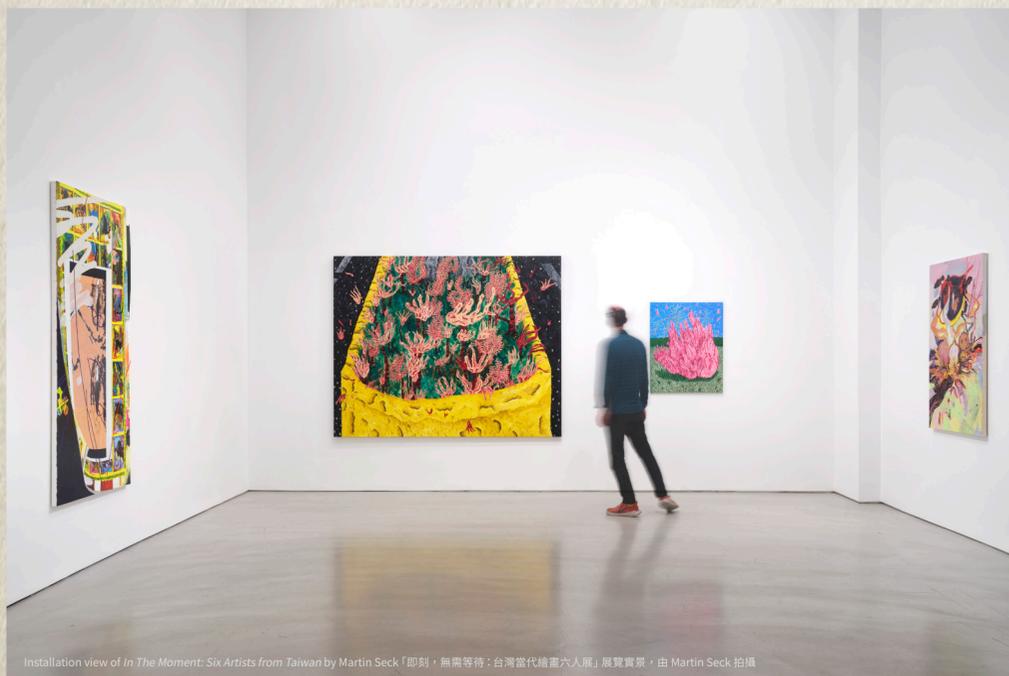


路由藝術報



Jill Downen, *Edis/Mantle*, 2010, Guggenheim Fellowship project, The Luminary, St. Louis, plaster, polystyrene, plumb bob, and chair, 14 feet wide x 20 feet tall x 30 feet deep
吉爾·道南, 《(解)覆》, 2010, 獲古根漢獎助金計畫, 展出實景於聖路易亮點航藝文中心, 石膏、保麗龍、錘線和椅子, 4.27 x 6.10 x 9.14 m

Weightless 無重之境
Jill Downen 吉爾·道南



Installation view of *In The Moment: Six Artists from Taiwan* by Martin Seck「即刻, 無須等待: 台灣當代繪畫六人展」展覽實景, 由 Martin Seck 拍攝

IN THE MOMENT
Six Artists from Taiwan

Chiao-Han Chueh, Ning Fu, Bing-Ao Li,
Guan-Hong Lu, Guan-Jhen Wang, Qi-Heng Xiao

Curator Ching-Wen Chang

即刻, 無須等待
台灣當代繪畫六人展

王冠堯、李秉璈、傅寧、
盧冠宏、蕭其珩、闕巧涵

策展人 張晴文

NUNU FINE ART

Founded in 2014 by international art dealer Nunu Hung, Nunu Fine Art presents a cross-section of both emerging and established artists. The first contemporary art gallery in Taipei with a broadly multicultural outlook, Nunu Fine Art combines an innate sensitivity to Asia's cultural heritage with seasoned insight into the global contemporary art scene. The gallery's multifaceted program includes both solo and group exhibitions by a wide range of artists from the Americas, Europe, and Asia. As a platform for multidisciplinary storytelling, Nunu Fine Art is committed to offering educational events and publications in tandem with its artistic projects.

In April 2023, Nunu Hung embarked on an ambitious initiative, inaugurating a second gallery space spanning 3,000 sqft at 381 Broome Street in New York City and becoming the first Taiwanese to expand the gallery program into New York. Rooted in cross-cultural dialogue, this expansion aims to pave new avenues for international discourse from the vibrant social fusion of the city. Recently, an innovative extension to the primary gallery space has been introduced, designed to serve as a dynamic framework for experimental projects and concepts – a novel approach seeking to challenge and redefine conventional notions of exhibitions while pushing the boundaries of artistic exploration. Nunu Fine Art continues to champion its core values, creating a space where creativity thrives and new perspectives emerge.

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NNFA Supplement

Solitude, a short story by Jackie Hsiao

In her present life, she had about five friends.

Since she didn't frequent many places, they were all people she wouldn't necessarily have met. All from past lives, she didn't know why they had stayed. Like limescale build-up in the bend of a pipe, thickening with time and the water flow, ultimately impossible to ignore.

One of them, she knew from her student days. They'd never been that close though, at least not how she saw it. To her, "closeness" was when someone knew her whole story – comprehending what she had to say, with a solid rock of knowledge formed between them. But when she actually saw this friend, all they shared was one-sided memories from their time as students. That was precisely the thing: this was someone she knew, and nothing more.

One was a colleague from an old job – a family business where she'd worked for more than three years. The boss and his wife had been very demanding, and many unbelievable things had happened there. For instance, just before the New Year, this colleague had been forced to abandon her train south to create a slideshow for the family's celebrations. They'd also have to call the boss's son to wake him up for breakfast – things like that. Back then, the two would chat about all sorts, bonded by their shared disdain for that family. But now what? she would ask herself. Whenever they ate together, that time (about four years ago now) would be brought up. While faintly ridiculous, it kept their friendship hanging together. Every month or two, they'd meet for a meal. Show a bit of interest in what was new with each other. Now and then, one would mention a problem at their current job, and they'd both be dragged into the vortex of memories. Remember when the boss's wife made me go and queue for her mum's traditional medicine during work hours? The shared memory would drift between them like a float in a pool, allowing them to tread water. That's the way it was now.

Another was a fellow French learner. Over two years ago, she'd started attending a French class in her neighbour-

hood. Not for any real reason. She had no short-term plans to visit France, and no concrete goals to speak of. It had just seemed like a normal thing to do, so she'd done it. Perhaps her vague goal was to complete all twelve levels. She was currently on Level 4, so there was still a way to go. Out of class, the pair didn't have much to do with each other. It was only in that room, when they'd split up into groups to practice, that they'd become a team. What do you usually do at the weekend, Chieh Hung? On the weekend, I usually go to the cinema with my friends, Daphne. These were the types of examples they exchanged. Grammar practice. This way, Chieh Hung could appear to her classmate as someone who had a full life, like the kind portrayed in their textbooks.

Maybe due to their limited French ability or relatively simple lifestyles, the two would exchange whatever snacks they had on them in the short period after class (things like bread and fruit they'd pick up after work), while still sticking to class rules by chatting in French. Chieh Hung had lots of friends. Chieh Hung usually ate with her mum and dad on Thursdays. She went window shopping, watched films and played basketball with her friends on the weekend. Chieh Hung would say all of this in French. In the straightforward simple present tense, they'd share many facts about themselves. My favourite colour is grey. I don't have much money. Sometimes I feel lonely at the weekends. On this premise, Chieh Hung considered her a friend.

Then there was another, about 10 years older than her. Sort of like an older sister. They'd met through a weekend volunteering course – one on counselling people who'd call late at night saying they didn't want to live any more. Perhaps because previously (a long time ago) she'd also harboured thoughts like this whilst at school, she'd wanted to help those who needed it after becoming a capable adult in the future. That's what she'd written in her yearbook. In truth, after reading this thoughtful sentence and the naivety it revealed, her future self had been slightly angry for a time. After becoming a capable adult in the future, I want to help those who need it. So many words that needed defining. But she forgave that version of herself, signed up for a training course, and was lucky enough to be assigned to this older sister, an individual in full possession of the qualities, tenderness, tolerance, and tempered enthusiasm required for the role. With a well-rounded life, this older sister didn't get too invested in others, maintaining her stability. Because of this, she'd end up telling this sister a lot

about herself: her family when she was young, her relationship with her parents... The older sister wouldn't interrupt or comment, simply letting the words hang between them. The silence comforted her. She liked this older sister.

