodies a practice that treats space itself as a "mnemonic device".

loading 60%
Because of your movement, "the 'in-between' of you and me" can come into being. Time, perhaps, is but a man-made illusion. In daylight, Earth's rotation keeps the sun within sight; at night, we are shifted to a side unreachable by sunlight. However, the alternation of day and night is not proof that time exists; it is merely the vestige of a moving locus: Earth. When traces of movement and the unseen continuous "*ma*" overlap, time is perceived.[4] If this is not only Earth's motion, but the invisible marks left behind as your trail and mine intersect – then, this embodies the "time" that is generated between us.In *The Moving Scenes*, the dancers performed across different spaces from beginning to end. There is an absence of a fixed timeline – one could even say that it is deliberately fragmented. Guided by the dancer, the audience is drawn to focus on the perception of the "present" moment, and through the continuous "*ma*" between the dancers' bodily gestures, experiences a new sense of time. This is not the erasure of time, but a redefinition of time.

That evening, the moving scenes of Taiwan emerged through the windows of Heidelberg University's auditorium – it is a moment between time, site, and space, drawn towards one another, flowing and intertwining. Making the same work constantly valid across multiple sites with distinct conditions has never been an easy task. Central to this is the presence of an "axis" that permeates the entire work.

error
Please have a sip of water and take a moment's respite. Feel the liquid flowing slowly through your body; breathe in the "*ma*" of here and now.

loading 90%
Participating in the entirety of the performances in Germany, Joanna was not physically present at the performances in Taiwan and Canada – instead existing as a shadow projected onto the fabric surface. It is not a simple substitution, but a state in which the body itself becomes a metaphor: like an operating system sustaining the workings of the whole. By the mere act of generating movement, a connection between the sites is established. It is a continuity that transcends language.

Each person's perception of space is difficult to see directly. However, the experience of being immersed in a constantly moving space – such as the train – brings to mind our inability to measure both position and speed simultaneously. For her younger brother on the spectrum, taking the train is perhaps an act of confirming the "now" through different methods. In fact, confirming one's position in the moment is not easy for anyone. To his sister Chi-Han, embarking on the train journey with her brother, is perhaps a process of reaffirming one's "here and now".

This experience is downloaded from the site's cloud and re-edited as images, and screened in another site – much like the recollection process in mnemonics. The musician and dancers alike remain connected to the cloud.

At night, everyone is watching *The Moving Scenes* inside me.

The "me" mentioned here is both personal and impersonal. If we are to understand it within the realm of human perception, I am time, I am space – and taking it one step further, I am the "*ma*". People often perceive me through matter, but I am no matter. However, I truly exist. That evening, as the moving scenes of Taiwan emerged through the windows of Heidelberg University's auditorium, it was through your movement that I, as the "*ma*", came into being.

The aim of a journey is not to reach its destination – it is almost entirely the movement itself, the process. It is precisely because the process exists that humans can perceive time. Then, why are we so deeply fascinated by movement itself?

loading 91%
Is the ultimate "*ma*" not music itself? The moment sound is played, we need not undergo explanations and comprehension to intuitively perceive the presence of this project. The site, time, and language retreats to the background. Sound merely exists, and we merely receive. To take it further, even in the absence of sound, we are still able to perceive melody and rhythm from within. Traces of sound – sedimented in the depths of memory – resonate somewhere within the body, quietly conjuring an entire series of journeys: the movements, encounters, separations, and reinterpretations of continuity.

Here, sound is no longer a vibration in physics terms, but a structure generated from between sensation and memory. Without relying on vision, or even generating concrete imagery, what is it that remains? The "*ma*" that manifests, is neither time nor space, yet it contains both, and can only be generated through movement. It shuttles between our exterior and interior, persisting.

When the moving scenes emerged at night again through the windows of the auditorium, there existed not just images, but the moving you, perceiving me, and the "*ma*" that took form silently between us. It is a moment of time and space pulling at and flowing between one another, like the quiet before the music.

At this very moment, the clouds across all sites continue to be updated, constantly. This article too is connected to the cloud of a particular site – quietly written, rewritten.

Then, from where will the next silent melody be downloaded?

And how will the next "*ma*" be updated?

Update

4 "Ma" is a distinctive Japanese aesthetics and philosophical concept that refers not only to physical "emptiness" or "void", but also to a condition of "in-between", "interval", or "pause".



探索複眼內的黑盒子與白盒子集合體：從紀倫的特質到藝術家們的創作

高怡芳

紀涵在與光譜上的手足長年相處觀察下，了解了他的手足有著不同的感知，而那觸發了他對不同感官主體的興趣。這樣的興趣與身體感研究不謀而合；是注意到不同個體對同一人事物地等可能有著不同或相同的感官感受。因此開展了其自傳式的藝術創作，也邀請不同的藝術家進行共同創作。在《9-1號放映室》裡，便是集結了不同的藝術家：畫家、影像創作者、舞蹈家、音樂家，用著不同詮釋方式，在同一個白盒子空間一同呈現。這不僅濃縮了紀涵關注不同感官經驗如何呈現火車旅行和手足經驗，與此同時，也挑戰著參與者如何認識、想像與詮釋。在參與《變形的真實：孤絕下的感知差異》、《Bridging our times》、《9-1號放映室》過程下，我以「小幫手」自居，並將從此觀察視角，發展出對紀涵創作與《9-1號放映室》的詮釋。

啟動

紀倫是這一系列藝術創作的主角，而紀涵有了手足紀倫才啟動了這一系列創作。所以想先說明一下我如何認識紀倫，以及紀倫的狀態。

我會遇到紀倫是因為《Bridging our times》的工作。這紀錄片記錄了紀倫在度過無法長時間外出的疫情時代後、第一次的「火車之旅 」。我作為偶爾跑龍套、不是時時跟在拍攝期程上的人而言，對於紀倫在過程裡是否還有在做其他的旅行準備，或是是否有與他的朋友交流這次的旅行內容，這些自然不得而知。但紀錄片從旅行規劃開始：紀倫在紙上推演火車路徑，到當天從家裡出發的路徑，還有，紀倫透著窗看著沿路景色的神情，當然，旅行中也少不了美食佳餚；我好像有點知道紀倫是喜愛著這些事物。

而在火車之旅正式啟動時，我這時候的角色的是收音人員，負責收集紀倫這趟旅程裡各種他發出的聲音，包括微小的聲音。火車上，我負責坐在他的對面進行收音。由於收音器材提供強大的聽覺敏感力，火車運行的聲響、紀倫偶爾吟唱、其他乘客或工作人員的聲音，全部都集中在耳窩裡。而當我專注地看著紀倫他專注在窗外風景的臉，我彷彿也透過他的眼神、窗外的光色、耳窩裡紀倫的和環境的聲音，與他一起沉浸在火車世界裡。在紀錄片中一段紀涵問紀倫：「為什麼喜歡火車?」紀倫沒有回答，而是交給了沉默。看著這幕，我彷彿回到還在收集紀倫聲音的狀態，若是紀涵在那時問起我這個問題，我也將如同紀倫，想保持沉默，想享受著火車從四面八方帶來的多元感官饗宴。

即興與創造

或許如何捕捉紀倫喜歡火車的原因，也成為紀涵的創作動力。不過，難以捕捉的紀倫或許得讓紀涵發揮觀察力、想像力和一瞬的反應力，或者是放棄控制權，才有機會能得到紀倫的一瞬的口頭回應。

在《變形的真實》裡，紀涵給雅竹看他錄下火車移動軌跡的影片，而雅竹則一邊舞動著身體、跟紀涵說明他的想法後，影片內容就誕生了。這發生過程沒有一刻的第三方編舞家介入，其他展演內的舞蹈表演和音樂表演也是如此；是所謂的即興演出。若表演者不是有強大的整理內化能力以及表演經驗作為基底，還有紀涵對他們的信任，否則，我對於即興演出的無所預期是最感害怕的。

