

日常取向
當我們為生活切片

Orientation of Daily Life:
A Biopsy of Our Life

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為生活切片—— 探討日常取向的形式與內涵

「日常」即是在這生活中的一切人事物，囊括了無聊且重複的例行公事，以及瑣碎、片段的每時每刻，連結著一種現代人生活焦慮或歡愉的感受，處於外在到內在，物質至心理的範疇。

同一時間的不同空間，同一空間的不同時間，都在日常中發生。「日常」誠然由「時間」與「空間」交織，成為錯綜複雜卻也稀鬆平常的集合體。社會學家喜愛探討日常，是因為日常可見得「個人／個人」、「個人／群體」、「群體／群體」之間的關係，乃至於整個社會，因應時空背景置換、更新，產生結構上的改變；時空也因人事物在經驗政治、經濟、文化等體系後，不斷產生新面貌，這些都是從日常中起始；「日常」無論從微觀及宏觀的角度來看，都上演著各式各樣人事物與時空的交互作用（Interaction）關係。

當班雅明（Walter Benjamin, 1892-1940）所定義的「機械複製時代」（The Work of Art in the Age of Mechanical Reproduction）來臨，攝影術（Photography）發明消弭了肖像（Portrait）的靈光（Aura），而後網際網路的出現及科技的進

展，解構時間與空間的重重藩籬，人們在虛擬及現實世界中建立各種關係；除了四維時間的穿越尚無法達成外，基本上早已能隨時隨地傳遞及獲得訊息、視訊會面等，靈光至今早已被轉譯成另一種樣態。社會學家柏格（Peter Ludwig Berger, 1929-2017）及路克曼（Thomas Luckmann, 1927-2016）曾於人與人「面對面」（Face to face）的議題（1966:32）上，圍繞「此地此時」（Here and Now）進行討論；在交通及科技的日新月異帶來便利，步調增快的虛擬之外，真實之間，日常一直存在，就好比柏格及路克曼提出的「面對面」一樣真切，它猶如空氣的真實但無色無味，又如光影一般悄然變化，這些是人們生活的方式，建立的關係及情感，成為社會發展看似無形卻有形的一環。

「取向」（Orientation）是日常最好的表徵。日常生活中充滿各種方向，除了東、西、南、北等方位，或是地理座標，方向成為一種指標，但沒有特定性。而「取向」被定義為推理事物時所選擇的方向，除了空間的移轉及時間的流動，亦包含人們在生活中做的各種選擇，扮演的角色、往來

關係以及事件發生等。「取向」不單單指的是「時間」及「空間」的軸線，亦包含每個人事物之我和你、他之間的關聯。每個人之本體與他者（the Other），物件與事件，都在「此時彼端」、「彼時此端」、「此時此端」、「彼時彼端」的排列組合中運作。齊美爾（Georg Simmel, 1858-1918）曾表示「社會作為整體，須被轉化成一種藝術工作，使每一個要素透過他對整體的貢獻而獲得價值」（Simmel, 1968:74），他認為社會具有美學化及風格化的特徵，恰巧對應了這些日常中構成的「取向」，也就是日常的形式。大至我們居住的城市、街廓、生活區域，小至人與人之間都有其日常風格；反向來看，因應我們的選擇所產生「取向」，也造就了「日常」美學的有機情境（Organic situation）。

「日常取向—當我們為生活切片」展覽中所設置的動線，體現日常生活中人們於「公領域」及「私領域」來回的移動軌跡，以及物質世界與內在心理之間的脈動現象，最終於這些向度的往來中決定多種取向，進而形塑自身的生命經驗，成為日常的內涵。從家到城市、公共空間以及公共匯流

裡，人事物展現了各種模樣。「家」是私空間代表，血緣或是私密的自我在日常中影響人們的性格、特質以及性別角色，也讓我們試圖定位自身存在的價值。與家人相處、在家獨處，從家外出與回歸，或是在家等待，都在私密空間及關係中產生交集；回到房間更直面最真實的感受和內在情緒。而日常中也充斥著這樣的趣味性，手紙、掛勾等，作為公、私領域隨處可見之物，使用者也不分性別、年齡及身分，中性且多元，沒有空間、場域限制，成為人類社會發展取向中的產物與生活必需品。當人們從家中外出，最早外出倚賴徒步或獸類；經由技術及工業化進程，運輸及工具發展，使交通更加便利，「通勤」成為社會裡日常生活的要素。路上排水孔、交通物件以及街上的燈火與招牌等，交織成生活風景，城市或區域的面容每日不盡相同。無論是有目的從此地前往彼地，如工作上下班、購物、旅行等，抑或無目的的流浪與漫遊，人事物皆會在公共區域、馬路、家等地方集與散，於出發地與目的相聚分離，也在前往與回歸中過渡，如此的集與散，著實成為日常的一般動詞，改變著人與人之間的距離和溫度。

「切片」(Biopsy)，是我們讀取生活的途徑，得以細查上述日常中的內涵，如同醫學中的原義——從器官組織切出部分進行檢查，企圖藉由展覽及藝術作品，在日常中各式「取向」進行「切片」，重新檢視行為與習慣蘊含的意義。展覽串聯了「定位」、「常態」、「集散」三個子題，參展藝術家運用多元視覺文化創作面向，彷彿切片一般，探討當代日常生活的徵狀。「定位」有蘇子涵(1984-)、黃海欣(1984-)、孟施甫(1987-)帶領大眾省思「家」和「私空間」的真實與想像，以及自我連結。「常態」有賴志盛(1971-)、王煜松(1994-)、石孟鑫(1995-)探討「私空間」與「公空間」的曖昧狀態，以及生活中可見及不可見的面向。「集散」有陳宛伶(1980-)、李承亮(1986-)、賴威宇(1989-)，帶領觀者游移生活中公空間動態風景，以及挪移至美術館的靜態景象。而張騰遠(1983-)的作品作為展覽的開端與收束，飛快而片段性地呈現了此時此刻的日常百態，彷彿也預示著未來可能的當代生活。

臺南市美術館之碎形屋頂營造出光影變化，暗示了時間的走向；五角形建築體讓每個展覽室成為零碎卻又環環相扣的空間，成為本展覽的空間與平台，就像臺南城市巷弄，看似每一隅自成一格，卻真實構成了整個城市的生活紋理。對於每個人而言，日常生活沒有一定的歸向，期許觀者可於展覽觀看、行走、拍照、駐足、思考等行為模式中，連結那些看似簡單而被忽略，卻又顯而易見的日常維度及生活面貌，激發自我生命經驗的共鳴與探索。

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Monograph

A Biopsy of Life: Form and Content of Daily Life Orientation

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Daily life comprises the things an individual experiences and persons they meet on a daily basis, including dull and repetitive routines as well as a specific trivia and any specific, fragmented moment. Daily life reveals the anxiety and happiness that individuals feel in modern life, which is related to their external and internal feelings in both material and mental aspects.

Daily life can occur in different spaces at the same moment and vice versa. It is intertwined with the “space” and “time”, constituting complex yet simple assembly Sociologists love to explore people’s daily life because they can study individual-to-individual, individual-to-group and group-to-group relationships and identify any structural changes in society in response to a spatiotemporal transition or alteration. New spatiotemporal patterns of human society are constantly formed with changes in empirical political, economic and cultural systems involving different persons and things, all of which begin with our daily life. Specifically and broadly speaking, daily life is full of spatiotemporal interactions between people and things of all kinds.

When the “age of mechanical reproduction” of the work of art proposed by Walter Bendix

Schönflies Benjamin (1892-1940) came, *the invention of photography eliminated the aura of portraits*. Later, the birth of the internet and technological advances helped deconstruct countless spatiotemporal boundaries, allowing people to establish various relationships in the cyber world and real world. Except for the current inability to achieve four-dimensional space travel, human beings can send and receive information or have a virtual meeting anywhere at any time, where the aura has translated into another pattern. Sociologists Peter Ludwig Berger (1929-2017) and Thomas Luckmann (1927-2016) used to discuss the “here and now” issue during the face-to-face interaction between individuals (1966:32). As transportation innovations and technologies have continually advanced, daily life exists between the fast-paced cyber and real worlds, which is as realistic as the face-to-face situation mentioned by Berger and Luckmann. Daily life is like the air, which really exists despite being colorless and odorless, but it also changes subtly like the light and shadows. It is about different lifestyles, relationships and emotions, making tangible and intangible contributions to social development.

“Orientation” is the optimal daily representation. It can be a cardinal direction (i.e., north, east,

south, west) or geographical coordinate, turning the term “direction” into an indicator without specificity. Here, “orientation” refers to the direction one chooses to move forward, including the roles they play, interactions with others, and things they encounter in daily life in addition to spatial shifts and the passing of time. Orientation is not merely a spatiotemporal axis but indicates relations between individuals and everything. An individual’s self and the other as well as associated objects and events interact with one another in the combination of different time and places; that is, such interactions can happen “there and now”, “here at another moment”, “here and now” and “there at another moment”. As Georg Simmel (1858-1918) indicated, society as an aggregate must be transformed into a work of art, allowing each element to gain value through its contribution to the aggregate. The sociologist held that society is characterized by aestheticization and stylization, which coincidentally corresponds to the said daily life orientations, namely daily forms. Both large entities (such as a city, street, and neighborhood) and small groups of individuals have their daily lifestyles. On the other hand, the “orientation” derived from our choices help create an aesthetic organic situation.

