坂本龍一
Ryuichi Sakamoto

觀音 seeing sound, 聽時 hearing time

臺北市立美術館 TAIPEI FINE ARTS MUSEUM
展覽室 GALLERIES 1A 1B

2026.10.31 ——— 2027.03.14

合作藝術家 |
Collaborating Artists |

高谷史郎
真鍋大度
卡斯滕・尼古拉
阿比查邦・韋拉斯塔古
Zakkubalan

Shiro Takatani
Daito Manabe
Carsten Nicolai
Apichatpong Weerasethakul
Zakkubalan

坂本龍一＋高谷史郎，《水的樣態 1》，2013 / 2024年東京都現代美術館「坂本龍一｜觀音．聽時」展覽現場 / 攝影：丸尾隆一 ©2024 KAB Inc.
Ryuichi Sakamoto + Shiro Takatani, *water state 1*, 2013.
Installation view of the exhibition "Ryuichi Sakamoto | seeing sound, hearing time" at the Museum of Contemporary Art Tokyo, 2024.
Photo by Ryuichi Maruo ©2024 KAB Inc.

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

「坂本龍一｜觀音．聽時」回顧已故作曲家與藝術家坂本龍一（1952–2023）自 2000 年代以來的開創性實踐。作為享譽國際的音樂家，坂本龍一並未止步於音樂領域，而是拓展多元實踐，涵括裝置創作，並廣泛關注藝術與社會議題，對同時代創作者產生深遠影響。他不僅拓寬當代聲響的可能，更以其藝術實踐提出重新思考與聆聽世界的方式。

本展循著其實驗性的創作軌跡，揭示他如何跨越聲音、影像、光與科技的媒介界線，形塑當代感知經驗的新語彙。其核心聚焦他如何將音樂轉化為可在空間中被「看見」與「感知」的立體經驗，呼應其晚近對「裝置音樂」的探索不輟。此次展覽亦為坂本龍一首度於臺北呈現的大型展覽，集結七件裝置作品，並精選相關檔案資料，展示他與多位藝術家的長期合作，包括高谷史

郎、阿比查邦・韋拉斯塔古、Zakkubalan、卡斯滕・尼古拉與真鍋大度。在這些相遇之中，觀者感知時間的流動，於細微之處覺察，在心底深處回響。

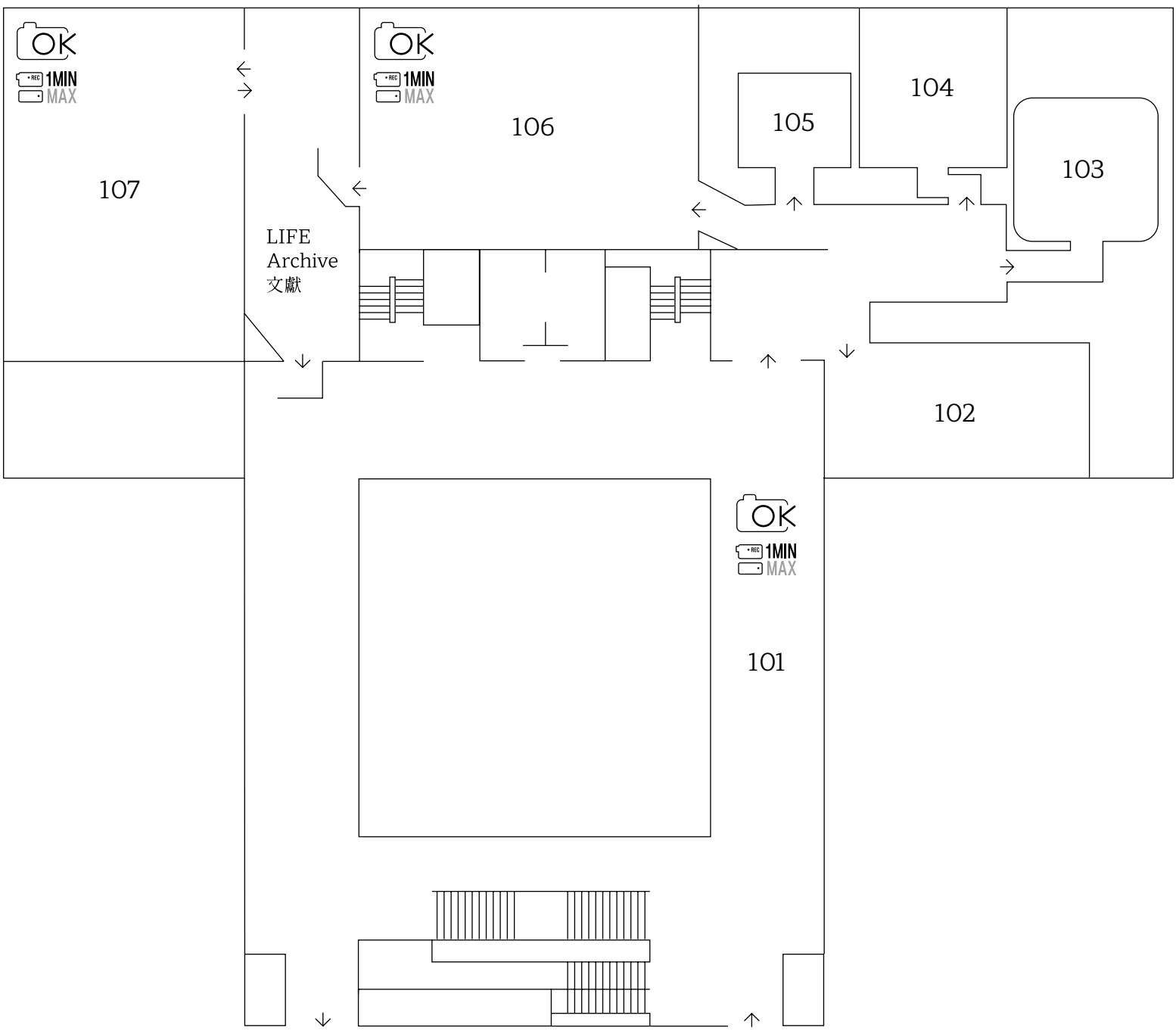
Ryuichi Sakamoto | seeing sound, hearing time surveys the pioneering artistic practice of the late composer and artist Ryuichi Sakamoto (1952–2023) from the 2000s onward. Internationally acclaimed as a musician, Sakamoto pursued diverse initiatives beyond the scope of music, including the creation of installation works and engagement with a wide range of artistic and social issues, profoundly influencing his contemporaries. His practice not only broadened the horizons of contemporary sound but also proposed a new way to listen to and reflect upon the world.

