



Floating Factory

What's This!?

對話、宇宙之海 被拋棄的物件、賦予新生命
Dialogue, Sea of the Universe Things Discarded, New Lives

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Thanks to the Japan-Taiwan Exchange Association

這是大爆炸宇宙論時代的宇宙圖景。

宇宙究竟是一直都存在著的呢?又或者是從何時開始的呢?宇宙是否會無止盡的存在著?又或者是有限期的呢?直到20世紀中期為止,人們不斷地在爭論著關於宇宙的事情。西元1964年左右,貝爾實驗室(貝爾電話公司)的阿諾彭齊亞斯博士與羅伯特威爾遜使用喇叭型天線發現了神秘的雜音。他們把天線周圍都清理乾淨,想要試著將這個雜音排除,但仍舊無法消除這個從宇宙各個角落散發出的信號。這是包含世上的所有一切、宇宙誕生的心跳聲(大爆炸的餘暉)。在宇宙誕生的138億年後,我們終於可以自己察覺到這個心跳聲。現在,我們正活在可以傾聽宇宙誕生的心跳、感受宇宙有限的大小的時代中。我嘗試做出並使用相隔180度、分成左右兩邊的兩隻廣播天線,使其成為能讓大家感受宇宙起始的心跳聲、以及感受宇宙大小的作品。我也試著與家人一起到海邊以及山上,去感受從宇宙的邊緣傳達到這裡的心跳聲。

這個聆聽宇宙直徑的裝置,也可以說是傾聽我們自己心跳聲的聽診器。

浮游工坊的位於日本奈良的平城宮遺跡。

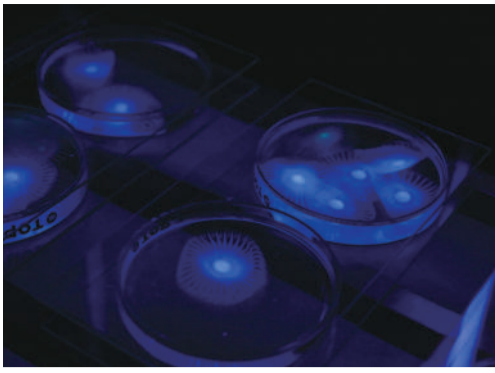
在沉睡了1300年的地底下的遺跡,試著去感受延綿到天空的古老地層,以及宇宙微波背景輻射。

This Is a Picture of the Universe in the Age of the Big Bang Cosmology

Has the universe existed everlastingly or was there the beginning of the universe? Is the universe existing infinitely or is it finite? Until the mid-20th century, there had been such controversies for a long time. Around 1964, Penzias and Wilson caught the mysterious noise with the horn antenna. They cleaned the antenna entirely to eliminate the noise, but the signal pouring from every direction of the sky could never be eliminated. It was the first heartbeat of the universe including the whole things in this world, and it was the afterglow of the Big Bang. That is, we found our first heartbeat after 13.8 billion years of the beginning of the universe. We are living in the age in which we can listen to the first heartbeat of the universe and feel the finite size of the universe. I created a device to feel the first heartbeat of the universe and the size of the universe with two radio antennas facing to the left and the right respectively. Then, I took this device to the sea and the mountain with my family to feel our first heartbeat coming from the end of the universe.

The Device for Listening to the Diameter of the Universe, or, the Stethoscope to Hear Our First Heartbeat

At Nara (Heijo) Palace where Floating Factory is located. To feel the oldest geological layers in the sky, that is Cosmic Microwave Background radiation, in this place that has the remains of 1300 years ago underground.



A. 我與在玻璃杯中落下的人造肌肉的對話

Dialogue between
〈the Fragment of Artificial Muscle Falling Down in the Water in a Beaker〉 and 〈Myself〉

我會不斷的去回想第一次與素材相遇的瞬間。為了能和稀少的美麗事物相遇，一遍又一遍反覆的觀看。

To remember the moment when I first encountered the material repeatedly. To see it over and over to meet a rarely beautiful moment.

影像作品 · 高分子聚合物 video work, polymer gel



B. 人造水母

The Artificial Jellyfish

我原本的想像是做出糖果餅乾在水中遊遊的樣子，有人看了成果後卻說像是水母。於是我開始了新的工作，將人造水母進駐醫院來療癒人心。

I thought I would create a form like a confectionary that swims in the water. People looking at what I created said that it looked like a jellyfish. We started to heal people by setting the water tanks in which the artificial jellyfish swim in hospitals.

高分子化合物 · 水缸 polymer gel, water tank



C. 不斷變化的型態

The Form to Be Changing

這是生物嗎？

會變色、會長成嗎？

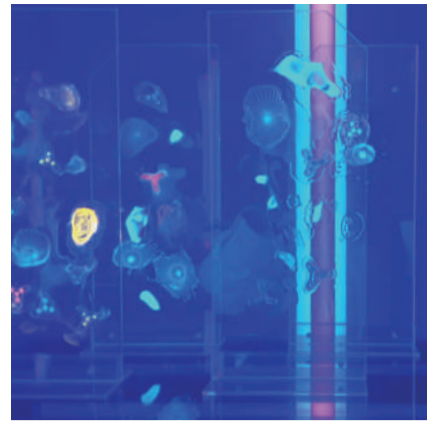
就那樣地傾聽著人們的聲音，浮游體慢慢成長的模樣。

Are they living things?

Will their color change or will they grow up?

The form that has grown up hearing such voices.

高分子聚合物 · 水槽 polymer gel, water tank



D. Dialogue20170406釋放光

Dialogue20170406 〈To Release as a Light〉

腐壞的人造水母該如何去悼念它們呢？我將它的模樣記錄下來，試著讓光去改變它的樣貌，就像重新萌芽的植物一般。

How can I mourn the decayed artificial jellyfish? To film the figures to make them turn into a light, and to project the light on budding plants.