The last one, she didn't know if she could really count. Her ex-boyfriend. Previously, they'd gone out for five years, fallen in love, hit a rocky patch, gotten over it, broken up, and reconciled before a third party had become involved. They'd then separated for good, her counterpart going on to get married. But they truly had seen every side of each other, and nobody knew one better than the other. So, although she never saw him again, he'd occasionally send her brief updates on his wife's grievances (She's so annoying!) or his views on current events (Have you gone to get fuel lately? It's ridiculous.) over text. She couldn't say she was used to it. All in all, she considered him a friend: a mystical being with its own thoughts and morphology that lived in her phone. She behaved according to this mindset.

These were the five people she called "friends." Others, while friendly, had blurred faces. She felt like a hotel receptionist, knowing cash over connection. Performing the necessary rituals as they spoke, with no desire to follow them out. Honestly, she'd always felt like friendship was a myth. A mirage. A seemingly beautiful phenomenon she wasn't sure existed. Whenever a silence fell between her and a friend, she'd doubt it. Maybe one day, there'd be no more meetups with her old colleague or classmate. French classes would come to an end, she'd graduate from the training course, or her ex-boyfriend's wife would finally find out. Then, she'd be isolated. She would stay calm as she thought about it. Still, she'd sigh. Friends, people from the past and future, surrounded her. Perhaps there was always clashing, friction, and mutual exclusion between friends. Perhaps friends were like lamps, bringing light to her own ravine- and desert-like corner. Perhaps friends were like islands – however close, always cut off by a sea of traits she didn't share. When talking to friends, she heard her own voice. That was her life's first uncertainty. She could remember her earliest memory. Aged about four and (for reasons unknown) carrying a bowl, she'd climbed a long flight of stairs. She recalled the dual fear of breaking the bowl and falling. She'd walked down a long corridor, at the end of which had been a sliding door. After becoming self-conscious, she'd decided to knock, setting forth with purpose. Is there anyone there? Maybe there had been, maybe there hadn't.

計畫空間 **Alchemyverse:**
Project Space **Networks of Kisses**

Nunu Fine Art New York is pleased to present *Networks of Kisses* by Alchemyverse, inaugurating PROJECT SPACE: ASIAN VOICES, a platform for experimental artistic expressions from Asia and the Asian diaspora. Founded by Bicheng Liang (b.1994, China) and Yixuan Shao (b.1996, China) during their MFA at Columbia University, Alchemyverse combines printmaking, sound studies, and field research into a collaborative practice exploring the entanglement of elements amid environmental and technological transformations.

In *Networks of Kisses*, the duo recreates their scale-shifting studio in the gallery, integrating sonic vibrations, material specimens, and research from sites like the Atacama Desert, Lake Superior, Hainan Island, and the Sierra Nevada. The installation features handmade prints, copper plate drawings, photographs, and trembling ceramics and suspended objects, filling the space with immersive soundscapes and visual narratives of profound environmental shifts.

Excerpted from the curatorial text by Yihuan Chiu, Independent curator

...Alchemyverse's process-driven practice is inspired by anthropologist Tim Ingold's concept of being sentient to the inhabitable world (2011). The artists recover and advocate for ways of listening, seeing and feeling through



Installation view of *Alchemyverse: Networks of Kisses* 「親吻的網絡」展覽實景

the sentience of materials. Ones that allow us to connect more deeply in time, more slowly in speed, and more flexible in scope to our natural worlds.

Since 2021, artists Yixuan Shao and Bicheng Liang have practiced their studio in-situ in diverse wildernesses across the globe, including volcanoes, deserts and isolated islands. They view the time spent in each remote and extreme environment an inseparable part of their creative practice. While they study and collect specimens, they also make drawings, prints, ceramics and sound recordings on site. Constantly facing the unknown, the artists adapt and improvise with weather, landscapes, and available resources, allowing the land itself to shape the creation. By working with rocks, mud, solar, corals, fire, water, lava, among many others, they hone and embody what they describe as "ma-

terial perception" or "other-than-human instinct" – an approach that again comes to life in their new site-specific installation *Networks of Kisses*.

A low, steady hum rises from the red-hued dirt bed at the center, filling up the space with a palpable sonic presence. The bed subtly trembles, acting as a gigantic speaker, as the tactile excitors transmit vibrations drawn from the field recordings. Overhead, suspended copper plates vibrate in sync with the visceral sounds of water, soil, and wind in motion recorded in the wilderness. These vibrations create a network of resonant forces that are felt as much as they are heard, highlighting the matters' abilities to perceive sounds as much as the air transmitting them. In *Networks of Kisses*, the artists create a multi-sensory field of sound, haptics and visuals, forming an active network of relationships that link every element in the space, including the audience...

...Ultimately, *Networks of Kisses* is a work about a multitude of sentience offered to us if we open to the world and yield ourselves to its embrace. The relational web mirrors Alchemyverse's experience in-situ in the wilderness, connecting us to forces way larger than ourselves. During two scheduled performances, the audience members are invited to hold the copper plates feeling vibrations firsthand as whispers of recorded voices and environmental sounds travel through their hands. Under a presumption that all materials are capable of sentience, to hold a vibrating plate becomes a way to hold a world in motion. The installation encourages us to resonate, vibrate, participate, and co-exist with countless microscopic worlds, if we pay enough attention.

Jill Downen 吉爾·道南



Jill Downen (b. 1967) is a non-binary American artist based in Kansas City, who works in site-responsive installations, sculpture, and drawing. A critical event in their formative years, a lightning strike to the family home, imprinted a heightened awareness of the body, architecture, and temporality that would, in time, inform the core of their artistic practice. Their artwork invites people to slow down and heighten awareness of internal and external energies that undergird a contemporary culture in constant flux. The arc of their practice addresses these concerns through the symbiotic relationship between the human body and architecture - where both reside as indeterminate and temporal bodies.

Downen's work has been exhibited in numerous solo and group exhibitions at the Crystal Bridges Museum of American Art, Bentonville, AR; Contemporary Art Museum St. Louis, MO; Oklahoma City Museum of Art, OK; Rosenberg Gallery | Hofstra University, NY; Brooks Museum of Art, Memphis, TN; Louisiana State University Museum of Art, Baton Rouge, LA; University of North Texas, Denton, TX; The Arsenal of Venice, Italy; and Artscape Commons, Toronto, Canada; amongst others. Her residencies include Art Omi: Artists, MASS MoCA, the

MacDowell Colony National Endowment for the Arts residency, and Cité Internationale des Arts residency in Paris, France. They are a recipient of the Guggenheim Fellowship, the Stone and DeGuire Contemporary Art Award, and the Charlotte Street Foundation Visual Artists Award. Downen is the Chair of Sculpture at the Kansas City Art Institute.

吉爾·道南(生於1967年)是一位非二元性別的美國藝術家,現居堪薩斯城。其藝術作品聚焦於場地回應性裝置、雕塑和繪畫。道南的藝術實踐蒙受成長過程的一個關鍵事件——家中的一次震撼雷擊深遠影響——此個經歷使她對身體、建築和時間性的認識別具洞察,並最終成為其藝術創作脈絡中的一大要核。她的作品邀請觀眾放慢腳步,增強對內在和外能量的覺察,這些能量處在一個持續更新而不曾止息的動盪狀態,並作為如今當代文化的支稜;藝術家的作品藉由探索人類身體與建築之間的共生關係,循序而往復地反思種種議題——在她的作品中,兩者皆被視為暫時性且不確定的存在。

吉爾的作品曾在許多個展和聯展中展出,包括水晶橋美術館、聖路易斯當代美術館、奧克拉荷馬市立美術館、羅森伯格畫廊(紐約)、孟菲斯布魯克斯美術館、路易斯安那州立大學美術館、北德克薩斯大學、威尼斯兵工廠及多倫多藝術廣場等。曾參與包括 Art Omi: Artists、MASS MoCA、克道維爾殖民地國家藝術基金會駐地藝術家計劃以及巴黎國際藝術城等駐地計劃,且為古根漢獎學金、Stone & DeGuire 當代藝術獎以及 Charlotte Street Foundation 視覺藝術家獎的獲得者;目前亦身兼堪薩斯城藝術學院雕塑系主任一職。

Jill Downen's large-scale sculptural installations are defined by a unique artistic language that masterfully integrates light, material, and spatial elements. Her work extends beyond the visual, inviting a renewed exploration of sensory perception. The artist once remarked: "Sight is a sense under constant agitation, a steady bombardment of images, by the speed of culture. My installations offer viewers a grounding experience that heightens awareness in slow time. The white-on-white palette allows for a narrow range of light to enter the pupil. Vision may rest and open to an altered perception of subtlety."

