

策展人——張芳薇

在夾縫中

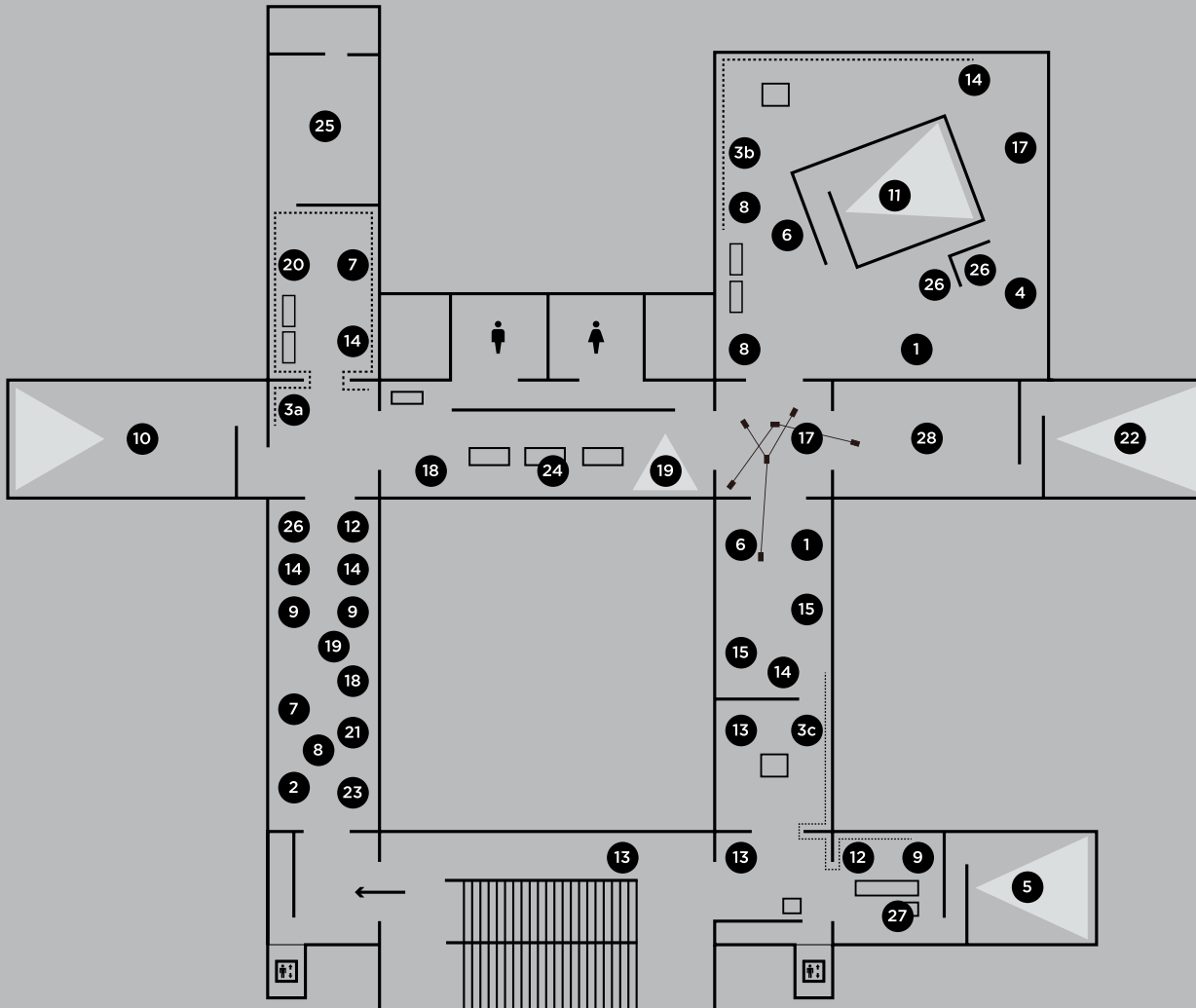
WALKING THE CRACK
2022.09.08 — 2023.01.08

