

|Lai Chih-Sheng | 賴志盛 |

VON BREITENBURG
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INTRODUCTION

Delicate interventions in space and the landscape – a pulled thread, a hole gathering droplets of water, a tree emerging from the walls. Lai Chih-Sheng (b. 1971, Taiwan) pursues a practice that plays with tension, the everyday and personal encounters across multiple mediums in particular installation and sculpture. There is a playful minimalism in the way he observes detail and creates relationships between different parts of a room, engaging the viewer's sense of body and presence. During the 1990s Lai Chih-Sheng was a member of the conceptual art group National Oxygen, presenting his early work in disused structures around the periphery of Taipei, which often involved seemingly futile labour. As such, there are certain pervading traits throughout his work: an affinity to environment and space, a sense of expanse, a lyrical delicacy that engages our curiosity.

Interested in self-reflexivity and how it applies to the tradition of conceptual art, Lai Chih-Sheng engages with a practice that is aware of its own 'artificiality' or absurdity. He consciously creates atypical realities within everyday circumstances that have a site-specific quality. In line with this consciousness of absurdity or atypicality, he explores minute perceptions. Lai Chih-Sheng also draws on his personal experience of working for 13 years as a professional bricklayer, using this as a foundation to comment on labour and consumption. As such, Lai strives to remove all vestiges of self-expression from his work, even going so far as transferring the responsibility for its completion onto his audience or the workers who install the exhibition.

Consider, for example, 'Drifting Sandbar' (2018) presented at the 2nd Great Taipei Biennial of Contemporary Art. A range of metallic cords stretch and string across the room, creating interventions in the space that at once delicately fill it but also make its emptiness all the more palpable. A raised plank of the same glossy grey colour as the floor acts as the anchor for the strings and a portal for visitors to walk down and engage. This act of tracing space also appears, albeit in a different way, in the earlier work 'Life-Size Drawing' (2012) presented at the Hayward Gallery, London in which single lines were drawn around the architecture of the space – delicate outlines, linear in form, but comparatively invisible to the naked eye. A drawing or painting action that relied heavily on labour, there is a pointing to futility while also honouring the textures of space.

Further interventions include Border (2013), recreated and presented at the Lyon Biennial in 2015 and Aichi in 2016, in which visitors edge along a narrow path suspended from the venue's walls above a centerpiece of discarded materials left behind by exhibition installers. Taking to a stage in which one simultaneously observes and is observed, the mind is engaged as one is conscious of the generated waste but equally our bodies respond to the tight elevated walkway one has been granted by comparison to the below expanse of detritus. A sense of space and distortion is equally achieved in 'Scene' (2015) in which the ceiling is lowered so it hovers right above visitors heads, as if entering a darkened yet luminous cave.

Ultimately, Lai Chih-Sheng prompts us to pay that little more attention to our surroundings, to what we contribute and how, engaging with our contexts, the peculiarities of space and the present. Through his subtle and delicate interventions and alterations, he points to the correlation between magnanimity and impact, demonstrating the weight and value of the subtle and minimal.

Lai Chih-Sheng has exhibited internationally. His recent solo exhibitions include: Taipei Fine Arts Museum, Taipei (2020); Kirishima Open-Air Museum, Kagoshima (2019); and Observations Society, Guangzhou (2018). Recent group exhibitions include: Aichi Triennale (2016), Lyon Biennial (2015), OCT Contemporary Art Terminal, Shenzhen (2014) and Hayward Gallery (2012).

介紹

賴志盛在空間或風景中進行細膩的干預性藝術實踐——繃緊的線索，收集水珠的小孔，或是破牆而出的樹木等。其創作以裝置及雕塑等多種媒介探索了張力、日常生活及個人經驗。賴志盛關注細節，常在特定空間的不同元素之間創造新關係，直接與觀眾的身體及存在感知相溝通，作品帶有一種輕鬆、富有玩樂意味的極少主義傾向。在1990年代，賴志盛是觀念藝術團體「國家氧」成員之一；他在事業早期於在台北周邊地區廢棄建築中展出的作品往往與看似無效的勞作實踐有關。其作品因此特定創作語境而帶有一系列顯著的特點：富有環境或空間親近性，帶有強烈拓展性，也帶有一種與觀眾好奇心直接對話的抒情細膩感。

賴志盛感興趣於自反性概念，以及這概念在觀念藝術傳統中的應用，他以此思考為基礎進行的創作往往對作品自身的「人造屬性」或荒誕屬性保有強烈意識。他有意識地創造帶有場域特定屬性的非典型日常現實。在關注荒誕或非典型現實之時，藝術家仔細探索微觀感知經驗。賴志盛在進行藝術創作時常引用其長達十三年的磚瓦匠職業經驗，以此為基礎探討勞作及消費主題。藝術家致力於在進行藝術實踐時去除自我表達的痕跡，甚至將表達的責任轉嫁於觀眾或布展技術人員身上。

以參加了第二屆大台北藝術當代藝術雙年展的《浮洲》(2018)為例：這一件作品在空間各處布滿了鋼絲線，以干預手段填滿了空間，卻又讓空間的空蕩屬性愈發顯著。如地面一般帶有亮灰色的平板錨定了多個鋼索，而觀眾也可在這高於展廳地面的位面上行走，與作品之間發生空間關係。曾展出於倫敦海沃美術館的早期作品《原寸素描》(2012)則直接在建築空間上以單一線條「繪制」建築本身——精細地勾勒出建築輪廓的線性形式幾乎不是肉眼可見的。這種素描或繪畫行動仰仗於身體勞動，既指向了無用功的意義，也向建築的豐富材質致敬。

賴志盛在《邊境》(2013)等作品中進一步發展了其干預性實踐。此作品曾參加2015年的里昂雙年展以及2016年的愛知三年展；觀眾必須沿著展覽空間牆面的狹長通路行走，而在展廳地面上展示的，則是一系列布展技術人員遺留在展覽中的廢棄材料。觀眾在此作品中陷入了觀察者及被觀察者的雙重身份，並因展場中的廢料、自身在高危梯階上的身體狀況，以及這兩種條件的反差對比而開展思考。空間感與扭曲感也在《這》(2015)中有所體現：作品將展覽空間的天花板拉低至觀者頭頂，因此觀者必須在一個昏暗卻又帶有奇異光芒的洞穴式空間中探索。

總的來說，賴志盛的作品促使我們關注周遭環境、關注我們做出的諸多努力，並促使我們在探索語境時關注空間及當下的獨特屬性。通過深邃而細密的干預性、轉變式藝術實踐，賴志盛指向了宏大意識與行為影響的對應關係，展現了深邃或極少之物的重量及價值。

賴志盛頻繁於全球舉辦展覽，曾於臺北市立美術館，台北(2020)、霧島之森美術館，鹿兒島(2019)、觀察社，廣州(2018)等機構舉辦個展，曾參加愛知三年展(2016)、里昂雙年展(2015)、OCAT當代藝術中心，深圳(2014)及海沃美術館，倫敦(2012)等機構的大型展覽。

Linger
繞梁

Solo Exhibition 個展

ALIEN Art Centre, Kaohsiung City, Taiwan
台灣高雄市金馬賓館當代美術館

16.10.20 - 23.05.21

賴志盛
Lai Chih-Sheng

Linger 繞梁

Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

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Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

Linger

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Installation view
展覽現場







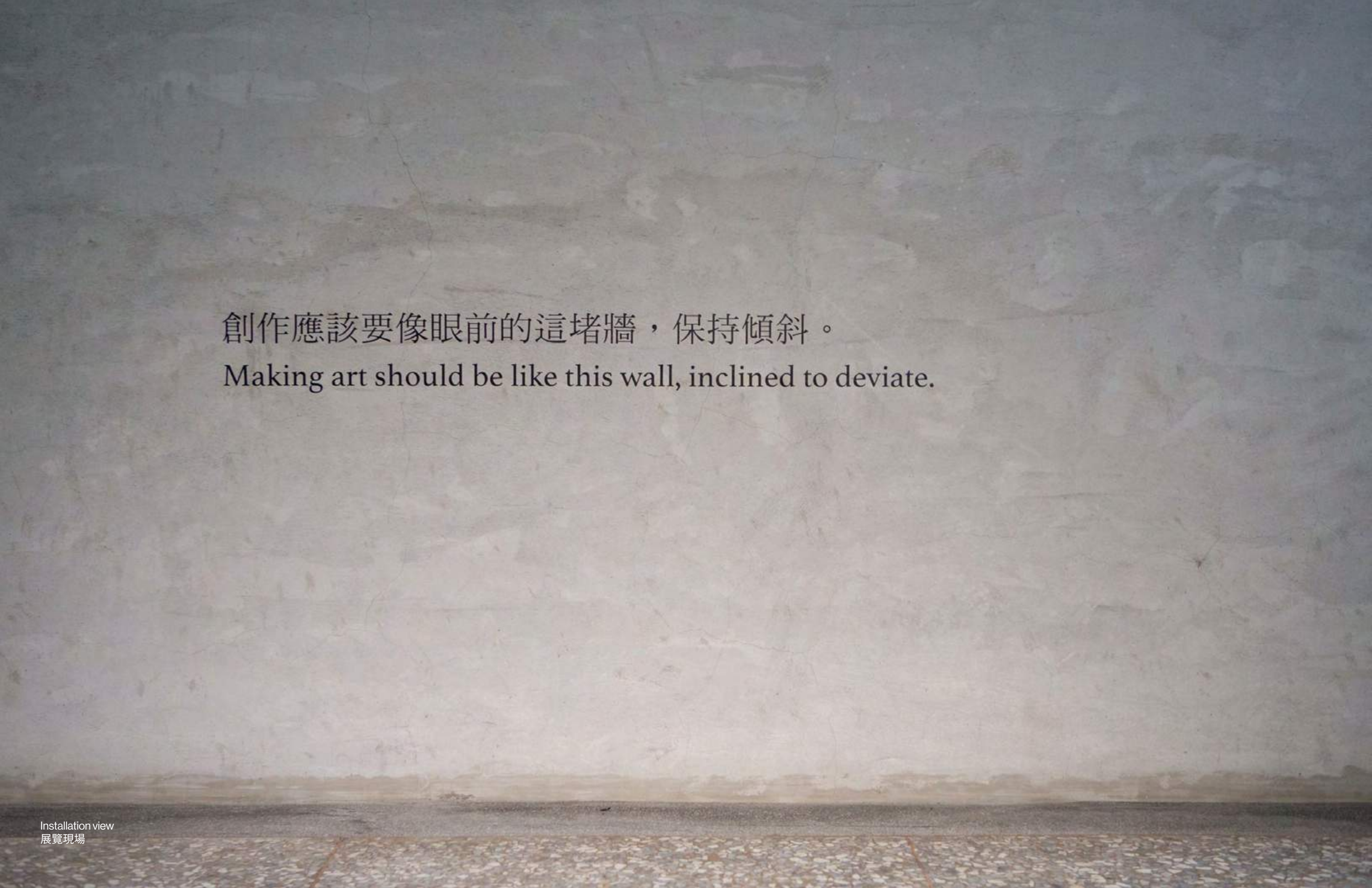
Installation view
展覽現場



Installation view
展覽現場



創作應該要像眼前的這堵牆，保持傾斜。
Making art should be like this wall, inclined to deviate.



創作應該要像眼前的這堵牆，保持傾斜。
Making art should be like this wall, inclined to deviate.

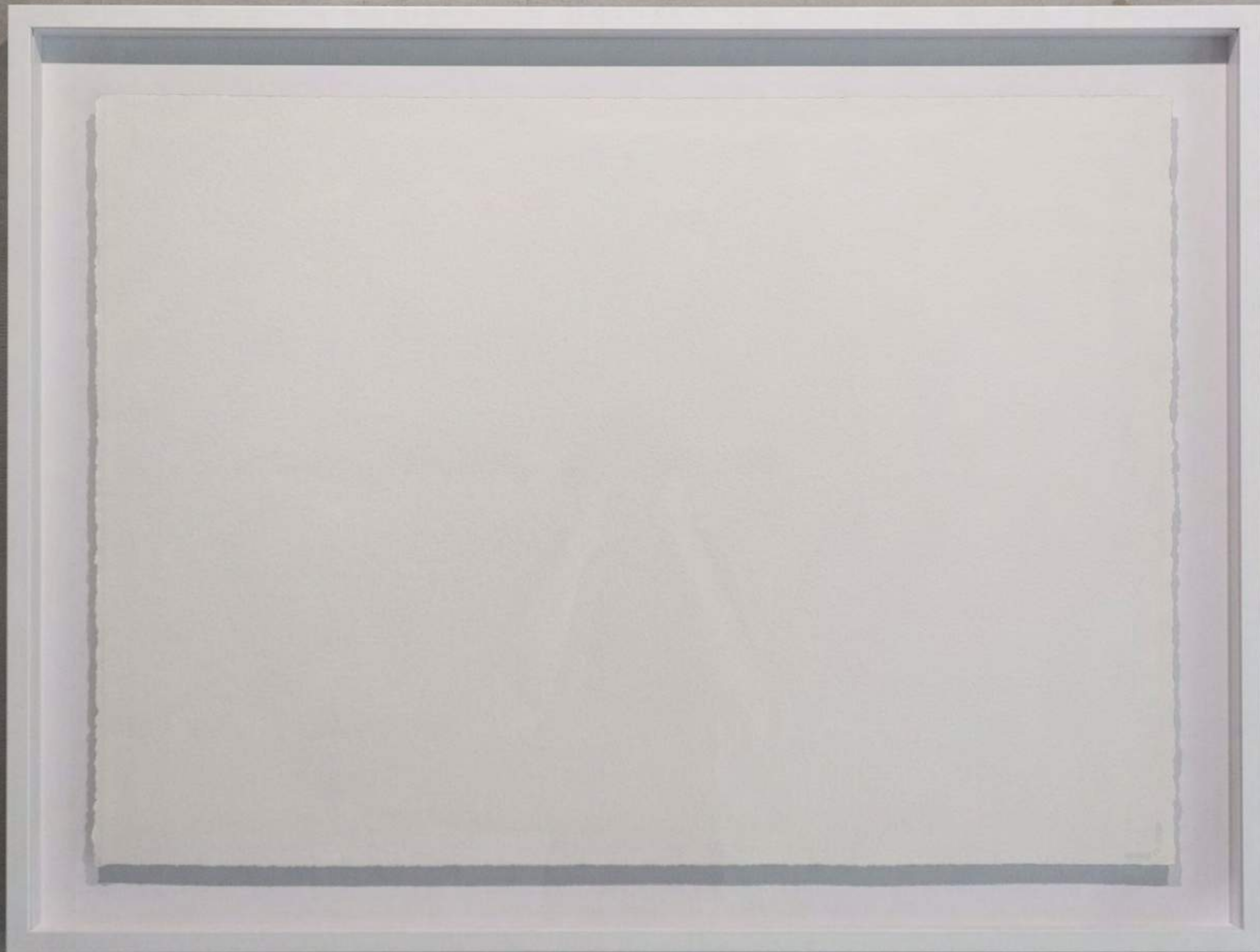


Installation view
展覽現場



創作應該要面對的困境 - 吳月暉
Making art should be like this wall, inclined to artists.

Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



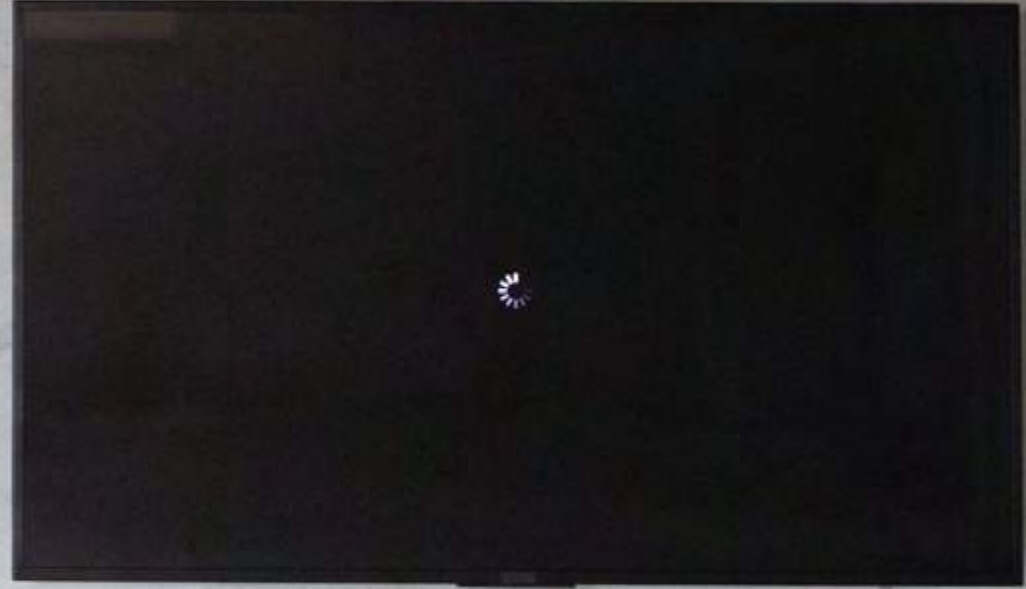
Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

Closer
接近

Solo Exhibition 個展

Space C, Taipei Fine Arts Museum, Taipei, Taiwan
台灣台北市立美術館三樓3C, 藝想迴廊

25.06.20 - 06.06.21

Closer to Luck

by Anthony Yung

Translated by Jennings King

**Anthony Yung/ Author, Curator, Senior Researcher at the Asia Art Archive, Founder of Observation Society.*

What does the artist want us to see? As we step into Closer, out of habit our eyes search for a focal point, but to no avail.

Could this be the artist's intention, not letting us see anything? Nothingness is indeed a prominent subject matter in 20th century art. It originated from debates on Reductionism, where the final destination is to arrive at the essence of art (and a myriad of things), but risk pulling all values toward nihilism. Vacuity is a rather constructive phenomenon in science, referring to a spatial condition in which no matters are present. The notion of Nothing in art, however, does not lend itself to the same meaning as in science or denote the riddance of all matters (although there exists the concept of de-objectification), but rather, the very thing an artist seeks to remove is everything that is not art. Needless to say this is self-contradictory and violates science. In art Nothing is simply a reference point, or a reflection, from which the artist hopes to find something in the end, though what that entails undoubtedly differs from person to person. Artist Daniel Spoerri puts it nicely, "Everyone's Everything is different, and everyone's Nothing is different."

What are we supposed to see in Closer? To think about this question, let's consider a completely reversed scenario that could also take place in an art museum: A famous painting is on view, and a big crowd of people scramble to catch a glimpse of it, even forming a long, winding queue. The famous painting is merely an object, but because of people's burning desire to see it, it assumes a divine eminence likening to a deity. It is such a rare opportunity to see the painting, so if we don't seize the chance we'd suffer a great loss. The question is, so what if we saw it? What's the good of seeing the painting? I believe most people have no idea even after setting eyes on the work. There is only one satisfactory answer to that question, and that is: At least I get to take a photo.

A frequent anxiety for many city dwellers is finding ways to kill free time. People generally believe it is a sin not to do anything on weekends, best if they can do something meaningful. Visiting an art museum appears to be a qualified pastime. Museumgoers throw in their precious leisure time, expecting to see something extraordinary, something beautiful, something worthwhile. Unfortunately most of them walk away with disappointment.

Looking at art is a completely meaningless activity for the majority. Most artworks they see in a museum quickly vanish into oblivion. Even so, our society continues to be asked to invest large amounts of resources to satisfy the public's "demand" for art or fulfill the obligation to provide art education. Art is indeed an all-around waste of resources by the society at large in this regard.

The commoditization of everything is the greatest impetus for creativity in the contemporary world. Visual pleasure has been developed into a profiteering commodity in an age of information, even though the desire for visual experience often leads to consumption and expenditure. Twentieth-century art leaves us with a practical warning: We must beware of those that please the eye. The wisdom of art cannot fight against the torrents of time, but art itself should at the least stay clear of visual pleasure. However, this could be a flight without end. Marcel Duchamp spoke about his readymades in a forum in 1964: He would plan his schedules in advance and decide on the days when he should make art. On those days, he would go to a hardware store, choose the dullest thing at which he would normally not cast a second glance, and that would be the object he turned into a readymade. Alfred Barr asked upon hearing this, "But Marcel, why do they look so beautiful today?" To that Duchamp responded, "Nobody's perfect."

