Chihoi

Gregory Halili

Hisaharu Motoda

Keisei Kobayashi

Mami Kosemura

Naoya Inose

日常 THE EVERYDAY INTERRUPTED 中止

小林敬生

小瀬村真美

元田久治

格雷戈里·哈利利

智海

猪瀨直哉

日常中止

THE EVERYDAY INTERRUPTED

Chihoi

Gregory Halili

Hisaharu Motoda

Keisei Kobayashi

Mami Kosemura

Naoya Inose

地址 | 南投縣草屯鎮太平路 150 巷 20 號　開放時間 | 週二至週日 10:00-17:00 週四 10:00-15:00
No. 20, Ln. 150, Jianxing Rd., Caotun Township, Nantou County　Opening Hours | Tues.-Sun. 10:00-17:00 Thur. 10:00-15:00

留痕
美術館

筱直瀨源
雅智
利利帕・里艾雪格
裕久田元
美真村瀨小
生敬林小

The Everyday Interrupted

French philosopher Henri Lefebvre believes that social relations are only produced in everyday life, which is the only locus where social activities and structural systems exist. Consequently, if social activities are halted permanently and social relations abruptly stopped, what would our world be like?

The reality of this world can never remain permanently unchanged, and all kinds of relations co-exist and become entangled therein. We do not always have a way to truly and clearly tease out these relations, but can only keep the everyday life in a state of ambiguity. Like nature and civilization, living and dying, past and present, it is a state of ceaselessly oscillating between losing and keeping the balance. Have you ever experienced a state of being distracted and absent-minded in some unknown moments? Even though life has never stopped moving forward, time is somehow discontinued in such moments, causing a halt of the everyday and some feelings that are unfamiliar.

This exhibition features the works of six artists respectively from Japan, Hong Kong and the Philippines. Naoya Inose and Hisaharu Motoda respectively employ apocalyptically desolate scenes and dilapidated cityscape to portray the current situations of human survival. Chihoi's painting series featuring old Hong Kong might perhaps make nostalgia an entry point to deal with the emotions of modern times. Keisei Kobayashi and Gregory Halili are both concerned with the ecology that suffers the excessive impact of civilization, expressing how close death can be from our everyday life. Mami Kosemura's black-and-white still lifes delineate the impermanence of existence. When the world continues to be disorderly as it has always been, and after the everyday life and all the habitual practices have been forced to come to a standstill, are we still able to calmly re-organize our thoughts and start moving forward?

日常中止

法國哲學家列斐伏爾（Henri Lefebvre）認為，社會關係只在日常生活中才會產生出來，也惟有日常生活才存在社會活動和結構制度。假使社會活動永久停擺、社會關係嘎然而止，世界會是什麼模樣？

世界的現實沒有恆常的面容，各種關係共存、糾纏於其中，我們總是無法真正理清，只能讓日常生活保持曖昧不明的狀態。如同自然與文明、活著與死亡、過去與現在，總是在失衡與維持平衡間來回擺盪。我們是否曾在某些狀態未明的當下，感到恍惚和精神游離？即使生活向未來推進，時間卻在某些時候逐自斷裂，使得我們的日常中止，無端冒出陌異感受。

本展邀集日本、香港、菲律賓等共六位藝術家的作品。猪瀨直哉（Naoya Inose）和元田久治（Hisaharu Motoda）分別透過末日般的寂境和殘破的城市地景，敘說當今人類的生存境況，而智海的舊香港系列，或許能令懷舊作為一種處理現代情緒的方法。小林敬生（Keisei Kobayashi）與格雷戈里・哈利利（Gregory Halili），皆關切遭到文明過度衝擊的生態，死亡的確距離我們不算遠，如同小瀨村真美（Mami Kosemura）的黑白靜物，意味著存在的無常。當世界一如既往地混雜，當日常的種種慣習被迫中止，我們是否仍能平穩地重整思緒、重啟步伐？

Keisei Kobayashi

Keisei Kobayashi (b. 1944) was born in Matsue City in Japan's Shimane Prefecture.
He finished studying visual design at the Kyoto Institute of Design in 1968,
and began making wood engravings in 1975.
Deemed a highly iconic printmaker in Japan, Kobayashi is also a pioneering figure in the field of wood engraving.
Kobayashi has been a professor at the Tama Art University since 1997. He is now the chairman of the Japan Print Association.

Kobayashi has won the Grand Prize of the Premio Leonaldo Sciasia amateur d'estampes competition (2015-2016; Italy). In recent years, he has presented solo exhibitions at ARDEL Gallery (Bangkok) and the Palazzo La Marmora (Biella, Italy). He has exhibited at various art institutions, including the Tama Art University Museum (Tokyo), the Museum of Modern Art, Shiga (Otsu), the Alhondiga de Granaditas Museum (Mexico), etc. From 1979 to 2022, Kobayashi has presented solo exhibitions numerous times at Shirota Gallery in Tokyo. He has been featured in group exhibitions at various art institutions, among which are the Yu-Hsiu Museum of Art (Caotun), the Asia Art Center (Beijing), the University of Alberta Museums (Canada), the Milal Museum of Art (Seoul), the Ishikawa Prefectural Museum of Art (Kanazawa). Kobayashi's work has been included in multiple prestigious collections, including the British Museum (UK), the Taipei Fine Arts Museum (Taiwan), the Museum of New Zealand Te Papa Tongarewa (New Zealand), the Gwangju Museum of Art (Korea), the Kuandu Museum of Fine Arts (Taiwan), the Yu-Hsiu Museum of Art (Taiwan), and numerous art museums in Japan, including the Bridgestone Museum of Art, Tokyo, the Machida City Museum of Graphic Arts.

Kobayashi started making prints as early as the 60s. One day, he found coincidentally Takao Hiwasaki's wood engravings in Tokyo, and has dived into the world of wood engraving wholeheartedly ever since. A wood engraving work uses a section through the trunk or large bough of a hardwood tree, which possesses solid, dense and even texture that allows the creation of fine lines and vivid layers of varying shades. Therefore, the images of wood engraving prints can be realistic and concrete, with a protean spatiality in composition. To the artist, the imbalance between civilization and nature has been a constant worry. His work aims to highlight disharmonies in our living environment as well as the disquietude and changes in coexistence. His prints are filled with images signaling unrestricted human desires. While criticizing modernization, Kobayashi also celebrates life and optimism towards life through his work.

小林敬生

小林敬生 1944 年生於日本島根縣松江市，
1968 年完成京都藝術設計專門學校的視覺設計課程，
1975 年開始自己創作木口木刻版畫，
是日本極具代表性的版畫家，亦是木口木刻版畫領域的先驅。
小林自 1997 年起擔任多摩美術大學教授，現任日本版畫協會理事長。



小林曾獲 2015-2016 年義大利 Leonardo Sciasia 版畫獎項。近年個展包括 ARDEL Gallery（曼谷）、Palazzo La Marmora（義大利比耶拉）。也曾在多摩美術大學美術館（東京）、滋賀縣立近代美術館（大津）、瓜納華托州立博物館（墨西哥）等地展出。1979 年至 2022 年間亦多次在東京 Shirota 畫廊舉辦個展。聯展經歷豐富，包含毓繡美術館（草屯）、亞洲藝術中心（北京）、阿爾伯塔大學美術館（加拿大）、Milal 美術館（首爾）、石川縣立美術館（金澤）等。作品收藏單位包含大英博物館（英國）、台北市立美術館（台灣）、紐西蘭國立博物館（紐西蘭）、光州市立美術館（韓國）、關渡美術館（台灣）、毓繡美術館（台灣）、東京石橋藝術博物館（日本）、町田市立國際版畫美術館（日本）等。

