



# 藍天之下 BETWEEN EARTH AND THE SKY

我們時代的  
精神狀況

THE SPIRITUAL STATE  
OF OUR TIMES

08/01/2020 — 10/18/2020

GALLERIES 1A, 1B

Artists

Baboo

FAMEME

Su-Yuan Wu, Slow Geng (Motif Design)

Chen-Wei Lee

James Ming-Hseuh Lee

Ching-Yueh Roan

Hui-Chih Hsu

Chia-Ying Chang

Chih-Chung Chang

Liang-Hsuan Chen, Musquiqui Chihying

Clockwork Noses

Resident Island Dance Theatre

Co-curator

Jo Hsiao, Yi-Wei Keng







**1** FAMEME

**2** Chia-Ying Chang

**3** Baboo

**4** Liang-Hsuan Chen &  
Musquiqui Chihying

**5** Chen-Wei Lee

**6** Ching-Yueh Roan

**7** Hui-Chih Hsu

**8** James Ming-Hsueh Lee

**9** Clockwork Noses

**10** Chih-Chung Chang

**11** Motif Planning & Design Consultants  
Shu Yuan Wu, Slow Geng

# FAMEME

## *DURIAN Pharmaceutical*

### Interactive installation, performance

Mixed media

Producer: Cheng-Ta Yu

Space design: Troy Lee

Visual design: Jason Peng

Interactive design: Hsien-Yu Cheng, I-Yeh Wu

Cinematographer: Liam Morgan

Producer: Chao-Hui Ting

Still photographer: Hedy Chang

3D scanning: Solid Memory

3D modeling: Ming-Chien Luo

Dimensions variable

2020

### Lecture Performance Times

2020/8/22 (Sat.) 14:00-15:30

2020/9/19 (Sat.) 14:00-15:30

FAMEME is an artist/fictional web celebrity. He has inherited the brand Durian King, which his father founded in 1936. Through his love of fashion and music, he began to reinvent the brand, selling durians, the “king of fruit,” all over the world. 2019 marked his first arrival in the United States, where he posted an ad on the Edition Hotel’s giant digital billboard in New York’s Times Square. In the city’s SoHo district he established the world’s first “Museum of Durian,” a popular check-in spot for online influencers. In 2020 FAMEME invaded Korea, collaborating with the Gyeonggi Museum of Modern Art (GMoMA) to introduce the Durian Exercise Room, beloved by children and parents alike.

In 2020 FAMEME crossed over to the biotech industry to establish Durian Pharmaceutical Co., Ltd. Dedicated to extracting the durian nutrient *Misohthornii*, they have applied for a patent and by 2023 plan to introduce MST, a customized, contemporary elixir of life. At the same time, they have set up a concept store displaying MST at Taipei Fine Arts Museum. This pill fortifies an individual’s health, prevents viral infections, and serves as a catalyst to activate the amygdala, strengthening limbic system responses and stimulating dopamine in the brain, so that the user feels a surge of emotion as if falling in love. It intensifies the heat energy produced by exercise, elevating the effects of endorphins. It also stimulates the production of serotonin, which brings a sense of control through positive energy, unblocking channels of thought that lead to feelings of happiness. MST is a panacea for the body, mind and spirit. Just like FAMEME, it will “Make You Smile Again”!

## Chia-Ying Chang

### *HA.HA*

Acrylic on canvas, installation

Mixed media

Dimensions variable

2020

Value systems, philosophies, power structures, and moments of cultural evolution often occur in times of turbulence and disintegration. When order collapses, it will always be replaced by another way to achieve balance, and it often seems to be the fate of the human cycle that those who dominate resources, hold power, and rule by force will rise. We long for redemption, and redemption is like an antidote to the soul, but it is also an anesthetic, and an aphrodisiac for the powerful. Currently, more than 3,000 religious groups can be found in the world, each one claiming their faith is the only truth, yet they are full of ludicrous, bizarre theologies and power ploys. No matter how absurd they are, for their believers, each one holds the redemptive truth, and such absurdity pervades our yearning for redemption.

The artistic oeuvre of Chia-Ying Chang has always been replete with such absurd beliefs and mysticism, fables with no beginning or end, an admixture of classics and mutations, populated by weird, self-contradictory species that are half-human and half-beast, seemingly beautiful but with a sugar-coating under which cruelty lurks. Hers is a collage world that constantly disintegrates and reorganizes, in which all the stories expand infinitely like ripples in a pond, but eventually attain another kind of equilibrium, like an endlessly circulating Mobius strip.

