

# 28 CASES OF ART

*for*

Further Reflection

28 個藝術案例與省思

# Message to Reader

致  
讀者

Experiential learning is the process of learning through experience, and is more specifically defined as “learning through reflection on doing” (1). From Self-Learning Kit Part I & II, we have tried to become an active listener and sound collector, while here, in Part III, we would like to invite you to create, to further your listening and sonic experience. Let’s learn from the artworks, to see how the concept of “sound” is addressed by each of them and how they transform it into aesthetic experiences. The works included here are chosen out of our concern that art addresses the present and our daily life. We also find these works contributing significantly to our understanding of sound as a multi-faceted material and listening as an inspiring activity that continues to bear upon our lives today. While we introduce the works one by one, we design this kit in such a way to invite your active thinking in exploring and initiating the relation of one work with another. How are similar and different ideas structured in the works? What characteristics of sound do they engage with? What possibilities are suggested? Using this series of self-learning kit as a reference, we invite you to realize your own relationship to sound, and start making your own work.

「體驗式學習」，顧名思義，是從行動經驗獲取知識，更準確一點來說，是「透過反思行動獲得知識」（1）。在《自學教材》第一及第二部，我們嘗試了成為主動聆聽者和採聲人的方法。在本部分我們邀請你來創作，從創作中獲得對聲音和聆聽有更敏感和深刻的體會。讓我們向藝術家請教，看看他們的作品如何處理「聲音」這概念，並將之轉化為美學經驗。這些作為參考的作品，不但切合我們認為藝術應緊扣日常生活的理念，而且有助我們了解聲音作為素材的多種可能性，以及聆聽作為啟發靈感的活動，及如何持續地改變我們生活的經驗。雖然這些作品是個別地介紹，但教材的設計也為啟發讀者去發掘作品之間的關聯。作品如何建構類似或截然不同的想法？它們運用了哪些聲音特質？它們暗示了甚麼可能性？透過這系列的《自學教材》，我們希望你能得出自己對聲音及藝術的詮釋，並開展個人創作。

1.Felicia, Patrick, Handbook of Research on Improving Learning and Motivation through Educational Games: Multidisciplinary Approaches, Pennsylvania: IGI Global, 2011, p.1003

1.Felicia Patrick 著：《有關跨學科遊戲教育如何改善學習及積極性的研究手冊》（Handbook of Research on Improving Learning and Motivation through Educational Games: Multidisciplinary Approaches）（美國賓夕法尼亞州：IGI Global，2011），頁1003。

# NFAQ

Not Frequently Asked Questions:

## 不常見問題

In face of the mass of information available on the internet, distributed through institutions or other means, how can we understand sound in art creation? In Part III of the Learning Kit, we offer some suggestions through engaging with select art works.

我們如何在藝術創作中認識聲音?尤其是面對各機構或組織在互聯網上發佈的龐大資料。在此我們通過就藝術作品提問,提供理解聲音與藝術的思考角度。

0

Keep the following questions in mind as you walk through all the other questions, so that you will eventually formulate your own questions.

How do 'listening' and 'hearing' differ?

What does sound mean to you?

What is your goal in creating with sound?

請你帶著以下問題開始閱讀,最後你會找到自己想問的問題。

「聆聽」和「聽到」的分別是甚麼?

聲音於你有甚麼意義嗎?

你用聲音創作的目標是甚麼?

1

Have you ever picked up a seashell and listen to it?

Have you ever listened to a shelter and from within a shelter?

Without the mediation of technology, how could listening be?

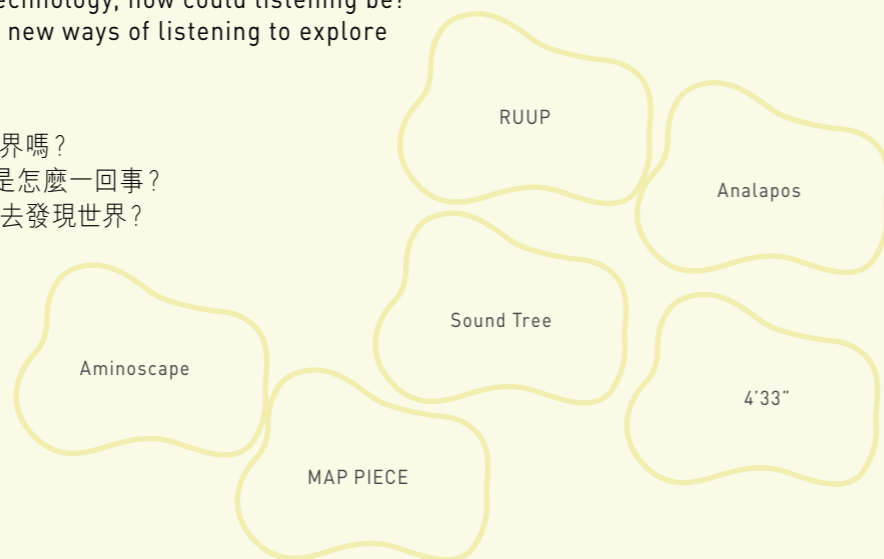
What motivates you to find new ways of listening to explore the world?

試過拾起過貝殼來聆聽嗎?

試過躲藏起來聆聽外面的世界嗎?

在沒有科技輔助下,聆聽會是怎麼一回事?

甚麼推動你找新的聆聽方法去發現世界?



2

Where is silence?

How could silence be heard?

What might the meaning of silence and pauses be?

What is the relative importance of the said and unsaid in your experience of a conversation?

In what ways do artists challenge established concepts on music?

In what ways do artists challenge established concepts on language?

哪裏有寧靜?

寧靜可以被聽見嗎?

寧靜或停頓有內容嗎?

在對話中,已經說出口的和沒有講出來的,你覺得哪個相對重要?

藝術家如何透過作品挑戰音樂上既定的概念?

藝術家如何透過作品挑戰語言上既定的概念?



3

How do you differentiate music and noise? How does sound become art?

How important are these distinctions?

How has the history of industrialization changed the sounds of the world and the way we listen?

What particular technologies and techniques of organizing the city are shaping how we perceive listening and understand sound today?

我們如何分辨音樂與噪音?聲音怎樣成為藝術?

區分它們重要嗎?

工業歷史如何改變了世界上的聲音,和我們聆聽的方式?

科技和城市發展技術發展,怎樣塑造了今天我們聆聽的感知,和對聲音的理解?



4

How many ways could objects of daily life sound?  
How could they be turned into music instruments?  
How could they constitute an aesthetic experience?

日常的物件能有多少種聲音的可能?  
怎樣可以把它們轉化為樂器?  
這些聲音何以組成藝術的經驗?



6

What rituals are important to your life?  
What role does sound play in rituals?  
How could cultural practices inspire creation?

有哪些儀式或節慶於你是特別重要的?  
聲音在儀式中的角色是甚麼?  
文化習俗如何啟發創作?



5

What is a field recording – for the artist when she is doing it, and for the listener when she listens to it?  
How do emotions come into the activity of field recording?  
How could the presentation of field recordings in space create various perceptions of sound?

對於進行田野錄音的藝術家，和聆聽者而言，甚麼是田野錄音?  
在田野錄音時可帶有情感嗎?  
田野錄音如何展示聲音在空間與感官之間的關係?



7

When we recall a sound from memory, what new meanings does it create?  
How could individual sonic memories be shared?  
When do people sing?  
What makes singing empowering?  
How does art transform individual voices into collective social movements?

模仿記憶中的聲音，它會產生怎樣的新意義?  
可以怎樣分享個人的聲音記憶?  
人們甚麼時候想唱歌?  
唱歌可以肯定人的價值和力量嗎?  
藝術如何轉化個人的聲音至集體的社會行動?



8

What makes improvised performances appealing?  
What might be their weaknesses?  
Composing is one thing, performing is another, listening is yet a third. What can they have to do with one another?

即興演出有甚麼吸引力?它可能會有甚麼弱點?  
編曲是其一,演出是其二,聆聽又是第三個元素。藝術家如何在作品中把它們彼此扣連產生意義?



9

What is the soundscape of your neighbourhood?  
What impresses you most about it?  
What do changes in the soundscape tell you about the neighbourhood, its people, and the city in general?  
How does the experience of sound change when visual elements come into play?

你所住的鄰近環境的聲境是怎樣的?有最深刻的地方嗎?  
環境聲音的變化,讓你認識到這地方、人和城市的改變嗎?  
視覺元素如何影響聽覺感受?



10

Have you ever got lost? How did your sensory experience change?  
Chance, accident, losing control, free association...  
How could these elements become sources of creation?  
How could sound become an artistic intervention in public space?  
How is art as life and life as art actualized?  
When might sound become weapons?  
What kinds of politics can creating with sound?

你試過迷路嗎?那時的觸覺有分別嗎?  
機會、意外、失控、自由聯想……這些元素怎樣成為創作的源頭?  
聲音如何成為藝術並介入公共空間?  
藝術何以成為生活?生活何以成為藝術?  
甚麼時候聲音變成武器?  
用聲音創作如何構成政治?



Lastly, we encourage you to collect materials on contemporary art and sound, e.g. books, magazines, websites, blogs, etc. and make a reference list. It can help you find out and review your interests and facilitate your imagination and creation.

最後,我們鼓勵你搜集你感興趣的當代藝術和聲音創作相關的資料,如書籍、雜誌、網站、博客等做一個清單,運用這個清單去了解自己的傾向,輔助自己投入創作 --- 如何透過聲音,繼續想像。

01

intonorumori  
吟誦噪音



02

Artists in WWII  
Ghost army  
幽靈部隊



03

4'33"

04

Map Piece  
地圖



05

I Am Sitting in a  
Room  
我坐在房間裡



06

Analapos



07

One Year  
Performance  
一年表演



08

Railings  
欄杆



09

Shore Scene  
Soundtrack  
海岸 現場 原聲



10

Tape Music  
磁帶音樂



11

Aeolian FX  
風流城聲



12

Record: light from +22°  
16' 14" +114° 68' 48"  
光之紀錄 +22° 16' 14"  
+114° 68' 48"



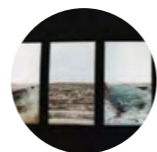
13

Sound Tree  
聲音之樹



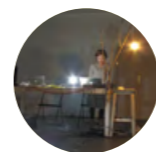
14

rheo: 5 horizons



15

Delight



16

This Progress  
這進步



17

A Bell For Every  
Minute  
每分鐘的鐘聲



18

Complaints Choir of  
Hong Kong  
香港投訴合唱團



19

Sounds from  
Beneath  
地下的聲音



20

Clinamen



21

Nous, les défunt  
鬼月



22

Sing for Her  
為伊唱



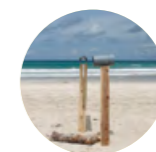
23

Whisper  
口哨



24

Aminoscape



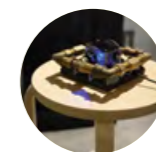
25

Untitled  
無題



26

Found N Sound



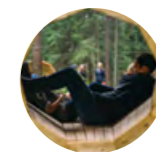
27

Fidgety (In between  
up & down)  
忐忑



28

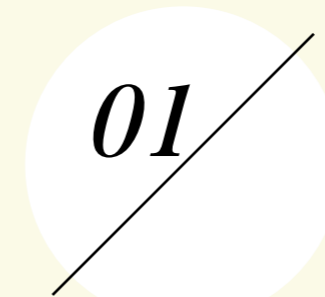
RUUP



“intonarumori is a series of musical machines Luigi Russolo (Italian, 1885 – 1947) had invented that could modulate noises and reproduce a great variety of sounds typical of the city and modern machines, eg. gurglers, cracklers, screamers, roarers, screechers, whisperers and beaters. Russolo had been active in the Futurist movement, first as a painter, then as a musician and composer. In 1913, the same year as intonarumori was created, he also composed the manifesto The Art of Noises.” (1)

