



調

心境與
聲景之間

ATTUNEMENT

Contemporary Politics between
Mindscape and Soundscape

2026
7.4–9.27

藝術家 Participating Artists

勞倫斯·阿布·哈姆登 Lawrence Abu Hamdan

塔瑞克·阿圖伊 Tarek Atoui

陳庭榕 Chen Ting-Jung

今津景與巴古斯·潘德加 Kei Imazu & Bagus Pandega

芮娜·賽尼·卡拉特 Reena Saini Kallat

林其蔚 Lin Chi-Wei

阮純詩 Nguyen Trinh Thi

蘇珊·舒普利 Susan Schuppli

哈吉拉·瓦希德 Hajra Waheed

楊嘉輝 Samson Young

袁旂 Yuan Jai

余承堯 Yu Cheng-Yao

Galleries 3A, 3B

策展人 Curated by

許芳慈 Hsu Fang-Tze

調——它們不就像飄過大地的雲影，轉瞬即逝、難以捉摸？

—— 馬丁·海德格，〈處境的描述：基本感通〉

夫至樂者，先應之以人事，順之以天理，行之以五德，應之以自然，
然後調理四時，太和萬物。

——〈莊子·外篇·天運〉

在這既是具有無限潛在可能，卻又遭受環境劇變導致多重危機和地緣政治局變遷的時代，我們該如何調節身心？由許芳慈策展的「調：心境與聲景之間」，集結了十三位運用聲音做為政治與生態媒介之藝術家的創作，本展探討人類與環境正義、邊界政治和廣義的社會性情感經濟之間的複雜糾葛。於此，聲音可透過調節與感通，使我們與周遭環境以及彼此產生連結。

本展的框架汲取兩種截然不同的自然哲學。馬丁·海德格在1929-1930年關於「世界」的概念和人類有限性之關係的講座中，將身歷其境的狀態與「雲影」掠過地景具有短暫和虛幻的雙重瞬息感相比較，提供了對於自然之於哲學範式的崇高描述。在與〈莊子·外篇·天運〉提及的「至樂」概念並置時，海德格對共同世界的倫理取向顯得更為貼切，「至樂」描述的是在無常世界中調節自身，進而與所有生命型態和諧共處的方式。透過展出作品和藝術家實踐的集體思辨，提示我們不應只是聆聽周遭的聲音，而是要與之調頻共振，藉此與其他形式的集體存在產生超越克服目前困境的共鳴。

參展藝術家皆致力於正視及承認物質現實與環境的不和諧之處。他們運用的多元藝術媒介和技術反映了作品的紛雜多面性：從中國水墨畫卷與生物電極，到田野錄音，對歷史上聲音戰爭的研究、第一次世界大戰前雷達時代的軍事聲學裝置，以及鄧麗君跨越冷戰時代於臺灣海峽分界播放的宣傳歌曲。展覽內容的廣度不僅呈現當代藝術中聲音實踐領域的持續拓展，更關鍵的是，強調了特定脈絡之歷史和藝術家喚起與不同文化脈絡宇宙觀親密感的重要性。

「調」展邀請觀眾聆聽，並在一個環境惡化、民族主義論述和資本流動聚合交鋒的爭議地帶，重新定位自身。展覽透過建構的聲景，強調我們聆聽的方式將實質形塑我們如何共享這個世界；而圍繞著水、空氣與土地這三個相互扣連的元素，則追溯大氣與氛圍之趨力如何形塑當代世界的面貌。

藝術家們超越了聽覺感知，轉向一種感知與倫理導向的調節與通感；聆聽者融入世界相互交織的共鳴場，進而轉化並因應改變。在探索相互關聯脈絡的作品中，鼓勵觀眾超越被動的聆聽，朝向一種產聲之所以響的脈絡性理解，從而意識到人類與所有生命和非生命實體之間的相互依存關係。

*Attunements—are they not like cloud shadows flitting across the landscape,
utterly fleeting and elusive?*

— “Description of the Situation: Fundamental Attunement” by Martin Heidegger

*The most perfect music first responds to human affairs, then accords with
the principles of the Universe and aligns with the Five Virtues. Only then can
it bring order to the spontaneity of Nature itself, harmonize the four seasons,
and achieve perfect attunement among all living things.*

— “Outer Chapter: The Revolution of Heaven,” in the *Zhuangzi*

How might we attune our bodies and minds in an era characterized as much by potential as polycrisis of environmental upheaval and shifting geopolitical possibilities? Curated by Hsu Fang-Tze, *Attunement: Contemporary Politics between Mindscape and Soundscape* brings together the work of thirteen artists who deploy sound as a political and ecological medium. In other words, to investigate humanity's entanglement with environmental justice, border politics, and the socio-economy of the world writ large. Sound, the exhibition proposes, connects us to our surroundings, and to one another, through the process of attunement.

The exhibition's framework draws from two distinct philosophies of nature. In a lecture from 1929–1930 on the concept of the “world” in relation to human finitude, Martin Heidegger compared attunement to a doubly ephemeral “cloud shadow” drifting across a landscape, offering a sublime account of nature. Heidegger's ethical orientation to a shared world is particularly pertinent when juxtaposed with the concept of “perfect music” discussed in “Outer Chapter: The Revolution of Heaven,” *Zhuangzi*, which describes a way to tune oneself in the world of impermanence and harmonizes all forms of life. By attuning rather than merely listening to the sounds around us, the artists in this exhibition suggest that we might resonate more radically with other forms of collective presence.

The participating artists share a commitment to acknowledging the dissonances of their material realities and environments. Their array of artistic media and techniques reflects their cacophonous enterprise: from Chinese ink scroll paintings and bioelectrodes to field recordings, studies of sonic warfare across history, pre-radar military acoustic devices from World War I, and the propaganda songs that a legendary diva carried across the Cold War division of the Taiwan Strait, the exhibition's breadth reflects the widening field of sonic practice in contemporary art and, more crucially, foregrounds the context-specific histories and cosmic affinities that the artworks invoke.

Attunement invites audiences to listen and to reposition themselves within a contested terrain that imbricates environmental degradation, nationalist rhetoric, and frequencies of capital. Through its constructed soundscape, the exhibition insists that how we listen can materially shape how we share the world. Organized around the interconnected elements of water, air, and earth, the exhibition traces how atmospheric forces shape the contemporary world.

The artists move beyond auditory perception toward attunement as a perceptual and ethical orientation, where listeners become entwined with, and transformed by, the world's resonant field. Across works that explore interdependent contexts, audiences are encouraged to move beyond passive listening and toward a situated sense of sound that acknowledges our interdependence with all living and non-living entities.

袁旂

Yuan Jai

會走路的山

Shifting Hills

2000 | 絹本重彩 | 91×144 公分

2000 | Ink and color on silk | 91×144 cm

袁旂的創作植根於中國傳統山水畫脈絡，再對其進行擴展。此繪畫傳統將山水的動態視為永恆和宇宙秩序的象徵。她曾在位於臺北的國立故宮博物院擔任文物修復師長達三十年，對畫作表層如何積累並銘刻時間有著深刻的體悟。《會走路的山》的創作靈感源自臺灣九二一大地震的衝擊，那場災難瞬間剝離了原本覆蓋在山脈上的綠色植被，裸露出光禿的岩壁。袁旂以墨與礦物顏料在絹本上創作，以孔雀石為綠、青金石為藍，並透過流動交疊的線條，將地震的的衝擊經驗轉化為視覺語言。每一道山脊與坡面都呈現出位移，宛如波浪在表層上下、左右流動。山巒不再只是（被觀看）的搖晃客體，而是成為震動的具體化身。在視見地震造成的破壞之前，人們會先聽到地鳴和感受到震動：這是一場共享的、身體的、群體性的搖晃，它剝奪了人們習以為常的觀念與意義，並揭示出存在是偶然的且毫無必然性。這幅畫作展現出思緒沉澱前籠罩著這片風景的前認知氛圍，讓觀者得以重新體驗地殼板塊的運動及其超乎人類承受的尺度，這是一種超越聽覺的聲音體驗，並將自身置於震盪的世界中。

Yuan Jai works within and expands the classical Chinese landscape, or *shanshui* tradition, which depicts mountain-water dynamics as symbols of permanence and cosmic order. Having served as a conservator at the National Palace Museum in Taipei, where she spent three decades working with antiquities, she brings to painting a deep understanding of how surfaces accumulate and encode time. *Shifting Hills* originates from the shock of Taiwan's 921 earthquake, which stripped familiar mountains of green cover and exposed bare rock instantly. Working in ink and mineral pigment on silk, using malachite for green, and lapis for blue, Yuan Jai translates seismic experience into visual language through shifting, overlapping lines. Every ridge and slope carries dislocations that simulate waves moving up, down, left, and right across the surface. The mountain ceases to be merely a shaking object and becomes its manifestation. Before it is seen, the earthquake is heard and felt as vibration: a shared, bodily, communal shaking that strips the world of its familiar significance and reveals existence in its radical contingency. The painting enacts the pre-cognitive mood cast across the landscape before thought settles, allowing us to re-encounter the movements of tectonic plates and their beyond-human scale as a sonic experience beyond hearing, and to situate ourselves within a world in tremble.