"Alterations to the chapel's architecture might have gone unnoticed were it not for a plumb line suspended from the center of the ceiling, the bob poised at the level of the average viewer's heart. The true verticality of the plumb line allowed one to perceive the impurities of the chapel's geometry. Yet it also revealed the power of our perceptual faculties to compensate for gaps in logic, for there were viewpoints from which the chapel's skewed design looked perfectly correct, while the plumb line appeared canted—a physical impossibility." - Ivy Cooper, Art in America

"Her works, from the animated room-scaled exercising of walls, floors and ceilings to the articulated hand-scaled constructions, maquettes and fragments, appeal to our physical and mental apprehension of our bodies - and accentuate our bodily movement (elegant and awkward by turns) in the space of the world. Such self-awareness, such knowledge, such embodiment of the tangible, palpable qualities of sheer existence, can be reassuring, discomfiting, or exhilarating - but at any scale, the works clearly resonate with these ambitions and impressions." - Peter MacKeith, Dean, Fay Jones School of Architecture, from the essay Hand to Hand: Jill Downen's Three-Dimensional Sketchbook

"Downen excels at engaging space in a way that is simultaneously subtle and impressionable, extensive yet seamless, and is able to synchronize a firm framework with a bodily softness. Amidst these dialectics...Downen explores a world of perception, of sensation, and experience...ushering in new planes and surfaces that expand the phenomenology of the manner in which viewers approach her environments". - Erin Dziedzic, independent curator, from the essay The Approach

吉爾·道南的裝置作品以其極獨特的語彙,創作融合光影、材質與空間的作品,試圖挑戰我們對感知的既有認識。道南的作品不僅僅是視覺上的呈現,更是對於感官體驗的一次再塑造。藝術家曾說:「視覺是一種不斷受到文化速度攪動的感官,面對著持續性的圖像轟炸。我的裝置作品為觀眾提供了一種沉穩的體驗,透過緩慢的時間來提升感知。白色之上再加白的色調控制了光線進入瞳孔的範圍,讓視覺得以休息,並開啟對細微之處的全新感知。」

「如果不是有一條懸掛於天花板中央的垂線,並且其鉛錘正好位於普通觀眾心臟的高度,教堂的建築變動可能會不被察覺。該線的完全垂直性使人能夠看出教堂之中幾何形狀的瑕疵。然而,它也揭示了我們的感知能力在面對邏輯不一致時的補償作用,因為從某些視角來看,教堂的傾斜設計看起來完全合理,而垂線卻顯得歪斜——這在物理上是不可能的。」—摘自《美國藝術 (Art in America)》中的文章,由藝術史教授艾薇·庫珀 (Ivy Cooper) 撰寫

「她的作品從大規模的牆壁、地板和天花板的活躍互動,到精細的手工建構、模型和碎片,都讓我們對自己身體的物理和心理感知產生共鳴,並突顯了我們在這個世界空間中活動時的身體動作,無論是優雅還是笨拙。這種對自身存在的自我認識、對身體知識的體會,以及對實際存在感的理解,可能會讓我們感到安心、困惑或興奮。無論作品的大小如何,它們都清楚地反映了這些探索和感受。」—摘自文章〈手拉手:吉爾·道南的三維素描本〉,由建築學院院長彼得·麥基思,費瓊斯撰寫

「道南擅長與空間互動,風格既細膩又能留下深刻印象,讓堅固的結構與柔和的身體感受自然融合。在這些對比之中,道南探索感知、感官和體驗的世界……引入新的平面和表面,擴展觀眾走入她創作環境的方式。」—摘自文章〈接近〉,由獨立策展人艾琳·捷茲迪克撰寫

Jill Downen, Alignment, 2014, plaster, polystyrene, plumb line & gold leafed plumb bob, dimensions variable, wall height 28 feet. Photo by Richard Sprengeler 吉爾·道南,《對位》,2014,石膏、保麗龍、垂線與金箔鉛錘,尺寸不一,牆高8.53公尺,由 Richard Sprengeler 拍攝



Jill Downen: Weightless

"I draw with plaster and concrete to shape space that is resistance to naming, representation, or constraint. The space exists to open sensory experience in a mysterious way. The creative process involves 'not knowing' - a pathway that tells me I'm somewhere, but I'm unfamiliar with exactly where that is. I am in a state of being. The space holds a palpable presence. It feels like mist, a vast distance, breath, light resting in the air - weightless."

Nunu Fine Art New York is pleased to present Weightless, Jill Downen's first solo exhibition with the gallery, with works spanning six years of the artist's career. Downen (b.1967) is an American artist who currently lives and works in Kansas City. The exhibition will feature over thirty wall-hanging plaster and concrete works that Downen refers to as "reimagined drawings."

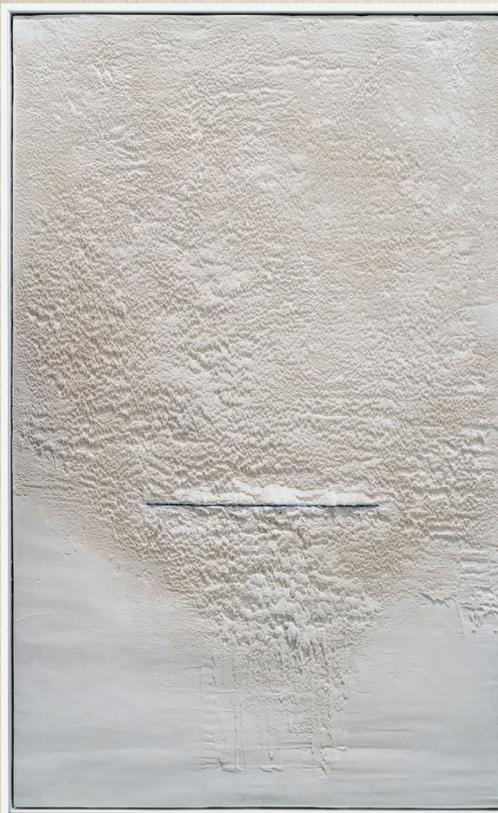
Refined by decades of work with large-scale sculptural installations, Downen's 'drawings' echo their architectural interventions through a reduced and sophisticated color palette, unconventional techniques, and their seasoned skills with plaster, concrete, lapis lazuli, and gold leaf. Each artwork is made with lath-and-plaster or metal mesh and concrete, evoking the traditional wall construction methods with common building materials. This reference to building alludes to Downen's longstanding interest in architectural spaces and their psychological nature. A critical event in their formative years, a lightning strike to the family home, imprinted a heightened awareness of the body, architecture, and temporality that would, in time, inform the core of their artistic practice. Downen mines their own emotional capacities to draw out the materials' potential, resulting in unique plaster textures and smooth concrete surfaces interrupted by discerning



Artist's Studio 藝術家工作室

lapis lazuli inlays and gold-leafed contours emerging from the grayish-whitish ground base.

Each drawing creates its own abstract space, and together, they orchestrate a reflective and grounding environment conducive to observation and introspection. These spaces are dedicated to the renewal of balance, the recovery of the horizon, and the restoration of equilibrium. Downen's nuanced drawings invite us to cultivate our perception and contemplate with the hope of transcendence. The exhibition invites viewers to a haptic experience with spatial poetry, breathing in and out, to find respite in quiet subtlety. Their conceptual motivation addresses the need for quiet reflection in an uncertain world of rapid change.



