Properly Addressed

正確地稱呼

洪瑄

Hung Hsuan

正確地稱呼

Properly Addressed

洪瑄 Hung Hsuan

毓繡美術館 YUHSIU MUSEUM of ART

開放時間Opening Hours | 週二至週日Tues.-Sun. 10:00-17:00 | 週四Thur. 10:00-15:00
南投縣草屯鎮健行路150巷26號 | No. 26, Ln. 150, Jianxing Rd., Caotun Township, Nantou County
049-257-2999

正確地稱呼

Properly Addressed

洪瑄
Hung Hsuan

展覽總述

正確地稱呼

Properly Addressed

「正確地稱呼」為洪瑄以工地材料、絹本及紙本構成的展出，試圖以三個面向層層推進、環繞，透過對不同媒材漸進式觀看的疊合，來勾勒出她所感知的文化語境，並正確地呼喚它。然而，什麼是正確地稱呼？此展中洪瑄正是詰問了關於身份地位、規格標準等問題。如同展場懸置的匾額，是宏軒還是洪瑄？藝術家一貫運用了雙關及語義滑移的手法先向觀者開了個玩笑。

我想名字是具有魔力的，它能讓兩個不相識的人有了連結羈絆，同時能描繪出事物的廓形。但我們常隨著時間、狀態的改變更動了「名字」，曾經充滿美好記憶的愛巢，轉瞬成為傷心地，曾經親暱的稱謂，變成如佛地魔般說不出口的那個人。

—— 洪瑄

如何正確地稱呼，不在於找出解方，洪瑄更在意的是如何避免淪為不可逆的範式，因此她打破創作的界框，藉著不合時宜的方法撕下過往的品味標籤，創造出屬於洪瑄的格式和美感，嘗試著在當今的藝術境況中有所突圍。洪瑄於本展中呈現的作品，源自於她對生活的觀察與省思，不論在媒材或裝裱上，皆有所變造或實驗改良，從而實踐了某種開放性，在街頭物件、施工工序、書畫形制之間製造新的連結，同時拓延了我們對材質的想像空間。正確地稱呼，或許更在於「不正確」或一種模糊事物的眼光，藉之產生鬆動與質疑，以及重新觸發觀者思辨的可能。

EXHIBITION CONCEPT

稱 正
呼 確
地

Properly Addressed

Properly Addressed is an exhibition created by Hung Hsuan using construction materials and paintings on silk and paper. Through imbricating and revolving around these three aspects, the artist overlaps and unfurls the viewing of different mediums to delineate and properly address the cultural context that she has perceived. However, what does it mean to "properly address"? In this exhibition, Hung inquires into topics about identity and status, as well as specifications and standards. An example would be the inscribed board hanging in the gallery room, which reads "hong xuan," just like the artist's name but written in different Mandarin characters. Utilizing her signature approach comprising double engenders and semantic slippages, the installation serves as a lighthearted joke that greets the audience entering the exhibition.

I believe that names are magical. They connect two strangers, creating an entanglement between them. They also give things a certain contour. However, we often alter "names" as time or status changes—a love nest that was once filled with loving memories can instantaneously become a place that floods you with heart-breaking sadness. The once endearing appellations can also turn into the you-know-whos that shall not be named anymore.
—Hung Hsuan

To Hung, the point about how to properly address does not lie in finding solutions, but is more importantly about how to avoid falling into irreversible paradigms. Consequently, she attempts to shatter the framework of artistic creation, and employs irrelevant methods to remove labels of taste inherited from the past to create the format and aesthetics characteristic of her own, hoping to break the ground in the current situation of art. The works featured in this exhibition are inspired by the artist's observations of and thoughts about living. From mediums to methods of framing, her endeavor in making changes or experimenting for refinement can be detected. Through such effort, Hung has put into practice certain openness, building new connections between street objects, construction procedures, formats of calligraphy and ink painting, while extending and expanding our imagination of the material. *Properly Addressed* is perhaps more about "the improper" or the way of seeing things in a blurry manner, through which destabilization and questioning become possible to further prompt the audience's reflection.

藝術家介紹

洪瑄

Hung Hsuan

1992 年生於高雄，2015 年畢業於國立台北藝術大學美術學系，2018 年畢業於國立台北藝術大學美術學系研究所，目前生活於高雄。洪瑄曾獲 2023 第二屆「中國信託當代繪畫獎」優選及高雄獎首獎、2022「集保結算所當代藝術賞」銀賞、2019 第七屆鴻梅新人獎、2017 台北獎優選。

洪瑄的創作包含絹本、工業材料及紙本，她著迷於水墨的東方意象，因此大學時期透過絹本探究平面繪畫的空間，將水墨揉合線描技法、膠彩和自製螢光顏料，創造出具光暈薄膜感的輪廓，亦不時挪移運用民俗圖像和傳統符號。2017 年台北美術獎參展作品《供帝居》則有別以往，使用施工建材等複合媒材來構成裝置，處理書畫創作及施工過程兩者的形式對應，像是長卷／警示帶、屏風／乙種圍籬等。自此水泥磚塊等物料進到洪瑄的創作視域中，發展出廳堂、書房等作品，將文人的想像進行變造，植入工地的語境，同時亦在傳統規格化的裝裱上有所翻轉。