## Baboo

### *Corona Villa*

#### Installation, live streaming, interactive performance

Mixed media

Concept & direction: Baboo

Space designer: Hui-Ming Chang

Video designer: Ruey-Horng Sun

Interactive design: Wei-Yao Hung

Script writer: Chin-Yan Hu

Sound designer: Blaire Ko

Typography: Aaron Nieh

Site execution: Yen-Cheng Liu

Online artists: Betty Apple, Su-Lien Lin, Pin-Wen Su, Chien-Hao Chang, Pei-Yu Hung, Tung-Yi Hsiao, Yun-Pei Hsiung, Chih-Wei Tseng

Voice actors: Fa, Shih-Chun Wang, Hung-Yuan Wang, Ming-Che Li, Ting-Fang Liu, Yi-Lin Yang

Video engineer: Yen-Hsun Huang

Video content compositor: Yong-Hsin Huang, Ho-Ying Yang

Video programmer: Tung-Han Tsai

Video operator: Dong-Han Tsai, Chang-En Ting, Yi-Chen Lin

Director assistant: Chang-En Ting

Executive producer : Hsia-Hsien Chao, Kiang-Yun Wang

Performance execution: Shakespeare's Wild Sisters Group

Dimensions variable

2020

Special Thanks : Äi Äi ILLUM LAB

#### Times for Free Occupancy

2020/8/1-10/18 (Tue.-Sun.)

13:00-15:30 13:30-16:00 14:00-16:30

14:30-17:00 15:00-17:30



Online  
Reservation  
Required

This is an imagining of and a proposal for a future isolation facility. When epidemics become the norm, the country's borders are strictly controlled, and staying in hotels to prevent epidemics becomes a means of self-isolation and protection, as well as a means of temporary relief and escape from the daily grind.

This work is an "Anti-Epidemic Hotel" placed in the art museum, a composite resort combining the images of an inn, a cruise ship, a shelter, a sanctuary, and a nursing home. In this resort, multiple contradictory images – freedom and confinement, holidaymaking and centralized control, trajectories of motion and surveillance mechanisms – intervene in visitors' actions, both autonomous and non-autonomous, leading us to ponder new relationships and a new order in which people coexist with others, objects and the world.

In every room there is a live-stream of an artist, offering services to the guest room via remote video. Services vary according to the artist's specialization – "Virtual Lover," "Singalong," "Collective Sketching," "Contact Treatment," and "Valet Shopping." Through the material sensations of hearing, touch, smell and even taste, the isolated guests and the artists located in outdoor spaces link spaces and themes to create "on-site" and "off-site" sensorial experiences, while also resonating with the behaviors of art therapy.

## Liang-Hsuan Chen & Musquiqui Chihying

### *The Gesture II*

Installation, HD video, live performance

Mixed media

“Taoist philosophy and demonstration of its ritual and rites”/

Interviewee: Grand Master Ching-Lung Lin

Interview proofreading: Yen-Mei Lin

“Taoist magic arts in movies and talisman”/

Interviewee: Taoist Master Sanlong Yu-Chih Chang

Executive coordinator: Zi-Yin Chen

Filming: Anpis Wang

Recording: Cheng-Liang Li

Assistant interviewer: Hsiang-Feng Chuang

Proofreading: Li-Siou Wang

English translation: Kimberly Lee

Live performance/

Action design: Ying-Kai Wang

Sound design: Yi-Ta Hsu

Execution: I-Yeh Wu

Dimensions variable

2020

Special Thanks: Simple Noodle Art

#### **Performance Times**

2020/9/6 (Sat.) 11:00

2020/9/13 (Sat.) 11:00

2020/9/20 (Sat.) 11:00

2020/9/27 (Sat.) 11:00

With the advent of the novel coronavirus epidemic over the past six months, not only have masks become a crucial first line of defense, but also hand gestures. To avoid contracting the virus, the government has counseled us to frequently wash and rub our hands, to constantly disinfect with alcohol, and to even wear rubber gloves. A new set of gestures have become the daily bodily rituals of the entire populace. These gestures draw a boundary, along which each individual delineates the internal/safe from the external/dangerous. But it is not just at this point in time that hand gestures have served as protective barriers – this is a culture that has always existed among humankind. “The Gesture II” begins with pop culture, exploring the zombie movies popular in Hong Kong and Taiwan during the 1990s and pondering how certain symbols in these films such as gestures or amulets metaphorically represented and reflected the public’s anxieties and fears and transformed them into comedy. Zombie movies are filled with visual elements, and these images are internalized and absorbed back into the public’s thinking. Unlike similar films of the West, in which zombies meet with direct bodily resistance, it is with protective hand gestures and ritualistic implements that different local cultures express a special sense of distance and deal with anxiety and danger. To this day, even with our endless string of crises, people still use symbolic hand gestures to respond to concerns about reality.

