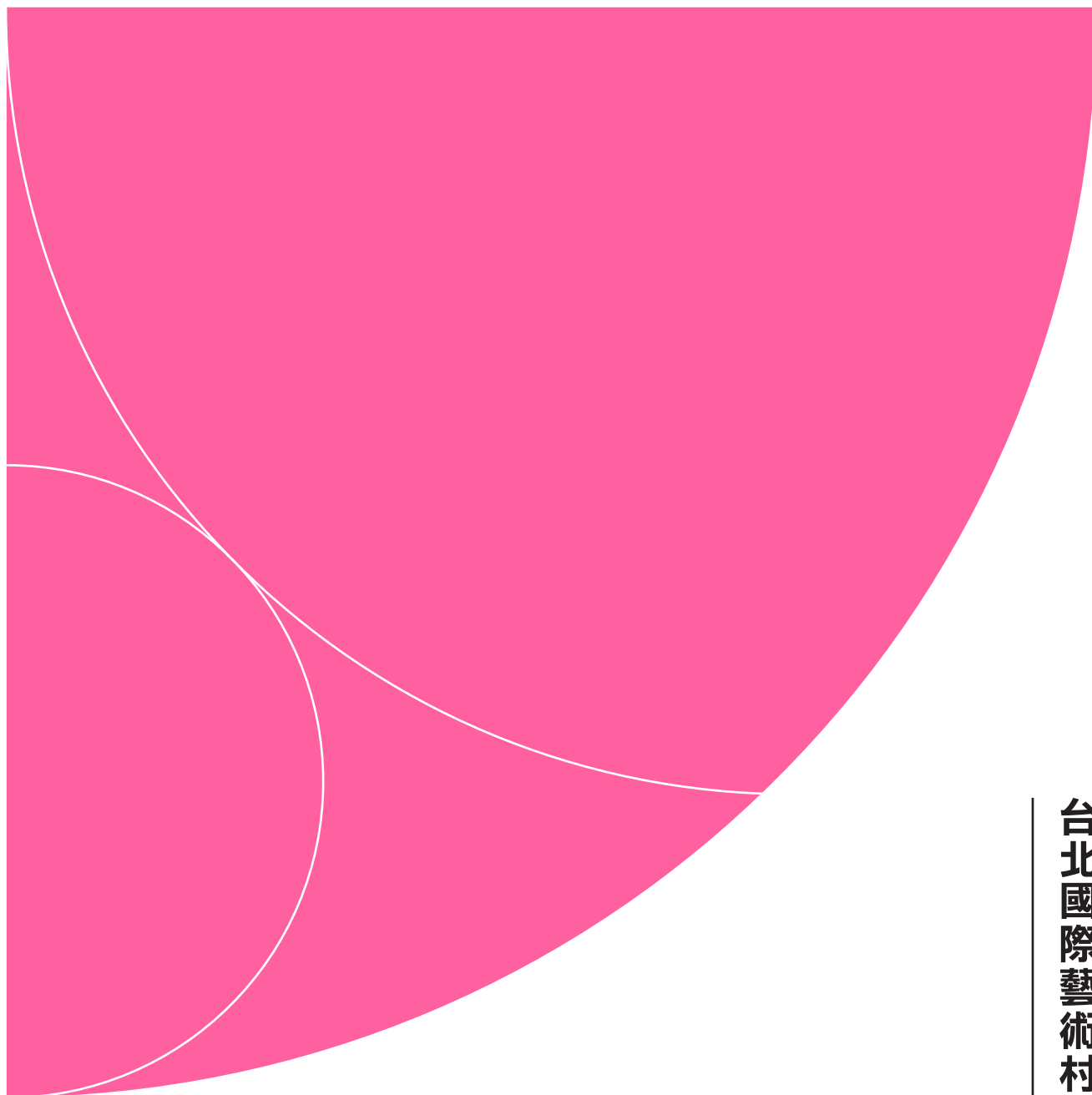


TAIPEI ARTIST VILLAGE YEARBOOK



2018

台北國際藝術村年鑑

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TAIPEI ARTIST VILLAGE
YEARBOOK

2018

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藝術讓城市閃耀光彩 The City Sparkles and Shines Because of Art

臺北，是一座具有國際視野和歷史深度的城市，匯聚多元文化，並藏有深厚的人文底蘊。隨著都市和經濟的發展，藝術產業成為城市發展的出口，藝術村則扮演城市藝文的領頭，向外促進國際藝文交流，對內搭起居民與藝術間的橋樑。

台北國際藝術村隱身於人來人往的臺北車站及行政特區，擁抱多元視角與創新突破的可能；寶藏巖國際藝術村依山傍水，探索生態、環境、社會與藝術文化的對話。兩村在藝術推廣和文化交流上都肩負重任，不遺餘力，透過藝術進駐計畫，提供世界各地的藝術家創作與生活的空間，建立文化交流平台，並積極將臺灣藝術家送往國外藝術機構進駐，拓展國際視野。

城市藝文的推動，不單為串起跨國界的藝文網絡，更注重在地群眾與藝術的鏈結。藝術村利用不同的地域特色，以藝術展演、開放工作室、教育推廣等活動，讓藝術貼近生活，增進公眾參與以及藝術的社會實踐，實現藝居共生的理想。

藝術為人類文化的結晶，透過藝術能見其中閃耀的人文光彩，臺北所蘊藏的歷史記憶與文化珍寶，在藝術村的運作下，撥去塵土隱隱發出光輝。期許不久的將來，藝術村能持續挖掘出臺北的各種可能，以藝術作為社會對話的媒介，促進多元文化的交流，將臺北打造成具人文軟實力，兼容並蓄的國際都市。

Taipei is a city with historical depth and global outlook. It is a city with a profound cultural foundation and also where diverse cultures converge. Along with the city's urban and economic developments, its art industry acts as an outlet for growth and progress, and its artist villages stand at the city's cultural frontline, reaching out to the world to facilitate creative exchanges and serving as a bridge internally to connect its people with art.

A place that embraces diversity and possibilities for innovations and breakthroughs, Taipei Artist Village is nestled in an area near the bustling Taipei Main Station and in the city's special district with a high concentration of government buildings. Treasure Hill Artist Village, on the other hand, is located on a hill next to a riverbank, a place where dialogues exploring ecology, environment, society, art and culture are engaged in. The two villages are devoted in cultural promotion and exchange and serve as cultural exchange platforms. Through artist-in-residence programs, the villages are open for artists from around the world to come live and create art in, and they also assertively facilitate Taiwanese artists to take part in art residencies abroad and to broaden their horizons.

In addition to linking together a transnational cultural network, the promotion of art and culture also requires connections to be made between local communities and art. The artist villages organize various activities of notable regional features, including exhibitions, performances, open studios, and educational events. The objective is for art to become an intimate part of life and to encourage public participation and for art to serve as a social practice, leading to the fulfillment of forming a symbiosis between art and life.

Art is the essence of culture, and the splendor of humanity is enhanced by art. Taipei's historical memories and cultural treasures are able to be unearthed and to sparkle and shine due to the workings of the artist villages. It is anticipated that the artist villages will continue to uncover different potentials that Taipei embodies, and with art serving as a medium for social dialogues, diverse cultural exchanges are encouraged, and in the not too distant future, Taipei will surely become an inclusive international metropolis with dynamic cultural soft power.

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

Taipei's Cultural Branding 臺北的文化品牌

台北市文化基金會以推動臺北的城市藝文發展為使命，旗下的重要館節互為群聚，形成藝術文化的大型網絡，除了發展開創性的城市藝文活動，也注重文化的參與和公共性，共同提升臺北市民的美學涵養，從多方面促進文化氛圍之形成。

台北國際藝術村深耕國內外藝術家的駐地交流創作，聚集來自世界各地且文化背景多元的創作者，從藝術村擴散能量至臺北的城市街道，在促進本土與國際間文化交流的同時，也厚植在地的文化機能。寶藏巖國際藝術村則具特殊景緻，多元的共生環境，讓家園居民、藝術家、學生以自然和諧的方式共融相處，激盪出新型態的文化交流平台。

藝術的能量帶動了城市社群的活絡與發展，塑造出獨特的生活態度，也創造了「臺北」的品牌。透過藝術村的經營，激發各式藝術能量，文化契機與國際視野得以展開，臺北的藝文生態能獲得永續蓬勃的發展。

With the mission of promoting arts and cultural development in Taipei, the major venues under the auspices of the Taipei Culture Foundation have aligned together to form a large-scale arts and cultural network. In addition to initiating innovative urban events, emphasis is also placed on cultural engagement and publicness, with collective efforts exerted to enhance citizens of Taipei's sense of aesthetic appreciation and for a cultural ambiance to be formed through a multifaceted approach.

Taipei Artist Village is devoted in facilitating art residencies with local and international artists, and by bringing together culturally diverse creative talents from different parts of the world, an energy is extended beyond the artist village and out onto the streets of Taipei. With cultural exchanges advocated between Taiwan and the global village, local cultural function is also cultivated and strengthened. Treasure Hill Artist Village, on the other hand, is noted for its unique landscape and diverse cohabitation setting. Residents, artists, and students are able to share the space in symbiotic and natural ways, with a new type of cultural exchange platform sparked by the interactions.

The energy exuded by art has invigorated the city and its communities and boosted its development. Forming and shaping distinctive lifestyles and outlooks on life, Taipei has come to be recognized as a brand. The operations conducted at the artist villages have sparked different creative energies, allowing cultural opportunities and international viewpoints to be opened and broadened, with vibrant sustainable development made possible for Taipei's arts and cultural ecosystem.

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

蔡宗雄
Tsai Tsung-hsiung

玻璃杯與蛋糕 Glass Cup and Cake

這一年我最常被問的問題是，台北國際藝術村和寶藏巖國際藝術村的定位是什麼？

翻開早期的年鑑，看著一檔又一檔的藝術家展覽和活動，我也試圖去構思到底這個已達 18 歲的台北國際藝術村該是個什麼樣的定位。從每年來臺的國際藝術家駐村創作中，似乎可看到一些端倪：關心多元成家 and 同性婚姻的議題 (eg. Nupur Mathur & Hyojin Yoo)；尋找臺灣殖民歷程和經濟發展政策下的文化遺跡 (eg. Yukawa Nakayasu, Kwon Kyunghwan, Anthony Chin, Anna Fabricius, Will Pham)；充滿著規律和混亂的臺北街景 (eg. Amy and Oliver Thomas-Irvine, Krystina Kaza, Takuya Yamashita)；以及帶著各種研究方法來臺北探險的藝術家們，不論是寫實繪畫、五行色彩、核廢處理、傳統紙藝、數據演算 (eg. Yiu Chu-Tung, Tiffany Singh, Patrik Thomas, Megumi Mochizuki, Simone Wierod & Tim Panduro)，林林總總的創作計畫，反映出臺北是一個多元樣貌又萬種風情的城市。台北國際藝術村像是一個透明的玻璃杯，能擺進一顆顆耀眼奪目的玻璃珠，折射出繽紛絢爛的色彩；藉由駐村藝術家的創作詮釋，穿透這個城市，以既主觀又旁觀的角度，認識自己、看盡世界。

寶藏巖國際藝術村則是另一回事，在這個充滿歷史氛圍的山城裡，藝術家們樂於在細縫中找靈感，反映出常民生活的特質：廢棄物件再利用 (eg. Justin Tyler Tate, Marcel Reyes-Cortez, John Mahon)；都市更新與記憶保存之間的拉扯和抗拒 (eg. Sophia Wang, Lee Cheuk Wun, Julien Coignet, Deema Shahin)；身體與自然共存的法則 (eg. Jan Lutjohann & Henna Jula, Yusuke Takeda, Kim Soonim)、歷史聚落中的現實感與抽象感 (Hiram Wong, Sirapat Deesawadee)，以及都會區裡黏膩又獨立的鄰里關係 (eg. Flaneur Magazine)；微型群聚的臺灣藝術家們更是樂於與聚落村民一起種菜吃飯，論述與實踐「共生」的意義和價值。村民鄰長詹大哥曾說：「寶藏巖是一連串有機堆疊過程下的產物。」像是一個有海綿體、奶油、水果、布丁等，層層堆疊出一個口感豐富、層次分明、香氣襲人的蛋糕，讓人品味到幸福的滋味，彰顯出藝術就在生活裡的甜美和刺激。

藝術可以是目的，也可以是方法。回歸本質，藝術村是一個給予創作者時間、空間和機會去創造和實踐夢想的地方，讓藝術能量在此撞擊、交融，帶給民眾新的想像、美的體驗。不過，時間、空間和機會都是創發文明過程中的重要資產，且讓我們慢慢看下去吧！

One of the questions I've been frequently asked this year is what is the positioning of Taipei Artist Village and Treasure Hill Artist Village?

Flipping through yearbooks from earlier years and seeing the countless exhibitions and activities listed, I also began to think about what should be the positioning of the 18 year-old Taipei Artist Village. Some clues can be seen from the artworks created by international residency artists that have come to Taiwan in the past years, which include issues on diversified family formation and same-sex marriage (e.g. Nupur Mathur & Hyojin Yoo); cultural ruins resulting from Taiwan's colonial history and economic development policies (e.g. Yukawa Nakayasu, Kwon Kyunghwan, Anthony Chin, Anna Fabricius, Will Pham); and Taipei's orderly and also chaotic streetscapes (e.g. Amy and Oliver Thomas-Irvine, Krystina Kaza, Takuya Yamashita). Some artists have embarked on adventures and explorations in Taipei using various methods, including realism painting, the five elements theory and their corresponding colors, nuclear waste processing, traditional paper art, and data algorithms (e.g. Yiu Chu-Tung, Tiffany Singh, Patrik Thomas, Megumi Mochizuki, Simone Wierod & Tim Panduro). Reflected by these different creative projects is that Taipei is a city of diverse features and multifaceted styles. The Taipei Artist Village is like a transparent glass cup that could hold various glistening glass beads, with light refracted from the beads and vivid colors projected. Profound insights could be gained from the resident artists' creative interpretations, and the artworks could also help us learn about ourselves and see the world through a mutually subjective and objective perspective.