The unique visitor flow design featured in *Orientation of Daily Life: A Biopsy of Our Life* reveals people’s movement trajectories between the public sphere and private sphere as well as

their interactions between the material world and inner world; various orientations will ultimately form as individuals travel between the said dimensions, helping them develop their own life experiences that become the content of daily life. From home to cities, public spaces and public interchanges, persons and things have various forms. “Home” is a representation of private spaces, where blood relations or the private Self affects family members’ personalities, traits and gender roles on a daily basis and also prompt them to determine the value of their existence. When individuals stay home with their family, stay home alone, return or leave home and wait at home, they interact with their private spaces and relationships. When one goes back to their room, they directly face the most genuine feelings and emotions. In everyday life, a diversity of common things in both the public and private spheres, such as toilet paper and wall hooks, are neutral and are used by anyone regardless of age, gender and identity without space and yield limitations. One can be fascinated by the fact that these daily objects are actually products of social development and that they have become daily life essentials. In ancient times, human beings traveled on foot or by riding animals. Following technological advances and industrialization, travel has become more convenient thanks to the invention of new tools and transportation technologies, making “commuting” an essential daily routine in modern life. Road objects, such as street gutters,

traffic signs, street lights and signboards, jointly constitute a daily life scene that varies from day to day. Whether it is a journey with a purpose—including commuting, shopping and planned trips—or simply wandering, the people and things involved will come across and separate in public spaces, on roads and at home when they reach the destination or are just about to set off. The gathering and dispersing during these journeys have indeed changed the distance and connection between people.

Daily life “biopsy” implies an approach to interpreting our everyday life and examine the content of the said daily life trivia. Like its medical definition *an examination of tissue removed from the living body*, this exhibition and the exhibited works attempt to conduct a “biopsy” of our daily life “orientation” in an effort to re-examine the underlying meaning of various behaviors and habits. The exhibition features three subthemes, namely “positioning”, “normality” and “gathering and dispersing”, through which the attending artists use diverse visual culture creations to, like perfuming a biopsy, explore our everyday life in modern society. Regarding “positioning”, Su Tsu-han (1984-), Huang Hai-hsin (1984-) and Yu Shih-fu (1987-) reveal the realities and their imaginations of “home” and “private space” as well as the associated self-connection. The “normality” subtheme features Lai Chih-sheng (1971-), Wang Yu-song (1994-) and Shi Meng-hsin (1995-), whose works explore the

blurred boundary between a “private space” and “public space” along with tangible and intangible aspects in our life. Focusing on “gathering and dispersing”, Chen Wan-ling (1980-), Li Cheng-liang (1986-) and Lai Wei-yu (1989-) guide viewers to travel between the dynamic scenes in public spaces and static ones in the museum. On the other hand, the creation of Chang Teng-yuan (1983-) links the beginning and end of the entire journey by quickly and partially presenting the daily life condition, which might somewhat reveal our future lifestyles as well.

The fractal roof of Tainan Art Museum Building 2 creates changes in light and shadows, implying the passing of time. The pentagon-shaped structure of the building allows each exhibition room—seeming independent of the others—to be closely connected with one another, hence a perfect space and platform for the exhibition. Likewise, among the narrow streets and alleys in Tainan, each corner seems isolated, but they jointly create the image of the entire city. To each individual, daily life has no specific destination. We encourage visitors to, while admiring the exhibits, walking around, taking photos or stopping and starting thinking, connect the daily life dimensions and patterns that seem simple, apparent but easily overlooked, so as to explore and find echoes with their life experience.

Orientation of Daily Life: A Biopsy of Our Life

臺南市美術館2館
三樓展覽室J、O、P及藝術走廊
Tainan Art Museum Building 2,
Gallery J, O, P and Art Point

王燾松、石孟嘉、李承亮、王蘭甫、陳開倫、黃騰遠、黃海欣、賴紀宇、賴志儒、蘇子衡

當代世界變遷快速，無論工作模式、生活中大量資訊的即時取得與利用、社群連結、進而產生越來越複雜多變的人際互動與生活 (Barnett & Hyde, 2001) 中的種種挑戰，

國際間人口流動日益頻繁，國際人口遷移有著深遠的影響，★性別和認同、新移民城市、工作生活、小眾族群研究、社會流行文化等。★人們在生活中所接觸到的各種活動和個人生活、這些在日常生活中心小小的事情，可以「點」成面，(Chomsky) 作為解釋，「點」，對正當行為事件和特殊事件的方向，對生活間的轉動和時間流動，以至日常生活中心事件的轉動，這些關係、事件等，就構成了「點」。

[illegible]

造就他人所羨慕的地位，以成就他的目標而成了社會的主要動力。「家」作為一種和理想相關，象徵著工作的意義，也象徵著國家意識形態的體現。特異、性別和性慾，試圖建立自身身份與價值觀意義，而當它們遭到社會意義、公司價值觀或大型公司的壓抑時，人們尋求其他出路，學校、戀愛、貴族生活或政治活動的參與和干預。家庭是為他們所禁之禁地之外，還有其他出路，但這種選擇有限。日常生活可以與社會各個階層的人事相結合而產生變化，但限制中學生的選擇和機會，這卻可以在其他時候利用人際關係，可以幫助人們的內心產生與生活產生一種聯繫，雖然他們無法產生和活動，雖然在家庭下產生其他材料，文化與社會的變遷。

[illegible]

日常取向—— 當我們為生活切片

Orientation of Daily Life: A Biopsy of Our Life

展覽介紹

當代世界變動快速，無論工作模式、生活中大量的資訊與社群網絡效應，比起過往，這些外在因素更容易影響人們在日常生活（Daily Life）中的喜怒哀樂。

順應前人努力及社會發展，當今人們擁有更多的選擇權。大至性別認同、移居城市、工作方式，小至旅行往來、食衣住行育樂等，人們在生活中的各種選擇推動著人生方向，這些在日常生活中的大大小小的選擇，可以「取向」作為解釋。「取向」（Orientation）的定義為推行事物時所選擇的方向，包含空間的移轉及時間的流動，以及日常生活中扮演的角色、往來關係、事物等，都構成了「取向」。

「切片」是一個我們讀取生活的途徑，體察在日常取向中的點線面。無論是將個人、群體時間，抑或大空間到小空間的切分（Slice），這些片段與片面都組成日常的型態，也結構成每個人生活的面貌。另一種解釋，如同醫學中常用於檢查方式，「切片」（Biopsy）是指從器官組織切出部分進行檢查；套用於日常，我們從生活中一隅、一環、部分等零碎的人事物取樣觀察，由內而外，心理到物理，「切片」得以重新檢視這些日常中的徵狀與樣態。

就每個人的經驗而言，公、私領域的交替構成了日常的主要場景。「家」作為一個私空間的代表，牽繫著人們的成長，在日常中影響家庭成員的性格、特質、性別角色，試圖定位自身存在的價值與意義。而當出門面對社會環境，公共空間成為大眾必經的場所，人們往來城市街廓、學校、醫院，走在馬路上經過交通物件或排水溝蓋，在這些認為的常態之間往來集散，或匆匆而短暫，或緩緩而漫長。日常生活可以說是由各個瑣碎的人事物組合而成的總體，隨時間不停地前進及堆疊；但若切分出每時每刻的人事物，可以發現人們的取向坐落及出現在某處，靜態或動態地彼此產生連結和互動，最終形成當下世界的特質、生存定義或生活習慣。

本展覽作為重新省思日常生活及認知自我的媒介，企圖透過視覺文化連結觀者生命經驗，以「定位」、「常態」、「集散」三個子題，運用遠近交互、內心感受到物質環境的觀看動線，帶領大眾診視日常中自身的角色、關係與模式；期能藉由參展藝術家陳宛伶、張騰遠、賴志盛、黃海欣、蘇子涵、孟施甫、賴威宇、李承亮、王煜松、石孟鑫不同創作形式，以及藝術家們對於日常生活的關切與切片，體現各種時空條件下所造就的「日常取向」。

Introduction

In this fast-paced world, work patterns, information explosion and social media frenzy have affected people's mood in daily lives more than ever.

Thanks to the efforts made by their predecessors in the past with social development, people nowadays have more choices from major issues such as gender identity and relocation to trivia like travelling and basic needs. To continue their life, each person makes countless choices, which can be interpreted using one word: orientation. Here, "orientation" refers to the direction one chooses to move forward, including the roles they play, interactions with others and things they encounter in daily life that involves spatial transition and passing of time.

Daily life "biopsy" implies an approach to interpreting our everyday life and observing daily choices. The time of an individual or group can be divided into slices of different size that formulate their everyday life patterns. Alternatively, like its medical definition an examination of tissue removed from the living body, a "biopsy" of our daily life denotes the process of observing particular trivia in our life physically and mentally to reidentify the characteristics and patterns of daily life.