Jill Downen, Plaster Wall Drawing 1, 2019-2023(front), plaster, inlaid lapis lazuli on wood lath, 72 x 48 x 2 inch 吉爾·道南,《石膏壁畫 1》,2019-2023 (正面),石膏、鑲嵌青金石於木板條,182.9 x 121.9 x 5.1 cm

吉爾·道南：無重之境

「我用石膏和混凝土創造空間,一種無法被命名、描繪或束縛的空間。這樣的空間以一種神秘的方式打開感官世界,像是一扇通往未知的大門。在創作過程中,我選擇擁抱『未知』,這條路引領我前行,讓我感覺自己存在於某個地方,卻無法準確描述其具體位置。我只是純粹地存在。空間中充滿某種真實的存在感,它像霧氣般環繞,帶來遼遠的氛圍,輕如呼吸,像光輕輕停留在空氣中——一切彷彿置身於無重之境。」

路由藝術紐約榮幸呈現「吉爾·道南：無重之境」,這是藝術家首次與路由藝術合作的個展,展出其近六年創作的精選作品。吉爾·道南(1967年生)是一位美國藝術家,目前生活並創作於堪薩斯城。本次展覽將呈現三十件懸掛於牆面的石膏與混凝土作品,這些作品被藝術家稱為「重新想像的繪畫」,以全新視角探索創作與空間之間的深層關聯。

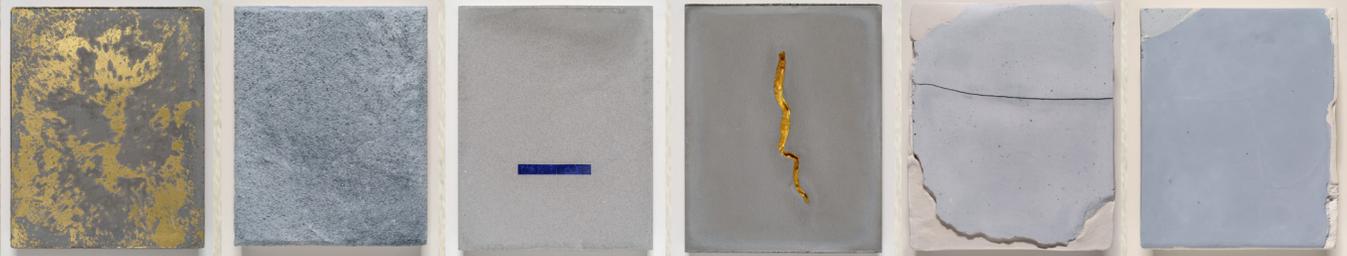
經歷數十年的大型雕塑裝置創作淬煉,道南的「繪畫」展現出她對建築干預 (Architectural Intervention) 的深刻洞察,透過精煉的色彩語彙、非傳統技術,以及對石膏、混凝土、青金石與金箔的嫺熟運用,賦予作品深遠的空間詩意。她的干預不僅限於物理形式上的改變,更是對材料與空間的重新定義與敘事重構,啟發觀者重新思考空間的物質形式與精神內涵。

每件作品均採用板條石膏或金屬網結合混凝土製作,喚起人們對傳統牆體建造工藝與常見建材的聯想,展現道南對建築空間及其心理意涵的持續關注。她在成長過程中,曾因住家遭雷擊而對建築、身體與時間的關係產生深刻洞察,這段經歷成為她藝術創作的核心靈感。

透過個人情感的挖掘與材料潛力的發掘,道南創造出獨特的石膏質感與光滑的混凝土表面。她精巧地運用青金石與金箔的細膩描繪,於灰白基底之上優雅浮現,形成鮮明的視覺張力,賦予作品更深層次的詩意與韻律。

每件作品構築出獨立的抽象空間,而這些作品共同塑造了一個充滿反思與沉澱的環境,鼓勵觀者深入觀察與內省。這些空間致力於重建內心的平衡,恢復對地平線的清晰感知,並尋回穩定與和諧。道南以其細膩的創作,邀請觀者培養敏銳的感知能力,進行深層思考,超越當下的侷限。本次展覽帶領觀眾踏入觸覺與空間詩意交融的旅程,在呼吸間感受細微的寧靜,尋得片刻的安穩。她的作品理念呼應當代快速變遷且充滿不確定性的世界,深刻表達了對靜謐與深刻反思的迫切需求。

From left to right (左至右) Jill Downen, Mysterious Textures of the Utmost Height (2), 2024, concrete, gold leaf, 10 x 8 inch 吉爾·道南,《至高之境的幽秘肌理 (2)》,2024,混凝土、金箔,25.4 x 20.3 cm | Jill Downen, Blue Nuance, 2024, plaster, powdered lapis lazuli, 10 x 8 inch 吉爾·道南,《藍色韻律》,2024,石膏、天青石粉末,25.4 x 20.3 cm | Jill Downen, Level, 2024, concrete, lapis lazuli, 10 x 8 inch 吉爾·道南,《水平線》,2024,混凝土、青金石,25.4 x 20.3 cm | Jill Downen, Fissure, 2024, concrete, gold leaf, 10 x 8 inch 吉爾·道南,《裂縫》,2024,混凝土、鍍金箔子,25.4 x 20.3 cm | Jill Downen, Cracked Air, 2024, plaster, powdered lapis lazuli, 10 x 8 inch 吉爾·道南,《破裂的空氣》,2024,石膏、天青石粉末,25.4 x 20.3 cm | Jill Downen, Patched Air, 2024, plaster, powdered lapis lazuli, 10 x 8 inch 吉爾·道南,《補綴的空氣》,2024,石膏、天青石粉末,25.4 x 20.3 cm



Jill Downen, Plaster Wall Drawing 2, 2019-2023 detail, plaster, powdered pigment on wood lath, 72 x 48 x 2 inch 吉爾·道南,《石膏壁畫 2》(細節) 2019-2023,石膏、粉末顏料於木板條,182.9 x 121.9 x 5.1 cm

IN THE MOMENT Six Artists from Taiwan

CHIAO-HAN CHUEH, NING FU, BING-AO LI,
GUAN-HONG LU, GUAN-JHEN WANG, QI-HENG XIAO



Installation view of *In The Moment: Six Artists from Taiwan*, Ning Fu's *Supa Lonely*. Photo by Martin Seck.「即刻，無需等待：台灣當代繪畫六人展」展覽中傅寧作品《超級孤單》實景，由 Martin Seck 拍攝

Curatorial Essay by Curator Ching-Wen Chang

The Opacity Underneath Transparency

Digital media dominating the visual environment has become predominant in our daily lives. Technological components such as screenshots, geotags, short videos, and layers of filters are some of the phenomena that younger contemporary artists crave to address and, often, to strip away.

If societies suffer from what Korean-German philosopher Byung-Chul Han calls “the violence of transparency,” aiming to eradicate all incommensurability and uniqueness, then perhaps the works of the six artists presented in this exhibition can be seen as voices of resistance to such transparency. The participating artists were born in the 90s in Taiwan and they developed their artistic vocabularies in the past decade. Taiwanese painters of the past tend to contemplate more personal aspects such as human interaction and attachment or to turn to events of history and art history. In contrast to those previous generations, this group of painters, aged between 25-35 years old, convey more liberated, relaxed, and spontaneous world views and painting attitudes. While former generations of artists longed to form attachment and interaction through their works, the contemporary artists featured in this exhibition manifest clear self-expressions and more individualistic views. Their works may be perceived as opaque layers within a transparent society. With highly fluid visual senses, they usher in a unified message of their generation, and that is to be in the moment.

Bing Ao Li's paintings revolve around the representation of flatness. With acrylic pigments, he outlines compositions that resemble layers of computer screen windows and then places fragmented landscape imagery within the frames of those windows. His paintings exhibit lightness through distortion, allowing the viewer's gaze to naturally traverse. There are no distinct references in his pictures, just quickly forgotten glances or fleeting landscapes that slip away from our memory, representing transient yet recognizable everyday occurrences. Instead of figurative representation, Li's work draws our attention to the nature of vision itself—the act, habit, and pleasure of seeing. His paintings vividly capture visual sensations that are reminiscent of the thinly layered, sleek screens prevalent in our era.

Contemporary painters harness visual consciousness to resist information overload. For instance, Ning Fu draws on a diverse array of second-hand images as source material, reimagining them through her distinctive painting style and transforming them into compelling narratives. Her paintings consist of numerous cell phone images cropped, fractured,

and reassembled. There is no single identifiable original image, no beginning or end to events or narratives—only source photos losing their original vitality in the process of transformation. The abundance of memes, junk posts, and Instagram stories greatly influences the vocabulary of contemporary art, impacting painterly gestures such as brushstrokes and lines that stretch and drag across and to the edges of the canvas.

Conspicuous Freeze-frames

Guan-Hong Lu's paintings highlight disjunctions between images and narratives. Unlike the lightness and smoothness of Fu's work, Lu's paintings reveal the absurdity of images as symbols that can be endlessly misinterpreted. His work is critical of media images, however, rather than directly mocking or ridiculing them, he chooses to expose their awkwardness resulting from the media's distortion of reality. Just like with memes, it is hard to pinpoint what is strange or humorous about his pictures, but they are certainly thought provoking due to their oddity. In line with his generation's tendencies, he utilizes slight tension and unease in his imagery to capture the viewers' attention. Each of his paintings makes the viewer pause and wonder whether humor or absurdity is at play.

Qi-Heng Xiao's paintings arrange individual subjects into a world with its own rules to capture a sense of place on the canvas. Narrating everyday life events in his variously scaled paintings, he turns easily overlooked locations into meaningful landmarks by using Google Maps' photo and note features to record his impression of a place. He then uses his notes, his sensibility, and his memory to transform the experience of a place into a visual record that is his painting. Fusing stylistic brushstrokes and tension, he builds a personal archive of everyday landscapes from around him. Lacking human presence, these open landscapes appear to be honest and unrestrained.