小林敬生早在六〇年代即開始版畫創作，然而某天在東京，他遇見了日和崎尊夫（Takao Hiwasaki）的木口木刻版畫作品，自此之後他的精神皆投注於木口木刻的世界。木口木刻版畫採用的是硬木，其橫切斷面的質地堅硬且細密均勻，製印出來的線條細密、明暗層次豐富，因此圖像逼真具體，構圖的空間感也更多變。小林擔憂著文明與自然的失衡，作品皆在顯現生存環境的不和諧、共生的不安和變異。他的畫面細節暗喻人類的慾望橫流，在批判現代化之餘，亦不忘表露對生命的禮讚和樂觀。



小林敬生　復甦的時刻 - 群舞 99・3A—
Keisei Kobayashi　*Transferred Soul-Gunbu99・3A–*

木刻版畫，第十版次 | 緻繡美術館典藏
Wood engraving, e.d.10 | Collection of Yu-Hsiu Museum of Art
90 x 105 cm | 1999

《復甦的時刻》是小林敬生八〇年代中期開始投入的系列創作，相較於早期直接將木板橫切斷面處理為殘破房屋空間的小型構圖，《復甦的時刻》更出現了大尺幅的嘗試，畫面經常被工業時代產物填滿，像是高樓大廈、高架橋，而早期的生命符號在這系列顯得更密麻糾纏，整體呈現複雜難控的場面，令人迷失其中。

自1980年開始，小林的作品開始出現鏡像、對稱構圖、多維空間、多重敘事等特點。他運用散點透視的方法使觀者得不斷移動視線來仔細觀察，沒有單一焦點，亦無法一下子看盡所有東西，這也反映出他個人對西方線性透視和人類中心主義的反對。

小林援引佛教的思想，即所有具有知覺的生物都有佛性，以此來強調萬物皆有靈，而人類僅是在自然生態系統的循環中扮演著某種角色，所有生物皆平等，他始終以這樣的概念來思考創作。藝術家認為人類該警醒自己，無時無刻對自然感到敬畏，並再次意識到其他生物的重要性。小林認為在自然遭到毀壞的狀況下，人類總有一天會滅絕，也因此藝術並非是一個絕對特別的存在，然而藝術創作卻能映現世界的處境。而身為藝術家，在效率當道的社會下，他所能給出的重要訊息，即是生產作品的態度：持續親手雕刻木板，如同親自耕種我們的土地。

Transferred soul is an art series which Kobayashi started making in mid-80s. Comparing to his early and smaller compositions, in which he converted cross-sections of wood planks into dilapidated houses and spaces, Kobayashi has attempted at larger works in *Transferred soul*. In this series, the images are filled by products from the industrial age, such as high-rises and elevated road bridges. The symbolism of life from the early period of his career has also evolved into a densely entangled presence, revealing complicated and uncontrollable scenes that are overwhelming yet mesmerizing.

Since the 1980s onward, mirror image, symmetrical composition, multi-dimensional space, and multi-narrative are elements commonly found in Kobayashi's work. Using cavalier perspective, spectators must move constantly to closely view his work rather than from a single focus. Consequently, spectators cannot take in everything all at once, which also reflects the artist's dismissal of the Western linear perspective and anthropocentrism.

Upholding the idea that all sentient beings have buddha nature – a Buddhist concept that the artist deeply believes in – Kobayashi emphasizes that all living beings have souls, and the humankind simply plays a role in the cycles of the natural ecosystem. Therefore, all beings are equal, and it is based on this concept that he sets out to create his work. To the artist, the entire human race should be cautious and constantly remind itself to be in awe of nature and be aware of the importance of other species.

Kobayashi believes that human beings will eventually face extinction if nature is to be destroyed. To him, art is not a special existence; however, artistic creation can be an instrument to reflect and convey the world's dire situations. As an artist, in this society that values efficiency, an important message he is able to deliver is through his attitude towards making his art—he will continue to rely only on his own hands to carve woodblocks as if he were "cultivating the earth."

Naoya Inose

Naoya Inose (b. 1988) was born in Kanagawa, Japan.
He graduated from the Tokyo University of the Arts in 2012, with a major in oil painting.
In 2017, he was accepted into the Chelsea College of Art & Design, London, and has lived in London since.

Inose has been featured in the 21st DOMANI (The National Art Center, Tokyo; 2018) and Roppongi Crossing (Mori Art Museum; 2022). His works have been featured worldwide, including the Yu-Hsiu Museum of Art (Caotun), the Takamatsu Art Museum (Takamatsu), the Powerlong Museum (Shanghai), Gallery Rosenfeld (London), Mall Galleries (London), Lily Agius Gallery (Malta), 798 Art Zone (Beijing), Rubelle & Norman Schafler Gallery (New York), and the Oriental Museum, Durham University (UK). His works are included in the collections of various institutions, such as the Fondazione Benetton (Italy), the Oketa Collection (Japan), and the Takahashi Collection (Japan).

Through his work, Inose continuously explores the natural world, how the human lifestyle has impacted nature, and peculiar scenes after nature is forcefully occupied. His painting is enshrouded by a mysterious atmosphere as it depicts peopleless places in an idiosyncratic style enriched with poignant symbolism that makes spectators wonder “what has happened exactly?” or “what is about to happen?” Inose’s landscape is both realistic and abstract, repeatedly inquiring into our relationship with nature and asking whether we have a sufficient understanding of it. He also challenges the seemingly unshakable status of the so-called masterpieces: what if these masterpieces were to be placed in the post-modern social context, how would they be altered and presented to us again?

猪瀨直哉

猪瀨直哉 1988 年生於日本神奈川縣，
2012 年從東京藝術大學畢業，主修油畫。
2017 年赴倫敦 UAL 切爾西藝術與設計學院深造，
隨後定居於倫敦。



猪瀨曾參與 2008 年東京國立新美術館第 21 屆 DOMANI 明日展、2022 年森美術館「六本木交叉點」（Roppongi Crossing）系列展覽。作品亦曾在多地展出，包括毓繡美術館（草屯）、高松市美術館（高松）、寶龍美術館（上海）、Gallery Rosenfeld（倫敦）、Mall Galleries（倫敦）、Lily Agius Gallery（馬爾他）、798 藝術區（北京）、Rubelle & Norman Schafler Gallery（紐約）、杜倫大學東方博物館（英國）等，並被 Fondazione Benetton（義大利）、Oketa Collection（日本）、Takahashi Collection（日本）等機構收藏。

猪瀨的創作總在探悉自然世界和人類生活對自然的影響、自然被強行占據後的異樣面貌。他的畫作迷漫著詭秘的氣氛，杳無人跡之地卻象徵意味濃烈。究竟有什麼事情已經發生，抑或是正在隱隱發作？猪瀨的風景同時具備寫實和抽象兩種質性，作品一再探問我們與自然的關係，對自然又是否足以了解？而對所謂藝術傑作這樣不可被撼動的地位角色，他亦有所挑動：若將大作置於當今後現代社會的脈流之中，會是如何被改變並重新呈現於我們眼前？



I



II

I 猪瀨直哉 聖母頌 2
Naoya Inose *Ave Maria 2*

油彩、壓克力、畫布 | 私人藏家
Oil and acrylic on canvas | Private collection
97 x 162 cm | 2019

