

最遠的

最短距離 *As the Crow Flies*

09.03-10.12 2025.
Joanna Chia-yu Lin

林珈妤 個展
Joanna Chia-yu Lin

林珈仔，1995 年生於臺灣嘉義，目前往返於臺中與挪威奧斯陸之間。

作品透過影像、繪畫與紡織等媒材，探索記憶、遷移與身份之間的關係。創作關注地域歸屬與個人歷史之間的交錯，透過材質敘事將時間與記憶具象化、延展，並存放於觀看之中。持續進行的計劃《*As the Crow Flies*》思索關於歸屬、家與認同的流動狀態。

畢業於挪威奧斯陸國立藝術學院與國立臺灣師範大學，2025 年獲 Fotogalleriet 提名為歐洲攝影平台 FUTURES 藝術家。作品曾於挪威 Fotografiens Hus、Tenthaus、Oslo Negativ、德拉門博物館，以及臺灣的窠座與毛刺空間展出。作品典藏於瑞典西約塔蘭省、國立臺灣美術館藝術銀行，目前參與奧斯陸市政府公共藝術計劃《*Stedsveven*》，該計劃由奧斯陸市立藝術收藏 (Oslo kommunes kunstsamling) 委託，預計於 2026 年完成。

Through tactile narratives, Joanna Chia-yu Lin (b. 1995, Chiayi, Taiwan; based between Taichung and Oslo, Norway) works to materialize and archive time and memory. Her practice spans photography, painting, textiles, installations, and the hybrid crossings between them. Her ongoing project, *As the Crow Flies*, explores shifting identities between places and reflects on themes of belonging, home, place, and identity.

She holds an MFA in Medium and Materials-Based Art from the Oslo National Academy of the Arts and a BFA in Fine Arts from National Taiwan Normal University. In 2025, she was nominated by Fotogalleriet as a FUTURES artist, a Europe-based photography platform. Her work has been exhibited across Norway including Fotografiens Hus, Kunstplass, Tenthaus, Oslo Negativ, Drammens Museum, and at Yao's Alternative Space and Glitch in Taichung, Taiwan. Her works are held in the collections of Västra Götalandsregionen, Sweden, and the Art Bank Taiwan at the National Taiwan Museum of Fine Arts. She is currently part of *Stedsveven*, a public art project commissioned by the Oslo Municipality Art Collection.

「As the Crow Flies」(如烏鴉飛行)這句英文諺語意指「直線距離」，因為鳥類的飛行不受地面上的道路與交通阻隔，而是筆直的朝目的地前行。這樣針對距離的描述，在藝術家林珈仔的創作中，則成為了她離家多年後，構想「原生地」、「移居地」與「回家」間曖昧關係的提問：家是什麼？展覽「最遠的最短距離」，指涉的是因為種種現實生活條件而造成的物理阻隔，是思鄉之情在亞洲語境中難以啟齒的表徵，抑是對影像、記憶、媒介脆弱性的哀悼。如同每每返家時，林珈仔聞到越發濃烈的灰塵、壁虎糞便與蜘蛛網，這些氣味無聲地揭露時間的積累、流逝與斷裂。

自2020年，林珈仔開始發展一種以攝影為基底，並結合手工轉印的創作技法。她將底片相機拍攝的影像經由數位噴墨輸出，接著手工地在影像上疊上一層又一層的透明壓克力，待壓克力層乾固，再小心剝除原本乘載影像的紙張，留下具有厚度卻透明如塑膠般帶有噴墨色素的壓克力層。有別於常見的攝影輸出媒材，這樣的轉化過程，使影像脫離原先攝影紙材的物質性，由平面轉為立體，由脆弱且不可觸碰轉為可觸可見，成為一種介於記憶與物質、清晰與模糊之間的存在。當影像的顯影在在揭露了此刻的不在，藝術家手工操作影像的過程不僅是反覆檢視記憶與自身的距離，在哀悼歷程中不斷承認失去的現身，更是試圖「重現」——而非「再現」，讓夢中遙遠的住家場景、逝去的時間、褪色的記憶與缺失的身體感，以模糊又貼近的方式再度相遇。