He urges musicians to explore the city with ‘ears more sensitive than eyes’, listening to the wide array of noises that are often taken for granted, yet (potentially) musical in nature. (2)

# noise # futurist movement # mechanical # roars # screeching  
your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



1913-1914

# intonarumori

*Luigi Russolo*

Reference 參考：

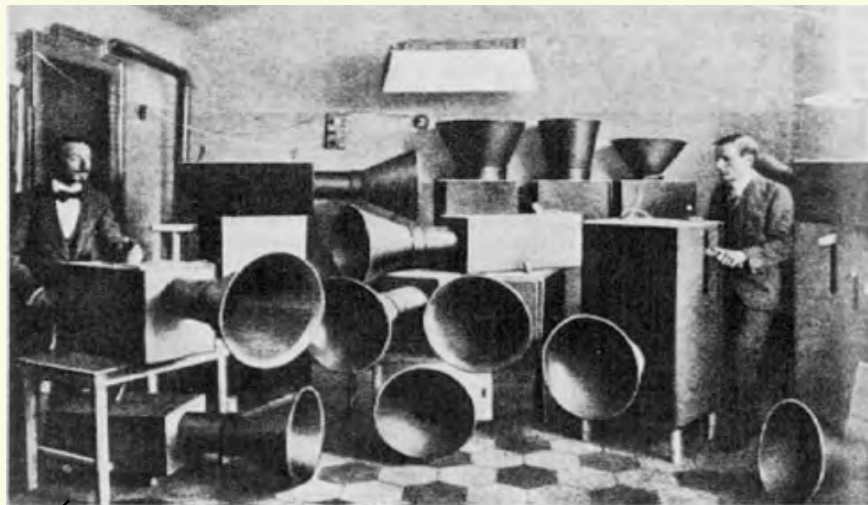
- [1] Germano Celant ed., Art or Sound, Milan: Progetto Prada Arte, 2014, p.160
- [2] [https://en.wikipedia.org/wiki/The\\_Art\\_of\\_Noises](https://en.wikipedia.org/wiki/The_Art_of_Noises)

路易吉·魯索洛  
吟誦噪音 1913-1914

「《吟誦噪音》是路易吉·魯索洛（意大利籍，1885 - 1947）發明的一系列音樂機械，透過調整噪音再造出能夠代表城市和機器運作的聲音。《吟誦噪音》可以再造的聲音包括汨汨聲、劈啪聲、高呼聲、吼叫聲、尖叫聲、耳語聲、拍打聲等。魯索洛是其時「未來主義運動」的活躍份子，起初從事繪畫，後來成為音樂家及作曲家；他在 1913 年即發明《吟誦噪音》同年，撰寫《噪音的藝術》宣言。」(1)

他促請音樂家用「比眼睛更敏感的耳朵」探索城市，聆聽各種各樣具有音樂潛質，卻理所當然地被視為噪音的聲音。(2)

# 噪音 # 未來主義 # 機器運作 # 吼叫 # 尖叫  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



"intonarumori" by Luigi Russolo (first published in The Art of Noise by Luigi Russolo, 1913).  
Licensed under Public Domain via Wikimedia Commons  
路易吉·盧梭羅的《吟誦噪音》(首次於 1913 年在《噪音藝術》宣言中發表)  
圖片來自維基共享資源

The Ghost Army was a United States Army tactical deception unit during World War II officially known as the 23rd Headquarters Special Troops, where most members were artists.

The 1,100-man unit was given a unique mission: to impersonate other U.S. Army units to deceive the enemy. They put on 'traveling road shows' utilizing inflatable tanks, sound trucks, fake radio transmissions and pretence. They staged more than 20 battlefield deceptions, often operating close to the front lines. (3)

One particular unit handled sonic deception. Aided by engineers from Bell Labs the unit went to Fort Knox to record sounds of armored and infantry units onto a series of sound effects records that they brought to Europe. For each deception, sounds could be 'mixed' to match the scenario they wanted the enemy to believe. This program was recorded on state-of-the-art wire recorders (the predecessor to the tape recorder), and then played back with powerful amplifiers and speakers mounted on halftracks. The sounds they played could be heard 24 km away. (3)

Their story was kept secret for more than 40 years after the war, and elements of it remain classified.

# foley # politic # sonic deception # radio transmissions

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

02

1939 - 1945

## Artists in WWII Ghost army

幽靈部隊

1939-1945

「幽靈部隊」正式名稱是「總部第二十三特種部隊」，是二戰期間美國軍方的策略性偽裝小組，成員大部分是藝術家。

這支一千一百人的部隊有一個獨一無二的任務，就是假扮成其他美軍部隊，蒙騙敵人。他們帶著充氣坦克、播音車、假無線電收發機及其他偽裝，穿州過省，在超過二十處接近前線的地方，製造戰場的幻象。(3)

其中一個小組負責聲音偽裝。在貝爾實驗室工程師協助下，小組前往諾克斯堡，把裝甲和步兵部隊發出的聲音錄製成各種不同音效，然後攜帶到歐洲。每次進行偽裝時，小組把音效「混製」成戰爭場景聲音，誘導敵人信以為真。用來錄音的是當時最先進的鋼絲錄音機（即磁帶錄音機的前身），聲音由裝嵌在半履帶車上的強力擴音器及揚聲器播放，可傳送到二十四公里之外。(3)

「幽靈部隊」資料在戰後四十年一直保密，到現在仍有部分細節是非公開的。

# 配音技術 # 權宜之計 # 聲音偽裝 # 無線電收發  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：

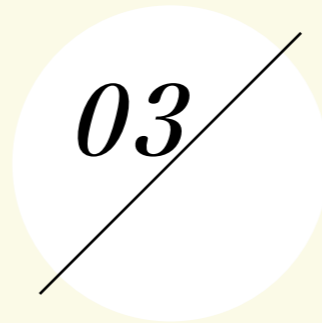
(3) [https://en.wikipedia.org/wiki/Ghost\\_Army](https://en.wikipedia.org/wiki/Ghost_Army)



這是一輛配備有 800 磅聲效裝置的半履帶車，能夠通過有線錄音機播放 30 分鐘的錄音，聲音能遠達到 15 英里外的地方。  
圖片由 ghostarmy.org 提供

This is one of the halftracks equipped for sonic deception. Each carried 800 pounds of audio equipment capable of playing a half hour show from a wire recorder and projecting the sounds as far as 15 miles. Courtesy of ghostarmy.org





1952

4'33"

*John Cage*

“4'33” is a composition created for any instrument or combination of instruments, and the score instructs the performer(s) not to play their instrument(s) during the entire duration of the piece. The piece purports to consist of the sounds of the environment that the listeners hear while it is performed.” (4) Created by John Cage (American, 1912 – 1992) in 1952, 4'33” became the epitome of his idea that any sound may constitute music,” including “silence” or ambient noise.

“Some have speculated that the title of the work refers to absolute zero, as 4'33” expressed in seconds is 273 seconds, and minus 273 degrees is absolute zero in the Celsius scale.” (5)

# silence # no performance

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：

(4) <https://en.wikipedia.org/wiki/4'33>”

(5) [www.newworldencyclopedia.org](http://www.newworldencyclopedia.org)

約翰·凱奇

4'33"

1952

約翰·凱奇（美國籍，1912 - 1992）的作品《4分33秒》是任何樂器或樂器組合皆可演奏曲子，而演奏者在整個演出中從頭至尾都不需要演奏出一個音。而在演奏這首樂曲期間聽眾聽見的各種聲響都可被認為是音樂的組成部分，包括「寧靜」或環境噪音。(4)

有人猜測作品名字指絕對零度，因為4分33秒等於273秒，而負273度是攝氏溫標的絕對零度。(5)

# 寧靜 # 沒有演出

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

04

1964

# MAP PIECE

*\_Yoko Ono*

MAP PIECE

Draw a map to get lost.

1964 spring

Reference 參考：

(6) [https://en.wikipedia.org/wiki/Yoko\\_Ono](https://en.wikipedia.org/wiki/Yoko_Ono)

(7) <https://en.wikipedia.org/wiki/Dérive>

MAP PIECE is published in Yoko Ono's (Japanese-born, New York-based) book titled Grapefruit - a seminal piece of conceptual art. First published in 1964, the book reads as a set of instructions through which the work of art is completed - either literally or in the imagination of the viewer participant. (6) One may also refer to "dérive" to approach this work, which is developed by French Situationist philosopher Guy Debord in 1958. "Dérive is a technique of rapid passage through varied surroundings. A 'drifter' explores the built environment (the concrete jungle) without preconceptions." (7)

