

第 25 小時

在
基
隆

The
25-Hour
Days

(twenty-five)

(25)

策展人 Curators

林裕軒 黃郁捷

Lin Yu-Hsuan
Huang Yu-Jie

20
24

09/26



12/01

This exhibition is led by
Project Director Cammier Huang

第25小時

The 25-Hour Days

2024年9月26日至12月1日

September 26 to
December 1, 2024

藝術家

(依英文姓氏字母順序)

車在民、陳為榛、丘智偉、鄭栖英、伊凡·克萊達特&可可·佩迪皮耶、黃博志、高雅婷、鄭鎮禧、賴科維、林冠名、毛利悠子、歐拉夫·尼可萊、下道基行、鈴木悠哉、曾家偉、亞魯、楊健生

Artists

Cha Jeamin, Chen Wei-Chen, Chiu Chih-Wei, Chung Seoyoung, Yvan Clédat & Coco Petitpierre, Huang Po-Chih, Kao Ya-Ting, Kong Chun-Hei, Lai Ko-Wei, Lin Guan-Ming, Mohri Yuko, Olaf Nicolai, Shitamichi Motoyuki, Suzuki Yuya, Eason Tsang Ka-Wai, Yaloo, Yong Kian-San

策展人

林裕軒、黃郁捷

Curators

Lin Yu-Hsuan, Huang Yu-Jie

計畫總監

黃恕慈

展覽監製

黃彥榕

策展人

林裕軒 黃郁捷

展覽協調

朱家陵

公關及媒體宣傳

翁氏工作室

視覺形象與

動畫設計

貳島設計

攝影與影像製作

三月影像

展場工程

國華室內裝修工程

燈光設計

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翻譯

滕孟哲

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Cammier Huang

Exhibition Director

Debbie Huang

Curators

Lin Yu-Hsuan Huang Yu-Jie

Exhibition Coordinator

Chu Chia-Ling

Public Relations

Studio Weng

Visual and Motion Design

iiisland

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Video Production

Aquamarinefilm

Exhibition Construction

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James Teng

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廖聰顯、劉昱廷、白瑋、吳梓安

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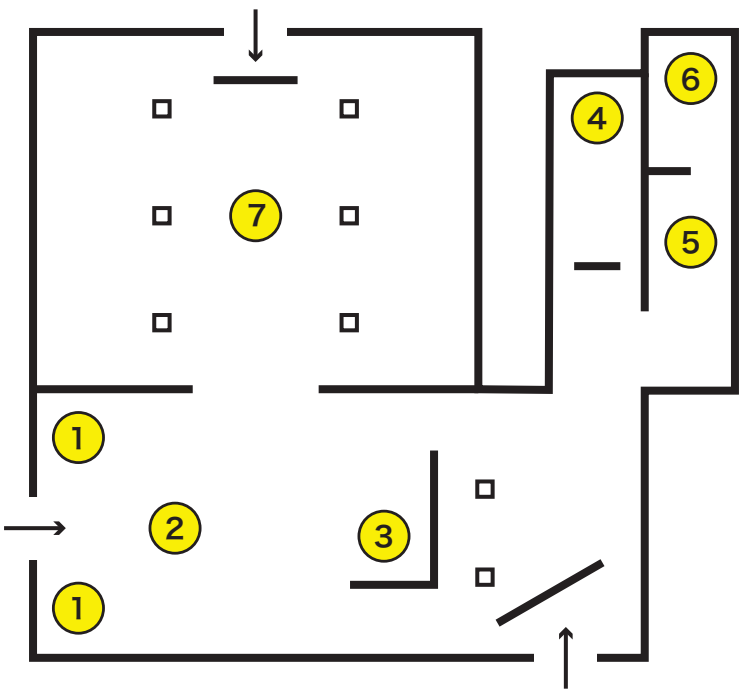
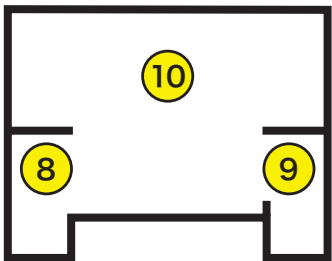
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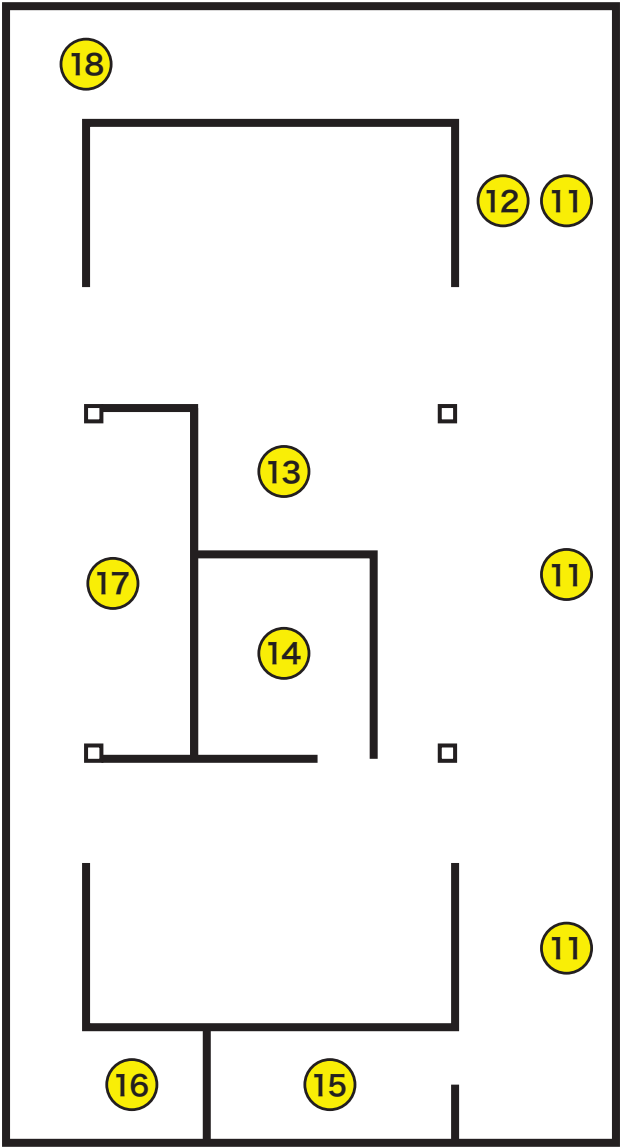
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Suzuki Yuya | 內庭／外庭
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Chen Wei-Chen | 家飾
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Chung Seoyoung | 2013，四點鐘
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Yvan Clédat
Coco Petitpierre | 蔓舞奇境
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| 8 | 高雅婷
Kao Ya-Ting | 以母之名
In the Name of the Mother |
| 9 | 賴科維
Lai Ko-Wei | 一些杯子
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*The
25-Hour
Days*

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第25小時

假想人類的一天從 24 小時，變成了 25 個小時，那麼在這第 25 個小時的時間和空間裡，會是怎麼樣的生活呢？

展覽「第 25 小時」源自幾位參展藝術家與我們談起的故事，這些故事不約而同地都從他們一段特殊的生命經驗開始，提及「在這個經驗之後」，生活狀態和創作節奏發生意料之外的變化，彷彿在日復一日之外，延伸出另一時空，裝盛和衡量那些伴隨著改變而來的、盈滿的、尚未歸類的、無法言喻的情感和行為。

本展邀請來自 7 個國家，17 組的藝術家，試圖從「經歷（事件）後」，個人產生異於原本時空尺度的感性面向出發，開啟一段超越個人經驗的對話，從而探討個人和社會的相互影響。無論是因為一場疫症或災害，人與周遭環境的距離開始變化，人與非人、公與私領域的重新排列組合；或是循著生命的運轉，帶來新的身份關係和感情羈絆；抑或是在遷旅的途徑中，身體和心理在規律步驟間暫獲調頻的契機。若「經歷（事件）」非如此不可地穿越我們的生活，足以改變習慣的軌跡，給予熟悉事物全然不同的意義，那麼各位觀眾，你現在所在的展場，便是將各種時空的抽象變化具現的實體場所。在這裡，我們得以跟隨作品的節奏，思索都市空間結構的分界、身體勞動的記憶，以及現代社會之下，那些藏於表象後的另一種真實。

時間和空間作為物理形式的存在，將我們的感受束縛在可控制的範圍內，展覽「第 25 小時」盼能用一個更為輕盈的步伐，帶領你我遊走在不同時空次元中，然後稍稍卸下既有的規則與框架，包裹自己投射於社會的情感。