洪瑄作品經常暗藏詼諧語義的滑移並在雙關性之間遊走，希望重新思考這個時代對於書畫藝術的處境定位以及承載脈絡上的回應與再造。



ABOUT THE ARTIST

洪瑄

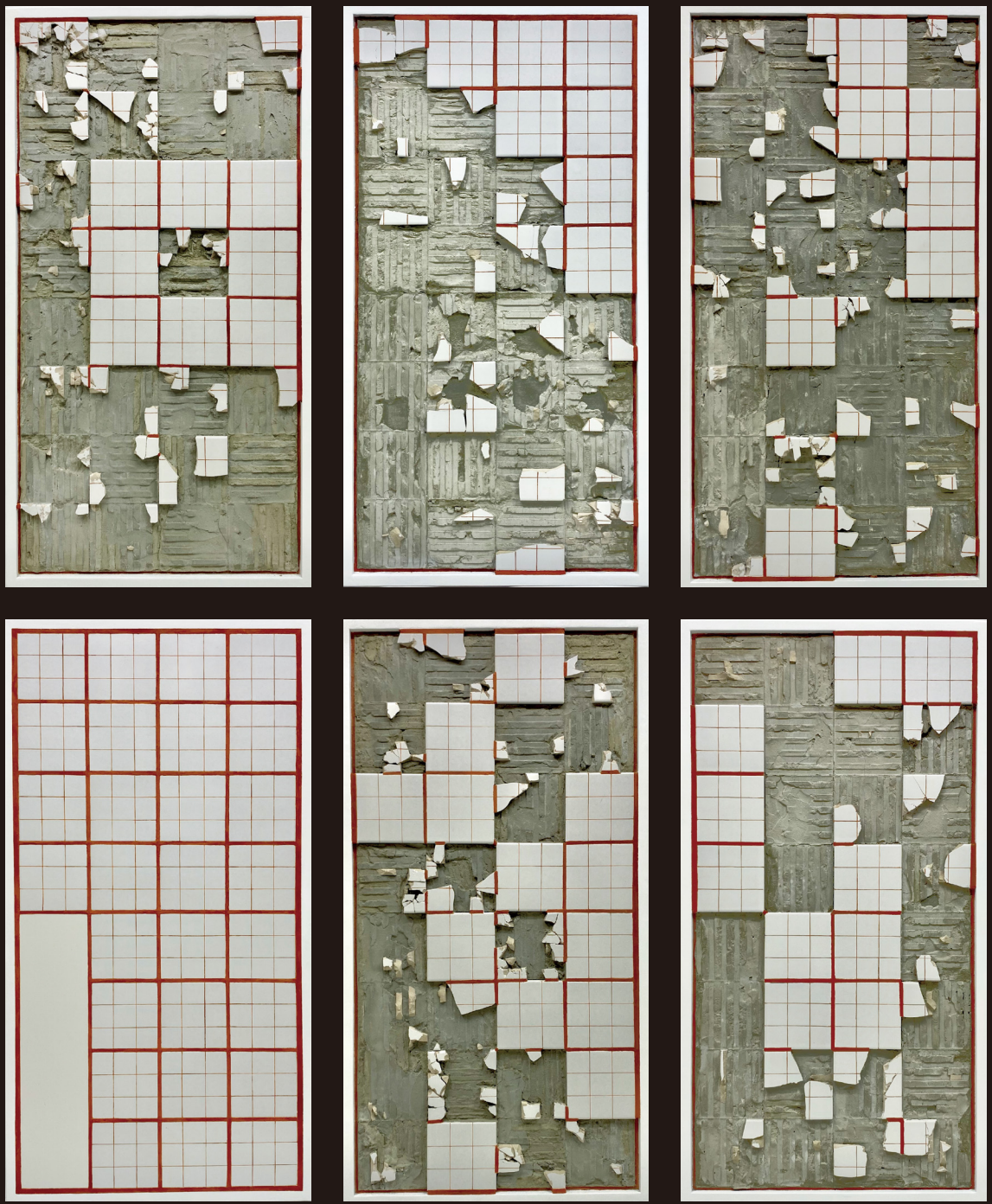
Hung Hsuan

Hung Hsuan (b. 1992, Kaohsiung) received her BFA in 2015 and her MFA from Taipei National University of the Arts in 2018. She is currently based in Kaohsiung. Hung is the recipient of numerous honors and awards, including the Selected Prize of the 2nd CTBC Painting Prize (2023), the First Prize of the Kaohsiung Award (2023), the Silver Prize of the TDCC Contemporary Arts Award (2022), the 7th Grand View Emerging Artists Award (2019), and the Selected Award of the Taipei Art Awards (2017).

Hung works with painting on silk, industrial material, and paper. Fascinated with the Eastern imagery of ink painting, she began studying the space in two-dimensional painting on silk in college, combining ink, techniques of line drawing, Eastern gouache, and fluorescent paint made by herself to create silhouettes characterized by a fuzzy, semi-transparent quality. Sometimes, she also appropriates folk images and traditional symbols in her work. *Gong Di Ju*, featured in the Taipei Art Awards of 2017, on the other hand, differs from her previous works, and reveals an installation made of mixed media, such as architectural materials, to deal with the corresponding forms between traditional ink painting and construction process—for instance, painting scroll and caution tape, screen and construction site fences, etc. Since then, materials such as cement and bricks enter the artist's creative horizon, which she has used to create works resembling a reception hall or a study. Transforming the literati imagination by incorporating the context of construction sites, Hung also reverses the conventional, standardized method of framing. In her work, she often embeds humorous semantic slippage, and plays with the device of double entendre, with the hope to reconsider the situation and position of traditional art of calligraphy and ink painting in this era, while formulating her response to and reinvention of the art.

作品介紹

ABOUT
THE WORKS



去蕪 Discard the Weeds

磁磚、益膠泥、填縫劑、紅磚、木頭
Ceramic tile, mortar, sealant, brick, wood
單件 84.7 × 44.7 × 3.2 cm each ｜ 2023

有別於洪瑄先前的磁磚作品《合格》，是以鋪磚記錄逐步完成的書寫，《去蕪》則是把拆除磁磚的工序，與初學者在九宮格線的紙張練習這兩者互做對照，透過反覆推敲、剔除，直至完美。洪瑄經由書寫格式，以鋪磚、拆磚的施工狀態切入，將兩者的視覺意象縫合，藉此重新思考書寫性結構與臨摹在無形中養成的系統框架。

Different from *License to Tradition*, a previous work comprising tiles, in which Hung Hsuan uses the approach of tiling to gradually record her completion of writing, *Discard the Weeds* compares the procedures of removing tiles to the writing exercises on nine-square paper for beginners—both require incessant reconsideration and removing parts to reach perfection. Based on the form of writing, the artist uses the construction procedures of tiling and tile removing as a starting point to combine the visual imageries of both as a way to rethink the structure of writing and the systemic framework imperceptibly created throughout the practice of copying.






