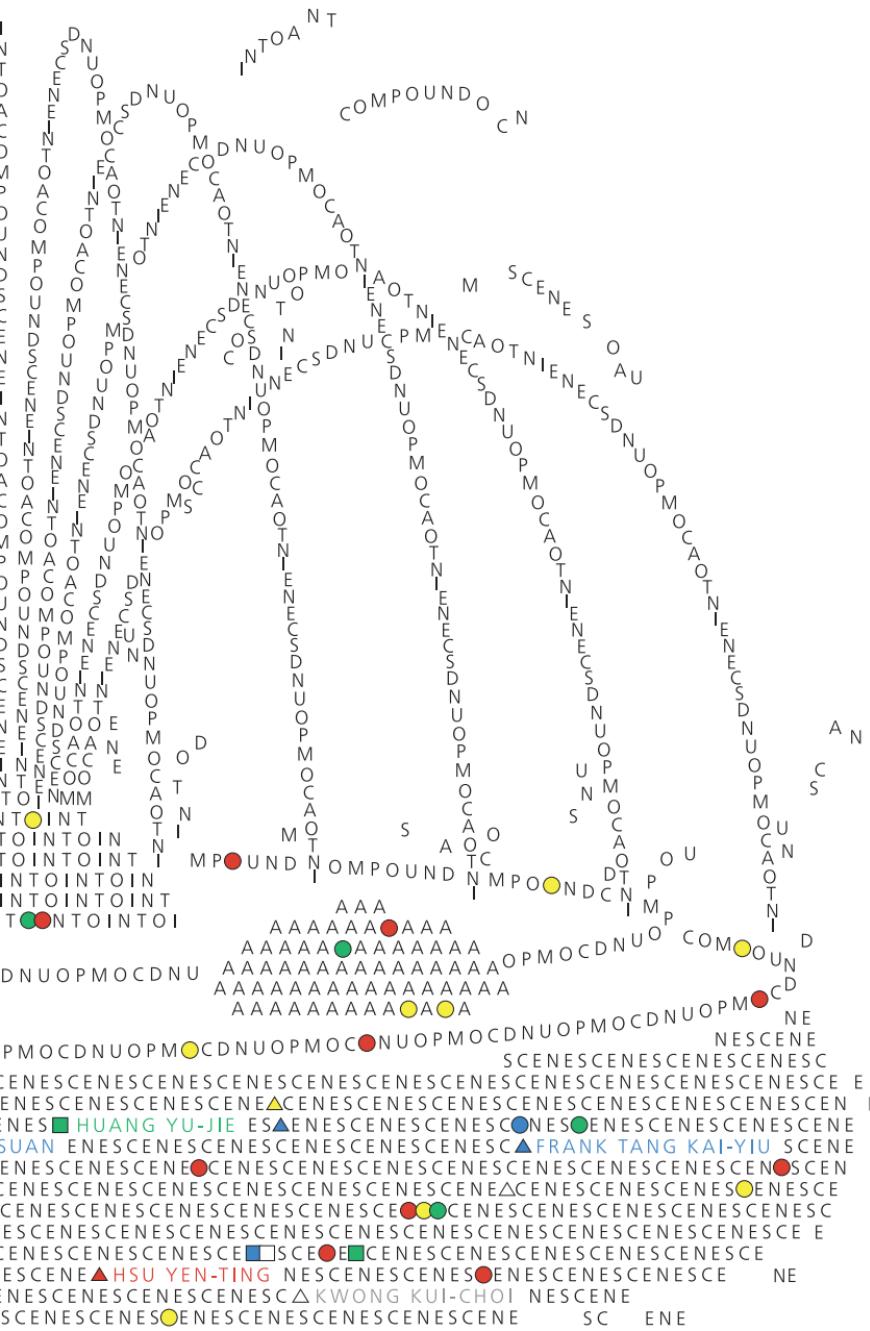
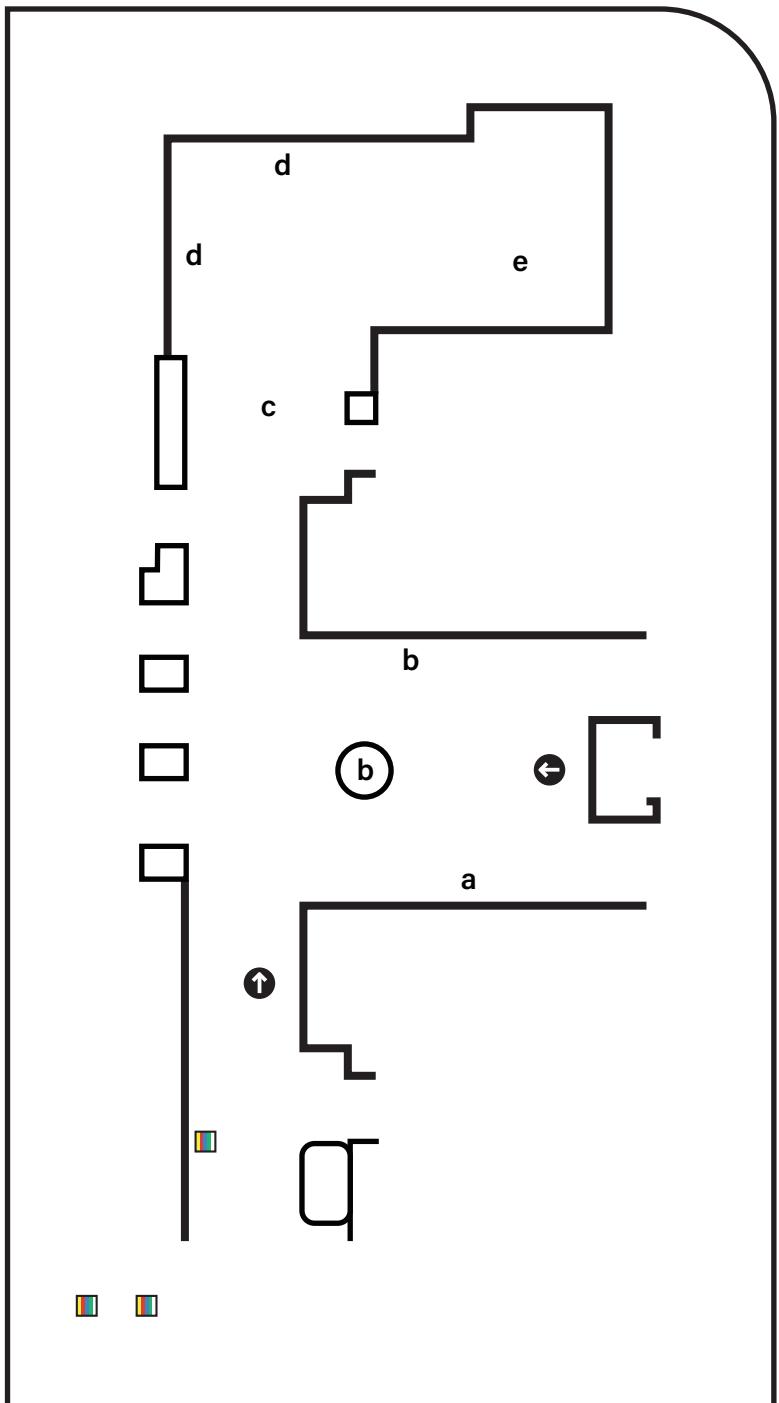