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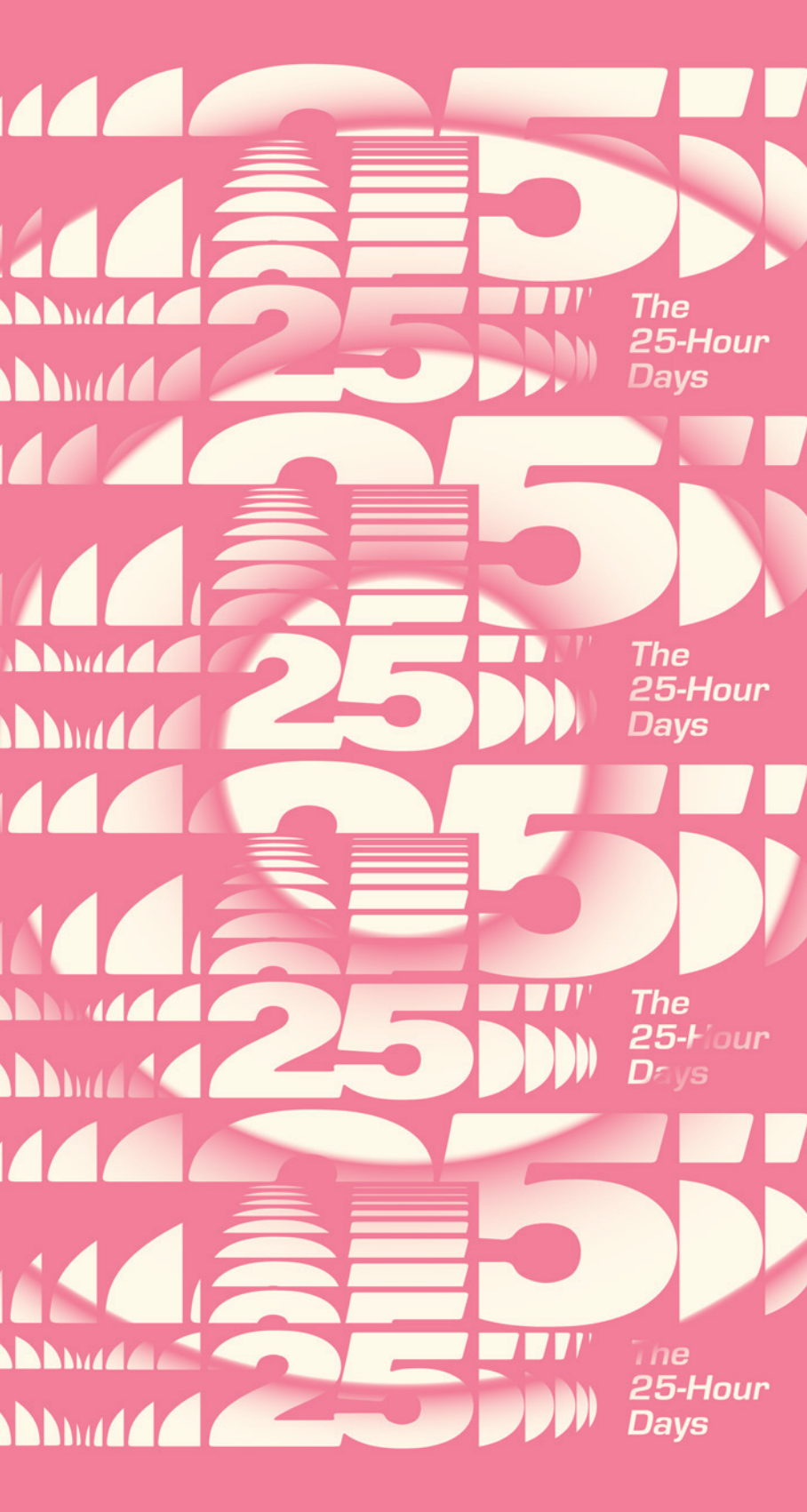
The 25-Hour Days

Imagine if a day extended from 24 to 25 hours. What kind of life would unfold in that extra hour?

The 25-Hour Days exhibition stems from stories shared by participating artists. These narratives begin with unique life experiences that brought unexpected changes to their routines and creativity. It is as if, beyond the daily grind, another dimension emerges, encapsulating the unclassified and indescribable emotions and actions accompanying changes.

Featuring 17 artist groups from 7 countries, this exhibition explores the sensibilities arising after significant “experiences (events)” shift perceptions of time and space. The goal is to spark a dialogue transcending personal experience, examining the mutual influence between individuals and society. Whether due to a pandemic or disaster, the distance between people and their surroundings starts to change, leading to new relationships between the human and non-human, public and private realms. Life’s cycles forge new identities and emotional bonds. During migration, the body and mind may recalibrate momentarily. If “experiences (events)” inevitably traverse our lives, altering paths and giving new meanings to familiar things, then the exhibition space becomes a tangible manifestation of abstract temporal and spatial transformations. Here, we follow the rhythm of the artworks to contemplate urban structures, labor memories, and another reality behind modern society’s surface.

Time and space, as physical forms, confine our perceptions within limits. *The 25-Hour Days* hopes to guide us with a lighter step, wandering through different dimensions of time and space, setting aside existing rules and embracing the emotions we project onto society.



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活動資訊

Events

- ❶ 策展人導覽**
Curator's Tour
9/26(Thu.) 15:00-15:30
基隆美術館 Keelung Museum of Art

林裕軒、黃郁捷
Lin Yu-Hsuan, Huang Yu-Jie
展覽策展人
Exhibition Curators
- ❷ 策展人導覽**
Curator's Tour
10/06(Sun.) 14:00-15:00
基隆美術館 Keelung Museum of Art

黃郁捷
Huang Yu-Jie
展覽策展人
Exhibition Curator
- ❸ 〈自由步〉兒童工作坊**
"FreeSteps" Children's Workshop
10/06(Sun.) 15:00-16:00
基隆美術館 Keelung Museum of Art

方好婷、陳珮榕
Fang Yu-Ting, Chen Pei-Rong
羣舞劇場核心成員
Horse's Core Members
and Lead Performers
- ❹ 〈看不見的風景〉工作坊**
"Walk with Your Eyes" Workshop
10/20(Sun.) 10:00-16:00
基隆美術館集合
Meeting at the Keelung Museum of Art

下道基行
Shitamichi Motoyuki
參展藝術家
Exhibiting Artist
- ❺ 專家導覽**
Guided Tour by a Special Guest
10/27(Sun.) 14:00-15:00
基隆美術館 Keelung Museum of Art

劉珞亦
Liu Roy
法律白話文運動社群總監
Director of the Plain Law
Movement Community
- ❻ 專家導覽**
Guided Tour by a Special Guest
11/10(Sun.) 14:00-15:00
基隆美術館 Keelung Museum of Art

簡莉穎
Chieh Li-Ying
劇場與影視工作者
Playwright and Screenwriter
- ❼ 〈自由步〉樂齡工作坊**
"FreeSteps" Active Aging Workshop
11/17(Sun.) 14:00-15:30
基隆美術館 Keelung Museum of Art

蘇威嘉
Su Wei-Chia
羣舞劇場團長
Horse's Founding Director
- ❽ 策展人導覽**
Curator's Tour
11/24(Sun.) 14:00-15:00
基隆美術館 Keelung Museum of Art

林裕軒
Lin Yu-Hsuan
展覽策展人
Exhibition Curator

除導覽活動，其餘活動均須事先網路報名。

活動均以中文進行，〈看不見的風景〉工作坊以日文與中文雙語進行。

All events require online registrations except for the guided tours.

All events will be conducted in Mandarin, except for the "Walk with Your Eyes" Workshop, which will be conducted in both Japanese and Mandarin.



玻璃、玻璃百葉支架、棧板、莎比利、12伏特馬達、窗簾拉繩，
尺寸依場地而定。藝術家提供。「第25小時」委託製作。

Glass, glass louver bracket, pallet, sapele, 12V motor,
curtain draw cord, dimensions variable. Courtesy of the artist.
Commissioned for *The 25-Hour Days*.

