TAIPEI FINE ARTS MUSEUM
2021.5.1-10.17
GALLERIES 1A 1B
Shiota
Chiharu
The
Soul
Trembles
塩田千春　顫動的靈魂

策展人 Curator

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主辦單位 Organized by

臺北市立美術館
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KENJI TAKI GALLERY

「塩田千春：顫動的靈魂」是以柏林為據點、活躍於世界舞台的藝術家塩田千春舉辦迄今規模最大的個展。此次展品共計一百多件，從 90 年代的早期創作直到近期的作品，除了大型裝置之外，也包括雕塑、行為藝術錄像、攝影、素描，以及舞台設計相關圖稿等，全面性介紹她橫跨二十五年的藝術生涯。

其中，由紅線或黑線交纏而成、鋪天蓋地貫穿整個空間的大型裝置，可以說是塩田最具代表性的系列作品。千絲萬縷勾勒出無法計數的線條，不僅暗指各式各樣的事物與錯綜複雜的連結，同時也召喚著我們思索存在的奧義。這些作品的底蘊，來自藝術家始終關注的生與死，以及一個根本的提問：我們生命中究竟要追求什麼，又要去向何處？

展覽副標題「顫動的靈魂」，精確點出藝術家無法言喻的內心衝擊，以及她希冀傳達這份洶湧感受的渴望。鑒於今日事物高速更迭，價值體系也正不斷遞嬗，整個社會賴以安身的堅實觀點似乎已然消失，我們相信，藉由塩田千春作品的深刻、敏銳及其本質上引發共鳴的特性，本次展出必定能在我們質詰這個世界之際，提供一股不可或缺的重要力量。

Shiota Chiharu: The Soul Trembles is the largest exhibition devoted to the Berlin-based, internationally active artist Shiota Chiharu. On display are some one-hundred works ranging from her 1990s output to her latest pieces. In addition to large-scale installations, there are sculptures, performance videos, photographs, drawings, and materials related to her stage design projects. The exhibition marks the first time that her artistic career spanning some twenty-five years will be introduced in a comprehensive fashion.

Among these works are large-scale installations in which black and red threads run through and envelop the entire space, constituting one of her most representative artwork series. The countless lines traced out in thread allude to various phenomena and a complex array of links and connections, while also beckoning us towards the deepest reaches of existence. At the root of these works lie Shiota's incessantly-pursued themes of life and death, as well as a fundamental inquiry into what we all pursue in life, and where we are heading.

The subtitle of this exhibition, “The Soul Trembles,” refers to the emotional stirrings of the heart that cannot be put into words, in addition to being a manifestation of thoughts the artist hopes to convey to others. In our contemporary age in which, everything changes at a rapid pace, and value systems are in constant flux: it can seem as if the firm and unyielding beliefs that society as a whole has relied upon are themselves being lost. Against this backdrop, the museum is hosting this exhibition in the belief that the keenly aware work of Shiota, which bears a relationship to essential, universal notions, is exceptionally significant in enabling us to question the world.

1. 去向何方？

Where Are We Going?