影像作品 · 高分子凝膠聚合物的乾燥體 video work, dried polymer gel



I. 紙往水的進化

Evolution from the Paper to Underwater

在水槽中泳動的物體，從水中仰望水面上的紙-他們的祖先。

水面外的另一種記憶型態。

The floating objects swimming in the water tank look up at the water surface to see the figure of the paper model, which is their ancestor.

The form of the memory outside the water.

影像作品 video work



J. 浮游花

Floating Flower

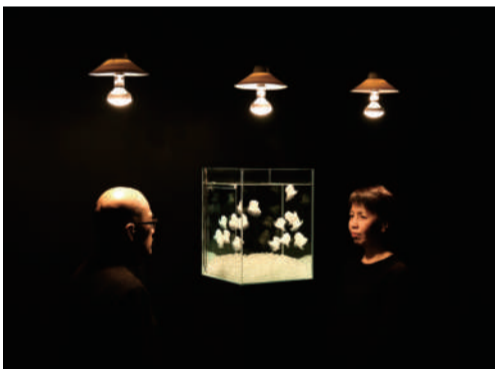
在水中舞蹈的花朵，起源是來自於紙張。

這是紙張無法達成的事。

Floating flowers in the water, which were originally the paper forms.

To enjoy what they could not on the paper.

高分子聚合物 · 水槽 polymer gel, water tank



M. 促進人造水母進化的對話裝置

The Device for Dialogue that Promotes the Evolution of the Artificial Jellyfish

在與物件對上眼的瞬間，開啟對話，讓物件進化的同時，自身也產生了改變。

To catch the eyes with things. To talk to things and to catch the words from things. To make things evolve while changing ourselves.

樓梯 · 燈光 · 高分子聚合物 · 水缸 · 影像作品
stairway, light, polymer gel, water tank, video work



N. 實驗室

Laboratory

在同一個空間裡，與素材一起度過，並與誕生的物件們，花一點時間來對話。

To spend time together with the material sharing the same space. To take time to have a dialogue with things that have been born.

高分子聚合物 · 圓柱玻璃杯
polymer gel, glass cylinder



Q. Dialogue20150912 和人造犬的對話

Dialogue20150912

〈A Dialogue with an Artificial Dog〉

和臥床不起的小狗居住在一起的作家，製作出了一隻和他一模一樣的狗作品。我想要讓那隻小狗與在醫院具有療癒作用的人造水母見面，於是一場寂靜的對話就開始了。

An artist who was living with a bedridden dog created a replication that was identical to her dog. I wanted the replicated dog to see the artificial jellyfish that had been healing people in hospitals.

Then, they started a dialogue quietly.

影像作品 video work



R. Dialogue20450226 2月13日、2月22日 我的兩個複製人的對話

Dialogue20450226 〈A Dialogue between a Copy of Myself on February 13〉 and 〈a Copy of Myself on February 22〉

我的電子複製人會在我睡著的時候進行工作。

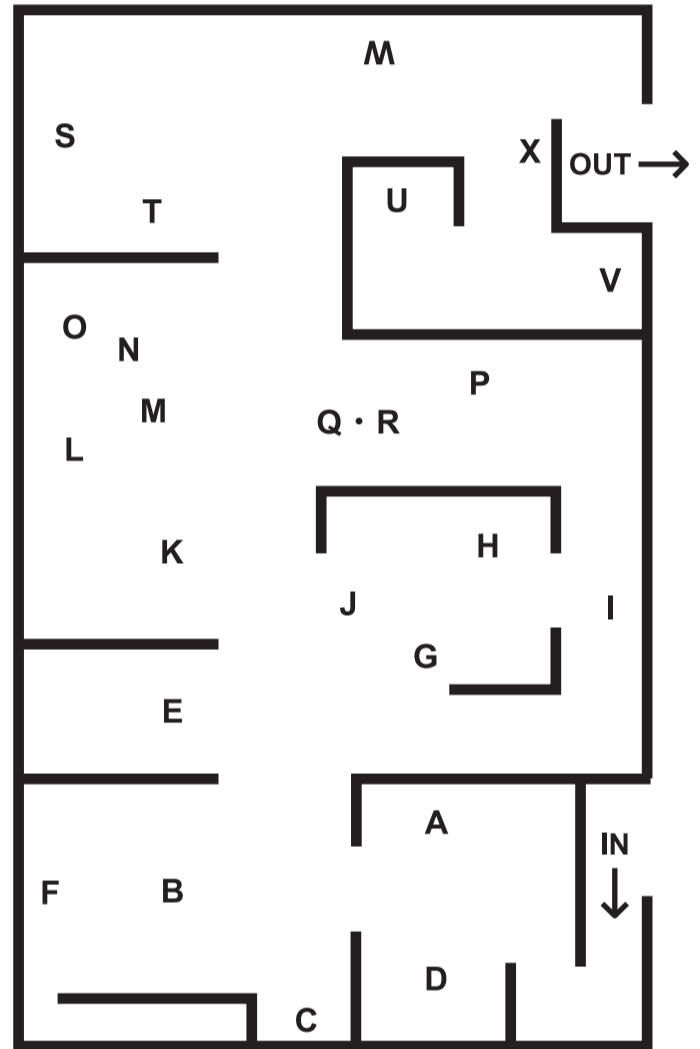
當奇異點發生的時候，他們會不會開始尋找讓我永遠醒不來的的方法呢？

The copies of myself would have a job meeting for me while I am asleep.

When the singularity occurs, I wonder if they might find a way of undertaking the business by themselves even if I would never be awake.

影片作品 video work

MAP OF VENUE



S. TV Days 電視日

TV Days

被宇宙大爆炸所照亮的具有共同起源的各式物品。

A variety of things having the same origin, which are lighted by the trails of the Big Bang.