#### *The Gesture II: Gestures*

The single-channel short film “The Gesture II: Gestures” documents nine hand gestures that have arisen due to the epidemic, becoming the “Nine Protective Gestures” of the present day.

#### *The Gesture II: Talk*

The double-channel film “The Gesture II: Talk” presents interviews with two Taoist priests: Master Lin Ching-lung, a ceremonial authority, and Master Sanlong, who excels in crafting amulets. Through their respective professional viewpoints, the work dissects the elements in mass culture and pop-culture imagery to understand the connections between Taoist arts and contemporary life. In the film Master Lin Ching-lung performs a blessing ritual to protect us against the pandemic, hoping these images will have the effect of fighting plague, warding off evil and soothing our spirits. Though the arrival of each new crisis batters us body and soul and the political and economic environment grows ever more turbulent, these masters of spiritual art may be able to access their ancient mystical tradition to tap out a visual narrative for the new era, echoing through the exhibition space.

#### *The Gesture II: The Writing*

In this installation three automatic writing machines in the gallery constantly compose lucky charms on behalf of visitors: “Ward Off Illness,” “Purify and Remove Pestilence” and “Protect and Bring Peace.” These three charms were created by Master Sanlong specially for this work, treating the crisis and anxiety of current times. Each has their own application: “Ward Off Illness” is a charm to fight against viruses and eliminate diseases. “Purify and Remove Pestilence” is interpreted as being able to cleanse or prevent mechanical failure. “Protect and Bring Peace” is meant to make the body healthy and reduce illness caused by disease.

#### *The Gesture II: The Ritual*

During the exhibition period, this project will feature four exploratory rituals or live bodily performances, focusing on “how to resist new fears” and “how to lay down protective boundaries” – forging a connection with current social anxieties caused by the epidemic, and attempting to rethink the meaning of ritual in the age of digital networks. “The Ritual” is an extension of the investigations of Taoist arts in the video work. Working in collaboration with Wang Ying-Kai, an expert in operatic performance, the artist has designed a series of rituals addressing the crisis and reinterpreting the symbolic meaning of “resistance” and “protection.”



*14 Kinds of Exercise with Endurance***4-channel dance video installation**

Full HD, coloured, sound, looped

Concept, choreography, performer: Chen-Wei Lee

Images, editing: Maël G. Lagadec

Sound design: Jeanne Debarsy

Art consultant: Ding-Yeh Wang

Dimensions variable

2020

To experience physical endurance and resist drag on propulsive force, dancers explore different movements with different limbs in different scenarios. As the movements build up over time, the process of change in shape due to pressure and energy consumption creates an instantaneous exit from the equilibrium between motion and stillness.

When an artist experiments with bodily endurance, they feel the same bottomless demand we feel ourselves. Such a state is the cadence and pace at which the body moves in the direction of modern culture. Mechanization and quantification have become the basic elements of material production in society. As both producers and consumers, we proceed within a non-linear temporal consciousness, striving physically and mentally to pursue time while also being pursued by time. Existing in the midst of this predicament, we must interpret the intermeshing state of chasing and being chased.

In the process of this work, the artist observes the closely connected partnership between the body and the will, which perpetually adjusts and extends life. Within these constraints, it extracts all kinds of freedoms. Conversely, it also bears the weight of life, fragile yet tenacious, solid as a rock yet ready to crumble.

## Ching-Yueh Roan

### *Wavering on a Mountain Path—A Rescue Plan for My Novel*

Installation, film, text, performance

Mixed media

Text: Ching-Yueh Roan

Filming: Chien-Hua Liao

Execution: Chang-Chih Huang

Dimensions variable

2020

Performer: Ching-Yueh Roan

#### Performance Times

2020/8/1 (Sat.) 14:30

2020/8/19 (Wed.) 14:30

*Wavering on a Mountain Path—A Rescue Plan for My Novel* uses fiction, video and installation to reveal the internal problems of the contemporary mental state. Written words are both weighty and light, intellectual and emotional. Whether they stimulate our emotions or our thoughts, they reward human beings at a level beyond the visual. But when we ingest the stimulant of technology, we are boundlessly immersed in the world of images, and the written word gradually comes to feel heavy and cumbersome. Because they are present in daily life, they hold a peculiar abstraction and distance. Through the creation of fictional stories, Ching-Yueh Roan has constructed a pure world with words.