2017 / 2021

白毛線、鐵絲、繩子

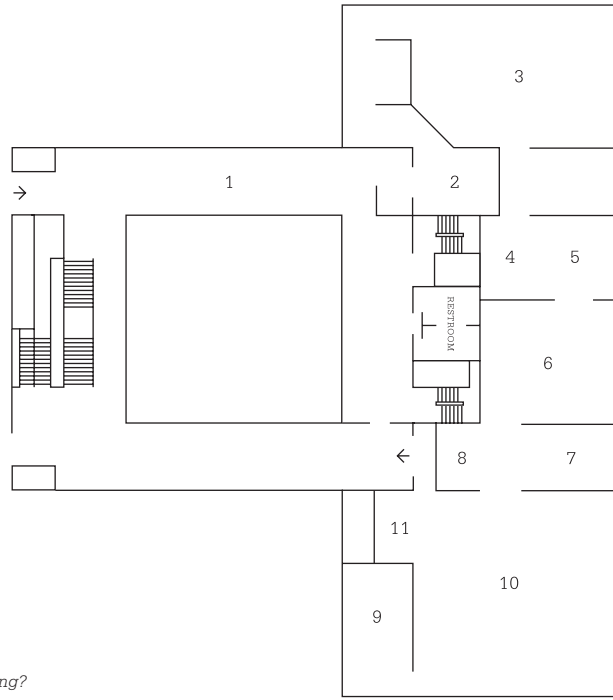
White wool, wire, rope

尺寸依空間而定

Dimensions variable

Courtesy: Galerie Templon, Paris / Brussels

Photo: Sunhi Mang



1. 去向何方？
Where Are We Going?
2017 / 2021

2. 創作歷程
Chronology

3. 不確定的旅程
Uncertain Journey
2016 / 2021

4. 內與外
Inside — Outside
2008 / 2021

5. 時空的反射
Reflection of Space and Time
2018

6. 靜默中
In Silence
2002 / 2021

7. 外在化的身體
Out of My Body
2019 / 2021

8. 繫著微小記憶
Connecting Small Memories
2019 / 2021

9. 舞台設計作品
Stage Design Projects

10. 集聚——找尋目的地
Accumulation — Searching for the Destination
2014 / 2021

11. 關於靈魂
About the Soul
2019

FLOORMAP

創作歷程
Chronology

塩田千春，1972 年生，成長於大阪府岸和田市。1992 年至 1996 年間就讀京都精華大學美術學院，主修油畫，並在雕塑系擔任村岡三郎（1928-2013）的助手，期間以交換學生的身分，前往坎培拉澳洲國立大學的藝術學院就讀，並開始創作裝置與行為藝術。十九歲時，塩田於滋賀縣立近代美術館觀看波蘭藝術家瑪格達蓮娜．阿巴卡諾維奇的個展，讓她動念起心，決定日後前往德國投身阿巴卡諾維奇的門下。歷經一番波折，塩田終於在 1996 年抵達歐洲，進入漢堡美術大學就讀；隨後於 1997 至 1998 年間，先在布倫瑞克藝術大學師從行為藝術先驅瑪莉娜．阿布拉莫維奇，又進入柏林藝術大學，接受瑞貝卡．霍恩的指導。此後，塩田以柏林為據點，活躍於各大雙年展、美術館及畫廊。自 1993 至 2021 年止，總共參與了三百場以上的展演活動。

Shiota Chiharu was born in 1972 in Osaka Prefecture, and grew up in Kishiwada City. From 1992 to 1996, she studied oil painting at the Art Department of Kyoto Seika University, while also working as an assistant to Muraoka Saburo (1928-2013) in the Sculpture Department. During this time she studied abroad at the Australian National University School of Art in Canberra, and began making performances and installations. At the age of nineteen, she saw a solo exhibition at the Museum of Modern Art, Shiga by the Polish artist Magdalena Abakanowicz (1930-2017), which inspired Shiota to plan to go to Germany so that she could study under Abakanowicz. After a long and involved process, Shiota went to Europe in 1996 and enrolled at the University of Fine Arts Hamburg. She subsequently studied with the performance art pioneer Marina Abramovic (1946-) at the Braunschweig University of Art from 1997 to 1998, and then with Rebecca Horn (1944-) at Berlin University of the Arts. Since then, Shiota has been based in Berlin, actively showing her works at biennales and exhibitions at art museums and galleries. From 1993 up until 2021, she has exhibited at more than 300 solo shows, group exhibitions, biennales, and other events.

成為畫

Becoming Painting

1994
表演、裝置（紅色瓷漆）/ Performance, installation (red enamel paint)
澳洲國立大學藝術學院，坎培拉 / Australian National University School of Art, Canberra

數位輸出
Digital print
2019
166 x 110 cm
Photo: Ben Stone

「我夢見自己成為一幅畫，思索著要如何在畫面中移動身體，才能成為一幅傑出的作品？身體表面覆滿油彩，讓我感到難以呼吸。那一夜，我成了作品的一部分。」

"I dreamed that I had become a painting. I found myself thinking, how should I move inside the pictorial surface so that this will turn out to be a good painting? Totally covered under all this oil paint on the surface, I found it hard to breathe. That night, I had become a part of the artwork."

「我拾起掉落在校園各處的豆殼，將它們黏在紙上，然後畫一條線。
這麼做的時候，我感受到一種無須任何技巧就能畫線的單純喜悅。」

“I picked up the empty husks of beans that had fallen all over the schoolyard, pasted them onto a sheet of paper, and drew a single line. There, I found a certain joy in drawing a line without any technique.”