Confrontation and Dialogue

The work of both Guan-Jhen Wang and Chiao Han Chueh, while focused on their inner worlds and subjective expressions, share a fragmented and fragile quality. This fragility retains a sense of detachment and alertness through clear and prominent themes in their paintings. Striving to prevent their subjects from becoming too tense, they express their emotions with determined yet soft gestures. Their paintings are visually rich, each using their unique language to express the fluctuating powers of collapse and hope.

In her paintings, Chueh outlines the body's movements and struggles through assertive brushstrokes that express a sense of rapidity. The female bodies she depicts appear ostentatious or angry, yet all have an underlying sense of desperation, as if the stress of life itself is exposed on the canvas in the form of massive bodies. The forms are outlined with almost violent gestural strokes and discordant colors that do not shy away from being hideous or disorderly but sometimes even portray a cold, embellished beauty. Through pushing and pulling shapes, Chueh's work navigates the brink of chaos, bringing a dynamic sense of movement to the canvas.

In contrast, Wang's paintings camouflage warmth with firm and resolute brushstrokes. The figures in her paintings are always depicted striving to support each other. Their elongated, dreamy forms give the impression of floating be-



Chiao-Han Chueh, *She-wolf*, 2024, acrylic on canvas, 52 x 32 inch 關巧涵,〈母狼乳巖〉, 壓克力顏料於畫布, 132 x 81 cm

tween the material world and another realm, are entangled, and seem to bear profound loneliness. While some scenes suggest a narrative, they are not necessarily tied to specific events. Her use of rich colors and melancholic brushstrokes lend a distinctive dramatic quality to her paintings. The deformity of her figures obscures any clear narrative, instead revealing fragility itself. Human relationships are expressed through diverse bodily gestures. Wang conveys subtle emotions through structural compositions. Whether depicting scenes or people, her work consistently remains stable and suppressed at the same time, a quality that is both moving and has become distinctive of her paintings.

In the Moment

For painters of the 2020s, moments in life, whether worth savoring or not, are subjects worth consideration. The brushstrokes of these painters are firm yet tender, in an era that no longer praises strength above all. They depict their experience with spontaneity, allowing experiences or thoughts to be captured afresh. In the world of increasing accessibility, the works of this generation of painters demonstrate more individual views as opposed to conforming with common narratives. In times when it is easy to get desensitized by the excess of images, they find a way to reclaim vitality and excitement by returning to the materiality of painting.



Installation view of *In The Moment: Six Artists from Taiwan*, Guan-Hong Lu's *Apocalypse Now: Suspect* (Left) and *Apocalypse Now: From Cradle to Grave* (Right). Photo by Martin Seck.「即刻，無需等待：台灣當代繪畫六人展」展覽中盧冠宏作品《現代啟示錄：要犯》(左)及《現代啟示錄：從搖籃到墳墓》(右)實景，由 Martin Seck 拍攝

即刻，無須等待 台灣當代繪畫六人展

王冠蓁 李秉璈 傅寧 盧冠宏 蕭其珩 關巧涵

展覽論述 由策展人張晴文撰寫

透明底下的不透明

日常就是一切。一如我們所熟悉的，數位媒介主導下的視覺文化成為背景，所有事物都在這張大幕之前飛速更替。一鍵觸動的快門，一張截圖，一處地標，一則短片，一層濾鏡，這些把世界變得更为透明也更为扁平的技術，成為當代畫家們所欲消化和剷除的表皮。

如果這社會真如韓炳哲 (Byung-chul Han) 所說的，遭受著透明的暴力意欲抹平所有事物間的不可共量以及獨特性，無可挽回地以肯定為趨向、朝向一體化的地獄前進，我想本次展覽呈現的六位藝術家之作大概可以視為抵擋透明化的種種表達。他們大約出生於 1990 年代的台灣，近十年來已有成熟的個人風格表現，比起長一輩的畫家們，這些現年 25 至 35 歲的創作者所呈現的世界觀和繪畫態度，更為自由也更為放鬆、隨興。雖然同樣關注日常生活和自我，但過去畫家們在作品中呈現更多對於人的實體互動和



Installation view of *In The Moment: Six Artists from Taiwan*, Guan-Jhen Wang's *Moving* (left) and *Egg* (right). Photo by Martin Seck.「即刻，無需等待：台灣當代繪畫六人展」展覽中王冠蓁作品《無法指認的物件》(左)及《一起撐一顆蛋行走》(右)實景，由 Martin Seck 拍攝

依戀感，整體而言也更講究創作的穩定性，甚至在繪畫中帶入自己對於繪畫本質、歷史等事物的思考。相對而言，這群藝術家呈現的畫作關於自我的表達會更清晰，也就是更多對於「我」自身的觀照。

無論如何，某種立即滿足、當下完滿的內在狀態，透過極富流動性的視覺感，告訴我們這個時代再也不須等待什麼。他們的作品，或可視為透明社會中那些不透明的圖層。

在畫布表面流連

這個世界沒什麼大不了，除了手機裡川流的影像和訊息之外，似乎沒有什麼值得投入注意力的。過去世代的藝術家們，在作品中能看到更多與他人互動的渴望和依戀感，相對而言，本展中所呈現的作品，更明白的是自我體現。

李秉璈的繪畫專注於平面性的展示。他透過壓克力顏料建構出視窗一般並置層疊的世界，在一張又一張的薄膜上置入平滑的當代風景。這些物象來源不一，可辨識或無可辨識的都被重新剪輯安排在畫面中，規整的各種框線形成每窗圖像的邊界。所有迎面而來無關緊要的影像碎片，穿插著某些暗示空間的景致，為眼前的超級平面帶來一點穿透和延伸的想像。他的畫作從我們已然熟悉的視覺比例裡解放辨認事物的習慣，歪斜或者扭曲，都展現輕盈明快的步調，讓觀眾的視覺自然而無阻地穿越。不具特定指涉的畫面，如同過目即忘的、曾經刺激眼球或來不及注目就跌出視線邊緣的各種景致，也如同所有生活中均等獲得讚揚的一瞥。在李秉璈的作品裡我們更加意識到的是視覺本身——觀看的動作、觀看的習慣，以及觀看的愉悅——而非觀看的對象。他的畫作直接地表達對於視覺感的捕捉，或許這也和他的再現對象有關，畢竟平滑的螢幕已經是這個時代最具支配力的感性介面；層疊且輕薄的、無甚深義的描繪，不需要歷史的包袱也沒有太多巨大論述，繪畫就是視覺感本身的再現。

當代畫者擅於透過視覺的意識來抵抗過載的訊息，例如傅寧的繪畫以大量二手影像做為材料，透過極富個人性的繪畫語言將之重現，把各種誤讀的快感再化為第一手的敘說。她的畫作擷取無數來自手機螢幕的畫面，裁切局部，使其破碎再重新組合。無所謂原始圖像，無所謂事件始末，它們全在拼組的過程中重新找到躁動而富有生機的活力，像是在訴說著什麼，但其實只是讓一切回歸為造形交織的團塊、圖層，墜落並擦拭，流暢的線條帶著無甚深意的事件在畫布內外打開，回到繪畫所能召喚的各種感性經驗。身處於一個迷因和廢文餵養的時代，我們在一則接著一則的動態裡存活。這些視覺經驗透過筆觸及線條拖曳延展至畫布的表層和邊界，再回到我們行走生活的空間。有時候過於忙亂，有時候隨興地停滯糾纏，充滿表情的形色在畫布上薄而輕淺，卻總是勾住什麼也看不入心的眼睛。

如果抗拒深刻，那就讓它難以忘記。

如果荒謬無所不在，那就讓它更真實一些。

為惹眼的定格

圖像和敘事之間的斷裂，在盧冠宏的畫作中則有另一種展現。不同於傅寧的輕巧與滑順，盧冠宏的繪畫則更抓緊了圖像做為符號可以不斷錯譯的荒謬性。世間事物在時空中偶然相遇，有些時候那個畫面就是欠一個合理的解讀方式，正確地說，它可能永遠沒有合理的說法。盧冠宏的作品具有某種媒體影像的批判性，但他不直接挖苦或嘲諷，而是讓它們攤開在那裡呈現自己的窘境，曝現出媒體和現實所製造的尷尬。他的圖像邏輯像是迷因 (meme)，有時說不上來哪裡怪或者笑點到底是什麼，但確實挑動著觀者的神經，讓我們意識到不太對勁。「有點不舒服」卻稱不上什麼嚴重的事，也是這一代藝術家創作中經常出現的意象。每一幅圖像是一次暫停，盧冠宏的畫作讓現實中的莫名其妙定格，讓人想問這是幽默還是盲目到底；他以冷靜的語調讓現實穿幫，它可能遠比你想的還要難以解釋。