玻璃百葉窗 002

楊健生

Glass Louver Window 002

Yong Kian-San

馬來西亞藝術家楊健生，現居台北。作品擅長以木作結構表現音樂元素。藝術家此次的計畫起自他在台灣駐村時，入住一棟日治時期的木造警察宿舍。建築外牆以雨淋板所建，與他生長的家鄉——馬來西亞「華人新村」有極高的相似度。不論是在台灣或馬來西亞，這項建材和建築技術，都是由當時的殖民者引進。在此，相隔遙遠的兩地因雨淋板而交會。藝術家將雨淋板以百葉窗造型呈現，大面積覆蓋美術館入口處的落地窗。以馬達帶動的窗簾拉繩，因玻璃百葉窗傾斜角度的差異和馬達轉速的快慢，和百葉窗之間產生不同音高的聲響，此起彼落迴盪於展場。藝術家將木建築中帶有節奏感的視覺構造，轉化成聲音，同時藉由聲音來製造過去與現在交疊的記憶。

Malaysian artist Yong Kian-San, currently based in Taipei, is known for incorporating musical elements into wooden structures. This project began during his residency in Taiwan, where he stayed in a wooden police dormitory dating back to the Japanese Era. The dormitory's weatherboard construction mirrors the architectural style of the "Chinese New Villages" in Malaysia, where the artist grew up. This building material and construction technique were introduced by colonizers in both Taiwan and Malaysia, creating a connection between these distant places. The artist has reimagined the weatherboard as louver-style panels, covering the museum's large entrance windows. A motor-driven curtain mechanism adjusts the glass louvers' angles, creating varying pitches of sound based on their tilt and the motor's speed. This interplay of sound and movement reverberates throughout the exhibition space. Yong Kian-San translates the rhythmic qualities of wooden architecture into an auditory experience, evoking a blend of historical and contemporary memories.



複合媒材，尺寸依場地而定。藝術家提供。

「第25小時」委託製作。

Mixed media, dimensions variable. Courtesy of the artist.

Commissioned for *The 25-Hour Days*.

內庭／外庭 *Reversible Garden*

鈴木悠哉
Suzuki Yuya

日本藝術家鈴木悠哉的創作多以「路上觀察學式」的田野調查為基礎。這次他受邀至基隆實地訪查，以家戶前的小花園為主要觀察對象，這些「暫時的花園」既個人又公共，隨意放置的無用之物和自然元素（水、土壤、植物）自成循環系統。他將這些物件以繪畫的方式抽象化，製成數個帶有玩味的多彩雕塑。「內庭／外庭」不僅是字面上指向中介於「私人花園」和「公共空間」之間可轉換的灰色地帶，同時引向另一層隱喻——「私人花園」意指個人的內心世界和記憶，而「公共空間」則暗示物質和消費社會的系統和個人內心世界形成的對照。藝術家通過抽象化實際所見的元素，組合出一個富有多重意義的想像花園，試圖呈現人類與周遭環境間的連結和抵抗。

Japanese artist Suzuki Yuya often bases his work on “street observation” style field research. For this project, he was invited to Keelung to conduct an on-site investigation, focusing on small gardens in front of houses. These “temporary gardens” are personal and yet public, forming a system with casually-placed objects and natural elements (water, soil, and plants). Suzuki abstracts these elements into drawings and creates several playful, colorful sculptures.

Reversible Garden not only refers to the literal space that mediates between “private gardens” and “public spaces,” but it also carries a metaphorical meaning. The “private garden” symbolizes an individual’s inner world and memories, while the “public space” suggests the systems of material and consumer society contrasted with personal inner realms. By abstracting the elements he observed, Suzuki constructs an imaginative garden rich in layered meanings, exploring the connection and tension between humans and their surrounding environment.



噴砂玻璃、鋁窗、瓷盤、磁磚、木、塑膠浪板、窗簾軌道、壓克力彩、玻璃杯，尺寸依場地而定。藝術家提供。「第25小時」委託製作。

Sandblasted glass, aluminium window, porcelain plate, tiles, wood, plastic corrugated board, curtain track, acrylic paint, glass, dimensions variable. Courtesy of the artist.

Commissioned for *The 25-Hour Days*.

家飾

Household Items

陳為榛

Chen Wei-Chen

台灣藝術家陳為榛的創作常以日常生活為景，透過材料和質地交錯出「以假擬真」，「以虛擬實」的趣味。本次以「家飾」為題的全新創作，展出窗戶、窗簾、櫥櫃等家居設計。「飾」，有偽裝之意，這些設計乍看完美無缺地被賦予實用功能，再看則實為荒謬的誤讀與誤用。藝術家利用工業技術重現自然美景，如以噴砂技術模擬玻璃窗上的雨痕，塑膠浪板與窗簾的折線和光影極為相似，這個錯視同時也模糊了人工和自然的界線。空間裡，日常物件在使用上的誤用也令人莞爾一笑，如將瓷盤當作磁磚，或在架高的地板下收納盤子，這些錯誤歸類引導觀者思考「何謂正確？」。作品在造形與功能、錯誤與正確間反覆辯證，呈現生活中「誤讀／誤用」的獨特美感。

Taiwanese artist Chen Wei-Chen frequently incorporates elements of everyday life into her work, blending materials and textures to create a playful interplay between illusion and reality. In her new installation, *Household Items*, Chen examines elements of home decor, such as windows, curtains, and cabinets, challenging conventional perceptions of functionality. The term “decor” here implies a sense of disguise, suggesting that what appears to be functional may actually be a deliberate misinterpretation or misuse. Chen uses industrial techniques to simulate the beauty in nature, mimicking sandblasting glass to rain streaks for instance. The plastic corrugated boards and curtain folds are so similar in appearance that they blur the line between artificial and natural. The installation humorously repurposes everyday objects, such as using porcelain plates as tiles or storing dishes under a raised floor, prompting viewers to question the notion of “correctness.” This work explores the tension between form and function, error and accuracy, highlighting the unique aesthetics of “misuse/misinterpretation” in daily life.



單頻道錄像，8分26秒。藝術家提供。

Single-channel video, 8 minutes, 26 seconds. Courtesy of the artist.

2013，四點鐘
2013, 4 O'Clock

鄭栖英
Chung Seoyoung

南韓藝術家鄭栖英的創作多以通過不同的媒材拓展「雕塑」的框架，探問「雕塑是什麼？」，同時針對「形式」和「尺度」提出種種延伸思考。這部單頻道錄像將人體動作和聲音視為某種雕塑的展現，畫面中一名女性表演者將麥克風固定在她的腳邊，並以一種怪異的姿勢彎腰，在一個空曠的偌大空間裡來回行走，伴隨著由麥克風所產生的聲音。表演者刻意以異常扭曲的動態姿勢，讓鞋底與水泥地板接觸時發出尖銳的摩擦聲，在空間中不斷地放大迴響。作品以聽覺和視覺呈現人體和外在環境之間「嘗試維持平衡」的空間關係，並引向單一個體孤獨存在於空間的事實，使得觀眾被迫直面一種不安的躁動。

South Korean artist Chung Seoyoung expands the concept of sculpture by incorporating diverse media, challenging traditional notions of "format" and "scale." In her single-channel video, the body movement and sound are treated as sculptural elements. The video features a female performer positioning a microphone near her feet, bending in an unusual posture while walking back and forth in a vast, empty space. The sound is generated by the microphone capturing the sharp friction of her shoes against the cement floor, which is then amplified and echoed throughout the space. This work explores the spatial relationship between the body and its environment, focusing on the "attempt to maintain balance." It highlights the solitary existence of the individual within a space, at the same time, creating a sense of uneasy agitation for the viewers.



收藏級噴墨照片，尺寸不一，此次共展出5張。藝術家提供。
Archival inkjet print, dimensions variable, 5 pieces exhibited.
Courtesy of the artist.

2019 -
ongoing

瀑布

Waterfall

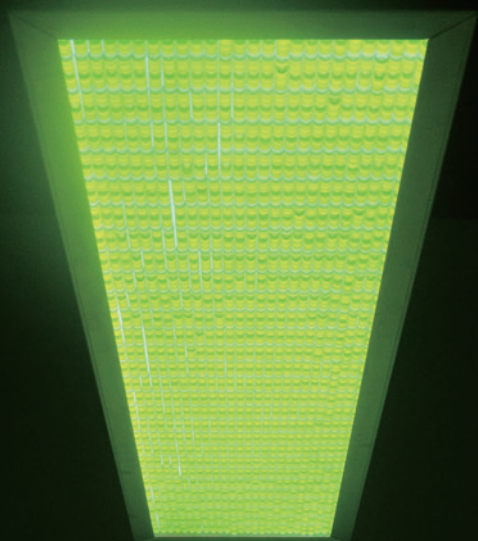
曾家偉

Eason Tsang Ka-Wai

香港藝術家曾家偉的創作，經常帶有顛覆日常生活感知和慣性的企圖。攝影系列作品《瀑布》，以城市的建築大樓為主題。本次展出五件攝影作品，分別拍攝於香港、首爾、鹿兒島、上海、東京等地。藝術家透過改變視角來連結城市中的人工建築與天然地景，建築物的一角佔滿畫面，從公共空間一路深入至窗戶後封閉的家居空間，藉此透視不同建築物的結構以及觀察人類活動的痕跡，這些痕跡若隱若現於被藝術家扭曲成瀑布般的大廈當中，模糊了人與自然那二元劃分的絕對邊界。《瀑布》以自然現象命名，對照著閃爍的人造光線，思索我們寓居城市生活的無力感和荒誕，呈現個體面對龐大社會時的失語狀態。

Hong Kong artist Eason Tsang Ka-Wai's work often seeks to subvert everyday perceptions and habits. The photographic series *Waterfall* focuses on urban buildings. This exhibition features five photographs taken in Hong Kong, Seoul, Kagoshima, Shanghai, and Tokyo. By altering perspectives, Tsang connects man-made structures with natural landscapes, filling the frame with corners of buildings and transitioning from public spaces into the enclosed domestic spaces behind windows. This approach reveals the structures of different buildings and traces of human activity, making these traces appear faintly within the buildings distorted to resemble waterfalls, thereby blurring the rigid boundary between human and nature.