一條線
One Line

1994
表演、裝置（豆、紙本、膠）
Performance, installation (bean, paper, glue)
澳洲國立大學藝術學院，坎培拉
Australian National University School of Art, Canberra

數位輸出
Digital print
2019
49 x 70.5 cm
Photo: Ben Stone

類似性

Similarity

1996

裝置（竹子、紅顏料、黑毛線）

Installation (bamboo, red paint, black wool)

秋山畫廊，東京

Akiyama Gallery, Tokyo

數位輸出

Digital print

2019

42 x 28 cm

Photo: The artist

「當我將紅色顏料滴到織好的黑毛線上時，顏料以一種井然有致的方式滴落地面，創造出一種類似繪畫的效果。這樣的秩序，屬於我們所處的宇宙：同時也是存於我體內的宇宙。自然與物質之間的類似性，正是我在作品中想表達的。」

“When I drip red paint onto knitted black threads, it drips onto the floor in an orderly fashion, creating something close to a painting. This order is a cosmic one that belongs to our universe: it is also the universe that exists inside my body. This is the analogy between nature and material that I sought to express.”

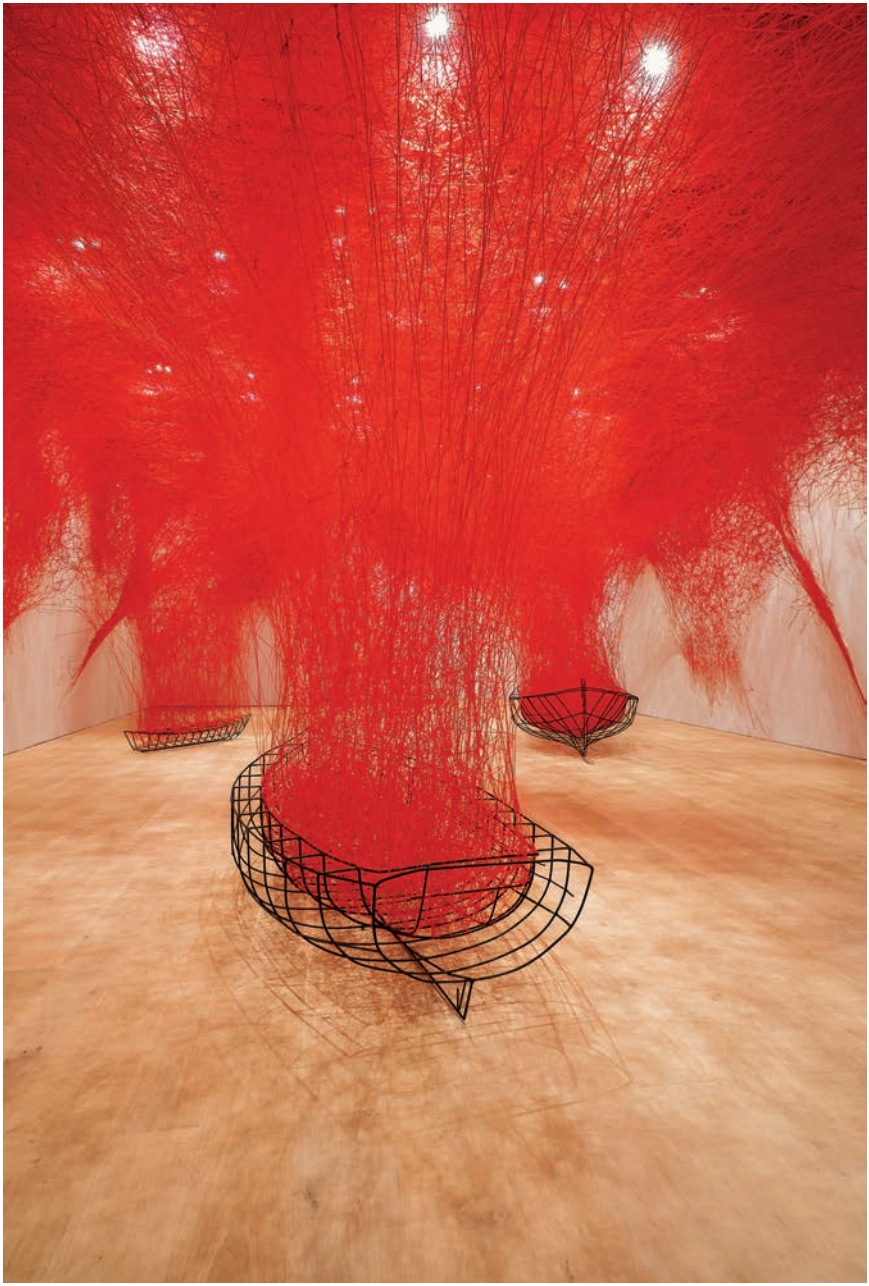
「這些洋裝象徵了身體的缺席。
即便無數次的沖洗，一個人皮膚的記憶永遠無法被帶走。」

