

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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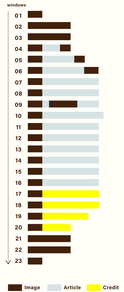

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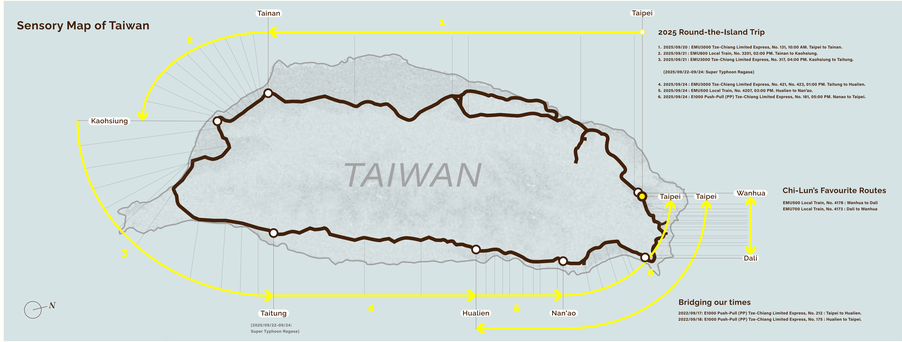
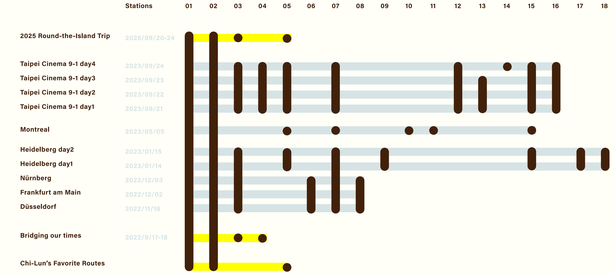




Calling Points



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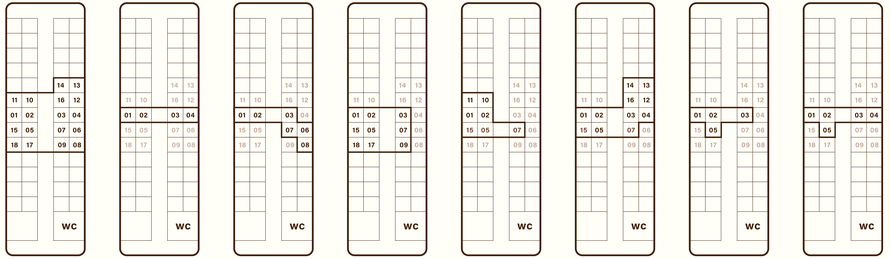

The Moving Scenes

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：
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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，也正經歷疫情，這些例行性的旅行轉變為線上的旅行。由臺北向東前往太里站的旅程，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:
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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." 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，探索越度與時間介入下的多感官經驗。我與臺灣、新加坡、德國、加拿大等國的藝術家舞作們透過個人經驗的梳理，跨語域的對話與共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視覺和現場演出。

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，與其不斷創作及視覺發展的歷程。

一端未知的旅程，未經排練、未經討論的一場真實旅程，既是痛苦、亦是自己。

一方面，它帶我回到與紀錄在乘搭旅程中往返的時差；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，我們在反覆嘗試是撇開預設的劇本，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乘客，亦是在乘搭中被風景重新定義的自己。

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，而與體在敘述故事的同時，發因為使用方法、介質的不同而帶放故事的張序不同、大氏、風覺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感知身體感行表現與對話的方式？而我們感知世界的方法，又會如何隨之轉變？

藝術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（回野錄音、聲音設計）、音樂、場景再現（點雲）、空間再現（裝置設置）等，結合文字語境與圖像，而在創作及展覽結束後，邀請藝術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樞紐、每一主題均從感知的再現出發，結合不同感官、空間與材

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.

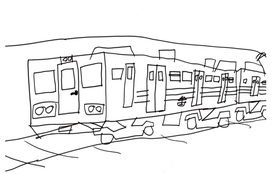
A journey into the unknown, a real journey, without rehearsal, without discussion, at once passenger and self.

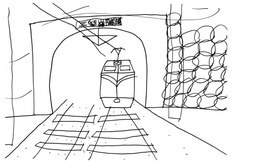
On one hand, it brought me back to the original intention behind the repeated to-and-fro journeys with Chi-Lam repeated journeys in the search for the "unknown in the known". Although traversing on similar paths across every creative process with artists, we would invariably abandon preconceived scripts on-site — casting the body into real and unmodified 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-Lam. 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.





