

LEAVE A MESSAGE 留言

2023.08.09 (WED) - 2024.09.01 (SUN)

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2023/08/09 (Wed.) ~ 2024/09/01 (Sun.)

青春與生命，都只會一天一天消逝

總有一天，我們都會失去彼此

在永不復返的此時此刻

如果為求一次圓滿而無憾

而只能選擇一個人和一段想對他說的話

那 會是誰呢_____

Youth and life fades.

One day, we would lost each other.

At the present moment that can no longer be retrieved,

if it is for a complete life without regret,

so to choose one person and one sincerest message to speak to,

then, who would it would be?

| 策展 | 邵雅曼 · | 視覺 | 方序中

| 藝術家 | 吳念真、邵永添、周書毅、何采柔、劉芳一

| 出品 | 永添藝術 · | 感謝 | 御盟集團 · | 地點 | 永添藝術 · 金馬賓館當代美術館

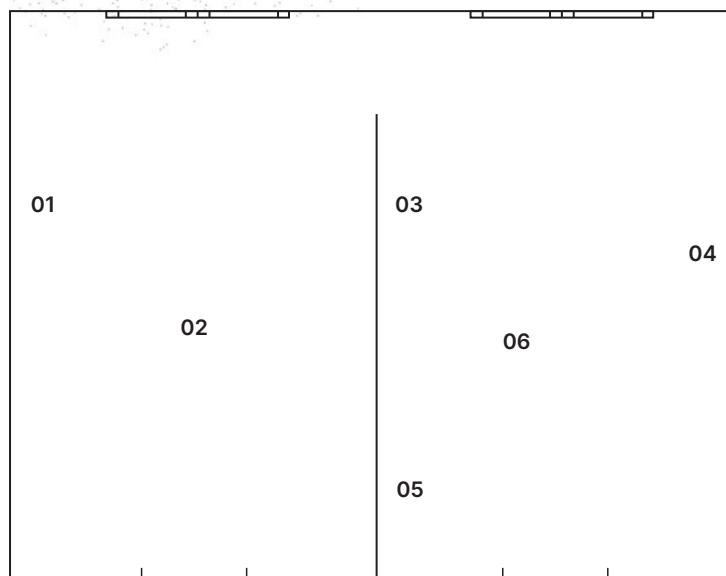
| Curated by | Yaman Shao · | Visual | Joe Fang

| Artists | Wu Nien-Jen、Shao Yung-Tien (S.Y.T.)、Chou Shu-Yi、Joyce Ho、Fangyi Liu

| Production | ALIEN Art · | Thanks to | YUIMOM Group · | Place | ALIEN ART CENTRE

何采柔

Joyce Ho



- | | |
|--|--|
| 01 20200529
2020年
複合媒材裝置（白襯衫・手機）
77.5 x 66.5 公分 | 01 20200529
2020
Mixed-media installation (white shirt, cell phone)
77.5 x 66.5 cm |
| 02 Momentum
2023年
複合媒材雕塑（木頭・FRP）
90.5 x 122 x 55.2 公分 | 02 Momentum
2023
Mixed-media sculpture (wood, FRP)
90.5 x 122 x 55.2 cm |
| 03 顫抖的風景#3
2022年
複合媒材裝置（壓克力於印刷布面・捲簾裝置）
220 x 149 x ϕ 6 公分 | 03 Trembling Scenery #3
2022
Mixed-media installation (acrylic on printed fabric roller shades)
220 x 149 x 6 cm |
| 04 在水中數數
2023年
複合媒材裝置（平板電腦於聚酯材質托特包）
70.5 x 49 x 6 公分 | 04 Counting underwater
2023
Mixed-media installation (iPad in polyester tote bag)
70.5 x 49 x 6 cm |
| 05 顫抖的風景 #1
2021年
壓克力顏料・方巾
30 x 30 公分 | 05 Trembling scenery #1
2021
Acrylic on handkerchief
30 x 30 cm |
| 06 20200804
2020年
複合媒材裝置
尺寸依場地而定 | 06 20200804
2020
Mixed-media installation
Dimensions variable |