Named after a natural phenomenon, *Waterfall* contrasts with the flickering artificial lights, reflecting on the absurdity and helplessness of urban life, and presenting the individual's voicelessness in the face of vast societal structures.



綠燈

水平珠、LED 燈板、壓克力盒、不鏽鋼支架，
每件 $120.4 \times 30.2 \times 9.5$ 公分，共計 6 件。
藝術家提供。「第 25 小時」委託製作。

Green Lights

Spirit level, LED light panel, acrylic box,
stainless steel profile, $120.4 \times 30.2 \times 9.5$ cm each, 6 in total.
Courtesy of the artist. Commissioned for *The 25-Hour Days*.

紅氈

砂面防滑帶、防滑膠壓條，尺寸依場地而定。
藝術家提供。「第 25 小時」委託製作。

Red Carpet

Sand surface anti-slip tapes, PVC anti-slip bar,
dimensions variable. Courtesy of the artist.
Commissioned for *The 25-Hour Days*.

綠燈 *Green Lights*

鄺鎮禧

紅氈 *Red Carpet*

Kong Chun-Hei

香港藝術家鄺鎮禧擅長重組日常物件，改變其物質狀態與使用方式，以產生結構變化對應他對社會的觀察。此次展出的空間裝置《綠燈》與《紅氈》，結合綠光水平珠與紅色防滑磨砂帶，藉這兩個物件指涉個體與群體的互動關係。《綠燈》將大量的水平珠置於LED燈板中，將光線過濾為綠色。雖然單個水平珠會隨位置產生不同的校準結果，但個體間的誤差並不影響整體的「校正平衡」。《紅氈》則擷取紅白相間的防滑磨砂帶中紅色的部分，篩選了防滑砂帶的警戒象徵，呈現如磚紅色地毯覆蓋的走道，邀請觀眾行走之上。藝術家透過改變物件的使用邏輯轉譯空間調性，改變觀眾的身體感，繼而思考人、物件與空間三者如何跳脫既有的系統規範，產生新的意義。

Hong Kong artist Kong Chun-Hei demonstrates a mastery of transforming everyday objects, reshaping their material forms and functions to reflect his astute social observations. His spatial installations *Green Lights* and *Red Carpet* integrate green spirit levels and red anti-slip tapes, symbolizing interactions among individuals and groups. In *Green Lights*, multiple spirit levels are embedded within LED light panels, utilizing their green hue to filter the light. Despite each spirit level yielding varied calibration results based on its position, these individual deviations collectively contribute to an overarching "calibrated balance." *Red Carpet* employs the red sections of red-and-white anti-slip sand tapes, repurposing their original warning connotations into a pathway resembling a red carpet. This pathway invites the audience to walk upon it. By subverting the conventional uses of these objects, the artist alters spatial dynamics, guiding the audience's physical engagement and prompting contemplation on how people, objects, and spaces can transcend established systems to create new meanings.

特別感謝

《綠燈》協力製作

Thanks to

Production Support of *Green Lights*

TKG+

獨白生活有限公司

TKG+

Monouno



金屬、泡棉、布料，尺寸依場地而定。

藝術家與法國龐畢度中心提供。攝影：赫夫·威羅內塞。

Metal, foam, fabric, dimensions variable. Courtesy of the artist and Centre Pompidou. Photo: Hervé Véronèse.

蔓舞奇境 *The Plantamouves*

伊凡·克萊達特
可可·佩蒂皮耶
Yvan Clédat
Coco Petitpierre

法國藝術家雙人組伊凡·克萊達特與可可·佩蒂皮耶的大型空間互動雕塑作品《蔓舞奇境》，以一株奇異的藤蔓植物蔓生整個展覽大廳。它的枝條既柔軟又巨大、茂盛且多彩，打破了實體空間的限制，向每位觀眾提出了互動的邀請。在這個充滿感官的空間中，觀眾的肢體動作和參與成為啟動作品的關鍵。跟隨牆上電視裡的舞蹈教學影片，觀眾可以自由地穿戴和移動這些多彩的配件，盡情地舞動、攀爬、遊戲，每一個動作都讓這株魔幻植物在空間中不斷生長延伸。觀眾在互動的過程中不僅共創作品，更藉由玩樂重思身體、空間與自然的多樣變化。

French artist duo Yvan Clédat and Coco Petitpierre's installation *The Plantamouves* offers a large-scale interactive sculpture that unfolds like a fantastical vine throughout the entire hall. The installation features soft, oversized, and vibrant branches that defy spatial constraints, inviting interaction from visitors. In this sensory-rich environment, the audience's movements and participation are crucial in activating the piece. Accompanied by dance instruction videos on a TV wall, participants are inspired to wear and manipulate colorful accessories, engaging in dancing, climbing, and playful exploration. Each action contributes to the continuous growth of this imaginative plant, encouraging participants to reconsider the dynamics between body, space, and nature.

本作品由龐畢度中心與展覽主辦單位三方共同製作，
並於基隆美術館「第25小時」展覽中展出。
台灣製作統籌：山朋水貴有限公司

This work is co-commissioned by the Centre Pompidou and the exhibition organizer, in collaboration with the artists for *The 25-Hour Days* exhibition at the Keelung Museum of Art.
Production Support: Bonquec



絲、棉、毛料、玻璃珠、毛線、人造珍珠，
124×444 公分。藝術家提供。

Silk, cotton, woolen material, glass bead, yarn, artificial pearl,
122 × 444 cm. Courtesy of the artist.

