

離開之前從來沒有想過要離開。

Before I left, I never thought of leaving.

之所以立起腳架跟相機是因為在日本畢業之後決定搬回台灣。在畢業前一年剛好是311大地震，那本來就是個開學的季節，卻有許多人在那時候就決定要離開東京，我可能也是其中一個。尤其對外國人來說，我們沒有久留的理由，從那時候開始才真的有點了解家鄉這個概念。

The reason why I set up a tripod and a camera was because I decided to move back to Taiwan after my graduation in Japan. The year before my graduation also happened to be the 2011 Tohoku earthquake. During what was an otherwise regular start-of-school season, many people decided to leave Tokyo – and I just happened to be one of them. For foreign nationals, there was no reason to stay, and it was around then that I began to understand the concept of a hometown.

就這樣訂了機票船運公司，開始收拾在日本五年的生活回憶、打包回台灣的行李。在這準備離開的半年之間，想著要為這個過程留下紀錄，在打掃時每個看似平常的房間角落裡都有許多我們在這裡的證據，我們稱之為灰塵。然後為這些灰塵按下連續地快門。可能五張，可能十張，連續地畫面總共約一千多張，記錄著從堆著滿滿雜物到空無一物房間的照片。

And just like that, I booked my flight and a shipping company, putting away five years' worth of memories of life in Japan and packing luggage bound for Taiwan. In this six-month period as I prepared to leave, I wanted to leave a record of the process. As I cleaned every seemingly ordinary corner of the room, I found evidence of our time here in the form of what we call dust. And so, for this dust, I kept clicking the shutter – from perhaps five to ten to eventually a total of one thousand or so photographs, of a room that went from clutter to nothing.

就這樣回台灣過了12年。慢慢累積發表這些照片的力氣。找到堆疊在硬碟裡的那些照片，按照時間順序排列後，我重新看了一遍，照片確實起了記錄的作用，每個連續片段都的確存在過，讓我想起了照片中的過去。

And just like that, it's been 12 years since I came back to Taiwan. I slowly mustered the drive to release these photos. After finding them stockpiled in harddrives and rearranging them by chronological order, I looked at them once more; these photographs do indeed serve as a record, and these fragments of time did exist, reminding me of the past that is in each photo.

可是那些沒有在連續畫面中的時間就這樣消失了。此時我感受到攝影的悲哀，無論如何拍攝，最後我們還是要去腦補那些沒有被拍到的回憶。

But the time that is not present in this sequence of images has since disappeared. It was at this moment that I felt the sadness of photography; in the end, no matter how we photograph, we still have to make up for the memories that were not captured by ourselves.

創作者自述 鄭弘敬

Artist statement by Teikoukei

TEIKOUKEI



nos:bookspace
1 DEC - 18 DEC

Solo Exhibition
Teikoukei
鄭弘敬個展

1LDK 是一組生活在日本的密碼：一房、一廳、一飯廳與廚房的公寓。

這幾年間，鄭弘敬手邊一直有本電話黃頁厚度的粉紅樣書，某程度而言，這本書也像他的檔案硬碟，囊括了他與妻於東京長居的最後幾個月裡，在小房間中日日發生的場景。

《1LDK》是一本幾乎難以編輯的書。連續拍攝的影像在紙頁上被重複播放，翻頁之間，攝影記錄瞬間的慣性似乎被取消了，一幀一幀連動起來，影像遂成為介於動態與靜態之間的存在；倘若觀者在某一頁暫停，這部流動的影像，又從容地坐成靜止的剎那。

位於泰順街上步登公寓二樓的 nos:bookspace，是由生活空間轉換而生的書場域，「1LDK」保持其原生公寓的特性，以創作者搬離書中場景、回到家鄉這幾年間製作的不同樣書為展覽之核，將這些大小不一的遺痕，分別置放於公寓中的物件與傢俱間；展覽中所出現的單幅影像，並非展覽主體，反而成為進入這些不同年份、形式的複數樣書的腳註與圖說。

不經意來到這間公寓的訪客請隨地而坐，自由地讀取在另一個時空的近似場景中所生產的影像；這些久遠的照片經過反覆地重新編輯，各自成就不同的版本與序列，映照出回憶與記錄的發生與復返。

「1LDK」以「1+1」形式，找來一本攝影書的作者與編輯，將原來以攝影書為目的的作品轉譯至展覽空間，摸索「書」與「展覽」兩種空間，近似雙生的不同取徑。展覽期間亦將同時發表同名攝影書《1LDK》。

計畫敘述 傻瓜書日 林君燁

FOOTBOOK
DUMMIES
Day 2023

衛星展覽 Satellite Exhibitions

鄭弘敬個展 teikoukei Solo Exhibition

nos:bookspace

1 DEC - 18 DEC

Fri, Sat, Sun, Mon 15:00 - 18:00

1LDK is a set of keys to life in Japan: a one-bedroom, one-living room, one-dining room and kitchen apartment.

In the past few years, Teikoukei always had with him a pink dummy that was as thick as a Yellow Pages. In some ways, this book was like his harddrive, encompassing those last few months of him and his wife's time living in Tokyo, and the everyday scenes that took place in this small abode.

1LDK is almost impossible to edit as a book. Images taken consecutively play out on paper repeatedly, seemingly canceling out the inertia that comes with capturing the decisive moment. Frame by frame, the images link up and take off, becoming that which exists between motion and stillness. If the viewer paused at a certain page, the moving image would once again sit comfortably in the quiet of that moment in time.

Located on the second floor of a walk-up apartment on Taishun Street, nos:bookspace is a living space transformed into a book space. 1LDK maintains the characteristics of the original apartment, placing at the core of this exhibition the various dummies made by Teikoukei in the years after leaving the very scene depicted in the book and returning to his hometown. And it is these "traces", varying in size, that we find littered amongst the objects and furniture within the apartment. The single images that appear in the exhibition are not seen as the main body of the work, but rather, as footnotes and captions that accompany dummies of different forms and starting points.

Visitors who stumble upon this apartment are invited to sit anywhere to freely read images produced in another time and space, and in a setting not dissimilar to this one; these aged photographs have been edited again and again, each time as a different version and sequence, reflecting both the occurrence and the return of memories and their records.

Through a "1+1" format, "1LDK" calls on both the artist and the editor of a photobook to transform a work that was originally intended as a photobook. By extending it into an exhibition space, we explore "book" and "exhibition" as two sites, like two sides of the same coin. 1LDK, the photobook of the same name, will also be published during this exhibition period.

Project outline by Fotobook DUMMIES Day, Lin Junye



活動推薦

nos:bookspace
2 DEC 15:00

曾稔文

開幕特映：離開房間的時候

Farewell to a Room: Opening Screening ft. Ami Tseng

廣告

