



TAIPEI ARTIST VILLAGE YEARBOOK

台北國際藝術村年鑑

2019

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- 02 序／ Introduction
- 06 藝術村介紹／ About Artist Village
- 10 交流機構互訪藝術家／ Exchange Program Artists
- 36 臺灣駐市及國際來訪藝術家／ Taiwanese and International Artists in AIR Taipei
- 64 閣樓寶藏巖青年會所／ Treasure Hill Traveler's Hostel
- 74 微型群聚／ Micro Loft
- 96 展演活動／ Exhibitions & Events
- 108 教育推廣及公眾服務／ Education & Public Service
- 113 精選活動／ Activities Review

讓藝術成為發揚臺北的文化底蘊
Make art carry forward Taipei's profound culture

21 世紀的臺北受到資訊科技與全球化浪潮的衝擊，逐漸走向一個眾聲喧嘩的景況，在如此多元文化互融同時也互斥的背景下，藝術究竟能起到什麼樣的作用？藝術村的存在或許能成為這個重要問題的其一解答。

台北 | 寶藏巖國際藝術村由廢址與歷史聚落改建而成，以再生為概念，透過藝術的形式，重新灌注城市一種新生的流動。藝術村長年推動的藝術進駐計劃不僅搭建起跨國間的文化交流，也促成藝術家與在地社群的共生關係：藝術家透過與社群的連結獲取創作的素材與能量；在地群眾也透過參與藝術深入發掘集體的 cultural 記憶，讓藝術不只是束於文化殿堂，專屬於上層階級的玩賞之物，讓藝術能夠擴及社會各個群體，成為與生活並存的一部分。

在 21 世紀的臺北，經濟與科技的高速發展下，藝術或許不是個必要的存在，但我們卻不能沒有藝術。藝術所帶給我們個人、這座城市、甚至整個社會的是一種集體文化的連結與保存，而藝術村在其中更是扮演著不可或缺的媒合角色，也因此期許在不久的將來，台北 | 寶藏巖國際藝術村能持續發揚臺北這座兼容並蓄的城市所獨有的深厚文化底蘊。

In the 21st century, Taipei has been strongly influenced by the wave of information technology and globalization. Thus, it has gradually become a city that embraces many voices. In the context of the integrated also conflicted cultural diversity, what kind of role can art play? The existence of the artist villages probably can be one of the possible answers to this critical question.

Taipei and Treasure Hill Artist Villages were renovated respectively from a vacant office building and a historical settlement under the concept of regeneration. In an attempt to revitalize the city with fresh flows by means of art, the artist villages have been executing the artist-in-residence program for many years, building a platform for cross-national cultural exchange and also facilitating the symbiotic relationships between artists and local communities. The artists can obtain materials and inspirations through connecting with the communities. In the meantime, the locals can dig into collective cultural memory by participating in art. Instead of binding art to a palace of culture that belongs to the upper class exclusively, the artist villages extend art to various social groups, making it a part of people's daily life.

In the 21st century, in Taipei City, art may not be essential under the development of economy and technology. However, no one can live without art. Art has brought the individuals, the city and the whole society together. Art connects and preserves the collective culture and the artist villages have played a significant role in this. Therefore, we hope that in the near future Taipei and Treasure Hill Artist Villages can continue to carry forward the profound cultural potentials and inclusiveness of Taipei City.

財團法人台北市文化基金會董事長
Chairman of the Taipei Culture Foundation

李遠 (N-野)
Adam Li

成為宜居永續城市 Making Taipei a Livable and Sustainable City

臺北市政府施政之願景「成為宜居永續城市」，本局與台北市文化基金會共同實踐並打造「文化多元品味生活的城市」，臺北市近年來以藝術與文化的軟實力打造都市品牌，以文化首都為號召展現城市活力與創意，藉由「台北藝術進駐計畫」聚集來自世界各地且文化背景多元的藝術家共聚一堂，透過藝術進駐連結全球與台北的藝術軌道，從「藝術村」擴散藝術能量至台北的各個角落，落實在地生活美學。

位於城市中心的台北國際藝術村，以及隱藏在歷史聚落的寶藏巖國際藝術村，透過台北藝術進駐計畫，建立起跨越國籍和文化的網絡，藉由舉辦展覽、座談、開放工作室、表演、出版等多樣化的呈現，藝術村建立了在城市中的「開放平台」，跨越區域性的文化及政治情境的侷限與框架，創造出無國界的交流空間，激發出藝術進入城市的各種可能性。

藝術村中有生活場域的縮影，將「在地」和「國際」隔閡消除交融，從中產出無界限的作品。藉由保存取代更新，達到藝術再生、活化，臺北市除了創新，更不忘歷史脈絡下的發展，進而將觀念思想延續、碰撞，達到城市永續的新高度。

Taipei City Government has contributed to the vision of "making Taipei a livable and sustainable city." Thus, it has been working closely with Taipei Culture Foundation to build a city with cultural diversity that people can enjoy living. In recent years, Taipei City has established its own branding in soft power such as arts and culture, demonstrating the vitality and creativity as the capital of culture. With Artist-in-Residence Taipei Program, artists of different cultural backgrounds from different countries gather together. The residency program has connected Taipei art scene with the world, extending the power of art from the artist villages to every corner of Taipei, implementing aesthetics of everyday life.

Taipei Artist Villages which is located at the city center, and Treasure Hill Artist Villages, which is hidden in the historical settlement, have built up cross-national and cross-cultural network through the residency program. By organizing various projects like exhibitions, talks, open studios, performances and publications, the artist villages establish a "public platform" that breaks through the restriction and frame of regional cultural and political context, opening up a space for exchange without borders, stimulating the potentials of art entering a city.

In the artist villages, you can find epitome of daily life scene. The barrier of locality and globality is removed and therefore the artworks that cross the borders are created by residency artists. Through preserving rather than replacing, we hope to revive and revitalize the city by means of art. Taipei City Government has always kept the historical development of the city in mind while pursuing innovation. We hope to continue the discussions, keep exchanging ideas and take Taipei to a whole new level of sustainability.

財團法人台北市文化基金會執行長
CEO of the Taipei Culture Foundation

蔣宗雄
Jian Tsung Hsiung

常有人跟我抱怨說，藝術村裡的作品太難懂了，都不知道在看什麼。

2019 年透過國際徵選來臺北駐村的藝術家有 27 位（外國籍 20 位、臺灣籍 7 位）、交換單位也送進約 14 位國際藝術家。來自四面八方的國際人士對於臺灣充滿好奇，在駐村期間都沒有乖乖地待在工作室裡，反倒是每天行程滿滿，到處趴趴走、找人聊天。像是德國 Gabi Schaffner 找臺北人詢問等待垃圾車的趣事、也跟竇藏巖的老伯伯學唱《綠島小夜曲》，用無線廣播把她的觀察和心得即時發送到柏林；澳洲 Ben Landau 用臺灣每日發行的報紙與民眾互動，收集大家所在乎的「國家大小事」，再創造出每日頭條新聞；法國 Tamara Erde 用鏡頭深入葬儀習俗，記錄孝女白琴、蓋棺入殮、樂儀誦經等樂舞軼事；義大利 Federico Delfrati 則是潛入卡拉 OK 歡唱聚點創造出一個「似熟非熟」的空間，反映友誼的現實和虛幻。他們的創作取材似乎是我們的日常生活，但從他們的觀點和角度解讀這些枝微末節，產生了詼諧幽默的語感和接地氣的美感，移置到國際版圖上，描繪出臺灣的社會特徵和文化系統。

除了日常經驗，也有許多藝術家抱著追星的態度來臺灣一探究竟。日本 Ney Hasegawa 來臺追蹤霧社事件，調查日治時期的臺灣歷史，這些在教科書上讀不到的資訊，必須透過現地採訪、口述來獲得第一手資料。他以「舞者身體與編舞者」的關係來對應「被支配與支配」之間的關係，提出我們對黑暗歷史「寬恕與無寬恕」的詮釋。保加利亞 Yasen Vasilev 在駐村期間邀請民眾一起閱讀東漢葛洪的《抱朴子》，回顧東方哲學看待身體、老化、死亡和長生不老的概念，閱讀過程天南地北，從一神論聊到瀕死經驗，也從輪迴談到戀愛經驗，更從保健食品跨到器官移植，在神醫和 AI 世代，未來的身體到底是不是我們自己的？沒有地震經驗的西方人總對地震充滿幻想，德籍的 Tintin Patrone 原以為地震的聲音沉重、巨大，沒想到抵臺之後，清晨睡夢中一陣安靜的劇烈搖晃讓她感受了地震的威力，接踵而來的是一陣徬徨，不知道該鎮靜以對，還是該高聲呼救。她的駐村作品呈現出各國人士對於地震的不同想像，面對無法預期的天災，有人害怕焦慮，有人輕鬆搞笑，有人嚴陣以待，反映出不同的個人性格和民族天性。

今年也特別與台北當代藝術館合作，讓藝術家除了在臺北駐村生活，也能有發表展演的機會。日本 Yumiko Ono 追尋《桃花源記》裡「烏托邦」的形象，她覺得臺灣就像桃花源一樣，真實存在又難以理解，因為臺灣有著多層次文化的堆疊，經過一次次的內化，已分不清楚哪些是原生，哪些是外來。她用紙紮來呈現她在臺北看到的拼貼建築，有著實際的外表卻又有著虛擬的功能，創造出一個不屬於任何空間的空間，想像出臺北的縮影。

藝術村提供藝術創作者一個短暫的居所，讓他們有機會駐留、進行調查研究，近身與民眾接觸，從日常生活經驗中採集各種元素，重新進行分解、拼貼、整合、挪用，在各條線索中抽絲剝繭，像是人類學家從看似有系統的結構裡找到關鍵的元件，鋪陳出不同的故事。這些故事需要你我的參與，每個人都能從自己的角度提出對於作品的理解和看法。藝術創作最好玩的部分就是創作過程，歡迎大家一起來藝術村體驗過程，享受解放理智、漫無目標、放鬆情感的趣味吧！

People always tell me that artworks in the artist village are too difficult to understand. They barely know what they are looking at.

In 2019, twenty-seven artists were selected through open call and came to Taipei for residency, including twenty international artists and seven Taiwanese artists. Apart from the twenty-seven, we also received fourteen artists from our international partner institutions. Artists from around the world always spent their stay indulging their curiosity for Taiwan, meeting people and visiting places asking. They usually had a full schedule and seldom stayed still in the studio. For example, German artist Gabi Schaffner would wander around, people in Taipei about their stories of waiting for the garbage truck. She also learned how to sing "Green Island Serenade," a Mandarin Chinese classic song, from an old resident in Treasure Hill village. During her residency, she broadcasted her observation and thoughts, sharing these new findings on air to Berlin. Artist Ben Landau from Australia on the other hand interacted with the audience via daily local newspapers. He invited the visitors to collage the news for tomorrow's headlines. Through the process he obtained what people truly cared about their nation. French artist Tamara Erde explored Taiwanese funeral tradition by filming professional mourners and dancers who were working in the funerals. Artist Federico Delfrati from Italy delved into various local Karaoke venues. He created a space based on the research that made the audience feel familiar but confused at the same time. He reinterpreted the specific nature of Karaoke to reflect the reality and illusion in relationships with the above-mentioned, we could seemingly tell that. Their residency projects were inspired by our daily life. From their unique point of view, the local trivial matters became humorous and aesthetic. Our Taiwanese social characteristics and cultural system were then portrayed through their art work within global reach.

Besides getting inspirations from daily experiences, some artists came to Taiwan for the research of mysteries. Japanese artist Ney Hasegawa had been studying Musha Incident during residency. He had performed his research of the Japanese occupied period in Taiwan by collecting primary information, statistics and oral history that couldn't be found in Japanese textbooks. By comparing the relationships between dancer's body and choreographer with the concept of invasion and being invaded, he intended to interpret the theme of "tolerance and intolerance" during the dark period. Yasen Vasilev from Bulgaria invited the participants to read "Baopuzi", an ancient Chinese alchemical text written by the Jin dynasty scholar Ge Hong. Through reviewing how Eastern philosophers viewed bodies, deterioration, death and immortality, the artist and the participants shared their thoughts about monotheism, reincarnation as well as the love experience. In the process of reading, the topics ranged. From the era of divine doctor to artificial intelligence, and likewise, from health food to organ transplantation. The artist aimed to ask one single question: will our bodies still belong to ourselves in the future? Western artists always fantasized about earthquake since they have never experienced it personally. German artist Tintin Patrone originally considered that the sound of earthquake was heavy and loud at the beginning. However, after arriving in Taiwan, she experienced her first earthquake while sleeping in the early morning, which was powerful but quiet. She was so confused that she didn't know if she should call for help or just be calm. Her residency project therefore demonstrated people's imagination of earthquake in the viewpoint from different countries. While facing the unpredictable natural disasters, some were anxious, some took it easy and made fun of it, and some were well-prepared, which in a way reflected the personal characteristics and the human nature of different nations.

In addition, this year we had a joint program with the Museum of Contemporary Art, Taipei, which provided the artist a chance to stay at Taipei Artist Village and exhibit at MOCA Taipei. The selected Japanese artist Yumiko Ono followed the idea of utopia in Chinese poet Tao Yuanming's fable account "The Peach Blossom Spring". She found Taiwan similar to the "Peach Blossom Spring" since it exists but is hard to grab when you get closer to its details. For Ono, Taiwan was composed of multiple layers of cultures as well as multiple times of internalizations, which made it hard to tell what was native and what was foreign. Therefore, she worked with a Taiwanese traditional technique called "Zhizha" to reconstruct the buildings she saw in Taipei. She built a pseudo space with realistic appearances but with no practical purposes. Ono imagined the epitome of Taipei through creating a space that existed nowhere.

The artist village provides creators a temporary residence where they can stay in Taiwan to do research, meet people in person and collect inspirations from daily life experiences. By reconstructing, collaging, integrating, appropriating the elements obtained, they elaborate different stories, like anthropologists trying to find the key element in the apparently systematic structure. These stories require our participation. Everyone can propose their understanding and opinions of the artwork from their own perspectives. The most interesting part in art is the process of creation. Thus, we welcome everyone to visit the artist village and take part in the process. Liberate logic and reason, just relax and enjoy the time of doing things without any purposes.

台北 | 寶藏巖國際藝術村總監
Director, Taipei | Treasure Hill Artist Village

李
子
曉
雲
Catherine Lee

台北國際藝術村 Taipei Artist Village

二〇〇一年臺北市政府文化局於北平東路7號，原為養護工程處辦公室舊址，成立台北國際藝術村，以閒置空間再利用的概念，活化既有資產，將場域規劃為藝術家創作與居住的空間。

十幾年來，台北國際藝術村透過進駐計畫，促進國內外藝術家與在地社群的互動交流，做為連接不同文化的橋樑，實踐以城市為本的多元文化發展。台北國際藝術村位於臺北市都心，交通便利，除了藝術家的聚落，亦包含具有展演功能的場館、舞蹈室、鋼琴室、暗房、辦公空間等。做為臺北市最早發展藝術進駐的據點，秉持著永續經營在地文化的理念，集結來自國內外的藝術家，共同打造融合臺北城市特色的藝文環境，引領市民體驗生活化的在地美學，進一步關懷社區文化，並支持多元的藝術創作，啟動新的文化視野。

Embracing the philosophy of "fulfilling social responsibilities with the arts and promoting cultural diversity of the city," a former office building for the Department of Public Maintenance and Construction of the Taipei City Government at No. 7 Beiping East Road was repurposed for the Taipei Artist Village (TAV) on 12 October 2001. Based on the idea of "reutilizing disused spaces," TAV as a congenial venue where artists from the four corners of the world can temporarily settle down and get on their artistic pursuit, thereby facilitating exchange with the international society and interaction among local communities.

Taipei Artist Village has promoted the interaction between domestic and foreign artists and local communities through its residency program for more than a decade, as a bridge connecting diverse cultures and practicing urban-oriented multicultural development. Situated in the heart of Taipei City, the Taipei Artist Village is conveniently located and easily accessible. In addition to accommodating artists, this village provides multifunctional spaces such as performance hall, dance rehearsal space, piano studio, darkroom, and office space, encouraging residential artists from different fields to channel their energy into artistic origination. As the stronghold for the development of art residency in Taipei that adheres to the philosophy of sustainable management of local culture and combines artists from all over the world to create an artistic environment that integrates Taipei's urban characteristics and lead citizens to experience local aesthetics. Taipei Artist Village will continue to be caring for the community culture and supporting diverse artistic creations, launching a new cultural vision.



Treasure Hill Artist Village 寶藏巖國際藝術村

一九八〇年，臺北市政府將寶藏巖由原本的水源保護地劃入公園預定地，立即面臨被拆遷的處境；隨後，在文史團體及社運人士的努力下，群起動員發起一連串聚落保存運動；一九九九年，時任臺北市文化局局長龍應台將「藝術村」作為未來經營之目標，以寶藏巖的特殊地理位置及歷史為特色，發展出以生態、藝術、社區三者互相對話的場域。

寶藏巖的歷史軸線以市定古蹟「寶藏巖寺」為中心，其周圍延伸的六、七〇年代違章聚落亦為寶藏巖不可分割的一部分。二〇〇四年，寶藏巖以聚落活化的型態被保存下來，登錄為歷史建築；二〇〇六年，臺北市政府文化局開始進行修繕工程。二〇一〇年十月二日，「寶藏巖國際藝術村」正式以聚落共生的概念開始營運，並啟動「寶藏家園」、「台北藝術進駐」、「青年會所」等計畫，讓寶藏巖得以以「藝居共生」的方式保存，創造聚落豐富而多元的樣態。

Originally zoned as a water conservation area, the Treasure Hill was incorporated into Water Front Area Park No. 297 as part of the Taipei City Government's planning project in July 1980, and the entire settlement therein was consequently due for demolition and relocation. Thanks to the efforts of cultural and historical groups as well as social activists that a concatenation of community preservation campaigns were launched. In 1999, Ying-Tai Lung, then the Commissioner for Cultural Affairs, confirmed that the Treasure Hill shall be developed as an artist village, a realm allowing the ecology, the arts and the community to interact with one another based on its unique geographic location and history.

The history of the Treasure Hill revolves around the municipal historic site, Treasure Hill Temple. The settlement of the 1960s and the 1970s sprawling from the temple is also integral to this area. In 2004, the Treasure Hill was preserved as part of the community revitalization program and registered as historic architecture. In 2006, the Department of Cultural Affairs, Taipei City Government started to renovate this area, which resulted in the inauguration of the Treasure Hill Artist Village (THAV) on 2 October 2010 with the philosophy of arts-community symbiosis, followed by a series of key projects such as community preservation and revitalization, Artist-in-Residence Taipei, and Attic Treasure Hill Traveler's Hostel. In sum, the THAV seeks to create a richly diverse modality for this settlement in which the arts and the residents can nurture each other.



台北藝術進駐 Artist-in-Residence Taipei

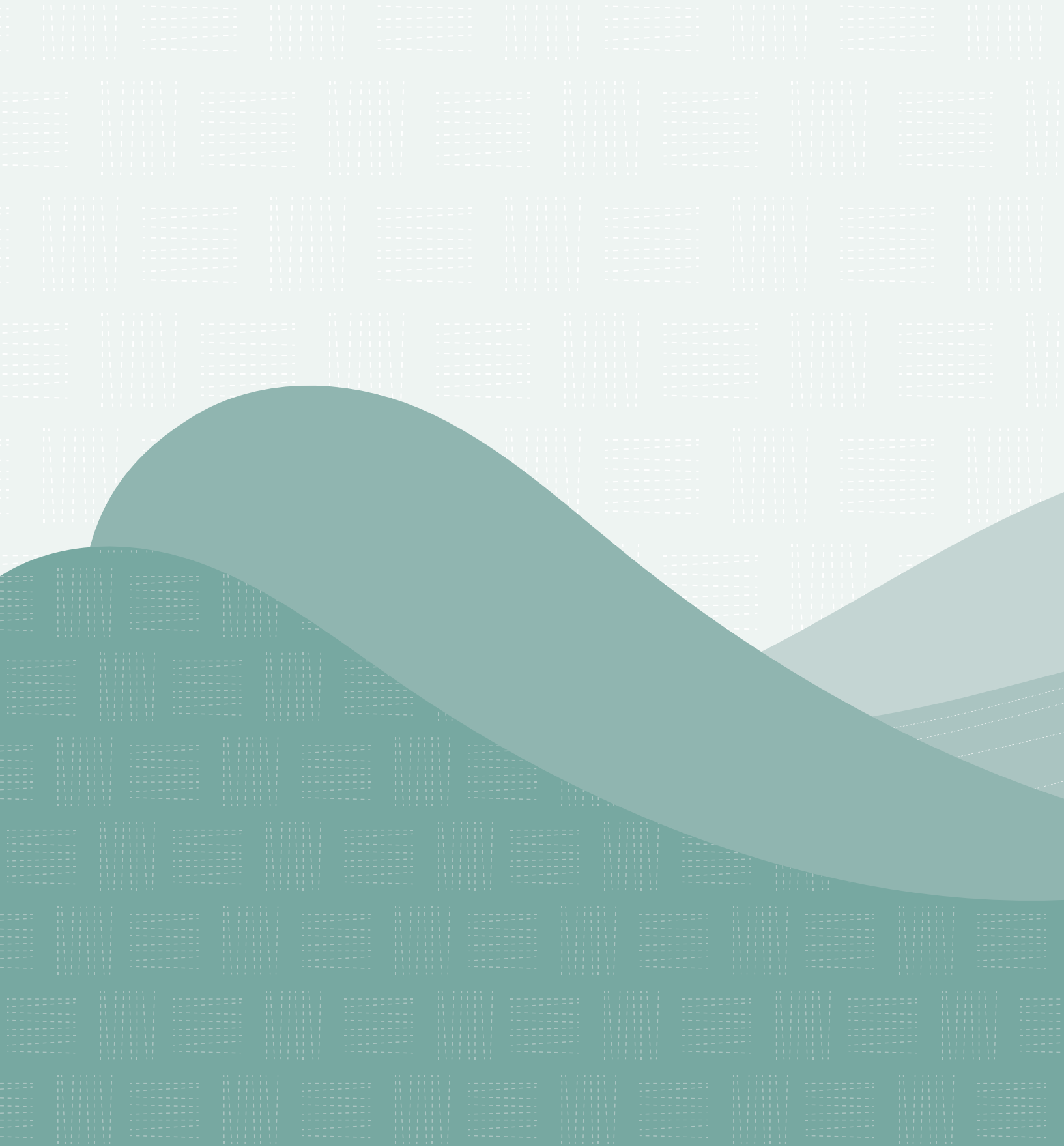
藝術進駐發展至今，更強調藝術家在進駐期間，與進駐地所產生的各種關係和連結。除了有助於創作者增生創作能量，也為進駐地帶來全新的觀點和啟發。「台北藝術進駐」以台北國際藝術村及寶藏巖兩地作為藝術家的基地，期盼促進不同領域、跨社群之族群交流，串連全球藝術進駐機構，打造多元文化的創作與交流平台。

「台北藝術進駐」利用橫向連結，串聯全球藝術進駐機構，並縱向延伸開放國內外藝術家申請進駐，透過多元文化的交流平台，建立綿密交織的跨國界網絡，吸引更多各領域、跨社群的族群之間，彼此互動交流，開啟全新視野。

There have been increasingly more art projects and art residency opportunities of diverse formats offered around the world, and the notion of artist-in-residence is no longer solely confined by space, time, or budget, with more emphasis placed on the different relationships and connections that an artist could form during the residency period with the place of the residency. In addition to helping artists to generate more creative energy, artist-in-residence could also usher in new perspectives and inspirations for the area of the residency. These artists from around the world have come to Taipei and connected with the art village, with a close link to the city's pulses formed by each art project.

In addition to helping to enhance the creative experiences of artists, artist-in-residence also boosts the meaning and value of the residency space and its surrounding environment. Based in Taipei | Treasure Hill Artist Village, artist-in-residence Taipei (AIR Taipei) connects residency sites and artists from around the world. Through providing an exchange platform for the creative minds to live and make work, AIR Taipei facilitates in the formation of transnational cultural network, the collaboration of diverse disciplines and communities, and the development of new perspectives.



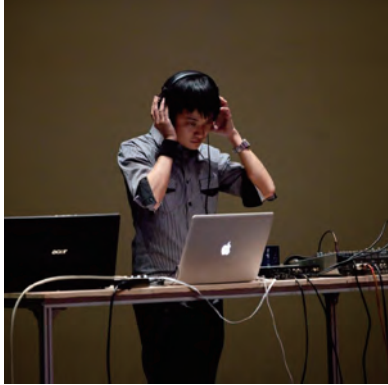




交流機構互訪藝術家
EXCHANGE PROGRAM ARTISTS

王連晟 WANG Lien-Cheng

視覺藝術
Visual Art



2019.01.05-02.14
臺灣 Taiwan

台北國際藝術村 X 日本 Tokyo Arts and Space
Taipei Artist Village X Tokyo Arts and Space,
Japan

王連晟，數位藝術創作者，作品跨足於互動裝置和聲音表演。裝置作品常以數量的方式以達到一種特異的身體感知。而聲音表演常搭配程式即時生成的影像，與即時運算的聲音演出。

他蒐集並改裝日本當地二手或是廢棄的點陣式印表機，透過連接網路的資料當成養分，利用印表機原本機械的聲音，把它們改裝成交響樂團。網路本身是一個由程式碼組成的資訊流，他轉化這些網路的資料，使其變成印表機的物理運動，並將網路上的資訊做視覺與聲音的可感知化呈現。此外，透過將大量的點陣式印表機並置且運動，讓觀眾沉浸在印表機的巨大訊息的洪流中。其機械運動始終創造著一種不確定、移動、發展、旋律的空間。印表機原本的功能是列印文件，但現在他們始終做著無意識的運動，像是工廠的勞工們，透過不斷的勞動來生存下去，藉此反映亞洲在全球化的現況。

Wang Lien-Cheng is a new media artist. His works involve with interactive installations and sound performances. He often utilizes a volume of installed approach in his installations to achieve a unique physical perception. And his sound performances are committed to seamless combination of images and sounds created by computer algorithm.

He collected discarded or second-hand dot-matrix printers in Japan, and then transformed them into symphony orchestras using their original mechanical sound via the data of internet. The internet itself is a stream of data consisting of code. Wang converted the Internet data into dot-matrix printer's physical motion, thus making the information on Internet both visible and audible. Moreover, by putting a large quantity of dot-matrix printer together, he immersed the audience in the grand informational torrent materialized by the collective action. The mechanic movement has created an undefined, moving, developing, melodious space all the time. The original function of printer is printing something, but now printers repeat the movement unconsciously, just like workers in a big factory whose only way of survival is working forever. Wang wants to reflect the current situation of globalization in Asia through this work.



橋本仁 Jin HASHIMOTO

視覺藝術
Visual Art

橋本仁出生於日本埼玉縣，他曾獲得第十一屆 Tagboat Award 大賞獎，因而於 2016 年至臺北進行展出；更於 2017 年，參與高雄駁二藝文特區的藝術進駐計劃。由於祖母是灣生（臺灣日治時期在臺灣出生的日本人）的緣故，橋本仁對於灣生歷史有著濃厚興趣，希望自己身為一位活在 21 世紀日本年輕人的觀點，重新探討這段歷史和記憶。

隨時間流逝，兩國關於灣生的話題也早已經從時代的洪流裡被遺忘掉了。透過台日交流協會的幫助，他得以訪問一些在日本的灣生們，每一位他訪問過的對象都表示，比起日本，臺灣更像他們的家鄉，這種的情緒可以被單純地解釋為鄉愁，但他認為這其中有著更複雜的情感，這不可思議程度的強烈鄉愁比喻成「在臺灣種植的樹苗連土一起移植到日本」感覺是最為貼切的形容。灣生們的每個人的人性的根源裡，與臺灣的土地一生地交織著。那樣的記憶也刻劃在身為灣生後代的橋本仁的遺傳密碼裡。因此，他在駐村展覽「記憶密碼 1895-1946」中以「土」作為開始與結束的象徵，然後藉由從現在活著的我們的視角來一窺灣生們的記憶，過去與現在，將灣生和現在活著的人們連繫起來的是什麼，希望觀眾能嘗試著去感受看看。

Japanese artist Jin Hashimoto was born in Saitama. Thanks to the Grand prix from the 11th Tagboat Award, he got a chance to exhibit his works in Taipei in 2016. He participated in AIR Program of PIER2 in Kaohsiung in 2017. As his grandmother is Wansei (Japanese repatriates from Taiwan), he has a strong interest in Wansei's history and would like to revisit Wansei's memory with his point of view as a young Japanese artist living in XXI century.