以母之名

高雅婷

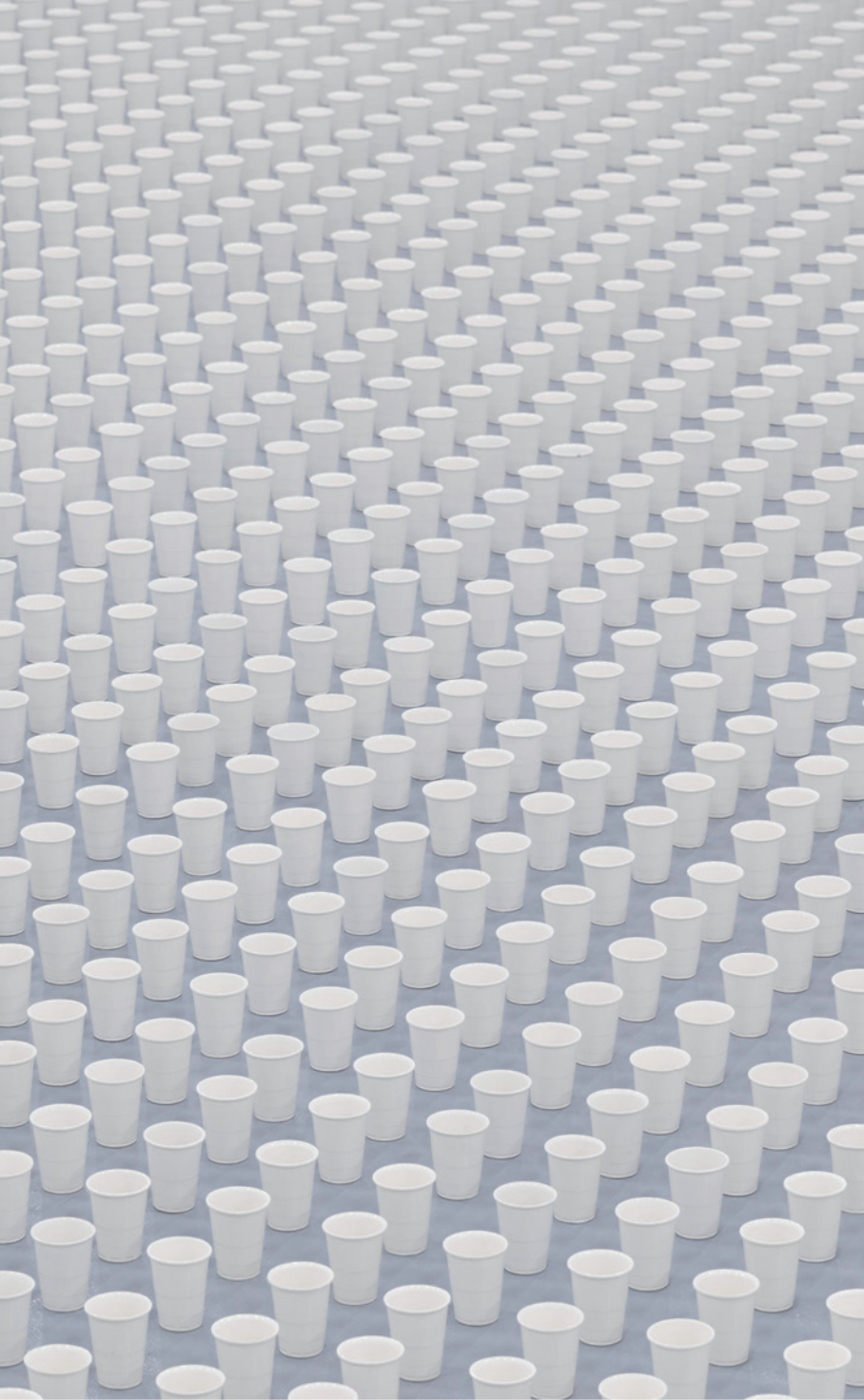
*In the Name
of the Mother*

Kao Ya-Ting

台灣藝術家高雅婷的作品《以母之名》起源於一個胎夢，藝術家以其個人的生命經驗去觸碰古老而廣大的神秘世界，試圖用刺繡、拼布等材質去貼近觸覺體感。藝術家將受孕經驗與對神話信仰、夢境的研究交織並陳，除了彰顯社會結構下的陰性敘事與內在感受，也編織出一個包納各種神秘起源、情緒能量與愛的世界觀。從過往作品中追尋「家的所在」，到產子後「我的身體成為他人的家」，藝術家成為母親的同時也重新打開對於身體、感官的記憶，《以母之名》將「全身血管圖」轉化為植物造型，構築出一個綿延的花園意象去回應成為母親的澎湃氣息。

Taiwanese artist Kao Ya-Ting's creation, *In the Name of the Mother*, originates from a prenatal dream. Drawing deeply from personal experiences, the artist delves into a profound, mystical realm, employing techniques such as embroidery and patchwork to evoke tactile sensations. This artwork intertwines the journey of pregnancy with studies of mythology, faith, and dreams, emphasizing feminine narratives and inner emotions within societal contexts. It constructs a holistic worldview that embraces mystical origins, emotional energies, and the essence of love.

From her past works exploring the concept of "home," to the notion of her body becoming someone else's home after childbirth, the artist revisits bodily and sensory memories upon becoming a mother. *In the Name of the Mother* translates a "full-body vascular map" into botanical forms, creating a sprawling garden imagery that resonates deeply with the profound experience of motherhood.



陶，尺寸依場地而定。藝術家提供。
Ceramic, dimensions variable. Courtesy of the artist.

一些杯子

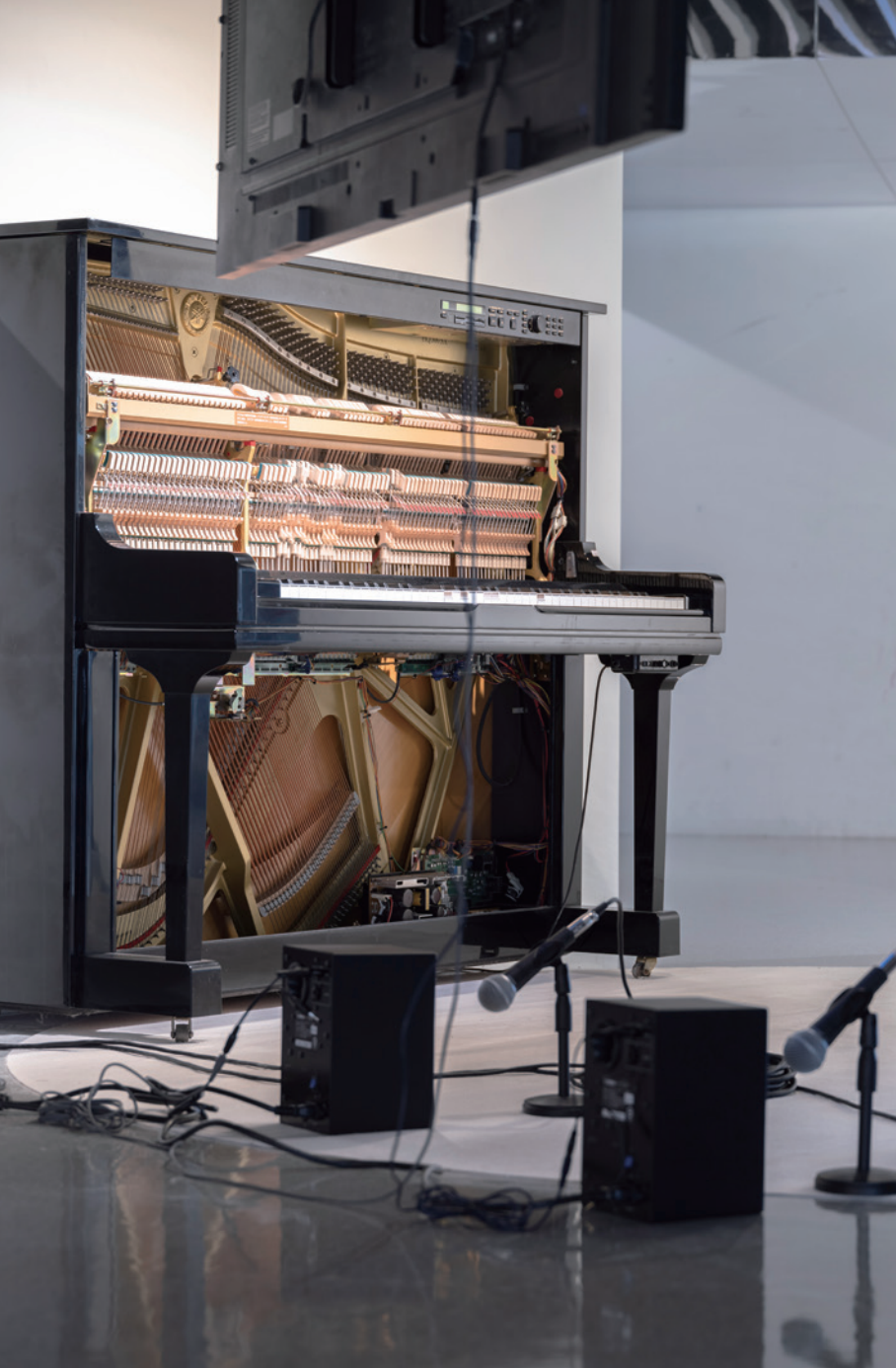
Some Cups

賴科維
Lai Ko-Wei

台灣藝術家賴科維的作品《一些杯子》，以燒陶翻製一次性的塑膠杯為題。通過燒陶製程轉換塑膠杯本身的特點和材質，藉此闡述工藝品與現成物之間的關係。塑膠杯用過即拋的便利性質，與陶瓷用品能永久使用的狀態恰好相反，那麼展覽現場的杯子是藝術品還是日常用品？生活中使用的塑膠瓷是有價值的，還是沒有價值的？藝術家與陶瓷師傅的雙重身份又有什麼不同？藝術家以「一些」這個模糊、表示少量的量詞命名，點出創作過程中因重複勞動而產生時間體感的壓縮，透過現場6000個陶製塑膠杯，帶出對現成物、工藝、複製和勞動的另一層思考。

Taiwanese artist Lai Ko-Wei's work *Some Cups* involves the ceramic replication of disposable plastic cups. Through the transformative process of ceramic firing, Lai explores the interplay between craft objects and ready-made items. The inherent disposability of single-use plastic cups contrasts starkly with the enduring nature of ceramic wares, prompting questions about the artistic versus utilitarian value of everyday objects. Are the plastic and ceramic objects we use valuable or valueless? What distinguishes the artist's role from that of a ceramicist?