袁旂

Yuan Jai

長河圖

Long River

2002 | 絹本重彩 | 83.8×162.5 公分

2002 | Ink and color on silk | 83.8×162.5 cm

《長河圖》的靈感源自唐代詩人王維的名句「大漠孤煙直，長河落日圓」，並藉此探問時間的本質。一串圓點勾勒出太陽橫越天際的弧線，最終消融於光芒中，時間在此化為一道軌跡。畫作中心，一顆紫紅色的球體既是太陽、種子、細胞，亦是正在孕育的形體，它伴隨著紋理脈動，並向空間敞開。數條白色斜線穿越河流、地層、天空與空氣，消解了彼此的界限；世界被描繪成一個系統，進而創造出共鳴，而非再現。袁旂並未以疏離的視角描繪自然，而是將觀者引入一個「前認知」的場域。正如《會走路的山》所展現的，在思緒沉澱之前，心境已投射於時間和物質上。如同觀賞傳統手卷時，必須隨著身體移動才能讓山水景致徐徐展開的體驗，《長河圖》將「觀看」行為化為一場時間之旅。這件作品引領觀者思考「觀看即傾聽」，它讓人們沉浸於一個震動、流動，以及於經驗感知中不斷自我生成的世界。

Long River takes its cue from Wang Wei's Tang dynasty verse—"straight rises the lone smoke over the vast desert, round hangs the setting sun over the long river"—to question temporality. A string of dots traces the sun's arc across the register, dissolving into light. Time is actualized as a trajectory. At the painting's center, a purple-red orb, which is simultaneously sun, seed, cell, and gestating form, pulses with textures, open to space. White slash lines traverse river, strata, sky, and air, dissolving boundaries and depicting the world as a system, creating resonance, not representation. Rather than depicting nature distantly, Yuan draws the viewer into an affective field. As in *Shifting Hills*, a mood is cast across time and matter before thought can settle. Like the experience of traditional handscroll viewing, in which the body must move for the landscape to unfold, *Long River* makes the act of looking a temporal journey. The work encourages viewers to consider how looking is listening by offering immersion in a world that vibrates, flows, and continuously generates itself beneath perception.

塔瑞克·阿圖伊

Tarek Atoui

十一拍聲搏

Pulses in 11

2020 | 熱昇華墨水、黑膠唱片機研究、鈸、鑼、水滴聲與電腦生成聲音 | 尺寸依空間而定 | 私人收藏

2020 | Sub ink, turntable study, cymbals, gong, water drops and computer-generated sounds | Dimensions variable |

Collection of Rudy Tseng

塔瑞克·阿圖伊的創作實踐視聆聽為一種身體性的集體行為，可從中探索聲音如何重塑身體與時間、空間及社群的關係。《十一拍聲搏》將此概念淬鍊出最純粹的形態 (most elemental form)：藉由一支玻璃移液管將水滴逐一釋入連接揚聲器的盆中，產生悶響共鳴，這種悶響以十一拍循環重複，沒有明顯的起始或結束。十一拍的結構並非偶然，這是源於阿圖伊對「塔拉布」(Tarab) 的研究，在這個阿拉伯傳統音樂形式中，狂喜是透過漸進式的沉浸、重複，以及集體聆聽的持續專注而產生。有別於西方拍號的對稱性與將不和諧音程朝向和諧音程的過渡作為編曲核心，十一拍的循環是讓聽眾處於永恆而開放的期待狀態。聽者置身之中，便已融入其中；在此，身體化作共鳴腔。當熟悉的時間節奏消融，雕塑、音樂與表演之間的界線亦隨之瓦解。《十一拍聲搏》彰顯出非西方的集體聆聽模式，其不是基於個體的理解，而是共享的振動。經放大並賦予節奏的流水聲，既是聲音的邀請，亦是促進集體意識的節拍器，這是拒絕主流節奏的韻律。

Tarek Atoui's practice perceives listening as an exploration of how sound reshapes the body's relationship to time, space, and community, making it a physical and collective act. *Pulses in 11* distills this into its most elemental form: a glass pipette releases individual water droplets into a basin connected to a speaker, producing a resonant thud that repeats in an eleven-beat cycle with neither clear beginning nor end. The eleven-beat structure is not incidental. It draws on Atoui's research into *Tarab*, an Arab musical tradition in which ecstasy emerges through gradual immersion, repetition, and the sustained attentiveness of a collective listening body. Unlike Western time signatures that are built around symmetry and resolution, the eleven-beat cycle holds the listener in a state of perpetual, open expectation. The listener is incorporated into this pulse by standing within it, and the body becomes a resonance chamber. The familiar metrics of time dissolve, and the boundary between sculpture, music, and performance gives way. *Pulses in 11* highlights a non-Western model of communal listening, one based on shared vibration. The sound of falling water, amplified and rhythmically structured, serves as a sonic invitation or a metronome for fostering collectiveness, a rhythm that refuses the dominant cadence.

芮娜·賽尼·卡拉特

Reena Saini Kallat

河流的邊際打破了他們之間的寂靜

River Boundaries Break the Sound of Silence Between Them

2022 | 電線、金屬 | 約134.6×38.1×3.8公分 / 127.0×91.4×3.8公分 / 134.6×58.4×3.8公分 / 134.6×33.0×3.8公分 / 132.1×45.7×3.8公分 / 139.7×58.4×3.8公分 / 134.6×38.1×3.8公分 / 134.6×45.7×3.8公分 / 137.2×48.3×3.8公分 / 137.2×22.9×3.8公分 / 132.1×50.8×3.8公分 / 134.6×22.9×3.8公分
2022 | Electric wires and metal | 134.6×38.1×3.8 cm / 127.0×91.4×3.8 cm / 134.6×58.4×3.8 cm / 134.6×33.0×3.8 cm / 132.1×45.7×3.8 cm / 139.7×58.4×3.8 cm / 134.6×38.1×3.8 cm / 134.6×45.7×3.8 cm / 137.2×48.3×3.8 cm / 137.2×22.9×3.8 cm / 132.1×50.8×3.8 cm / 134.6×22.9×3.8 cm (approx.)

芮娜·賽尼·卡拉特的創作實踐檢視了地圖學對自然世界所施加的暴力，並追溯政治邊界如何強加於河流、景觀以及先於和超越這些邊界的社群。在她的作品中，電線成為這種矛盾的物質象徵。電線通常是傳輸與連結的媒介，但在卡拉特的手中，它們被編織成類似帶刺的鐵絲網結構，從而將通訊的基礎設施轉化為製造分裂的工具。《河流的邊際打破了他們之間的寂靜》直截了當地呈現出這種緊張關係。卡拉特首先使用電纜勾勒出劃分共享水體的地理政治邊界，接著將同樣的材料彎曲並重新形塑成河流的形狀，而河流正是那些邊界聲稱要分割的水體。最終呈現的是一體的雕塑表現形式，同時顯示政治邊界與河流的自然流動，而後者對這些人為爭端毫不在意。河流的聲音超越了地圖劃定的界線——流水的奔湧、鳥兒的啼鳴、彼岸遠處生活的低吟。這件作品深刻表明，聆聽流水實際上是一種跨越邊界的行動。

Reena Saini Kallat's practice examines the violence that cartography inflicts on the natural world by tracing how political borders impose themselves on rivers, landscapes, and communities that predate and exceed them. Throughout her work, electrical wire serves as the material emblem of this contradiction. Ordinarily a conduit for transmission and connection, they are woven into configurations resembling barbed wire in Kallat's hands, thus, transforming the infrastructure of communication into an instrument of division. *River Boundaries Break the Sound of Silence Between Them* stages this tension with directness. Kallat first renders geopolitical borders that partition shared water bodies using electrical cable, then bends and reconfigures the same material into the form of a river, the very body of water those borders claim to divide. The result is a unified sculptural expression that embodies both the political boundary and the river's natural flow, which are indifferent to contestation. Rivers emit sounds across the lines that maps impose—the rush of water, the call of birds, the distant hum of life on the other bank. The work proposes that listening to water is actually an act of border-crossing.

