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Chou Yu-Cheng 周育正









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Let's talk about this year. Did COVID provoke any thoughts? On top of the changes in personal life, of course, it has influenced our working mode too, especially when it stops us from travelling at will so that the making of exhibitions must adopt a new methodology, from preparation to execution.

The outbreak of COVID in 2020 called off my original schedule of overseas exhibitions, and what had been underway was forced to suspension; it overwhelmed me, as I am used to sticking to a plan. As time became ample, I gave thought to adjusting my working mode to fit in with COVID and, at the same time, set about developing my particular colouring and paper inlay technique. If we need to choose a word to describe how I felt in 2020, it would be "emotion". For the first time, I have experienced the effect of an environmental change, and that was, as a result, reflected in my works.

I visited your home quite often, and I've found that the trace of "human" in both your works and home decor is turning scarce; I mean, the trace of handmaking is disappearing. From the mediums of your creations to the utensils on your table, your chairs, your sofa, they all have presented certain technical perfection when the messages they bear are concealed or coded. It seems to echo the progression in your art practices since 2015. Now that half a decade has passed, how do you reflect on the different creative language you boldly embarked on then? Have you considered furthering the trial to a next level?

The veer in 2015 was mainly a result of my disinclination to repeat that mode and logic of what had been my creation, so I started to try making object-like art. I've always kept my works with little expressiveness, so the traces of handmaking is not evident, though many of them are handmade. COVID in the past year changed that a lot. Perhaps my restiveness sparked my desire for expressiveness and urged me to experiment with the *Moody* series that reflects my status back then. I think the last five years have extricated me from the past as well as coalesced my previous methodology, hence providing me with more possibilities to play with space, material and content. The disruption COVID caused might be the termination of a past. Although the next stage for me remains unclear, I'm definitely up for trying.

疫情有帶給你什麼感想嗎？除了個人生活的改變外，當然也影響了我們的工作模式，尤其當我們不能再任性地到處旅行，展覽準備到執行都必須要思考新的工作模式。

2020 年的疫情取消了原定的海外計畫，正在準備的事也因此先停了下來，對於習慣照著計畫進行的我來說突然很不習慣。在時間變得充裕的狀況下，一方面思考要如何因應疫情狀態去調整工作方法，另一方面就是著手於特殊的上色與紙張鑲嵌技術的進展。去年對我來說的關鍵字應該就是「情緒」，是我第一次體會到大環境變化所產生的效應，所以也反應在創作上。

我算是過去一陣子蠻常去你們家的，我發現從你的作品到居家的設計，「人」的足跡越來越少了。我的意思是保留手作的痕跡逐漸在消失，從你的創作媒材到餐桌上的杯盤、椅子、沙發，都進入了一種完美工藝的表現，訊號都被隱藏或被編碼。這跟你 2015 年開始在創作上的改變似乎有同步的進化，現在一個 5 年過去，你對當時大膽嘗試不同的創作語彙到現在有什麼回饋？有想過再推進下一個階段的新嘗試嗎？

2015 年的改變主要是不想過度重複過去的創作模式與邏輯，所以那時開始嘗試物件式的創作。一直以來我都保持低度表現性的，所以看不太到手作痕跡，但是多數都是手作的。這在去年疫情期間產生蠻大的變化，可能是煩躁激發了表現性的慾望，所以去年開始嘗試「Moody」系列，也是反應當時的狀態。我想過去五年是擺脫但也融合過去的創作方式，讓我在空間、物質材料、內容等有更高的調度可能。疫情造成的停頓或許是過去階段的結束，雖然說目前新的階段尚未明朗，但是一定樂於嘗試的。



Can you talk more about the "emotion"? How have you tried with *Moody* to change the original constrained expression? I always receive your art as an ultimate expression of constraint.

