

物
世

界

質

MATERIAL
EXTENSIONS

展覽室
Galleries
2A, 2B

策展人——馮馨
Curator: FENG Hsin

日下淳一	KUSAKA Junichi	●
白景瑞	PAI Ching-Jui	●
朱嘉樺	CHU Chia-Hua	●
何采柔	Joyce HO	●
何德來	HO Te-Lai	●
李元佳	LI Yuan-Chia	●
李明學	James Ming-Hsueh LEE	●
李傑	LEE Kit	●
周育正	CHOU Yu-Cheng	●
林文熙	LIN Wen-Hsi	●
奚淞	SHI Song	●
徐揚聰	HSU Yang-Tsung	●
翁清土	WENG Ching-Tu	●
張照堂	CHANG Chao-Tang	●
梅丁衍	MEI Dean-E	●
陳典懋	CHEN Tien-Mao	●
陳順築	CHEN Shun-Chu	●
陸先銘	LU Hsien-Ming	●
湯雅雯	TANG Ya-Wen	●
黃文浩	HUANG Wen-Hao	●
黃冠鈞	HUANG Kuan-Chun	●
黃榮禧	Tony WONG	●
黃銘昌	HUANG Ming-Chang	●
鄭亭亭	Ting-Ting CHENG	●
澤拓	Hiraki SAWA	●
盧冠宏	LU Guan-Hong	●
賴九岑	LAI Chiu-Chen	●
顏水龍	YEN Shui-Long	●
顧何忠	KU Ho-Chung	●



5.1 ————— 8.16

物質塑造著人類的生活方式。

我們每日一張開眼，從喝水的杯子、穿著的衣物、居住的空間、以及不僅是通訊功能的手機，食衣住行育樂，所有的一切被物質圍繞著。因應生活所需，物被不斷創造、發明、改良、演進，物被人所用，又因使用而延伸出系統，系統回過頭，化為生活中的直覺動作，人們因為使用被影響了原本的姿態、習慣，甚至是思維模式。

展覽試圖回望從農業社會轉變為工商社會之際至今，物質的生產與流通如何深刻改變諸多事物。小至我們的生活型態，大至推動、介入社會運作的機制，與隱沒在其後的力量。我們好奇物質是如何在社會、空間、尺度與感知中持續生成世界，而不同時期的創作者又是如何將時代性的感受，轉化為物質性的創作與實驗，進一步回應人類伴隨其所改變的感知與想像。

Materiality delineates the human way of life.

Every day from the moment we open our eyes, we find ourselves in a world defined by objects: the glass from which we drink, the clothes we wear, the space we inhabit, and the smartphone that transcends mere communication. Whether through food, housing, transportation, education, or leisure, every facet of life is enwrapped in materiality. To accommodate the complexities of living, objects are incessantly created, invented, optimized, and adapted. Through human use, these objects develop into systems that mold our instinctive, routine movements. Postures, habits, thinking patterns fundamentally altered.

This exhibition examines the profound impact of the production and circulation of materiality—from agricultural to industrial and commercial societies today—spanning from the intimate scale of our lifestyle, to the macro-mechanisms that propel and intervene in social function, as well as the forces lurking behind. At its core is the question of how materiality continues to generate the world within the realms of society, space, scale, and perception. How do artists across generations translate their sense of the times into material practice and experimentation, in turn responding to a vision of reality warped and transmuted by the act of making?





本展區由 **物質消費與其機制 [ROOM 1]**、**物件所構築的居所 [ROOM 2]**、**城市的現代化進程 [ROOM 3]** 三個面向交織而成，從個體經驗延伸至社會結構，勾勒出物質如何滲透並形塑我們的生活。

日常之物的取得，牽動著生產、流通與消費的複雜機制，我們所購買的，不僅是物本身，也包含其背後被建構的價值與時代意涵。藝術家透過不同媒材與創作策略，回應當代消費社會的景觀，揭示物質如何作為歷史與經濟運作的縮影；而居所亦是另一種觀看物與人的關係場域。物是如何被選擇、使用、擺放，隨著時間累積出情感與記憶，也反映個人選擇與生活品味。藝術家從自身空間出發，描繪物件與室內景觀，使裝潢、陳設與觀看視角交織出不同世代的生活樣貌；進一步地，視野擴展至城市尺度，在農業步往工商社會之際，物質的流動與堆疊構築出現代城市的樣態。從頹圮與重建之間的轉換，到天際線的變化、高架結構的生成與人流速度的提升。

透過三個展間層次的交錯，試圖呈現物質如何從日常物件出發，逐步形塑個人空間與城市景觀的社會樣貌。

Comprising three interconnected themes of **Material Consumption and Its Mechanisms [ROOM 1]**, **Dwellings Constructed of Objects [ROOM 2]**, and **The Modernization of the City [ROOM 3]**, this section moves from individual experience to social structure, delineating how materiality permeates and shapes our lives.