Tracing the path of his experimental creative activities, the exhibition illuminates how Sakamoto transcended the boundaries of sound, image, light, and technology to shape a new vocabulary for contemporary perceptual experience. At the core, it examines how Sakamoto transformed music into a spatial experience that can be seen and sensed, echoing his ceaseless inquiry into "installation music" in his later years. The presentation also marks Sakamoto’s first major exhibition in

Taipei, featuring seven large-scale installations alongside selected archival materials, realized through long-term collaborations with artists Shiro Takatani, Apichatpong Weerasethakul, Zakkubalan, Carsten Nicolai, and Daito Manabe. Amid these encounters, audiences are invited to perceive the fluidity of time, discovering nuances and a lasting resonance deep within.

合作藝術家｜
Collaborating Artists ｜

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特別協力 In Special Cooperation With ｜
The Estate of Ryuichi Sakamoto / KAB Inc. and Dumb Type Office Ltd.

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坂本龍一 ＋ 真鍋大度

Ryuichi Sakamoto + Daito Manabe

感測流 2026——不可見、不可聞（臺北版）

裝置
雙聲道音訊、LED 影像牆、SDR 裝置、天線
2026

Sensing Streams 2026–invisible, inaudible (Taipei version)

installation
2ch audio, LED video wall, SDR device, antenna
2026

在通往展間的迴廊中，一座寬 50 公分、長 16 公尺的帶狀 LED 顯示器沿著面向中庭的落地窗延伸，並搭配揚聲器，透過設置於北美館外的天線，即時收集手機、Wi-Fi、地面無線電視與 FM 廣播等人類無法感知的電磁波數據。藉由 LED 顯示器與揚聲器轉譯為影像與聲音，從而使穿梭於臺北都會中的隱形電磁波流得以被看見與聽見。這些平時難以覺察、卻構成當代城市運作重要基礎的人造電磁波流，以一種「生態系統」的形式加以呈現。

本作首次展出於 2014 年札幌國際藝術節「城市與自然」，該藝術節由坂本龍一擔任客座總監。其裝置設於札幌市郊莫埃來沼公園的玻璃金字塔內，以大型影像與揚聲器呈現。此次展出沿用 2024 年東京都現代美術館之版本，其形式源自 2021 年北京展出所使用之細長 LED 顯示器升級版，透過類似示波器的裝置，以影像與聲音描繪臺北這座變迭都市中，隱而未見的基礎設施脈動。

A 50cm-wide LED display, accompanied by speakers, stretches 16m along the corridor leading to the exhibition galleries, aligned with the floor-to-ceiling windows facing the courtyard. Electromagnetic wave data,

imperceptible to humans, used by mobile phones, Wi-Fi, terrestrial digital, and FM radio, is collected by antennas installed outside the museum and converted into images and sounds in real time through the LED display and speakers. Together, they make visible and audible the invisible streams of electromagnetic waves flying around the metropolis of Taipei. This work manifests as an "ecosystem," the artificial flow of electromagnetic waves that, although we are normally unaware of them, form an essential infrastructure for today's urban activities.