主要裝置作品《乘載的睡與夢》以近似於記憶裡家中舊布料的材質為基底，拼接乘載模糊家屋影像的大型轉印壓克力，形成貫穿展場，如同窗簾般垂掛的多面巨型裝置。裝置側邊縫上林珈仔至挪威7年間的居留證，像是某種重心或標籤，拉扯著這些虛無飄渺的原生地影像，暗示移民的現實狀態——兩地都是家，卻也同時兩地都不是。《從遠方而來》透過藝術家在中文、英語與挪威語的旁白切換，呈現主體在多重文化語境中對距離的感知游移。「遠方」不只是一個相對位置的形容詞，更是一種明知無法靠近卻無法停止牽掛的心理狀態。《只是看著》則紀錄老家的室內空景，影像如監視器般，靜默地捕捉空間中的細微變化。

“As the crow flies” refers to the shortest path between two points — unlike roads shaped by terrain and detours, birds fly straight toward their destination. In Joanna Chia-yu Lin’s work, this idea of distance becomes a way to explore the unclear relationships between place of birth, migration, and return after years away from home. What is home? The exhibition *As the Crow Flies* reflects on the physical distances created by everyday life, the quiet pain of homesickness in an Asian cultural context, and a mourning for the fragile nature of images, memories, and mediums. Each time Lin returns, she is met with the thickening smell of dust, gecko droppings, and spiderwebs — scented signs of time’s buildup, disappearance, and loss.

Since 2020, Lin has developed a process combining photography and hand-transferred image techniques. She shoots on film negatives, digitally prints the images, then carefully layers transparent acrylic over them. Once dry, she washes away the paper fibers, leaving behind a thick yet translucent sheet of dried paint, embedded with inkjet pigments — plastic-like, yet fragile. Unlike traditional photographic prints, this transformation turns the image from flat to spatial; from untouchable to something you can see and feel — floating between memory and material, between clarity and blur. If the development of an image reveals absence, Lin’s manual process becomes both a way of returning to memories and accepting what has been lost. More than “representation,” it is a way of making something appear again — where distant dreams of home, faded memories, and missing bodies meet once more, not clearly, but closely.

The central installation *The Weight that Holds* uses textiles that feel like household fabrics from memory as the base, onto which large-scale transferred acrylic images of a blurry domestic structure are collaged. Draped like curtains across the space, the work forms a large, multi-surfaced presence. Along the edge, Lin has stitched in her residency permits from her seven years in Norway. These marks — like weights or tags — pull against the unclear images of her place of origin, hinting at the immigrant’s reality: both places are home, and at the same time, neither truly is.

伴隨兩週後的颱風過境，老家受損，影像遂成為災難發生前的偶然記錄，同時也映照出藝術家身處他方時無能為力的距離。系列攝影雕塑《2023.02-2024.02-2024.06》則跨越三次返鄉時刻，林珈仔不自覺地重複拍攝同一場景，構成時間中斷卻視覺連續的影像片段，隨著生活重心逐漸移至異地，她凝視家屋的方式也隨之轉變——從內部的記憶者，變為外部的觀察者，如同觀光客般進入一個曾經稱為「家」的場域。

或許正如林珈仔的創作技法：手工疊塗出充滿筆刷的膠層，再親手除去原先乘載影像的紙材，如同她從原生地中剝離，將自身帶往那個未必穩固，卻得以暫居的棲身之地——一段往返於「最遠的最短距離」間，尋找歸屬的矛盾過程。