To each individual, alternating between the public and private spheres shape the major scenes of daily life. Home, representing a private space, is strongly linked to one's development and affects family members' personalities, traits and gender roles on a daily basis, during which

each member strives to find the value and meaning of their existence. After leaving home, everyone must pass through public spaces including city streets, schools and hospitals and walk by transportation vehicles and even gutter guards, where they stop in or stay for a while—which they take it for granted—before moving to next destination. People's daily life is an entity comprising trivial persons and things they encounter, which will constantly proceed and accumulate. However, if we separate the said persons and things one by one, we will realize that people's orientation either statically or dynamically interact with one another, ultimately shaping their perceptions of worldview, meaning of life or lifestyle at the present moment.

Serving as a platform for daily life reinterpretation and self-cognition establishment, this exhibition attempts to connect viewers' life experiences through visual culture with three subthemes, namely "positioning", "normality" and "gathering and dispersing". The tour route on site allows visitors to appreciate the exhibits alternately at different distances and mentally perceive the surrounding physical environment, through which they can examine the roles they play as well as their relationships and interactions with others in daily life. Featuring works created by artists Chen Wan-ling, Chang Teng-yuan, Lai Chih-sheng, Huang Hai-hsin, Su Tsu-han, Yu Shih-fu, Lai Wei-yu, Li Cheng-liang, Wang Yu-song and Shi Meng-hsin regarding their care for and "biopsy" of daily life, the exhibition reveals "daily life orientation" formed in various spaces and times.

定位

Positioning

日常取向—當我們為生活切片

Orientation of Daily Life: A Biopsy of Our Life

「家」是遮風避雨的地方，是一個歸宿，也是多數人生命中面對的第一個群體。「家」在日常中影響家中成員的性格、特質，性別角色，並試圖從外在環境、生理到心理，「定位」自身存在的價值與意義。

人們對於家屋時常有想像，而當今日常生活中買房熱潮更連動了消費主義等外在社會對「家」建構的影響，與誰生活、誰組成家、一個人或多人、以及家該是怎樣的有了更多的期待，試圖「定位」夢想家居的型態。而在家人之間的互動關係，以及彼此的聯繫，都構成日常生活的一部分。人們如何作為一個家中成員，角色的表現，陪伴或缺席，責任或負擔，幸福或沉重，彼此及自己之間從表徵到內心，都成為一段「定位」的過程。

To most people, home is a place providing shelter as well as the first collective they face, which affects family members regarding their personalities, traits and gender roles on a daily basis. These family members all attempt to “position” the value and meaning of their existence environmentally, physically and mentally.

People have certain expectations on their future houses, while the house-buying frenzy today has strengthened the effects of external social factors (e.g., consumerism) on the notion of “home”. Individuals have been trying to “position” their ideal lifestyle, such as questions of whom they want to live and start a family with, whether they want to live alone or live with others and how should a good family be like. Their interactions and relationships with other family members have become part of daily life. Regardless of the role(s) they play, companion with or absence in another member’s life, responsibilities or burden, happiness or sadness, each individual, as a family member, will go through the process of “positioning” themselves and others symbolically and mentally.

① 蘇子涵

Su Tsu-han

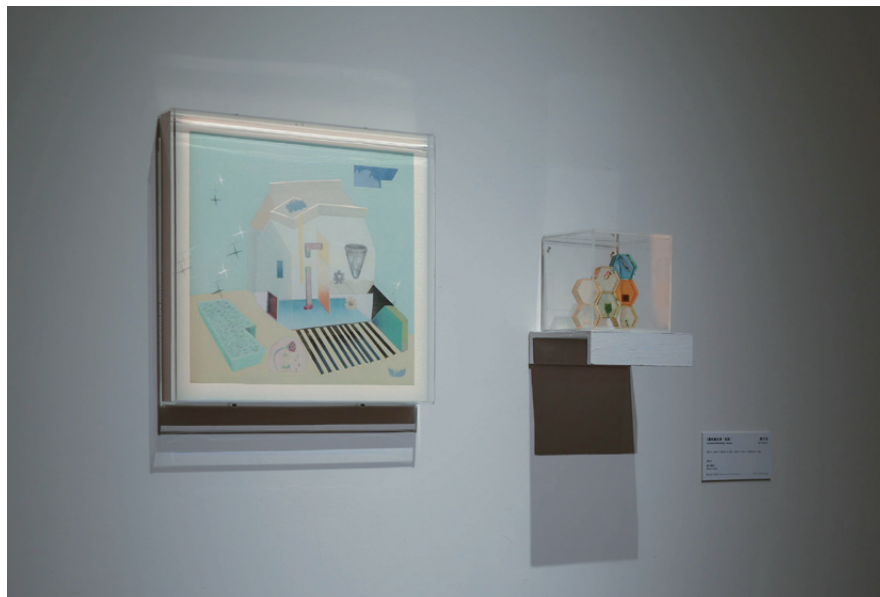
蘇子涵創作常描繪生活空間及場景，抑或都市自然與環境，表現人類社會日常生活的徵狀。〈建商廣告單一家屋〉映照了當代社會買房熱潮高漲，人們對於家屋的許多想像；房屋建商廣告常針對消費客群打造的美好行銷標語和符號，無論頂客族、親子、三代同堂、小資、單身等等，家的選擇條件更趨多元。

你夢想中或理想中的家是怎樣的？具備哪些條件？是透天或大廈？有種著花草的院子，還是看城市景緻的陽台？家裡面又有怎麼樣的家具擺飾？〈一組家的想像〉將這些美好的「家」的元素分別放進可愛的牛奶盒造型屋子，如同商品一樣；或是蜂巢狀的壓克力，如同收藏小物，製造看似標準化又差異化的生活景緻，人們可自行組成家的成分及拼貼夢想家居。

Su Tsu-han's works center on living spaces and scenes as well as cities and natural environments, presenting everyday life in human society. *Builders Advertising- House* indicates house buyers' various thoughts about their future houses during the real estate buying frenzy in modern life. Residential construction companies tend to create beautiful slogans and symbols in their advertisements targeting at different customers from Dinks, nuclear families, extended families to singles, offering diverse choices for buyers.

What is your dream or ideal house? What are the must haves? Is it a house or apartment? Does it come with a flower garden or a balcony with city view? How would you furnish it? *Imagination of a Family* puts these elements for a great family house into a cute milk box-shaped house model like a product. The honeycomb-shaped acrylic shelf denotes house owners' accessory collections, implying an ordinary but personalized lifestyle with which owners can select from diverse house elements to build their dream house.





〈建商廣告單一家屋〉

2012, 複合媒材

39.6 × 39.6 × 5.4 公分 × 1件, 14.5 × 14.5 × 14.5 公分 × 1件

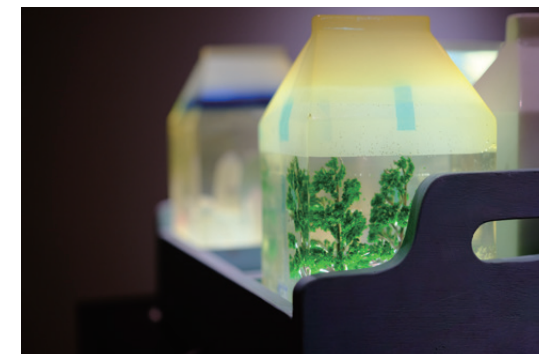
藝術銀行典藏

Builders Advertising- House

2012, mixed media

39.6 × 39.6 × 5.4 cm × 1pc, 14.5 × 14.5 × 14.5 cm × 1pc

Collection of Art Bank Taiwan



〈一組家的想像〉

2018, 白玉、樹脂、密集竹板、黏土、塑膠、LED燈

34 × 28 × 20 公分

藝術家自藏

Imagination of a Family

2018, jade, resin, bamboo clappers, clay, plastic, LED light

34 × 28 × 20 cm

Courtesy of the Artist

② 黃海欣

Huang Hai-hsin



黃海欣作為一個藝術家及社會現象觀察者，關注日常生活及大眾的行為模式。作品常以詼諧、荒誕或看似歡樂的畫面，暗示表層底下的真實與空虛，以及世代問題與現象。《甜蜜家庭》系列講述「美好未來」建築在「甜蜜家庭」之上，而這樣口號及標語下，是否是刻板印象及表面的虛無？你與家人的關係是什麼？有哪些記憶呢？

〈Looking at the Future〉為一家人望著一棟房子的場景，但人物角色背對觀眾，給予除了看似期待以外的想像空間，讓觀者套入自我經驗思考著家的輪廓與模樣；兩件〈Untitled〉看似家屋院子及窗外一隅，暗示內外空間與關係的交界，以及人物角色的瑣碎家務；〈甜蜜家庭〉呈現了家庭內部的公共空間，一個家交會互動的場所，歡愉或美好？表象或真實？〈手足〉也在家的室內空間，以兄弟姊妹作為畫中角色，互相遮住眼睛之舉動，反向引領觀者思索與手足的關係和記憶。在藝術家作品中，觀者可以從虛幻卻真實的場景、片段的家庭空間、家庭人物模糊的五官、背對的身影等，捫心自問角色與家的定義，進而直面與省思生命經驗中的情感和關係。

As an artist and observer of social phenomena, Huang Hai-hsin centers on patterns of everyday life and collective behavior. Her works might seem funny, absurd, or even cheerful, but they actually imply the reality and emptiness beneath as well as generational issues and phenomena. *Home Sweet Home* describes the slogan of “a ‘sweet family’ lays the basis for a ‘bright future’” and questions whether the underlying concept is in fact biased and empty. The artist intends to ask, “What is your relationship with your family? What memories do you and your family have?”

