



道而行

Detour

1.15 (Fri.) → **2.28** (Sun.)

策展人 Curator

林裕軒 Lin Yu Hsuan

藝術家 Artist

何彥諺 Ho Yen Yen

楊季涓 Yang Chi Chuan

蔡宗勳 Tsai Tsung Hsun

展期 Exhibition Period / 2021.1.15(Fri.) – 2021.2.28(Sun.)(Closed on Monday) | 開放時間 Open Time / 11:00-18:00 |

開幕導覽 Opening Guided Tour / 1.15(Fri.) 19:00 | 地點 Venue / 台北國際藝術村百里廳 Taipei Artist Village, Barry Room

《繞道而行》

策展人／林裕軒

不久前和朋友聊起當年 318 運動，我好奇問身為高中生的他在那段期間的生活。他說著當時的煩惱是穿越抗爭人群去南陽街補習班的困難；也有朋友提到他必須穿過拒馬才能踏入校園，更有些人在立法院前打卡被嘲笑湊熱鬧。經驗上的時差與階段性專注事物的不盡相同，我們沒有繼續探究這場運動在過去的感受和對自己現在的影響，相似的是至今走在這些柏油路的時間像是一致的。因現實的膨脹或地表擠壓發生的災難與異議現場，在線性時間裡截出了時間點，也散出了對同一個事件不同的感受。這些感受上的落差不單單顯現在家中牆上因地震產生的裂痕、褪色於電線桿上的抗議訴求貼紙，抑或是隨手從口袋翻出口罩般的奇異日常。當新型冠狀病毒（COVID-19）疫情在世界上擴散後，時間也即將區分了疫情發生前與後，甚至是疫情結束的未來，事件就這樣顫動地潛行於街道、電影院、校園、車廂與情感空間中，一路從我們的公共空間直達我獨處的時刻，這裡的我們不再是強化集體意識的口號，而是在劇烈的變化裡確認自身定位的標點，在社會反覆的意識框架中，個人情感上的反應怎麼成為一種社會願景。

《繞道而行》一展以青少年的年齡階段當作某種感性無法定義的線索，將位於北平東路的展場作為一條已知未來盡頭的路面。在這已發生、正在發生但終將成為過去的事，如何辨認那刻的感受；過去的未參與，至今仍框於生活的經歷感受，如何影響自己的觀看角度。展覽將時間與感受的變化狀態聚集於此，進而以個人的獨白重新觀看社會意識，「我」如何在個人妄想裡釐清真實。

以這樣的關注角度，何彥諺在作品〈席地而坐〉中，藝術家以 2014 年 3 月 19 日的報紙，頭版底下一則「台灣科學家找到宇宙膨脹證據」的報導作為材料，她把觀看臨時社群的角度進行翻轉，將街上道路、操場與室內運動場的地面質感，放置成一個個可以挪動的牆面，移動作為集結功能的表面，在摩擦的腳步聲中讀取在地面外的平行時空；另一方面，楊季涓的作品〈每個人的身體裡都有一段旋律〉，以高中時期曾參加合唱團的經歷作為故事原型。她與臺北市立和平高中合唱團共同重新錄音製作合唱歌曲—「褒忠讚歌」，以寓言的方式在這社會框架中，留出每一個聲音在群體中始終存在的（或許不易見的）特殊性；蔡宗勳用傳遞給未來自己的訊息—「時光膠囊」作為主軸，以輕鋼架與矽酸鈣板將空間的天花板填補成一個傾斜且肅靜的平面，其天花板背面的光

《Detour》

Curator / Yu-Hsuan Lin

線，讓延長的影子映在這些社會碎片中。在作品〈背面〉裡，他將客觀時間切除、黏合與樁接在個人時間的剖面上，與已知和未知的時間交匯後，再展開與自己的溝通。

換句話說，這個特定的年齡階段展示了一種「被描述」的未完成狀態：自我與他人意識的初建、進行中的自我認同，我認為其應當被視為一個帶狀且必定持續進行的感性狀態，一個從個人時間延伸至集體時間的高速公路，一路也途經我們的島嶼。從再現已經成為過去歷史的場景，到追問其中角色的內心獨白，一個相同事件是否可以透過客觀描述與符號化成就相異的塑造？看似在宣示某種感性至上，無理性下而產生的原地折返，但在這個展覽中待呈現的是：有沒有一種透過個人自傳式的途徑，來勾勒出當代曾有過且正在發生的社會景象？當事件已經在歷史中沈澱後，我們又該如何在時間中繞道回視，在此刻解讀彼刻所創造的生命經驗？