*Moody* is probably my first expressive attempt in recent years. As mentioned earlier, it came out as a result of the emotions in COVID times, where one feels tired of what used to be normality. At the time, there was no hurry to present the works, which lifted my burden. So I might as well try processing the emotions as an expression. When I finished the first piece at the end of last year, I felt pretty moved, honestly. It was a bit like "back to normal", but not the same "normal". Another way to say it is that, even though it turned out to be a work on a two dimensional surface, it differed from those created previously.

可以請你多談談所謂的情緒關鍵字嗎？如何從《Moody》系列嘗試改變原本的壓抑表現？我一直覺得你的作品就是一種壓抑的極致表現。

「Moody」算是近年來首次具有表現性的嘗試。就如同之前說的，算是疫情情緒下的產物，對於過去認為常態的事開始疲憊。當時眼前也不急著發表，所以也就捨棄了包袱，不妨將情緒作為表現的嘗試。去年底完成第一件的時候，老實說有點感動。那有點像是「回到正常」但已經不是那個正常，或說儘管它是平面作品，但不是過去的那種。





Can you share more about the breakthrough in the paper inlay and colouring technique?

The particular technique was inspired by the process of generating sewage residues. Let's compare the paper to riverbed and regard pigments (which can be simply classified as non-precipitable organic/inorganic compounds and as precipitable minerals) as a kind of pollutant. The traces of pigments on paper left by water flow over a certain period of time resemble the arrangement of gravels on the riverbed rendered by the scouring of water, or the gradation of residues from industrial wastewater discharges. The process is rather time-consuming, like farming. As to the paper inlay, I employ the wet mounting technique (such as for ink wash painting). However, due to the expansibility and contractibility of paper, the cutting, attaching and mounting have to be done in a wet (expansible) status; when mounting is done, excessive contraction is also to be addressed. Besides, cutting paper also requires accurate execution, which challenges my OCD. The outcomes vary substantially from one to another.



可以多談談你說的紙張鑲嵌和上色技術的突破？

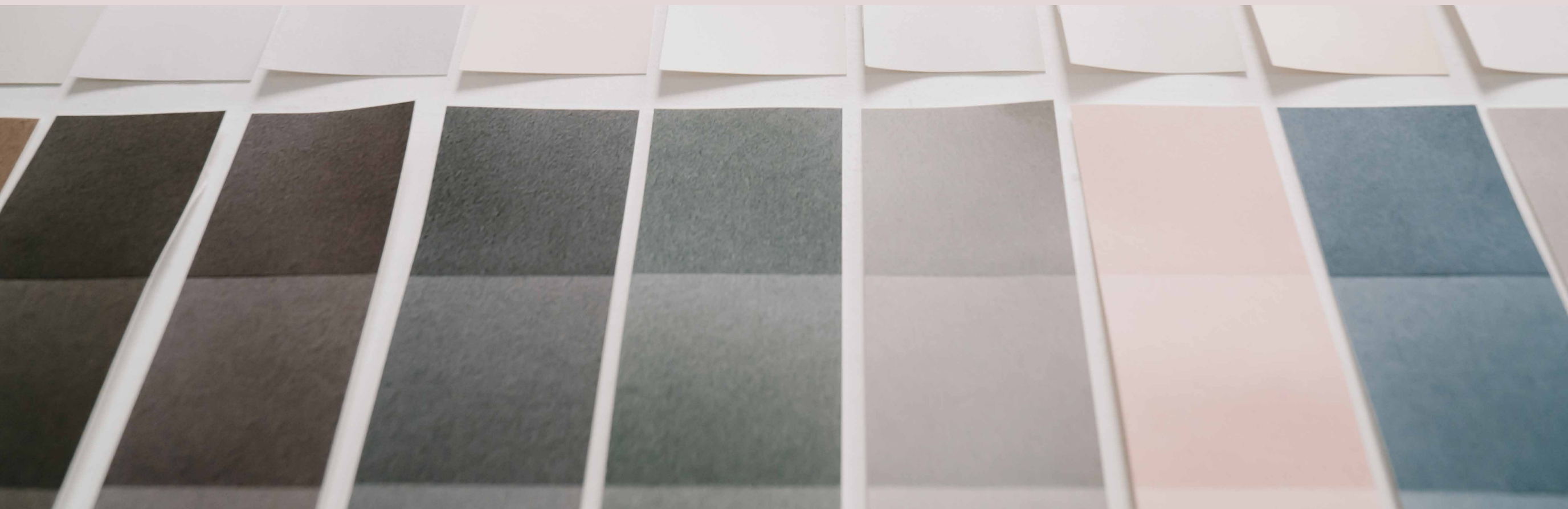
這個獨特技術是由污水殘留現象所啟發。如果將紙比喻為河床的話，將顏料（顏料簡單分為：有 / 無幾化合屬於不沈澱，與礦物質是沈澱的）視為一種污染物質，經過長時間（多次）流動後的殘留於紙上的現象，就如同河床沖刷後的石頭排序；或是工業廢水排放的污染殘留漸變現象。這個工作其實蠻耗費時間的，所以說像是農夫的工作。鑲嵌的部分，紙張裱貼是濕裱（像是水墨畫），但紙張會有膨脹收縮的問題，所以紙張裁切、鑲嵌與裱貼都需要在濕（膨脹）的狀態下進行，以及裱貼後要解決過度收縮的問題。另外紙張切割也需要準確的功夫，這個部分蠻工藝的也很 OCD（即強迫症），但成品上會有很大的差異。