Looking at the Future illustrates a family looking at a house, with their back facing the viewer, leaving room for imagination. This allows viewers to substitute themselves with the characters and depict their own family using self-experience. The two *Untitled* works, by portraying only part of a front yard and house window, implicitly indicate the boundary between an indoor and outdoor space as well as ordinary household chores involved in everyday life. *Home Sweet Home* also presents the public space of a family where members interact with each other; does such scene represents happiness and rosiness of family interactions? Are they real or just a pretense? *Siblings* illustrates an indoor space where a brother and sister covering each other's eyes, guiding the viewer to re-examine the memories and relationship with their siblings. By appreciating the artist's works, viewers can—from the imaginary but realistic scenes involving part of family life and blurred faces of characters facing them at back—define their role and family, through which they can face and reflect on the feelings and relationships in their life.



〈Untitled〉
2012，油彩、畫布
40 × 30 公分
藝術家自藏

Untitled
2012, oil on canvas
40 × 30 cm
Courtesy of the Artist



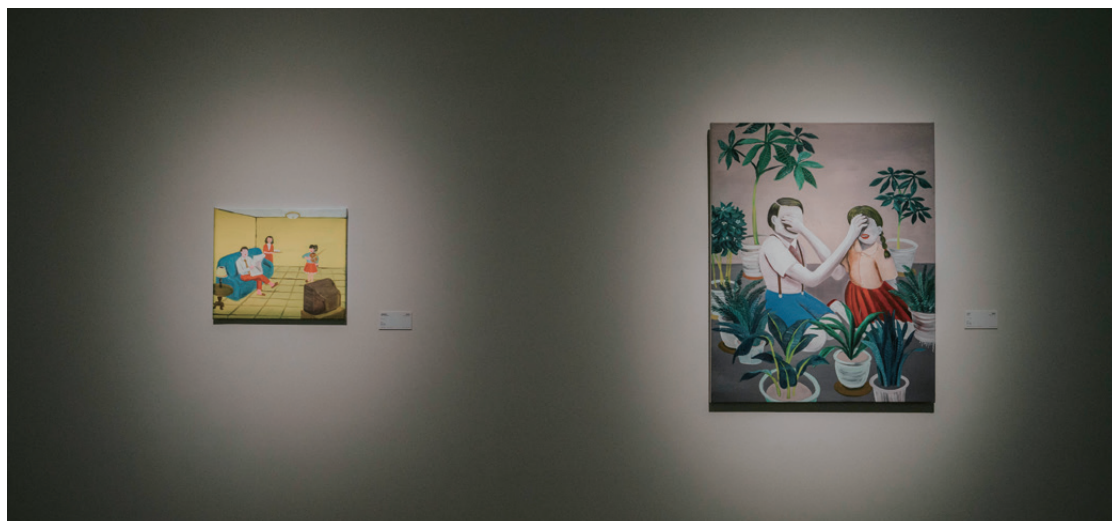
〈Untitled〉
2012，油彩、畫布
40 × 30 公分
藝術家自藏

Untitled
2012, oil on canvas
40 × 30 cm
Courtesy of the Artist



〈Looking at the Future〉
2014，油彩、畫布
61 × 51 公分
藝術家自藏

Looking at the Future
2014, oil on canvas
61 × 51 cm
Courtesy of the Artist



〈甜蜜家庭〉
2012，油彩、畫布
61 × 51 公分
藝術家自藏

Home Sweet Home
2012, oil on canvas
61 × 51 cm
Courtesy of the Artist



〈手足〉
2014，油彩、畫布
127 × 102 公分
藝術銀行典藏

Siblings
2014, oil on canvas
127 × 102 cm
Collection of Art Bank Taiwan

③ 孟施甫

Yu Shih-fu

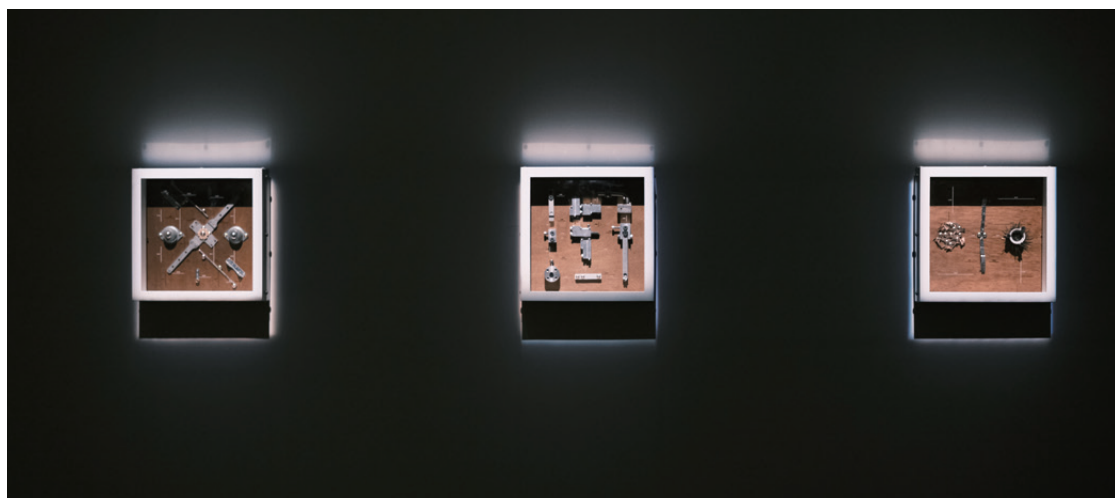
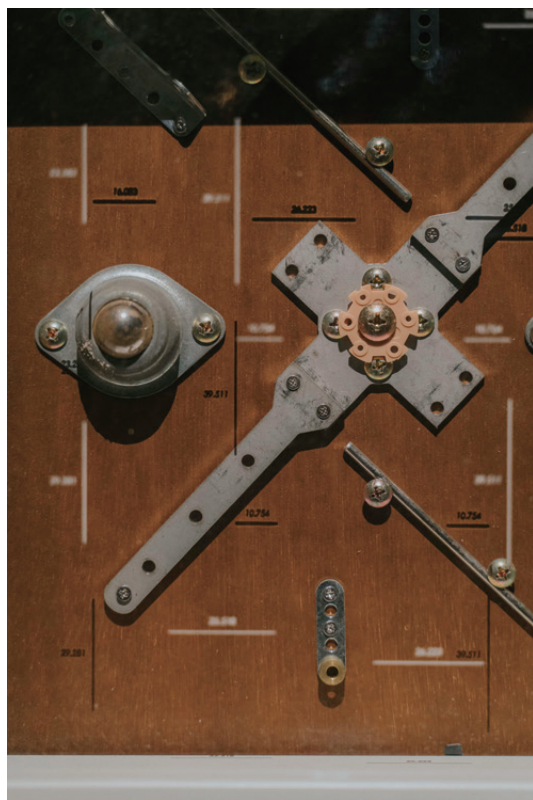
孟施甫《小折磨》系列以生活瑣事、家務等傳遞日常焦慮感受，透過與機械動力裝置的互動影像、機械零件、齒輪與運轉，表徵生活重覆性、機械化的自我、身體。

〈陪伴〉相伴抽菸的機器帶出藝術家在創作時的孤獨；〈繭〉以藝術家手指上無法根治的繭，對應無止盡的日常焦慮；〈秩序〉反映日常生活中對於事物的強迫症和控制慾。〈影像日誌〉是《小折磨》系列的記錄，呈現藝術家日常中的反覆、焦躁及瑣碎。當回到私領域，或回到自己的私密空間，這樣的歸返是面對自我情緒的時刻，藉由空間中的事物與事務，進行自我對話，焦慮感與不安在做與動之間持續，隨著機械動力的運轉，反芻日常生活中的真實感受。

Yu Shih-fu's *Tiny Torture Series* illustrates the anxiety in daily routines and chores. Equipped with interactive images, mechanical components, and gears that power the kinetic machines, this work highlights life's repetitiveness, as well as the mechanized Self and body.

The work *Company* reveals the artist's feeling of loneliness during creation; *Callus* implies the endless daily anxiety by presenting incurable calluses on the artist's fingers, while *Order* reflects one's compulsions and desire to control things in daily life. *Video Diary* is a record of the *Tiny Torture* series, presenting the artist's daily life repetitiveness, anxiety and trivial work. The entire art series indicates that coming back to the private sphere or private space would prompt individuals to face their feelings and engage in self-communication by interacting with the surrounding objects and things. Anxiety and worry continue to exist as the kinetic machines run, inspiring reflection on the genuine feelings in everyday life.