Treasure Hill Artist Village, on the other hand, is a different story. Situated on a hill rich with history, artists that have arrived in this village are eager to discover inspirations from its nooks and crannies and reflect on the unique details observed in people's everyday lives there. Some of the artworks resulting from this include creations made with abandoned objects (e.g. Justin Tyler Tate, Marcel Reyes-Cortez, John Mahon); and artworks that deal with conflicts between urban renewal and the preservation of memories (e.g. Sophia Wang, Lee Cheuk Wun, Julien Coignet, Deema Shahin); symbiotic relationship between the body and nature (e.g. Jan Lutjohann & Henna Jula, Yusuke Takeda, Kim Soonim); realistic and abstract feelings observed in the historical settlement (Hiram Wong, Sirapat Deesawadee), and the tightly attached but also independent relationships observed in this urban neighborhood (Flaneur Magazine). Taiwanese artists taking part in the Micro Loft program also enthusiastically join the residents of Treasure Hill in growing vegetables and eating meals together, with the meaning and value behind "symbiotic coexistence" discussed and also practiced. In the words of village resident and Neighborhood Chief, Mr. Jan, "Treasure Hill is the result of a series of organic overlapping and layering." It is like an aromatic cake with rich flavors and distinct layers consisting of sponge cake, cream, fruits, and custard. With blissfulness shared, it is here on Treasure Hill that art becomes a part of life in sweet and stimulating ways.

Art could be an objective, and it could also be applied as a method. Essentially, the artist villages are places that provide time, space, and opportunity for artists to create and realize their dreams. They are where artistic energies could spark, intermingle, and offer to people new experiences that are imaginative and beautiful. Time, space, and opportunity are important assets in the process of creating and developing civilization, so let us stick around and see what's to come next!

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

李曉雯
Catherine Lee

About Artist Village 關於藝術村

藝術村所展現的是生活樣貌與在地性，更是以真實生活經驗為出發點，在「在地觀」與「國際觀」之間對話，從中交流並尋找共通感。藝術村之於駐村藝術家猶如花朵與蝴蝶，藝術村吸取在地精華，綻放花朵吸引藝術家前來停駐學習，而每位藝術家就像蝴蝶，吸取花蜜和在地資源，也幫植物授粉育果，在國際之間串流、散布創作的成果。

台北國際藝術村與寶藏巖的聯結，使得藝術村網絡得以突破空間限制，超越國籍。除了藝術家進駐之外，各類展演活動的活躍發生與虛實宣傳管道的靈活運用，使得藝術村連結網絡日漸縝密完善，能夠開創自由格局，寬廣視野，讓藝術村與城市共同呼吸成長，一同肩負文化使命。

The relationship between an artist village and its residency artists is like that of flowers and butterflies. The artist village takes in the area's indigenous essence and blooms with beautiful flowers that attract artists to take up residency and learn. Like a butterfly, each artist collects the blooms' sweet nectars, gathers local resources and helps with pollination, as international interactions are engaged in, with fruits of creative endeavors shared.

With increasingly more substantial self-reliant resources and a more prolific network established, residency artists of the village are able to receive more agile, wide-reaching services and support system. Taipei Artist Village seeks to continue to amass fundamental regional research based on Taipei, and through large-scale curatorial projects and cross-disciplinary collaborations, the imaginative power of art is augmented, with the artist village and the artists developing collectively and energies aggregated and exerted.



Taipei Artist Village 台北國際藝術村

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, Taipei Artist Village is conveniently located and easily accessible. In addition to accommodating artists, Artist Village provides multifunctional spaces such as performance hall, dance rehearsal space, piano studio, darkroom, and office space, encouraging residency 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，時任臺北市政府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, 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, Lung Ying-Tai, 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 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, 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 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, 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 art 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



蘇郁心 SU Yu-Hsin

錄像 / 裝置 / 媒體藝術
Video / Installation / Media Art



2018.1.14-3.9
臺灣 Taiwan

日本秋吉台國際藝術村
Akiyoshidai International Art Village,
Japan



藝術家蘇郁心將法國當代哲學家特里斯坦加西亞〈另一種時間順序：朝向變量強度的現在〉一文中時間的垂直結構映照於她的擴延電影裝置中。

「當下位於頂端，過去置於中間，未來在底下。」

在法國哲學家加斯東·巴舍拉《火的精神分析》書中描述火焰的頂端，那無色幾乎看不見的顫動。在那之後火被非物質化；失去其現實，它成為純粹的精神。經由巴舍拉式的凝視，她檢視火和樹的垂直結構。在日本的自然信仰「森樣信仰」中找到相映的垂直結構。

藉由視覺、嗅覺及身體經驗投射意識之流的強度，她構築具有垂直時間結構的擴延電影。並與日本傳統舞蹈家花柳寿寬福小姐合作，加入身體感捕捉山燒的現象的觀點。

《もり Mori》是一部她在山口縣研究關於汎心論和現象意識的論文電影，探討日本當代社會對宗教感知的存在。根據日本民俗學家藏本隆博先生的描述，在行「森樣信仰」的田野調查時，民俗學者使用「守」、「森」、「杜」將自然信仰分為三類，因這三個字的日文發音皆為 Mori，但卻有不同的含義「守」有保護村莊之意，「森」和「杜」兩字則皆具有靈魂和森林的意涵。以這三項分類為電影架構，她在山口縣當地的人的日常生活中，尋找自然信仰與其現象意識於當代日本社會的型態與棲居之所。

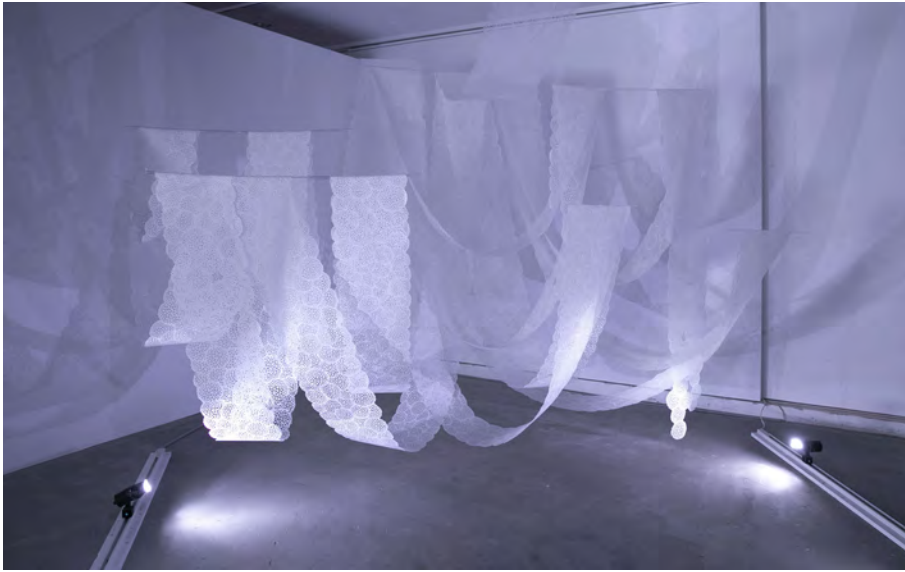
Artist Su Yu-Hsin reflects the vertical structure of time according to Tristan Garcia's essay *Another Order of Time: Towards a Variable Intensity of the Now* in her expanded film installation.

"The present finds itself at the top, the past is in the middle, and the future is in the bottom."

In the book, *Psychoanalysis of Fire*, Gaston Bachelard wrote that at the point of the flame, where color gives way to an almost invisible vibration. Then the fire is dematerialized which loses its reality; it becomes pure spirit. Through his way of gazing, Su examined the vertical structure of fire and trees. She found out the similar vertical structure in Japanese nature worship, "Morisama". To represent the flux of consciousness with visual, olfactory, and bodily experience, she created an expanded cinema with a vertical time structure.

Furthermore, she collaborated with traditional Japanese dancer Ms. Jukanfuku Hanayaki to capture the phenomenal perspective of Yamayaki.

The second project is an essay film *Mori* which she researched into Panpsychism and phenomenological consciousness in Yamaguchi Prefecture to show the religious perception of Japanese society. As Anthropologist Mr. Kuramoto mentioned that they use three words to categorize nature worship, "Morisama". Because these three words "protect, forest, spirit" have the same pronunciation in Japanese. Based on the meaning of each category, Su searched for their places in local people's daily life.



望月惠以日本的紙藝「切り（剪紙畫）」追求一種精緻的剪紙美感，她的剪紙作品是對現今社會生產效率過高的沈默反抗。她以長 50 米的臺灣傳統手工紙進行雕刻，並在專業職人的協助下完成裝裱，透過臺日技術與文化的交流，完成這項紙雕作品。

Megumi Mochizuki pursues a delicate beauty of cutting paper with the craftsmanship of Japanese paper-cutting called KIRIE. Her work creates by her hands, it is a personal silent resistance to excessive efficiency. She uses Taiwanese paper, and with help from the expert of professional picture mounting, to make the new work that is 50 meters length paper-cutting. It will mix the skills and cultures in her work.

望月惠 Megumi MOCHIZUKI

剪紙
Paper Cutting



2018.10.8-12.28
日本 Japan

日本秋吉台國際藝術村
Akiyoshidai International Art Village,
Japan

陳昱榮

CHEN Yu-Jung

多媒體 / 行為表演 / 裝置藝術

作曲 / 實驗音樂

Multimedia / Performing Art / Installation

Composition / Experimental Music



2018.2.3-4.30

臺灣 Taiwan

亞洲紐西蘭基金會

Asia New Zealand Foundation,

New Zealand



陳昱榮的作品關注「空間」與「個體」。他以「關係」出發，關注的焦點在於空間視覺與聲音的交互關聯，試圖連結對聲音、空間與身體的想像，結合表演藝術體現人內在的情緒流動與場所氛圍。

他的駐村展覽「隙流」，將駐村的生活經驗轉化為創作，以每天在生活周遭所採集到的聲音檔案，轉化為人的內在感知與創作素材。此外，他使用無限序列的「重複」作為方法，空間結構中的差異將被重新定義成為一個沒有起始、沒有終點的狀態。聲音如同沒有間隙的流水，不斷重新循環。

他透過程式運算的方式以「聲音視覺話」將聲音聽覺轉化為視覺材料。延續了過去對於不同媒材之間轉化的興趣，透過空間、聲音與表演的形式展現。

Chen Yu-Jung's recent artworks spring from the space, personal emotion and the experiences involved in such. Recently he focuses on interacting visual and sound associated with space that also trying to liberate sound, space, imagination, combining performing arts show to the mood of the people inside the flow and the field atmosphere.

From his residency project *Scape of Flow*, he reflects on the experience as a traveler. During the residency, the daily experiences of the surrounding city and the inner feeling, which became the key elements of his creative project. Using an infinite series of "repetition" as the method, the differences enclosed in the structure was redefined and became a system without starting and ending points.

He has used "sonification" as a method to convert audio documents into visual materials. This process involves the accumulation of creative energy evoking the continuation of the past to set up space, voice, and performance.



蒂凡尼 · 辛歌 Tiffany SINGH

視覺藝術
Visual Art

藝術家蒂凡尼·辛歌出生於紐西蘭，為印度及太平洋島民後裔。她的創作以社會參與的藝術實踐為核心，探索藝文參與和主觀幸福感之間的關聯。她曾從事社區的永續推廣計畫，並延伸至社會科學領域的藝術參與。藉由藝術，她在教育、普及化和培力等方面推動以社會論述為基礎的文化傳承。辛歌在紐西蘭及世界各地創作了許多作品，其作品時常發揮當代藝術對於政策及社會凝聚力產生的正面影響力。在社會實踐方面，以東方哲學為思考背景下，她強調傳統文化對於人民幸福感的影響，進而創作出獨特的作品，並實際對社會帶來改變。

本次的駐村作品〈萬物的相聯性〉，辛哥探索了中醫的知識體系，希望能夠創造一件當代藝術裝置，作為考察幸福和靈性之間相互呼應的角色。並探討與五行學說中金、木、水、火、土的理論和連結。

Tiffany Singh is New Zealand of Indian and Pacific descent who as a social practice artist. Her work focuses on the artistic practice of social participation and explores the connection between artistic participation and subjective well-being. Singh has worked on sustainable community outreach, exploring engagement in the arts that concentrated on expanding research within the social sciences. Her interest in cultural preservation combined with strong social discourse has seen her use the arts as a vehicle for education, outreach, and empowerment. Singh has created significant works of scale both in New Zealand and internationally. Her works often suggest a positive impact by facilitating audiences through fine art frameworks to engender policy and advocacy of social cohesion. Her social practice approach informed by eastern philosophy with a lens towards acknowledging traditional devices that affect well-being to foster unique art and social impact outcomes.

Her residency project *The Interconnectedness of Everything* explores knowledge systems of Chinese medicine and aims to create a contemporary installation examining the role of wellbeing and spirituality in relation to the Wu Xing 5 elements theory.



2018.7.9-9.28
紐西蘭 New Zealand

亞洲紐西蘭基金會
Asia New Zealand Foundation,
New Zealand

姚柱東 YIU Chu-Tung

繪畫
Painting



2018.7.9-9.28
香港 Hong Kong

香港新藝潮
Art Next Expo,
Hong Kong



姚柱東出生於中國，自幼移居香港，熱愛繪畫，現為一位全職畫家。過往以素描為主要創作手法，主題包括人物和景物。2017年起開始以香港的城市景觀為題材發表油畫作品。他認為繪畫除了是一項極高難度的手上功夫外，同時也是一種心智考驗，而繪畫作品則是心靈印象最純粹的記錄。他的作品常取材自日常生活中那些習以為常的事物，用細緻的筆觸記下各種點滴。

姚柱東這次到臺北，畫下了臺北的窗戶，呈現日常中臺北建築風貌和歷史痕跡的視覺意象。他很久以前來過臺北，當時感覺周圍都在擴建之中，塵土飛揚，大街小巷的人看上去頗滿足，生活恬靜自在。如今覺得這裡寬敞整潔了很多，周圍綠樹青蔥，還有很多舊建築和古蹟，深深感覺到這座城市的人性化和人情味。

Yiu Chu-Tung, born in China and nurtured in Hong Kong, started painting when he was young. Currently, he works as a full-time painter. His earlier works are mainly sketching of characters and scenery. Since 2017, he has started to make oil paintings based on the cityscape of Hong Kong. He considers that painting is not only a difficult skill but also a mental test and the purest record of spiritual impression. The theme of his paintings usually comes from the daily scenes that people usually just walk past, while he would record these moments delicately in his painting.