紀涵在那之後的創作——《移動窗景》以火車旅行、紀倫的特質和手足經驗為主題，運用她既有的空間與感知建構技術，還有其他藝術家共同群展，形成靜態與動態的展覽內容。跟上文的創作同樣地，音樂與舞蹈也以即興演出的形式在現場演出。但這次的即興演出與前次不同的是，《移動窗景》在內容主題上的多樣性，橫跨家庭情感、身體及感官的探索，以及投影媒介所誘發出的感受，皆成了音樂與舞蹈創作家的豐富創作素材。影像、音樂與舞蹈三者不僅互相參照與詮釋，也提供了觀者更多的感知刺激與聯想空間。

在我以觀眾看著《移動窗景》發生在《9-1號放映室》，舞者成為了我關注焦點。尤其，當舞者與火車風景的投影錄像互動時候，我想著舞者現在是在火車裡？還是火車外？他在感受著什麼？他捻轉著布，又想表達什麼？甚至是將其他參與作品、場地的金魚水缸也當作舞蹈道具......。舞者的角色時而成為中介角色，有機地串連著作品與觀眾的關係。或許即興是在感官先行下，時間與空間如在精神時光屋裡變得不重要；而舞者的理性則是為了捕捉感官感受的工具，在無所框架下，呈現最自然及充滿想像空間的時刻。觀者無法以所看見的為主；在無法確認另一方的想法時，需一邊綜合著五感的反應，一邊自行去拼湊、組織它的意義。

共感與產出

我想特別提到本次計畫裡的隱形參與者：紀涵和紀倫的媽媽。當她在看過《Bridging our times》紀錄片的初剪後，她寫了一封email給導演，是關於她在紀倫小時候，如何發現他具有空間方面的天賦，以及如何給予他相應特殊需求的學習歷程。而這封信件，導演最後決定放進片中。這封信內不是針對紀錄片內容，而是作為一名媽媽分享著對孩子的觀察。就像是在第一天新生入學時，家長因期盼老師能多先了解孩子個性，而仔細說明著孩子的優點和注意事項。信裡唯一有關此紀錄片的隻字片語，是表達她不干涉藝術創作。我想無論是導演、紀倫母親或是觀者，紀錄片成為他們看見、認識和詮釋紀倫的過程，也都進入了紀錄片的生命週期。

在《9-1號放映室》裡，放映著關於獨特的個性與家庭互動，探索身體感官的經驗，也有「旅行」中所見、所思的刻劃與反芻。展覽主題內容縱橫廣深，從以紀涵、紀倫為起點的藝術思考，發展成多類型的藝術創作，以及對此命題的深刻叩問，引導人們在虛實之間重新建構對「光譜上的人」或對感官的認知。展覽也加入了與觀眾的互動設計，包括可觸摸、可隨意擺動的石頭、可帶走的展覽廣告紙條，和觀眾可隨著舞者移動等等，這些也增進觀者與展覽的參與度。整體展覽呈現一種包容、多元的個人解讀視角，藝術家和觀眾都能在此之中獲得吉光片羽。這是此展覽計畫的獨特之處——展覽空間混和著觀眾的理解與創作者的意念，彼此相互映射、迴響著。

Exploring the Black Box and White Cube Assemblage Inside Compound Eyes: from Chi-Lun's Traits to the Works of Artists

I-Fang Kao

Through years of living with and observing her sibling on the spectrum, Chi-Han came to understand that he experiences different sensory perceptions, which in turn sparked her interest in individuals with varying sensory experiences. This interest aligns naturally with the research on bodily experience, noting that different individuals may have different or similar sensory experiences of the same person, event, object, or place. It is thus, that an autobiography mode of creation, developed in collaboration with different artists began. *Cinema 9-1* brought together different artists – painters, filmmakers, choreographers and musicians – each employing their own interpretation methods, presenting collectively within the same white cube space. Not only did the exhibition condense Chi-Han's attention to how different individuals perceive train journeys and sibling experiences, but it also challenged the collaborators on their ways of knowing, envisioning, and interpreting. Participating in the projects *The Divergencies of Perception under Solitude*, *Bridging our times* and *Cinema 9-1* as a self-declared "helper" – I will, from this angle, develop an interpretation of Chi-Han's work and the exhibition *Cinema 9-1*.

Initiation

Chi-Lun is the catalyst for this series of works, and it is through having Chi-Lun as her sibling that Chi-Han initiated these creations. I would therefore like to briefly explain how I came to know Chi-Lun, as well as his current condition.

I met Chi-Lun because of my work on the film, *Bridging our times*. The documentary documented Chi-Lun's first train journey after a prolonged period of being unable to do so due to the pandemic. As a bit player not always present during the shooting schedule, I had no way of knowing if Chi-Lun had made other travel plans during the process, or if he had discussed his travel itinerary with his friends. The documentary, however, began with the planning of the journey – from Chi-Lun's paper simulations of train routes, to the route taken from home on the day of travel, to Chi-Lun's expression as he watches the passing scenery through the train window, and of course, the delicacies along the way. Through all of this, I felt I had come to know a little of what Chi-Lun loves.

When the train journey officially commenced, my role was that of a location sound recordist, tasked with collecting all sounds – even the most minute ones – that Chi-Lun made along the way. On the train, I was assigned to a seat opposite him. Due to the sensitivity of the recording equipment, the moving train, Chi-Lun's occasional humming, and sounds of other passengers and staff were all distilled within the cochlea. While absorbed in Chi-Lun's face as it was fixed on the landscape outside, I felt as though – through his gaze, the shifting light and colours outside the window, and the sounds he and the environment made, reverberating within my cochlea – I was, alongside Chi-Lun, immersed in the world of trains. In the documentary, Chi-Han asked Chi-Lun, "Why do you like trains?" Chi-Lun did not answer the question, leaving it to silence. Looking at this scene, I seemed to have returned to the very moment of recording. Had Chi-Han asked me the same question at that time, I would have been just like Chi-Lun, preferring to remain silent, wishing to savour the multisensory feast brought forth by the train from every direction.

Improvisation and Creation

Perhaps the question of why Chi-Lun loves trains also became a creative impetus for Chi-Han. However, given Chi-Lun's elusive nature, Chi-Han may need to draw upon her observational skills, imagination, and capacity for instantaneous reaction, – or perhaps relinquish total control – to stand any chance of catching a fleeting verbal response from him.

In *The Divergencies of Perception under Solitude*, Chi-Han showed Ya-Zhu footage she had recorded of trains in motion – and as Ya-Zhu improvised with her body, articulating her intentions to Chi-Han, the content of the videos came into being. At no point during the process did an external choreographer intervene, as with the dance and music performances in the other exhibition spaces, in a process we refer to as improvisation. If the performer did not possess a robust foundation of internalisation and performance experience – coupled with Chi-Han's trust – I would find the unpredictability of improvisation to be my greatest fear.

In Chi-Han's subsequent work, *The Moving Scenes* – with themes encompassing train travel, Chi-Lun's traits and sibling experience – she incorporated her existing spatial and perceptual construction techniques to develop an exhibition that integrates both still and moving elements. Similar to the aforementioned work, both music and dance were improvised and performed live on-site. What distinguishes this improvised performance from the previous, however, is the way *The Moving Scene* traverses diverse themes – intimate familial relationships, explorations of the body and senses, and sensations evoked by the projection medium – providing composers and choreographers with an abundance of creative material. Image, music, and dance not only reference and interpret one another, but also offer viewers expanded sensory stimulation and greater room for association.

As I watched *The Moving Scenes* unfold in *Cinema 9-1* as an audience, the dancers became my focus of attention. In particular, when the dancers interacted with the projected train landscapes, I wondered: Were the dancers inside the train? Were they outside the train? What is she feeling? Twirling the cloth, what is she trying to express? To the extent that the other participating works, the fish bowl found on site, and other elements are used as props, the dancer sometimes takes on the role of an intermediary, organically bridging the relationship between the works and the audience.