It was not long ago that my friends and I talked about the Sunflower Movement and out of curiosity, I asked them about their daily life during that period of time. As a senior high student at that time, one of them said what worried him most was the difficulties to fight his way through the crowd to the cram school on Nanyang Street. Another mentioned that he had to bypass the barricades to get into the school. The others were even teased about going along for the ride as checking in at the Legislative Yuan. This shows the fact that the differentiated experiences and concerns vary greatly across individuals and periods. On the contrary, what's and coherent is the sense of time of walking on a tarred road. However, in the end, we did not discuss further about how we felt about the movement and how it has influenced us till now. Either a catastrophic scene caused by a compression on the ground surface or a battlefield for protesting marks notes in linear time and expresses different emotions toward the same thing. The gap of sensibilities is documented not only in earthquake cracks on walls and faded protest stickers on utility poles but also when wearing facial masks becomes the new normal nowadays. While the COVID-19 pandemic has spread around the world with alarming speed, the time is divided into before and after the pandemic and even the future without it. Things move latently across

actual spaces, like streets, movie theatres, campus, carriages and embody within emotions as well.

From a public sphere to a moment of solitude, the “us” here is no longer a call to strengthen a collective awareness but to anchor a self-presence in dramatic changes and turbulence. In the frame of social identity, how can emotional responses of individuals reflect or foresee a social vision?

The question is addressed in this exhibition: it views adolescence as an indication which is hardly defined with sensibilities and takes the exhibition space on Beiping East Road as the road extending into a predictable future. What’s happened and happening will eventually become parts of the past. Therefore, how can we identify the feeling at that particular moment? Those we missed, on the one hand, settle in our shared experiences. On the other hand, they reframe our perspectives toward certain things. This exhibition collects changes of time and feelings; moreover, reviews a social awareness via a personal monologue : how can I distinguish reality from my personal illusion?

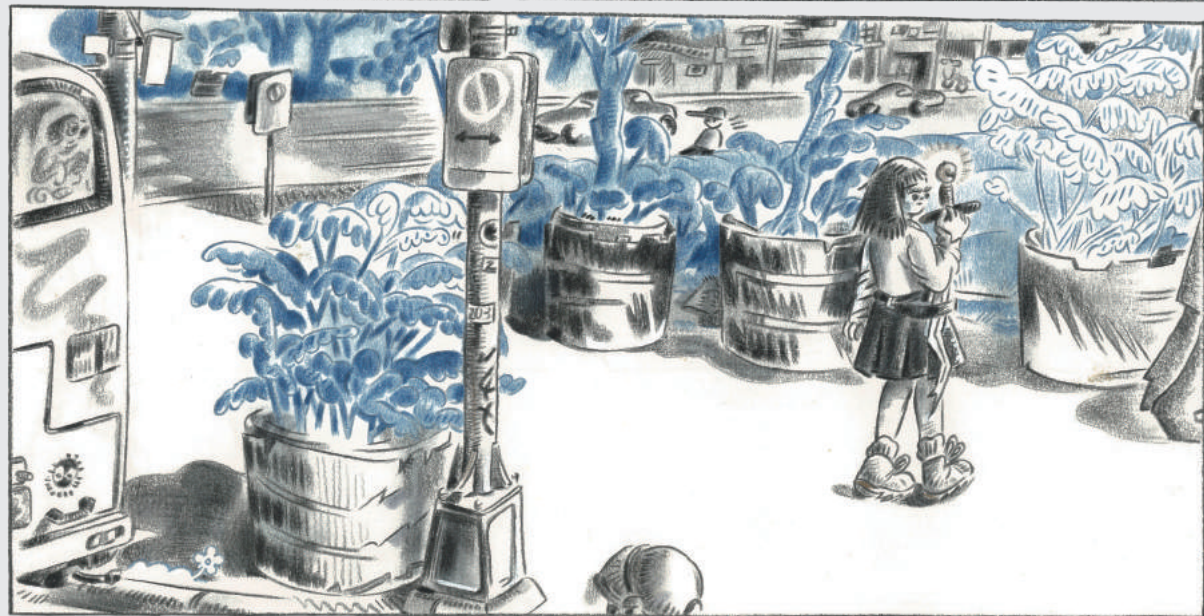
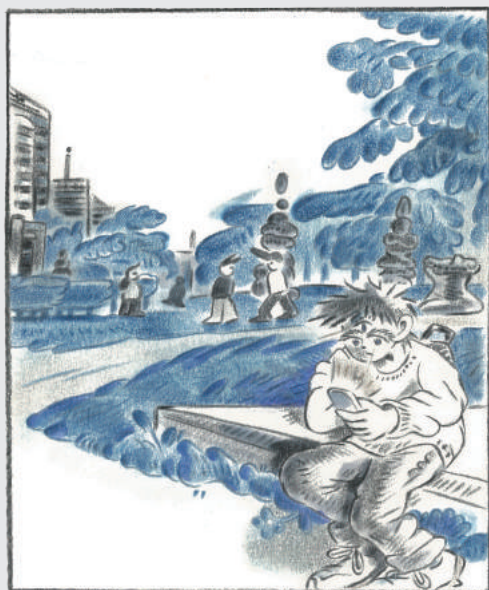
This exhibition invites three artists to outline the scenario. In her work *On the Ground*, Yen-Yen Ho takes a newspaper clipping as materials. This overlooked information about a Taiwanese cosmologist found the evidence of the earth’s inflation was placed at the bottom of the front page on