The practice of an irreplaceable art technique is in itself the content.

一項無可取代的美學技術實踐的本身就是內容。





I have been on quarantine five times since 2020, and each time it ended, there came an adaptation period. Apart from mental fatigue, another problem I met was the inconsistency in speed. I'm not sure if it's related to the emotions you mentioned—always off the pace. When COVID broke out in 2020, I assumed people would spare no effort to resume a “normal” life. But such “normality” is long gone and replaced by the hyper-speed 5G variation, which is an uncatchable invasive implant. We have to either quit participating in this experiment or participate in another. Back to the impact of COVID on creative practises, I realised that many procedures have to be more modular, and we must take advantage of the convenience of the system. But on the other hand, it seems to contradict the initial motive of overturning or challenging something in the system.

Indeed, by last year, there had been the wish to go back to normal, but this year that thought just vanished. What came instead was a slow working mode, as if we're returning to a traditional speed. Working in the studio, I feel like a farmer; day by day, it proceeds gradually, and there's no room for haste. In contrast, we enjoy the fast convenience of modern life, and the less we go out, the less we make contact with others. As a result, we become detached from or tired of what we regarded as normal, such as exhibition projects, making agendas and introducing artistic concepts, but the change is also an opportunity to review and revise.

I resonate with your tiredness of explaining exhibition concepts. A while ago, I did some research on the exhibitions in the 90s in Southeast Asia. I read about an interview for a large exhibition, in which the curator pointed out that, the reason why the Western audience couldn't understand the modern/contemporary art from Southeast Asia was that such art had received no theorisations. Many techniques of art that focus purely on aesthetics and materials seem to be deprived of meaning when there isn't a conceptual framework.

That reminds me of how I read a great deal of translated books on art when I was studying art in Taiwan back in the '90s. At that time, it was a way for me to access and understand Western contemporary

我從 2020 年到現在已經隔離了 5 次，每次出關都會有段適應期。除了隔離的精神疲憊，很大一點我發現是速度上的不一致。我不知道跟你說的情緒有無關係，追不上又趕不及。去年疫情爆發時我就在想人類會不計一切代價回到「正常」。但這個「正常」其實早已離我們遠去，取而代之的是超速的 5G 變種，而那是一種追趕不及的強迫性嵌入，我們必須放棄或是加入一種實驗。回到疫情對創作的影響，我發現很多步驟必須變得更加模組化，必須善加利用系統創造出的便利，但這似乎矛盾了本來希望從體制內進行翻轉或挑戰些什麼的原動力。