II 猪瀨直哉 真實的虛像
Naoya Inose *False Image of Truth*

油彩、壓克力、木板
Oil and acrylic on wooden panel
40 x 50 cm | 2023

Ⅰ. 聖母頌作品描繪一座在洞穴中停止運轉但仍豎立著的摩天輪。摩天輪的圓環就像是一座鐘，意指時間，也強調自然如何在時間近乎停頓的時候，還持續生長繁盛。

摩天輪的時間中止，如同一個人從群體社會中退出，意圖讓原本如常行進的時間停止下來，最終與社會隔離、自我孤立。退回到洞穴，亦是覓得一個屬於自己的安心地方，在洞穴裡頭得以閉藏起來。

然而，現實是，即使我們多麼努力停下，時間仍然往前走，現實依舊運轉。人類有能力使自己真正孤絕，但卻無法翻轉這隨之而來的後果。而時間，照常著向前。

Ⅱ. 企鵝和泳池，是猪瀨移居英國後才開始創作的主題，企鵝也是他的標誌性系列作品之一。在藝術家的繪畫世界中，企鵝被比擬為日本人的身份象徵，當然也包含他自己。事實上，企鵝無法飛行，牠們的翅膀有另一層隱喻，揭示日本人共通的相似，即日本人即使受到國際認證的高標準教育，還是無法在世界各地順理成章地綻放光彩，獲得應有的果實。

泳池作為虛擬的鏡像，反映一個人的外在輪廓。藝術家刻意呈現泳池空間的侷限性，敘說著被控制的周遭環境，如同日本的處境一般。

Ⅰ. This series, *Ave Maria*, portrays a freestanding but still Ferris wheel in different caves. Like a clock, the wheel indicates time and signals nature's continuous growth even when it feels like time has almost stopped.

The stillness of the Ferris wheel is a metaphor for the withdrawal of an individual from society, an implicit action that aims to halt the continuum of time. Eventually, the individual sequesters himself/herself from society, and finally becomes isolated. On the other hand, retrieving into a cave means to find a place where one feels secure and relaxed, and is able to stay in solitude in the cave.

However, the reality is time moves forward relentlessly, and the world keeps turning no matter how much effort is made to make it stop. Human beings might be capable of creating isolation, but somehow lack the ability to reverse its consequences. Meanwhile, time progresses as always.

Ⅱ. Penguin" and "swimming pool" are two motifs explored by Naoya Inose after he migrated to the UK, and the "penguin" motif has also constituted one of his most iconic series. In his painting, "penguin" symbolizes the Japanese people and their identity, and Inose himself included. In reality, penguins are flightless birds. In the artist's work, their wings are a metaphor for the similarity shared by all Japanese people—even though Japanese people could receive internationally recognized and high-standard education, they are still not able to shine and obtain deserved achievements naturally in the world.

"Swimming pool" in Inose's work serves as a virtual mirror image that reflects an individual's outer appearance. The artist deliberately portrays the limited space of a swimming pool to denote a controlled environment reminiscent of the situation faced by Japan.

Mami Kosemura

Mami Kosemura (b. 1975) was born in Japan's Kanagawa Prefecture,
and graduated from the Tokyo University of the Arts in 2005, with a major in oil and mural painting.
She has conducted artist residencies in Switzerland (2013) and New York (2016).
Kosemura is the recipient of multiple awards and honors, such as the Kume Keiichiro Award by the Tokyo University of the Arts (1996), the Young Video Artists Initiative (2002), and the 26th Gotoh Cultural Award (2015).

Her works have been included in the collections of numerous art museums, including the University Art Museum, Tokyo University of the Arts (Japan), the Museum of Contemporary Art Tokyo (Japan), the Kuandu Museum of Fine Arts (Taiwan), the Museum of Modern Art, Gunma (Japan), the Asia Society Museum (USA), etc. Kosemura has presented solo exhibitions at MA2 Gallery (Japan), the Hara Museum (Tokyo), DILLON+LEE (New York), Ai Kowada Gallery (Tokyo), and Yuka Sasahara Gallery (Tokyo). She has also been featured in group exhibitions at numerous art institutions, museums and galleries, among which are the Yu-Hsiu Museum of Art (Caotun), the Asia Society Museum (New York), Galerie Valérie Delaunay (Paris), Dazibao Gallery (Montreal), Jinjihu Art Gallery (Suzhou), the Stuttgart Trickfilm International Animated Film Festival (Stuttgart), the WAH Center (New York), the National Museum of Modern and Contemporary Art, Korea (Seoul), and the Kuandu Museum of Fine Arts (Taipei).

Kosemura's work revolves around photography and video installation. Evoking the qualities of painting, her images investigate the interrelation between photography, video and painting, as well as how these three media can become interwoven, influence one another, and induce changes of qualities. To the artist, photography aims to document real life. However, the existence of reality and how it is perceived are extremely ambiguous. Therefore, the scenes displayed in her works are characterized by a certain degree of fictionality. Through artificial means, the artist reveals again the so-called reality—the view of a world that stems from reality but has been defamiliarized. In her earlier works, Kosemura concentrates on using stop motion techniques to portray objects in a long period of time, recreating the pseudo-space in two-dimensional painting, while observing the transformation of the video images. Her signature approach is to draw inspiration from European classical paintings, utilizing parts of these paintings in her arrangement of images. While deconstructing, reconstructing, and studying the structure of painting, she also produces idealized images of reality emblematic of her art.

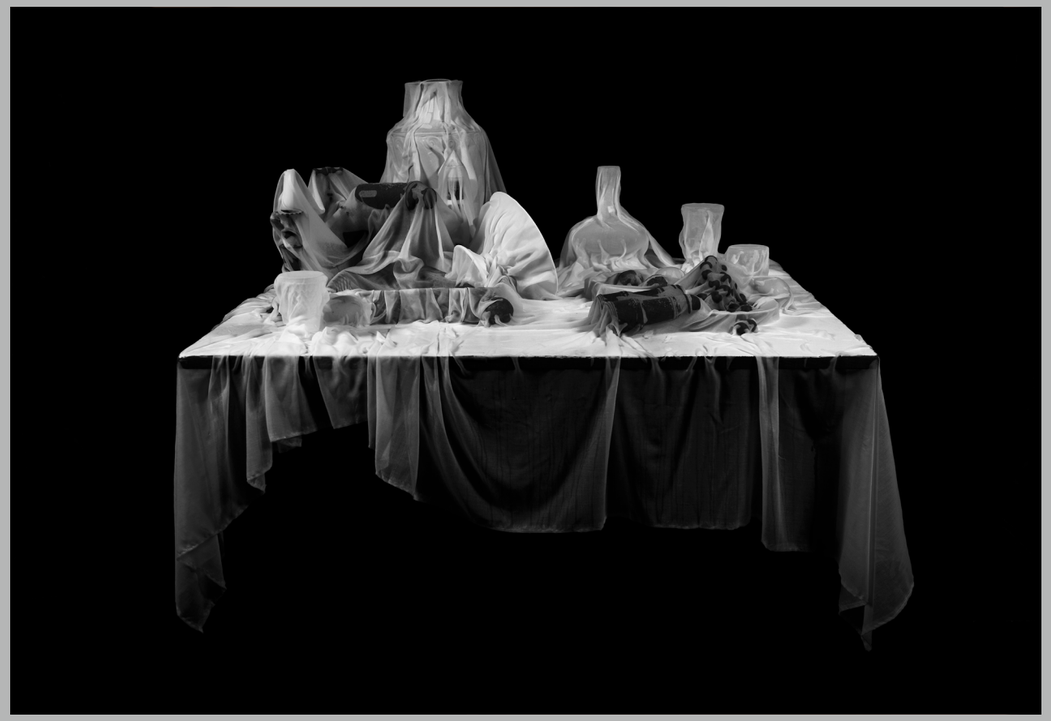
小瀨村真美

小瀨村真美 1976 年生於日本神奈川縣，
2005 年自東京藝術大學畢業，主修油畫和壁畫。
曾至瑞士（2013）、紐約（2016）等地駐村，
小瀨村 1996 年曾獲東京藝術大學久米慶一郎獎（Kume Keiichiro Award），
2002 年獲選森美術館「Young Video Artists Initiative」，
2015 年獲第 26 屆日本五島文化獎項（Gotoh Cultural Award）。



