

2022

11/19 Sat.

2023

01/29 Sun.

可見 Unseen the Seen

不可見

策展人 Curator

李晏禎 Jenny Lee

藝術家 Artists

王慶蘋 Emily Wang

邱承宏 Chiu Chen-Hung

葉偉立 Yeh Wei-Li

「去閱讀那些從未被寫出的。」

———— 霍夫曼斯塔爾

“To read the unwritten.”

————— Hugo von Hofmannsthal

捕捉經驗裡無法再現的記憶

在觀看藝術作品的時候，我們時常會問：「到底看到了什麼？」是看懂了藝術家的創作概念為看見，還是不但懂了概念，還要有感動才能說真正的看見？亦或，作品能夠觸動自己的內在、產生共鳴，卻看不懂，這樣算是看見了嗎？其實，「觀看」在每個時代背景下都各有合乎當時的方式，來自對大環境的認知體系甚或是集體經驗。

本展覽藉由王慶蘋、邱承宏以及葉偉立的作品，提供觀眾一個視角，掀開他們與物件、空間、記憶而留存、凝結的瞬間。探看藝術家腦中那些數不清、不可見的念頭，是如何地揉入各自的生長背景、價值體系以及私密的記憶倉庫，然後轉譯、闡釋到作品中，成為我們眼前的可見畫面、真實的創作。

透過觀看藝術家的作品，我們可能產生共鳴，或者好奇，甚至疑惑。藉由試圖理解作品、感受自我與藝術作品之間的關係；藉由可見的線索，感知那不可見的震動與漣漪，進而能夠掀開作品層層面紗，真正進入作品內裡暗藏的蘊意。

Capturing Memories that Cannot be Reproduced

When looking at an artwork, we may often ask, “What do I see?” What does “I see” entail? Does it mean that we understand the artistic concept, or we not only understand it but are also moved by the work? What if we can’t comprehend the concept but still resonate with the work itself? The ways of seeing seem vary by circumstances, time and space, pending on our perceptual acuity or even collective experience in a larger context.

Through the works of Emily Wang, Chiu Chen-Hung, and Yeh Wei-Li, this exhibition suggests a standpoint for audiences to uncover the moments when memories of objects, spaces, and events become solidified and sustained. Also explored are the countless and invisible ideas generated in the artists’ minds: How they are drawn from the artists’ respective upbringings, value system, and intimate memories, then translated and transformed, and finally materialized into visible and tangible forms.

Feelings of resonance, curiosity, or even confusion may arise when viewing these works. By trying to understand, sensing the relationship between ourselves and the works, and using visual clues to perceive the impalpable vibrations and ripples within, we might be able to unveil the seen and unseen, layer by layer, to truly grasp the hidden meanings of each work.

透過相機與周遭環境的互動，藝術家王慶蘋將經驗與記憶，在影像重組的實驗過程中，賦予全新的觀看視角。

這一次展出的兩個攝影系列作品均是將可得的材料重新排列後，捕捉那原來不存在的瞬間，讓光在不同的環境下搓揉出新的秩序，進而引領觀眾有不同的體驗。在《並置的和弦》系列作品，藝術家用好奇的眼光，將日常周遭室內、室外環境的不同視角並置，挑戰我們平日習以為常觀看的方式；而《靜物雙聯》系列則是利用工作室內唾手可得的材料，在不經意或刻意的排列後，捕捉與光交揉產生的當下，將瞬間延長至永恆。

寧靜感，是邱承宏作品的氣質，即便使用的是工業化的媒材與技術，那一份由內在記憶散發出來的靜謐，貫穿了藝術家的日常實踐。

《採光》系列浮雕作品，將平面繪畫與雕塑結合，在水泥版上以刨去的方式，將光影呈現於畫面上。這一系列作品帶出了大部份人都曾有過的、共同的觀看經驗 – 窗外樹影翩翩飄動的影像 – 以這樣的熟悉感將住在內心記憶深處的經驗挖掘出來，不論那是屬於個人的，還是集體的。另一系列雕塑作品《繡燕》則是將藝術家《水泥動物園》作品中動物雕塑上的裂痕、缺口，用3D列印的方式等比放大後，以磨石子鑲嵌黃銅的技法，展現出類似石頭的形態。將裂痕自行完整成為一個豐滿的石頭，轉化人工回歸自然，是藝術家的另一種自我表述。

Encountering the world through the monocular vision of camera lens, artist Emily Wang reconfigures images via experimental means to bring a new perspective to experiences and memories.