行步

Galleries 2A.2B

2A · 2B 展覽室

參展藝術家 PARTICIPATING ARTISTS



- 王淑鈴 Suling Wang ❶
- 中西夏之 Natsuyuki Nakanishi ❷
- 白雙全 Pak Sheung Chuen ❸
- 石晉華 Jin-Hua Shi ❹
- 耳石小組 The Otolith Group ❺
- 何德來 Te-Lai Ho ❻
- 李華生 Huasheng Li ❼
- 周代煥 Tai-Chun Chou ❽
- 洪東祿 Tung-Lu Hung ❾
- 珍妮·安東尼 Janine Antoni ❿
- 威廉·肯特里奇 William Kentridge ⓫
- 郝經芳+王令杰 Jingfang Hao & Lingjie Wang ⓬
- 倪灝 Ni Hao ⓭
- 陳昭宏 Hilo Chen ⓮
- 陳其寬 Chi-Kwan Chen ⓯
- 高松次郎 Jiro Takamatsu ⓰
- 彭弘智 Hung-Chih Peng ⓱
- 崔廣宇 Kuang-Yu Tsui ⓲
- 莫娜·哈同 Mona Hatoum ⓳
- 黃麗絹 Li-Juan Huang ⓴
- 葉世強 Shih-Chiang Yeh ⓵
- 奧馬·菲斯特 Omer Fast ⓶
- 盧奇歐·封塔納 Lucio Fontana ⓷
- 鄧堯鴻 Yau-Horng Deng ⓸
- 劉玗 Liu Yu ⓹
- 劉瀚之 Han-Chih Liu ⓺
- 諾米·馬奎茲 Noemi Marquez ⓻
- 謝德慶 Tehching Hsieh ⓼

在夾縫中

行走

行走，走也是行——具有步行，作為與行事（walk and do）之意。我們常說「走入／走出歷史」、「走入／走出夢中」，行走涉及真實、虛幻與夢境；我們也常說「找路」或「尋道」，將日常的行走比喻為生活或人生目標的追尋。當人類（文明）遭受重擊，「行走」便成為行動的起式。本展以「行走」作為起式，以「夾縫」隱喻當代舉步維艱的生存狀態，並希冀以「在夾縫中行走」探索可能的解決之道。本展覽期望向外延展，與觀眾在多重層次上對話，進而成為一個「行走中的展覽」。

「之間」的距離與縫隙

行走以雙腳為（起）點，一腳跨出拉出距離而成為腳步。兩腳「之間」的距離為能否前行與開啟行動的關鍵。行走形成「線」的意象，夾縫則暗示步行之間的距離。萬物的縫隙裡，存在著許多可能性。距離可發生在兩個點、兩個物件或兩個人之間，是前行的基本條件，得以開啟行動與互動。可大可小「之間」的距離是想像與創新突破的隱形路徑。

「夾縫」具有雙重意涵，既指步行的空間環境也暗示對策與可能性。相較於中性的縫隙，

行走

夾縫具有壓迫性，是使人處於難以前行卻不得不行，繼而生出可能生存之道的空間。舉凡資本主義下的攤販、街友或是因戰爭出逃的難民，他們皆可被視作是在夾縫中戮力向前行的人群。而我們能以不同的步伐行走，譬如漫步、健行、疾行等，甚至是因失速而導致的停行。

陳昭宏展出的系列繪畫貫穿整個展覽，描繪行走、對話與互動等主題，隱含「之間」的概念，分布於各個展間中。**盧奇歐·封塔納（Lucio Fontana）**以他著稱的劃破畫布的《空間概念》破題，將兩度空間的平面繪畫具體化為三度空間。**莫娜·哈同（Mona Hatoum）**將兩頂草帽編織在一起，形成看似緊密依靠卻又互相拉扯的線條，探討共存關係之矛盾。**劉瀚之**的《邂逅枷》以雙人使用的枷具，以枷具體化雙人共同負重與等待的關係，藝術家提及：「……他們不得不被對方的存在提醒自身的處境，但有時又會感覺自己只是對方枷具的一部份而忘記自身的處境。」日本六〇至七〇年代著名行為藝術開創者**高松次郎（Jiro Takamatsu）**，以「影子」畫探問自身與影子之間的前世今生。**中西夏之（Natsuyuki Nakanishi）**的繪畫結合中西繪畫傳統，融入日本潑墨藝術與書法墨韻的輕盈而療癒，迎接觀者進入獨一無二的冥想視界。**郝經芳與王令杰**以微型機動藝術的方式呈

