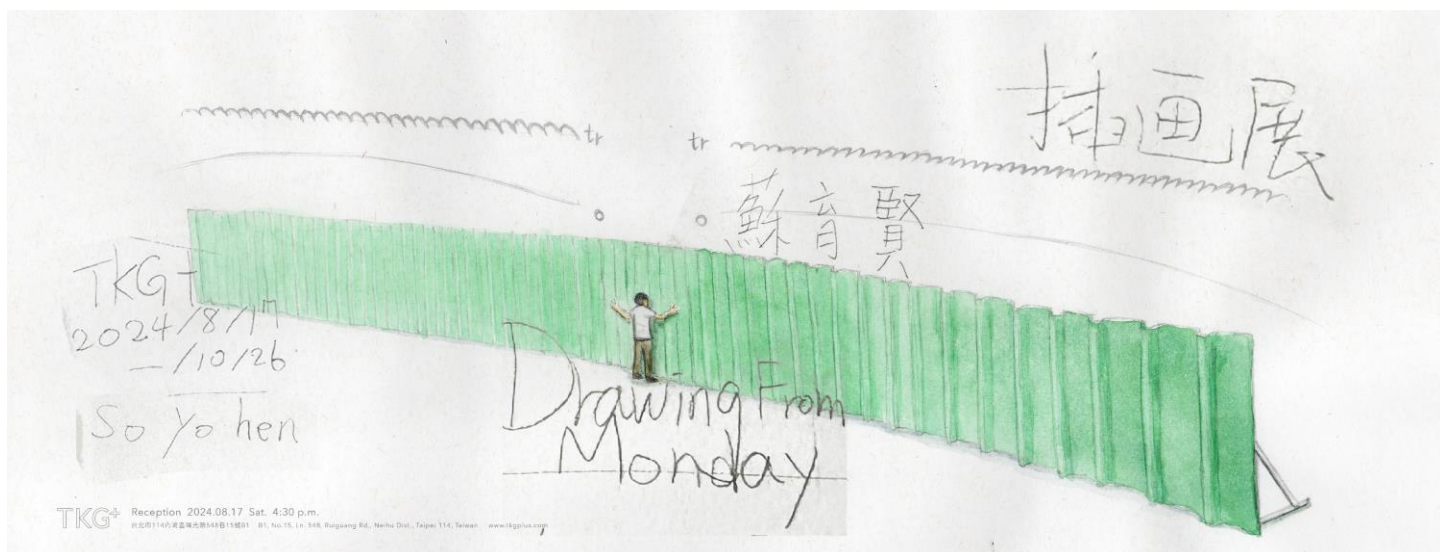


## 蘇育賢插畫展

展期 | 2024.08.17 – 2024.10.26

開幕 | 2024.08.17 (六) 4:30 p.m.

地點 | TKG+ (台北市內湖區瑞光路 548 巷 15 號 B1)



我們很難用線性或者二分法去歸類蘇育賢一路走來的創作：它可以是早期在網路聊天室中與陌生網友配對後的瘋狂速寫經驗、可以是製作的獨立音樂品牌《Indi Indi》中收錄社會邊緣素人「那些沒什麼的聲音」。是「花山牆」裡以台灣文化中的喪葬儀式、紙紮工藝別開陰陽兩界，卻又混進台灣殖民史與現況的政治性關照；是藉「石膏鑼」敲擊出一種破碎、不可逆的台灣現代主體性的脆弱聲響；是與兒子們相伴的時光裡，一句「晚安，待會見。」父子間親暱問候中的感性雕塑；又或者是「公園」裡將詩性過渡了現實的沉重，柔軟卻仍不失詼諧地對印尼移工的照拂。這些或大或小、多面向的題材，在蘇育賢每一次的目光轉換中被捕捉下來，藉不同媒材、不定型的創作語言將藝術家的當前感性捏塑成能搔到觀者癢處的模式。