With time passing, the word "Wansei" has fallen into oblivion in both countries and its population is decreasing. Thanks to the support of Taiwan Association in Japan, he had the opportunity to interview some Wansei people in Japan. Every person he interviewed said that their hometown was not Japan but Taiwan. He thinks that this strong "nostalgia" is best described as the following, "they moved the whole Taiwanese seedlings and transplanted them in Japan just as they were planted in Taiwan". He believes that people who had lived on the same soil share the same root. The memory is engraved on the artist's genetic code, as a descendant of Wansei. Through the carved wood placed on the pictures of Wansei's memory and soil as symbol of the beginning and the ending, he would like the audience to feel the special connection between the past and the present, Wansei and us who are living in the present.



2019.10.07-12.27
日本 Japan

台北國際藝術村 X 日本 Tokyo Arts and Space
Taipei Artist Village X Tokyo Arts and Space,
Japan

陳松志

CHEN Sung-Chih

視覺藝術
Visual Art



2019.01.07-03.25
臺灣 Taiwan

台北國際藝術村 X 日本黃金町管理中心
Taipei Artist Village X Koganecho Area
Management Center, Japan

陳松志專長複合媒體空間裝置。過去以來常藉以現成物進行創作，這些現成的生活素材在創作者的任意拼湊、組合下，轉化後呈現出有別於粗糙、生冷的物質原性，並微妙地注入濃厚複雜的心理元素，作品往往因此產生溫度，富有詩意。

在日本黃金町駐村的創作計畫中，他希望延續個人擅長選用生活中的拾得物進行創作，藉以個人於新環境短居期間的生活物件、影像紀錄以拼接手法抽象化一日常生活的記憶片段，並持續個人過去對於特殊場地、空間的創作屬性，探討觀念與物性出發的空間裝置，在「日常／藝術」、「建構／破壞」的反覆中誘發物質藝術的質量美感。透過微小事物的平凡發現與擺弄，觀照出低物質美學在物質與精神的多重交互作用下相互滲透的當代審美思考。

Chen Sung-Chih's previous works include mixed creations using ready-made objects. These ready-made life materials are randomly assembled, combined, and transformed in order to present something different from the original rough and cold material quality with a delicately blended complex psychological element. These art creations, therefore, are given warmth and poetic meanings.

During his residency at the Koganecho Area Management Center, he continued his methodology and made use of found objects in our daily life to create artworks. By using objects in daily life and video recordings found or made during his short visit in the new environment, he planned to use collage to abstractly express the fragments of our everyday life. The project also extended his signature method of making spatial installation in particular sites or spaces, of which the concept roots in the exploration of concepts and objects. Through foregrounding the "everyday / artistic" and the "constructive / destructive", he unearthed the aesthetic essence of ordinary objects. The discovery and placement of delicate, common objects manifests the aesthetics of lowly objects, which is formed through the multifaceted interaction between materialism and spirituality in a context of contemporary aesthetic thinking.



原田賢幸 Masayuki HARADA

跨領域
Interdisciplinary

原田賢幸是一位跨領域藝術家，目前居住於東京。以雙親感情中長時間持續的差異性作為研究動機，探討情感、記憶、溝通和社群之間的本質，並使用多種方法嘗試。作品的呈現方式大略分為三種，表象型、訪談與實驗型以及觀者參與型。

本次駐村計畫以臺灣長照為主題，想了解在臺外籍看護的現況以及和照護相關議題。相較於臺灣，日本近年才開始開放外籍移工到日本進行看護工作，臺灣的現況會不會是日本未來的模樣？而曾經有雇用過外籍看護的人又是怎麼看待外籍看護議題的呢？透過問卷調查，以及實地採訪踏查，把他看見的、感受到的，轉化成藝術創作並實體化關於家庭關係與社會架構的改變。

Masayuki Harada is an interdisciplinary artist, based in Tokyo, Japan. He makes art works with various methods and tries to understand the essences of feelings, memories, communications and communities. By creating art works, he hopes that some problems of feelings can be solved. He has three ways to output his ideas - interview / experiment type, represent type and interactive art type.

His residency project was focusing on foreign care workers and long-term caring. In contrast with Taiwan, Japan has just started to enable foreign care workers to get jobs recent years. Will the situation now in Taiwan, become the future of Japan? How do people who have hired foreign workers think of them? Through questionnaire and having interview and research, the artist visualized what he saw and felt, trying to discuss the changes in family relationship and social structure.



2019.01.07-03.29
日本 Japan

台北國際藝術村 X 日本黃金町管理中心
Taipei Artist Village X Koganecho Area
Management Center, Japan

陳亮璇

CHEN Liang-Hsuan

視覺藝術
Visual Art



2019.01.09-03.14
臺灣 Taiwan

台北國際藝術村 X 日本秋吉台國際藝術村
Taipei Artist Village X Akiyoshidai International
Art Village, Japan

陳亮璇的作品大多嘗試於空間中部署接續時段的時空之旅，站在攝影機後方的她，運用影像之於敘事、聲音之於空間裝置，且混合實驗紀錄片與家庭錄影帶的呈現手法，創造一個揉合當代都市日常生活、個人記憶以及夢境的超現實場域。

在秋吉台駐村期間她觀察當地農人與秋芳梨樹的關係。當村人慶祝梨樹百年成為品牌響亮的招牌時，農村也一同隨著時間逐漸衰老逝去。秋吉台所在的美彌盛產一種名為「秋芳梨」的品牌梨，以新興的品牌計畫支持當地產梨農家的生計。梨樹有自己的時間規律，農家必須緊密配合，同時也得和政府政策、資源分配等偏向城市的價值觀競爭。在展覽中她以幾何抽象的方式拍攝了秋吉台的自然，加上當地農業組合分析人口的資料等，並在深夜的梨園超現實地呈現老農的家中日常，希望藉著重組這些紀錄，和在展場中打出的大霧和手工製作的梨子紙箱車，看見一些洪流中消逝的景象。

Chen's art predominately experiments space-time travel that seeks to connect different time segments. Behind the video camera, she applies images on narratives and sounds, and creates spatial installations, and her approach of mixing experimental documentaries and home videos results in hyper-real states that blend everyday life and personal memories that are uniquely contemporary urbanism.

During her residency at the Akiyoshidai International Art Village, she investigated the Shuho Pear and the trees that the local farmers nourished. When the villagers celebrated the trees to become "a hundred year pear tree", the farmers also aged as time went by. Akiyoshidai has a special nature environment to grow things. Shuho Pear is one of their fruitful results of painstaking work. Trees have their own regular pattern of time and farmers have to follow the rhythm along with their daily life. At the same time, farmers must compete with the urban-oriented government policies and resource allocation. In the exhibition, the artist filmed the nature of Akiyoshidai in a geometric abstract way, combined with the analysis of the population of the local agricultural portfolio, and presented the daily life of the old farmer's home in a surrealistic way in the late night pear garden. From the producing to the circulation, the project tried to capture the relation of all the elements turning the products into what we buy / eat and people's lifetime working, which is all about inhabit and life.



安西剛 Tsuyoshi ANZAI

視覺藝術
Visual Art

1987 年出生於日本的安西剛，於 2010 年獲得東京藝術大學電影與新媒體碩士學位，他擅長以動力學藝術及影片來探索人類與日常塑料製品的關係。他曾經參與多次展覽與國際駐村計畫，曾是美國休士頓美術館 CORE 計畫中的一員（2015-2017），其個人作品〈健康機器〉在 2019 年展於美國德州藍星當代藝術中心展出；而作品〈監獄洛克〉則在 2018 年於英國倫敦大和基金會展出。

安西將塑膠製品作為他本次計畫的主要材料，他試圖面對石油工業和塑膠背後的环境問題，他的新雕塑〈人造物品〉，由他駐村期間到臺灣海灘收集的塑膠碎片組成，他試圖仿照考古修復的方法方法修復這些文物。然而，修復後的物體看起來扭曲了，你可能在日常生活中從未見過它，因為這些塑膠碎片是從同一海域的不同國家被海浪帶上岸的。安西想像著，在後世界末日的未來，考古學家將賦予被修復的物體什麼樣的意義。

Tsuyoshi Anzai (b.1987, Japan) received his Master of Film and New Media degree from Tokyo University of the Arts in 2011. He specializes in Kinetic art and video exploring the relationship between humans and plastic-made everyday items. He has participated in exhibitions and residencies internationally and was the fellow of CORE program (the Museum of Fine Arts, Houston, 2015-2017). His solo shows include *Healthy Machines*, Blue Star Contemporary, San Antonio, TX, US (2019) and *Jailhouse Locke*, Daiwa Foundation, London, UK (2018).

Anzai has used plastic objects as the principal material of his projects. Currently, he is trying to face oil industries and environmental issues behind plastic. His new sculpture *Artifact* consists of plastic fragments which he collected at Taiwanese beaches during the residency and he tries to repair the object imitating an archaeological method of restoration. However, the restored object looks distorted and you may have never seen it in your daily life. That is because the plastic pieces had been washed ashore from different countries somewhere sharing the same sea. Anzai imagines what kind of meaning the restored object will be given by an archaeologist in the post-apocalyptic future.



2019.10.08-12.27
日本 Japan

台北國際藝術村 X 日本秋吉台國際藝術村
Taipei Artist Village X Akiyoshidai International
Art Village, Japan

魏欣妍

WEI Hsin-Yen

視覺藝術
Visual Art



2019.03.11-05.30
臺灣 Taiwan

台北國際藝術村 X 韓國光州市立美術館
Taipei Artist Village X Gwangju Museum of Art,
Korea

魏欣妍的創作透過攝影、錄像和行為藝術等媒介探索不同層面的親密感：公眾與私領域、文化和社會及個人與感官之間纖細摸不著邊卻又不可或缺的微妙互動感受。

魏欣妍的作品大多圍繞在如何創造一個或時間或空間有所限制的情境，來和觀者快速短暫的建立關係和親密感。此次她駐村的光州是追求民主化的血淚路上的具體展現，也同時為藝術蓬勃盛開的特別之地。魏欣妍邀請了光州居民散步，希冀能夠用一種看似輕盈的方式來了解傾聽這個城市另一面的歷史、故事或記憶。

光州美術館國際駐村工作室緊鄰網球場。她於光州駐村工作室中的落地窗貼上了從室內看出去的風景，讓網球場上的打者觀看自身，也觀看她這邊的觀看。透過 242 張 A4 紙拼貼成的 4x3 公尺巨幅影像進而拉近和網球打者的距離，她也在那開始學習打網球。駐村期間的開放工作室，除了展出與她散步計畫的攝影作品，兩日下午並將工作室轉換為 VIP 網球觀賽席。

Wei Hsin-Yen mainly works in photography, video and performance. Her works explore the intimacy of different perspectives. She is interested in the subtle and impalpable interactions between public and private, cultural and social, personal and sensory.

Her work has been about experiencing instant relationships created under certain circumstances. She sets up different situations for two people to interact intimately; however the intimacy is being restricted through various factors like confined spaces or limited time. Gwangju takes a crucial presence of how democracy has been through and has become. It is also a place where performance art blossoms. She invited residents in Gwangju to take her for walks because she wanted to listen to the other side of this city with a seemingly lighter way: she wanted to understand its stories, histories, collective memories, and individual remembrances.

GMA International residency studio sits right next to an old tennis field. She posted up a 4 meters by 3 meters large image made by 242 A4 papers (photo credit: Lin Ming-Yan) on her French window, for the tennis players to see themselves, and also to see what she was seeing every day. This performative act shortens the distance between her and the tennis community, she also ended up taking a few tennis lessons. During the two-day open studio, alongside showing her walk with me project photographs, the studio was also turned into a VIP box for visitors to watch GMA Open tennis tournament.



鄭庾昇

JUNG Yooseung

視覺藝術
Visual Art

鄭庾昇透過作品來表達對當今韓國社會下的年輕人以及女性的關心。她認為隨著在特定條件下成長的這一代人，他們身上所背負的義務，並非真正他們所需承擔的責任，因此在作品中可以看見她對於此狀態的批判和省思。依憑著這些想法，藝術家近期投入女性議題和「性交易」之間的研究，也成為她藝術發展的分水嶺。自 2018 光州雙年展以來，她將性交易的歷史和近代的議題做結合，透過互動裝置、影像、檔案甚至發行者等多個角度擴展她的創作。

數十年來「同志大遊行」於臺北的凱達格蘭大道上舉辦。在東亞，臺灣是個對 LGBT 族群友善的國家，能夠在正式的申請管道下，由政府單位核准，進行封街和交通管制，讓許多人能為同志權益發聲。鄭庾昇的故鄉—光州，被認為是韓國的民主聖地，在去年也第一次舉行了酷兒文化節，和在 1980 年的時候一樣，舉行民主運動的廣場聚集了許多民眾和學生，而在 2018 年則是為了同志權益而發生的集會。但在活動開始之前，就已經引起了不少騷動，包括交通的狀況頻出，所有的巴士都聚集在一起，這場遊行更像是一幅顯露出光州混亂的照片，而在這個地方平等與自由已完全消失。這次的作品〈站在你身旁〉，是藝術家身為眾多之一，目睹這兩座截然不同城市，記錄當下的一篇日記。

It is an expression of interest in the lives of Korean society's contemporary youth and females shown through this work. Various debts and obligations given to the generation that is growing under specific conditions are not being received as something that is manageable but rather is leading them to focus on critical introspection. With this trend, recently female issues, as well as the "prostitution" issue, have been studied which led to a watershed stage in our formative language. At the 2018 Gwangju Biennale, historical research on prostitution and observation of the current field were encompassed and expressed in diverse ways through interactive installations, videos, archives, and publications. This is planned to be expanded further in length and width through diverse "gender issues" of East Asia.

The "Gay Parade" held at Ketagalan Blvd Plaza in Taipei for over a decade. Taiwan is a lovely place and really stands for the LGBT community in East Asia. It allows people to have the rights to walk on the streets and shout out for gender equality under the assistance of the government in traffic control. Jung Yooseung's hometown Gwangju is known as the democratic city of Korea. In May 1980, there were citizens and students gathered in the square to call for democracy. Similarly, the first Gwangju Queer Culture Festival was held in the same space in 2018. Before the festival started, it became a big issue, and several buses were seen on the day of the event, and a crowd gathered. In particular, the parade was simply a picture of a mess that happened in Gwangju, where equality and freedom had disappeared. This project, *Stood next to them*, is one of the many who witnessed the contemporary appearance of two completely different cities, and a diary of the living in life.

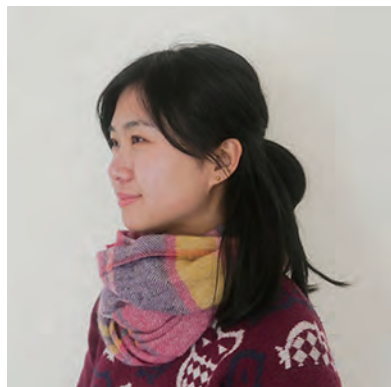


2019.04.08-06.28
韓國 South Korea

台北國際藝術村 X 韓國光州市立美術館
Taipei Artist Village X Gwangju Museum of Art,
Korea

李岱容 LEE Dai-Rong

視覺藝術
Visual Art



2019.03.15-06.30
臺灣 Taiwan

台北國際藝術村 X 澳洲亞洲聯網
Taipei Artist Village X Asialink, Australia

李岱容擅長將人的身體轉換成有機型態的陶瓷雕塑創作。她的作品富有自我感官意識以及肉感的形體表現，關注身體因著時間和疾病有所變化的多元型態，經常帶給觀者侷促不安的感受。李岱容會在作品燒製後重新製作表面，將其磨光打亮直到表面平滑，如肌膚般柔嫩。透過反覆勞動的過程，使得作品異常貼近超寫實表現。

她透過在澳洲伯斯三個月的駐村生活中，來了解澳洲的文化藝術、陶瓷在澳洲文化裡與人的關係性以及陶瓷發展，以及與當地藝術家的交流，希望能透過他們的作品來了解在澳洲文化背景下的創作思維方式。駐村期間裡，她所居住的地方有一間船隻殘骸博物館，裡面收藏了近兩百年來，在西澳海域所打撈和找到的船隻、貨幣和各式各樣的器皿、物品，讓她瞭解到：博物館前和港口旁放置了許多廢置的船錨和系纜柱，拋棄了具有功能性，使原本不以觀看欣賞角度的方式，以另一種面貌出現在生活中。在參觀船隻殘骸博物館和生活在弗里曼特爾數個禮拜後，她試圖在體驗生活中與自我產生對話，並且表現在創作上。

Ceramic Artist Lee Dai-Rong is good at transforming human bodies into organic ceramic sculpture, her works are full of self-awareness and the similar appearance of flesh. She focuses on the physical changes of the body due to ages and diseases, and her works often give a sense of uneasiness to the viewers. Lee Dai-Rong remakes a new surface after the works are kilned, and polishes them until they are smooth and tender as skin. Through repeating the steps, the works are eventually close to a hyper-reality performance.

In the three months living in Perth, Australia, she learned about the aesthetics culture of Australia and the development of ceramic art in Australia. By communicating with the local artists, Lee understood how the unique history and culture affect the artists creation. During the residency, there is a museum of the wreckage ships nearby where she lived. The museum has collected the wreckage ships, currency, and all kinds of utensils and articles that were recovered and found in the waters of Western Australia around 200 years. Those disused ship anchors and mooring posts had been placed around the museum as artworks. Since the functionality of the items has been abandoned, people view these things from a different perspective and they appeared in daily life in another way. After visiting the museum and living in Fremantle for a couple of weeks, the artist tried to have a dialogue with herself in the experience of life and expressed in her creation.



艾莉莎·布萊克尼 Alisa BLAKENEY

策展 / 跨領域
Curation / Interdisciplinary

艾莉莎·布萊克尼是來自西澳的策展人，從 2014 年至 2018 年期間擔任西澳邦伯里地區美術館的策展人，並於 2013 年至 2015 年期間擔任成立於 2011 年西澳珀斯的獨立藝術空間 Paper Mountain 的總監。她擁有西澳大學的美術學士學位，與倫敦大學金史密斯學院數位文化碩士學位，並參與 2018 年和 2019 年位於荷蘭阿姆斯特丹德阿佩爾當代藝術中心的策展計劃。

駐村計畫「穿我窗戶的那顆樹」，「將大自然視為建築」的意思為何？這是對於傳統建築定義的反轉：儘管自然被人類的思想及行為所轉化，自然與建築的界限卻更加模糊難辨。樹木被棲居—被蜜蜂、知了、鳥及其他—它們藉由棲息其中改變樹木的比例。人們也轉變了樹木採取特定形象的情況。自然如建築，由人類與非人類透過生活的過程所塑造。就像樹木不先於關係，人們也不先於建築。透過重新定義建築為共生模型，這件作品鼓勵培養能夠提出解決環境破壞之方法的關懷關係。

Alisa Blakeney is a curator based in regional Western Australia. From 2014 to 2018 she was a curator at the Bunbury Regional Art Gallery in Western Australia and, between 2013 and 2015, a co-director of Paper Mountain, an independent art space in Perth, Western Australia, founded in 2011. She holds a BA in Fine Arts from the University of Western Australia, an MA in Digital Culture from Goldsmiths, University of London and was a participant in the De Appel Curatorial Program 2018 / 2019.

Residency project *The Tree Grew Through My Window*, "What does it mean to consider the natural as architecture?" This is a reversal of the traditional definition of architecture: as nature transformed by human thought and action, but the line between the built and the natural is far more blurred. A tree is inhabited — by bees, cicadas, birds and others — who transform its proportions by their dwelling within it. Humans also transform the conditions through which the tree comes to take its particular form and shape. The natural, like architecture, is shaped by the human and non-human, through the processes of living. Just as a tree does not precede its relations, neither do humans their architectures. Through re-conceptualizing architecture as a model of co-existence, this work encourages the cultivation of relations of care that can provide a method of addressing environmental devastation.



2019.07.12-10.06
澳洲 Australia

台北國際藝術村 X 澳洲亞洲聯網
Taipei Artist Village X Asialink, Australia

丘智華 CHIU Chih-Hua

跨領域
Interdisciplinary



2019.09.28-12.26
臺灣 Taiwan

台北國際藝術村 X 泰國國際藝術大學
Taipei Artist Village X Silpakorn University,
Thailand

丘智華的作品，一直致力於影像相關的研究，創作的影像存在於靜態與動態間，徘徊於真實與虛擬中，早期為紀實攝影所啟蒙，從事以城市為視角的單頻道錄像拍攝，之後逐漸發展以真實場景轉化為模型製作的創作形式。2014年起，結合聲音藝術家與舞者，進行新的舞蹈影像創作，陸續與亞洲不同國家的編舞、影像工作者合作，拍攝舞蹈電影。近年則是將影像、劇場的元素拆解再重新組合，模糊不同形式間的邊界，也試圖在人物與空間中，找尋社會、環境與信仰的印記。

此次駐村，他透過觀察、訪問來自不同的城市、家庭、個性的大學生，並將這些資訊採集，結合他所建立的故事架構與內容，撰寫以真實為基底的劇本。將所處的空間與人物結合，以年輕人的視角，重述社會、環境、信仰給予自身的反饋及衝擊。用最低限的方式，將青春事，覆蓋在荒蕪的干漠之地。

Chiu Chih-Hua works a lot on image-art. Wandering between reality and illusion, his works involve statics and kinetics. Inspired by documentary photography, in the early years, Chiu worked on single-channel filming which performed in urban streetscape. As time goes by, Chiu changed his form of art-making from photography to model-making, and he keeps working on image, space and model art creations. Since 2014, Chiu created a new image art through screendance by collaborating with sound artists, dancers, choreographers and filmmakers from different countries. This opened another aspect for him to dialogue with the city in urban art creation.

For this residency, he observed and interviewed college students from different cities, families, with different personalities. He collected this information and combined with the story structure and content his established, for writing a script based on reality. He combined space with characters, and from the perspective of young people, he retold the feedback and impact that the society has given them.



塔尼·穆瓦德尚倫 Thanee BOONRAWDCHAROEN

錄像裝置
Video / Installation

塔尼·穆瓦德尚倫來自泰國曼谷，一直以來關注的主題為政治、文化和當代藝術。此次駐村，他以臺泰兩國的文化相似性作為敘事，展出「儀式之事—那些未被聽見與無法言說的」，在空間中結合攝影、錄像、雕塑和裝置，營造詭譎奇異的氛圍，試圖藉此跨越國土疆界。他除了依著實際經驗進行創作外，更自故事、傳說、神話、信仰和地方知識中取材，希望回歸真實的歷史，邀請觀者打開感官，更貼近魔幻的自然狀態。

Thanee Boonrawdcharoen was born in Bangkok, Thailand. He is interested in the aspects of politics, culture and contemporary art. In his residency exhibition *Ceremonial with Sounds that are not Said and Things that Cannot Be Said*, he used space to open borders, awareness through narratives that relied on the context of cultural similarities between Taiwan and Thailand by photographs, videos, sculptures and installations. The gallery was filled with an atmosphere of strangeness and magicalness. The artist attempted to invite the audiences to be closer to the natural state of magical based on truth and history which were all derived from stories, legends, mythology, beliefs and local knowledge.



2019.04.07-06.28
泰國 Thailand

台北國際藝術村 X 泰國國際藝術大學
Taipei Artist Village X Silpakorn University,
Thailand

駟瑜

HSIEH JhouYu

跨領域

Interdisciplinary



2019.07.10-08.26

臺灣 Taiwan

台北國際藝術村 X 新加坡 Grey Projects

Taipei Artist Village X Grey Projects, Singapore

駟瑜近期關注欲望的符號與檔案議題，探討臺灣當代殖民在生命政治運作之外的可能性。創作多以觀念為主體，媒材包含行為藝術、複合媒材、現地製作的裝置作品等。

此次於新加坡駐村作品〈編輯某一部分的自己〉包含一部錄像、物件裝置以及一組文本，她藉由一幅風景畫與民國時期政府檔案的內容做為作品的核心，製作出彼此環環相扣的作品。是一個關於自我追尋的空間藝術，在歷史與政治因素的結構位移裡，龐雜而模糊的矛盾斷裂，她要如何看待他者與自我？以檔案為方法，試圖在自我審查的狀態裡，進行某種潛意識意念、某種可閱讀的和某種難以言明的狀態。

Jhouyu Hsieh's most recent works revealed a concern for the symbol of desire and related archival issues, and explored the possibility of political scenario beyond bio-politics in her home country.

This time, the art work *Editing a part of me* contains a video, installation, and a set of texts. She used a landscape painting and the archives as the core of the work to create a loop of each other which was about self-seeking. In the structural displacement of historical and political factors, how did she see the other and herself? Using archives as a method, she tried to perform some kind of subconscious, some readable, and some unspeakable in the state of self-censorship.



胡安·法布耶爾 Juan FABUEL

視覺藝術
Visual Art

胡安·法布耶爾來自西班牙瓦倫西亞，他的作品介於親密關係和社會結構之間，擅於使用虛構故事探討真實性與代表性。此次駐村展覽名為「屏住呼吸」，為藝術家 2013 年起發展的計畫，結合錄像、裝置和行為表演三種形式。影像呈現出藝術家躺在草地上的視角，當他仰望天空並閉氣，心跳因為缺氧而加速，放置在胸口的相機紀錄著心跳的節奏脈動，直到再也無法屏住呼吸的時刻，影片戛然而止。

在這次的創作計畫中，胡安娜用了二十世紀具影響力之政治人物的演講音檔，再現演講內容背後象徵的權力關係，然而透過影像，觀眾只能聽見政治人物們字句間的喘息聲。藝術家進一步虛構時間，令每一部影像的時空皆與政治人物演講為同時同地拍攝，讓觀眾體驗並感受這些影像和聲音所帶來的矛盾。

Juan Fabuel was from Valencia, Spain. His work was placed between intimate and social structures, using fiction as an efficient tool to speak about reality and representativeness. The title of his residency exhibition was *Hold My Breath*. Video, installation and performance are the three elements combined in this project which he started in 2013. The videos displayed his view while lying on the ground facing the sky and while he held his breath as long as he could. His heart raced because of the lack of oxygen and the camera standing on his chest followed the inner rhythm of his heartbeats. The videos last until he could not hold his breath anymore.

In this project he used the audio of influential political figures from the twentieth century to re-create the power behind those words but, what is audible in the videos, is just their breathing. Each video of the project has been fictionally filmed on the exact same location and date that the politician performed it, letting the viewer experimenting and re-assembling contradictory feelings and thoughts generated by the images and the sound.



2019.04.16-07.15
西班牙 Spain

台北國際藝術村 X 西班牙瓦倫西亞社區博物館協會
Taipei Artist Village X Consorci de Museus de la
Comunitat Valenciana, Spain

黃立慧 HUANG Li-Hui

跨領域
Interdisciplinary



2019.05.02-07.29
臺灣 Taiwan

台北國際藝術村 X 台北慕尼黑交流計畫
Taipei Artist Village X DAC+AOA+GI, Germany

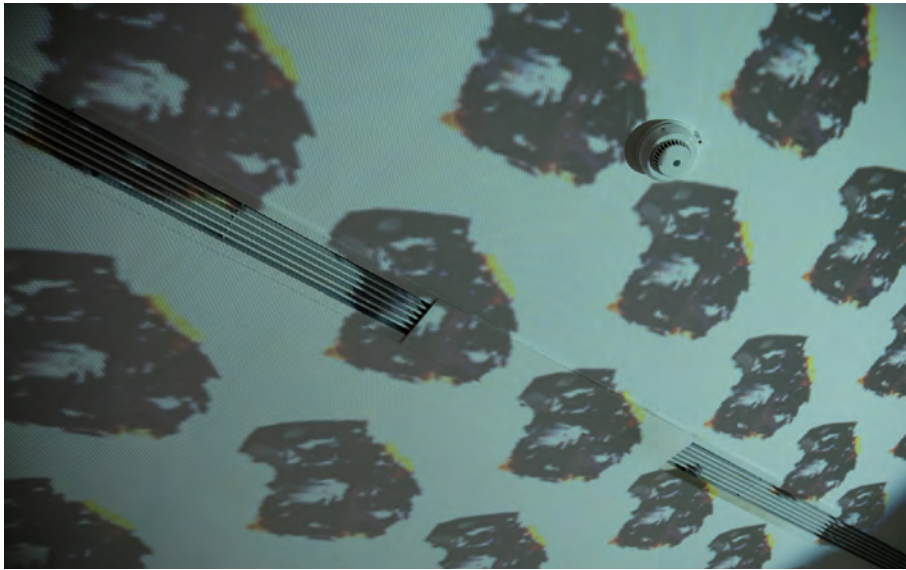


黃立慧的作品主要從自身困頓出發，進而討論人做為個體及群體各種關係以及界限，及人如何在分辨／理解日常的普遍性，在大敘事跟個人史中找出接點。媒材主要為行為／錄像以及裝置，為針對不同語境空間／人生情境所發展／因地制宜的呈現形式，並多在公共空間發生。

這次在德國慕尼黑的駐村計劃，她延續了 2017 年完成的作品〈時間的女兒〉，在其基礎上繼續延伸，拉出一個平行的參照位置。這個參照位置，除了德國與臺灣在轉型正義進程上的對照，也涵蓋了她做為兩個家庭成員的對位關係。黃立慧的婆婆是戰後舉家移民美國的德國人，當她首次與左派認同甚深、對美帝深惡痛絕的黃立慧爸爸黃英武見面時，黃英武大大讚揚了德國的恩格斯跟馬克思，也沒多想那對她的婆婆而言意味什麼。當下她深感這其中的錯認程度，不亞於他人對黃英武政治犯身份所指涉其政治立場的誤解落差。德國在二戰之後，以極大的能量資源投入轉型正義的相關議題，慕尼黑的藝術之家便是這種反身性思考的微妙再現。面臨經歷世代的認知交錯與轉折時，牽扯其中的人們因此所折射透露出的生活碎片，是她想辨認且感興趣的。它同時成為一個顯現時空感知變化的入口，指向每個瞬間、在場及不在場的人們之間連續交互作用的過程。

Huang Li-Hui's work often starts from her personal difficulties, and then proceeds to discuss various relationships and boundaries among individuals and groups. Her work illustrates how people distinguish or comprehend the generalization of everyday life, exploring the connections between history and personal narratives. She mainly uses media like performance, video and installation to develop site-specific work based on different context, space and situations. Her projects mostly take place at public space.