It was originally presented at the *Sapporo International Art Festival 2014: City and Nature*, for which Sakamoto served as Guest Director. On that occasion, it employed a large-scale video display and speakers installed in the Glass Pyramid at Moerenuma Park in the Sapporo suburbs. For this exhibition, the large video display adopts the version presented at the Museum of Contemporary Art Tokyo in 2024, with its form based on an upgraded version of the elongated LED display first used in Beijing in 2021. By means of the oscilloscope-like installation, the invisible infrastructure of the ever-transforming Taipei metropolis is depicted in images and sounds.

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卡斯滕．尼古拉
坂本龍一（音樂）

Carsten Nicolai
Music by Ryuichi Sakamoto

光幻視、內／外

影像及聲音裝置
7 分 23 秒、7 分 43 秒
2024

PHOSPHENES, ENDO EXO

video & sound installation
7'23", 7'43"
2024

卡斯滕·尼古拉透過融合聲音與視覺藝術，探問哲學命題以及自然與科學現象。他同時也是一位音樂家，以 Alva Noto 為名創作電子音樂。自 2002 年起，他與坂本龍一展開多種形式的合作，包括發行專輯與現場巡演。受到法國小說家儒勒·凡爾納科幻小說《海底兩萬里》的啟發，尼古拉開始構思其首部長篇電影《20000》，並撰寫了共 24 章劇本。他曾向坂本提及此一電影計畫，並在長期的對話中持續醞釀與深化。本次展覽將其中兩章《光幻視》與《內／外》製作為影像呈現，亦可視為他與坂本長年合作的深刻體現。兩段影像分別使用了坂本最後一張專輯《12》中的〈20210310〉和〈20220207〉兩首曲目。

《12》為坂本於 2021 至 2022 年間日復一日、如日記般錄製的專輯，曲目名稱即是錄音當天的日期。「光幻視」指閉上眼睛時所見類似殘像的閃光現象。尼古拉的抽象影像彷彿遊走於夢境與現實、意識與無意識的邊界，與坂本如自深霧中傳來的合成器聲響相互交疊。《內／外》中展示了歐洲博物館中大量陳列的動物標本與脊椎動物骨骼標本，坂本鋼琴緩緩奏出的憂鬱旋律流淌其間。源自希臘語的前綴「ENDO」與「EXO」分別意指「內」與「外」，將隱藏與

顯露、私人與公共等對立概念並置，構成本作品名。源自人類永無止境的探索欲之自私行為而收集展示的生物遺體，靜靜地質問著生與死、人與自然的關係，以及對地球環境的倫理態度，引導人們進入如海洋般深邃的思索之旅。

Carsten Nicolai investigates philosophical questions and natural and scientific phenomena via works fusing sound and visual art. He is also a musician who produces works of electronic music under the name “Alva Noto.” Starting from 2002, he and Sakamoto collaborated in various forms, including releasing albums and touring live. Inspired by French novelist Jules Verne’s science fiction novel *Twenty Thousand Leagues Under the Sea*, Nicolai is now engaged in his first full-length film, *20,000*, a long-standing project for which he has written a script having 24 parts. Fascinated by Captain Nemo of the Nautilus submarine in the novel, Nicolai once mentioned the idea of this film project to Sakamoto. In conversation with him, the idea grew and took shape. In this exhibition, two of the parts, *PHOSPHENES* and *ENDO EXO*, are presented in video as a culmination of his long-standing collaboration with Sakamoto. Each video employs one of two tracks, “20210310” and “20220207,” from Sakamoto’s final album, *12*.

12 is an album of musical sketches Sakamoto recorded like a sound diary between 2021 and 2022. The songs' titles serve to record the date each song was recorded. "Phosphenes" are the images of light and color we see when our eyelids are closed. Nicolai's abstract images unfold as if wandering on the boundaries between dream and reality, and consciousness and unconsciousness, while the coinciding sounds of Sakamoto's synthesizer seem to emerge from a thick fog. In *ENDO EXO*, we encounter great numbers of mounted animals and skeletal specimens of vertebrates, displayed in European museums, while Sakamoto's piano plays a slow and melancholy melody. The Greek-derived prefixes endo and exo mean "inside" and "outside," respectively. Here, they form one title that pairs opposing concepts denoting what is hidden and what is revealed, and private versus public. The bones of the animals, which humans have arrogantly collected and exhibited from insatiable voyeuristic curiosity, quietly raise questions about the ethicality of human beings' attitudes toward life and death, their relationship with nature, and the global environment. Viewers are invited on a journey of contemplation as deep as the sea.

