

賴志盛

LAI Chih-Sheng

1971–

賴志盛 1971 年出生於臺灣臺北。1996 年國立臺北藝術大學美術系畢業，並接續就讀國立臺南藝術大學造形藝術研究所，2003 年取得碩士學位，目前工作與居住於臺北。在學時期，賴志盛為觀念性藝術團體「國家氧」成員之一，多在臺北近郊廢墟廠房裡展出作品，作品型態多運用建築材料，進行徒勞的觀念性創作實踐為主。他於 2011 年 40 歲時才決然全心投入創作，相較於其他中生代藝術家起步較晚。然而，過去長達 13 年在工地擔任水泥工的經驗，使他醞釀了豐沛的爆發力，成為重要的創作養分。賴志盛擅長圍繞著特定場域的精神，以有限的手法介入空間的改造，提供觀眾抵抗日常穩定狀態的機會，挖掘出對於平凡的另一種想像，已然形成獨特的創作語彙。

2012 年賴志盛曾於英國倫敦海沃美術館「無形·不可見的藝術 1957–2012」聯展中展出〈原寸素描〉，運用其對環境的細膩感知，用畫筆描繪出整個展覽空間的邊界線，讓觀眾重新體驗空間的細節。延續這件作品「在空間中寫生，空間即畫布」的概念，賴志盛於 2013 年個展「即刻」中發表〈邊境〉。他以現地製作在空間中沿著四壁，搭建懸於周圍的窄小平臺，邀請觀眾貼著牆面在通道上行走，以不斷移動的視角，聚焦於被平臺圍繞著的中央區域，地上凌亂地放置生產展覽過程中，各種工項的廢棄物。這一次，賴志盛削弱了作品的表現性，把參與的任務交給了觀眾。他並非以畫筆勾勒邊界，而是進一步由觀眾身體在空間的邊框上行走，以及挨著牆面留下許多摩擦的痕跡所取代。

這條有如伸展舞臺般墊高的懸臺，同時讓邊框所圍塑出的主題格外被凸顯——各種工項的廢棄物。賴志盛認為：「身為一個藝術家，去碰觸一種特殊的感性與尋找某種真實是很重要的。創作之於現實，有沒有可能處在不同於現實的主動位置上，與身處的世界產生一種爭執或抵抗，最後出現一些不一樣的延伸。」觀眾所觀看到的藝術品，多半是完成後的狀態，觀眾與藝術品之間也總保持著良好的觀看距離。相異於此，賴志盛以隱性的手法改造，破壞了展示的神聖性，讓觀眾能在不同的位置上，觸發對於無用之物的另一種想像，充分呈現出令人玩味的翻轉視角。

〈邊境〉曾經歷臺灣、中國、法國、日本等多國展出經驗，包括中國「深圳雕塑雙年展」（2014）、法國「里昂雙年展」（2015）及日本「愛知三年展」（2016）等。這件現地製作每次因應展出場域的參觀機制、空間條件、生產方法等狀態的不同，呈現出些微差異的風格；就像是一件映射出當下空間、時間與觀眾身體經驗的作品，同時，也映照出當下所處的現實。（郭姿瑩）

Born in 1971 in Taipei, Taiwan, Lai Chih-Sheng graduated from the Department of Fine Arts of Taipei National University of the Arts in 1996, and then continued his studies at the Graduate Institute of Plastic Arts of Tainan National University of the Arts, receiving a master's degree in 2003. He currently lives and works in Taipei. While a student, Lai was a member of the conceptual art group Nation Oxygen, which mostly exhibited works in disused factory buildings on the outskirts of Taipei. Lai's pieces were mainly composed of construction materials, and based on conceptual art practices and the notion of futility. Starting later than other artists of his generation, Lai only threw all of his energy into art when he turned forty in 2011, but his experience of being a cement worker in the construction field over the previous thirteen years finally gave way to an explosion of creative energy. Lai is skilled at creating site-specific art and using subtle techniques to intervene on and transform the spirit of certain spaces. He encourages his viewers to reject monotony by offering a different imagination of the ordinary and forming his own unique artistic language.

In 2012, Lai exhibited his work *Life-size Drawing* at London's Hayward Gallery in its group exhibition *Invisible: Art of the Unseen 1957–2012*. With minute perceptions of the environment, Lai used a marker to outline the entire physical boundary of the venue, thereby allowing viewers to experience the details of the space in a new way. The artist extended this concept in his work *Sketching in a Space, Space as Canvas*, and then with his *Border*, which he premiered in his 2013 solo exhibition *Instant*. He created *Border* onsite, building a narrow ledge along the four walls of the venue and inviting visitors to walk on the ledge, where they hugged the wall and viewed a pile of debris from different angles that Lai had left in the center of the gallery after constructing the installation. He also softened the expressiveness of the work by giving the audience an opportunity to participate; he did not outline the venue's boundary with a marker this time, but rather had the audience do so by scratching the wall as they walked along its narrow ledge.

to experience unique perceptions and seek a certain kind of reality. With regard to reality, is it possible to actively be in a position different from reality, and to dispute or resist the world one is in, so that finally different extensions of it appear?" The artwork that the audience looks at is mostly in a finished state, and there is always viewing distance between it and the audience. However, the difference here is that Lai discards the notion of the artist's performative hand and violates the sacrosanctity of display by encouraging different kinds of thinking about useless objects from different positions, thus presenting a fully inverted perspective for his audience to ponder.

In addition to the exhibition in Taiwan, *Border* has been presented worldwide, including in the 2014 Shenzhen Sculpture Biennale in China, the 2015 La Biennale de Lyon in France, and the 2016 Aichi Triennale in Japan. As a site specific work, *Border* is created for the visiting mechanisms, spatial conditions, and production methods specific to each venue, resulting in a slightly different work each time. In this way, the work shines a light on a certain space at a certain time to create a certain audience experience, as well as reflect a certain reality. (Kuo Tzu-Ying)

典藏 目錄

COLLECTION
CATALOGUE

2020

邊境 Border

2013

空間裝置 Installation

尺寸依場地而定 Dimensions variable

蒐購 Purchase 2020.0029.001



2015 「現代生活」第13屆里昂雙年展，里昂當代美術館，法國

2015 “La vie Moderne” The 13th Biennale de Lyon, Lyon Museum of Contemporary Art, France