During her residency in Munich, Germany, she developed a parallel project which was a continuation of her previous work *The Daughter of Time* in 2017. Based on the same topic, she on the one hand compared the process of transitional justice happened in Germany and Taiwan. On the other hand, she contrasted the relationships between her husband's and her own family. Huang's mother-in-law is a German-American who immigrated to the United States with her family after World War II. The first time her mother-in-law met her father Huang Ying-Wu, who had a strong belief in left-wing and truly hates "American Imperialism", her father started talking about how great German philosopher Engels and Marx were without considering what his comments would mean to her. The irony Huang found at the moment was that regardless of how much her father hated his political beliefs being mistaken by others based on his identity of a political prisoner, he had followed the same logic and ignored other's feelings. After WWII, tremendous efforts and resources have been put into the research of transitional justice and the relevant issues in Germany. Haus der Kunst in München was in fact a representation of the reflexivity formulated through this thinking process. What inspired Huang the most was how people face the fragments of daily life when involving in cognitive twist among different generations. Her works at the same time becomes an entrance that reveals the change of perception in time and space, representing the continuous interactions that refer to every moment, every present person, and also the absent ones.



費德里科·德爾弗拉蒂 Federico DELFRATI

視覺藝術
Visual Art

費德里科·德爾弗拉蒂的藝術創作計畫嘗試圍繞在想像自然與文化間的瞬息變化，這些變化同時承載並形塑了人類幾千年以來的社會及生命個體，而藝術家試圖在有限的解釋範圍內爬梳其極大的複雜性。藉由包含錄像、表演、多媒體裝置在內的不同類型媒介，藝術家的作品試圖聚焦於諸如以下問題：在沒有既定的文化及社會政治架構的情況下，對人類而言代表著什麼？而人類如何發現或創造作為物種本身的價值以及又該如何將其定位，又或者人類該如何運用它們來形塑周圍的空間？他的駐村計畫描繪了關於在自然文明中的人性形象，這種形象是脆弱的、試圖操控他人的；謙遜的、自大的；好奇的和幼稚的。

駐村期間，費德里科·德爾弗拉蒂的作品聚焦於卡拉 OK 作為東亞流行文化以及社會實踐的現象，旨在藉由廣泛的範圍內將其應用於人類社會行為的框架中，並重新詮釋其特定的、基於娛樂的狀態。藝術家透過構築每個獨特卡拉 OK 場景所涵蓋的不同元素，重新解構和重組，以創建不同社會型態彼此重疊的空間地圖。在這件地圖作品中，如同多個島嶼漂浮在暴風雨的海洋之上，將與公眾融為一體。

Federico Delfrati is an Italian visual artist from Munich, Germany. His project-based artistic production revolves around the attempt to visualize the constant flux of natural and cultural patterns (that host and shape our social and individual lives since thousands of years) and tries to frame their overwhelming complexity between ephemeral boundaries of interpretation. Through different mediums that encompass video, performance, multimedia installation, his works pose questions such as: what does it mean to be human within and without established cultural and socio-political constructs? How do we discover (or invent) our values as a species and in which direction are we using them to form/deform the space around us? Delfrati's projects depict an image of humanity in the face of Nature that is vulnerable and manipulative, humble and megalomaniac, curious and naive.

The artwork of Delfrati focuses on the phenomenon of Karaoke as a popular cultural and social practice in East Asia and it aims to reinterpret its specific, entertainment-based, nature by applying it within the frame of human social behavior on a wider scale. The different elements that compose each unique karaoke scene have been deconstructed and reassembled as to create a spatial map in which different social realities overlap one another. Within this map, the intimate merges with the public as multiple islands floating on top of a stormy ocean.



2019.04.20-06.28
德國 Germany

台北國際藝術村 X 台北慕尼黑交流計畫
Taipei Artist Village X DAC + AOA + GI, Germany

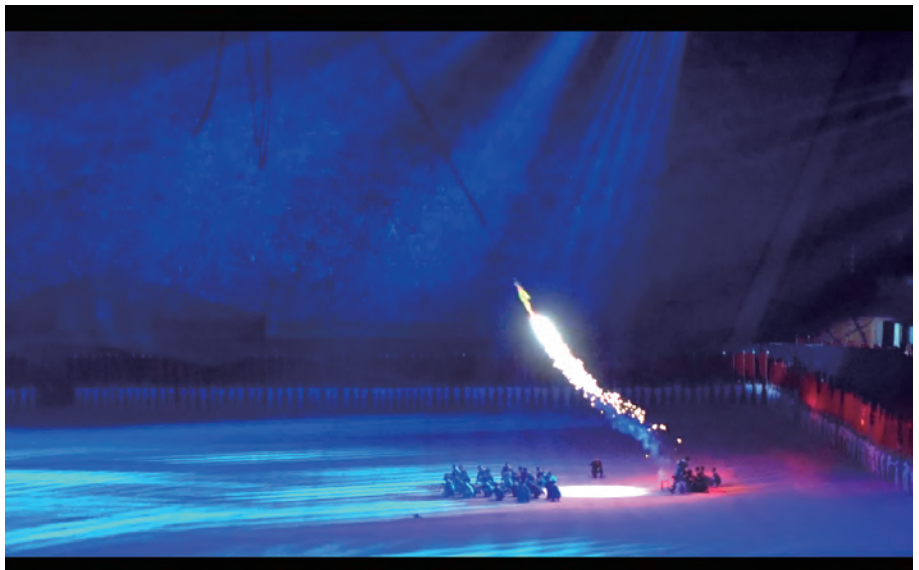
廖烜榛 LIAO Xuan-Zhen

視覺藝術
Visual Art



2019.06.17-09.12
臺灣 Taiwan

台北國際藝術村 X 韓國國立現代美術館
高陽藝術工作室
Taipei Artist Village X MMCA Residency Goyang,
Korea



廖烜榛的創作常以行為表演、空間裝置、錄像等方式，探討潛藏在空間和記憶中的創傷和對立。

基於她對政治和歷史的興趣，在駐村期間專注在南北韓邊界的議題上。她和創作夥伴（黃奕捷）隨著觀光團造訪了南北韓非軍事區（DMZ）兩次，整段行程都配合著精美的說明牌、歷史影像、模型、還有專業的導覽人員，一切都已經被安穩的放在敘事的架構內。他們認真的拍照、錄音、錄影，但遺憾的是，最終他們留下的卻都不是什麼特別的事物，某種程度上，他們在 DMZ 的調查可以說是失敗的。然而，那些和遊客打哈哈的美軍、北韓那端吵雜的觀光團卻引起了他們的注意，這些聲響就像是兩國の間隙裡局部性的噪音，提醒著他們認清自己終究只是局外人，要他們在這塊充滿爭端和創傷的土地上保持輕鬆。他們決定在創作中思考觀光客的可能性，並試著將他們私人的想像和慾望偷渡進 DMZ。在這個計畫中，他們各自預訂了南韓和北韓的旅行團：廖烜榛去了北韓，黃奕捷則是留在南韓。在旅途中，他們在同一天各自從南北進入板門店（約定好的那天是 2019 年 8 月 21 日），他們期待可以在共同警備區見到彼此。

Liao Xuan-Zhen's works mainly consist of performance, film, and installation, which reveal the conflicts hidden in a certain space or memories through she organized events.

Since she was interestd in politics and history, she and her partner (Huang I-Chieh) decided to focus on North-South Korea border issue during their residency. They visited DMZ (Demilitarized Zone) twice along with the tour group. With historical images, figures, and professional guides, the tour has arranged everything squarely within a diegetic structure. They took photos and recorded videos; unfortunately, their endeavors were banal, and the investigation at DMZ was a failure to some extent. On the other hand, the US soldiers who nonchalantly chatted with tourists and the clamorous tour groups at the side of North Korea drew their attention: these sounds were like the sporadic noises coming out from the gap between the two states, reminding them that they were, after all, outsiders, and being asked to relax in this controversial and traumatic place. In the end, they decided to reflect upon the possibility of being tourists, smuggling their private imaginations and desire into DMZ. In this project, they booked tour groups in South and North Korea respectively: Xuan- Zhen went to North Korea, I-Chieh stayed in South Korea. In the middle of the tour, they will arrived at Panmunjom from both sides on the same day (21st August, 2019), they expected to meet each other at the Joint Security Area.



全普璟的藝術作品嘗試在朦朧的記憶中喚醒及重塑美學與非美學之間藝術與勞動者的關係，現今人類自身一系列的流動已通過都市化、機械化、資本化和數位化被抽象及簡單化。正因如此，她的作品試圖回憶身體各種關於個人習慣和生活故事的流動。如果勞動者身體的律動並不是從經濟角度來思考，而是由藝術的角度來審視，是否有可能重新發現他們在勞動形態中的美學觀感呢？

「然後，我們將再次進入黑暗」為全普璟兩個研究計劃的展示。傳統工藝一直被視為藝術世界範圍之外，而工藝師亦不會站立於舞台的聚光燈下。在這次展覽中，她展示一個關於傳統製鼓師傅王錫坤師傅的故事，他為寺廟和音樂表演團隊製鼓，他從物料的振動中感受聲音，並通過對自然的想像創造出音調。另一個故事則是關於臺灣知名傳統布袋戲操偶師傅陳錫煌大師。全普璟致力於追溯臺灣布袋戲的發展，因為它展示了臺灣自身的歷史：來自中國清朝的影響、日本殖民時期、國民黨撤退於此，以及西方文化的引進。不僅是關於歷史背景，她更通過陳師傅那雙靈活巧手操作布袋戲時，找到關於生與死、愛與恨、歷史與記憶，人與布袋戲之間的關係。

全普璟一直與一生致力於創作的工藝師合作，通過各種試驗與失誤，工藝師從而建立自己獨有的技術和工作理念。因此，追溯他們的工作經歷就像一場為他們撰寫個人歷史的過程。為了理解每個時間的階段與他們的個人生活，她與工藝師進行談話。根據採訪，她寫下包含神話、民間傳說、現實生活故事與其他文學的短文。受訪者詮釋文本同時，便是展示了他們通過畢生事業所獲得的姿態。

Jun Bokyung's work is an attempt to "re-write" the relationship between art and labor, as well as aesthetics and non-aesthetics by recalling the memories of obscure individuals. Human body and the way of its movement has been abstracted or simplified through urbanization, mechanization, capitalization, and digitalization. Under this condition, Bokyung wants to recall the body of laboring which memorizes personal habit and life story. If the body movement may make the labor look at itself from a visual point of view, not from an economic point of view, is it possible to re-discover the aesthetic sensibility they have in their labor?

And then, we will go into the darkness again consists of the two research projects of Jun Bokyung. The traditional craft has been regarded outside of the art world, and craft men do not stand on stage in the spotlight. In this exhibition, she presents a story about a traditional drum maker Wang Hsi-Kun, who makes drums for temples and music performances. He feels the sound from the vibration of materials and creates the tones through his imagination of nature. The other story Bokyung presents is about Chen Hsi Huang, a well-known for the master of hand puppet (Bu Dai xi). Bokyung was interested in tracing the history of puppetry in Taiwan because it showed the history of Taiwan itself; from Chinese influence in Ching Dynasty, Japanese colonialization, and KMT retreat in Taiwan, and the introduction of Western culture. Not only about historical backgrounds, but she also found the relationship between life and death, love and hate, history and memory, and human and puppet through the balance of both hands of Mr. Chen's movement.

Bokyung has been working with craft makers who dedicate life to accomplish their work. Through the trials and errors, they develop their own special skills as well as work philosophy. For her, tracing their work experience is like a process of writing a personal history. To understand the layers of time as well as one's life, she has conversations with participants, the craft makers. Based on interviews, she wrote a short text mixed with mythologies, folklore, real-life stories, and other literature. And then the interviewees interpret the text and perform the gestures that they have gained through the lifework.

全普璟 JUN Bokyung

視覺藝術
Visual Art



2019.04.20-06.28
南韓 Korea

台北國際藝術村 X 韓國國立現代美術館
高陽藝術工作室
Taipei Artist Village X MMCA Residency Goyang,
Korea

陳志建

CHEN Chih-Chien

跨領域
Interdisciplinary



2019.09.02-11.30
臺灣 Taiwan

台北國際藝術村 X 韓國 openspace bae
Taipei Artist Village X openspace bae, Korea



陳志建作品多以非線性手法錯置時間，重組主觀的空間結構。他於釜山 openspace bae 進駐期間，觀察韓國整形文化的發展與社會現象，計畫開端並非對於整容及其普及性提出批判，而是觀察社會行為，進而分析人對於外表審美觀的美學標準與驅使機制。

作品〈最美的風景〉，為內外拼接的雙頻道錄像。影像呈現的場景為釜山南浦洞街景，遊客因該地點設置有巨型互動看板而駐足。遊客的影像透過攝影機直播於前上方的螢幕上，觀注著自己的即時影像，像是觀看著對面美麗的風景。影像被刻意分割為內外區域，並使用電視螢幕與投影形式呈現。螢幕意指日常的電腦、手機等數位媒體介面，投影則對應現實環境。中央螢幕區域的影像，以 Deepfake 技術變造畫面中人的面孔。變造後的臉則選用韓國整容模板排行第一位的女藝人臉孔。暗指韓國整容後之高相似度，亦為一種美好世界的假象。

外貌美感的評判取決於個別基因與媒因的影響。當人類世進到基因編輯技術普及階段，應當抉擇是否透過基因編輯技術達到指定的外貌，或該改變基因的美感取向與寬容度來解放外貌偏執？

Chen Chih-Chien observed the development of plastic surgery and social phenomena in South Korea during the artist residency program in openspace bae, Busan. The project was not intended to criticize plastic surgery itself or how common it is, but to observed the social behaviour and analysed the aesthetic standards of appearance.

The work *The Most Beautiful Scenery* is a two-channel video installation displayed in one screens middle and peripheral parts. The scene presented in the video is the street view of Busan Nampo-dong, where visitors halt because of the giant interactive signboards. The video of the visitors broadcast live on the front screen through the camera; they watch their live video as if watching the beautiful scenery. The video image is deliberately divided into inner and outer areas and presented using a TV screen and projection. The screen means daily digital media interfaces such as computers and mobile phones, and the projection corresponds to the real environment. The image of the central screen uses Deepfake technology to transform the human face into the most favourite female actor's face as a template in South Korean, alluding to the high similarity after plastic surgery is also an illusion of a better world.

The appearance of beauty depends on the influence of individual genes and meme. When the human enters the stage of popularization of gene-editing technology, should we choose whether to achieve the specified appearance through gene-editing technology or to change the aesthetic standard and tolerance in genes to liberate appearance paranoia?



LEE Hansol

視覺藝術
Visual Art

Lee Hansol 1989 年出生於韓國釜山，現居於釜山和首爾。她的作品追尋社會中被孤立的個體與每個個體在社會間的關係。她將孤立的個體概念形式組織成一種感知形態，並嘗試從個體孤立延伸至社會中被孤立的擴張。

Lee Hansol 在本次駐村展覽中採用在臺灣經常可見的穀物和藥草製成具有現代盔甲作用的服飾，以解決現代人的疲憊。此件盔甲是用臺灣當地能夠獲得的各式穀物和藥草製作而成，它不僅擁有禦寒效果，同時亦承載專屬於臺灣的獨特味道。它可以被稱為精神與心靈上的盔甲，同時也像是一個能穿戴的暖暖包。透過此創作過程，觀者得以知曉推動現代人日常的驅動力，並彰顯這樣自我療癒的時光是為了明天而做的準備。

Born in 1989, Lee Hansol currently lives and works in Busan and Seoul. She pursues the relationship between isolated individuals in society and the society surrounding individuals. She organizes the conceptual form of isolation into a perceptual form, and experiment the expansion from individual isolation to social isolation.

In the exhibition, Lee made protective clothing to solve the fatigue of modern people with the usual grain and herbal medicines that are commonly seen. A protective suit made of various grains and medicines obtained locally in Taiwan kept warm and carries a unique smell. It could be called a mental protective suit, and it was like a wearable steam pack. Through this process, we recognized the source of the driving force that kept our daily lives and showed that the time to comfort ourselves was soon the time of defense (preparation posture) to prepare for tomorrow.



2019.07.08-09.27
韓國 Korea

台北國際藝術村 X 韓國 openspace bae
Taipei Artist Village X openspace bae, Korea

張翀 ZHANG Chong

視覺藝術
Visual Art



2019.08.03-09.30
中國 China

寶藏巖國際藝術村 X 幾點當代藝術中心
Treasure Hill Artist Village X Points Center for
Contemporary Art, China

張翀的藝術呈現非常的豐富多變，作品發想多從歷史探討出發，結合自然資源，反思時空交替下人類存在的目的性。此次駐村，他將透過對臺北市當地的考察和學習，在作品中與觀眾分享和探討對於消逝與別離的一些感悟。

《歸去來兮》源於陶淵明，詩人寫下這首辭歸隱田園之時，是否會知道他對後世淨土與禪宗之影響？當寶藏巖寺在香火鼎盛時期，不知是否會想到之後將經歷各種時代變遷，而面臨拆遷之後，又成為藝術文化的集散地？當動物帶著與人類一起生活的記憶與人類別離回歸自然，又會對它自己和這個自然帶來什麼樣的影響和改變？別離可能是一個結束，也可能是一個重新開始，可能是一種傷感，也可能是一份追求自由的執念，別離是冰也是火。

Zhang Chong's works are mostly based on the historical explanation, combined with natural resources, and reflect on the purpose of human existence under an alternate time and space. Through researching in Taipei city during the residency, he would like to share and discuss his reflections on vanishing and parting with the audience.

"Returning Back to Nature" was a poem written by Chinese poet Tao Yuan-Ming in the Eastern Jin Dynasty. Did Tao know his philosophy of life would have a profound influence on the later Pure Land and Zen Buddhism? When Treasure Hill Temple was attracting numerous worshippers, was it aware of the transformation and change that would take place in the following periods? Did it even realize it will become an art and cultural hub after going through demolition and relocation? Moreover, how about the animals that stay with human beings? If they returned to nature with memories of living with humans, what kind of effect or change would they bring to nature and to themselves? Parting could be seen as an ending or a new beginning. It could be a sense of sorrow or a passion for freedom. Parting is ice as well as fire.



大量色彩鮮豔的圖像，懸掛於十字藝廊的木樑上，是「鬼魂」此展的視覺意象。當藝術家朱莉·瑪凱來到臺北時，她被城市的燈光色彩所吸引，尤其著迷於寺廟的色調。因此，她將廟宇建築可見的圖案和顏色，轉化為不同形式，運用在裝置創作上。除此之外，這件裝置也許會讓人想起在旗桿上僅拉升至一半的旗幟，或某種被幻想出來的景觀，好似每幅圖像都是一座小山。藝術家將展覽命題為「鬼魂」，藉此創造了一個模糊的世界，任何人都可能迷失其中。

Ghosts is an installation of a large quantity of colorful drawings suspended at all the different wooden beams of the Cross Gallery. When she came in Taipei, she was absorbed by the lights and the colors of the town, and specifically by the colors of the temples. The organic forms and the colors that she used for this installation is a reference to the graphics and colors that could be found on the temples. But this installation can also make the audience think about the unknown flags at half mast, or about a kind of imaginary landscape, like if each drawing was a little mountain. She called this installation *Ghosts* because it creates an ambiguous universe, in which everyone can get lost.

朱莉·瑪凱 Julie MAQUET

視覺藝術
Visual Art



2019.10.01-12.22
法國 France

台北國際藝術村 X 法國 le lieu unique
國立當代藝術中心
Taipei Artist Village X le lieu unique Centre for
Contemporary Culture, France

劉芸怡 LIU Yun-Yi

視覺藝術
Visual Art



2019.09.03-11.15
臺灣 Taiwan

台北國際藝術村 X 英國曼徹斯特華人當代藝術中心
Taipei Artist Village X Centre for Chinese
Contemporary Art, UK

劉芸怡於英國拍攝在一次及二次世界大戰中所建築的防禦工事：碉堡。這個計畫延伸於她自 2017 年開始的「戰爭地景」計畫，當時前往金門拍攝當地沿海跟內陸於國共戰爭時所建築的碉堡，散落於沿海的碉堡如今已崩塌在海灘上，而內陸的碉堡則是被叢生的雜草淹沒，遺忘在田野間。

最初人類為防禦大自然和野獸的侵襲建築了得以安居其中的房子，而碉堡這個戰爭時期的特殊建築產物，則是用來抵抗來自人類同類所引發的戰亂。這些碉堡有著堅固厚實的構造，然而戰爭已過，這些被人們遺忘的建築，仍不敵大自然的力量而逐漸毀壞。

在泰伍士河口的謝佩爾島海灘上，以及梅西河出海處也有著廢棄的碉堡。她在駐村期間前往這些地點拍攝及探勘遺留下的碉堡以及戰爭的痕跡，同時以素描的方式記錄描繪這些建築體。

將在英國所拍攝的碉堡與之前所拍攝的金門系列做平行對照，她想透過紀錄這些戰爭建築即將消失前的群像，重新審視這段歷史記憶和這些建築物所乘載的，尚未隨時間平撫的創痛跟傷痕。

Liu Yun-Yi photographed the defensive bunkers built during WWI and WWII. The project is a continuation of her previous project *The Landscape of War* started in 2017, for which she photographed the coastal and inland bunkers built during the Chinese Civil War in Kinmen. Today, these bunkers have either collapsed on beaches along the coast or overwhelmed by wild grass and been forgotten amidst fields inland.

Human beings first built houses to shield ourselves from possible harms and wild animals in nature. However, bunkers are created due to wars and serve a specific purpose to defend a group of people from warfare initiated by their own kind. Despite their solid and strong constitution, when the wars are over, most bunkers will inevitably become overcome by the force of nature and will fade into oblivion.

On the beach of the isle of Sheppey near the Thames Estuary and near the estuary of River Mersey, there are also abandoned bunkers. During her residency, she visited these sites to photograph and explore the bunkers and traces of wars. Meanwhile, she also documented these buildings through drawing and sketching.

The bunkers she photographed in the UK were juxtaposed and compared with the series that photographed in Kinmen. Through documenting the collective images of these disappearing wartime structures, she hopes to review the historical memories as well as the traumas and wounds that have yet to be healed by time and are still vivid in these bunkers.



沙米卡·拉多克 Shamica RUDDOCK

跨領域
Interdisciplinary

沙米卡·拉多克是一位藝術教育家和多媒體藝術家，主要專注於聲音、文本以及圖像創作。她的創作以文化遺產為背景，聚焦於文資與社會參與，透過記憶的爬梳，尋找繼承與保存文化遺產的方式。此外，她也對邊緣化群體的康復以及情感解放過程有著濃厚興趣，因為他們將其文化和藝術的創作方法視為一種宣洩的形式，亦是對話與和解的過程。

駐村創作「六點見」中，藝術家借用往常對弈遊戲場所的視覺、聽覺符徵，以臺北而言即為公共場所，例如玩家經常會在公園或街道巷口對弈象棋。藝術家在牙買加、伊朗和臺灣之間建立連結，並註解這些空間中男性支配地位的意義。為了表達性別、休閒以及娛樂概念，藝術家透過聲音一語彙和其他聲樂方法，在作品中放入女性的概念，邀請觀者詢問「她」觀察的意義。

Shamica Ruddock is an art educator and multimedia artist working predominantly with sound, text and moving images. With a background in cultural heritage, specifically archive and community engagement, much of this experience guide her artistic practice. She is interested in interrogating memory, the legacies we inherit and our tools for cultural preservation. Also interested in processes of healing and emotional emancipation for marginalised bodies, she see cultural and artistic methods of production as a form of catharsis and as a process of dialogue and reconciliation.

In the exhibition, the artist borrowed visual and sonic signifiers from spaces where these games often take place. In the context of Taipei, this related to those public spaces such as parks and street lanes, where players regularly meet to play Chinese Chess. Drawing connections between Jamaica, Iran and Taiwan, the artist commented on the significance of the dominance of men in these spaces. Using voice - spoken word and other vocal methods, the artist inserted the presence of a woman in order to exchange ideas around gender, leisure and play, and invited audience to ask with her: "what does it mean to observe?"



2019.10.08-12.27
英國 UK

台北國際藝術村 X 英國曼徹斯特華人當代藝術中心
Taipei Artist Village X Centre for Chinese
Contemporary Art, UK





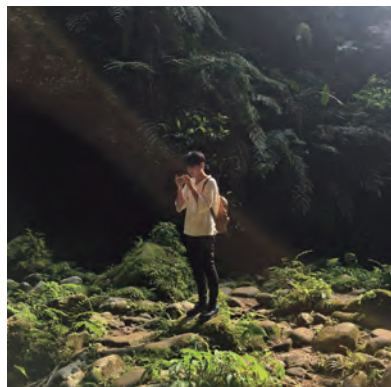
臺灣駐市及國際來訪藝術家

TAIWANESE AND INTERNATIONAL ARTISTS IN AIR TAIPEI

張乃仁

CHANG Nai-Ren

視覺藝術
Visual Art



2019.01.07-06.28
臺灣 Taiwan

本國駐村
Taiwanese Artist Residency

張乃仁 1987 年生於臺灣苗栗，2015 年畢業於國立臺南藝術大學造形藝術碩士班。從現代媒體化後的世界，關心自然原生與媒體之間斷裂與想像的連結。

駐村作品「平新東聯」呈現出父親因連鎖超商的崛起而在商業環境下被迫中落的生意，主要的展示場域位於寶藏巖十字藝廊，藝廊的鋼架空間主要呈現對現今已被植被覆蓋的工廠骨架，裝設於展間裡的各項物件及裝置，是那對那段不可挽回過去的呼應。位於台北國際藝術村百里廳呈現的「平新東聯」作品，則是聚焦於一盆從故鄉帶上關於家族的記憶—山茶花，一個過去不太了解的領域和現在的平新疊合。

Chang Nai-Ren was born in 1987 in Miaoli, Taiwan. He received the Master of Fine Arts degree from the Institute of Plastic Art, Tainan National University of the Arts in 2015. Viewing the world from the point of modern media, he cares about the gap between nature and media as well as the connection of imaginary between them.

Chang Nai-Ren's artwork was based on the business of his father who was forced to fall in the business competition environment due to the rise of the chain stores. The main exhibition venue of *Ping-xin-Dong-lian* is in Treasure Hill Artist Village, Cross Gallery. The steel frame of the gallery mainly presents the skeleton of the factory that has been covered by the plant, and the various objects and installation in the exhibition hall, which correlate the memories of irreparable. The *Ping-xin-Dong-lian* presented at Taipei Artist Village Barry Room concentrated on memories of the family from the hometown - a pot of Camellia that was not familiar to the past but combining the current Ping-xin.



許雁婷 HSU Yen-Ting

跨領域
Interdisciplinary

許雁婷關注聲音蘊涵的文化脈絡與紋理，作品常反映聲音與環境、個人／集體記憶的關係，以及聲音之於周遭世界另種角度的體認。以田野錄音為主要素材，混合電子和物件聲響，甚至拾得物件，她的探索擺盪在錄音聲音與物件的紀錄及虛構、敘事及想像特質間，以聲音紀錄片、音景、裝置、表演與實驗音樂等形式呈現。

興城街，俗稱打鐵街，一個在臺北歷史中少被記錄的街區。日據時期即因鄰近大稻埕碼頭，方便船隻零件修繕而興起；1970~1990 年年代，因臺灣作為國際拆船業重心及交通之便，打鐵街從現興城街一帶，綿延到臺北車站後站，成為經濟起飛時期的重要幕後推手。隨著拆船業沒落，環保意識抬頭，產業外移市郊，打鐵街範圍越來越小，興城街及其歷史也如同被遺忘的、隱身光鮮臺北背後的老街。

〈打鐵街計劃進行中〉從打鐵街出發，擴散至大稻埕、大同區，甚至是臺灣的產業歷史，回望傳統產業及老臺北街區如何受政經環境影響而轉變。歷史、空間、老師傅們的身體記憶，如何被記寫？展覽結合目前還在探訪中、破碎的歷史敘事，以及對打鐵街空間和鐵的物理／物質性探索，透過聲音、影像、裝置等呈現，予以對打鐵街空間及故事的一點想像與線索。

合作創作者：黃嘉文（影像）、廖笠安（裝置）

Hsu Yen-Ting focuses on the cultural context and texture of sounds. Her works often reveal how sound is related to the environment and the memory of individuals or collective groups. It's also about how to perceive the surroundings via listening. The artist uses field recording as her main material, accompanied by electronic sounds, sounds of founded objects or any materials. Hsu's exploration contemplates between the narrative and imaginary characters of recorded sounds under the form of audio documentaries, soundscapes, installations, experimental music and performances.