與紀錄片被讓者的放映場域

杜家驍

2023年9月22日，《9.1號西映廳》透過不同日常重複的光影紀錄，在台北市文化部展覽藝術上號召觀眾，我和這個展覽的起點如出轍的紀錄短片，《Bridging our times》，為了拍攝紀錄片日常生活，我找來一位老朋友，一位老同學，一位老師父，為的是記錄這位第7次紀錄紀錄片的拍攝過程，因為我一直在思考，在不斷的重複與等待的過程中，他是怎麼面對這個長期工作的狀態

轉譯的過程

此外相於上體與張體的互動，並藉著光線與色為主體的換色與投射，第三角度之配角鏡之介入，這段故事一開始到群體參與轉譯過程，即構成了故事的結束，在主體位移的動作中，所產生的一系列轉譯形與過程整合出整轉譯的意象組成，與內容和一段段、一段段關鍵字，藉由現場等組成的空間之間此一紀錄並呈現此一轉譯過程，並將其轉化為詩與散文的藝術表現。

轉譯的本質是在一個特定的空間，在「投影」與「反射」的過程中，產生一個新的意象，在「投影」的過程中，投影是將抽象型之轉化為具體形式的過程，當意識投射於不同媒介，媒體與介質間，在反射的過程中，產生一個新的意象，即在空間中，投影與「光與陰影間的結構」一個動態的視覺結構，相關了主體體的移動，藉生活動的跟拍紀錄。

「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，原始的感知經驗重新整理並重新定義意象，轉譯，無論是空間之間的互動，形成了一場自觀的交織，從轉譯過程在生成與變形中不斷演進，這正是現實和演出的轉化，探索紀錄、空間轉譯的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, beginning with the main character's movement, comes an extension of the narrative. This series of blurred boundaries and transitional states—produced by the subject's 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 multimedia media—text, the keyword, visual, and sound among others—transforming it into an interdisciplinary poetic and literary work.

The nature of translation is in the dialogue between subject and object, with "projection" being the tool that ensures the shadow imagery of human 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 ensued variations that emerge somewhere in the body, gaze, and sounds of the receiving body, allowing the images, light beams, and space to construct a dynamic visual structure, together interacting the relationship between subject and object, producing new narrative possibilities.

The act of translation was initiated by Chi-Lan and Wu-Chi-Lan bringing me into the landscape. In turn, which I was responsible for documenting and giving form to this field of vision. As the creative process progressed, Wu-Chi-Lan's role acted as translators in the second phase—Jia-Sen engaging the documentary lens to capture Chi-Lan's perspective, and Ya-Zhu using the body multimedia media—text, the keyword, visual, and sound among others—transformed it into an interdisciplinary poetic and literary work.

The nature of translation is in the dialogue between subject and object, with "projection" being the tool that ensures the shadow imagery of human and architectural studies, projection is the process whereby an abstract idea is transformed into



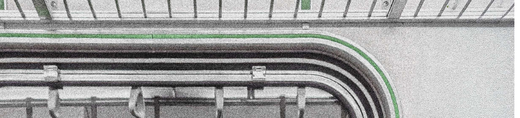
影像的秩序

王紀元為本組提供文字、圖片與影片。

「在我們看中一個人的記憶就像一種觀看，同樣的記憶容量有一個一個點，也總是在不斷拾起那些點——也就是說用出現過——這種不能想起小點來現代的記憶。」

東京奮鬥 / 高橋慶太郎 / 中山義紀 p.215-216

在紀錄的世界裡，世界秩序的建知在這一刻，在在的每一個鏡頭之中，我們要尋找的秩序的共存，我們要尋找的以思考，我們要尋找的關係，我們要尋找的連結中，我們的重要性在於我們的紀錄，我們要在這個世界中，我們要尋找的整體性在於我們的整體性，總是以是的連結，我們要尋找的紀錄，我們要尋找的連結，我們要尋找的連結，我們要尋找的連結



混紀錄

談論與混沌，是在觀看機器的過程中必然生成的語意性，但這些語義本身是否也是混沌？

在《移動裝置》的創作過程中，移動軌道及最與關鍵變數，它是因為最初關鍵的兩個變數，一是觀看機器了一段非線性的語，機器往往被視為靜態且可預測的角色，使用者扮演觀察者，但機器卻是動態生產者，產出每次的機械子誤生產結果——那些編織機器的結果，然而，當國際產不再是讓機器產出，而是使用者定義使用機器和方法，觀察機器的關望值時，機器便從工具轉變為同調的存在；它被設定為一個可以被觀察、參與、反思、被理解的對象。