## Hui-Chih Hsu

### *Words that Heal*

#### Installation, performance

Mixed media

Space design: Yin-Chiao Liao

Folding screen production: Tin-Wai Wu, Chi-Hsuan Shen, Ching Yu Shan Fang

Folding book production: Hsiu-Hsiang Lee

Dimensions variable

2020

#### Performance Times

2020/8/1 (Sat.) 9:30-11:00 Hui-Chih Hsu

2020/8/12 (Wed.) 14:00-16:00 Hui-Chih Hsu, Yao-Hua Gu, Wei-Yuan Chang

2020/9/10 (Thur.) 14:00-16:00 Hui-Chih Hsu, Yao-Hua Gu, Wei-Yuan Chang

Hui-Chih Hsu's *Words that Heal* is a writing action performance exploring the origins and orientations of "words" and "the heart." Words are expressive and referential. Words undergo a process in which they grow in meaning. They also go through birth, death, evolution, and new life. Words form phrases. They name all the things in the universe, distinguish them, express feelings and afford understanding. Phrases gradually lengthen into sentences. The more words there are, the more fully they express emotions. But we often write words so much that we forget their "true meaning."

This work features two sets of screens based on the concept of "a wall of poems." One set shows a semi-abstract poem handwritten in ink deconstructing the Chinese word for compassion, as "This heart is not a heart" and "The name of compassion." For the other set of screens, on the opening day of the exhibition, the audience will be asked to provide a large number of words. Based on these words, the artist will write a four-screen poem, serving as the "letters of the heart" by which to derive the heart's power to comfort.

Hsu will also be joined by two other artists, Chang Wei-Yuan and Ku Yao-Hua. The three will take turns making art in an album, live in the venue – constantly referencing the idea that through heart-to-heart understanding and communication, people can "resist" the control of disease without having to maintain "social distancing"!

## James Ming-Hsueh Lee

### *Post-Beach of Spices*

#### Installation

Pepper, cinnamon, nutmeg, cloves, beach ball, beach chairs, beach umbrella, artificial coconut trees, fengshui balls, mineral water, curtains, wallpaper, mirrors

Dimensions variable  
2020

The appetite for Middle Eastern spices that Europeans developed in the 15th century drove geographical discovery, which grew trade routes. In the background behind this seemingly beautiful obsession lies geographical ignorance, intertwined with the myth of Columbus, spun from the imagination. The trade wars and political strife brought about by spices echoed the conflicts over salt that preceded them, and foreshadowed the wars of today triggered by oil, finance and epidemics. The political intrigues of royalty and merchants evolved into today's structure of collusion among politicians and capitalists. What has never changed, however, is how trade brings with it the spread of disease.

In this work such spices as salt, pepper, cloves, nutmeg, and cinnamon have been placed in a display case, creating the feel of an artificial beach. Strewn with bottled drinking water from many different countries and a big beach ball, it forms a virtual holiday scene. Through the decoherence of corporeality and visuals that spark the imagination, it awakens historical and bodily sensations, attempting to consider the imagined interweavings of historical images and the progression of time within global trade, and ruminating on the paradoxes of desire. The entire display window of *Post-Beach of Spices* stands as a certain metaphor for the end of the world. Just like a display case in an advertisement, the future and the past seem to be a *déjà vu* of the present.

## Clockwork Noses

*howwwwwwww*

**Video, live streaming, installation**

Mixed media

Concept, production, execution, design, technique, performance: Guan-Lin Chen, Mao-Kang Chen, Tora Hsu, Chang-Chih Huang, Iggy Hung, Yin-Chiao Liao, Yi-Ling Tsai

Dimensions variable

2020

### Performance Times

2020/8/1-10/18 (Tue.-Sun.)

14:00-17:00 (Weekdays & Sun.)

14:00-20:00 (Sat.)

In this journey through an epidemic, we have discovered that all of this has no end. Like being in a parade formation with countless ranks, one can only move forward along with the pace of the crowd, trapped within in it step by step. If queuing originated as a means to receive service – to pass through customs and immigration, be seated in a restaurant, purchase one's shopping – it is now more like an act of expending energy, or balancing terror: what must be done is better than doing nothing at all. None of this can truly lead to an "end." If no goal can really be achieved, one can't necessarily gain the anticipated results.

The act of queuing is the first scene one encounters in this work. The route leads to an inspection area that can only accommodate one person. In this space, participants must undertake a mission as a personal evaluation, or gather online with a small group of people, repeatedly confirming various details about life in order to complete an evaluation form. Participants become both performers and viewers, while also being viewed. Here, they complete self-expression and impression management, negotiating and navigating surveys to move on to the next "where."

In this dynamic paradox balancing the concrete and the abstract, "how" becomes an invalid action. Nevertheless, before any goal is "valid," are all "attempts" already activated in a future that has not yet been reached?

