

## 數數：何采柔 個展

展期 | 2023.05.10 – 2023.07.29

開幕 | 2023.05.10 (三) 5:00 p.m.

地點 | TKG+ 台北市內湖區瑞光路 548 巷 15 號 B1



來自天生對於生活的敏銳，讓藝術家何采柔在觀察與凝視的隙縫中得到對事物的觀看方式，並擅於在物件、材質與空間的對應中將其包覆、佈局，邀請觀者進入悉心打造的場域，如同調度空氣的節奏與距離，既疏離觀者對物件的想像，卻又在這份疏離中投射出自身的經驗，在誤差間來回校正，找到平衡、找到界線。

這次展覽中，以數數的動作貫穿其中。反覆數數的過程裡，因應不同的個體與空間，而產生不同的律動與節奏。這萬千節拍韻律中，振發相同頻率而達到的寧靜、或是失去平衡而造成頻率模糊。何采柔個展 - 「數數」，即是凝結了藝術家在反覆尋找和諧狀態的過程中，所形成的迴圈。

踏入展場，由單一動線劃分為二的兩個空間 - 白盒子空間以及黑盒子空間。均光的白盒子空間就如同藝術家本人一貫的生活環境，從每一處望去都是整齊劃一但帶有秩序節奏的構圖。清新亮白的光線流淌在整個空間，彷彿走進一個陌生人的夢境或潛意識，滲透著藝術家對生活的細微觀察，就像是借了藝術家的雙眼，從其視角進入一間收納乾淨的個人領域，並窺探這些物件。透過這些物件因晃動、疊加而創造出的聲音、節奏、拍子及模糊的層次，呈現運動中的狀態。無論是因為看不見的風，讓捲簾露出背後晃動的光線、還是人為的撥擾創造出視覺的落差。亦或是反之，以疊加的靜態物件，創造時間軌跡。這些視覺上的運動連結著藝術家先前的作品，不管是從原先清晰的畫面中晃動至模糊，或是模糊的晃動中趨近清晰的過程。

而這次展覽中，步入到核心作品 - 《Vera X Diary》的黑盒子展間內，像是進入了演員的後台及舞台。首先將被奪去正是視覺的感官，聲音是唯一的依循，以及觀者內心不安和疑惑的心跳節拍。而後，隨著作品播放的聲音節奏以及漸漸適應黑暗的雙眼，腳步將帶領觀者來到，眼前佇立的八頻道同步畫面。八個頻道的呈現，希望能同時保有兩種不同的狀態。當觀者獨立觀看其中一個頻道時，可以看到獨立的個體自身和空間之間的關係，並徘徊其中，而當所有八個頻道同步觀看時，可以看到各個空間之間的節奏調和，形成和鳴狀態。觀者肆意遊走其中，透過身體的步伐節奏介入，轉換成許多在不同空間產生的合奏。

作品中，演員 Vera 的身體以不同的動態和節奏，被規律地收納（亦或是主動地介入）在不同的閒置空間中，從而消除了這些空間之間的差異，藉由規律的節奏和動態均值化、抹平不同空間之間的材質、裝飾和個性差異。但在某一刻，所有的節奏達到和諧，所有的落差都終將被校正，找到節拍落下的位置。作品中的演員也彷彿進行一種遊戲，讓身體透過自我數數的節拍完整的依附在空間裡，在此同時，進入展場中的觀者無疑也加入了這場遊戲。

隨著這些節拍一一落下的聲響，期盼觀者在這次的展覽中，能夠更加感受到藝術家試圖讓觀者的身體一同隨著空間感受，身體步伐隨著節奏，朝著校正的方向邁進至結束的過程，遊走於趨近和諧的路上。

## 何采柔

1983 年生於台灣台北

現居住、工作於台北

台灣跨領域藝術家，加州大學國際關係學士，愛荷華大學藝術研究所碩士。

無論是以繪畫、裝置或影像的方式創作，何采柔的作品總能以局部分解的動作、日常習慣的切片與豐富迷離的光影來呈現人與現實之間某種既親密又疏離的緊張關係。而這些獨特而強烈的創作一方面包圍著觀眾，卻又與其保持對峙的狀態，讓日常的片刻直接成為了一道風景或儀式。

重要展歷包括「未至之城：亞洲藝術雙年展」（國立台灣美術館，台中，台灣，2021）；「藝術為什麼重要：2021 兒童雙年展」（新加坡國家美術館，新加坡，2021）；「我們並非獨自做夢：亞洲協會三年展」（亞洲協會博物館，紐約，美國，2021）；「暗光」（昊美術館，上海，中國，2020）；「橫濱三年展：餘暉，捕捉光的碎片」（橫濱美術館，橫濱，日本，2020）；「緊急中的沉思」（UCCA 尤倫斯當代藝術中心，北京，中國，2020）；「澳亞藝術節」（藝術空間畫廊，阿德雷德慶典中心，阿德雷德，澳洲，2019）；「事故 NO ON：何采柔個展」（TKG+，台北，台灣，2019）；第九屆亞太當代藝術三年展（昆士蘭藝術博物館與現代藝術博物館，布里斯本，澳洲，2018）；「觀海中：釜山雙年展亞洲特別策劃展」（高麗制鋼水管工廠，釜山，韓國，2014）；「返常：亞洲雙年展」（國立台灣美術館，台中，台灣，2013）等。

媒體垂詢

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# Counting: Joyce Ho Solo Exhibition

Dates | 05.10.2023 – 07.29.2023

Reception | 05.10.2023 (Wed.) 5:00 p.m.

