

## 《入格》Living Grids

邁克爾・穆勒 (Michael Müller)、艾莉森・阮 (Alison Nguyen)、彭奕軒、曾建華、吳權倫

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入格——我們始終身處格柵之中。

格柵是秩序與分派的隱喻，也是監控與效率的幾何化實現。當我們承認自身從未置身其外，它便不再只是可被審視的客體，而是我們存活的基質——既構築現實，亦施加規訓；既賦予連結，亦製造區隔。

政治、科技與文化的重構正在日常基盤之下急速展開。權力滲入網絡與基建，塑造感知——成為呼吸的空氣、視野的焦距、思考的邊界。抵抗，始於定位自身，始於在龐大系統中繪製認知地圖。我們如何在格柵之中繪製格柵？又如何透過繪製，尋得共在的方位。

展覽《入格》匯集邁克爾・穆勒 (Michael Müller)、艾莉森・阮 (Alison Nguyen)、彭奕軒、曾建華與吳權倫的作品，涵蓋繪畫、錄像、裝置、行為與現成物等多重媒介。他們揭示權力如何滲入感知與物質結構，並探測其如何被身體記憶承載、被日常慣性延續、被科技介面自然化。藝術家們在不同介面與材料之間撕開裂縫——追蹤數據流經身體的痕跡，解碼日常技術所隱含的意識形態，並在物質與感知的層面開啟中斷、迂迴與再造的可能性。

邁克爾・穆勒歷時十四年完成的《測雲觀變 (別名：《雲圖》)——為尚・呂克・南希而作》(2007-2021)，由八十一件繪畫、絲網印刷與拼貼構成，形成一個碎片索引。這個索引既模仿知識體系的權威性，又在碎片化的展演中揭露其脆弱性。作品以雲朵、原子彈爆炸與花椰菜等瞬息母題，挑戰理性秩序的邊界，探問意義如何生成並被系統化。橙色格柵既是工具亦是限制，試圖測量不可測之物；每一次重複都產生差異，揭示知識的暫定性。作品在與南希 (Jean-Luc Nancy) 與德里達 (Jacques Derrida) 的思想對話中，展演了意義如何透過碎片化、序列性與關係性而被生成。

艾莉森・阮的《Andra8》是一齣由 AI 生成角色演出的自主戲碼，揭示平台技術如何將情感、注意力與身份轉化為可提取的輸入，進而重構權力。作品使情感勞動——按讚、敘事、微表演——的提取過程可見，展現主體性如何在用戶與平台的交互中被生產並商品化為數據流。作品通過一場講座表演，呈現了虛擬助理、數據清理員、表情符號藝術家與人生導師等多重角色，展演出一種擬像化的自主：當「自由」的話語被宣說之際，作品同時揭露了那些生產情感並將其貨幣化的契約、演算法與監控邏輯。阮將不透明的基建轉化為可讀，《Andra8》診斷出平台修辭的核心矛盾：自由即提取，並將「拒絕」重新定義為一種對感知與基礎結構的擾亂實踐。

彭奕軒的《非永久性的標記》將白板轉化為城市潛影，將台灣重大災難的悲劇圖像轉印於為擦拭而生的表面。作品透過新聞圖像的拼貼與重組、繪畫與覆寫，揭示公共記憶的脆弱與易抹除的時間性。白板既是檔案亦是工具，其暫存痕跡揭露情感與創傷，也顯示當權者如何將記憶工具化或轉化為政治景觀。作品將歷史呈現為動態實踐：白板如同一具可被書寫與擦拭的身體——「白板如同人」，既承載記憶也暴露遺忘的機制；在影像、權力、意識與記憶交錯之處，敘事暫時停駐於此，提醒我們記憶的生成本身即為一種政治行為。

曾建華的《獨裁者之椅》將歷史上著名的政治人物的椅子輪廓灼刻於畫布，產生的焦痕如同權力的幽靈印記。灼燒的行為本身即是一種表演，既是暴力的抹除，亦是銘刻——並將對權威的否定儀式化。椅子，作為主權與儀式的符號，在此被簡化為焦黑的空缺，喚起對審查制度與戲劇性的聯想。此舉令人想起達達主義的反威權策略，同時遊走於物質與語言的層面。透過德里達式的閱讀，這些畫布記錄了「痕跡」——缺席的在場——正是通過標記已被移除之物，使意義變得可讀。展示這些殘餘的過程中，曾建華將物質暴力與文化記憶相連，主張辨識這些傷痕，是走向批判與拒絕的起點。

