



劉瀚之

Liu Han-Chih

原地散步

Walking in Place

原地散步－劉瀚之個展

Walking in Place – Liu Han-Chih Solo Exhibition

「原地散步－劉瀚之個展」

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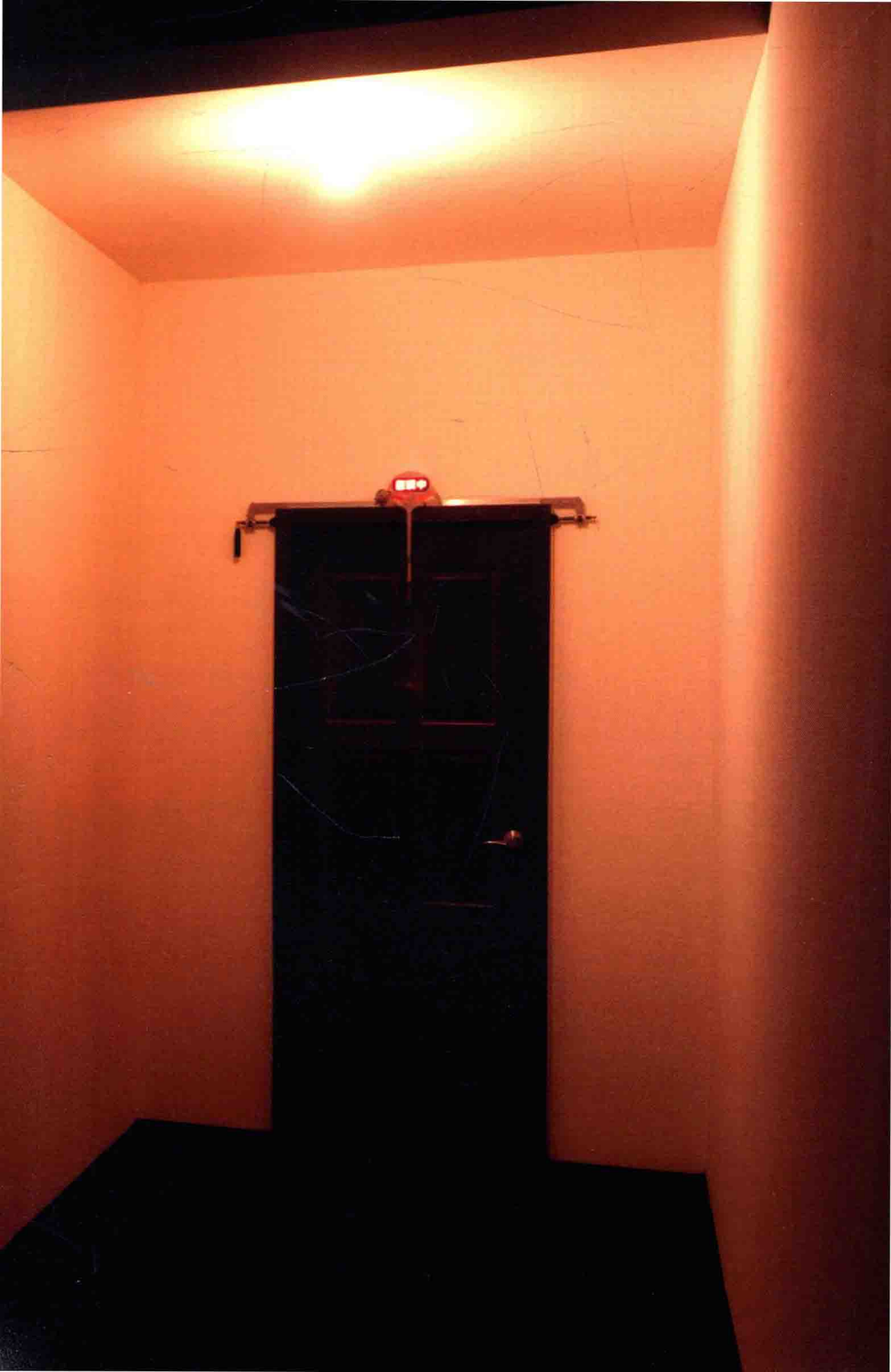
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「原地散步－劉瀚之個展」為2010年「臺北美術獎」競賽辦法改制後，第一位首獎得獎者於本館舉辦的展覽，希冀藉由個展發表之方式鼓勵創作者於得獎後，持續深化其作品脈絡、提高對外的能見度，並且開啟多元發展的可能性；本館也期望藉此激發晚近崛起藝術家的創作能量，為國內當代藝術圈注入一股正向的推力。