Duchamp used an almost comical way to negate beauty. This negation has turned into a famous incident in art history, but the truth is it cannot escape the fate of being engulfed by and labeled a standard of beauty. Perhaps Duchamp anticipated the inevitability, that even his shovel, his wine rack would ultimately be considered "beautiful." In any case it is truly ironic. If Duchamp failed to negate the standard of beauty, it is because his repudiation was nevertheless based on an existing standard of beauty—people do not find the object beautiful nor do they think it has anything to do with art, well, by all means I shall call it art. We believe Duchamp did not really consider a readymade a "better" kind of art than painting, but rather was making a point by saying these objects can be art. In that sense he succeeded in showing that standard is fluid; the mainstream will eventually accept your standard no matter how absurd it is.

Nonetheless after Duchamp achieved this milestone, we then realized that the outcome betrayed his very intention, which was not to create a new standard to replace the old one; what needed to be negated wasn't a particular standard, but standard itself. Why so? Possibly it is because "art" and "standard" are essentially two concepts that do not mesh. What is art? What constitutes beauty? We do not agree there should be standards for people to agree on, as the definition of art and beauty should be open to free interpretation. To be sure, art is a common cause for mankind, but it arises from discourses instead of trials. An artist's work is a personal journey, and a record and sharing of clues he finds along the way. Artists should not provide absolute conclusions. No one can.

In observing Lai Chih-Sheng's practice, we can perhaps assume that the aforesaid viewpoint describes his understanding of art, and that this assumption makes perfect sense to explain Closer. The artist does not generate an object for our gaze, nor does he intend to conquer our sensibility. His renderings of the void or space is only a means and not an end, for the artist creates a circumstance but provides no plot or route for perception. He is willing to let you depart from here, heading anywhere. The only formulation he draws up is a zone to neutralize our pace, a prompter of acute sensibility to the environment around us. His method is similar to that of Haiku: Using minimal words to allow the imagery to radiate on its own. Words remain unsaid yet it is not a riddle, without secrets or hidden symbols. Everything about the work lies in plain sight.

Lai's key actions are omission and preservation, as opposed to production. To the artist, art-making is a training exercise for observation and perception, whereas to the audience, artwork provides the training. The structure he employs is often this: First there is a condition, then without altering that condition, he makes a subtle change to hint at the possibility of transcending the mundane from ordinary life. Closer adopts an approach similar to those evident in previous works such as Border and Canton Flower Bridge, where he constructed a temporary dimension in an existing space, thereby creating a delicate distance between the audience and that space. This temporary dimension hints at something that is unsteady, even borderlines danger—but of course there is no real danger, except a sense of un-nishedness is reintroduced into the nished space.

The temporary dimension in Closer entails a few uneven platforms that encircle the beams and columns in the corridor on the third floor of the Taipei Fine Arts Museum. Traditionally exhibition galleries are the primary constituent in a museum building, whereas the auditorium, event rooms, office areas and even stairways, cloakroom and restrooms play a secondary role. This particular corner on the third floor of the museum is all the more irrelevant than those elements. It is functionally an awkward architectural presence, a leftover between exhibition galleries, like an intermission where the audience is given the opportunity to make for the door without being rude; or an appendix given at birth but can do without for its tendency to be indicted by in-ammation. For that matter, this space is physically located at the heart of the building but in reality it is peripheral. Closer's platforms, although in the center of the heart, are in the periphery of the periphery.

Born to be lonely, this space will never be showered by the audience's gaze. However, the artist does not intend to decorate it to increase its appeal, but to heighten that sense of loneliness to its extreme. A feeling of aloofness is likely to ensue as we set foot on these platforms and come face to face with the big void in the museum's lobby from a bird's eye view. Perhaps it makes us think of the experience when we stood on the observation deck on top of a mountain. Why do we find pleasure in looking out from a vantage point? In Chinese we say "in full view," implying our craving to see. Too often we lower our heads, buried in the things in front of us, mired in the cramped living conditions. This can cause a biological malnutrition that can only be cured by having some distance. It makes perfect sense: Ascend and behold, we shall be able to revisit distant memories, allowing our thoughts to swim towards vast imagination. This is certainly beneficial to our well-being.

In this way, distance appears to be the core theme of Closer. We can be quick to conjure up the notion of "farther," but the title of the work is none other than "closer." Climbing onto the platform, we are a step away from exhibition galleries and the exit. Everything that we are meant to engage in the museum now lie further beyond. What, then, becomes closer? Light and air flow become markedly lucid, but really they are not. We only feel closer to them. That said, it is our feelings that changed. In other words, what the artist hopes to occur here, is for people to grow a little closer to themselves.

Needless to say this is just one way to approach this work. But if we follow this train of thought and arrive at this given point, we will realize what the artist hopes to happen does not necessarily have to take place in the specific site of Closer. The purpose of Closer is to infer a kind of awareness that can occur to anyone, at any given moment. When we head out in the wee hours of the morning or at nightfall, when we walk the extra distance on our way home, when we take an unusual turn, or even if it is only looking up momentarily while walking down a familiar lane... perhaps we can all capture that sensibility to transcend the mundane in our daily life. This awareness, a possibility of beauty, is what Lai Chih-Sheng most hopes to bring about.

Some artists want to take total control with zero risk, while some artists know to humbly accept, that their audience may or may not encounter the arrival of art in their work. Or to put it more precisely, the re-arrival of art. But still, he is willing to try his luck, which is a fascinating thing. Closer would let us know, that every day, in any given moment, in any place, we can try our luck to encounter art.

接近運氣

翁子健

翁子健與陳冠中小說

*翁子健/作者、策展人、亞洲藝術文獻庫資深研究員、觀察社創辦人。

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藝術家希望我們看到什麼？走進《接近》，出於習慣，我們去找觀看的焦點，卻遍尋不獲。

翁子健與陳冠中小說

或許，藝術家就是想讓我們什麼都沒看到？「沒有」，確是二十世紀藝術的顯要主題。它是一場還原論的思辨的結果，其最終目的在於試圖觸及藝術(及萬事萬物)的本質，其風險是將一切價值都扯入虛無之中。在科學中，真空指的是沒有物質的空間狀態，那是一個甚具建設性的課題。藝術中的「沒有」不是科學的真空。藝術語境中被探求的「沒有」，不一定指把所有物質排除掉的狀態(雖然有「去物化」一說)；真正被力求消除的，是藝術中任何不是藝術的東西。但這顯然是一個自相矛盾、有違科學的想法。藝術的「沒有」只是一種參照物，或者一個反射面，藝術家最終還是希望在「沒有」中找到一點什麼，而這一點什麼極因人而異。藝術家丹尼爾·史波利(Daniel Spoerri)說得好：每個人的「所有」都不一樣，每個人的「沒有」也不一樣。

翁子健與陳冠中小說

在《接近》中，我們應該看到什麼？要思考這個問題，不妨先想像一個完全相反的情景，這個情景很可能同樣在美術館內發生：一幅名畫在展出，一羣人圍着它，爭搶要看，甚至排起長長的隊伍。這幅名畫，本來不過一件物件，卻因被人們觀看的慾望烘托得有若神明。看它的機會是多麼的難得一遇，不乘機去看看它，似乎要大吃一虧。問題是，到底看到又如何？與它這種視線上的交流，到底會帶來什麼好處？相信大部份人看過以後，對此仍然不明所以。這個問題最圓滿的解答只有一個：可以拍一張照。

翁子健與陳冠中小說

生活在城市，如何消磨閒餘的時間是個緊要問題。人們普遍認為，在假日什麼都不做是一種罪過，應該把握難得的閒餘時間，去做點有意義的事。而到美術館去似乎是一個合格的閒餘活動。去美術館的人們，押上寶貴的閒逸時間，期待看到比日常生活中看到的美更美的、值回票價的東西。可惜，他們大多數都將失望而回。

翁子健與陳冠中小說

對於絕大部份人來說，觀看藝術是毫無意義的。在美術館內看到的藝術品，絕大都多數都是過眼雲煙。儘管如此，社會仍然被要求加大投入，以滿足大眾對藝術的「需求」，或以藝術教育大眾的義務。從這個觀點看，藝術的確是一場全社會全方位的資源浪費。

翁子健與陳冠中小說

對萬事萬物的商品化，是當代世界之創造性的最大驅動力。在信息時代，視覺快感已被開發成一種暴利商品，觀看的慾望往往會帶來消費的代價。二十世紀藝術留下了一個非常實用的警告：對那些取悅眼睛的事物，要有所警惕。藝術的智慧抵抗不了時代的洪流，但至少，藝術本身應該疏遠視覺的快感。可是，這或許只是一場無休止的逃亡。在1964年一次座談會上，馬塞爾·杜尚(Marcel Duchamp)談到他的現成物：他會事先安排好日程，預定在某些日子需要去做作品。在這些日子，他會去到一間工具店，選一件看上去最沒感覺、並預想自己會一直對它沒有感覺的東西，這件東西就會成為他的現成物。阿爾弗雷德·巴爾(Alfred Barr)便問他：「馬塞爾，但是啊，為什麼它們今天看來這麼美？」杜尚回答道：「Nobody's perfect.(完美難求啊。)」

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杜尚用一種幾近滑稽的方式去否定美，他的這個否定已經成為了美術史上的著名事件，可事實是他的否定最終也難逃被吞併、被納入美的標準內。杜尚很可能早已料到這個結果，只是那個鏟子、那個酒瓶架居然最終也被覺得「美」，無論如何都是一件妙趣橫生的事。假如，我們是要說杜尚對美的標準的否定是失敗了的話，那是因為他的否定依然是以現存的美的標準為依據的——現在人們並不覺得此物美，不覺得此物與藝術有任何關係，我便偏偏把它命名為藝術。我們可以相信杜尚並不真的認為現成物是比繪畫「更好」的藝術，他只是說，這些東西也可以是藝術。就這個層面來說，他可算成功證明了這一點：標準可以隨便變化，現存的主流標準終將可能接納你的標準，不管你的標準有多荒唐。

翁子健與陳冠中小說

但是，杜尚做到了這個程度之後，我們又會發現，這難道不是恰恰背叛了否定本來的意志嗎？否定本來的意志，原來不是要創造一種新的標準去取代現有的標準；需要被否定的不是這個或那個標準，而是標準的存在本身。為什麼這樣認為？或許因為「藝術」和「標準」是兩個從本質上就互不能並存的觀念。我們不同意藝術是什麼、美是什麼這個問題應該由一個大家同意的標準去決定。對藝術和美的定義，應該是每一個人的自由。雖然藝術的確是人類的共同事業，但共同進行的是一場討論，而不是一場審判。而藝術家的工作，也只是不斷進行屬於他自己的追尋，然後記下他追尋的線索，分享這些線索。藝術家不能提供絕對的結果。沒有人能給別人提供絕對的結果。

翁子健與陳冠中小說

經過對他以往工作的觀察，我們或許可以假設上述觀點符合賴志盛對藝術的理解，而這個假設將使對《接近》的解釋變得順理成章：藝術家不製造觀看對象，不旨在征服人們的感性；對虛空或空間的再現都只是手段而非目的。藝術家只創造情景，但不創造情節，不指定感知的路線；他願意讓你從這裡出發，去往任何地方。他制定的只有節奏的緩衝，促使人對環境感知的敏感。他的創作方法可比俳句：用最少量的詞，以便意象盡可能散發它們的內涵；一句似乎欲言又止的話，卻不是謎語，沒藏著秘密和象徵，一切呈現出來的樣子便是作品的全部內容。

翁子健與陳冠中小說

相比起製造，省略及保留才是關鍵動作。對藝術家來說，創作是一場觀察及感知的鍛鍊，而作品則帶動觀眾參與這樣的鍛鍊。他使用的結構經常是這樣的：先有一個情景，在不改變這個情景的前提下，施加細微的變動，以提示出一些在日常中超越日常的可能性。《接近》的方法在某些前作如《邊境》和《穗花橋》中有跡可尋：藝術家在原有空間中建造一個臨時的維度，讓人與空間之間產生一個微妙的距離。此臨時的維度給予人們的是一個不穩不牢、甚至如臨險境的暗示——當然並不會有真正的危險，只是為了在一個已經完成的空間中重新喚起一種尚未完成的感覺。

翁子健與陳冠中小說

《接近》中的這個臨時維度，即在臺北市立美術館三樓的迴廊空間，繞著樑柱的內外加建了幾處高低不一的平台。從美術館建築的傳統觀點看，展廳是建築的主角，其他成份如演講廳、活動室、辦公室，以至樓梯間、衣帽間、廁所等等，都是因展廳而衍生的配角。而美術館三樓的這個角落則連配角都不是。從建築功能性的觀點看，這個空間的角色十分尷尬：它是展廳和展廳之間的剩餘物，是幕間休息，觀眾隨時借之逃之夭夭；是建築的闌尾，先天而來卻又可有可無，還隨時發炎。言下之意，這片空間雖然位於建築的中心，事實上卻是建築的邊緣；《接近》的這些平台，雖然是建在中心的中心，事實上是邊沿上的邊沿。

這片空間似乎先天就帶有一種孤獨感，不被美術館觀眾所臨幸，而這個作品不是為了把它打扮得可愛一點，反而是要把它的孤獨感凝聚更甚。踏上這些平台，大概多少會有點孤高的感覺。它們提供的是一個俯視的視野，面向美術館大堂中空的空間，或許會讓我們聯想到身處山頂風景區觀景台上的感受。為什麼這種居高臨下的開闊視野是一種享受？中文表達中有「飽覽無遺」，意味著有一種觀看的飢餓；在被擠壓的生活環境中，只能終日埋首於眼前手中之物，似乎的確會造成一種生物意義上的營養不良，而調養之藥引即距離。道理其實顯淺：登高望向景觀之遠處，在記憶中重訪遙遠的過程，讓思想游往開闊的想像，當然都是有益健康之舉。

如此看來，距離似乎是這件作品之核心主題。問題是，我們暫時似乎只想到「遠」，但作品的題目明明叫「接近」。登上這個平台，我們離展廳遠了，離出口也遠了，離我們本來應該要做的各種事都遠了。到底什麼近了？當然，在這個地點，明顯變得更清晰的是光線和空氣的活動，但光線和空氣事實上並未變得更近，只是我們感覺更接近它們了。真正跟我們變得更接近的是我們的感覺。應該說，藝術家希望，在這個地點，人將漸漸更接近自己。

當然，這只是理解這件作品的諸多可能中的一種。但是，要是我們按照這個思路走到了這一程度，我們便會發現藝術家希望發生的事，其實並非一定要在《接近》這個特定現場中發生。這個現場的目的只是提示出一種意識，有了這種意識，每個人，在每時每刻，都有可能使之發生：在凌晨或黃昏出門，在回家的路上多走幾步，拐一個不尋常的彎，在哪怕再熟識的街道上抬頭一看……或許都能繳獲那種在日常中超越日常的感知。這種意識，這種美的可能性，即是賴志盛最希望實現的。

有一些藝術家追求掌控一切、萬無一失；另一些藝術家則知道要謙卑地接受，人們或許可以又或許不可以，在他的創造中遇到藝術的來臨，或更準確地說，再臨。他還是願意碰碰運氣。碰運氣是一件十分有趣的事。《接近》會讓我們知道，在每一天，每一刻，在每一個地點，我們都可以試試碰這運氣。



Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



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Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。

Besides,

Solo Exhibition 個展

Kirishima Open Air Museum, Kagoshima, Japan
霧島之森美術館，鹿兒島，日本

17.12.2019 - 13.02.2020

“‘Besides,’ is about exceptions to reality, in which a unique sensitivity is initiated through acts of imagination, blurring, defiance, transcendence or vanquishment in regard to everyday circumstances.” --Lai Chih-Sheng

This solo exhibition encompasses a number of artworks Lai Chih-Sheng made since 2011, including new pieces characteristic of his conceptual ideas with an emphasis on the connection between daily life and nature. By distilling a certain sense of familiar yet peculiar feelings, Lai’s poignant exposition brings to light something simple, but resonant of a cosmic moment.

「“Besides, “是關於一種例外於現實的狀態，是通過一般的生活事物去進行想像、模糊、抵抗、超越或被超越...等，而創造出的某種特殊感性。」——賴志盛

此次的個展含括賴志盛自2011年起迄今的多件作品，其中多數的新作除了一貫的觀念性手法，特別著重於日常生活與自然之間的關聯，在創作中提煉出某種熟悉卻異樣的感受，呈現出某種簡單卻令人心領神會的感性表達。



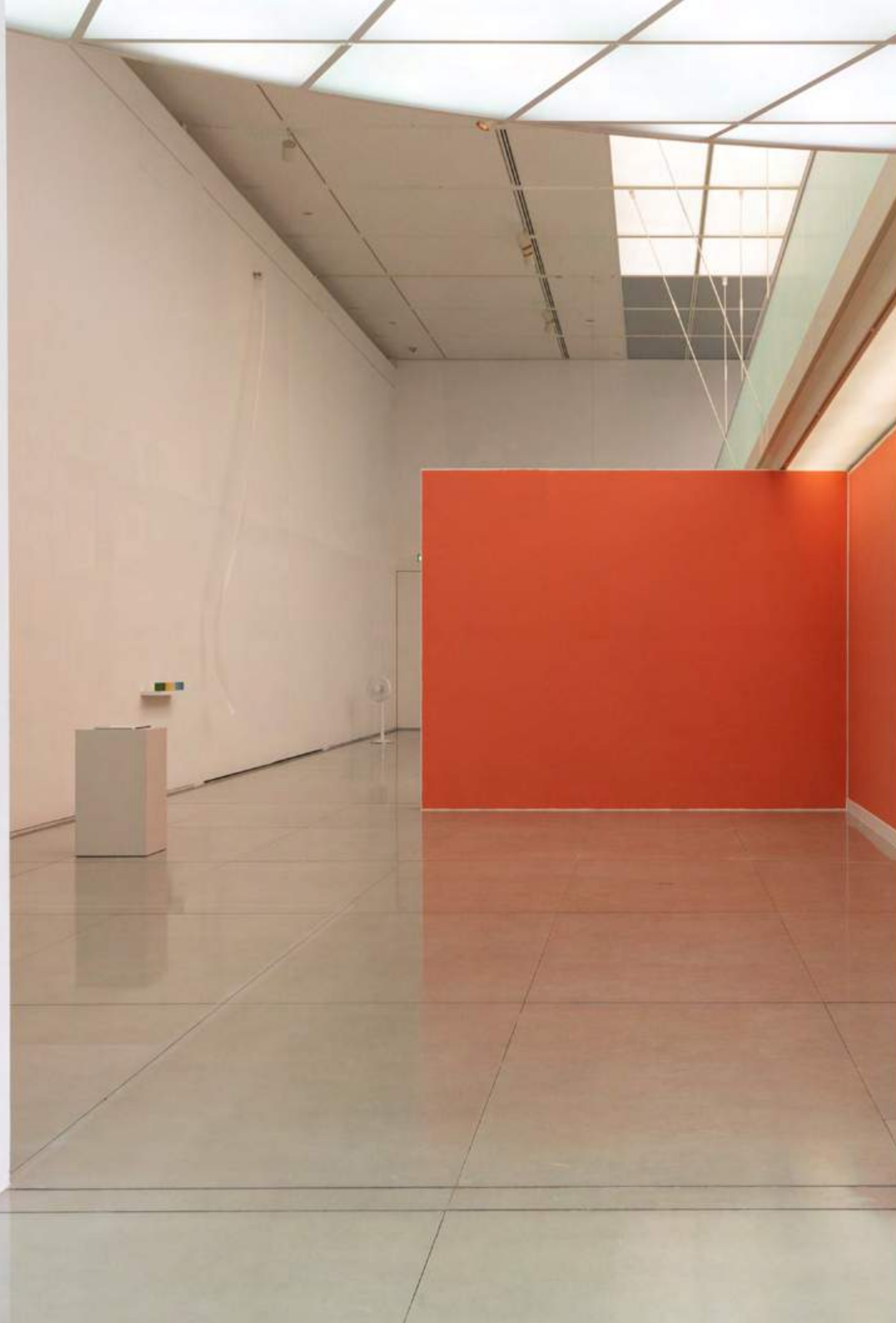
Besides.

賴志盛 (ライ・ツー・シヤン)展
Lai Chih-Sheng Solo Exhibition

2019/12/17-2020/2/13

Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



Besides.