The acquisition of everyday objects involves complex mechanisms of production, circulation, and consumption. What we purchase is not only the object itself, but its underlying value and contemporary implications. Through diverse mediums and artistic strategies, artists respond to the landscape of modern consumerist society, revealing how materiality encapsulates history and economic operation.

A dwelling serves as another domain for observing the relationship between object and human. How a particular object is selected, used, and placed conjures a palimpsest of emotion and memory formed over time, reflecting personal choice and taste. Drawing from their own private spaces, artists portray objects and interior scenes, allowing décor and perspective to coalesce into the lived experiences of different generations.

Moving further, the vantage point expands to an urban scale. As agricultural society transitioned into an industrial and commercial one, the cycles of dilapidation and reconstruction, the shifting skyline, the building of overpass structures, and the increasing human flow converge. Ultimately, the fluidity and stratification of materiality limn the silhouette of the city.

Through the interweaving of these three galleries, this section illustrates how materiality molds the social fabric, extending from quotidian objects to domestic environments and the broader urban topography.

藝術家	作品	年份
1 黃冠鈞	黃色	2013
1 黃冠鈞	紅白	2016
1 黃冠鈞	紅綠藍白	2017
1 李明學	溢出的記憶	2019
1 李明學	光譜	2016
1 鄭亭亭	非志願性讀者	2011–2012
1 黃冠鈞	黃	2017
1 盧冠宏	傾斜的平面	2026
2 奚淞	心（雨過天青）	2006
2 何德來	水盤	1963
2 何德來	燭台	1973
2 顧何忠	引	2012
2 何德來	流逝的歲月	1936
2 黃銘昌	巴黎閣樓——照見系列	1978–1983
2 顏水龍	原住民圖紋檯燈	1984
2 徐揚聰	親密關係	不詳
2 盧冠宏	水就是時間	2026
2 何德來	水滴	1975
2 陳典懋	時光·顫動	2005
2 陳典懋	兩坪空間裡的歷史	2005
2 盧冠宏	隱私	2026
3 陳順築	台北車站	1999
3 何德來	廢屋	1975
3 翁清土	春耕圖一九八五	1985
3 翁清土	寂靜的春天	1984
3 白景瑞	台北之晨（林強全新配樂版）	1964
3 陸先銘	台北的早晨	1992
3 林文熙	都會生活	1993
3 林文熙	生命無價	1993

Material Consumption and Its Mechanisms 1 Dwellings Constructed of Objects 2
The Modernization of the City 3

ARTIST	TITLE	YEAR
1 HUANG Kuan-Chun	Yellow	2013
1 HUANG Kuan-Chun	Red & White	2016
1 HUANG Kuan-Chun	RGBW	2017
1 James Ming-Hsueh LEE	Memory Overflow	2019
1 James Ming-Hsueh LEE	Spectrum	2016
1 Ting-Ting CHENG	Involuntary Reader	2011–2012
1 HUANG Kuan-Chun	Yellow	2017
1 LU Guan-Hong	Offset	2026
2 SHI Song	After the Rain	2006
2 HO Te-Lai	A Water Basin	1963
2 HO Te-Lai	Candlestick	1973
2 KU Ho-Chung	Guide	2012
2 HO Te-Lai	Fleeting Days	1936
2 HUANG Ming-Chang	A Loft in Paris: The Reflection Series	1978–1983
2 YEN Shui-Long	Aboriginal Pattern Desk Lamp	1984
2 HSU Yang-Tsung	Terms of Endearment	Date unknown
2 LU Guan-Hong	Zeit	2026
2 HO Te-Lai	Waterdrop	1975
2 CHEN Tien-Mao	Time · Tremor	2005
2 CHEN Tien-Mao	History within a 7-sqm Space	2005
2 LU Guan-Hong	Privacy Policy	2026
3 CHEN Shun-Chu	Taipei Main Station	1999
3 HO Te-Lai	Desolate Hut	1975
3 WENG Ching-Tu	Spring Tilling-1985	1985
3 WENG Ching-Tu	The Silent Spring	1984
3 PAI Ching-jui	A Morning in Taipei Newly Scored by Lim Giong	1964
3 LU Hsien-Ming	Taipei in the Morning	1992
3 LIN Wen-Hsi	A Glance of City Life	1993
3 LIN Wen-Hsi	Life Is Priceless	1993