盧奇歐·封塔那 Lucio Fontana

空間概念 Concetto Spaziale



80×60 cm

油彩、畫布
oil on canvas

1961

臺北市立美術館典藏
Collection of Taipei Fine Arts Museum

兩個嬰兒 Two Babies

陳昭宏 Hilo Chen

101.6×127 cm

油彩、畫布
oil on canvas

1972

圖版由藝術家與亞紀畫廊提供
Courtesy of the Artist and Each Modern



現單色背景上持續緩慢移動的點，塑造動態且有機的線，促動觀者的感知經驗。

洪東祿介於抽象與具象之間——又或者：既具象又抽象——的線條畫與李華生以水墨畫筆所繪的網格圖繪畫互相呼應，並與劉玗以榻榻米手工編織的現地製作《Field》對話，藝術家在此場域與觀眾進行精神啟迪與復甦的療程。珍妮·安東尼（Janine Antoni）與地平線對話的走鋼索影片《觸碰》，崔廣宇的《彈簧木行動 I》跳跑行與莫娜·哈同（Mona Hatoum）著名的行為藝術紀錄影片《行路》，都是地面上的步行「行動」紀錄。鄧堯鴻從生活中產生的撿拾物進行改造的《剩餘與蔥翠》系列，試圖引起觀者與他一起回想曾經走過的路，喚起記憶之路，並期望以此回尋主體。

線條

行走（的行為與意象）呈現各種線條的想像（包括：虛線、實線、交叉線、看的見／看不見的線、馬路線、地平線、等高線、山脊線）與線條的辯證，例如平行 vs 垂直的線、直線 vs 彎曲的線、實際的線 vs 抽象的線等。行走產生路徑，而人們在步行時會「走捷徑」或「繞道」，也會「跟隨」或「跟蹤」別人的腳步、往返重複來回行走或「列隊」而行，而經常出現在馬戲團表演的技藝或冒險的棘行「走鋼索」等也是行走的一種方式。線條既可平行也可交織直至成面。這些相關的「線」條概念以對話與連結的方式於各展間召喚觀者。

石晉華 Jin-Hua Shi ———— 走鉛筆的人 Pencil Walker



鉛筆牆 pencil wall: 244×976×1.4 cm
錄像 video: 18 min 1 sec

木板、鉛筆、膠帶、夾鏈袋、錄影帶、錄音磁帶、削鉛筆機、延長線、數位輸出、單頻道錄像（彩色、有聲） wooden board, pencils, tapes, zipper storage bags, videotapes, audiotapes, pencil sharpeners, extension cord, digital print, single channel video (color, sound)

1996-2015

臺北市立美術館典藏
Collection of Taipei Fine Arts Museum

在 206 方形大展間，觀者將經歷由「地平線」到「山脊線」的垂直旅程，以及對展覽而言相對宏觀的敘事。威廉·肯特里奇（William Kentridge）著名的《影子列隊》影片，以列隊行走的人群剪影輔以古典嘹亮的音樂，是召喚與帶領觀眾情緒的重要作品；石晉華以近 25 年生命歷程完成的行為表演紀錄《走鉛筆的人》以鉛筆畫線紀錄行走的過程，經過無數次重疊的時間與線條所組成的畫面，成為生命與藝術雙重的「疊影」；王淑鈴的抽象繪畫新作彷彿俯視大地，帶領觀者行走於山脊稜線；劉瀚之展出形式相對較小卻充滿哲思的《步行閱讀留言機》與《翻書機》則是對生命時間本身的純粹思考；周代燦的繪畫呈現地理誌式不同層次的紋理線條，藉以回溯自己出生地的漫長歷史。白雙全的《谷之旅》將藉由各種媒材形式與工作坊邀請觀眾於展出期間並兼發展，進行身體與心靈的同步「步行」。彭弘智的《一黑一白》短錄像，上演一白一黑雙狗循環搶食的「大」戲，形成了一齣彷彿編排過、循環不斷的舞蹈表演。另一件在展覽動線上的十字交叉路口小展間則重現了彭弘智 1997 年於美國留學時期發展出的《遷移》裝置，以優美的水道線條與幽默的創作手法喚起觀者對身體與自然的連結做投射。

語言文字與敘事

人類的生活起於行走，並發展語言溝通彼此，行走／行動的意義與意象經由語言文字的演變與人類活動於時空中擴延，城市與文化的發展因而擁有了豐富的意象。法國文化學者德·塞杜（Michel de Certeau）於探討城市步行時曾提到：「步行行為之於城市