策展人 Curator 林裕軒 Lin Yu-Hsuan 協同策展  
**持景行走 Into a Compound Scene**  
 展期 Date 2023.01.13 (Fri.) – 06.28 (Wed.)  
 開放時間 Open Time 09:00 – 17:00  
 地點 Venue  
 新板藝廊 New Taipei Gallery



Co-Curator 黃郁捷 Huang Yu-Jie 藝術家 Artist 林盈潔 Lin Ying-Chieh 許雁婷 Hsu Yen-Ting 鄧啟暉 Frank Tang Kai-Yiu 劉昱廷 Liu Yu-Ting 鄭鉅裁 Kwong Kui-Choi





教育推廣活動  
Educational Program

你有沒有看過這片風景？  
Have You Ever Seen This Scene?

許庭甄  
Hsu Ting-Jane

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Liu Yu-Ting

## 持景行走

展覽「持景行走」邀請來自臺灣與香港兩地的藝術家林盈潔（臺灣）、許雁婷（臺灣）、鄧啟耀（香港）、劉昱廷（臺灣）與鄭鉅裁（香港）共同展出。嘗試藉由他們所處的位置，對當代的集體意識進行個人的留存紀錄。在我們現代生活與頻繁移動的經驗中，著名的自然景點、具指標性的地點、建築地標或紀念物除了作為遊歷的指引外，它同時也揭示了一個地方敞開歷史的方式。本展將這些紀念性場景的建立，視為一種「造景」的過程，它一方面證明歷史時間的存在，另一方面也從中窺見過去對政治、地景、自然與國家意識的操作及想像。如果說這樣的場景代表一種確立集體記憶的象徵，那有沒有可能經由作品挪用、再製與重繪這些「象徵中心」，以個人記憶為尺度，對集體認同進行測量？

展場新板藝廊位處板橋國鼎大樓的三樓空間，建築內部規劃將公共區域設計成中空的開放空間，多個出入口的動線讓展場成了住戶生活必經的通道。「持景行走」一展將這樣特殊的公共性質帶入，與藝術家在作品中開展的個人足跡同步思考。展覽以鄧啟耀的作品為開端，《聽得見的城市》系列以製圖和繪畫的手法帶領觀眾遊歷香港城市景觀中，共生於大眾、歷史與自然三者之間的符號。透過他對畫面物件的編排部署，指向另一條理解香港文化與歷史發展的途徑；林盈潔的空間裝置作品《圈圈城》則源於她近期圍繞在政治與紀念碑的多重思考。將匯聚移動人潮的地方廣場視為城市內的過渡空間，並且利用「水」流動的形體，來隱喻身份和國家概念的不穩固。以水這一媒材作為連結，許雁婷的雙聲道聲音創作《水上樂園在新板藝廊》可視為對人類和自然邊界的回應，凝聽與海共生的人們和海洋的交錯聲音，作品不只探測，也探問水、陸地、自然與人工環境的關連。

鄭鉅裁的《消失的旅人》系列繪畫作品，以一本他在臺北的二手書店購入，出版於1983年的《香港旅遊黃頁》作為開端，他抹除書中遊客的面容，循著繪畫重回那些也不為香港人所知，甚至無法確認是否存在的地方，在模糊的圖像和個人想像的交織下，重新建構一幅幅當代香港的風景；劉昱廷的錄像裝置作品《打水漂的人》與《漂浮的人》，他以單一鏡位的方式，拍攝主角在水面浮起與沈入相互抵消的狀態，藉此物理現象隱喻當代影像生成的政治性力量，也邀請觀眾隨著影像結合搖椅裝置的搖擺，感受現實身體與影像共同產生漣漪的過程。

「持景行走」以臺灣與香港各自的發展軌跡為索引，透過區域記述的微觀視角，從各種空間、建築、圖像、媒材與展示的政治性出發，重新觀看自然特徵、城市肌理與歷史結構如何與生活其中的人們產生共鳴，並且對潛行在龐大的歷史故事下的個人感知應該如何發聲進行提問。一個空間場景裝載了人類的經驗，時間的節奏，歷史的軌跡，在不同時間點上指認我們與空間與物件的邊界關係並非只是為了與過去連結，而是我們是否能夠藉此召喚這時代身體與社會空間形成的現實和邏輯，然後免於無視。