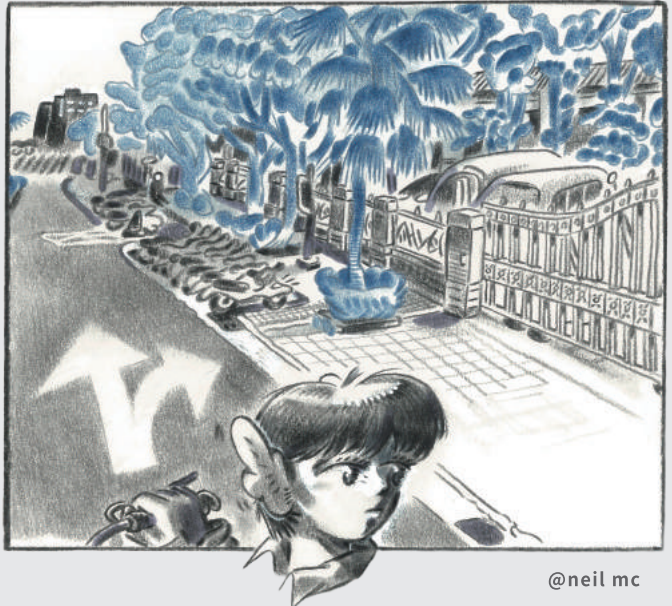
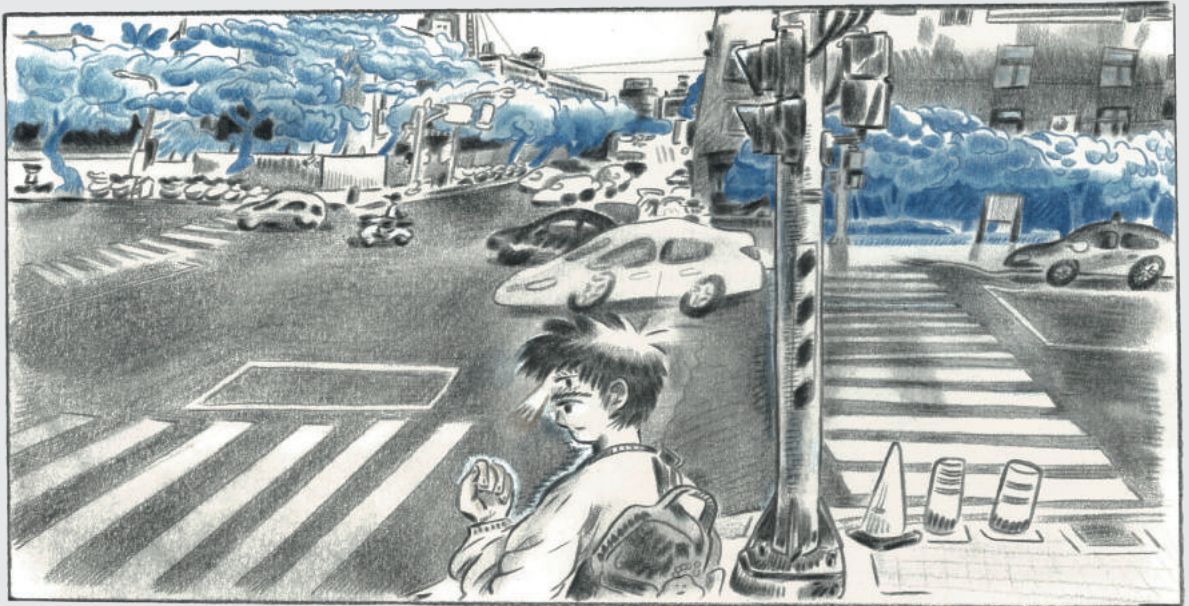
March 19th 2014. She provides another way of viewing and engaging a temporary community.