在這次展出的五件全新創作中，藝術家劉瀚之仍延續使用「類道具」機械裝置結合手繪圖稿的表現手法，引領觀者踏進從人的心理延伸而出的奇異場景，重新領略平日生活的片段情狀；他也經由假定人能操作這些「類道具」，進入第一人稱狀態，試圖開啟一段新的敘事、新的想像關係，甚而是一個獨特的語彙。

作品《訪客》主要的裝置素材為傳統木門，門框上方架設的機械零件顯示催眠中字樣，為此作被賦予敘事情節的關鍵元素，藝術家以闡述故事的詼諧口吻，詮釋人平日面對訪客的可能心態：他人的來訪被視為憑添自身空白、乏味人生的一道色彩。

其餘四件作品則充分體現此展強調的奇異氛圍：兩件懸吊式裝置《看領帶》與《你看》皆關於生活消極者與他人的互動關係；劉瀚之巧妙地刻劃人性本質的懦弱與卑微，藉由背著箝制身體作用的器具，表達人垂著頭放任潛藏自身的畸異性格無限擴張。

《盛開在車廂》則試圖以變相詩意的手法，描繪女性搭乘大眾運輸時經常發生的騷擾情境；數個電動手部義肢，如花瓣般束在被截肢的男性人體腰際間，其擺動的樣態或許容易令人產生負面觀感，但實際上這些「騷擾義肢」並沒有觸覺迴路、沒有感受，它們只是公平地「提供」周遭每位人士這個異常的舉動。

此次最大型的裝置作品《無情散步機》，是以來回轉動、男女性上半身截肢的模具，作為擁擠人群穿梭在車水馬龍都市裡的意象表現，而中間設置的走步滑道，則是孤獨一人隻身行走於群眾間，卻始終停留於原地的象徵；藝術家藉此描繪個體既無法融入群體，也無法逃離現狀，所產生的矛盾關係及憂鬱情懷，這件作品的內涵亦呼應本展展名「原地散步」，強調人面臨空虛時刻或困頓處境的無力感。

藝術家劉瀚之以看似隱晦、或些許怪誕的機械裝置，搭配生動的敘事手繪圖稿，帶領觀者窺視人在各種極致消極的生活場情所產生的心理狀態。這次承蒙藝術家的熱情參與，以及相關人員的齊心協助，使展覽得以順利開幕，本人在此致上最誠摯的謝意。

臺北市立美術館 館長 黃海鳴

Walking in Place – Liu Han-Chih Solo Exhibition is the first exhibition organized by Taipei Fine Arts Museum honoring the grand-prize winner of the “Taipei Arts Award” since revisions to the competition rules were introduced in 2010. The opportunity to hold a solo exhibition is intended to encourage the winner to deepen and expand his work, to raise his public visibility, and to open up possibilities for the artist to develop in many directions. TFAM also hopes to stimulate the creative energy of new emerging artists, infusing positive momentum into the Taiwanese contemporary art community.

The exhibition presents five completely new artworks. The artist, Liu Han-Chih continues to use mechanical installations, or “quasi-props”, in conjunction with hand-drawn drafts, guiding the viewer into a peculiar milieu, a projection of the human psyche that affords a fresh realization of the fragmentary state of everyday life. Adopting the first-person perspective, he conjectures what it would be like if people were to operate these “quasi-props”, inventing a new narrative, a new imaginary relationship, and even a unique vocabulary.

The installation *Visitor* employs a conventional wooden door as its principal medium. Fixed atop the doorframe, a mechanical device displays the words “in the process of hypnosis”, serving as the key element of this work’s narrative plot. Telling this story with a humorous tone, the artist interprets the possible attitude people may have when guests arrive on an ordinary day: the visit is seen as a splash of color that adds to their dull existence.

The other four works fully manifest the unusual aura of this exhibition: Two suspension installations, *Necktie Gazer* and *Look* both are related to how people living dismal lives interact with others. Liu Han-Chih ingeniously portrays the weak, petty nature of humanity. A device worn on the back that presses the body down expresses how a person, when he hangs his head low, can unleash the limitless expansion of his own latent abnormal personality.

Through a poetical manner of depiction, *Train Car Blossom* attempts to portray the situation a woman often experiences of being groped when taking mass transportation. Several robotic prosthetic hands are bound around a man’s waist, like the petals of a flower. Whenever he moves he produces actions that may provoke unfavorable feelings but in reality, these “groping prosthetic appendages” have no tactile circuitry, no sensations. They merely “provide” this abnormal gesture to everyone on an equal basis.

Ruthless Treadmill, the exhibition’s largest installation, presents a collection of mannequin torsos, both male and female, revolving back and forth, projecting the image of a jam-packed, incessant stream of urban humanity. A treadmill placed in the middle of the work symbolizes a solitary person walking in place in a crowd. The artist conveys the paradoxical relationship and melancholy feelings of the circumstance when individuals can neither blend into the multitude or escape from them. This also echo the title of the exhibition, *Walking in Place*, highlighting a person’s sense of powerlessness when faced with a moment of emptiness or a conundrum in life.