## Into a Compound Scene



The exhibition *Into a Compound Scene* features the works by artists from Taiwan and Hong Kong, including Lin Ying-Chieh (Taiwan), Hsu Yen-Ting (Taiwan), Frank Tang Kai-Yiu (Hong Kong), Liu Yu-Ting (Taiwan), and Kwong Kui-Choi (Hong Kong), seeking to compile personal records of contemporary collective consciousness from their respective positions. In our modern life and experience of frequently in motion, popular scenic spots, historic sites, architectural landmarks, or monuments not only serve as our tour guides, but also reveal the way in which a place unfolds its histories. This exhibition considers the creation of these memorial scenes as a "landscaping" process. It on the one hand testifies to the existence of historical time, and on the other hand offers a glimpse into the previous manipulation and imagination of politics, landscapes, nature, and national consciousness. If such scenes symbolize the establishment of collective memories, is it possible to measure collective identities by appropriating, reproducing, and redrawing these "symbolic centers" in works of art with personal memories as the yardstick?

The New Taipei Gallery, the venue for this exhibition, is located on the 3rd floor of the Guoding Building in Banqiao, New Taipei City. The public area in the building's interior is designed as an atrium-like open space. The multiple entrances and exits make the venue a route that the residents must use every day. The exhibition *Into a Compound Scene* brings in such *sui generis* quality of publicness and synchronizes it with the artists' personal footprints made in their respective works. This exhibition begins with Frank Tang Kai-Yiu's work *Our Audible City*. Employing cartography and painting, it takes the visitors on a tour of the symbols existing amid the multitude, history, and nature in Hong Kong. His dispositif of the objects in the composition points to an alternative way of understanding Hong Kong's historico-cultural development. Lin Ying-Chieh's spatial installation *Circle City* owes its inspiration to her recent rumination on politics and monuments. Treating the local square where the tides of people converge as a transitional space in the city, this work invokes the metaphor of flowing "water" to represent the precarious concepts of identity and state. Using water as a connective medium, Hsu Yen-Ting's work *Waterland at the New Taipei Gallery* can be deemed a response to the common border between nature and humanity. Highlighting the symbiotic voices of people and the ocean, this work not only explores but also enquires into the relations among water, land, nature, and artificial environments.

Kwong Kui-Choi's painting series *A Disappeared Traveler* starts from *Hong Kong Tourist Yellow Pages* (published in 1983) he bought at a used-book store in Taipei. He deliberately blurs the tourists' faces in the illustrations, guiding the viewers through the paintings to revisit the lesser-known places around Hong Kong and even the places he can't confirm whether they still exist. The blurred images and personal imagination thus intertwine to form a series of scenes of contemporary Hong Kong. This exhibition also includes Liu Yu-Ting's video installations *The Man Who Skips a Stone* and *The Man Who Floats*. His single shot gives prominence to the protagonist's floating and sinking in the water that offset each other. This physical phenomenon is used as a metaphor for the political power of contemporary imaging. Moreover, the viewers are invited to feel the ripples made collectively by the real body and the image through the motion of the rocking chair installation.

The exhibition *Into a Compound Scene* applies the development of Taiwan and Hong Kong as its index. Adopting a microscopic perspective of regional narratives and beginning with politically charged spaces, buildings, images, media and displays, this exhibition attempts to rediscover how natural features, urban textures and historical structures resonate with people who live therein, and to investigate how individual perceptions underneath the grand history can speak for themselves. A spatial scene loaded with human experience, temporal rhythm and historical trajectory helps us identify the boundaries among space, objects, and ourselves. It's meant not so much to connect with the past as to call attention to the reality and logic formed by the social sphere and the body of the time, so as not to be ignored.

## 聽得見的城市系列—— 虎豹別墅、東蓮覺院、大館

Our Audible City —

The Haw Par Mansion, Tung Lin Kwok Yuen, Tai Kwun

《聽得見的城市》系列的《虎豹別墅》、《東蓮覺院》、《大館》三件作品是為了香港創樂團的一項藝術計畫「聽得見的城市」而繪畫的委託製作。此計畫的目的是將音樂從音樂廳中解放出來，以音樂直接介入及改變城市不同角落的聲景，探索人與地域的關係與連結。香港作曲家兼計畫策劃人鄺展維（Charles Kwong）選擇了香港六個非音樂演奏用途場地，他以創作音樂了解場域，並在場地進行演出；藝術家則以地圖創作的方式拆解場地的空間、文化和歷史。當觀眾進入演出場地時，他們能從音樂和地圖中的視覺語言再次認識這些地方。



《聽得見的城市》系列 – 《虎豹別墅》，2019（安全口畫廊與藝術家提供）  
Our Audible City – The Haw Par Mansion,  
2018 (Photo courtesy of Gallery Exit and the artist)

《虎豹別墅》The Haw Par Mansion

水墨設色紙本 ink and color on hemp paper

121 x 84 cm

2019

鄧啟耀 Frank Tang Kai-Yiu

《東蓮覺院》Tung Lin Kwok Yuen

水墨設色紙本 ink and color on hemp paper

78 x 116 cm

2019

《大館》Tai Kwun

水墨設色紙本 ink and color on hemp paper

108.5 x 92 cm

2018

*The Haw Par Mansion, Tung Lin Kwok Yuen, and Tai Kwun* are commissioned paintings for the art project *Our Audible City* initiated by the Hong Kong New Music Ensemble. This project aims to liberate music from concert halls, so as to directly intervene and alter the soundscapes of different corners in the city as well as to explore the relations and connections between people and places. Charles Kwong, a Hong Kong-based composer and the curator of this project, selects six non-concert hall venues and represents them with live music performance. Visual artist Frank Tang draws maps to deconstruct the space, culture and history of each site. As the visitors enter these performance venues, they will rediscover these places through the music and the visual language of the maps.