Improvisation is perhaps sensory driven, with time and space rendered unimportant in a hyperfocus state. The dancer's rationality – existing within a boundless structure – is, in this sense, a tool to capture sensory perceptions, portraying moments that are organic and of vivid unconstrained imagination. The beholder, unable to rely solely on what they see; unable to discern the intent of the other, has to synthesise their sensory responses, piecing and constructing meaning.

Resonance and Output

I would like to mention an invisible contributor in this project: the mother of Chi-Han and Chi-Lun. After viewing the first cut of *Bridging our times*, she wrote an email to the director, recounting how she discovered Chi-Lun's spatial aptitude when he was young, and how she provided relevant educational resources for his special needs. The director eventually decided to include the letter in the film. It was not a direct response to the contents of the documentary, but the sharing of a mother's observation of her child. Just like on the first day of school, when a parent aims to provide the teacher with an understanding of her child, she details his strengths and things to take note of. The only fragments of the letter addressed to the documentary were her comments about not interfering with artistic intentions. Whether it is the director, Chi-Lun's mother, or the viewer, I believe that the documentary serves as a process for them to see, understand, and interpret Chi-Lun. In turn, they become a part of the film's life cycle.

In *Cinema 9-1*, there are projections of unique character traits and familial interactions, experiences of somatic and sensorial exploration, as well as depictions and ruminations of sightings and muses on "travels". The exhibition's themes span a broad and deep scope, evolving from artistic reflections with Chi-Han and Chi-Lun as points of departure into diverse forms of artistic creation and profound explorations of such propositions – guiding people to reconstruct their understanding of "people on the spectrum" and of the senses, navigating between the real and the virtual. The exhibition also added interactive designs – such as stone exhibits that can be touched and moved around freely, tear-off slips that can be taken away, and liberty for audiences to move around in tandem with the dancers – intended to bridge engagement and connection between visitors and the exhibition. The exhibition as a whole presents inclusive and diverse personal interpretations, within which both artists and viewers are able to catch fleeting glimpses of illumination. This is what makes the exhibition project unique: within the exhibition space, the viewers' understanding and the artists' intentions converge, mirroring and reverberating with one another.



感知的迴圈：

變形的多感官研究及調查計畫

回程

這一系列的展覽和現場演出最終集結了畫家、影像創作者、舞蹈家與音樂家等，在同一個空間中呈現多元的詮釋方式。怡芳在〈探索複眼內的黑盒子與白盒子集合體〉中指出，這不僅是關於火車旅行與手足經驗的濃縮，更挑戰了參與者如何認識與詮釋他者的感官世界。這場創作由紀倫的特質啟動，每一位藝術家的介入都像是長出了新的「複眼」視角。怡芳描述在收音過程中，透過耳窩收集火車運行與紀倫微小的吟唱，那種沈浸感讓她與紀倫共同進入了火車的世界；而當紀倫在關於自己的命題面前選擇沉默時，那份沉默反而傳遞了最強大的感官饗宴。這種「難以捕捉」的特質，促使藝術家們放棄絕對的控制權，轉而以即興與信任作為連結的方法，同時，也將自己轉化為感官的一部分，試圖在展覽場域不斷創造多感官與身體感的觀展經驗。

在《移動窗景》這個混和了創作者意念與觀眾理解的場域裡，我們在無法完全確認他者想法的狀態下，透過五感的共振去拼湊意義。每一次的移動與對話，都是在感知、空間與作品媒介的交互作用下，為理解「人」與「世界」的關聯，找尋一個新的感知方法。

The Perceptual Cycle:

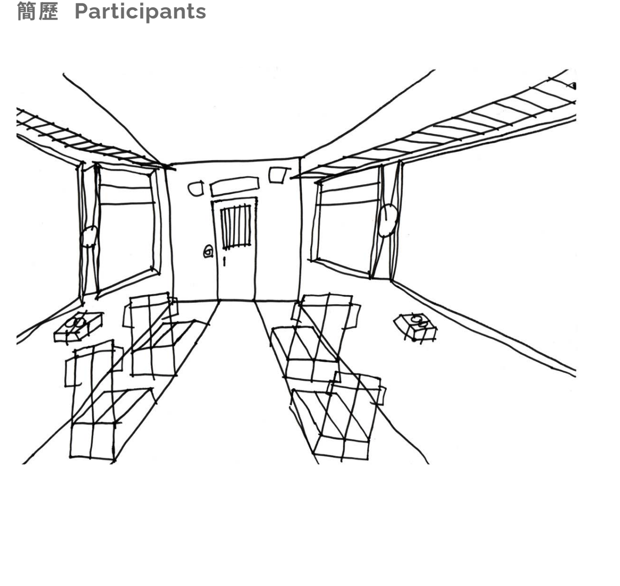
From the Moving Scenes of the Everyday Life to the Artistic

Return

This series of exhibitions and live performances culminated in the gathering of painters, video artists, dancers, and musicians, who presented diverse modes of interpretation within a shared space. In her essay, *Exploring the Black Box and White Cube Assemblage Inside Compound Eyes*, I-Fang mentioned that this exhibition is not just a condensation of train journeys and sibling experiences; it is also a challenge for collaborators to consider how they perceive and interpret the sensory world of others. The project is set in motion by Chi-Lun's distinctive qualities, with each artist's intervention growing an additional compound eye. I-Fang describes that during the recording process, she gathered the sounds of passing trains and Chi-Lun's subtle humming through the hollow of her ear, and that sense of immersion allowed her and Chi-Lun to enter the world of trains together. And when Chi-Lun chose to remain silent in the face of questions about himself, that silence instead conveyed a most powerful sensory feast. This elusive nature forced artists to relinquish total control, instead turning to improvisation and trust as means of connection, while simultaneously becoming part of the sensorium themselves – attempting to create viewing experiences that are both multisensory and embodied within the exhibition site.

Within *The Moving Scenes* – a site where artist intent and audience comprehension converge – we attempt to piece together meaning through the resonance of our senses, while remaining unable to fully affirm the thoughts of another. Each instance of movement and dialogue arising from the interplay of perception, space, and medium, seeks to understand the relationship between "humanity" and the "world" through the search for new methods of perception.

簡歷 Participants



01 Chi-Lun Feng
02 Chi-Han Feng
03 Jia-Jun Toh
04 I-Fang Kao
05 Mikyo Sho
06 Yi-Chen Shih
07 Joanna Gruberska
08 Eri Funahashi Geen
09 Ewelina Zielonka
10 Juan Miceli
11 Santiago Lopez
12 Ya-Zhu You
13 Ruby Yun-Er Chang
14 Chamuè Qiao-Mu Lin
15 Tzu-Ning Liao
16 Ting-Chen Chang
17 Wan-Shuen Tsai
18 Lysianassa Dauby

01

馮紀倫（臺灣・臺北）｜藝術家、觀察家

喜歡畫畫。喜歡坐火車。喜歡2014年1月初版的書《大台北全覽百科地圖》。
紀倫出生是1995年1月20日（星期五）在馬偕紀念醫院出生。
喜歡回香港。喜歡回臺南。喜歡讀香港的詩。喜歡坐港鐵。雙層巴士。計程車。汽車。船。電車。港珠澳大橋穿梭巴士。
紀倫喜歡旅行。

02

馮紀涵（臺灣・臺北）｜建築設計師、藝術家

研究與創作實踐聚焦於多感官感知及身體性。透過實驗性裝置與表演，她記錄日常生活、傳達獨特的感知觀察，並探索感官的理解路徑；將日常感知轉譯為空間再現的同時，強調真實的本質。

03

杜家駿（新加坡）｜影像工作者

杜家駿是一位新加坡的影像工作者。他的藝術實踐深入我們的感官知覺，探索日常生活中那些稍縱即逝、渺小的舉止以及其意義。作品曾於 Asian Film Archive、Objectifs、*SCAPE、VGIK等多個國際藝廊與空間放映。