With his mechanical installations that seem obscure, or perhaps slightly grotesque, combined with moving narratives and hand-drawn illustrations, the artist Liu Han-Chih offers viewers a glimpse at the psychological states that arise in life’s many dispiriting situations. I am greatly indebted to the artist for his enthusiastic involvement. Likewise, I extend my most sincere thanks to all those individuals whose concerted assistance has allowed the exhibition to be successfully unveiled.

Huang Hai-Ming
Director, Taipei Fine Arts Museum

訪客

複合媒材

Visitor

Mixed Media

2013

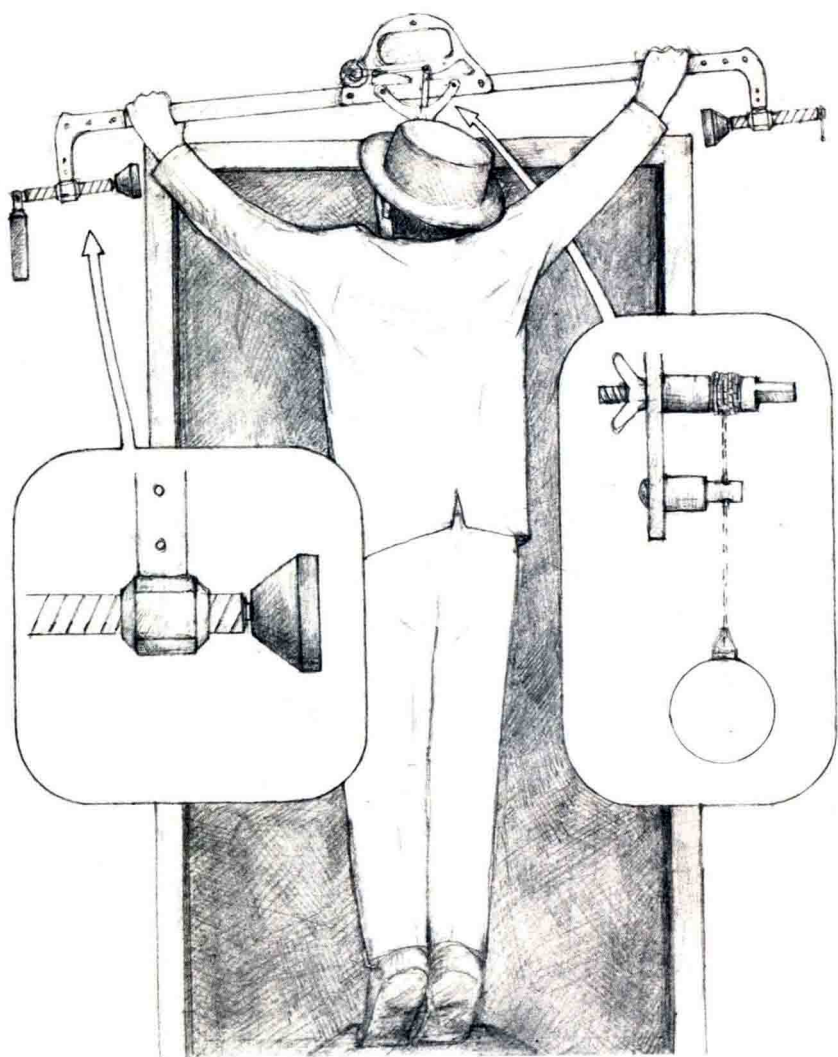
這是一件含有催眠用水晶球的機械裝置，催眠師將機具固定於大門室外側的門框上，並將水晶球對準門眼，透過門眼催眠在屋內向外察看的人。