電視 · 石頭 · 凝膠聚合物 · 水缸

TV, stone, polymer gel, water tank



T. 21世紀百人一首

An Anthology of 100 Poems by 100 Different Poets in the 21st Century

傾聽與初次見面人們的聲音。

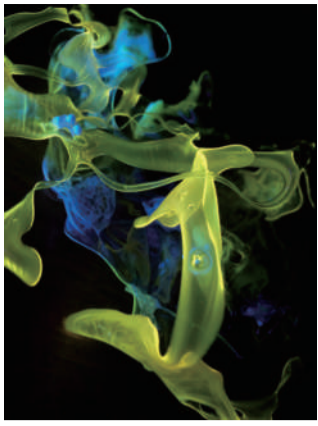
透過聽以前聽過的音樂來發掘遺忘的記憶。

從這個宇宙誕生之後，未曾被任何人聽過的聲音。

To listen to the voices of people that we first meet. To call up the memories by listening to the music that they used to listen to once.

The voices that were born in this universe but no one should have listened to.

影片作品 video works



E. 水母的化石

Fossil of Jellyfish

脫離水的人造水母破片，我改變了它的泳動姿態，以全新的模樣展現並讓它們閃耀發光。

Fragments of jellyfish came out from underwater and changed the flow of the movement. Then they get a new form and become luminous.

高分子聚合物的乾燥體 dried polymer gel



F. 弔念雙胞胎

Mourn for the Twins

療癒人心的人造水母們在經歷時間摧殘後漸漸損壞，於是決定為這些與我們共同生活的水母們立一道墓碑作為紀念。

Jellyfish having engaged in healing people come to be old and broken before long.

We decided to make grave markers for the things that had lived with us.

高分子聚合物的乾燥體 dried polymer gel



G. 從35*35的限制中逃脫

Escape from 35*35

將紙張進行切割，它會有如生物般，逃出紙張的限制。A slit comes to the paper, and they escape from the paper as if they were alive.

紙張 paper



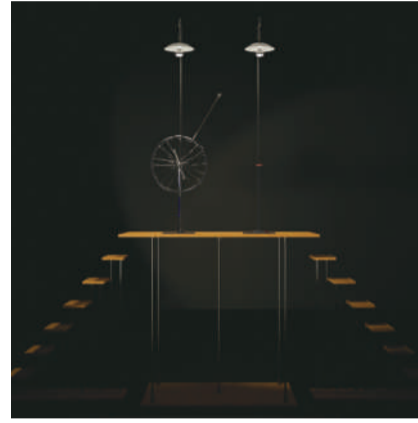
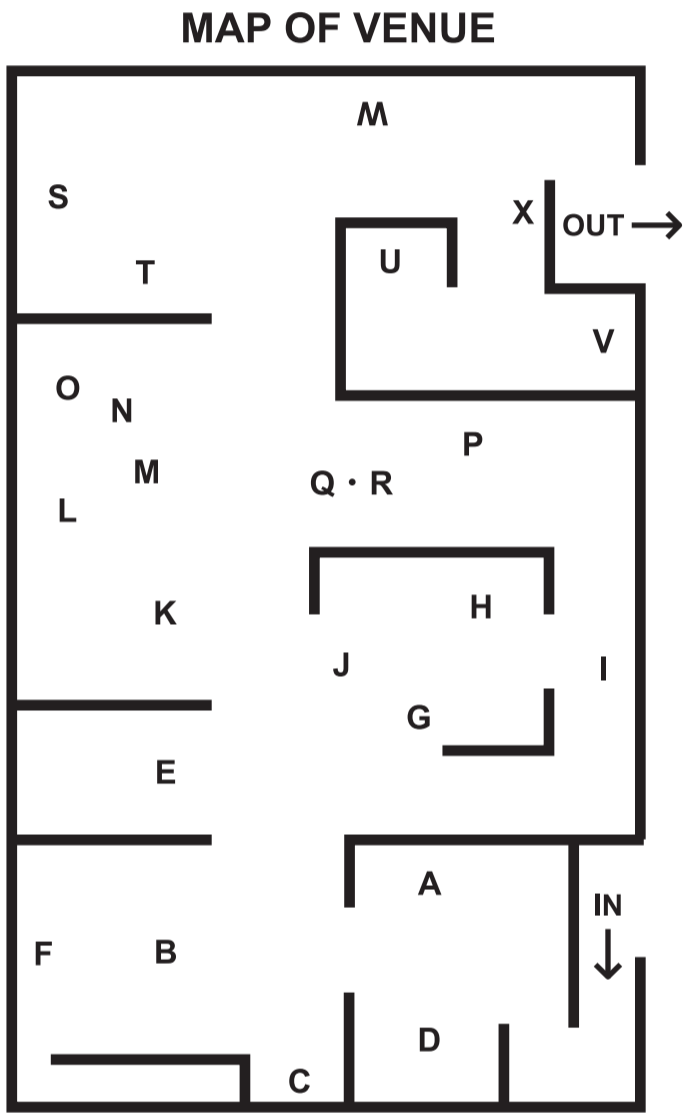
H. 紙的寒武紀

The Paper Cambrian Period

只有能和地心引力抗衡的新物種才可以不斷繁生，重力決定它的型態。

Among the new species, some of them being able to have a dialogue with gravitation multiply. The form depends on gravitation.

紙張 paper



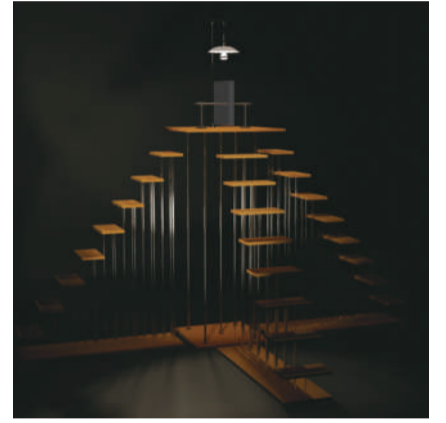
K. 打造嬰兒(寶寶)宇宙的方式

How to Create the Baby Universe

為了探究宇宙的誕生，在很深的地底設置了巨型的圓型加速器。雖然在地表上的我們看不出來，但其實那就像埃及金字塔般的雄偉。

The mystery of the birth of the universe is being investigated within a huge circular accelerator deeply underground. It should be a huge pyramid of the same age even though we could not see it on the ground.

