

它物紀：吳其育 個展

展期 | 2022.08.27 – 2022.10.22

地點 | TKG+ 台北市內湖區瑞光路 548 巷 15 號 B1



「它物紀」匯集了吳其育近年來的創作，本次展覽著重於創作概念的闡述，並聚焦於其創作的方法論上，進而思辨由書寫所構成的「錄像文章」。吳其育認為，當下世界的描繪操之在敘事與書寫形式裡，人類於其中扮演著詮釋者的角色，世界的樣貌也蘊藏著更多待解的訊號。對它物的詮釋，並非隸屬特定的物種與時間；它物在此所指的過往，乃是同時存在於當下與未來。從人與非人、數位訊號與自然生態、星球和宇宙，藝術家透過不同的隱喻來暗示著觀者——人類擁有更大的尺度進而理解、推敲他們所處的世界——物與物之間的連接與交換亦不曾停止。

關於展覽：

它物是時間的標記，是生產敘事的群體認知既存的方法。人類作為當下世界的詮釋者，述說著自己與生態的關聯、與其他事物的關聯、與想像中祖先的關聯，並相信所有的既存事物之間都應該相互連接，透過他們的發現與詮釋將事物相連交織成網，同時顯現著其存在的時空段落，以及意義。但既存並非過往，而是生態圈的存有狀態，它們憑藉時間的孔洞而留存於現實之間，並隨著伴隨著孔洞的頻率時而形成、瓦解。

生態間的孔洞是察覺它物的方法：光線穿透樹葉間的縫隙而灑落在地面上，形成的影像並非當下的太陽，但也並不是已經消逝的時間，而是感知著恆星所散發的光線穿過葉隙而投射於地上，反射於視網膜上的時空。廣闊的森林在來自宇宙的光線路徑下如同一層薄膜，林中的孔洞是世界的通道，連接著地表與宇宙間的星體，人類以此觀念設計不同的孔洞來詮釋世界，這些詮釋世界的技術，並非由人類所發明，而是從既存的時間裡尋獲，在這段照亮地球與視網膜的塊狀時間 (block time) 中，詮釋在構思時就已經風化，它物所指的過往，是同時存在於當下與未來。

網路間的通道也是觀察它物的方法：訊號隨著時間的頻率在無數的介面中折射，並透過人類建造的矽晶圓叢林中產生世界，孔洞的樣貌詮釋著生物既有的立體視覺：自兩眼之間間距到螢幕幅寬的標準，訊號是人類對世界的詮釋，在發送之初世界就已經形成，並透過跨越地表的網絡連接，但自介面中所見的當下並非世界，不是曾經閃爍的頻率，而是從訊號傳遞的端對端與系統維護的迭代間所形成的共時宇宙。詮釋形成於物物連結之前，既存，是影像時間的詮釋代稱，作為開創世界的技術，詮釋的內容先於世界而存在。

森林消失、網絡迭代，我們在封閉的空間取樣它物紀的痕跡，進入埋藏入地層的世界，人類以為時間的紀錄將被留存於地層之間，但地層的並非累積時間的儲藏室，而是生態之間的交換所，在它物的時代，沒有人類所認知的時間流動，但物物之間的連接、交換不曾停止。

吳其育 Wu Chi-Yu

1986 年生於台灣台北

現居、工作於台灣台北

作品的基本關懷在於找尋如何在被技術 - 資本主義摧毀的廢墟中重建人、事物、動物與世界連結的方式。其創作主要以動態影像為主，透過口述歷史與傳說的紀錄進行文本的再製，在逝去的記憶中尋找當代敘事的語言型態，同時也進行裝置、影像裝置與表演等不同類型的合作計畫。

重要個展包括：「封閉世界的設定集」（立方計劃空間，台北，台灣，2021）、「時間 91 平方米」（TKG+ Projects，台北，台灣，2017）。曾舉辦聯展：「液態之愛」（台北當代藝術館，台北，台灣，2020）；上海雙年展：禹步（上海當代藝術博物館，上海，中國，2018）；「穿越正義：科技@潛殖」（台北當代藝術館，台北，台灣，2018）；「黯戀」（Para Site，香港，2018）；台北雙年展（台北市立美術館，台北，台灣，2016）。曾參加國際影展包括：北京國際短片聯展（北京，中國，2017）；EXiS 實驗電影與錄像影展（首爾，韓國，2017）；Arkipel 國際紀錄片與實驗影展（雅加達，印尼，2016）。並曾駐村於荷蘭皇家藝術村（阿姆斯特丹，荷蘭，2014-2015）。

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The Epoch of Other Things: Wu Chi-Yu Solo Exhibition