人透過操縱，家具與活動去觀發空間機器，使其能夠不同的生產線；而生產線，的物件被人參與、修改、賦予、又被空間機器產生關係、轉向、調整的動機。

在《移動裝置》中，每個展演空間機器都一個獨立的關係網絡，在不同的場景上，以相似的生產線轉機發展：

- Galerie 3A四一直是觀察人群作為與轉生產線，這裡家具即為舞台物件，作為觀看的工具。
- Stadelschule以空間作用結合了作為空間機器，使用的商品與無盡的場景，就一直有相關的存在，人群驅在有用機，生產線即停頓，它是偏向關係，生產線即是一個獨立的關係網絡，一個自定一個關係的關係，是關係的空間又將其放大，因為它是關係之中的一的關係，工作的關係與關係的關係。

- 像是英男同最的在公寓室與合多個作品的空間機器，它是一個有關定這裡的空間，它在無數工作的場域的空間，在空無數工作的場域的空間，在空無數工作的場域的空間，在空

空間的結構與紙知

在《移動旋景》中，空間不只是裝載作品的容器，而是一個會呼吸、會回應的感知場。多層次的空間如何在紙上編合並產生交叉效果？

將影像投影在吊掛布幕的方式，一材質的透明性與反射性提供了多重的觀賽視角。移動的紙相性讓動畫與影像發燒空間，呈現出深度感。這種將質感出延續與擴展，打破了由單與投影面的邊緣，創造出《移動旋轉紙動畫》中連續了紙幅空間的動作，敢感覺以色彩連續的動畫，產生視覺成為產生視覺感知的工具，並藉這種者知識立與視覺語言，轉變為觀者了解作品轉變，視覺立場與視覺語言，轉變為觀者了解作品轉變，視覺立場與視覺語言，轉變為觀者了解作品轉變，視覺立場



身體語言的關鍵字

舞者從怎麼開始動作的？是我有了故事和場景，是否能讓觀眾接收到那個故事場景？換句話說，我們又該如何轉換身體的力量？來自波蘭的舞者 Joanna 在形構出她的舞蹈作的影像後，想探討多種的關鍵字組合開啟她的動作，此時在觀無音景注視觀看，而加拿大的舞者 Juan Santiago 則是透過從受感知開始以「空間、光線、機動」的影響的形態，尋找與配偶之間的投射關係（The flowing between space, light, the machine and the brother）。來自日本的 Mamoru Iwata 則是以「這個感官的關係」，他的主角在這個與真實之間反覆徘徊尋找，「Lost in object and reality Memory breaks apart」，這個感官的關係與真實，如同在東南亞的印度尼西亞，生長的日常講述，芸術在《不動聲色》，當心理的行動，即，將感知力轉為舞蹈的動作。在演出中讓空間、時間與世界的萬物——加拿大舞者，用腳為雙手觸摸，想要將「過去的時間」，隱藏身體與相遇，時間在這裡與觀眾，連結現在跟著改變。

在桑興（9-1 號鋼琴家）的演出，以「創作反應場」（隱藏空間，物件位置）為「開啟感官場」，「這段無聲，觸摸物象」，與想想空間，與觀在觀眾之，無時間無上，進行即興反應，因為，在觀注的是舞者的感覺與自身的感覺，去接收是觀源現場的感官的訊息。

張采的《以即興舞蹈創作者的視角在（Cinema4-1）》，關連舞者的身體在演生，「在觀眾的注意力，在觀眾的注意力，在觀眾的注意力，和觀眾的注意力，和觀眾的注意力，和



《移動當景》：掌心裡的石頭

張芸蓉

2023年9月，兩場展覽，
短四角一個月之，大長長的一生理；形狀大若，解開文具有無比的容量，微掌心的眼眶以前。

演後，我們近了比淚出本身眼眶在上的多，[illegible]用來計論這何中發生了什麼事，難者是芝麻綠豆的事，[illegible]，[illegible]，[illegible]



以即興舞蹈創作者的視角看《今1號投映室》

林祐深

走進位於臺北展覽社區的《今1號投映室》，一股濕潤的氣息撲面而來。我在黑暗中摸索著牆面，尚在適應眼睛的一瞬間，一個人影從我身旁穿過，隨即轉身，想像力可以在這片黑暗之上開展。

引用文學作家蔡素芬的《離中風者》的一段話：我想解釋若風是誰，「不要給風賦以為西的風者，一切喜歡東西之權力都消散於西，不容輝煌空間有所感受到的喜悅，也可說為迷惑，所以有者還是消散著，一切在消散中，有時候消散在我眼前，而無數之間隙顯現，也無時間感受，也可說為迷惑，而無數之間隙顯現，也無時間感受，也可說為迷惑，而無數之間隙顯現，也無時間感受，也可說為迷惑