This time in Taipei, he drew some windows of Taipei, showing some visual images of the daily architectural features and historical traces of Taipei. He visited Taipei long time ago, feeling the expansion of city and dusty around, and the people in the streets and alleys seemed quite content and peaceful. He felt more spacious and tidy this time. Surrounded by green trees, there are still many old buildings and monuments, he deeply felt the city's humanization and hospitality.



陳向榮 CHEN Hsian-Jung

陶藝
Ceramics

陳向榮，陶藝創作者，生活及工作於臺北，臺灣。

於西澳費利曼圖駐村期間，他從當地已有百年歷史的公共市場作為創作起點，藉由實地觀察蒐集靈感，預期創造出另一種版本的費利曼圖市場，並透過個人藝術語彙再詮釋，以陶藝及現成物為媒材，組成一個微型而抽象的交易集散地。觀者瀏覽作品時，能與自身經驗互相參照，提供習以為常的生活經驗作為另一種觀看方式。

隨著融入西澳當地生活，他對隱藏在表象下的「真實」愈發好奇，透過生活體驗、電視新聞、網路資訊以及與當地人交流，他將市集的「交易」概念放大，試圖去窺看不易察覺，卻影響甚鉅的資本主義與商業行為。思索著：什麼東西可以被商品化？市場價值如何被衡量？人在資本主義下如何被馴服或抵抗？他將觀察到的「交易」行為放進自己創造出來的市集裡，如同裹著糖衣的資本主義，底層埋著深深的焦慮與不安。



2018.3.16-6.14
臺灣 Taiwan

澳洲亞洲聯網
Asialink,
Australia

Chen Hsian-Jung is a ceramic artist who lives and works in Taipei, Taiwan.

During his residency in Fremantle Arts Centre, West Australia, he began his project by observing Fremantle Markets, the municipal market building was established in 1897. The idea was to create a smaller scale Fremantle Markets including abstract, and symbolic, by the language of his artistic practice. He used clay and found objects to make sculptures and installations to interpret these ideas. Viewers could interpret the work intuitively based on their own life experiences; meanwhile, he set out an alternative way of looking at familiar things when audience visited the exhibition.

Life in Western Australia seemed too perfect to be true. With each passing day, he grew more curious about the "truth" hidden underneath the happiness. Through personal experience, TV news, the Internet, and chats with locals that he tried to look at how "trade" was being practiced in the marketplace and set out to explore the impact of Capitalism and commercial activities, which might be hard to distinguish at first sight but have a huge influence. However, the questions are: what can be commercialized? how do we value and price things? how do people become obedient to or defiant towards Capitalism? He included the trade practices, which observed in the market he created. As Capitalism, they wrapped colorful sugar, but hidden inside is deep anxiety and insecurity.

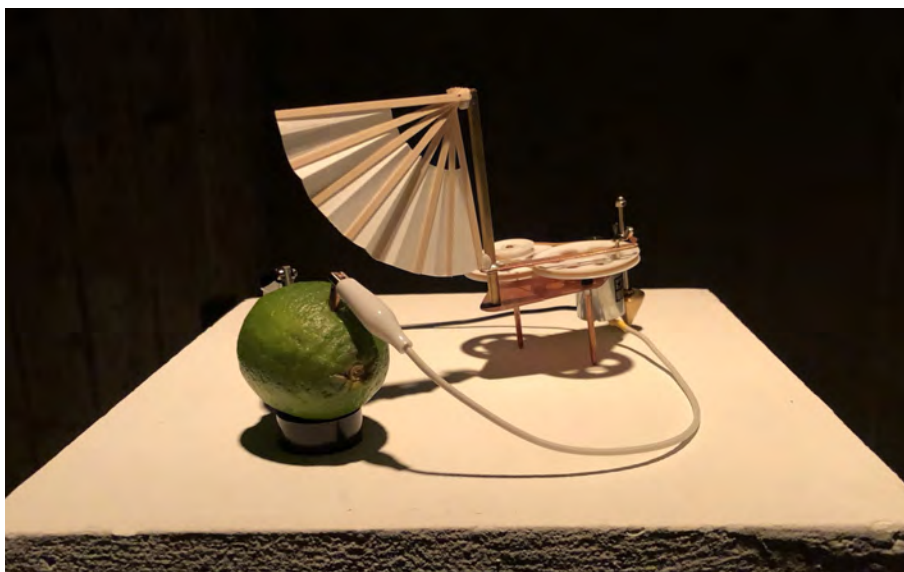
王仲堃 WANG Chung-Kun

聲音
Sound



2018.2.21-3.30
臺灣 Taiwan

日本 BankART1929
BankART1929,
Japan



王仲堃自 2006 年開始機械聲音樂器的創作，進而開啟了往後創作發展的方向。逐一衍伸出許多系列作品，如〈聲·瓶〉、〈另一種音景〉、〈空·器〉、〈開箱作業〉等不同聲響的探索與發聲，並試圖從現場演出、互動裝置或是跨界合作等不同領域來詮釋聲音作品的可能性。

駐村創作名為〈新聲〉，有別以往利用電腦程式來構成數位的隨機以求仿生多變的感覺，而試圖利用風與水來改變作品機械互動的可能。純粹使用物理機械原理來創作有其難度，也因此發現過往數位程序的便捷，只轉換幾行代碼即產生看似無窮的變數。但反思在零與一的框架之中，似乎有更多不是二元絕對的是與非，希望能更仔細微觀其中的美妙。〈新聲〉音同「新生」，意想聲音的創造如同生命的誕生，孕育的過程中時刻皆在當下與周圍的一切相生相息，不論是人為也好，環境因素也好，皆成為無畏的新聲。展覽中有一件空間聲音裝置，其中的平衡雕塑，會經由人在行走時擾動氣流，觸發聲響產生細微的變化。同時也有幾件小型動力雕塑，亦在呼應關於消逝與新生之間的迂迴。

Wang Chung-Kun started to create mechanical sound instruments in 2006, which has since lead to the path of his artistic development. In the process, he has created a series of works such as *sound.of.bottles*, *another Soundscape*, *Kong Qi*, and *sound.of.suitcase*, through which he explored diverse sounds and ways of making sounds as well as attempted to interpret possibilities of sound artworks via different attempts in such format as live performances, interactive devices, and crossover.

This exhibition *New Sounds*, unlike his earlier works that featured computer programs which used to create the digital randomness to pursue the sense of bionic, this exhibition attempts to garner wind and water to alter the possible interactions between the mechanical and the artworks. Using merely physical and mechanical principles to create the effects proves somehow tricky, but Wang has realized the efficiency of the digital program, through which the seemingly endless variables could be produced with just a few lines of codes. Upon reflecting on the framework of 1/0, there seems more than just absolute dualism, and the artist hopes to be able to gaze even more closely at the beauty within. The Chinese for "New Sounds [xing-sheng]" the same as the phrase of New Life that the sounds mean giving birth to a new life. In the process of gestation, all the moments lived and shared by all the surrounding beings. Whether the process sustained by men or the factors of the natural environment, an unflinching new life would come into being. In the exhibition, there is this sound installation in the space where a balanced sculpture will make subtle sounds once triggered by the disturbed airflow when viewers pass through. There are also several small kinetic sculptures that echo the devious relationship between the perishing and the newly born.



山下拓也 Takuya YAMASHITA

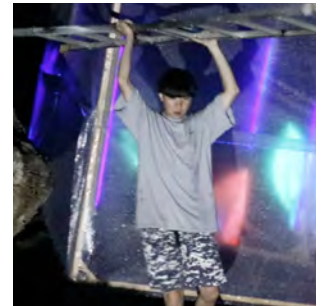
視覺藝術
Visual Art

日本藝術家山下拓也對於隨機、偏離正軌以及無預期的事件感到好奇，擅長以鮮豔色彩、塗鴉般的線條作為裝置藝術元素。

當他走在棋盤狀規劃的臺北街頭，觀察到這個城市中生活的人們獨特的自由表現型態，有時這些現象會遠遠超出想像，例如隨處可見的塗鴉、流動攤販和機車等。這些現象看似隨機發生，但卻有一定的法則；或者可以說，法則是存在的，但總是有可以被打破的方式。山下將他在臺北看到的這個現象展現在他的駐村創作中。

Japanese artist Takuya Yamashita is very curious about those things that are random, off the beaten track and unexpected. Bright colors and graffiti-like lines are the characteristic elements of Yamashita's installations.

While walking in Taipei city, Yamashita discovered how people who lived in this grid-planned city expressing freely their will, even sometimes go far beyond the plan. For example, one can easily find graffiti, stalls, and scooters across the city. The activities seem random, but there is a law. Clearly, there exists a law, but there is always an expression that can break through it. He tried to catch the phenomenon what he observed in Taipei through his work.



2018.1.12-3.30
日本 Japan

日本 BankART1929
BankART1929,
Japan

康雅筑 KANG Ya-Chu

視覺藝術
Visual Art



2018.9.8-12.8
臺灣 Taiwan

英國曼徹斯特華人當代藝術中心
Centre for Chinese Contemporary Art,
UK



康雅筑的作品探討身份、人與自然之間的關係以及社會環境議題，涉及複合媒材雕塑、現地裝置、環境藝術、繪畫影像、社區合作與織物研究等。

「棉花研究計畫」的概念不僅僅與材料有關，而是與過去和現在、農業和工業、生命、死亡、貿易和移民之間的連結。紡織品被視為具有世界性的語彙，藉此引發我們對經濟系統和自然環境的質疑。這項計畫透過全球材料工業發展與當今消費文化的相關性來知悉其如何影響傳統文化。

此計畫的第二章節在曼徹斯特，由於曼徹斯特潮濕的氣候條件使其從一個普通的英國城鎮轉變為工業重鎮並發動工業革命。雨是曼徹斯特生活的一個標誌，儘管它被視為憂愁的象徵，但卻有助紡捻棉花。在這項計畫中，紡紗不僅僅是一項技術行為，更代表著旋轉和再旋轉的比喻。該如何在不產生太多張力的情況下保持平衡？「棉花研究計畫」不僅專注於棉紡廠本身的進程和歷史，亦企圖延展人們對生活的想像和感知。在三個月的駐村過程中，藝術家藉由自身強制性地收集日常材料並將其以繪畫、雕塑和空間裝置的方式呈現。

她的作品呈現城市從過去的工業時代到未來後工業化的轉型階段。作品中的紡織品和線材不是為了創造界限，而是透過相互交織來消弭疆界，以此鼓勵對話並建立彼此間的聯結。

Kang Ya-Chu's work explores issues of identity, the relationship between human and natural and the social environment through mix-media sculpture, site-specific installation, land art, video, drawing, photographs, textile research and collaboration.

The concept for the *Cotton Research Project* is not just about the material, it is about the links between the past and the present, agriculture and industry, life, death, trade, and migration. Textiles could be regarded as a world language and evoke questions about our economy systemic and natural environment. This project relates to the development of the global materials industry and how modern consumer culture today is affecting traditional culture.

Chapter II of her research is based in Manchester. The humid weather in Manchester was the main cause in the city's past transformation from a normal English town to an industrial powerhouse and initiated the industrial revolution. Rain is an iconic part of Mancunian life and although it could be considered as melancholic it has allowed for the effective spinning of cotton. In this work spinning is not just a technical action. It is a metaphor for turning around and around. How could we keep balance without creating too much tension? Kang is not only interested in the process and history of cotton mills per se, but the project is also a vehicle for "spinning the yarn" to extend the imagination and awareness about the life we are living in. During her three-month residency, she has been compulsively collecting everyday materials and realizing them into drawing, sculpture and installation work.

Her work is moving with the times and referring to the cities transition from an industrial past to a post-industrial future. Textiles and threads here are not stitched create the borders; they are woven to eliminate boundary, create connection and encourage dialogue.



威爾·范 Will Pham

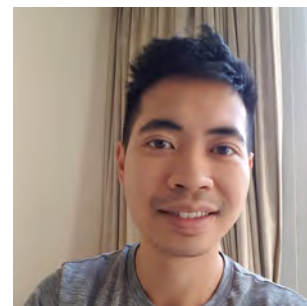
錄像
Video

威爾·范是英籍越南華裔，從事影像創作、現場表演和社會實踐，作品關注移民後裔在英國的文化傳承、社區建設以及難民情況等。

本次駐村展覽作品〈越南移民在英國，一切安好〉是一件單頻道錄像作品，探索 An Viet 基金會的歷史和現實——An Viet 基金會是一個位在東倫敦 Hackney 的社區中心，為越南難民服務超過 35 年。基金會提供語言支持、商業培訓，照料身心健康等活動，同時也是越南英國住房協會、一間洪越餐廳和提供東南亞博士生研究室的機構。由 Vu Thanh Khanh MBE 先生創建，他是越南船隻難民，也是東倫敦 Hackney 的第一位越南議員。這件作品是三部曲中的首部曲，聚焦於 An Viet 基金會的服務精神和記錄越南住房協會，對英國社會產生的貢獻和價值觀的演進。威爾·范深被《大衛和歌利亞》中的角色所吸引，試圖理解個人如何在受壓迫的制度之下生存。

Will Pham is a British-Chinese/Vietnamese artist working in video, live performance and socially engaged practice. His work engages with issues in immigrant intergenerational relationships and questions around cultural inheritance, community building and refugee narratives within the UK.

His work in the exhibition *An Viet (Well Settled)*, is a single channel video installation exploring the history and current reality of An Viet Foundation- a community center in Hackney, East London, serving Vietnamese refugees for over 35 years. It provided language support, business training, health and social activities, the Vietnamese UK housing association, Huong-Viet restaurant and a Southeast Asian research institute for Ph.D. students. It was founded by Mr. Vu Thanh Khanh MBE who was a Vietnamese boat refugee and the first Vietnamese councilor for Hackney, East London. This work is the first in a proposed trilogy focusing on the An Viet Foundation, The Vietnamese Mental Health Services, and Lien Viet Housing Association to look at the contributions towards British society and the change of values in this present moment. Pham is impacted by *David and Goliath* characters, trying to understand how people can survive against systems of oppression.