行路 Roadworks ———— 莫娜·哈同 Mona Hatoum

6 min 45 sec

彩色、有聲影片（展演紀錄，倫敦，布里克斯頓）
color video with sound (documentation of performance, Brixton, London)

1985

影中人：莫娜·哈同
圖片提供：聖加侖美術館（攝影：史蒂芬·羅納）
© Mona Hatoum.
Courtesy Kunstmuseum St. Gallen (Photo: Stefan Rohner)



系統就像言語行為之於語言或說出的陳述。」（*The act of walking is to the urban system what the speech act is to language or to the statements uttered.*）步行之於城市紋理的編造，就如言說行為之於所言。行走與語言發展交疊出多元豐富的文化積累。人們透過言說與書寫互相溝通，促進理解，累積文化。文明的傳承與文字關係密切，最早的文字多以圖像呈現，文字符號與圖像之間的關係複雜，以圖為文字或以文字為圖的交纏不休激發創作者的靈感。世界各種文字無論如何演變，字形與呈現的次序仍離不開「線性」。《台北手記：2011.11.19-2011.11.28》是白雙全以日記形式書寫的生機活潑的短句與段落性文字，以幽微的方式呈現於展場角落，邀請觀者以身體與心靈一起漫步其中。

謝德慶在 1974 年出國前從事數年繪畫，以具爆發力的速度與效率，發展了他的「概念性抽象」，帶有草圖風格的繪畫趨近一種藝術宣示與對藝術本質上的回應。奧馬·菲斯特 (Omer Fast) 的影片《連續性》採用電影手法、單頻道的形式呈現。藝術家以超現實、虛構「既重覆又不重覆」的敘述，闡述戰爭記憶所帶來的噩夢及痛苦。旅居日本數十載的何德來以《五十五首歌》結合文字與繪畫，以自己生命歷程寫成五十五首短歌（和歌），再以特殊的結構繪寫於畫布上成為一幅動人的文字敘事畫，其繪畫底層肌理與畫面上的文字形成若影若現的疊影效果。陳其寬所展出的《足球賽》（1980）以一筆到底的線性書法書寫／描繪足球賽的視覺印象，是書法與水墨現代化的重要實驗，充滿屏氣凝神的靈動。倪灝的《結構研究 I》則以複雜的裝置與音樂表演呈現科技體制與生活的矛盾，將潛在的暴力轉化成雕塑詩性。

奧馬·菲斯特 Omer Fast



連續性 Continuity

40 min

高畫質電影
HD film

2012

圖版由藝術家提供
Courtesy of the Artist

影子與疊影

影子通常是光線照射到人或物體的結果。有光之處便有影子，影子「如影隨形」，與「跟隨」或「蹤跡」的概念相連。如果人或物為實，影子便為虛——形成虛實相間。無論是作為語言符號或以圖像表示，影子都被廣泛運用。何德來常於創作上結合影子的概念，書法《死谷》與《今年》是以手握兩支筆，以濃淡墨同時書寫，使書法呈現雙軌字跡而造成疊影效果，與《五十五首歌》畫作豐富肌理層次上的疊影效果，以及高松次郎的「影子」畫遙相呼應，製造既虛且實的圖像。

物件與生命的迴圈

冰裂紋陶瓷碗、銅瓷修復的瓷盤、隕石、蛇形樂器、編織與陶藝，與劉瀚之的《過線一刻》、洪東祿的新作《地火明夷》、英國團體「耳石小組」(The Otolith Group) 的《詛咒》並置，其概念與宇宙的生成、發展及消亡等生滅循環、生生不息的宇宙生命本質有關，並以隱約的方式探問人類的進步概念。瓷器紋路是燒陶之後的窯燒降溫後出窯前才開始形成的線性裂紋，在展覽中指涉不可預知的變化；而藉由宋代即存在的銅瓷修復線，展覽試圖向觀眾提問「修復」的真正本質。

撰稿／張芳薇

五十五首歌 Fifty-Five Waka Poems

130×194 cm

油彩、畫布
oil on canvas

1964

臺北市立美術館典藏
Collection of Taipei Fine Arts Museum



WALKING

Walking

The Chinese word for “walking” (*xing*) can also mean “doing” or “acting.” We often talk about “entering/exiting history” or “going into/coming out of a dream state.” Walking involves reality, fantasy and dreams. We also often talk about “finding a path” or “seeking the way,” using the everyday act of walking as a metaphor for the search for a goal in life. When human beings (or civilizations) encounter a heavy blow, “walking” becomes a ritual to set things in motion again. This exhibition adopts “walking” as a rite of inception, while “crack” alludes to the contemporary state of existence that keeps us struggling to move forward, and “walking the crack” suggests the search for possible paths to a solution. The exhibition seeks to become a “walking (doing) exhibition,” opening up and expanding to the outside world and conversing with visitors on a variety of levels.