作品被東京藝術大學大學美術館（日本）、東京都現代美術館（日本）、關渡美術館（台灣）、群馬縣立近代美術館（日本）、亞洲協會美術館（美國）等機構收藏。個展經歷包括 MA2 Gallery（東京）、原美術館（東京）、DILLON + LEE（紐約）、Ai Kowada Gallery（東京）、Yuka Sasahara Gallery（東京）。聯展經驗豐富，包括毓繡美術館（草屯）、亞洲協會美術館（紐約）、Galerie Valérie Delaunay（巴黎）、Dazibao Gallery（蒙特婁）、蘇州金雞湖美術館（蘇州）、Stuttgart 斯圖加特國際動畫電影節（斯圖加特）、WAH Center（紐約）、MMCA 國立當代藝術館（首爾）、關渡美術館（台北）等。

小瀨村的創作以攝影和錄像裝置為主，她的影像看起來像是繪畫，實則在探究攝影、錄像和繪畫三者的關係，彼此可以如何交織影響並產生質變。藝術家認為攝影是將現實生活紀錄下來，不過現實的存在方式以及如何被感知，都是極其曖昧的。因此她呈現的內容場景有一定的虛構程度，透過人工的手法來重新揭露所謂的現實，一個奠基於現實卻又被陌生化的世界景觀。小瀨村早期作品以逐格動畫方式來表現物體長時間的狀態，再造二維繪畫中的虛擬空間，並觀察影像內容的變形。她為人所知的創作方法，是從歐洲古典繪畫作品中取材，擷取其中的局部畫面運用在影像的佈局，將繪畫拆解、重構，研究繪畫的存在構造之餘，亦造就了屬於自己的理想化現實圖像。



小瀨村真美　垂幔 I
Mami Kosemura *Drape I*

藝術微噴
Giclée print on drawing paper
59 x 84 cm | 2013

《垂幔》系列共有四件攝影作品。靜物（Still Life），這個至今仍盛行不衰的古老主題，一直都是小瀨村真美的其中一條創作軸線。靜物在字面上的意思，即靜止不動的物體，藝術家透過對靜物的思索和再現提出了幾個問題：生命是否其實離死亡很近？生命是否跟死亡很像？對於畫面桌上的東西，有沒有可能去判斷它們是否還活著、仍然活著，抑或是已經快死去了、生命才剛開始一點一滴消逝。就日文來看，靜物可被譯為「生物」（Sei-Butsu），Sei 在中文是安靜或停止某事物的意思，Butsu 則意指物件和存在。我們通常對於靜物只會聯想到沒有動作、安靜存在，而這正是意味著靠近死亡。

小瀨村盡可能讓作品中的物徹底被死寂和死亡的氣息浸染，她去除掉影像中關於動作和生命的成份，只保留黑與白，不帶一點色彩。物體被一層極為輕薄的布幔覆蓋著，減低了表面材質的歧異度，也使得這些物件的質性顯得更為透明，存在感看起來相對脆弱。

覆蓋的布幔，令人想起那些為了防塵在傢俱上暫時放置的布罩，或是我們搬入搬出的時刻，都一再揭示著「開始之前」與「結束之後」，亦回應了靜物的生與死。

This series, titled *Drape*, comprises four photographic works. “Still life,”a continuously popular genre in art, has been a main creative axis in Mami Kosemura’s practice. Literally referring to things that are in stillness, still life is a subject on which the artist contemplates and represents to put forth her questions: is life actually close to death? Is life similar to death? Regarding the objects on the table in her images, is there a way to determine whether they are alive, still living, almost dead, or begin to slowly lose their life? In Japanese, “still life” can be translated into “sei-butsu.” In Mandarin, “sei” means quietude or stopping something, and “butsu” an object or existence. We usually associate still life with the lack of movement and the state of existing in quietude, which signals approaching death indeed.

The artist tries to immerse the objects in her works in an air of dead silence and death. She removes all components of movement and life in her images, along with colors, and leaves them only in black and white. Furthermore, the objects are covered by a piece of light, thin drape that minimizes the heterogeneity of surface materials, which makes the properties of these objects more transparent and their presence relatively fragile.

The drape covering on top of these objects evokes covers that are temporarily put on furniture to keep dust away, or moments of moving in or out of a place, which indicate either “before something starts” or “after something ends,” also forming a response to the life and death of still life.

Hisaharu Motoda

Hisaharu Motoda (b. 1973) was born in Kumamoto, Japan.
He received his BFA from the Kyushu Sangyo University (KSU) in 1999, and his MFA from the Tokyo National University of Fine Arts and Music (now Tokyo University of the Arts).
From 2017 onward, he has been a professor of painting at the College of Art and Design, Musashino Art University.
Motoda's interest and study of lithography germinated when he was still a student at the KSU. Fascinated with the objective expression of subject matter and independent quality of lines created with lithography, the artist considers the lithographic characteristics inexpressible in painting.

Motoda has held solo exhibitions at various art museums and galleries, including Art Front Gallery (Tokyo), Gallery KIDO Press (Tokyo), the Museum of Kyushu Sangyo University (Fukuoka), C · Square (Nagoya), Murata & Friends (Berlin), etc., and has been featured in group exhibitions at numerous art institutions, such as the Tokyo Station Gallery (Tokyo), the Tokyo Metropolitan Art Museum (Tokyo), the Shoto Museum of Art (Tokyo), the Honolulu Museum of Art (Honolulu), the Mead Art Museum (Amherst), the National Art Center, Tokyo (Tokyo), the RMIT Gallery (Melbourne), and the Ueno Royal Museum (Tokyo).

Since 2004, Motoda's work has revolved around fictitious yet highly realistic landscape of ruins. Drawing inspiration from "erosion and weathering/discoloration and deformation/damage," which indicate the process of things being altered artificially, such landscape is contrarily closer to certain natural states in Motoda's perspective. To him, this is not pessimistic, but suggests continuous change that ushers in new vitality instead. In recent years, Motoda feels that many unpredictable things have happened in this world. In turn, these events, to a large degree, influence how his works are viewed. "Foresight," "indication," and "revelation" are keywords shown at the beginning of the artwork titles of Motoda's ruinous landscapes, which signals that something is about to happen or does not take place in the current world, such as natural disasters, wars, or accidents.

