

SCREEN MELANCHOLY: LI YI-FAN

Since we decided this exhibition would be called *Screen Melancholy: Li Yi-Fan*, we spoke at length about the

many interpretations this sequence of words might evoke. Although the title was first conceived in Portuguese, we already knew that, once translated into English and Mandarin, its poetics would open space for new nuances. But which screens, after all, are we referring to? The immediate answer seems obvious: the very surface through which I write these words and through which audiences – across different formats, materials, and brands – will encounter part of Li Yi-Fan's work. Yet these black-mirrored devices carry a long history that exceeds their current ubiquity: their genealogy extends from television to dark cinema theatres, through photography, and back to painting and Leon Battista Alberti's famous 1450 metaphor of "painting as a window."

The term "window" is hardly accidental; Microsoft launched the first version of Windows forty years ago. Like passengers inside a car or train who watch moving landscapes unfold, today we peer into compact windows that offer fragments of everything. From this excess, this eternal listing of possibilities, ideas, intersections, discoveries, and doubts, emerges the melancholia we name here. *Vita brevis, ars longa*: life is short, knowledge is long – especially in a historical moment when artificial intelligences surround us and remind us of this constantly. *Screen Melancholy: Li Yi-Fan* marks an essential new step in Li Yi-Fan's practice, even as it preserves the anxiety trigger that has accompanied more than a decade of production. The exhibition's central video, shown on a LED panel, has all its actions staged inside a simulation of the Palazzo delle Prigioni in Venice. It is an unprecedented site-specific gesture in the artist's trajectory. This building, once part of a prison linked to the Doge's Palace and completed in 1614, holds layers of memory. The enclosed bridge connecting the two structures – the Bridge of Sighs, built that same year – was named for those who glimpsed their last view of Venice before entering cells that might consume the rest of their lives. To stage an exhibition in this Palazzo is to remain open to its ener-

鬱卒的平面：李亦凡

在決定這場展覽的主題後，我們便針對這些文字的組合可能衍生的各種詮釋展開深入的討論。此標題最初是以葡萄牙語構思，一旦翻譯成英語（Screen Melancholy）與華語（鬱卒的平面），其中所蘊含的詩意勢必會開啟新的細節變化空間。不過，其中所指的究竟是哪些「平面」？最直接的答案顯而易見：「平面」是這片我用來書寫文字的介面，也是觀眾透過不同格式、材質與品牌可以接觸到李亦凡作品的媒介。這個如今極為普及化的黑鏡裝置承載著悠久的歷史，其淵源可從電視延伸至昏暗的電影院，從攝影回溯至繪畫，更可追溯至萊昂·巴蒂斯塔·阿爾貝蒂（Leon Battista Alberti）在1450年所提出的「繪畫是一扇窗」的這個重要比喻。

「窗」一詞絕非空穴來風。微軟於四十年前推出初版的Windows作業系統，然後如同在行駛中的汽車或火車內望著窗外的流動景觀，今日我們凝視著一扇扇小巧的視窗，從中能窺見萬物的局部樣貌。在如此資訊爆炸的現象裡，充滿著永無止境的可能、想法、交會、發現與疑慮，而從中浮現出我們所提出的「鬱卒」。如拉丁諺語所說：「藝術恆久，生命倏忽」（Vita brevis, ars longa），人生苦短，而學術無窮，在這個歷史性時刻，人工智慧充斥著我們的生活，不斷提醒著我們這一點。「鬱卒的平面：李亦凡」呈現藝術家創作實踐的關鍵新階段，同時延續其十多年創作生涯中不斷探討的焦慮觸發點。展覽核心的錄像作品透過LED面板呈現，所有情境皆在威尼斯普里奇歐尼宮的模擬空間中上演，是李亦凡藝術歷程中前所未見的場域特定創作。曾是與總督宮相連的監獄，建於1614年的普里奇歐尼宮是座承載著層層記憶的建築。一座密封式橋樑連接著這兩棟建築，是過往囚犯在走向即將囚禁終生的

exhibition in this Palazzo is to remain open to its energetic and narrative charge. If the artist's work often displays something theatrical – through his interest in maquettes, puppets, and rendered stage-like compositions – here, in this location, that is taken to another intensity, producing moments of metatheater and mise-en-abyme. Between existentialism and the absurd, the words spoken by the puppet-characters in this narrative move from micro-histories to macro-narratives and constantly play with the limits of the narrator's autonomy. Video can be seen as a type of magic – and, trick after trick, our attention remains held for dozens of minutes. From lectures about computer animation, we hear discussions of differences between "high" and "low" culture images and learn about normal mapping and methods for simulating textures on digital surfaces.