磨・稜 Polished Edges

砂紙 Sanding paper
單件 34.5 × 28.5 × 3 cm each | 2024







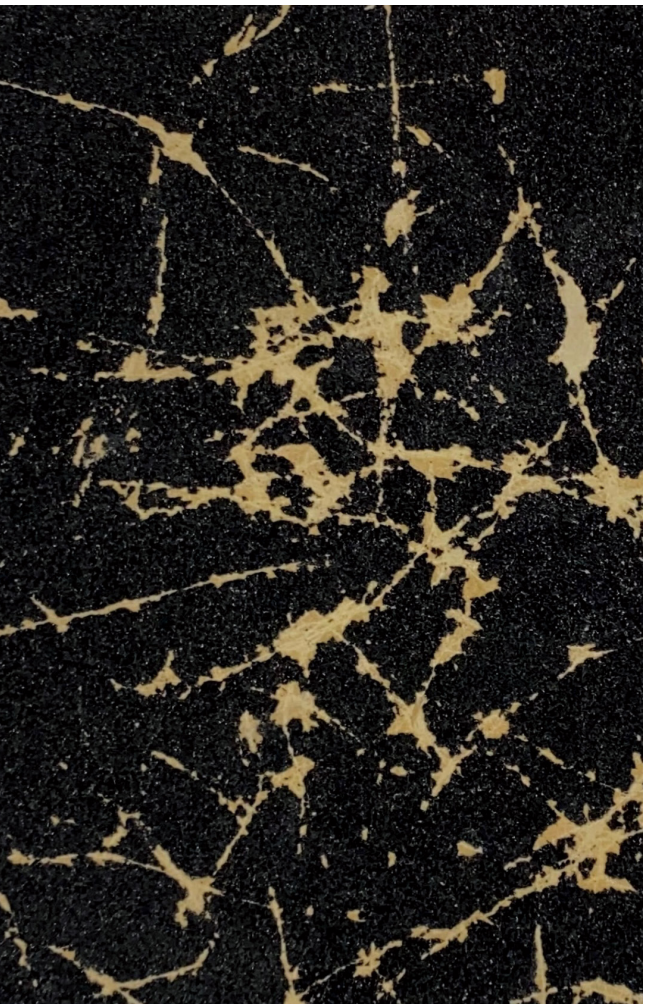





磨・稜 Polished Edges

砂紙 Sanding paper
單件 34.5 × 28.5 × 3 cm each | 2024





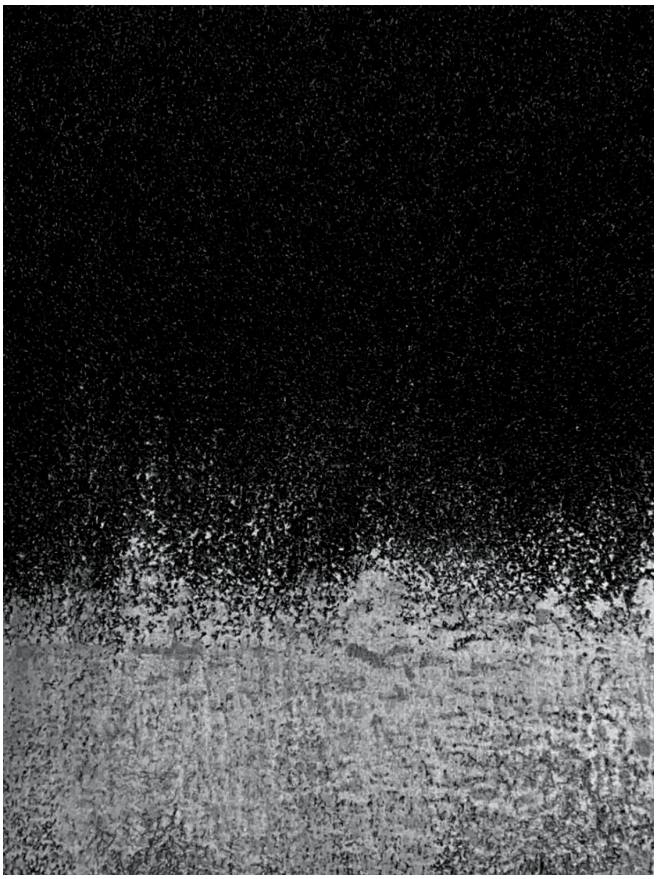


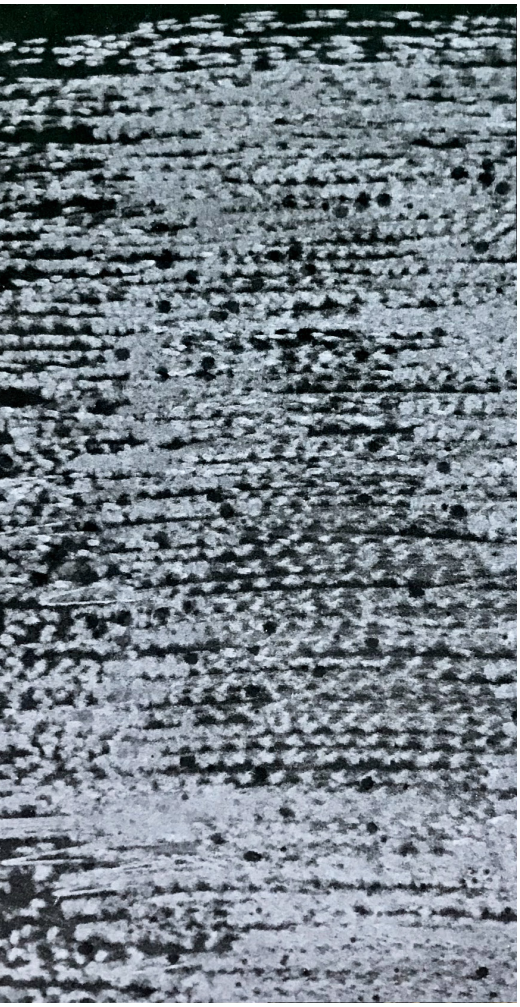





磨・稜 Polished Edges

砂紙 Sanding paper
單件 34.5 × 28.5 × 3 cm each | 2024

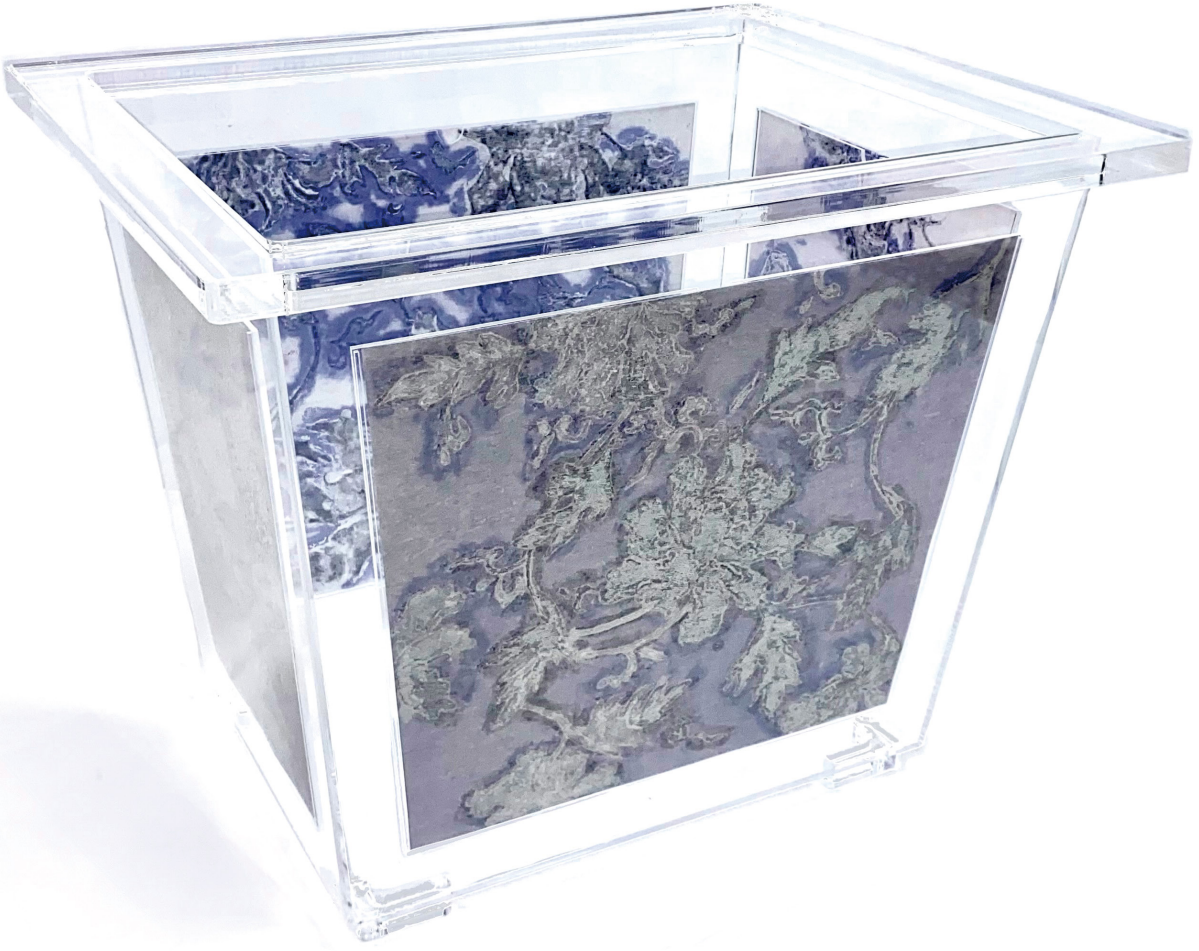






《磨・稜》一組 12 件的系列作品，源自洪瑄在創作過程中打磨作品木框或展台所使用的砂紙。砂紙除了使物件逐步除去稜角變得光滑圓潤，也留下被打磨物件翻拓後的痕跡粉塵，成為了框架被改變的某種紀錄。透過不斷打磨、處理，砂紙磨去的是稜角，同時也是一種擬態，作為類似拓片的存在，保留格式框架在建置、修正的種種狀態碎片。

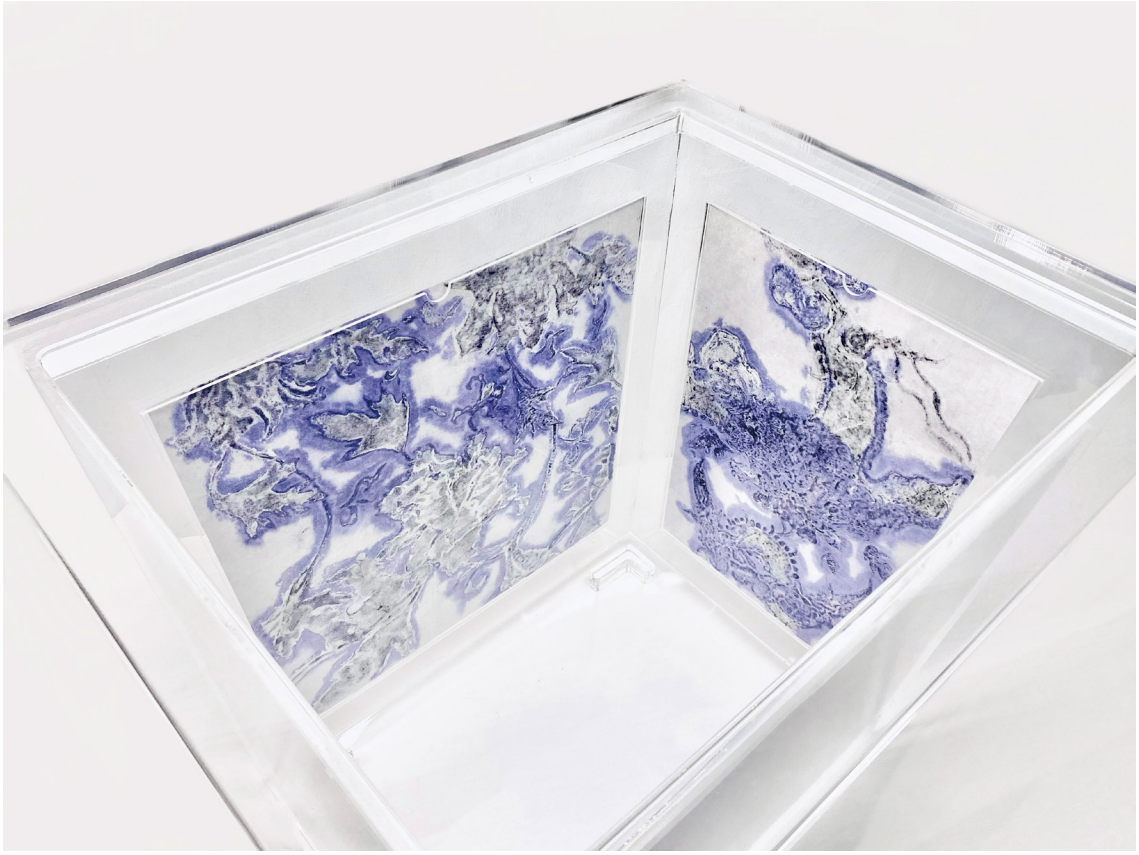
Polished Edges is a series comprising twelve individual pieces, which originate from the sanding paper used by the artist for polishing wooden frames or plinths. While being able to slowly remove sharp edges and give things a smooth, rounded surface, sanding paper also retain dusty traces from polishing cast objects. In a way, these traces serve as alternative records of an altered framework. Through polishing and processing, sanding paper remove sharp edges and reveals a mimetic status – an existence similar to rubbings, preserving fragments of formats and frameworks produced during processes of construction and modification.