的確在去年還有期待回到過去的正常生活，但今年這種想法就消失了。取而代之的是一個緩慢步調的工作模式。這個速度像是回到傳統的頻率，覺得在工作室工作就像是農夫一般，就是每天做一點，要趕也趕不來。但相反的生活上又享有現代的快速便利，鮮少出門也就越少與人接觸。這個狀態造成了開始與過去認為常態的事相脫離或感到疲憊，像是展覽事務、議題、理念說明等，但這變化對我來說也是省思與轉換的機會。

我很同意你說對於展覽概念跟說明的疲憊。我前些時間對東南亞 90 年代的展覽做了些研究，閱讀到當時某個大型展覽訪談中，該策展人提到西方人對東南亞現代 / 當代藝術的不理解，在於似乎沒有論述藝術就無法被理解。很多純粹講求美學跟材料使用的技術，在沒有概念的框架下好像就不具意義了。

我想起了 90 年代當我還在台灣的藝術學院時，都會去大量閱讀外文翻譯的藝術叢書。這是當時接觸與理解西方當代藝術的一個方式，對我算是一個學習階段。





art, a phase of learning. However, as I become engaged in my own art practice, I've gradually come to recognise myself as an organism and started to agree that, the practice of an irreplaceable art technique is in itself the content. Compared to a conceptual framework, this requires a higher level of comprehension and may even be closely related to cultural conventions. Indeed, I feel this might be a blind spot in the contemporary art scene in Taiwan too. Perhaps a creation supporting system might tend to generate creative patterns that are knowledge-based and conform to the current structure. This prompts me to reflect on whom does art serve.

As to whom does art serve, we must all have digested a working mode unconfined to any theorisations, and chosen to face a more realistic art ecosystem, or a more immediate audience: the interrelation between official institutions, galleries and the market. My own observation is that when you started to collaborate with a gallery, certain changes in your art were also in response to the changes in your audience and the supply-and-demand correlation. You started to reflect more keenly on the system, and the

但隨著自身投入實踐當中，也漸漸體會到自身是一個有機體，會開始認同一項無可取代的美學技術實踐的本身就是內容。比起概念框架，這更是需要高度理解，甚至是與文化習俗有著密切關係。的確我也感到這在當前台灣是個盲點，也許創作補助系統容易生產出知識型的與符合當前框架的創作模式。這些讓我想到了藝術為誰服務。

你提到藝術為誰服務，我們應該都已經消化過不需要被論述綁架的工作方式而選擇面對一個比較現實的藝術生態或直接的受眾：官方機構／畫廊／市場之間的關係。我自己的觀察是當你開始與畫廊合作後，某種創作上的改變也是在回應你所面對的群眾、供需層面的改變。你開始更敏銳思考體制的關係，首先第一改變的就是媒材的使用。我不知道這樣的說法是否太過表面？我覺得策略性

first thing you changed is the medium. I'm not sure whether it's too superficial to put it that way? I believe that strategic thinking is essential, in order to cope with the rapid changes in the art ecosystem nowadays.

I have basically two ways of working – one is a kind that is essentially office-based, dealing with projects and large-scale exhibitions like biennales, most of which are commissions; the other one is studio work, which began in 2014. Studio work does require consideration of materials, including my knowledge, sensibility and archiving/storage capability of what I use, as well as the studio's ability to accommodate the chosen materials. This is also what propels me to my current approach to mediums, making it something that I'm good at, taking pleasure in mixing materials, ideas and aesthetics. The circulation of my works actually only began six years ago, when I participated in an art fair for the first time. To me, it's something I must tackle at this stage, not only for the hope of striking a balance between life and creation and becoming self-sustained, but also for my interest in working with physical materials.

