




Lai Chih-Sheng 賴志盛



The exhibition *It's a quiet thing* opened recently, and you could have taken a break but I understand you are still very occupied in recent times?

Lai: I have been working on my Taipei Biennial proposal; I have been assigned a rather unique space, but I am still in the process of formulating the idea. Another task is to propose a year-long project for MoCA Taipei, which is centred on the concept of reunion. Also I will go down to Tainan and install for the exhibition commemorating Absolute Space for the Arts' 10th anniversary *Lighting of life*. Although it will soon take place, I am still deciding what my part should look like. I am thinking about sourcing materials when I get there.

香港「It's a quiet thing」展覽已開幕，而你為其進行場域特定創作的工作已告一段落。目前在忙什麼？

最近主要在考慮的是北美館台北雙年展的新作。我可能會使用一個比較特別的空間，但是還在想作品提案。另外一個工作就是台北當代藝術館長達一年的項目——我在考慮這個提案時主要想到了「重逢」的概念。另外，我近期也要去台南絕對空間為空間十週年展覽「光塵折角：李傑、徐瑞謙、黃萱、賴志盛」布展。雖然馬上就要開始布展了，但是現在也不知道要展什麼，也不知道要帶什麼材料過去，看起來要在當地採購作品材料。



2014, Paris, France
2014 年攝於法國巴黎

You've been traveling a lot since the COVID restrictions were lifted, and you are now heading to Tainan for an exhibition right after coming back from Hong Kong not long ago—these relatively short back-and-forths also count as meaningful trips and departures, don't they?

These trips are meaningful, but the destinations are indeed familiar places: if you take the train from Taipei to Tainan, the journey is just over an hour. Taiwan is small; cultural differences between places are mostly apparent through just some lifestyles. The Tainan region exudes a different atmosphere—people are particularly friendly and passionate—but its proximity to Taipei is evident.

I find an intriguing relationship between your practice and the trips you undertake. The recent exhibition *It's a quiet thing* at Kiang Malingue, for example, seems to partly involve contemplating dilemmas, limitations and confinements, and I reckon this is also what your recent artistic practice has been about, to an extent: working in and on one confined environment after another, against limitations. Another example is your exhibition *Besides* at Kirishima Open-Air Museum, Kagoshima, in 2019. What impressed me was the way in which you captured and contained volcanic ash in that exhibition, giving free, floating ephemera solid, physical forms.

The theme of the Hong Kong exhibition is not that literal. There are two dimensions to introducing a mosquito into a space: it is as much about confining a mosquito as it is about handing over the space to the mosquito. What is important to me is the fact that the mosquito's three-dimensional movements become an index of the space itself, highlighting the various properties of the space.

Of course, *It's a quiet thing* is concerned with different realities, such as an experience of being confined or caught. In any case, what is at work is a framework that confines, be it man-made or devised by some unknown power. The exhibition is multilayered and do not deal directly with the confinement—departure opposition. But I see what you mean: departures are in a way opposed to one's

我瞭解你常旅行，那麼你剛才提到了去台南為展覽進行準備工作這件事，而最近你又去到香港舉辦展覽——這些相對短途、短時間的出差，對你來說算是意義充分的旅行嗎？

也算是，但是的確是過於近的旅行：從台北搭高鐵去台南的話，也就一個多小時就到了。台灣很小，相對來說文化差異也幾乎只有些不太一樣的生活習慣。台南的氛圍有點不同，人們很友善熱情，但是總體都是很相近的。

我覺得你和旅行的關係很有趣，因為近期香港展覽「It's a quiet thing」似乎展示了作為旅行對立面的困頓狀態，而你作為藝術家的日常工作似乎也是有困頓屬性的：在一個又一個固定的空間里幾乎如閉門造車般工作。另一個例子則是你前幾年的展覽計劃：你在 2019 年於日本霧島之森美術館舉辦「Besides」展覽，讓我印象非常深刻的，就是你嘗試把原本自由地滿天飄揚的火山灰捕捉、困入具體作品形式中去的做法。

香港展覽的主題沒有這麼直接。在一次展覽中納入蚊子的想法是有兩面性的：一方面，這當然就是困住一隻蚊子，而另一方面就是把空間讓出給蚊子。重要的是，蚊子在三度空間中的飛行活動成為了展覽空間的指示，讓空間本身被指出。

「It's a quiet thing」展覽裡面當然有一種現實感，比如「被困住」這種狀態。起作用的，是把事物困住的框架，這些框架有可能是人自行建立的，有可能是我們不知道的某種力量設計的。展覽整體有多重性，並不直接和困頓－旅行的對立關係有關。但是你講的我覺得也蠻有意思：旅行是與現實感相對的行為；在旅行時你不太會直接盯著現實不放，你和現實之間出現了距離，多出了其他的

reality; embarking on a journey, you don't have to be concerned with reality as much. Emerging between you and reality is a new distance, and other thoughts and perspectives, allowing you to treat what is at hand differently.

For me, travel eases the relationship between reality and me, pares down its impact on me, thus contributing to my practice. A certain type of travel allows me to examine spaces, sites, even institutions and mechanisms; it also allows me to do works that are not tightly related to reality. Through travelling, I get to take a break from trying to develop art based solely on one single environment, and can reinvent relationships with what I see after positioning a new mindset. It unties and liberates me, more or less.