芮娜·賽尼·卡拉特

Reena Saini Kallat

合唱一號

Chorus I

2015–2019 | 玻璃纖維彩繪、金屬、喇叭，5分11秒，單聲道音訊 | 244×173×142公分

2015–2019 | Painted FRP, metal, speakers, 5 min. 11 sec., single channel audio | 244×173×142 cm

芮娜·賽尼·卡拉特的創作實踐持續探索：打破政治地圖學強加於生命世界的邊界究竟意味著什麼；並質疑物種、地景與聲音是如何被強行納入國家認同，進而與其自然棲息的連續狀態產生割裂。《合唱一號》以敏銳的智性將這項探究延伸至聲音領域。該雕塑以「聲學反射鏡」(acoustic mirrors) 為原型，這是在雷達問世前、於第一次世界大戰期間用以偵測逼近敵機之空氣聲學的監聽裝置。這些拋物面形態旨在放大威脅，體現戰爭時期的戒備與警惕。卡拉特挪用它們的形狀，卻徹底顛覆其用途。她將軍事機器的噪音，替換成深陷敵對或歷史衝突的鄰國國鳥之鳴聲。孔雀與石雞、太陽鳥與戴勝、知更鳥與小辯鴿——亦即印度與巴基斯坦、巴勒斯坦與以色列、英國與愛爾蘭的國家象徵——在同一個聆聽空間中齊聲鳴唱。這些鳥類並不效忠於宣稱擁有牠們主權的國旗，而是地形、氣候與季節的公民，而這些範疇是任何邊界都無法強制約的。正如卡拉特所言，牠們「交織的合唱暗指了自然對人為、刻意強加劃分的抗拒。」這件作品深刻表明，跨越敵意的聆聽，本身已是一場共同塑造世界的行動。

Reena Saini Kallat's practice persistently explores what it would mean to dismantle the borders that political cartography imposes on the living world, questioning how species, landscapes, and sounds are conscripted into national identity and severed from the continuities they naturally inhabit.

Chorus I extends this inquiry into the sonic realm with intelligence. The sculpture is modelled on acoustic mirrors, pre-radar listening devices used during the First World War to detect the aeroacoustics of approaching enemy aircraft. Designed to amplify threats, these parabolic forms were representative of war's vigilance. Kallat appropriates their shape while radically subverting their purpose by replacing the noise of military machinery with the songs of national birds from neighbouring states locked in hostility or historical conflict. Peacock and Chukar, Sunbird and Hoopoe, Robin and Lapwing—the national emblems of India and Pakistan, Palestine and Israel, the United Kingdom and Ireland—sing in unison within the same listening chamber. These birds are not loyal to the flags that claim them but are instead citizens of terrain, climate, and season, categories that no border can enforce. As Kallat observes, their “interlaced chorus alludes to nature's defiance of artificially imposed, man-made divisions.” The work suggests that listening across enmity is already an act of shared world-making.

阮純詩

Nguyen Trinh Thi

四十七天，無聲

47 Days, Sound-less

2024 | 錄像、雙銀幕、鏡面；錄像：三頻道投影、16:9、16:9 與 5:2 銀幕比例、黑白與彩色、聲音（立體聲）| 31 分 39 秒 |

本作品由哈恩·內夫肯基金會、森美術館、香港 M+ 以及新加坡美術館共同委託創作——2021 年歐亞動態影像委製計畫。

2024 | Video, two screens and mirrors; Video: three-channel projection, 16:9, 16:9 and 5:2 aspect ratios, black and white and color, sound (stereo) | 31 min. 39 sec. | The work is commissioned by the Han Nefkens Foundation, Mori Art Museum, M+ Hong Kong and Singapore Art Museum—Moving Image Commission 2021.

阮純詩的作品《四十七天，無聲》融合了擴延電影、田野錄音與檔案擷取等手法，並聚焦於長期以來被商業電影視為邊緣的事物，像是背景景觀、環境音效，以及遭無視並侵權的在地生命樣態。作品在全黑中展開，影像畫面出現之前，清晰可聞的只有森林聲響，如蟋蟀、鳥鳴、水滴聲。這些費盡心力擷取自美國與越南戰爭電影背景音軌的聲音，與作為前景的賈萊族 (Jrai) 及伊富高族 (Ifugao) 社群準備喪葬儀式的影像並置。隨著聲景的沉浸感逐漸深厚，觀眾被迫直面那些原住民的存在與非人類生命的豐富拼貼——這些元素在電影中往往被視為「背景噪音」。作品名「四十七天」指涉從越南中部至電影《現代啟示錄》(Apocalypse Now) 位於菲律賓拍攝地的步行距離。於此，數字尺度將殖民流離挪移呈現為既可呼應日常感知又具地理性的狀態。穿行於這部作品之中，即可身歷感受那些遭受好萊塢電影霸權長期壓抑的聲波，作品名同時呼應克里斯·馬克 (Chris Marker) 的《無日》(Sans Soleil) ——一部深切關注記憶、殖民主義與影像政治的電影——而「無聲」則呼籲集體覺醒，正視被迫噤聲的暴力。

Working across expanded cinema, field recording, and archival extraction, Nguyen Trinh Thi's *47 Days, Sound-less* focuses on what commercial cinema has historically deemed to be peripheral components: background landscapes, ambient sound, and uncredited indigenous presences. The work opens in total darkness, with only the sounds of a forest—crickets, birds, dripping water—audible before any image appears. These sounds, painstakingly extracted from the background tracks of American and Vietnamese war films, are brought into the foreground alongside footage of Jrai and Ifugao communities preparing death rituals. As the sonic state is profoundly immersive, audiences are confronted with the rich collages of indigenous presence and non-human life that cinema often considers “background noise.” The title *47 days* refers to the walking distance between Central Vietnam and where the movie *Apocalypse Now* was shot in the Philippines. Here, the numeric scales allow both an intimate and geographic depiction of colonial displacement. By moving through this work, the viewer becomes attuned to the frequencies that cinema has long suppressed. The title also invokes Chris Marker's *Sans Soleil*, a film preoccupied with memory, colonialism, and the politics of the image, while sound-less calls for a collective awareness to acknowledge the violence of silencing.