生於 1988 年，鄧啟耀的創作經常結合不同媒介，例如：水墨、錄像、聲音和跨媒體表演。2010 年他畢業於香港浸會大學視覺藝術系（榮譽）文學士，現於香港中文大學修讀藝術碩士課程。2014 年，他獲邀參與蘇黎世藝術大學的藝術家駐留計劃及 2022 年獲邀參與台北寶藏巖國際藝術村。他曾參展香港大館賽馬會藝坊「墨城」（2021）、臺灣桃園市兒童美術館「優墨」（2021）、亞洲協會香港中心舉辦「尋林覓趣」（2019）、香港藝術中心及比利時夏比克大廳（Les Halles de Schaerbeek）合辦「香港味道」（2016）、德國蓋爾森基興美術館的「中國八項目 – Tradition Today – Ink Painting and Calligraphy」（2015）。其作品見於德國、蘇黎世、比利時、日本、臺灣和香港的各個藝術館、藝術機構和畫廊。

Frank Tang Kai-Yiu (b. 1988) uses a range of technologies and platforms in his projects, including ink painting, video, sound, and collaborative performance. He is currently pursuing an MFA at the Chinese University of Hong Kong. He was invited to an artist-in-residence programme at The Zurich University of the Arts (2014) and Treasure Hill Artist Village (2022). Tang has participated in some important exhibitions such as *Ink City* at JC Contemporary in Tai Kwun, Hong Kong (2021), *Humor in Ink* at Taoyuan Children's Art Center in Taiwan (2021), *Hidden Forest* at Asia Society Hong Kong Center (2019), *A Taste of Hong Kong* at Les Halles de Schaerbeek in Belgium (2016), and *China 8–Tradition Today–Ink Painting and Calligraphy* at Kunstmuseum Gelsenkirchen in Germany (2015). His artworks have been exhibited in museums, art organizations and galleries in Germany, Switzerland, Belgium, Japan, Taiwan, and Hong Kong.

「聽得見的城市」計畫：  
Official website of the project:





《圈圈城》聚焦在彰化火車站前的「廣場」與日治時期留下的「三角公園」，兩處公共設施的空間狀態與變遷。

站前廣場除了是公共自行車租賃的場所，也是外籍移工週末的聚集地，廣場四周環繞著一座噴水池，水道中斷的缺口則連接著斑馬線通往市區的四面八方，而移工間語言紛雜的交談成了一道難以理解的無形屏障。每每返鄉經過此地時，我感覺自己與他們就像彼此錯位的主客體，都是因為在異地謀生而往來移動。家鄉與異鄉在此交疊，相連的水池與水道包裹成一個獨特的時空，那是異鄉人凝聚的片刻，暫時性的人情庇護所，水的流動隱含著人的移動與家國概念的遷移。

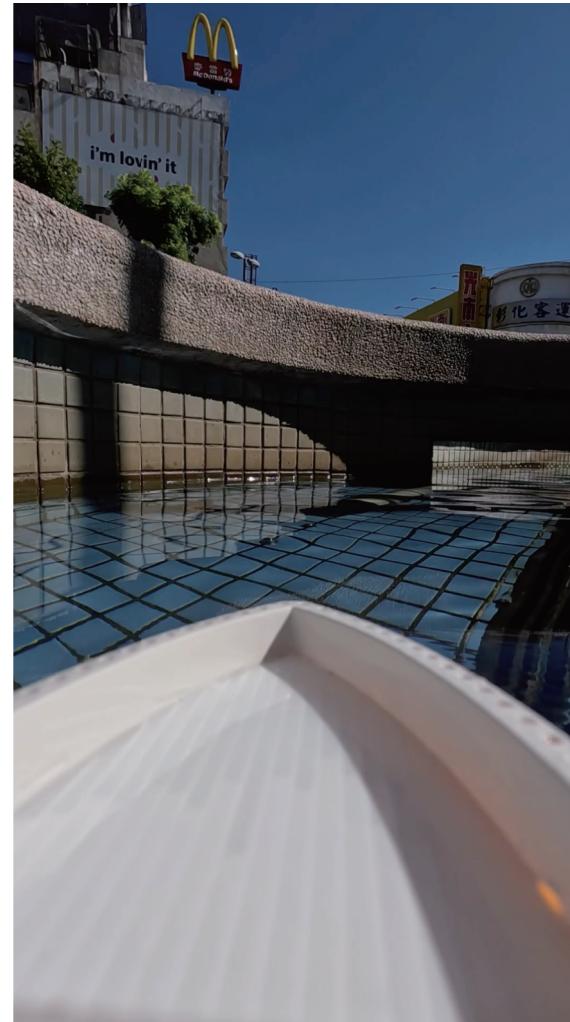
與廣場相隔兩個街區的三角公園改建成圓環以後，原有的公共藝術在幾經波折後於 2022 年拆除，徒留一塊鋪上人工草皮的圓形基座。有如佈景般的草皮反映出人對於生活場所的陌生與空洞想像，三角公園的變遷成了一系列的空間事件，也許是一條用以思考紀念為何，抑或是公眾記憶的路徑。站前廣場與三角公園皆位於彰化市車流與人潮來往的中心，扁平的建設形象彷彿集體記憶的黑洞，作品《圈圈城》嘗試從城市空間切入，並以異鄉／在地的相對應視角剖析兩者的現實場景。

*Circle City* focuses on the square in front of the Changhua Station in Central Taiwan and Sanjiao Park from Taiwan's Japanese colonial era, highlighting the circumstances and the changes that have occurred at these two public facilities.

