



展覽空間類 TID 獎
The TID Award of Exhibitions Space

周世雄個展 – 等我一億年
Chou Shih Hsiung Solo Exhibition – Wait Until It Dries

周世雄工作室
Chou Shih Hsiung Art Studio

主持設計師 Chief Designer	周世雄 Chou Shih Hsiung
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協同設計師 Co-designer	陳韋伶 Chen Wei Lin
	王天宏 Wang Tian Hong
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攝影者 Photographer	劉光智 KC Liu
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等我一億年
Wait Until It Dies

本次的展出「等我一個先」以新寶石油為核心，藝術家從個人家族與作品之間的關係，去探討作品與時代互置的關係，並將抽象的作品利用身分、家國、傳統、價值、宅門、等待、永恆等論題，去象徵性作品，與每一個人都相關的世智。

Until It Dries is a collection of 14 paintings based on the story of the Chinese oil crisis. Shin Hwang has represented his nation's artists in numerous international art fairs, and his family history, and investigated the same issues before and after the generation. Nurturing these abstract and expressive works, Chin Hwang is the current of this exhibition. From his personal collection, he has selected 14 paintings. Using the ideas of identity, family, and the past, he explores the traditions, identity, big house, waiting, and algorithms. *Until It Dries* is a collection of 14 paintings associated with everyone's memory.

執行總監: CHOU
SUI
HSUNG

贊助單位:  台灣潤滑油有限公司

 台玻集團
TAYGLASS

XUE XUE INSTITUTE

**SCULPTOR
BARBER**

and also

by "Want Us!!!"

ated with every

his memory.



100

100

10

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10

10



特別感謝: Redno Studio - 藝仁堂實力實業社 - 中野國際有限公司 - 盛達鴻信工業股份有限公司 - 尚德建築工程行

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周世雄 個展
等我一億年
Wait Until It Dries

等我一億年

本次的展出「等我一億年」以材質石油為核心，藝術家從個人家族與油品之間的關係，去延伸到油品與時代之間的關係，並將抽象的作品利用身分、家庭、孤寂、中國傳統、親子、宅鬥、等待、永恆等命題，去象徵出作品「與每一個人都相關」的世界性。

Wait Until It Dries

"Wait Until It Dries" is an exhibition based on the context of the material oil. Chou Shih Hsiung has represented the relationship between oil and his history, and investigated the further study between oil and this generation. Naming these abstract works symbolically, Chou creates the context of this exhibition from his personal background to universal. Taking on the ideas of identity, family, loneliness, Chinese traditions, paternity, big house, waiting, and eternity, "Wait Until It Dries" is associated with everyone's memory.









藝術家
周俊吉 (Jin Chi) 是一位來自香港的藝術家，他的作品主要圍繞著「空間」與「時間」的概念。他的作品通常以大型裝置藝術的形式呈現，探討空間的流動性與時間的感知。他的作品曾在多個國際藝術展覽中展出，包括2015年在香港舉辦的「周俊吉：空間與時間」展覽。他的作品《What is in the Box》是此次展覽的焦點之一。該作品是一個大型的黑色拱形結構，由多個層次的拱門組成，形成了一個深邃的空間。觀眾可以進入這個空間，體驗空間的層次感與時間的流動性。該作品旨在探討空間的定義與時間的感知，以及它們之間的關係。該作品曾在2015年於香港舉辦的「周俊吉：空間與時間」展覽中展出，並獲得觀眾的廣泛好評。

Artist
Jin Chi was born in 1982, Hong Kong. He graduated from the Central Saint Martins College of Art in London, and received his master's degree from the Royal College of Art, New Museum in New York. His work is primarily in the field of installation art, exploring the fluidity of space and the perception of time. His work has been exhibited in various international art exhibitions, including the 'Jin Chi: Space and Time' exhibition in Hong Kong in 2015. His work 'What is in the Box' is the focus of this exhibition. The work is a large, black, arched structure composed of multiple layers of arches, creating a deep space. Viewers can enter this space and experience the sense of space and the flow of time. The work aims to explore the definition of space and the perception of time, and the relationship between them. The work was exhibited in 2015 at the 'Jin Chi: Space and Time' exhibition in Hong Kong, and received widespread praise from the audience.