Artists tend to, after acknowledging or establishing frameworks, move towards the centre and develop discussions there. But I am more interested in the exact location of the frameworks, or questions about how we can present the relationship between ourselves and the frameworks. It may seem too conceptual to others, but I only meant to, via alternative routes, reflect and respond to realities and frameworks. Once I get to acknowledge the location of the frameworks, I mean to escape from it and kick off different discussions. Take the upcoming Tainan exhibition for example, I visited Absolute Space for the Arts before and know the founders who fund the space with their high school teaching salaries — Huang Yi Min, and Chen Yen Yi, but I have yet to come up with a plan for my part in the exhibition because I don't want to give myself the chance to pre-plan the form of it. I try to offer responses without being too subjective or too straightforward. It really comes down to trying to develop new ways and create new things.

Also, when it comes to travelling, I have a pretty good sense of space and direction, which allows me to freely roam and not get lost. This is also why I enjoy driving. Language is challenging for me, but that also means I don't have to talk too much when I am abroad. I can observe instead of communicate, and do not have to comprehend and articulate — not directly, at least. While this can be seen as a drawback, it also changes the way I think.

想法和觀點，讓你用不同的角度去看待自己眼前的狀態。

對我來說，旅行能夠紓解我和現實的關係，紓解現實對我的影響，所以也有助於我繼續創作。某種形式的旅行讓我能夠去查看某個空間、現場，甚至是某種機制，也讓我能夠不必非要做出現實感如此強烈的作品。通過旅行，我不必緊盯著一個環境去想要怎麼發展，我能夠通過某種精神狀態去重新發現我和眼前事物的關係。這能讓我鬆綁一點。

一般來說，藝術家都會想要在確立範圍之後盡量朝向核心處進發，在核心處討論，但我更感興趣的是，這個框架到底在哪裡，或者說要如何去展現我們和這個框架環境的關係。可能在別人看來，我做的藝術太觀念了、太概念化了，但是我只是想用別的方法去回應現實、回應框架而已。在意識到框架在哪裡之後，我總想掙脫框架去激發不太一樣的討論。以接下來的台南展覽為例，雖然我去過絕對空間好幾次，也認識兩位通過高中老師薪資運營空間的主理人夫婦——黃逸民和陳妍伊，但是我希望自己不要有機會事先思考好展覽作品的形式。我有點想試著不要太主觀或太直接地去回應問題。也就是嘗試找到各種機會去做新的東西吧。

另外，說到旅行，我想我自己的空間感跟方向感其實是不錯的，所以我能夠往不同的地方去，找到方位。這也是為什麼我喜歡開車。當然我的弱點是語言不好，而我也不太需要跟人講太多話。我可以用不同方式去觀察，而不需要一直去溝通，不需要去太直接地面對、瞭解什麼事物。這應該是缺點，但也有可能正是這個特質影響了我思考的方式。



2015, Paris, France
2015 年攝於法國巴黎



Travelling to vacate, or travelling for business — which one do you prefer?

I guess I need both. I will visit Kirishima again this September — this time as an artist's assistant. I enjoy different ways of travelling. Vacation can be tiring too if it goes on for too long. I have neither the money nor the time for it.

Travelling for exhibitions and projects — I'm careful not to get too busy to think about other things. Before going to Hong Kong working on site at Kiang Malingue for *It's a quiet thing*, there were about two weeks when the communication with the gallery had quietened down. I stopped thinking about it, and it felt like a hiatus. But I found this suspense quite pleasant — it was a bit like a confrontational moment where both parties stepped back and regain perspective on the project. You cannot just go straight ahead blindly or just keep running in one direction. After that, I produced several notes and texts to restart discussions and resume thinking about these questions that came with the project. I later asked myself: why did I have to do *I put a mosquito in the space*, and *Princess Pea*? These were merely options among others. But eventually, it's just like the title of a recent conversation I did: the space is the mosquito, or the space is Princess Pea. For me, this is the important theme of the exhibition.

I thought *It's a quiet thing* might be the only chance in my life to realise these two works, and that other exhibitions won't allow for it or would not be so opportune. This fascinated me. It has to do with not only the work but also the environment, the space, the bustling, stressful city of Hong Kong. Walking in the streets of Hong Kong feels like maneuvering at the bottom of a gorge; the sheer verticality is intimidating. And yet, amidst such an environment, something mundane, trivial appears and occupies a whole space. Since the opening, there have been audiences who have to dance in the white cube space just to keep the mosquito away. In hindsight, those two quiet, suspended weeks furthered my thoughts and developed the works. The power of the pieces is not like the experience of appreciating a painting; there is an element of serendipity in it, which involves one's state in a specific spacetime.