Public bicycles can now be rented at the square in front of the station, and it has also become a meeting place for migrant workers on weekends. A fountain stretches around the square, and an opening gap in the fountain's circular waterway connects to a pedestrian crossway that leads to the city in different directions. The different conversations among the migrant workers there can feel like an invisible and incomprehensible barrier. Every time I pass by the square when returning home, I would feel like the dichotomy of subjective/objective is swapped between me and them, but we are all on the move and trying to make a living somewhere else away from home. It is where home and a foreign land overlap, and a unique space-time is enwrapped by the connected fountain and waterway. It is there where those in a foreign land can momentarily congregate, where they can temporarily find some emotional support. The flowing water suggests the migration of people and the shifting concept of home and state.

Two blocks away from the square is a roundabout that has been converted from Sanjiao Park, and after several twists and turns, the public artwork that was installed there was dismantled in 2022 and turned into a circular platform paved with artificial grass. The turf appears like a set and reflects a detached and empty imagination that people have for their dwelling place. Sanjiao Park's changes have transpired into a series of events related to this place, perhaps pointing out a way to think about how something should be commemorated or how communal memories should be reflected. The square and Sanjiao Park are located at a bustling hub in Changhua City, and the flat structure that is supposed to present the city's development appears like a black hole of communal memories. The artwork, *Circle City*, seeks to excavate this urban space and analyze the realities of the foreign and the local through corresponding perspectives.

《圈圈城》，影像截圖，2023（藝術家提供）  
*Circle City*, film still,  
2023 (Provided by Lin Ying-Chieh)



1994 年生於臺灣彰化，現生活和創作於臺南。作品多為複合媒材組合而成的空間裝置，其問題意識來自生活中移動與寓居的經驗，混雜著些許路上觀察的精神，試圖重新提出那些普遍經驗裡，較難觸及和想像的脈絡，並透過場面調度、閱讀路徑和觀眾參與的視角等等，營造感性流動的另類場域，探問其如何再次被安置於現實之中，成為可感知事件的動能。主要展覽包括「為了明天的進行式—尚未到來的世界」（臺北當代藝術館，2022）、『鯤島新地圖 —「熱蘭遮城 400 年」』（臺南市美術館，2022），並參與國際美術館與錄像交流計畫如《環境∞藝術—臺北當代藝術館 × 釜山現代美術館》（2021）、《港口城市人：臺灣與阿根廷藝術交流計畫》（阿根廷聖馬丁文化中心，2021）。

Born in 1994 in Chunghua, Taiwan, she is living and working in Tainan now. Her works are mostly spacial installations combined by mixed media. The discussion in her works often revolves around the moving and living in life, with a mixture of her personal observations on the road. She tries to bring up those untouchable and imaginary contexts in common experiences. Through the mise-en-scene, reading path and aspects of audience engagement, Lin creates a sentimental flowing space that can be inserted into the reality and became the energy of contemporary events. Major exhibitions include *For Tomorrow's Progress The World That Has Not Come*, Museum of Contemporary Art, Taipei, Taiwan (2022), *New Map of Kundao – 400 Years of Relanza City*, Tainan Art Museum, Taiwan (2022), and participated in international art museums and video exchange programs such as *Environment ∞ Art Museum of Contemporary Art Taipei x Busan Museum of Modern Art* (2021), *Port City People: Art Exchange Program between Taiwan and Argentina*, San Martin Cultural Center, Argentina (2021).

# 水上樂園在新板藝廊

Waterland at the New Taipei Gallery

雙聲道聲音裝置 stereo sound installation  
尺寸依場地而定 dimensions variable

2023



許雁婷 Hsu Yen-Ting

《水上樂園》為許雁婷 2015 年因澳洲駐村經驗開啟的計畫，探問水與陸地、自然與人工環境之間的邊界，以及人們如何回應這個邊界。探索人類與海洋之間的關係、與自然環境之間的連結。《水上樂園》曾於西澳弗里曼特爾藝術中心（Fremantle Arts Centre）及臺北國際藝術村以裝置展出，使用聲音與物件即地創作，交織田野錄音、自然素材、人工物件與參與式活動，建構一超現實的空間，試圖構劃一個獨特的場域，邀請觀眾實地感受身體、空間與聽覺之間的關係。而後又創作聲音紀錄片《水上樂園》於台北國際紀錄片影展播放，訪問多位以海維生、靠海生活的人，思忖台灣人在環境、政治、教育等因素下產生的，與海之間既緊密又遙遠的關係。

2015 到 2018 年間，她以不同形式與內容，從紀錄觀點與感官經驗的角度，透過聲音與物件持續在相同主題中挖掘。此次《水上樂園在新板藝廊》以海浪及其週邊活動之聲穿梭於廊道之間，以聲音接連起其他藝術家的作品，包括裝置的人工場域與私密經驗，意圖讓觀眾在聆聽、觀看與展覽空間之間生產不同的意義連結。

*Waterland* is a project that Hsu Yen-Ting started in 2015 while participating in an art residency in Australia. The project examines the boundaries between water and land, environments that are natural and artificial, and also how people respond to such boundaries. Also explored are the relationships between humans and the ocean and the connections with nature. *Waterland* was exhibited as installations at the Fremantle Arts Centre in Western Australia and the Taipei Artist Village, with site-specific artworks presented comprised of sound and objects and field recordings, natural elements, artificial objects, and participatory activities also integrated. The surreal space created provided a unique place where members of the audience were invited to experience the interconnection between the body, the space, and the sense of hearing. Subsequently, Hsu then produced an audio-documentary also titled *Waterland*, which was screened at the Taiwan International Documentary Festival. The documentary presented interviews with several people who rely on the sea for their livelihood and also reflected on Taiwanese people's intimate yet also detached relationship with the sea, a result of various environmental, political, and educational factors.