Xingcheng Street, also called "Blacksmith Street," is an area that rarely been recorded in the history of Taipei. In the Japanese occupation period, it used to be lined with blacksmith factories because of its close proximity to Dadaocheng and for the ship breaking industry at that time. Between 1970 to 1990, Taiwan was an important transportation hub for ship breaking industry. Start from Xingcheng Street, all the way down to the rear exit of Taipei Main Station was all called the "Blacksmith Street." It had taken a significant role during the take-off stage of economic growth in Taiwan. Along with the declining of this industry, more and more metal work factories moving out to the suburb and narrows the area of "Blacksmith Street". The once prosperous street and its history had been left behind and seem to be hidden in somewhere behind the fringe of the bustling Taipei city.

Hsu Yen-Ting started this project from the "Blacksmith Street", and carrying it on to the Dadaocheng area and Datong District, or even the history of traditional industry in Taiwan. Look into how did the changes in the political and economic environment influence the traditional industry and the old Taipei area. Histories, spaces and the body memories of the old workers, how can these be recorded? The exhibition includes the process of interviews, the pieces of lecture within history, the exploring of the Blacksmith street area and the iron substance itself in physical ways. Through sounds, videos, installations, Hsu Yen-Ting hoped to bring the audience some imagination and clues to the space and story of Blacksmith street.

Co-creator: HUAN Chia-Wen video, LIAO Li-An installation

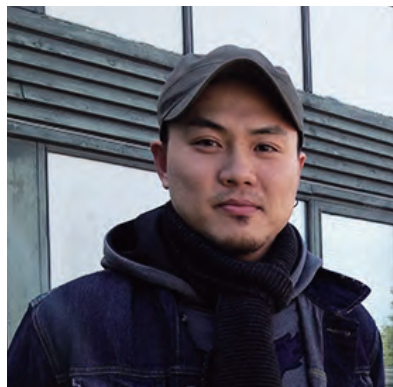


2019.01.07-06.28
臺灣 Taiwan

本國駐村
Taiwanese Artist Residency

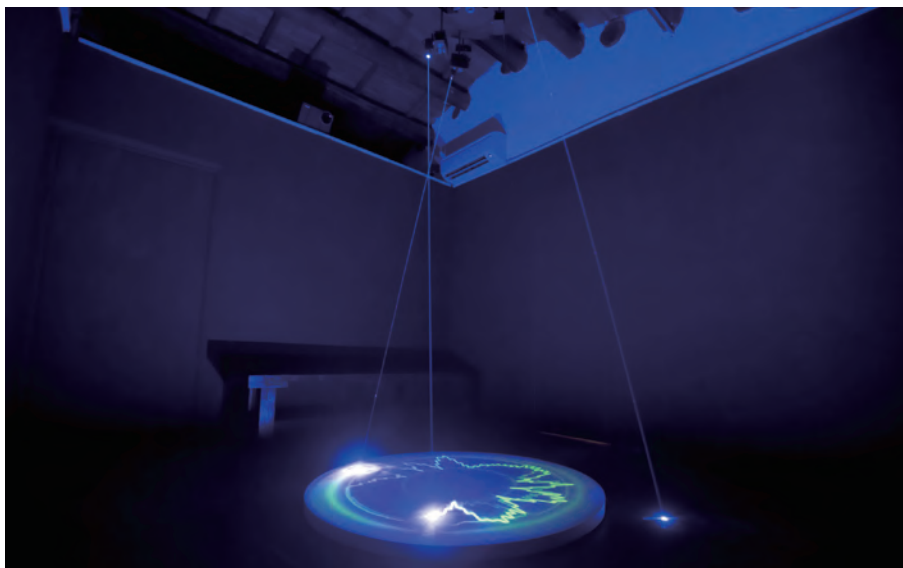
莊知恆 CHUANG Chih-Heng

跨領域
Interdisciplinary



2019.02.11-08.02
臺灣 Taiwan

本國駐村
Taiwanese Artist Residency



莊知恆為一名劇場燈光設計師，同時也是一抹光設計製作有限公司藝術總監。深耕燈光設計及技術劇場領域，至今已十餘年。奠基於豐富的設計經驗，近年開始受邀創作，駐村期間參與「2019 寶藏巖光節」，首次發表個人創作作品〈晷跡〉。

〈晷跡〉以「時」為脈，以「光」為絡，結合創作者的劇場幕後設計背景，運用舞台演出常見的「雷射光束」及「蓄光材料」為媒材，雷射光束於空間中刻劃出轉瞬即逝的一抹抹光痕，蓄光材料則於牆上捕捉一道道光跡，觀眾彷彿生活於此的居民，共同流轉於時光之中。蓄光材料在牆面上發出的微光，象徵在日常空間中，「光」隨著時間的荏苒與生活的推移，留下痕跡。好似照相顯影劑般，紀錄及再現寶藏巖聚落於歷史的長河中，看似亂無章序卻又異乎尋常的生命樣貌。

此外，他也於駐村期間舉辦創作分享會，以「光影書寫／／「光」作為一種展演主體於跨領域創作中的可能」為主題，邀請寶藏巖光節策展人李依樺及豪華朗機工成員林昆穎，以第一次的創作經驗出發，共同探討「光」於跨領域創作中，作為一種展演主體的可能性與想像。

Chuang Chih-Heng is a theatrical lighting designer, as well as the artistic director of Silver Lining Production. He has been working as a theatrical lighting designer for almost ten years. Recently, he started to explore the field of artistic creation and learned to be an artist based on his experience of lighting design. He participated in 2019 Treasure Hill Light Festival, for the first time presenting his own artwork titled *Sundial of Being*.

Sundial of Being explores the concept of time by using the medium of light. As a light designer, Chuang combines laser beam and light-storing material, which are both commonly used at stage performance. The laser beam depicts the trace of light in the house while the light-storing material captures the trace of light on the wall. As the light fades and time goes by, audiences seemingly used to live here. The shimmer on the wall symbolizes the sign left by light in the daily living space as time passing by. Even though it may seem unorganized, *Sundial of Being* is like photographic developer, recording and representing the uniqueness of Treasure Hill village of bygone days.

In addition, he had organized an artist talk, inviting Lee I-Hua, the curator of 2019 Treasure Hill Light Festival, as well as Lin Kun-Yin, the member of artist group Luxury Logico, to discuss about the possibilities of using light as a medium in interdisciplinary artistic creation.



犬吉工作室 INUKICHI BOOKS

文學
Literature

犬吉工作室，是一人兩汪的製本工廠。

犬吉工作室（周武翰和林安狗），以一連串製本遊戲作為駐村期間的日常演練：兩人各自進行書寫創作，也共同探索把各種材料想像編織成書的製本實踐，回應對於藝術家創作書（artist's book）的思考。書本雖作為物理性的存在，但翻閱的動作每次都讓書本展開的獨立空間形成動態的展演。《製本日常：Bookmaking as a daily practice》從文學出發，探討的不只是手工製本的形式，還有實踐背後所啟發的製作與想像伸展，作為藝術家重要的創作養分。

During the residency, INUKICHI BOOKS (Wuhan Chou X Anchi Ring) play various bookmaking games as their daily practice to respond to the idea of "artist's book". They played around their writing and explore how to weave the material imagination into their books. Although books are normally seen as physical existence, flipping through a book might allow the independent space every page forms start to perform itself again. *Bookmaking as a daily practice* the exhibition seeks after not only the form to go with the literary text, but the creative processes that this practice suggests as well as more imaginations it evokes, witch nourish the artists' creation.



2019.07.08-12.27
臺灣 Taiwan

本國駐村
Taiwanese Artist Residency

王宇光

WANG Yeu-Kwn

舞蹈
Dance



2019.07.10-11.15
臺灣 Taiwan

本國駐村
Taiwanese Artist Residency

王宇光為一名舞蹈工作者，大學開始跳舞，曾進入雲門 2 擔任舞者，於 2016 年開始獨立創作。近年發展動物身體舞蹈系統，關注於身體與城市之間關係。並持續進行素人舞蹈計劃。

因一次在山林中迷路的經驗，讓藝術家王宇光發現，感知與覺察身體的重要，進而決定於駐村期間發展「智慧型身體」計畫，開放對「身體」知覺有興趣的朋友共同分享、實驗。藉由工作坊的形式，邀請參與者給自己一些時間慢慢吸吐，感受，再來思考，同時也策劃將工作坊留下的素材發展為展覽形式。

Wang Yeu-Kwn now working as a freelance dance artist and has started to dance since university at Chinese Culture University Dance Department. He joined the Cloud Gate 2 dance company of Taiwan and has started his career of choreographer since the year of 2016. He has been working on animal body movement system and focusing on the research of the relationship between the body and the city. At the same time working on the dance project with amateurs.

Once he got lost in the forest and that's when he started to realize the importance of knowing and feeling the body. Therefore, he looks to share the experience through the project Smart Body Workhibition. During the residency, he had conducted several workshops and invited those who were interested in "feeling" their body. The project is still ongoing and he hopes to exhibit the result of the workshops in the future.



王郁嬪 WANG Yu-Chen

跨領域
Interdisciplinary

出生於臺中，定居倫敦。王郁嬪的創作講究方法論、階段性發展，常以特定城市地點進駐、踏查，關注當地的人文、歷史、地理，作為研發的新作品的開始。在進駐期間，研究當地檔案文獻、物件典藏，並與當地跨領域工作者交流合作，藉由個人的生命經驗、當地知識及其專業技能，進行連結在地的研究、開發新知識的探求，以及關係網絡的延展。與當地工作者合作共同發展的新關係，則是促成創造新作品的開端。

於倫敦工作生活將近二十年，王郁嬪再次回到臺灣，並在台北國際藝術村進行兩個月的進駐。介於臺灣和英國，這兩個具有深厚工業歷史背景的島國之間游移，個人的記憶、身份認同和文化遺存，與她的創作脈絡有相當程度的關連。藝術家特別關注工業化和現代化過程的歷史演進，科技如何增進人與人之間的溝通、消費社會大量生產以及資訊信息的流通，這一切不僅改變了我們的生活與生態，也引發人類、自然，還有人為環境之間共存並且對立的新關係。

Born in Taichung, lives and works in London. The work of Yu-Chen Wang asks fundamental questions about human identity at a key point in history, where eco-systems and techno-systems have become inextricably intertwined. At the same time, her Taiwanese origins, combined with a London-based practice, have created a vision that is personal and autobiographical. Her central practice is drawing, allowing her to explore and meditate on mechanical and biological forms, and the ways in which their bodily borderlines blur and mutate. From these extemporizations, she then finds collaborative routes that take her work into the realms of fictional text, provoking the subsequent production of sculptural installation, performance, music, and film, in various combinations.

Having lived and worked in London for almost two decades, Yu-Chen Wang returned to her native Taiwan for undertaking a two-month residency at Taipei Artist Village. Shifting between Taiwan and the UK, both island countries with significant industrial history, Wang's memory, identity and cultural heritage have influenced the way in which she creates her work. She is interested in the history of industrialization and modernization, how technologies enable movement of people, goods/food and information, and transform the land and ecology; our new relationships with nature and anthropogenic environment.



2019.10.25-12.27
臺灣 Taiwan

本國駐村
Taiwanese Artist Residency

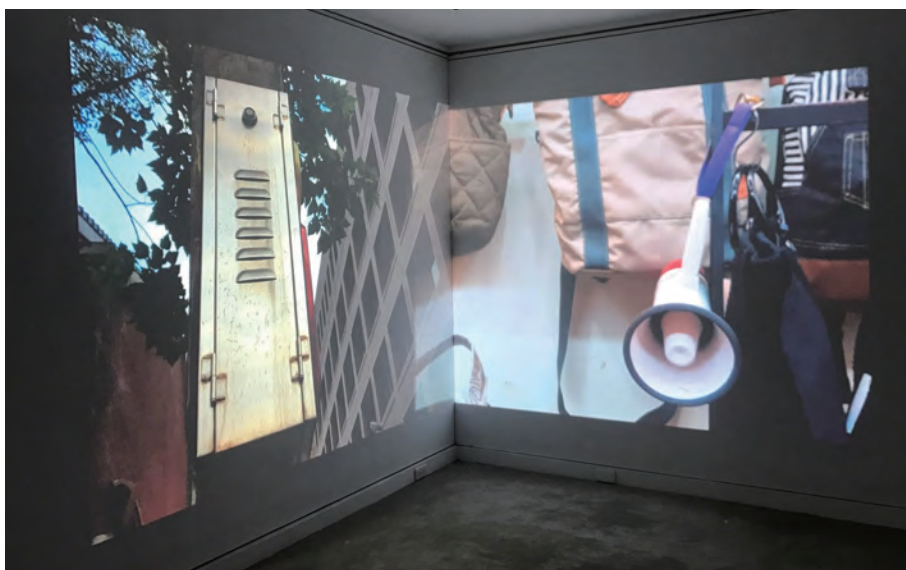
胡子哥 Gabriele DE SETA

媒體人類學
Media Anthropologist



2019.01.07-2019.03.29
義大利 Italy

國際徵件
Open Call



胡子哥，媒體人類學家，香港理工大學社會學博士，目前為中研院民族所博士後研究員。他的研究以多地點的民族誌田野調查為主，關注主題包括數位媒體實踐以及東亞文化脈絡下的方言創作，同時也對實驗音樂、網路藝術以及數位資訊保存感到興趣。身為藝術家與策展人，他致力於促進社會研究與藝術創作兩領域間的相互合作，以方法論的實驗觀點挑戰影像紀錄、聲音錄製以及民族誌寫作的傳統，但很多時候他也不清楚自己在做什麼。

「聆聽／意外」是由兩部作品組成，探索城市聲音的偶然美學和聲音撥放與聆聽的實踐。〈意外的聲音藝術〉由當地的音樂、聲響或是擴音機所撥放的廣告等聲音組成，這些城市中聲音的採樣，凝結了臺北這座城市的公共空間。〈聆聽模式〉是用重製過後的便宜音響設備去播放現場的錄音和訪談，將人對於其聲音理解程度的限制與一般銷售通路常見的音響設備進行對比。

Gabriele de Seta is a media anthropologist. He holds a PhD in Sociology from the Hong Kong Polytechnic University and has worked as a Postdoctoral Fellow at the Institute of Ethnology, Academia Sinica in Taipei, Taiwan. His research work, grounded on ethnographic engagement across multiple sites, focuses on digital media practices and vernacular creativity in East Asian contexts. He is also interested in experimental music scenes, internet art, and digital preservation. As an artist and curator, he enjoys fostering collaborative encounters between social research and art practice. Undercutting the traditions of documentary image, recorded sound and ethnographic writing through methodological experimentation, Gabriele has often no idea of what he's doing.

Listening / Accidents is a pairing of two works exploring the accidental aesthetics of urban sound and the situated articulation of listening practices. *Accidental Sound Art* offers a condensation of Taipei public spaces through a sampling of vernacular music reproduction, public audio devices, amplified advertisement, and sounding objects. *Modes of Listening* repurposes cheap audio devices to play back field recordings and interview samples, contrasting situated understandings of listening with the limitations of consumer-grade sound equipment.



瑞瓦·潘皮帕 Rewat PANPIPAT

文學
Literature

瑞瓦·潘皮帕於 1966 年生於曼谷北方的務農人家，家裡種植稻米和甘蔗。他往往說自己是個情感豐富的人，熱愛觀察世界，喜歡深入挖掘自己的內心，從事文學創作至今，已經出版近 20 本文學作品，包含小說、短篇故事集和詩集，且已獲得超過 10 項國家級獎項的肯定。

藝術家於駐村期間埋頭書寫關於在臺泰籍移工的小說《候鳥》，並在駐村結束前舉辦一場分享會，聊一聊書寫《候鳥》的心路歷程和觀察。小說《候鳥》以「候鳥」比喻移工的遷移現象。一群候鳥從臺灣飛往泰國避冬；而另一群「候鳥」從泰國飛往臺灣，希望能脫離貧窮，他們的生活好比走鋼索一般搖擺不定。

Rewat Panpipat was born in 1966 in a family growing rice and sugarcane in Suphan Buri Province, north of Bangkok. He often defines himself as a sentimentalist who loves to observe the world and "go inside" himself. So far, he has published about 20 literary works including novels, collections of short stories and poems, which have earned him more than 10 national awards.

During the residency, Rewat was working on his novel *Birds on Wire* and he gave a talk about the novel to share the story with the audience at the end of the residency. The novel uses "migratory birds" to symbolize the present-day migration of labour. A flock of migratory birds flies to escape winter from Taiwan to Thailand while another flock flies away from poverty from Thailand to Taiwan in all seasons for gold-digging or better jobs. The status of the latter flock is like sitting on a wire.



2019.01.09-03.04
泰國 Thailand

國際徵件
Open Call

嘉比·夏弗納 Gabi SCHAFFNER

音樂 / 聲音
Music / Sound



2019.01.09-03.14
德國 Germany

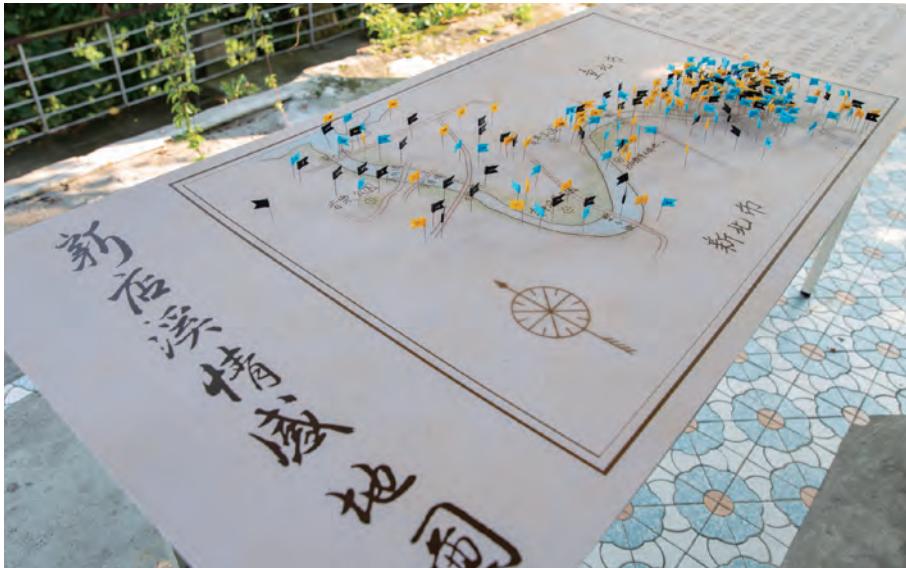
國際徵件
Open Call

嘉比·夏弗納擁有法蘭克福大學德國與美國文學及文化人類學碩士學位，並於漢堡美術學院取得攝影碩士學位。夏弗納以跨領域藝術家的身分活躍於聲音藝術、詩學、視覺紀錄等領域。旅行作為她藝術創作的重要主題之一，是她聲音與語言紀錄的來源，讓她能夠嘗試不同的敘事結構。

Datscha Radio Taipei 是藝術家在駐村期間成立的臨時廣播電台，主要討論生態問題和人與自然間變換的關係。所謂「臨時」是指這個電台是可移動的，而且只會為當下的活動播送。Datscha Radio Taipei 與當地藝術家、音樂家及園藝工作者合作，每週在寶藏巖的一座花園播送兩到三個小時的節目。廣播的內容包含聲音藝術、預錄或直播的訪談和音樂表演。播送的範圍不僅侷限在附近「廣播圈」內（最多 50 公尺），以 FM 廣播播送，並在國際串流播送。在臺灣的這段時間內，Datscha Radio Taipei 探索了在地生態，並著重於將感官體驗轉化成音樂、語言或無線電波。

Gabi Schaffner holds an MA in German and American literature and in ethnology by the Goethe University/Frankfurt Main and a master diploma in photography by the Hamburg School of Fine Arts. Schaffner is active as an interdisciplinary artist in the fields of sound art, poetics and visionary documentation. Traveling forms a vital part of her artistic practice – as a source for sound and language recordings enabling the artist to explore alternative narrative structures.

Datscha Radio Taipei is a temporary radio station with a focus on ecologic issues and the shifting relationships between humans and nature. "Temporary" means that the station is mobile and only activated for current events. It had broadcasted 2-3 hours weekly from a garden on THAV's premises in collaboration with local artists, musicians and gardeners. People had been listening to sound art, interviews and live talks and concerts. Broadcasting happened within a short-range "radiosphere" (50 m max) in the neighbourhood, receivable on FM radio as well as internationally via streaming on www.datscharadio.de. Within the frame of its Taiwanese stay, *Datscha Radio Taipei* had explored on-site ecologies with a special focus on our sensory/sensual perceptions translating into music, language and/or radio waves.



MODELAB

策展 / 研究
Curation / Research

MODELAB 是由克勞蒂亞·阿羅斯克塔和羅德里戈·阿札奧拉所創立之策展團隊，致力於探索公共空間如何呈現於過往和當前的動態，以及公共空間在環境和建築物中的社會角色。MODELAB 全心推廣非典型空間的跨領域創作，與來自世界各地不同領域的藝術家合作，例如視覺藝術、設計師、作家、作曲家、科學家、社運人士及學者。勞蒂亞·阿羅斯克塔是一位藝術歷史學家，同時也是策展人和作家，現正在澳洲新南威爾斯大學就讀藝術歷史與理論博士學位。羅德里戈·阿札奧拉身兼藝術家、作家和策展人，現駐澳洲雪梨。

此次駐村所呈現的展覽為「一瞬之流」，聚焦流經臺北的新店溪，藉此探索臺北過去與現在的資訊流動，以及臺灣人口的移動。這些流動將如何被表達並呈現？而其中的關聯，在歷史和當代所留下的痕跡與產生的影響又是為何？雖然這些提問聚焦在臺北，藝術家也相當關注由於當前人們的移動和迫居所造成的生態流動，也希望藉此探討這兩種觀念如何形塑自然與人造景觀。

MODELAB is a curatorial initiative that explores public space attending its past, current dynamics, and the role it plays in society both as environment and architectural materiality. Founded by Claudia Arozqueta and Rodrigo Azaola, MODELAB has promoted interdisciplinary projects in non-traditional spaces, involving a variety of international collaborators, such as visual artists, designers, writers, sound composers, scientists, activists, and scholars. Claudia Arozqueta is an art historian, curator, and writer. She is a Ph.D. candidate in Art History and Theory at the University of New South Wales in Australia. Rodrigo Azaola is an artist, writer, and curator currently based in Sydney.

The exhibition of *Transient Flows* looked at informational streams connecting past and present, inherent to Taipei: the flow of the Xindian River, and the flow of migrations through the island. How could these flows be represented and enacted? What were their connections, and their historical and contemporary traces and impacts? Those questions, although specific to Taipei, also concerned all ecological flows inasmuch as current movements/displacements of peoples, and how both notions shaped natural and manmade landscapes.



2019.04.04-07.02
墨西哥 Mexico

國際徵件
Open Call

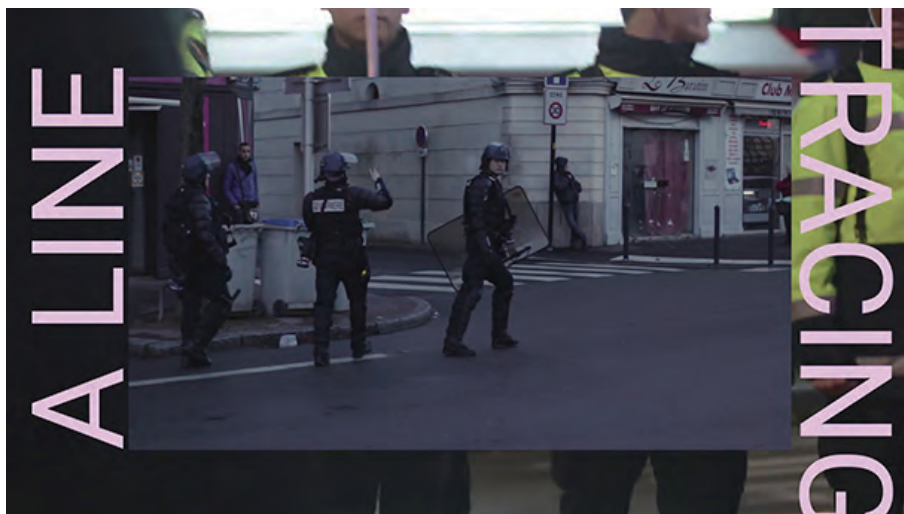
郭峰吉 Godwin KOAY

跨領域
Interdisciplinary



2019.04.08-06.17
新加坡 Singapore

國際徵件
Open Call



郭峰吉是一位藝術家和藝術工作者，來自位於馬來半島的新加坡。他透過數字、顏料和印刷媒介，將文本研究和視覺融合呈現。他利用與眾不同的、去殖民化的和反資本主義的觀點來和生活呼應。預測或提出從暴力包圍中分裂的可能性，特別關注那些具投機性、想像性、討論性和具說教性的事物。

在台北國際藝術村的駐村期間，他尋找了空間和環境（以社區為導向的倡議和混合型合作，強調分享、創造、生態、團結和共同生活），從事不同的生活方式和組織，從這些地方的實踐和方法中學習。一個重點將會是對正式、非正式和擴大徵兵、民族主義和抵抗這些概念的研究。個人和團體如何處理與安全、貧困、性別、能力、意識形態和自治有關的矛盾？

Godwin Koay is an artist and art worker based in Singapore on the Malay Peninsula. His practice melds the textual and visual in both study and presentation through digital, pigment, and print media. He draw on fugitive visions of the queer, decolonial, and anti-capitalist towards life in common, anticipating or proposing potentials of autonomous rupture from violent enclosures, placing special attention on the speculative, imaginative, discursive, and didactic.

During the residency at Taipei Artist Village, Godwin sought out spaces and contexts (community-oriented initiatives and hybrid co-operatives, with emphasis on sharing, creativity, ecology, solidarity, and living in common) engaged in alternative modes of life and organizing, to learn from practices and approaches in these locales. A particular focus would be ongoing research into formal, informal, and expanded notions of conscription, nationalism, and resistance to such. How are contradictions dealt with by individuals and groups with regards to security, indigeneity, gender, ability, ideology, and autonomy?



勞瑞斯·維托林 Lauris VITOLINS

視覺藝術
Visual Art

勞瑞斯·維托林於 1988 年出生於拉脫維亞，為一名雕塑家，在拉脫維亞藝術學院雕塑系攻讀學士及碩士。勞瑞斯喜歡實驗不同的媒材，不受傳統手法所限制，勇於在創作中不斷嘗試新的元素。他依感受和印象進行創作，總是深受當下環境的影響，並喜歡使用當地可取得的媒材呈現作品。

他採集臺灣不同地區，如菜市場、高山、捷運等地的氣味，合成製作出能夠代表臺灣的香氣，並與自造者空間 Openlab 合作，將作品設計成互動裝置，讓每個人都可以嗅聞這些特殊的香氣，不同香水將喚起人們不同的記憶。同時此計畫也預用多項媒材，除了不同種類的香水外，也將使用顏色和燈光效果，強化不同氣味帶給觀眾的印象和感受，希冀能夠將創作理念更完美呈現。透過這樣的研究方式，以了解臺灣在地文化，觀察這些氣味來源的物件是否完好如初，或已然折損。

Lauris Vitolins is a sculptor born in 1988 in Latvia. He was graduated from Latvian Academy of Arts, BA, and MA in Sculpture. He likes to experiment with different materials and is constantly trying out something new instead of thinking in conventional ways. His works are made according to their feelings and impressions. The environment in which the new installation is made, and what local materials are available to create the idea is very important for him.

During the residency, different ways were sought to discover specific aroma in Taiwan and he had collaborated with Openlab. Taipei on how to visualize and develop it in the art project. Through the project, he got to know the local culture. He was interested in which elements smell correlated, remained unchanged or was degraded. He revealed new perfumes which were for Taiwan specific that had been purposefully used and interpreted in the artwork. The perfume was synthesized from different urban areas, local sites - such as markets, mountains, and subways, etc. The art installation was designed as an interactive object, in which everyone could participate and try to smell the aroma. Each of the perfume could be associated with some personal memories.