## Chih-Chung Chang

### *The Mistake on the Sea*

#### Installation

Drawings, images, sound,  
printed materials

#### Special Thanks:

IONTU Prof. Yiing-Jang Yang,  
IONTU Prof. Hui-Ting Lin, and LAMY Taiwan

Dimensions variable  
2020

“A lengthy epic painting titled *Crossing the Sea* was recently brought to public attention, describing in great detail a historically unprecedented battle between humans from the land and underwater creatures, a confrontation between ships and the oceanic realms. Yet the core narrative of this conflict on the high seas remains unclear, because the text is damaged and fragmentary...”

In this fictitious, ambiguous alternate history, the blank spaces in the story’s denouement serve as an invitation to the visitor. By exploring, excavating and piecing together the various clues and fragments of information in the space, viewers can gradually build a conjecture about the content of the fragments, and then find a solution that is persuasive to themselves, realizing that the anti-fouling paint encasing the exterior of the ships seems to be the central key. However, before they take action, visitors must determine the values with which they identify. This choice will lead down very different paths of thought, which may lead to different or even conflicting positions. At this time, communication and dialogue become the only means to gain insight into the overarching situation.

This work attempts to reflect upon the hidden marine pollution that has been widespread in the shipbuilding industry from the mid-20<sup>th</sup> century to the present. Today, in an era of seemingly open information and internet communication, the situation has long been hidden and ignored. It also points to the reality that within the “defilement–anti-defilement” logic of the chemicals industry, humanity and nature cannot easily avoid tension and a zero-sum relationship.

## Motif Planning & Design Consultants Shu Yuan Wu, Slow Geng

### *Heterotopia Garden*

#### Installation

Plants

Dimensions variable

2020

A garden is a simulacrum of the world. What place other than a garden can one see birth and death, evanescence and immortality? It is a form of living art that evolves along with time. Here, one can see hope, beauty, power and fragility. Plants grow in perpetuity. The cycle of life and death revolves endlessly.

Michel Foucault believed that in contrast to the imperfection of the real world, the world in the mirror is a utopia, and the mirror through which we approach that utopia is a utopia as well. Beginning in a “garden,” plants may transform in pursuit of different strategies or exist on the land without changing, but human beings evolve over the course of time, as one age follows another. They may disappear due to diseases and wars. But nature never changes. *Heterotopia Garden* is a deliberately crafted artificial space (outdoor venue/living space/passage/flow/semi-flow/rest stop), a more perfect, seemingly real “heterotopia.” Throughout this mirrorlike world can be found the traces of human activity, subtly expressing people’s relationships with other people and the world, and an understanding of people living in their world.

## Resident Island Dance Theatre

### *Being There*

#### Live Performance

Dance, music, live DJ

Concept & direction: Chung-An Chang

DJ: Hung-Chih Chen

Collaborators: Shih-Yun Fang, Chung-Ying Weng, I-Hua Yeh, Yi-Chen Juan, Ying-Chia Huang,  
Chia-Hen Lin

Project manager: Sasa Hsiao

Administration: Pik-Ning Chen

Photograph: Sam Chen

Film documentation: Ding-Tai Lin

Dimensions variable

2020

#### Performance Times

2020/8/25-28 (Tue.-Fri.) 13:30-14:00, 16:30-17:00

2020/8/29 (Sat.) 13:30-14:00, 16:30-17:00, 19:00-19:30

2020/8/30 (Sun.) 13:30-14:00, 16:30-17:00

The explosion of the novel coronavirus has cast a pall of fear over the whole world. Creating distance between people and straining human relationships, the global pandemic has produced unprecedented challenges and negative impacts, including post-traumatic stress disorder, mental derangement and anger under such oppressive conditions. How can we use dance to join people together in the most basic state of communication, connection and trust?

The dance animation *Body Talk* reminds us: "When we see others dance, our hearts dance with them." Dance is not as straight and to the point as language. What dance gives us is a feeling, an understanding, an imagining. Once the viewer accepts it, it becomes an alternative form of perception transformed from elements in the immediate environment. It belongs to the individual (internally), and it belongs to the collective (the group that is gathered in the space). This work adopts the hyperlink as a metaphor. The signals that the audience gives (movements) are a hyperlink switch, and the dancers are a vehicle for receiving these signals, acting out details and interactive possibilities provided by the choreographer based on differences in the performance space from one day to the next.

On each of the six performance days, the choreographer will create connections through dance in different places in the exhibition, joining together the visitors, the exhibited works and the spaces. This is a dialogue between dance and the works, between the visitors and the dancers. And visitors will become the content of the work.