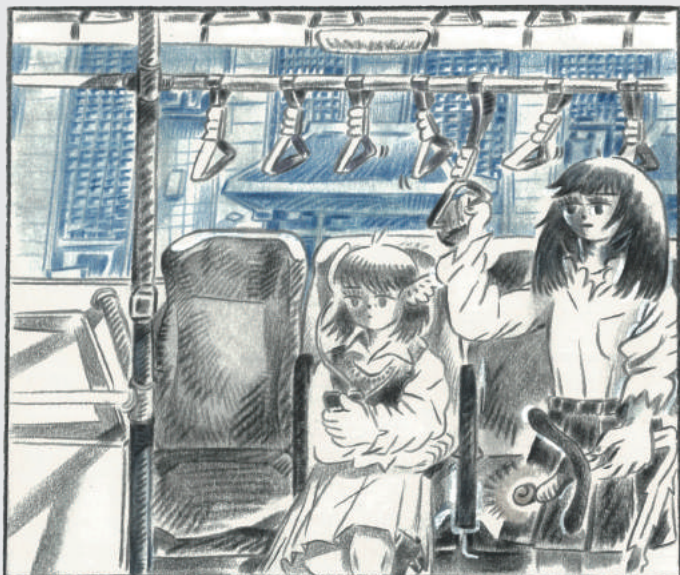
Ground textures of road, playground and indoor stadium are placed as movable vertical panels. These ground panels escape from their purpose of gathering and the friction of dragging panels resonates the parallel universe outside. On the other hand, Chi-Chuan Yang’s work *The Rhythm Inside* is based on her experience of singing in a choir in senior high school. She invites the choir of Taipei Municipal Heping Senior High School to co-record the song, *Ode to Bozung*, interpreting each distinctive voice existing in a society. Tsung-Hsun Tsai, in his work, *Far Side*, delivers a message—a time capsule to his future self. Covered with light steel frames and calcium silicate panels, the ceiling turns into a gentle incline. The light streaming behind the ceiling casts a long shadow of calcium silicate panel on other objects intentionally arranged in the space. The artist cuts, sticks and joints a slice of objective time onto an intimate and personalized one. The known time intersects with the unknown one, and meanwhile the intersection leads to an internal dialogue of the artist’s himself.

In other words, this specific age manifests an unfinished condition: the awareness to distinguish I from the other and an ongoing identity construction. Thus, this condition should be seen as a

linear and proceeding one with sensibilities, a highway runs from an individual toward a collective. Taiwan, likewise, has featured this kind of ambiguous and unsettled situation in every aspect. From unfolding a historical situation to tracing self-monologue, whether an event is objectively described or symbolized into a simple and flat one? Through an unreasoning back-and-forth which seemingly underlines and values sensibilities, this exhibition tends to address whether there is an autobiography-like approach to depict social scenes in our time. When an event gets into history, how can we take a detour in time to retrospect and interpret those happened life experiences once again?