吳權倫的《模具的模具》與其「代窯」研究選件並置，將裝飾性陶瓷作為全球生產、殖民流通與勞動史的物質檔案。影像宛若時間的考古，將模具、工廠與材質的痕跡層層疊映；陶偶置於呼應台灣夜市套圈圈獎品陳列架的基座，將敘事錨定於流行展示的語境。此一佈置使遊戲與溯源交錯，顯現消費儀式與大眾陳列如何再生邊緣化的機制。陶瓷鳥擺飾以「左雄右雌」的成對展示，並對照金剛鸚鵡難以分辨的性別，揭示裝飾如何編碼並撼動性別階序。吳權倫以媚俗裝飾為證物，重新肯定被低估的勞動，並剖析決定何者被保存、何者被抹除的美學權力。作品將裝飾品定位為物質檔案與證詞，主張展覽形式本身可消解既定的標籤，並催化去殖民、再造的契機。

在展覽的尾聲，邁克爾・穆勒的《思想者的基座》不僅轉化「沉思」為具身的行動，更將觀眾推入思想的核心。不同於羅丹筆下孤獨的思想者，穆勒提供的是一個開放的基座——邀請每一位觀眾坐下，擺出思索的姿態，並親自成為思想者。這件作品直擊「地緣/身分政治」：誰能坐上權力之席、誰被展示、誰被允許思考。透過民主化的基座，穆勒徹底消解藝術品與觀眾的界線，將反思轉化為一種共享的、必須參與的姿態。《思想者的基座》迫使我們停下腳步，直面自身在當代社會中的位置。它強調，思考絕非被動，而是一種積極的介入——一種人人必須承擔的姿態。

這些作品共同編織出一個充滿共振與斷裂的活態格柵：在其中，權力的流動赤裸顯現，感知被規訓，意義在崩解與重生之間不斷翻轉。展覽《入格》試圖揭示觀看如何被體制塑造，更將「入格」視為一種行動——在格柵之中定位自身，並拆解觀看與行動的慣性。拒絕既定的觀看方式，即是抵抗的開始。《入格》因此化為干預，挑戰支配秩序，試圖開啟另一種共存的可能。

# Living Grids

Michael Müller, Alison Nguyen, Peng Yi-Hsuan, Tsang Kin-Wah, Wu Chuan Lun

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gdm Taipei presents *Living Grids*—an exhibition that maps power as it flows through networks, infrastructures, and perception, exposing inscriptions of control and turning them into sites of rupture, reflection, and refusal.

We live in a moment of systemic reconfiguration: political regimes, technological infrastructures, and cultural narratives are being remade. Power no longer appears as a singular force but circulates through overlapping grids, platforms, and embodied perception. *Living Grids* stages how authority is materially and perceptually inscribed and insists that resistance is practiced through interruption, rerouting, and reclamation of those systems. Featuring Michael Müller, Alison Nguyen, Peng Yi-Hsuan, Tsang Kin-Wah, and Wu Chuan Lun, the exhibition foregrounds work that dismantles, sabotages, and repurposes the infrastructures that govern memory, labor, and the senses.

Michael Müller's monumental 81-part installation *The Sense of Measuring Clouds (Working Title: Cloud Atlas) for Jean-Luc Nancy* was developed over fourteen years (2007–2021) through drawings, silkscreen prints, and paper collages. Müller tests the limits of rational order against the ephemeral: clouds, an atomic blast, and cauliflower recur as motifs that probe how meaning is produced and systematized. Presented as an index of fragmentation, the work's eighty-one discrete panels operate as linked fragments—each a node in a serial system whose evidentiary force depends on the relations among parts; without that interdependence the index would not hold. The orange grid functions as apparatus and constraint—attempting to measure what resists measurement—and each repetition yields marginal differences that make sense possible while exposing its provisionality. In dialogue with Jean-Luc Nancy and Jacques Derrida, the installation stages how meaning is mediated and contingent, insisting that knowledge and authority are themselves produced through fragmentation, seriality, and relational inscription.