21 世紀裝裱術 II
21st-century Mounting II

墨、礦物顏料、棉線、紙本、壓克力
Ink, mineral pigments, cotton thread, paper, acrylic
57.5 × 46 × 47 cm | 2023





《21 世紀裝裱術 II》是洪瑄從具有功能性的裝裱術為發想，將生活中在馬路、交通場域外可見印有傳統山水圖樣的水泥盆景重製，使其成為通透可多面觀看的功能性裝置。她翻轉傳統紙本裝裱的規範，將紙本嵌入透明壓克力的空間中，再加上水泥盆景原本的造型，以不符一貫標準的手法創造出另外一種觀看紙本作品的方式。

21st-century Mounting II draws inspiration from functional mounting to reproduce a cement planter with images of traditional ink paintings, which are commonly found at road sides or non-traffic sites, transforming the cement planter into a functional and translucent installation that can be viewed from all sides. Reversing the conventional practice of mounting for paintings on paper, the artist embeds paintings on paper between transparent acrylic panels. Using this approach and combining with the shape of a cement planter, she creates an alternative way to view paintings on paper through a method departing from common standards.



在芳草地消融（雙面）A 面
Misty A side

墨、礦物顏料、棉線、紙本
Ink, mineral pigments, cotton thread, paper
61 × 140 × 25 cm ｜ 2023



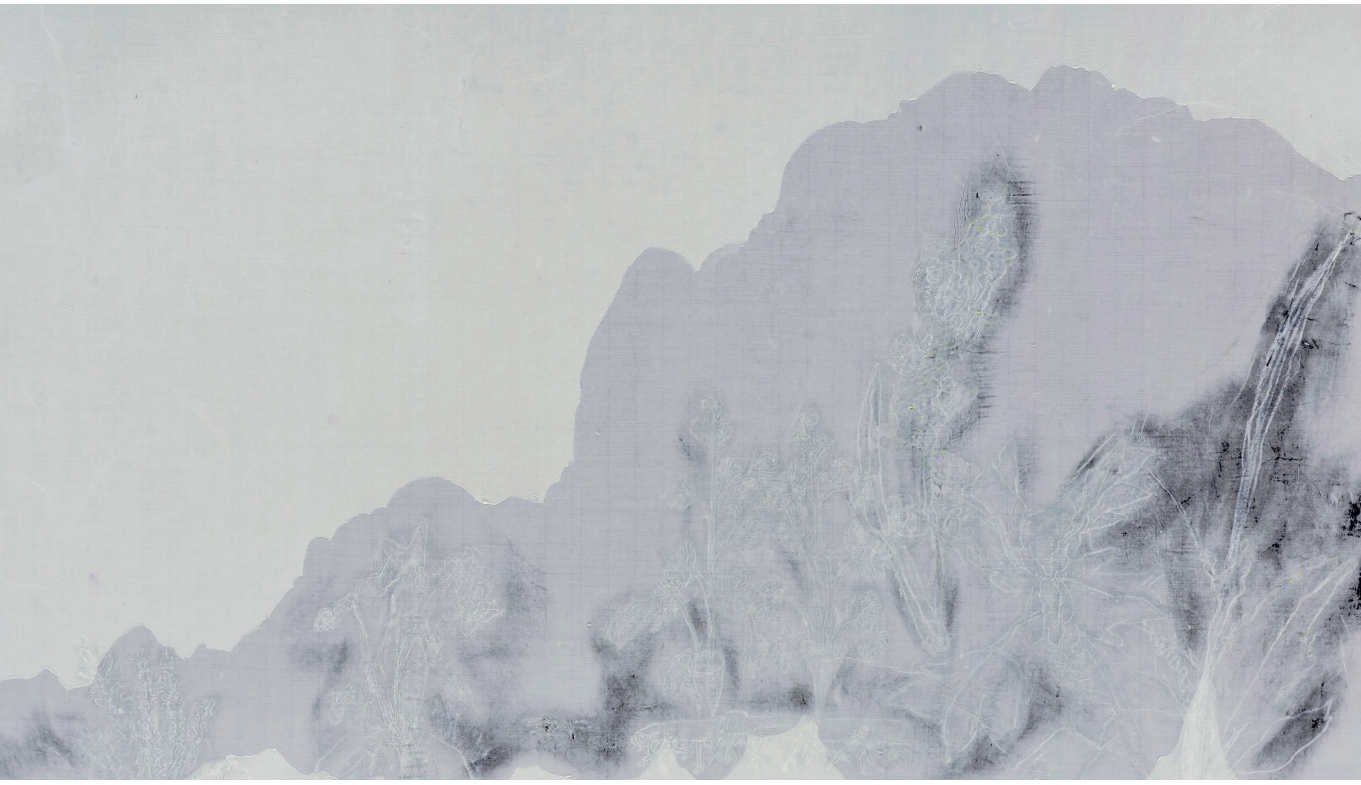
在芳草地消融（雙面）B 面

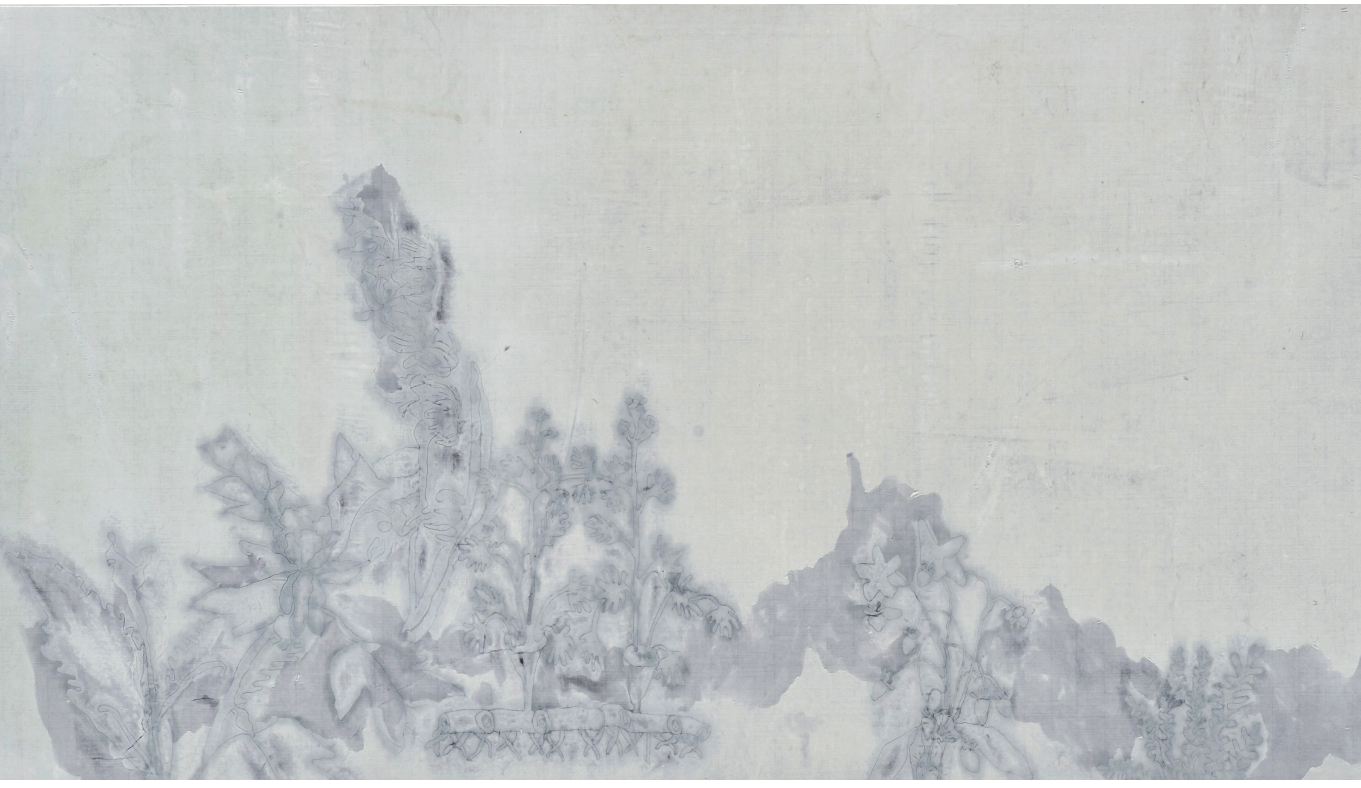
Misty B side

墨、礦物顏料、棉線、紙本

Ink, mineral pigments, cotton thread, paper

61 × 140 × 25 cm ｜ 2023





這件作品的紙本透過綿線夾紙裱褙的方式層層裱貼，形成兩面不同的效果，呈現窗景起霧的狀態。正面經紙張積累，朦朧中顯現出隱匿在霧氣中的變形植物樣貌；背面則是如淺浮雕般地展現線條浮隆的狀態，勾勒出消融後逐漸清晰的初春之景。

The foundation of this work is made by layering cotton threads and pieces of paper to create dissimilar effects visible from the front and the back sides, unveiling a fogged-up window view. Due to the layering of paper, the front side of the work shows transfigured shapes of plants ambivalently surfacing from the fog. The back of the work, on the other hand, displays a relief-like image with lines popping up from the surface, denoting a landscape in early spring when snow begins to melt and the world gradually becomes lucid.



祝禱 Pray

水墨設色、絹本、礦物顏料
Ink and colors on silk, mineral pigments
74 × 63 cm | 2017



洪瑄以替人消災解厄、祈福延壽的道教科儀「拜斗」為原型，透過染色、層層夾紙打磨，呈現出法器共構的盆景景觀。