計劃開頭來自一則剪報，在二〇一四年三月十九日頭版上被忽略的一角。台灣物理學家郭兆林參與的美國研究團隊，哈佛－史密森尼天體物理中心（Harvard-Smithsonian Center for Astrophysics）宣布首度發現宇宙初期擴張所留下的痕跡——初始重力波之存在，透過 BICEP2 望遠鏡觀測到的微波輻射如同大爆炸的指紋，以科學方法證實了長久以來宇宙起源理論之假說。

與這名窮究真理、仰望星叢身影並置的，是一夜間群眾佔領議會的激烈場面，出現在同一份客觀時間作註記的油墨紙張上，我彷彿看見集體事件下幽微的個人——回溯成長經驗中臨時社群的動員與集結，最切實的是人在現場卻抽離觀看的隻身孤獨，其中也包含著回望事件和經驗當下的陌生。在此計畫中，透過空間經驗的重組，處理臨時社群狀態下的身體記憶，探索容納於公共空間中人事物的標記，那些看似不相干的細小片段背後潛在的相關性，描繪大事件下何以形塑出整體。

On the Ground develops from an overlooked newspaper clipping on 19th March 2014, about Dr. Chao-Lin Kuo, a Taiwanese cosmologist and the team of Harvard-Smithsonian Center for Astrophysics. They announced that they had discovered features in the cosmic microwave background (CMB) that are consistent with gravitational waves from the early universe. With the BICEP2 telescope, this result agreed with predictions from the decades-old theory of inflation.

Along with this dedicated cosmologist, the crowd occupying the Parliament ignited stormy scenes. While the dates objectively recording both events, the artist suddenly notices the very moment of a faint individual in the collective. Retrospecting the experiences with a temporary community and of its mobilization and gathering, what strikingly real is the loneliness caused by the disengagement while being an outsider in a movement, in which a sense of unfamiliarity is also included. With the assemblage of spatial experiences, the artist tackles with a shared body memory within a temporary community and explores surroundings in the public sphere. The potential connection behind those seemingly unassociated fragments depicts how to frame a collective in a decisive event.

《席地而坐》

木板、瀝青、砂礫、彈性樹脂砂漿複合材、水性壓克力地床鋪裝材
路線漆、鏡子、口香糖、油墨、紙張

《On the ground》

Wood, Asphalt, Gravel, Resin Mortar, Acrylic Resin Floor Paint, Traffic Paint,
Mirror, Chewing Gum, Ink, Paper



何彥諺

何彥諺 1993 年出生並居住於台北。以空間裝置、影像及物件組合為主要媒材，創作多來自個人感性經驗於當下之觀察，常擷取科普知識作為心理狀態的隱喻；透過重組空間經驗，理解空間與敘事的關聯，從中捕捉現實和虛構之間的連繫和鬆脫。

Yen-Yen Ho

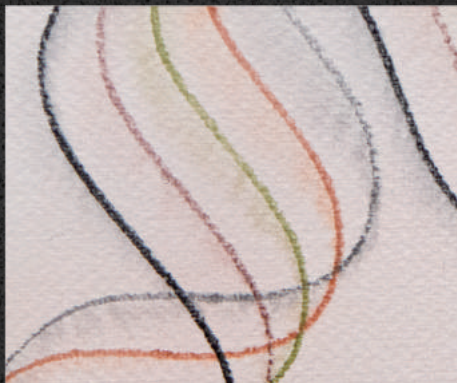
Yen-Yen Ho was born in 1993 in Taipei. Mainly developing from architectural/spatial installation, images and object assemblage, her works have long been inspired by personal sensibility toward the present and exploited scientific knowledge, specifically of astronomy and geography as a metaphor of individual mindset. By synthesizing spatial experience and sensing the relationship between space and narrative, she captures the connectivity and looseness between reality and fiction.

楊季涓

1985 年 出生於台北，現居住工作於台北。楊季涓將記憶做為知識來源與媒介，探索在人們、地方、物件、事件之間的種種關係，賦予物質或非物質的形式來載動其感性 and 敘事表達。她經常採用說故事的方式在她的雕塑或空間裝置裡，創造出一種溫暖質地的時間量體、一個輕巧的入口，穿透展開在生活、家庭、政治、都市環境、文化肌理等各種向度的問題。

Chi-Chuan Yang

1985, born in Taipei, Taiwan, lives and works in Taipei. Chi-Chuan Yang explores memory as a source of knowledge and agent to mediate relations among people, places, objects and events, giving it material or immaterial form to carry her sensitivity and narratives. Yang often employs storytelling to create a warm duration in her sculpture or installation that embodies a subtle access to a wide range of questions in life, around family, politics, urban environment and various cultural fabrics.