佈局於空間的作品，使日常的片刻形成一種沿途風景。日常時序的錯置與工整，誘發觀者尋找平衡。這不全然熟悉的景象，觀眾可以藉此，開啟對原本習以為常的片刻另一種看待方式。環境中，聲音、空間、作品結構的編排，產生一種可以被身體經驗的節奏，讓觀看展覽的活動也像是參與了一場演出。

Through a choreography of object, medium, and space, renders the quotidian action depicted in the work as a momentary ritual. The constant correction of deviations induce a pursuit for balance. Viewers are allowed to project their personal experience within this sense of alienation; where one may encounter a new perspective to those familiar moments. Traversing the ambience formed by sound, structure and works, the physical movement of the viewer become a rhythm that can be experienced; one can say that, the viewers are invited to participate the ensemble orchestrated performance.

何采柔
Joyce Ho



台灣當代藝術家何采柔的作品，無論是以繪畫、裝置或影像的方式創作，何采柔的作品以局部分解的動作、日常習慣的切片與豐富迷離的光影來呈現人與現實之間某種既親密又疏離的緊張關係。創作一方面包圍著觀眾，卻又與其保持對峙的狀態，讓日常的片刻直接成為了一道風景或儀式。

Joyce Ho is an interdisciplinary artist with an emphasis in painting, installation and performance. With an illusion rich in light and shadow, the artist aims to integrate the deconstructed movements and fragmented slices of daily routines to convey an intimate, yet alienated tensions between people and reality. The artist's works simultaneously captivates and confronts viewers, rendering the quotidian action depicted her work as a momentary ritual.

01 錄音是我未知的記憶

The recording is my unknown memory

多聲道聲音裝置：揚聲器、媒體播放器、田野錄音、睡前故事錄音帶、數位輸出投影片
Multi-channel sound installation: speaker, media player, field recordings, bedtime story tapes, digital Output Transparencies

創作協力 Co-organizer

聲場設計 Sound field design | 許莫 Mole Hsu

特別感謝 Special thanks to | 錄下那捲錄音帶的我媽、幫我跳跳床的鄧樂滔、
陪我一起拍打磚牆的念初 My mother who recorded the tape, Tang Lokto who
helped me jump on the trampoline, and Finezi who accompanied me to beat
the brick wall.

走廊化為平行但接近內心，讓外在與內在聲音往返的路徑，隨著觀者的移動將不斷改變對這些聲音的距離與聆聽關係。許多被遺忘的，與重視的人共處的時刻被保存於過去的錄音，藉由這次創作的過程，重新記憶並重組那些化為聲音的記憶中的人事物，結合成反映此刻內心情感的敘事，也是關係的重建。留存記憶的紀念物，無論是兒時與家人的合照，還是牙牙學語時的睡前故事錄音帶，重新發現時總是十分的陌生、印象模糊，但在那一刻才是重新連繫的開始。我將母親於錄音帶中講故事的聲音，調變成了模糊的旋律，作為這個作品的開始與結束。而這之中串連起來的是我並非獨自一人的時刻與充滿回憶的場所，回憶的留存總是為了當下此刻的創造。