Hung Hsuan bases this work on a Taoist ritual known as "Bai Dou" (拜斗, a ritual for worshipping the Big Dipper's stars) that is supposed to help people by removing bad luck while increasing blessings and lengthening life. Through dying, mounting layers of paper to create a laminating effect, and further polishing, the work embodies a view co-constructed by a religious object and a potted plant.



豎經 Longitude Erected

水墨設色、絹本

Ink and colors on silk

190 × 96 × 30 cm | 2024

以絹本的經緯紋理與生活中隨處可見的紅白塑膠袋與印花塑膠袋結合，交織成一幅當代景況的織品。在裝裱方式上的改良也凸顯出薄膜質地在空間中的穿透感。

Integrating the texture of silk comprising longitudinal and latitudinal lines with two types of plastic bag, one with red-and-white lines and the other floral prints, the installation reveals a piece of textile visualizing a contemporary context. The artist also improves the method of framing to foreground the transparency of the membrane quality in space.

豎經 Longitude Erected





潛行 Pious People

水墨設色、絹本
Ink and colors on silk
131.5 × 152 cm ｜ 2021
私人收藏 Private collection



透過光暈色人物形體以鑽轎腳的動作穿越燒金紙的圓拱型洞，原本為前景的白色光暈人物形體，逐漸與背景交錯在一起，筆線的描繪反客為主，洪瑄在用色上從黑白灰加入了一些冷暖色，將瑣碎的細節梳理成更具結構的佈局，同時暗藏了許多跟民俗、風水有關的事物，像是老鼠娶親的隊伍，以及許多生肖對應的動物穿梭其中等。由此件作品作為觀看開端，觀者於繞行展場後便能發現螢光色光暈的逐步收斂，線條構築的敘事內容則變的龐大張揚，如同在偌大的園林中探尋。

Unfolding in front of the spectator is a humanoid figure with a haloing contour scrambling under a palanquin and going through a circular portal in the shape of a furnace for burning joss paper. Gradually, the figure in the foreground becomes blended with the background, whereas the delineation of lines increasingly captures people's attention. On top of using a dominant palette of black, white and gray, Hung Hsuan adds a few cold and warm colors to tease out fragmented details and arrange them in a more structured way. At the same time, she embeds various things related to folk culture and feng shui in the image, such as the procession from the story of "Marriage of the Rat Maid," and numerous animals from the Chinese zodiac. In the exhibition, this work serves as the beginning of viewing. As audience move through the galleries, it is noticeable that the neon halo slowly becomes more subdued, whereas the narrative inscribed by lines becomes more prominent, evoking the feeling of going on an expedition in a massive garden.