單純旅行和工作旅行，你更喜歡哪一種？

好像都要有才行。我今年 9 月要再去一次霧島——在這次旅行中我的身份是藝術家助手。我還蠻喜歡以各個不一樣的方式去旅行。純粹去玩的旅行，玩久了你也會受不了。我也沒有那麼多錢可以玩，也沒有那麼多的時間。

在工作時，我也不會讓自己忙到無法想別的事情。近期去香港準備展覽，在出行前有兩個禮拜是完全空著的：畫廊和我沒有往來溝通，我也沒再往下想展覽。那時的狀態就是卡在那邊。但是我就覺得那時候好像蠻舒服的——有點對峙的滋味，大家都要各自想一想。你不能一直往前走，或者一直往某個單一方向跑。在沉澱了一段時間後，我寫下一些文字與你們討論，繼續思考這些問題。我後來問自己：為什麼「蚊子」和「豌豆公主」非這樣不可？原本這只是多個創作想法中的一個選項而已。但到最後，就像是我近期的一次訪談文章的題目一樣：「空間是一隻蚊子」，或「空間是豌豆公主」。蚊子變成一個空間——在這次展覽里，這對我來說是很重要的事情。

我覺得「It's a quiet thing」是我這輩子唯一的機會去實現這些作品，或許在其他展覽就做不到，或不適合去做了。這對我來說是有魅力的事情。這不僅與作品本身有關，也與環境、空間，與香港這個繁忙、有壓力的地方有關。在香港的街上行走就像是在峽谷谷底走動一樣，那種垂直感讓人焦慮。在這樣的環境中，出現了一個蠻無聊的、不太起眼的東西，但是它居然就佔有了一個空間。在展覽期間，經常有觀眾為了躲展覽中的蚊子而手舞足蹈。回想起來，正式展覽前期溝通卡住的兩個禮拜里我的思考讓這些作品有了進展。作品的力量不像是看一張畫得到的體驗，而是有機緣的成分，也包含人在某個特定時空的狀態。

The *Redundant* project I did at Taipei Dangdai 2022 also works that way — one must take into account the time and space of the project. Otherwise, showing a pleated carpet is nothing more than a formalist gesture. If the carpet can however reflect the ecology in which the art fair takes place, that is good. An artwork can only gather a different type of energy in this way. This is also why I am not interested in showing same series of works across different exhibitions, unless I am extremely busy; and I am aware that it means easy money. It's just not that interesting this way. If one must understand art or creation as an essential part of life, it is because that it cannot be fully grasped, and at the same time, without fail, represents the creator himself. I think this is what makes it unique and interesting. There are not many jobs out there that can at once reveal the relationship between yourself and your environment while simultaneously be so self-centred. Art is something you get to handle, but it is not strictly in the palm of your hand. I often talk about the gesture of losing your grip: as I play with something, I don't always hold on to it tightly; instead, I favour a harmonious relationship at hand, which is relaxed but also intimate. If I must hold on to it firmly in fear that others may snatch it away, or that I may lose it, it is not really a desirable situation.

我先前參加台北當代藝博會做的項目「多餘」也是一樣的——時空也是很重要的因素。要不然，展出一張皺皺的地毯，這不過是個形式而已。如果這地毯能夠反映展覽語境的生態的話，那就好了。作品只有這樣才能形成某種不一樣的力量。這也是為什麼我不是很傾向在各個不同的場合去展出同一組作品——除非工作安排比較累，而且這樣好像也可以賺到很多。只不過，這樣做好像不太有趣。如果硬要說創作是生命裡面很重要的事情的話，這其實就是因為，這種東西它剛好沒有辦法完全掌握，卻又總是代表了你自己。我覺得這很不一樣，又蠻有趣。很少有什麼工作可以既展現你和環境的關係又如此地自我。這事情就被你掌握，但又不在你手上。我常會談到鬆手的狀態：在可以把玩什麼事物的時候，我不會僵硬地死死抓住它，反而想要一種很好的手上關係，輕鬆地與之相處，但它還是在我手上或與我相伴的。如果我一直握著，怕別人去碰它，或者自己怕把它遺失了，這個狀態就不是那麼對，沒有那麼好。





2022, Nationaal Park De Hoge Veluwe, Netherlands
2022 年攝於荷蘭梵高國家森林公園

In 2022 you were travelling in France and other European countries. You do enjoy these trips and want to visit these places often, don't you?

Yes, but because of the pandemic I could not go anywhere for about three years. I enjoy driving across European countries whenever I visit. The environments and cultures are better preserved there. Driving from one small town to another is a pleasant experience. I do not have to go and see things; the natural and cultural environments inspire me to just casually explore and encounter new experiences. Conventional tourism demands that you go sightseeing, visit one spectacle after another, but an ordinary, unremarkable small town offers a sense of intimacy enough for a good stay. Places in Portugal and the south or west of France are all lovely. The historical and political contexts of Taiwan are rather in flux and somewhat broken; Europe on the other hand is more stable and deeply rooted in tradition — and I find that attractive.

Lifestyle is another aspect that you pay attention to when travelling. In terms of viewpoints and values, Taiwanese people are Chinese in essence, but are also deeply influenced by the American and Japanese cultures. Europe has its own social problems but are in different forms. We differ not only in the way we see these problems but also in terms of hierarchy and class. Travelling allows you to see different takes on things so it seems like a good idea. It helps to clarify and identify the frameworks that you carry, and prompts you to rethink what's supposedly right and normal. You may then realise there are alternatives.