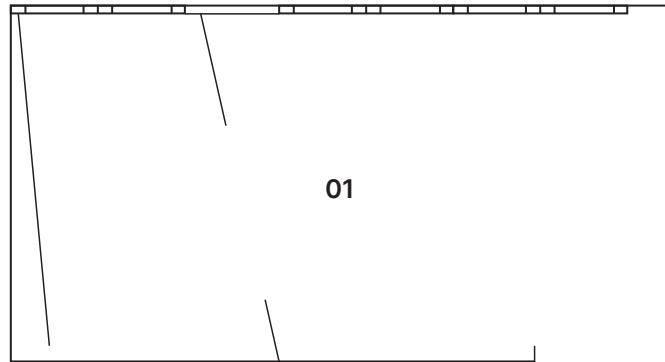
The corridor has been transformed into a path that is close to one's inner voice; it is a loop, connecting the reality and immanence. Many of those forgotten moments, with those whom the artist cares about, have been preserved in past recordings. Revisiting and reorganizing those unknown memories, is a way to give new life to consciousness. Sounds varies with different positions; through the movement of viewers, one can alter their distance with these sounds. The souvenirs that retain memories, whether it is a group photo with family members in childhood, or a bedtime story tape when babbling, are always very strange and vague when rediscovered, but at that moment is the beginning of reconnection. The artist tuned the voice of his mother telling stories on the tape into a vague melody, which serves as the beginning and end of this work. What is connected in this is the moments that are not alone and the places full of memories. The preservation of memories is always for the creation of the present moment.

劉芳一
Fangyi Liu



劉芳一，住在高雄。特別著迷於各式物件具有的聲學細節，也慣於日常搜集聲音，以此進行即興演奏或聲音拼貼，構成意義含糊的敘事。作品呈現形式包括作曲、裝置與演出。

Fangyi Liu lives in Kaohsiung. he is concentrated in free improvisation, performances with acoustic objects, sound collage, electronic sound and cassette tapes. His works include music composing, installation and live concert. He is interested in sounds of everyday life, and how the existing or accidental sound is recognized in one's memory. He enjoyed the process of non-professional and non-purpose field recording.



01 無用的留言 Last Words

錄像、裝置、光影創作

Video, Installation, Light and Shadow Creation

展覽協力 Exhibition Cooperation | tamtamART、Project zero

特別感謝 Special thanks to | 王榆鈞、呂威聯、李國漢、李智偉、拉飛.邵馬、林立淇、林婉玉、邵雅曼、洪韻婷、傅雅雯、葉光振、葉海地、蔡宛璇、談錦全、蘇哲賢、PROJECTbyH等人提供作品展出。Yu-jun Wang; William Lu; Max Lee; Chi-wai Lee; Lafin Sawmah; Zhizimom; Wan-yu Lin; Yaman Shao; Yun-ting Hung; Ya-wen Fu; Mercy Yeh; Heidi Yip; Wan-shuan Tsai; Kam-tsuen Tam; James Su; PROJECTbyH.

＊《暖化之後，我住在...》本影片由衛武營國家藝術文化中心委託製作。

＊ "After sea-level rise, I..." was commissioned by the National Kaohsiung Center for the Arts (Weiwuying).

從宇宙遠處、地球，到近身關係，生命的訊息將如何被留下？

《無用的留言》由作品《暖化之後，我住在...》與《無用之地》兩部錄像結合的畫面進入展間，「暖化之後，人於困境之中的無力狀態，想像人類在自己所造的世界盡頭，自問，此刻起有什麼是我們能夠嘗試提出的改變？...面對一個又一個消逝的產業，周書毅找尋自身『break』休息狀態與空間『break』破敗狀態的對話機會，直面承接空間激發起的所有記憶、情緒，以身體作詩朗讀著。」

顯示生命遺留的物件，被放置在一個鏤空的鐵架上，在這被光影反射的時間與空間裡。隨展期時間置換、不同的人將在此留下對話後，決定留下的訊息。

如果這是生命裏最後的一天，你將留下什麼訊息給這個世界或自己？

From the distant universe, to our planet, and surrounding, how can one's living message come across?

Entering the exhibition area ***Last Words***, we confront the video works, the integration of the dialogue between ***After sea-level rise, I...*** and ***Break and Break!***. "Imagine a world where the sea level rises, and humanity finds itself trapped in a powerless predicament. We ask ourselves how can we make changes, starting from now? ...To search for the lost – what used to exist there – he used his body to perceive and respond to both derelict and functional sites. To record the passing – the disappearing sceneries – he preserved their memories in the dance video."