相較於先前幾次的個展，插畫作為本次蘇育賢的個展主題，無論是在



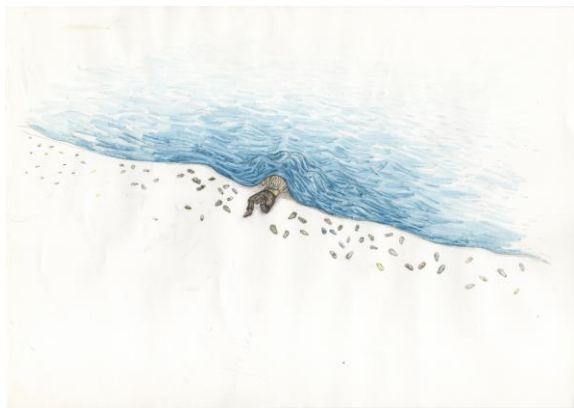
夜的盡頭 | 2024 | 水彩·紙 | 29.7 × 21 cm

形式或者概念上皆輕盈許多。展場裡展出近百張的水彩插畫，每張圖只有 A4 紙材的大小，尺幅不大卻帶著每日練習、規律作息的身體經驗，回到像是插畫家般追著截稿的死線拚命趕稿的精神狀態。英文展題 *Drawing From Monday* 便是延續了這種無盡創作的命題，「我規定自己每天至少都要畫上一張，就像是每天都是從禮拜一開始畫的感覺，一直畫、每天畫、沒完沒了的畫。」蘇育賢說道。這些插畫原稿多半來自蘇育賢的筆記本中的隨筆，它們大多是一些靈光閃現的概念草圖、或者某些計畫的分鏡。而這些散落在筆記本裡的插圖之所以落在畫紙上成為了彩圖，契機始於經營出版印刷業的友人送給蘇育賢的幾疊 A4 尺寸紙材。



感言 | 2024 | 水彩·紙 | 21 × 29.7 cm

「我開始在家裡拿這些紙打發時間，沒什麼目的性的畫，有時候是為了孩子畫，有時候為了妻子畫。家庭感是這些插圖的基底，我沒有工作室，除了拍片要跑出家之外，寫腳本、剪片也都是在客廳裡面，一邊工作一邊陪家人。畫畫這件事情的家庭感又更強了，不用跑來跑去，作品也可以直接跟孩子們分享，他們也會跟著一起畫，對孩子現階段來說，我是做什麼樣的工作的，因為畫畫變得很清楚。」——蘇育賢



晚睡 | 2024 | 水彩·紙 | 21 × 29.7 cm

縱使家庭生活顯然已融入蘇育賢創作思考的一部分，但在每一幅插圖中實則與家庭感沒有過多的直接指涉，反而，每張插圖都更接近於一個獨立又帶著細微刺點的段子。這些插圖幽默、詼諧教人莞爾，卻也包覆著一層薄薄的憂暗面紗——那是藝術家看待事物的目光所產生的距離感與孤獨；精心設計的笑料、筆尖構築出輪廓、水彩拂過的每個畫面，在乾淨純白的 A4 紙中這些插圖儘管規模微小卻更顯力量。

對蘇育賢而言創作既是生活的也是政治的，可以是嚴肅較真的鑽研也允許其輕盈飄過。本次插畫展藝術家企圖拋開框架，以暢遊漫想於紙幅的姿態，自由自在地只為滿足自身——我們沿途翻越了花山牆，聽聞遠處的石膏鑼

響，繞過公園裡傳不出去的故事，渡過了那些和孩子道晚安後轉身創作的夜晚，看見了將自己從四面八方打開再聚攏，擠壓出各種面貌的蘇育賢。

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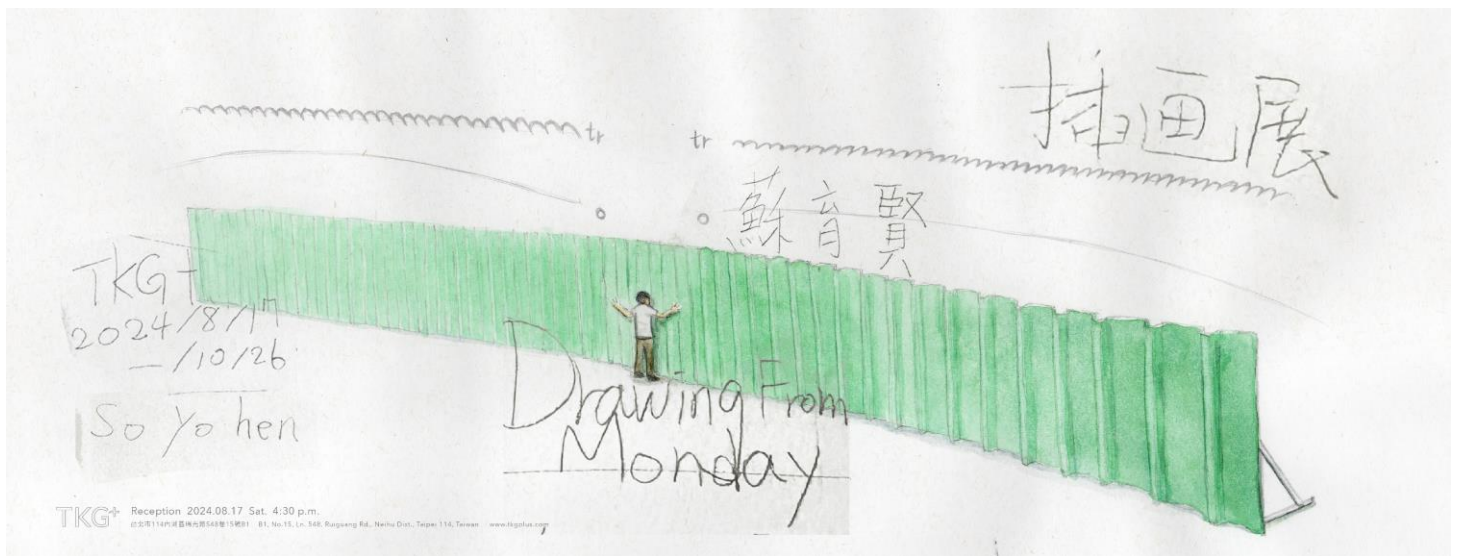
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## So Yo Hen: Drawing From Monday

Dates | 08.17.2024-10.26.2024

Reception | 08.17.2024 (Sat.) 4:30 p.m.