Our eyes and neural synapses become pinballs inside this visual and conceptual arcade. Unsure of where we are being led, we follow the puppets whose rhetoric resembles that of a very peculiar classroom. Soon we realize that the exhibition space also hosts large 3D-printed sculptures – hands, feet, a head, part of a leg, arms – echoing the bodies of the digital performers. These outscaled fragments introduce a theatrical, fantastical dismemberment rooted in computer-generated imagery. Discovering that we may sit on these objects, we do so instinctively. The human body sits upon an imitation of itself to watch a performance by digital puppets that also emulate its form; the boundaries between "real" and "virtual" dissolve. Viewers become performers for the next group to enter. Sitting in this former prison, phone in hand – either to record or to momentarily escape – we appear, if filmed from afar, trapped in a loop: our behaviors mirroring and mirrored by Li Yi-Fan's poetics. Rather than offering solutions or moralizing responses to the post-fictions and digital narcissisms of the twenty-first century, the artist suggests that each of us contains something of the prisoner, the puppeteer, and the puppet. Let us embrace the melancholia of this condition and prepare for our existences to become as flattened as a screen. There's no turning back. (Raphael Fonseca)

牢房前的必經之路，從橋上能瞥見最後一眼威尼斯的風光，不勝唏噓，故名「嘆息橋」。在這座宮殿中展出，即是與其中的精神與敘事保持開放的態度。李亦凡的作品多具戲劇性，藝術家對於模型、人偶與模擬佈景構圖的興趣，在此空間裡，更是表現出全新的力度，呈現出後設劇場與敘事內鏡的瞬間。在存在主義與荒誕之間，這部敘事的人偶角色們所吐露的言語，從微觀歷史至宏觀敘事，不斷試探著敘述者自主性的界限。影像可視為某種魔法，隨著魔術手法接連施展，觀眾的目光被吸引數十分鐘之久，從關於電腦動畫的講解，再延伸至「高雅」與「低俗」文化影像差異的討論，並認識到法線貼圖與數位表面紋理模擬的手法。

我們的雙眼與神經元之間的突觸在這座視覺與概念的遊戲機中化作小鋼珠。不知將被引至何處，我們追隨著那些言詞特殊的偶，然後發現展場內還陳列著手掌、腳、頭、局部的腿與手臂等大型3D列印雕塑，與數位表演者的身體相互呼應。這些大比例的破片呈現出一種源自電腦生成影像的戲劇、奇幻解體世界。當發現可坐在這些物件時，我們本能地坐了上去。此時，人的身體坐在自身複製品之上，觀賞同樣模仿我們的形體的數位人偶的演出，「真實」與「虛擬」的界線就此消融。觀者轉為表演者，然後迎接下一批入場的群眾。在這座前身是監獄的建築裡坐著，手握著手機，或為記錄，或為短暫逃離，若從遠處拍攝，我們彷彿困在迴圈中，我們的行為反射著李亦凡的詩學，同時又被其映照。面對二十一世紀的後虛構與數位自戀，藝術家未提供解決方案或道德化的回應，而是暗示每個人都兼具囚徒、操控者與偶的三重身分。就讓我們欣然接受這種處境的鬱卒吧，準備迎接如螢幕般扁平化的存在。回頭已是無路可走。（哈法艾爾·馮希卡）

ARTIST LI YI-FAN

Born in Taipei, Taiwan, 1989. He holds a master's degree in new media art from the National Taipei University of the Arts. Currently, he is an artist-in-residence at the Rijksakademie, Amsterdam. He has received notable art awards, including the Visual Arts Award at the 20th Taishin Arts Award (2022) and the Kaohsiung Award (2020), among others. Li has served as a resident artist and has exhibited his work worldwide, with works included in collections of domestic and international institutions. Li's artistic practice incorporates sculpture, painting, projection mapping, and game engines, using a monologic approach to explore the relationship between humanity and technology. He also often highlights the interconnected dimensions of narrative, life, and media through the creative process of his art.



藝術家
李亦凡

1989年生於臺北，國立臺北藝術大學新媒體藝術碩士，現於荷蘭皇家視覺藝術學院駐村。他曾榮獲第20屆台新藝術獎視覺藝術獎（2022）、高雄獎首獎（2020）等等。曾在世界多處擔任駐村藝術家、展覽，其作品亦由國內外機構所典藏。李亦凡藉由雕塑、繪畫、影像投影以及遊戲引擎等方式創作，利用獨白方式探討人性以及科技之間的關係，亦經常藉作品表現創作過程中故事、生活與媒材互相交織的維度。

CURATOR RAPHAEL FONSECA

Born in Rio de Janeiro, Brazil, currently based in Denver, USA. He is a curator and researcher interested in how images circulate across contexts and time periods, and in how artists engage with art history, fiction, resilience, humor, and pleasure. He is Curator and Head of Modern and Contemporary Latin American Art at the Denver Art Museum and holds a PhD in Art History and Criticism from the State University of Rio de Janeiro. Fonseca is part of the curatorial ensemble for the 3rd Counterpublic Triennial in St. Louis, United States (2026) and serves as co-artistic director of the 13th Sequences Biennial in Reykjavík, Iceland (2027). He was chief curator of the 14th Mercosul Biennial (2025) in Porto Alegre, Brazil, and co-curator of the 22nd Biennial SESC_Videobrasil (2023) in São Paulo, Brazil.