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坂本龍一 + 高谷史郎
Ryuichi Sakamoto + Shiro Takatani

水的樣態 1

裝置
水盤、水滴裝置、16 聲道音訊、石材
2013

water state 1

installation
water basin with droplet device, 16ch audio, stone
2013

自《LIFE——流動、無形、無聲……》(2007)以來，水與霧逐漸成為坂本與高谷裝置作品中反覆出現的元素。如作品名所示，本作呈現了水在不同狀態間變化與循環之過程，如自然環境的縮影。

展間中央設置一方黑色水盤，水面清澈如鏡，巨大石塊環繞四周。藝術家運用包含臺北在內的亞洲地區降水量資訊並將數據加以壓縮，透過安裝於天花板的裝置使水滴落入水盤之中。同時，伴隨時間推移，聲音與光線亦產生細微變化。水面上擴散的漣漪，時而如自高空俯瞰的海面，時而如雨滴落入水窪，呈現出多樣的面貌。在這如冥想庭園般的空間裡，觀者回望記憶的同時，亦逐步開啟對自然環境的感知與思索。

Water and fog became recurring elements in Sakamoto and Takatani's installations following *LIFE–fluid, invisible, inaudible...* (2007). As its title suggests, *water state 1* creates a microcosm of nature to depict the changing state of water as it circulates.

At the center of the gallery is a black basin filled with water so clear its surface could be mistaken for a mirror. Large stones are arranged in its periphery. Precipitation data from the Asian region, including Taipei, is used.

Rain falls into the water basin from a ceiling-mounted apparatus, controlled by condensed precipitation data. The sound transforms minutely with the lighting as time passes. The widening ripples on the water vary in appearance, at times recalling the sea's surface viewed from the sky, and at times raindrops falling in a puddle. In a space like a meditation garden, viewers look inward to memories and thoughts while opening their consciousness to the natural environment.

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坂本龍一 + 阿比查邦・韋拉斯塔古

Ryuichi Sakamoto +
Apichatpong Weerasethakul

async——初光

單頻道錄像及聲音裝置
HD 1440 × 1080、4 : 3、11 分 03 秒、杜比 5.1 聲道、彩色（以 Digital Harinezumi 拍攝）
2017

async–first light

single-channel video & sound installation
HD1440×1080, 4:3, 11'03", 5.1ch Dolby, color (shot with digital harinezumi)
2017

阿比查邦．韋拉斯塔古
Apichatpong Weerasethakul

沉睡者

單頻道錄像裝置
HD 1440 × 1080、4：3、11 分 03 秒、無聲、彩色（由 35mm 膠卷轉製）
2021

Durmiente

single-channel video installation
HD1440×1080, 4:3, 11'03", silent, color (from 35mm)
2021

觀看電影的人們、海洋、從車窗望見的鄉村小路風景、沉睡的孩子、大人與狗——對泰國電影導演暨藝術家阿比查邦·韋拉斯塔古而言，聆聽坂本龍一的專輯《async》是一種極為個人的經驗。他因而將自己在創作中常用的 Digital Harinezumi 小型復古數位相機交給身邊親近的人，請他們進行拍攝。相機捕捉的影像具有低解析度、粗顆粒的質地，畫面呈現出特有的溫暖色調，記錄下各自私密的日常片段。

在坂本邀請他參與當時正在製作中的專輯《async》時，韋拉斯塔古首先花上很長的時間專注地聆聽所收到的音源。最終，他選擇〈disintegration〉與〈Life, Life〉這兩首樂曲進行組合，並請坂本為影像重新編排了曲長，以及段落之間的銜接，同時對收集到的影像進行剪輯。隨著〈disintegration〉的旋律展開，被解構的場景片段時而反覆、時而交替切換，逐漸過渡至〈Life, Life〉；與此同時，烏克蘭詩人阿爾謝尼·塔爾科夫斯基的詩作〈And this I dreamt, and this I dream〉的朗誦聲緩緩流淌，人們入睡的景象隨之浮現。

《沉睡者》為一部無聲作品，其名源自西班牙語 *Durmiente*。作品靈感源於韋拉斯塔古的電影《記憶》，以併置形式與《async——初光》一同

放映。影像呈現由蒂妲．史雲頓飾演的女主角逐漸入睡的片刻，此一場景並未出現在電影正片之中，彷彿象徵著她旅程的終點。這兩部影像描繪出從白晝至黑夜、從清醒至夢境的漸進過程，現實與虛幻的界限逐漸模糊，最終融為一體。

韋拉斯塔古形容，坂本的音樂極為清新，彷彿令人初次感知自然界的聲音。「它就像清晨甦醒時映入眼簾的第一束光、第一個畫面，將當下銘刻於記憶中。」

People at a film screening, the sea, the view of a country road from a car, a sleeping child, adult, dog… For Thai filmmaker and artist Apichatpong Weerasethakul, listening to Sakamoto's album *async* was a highly personal experience. He accordingly asked people close to him to shoot footage with the same pocket-sized Digital Harinezumi camera he himself uses in his work. The images thus captured are snippets of people's personal, everyday moments rendered in grainy, low-resolution with uniquely warm colors.