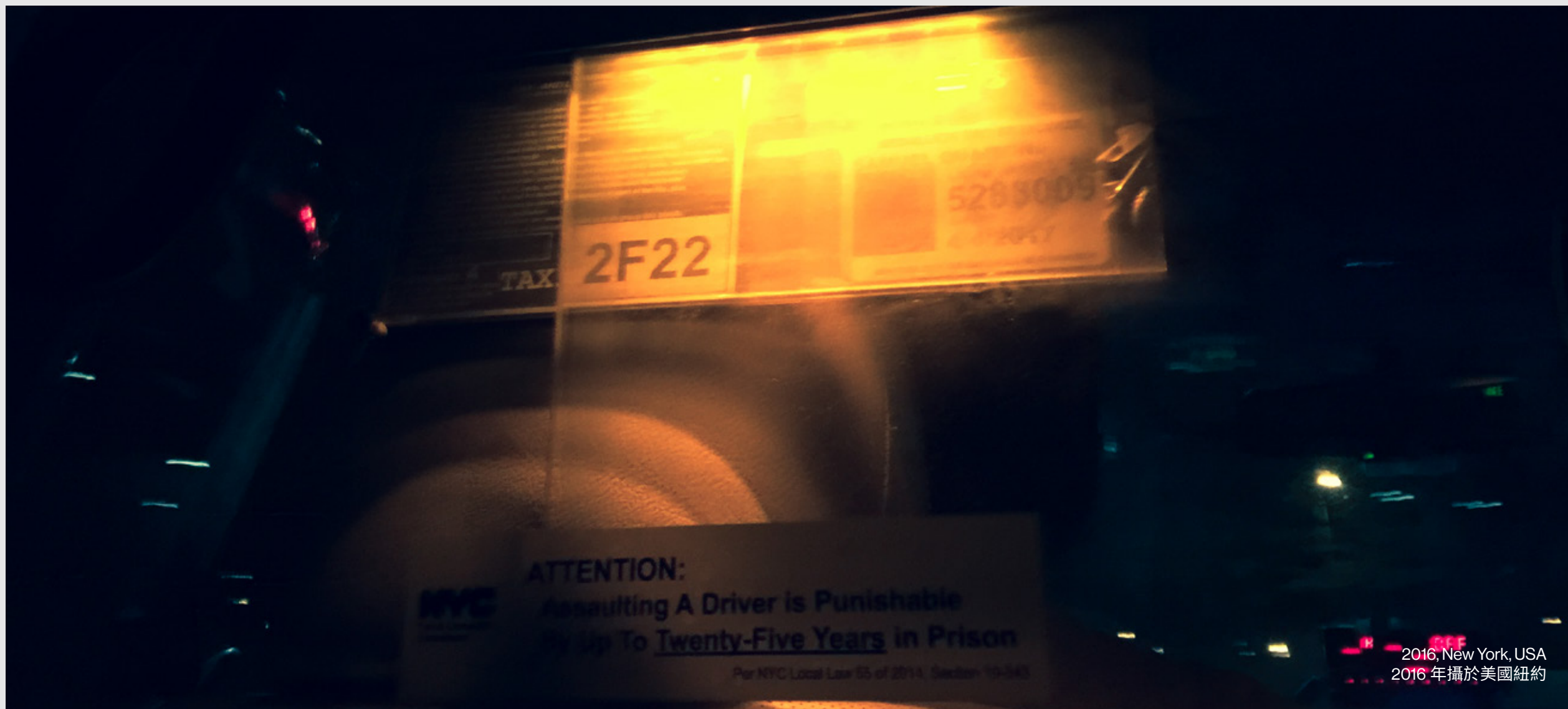
你在 2022 年前去法國和其他歐洲大陸旅行；你享受並相對頻繁地旅行，是嗎？

對，但是疫情期間也出不去，所以大概有三年的時間都沒有出門。去了歐洲就會想要多個不同的國家之間穿梭，開車在各地旅行。那裡的環境或者文化的保存也是比較好的。駕車去到什麼不知名的小鎮，那個地方就讓你覺得會很舒服。你在那種地方不需要太直接地去看什麼，但是那個自然、人文環境本身就鼓勵你去輕鬆地探索，尋找新的經驗。一般意義上的觀光旅遊要求你去看名勝、景點，但是一個普通小鎮能夠讓你覺得親近，和你良好地相處。葡萄牙、法國的西部或南部都讓人喜歡。台灣的歷史、政治的狀態都是比較模糊的，不是那麼綿長；歐洲的狀態更穩定、扎根更深，而這很吸引我。

生活狀態也是旅行體驗的另一個方面。台灣地區的人們對於現實的看法、價值觀，既是中式的，又是深受美式、日式價值觀影響的。歐洲也有自身的社會問題，但他們社會問題的形式不同。我們關於社會問題的看法跟他們的有差異，當地的階級感也很不一樣。在那裡好像可以看到不太一樣的面貌，所以我覺得出去總是不錯的。旅行總是能幫助你看到自己的框架，看到自己以為是對的、平常的事情，並意識到並不只有這一種做法去處理某些事情。



2022, Paris, France
2022 年攝於法國巴黎



2016, New York, USA
2016 年攝於美國紐約

You mentioned American values—I thought people may think of you as someone who prefers the American way and the American landscape—some kind of American wilderness. Driving is often used to symbolise the American way. I am reminded of a fairly early piece of yours, *Airing* (2008)—the Chinese title of the piece means literally going out for a ride. You enjoy driving abroad as much as in Taiwan. I am curious: does it perhaps homogenise places for you? The familiar, natural gesture of driving turns unfamiliar scenes into familiar places, does it not? *Airing* or the act of driving could in a way function as a metaphor for your oeuvre: a series of temporary, ongoing, gentle occupations.