2019.04.09-07.02
拉脫維亞 Latvia

國際徵件
Open Call

山本愛子

Aiko YAMAMOTO

視覺藝術
Visual Art



2019.07.08-09.25
日本 Japan

國際徵件
Open Call

山本愛子 1991 年出生於日本神奈川縣，畢業於東京藝術大學跨域研究所。她以織品研究為基礎，發展織錦、繪畫和裝置創作。她認為布料是最接近人類肌膚的材質，因而持續以此作為與他人交流的方式。

此次駐村，山本愛子選擇使用並再製舊物為藝術作品。具體而言，她將從房屋和廢棄物中收集野生植物、礦物和金屬離子（如：鐵、銅）。接著，她使用提取而來的素材作為染料，創作織錦和裝置作品。她發現在當代社會中存在許多人們為了便利而生產卻轉瞬化為無用的物件。因此，她利用在寶藏巖周遭所蒐集的舊物，延伸為織品和錄像創作的媒材。她以「物哀」為題，該詞源自日本美學理念，即觸碰、目見、耳聞時觸發產生的深切情趣和哀愁，希望藉由賦予舊物新生命，展露蘊藏於空間與時間裡頭的故事，為觀者帶來觸動心靈的視覺體驗。

Aiko Yamamoto (b. 1991, Kanagawa, Japan) graduated with an MA from Graduate School of Fine Arts, Department of Inter-Media Art from the Tokyo University of the Arts (2017). She works in various forms such as tapestry, painting, and installation by based on experience learned from the field of textile. She believes in "Cloth is the closest material to human skin. It exists as a communication tool to connect me and others, others and others."

In the residency exhibition, she attempted to remake the abandoned things for art and to reuse the old things. Specifically, the materials were collected wild plants and minerals and metal ions such as iron and copper from buildings and waste things. The cloth was dyed with colors obtained from the local area, and it was transformed into tapestries and installations. She noticed that in contemporary society, old things were consumed and discarded by mass production. How should we face things that were created for human convenience and become unnecessary for human beings? This time she created a textile work and video installation by old things found around Treasure Hill. Those "pathos of things" showed us the history of places and time as both common understanding and personal.



亞森·瓦西列夫 Yasen VASILEV

戲劇
Theatre

亞森·瓦西列夫來自保加利亞，為一名寫作者及表演製作人。自 2015 年起，他開始與不同領域的藝術家合作，在不同地點包含上海、里斯本、維爾紐斯、都靈和索非亞演出單人劇場《NUTRICULA》（中譯：燈塔水母）。

《NUTRICULA》由藝術家提出概念與架構，要求表演者將身體力量發揮到極致，以挑戰並再定義身體的可能性。每位表演者皆依自身經歷與不同社政背景，不斷轉換作品的內容，藝術家藉此不斷生產及再製《NUTRICULA》，將其發展成系列單人身體表演，並於此次駐村展覽首次完整展出檔案。

此外，亞森·瓦西列夫於駐村期間進行了五天的「NUTRICULA 工作坊」，與十位來自臺灣臺北、臺南和臺中的表演者共同創作。

Bulgarian artist Yasen Vasilev is a writer and a performance maker. Since 2015 he's been working on *NUTRICULA*, a physical solo in collaboration with artists from different backgrounds and locations, shown in Shanghai, Lisbon, Vilnius, Turin and Sofia.

NUTRICULA is a concept and structure for a solo physical performance by playwright Yasen Vasilev in collaboration with a series of performers, each of them changing the content of the work based on their biography and socio-political context. This expanding series of versions, produced around the world, monitors how a global system shapes and regulates the way we live, produce and re-produce and how we respond to it, limited by our own bodies. The concept subjects the performer to intense physical effort that aims to test and re-imagine the limits of the body.

In addition, during the residency Yasen Vasilev had conducted a 5-day/24 hour workshop on the working method of *NUTRICULA*, collaborating with 10 local Taiwanese performers from Taipei, Tainan and Taichung present collectively a series of actions testing and re-imagining the limits of the body.

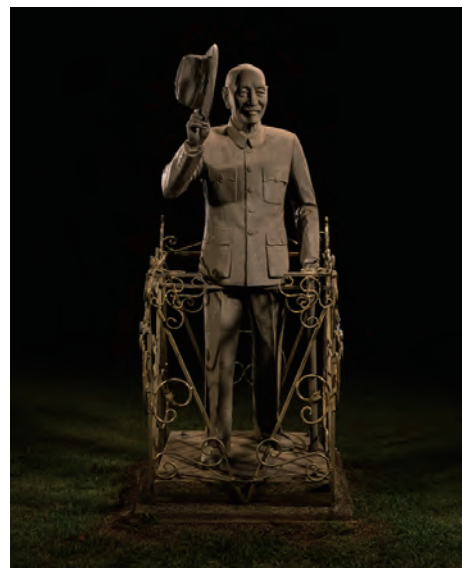


2019.07.08-09.27
保加利亞 Bulgaria

國際徵件
Open Call

Billy H.C. KWOK

視覺藝術
Visual Art



2019.07.08-09.27
香港 Hong Kong

國際徵件
Open Call

Billy H.C. Kwok 成長於香港，見證著由英國主權移交至中國政體的變遷。華人地區及其擴展區域內所包涵的各種豐富故事全都為他帶來極大的啟發性，也因此反映在其作品之中。他的作品關注現今社會移民的人權，以及在香港被視為根深蒂固的權力結構所遺留下來的當代處境和意識形態等。

駐村計畫「LAST LETTERS」是一項以臺灣 1949 年至 1991 年間，獨裁統治和政治鎮壓時期所隱藏的歷史、過去的政治、禁忌，以及隨之而來的社會失憶症為探討核心的視覺與檔案調查。藝術家創作的圖像與其所收集的資料都說明了這些被隱藏的創傷和記憶，一代傳承一代。而這些被挖掘的記憶，基本上都代表著一些缺席的存在，不論是在過去、現在和未來都遺留下屬於它們的痕跡。

Billy H.C. Kwok grew up in Hong Kong and witnessed its transition from the British to the Chinese regime, the wealth of stories that are present in the “Pan-Chinese” region and its extended areas have inspired Billy greatly and are reflected in his works. His works also cover human rights in modern-day migration, and contemporary conditions perceived as a legacy of deep-rooted power structures in Hong Kong, etc.

LAST LETTERS is a visual and archival investigation into a dark chapter of Taiwan's hidden history, political past & taboos, and societal amnesia during political suppression and dictatorship of 1949-1991. The images he made and archival material I've collected speak to the hidden traumas and memories that have passed on, one generation to the next. Underlying these excavated memories are the absent presences — which leave their traces in the past, present and future.



Photo Credit: Marc DORAZILLO

SHIBUI collective

舞蹈 / 錄像
Dance / Video

藝術家三好繪美出生於日本，在日本愛媛大學學習舞蹈。1999年，她與六位日本舞者共同創立了舞團「yummydance」。同時，也以編舞者的身分創作，擁有自己的舞蹈作品。她的舞蹈作品被展示於各個國際舞蹈節。馬克·多拉奇洛出生於杜塞道夫，他是一名自由攝影師及影像藝術家，從2006年起他便致力成為視覺及表演藝術家。於2007年他創作了第一支藝術舞蹈影像裝置藝術並於德國弗萊堡國際舞蹈節中展出。爾後他發展了大量的影像藝術品、攝影作品及裝置藝術，成為展覽的一部分也能成為舞蹈表演舞台的展品。

「ASA」是一個與舞蹈和影像裝置結合的研究計畫。從2019年到2021年，透過不同地點的研究階段和各種藝術形式的創作，ASA計畫為期三年，靈感來源於Tanigawa的詩篇《早晨接力》，意在捕捉個人的私人早晨儀式，並將它們傳遍全世界。經由在世界各處與本地人進行採訪、錄影和紀錄，將有機會見證不同世代和文化背景之間的多樣性和共同性。從每一次相遇中，將從每位參與者的早晨中提取身體的感覺、場景、言語和情感。編舞家三好繪美和錄像藝術家馬克·多拉奇洛的目標是找到一種新的方式來親近某些人的生活，找尋到一個真實的時刻，並給予一個成長和分享的空間。



Emi Miyoshi born in Japan, studied dance at the University of Ehime, Japan. In 1999 she founded the dance collective "yummydance" with 6 Japanese dancers together. At the same time, she works as a choreographer with her own pieces. Her dance pieces have been shown at various international dance festivals. Marc Doradzillo - was born in Dusseldorf, he is a freelance photographer and video artist. Since 2006 he has been working intensively with visual and performing artists. In 2007, he created his first art & dance video installation for the international dance festival in Freiburg, Germany. Since then he has developed numerous video artworks, photographs, and installations that could be seen as part of exhibitions or on stage as part of dance productions.

ASA is a collaborative research project with dance and video installation. This project is planned for three years from 2019 to 2021 through the research periods in different locations and the creation periods of various art forms. Through inspiration drawn from the poem *Morning relay* by Shuntaro Tanigawa, they aim to capture an individual's private morning rituals and to pass them across the world. Through the use of interviews, video, and photoshoots with local people in several locations, they will have the opportunity to witness the diversity and commonalities between different generations and cultural backgrounds. From each encounter, they will extract body sensations, scenes, words and emotions from each participant's morning. Choreographer Emi Miyoshi and video artist Marc Doradzillo aim to find a new way to get closer to someone's life, a moment of authenticity and to give a space for it to grow and be shared. For the first research period of this project, they focus on research of "MA". "MA" is a Japanese word which can be roughly translated as "emptiness", "space", "pause" or "distance". "MA" is filled with nothing but energy and feeling. It speaks of silence as opposed to sound, of lack as opposed to excess. It is the momentary pause in speech needed to convey meaningful words, the silence between the notes that make the music.

2019.07.11-08.31
日本 & 德國 Japan & Germany

國際徵件
Open Call

長谷川寧

Ney HASEGAWA

舞蹈
Dance



2019.07.08-09.27
日本 Japan

國際徵件
Open Call



Photo Credit: Hideki NAMAI

長谷川寧是一位劇作家、導演、編舞家和演出家。他在 2003 年成立了富士山安奈特舞團。他從表演藝術的文本出發，並運用視覺藝術手法呈現，並帶出無邊界的見解。他近年的知名演出為《舞蹈出擊》2014，2016、《耶尼亞克》，2017，2018、《迷霧國籍》，2019。

「身體被編舞給侵略了嗎？」

此作品由日本和臺灣藝術家共同製作，身為劇作家、導演、編舞家和表演者的長谷川寧來自富士山安奈特舞團（FujiyamaAnnette），近期他試圖藉由條理性的懷疑，去探討「舞蹈」的本質和定義，並重新找尋藝術的重要性，同時他也與各式各樣不同創作類型的藝術家共同創作，此計畫與長期致力於推廣舞蹈藝術的臺灣藝術家楊乃璇合作（小事製作／週一學校），。

在本次的計畫中，長谷川對臺灣日治時期歷史進行調查，他蒐集了在日本無從得知的資訊、數據和口述歷史等，他希望能夠對「寬恕／無寬恕」這個發生於全世界的議題，進行調查和研究。這項計畫的議題雖然沉重，但他透過舞者的身體和非舞蹈性的肢體語言，帶領觀眾用另一個角度思考。

Hasegawa is a playwright, director, choreographer, performer, and the founder of FujiyamaAnnette (2003). He has worked in the contexts of performing arts with a keen sense of visual presentation and borderless perception. He is best known for "Attack on Dance (2014/16)", "ENIAC (2017/18)", "FOG NATION(2019)" and more.

"Is the body invaded by choreography?"

This project is a collaboration project by Japanese & Taiwanese Artists. As a Japanese play writer / director / choreographer / performer, Ney Hasegawa (FujiyamaAnnette), recently has cast methodical doubts on the genre 'Dance' and tries to refine the essence of art. He also collaborated with various artists from different forms of art. In this project, he collaborate with Taiwanese choreographer / dancer Yang Nai-Husan, who has dedicated to promoting dance in Taiwan.

Ney Hasegawa did the research of Taiwan under the Japanese rule period. He collected information, statistics and oral history that are not available in Japan. He would like to keep on focusing on the "Tolerance / Intolerance" that happens all around the world. In this project, he would like to replace this theme with the dancer. This topic can be not only serious and heavy but through their body and non-dancing method, it can be thought from another perspective.



汀汀·帕特羅 Tintin PATRONE

音樂 / 聲音
Music / Sound

汀汀·帕特羅為菲律賓裔德國人，她是一名行為及聲音藝術家，目前定居德國漢堡。她經常參與管弦樂計畫，或是與不同樂團、藝術家及藝術團體進行合作演出。她的創作聚焦在音樂、藝術、聲音、實驗動作彼此的連結，嘗試將音樂概念以視覺方式進行呈現。她尤其關注抽象概念與物質存在之間的表現張力，以及音樂及聲音之於個人及社會的關係。

此次駐村期間主要發展「YOU MAKE MY EARTH QUAKE」創作計畫，針對低頻現象及低頻聲音經驗進行研究，汀汀·帕特羅要求不同文化背景的受訪者在訪談中描述自身對於地震聲音的經驗，藉此探討人們的性格和情緒如何影響對於特定聲音的記憶，以及該聲音記憶能夠如何進行交流及傳遞。

Tintin Patrone is a German-Filipino performance and sound artist based in Hamburg. She often performs with various band or orchestra projects or work with other artists and collectives. The connections between music, art, sound and experimental gesture is the general field Tintin Patrone is interested in. One focus of her creations lies on the visual elements of music, the tension between conceptual ideas and physical existence and how we relate to music and sound individually and as a society.

During the residency, she has been developed *YOU MAKE MY EARTH QUAKE*, a research on low frequency phenomena and how people experience such kind of sounds. In interviews people with different kind of cultural backgrounds were asked to describe the sound of an earthquake which they had experienced. How does personality and emotions influence memories connected to a specific kind of sound and how could that be communicated.



2019.07.24-09.27
德國 Germany

國際徵件
Open Call

班·蘭道 Ben LANDAU

跨領域
Interdisciplinary



2019.08.02-09.30
澳洲 Australia

國際徵件
Open Call



班·蘭道的作品橫跨藝術和設計。他運用設計研究進行分析系統和藝術方法來改造。班的創作構建了互動式的體驗、展品和表演，抑或邀請觀眾一同參與。他的藝術行為解構了社會、政治和文化假設，刺激、推動了觀眾的內在想法。班的創作嚴厲地指出社會中依賴體系、制度的現況。他在日常生活中戴著面具來掩飾自己並使用駭客、反轉（註）、諷刺的創作來打破公認的規範。這個世界更迭不停，我們只能傾聽、接受。我們渴望改變，權力卻不在我們的手裡。在這次駐村展覽中，參觀者能將舊新聞（報紙）拼貼、轉化成他們對明日的願望。

Ben Landau's practice spans art and design. He uses design research to analyze systems, and artistic methodologies to tamper with them. Ben constructs experiences, objects, and performances that are interactive or invite the audience to participate. His actions deconstruct social, political and cultural assumptions to spur agency within the audience. Ben's critical incursions onto the status quo analyze reliance on existing systems. He wears masks to camouflage himself in everyday situations and uses hacking, détournement and satire to break from accepted norms. The world happens, and we listen. We desire change, but it's out of our hands. In this exhibition, visitors could collage old news (papers) into their wishes for tomorrow's news.

註：法文 *détournement* 是當代媒體作品的手法，又稱異軌，是一種「將舊有作品以顛倒的方式重新創作」的創作方式。



瑪麗安·雅凱 Marianne JACQUET

音樂 / 聲音
Music / Sound

瑪麗安·雅凱是一名來自法國的跨領域藝術家，目前在柏林生活及工作。她將聲音、科技和繪畫等不同媒材運用於創作中。

此次駐村期間所做的展覽名為「4/4」，源於樂理中以分數標示的拍號，藝術家希望打造一個高敏感度空間，讓聲音、雕塑、民間傳奇等媒材碰撞而融合，引領觀眾進入饒有趣味的靈性維度。這件裝置作品巧妙操弄視覺和象徵符碼。一方面運用駐村期間在寶藏巖 4-4 號工作室空間內部的視覺元素，另一方面讓中西文化中的通俗文化彼此呼應，包含大衛·林區執導的《雙峰》電視劇及電影中的著名角色「原木女士」、中國鬼月禁忌和木偶奇遇記等。

此外，藝術家於開幕式當天與臺灣電子音樂製作人周逸合作聲音演出，並於開幕隔天舉行《星期天，我們鬼話連篇》活動，邀請觀眾至現場分享他們的超自然經驗，並進行錄製。

Marianne Jacquet is a French polymorphic artist who lives and works in Berlin. In her cross-media practice, she creates a playful dialogue between ethology and conceptual art, music, and performance using sound, technology and drawings.

The title of the exhibition is called 4/4. Referring to a music theory time signature, 4/4 is an attempt to create a sensitive space where sound, sculpture and folklore collide into a playful spiritual void. The installations oscillate between visual elements collected during her stay at the studio 4-4 in Treasure Hill and some symbolic elements that echoes Western and Eastern pop culture such as the "Log Lady" character in David Lynch's TV show *Twin Peaks*, Hungry Ghost Month rules or Pinocchio's tale.

The 4/4 space was also activated with a performance program on the opening night with a sound collaboration performance by INN, an electronic music producer from Taipei. There was also a "Ghost Story" open mic live recording which visitors are invited to share their experience with the paranormal.



2019.10.07-12.20
法國 France

國際徵件
Open Call

大野由美子 Yumiko ONO

視覺藝術
Visual Art



2019.10.07-12.27
日本 Japan

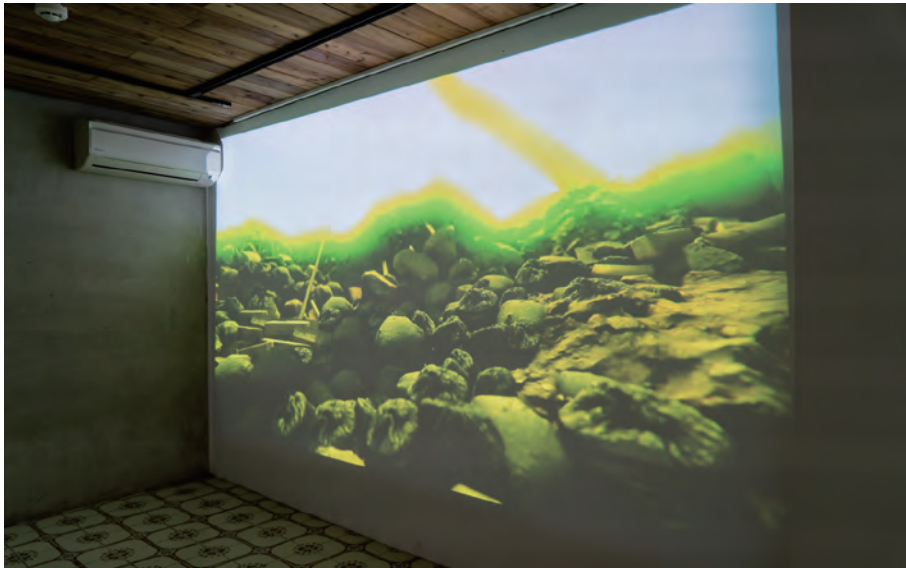
台北國際藝術村 X 台北當代藝術館
Taipei Artist Village X MOCA Taipei

藝術家大野由美子近期的創作主軸為烏托邦式建築，一個存在於想像的世界。對身為日本人的大野由美子來說，日本是一個懸擺於東方與西方之間的一個國家，如此的狀態影響著她的藝術創作。日本在政治上與經濟上也深受美國的影響，她覺得日本即便受到西化，並將西化外顯於建築與社會標準中，但不管是在形式上、儀式上或社會規範上依然潛藏著泛前東社會主義的狀態。

這幾年大野由美子以建築物件為靈感來源來創作素描與陶瓷雕塑，她蒐集在臺灣期間所見之建築以及其表面質地的影像，作為創作素材。在駐臺期間，她開始對紙紮的技術感興趣，她發現她創作中想像的建築體與紙紮間有相似的連結，兩者確實存在著現實的外表卻也兼併著不切實際的用途。一個不存在卻實際存在於空間之中的創作，成了想像的縮影。

Yumiko Ono's recent theme is utopia / utopian architecture, an ideal world that exists in imagination. Ono's view on Japan, her native country, as a place suspended between East and West, is reflected in the work she creates. Japan is strongly influenced by the United States and is a very Westernized country economically and politically. However, with a national preference for the formal, ritual, and societal standardizations, Japan and the former Eastern Socialist states exhibit similarities in both societal norms as well as architecture.

Ono has been drawing inspiration from architecture as elements that she then incorporates into her drawings and ceramic sculptures in the past several years. She collects the photo images of buildings, which also include the textures and the architectural appearance that she sees every day in Taiwan. During her stay in Taiwan, she has a chance to experience a Taiwanese traditional technique called "Zhizha" (Taoist paper art), which is handmade paper objects that are supposed to be burned as offerings for the ancestors to use in their afterlife. She becomes interested in Zhizha technique and finds a connection in this art to her imaginary architectural works in terms of having realistic appearances with an unpractical purpose. In this exhibition, Ono reconstructs new buildings on paper together with the source she collects and collaborates with a Zhizha company in Taipei to display objects that consist of several facades, which are her hybrid representation of architectures in Taiwan. Ono creates an elusive world, which does not belong to anywhere and epitomizes her imagination.



威廉·馬西森 William MATHESON

電影 / 錄像
Film / Video

威廉·馬西森在美國波特蘭奧勒岡州生活及工作。他曾在華盛頓特區、紐約、瑞士、南韓、日本以及捷克的藝廊展出。他近期的創作主題圍繞在生態的瓦解與變異間，作品涉及昆蟲寄生、偽裝、電子遊戲般災難性描繪的探索。

在駐村創作「時代」的展覽中威廉·馬西森透過錄像、3D 立體模型程式與繪畫探索演化、變異與解構的概念。「時代」影片展示自然生命的形成圖像，同步呈現在人工智慧寫作程式協助下所創作出的部分文本。影片內容涉及自然與變異的思想闡述，即刻映照出人性情感、亦包含奇異與陌生的感受。

William Matheson lives and works in Portland, OR. He has exhibited at galleries in Washington, DC, New York, Switzerland, South Korea, Japan, and the Czech Republic. William's recent work has revolved around themes of ecology, collapse and mutation, culminating in projects involving parasitism, camouflage, and digitally simulated disaster.

The exhibition *Era* explores ideas of evolution, mutation and destruction, which are conveyed through video, 3D modeling programs and drawing. In the exhibition *Era* the videos show images of natural life forms alongside a text partially created with the assistance of an Artificial Intelligence writing program. The narrative that is told pertains to ideas of nature and mutation, and feels at once emotional and human, but also distinctly strange and alien.



2019.10.07-12.27
美國 United States
國際徵件
Open Call

Super Eclectic

跨領域
Interdisciplinary



2019.12.04-2020.02.24
波蘭 & 墨西哥 Poland & Mexico

國際徵件
Open Call



艾格·波可耶卡與 安伯托·杜克 來自世界的不同角落：波蘭的波茲南與墨西哥城，兩人現今生活於芬蘭的赫爾辛基，他們的團隊以「極度折衷主義者」為人所知。在艾格的藝術作品當中，她結合藝術、技術與科學，透過參與式的計畫，融入多樣化元素以揭示嶄新的意義，並質疑人文與科學紀律的限制。安伯托為跨領域藝術家，從事表演、聲音、影像、電玩與建築等不同領域。他的作品在似不可信的情況下重新定位流行文化符號，以批判而犀利的視角帶出圍繞文化認同的議題。

「垃圾變黃金 - 過去及未來」，是對我們的現在和未來，成為對過去記憶永無止境的重新定義：代表著生命中的事物、地點、活動和人的多樣性。這個計畫反映了價值、老化技術和工業回收的人性化面向。

從舊電腦、筆記本電腦、手機、印表機和其他設備中回收黃金和其他金屬是可能的。什麼是「城市採礦」？它到底是如何運作的呢？Super Eclectic 在臺北市及周邊地區進行了一系列收集電子垃圾的冒險活動後，與當地民眾緊密合作，回收黃金，賦予黃金新的意義和新的生活。

Agnieszka Pokrywka and Humberto Duque are transplants from different parts of the world: Poznan, Poland, and Mexico City, who are based in Helsinki, Finland. As a working team they are known as Super Eclectic. In her artistic practice, Agnieszka combines art, technology, and science. Through participatory projects, she merges various elements to reveal new meanings and question the limits between humanistic and scientific disciplines. Humberto is a multidisciplinary artist working with performance, sound, film, video-games, and architecture. His work relocates pop-culture symbols in improbable situations, bringing forth issues that revolve around cultural identity in a critical, yet mordant way.

Golden Trash Future Past is a project that reflects on value, aging technology, and the human side of industrial recycling. Above all, this is an exhibition in which our own present and future become a never-ending redefinition of our past memories: a diversity of things, places, activities, and people that represent who we are.

It is possible to recycle gold and other metals from old computers, laptops, mobile phones, printers, and other devices. What is "urban mining" and how does it actually work? Following a series of adventures in and around Taipei City to collect electronic waste, they worked closely with local residents to recycle gold and give it a new meaning, and a new life.



潘妮洛普·肯恩 Penelope CAIN

視覺藝術
Visual Art

潘妮洛普·肯恩的創作脈絡圍繞在關於「地景」概念的廣義詮釋，她尤其對於人類世時期的不同地景型態，舉凡有人居住、遭到開發、面臨改變、抑或新興發展的景觀相當感興趣。

在寶藏巖聚落可以看見過去與現在的空間在此交疊，自立造屋和空間再造的歷史，與急速擴張現代化臺北，僅以一條巷弄相隔。她相當好奇寶藏巖如何從在空間、物質和文化層面都處於邊陲位置，發展至如今位於臺北市中心且被認為歷史建物，她以此創作一系列動靜態影像裝置。此外，她也前往金門進行研究，探尋金門與寶藏巖的歷史連結，以及兩地在邊陲與核心定位反轉上的相似歷程。

Landscape in its widest terms is central to Penelope Cain's practice. She is especially interested in the occupied, extracted, transformed and emergent landscapes of the Anthropocene.

Time spent at Treasure Hill offers the artist a unique opportunity to study an emergent form of anthropogenic landscape, where the past and present are spatially collapsed; where the history of material scavenging and re-utilisation that occurred at Treasure Hill now sits side by side with expanding and contemporary Taipei. She is interested in the idea of Treasure Hill's original position on the periphery, both spatially, materially and culturally, but is now central to Taipei as a city and as a historical recognition. In this she made a series of videos and photographic installations. She also spent time researching Kinmen island, looking at the historical links between these two sites, and the similar inversion of periphery to centre.



2019.12.05-12.30
澳洲 Australia

國際徵件
Open Call

塔瑪拉·埃德 Tamara ERDE

電影 / 錄像
Film / Video



2019.12.11-2020.01.01
法國 France

國際徵件
Open Call

塔瑪拉·埃德出於 1982 年以色列特拉維夫市，現為常駐於巴黎的法國以色列籍電影製片人。她使用多元媒材創作，從紀錄片、劇情短片、舞蹈表演以及影像裝置皆是創作範圍。創作主題經常涉及以色列 - 巴勒斯坦衝突，圍繞國籍、身份和戰爭的社會與歷史問題，融合個人、抽象、紀錄和調查的方法。

塔瑪拉的駐村計畫「一同哭泣」遵循臺灣關於哀悼和逝世的傳統儀式。藝術家欲邀請觀眾參與創建一個關於個人的儀式，這個儀式是在與藝術家相遇之際所誕生的，以面對死亡和悲傷的恐懼。該裝置結合了臺灣傳統葬禮的文獻資料，聚焦於關於「孝女白琴」的送葬者，以及藝術家親自造訪在臺北不同寺廟及其哭喪儀式的個人印象。在每場活動開始時，藝術家會邀請每位參與者單獨進入空間，與藝術家交流幾分鐘，接著會請參與者做出一些選擇，其選擇會結合表演和共同儀式的發展，這些選擇將是危險和遭遇的結果。

Born in Tel-Aviv in 1982, Tamara Erde is a French-Israeli filmmaker based in Paris. She creates in various mediums, ranging from documentary and fiction films, to dance performances and video installations. Her films often deal with the Palestinian-Israeli conflict and with social and historical questions around nationality, identity and war, mixing a personal, abstract approach, with a documentary and investigative approach.

The project *Cry with Me* follows rituals and traditions around grief and death, in Taiwan. The artist invites the audience, to participate, besides her, in creating a personal ritual, born on the moment of the encounter with the artist, to face the fear of death and grief. The installation combines a documentation of a traditional Taiwanese funeral, focusing on the mourner, who is leading the women of the family to cry with her, and personal impressions from the artists' visits to different temples in Taipei and their rituals. Each visitor is invited to enter the space alone, and to meet the artists for a few minutes in which the audience would be invited to make some choices which would lead the evolution of the performance and the shared ritual, that would be the result of those choices, of hazard and of the encounter.