“The dresses express the absence of the body. No matter how many times they are washed, the memory of one’s skin can never be washed away.”

皮膚的記憶
Memory of Skin

2001
裝置（洋裝、泥、水）
Installation (dress, dirt, water)
橫濱三年展 2001，神奈川
YOKOHAMA 2001: International
Triennale of Contemporary Art, Kanagawa

數位輸出
Digital print
2019
74 x 99 cm
Photo: Ito Tetsuo



3. 不確定的旅程
Uncertain Journey

2016 / 2021
金屬框、紅毛線
Metal frame, red wool
尺寸依空間而定
Dimensions variable
Photo: Sunhi Mang

糸はもつれ、絡まり、切れ、解ける。
それは、まるで人間関係を表すように、
私の心をいつも映し出す。

線彼此糾纏、交織、斷裂、拆解。
它們總是映照出我內心世界的一角，
彷彿在表現人與人之間不同的關係狀態。

Threads become tangled, intertwined, broken off, unraveled.
They constantly reflect a part of my mental state,
as if they were expressing the state of human relationships.

4. 內與外

Inside — Outside

2008 / 2021
舊木製窗
Old wooden window
尺寸依空間而定
Dimensions variable
Courtesy: KENJI TAKI GALLERY, Nagoya / Tokyo

ベルリンは壁が崩壊して30年経った今でも絶えず都市が変動を続け、
毎日違う顔を見せ続けている。
ベルリンの工事現場で捨てられている窓を見つめていると、
人為的に28年もの間、東西に別れ、同じ国籍の同じ言葉の人々が、どういう思いでこのベルリンの生活を見ていたのだろうと、
その人々の生活を思い浮かべてしまう。

即便在柏林圍牆倒塌三十年後的現在，
這個城市仍然持續不斷的蛻變，每天都有不同的面貌。
當我凝視著被丟棄在柏林建築工地上的窗戶時，不禁思及東西兩德分開二十八年的歷史，想到這些擁有相同國籍、說著相同語言的居民：他們如何看待柏林的生活，又是抱著什麼樣的心情度日。

Even now, thirty years after the fall of the Berlin Wall, the city continues to transform itself, showing a different side of itself every day.
When I gaze at the windows that have been discarded at Berlin's construction sites, I start to recall how east and west were separated from each other for twenty-eight years, and think about the lives of these people with the same nationality, speaking the same language, how they regarded life in Berlin, and what was on their minds.

5. 時空的反射

Reflection of Space and Time

2018
白洋裝、鏡子、金屬框、Alcantara 黑線
White dress, mirror, metal frame, Alcantara black thread
280 x 300 x 400 cm
由 Alcantara S.p.A. 委託製作
Commissioned by Alcantara S.p.A.
Photo: Sunhi Mang

第一の皮膚は人の皮膚。衣服が第二の皮膚。
だとしたら第三の皮膚は居住空間、
人間のからだをとり囲む壁やドアや窓ではないのか。

人類肌膚是我們的第一層皮，衣物則是第二層。
如果真是這樣，那麼人類的居住環境——
那些包圍著我們身體的牆、門、窗，豈不成了我們的第三層皮？

Our first skin is human skin. Clothes make up our second skin.
If so, then isn't our third skin made up of our living spaces —
the walls, doors, and windows that surround the human body?