The photographs exhibited are selected from two series. Wang not only rearranges available materials but also constructs unique visual space to create new memories. By accentuating certain quality of light in each photograph, she allows color cast to conjure a new order in various environments, thereby leading the audience to distinctive experiences. In the *Juxtaposition* series, the artist uses a curious eye to juxtapose perspectives of everyday indoor/outdoor environments, challenging our accustomed way of seeing. The *Still Life Diptych* series, on the other hand, uses materials readily available in the studio, arranged intentionally or spontaneously, to capture the instant of interaction with mixed lighting, and stretches that split second into eternity.

Serenity is a notable quality found in Chiu Chen-Hung's works. Even with industrial materials and techniques, there is a tranquil quality emanated from within Chiu's work throughout his artistic practices.

Daylighting is a series of relief works that combine painting and sculpture into carvings of light and shadow on concrete. This series evokes a familiar scenery—tree shadows swaying outside the window, triggering us to unearth memories buried deep, personal or collective. Another series of sculptural works *Embroidered Swallows* employs 3D printing to enlarge the fissures and gaps in the animal sculptures of the artist's *Concrete Zoo* series, then inlays terrazzo with brass to create rock-like forms. Completing the fissures themselves into hefty rocks and returning artificiality to nature is another self-expression for the artist.

2016年，葉偉立因參與已故藝術家葉世強故居紀念館的建置，從故鄉桃園楊梅移居到台灣東北角上背山面海的水滴洞，一個因日據時期興盛的採礦產業而大規模修建的礦工宿舍聚落。

在1981年水滴洞選煉廠停止營運後，居民頓失工作來源而陸續移出。這次展出的新作《偶遇，水滴洞 #1》，是葉偉立在水滴洞偶然遇見的一間廢棄空屋，它像是個寡言但不排斥來往的鄰居，偶爾路過看望或刻意拜訪，成為藝術家日常中微微掛心的所在。《偶遇，水滴洞 #1》由三個物件與一個燈箱組合而成，安落在展場動線上的四個樞紐處，觀看的路徑呼應物件的動態與轉化。

葉偉立藉由身體勞動的介入，更新甚至延長物件的生命，是藝術家獨有的敘事與美學表現形式，將其多年的實踐凝結於一幅靜置的畫面當中。畫面本身是一個「餌」，誘使觀者提問、探索進而得到不同的看見。

In 2016, Yeh Wei-Li relocated from Yangmei, Taoyuan to the scenic northeast coast of Shuinandong, Ruifang to undertake a project on-site: that of transforming a long-abandoned estate into a residence museum of the late Master guqin maker and painter Yeh Shih-Chiang (1926-2012). A geographically dynamic area of unusual beauty, Shuinandong is a small community nestled on the side of a cliff overlooking the Pacific Ocean. This neighborhood began as a series of multi-layered and terraced wooden rowed dormitory housing built for miners working in the vast local mining complex on the adjacent hill.

Random Encounter at Shuinandong #1 depicts a setting inside an anonymous building in the community of Shuinandong where Yeh resides. Like a reclusive neighbor whom Yeh occasionally passes by and purposely visits from time to time. *Random Encounter at Shuinandong #1*, an artwork comprised of four parts, is placed at four pivotal spaces along the navigation route of the LIGHTWELL exhibition space. The movement through this spatial configuration mirrors the development of this artwork about the dynamic transformation of time and life of objects through artistic intervention.

Known for his long-term site-specific projects, Yeh's practice often revitalizes and transforms the environmental surroundings in which he occupies while compressing and distilling years of time and labor into still images. This trail of found material, text, and photography entices the viewer to question, explore, and ultimately, engage in the possibilities and the many ways of "seeing."