賴志盛 (ライ・ツー・シャン) 展
Lai Chih-Sheng Solo Exhibition

2019/12/17 - 2020/2/13

Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



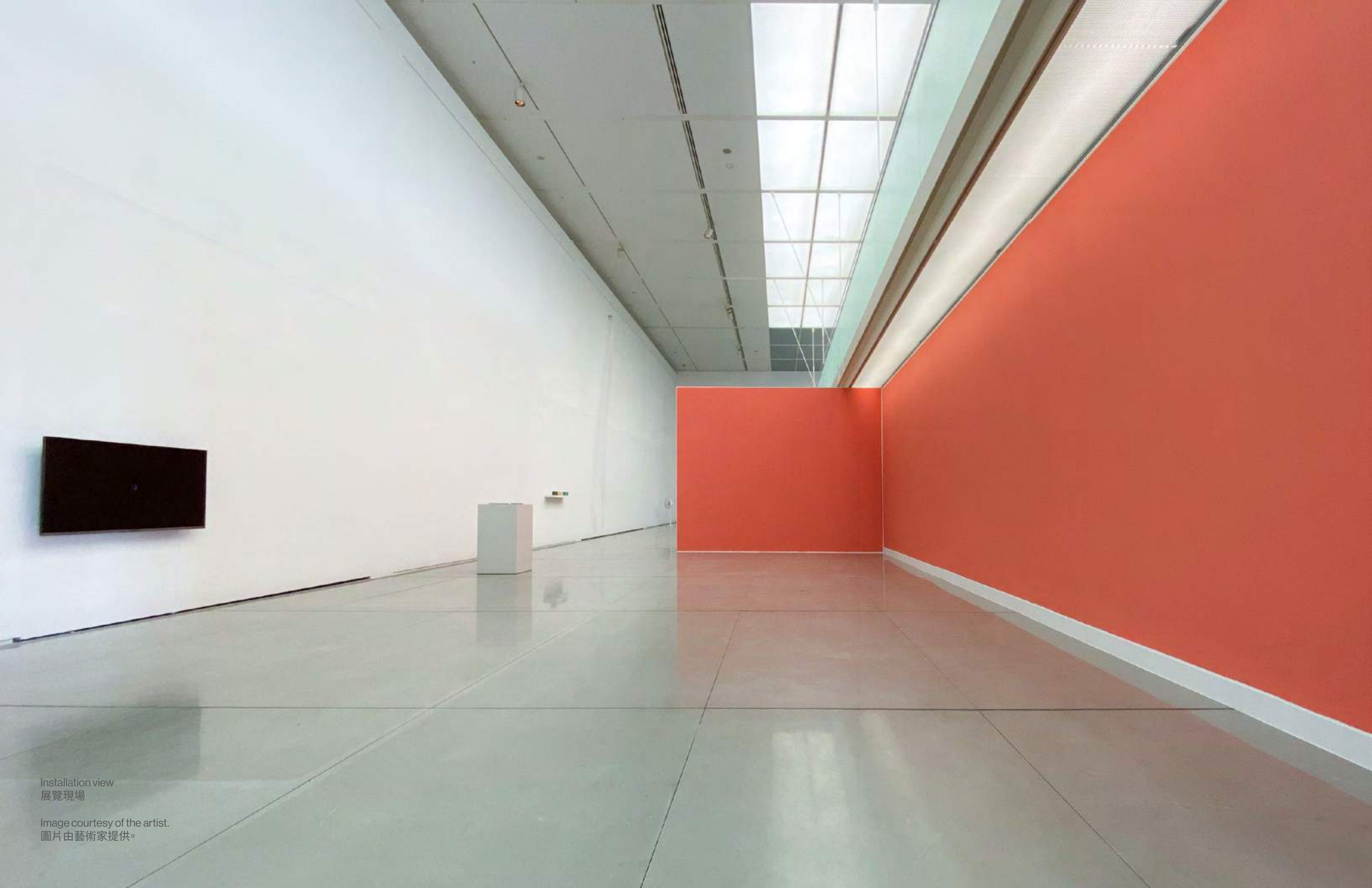
Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



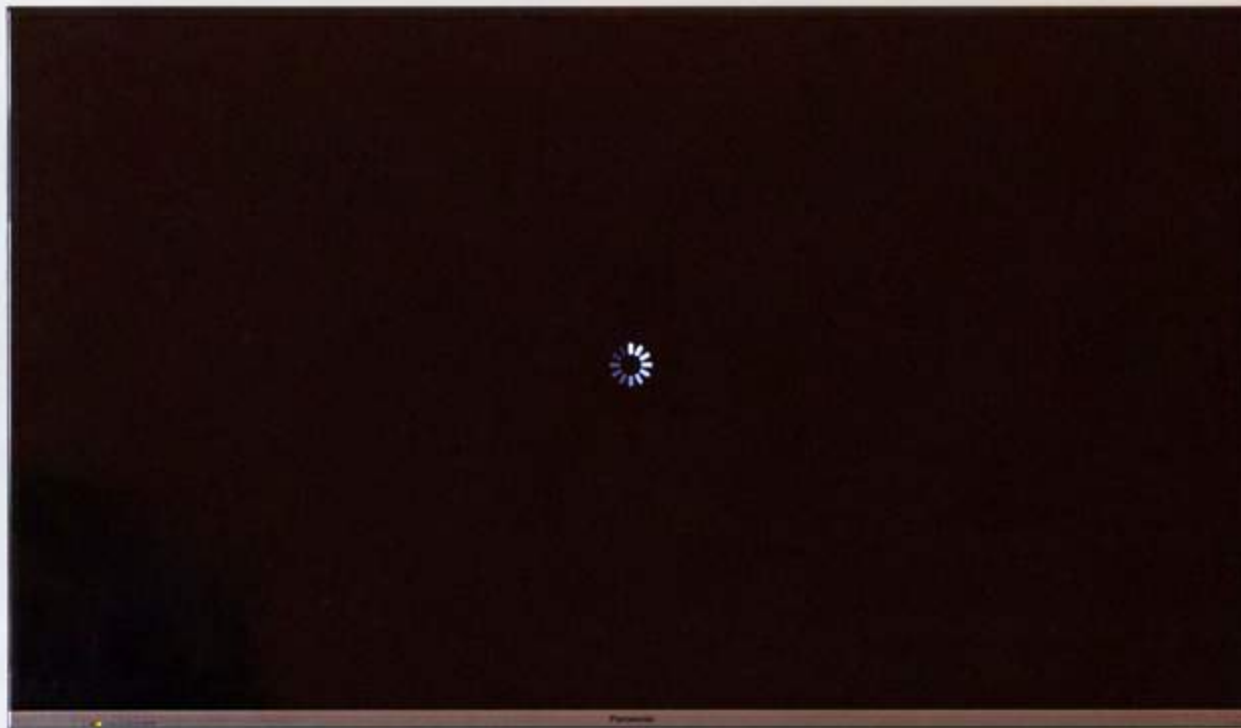
Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



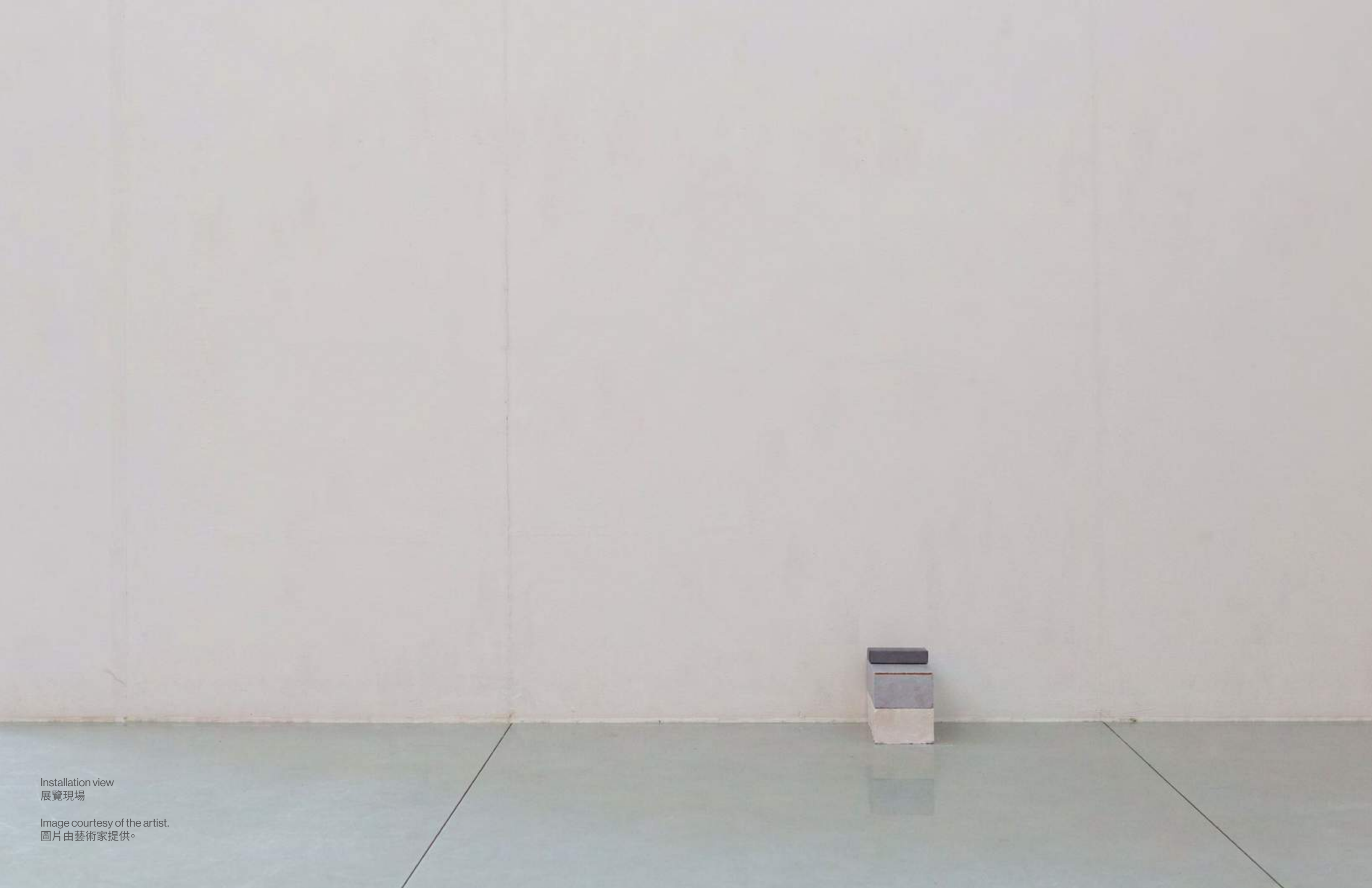
Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



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Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。



Installation view
展覽現場

Image courtesy of the artist.
圖片由藝術家提供。

Healthier, Simpler, Wiser.
更健康，更簡單，更明智。

Group Exhibition 聯展

Edouard Malingue Gallery, Shanghai, China
馬凌畫廊, 上海, 中國

19.05 - 30.06.2019

 Exhibition Documentation

Edouard Malingue Gallery, Shanghai presented the group exhibition, “Healthier, Simpler, Wiser.” bringing together three highly reputed mid-career Chinese artists: Hu Xiangqian from Guangdong, Lai Chih-Sheng from Taipei, and Kwan Sheung Chi from Hong Kong. Each presented a work newly commissioned by the gallery, together with a selection of recent works. While their practices are different in character, medium, and conceptual method, the artists are united by their concision, poetic quality, and constant search for the essential meaning of art.

Hu Xiangqian’s work evokes a sense of strong will. His art-making originates from a natural desire to use the body and take action, yet he never bows to the corrupting side of such desire. His work falls between artistic performance and athleticism, and thus lies beyond the boundaries of a certain aesthetic form or a definition of a certain win-lose logic. To a large extent, his artistic mission is to make himself healthier in both a bodily and spiritual sense, and to lead us to do so as well.

Hu’s life experience has been one of migration: born in Leizhou, he moved to Guangzhou, Beijing, New York, and then back to Guangzhou again. He likes to travel, and considers traveling an essential part of an artist’s life. He has a strong curiosity that leads to a proactive pursuit of understanding the world and absorbing all kinds of knowledge. The unique thing about him is that wherever he goes, he’s able to live like he is at home. He never abandons the interests and ways of understanding the world he developed while living in his hometown during his teenage years — always being intimate to the land and nature, and living barehandedly.

Hu’s new work for this exhibition was inspired by one of his personal interests: watching internet videos of people building houses using traditional methods. He once said that he’s never wanted to build his own house. He never even tidies up the places he lives. To him, the living space is always temporary. But after a life of moving between places over the past decade, he started to reconsider how places and spaces may influence him. He found that he could never imagine himself relocating to a foreign place, but, like most Chinese people of his generation, in order to search for a life and a career he had to leave his hometown. The affection for home and the aspiration to explore the world became a dilemma, and, in a funny way, watching people building houses on the internet dissolved that dilemma. As a result, Hu plans to appropriate the skills he learned from all these videos and build a structure in the gallery space, as a way of getting closer to the struggle in his mind.

Before attending art school, Lai Chih-Sheng worked for years as a mason. After graduation, he got involved in the business of video production, again for many years. The technical influences of these work experiences on his current art practice may be obvious, but what’s more important is how it influenced his distinction between making/producing and creating: people may make/produce utilitarian and visually appealing things, but they can only create their perspectives on these things in art.

As an artist, Lai Chih-Sheng is often unwilling to make things. He intervenes in ways that are as subtle and invisible as possible. This is because he hopes to point people to the original faces of things and things that we tend to abandon. But in fact, in art-making, he often uses methods from engineering. Only by engineering, he does not create physical realities but conditions for meditation. One of his mottos is this: “Creating is the moment to let go.” Seeing Lai’s art helps us to make sense of the perplexing world and identify what in it is redundant. It helps to reveal the essence of life.

With his new work for this exhibition, Lai raised this question: in an art exhibition, what deserve to be expelled, and what need to stay? He proposed to restructure the rainwater pipes that are originally located in one side of the gallery space and extend them to reach the central area of the space. The rain water would then flow into a water storage barrel, before it is expelled to outside of the building. Lai’s intervention will not change how the rainwater come and go, but only create a short period of time when the rainwater stops-by in the exhibition and eventually leave traces with the dirt that it carries.

The work of Kwan Sheung Chi shines with wisdom, but it never agrees to “get success.” Critics have analyzed how his work proposes to reconsider the criteria of success and failure. At the beginning of his career, he proudly claimed to be an “unsuccessful artist.” However, as his career developed smoothly, his aspiration to be an “unsuccessful artist” was proven unsuccessful. After that, he could only try his best to keep a distance from all the “correct ways” of being an artist. Even that is difficult to achieve... he doesn’t want to live the life of a professional artist, and yet he still feels like accepting some opportunities to do art.

The dilemma here is that he only aims to find the best way of living his life, and the way a professional artist should live does not seem good to him. Meanwhile, art is still an essential part of a good life. According to this logic, we may assume that Kwan’s purpose in making art is not about making a glorious career or creating good art in the art historical sense; his purpose is to make use of each opportunity offered by art to identify, interpret, and explore how to act wiser when facing all sorts of challenges in life.

To tackle the “problem” of having to come to Shanghai for an exhibition, Kwan decided to imagine the task as a real business trip. Together with a junior colleague, he visited Shanghai for an imaginary business project. A local assistant guided them to visit potential locations as well as other Shanghai-based Hong Kong companies and businessmen. They also made full use of the trip to enjoy Shanghai cuisine and luxurious cigarettes and alcohol, like real businessmen. The interesting question here was: Although the trip was planned as a measure of expediency, why shouldn’t the pleasure and the relief that it actually brings to the artist be seen as the true value of art?

Hu Xiangqian was born in 1983 in Leizhou, Guangdong Province and graduated in 2007 from the 5th Studio of the Oil Painting Department at Guangzhou Academy of Fine Arts. He currently lives and works in Beijing. Hu has had solo exhibitions at Long March Space, Beijing, China, 2015; Arrow Factory, Beijing, China, 2013; Observation Society, Guangzhou, China, 2009, among others. Selected group exhibitions include Foundation Louis Vuitton, Paris, France, 2016; Kunstmuseum Bern, Bern, Switzerland, 2016; Al Riwaq, Qatar Museums, Doha, Qatar, 2016; Beijing Minsheng Art Museum, Beijing, China, 2016; UCCA, Beijing, China, 2015; Asian Art Museum, San Francisco, USA, 2015; The 10th Gwangju Biennale, 2014; Sharjah Biennial, 2013; Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy, 2012; Asia Triennial Manchester, 2011; Osage Gallery, Hong Kong, China, 2009; Nanjing Museum, Nanjing, China, 2005. In 2016, he won the "Best Young Artist" of the 10th Award of Art China.

Kwan Sheung-Chi was born in 1980, Hong Kong and has held exhibitions at Solomon R. Guggenheim Museum, New York (2017); Mill6, Hong Kong (2016); ZKM, Karlsruhe (2015); Borusan Contemporary, Istanbul (2015); ParaSite, Hong Kong (2015, 2014); Witte de With, Rotterdam (2014); Kunsthalle Wien, Vienna (2014); Rockbund Art Museum, Shanghai (2013); Hiroshima MOCA, Hiroshima (2013); amongst others. Kwan holds a B.A. degree in Fine Art from The Chinese University of Hong Kong and in 2000 was named the "King of Hong Kong New Artist". In 2002 the exhibition "Kwan Sheung-Chi Touring Series Exhibitions, Hong Kong" was held across 10 major exhibition venues in Hong Kong and the Hong Kong Art Centre presented "A Retrospective of Kwan Sheung-Chi". Kwan is also a founding member of local art groups, Hong Kong Arts Discovery Channel (HKADC), hkPARTg (Political Art Group) and Woofer Ten. In 2009, Kwan was awarded the Starr Foundation Fellowship from the Asian Cultural Council to take part in an international residency programme in New York, USA. In 2012 Kwan received a commission from the West Kowloon Cultural District Association (WKCDA) and in 2013 was the winner of the inaugural Hugo Boss Art Prize.

Lai Chih-Sheng was born in 1971 in Taipei, Taiwan. He graduated in 1996 with bachelor degree from Department of Fine Art of Taipei National University of the Arts and graduated in 2003 with master degree from Graduate Institute of Plastic Arts of Tainan National University of the Arts. He currently lives and works in Taipei, Taiwan. Lai has had solo exhibition at Observation Society, Guangzhou, China, 2018; Eslite Gallery, Taipei, Taiwan, 2017; Project Fulfill Art Space, Taipei, Taiwan, 2015; Cité Internationale des Arts, Paris, France, 2015, among others. Group exhibitions include Crane Gallery, Kaohsiung, Taiwan, 2019; The 2th Greater Taipei Biennial of Contemporary Arts, 2018; Soulangh International Contemporary Art Festival, 2017; The 3rd Aichi Triennale, 2016; Taipei Fine Arts Museum, Taipei, Taiwan, 2015; The 13th Biennale de Lyon, 2015; Para Site, Hong Kong, China, 2015; The 4th Taiwan Biennial, 2014; The 8th Shenzhen Sculpture Biennale, 2014; Hayward Gallery, London, United Kingdom, 2012. Lai has also presented in many programmes, such as in 2016, he participated the creation of work "Water Event" for Yoko Ono's solo exhibition "Lumière de L'aube" at MAC Lyon, Lyon, France.