Asked by Sakamoto to collaborate on the album *async*, then under production, Weerasethakul spent much of his time listening to the music Sakamoto sent him. He finally chose the two tracks, "disintegration" and "Life, Life," and

combining them, had Sakamoto arrange their lengths and transition into each other to suit his video. Meanwhile, he edited the video images collected by his friends. To the sounds of "disintegration," fragments of deconstructed scenes appear, personal moments that shift one to another or sometimes repeat themselves. Gradually, the music segues to "Life, Life" as the poem "And this I dreamt, and this I dream" by Ukrainian poet Arseny Tarkovsky is quietly heard against images of people falling asleep.

Durmiente (Spanish for "sleeper") is a silent film, inspired by his own *Memoria*, that Weerasethakul produced for screening in conjunction with *async–first light*. It features an intimate scene, not appearing in the main film, of the moment when the lead character (Tilda Swinton) slowly falls asleep, signifying the end of her journey. The two films depict the gradual blending of boundaries as day becomes night and waking becomes dreaming, and the melding of the real and the imagined.

Weerasethakul describes Sakamoto's music as very "refreshing." It made him feel as if encountering the sounds of nature for the first time, he says. "It's like when one opens his or her eyes in the morning and remembers the first light, first image that one sees. Imprinted."

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坂本龍一 + Zakkubalan

Ryuichi Sakamoto + Zakkubalan

async——容積

影像及聲音裝置
24 聲道音訊、行動裝置
2017

async–volume

video & sound installation
24ch audio, various mobile devices
2017

在昏暗的展間裡，24 台 iPhone 和 iPad 如微光閃爍的小窗戶般陳列於牆面。當觀者走近時，可以從每個螢幕聽到細微的聲音。畫面呈現的是坂本在製作專輯《async》期間，長時間所處的紐約工作室、客廳及花園等場景。這些片段式影像結合自專輯曲目中抽離的聲音，以及各空間錄得的自然與環境音，共同構成一件裝置作品。

主要從事電影創作的藝術團體 Zakkubalan，由空音央與 Albert Tholen 組成，受邀以影像呈現坂本的創作幕後。他們未以紀錄片的手法直接拍攝坂本本人，而是透過呈現坂本周遭的景象、生活痕跡與氣息，勾勒出一幅藝術家肖像，雖然本人並不在場，卻時時處處能感受到其存在。

每扇「窗」都很小，觀者得以逐一窺視，卻無法一覽作品全貌。聲音亦然，當臉部靠近某扇窗時，其他窗的聲音便難以聽清，每當窺視不同的窗，聲音的混合方式皆不盡相同，使得每一次的觀賞體驗都極為私密。透過這些向世界敞開的眾多小窗，觀者彷彿窺見坂本的內心世界，亦猶如置身於母體般，被黑暗包覆。

In a darkened room, 24 iPhones and iPads are arranged on the walls like small, brightly lit windows. Sounds are softly heard coming

from their screens as one approaches them. The devices display videos of Sakamoto's home studio, living room, and garden in New York—spaces where the artist spent much of his time while working on the album *async*. The fragmented videos and their sounds—a mixture of sounds isolated from the album's songs and natural and environmental sounds captured in each space—constitute a single installation.

async–volume is the work of Zakkubalan, an artist duo formed by Neo Sora and Albert Tholen, whose primary focus is producing film works. When asked by Sakamoto to create a "behind-the-scenes" portrait of his creative process, they eschewed the conventional documentary format, opting instead to show views of his surroundings and traces of his daily life in order to draw a portrait that would make his presence felt without the artist himself being present.

Each "window" is small. Viewers can look in the windows, but they are unable to see the overall work. Similarly, as they approach a window, sounds emitted by that device gain dominance over sounds from other windows. Going to peek in another window and another, they hear a different blend of sounds at each, ultimately obtaining a highly personal experience of the soundscape. Peering into Sakamoto's inner being through many small windows, each opening into a world, viewers feel a sense of being embraced by darkness within a womb.