〈小折磨系列—秩序〉

2016，金屬、木、現成物

26 × 26 公分 × 3件

藝術家自藏

Tiny Torture Series - Order

2016, metal, wood, ready-made

26 × 26 cm × 3pcs

Courtesy of the Artist



〈小折磨系列—陪伴〉

2016，金屬、馬達、木

30 × 25 × 25 公分

藝術家自藏

Tiny Torture Series - Company

2016, metal, motor, wood

30 × 25 × 25 cm

Courtesy of the Artist



〈小折磨系列一繭〉
2016，金屬、木、現成物
30 × 28 × 40 公分
藝術家自藏

Tiny Torture Series - Callus
2016, metal, wood, ready-made
30 × 28 × 40 cm
Courtesy of the Artist



〈小折磨系列一影像日誌〉
2016，數位影像
14' 00''
藝術家自藏

Tiny Torture Series - Video Diary
2016, video
14' 00''
Courtesy of the Artist

常態

Normality

日常取向—當我們為生活切片

Orientation of Daily Life: A Biopsy of Our Life

在路上的每個人，來自不同地方與家庭，大多數人生命降生，從母親的子宮的私空間離開，被這個世界迎接時，個體與群體就此產生關聯。從私空間走向公共空間，許多人們認為的常態建構了生活的面貌，也反映出人們與常態之間的關係，以及不同經驗的況味。

日常中充斥著這樣的趣味性，有些物件讓人思考著公、私領域的邊界。衛生紙、手紙等物質作為日常使用及隨處可見之物，它可以為私用，可以為公用，看似不經意卻十分重要的物件，卻是人類社會發展取向的產物，也是生活中不可或缺的必需品，成為人們不分階級、族群、性別等取向不可或缺的生活「常態」。

而當人們從私領域走向公共空間，城市的街廓閃著琳琅滿目的燈光，走入巷弄，總有幾處看起來曖昧的角落，交疊著私空間與公空間，就像每一家窗櫺、分離式冷氣壓縮機、招牌、燈等等，都表徵了日常當中人們與社會環境建立的「常態」風景。

Despite their different ethnic and family backgrounds, most individuals start to interact with various groups once leaving their mother's womb and being welcomed by the world. The private-to-public space journey has helped established the life of the so-called "normality", which also reflects the relationships between individuals and their daily routines as well as experiences gained from these normal days.

Daily life is full of interesting objects that prompt people to think about the border between public and private spheres. Despite being trivial, common objects in everyday life (e.g., tissue paper)—serving for private and public use—are vital and indispensable products representing the development of human society as well as life "normality" shared by people with different social status, ethnic backgrounds, gender identities and other orientation.

When people leave the private sphere and walk into public spaces, they may first see dazzling lights in city streets. After turning into an alley, they will likely bump into some corners where the private and public spheres overlap. Under such circumstances, common objects in ordinary buildings, such as lattice windows, outdoor units of split-system air conditioners, signboards, and lights, all symbolize the "normality" scenes formed in individual daily life and social environment.

④ 王煜松

Wang Yu-song

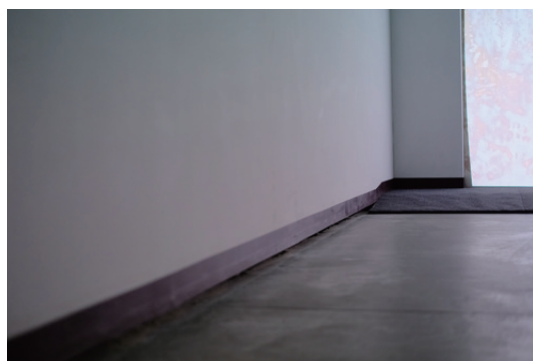
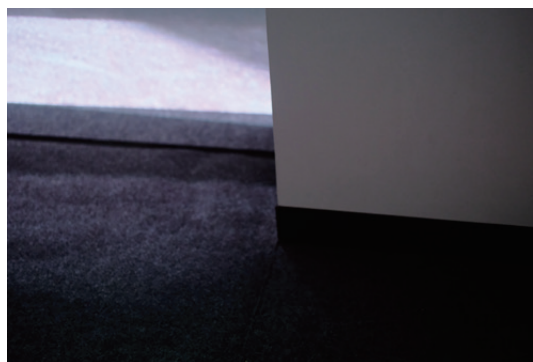
王煜松〈回鄉偶書〉以其家鄉花蓮林婦產科（現聲子藝棧）作為考察地，講述花蓮大部分孩子都從此醫院出生；走在路上也許彼此不熟識，但唯一的關聯，就是降生在此間醫院。身在異鄉的藝術家，如同詩人或文學家，透過文字及錄像投影，在白牆、玻璃螢幕與柱子的交疊之中，呈現一個醫院空間的分身，以及具有時間感和光影變化的紀錄。

藝術家擅長以空間作為表述形式傳達對家鄉的複雜感受，以及人事物現今、昔往的連結。本件作品更反映了日常生活中，我們從母親子宮的私空間出生，剪開臍帶大多數人第一面對的公共空間為醫院，這是共同之處，更表徵了醫院作為異質化公共空間（Heterotopias），之於人們、家庭生老病死，陌生而熟悉的交集。

Wang Yu-song's Homecoming highlights the fact that most children in Hualien—the artist's hometown—were born in the same hospital, to which Hualien-based Lin's Obstetrics and Gynecology Clinic was referred (which is now Phonon Studio). After growing up, these children may not know each other, but being born in this hospital is the only bond they share. Just like poets and writers, Wang, as an artist moving away from his hometown, projected words and videos on white walls, glass sheets and pillars to reconstruct the hospital illustrating the passing of time and changes in light and shadows.

Wang is good at using the surrounding space to express people's complex feelings about their hometown as well as the connection between persons and things involved in from the past to present. This work reveals that in our daily life, hospitals are the first public space where most individuals stay after being born from the womb of their mothers with the umbilical cord being cut. Under such circumstances, hospitals become an example of strange-yet-familiar heterotopias where individuals and families go through birth, sickness, and death.





〈回鄉偶書〉
2017，雙頻道錄像裝置
尺寸依現場而定
藝術家自藏

Homecoming
2017, two-channel video installation
Dimensions variable
Courtesy of the Artist



⑤ 賴志盛

Lai Chih-sheng

賴志盛創作常以現成物或觀念性作品為主，探討空間及場域機制之特性，及常態中的另一種觀察，帶領觀眾在看似平常的物件或環境裡，發現不同的面相，以及空間及物件的置換。

〈手紙〉是日常生活中私領域、公領域都會使用到物件，衛生紙從紙捲筒落下，藉由空氣流動或空調風致使手紙飄動；而〈作為一種例外於現實的狀態〉以掛勾作為一裝置及媒介，看似正常的樣態出現在牆上，但是既定的功能性被轉換，建造出另一個語境，若有似無的與場所中的人事物產生疏離卻熟悉的連結。兩件作品在美術館展覽室及展牆上，透過光影變化、空氣來往，人的走動，產生公共空間及場域視覺擾動，重新賦予作品新的定義。

Lai Chih-sheng's works often come with ready-mades and conceptual art in hopes to explore characteristics of spaces and field mechanisms, thereby providing an alternative insight into everyday life. The artist's works allow viewers to identify different dimensions of and space-object replacement within a seemingly ordinary object or environment.

Letter focuses on daily life objects used in the public and private spheres, in which the paper of a toilet roll falls down along the wall while flying in the air and being blown by the air conditioner wind. The work *Hook* comprises a wall hook serving as a tool and medium that seems ordinary, but its conventional functionality was transformed to construct an alternative context where it can create isolated but familiar connections with the people and things on-site. Showcasing the said two works in the museum's exhibition room and wall, Lai created experiences on visual interactions between a public space and field accompanied with intertwining light and shadows, the flow of air and people moving around, which have altogether redefined his works.





〈手紙〉
2019，不鏽鋼、衛生紙、風
尺寸依現場而定
藝術家自藏（AP）

Letter
2019, stainless steel, tissue, wind
Dimensions variable
Courtesy of the Artist (AP)



〈作為一種例外於現實的狀態〉
2011，裝置
尺寸依現場而定
藝術家自藏（AP）

Hook
2011, installation
Dimensions variable
Courtesy of the Artist (AP)



⑥ 石孟鑫

Shi Meng-hsin

石孟鑫的創作關注生活中，城市一角的日常風景。每一隅看似熟悉卻又如此陌生，街上閃爍的霓虹燈、旋轉美髮沙龍燈，或是家家戶戶陽台或窗外運轉的壓縮機，都是一個城市輪廓中的微小常態風景，更是房屋對房屋、室內對室外的交界地帶，一個公、私領域的交疊邊際。

當藝術家的作品出現在美術館的展間、落地窗與廊道之間，內外交界開始模糊化，形構一種虛幻又真實的場域；藉由現成物、運轉的動力裝置及五顏六色的燈管，表現城市中的色彩學，以及流轉的精神性(mentality)和物質性(materiality)，是欲望與繁榮，而或低調與曖昧，一種刺激視覺的感性氛圍。

Shi Meng-hsin's *Turn* centers on ordinary corners in modern cities. Each corner, whether it is a flickering neon light, spinning barber pole or air conditioning compressor rattling on the balcony or outside the window of an apartment, might seem new but somewhat familiar to the viewer as it represents an ordinary scene in daily life. The corners further form a boundary between different houses, indoor and outdoor spaces and that between public and private spheres.