今津景與巴古斯·潘德加

Kei Imazu & Bagus Pandega

自然綠4.3創作之人造綠意

Artificial Green by Nature Green 4.3

2025，2026 重製 | 水性顏料、麻布、模組化合成器、電腦、大王椰子樹 | 尺寸依空間而定

2025, iteration in 2026 | Water-based paint on linen canvas, modular synthesizer, PC, Royal palm tree | Dimensions variable

《自然綠4.3創作之人造綠意》的核心是一棵活生生的大王椰子樹，它並非作為象徵或道具，而是作品的主要執行者。附著在樹幹上的生物電極會讀取流經樹體的有機電流，並將其生理狀態轉化為信號，用以控制繪圖機械臂的運作。這棵樹在傾聽，並透過傾聽而發聲，其內部的電頻率決定了出水量，以及機械臂操控畫筆的速率與方向，進而在綠色畫布上進行「繪製」與「抹除」。這幅畫布由今津景創作，靈感源自一幅1905年描繪印尼茂密雨林地表的石版畫。將此幅殖民時期的圖像與國立臺灣大學椰林大道的景觀疊加，則連結了臺灣與印尼共同的歷史——兩地皆曾將熱帶景觀轉化為帝國的視覺奇觀。機械臂運用水溶性墨水，在畫布表面勾勒動植物的輪廓。週二至週五進行繪製；週末時，這些圖像會被水抹除，藉此「重置」畫布。如此一來，森林圖像的顯現與消逝循環，反映出受棕櫚油產業驅動的森林砍伐時程是這般緩慢與難以察覺。

At the heart of *Artificial Green by Nature Green 4.3* is a living royal palm, not as a symbol or prop but as the work's primary agent. Bioelectrodes attached to the tree read organic electrical currents flowing through it and translating its physiological condition into signals that govern a mechanical drawing arm. The tree listens and, in listening, speaks: Its internal electrical frequencies determine the volume of water dispensed and the speed and direction of a brush that the arm operates to "paint" and "erase" a green canvas. The canvas is painted by Imazu and based on a 1905 lithograph of a lush Indonesia rainforest floor. This colonial image is superimposed with a scene of Royal Palm Boulevard at National Taiwan University, connecting Taiwan and Indonesia's shared history of tropical landscapes mobilized as imperial spectacle. The mechanical arm uses water-soluble ink to trace silhouettes of flora and fauna across the surface. These daily illustrations rotate from Tuesday to Friday. Over the weekend, they are erased with water in a process that "resets" the canvas. Thus, the cycle of a forest appearing and vanishing mirrors the slow, often imperceptible timescale of deforestation driven by the palm oil industry.

國際運輸支持

International Shipping Support

ROH

哈吉拉·瓦希德

Hajra Waheed

來自姊妹的家書（2015年11月16日）

A Letter From My Sister, November 16, 2015

2023 | 影像裝置 | 11分7秒 | 本作品由雅典 State of Concept 委託製作，並獲得魁北克藝術與文學理事會（CALQ）資助

2023 | Video installation | 11 min. 7 sec. | Commissioned by State of Concept, Athens and funded by CALQ (Conseil des arts et des lettres du Quebec)

《來自姊妹的家書（2015年11月16日）》是以一封家書為核心，作為一份反制性文獻（counter-document），其是針對一連串致命襲擊後宣布國家緊急狀態所作的回應。這封手足間往來的書信，反思了殖民與國家暴力所帶來的深遠影響。信件以「往復，來回，一切就這樣周而復始。」為開端，追溯殖民與國家暴力在歷史、地理與世代間反覆出現的邏輯。穿梭於戰爭、流離失所、流放與種族化之間，此作品檢視支配體制如何不單憑武力，更透過將整個群體非人化、病理化及使其永遠處於嫌疑者的敘事策略而得以延續。反轉後殖民建構下「他者」的身影，「他者」在此既是施暴者也是意識形態，揭示了這類暴力被合理化、被遺忘並不斷重演的運作機制。影片延續瓦希德對此模式進行視覺化呈現的實踐，將天空定位為見證者——在此，暴行被銘刻，抵抗拒絕被抹滅，而詩歌則在權力陰影下堅定宣告生命的存在。

A Letter From My Sister, November 16, 2015 unfolds as a counter-document anchored in an intimate letter written in response to a state of emergency declared following a series of deadly attacks. Written between siblings, the correspondence reflects on the enduring impacts of colonial and state violence. Beginning with the refrain, “around and around and around it all goes,” the letter traces the recurring logics of colonial and state violence across histories, geographies, and generations. Moving between war, displacement, exile, and racialization, it examines how domination is sustained not only through force, but through narratives that dehumanize, pathologize, and render entire populations perpetually suspect. The figure of “the other” emerges as both agent and ideology, exposing the mechanisms through which this violence is justified, forgotten, and repeated. Building on Waheed’s practice of mapping such patterns, the film positions the sky as witness, where brutality is inscribed, resistance refuses erasure, and poetry insists on life in the shadow of power.

勞倫斯·阿布·哈姆登
Lawrence Abu Hamdan

Zifzafa：一篇直播音頻散文

Zifzafa: A Livestream Audio Essay

2025 | 電玩遊戲模擬、立體聲、Twitch 聊天訊息 | 40 分 50 秒 | 由 Earshot 製作

2025 | Video game simulation, stereo sound, Twitch chat | 40 min. 50 sec. | Produced by Earshot

勞倫斯·阿布·哈姆登自稱是「私密偵聽耳」，他是藝術家兼研究者，將聆聽視為藝術實踐，其同時也是法證、法律及政治實踐。他的作品審視聲音不只用於溝通，更可揭露控制，具有監控、遏制與抹除的機制。《Zifzafa：一篇直播音頻散文》的標題源自阿拉伯語，意指「一陣呼嘯的風」，並藉由電子遊戲實況的美學形式，探究在以色列占領下於敘利亞戈蘭高地擬興建的風力發電機。正如阿布·哈姆登所指出，對於敘利亞阿拉伯原住民賈瓦尼社群（Jawlani community）而言，這套「綠色能源」基礎設施代表著一種「聲音併吞」（sonic annexation）：發電機的低頻噪音形成了一道無形的聲學屏障。這道屏障阻礙人們的行動、擾亂其日常生活，進而固化領土長期被剝奪的狀態。在此，表面上看似有助於環境進步的作為，實則淪為殖民統治的鞏固工具。與《風之合奏》、《徒勞困鬥》同時展出，《Zifzafa》這件作品持續追問生態論述武器化現象，尤其是「漂綠」的手段如何在建立正當性的同時違反國際法。阿布·哈姆登的鑑識之耳，將聆聽塑造為政治見證的反向模式（countermodel），捕捉官方話語竭力掩蓋不公的頻率。

Lawrence Abu Hamdan, a “Private Ear,” is an artist-researcher who treats listening as both artistic practice and a forensic, legal, and political practice. His work examines how sound serves not only as a tool for communication but also as a tool for control, functioning as a mechanism of surveillance, containment, and erasure. *Zifzafa: A Livestream Audio Essay* takes its title from the Arabic for “a wind that rattles” and adopts the aesthetic of video game streaming to investigate the proposed construction of wind turbines in the occupied Syrian Golan Heights. For the Jawlani community, the indigenous Syrian Arab population under Israeli occupation, this “green energy” infrastructure, as Abu Hamdan points out, represents a “sonic annexation” where low-frequency turbine noise creates an invisible acoustic barrier. This barrier disturbs movement and disrupts daily life, entrenching territorial dispossession. Here, what on the surface seems to be an act of environmental progress becomes an instrument of colonial consolidation. Alongside *Wind Ensemble* and *Tilting at Windmills*, *Zifzafa* is part of a sustained inquiry into the weaponization of ecological discourse, specifically how “greenwashing” projects legitimacy while violating international law. Abu Hamdan’s forensic ear offers listening as a countermodel for political witnessing, capturing the frequencies of injustice that official discourse works hardest to drown out.

勞倫斯·阿布·哈姆登

Lawrence Abu Hamdan

風之合奏

Wind Ensemble

2024 | 錄像、有聲、擴大機 | 12分 | 尺寸依空間而定

2024 | Digital video, sound, amplifier | 12 min. | Dimensions variable

勞倫斯·阿布·哈姆登的藝術實踐將聲音視為證詞與疆域，一種既能演繹政治暴力又能揭露霸權剝削的媒介。《風之合奏》將這項探索轉化為一幅關於聲音自主的意象。一段長達十二分鐘的循環影片，被投映在一個面向觀眾、帶有網格表面的大型擴大機音箱上。影片中，賈瓦尼薩克斯風演奏家阿姆爾·姆達（Amr Mdah）正於一座「庫克」（kookh）的陽臺上演奏。庫克是傳統的賈瓦尼庇護所，自以色列宣布計劃在其占領下的敘利亞戈蘭高地興建三十一座風力發電機以來，搭建庫克已成為領土抗爭的行動。姆達以黎凡特音階（levantine scales）即興演奏，則象徵阿拉伯世界共同的音樂美學，在狂熱的能量與哀傷的追憶之間來回擺盪。演出伴隨著樹枝、蘆葦與雲朵的掠影閃現，揭示了一片與薩克斯風樂手共同呼吸的土地。透過這種視覺節奏，作品拒斥霸權的剝削，以及讓社群與其祖居地分離的命運，進而消弭了獨奏者與其音樂源自的土地之間的任何界線。與《Zifzafa：一篇直播音頻散文》、《徒勞困鬥》同時展出，《風之合奏》這部作品形塑出一種具歸屬感的聆聽方式。賈瓦尼社群拒絕被噤聲的態度，透過承載著記憶、親緣與在場的傳統，持續產生共鳴。於此，音樂並非表演，而是宣言。

