

反覆演練 Re-her-sal：觀眾入場 Rehearsal for Re-her-sal: Entering the Auditorium

本展覽為《反覆演練 Re-her-sal》系列計畫之一，以「反覆演練」為題，並特意將 rehearsal（排演）錯拼為 re-her-sal，突顯其中的 her（女性代名詞）與錯拼帶來的挑動感。re 則蘊含「一再」與「補修」（repair）之意，延伸出性別展演與當代藝術實驗的關聯。「展演」既指性別的呈現，也關乎美術館的展覽，形成雙關。而「反覆」則對應生活中的學習、練習與藝術創作中無盡的試驗。

展名中的「觀眾入場」（Entering the Auditorium）源自劇場語彙，指觀眾進場至演出開始的過渡時刻。在這個等待「開始」的空白時間，展覽試圖探討作品與觀眾的關係——作品的成立，並非僅為經濟學式的觀看，而是因觀眾的參與而開展。

策展人 | 嚴淳齡

藝術家 | 李秀芬
吳宗岱
林沛瑤
趙曼君
林沛儀
張皓媛

This exhibition is part of the Re-her-sal series, exploring repetition and rehearsal. The word rehearsal is deliberately misspelled as re-her-sal, emphasizing the feminine pronoun her and the provocation of the alteration. Re suggests both repetition and repair, linking gender performance with artistic experimentation. “Performance” plays on its dual meaning—gender expression and exhibition—while “repetition” connects to daily life, learning, and artistic practice.

The subtitle Entering the Auditorium references the theater moment when audiences enter before a performance begins. This waiting period highlights how an artwork is not just viewed but activated through participation.

Curator | Yen, Chun-lin

Artists | Li, shiou-fen
Gôo, Tsong-tāi
Lin, Pei-yao
Chao, Man-chun
Lin, Pei-yi
Chang, Hao-yuan

林沛瑤 Lin, Pei-yao

1.雙頻道I：眼睛 Double-Channel I: eye(s)

單頻道錄像、手機、3D列印互動裝置
single-channel video, mobile phone, 3D
printed interactive arms
03'19"，35(H)x70x25cm
2023

螢幕中有一雙眼睛的影像，而觀者可以進一步坐下來握住這雙手臂、與其相互凝視。不同於剛剛，透過它手中的VR眼鏡，觀者將看到一隻左右兩眼交疊而成的合成眼睛，而不是現實中任一眼的再現。

「雙頻道（double-channel）」作為一個形容詞，已經不以複數型（double channels）的狀態存在。當「雙」成為一種狀態，個體之間的界限被重新定義，互相依存而不再獨立。

The screen displays an image of a pair of eyes, and the viewer can sit down, grasp these robotic arms, and engage in mutual gazing with them. Unlike before, through the VR glasses held by the arms, the viewer will see a synthetic eye formed by the overlapping of both eyes, rather than a representation of either eye as it appears in reality.

When "double-channel" is used as an adjective, it no longer exists in its plural form ("double channels").

2.訪問一位藝術家 Inter-View with An Artist

Re-her-sal的訪談影像、訪談逐字稿、訪談錄音

the records of interview from Re-her-sal

2025

在看訪談影片時，如果沒有字幕，我時常陷入影片中人物表情與肢體語言的泥淖中，時不時跟丟句子。有趣的是，這類訪談影片除了不拍攝訪問者外，時常把訪問者的提問也去掉，徒留受訪者彷彿自言自語的形象。

當問題被去掉而只剩下回答，你認為問題是什麼？

這是一個借用前一檔展覽的訪談影片來做的實驗。下一次的受訪者，將是一位哲學家。

訪談影片

- 展覽 | 反覆演練Re-her-sal：預演
- 策展人 | 嚴淳齡
- 訪問者 | 嚴淳齡
- 攝影 | 陳儀勳

When watching interview videos without subtitles, I often find myself lost in the expressions and body language of the speakers, occasionally missing parts of their speech. Interestingly, these interviews not only exclude the interviewer from the frame but also remove their questions, leaving the interviewee seemingly speaking to themselves.

When only the answers remain, what were the questions?

This is an experiment using an interview video from a previous exhibition. The next interviewee will be a philosopher.

Interview Video

Exhibition: Rehearsal for Re-her-sal:

Preview

Curator: Yen, Chun-lin

Interviewer: Yen, Chun-lin

Videographer: Chen, I-hsun

李秀芬 Li, shiou-fen

原本想作的夢 After That Dream

創作的時候總作夢，作夢是一種靈感，是一種對作品寄予厚望。但如果我的夢總是惡夢呢？我的作品以至我的人生成為了惡夢呢？

李秀芬蒐集其重鬱後開始創作的所有夢境文字、隨筆、排練筆記進行再創作，以影像與表演的形式，讓其原本想作的夢成為《原本想作的夢》。

影像、詩、現場演出
尺寸依場地而定 | 2025

I always dream when I create. Dreaming is a source of inspiration, a hope for the work. But what if my dreams are always nightmares? What if my work—and even my life—becomes a nightmare?

Li, shiou-fen collects writings from dreams, notes, and rehearsals created after recovering from depression, reworking them into a new piece. Through video and performance, she transforms the dreams she once wished to have into The Dreams I Once Wanted.