由物而開展的奇想 [ROOM 4]

當物件與我們的關係，不再建立於使用，而是在觀看與想像之中展開。在葉面上浮現的眼睛、隨擺針晃動的指尖、對應現實空間的對話、語詞的多重指涉與涵義，以及對於過去藝術大師們的致敬。二十世紀初的達達與超現實主義鬆動了社會規束下對於邏輯與現實的依循，使得潛意識、夢境與腦內荒誕得以打開現實的裂縫，顯像於我們眼前。

透過藝術家之眼，我們看見奇想作為一種方法，如何重新注視日常。透過物的變形與再組構，打開感知與思考的縫隙，讓我們重新意識日常之中潛藏的多重可能，語言在此不僅是說明，也是重新編碼現實的方式。

Whimsy Arising from the Object [ROOM 4]

When our relationship with an object is no longer defined by utility, it expands into the realms of observation and imagination. Eyes emerge upon leaves, two fingertips sway with metronomes, and a dialogue resonates with physical reality. We encounter the manifold connotations of the lexicon and homages to seminal artists of the past. In the early 20th century, Dadaism and Surrealism dislodged the rigid adherence to logic and social convention, allowing the subconscious, the dreamscape, and psychological whimsy to interpenetrate the crevices of actuality and manifest before us.

Through the artist's eye, we see whimsy as an approach that casts the ordinary in a new light. The transformation and rearrangement of objects fracture perception and thought, awakening us to the myriad possibilities underlying the mundane. Here, language no longer serves as mere illustration, but as a way to recode reality.

藝術家	作品	年份
④ 顧何忠	窺之泉	1991
④ 黃文浩	上帝與我	1996
④ 盧冠宏	尋找另一半	2025
④ 盧冠宏	機會和命運	2025
④ 梅丁衍	無題	1991
④ 盧冠宏	對焦	2022
④ 湯雅雯	向光	2026
④ 黃榮禧	吹笛者 #2906	1993
④ 梅丁衍	向杜象致敬	1990
④ 梅丁衍	諷刺的紀念碑	1990
④ 賴九岑	這不是瑪格利特的天堂	2018
④ 盧冠宏	靜物	2025

Whimsy Arising from the Object ④

ARTIST	TITLE	YEAR
④ KU Ho-Chung	<i>The Peeping Spring</i>	1991
④ HUANG Wen-Hao	<i>God and I</i>	1996
④ LU Guan-Hong	<i>Fifty-Fifty</i>	2025
④ LU Guan-Hong	<i>Moon Blocks</i>	2025
④ MEI Dean-E	<i>Untitled</i>	1991
④ LU Guan-Hong	<i>Aim Down the Sight</i>	2022
④ TANG Ya-Wen	<i>Lightward</i>	2026
④ Tony WONG	<i>Flute Player#2906</i>	1993
④ MEI Dean-E	<i>Duchamp Puzzle</i>	1990
④ MEI Dean-E	<i>Sarcastic Mounment</i>	1990
④ LAI Chiu-Chen	<i>This Is Not Magritte's Heaven</i>	2018
④ LU Guan-Hong	<i>Still but Alive</i>	2025



本展區從人與物之間的相互關係出發，從 **由物而體現的自我 [ROOM ⑤]**、**聚集之物與其乘載 [ROOM ⑥]**、**系統中的人與空間 [ROOM ⑦]** 三個視角，觀察物如何超越單純的使用功能，在創作者的觸碰、實驗與轉化過程中，逐漸滲入自我，成為界定自身與世界的一種方式，不論是透過物彰顯自我與認同，或是藉由把玩與實驗媒材，進而摸索出自身與世界的關係，又或是構築出容納他人共創與參與的開放系統。

當視線落向更細微之處，物以另一種方式聚集。灰塵附著、光線殘影、身體顫動，那些難以被察覺的微小變化，緩慢堆積成時間的痕跡。在規格化生產試圖抹平差異的當代，我們慣以單一**名詞**去界定複雜的組成，窄化框定因人而異的動作，這些細微之物反而顯露出無法被完全控制的生成過程。