Lawrence Abu Hamdan's artistic practice treats sound as both testimony and terrain, a medium through which political violence is enacted and exposed simultaneously. *Wind Ensemble* channels this inquiry into an image of sonic self-determination. A twelve-minute video loop is projected onto the meshed surface of a large, vertical bass amplifier facing the viewer. The video depicts Amr Mdah, a Jawlani saxophonist, playing from the balcony of a *kookh*—a traditional Jawlani shelter, the erection of which has itself become an act of territorial resistance since Israel announced plans to construct 31 wind turbines on the occupied Syrian Golan Heights. Mdah's improvisational journey through levantine scales, symbolizing a shared musical aesthetic of the Arab world, oscillates between frantic energy and mournful remembrance. Fleeting glimpses of branches, reeds, and clouds punctuate the performance, revealing a land that inhales in unison with the saxophonist. Through this visual rhythm, the work rejects the separation of the community from their ancestral geography that dispossession threatens, eroding any distinction between the soloist and the soil from which his music emerges. Together with *Zifzafa* and *Tilting at Windmills*, *Wind Ensemble* gives form to a mode of listening that is also a way to belong. The Jawlani community's refusal to be silenced resonates through a tradition that carries memory, kinship, and presence. Here, music is a proclamation rather than a performance.

勞倫斯·阿布·哈姆登

Lawrence Abu Hamdan

徒勞困鬥

Tilting at Windmills

2024 | CGI 動畫、彩色 | 6 秒 | 尺寸依空間而定

2024 | CGI animation, color | 6 sec. | Dimensions variable

藝術家勞倫斯·阿布·哈姆登致力於將權力竭力掩蓋的事物轉化為可被聽見的客體。他融合科學方法與藝術形式，揭露政治暴力的聲學維度。作品《徒勞困鬥》透過三個循環播放的電腦生成影像（CGI）動畫，描繪出以色列在其占領的敘利亞戈蘭高地賈瓦尼地區設置三十一座風力發電機所產生的噪音汙染。螢幕畫面中，翻湧的藍黑色雲團宛如降臨的惡兆，席捲下方的地景。這些影像基於頻譜數據，每個數位雲都代表了由250公尺高的發電機產生之聲波湍流的精確視覺化影像，並依據頻率進行色彩編碼。儘管該計畫背後的以色列再生能源有限公司聲稱，風力發電機組將占用不到一英里的土地，但阿布·哈姆登的研究顯示，它們的聲學影響範圍是其九倍，約占賈瓦尼居民尚可利用的土地的四分之一。作品標題是對塞萬提斯（Cervantes）著名諷喻故事的諧擬，故事中唐吉訶德（Don Quixote）將風車誤認為巨人，並在幻覺下衝向它們。阿布·哈姆登則強調，這些風車正如它們所呈現的就是巨人。這件作品探問「將不可聽見的事物轉化為可讀之事物」的意義，觀者由此得以見證官方環境論述試圖壓制的、頻繁發生的剝奪。

As an artist, Lawrence Abu Hamdan makes audible what power works hardest to conceal. He brings together scientific methods and artistic forms to expose the acoustic dimensions of political violence. *Tilting at Windmills* visualizes this inquiry through three looping CGI animations that depict sound pollution generated by the 31 planned Israeli wind turbines over Jawlan in Syria, also known as the occupied Golan Heights. Billowing blue and black clouds swirl ominously across the screen, engulfing the landscape beneath. This imagery is derived from spectrographic data. Each digital cloud is a precise visualization of the sonic turbulence produced by one 250-metre turbine, color-coded by frequency. While Energix Renewables, the Israeli energy company behind the project, claims the turbines will occupy less than one mile of space, Abu Hamdan's research shows their acoustic footprint is nine times larger, making up roughly a quarter of the land still available to Jawlani residents. The title is a pun on Cervantes's famous allegory, in which Don Quixote mistakes windmills for giants and charges at them in a fit of delusion. Abu Hamdan demonstrates that these windmills are precisely the giants they appear to be. The work questions what it means to make the inaudible legible. Viewers become witnesses to a frequency of dispossession that official environmental discourse is designed to suppress.

楊嘉輝

Samson Young

煙霧奏鳴曲

Sonata for Smoke

2020，2021重製 | 錄像、立體聲 | 15分49秒

2020, revised 2021 | Video with stereo sound | 15 min. 49 sec.

作曲家暨聲音藝術家楊嘉輝透過聲音與視覺體驗之間的詩意轉換來展開創作實踐。他的作品探討「聆聽」作為一種哲學行動的意義，其並非被動的接收，而是揭示注意力機制的運作。作品《煙霧奏鳴曲》是他在京都建仁寺園區內的禪寺「兩足院」駐村期間的創作。這部影片的結構宛如穿梭於各個房間的連續旅程，編排了一系列旨在觸發或捕捉煙霧排放的儀式性動作。在一場景中，楊嘉輝點燃一塊具舞臺效果的煙餅，同時冒著會被燙傷的風險，將一支伸縮吊桿麥克風以極近的距離緊臨火源，用以錄下燃燒的聲響。在另一場景中，他步入深至及腰的湖水中，錄下一艘燃燒中的紙船——這項東亞傳統祭品連結了物質與精神世界——逐漸化為灰燼的過程。影片中鏡頭與錄音設備等記錄工具清晰可見，確保有系統和條理化的聽覺勞動，始終是作品的核心主題。由此浮現的，是一則關於聲音的公案，一個將煙霧視為轉瞬即逝之媒介的謎題：唯有聲音的流動性才能追索其短暫的軌跡。最終，這件作品提醒觀眾：聆聽既是對必然消逝之物的持續追尋，也是有意識地將自我調頻至感知無常的過程。

Samson Young, a composer and sound artist, approaches his practice through poetic translation between sonic and visual experiences. His practice explores what it means to listen as a philosophical act that reveals the apparatus of attention itself, rather than passively. *Sonata for Smoke* was created during a residency at Ryosoku-in, a Zen temple within Kyoto's Kenninji complex. The video is structured as a continuous journey through rooms, choreographing ritualistic actions designed to trigger or capture the emission of smoke. In one scene, Young ignites a theatrical smoke cake while a boom microphone, held so close it risks being singed, records the combustion. In another, he wades waist-deep into a lake to record a burning paper boat, an East Asian offering uniting material and spiritual worlds, as it turns to ash. The tools of documentation, the lenses and recording devices, remain visible, ensuring that the methodical labor of auditory engagement remains the piece's central inquiry. What emerges is a koan about sound, a riddle about smoke as a fleeting medium, where only sound's fluidity can trace its transient path. The work seeks to remind its audiences that listening is an act of constant reaching for what inevitably vanishes, and thus a deliberate tuning of the self toward transience.

