

# 鄧堯鴻

## DENG Yau-Horng

1969–

鄧堯鴻，1969年生於臺灣南投，中國文化大學美術系畢業，1997年獲得亞洲文化協會臺灣獎助計畫赴紐約駐村。幼時因高燒重病而導致聽力受損，卻也因此培養出對生活更敏銳的觀察力。藝術家以步行的方式深入探索城市與日常空間中易被忽略的細節，仿若日本藝術家赤瀨川原平於1986年創立的「路上觀察學會」宗旨，鼓勵人們發現城市中的微妙變化及文化線索。近30年來，鄧堯鴻專注於街邊閒置殘骸與碎片的蒐集，捕捉生活中細微的物件，有的來自自然，有的則是人造物，或僅是食物殘渣的剩餘物。他以低科技手工技法重新賦予這些「物件」新的意涵，思索它們的剩餘價值和可能性。

木片、竹葉、果梗、羽毛、掉落的毛髮；繃帶、鐵絲、漁網、塑膠袋、保麗龍；茶包、衛生紙、玻璃瓶，看似平常的物件，卻是鄧堯鴻〈剩餘與蔥翠〉作品中可見的重要元素，他運用靈巧的塑形功力、感性的知覺能力和幽默的創造力，將現成廢棄物、撿拾殘留物進行重組及再製，給予遺棄的物件「再生」的生命力，轉譯物質存在的意義，也引導觀者在觀看作品的細節中找回似曾相識的時空記憶。「蔥翠」象徵著樹木的茂盛與青翠，在這組作品中，可以看到他所塑造的殘骸盆栽或一朵向上生長的野花，藉此展現生命力在殘破中的重生，傳遞自然的韌性與再生的力量。

對鄧堯鴻而言，「時間」是創作中至關重要的要素。有些殘片需經歷長時間的堆疊與觀察，往往10至20年才得以最終成形。物件之間的關係可能相連或相斥，有些物件加入了化學材料，使其本質發生變化，而有的則依照原型直接翻製。他在創作中力求對物件保持同理心，保留殘片本身的真實與脆弱，試圖將時間凝結為永恆，呈現出一種不被時間所改變的存在。

擅長以物觀物的鄧堯鴻，從微小的觀察反思物質存在的意義，在另一件〈你的身體是你的身體的足跡〉中，他嘗試以樹脂與玻璃纖維來還原「物」的延展與韌性，重新塑造掉落且破裂的阿勃勒果莢，以及如繁星般散落一地的外殼與果實。他形容每一個物種都有「自我」意識的存在，無論從初生、死亡到再生，試圖轉換自然與人造之間的不同介質，探問工業時代對自然物種的影響，並再藉由工業技法回應自然。（修天容）

Born in 1969 in Nantou County, Taiwan, Deng Yau-Horng graduated from the Department of Fine Arts at Chinese Culture University. In 1997, he was awarded a fellowship from the Asian Cultural Council Taiwan Foundation to attend a residency in New York City. As a child, Deng experienced a high fever, which damaged his hearing, but also made him a more sensitive observer. Deng took walks, where he would deeply explore the city and focus on easily overlooked details in everyday spaces, an activity similar to those undertaken by the Street Observation Society, established by the Japanese artist Genpei Akasegawa in 1986 to encourage the discovery of subtle changes and cultural clues in urban landscapes. For the last 30 years, Deng has concentrated on the collection of disused objects, food scraps, or debris, both natural and man-made, found along streets and reflecting subtle aspects of life. He then has used low-tech methods to impart new meanings to these found objects, and offer viewers the opportunity to ponder their residual value or other possibilities.

Ordinary things such as wood fragments, bamboo leaves, fruit stems, feathers, and stray hairs; bandages, wires, fishnets, plastic bags, and polystyrene foam; or teabags, toilet paper, and glass bottles all become important elements in Deng Yau-Horng's work *Remains and Transformation*. He uses his expert modeling skills, perceptual abilities, and creative sense of humor to reorganize found objects, giving them new vitality and translating the meaning of material existence for viewers, so that they can find familiar memories of different times and places in his works. The word “transformation” in the work's title suggests the luxuriant freshness of tree leaves, and in this work, one can see the remains of a potted plant and a wild flower reaching upwards, both of which the artist sculpted to manifest the regeneration of life force among broken fragments and suggest nature's tenacity and power.

According to Deng Yau-Horng, time is a vitally important element in his creative process. Some of his found objects must be piled up and observed for a long time, sometimes as long as 10 or 20 years, before he finally uses them in his work. Relationships between the objects may be interconnection or conflict, and some objects underwent chemical processing to change their essence, while others were used to create prototypes that were then reproduced. While Deng is making a work, he strives to maintain empathy for each found object, preserve its authenticity and fragility, and freeze time to express an unaltered existence.

Deng is skilled at presenting his observations of objects with objects and reflecting on the meaning of material existence with these subtle observations. In his work *Your Body is Your Body's Traces*, Deng uses fiber-reinforced plastic and fiberglass to recreate his found objects and extend the life of fallen and broken fruit of the golden shower tree. The fruit and its rinds are scattered in a seemingly random fashion to evoke an image of a starry night. He has described every species as having consciousness of self, including the newly born, recently died, or born again. With this work, Deng intends to transform the different interfaces existing between natural and man made objects, explore the impact of the industrial era on the natural world, and respond to nature with industrial technology. (Daisy Tian-Rong Shiou)



你的身體是你的身體的足跡 Your Body is Your Body's Traces

2015

塑鋼、玻璃纖維 FRP and fiberglass

尺寸依場地而定 Dimensions variable

蒐購 Purchase 2023.0005.002