馬凌畫廊（上海）宣佈主辦聯展「更健康，更簡單，更明智。」。是次展覽聚集了三位在藝術界享有很高聲譽的藝術家：來自廣東的胡向前、來自台北的賴志盛及來自香港的關尚智。他們除了展出具有代表性的近作外，也受邀特地為是次展覽各實現一個新作。三人的作品呈現出迥異的性格、技巧及思維方式，而共通於它們的精煉、富有詩意、逼近本質。

胡向前的作品之魅力在於一種強烈的願望感。在創作中，他聽從身體和行動之天然慾望，卻從不向這種慾望的腐敗一面投降。他的作品雖介乎於藝術表演和競技運動之間，卻不旨在創造某種美學形式或定義某種勝負；在很大程度上，他的藝術旨在令自己在身體上及精神上都變得更健康，也感染我們變得如此。

在個人生活經歷中，他一直在遷移：從雷州開始，到廣州、北京、紐約，再回到廣州。他喜歡旅行，並認為遠行的經驗對於藝術家來說必不可少，對世事萬物和知識始終保持一種積極的好奇心。無論到了哪裡，他總能「水土隨身帶」。他從未捨棄源自故鄉及青年時期的興趣及理解世界的方式：貼近土地，貼近自然，赤手空拳地。

胡是次新作的靈感來自他的一個獨特的興趣：上網看人手建房子的視頻。胡說他從沒想過建自己的房子；他甚至從不把自己居住的房子打理得稍為像樣一點。對他來說，居住空間只是臨時的。但是，在經歷了過去十年間的遷移生活後，他開始思考居住地點和空間對自己的影響。這些他曾旅居的城市，儘量提供了非常不同的生活及文化條件，卻始終只是一個探索的過程，而不能成為家。而為了活得更有意義，他又必須離開故鄉，那個內心的家。這種在對內心的家的留戀和探索世界的渴望之間的矛盾，頗為搞笑地通過觀看這些人手建房子的網上視頻而得到緩解。現在，胡計劃利用從那些網上視頻中所學到的心得，在畫廊中親手建造一個非實用性的結構，以進一步貼近自己心中的矛盾。

在上藝術大學之前，賴志盛曾當了數年的泥水技工；在從藝術大學畢業之後，他又曾從事影視製作行業數年。看他現在的作品，明顯的是這兩項工作經驗深刻地影響了他的技術素養，但更重要的是，這些經驗也影響了他心目中對「製造」及「製作」與藝術意義上的「創作」之差異的理解：人們製造／製作出有用而好看的事物，而只有以藝術，人們才能在這些事物中重新創造自己。

作為藝術家，賴總是不願意去製造點什麼，他對事物的介入也盡可能地細微、不顯眼。他更願意引導人們去觀察事物本來的面貌，或將那些人們慣於要拋棄掉的東西帶回來。但其實，就藝術創作而言，工程是他最好的技巧，但他以工程創造的不是物理現實而是一些沉思的條件。他的一句格言是：「創作是鬆手的瞬間。」觀看賴的作品幫助我們辨認出這個紛亂世界中的多餘。就像一個稱職的工程師一樣，他的智慧用於把事情變得更簡單，使我們更能貼近生活的本質。

藉這次展覽的新作，賴志盛提出此問題：在一個藝術展覽的現場，什麼東西需要被排除掉，又什麼東西值得留下？他計劃改動畫廊空間內的排雨水管，讓水管指向畫廊的中央，讓雨水經過一個儲水桶後，再被排出室外。這些水的來路和去路都沒有被改變，改變的僅僅是讓這些雨水短暫地逗留在展覽中，並讓雨水從外面帶來的沙石泥污留下細微的痕跡。

關尚智的作品散發著機智的光輝，卻又總是自帶一種抵抗「成功」的態度。論者曾分析他的作品如何重構成功／失敗的價值觀。如在生涯早期，他曾以「失敗藝術家」自居，但隨著藝術事業的順利發展，這個「失敗藝術家」的志願失敗了。如今，他也盡量與那些被認為是藝術家的「正當方式」保持距離，但往往也失諸交臂…….他不想過一種職業藝術家的生活，但又拒絕不了一些做藝術的機會，哪怕過程了很多事情讓他不情不願。

矛盾在於：他致力於尋找一種對於自己最理想的生活，而職業藝術家的生活對他並不合理。同時，在理想的生活他大概也擺脫不了對藝術的思考。所以對他來說，做藝術的目標不是去創造輝煌的藝術事業或創作藝術史意義上的「好作品」，反而利用那些藝術提供的機遇，以辨認及探討如何更明智地去應付生活中的難題。

為解決這次要來上海參加展覽的「麻煩」，關決定將這次工作想像成一次標準的出差。他帶同一位「世侄」（後輩），拜訪上海，為一項不存在的生意進行考察。他們將在上海考察一些可能與他們的業務有關係的地點，及拜訪一些歷史悠久的駐上海港企及香港業務人員。期間，像那些真正的出差人士一樣，他們將享用上海本地經典美食及名煙名酒。最終，有趣的問題是：這次考察雖本是一個應付工作的權宜之計，但它的的確確地給藝術家帶來的釋懷感與樂趣，為何又不能被理解為藝術真正的意義？

///

胡向前1983年出生於廣東雷州，2007年畢業於廣州美術學院油畫系第五工作室，目前生活和工作於廣州。胡曾在北京長征空間(2015)、北京箭廠空間(2013)和廣州觀察社(2009)等地舉辦個展。群展包括巴黎路易威登基金會(2016)、伯爾尼美術館(2016)、多哈阿爾里瓦克展覽館(2016)、北京民生現代美術館(2016)、北京尤倫斯當代藝術中心(2015)、舊金山亞洲藝術博物館(2015)、第十屆光州雙年展(2014)、沙迦雙年展(2013)、Luigi Pecci 現代藝術中心（2012）、曼徹斯特亞洲藝術三年展(2011)、香港奧沙藝術空間(2009)和南京博物館(2005)等。2016年，胡獲得第十屆AAC藝術中國•青年藝術家大獎。

關尚智生於1980年香港,曾在多地舉辦展覽,包括台灣高雄弔詭畫廊(2019)、柏林時代藝術中心(2018)、紐約所羅門•R•古根漢美術館(2017)、香港六廠基金會(2016)、德國卡爾斯魯厄媒體藝術中心(2015)、伊斯坦堡Borusan當代藝術博物館(2015)、香港Para Site藝術空間(2015, 2014)、荷蘭鹿特丹Witte de With當代藝術中心(2014)、維也納藝術館(2014)、上海外灘美術館(2013)和廣島市現代美術館等。關畢業於香港中文大學，擁有藝術系文學學士，並在2000年獲稱「香港藝術新秀之首」。2002年，「關尚智回顧展」分別在香港10個大型展覽場地舉行包括香港藝術中心等。關還是香港本地藝術團「香港藝術探索頻道」(HKADC)、「政藝小組」(hkPARTg)和「活化廳」的創辦成員。在2009年，關獲亞洲文化協會頒予美國Starr基金會獎學金，並獲邀前往紐約參與國際藝術節駐留項目。2012年，關獲西九文化區委任並於2013年獲得首屆「HUGO BOSS亞洲藝術大獎」。

賴志盛生於1971年台灣台北，1996年獲國立台北藝術大學美術學系學士學位，2003年獲國立台南藝術大學造形藝術研究所碩士學位，目前生活與工作於台灣台北。賴近期主要在廣州觀察社(2018)、台北誠品畫廊(2017)、台北就在藝術空間(2015)和巴黎西帖國際藝術村(2015)等地舉辦個展。主要群展包括高雄弔詭畫廊(2019)、第二屆大台北當代藝術雙年展(2018)、蕭壠國際藝術節(2017)、第三屆愛知三年展(2016)、台灣台北市立美術館(2015)、第十三屆里昂雙年展(2015)、香港Para Site 藝術空間(2015)、第四屆台灣美術雙年展(2014)、第八屆深圳雕塑雙年展(2014)和倫敦海沃美術館(2012)等。賴還曾參與多個藝術項目，例如在2016年於里昂當代藝術館舉辦的小野洋子個展「黎明之光」，其參與了「水事件」的創作。

更健康，更简单，更明智。
Healthier, Simpler, Wiser.

胡向前 Hu Xiangqian
关尚智 Kwan Sheung Chi
赖志盛 Lai Chih-Sheng

05.19 - 06.30





Installation view
展覽現場



Installation view
展覽現場



Stop by
逗留
2019

PVC pipe, thermoplastic tank, water, impurities
PVC管道、熱塑性塑料桶、水、雜質

Dimension variable
尺寸可變



Stop by
逗留
2019

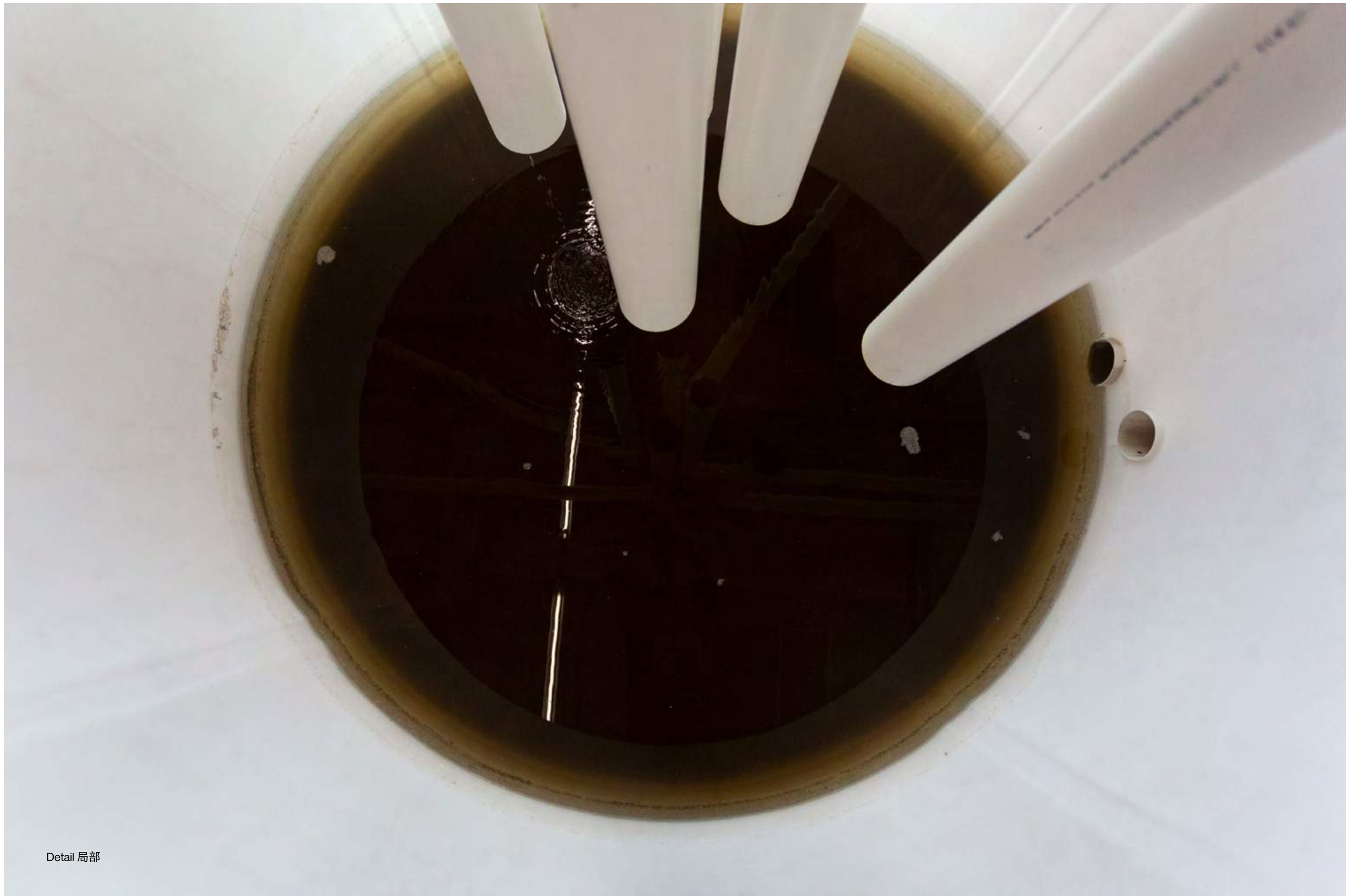
PVC pipe, thermoplastic tank, water, impurities
PVC管道、熱塑性塑料桶、水、雜質

Dimension variable
尺寸可變

Installation view
展覽現場



Installation view
展覽現場



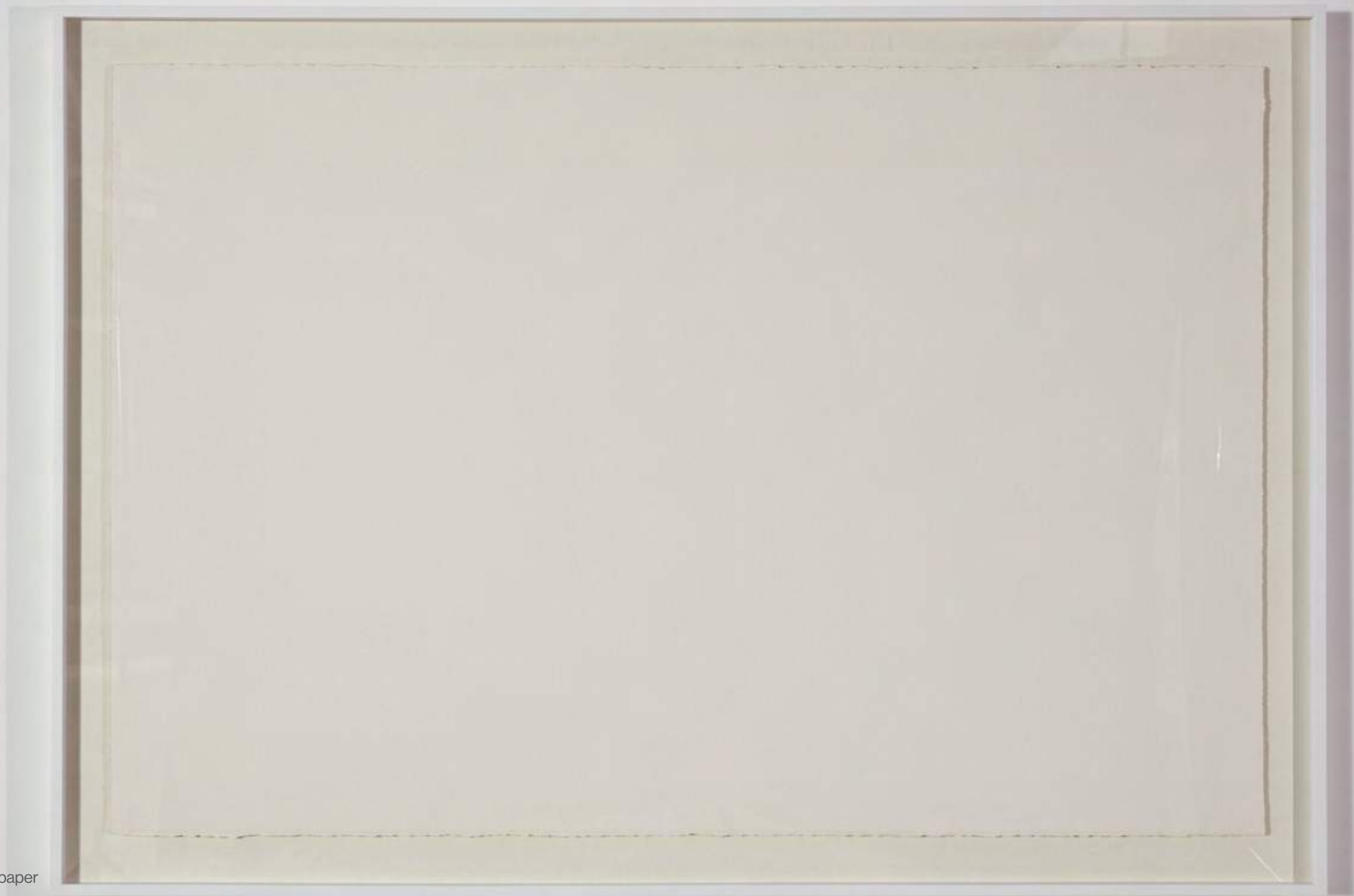
Detail 局部



Detail 局部



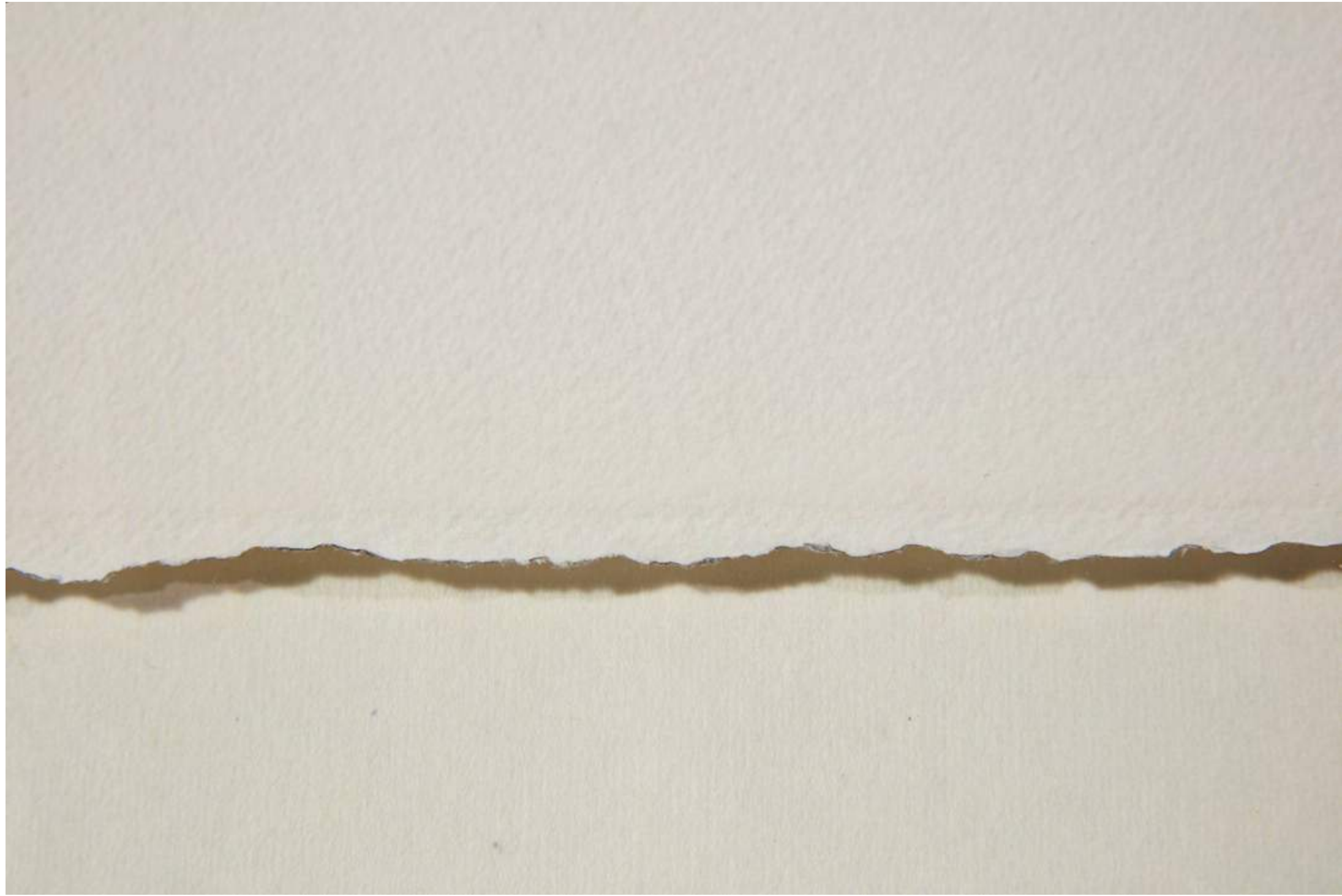
Installation view
展覽現場



Drawing paper
素描紙
2019

Pencil, watercolor paper
鉛筆、水彩紙

Paper 紙張尺寸: 102 x 152.5 cm
Frame 裝裱尺寸: 117 x 167.5 cm



以水為引的空間穿刺術——關於賴志盛近作中的若干調校

文：嚴瀟瀟

*本文刊載於《典藏·今藝術》2019年10月刊。

“不用一直盯著作品本身，或者說盯著作品的時候，實際上是盯著那空間，或是什麼別的東西。”

——賴志盛

原本這篇文章會是這樣開頭：“觀看賴志盛的作品時……”但我很快意識到，這其實遠非僅僅是“觀看”而已。在他的作品面前，臨場的身體感取代了縱橫交錯於整個藝術體系內的那一套套以視覺為主的詮釋語法，更確切來說，是時時從中逃逸而出。同時被大量喚醒的，也有自觀念藝術盛行以來，創作與觀者的身體與感知體系之間被加強的深層聯結模式。這與低限主義拆解藝術創作中的手藝性、朝向“去作者化”“去美學化”“去物質化”的審美結構發展，有一定的聯繫——賴志盛的作品中，同樣時常可見簡約的視覺語言與展呈形式，以及剝繭抽絲也難以盡數的觀念層次。