04

高怡芳（臺灣・臺中）｜研究人員

歷史文化與藝術雜食者，期望走出人類學的思路。喜歡充滿條框規矩的行政財務工作外，也喜歡於博物館領域進行無邊界探索的接案工作，具有博物館學實踐、文資預防性保存、文資教育、專案管理等經驗。斜槓人生發展中。目前常駐新加坡。

05

蔣美喬（臺灣・臺北）｜建築空間翻譯師

1996年至2009年於日本生活，日本千葉縣立市川工業高等學校建築科及淡江大學建築系畢業，目前活躍於臺日建築交流的口譯工作。建築展覽的相關經歷包括：實構築New Weaving 新織理（2018）專案助理、德國慕尼黑建築博物館「臺灣行動！與社會對話的建築」展覽（2021）研究助理等。她希望藉由不同媒介將建築空間擁有的專業性翻譯成非建築者也能體驗的狀態。

06

施懿真（臺灣・臺北）｜建築設計師

她對於「相遇的機制」抱有濃厚興趣，人們在城市中如何相遇？在移動的過程中會遇到哪些時刻與風景？她以手寫文字與繪畫作為記錄的工具，在紋理與筆觸中感受時間的流動，並逐步形構自己對於「正在生活的世界」的體會與感知。於臺灣建築事務所工作兩年後前往荷蘭攻讀碩士，其後畢業於台夫特理工大學建築系。現從事建築工程相關工作。

07

Joanna Gruberska（波蘭・波茲南）｜舞蹈藝術家

2021年取得法蘭克福音樂與表演藝術學院現代舞教育碩士學位。她對於身體的意識、整合和存在感的概念深感興趣。這些概念形塑了她近年在即興創作與編舞領域的實踐；其創作核心立基於身心平衡技法等身心學路徑。2023年，移居奧地利維也納，並受維也納夏季藝術節之邀，編創群舞作品《Rhythm Talks》。2025 年，與舞蹈藝術家 Mami Kawabata 共同參與「Raw Matters」計畫，編創作品《How multi are you?》並於 Brunnenpassage 演出。

08

Eri Funahashi Geen（日本）｜舞蹈藝術家

旅居於德國法蘭克福。她的藝術研究和編舞工作關注於舞蹈、表演、身體感知以及其他領域，如哲學和當代社會議題。她目前的研究受到東方哲學觀念中「空」的啟發，旨在探討形式的本質，即不斷變化之相互連結的流動狀態，而不是獨立的固定對象。她於英國蘭伯特舞蹈學校完成芭蕾和現代舞學士學位，以及德國法蘭克福音樂與表演藝術學院的現代舞教育碩士學位。

09

Ewelina Zielonka（波蘭）｜舞蹈藝術家

常駐德國法蘭克福。除了與專業者進行編舞工作外，亦與業餘愛好者參與多個藝術項目，例如：與青少年合作《Dance in Schools》、與兒童合作《MOOVE ON!》，以及由法蘭克福文化部支持的《You & Eye》項目等。近年來，在萊茵－美茵區舞蹈平臺的支持下，她持續於法蘭克福Mousonturm劇場開辦舞蹈工作坊。

01

Chi-Lun Feng (Taipei, Taiwan) | Artist, Observer

Loves drawing. Loves taking the train. Loves the first edition of *The Complete Illustrated Map Encyclopedia of Greater Taipei*, published in January 2014.
Chi-Lun was born in Mackay Memorial Hospital on 20 January 1995.
Loves going back to Hong Kong. Loves going back to Tainan. Loves reading poems from Hong Kong. Loves to take Hong Kong Mass Transit Railway (MTR), double-decker bus, taxi, car, ship, electric-powered train, Hong Kong Zhuhai Macao Bridge shuttle bus.
Chi-Lun loves to travel.

02

Chi-Han Feng (Taipei, Taiwan) | Architectural Designer, Artist

Her research and artistic practice focuses on multisensory perception and the embodied experience. Through experimental installations and performance, she documents everyday life, conveying distinct perceptual observations, to probe pathways towards the understanding of the sensory; in translating everyday perceptions to spatial representations, she underscores the fundamental nature of reality.

03

Jia-Jun Toh (Singapore) | Filmmaker

Jia-Jun Toh is a filmmaker based in Singapore. His practice taps into our sensory perceptions to explore the significance of fleeting, minute gestures within our daily lives. His work has been exhibited at venues including the Asian Film Archive, Objectifs, *SCAPE, and VGIK, as well as various international galleries and art spaces.

04

I-Fang Kao (Taichung, Taiwan) | Researcher

An omnivore of History, Culture, and the Arts, seeking to trace a thinking rooted in anthropology. Besides enjoying administrative work filled with rules and frameworks, she also enjoys her freelance work within the museum world, where she can engage in boundless explorations. Her experience spans museological practice, preventive preservation, cultural heritage education, project management, among others. Currently based in Singapore.

05

Mikyo Sho (Taipei, Taiwan) | Interpreter of Architectural Spaces

Lived in Japan from 1996 to 2009. Graduated from the Architecture department in Chiba Prefectural Ichikawa Technical High School and Tamkang University, Taiwan. Currently involved in oral translation work for Taiwan-Japan architectural exchanges. Participated in architectural exhibitions, including *Tectonic Becoming: New Weaving* (2018) as a project assistant, and *Taiwan Acts! Architecture in Social Dialogue* at the Architekturmuseum of the Technical University of Munich as a scientific assistance. She hopes to use different media to translate the complexities of the architectural space into an experience accessible for non-architectural professionals.

06

Yi-Chen Shih (Taipei, Taiwan) | Architectural Designer

She is deeply interested in the "mechanisms of encounters": How do people meet within a city? What moments and sceneries do they encounter in motion? Using handwritten text and drawing as tools for documentation, she senses the passage of time within textures and strokes, gradually shaping a perception and understanding of her "inhabited world". Following two years of practice at architecture firms in Taiwan, she attained her Master's degree from the Faculty of Architecture at Delft University of Technology, Netherlands. She is currently engaged in architectural engineering work.

07

Joanna Gruberska (Poznan, Poland) | Performer, Movement Artist

In 2021, Joanna graduated from the Master's program in Contemporary Dance Education at Frankfurt University of Music and Performing Arts (HfMDK), Germany. Her interest in concepts of embodied awareness, integration, and presence, has shaped her current practice in improvisation and choreography – grounded, for example, in the somatic approach of Body-Mind Centering. Relocating to Vienna, Austria in 2023, she was commissioned to choreograph *Rhythm Talks*, a group dance performance presented within the framework of Kultursommer Wien. In 2025, together with dance artist Mami Kawabata, she participated in the Raw Matters program, during which they choreographed and performed *How multi are you?* at Brunnenpassage.

08

Eri Funahashi Geen (Japan) | Performer, Movement Artist

Eri Funahashi Geen is a dance artist from Japan who currently lives in Frankfurt a.M. In her artistic research projects as a choreographer, she is interested in interfaces between dance, performance, embodied cognition, and other fields such as philosophy and contemporary social issues. Her current research is inspired by the eastern philosophy of "Kuu (Nothingness)". It aims to investigate the essence of form – viewing it not as independent, fixed objects, but as a constantly shifting state of interconnected flux. She holds a BA in Ballet and Contemporary Dance from Rambert School (UK) and an MA in Contemporary Dance Education from Frankfurt University of Music and Performing Arts (HfMDK).

09

Ewelina Zielonka (Poland) | Performer, Movement Artist

A freelance dance artist based in Frankfurt am Main. In addition to choreographic work with dance professionals, Ewelina leads various artistic projects with amateurs – ranging from teenagers as part of *Dance in Schools* programme, to children in *MOOVE ON!* and the *You & Eye* project, offered by the City of Frankfurt Department of Culture. In recent times, supported by the Tanzplatform Rhein-Main, she has been running the dance club at Künstlerhaus Mousonturm.