你提到美國、美式的價值觀和生活方式；人們可能以為你更青睞美國的風光，比如說美式的荒野景象。駕車旅行好像也常是美式生活方式的象徵。我想起你的一件相對早期的作品《兜風》（2008）。你在台灣就很享受駕車兜風，而去了別處還是喜歡開車。我好奇的是，兜風對於你來說是不是能夠把不一樣的地方變得更均質化一些？開車這熟悉、自然的姿態能夠把不熟悉的地方變得更熟悉一點嗎？而《兜風》作品或駕車兜風行動好像都可以被看成是你一部分作品的隱喻：暫時的、不強硬的佔領行動。

It seems important to maintain a distance. What's good about driving is that I am in control of my time — I can stop whenever I want to. This freedom is a private space that tags along wherever I go. With regards to temporary occupations, one can say that Kiang Malingue's *Sik On Street* space is to be remembered this way: Lai Chih-Sheng once showed a mosquito there; it was once Lai Chih-Sheng's space. I sometimes think about this kind of criticism: what I do is not really mine, since I often appropriate things. But I think it has a lot to do with serendipity; you cannot simply and carelessly make appropriations.

對我來說，距離可能是重要的吧。開車最好的方面在於，我可以自己掌握時間，或者是我想要什麼時候停下來就可以停下來。這個行動的自由，就像是我私有的空間，是能夠帶到任何地方去的空間。而關於暫時的佔領行動，可以說，馬凌的畫廊空間在未來將被這樣記住：賴志盛在裡面展過一隻蚊子，這曾經是賴志盛的空間。我有時會考慮這樣一種評論：我做出來的東西不是我的，只是我挪用的而已。但我覺得，挪用也是要有機緣的，而不是所有事情都可以在任何條件下被挪用的。



Not all mosquitos have to do with Lai Chih-Sheng.

No. But once the artwork is born, something's changed.

There are distances between spaces and cultures; distances in time also bring about remarkable impacts. Looking back, do you think your mindset has changed much in the last 10, 20, or 30 years?

I think it has come a long way. I care less and less about what others think, and am not worried that this or that piece is not good enough. I reckon it is okay to be not doing great all the time. When I started out, I was occupied with odd jobs instead of artistic practice, and I did not have many chances to showcase my work, so I was anxious, thinking that there was not enough time for me to create and whatever I was creating went unnoticed. Now I am anxious about having too many projects, but I can let my mind roam and take things lightly.

I think we shouldn't always think of art as such a serious, important thing. There are times when you may want a peaceful, quiet life, and you may also want to do quiet works, no? And yes it can seem boring at times, and you may want to realise special, ambitious projects. And when there are opportunities for me to do bigger projects, I engage in the larger endeavours in a natural, spontaneous way. I have come to terms with it. Otherwise, you can be stressed out when the expectations are too high, when deep down you don't even think the scale or how spectacular it is is relevant.

不是所有的蚊子都是你的作品。

是的。但作品在出現後就會帶來一點改變。

不同的空間、文化之間是有距離的，而時間的距離當然也會對人造成巨大的影響。回過頭來看自己近三十年來的創作，你覺得現在與十幾、二十幾年前的創作狀態相近嗎？

我覺得還是有一點不同的。我越來越不需要在意別人怎麼想，或者說不太擔心作品是不是夠好。覺得有時候也可以做的不太好，也沒關係的。我在最開始的時候是先主要在做別的工作而不是藝術創作，也一直沒有什麼很多機會發表作品，所以當時我比較焦慮，覺得想要做的事情做不完，我想要發表東西也沒有人看到。現在反而是展覽工作太多會焦慮，但是做東西的狀態卻是東想西想的，可以更輕鬆地不把每件作品當做太重要的事情來看待。

我覺得我們不應該永遠把作品看得這麼重。有時候你也會想要生活平靜一點，那你也想要作品平靜一點，對吧？有時候會覺得這樣很無聊，想去做特別的事情。而在遇到比較好的創作機會時就也會想要去做比較大的製作。我覺得現在的心態更自然一點。要不然，就會有很大的壓力，大家總是在期待你做新東西，可是你根本不是如此構想作品的。

You mentioned that people are keen on summarising your practice with keywords; it must be annoying and boring being labelled, no?

Artistic practices definitely have to do with tastes; people describe me as closer to conceptual or minimal art, and it's probably because I do not find these types of art bothersome or flamboyant or too expressive. They are but my preferred art forms. When it comes to concluding my own practice... I am not done yet, am I? Or, in other words, I do not want it to become something fixed and unequivocal just yet. I hope the art that I encounter can remain more or less malleable. I think it is boring to label things, but I cannot stop others from commenting. Criticisms reflect others' thoughts and I do not have to defend anything.