的思考是面對現在藝術生態快速改變下很必要的一環。

我的工作方式有兩種，一種是屬於辦公室的工作方式，主要處理藝術計畫或雙年展類型的作品，多是委外製作。另一個工作方式是從 2014 年才開始的，也就是工作室的工作。工作室的工作的確需要考量到媒材，包括自己對所使用材料的認識、敏銳與保存等，以及工作室的條件能否容納所選的媒材。因此這幾年來逐漸地朝向目前的媒材方式，而這也成為我擅長的事，樂於糅和物質、想法與美學。作品的流通事實上是六年前才開始的，也是我首次參加藝術博覽會，這對我來說是目前階段所需面對的，它不僅僅是希望能夠在生活與創作上取得平衡與獨立，更是我對於物質材料創作的興趣。



From Lu Chieh-Te<sup>1</sup>, housekeeper<sup>2</sup> to Performa 19<sup>3</sup>, you tried to probe into the relationship between art mechanisms and labour transactions through “performances”. I wonder if the variation of exhibition environments would affect how you devise your works. For example, an art fair and a museum are inherently different in terms of their economic contexts, while Performa somehow sits in between these two. You’ve been very precise in tackling such production relationships, and I’m curious what your thinking pattern is like regarding the different environments.

From working with alternative spaces in the early days, to small galleries, museums, biennales, and most recently, the art fairs, I have been aware that each site has its own unique language. Simply put, it is to dialogue with the site or its audience and retain its specificities. This is how I approach different environments and, therefore, come up with different ways to devise my works. Another thing is the flexible use of the office and studio working modes I mentioned earlier.

I remember you told me at your place a long time ago that you had stopped making videos. Was that also a strategic choice?

Digital image was a medium of choice mainly when I was in France, and it was the option, given the spatial and material conditions back then. When I was back in Taiwan in 2009, I became better conditioned, and that allowed me to devote myself to the plans and experiments I’d been conceiving, so my use of digital images gradually decreased. Another reason was that the filming equipment and their specifications were being upgraded rapidly, so I preferred to work with physical materials over digital ones.

What is the plan you want to realise the most now? Or what is the exhibition form/space that you want to challenge the most?

At this stage, I will try to integrate the aforementioned two working modes. For a commission by MoCA Busan, I use existing materials and techniques to compose three short narratives about water, sweat and tears, to create a liquid link between entrepreneurship, labour and capital in the present-day contexts. Also, I’m always happy to take on challenges in dealing with

你從盧皆得<sup>1</sup>、清潔阿姨<sup>2</sup>到 Performa 19<sup>3</sup>，都透過「表演」來探討藝術機制與勞動交易的關係，我好奇展出場域屬性的不同是否影響你對作品設計的方法？譬如在藝術博覽會與美術館在本質上就有不同經濟流通的關係，而 Performa 又做為上述兩者的一個中間位置。你一直在很精準地處理這樣的生產關係，很好奇你的思考模式為何？

其實早期從替代空間開始，接著小型畫廊、美術館、雙年展，最後才面對到藝博會的場域，場域屬性即有自身的語言方式，簡單來說就是與場域或其觀眾的對話，保留不同場域的特殊性。這是我面對不同場域的方法，也因此有不同作品設計的方式。另外就如同上述提到的彈性地運用辦公室與工作室的工作模式。

我記得很久以前在家裡你跟我提到你現在連錄像都不做了，那也是一種策略上的選擇嗎？

數位影像主要是留法時期的媒材，當時受限於空間與物質條件所選擇的創作方式。2009 年回到台灣後，開始有更充足的條件投入之前想做的計畫與嘗試，於是數位影像變逐漸減少。另外的原因是當時影視設備規格的汰換速度很快，相較於數位更想投入實物的創造。

現在你最想嘗試的計畫是什麼？或是最想挑戰的展覽形式 / 空間？

現階段會先試著將上述提到的兩種工作模式結合。例如最近韓國釜山當代館的的委託製作，就是運用現有的媒材技術，搭配三個簡短敘事：水、汗與淚的故事，以液態連結了新創、勞工與投資的當今情境。另外，展覽形式或空間一直以來我都是樂於挑戰的，很多時候反而是它







different exhibition forms and spaces. Often it inspires new ideas and forms, such as my collaborative work at Biennale de Lyon 2019 with the curator. The collaboration aimed to create a piece that could fit in a large, abandoned factory by working with local manufacturers, aiming at bypassing international shipment of an artwork, which somehow accorded well with the current discussion on how to make exhibitions in the time of COVID.