元田久治

元田久治 1973 年生於日本熊本市，
1999 年畢業自九州產業大學藝術學院，
2001 年完成東京藝術大學藝術碩士學位。
2017 年起在武藏野美術大學美術學院教授繪畫。
元田對平版技法的興趣與研究，始於他還在九州產業大學的時期，他著迷於平版呈現出來的題材客觀特性及線條的獨立性，認為這是繪畫所無法體現的。



個展經歷包括 Art Front Gallery（東京）、Gallery KIDO Press 版畫工房（東京）、九州產業大學美術館（福岡）、C · Square（名古屋）、Murata & Friends 畫廊（柏林）。聯展包含東京站畫廊（東京）、東京都美術館（東京）、澀谷區立松濤美術館（東京）、檀香山藝術博物館（檀香山）、Mead Art Museum（阿默斯特）、國立新美術館（東京）、RMIT Gallery（墨爾本）、上野之森美術館（東京）。

自 2004 年開始，元田的作品就虛構出像是真實存在的廢墟風景。創作靈感來自於「侵蝕風化／褪色變形／損壞」，他認為這意謂著事物被人工改變的過程，而這樣的風景對他而言更靠近某種自然的狀態。元田覺得這並非是消極悲觀的，反而是持續的轉變，得以展現出新的生機。近幾年，元田對世界的感受，像是不可預期的事情都被允許發生，而那些事件在很大程度上影響了其作品以何種方式被觀看。預見（Foresight）、先兆（Indication）、啟示（Revelation），這幾個詞彙有如元田在廢墟風景創作中的關鍵詞，都被明確地標示在他每一幅作品名稱的開頭，暗示著在當今世界趨勢中，什麼即將或並未發生，像是自然災害、戰爭或任何意外事件。



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Ⅰ 元田久治 先兆 - 東京車站
Hisaharu Motoda *Indication - Tokyo Station*

藝術家試版 | 紙、墨、平版
A.P. | Paper, ink and lithograph
87.5 x 171.3 cm | 2007

Ⅱ 元田久治 預見 - 美國曼哈頓
Hisaharu Motoda *Foresight - Manhattan USA*

藝術家試版 | 紙、墨、顏料、平版
A.P. | Paper, ink, paints on lithograph
67 x 38.5 cm | 2017

Ⅲ 元田久治 預見 - 箱崎 JCT
Hisaharu Motoda *Foresight - Hakozaki JCT*

版次 8/10 | 紙、墨、平版
Ed. 8/10 | Paper, ink on lithograph
69 x 91 cm | 2019

Ⅰ. In a city, there are many things that can be viewed as more important architectural structures—train station is one of them. In this work, the artist unfolds a future where humanity disappears for some reason, and the building in his depiction is slowly weathering and falling into ruins.

Ⅱ. This work is a bird's-eye view of Manhattan from a considerable distance. The sea, which should have been between the Statue of Liberty and the buildings, is absent in the picture. Although the dried-up sea appears bizarre, the artist has somehow experienced a certain sense of rebirth when painting it over the print by hand.

Ⅲ. The Hakozaki Junction, or Hakozaki JCT, is the most important converging point of the expressway system in Japan's capital area. From an aerial viewpoint, one sees the spectacular view of the metropolitan with a little amount of the sky. This work is created from the vantage point from the roof of a building. As vehicles continuously move through the lanes, the expressway system looks like the city's blood coursing through blood vessels. However, what if the transportation network ceases to function all of a sudden one day, how would people imagine and cope with such a situation? The way the city is represented in this work makes it looks like a three-dimensional model.

Ⅰ. 城市裡存在著許多被視為是較重要的建築，而車站就是其中之一。這件作品呈現的是一個人們因為某種原因而消失了的未來，而這棟建物也慢慢衰頹，化為廢墟。

Ⅱ. 畫面的視角來自一隻曼哈頓的鳥兒，顯示著它正在一個遙遠的地方。原本應該在自由女神像和遠方建物之間明顯可見的海水，卻不存在。海水的乾涸狀態看似很奇怪，但藝術家在創作的時候卻有某種重生的手感。

Ⅲ. 箱崎的系統交流道是首都高速公路最重要的匯合點。從下往上看，會看到壯觀的城市景色，只露出一點點天空。元田的創作視角設定在某棟建物的頂樓，車子不間斷地流動在多條車道上，這正是城市的血脈。然而如果交通網絡停止運作，人們該怎麼想像這種情況？城市景觀的呈現，在這件作品中，如同立體的透視模型。

Chihoi

Chihoi (b. 1977) was born in old Hong Kong,
and graduated from the Chinese University of Hong Kong in 1999, with a major in Food and Nutritional Sciences.
He now lives in Taipei, where he contributes to the editorial affairs of the Taipei-based independent publishing house, nos:books.
Since childhood, Chihoi has been fascinated with drawing, and has explored and studied various techniques and skills of art making.
He started making art by drawing comics and illustrations. Since Chihoi was still in college in 1996, he already published his works
in Hong Kong newspapers and magazines frequently; and soon, his works started being included in international comic anthologies
as well. In recent years, Chihoi has shifted his creative focus to oil painting.

Chihoi has presented solo or duo exhibitions at multiple art institutions and spaces, among which are Gallery Exit (Hong Kong), the Grafixx Festival/De Studio (Antwerp), Project Fulfill Art Space (Taipei), JXJ Gallery (Taipei), ACO Art Space (Hong Kong), Mangasick (Taipei), CL3 Architects Ltd. (Hong Kong), the Fumetto Comix Festival (Lucerne), the BilBolBul Festival (Bologna), and the Hong Kong Arts Centre (Hong Kong).

He has also been featured in numerous group exhibitions presented by art institutions around the world, such as the Yu-Hsiu Museum of Art (Caotun), Karin Weber Gallery (Hong Kong), La Villa Belleville (Paris), the 11th Seoul Mediacity Biennale (Seoul), We make it studio (Berlin), Hanina Contemporary Art (Tel Aviv), Baltanakts (Latvia), Gallery K1 (Stockholm), the 11th Venice Biennale International Architecture Exhibition (Venice), etc.

In a way, Chihoi's comics reveals how he deals with the external world, with content that is often incorporated with the subjects of dream and the subconscious, while refracting collective emotions or states of mind in the social environment ar large. In his oil painting, Chihoi always tries to coagulate the initial feelings and emotions from certain moments. "Since there is no intellectual outlet, I could only use painting as a way to get some fresh air," said the artist himself. Holding unto snippets of memory, he repeatedly tests his use of colors, lines, and the balance of composition to accurately capture the narrative atmosphere to the greatest extent. The figures and the scenes in his paintings seem to merge with each other, and constitute a dense psychic state.

智海

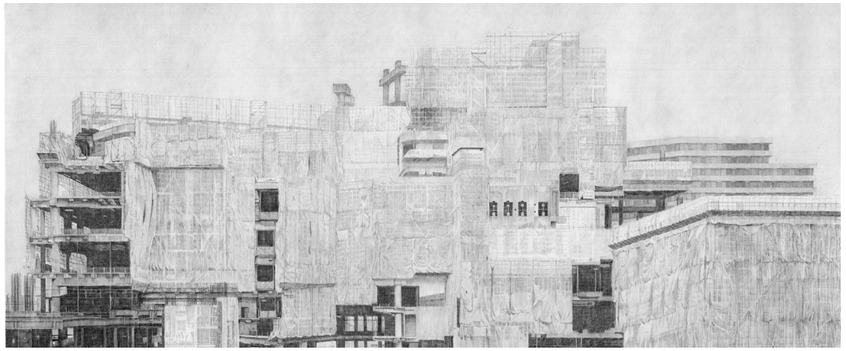
智海 1977 年出生於舊香港，
1999 年畢業自香港中文大學食品及營養科學系，
現居台北，參與台北「nos:books 挪石社」之編務工作。
智海自幼即喜愛畫畫，日後一路上從各方探索學習創作技法。
他的創作起源是漫畫和插畫，大學時期從 1996 年開始就經常發表作品，見載於香港的報章雜誌，隨後亦出現在國際漫畫選集，近幾年才轉為投入油畫。



