

## Cross-Inquiries between Dream and Reality – Interview with *Orbit – Floating Screen* Creator Kuo Hsin-Hui

Report & editing | LIN Hsieh-Min

Using mechanical installation to circle around the objects and film them from the same perspective, and at the same time presenting three sets of videos with subtle differences, artist Kuo Hsin-Hui's *Orbit – Floating Screen* exhibited at Multiple Screen, National Taiwan Museum of Fine Arts, attempts to adopt automatic viewing to diminish the boundaries and dimensions of reality and dream.

### **Geometric Orbital Motion as Creative Perspective**

Orbital motion is a geometric motion, where the distance between viewpoint and the center of circle remains constant. To Kuo Hsin-Hui, this is a viewing method that connects to “body” and “the sense of touch.” Having grown up in Keelung, Kuo stayed home for much of his childhood due to poor health, and most of the time, the window shutters were closed. “When I couldn’t open up the shutters completely, I just pushed aside some of them and looked out from my room. I also played around with how I could change the light that penetrated through. Through this shuttered plane, I constructed a way of learning the world outside, and my eyes constantly changed position to see if I could see something else further to the sides.” At the same time, he also began to question the images in the TV in his room: “Is there anything inside? Is it the same space as the one I am in? I can change an angle and still see the space around me, why not for the space inside the TV?” This also shaped his “orbiting” style later on. Kuo first used window shutters as the theme in his previous work *Depth of Screen*, where he projected images onto real window shutter blinds, allowing audience to experience how shutter blinds “divide two worlds apart, yet allow one side to peek at another.” It was an allusion of the dissipation of body, self, space, and boundary of consciousness.

For a long time, Kuo’s works have always been connected with “space.” Kuo perhaps considers the world “in another dimension,” which may be resulted from the experience of a family member passing away when he was in junior high school. “Some people will forget and recover after they grow up, but this event continues to follow me around; it becomes an unbreakable thread, provoking me to think whether there is another dimension to this world? A dimension of plane, a

dimension of life and death; I always think about their relation, and hope to carry out dialogues. If I try to understand the dimension of death, will I get stronger feelings for the boundary of survival? This has become the way I learn the world.” Studying architecture in college allowed Kuo to understand “conversion of dimension,” just like “when producing architectural drawings, we put ruler and compass on two-dimensional (flat) paper to project out three-dimensional (space) imagination.” However, art has broken this construct of the world he gained from architectural training, “dimension is no longer about the communication between two-dimensional and three-dimensional worlds; instead, it becomes the spatial communication between the physical world and the image world.”

### **Subconscious of History and Ghost of Experience**

*Orbit – Floating Screen* aims to present dialogues between the spaces inside and outside the screen. “This work also shows the chaotic state during sleep, capturing the subconscious of human history.” The light penetrates through shutter blinds and shines onto the person sleeping. He/she sometimes tosses around, and sometimes lies on his/her back but we have no idea if the person is asleep; the image of them waiting in front of the screen (about to begin) and within the state (ongoing) continues to fuse and integrate. Through the constant-speed motion of the camera driven by motor, an automatic visual is created. “This automaticity may be the rule that governs how time and light move, and may be the subconscious that functions behind dreams/waking up.”

Placing the time of his works between asleep and awake may have come from his past experience of body “losing traceable coordinates” when he was walking in the streets back when he was a child. “During that time, my experience of wandering around was like surveying the city of Keelung all by myself. I walked through and observed the ruins that were not yet cleaned away, broken streets, the mountains and the sea, the once important but no longer relevant Port of Keelung, and the monument from the Japanese colonial period (Prince Kitashirakawa Yoshihisa Monument).” As if he was playing the role of a “contemporary ghost,” Kuo weaved a visual plane with his eyes from an angle lower than that of an adult, conducting multiple conversations with the external world and other ghosts of the history (Japanese colonial government, the Nationalist government, and so on).

“I was full of doubts. There were so many things that could be physically touched, but they were not there, leaving only traces that could not be traced, and some

traces were even removed intentionally.” Kuo also mentioned the local Taiwanese dialect: “It was the language I grew up around, spoken by my grandparents and parents. However, there is no written Taiwanese. This was a feeling familiar yet distant; as I grew up I gained more knowledge on history, and the experience from that time propels me to contemplate on these experiences that pass through, emerge, and dissipate through art creation.”

### **Future Creative Direction**

As for future creative works, Kuo wants “to try filming some uncertain things in the future, like disorientation used by Federal Aviation Administration to train aviators; there is this subtle paradox of whether you should believe in technological devices or your own perceptions.” Kuo also wants to explore more extreme states of men’s perception of space through “playing.” However, this year Kuo has already done a number of video works, and he wants to make some kinetic installations, expanding and extending his attempt of exploring the theme of “space” without repeating what he has already done in the past.

***Information Source: 《Trans-Disciplinary Arts Development Project Yearbook 2015》 ,  
National Taiwan Museum of Fine Arts, p.202-203***