王慶蘋 Emily Wang

b. 1971

出生於台灣，畢業於美國舊金山藝術大學攝影研究所與美國賓州藝術學院繪畫所。

王慶蘋主要創作媒材為繪畫、攝影與素描，擅長版畫與詩。在藝術傳承上，最初與紐約學派畫家暨攝影家朗·克拉克研習藝術攝影與繪畫。隨後師承費城色彩主義畫家比爾·史考特與珍·鮑澤爾。透過觀看、感知、觀察、幻想、夢與記憶，洞察個人內在與人事、自然互動歷程中引發的複雜經驗與潛在隱喻，是她的創作核心。



並置的和弦 No. 3
No. 3, Juxtaposition Series
2007

Archival Pigment Print
42.5 x 21.5 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

Ed of 5 (#1/5) NTD 78,000



並置的和弦 No. 7
No. 7, Juxtaposition Series
2007

Archival Pigment Print
42.5 x 21.6 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

Ed of 5 (#1/5) NTD 78,000



並置的和弦 No. 8
No. 8, Juxtaposition Series
2007

Archival Pigment Print
27.9 x 20 cm
(framed size: 51.5 x 45.7 x 3.3 cm)
Diptych

Ed of 5 (#1/5) NTD 65,000



並置的和弦 No. 9
No. 9, Juxtaposition Series
2007

Archival Pigment Print
42.5 x 21.5 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

Ed of 5 (#1/5) NTD 78,000



並置的和弦 No. 13
No. 13, Juxtaposition Series
2007

Archival Pigment Print
42.5 x 20.5 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

Ed of 5 (#1/5) NTD 78,000



並置的和弦 No. 15
No. 15, Juxtaposition Series
2007

Archival Pigment Print
42.5 x 22.8 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

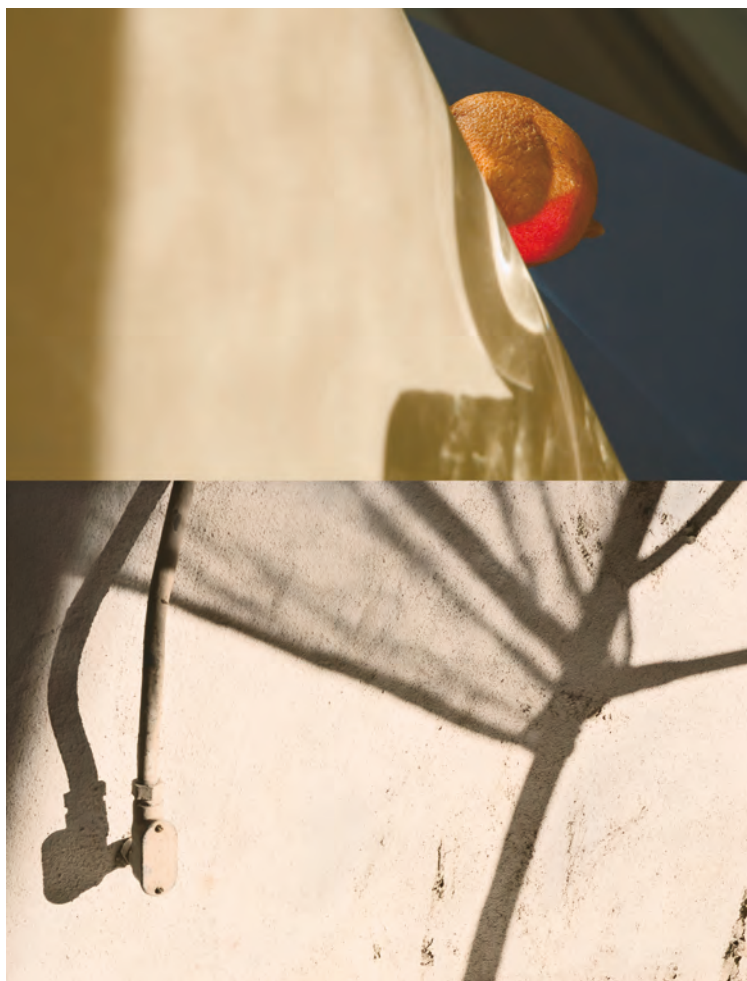
Ed of 5 (#2/5) NTD 90,000



並置的和弦 No. 17
No. 17, Juxtaposition Series
2007

Archival Pigment Print
42.5 x 21.5 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

Ed of 5 (#2/5) NTD 90,000



並置的和弦 No. 18
No. 18, Juxtaposition Series
2007

Archival Pigment Print
27.9 x 20 cm
(framed size: 51.5 x 45.7 x 3.3 cm)
Diptych

Ed of 5 (#1/5) NTD 65,000



並置的和弦 No. 19
No. 19, Juxtaposition Series
2007

Archival Pigment Print
42.5 x 21.2 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