個展或雙人展經歷包括安全口畫廊（香港）、比利時獨立出版藝術節／De Studio（安特衛普）、就在藝術空間（台北）、舊香居藝空間（台北）、藝鵠藝術空間（香港）、Mangasick（台北）、CL3 Architects Ltd.（香港）、琉森 Fumetto 國際漫畫節（瑞士）、波隆那 BilBolBul 漫畫節（義大利）和香港藝術中心（香港）。

聯展經歷包含毓繡美術館（草屯）、Karin Weber Gallery（香港）、La Villa Belleville（巴黎）、第 11 屆首爾 Mediacity 雙年展（首爾）、We Make It studio（柏林）、Hanina 當代藝術空間（特拉維夫）、Baltanakts（拉脫維亞）、Gallery K1（斯德哥爾摩）、第十一屆威尼斯建築雙年展—香港（威尼斯）等。

智海的漫畫像是在處理自己如何面對外界，內容經常結合夢境和潛意識，亦映射出社會環境的集體情緒或狀態。智海的油畫作品，總是試著凝固某些時刻的最初感受和情緒。他自己說道：「思想上沒有出路，所以也只能畫畫，當作是透透氣。」他把握腦海中的回憶片段，反覆測試色彩線條和構圖的平衡、盡量準確抓取述說氣氛，畫面中人與風景似乎彼此黏著，形成一體，構成了濃密的心理狀態。



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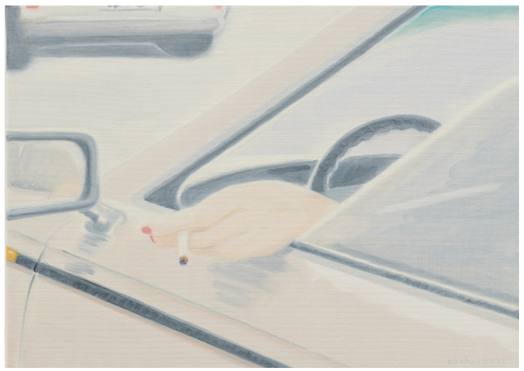

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Ⅰ 智海 新世界中心 三
Chihoi *New World Center 3*

鉛筆素描
Pencil on paper
35 x 80 cm | 2016

Ⅱ 智海 心情已過時
Chihoi *Outdated Mood*

油彩、麻布
Oil on linen
33.2 x 46 cm | 2021

Ⅲ 智海 壁花
Chihoi *Wall Flower*

油彩、麻布 | 私人藏家
Oil on linen | Private collection
45.8 x 61 cm | 2021

Ⅰ. This series, titled *New World Center*, is themed on Hong Kong's architecture and transition. In the series, the buildings depicted by Chihoi are all covered in scaffolding, which indicates a transitional period between the old and the new times. Although architectural style and business systems are always changing, bamboo poles have been used consistently as an architectural material in the construction industry. The unique structure of bamboo scaffolding, along with its unchanged material quality and look, seems a permanent constant in the drastically changing times. Whenever the bamboo scaffolding is built up, it is there to witness the inauguration, renovation, or demolition of a building. In a way, it serves as a reminder to us that the world enwrapped by the bamboo scaffolding is undergoing essential changes. As the city's high-rises stand still, her visage has grown increasingly blurry and uninspired, which highlights the enduring presence of the bamboo scaffolding that allows people to glimpse into a certain faded glory of the past.

Ⅱ. Chihoi believes that "drawing comics is a way to deconstruct time, whereas painting works in the other way around, as it is to combine and reduce emotions, imageries or messages one wishes to express into one image."

In this series, Chihoi draws inspiration from the common scenes he has observed in Taiwan, and expresses the emotions embedded in these images an abstract use of color and perspective. Looking back on the uncertainty prevailing in the past few years, the artist does not seem to really experience much apart from the anxiety resulting from watching the conflicts across the strait, and he feels that his mind is filled with unresolved thoughts. It is said that time will heal everything. However, if one has not experienced anything, there is no memory to be healed. In this case, time simply effaces time.

During the Hong Kong protests from 2019 to 2020, Chihoi was living in Taipei. Probably coping with his feelings of not being involved in the conflicts, he set out on a trip to get some fresh air, and encountered some sceneries on and off that could be his painting subjects; hence, this series of paintings. Yet, the effect of the series seems to suggest that some irrelevant subjects are painted without much relevancy among them.

Ⅰ.
《新世界中心》系列與香港建築及過渡轉變的主題緊扣在一起。智海筆下的建築物，均被棚架覆蓋著，意味著新舊交替之間的過渡階段。儘管建築風格和營業制度不斷轉變，但業界仍一直沿用著竹枝作為建築材料。竹棚獨特的結構，恆久不變的物料和外觀，使它屹立於時代的劇變中。每當竹棚豎立，見證著建築物的落成、改建及拆毀，它提醒著我們，包覆在竹棚底下的世界，正在發生本質上的變化。高樓大廈依舊聳立，城市面貌逐漸模糊而趨於庸俗，竹棚的存在卻更顯永久，令人隱約瞥見某種已逝的光華。

Ⅱ.Ⅲ.
智海認為：「畫漫畫是把時間拆解的方法，而繪畫是相反，是將你想表達的情緒、意象或訊息，歸納到一個畫面。」

智海將在台生活的一段時間，看似平淡無奇的場景，透過色彩和視角的抽象運用呈現出它的情緒。回想過去幾年的不確定性，他覺得除了隔岸觀火的焦慮之外，好像沒真正經歷過什麼，腦中只縈繞著無解的思緒。俗話說時間會沖淡一切，但假如本來就沒什麼經歷，沒什麼記憶可被沖淡，那麼時間只好沖淡時間本身。

2019至2020年間香港的抗爭，智海人在台北，大概是面對自己避開戰火的心情，懷著去散心的心情，斷續遇到一些可以入畫的風景，而畫了這些畫，呈現出來的效果又好像畫了一些無關的東西，每一幅之間也不太有關連。



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Ⅳ 智海 鹵素 4 - 和平紀念碑
Chihoi *Halogen 4 - Cenotaph*

油彩、麻布
Oil on linen
24.2 x 33.2 cm | 2022

Ⅴ 智海 鹵素 13 - 石硤尾及獅子山
Chihoi *Halogen 13 - Shek Kip Mei and Lion Rock*

油彩、麻布
Oil on linen
24.5 x 33.5 cm | 2022

Ⅵ 智海 鹵素 29 - 海運大廈
Chihoi *Halogen 29 -Ocean Terminal*

油彩、麻布
Oil on linen
24.5 x 33.5 cm | 2022

Ⅶ 智海 鹵素 32 - 彌敦道
Chihoi *Halogen 32 - Nathan Road*

油彩、麻布
Oil on linen
24.5 x 33.5 cm | 2022

Ⅳ - Ⅶ. The series, *Halogen*, is inspired by Chihoi's collection of vintage slides. This collection of slides was originally made for tourists as souvenir products, and features various tourist spots that people often hear or visit in Hong Kong: the Kai Tak Airport, Victoria Harbour, Central, Star Ferry Pier, Kowloon Station, Cross Harbour Tunnel, Nathan Road, etc. As time passes, they are now in a sepia tone. Growing up in modern Hong Kong in the 80s and 90s, Chihoi has little experience of the old Hong Kong. However, the nostalgic slide images seem to reconstruct his impression and memory of the city.