# situationist # drifting # walking # without preconceptions

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

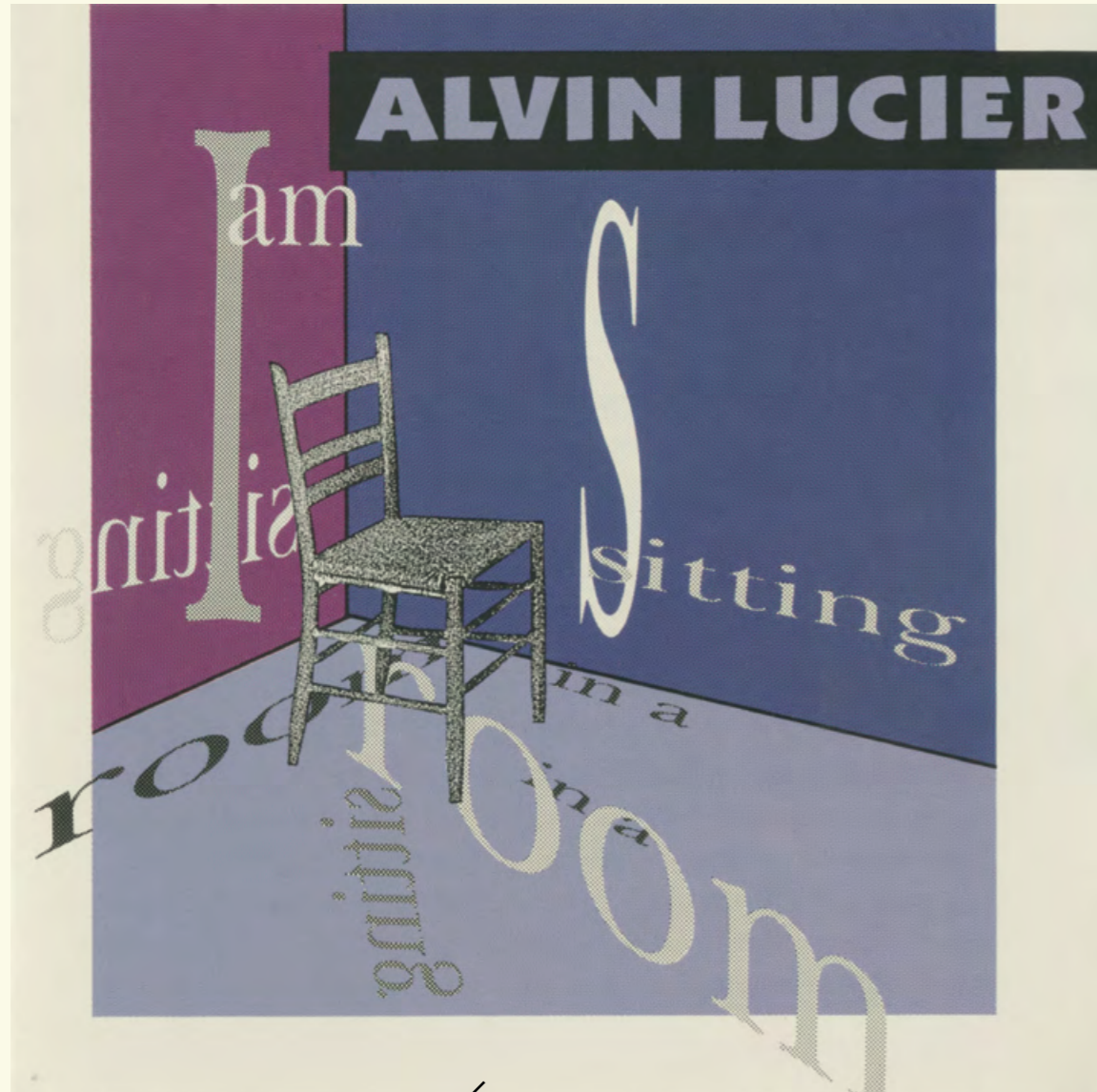
地圖  
小野洋子

1964

《地圖》輯錄於小野洋子（日本出生、現居紐約）著作《葡萄柚——概念藝術的種子》。1964年出版的該書說明如何在製作程序上、或觀者的想像中，「完成」作品。(6) 要讀懂該書，可以參考由法國情景主義哲學家居伊·德波在1958年發展出來的「飄移」技巧：「飄移指不斷地從一處轉移到一個不同的周圍。『飄移者』帶著沒有前設的心態探索被建築起來的環境（石屎森林）。」(7)

# 情景主義者 # 飄移 # 步行 # 沒有前設

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



作品專輯 CD Album , Alvin Lucier - I Am Sitting in a Room  
 © 1970 Alvin Lucier (BMI) © 1990 Lovely Music, Ltd. (www.lovely.com)

“Attempting to smooth out his stutter, the sonic event begins with the lines, ‘I am sitting in a room, the same one you are in now. I am recording the sound of my speaking voice.’ Alvin Lucier’s (America-born, New Haven based) voice was recorded, then played back into the room. This process was repeated, and with each iteration Lucier’s recorded speech grew muddled, sounding distant, and specific sonic frequencies started to dominate the recorded sound. As these frequencies grew, reinforced with each playback, the result was an erasure of the human performer and the dominance of an environmental music.”(8)

“In this work, he explores the spatial dynamics of the act of listening itself – that is, the relationship between a performer’s physical presence in space, the mediation of sound through technology, and how these factors alter the act of listening itself.”(9)

05

1969

# I Am Sitting in a Room

*Alvin Lucier*

# auditory perception # environmental music through long thin wire  
 # mediation of sound  
 your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Alvin Lucier  
 我坐在房間裡  
 1969

「Alvin Lucier (美國出生，居於紐哈芬) 設計這件聲音事件是為了改善自己的口吃。他以這句話開始：『我坐在房間裡，坐在你現在身處的房間裡。我錄下自己說話的聲音。』Lucier 的聲音先被錄下，然後在房間內播放。這步驟每重複一次，他說話的聲音便變得更混濁，好像從遠處傳來，逐漸被其他音頻掩蓋。在重複播放中越趨強化的音頻消除了人聲，成為支配性的環境音樂。」(8)

「他 (Lucier) 在作品中探索聆聽行動內緣的空間動力學，演出者在空間中的物理存在與受科技影響的聲音的關係，以及這等因素如何改變聆聽本身。」(9)

# 聽覺感知能力 # 經電線傳送的环境音樂  
 # 聲音的介質

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：

[8] abridged from [www.moma.org/explore/inside\\_out/2015/01/20/collecting-alvin-luciers-i-am-sitting-in-a-room/](http://www.moma.org/explore/inside_out/2015/01/20/collecting-alvin-luciers-i-am-sitting-in-a-room/)

[9] abridged from Samson Young, artist statement of I am thinking in a room, different from the one you are hearing in now (homage to Alvin Lucier), 2011. [www.thismusicisfalse.com](http://www.thismusicisfalse.com)



Akio Suzuki  
 Untitled  
 2009  
 durational performance  
 Motat Village, Lamma Island at Around sound art festival 2009  
 Photo courtesy of soundpocket

鈴木昭男  
 無題  
 2009  
 現場演出  
 2009《聽在》聲音藝術節，南丫島模達村  
 圖片由聲音掏腰包提供

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_  
 # 發現痕跡及跟隨 # 模擬 # 聽覺現象 # 聲音及空間的探索者

鈴木的藝術家之路始於1963年在名古屋車站的演出。當時他把一桶不知名的雜物拋下樓梯。他希望以「聆聽」作為主體，認為我們把東西從一道結構平穩對稱的樓梯往下猛投時，便會製造出令人愉悅的節奏。(11)

兩字組合而成，代表在數碼年代的原音聆聽。(10)  
 「Analapos 是由鈴木昭男（北韓出生，現居日本）創製的彈簧迴響樂器，組件包括一組鋼製彈簧及兩個用作共鳴腔的鐵圓筒。鈴木用手或聲音令它發出聲響。Analapos 是由英文 analog（模擬）及 postmodern（後現代）

鈴木昭男  
 Analapos

1970

06

1970

# Analapos

*— Akio Suzuki*

Reference 參考：

[www.youtube.com/watch?v=sveCfvKr0wM](http://www.youtube.com/watch?v=sveCfvKr0wM)  
[www.youtube.com/watch?v=X\\_ykzwgKuMU](http://www.youtube.com/watch?v=X_ykzwgKuMU)

[10] Germano Celant ed., Art or Sound, [Milan: Progetto Prada Arte, 2014], p.272

[11] abstract of artist statement, [www.akiosuzuki.com](http://www.akiosuzuki.com)

“The spring echo instrument Analapos made by Akio Suzuki (North Korea-born, Japan-based) consists of 1 coil spring and 2 iron cylinders that function as resonating chambers and is played with the voice or by hand. The name Analapos combines the terms ‘analog’ and ‘postmodern’ and stands for analogue listening in the digital age.” (10)

Suzuki's journey as an artist began in 1963 with a performance at Nagoya station, in which he threw a bucket full of junk down a staircase. The inspiration behind this performance is the idea that if one were to hurl an object down a well-balanced stairway, a pleasant rhythm might be the result – Suzuki takes the desire to ‘listen’ as its subject. (11)

# to trace and follow # analog # acoustic phenomena  
 # quester after sound and space

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

07

1978-1979

# One Year Performance

## *\_Tehching Hsieh*

In One Year Performance 1978–1979 , the artist locked himself in an 3.5-by-2.7-by-2.4 meter wooden cage, furnished only with a wash basin, lights, a pail, and a single bed. During the year, he did not allow himself to talk, to read, to write, or to listen to radio and TV. A lawyer, Robert Projansky, notarized the entire process and made sure the artist never left the cage during that one year. His loft mate came daily to deliver food, remove the artist's waste, and take a single photograph to document the project. In addition, this performance was open to be viewed once or twice a month from 11am to 5pm. (12)

Tehching Hsieh (Taiwan-born, New York-based) was a performance artist. He said, “I wouldn’t say my work is autobiographical. My illegal experiences in the States did make me consider those who live at the bottom of society. I intended to transform this consideration into a philosophical approach. A person living at the bottom might show his pains and his resentments politically. But as an artist, he should have the ability to transform basic living conditions into artworks in which to ponder life, art and being”. (13)

# not talking # cage # 'living' as a form of art  
your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：  
[www.tehchinghsieh.com](http://www.tehchinghsieh.com)  
(12) [https://en.wikipedia.org/wiki/Tehching\\_Hsieh](https://en.wikipedia.org/wiki/Tehching_Hsieh)  
(13) Out of Now. The Lifeworks of Tehching Hsieh, co-authored by Adrian Heathfield, Tehching Hsieh, etc. MIT Press, 2008.

謝德慶  
一年表演  
1978-1979

在《一年表演 1978-1979》中藝術家建造了一個 11.6 x 9 x 8 英尺的木籠子，並將自己獨自監禁於其中一年。這期間，藝術家不交談，不閱讀，不寫作，不聽收音機，也不看電視。由律師 Robert Projansky 公證全過程，並確保藝術家這一年來從沒有離開過籠子。每日他的工作室朋友會來送食物，清理他的廢物，並為他拍單張照片記錄項目。此外，這個演出也是公開給參觀的，每月一次或兩次由上午 11 點至下午 5 點開放。(12)

謝德慶（台灣出生，現居紐約）曾是行為藝術家。他說：「我不會說我的創作有自傳性質。我在美國的非法體驗的確曾讓我深思過生活在社會底層的那些人。我立意於將這份深思轉化為一種可以去力行的哲學態度。一個生活在底層的人，或許會政治性地顯示他的痛苦與怨恨。但作為藝術家，他應該有能力將其基本的生活狀態轉化為藝術創作，在作品中沉思生命、藝術與存在。」(13)

# 不說話 # 籠 # 「活」作為一種藝術  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



Tehching Hsieh  
One Year Performance  
1978 - 1979  
Life Image  
© 1979 Tehching Hsieh, New York  
Photo courtesy of Cheng Wei Koung

謝德慶  
一年行為表  
1978 - 1979 年  
生活照  
© 1979 Tehching Hsieh, New York  
圖片由 Cheng Wei Koung 拍攝



Francis Alÿs  
Railings  
2004  
In collaboration with Rafael Ortega  
Courtesy of The Artangel Collection  
Photo courtesy of Thierry Bal

Francis Alÿs  
欄杆  
2004  
與 Rafael Ortega 合作作品  
圖片由 The Artangel Collection 提供  
Thierry Bal 拍攝

“Railings is inspired by London's archetypal Georgian squares. It transforms the black steel fences of Fitzroy Square into a xylophone, creating street music by running a drum stick along the square. A childish game, but with a subtext which appropriates the class barriers separating the rich from the poor, making them into a ‘thing for us’, rather than leaving it to ‘them’.” (14)

Walking is at the core of Francis Alÿs's (Belgium-born, Mexico-based) practice “walkws that resist the subjection of common space”. (15)