閣樓寶藏巖青年會所
Treasure Hill Traveler's Hostel

Treasure Hill Traveler's Hostel 閣樓寶藏巖青年會所

倚著小觀音山，屏蔽城市的繁忙與紛擾。
隨著萬盛溪水，流放自我的靈魂與思緒。
舊台北城的南方，這處聚落隨著時間流動發展著它的生命。

寶藏巖是隱身城市的秘境，彷彿進入這個時空時間就慢了下來。夜晚由村口望向整個聚落，可見一盞燈自高處如燈塔般亮著，那是「閣樓寶藏巖青年會所」；這棟建築既非旅館，也非民宿，透過空間活化的概念，將舊有的聚落房舍，打造成「創藝居所」，提供國內外文化創意產業人士以及參與寶藏巖舉辦之藝文相關活動的旅人入住，在短暫的停留中感受當地居民與藝術家的生活日常、體驗居住在藝術品中的樂趣。

今年接續臺北表演藝術中心「亞當計畫」，提供藝術家住宿及交流空間。9月更推出「脫離日常在睡與不睡之間」的藝術進入房間計畫，企圖拉近民眾與藝術的距離，於入睡之際以最輕鬆的狀態與作品共處、對話。同時年底首次以「城南研究」作為駐村主題，鼓勵藝術家走入聚落巷弄，實地於寶藏巖週邊進行田野調查，推動臺北城南在地文化研究。

Located beside Mt. Xiao Guanyin, shielded from the hustle and bustle of the city, with the flowing water of Wansheng River and the exiled souls as well as thoughts, this village situated at the south of Taipei develops its own life along with the ongoing time.

Treasure Hill is a wonderland hided in a city where time slows down its pace. When people look at the village from the entry at night, a light glowing like a lighthouse would be seen. Where the light stands is called "Treasure Hill Traveler's Hostel". However, this building is neither a hotel nor a B&B. Through the concept of spatial activation, the original housing of the village was transformed into "Creative and Artistic Living Space", which provides international art workers and travelers participating in activities held by Treasure Hill with accommodations. A temporary stay here enables tenants to feel and experience the daily lives of the locals and artists as well as the fun of living among artistic creations.

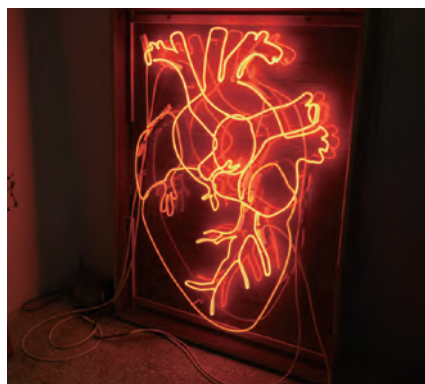
This year "ADAM Project" of Taipei Performing Arts Center was continued. Accommodations and space for interaction were therefore provided. Moreover, a project that took art into rooms, "Sleeping with Art when You don't Sleep", was launched in September. This project aimed to shorten the distance between public and art while people were at most ease being and conversing with art works before sleep. On the other hand, at the end of this year, "Research of Southern City" was first made as the topic of artist residency, through which artists were encouraged to walk into streets and alleys of villages. Field researches were then carried out and the cultural research of southern Taipei was as well promoted.



藝術房間計畫 Art into Rooms Project

閣樓寶藏巖青年會所開幕迄今今年滿五週年，為創造話題持續推廣青年會所維持品牌知名度，本活動擬邀請 8 組藝術家參與，以室內裝置與展覽呈現，藉藝術方法構思每間住房空間，提供入住對象一處沉澱與激發靈感的住所空間。

The establish of Treasure Hill Traveler's Hostel has advanced to the fifth anniversary so far. To continually promote the brand awareness of Treasure Hill Traveler's Hostel, this project planned to invite 8 groups of artists into participation. By utilizing spaces with artistic methods, the accommodations aimed to provide tenants with ease and inspiration.



「脫離日常 在睡與不睡之間」藝術進入房間藝術家名單：

Shortlist and works of the Art into Rooms Project - *Sleeping with Art when You don't Sleep*:

邊境 101 – 簡詩如 Border 101 - CHIEN, Shih-Ju

邊境 102 – 說說刺繡工作室 Border 102 - WOYI EMBROIDERY

邊境 103 – 應可潔 Border 103 - Yinke

遠方 201 – 陳漢聲 Distance 201 -CHEN, Han-Sheng

記憶 202 – 蘇子涵 Memory 202 -SU, Tzu-Han

天空 301 – 連俞涵 Sky 301 -LIEN, Yu-Han

天空 302 – 吳昭君 Sky 302 -WU,Chao-Chun

秘徑通道 – 張乃仁 Secret Passage -CHANG, Nai-Ren

1. 天空 302 – 吳昭君 Sky 302 -WU,Chao-Chun

2. 秘徑通道 – 張乃仁 Secret Passage - CHANG, Nai-Ren

3. 遠方 201 – 陳漢聲 Distance 201 - CHEN, Han-Sheng

城南研究駐村計畫 Research of the Southern City - Residency Project

為配合城南臺大無圍牆博物館的政策規劃，藝術家進駐閣樓青年會所的計畫於第四季 (10-12 月) 試行辦理「城南研究駐村計畫」，公開徵選五位藝術家於 108 年 11 月起進駐於閣樓青年會所，在城南地區進行研究與調查，提出城南地方學的大綱和架構，作為後續發展城南臺大無圍牆博物館的基礎資料。

To cooperate with the policy of Southern City Museum, artists participated in the "Research of the Southern City - Residency Project" which was held in season four (October - December) in Treasure Hill Traveler's Hostel. Five artists selected through open call started their residency in Treasure Hill Traveler's Hostel in November 2019. Researches and investigations of the southern city area were carried out as the summary and structure of the southern city local studies were launched, which later on became the materials of the formation of Southern City Museum.



1. 策展人與藝術家進行駐村計畫討論 Discussion of residency projects between the curator and the artists
2. 蟾蜍山探訪 The visit to Toad Mountain
3. 同安街、廈門街區域田野調查 Field researches of St. Tongan and St. Xiamen

$\frac{1}{3} \Big| 2$



劉星佑的創作關注於影像美學、農業、環境與性別議題，現職走路草農藝團隊策展人。因家族傳承的農務經驗，創作擅長「治本於農，以農入藝」，作為實踐的方法與目標。

過去在麻豆糖業大地藝術祭，以走路草農藝團隊身分共同發展創作了「思箱計畫」。起初因為一跤 (kha) 來自美濃的蓮霧紙箱，勾起對於家鄉的記憶與地方認同。當紙箱收納與包裝的容量，變成空間，既運輸著「種植」也運輸了「故事」。

駐村期間走訪城南巷弄，意外發現都市中的小型農地，因此開始思考各個都市田園是否種植各自獨特的農作，進而產生「運輸」的「交換」行為。預計延續發展「思箱計畫」，透過收集城南地區內的小型農地，再細分各里作為產區，印製專屬的小型產地紙箱，希望藉由老人共餐抑或都市農民市集的形式讓各里的農產相互流通。

Liou Sing-You's work focuses on image aesthetics, agriculture, environment and gender issues. He is currently the curator of the artists group Walking Grass Agriculture. He has adopted the farming experience from family in his art practice. "Flourish a state through agriculture, intervene art through agriculture" is his method and the objective.

In 2019 *Mado Sugar Industry Art Triennial*, he developed the project *Homesick Box Travel* as member of Walking Grass Agriculture. The project was inspired by a box of wax apples delivered from Meinong district. The box evoked his memory and sense of place referring to hometown. Through transforming the volume of a box into a space, *Homesick Box Travel* transported not only "plants" but also "stories."

During the residency period, Liou wandered around south Taipei and bumped into some small-scale farmlands in the city, which made him start to think about whether each city has their own gardening and whether people of each city "transport" and "exchange" the plants they grew. He planned to extend the project *Homesick Box Travel* through exploring the small-scale farmlands in south Taipei. He would classify the farmlands as different producing areas according to the villages, and then print the producing area on each box. He attempted to transport the plants of different villages with these customized boxes at congregate meal site or urban farmer markets to make these "boxes" be seen or even be exchanged.

劉星佑 LIOU Sing-You

策展 / 研究
Curation / Research



2019.11.11-2020.02.29
臺灣 Taiwan

王詩琪 WANG Shi-Chi

劇本寫作
Screenwriting



2019.11.11-2020.02.29
臺灣 Taiwan



王詩琪擅長現地創作，過去作品曾以物件作為主角，紀錄被使用的歷史與痕跡並以物件的角度觀察周遭，使之成為反映生活的載體，保存使用者碰觸物件當下的片段。

本次駐村計畫源於對臺灣逐步走向高齡化的思考，除了照護，「老」如何被關注凝視？預計以寶藏巖為範圍，透過定點定時的觀察、歸納分類街景出現的物件、訪查住民的日常習慣，觀察住民群聚場所的常置擺設，關注已被淘汰或將被淘汰的物件。並設定因應年歲與特有地景而使用的物件、長久使用、毀損……等與「特殊地域」、「老齡」相關的分類項目進行分類紀錄。

同時採集地景聲音樣本並透過舉辦工作坊發展以物件為主視觀點的書寫創作，建造物擬人、人似物的「物觀世界」。預期最終完成寶藏巖聲音聆聽景點，輔以地圖標識，帶領民眾遊歷物件的日常事件。

Wang Shi-Chi usually creates on-site with "object" as the main element. She likes to document the history and trace of used objects so as to observe the surroundings from their perspectives. Her work transforms the object into a media that reflects life, preserving the moments of objects being touched by the users.

Wang's residency project was based on her thoughts about Taiwan becoming an aging society. She wondered besides health care, was there another way for us to look at "aging"? Therefore, she planned to explore Treasure Hill Village at fixed time and location. She wanted to classify the objects appeared in alleys and investigated the daily habits of the residents. She would study the furnishings and ornaments at residents gathering place, focusing on the objects that were no longer used or would be discarded soon. In the project, she intended to organize the objects she found with related categories such as "selective area" or "different ages."

In the meanwhile, she would hold workshops to collect samples of the soundscape and developed a writing from the perspectives of these objects. She hoped to create a world where objects became human, and human turned into objects. The final work would combine sound of Treasure Hill and a map, leading the audience to experience the daily life of the objects.



周學涵 CHOU Hsueh-Han

裝置 / 雕塑
Installation / Sculpture

周學涵的創作主要以雕塑、裝置、廢棄材料及各種元素構成計畫創作，藉由與社會不同形式、材料和物件的連結，更進一步的討論人事物的關係。喜歡觀察舊物、廢棄物或殘留物，透過研究這些抽象、具象的「人類排遺」，得以從看似稀鬆平常的生活切片中，理解、召回因為理所當然因而常被遺忘忽略的事件。

本次駐村計畫以臺北「城南」為研究之時空範疇，延續過去自身關注的脈絡，對城市代謝進行觀察、採集、拾掇與再創作，目標能夠收斂出若干個「時空／產業／人文／材料」模組，目前持續進行中（至 2020 年 2 月底結束）。

其中發現公館商圈因銷售各式新款運動鞋，會產生大量色彩豐富的空鞋盒堆置。因此，創作者開始收集各式鞋盒，並以寶藏巖村落中隱藏的馬賽克磚做為模型，將鞋盒視作一種「原料」，模造出一種新的「建材」，並預計於寶藏巖內「施工」。最後將「推廣這項建材」，以藝術家創作書 (artists' book) 為形式，生產此建材的「型錄」，成為研究進駐計畫的總成紀錄。

Chou Hsueh-Han mainly works with sculpture, installation, waste materials and various elements. He likes to delve into the relationship with our surrounding through combining different forms, materials and objects. He is especially keen on observing old stuff, waste or residue. By exploring these physical and conceptual items left by humans, he hopes to recall the events that are easily ignored or forgotten in our daily life.

He continued his previous focus on urban metabolism and developed a new project about south Taipei during residency. He planned to come up with several models regarding space and time, industry, humanities and materials through observing, collecting, foraging and creating. The project was still in progress and the residency period is till the end of February, 2020.

Since there were many sporting goods stores in Gongguan district, Chou discovered that these stores had piled up colorful shoeboxes around the corner. Therefore, he started to collect the shoeboxes and transformed them into a new kind of building materials, which he got inspiration from the mosaic tiles in Treasure Hill Village. He aimed to promote this "building material" by making a "catalog" of it. He would present his research with this artists' book he made.



2019.11.11-2020.02.29
臺灣 Taiwan

林思駿 & 張雅筑 LIN Szu-Chun & CHANG Ya-Chu

田調 / 社區參與
Field Research / Community Participation



2019.11.11-2020.02.29
臺灣 Taiwan

「在地偏好」工作室由林思駿與張雅筑共同成立。林思駿善用精密的建築畫探討城市空間議題，張雅筑則是擅長將創作轉化為易於親近的插畫形式，拉近藝術與民眾之間的距離。

本次駐村的創作主題「空間記憶採集計畫II」延續2018年由林思駿主持的「城南故事」田野調查，除了延續上次對於寶藏巖、公館周邊的在地人士訪談，這一次的計畫更拓及到溫羅汀、客家文化園區到紀州庵等泛稱為「城南」的區域。林思駿預計對地方居民、機關管理單位及駐村創作者做進一步的訪查，收集他們對於該處周邊的觀感印象與歷史記憶，並以此作為藝術創作的依據，並將訪談文字稿重新編輯整理，最後以拼貼畫、插圖創作的方式重新呈現受訪者描述的印象與場景。

這一次的創作主題將圍繞著「路徑」，希望藉由空間記憶採集計畫，將眾人對於寶藏巖的多重描述，串聯成幾組極具特色的體驗路徑，除了為寶村聚落增添不一樣的觀看視角，也希望將不同空間使用者描述的地方角落重現，還原成一個完整、連續的聚落場所。

Topophilia Studio was founded by Lin Szu-Chun and Chang Ya-Chu. Lin usually uses architectural sketches to explore issues regarding urban spaces, while Chang works with illustration that makes people feel intimate to bring art and audience closer together.

During their residency period, they had been developing *Memory of Urban Space Collecting Project II*, which was an extension of Lin's field research on South Side Stories of Taipei started from 2018. Besides interviewing people live in Treasure Hill Village and Gongguan district, this time they intended to expand the project to area around Wenluoting, Taipei City Hakka Cultural Park and Kishu An Forest of Literature. Lin planned to talk to the local residents, the administration team and other residency artists to create a work based on the impressions and memories of south Taipei and its history. He would edit and arrange the interview transcripts, combining collages and illustrations to reproduce the impressions and scenes that the interviewees described.

The focus of their project is the "route." Through *Memory of Space Collecting Project II*, they hope to integrate the multiple descriptions of Treasure Hill Village into several distinctive routes for people to experience. In this way, they can not only create a different perspective of the village, but also complete the settlement by reproducing people's memory of their own corner in south Taipei.



陳冠蓉 CHEN Kuan-Jung

田調 / 社區參與
Field Research / Community Participation

陳冠蓉長期投入社區參與，經常透過舉辦工作坊，與社區民眾互動與交流，收集故事融入創作之中。過去創作從「想像一個家」、「日常回聲」到「進行中：食·物·誌」，以家為核心出發，從空間的歸屬、地方流動記憶，乃至以氣味感官承載對母親的思念，梳理日常飲食與人們生命經驗的關係。

駐村期間受差事劇團邀請參與「植變 - 身態園丁的療癒術」，藉「野食」為題，通過自由書寫，交換彼此的食植故事；也讓人藉此覺察現下社會裡，那些不可見卻又與我們緊密相連的沈默日常。

本次駐村計畫延續「食·物·誌」發展脈絡，透過書寫與食物的分享交換，串起一個半月城南生活的進行式。預計以圖文抑或氣味保存的形式來記錄對於此地的記憶。

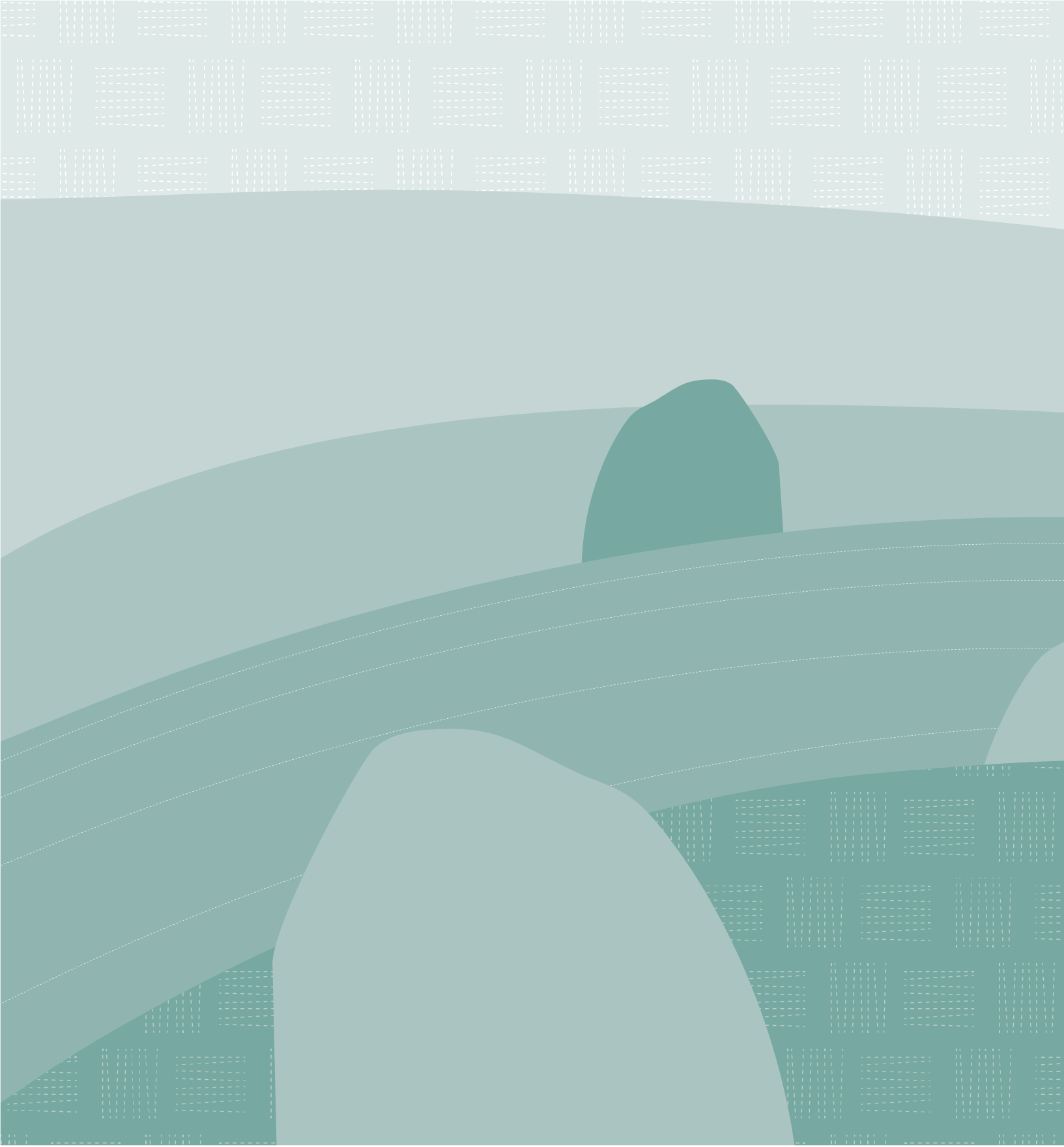
Chen Kuan-Jung has been dedicated to community engagement for a long time. She interacts and exchanges stories with the community through different sessions of workshops. All the stories she collected have become part of her creation. Her previous projects include *Memos for My Next Home*, *Daily Echoes* and *In Progress: Food, Object, Diary*. Her work focuses on the concept of home, exploring from sense of place to sense of belonging, as well as the connection between odor and memory of mother. Her work intends to sort the relationships in daily diet and people's life experience.

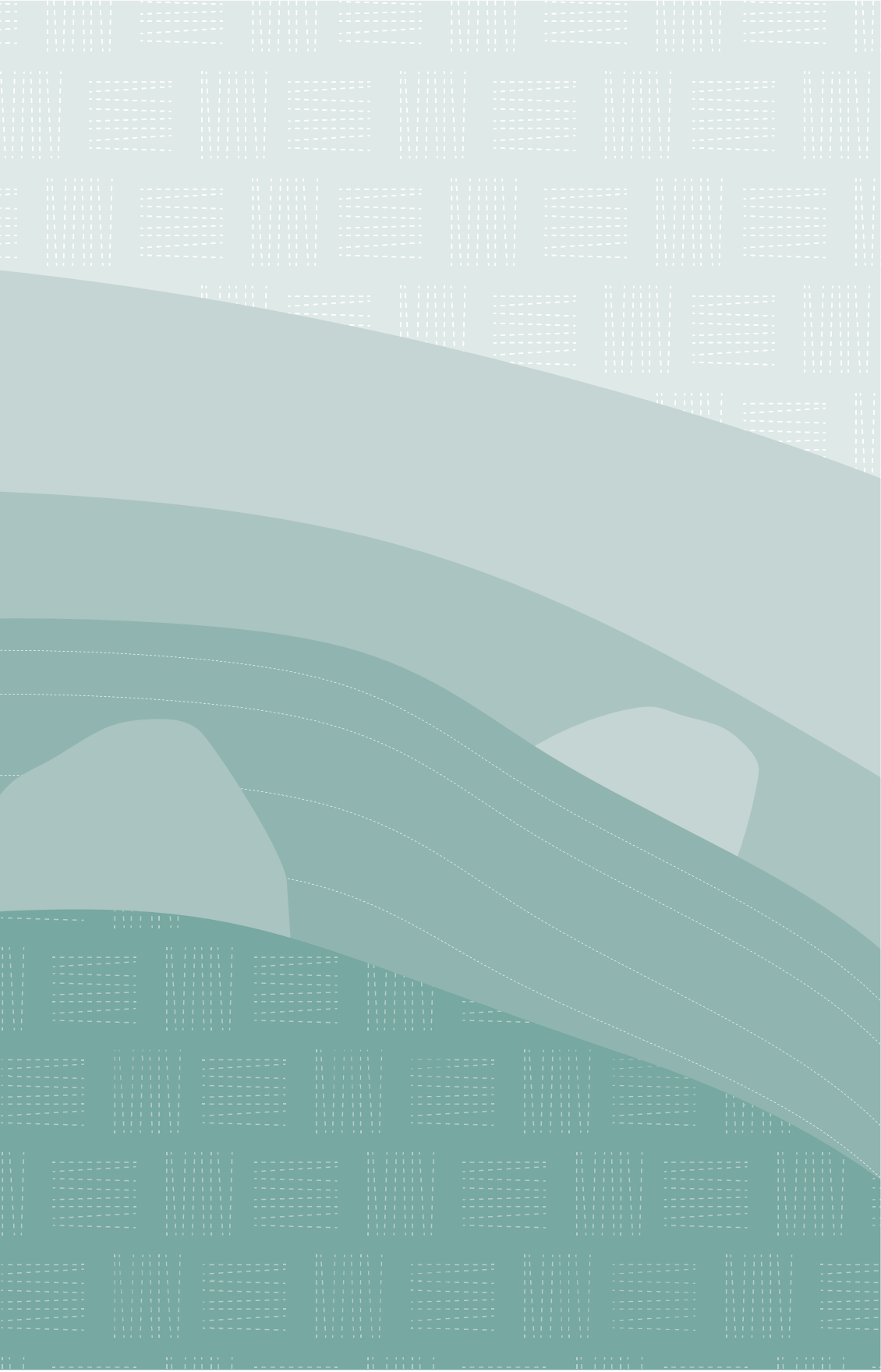
During the residency, Chen was invited by Assignment Theatre to take part in the project titled *Transmutation: The Therapeutic Art of Gardeners*. With the theme of "forage," she led the participants to exchange their stories of gardening by the means of free writing. In this workshop, she hoped to reveal the invisible and silent daily life that was in fact closely related to us in the urban society.

The workshop was a continuation of her ongoing project *Food, Object, Diary*. Her time in Treasure Hill was filled with writing and sharing food and stories. She planned to document her memory of the place with pictures and texts or scent preservation.



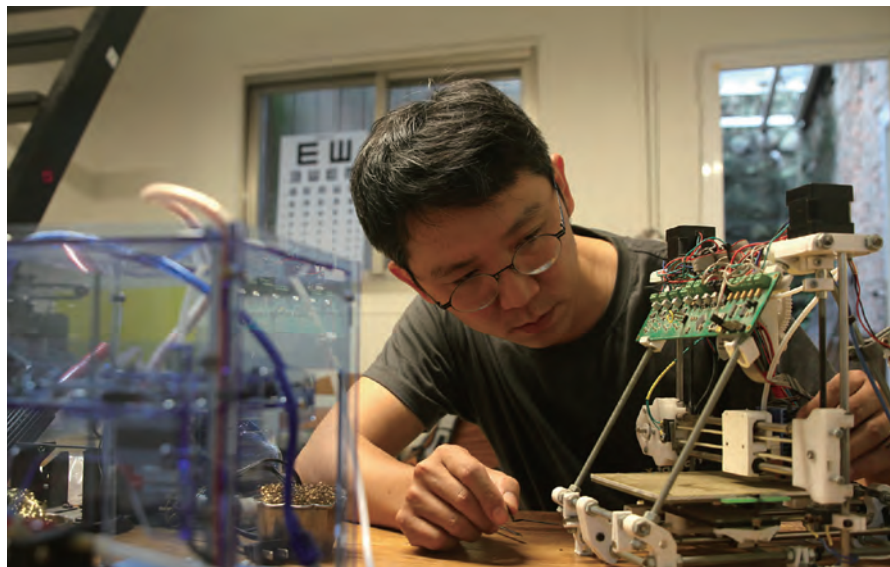
2019.11.11-2020.02.29
臺灣 Taiwan





微型群聚
MICRO LOFT

Openlab. Taipei



創作類型 Type / 自造者 Maker
工作室 Studio / 35 號 No. 35

Openlab.Taipei 是台灣最早的駭客空間 / 自造者空間之一，空間內堆滿了回收再利用的垃圾，正等待被轉換成奇幻的創作。這裡感覺亂無章法，但是非常民主與建立在自由軟體上的理想。英文名稱簡稱「OT」，視覺上看起來像中文「口丁」二字，同時又有諧音「Coding」寫程式的意義。

OpenLab Taipei is one of the earliest Hackerspaces/ Makerspaces in Taiwan. The studio is piled up with salvaged junk which is about to be turned into fantastic creations. It's disorganized, and yet being very democratic, and contribute to share FLOSS philosophy (Free/Libre and Open-Source Software).

植物語彙金工概念工房
Silver Plants Metal Arts Workshop



創作類型 Type / 金工、複合媒材 Metal Art, Mixed Media
工作室 Studio / 37 弄 1 號 No. 1, Aly. 37

創作人呂雪芬以「植物語彙」品牌場域結合陶、天然漆、玉石等複合媒材，金工材質所研發之相關首飾與茶物類型創作。發展純銀生活茶席器物，具有植物相關複合創作設計與茶文化連結。可預約金工 & 陶藝課程與創作體驗。

Hsueh-Fen Lu's brand, "Silver Plants Metal Arts Workshop", creates accessories and tea ware based on the study in ceramic, lacquerware, and metal. To combine tea culture and mixed media plant design, Lu focuses on developing silver tea ware of daily life. Metal and ceramic workshops are available through advanced reservation.

Yinke Studio



創作類型 Type / 插畫、服裝、創意商品 Illustration, Clothing, Creative Products
工作室 Studio / 37 弄 2 號 No. 2, Aly. 37

Yinke 將對於動物保護議題的關心，通過創作圖像轉化為產品，目前有著服飾，明信片，小袋子等生活用品，皆由慢慢畫圖、用心印刷、細細車縫、獨立包裝、發想設計而成。

The inspiration of Yinke's drawing and products mostly come from the stories of stray animals. Yinke creates illustrations and make them into products in life, such as postcards, hand printed bags and clothing.

三貓俱樂部 X 秋紅肚房 3 Cats Club X Cheer Home



創作類型 Type / 漫畫、食堂 Comic Creation, Restaurant
工作室 Studio / 43 號 No. 43

三貓俱樂部 x 秋紅肚房以一種新的型態結合漫畫創作與飲食文化，三貓俱樂部藉漫畫創作呈現各種飲食文化內容，透過秋紅肚房的料理手藝，讓來訪者可以體驗五感享受，以淺顯的漫畫方式，傳遞臺灣飲食文化與寶藏巖特殊地理空間與歷史文化。

3 Cats Club X Cheer Home is a fusion restaurant in the combination of comic and Taiwanese culinary culture. 3 Cats Club's Comic represents Taiwanese cuisine and culture, and Cheer Home serves the heart-warming dishes. Every visitor can enjoy with all their senses, and experience Taiwanese culinary culture and Treasure Hill village in an easy and fun way.