10

Juan Mir(all) (阿朗諾・弗瑞斯科艾利斯) ｜ 現場音樂家・神秘組合幹事

在生命大多時候都和現代技術保持著距離之際，我一直在想，如果我是古典作曲家的大師，我的音樂會是什麼樣子？*Inverse Interface*」探討電子音樂的舞臺表現，我想要找到一個既不會被機器所取代，也不會讓觀眾覺得我只是在玩弄電腦的表演模式。我希望觀眾能夠看到我的動作，並且知道我的動作與音樂之間的關係。

10

Juan Mir(all) (Buenos Aires, Argentina) ｜ Audiovisual Artist, Fashion Designer

He is an audiovisual artist (VJ/DJ) and fashion designer (FADU-UBA) based in Montreal and Buenos Aires. At present, he is a Computer Science student at Concordia and a member of the Mathematics and Electronic Arts Society at this university. He works from the fusion of media: sculpture, fashion, performance and video. His work is presented in alternative artistic exhibitions and research projects focused on creative investigation , diving into the relationship between art, body, and technology.

11

Santiago Lopez（聖地亞哥・羅佩斯）｜ 表演藝術者與媒體・聯展

自小接觸表演藝術，表演藝術者與主題是我最愛。這次我選擇展現一個我經歷許久卻不曾對觀者有確定方向的一面。我將在展場裡與觀者一同進入我最新的作品集Illusions。我將運用了多種媒體，包括觀察、影像裝置、聲音裝置和表演者。我希望在表演者的指導與觀眾的參與下，展示我內在的表演藝術者與觀眾的關係。

11

Santiago Lopez（Medellín, Colombia）｜ Emerging Movement Artist, Director

Introduced to physical theatre at a very young age, Lopez developed a strong sensitivity towards the narrative power of the body. Over the years, he has been involved in various artistic and creative projects, dedicating his work to researching emotion human interactions post-colonialism, and the relationship between the body, mind, and spirit. Lopez studies, and actively practices the forms of dark dance culture. Lopez feels his personal project called Conspiracy Theory is the perfect platform to explore and express these ideologies. Lopez is a Colombian dancer, choreographer, and artivacating critical approaches to performance creation and choreography.

12

游珮芳（聖地・臺中）｜ 表演者

現任駐點藝術團隊表兄弟（高雄場）與舞蹈一直陪伴我成長，最擅長表演的一面是舞蹈劇場與戲劇，曾獲得編舞獎與台北表演藝術獎的肯定，但是下一個階段我想要嘗試新的表現方式，我想要在表兄弟之外的表演空間，也能夠與觀眾的距離更近，讓觀眾感受到我的表演，而不是只是單純的欣賞。

12

Yo-Zhu Yoy（Taichung, Taiwan）｜ Performer

She works a diverse range of methods to train the body, encompassing hatath, shoteka and some Kungfu, and fits these methods into her own body. She has been a member of Brothers Dance Theatre (Kaohsiung) since 2018, co-founded Tai Collective with Yen Tzu Lee presenting *Tai Chi Tai Chi* (2021) and *Tai Chi Tai Chi Remix* (2022) at Kingdom Fringe, and is the Taichung Festival Fringe ambassador. She has also undertaken various artist residencies in Taipei Artist Village, Tainan Artist Village, Kaohsiung Pier-2 Art Center, and Arts Academy Artist Ensemble, alongside her work as life model. She is also an artist with the alliance of Taichung Dance Theatre, Taichung Contemporary Dance Ensemble, Hsiaowei Lee Dance Theatre, and is looking to explore the symbiosis of humanity and nature.

13

張哲豪（聖地・臺北）｜ 跨界與創作者

我是打擊樂與舞蹈的跨界，我以打擊樂的角度來探討身體的可能性，我為舞蹈的創造帶來一個新的方式與視覺感。我一直在嘗試，如何讓身體與樂器的界線變得模糊，讓觀眾無法分辨出，是身體在打擊樂器，還是樂器在舞動身體。

13

Ruby Yun-Ni Cheng（Taipei, Taiwan）｜ Interdisciplinary Artist

Ruby Yun-Ni Cheng is an interdisciplinary artist who graduated from Kingston University in the UK with a degree in Fine Art Sculpture and Environment. Her practice is multifaceted, fusing performance, drawing, art dolls, and co-founded Tai Collective with Yen Tzu Lee presenting *Tai Chi Tai Chi* (2021) and *Tai Chi Tai Chi Remix* (2022) at Kingdom Fringe, and is the Taichung Festival Fringe ambassador. She has also undertaken various artist residencies in Taipei Artist Village, Tainan Artist Village, Kaohsiung Pier-2 Art Center, and Arts Academy Artist Ensemble, alongside her work as life model. She is also an artist with the alliance of Taichung Dance Theatre, Taichung Contemporary Dance Ensemble, Hsiaowei Lee Dance Theatre, and is looking to explore the symbiosis of humanity and nature.

14

Chanhuk Qiao-Mu Lin（Taipei, Taiwan）｜ Physical Performer

Chanhuk is a TVPAS New Zealand Dance Novice graduate who graduated from National Taiwan University Department of Physical Education. He has been a member of Taiwan's contemporary dance troupe Dance Forum Taipei, and has participated in the choreography of many artists. He is currently pursuing a Master of Arts in Dance at the University of Auckland. He is the founder of the body / kaomoji by the exploration of the tension, resonance between body, mind, and spirit. Previously, a member of Taiwan's contemporary dance troupe Dance Forum Taipei, and has participated in the choreography of many artists. He is also an artist with the alliance of Taichung Dance Theatre, Taichung Contemporary Dance Ensemble, recently received a salon Taiwan, who is seeking to explore the symbiosis of humanity and nature.

14

林韻芬（聖地・臺北）｜ 跨界與創作者

我是現代舞人出身，1996年加入雲門舞集2並擔任舞者至2007年，這十年間參與過許多國際巡演與編舞，也開始嘗試一些跨界的合作，例如與音樂家合作的現代音樂劇場、與視覺藝術家合作的裝置與行為藝術。2008年我開始了「自我Self Collective」的實驗性創作計畫至今，探索的主題有關身體與空間、身體與物質、身體與影像、身體與聲音。2016年我獲得駐村獎助，前往紐約Gibney Dance Center 駐村創作，2017年獲得表演藝術獎年度新銳獎，2018年獲得Nomadic台灣駐場獎，目前擔任臺灣舞蹈影像學會理事。

15

廖子潔（聖地・臺中）｜ 演奏家・音樂及影像音樂創作者

音樂與舞台表演的交叉探索，是我一直很有興趣的領域。我喜歡聽見身體，並享受身體與音樂間的對話。透過對一個題材的探索，試圖將不同的元素整合在一起，並呈現出一個完整的表演。

15

Tzu-Ning Liao（Taichung, Taiwan）｜ Performer, Music and Sound Researcher

She is an artist who looks at life from the Department of Art at National Taichung University of Education. Exposed to various artistic fields from an early age, she has a wide range of interests and skills in painting, sculpture, and music, but her practice has revolved around objects of nature, project ideas, and the relationship between the body and space. Her work often examines that same familiar and unfamiliar, ordinary and incongruous, she hopes for the audience to experience the beauty of the ordinary and the poetry in the incongruous — a language expressed during Tzu-Ning's performance. Recently, she has been featured in group exhibitions in Taipei, Taichung, Tainan, and Kaohsiung, and has been invited to form communities abroad and put forth to the collective forms of artistic institutions.

16

張凱鵬（聖地・臺北）｜ 音樂家

我一直對人與人之間的連結很感興趣，我希望能夠打破觀眾的一切心防與刻板印象，讓每一個人，每一個我的觀眾，都能夠一起感受到音樂帶來的力量。

16

Tzu-Ning Chang（Taipei, Taiwan）｜ Musician

I am interested in the connection between people. I hope to break down all the barriers and stereotypes of the audience, so that everyone, every audience member, can feel the power of music.