From 2015 to 2018, through a documentary-oriented perspective and perceptual experiences, Hsu continued to employ diverse formats and themes to explore the same topic through the use of sound and objects. On view this time is *Waterland at the New Taipei Gallery*, which fills the venue's hallway with the sounds of sea waves and other surrounding activities, using the sounds to connect with the artworks by other artists. The installation creates an artificial space and offers intimate experiences, seeking to evoke different meaningful connections with the exhibition space as the audience listens and sees.

《水上樂園在新板藝廊》，2023（藝術家提供）

Waterland at the New Taipei Gallery, 2023 (Provided by Hsu Yen-Ting)

以聲音為主要創作媒材，關注聲音蘊涵的文化脈絡與紋理，作品常映照聲音與環境、個人／集體記憶或內在情緒的關係。交織田野錄音、電子和物件聲響，其探索常擺盪在聲音的紀錄及虛構、敘事及想像特質間；亦時常混融其他媒材及藝術領域創作，以裝置、表演、聲音紀錄片、電子原音音樂等形式呈現。另也從事舞蹈劇場及影像聲音設計／配樂。

作品曾於臺北國際藝術村、臺北市立美術館、臺東美術館、成龍濕地國際環境藝術節、台北國際紀錄片影展、臺北詩歌節、臺北文學季、日惹紀錄片影展、日本富山玻璃藝術博物館、伯斯當代藝術中心 (PICA)、法國 Arte Radio、失聲祭、混種現場、澳洲液態建築 (Liquid Architecture)、臺北藝術節《噪集》(Asian Meeting Festival)、臺灣聲響實驗室等展演。

Using sound as primary creation medium, Hsu Yen-Ting investigates the cultural context and texture of sounds. Her works often reflect the relationship between sounds, environment, individual and/or collective memories and emotions. Interweaving field recordings with electronic sounds and objects, Hsu keeps exploring and experimenting documentary and fiction / narrative and imaginary elements of sounds. Mixing with other art mediums and artistic disciplines, Hsu creates installations, performances, audio documentaries, electroacoustic music, and more. She also collaborates with dance theaters and films as a sound designer/composer.

Her work has been shown at Taipei Artist Village, Taipei Fine Arts Museum, Taitung Art Museum, ChengLong Wetlands International Environmental Art Project (Taiwan), Taipei International Documentary Festival, Taipei Poetry Festival, Taipei Literature Festival, Asian Meeting Festival (Japan) in Taipei Arts Festival, Festival Film Dokumenter (Indonesia), Toyama Glass Art Museum (Japan), Perth Institute of Contemporary Art (Australia), Fremantle Arts Centre (Australia), Lacking Sound Festival and On-Site (Taiwan), Liquid Architecture (Australia), Arte Radio (France), Taiwan Sound Lab, among others.



## 消失的旅人 A Disappeared Traveler

壓克力顏料、木板 acrylics, wooden board  
21 x 29.5 cm

2020-2023



鄺鉅裁 Kwong Kui-Choi

在臺北的二手書店，買到出版於 1983 年的《香港旅遊黃頁》(吳國昌著，河畔文化出版)。在臺灣一向很難買到香港的書籍，尤其是舊書。旅遊指南是比較容易找到的書籍，因為臺灣人會來港旅遊。但有趣的是，《香港旅遊黃頁》並不是寫給外地人看的，其目的是為了向香港人介紹香港不為人知的地方，即境內旅遊。在閱讀這本書的時候，受疫情影響，我暫時回不去香港，無法證實書中哪些還存在，哪些地方又已經消失了。有些地名充滿了想像空間，如位於坪洲的「更樓石」和「難過水」，不禁使人聯想到當代的社會狀況。書中照片裡有人的存在，但卻小得臉孔無法被看清楚，他們變成了符號，告訴讀者，他們是在香港境內旅遊的本地人，曾經以一個身份的符號出現在現實之中，如今只能以圖像的形式存在。

I bought *Hong Kong Tourist Yellow Pages* (written by Wu Guo-Chang, published by the Riverside Culture in 1983) at a used-book store in Taipei. It is always difficult to buy Hong Kong books in Taiwan, especially used books. Yet, it's relatively easy to find travel guides, since Taiwanese people may want to visit Hong Kong. Intriguingly, *Hong Kong Tourist Yellow Pages* was written not so much for foreigners as for Hong Kong people, with the aim of introducing lesser-known places around Hong Kong to them, namely domestic tourism. While reading *Hong Kong Tourist Yellow Pages*, I was temporarily prevented from returning to Hong Kong due to the Covid-19 pandemic, so I couldn't confirm which of the places still exist and which has disappeared. The names of some places spark vivid imagination. For example, the "Night Watches Rock" and the "Hard-to-tread Erosion Platform" in Peng Chau remind people of the real situations of contemporary society. In this book, human figures appear in the illustrations accompanying the text, but their faces are too small to be recognized. They become little more than symbols, showing the reader that they're locals traveling within Hong Kong. They once appeared in the real world as a symbol of identity, and now they can only exist in the form of image.

出生於 1995 年，香港。畢業自國立臺北大學中文系，現就讀於國立臺北藝術大學美術系碩士班。其作品多以繪畫和裝置為主要創作框架，從個人聯想的角度出發，在當代圖像的大敘事之中，以詩性和私密的視覺語言，尋求集體和個體解讀之間的灰色地帶。鄺現專注於探討圖像的延伸意義，試圖找回在日常和歷史中被忽略的圖像，並將之轉化為通往當代處境的狹路。主要展覽包括：「事後」(臺灣，2022)、「一次算不得數」(香港，2021)。

Born in 1995, Hong Kong, Kwong Kui-Choi graduated from Chinese Literature at National Taipei University and currently studies in MFA in Fine Arts at Taipei National University of Arts. Taking painting and installation as the main framework of his practice, Kwong's works are often derived from the perspective of personal imagination. Under the macro narrative of contemporary images, his works seek a grey area of interpretation between the individual and the collective with a poetic and private visual language. Kwong explores the hidden meaning behind an image and looks for the images which are neglected in history and daily life, turning them into a channel toward contemporary situation. His major exhibitions include *Ever After* (Taiwan, 2022) and *Once Is Never* (Hong Kong, 2021)



《消失的旅人》，2020-2023（藝術家提供）  
*A Disappeared Traveler*, 2020-2023 (Provided by Kwong Kui-Choi)

## 漂浮的人 *The Man Who Floats*

## 打水漂的人 *The Man Who Skips a Stone*

錄像裝置 video installation  
尺寸依場地而定 dimensions variable

2023



劉昱廷 Liu Yu-Ting

"Water can flow or creep or drip or crash. Be water my friend."