然而，賴志盛的創作又具備了游離於觀念藝術既定詮釋系統之外的諸多特質，這些難以被明確歸類的特質大都訴諸感性界面。其實，在1996年賴志盛從台北藝術大學美術學系畢業，於三芝一處廢棄廠房創作了現地作品《垂直》的那個時期，由於信息遠不若今日發達，現當代藝術的不少脈絡語彙於他仍是陌生的。因而網絡時代來臨之前，賴志盛的早期創作就已開始發展出某種堪以自證其身的主體性，在那之後更是有了在觀念策略上做出差異性的明確意識，他也在創作中逐漸精準地進行種種“調校”的動作。這種“調校”在今年的新作中催生出新的樣貌，這兩件作品分別是：高雄弔詭畫廊謝幕展“Close”中以滴水穿透整個四層樓空間的《垂直II》，以及馬凌畫廊上海空間三位藝術家聯展“更健康，更簡單，更明智。”中的《逗留》，在變動排雨水管道的走向後，以蓄水池承接並再度排出原本不屬於這個空間的雨水。

然而，賴志盛的創作又具備了遊離於觀念藝術既定詮釋系統之外的諸多特質，這些難以被明確歸類的特質大都訴諸感性界面。其實，在1996年賴志盛從台北藝術大學美術學系畢業，於三芝一處廢棄廠房創作了現地作品《垂直》的那個時期，由於信息遠不若今日發達，現當代藝術的不少脈絡語彙於他仍是陌生的。因而網絡時代來臨之前，賴志盛的早期創作就已開始發展出某種堪以自證其身的主體性，在那之後更是有了在觀念策略上做出差異性的明確意識，他也在創作中逐漸精準地進行種種“調校”的動作。這種“調校”在今年的新作中催生出新的樣貌，這兩件作品分別是：高雄弔詭畫廊謝幕展“Close”中以滴水穿透整個四層樓空間的《垂直II》，以及馬凌畫廊上海空間三位藝術家聯展“更健康，更簡單，更明智。”中的《逗留》，在變動排雨水管道的走向後，以蓄水池承接並再度排出原本不屬於這個空間的雨水。

從標題上來看，《垂直II》是1996年賴志盛畢業後的處女作《垂直》的某種發展。當年的作品呈現為廢棄工廠空間及位居其正中、垂直堆棧數米而直抵天花板的一摞磚塊。藝術家在近作中則延續了這種對“垂直”、對技術準確性近乎執念般的追求，也同時處理了一個場所化的具體空間與一個造形化的概念空間。十多年的泥水匠訓練，讓賴志盛在面對任何空間時，都能敏銳找到聯結上述兩重空間的施力點，也有能力去思考和解決問題。在高雄弔詭畫廊，他並未使用原本“分配”給他的樓梯垂直天井，而是選擇在每一層樓面垂直相通的位置鑽出直徑約5厘米的圓孔，讓水滴穿越整棟樓，直達一層。對於這棟70年老屋而言，此一介入方式不可謂不劇烈，製作過程中甚至傷及樓層間的電路管線。然而它在本質上又極其細微、精巧，譬如那地面的洞口大小，便是藝術家在一次次測試與調整後，確定可讓水在重力與氣流影響下穿過的最小口徑，展覽結束後使之恢復如初也並非難事。通過匠人的想像、技術與工法，賴志盛那屬於藝術家的不羈，得以最大限度卻又不落痕跡地昭顯。

到了馬凌畫廊上海空間，賴志盛試圖在這個呈現毛坯風格的典型“白盒子”內，創造出某種暫時現身之物。他選擇讓原本只是在管線中默默通過這一層空間、已成為廢棄物的雨水，以一種戲劇性卻又不失低調的形式，成為這個空間內的一個視覺與聽覺主體：他打開水管並使之改道，讓其中的水落入展廳中簡易而廉價的農用蓄水池，再經由接入水池的管線排出。再一次地，這種介入手法具備了看似矛盾卻彼此和諧的特質，誕生於藝術家創作觀念性與執行之精準所形成的張力之下。作品標題“逗留”，直截了當點明其意圖，在指涉自身的同時，也映射出當代藝術展演空間內藝術品只是短暫停留的普遍狀態。這一當代藝術系統的悖論性常態，賴志盛過去就曾通過作品觸及，如打磨誠品畫廊牆面、披露空間展覽史切面的《無題之後》(2015)。

可以說，賴志盛的許多作品都並不借助於“從零到一”的純粹創造，而是僅憑施加於空間原有狀態上的不同手勢，就折疊與揭示了多重現實及其所依附的空間。尤為值得一提的，是賴志盛在介入空間時所秉持的“不多不少”原則，即在空間原有樣貌與結構上，盡量不做任何增加或減少的不可逆動作，與之產生的關係並非改造，而是協調。在《逗留》得以實施之前，賴志盛原本的計劃是調動馬凌畫廊空間內的冷氣，在其中一塊玻璃窗上製造冷凝水霧，孰料到了現場才發現，在冬夏溫差可觀的上海，雙層玻璃是建築物標準配置，若不改計劃，便需要徹底更換選定的那一塊窗玻璃，這顯然違背了賴志盛的原則。反倒是臨場更改計劃的抉擇，透露出了賴志盛作為藝術家，與不同空間的真實互動關係。

水是這兩件近作最為直觀的共通點，也是賴志盛藉以與這兩處空間進行協商的工具。若是稍加回顧便不難發現，賴志盛的作品時常將點、線、面作為承載空間介入行為的基本界面。這些物質性界面被盡量去除了可能會凸顯自身的視覺特質，其近乎低限的造形最大限度與空間語境融為一體，甚至駐留於空間內的實體裝置部分都毫不張揚，如《垂直II》中接引水滴的碗與台座、《逗留》中的管線與蓄水池。當作品造型對空間的視覺影響降到最低，可觸及感官與感知的另一層面則反而大量浮出水面，直接與觀者相遇。賴志盛的代表作之一，最初作於誠品畫廊的《原寸素描》(2011)，便以勾勒出展場空間內所有稜線這一低度造型、高度觀念性的手勢，近乎禪意地叩問了這一問題意識。後來這件作品受邀參加2012年英國海沃美術館(Hayward Gallery)策劃的聯展“不可見：看不見的藝術1957—2012”(Invisible: Art of the Unseen 1957—2012)，無異於將之置於觀念藝術史脈絡中進行討論。

《原寸素描》首次展出時，用以勾勒線條的是馬克筆，倫敦展出時則改為更難以覺察的鉛筆，隨觀眾踩踏而從地面“顯影”——儘管創作過程中蘊含了大量的身體勞作，其表現姿態則近乎不動聲色。就這一脈絡而言，水無疑是更加不落痕蹟的“畫筆”：《垂直II》以水的滴落來勾勒出空間中看不見的線條，在意料外的地方進行建築體穿孔行為，不僅容許了這種無形的穿針引線，更打破了原本將畫廊空間均分給幾位藝術家展陳作品的既定秩序；《逗留》中的水，則以另一種姿態勾勒出自身以及所處場域的輪廓，從完全被忽略、不可見的狀態，直至進入觀者意識的中心。這兩件作品都巧妙地在將水轉化為流動的線條的同時，也隱隱利用了水足以消融界線的特性，模糊了不同樓層或是建築內外的差異，悄悄為空間屬性作出調整與轉化。

在這些被賴志盛稱為“恰好的”空間介入行動中，他所在意的乃是一種不作出任何破壞的抵抗；換言之，在創造一種新秩序的同時，也巧妙保留了原有秩序的完整性。他的作品及充滿其中的諸多難以言說，都來自這種細微而精準的穿刺術，通過建立起看似徒勞無用的新關係，指向的是不斷開枝散葉的想像力空間。

種種意料之外的空間新關係，為賴志盛的作品提供了叩擊原有現實結構的新情境。當代的藝術家不斷對藝術體系及其所處的社會境況和體制提出質疑、批判，乃至衝撞、抵抗、提出替代方案，從這一層面上看，賴志盛的創作與許多觀念藝術家異曲同工。然而有別於“體制批判”的代表性藝術家麥克·艾舍 (Michael Asher) 所運用的激烈抵抗方式 (如拆除畫廊內部牆體，或將空間還原為毛坯建築體)，賴志盛的策略往往顯得更加溫和而迂迴，與其說是“抵抗”，更準確來說是種種“不合作”，側向尋找、提出一般方法之外的其他可能性，甚至凸顯了觀念強度之下，不同的手作與勞動層次。

這些手作與身體勞動層次蘊藏了諸多彈性與不確定性，有趣的是，這與賴志盛經過良好訓練的泥水工藝技巧所要求的精確之間，又形成了一股張力。水在賴志盛今年新作中成為一個主要元素，也為這種張力提供了一個近乎有機體的物質化載體，無論是《垂直II》中那不時被冷氣口送來的氣流帶離既定軌跡，在地上形成水漬的一滴滴水，還是《逗留》中那意外夾雜了屋頂瀝青，因而在出現於展廳內之前就變為可疑灰黑色的雨水，都具備進一步被創作中的想像空間所容納的可能。

對於賴志盛而言，藝術並非某種需要緊緊攬住不放的東西，而是這樣以一路伴隨的形式，在創作者身旁迴旋於顯露與隱藏之間。藝術家本人成為創作的絕對主體，這不僅因為同一件作品會因應不同場域而生成不同的結構與樣態，也由於賴志盛的作品時常出現的是一個“如何再現”“如何物質化”的問題，無論這再現與物質化的目的是讓藏家“真實地”擁有這件作品，還是在一個邀展的機構內使之重現，藝術家都需要真正現身，不斷與新的空間進行協商。因而也可以說，作品本身從未遠離藝術家，藝術家也在這些大小、舉重若輕的抵抗行動間，不停刺探著消費社會的邊界與自身所處的位置。而當圍繞著許多可能性的這種現實作用於觀眾身上時，觀眾也好似籠罩在“欲辨已忘言”的整體情境之中，游離於尚未被命名的不同體驗之間，一個在感受與思考間建立聯結的積極觀眾，或許也從此養成。

The 13th Biennale de Lyon: La vie Moderne
第13屆里昂雙年展：現代生活

Lyon Museum of Contemporary Art, Lyon, France
里昂當代美術館，里昂，法國

10.09.2015 - 03.01.2016

'Border_Lyon' is a site-specific installation that allows the viewers' participation. Lai Chih-Sheng employed the spatial conditions available on the spot and asked the local workers to produce, based on his conception, a platform suspended above the ground. Generated out of the working process, the waste materials and working traces were left there, as what they initially were. When the spectators stepped into the exhibition hall and walked on the narrow platform along the walls, they could experience extraordinary perspectives and bodily perceptions.

《邊境_Lyon》為一現地製作的參與性裝置，賴志盛運用現場之空間條件，交由里昂當地工人按其創作需求製作一道懸於出於空間周圍的平台。執行過程中所衍生出剩餘無用的材料與觀眾進入展場，行走於此穿透牆面的狹窄懸空台，體驗其特殊的觀展視野與身體感受。



La Chen Sheng



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場





Installation view
展覽現場



Installation view
展覽現場

Invisible: Art of the Unseen 1957–2012
不可見：看不見的藝術1957-2012

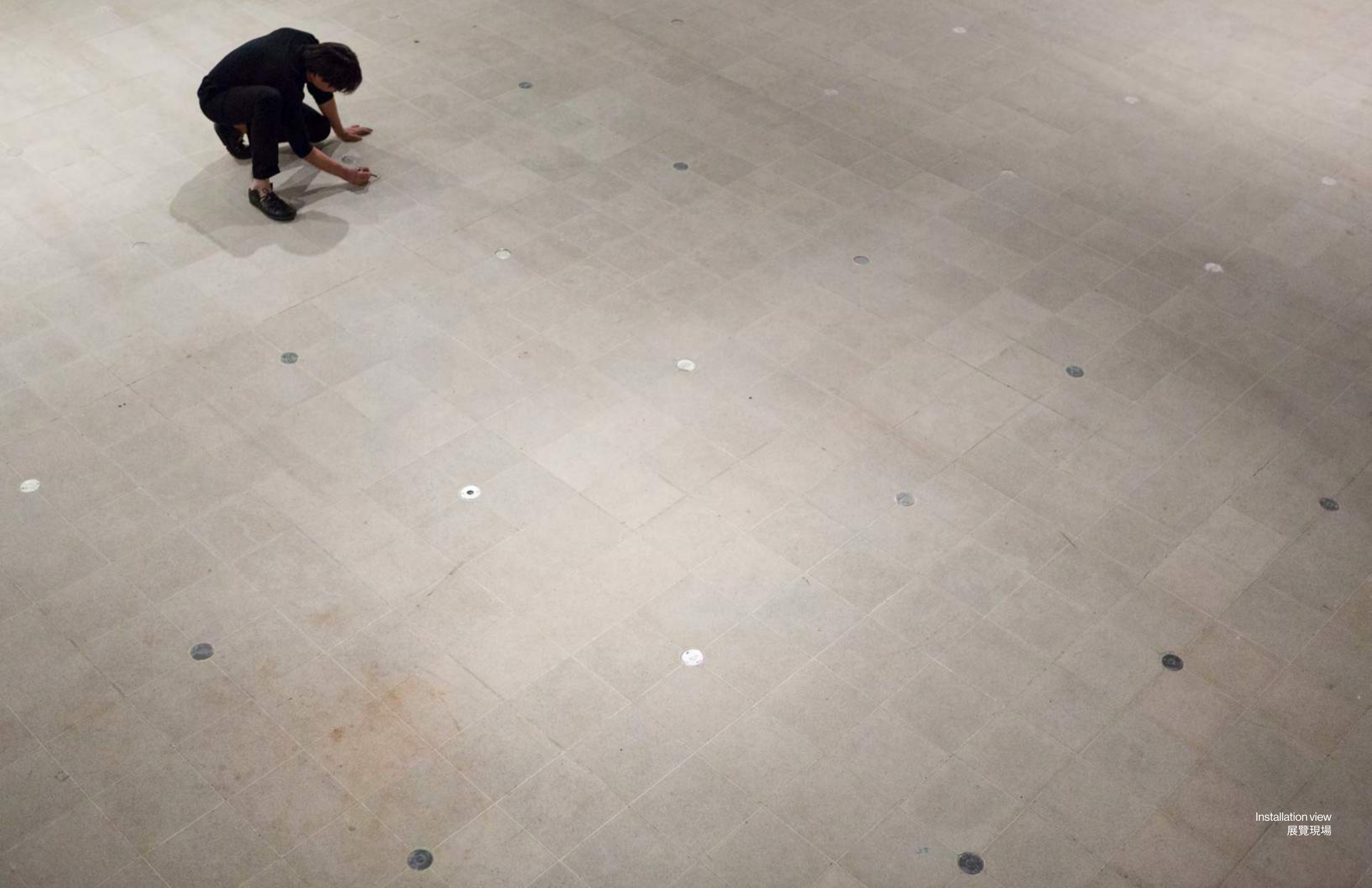
Hayward Gallery, London, U.K.
海沃美術館，倫敦，英國

12.06 - 06.08.2012

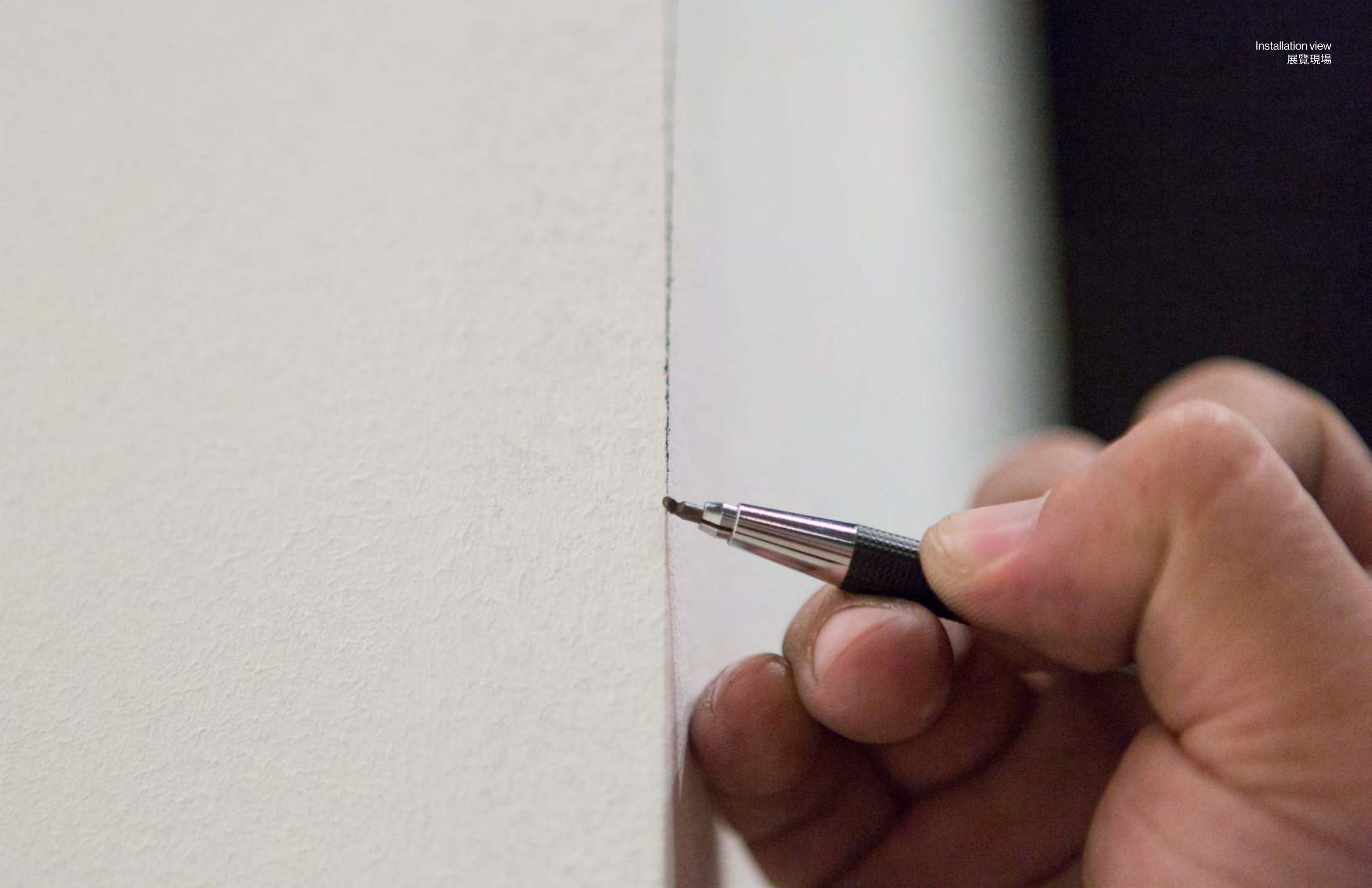


Life-size Drawing
原寸素描
2012

Installation view, "Invisible: Art of the Unseen 1957–2012", Hayward Gallery, London, U.K.
展覽現場, "不可見: 看不見的藝術1957-2012", 海沃美術館, 倫敦, 英國











Installation view
展覽現場









Installation view
展覽現場









Installation view
展覽現場



Installation view
展覽現場



Installation view
展覽現場

Selected Works
精選作品

Vertical II
垂直II
2019

Pumping device, Water, Holes (2 inches)
引水裝置·水·洗洞 (2英寸)