福壽路 Pebble Walkway

水墨設色、絹本

Ink and colors on silk

85 × 69 cm | 2022



洪瑄回到金門奶奶家時，總喜歡去家裡的羊圈舍繞繞，不過要特別小心腳下的羊大便，久了便練就了「眼明腳快」的功夫，能夠有節奏地踮著腳避開通行。這不經讓洪瑄聯想到風行於台灣 1980 年代的鵝卵石健康步道，即便到現在，依然會在生活周遭許多公園看到，大大小小的圓石，在行走時按壓腳底穴道，使人在疼痛中逐漸感到舒緩，洪瑄將兩個場景結合在一起，玩味著似曾相似的意趣小徑。

Whenever Hung Hsuan returns to her grandmother's house in Kinmen, she always visits their family goat shed. However, a visit as such requires caution in order to avoid stepping on goat droppings. After some time, she acquires this skill of "agility" to create her own rhythm tiptoeing around the goat shed. This experience reminds the artist of the pebble paths that were supposedly good for improving health and popular in Taiwan during the 1980s. Even today, there are paths of such in many parks. Walking on the pebbles can massage the acupunctural points on the soles and the initial pain should gradually become enjoyable. Hung combines the two scenes in this work, creating an intriguing path that is somewhat familiar.



新局 Turn the Tables

水墨設色、絹本
Ink and colors on silk
52 × 70 cm | 2023

四腳朝天的動物身軀與飛濺的石塊，對應著打翻的圍棋桌，動盪不明的狀態，是關於上一階段的休止，也是新局開啟的契機。

The upside down animal body and splattering pebbles echo a flipped board of Go game. The messy, uncertain state marks the end of a previous stage, but also beckons the possibility of a new situation.



指路 Pathfinder

水墨設色、絹本
Ink and colors on silk
150.5 × 130.5 cm | 2023

以留白的手法保留絹本身的薄膜質地，透過層層深淺，凸顯出媒材的物質性與光影感，在視線聚焦之中心處不斷地深入，探尋未知的竹林盡頭。

Using the approach of blanking, the work preserves the membrane-like quality of silk. With layers of various shades, the artist highlights the materiality and sense of light and shadow created by the media. As the spectator's line of sight focalizes on the center of the image and continue to venture deeper into the depth, the work becomes a visual exploration into the unknown end of the bamboo grove.



每有會意，內部收藏 Crack

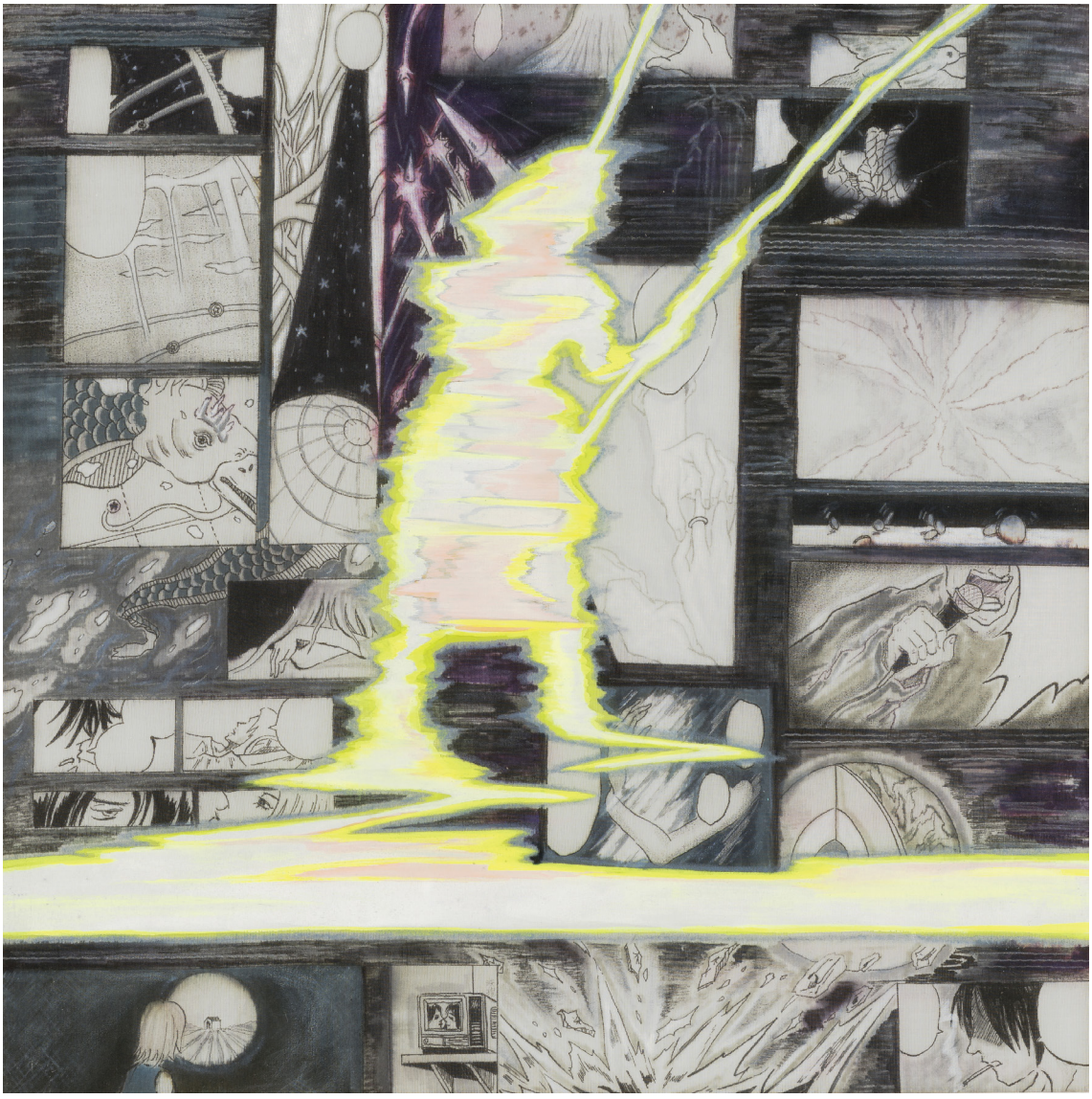
水墨設色、絹本
Ink and colors on silk
86 × 146 cm ｜ 2022
高雄市立美術館典藏
Collection of Kaohsiung Museum of Fine Arts



洪瑄特別著迷於施工場景，可能是因為去年經歷了家中整修，因此對於翻修的過程格外觸動，看到浮隆的牆面在刮除油漆後，顯露出斑駁的壁癌狀況，好似一幅收藏於牆壁內的山水風景，隱匿深刻。《每有會意，內部收藏》便是描繪塊面剝落掉下後所顯露的抽象山水，並透過掉落地面的碎屑，來與牆壁立面的壁癌景況進行有趣的空間對話。

Hung Hsuan is fascinated with scenes of construction sites. This is perhaps due to her experience of just having undergone a home renovation project last year, so renovation processes have become specifically resonating with her. Seeing efflorescence being craped down from walls, the exposed motley surfaces are reminiscent of some secret landscape paintings hidden beneath the paint to the artist. Therefore, she creates *Crack*, a work that depicts an abstract landscape revealed by blocks of peeling paint. Meanwhile, the crumbled wall paint on the floor generate an interesting space of dialogue with the standing wall with efflorescence.