Ed of 5 (#1/5) NTD 90,000



並置的和弦 No. 20
No. 20, Juxtaposition Series
2007

Archival Pigment Print
27.9 x 20 cm
(framed size: 51.5 x 45.7 x 3.3 cm)
Dptych

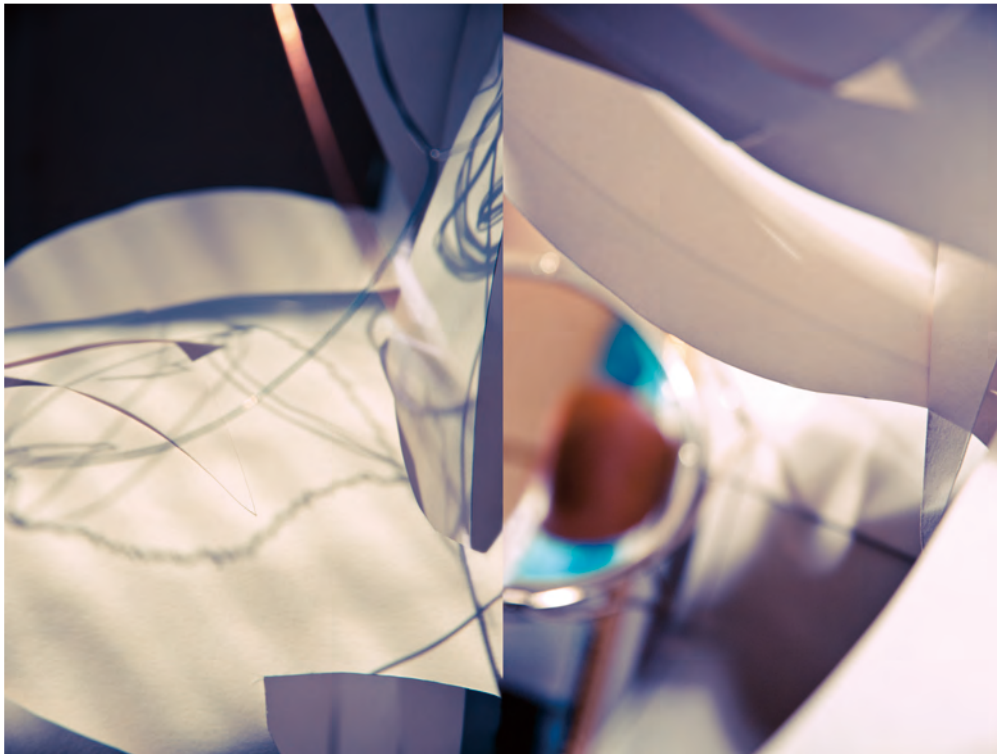
Ed of 5 (#1/5) NTD 65,000



並置的和弦 No. 21
No. 21, Juxtaposition Series
2008

Archival Pigment Print
42.5 x 20.1 cm
(framed size: 61.5 x 51.5 x 3.3 cm)
Triptych