I am interested in your ideas on base and on home — public or private institutionalizations that sometimes go with one's interest in labelling, solidifying and immobilizing things. If you are invited to build a museum from ground zero, will you be interested in the project? My impression is that not only do you tend to keep destinations and what's afar ambiguous, but you are also not interested in clearly defining home or base, such as a studio or a museum.

I am not particularly interested in building a museum from scratch. I think what's more interesting is how to change an existing museum. Another example is my lack of interest in making videos or photographic works, despite being quite a skilled photographer with more than a decade of professional experience. But it is just like making a building: I know how to do it, but the relationship between me and the project is not marked by a lack that can only be compensated in art. I am not interested in making art that is only about showing off skills and techniques.

你曾提到人們嘗試總結你創作的關鍵詞；被貼標籤，一定是無聊的、讓人厭煩的，是不是？

創作肯定是和品味有關的；人們說我比較接近觀念藝術或低限藝術，這是因為我覺得這些藝術形式不太煩人、不太浮誇，不會太多表情。這只是我的偏好而已。至於我做的東西要怎麼去總結……我也還沒做完，對吧？或者說，我也還沒有希望它變成一個明確的樣子。我希望每一次遇見的作品都是有點變化的東西。我會覺得貼標籤無聊，但是我不能阻止別人做出評論。評論代表了別人的視角和思考，我不需要去捍衛什麼。

還是考慮作為旅行反面的「根據地」——或者說，那些與標籤等嘗試固化藝術實踐的努力相匹配的空間：如果你被邀請建立一個美術館，從零開始處理美術館的建築結構，你感興趣嗎？我的印象是，對你來說，不僅與旅行相關的「遠方」對你來說是有點模糊的概念，以工作室或美術館為代表的「家」或者「根據地」的概念似乎都是相對模糊的。

我沒有特別感興趣去建造一個美術館。我覺得怎麼樣改變一個美術館比怎麼樣建立一個美術館更有意思。舉例來說，我不太喜歡做錄像或攝影作品。但是其實我是一個很專業的攝影師，有超過十年的專業攝影經驗，但也就像蓋房子一樣：我會做這件事，但是我和這件事之間沒有這樣一種關係：在現實中達不到，要在藝術中才能達到。我也不想讓這個技術變成作品、創作本身。

Interlude (2021), installed at By Art Matters, Hangzhou
《懸梁》(2021)，展出於天目里美術館，杭州



2023, Tokyo, Japan
2023 年攝於日本東京

Regarding home or base: generally speaking, a journey comes with a beginning and an end... But I don't really live in the moment. Like many others, I have yearnings for some places that are special to me, but no, I do not mean to define these concepts. In my memory, there are places and things that I really care about, that I want to revisit and relive. On the other hand, I am not that determined when it comes to reaching a certain destination or beyond. It's not a must.

關於「家」或者「根據地」：一般來說，旅程有起點和終點……但我也沒有真的活在當下。我也想要去一個我覺得我很喜歡的地方，但是相對來說，我確實是沒有把「家」的概念或者是說旅行的定義看得那麼明晰。在回憶里，我有特別關心的人和事，我也總嘗試重訪、回想這些事情。另一方面，在追逐像是「終點」或「彼岸」之類的單一方向的目標時，我其實沒有那麼執著。並不是要非怎樣不可。



One morning (2023), installed at Absolute Space of the Arts, Tainan
《某個早晨》(2023)，展出於絕對空間，台南

Of course, everyone needs a comfortable home environment, but it could be a friend's house, no? Or where the one I care about stays. My place is small and messy, and there's no end to organising it, but I reckon it's temporary and provisional. Nothing lasts forever since our lives are short. Possessions are but illusions. But counting many things in, you may consider me loaded. Such as, for example, others' studios. I do not only occupy; I get to do many things with my friends when we are in their studios. The same goes for conversations: we do not have to ascribe what emerges in a conversation to you or me; what's important is that we are sharing, and you may guide and lead me. My point is this: be it materials, concepts, exchanges or spiritual states, they can all be quite flexible and free.

Besides demonstrating flexibility in art, you also make frequent use of your acute observations. How do you separate travel, work, rest, and creation from one another? Do you have to be observant all the time?

I am a lucky man: I can try to pack as light as possible, so that I can freely make use of my time and space. And like I said, I don't think of travel as merely for the fun of it. In the case of the recent Hong Kong show, I looked forward to realising the exhibition as much as I looked forward to meeting old friends. I was aware that the project was going to be a challenge, but I also thought of it as a departure to an elsewhere. I am lucky because I am not easily tied to reality, so much so that I cannot be in control of my own time and space. I am reluctant about making appointments. People sometimes do that and the agenda is not necessarily urgent, but they just feel the need to schedule a meeting with me on this day and another meeting on that day... I'd think I am being distracted. I tend to play it by ear. To act impromptu is something I enjoy doing.

The degree to which your work-nonwork times bleed into one another seems remarkably high. Even when you work, you are able to maintain a loose, relaxed and casual state, and this is not easy.

