

城市及其之間的線 — 阿莫·帕特爾個展

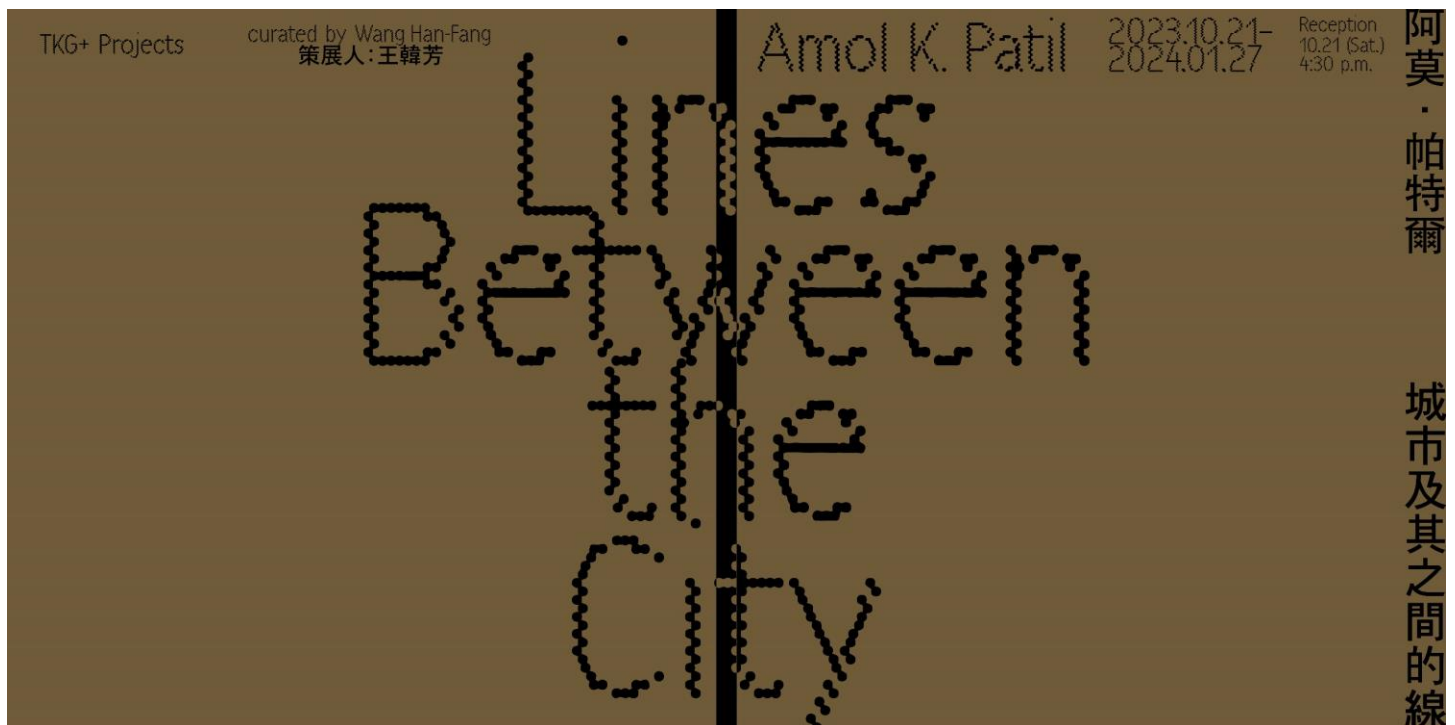
展期 | 2023.10.21 – 2024.01.27

開幕 | 2023.10.21 (六) 4:30 p.m.