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坂本龍一 + 高谷史郎
Ryuichi Sakamoto + Shiro Takatani

async——沉浸

影像及聲音裝置
8.2.2.2 聲道音訊、LED 影像牆
2023

async–immersion

audiovisual installation
8.2.2.2ch audio, LED video wall
2023

坂本與高谷延續將音樂立體安置於空間中的「裝置音樂」概念，創作了多件以專輯《async》曲目為基礎的裝置作品。《async——沉浸》完成於坂本辭世後，高谷在既有「async（非同步）」系列的脈絡上深化發展，並於 AMBIENT KYOTO 2023 首度發表。觀者進入展間，14 聲道（8.2.2.2）高性能揚聲器播放《async》音樂，觀者隨即被來自四面八方的聲音環繞，眼前是一面長達 18 公尺的 LED 牆，高谷所製作的影像於其上即時生成。

作品影像以拍攝坂本紐約工作室裡的鋼琴、書籍、打擊樂器及後院盆栽等物件為基礎構成。高谷於畫面兩側加入了如掃描器般橫掃而過的光束、〈fullmoon〉與〈Life, Life〉兩首曲目中使用的朗讀文本等新元素。大型 LED 牆上映射的影像從畫面右側或左側沿一定方向逐漸變化，最終形成一幅完整的景象。由無數細橫線構成的圖像，如同緩慢掃描般一像素、一像素地轉換為靜止畫面，一幅圖像彷彿編織布匹般地緩緩生成。當圖像成形後，影像又以相反的方式逐像素地還原為線條，隨著時間推移，其痕跡化為無數橫線逐漸分解，如沉積層般延展。最終，層層疊加的橫線覆蓋整個畫面，過渡至下一個影像元素。高谷的影像並不與專輯的

音樂同步，而是在持續變化中，與聲音所構成的時間軸並行，如潮汐般在展間中流動，形構出另一條時間軸，在視覺上留下深刻印象。

Sakamoto and Takatani created a number of installation works using pieces from the album *async*, exploring their concept of “installation music”—music placed three-dimensionally in a space. *async–immersion* is a large-scale installation first exhibited at AMBIENT KYOTO 2023, after Sakamoto’s passing, that develops on his “async” series works. Entering a space where music from *async* plays from fourteen channels (8.2.2.2) on high-precision speakers, viewers are surrounded by music on all sides. Before them, an image by Takatani is generated in real time on an 18m-long LED wall.

The images composed by Takatani are based on footage of Sakamoto’s piano, books, percussion instruments, backyard potted plants, and other objects at his New York studio. For this production of *async–immersion*, Takatani has added new elements such as beams of light crossing the screen in a scanner-like motion, and texts recited from the songs “fullmoon” and “Life, Life.” The image on the large-scale LED wall changes steadily in one direction, from either the screen’s left or right extreme, gradually transforming into a single, unified

landscape. The image formed of countless thin, horizontal lines is slowly scanned pixel by pixel, much like weaving a fabric, into a still image. Once complete, the still image then slowly reverts to horizontal lines, one pixel at a time, gradually decomposing into countless lines stretching like layers of sediment. When the layered horizontal lines finally cover the entire screen, they begin transforming into the elements forming the next image. Takatani's visual changes are not synchronized with the album's sounds but evolve continuously, creating a parallel time axis within the exhibition space. This tide-like ebb and flow of an added time axis strikes a deep impression in viewers.

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坂本龍一 + 高谷史郎
Ryuichi Sakamoto + Shiro Takatani

LIFE——流動、無形、無聲……

装置
18 聲道音訊、壓克力水箱 ×9、超音波霧化裝置、投影機
2007

LIFE–fluid, invisible, inaudible...

installation
18ch audio, 9 acrylic water tanks with ultrasonic fog generators, video projectors
2007

本作為影像與聲音裝置，由 1999 年首演的歌劇《LIFE》解構製作而成。自 2007 年發表以來，坂本與高谷史郎密切合作，於美術館及藝術節中持續發表裝置作品。歌劇《LIFE》以共生為題，透過音樂、聲音、語言、影像及表演等方式，總結了 20 世紀的「戰爭與革命」、「科學與技術」等命題，並對 21 世紀提出願景，是一部具前瞻性的雄心之作。在轉化為裝置形式的過程中，藝術家引入「霧」作為媒介，正如副標題「流動、無形、無聲」所示，進一步探索可感知與不可感知之間的模糊邊界。本作原由山口媒體藝術中心（YCAM）委託創作，由 9 組單元裝置組成，後續因應不同展覽空間，發展出 3 組單元或 12 組單元的版本。

此次展出以 3×3 矩陣方式布局，從天花板懸掛 9 個水箱，水箱兩側皆設有揚聲器，箱內生成霧氣以承載影像投影。影像與聲音多取自歌劇《LIFE》，並融入為本作創作的新素材。這些元素依循分類學系統分為數十種類別，形成超過 400 個序列，透過演算法組合生成持續變化的裝置效果。霧氣捕捉著歷史影像的片段，象徵著記憶與記錄的模糊易逝。這流動而無常的飄移，引領觀者試圖捕捉那些不斷消逝的影像，並在凝視中反思所見之物。在這個有如空中花

園懸浮其上的空間裡，觀眾得以體驗有別於慣常線性時間經驗的時空延展。

A video and sound installation whose production involved deconstructing Sakamoto's 1999 opera *LIFE*. Since the work's release in 2007, Sakamoto has produced installation works at art museums and festivals, primarily in collaboration with Shiro Takatani. *LIFE* was an ambitious work on the theme of symbiosis, which through music, sound, words, visual image, and performance, addressed the "war and revolution" and "science and technology" of the 20th century and presented a vision for the 21st century. When translating the opera into art installation form, employing fog as a medium, the artists brought a new interest into play—that of exploring the boundaries between perceptible and imperceptible things, as the subtitle indicates. The original version, commissioned by Yamaguchi Center for Arts and Media [YCAM], consisted of nine installation units. Versions consisting of three units and twelve units have also been adapted to suit different exhibit spaces.

