

# 一天儲存一公分：徐瑞謙個展

展期 | 2023.02.11 – 2023.05.27

開幕 | 2023.02.11 (六) 4:30 p.m.

地點 | TKG+ Projects 台北市內湖區瑞光路 548 巷 15 號 2F



該如何衡量一天的重量，如何看見時間的長度，生命在其中又展現了何種姿態？藝術創作是否能表達出這種難以言喻，既抽象卻又實存的精神特質？時間的積累，或許能讓我們觀察到外在形象的變化，但內在沉積的深淺卻無法輕易覺察。面對未知的生命長度，未知的話語構成，媒材表面上的各種痕跡，如同每天所儲存那一點點可衡量的字詞數量，而開口的那一天總會來到。

成長於千禧世代的創作者，是全球化交織最為緊密卻也最為迷惘的世代，自我的追尋若非仰賴歷史、政治、全球議題的背語附身，則往往被歸納至喃喃自語的存在與否，隱身在所謂的日常。然而，我們並未脫離現代藝術的眼

睛，展演機制對特定創作型態的作者而言，最終只能以物件的形式呈現在觀者面前，創作亦無法以其完整的形象體現在我們面前，或者說，更加難以捉摸。

以黑鐵為話語主體，物件為符號作為點綴，徐瑞謙的藝術語言，無非是著重於媒材與自身勞動行為間的痕跡，在縫隙間娓娓道出細微的話語聲響。聲響，是用以形容失語狀態的破碎、零星，是未完成語句的字詞碎片，既不構成完整語義，卻擴延了字詞想像，抽象地運行著。徐瑞謙專注於表現媒材本身的魅力，鐵的硬度及線條、膠帶的延展性、石板粗細、高溫加熱後鐵的顏色變化等，透過其本身存在於不同環境，進而改變媒材形態，以此創造空間與物件的相互依存關係，這正是其試圖構成語言的載體翻轉，亦是一個訊息封包。

黑鐵是「物件」的具體表象，將媒材作為創作的基本素材或原初符號，對「媒材」的選擇、再組，表達了生成的場域與思考狀態。媒材的選擇和使用上很大程度區別了日常生活中的現成物品，以此拉開與現實的距離，避免誤導。人的參與只是對這種狀態的提示或暗喻。創作者所關心的並不只是媒材或物質，而是著重在建立一種關係性，使之產生內在領略的意味，而不使其直接地與物件產生聯繫。

大量體力勞動，是在黑鐵這媒材面前必須付出的代價。切割、敲打、焊接、研磨，將媒材視為一個角色加以造型，透過角色傳達觀看這個世界的方式；媒材被加以創造的過程就像是經由上述喧鬧的動作後終歸於冰冷安靜的歷程，深沉而精煉。焊接點，作為鐵條連結成線的炙熱接合，創造出線條於空間中所走過的畫面，在反覆結構裡構成內外空間。創作者在此空間中，不僅是作者，更是用自我身體作為比例尺的工具，依此成就眼前的另一個自己，作品。從作品出發的話語，到觀者聽見的心理距離，有多遠？徐瑞謙用身體作為尺度，累積著一點一點痕跡，沿著時間攀爬，一天儲存一公分，一步步接近創作的內在世界。

## 徐瑞謙 Hsu Jui-Chien

1994 年出生於台灣苗栗，畢業於國立台灣藝術大學雕塑學系，並獲得碩士及學士學位。

重要個展包含：「斜坡上的靜物」(Lightwell, 台北, 台灣, 2022)、「搖晃 3mm」(台北當代藝術博覽會, 台北, 台灣, 2020)；聯展包含：「破碎的記憶網」(關渡美術館, 台北, 台灣, 2022)、「所在 — 境與物的前

衛藝術 1980–2021」(國立台灣美術館·台中·台灣·2021)、「排演換位：生活中的劇場地帶」(朱銘美術館·新北市·台灣·2019)。曾獲《500 輯》雜誌主辦「500 Young 2022」的「藝術挑戰家」獎項。

媒體垂詢

info@tkgplus.com

+886.2.2659.0789

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# Inch by Inch: Hsu Jui-Chien Solo Exhibition

Dates | 02.11.2023 – 05.27.2023

Reception | 02.11.2023 (Sat.) 4:30 p.m.

Venue | 2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan



How should a single day be weighed? How should the length of time be observed? How does life manifest itself within time? Could this spirituality — ineffable, abstract, yet substantial — be conveyed through art making? The accumulation of time might allow us to perceive the changes on the outside, but the depth of internal contemplation is indiscernible. Faced with the unknown span of life, the unknown composition of words, and the traces on the surface of the materials — just like the number of words squirreled away each day, the day will eventually come when one opens up.

The millennials are a highly globalized generation, and the most perplexed. The search for the self is oft relegated to an aimless self-inquiry, hidden in the everyday, if not engaged in history, politics, or global issues. However, we have not been free from the eyes of contemporary art: the mechanisms of exhibitions, for artists who work in specific art genres, could only allow them to present their art in the form of object. Their work, ever more elusive, cannot be displayed in its entirety.

Working dexterously with black iron and objects, Hsu Jui-Chien translates media and performed labor into a nuanced visual language. A visual language that he wields sometimes in a state of aphasia — fragmented, partial, comprising echoes of words and phrases in an unfinished sentence: these ghosts of a meaningful sentence, albeit abstract, expand the viewer's imagination. The inherent charm of the materials is of particular interest to the artist, who is riveted by the strength and linearity of iron, the adaptability of tape, the thickness of a slate, the change in color of heated iron. The environment where the materials are transformed contributes to the interdependent relationship of the object and the space it inhabits.

Black iron affords the manifestation of the object. The artist sees the medium as a fundamental symbol of his practice: the choice and rearrangement of media suggests the space where the work is conceived, as well as the artist's state of thinking. How the artist approaches the materials distinguishes the work from an everyday found object. Viewer participation is merely an allusion to this state of being. The artist is concerned with more than the media or the materials, but with building a relationship, where understanding is tacit without an immediate connection to the object itself.

Strenuous physical labor is the price one has to pay when working with black iron. Cutting, hammering, welding, and grinding, the artist sees the medium as a character in his visual narrative which imparts the artist's way of seeing the world. The reinvention of the medium — beginning with toilsome effort and deafening noise, ending with cold and quiet — is a process brimming with profundity. Iron bars, joined by red-hot welding points, form lines that delineate internal and external realms in a repeated structure. The artist becomes more than a creator, but a vehicle with which to accomplish another form of himself: the work. What is the distance between the work's inception and the viewer's perception? Measuring the world with his body, Hsu Jui-Chien forges ahead inch by inch, as he navigates the land of creation.

## **Hsu Jui-Chien**

Born in 1994 in Miaoli, Taiwan, Hsu Jui-Chien received his MFA and BFA from the Department of Sculpture, National Taiwan University of Arts, New Taipei City, Taiwan. Notable solo exhibitions include: *Angle, Still Life, Perspective, Lightwell*, Taipei, Taiwan (2022); and *Sway 3mm*, Taipei Dangdai, Taipei, Taiwan (2020). Group exhibitions include: *Nets of Fragmented Memories*, Kuandu Museum of Fine Arts, Taipei, Taiwan (2022); *Places of Being — Space and Materiality in Taiwan's Avant-garde Art, 1980–2021*, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2021); and *Rehearsal Reversal — Theater Zone in Life*, Juming Museum, New

Taipei City, Taiwan (2019). He received the Challenger Award of 500 Young 2022, hosted by 500 Times magazine.

Press Inquiries

[info@tkgplus.com](mailto:info@tkgplus.com)

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