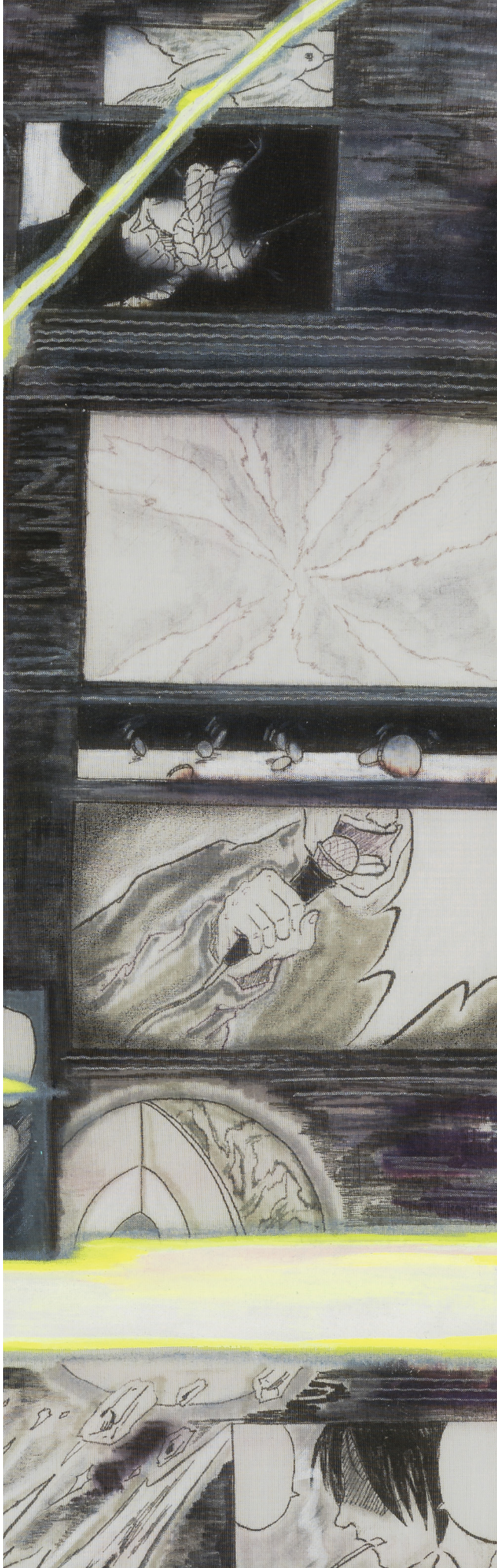




她的。發光搖擺 Her Sheen Sway

水墨設色、絹本
Ink and colors on silk
31.5 × 31.5cm | 2020





以盪鞦韆的過程為主體，畫面的背景則是以漫畫分鏡的手法去鋪敘生活中的各種擺盪時刻。

Founded on the process of playing on a swing, the image is visualized against a background that resembles a comic storyboard, unveiling different oscillating moments in real life.

稱正呼確 Properly Addressed 地

洪瑄 Hung Hsuan

2024
03.02 Sat. — 07.21 Sun.

毓繡美術館1-2F
Floor 1-2, Yu-Hsiu Museum of Art

展覽

主辦單位：財團法人毓繡文化基金會
總　　監：黃　翔
展覽執行：李杰勳、謝瓊儀
行銷推廣：方譯梅
公眾服務：吳靜怡
活動規劃：賴建甫
行政統籌：賴詩涵
行政庶務：曾郁涵、丁慧玲
文創統籌：葉宇眉
餐廳營銷：黃綸鈴
佈展執行：杰熙藝術工程有限公司
燈光設計：日曰有限公司
視覺設計：洪瑄、海流設計
訪談拍攝：伏地影像工作室

Exhibition

Organizer: Yu-Hsiu Cultural Foundation
Director: Huang Hsiang
Exhibition Executives: Lee Chieh-Hsun, Hsieh Chiung-Yi
Media Promotion: Fang Yi-Mei
Public Service: Wu Ging-Yi
Event Planning: Lai Chien-Fu
Administrative Support: Lai Shin-Han
General Affairs Assistants: Zeng Yu-Han, Ding Hui-Ling
Cultural-Creative Planning: Yeh Yu-Mei
Restaurant Assistant Manager: Huang Guan-Ling
Installation: JC ART ENGINEERING CO., LTD.
Lighting: Ri Yue Co. Ltd.
Visual Design: Hung Hsuan, Flowing Design
Interview Filmming: The Land Films Studio

手冊

發 行 人：侯英莫、葉毓繡
總 編 輯：黃　翔
執行編輯：謝瓊儀
翻　　譯：黃亮融
裝幀設計：海流設計
編排設計：海流設計
印刷監製：泳勝采墨工作室
售　　價：新台幣 600 元

Brochure

Publisher: Hour Ing-Ming, Yeh Yu-Hsiu
Chief Editor: Huang Hsiang
Executive Editor: Hsieh Chiung-Yi
Translator: Huang Liang-Rong
Book Design: Flowing Design
Editorial Design: Flowing Design
Printed by Flowing Design
Price: NT$ 600

©財團法人毓繡文化基金會
版權所有　翻印必究

© Yu-Hsiu Cultural Foundation
All rights reserved.

作品©洪瑄、借展者、高雄市立美術館
圖像©洪瑄
文字©洪瑄、毓繡美術館

Artworks © Hung Hsuan, lender, Kaohsiung Museum of Fine Arts
Images © Hung Hsuan
Texts © Hung Hsuan, Yu-Hsiu Museum of Art

毓繡美術館 YU-HSIU MUSEUM of ART

開放時間Opening Hours | 週二至週日Tues.-Sun. 10:00-17:00 | 週四Thur. 10:00-15:00
南投縣草屯鎮健行路150巷26號 | No. 26, Ln. 150, Jianxing Rd., Caotun Township, Nantou County
049-257-2999