黃羿瑄，1995年生於台灣，國立臺北藝術大學藝術跨領域研究所畢業。2022-2024年曾為水谷藝術助理策展人。

相關經歷：2019年擔任關渡美術館展覽「不正當出籠——你們是椰子殼嗎？不，我是牡丹」策展團隊，2021-2022年擔任「台灣八〇：跨領域靈光出現的時代」研究小組，2022年擔任韓國水原國際攝影節台灣單元「斷點續播」策展人，2023年擔任俄羅斯 Now&After 國際錄像藝術節台灣單元「置換的風景」策展人，2024年韓國視聽館展覽「轉花」策展人，2025年北師美術館展覽「亂流：半睡飛行夢」策展人。

In *From Afar*, Lin's voice shifts between Mandarin, English, and Norwegian, showing the mixed feelings of distance across different cultures. "Afar" is no longer just about physical space — it's a state of mind, a constant pull toward something you know you can't reach. *Merely Watching* records quiet, empty rooms in Lin's family home. The images, like security footage, quietly catch small changes in the space. Two weeks after filming, a typhoon hit and damaged the house, turning the recordings into an accidental record of what came before — and showing the powerlessness of being far away.

The photographic sculpture series *2023.02-2024.02-2024.06* spans three visits home. Lin unknowingly took photos of the same scenes again and again, creating fragments that visually connect but are separated by time. As her daily life shifted to another place, her way of looking at her family home changed too — from someone remembering on the inside, to someone observing from the outside, like a tourist stepping into a place once called "home."

Lin's process mirrors this feeling: brushing on layer after layer of gel, only to peel away the paper underneath — like pulling herself away from her place of origin. In doing so, she brings herself to a new, temporary shelter — maybe unstable, but still livable. It is within this tension — the longest of short distances — that she searches for a sense of belonging.

HUANG Yi-Hsuan (b. 1995, Taiwan) holds an MFA in Transdisciplinary Arts from Taipei National University of the Arts. From 2022 to 2024, she served as Assistant Curator at Waley Art.

HUANG has been involved in various curatorial and research-based projects. In 2019, she was part of the curatorial team for *Onstage Improperly: Are You A Coconut Shell? No, I Am A Peony* at Kuandu Museum of Fine Arts. From 2021 to 2022, she contributed to the research project *The Wild Eighties: Dawn of a Transdisciplinary Taiwan*. She curated *Navigating Loops* for the Taiwan section at the 2022 Suwon International Photo Festival in Korea, *Displaced Landscapes* for the 2023 Now&After International Video Art Festival in Russia, *Trans-plant* at Audio Visual Pavilion Lab in Korea in 2024, *The Limit is the Turbulent Skies* at MoNTUE in Taiwan in 2025.