Distances and Gaps “Between”

The starting point of walking is our two feet. When one foot stretches out to form a distance with the other foot, it becomes a step. The distance “between” the two feet is the key to whether they can move forward and initiate an action. Walking forms the image of a “line,” and a crack suggests the distance between steps. The

THE CRACK

gaps between all the creatures of the world hold many possibilities. Distance can take place between two points, two objects, or two people; it is a fundamental condition for moving forward, enabling action and interaction. Whether large or small, the distance “between” is the invisible path to imagining and innovating breakthroughs.

“Crack” has a double meaning, signifying both a spatial environment in which to walk, and also hinting at coping strategies and new possibilities. Unlike a “gap,” which is neutral, a “crack” presses in. It is a space that makes it hard for someone to move forward, but also leaves them with no choice but to move, and then gives birth to a possible path of escape. Street vendors in capitalist economies, homeless people, or refugees from war can all be regarded as people in cracks, struggling to move forward together. We can also walk at different paces – strolling, hiking, scurrying, or even slowing to a halt.

The paintings of **Hilo Chen** are deliberately installed throughout the entire exhibition, depicting such themes as walking, dialogue and interaction. Installed in

珍妮·安東尼 Janine Antoni

觸碰 Touch



9 min 37 sec

錄像裝置
video installation

2002

影中人：為珍妮·安東尼
圖版由藝術家及紐約 路令·奧古斯丁畫廊提供
© Janine Antoni

Courtesy of the Artist and Luhring Augustine, New York

1256

李華生 Huasheng Li

138×70 cm

紙本水墨
ink on paper

2012

圖版由墨齋提供
Courtesy of INKstudio



a few exhibition spaces, they imply the concept of “between.” In his seminal series *Concetto Spaziale*, **Lucio Fontana** famously slashed his canvasses, concretely transforming two-dimensional paintings into three-dimensional spaces. In *Cappello per due*, **Mona Hatoum** seamlessly wove the rims of two straw hats together, forming lines that seem to closely rely on each other yet also to pull away from each other, as a way to explore the paradoxes of co-existence. In his work *Cangue for an Encounter*, **Han-Chih Liu** has created a pillory for two, which embodies the relationship of mutual burden and waiting that can exist between two people. The artist says, “They can’t help but be reminded of their own predicament by the presence of the other person, but sometimes they will sense that they themselves are only a part of the shackles that hold the other and thus forget their predicament.” In his Shadow paintings, **Jiro Takamatsu**, the acclaimed Japanese performance art pioneer of the 1960s and 1970s, inquired into the relationship between the self and shadows to explore the essence of things and their origin. **Natsuyuki Nakanishi’s** works combine Chinese and Western painting traditions, incorporating the lightness and healing of Japanese splashed-ink art and the fluid cadence of calligraphy, ushering the viewer into a unique meditative visual realm. In the micro-kinetic art of **Jingfang Hao & Lingjie Wang**, dots move slowly on a monochrome background, forming organic lines that stimulate a perceptual experience in the viewer.

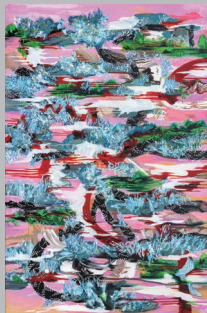
Tung-Lu Hung’s line paintings, which lie somewhere in between representational and abstract—or perhaps are both representational and abstract—mutually

resonate with the ink grid paintings of **Li Huasheng**. These works also converse with the site-specific work *Field* by **Liu Yu**, which engages visitors in a therapeutic process of spiritual inspiration and recovery. *Touch* by **Janine Antoni**, in which the artist engages with the horizon by walking a tightrope; *Spring Action I* by **Kuang-Yu Tsui**, in which the artist runs and leaps; and **Mona Hatoum’s** well-known performance art piece *Roadworks* are all video documentations of “actions” involving walking. In the series *Remainder and Green*, **Yau-Horng Deng** alters scavenged objects from everyday life, inciting viewers to join him in thinking back on the roads they have traveled, to awakening memories and rediscover their identity.