Halogen comprises an impressive number of nearly forty paintings, along with works in the form of photographic slides. In recent years, Chihoi realized that he has become slower and tended to overthink in terms of composition and his use of color. Therefore, he decided to change his approach by projecting the slides onto the wall and mixing the colors based on the projection images as if he were painting from life to avoid fixating on details. This approach allowed him to speed up in painting. Because of the faded colors of the images, Chihoi did not have many choices in his use of color. Instead, the process felt like making pencil sketches, in which he could draw without much hesitation. Chihoi made a conscious effort to paint the images as fleeting scenes, attempting to deliver views that are equally faded as the slides. Chihoi views these paintings as sketches, with the objective to deal with the residual images of the old Hong Kong through the painting process. After completing nearly forty pieces, he photographed them and converted the images into slides. Like the vintage slides in his collection, he eventually uses the projected images of these paintings as a conclusion.

Ⅳ - Ⅶ. 《鹵素》系列的創作由來是智海收藏的舊幻燈片。智海收集的幻燈片其實原本都是販售給遊客的，裡面不乏大家聽過或造訪過的景點，像是啟德機場、維多利亞港、中環、天星碼頭、九龍火車站，紅磡海底隧道、彌敦道等。這批幻燈片呈現偏紅的淡色調，智海成長於八〇至九〇年代，並未經歷過絕大部分的舊香港，然而藉著這些懷舊的影像，似乎重新替自己建構起對城市的印象和記憶。

《鹵素》系列共有近四十張的畫作，也有幻燈片的作品。智海近幾年來發現自己在構圖和用色上越趨緩慢和計算，於是換個方法創作，將幻燈片投映在牆上，像是寫生一樣，看著投影直接調色，盡量不糾結於細節，加快繪畫的速度。因為影像褪色的關係，智海並無太多色彩上的選擇，就好像在用單色鉛筆畫素描，可以俐落下筆。他盡量將影像畫成浮光掠影，傳達給觀眾同樣褪色的風景。智海認為畫作只是手稿，意圖在於透過繪畫的過程來處理舊香港的殘影。他畫完近四十張作品後，又將其翻拍製成幻燈片，如同最初購藏的舊幻燈片，最後以投影出一張張的影像作結。

Gregory Halili

Gregory Halili (b. 1975) was born in Manila, the Philippines.
He received his B.F.A. from the University of the Arts in Philadelphia. He relocated to the United States in 1988, and lived in the US for about a quarter of a century, before moving back to the Philippines in 2013.

Halili has exhibited extensively, and has held solo exhibitions at Art Dubai (Dubai), Silverlens (Manila), the Fatima University (Valenzuela City), Project Space Phlipinas (Quezon City), Nancy Hoffman Gallery (New York), West Gallery (Manila), Artists' House Gallery (Philadelphia), the Ayala Museum (Manila), the John Michael Kohler Arts Center (Wisconsin), the Jorge B. Vargas Museum, University of the Philippines (Quezon City), the South Brunswick Public Library (New Jersey), the Butler Institute of American Art (Youngstown, Ohio), etc. He has also been featured in group exhibitions at numerous art institutions, among which are the Yu-Hsiu Museum of Art (Caotun), Silverlens (Manila), MO_Space (Taguig), Tokyo Gallery + BTAP (Tokyo), Nancy Hoffman Gallery (New York), the National Museum of the Philippines (Manila), the BenCab Museum (Baguio), and Ora-Ora (Hong Kong).

Halili grew up in an environment filled with plants, tropical flora and fauna, as well as enthusiastic locals in the Philippines. His childhood memory consequently adds a tropical air in his creative work. He is especially fond of miniature creations. In addition to using paper as a medium of expression, he also chooses materials with unusual texture, including elephant tusk and seashell, on which he interprets detailed subject matter with watercolor, gouache and oil. He carves and paints on the surface of nacre (mother of pearl) to create symbols of death, and sculptures created with human skulls and calcified coral reefs can also be found in his work. Halili often engages in the notions and ideas of memory, life, death, things that are wonderful, withering, and cycle. Consequently, the capiz shells from the Philippines, a distinctively thin and ethereal material, have also become his chosen material to respond to the world in a creative way, through which he intends to provide the audience with a visual perception of delicate fragility.

格雷戈里・哈利利

格雷戈里・哈利利（Gregory Halili）1975年生於菲律賓馬尼拉，畢業於美國費城的藝術大學，1988年移居美國，生活了約二十五年的時間，於2013年回到菲律賓定居。

格雷戈里有豐富的個展及聯展經歷，個展包括杜拜藝術博覽會（杜拜）、Silverlens（馬尼拉）、法蒂瑪大學（巴倫蘇埃拉）、PROJECT SPACE PILIPINAS（奎松市）、Nancy Hoffman Gallery（紐約）、West Gallery（馬尼拉）、Artists' House Gallery（費城）、Ayala 阿亞拉博物館（馬尼拉）、John Michael Kohler Arts Center（威斯康辛）、菲律賓大學 Vargas Museum（奎松市）、South Brunswick Public Library（紐澤西）、巴特勒美國藝術學院（俄亥俄州）。聯展包括緘繡美術館（草屯）、Silverlens（馬尼拉）、MO_Space（塔古）、Tokyo Gallery + BTAP（東京）、Nancy Hoffman Gallery（紐約）、菲律賓國家博物館（馬尼拉）、BenCab 班卡伯博物館（圖巴）、Ora-Ora（香港）等地。

格雷戈里在菲律賓的成長環境有著豐沛的植物、熱帶的野生動植物以及熱情的居民，他的童年記憶為他往後的創作或多或少注入了熱帶的氣息。格雷戈里特別喜愛微型尺寸的創作，除了紙張作為表現媒介，他亦選擇表面紋理不太尋常的材料，像是象牙、貝殼，並以水彩、不透明水彩和油彩來詮釋頗具細節的題材。他會在珍珠母表層雕刻和繪圖，創造出死亡的象徵，隨後亦出現人類骷髏和骨化珊瑚所集結而成的雕塑作品。格雷戈里時常關注回憶、生命、死亡、美好、凋零以及周而復始的現象，因此產自菲律賓的 Capiz 卡皮斯貝殼，一種特別輕薄飄渺的材質，亦成為了他日後回應世界的創作媒介，並意圖提供給觀者近乎脆弱的視覺。





I



II

I 格雷戈里・哈利利 在安塞姆・基弗之後（星星／骷髏）
Gregory Halili *After Anselm Kiefer (star/skeleton)*

油彩、卡皮斯貝殼
Oil on Capiz shell
6 x 8.25 cm | 2020

II 格雷戈里・哈利利 燃燒的瞬間
Gregory Halili *A Moment's Afire*

油彩、卡皮斯貝殼
Oil on Capiz shell
6.5 x 6.5 cm | 2020

I、II. 創作概念出自人類解剖學，最終回到自然世界的遼闊。格雷戈里以油彩將蝴蝶和風景描繪在珍珠母和卡皮斯貝殼上，同時呈現了平靜祥和，以及騷動不安的兩種狀態，反映了生命的脆弱和人類存在的渺小。藝術家將生死體現於貝殼創作，一點也不介意作品被貼上死亡的標籤。

骷髏在歷史脈絡中，總是被視為黑暗和邪惡的象徵。這樣的觀念根深蒂固存在於我們的心中，然而當代的文化藝術中，骷髏卻有更新穎的解讀和連結，也就是提醒著我們人類的存在、在形態和本質上如何與自然產生關係。而這正是藝術家以骷髏為繪畫對象的原因。

I、II. The creative idea of this series comes from human anatomy, and eventually returns to the vastness of the natural world. Halili creates oil paintings of butterflies and landscapes on mother of pearl and capiz shells, and simultaneously portray two opposite states: tranquil peacefulness and restless unease, reflecting the fragility of life and the infinitesimality of human existence. Depicting the subject matter of life and death on seashells, Halili does not care at all if his works are labeled morbid.