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

藝術家 | 阿莫·帕特爾

策展人 | 王韓芳



文/王韓芳

過去五十年來的孟買在一高速都市化的運動中，大量的移民、都市區域劃分、大樓林立、交易頻繁，城市既充滿生產力也不斷自我增長。一個高速成長且邁向「成功」的當代都市常追求效率且有趨於同一的傾向，這樣的過程，時常會出現相反面無聲的邊緣化群體，他們也許可能被理解為城市中邊緣的空間、人群或是生活方式；也可能體現於公共資源的結構或分配佈局；又或從更宏觀的角度來說，是城市發展擴張的邊界及城市與自然間的關係。這些隱形而變動的邊緣塊面，以其不同的目標、習慣和速度在城市中運動，自然而然地在城市中留下各式各

樣流動的線，似乎，這些城市之間的線，一方面作為區隔，另一方面也可視為建立，同步地影響該城市的發展進程及居處其中人們的生活樣貌。此次印度藝術家阿莫·帕特爾首次展出於 TKG+ Projects 的個展「城市與其之間的線」，將聚焦於這些城市邊緣共同體（人）的日常生活，藉由因都市化而逐步被拆除的「貧民公寓」（chawl）中的一堵牆面，拉出一條人們在城市中日常穿梭的旅程，也因應這條被拉出的線，回應城市中各種邊緣群體流動而看不見的限制（邊界線），映射潛藏其中的種姓、階級、勞動狀態等議題。

為什麼在此展中，我們要將目光聚焦在日常生活？借用列斐伏爾的一句話：「人類世界不僅僅由歷史、文化、總體或作為整體的社會，或由意識形態的和政治的上層建築所界定。它是由這個居間的和仲介的層次：日常生活所界定。」人類社會活動的基礎層次便是日常生活，它由人們最真實的需求和欲望所驅動，同時也受到整個歷史長河與社會環境中，傳統文化、政治律法、家庭背景、宗教信仰、交通與居住環境、自我實現等因素影響。人們於日常生活中會感到快樂、滿足或挫折，也會生產出某種屬於當地、重複但具有文化性的日常慣習，又或是具有創造力且含著改變意圖的對抗式生產。這些轉化而成的工作或非工作行為，會形成一個組成日常的循環，並擴大而成整體社會生產系統的縮影。

帕特爾此次展出的作品目光並非投向一個偉大的標的，而是進入一個十足日常的身體。藉由身體的局部拋出並創造與生活空間及牆面的對話，對話過程時而像是你進我退的試探，時而又令人暈眩地正拳直擊，時而身體突然成為了空間的一部分，時而牆面又融進身體的皮膚共同呼吸。這些抽象而具有連續性的動作對話，我們可以理解為一幅幅生活肖像，提供觀眾一個進入該空間感受真實的事物與在事物之間生存的人們的途徑，像一顆球彈入了一個運作系統中所產生的音律與運動，表現的是生命於社會環境中所佔據的空間、人們呼吸的節奏，及身體與環境間的抵抗與相合。這些身體動作，傳達的是一種「生產生活的生活」的生命力，在受壓迫的狀態下，力圖恢復日常生活的平等與豐饒，取回個人的生命、勞力與時間的自主權，抵抗生命工具化、商品化、標籤化的過程，即生產屬於自己（人類）的日常生活。

具有各種流動的特徵的城市，就像一個沖水馬桶人人捲於其中，作為結點既產生聚集也會發散。在此展中，我們進入日常生活的深處，直視穿過身體的各種界線與流動。讓身體作為中轉及集中的場所，向內與對外發生連結。即使是再小的共同體，也會產生流動的空間，創造改變的契機。

藝術家介紹 |



阿莫·帕特爾

1987 年出生於印度孟買

現居、工作於印度孟買與荷蘭阿姆斯特丹

阿莫·帕特爾是一位概念與行為藝術家。他在創作中持續地挖掘並研究印度的「貧民公寓」(chawl)，也試圖去捕捉在此建築空間中，人們的日常慣習與環境間交織的行為與聲響脈動。貧民公寓是印度的社會住宅，帕特爾成長的區域附近有許多這類型的居住空間。它們多始於 20 世紀初期，主要提供給孟買的磨坊與工廠工人居住。在這共五層樓的建築空間中，住房緊密相連，長廊連接家家戶戶。一戶內便可聽見樓上孩子們奔跑於地板的聲音，昏暗桌上七嘴八舌的聊天聲，男人們湊在一起玩康樂棋 (carrom) 的笑鬧聲，夾雜著手拄拐杖行走的婦人、白蟻啃食木頭、婚宴喜慶以及帶著節奏感嘎吱作響的床鋪聲響。