6. 靜默中

In Silence

2002 / 2021
燒焦鋼琴、燒焦椅、Alcantara 黑線
Burnt piano, burnt chair, Alcantara black thread
尺寸依空間而定
Dimensions variable
製作贊助 : Alcantara S.p.A.
Production Support: Alcantara S.p.A.
Courtesy: KENJI TAKI GALLERY, Nagoya / Tokyo
Photo: Sunhi Mang

九歲時，我家隔壁發生了一場火災。
翌日，一台鋼琴孤零零的出現在屋外，全身燒到焦黑，看起來卻美麗更勝以往。
一種無可言喻的靜默壟罩著我，在接下來的幾天裡，只要一聞到窗外飄來的燒焦味，
我就會感到自己的聲音變得模糊沉鬱。
有些事物深深沉入我的心底，有些則無論多麼努力嘗試，
也難以物質或語言的形式捕捉其樣貌。
但它們卻是沒有形體的存在，一如靈魂。
越想著它們，它們的聲音就越從心底消失，其存在也越發清晰而確實。

When I was nine, there was a fire at the house next to ours.
The next day, there was a piano sitting outside the house. Scorched until it was jet black, it seemed an even more beautiful symbol than before.
An ineffable silence came over me, and, over the next few days, whenever the window blew that burning smell into our house, I could feel my voice start to cloud over.
There are things that sink deep into the recesses of my mind, and others that fail to take either a physical or verbal form, no matter how hard you try.
But they exist as souls without a tangible form.
The more you think about them, the more their sounds disappear from my mind, and the more tangible their existence becomes.

９才の頃、隣の家が火事になり、
次の日、家の外にポツリとピアノが置かれていた。
真っ黒に焼けたピアノは以前にもまして美しく、
その存在を象徴するかのようだった。
何ともいえない沈黙が自分を襲い、
それから幾日も焼けた匂いが風と共に家の中に流れてくるたびに、
私は自分の声が曇っていくのを感じた。
私の心の奥底に沈むもの、表現しようとしてもその形にも、
言葉にもならないもの。
しかし、はっきりと得体のしれない魂として存在するもの。
考えれば考えるほど、自分の心から音が消え、存在感がましてくる。

靜默中

In Silence

2002

裝置（燒焦鋼琴、燒焦椅、黑毛線）

Installation（burnt piano, burnt chairs, black wool）

孤獨城堡基金會，斯圖加特，德國

Akademie Schloss Solitude, Stuttgart, Germany

數位輸出

Digital print

2019

30 x 40.5 cm

Photo: Sunhi Mang

7. 外在化的身體
Out of My Body

2019 / 2021
牛皮、青銅
Cowhide leather, bronze
尺寸依空間而定
Dimensions variable
Photo: Sunhi Mang

心と身体がバラバラになっていく、
どうにもならない感情を止められなくて、
自分の身体をバラバラに並べて、心の中で会話をする。
赤い糸と身体を繋いで、
やっぱりこういうことだったのか…と、何かが分かる。
この感情を表現すること、形にすることは、
いつもこういうふうに同時に魂が壊れることなんだ。

身與心變得支離破碎，而我再也止不住這些無法駕馭的情感。
我將身體四散攤放，和它們在心裡對話。
把身體連結到紅線上，原來是這麼一回事……好像終於理解。
表達出這些情感，並賦予它們形體，這麼做總會同時摧毀了靈魂。

The mind and body become detached from each other, and I am no longer able to put a stop to these uncontrollable emotions.
I lay my own body out in scattered pieces and have a conversation with it in my mind.
Somehow, I understand that this is what the act of connecting my body to these red threads is about.
The act of expressing these emotions and giving them a form always also involves the soul being destroyed.

10. 集聚——找尋目的地

Accumulation — Searching for the Destination

2014 / 2021
行李箱、馬達、紅繩
Suitcase, motor, red rope
尺寸依空間而定
Dimensions variable
Courtesy: Galarie Templon, Paris / Brussels
Photo: Sunhi Mang

人們離鄉背井只因心中有著想要前往的所在。
由於生活周遭充滿了各國人士，常會一時之間忘記我來自日本，
及至看見鏡子裡的倒影，才猛然發現我是黑頭髮與黑眼珠的亞洲人。
漂泊得越遠，融入得越多，就越能到達一個可以深刻凝望自身的境地，
以一種全新的目光。
看著堆起如小山的行李箱，眼前浮現的是它們背後的人們所過的生活。
他們為何遠離家園，尋找他方？
又為何踏出這段旅程？
我遙想著他們在啟程出發的那一天清晨裡心中所懷抱的感受。

People leave their hometowns with a destination in mind.
Living among people of different nationalities, I suddenly forget that I am Japanese.
Looking at yourself reflected in a mirror, you realize for the first time
that you have black hair and black eyes.
The further you drift and the more you mix,
the more you arrive at a place that allows you to stare hard at yourself, anew.
When I look at a heap of suitcases,
all I see is a corresponding number of human lives.
Why did these people leave the place they were born, in search of some destination?
Why did they go on this voyage?
I think back on the feelings of these people on the morning of their departure.