The title *Some Cups*, employing the ambiguous qualifier "some," highlights the compression of time perception inherent in the repetitive labor of creation. Through the display of 6,000 ceramic plastic cups, the artist prompts further reflection on the concepts of ready-mades, craftsmanship, replication, and labor.



複合媒材聲音裝置，尺寸依場地而定。

藝術家、就在藝術空間與桃園市立美術館提供。

Mixed media sound installation. Courtesy of the artist,
Project Fulfill Art Space and Taoyuan Museum of Fine Arts.

Piano Solo – Ohara

毛利悠子
Mohri Yuko

日本藝術家毛利悠子的作品《Piano Solo – Ohara》構思於新冠疫情肆虐全球之前。疫情爆發後，人際間的交流和合作變得難以實現，因此她選擇遠離城市，獨居位於日本琵琶湖畔的山中小屋。她日日與自然相伴，以麥克風錄下自然多樣的聲景，離群索居隔絕了雜音，大自然的聲音則帶來了平靜和愉悅。展場中，麥克風收錄預錄的自然環境聲響和現場環境音後，透過自動演奏系統轉換成即興鋼琴演奏曲。然而，麥克風無法精準地收錄展場的聲音，而是盡所能地擷取聲音頻譜，以致於產生了失準與延遲，這不僅是藝術家獨特的幽默感，更點出人工和自然間的不協調。對照窗外繁忙的基隆港，襯著自然的奏鳴，一場迷人的鋼琴獨奏會於焉上演。

Japanese artist Mohri Yuko's work *Piano Solo - Ohara* was conceived before the COVID-19 pandemic. As the pandemic made communication and collaboration difficult, she chose to retreat to a mountain cabin by Lake Biwa, Japan. She spent her days surrounded by nature, using a microphone to record the diverse soundscapes of the natural environment. Isolated from the noise of society, the sounds of nature brought her peace and joy. In the exhibition space, a microphone captures both pre-recorded natural sounds and live ambient noise, which are transformed into impromptu piano performances through an automated system. The microphone's imprecision introduces inaccuracies and delays, adding a layer of dissonance. This element of the installation reflects the artist's humor and the contrast between the artificial and natural. Contrasting with the bustling Keelung port visible outside, the serene piano solo is set against a backdrop of natural harmonies.

桃園市立美術館收藏

Taoyuan Museum of Fine Arts Collection

特別感謝

就在藝術空間

器材贊助

晶彩亞太科技

Thanks to

Project Fulfill Art Space

Equipment Support

Splenditech Asia Pacific Limited



日本藝術家下道基行的作品《橋》，是個自2011至2015年間的拍攝計畫，展覽現場以藝術家書籍的方式展陳，內頁照片皆按時序排列，綿延出一條長達60米的時間軸。全書手工製成，五個版次已悉數售出。

Japanese artist Shitamichi Motoyuki's work *Bridge* documents a photography project spanning from 2011 to 2015. The work on show is an artist's book, in which the photographs are arranged in chronological order like a timeline over a total length of 60 m. Only five copies were handmade and sold.

書，6300公分。藝術家提供。

Book, 6300 cm. Courtesy of the artist.

攝影／文章／編輯

設計

出版

Photograph／text／edit

Design

Publisher

下道基行

丸山晶崇

michi laboratory + circle-d

Shitamichi Motoyuki

Maruyama Masataka

michi laboratory + circle-d

橋

Bridge

下道基行

Shitamichi Motoyuki

2011年3月11日，距藝術家在東京住所幾百英里外的日本東部發生了大地震，強烈海嘯摧毀許多漁港、沿岸城鎮和人們的日常生活，造成大量人員的傷亡。通往東京的交通被阻斷，每天電視和社群平台充斥著悲慘的場景和混亂的訊息，藝術家的展覽也因此被迫中斷。作為以攝影為媒材的藝術家，他不斷糾結著是否應該拍攝災難的影像。同年3月16日，他買了一輛小型摩托車，開始拍攝「類似橋」的景象，照片裡所謂的「橋」，其實是放置在路邊排水溝上的「板子」。這段超過1200英里的拍攝旅程，不禁讓人思索，這些連結道路和生活的「小橋」，究竟是工具？或是結構？還是基礎設施？也許，這些「橋樑」不單是人們手工製作的小創作，也代表了一種獨特的景觀，連結了自然與人類生活。

On March 11, 2011, a massive earthquake struck eastern Japan, several hundred miles from the artist's home in Tokyo. The devastating tsunami that followed destroyed numerous fishing ports, coastal towns, and daily lives, causing significant loss of life. The transportation routes to Tokyo were cut off, and scenes of tragedy and confusion flooded television and social media. The artist's exhibitions were interrupted, and as a photographer, he grappled with the ethical dilemma of whether to document the disaster.

On March 16, Shitamichi bought a small motorbike and began photographing objects resembling "bridges." The "bridges" in his photos are, in fact, simple boards placed over roadside drainage ditches, connecting roads and everyday life. This over-1200 miles journey prompts contemplation about the role of these understated structures — are they mere tools, structures, or infrastructure? Perhaps not only are these "bridges" the small creations handmade by people but also they represent a unique landscape that bridges nature and human life.



工作坊。藝術家提供。
Workshop. Courtesy of the artist.

2010 -
ongoing

看不見的風景

Walk with Your Eyes

下道基行

Shitamichi
Motoyuki

日本藝術家下道基行的工作坊計畫《看不見的風景》，結合了街道觀察、散步和快速照相等方式，但卻是一次「不使用相機」的攝影體驗。工作坊邀請每位參與者觀察沿途街景，在步行過程中尋找「小地標」，隨後製作一張「文字地圖」，以字句描述自己行走的路線。最後，參與者互相交換彼此的地圖，循著文字指引來體驗他人所見。《看不見的風景》工作坊起始於2010年大阪，之後在日本各地展開，至今共進行了十三場。本次展覽是這個計畫首度在日本以外的地區進行，帶領成人與孩童一同走入基隆的街道巷弄，以不同視角發現日常基隆。

Japanese artist Shitamichi Motoyuki's workshop project, *Walk with Your Eyes*, combines street observation, walking, and snapshot photography in a unique "non-camera" photography experience. Participants are invited to observe street corners and look for "small landmarks," and create a "text map," detailing their walking route and describing the street scenery in words. These maps are then exchanged among participants, allowing each person to experience the landscape through someone else's perspective.

The *Walk with Your Eyes* workshop began in 2010 in Osaka and has since been held in various locations across Japan, with a total of thirteen sessions conducted to date. This project is being conducted outside Japan for the first time, inviting both adults and children to explore the streets and alleys of Keelung, discovering the everyday cityscape from new perspectives.



複合媒材裝置，尺寸依場地而定。藝術家提供。

Mixed media installation, dimensions variable. Courtesy of the artist.

床

The Bed

林冠名
Lin Guan-Ming

台灣藝術家林冠名以影像創作為主，「影像何用」是他長時間思考的問題。作品以「高畫質時代下的『觀看』」為主題，探討日新月異的科技變革，造就影像爆炸的現象。大量散佈在空間牆面和燈箱內，以手機、相機（傳統底片相機、專業或非專業數位相機）所拍攝或電腦下載、製作出來的畫面，經過精細的編修後，拼湊出看似與時俱進，但又似是而非的背景。影像洪流淹沒了日常，卻又極速地被各種技術掏空，隨著我們逐漸習慣以影像檢視、經驗生活的同時，有些東西似乎就在一連串篩選過程中，被隨意棄置。換言之，在現實中，我們遺留又或者失去什麼？影像生成的熱潮依舊，我們該如何重新「觀看」影像呢？

Taiwanese artist Lin Guan-Ming focuses on video art, probing the question, "What is the purpose of images?" His work centers on the theme of "viewing in the high-definition era," exploring how rapid technological advancements have led to an overwhelming proliferation of images. The installation features a large number of images scattered across space and lightboxes, captured with phones, cameras (both traditional film and digital, professional and amateur), or downloaded and created on computers. These images are meticulously edited to create a backdrop that appears systematically arranged yet ambiguously deceptive.

As this flood of images engulfs our daily lives, it is simultaneously hollowed out by various technologies. As we grow accustomed to experiencing and scrutinizing life through images, certain aspects of reality seem to be discarded. What, then, do we retain or lose in this process? In an era of relentless image creation, how should we reconsider the way we "view" these images?