樓梯·燈光·輪胎·磁鐵
stairway, light, wheel, magnet



L. 卡西米爾的風景

The Landscape of Kashmir

據說，在兩片金屬板的間隙裡，會產生不可思議的空間。如果透過這個對話的階梯往上走的話，我是否就能夠成為穿越時空的旅人了呢？

Between the metal plates, there is likely a mysterious space-time. If I go up this stairway of dialogue, can I be a traveler of both time and space?

樓梯·燈光·金屬板
stairway, light, metal plate



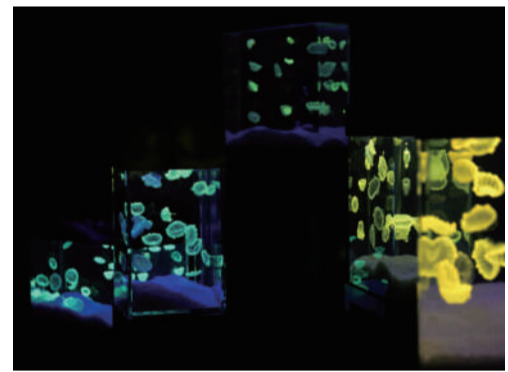
O. 想像中的海 Kin

Sea of Imagination, Kin

想像一下在不知名的星球上所孕育出來的生物們，從地面上長出來的形狀。

The imaginary lives that would be born and grow up somewhere in the universe. The form coming from the ground.

高分子凝膠·水槽 polymer gel, water tank



P. 想像中的海 UFO

Sea of Imagination, UFO

想像一下在不知名的星球上所孕育出來的生物們，在水中游泳的形態。

The imaginary lives that would be born and grow up somewhere in the universe. The form swimming in the water.

高分子凝膠·水槽 polymer gel, water tank



U. 聆聽宇宙起始的裝置

The Device for Listening to the Beginning of the Universe

宇宙最初的聲音，可以聽到從宇宙邊緣傳來的聲音。那就是我們第一次的心跳聲。這是為了聽取宇宙心跳的聽診器。

The sound of the beginning of the universe comes from the end of the universe. It is our first heartbeat.

This device is a stethoscope to hear the first heartbeat in the universe.

天線·水管·影像作品 antenna, pipe, video work



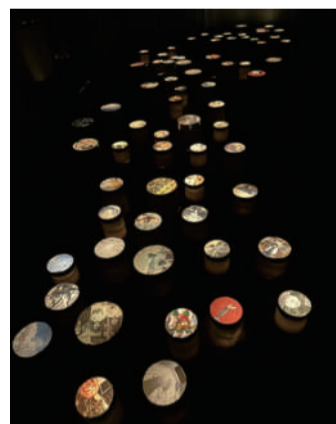
V. 凝視宇宙的終結裝置

The Device for Observing the End of the Universe

宇宙究竟會如何結束呢？關鍵在於原子核內部的質子會有多長的壽命。這個作品是以測定宇宙壽命的金字塔<超級神岡探測器>為靈感而製作的冥想裝置。

How will the universe come to an end? The key should be a proton's life span in an atomic nucleus. I create a meditative device in a motif of "Super-Kamiokande" which is the pyramid of the same age to measure the lifetime of the universe.

壓克力筒·展示台·影像作品
acrylic tube, stand, video work



W. 向宇宙施放狼煙

Sending Out a Signal to the Universe

就像在地球也能看見遙遠的星星一樣，變成光的我們如果沒有遮蔽物的話，或許也能傳達到遙遠的彼端。我試著想像著微小的光線能夠永遠在宇宙存留。

As if we can see the stars far away from the Earth, the light, which is the figures of us, will keep going anywhere only if there is no interruption.

I imagine a slight light that keeps flying in the universe forever.

照片·水管·燈光·腳踏車
photograph, pipe, light, bicycle



X. 宇宙記憶是存留在青蛙的嘴唇和烏賊的腦袋中

The Universe Records Frog's Lips and Squid's Head

我們一年前的模樣，旅行在宇宙離我們一光年的距離，十年前的模樣則在十光年的距離。找個晴朗的好日子，在草原上相宇宙留下光的記憶吧。

The figures of us one year ago are traveling the universe one light year far away; the figures of us 10 years ago are traveling in the universe 10 light years far away from here. Trying to leave the memory of a light in the universe, which is held in the field on a sunny day.

影像作品 video works

宇宙的誕生及終結。 然後我們將通往何處？

The Birth and the End of the Universe. And Where Are We Going?

在我們生存的年代，與物件對話的新技術以眼花撩亂的速度增長。它們可能很難輕易觸摸或者是理解。那些難以理解的事物，似乎逐漸地從我的腦中或是心中消失。即便如此，我也無法放棄想感受這個世界或宇宙的秘密的渴望。為了打開自己內心的一扇小窗，我試著用自己能夠感受到的方式，來表達這個時代最先端的事務。

In this age we are living, new technologies of having a dialogue with things are increasing at dizzying speed. Some are hard to touch lightly or understand. The things that are hard to understand would likely be dropped off from our brains or minds. However, I could never let go of the desire to feel the secrets of this world and the universe. To open a small window in my mind, I am trying to represent the cutting-edge approach in this age in a figure that I can feel.



宇宙寶寶的作法

現在正在進行歷史性的第一次對話的地點在哪裡？為了解開宇宙誕生之謎，在地下深處挖掘了一個巨大的圓形加速器。雖然從地面上看不到這個裝置，它可稱為是我們這個世代的金字塔。在一步一步邁上空間及物質對話的階梯，人類或許就可以解開宇宙的誕生及未來之謎吧。毫無疑問的通往解答的階梯是容易瓦解且無法看得清楚的。

How to Create the Baby Universe

Where is the place that there is a first-ever dialogue? A huge circular accelerator, which is deeply underground, for solving the mystery of the birth of the universe. It should be a huge pyramid in our age even though we could not see it on the ground. I wonder if people could solve the mystery of the birth and the future of the universe by going up the stairway of dialogue with space or material step by step. The stairway to the answer should be fragile and fuzzy.