《褒忠讚歌》

作詞：羅思容

作曲：石青如

《Ode to Bozung》

Lyrics By: Siromg Lo

Composed By: Ching-Ju Shih

授權單位：財團法人拉鍊人文化藝術基金會／演唱：和平高中《和樂》合唱團／

鋼琴：林歡偉／指揮：魯以諾／錄音與混音製作：陳珍惠／錄音助理：許克瑋／

羅健恆／器材調度：林雨辰

Authority: TMC Culture and Arts Foundation / Choir: Taipei Municipal Heping High School Choir / Piano: Huan-Wei Lin / Director: Lu Enoch / Recorded and Mixed By: J-H Chen / Recording Assistant: Roger Hsu, Chien-Heng Luo / Equipment Coordinator: Yu-Chen Lin

《每個人的身體裡都有一段旋律》

聲音裝置 30 分鐘，色鉛筆繪於紙張

《The Rhythm Inside》

Audio recording (30 min), Crayon on the paper

楊季涓近年的創作，逐漸由個人化的記憶事件轉向寓言式架構，內容擴展至更貼近環境與群體的想像。《每個人的身體裡都有一段旋律》是由過去參與合唱團的經驗轉化而來，並邀請和平高中合唱團《和樂》及指導老師共同錄製完成。作品以合唱團員練唱過程中被指揮反覆糾正的過程，搭配旁白時而參與其中，時而又跳脫情境的敘事。將個人與群體的關係寓言式的呈現，並將合唱團隱喻為社會縮影。

其中合唱團員所演唱的客家歌曲「褒忠讚歌」，顯現台灣民謠中常見對於故鄉情感或集體事件的情懷，藉由詞、曲人創作出時而柔美時而激昂的旋律，以音樂性構築的大時代義民精神，亦與《每個人的身體裡都有一段旋律》中，所隱喻、欲呈現的群體意識及認同從何而來相呼應。

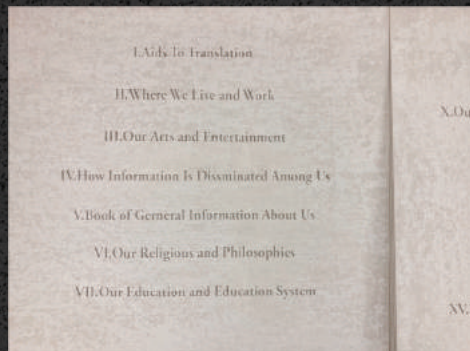
Yang's recent works have been gradually veering from personal memories to a fable framework and evolving toward imaginations of a collective and surroundings. *The Rhythm Inside* derives from Yang's experience of choir and is in collaboration with the Choir and the director from Taipei Municipal Heping Senior High School. A back-and-forth correction during the practice runs through the work along with a narrator who sometimes partakes in the narrative and sometimes withdraws from it. In this way, on the one hand, the relationships between an individual and a collective are fictionalized. On the other hand, a choir is viewed as a social microcosm.

Ode to Bozung, the Hakka song performed by the Choir, manifests a nostalgia for nation or collective event commonly found in a Taiwanese folk song. Its lyrics and composition develop into melodious and stimulating tunes. At the moment, the Yimin spirit of an era built with a sense of melodiousness and resonates to the collective awareness and identity which are metaphorized in *The Rhythm Inside*.

2012 年，我與一群高中同學，在畢業當天，各自寫下了一封我們留給未來自己的信，放進鐵桶後藏在教室天花板上並約定再次打開。總會回看過去的自己如何期待未來的我，昨日、今日到明日，層層堆積與轉變後的現在，可以想像過去但無法回到當初，我們曾經想像的模樣與期待，各以不同的方式前進，過去的想像與未來的期待交錯於現在。

《背面》在遠處發生，透過空間的隔層、縫隙的漏光與遠處稍低的天花板，像是記憶中藏了時光機囊的天花板，可以被窺看與想像；倚靠在牆面與角落的矽酸鈣板們，以榫接的方式彼此連接，在板子夾層中放入時間膠囊一書中的目錄文字、展場周圍樹種的種子、木球及 21 世紀的百科全書等，像是考古地層中裡的時間與線索被展現。