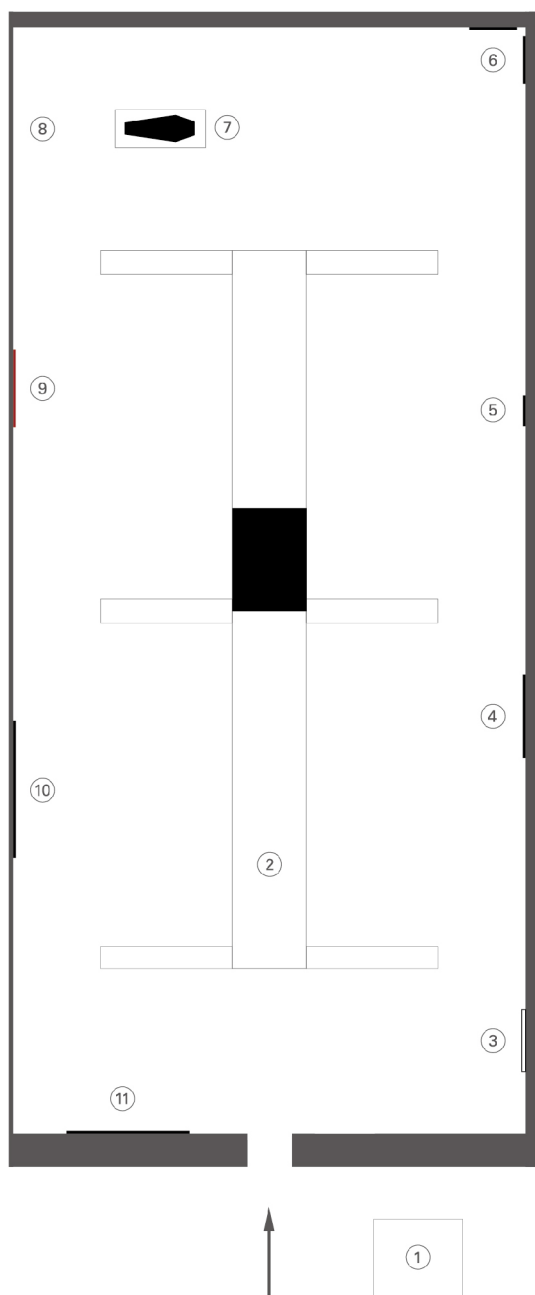




wait until it dries

wait until it dries

wait until it dries



⑥ 好男孩, 壞男孩
Good Boy, Bad Boy

2016
有機玻璃 石油
perspex, crude oil
120 x 240 x 7.5 CM / 270KG x 2

⑤ 父親
Father

2016
有機玻璃 石油
perspex, crude oil
64 x 84 x 4.5 CM / 30KG

④ 石油畫
Oil Painting

2016
有機玻璃 石油
perspex, crude oil
120 x 160 x 6.5 CM / 160KG

③ 上山畫一棵樹

2016
錄像 15:46 min / 0KG

② 無盡的長廊
Endless Corridor

2016
有機玻璃 油彩 機械自走車 自動控制系統 鐵製軌道 無銅明鏡
oil in perspex, self-propelled mechanical, automatic control system,
steel rail, silvered mirror, plywood
19110 x 900 x 400 CM / 6000KG

① 寂寞之子
Son of The Loneliness

2016
有機玻璃 石油 玻璃纖維強化樹脂
perspex, crude oil, fiberglass polyester
200x100x220 CM / 150KG