The objects marked with living traces, was arranged on an open metal shelves, in this space where light and shadow changes with time. Varied through the progress of the exhibition period, these objects are invited from different people who dialogue with the space.

If today is the last day of your life, what message would you say to the world or yourself?

周書毅
Chou Shu-Yi



從身體出發，周書毅用舞蹈作為與世界溝通的語言，關注人與社會環境之間的關係，叩問生命的價值，反映個人或群體在不同社會脈絡下的狀態，提出「屬於亞洲的身體語彙」，並以劇場、非傳統劇場、舞蹈錄像等形式呈現。2020–2024年，受邀成為衛武營首位駐地藝術家，同時為臺灣舞蹈平台策展人。

Chou Shu-Yi starts out from the body and communicates with the world through dance and choreography. He focuses on the relationship between human beings and society.

His creations focus on the value of life and reflect the state of individuals or collectives in different social contexts. Through his creations, Chou Shu-Yi makes propositions of a “body vocabulary that is specifically Asian” in the forms of theatre, non-traditional theatre and dance video. In 2020-2024, he was invited as the Weiwuying's first artist in residence and curator of Taiwan Dance platform.

邵永添

Shao Yung-Tien (S.Y.T.)

01 四季

Four Seasons

現地創作、壓克力

尺幅 1729 x 516 公分畫布裝置

Improvisation, Acrylic

Canvas Installation 1729 x 516 cm

02 情義

Ties of Friendship

集結友人即興演出、壓克力

尺幅 189 x 189 公分畫布裝置

Guest Performance of Improvisation, Acrylic

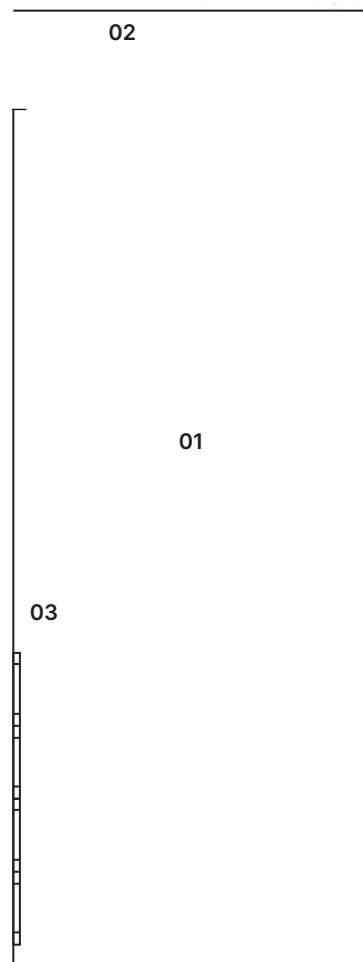
Canvas Installation 189 x 189 cm

03 年代

Times

紅磚頭與顏料罐立體裝置、尺寸可變

Red Bricks & Cans of Paints 3D Installation,
size variable



進入展區迎面而來的是一幅寬廣而巨大的現地創作《四季》。「寬廣」，是展區帶給觀眾的第一印象，心境跟著開闊。胸襟寬廣，是藝術家認為立足社會的首要特質；遼闊的視野，詮釋藝術家心中的無限渴望。展區由「生命的態度、朋友的情義、年代的故事」三個關鍵元素組成，更是一個人燃燒生命所綻放的美麗 — 斑斕的色彩、賁張的畫面、古磚窯所圍塑的年輕色彩。狂放不羈、恣意而為的無限生命力在全場竄流著。

Entering the exhibition space, one would confront a gigantic improvised canvas installation — Four Seasons. A sense of broad-minded gives the first impression to the viewer, and then the brighten mood. 'Broad-minded' is the key personality for the artist to be in the society; the broad vision, interprets the infinite desire in the artist's mind. The exhibition area is composed of three key elements: Attitude Towards Life, Ties of Friendship, and Stories of Time, which are also the splendid moment in the passionate life — the vivid color, the wild vision, the ancient bricks presenting the color of youth. The wild and free ambience forms a stereo vitality that surround this area.