高畫質錄像，16分鐘。藝術家提供。
HD video, 16 minutes. Courtesy of the artist.

綠幕與迷宮

*Chroma-key and
Labyrinth*

車在民

Cha Jeamin

南韓藝術家車在民的作品常遊走視覺藝術和紀錄片之間，擅於以深入的採訪和扎實的田野考察接近拍攝個體，觀察社會如何滲透到個人生活中。作品《綠幕與迷宮》結合綠幕合成技術和精準的攝影運鏡，影片展示了兩種「手部動作」：首先是一名電纜工人在工作現場解開電纜，進行安裝的手部動作；接著這位工人模仿他平常執行的手部動作，但手中並無實際物件。無物件的手部動作，使工人的勞動瞬間失去了價值，「勞動」與「勞動者」分離。作品揭示這種勞動抽象化的解離過程，探問現代社會對於「勞動」一詞的理解，以及「勞動」一詞在強調價值至上的當今社會中所傳達的真相。

South Korean artist Cha Jeamin often navigates the intersection of visual art and documentary. She skillfully approaches individuals through interviews and field research to observe how society permeates personal lives. *Chroma-key and Labyrinth* employs chroma-key compositing technology and precise camera movements to portray two distinct types of “hand actions.” The video initially captures a cable worker’s hands as they untangle and install cables at a worksite. Then, it shows the same worker mimicking these actions without tangible objects, thereby abstracting the labor process from its immediate utility. Cha’s artwork seeks to illuminate this process of labor abstraction, prompting critical reflection on contemporary society’s understanding of “labor” and the intrinsic truths embedded within this concept in a world driven by values.



裝置、紫外線燈管、螢光底漆，尺寸依場地而定。

藝術家、文心藝術與艾根畫廊提供。攝影：烏維·瓦特爾（柏林）。

Installation, UV light, photoluminescent color, dimensions variable.

Courtesy of the artist, Winsing Arts Collection and Galerie Eigen + Art.

Photo: Uwe Walter, Berlin.

如何想像蠟燭熄滅後的光

歐拉夫·尼可萊

**HOW TO FANCY
THE LIGHT OF
A CANDLE AFTER
IT IS BLOWN OUT**

Olaf Nicolai

德國藝術家歐拉夫·尼可萊，擅長在空間裝置內，藉由變化媒材的特性，對日常瑣事和既定認知提出微觀的論點。在其精巧的機制設計上，以觀者的直覺為支點，建立起觀者與其藝術作品之間的關係，藉此放大和提醒觀者特定感知的存在。如何想像蠟燭熄滅後的光？該如何記憶已經成為過去式的事情？本件作品的核心問題，即是探索人類的「記憶」。人類是否可以像一台相機一樣，捕捉光和時間，將記憶轉變為實際物件？藝術家打造一大型沉浸式互動空間作品，當觀眾持燈步入暗間後，其探索的痕跡將留在一面由紫外線燈照射的燈牆前，成為作品的一部分。

German artist Olaf Nicolai, known for his spatial installations, challenges everyday perceptions and preconceptions through innovative use of materials. His work invites viewers to engage intuitively, fostering a dynamic relationship between observer and artwork, and amplifying specific aspects of perception. This installation explores the theme of “memory,” questioning how we can recall the light of a candle once it’s extinguished or remember what has passed.

Nicolai’s central inquiry examines whether humans, like cameras, can capture light and time, transforming memories into tangible forms. In this piece, he has constructed an immersive, interactive space where viewers use flashlights to leave traces of their exploration on a UV-illuminated wall, thereby becoming part of the artwork.

文心藝術收藏

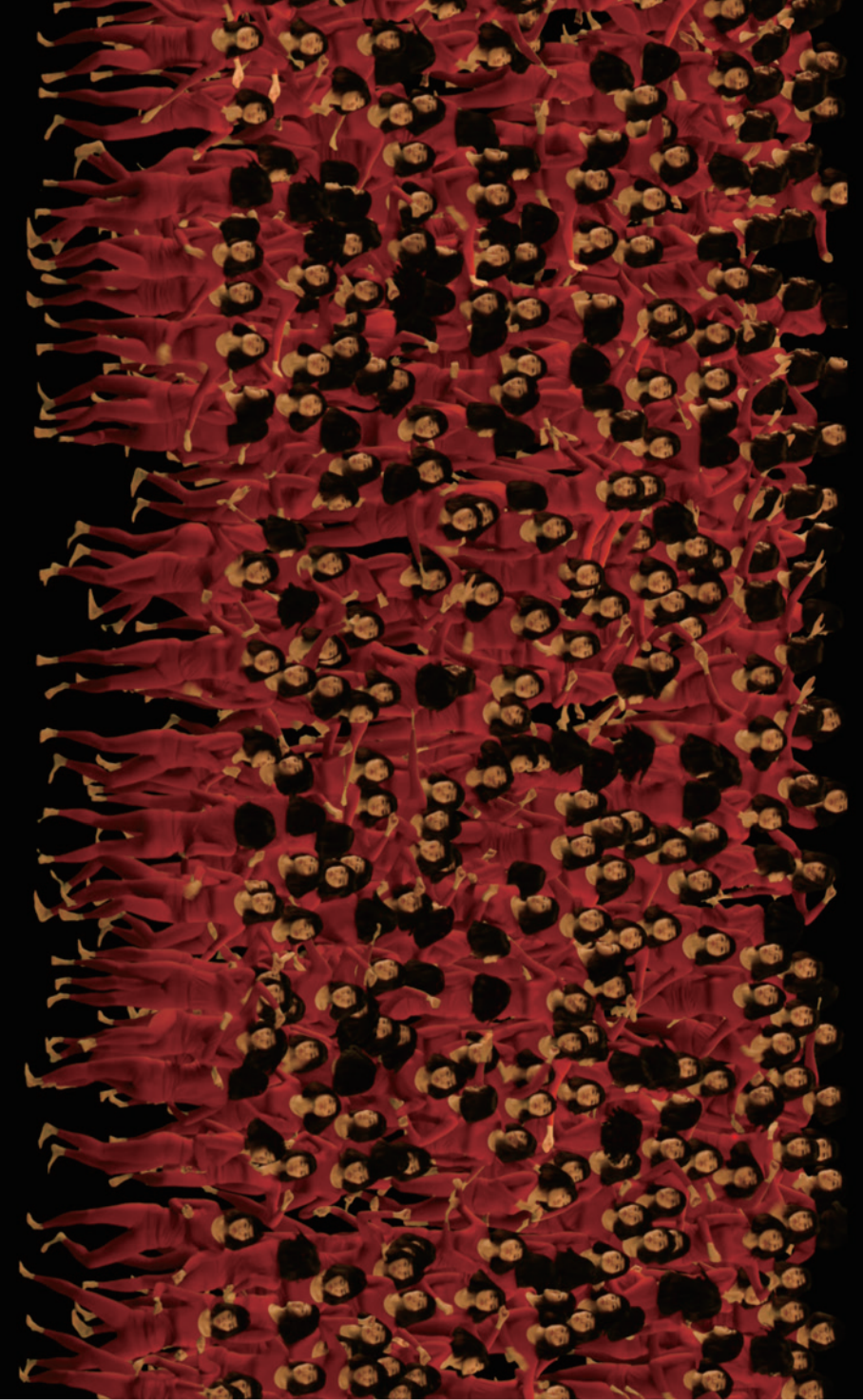
Jenny Yeh, Winsing Arts Collection

特別感謝

Thanks to

艾根畫廊

Galerie Eigen + Art



單頻道高畫質錄像，5分鐘，循環播放。藝術家提供。
Single-channel HD video, 5 minutes. Courtesy of the artist.