完成視覺藝術教育後，帕特爾開始以藝術團體的形式發起並參與許多創作實踐。在那充滿生氣的環境中，他逐漸對行為藝術、動力裝置、錄像裝置三者之間的化學反應產生興趣，同時思考社會系統如何形成，以及居處其中的人們的記憶又如何被影響和塑造。在他過去的作品中，他曾參照家族檔案並重新建構現場。他創造一段三方對話，介於錄音帶播放機、警報器及蚊子之間。錄音帶播放機與警報器中的聲音來自帕特爾已故的父親，而蚊子的

聲音則是屬於他所生活的時代。這種想像中的對話所創造的能量轉化，將不僅改變對話的參與者本身，也將改變對話所接觸到的一切。

基於自己受到行為藝術的吸引，帕特爾也開始尋找過去父親作為社會運動參與者的各種劇場實踐。他在家中的舊櫥櫃發現錄有各種聲音及移民方言對話的錄音帶、錄音機及卡帶隨身聽，那是他父親為劇作所錄製的錄音。他父親的劇作過去曾於孟買磨坊工業區內具草根性的前衛劇場中演出，內容多探討都市中移民的生存與困境。他同時也找到了身為詩人的祖父留下的詩歌手稿。這些詩歌源於 17 世紀的抗爭民謠傳統「波瓦達」(Powada)，曾廣泛傳播於印度獨立前後時期的民間。今日的波瓦達仍存在，然而它並非僅是歌唱，反而更像是饒舌，歌詞中常融入印度「憲法之父」安貝卡博士的革命性發言，宣洩對於印度種姓制度的不滿與憤怒。安貝卡博士是出身賤民階級 (Dalit) 的思想家，他帶領印度走出種姓制度，迎向社會平等，同時身為印度共和國憲法起草委員會的主席，在憲法中寫入適用於所有公民的平等、自由和正義原則。

近期帕特爾將他的研究範疇擴大至都市化及社會結構的轉變，並深入探討新興的城市想像中被忽略的勞工階級。他的創作計畫希望創造一種「對抗記憶」(counter-memory) 或「對抗敘事」(contesting narrative)，來描繪並擾動人類與城市環境間的關係。

阿莫·帕特爾曾多次參與國際展覽，包括布魯塞爾藝術節 (布魯塞爾，比利時，2023)；泰克西斯宮蒂羅爾美術館 (因斯布魯克，奧地利，2023)；88 計劃 (孟買，印度，2023)；科契—穆吉裏斯雙年展 (科契，印度，2023)；第 15 屆卡塞爾文件展 (卡塞爾，德國，2022)；橫濱三年展 (橫濱，日本，2020)；歌德學院 / 馬克斯·穆勒·巴萬學院 (孟買，印度，2019)；歌德學院 / 馬克斯·穆勒·巴萬學院 (新德里，印度，2019)；陳列室畫廊 (倫敦，英國，2018)；坦斯塔畫廊 (斯德哥爾摩，瑞典，2017)；龐畢度中心 (巴黎，法國，2017)；浦那雙年展 (浦那，印度，2017)；新畫廊 (巴黎，法國，2016)；達卡雙年展 (達卡，塞內加爾，2016)；姆馬拉畫廊 (赫爾辛基，芬蘭，2015)；日本基金會 (德里，印度，2015)；阿姆斯特丹市立美術館 (阿姆斯特丹，荷蘭，2015)；國際藝術家聯盟 (格拉斯哥，蘇格蘭，英國，2014)；Para Site (香港，2014)；卡迪斯特藝術基金會 (巴黎，法國，2013)。

策展人介紹 |



王韓芳

獨立策展人、文字工作者，目前工作及生活於台北。王韓芳關注當代生活的表徵，思索相關的生命經驗變化其來何自，並進行相關方向的假設與研究。核心興趣在於思索科技、文明及知識發展如何帶來人的重新定義及人與外在關係的重整，同時也思索技術作為一種社會基礎結構，將如何影響個人的感知經驗、主體性建構及未來的群體生活與社會想像。