2018.9.30-12.30
英國 UK

英國曼徹斯特華人當代藝術中心
Centre for Chinese Contemporary Art,
UK

劉致宏

LIU Chih-Hung

視覺藝術
Visual Art



劉致宏，現職自由藝術工作者，在臺北生活、工作與創作，近年的繪畫創作持續關注在生命的體認與生活經驗的捕捉，用日常的角度編構敘事並賦予詮釋，讓情感與圖像緊密扣合。他的創作類型涵括了繪畫、裝置、影像、現成物、訪查檔案、印刷出版物等，並聚焦討論在「捨得／材料／能動性」、「語言形式的轉化」與「在地關係連結」等面向。

他此次在慕尼黑藝術公寓的駐地創作展覽「The Hiding Song」由一首對伊薩爾河詠嘆的藍調出發。無論在臺北還是慕尼黑，傍著河流生活都有種熟悉的既視感，每當聽見窗外繁忙的世界轉動、豐富的生態與鳥鳴、亦或隔著窗簾看見縫隙透進來的光線，都像是一種種「喚起」，似乎同時召回並重疊著兩個時空交融的身體感受。沿著伊薩爾河每日的生活、慢步、撿拾與騎行，像是以不同速率的身體，一邊感受這條河的氣息，一邊進行對她的「素描」，他嘗試將陌生的語言經驗投放到創作當中，節錄了一段，與河交織共存的時光。

2018.6.1-7.31
臺灣 Taiwan

台北慕尼黑交流計畫
DAC + AOA + GI,
Germany

Liu Chih-Hung is a freelancer/artist who lives and works in Taipei currently. His recent paintings embody his understanding of life and his personal experiences. His approach to narration and interpretation from a mundane perspective allows him to tightly interlock emotions and images. Incorporating images, ready-made objects, investigation reports, and printed materials, his multimedia work attempts to address issues related to the use of ordinary materials, the notion of formal language, and the creation of local connections.

This exhibition *The Hiding Song* at the Apartment der Kunst begins utilizing a bluegrass tune praising the Isar. Whether he was in Taipei or Munich; living by the river gave him a sense of déjà vu when he heard the lively world outside moving, the sound of diverse wildlife and bird song. Even when he saw the light that sneaks through the blinds all feel like some form of "evoke", where his body simultaneously possessed the different sensations of those two timelines and locations at one. He followed the Isar as he began each day with slow strolls by the river, collecting rocks and bicycling, experiencing the river through different speeds within his body to feel the rhythm of the river in order to "sketch" the image of her in his mind. He attempted to capture the experience through foreign lens and language thus encapsulates a fragment of his affair with the Isar River.



帕特里克·托馬斯 Patrik THOMAS

電影 / 錄像
Film / Video

藝術家、電影製片人帕特里克·托馬斯主要在德國慕尼黑及葡萄牙里斯本兩地創作。他本身擁有電影製片及資訊學的學術背景，他的錄像作品結合戲劇、表演和虛擬實境等元素，探討議題經常圍繞勞工、自我及集體最佳化、生產力與記憶，並進一步發展出批判性實驗作品，探討現實和虛構之間越來越模糊、甚至消失的界線。

駐村期間帕特里克·托馬斯書寫了關於臺灣核廢料去中心化的實驗影片腳本。他想像在未來核廢料將依照某種基準，例如每個人的碳足跡排放量，分散存放在臺灣每個人的家庭中。影片內容包含人物訪談、觀察紀錄、場景重建與重新演繹，並加入虛構的場景，使看似荒謬的劇情發展逐步體現出具有批判張力也引人深思的場景。

Patrik Thomas is an artist and filmmaker based in Munich (Germany) and Lisbon (Portugal). With a background in filmmaking and informatics, his recent work allies theatre, performance and virtual reality through video. Reflections around the notion of labor, self, and collective optimization, productivity and memories have led Thomas to develop a critical experimental work in which the boundary between reality and fiction is challenged and often erased.

During his stay in Taipei, Thomas wrote an experimental film script about the decentralization of nuclear waste in Taiwan, fulfilling his interests in technology and futuristic issues. The artist imagines that the highly radioactive nuclear wastes will be evenly distributed and stored in every Taiwanese household based on certain criteria in the future such as the carbon footprint of everyone. The film combined interviews, observational documentary scenes with reenactments and fictional scenes, critiquing on the institutions and reality through the seemingly absurd plot development.



2018.7.16-9.16
德國 Germany

台北慕尼黑交流計畫
DAC + AOA + GI,
Germany

顏好庭 YEN Yu-Ting

視覺藝術
Visual Art



2018.9.3-11.29
臺灣 Taiwan

韓國光州市立美術館
Gwangju Museum of Art,
Korea



顏好庭的作品主要以膠彩為媒介，試圖在傳統水墨符號的基礎上做轉化與再譯，使之延展出屬於當下臺灣社會的面貌與意含。作品以水墨工筆畫為軸，亦參照相近媒材或文化的其他藝術表現形式，如波斯細密畫、傳統民間版畫與浮世繪之手法，以多視點、幾何與硬邊的空間佈置、幾何與硬邊的空間佈置等特點，嘗試捕捉當今社會揉合了歡愉與壓抑、熱切與疏離的分裂精神狀態以及令人尷尬的綜藝氛圍。

她在光州駐村期間關注於如何透過描繪人物的姿態與互動，來捕捉各式隱性的社會規範。類似日語中的「閱讀空氣」，韓國與臺灣也都各有一套拿捏人際關係與距離的方法，使人們能在不同的「場域空氣」中，隨著不同的狀況將自己適切的鑲嵌於社交情境之中。有別於過往對於場景、色彩的經營以及傳統水墨符號的轉化，此次她盡可能精簡畫面中的元素以及對時空的描寫，希望僅透過筆墨形塑一種經過模組化、符號化的人物型態，並藉由具象的人物來捕捉那些抽象的群體默契和社會氛圍。

Yen Yu-Ting uses Asian Gouache as the main media to transform and re-interpret the symbol of traditional Chinese ink paintings, which represents the components and concepts of Taiwanese society. Inspired by traditional Chinese Meticulous painting, Yen also combines artworks using similar media and cultural presentations, such as Persian miniature, Ukiyo-e, and Chinese woodblock. In addition, utilizing multi-perspective, hard-edged and geometric painting methods, she can capture hectic and manic aspects of Taiwanese culture: the combination of pleasures, oppression, fervency, and alienation.

During this time at Gwangju AIR Program, Yen's practice focuses on how to interpret figural gesture and interaction between people to represent the latent social norms. Just like Japanese "Kuuki Yomenai", Taiwanese and Korean culture also has special methods for maintaining interpersonal relationships and the ways people inlay themselves into the social situation. In this open studio, different from her previous colorful works transforming and re-interpreting the symbolism of traditional Chinese ink paintings, Yen concentrates on simplifying the elements and tries to portray a kind of very symbolic and simplified figure and capture social interactions, unspoken agreements, and atmosphere she experienced during her stay in Korea.



文有美 MOON Yumi

表演藝術
Performance Art

文有美的作品是對自然產生的奇妙感受，是對科學事實的好奇，也是對人類、神存在的質疑。「(無)神論者」這個詞表達了她的宗教觀點，也是她認識這個世界的方法，她不認為科學與宗教、人類與上帝之間能以二分法劃分。換句話說，她不認為宇宙起源或神存在這些問題，只有單一答案。因此，她能用藝術作品做的就是在這兩種事物之間拋出許多可能性問題，以尋找解開謎團的方法。在當代社會，上帝已經消失了，她透過藝術來溝通並藉此克服孤獨和徒勞，對自然和宇宙謙虛，吸收人間的知識來解讀這個世界。駐村期間，她試圖回應一個根本問題「什麼是吃？」吃以維生，為了吃而殺生，又是維持生命的必然。在人與自然關係疏離的今日，文有美試圖遙接萬物原初素樸的鏈結，在作品中展現對一切為維持你我基本生存而逝去的生命的追悼與尊重。

Moon Yumi's works locate among the marvelous feeling on nature, curiosity about scientific facts, and questions on human existence, Gods. The term, "[a]theist", presents her religious view, as well as the way how she recognizes the world, where she doesn't see the dichotomy between science and religion, humans and Gods. In other words, she doesn't think there is only one answer to the questions about the origin of the universe or the existence of Gods. Therefore, what she can do with her artworks is to throw questions on numerous possibilities between those two things to find many ways in these mysteries. In this contemporary society where Gods have disappeared, she tries to communicate through art, dealing with subjects, overcoming loneliness and futility, being humble about nature and universe, and absorbing man's knowledge and interpreting the world. During her residency, Yumi Moon attempts to address one fundamental question: what is eating? We eat to live and kill to eat. As human beings now are distant from nature, the artist tries to reconnect with the original form of everything and to mourn and pay respect to all living beings killed for our survival.



2018.10.8-12.28
南韓 Korea

韓國光州市立美術館
Gwangju Museum of Art,
Korea

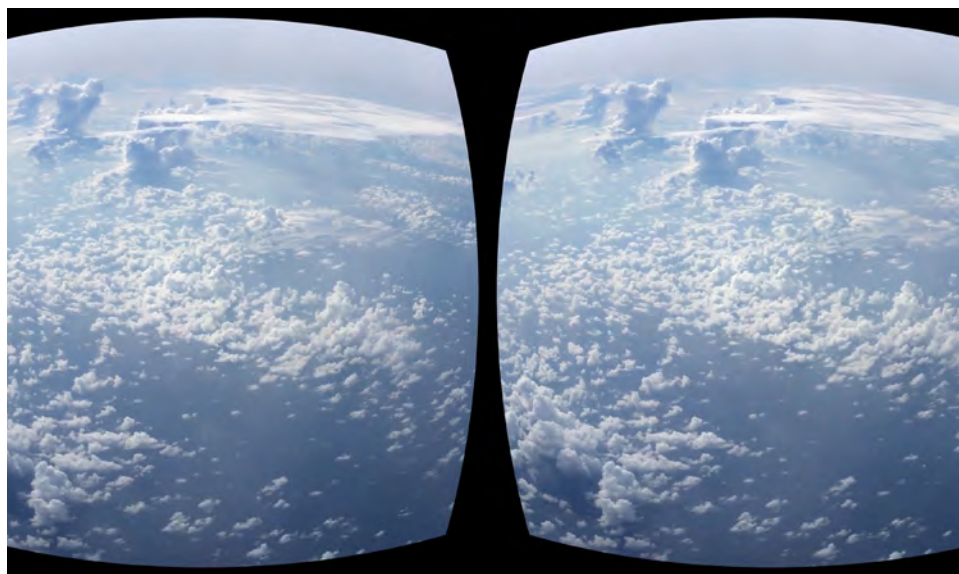
吳其育 WU Chi-Yu

策展 / 研究
Curating / Research



2018.8.30-10.11
臺灣 Taiwan

新加坡 Grey Projects
Grey Projects,
Singapore



吳其育，作品的基本關懷在於找尋如何在被技術 — 資本主義摧毀的廢墟中重建人、事物、動物與世界連結的方式。其創作主要以動態影像為主，透過口述歷史與傳說的紀錄進行文本的再製，在逝去的記憶中尋找當代敘事的語言型態，同時也進行裝置、影像裝置與表演等不同類型的合作計畫。

駐村期間進行兩項計畫：計劃一「亞洲的天空」，計畫研究並撰寫一部新錄像作品的腳本。一段從臺灣島的北端：臺北，飛往馬來半島的最南端：新加坡的旅程，穿越的南中國海，在上方並不如各種媒體所呈現的縮時照片一樣，島嶼猶如有機體一般的成長並成為這片海域中的全新物種，在不斷反射的藍色強光的天空與海洋上，不知經歷了多少個不同政治體制的防空識別區，在南中國海上從臺灣最西、南端的疆土：太平島，到新加坡的最東緣：白礁，飛行的旅程讓他好奇亞洲這片複雜的天空是如何形成，而在無人機飛行在政府與民間的廣泛使用、太空旅行的商用化…等更多不同類型的飛行載具正在進入時，又將如何面對在科技發展之下即將更複雜天空？

計劃二「咖啡店峰會（臺星對談諒解備忘錄簽署）」，吳其育與電影工作者齊齊·阿庫瑟從 2018 年 4 月開始持續地透過網路對話，談話內容包含：電影工作的現實、國家主義對於藝術創作的細緻操作、在邊界間的移民與位於新加坡舉辦的無數峰會。這些在文化、政治與地緣關係的對話都指向了一個問題：「新加坡是個每個峰會都該發生的地方嗎？」。最終這個合作計畫決定在新加坡最日常的會面地點：熟食中心（又稱咖啡店），會面並簽署一份保證致力於持續雙方的對話，並努力於認識彼此的藝術實踐、難處與觀點的諒解備忘錄。

Wu Chi-Yu is an artist based in Taipei. Chi-Yu's work has long been focusing on re-establishing the connections among humans, things, animals, and the ruined world left by technic capitalism. His practice revolves around the moving image, looking for contemporary narratives in lost memory through the reproducing of oral history and myths. He is also involved in different collaboration projects of installation, video installation, and performance.

In Project A - *Air Asia* he intended to research and write a script for a coming film project. A trip to Singapore from the northern end of Taiwan island to the southernmost tip of Malay peninsula. Journey through the South China Sea, the landscape is not like the time-lapse photos presented by various media. The islands didn't grow like an organism and become the new species in this ocean. He even couldn't remember how many Air Defense Identification Zones we've been crossed while facing constantly reflected blue glare from the sky and sea. From the most western and southern end of Taiwan: Itu Aba (Taiping Island) to the most eastern edge of Singapore: Pedra Branca, he started to wonder how this complex sky of Asia was formed? In the near future, the widespread use of civilian, commercial and military drones, the commercialization of space travel... How will we face the complexity of the sky under the development of technology?