# walk # intervention # consciousness

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

08

2004

# Railings

*Francis Alÿs*

Francis Alÿs  
欄杆

2004

「欄杆」的創作靈感來自倫敦的喬治亞風格廣場的原形。佛士萊廣場 (Fitzroy Square) 的黑色鋼欄柵在作品中化身為木琴，只要以鼓棍敲打這些環繞廣場的欄杆，便可產生街頭音樂。作品雖然看似孩童遊戲，卻把原本用作分隔貧富階層的障礙物變成一件「我們的物件」，我們不再對它不聞不問，被動地接受分隔。」(14)

步行在 Francis Alÿs (比利時出生，現居墨西哥) 的藝術創作中扮演重要角色。他認為「步行是為了抗衡公共空間裏的征服。」(15)

# 步行 # 介入 # 意識  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：

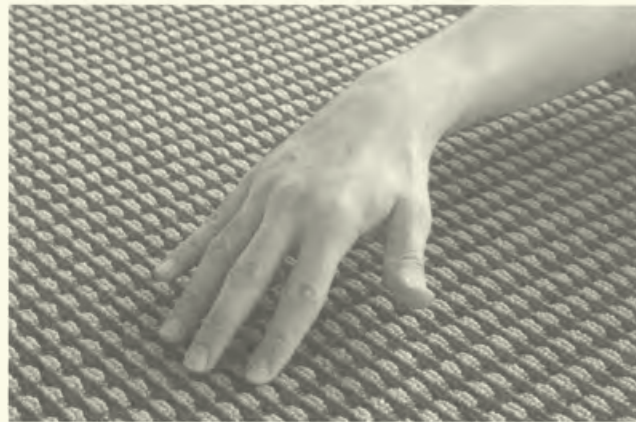
[www.francisalys.com/public/railingsfitz.html](http://www.francisalys.com/public/railingsfitz.html)

[14] Corinna Lotz, “Grasping the uncertain” - exhibition reviews on Francis Alÿs: A Story of Deception, 2010

[15] [https://en.wikipedia.org/wiki/Francis\\_Alÿs](https://en.wikipedia.org/wiki/Francis_Alÿs)



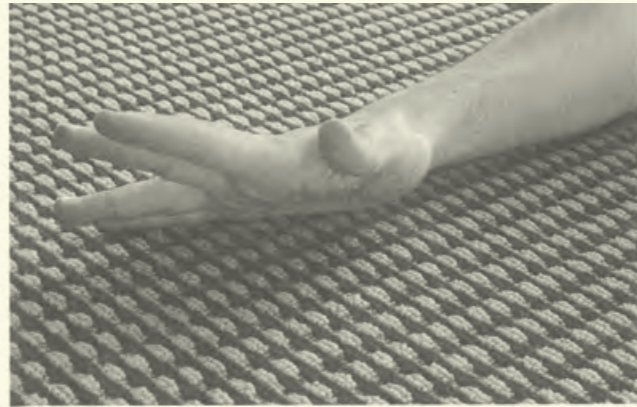
Resim 6: Avuç ile temas Figure 6: Palm contact



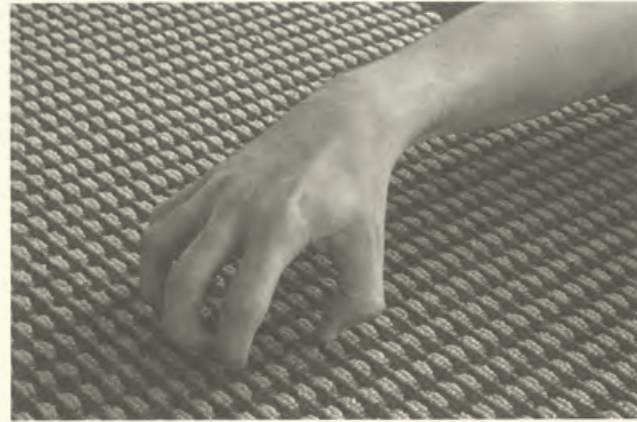
Resim 7: Parmak uçları ile temas Figure 7: Fingertip contact

44

Cevdet Ereğ  
Shore Scene Soundtrack  
2007  
Theme and variations for carpet  
Photo courtesy of the artist



Resim 8: Karate pozisyonu Figure 8: Karate position



Resim 9: Pençe pozisyonu Figure 9: Claw position

45

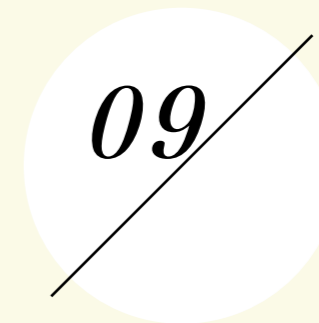
Cevdet Ereğ  
海岸 現場 原聲  
2007  
地毯的變奏曲  
圖片由藝術家提供

你的 # ----- # ----- # -----  
# 自然 # 模仿 # 風景畫 # 記憶 # 演出

「海岸 現場 原聲」曾經以書本形式展示，內容「詳細示範如何利用手在地毯上移動模仿海洋，或當作表演正式演出。」(17)  
[Cevdet Ereğ (土耳其出生、現居伊斯坦布爾) 在這作品中，利用雙手及一片地毯，模仿海洋、甚至一切自然現象的聲音。它是一個有關演出、記憶、身體、科技、互動、工具、自然、特定情景的持續實驗。作品裝置包括一片從展覽場所找到的人造纖維地毯。](16)

Cevdet Ereğ  
海岸 現場 原聲

2007



2007

# Shore Scene Soundtrack

\_Cevdet Ereğ

“Shore Scene Soundtrack” by Cevdet Ereğ (Turkey-born, Istanbul-based) is about mimicking the sea, or more generally about imitating a common natural phenomenon by using two hands and a piece of carpet. It was conceived as an ongoing experimentation with performance, memory, the body, technology, interactivity, instruments, nature and situation specificity. The installation comprises a synthetic carpet found on the exhibition premises.” (16)

Shore Scene Soundtrack has also been published as a book, which “explains in detail how to mimic the sea, and how this can be done simply for oneself with the hand movement on a carpet, or formally as a performance.” (17)

# nature # imitation # landscape painting # memory # performance

your # ----- # ----- # -----

Reference 參考：

Cevdet Ereğ, Shore Scene Soundtrack Themes and Variations for Carpet (Istanbul : BAS, 2007)

<https://vimeo.com/53667299>

<https://vimeo.com/2867660>

[16] [http://2012.namjunepaikaward.de/en/kuenstler/cevdet\\_ereg/](http://2012.namjunepaikaward.de/en/kuenstler/cevdet_ereg/)

[17] Excerpt from the press release for the launch of the book



“Tape Music by Lin Chi-wei (Taiwan-born, Shanghai and Taipei-based) invites the audience to react in front of a ribbon 120 meters in length, on which hundreds of embroidery phonetic characters have been drawn by the artist in advance. As participants read the tape, they create a spontaneous, ever evolving harmony of human music. The expression of each session differs, dramatically from the next, always according to both personal interpretation and group interaction.” (18)

# everyone can perform # social measurement through sound # improvisation

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

10

2007

# Tape Music

*—Lin Chiwei*

林其蔚  
磁帶音樂

2007

「林其蔚（台灣出生、居於上海及台北）的「磁帶音樂」邀請觀眾與一條長 120 米的絲帶互動，絲帶上有由藝術家親自畫上、意思不明的標音符號。當參加者一起按絲帶上的符號發出聲音時，他們創造出一種共時的、不斷改變的人聲協奏。參加者組成的即興聲音協奏，會因應個人對符號的詮釋以及參加者之間的互動，因而每次即興協奏都會截然不同。」(18)

# 人人也可以演出 # 用聲音量度社群 # 即興  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Sound Intestines for Stockholm, Horkarangen, Stockholm, 2007  
Curated by Esther Lu  
Photo courtesy of Xu Ya-Zhu

2007 年在斯德哥爾摩由呂岱如策劃的音腸表演  
項目由呂岱如策劃  
圖片由許雅筑拍攝

Reference 參考：  
[www.youtube.com/watch?v=TY0UmgrzRNo](http://www.youtube.com/watch?v=TY0UmgrzRNo)  
[www.linchiwei.com/](http://www.linchiwei.com/)

[18] Yuan Xiaoying, 2007, Re:Lost in the Labyrinth, Retrieved from <http://juliettuyan.net/archives/228> 袁曉榮著：〈迭走迷宮：林其蔚〉翻譯自英文版





Steve, Hui Ngo-shan  
 Aeolian FX  
 2008  
 sound installation, live processing performance  
 Photo courtesy of the artist

許款山  
 風流城聲  
 2008  
 聲音裝置·現場混音演出  
 圖片由藝術家提供

Steve Hui (Hong Kong-born, Hong Kong-based) took the idea of Aeolian harp (an ancient Greek musical instrument which creates sounds through wind blowing over strings stretched across a wooden box), develops a system which generates musical texture through the manipulation of environmental sounds. Aeolian FX consists of a microphone, a laptop computer, an audio interface and computer software. The software on the computer processes the input audio signals through 12 audio effects in real time. This work is recorded in the border between Des Voeux Road Central and Ice House Street, Central on 29 June 2008. When the street sounds pass through the Aeolian FX, a series of digital tones is generated. It is Hui's attempt to rediscover the musical structure in the movements of Hong Kong city. (19)

# let wind play # musical texture # movements of city  
 your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

11

2008

# Aeolian FX

*\_Hui Ngo-shan, Steve*

許款山  
 風流城聲

2008

許款山（出生於及現居香港）「參考風弦琴（一種古老的希臘樂器，把繃緊的弦線安裝在木箱上，當風吹過時弦線便會發出聲響）的原理，發展一套系統，透過處理環境聲音提煉音樂質感。《風流城聲》由一個揚聲器、一台手提電腦、一個聲音處理介面及電腦軟件組成。電腦軟件即時以十二種音效處理輸入的聲音訊號。本作品在 2008 年 6 月 29 日，在中環德輔道中及雪廠街進行錄音。街上的聲音穿越《風流城聲》時會引發一系列電子音頻的產生。許款山希望藉此重新發現隱含在香港城市活動中的音樂結構。」(19)

# 讓風演奏 # 音樂質感 # 城市的動態  
 你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：  
<https://youtu.be/n3U3qMQi1Wo>  
 [19] from artist's statement, [www.lo4nerve.com/](http://www.lo4nerve.com/)



Kingsley Ng  
 Record: light from +22° 16' 14" +114° 68' 48"  
 2008  
 video installation  
 Commissioned by Osage Art Foundation  
 Photo courtesy of the artist

伍韶勁  
 光之紀錄 +22° 16' 14" +114° 68' 48"  
 2008  
 錄像裝置  
 奧沙藝術基金會委約作品  
 圖片由藝術家提供

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

# 閃光燈交響曲

炸經驗。」(20)  
 公共空間的關係，同時顛覆我們欣賞城市主要景觀時面對的感官轟

迷的影像和聲音便為我們演繹一首隨機閃亮燈光交響曲。」(20)  
 「作品專注一個幾乎不可能的任務：捕捉(維)港美得懾人的夜景。

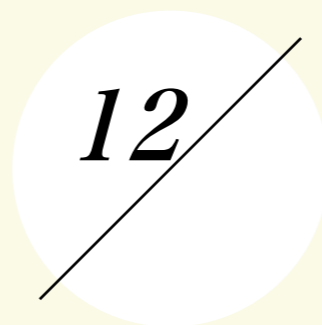
光之紀錄 +22° 16' 14" +114° 68' 48" 2008  
 伍韶勁