《背面》是我對於事物背後的好奇，天花板的上部、矽酸鈣板背後的日期等，一種過去的已知與未來的未知在這裡交匯；我以自己的時光，想像 1939 年由西屋電氣公司所做的時間膠囊，裡頭細述了 20 世紀的我們，以各種大寫的我們描述了這個時代。我想以空間周圍的種子至時間艙的地理位置、時代的 1939 年到我的 2012 年，以個人的時間至時代的時間，挖掘想像、期待、憂鬱、進步、勞動與溝通。



《背面》

矽酸鈣板、輕鋼架、燈光、21 世紀百科全書、樺木條紋木球、樺木木塊、雕刻於矽酸鈣板、種子（大葉山欖、樟樹、茄苳、榔榆、榕樹、大花紫薇、大王椰子）

《Far Side》

Calcium Silicate Panels, Light Steel Joist Ceiling, Lighting, 21st-Century Encyclopedia, Birch Wooden Balls and Blocks, Carving on Calcium Silicate Panels, Seeds of Taiwan Nato tree, Comphor tree, Toog tree, Smallleaf Elm, and Marabutan, Queen Crapemyrtle, Mountain Glory

In 2012, before graduating from senior high school, my friends and I wrote letters to our future selves. We hid these letters above the ceiling and scheduled to open them after ten years. I always look back to see how I used to imagine my future self, which the concepts of yesterday, today and tomorrow multi-layer into the present. The past can only be imagined but never be reached again. How and what we envisioned and expected run toward different directions. The imagination in the past and the expectation for the future intersect at the present now.

Far Side is an installation that refers to a distant place. The compartment, light streaming through gaps and the further lower ceiling grid construct the ceiling which is similar to the one holding the time capsule in my memory. This provokes our curiosities to peep through and imagine what's over there. The piles of jointed calcium silicates panels leaning against walls and corners. The piles are cramming with objects, like a tablet carved with words replicated from the original catalogue in Westinghouse Time Capsules, seeds from trees around TAV, wooden balls and the 21th-Century encyclopedia. Therefore, the work turns into an archaeological site, and the traces of time and history are embodied in it like a deposit.

Far Side is developed from my strong curiosity toward the back sides of things, like the upper part of a ceiling or dates carved on calcium silicates panels, where, in other words, the past and the future are intertwined. Everything begins with myself, with my imagination about the Westinghouse Time Capsules in 1939. The time capsules chronicled life in the 20th century and portrayed this era with capitalized "WE." From seeds gathering around the exhibition space to the location of the Westinghouse Time Capsules, from my 2012 to its 1939, I replace an era with a personal timeline, excavating imagination, expectation, depression, progression, action and communication.

蔡宗勳

1994 年出生於彰化，現居住與工作於台北。作品聚焦在如何以視覺錯位的差異、影像對位的關係及空間與敘事的邏輯安排，帶進自我排列的系統與組合中，空間成為敘事的通道，作品即是原點，由人的感知而漸漸走入其中。近期聚焦於以個人或微小的經驗，擴張出作品與思考的敘事範疇，以此推論出影像、事物及空間的在場或缺席。

Tsung-Hsun Tsai

Tsung-Hsun Tsai was born in 1994, in Changhua. His works focus on visual discrepancies of seeing, counterpoint of images and logic of space and narratives. Through systems and arrangement of individuals, a space becomes a passage toward narratives and the work becomes an entry, where the audience is led by individual cognition. His recent works explore the way to widen the boundaries of narratives and thinking through personal experiences or trifles; and furthermore, to explore the presences and absences of images, things and space.

繞道而行 → *Detour*

視覺設計／izhii・插畫／Wu Shih Yong (neil mc)・技術協力／劉昱廷・黃敬涵・翻譯／黃郁捷・廣播配樂／姚子皓・特別感謝／財團法人拉絳人文化藝術基金會／台北市立和平高中和樂合唱團／翰廷法律事務所／立方計劃空間／福利社・Visual Design／izhii・Illustration／Wu Shih Yong (neil mc)・Technical Support／Liu Yu Ting／Huang Ching Han・Translator／Huang Yu Jie・music for radio／Yoji Yao・Special Thanks to／TMC Culture and Arts Foundation／Taipei Municipal Heping High School Choir／TheCube Project Space／FreeS Art Space



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