

劉致宏

LIU Chih-Hung

1985–

劉致宏，1985年生於臺灣新竹，畢業於國立臺北藝術大學美術創作碩士班，現職自由藝術工作者，生活、工作與創作於臺北。近年的創作持續關注於生命的體認與生活經驗的捕捉，用日常的角度建構敘事與詮釋；創作類型多元，含括繪畫、裝置、影像、現成物、檔案、印刷出版等，聚焦討論「拾得／材料／能動性」、「語言形式的轉化」與「在地關係連結」等面向。他也積極參與國內外藝術家駐村之獎項及創作，足跡遍及歐洲、亞洲及大洋洲，如2015年出訪日本秋吉台國際藝術村年度計畫「trans_2014–2015」，2016至2018年間受邀參與韓國釜山「2016 昌原亞洲藝術節」之現地製作，並獲得文化部第十七屆選送藝術駐村計畫至澳洲雪梨「ARTSPACE」創作交流，2018年則前往德國慕尼黑藝術公寓「Apartment der Kunst」，以及日本「金澤藝術埠口」進行駐地研究與創作。

劉致宏自2010年開啟「短篇小說」計畫，源自於其「片刻：速寫計劃」的階段性梳理及發表，他選擇尺寸極小的畫布以及快乾的壓克力顏料，從過往的生命經驗擷取並重現重要的時刻，以記憶為索引，通過帶速寫感的筆觸描繪腦海中片段的經驗影像，將繪畫書寫與影像進行字句式地書寫及堆砌，宛如一則於空間中展開的詩篇，邀請觀者帶著閱讀小說的心情，翻閱著篇章的手法咀嚼這些記憶，走進藝術家的生命故事中。

〈短篇小說〉最初以四大章節為主軸集結發表，包含「星辰博物館」、「珍珠項鍊」、「南方」與「嘆息的樣本」，每一章節均與藝術家的生命記憶息息相關。而在2019年本館「小說：雙城計畫」展中，劉致宏則延續其2013年衍生創作的「光武」篇章，聚焦描繪了他入伍服役這一年當中，許多軍旅生活與奇觀經驗的點滴紀錄，呈現他生命獨特經歷中稍縱即逝的記憶片段。而我們也在觀賞／閱讀過程與其當下的視線軌跡交匯，一同分享了他極其個人的視點、私密回憶的短篇小說。

對劉致宏而言，他在意的並非創作了什麼，而是「如何書寫自己故事／人生」這件事，因此在這個意義下，他的創作模式與其說是繪畫的描摹展現，毋寧說其更趨近於攝影——所謂光之書寫，傳統意義上可以凝結當下片段的媒材，一種聚焦於失去與追憶的手法。

古羅馬詩人馬提亞爾說：「回憶過去的生活，無異於再活一次」，藝術家期望透過（繪畫）書寫的可能以及回憶的召喚，同時以作者的身體與讀者的眼睛並行，進行記錄（經驗）、閱讀（想像）與回放（追憶），而這些片刻的停格，都指向了一種關於記憶凝縮的可能，並成為當下的永恆。（簡正怡）

Born in Hsinchu, Taiwan, in 1985, Liu Chih-hung graduated with a master's degree from the School of Fine Arts at Taipei National University of the Arts and currently lives and works as an independent artist in Taipei. In recent years, Liu has continued to focus on recording perceptions about his life and experiences by using everyday perspectives to construct interpretive narratives. He employs a variety of art forms, including painting, installation, video, ready-made objects, archives, and printed materials to discuss collecting, materiality, agency, transformation in language, and local connections. He has also attended a number of residencies in Taiwan and abroad, leaving his mark in Europe, Asia, and Oceania. For example, Liu traveled to Japan to attend the year-long residency called trans_2014–2015 at Akiyoshidai International Art Village in 2015; was invited to Korea to complete a site specific work for the Changwon Asia Art Festival 2016; was awarded funding from the Ministry of Culture to attend the 17th Artist In Residence program at Artspace Sydney, Australia, in 2016; attended the Apartment der Kunst program in Munich, Germany in 2018; and attended the Kanazawa Art Port residency in Kanazawa, Japan, where he undertook research and created art in 2018.

In 2010, Liu started his project titled *Short Fiction*, which he based on the organizational stages and presentation of his *Drawing & Sketch Project: In the Moment. For Short Fiction*, he painted with quick-drying acrylic paints on very small canvases to capture important moments in his life. Using sketch-like brushwork, Liu depicted fragmented images of these experiences from memory, layering the images in a word-by-word fashion to create poems unfolding in space. Viewers are invited to read Liu's *Short Fiction* in the same way they would read a novel, by browsing and thinking over his memories, thereby stepping into the artist's life story.

The main part of *Short Fiction* is its original four sections *The Star Museum*, *The Pearl Necklace*, *The South*, and *Samples of Sighs*, each being closely related to the artist's memories at certain periods of his life. In the Museum's 2019 exhibition *Island Tales: Taiwan and Australia / Taipei←→Perth*, Liu presented a continuation of his 2013 chapter *Guang-Wu*, in which he depicted the many marvelous and sometimes bizarre experiences he had during his year of military service. In the process of admiring and reading his stream of imagery in these short stories, viewers become privy to his extremely personal perspectives and private memories.

Liu is less concerned about what he creates than about how to tell his life story. Therefore, his art is not so much about depiction through painting, but rather, closer to so-called writing with light, or photography. In the traditional sense, photography is a medium that can condense fragments existing in a moment, and as a technique, is focused on loss and remembrance.

The ancient Roman poet Marcus Valerius Martialis once said, "To be able to look back upon one's past life with satisfaction is to live twice." Liu hopes to write through painting by deploying the author's body to record experiences, and then replay recollections through the reader's eyes to spark imagination. All of his freeze-frames representing brief moments point to the possibility of condensing memory, such that it becomes the eternity of the present. (Chien Cheng-Yi)

短篇小說 Short Fiction

2010–2014

壓克力顏料、墨、油彩、畫布 Acrylic, ink, and oil on canvas

尺寸依場地而定 Dimensions variable

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