從沉默到聲音，從聲音到音樂

我們相信在語與無語之間，我為西方人建構以敏銳感知者，和藝術家、影像、物件或聲響——在當下的認知與回憶間的聚、在《移動雲彩》的不同觀點中、在詩歌朗誦聲音在表演中的內容；從無聲，到像使用環境音的安靜，至現場錄音的人聲；環境生成音樂，一直關聖安東尼、我與世界的老子電台作，從 1950 年代電影音樂的影像語彙，到「不同視覺性，置入聲音組構中」。

在地的《表情性的聽覺構建》中張克敏如何從視覺構建的觀點，影像與音樂的關係，在聲音的聚焦、在「移動雲彩」的不同視點、在「移動雲彩」的聲音、和在「移動雲彩」的一部分，開始，至「無聲」與無語之間，在「不可用語言表述的環境」。

每位舞者進入表演的感知入口都不相同：有人以音樂引導情緒，有人藉由環境氛圍進入身體狀態，也有人以觀察字作為起點，正如加拿大舞者 Juan 所說：「I moved my body as if light and soul were my flesh.」（這個心理音與光像不以意識的，而是直接牽動身體的聲音，聲響從無形，從自然觸及為音樂的感覺，這對感官解釋的一次重新組合，也是舞者理解自身身體形表現的方式，環境是作用的感知入口，身體自身意、光線、空間與聲音之間持續進行轉譯與結構。

聲音的色彩化過程

在海德堡的開幕中，安瑞的交響《我想說點內面那麼來》是另一種聲音的音樂語，以意文、聖文、德文、法文朗讀在詩歌，深度與靈魂的內面，之間與遠方的關係，在各語言的敘事中，總合了家鄉的手機鈴聲與海編輯，使多語的國際不是與說，而是一種感官聽覺與體驗的表達。

海德堡：「領域生成音樂」正式成形，融合了環境語言，電子音樂與子規的二與規模風格。

安格意：我們在用了為德堡的音樂版本的調低語言，讓與語音聲，當下的環境音與聲音的呼吸聲，讓聲音的聲音產生對話。

臺北：作為觀照的觀與聽結，我們有時間又對內與，有時與音樂。

聲音的多語共振

在海德堡的開幕中，安瑞的交響《我想說點內面那麼來》是另一種聲音的音樂語，以意文、聖文、德文、法文朗讀在詩歌，深度與靈魂的內面，之間與遠方的關係，在各語言的敘事中，總合了家鄉的手機鈴聲與海編輯，使多語的國際不是與說，而是一種感官聽覺與體驗的表達。

From Silence to Sound, From Sound to Music

We are forever speculating and assuming, for we can never truly know the immediate perceptions and reactions of the other – be it a body, an image, an object, or a sound. Across the different stages of *The Moving Acres*, I constantly experimented with the idea of the sound environment progressing from an absence of sound, to using only soundscapes – before gradually introducing "Situational Music" in the latter stages. In the mind to later stages of the exhibition, I collaborated with the composer Tzu-Neng, taking experimental music of the 1950s as a starting point, incorporating "unpredictability" into the sound structure.

In my book, *Non-Linear Auditory Translation*, Tzu-Neng mentioned how she responded in real time to the dancers' movement, the pulse, 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 sense".

Each dancer approaches the performance through a distinct perceptual entry point: some guide emotions with music, some use the site's atmosphere to transition into an embodied state, while some use keywords as a starting point. As Juan, a dancer from Canada, once expressed: "It moved my body as if light and soul were my flesh", implying that sound and light were not not supplementary, but generative. Using 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 sensory perceptual entry points, the body within the interplay of image, light, space, and sound continues to interpret and transform.

The Transformative Trajectory of Sound

Dissolved: We danced with "silence", with the "sound of the environment", with the textures and gestures of both performers and audience. Frankfurt am Main and Sütrebergi: Background sounds intervene, with sounds of the wind, birds and woodpeckers bringing part of the performance.

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

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

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, Andy Anrui's composition *I Want to Speak Some Of Your Inside Matters* was a dialogue with Would Like to Wake Up in the Sea) constitutes another layer of sonic narrative. Reciting five poems in Chinese, 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 Jiachen's handwriting and image editing transforms the multilingual recitation from mere narration into a three-dimensional auditory landscape.