Video, Poetry, Live Performance
Site-specific dimensions | 2025

吳宗岱 Gôo, Tsong-tāi

我邀請兒童觀看關於性別與凝視的當代藝術展覽。

本計畫源於《Bàn-tāi》撤畫事件，參照藝術家於官田設立看板後居民的反應，並透過基金會以「臺灣美感教育不足」為論點，延伸實驗性的計畫。

2024年4月，李梅樹基金會展覽「春色無邊——初代臺陽人的春日和鳴」，以李石樵《橫臥裸婦》為主視覺，引發國小家長投訴。因館方頻繁接獲民眾及公部門關切，最終決議以黑色塊覆蓋畫作，並放上QR Code說明策展理念。

本計畫邀請尚未熟悉中文、未受過多社會規訓的兒童，觀察他們如何看待當代藝術作品，是否與當初檢舉的家長觀點不同。當「臺灣美感教育不足」成為普遍觀點，藝術家透過此實驗，試圖從兒童的世界觀測臺灣判斷標準的結構性差異。

創作計畫 | 2025

I invite children to view a contemporary art exhibition on gender and the gaze.

This project stems from the Bàn-tāi painting removal incident, referencing local reactions to an artist's billboard in Guantian. It expands on the idea that "Taiwan lacks aesthetic education" through an experimental approach.

In April 2024, the Li Mei-Shu Foundation held the exhibition Endless Spring: A Harmony of Early Taiyang Artists, featuring Li Shih-Chiao's Reclining Nude as its key visual. Parents from a nearby elementary school filed complaints, leading to frequent public concerns. The museum eventually covered the painting with a black block and added a QR code explaining the curatorial concept.

This project invites children who are less familiar with Chinese and societal norms to express their views on contemporary art. Do their perspectives differ from the parents who reported the billboard? If "Taiwan lacks aesthetic education" is a common belief, can children's viewpoints reveal structural differences in judgment?

Art Project | 2025

林沛儀 趙曼君

Lin, Pei-yi & Chao, Man-chun

無孔不入 All-Pervasive

《無孔不入》源自兩位藝術家日常的感受與觀察，並在共創作品的過程中不斷變化。最初的討論始於生活中因外境所產生的無所適從感，或來自他人的壓迫狀態，因而開發出能夠容身並繼續前行的孔洞。而基於之中主動與被動關係的思考，作品於此化身為一件可穿戴的裝置，透過複數的身體共同支撐，透過張力與動能與所處環境互動。

在這樣的動態關係中，親密與疏離、顯露與隱蔽、空間與距離將依當下的環境與因素流動著，如同不斷變化的地景。作品亦邀請觀眾的身體參與，透過不同的觀看位置與角度，集體形塑著觀看、身體與空間的關係。

複合媒體、現場演出

尺寸依場地而定 | 2025

All-Pervasive evolves from the artists' daily observations. It began with discussions on feeling displaced or pressured, leading to the idea of creating openings—spaces to exist and move forward.

Exploring agency and passivity, the work takes form as a wearable structure, supported by multiple bodies. Through tension and movement, it interacts with its surroundings.

Intimacy and distance, exposure and concealment, space and separation shift like a changing landscape. Audience participation further shapes the connections between viewing, bodies, and space.

Mixed Media, Live Performance
Dimensions Variable | 2025

張皓媛 Chang, Hao-yuan

祝您旅途_____。

Wish you a_____ journey.

模型裝置、複合媒材、單頻錄像、雙頻道聲音

2023-2024

本作品以台南火車站地下連通道為起點，探索記憶如何作為裂縫，串連起散落於不同時空的感知。在這條曾連接前後站的通道中，泛黃磁磚、日光燈，以及樓梯交界處那面曾映出無數旅客的大鏡子，構成了對童年記憶的感知觸點。隨著空間多次改建，曾一同行經這段路的家人也隨時間變遷，可回溯的線索日益模糊，卻在行經當下被某種熟悉的身體感喚醒。

透過逐格動畫與模型場景，作品以局部寫實結合非寫實的空間邏輯，重現90年代地下連通道的細節，亦將不同時期的記憶片段並置於多層次的敘事框架中。鏡像作為關鍵媒介，重疊無數過去，也映照唯一的此刻。影片中火車廣播聲、腳步聲、女性長輩們談論老家的片段，彷彿隱藏於地下道各處，隨第一人稱視角的移動逐一浮現，構築出交織的聲音軌跡，由聽覺延展時間的縱深，回應個人記憶與集體經驗的交錯。

Model Installation, Mixed Media,
Single-Channel Video, Two-Channel
Sound

2023-2024

This work takes the underground passage of Tainan Train Station as a starting point to explore how memory acts as a fissure, connecting scattered perceptions across time and space. The yellowed tiles, fluorescent lights, and a large mirror at the stairway—once reflecting countless travelers—anchor childhood memories. As renovations reshaped the space, family members who once walked this path together also changed, leaving only fading traces. Yet, passing through again, a familiar bodily sensation awakens these memories.

Through stop-motion animation and model-based scenes, the work reconstructs details of the 1990s passage, blending realism with surreal spatial logic. Memory fragments from different periods layer into a multi-dimensional narrative. The mirror, as a key medium, overlaps countless pasts while reflecting a singular present. Train announcements, footsteps, and elder women's conversations about their family home seem embedded in the space. As the first-person perspective moves, these sounds gradually emerge, deepening the sense of time and linking personal memory with collective experience.