When installation works are placed in an exhibition room or between the French windows and corridors of a museum, the indoor-outdoor boundary is blurred, formulating a field that is dreamlike but also real. By using readymade objects, kinetic installations and colorful tube lights, the artist illustrates urban colorimetry as well as the mentality and materiality involved, creating a sensational visual experience highlighting the notions of desire and prosperity as well as oblivion and ambiguity.





〈轉轉〉

2020，不鏽鋼、壓克力、燈管、木板、排風扇

尺寸依現場而定

藝術家自藏

Turn

2020, stainless steel, acrylic, light tube, wooden board, exhaust fan

Dimensions variable

Courtesy of the Artist



⑦ 張騰遠

Chang Teng-yuan

逃生至地球：100種在地球上的生存方法〉為逃生至地球生存指南。張騰遠以100個片段式的動畫敘述，介紹如何使用地球上隨手可得的物件，這些物件都是當代日常生活常見的事物，透過偽考古角度，讓藝術家代表角色鸚鵡人以詼諧、誤解、誤用方式，去脈絡化及重構地球，讓這群外星人帶領當今地球人看待各種生存條件與生活方式。

整個動畫裝置如同燈一樣不經意垂直懸掛於美術館，實則擬仿一種深入考古地層的探測儀，而觀眾必須抬頭仰視作品，更造就美術館場域的另一種互動景象。藝術家透過此作品考究當代生活，間接提醒人們日常中視為理所當然之地球能源、資源，如作品動畫播映速度，匆匆而逝，終將有限及耗盡，環保及永續議題正持續發酵於生活細節之中。

Escape to Earth: 100 Ways of Surviving on Earth features 100 animated clips that serve as a survival manual for individuals wishing to escape to Earth. In these clips, Chang Teng-yuan, gave users instructions on how to use objects that can be seen everywhere in modern life on Earth. Through pseudoarcheology, the artist turned himself into a parrot in the clips, in which he contextualized and reconstructed Earth by telling humorous stories full of misconceptions and misuses, guiding modern earthmen to interpret various living conditions and lifestyles on the planet from aliens' perspective.

Ostensibly being hung from the roof of the museum like an ordinary lamp, the video player is a simulacrum of metal detectors going deeply into different archaeological strata. However, as the device is hung from the roof, viewers have to look up in order to appreciate the artwork, thus creating an alternative interaction within the museum. By creating this work, the artist studies modern life and subtly reminds viewers that the energy and resources on Earth—which we take for granted—will run out one day, just like the animated images that rapidly disappear in the clips. In fact, environmental conservation and sustainability issues are closely bonded with our daily life trivia.





〈逃生至地球：一百種在地球上的生存方法〉

2016，動畫裝置、圓形螢幕、數位相框

20' 00"

藝術家自藏

Escape to Earth: 100 Ways of Surviving on Earth

2016, animation installation, round monitor, digital screen

20' 00"

Courtesy of the Artist



集散

Gathering and Dispersing

日常取向—當我們為生活切片

Orientation of Daily Life: A Biopsy of Our Life

日常中，人們時常駕駛交通工具或搭乘大眾運輸，在通勤時間於公領域與陌生人相見，在公共匯流中產生短暫的交集，「集」與「散」構成生活中重要的元素。

與同事在辦公室上班，或是在學校與同學一起上課，週末旅行外出又返回家，對於人們的日常而言，充滿例行公事以及隨機性。也許上班的路途是一個例行路線，但路上的汽機車、交通狀況，以及施工修路和禁止通行的拒馬、防撞桶等公共設施等，皆拼貼了每日不同的道路風景。從個體到群體的移轉，都造就居住環境、公共空間城市區域計畫發展紋理的改變，「集」與「散」著實在人事物的來去之間不間斷發生，成為日常生活的動態景致。

everyday life, people commute by vehicles and public transport, during which they find themselves amid strangers in the public sphere. In such brief encounter, the moment of “gathering” and “dispersing” has formed a great part of daily life.

To each individual, life is full of daily routine and random events as they work with colleagues in the office, take classes with classmates in the school or have a weekend getaway. Taking the same route to work every day, a person would still see distinct scenes because of varying traffic conditions such as barricades and anti-collision barrels raised due to road construction or closure. The individual-to-group transition has changed the development of living environments and public spaces in urban areas, where the act of “gathering” and “dispersing” constantly occurs among various people and things, depicting dynamic scenes of daily life.

⑧ 賴威宇

Lai Wei-yu

賴威宇於創作中嘗試在繪畫上實驗及突破，時常關注生活中報導、新聞事件，抑或是日常中的一些現象。

《City Painter》系列是賴威宇以畫家身分執行一場城市參與的行動，讓繪畫從二維轉向三維，小空間變成大空間，挑戰整座城市都是一張畫布的維度。以簡單色塊、線條為水溝蓋上色，產生私人與公共空間介入/融入的群我關係。作品中CRT電視播映向1980至1990年代鮑伯·魯斯(Bob Ross)「繪畫教室」(*The Joy of Painting*)致敬的影片，以該節目的運鏡、字幕、標題等風格紀錄一切城市創作行動的經過，而影片外盒重複性拼貼成一整面，表現出一種普普藝術(Pop Art)的美式商業化調性。作品中路上常看見的拒馬、防撞筒、角錐等讓被繪畫的城市搬進展覽空間，猶如大型三維繪畫搬進美術館展覽。

Lai Wei-yu attempts to experiment with and make breakthroughs of paintings. His works mostly focus on news and specific phenomena in everyday life.

The *City Painter* series is an urban artwork creation campaign with Lai as the painter. When making the art series, Lai turned a small, two-dimensional space into a big, three-dimensional space, highlighting the challenge of treating the entire city as a painting canvas. With simple colors and lines on objects like ditch covers, *City Painter* exemplifies self—group relationships intervened by/incorporated into private and public spaces. Paying a tribute to *The Joy of Painting* (an American television show hosted by Bob Ross that ran between the 80s and 90s), the artist recorded his urban campaign by imitating the show's style in camera movements, subtitling and naming as the program is playing on a CRT TV simultaneously. Further, the repeated images of the tape cover on the wall demonstrates the American commercial-like Pop Art style. The art series—which is full of common traffic objects including a barricade, anti-collision bucket and traffic cone—presents a painted city in an exhibition space, figuratively moving a large, three-dimensional painting into the museum.





〈City Painter〉
2016，繪畫、錄像、現成物、裝置
尺寸依現場而定
私人收藏



City Painter
2016, painting, video, ready-made, installation
Dimensions variable
Private Collection



〈City Painter〉
2016，DVD
8' 00"
私人收藏



City Painter
2016, DVD
8' 00"
Private Collection



①



②

① 〈閃電〉 *Lightening*② 〈港口〉 *Harbor*

2016, 玻璃纖維、壓克力彩、複合媒材, 49 × 100 公分
私人收藏

2016, glass fiber, acrylic, mixed media, 49 × 100 cm
Private Collection



①



②



③

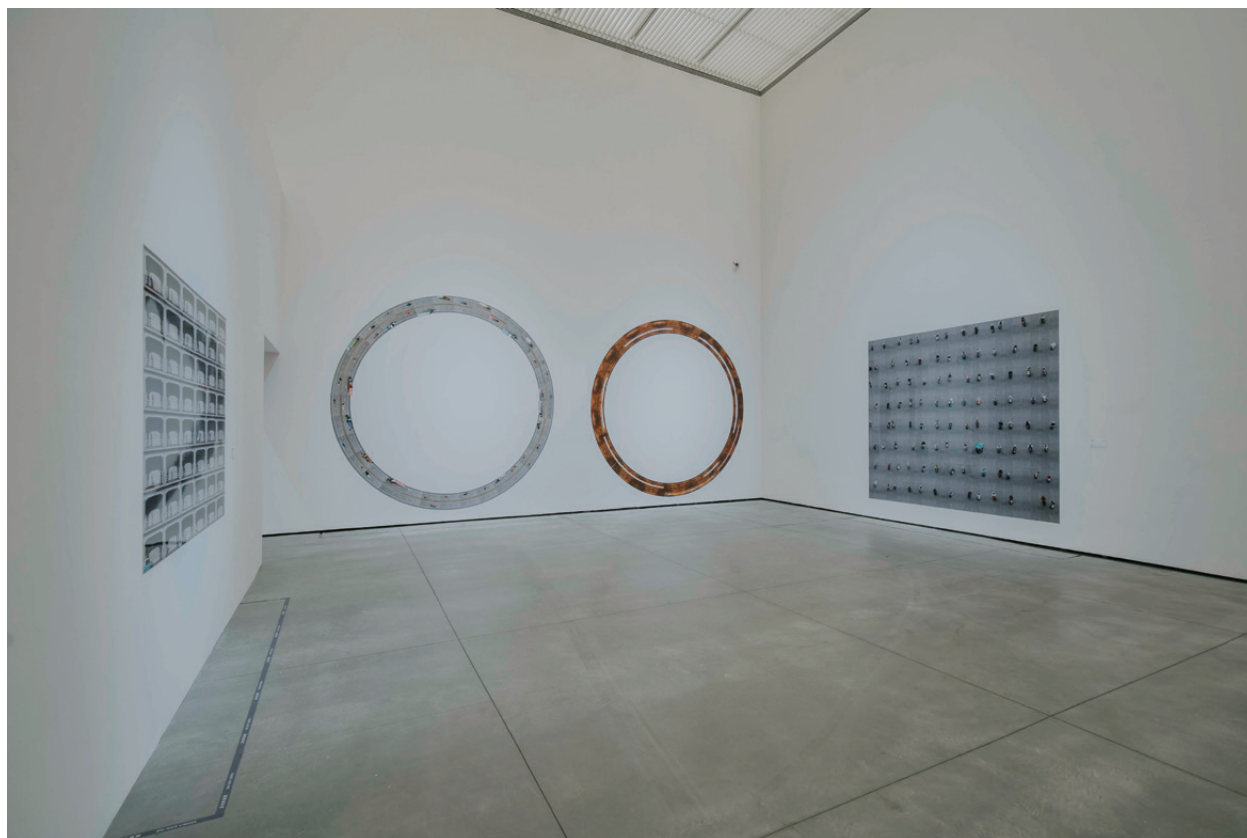
① 〈黃色追緝令2〉 *Takedown 2*② 〈綠意盎然〉 *Greenery*③ 〈大峽谷〉 *Valley*