Nine water tanks arranged in a 3×3 grid are suspended from the ceiling. Each tank is equipped with two speakers at both ends. Images are projected on fog generated inside the water tanks. The video images and

sounds derive mostly from the opera *LIFE*, supplemented with new material created specifically for this installation. These elements are categorized into dozens of groups according to the taxonomical system, comprising over 400 sequences that are algorithmically combined to generate an infinitely evolving installation. The fog, catching fragments of old historical images, symbolizes how our memories and records are vague and fade easily. This drifting, impermanent flow draws viewers into an attempt to grasp the images that slip away, and to reflect on what they see. In this space with apparatuses suspended overhead like floating gardens, visitors experience an expanse of spacetime, unlike our conventional linear experience.

LIFE

二十世紀，究竟是個怎樣的時代？

若要我為二十世紀作結，我會毫不猶豫地說：「那是個充滿戰爭與殺戮的世紀。」或者，若將我們棲居的這顆星球也納入視野，我會一言以蔽之：「那是個毀滅的世紀。」事實上，曾屹立於世界頂尖智力巔峰、締造出原子彈的奧本海默，在首次核試爆後便曾說道：「我們成了毀滅的使者。」在這顆星球的漫長歷史中，想必也曾幾度出現毀滅性的絕境。然而，像本世紀這般，僅憑單一物種的政治與經濟活動，便足以改變地表、氣候與海洋，甚至導致大量物種滅絕的破壞之舉，終究不得不說是一種異常。那些消亡的生命，本是這顆星球上歷經四十億年演化的結晶，卻在短短百年之間，遭逢大規模殞滅。而我們人類，甚至連一份已逝物種的正確名冊都沒有。究竟，我們能否修復自己一手造成的這般破壞？

救贖，又如何可能？縱然這是個無比艱難的課題，但若不試圖去解答，我們便等同於強迫我們所愛的孩子，去承受一個比現在更加嚴峻的生存環境；讓他們呼吸更為污濁的空氣，飲用更為污濁的水源。而在那盡頭等待著的，將是與本世紀被我們推向滅絕的物種如出一轍的命運。

技術是科學知識的產物。若真如此，那麼孕育出這般毀滅性技術的科學知識，顯然仍不成熟。我們首先必須去理解那長達四十億年的生命演化史；接著，去理解孕育這一切的這顆星球，進而認識這顆星球所棲身的浩瀚宇宙。然後，我們必須傾聽物質的流轉與生命的共生，重新學習如何駕馭我們的技術。

救贖便由此開始。

試著稍稍接近物質與生命交織出的複雜性，不將其化作虛妄的口號，而是親身去經歷、去感受。

這就是歌劇《LIFE》。

坂本龍一　寫於一九九九年

LIFE

What kind of century was the twentieth century?

If I had to describe it in a single sentence, I would answer without hesitation: it was a century of war and massacre. Or, if I were to look beyond ourselves and include the planet we inhabit, I would simply call it a century of destruction. After the first atomic bomb test, J. Robert Oppenheimer, the leading mind behind the scientific effort that created the bomb, said we had become destroyers. Catastrophes have occurred throughout the history of this planet. Yet what defines the twentieth century is that a single species, through its political and economic activities, altered the surface of the Earth, its climate, and its oceans, while driving other species into extinction. Those lost species were the result of four billion years of evolution. In just one hundred years, they vanished in vast numbers. We do not even possess an accurate

list of the species that have become extinct. Can we repair what we ourselves have wrought?

Is redemption still possible? These are extraordinarily difficult questions. Yet unless we continue trying to answer them, we leave our children a world far harsher than the one we inherited, a world with poorer air to breathe and poorer water to drink. Beyond that lies the same fate we dealt to the species that disappeared.

Technology is born from scientific knowledge. If that is true, then the knowledge behind a science that produced such technologies of destruction remains profoundly immature. We must first come to understand the four-billion-year evolution of life, then the planet that nurtured it, and then the universe to which that planet belongs. Then we must listen to the changing nature of matter and the coexistence of life, and relearn how technology should be used.

Redemption begins there.

To move even a fraction closer to the complexity of matter and life, not as a slogan but as a lived experience.

That is the opera *LIFE*.