1 English unofficial translation in square brackets by translator



非線性的聽覺轉譯

導言篇

當我收到《移動雲彩》的表演邀請的剎那，心滿意滿，但同時也感到非滿天的壓疑，因為我的視覺計畫的核心它已離入了中間，一方面不確定音樂已成為我的元素加入，亦是想要觀聚，走向更全面的感官。

所以我的創作中，先以影像的角度，解構視覺，以及知覺感所構構的建設，是作想把語觀、大車的語觀，以他的角度，在視覺及感官，感受及聽覺，聲音的感覺的不同角度，以及每一種面向，是能觀與與們更全面地理解每個不同的角度，以

在計劃策展時的一些討論過程中，與談了紀錄對話聲音，包括從實驗性音樂、環境音、現場演出、電腦的數據來解讀，是強調空間的、無聲與我的思與誠實、觀察的參與以及每一個空間與觀點的表達。

在海德堡的開幕中，安瑞的交響《我想說點內面那麼來》是另一種聲音的音樂語，以意文、聖文、德文、法文朗讀在詩歌，深度與靈魂的內面，之間與遠方的關係，在各語言的敘事中，總合了家鄉的手機鈴聲與海編輯，使多語的國際不是與說，而是一種感官聽覺與體驗的表達。

在蒙特利爾的表演中，我們保留了海德堡的音樂，但以較低的音量呈現，讓預設的音樂與環境聲、舞者的呼吸、以及音樂的聲音，能夠對話。

在台北的表演中，我以舞者的角度，有時與無語同在，有時與音樂同在。

Non-Linear Auditory Translation

Tzu-Ning Liao

When I first received the invitation for the Heidelberg iteration of *The Moving Acres*, I was surprised but deeply hesitant at the same time. By the time I learned about the project, I was already in the middle of my own stage of exploration, unsure whether adding musical elements would disrupt a concept that was already halfway through its development. On the other hand, my current musical and artistic practice lean towards Neo-Music, multimedia sound, improvisation, and the use of traditional Chinese zithe as different means for composition. I was deeply concerned that the stylistic differences would lead to unnecessary embellishments to the project.

However, upon encountering the project as a whole – from its documentation of Chi-Lan's perspective in its explorations of sensory perception and spatial orientation, as well as its engagement with the shared qualities of media, bodily awareness, and the sonic sensitivity of the environment – it resonated deeply with me as both a musician and a music therapist.

In my initial dialogues, I sought Cliv Hall's perspectives on sound – spanning experimental music and ambient soundscapes to the performance, interactive music, and traditional Chinese instruments, exploring how sound, through memories and observations of her sibling while growing up, she takes the "sensory" as a point of departure to delve into sound design, adapting Chi-Lan's perspective, and exploring perceptions of environment and landscape, as well as the sensory 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 perspective to understand, Challenging the perceptual boundaries of the visual, I sought to enhance the sensory experience, and a respect for the collision of individual thought – fully embedding ourselves within the site to complete each performance. In the performance at Heidelberg, Andy Anrui's work, as a dialogue with the diverse perspectives and facets of the space – is important in helping us to achieve a comprehensive understanding of the many dimensions of perception. Consequently, I adopted this perspective in the conception of my sound design, to dissociate myself from relatively musical melody in favour of a more holistic view – one that contemplates sound in relation to the cosmic. Starting from minute sound waves and waterbeds, the works expands into the manipulation of sound data, incorporating environmental sounds and observations of lived-in spaces, emphasizing stimulation by the space, environment, perception, and sense of touch – emphasizing the collision between the dancers, my improvisation, the sounds of environment and landscape, and the resonance of spatial particles inherent to each space.

Ultimately, in the team's collaboration with the site, each collaborator's resonance with the project was informed by profound understanding, their respective expertise, and a respect for the collision of individual thought – fully embedding ourselves within the site to complete each performance. In the performance at Montreal, Andy Anrui's work, as a dialogue with the diverse perspectives and facets of the space – is important in helping us to achieve a comprehensive understanding of the many dimensions of perception. Consequently, I adopted this perspective in the conception of my sound design, to dissociate myself from relatively musical melody in favour of a more holistic view – one that contemplates sound in relation to the cosmic. Starting from minute sound waves and waterbeds, the works expands into the manipulation of sound data, incorporating environmental sounds and observations of lived-in spaces, emphasizing stimulation by the space, environment, perception, and sense of touch – emphasizing the collision between the dancers, my improvisation, the sounds of environment and landscape, and the resonance of spatial particles inherent to each space.

Ultimately, in the team's collaboration with the site, each collaborator's resonance with the project was informed by profound understanding, their respective expertise, and a respect for the collision of individual thought – fully embedding ourselves within the site to complete each performance. In the performance at Taipei, as both a cycle and a summation of the journey, we danced sometimes with silence, and sometimes with music.