Project B - *The Kopitiam Summit (Signing of the Taising Conversation Memorandum of Understanding)* Filmmaker Ghazi Alqudcy and artist Wu Chi-Yu began a series of virtual correspondent in April 2018 and the conversation spoke from the reality of film production, the manipulation of nationalism in art creation, the rapid climate change, migration between borders and the countless summits hosted by Singapore. With different cultural, political and geographical background, the conversation led to the question "Is Singapore the place for summits?" The duo decided to meet at the most common meeting place in Singapore: a hawker center (a.k.a Kopitiam) to meet and sign a Memorandum of Understanding to continue the bilateral dialogue in the effort to further understand each other's artistic practices, obstacles, and point of views.



陳志偉 Anthony CHIN

視覺藝術
Visual Art

陳志偉生於 1969 年，由設計師轉行的視覺藝術家，畢業於英國皇家藝術學院工業設計研究所。離開設計領域後，他先以背包客身分在東亞地區遊走了幾年，同時也開始專注於視覺藝術領域。那次的旅行引領他進入沉浸式裝置藝術的領域，並多以能反映當代狀態的主題為創作。

本次駐村作品〈一顆被借用的石頭；兩隻不知曉的鳥〉試著透過新加坡的軍服、沾著臺灣土壤的軍靴、以及各種空間化的裝置來探討新加坡跟臺灣的地緣政治關係。陳志偉透過再詮釋過去的事件，重新回應某批新加坡的泰萊斯 (Terrex) 裝甲運兵車議題。這組運兵車原本是從臺灣要運往新加坡，但卻在香港被海關扣查，這種詭異的管控也造成了藝術家的疑問。而本次展覽的作品，也透過跟運兵車相似大小的空間，以及之前曾在臺灣受訓的新加坡軍人之相關物件，來回應國家跟人民的關係與其對生命政治的管控。



Anthony Chin T W (born 1969), the designer turned visual artist, graduated with an MA in industrial design from the Royal College of Art (UK). After his stint in the field of design, he backpacked in the region extensively for 5 years, while focusing on visual art. This journey eventually led him to create immersive installation artworks.

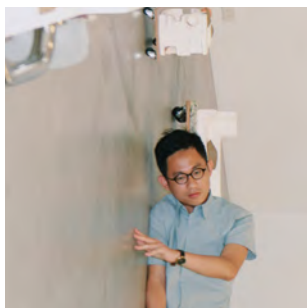
In the exhibition, Anthony Chin reinterprets one of the past incidents, reflecting on the issue of Singapore armored personnel carrier "Terrex" controversy. These carriers were on-route from Taiwan back to Singapore, but they were detained by the Hong Kong authority. The artist questions this weird control as a Singapore ex-national serviceman who has been to Taiwan for military training. The exhibition takes place in a space about the size of a Terrex and the artist exhibits the objects related to the training period, in response to relationships between countries and people, as well as how the government is in control over people's lives.

2018.10.14-12.27
新加坡 Singapore

新加坡 Grey Projects
Grey Projects,
Singapore

羅智信 LUO Jr-Shin

視覺藝術
Visual Art



2018.6.4-8.25
臺灣 Taiwan

韓國國立現代美術館高陽藝術工作室
MMCA Residency Goyang,
Korea



羅智信的藝術實踐多數是通過對於各種媒材廣泛的實驗所完成的。從傳統的材料到非典型的材料；從陶土、樹脂、數位印刷、日常物件到食物、化學藥劑與甚至無形的氣味分子。這些物質形式是他對於物質世界（表象世界）的探索途徑與載體，像是通過實驗去應證假設，然而這實驗的終極目的，卻是指向這些物質所乘載的人類活動與精神世界。

藉由駐村的機會，他在街頭拍了許多照片，日常的景觀透過旅人的眼睛而不再尋常。也許因為文化或是民族性使然，不同地方的人民對待物的方式有著獨特的哲學，這也反映在人們的日常中的功能性物件上。在他的創作中，以現成物為主要創作材料一直是核心之一，在使用物件的同時，他會不自覺地意識到其背後來自日常生活的意義與內容，以及這會如何深深影響著觀者觀看和回應其作品。它們反映了既個人又具普遍性的記憶、習慣與生活方式。羅智信近年的作品試圖擴展現成的概念與想像，用以形容人們生活的樣態、模式與軌跡。

Luo Jr-Shin's practice revolves around the experimentation of a variety of traditional and unconventional materials. Ranging from clay, resin, metal, everyday objects, to food, chemicals, and scent, this host of substances are vehicles through which Luo investigates the underlying spirituality and human condition in our representational world.

He took this residency opportunity to collect those "ready-made sculptures" on the street, through the lens and foreigner's eyes to capture and transform them into sculptures and installations. The process of recreating was crucial for the piece. By juxtaposing images and objects, found and reproduced, functional and di-functional, the viewers were encouraged to investigate differently dimensions and be aware of the work's connection to ordinary life.

The use of ready-made objects in creating works has been essential to Luo's creative process. In the manipulation of these objects, he inevitably becomes aware of the underlying meaning and context rooted in daily life, and how they would deeply influence the ways audience perceive and respond to the work. They correspond to the personal yet universal memories, habits, and lifestyle so that each person viewer is capable of interpreting and experiencing the work in their own way. Therefore, the "ready-made" is no longer merely daily objects; the concept of its existence encapsulates the appearance, patterns, and trails of human life at large.



許修榮 HEO Suyoung

繪畫
Painting

韓國藝術家許修榮的作品聚焦在繪畫本質的探討，他的每一幅油畫作品都歷經繁複而細緻的描繪與層層的堆疊。

當畫作看似已經完成，他想帶著它到另一個模糊的境界，到一個語言已不復存在，而盡可能地讓它純淨。因此他重複描繪於相同的畫布上，直到沒有半點空隙。直到他再也尋找不到位置時，才會停下。但或許過了一陣子，他又能重新感受到哪裡需要被填滿，他又會再次提起畫筆，將顏料一層層覆蓋上去。當許修榮重新開始畫一幅作品，他愈能感受到其他作品同時也尚缺乏些什麼。無盡而艱辛的每一道筆觸，是繪畫的真諦。

Korean artist Heo Suyoung explores the essence and nature of painting in his works. Every oil painting is created with sophisticated lines and layers. He puts together views or images from different spaces and times into one scene.

Vestige becomes an object as he paints. As he paints, the object becomes a reproduction. Then the reproduction becomes an expression. And then the expression becomes a vestige once again. As the painting arrives at a certain point, he wants to take that painting further into a place of ambiguity because he wants his painting to be at a point where language cannot exist anymore and be a painting as pure as it can possibly be. Therefore, he paints on top of what is already painted, until there is no space left. He finally stops painting when he cannot find more space to paint on, but after a while, empty space where he can fill in appears to him. Then he starts painting again. As he paints more on painting, other paintings seem like they need to be filled up more. He thinks that the truth of painting is the endless and arduous brushstrokes.



2018.6.14-8.31
南韓 Korea

韓國國立現代美術館高陽藝術工作室
MMCA Residency Goyang,
Korea

吳秉聖 WU Ping-Sheng

視覺藝術
Visual Art



2018.9.10-11.20
臺灣 Taiwan

韓國 openspace bae
openspace bae,
Korea



吳秉聖，主要以聲音為創作思考的中心。聲音作品跨足電子噪音、環境音樂、搖滾、電影配樂，並熱衷於現場演出與聲音裝置。長時間在視覺藝術領域探索聲音在各感官上的拓展與延伸。透過觀察聲音在環境中的物理性，或是以分析經由數位處理的聲響，不斷地重新認識聲音在各種媒介之間自然或人工的轉譯與代換。

他的駐村計畫「再走一次」，有部分的構成元素來自於展場本身的特性，展場的主要入口為一個旋轉樓梯，走在這個樓梯上時，彷彿進入的是一個下沉、包覆所有感官的空間，這使藝術家進到那個空間時，像是有著沉到水裡般的阻力，必須小心翼翼並緩慢的跨出每一步。而在釜山駐村的這些時間，海浪的聲音常常吸引他到海灘上，使得海灘上的腳印成為他駐村計畫中的另一個觀察的對象。他曾聽說，如果我們不斷地喚回過去的記憶，那段記憶就會離真實越來越遙遠。因為我們的大腦會再現並重新檢視所有的細節與資訊，重新合理化並把所有的資訊重新拼湊串連起來，這就像那些海灘上不斷重疊腳印一般，重複下印的腳印並不會顯示的更清楚，反而的改變了原有的形狀。他藉此探討記憶中的腳步聲也是這樣在我們腦中運行的嗎？還是比起腦中的記憶，這樣的聲音更隸屬於另一種身體記憶？

Wu Ping-Sheng is a Taipei-based artist whose creative process focuses on sound. His practice takes on a variety of forms including music and soundtrack composition across several genres, from experimental and ambient to rock and roll, with live performance and sound installation being a primary focus. The field of visual arts has been a long-held concern in his search for how sound expands and extends through the senses. Through observations of sound as a physical property of an environment and as an object of analysis through digital processing, he has continued to re-encounter senses of sound as it is naturally or artificially translated and substituted in various forms of media.

Speaking of the starting point of his residency project *Again Again*, part of it came from the first impression of Bae when he first visited it. Bae drew him to space itself at first sight because of the unique building structure. The entrance of openspace bae is the main entering route for the audience. It felt like diving into a surface which was under the original space when walking on the stairs, and the stairs were leading us to another space which can coat all our sensations. He liked the imagery movement of sinking, diving, and spinning. It invoked an entering, a seeking movement under the water which increased the difficulty of our body to tell the direction.

During his residency, the sound of waves attracted him to the beach often. This made the footprint on the beach becoming another observation event of his work. He remembered a saying that the more stored memory was reawakened continually, the farther from the truth the memory would be. It is because the brain will re-present all the information, change and rationalize all the unreasonable details. It is just like a footprint on the beach. If we deliberately step on the same place, it won't make the footprint clearer, but blurring the original rendering instead. He tried to ask questions in his work about does the voice of walking work in the same way in memories? Or the voice has a more physical memory than mental?



金順任 KIM Soonim

視覺藝術
Visual Art

金順任是位韓國視覺藝術家，以主觀的方式演繹自己生命中所邂逅的人和地點。藉由使用自然素材，並用雕塑、裝置、繪畫、表演、影像紀錄，或是依特定場地所製作的裝置藝術等來呈現。一般人認為需要被清掃的落葉、樹枝或是掉在路邊的種子，金順任拾起之後轉化為懸浮的空間裝置。她以詩意的語言描述自己的作品：

「如果你慢慢走，
會發現一些你從來沒有看到也從未體驗過的經驗。
這些經驗一直都在我心裡。
漂浮的事物仍在漂浮；流動的生命仍在流動。
有些事會被想起；有些事則被遺忘。
在這裡，我希望將這些遺落與平凡的事物變成你的記憶。」

Kim Soonim is a visual artist who interprets people and regions she encounters in her life with her subjective method. She tries to express them with natural materials as installation, sculpture, drawings, performance and site-specific nature art. She has incorporated land art, installation art, and performances in her practices together with her unique sensibility and transdisciplinary frame of thinking, which gently and skillfully reveals and elevates the aesthetic value of the mundane. Kim gracefully turned the fallen leaves, twigs, seeds or stones into spatial installations. The artist describes her own works poetically:

"If you walk slowly,
you will find things that you have not seen and felt every day.
They were always there with me.
The flowing ones still flow, and life continues.
Some will be remembered, and some will be forgotten.
Here, I give you that want to remember on."

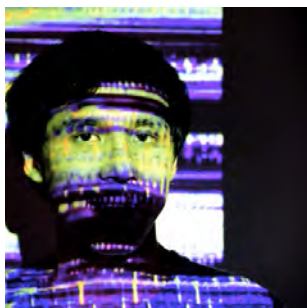


2018.6.14-8.31
南韓 Korea

韓國 openspace bae
openspace bae,
Korea

紀柏豪 CHI Po-Hao

聲音 / 裝置 / 表演
Sound / Installation / Performance



2018.4.1-4.30
臺灣 Taiwan

美國 PRACTICE
PRACTICE, USA

紀柏豪，為臺灣臺北的藝術家及音樂家。主要以聲音為創作媒介，關注領域包含生成式音樂、資訊聲音化、聲音合成與音樂介面等，作品橫跨音樂、裝置、表演等形式。

他在美國 PRACTICE 的駐村計畫與藝術家張孟泰合作，將機器學習的特色運至作品中，試圖運用現成物打造有機的操作介面，創造一個互動性、即時性的音樂系統，希望穿越那虛實界牆，在物理與數字模型之間自由交互與行走，形成一個對話系統，不單只是如表演者操作 MIDI 控制器般，一個指令一個動作來對應，而是更即時、動態、交互影響的機制。在空間的處理上並非只關注聲音效果，而是將各種感官疊加在一起。這件作品不僅是關於「現成物／樂器」之於「噪音／音樂」的差異，更是提出未來音樂被創造、再現與接收的想像。

Chi Po-Hao is a musician and artist from Taipei, Taiwan. His works, principally involving but not limited to live electronic, electroacoustic composition and installation. He usually applied self-made tools and found objects that are based on electronic devices, everyday materials, and junk, as well as customized tools developed in Max/MSP in performances. His current works focus on the topics of generative music, with the approach of sonification and machine learning. He had developed several automated music systems as prototypes.

Chi Po-Hao's residency in PRACTICE cooperated with artist Zhang Mengtai, applying machine learning features to create an interactive and generative music system with an organic interface consisted of found objects that could learn and play along with. The work can be described as creating fields of associations, not particularly related to space in terms of acoustics, but superimposed by all kind of senses. It traced the rhythmic elements and evaluated incoming messages to generate the response. The contrast between found object and instrument could be considered as the opposition between noise and music. From there, a whole new world of possibilities opened.



王旭畢業於中央美術學院；萬振宇則畢業於耶魯大學。兩人 2013 年自哥倫比亞大學藝術學院畢業後在紐約經常合作。

駐村期間他們走訪阿里山，將身體投入一片大自然之中，直覺的感受並採集山林的聲音，最終透過錄像作品〈有時候〉將他們的共享體驗轉化為表演，雕塑和聲音的結合。

「因為真理對微小、易變卻簡單的意志給予尊重，夢想找到了出路。脫離充滿固執靈魂，粗糙物質，單調理性的世界—以合乎邏輯的方式將古典秩序融入森林的霧中，為光求火，為見而思。忠誠將希望帶往新境地的中心，順從自然，天地為家，有如一首生命的牧歌。」

Wang Xu received his Bachelor of Fine Arts from China Central Academy of Fine Arts and Ali Van received her Bachelor of Arts from Yale University. Together, they graduated with their Master of Fine Arts from Columbia University School of the Arts in 2013. They frequently cross paths in New York and now live and work between Europe and China.