“Record: Light from +22° 16' 14" +114° 08' 48 focuses on the impossible activity of capturing the stunning night view of the harbor. Flashes of light from visitors taking pictures from the Victoria Peak of the harbor are etched into a 12-inch disk. Played on a modern version of the Gramophone, we can experience the enchanting visuals and sounds that interpret the symphony of these random bursts of light.” (20)

With this work, Kingsley Ng (Hong Kong-born, Hong Kong-based) “seeks to examine the relationship between public spaces and the city's inhabitants and visitors, as well as to subvert the usual experience of physical sensorial bombardment that comes with experiencing a city's key attractions.” (20)

# symphony of flashes

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



2008

# Record: light from +22° 16' 14" +114° 68' 48"

*\_Kingsley Ng*

Reference 參考：

[www.kingsleyng.com](http://www.kingsleyng.com)

(20) <http://finearts.hku.hk/hkaa/revamp2011/work.php?id=3518>



Lam Laam  
Sound Tree  
2009 - 2010  
bronze, installation  
8m (H)  
Hong Kong Architecture Centre  
Photo courtesy of the artist

林嵐  
聲音之樹  
2009 - 2010  
銅·裝置  
高八米  
香港建築中心  
圖片由藝術家提供

13

2009-2010

# Sound Tree

*\_Jaffa Lam*

“Jaffa Lam’s (PRC-born, Hong Kong-based) bronze installation Sound Tree is planted in the middle of the interior courtyard of the Hong Kong Architecture Centre. Both branches of the trunk point towards the first and second floors of the buildings. The splayed shape at the end of both branches is used to channel the sounds from the direct surroundings as they circulate inside the pipes. Visitors are invited to place their ears at the small holes on the hollow trunk of the tree and listen.” (21)

“Lam emphasizes the origin of sounds from the site in the sculpture she created, the site as a cluster of old buildings waiting for a major urban redevelopment operation. Lam underlines the acquaintance of the area through its acoustic environment, which rarely draws any specific attention.” (21)

# sculpture for listening # urban redevelopment

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

林嵐  
聲音之樹  
2008

「林嵐（中國出生，現居香港）的銅裝置《聲音之樹》植根於香港建築中心內的中庭裏。從雕塑主幹延伸出來的兩條支幹分別伸進了一樓與二樓裏面。支幹末端呈張開的形狀，用來收集它周圍的聲音再送到銅管內傳遞。而主幹是中空的，在一開口讓參觀者貼近耳朵聆聽。」(21)

「林嵐有意地利用作品場地的象徵意味去強調聲音源頭的重要性：一組正處身於借來的時間的舊建築物，它們等待著市區重建的來臨。林嵐特顯這地區的熟悉之處，一組大家很是了解但又同時令人習以為常的社區，它的聲音環境很少得到他人的注意。」(21)

# 聲音雕塑 # 市區重建  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：  
[www.jaffalam.net](http://www.jaffalam.net)  
(21) Cédric Maridet, “Erasing the visible – Jaffa Lam’s Sound Tree”, Pocket 1: Around (Hong Kong soundpocket, 2010) p.200, 203

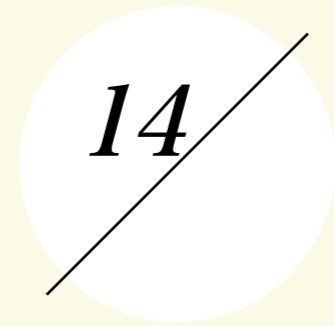


Ryoichi Kurokawa (Japan-born, Berlin-based) took field recordings from nature to form the basis of rheo:5 horizons. For him, field recordings are data to be processed and remixed. His concern is the rearrangement that makes order from disorder. (22)

Besides, Kurokawa treats the audiovisual installation as a way of exploring how to use sound to sculpt space and time, so as to create a synesthetic experience. Synaesthesia refers to a situation where one sensory experience stimulates results in the sensation of another, such as hearing color, or seeing sound. He also sees technology as both a tool and a form of art. (22)

# synaesthetic # use sound to sculpt space and time

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



2010

# rheo: 5 horizons

*\_Ryoichi Kurokawa*

Ryoichi Kurokawa  
rheo: 5 horizons  
2010  
audiovisual installation  
5 HD displays, 5-channel multi sound  
duration 08:00, loop  
Courtesy of Yamaguchi Center for Arts and Media  
Photo by Ryuichi Maruo (YCAM)

黑川良一  
rheo: 5 horizons  
2010  
聲音視像裝置  
高清視頻·5 頻聲音 8 分鐘·重覆播放  
圖片由山口媒體藝術中心提供·Ryuichi Maruo 拍攝

黑川良一  
rheo: 5 horizons  
2010

黑川良一（生於日本、現居柏林）視在郊外取得的田野錄音為《rheo: 5 horizons》的創作基礎。他認為田野錄音是需要處理及混合的數據素材，關心如何把無序重新整理為有序。(22)

此外，黑川良一利用視聽裝置，探索聲音如何雕刻空間及時間，創造通感經驗——即是由一種感官經驗引發另一感官知覺，例如聽到色彩、看見聲音。他認為科技是工具，也是藝術。(22)

# 通感經驗 # 用聲音雕刻空間及時間  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：  
<http://www.ryoichikurokawa.com/project/5horizons.html>  
[22] abstract from the interview by The Creators Project - [www.youtube.com/watch?v=XAK248\\_apY](http://www.youtube.com/watch?v=XAK248_apY)



Fiona lee  
Delight  
2010 onwards  
installation, performance  
City University of Hong Kong  
Photo courtesy of the artist

李穎珊  
Delight  
2010 至今  
裝置、演出  
香港城市大學  
圖片由藝術家提供

Delight is an installation and performance that orchestrates light patterns and soundscapes by amplifying the rhythmic sound of turning a row of light bulbs on and off, and also dimming them. The two kinds of light bulbs Fiona Lee (Hong Kong-born, Hong Kong-based) uses - incandescent light bulb and compact fluorescent lamp - contain different frequency of sound when being lit up. These sound are captured by contact microphone and induction pick-up coil. The resulting composition is an arrangement of sound, light, and shadow. (23)

One aspect of sound Lee explores in her work is its relation with the electromagnetic field and kinetic motion.

# frequency of sound

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

15

2010 onward

# Delight

*\_Fiona Lee*

李穎珊  
Delight

2010

Delight 這個表演及裝置作品是通過放大一排燈泡開關或調教光暗時的節奏聲響，來編排光線和聲境。李穎珊（生於及現居香港）使用了鎢絲燈泡和熒光燈泡，燈泡通電後會產生不同的電磁場及聲音頻率，再通過接觸式麥克風和電磁感拾音器麥克風來記錄聲頻。最後結合出一組由聲音、光與影的裝置。(23)

李穎珊的部分作品專注研究電磁場和動態運動的關係。

# 聲頻

你的 #

#

#

Reference 參考：

(23) <http://fionaobscura.com/wordpress/portfolio/delight/>

Tino Sehgal's (Britain-born, Berlin-based) *This Progress* took over the rotunda at the Guggenheim Museum. Visitors were ushered up the spiral ramp by guides or "interpreters" - first a child, then a teenager, then an adult and finally an older person - who asked them questions related to the idea of progress.

"As a result, a visitor is no longer only a passive spectator, but an active agent who bears a responsibility within an interpersonal relationship, to shape and at times to even contribute to the actual realization of the piece." (24)

# constructed situation # conversation # live experience

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Tino Sehgal  
這進步

2010

Tino Sehgal (英國出生、現居柏林) 作品《這進步》進佔古根漢博物館的圓形大廳。參觀者由導賞員或「傳譯員」——首先是一個小孩，之後是年青人，再下來是成年人，最後是老人家——帶領走上博物館中螺旋形上升的斜面，邊走邊問他們有關「進步」的問題。

「這樣下來，參觀者不再是被動的觀者，而是主動承擔人際關係的代理人，他們影響作品的呈現，甚至直接完成作品。」(24)  
# 已構建的局勢 # 對話 # 即場體驗  
你的 # \_\_\_\_\_ # \_\_\_\_\_



Interior of the Solomon R. Guggenheim Museum, New York.  
Photograph by David Heald  
© The Solomon R. Guggenheim Foundation, New York.

紐約所羅門·R·古根漢美術館室內空間  
圖片由 David Heald 拍攝  
© The Solomon R. Guggenheim Foundation, New York.

16

2010

# This Progress

*\_Tino Sehgal*

Reference 參考：

[24] <http://www.guggenheim.org/new-york/exhibitions/past/exhibit/3305>



James Gordon Bennett Memorial Monument, located at Herald Square, New York where artist Stephen Vitiello took field recording for A Bell for Every Minute.  
Photo courtesy of the artist

位於紐約先驅廣場的詹姆斯·戈登·貝內特紀念碑，是其中一個藝術家採錄的鐘聲。  
圖片由藝術家提供

“Stephen Vitiello’s (US-born, New York-based) site-specific sound work A Bell For Every Minute was installed in 2010 in the High Line’s 14th Street Passage, a semi-enclosed tunnel between West 13th and West 14th Streets. Vitiello’s subtle tribute to New York City is comprised of recordings of 59 bells from throughout New York City, which range from the iconic ring of the New York Stock Exchange bell, the United Nations Peace Bell, to bike bells, bells on cats’ collars, and alarm bells. Each minute, a different bell tolls from the tunnel’s surrounding speakers, offering visitors both a unique auditory experience and an acoustic tour of New York City. A corresponding map identifies the location of each bell, allowing the listener to more specifically follow the geographic journey of the recordings.” (25)

# field recording # acoustic tour

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

17

2010

# A Bell For Every Minute

*\_Stephen Vitiello*

Stephen Vitiello  
無時不在的鐘

2010

「Stephen Vitiello (美國出生、現居紐約) 於 2010 年在紐約高架公園第十四街通道放置環境聲音裝置《無時不在的鐘》。現場是西十三街與西十四街之間一條半封閉的隧道。Vitiello 藉作品低調向紐約致敬：作品收錄了紐約市各地的五十九種鐘聲，包括具代表性的紐約證券交易所鐘聲、聯合國大樓的和平鐘聲、單車鞍聲、貓頭項圈的鈴鐺聲、警報器聲。安裝在隧道四周的揚聲器每分鐘響起一種不同的鐘聲，不但給參觀者帶來獨特的聽覺經驗，也帶領他們走一趟紐約的聲音之旅。藝術家更把鐘聲來源在地圖上標示，讓聆聽者可以在地理上準確追蹤錄音旅程。」(25)

# 回到停音 # 聲音旅程  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：

[www.stephenvitiello.com](http://www.stephenvitiello.com)

[www.youtube.com/watch?v=mTzmJRg8Yyo](https://www.youtube.com/watch?v=mTzmJRg8Yyo)