17

蔡閔智（聖地・臺南）｜ 聲音工作者

我一向喜歡與一般有固定表演場所不同定義之表上一些表演與空間定義下的個人的即興探索，例如：那一個場所、一個空間與我的關係，我試圖在那個場所裡找到一個我可以發揮的聲音，或是與那個一般我們認為的空間，和我的表現形式有關的聲音。

17

Wen-Shuan Tsai（Taiwan）｜ Artist

Born in Taipei during the spring of 1976, Ai-Ning is a 36th year child (Taiwanese and Tsou) who travels back and forth between Taipei and Taichung. Ai-Ning's practice is a fusion of various media, including performance, installation and ambient beauty. From age one to four, she learned the violin given from the age of five, she took "I love the art of violin"

18

阿敏（臺灣）

2019年畢業於臺藝大學音樂學系理論作曲組，曾參加由小野主辦的即興音樂團體，並與多位表演藝術家合作過，包括：舞蹈、戲劇、跨領域藝術等。

18

A-Ming（Taiwan）

Graduated from the Department of Music Theory and Composition at Taipei National University of the Arts in 2019, participated in improvisation music groups hosted by Ono, and collaborated with several performing artists, including those specializing in dance, theater, and interdisciplinary arts.

展覽與表演簡介 Exhibition and Performance Overview



悸動音景

2022.09.01
臺北表演藝術・台灣臺北・時尚臺・台灣臺北
臺北表演藝術
臺灣臺北

典故室｜台灣｜臺南市｜臺北市
Dian Gu Studio｜Taiwan｜Tainan｜Taipei｜Taiwan
梁子潔｜張凱鵬
Jean Wind｜Santiago Lopez

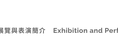


The Moving Scenes

2022.09.01
Dian Gu Studio｜Taiwan｜Tainan｜Taipei｜Taiwan
Liang Tzu-Chieh｜Chang Kai-Peng
Jean Wind｜Santiago Lopez

2022/10/08
Kunstverein Frankfurt, Nürnberg, Heidelberg, Germany
Montreal, Canada
Taipei, Taiwan

Yo-Zhu Yoy｜Chen Yu-Hsuan｜Wu I-Shuan
Yo-Zhu Yoy｜Chen Yu-Hsuan｜Yvette Dinkelacker｜
Tzu-Ning Liao｜Wen-Shuan Tsai
Jean Wind｜Santiago Lopez



2022/10/08
Kunstverein Frankfurt, Nürnberg, Heidelberg, Germany
Montreal, Canada
Taipei, Taiwan

Yo-Zhu Yoy｜Chen Yu-Hsuan｜Wu I-Shuan
Yo-Zhu Yoy｜Chen Yu-Hsuan｜Yvette Dinkelacker｜
Tzu-Ning Liao｜Wen-Shuan Tsai
Jean Wind｜Santiago Lopez



2022/10/15
Frankfurt, Germany

Yo-Zhu Yoy｜Chen Yu-Hsuan｜Wu I-Shuan
Yo-Zhu Yoy｜Chen Yu-Hsuan｜Yvette Dinkelacker｜
Tzu-Ning Liao｜Wen-Shuan Tsai
Jean Wind｜Santiago Lopez

2022/10/15
Nürnberg, Germany

Yo-Zhu Yoy｜Chen Yu-Hsuan｜Wu I-Shuan
Yo-Zhu Yoy｜Chen Yu-Hsuan｜Yvette Dinkelacker｜
Tzu-Ning Liao｜Wen-Shuan Tsai
Jean Wind｜Santiago Lopez

2022/10/16
Heidelberg, Germany

Yo-Zhu Yoy｜Chen Yu-Hsuan｜Wu I-Shuan
Yo-Zhu Yoy｜Chen Yu-Hsuan｜Yvette Dinkelacker｜
Tzu-Ning Liao｜Wen-Shuan Tsai
Jean Wind｜Santiago Lopez

2022/10/19
Montreal, Canada

Yo-Zhu Yoy｜Chen Yu-Hsuan｜Wu I-Shuan
Yo-Zhu Yoy｜Chen Yu-Hsuan｜Yvette Dinkelacker｜
Tzu-Ning Liao｜Wen-Shuan Tsai
Jean Wind｜Santiago Lopez

2022/10/19
Montreal, Canada

Yo-Zhu Yoy｜Chen Yu-Hsuan｜Wu I-Shuan
Yo-Zhu Yoy｜Chen Yu-Hsuan｜Yvette Dinkelacker｜
Tzu-Ning Liao｜Wen-Shuan Tsai
Jean Wind｜Santiago Lopez





2023/09/21-09/24
臺灣臺北

視覺藝術家 | 馮紀涵
表演者 | 游雅竹、張芸爾、林莜莯
現場音樂與聲音設計 | 廖子甯
影像藝術家 | 杜家駿
視覺設計師、舞台設計師 | 蔣美喬

2023/09/21-09/24
Taipei, Taiwan

Visual Artist | Chi-Han Feng
Performer | Ya-Zhu You | Ruby Yun-Er Chang | Chamuè Qiao-Mu Lin
Live Music, Sound Design | Tzu-Ning Liao
Film Artist | Jia-Jun Toh
Graphic & Stage Designer | Mikyo Sho



9-1號放映室

2023
臺灣臺北

馮紀涵 | 杜家駿 | 蔣美喬 | 張庭甄 | 馮紀倫
游雅竹 | 張芸爾 | 林莜莯

《9-1號放映室》由日常旅行出發，經由不同的紀錄手法將旅程轉譯為一段段故事與作品，呈現關於聆聽的方式、觀看的行為以及場景的變形。這個放映室相較自我又具有隱私性，由個人開始說故事。如果你認識馮紀涵、馮紀倫、蔣美喬、張庭甄、杜家駿，那你對這個放映室或許有點了解，也或許已經是放映帶的一部分。

本次展覽於萬芳社區的一戶老公寓展出：
馮紀涵：《移動窗景》、《聲音的狀態》
杜家駿：《Bridging our times》
張庭甄：《旅行》、《痕跡1》、《暮》、《重曝1》
馮紀倫：《公寓—喜歡火車沿途的風景跟場景》
蔣美喬：《流動浴室》、《香菸盒#想菸盒》

策展人 | 蔣美喬
藝術家 | 馮紀涵、馮紀倫、杜家駿、張庭甄、蔣美喬
表演者 | 游雅竹、張芸爾、林莜莯、廖子甯
視覺設計師 | 蔣美喬
圖像繪製師 | 馮紀倫
網頁工程師 | 馮穎蓉



The Moving Scenes: Cinema 9-1

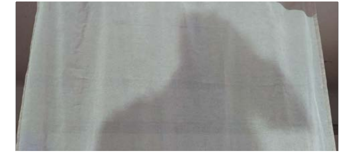
2023
Taipei, Taiwan

Chi-Han Feng | Jia-Jun Toh | Mikyo Sho | Ting-Chen Chang | Chi-Lun Feng
Ya-Zhu You | Ruby Yun-Er Chang | Chamuè Qiao-Mu Lin

Cinema 9-1 begins with everyday journeys, translating them – through diverse documentation methods – into narratives and works, presenting ways of listening, acts of looking, and deformation of scenes. This screening room is deeply personal and intimate, with storytelling that begins with the individual. If you know Chi-Han Feng, Chi-Lun Feng, Mikyo Sho, Ting-Chen Chang, or Jia-Jun Toh, you might already have an inkling of what this space is about – or perhaps, you are already part of the recording itself.