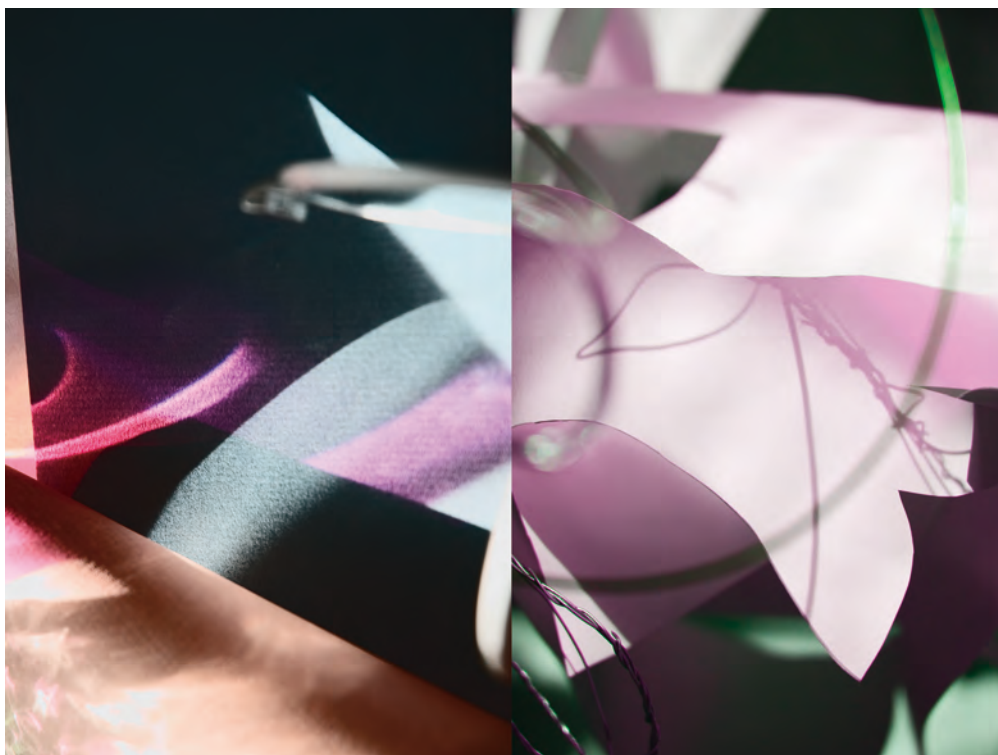
Ed of 5 (#1/5) NTD 78,000



靜物雙聯 No. 2
No. 2, Still Life Diptych
2013

Archival Pigment Print
23 x 18 cm
(framed size: 61.2 x 51 x 3.4 cm)
Diptych

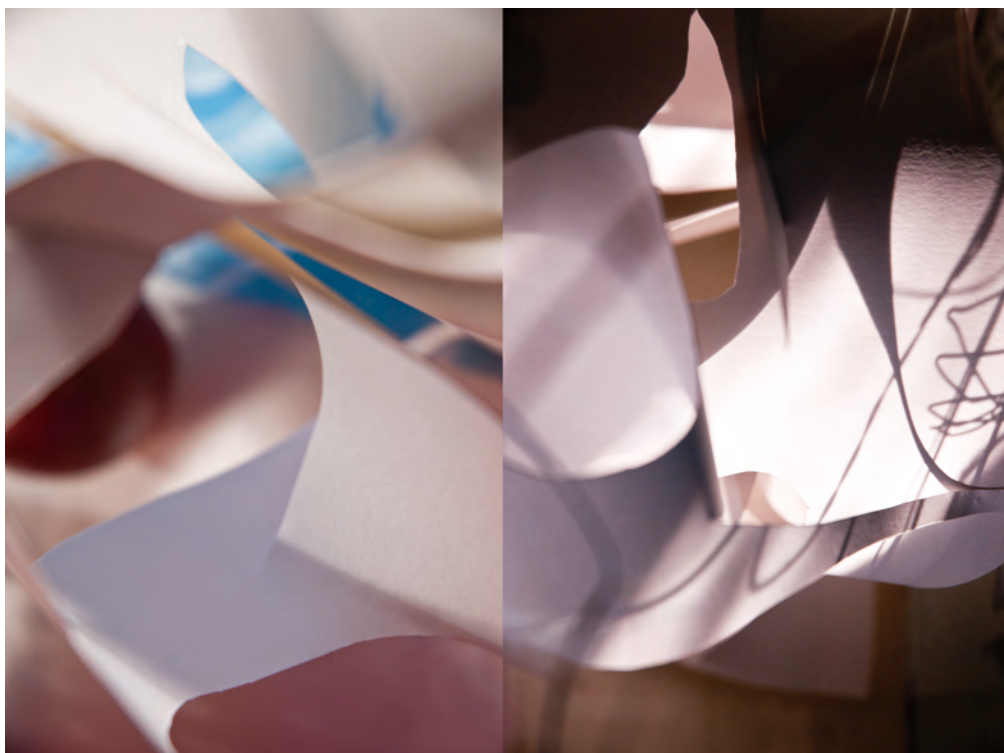
Ed of 10 (#2/10) NTD 55,000



靜物雙聯 No. 8
No. 8, Still Life Diptych
2013

Archival Pigment Print
23.7 x 18 cm
(framed size: 61.2 x 51 x 3.4 cm)
Diptych

Ed of 10 (#2/10) NTD 55,000



靜物雙聯 No. 9
No. 9, Still Life Diptych
2013

Archival Pigment Print
25.5 x 18 cm
(framed size: 61.2 x 51 x 3.5 cm)
Diptych

Ed of 10 (#2/10) NTD 55,000



靜物雙聯 No. 11
No. 11, Still Life Diptych
2013

Archival Pigment Print
25.5 x 18 cm
(framed size: 61.2 x 51 x 3.5 cm)
Diptych

Ed of 10 (#2/10) NTD 55,000



靜物雙聯 No. 15
No. 15, Still Life Diptych
2014-5

Archival Pigment Print
25.5 x 18 cm
(framed size: 61.2 x 51 x 3.5 cm)
Diptych

Ed of 10 (#2/10) NTD 55,000



靜物雙聯 No. 22
No. 22, Still Life Diptych
2015-6

Archival Pigment Print
26.7 x 18 cm
(framed size: 61.2 x 51 x 3.4 cm)
Diptych

Ed of 10 (#2/10) NTD 55,000





邱承宏 Chiu Chen-Hung

b. 1983

出生於台灣花蓮，畢業於國立台灣藝術大學造形藝術研究所。

邱承宏的創作多以裝置、雕塑的方式呈現，就像是進行一場考古探險般，他善於挖掘生存時空曾經存在的身影與軌跡，並透過抽象的手法重新演繹那些被合理化及設計過的邏輯規則，將它們生動地重塑，藉此發展出一套巨大的記憶修補術。



採光 No. 21
Daylighting No. 21
2021

Concrete, Putty
102.7 x 63 x 5 cm

NTD 240,000



採光 No. 27
Daylighting No. 27
2021

Concrete, Putty
39.8 x 40 x 7 cm

NTD 110,000



採光 No. 31
Daylighting No. 31
2022

Concrete, Putty
43 x 43 x 2.5 cm

NTD 110,000



繡燕 #12