⑦ 一億年
One Hundred Million Years

2012
有機玻璃 石油
perspex, crude oil
190 x 60 x 45 CM / 150KG

⑧ 一直等到他乾
Wait Until It Dries

2014
霓虹燈
neon
360 x 30 CM / 0KG

⑨ 全家福
Family Portrait

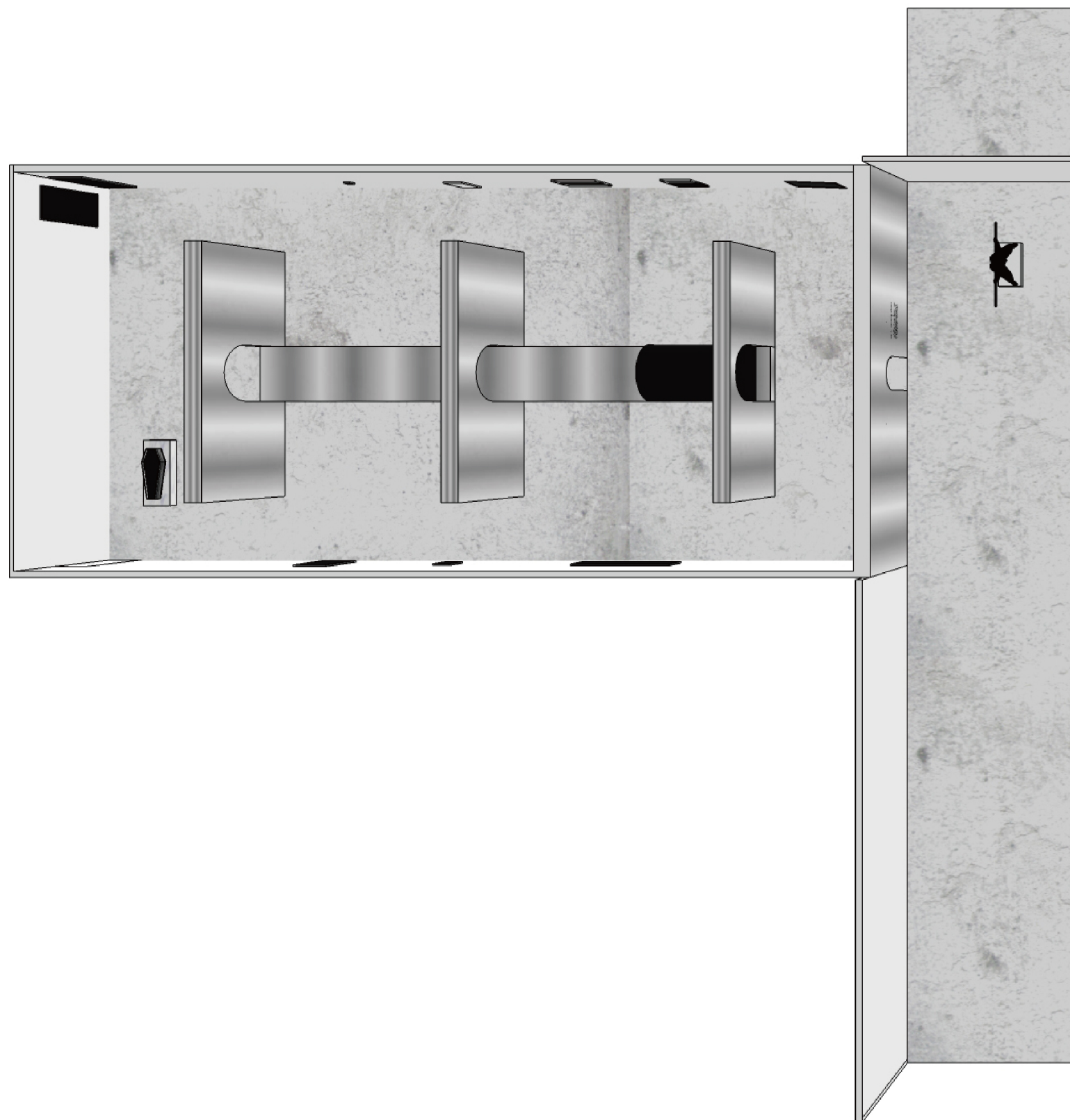
2016
有機玻璃 石油
perspex, crude oil
120 x 160 x 6.5 CM / 160KG

⑩ 中式風情畫
Chinese Landscape

2016
有機玻璃 石油
perspex, crude oil
298 x 89 x 6.5 CM / 220KG

⑪ 母親
Mother

2016
有機玻璃 油
perspex, oil
198 x 198 x 6.5 CM / 320KG



周世雄 個展

等我一億年
Wait Until It Dries



『等我一億年』
展覽活動頁面
Wait Until It Dries
Exhibition Info page



周世雄藝術家
臉書粉絲頁面
CHOU SHIH HSIUNG
Facebook fan page

ES-05-周世雄個展 — 等我一億年

各位 TID 室內設計大獎的評審們，你們好，我是周世雄，這個展覽「等我一億年」是我於台灣第一次的藝術個人展出，地點在台北市立美術館地下一樓 E 展覽室，由我與周世雄工作室團隊的同仁一起設計規劃，展出概念以材質石油為核心，從我個人家庭與油品之間的關係，延伸討論到到油品與時代之間的關係。並將抽象的作品利用身分、家庭、孤寂、華人傳統、親子、宅門、等待、永恆等命題，去象徵出作品「與每一個人都相關」的世界性。