Line

Walking (both the physical action and the mental image) evokes imaginings of many different kinds of lines (including dotted lines, solid lines, intersecting lines, visible/invisible lines, roadway lines, horizons, contour lines and ridge lines), as well as the dialectics that take place between lines—for example, parallel vs. perpendicular, straight vs. curved, physical vs. abstract. Walking creates paths. And when people walk, they take shortcuts or detours. They may track others or following in their footsteps. They may pace back and forth or march in a line. Acrobatic feats and perilous acts such as tightrope walking often seen in circus performances are also forms of walking. Lines can run parallel or interweave until they form a surface. Through dialogue and connections, these interrelated concepts of “lines” beckon viewers in each of the exhibition spaces.

王淑鈴 Suling Wang



夏日複聲 Summer Polyphony

226×146 cm

複合媒材、油彩、畫布
mixed media and oil on canvas

2022

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Courtesy of the Artist

地火明夷 Ming I / Darkening of the Light

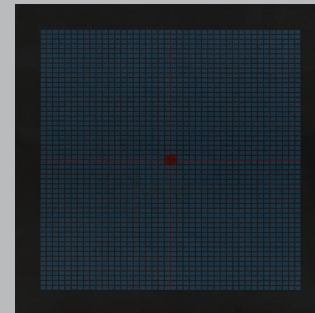
120×120 cm

岩黑（磁鐵礦）、藍銅礦、新岩、鹿膠、麻布
iwakuro (magnetite), azurite, shin'iwa, deer glue, linen

2020

私人收藏
Private Collection

洪東祿 Tung-Lu Hung



In the large, square Gallery 206, the exhibition takes viewers on a vertical journey of horizons and ridge lines, presenting a global narrative. The emotionally stirring film *Shadow Procession* by **William Kentridge** is a renowned work in which the silhouettes of a crowd march in line to the accompaniment of sonorous classical music. The performance art documentary *Pencil Walker* by **Jin-Hua Shi**, completed over the course of nearly 25 years, records the process of the artist walking while dragging a pencil, creating overlapping lines after countless hours that form an overlay image of both life and art. The new abstract paintings presented by **Suling Wang** seem to be bird's-eye views of the earth, inviting the viewer to walk along a mountain ridge. *Walking / Reading / Message Leaving Machine* and *Page Turning Machine* by **Han-Chih Liu** are small in size but filled with philosophical import, as pure reflections on life and time. The paintings of **Tai-Chun Chou** contain different layers of textured lines reminiscent of a geographical atlas, tracing back the long history of his birthplace. **Pak Sheung Chuen's** *Valleys Trip* presents a variety of media and incorporates workshops taking place during the exhibition period, inviting visitors to join in a “walk” of both the body and the mind. In **Hung-Chih Peng's** short video *One Black / One White*, two dogs—one black and one white—engage in a momentous drama, cyclically vying for food in a seemingly choreographed, incessantly looping dance. At the intersection of two lines of motion in the exhibition space, a reproduction of *Migration*, created by **Hung-Chih Peng** in 1997 while in the United States, leads the viewer to project connections between the body and nature, using graceful lines of water flowing through channels and a humorous creative approach.

Language. Text. and Narrative

Human life began with walking, and humans have developed language to communicate with one another. The linguistic and visual meanings of Walking/ Action through the evolution of language and writing and the spatial expansion of human activities have endowed the development of cities and cultures with rich imagery. French theorist Michel de Certeau asserts: “The act of walking is to the urban system what the speech act is to language or to the statements uttered.” Walking is to the weaving of a city's fabric as speech is to language. Walking and language have evolved and intersected, building up cultural diversity and abundance. People communicate with both spoken and written words, promoting understanding and amassing culture. The legacy of civilization is closely related to writing. The earliest forms of writing were pictorial. The relationship between text, symbols and pictures is complex, and the endless entanglement between picture-like text and text-like pictures sparks artists' inspiration. No matter how written words around the world have evolved, the shape of words and the order in which they are written can never escape “linearity.” *Taipei Note 2011.11.19-2011.11.28* is a collection of short, lively texts by **Pak Sheung Chuen** composed in diary form; placed inconspicuously on the floor, they invite visitors to join in a promenade of the body and soul.

