

筑墙练习

过去几年间，一度看似淡化的政治边界又逐渐地浮出，人们在世界各地用各种方式修筑边界，无论是透过国族的号召、法规的修订或是实体的墙面。而这次展览就是对这样状态的一种思考和回应。

和展览名称相同的作品“筑墙练习”是一件现地制作的装置，我建造了低矮的薄水泥墙，一比一地在展场中构建了台北景美看守所这个政治监狱的会客室平面图。观众可以在空间中随时跨越这件作品，但也可能因为疏失而被墙面绊倒。藉由这种状态，我想回应戒严时期人们与政治权力共处的关系。其他在空间中的作品，透过将象征政治权力的紧急警报声与大鼓鼓谱转换成物件，以及对日常政治礼仪场域的变体，来探索权力主体如何以声音和集体意识在生活中创造无形的界线，规训彼此生活的样貌。

录像厅中的影像装置作品“沿海录音（一个取代蜂鸣警报的声音提案）”，则是一个我与友人共同在一座政治监狱小岛上进行录音的影像纪录：希望记录下这座岛屿的日常声音——海浪、风雨与虫鸣鸟叫——这些过去被监禁者在无比漫长的时间中日复一日的声音记忆。这个录音是一则用来取代警报声的提案，希望这些声音能成为历史的一部分，并取代旧有的权力象征，提出一种新的边界的可能。

关于艺术家

施昀佑，1985年生于台湾彰化，毕业于台湾大学历史学系（2007），芝加哥艺术学院雕塑创作硕士（MFA，2014）。从2010年开始创作至今，施昀佑的作品形式一直与其身处的空间密切相关：在台北这个他生活了十年的城市，他能以一栋历史建筑为媒材进行创作，而身处长期的移动状态时，他的作品也随之进入行李箱，成为档案、文件与书册，讲述着一则又一则的故事。在创作中，他经常使用不同的形式探索纪念碑和记忆的样貌，同时也总是纳入他和国家机器以及机构之间的互动，但相对于一种对抗的姿态，施昀佑更倾向于使用一种共存或渗透的手法来探索这中间的模糊地带。

施昀佑曾获芝加哥新艺术家协会新艺术家奖(2012)，台湾文化部驻村奖金(2015)，国家艺术基金会国际交流补助(2015)。曾受邀参与史勾西根绘画雕塑学校(2014)，北极圈艺术家进驻计画(2015)，4-18哥伦比亚驻留计画(2015)。作品曾于台北市北师大美术馆，上海当代美术馆，台北当代艺术中心，VT非常庙，纽约PRACTICE艺术空间，哥伦比亚4-18艺术空间，北京长征，贝尔格勒国家文化中心等地展出。

关于剩余空间

剩余空间（Surplus Space）是一家位于武汉 403 国际艺术中心的国际化非营利艺术机构，成立于 2015 年。空间致力于国内外最新、最前沿艺术实验的展示与推广，为公众提供专业的、丰富的当代艺术展览及公共艺术教育项目，拉近当代艺术文化与公众生活的距离，积极营造独特的当代艺术氛围，构建华中区乃至中国与国际艺术文化良性互动的平台，促进当代艺术的繁荣发展。

空间目前致力于以下研究方向并将持续扩大自身的影响力：

- 1，通过策展方式，捕捉并深度探讨当下最前沿的社会、文化、政治以及艺术系统问题；
- 2，邀请尚未受到市场关注的年轻艺术家，为他们提供一个良好的实验平台；
- 3，通过跨学科的对话、讲座和出版，建立一个感知共同体。

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Mending Wall, A Practice

In the past few years, the once seemingly faded political boundary began to emerge again. People have built boundaries in various ways around the world, whether they embody in the appeal of nations or ethnic groups, the revision of regulations or the physical wall. This exhibition is a reflection and response to such situation.

The work "*Mending Wall, A Practice*" which shares the same name with this exhibition is a fabrication on site. The artist builds a low thin cement wall as well as the reception room of the political prison in Taipei Jingmei Detention Center the same size of its original plan. The audience can pass through the interior space at any time, but they are likely to be tripped over by the wall-face by accident. This kind of situation is a response to the relationship between people and political power during the period of Martial Law. Other works on the spot explore how power corpus create invisible lines in daily life with voice and collective consciousness in a bid to discipline each other's life through the objects transformed by the emergency warning sounds and drums that symbolize political power.

The video installation in the hall "*Sound Recording Along the Seashore (A Proposal For Replacement of the Emergency Alarm)*" shows the video of the artist and his friend recording on a political prison island: the artist takes down the common voices of the island — of waves, wind, rain, insects and birds—the voice notes of those who have been imprisoned in the past for a long time. This recording is a proposal to replace the alarm. The artist hopes that these sounds can become part of history and replace the former symbol of power in the efforts to propose the possibility of a new boundary.

About the Artist

Yunyu Ayo Shih (b. 1985) currently lives and work in Taipei and New York. He graduated from National Taiwan University with a BA in History in 2007 and School of The Art Institute of Chicago with an MFA in Sculpture in 2014. Since he started to make art in 2010, Shih's work has always related closely to the space he situated; In Taipei, a city he lived in for ten years, he turn a whole building into the subject of his art. While he is constantly moving and relocating, his works are stored in suitcases and become archives, documents, and books that tells different stories. He frequently explores different appearances of memorial and memory while at the same time involving interactions between himself and state apparatus. Instead of posing a confrontational gesture, he tends to choose coexistent or penetrated attitudes to explore gray areas.

Shih's work has been exhibited at Power Station Art Museum in Shanghai, Taipei Contemporary Art Center, VT Artsalon (Taiwan), Practice Space (NY), 4-18 Space (Bogota), Long March Space in Beijing(2016), Cultural Center Belgrade(2017) and many other space. He has been the recipient of the New Artist Society Award (2012), Taiwan National Cultural Affairs Grant (2015), and The National Culture and Arts Foundation Award (2015), and has participated in the Skowhegan School of Painting and Sculpture (2014), the Arctic Circle Residency (2015), and 4-18 Residency in Colombia (2015).

About Surplus Space

Founded in 2015, Surplus Space is an international art institution located in 403 Art District. It is engaged in exhibition and promotion of latest and most cutting-edge artistic experiments at home and abroad. Surplus Space provides the public with professional and rich contemporary art exhibitions and public art education programs, so as to close the distance between contemporary art culture and public life. It actively creates a unique contemporary art atmosphere, builds a platform for benign interactions between Chinese and international art culture, and promotes the prosperity and development of contemporary art.

Surplus Space is currently committed to the following research direction and will continue to expand its influence:

- 1, to capture and explore the most cutting-edgely social, cultural, political and artistic issues deeply in the way of strong curation;
- 2, to invite young artists who have not been noticed by the market yet to provide them with a good experimental platform;
- 3, to establish a perception community through interdisciplinary dialogue, lecture and publication.

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