我們來聽聽宇宙的起源

我們和物件的對話，是從何時何地開始的。「外出時將帽子取下的話，頭可以感受到大爆炸的溫度傾注而下。如果你拿起FM的受信機，並調到頻道之外，你或許會聽到嘶嘶的聲音。」在貝爾研究所的天線所捕捉到、被認為只是雜訊的訊號中，發現宇宙誕生的證據而獲諾貝爾獎的彭齊亞斯說過這樣的話。我試著使用身邊的材料，製作了可以聽取存在於世界的最初的心音。帶著這個裝置，和家人一起走出戶外，到原野、到海洋、到建築物的屋頂，試著感受從宇宙的北邊的邊緣及南邊的邊緣傳過來的宇宙的餘暉。

Listen to the Beginning of the Universe

Where and when is the beginning of a dialogue between things and us? "Go out and take off your cap, then such a faint warmth from the Big Bang would be pouring down on your head. Have an FM receiver and turn it to a different frequency from the station, and you would hear the sound like a noise." Penzias, who discovered the evidence of the birth of the universe in signals that the antenna in Bell Laboratories caught but sounded like a noise, and won the Nobel Prize, told this story. I created a device for feeling the first heartbeat of everything in the world with materials surrounding me. I took this device to the field, the sea, and the roof of a building with my family; it made us feel the afterglow of the Big Bang coming from the north end and the south end of the universe.

聆聽宇宙直徑的裝置，或是說為了聽取我們最初心跳的聽診器

The Device for Listening to the Diameter of the Universe, or, the Stethoscope to Hear Our First Heartbeat



觀察宇宙的終結

有一種說法是，在質子毀壞之際，若能將那散發出的光捕捉起來的話，就離解開宇宙終結之謎更進一步了。有個巨大且無數的眼球裝置，可以捕捉不知何時會發生的質子毀壞的光。在直徑及高度約40公尺的水池中，注入了龐大量的純水。為了防止來自於宇宙雜訊的干擾，在地底下1000公尺處建立了「超級神岡」，堪稱為現代的金字塔。讓人可以冥想在黑暗中一邊淨化水，一邊持續等待一瞬間出現光的。我決定自己製作冥想裝置，來感受無邊境的宇宙長度。

Observing the End of the Universe

It is said that if we could catch the light emitted from the corruption of the proton, we could approach the mystery of the end of the universe. Numberless huge eyeball devices to catch the light coming from the proton decay that no one knows when it happens. A gigantic pool whose diameter and height are both about 40 meters, to store a huge amount of pure water. Super-Kamiokande, which was built 1000 meters underground not to catch any noise coming from the universe, is worthy of being called a modern pyramid. The figure earnestly waiting for the light for an instant by purifying the water evokes meditation. I decided to create a meditative device for me to feel the eternal length of the universe.

觀察宇宙終結的裝置，或者是用於等待20×10的9次方的微弱光錐的冥想器

The Device for Observing the End of the Universe, or the Meditative Instrument to Wait for a Cone of the Slight Pale Light for More Than (20x10)⁹ Years



為什麼是電視、收音機和天線呢？

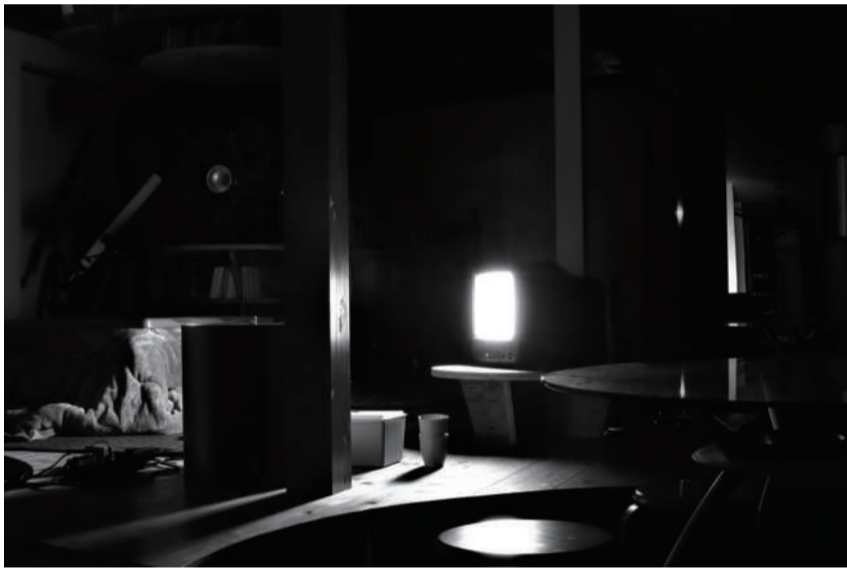
宇宙微波背景輻射是可以用自己的眼睛觀察到的。如果還記得類比電視的人，那絕對不會錯，應該會看過才是。如果有嚐試過把電視機調到電視台沒有分配到的頻道的人，電視畫面會產生雜訊。這些雜訊的一部分，就是由宇宙微波背景輻射所產生的。

大問題，回答<人類的難題>史帝芬霍金著
宇宙背景輻射……宇宙最古老的光被認為是宇宙誕生後立即出現的。

Why TV, Radio, and Antennas?

“You can actually observe these microwaves yourself. Those of you who remember analogue televisions have almost certainly observed these microwaves. If you ever set your television to an empty channel, a few per cent of the snow you saw on the screen was caused by this background of microwaves.”