During the residency they visited Alishan in Chiayi, entering nature with their physical bodies to collect the sounds of the mountains through intuition. They transformed the experiences into a combination of performance, sculptures, and sounds in the video work *MAYBE MAYBE*.

"In a proclamation, a dream finds a course within which truth gives respect to the rare, volatile and simple affirmation of closing wills. Out in a world cast of firm souls, coarse material, prosaic reason – logical play takes classical order into forest mist, lending fire for light, thought for visibility. To embark into new land loyal brings hope its centerfold, a compliance with nature, a home within weather, an eclogue for a living."

王旭 & 萬振宇 WANG Xu & Ali VAN

跨領域
Interdisciplinary

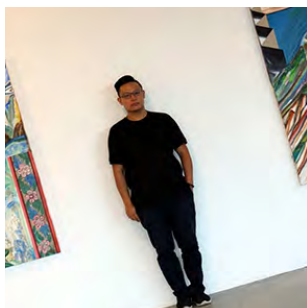


2018.4.12-6.5
美國 USA

美國 PRACTICE
PRACTICE,
USA

謝牧岐 HSIEH Mu-Chi

視覺藝術
Visual Art



2018.9.19-12.15

臺灣 Taiwan

泰國國際藝術大學
Silpakorn University,
Thailand

謝牧岐，目前生活於臺北，其創作形式是結合繪畫、行為與影像拍攝，進而探討藝術家的身份以及人與繪畫的關係。從謝牧岐的創作可以觀察出對於繪畫的熱情，他喜好以幽默與戲謔的手法，引領觀者進入作品之中。

這次在泰國的駐村計畫，部分是在這段時間生活在這的感覺與來自觀賞泰國傳統壁畫的靈感。對他而言，壁畫就如一張地圖式的空間，他選取了故事場景中的小人物，他們同樣是旁觀者，觀看著故事發生。同時他也延續之前的創作脈絡，與臺灣美術歷史進行對話。作品的素材源自臺灣 19 世紀畫家作品，以臺灣的經典風景畫為研究對象。他過去的作品，在繪畫的空間表現上，較偏向影像式，都是圖層的疊合。但是在泰國傳統壁畫中的空間，融合透視法與中國山水的構圖，則是一種相對於西方，卻很亞洲的表現方式。

Hsieh Mu-Chi currently lives and works in Taipei. Hsieh's artistic style incorporates painting, behavior into photography attempts to inquire into the identity of the artist and the relationship between human and painting. From his paintings, audiences are invited to appreciate his passion for painting as well as the humorous and mocking tones in his works.

This residency project in Thailand is about his feeling of living here. He was also inspired by traditional Thai murals painting, the stories, characters, buildings, and spaces in the murals. For him, the mural paintings are like a map-like space. He chose the little characters in the story scenes because they were onlookers watching the story happened just like him as an observer during residency. Therefore, he chose this way to present his works. This was also a continuation of his earlier creation in order to have a conversation with the art history of Taiwan. The material of the work derived from the works of painters in Taiwanese 19th century and based on Taiwan's classic landscape paintings. He used to present the spatial by using different images superposition layers. However, in traditional Thai mural paintings, there are combinations of Chinese landscape and perspective composition which is a very authentic Asian way of expression compared to Western art.



希拉巴·狄沙瓦迪 Sirapat DEESAWADEE

裝置
Installation

希拉巴·狄沙瓦迪生於泰國，其創作類型多元，橫跨雕塑、動畫、攝影、裝置藝術、動力藝術及平面藝術。他擅長運用「光柵」技術，將不同層次的圖像印製在不同的材料上，這些或大或小的裝置在不同的觀賞角度下產生了如同動畫一樣的效果。

此次駐村，希拉巴·狄沙瓦迪觀察城市和鄉村生活之間的差別，並且在臺北和曼谷之間發現不同的生活方式，他將這些感知轉化為圖像呈現，似乎符合了某些現實卻又充滿不合理之處。另一方面他想透過如同社區告示牌的形式一樣的作品安插在寶藏巖的空間當中，這些發想於既有圖示的有趣形象，平時生活裡不斷重複的這些圖示對我們做出安全警告，或者行為指示，而藝術家提點我們的則是這些事件發生背後的更大的社會因素。

Sirapat Deesawadee was born in Thailand. He works on sculpture, installation art, kinetic art, animation, graphic arts, as well as photography. He is also good at using barrier-grid animation technique, printing different layers of images on to varying materials. These installations of different sizes create animation-like effects when viewed from different perspectives.

During the residency, he observed the difference between urban and rural lifestyles and discovered an alternative way of living between Taipei and Bangkok. He transformed these sensations into images that seemed to conform to fragments of reality but at the same time filled with irrationality. On the other hand, he wishes to create works that could be placed within the spaces of Treasure Hill Artist Village such as signs, repeatedly issuing safety warnings or guidance, while he enlightened others about the broader social factors behind the incidents.



2018.4.9-6.29
泰國 Thailand

泰國國際藝術大學
Silpakorn University,
Thailand

李亦凡

LI Yi-Fan

視覺藝術
Visual Art



2018.1.5-3.31
臺灣 Taiwan

日本 Tokyo Arts and Space
Tokyo Arts and Space,
Japan



李亦凡，來自臺北，作品以影像為主要媒材，關注影像結合雕塑、空間裝置的可能性。他此次前往日本駐村，試圖考察在不同文化信仰脈絡中對於死亡、逝者、靈魂等議題的不同想像，並最終藉由影像光雕、繪畫、雕塑與現成物組構而成的方式來呈現這個查訪的過程。

從 2013 年的〈一部動畫〉系列作品開始，他便運用投影結合雕塑場景與繪畫的方式去解構影像敘事。將原本應出現在偶動畫中的場景道具與角色直接呈現在展場，透過投影機光雕，動畫中的場景將被光影逐一召喚而出現，搭配文字的流竄，使原本線性影像敘事在展場中被解構，並以空間的方式被重新組合。這樣的創作方式消解了以往影像敘事的線性播放特徵，影像敘事成了零散破碎的樣貌，創作者不再將敘事內容轉化並結構為一個起承轉合完整的敘事，而是自身的生活、勞動、與慾望一同構成了敘事體。他此次延續了這種創作方向，以工作坊與訪查的方式蒐集當地的民間故事與物件，透過雕塑場景與投影機光雕的場面調度將不同的故事場景之間進行串聯與並聯，呈現關於駐村者本身與當地文化故事的交錯關係與想像。

Employing the forms of sculpture, painting, and projection, Li Yi-Fan transformed his work into a fantastic narrative object lying fragmentary in the exhibition venue, a work bearing more than a passing resemblance to the detritus of bitter struggles. By observing these shattered remnants, the viewers may have a glimpse of the psychedelic space-time through which the artist has traveled; to wit, the emergence and the disillusionment of desires.

Since the work *An Animation* in 2013, he has used the combination of sculpture, painting and projection mapping to create the narrative. By projecting the moving image to the animation prop such as cardboard scenes and puppet, he summoned the time and space which should happen in the animation film into the exhibition space. By this method, he deconstructed the linear narrative of moving the image into fragments, observing these shattered remnants, the audience sees not only the story itself but also see struggles between the artist and the media. The imagination of the narrative started to grow inside the mind of the audience. His project in Japan continues this work of method, with workshop and field research, he collected the local story about death, the dead and soul, trying to look at the different imaginations of death between different cultures. The last exhibition demonstrated the progress of this research by the work of painting, video, and sculpture.



武田雄介 Yusuke TAKEDA

跨領域
Interdisciplinary

日本藝術家武田雄介主要關注「城市與身體」的複雜性。他透過獨特的身體姿態，結合各式媒材，如繪畫、攝影、影像、聲音等，探討現代化社會中人的存在方式。

武田雄介漫遊在潮濕的臺北街頭，感覺自己已成為了城市的一部份，他認為臺北是一座擁有複雜歷史及文化的城市，且是由影像所構成。因此他試圖藉由作品探討臺灣與日本的歷史關係，並透過看似毫無關聯的影像：臺北漫遊、蝸牛、複製人等其記憶的碎片，融合影像和空間裝置，探討人與現代化社會的在與不在，作為他駐村期間的「臺北感知」。

Japanese artist Yusuke Takeda focuses on the complexity of "city and body". Through unique physical poses, he combines varying media including painting, photography, video, sound to explore how people exist in modern society.

Takeda wandered around in humid Taipei City as if he became a part of the city. He thinks Taipei is a historically and culturally complex city and is composed of images. The exhibition *Taipei Perception* involved historical relationships between Taiwan and Japan. He also superimposed unrelated images together, such as Taipei city, snails, walking in the night, replicant, memory, and so on. Through combining images and spatial installations, he looks to explore the chaotic nature in Taipei about memory, image, and body.



2018.10.8-12.28
日本 Japan

日本 Tokyo Arts and Space
Tokyo Arts and Space,
Japan

佘文瑛 SHE Wen-Ying

視覺藝術
Visual Art



2018.2.3-4.30
臺灣 Taiwan

紐西蘭聯合理工大學
Unitec Institute of Technology,
New Zealand



佘文瑛，現居、創作於臺灣臺南，於 2015 年與郭柏俞組成藝術創作雙人組「太認真」，他們的創作彷彿一個檔案資料庫的建構工程與探勘，這些檔案有著特定的對象，而這些對象也正突顯出他們作為建檔者所觀看的距離，以及他們非在地性或外來者的移動身份。她個人則常以雕塑與現地製作回應其所關注的檔案命題，以及回應建構在工具理性之上的檔案提問，思考自雕塑轉向文件與大檔案時代下的困頓與反思。

她今年前往紐西蘭的駐村計畫為「這裡沒有中國城」，這個關注「移動的身份」與他者檔案的系列作品，是延續自 2017 年在上海崇明島的檔案式創作計畫。亞洲人自 1860 年隨淘金熱進入紐西蘭，直到移民人數不斷攀升的今日。她於駐村期間，循著這段移民歷史，以歷險、偶遇與隨機的游牧意識，去追逐並想像對移民海外、身在他鄉、重建故土的幻想：中國城。

作品拾撿一些關於移民的關鍵字，並收集自當地二手／週末／農夫市集的移民物品、走訪紐西蘭華人節慶活動（農曆新年、元宵節）在奧克蘭戰爭博物館的植物標本館藏尋找母親花—萱草、運用氰版攝影藍曬古典顯影技法留下時間的足跡，以及與奧克蘭印刷工作室合作，製作古老的石板印刷。自觀察駐村城市—奧克蘭的地方生活，以及各種檔案實踐，建構夾雜真實與想像的收藏室，思考紐西蘭的亞洲移民如何在多元文化之間建立屬於自身在檔案（歷史）中的身份認同。

She Wen-Ying has collaborated with Kuo Po-Yu as artist collective Working Hard since 2015. Their practices are often seen as constructed archival engineering. Those archives address their target audience with an observational distance from themselves as the archivists as well as the outsiders with their own mobile identities. Through their practice in sculptures and site-specific installations, they show the archival themes, respond to questions beyond instrumentalization and review the transition from an object to a document in its own era, with difficulties this invokes in the contemporary.

Her residency project *There is no Chinatown* continues the creation of an archive begun in Shanghai in 2017 to develop a collection of documents and recordings that focus on "mobile" identity and the archiving of "others." Few issues have aroused more interest in New Zealand in recent years than immigration – especially immigration from Asia. Since the gold rush in 1860, Asian immigration to New Zealand has steadily increased. She followed this story, looking for what has disappeared, and collecting what she can find – looking for a Chinatown in New Zealand.

Although time is moving, the light fades, and everything changes, the archive allows us to come face-to-face with something/someone passing, to see through the ghost of history into a parallel universe. Even though over time, cultural differences have been minimized through globalization, she believes that specific signs still represent something for some people.

During the residency, while immersing herself in the local environment, she had attempted to delineate the experience of Asian immigration in New Zealand through various activities: collecting and discovering "ready-mades" from local second-hand markets, visiting the herbarium at the Auckland Museum to find Daylilies "mother's flower" in Taiwan, visiting the Auckland Lantern Festival and the Northcote Chinese New Year celebrations, making lithographic "documents" in the Auckland Print Studio. These activities have allowed us to re-examine the relationship between notions of "we" and "others", which the figures of "those" in the archive. She has tried to image, and to imagine, how immigrants build their identities through personal archives and histories that emerge between bicultural and multicultural perspectives.



克莉絲蒂娜·卡薩 Krystina KAZA

視覺藝術
Visual Art

克莉絲蒂娜的作品討論幾何抽象形式的隱喻手法和符號；她的研究方向包含羅馬的穴怪圖與俄國構成主義等人類歷史上的視覺和裝飾語言，最令她感興趣的是些語言都在幾何學或抽象主義的基礎上與歷史緊密連結，並可從裝飾性的圖案、示意圖或像是建築繪圖、空間設計圖等多種角度去解讀。

漫步臺北街頭，感受「正式」與「不正式」混雜交織出的活力，這是許多西方城市所沒有的特質。許多地方看起來井然有序，但轉過街角取而代之的則是蔓延到街道上的路邊攤販、花園和私領域。這反映出新與舊的交疊，儘管城市歷史更迭的輪廓不是很明顯，但卻以流動及多變的方式將所有元素組合在一起。因走在臺北街頭時產生的強烈視覺感受，克莉絲蒂娜在台北國際藝術村的創作，試圖在空間中探索正式和非正式語彙結合成單一一個「作品」之可能性（包括在工作室創作過程中，各種碰撞巧合中意外發展出的結果）。她聚焦在語言和型態的層次如何在作品上表現不同的抽象規則，或創造空間和視覺上的複雜和多種解釋。

Krystina's work explores the metaphorical and the symbolic potential of the abstract geometric form. It involves research into historical visual and decorative languages ranging from Roman grotesque painting to Russian constructivism. Krystina is primarily interested in the way that these languages - all of which have their basis in geometry and abstraction - can connect vast tracts of history and could be read in many ways: as a decorative pattern, diagram or - like an architectural plan - spatial maps.