邵永添
Shao Yung-Tien (S.Y.T.)



歷經台股大崩盤、亞洲金融風暴、全球金融海嘯、新冠疫情...邵永添以無比的勇氣走過商場險境，更多角化經營國際事業的初代企業家，跨足國際商辦、頂級酒店、星級餐飲與高端服務，以及當代藝術事業。用無可救藥的樂觀，面對所有變局。若問創作為何事，是將心靈的悸動表現於永恆的畫面。

Confronting the difficult times of Taiwan's stock market collapsed, Asian financial tsunami, global financial tsunami, COVID-19.....Shao Yung-Tien bravely went through the threatening market environment, starting from scratch, and achieving international enterprise with diversified branches that encompass international buildings, exquisite resort and fine-dining hospitality, and fine art company. He confront turbulent situations with resolute optimism. If one would ask him the reason for creation, the answer is to capture the fleeting spiritual moment and visualize it into the eternity.

吳念真
Wu Nien-Jen

01

01 即興口白 Impromptu Voice Over

對白、裝置、互動情境

Dialogue, Installation, Interactive Scenario

創作協力 Co-organizer

聲場設計 Sound Field Design | 賴士超 Lai shi chao

情境腳本 Script Writing | 邵雅曼 Yaman Shao

由自身經歷出發，一道看得見卻虛構的房門，形塑門裡與門外情感直接交流的情境。立於全場體驗的尾聲，導引出觀眾隱藏在內心已久的訊息。

「日常生活裡我們習慣跟認識的人溝通，但夜深人靜時，心裡面總隱藏著好多人，有好多話想跟他說。但因為他只住在心裡，不在眼前，所以真不知用甚麼言語，甚麼方式表達。日常溝通都因為生活的必要。然而跟遠方心裡面那個人講的話，我想才是最真誠的吧。

年輕的時候我喜歡寫信給作家，不是想引起他們的注意，而是想坦白跟他們說某一篇文章打到我內心深處了的那種感覺。很多年後跟幾個作家提起這件事，他們都忘了。但我不覺得忘了對我來說是一種缺憾，而是很開心自己在那個當下會衝動且真誠地去跟一個在意的人說說心裡最在意的話。

有這個活動，我想給你一個機會，找到你心裡面那個人，真誠的跟他講你想跟他講的話。」

Initiated from a personal story, Wu Nien-Jen creates a visible but fictional door, forming a scenario for direct emotional communication between the work and the viewer, inside and outside the door. At the terminal point of the exhibition, the artist invites viewers to light up the words that can be hidden so long to be rediscovered.

“We normally communicate with people of our acquaintance. However in the still of the night, one may realize that there are quite a few hidden names, the names we have so many words to talk to. As these names may exist only in the heart but not in normal life, sometimes it can be difficult to find the right way to talk to them. We communicate normally for living. Yet the sincerest words may be those we want to talk to but are not in front of us.

In my teens, I enjoyed writing letters to writers. It was not for having their attention, but from the wish to express my touch from their works, to say: ‘I finally realize’. Years afterwards, when I mentioned this to some writers, they already forgot the matters of letters. However I would not regret about this, on the contrary, I am glad that the teenage me was so sincere and decisive to speak to somebody he care about.

In this project, I believe it is a good chance for you to take: find the names in your hearts, then talk to them.”

吳念真
Wu Nien-Jen



吳念真，影視導演、編劇、演員、作詞人及作家，首位四金（金曲/金鐘/金馬/金鼎）全滿貫得主。直搗人心的創意語言，被封為「台灣最有創意的歐吉桑」。

As a film and TV director, screenwriter, actor, lyricist, and writer, Wu Nien-Jen is the first person to achieve a grand slam in the four major awards (Golden Melody, Golden Bell, Golden Horse, and Golden Tripod).

Because of his ability to create impactful slogans that resonated with people, he earned the title of “the most creative middle-aged man” in Taiwan.