

LIAO Chao-Hao

藝術家 藝術家 藝術家

他於 2019 年 10 月獲得國立台灣藝術大學美術系學士學位。畢業後，他於 2021 年 3 月獲得國立台南藝術大學美術系碩士學位。他於 2021 年 3 月獲得國立台南藝術大學美術系碩士學位。他於 2021 年 3 月獲得國立台南藝術大學美術系碩士學位。



LIAO Chao-Hao is a Taiwan-based visual artist. He earned his bachelor's degree from the Department of Fine Art at Taipei National University of Arts (TNUA), and earned his master's degree from Graduate Institute of Plastic Arts at Tainan National University of the Arts. He

has won prizes at the 2015 Kaohsiung Art Awards, as well as the New Taipei City Art Exhibition and the Exhibition of the Newly Emerging Artists in Taiwan. Chao-Hao participated in this year's first artist exchange program between the Incheon Art Platform and Taiwan's Pier-2 Art Center, where he works and stays from June to August.

他於 2015 年獲得高雄藝術獎，以及新台北城市藝術展覽和台灣新興藝術家展覽。他於 2015 年獲得高雄藝術獎，以及新台北城市藝術展覽和台灣新興藝術家展覽。他於 2015 年獲得高雄藝術獎，以及新台北城市藝術展覽和台灣新興藝術家展覽。



Exhibition View of 'Geology (大地)'_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.

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. 如何 证明 $\lim_{n \rightarrow \infty} \frac{1}{n} \sum_{k=1}^n f\left(\frac{k}{n}\right) = \int_0^1 f(x) dx$?

[illegible]

Wavelet Block (波小) China clay, Soil, Pulp, Styrofoam 220×450×230cm 2017



Retaining Wall (挡土墙) Pulp, Water pipe, Wood, Duct tape 250×370×240cm 2015

Q. About inspirations, motivations and episodes.

A. Interested in observing and studying on the road starting from Japan, scholars go to the street to record objects in the form of drawings and texts, and observe the phenomenon through the objects as an observation of society. It makes me think about being an artist, how to intervene in the observation of the environment through creative means, and transform into a dialogue with the audience. I like outdoor activities very much. I naturally realize the appearance of the environment at the same time. I also like to walk on the street without purpose. Some things on the road will attract my attention and let me stop to observe. I seem to be very susceptible to the call of objects. Because of these factors, I apply the learning techniques I have learned to these observations.

Q. What are the four types of

[illegible]



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.

Q. 00, 000 0000 000 000

A. 000 00 000 0000 0000 0000 0000. 000 000 0000 00 00 00 000 0 000 000 00 000 00. 0 000 000 000 00 000 00 0000 000 000 0000. 0 000 0000 000 00 000 0000 0 000, 00 0000 000 000 00. 00 000 0 0, 00 000 00 000 00 000 0000. 000 000 0000 000 0000000 000 00 0, 000000 0000000 0000 00 00. 0000 00 000000 000 000 00 000000 000 00 00000 000 0 00 00000 0000.



Sheets Fences (白紙)_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. 關於白紙圍欄，您有什麼未來計劃和創作方向？

A. 我希望能將這個項目收集到世界各地，這將是一個非常長期的計劃，包括來自不同國家和不同城市的記錄，包括同一個國家或同一個城市在不同時間的記錄，它可能會持續10年，或者可能是20年後城市外觀的差異和物體的演變。在未來，在同一空間內收集的重新創作物體可以視為一個超越區域整合的系統，希望我的工作有機會成為物體的數據庫。



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

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