Walking around the streets of Taipei, one experiences a mix of "formal" and "informal" that creates a particular vibrancy not found in many Western cities. In places, a strict order predominates, giving way, as one turns a corner, to the informality of vendors, and of gardens and domestic spaces spilling into the streets. These reveal layering of old and new, as historical layers of the city are not clearly delineated but aggregate in a fluid yet dynamic ways. Impressed by the visual experience of walking around Taipei, Krystina's works at the TAV explore the possibilities of a formal language and an informal language (developed out of the aggregation of accidents in the studio process) occupying the space of a single "work". Krystina is interested in how the layering of languages and forms can suggest different abstract ordering systems and can create spatial and visual complexity and ambiguity in the work itself.



2018.1.8-3.3
紐西蘭 New Zealand

紐西蘭聯合理工大學
Unitec Institute of Technology,
New Zealand



國際來訪 / 臺灣駐市藝術家

INTERNATIONAL & TAIWANESE ARTISTS IN AIR TAIPEI



不廢跨村實驗室 NO!W Across Lab

跨領域
Interdisciplinary



2018.7.10-12.28
臺灣 Taiwan

本國駐村
Taiwanese Artist Residence



「不廢跨村實驗室」，由「廢青不廢_零廢青年行動計畫」發起人楊芳宜，邀請書畫藝術家張嘉洳及永續行動推廣者陳彥慈於 2017 年底共組，以「不廢」為核心、「跨村」為行動、在「實驗室」的基地上，探討「廢棄」議題的多元面向與積極可能。

駐村期間，他們將作品與 2018 台北雙年展主題串聯，探討現代人類在面臨因溫室效應加劇之下已岌岌可危的生態時，將作何選擇？作品以「共同體」為核心，三種科學現象為表現：「樹冠羞避」、「菌絲網絡」及「終極盤古大陸」，以參與式藝術方式運用回收廢材，提供另一種視野，邀請大眾在共創作品的過程中，反思人造與自然共生的可能，帶動不廢選擇與凝聚改變的共創力量。

The founder of "Give to Gift-NO!W Youth Project" Yang Fang-Yi invited calligrapher Chang Chia-Ju and environmental activist Heidi Chen to found the NO!W Across Lab. With the core concept of "non-trash" and "cross-village" as the main action to truly act on and in the base of "lab", discussing the many faces and positive possibilities of the issue "waste".

They connected their residency works with the theme of 2018 Taipei Biennial, traversing the question of making choice when facing the endangering ecological system made by global warming. The work is a compilation with three parts: "Crown shyness", "Mycelium", and "Pangaea Ultima", showing the reusing of recycled material as a way of participatory art to provide a new perspective. They invited the participants to reflect on the potentiality of the co-dependence of artificiality and nature, revitalizing the energy of "Non-Waste" choices and the re-strengthening of change.



公休劇場 Men-off Theatre

劇場
Theatre

公休劇場的主要創作者為陳雅柔與曾筱庭，陳雅柔為製作行政、編導、演員等，關注性別平等、社會公平、動物環境等議題；曾筱庭為現職表演藝術工作者，從事劇場、影像及活動表演。

此次於駐村期間發表的《平行世界越來越擠》，邀集了多位表演者共同參與，藉由演出大量人造物的錯誤使用方式，打破人們對物件用途的預設。「如果人造物品皆擁有自己的功能、被生產的目的，是否只能依附著這個目標存在？」是他們對於現下社會的提問與質疑。此計畫以非語言形式進行，尋找非「理所當然」的人與物之間的相處模式，並試著在現代人行為模式之中創造幽微模糊地帶的喜劇。

There are mainly two creators of Men-Off Theatre, Chen Ya-Rou and Tseng Hsiao-Ting. Chen works as a theatre producer, director, writer and performer since 2009. She is interested in issues of female, gender, society, and animals. Tseng has been active in theatre, film and video arts, as well as event performances.

In *Parallel World Overload*, they invited several performers to join the project and the presentation focuses on the misuse of manmade objects and breaks people's presuppositions about the usage of objects. "If all man-made objects have their own functions and purposes, are they only allowed to stick to the single destination?" is also their question to the society. This project started off in a non-verbal form, looking for the unusual ways of interaction between human beings and objects. They also tried to create a subtle and vague comedy out of modern human behaviors.



2018.1.9-6.29
臺灣 Taiwan

本國駐村
Taiwanese Artist Residence

周靈芝 Julie CHOU

視覺藝術
Visual Art



2018.1.8-7.29
臺灣 Taiwan

本國駐村
Taiwanese Artist Residence

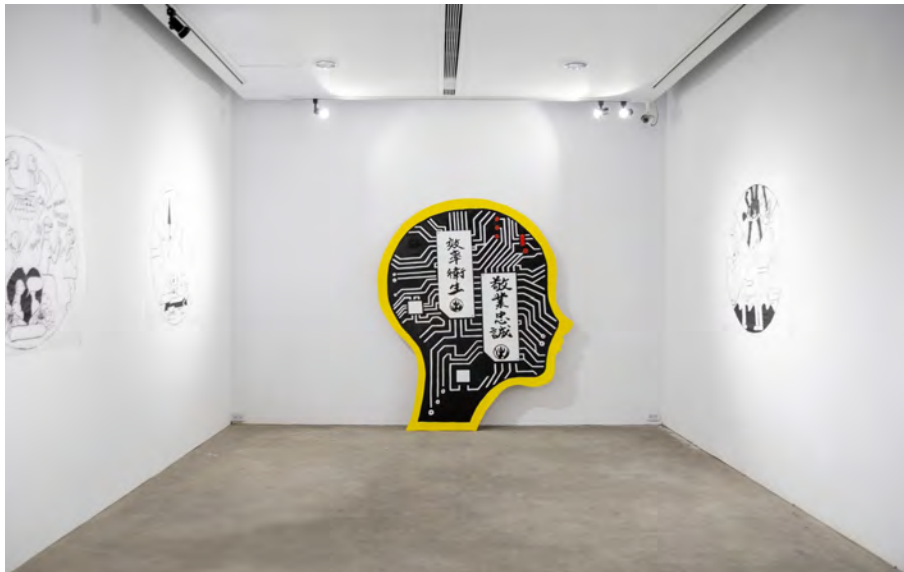


周靈芝從事裝置、錄像、社區和環境藝術相關的創作，同時進行研究及書寫，已出版有《生態永續的藝術想像和實踐》[2012] 及《對話之後：一個生態藝術行動的探索》[2017]。曾參與寶藏巖國際藝術村 2010 至 2011 年，初開村時的公共藝術計畫。

此次回到寶藏巖駐村是為了個人創作生涯上的進一步再發展，她嘗試使用「陶」進行創作，於駐村期間進行「土的語言」工作坊，帶領觀眾揉捏陶土，自由發揮想像。之後她將駐村經驗與陶器結合，帶來展覽「肉身風景」，展出僅經素燒而沒有上釉的陶瓶。對她而言，這些陶呈現帶紅的顏色，不能儲水也易碎，如同肉身一般，她將這些脆弱的肉身擺放在黑暗的空間裡，像是躲藏在一個靜謐的洞穴安身。

Julie Chou works on installation, video, community, and environmental art. Through doing research and writing, she has published two books on ecological art: *Insights into the Eco-art of Britain* (2012) and *Beyond Dialogue: A Journey of Transforming Place through Climate Change* (2017). In 2010-2011, she participated in the public art program for the initiation of Treasure Hill Artist Village.

She came back to Treasure Hill for the residency to develop new possibilities of making art. This time, she chose "clay" as the material and she had worked on *The Language of Earth and Clay* workshop during residency, leading visitors to mold clay without restricting themes or tools, every visitor is free to follow their imaginations and creativity. Later on, in *Landscape in the Flesh*, she exhibited the unglazed pottery which has a reddish hue and is unable to store water and particularly fragile. The qualities of the clay are just like the physical body. She placed these pieces of fragile flesh within the damp gloomy space as if hiding in a quiet cave.



施昀佑 Yunyu Ayo SHIH

跨領域
Interdisciplinary

1985 年生於臺灣彰化，畢業於臺灣大學歷史學系（2007），芝加哥藝術學院雕塑創作碩士（MFA, 2014）。作品形式與環境密切相關。駐村計畫邀請香港作家謝柏齊、武漢漫畫家子杰共同製作一本「2035 年家用機器人使用手冊」。以謝柏齊撰寫的科幻小說「菩薩慈悲念女身」為基礎，想像 2035 年的香港家家戶戶都有一台家用機器人，針對這台機器人製作它的組裝、操作說明書，以及相關管制品的申請流程。

這本書分成兩大部分，第一部分是機器人的組裝與操作說明，以插畫為主，文字為輔。第二部分則是申請安裝機器人性器官與開啟持有殺傷性工具之許可的相關流程，書籍會詳盡解釋如何向相關當局申請此功能，也會詳盡說明相關身心體檢之流程。說明書後半段的相關法規，就詳細列舉了相關的法條以及申請流程和管制單位的規範。後半段的法規將以臺灣與香港的外籍移工法規、性產業以及教育書籍為藍本來進行編寫。這本書承接 2016 年「哥倫比亞警察賄賂手冊」，是工具手冊系列第二本出版品。

Born in 1985, Yunyu Ayo Shih currently lives and works in Taipei. He graduated from National Taiwan University with a BA in History in 2007 and School of the Art Institute of Chicago with an MFA in Sculpture in 2014. Shih's work has always related closely to space he situated.

He invited Hong Kong writer Pak Chai and Wu Han comic artist June Lee for a book project *A Manual Book of Domestic Robot, Hong Kong, 2035*. Based on Mr. Chai's novel "Mercy Buddha." In this book, Chai imagined that there'll be domestic robots in every Hong Kong family in 2035. In this project, they write a manual book of how the robot being assembled, the operation process and how to apply for restricted functions.

There are two parts of the book. One is illustrations and texts which explain how to operate and assemble the robot. The other is the regulation of how to apply for sex organ and the function of holding a weapon. The book explains clearly about the process of obtaining permission from authorities, and how to pass the mental and body examination for the robot's sex organ. These regulations will be based on Taiwan and Hong Kong's law of foreign workers, the sex industry and education. This book is based on a book published in 2016, *A Manual, How to Bribe a Cop in Colombia*. It is the second book of the manual book series.



2018.9.29-2019.3.29
臺灣 Taiwan

本國駐村
Taiwanese Artist Residence

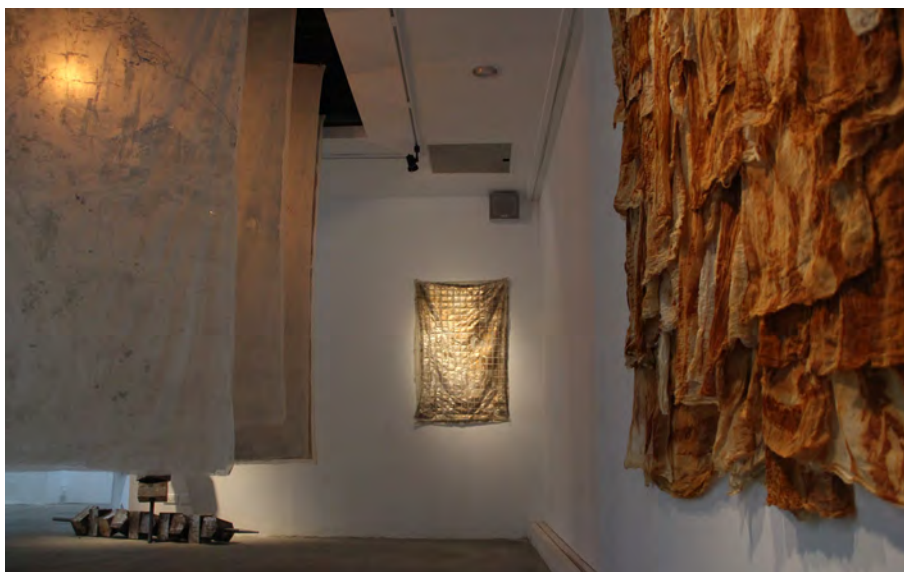
黃至正 HUANG Chih-Cheng

視覺藝術
Visual Art



2018.1.8-6.29
臺灣 Taiwan

本國駐村
Taiwanese Artist Residence



黃至正的作品以金箔、影像轉印和縫線等建立了屬於他的語言，活性極低的金銀箔服貼在紙或布上，影像則是關於死亡和生命的稍縱即逝，永恆與死亡的兩端縫合在一則一則的語言中。〈烙印〉源自藝術家所駐留的藝術村周邊，政府行政機關林立同時也是人民抗議群聚的核心地帶，頻繁地高喊口號迴響在空中。而因為分隔機關空間和抗議團體做設置的拒馬，銳利的尖刺和密網除了警示作用之外，甚至因為大量架設的關係反而有了某種程度的「美感」。歷經各場風雨和對峙，這些尖刺漸漸地蓋上鐵鏽，藝術家以有療愈意象的紗布拓印鐵鏽痕跡，修護人民心中的傷口。〈自燃之屋〉命名自臺灣近來因為古蹟保存運動和政府、建商都市發展之間的矛盾，經常會有古蹟無緣故被燒毀之案例。

Gold foil, image transfer, and suture are unique expressions in the works of Huang Chih-Cheng. With low reactive capacity, the gold foil lies flat against the paper or cloth, while the images depict death and the fleeting nature of life, merging the concept of eternity with mortality. *Work Brand* is inspired by the surroundings of the artist village of his residence, an area with several government buildings and with frequent demonstrations and protests. The large quantity of needle-sharp thorns and wires on barricades placed to separate the administration spaces and the protest groups as an expression of warning, create an unexpected sense of beauty. Enduring the rain and wind, the thorns are gradually covered with rust. The artist rubs the traces of rust onto the gauze dressings, creating a therapeutic impression symboling the healing of the wounds of the people's hearts. The title *Spontaneous Heritage Combustion* was inspired by the conflicts in issues of historical preservation between local people, the government, and construction companies, also the several cases of historical sites being burned without warning.