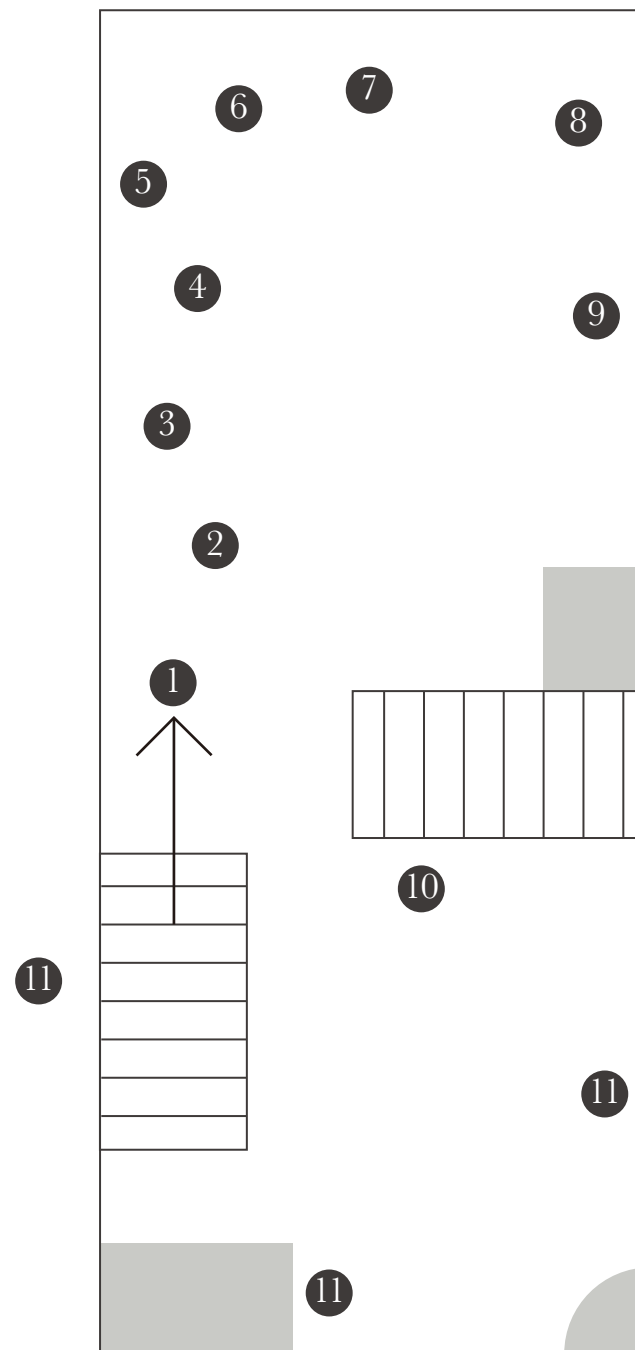
《乘載的睡與夢》系列 *The Weight that Holds*

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| <p>1. 《壁紙》 2025
260 x 80 cm
1+1AP
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>1. <i>Wallpaper</i> 2025
260 x 80 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>2. 《紫》 2025
260 x 120 cm
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>2. <i>Purple</i> 2025
260 x 120 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>3. 《床》 2025
260 x 150 cm
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>3. <i>Bed</i> 2025
260 x 150 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>4. 《下午》 2025
260 x 150 cm
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>4. <i>Afternoon</i> 2025
260 x 150 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>5. 《布簾》 2025
260 x 150 cm
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>5. <i>Roll up Curtain</i> 2025
260 x 150 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>6. 《午睡門把》 2025
260 x 200 cm
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>6. <i>Afternoon Nap and Door Handle</i> 2025
260 x 200 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>7. 《醒》 2025
260 x 250 cm
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>7. <i>Awake</i> 2025
260 x 250 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>8. 《灰塵》 2025
260 x 250 cm
壓克力媒介、噴墨印刷色粉、透明縫線、鉛管、鋼索、布</p> | <p>8. <i>Dust and Death</i> 2025
260 x 250 cm
Acrylic medium, inkjet print pigment, fishing wire, aluminum tube, steel wire, textile</p> |
| <p>9. 《從遠方而來》 2025
12'35"
雙頻道聲音作品、投影字幕</p> | <p>9. <i>From Afar</i> 2025
12'35"
Two-channel sound installation with text projection</p> |
| <p>10. 《只是看著》 2025
9'00"
單頻道動態影像、木箱</p> | <p>10. <i>Merely Watching</i> 2025
9'00"
Single-channel video, wooden box</p> |

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| <p>11. 《2023.02–2024.02–2024.06》系列 2025
約10.5 x 16 x 5 cm
壓克力媒介、噴墨印刷色粉、磁鐵、附雷射雕刻作品編號的訂製壓克力底座、壓克力鏡、UV凡尼斯。</p> | <p>11. <i>2023.02–2024.02–2024.06</i> 2025
Acrylic medium, inkjet print pigment, magnets, plexiglass, plexiglass mirrors and UV varnish. Arrangements according to the site, 174 pieces. The majority of the works individually measure approx. 10.5 x 16 x 5 cm.</p> |
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*此系列展出共 56 件，全作共 174 件作品，依場地條件配置。
*本作品由 Tenthaus、挪威藝術中心協會 (KIN)、挪威文化局 (Kulturrådet) 以及挪威攝影基金會 (Nofofo 自由攝影師協會) 支持製作。

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