(25) <http://creativetime.org/projects/a-bell-for-every-minute/>



Cheap housing is history' @ West Kowloon  
Photo courtesy of Complaints Choir of Hong Kong

「平價房屋已成歷史」@西九龍  
圖片由香港投訴合唱團提供

18

2009-2010

# Complaints Choir of Hong Kong

香港投訴合唱團是香港的一個民間合唱團，於2009年由網民成立，成立目的為盛載著香港市民對香港社會的不滿，利用合唱化怒氣為樂曲。合唱團其後於2010年七一遊行以「畢業唱遊」行為名作表演，在港九新界表演至8月，然後停止一切公開表演活動。(26)

This project encourages singing, or any kind of artistic expression of the people, by the people, and for the people. And it is also an experiment to rebuild solidarity in a diverse and divided society. (27)

# joint action # belief in social order  
#social critiques

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

2009-2010

這是鼓勵人民以唱歌，或任何藝術形式表達，一個由人民為人民的項目。這也是一個在多元而分裂的社會中，重建團結力量的實驗。(27)

#聯合行動 #相信社會秩序 #社會批判

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：

[www.youtube.com/watch?v=LQVZMMqg7\\_0](http://www.youtube.com/watch?v=LQVZMMqg7_0)

(26) <https://zh.wikipedia.org/wiki/香港投訴合唱團>

(27) [www.complaintschoir.org/hongkong/complaintschoir\\_about\\_hongkong.html](http://www.complaintschoir.org/hongkong/complaintschoir_about_hongkong.html)





Mikhail Karikis & Uriel Orlow  
Sounds from Beneath  
2011 - 2012  
single channel video, stereo, color, duration 06:44  
Photo courtesy of the artists

Mikhail Karikis & Uriel Orlow  
地下的聲音  
2011 - 2012  
單頻錄像，有聲，彩色，6分44秒  
圖片由藝術家提供

Presented as an audio-visual installation, *Sounds from Beneath* is a project by the artist Mikhail Karikis (Greece-born, London-based) “centred around a vocal sound work in which he invited the coal miners’ choir Snowdown Colliery Male Voice Choir to recall and sing the subterranean sounds of a working mine. Then he invited visual artist Uriel Orlow (Switzerland-born, London-based) to collaborate with him on the creation of a video in which the colliery choir sing on top a disused Kentish mine where the men used to work.” (28)

The work is at once a reflection of the relationship between the human voice and the machine, a celebration of communal music-making, and an act of resistance against the marginalization of voices of older people.

19

2011-2012

# Sounds from Beneath

*Mikhail Karikis,  
Uriel Orlow*

# singing as an act of resistance and community # miner

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Mikhail Karikis, Uriel Orlow  
地下的聲音

2011-2012

Mikhail Karikis (希臘出生，現居倫敦) 表示聲音影像裝置作品《地下的聲音》的創作核心「是邀請由煤礦工人組成的『Snowdown 煤礦男聲合唱團』回想運作中的煤礦的各種聲響，並以歌唱表達這些來自地底的聲音。之後，我與視覺藝術家 Uriel Orlow (瑞士出生，居於倫敦) 合作，拍攝合唱團在一個團員曾經工作、現已廢棄的約克郡煤礦外演唱的錄像。」(28)

這件作品思考人聲與機械的關係，表揚社區音樂製造，以及反抗對老人聲音的邊緣化。

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_  
# 以歌唱作為反抗及社區營造行動 # 礦工

Reference 參考：

[28] abstract of artist statement,

[www.mikhailkarikis.com/category/all-projects/sounds-from-beneath/](http://www.mikhailkarikis.com/category/all-projects/sounds-from-beneath/)

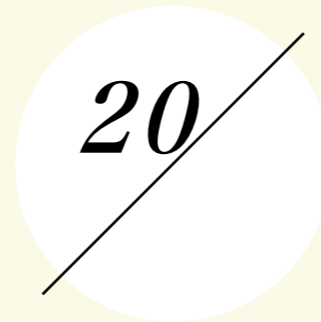


“100 and more white porcelain bowls float on the surface of a blue pool. The water is heated to optimize the porcelain’s acoustic resonance. Swept along by submarine currents, the floating crockery circulates gently, colliding as percussive instruments to create a resonant, chiming soundscape.” (29)

Céleste Boursier-Mougenot’s (France-born, Sète-based) Clinamen, “refers to the curve and swerve of celestial configurations; to the arc of the sun and the unpredictable motion of atoms moving through and colliding in space. This aquatic, acoustic installation set within the space creates an uncertain and changing form of chamber music.” (29)

# chance # changing resonance

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



2013

# Clinamen

*Céleste  
Boursier-Mougenot*

Reference 參考：

[https://youtu.be/mpwBbm22\\_y0](https://youtu.be/mpwBbm22_y0)

29] Mark Delany, Céleste Boursier-Mougenot: clinamen, 2013 - [www.ngv.vic.gov.au/essay/celeste-boursier-mougenot-clinamen](http://www.ngv.vic.gov.au/essay/celeste-boursier-mougenot-clinamen)

Céleste Boursier-Mougenot  
Clinamen  
2013  
sound installation  
Installation view at Centre Pompidou-Metz,  
France, 2015.  
© Céleste Boursier-Mougenot.  
Courtesy Paula Cooper Gallery, New York  
Photo courtesy of Christine Hall

Céleste Boursier-Mougenot  
Clinamen  
2013  
聲音裝置  
2015 年於巴黎龐畢度中心梅斯市分館展覽現場圖  
© Céleste Boursier-Mougenot.  
圖片由紐約 Paula Cooper Gallery 提供·  
Christine Hall 拍攝

# 機率 # 改變中的共鳴  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

「指向天體結構的曲線及轉向，太陽的弧度，以及在太空中移動及碰撞的原子。這個水棲音響裝置雖然固定在特定空間，卻創造了難以捉摸、游移不定的室樂形態。」(29)

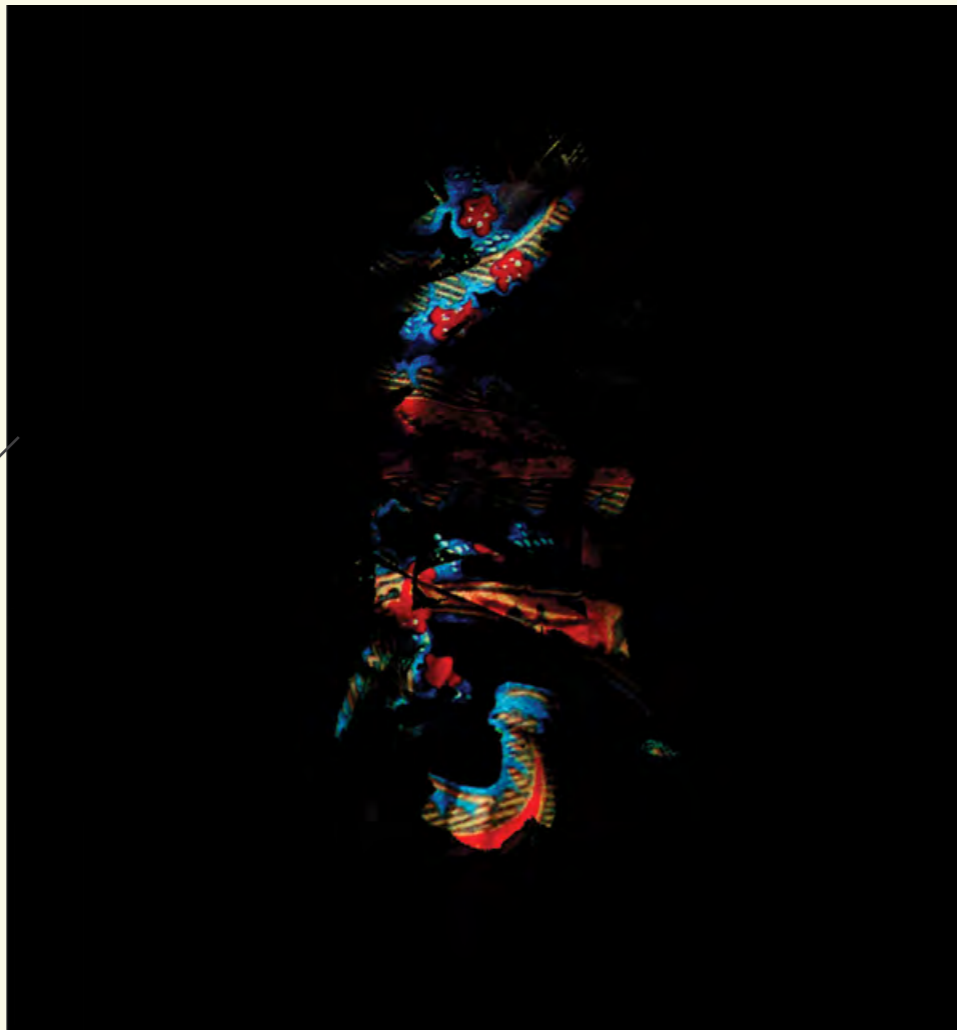
「超過一百隻白色瓷碗在藍色水池中浮動。把水加熱，提升瓷器的聲音共振效果。隨著暗流流動的瓷碗輕柔地繞圈子，有如敲擊樂器般碰撞，產生迴盪的排鐘音效。」(29)

Céleste Boursier-Mougenot (法國出生 現居塞特港) 作品《Clinamen》  
Clinamen  
(拉丁語：指原子不可測的方向轉變)

2013

Yannick Dauby  
Nous, les défunts  
2013  
duration 18:54  
Commissioned by SilenceRadio.org  
Photo courtesy of the artist

澎葉生  
鬼月  
2013  
18分54秒  
SilenceRadio.org 委約作品  
圖片由藝術家提供



21

2013

# Nous, les défunts

*—Yannick Dauby*

Nous, les défunts by Yannick Dauby (France-born, Taipei-based) retraces the feelings and soundscapes of summer time in Taipei and its surrounding, especially focusing on the rituals related to the Ghost Festival and the cycle of life of cicadas.