——李小龍《Longstreet》

該如何進入河流之中？在有這個疑問時，已經涉足在河中了。那麼該是順流而下？還是向著水來之處去？在想著要成為水的同時，也意識到了自己並無法像水一樣流動著，可能身體會力竭逐漸沉浸在水裡，也或者想奮力期盼能飄浮著。

作品《漂浮的人》，定點的去拍攝人仰漂浮在河上的畫面，身體在與水產生的浮力和引力中一直試圖保持靜止，也漸漸地在緊繃和鬆弛間找到平衡。作品以錄像結合搖椅裝置的方式來串起觀眾的身體與影像中的身體，在搖椅的輕微搖晃中，共同經驗這個起伏，也想像浮在一條共同的河流；而隨著身體的晃動，側視看到的是作品《打水漂的人》，影像中的人不斷在河中摸著石頭，拾起並朝著遠方拋去。在這樣的長鏡頭視角裡，重複地找尋、投擲、切入、彈起與沈沒……也像是在提出一種問法：該如何飛遠呢？是找尋一塊適合的石頭並在適切的角度拋出嗎？但無論如何，不管在我們走入河水，還是在打出水漂時，總會有一陣水花濺起，然後隨之漂浮，接著沈沒。

"Water can flow or creep or drip or crash. Be water my friend."

——Bruce Lee in *Longstreet*

How should I step into the river? Before this question popped up, I was already in the river. Should I follow its currents and flow down, or maybe I should head toward where the water is coming from? While thinking about how to be water, I realized that I'm unable to move like water. Maybe my body would sink down into the water due to fatigue, or perhaps, I would try to fight and hope to stay afloat.

*The Man Who Floats* captures images of a person floating on a river at a fixed point, where the body attempts to remain still between the forces of buoyancy and gravity in the water, slowly attaining a sense of balance between tension and relaxation. The artwork is composed of a video and a rocking chair, and the installation is a way to connect the audience's body with the body in the video. As the chair gently rocks, the motions are collectively experienced, with imagination evoked about floating on the same river. As the body rocks, the other artwork, *The Man Who Skips a Stone*, is seen from the side. The person in the video is repetitively touching the rocks in the river, picking up a rock and tossing it into the distance. Captured using a long take are repeated gestures of searching, tossing, dropping in, bouncing up, and sinking down. Meanwhile, a question also seems to be raised: How can it fly far into the distance? Is it about finding the right piece of rock and tossing it out at a suitable angle? Nevertheless, water always splashes when we step into a river, or when a rock is skipped, and it then floats and sinks.

《打水漂的人》，影像截圖 2023（藝術家提供）  
*The Man Who Skips a Stone*, film still, 2023 (Provided by Liu Yu-Ting)

1997 年出生於臺灣臺北，目前就讀於國立臺北藝術大學美術學系碩士班，以展場施作為謀生的方式。作品多為錄像與複合媒材組合而成的空間裝置，主要以身體記憶及視覺經驗揉合成疊加的影像形式，並經常以詩或文字建立進入作品的橋樑。他將創作視為將自己的身體擺放至時代中的方法，並利用這樣的感官去連結在不同媒體中察覺的身體經驗。曾發表個展「擲火」(2019，南北畫廊)，並參與展覽「漂亮的很好」(2022，地下美術館)。

Born in 1997 in Taipei, Taiwan, Liu Yu-Ting currently studies MFA in Fine Art at National Taipei University of Arts. He primarily specializes in exhibition design. Most of his works are the spatial installations combined with videos and mixed media, which the images are multi-layered with personal bodily remembrances and visual experiences. He sees his artistic practice as an approach to place himself into the time and space he lives in and as a sensation to connect the physical experiences perceived in different media. He had solo exhibition *Flamethrower* at Na-Pei Art Gallery (2019) and participated in group exhibition, *Pretty-good* at Underground Museum (2022).



## 策展人 Curator

林裕軒 Lin Yu-Hsuan



1994 年生，工作居住於臺灣臺北，畢業於國立臺北藝術大學藝術跨域研究所策展組，現為獨立策展人。林裕軒以多角度的策動，思考在系統中的「我們」，如何在社會的集體經驗中平衡個人的身體能量，並進一步思考「『我』如何成為『我們』」這一命題。同時關注於當代社會的生產結構，並深入研究藝術工作者的養成與世代命題，試圖以策劃的方式，來對自己的見證與經歷留下痕跡。

策劃過的重要展演活動包括「明日備忘錄」(2022，立方計劃空間)、「繞道而行」(2021，臺北國際藝術村)、「游擊隊」(2018，臺北非常廟藝術空間)、「空氣煞車」(2017，高雄駁二特區當代館)、「不可言說的生命印記－媒介考古學」(2017，臺北有章藝術博物館)、「臺北夢」(2018，臺北市立美術館)、「不會飛的豬」(2018，臺北關渡美術館)等，也在「Mille-feuille de camélia」(2016，首爾 ARKO ART CENTER)、「合力組裝米克斯」(2020，臺北當代藝術館)等展覽擔任策展助理，曾進行「臺灣策展與藝文組織研究：一個策展培力提案」研究案以及策劃「年輕藝術家的實質需求」討論會，並撰寫其相關文章發表於典藏 ARTOUCH。

Lin Yu-Hsuan, born in 1994 in Taipei, Taiwan, currently lives and works in Taipei. He works as an independent curator after graduating from the MA program of producing culture and curating at TNUA in Taiwan. With multifaceted practices from different roles he holds, Lin questions how artists, within a system, can find a balance between the individual and the collective and further probes into the contemporary issue: "How I become us". He has long dedicated himself to investigating the structure of production and the art eco-system of today, researching in depth the cultivation of young artists and the generation gap. His multifarious artistic practices and curating allow him to leave traces of his existence.