當代生活裡的晃遊除了化為訊息動態之外，也有堪以更深沉刻寫

的可能。以繪畫來定格的未必是調侃，有些時候是為了銘記。蕭其珩的畫作以自我的規則將個別事物組為成套理解的世界，在不同尺幅的畫布空間裡描繪出屬於自身的存在感。從尋常生活展開敘事，將不起眼的地點化為有意義的地標，然後是關於人和物的思憶。極富個人風格的筆觸張力，為身旁日復一日的平常、那些沒什麼大不了的風景寫下個人式的註腳。在畫裡，所有被凝視的事物還是伸長了觸角騷動著，熱烈的不知名風景就是安心的庇護。青春的遷徙和流連從此處到他處，用善感把經驗化為 Google 地圖絕對無法標記的情份和冷暖。這些畫作裡沒有過度渲染的人際往復，對比於黏膩的羈絆，敞開的風景看來更坦蕩自在。

對峙和對話

異地遷移是這時代尋常的生命經驗，王冠蓁和關巧涵的創作在對準自己內心的主觀表現之餘，各具風格，卻也同樣都有片段而脆危的質地。這裡的脆危並非鬆散，反而是在明確而顯著的繪畫題材底下，仍保有可感的疏離和警覺。她們有其克制，努力不讓狀態過於緊繃，以強悍但柔軟的姿態訴說自己的感性。她們的繪畫飽滿，各自以獨特的語言表現出介於崩壞和希望之間交替的力量。

近年旅居德國的關巧涵，在畫作中以淋漓的速度感來勾勒身體的運動和困頓，將自我真誠地袒露在極富攻擊性的筆鋒之下。女性的身體在她的作品裡總是張揚的，她們或許憤怒，或許搖搖，每每看來不顧一切地努力表達自己。生命中充滿壓力的那一部分，被關巧涵以團塊一樣的身體形象砸到畫面上，幾近暴力的線條和衝突的色彩不避諱醜惡、脫序，也偶有粉飾太平那樣陰冷的美麗，藉著造形的相互推擠遊走於失控的臨界點，也為畫面帶來了十足的躍動感。

相對而言，王冠蓁的畫作則以堅定決絕的筆調藏著溫暖的

渴望。她就像一位觀察者，將心念繫於在自己和外在的感知。她筆下的人群總是勉力地支撐彼此，拉長的身形讓他們看來像是漂浮在凡塵和不知哪一界之間的存在，彼此糾纏卻又帶著沉重的孤寂感。有些畫面看來帶著敘事意味，但未必是特定事件的再現，濃厚的色彩和憂鬱的筆調讓圖像別具戲劇性，這些人物無一倖免地變形，卻在詭異之餘流露出以此為保護色的脆弱感。人生世間的因緣透過多樣的肢體語言交手，王冠蓁的作品在完整的畫面結構之下表現出難以言喻的幽微情緒，無論寫景寫人都是一貫地穩定而壓抑，這是她畫作中特別動人的特質。

即刻，無須等待

對於 2020 年代的畫家而言，生活裡種種值得玩味的到不值得強留的，都是描繪的題材。本展中六位畫家的畫筆不顯微弱，在這不再讚頌力量的時代，柔軟成為所有事物的隱喻和解答。他們在畫面中率性地刻畫自身曾經體驗的重量，讓經驗或思緒得以留存。因為一切易於介入、可及，這一代畫家的作品中總藏匿著柔軟，而非關於世界的什麼硬道理。

環伺周圍的影像總是狡詰、多變且迸發的。看畫各式各樣影像的世代，也深諳只有回到畫布，就能找到活力和刺激的秘密。

每一天都像煙火那樣爆炸。一瞬之間聲響和光影有些錯位，漏了拍卻讓原本單調的平庸有了被再次確認的機會。閃現的未必是真，但絕對撩人視線。在這個已無新奇事物的時代裡，繪畫仍可為分秒間無人聞問的各種爆炸，留存當下、即刻、不待補足即已完成的一件件視覺檔案。



"From the discordant hum of vintage dial-up right up to the internet age, these artists eschew the passivity of doom scrolling, using their hands to paint images and scenes that explore geography and identity instead. These artists convey deeply personal experiences that remain inaccessible to others yet simultaneously engage with the relentless cycle of universal news driven and regurgitated by social media." Excerpted from *IN THE MOMENT* (即刻，無須等待) *Six Artists from Taiwan* by Clare Gemima

從早期撥號上網的雜音到現代網際網路時代，這些藝術家們拒絕被動的「末日刷屏 (doomscrolling)」，而是用雙手繪製探索地理與身份的畫面。他們所傳達的是深刻的個人經驗，雖無法讓他人完全體會，卻也同時回應了社交媒體推動與重複的新聞循環。摘自《即刻，無須等待——台灣當代繪畫六人展》，由 Clare Gemima 撰寫



「傅寧的畫作反映了我們日常中的「影像消費」(image consumption) 習慣，這些視覺元素往往是虛構和帶有干擾性的。她通過在單一畫面上「拼貼」不同參考圖像的刻意過程，探討了我們媒體消費後的「後續生命」，以及網絡帶來的終究還是扁平化的體驗。」摘自《即刻，無須等待》：探索新時代的台灣藝術家首次亮相》，由劉安蓀撰寫

NNFA Supplement 路由副刊

有光報

路由藝術報創辦人 Nunu Hung 強大的相信文字的力量，以及閱讀所能帶來的視覺想像。這也是從2014年路由藝術開始第一檔展覽時，路由藝術報總是每一個展覽的一部份。經過多年的堅持，路由藝術報在路由藝術宣佈紐約展新館的同時，也在這重要的一刻，我們宣佈增加路由的內容，邀請作家同時也是麗水街新空間「有光」的主理人，蕭熠主持「路由副刊」為這份代表視覺空間的刊物更添文學氣息。

讓我們繼續相信文字的魔力吧。

有光小說

《孤寂》作者蕭熠

一共有五個左右的朋友，在她目前的生活中。

都不是必要碰到的人，因為她沒有一定要去的地方和場合，都是在以往的人生裡碰到，不知道為什麼就留了下來的人，像水管在轉彎的地方會留下水垢，經過時間沖刷後累積變厚。漸漸無法忽視。

一個人是學生時候就認識，但一直不熟，以她的認知來說。所謂的熟，以她的定義來說，應該要能了解她的來龍去脈，了解她在說的事情，對彼此有沉積若股累積的知識。然而這個朋友實際上相處起來，除了單方面記得一些學生時代的事，似乎就是那樣，剛好是一個認識的人，僅此而已。

計畫空間 Project Space

Alchemyverse: Networks of Kisses 親吻的網絡



installation view of Alchemyverse: Networks of Kisses 「親吻的網絡」展覽實景

路由藝術 紐約很榮幸呈現由當代藝術團體 Alchemyverse 帶來的展覽「親吻的網絡」。該展覽將為我們的新計畫空間「計畫空間：亞洲之聲」揭開序幕。這一全新倡議旨在紐約市打造一個專屬平台，展示並推動來自亞洲及其離散社群的實驗藝術創作。

「Alchemyverse」由藝術家梁必成（1994年生於中國）與邵奕萱（1996年生於中國）於紐約創立。兩人於2020年在哥倫比亞大學藝術碩士項目中開始合作。梁必成與邵亦軒結合各自在版畫與聲音研究領域的專業知識與技能，並通過深入的田野研究，形成了他們的合作實踐。

在「親吻的網絡」中，這對藝術家組合將在畫廊空間內

一個人是前前一份工作認識的前同事，她在那個家族企業待了三年多，老闆和老闆娘極其苛刻，有許多不可思議的事情發生，例如過年前要同事放棄南下的火車整理他們家過年要放的家族幻燈片，早餐要打電話叫醒老闆的兒子之類，她那時和這位同事有聊不完的話題，對那家人的共同厭棄連結了她們，後來呢。她想過這個問題，實至今日，每每吃飯再聊起當年（約四年前）的這個事情顯得有點可笑了，但她們的友誼還是淺淺的維繫著。以一兩個月一次的頻率見面吃飯，稍稍關心彼此的變化，不時談到現在的工作遇到的問題時，又掉入回憶的旋渦。你記得那時候老闆娘叫我在上班時間去幫她媽媽排中醫的事嗎？那塊共同回憶飄在她們之間，像個浮板，供她們踩過來踩過去。目前是這樣子。