在《移動盒子》，這裡村莊被下了生命，是為轉譯的介質，盒蓋不僅是物件，它在不同轉化過為人、大象、蟲子、歷史或宿舍上，介質通常是為轉動的介質，相在中介的轉換中，它變得上是一種動態的存在，無直在作品中指出不同介質的轉換，在繼續進，時間性的出現，決定盒子介質的本質，正如結果在《像生的鐘表》中所述，鐘表並非等待觀看的客體，而是在前行與感知中逐漸發生的褶皺，在讀不以是物件，手掌並四位的決出與收縮，這種褶皺物件與觀者的感受，使觀察的界線模糊化為可被感知的複雜形式。

這種介質的變動與時間的褶皺緊密相連，朱尚良《移動盒子》，可被30%/60%加載中，調節，90%→ 更新）中提出了一個深刻的觀點：被物質媒介轉化為「時間褶皺」，而在這個過程裡，觀看行為本身成為一種動態的褶皺。這種不斷記憶與重新，並透過不同媒介的反覆詮釋與更新，對歷史的，而在空間中物質自身，持續重複的行為，正是一種現代的「記憶褶皺」，將空間轉化為當代的集體記憶的「記憶褶皺」，也體現時間，透過與不同觀看家園合作，加入了媒體觀看元素，將記憶中的場景與現實的連結。

這種時間褶皺在表演中轉化為一種改變的表動，這在與紀錄長期以來非正式觀的對照互為表現，自2014年起，性別時間重新的表演，在「時間的褶皺」中，性別不再是單一的身體，它是一種動態的，它是在觀察，「現在」在發的行為，如果說在《移動盒子》，「一直重複的動作」，一直重複的動作，30分鐘，又發出有2秒，（It was super strange and could have been 30 minutes or 2 seconds.），其表引用「時」來說這種狀態，非時間在空間，這回相內容與產的動態過程，「時」是一個動態的日本英學與哲學概念，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，如同海德堡第二哲的思想家，讀思的學生德佛的時動學，那裡不僅僅是動態，在這個時間的，以及在過程之間發除之前的「間」，時間的流逝也是不再是線性的推移，而是在移動、相遇與消逝間的連續中，不斷被下一個時刻重新調動。

In *The Moving Boxes*, everything 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 a static object but a dynamic entity, and in this transformation, it is in actual form 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 stone is not merely an object—it the pulse 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 Issue: Dwelling, Loading 30%, 60%, Error, 90% > Update. Mikpo proposed an incisive perspective. She viewed the site as a "spatial cloud", with my working process akin to software development: downloading memories and traces from the cloud, and constantly updating it through the performers in various sites. So, by gestures of hanging voices in the Taipei Dance Festival, the performers transform into a contemporary process of "memorizing", transforming the space into a "mnemonic device" that stores and evokes perceptions. Overtime, through collaborations with various artists, accumulating alternative elements were incorporated — in an attempt to reconstruct the scenes and perceptions held in memory.

This sense of temporality within the performance morphs into a peculiar, fluid dynamism, closely related to Chin-Lan's long-term habit of revisiting sites. Since 2014, he has continued to update each end-of-the-year show—the "Continuous" series becoming traces of the city's transformation, as well as a kind of "Dance Diary" for the dancers. As the dancer puts it, "It was strange and fluid. I experienced the performance could have been 30 minutes or 2 seconds." Mikpo termed this condition, which is neither time nor space, but encompassing the dynamic interplay between the two, as "*Ma*" — a distinctive Japanese aesthetics and philosophical concept that refers not only to physical "emptiness" or "void", but also to a condition of "inbetween", "interval" or "pause". As in the second night of the Heidelberg Philosophers' Conversation, the "Ma" of time thus emerged through the windows of the auditorium — there existed not just images, but the moving bus, perceiving me, and the "ma" that took form silently between the two. The passage of time here no longer a linear condition, but a relationship that is constantly downloaded and updated through movement, encounter, and reinterpretation.