2016, 玻璃纖維、壓克力彩、複合媒材, Ø73 公分
私人收藏

2016, glass fiber, acrylic, mixed media, Ø73 cm
Private Collection

⑨ 陳宛伶

Chen Wan-ling

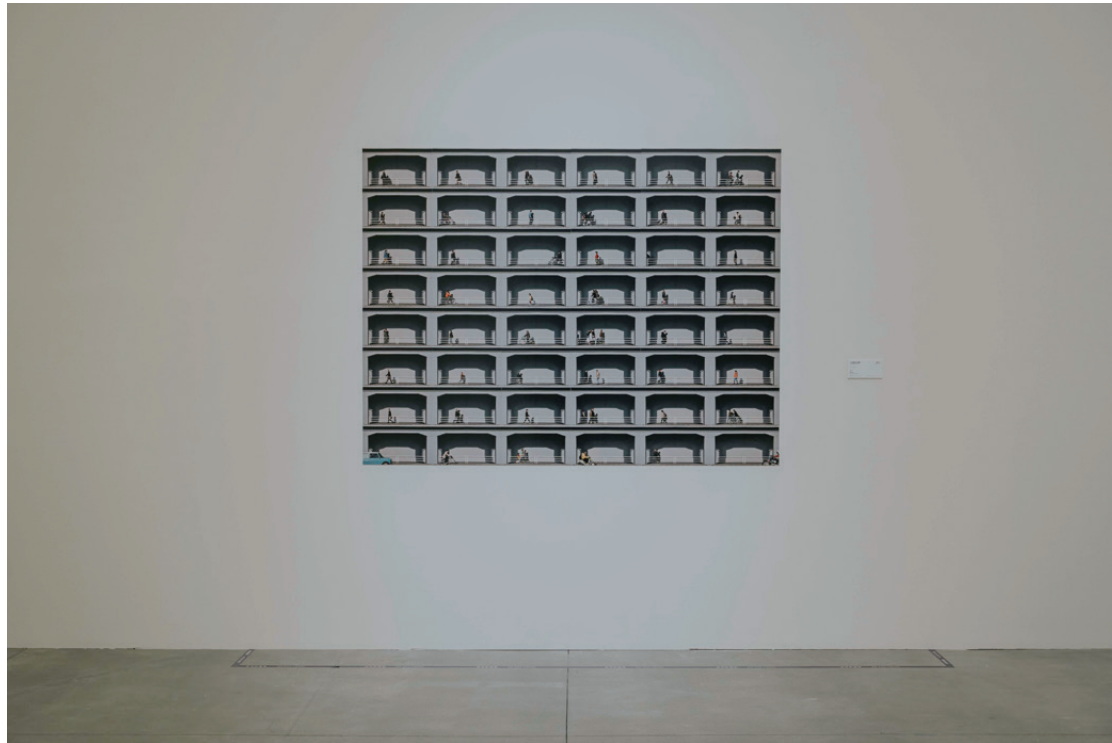


陳宛伶的創作表現了生活中大眾交通的日常風景，藝術家擅長以攝影捕捉公共區域及環境，這一些定格（Stop motion）在藝術家手上被拼貼並置，成為新的風景，出現在展覽空間、美術館等場域之中。

〈浮動小機車〉表徵了南臺灣常以機車作為交通工具的現象，以俯視的角度望見城市馬路上，被重新排列的各式機車；〈團 & 團〉猶如高速公路、公共匯流被拼成兩個偌大的圓圈，表徵日常中不止息的交通迴圈。〈我背著妳好快樂〉以平視角度呈現車站空間人的來去，每個窗格的旅人被並置在作品中，隱約透露出各自旅途與人生故事。藝術家藉由攝影、身體性拼貼造就與作品、空間的對話，更賦予日常生活新的共鳴；運用集散之際瞬間的紀念式圖像，藝術家猶如截取日常生活影像，進行整齊劃一或是刻意造形的重置，映照人們來來往往的生命經驗，以及可循又不可循的移動軌跡。

Chen Wan-ling's works emphasize the ordinary scenes of public transport in daily life. The artist specializes in capturing different scenes of public spaces and environments through photography and turning these stop-motion photos into collage, thereby creating new scenery in fields such as exhibition rooms and museums.

Floating Motorbike represents the phenomenon where riding motorbikes is a common transport mode in southern Taiwan. The work captures a city road from a bird's eye view, in which the diverse motorbikes have been sorted in arrays. The two circles in *Round & Round* resemble the combination of freeways and interchanges, signifying endless traffic cycle. *Sakuragichō Station* comprises eye-level shots of people entering and exiting the railway station. With each windowpane capturing one single passenger, the work obliquely reveals their trip and life story. The artist creates a conversation between her works and the surrounding spaces using photography and collage, which also reveals new common ground in daily life. By collecting memorial pictures taken at the moment of gathering or dispersing, Chen rearranged these daily life images into a highly organized or an artificial pattern with hopes to reflect the life experiences of people coming and going, as well as their movement patterns that seem traceable but are actually unable to be traced.



〈我背著妳好快樂〉

2009，攝影拼貼

130 × 180 公分

藝術家自藏

Sakuragichō Station

2009, photographic collage

130 × 180 cm

Courtesy of the Artist



〈浮動小機車〉

2007，攝影拼貼

260 × 240 公分

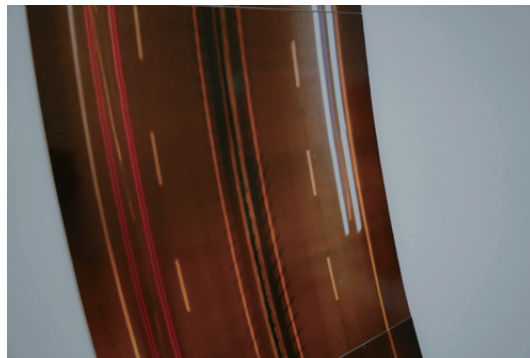
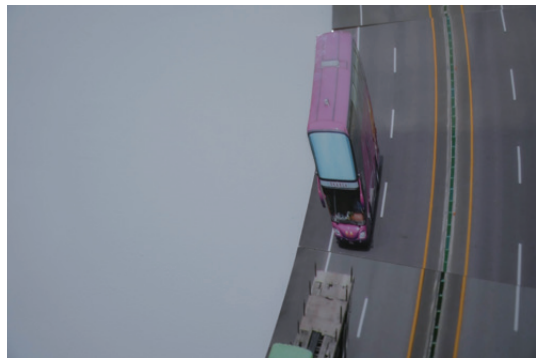
藝術家自藏

Floating Motorbike

2007, photographic collage

260 × 240 cm

Courtesy of the Artist



〈團 & 團〉

2006，攝影拼貼

320 × 320 公分

藝術家自藏

Round & Round

2016, photographic collage

320 × 320 cm

Courtesy of the Artist



⑩ 李承亮

Li Cheng-liang



李承亮長期關注物件與環境空間的關聯，在日常生活中尋找各種狀態的定義。〈HELLO還是BYE BYE〉為藝術家行為的影像紀錄，在高速公路上用麵粉寫下HELLO和BYE BYE，而後於車子經過之際逐漸消逝。

藝術家表示：「面對城市環境和人群的關係，快速移動的工具使追求速度的同時人也停不下來，對於繁忙的台北、快速的世界感到不適應、不知所措，產生想對這世界表達疑問的衝動，出於關心？還是好奇？或是不爽？我在汽車、機車來來往的馬路上寫下Hello和Bye Bye打招呼的文字，隨著汽機車加快移動，讓文字逐漸散去。想回應對這個不認同的環境，卻陷入了某種『失語』狀態，像是一開始想表態的憤怒卻接不下去說出站的住腳的立場，只好摸摸鼻子吸口氣，深呼吸的煙消雲散後默默的自己出局」。

本件作品表現了現今大眾交通日益便利，來往速度加快，但在集散之間，人與人之間的距離卻日漸拉大，給予人們對於日常生活距離及情感的省思。以前緩慢的速度，行走的時間感帶給人們交會的機緣和人情味；工業革命之後，汽、機車的發明與城市發展，人們於如此便利快速的生活，產生更多一閃而過的陌生交集；車水馬龍的公路，也致使城市的游移間多了一層冷調，人們之間的溫情隨之下降。

Li Cheng-liang has long paid attention to the connection between objects and surrounding spaces and strived to define various states in daily life. To make *HELLO OR BYE BYE*, a video recording the artist's behavior, Li used flour to paint the words "HELLO" and "BYE BYE" on a freeway, which faded away as cars passed by.