Before **Tehching Hsieh** went to live abroad in 1974, he painted for several years, developing his “conceptual abstraction” with explosive speed and efficiency,

劉瀚之 Han-Chih Liu ————— 步行閱讀留言機 Walking / Reading / Message Leaving Machine



機具 machine: 113×42×43 cm
影像 video: 7 min 7 sec

複合媒材（機具：棉布、鋼材、機械零件；影像：高畫質、
16：9、彩色、無聲）
mixed media (implement: cotton, steel, mechanical
parts; video:
full HD, 16:9, color, mute)

2011

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無題 7203 Untitled 7203 ————— 謝德慶 Tehching Hsieh

127×173 cm

油彩、畫布
oil on canvas

1972

國立臺灣美術館典藏
Collection of National Taiwan Museum of Fine Arts



and producing sketch-like paintings that approached a form of artistic manifesto and a response to the basic nature of art. **Omer Fast's** single-channel video *Continuity* employs a cinematic style and a surreal, fictional narrative to illustrate the nightmares and suffering brought about by memories of war. *Fifty-Five Waka Poems* by **Te-Lai Ho**, who lived in Japan for several decades, combines text and painting, relating his own life history in 55 verses of Japanese *waka*-style poetry. He then brushed the words on the canvas using a special structure to form a painting-in-words with a touching narrative. The text is superimposed on the painting's underlying texture, forming an effect that makes the text vague in parts and prominent in others. *Football Game* (1980) by **Chi-Kwan Chen** writes/portrays the visual impression of a football match using linear calligraphy rendered in a single brushstroke – a significant experiment in modern calligraphy and ink painting, overflowing with mental concentration and vital inspiration. Meanwhile, **Ni Hao's** *Structure Study I* combines a complex installation and musical performance to explore the contradictions between technological systems and life, transforming latent violence into sculptural poetry.

Shadows and Overlapping Images

Shadows are usually the result of the sun shining on people or objects. Wherever there is light, there is shadow. If two people are inseparable, we say they are “like a shadow following its form,” which is related to the concept of “tracking” or “trailing.” If a person or object is solid, the shadow is insubstantial; they form a corresponding relationship of the tangible and intangible. Shadows are

widely used as both linguistic symbols and visual expressions. **Te-Lai Ho** often incorporates the concept of shadows in his art. His works of calligraphy *Death Valley* and *This Year* were written by holding two brushes – one with heavy ink, the other with light ink – and writing with both brushes simultaneously, resulting in calligraphy with a dual-track, overlapping shadow effect. Likewise, the rich multilayered textures of his painting *Fifty-Five Waka Poems* produce an overlapping effect, distantly resonating with **Jiro Takamatsu's** “shadows,” which are images both tangible and intangible.

The Circle of Objects and the Circle of Life

Ice crack glaze porcelain bowls, mended porcelain plates, meteorites, serpentine musical instruments, weavings, and ceramic art are placed next to **Han-Chih Liu's** *Sprint Moment*, **Tung-Lu Hung's** *Ming I / Darkening of the Light*, *Anathema* by **The Otolith Group**, and the documentary video *Vicious Circularity*. This juxtaposition is related to the birth, formation and extinction of the universe, the cycle of life and death, and the endless nature of cosmic life, implicitly exploring the concept of human progress. The veins in porcelain ware are linear cracks that form after the porcelain has been fired and the temperature in the kiln has begun to drop but before the porcelain has been removed from the kiln. In this exhibition, it signifies unforeseeable change. Moreover, by presenting porcelain with mended cracks that have survived from the Song dynasty, the exhibition attempts to ask visitors what the true nature of “mending” is.

Text by Fang-Wei Chang

高松次郎 Jiro Takamatsu

影子 No. 1438 Shadow No. 1438



227.5×181.8 cm

油彩、畫布
oil on canvas

1997

剩餘與蔥翠 Remainder and Green

鄧堯鴻 Yau-Horng Deng

尺寸依場地而定
dimensions variable

雕塑裝置
sculptural installation

1993-2022

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借件者

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劉太乃
謝亞修
莫嘉賓
游惠如
林麗華

特別感謝

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WALKING

THE CRACK

Curator ——— Fang-Wei Chang