當代空間則在更大的尺度上回應著人與物的辯證。居所承載的不只是生活，也隱含著資本、慾望與品味的運作。當房屋成為**流通**的商品，牽動產業轉變與市場機制，在可被計算與交換的條件之下，人被置入其中，在依附與抗衡之間尋找自身的位置。

本展區試圖透過不同年代藝術家與物之間的來回關係，觀看藝術家如何透過物投射與找尋自我，如何透過物的構成與使用方式轉化當代經驗，並如何在試圖規格化運作的社會下，指認出人的殊異與特別之處。

藝術家	作品	年份
⑤ 日下淳一	超越認同	1994-1998
⑤ 黃冠鈞	櫻桃	2025
⑤ 黃冠鈞	無經緯的平織——金	2024
⑤ 黃冠鈞	有經緯的平織——金	2025
⑤ 朱嘉樺	駱駝與水果	1993
⑤ 李元佳	無標題 19-30	1980年代
⑤ 李元佳	無標題 9	1968
⑤ 張照堂	存在與虛無 I	1962
⑤ 張照堂	存在與虛無 V	1960年代
⑤ 張照堂	存在與虛無 III	1963
⑤ 張照堂	存在與虛無 VIII	1960年代
⑤ 張照堂	存在與虛無 II	1962
⑤ 張照堂	剎那間容顏	1976
⑤ 澤拓	輪廓	2012
⑥ 何采柔	顫抖的風景 #1	2021
⑥ 何采柔	Before It Happens_Smoke	2025
⑥ 何采柔	More	2016
⑥ 何采柔	備忘	2019
⑥ 何采柔	Before It Happens_Tremble	2025
⑥ 何采柔	工作室角落	2024
⑥ 何采柔	Help is on the way	2019
⑥ 湯雅雯	揚起	2023-2026
⑦ 黃冠鈞	PRUSSIAN BLUE HUE & Zinc White mix with Interference Blue Tiles	2024
⑦ 黃冠鈞	波 6	2026
⑦ 黃冠鈞	Rubber Ball, Light Magenta & CARBON BLACK, VIVID RED ORANGE mix with YELLOW ORANGE AZO & TITANIUM WHITE, PRUSSIAN BLUE HUE Tiles	2024
⑦ 黃冠鈞	水池	2025
⑦ 黃冠鈞	夏日洞窟	2025
⑦ 盧冠宏	穩定的背叛	2025
⑦ 盧冠宏	最高品質	2025
⑦ 盧冠宏	從洞穴到開會	2025
⑦ 盧冠宏	重大突破	2025
⑦ 盧冠宏	未完成的世界	2025
⑦ 周育正	工作史——盧皆得	2012-2013





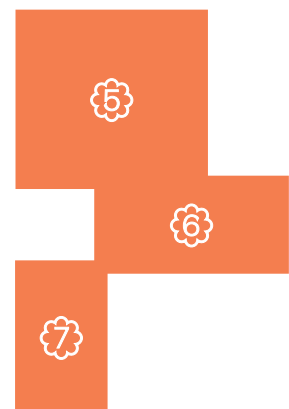
Taking the interrelationship between human and object as a point of departure, this section examines how the object transcends its functionality through three apertures: **The Self as Embodied in the Object** [ROOM 5], **The Vessel of Aggregated Objects** [ROOM 6], and **Human and Space within the System** [ROOM 7]. Through the artist's touch, experiment, and transfiguration, the object is gradually infused with the self, evolving into a way to delineate one's relationship with the world—whether by manifesting identity through the object, navigating the world through a sense of play in material experimentation, or constructing an open-ended system that catalyzes creative synergy and participation.

As the gaze shifts toward the minute, objects gather in another form: a blanket of dust, the ghost of light, the tremors of a body. These evanescent changes slowly accrete into vestiges of time. In a contemporary world where standardized production seeks to erase difference, we have grown accustomed to defining complex compositions with a single noun, circumscribing individual, distinctive movements. These granular details, instead, accentuate a process of becoming that eludes total control.

On a larger scale, a contemporary space responds to the dialectic between human and object. A dwelling cradles more than the act of living; it is a site where capital, desire, and taste operate out of sight. As the house is transformed into a circulating commodity, entangled in industrial shifts and market mechanisms, the human is situated within a logic of calculation and exchange, searching for a place of their own wedged between dependence and defiance.

This section explores the reciprocal relationships between objects and artists across different generations. It investigates how artists project and seek the self through the material world, transmuting contemporary experience through the assembly and utility of objects. Ultimately, it scrutinizes how these practices identify human singularity within a society regulated by standardization.