“7th month of the lunar calendar. After the opening of the Gates, we come back, hungry, in their city. Their chanting for us multiplies the spiritual foods. Their fortune-telling, their vehicles, their avenues. Vagrants in the afternoon storms. A procession guides us to the river. Their offerings, their cymbals. Meanwhile, cicadas just born out of the earth, are chanting too, celebrating their death, the end of a cycle of life. Their metamorphosis, their choruses. We will reconcile, we will calm down our voices. Soon, a priest will block his ears, becoming deaf to our laments, he will trap us again in the Underground Realm.” (30)

# ritual # field recording # auditory association

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：

[30] abstract of artist's statement,

[www.kalene.net/main/index.php/sound-creation/compositions/33-nous-les-defunts-by-yannick-dauby](http://www.kalene.net/main/index.php/sound-creation/compositions/33-nous-les-defunts-by-yannick-dauby)

澎葉生  
鬼月

2013

澎葉生（法國出生，現居台北）在作品中追溯台北和其四周在夏令時期的感受和聲境，特別是盂蘭節和蟬生命週期相關的儀式。

「陰曆的第七個月。在所有的門打開後，我們回來了，在他們的城裡，饑餓至極。他們當中有人唱唸一種語言使祭拜給我們的食物不斷增加。他們的預言，他們的車輛，他們的馬路。流浪在午後的雷陣雨裡。一個遊行隊伍引領我們直到河畔。他們的供品，他們的鉞。在這個時期，剛剛出土的蟬也在高歌，它們的死亡之歌，慶祝著生命循環的終點接近了。它們的蛻變，它們的合唱。我們將彼此合解並使我們無聲的怨念平靜下來。不久後，一位師父或道人將以手遮耳，避免聽見因地底之門即將重又關閉所發出的，我們的哀求聲。」(30)

# 儀式 # 田野錄音 # 聽覺關聯  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



Zheng Bo  
Sing for Her  
2013  
interactive installation  
Hanart TZ Gallery  
Photo courtesy of the artist

鄭波  
為伊唱  
2013  
互動裝置  
漢雅軒  
圖片由藝術家提供

“Zheng Bo’s (PRC-born, Hong Kong-based) *Sing for Her* was a collaboration with a group of housekeepers. “Nearly 100,000 housekeepers, who are mainly from the Philippines and Indonesia, live in Hong Kong, but the law does not provide for them permanent residency right regardless of how long they have lived here. In this work, a karaoke machine is installed in a huge iron cone. To participate, the member of audience has to learn to sing a song titled ‘O Ilaw’ (Song of Light), which was widely known in the Philippines in the 1930s and 1940s. It was a love song and contained hidden references to the independence movements against American occupation.” (31)

# voice # wake up # sing out loud  
your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

22

2013

# Sing for Her

## \_Zheng Bo

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_  
# 人民的聲音 # 醒來 # 大聲唱

「鄭波（國內出生，現居香港）的這件作品是和香港菲傭團體合作創作的。香港有近十萬家庭傭工，主要來自菲律賓和印度尼西亞，無論她們在港居住多久，都無法獲得永久居留權。作品由一個巨大的話筒和卡拉OK系統組成。電腦程序逼迫觀眾參與，不然電視畫面永遠停留在初始狀態：to start the system shout。觀眾被要求學唱的歌曲叫做《O Ilaw》（光之歌），是上世紀30、40年代在菲律賓廣為流傳的一首情歌。這既是一首情歌，也是反抗美國佔領的菲律賓獨立運動的暗號。歌唱者希望喚醒的不只是樓上的姑娘，更是菲律賓民眾。」(31)

鄭波  
為伊唱

2013

Reference 參考：

<https://vimeo.com/89592381>

<http://www.tigerchicken.com/>

[31]abstract of artist’s note on “Rediscovering Internationalism”, November 16, 2014, in Hong Kong. <http://r-ead.asia/report-bo-zheng01/>



Ching Chin-wai, Luke  
Whisper  
2014  
speaker, dimensions variable  
Photo courtesy of Gallery EXIT

程展緯  
口哨  
2014  
喇叭，尺寸可變  
圖片由安全口畫廊提供

Ching Chin-wai, Luke (Hong Kong-born, Hong Kong-based) engages with Italo Calvino's book *Mr. Palomar* as reference to the work *Whisper*. "Calvino has spent considerable time meditating the chirps of bird and studying their linguistic system. He has an interesting hypothesis: birds express and communicate in moments of silence throughout their chirps, which means using language in terms of rests.

In the permanent exhibition *Hong Kong Story* of the Hong Kong Museum of History, a recording of bird's chirps is routinely played back as the background sound. *Whisper* is an installation of a loudspeaker playing the artist's recording to the recording of the bird's chirps. The unbroken and repetitive flow of chirps and twitters are in fact a kind of silence." (32)

# silence # language of bird

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

23

2014

# Whisper

*— Ching Chin-wai, Luke*

你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_  
# 沉默 # 鳥語

在香港歷史博物館的常設展覽「香港故事」的展場，作為背景聲音的鳥鳴循環播放。作品《口哨》配備揚聲器，播放藝術家在博物館錄下的鳥鳴錄音。鳥兒們無間斷地重複的喋喋不休，其實是「沉默的一種」。(32)

程展緯（生於及現居香港）以回應卡爾維諾的《帕洛瑪先生》作為創作《口哨》的基調。「卡爾維諾曾經用上很長時間傾聽鳥聲，研究牠們的語言系統。他作出一個有趣的假設：鳥兒真正用以溝通的，是唧唧聲與吱吱聲之間的沉靜間隙。」

程展緯  
口哨

2014

Reference 參考：

[32] abridged from artist's statement, [www.lukeching.blogspot.hk](http://www.lukeching.blogspot.hk)



Wong Fuk-kuen  
Aminoscape  
2014

Site-specific installation for Around sound art festival and retreat 2014 (Japan)  
Photo courtesy of soundpocket

黃福權  
Aminoscape  
2014

在地裝置·聽在聲音藝術節及聆聽體驗營 2014 (日本)  
圖片由聲音掏腰包提供

你的# ----- # ----- # -----  
# 傾聽的行為和方式

黃福權 (出生和居於香港) 的特定場域  
裝置 Aminoscape · 創造了看與聽的儀器，  
一邊聚焦大海的景色，一邊捕捉風和海洋  
稍縱即逝的聲境。因此，作品並非通過改  
變聲音，而是通過改變聆聽的行為和方式，  
為參與者創建一個不同的視聽體驗。

黃福權  
Aminoscape  
2014

In the site-specific installation Aminoscape, Wong Fuk-kuen (Hong Kong-born, Hong Kong-based) creates an instrument of listening and seeing to capture the fleeting soundscape of wind and ocean on one side, and focus on the seascape on the other. It is therefore not by changing the sound, but by changing the act of listening, that this work creates a different audio-visual experience for listeners.

# act of listening

your # ----- # ----- # -----



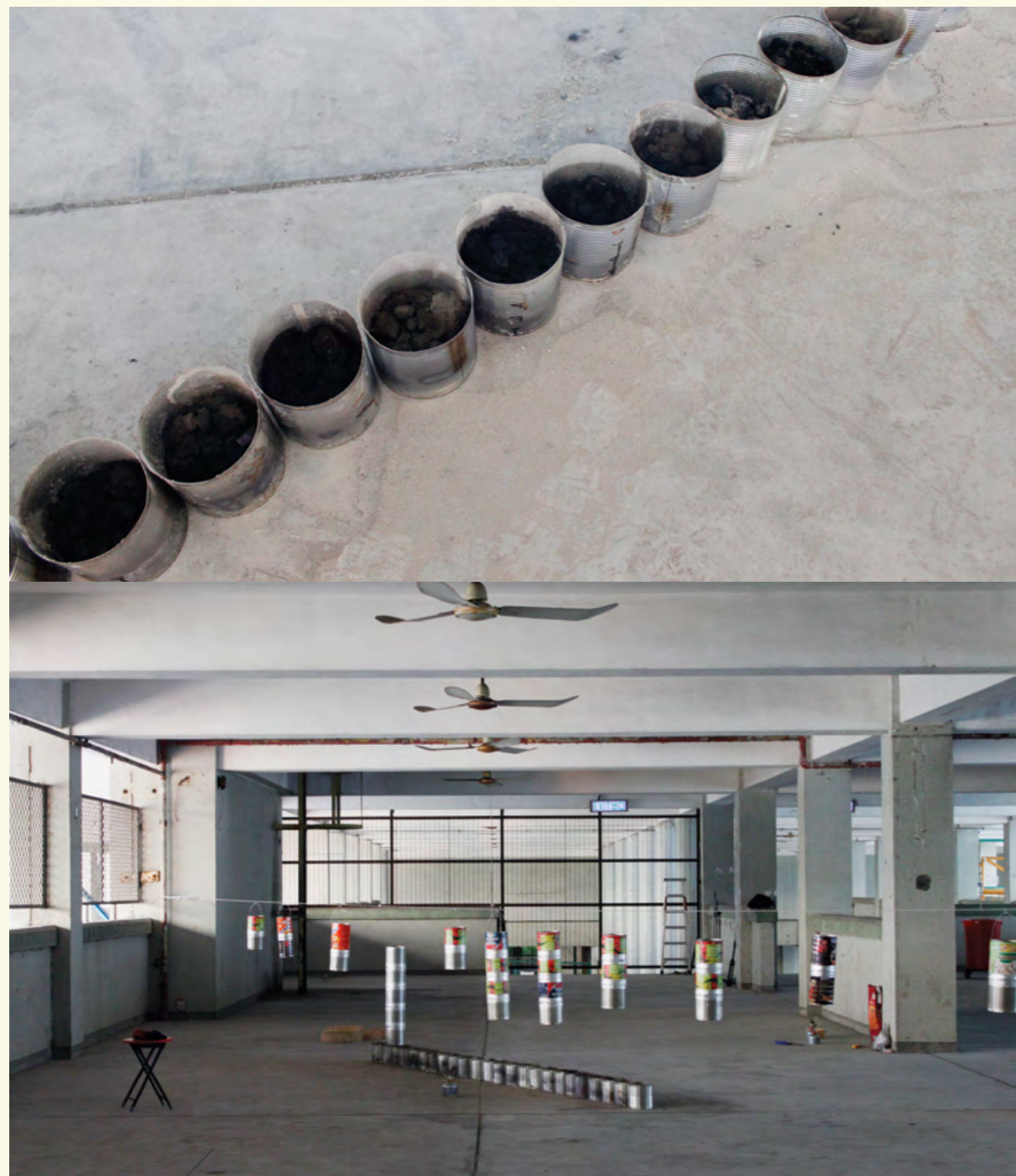
2014

# Aminoscape

*\_Wong Fuk-kuen*

Reference 參考:

[www.soundpocket.org.hk/v2/category/around-sound-art-festival-and-retreat/around-sound-art-festival-2014/](http://www.soundpocket.org.hk/v2/category/around-sound-art-festival-and-retreat/around-sound-art-festival-2014/)



Tetsuya Umeda  
 Untitled  
 sound installation and performance  
 Kwun Tung Ferry Pier, Hong Kong  
 Commissioned by Around sound art festival 2014  
 Photo courtesy of soundpocket

梅田哲也  
 無題  
 聲音裝置及演出  
 香港觀塘碼頭  
 聽在聲音藝術節 2014 委約作品  
 圖片由聲音掏腰包提供

25

2014

# Untitled

*\_Tetsuya Umeda*

Tetsuya Umeda's (Japan-born, Osaka-based) installation originates in a desire to find beauty in the most banal of objects, and to learn how to take seriously their details that at first appear insignificant.

In the Kwun Tong Ferry Pier, Umeda performs and makes connections between sound, kinetics and sculpture, whilst exploring the idiosyncrasies of the architectural space. The charcoal, rice, water and tin can in the installation are used in the performance to create vibration which become a very low and addictive 'wu-wu' sound. The artist told us that this idea came from a Japanese legend of an ancient ritual.