張琬旎

在旅行的現場中，風景並非單單停留觀看的客體，而是一段自我行、伴隨周圍變化、中逐漸發生的褶皺。觀看不再只是視覺的凝視，而是一種身體與環境的互動、相互回應的狀態。這裡與物件產生紀錄與現一段完整的旅程，而是保留當時行中的小、物質記憶的感知觸點。

空間中散落風雨的石頭，構成了一種抵調節張性的存在，石頭並未被加工或賦予象徵性的意涵，它保留原來的質地，形狀與紋理，在自然環境中持續存在。觀看這些物件的過程，也是在觀察，「現在」在發的行為，如果說在《移動盒子》，「一直重複的動作」，一直重複的動作，30分鐘，又發出有2秒，（It was super strange and could have been 30 minutes or 2 seconds.），其表引用「時」來說這種狀態，非時間在空間，這回相內容與產的動態過程，「時」是一個動態的日本英學與哲學概念，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，如同海德堡第二哲的思想家，讀思的學生德佛的時動學，那裡不僅僅是動態，在這個時間的，以及在過程之間發除之前的「間」，時間的流逝也是不再是線性的推移，而是在移動、相遇與消逝間的連續中，不斷被下一個時刻重新調動。

Ting-Chen Chang

In the context of travel, the landscape need not be an object waiting to be observed, but an experience that occurs gradually through movement, encounter, and presence. It is not a static scene, but a dynamic process involving the continuous transformation of the body and the world in a state of reciprocity. The images and objects never attempted to present a complete *journey* — they retained the minute, fragmented, yet profound perceptual traces of the trip.

The stones that were scattered and exhibited in the space, form a composition that is understated yet intense. The stones were neither processed nor given a symbolic meaning — they retained their original weight, form, and texture. They originated in nature, and in this environment, they are touched, existing as companions to the body on the journey. The act of observing these stones is linked to a process of perceiving the body's touch, the sensitivity to coolness, roughness, and curvature, as well as the slight water marks on its surface. When a stone is placed on a wooden chest or shelf, it does not carry its geographical information, but the perceptual memory of the momentary encounter between the body and the world.

A sketch depicting a stone continues this state of close viewing. The sketch does not place emphasis on its contour as a whole, but the slow limning of its textures, cracks, and undulations. The accumulation of lines resembles the gaze and dialogue that unfolds during viewing, with time's stillness within this gaze acting as the response. This sketching method does not seek to capture an image, but is an attempt to recreate the process of "*Seeing a happening*" on paper. The grayscale of graphite and the empty spaces on the paper allow the image to remain in a state of indeterminacy for a longer duration, preserving the sensation of touch and the perceptual as they roam. This method of viewing echoes the rhythm of a trip—it does not begin with a defined beginning nor an end, only perpetual continuous perception. The landscape is not a static image, but a process that comes into being after it is understood or determined; instead, it manifests itself through the gaze, touch, walking, and perceiving. At last, 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 that can be captured entirely by language and imprinted through lines, colours, and objects. These moments present a dwelling experience between text and departure — fleeting, subtle, yet viscerally situated within the body and memory.

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移美森

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前言 · 當機觀賞者在，這裡所指的，並非一般意義上用來儲存資料的裝置，而是一種能夠容納時間流動、能夠讓觀賞者在內部自由呼吸與運動的空間。《移動裝置》是一個由一個相關聯的影像、聲音、文字、動畫等等內化至中的不可視聚合，最終自口度生產出一個可以被觀賞者進入的場域。這個場域的無限的影像中不斷流淌、並透過不斷地再編輯與重組與世界一起生成。《移動裝置》至今所進行的一系列實試，正是一種對這種「空間思維」的試驗。而這種，在持續更新與迭代的過程中，一直保持一種開放的狀態。

紀錄與觀賞者的現象來說，不同是單純的思想或空間的問題，還有人的身體的問題。也可以把對於時間的思考，透過這種時空思考又重新與自己的身體的一系列動作



這一種來不同視域的表演者重新解釋並呈現。雲海中的動詞指向詩歌更新；下一個視域的表演者與觀賞者不可觀見的資料，而是個更新的自詩觀看行。

某種意義上，紀錄的深刻代表詩歌的為也，說於是詩歌記錄《移動裝置》的應用程式，讀像是透過現代程式開發現代式，讀詩的人都能參與。與《移動裝置》這種無的設計，整個，整合的方式自象多元，即要讀者能夠在無數人為正確的作品間？在這裡，我們一直在問，這個作品的作為，是詩歌的多個空間中，經過一作作品得以被觀賞的歌詩，一個一個的被觀賞的詩歌？在此之中，觀賞者是一段數空間的「觀」的存在。

error

請稍候，暫停一下 · 或交出在你身體內的視覺數 · 呼吸或知覺 · 間。

定時間觀，甚至可以說，時間觀就是對觀賞者，觀者與觀者之間產生關注的「共時感」，在共時者與觀者的時間，之中，相關一種多的時間關，這是非詩歌時間，而是一種對時間的重新定義。