展出開幕首日，北美館館長林平女士對我說，你的展覽把北美館的 E 展覽室給變不見了。可能是因為展場入口主題牆全鏡面的設計，讓進入 E 展覽室之前必經的 D 展覽室的空間無限延伸，而我只僅在主題牆面中央保留一狹窄拱形門入口，因為我認為狹窄深邃的拱門形狀，除了像是家門給我的感覺，也是一種具有宗教意味的符號，因為我認為這個展出是我的家，也是一個我生命經驗的陳述，我認為生命中有「始、盛、中、衰」，而身為一個藝術家，我把美術館視為一個可以傾訴的聖殿。然而，正在全裸健身的自雕像作品「寂寞之子」被陳設於門外，每一個人在進入展場之前，都看到我(藝術家)裸露的軀體，這樣的暴露行為，對一個寂寞的靈魂來說，是相當諷刺的。

在這個世界上，多數最偉大的作品，都被展示在大廣場的中央。當觀眾進入我的展覽室，會看到俯視為「王」字型的大型動態裝置作品「無盡的長廊」座落於展場中央，因為我喜歡開放式的空間，我不喜歡一般展出會使用的展牆或是隔間牆。於是，我的巧思是運用作品去區隔空間，同時規劃觀眾觀展路線，呼應一個華人傳統家庭的主題，我把原先開放式的展場規劃成傳統台灣四合院的動線，同時「無盡的長廊」呼應外面的主題牆面，面材運用五千才的無銅明鏡，中間高度四公尺的黑色拱門型壓克力雕塑不停來回移動，通過三道大型鏡面拱門，這個形狀跟動態的設計，靈感除了宗教的聖殿，還類似於中古世紀君王的陵寢，一道接著一道，我們人在展場裡走動，跟隨著時間的推進，長廊的視覺因為鏡像不斷的變化，中間的雕塑成為一輛無窮無盡的列車，透過無盡鏡像與時間賽跑，隱喻人的一生中無盡的長廊。

「如果沒有光線的話，這個展覽就不會被看見。」這次展出的燈光設計主要為表現事物的「可見性」與觀眾在作品中「看見自己」的生命經驗，我們以燈光把牆面點亮而非作品，並於觀眾觀展的路線上設計引導式的光域，像是一個邀請，當觀眾走進設計的光域中，可以看見自己與背後的場景，明顯的倒映在作品或是空間裝置中。展場光的溫度像是一座火山，由展場中央的無盡的長廊向四周的牆面冷卻，中間的暖色與鏡面的光邊作用，讓作品像是一座發光的浮城，而四周冷調的設計，讓牆面作品黑色「石油畫作」的基調更明確。

我們每一個人在生命中都扮演著超過兩個以上的角色，我的展場的牆面上，共有九幅用石油創作的石油畫作，分別叫做「父親、母親、全家福、中式風情畫、好男孩、壞男孩……」，我的作品的特色是著重作品與人的互動空間關係，還有視覺空間中的互動關係，以在轉角的石油畫作品「好男孩、壞男孩」為例，兩面高兩米四寬一米二，重達三百五十公斤的石油畫，配合空間以正九十度角懸掛，讓觀眾可以從中看到兩個自己，以空間與觀眾對話，互映作品內在隱喻我們為人在自我身份認同上難兩全的生命狀態。懸掛於三米高的白色霓虹燈飾「Wait Until It Dries 一直等到他乾」的光線，微弱的倒映在其旁棺材型的石油裝置藝術作品「一億年」的油面上，黑與白，光與闇的對比，邀請您等候的暗示，與永不乾涸的石油，隱喻著永恆的生命，與無窮的反思。

