

hanart  
TZ Gallery  
漢雅軒

《麟麟兩儀》  
林其蔚繪畫和聲音藝術

***Revolving Binary Forces:***  
**Paintings and Sound Art by LIN Chi-Wei**

藝術家出席酒會 2016 年 9 月 2 日 (週五) 下午 6 到 8 時  
MUSARC 版磁帶現場演出

**Artist's Reception** Friday, 2 September 2016, 6 to 8pm  
**Tape Music,**  
**Score for MUSARC live performance**

**展期** 2016 年 9 月 2 日至 10 月 8 日  
**Exhibition Period** 2 September – 8 October 2016



林其蔚 《倫敦 MUSARC 合唱團演出錄像》(錄像截圖)

LIN Chi-Wei MUSARC Performance Video (video snapshot)

2016 單頻道錄像 Single-channel video with sound, HDV 25'19"

圖檔由藝術家提供；版權屬 Musarc 所有 Image Courtesy of the Artist; All Rights Reserved by Musarc

<https://www.youtube.com/watch?v=weazrSyx6fU>

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漢雅軒在九月為台灣民間與新媒體藝術家林其蔚舉辦首次香港個展《麟麟兩儀》。

林其蔚是台灣聲音藝術先鋒，同時也是九十年代參與台灣另翼文化的中堅分子。

1992 年他與友人組織「零與聲音解放組織」(Zero and Sound Liberation Organization) (Z.S.L.O) (又稱「零與聲音怪獸解放組織」) 的聲音實驗團體是台灣第一個噪音團體。投入小劇場、地下音樂等活動，關注社會運動，同時團體發行的首張專輯，是台灣第一張自製自發的 CD，透過以噪音/工業之聲為主題的地下刊物《Noise》的發行至國外。

1995 年與友人主辦音樂祭「破爛生活節」(第二屆又稱台北縣國際後工業藝術祭)，演出活動包括裝置藝術、實驗建築、工業噪音、S/M、實驗電影，內容跨域前衛，帶領九十年代台灣地下文化發展，挑戰主流社會對表演形式的極限。

這場在當時正待拆除的板橋廢酒廠舉行，為期數日的表演裡，視覺與身體表演的驚駭程度，可能創下台灣現場表演的紀錄：驚悚小劇場灑血、演出者對觀眾進行身體侵犯、濁水溪公社以優酪乳對團員灌腸、零與聲對團員灌餒水並將餒水潑向觀眾...

九月二日漢雅軒展覽開幕當晚，林其蔚將舉行一場《MUSARC 版磁帶現場演出》。演出中，一條 204 米長的導帶將觀眾群分割為螺旋形，觀眾循順時鐘方向傳送著帶子，各隨其意地或誦或唱出其上的字母音節組合。在重疊反復的朗讀下，形成音團，遂有機、不間斷地持續發展著。這件作品首次在香港展出。



[局部 details]

林其蔚 《吉祥天》 LIN Chi-Wei *Sarasvati*  
2016 綜合媒材 Mixed Media 31 x 39 x 4 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

Hanart TZ Gallery is honoured to present ***Revolving Binary Forces***, Lin Chi-Wei's first major solo exhibition in Hong Kong. Lin Chi-Wei is one of Taiwan's most important multi-disciplinary artists, a pioneer of sound art, and one of the most acclaimed new media artists internationally.

In 1992, Lin Chi-Wei, along with Singing Liu and Steve Chan (and later Po-Li Liu) formed the "Zero and Sound Liberation Organization (Z.S.L.O)", widely seen as Taiwan's first noise group. A year later they released Taiwan's first self-published CD. They were also featured in *Noise* magazine, an important underground publication focused on noise and industrial music, which brought awareness of their work to an international audience.

At a time when art as an intervention was not yet recognized in Taiwan's daily lingo, Zero and Sound's performances were seen as outrageous attention-seeking spectacles, even though the performances demonstrated their skillful application of noise's anti-music properties as a means of deconstructing the mainstream cultural system.

Over the next two years, they and a group of friends held the annual "Taipei Ragged Living Festival" which pushed Taipei's underground culture to unprecedented heights. Their performance projects encompassed a variety of avant garde modes, including installation art, experimental architecture, industrial noise, S/M and experimental film.

In one of the most notorious acts of Taiwan's live performance art, during the Taipei Ragged Living Festival, Zero and Sound performed an enema on themselves onstage, and then sprayed the dirty water over the audience without warning. This last event culminated in a series of riots, which forced the termination of the festival.

On the opening night of the exhibition, Lin Chi-Wei will present his renowned *Tape Music*, a live, interactive sound performance, involving a 204m-long tape embroidered with phonetic characters (*Tape Music, Score for MUSARC*). As the audience passes the tape through their hands in a spiral formation, each member speaks or sings out the phonetic sound on the section of the tape in front of him or her. The result is a continuous, organic and unpredictable soundscape. This is the first time Lin Chi-Wei will perform this work in Hong Kong.