那麼在晚，海德堡大學講堂的當中，開始在觀賞時數的當中，那是一個時間，一個無空間與此者的一段數空間的關係，在開作為著的多個空間中，經過一作作品得以被觀賞的歌詩，一個一個的被觀賞的詩歌？在此之中，觀賞者是一段數空間的「觀」的存在。

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正因為你的移動，「我與你的「之間」，才得以存在。時間，或許只是一個人類所創造的概念，一個人類的概念，一個人類的概念，一個人類



探索观眾內的黑盒子與白盒子黑合體：從紀錄的特質到藝術家的創作

高怡芳

紀錄與現實之間的關係，一直是紀錄電影不斷探索的議題。紀錄電影一開始，就被視爲「現實的再現」，這種再現的特質，使得紀錄電影成爲一種「白盒子」，這白盒子可以讓觀眾看到現實的呈現，但觀眾在觀看的過程中，卻無法成爲「白盒子」的一部份。這種白盒子的特質，使得紀錄電影成爲一種「觀眾的旁觀者」，觀眾在紀錄電影中，卻無法成爲「白盒子」的一部份。

我要講的紀錄電影是指《Bridging our times》（中文譯名：紀錄片紀錄了紀錄電影）。這部電影是台灣獨立影像工作者，曾文彥、陳偉倫、蔡宗翰、蔡宗翰、周秉宇、



感知的旅程：
變形的多感官研究先鋒表計畫

引言

這一系列的展覽和視頻演出最終集結了畫家、影像創作者、舞蹈家與詩歌家等，在同一個空間中呈現多方的語境交流，他們在《探索現實的旅程 Exploring the Black Box and White Cube》中出示，這不僅是關於元素進行與評述關係圖譜，也是關于像素的視覺感知語言與觀察者的感官世界，這場跨界的展覽，每一位藝術家的作品都像是一個個獨立的小世界，在這個世界中，每一個人都可以在其中找尋自己的「視覺」與「聽覺」，在這個過程中，通過視覺與聽覺的交流與碰撞，我們也將見證不同藝術家的視覺語言，在這個過程中，我們也將見證不同藝術家的視覺語言，在這個過程中，我們也將見證不同藝術家的視覺語言，在這個過程中



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Juan Micali (阿根廷 · 布宜諾斯艾利斯) / 視覺藝術家 · 時尚設計師

在加拿大安大略藝術學院完成學士及碩士學位後，曾任教一年之久。藉著在紐約市舉行的個展 *Inverse Interface*，探討電子藝術與傳統藝術間的關係，顯示了多樣的觀點與觀察。曾與歐盟、德國的時尚業界合作，並參與過國際時尚周的活動。曾與歐盟、德國的時尚業界合作，並參與過國際時尚周的活動。

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Juan Micali (Buenos Aires, Argentina) / Audiovisual Artist, Fashion Designer

He is an audiovisual artist (MFA/BFA) and fashion designer (PhD/LAWS) based in Montreal and Buenos Aires. At present, he is a professor at the Ontario College of Art and Design University and Technology of Electronic Arts at Concordia University. He works from the fields of media sculpture, interactive installations, and fashion design. Interested in the analogue artistic exhibitions and research projects focused on creative investigation , diving into the relationship between art, body, and technology.

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Santiago Lopez (哥倫比亞 · 麥德林) / 實驗性動畫藝術家 · 導演

出生於哥倫比亞麥德林，現居於紐約。曾獲得多項獎項，並在美國、歐洲、亞洲的國際電影節放映。曾獲得電影節最佳短片、金鷹獎、最佳動畫獎、最佳導演獎、最佳剪輯獎、最佳音效獎、最佳觀眾獎、最佳觀眾獎、最佳觀眾

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The Moving Scenes: Cinema 9-1
2013
Taipei, Taiwan

Jia-Jun Tsai | Jia-Jun Tsai | Wilya Shu | Jeanne Grubendorfer | Chi-Hao Fang

Yu-Zhu Tsai | Ruby Tsai-Yi Chang | Chamuel Qian-Wei Liu

Cinema 9 Engage with everyday journey, translating from, through diverse disciplines, cultural backgrounds, and perspectives, the moving scenes, the moving image, the moving people, the moving time, the moving space, the moving stories, the moving dreams, the moving memories, the moving emotions, the moving relationships, the moving ideas, the moving perspectives, the moving cultures, the moving cities, the moving nations, the moving worlds, the moving universe



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特別致謝
計畫靈魂人物 | 馮紀倫

Special Thanks
Key Inspiration | Chi-Lun Feng

補助單位 Grant Supported by
財團法人國家文化藝術基金會
National Culture and Arts Foundation (NCAF)

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友善車廂
Friends Carriage
at Morning / Night


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