Stephen Hawking *Brief Answers to the Big Questions*
Cosmic Microwave Background radiation...The oldest light in the universe that is considered to have been generated shortly after the birth of the universe



Floating Factory

浮游體工場的主辦者 奧田英明

1964年出生於日本大阪。京都大學工學院畢業後，任職於電機製造商並進行研究人造肌肉的研究。之後，運用他在材料科學的經驗，開始製作漂浮在水中的物體。從電機公司離職後，設立了以現代藝術交流為目的的〈Cafe & Bar in Gallery 浮遊代理店〉，除了自身的創作活動，也招攬許多藝術家，企劃及辦理展示、談話活動、音樂會等。現在在緊鄰世界遺產〈平城宮遺跡〉的浮游體工場，從周圍的環境中汲取靈感，持續進行作品創作。

Okuda Eimei, Representative of Floating Factory

In 1964, Born in Osaka, Japan. Graduated from Kyoto University Faculty of Engineering and started working in an electronic manufacturer and worked on the research of artificial muscle. Then, started creating the floating objects in the water leveraging the experience of researching the materials. After retirement from the manufacturer, established 〈Cafe & Bar in Gallery Huyuu Dairiten〉, which was designed to encourage people's interaction through contemporary art. At the place, planned and executed various exhibitions, talk events, concerts, etc. inviting a lot of artists while working on the creation of works. Currently, in Floating Factory, which is next to the world heritage "Nara (Heijo) Palace", Okuda is creating works receiving inspiration from the surroundings.



向宇宙施放狼煙
Sending Out a Signal to the Universe

向宇宙施放狼煙

和宇宙尺度上的遙遠的時間相比，我們所能意識到的時間長度真的很短。在有限的時間裡，我們聆聽到第一次的心跳聲，也持續將每日的姿態投射到宇宙。一邊漫步在天空下的廣大的原野時，我試著感覺將我自己的姿態投向宇宙。化成光線的我們的姿態，如果沒有遮蔽物的話，會持續飛行到任何一個地方。10年前的暑假，我們在原野玩耍的姿態，現在已經在宇宙中傳送了10光年的距離了。在宇宙中，光的記憶是一層一層堆積起來的。

Sending Out a Signal to the Universe

Compared to the far longer time of the scale of the universe, the time we can be conscious of is very short. In such a limited time, we release our daily figures toward the universe while the first heartbeat of ourselves pours on us. Walking around the field that has a wide sky, we feel that our figures have just been released to the universe. The light, which is the figures of us, will keep going anywhere only if there is no interruption. The figures of us having played in the field during the summer vacation 10 years ago are running in the universe 10 light years far away from here. The memories of light have been and will be piled up like geological layers in the universe.





持續去觀察這個無趣的環境

會開始製作浮游作品的契機，是因為我以前曾經研究過人造肌肉。可以搓洗衣服如胃袋一般靈活柔軟的洗衣機。即使受到撞擊也可以自由變形、待機狀態則可以縮小至有如貓咪體型一般的汽車。曾在製造廠工作的我，希望有天能夠用人造肌肉來創造出像這樣的夢幻產品。人造肌肉應該具有快速、收縮有力的特質。雖然大家都會將人造肌肉貼上「迅速」、「強而有力」的標籤，我卻無法把他們當作運動員那樣訓練它們。我所培養出的人造肌肉既無法靈活動作、連力氣也都小到不行。即使如此，我還是深陷於它們的魅力之中。尤其是將它們丟進燒杯的那個瞬間，反射著光、優雅的漂浮在水中。長時間的待在沒有窗戶的實驗室裡，偶爾有這樣的時刻出現就像是在牆壁開了一扇小窗、從那兒吹來了微風般的舒適，而那就是我創作的初衷。美麗的事物是很稀有的，為了和美麗相遇，是需要先經歷既冗長又乏味的過程。它們是否擁有著神奇的力量？為了從「更強有力」、「更迅速」的特質，轉變成「美麗」、「不可思議」特質，我再度開啟了與這些素材的對話。

與水中物體相遇。 誕生，然後結束。

The Encounter with the Floating Object.
The Birth and the End.

哀悼雙胞胎

西元1999年，我的兩個孩子出生了。一個是真實的孩子，另一個則是由無法成為人造肌肉素材轉生而成的浮游體。比起真正的孩子，我與浮游體待在一起的時間更多一些。浮游體做為療癒人們的工具，會被擺放在商店或是醫院的水缸之中，但最終還是會損壞。浮游體乾燥後，會變成透明的化石，於是我決定與19歲的兒子一起製作屬於浮游體的墓碑。

To Continue Observing in a Boring Environment

Research and development of the artificial muscle led me to create the floating object. It could be a washing machine that moves flexibly like a stomach to crumple and wash clothes. It could be a car that gets bent out of shape even if it crashed and that sleeps curled up like a cat in a parking area. Since I was working at a manufacturer institute, I have had an idea of growing this soft material into an artificial muscle that could be applied to my dream products. The material of the artificial muscle should be able to move fast and strongly. Although having told it to be "stronger" and "faster," I could not develop the material like athletes. The artificial muscle that I have trained could not move fast or be powerful. However, there was a moment when a test piece of the artificial muscle charmed me. When I was dropping the test piece into a beaker filled with water, sometimes it looked fluttering elegantly depending on the sunlight. Having worked on the test piece for a long time in a room without windows, such a beautiful moment made me feel as if a small window opened into the wall and winds breezed in. The scene is the origin of my work. We need to spend plenty of boring time with a material to meet such a rarely beautiful moment. This material might have the power to be a beautiful and mysterious form. Having changed the words, "stronger" and "faster" into the words, "beautiful" and "mysterious," I started to have a dialogue with this material again.

Mourn for the Twins

In 1999, 2 children were born to me. One is a human boy and the other is the floating object which was born from a material that could not be an artificial muscle. While they were small, I had invested my time in having dialogues with the floating object much more than with the human boy. In the water tanks in stores or hospitals, the floating objects had been engaged in healing people and then broke. They have become transparent fossils by drying. My human son who became 19 years old and I decided to make grave markers for them.