林其蔚 《双蝠會》

LIN Chi-Wei *Union of Double Blessing*  
2015 綜合媒材 Mixed Media 107 x 88 x 23.5 cm  
圖檔由藝術家提供 Image Courtesy of the Artist



林其蔚 《尼克·凱夫/哥德歌手》

LIN Chi-Wei *Nick Cave or Gothic Singer*  
2009 壓克力顏料 畫布 Acrylic on Canvas 75 x 65 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

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## 《MUSARC版磁帶現場演出》

九月二日漢雅軒展覽開幕當晚，林其蔚將舉行一場《MUSARC版磁帶現場演出》。演出中，一條204米長的導帶將觀眾群分割為螺旋形，觀眾循順時鐘方向傳送著帶子，各隨其意地或誦或唱出其上的字母音節組合。在重疊反複的朗讀下，形成音團，遂有機、不間斷地持續發展著。這件作品首次在香港展出。

### “Tape Music, Score for MUSARC live performance”

At the exhibition's opening reception, Lin Chi-Wei will stage his renowned interactive sound piece *Tape Music, Score for MUSARC*. In this work, Lin invites the collaborative participation of audience members to respond to/ interact with a 204 meter long *tape* made of ribbon embroidered with phonetic symbols. As the audience passes the tape through their hands in a spiral formation, each member speaks or sings out the phonetic sound on the section of the tape in front of him or her. The result is a continuous, organic and unpredictable soundscape.



林其蔚作品 120 米長拼音繡字「磁帶音樂」演出現場，2012，倫敦泰特現代藝術館。

Live Performance of Lin Chi-Wei's *Tape Music*, using a 120 meter long tape with embroidered phonetic characters without further instruction, 2012, Tate Modern, London.

圖檔由藝術家提供；攝影：游崴 Image Courtesy of the Artist; Photography by Wei-Yu

[www.tate.org.uk/context-comment/video/insideoutside-materialising-social-part-5](http://www.tate.org.uk/context-comment/video/insideoutside-materialising-social-part-5)

## 創作自述

### 麟麟兩儀 | 林其蔚繪畫和聲音藝術

2013至2016年，我由北京回到台北；面對我的是家國的劇變：老家進入了都更計劃的拆除階段，父親正在與病魔做最後搏鬥，醫院門外的街道，則被抗議的學生佔領……一切過去彷彿永恆不變的事物，維繫童年記憶的台北風景，都在眼下劇烈地扭轉崩毀。過去各據其位的象徵，實體與聲音，全部扭做一團，現實在此刻超越想像。

老家拆除之前清理出了十數箱細瑣雜物，它們早已失去實用價值，卻各自承載著一小片舊日生活的記憶片段，留也不是，丟也不是。我將它們載到臨時工作室擺放。在往後的三年間，這些物件奇蹟似的各自找到了自己的位置，變成拼貼作品的一部份。

父親是頑強的科學主義信徒，但是科學並未能拯救他。隨著病情的發展，一切隨著身體崩解和不隨身體崩解的東西陸續顯現出來，他的死亡是珍貴的禮物，歷經萃取的過程，生命以其無與倫比的強度和美麗閃耀着光芒。

我生長其間的黨國文化，與父親的身體同步走向崩壞。特權重組，金流，物流，資訊流，在重新架接的管道間流動，定義認同，再造風景。父親之死，既是事實，亦是象徵，此時此刻，文化之死亡觀與文化之死亡，已經無法全然做出區別。

特別感謝漢雅軒三年前的邀請和耐心的等待，更感謝這三年之間，親愛的家人與我一同渡過了這一段艱難時刻，沒有家人和摯友們在精神，物質和空間上的幫忙，加上只能夠稱之為諸多因緣巧合的運氣，我斷無機會可能完成這一批作品。

林其蔚  
2016年8月



林其蔚 《喜羊羊》  
LIN Chi-Wei *Pleasant Goat*  
2016  
綜合媒材 Mixed Media  
145 x 112 cm  
圖檔由藝術家提供 Image Courtesy of the Artist

## Artist's Statement

### ***Revolving Binary Forces* | Paintings and Sound Art by LIN Chi-Wei**

These works were made between 2013-2016, a period of brutal changes in my life.

After six years of residency in Beijing, I returned to my hometown of Taipei and witnessed radical cultural changes taking place there. The house I grew up in had become marked for demolition as part of the city's urban revitalization project. My father's valiant struggle against prostate cancer had failed and he was entering the final stages of the disease. Outside the doors of the hospital, another kind of struggle was going on: Student protestors had occupied the Parliament building to rally against the free trade agreements with China. Everything I was familiar with, the very landscape of the city I had known as a child, seemed to have been shaken to the core; and all the symbols, things, and sounds of the past were collapsing into chaos. Confronting this situation, art seemed to have become pointless....For the reality in Taipei at that moment seemed more outrageous than any form of art or anti-art could ever imagine.