ARTIST	TITLE	YEAR
5 KUSAKA Junichi	Across Identities	1994-1998
5 HUANG Kuan-Chun	Cherry	2025
5 HUANG Kuan-Chun	Plain Weave Without Warp and Weft-Gold	2024
5 HUANG Kuan-Chun	Plain Weave with Warp and Weft-Gold	2025
5 CHU Chia-Hua	Camel and Fruit	1993
5 LI Yuan-Chia	Untitled 19-30	1980's
5 LI Yuan-Chia	Untitled 9	1968
5 CHANG Chao-Tang	Being I	1962
5 CHANG Chao-Tang	Being V	1960's
5 CHANG Chao-Tang	Being III	1963
5 CHANG Chao-Tang	Being VIII	1960's
5 CHANG Chao-Tang	Being II	1962
5 CHANG Chao-Tang	Face in Motion	1976
5 Hiraki SAWA	Lineament	2012
6 Joyce HO	Trembling scenery #1	2021
6 Joyce HO	Before It Happens_Smoke	2025
6 Joyce HO	More	2016
6 Joyce HO	A memo	2019
6 Joyce HO	Before It Happens_Tremble	2025
6 Joyce HO	Studio Corner	2024
6 Joyce HO	Help is on the way	2019
6 TANG Ya-Wen	Floating Dust	2023-2026
7 HUANG Kuan-Chun	PRUSSIAN BLUE HUE & Zinc White mix with Interference Blue Tiles	2024
7 HUANG Kuan-Chun	Waves VI	2026
7 HUANG Kuan-Chun	Rubber Ball, Light Magenta & CARBON BLACK, VIVID RED ORANGE mix with YELLOW ORANGE AZO & TITANIUM WHITE, PRUSSIAN BLUE HUE Tiles	2024
7 HUANG Kuan-Chun	The Pool	2025
7 HUANG Kuan-Chun	Summer Cave	2025
7 LU Guan-Hong	Failure of the Pedestal	2025
7 LU Guan-Hong	Highest Quality	2025
7 LU Guan-Hong	From Cave to the Meeting Table	2025
7 LU Guan-Hong	Groundbreaking	2025
7 LU Guan-Hong	The Unfinished World	2025
7 CHOU Yu-Cheng	A Working History—Lu Chieh-Te	2012-2013





感知與物間的堆疊 [ROOM 8]

符合工業化生產邏輯中具有歡樂感的流行音樂結構，在空間迴盪，但歌詞卻是另外一種情緒。平面繪畫的筆觸在此並非源於畫筆，而是透過光的投影與物質質地去重現。看似繪畫的作品，伴隨著觀眾在空間中的移動，而意識到顏料基底的金屬反光。應當透亮的窗戶玻璃，則因為塗抹痕跡，反倒產生一種當代手機濾鏡般的視覺感。

在擁有多種方式生產畫面的今日，可以塗繪、印刷、投影，我們也可從中窺見創作者是如何看到影像：直觀捕捉、螢幕截圖，到影像的再拍攝與修圖，如同記憶經過反覆再現後的殘影，在多重媒介交錯的當下，觀看不再穩定，而是不斷生成的過程，成為感知經驗。不同於中文展名對於物質世界的直指，展名的英文「**Material Extensions**」試圖討論今日物質如何作為一種媒介，持續延展並擴張我們的日常感知。

The Stratification of Perception and Object [ROOM 8]

Pop music, structured with the buoyant cheer of industrial production, reverberates through the space, yet the lyrics articulate a dissonant emotion. Here, the brushstrokes of a painting do not originate from a brush; rather, they are reconstructed through light projection and material texture. What initially appears as a traditional canvas reveals a metallic, paint-based sheen as the viewer moves through the space. Even the window glass, expected to be transparent, takes on the quality of a contemporary smartphone filter, obscured by the traces of smears.

In an era of multifaceted image production—spanning painting, printing, and projection—we glimpse how artists perceive the image: from intuitive capture and screenshots to reshooting and digital manipulation, much like remnants of memory rendered repeatedly. At this intersection of multiple media, the act of seeing is no longer static; it is a process of constant becoming that morphs into perceptual experience. While the Chinese title directly addresses the physical world, the English title **Material Extensions** interrogates how materiality, as a medium today, continues to stretch and recalibrate everyday perception.

藝術家	作品	年份
李傑	People hate you for a reason	2026

The Stratification of Perception and Object

ARTIST	TITLE	YEAR
LEE Kit	<i>People hate you for a reason</i>	2026