2019 年獲補助駐地美國紐約 Performa19 雙年展台灣館 curatorial fellow，也曾於 2020 年參與台北雙年展「你我不住在同一個地球上」公眾計畫（公眾計畫策展人：林怡華）。近期策展計畫包含：2022 年「主題樂園幻想工程挑戰費」（台北當代藝術館）、2021 年「大象奏鳴曲：王雅慧個展」（台東美術館）、2019 年「即溶生活：未來記憶的想像」（MoNTUE 北師美術館）、2018 年「離線瀏覽」第六屆台灣國際錄像藝術展 助理策展人（許家維、許峰瑞雙策展，鳳甲美術館），以及與藝術家張恩滿在第十五屆文件展合作的「蝸牛的漂浮系統——入侵計畫」（合作者：張恩滿、鄒婷，德國卡塞爾，2022）。

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Amol K. Patil: Lines Between the City

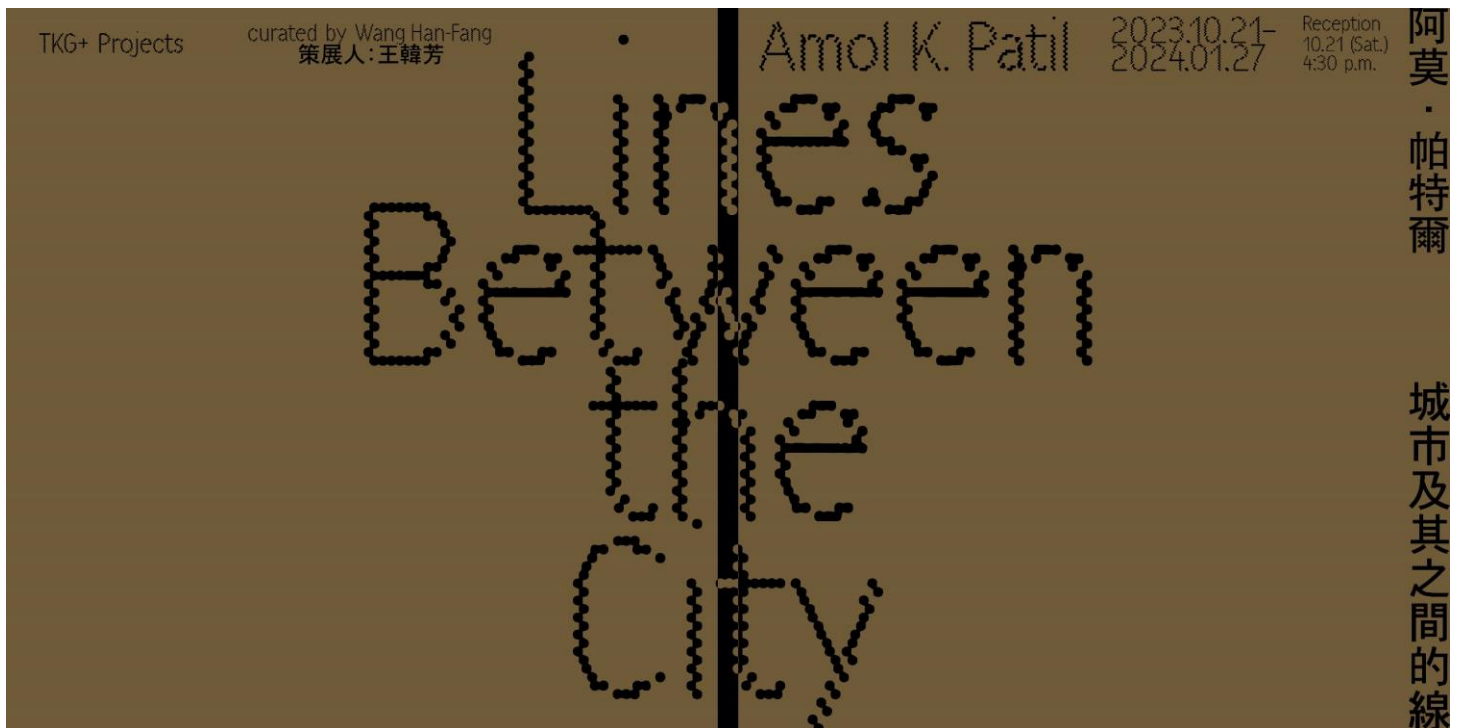
Dates | 10.21.2023-01.27.2024

Reception | 10.21.2023 (Sat.) 4:30 p.m.