當然每個人都需要一個比較舒服的、讓人安心的地方，但那個地方有可能就是我朋友的家，對吧？或者可能就是我身邊關心的人的地方。我生活的空間既小又雜亂，怎麼收拾都沒什麼地方，但是我也覺得這是暫時的、臨時的。我一直沒有覺得什麼東西是永遠的，因為我們的生命本就是很短暫的。「擁有」本身只是個感覺。如果把許多事情算上的話，我也好像是擁有很多東西的。比如別人的工作室。我不僅是借用別人的工作室；我覺得去到朋友的工作室也意味著和朋友一起做許多別的事情。聊天也是這樣的：在聊天過程中出現的東西不一定要強調是你的或我的，重要的是我們一起在分享，而你可以引領我往前走。我想說的是：無論是物質、概念、交流過程還是精神狀態，這些都可以是有彈性的、更自由的。

而除了常在創作中體現的彈性和自由，你也常表達出高度敏銳的觀察；你是如何劃分旅行、工作、休息、創作等時間的？你要在任何時間都保持敏感觀察狀態嗎？

我覺得自己的生活挺幸運的：我盡可能讓自己身邊的負擔小一點，所以我就可以比較自由地運用時間和空間。像是剛才提到的一樣，我好像也不會把旅行只是當成出去玩。最近為了個展的工作去到香港，但我同樣也期待和香港的老朋友見面。我意識到這次工作對我來說是個挑戰，但也會覺得這出差就像是旅行一樣，因為要去到別處。幸運的是，我的生活裡面比較不容易出現被現實綁住的狀態，或是沒辦法分配自己時間和空間的狀態。我就很怕和人家約時間。如果有誰想跟我約個事情，這事情可能也不是很重要，但他要跟我約下禮拜幾要乾嘛，禮拜幾要乾嘛，我就覺得自己被干擾了。我就更寧願隨時約事情。「臨時」是我很喜歡做的事情。

你的工作—非工作時間界限相對模糊，而這模糊的程度和絕大部分藝術家應該都不太一樣。你在進行現場創作或布展工作時甚至都保有一種鬆散、輕鬆的狀態，而這是不容易的。

Like I said, I do not absolutely insist on realising this or that project. Some ideas may linger, and it may take years before you can realise them. Then suddenly some event may prompt you to nurture its realization. I think this is good. For ideas that pop up now and then, you need to evaluate: is this boring or indeed interesting? You need to also try to come up with the best form, best expression of such idea. You need to act smart and thorough... You need to make better decisions. All the references you need for this idea become you yourself, and this requires the right opportunity, instead of a rigid kind of practice. This is what fascinates and mesmerises me, so I want to maintain this state. It's easier when you are young, but it's harder to sustain this approach when you hit my age — in fact, many people probably do not want this. They may have more than I do, and thus demand more security and stability; what I have is my looseness, my flexibility and freedom. I need security as well, of course, but I don't need it as much, which allows more flexibility for my practice. I tend to maximise the generosity or tolerance between concepts and materials, so that it's easier to make changes and to act impromptu. You can think about making art when doing laundries or having dinners with your parents, without limiting your creativity to specific time slots.

And this must do again with having or not having a studio: you don't have to limit your work to the studio. That's why I don't quite care for having a physical space of my own. Visitors — especially those from abroad — sometimes want to know where my studio is and wish to visit, because they want to sit down and have a conversation with you. When that happen I have to go look for places, such as a good friend's studio, the company I was affiliated with, or even a good friend's house etc. The visitors may then propose meeting at a coffee shop, but I don't want to go to a place that has nothing to do with me. As long as it's a place that I have spent time in.

I guess, if I were to set up a studio, I will mostly just stay there and wait for friends to come by and chat. I probably won't do much. The

像是先前說的一樣，我往往不太堅持有什麼東西是一定要做出來、要實現。有一些想法就一直在腦袋里，許多年過去也沒有機會去實現。然後，某個突然出現的契機可能會促使我去把這想法實現出來。我就覺得這也是很好的。馬上想到的想法需要很緊密地趕快檢查，去詢問：到底這是一個無聊的事情，還是真的有趣，也要嘗試提煉出一個想法的最好的實現方式。你需要更機智、透徹…… 你需要更好的選擇。這想法所需要的參考會變成是你自己，而這需要機緣，而不是刻板地去推演。這是創作讓我著迷、覺得有魅力的地方，所以我也希望保持這個狀態。在年輕時想要獲得這種狀態是比較容易的，但是到了我這個年紀就會變得困難——可能大部分人也不希望是這樣的。他們擁有的東西可能比我多一點，也更需要安全感、穩定感；我有的東西就是自己的鬆散、彈性和自由。我當然也有對安全感的需求，但是我在這方面的要求比較低，好讓工作的彈性更大。我想要讓創作理念和可以運用的材料之間的寬容度更大，好讓變通的機會也變得更大。在家中洗衣服或是與爸媽吃飯的時間也可以是想作品的時間，而不必非要規定在哪些時段才可以考慮創作。