In history, skull has always been viewed as a symbol of darkness and evil. This idea that has become entrenched in our minds. However, in the context of contemporary culture and art, skull is interpreted in a fresh light to create new associations– it is to remind human beings of how the existence of humanity is related to nature in form and essence. This is perhaps the reason why Halili chooses skull as his subject matter.



Ⅲ



Ⅳ

Ⅲ 格雷戈里・哈利利 消逝 XI
Gregory Halili *Vanishing XI*

油彩、卡皮斯貝殼
Oil on Capiz shell
6.4 x 8.6 cm | 2023

Ⅳ 格雷戈里・哈利利 消逝 X
Gregory Halili *Vanishing X*

油彩、卡皮斯貝殼
Oil on Capiz shell
6.4 x 7.5 cm | 2023

Ⅲ. The two new paintings, titled *Vanishing*, are inspired by
Ⅳ. Halili's observation of and concern with *Papilio maraho*, an endemic butterfly species in Taiwan. Halili has exhibited a total of 123 small-scale paintings themed on butterfly in various art institutions and museums in the US. To the artist, butterfly is a metaphor for the soul, and beckons the return of our loved ones who have passed away. So, in the US, he often depicted butterflies to express his nostalgic feelings for his native land.

The endangered Broad-tailed Swallowtail (*Papilio maraho*) are facing extinction in Taiwan. The artist hopes that the paintings can remind the audience of human being's exploitation and destruction of the environment, which has put nature in a fragile state. As a unique and beautiful species, butterflies indeed need our effort and time for their preservation to keep them from harm.

Halili represents the two butterflies with highly indicative compositions: the one with the vividly red tail is almost covered by a thin layer of veil, which symbolizes a window that is either opening or closing – a metaphor for the uncertain future. The other butterfly depicted in a comparatively softer palette is entirely covered by a thin layer of veil, indicating the disappeared beauty that is revealed in the form of a ghost.

Ⅲ.
Ⅳ. 兩件系列作品名為《消逝》，是格雷戈里關注台灣特有種「寬尾鳳蝶」的新作。格雷戈里曾經在美國不同的藝術機構及博物館展出共123件以蝴蝶為題材的小型畫作系列，他認為蝴蝶實際上是靈魂的隱喻，代表著逝去的親人回來，因此他在美國時，經常以蝴蝶進行創作，藉此抒發他的思鄉之情。

台灣的寬尾鳳蝶瀕臨絕種，正在逐漸消逝，藝術家的兩件畫作希望能提醒觀者再次意識到人類對環境的開發和破壞，逐漸導致自然狀態變得脆弱，而蝴蝶這樣獨特的美麗生物，確實需要花費時間來保育，避免被傷害。

格雷戈里以頗具暗示性的構圖來呈現兩種蝴蝶，有著鮮明紅色的蝴蝶被遮掩在一層薄透的面紗後方，象徵著一扇介於開關狀態的窗，意味著不確定的未來。另外一件色調相對柔和的蝴蝶，則完全被面紗遮住，將已經消逝的美好，以鬼魂般的面貌顯露出來。

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2023 05.06-09.03

3F, Yu-Hsiu Museum of Art
毓繡美術館 3F

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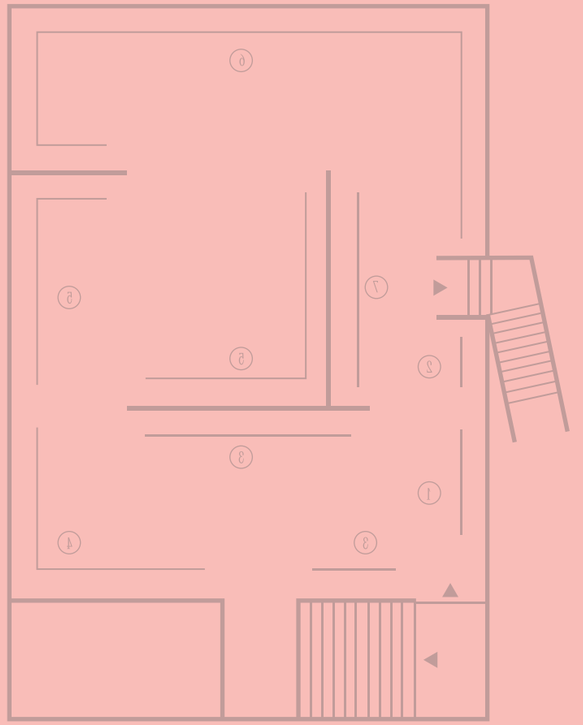

① 展覽介紹 Exhibition concept
② 小林敬生 Keisei Kobayashi
③ 猪瀬直哉 Naoya Inose
④ 小瀬村真美 Mami Kosemura
⑤ 元田久治 Hisaharu Motoda
⑥ 智雅 Chihoi
⑦ 格雷戈里・哈利利 Gregory Halili

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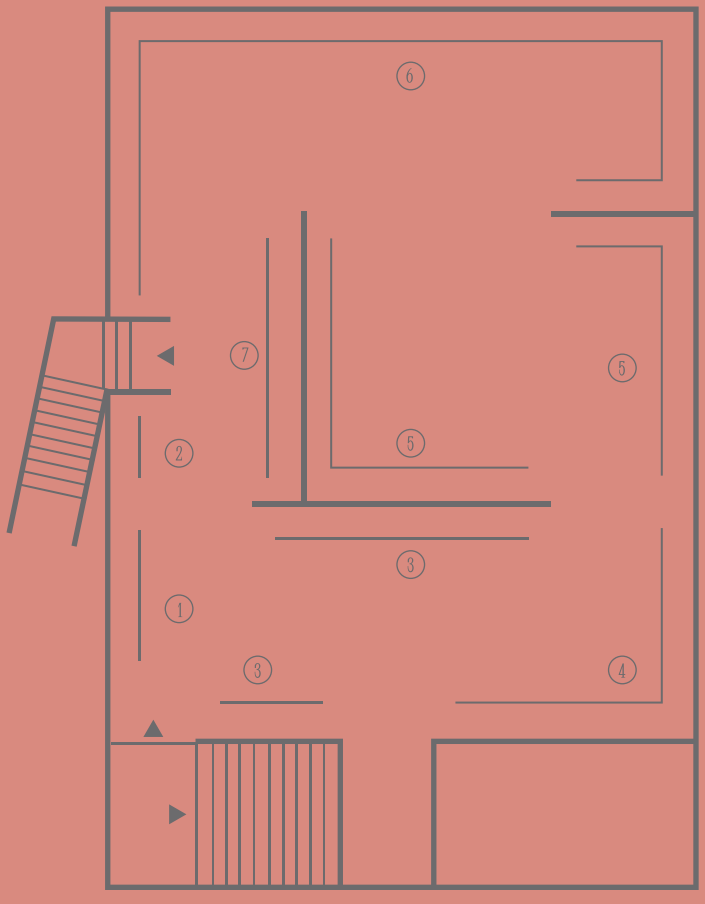

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