



Exhibition View of 'Geology (地質)'_The Pier-2 Art Center, Kaohsiung, Taiwan_2018

Q&A

Q. Please tell us about your works, including your creation process.

A. When I started my creative work, I took observations from the environment and focused on the state of the facilities that were involved in the natural environment. I majored in sculpture in college, and I was familiar with the medium of sculpture. When faced with the objects I observed, I thought about recreating these objects with the characteristics of the materials themselves, so that these objects can be directly displayed. My works represents my thoughts. At first I tried a lot of materials and finally chose the pulp made from recycled newspapers to present these non-recyclable cement products. In my creative process, observation is the most important part. From the environmental field of my life, I will record the current situation of the environment and describe my attitude towards the current environment through creation.

Q. 你如何创作它, 它如何呈现

A. 这件作品是由泥土、纸浆、黏土和泡沫等材料制成的。它是一个关于空间和时间的作品。它展示了自然和人造物体之间的关系。这件作品是在2017年创作的。它是在一个展览中展出的。这件作品的主题是关于空间和时间的。它展示了自然和人造物体之间的关系。这件作品是在2017年创作的。它是在一个展览中展出的。这件作品的主题是关于空间和时间的。它展示了自然和人造物体之间的关系。



Mudstone (泥土-土)_China clay, Soil, Pulp, Styrofoam_204x336x273cm_2017

Q. What do you think your representative work or exhibition is? Why do you think so?

A. The context of the works in each of my exhibitions is continuous, and these exhibitions can be considered as a whole. One of my work "Wavelet Block" produced in 2014 is an observation of the coast of Taiwan. And in 2015, the work of "Retaining Wall" was made for the observation of the mountain. After that, return to the most familiar urban life field and observe how the artificial objects on the road are presented in our lives. Watching each of my exhibitions at the same time, can see that I am trying to reflect the environment through the works. The interaction between the early works and the space is very high, because I want to talk about the relationship between space, objects and people. The works that have recently been presented are traces observed from objects on the roadside. The readings are used to understand time and

events. I use a lot of paint to express the surface marks of these objects in an attempt to construct sculpture objects by painting.

Q. 請問 波紋磚 的 面(面 的) 的 顏色 是 什麼 顏色?

A. 波 紋 磚 的 顏色 是 什麼 顏色 的 顏色 的 顏色, 是 什麼 顏色 的 顏色 的 顏色 的 顏色. 2014 年的 波紋磚 (波紋, Wavelet Block) 的 顏色 的 顏色 的 顏色 的 顏色, 2015 年的 波紋磚 (波紋, Retaining Wall) 的 顏色 的 顏色 的 顏色 的 顏色. 是 什麼 顏色 的 顏色 的 顏色 的 顏色, 是 什麼 顏色 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色. 波紋 的 顏色 的 顏色 的 顏色, 波紋 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色. 波紋 的 顏色 的 顏色 的 顏色, 波紋 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色. 波紋 的 顏色 的 顏色 的 顏色, 波紋 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色. 波紋 的 顏色 的 顏色 的 顏色, 波紋 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色. 波紋 的 顏色 的 顏色 的 顏色, 波紋 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色. 波紋 的 顏色 的 顏色 的 顏色, 波紋 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色 的 顏色.



Wavelet Block (波紋)_China clay, Soil, Pulp, Styrofoam_220×450×230cm_2017



Slope Protection (00-00)_Pulp, Wood, PU, Foam_556×120×330cm_2017

Q. About art and communicating with audiences

A. I think that the art work coexists with the audience. The artist is a bridge that allows the work and the audience to share each other face-to-face. It is also because of the participation of the audience that my work concept is established. The objects that appear in my works are also from everyone's daily life. The objects are related to each person's memory. During some exhibitions, they are shared by many audiences. Their connection with these objects may come from work, memories from hometown. In the exhibition I provided a platform that provides viewers with memories of their daily life, through their sharing, to form a community profile.

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Sheets Fences ()_White Glue, Pigment, Paper, Pulp, Wood_400×203×98cm_2016

Q. Please tell us about your future plans and working directions.

A. I hope to collect this project on the road, it will be a very long-term plan, including records from different countries and different cities, including records of the same country or the same city at different times, It will probably last for 10 years or it could be the records of difference in urban appearance after 20 years and the evolution of objects. In the future, the collection of re-created objects in the same space can be regarded as a system that transcends regional integration and hopes that my work will have the opportunity to become a database of objects.

Q. 关于这个项目，你有什么未来的计划和工作方向？

A. 我希望能在路上收集这个项目，这将是一个非常长期的计划，包括来自不同国家和不同城市的记录，包括同一国家或同一城市在不同时间的记录，它可能会持续10年，或者它可能是20年后城市外观差异和物体演变的记录。在未来，在同一空间内收集的重新创造的物体可以被视为一个超越区域整合的系统，并希望我的工作有机会成为物体的数据库。



Flexible Delineator Post ()_Pulp, Pigment_21×21×74cm_2016

Exhibition view of 'Artificial Series'_Crane Gallery, Kaohsiung, Taiwan_2016



Magpie ()_Pulp, Cork board_70x46x13cm_2019

Q. 〇〇 〇〇〇 〇〇 〇〇, 〇〇〇?

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