再說回藝術家工作室這件事：你也不必非要在工作室里坐著才能創作，所以我好像也沒有把工作室當回事。有時候，人家——尤其是國外來的人們——問我工作室在哪裡，想來參觀拜訪，他們很希望可以坐下跟你聊聊，但是我總是要到處找地方，比如好朋友的工作室、自己以前的公司、甚至好朋友的家裡等等。這樣一來，來訪者會說，要不然我們就去咖啡店好了，但是我又不想去一個和自己無關的地方。只要是我曾經待過的地方就可以。如果真的使用一個長期工作室的話，我在那裡想要做的事情也不過是等朋友來和我聊天而已，也沒有什麼別的手邊要做的事情。我會希望運用的時間就是日常的時間；有時睡覺睡到一半會爬起來寫點筆記。我覺得其他有些藝術家也是這樣的，這也是為什麼我和朋友們做了「餘日」展覽：創作的時間和想象中的藝術家創作時間不太





time I can make use of is the ordinary, daily hours; sometimes I wake up in the middle of the night and just write something down. I guess other artists work this way as well. This is why I worked with several friends and organised the exhibition *Evening's Blush*. The time of creation is not quite what you might imagine it to be. It is not so much sitting around brooding over an idea or working too hard on a detail. Perfect finishings also do not translate into perfect art. It is more likely that you can get creative under different circumstances.


Is a continuous process of creation or making meaningful then? For a certain kind of artist —such as those who paint over an extended period of time — they may discover in the process new inspirations. A long period of homogenised time may reveal something abnormal and strange. Do you think it plays a part in your art?

Yes, I think so. A lot of works from the *Paint Can* series, for example, take about six months to complete, so it is about taking time, and about determining one's relationship to the object in the prolonged colouring process. It is just that most of my works don't share the same kind of duration. But I like the idea of working continuously. I think it is akin to the temporal distance between having an idea and realising such an idea I was talking about: I made *Life-size Drawing* in 2011, but I had the idea in 2001 when I was in school. For a long time I could not realise the piece but I kept thinking about it, proving to myself that the concept was worthy and justified. After finally presenting *Life-size Drawing*, the concept has been further developed for another decade. I keep working on it in different materials and forms. All of its iterations are different, and are not produced in the same way in terms of both procedure and pace, but I keep exchanging with the idea. There are different patterns in my practice, and I get to dive into a continuity through them. As long as I can envision the development of an idea elsewhere or faraway in time, I want to give it a shot.

一樣，並不是坐在那邊等或是賣力工作就可以做出作品來。工藝精良的完成品也不一定是好的藝術。在不同的時刻、不同的的狀態下，出現創作的機會更大。

那麼，持續性的創作過程對你來說是有意義的嗎？對於某類型的藝術家來說——比如長時間畫畫的人——他會在持續的作畫過程中找到某些過去沒想過的東西。持續創作經驗中有某一種瞬間可以讓你找到反常、特異的事物。你覺得自己的藝術實踐中有持續、規律地創作的部分嗎？

我覺得也是有的。比如我的「顏料罐」系列作品就需要相對漫長的半年工作時間才能完成，這也是一種持續創作的過程。要在長達半年的塗繪過程里找到這個物和自己的關係。只不過，我的大部分作品不能共享一種持續創作模式。我覺得你說的持續創作是很好的。而這也與我之前說的想法和實踐之間的時間距離有關：我在 2011 年做了《原寸素描》，但是這個想法其實是我在 2001 年在研究所的時候坐在當時的工作室裡頭發生的。我一直沒有機會去實現，但我不斷在想這個創作想法，怎麼檢查都覺得是值得做出來的。而後與《原寸素描》相關的概念又發展了十年，我一直往下走，只不過是通過不同的材料和具體演變形式而已。這一系列作品每一次使用的方法和材料都不盡相同，並不是在同一個工作流程、節奏中產生的，但我還是保有了和它一直對話的狀態。我的工作有一些不一樣的步驟，通過這些步驟我能夠進入到一種持續創作狀態中去。只要我有能力去想象這個事情在很遠或不一樣的地方的發展，我就會去嘗試看看。

A photograph of a balcony with a white laundry basket and a view of a modern building. The balcony floor is made of large, light-colored square tiles. A white plastic laundry basket with a blue polka-dot cloth draped over its side sits on the floor. In the background, a modern building with large glass windows and balconies is visible. The building's facade is a mix of light-colored panels and dark window frames. A street lamp is visible on the left side of the balcony. The overall scene is brightly lit, suggesting daytime.

On practicing or rehearsing in order to hone skills: there are things in life that are wonderful materials — such as sunlight, water, or shadows — it's spontaneous for me to employ these materials. But it takes practice after all, and people practice in different ways, right? I just hope that I can continue to practice on new canvases. Maybe it's not accurate saying new canvases in my case — new conditions, rather. Yes, I hope I can continue practising on new conditions, trying to find the right way to reflect their peculiarities.

關於練習…… 有些東西來自生活，是很好的創作材料——比如光、水、陰影等——我覺得比較容易用得上這些材料。但是這也是需要持續練習的。大家練習的方式不太一樣，對吧？我剛好希望自己可以持續在「新的畫布」上做練習。稱呼我的材料為「畫布」好像不太合適——新的條件，對，我希望基於新的條件做持續的練習，試著用合適的方法去反映它的特質。

Lai Chih-Sheng

Born 1971 in Taipei, Taiwan
Currently works and lives in Taipei, Taiwan

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 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

賴志盛

1971 年出生於台灣台北

目前工作與生活於台灣台北

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鎖定了多個鋼索，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

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).

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。



|Kiang Malingue|

|馬凌畫廊|

Image courtesy of the artist and
Kiang Malingue

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