策展人
哈法艾爾·馮希卡

來自巴西里約熱內盧，現居美國丹佛的哈法艾爾·馮希卡（Raphael Fonseca）是位策展人與學者，長期關注影像如何跨越不同的脈絡與時空被傳遞，以及藝術家對於藝術史、虛構敘事、韌性、幽默與愉悅的探索。馮希卡於巴西里約熱內盧州立大取得藝術史與藝術評論博士學位，現任美國丹佛藝術博物館（Denver Art Museum）現代與當代拉丁美洲藝術部門主任，目前也是2026年第二屆美國聖路易反公共三年展（Counterpublic Triennial）策展團隊成員，並擔任2027年第十三屆冰島雷克雅維克時序雙年展（Sequences Biennial）共同藝術總監。曾擔任2025年第十四屆巴西阿雷格里港南方共同市場雙年展（Mercosul Biennial）首席策展人，以及2023年第二十二屆巴西聖保羅Videobrasil錄像雙年展共同策展人。

PUBLIC PROGRAMS

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| PUBLIC TALK | 7 May 2026, 4–5pm |
| SPEAKERS | Li Yi-Fan exhibition artist Raphael Fonseca exhibition curator |
| PERFORMANCES | 7 May 2026, 5pm (after the talk) 8 May 2026, 5pm 9 May 2026, 5pm |
| ARTISTS | Eunju Hong concept & direction Isu Kim Lee performer |

The public programs of *Screen Melancholy: Li Yi-Fan* begin with a conversation between the artist, the curator, and the audience, addressing the creative process and the decisions involved in the conception of the exhibition. In addition, drawing on Li Yi-Fan's research interests in puppetry, control, movement, and the human body, we chose to expand the exhibition beyond its video and sculptural formats into a live program.

Rather than positioning the artist once again as the protagonist, we invited South Korean artist Eunju Hong to present a performance in dialogue with Li's exhibition. She seemed devastated, when I was weeping with joy is a performance developed by Hong in 2024 and previously presented in Germany and South Korea. In the work, a performer has their body attached to a doll and, in response to the specific space in which the performance takes place, explores a series of movements. These unfold as a choreography that shifts from silence and introspection to rapid gestures that suggest a trajectory toward destruction.

Unaware of what will follow, the audience witnesses – physically and materially – a situation that recalls the processes of 3D scanning and image capture present in Li Yi-Fan's work. While his videos often display a tendency toward a form of nihilistic humor, Hong's performance privileges close attention to movement and silence. Through different yet analogous approaches, both artists engage with questions of life, bodily movement, melancholy, and duplicity in contemporary culture.

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| 藝術家對談 | 2026年5月7日 下午4點至5點 |
| 對談人 | 李亦凡（展出藝術家） 哈法艾爾·馮希卡（策展人） |
| 現場展演時間 | 2026年5月7日 下午5點（於對談之後） 2026年5月8日 下午5點 2026年5月9日 下午5點 |
| 展演團隊 | 洪銀珠（概念、編導） 金李異水（表演者） |

「鬱卒的平面：李亦凡」的公眾活動將由藝術家、策展人與觀眾之間的對話展開，探討展覽構思的創作過程與決策歷程。同時也將從李亦凡對人偶、操控、動作與人體的研究探討出發，從中將展覽的錄像與雕塑延伸成為現場展演。

這次藝術家李亦凡本人不再扮演主角，而是邀請韓國藝術家洪銀珠以表演形式與展覽展開對話。洪銀珠曾於德國與韓國呈現她於2024年所創作的表演作品《當我喜極而泣時，她卻傷心欲絕》。在作品中，表演者將自己的身體與偶連結，根據演出的特定場域探索一系列不同的動作，從靜默內省轉向隱喻著毀滅的急速姿勢，形成一場舞蹈編排。

在不知會發生何事的狀況下，觀眾的親身經歷與實質見證，呼應著李亦凡作品中3D掃描與影像擷取的過程。李亦凡的錄像作品時常表現出虛無主義式的黑色幽默，而洪銀珠的表演則是著重於對動作與靜默的細膩關注。兩位藝術的手法有著異曲同工之妙，探討當代文化中關於生命、肢體動作、鬱卒與虛假等命題。

5.9 — 11.22 2026

SCREEN MELANCHOLY 鬱卒的平面 LI YI-FAN 李亦凡