This exhibition takes place in an old apartment in Wanfang Community. Works exhibited include:
Chi-Han Feng: *The Moving Scenes; The State of Sounds*
Jia-Jun Toh: *Bridging our times*
Ting-Chen Chang: *Travels; Trace I; Dusk; Double Exposure I*
Chi-Lun Feng: *Apartment-Sceneries and Scenes along the Railway Series*
Mikyo Sho: *Floating Bathroom; Wistful Case*

Curator | Mikyo Sho
Artist | Chi-Han Feng, Chi-Lun Feng, Jia-Jun Toh, Ting-Chen Chang, Mikyo Sho
Performer | Ya-Zhu You, Ruby Yun-Er Chang, Chamuè Qiao-Mu Lin, Tzu-Ning Liao
Graphic Designer | Mikyo Sho
Illustrator | Chi-Lun Feng
Web Developer | Miyuki Fung



移動窗景：旁白

2023
德國法蘭克福

杜家駿 | 蔣美喬 | Joanna Gruberska | 馮紀涵

《移動窗景：旁白》呈現了表演者 Joanna Gruberska 橫跨德國巡演的身體軌跡。歷經五場演出的洗禮，她將旅途中的感觸化作肢體的變奏——在舞台上，她是疾馳的火車、靜默的物件、承載過客的月台，在多重樣態的流轉中，最終回歸為最真實的人類形體，化作一道影子，在無盡的旅程中持續穿梭。

概念發想｜蔣美喬
影像表演者｜Joanna Gruberska
影像藝術家｜杜家駿
影像剪輯｜馮紀涵



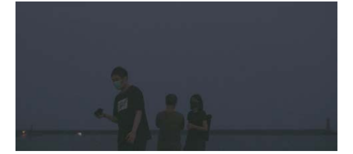
The Moving Scenes: Side Story

2023
Frankfurt am Main, Germany

Jia-Jun Toh | Mikyo Sho | Joanna Gruberska | Chi-Han Feng

The Moving Scenes: Side Story presents the body trajectory of Joanna Gruberska as she traverses the German iteration of *The Moving Scenes*. Tempered by five successive performances, she transforms emotions experienced on the journey into variations. Within the performance space, she is a fast moving train, a silent object, and a platform bearing the transients – amidst the flux of multifaceted forms, she returns at last as a human figure, becoming a shadow traversing an endless journey.

Concept Initiated by | Mikyo Sho
Performer on Film | Joanna Gruberska
Film Artist | Jia-Jun Toh
Video Editor | Chi-Han Feng



Bridging our times

2023
新加坡，臺灣

杜家駿

馮紀倫，27歲，喜歡搭和看火車。對於臺灣各種交通道路瞭若指掌的他，時常研究地圖和觀看火車以及其他交通工具行駛中的影片。新冠疫情的趨緩讓他能夠再次搭上迄今只能在螢幕上觀看的火車。他與姐姐和父親計畫著一趟火車旅行。無法有效表達自己的紀倫，仰賴著家人們的引導和幫助。他們討論著哪一天出發，什麼時間出發，要前往哪裡，搭什麼交通工具到火車站，搭什麼車次，如何抵達目的地… 旅程中，他的喜怒哀樂如沿途景色般短暫地閃過。

導演／剪接｜杜家駿
製片｜馮紀涵、杜家駿
調光｜江偉
字卡素材｜馮紀倫
現場錄音｜高怡芳
混音｜ 林延融
製作顧問｜ Augusto Matte



Bridging our times

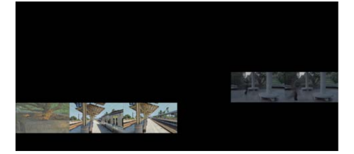
2023
Singapore, Taiwan

Jia-Jun Toh

Chi-Lun, 27 years-old, is on the autism spectrum. He loves taking and watching trains. Studying maps and watching videos of trains and other modes of transport in operation, he is well versed in the transport routes around Taiwan. The gradual easing of the pandemic in Taiwan allowed him to once again go on a train physically. He, his sister and father are making plans for a train trip. Unable to express himself as he'd like, Chi-Lun has to rely on the guidance of his family to do so. They discuss about when they are going for the trip, the time they depart from home, where they are going to go, the mode of transport to the train station, the train they are going to take and how they are going to reach their destination. During the trip, his expressions are as fleeting as the view outside of the train window.

Director/Editor | Jia-Jun Toh
Producer | Chi-Han Feng, Jia-Jun Toh
Colourist | Will Chiang
Intertitle images | Chi-Lun Feng
Production sound mixer | I-Fang Kao
Sound mixer | Yan-Rong Lin
Production Consultant | Augusto Matte

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Project coordinator | Lee Lo-Ning
Project coordinator | Wang Kai-Li
Project coordinator | Lee Yu-Han
Project coordinator | Ainsley Wang



變形的真實：孤絕下的感知差異

2021-2022
臺灣臺北

馮紀涵 | 馮紀倫 | 杜家駿 | 游雅竹 | 高怡芳

《變形的真實：孤絕下的感知差異》以紀倫的日常為引，將六段旅程事件作為主體。透過 3D 掃描、影像轉譯與身體律動，將習以為常的火車景象「去陌生化」，客觀事物不再是定論，而是在速度與扭曲中，重新再現於每個人特有的印象裡。

從臺南至高雄的列車往返間，我們擷取了數千張影像碎片，透過攝影測量技術將動態影像切片、重組，轉化為點雲模型。這種運用定時攝影概念的創作方法，構成了場景的變形，進一步變成旅程的迴圈：「啟程」、「坐下的倒影」、「移動的窗景 I：去程」、「停靠時的交會」、「移動的窗景 II：回程」、「歸途」。

透過六段旅程的影像，紀涵邀請雅竹以肢體語言、家駿以鏡頭視角，重新詮釋關於旅行中的感知變形。我們在多元的轉譯語言和畫面裡尋找紀倫。這不僅是紀錄，更是一場關於視角重啟的實驗，試圖在日常中，接住那些被社會框架摒棄的、微小而真實的感知差距。

概念執行 | 馮紀涵
感知主體 | 馮紀倫
舞蹈藝術家 | 游雅竹
影像藝術家 | 杜家駿
專案助理 | 高怡芳
網頁工程師 | 徐一銘



Reality of Deformation

2021-2022
Taipei, Taiwan

Chi-Han Feng | Chi-Lun Feng | Jia-Jun Toh | Ya-Zhu You | I-Fang Kao

Reality of Deformation takes the daily life of Chi-Lun as a point of departure, placing six distinct events on a journey as its subject matter. Through 3D scanning, visual translation, and bodily movement, the work "defamiliarises" the familiar scenes of train travel. As such, objective reality is no longer a foregone conclusion, but is reconstituted through speed and distortion in each person's subjective impressions.

On the repeated back-and-forth journeys between Tainan and Kaohsiung, we captured thousands of image fragments – cutting and reconfiguring them through photogrammetry into point cloud models. Drawing on concepts of chronophotography, this creative process deforms the scene to construct a cyclical journey: "Departure", "Reflection of the Seated", "Moving Scenes I: Outbound", "Encounters at a Stop", "Moving Scenes II: Return", and "The Way Back".

Through the imagery of these six events, Chi-Han invited Ya-Chu and Jia-Jun to reinterpret perceptual deformations onboard the journey – through their body language and lens respectively. We searched for Chi-Lun's presence amidst these diverse languages of translation and imagery. The project is not a mere documentation, but an experiment in the recalibration of perspectives – attempting to catch those minute yet authentic perceptual differences in our everyday lives that are often cast aside by societal frameworks.