對話可以改變形式

藉由物件和物件、人和物件的視線交流來對話。藉由這種對話，人會改變，物件的型態也會逐漸改變。
浮游工坊透過和水中的物件、人類以及紙張的相遇而產生彼此間的互相改變。

Dialogue Changes the Form

Between things, or between things and people, they have a dialogue catching the eyes of each other. It makes people change, and also, leads things to change their forms. In Floating Factory, the floating objects encountered people and papers, and they have encouraged to change their forms each other.

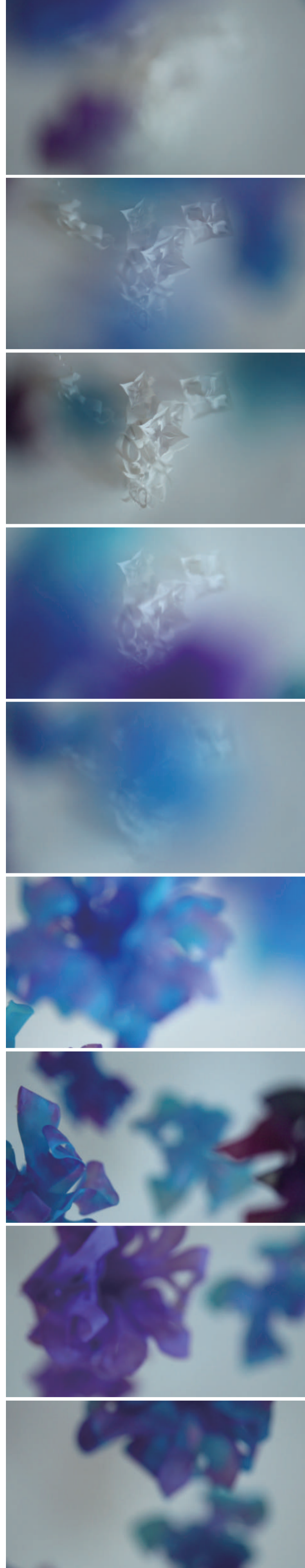


從紙往水的進化

浮游體黏呼呼的非常難處理。
就算只是測試也會花上許多時間和繁瑣的手續。
首先，我們會使用紙張來進行錯誤試驗。
之後揣摩出浮游體的型態。
在紙張的世界和水中的世界中，會得到不同型態的物件。
離開水以及在水中的泳動力是不一樣的。
重力決定型態。
重生的新物種透過重力能夠充分地進行交流並得以延續生命。
遠古時代的生物是從水中漸漸進化至陸地上。
浮游體則是由陸地往水裡去進化。
我們也可以從水裡去一窺紙張的世界。
彷彿以凝視大海的視角去看向陸地一樣。

Evolution from on the Paper to Underwater

The material of the floating object is so muddy that it is hard to handle. It requires a great deal of time and effort to make a trial product. First, it is necessary to make various forms with some paper by trial and error. Then, we would find the form of the floating object. Things would be formed in each way on the paper and in the water. The power that works in and out of the water is different. The form depends on gravitation. Among the new species, only forms that could have a dialogue with gravitation in a good way have been given their lives and multiplied. In ancient times, creatures have developed their forms from the one suitable for underwater to the one for on land. In the world of the floating objects, they evolve their forms from the one suitable for on land to the one for underwater. Looking into the paper world from underwater as if looking at the sea.



您好。
我是浮游體工坊的奧田英明。
What's This!? 您覺得如何呢？

我試著省略了作品的名稱及解說內容。
在夜晚的海中，一邊觀察不知名的生物、並彷彿感覺到岩石、砂及潮汐的存在，因為我希望作品和大家的視線可以合一而進行對話。

在水槽中看看漂浮的物體，在腦中會浮現什麼樣的字眼呢？許多人會有：「這是真的嗎？還是假的呢？」看著水中的物件，我也聽到了諸如此類的疑問。聽到了這些疑問之後，各式各樣形狀的物件也孕育而生了。

什麼是假的東西？
我認為會有一個答案，也會有其他的替代答案。在浮游體工坊，我們對水中物體的誕生給予祝賀，也對死亡的物體給予弔唁，我有著這些無法被取代的體驗。存在於水中物件的材質，原本是要用來開發人造肌肉使用的材質，但卻是無法被使用的材料。因為沒法作為人造肌肉使用，原本應該是要被丟棄的材質。雖然無法成為人造肌肉的材料，但可轉化成為可以在水中游泳的物體。這些物件還是會逐漸損壞，已損壞的水中物體並沒有被丟棄，乾燥之後做成墓碑，成為投射在牆壁上的投影作品。

有關紙的作品，是在用於製作水中物體前所做的模型。達成模型的目的之後，原本這些物件應該被丟棄的，但我們把它們做成新的形態，數量也慢慢增加了。

第一次來到國立海洋科技博物館訪問的時候，我發現了我喜歡的作品。它位於被丟棄許多垃圾的掩埋山丘上，有個大掃把的作品。對於曾經整理過被丟棄的垃圾而製作成山丘的人而言，我認為這段與垃圾對話及爭鬥的記憶，已經成為人生的一部分。

在這次的展覽會場上，一定要請各位感受的作品，就是正在使用耳機來聽什麼音樂作品的影片。聽的就是這些人以前曾經聽過的音樂，有時他們會摘下耳機，然後說一些話。在聆聽這些音樂的時候，突然會想起自己的一小段故事。也許他正在生動活潑的描述一件不重要的、自己也幾乎要忘掉的記憶。

我們在說自己的故事時，會說出什麼樣的事呢？是個頭銜？還是學歷？這或許是，以虛假的事物來模仿優秀人的事。

在我們的工坊裡，最關心的事務就是存在於人心中的某個角落、那個已經被丟棄的故事。我們也可以一起來想像在博物館中也存放著許多在所有人的心中，其他人無法看到的，或是聽到的許多寶貴的事物。