陳庭榕

Chen Ting-Jung

復迭上的光

Remanence Residue

2026 | 玻璃、金屬、磁鐵、白蠟紙、感光相紙 | 含繪畫與拼貼的物件系列 (共三件), 每件92×62×9公分 (懸吊)

2026 | Glass, metal, magnet, wax paper, photographic paper | series of three objects with drawing and collage, each 92×62×9 cm, suspended from the ceiling

《復迭上的光》呼應陳庭榕對臺灣海峽兩岸長達三十九年的心戰進行廣播之探索。在這段期間，金門與廈門相互傳遞口號標語、歌曲及意識形態訊息，製造了一場沒有對話的聲音戰爭。三個鐵架裝置懸掛於天花板，每個物件皆有兩片相對的玻璃板，並以磁鐵固定兩個板之間的蠟紙。為突顯這場戰爭倖存者的經歷，這些蠟紙上謄印著官方文件抄本、金門居民對廣播記憶的摺疊與摩擦印記，以及兩岸廣播員的回憶。這些材料經分層疊置、拼貼並壓入玻璃間的狹窄縫隙，形成一幅抽象風景，其藉由透明玻璃表面清晰可見，並隨著觀者環繞這三聯幅的兩面移動而不斷變化。英文標題指涉強力磁鐵移除後殘留的磁場，隱喻廣播結束後仍縈繞於身體與聲音記憶中的餘韻。與此同時，中文標題「復迭上的光」則暗示官方語言與個人情感的交疊，彼此互相遮蔽又互相映照。試問，當聲音停止時留下了什麼，以及那些曾與之共振的身體是否真能徹底擺脫宣傳的聲波。

Remanence Residue resembles Chen Ting-Jung's exploration of the 39-year campaign of psychological Cold War broadcasts across the Taiwan Strait, during which Kinmen and Xiamen exchanged slogans, songs, and ideological messages, creating a sonic war without dialogue. Three iron-framed objects hang from the ceiling, each containing two panes of glass facing one another, with wax paper sealed between them using magnets. To foreground the experiences of survivors from this warfare, these papers include transcribed official documents, folded and rubbed impressions of the acoustic memories Kinmen residents had of the broadcasts, and recollections from the broadcasters on both sides. Layered, collaged, and pressed into the narrow gap between the glass, these materials form an abstract landscape that is visible through the transparent surface, yet mutable as the viewer moves around the triptych's two faces. The English title refers to the residual magnetic field that remains after a powerful magnet is removed, and alludes to what lingers in bodies and acoustic memories after the broadcast ends. Meanwhile, the Chinese title speaks of overlaid light, suggesting how official language and personal feelings overlap, each obscuring and revealing the other in turn. The work questions what remains of a sound that has stopped, and whether the frequencies of propaganda ever fully leave the bodies attuned to them.

陳庭榕

Chen Ting-Jung

我只在乎你（私語）

You Are the Only One I Care About (whisper)

2018 | 八聲道無伴奏人聲聲音裝置，聲音系統、喇叭、同步機制、熱浸鍍鋅板、黑鐵、紙漿（以每日可取拿的免費報紙製成）|

8分35秒（每15分鐘播放演奏）| 90×205×555公分 | 聲音演繹：吳淡寧、曾于恬 | 樂曲改寫協助：吳睿然 |

2018年維也納美術館委託製作

2018 | 8 channel A cappella sound installation, hot-dip galvanized steel sheet, steel, papier-mâché (made of daily newspapers), sound system | Duration: 8 min. 35 sec. (played at 15-minute intervals) | 90×205×555 cm | Vocals: Wu Dan-Ning, Tsu Yu-Tien |

Composition assistance: Algy Ing | Commissioned by Kunsthalle Wien, 2018

陳庭榕探究國家權力如何挪用聲音媒體與流行音樂，藉此跨越政治邊界並動員集體情緒。在《我只在乎你（私語）》中，她重新詮釋冷戰時期臺灣曾沿著海岸線架設的心戰播音牆，其以巨型喇叭向中國大陸放送標語和歌曲。對此陳庭榕以雕塑形式回應，透過鍍鋅金屬板、紙漿與喇叭組成的模組、薄如紙張的牆體，將這座基礎設施以微縮形式呈現。此作品將鄧麗君的抒情歌曲重新改編成一首由兩位女聲演繹的八聲道無伴奏合唱。這場演出呈顯「你」與「我」在低語、召喚、慰藉與命令之間，以賦格曲般的結構相互交疊、迴響。原本僅朝單一方向傳送聲音的揚聲器，透過矛盾的結構設計，依聲音反射物理特性，同時朝對反方向擴大廣播。這段聲響每隔十五分鐘循環重現，觀眾也同步被帶入等待的節奏。鄧麗君那親切且富女性柔美特質的嗓音，曾如情感武器，跨越意識形態的前線，並穿透冷戰時期僵化的政治邊界。這件作品邀請觀眾重新審視情話被用於實現特定地緣政治目標的片刻，並思考被旨在操縱聽眾最深層情感的聲音所感動，究竟意味著什麼。

Chen Ting-Jung investigates how sonic media and popular music are conscripted by state power to traverse political borders and mobilise collective sentiment. *You Are the Only One I Care About (whisper)* rearticulates the psychological warfare broadcast walls Taiwan once erected along its coastline. These enormous amplifiers projected slogans and songs toward mainland China. Chen's sculptural response, a modular, paper-thin wall of galvanised steel, paper mâché, and speakers, and amplifiers captures this infrastructure in miniature. The project reimagines Teresa Teng's ballad as an eight-channel a cappella piece for two female voices. In this performance, "you" and "I" overlap and reverberate in a fugue-like structure between whisper, summons, comfort, and command. Because the amplifiers face opposite directions, the sound reflects the reactive physics of broadcasting. Every fifteen minutes, the cycle restarts, and the audience is synchronised into the rhythm of waiting. Teng's intimate, feminine voice functioned as an affective weapon, carrying emotion across ideological frontlines and penetrating the rigid political boundaries of the Cold War era. The work invites audiences to reconsider moments when the language of love is mobilized toward a specific geopolitical end, and to contemplate what it truly means to be moved by a sound designed to manipulate the listener's deepest attachments.

林其蔚

Lin Chi-Wei

龍山

Mountain of Nāgas

2022 | 壓克力彩、畫布 | 130×97 公分 | 藝術家自藏

2022 | Acrylic on Canvas | 130×97 cm | Collection of the Artist

地母

Mother Raw Earth

2021 | 壓克力彩、畫布 | 130×97 公分 | 私人收藏

2021 | Acrylic on Canvas | 130×97 cm | Private Collection

魔山

Magic Mountain

2020 | 壓克力彩、畫布 | 130×97 公分 | 藝術家自藏

2020 | Acrylic on Canvas | 130×97 cm | Collection of the Artist

《龍山》、《地母》與《魔山》均出自林其蔚的「魔山系列」(Série Montagnes-Magiques)，該系列創作始於第一次新冠疫情封城期間，在巴黎空無一人的共享工作室進行。這些畫作描繪一片杳無人煙、充滿儀式感的景觀；崩塌的石英色岩石，透過自動性波紋技法呈現出連綿起伏的群山。林其蔚運用高飽和度的紅色、黃色和綠色，讓色彩與線條來引導其獨特的紋理筆觸。這些元素的重複和變化產生了某種音樂性，讓林其蔚聯想到余承堯的山水畫和南管音樂的連結。這個連結相當貼切：余承堯是自學成才的畫家，也是南管音樂的倡導者，他用密集堆疊、富節奏性的筆觸建構出巍峨壯麗的山巒，那層層疊疊的重複，猶如一種聽覺結構，將聲音轉譯為視覺的記譜。受余承堯的繪畫啟發，林其蔚也試圖在視覺與音樂性之間建構類似的交融，讓線條與色彩層疊成風景，如同樂句積聚成音樂。這種聯覺轉換 (synesthetic translation) 正是藝術史學家在卡濟米爾·馬列維奇 (Kazimir Malevich) 的早期作品中所發現的特質：一場全方位的感官體驗，顏料彷彿散發著香氣，音樂將空間凝聚為和諧的整體，並將傳遞的聲音感受轉化為可見的圖像。如同馬列維奇的作品，林其蔚的作品也邀請觀者用眼睛聆聽。這些畫作歷時一到兩年，反覆修改，隨著形狀不斷變形、色彩變換，最終脫離了畫家的掌控。

Mountain of Nāgas, Mother Raw Earth, and Magic Mountain are paintings from Lin Chi-Wei's *Série Montagnes-Magiques*, which began in a deserted shared Paris studio during the first pandemic lockdown. These paintings depict a peopleless, ritual landscape of collapsed, quartz-toned rock, rendered through automatist ripples that coalesce into mountains. Lin works in highly saturated reds, yellows and greens, letting color and line guide the process of his eccentric texture-stroke method. Their repetition and variation generate a musicality that recalls, for Lin, the kinship between the landscapes of Yu Cheng-Yao and Nanguan music. The connection is apt: Yu, a self-taught painter and devoted Nanguan revivalist, built his monumental mountains from densely accumulated, rhythmic brushstrokes whose layered repetition reads as an audible structure, a visual scoring of sound. Inspired by his encounter with Yu's paintings, Lin pursues a similar crossing between visibility and musicality, letting line and hue accrue into landscape as phrases accrue into music. This synesthetic translation is precisely what art historians locate in Kazimir Malevich's early work: a totalizing sensorium in which pigments seem to emit scent while music binds the room into one harmony and assembles transferred sound-feelings into visible images. Like Malevich's, Lin's surfaces ask the eye to hear. Painted over one or two years endlessly reworked as forms were deformed and recolored, the canvases drifted beyond their painter's control.