Dimensions variable
尺寸多變

Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
「close」展覽現場, 弔詭畫廊, 高雄, 台灣



Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
「close」展覽現場，弔詭畫廊，高雄，台灣



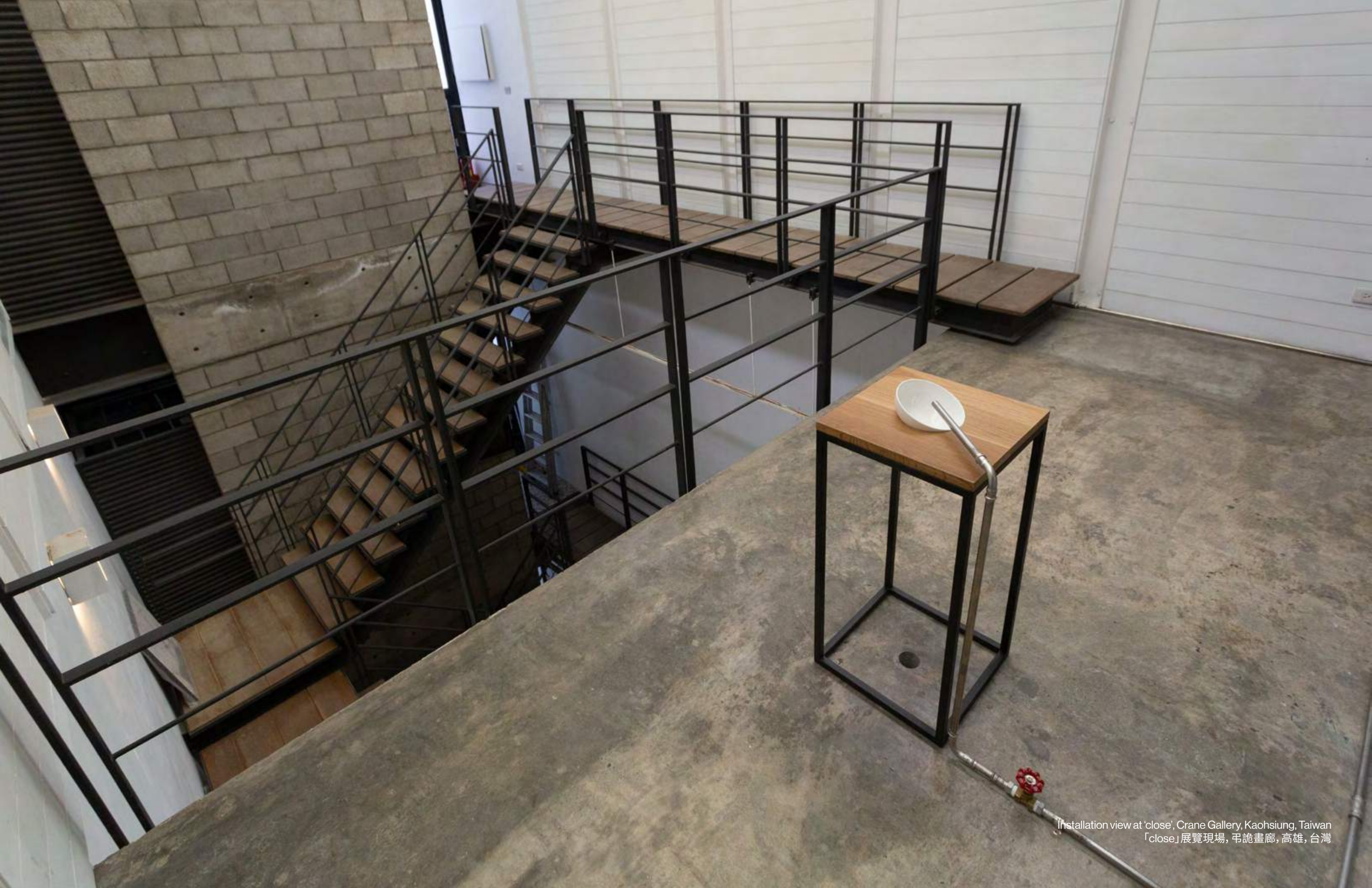
Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
「close」展覽現場, 弔詭畫廊, 高雄, 台灣



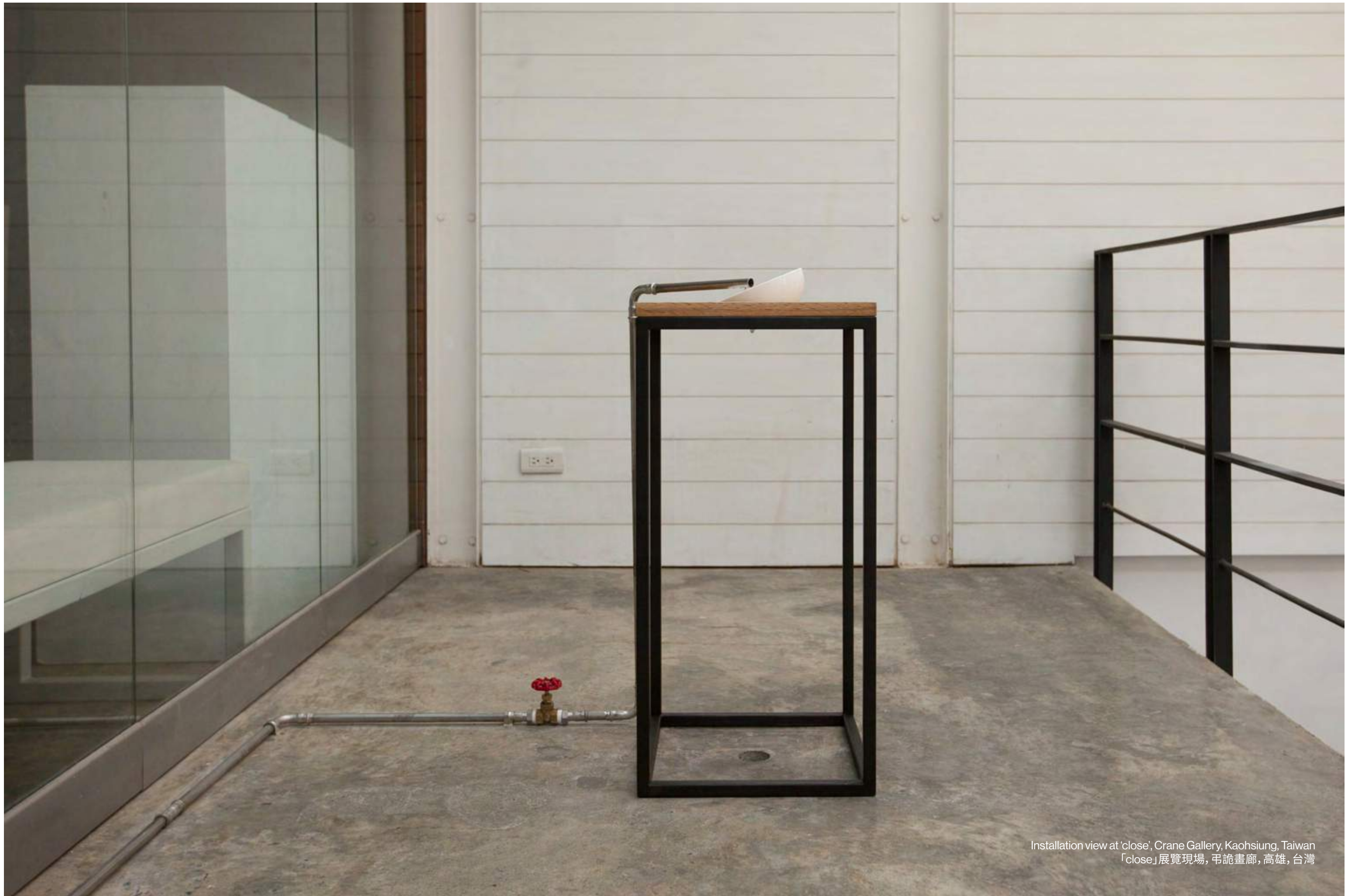
Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
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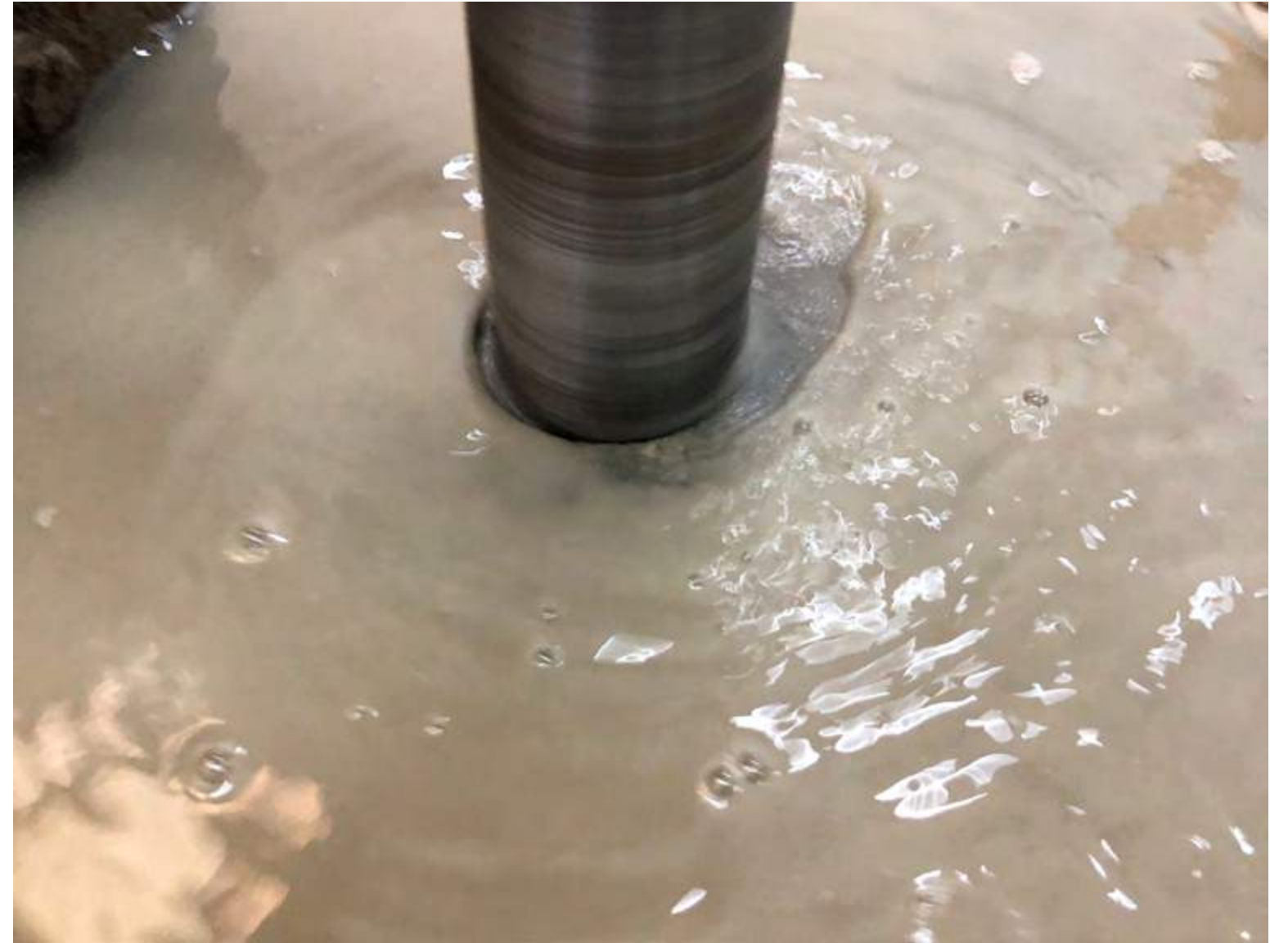
Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
「close」展覽現場, 甲詭畫廊, 高雄, 台灣



Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
「close」展覽現場, 弔詭畫廊, 高雄, 台灣



Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
「close」展覽現場, 弔詭畫廊, 高雄, 台灣



Installation view at 'close', Crane Gallery, Kaohsiung, Taiwan
「close」展覽現場, 弔詭畫廊, 高雄, 台灣



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街一巷

Public utility box with a curved roof and various notices or advertisements posted on its surface.

The alleys of Canton Flower Housing Estate look like the most common of passageways, but after a few visits these streets have developed a faint sense of strangeness to me. I remember at the beginning of August, on my second visit here, entering a noodle restaurant for a meal with Anthony and Guangxian. It had opened for business not long ago, and looking at the interior decoration, it was clear that everything was brand-new. But it nevertheless felt entirely out-of-date, and I thought that perhaps the reason was decorations that were intended to be as low-key as possible or the use of a mass-market interior design package. Accompanying us as we ate noodles and discussed anecdotes of our last visit to The South China Botanical Garden, a more resonant sound of conversation came from behind us, a few cooks and servers near our seats were happily at ease gambling. A restaurant that had just opened for business instead had the kind of unrestrained ease of having lived there for half a generation.

This place did not have need for and did not care about new things.

Throughout the alleys, flourishing flora is visible scattered in the light, and the alternation, overlapping and interweaving of the streets at different times forms a particularly disunified pastiche. Because of their exceeding complexity and ruggedness, most people walk in the center of the roads. They have practically become habituated to these unstable and inter-opposing manifestations. There is no right and wrong, and first and last are indistinguishable. I could not help thinking, how was this place originally planned? How much longer can this kind of housing estate last? So I tried to find some clues.

The configurations that were planned decades ago when these buildings were first constructed necessarily took into account every aspect of the living spaces there, which can be glimpsed from the water and electrical conduit fittings on the walls. These walls are not entirely solid. Electrical lines and water pipes pass through a network of conduits imbedded within the space of the wall. Such that today in this space, due to use-based replacements, many of the conduit outlets are entirely buried within the walls, invisible. My work in this instance was to attempt to detect electrical current and magnetism within the walls, locate the original conduit paths, dig out a hole near the terminal ends of these paths, and then extend steel cable from within the wall into the gallery space, finally supporting a platform close to, but suspended just off of the ground. It is as if these holes create an indoor bridge, and when people walk on top, it produces a slight swaying, a little bit as if a skiff has been erected in the room.

[Translated by Jesse Robert Coffino]

穗花新村的巷弄看起來就僅是平凡不過的街道，但幾次來訪後我對於這尋常的社區卻隱隱起了一些奇異感，記得八月初第二次來到這兒，與Anthony及廣先一起走進巷口剛開張不久的一家麵館用餐，看著店內的裝潢明明都是嶄新的，但感覺起來卻很陳舊，在想也許是低調的擺設或通俗套裝的設計之故。接著我們一邊吃麵一邊聊著上一回去華南植物園的趣事，而身後傳來了更響亮的對話聲，幾個廚師與服務員在鄰近我們的位子輕鬆快活的鬥著地主，他們像是已在這裡生活大半輩子一般的自在，令人完全想不到這是一家剛剛開張的店。

這個地方似乎不太需要也不太在乎新的東西。

巷弄間隨處可見繁茂的植物錯落在光影裡，街道在不同時期的更替交疊與縫補形成了特別不統一的拼貼，由於過於複雜崎嶇人們大多都走在路的中央，似乎都習慣著這些不穩定與相互抵抗的樣貌，沒有對錯也分不出先後，我不禁在想，當初這裡是怎麼規劃的？這樣的社區還能保持多久？於是我試著找出一些線索。

幾十年前這房舍在建造之初所規劃的配置，必然為其生活空間的各個部位做了安排，這從牆上的水電管路設置中可以略見。這些牆不是全實心的，裡頭藏著中空的管線穿附著電線與水管，如今這空間因使用上的更替，將多數舊有的管線出口全埋進牆內不可見了。而這次的工作我試著對牆內的電流與磁性做探測，找出它們原來的路徑，並在這些管線的末端附近開挖穿鑿，再用鋼索從牆內延伸至展場之中，最終支撐一幅相似於地板卻略為懸起的平台，像是用這些牆上的孔洞在室內造了一座橋，當人們走在上面將產生微微的晃動，也會有點像是在屋子裡搭著一艘輕舟似的。

[文：賴志盛]



Canton Flower Bridge
穗花橋
2018

Observation Society, Guangzhou, CHINA
觀察社, 廣州, 中國

The Ballad of Canton Flower Housing Estate

by Anthony Yung; Translated by Jesse Robert Coffino

**Published on Observation Society's website: <https://www.observationsociety.com/CantonFlowerBridge>*

Date of publication: September 2018.

Between 2011 and 2015, Lai Chih-Sheng made three important works: Life-Size Drawing (2011), realized at Eslite Gallery, Taipei, in which he used a marker to draw a line around the edge of every object in the gallery space; Border (2013), wherein he constructed a narrow one hundred centimeter tall passageway against the four walls of IT Park Gallery, leaving the debris from the construction of the narrow passageway in the center of the room; and Scene (2015), also realized at Eslite Gallery, consisted of a hanging and swayable "ceiling", at a height just taller than that of the artist.

These three works share a common imagery: gap, at the edge of object and image, between emptiness and fullness...and what is the implication of this gap? Badiou says, "What is at stake is the fictionalization of the very power of fiction, in other words, the fact of regarding the efficacy of semblance as real. This is one of the reasons why the art of the twentieth century is a reflexive art, an art that wants to exhibit its own process, an art that wants to visibly idealize its own materiality. Showing the gap between the factitious and the real becomes the principal concern of facticity." (Badiou, 'The Passion for the Real'.)

Throughout the 20th century, the evolution of art has consistently and increasingly concerned itself with the act of laying bare: laying bare subjectivity and the content of technique and form and institutional structure, and these acts of laying bare appear to make art more "real." However, by reviewing the full history of 20th-century art, we can be fairly certain that even in complete nakedness, the factitious remains impossible to eradicate, and the real impossible to reach. That's why Badiou suggested the best that art can do is only to capture this gap, that place that represents the extension of facticity and the eradication of the real. However, at the end of the 20th century, people discovered that nakedness itself (the essential quality of the object having been laid bare, the true image of a thing, the human body, the process of life, etc.) had, not without a sense of irony, been alienated into aesthetic forms.

People certainly derive from his work a sense of nostalgia for artistic forms of the 20th century, the "naked forms." What is more, with a quality that combines superb craftsmanship and painter's sensitivity, Lai has made his works extremely clean and precise. People may recognize the essential qualities of his work as the absoluteness, the infinity, the sublime, and so on.

But he often emphasizes the importance of uncertainties in his work. He expressed this doubt more than once, "I really can't be certain why my works move people..."

Two years ago, he requested to exhibit at Observation Society. Presumably, as, in recent years, he has often made exhibitions in venues of excellent conditions, he was taken with the unprofessional setting and poor conditions presented by Observation Society. It is here that art is naturally humbled. However, the degree to which this place is not a professional art space and to which its physical space exists in a state of disrepair, was far more serious than he imagined. He recounted to me, "from the floor to the walls to the ceiling, there is not a single part of this space that was straight..." At Eslite Gallery, it is difficult to find any point at which the slope between the floor and the walls exceeds eight centimeters, and such a defect would certainly merit a serious discussion. And Observation Society? Everything is slanted and teetering on the brink collapse. In point of fact, it is not only Observation Society, but all of Canton Flower Housing Estate that appears ready to collapse at any moment. The buildings, streets and storefronts are all decrepit; the trees are in a state of disorder, everywhere is in the midst of temporary repair.

As an expression of apology, we took the initiative of bringing Lai Chih-Sheng on a tour of Guangzhou's major sites. We went to Video Bureau and Borges Libreria, to Canton Gallery and Huangbin Station, to Making Space, The South China Botanical Garden and to Sun Yat Sen Memorial Hall. Incredibly, it did not matter where we went, everything had the same sense of temporariness and decrepitude. And, interestingly, it did not feel like people were even doing anything to improve these conditions. Was this because they don't have the capacity to make some changes? Or do they just think its all fine like this?

From the outset, we emphasized to Lai Chih-Sheng that the building itself that housed Observation Society was of the least importance, and we hoped that he would not be overly concerned with the physical space. We know that if we ask Lai Chih-Sheng to improve the Observation Society Space, or if he had been asked to improve the dilapidated convenience store across the street from Observation Society, he certainly would have done a superb job, because he has attained a superb level of craftsmanship, a level approaching art. But we knew clearly that this was not what we sought to do, not in the name of art. That is exactly one kind of misunderstanding that we specifically sought to dispel.

Finally, Lai decided to make a work to pose a question: Why does a place like this make us feel that it can nurture and maintain an idealism for art.? But the way he asks these questions is only rhetorical, because he already knew the answer, and he also knew that such answer is impossible to explain with regular logics.

The metaphor that he poses is this: he made a bridge in Observation Society, representing a perfectly correct dimension constructed in a space that is full of errors. The bridge is suspended in mid-air, people walk across it, and it maintains just enough distance from the space itself so that neither touch. The artist has created a new perspective for seeing the space, a new sense of distance in order to manifest the imperfect, homeliness of the space itself.

This can be compared to a photographer who uses superb technique to capture the image of an ugly person. This photograph “truthfully” represents the subject’s absurd expression, asymmetrical eyes and rough skin...in viewing this photograph we can appreciate the photographer’s superb technique, but it is worth emphasizing that this will not alter the ugliness of the subject, because the goal of taking this photograph was not to idolize the subject. What I mean is that this bridge that Lai Chih-Sheng created, despite its beauty, is certainly not intended to idolize this space.

Then what exactly is its meaning?

At dusk on the last day of Lai Chih-Sheng’s first visit to Guangzhou, I took him to see every corner of Canton Flower Housing Estate. Dusk is the golden hour here, mainly because in dim light is this place not so ugly, and this is also the reason why Observation Society only opens its doors when dusk approaches. Finally, we arrived Xiaogang Park, which closely abuts the Housing Estate. People were out strolling through the park, chatting, but without interrupting the tranquility of the park.