<sup>1</sup> *A Working History* – Lu Chieh-Te, 2012, at Taipei Fine Arts Museum.

<sup>2</sup> *Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping*, [www.ayibang.com](http://www.ayibang.com), *Cigarette, Dyson, Modern People*, 2017, in the solo exhibition at Edouard Malingue Gallery, Shanghai and in Encounters at Art Basel Hong Kong 2018.

<sup>3</sup> *Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light. VI*, 2019, commissioned by Performa 19, at Performa Hub: Jeffrey Deitch, 18 Wooster Street, New York.

們引發我新的想法或形式。例如 2019 年里昂雙年展與策展人的合作，就是希望透過當地廠商的合作，生產出足已安置於大型廢棄廠房的作品，共同的目標就是不要透過運輸的方式進行，這點有符合目前疫情時代大家在討論如何做展覽的情況。

<sup>1</sup> 指藝術計劃《工作史—盧皆得》，2012，於台北市立美術館。

<sup>2</sup> 指裝置表演《刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人》，2017，於 2017 年上海馬凌畫廊個展及 2018 年香港巴塞爾藝博會藝聚空間。

<sup>3</sup> 指 Performa 19 雙年展委任作品《電鍍金，保持冷靜，鍍鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。六》，2019，於紐約伍斯特街 18 號 Jeffrey Deitch 畫廊。









