

紀凱淵藝名紀紐約，1983年生於臺灣高雄，2011年取得國立彰化師範大學美術碩士學位。求學期間從繪畫系統轉向關於身體、行為、物件與空間的緊密探討，創作語彙遂跨出平面，朝向立體裝置、表演、互動、影像等多元形式發展，在日常狀態中追尋並引發創造性的能量。

生活在群體社會裡，人們依賴許多規則與習慣以進行各種活動。紀凱淵以幽默且輕鬆的方式提出對既有機制的深度觀察，透過重新塑造的差異情境，打破人們早已經習以為常的各種慣性，並突顯從慣性裡被釋放之後，身體的過渡狀態和回應，從而尋找個體／環境、主體／群體之間的對應關係。「運動系列」起始於2013年分別在臺北寶藏巖、高雄弔詭畫廊，以及臺南五條港所進行的三項創作計畫。紀凱淵針對不同性質的空間，打造跳脫慣用規格的運動器材，重新操作運動本身，促使身體在看似熟悉卻又無法如常使用的物件前，重新發展出一套新的技術與姿勢去面對。

延續這樣的概念，藝術家2014年在臺北的展覽空間福利社發表個展「Free Yourself：紀紐約個展」，持續探討運動物件及身體的關係之外，也呼應這個獨特的地下室展覽空間可能的公共想像，讓展場成為一個觀者可以自由使用且盡情參與作品的運動場域。〈雙打彈珠台〉即為當時個展中的6件作品之一，由蕭麗虹收藏多年後捐贈予本館。

不同於桌球、高爾夫這類有正式國際規則和賽事的運動項目，彈珠檯是從童玩發展而來的遊戲，它流行於市集街頭，是廣受大人、小孩歡迎的休閒娛樂。在〈雙打彈珠台〉一作中，紀凱淵將原本單人使用的遊戲檯改為雙人對坐，可以將彈珠打向對方檯面的設計。於是，在個人對彈珠力學的掌控之外，注入了對手帶來的變數，遊戲依然得以進行，卻必須重新架構在不同的認知上。藝術家邀請觀者親自使用這件作品進行遊戲，並且提供極為開放的自由度，巧妙地促使觀者在既定規則失效的狀況下，重新讓身體置於體制之外，找到自己的回應方式。這樣的參與過程於是成為觀者獨特的自我創作，同時也體現了當藝術作為一種行為時，觀者、作品與創作者三者之間所形成的關係。（郭怡孜）

Chi Kai-Yuan, who also produces art under the name Chi New-York, was born in Kaohsiung, Taiwan, in 1983. He received an MFA degree from National Changhua University of Education in 2011. While in school, his focus shifted from painting to explorations of close connections formed between the body, action, objects, and space. He has developed two dimensional art, three dimensional installation, performance, interactive, and video art, and seeks creative inspiration from everyday situations.

Living in communities, humans rely on many rules and habits in order to carry out their different activities. Chi offers his deep observations of existing mechanisms in humorous and lighthearted ways, and by reformulating different situations, breaks through familiarity, and then highlights the viewer's bodily response to find analogous connections between individuals and the environments, and between subjectivity and the group. For his 2013 *Exercise Trilogy*, which he deployed at Treasure Hill Artist Village in Taipei, Crane Gallery in Kaohsiung, and at Howl Space in Tainan, Chi responded to the unique nature of each location by creating three different pieces of exercise equipment that defy usual specifications, and require that this familiar looking yet differently operated equipment be faced with a new set of techniques and postures.

Chi presented his *Free Yourself: Solo Exhibition of New-York Chi* at Taipei's FreeS Art Space in 2014, where he continued to explore the connection between exercise equipment and the body, as well as responded to the public's imagination of the unique features of this alternative venue by making the exhibition into an arcade/gymnasium where viewers could interact with the artwork to their hearts' content. His *Two-Player Pinball Machine*, one of six works in this exhibition, was collected by Margaret Shiu and donated to the Museum years later.

Unlike ping-pong and golf, which have official international rules and regular competitions, pinball is a game derived from a child's toy. Nonetheless, it is now seen everywhere and enjoyed by both children and adults alike. In *Two-Player Pinball Machine*, Chi changed the usual one-player format to a two-player machine where opponents sit facing each other and can fire the ball to the other player's side of the table top. Therefore the game, in which players usually focus on a ball controlled only by flippers, bumpers, and a plunger, is restructured by variables brought by having an opponent and requires a new way of thinking. The artist invites audience members to use his artwork with a high degree of freedom, subtly prompting them to leave the system they are accustomed to, and find their own ways of responding when established rules fail. As a result, this participatory process becomes unique and self-created by the audience, and also, because the art is an activity, manifests relationships between audience members, the work, and the artist. (Isabelle Kuo)

雙打彈珠台 Two-Player Pinball Machine

2014

複合媒材 Mixed media

102 x 153 x 52 cm

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