

# 李明維

LEE Mingwei

1964-

李明維 1964 年生於臺灣，14 歲赴美，1997 年耶魯大學藝術研究所畢業。多年來以紐約與巴黎為據點從事藝術創作，是臺灣少數結合東、西方創作元素觀念的行為藝術家。〈睡寢計畫〉創作於 2000 年，該年於紐約伯朗菲畫廊展出，並曾參展 2003 年第 50 屆威尼斯雙年展臺灣館「心感地帶」，及 2015 年北美館「李明維與他的關係：參與的藝術」個展。

〈睡寢計畫〉是李明維在早期創作階段極具代表性的觀眾參與式作品，創作發想溯自高中時期從巴黎搭乘火車至布拉格，與一位波蘭籍長者共乘臥鋪的經驗。兩人擁衾相對之際，長者自述這段旅行乘載一段生命中不可承受之重，他是全家遇難而獨活於納粹集中營的倖存者，而此回乘車返鄉是為接受補償。臥鋪上的李明維輾轉難眠，時隔近 20 年，才得以將這段經歷轉化為作品代之傾訴。

此作的核心精神，奠基在兩位陌生人不期而遇所觸發的情感交流，主人並非僅限藝術家本人，也包含美術館館員。作品邀請互不相識的兩人夜宿於設置睡床的展覽空間，分享彼此進入無意識、睡眠前夕的私密時刻。參與者需攜帶自己平時床邊擺放的物品，如鬧鐘、書本或是玩偶，在睡寢活動結束後，留置展間床頭櫃上與此計畫共同展出，成為作品的一部分。李明維試圖藉由這些物件，引領觀眾想像參與者於夜間互動、交流的情狀，一如偵探尋訪案件關係者活動留下的蛛絲馬跡；也從中追索、思考人我之間如何面對及處理在共享空間形塑的親密與信賴關係。

此作始於 2000 年，正值關係美學理論備受注目之際。作品中融合東方哲理，以行、住、坐、臥最基本的生活行為，開啟觀眾進入作品的參與路徑，也在其中連結至觀念藝術所主張——非物質性呈現的訴求。李明維作品建構於參與者面對例行性的日常行為，自我反射出的儀式感與人的渴求，自然地跨越文化、語境的隔閡，也跨越時空的界線。不論東方亦或西方文化背景的觀眾，皆能自在地走入作品設定的情境。

李明維擅於透過與陌生人的互動，在彼此逐漸熟悉的過程裡和自我意識的覺醒間，探索信任與親密等議題，〈睡寢計畫〉試圖開啟日常經驗的再認識，參照佛教中諸行無常的哲學思想，強調當下的重要，透過人與人之間不可預期、一期一會的互動關係，進而省思每日的平凡生活。（蘇子修、吳思瑩整理）

Born in Taiwan in 1964, Lee Ming-Wei went to the United States when he was 14 years old, and graduated with a master's degree from the Yale School of Art in 1997. Lee has spent many years between New York and Paris making art, and is one of a few Taiwanese performance artists who integrate conceptual elements from both the East and West in their works. His 2000 *Sleeping Project* was first exhibited in New York's Lombard-Freid Fine Arts Gallery and later included in *Limbo Zone* at the Taiwan Pavilion of the Venice Biennale in 2003, and his solo exhibition *Lee Mingwei and his Relations: The Art of Participation* was held at the Taipei Fine Arts Museum in 2015.

*Sleeping Project* is Lee's most representative participatory artwork of his early period. The idea for this work can be traced back to the artist's high school days, when he traveled by train from Paris to Prague and shared his berth in the sleeping car with an elderly Polish man. Crowded together in the berth, the man told Lee that for him the journey was unendurably fraught, as he was the lone survivor in his family of a Nazi concentration camp and was returning to his hometown to collect compensation. Through the night, Lee tossed and turned, finding it impossible to sleep. He was unable to emotionally process this experience until he expressed it in his *Sleeping Project* some twenty years later.

The spirit of *Sleeping Project* rests in the chance meeting of two strangers that triggers an emotional exchange. The host is not only the artist, but also includes the museum workers. Two unacquainted people are invited to sleep in separate beds provided by the exhibition venue, to share those intimate moments before they fall asleep, and enter periods of unconsciousness together. Participants are asked to bring what they usually have beside their beds, such as alarm clocks, books, or stuffed animals. After the sleeping activity is over, these items are left on a shelf at the head of the bed, where they will become part of the exhibition and be displayed for its duration. Lee encourages audience members to imagine the interactions between participants based on these items, in the same way that detectives might use things left at the scene of a crime. With this work, Lee also encourages people to explore how they think about or deal with trust and intimacy in shared spaces.

Lee's first instance of *Sleeping Project* was in 2000, when the theory of relational aesthetics first started attracting attention. The work integrates Eastern philosophy with basic activities such as walking, staying, sitting and lying down to draw audiences into the work, and is also related to the pursuit of dematerialization promoted by conceptual art. Lee's works come about when participants confront routine daily activities, and when both the sense of ritual and human desire reflected in themselves naturally lead them to transcend the barriers of culture and context, or that of time and space. Audience members from both Eastern and Western cultural backgrounds are able to freely enter the situations devised by the work.

Lee skillfully explores trust and intimacy by initiating interactions among strangers, and by setting the process of becoming familiar with strangers or becoming self-aware in motion. With *Sleeping Project*, he attempts to open up a new understanding of daily experience in a way that refers to various concepts in Buddhism, whose philosophical notion of impermanence emphasizes the importance of the present moment, and reflects on daily life through the unpredictable and once-in-a-life-time interactions between people. (written by Su Tzu-Hsiu, edited by Seeing Wu)

2000

複合媒材互動裝置 Mixed media interactive installation

尺寸依場地而定 Dimensions variable

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