Venue | TKG+ Projects (2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan)

Artist | Amol K. Patil

Curator | Han-Fang Wang



Over the past five decades, Mumbai has been part of a rapid urbanization, with a significant influx of immigrants, urban zoning, towering skyscrapers, and frequent trade activities. The city is growing, expanding, bustling with energy. A fast-growing modern city striving for success usually pursues efficiency, and gravitates toward homogenization. Such a process often leads to the silent marginalization of certain groups, which can be understood as marginalized spaces, populations, or lifestyles within the city. It may also raise issues concerning the management and allocation of public resources. From a broader perspective, it involves the implications of urban sprawl, as well as the relationship between the city and natural environment. These invisible margins with fluid borders evolve in an organic way, serving different purposes, morphing in different patterns, at different speeds, leaving behind myriad intangible lines across the city. It seems these lines function both as partitions and as bedrocks, shaping the face of the city and the lifestyles of its inhabitants.

Lines Between the City, Amol K. Patil's debut at TKG+ Projects, revolves around the everyday life of these fringe communities. Using a demolished wall from a gentrified chawl, the exhibition charts a daily route which the dwellers travel to navigate the city, where issues of caste, class, and labor conditions lurking along unseen barriers confront the marginalized, voiceless groups.

Why do we turn our gaze toward the everyday in this particular exhibition? To quote French sociologist Henri Lefebvre, who wrote in *The Critique of Everyday Life* (1961), "The human world is not defined simply by the historical, by culture, by totality or society as a whole, or by ideological and political superstructures. It is defined by this intermediate and mediating level: everyday life." Human social activities are based on everyday life, driven by corporeal needs and desires, influenced at the same time by tradition, politics, family, religion, traffic, environment, and self-actualization. People experience happiness, contentment, or frustration in their daily lives. They also develop local, repetitive, but culturally significant everyday practices, or engage in creative and change-driven forms of counter-production. These work or non-work behaviors create a cycle that constitutes the everyday, expanding into a microcosm of the overall social production system.

The works on view in Patil's solo exhibition delve not into a grand subject but into an entirely ordinary body. His portrayal of the body creates a dialogue between the corporeal form, living space, and the walls. As the relationship between the body and space shifts, as the body is transformed and reconstructed, this dialogue unfolds sometimes as a pas de deux, at times as a dizzying straight punch. Other times, the body becomes part of the space; still other times, the walls fuse with the skin of the body in a synchronized breath. These abstract, continuous interactions portray the intricate relationship between reality and the human condition. Patil is concerned with humanity's space in the social environment, as well as the opposition and symbiosis between the body and the surroundings. For him, the marginalized live in a state of oppression, where life is merely a product of the state. Attempts must be made to restore equality and abundance of everyday life; to reclaim autonomy over one's labor and time; to defy the commodification, commercialization, and pigeonholing of one's existence; to produce a form of everyday life that belongs ultimately to humanity.

A mercurial city of tens of millions serves as a hub where the citizens, interlinked with each other, spontaneously congregate and disperse. *Lines Between the City* examines the depths of the everyday, as well as the body as a conduit for connection, along with its impalpable borders. Even the smallest community can create a space of fluidity, allowing for constant change.

About the Artist |



Amol K. Patil

Born in 1987 in Mumbai, India

Now lives and works in Mumbai and Amsterdam

To Amol K. Patil, a conceptual and performance artist based in Mumbai, his artwork is an ongoing excavation and investigation to recapture the pulsating, vibrating movements, and sound of the 'chawl' architecture and habitus. Patil grew up in an area of 'chawls', a built form specific to Bombay/Mumbai, 5-storey social housing for mill and factory workers that were built in the early 1900s, with many tenements fit close together, long verandahs connecting every door, with children running on floorboards above, the swirls of gossiping voices from dimly lit tables under which men gather to play carrom, the woman with a walking stick, the sound of termites eating into wood, wedding festivities, and rhythmically creaking beds.