<p><u>Chou Yu-Cheng</u></p> <p>Born 1976 in Taipei, Taiwan</p> <p>Modified, shifted or transferred elements amounting to new relationships between status and object: herein lies the pulse of Chou Yu-Cheng's practice that builds, across multiple mediums, a subtle critique of mass media, institutions and the mechanisms that produce them. A graduate from l'Ecole Nationale Supérieure des Beaux-Arts de Paris, and the research programme La Seine, Chou has gained international recognition for his dialectical interplay between the source and results of his creations. Through his selective conversations, Chou shapes a minimal yet deliberate set of intellectual and aesthetic tricks, which ultimately play on the properties of art, object and space.</p> <p>Running throughout Chou's practice is the process of cooperation and display. Often borrowing objects from companies, museums or factories, Chou sets to make the mechanism of art production and organisation visible. For example, <i>TOA Lighting</i> (2010), a site-specific installation for the Hong-Gah Museum, Taipei, presents itself as a delicate quadrangular ceiling-hung set of neon lights. As the title suggests though, they are lamps sponsored by TOA Lighting Company. Chou thus constructs a deliberate exchange between support for the 'contemporary plastic arts' and private enterprise, revealing through titular ownership the exhibition's commercial element – an interaction that is once more turned on its head by the installation's addition to the private collection.</p> <p>A further key element to Chou's practice is relations with others and how he examines the underlying operations of daily systems, the communications between private and public spheres. <i>A Working History – Lu Chieh Te</i> (2012), for which Chou engaged with Lu Chieh Te – a near sixty-year-old temp worker – is a key example. Part of a two-stage process, Chou first conducted interviews with him, posing questions on his history over the last 45 years, an exchange that was ultimately published in booklets. Displayed at the Taipei Fine Arts Museum as part of the final artwork, Chou then hired Lu as a security guard in the exhibition space. Chou thus placed Lu in charge of his own history, whilst adding an element of contradiction as the booklet's 'star' stood, on a daily basis, surrounded by his sudden fame.</p> <p><i>Molyneux</i>(2014) is another example of exchange - a project created after Geoff Molyneux (b. 1951) whereby Chou reinterpreted works from different periods in Molyneux's career, presenting the history of a Western artist's formal development from the perspective of his personal identity as an Asian artist. Extending certain tones and properties beyond the contours of Molyneux's original oeuvre, Chou interprets and appropriates</p>	<p><u>周育正</u></p> <p>1976 年出生於台灣台北</p> <p>周育正透過重塑、轉移或轉化創作元素刷新身份和物件之間的關係，貫穿其多媒介藝術創作的脈絡是他對大眾媒體、體制和生產系統的批判。周育正畢業於法國國立巴黎高等藝術學院與塞納河研究計劃，在國際藝術界以其創作策源和成果之間的相互辯證作用見稱。他通過創作產生了一次次精心策劃的對話，塑造出極簡而斟酌到位的知性和美學藝技，把玩藝術、物件和空間本身的特質。</p> <p>周育正的實踐中貫穿協作和展演。他從企業、博物館或工廠的語境擷取物件，呈現藝術生產和組織幕後的系統。以台北鳳甲美術館展出的場地限定裝置作品《東亞照明》（2010）為例，藝術家利用由東亞贊助的燈泡製成四邊形的天花霓虹燈，產生當代塑膠藝術和私企之間的交流，並藉名義擁有權揭示藝術展覽中的商業元素。最終作品被私人收藏，再一次扭轉了整個互動的導向。</p> <p>周育正作品中另一個重要元素是與他人之間的關係，勘察日常系統的基本運行，以及私人和公共領域之間的溝通。《工作史—盧皆得》（2012）就是重要例子之一，這個作品分為兩個部分，藝術家先與年近 60 歲的臨時工盧皆得進行訪談，採訪了他超過 45 年的工作歷史，並彙整成書。於台北市立美術館展覽期間，周育正請盧皆得以保安的身份再現於展覽現場，讓其掌控自己的歷史，完成作品的最終階段。書中的「明星」和每天駐守在展覽現場的保安的雙重身份讓整個作品更加複雜。</p> <p>《莫里諾》（2014）是另一個有關交換的例子。周育正梳理傑夫·莫里諾（生於 1951 年）這位西方藝術家的藝術發展，以亞洲藝術家身份重新創作再現他於不同時期的作品。周育正從莫里諾原作的調子和風格延伸出發，將其抽離自有的時空維度呈獻給新的觀者群，以討論版權、權力平衡和藝術品的定義等課題。</p>	<p>Molyneux's work in a manner that divorces it from its initial time and place, thus presenting the original to a new audience whilst extending its significance to touch on issues such as copyright, power balance and the definition of an artwork.