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



It is difficult to define So Yo Hen's creative journey as either linear or binary. His work spans a wide range of experiences and expressions: it includes the frenetic sketches from his early days of pairing with strangers in online chatrooms, and his independent music label "Indi Indi," which features the voice of marginalized individuals with "their insignificant sounds." His piece *Hua-shan-qiang* (2013) draws on Taiwanese funeral rituals and paper craft to navigate the realms of life and death, blended with political reflections on Taiwan's colonial history and status quo. *Plaster Gong* (2017) resonates with the fragile sounds of Taiwan's modern identity. The intimate sculpture from the time spent with his sons, encapsulated in the warm nighttime exchange, *Goodnight, see you later.* (2021), evokes familial bond. In *Taman-taman (Park)* (2024), he examines with compassion and humor the lives of Indonesian migrant workers, easing the weight of reality with poetic transitions. These diverse themes, be it grand or modest, are captured through So's shifting lens, rendered in different media and his fluid



*The End of Night* | 2024 | Watercolor on paper | 29.7 x 21 cm



artistic language, each piece scratching an itch in the viewer's consciousness.

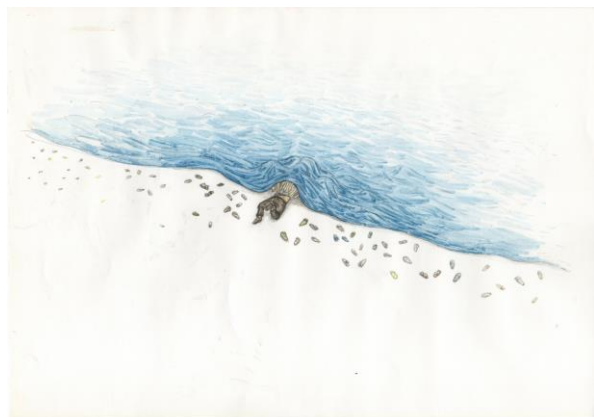
Compared to his previous solo exhibitions, So's latest show *Drawing From Monday*, comprised entirely of drawings, is much lighter in form and concept. The exhibition features nearly a hundred watercolor drawings, each on A4 size paper. Though small in scale, they embody the artist's daily practice and disciplined routine, reflecting a state of urgency in which an illustrator finds themselves when racing against a deadline. The exhibition title, *Drawing From Monday*, instantiates the state of constant art making. "I set a rule for myself to draw at least one piece a day, as if every day were Monday. I just keep drawing, nonstop, every single day," So explained. The original sketches for these drawings mostly came from So's sketchbook, where they began as flashes of inspiration or storyboards for various projects. The catalyst for transferring these sketches onto paper as colorful drawings was a gift of several stacks of A4 size paper from a friend who runs a publishing and printing business.



*Speech* | 2024 | Watercolor on paper | 21 × 29.7

*I began killing time, drawing on these sheets of paper, without a specific agenda in mind. Sometimes I draw for the kids; other times, I draw for my wife. Family is the basis of these drawings. I don't have a studio. The only time I leave the house is for film shooting. I write scripts or edit footage right there in the living room, keeping my family company while I work. There's a deeper sense of familial bond in the act of drawing. There's no need to run around. I can share with my kids whatever I've drawn, and they would start drawing, too. For my kids, what I do for a living becomes crystal clear because of drawing.*

— So Yo Hen



*Late Sleep* | 2024 | Watercolor on paper | 21 × 29.7 cm

Even though family life has become part of So's creative process, these drawings do not explicitly reference the sense of family. Instead, each drawing is like a vignette with subtle, pointed humor. Witty and mordant, these drawings bring a smile to the face, yet lurk behind a thin veil of melancholy — warped by a sense of distance and solitude through the artist's gaze. These wry, biting scenarios, limed by the tip of the artist's brush, and rendered in watercolor on crisp white A4 size paper,

while small in scale, unfold in visual authenticity.

For So, art making is as much personal as it is political, a space that allows for hefty investigation and airy levity. *Drawing From Monday* manifests itself in the artist's defiance of constraints and self-indulgent exploration of the whimsical world on paper. Following the artist's footsteps, the viewer — traversing *Hua-shan-qiang*, heeding the distant echo of *Plaster Gong*, listening in on stories that unravel in *Taman-taman*, and beholding the countless nights of bidding goodnight to his kids before delving into work — watches as So Yo Hen unfurls and coalesces into a kaleidoscope of changing faces.

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