無用偵探社 More Than Useful Detective Lab



創作類型 Type / 設計、工作坊 Design, Workshop
工作室 Studio / 51 弄 5 號 2 樓 201 室 Room 201, 2F., No. 5, Aly. 51

「無用偵探社」是一間不一定可以幫客戶解決問題的偵探社，藉由觀察人們的行為，發掘並研究生活中的各種現象、習慣，結合科技和人性，將其觀察結果製作成無用的產品，為日常用品創造出不同的使用經驗。我們的產品不保證幫客戶解決問題，但保證提供一個不同的角度，和稍微好一點的心情，來重新看待依舊存在的問題。（除了無用商品外，也有無用工作坊的課程喔！）

"More Than Useful Detective Lab" helps people to find out problems and provides "more-than-useful" solutions. Yet, the solution may have nothing to do with solving the problems, rather, it's meant to provide a different perspective and a chance to feel better. Apart from more-than-useful products, workshops are also available in the studio!



創作類型 Type / 停格動畫、漫畫創作 Stop Motion Animation, Comic Creation
工作室 Studio / 51 弄 5 號 301+401 室 Room 301 & 401, No. 5, Aly. 51

「51 門」是由定格動畫工作者與漫畫家組成的異想空間。
習慣性閉關打坐，進行一系列原創作品計畫。

51 門開啟時，更多碰撞將在此產生：

- 停格動畫接案製作
 - 微型攝影
 - 插畫 / 漫畫邀稿
 - 教學工作坊
- 並不定期舉辦各類展覽。

"WEMEN" is composed of stop motion animators and a cartoonist.
It's a space for imagination and the beginning of everything.

When door WEMEN is open, we expect the sparks to fly between

- Stop motion animation production
- Miniature photography
- Illustration
- Comic manuscript
- Workshop

J.C Studio
周靈芝創作工作室



創作類型 Type / 布藝、編織、陶藝 Fabric, Weaving and Clay Creation
工作室 Studio / 51 弄 13 號 2 樓 202 室 Room 202, 2F., No. 13, Aly. 51

藝術家周靈芝以環境藝術和社區藝術為創作方向，曾和寶藏巖居民共創生態農園。目前工作室以創作和教學為主，以及陶藝／布藝課程。

Julie Chou focuses her artistic development on environmental and community art. Chou collaborated with the villagers and created organic gardens in Treasure Hill. Chou also holds workshops of clay and fabric, inviting people to create their own art works.

差事劇團 Assignment Theatre



創作類型 Type / 戲劇 Theatre

工作室 Studio / 51 弄 15 號 3 樓 303 室 Room 303, 3F., No. 15, Aly. 51

1996 年成立民眾戲劇 People's Theatre 的訓練方法，融合在地歷史生活經驗，在現代劇場中探索表演美學。除年度演出，並透過經常性的社區教育劇場工作坊，與學校、社區和弱勢團體間發展戲劇環境。

Founded in 1996. By means of "People's Theatre" approaches, Assignment Theatre conducts fieldwork in history, social issues, and local life experience.

Assignment Theatre aims to develop the aesthetics of "People's Theatre" and their critical reflections on the social and cultural issues.

Moreover, Assignment Theatre works on drama-in-education with communities, schools, and minority groups to build a better theatrical environment for all.



創作類型 Type / 攝影、暗房 Photography, Darkroom
工作室 Studio / 55 號 1 樓 1F., No. 55

Mechanman Lab 熱衷於攝影創作及古典暗房的研究，工作室中亦有暗房沖洗底片服務、相機維修整備與相關零配件的訂製販售服務。提供拍照的同好們在散步後能有個場所以傳統工藝沖洗底片外，也能喝杯咖啡休憩。Mechanman 也將不定期舉辦傳統暗房工作坊、傳統攝影課程與各類的展演活動。

Mechanman Lab is passionate about film camera and classic darkroom study. They provide film processing, camera repair, and spare parts ordering service. It's a great place not only for photo enthusiasts, but also for coffee lovers to stop by. There are darkroom workshops, film photography courses, and various exhibitions from time to time.

小本書工作室 Petit Livre



創作類型 Type / 手工書 Handmade Book
工作室 Studio / 55 號 2 樓 2F., No. 55

一間迷你圖文書創作工作室。

工作室擅長將自己的圖文，透過手工製版並搭配圓盤機與版畫機，進行有溫度的手動印刷。再結合精緻的手工裝幀，完成極有特色的圖文書。工作室內目前除了販售自家創作的圖文書之外，也教授手作製本與手感印刷課程。

A mini handmade book studio.

In the process of manual printing, The artist uses circular press printer and printmaking machine to print out their own illustration and word. Finally, after meticulous hand-binding, a characteristic mini handmade book is completed. The studio also provides manual printing and hand-binding courses.

尖蚪 Tadpole Point



創作類型 Type / 小型展覽、咖啡餐飲食堂 Micro Exhibition & Café
工作室 Studio / 57 號 No. 57

咖啡 | 酒水 | 探索食堂

想像一個座落在城市邊陲的秘密基地，尖蚪為來訪者與藝術家共有的小客廳與食堂，除了簡單的咖啡酒水服務，食物以家庭料理的概念作為烹調，依據季節食材不定期調整。

This is somewhere only we know at the edge of the city. Tadpole Point is a small salon and diner for visitors and artists. Except for providing coffee and drinks, Tadpole also serves homemade and seasonal cuisines that makes you feel at home!

不歸鹿 BUGRELU



創作類型 Type / 種子裝飾工藝 Seed Decoration
工作室 Studio / 59 弄 1 號 No. 1, Aly. 59

介紹臺灣各地撿拾的種子果實種類，分享如何清理、保存種子的方式，並將這些自然素材加工製成各種飾品和裝飾品，如耳環、項鍊、擺飾、風鈴等增加實用性，推廣撿拾、創造再生的概念；另外不定期舉辦工作坊，除了認識寶藏巖週邊植物及標本製作，也提供多樣化的作品類型可預約上課。

BUGRELU introduces seeds that picked up across Taiwan and share how to cleanse and preserve them. Natural materials are processed into jewelry and accessories, such as earrings, necklaces, ornaments, wind chimes to increase their practicality, and thus promote the concept of picking and recreating. BUGRELU provides courses that introduce plants around Treasure Hill and make plant specimens. Furthermore, a variety types of course are available to book.

Kjohn 的再生軍團 Kjohn's Robot DIY Studio



創作類型 Type / 自造者 Maker
工作室 Studio / 59 弄 1-1 號 No. 1-1, Aly. 59

利用 3C 與日常用品的廢品當創作的素材，運用想像力重新賦予新的價值，成為嶄新、前衛、獨一無二的創作。
讓資源再生利用，為地球盡一份心力，也讓創作與環保藝術更貼近大眾生活。

Kjohn utilizes the old electronics parts and transforms them into new and unique creations. Kjohn dedicates to make contributions to the earth by upcycling the resources and make the environmental art closer to the public.



陳治旭工藝美術創作 CHEN Chih-Hsu Craft and Art

創作類型 Type / 剪紙、木工 Paper-Cutting, Carpentry Art
工作室 Studio / 59 弄 1-2 號 No. 1-2, Aly. 59

游刃於剪紙與木工之間。曾獲「國藝會」補助，研究馬祖剪紙，於 2003 年出版《馬祖剪花》一書，承襲剪紙技藝。其作品涉及社區空間、公共藝術與商業空間。如蟾蜍山的家徽燈、嘉義竹崎的大型剪紙、台北 101 大樓觀景台新春佈置。

Chih-Hsu Chen is skilled in paper cutting and carpentry art. He received a sponsorship from the National Culture and Art Foundation of Taiwan to study Matsu folk paper cutting art and published a book "Matsu Paper-cut" in 2003. Recently, Chen's art works are mostly exhibited in public and community spaces, such as the "Story Light and Family Lantern" in Toad Mountain community, installation art in Chiayi Zhuqi, and 2019 Chinese New Year paper-cutting installation at Taipei 101.

兩天工作室 2 DAYS STUDIO



創作類型 Type / 藝術體驗、獨立書店 Artistic Experience, Independent Bookstore
工作室 Studio / 59 弄 2 號 No. 2, Aly. 59

「兩天工作室」，一群平時在各地上班的人，利用週末的兩天與不同的夥伴不停創作，因此我們的創作計畫通常為「綜合媒材」，可以是視覺、行動、參與式、採集法 ... 我們認為藝術並非遙不可及，而是透過教育及互動，與你 / 我，產生不同深度的關聯。

2 Days Studio, a group of artists who work on the weekdays, are still devoted themselves to creating in 2-days weekends. Their activities/exhibitions often involve mixed media, such as visual, action, and even collecting. 2 Days Studio believes that, by means of education and interaction, art is not out of reach from people. They're looking forward to your participation!



創作類型 Type / 發酵食物推廣 Fermented Food Promotion
工作室 Studio / 61 號 No. 61

寶藏巖 61 號工作室是胭脂食品社的研發基地，團隊將在這裡進行食材醃漬與發酵的各種實驗。食物最美好的意義便是分享，胭脂除了專注於食材的研發外更樂於將這一切與他人分享，也透過不同類型的展覽、工作坊與人交流，聚集每個人共享對食物與土地的熱情。

No. 61 studio is Yanzhi's food experiment laboratory. They make various pickled and fermented food with diverse ingredients in different seasons. Yanzhi believes that the significance of the food is to share. Through various activities, people gather and share their enthusiasm to the food and the land.

17 做作工作室
17 Work Studio



創作類型 Type / 金工創作 Metal Art
工作室 Studio / 65 號 No. 65

一個以金屬為主要創作材料的創作者。從生活環境找靈感，透過作品與教學課程，連結人與人和環境的關係。希望大家一起來做一件自己的作品，體會手作物的情感價值。

17 Work Studio focuses on metal material creations. The artist finds inspiration in life and surroundings; and therefore, she hopes to connect people to the environment through courses and her works. 17 Work Studio invites visitors to make their own piece of work, to perceive the value of handmade craft.

紅色電影院 Cinema Rosso



創作類型 Type / 戲劇 Theatre
工作室 Studio / 67 號 No. 67

紅色電影院是一個以影像為思考脈絡的工作空間，展出作品多元，舉凡錄像、電影、攝影、裝置、劇場與音像表演等活動。
企圖以影像為主體，介入空間、派對、美術館等不同場景，讓影像超越影像，在各處敘事、發聲。

Cinema Rosso is a studio that uses image's thinking as the context. It displays multiple types of works, such as video, movie, photography, installation, drama and audiovisual performance. In an attempt to use image thinking as the main body, Cinema Rosso intertwines images into different scenes, such as space, parties, art galleries, etc. Image transcends image, then narrates and vocalises everywhere.

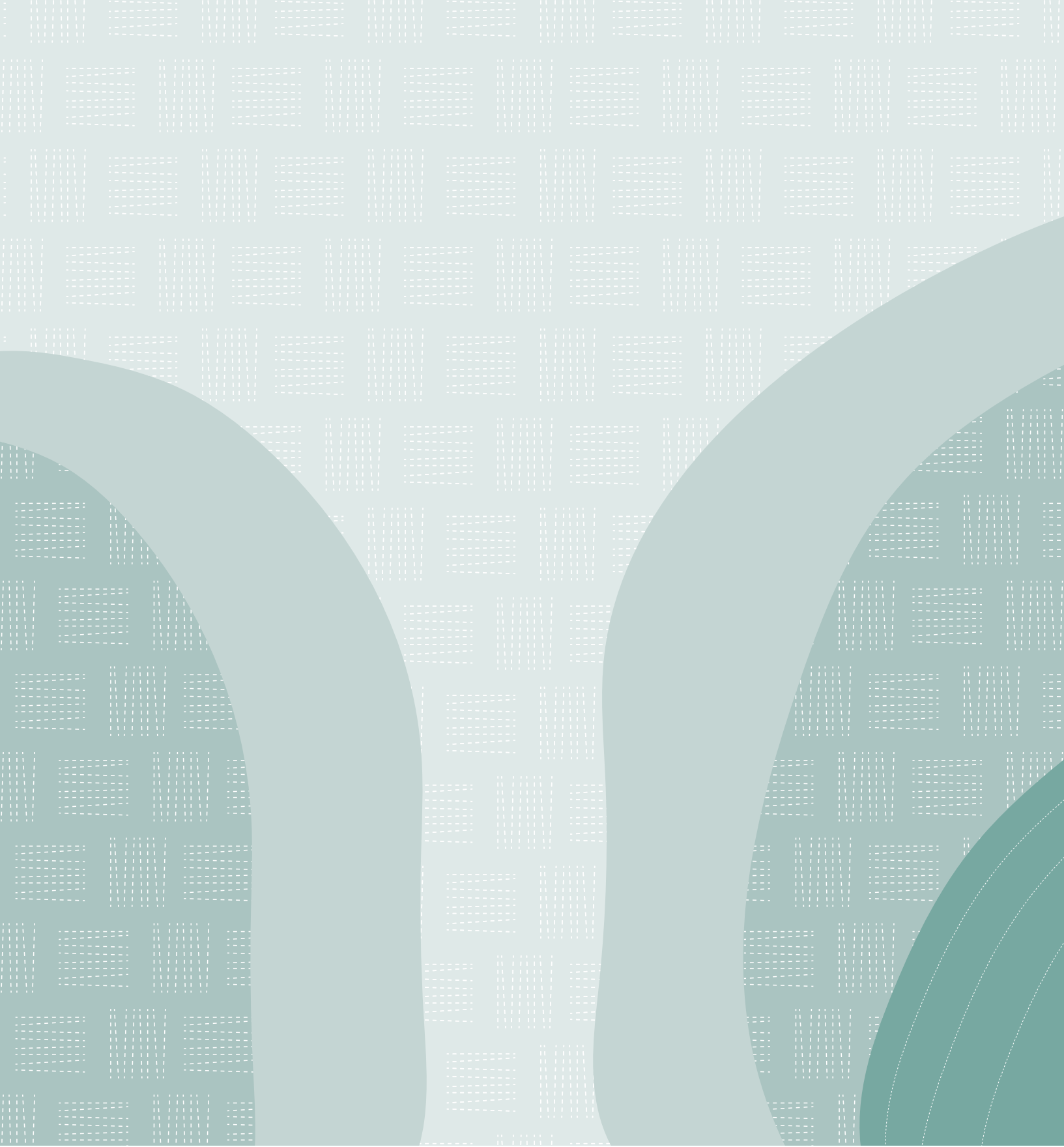
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MOJI Confiture Lab



創作類型 Type / 果醬創作、飲食文學 Jam Making, Culinary Literature Promotion
工作室 Studio / 69 號 No. 69

一處探索時間之味的創藝實驗室。嘗試以味覺指涉特定的時光並據以為其命名，且從未停止突破物理限制，嘗試凝結、封存時間。主要研究及創作媒材為果醬及閱讀，期透過四季菓物糖漬及文字創作、圖書分享等行動，作為探索物理學第四維度線性時間在文學文本裡的多元藝術可能。

MOJI is an art laboratory to discover the "Tastes of Time." By means of confiture making, it is a way to preserve time and further name it after the sensation of tastes. Moji focuses on literary creation, confiture making art, seasonal fruit sugaring, and books sharing in order to explore the possibilities of physical linear time in literature.





展演活動

Exhibitions & Events

野景 —— 2019 寶藏巖光節
A Land of Happiness —— 2019 Treasure Hill Light Festival



六〇年代的臺北公館一處，人們出於切身的現實需要，自力蓋起了房舍，在經濟物質匱乏的土地上，建構了一座滿足衣食生活的村落－寶藏巖。這塊聚落最原始的景緻構築在人們對於生存幸福的期待，這片景色像是野生的，生命在這裡有機地長著，人們努力生活著。

寶藏巖這片野景的美麗，包含了生命對於更好生活最真實、純粹、本能的追求，也因著人們對於美好遺產的珍視、文化景觀的理想、土地居住與人權的關懷、公平正義的寄託，而在大片景緻裡有過一段段狂野的捍衛。

「2019 寶藏巖光節」，藝術家們在這片旖旎的野景之中，創造點點光亮，蔓延出的是現代社會裡文明與野生的矛盾想像。從步入村落開始，藝術團體衍銜透過作品〈眾裡尋他千百度〉，帶著人們在聚落的巷弄裡散步，細數座落的路燈和腳前的風景。大自然的景色隨著工業文明的發展，逐漸被都市繁華所取代，在寶藏巖上光巷的房舍內，蕭聖健投影了一輪滿月，以極低科技的手法，讓作品唱出鄉野田園的蟲鳴鳥叫。對自然環境的關愛也反應在人嶼和奧爾加·蒂亞戈的作品中，他們以回收廢棄物和塑膠製造了一座流瀉著螢光瀑布的假山水，以及充氣電子裝置閃著亮光的塑膠人間樂園。半樓廣場豎立的是李承亮利用球形水塔改造的舞台廣播系統〈萬年站〉，讓人們爬上如同登陸屋頂的太空站唱歌，做一場場野生的夢，而一旁鐵皮屋頂投影的〈失訊－夜〉，是郭奕臣以作品中人們的陌生關係，回應李承亮自現代生活的疏離狀態所拓展的〈萬年站〉幻想場景，身後的機槍堡也轉化成通往宇宙秘密基地的蟲洞。人工智慧的發展讓真實的情感變得模糊，陳韻如和瀧健太郎則透過人臉追蹤和線上遊戲，演繹著當今社會遭遇的科技綁架。

寶藏巖的最深處座落著許唐璋的〈虹光樹：果實星球〉，這兩顆星球像是原始且充滿生命力的異野空間，與聚落入口磯崎道佳搭建的巨型透明帳篷遙望著，莊知恆的〈畧跡〉則在村內的屋舍牆面留下一抹抹光痕，再現了聚落生活的痕跡。在這片斑斕的景色之中，生命交錯著命運的野蠻，本能地生長著，時代和社會的發展則時而伴隨著與情感、關懷、真實相互抵觸的狀態向前邁進，野生和文明共存著，揉合成了這塊土地的景緻意義，這座富饒的野景也承載了如今的我們對於生活光景的期待。



In the 60s, people built their own houses in Gongguan, Taipei in order to survive, and in a time when financial and material resources were lacking, Treasure Hill, a village where people settled in to have their everyday needs met, emerged. Originally, this settlement embodied people's anticipations for a life lived blissfully, and the landscape that surfaced was wild and primal; it was where life grew organically, and where people worked hard to survive.

The breathtaking wild view at Treasure Hill represents the most realistic, pure, and primal strive for a better life, and because of people's appreciation for beautiful cultural heritage, vision for a landscape enriched with culture, a sense of care for tenure rights of land and human rights, and trust in fairness and justice, many fervent acts of protest for safekeeping and preservation have taken place here on the Treasure Hill.

Artists have created speckles of light for the *2019 Treasure Hill Light Festival* on this fascinating wild landscape, and extending from these glimmers are imaginations that juxtapose with the paradoxes found in modern society's civil and primal qualities. Upon entering into the village, *I search in the crowd for a hundred, a thousand times* by artist collective Yanyen takes people on a stroll through the village, carefully pointing out the lampposts scattered throughout the settlement and the view unfolding along with each step. With industrial development came bustling city life, with natural views slowly replaced. A full moon is projected by Hsiao Sheng-Chien inside a house on Treasure Hill, and the rather low-tech approach allows the artwork to echo with nature's singing insects and birds. The artworks by Legacy Lab International and Olga Diego are also prompted by concerns for our natural environment, which have resulted in an artificial landscape with a cascading neon waterfall using plastic objects and items gathered from recyclable waste, and a plastic playground with an inflatable electronic installation with glittering lights. Erected on the Pagoda Plaza is *The Wannian Station*, a broadcasting system stage modified by Li Cheng-Liang from a spherical water tank. People are invited to climb on top of the artwork as if they were climbing atop a space station parked on the rooftop, where they could sing or dream and fantasize. Projected on the sheet metal house on the side is *Lose Contact-Night*, where Kuo I-Chen explores mankind's estranged relationship. A dialogue is formed with the state of detachment in modern life explored in *The Wannian Station* by Li, and the air-raid shelter in the back seems to have transformed into a wormhole that leads to a mysterious base in the great cosmos. Real emotions have become more ambiguous with the advent of artificial intelligence. Applying face tracking and on-line game in their creations, Chen Yun-Ju and Kentaro Taki present their interpretations of what is happening in contemporary society with people being abducted by technology.

Situated in Treasure Hill's innermost section is *Iridescent Tree : Fruit Planet* by Hsu Tang-Wei. The two peculiar planets in the artwork are primal and full of vitality, as they gaze out and connect with the large transparent tent that Michiyoshi Isozaki has set up at the entrance of the settlement. In this vivid and splendid landscape is a surge of life that is entwined with destiny's ferociousness, as it continues to grow, instinctively. As time and society progress, emotions, concerns, and realities move forward through ironic syncopations. As the primitive and the civil coexist, the meaning of this land is intermingled and shaped, and contained in this rich wild landscape - a land of happiness is the anticipation we hold for life.

百里廳展覽 Barry Room Exhibitions

異地而處脫離慣性的思維，對創作者的影響是珍貴且深遠的。台北 | 寶藏巖國際藝術村提供臺灣藝術家出訪國外藝術機構交流的機會，藝術家透過駐村進入一個異文化系統，啟動了更敏銳的觀察力、吸力與接受度，最終將對「異地」的想像，結合各自擅長的媒材，呈現其研究、探索與實驗的「過程」。2019 年度，百里廳推出六檔極具藝術家赴外生活感知面向、移動路徑，及雙向、動態關係的展覽，為觀者帶來多元且細膩的視野。

The influence of putting oneself in different places is precious and far-reaching for artists. Taipei | Treasure Hill Art Village provides opportunities for Taiwanese artists to visit foreign art institutions. When the artists enter a heterogeneous culture system through the residency program, their abilities of observations and adaptation will be launched. They present the "process" of research, exploration, and experimentation with the imagination of "different places" with their familiar media. In 2019, six exhibitions featuring artists' residency life, moving paths, and two-way and dynamic relationships, bringing diverse and exquisite visions to the viewers.



王姿婷個展「無氧守護者」延續了曼徹斯特駐村期間的計畫，英國曼徹斯特華人當代藝術中心工作室座落於繁忙的街道，卻徹底與喧囂隔離。在沒有時間感的工作環境下，她發展出以穴居為基底的敘事，推測當時的意識形態，提出一個視角，重新觀看這個脫離現實的生活本質。試圖連結洞穴生活和藝術家在工作室中的狀態。並列兩種時空，交錯不同脈絡下的邏輯。關注於這種替代生活在藝術生態下的角色，以及人性本能與創作的關係。

Wang Tzu-Ting solo exhibition *The Keeper of Thin Air*, is based on a project she stated during the residency in CFCCA, Manchester. Reflecting upon the experience of living in the studio, which was situated on a busy street, yet completely cut out from the hustle, she developed a story line based on the status of living in a different time, the time of cave dwelling. In this series of works, she used cave dwelling as a metaphor for artistic studio work. She parallel two different time lines (the past and the present) and interweave approaches within different contexts to navigate through questions about alternative living and human instinct. Out of many symbols a cave could stand for, it could be an enlightening process (as in Plato's Allegory of the Cave), it could be a shelter, a destination of retreat, a status before language and a portal to a parallel world.



「聆聽的機器」紀柏豪、王仲堃雙個展，紀柏豪透過網路抓取資訊，讓觀眾開啟「網頁」來與作品建立某種關係。他將展出作品視為一首首生成式曲目，並納入了程度不一的互動機制。互動過程中所做的選擇，使個體成為節點，於既有框架中與系統共築內容。在此前提下，他希望碰觸「無所不在的網路」的準則與邊界，進而討論寬頻、無線網路與行動通訊的普及，能如何被應用於生成式創作中，反映行為與狀態的分佈，讓抽象資訊轉譯顯得詩意，藉以回應布萊恩·伊諾之觀點：藝術家所為即是不斷地發展隱喻。

王仲堃則不斷在思考關於聲音機械裝置的隨機與偶發的特性，試圖以「風」這難以預期的流動狀態來作為聲音隨機變動的元素。此次展出的兩件作品「風聽」與「畫沙」皆以人在空間中經過時所影響的氣流來玩聲音與時間的細微變化。有別以往習慣使用數位程序的控制，將偶發的機遇交由更趨自然類比的機制。回到機械本身的機巧，來回應相較於數位相對關係的絕對狀態。

Listening Machine exhibition address the connection between systems and the external world. The artist Chi Po-Hao retrieves information via the internet that allows the audience to establish relationships with works by simply opening a webpage. He regards these works as generative pieces which integrated interactive features with various levels. The choices that happen during the interaction process make individuals become nodes in a given framework as co-creators with the system. Under the premise, he hopes to tremble the boundaries and guidelines of "Ubiquitous Network." Furthermore, to discuss the spread of broadband, wireless networks and mobile communications can be applied to generative approaches, reflecting the distribution of behaviors and states, and make the abstract data transformation poetic, in response to Brian Eno's point of view: what artists do is evolving metaphors. Wang Chung-Kun thinks about the characteristic of the voice mechanical device's randomness and occasional occurrence, he tries to use "wind" as a variable element of voice, because of its unexpected flow condition. When people walk by these two pieces of work "*Sound of Wind*" and "*Sand Drawing*", the airflow will be influenced, and lead to the slight change of voice. Differ from past, he used to control the occasional occurrence with a digital procedure, this time he put this circumstance to a more natural system. Back to the mechanical device itself, compared to digital control's relative relationship, its sensitivity gives a response to an absolute status.

「聲音間隙－流動的風景」—陳昱榮個展為紐西蘭駐村個展「流動的風景」的延續，以物件作為聲音的載體，透過物性空間與身體關係的建立，以材料呈現作品中擬聲的視覺樣態，以裝置、平面與表演呈現空間中的聲音皺摺與紋理。在紐西蘭駐村期間，曾經透過大量城市音景的採集，轉化為作品中的系列圖像，重新思考聲音如何透過不同形式被轉化為可視的樣態。

Sound Interstice – Scape of Flow Chen Yu-Jung Solo Exhibition is a continuation of the "Scape of Flow" in New Zealand last year. The objects are used as the carrier of the sound. Through the establishment of the relationship between the physical space and the body, the visual appearance of the sound in the work is presented by the material, sound and wrinkles and textures in the plane and performance presentation space. During his stay in New Zealand, he used a lot of city soundscape files to transform into a series of images in my works. He rethought how sounds are transformed into visual by using different forms.



陳呈毓個展「無情眾生有情聚」展覽，藝術家將各式信息、物件、影像按模式或隨機性地進行混雜拼接，將想像中的混沌當代景觀、機械動態隱含的表意模型，和植物感測技術所體現的人機經驗等編織在一起。這樣混雜的感知，轉錄出各式被標註為「無情」之物，在知識、慾望、技術等操作的進程中，人類亦是透露出對其理解與認知的渴望——物生成模式的掌控、生命測量技術與質能辨識方法，猶如無情眾生的有情聚合。生也有涯，而情無涯。

Chen Chen-Yu solo exhibition *Insentient Multitude Sentient Assemblage*, the artist creates hybridity by collaging various kinds of information, objects, and images, either according to certain modalities or at random. In doing so, imaginary chaotic contemporary spectacles, symbolic models implied in the mechanic motions, and organism-machine interaction manifested in the application of plant sensor technology are all weaved together.



This particular hybrid sensitivity produces transcriptions which are labeled as "insentient." In the progression of humans treating knowledge, desire, and technology, human beings also express their longing for knowing and understanding it better- for example, ways to control generation models of different things, technology to track physiological data of living organisms and a systematic classification of materials and energy. It is like a sentient assemblage of insentient multitudes. Life is finite whereas the desire is everlasting.



「另一時間次序」為藝術家蘇郁心兩個研究計劃的階段性展示，一是水眠〈water sleep〉，以日本秋吉台及阿根廷胡寧市作為地球兩端之對應端點作為比較的論文電影；二是擴延電影裝置〈もり MORI〉，討論被日本神道教與 20 世紀前期現代化打壓的森樣信仰。兩計畫各自呈現對於生態、人、技術的不同思考與論點，並討論科技泛靈論在日本環境下的思考工作，往往以比喻、或是擬人化的方式於故事敘述的文本中出現（傳說、故事、動畫），在對於自然與非人物種的互動解釋上，與西方行動者理論以不同的敘述方式存在。

Another Order of Time is progress in the display of the two research projects of artist Su Yu-Hsin. One is "water sleep" using two cities, Akiyoshida in Japan and Junín in Argentina, as the antipodal point from two ends of the earth; her expanded cinema installation "もり MORI" is to discuss the Mori beliefs which excluded from the cosmogram by Japanese Shintoism and the modernization of the early 20th century.

These two projects each present different reflections and arguments on ecology, human, and technology. It discusses the thinking work of Techno animism in the Japanese environment, often using metaphorical or anthropomorphic ways (mythologies, folklore, stories, animations) for the interpretation of the interaction between us with natural and non-human species. It is a very different narrative from the Actor-Network Theory which is popularized in western society.