Patil was born in Mumbai. After his education in visual arts, he initiated and was part of many practices with collective formations. It is in this dynamic ambience that he became interested in the crossover of performance art, kinetic installation, and video installation. He was intellectually drawn to the shaping of social systems and taxonomies of memory. From his family archive, Patil stages live settings, such as where a tape runs a

conversation between a machine, a siren, and a mosquito, where the sound of the machine and the siren are recordings made by his father, an inheritance from someone long gone. The mosquito is of his time. Such settings of imaginary conversations of energies engage and transform not just each other, but all that comes in contact with them.

After discovering his affinity for performance art, he grappled to understand his father's work as a theater activist. He encountered objects in old cupboards in his home: an old Dictaphone tape recorder, a walkman, and cassettes filled with sounds and immigrant dialects that his father recorded for his typed, grassroots, avant-garde theater scripts about the dilemma of living as a migrant in the city, and which he performed within the industrial mill areas of Bombay. He found, as well, handwritten songs of his poet grandfather. The songs come from a protest tradition since the 17th century called 'Powada', much in use before and after national independence, still found today, which are not so much to sing, but a rap form spitting out furious words against the caste system, and the revolutionary words of Dr. B. R. Ambedkar, the Dalit thinker who gave India roads out of caste and towards social equality and, as the Chairman of the Drafting Committee of the Constitution of the Republic of India, inscribed equality, liberty, and justice for all its citizens.

In his recent work, Patil is expanding his research on the construct of urbanization and invisibility of the working class in emergent urban imaginaries. His project is to build counter-memory and contesting narratives that describe and disturb the relationship between humans and landscapes.

Amol K. Patil has shown at Kunstenfestivaldesarts, Brussels, Belgium (2023); TaxisPalais Kunsthalle Tiro, Innsbruck, Austria (2023); Project 88, Mumbai, India (2023); Kochi-Muziris Biennale, Kochi, India (2022–2023); Documenta Fifteen, Kassel, Germany (2022); Yokohama Triennale, Yokohama, Japan (2020); Goethe- Institut / Max Mueller Bhavan, Mumbai, India (2019); Goethe-Institut / Max Mueller Bhavan, New Delhi, India (2019); The Showroom, London, U.K. (2018); Tensta konsthall, Stockholm, Sweden (2017); Centre Pompidou, Paris, France (2017); Pune Biennale: Habit-co-Habit, Pune, India (2017); New Galerie, Paris, France (2016); Dakar Biennale, Dakar, Senegal (2016); Myymälä2, Helsinki, Finland (2015); Japan Foundation, Delhi, India (2015); Stedelijk Museum, Amsterdam, Netherlands (2015); International Artists Initiated, Glasgow, Scotland, U.K. (2014); Para Site, Hong Kong (2014); Kadist Art Foundation, Paris, France (2013).

About the Curator |



Han-Fang Wang

Han-Fang Wang is an independent curator and art writer. She currently lives and works in Taipei, Taiwan. Intrigued by the facade of contemporary life, Wang ponders the changing states of human experience, and conducts relevant research that navigates the direction in which humanity moves. She is profoundly concerned about the ways technology, civilization, and knowledge redefine humanity and its relationship with the world. At the same time, she contemplates how technology, as a form of social infrastructure, plays a role in the individual's perceptual experience, the construction of their subjectivity, as well as life as a collective and as a society in the future.

In 2019, she received a grant as a resident curatorial fellow for the Taiwan Pavilion at Performa 19 in New York. In 2020, she took part in the curatorial team of Taipei Biennial – *You and I live on the different planets* public programs. Her recent curatorial projects include: *Making Worlds: An Imagineering Project*, MoCA Taipei, Taipei, Taiwan (2022); *Still Life Sonata: Wang Yahui Solo Exhibition*, Taitung Art Museum, Taitung, Taiwan (2021); *Mercurial Boundaries: Imagining Future Memory*, Museum of National Taipei University of Education, Taipei, Taiwan (2019); the *6th Taiwan International Video Art Exhibition: Offline Browser* (curated by Hsu Chia-Wei and Hsu Fong-Ray), assistant curator, Hong-Gah Museum, Taipei, Taiwan (2018); and the *Floating*

System for Snails: Project Invasion in Documenta Fifteen (in collaboration with En-Man Chang and Ting Tsou, Kassel, Germany, 2022).

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