</p> <p><i>Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light</i> (2015) is a further series that exemplifies critical collaborative production. A recurring element is a bold slab of galvanised steel – a common metonymy of department stores and consumerism that simultaneously connotes characteristic elements of cheap housing – dotted by highly physical indentations initiated whilst conducting a residency at the Künstlerhaus Bethanien (Berlin) in 2015. The work as object as statement commenced as a clean steel plate, which members of the public were invited to throw rocks at. As such it evolved from a reflective surface to an interactive sculpture interrogating the act of protest.</p> <p>Most recently, Chou has been developing a series addressing modernisation and cognitive faculties. "Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, www.ayibang.com, Cigarette, Dyson, Modern People" (2017-18) addresses this multifaceted topic through the lense of 'hygiene' reflecting the Taiwanese slang phrase "without knowledge and without hygiene" that refers to someone dumb, dirty, without standards. Relative to knowledge, hygiene is relatively abstract - yet, it seems to possess a yardstick by which we gauge modernisation. Through sculpture, performance and recital, this installation series aims to conceptually and formally explore the modern evolution of hygiene, offering the audience a multi-layered interpretation while creating a theatre of daily life.</p> <p>Chou Yu-Cheng is a highly acclaimed artist who lives and works in Taipei. His notable solo shows include Künstlerhaus Bethanien, Berlin (2015); Kaohsiung Fine Art Museum, Kaohsiung (2015); Taipei Fine Art Museum, Taipei (2014); Kuandu Museum of Fine Arts, Taipei (2011); Museum of Contemporary Art Denver, Colorado (2008). Group exhibitions include Performa 19 Biennial, New York (2019); Biennale de Lyon (2019); Liverpool Biennial (2018), Liverpool; Museum of Contemporary Art and Design (MCAD) Manila (2018), Manila; New Museum Triennial, New York (2015); Asian Art Biennial, Taichung (2015); Queens Museum, New York (2013); Taipei Biennial, Taipei (2012). Chou held a residency at the Chinese Centre For Contemporary Art (CFCCA), Manchester in 2013 and received the Taipei Art Award, Taiwan in 2012 as well as the Taishin Annual Visual Art Award, Taiwan in 2011. Chou's work is held in multiple museum collections including the University of Salford; CFCCA, UK; Taipei Fine Art Museum; Kaohsiung Museum of Fine Art.</p>	<p>《電鍍金，保持冷靜，鍍鋁鋅版，祈禱，漸層，灰燼，抗議，不均，不滿，資本，香爐，倏存，激動，擊，日光。》（2015）系列作品進一步例證合作生產中的臨界。藝術家 2015 年在貝塔寧藝術村（柏林）駐地開始創作該系列作品，其中反復出現的是大型鍍鋅鋼板，作為商場和消費主義的普遍象徵的同時也帶有廉價房屋的特點。這件作品起始於光滑的狀態，邀請大眾向其投擲石頭，即是一個物品也是一份聲明，當它從一個反射的表面轉化成一個互動的雕塑時，也向抗議示威發出了審問。</p> <p>周育正在近年發展了一系列探討現代化進程及認知感官的作品。《刷新、犧牲、新衛生、傳染、清新、機器人、空氣、家政、阿姨幫、香煙、戴森、現代人》（2017-18）通過「衛生」的感念探索了多維度主題，反映了台灣俚語「沒知識又兼沒衛生」（意為又髒又笨、沒水準）的深層含義。相較於知識，衛生是相對抽象但又似乎可以衡量現代化的判準。周育正通過雕塑、表演及朗誦等手段在觀念及形式層面探索衛生概念在現代時期的演化，為觀眾呈現了多層次的解讀，同時創造了以日常生活為題的劇場空間。</p> <p>周育正是一位廣受推崇的藝術家，於台北居住和工作。他曾舉辦過的個展包括德國柏林貝塔寧藝術村（2015）、台灣高雄市立美術館（2015）、台灣台北市立美術館（2014）、台北關渡美術館（2011）和美國科羅拉多州丹佛當代藝術博物館（2008）。他曾參加多個重要國際群展，包括美國紐約 Performa 雙年展（2019）、法國里昂雙年展（2019）、英國利物浦雙年展（2018）、菲律賓馬尼拉當代藝術設計博物館（MCAD）（2018）、紐約新美術館三年展（2015）、台中亞洲藝術雙年展（2015）、紐約皇后區藝術博物館（2013）及台北雙年展（2012）等。他於 2013 年參與曼徹斯特華人當代藝術中心藝術家駐留計劃，又於 2011 和 2012 年分別獲頒台新視覺藝術獎和台北美術獎。周育正的作品已被納入多個國際館藏之中，包括英國索爾福德大學 / 曼徹斯特曼徹斯特華人當代藝術中心、台北市立美術館、高雄市立美術館等。</p>
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A person is seen from behind, walking down a narrow, dimly lit staircase. The walls are made of rough, peeling concrete or plaster. A metal railing with vertical bars runs along the right side of the stairs. The person is wearing a dark long-sleeved shirt and dark pants. The stairs are made of concrete. At the bottom of the stairs, there is a bright opening, possibly a doorway or a window, leading to a brighter area outside. The overall atmosphere is somber and contemplative.

Kiang Malingue

馬凌畫廊

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訪談：周安曼  
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