Alison Nguyen's *Andra8* stages a scripted autonomy that exposes how platform technologies reconfigure power by turning feeling, attention, and identity into extractable inputs. The AI-generated protagonist performs freedom while revealing the architectures that govern it: recommendation logics, surveillance metrics, and contractual algorithms that steer behavior and monetize intimacy. Nguyen makes visible the extraction of affective labor—likes, narratives, micro-performances—showing how subjectivity is co-produced by users and platforms and then commodified into data streams. In a lecture-performance that stages a virtual assistant, data cleaner, emoji artist, and life coach, the piece enacts a simulacral autonomy: freedom is spoken even as the work exposes the contractual, algorithmic, and surveillance logics that produce and monetize affect. By rendering opaque infrastructures legible, *Andra8* diagnoses the contradiction at the heart of platform rhetoric—freedom as extraction—and reframes refusal as a practice of perceptual and infrastructural disruption.

Peng Yi-Hsuan's *Impermanent Marks* converts the whiteboard into a civic palimpsest, transposing images of catastrophes in Taiwan onto a surface engineered for erasure. By drawing, wiping, overwriting, and re-inscribing, Peng renders public memory as a temporal process: fragile, recurrent, and easily effaced. The whiteboard functions simultaneously as archive and instrument—its provisional marks register trauma while exposing how memory can be instrumentalized, trivialized, or staged as political spectacle. Framed as a choreography of inscription and erasure, the work insists that histories are active practices—authored, contested, and precarious—and reframes remembrance as contested labor that mobilizes media, institutions, and publics, allowing narratives to alight on the whiteboard as a writable, erasable body: a provisional “human” where image, power, consciousness, and memory converge.

Tsang Kin-Wah's *Dictator's Chairs* sears the silhouettes of chairs once belonging to historical political figures into canvas, leaving scorched traces that linger as spectral imprints of power. The act of burning is performative—violent erasure that simultaneously inscribes—and ritualizes a negation of authority. The chair, a condensed sign of office, ceremony, and sovereignty, is reduced to a charred absence that evokes censorship and theatricality. The gesture recalls Dada's anti-authoritarian tactics while operating across material and linguistic registers. Read through a Derridean lens, the canvases register a trace—the presence of absence—that makes meaning legible precisely by marking what has been removed. In staging these residues, Tsang links material violence to cultural memory, insisting that recognition of those scars is the necessary first move toward political reckoning and refusal.

Wu Chuan Lun's *The Mould for Moulds*, shown with a curated selection from his *Derived Pottery* research, reads decorative ceramics as forensic evidence of global production, colonial circulation, and labor histories. The video stages a temporal excavation—layering moulds, factory and material traces—while the figurines, set on a plinth that evokes Taiwanese night-market prize shelves, anchor those narratives. This display collapses play and provenance, revealing how consumer ritual and popular presentation reproduce circuits of marginalization. Wu's ceramic bird figurines display paired male left, female right, confront Macaw's indistinguishable sexes to expose how ornament encodes and unsettles gendered hierarchies. By treating kitsch ornament as material archive, Wu reclaims undervalued labor and exposes the aesthetic regimes that determine what is preserved or erased. The installation positions ornament as testimony: exhibitionary form can unsettle inherited labels, and catalyzing decolonial intervention.

At the close of the exhibition, Michael Müller's sculpture *Pedestal for a Thinker* transforms the act of contemplation into an embodied experience. Unlike Rodin's solitary figure, here the pedestal is open—inviting visitors to sit, to assume the posture of thought, and to position themselves as the thinker. Müller interrogates the politics of position: who sits in power, who is displayed, and who is granted the authority to reflect. By democratizing the pedestal, the work collapses the distance between artwork and audience, turning reflection into a shared, participatory act. *Pedestal for a Thinker* asks us to pause and consider our place in contemporary society. It reminds us that thinking is not passive, it is a form of engagement—an intervention, a stance of resistance, a role we must all inhabit.

Power circulates; resistance must reroute. This exhibition stages refusal as a tactical practice—burning, erasing, repurposing, and algorithmically misbehaving—to show that political reckoning begins in the infrastructures that shape what we remember, feel, and value. *Living Grids* demands that viewers move from recognition to action: to interrupt, to reroute, and to reclaim the systems that govern our senses and our labor.