Dates | 2022.08.27 – 2022.10.22

Venue | B1, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan



“The Epoch of Other Things” brings together Wu Chi-Yu’s works of recent years. The current exhibition expounds on the creative concept with an emphasis on the theory of his creative methodology that further speculates on the “video essays” composed through writing. Wu Chi-Yu believes that descriptions of the world at present is manifested in narrative and written forms where human beings play the role of the interpreter. The appearance of the world holds even more signals awaiting deciphering. The interpretation of other things is not subordinated to specific species or time periods. Here, the past indicated by other things has been preserved in the present moment and in the future. From the human to the non-human, from digital signals to the natural ecology, from stars to the universe, the artist uses various metaphors to suggest to the viewer that humankind has a larger scale from which to comprehend and scrutinize the world in which they exist. The connections and exchanges between objects have never ceased.

About the exhibition:

Other things are markers of time, they are an existing method for the collective cognition of narrative production.

As interpreters of the world, human beings narrate their relationship with the ecology, with other things, and with their imagined ancestors. They believe that all existing events and objects must be interconnected. Through their discoveries and interpretations, they knit together events and objects into a web that simultaneously reveals the temporal-spatial phase and the significance of their existence. However, this existence is not a thing of the past but the present state of the ecology. It is preserved in reality through small apertures in time. They take shape or disintegrate according to the frequency of these apertures.

Apertures in the ecology provide a means for observing other things: rays of light pass through spaces between leaves, then scatter on the ground. The imagery this creates is not of the sun in that specific moment, nor is it time that has since passed; it is a temporospatial perception of light emitted by a star, projected through leaves onto the ground, then reflected onto the retina. The expansive forest is like a thin membrane on the path of this light that originated from the universe. This aperture in the forest is a passage to the world, connecting the Earth's surface with the star in the Universe. Using this concept, human beings have designed various apertures through which to interpret the world. These interpretive technologies are not human inventions, but have been discovered from within existing time. Interpretations within this segment of block time that illuminates the Earth and the retina have already been weathered at the time of conception. The past that they point to simultaneously exist in the present and in the future.

Passages within the network are methods for observing other things. Signals are refracted according to temporal frequencies upon countless interfaces, to produce a world through forests of silicon wafers created by human beings. The appearance of the apertures interprets the existing stereoscopic visual sense of organisms: from the space between the two eyes, to the standardized screen dimensions. These signals are human interpretations of the world. This world was in existence at the time of transmission, and is connected to all that existed before the signal was transmitted. Other things are connected through the network on the Earth's surface, but the present moment seen within the interface is neither the world nor the shimmering frequency, but a synchronic universe formed between the end-to-end signal transmission and the iterations of system maintenance. Interpretation is formed before objects are linked. What exists is an alternate name for

the interpretation of images within time that serves as a technology for creating the world. The interpretive content preexists the world.

The forests have vanished; the network is iterative. We sample the traces of other things in an enclosed space, entering into a world entombed beneath the Earth's strata. Humans assume the records of time are preserved within Earth's strata, but the strata are not a warehouse for cumulative time; they are instead a place of ecological exchange. In an epoch of other things, there is no temporal flow recognizable to human beings, but the connections between matter have never ceased.

Wu Chi-Yu

Born in 1986 in Taipei, Taiwan

Lives and works in Taipei, Taiwan

Wu Chi-Yu's work has long been focused on re-establishing the connections among humans, things, animals, and the ruined world left by tech capitalism. His practice revolves around the moving image, looking for contemporary narratives in lost memory through the reproducing of oral history and myths. He is also involved in different collaboration projects of installation, video installation, and performance.

Notable solo exhibitions include: *Atlas of the Closed Worlds* (TheCube Project Space, Taipei, Taiwan, 2021); *91 Square Meters of Time* (TKG⁺ Projects, Taipei, Taiwan, 2017). Group exhibitions include: *Liquid Love* (MoCA Taipei, Taipei, Taiwan, 2020); Shanghai Biennale: Proregress, (Power Station of Art, Shanghai, China, 2018); *Trans-Justice* (MoCA Taipei, Taipei, Taiwan, 2018); *Crush* (Para Site, Hong Kong, 2018); Taipei Biennial (Taipei Fine Arts Museum, Taipei, Taiwan, 2016). His films have been screened at Beijing International Short Film Festival (Beijing, China, 2017); EXiS Experimental Film and Video Festival (Seoul, Korea, 2017); Arkipel – Jakarta International Documentary and Experimental Film Festival (Jakarta, Indonesia, 2016). He was a resident artist at Rijksakademie van beeldende kunsten (Amsterdam, Netherlands, 2014–2015).

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