人は目的地を求めて故郷を離れる。
多国籍の人たちと生活をしているとふと自分が日本人であることを忘れる。
鏡に映った自分を目にして初めて黒い髪と黒い目のアジア人だと気づく。
離れれば離れるほど、混ざれば混ざるほど、
自分をもっと見つめ直す場所に到着するような気がする。
スーツケースの山を見ると、その数だけの人の生を見てしまう。
故郷を離れどこかに目的地を求め、どうして旅に出たのか。
その出発の日の朝の人々の気持ちを思い起こしてしまう。

舞台設計作品
Stage Design Projects

自 2003 年起，塩田千春陸續為九部歌劇和戲劇表演擔任舞台設計。她的創作向來以裝置為主要型態，「不在中的存在」則是她長期探討的命題。對她而言，歌者、舞者、演員們所「存在」的舞台空間，與展示作品的美術館是截然不同的語境框架，正因如此，在塩田擔任美術設計的劇場作品，可以看出表演者能積極的與舞台上的裝置產生關聯。

Since 2003, Shiota Chiharu has created stage designs for nine opera and theater productions. For Shiota, whose practice has centered on the theme of “presence within absence” with a focus on installations, the space of the stage where singers, dancers, and actors are “present” is a context that is completely different from that of a museum exhibition. As such, in Shiota’s stage design projects, the performers become actively involved in the installations onstage.

「伊底帕斯王」舞台設計

Stage Design for *Oedipus Rex*

2009

烏費爾海貝爾，柏林

Hebbel am Ufer, Berlin

數位輸出

Digital print

2019

36.4 x 55 cm

Stage photo: Sunhi Mang

「松風」舞台設計

Stage Design for *Matsukaze*

2011

皇家鑄幣局劇院，布魯塞爾，比利時

Théâtre Royal de la Monnaie, Brussels, Belgium

數位輸出

Digital print

2019

72.8 x 103 cm

Stage photo: Sunhi Mang

教育活動
Public Programs

創作工作坊 | WORKSHOP

靈魂地圖 | The Cosmos of Soul

2021. 5. 15. (Sat.)　10:00-12:00 / 13:00-17:00 / 18:00-20:00

兒童藝術教育中心 大工作坊　Children's Art Education Center Studio

* 一般觀眾，現場自由參加。Free entry for general public.

創作工作坊 | WORKSHOP

靈魂的輪廓 (一) | The Shape of the Soul I

2021. 05. 30. (Sun.)　14:00

兒童藝術教育中心 大工作坊　Children's Art Education Center Studio

* 適合高中以上及成人。需網路預約報名。For senior high school students and above. Reservation required.

創作工作坊 | WORKSHOP

靈魂的輪廓 (二) | The Shape of the Soul II

2021. 6. 27. (Sun.)　14:00

兒童藝術教育中心 大工作坊　Children's Art Education Center Studio

* 適合高中以上及成人。需網路預約報名。For senior high school students and above. Reservation required.

創作工作坊 | WORKSHOP

靈魂是什麼顏色？ | What Color Is Your Soul?

2021. 7. 11. / 2021. 7. 25. / 2021. 8. 1. / 2021. 8. 15. (Sun.)　14:00

兒童藝術教育中心 大工作坊　Children's Art Education Center Studio

* 適合親子家庭。需網路預約報名。For families. Reservation required.

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For more information, please visit the website of TFAM.

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「塩田千春 : 顫動的靈魂」展出現場，森美術館，東京，2019 | 圖像由森美術館提供
Installation view: *Shiota Chiharu: The Soul Trembles*, Mori Art Museum, Tokyo, 2019.
Photo Courtesy: Mori Art Museum, Tokyo | Photo: Sunhi Mang

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Texts are written by Mori Art Museum.

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8. 繫著微小記憶

Connecting Small Memories

2019 / 2021

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