Lai’s last exhibition was titled “Between Dog and Wolf.” The literal meaning of this title is the certain time during dusk and dawn, the moments when the dimness of the light makes it impossible to see clearly whether the animal in the distance is a dog or a wolf. During the occurrence of that exhibition, it was actually quite difficult for people to understand the connection between the title and Lai’s work — those objects, installations and projections. It was only at dusk in Xiaogang Park that I figured out the context that Lai sought to describe with that title: in the gradual sinking of day’s color, the world that we observe also gradually becomes gentle, the discrepancy between artificial and natural, between essence and appearance remains distinguishable, the material world maintains its contours, but the gap — that Badiouian gap — disappears. It is only a moment, but the moment exists. Lai’s work has always been devoted to observing and reflecting upon the truth that constitutes the outside world. But knowledge is only the first step. What is most important is transcending this truth, or being transcended by it.

Leaving Xiaogang Park, we came upon a small cart selling oranges. In this environment of near blackness, the eerie white light of the cart shone on a small mountain of oranges, a scene at once prosaic and singular: the moment of dogs and wolves, Xiaogang Park, Canton Flower Housing Estate; people buying fruit, people returning home from work, people in idleness... thinking of the art that we were going to make but did not yet know how exactly it would be realized, humility and yearning filled our minds. Is this not a moment of the sublime? Only it is another kind of sublime, distinct from that of the church. In this moment we feel that there is no longer any need to make the world, and ourselves, any cleaner, any more sophisticated, or any more real. The hope is that art can help us to remember a moment like this.

[Translated by Jesse Robert Coffino]

穗花新村頌

文：翁子健

*發表於觀察社網站：<https://www.observationsociety.com/CantonFlowerBridge>

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在2011-2015年間，賴志盛做了三件重要作品：2011年在台北誠品畫廊實現的《原寸素描》，是他用馬克筆在畫廊空間中所有東西之邊沿上畫線；2013年的《邊境》是他在伊通公園的展覽空間內之四面牆上築起一條一米高的窄道，房間中央保留了建造窄道的剩餘廢料；2015年的《這》同在誠品畫廊實現，那是一個比藝術家身高高出些許的、懸浮而可搖動的「天花板」。

這三件作品有一個共同意象：間隙，在物和形象的邊沿，在空和滿之間……這個間隙意味著什麼？巴迪厄說：「重要的是，將虛構的力量本身虛構化。換言之，是將表象之效視為真實本身。這是其中一個原因，說明為什麼二十世紀的藝術是一種反身性的藝術，一種想展示自身過程的藝術，一種想極致地呈現自身的物質性的藝術。將虛構／人工與真實之間的間隙展示出來，成為了事實性 (facticity) 之要義。」(巴迪厄,《熱愛真實》)

在二十世紀，藝術的激進以更多的裸露為手段：對主體性、技術內容、形式及體制結構之裸露，似乎更徹底的裸露能使藝術變得更真實。但回想二十世紀藝術的整個歷史，我們大概可以明白，再多的裸露也無法消滅虛假，也無法達致真實。因此巴迪厄認為，藝術只能捕捉那存在於虛假延伸和真實消散之間的間隙。諷刺的是，當二十世紀終結時，裸露本身(裸露物之本質、事之真相、人之身體、生活之過程，等等)卻已被異化成一些美學形式，一些人們熟識的藝術。

賴志盛的工作一定是喚起了某些人對二十世紀藝術的某些形式之緬懷，一些「裸露的形式」；正好這位藝術家又擁有高超的工藝和畫家的敏感，這使他的作品極其乾淨而準確，人們可能會認為，這些作品是關於絕對、無限、崇高等。

但是，藝術家本人卻總是談到藝術中那些讓他感到不確定的部份。他常常置疑：「我真不確定我的作品為什麼會使人感動……」

兩年前，他說想到觀察社做展覽。在近年常在條件優越的場地做展覽後，想必他是看中了觀察社的不專業、條件差，讓創作重回一個謙遜的環境。但是，這個地方之不專業程度及空間條件之差比他想像中還要嚴重。他告訴我：「從地板到牆到天花，這個空間沒有任何部份是直的……」在誠品畫廊，難得能找到牆和地板之間有8公分的傾斜度，那是足以成為談資的；在觀察社呢？一切都東歪西倒。事實上，不止觀察社，整個穗花新村都這樣，樓房、道路和商店，全是缺憾，樹木一片凌亂，到處都是臨時的修修補補。

為表示歉意，我們帶賴志盛遊覽廣州各處，去錄像局、博爾赫斯書店、廣州畫廊、黃邊站、新造空間，還有華南植物園、中山紀念堂等。要命的是，其實每一個地方都差不多，無論是其他藝術場地還是名勝古蹟，東西都有一種似是臨時卻已破舊的感覺。有趣的是，也不覺得人們有在努力改善這些狀況，是因為無能為力嗎？還是欣然接受？

從一開始，我便對賴志盛強調：觀察社所在的這間房子是最不重要的，那只是一個我們碰巧租來用的地方，希望他不要去太在意這個實體空間。假設我們請賴志盛把觀察社的空間變好，或者請他去改良觀察社對面那家殘破的小士多，毫無疑問，他將很好地完成，因為他有很好的工藝技術。但我們明確知道，這不是我們以藝術之名來做的事，反之，這恰巧是我們想消除的誤會。

最終，賴決定以他的創作去提出一個問題：為什麼，偏偏是這樣一個條件不怎麼好的地方，一直在滋養及留存著一種對藝術的理想主義？當然，這只是一種比喻性的提問，因為他已知道答案，也知道這個問題無法用日常邏輯去回答。

他提出的比喻是這樣的：他在觀察社內建造了一道漂亮的橋，在這個全是錯誤的空間中，這道橋代表了一個正確的維度；它是懸空的，人們走在上面，將與空間本身保持些許互不觸碰到的距離。換言之，這道橋給予人們觀看這個空間的新的角度、新的距離感，為的是「彰顯」這個空間本身的不善不美。

這好比一位攝影師以高超的技術拍攝一個難看的人的肖像，這張照片「如實地」再現了這個人：他犯傻的表情、不對稱的眼睛、粗糙的皮膚……看著這張照片，我們可以欣賞這位攝影師高超的技巧，但這可不會改變這個人難看的真相。而這位攝影師，他拍攝這張照片，不能也不是為了將這個人變成偶像——我的意思是，賴志盛創造的這道橋，儘管漂亮，卻絕不是為了將這個空間偶像化。

那麼，到底它是什麼？

在賴志盛第一次來廣州的最後一天，傍晚，我帶他在穗花新村到處看看。在這兒，傍晚是最好的時份，因為在昏暗的光線中，這個地方才沒那麼難看，這也是為什麼觀察社只在接近傍晚時候才開門。最後我們來到與小區緊連著的曉港公園。公園裡有不少無所事事散著步的人，人們在聊天，但不打擾公園的寧靜。

賴的上次個展的題目是《狗狼時刻》，其字面意思是黃昏或清晨時份，那些因為光線昏暗而無法看清遠處的動物是狗還是狼的時刻。這是展題不易理解，因為它並非對這次展覽的解釋，而是藝術家對創作之行為本身的反思。正好在傍晚的曉港公園，我才似乎領會到賴想以這個題目指向的情境：當天色漸沉，我們觀看中的世界也逐漸變得柔和，儘管人工和自然、本質和表象之差異仍能辨認，事物仍有輪廓，但間隙——那巴迪厄所描述的間隙——消失了。那只是一個瞬間，但是這個瞬間的確存在啊。賴的工作一直在致力於觀察及反思外部世界構成之道理，但知曉只是第一步，更重要的是去超越它，或被它超越。

我們從曉港公園出來，遇到一個賣橙的小販車，在幾近完全入黑的環境中，販車上慘白的燈光打在堆成小山的橙子上，造成一個平淡中見奇異的畫面：狗狼時刻，曉港公園，穗花新村；買水果的人，下班回家的人，無所事事的人……想著那即將發生卻還不知道終將如何實現的藝術，我們的內心充滿了謙遜和嚮往。這難道不是一個崇高的時刻嗎？只不過是另一種崇高，不同於教堂的那一種，在這個時刻我們覺得世界，或我們自己，都沒有需要變得更乾淨，或更精妙，或更真實。希望藝術能幫助我們記住這樣的一個時刻。



Canton Flower Bridge
穗花橋
2018

Observation Society, Guangzhou, CHINA
觀察社, 廣州, 中國

Canton Flower Bridge

穗花橋

2018

Observation Society, Guangzhou, CHINA

觀察社, 廣州, 中國





Canton Flower Bridge
穗花橋
2018

Observation Society, Guangzhou, CHINA
觀察社, 廣州, 中國



Canton Flower Bridge
穗花橋
2018

Observation Society, Guangzhou, CHINA
觀察社, 廣州, 中國



Canton Flower Bridge
穗花橋
2018

Obervation Society, Guangzhou, CHINA
觀察社, 廣州, 中國



Canton Flower Bridge
穗花橋
2018

Observation Society, Guangzhou, CHINA
觀察社, 廣州, 中國

8cm Inclination
傾斜8公分
2017

Installation, based on site size
裝置, 尺寸依現場而定

Installation view, "Between Dog and Wolf", Lai Chih-Sheng Solo Exhibition, ESLITE GALLERY, Taipei, Taiwan
展覽現場, "狗狼時刻", 賴志盛個展, 誠品畫廊, 台北, 台灣

Occupying the largest space in the gallery, '8cm Inclination' makes the floor appear erroneously skewed after Lai Chih-Sheng "fixed" the 8cm-gap under the walls by giving them a trim. 這道為了修整空間誤差的縫隙, 正是我傾斜誠品畫廊的幅度。



8cm Inclination
傾斜8公分
2017

Installation, based on site size
裝置, 尺寸依現場而定

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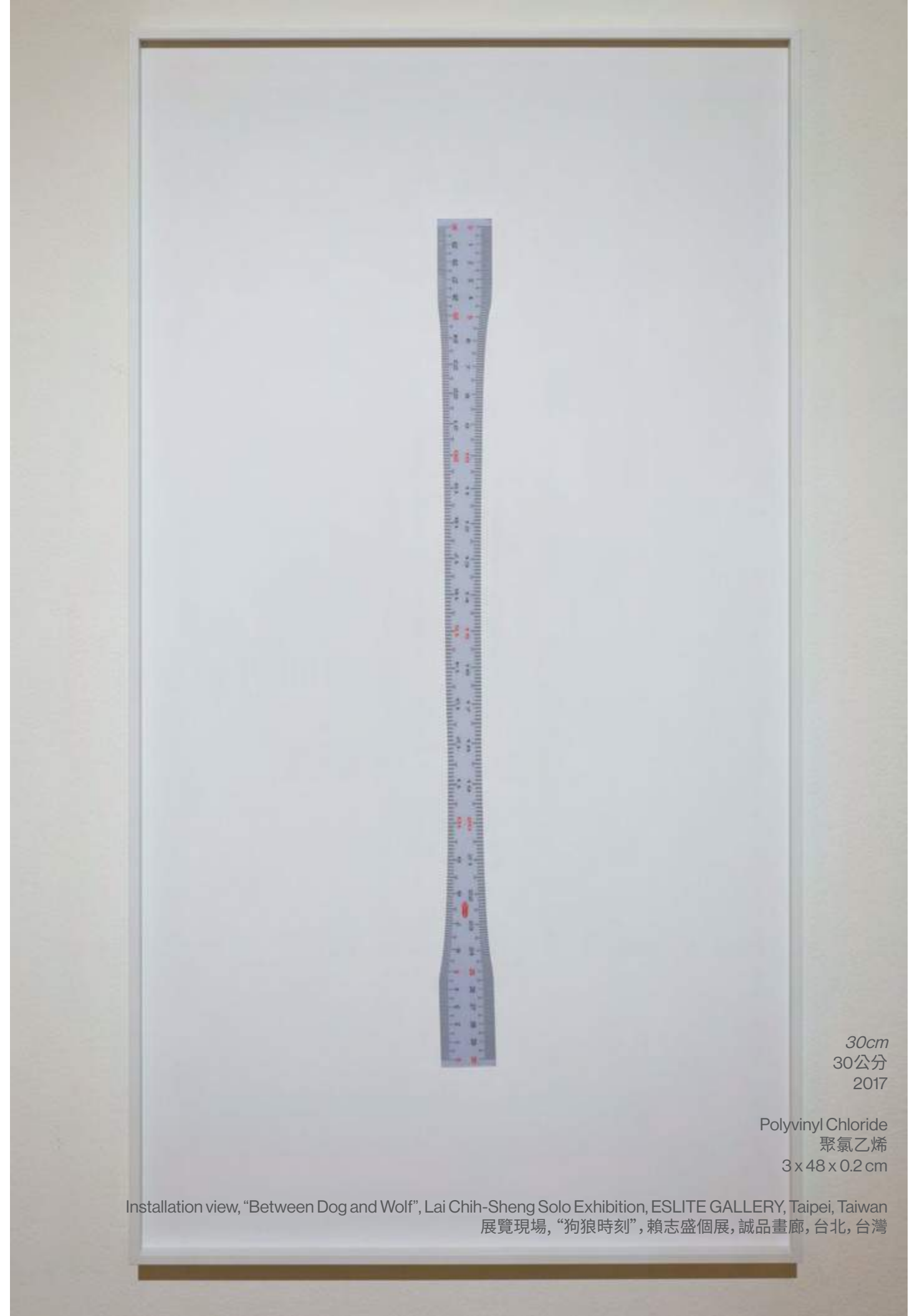
30cm
30公分
2017

Polyvinyl Chloride
聚氯乙烯
3 x 48 x 0.2 cm

Installation view, "Between Dog and Wolf", Lai Chih-Sheng Solo Exhibition, ESLITE GALLERY, Taipei, Taiwan
展覽現場, "狗狼時刻", 賴志盛個展, 誠品畫廊, 台北, 台灣

'30cm' is a ruler that had been stretched and thus has lost its function as an instrument for measurement. No longer a useful tool, the only way to approach the ruler would be to appreciate it as is.

《30公分》是一把被用力拉扯導致變形的尺，它因此失去了自身作為丈量儀器的功能。它不再是有用的工具，我們唯一能面對它的方法，就是觀賞。



30cm
30公分
2017

Polyvinyl Chloride
聚氯乙稀
3 x 48 x 0.2 cm

Installation view, "Between Dog and Wolf", Lai Chih-Sheng Solo Exhibition, ESLITE GALLERY, Taipei, Taiwan
展覽現場, "狗狼時刻", 賴志盛個展, 誠品畫廊, 台北, 台灣

Where does it come from, and when did it come about?

Dust is an accumulation of fine particles through time. It is worthless yet found everywhere. This work was made for "Kau-Puê, Mutual Companionship in Near Future: 2017 Soulangh International Contemporary Art Festival," an exhibition in Tainan, Taiwan. Between 2015 and 2016, I asked workers of Soulangh Cultural Park to collect dust as they cleaned the park, and I used that dust to make this work. The aluminum ruler on the wall was a tool I used to smoothen the surface of the benches, and the samples sitting on the ruler show a series of experiments I conducted to test the durability of cement-dust mixture. In the end the benches are made of 35% dust.

Dust, hidden in the park corners, is a silent traveler that circles the site in procession.

I hope to transform or memorialize this unwanted thing from daily life to tender a subtle way to experience time and space. By cementing it in two benches and inviting visitors to come for respite, it becomes a warm and friendly sculpture.

它從何而來，又何時生成的？

灰塵，是漫長時間裡累積在我們生活周遭的細微之物，亦是無用卻無所不在的剩餘物。這是今年年初為台南「交陪」展所創作的作品，我於2015至2016年間，委請蕭壠工作人員搜集打掃園區時出現的灰塵，將之摻拌於混凝土中，塑造出名為「坐在灰塵上休息」的兩張長椅；牆面工作的鋁尺上擺設的杯土，是製作過程中幾次強度測試的樣本，最終灰塵以35%的比例完成。

藏匿於現地不知何時早已生成的灰塵，它們是沈默的繞境者。

我希望透過這樣的創作能擴延某種細微的時間與空間經驗，轉換或永誌這日常裡排拒的東西；將它凝結在導引來客停歇的兩張坐椅中，成為特別親近而友善的雕像。

Resting on the dust, SL
坐在灰塵上休息__蕭壠
2017

Dust, iron and concrete
灰塵、鐵及混凝土
40 x 134 x 42 cm (2 pieces)
40 x 134 x 42 cm (2座)

Installation view, "Kau-Puê, Mutual Companionship in Near Future" Soulangh International Contemporary Art Festival 2017, Soulangh Cultural Park, Tainan, Taiwan
展覽現場，近未來的交陪—2017蕭壠國際藝術節，蕭壠文化園區，台南，台灣





Resting on the dust_SL
坐在灰塵上休息__蕭壠
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Before the Present is the reversal of a rotating image that indicates waiting. Made into an infinite loop, the reversed loading turns into an expression of loss, pointing to not only the future but also the eternal lapse of time.

除了建立及累積，我們可以思考後退與消亡。在不斷指向未來的同時，也是當下沒有止息的消逝；《即刻之前》是將日常中顯示著等待的流動影像改做逆向的返轉，使影像的堆疊感轉成流失的樣貌，並且無限循環。

Before the Present
即刻之前
2017

Moving images on loop
流動影像 無限循環

Installation view, "Between Dog and Wolf" LAI CHIH-SHENG Solo Exhibition, ESLITE GALLERY, Taipei, Taiwan
展覽現場, 狗狼時刻, 賴志盛個展, 誠品畫廊, 台北, 台灣





Before the Present
即刻之前
2017

Moving images on loop
流動影像 無限循環

Installation view, "Between Dog and Wolf" LAI CHIH-SHENG Solo Exhibition, ESLITE GALLERY, Taipei, Taiwan
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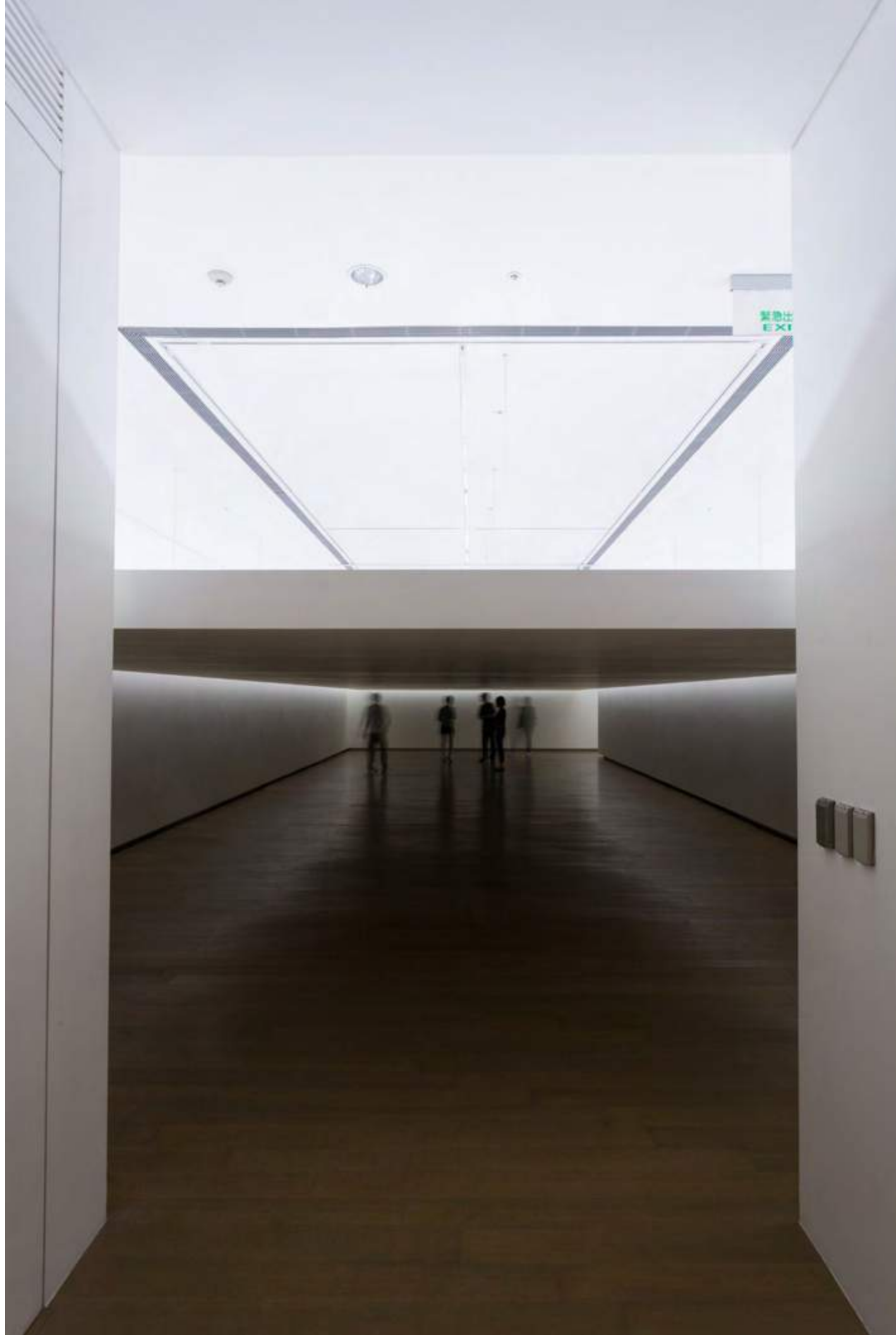
Scene
這
2015