余承堯

Yu Cheng-Yao

山水

Landscape

年代不詳 | 彩墨、紙本 | 119×49 公分 | 臺北市立美術館典藏

Date unknown | Ink and pigment on paper | 119×49 cm | Collection of Taipei Fine Arts Museum

連山絕壑

Overlapping Mountains

年代不詳 | 水墨、紙本 | 60×120 公分 | 私人收藏

Date unknown | Ink on paper | 60×120 cm | Private Collection

山高多險峭

A Precipitously Elevated Mountain

1987 | 水墨、紙本 | 137×55.5 公分 | 臺北市立美術館典藏

1987 | Ink on paper | 137×55.5 cm | Collection of Taipei Fine Arts Museum

余承堯 (1898–1993) 深受其故鄉福建永春緩慢、嚴謹的南管傳統影響，這份音樂情懷陪伴著他走過三十載的軍旅生涯，以中將官階退役；來到臺灣後，他無師自通，自五十六歲開始從事繪畫創作，而創作時總與音樂相伴。在其著作〈樂論〉中，他藉由漢代的清商樂，將音樂回溯至闡述周朝禮樂制度之〈樂記〉：「凡音之起，由人心生也。人心之動，物使之然也。」意指所有聲音皆源自人心，受世間萬物所感。同樣收錄於1988年專著《千巖競秀》的另一篇〈繪畫自述〉，余承堯提出繪畫的表現並非要如照片般逼真，而是要傳達「想像的真實」，形式應隨心所欲；他更引用唐代知名詩人杜甫的話，作畫要有「十日畫一水，五日畫一石」的耐心，這也呼應他在〈樂論〉中傳達的意象。此次展出的作品包含立軸《山高多險峭》、橫幅風景畫《連山絕壑》和青綠山水畫《山水》，這些被認為是余承堯的晚期創作。將這幾幅作品與林其蔚探索聯覺 (synesthesia) 的兩組作品《唸珠》和三幅壓克力顏料風景畫共同展示，能讓觀眾思考余承堯的兩種藝術信念是如何交織的。他筆下的群山主峰是以細密刻鑿般的皴法向上勾勒堆疊而成，每個線條都被拉長，讓人聯想到南管曲的單一音節，余承堯形容其為經由頭部、腰部和卷曲的尾部進行開展。未被描繪出的溪流和瀑布則宛如樂句之間的停頓留拍。而作畫過程雖一開始看似雜亂無章，但終將會如余承堯所言，「有如暗室中，忽放光明」，條理與層次從稠密中顯現，如同屏息後緩緩吐出氣息。佇立在這片記憶中的故土前，與其說是看著它，不如說是說是在聆聽。

Yu Cheng-Yao (1898–1993) was deeply influenced by the slow, austere chamber tradition of his native Yongchun in Fujian, which accompanied him through three decades of military life before he eventually retired as Lieutenant General by then in Taiwan. He began painting at the age of fifty-six, self-taught, but always accompanied by music. In his treatise on music, he traced it back through Han Qingshang's song to the Zhou principle that "all sound arises from the human heart," moved by the world. In the same monograph, *Majestic Mountains*, published in 1988, his companion essay on painting demands the same of the brush, that its expression is not photographic likeness but "an imagined truth," form following the heart, and—quoting the renowned Tang poet Du Fu—the patience to spend "ten days on a stream, five days on a rock." The series of paintings, including the hanging scroll *A Precipitously Elevated Mountain*, the horizontal landscape *Overlapping Mountains*, and the blue-green shanshui *Landscape*, is considered part of Yu's later period. Shown alongside Lin Chi-Wei's two explorations of synesthesia, *Chapelet* and three acrylic landscapes, the series invites audiences to contemplate how Yu's two convictions meet. Here, Yu's central massif is built upward by chisel-fine stroke, each line drawn out and left to resonate like a single Nanguan syllable, which Yu described as unfolding through a head, a middle, and a winding tail. The unpainted streams and waterfalls are the rests between phrases. What first looks tangled resolves, in his words, "like sudden light in a dark room"—order and layers emerging from density, as a slow air resolves from held breath. To stand before this remembered homeland is less to see it than to hearken to it.

林其蔚

Lin Chi-Wei

唸珠（聲珠）

Chapelet (Chapelet Sonore)

2018 | 聲音裝置 | 尺寸依空間而定 | 臺北市立美術館典藏

2018 | Sound installation | Dimensions variable | Collection of Taipei Fine Arts Museum

註記：作品原名《唸珠》（北美館典藏，入藏年份：2020）。本檔展出經藝術家依據展示版本重新定名為《唸珠（聲珠）》。

Note: The artwork, originally titled *Chapelet* (Collection of Taipei Fine Arts Museum, acquired in 2020), has been retitled *Chapelet (Chapelet Sonore)* for this exhibition to reflect the specific display.

林其蔚作為臺灣聲音藝術運動先驅，長期探索集體智慧、儀式和表演藝術的交集。作品《唸珠》由其代表性的《磁帶音樂》系列發展而來，將人體視為樂器。此次獨特的演示中，其組件包含五串手工念珠、一份與之對應的色彩樂譜、一張捕捉五位《唸珠》演出者動勢的照片，以及一個五聲道聲音裝置。它們如驅動聯覺（synesthesia）的引擎般共同運作，刻意打破視覺、觸覺和聽覺感知的界線。林其蔚將祖母手持念珠誦經的童年記憶，與他對卡濟米爾·馬列維奇（Kazimir Malevich）之抽象藝術和俄羅斯民間傳統關係的研究相結合。當觀眾看到表演者將每顆念珠的物理存在與色調直接轉化為人聲時，他們會經歷一種共同的跨感官體驗，透過想像將聲音轉化為色彩。八種色彩交替變換的色盤，通過五個不斷演變的音階，逐步引導群表演者們通過這個聲音儀式，在沒有指揮的情況下，《唸珠》挑戰了古典音樂的慣習，創造出感官重新協調的時刻，這是一個完全基於觀眾親臨現場、色彩和人聲的有機聲音共同體。

Lin Chi-Wei, a pioneer of Taiwan's sound-art movement, continually explores the intersection of collective intelligence, ritual, and performance. His work, *Chapelet*, builds upon his iconic *Tape Music* series, treating the human body as an essential component of a living instrument. In this particular presentation, the assemblage includes five strings of chapelet with hand-crafted beads, a corresponding color score, a score representing the vocalization of the color score, a photo capturing five performers of *Chapelet* in motion, and a five-channel sound installation. Together, they function as an engine for synesthesia, deliberately collapsing the boundaries between visual, tactile, and auditory perception. Lin combines his childhood memories of his grandmother chanting sutras while holding prayer beads with his research on Kazimir Malevich's abstraction in relation to Russian folk tradition. As audiences encounter performers translating the physical presence and hue of each bead directly into vocalized sound, they undergo a shared, cross-sensory experience, potentially visualizing these colors projected on the white wall in front of them through their brain's synthesis. Relying on minimal control, a shifting palette of eight colors gradually guides the group through five evolving paragraphs. Without rehearsal or a conductor, *Chapelet* challenges conventional relationships to listening, forming moments of sensorial re-coordination, an organic sound community built entirely on audiences' physical presence, colors, and the human voice.

蘇珊·舒普利

Susan Schuppli

聽冰

Listening to Ice

2021 | 4K 錄像、彩色、立體聲 | 17 分 37 秒

2021 | 4K video, color with stereo sound | 17 min. 37 sec.