Concept Creator | Chi-Han Feng
Sensory Subject | Chi-Lun Feng
Movement Artist | Ya-Zhu You
Film Artist | Jia-Jun Toh
Project Assistant | I-Fang Kao
Web Developer | I-Ming Hsu



參與作品清單　Works Involved

杜家駿 Jia-Jun Toh | *Bridging our times* | Singapore, Taiwan | 2023 | 2K | Colour | Stereo | 25min
杜家駿 Jia-Jun Toh | 《移動窗景》*The Moving Scenes* | Germany | 2023 | HD | Colour | Stereo | 11min
杜家駿 Jia-Jun Toh | 《移動窗景：9-1號放映室》 *Cinema 9-1* | Singapore, Taiwan | 2023 | HD | B&W | Stereo | 8min
杜家駿 Jia-Jun Toh | *Eine Umarmung*／〈一種擁抱〉／〈一種抱〉and *Auf dem Balkon stehen und in die Nacht hinaus sehen*／〈站在露臺，看夜晚的風景〉／〈徛佇露臺，看暗時的風景〉 | Singapore, Taiwan, Germany | 2023 | HD | B&W, Colour | Stereo | 6min
杜家駿 Jia-Jun Toh | *Mondschilf*／〈月亮草〉／〈月娘草〉 | Singapore, Taiwan, Germany | 2023 | HD | B&W, Colour | Stereo | 6min
杜家駿 Jia-Jun Toh | *Wie die Tage vergehen*／〈度日〉／〈過日〉 | Singapore, Taiwan, Germany | 2023 | HD | Colour | Stereo | 6min

張庭甄 Ting-Chen Chang | 《旅行》 *Travels* | Taiwan | Ting-Chen Chang | 2023 | Dimensions variable | Stone and wooden cabinet
張庭甄 Ting-Chen Chang | 《痕跡1》*Trace I* | Taiwan | Ting-Chen Chang | 2023 | 39 × 55 cm | Graphite on paper
張庭甄 Ting-Chen Chang | 《暮》*Dusk* | Taiwan | Ting-Chen Chang | 2021 | 24 × 35 cm | Acrylic on canvas
張庭甄 Ting-Chen Chang | 《重曝1》*Double Exposure I* | Taiwan | 2021 | 19 × 27 cm | Acrylic on canvas

馮紀倫 Chi-Lun Feng | 《公寓—喜歡火車沿途的風景跟場景》系列 *Apartment-Sceneries and Scenes along the Railway Series* | Taiwan | 2000s-2023 | Mixed media

馮紀涵 Chi-Han Feng | 《移動窗景》*The Moving Scenes* | Taiwan, Germany, Canada | 2023 | Live Performance | 201mins
馮紀涵 Chi-Han Feng | 《聲音的樣態》*The State of Sounds* | Taiwan | 2023 | Web-based Installation | Data Visualization & Sound Art
馮紀涵 Chi-Han Feng | 《變形的真實：孤絕下的感知差異》*Reality of Deformation* | Taiwan | 2022 | Web-based Installation | Experimental Film & Movement Research

蔣美喬 Mikyo Sho | 《流動浴室》*Floating Bathroom* | Taiwan | Mikyo Sho | 2023 | Spatial installation | Mirrors
蔣美喬 Mikyo Sho | 《香菸盒#想菸盒》*Wistful Case* | Taiwan | 1990s -2023 | Cigarette packs | Multiple pieces

蔡宛璇 Wan-Shuen Tsai | 《我想欲踮海內面醒過來》*Je voudrais me réveiller dans la mer* | Taiwan | 2016 | 16mm/HD | Colour | Stereo | 2m 55s
蔡宛璇、阿萌 Wan-Shuen Tsai, Lysianassa Dauby | 《我想欲踮海內面醒過來：子與母最初的詩》| *Je veux me réveiller dans la mer* | Taiwan | 2017 | Initial Publish | Taiwanese, French, Mandarin | 68pp
蔡宛璇（著）、Alice Grünfelder（譯）Wan-Shuen Tsai (Author), Alice Grünfelder (Translator) | *Im Meer aufwachen* | Germany | 2024 | Drachenhaus Verlag | Bilingual | 80pp
選錄五首詩作（德文 / 華文 / 臺語）Includes five selected poems (German / Mandarin / Taiwanese)：

- *Zeichen aus dem Meer*／〈海的字的浪〉／〈海的字的湧〉
- *Auf dem Balkon stehen und in die Nacht hinaus sehen*／〈站在露臺，看夜晚的風景〉／〈徛佇露臺，看暗時的風景〉
- *Eine Umarmung*／〈一種擁抱〉／〈一種抱〉
- *Mondschilf*／〈月亮草〉／〈月娘草〉
- *Wie die Tage vergehen*／〈度日〉／〈過日〉

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黎敬中（Sunny Lai）
Stefan Węgiełek
Alexandra Cheimanoff
Aileen Treusch
Anna Butter (die Biest)
Barbara Mittler
王志凱（Chih-Kai Wang）
高楚岳（Chu-Yueh Kao）
Hanno Lecher
郭懷茜（Huai-Chien Kuo）
Martin Gieselmann
Mathis Hauter (die Biest)
Mijail Alexei
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Petra Thiel
Rami Ismail
Sebastian Vogt
李舒平（Shu-Ping Lee）
Tom Soltysek
郭孟芙（Meng-Fu Kuo）
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臺北市萬芳發展中心（Wanfang Development Center, Syin-Lu Social Welfare Foundation）
臺北社區生活支持中心（Taipei Community Living Support Center）
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Städelschule Architecture Class (SAC)



製作團隊　CREDITS

感知的迴圈：變形的多感官研究及調查計畫

The Perceptual Cycle: A Study on the Deformation of the Multisensorial

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(依篇章結構排序)

馮紀涵 |《感知的迴圈》、《跟食機器》
杜家慧 |《與紀錄片被構看的放映場域》
施巨昌 |《時間與經過的舞》
Joanna Gruberska |《印記》
張芸蓉 |《《移動重音》：掌心裡的石頭》
Juan Miceli |《肌膚與VI》
林筱茲 |《以即興舞蹈創作者的視角看《Cinema 9-13 》》
游筱竹 |《在不同的身體語言中學習物體 —— 與兩位舞者的即興共舞經驗》
廖子萱 |《非線性的聽視轉譯》
張嘉臨 |《發生的風景：從物件到繪畫的身體記憶》
蘇美惠 |《《移動重音》，下載，30%/60%加載中，錯誤，90% — 更新》
高怡芳 |《探索催眠內的黑盒子與白盒子集合體：從紀倫的特異到藝術家們的創作》

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Mikyo Sho – Spatial Structure Researcher, Visual Designer, Layout Designer

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(In order of appearance)

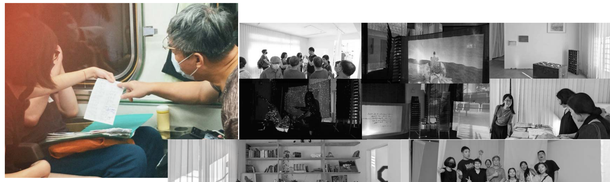
Chi-Han Feng | *The Perceptual Cycle, Feeding Machine*
Jia-Jun Toh | *The Screening Space with the Documented*
Yi-Chen Shih | *The Dance of Time and Encounters*
Joanna Gruberska | *Impressions*
Ruby Yun-Er Chang | *The Moving Scenes: Stone in the Palm*
Juan Miceli | *Hunger and VI*
Chamuë Qiao-Mu Lin | *Looking at Cinema 9-1 from the Perspective of a Creator of Improvisation Dance*
Ya-Zhu You | *Learning to Listen Through Different Body Languages – An Improvisational Dance Experience with Two Dancers*
To-Ning Liao | *Non-Linear Auditory Translation*
Ting-Chen Chang | *The landscape of happening: The body's memory from object to painting*
Mikyo Sho | *The Moving Scenes, download, loading 30% / 60%, error, 90% — update*
I-Fang Kao | *Exploring the Black Box and White Cube Assemblage Inside Compound Eyes: from Chi-Lun's Traits to the Works of Artists*

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The documentation of this project is a collaborative result of the core research team, contributing authors, and all participating artists and performers.










晨（夜）間
友善車廂
Friendly Carriage
at Morning / Night


They must be related to vestibular stimu




晨（夜）間
友善車廂
Friendly Carriage
at Morning / Night