In the weeks before the demolition of my parents' house, we dislodged hundreds of small family objects. Though no longer of any practical use, they belonged to the stock of Post-War family memories: each object was marked by the traces of time lived under martial law, and it was difficult to just relegate them to the dustbin. I ended up storing them in my temporary studio. Over the next three years I realized that, one by one, each had miraculously found its specific place amongst my series of new collage works.

My father was a fervent futurist and scientist, and yet science couldn't save him from his fatal disease. The slow process of the breakdown and decay of his body, memory and reason revealed the invincibility of time. Bearing witness to this process, I found that his death gradually turned into something precious. Time was both destroying and distilling, revealing the unparalleled power and beauty of life itself, whose inexpressibly brilliant light radiates beyond death.

The nationalistic culture that I grew up in entered its final stages of decay along with my father's death. Dictatorial privilege is now being dismantled, while new pipelines are being configured to carry an even quicker flow of money, merchandise, and information. In the process, both the identity and the cultural landscape are undergoing a restructuring. My father's death is thus doubled in this way. The culture of dying and the death of culture have melded into one.

*I would like to sincerely thank Hanart TZ Gallery for first inviting me to do a painting exhibition with them three years ago, and for their patience during the long wait. I would also like to give my heartfelt thanks to my dear family and close friends who, during the past three years, have helped me in every way imaginable. Without their generosity in providing space, material and spiritual support I would never have been able to achieve this work.*



林其蔚 《海恩緣》

LIN Chi-Wei *Mercy as Profound as the Sea*  
2015

綜合媒材 Mixed Media

115 x 116 x 15 cm

圖檔由藝術家提供 Image Courtesy of the Artist

LIN Chi-Wei

August 2016

(Translated by Valerie C. Doran)

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林其蔚 《暴力脩行》

LIN Chi-Wei *Meditation through Violence*  
2016

壓克力顏料 畫布 Acrylic on Canvas 85 x 126 cm

圖檔由藝術家提供 Image Courtesy of the Artist



林其蔚 《目》

LIN Chi-Wei *Union of Eyes*  
2016

壓克力顏料 畫布 Acrylic on Canvas 87 x 147 cm

圖檔由藝術家提供 Image Courtesy of the Artist

## 簡歷

### 林其蔚（1971年生）

林其蔚研讀法文，民間藝術與新媒體藝術，策劃另類文化活動如「甜蜜蜜咖啡」、「後工業藝術祭」、「電音實習」（93-03）。並曾發表《超越聲音藝術——前衛主義，聲音機器與聽覺現代性》一書，分析亞洲當代聲音創作的美學困境（2012）。他的聲音作品曾於威尼斯雙年展，上海雙年展及泰德美術館等地發表，本次漢雅軒展覽是為林其蔚之首次繪畫個展。



2009 年零與聲音解放組織於北京兩個好朋友演出。  
Performance at 2 Kolegas, Beijing China by Zero and  
Sound Liberation Organization in 2009.

圖檔由藝術家提供 Image Courtesy of the Artist



1993 年零與聲音解放組織於台灣台北甜蜜蜜咖啡廳演出。  
Performance at Sickly Sweet Café, Taipei Taiwan by Zero  
and Sound Liberation Organization in 1993.

圖檔由藝術家提供；攝影：林志峰  
Image Courtesy of the Artist; Photography by LIN Zhi-Feng

## Artist Biography

### LIN Chi-Wei (b.1971)

Lin Chi-Wei is a multi-disciplinary artist who has received academic training in French literature and cultural anthropology as well as specializing in new media art. He is a founding member of Zero and Sound Liberation Organization, the pioneering group for experimental music in Taiwan. In 2012 he published his book 'Beyond Sound Art: The Avant Garde, Sound Machine and the Modernity of Hearing', in which he analyzes the aesthetic condition of sound and art in a post-colonial East Asian context. Since the early 1990s, Lin also has been exploring the realms of folklore culture, integrating elements of religious music, poetry, and art in his works. Lin's work has been exhibited internationally and was presented at the Venice Biennale, Shanghai Biennale and the Tate Modern. The present exhibition at Hanart TZ Gallery marks his first solo painting show.



2001 製作《淫慾騷音機器》的工作室於法國國家藝術工作室。  
The Making of *Panorama* at Le Fresnoy, Tourcoing, France in 2001.  
圖檔由藝術家提供 Image Courtesy of the Artist



1994 年零與聲音解放組織在「破爛節」。Zero and Sound Liberation Organization: "Broken Life Festival" in 1994.  
圖檔由藝術家提供；攝影：林志峰 Image Courtesy of the Artist; Photography by LIN Zhi-Feng