Embroidered Swallows #12
2021

Minerals, Concrete, Brass
96 x 56 x 46 cm

NTD 260,000



繡燕 #18
Embroidered Swallows #18
2021

Minerals, Concrete, Brass
61 x 48 x 32 cm

NTD 200,000



繡燕 #19
Embroidered Swallows #19
2021

Minerals, Concrete, Brass
63 x 50 x 38 cm

NTD 200,000



繡燕 #22
Embroidered Swallows #22
2021

Minerals, Concrete, Brass
58 x 40 x 30 cm

NTD 150,000





繡燕 #24
Embroidered Swallows #24
2022

Minerals, Concrete, Brass
68 x 38 x 32 cm

NTD 200,000



繡燕 #23
Embroidered Swallows #23
2022

Minerals, Concrete, Brass
80 x 52 x 33 cm

NTD 200,000



葉偉立 Yeh Wei-Li

b. 1971

出生於台灣台北，畢業於美國南佛羅里達大學攝影藝術學院與美國羅德島設計學院攝影藝術。

近二十年來葉偉立的藝術實踐始終結合影像、文字、物體和空間改造行動，細膩敘說城邦變遷的故事，以及喚起個人和群體的記憶。他投入身體勞動於舊屋整修和田野調查，詳實考掘地方的環境和歷史，經過日複一日的技藝實踐，他的文化工作積澱成豐富的「總體藝術」。從事攝影的同時，葉偉立以不同角色採取多重行動，包括拾荒者、策展人、說故事的人、家具工匠，淋漓發揮藝術的儀式和展示價值。





偶遇，水滴洞 #1
Random Encounter at
Shuinandong #1: The Yarn
2022

Reclaimed Wood Frames,
Glass Vitrine, Found Yarn
167 x 42 x 42 cm

Ed of 2 (#1/2) NTD 360,000



偶遇，水滴洞 #1
Random Encounter at
Shuinandong #1: The Altar
2022

Reclaimed Wood, Canvas, Yarn, Text
60 x 40 x 18 cm

Ed of 6 (#1/6) NTD 360,000



偶遇，水滴洞 #1
Random Encounter at
Shuinandong #1: The Cart
2022

Reclaimed Wooden Frames, Metal Casters
98 x 60 x 30 cm

Ed of 2 (#1/2) NTD 360,000





偶遇，水滴洞 #1
Random Encounter at
Shuinandong #1: The Lightbox
2019

Inkjet on Mylar, Reclaimed Wood and
Metal Lightbox
105 x 85 x 14 cm

Ed of 6 (#1/6) NTD 360,000



如有任何問題，歡迎聯繫：lightwell@deluxefashion.com.tw