Installation view, ESLITE GALLERY, Taipei, Taiwan
展覽現場, 誠品畫廊, 台北, 台灣



Scene
這
2015

Installation view, ESLITE GALLERY, Taipei, Taiwan
展覽現場, 誠品畫廊, 台北, 台灣



Scene
這
2015

Installation view, ESLITE GALLERY, Taipei, Taiwan
展覽現場, 誠品畫廊, 台北, 台灣



Scene
這
2015

Installation view, ESLITE GALLERY, Taipei, Taiwan
展覽現場, 誠品畫廊, 台北, 台灣

If I continued to sketch and reverse the reality, there may be a possible answer to "how this world is a poem".
如果我不斷的對現實之物進行直接性的描繪與翻轉, 這或許是對於“這個世界如何是一首詩”的可能答覆。



Paint Can
顏料罐
2014

Acrylic, Paper on Plastic
壓克力顏料、紙、塑膠

07.2014 "Art for Oneself", Tina Keng Gallery, Taipei, Taiwan 為自己做的藝術, 耿畫廊, 台北, 台灣
10.2014 "Bloom" Eslite Gallery 25th Anniversary Exhibition, ESLITE GALLERY, Taipei, Taiwan 青春, 誠品畫廊, 台北, 台灣



Paint Can_Light Turquoise
顏料罐_淺綠藍
2014

Acrylic, Paper on Plastic
壓克力顏料、紙、塑膠

6x6x7 cm



Paint Can_Light Turquoise
顏料罐_淺綠藍
2014

Acrylic, Paper on Plastic
壓克力顏料·紙·塑膠

6x6x7 cm



Paint Can_Light Ultramarine Blue
顏料罐_淡群青
2014

Acrylic, Paper on Plastic
壓克力顏料、紙、塑膠

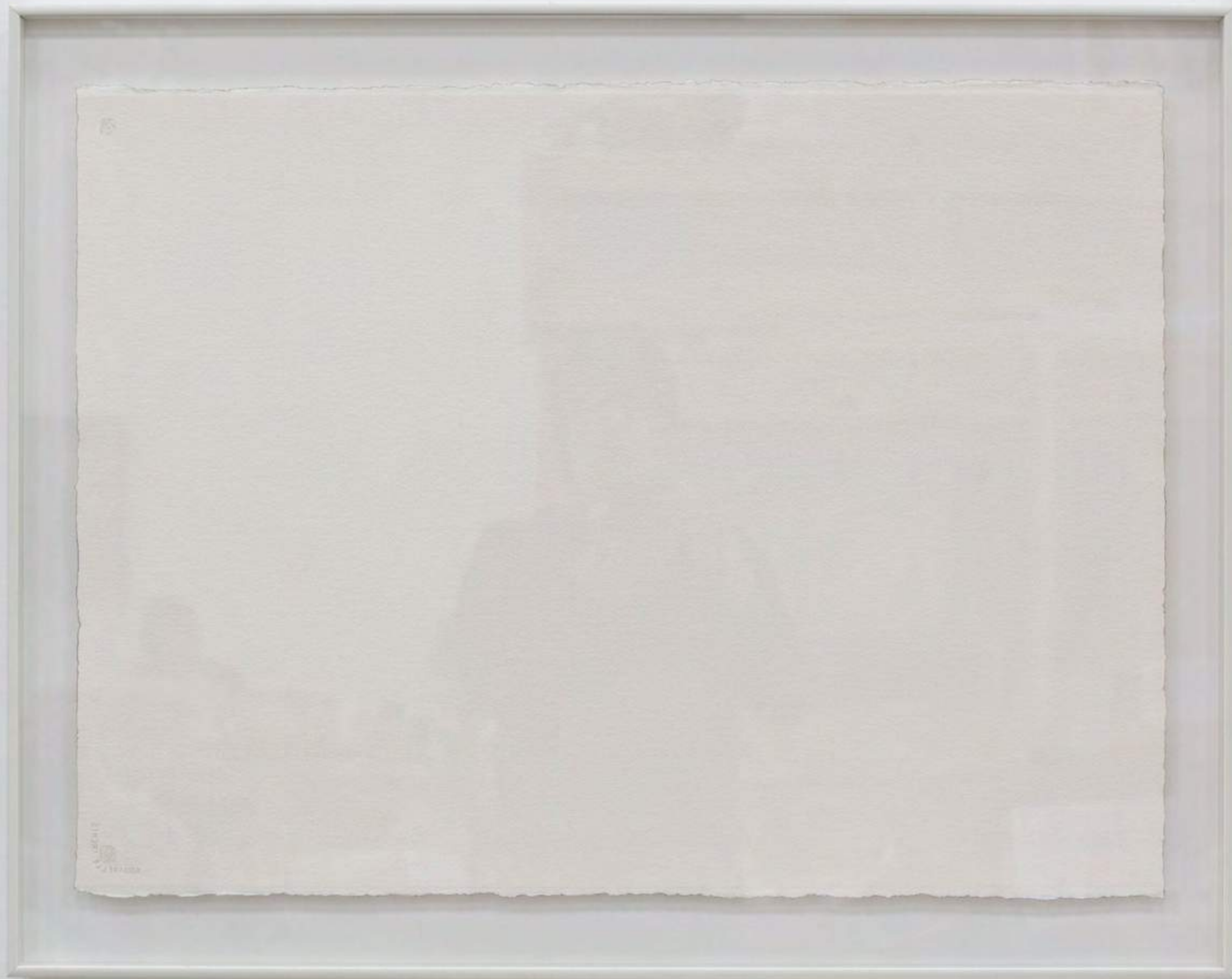
6x6x7cm



Paint Can_Light Ultramarine Blue
顏料罐_淡群青
2014

Acrylic, Paper on Plastic
壓克力顏料、紙、塑膠

6x6x7cm



Drawing paper
素描紙
2012

Watercolor paper, pencil
水彩紙, 鉛筆

Paper 水彩紙, 鉛筆: 57.6 x 76.8 cm
Frame 裝裱尺寸: 69 x 87 cm

VONARRELLI
FRANCESCO





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Lai Chih-Sheng

Office N° | 電話 +852 2810 0317

Born 1971 in Taipei, Taiwan; based in Taipei, Taiwan

Education

1996 B.F.A., Department of Fine Art, Taipei National University of the Arts, Taipei, Taiwan
2003 M.F.A., Graduate Institute of Plastic Arts, Tainan National University of the Arts, Tainan, Taiwan

Residency

2014 Cité Internationale des Arts, Paris, France

Selected Solo Exhibitions

2020
Linger, ALIEN Art Centre, Kaohsiung City, Taiwan
Closer, Taipei Fine Arts Museum, Taipei, Taiwan

2019
Besides,, Kirishima Open Air Museum, Kagoshima, Japan
Still Life, Gaiart, Taipei, Taiwan

2018
Canton Flower Bridge, Observation Society, Guangzhou, China

2017
Between Dog and Wolf, ESLITE GALLERY, Taipei, Taiwan

2015
“At” Lai Chih-Sheng & Lee Kit, Project Fulfill Art Space, Taipei, Taiwan
Scene, ESLITE GALLERY, Taipei, Taiwan
Room1734, Cité Internationale des Arts, Paris, France

2013
Lai Chih-Sheng: Instant, Project One, Hong Kong
Instant, IT PARK, Taipei, Taiwan

2011
An Exception to Reality: Lai Chih-Sheng, ESLITE GALLERY, Taipei, Taiwan

2005
1996 – 2005 Someday, Something and Someone, IT PARK, Taipei, Taiwan

2004
Reality in the Sky, Domicile, Taipei, Taiwan

2001
Combined, Paint House, Tainan, Taiwan

Selected Group Exhibitions

2021
"creN/Ature", TKG+ Projects, Taipei, Taiwan
"RHE—Shape of Water", Edouard Malingue Gallery/ EMG HK Tin Wan Studio, Hong Kong

2020
To Martian Anthropologists, New Taipei Museum of Art, New Taipei City, Taiwan

2019
Healthier, Simpler, Wiser, Edouard Malingue Gallery, Shanghai, China
close, Crane Gallery, Kaohsiung, Taiwan
Folded Veil, Edouard Malingue Gallery, Hong Kong
Art of Absence, ESLITE GALLERY, Taipei, Taiwan
This is very simple. Who wouldn't be able to do it?, EXPO Dome, Taipei, Taiwan

2018
Daily, The 2th Greater Taipei Biennial of Contemporary Arts, NTUA, Taipei, Taiwan
Sui Generis, Jing-Pai of Taiwan, IT PARK, Taipei, Taiwan
Video On the Phone, Hong Gah Museum, Taipei, Taiwan

2017
Kau-Puê, Mutual Companionship in Near Future, Soulangh International Contemporary Art Festival 2017, Soulangh Cultural Park, Tainan, Taiwan

2016
If it be your will, that I speak no more, ESLITE GALLERY, Taipei, Taiwan
Aichi Triennale 2016_Homo Faber: A Rainbow Caravan, Aichi Arts Center, Nagoya City Art Museum, Aichi, Japan
Delayed, NHCUE ART SPACE, Hsinchu, Taiwan
Untitled, ESLITE GALLERY, Taipei, Taiwan
NOTHING IS IMPOSSIBLE, NO SHOW MUSEUM, North America Tour – In 80 Days Across America
Utopias and Heterotopias, The First Wuzhen International Contemporary Art Exhibition, Zhejiang, China
SILK ROAD INTERNATIONAL, AMNUA Internatinal Project II, AMNUA, Nanjing, China

2015
The 13th Biennale de Lyon: La vie Moderne, Lyon Museum of Contemporary Art, Lyon, France
Alice's Rabbit Hole—Everyday Life, Comprehensible and Incomprehensible, Taipei Fine Arts Museum, Taipei, Taiwan
Abstract on-site, ESLITE GALLERY, Taipei, Taiwan
A Hundred Years of Shame- Songs of Resistance and Scenarios for Chinese Nations, Para Site, Hong Kong, China

2014
The Pioneers of Taiwanese Artists, 1971-1980, National Taiwan Museum of Fine Arts, Taichung, Taiwan
The 8th Shenzhen Sculpture Biennale, 2014_We have never participated, Shenzhen OCT Contemporary Art Terminal, Shenzhen, China
Margin Archive & Film Fest, ESLITE GALLERY, Taipei, Taiwan
NO SHOW MUSEUM, www.noshowmuseum.com
Bloom, Eslite Gallery 25th Anniversary Exhibition, ESLITE GALLERY, Taipei, Taiwan
YES, TAIWAN - 2014 Taiwan Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan
Art for Oneself, Tina Keng Gallery, Taipei, Taiwan
Transcoding: The Geography of Digital Images, National Taiwan Museum of Fine Arts, Taichung, Taiwan

2013
Mind on Forms, Mobile Museum, Taipei, Taiwan
Asia Cruise—Evidence, Kuandu Museum of Fine Arts, Taipei, Taiwan
Drawing-Expression and Limit, AMNUA, Nanjing, China

2012

Invisible: Art of the Unseen 1957–2012, Hayward Gallery, London, United Kingdom

2011

2nd Chongqing Biennale for Young Artists, Sichuan, China

The 2011 Material Language—Soil, Juming Museum, Taiwan

2010

Micro-Image, Ping Pong Art Space, Paint House, Taipei, Tainan, Taiwan

2009

LOOKING UP! LOOKING DOWN!, ESLITE GALLERY, Taipei, Taiwan

2008

Ctrl Z, inFIDI space, Taipei, Taiwan

2006

A Realm with No Coordinates, 1a Space, Hong Kong; NTUE Nan Hai Gallery, Taipei, Taiwan; NUTN Artistic Special Zone, Tainan, Taiwan

2005

Every Tim, Nanhai Gallery, Taipei, Taiwan

2003

Taipei Arts Award, Taipei Fine Arts Museum, Taipei, Taiwan

2002

First Tainan Biennial, Tainan Municipal Cultural Center, Tainan, Taiwan

CO2, Huashan Culture Park, Taiwan

2001

Cross-cultural Project in Asia, Kuala Lumpur, Malaysia / Taipei, Chiayi, Taiwan / Hong Kong, Beijing, Shanghai, China

First Taiwan Contemporary Sculpture Exhibition, Huashan Culture Park, Taiwan

1999

Nation Oxygen Group Exhibition Part I, Bali Abandoned House, Taipei, Taiwan

Nation Oxygen Group Exhibition Part II, Shin Leh Yuan Art Space, Taipei, Taiwan

Island, Penghu, Nation Oxygen, Penghu Islands, Taiwan

1996

Experiment, Interaction, Shanchi Abandoned Factory, Taipei, Taiwan

Program

2016

saT CHAT presents: Lai Chih-Sheng “Life-Size Drawing”, Stanley Picker Gallery, London, United Kingdom

Work: Water Event, YOKO ONO Lumière de L'aube at MAC Lyon, Lyon, France

KANNO So+yang02 Work: “Asemic Languages”, Aichi Triennale 2016, Aichi Arts Center, Aichi, Japan

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賴志盛

1971年出生於台灣台北，目前生活與工作於台灣台北。

學歷

1996 國立台北藝術大學美術學系學士

2003 國立台南藝術大學 造形藝術研究所 碩士

藝術家駐地

2014 西帖國際藝術村，巴黎，法國

個展

2020
「繞梁」, 金馬賓館當代美術館, 高雄, 台灣
「接近」, 台北市立美術館, 台北, 台灣

2019
「此外」, 霧島之森美術館, 鹿兒島, 日本
「靜物畫」, 槩藝術, 台北, 台灣

2018
「穗花橋」, 觀察社, 廣州, 中國

2017
「狗狼時刻」, 誠品畫廊, 台北, 台灣

2015
「就在」李傑、賴志盛, 就在藝術空間, 台北, 台灣
「這」, 誠品畫廊, 台北, 台灣
「Room1734」, 西帖國際藝術村, 巴黎, 法國

2013
「賴志盛:即刻」, Project One, 香港
「即刻」, 伊通公園, 台北, 台灣

2011
「作為一種例外於現實的狀態－賴志盛」, 誠品畫廊, 台北, 台灣

2005
「關於一些日子、一些事與一些人」, 伊通公園, 台北, 台灣

2004
「天空裡的現實」, 自宅, 台北, 台灣

2001
「關於生活與創作間的一種作用」, 文賢油漆行, 台南, 台灣

群展

2021
「物·自·造·_」, TKG+ Projects, 台北, 台灣
「畫廊策展:RHE — 水形」, 馬凌畫廊 / 香港田灣工作室, 香港

2020
「給火星人類學家」, 新北市藝文中心, 新北市, 台灣

2019
「更健康,更簡單,更明智」, 馬凌畫廊, 上海, 中國
「close」, 弔詭畫廊, 高雄, 台灣
「折紗」, 馬凌畫廊, 香港
「留白」, 誠品畫廊, 台北, 台灣
「這很簡單誰不會」, 花博爭艷館, 台北, 台灣

2018
第2屆大台北當代藝術雙年展「超日常」, 國立臺灣藝術大學, 台北, 台灣
「自成徑」台灣境派藝術, 伊通公園, 台北, 台灣

2017
「近未來的交陪」2017蕭壠國際藝術節, 蕭壠文化園區, 台南, 台灣

2016
「如果沈默是你的旨意」, 誠品畫廊, 台北, 台灣
第3屆愛知三年展「彩虹商隊驛站_創造者之旅」, 愛知藝術文化中心、名古屋市美術館, 愛知, 日本
「慢轉」, 竹師藝術空間, 新竹, 台灣
「無題」, 誠品畫廊, 台北, 台灣
「NOTHING IS IMPOSSIBLE」, NO SHOW MUSEUM, 北美巡迴
「烏托邦·異托邦」烏鎮國際當代藝術邀請展, 浙江烏鎮, 中國
「絲路國際—AMNUA國際計畫II」, 南京藝術學院美術館, 南京, 中國

2015
第13屆里昂雙年展「現代生活」, 里昂當代美術館, 里昂, 法國
「愛麗絲的兔子洞—真實生活:可理解與不可被理解的交纏」, 台北市立美術館, 台北, 台灣
「抽象在場—空間中的幾何向度」, 誠品畫廊, 台北, 台灣
「土尾世界—抵抗的轉喻與中華國家想像」, Para Site 藝術空間, 香港, 中國

2014
「台灣美術家刺客列傳—六年級生」, 國立台灣美術館, 台中, 台灣
第8屆深圳雕塑雙年展「我們從未參與」, OCT當代藝術中心, 深圳, 中國
「餘地檔案研究影展」, 誠品畫廊, 台北, 台灣
「NO SHOW MUSEUM」, www.noshowmuseum.com
「青春」, 誠品畫廊, 台北, 台灣
「台灣報到」2014台灣美術雙年展, 國立台灣美術館, 台中, 台灣
「為自己做的藝術」, 耿畫廊, 台北, 台灣
「轉檔:一種數據圖像地理」, 國立台灣美術館, 台中, 台灣

2013
「形式的思維」, 移動美術館, 台北, 台灣
「亞洲巡弋—物證」, 關渡美術館, 台北, 台灣
「素描·表達與限度」, 南京藝術學院美術館, 南京, 中國

2012
「不可見:看不見的藝術1957-2012」, 海沃美術館, 倫敦, 英國

2011
「第二屆重慶青年美術雙年展」，四川，中國
「2011材質物語－土」，朱銘美術館，台北，台灣

2010
「微影像」，乒乓藝術空間，台北，台灣；文賢油漆行，台南，台灣

2009
「抬頭一看，生活裡沒有任何美好的事」，誠品畫廊，台北，台灣

2008
「砍錯z」，inFIDI space，台北，台灣

2006
「零座標的疆界」，牛棚藝術村，香港，中國；南海藝廊，台北，台灣；台灣文化總會，台北，台灣；臺南大學人文學院藝術特區，台南，台灣；中文大學邵逸夫堂留足展覽廳，香港，中國

2005
「每一次」，南海藝廊，台北，台灣

2003
「台北美術獎」，台北市立美術館，台北，台灣

2002
「第一屆台灣前衛文件展」，華山藝文中心，台北，台灣
「台南雙年展」，台南市立藝術中心，台南，台灣

2001
「米變—亞洲跨文化計畫」，環境藝術館，香港，中國；望德堂婆仔屋(石頭公社的托管空間)，吉隆坡，馬來西亞；新加坡電力站藝術家之家，新加坡；竹圍工作室，台北，台灣；華山藝文特區，台北，台灣；嘉義鐵路倉庫，嘉義，台灣；BASH大氣站藝術倉庫，北京，中國；街視藝空間，上海，中國
「台灣第一屆當代雕塑大展」，華山藝文特區，台北，台灣

1999
「國家氧作品發表I」，八里廢棄民宅，台北，台灣
「國家氧作品發表II」，新樂園，台北，台灣
「島嶼·澎湖·國家氧」，澎湖群島，台灣

1996
「交互作用·試驗」，三芝廢棄廠房，台北，台灣

參與項目

2016
saT CHAT presents: 賴志盛「原寸素描」，史丹利匹克畫廊，倫敦，英國
小野洋子個展「黎明之光」，創作參與：水事件，里昂當代藝術館，里昂，法國
KANNO So+yang02 作品計畫「Asemic Languages」，創作參與，愛知三年展，愛知藝術文化中心，愛知，日本

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Lai Chih-Sheng | 賴志盛

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