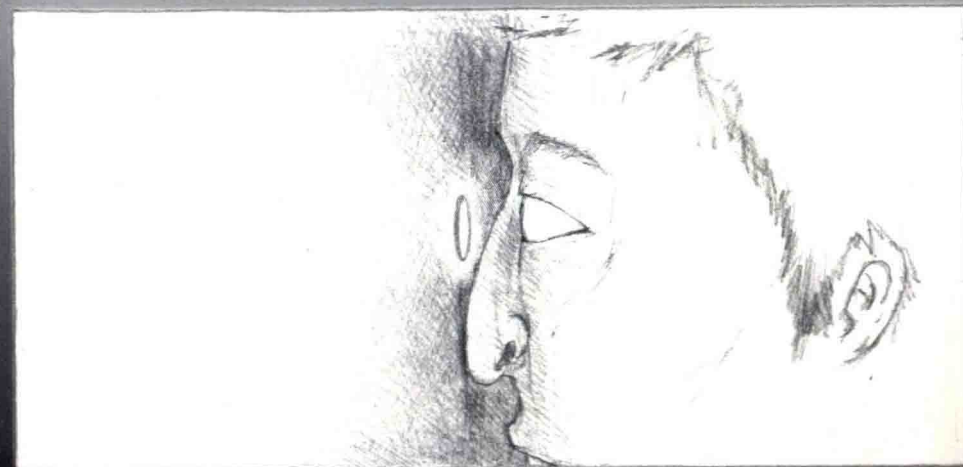
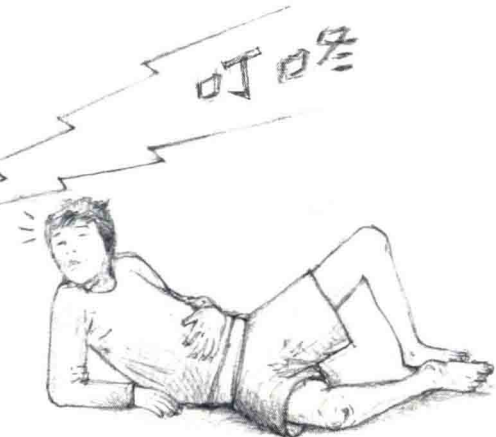
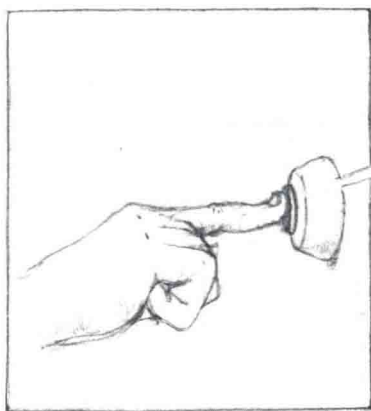
This is a kinetic art with a crystal hypnosis ball. The hypnotist sets the implement on the doorframe outside the room. He waves his crystal ball aiming at the door's peephole and hypnotizes the person looking out.











電鈴沒有響，門外沒有人……你只是期待有人來拜訪，
有人能闖進你的生活，你期待有事發生好讓你能有話對
自己講……你覺得生活是個謎，你懷疑大家裝上門是為
了向你隱瞞，於是你也只好裝上門，向大家隱瞞你那沒
有秘密的生活……你

覺得生活貧乏到近乎帶

有某種啟示，

像是基於對貧

乏的補償與

回饋，它獨

獨向你顯

示有另外

一個入口

的存在，

那裏有一

大片的未

知在為你等

待……於是

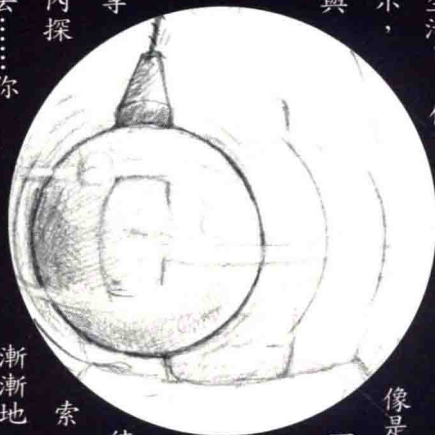
你開始向內探

索，向潛意識

的深處走去……你

漸漸地、依稀地聽

到有一個不是自己的聲音在內心說話……這聲音離你很
近，但又像是隔著什麼東西傳來……它不說「你」，也
不說「我」，而是說「我們」……我們……我們正站在
一扇門面前，也許門的另一邊就是那一大片的未知……



我知道你沒有被催眠
你只是假裝被催眠



好讓你的蒼白人生
有一日顯得特別

The doorbell isn't ringing. No one is outside the door... You're only expecting a visitor, someone to burst into your life. You're expecting something to happen that will give you something to say to yourself... You think life is a riddle. You suspect the reason everyone has put up doors is to hide from you, and so you have no choice but to put up a door yourself, concealing from everyone else your life which has no secrets... You feel that life is lacking, to the point that it almost gives you a revelation, as if, as a compensation or rebate for what's lacking, it signals to you and you alone the existence of a different entrance. There, a great expanse of the unknown awaits you... So you begin to explore inward, traveling deep into the subconscious... You gradually, vaguely hear a voice that is not your own, speaking in your mind... The voice is very near, but it also sounds like it is coming from the other side of some partition. It doesn't say "you". It doesn't say "I". Instead, it says "we". We... We are standing in front of a door. Maybe what lies on the other side is that great expanse of the unknown...

I know you haven't been hypnotized. You're only pretending to be hypnotized, to give your colorless life a day that seems special.