再來是個法語課認識的同學。她在家附近上法語課，已經2年多了。沒有什麼特別的原因。她沒有要去法國的短期計劃，也沒有任何明確的目標，就是很自然的像生活裡的一件事，那樣上著。也許陰隱的目標是把12級都上完，目前是4級。所以眼前還有不短的一段時間。這個同學和她在課外並沒有特別的往來，只是上課分組練習時他們是一組的。傑宏，你在週末通常做點什麼呢？達芬妮，我在週末通常與朋友去看電影。他們在課堂上會交換這樣的例句。用法說。因此傑宏在她心目中是個擁有法文課本裡那樣完整生活的人。

她不确定是因為他們有限的法語能力，還是彼此的生活本來就單純，中間短短的下課時間，他們會交換隨身的零食，下班在路上隨手買的麵包水果之類，依照教室的規定依舊用法語交談。傑宏有許多朋友。傑宏在星期四通常會和爸媽吃飯，週末會和朋友們逛街，看電影和打球。傑宏用法文說。他們用平鋪直敘的現在肯定句告訴對方許多關於自己的事實。我最喜歡的顏色是灰色。我並沒有許多錢。我在週末偶爾會感到寂寞。因為這樣，傑宏算得上一個朋友。

然後是一個比她大十歲左右的，算是姐姐吧。因為她在週末接受義工的課程，去輔導半夜打電話過來說不想活了的人。應該是因為之前（很久以前）在學校她就隱隱有這樣的想法，在以後成為一個有能力的大人後，要去幫助需要幫助的人。這樣的句子寫在她的畢業紀念冊裡。老實說她後來自己看到，一度為這樣沒頭沒腦的句子和其中無知的

現場重現他們的工作室，透過尺度的轉換與空間的再配置，將其轉化為展覽形式。融合來自受氣候、地質與構造運動影響地區的聲音震動、材料樣本及深入的田野研究。這些地點包括智利的阿他加馬沙漠、蘇必略湖上一座原始小島、中國的海南島以及內華達山脈。他們基於研究的裝置作品將呈現手工版畫、銅板素描以及藝術家親自拍攝的照片，所有這些內容都展開於展廳中央一座高起的平台之上。同時，聲音震動穿越空間，透過微微顫動的陶瓷與懸掛的物件，賦予展覽生命力與共鳴，形成一個交織感官體驗的多層次場域。

策展文本 由獨立策展人 Yi-Hsuan Chiu 撰寫

回憶起他們在蘇必略湖的兔子島度過的時光，Alchemyverse 描述了從遠方傳來的暴風雨聲，逐漸接近，伴隨著樹葉沙沙作響被帶到耳邊。在這座未開發的孤島上，樹木、灌木、岩石、苔蘚、土壤，甚至埋藏於大地之中的動物遺骸，以及拍打岸邊的浪濤，共同構築了一場野性的、不和諧的交響曲。他們說：「仔細聽。」這種主動的聆聽行為，是對周遭自然的深切尊重，並在不同的尺度與時間之中產生共鳴與震動。

Alchemyverse 的創作實踐以過程為導向，靈感來自人類學家提姆·英戈爾德 (Tim Ingold) 在 2011 年提出的概念——對可居住世界的感知能力。他們透過材料的感知，重新找回並提倡一種全新的聆聽、觀看與感受方式，使我們能以更深刻的時間感、更緩慢的速度，以及更靈活的視野，與自然世界建立聯繫。

自 2021 年以來，藝術家邵奕萱與梁必成在全球各地的荒野中進行現地工作室實踐，包括火山、沙漠以及偏遠孤島等極端環境。他們將每段在偏遠地區度過的時間視為創作實踐中不可分割的一部分。在進行研究與標本採集的同時，藝術家亦一邊創作現地的繪畫、版畫、陶瓷與聲音錄製。面對未知，他們隨機應變，因應天氣、地貌與現有資源即興創作，使大地本身成為創作的形塑者。通過與岩石、泥

土真感到微微惱火。我以後成為有能力的大人後，要去幫助需要幫助的人。如此多需要去定義的詞語。然而她寬恕了那樣的自己，去報名了受訓課程。很幸運的被分派到這個姐姐。完全具有這個工作所需要的所有特質，溫柔，寬厚，熱心而不過度，擁有自己完整的生活而不過分涉入，沉著。因此她不自覺的會告訴她許多關於自己的事，年幼時的家庭，和父母的關係。那姐姐既打岔也不評論，讓話在她們之間擺盪著。那沉默撫慰了她。她很喜歡這個姐姐。

最後這個，不知道能不能算得上。她曾經的男朋友。他們曾經交往了五年，熱戀，低潮，穩定，分手，復合，第三者，終究分手，對方結婚。然而事實是，他們看過彼此的各種形貌，沒有誰比他們更了解彼此。因此儘管再也見不到，對方時不時用簡短的字句捎來消息，對老婆的抱怨（她真的很煩！），對時事的看法（最近有加油嗎？太誇張了吧）。她不能說習慣，總之她把他視為一個，類似住在她手機裡的精靈，有它自己的形態和思想。她用這樣想法去引導自己。

這些就是她在生活裡，定義為朋友的五個人。此外的人，就是些友善而面目模糊之人，她感覺自己就像旅館的櫃檯，認卡不認人，在來往中行禮如儀，人出了那個範圍，她也沒有感覺追上去的必要性。她老實講，一直覺得，朋友是個迷思，是個海市蜃樓一樣，看起來很美，實際上不知道存不存在的現象。每當她與朋友落入各自的沉默，她就會懷疑起來。有一天，也許前同事同學不再約下次，法語課結束，從受訓班畢業，或前男友的老婆終於發現之後，她將落入了一個孤決的境地。她鎮定的想著。然而又鬆了一口氣。朋友，來自過去和未來的人，將她團團圍住。朋友之間，也許從來就是不止息的互斥摩擦碰撞，也許朋友像燈，照亮了她那像峽谷像沙漠的一個角落。也許朋友像島，不管離得再近，終究之間隔著與自己性質不同的海。她在與朋友對話時聽到自己的聲音，那是生命的最初那種不確定，她記得自己最早的記憶，或許是四歲，她不知道為什麼拿著一個碗，正爬上長長的階梯，她記得那種怕碗弄碎，和怕跌下樓梯的雙重恐懼，她走向那長廊的盡頭，是一扇門。她打算去敲敲門，她意識到自己，一心走向那門。有人在嗎。也許有人在裡面，也許沒有。

土、陽光、珊瑚、火焰、水與熔岩等自然元素的協作，藝術家淬煉並體現他們所謂的「材料感知」或「超越人類範疇的直覺」——這一創作方法在他們全新的場域特定裝置作品《親吻的網絡》中得以重現。

一股低沉而穩定的嗡嗡聲從中央覆滿紅色泥土的床體升起，將整個空間注滿了可感知的聲音存在。床體微微顫動，如同一個巨大的揚聲器，觸覺發動器將現地錄音中的振動傳遞至整個裝置。在上方，懸掛的銅板隨著自然界中記錄的水流、土壤與風的律動聲同步震動。這些震動形成一個交織的共振力網絡，既可以聽見，也能感受到，彰顯了物質不僅能像空氣一樣傳遞聲音，還具備感知聲音的能力。在《親吻的網絡》中，藝術家創造了一個結合聲音、觸覺與視覺的多感官場域，構建了一個活躍的關係網絡，將空間中的每個元素，包括觀眾，緊密連結在一起。

銅板上的視覺細節為這件裝置作品增添了更深的概念層次。細細觀察時，這些薄如紙片的銅板上刻有模糊的照片與繪圖，其內容耐人尋味，難以直接解讀。這些影像的記錄時間、地點與方式均被隱藏，僅呈現出一瞥難以觸及的世界片段，營造出的距離感使人不禁陷入探索與想像之中。

《親吻的網絡》最終探討的是，當我們打開感官，讓自己融入自然的懷抱時，便能感知到無數潛藏於世界中的細微感受。作品中所編織的關係網絡，呼應了 Alchemyverse 在荒野現地創作的深刻經驗，將我們與遠超自身的宏大自然力量相連結。在兩場特別安排的表演中，觀眾將被邀請親手持握銅板，直接感受其傳遞的振動；錄製時的低語聲與環境音透過銅板傳遞到手掌中，形成獨特的感官體驗。基於「所有物質皆具感知能力」的假設，握住一片振動的銅板，便如同觸碰到一個動態運行中的世界。這件裝置作品旨在鼓勵我們與無數微觀世界共鳴、振動、參與並共同存在，只要我們夠用心去聆聽與感受。

路由快訊 News

Rona Pondick at Alsova Jihoceska Galerie and the Nasher Sculpture Center Republic 羅娜·龐迪克作品展出於阿爾索瓦南波西米亞美術館與納沙爾雕塑中心



L | Rona Pondick, *Red Platter* (21), 1994, painted epoxy and wooden bowl, 8 x 16 x 16 inch 羅娜·龐迪克, 〈紅色盤子 (21)〉, 1994, 彩繪環氧樹脂和木碗, 20.32 x 40.64 x 40.64 cm R | Rona Pondick, *Slim Jack*, 2011-22, patinated bronze, 47 x 24 x 27 inch 羅娜·龐迪克, 〈瘦傑克〉, 2011-22, 青銅、烤漆, 119.38 x 60.96 x 68.58 cm

Rona Pondick's *Slim Jack* (2011–22) was featured in *Let It GROW Again!* at Alsova Jihoceska Galerie, part of the GROW project by Vienna's Belvedere Gallery. At the Nasher Sculpture Center, her *Red Platter* (2021) reimagines a bowl of apples using casts of her own mouth, exploring themes of consumption, mortality, and transformation.