新千禧年運動

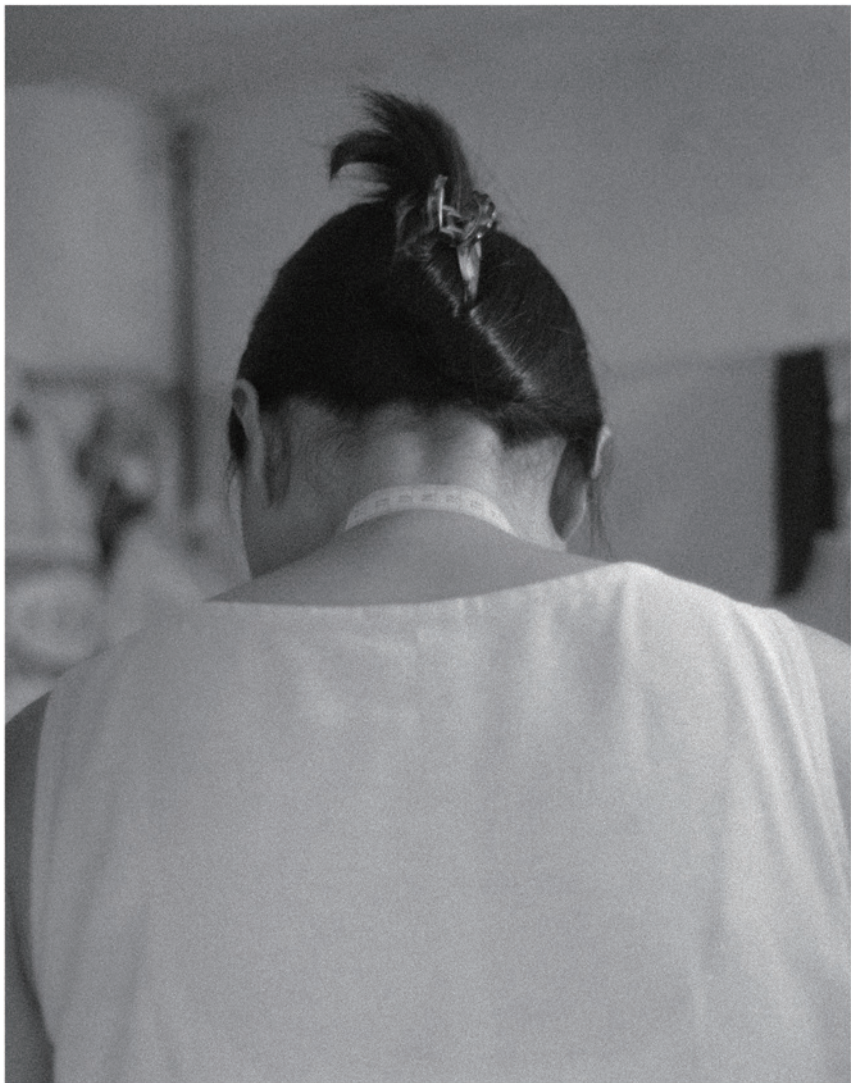
亞魯

*New Millennium
Workout Routine*

Yaloo

南韓數位媒體藝術家亞魯的影像作品《新千禧年運動》，是基於1999年，南韓政府制定的一系列健康操運動，目的是為了「確保南韓在未來1000年內的健康福祉」所強制實行的一項全民運動。影片內，藝術家拍攝自己身穿紅色保暖內衣進行一連串健康操動作，並且將自己的形象複製成無數個紅色、黑色和膚色的小小身影，這些身影以簡單的舞蹈編排，創造出層層疊疊的複雜波浪。透過身體動作水體化的過程，柔軟流暢的律動不僅對比了科學體操所帶來的身體僵化和順從，亦在這個剛經歷一場全球疫情的世界中，對照著國家政權制定的千年健身計畫，思索人類生存的脆弱和渺小。

South Korean digital media artist Yaloo presents *New Millennium Workout Routine*, a video based on exercises mandated by the South Korean government in 1999 to promote national health and well-being for the next millennium. In this piece, Yaloo, dressed in red thermal underwear, performs a series of health exercises. Her image multiplies into countless small figures in red, black, and skin tones, engaging in simple, choreographed movements that create complex, overlapping waves. By transforming these bodily movements into fluid, wave-like motions, Yaloo contrasts the rigidity and compliance of scientific exercises with the soft, graceful flow of her performance. In the context of a world emerging from a global pandemic, this video reflects on the fragility and insignificance of human existence against the backdrop of state-mandated fitness plans.



《不要拍臉》，攝影、35mm黑白負片掃描轉數位影像、藝術微噴，11.5×20公分，2014。
She said "The back of my head instead of my face.", photography, 11.5×20 cm, 2014.

造型風箏由風箏藝術家黃景楨與藝術家母親徐月珍所共製。
The kite in the work is co-produced by the kite artist
Buteo Huang and the artist's mother, Hsu Yueh-Chen.

特別感謝刺繡製作：噹噹

Special thanks to Dang Dang Embroidery
for the embroidery support.

一週八天

黃博志

Eight Days a Week

Huang Po-Chih

台灣藝術家黃博志在不同展覽的因緣際會，書寫下台灣、中國、韓國和香港成衣產業勞動者的生命故事。這些跨越四個地域和時間的故事，相似又迥異，像洋流般循環著、重覆著，在時代轉型過程中，從一地流轉到另一地。新作《一週八天》，啟發自藝術家母親自嘲「我沒有空」，並調侃超時工作而小腿腫脹的自己如「藍色大象」，唯有一個星期多出第八天，才能真正擁有空閒時間。當藝術家訪談來台參與《生產線》作品計畫的深圳吳姨時，他分享與母親的對話，喚起了她的深刻共鳴，那些因為超時的勞動，職業病帶來的身體疼痛，伴隨著她至今仍不減。藝術家與吳姨開起玩笑，約定如果真的有「星期八」，彼此都將會變成一隻飄浮的大象，一起飛去看大象林旺！

Taiwanese artist Huang Po-Chih writes stories that emerge from the serendipitous events of different exhibitions, encompassing life stories of laborers in the garment industry in Taiwan, China, Korea and Hong Kong. These stories, spanning four regions and periods, are both similar and different, circulating and repeating like ocean currents, moving from one place to another during times of transformation. *Eight Days a Week* is inspired by the artist's mother, who humorously remarks, "Sorry, today I don't have a day off," and jokes about her swollen calves from overwork, comparing herself to a "blue elephant." Only if there were an eighth day in a week would she truly have leisure time. When Huang interviewed Auntie Wu from Shenzhen, who participated in the *Production Line* project in Taiwan, he shared his conversation with his mother, resonating deeply with Auntie Wu. The physical pains from occupational diseases due to overwork still linger with her. Jokingly, the artist and Auntie Wu agreed that if there were truly an "eighth day," they would turn into a floating elephant and fly together to see the famous elephant, Lin Wang!

藝術微噴、紙、玻璃、松木、聚酯纖維、碳纖維、不織布地毯，

尺寸依場地而訂。藝術家提供。「第25小時」委託製作。

Giclée print, paper, glass, pine wood, polyester, carbon fiber, non-woven fabric, dimensions variable. Courtesy of the artist. Commissioned for *The 25-Hour Days*.



木作、水泥、攝影輸出燈片、燈泡、聲響裝置、影像投影裝置、
戶外防水壁燈，尺寸依場地而定。藝術家提供。

Woodwork, cement, photographic lightbox, light bulb,
sound installation, video projection installation,
outdoor waterproof wall lamp,
dimensions variable. Courtesy of the artist.

橋樑之下

Under the Bridge

丘智偉

Chiu Chih-Wei

台灣藝術家丘智偉的影像裝置作品《橋樑之下》，以拍攝橫跨新店溪、大漢溪與淡水河的堤外橋樑為題，藉此探索個人記憶與城市變遷之間的關聯。橋樑，這個生活中貌似熟悉，卻又時常被忽略的巨大結構，在藝術家於河堤與高架橋下頻繁移動和拍攝的經驗下，成為其審視成長記憶和投射情緒的對象。橋樑的局部分別以不同的材質結合，製成雕塑物件，一側模仿水泥質感，另一側則貌似臨時搭建的支撐結構。燈箱內展示著藝術家特以黑白中片幅底片，搭配長焦段的鏡頭所拍攝的橋下風景，將觀者視角聚焦於細節。沿著作品行走，如同身處橋樑之下的身體感，讓觀眾得以察覺，存於情感或是城市中，那些「日常中習以為常，卻常常被忽視的巨大之物」。

Taiwanese artist Chiu Chih-Wei's video installation *Under the Bridge* captures the bridges spanning the Xindian River, Dahan River, and Tamsui River to explore the connection between personal memories and urban transformation. Chiu's frequent movements and filming experiences between river embankments and overpasses turn these familiar yet often overlooked structures into objects of introspection and emotional projection. Parts of the bridges are crafted into sculptural objects using various materials – one side mimicking the texture of cement, the other resembling temporary support structures. A photographic light box displays black-and-white medium-format film shots of the scenery beneath the bridges, captured with a telephoto lens to highlight details. As viewers walk alongside the installation, they experience the sensation of being under a bridge, bringing attention to these immense structures that are parts of everyday life but often go unnoticed. This juxtaposition invites contemplation of both emotional and urban landscapes, encouraging awareness of the "enormous things in everyday life that we take for granted yet frequently overlook."