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



TKG+ is pleased to present *Counting*, Joyce Ho's latest solo exhibition. With a keen sensitivity, Ho casts her discerning eyes on her environment, eliciting a cocooning ambience through a choreography of object, medium, and space. As if calibrating air like a metronome, she distances viewers from their own imagination of the object, while allowing them to project personal experience within this sense of alienation. In her constant correction of deviations lies her pursuit of balance and her nuanced mapping of boundaries.

The act of counting serves as a recurring motif in this exhibition. Varying rhythms and beats occur as a response to different individuals within the space during the process of counting. In these beats and rhythms resides an equilibrium born out of the same resonant frequency, easily at the mercy of dissonance. *Counting*, in a way, embodies the artist's perpetual search for harmony.

Divided into two, the exhibition consists of a white box and a black box. The evenly-lit white box evokes the artist's home surroundings: neat and organized, dictated by a sense of order and rhythm. The entire space, drenched in fresh white light, morphs into the dream or subconscious of a stranger, permeated with the nuanced everyday observations of the artist. As if entering a clean, uncluttered space, the viewer takes a peek through the artist's eyes at these meticulous objects. The state of motion is manifested through the sounds, rhythms, beats, or blurred layers conceived by the movement of objects or superimposition of images. Whether it is an unseen waft of wind or someone's deliberate fiddling that reveals the light percolating through the roller shades, or images layered upon one another to conjure the trajectory of time, these movements remind the viewer of the recurring visual cue throughout the artist's oeuvre: imagery perched at the shifting transition between blurred and clear.

Installed in the black box, the work *Vera X Diary* awaits the viewer. As if entering the backstage, the viewer, enfolded in darkness, loses their sense of sight, led only by their sense of hearing and the sound of their anxious beating heart. Their eyes growing accustomed to the dark, the viewer follows the sounds and beats of the work, and comes before the eight simultaneous, though non-synchronic, screens. These screens allow for two ways of seeing. When the viewer focuses on a single screen, they see the relationship between the body of an individual and the space that it inhabits; whereas, when the viewer watches all eight screens simultaneously, they see rhythms harmonize across different spaces on the screens, eliciting a state of unison. Traversing the exhibition space, the viewer becomes part of the ensemble orchestrated on and off the screens through the physical movement of the body.

In this work, the actor Vera maneuvers her body to deftly store herself or vigorously intervenes in vacant spaces, obliterating distinctions between them. With steady rhythm and measured movement, the actor erases the dissimilarities in materiality, décor, and identity among the spaces. At a certain moment, all the rhythms synchronize, discrepancies eliminated, beats aligned. The actor seems to be playing a game of self-counting, where her body occupies the space amid the rise and fall of the beats. The viewer, too, takes on the role of a player within the game.

As each beat falls, the viewer discerns the space where their body dwells, moving in rectifying synchrony with the rhythm, each step closer to the path to harmony.

## Joyce Ho

Born in 1983 in Taipei, Taiwan, Joyce Ho received her M.A. in studio arts from the University of Iowa. She is an interdisciplinary artist with an emphasis on painting, installation, and performance. With an illusion rich in light and shadow, the artist aims to integrate the deconstructed movements and fragmented slices of daily routines to convey an intimate, yet alienated tension between people and reality. The artist's work simultaneously captivates and confronts viewers, rendering the quotidian action depicted in her work as a momentary ritual.

Ho has exhibited internationally, including *Phantasmopolis: Asian Art Biennial*, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2021); *Why Art Matters: Gallery Children's Biennale 2021*, National Gallery Singapore, Singapore (2021); *We Do Not Dream Alone: Asia Society Triennial*, Asia Society Museum, New York, NY, U.S. (2021); *Noire Lumière*, How Art Museum, Shanghai, China (2020); *Yokohama Triennale: Afterglow*, Yokohama Museum of Art, Yokohama, Japan (2020); *Meditations in an Emergency*, UCCA Center for Contemporary Art, Beijing, China (2020); *OzAsia Festival*, Artspace Gallery, Adelaide Festival Centre, Adelaide, Australia (2019); *NO ON: Joyce Ho Solo Exhibition*, TKG+, Taipei, Taiwan (2019); *9<sup>th</sup> Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery and Gallery of Modern Art, Brisbane, Australia (2018); *Inhabiting the World*, Busan Biennale, Busan Museum of Art, Korea (2014); and *Everyday Life: Asian Art Biennale*, National Taiwan Museum of Fine Arts, Taichung, Taiwan (2013).

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