羅娜·龐迪克的〈瘦傑克〉於捷克阿爾索瓦南波西米亞美術館的「讓它再次成長！」展覽中亮相；〈紅色盤子〉於納沙爾雕塑中心展出，作品以超現實手法，探討消耗、生命有限性與轉化，巧妙平衡詼諧與不安，展現其對身體與有機物交融的探索。

Petah Coyne's Maximalist Art Lays Bare Women's Oppression 佩塔·科因的極繁主義揭示了女性的壓迫



The image is sourced from an article on Hyperallergic 此圖像截自《Hyperallergic》文章

We are delighted to share Debra Brehmer's insightful review of Petah Coyne's solo exhibition at the Chazen Museum of Art, University of Wisconsin-Madison published in Hyperallergic.

佩塔·科因 (Petah Coyne) 於查贊美術館 (Chazen Museum of Art) 的個展「佩塔·科因：一顆心能承受多少」獲得了 Debra Brehmer 在《Hyperallergic》上發表的精彩評論。



Artist's studio view 藝術家工作室實景

Over four decades, Cianne Fragione has developed process-oriented work that crosses boundaries between abstract painting and sculpture, object, and image. She has exhibited extensively in solo and group exhibitions in national and international venues, including St. Mary's College Museum of Art, Moraga, CA; American University Museum, Washington, D.C.; The Textile Museum, Washington, D.C.; Art in Embassies, Sofia, Bulgaria, and Vilnius, Lithuania; Elizabeth Foundation, New York, NY; and San Francisco Museum of Modern Art Gallery, CA. Her works are held in public collections, including the Baltimore Museum of Art MD; Art-In-Embassies Permanent Collection, Guadalajara, Mexico, US State Department; St. Mary's College Museum of Art, CA; and Stanford University, CA.

席安·弗拉喬內四十多年來專注於以過程為導向的創作，跨越抽象繪畫與雕塑、物件與圖像的界限。她曾於國內外多個重要場館舉辦個展及參與聯展，包括加州莫拉加的聖瑪麗學院美術館、華盛頓特區的美國大學博物館與紡織博物館、保加利亞索非亞與陶宛維爾紐斯的「大使館藝術計畫」、紐約伊麗莎白基金會以及加州舊金山現代美術館。她的作品亦被多家公立機構收藏，包括馬里蘭州巴爾的摩美術館、墨西哥瓜達拉哈拉的美國國務院「大使館藝術計畫」永久收藏、加州聖瑪麗學院美術館，以及加州史丹佛大學。

Isabel and Alfredo Aquilizan at the Ateneo Art Gallery, Manila 伊莎貝爾和艾佛雷多·阿奎查禮在馬尼拉雅典禮美術館展出



Isabel and Alfredo Aquilizan, *Nothing to Declare*, 2024, Mixed media (personal belongings), variable dimensions 伊莎貝爾和艾佛雷多·阿奎查禮, 〈無須申報〉, 2024, 混合媒材 (個人物品), 尺寸可變

Isabel and Alfredo Aquilizan's exhibition *Project Belonging: From There to Here* at the Ateneo Art Gallery explores their experiences as migrants. The second half of their homecoming series, *The Familiar in the Foreign*, uses objects as signifiers of memory and sentiment, blending their artistic practice with their migrant lives.

伊莎貝爾和艾佛雷多·阿奎查禮的展覽「歸屬計畫：從他方至此」，以物件作為記憶與情感的象徵，結合他們身為移民的生活與藝術實踐。

Chiao-Han Chueh's First Residency in the US 藝術家闕巧涵首次赴美駐村！

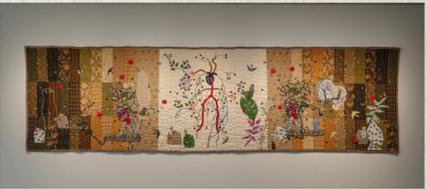


The studio setting view during a residency in the US 在美國駐村時的工作室實景

Chueh is now in a residence program on Governors Island. Joining the Taiwanese American Arts Council (TAAC), she spent one month in New York.

闕巧涵在總督島 (Governors Island) 進行駐村計畫。她加入了台灣美國藝術協會 (TAAC)，並在紐約度過一個月的時間。

Kao Ya-Ting's 'In the Name of the Mother' exhibited at Keelung Museum of Art 高雅婷作品〈以母之名〉日前展於基隆美術館



Ya-Ting Kao, *In The Name of The Mother*, 2024, silk, cotton, wool, glass beads, yarn, artificial pearls, 47 5/8 x 169 1/4 inch 高雅婷, 〈以母之名〉, 2024, 絲、棉、毛料、玻璃珠、毛線、人造珍珠, 121 x 430 cm

Taiwanese artist Kao Ya-Ting's ambitious and masterful work, *In the Name of the Mother*, was recently presented in the exhibition *The 25 Hour Days* at the Keelung Museum of Art in Keelung, Taiwan.

In the Name of the Mother blends pregnancy with Kao's exploration of mythology, faith, and dreams. It highlights feminine narratives, emotions, and a mystical worldview shaped by personal experiences, using materials like embroidery and patchwork to evoke tactile sensations.

台灣藝術家高雅婷的大型作品〈以母之名〉日前於基隆市立美術館聯展「第25小時」中亮相。藝術家以生命經驗觸及古老神秘世界，以刺繡與拼布喚起觸覺體感。

Chiao-Han Chueh Work Acquired by King Car Cultural & Educational Foundation's Collection 闕巧涵作品典藏於金車文教基金會



Chiao-Han Chueh, *Mantis Playing in Spring Field*, 2023, acrylic on canvas, 76 3/4 X 76 3/4 inch 闕巧涵, 〈螳螂在春天的原野裡嬉戲〉, 2023, 壓克力於畫布, 195 X 195 cm

We are excited to announce that Chiao-Han Chueh's *Mantis Playing in Spring Field* has been acquired by the King Car Cultural & Educational Foundation's Collection.

闕巧涵的作品〈螳螂在春天的原野裡嬉戲〉典藏於金車文教基金會，此作品為藝術家繪畫體系中罕見完全不含人物形象的創作，旨在探索單純以繪畫動態構築的純粹視覺語言。

Rodney Dickson: A Life in Paint + Book Launch

羅迪尼·狄克森：繪畫人生+新書發佈會



L| Installation view of Rodney Dickson: Paintings, Rodney Dickson's J. Photo by Martin Seck. R | Catalogue Rodney Dickson on display 左|「羅迪尼·狄克森：繪畫」展覽中作品 (1) 實景, 由 Martin Seck 拍攝右|《羅迪尼·狄克森》畫冊展示實景

Rodney Dickson, a New York-based artist from Northern Ireland, draws on his experiences during the Troubles to create works that explore themes of morality, war, and human connection. Nunu Fine Art will host a book launch for RODNEY DICKSON, a catalogue that offers insight into the artist's life, beliefs, and creative journey, while showcasing his evocative works.

羅迪尼·狄克森出生於北愛爾蘭，目前定居於紐約。他成長背景是在愛爾蘭那段黑暗混亂的年代，目睹戰爭和衝突的殘酷和虛偽。對他來說，人類心靈的複雜性和混淆的道德觀是引人入勝且發人深省的，而狄克森更是將這些元素融入他的繪畫之中。路由藝術即將舉辦《羅迪尼·狄克森》新書發表會，這本畫冊深入解析藝術家的生平、信念與創作歷程，並展現其引人深思的藝術作品。