Lin's curatorial practices included *Notes for Tomorrow* (TheCube Project Space, Taipei, 2022), *Detour* (Taipei Artist Village, Taipei, 2021), *Guerrillas* (VT ARTSALON, Taipei, 2018), *The Taipei Dream* (Taipei Fine Arts Museum, Taipei, 2018), *Notice of Removal* (Sian-Guang 2nd Village, Taoyuan, 2018), *Pigs don't Fly* (Kuandu Museum of Fine Arts, Taipei, 2018), *Aerobraking* (The Pier-2 Art Center, Kaohsiung, 2017), *Inexpressible Signs of Subjects and Mediums Archeology* (Yo-Chang Art Museum, Taipei, 2017). In 2019, he initiated the discussions: "The Demand from Young Artists in VT Artsalon" (Taipei) and "Sin-Pink Pier" (Kaohsiung) and published a series of articles in ARTOUCH. He was the curatorial assistant of *Assembly of Communities: MIX* (Museum of Contemporary Art Taipei, Taipei, 2020) and *Mille-feuille de camélia* (ARKO Art Center, Seoul, 2016). He was also chaired a research project "Curating and Art Organizations in Taiwan: A Proposal of Empowerment in Curating".

## 協同策展人 Co-Curator

黃郁捷 Huang Yu-Jie



獨立策展人、研究者，現居與工作於臺北。研究長期關注臺灣當代藝術展覽／策展歷史與檔案的當代轉向。曾任立方計劃空間專案經理。策展經歷包含「伏流——1980-2000 年台灣藝術集結：台北篇」(策展人，2021)、「液態之愛」(助理策展人，2020)、「空氣煞車」(共同策展人，2017)。曾任「臺灣傑出藝術家紀錄片」執行製片 (2019-2020) 與各項研究案與美術館專案之執行，包含：「當代策展的新挑戰—國際論壇暨青年策展工作坊」(2019)、「春之當代夜：亞洲。策展／史 I & II」(2018-2019)、「朗誦／文件：台北雙年展 1996-2014」(2016-2017) 等。研究與評論文章散見於《藝術家》、《CLABO 實驗波》、《博物館季刊》、國藝會等雜誌期刊與網路平台。

Independent curator, researcher based in Taipei. Her research interests revolve primarily around the exhibition/curatorial history and archival turn in contemporary art. She worked as a project manager for TheCube Project Space. Her curatorial practices include *Subterranean—Taiwanese Art Collectives 1980-2000: Taipei Episode* (curator, 2021), *Liquid Love* (assistant curator, 2020), *Aerobraking* (co-curator, 2017). She used to be the executive producer of Documentaries of Distinguished Taiwanese Artists (2019-2020) and a coordinator for several research and museum projects, such as *Curators' Intensive Taipei 19: International Conference and Workshops* (2019), *Spring Project: Curating History / Histories of Curating in Asia* (2018-2019), and *Declaration / Documentation: Taipei Biennial 1996-2014* (2016-2017). Her articles are widely published among various magazines and online platforms, such as *Artist*, *Museology Quarterly*, CLABO, and NCAF.

### 時間／Content /

**02/12 (SUN.)**

13:00-14:30 在屋子裡種棵樹：樂齡小屋盆栽  
15:00-16:30 巧手木屋建築師：孩童木屋吊飾

**03/12 (SUN.)**

13:00-14:30 在屋子裡種棵樹：樂齡小屋盆栽  
15:00-16:30 巧手木屋建築師：孩童木屋吊飾

**04/16 (SUN.)**

13:00-14:30 留一盞燈給你：樂齡小屋燈飾  
15:00-16:30 巧手木屋建築師：孩童木屋吊飾

**05/07 (SUN.)**

13:00-14:30 寫聲：孩童聲音繪畫工作坊  
15:00-16:00 抓得住的水：孩童浮水畫工作坊

**06/11 (SUN.)**

13:00-14:30 寫聲：孩童聲音繪畫工作坊  
15:00-16:00 抓得住的水：孩童浮水畫工作坊

### 導覽 Guided Tour

### 時間／Content /

**01/14 (SAT.)**

16:00-17:00 開幕暨策展人導覽

**05/20 (SAT.)**

16:00 專家導覽

### 講師／Speaker /

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### 講師／Speaker /

林裕軒

黃郁捷

展期 2023.01.13(五)-06.28(三)

開放時間 9:00-17:00

地點 新板藝廊（新北市板橋區漢生東路 166 號 3 樓）

策展人 林裕軒

協同策展人 黃郁捷

藝術家 林盈潔、許雁婷、鄧啟耀、劉昱廷、鄭鉅裁

教育推廣規劃 許庭甄

視覺設計 陳奕志

技術協力 林彥翔、侯文詠、楊建生、賴科維

翻譯 王聖智、廖蕙芬

Date: 2023.01.13 (Fri.)-06.28 (Wed.)

Open Time: 9:00-17:00

Venue: New Taipei Gallery

Curator: Lin Yu-Hsuan

Co-Curator: Huang Yu-Jie

Artist: Lin Yin-Chieh, Hsu Yen-Ting, Frank Tang Kai-Yiu, Liu Yu-Ting, Kwong Kui-Choi