ES-05- Chou Shih Hsiung Solo Exhibition — Wait Until It Dries

Dear Judges of Taiwan Interior Design Award,
I am the artist Chou Shih Hsiung, "Wait Until It Dries" is my first solo exhibition that took place in the Gallery E of Taipei Fine Arts Museum. Organized and curated by myself and my art studio team members, "Wait Until It Dries" is an exhibition based on the context of the material, oil. I have represented the relationship between oil and my family history, and investigated the further study between oil and this generation. Naming these abstract works symbolically, I create the context of this exhibition from my personal background to universal. Taking on the ideas of identity, family, loneliness, Chinese traditions, paternity, big house, waiting, and eternity, this exhibition is associated with everyone's memory.

"You made the Gallery E disappearing!" Ms. Lin-Ping, the director of Taipei Fine Arts Museum told me on the Opening day. Setting up the entrance's theme wall by using glass of mirror in a large scale has successfully extended the Gallery D, a space locates outside the Gallery E. I only opened a narrow-arched pathway as the entrance in the middle of the mirror-themed wall, Because I consider this exhibition is not only my home but also a statement of my life experience. I believe there is "early stage, flourishing, middle age and decay" in a life time, and being as an artist I regard the museum as a holy space that can tell a confession. However, the work "The Son of the Loneliness", a nude-figured sculpture was being placed outside at the right side of the entrance, inviting viewers to look at my naked body before entering the main show room. It's ironic that exposing myself to the public, as a lonely soul.

Most of the great works are all being placed in the middle of the grand plaza in the world. As soon as the viewers walk into the main exhibition room, they will see a large scale of a dynamic installation work named "Endless Corridor", which is located in the centre of the show room, shape in "王" character when overlooking. Since I prefer having an opened space rather than building up exhibition walls or partition walls. Therefore, I decided to layout the show room by placing my art works, at the same time planning the path way for the audiences. Echoing the theme of a traditional Chinese family, I planned the routs of the original open-plan exhibition into the traditional Taiwan courtyard, while the art work, "Endless Corridor" echoes the theme wall. covered with five thousand square feet mirrors on each surfaces, the art work, "Endless Corridor" had a four meters height's black arches acrylic sculpture kept moving back and forth, through three large mirror arches in the middle of the show room. The shape with the dynamic design is inspiring by the religious temple similar to the medieval king of the mausoleum, one arch after another one. The movement of the viewers waving with the passing of time, the images in the mirrors of the corridor has continuously changing, the sculpture of the middle become an endless train, through the endless mirror with time racing. It is a metaphor as the endless corridor in a person's life time.

"If there is no light, this exhibition will not be seen." The lighting design of this exhibition is mainly for performing in "visibility", and allowing the audiences to have the life experience of "seeing themselves". The idea of the lighting design here is to light up the wall instead of the works itself, also design light fields as a leading sign for the exhibition route, like an invitation. When the moment that audiences step into the design of the light field, the reflection of the scene (scene behind you and yourselves) clearly appears on the surfaces of the works or installation. The temperature of the exhibition light is like a volcano, cooling down from the central of room to the 4 sides walls, the warm colour of the middle of area and edge of the mirror made the art installation look like a shiny city, yet the design of the cold temperature light emphasized the black "oil painting" define the texture, colour tone and outlines.

Each of us plays more than two different roles in our life. There are 9 oil paintings placed on my exhibition wall, creating by oil, called "Father, Mother, Family Portrait, Chinese Landscape, Good Boy, Bad Boy..." the characteristics of my art work is to focus on the interaction between the art works and viewers and the visual experience in space, taking the art work "Good Boy, Bad Boy" which curated at the corner of the space for example, 2 oil paintings of 2.4 meters high 1.2 meters wide, weight 350 kilograms, 90 degrees angle hanging straight on the wall let the audiences can see different images of themselves in 2 different angles, applying the exhibition space into an dialogue, metaphor that the difficulty of the self-identity in the states of life-time. The white neon lighting art work "Wait Until It Dries" suspends in the 3 meter high, dimly reflects the fade light on the oil surface inside of the art work, "One Hundred Million Years," a coffin. Light with the dark, giving the hints of "waiting" invitation, the oil that never dry, metaphor for an eternal life time and endless reflections (thinking).