The artist revealed, "Regarding relationships between cities and citizens, fast modes of travel has kept people from slowing down. Being uncomfortable with the buzzing Taipei City and fast-paced world and feeling lost, I had this impulse to question the world. Did this impulsion come from care, curiosity or anger? I then put greetings like 'Hello' and 'Bye Bye' on a busy road. As cars and scooters went by, the words faded away gradually. I wanted to make my response to the world that I can't identify with, but somehow I ended up 'speechless'. It's like you are furious at first but can't manage to blurt out anything to defend your position; then you have no choice but to hold back, take a deep breath and leave quietly."¹

The artwork reflects the fact that as public transport convenience accelerates the pace of life, the gap between people has widened, prompting its viewers to reflect on the daily life "distance" between and emotions involved. While it took longer time for people in the past to reach their destination as they mostly travelled on foot, they tended to have more chance to interact with others plus more human touch. Following the Industrial Revolution—which led to the invention of motor vehicles as well as urban development—however, people are more likely to pass by strangers without noticing while living in a fast-paced world. Busy traffic has also made citizens indifferent towards one another when moving in the city, consequently reducing interpersonal ties.

① 李承亮藝術家於2022年6月1日回應本展覽作品介紹，提出〈HELLO還是BYE BYE〉創作說明。

On June 1, 2022, Li Cheng-liang introduced his creation *HELLO OR BYE BYE* featured at the exhibition *Orientations of Daily Life: A Biopsy of Our Life*.



〈HELLO還是BYE BYE〉

2007，單頻道錄像

3' 22"

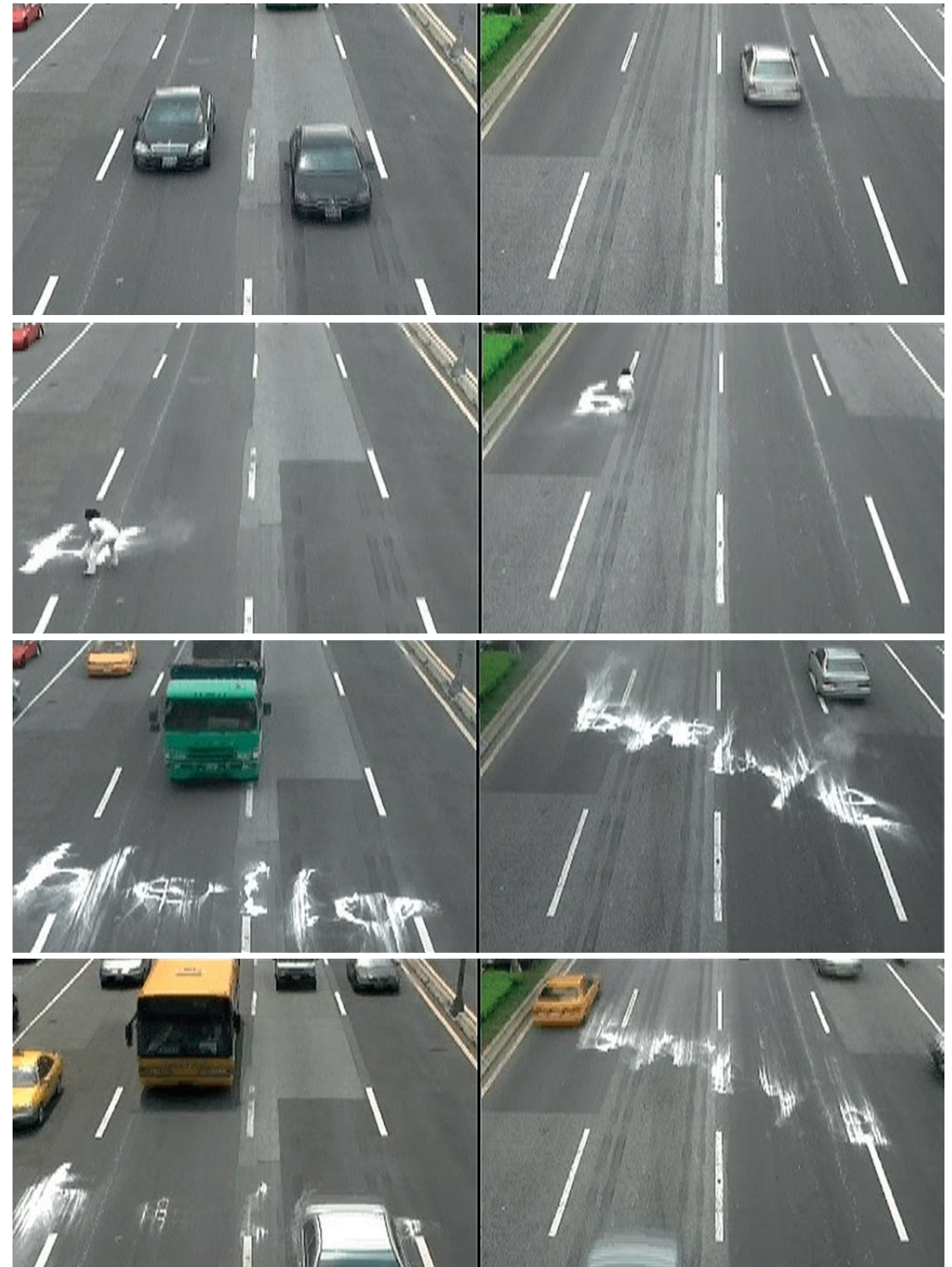
國立臺灣美術館典藏

HELLO OR BYE BYE

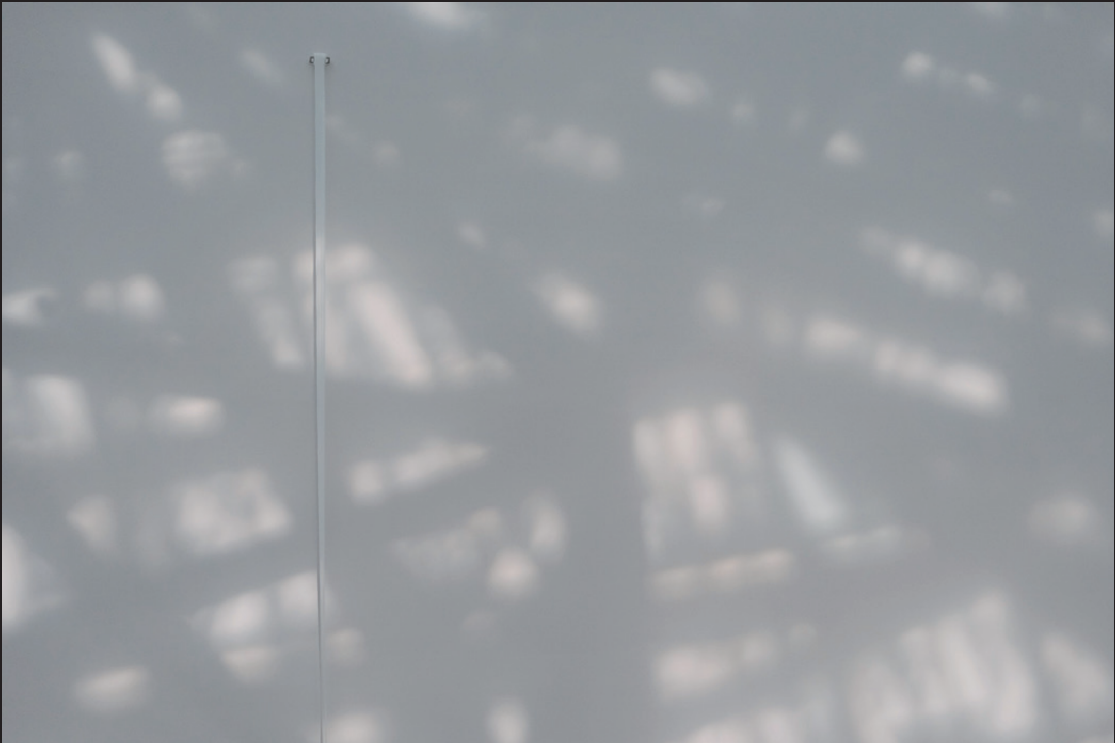
2007, single-channel video

3' 22"

Collection of National Taiwan Museum of Fine Arts







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