「There is no Chinatown」展覽從一段紐西蘭房地產買賣的敘事線展開，透過中文語音導覽與空間裝置，邀請觀眾踏上一段即將移民紐西蘭的旅程，跟著指引，讓身體與視線游移在眾多軟質家飾與擬自然場景中，感受遠離真實現場、如幻影般的淘金夢。太認真團隊在 2018 年赴紐西蘭駐村的延續，三個月的駐村期間，他們住進一對紐西蘭夫婦（Kiwi parents）家裡，與其建立了像家人般緊密的關係。身在一個以西方文化為主體，同時融合了多元民族性的新移民國度裡，去經驗一個看似熟悉卻已然陌生的泛亞洲或華人文化，在自己所認同的文化風景裡遭受文化衝擊。自我們離開那塊淨土的一年之後，從思緒的碎片中拾撿一些關鍵字，以近似於一個在自我探索中感到挫敗的人類學家，重新確認自己的身份與想像，試問我們又將如何面對自己國家未來的移居者？

The exhibition *There is no Chinatown* departs from the narrative of New Zealand's real estate operation. With Chinese speaking audio guides and installation, the audience is invited to step in a journey of New Zealand immigrant.

By guiding, the bodies and visions will be wandering in scenes with soft furnishings and nature surrounding to touch the dreams of the gold rush that away from reality, such as the phantom. The exhibition is the extended project of the residency in New Zealand in 2018. During the three months, art duo Working Hard were in residence at a Kiwi parents' house and built up a close and family-like relationship with each other. They were in a country with a new immigrant community of multi-ethnicity where Western culture structured as the main body. To experience a pan-Asian or Chinese culture that seems familiar but strange, they suffered from cultural shocks in the cultural landscape that they identify with. Since left there for a year-long, they attempt to collect the keywords by confirming they identities and imaginations as though a frustrated anthropologist in self-exploration. Indeed, how do we face the future settlers in our own country?



空洞的雙眼直視著螢幕，安靜的空間只剩敲打鍵盤的聲音，
胡亂打出一些字句證明著自己，而刪除鍵上的痕跡代表著過去，
暫時不想留下的，按了兩次的空白鍵，卻仍執著追尋。

2019 TAV 藝術採集計畫延續台北國際藝術村 (Taipei Artist Village, 簡稱 TAV)
作為「台北藝術進駐」(Artist-in-Residence Taipei) 的基地，藉由藝術家短期駐村
的過程，穿透、轉化、暫離。今年展覽延續過往精神，跳脫象限限制，採集創作者自我經驗，
透過藝術語言間接書寫，完整紀錄。

經驗是體驗、是觀察，在不長不短的人生中所獲得的心得加以應用於後續作業上，而這些以前、
這些曾經，不論屬性，對於未知的自我來說，掌握著重要的關鍵。而藝術之於日常，並非首要
卻也需要，當現實出現神秘難解的習題時，我們試圖使用當代藝術的語言去梳理、去靠近。「按
了兩次的空白鍵」— 2019 TAV 藝術採集計畫，從「我自己」為核心出發，藝術家透過內在踏查，
採集專屬日常。

Staring at the screen with vacuous eyes, there's only keyboard typing sound left in the quiet
space. Typing words randomly to prove my self-existence, and the traces on the delete key
represent the past. Those that I do not want to keep for the time being; I press the spacebar
twice, but still insist on pursuing them.

2019 TAV Art Project continues Taipei Artist Village (TAV) as the base for Artist-in-Residence
Taipei. Through the artist's short-term residency, it penetrates, transfers, and departs
temporarily. The exhibition this year carries on the past spirit, escapes from quadrant
restrictions, gathers creators' personal experiences, and writes by art language indirectly as
well as keeps complete records.

Experience is an observation, a feeling through senses. The experience gained in a life that
is neither short nor long would be applied to follow-up works. These previous experiences
hold an important key to my unknown life, regardless of their attributes. Art, though, is not
the priority, is a necessity in our daily life. When mysterious and intractable problems arise
in reality, we attempt to use the language of contemporary art to sort out and get close.
Press the Spacebar Twice—2019 TAV Art Project, starting from "Myself" as the core, artists
collect their unique daily by observing their inner-selves.

週五漫談夜
Friday Night Talks



2019年台北 | 寶藏巖國際藝術村迎來 40 組全球各領域的藝文專業人士。為使兩村與其他駐村機構的駐村藝術家能於最短的時間了解彼此，同時，亦提供藝文先進一個直接與會藝術家的管道；因此，藝術村在每季的第一個月舉辦週五漫談夜。透過駐村藝術家的自我介紹、分享創作脈絡發展的歷程，以及藝術家和與會者之間的交流，激發不同藝術形式的火花，建立一場跨領域藝術創作對話的平台。2019 年我們邀請視覺藝術家劉仁凱及獨立策展人葉人瑜，分別擔任上半年的週五漫談夜主持人，以輕鬆的對談方式讓駐村藝術家和大家分享創作心情與藝術理念。

AIR Taipei program is looking forward to welcoming 40 artists from around the world in 2019. For blending the artists of the Taipei Artist Village and the Treasure Hill Artist Village with the artists participating in other residency programs, as well as allowing audience for first-hand interaction with the artists, Friday Night Talks happen on two consecutive Fridays in the first month of the residency artists' arrival every quarter. In these talks, artists introduce their background, artworks and present the meaning and process behind what they create. By exchanging ideas, they discuss the difference and similarity between various art practices and create a platform for cross-disciplinary dialogue. The 2019 program was hosted by visual artist Kairon Liu and independent curator Ye Ren-Yu. They connected the artists' creative processes and artistic concepts with abundant perspectives. The talks proceeded in a relaxed manner, allowing the artist-in-residence to truthfully tell the audience about their creative processes and share their feelings of the residency in Taipei.

Take a Look, Art for Fun —— 2019 Spring / Summer Open Studio

2019 春、夏季開放工作室 「來看看」、「藝術遊樂場」



台北 | 寶藏巖國際藝術村作為國內外藝術家進駐的基地，他們在此萌發、成長，平常不輕易對外顯露的私密空間，在開放工作室時能一窺究竟，看看藝術家是如何生活，如何在過程中嘗試失敗與追求自我，展現對藝術創作的堅持與熱愛。

藝術村除了舉辦多元型態的各式展演，更是滋養靈感的培養皿，鼓勵任何實驗性構想在此實踐，化日常為非凡，化腐朽為神奇。生活在藝術村提供的駐村空間，藝術家能專注於一時一地，回歸初衷，盡情創作，嘗試各種可能，在過程中挑戰自我而淬煉成長，展現對藝術的堅毅與熱情。觀者來此，能純粹欣賞作品一如在博物館、美術館與藝廊，更有機會經驗到一般觀展經驗以外的有機互動，和藝術家、藝文工作者或其他藝文愛好者面對面交流。

2019 春季開放工作室於 5 月 11 日至 12 日在雙村舉辦，春暖花開之時，藝術村邀請民眾與藝術家來一場零距離互動，開啟藝術交流之大門。台北國際藝術村參與藝術家包含張乃仁、許雁婷（臺灣）、費德里科·德爾弗拉蒂（義大利）、郭峰吉（新加坡）、鄭庚昇（韓國），共 5 組藝術家進行工作室開放。

寶藏巖國際藝術村則有塔尼·穆瓦德尚倫（泰國）、胡安·法布耶爾（西班牙）、不勞瑞斯·維托林（拉脫維亞）、Modelab（墨西哥）、莊知恆（臺灣）以及 19 組寶藏巖微型群聚共同參與工作室開放。

2019 夏季開放工作室則在 9 月 7 日和 8 日的夏日午後，藝術村將變身為「藝術遊樂場」，來自多國的駐村藝術家會打開工作室，同時有集點活動、互動遊戲及親子工作坊等活動。台北國際藝術村共有組藝術家參與，包括班·蘭道、艾莉莎·布萊克尼（澳洲）、Lee Hansol（韓國）、長谷川寧（日本）。

寶藏巖國際藝術村的駐村藝術家，汀汀·帕特羅（德國）、亞森·瓦西列夫（保加利亞）、王宇光、犬吉工作室（臺灣）、張翀（中國）、山本愛子（日本），6 組藝術家工作室以及 16 組微聚工作室開放。

藝術村有別於美術館，是創作基地也是生活場域，藝術在此萌芽而更顯得生機勃勃；透過開放工作室，觀者不僅是單純欣賞作品的理性直觀，而是能夠與藝術家、藝文工作者，甚至和一同參與的民眾彼此連結、交流，感受最赤裸的他們和自己。



As the base for international and local artists to the residence in, Taipei | Treasure Hill Artist Village is a place where artists sprout and grow. Artists' private studios, which are rarely revealed to the public, now allow people to enter during the Open Studio. We can have a glimpse of how they live, how they face failure and pursuing self-fulfillment, to prove the persistence in and the passion of making art.

Apart from hosting different kinds of art events, Taipei | Treasure Hill Artist Village is nurtured to nourish inspirations, encourage any experimental ideas. Artists can make a silk purse out of a sow's ear. Artist Village has provided a place where artists can back to the very beginning, concentrate on their work and make every impossible possible. Throughout the process, they empower themselves by trial and error, to show their perseverance and the enthusiasm of making arts. For audiences, they can not only appreciate the rational and intuitive of artworks but exchange ideas and connect with artists, art workers, even art enthusiasts who also participate in.

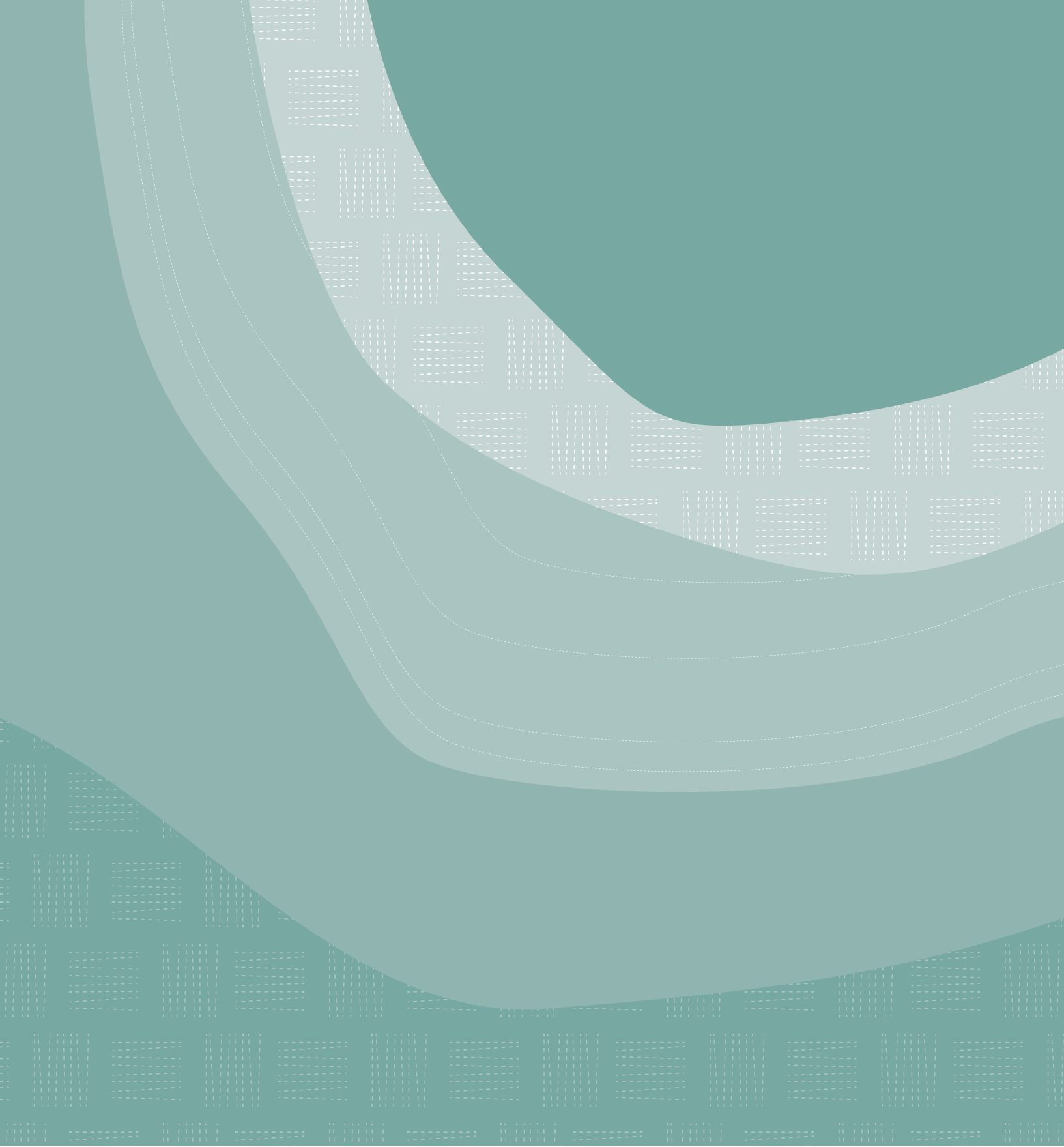
The 2019 Spring Open Studio was held in Taipei | Treasure Hill Artist Village from May 11th to 12th. In the springtime, we invited the public to have a very intimate interaction with the artists and to open the door of art communication.

The artists included Taiwanese artist Hsu Yen-Ting \ Chang Nai-Ren and Federico Delfati (IT) \ Godwin Koay (SG) \ JUNG Yooseung (KR) and Huang Chih-Cheng, 7 groups of the artist had joined the open studio event. In Treasure Hill Artist Village, Thanee Boonrawdcharoen (TH) \ Juan Fabuel (ESP) \ Lauris Vitolins(LVA) \ Modelab(MX) \ Chuang Chih-Heng (TW), and 19 groups of micro-lofts joined.

The 2019 Summer Open Studio on September 7th to 8th, artist villages became playgrounds of art, we had workshops, talking, rewards programs that welcome family join the event. In the summer afternoon, we opened the door of both Artist Village. Taipei Artist Village has 4 groups of artists joined, including Ben Landau, Alisa Blakeney(AU), Lee Hansol(KR), Ney Hasegawa(JP).

In Treasure Hill Artist Village, INUKICHI BOOKS, Wang Yeu-Kwn (TW), Zhang Chong(CN), Yasen VASILEV(BG), Tintin PATRONE(DE), Aiko YAMAMOTO(JP) 6 groups of residency artists and 16 groups of Micro lofts opened their studio.

Different from the art museum, Artist Village is a place where art born and to live, it is full of vitality. Through the Open studio event, a viewer can not only appreciate the rational and intuitive of artworks but exchange ideas and connect with artists, art workers, even people who also participate in, giving a possibility to meet the trust of them and yourself.





教育推廣及公眾服務
Education & Public Service

志工 Volunteers



台北 | 寶藏巖國際藝術村志工涵括各年齡層及不同領域背景之青年學子與民眾，工作內容包含遊客諮詢服務、展場值勤、協助佈撤展以及支援大型專案活動。藝術村每年亦會開設基礎課程訓練和寶藏巖導覽培訓課程，以幫助新加入的志工伙伴們有機會更加認識藝術進駐之相關業務和寶藏巖的文史發展過程。希望藉由這些課程增添志工夥伴們於第一線上處理應變的能力。志工團隊即將邁向第二十個年頭，期許志工服務能為社會帶起一股正向力量，同時推廣藝術與文化教育。

The volunteers of Taipei and Treasure Hill Artist Village consist of people of all ages and from different backgrounds. They answer tourists' questions, maintain exhibitions, help install and deinstall exhibitions and support big events. The artist village also provides basic training and training in Treasure Hill tour guiding every year, to help new volunteers gain familiarity with Artist-in-Residence projects and the cultural history of Treasure Hill, hoping to give volunteers more ability to deal with problems timely. It is about to be the 20th year of the volunteer team. We hope that volunteering can bring positive energy to society and promote artistic and cultural education at the same time.

導覽 Guided Tours

為使逐年增加參訪寶藏巖國際藝術村的團體，透過導覽服務更加瞭解寶藏巖聚落的演變及藝術進駐計畫的執行，因而對此地留下深刻之印象。藝術村團隊規畫導覽路線涵蓋寶藏巖文史發展、當期展覽，以及藝術進駐計畫，並參觀部分的微型聚落藝術家工作室等。導覽人員由藝術村實習生或居民組成，透過他們於藝術村工作或生活的期間，以日常生活趣事、與藝術家工作經驗及小故事等做為導覽主軸，讓遊客經由此活動認識寶藏巖國際藝術村不同之景色。

In order to increase the number of groups visiting Treasure Hill Artist Village, let them know more about the history of Treasure Hill and the Artist-in-Residence program, and leave a memorable impression in their minds, the artist village administrative team planned a guided tour that includes the development of Treasure Hill, the ongoing exhibitions, the Artist-in-Residence program, and visiting some micro-loft studios. The docent consists of interns of the artist village and residents. Their guiding centers around their stories of living here or working with the artists, introducing different aspects of Treasure Hill Artist Village to the visitors.



實習生 Internship

台北 | 寶藏巖國際藝術村自二〇〇五年起與國內外大專院校合作，以三至五個月的實習協助駐村藝術家展覽創作計畫，認識藝術村經營理念與機制及實質協助藝術村之運作。二〇一九年擬定台北市文化基金會藝術村營運部實習申請簡章，以藝術村業務之組別設立有六大實習組別供學生以其專業和興趣選擇。

二〇一九年共招募有 25 位實習生，目前合作之學校有香港中文大學、香港浸會大學、澳洲墨爾本藝術設計大學、倫敦大學亞非學院、東京藝術大學、國立臺灣大學、國立政治大學、國立臺灣藝術大學、國立臺灣師範大學、國立中正大學、世新大學等，從行政與專案工作執行，初步瞭解藝術行政職場生態，本計畫將持續進行以培育更多藝術行政人才。

Taipei | Treasure Hill Artist Village has cooperated with domestic and foreign universities and colleges since 2005 for a three to five months period Internship project. In the project, interns would assist artists and understand the management philosophy and mechanism of artist villages and help to operate them. In 2019, general regulations for the Taipei Culture Foundation Artist Village Operations Department Internship Program were drafted. Application of internship was divided into seven groups for students with professional skills and interest to choose, and 25 interns were recruited in 2019.

Our current partner universities include the Chinese University of Hong Kong, Hong Kong Baptist University, Monash University Bachelor of Communication Design, University of London SOAS, National Taiwan University, National Chengchi University, National Taiwan University of Arts, National Taiwan Normal University, National Chung Cheng University, Shih Hsin University, etc. From the implementation of administrative and project work, a preliminary understanding of the working environment of arts administration, the Internship program will continue to nurture more arts and administrative talents.



藝術行政人才培育計畫

Arts Administration Program for Young Talents

鑒於各大專院校積極推廣藝術行政管理及文化创意產業等相關課程，有志於培養新一代之藝術行政、藝術管理之優秀人才，藝術村於二〇一六年起擬定「藝術行政人才培育計畫」專案，讓暑期及學期間實習生除協助處理平日工作庶務外，有機會發想工作坊和展覽活動企劃，在藝術村工作同仁們的帶領下以實務操作從中學習辦理活動之經驗。

As universities and colleges actively promote courses related to arts administration, arts management, and cultural and creative industries for cultivating a new generation of talents in arts administration and art management, Taipei | Treasure Hill Artist Village developed "Arts Administration Program for Young Talents" in 2016. In addition to assisting weekday work duties, the program allows interns to carry out workshops and exhibitions, and to learn hands-on experience under the guidance of artist village work colleagues.



二〇一九年實習生於寶藏巖國際藝術村策畫一檔展覽「隱癮」，揭示現代人在生活中過度依賴智慧型手機成癮之議題作為發想。邀請民眾一同進入展間參與展覽互動遊戲，及感受展覽帶來之衝擊。

In 2019, the interns organized an exhibition, *Addicts in Wonderland*, exposing the fact that people in the modern world have been overly relying on smartphones and addicted to them. Viewers were invited into the exhibition room and participated in the interactive game in which the impact of the exhibition was delivered.

一月

/ 展覽 /

「無氧守護者」—王姿婷個展

/ 活動 /

「國際藝術進駐分享會」—台北藝術進駐 X 竹圍工作室

「Datscha Radio 臺北」—嘉比·夏弗納

二月

/ 展覽 /

「自錄像」—葉澈個展

「非言語溝通」—2019 第一季駐村藝術家聯展

/ 活動 /

「候鳥」小說分享會—瑞瓦·潘皮帕

三月

/ 展覽 /

「2019 寶藏巖第一季駐村計畫」

「聆聽的機器」—紀柏豪、王仲堃雙個展

「野景」—2019 寶藏巖光節

/ 活動 /

「認識香蘭 35⁺ 香港區家用機器人說明會」—施昀佑

「銀鹽武裝陣線」—寶藏巖小露台相機市集

「巨蛋計畫—拼出一片好景工作坊」—磯崎道佳

「光之大笑漫才」—魚蹦興業

四月

/ 展覽 /

「植栽運動」—陳瑜辰個展

/ 活動 /

「野景食堂」—黃偉倫 X 李明俐 X 詹智雄

「黃昏市場」微聚加班特賣會—

兩天工作室 X 尖斜 X 17 做作 X Yinke

五月

/ 展覽 /

「無情眾生有情聚」—陳呈毓個展

「2019 寶藏巖第二季駐村計畫」

/ 工作室開放 /

「來看看」—

台北 | 寶藏巖國際藝術村 2019 春季開放工作室

/ 活動 /

「時差保存術—菓物糖漬體驗活動」—文字駐在所

「光影書寫//「光」作為一種展演主體於跨領域創作中的可能」—莊知恆駐村創作分享會

「活版印刷與鉛字之旅—從日星鑄字行說起」—

小本書工作室 X 日星鑄字行

「山城製造」—市集/展覽/表演/工作坊

/ 表演 /

「遭遇章魚」—野口竜平

六月

/ 展覽 /

「不負光陰」—2019 第二季駐村藝術家聯展

「聲音間隙—流動的風」—陳昱榮個展

「2019 寶藏巖第二季駐村計畫」

「隱癮」—實習生策畫展

/ 活動 /

「玩土吧!—陶土捏塑工作坊」—周靈芝

「當植物變成金屬—自然採集的金工鑄造課」—17 做作

七月

/ 展覽 /

「時間繁史」—文字駐在所

「另一時間次序」—蘇郁心個展

/ 活動 /

「斜槓時代的共融臺北」—2019 青年美學論壇

八月

/ 展覽 /

- 「然後，我們將再次進入黑暗」—全普環個展
- 「On The Way 在路上」—無用偵探社個展

/ 活動 /

- 「NUTRICULA」工作坊—亞森·瓦西列夫
- 「抱朴子」讀書會—亞森·瓦西列夫

九月

/ 展覽 /

- 「2019 第三季駐村藝術家聯展」
- 「2019 寶藏巖第三季駐村計畫」
- 「按了兩次的空白鍵」— 2019 藝術採集計畫

/ 工作室開放 /

- 「藝術遊樂場」—
- 台北 | 寶藏巖國際藝術村 2019 夏季開放日

/ 活動 /

- 「智慧型身體」工作坊—王宇光

/ 表演 /

- 「You Make My Earth Quake」—汀汀·帕特羅
- 「Impossible Actions」NUTRICULA 工作坊成果發表—亞森·瓦西列夫
- 「侵入身軀—2019 國際共同製作計畫」—長谷川寧 X 楊乃璇

十月

/ 展覽 /

- 「我有一個夢」—王立晴個展
- 「一塊寶藏巖」—朱淑宛個展

/ 活動 /

- 「屋頂上的紙本市」—犬吉工作室
- 「小織男女織造工作坊」—克萊爾·布什比
- 「阿捏！拓印花草盤工作坊」—林怡慧

/ 表演 /

- 「動力浮世繪」人像速寫—哈麗·里德爾
- 「音樂野餐」—野鵝快閃

十一月

/ 展覽 /

- 「There is no Chinatown」—太認真個展
- 「2019 第四季駐村計畫」
- 「台日剪紙交流展」—陳治旭
- 「記憶標本所—記憶採集再生計畫」—不歸鹿個展

/ 表演 /

- 「4/4」開幕音樂演出—瑪麗安·雅凱

十二月

/ 展覽 /

- 「共生之所」—中國信託新銳美術展

/ 活動 /

- 「星期天，我們鬼話連篇」—瑪麗安·雅凱

January

/Exhibition/

The Keeper of Thin Air — WANG Tzu-Ting Solo Exhibition

/Event/

Artist on AIR Residency Talk —

TAV X Bamboo Curtain Studio

Datscha Radio Taipei — Gabi SCHAFFNER

February

/Exhibition/

Self Portraying — YEH Che Solo Exhibition

Non-verbal Communication — 2019 Season 1 Residency Artists Exhibition

/Event/

Birds on a Wire: Interactive Evening with Rewat Panpipat and His Writing Desk — Rewat Panpipat

March

/Exhibition/

2019 Season 1 Treasure Hill Residency Artists Exhibition
Listening Machine — CHI Po-Hao & WANG Chung-Kun
Dual Exhibition

A Land of Happiness — 2019 Treasure Hill Light Festival

/Event/

HK-ORCHID-35®-Domestic Robot Lecture —

Yunyu "Ayo" SHIH

Terrace Camera Market — Mechanman

Dome Project Workshop — Michiyoshi ISOZAKI

Manzai Stand-up Comedy — Yubon Shin Yeh

April

/Exhibition/

Planting Motion — Chen Yu Chen Solo Exhibition

/Event/

Eat and Talk — HUANG Wei-Lun (Frank) X LEE Ming-Li X
CHAN Chih-Hsiung

Micro Loft Flea Market

May

/Exhibition/

Insentient Multitude Sentient Assemblage — CHEN
Chen-Yu Solo Exhibition

2019 Season 2 Treasure Hill Residency Artists Exhibition

/Open Studio/

Take A Look — Taipei | Treasure Hill Artist Village 2019
Spring Open Studio

/Event/

Time Preservation Ways 101: Fresh Fruit Sugaring —

MOJI Confiture Lab

*Artist Talk: The Possibilities of Using Light as a Medium in
Interdisciplinary Artistic Creation* — CHUANG Chih-Heng

Letterpress Part 1: About Ri Xing Type Foundry —

Petite Livre X Ri Xing Type Foundry

Made in Treasure Hill —

Market/Exhibition/Performance/Workshop

/Performance/

Encounter with Octopus — Tappei Noguchi

June

/Exhibition/

Finding Myself in Time —

2019 Season 2 Residency Artists Exhibition

Sound Interstice - Scape of Flow —

CHEN Yu-Jung Solo Exhibition

2019 Season 2 Treasure Hill Residency Artists Exhibition

Addicts in Wonderland — Semester Interns Exhibition

/Event/

Play with Clay:

Handbuilding Ceramic Workshop — Julie CHOU

Metal Casting Workshop — CHU Shu-Wan

July

/Exhibition/

The Tastes of Time in Treasure Hill — MOJI Confiture Lab

Another Order of Time — SU Yu-Hsin Solo Exhibition

/Event/

Taipei Youth Forum 2019

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2019

**TAIPEI ARTIST VILLAGE
YEARBOOK**



TAIPEI ARTIST VILLAGE | TREASURE HILL
台北國際藝術村 | 寶藏巖

August

/Exhibition/

And then, we will go into the darkness again — JUN Bokyung Solo Exhibition
On the way — More Than Useful Detective Lab Exhibition

/Event/

NUTRICULA in Taipei Workshop — Yasen VASILEV
Baopuzi Reading Group — Yasen VASILEV

September

/Exhibition/

2019 Season 3 Residency Artists Exhibition
2019 Season 3 Treasure Hill Residency Artists Exhibition
Innerspace — 2019 TAV ART PROJECT

/Open Studio/

Art for Fun — Taipei | Treasure Hill Artist Village 2019 Summer Open Day

/Event/

Smart Body Workshop — WANG Yeu-Kwn

/Performance/

You Make My Earth Quake Lecture Performance — Tintin PATRONE
Impossible Actions: NUTRICULA in Taipei Public Performance — Yasen VASILEV
Invasion Body: International Collaboration — Ney HASEGAWA X Sunny Yang

October

/Exhibition/

I Have a Dream — Kathrin STALDER Solo Exhibition
One Piece — CHU Shu-Wan Solo Exhibition

/Event/

Book Market on Rooftop — Inukichi Books
Weaving Workshop — Claire BUSHBY
Plant Rubbing Decor Ceramic Workshop — Alice LIN

/Performance/

Power The Art: Drawing in Stitch Performance — Harriet RIDDELL
Music & Picnic — Wild Goose Run

November

/Exhibition/

There is no Chinatown — Working Hard (KUO Po-Yu, SHE Wen-Ying) Exhibition
2019 Season 4 Residency Artists Exhibition
Paper-Cutting in Taipei and Japan — CHEN Chih-Hsu Exhibition
Specimen Room of Memory — BUGRELU Exhibition

/Performance/

4/4 Sound Performance — Marianne JACQUET

December

/Exhibition/

Habitat Patch — CTBC Arts Award Exhibition

/Event/

Open Mic: Ghost Story Recording — Marianne JACQUET