她的作品讓鑑識方法與原住民知識體系展開對話，進而質疑誰的證詞才會被接受，以及證據如何在不同語境中變得易於理解。《聽冰》記錄一場前往喜馬拉雅山脈東北部贊斯卡爾山脈（Zaskar Range）德朗德隆冰川（Drang Drung Glacier）的探險。舒普利與合作夥伴在冰川學家穆罕默德·法魯克·阿扎姆（Mohd Farooq Azam）及策展人法伊扎·艾哈邁德·汗（Faiza Ahmad Khan）的協助下，將水下聽音器部署於冰川裂縫中。這些儀器被放入冰下水流中，用以錄製融水奔流、冰層碎裂的聲響，以及因地球暖化而釋放出的氣泡爆裂聲。參與者包括來自阿克肖（Akshow）、世代守護冰川溪流的村民，體現了數世紀以來的聲響與生態的調和；同時也有來自原居住於庫盧姆（Kulum）的村民，他們是首個因冰川退縮而被迫進行氣候遷徙的喜馬拉雅山區聚落居民。由於現場影片沒有字幕譯寫這些回應，此作品邀請觀者反思「聆聽冰川」究竟意味著什麼。這裡的冰川不是科學研究的對象，而是一位低語者，其見證地球所失去的一切，同時透過《冰核唱盤》中的歌聲，向當下存在的一切致敬。

Her work brings forensic methods into dialogue with indigenous knowledge systems, questioning whose testimony counts and how evidence becomes legible across different registers. *Listening to Ice* documents an expedition to the Drang Drung Glacier in the Zaskar Range of the northeastern Himalayas. Alongside glaciologist Mohd Farooq Azam and organizer Faiza Ahmad Khan, Schuppli and collaborators deployed hydrophones into the glacier's crevasses. These instruments were lowered into subglacial streams to capture the rush of meltwater, crackling ice, and the pop of air bubbles released by a warming planet. The participants were villagers from Akshow, whose intergenerational care for glacial streams represents centuries-old sonic and ecological attunement, as well as from Kulum, the first Himalayan village forced into climate migration by glacial recession. Without subtitles to transliterate the responses on-site, the work invites audiences to reflect on what it means to listen to a glacier. The glacier here is not an object of scientific study, but a whisperer bearing witness to what the Earth has lost, while honoring all that is present through their songs, which can be found in *ICE RECORDS*.

如欲進一步了解庫盧姆村（Kulum Village）的處境，
請掃描QR Code觀看環境倡議者Nishant Tiku訪談。

To learn more about the circumstances in Kulum Village, please scan the
QR code and watch an interview with environmentalist Nishant Tiku.



蘇珊·舒普利

Susan Schuppli

冰核唱盤

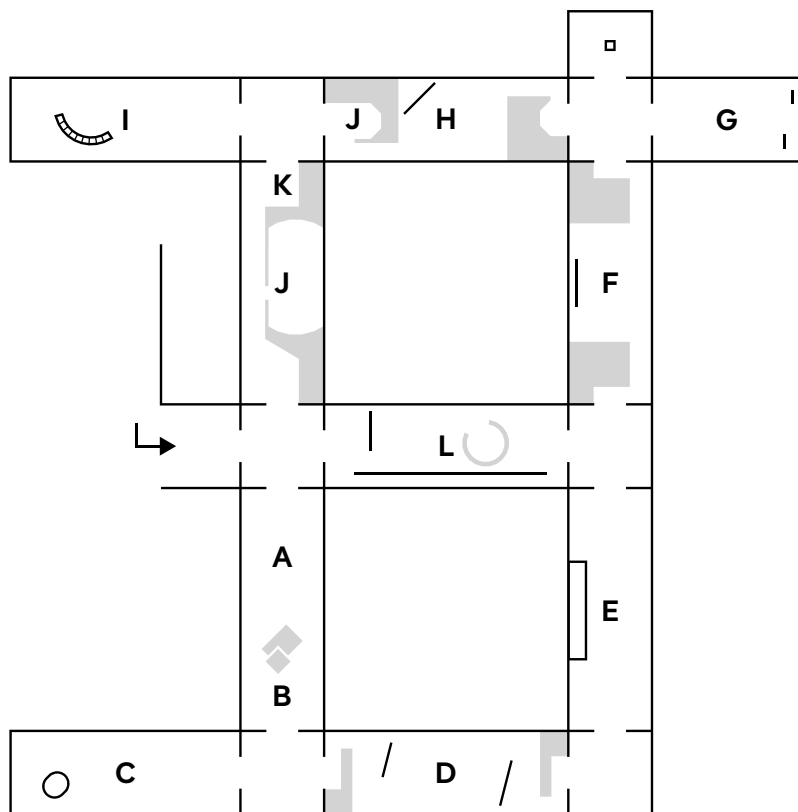
ICE RECORDS

2022 | 黑膠唱片 | 《冰核唱盤》是蘇珊·舒普利創作的限量版黑膠唱片，由挪威卑爾根的BEK電子藝術中心製作

2022 | Vinyl LP | *ICE RECORDS* is a limited-edition vinyl LP created by Susan Schuppli and produced by BEK Centre for Electronic Arts, Bergen, Norway

蘇珊·舒普利的創作實踐探索「物質見證者」(material witness) 的概念，即非人類物質具備記錄、儲存並見證作用於其上之力量的能力。橫跨藝術、科學與鑑識媒體理論 (forensic media theory)，舒普利質疑當見證者本身為某種物質（尤其是冰、光、土壤與大氣）時，證據會呈現何種樣貌。《冰核唱盤》透過採集自加拿大、挪威斯瓦爾巴群島和印度各地冰川的錄音，對冰凍圈進行研究。此外，內容還有一首關於山川、河流與溪流的拉達克民謠，以及黎巴嫩聲音藝術家穆罕默德·薩法 (Mohamad Safa) 與舒普利「視聽氣候正義計畫」成員共同創作的原創配樂。舒普利認為，冰是一種記錄媒介，每座冰川的分層都編碼著形成當下的氣壓、溫度與大氣成分。而其顯示出，隨著遠古氣泡的釋放與冰凍物質的融化，氣候歷史檔案正逐漸被抹除。使用黑膠唱片是非常精準的挑選，因為晶體唱針在每次滑行唱盤表面時都會造成損傷，從而在微觀中呈現唱片本身所記錄的耗損過程：湍急的水流聲響逐漸轉為劈啪聲、裂痕聲與中斷的音訊。

Susan Schuppli's practice explores "material witness," the ability of non-human matter to record, store, and bear testimony to forces acting upon it. Across art, science, and forensic media theory, Schuppli questions what evidence looks like when the witness is a substance, in particularly ice, light, soil, and atmosphere. *ICE RECORDS* explores the cryosphere through recordings from glacial sites in Canada, Svalbard, Norway, and India. These are accompanied by a Ladakhi folk song about mountains, rivers, and streams, as well as an original score by Mohamad Safa, a Lebanese sound artist, and members of Schuppli's audiovisual climate-justice project. Schuppli argues that ice is a recording medium, that every glacier encodes in its layers air pressure, temperature, and atmospheric composition at the time of formation. It shows that an archive of climate history is now being erased as ancient air bubbles are released and frozen matter melts. The vinyl LP is chosen with forensic precision because each pass of the crystalline stylus over the record's surface inflicts damage, enacting in miniature the degradation it documents: rushing liquid sounds give way to crackle, fissure, and loss.



藝術家 Participating Artists

- A 袁旂 Yuan Jai
- B 塔瑞克·阿圖伊 Tarek Atoui
- C 芮娜·賽尼·卡拉特 Reena Saini Kallat
- D 阮純詩 Nguyen Trinh Thi
- E 今津景與巴古斯·潘德加 Kei Imazu & Bagus Pandega
- F 哈吉拉·瓦希德 Hajra Waheed
- G 勞倫斯·阿布·哈姆登 Lawrence Abu Hamdan
- H 楊嘉輝 Samson Young
- I 陳庭榕 Chen Ting-Jung
- J 林其蔚 Lin Chi-Wei
- K 余承堯 Yu Cheng-Yao
- L 蘇珊·舒普利 Susan Schuppli



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開放時間：週二至週日 09:30-17:30 | 週六 09:30-20:30 | 週一休館

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