# experience in situ # site-specific # legend  
 your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

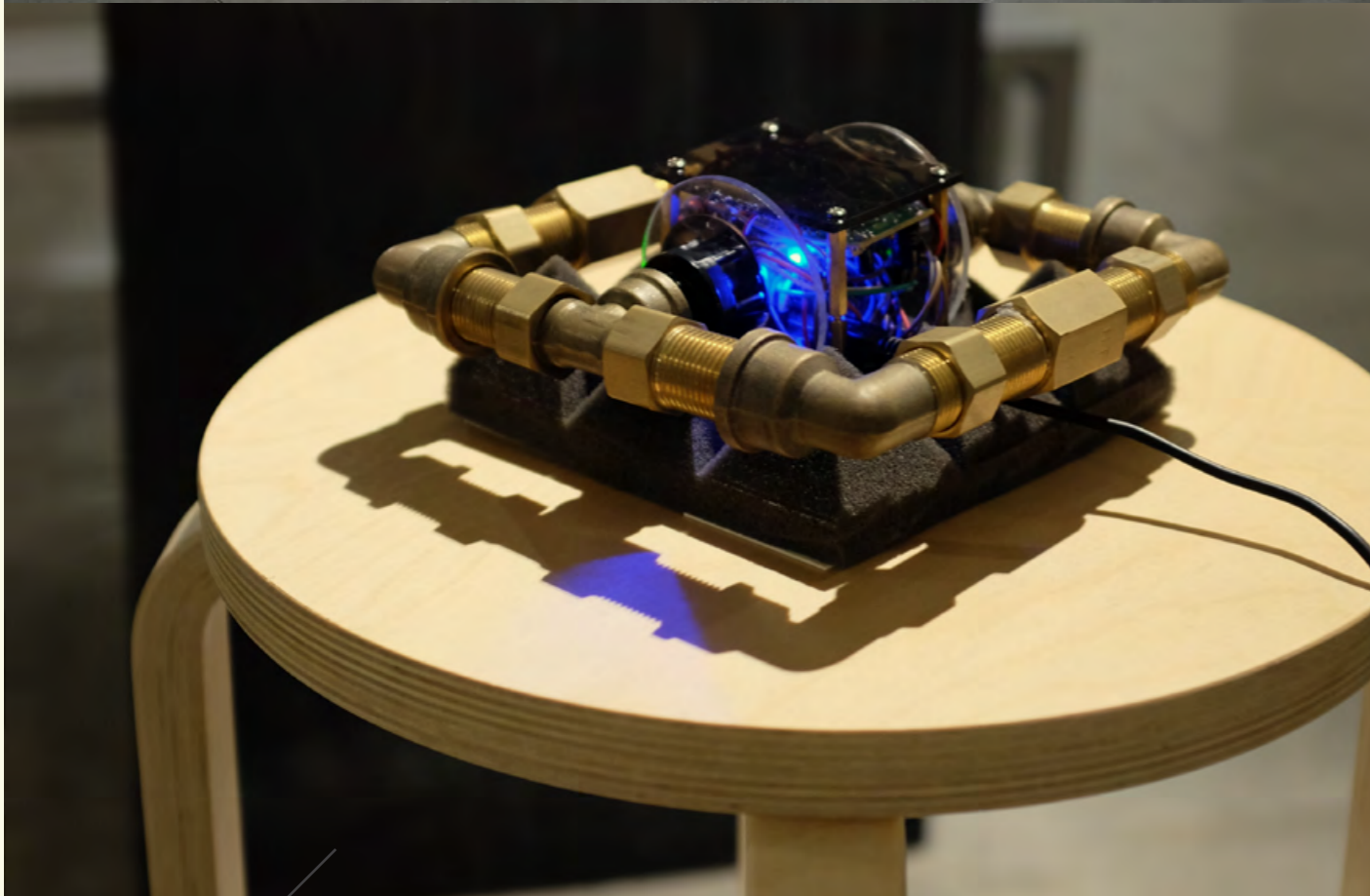
梅田哲也  
 無題

2014

梅田哲也（日本出生、現居大阪）在裝置創作中，渴望在最平凡不過的物件中發現美，學習如何認真對待驟眼看來微不足道的細節。在觀塘碼頭演出的梅田，一方面把聲音、動力學及雕塑聯繫起來，同時探索建築空間的特質。他利用裝置中的碳、米、水、錫罐，在演出時產生由振動引發、低沉而令人著迷的「嗚嗚」聲。藝術家表示創作這種聲音的靈感來自日本古老的祭典傳說。

# 現場經驗 # 在地裝置 # 傳說  
 你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：  
[www.youtube.com/watch?v=TYptaKc-LMo](http://www.youtube.com/watch?v=TYptaKc-LMo)  
[www.siranami.com/works/](http://www.siranami.com/works/)



Andio Lai  
Found N Sound  
2015  
mixed-media sound objects  
Photo courtesy of the artist

黎仲民  
Found N Sound  
2015  
混合媒介 聲音物件  
圖片由藝術家提供

Found N Sound by Andio Lai (Hong Kong-born, Hong Kong-based) is a sound installation project that takes an experimental approach to make musical instruments. The instruments' design is directed by ready-made materials and existing open-source technology.

For example a dinosaur's toy is turned to a Theremin (electronic musical instrument). Hovering one's hand above the back of dinosaur can generate a up and down "vi-vi" sound. Water pipe mixed-media is a music box in the form of a sound-shaker. The Lego instrument changes sounds as various Lego parts are dismantled or re-arranged. These instruments are incorporated into Lai's performances.

# experimental # ready-made object # open-source software  
your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

26

2015

# Found N Sound

*\_Andio Lai*

黎仲民  
Found N Sound 2015

黎仲民（生於及現居香港）的作品《Found N Sound》是一次以實驗方式製造樂器的聲音裝置計劃。樂器的材料均為現成物，採用開放科技來設計裝嵌。

舉例說，玩具恐龍在裝置中化身成特雷門琴（電子樂器一種）。用手掌在恐龍背部來回移動便可製造由低至高音的電流頻率聲音。用水管製作的多媒體音樂盒則是個音樂攪和器。至於「樂高」積木樂器發出的聲音會隨著積木塊的移除或重組而改變。黎仲民用以上各種樂器進行演出。

# 實驗的 # 現成物品 # 開源軟件  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

Reference 參考：  
abstract from artist statement, <http://andiolai.com/gt/artist-statement>





Leung Kei-cheuk, Gaybird  
Fidgety (In between up & down)  
2015  
sound installation  
Taipei Syntreand space  
Photo courtesy of the artist

梁基爵  
忐忑  
2015  
聲音裝置  
台北三創空間  
圖片由藝術家提供

In this work, the recording of Gaybird Leung's (Hong Kong-born, Hong Kong-based) heartbeat is delivered by 40 speakers. The pulse is designed as a triggering force rather than an audible element. The low frequency of the heartbeat causes the speakers to vibrate, which then triggers the kinetic installation on top of the speakers to produce sounds. This small kinetic sound units are designed with reference to the visual form of the Chinese characters “忐忑”(pinyin: tǎn tè / Cantonese: taan2 tik1), which means a feeling of fidgety. They play one after another to produce a range of rhythms, and hence, perform a piece of kinetic sound composition. (33)

# heartbeat # rhythm

your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

27

2015

# Fidgety (In between up & down)

*\_Gaybird Leung*

梁基爵

Fidgety

(In between up & down)

2015

梁基爵（生於及現居香港）在作品中用 40 個揚聲器播放自己的心跳錄音，值著低頻率的心跳聲令揚聲器產生大幅度的震動，使得上面的裝置上下震盪，製造持續的撞擊聲。「忐忑」兩字不但能形容作品的外觀，也表達出當中的感覺。心跳頻率牽連的一系列節奏，在裝置中演繹一首震盪的交響樂。(33)

#心跳#節奏

你的#

#

#

\_\_\_\_\_

Reference 參考：

[33] abridged from the artist's statement, [www.madebygaybird.com/Fidgety-In-between-up-down-2015](http://www.madebygaybird.com/Fidgety-In-between-up-down-2015)

The installation RUUP is an open library with just one book – nature. RUUP is designed and built by students from Estonian Academy of Arts, looking for a way to help us all notice and listen to the sounds of the forests. Featured in Estonia's Pähni Nature Centre (known for its study trails and using the forest as its “outdoor classroom”), these 3-metre diameter megaphones operate as a “bandstand” for the forest. Scattered between dark-barked fir trees, they amplify the sounds of nature. Visitors can lounge inside the megaphones, immersing in the acoustic experience.

# megaphone # immersive listening # nature  
your # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_

28

2015

RUUP

*Birgit Õigus & Estonian  
Academy of Arts' students*



Reference 參考：  
[www.ruup.ee](http://www.ruup.ee)

Birgit Õigus 及愛沙尼亞藝術學院學生  
RUUP

2015

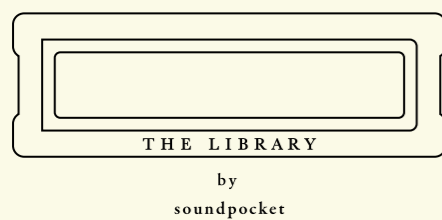
RUUP 裝置是一所歡迎任何人的圖書館，當中只有一本藏書，名為《自然》。愛沙尼亞藝術學院學生設計及建造 RUUP，為的是幫助我們留意及聆聽森林的聲音。在以學習徑及利用森林作為戶外課室而知名的愛沙尼亞 Pähni Nature Centre 內，這些直徑三米的擴音器裝置，散佈在樹皮暗黑的樅樹之間，仿如森林樂隊的舞臺，讓自然之聲變得更明顯清晰。參觀者可以在擴音器內舒適躺臥，完全融入聽覺經驗之中。

# 擴音器 # 身臨其境的傾  
你的 # \_\_\_\_\_ # \_\_\_\_\_ # \_\_\_\_\_



Birgit Õigus & Estonian Academy of Arts' students  
RUUP  
2015  
wood, installation  
Photo courtesy of Tõnu Tunnel

Birgit Õigus 及愛沙尼亞藝術學院學生  
RUUP  
2015  
木、裝置  
圖片由 Tõnu Tunnel 提供



copyright © 2015 by The Library by soundpocket  
cover and layout design by Whitehole Design, compiled by Yim Sui-fong, special thanks to Yang Yeung, Joanna Lee Hoi-yin and the artists who have inspired us.

版權所有 © 2015 by The Library by soundpocket  
封面、排版：白洞，編輯：嚴瑞芳，特別鳴謝：楊陽、李海燕和參與並啟發我們的藝術家們。

**The Library by soundpocket** is financially supported by the Arts Capacity Development Funding Scheme of the Government of the Hong Kong Special Administrative Region.

The Government of the Hong Kong Special Administrative Region provides funding support to “The Library by soundpocket” only, but does not otherwise take part in it. Any opinions, findings, conclusions or recommendations expressed in the materials/ activities (or by members of the Grantee’s team) are those of the organizers of “The Library by soundpocket” only and do not reflect the views of the Government of the Hong Kong Special Administrative Region.

**聲音圖書館**獲香港特別行政區政府「藝能發展資助計劃」的資助

香港特別行政區政府僅為「聲音圖書館」提供撥款資助，並無參與其中。在刊物 / 活動內 ( 或獲資助者轄下計劃小組成員 ) 表達的任何意見、研究成果、結論或建議，純屬「聲音圖書館」的推行機構的觀點，並不代表香港特別行政區政府的觀點。