A statement by Ryuichi Sakamoto (1999)

LIFE

20 世紀、なんという世紀だったのだろう。

20 世紀を総括せよ、と言われればぼくは即座に「戦争と殺戮の世紀だった」と言うだろう。あるいはぼくらが暮らしている惑星も視野に入れて言うなら、一言「破壊の世紀だった」と言うだろう。実際、原爆を作り出した世界の知性たちのトップにたっていた男、オッペンハイマーは、初の原爆実験の後「われわれは破壊の使者になった」と言った。

この惑星の歴史の中で、破滅的な状況は何度かあっただろう。しかし、今世紀の破壊のように、たった一つの種による政治的及び経済的活動によって、地表、気候、海洋を変化させ、大量の種を消滅させるという事態は、やはり異常だと言わねばならない。消滅した彼らは、この惑星上における 40 億年の進化のたまものだった。それが百年のうちに大量に消滅してしまったのだ。人類は、その消えてしまった種の正確なリストすらもっていない。

いったい我々は、我々自身が行ったこのような破壊を修復することができるだろうか？

救済はいかに可能か？非常に困難な問題だとして、これに答える努力をしなければ、我々は愛する子供たちに、我々が暮らしている環境より、いっそう困難な環境に暮らすことを強いることになる。現在よりさらに悪化した空気を吸い、より悪化した水を飲ませることになる。その先にあるのは、我々が今世紀に消滅させた種がたどったのと同じ運命だ。

技術は科学の知識に基づいて作られる。

とすれば、このような破壊の技術を生み出した、我々の科学の知識がまだ幼稚なのだ。まず 40 億年におよぶ生命の進化を知らなければならない。そして、それを育んだ惑星のことを知り、さらにこの惑星が属する宇宙を知らなければならない。そして物質の流転と生命の共生に耳をかたむけ、技術の運用の仕方を学びなおさなければならない。

救済はそこから始まる。

物質と生命が織りなす複雑性に少しでも近づくこと、それをスローガンにすることなく、体験すること。それがオペラ「LIFE」だ。

坂本龍一（1999）

LIFE-TEXT

《LIFE》是坂本龍一於 1999 年發表的多媒體歌劇作品，結合多種媒介形式，包括網際網路的即時運用。2007 年，坂本龍一與曾參與歌劇視覺設計的高谷史郎共同創作，將其發展為裝置作品《LIFE——流動、無形、無聲……》。

《LIFE-TEXT》是為紀念歌劇《LIFE》首演十週年而出版的視覺書。書中重新編排為歌劇蒐集的各類文本，包括村上龍特別撰文，交織圖文而成為新形式。本書試圖從「語言」重新審視《LIFE》所蘊含的多重元素，並期盼作品中累積的龐大資訊能進一步開啟新的創作可能。

本次展覽從《LIFE-TEXT》的〈TEXT+IMAGE〉章節中摘選文字與圖像，以展板形式呈現，期盼藉此提供另一個體驗裝置作品《LIFE——流動、無形、無聲……》的途徑。

LIFE-TEXT

LIFE is a multimedia opera presented by Ryuichi Sakamoto in 1999, incorporating the live use of the Internet. In 2007, it evolved into the installation *LIFE–fluid, invisible, inaudible...*, in collaboration with Shiro Takatani, who had worked on the visual aspects of the original opera.

LIFE-TEXT is a visual book published to mark the tenth anniversary of the opera's premiere. It brings together and reconfigures various texts collected for the opera, including original writings by Ryu Murakami, weaving words and images into a new form. The book was conceived to revisit the many elements embedded in *LIFE* through language, with the hope that the vast body of information accumulated within the work might lead to new forms of creation.

For this exhibition, selected words and images from the "TEXT+IMAGE" chapter of *LIFE-TEX*T are presented as panels. We hope they will offer another way of engaging with the installation *LIFE–fluid, invisible, inaudible...*.

LIFE-TEXT

『LIFE』は、坂本龍一が1999年に発表した、複合メディア（インターネットのライブ使用を含む）によるオペラ作品である。2007年には、オペラのヴィジュアル表現に携わった高谷史郎との共同制作により、インスタレーション作品《LIFE–fluid, invisible, inaudible…》へと展開された。

書籍『LIFE-TEXT』は、『LIFE』の初演10周年を機に刊行されたヴィジュアル・ブックである。オペラのために収集されたさまざまなテクスト（村上龍による書き下ろしを含む）を再構成し、言葉とイメージによって編まれている。『LIFE』に内包された多様な要素を「言葉」から捉え直し、そこに蓄積された膨大な情報が新たな創造へとつながることを願って制作された。

今回の展示では、『LIFE-TEXT』の「TEXT+IMAGE」の章から抜粋した言葉とイメージを、パネルとして紹介する。これらが、インスタレーション《LIFE–fluid, invisible, inaudible…》に触れるための、もうひとつの入り口となれば幸いである。

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