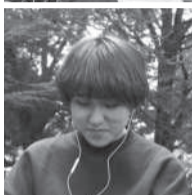
那麼，在這段新冠肺炎的數年之間，各位都做了什麼事呢？
浮游體工坊原本預定要辦的展覽，因為新冠肺炎的關係而延期，在時間上產生了一段空白。然後，我忽然想到要拍影片。這是我們至今的生活紀錄影片，用影像記錄了製作水中的物體、製作這些物體的墓、製作宇宙的作品、製作日常生活的影片。這樣的日常生活終會有結束的時候。

我一直在思考我在影片中最後會創造出什麼問題，雖然我一直是透過與物件的對話來創作作品，但是我希望最後的作品是以人為題目來進行創作，這就是「向宇宙施放狼煙」的作品。這是一個非常簡單的作品，就是把家族的記憶的照片，貼在管子的最前端。

就好像遙遠的星星到達地球一樣，化成光的我們的姿態，如果沒有遮蔽物的話，我們就會持續飛翔到任何地方。我在晴天的日子裡會儘可能到戶外，並把臉面向宇宙。我記得50年前尚且年幼的我，和祖父一起仰望天空。已經死亡的祖父和我的姿態，現在仍在50光年的前端的宇宙，精力充沛的跑著。請試著想像一下或許有人在50光年的前端，使用望遠鏡來觀察我和祖父的姿態，這是我樂觀的想像。現在，對我來說能做的事，就是每天體驗與見證宇宙旅行的姿態。

雖然是在新冠肺炎期間所誕生的「向宇宙施放狼煙」的簡單作品，我很期待它能如何成長。我試著在晴天的時候到外面走走，並把臉面向天空。然後在原野中，試著把黏有家族照片的管子讓它發出微弱的光線。我想與某一位向宇宙施放狼煙的人見面，聽聽人們說的話，這個樣子在我的腦海中浮現時，我的腦海宇宙裡，會發出微弱的訊號。我想試著一邊聽取某人重要的照片回憶中的故事，一邊見證它變成光後在宇宙中旅行的姿態。

你會向宇宙傳送什麼樣的姿態呢？



Hello.
I am Okuda Eimei from Floating Factory.
How was the exhibition, "What's This!?"?

Each title and exposition were taken off.
We would like you to look at each work and have a dialogue with them as if you found an unknown creature by the sea at night or caught the whiff of rocks or sand or even tide.

What word or expression did come to your mind while looking at things floating in the water tank? "Are they "real"?" "Are they "imitations"?" They have heard such words so many times in the water. Those words brought them up in various forms and encouraged them to increase.

What is an "imitation"?
We can say "alternative" in a way. Floating Factory has had invaluable experiences through celebrating the birth of the material of this floating object, and mourning their death. The material of this floating object was originally to be the artificial muscle, but it could not be. It was not useful and to be thrown away. However, they could turn into what look like creatures swimming in the water, even though they could not be the artificial muscle. Things will be broken eventually. I dried the broken floating objects to create their graves instead of throwing them away. It is a silhouette work displayed on the wall.

Paper works were originally created as models before creating the floating objects. They were to be thrown away when they had done their job, but they have been brought up in various forms and have increased.

When I visited the National Museum of Marine Science and Technology first time, a certain work interested me. It was a group of big brooms on the hill which were made of a lot of trash. The memory of the dialogue and the fight with the trash should be a valuable part of each life for people who cleaned up the trash to make the hill.

There is a work that I would like you to feel in your mind in this exhibition. The video work in which people are listening to something on their earphones. They are listening to the music that they used to listen to once. Sometimes they wear out the earphones and tell some stories. Small stories that come to their mind while listening to the music. They tell such unuseful stories that they had almost forgotten so lively.

What are the stories when we are going to talk about ourselves? Titles? Educational background? It might be the story as an "imitation" of the "real" person who is excellent.

In our factory, the most curious thing is the story that has been thrown away in the corner of someone's mind. Imagine a huge museum in every person's mind which is filled with treasures that no one has ever seen or heard of.

In a few years with the COVID-19 pandemic, how have you been doing?
For Floating Factory, the exhibition was postponed because of COVID-19, and the schedule came to blank. Then, filming came to my mind. A film recording how our daily life has been. We have recorded the life of creating the floating objects, making their graves, and creating the works of the universe. Even such daily life will come to an end someday.

In the film, I asked myself what the last work I would create, and I have considered about it since then. I have created works by having a dialogue with things for a long time, but I found that I would like to create the work focusing on people in the end. That is a work "Sending Out a Signal to the Universe". It is simple and I just pasted my family photographs at the tip of the tube. The photographs gleam by lighting up in the tube. In the film, I have attached the photographs to the edge of the power generator on the bicycle and brightened them in the field towards the universe. How far can the slight light go?

As if we can see the stars far away from the Earth, the light, which is the figures of us, will keep going anywhere only if there is no interruption. On a sunny day, I have gotten accustomed to going outside to turn my face toward the universe. I remember the day that my grandfather and I, a small boy, looked up at the sky together around 50 years ago. The figures of me and my grandfather who has already passed away should be still running actively in the universe 50 light years far away from here today. I imagine that someone looks into a huge astronomical telescope to see the figures of us somewhere 50 light years far away from here. This is my optimistic imagination. What I can do now is to enjoy and see off this figure that is going to leave for the universe every day.

A simple work, "Sending Out a Signal to the Universe", was created during the period of COVID-19 pandemic, and I look forward to seeing how this work will grow up. On a sunny day, I went outside to look up at the sky. Then I slightly brightened the tube with my family photographs in the field. Now I would like to see the moment of someone's "Sending Out a Signal to the Universe". When I listen to someone's story and some imagination comes to my mind, small signals are being released from my inner universe. Then, a slight light is going to the universe from the photographs in front of me. I would like to see off the figure turning into the light and leaving for the universe while listening to the story of the photograph that is a record of someone's precious memory.

What kind of figures would you like to send to the universe?