**艾咪 &
奧利弗·湯瑪士艾爾凡
Amy &
Oliver THOMAS-IRVINE**

雕塑裝置
Sculpture Installation

艾咪與奧利弗·湯瑪士艾爾凡駐村期間造訪如國立中正紀念堂建物整修等工地，收集歷史性建物在修建過程中生產的剩餘物作為物理性痕跡，也以當時勞基法修法期間行政院外拒馬為型，製作〈地壘〉，一個體驗型的建築結構且多面向的裝置，結合勞動密集產業中相關元素的互文性，關注特定的社會的建築環境與風俗儀式中，層層的空間辯證關係，最終以攝影、裝置完成一個沉浸式的氛圍。

Amy and Oliver Thomas-Irvine visited the building construction site of National Chiang Kai-shek Memorial Hall during their stay, collected material by-products produced from labor-intensive and physical workings, specific social architectural environments, social customs, and rituals as well as interests in the forensics within architecture and space. They were also inspired by the barriers in front of the government building during the labor protest period, created *Horst*, a new multifaceted installation work that encompasses sculpture and documented live acts within an architectural and raw immersive framework. It created a physical space for viewers to immerse themselves in the surroundings through photography and installations.



2018.1.9-4.3
英國 British

國際徵件
Open Call

安娜·法布里修斯 Anna FABRICIUS

跨領域
Interdisciplinary



2018.1.4-3.17
匈牙利 Hungary

國際徵件
Open Call



安娜·法布里修斯一直以來為人們與他們所工作的空間的關係感到興趣，基於藝術家對工人如何思考自己的身體在工作場域中的好奇，在這次駐村計畫中也邀請臺灣的參與者受訪分享工廠的歷史、以及自己工作目標等等，在對話之中將輪廓出關於這個地方的勞動場景。在〈六點半到六點半〉中，顛覆工廠的其中一條規定：絕對不能睡著。藝術家請幾位員工躺在這些他們日以繼夜染色的布料上休息，並且試著放鬆 15 分鐘。當你看著這些人物的臉龐，將隨著他們的眼簾，進入他們的故事。也在〈菁英學校的 12 種手勢〉中，邀請學生共同討論年輕世代對於未來的想法，探討那些沒有被機器取代的工作，有沒有存在的理由？

Anna Fabricius has always been curious about people and their relationship with their work environment. Born from the artist's curiosity towards her own position in the work environment, this residence interviews Taiwan participants about the history of the factory and their personal work goals, outlining the scene of labor through dialogue. In *6.30-6.30*, she challenges the rules in factories: you must not sleep, by asking workers to lay down and try to relax for 15 minutes. Those fabrics give them a place to rest what they dye day by day. While you are watching these human faces, you are getting to know their stories exist behind closed eyes. In *12 Gestures of an Elite School*, she invited students to show her in a few gestures what kind of job they want to do in life, discussed what the young generation think about their future. Are there any reasons for the existence of any kind of job that does not relate to the advanced robotic industrial revolution?



迪馬·沙辛 Deema SHAHIN

視覺藝術
Visual Art

迪馬·沙辛是一名約旦—巴勒斯坦籍藝術家，她的作品聚焦在約旦境內與境外的日常生活，她傾聽這些故事，將它們書寫下來，再透過影像的方式呈現。此外，她非常熱衷於教學，教學對象無年齡之分，無論她到哪裡旅行，總是盡可能將此融入生活之中。

她自 2015 年起在西班牙巴塞隆納發展「有媽媽的地方，就是家」計畫，藉此觀察記錄不同地方母親們的夢想，那些也許曾經積極追求、已經實現、或全然擱置的夢想。她在 2016 年及 2017 年，分別於埃及法尤姆的突尼斯小鎮與馬爾他的戈佐島，延續進行此計畫。很神奇的是，這個計畫在不同的城市、小鎮、島嶼皆發展出獨特的樣貌及文本，也因而對她自身及藝術創作的發展產生影響。這次駐村，她觀察寶藏家園的居民，以及其他在寶藏巖聚落工作的人們，希望能夠探詢他們的夢想，並透過鏡頭重新想像與解讀他們的記憶片段。

Deema Shahin is a Jordanian-Palestinian artist. Her work focuses on stories of every day, in Jordan and beyond; to hear them, write them and visually tell them. She's passionate about teaching, and that includes all ages, wherever she travels, she does her best to incorporate that aspect.

Home is Where Mom is' kicked off on an artist residency in JIWAR Barcelona in 2015 to investigate mothers' dreams, whether they're pursued, achieved or altogether postponed. It traveled from there on to Tunis Village/Fayoum in Egypt and Gozo of the Maltese islands in 2016 and 2017 respectively. Each edition in the different cities/villages/islands had its unique contextual parameters which also necessarily directed her personal and artistic growth. Observing the lives of the original residents and the closely related people to Treasure Hill Artist Village in Taipei where Deema Shahin lives, she aspired to breathe in her neighbors' dreams, decipher and reimagine a slice of their memories through the lens.



2018.10.10-12.30
約旦 Jordan

國際徵件
Open Call

Flaneur Magazine

跨領域

Interdisciplinary

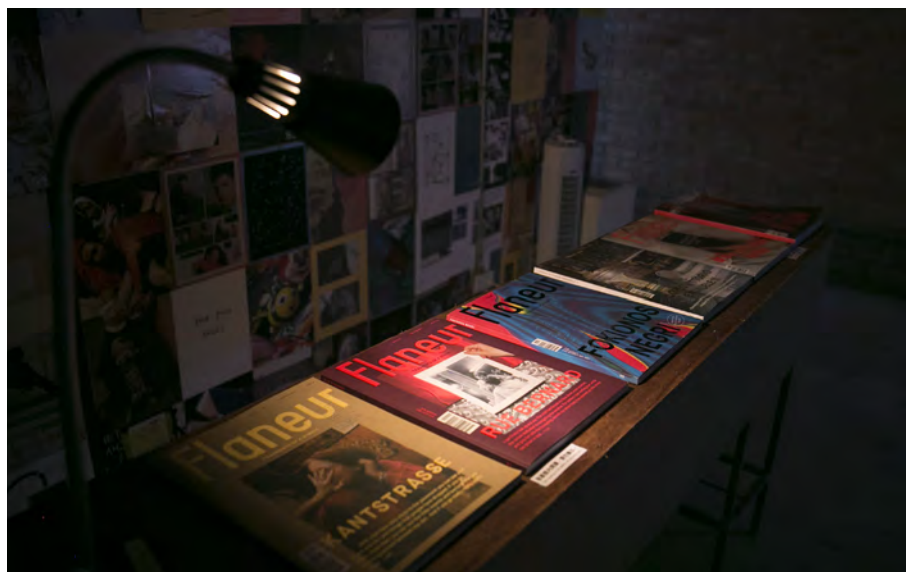


2018.7.12-10.2

德國 Germany

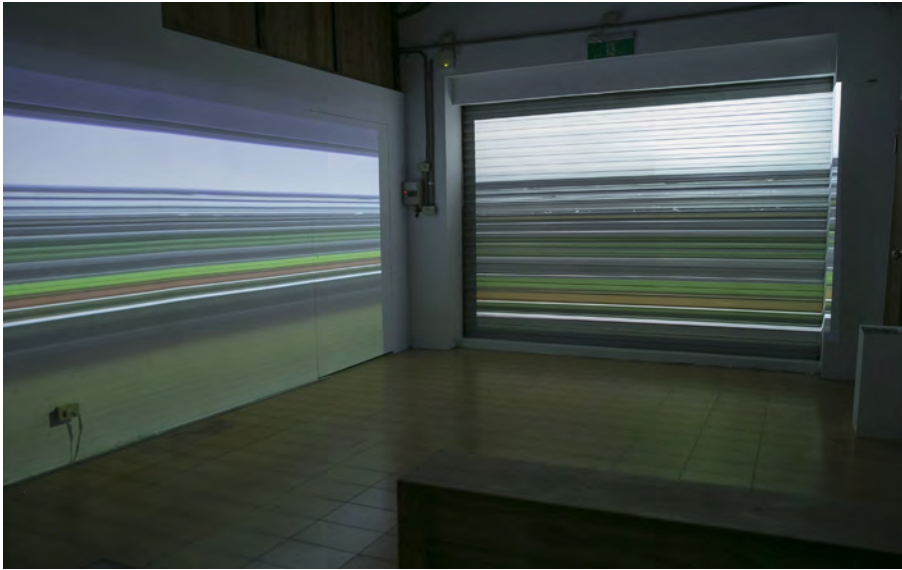
國際徵件

Open Call



《Flaneur Magazine》是一本具游牧性格的跨領域獨立雜誌，每期主題皆以城市中的「一條街道」為範圍進行漫遊，從而發展出跨域又隨機的多元內容，試圖開啟街道空間的潛在可能。預計於 2019 年發行全新一期，將以臺北萬華為範圍，邀集周邊居民或藝文社群、寫作者共同參與創作。此次駐村只是漫漫雜誌製作期的序章，Flaneur Magazine 總編輯法比安·索羅將利用駐村發表的機會，在防空洞展示《Flaneur Magazine》過去的探索成果，以及讓觀眾一窺臺北主題目前的發展進度。

Flaneur Magazine is a nomadic inter-disciplinary magazine dedicated to one street per issue, where various interdisciplinary, random and deliberate collaborations are developed, exploring the untapped potentials of diverse public spaces on city streets. They plan to publish their 8th issue in 2019 dedicated to one street in Taipei Wanhua in collaboration with the local community, artists and writers. The residency at Treasure Hill Artist Village kicked off this production. In *I am a Camera with Its Shutter Open*, Fabian Saul, the editor-in-chief of Flaneur presented works from Flaneur's past issues as well as a work-in-progress of the upcoming Taipei issue.



黃凱馭 Hiram WONG

視覺藝術
Visual Art

黃凱馭是一名香港藝術家，近期他曾參與為在奧地利、中國、芬蘭、德國和韓國的藝術家駐村計畫，他的作品曾在威尼斯、格拉茨、首爾、香港和倫敦的多間畫廊展出。他於駐村期間深受寶藏巖獨特的時間感所啟發，因而創作〈依著自己的步調前進〉這件裝置作品，試圖探索人與城市和自然環境之間存在的節奏。

這件作品審視了展間內外的時間，而非空間關係。他運用狹縫掃描攝影技術，將不同時間的線條記錄下來，構成一張張只能看見移動之物的影像，藉此寶藏巖的地景，如高架橋、樹木、建築物、河流、汽車和旅人們，都被解構為人類和自然活動的抽象片段，各自獨立地依著自己的步調前進著。

Hiram Wong is a practicing artist from Hong Kong. Most recently, he has participated in several artist residencies in Austria, China, Finland, Germany, and Korea. His work has been exhibited in Venice, Graz, Seoul, Hong Kong, and in galleries across London. From Treasure Hill, he saw the layers of objects and people all traveling at different speeds. Therefore, he created a time-based installation *Go at your own pace* to explore the natural rhythms that exist between people and their urban and natural surroundings.

The exhibition examines the relationship between the inside and outside of the gallery; not of the spatial relationship, but rather, of a temporal one. By using the slit-scan photography technique, lines are recorded at different times, composing images where only the moving objects are visible. Instead of a conglomerate of flyover bridges, trees, buildings, river, vehicles, people; the landscape is recomposed as abstract slices of human and natural activities, advancing interdependency with one another.



2018.7.9-9.28
香港 Hong Kong

國際徵件
Open Call

呂洋 & 漢娜·朱拉 Jan LÜTJOHANN & Henna JULA

視覺藝術
Visual Art



2018.7.9-9.28
德國 & 芬蘭 Germany & Finland

國際徵件
Open Call



呂洋是來自德國的雕塑家與教育工作者；漢娜·朱拉則來自芬蘭，是一位視覺藝術家，他們在芬蘭赫爾辛基生活與工作。在展覽「紙上／木中」裡，他們從位於寶藏巖的共同工作室出發，分別透過雕塑和繪畫觀察身處的都市環境，展出對臺北傳統木工及小規模動植物生態的探查成果。

呂洋透過工業革命前人們使用的工具以及過時的技術來思考後工業化社會裡的手工製造，此次展出在駐村期間製作的木頭雕塑作品，皆是受到臺北隨處可見的傳統長椅和矮凳所啟發。漢娜·朱拉以彩墨進行創作，她在創作過程中順應自然界的規律，讓墨水自然地流動、擴散、生長與消逝，此次在十字藝廊展出的大幅畫作將從天花板自然垂墜至地面。

Jan Lütjohann is a German sculptor and educator. Henna Julia is a Finnish visual artist. They live and work in Helsinki, Finland. In their residency exhibition *On Paper/From Wood*, they observed their urban surroundings through sculpture and painting from their shared studio spaces at Treasure Hill. The exhibition was built around their research on the city's local woodworking traditions and small-scale plant and animal life.

Jan Lütjohann used pre-industrial tools and obsolete technology to contemplate working with hands in a post-industrial society. The wooden sculptures made during the residency took as a starting point from traditional benches and low stools found throughout Taipei. Henna Julia painted with ink on paper, after the processes of flow, spread, growth, and decay that occur both in nature and in painting. In the exhibition, the paintings descended from the ceiling to the floor hanging freely in the gallery.



約翰·馬洪 John MAHON

音樂 / 聲音
Sound Art

約翰·馬洪對聲音的熱情，始於童年演奏小號及鋼琴的經驗，而後他進一步涉獵電子音樂作曲和田野錄音，並且在愛爾蘭策劃了多場音樂活動及藝術節。他不斷嘗試樂器設計，同時探索聲音轉移、材質共振和裝置藝術的不同可能性。因為有了這些經歷，在香港居住的往後幾年，他將目光聚焦在空間、場域、記憶及時間的交會。現在，他轉而探索聽覺的各種形態，並且試圖找出一地地理、歷史和居民之間的關係，觀察人們是如何與聲音或其它媒材產生互動。

此次約翰·馬洪於臺北的創作計畫，靈感來自於臺北盆地的河川系統。他在駐村期間於新店溪與淡水河的河川系統周遭，採集不同地方的生態聲音、現成物的聲響，調查聲音如何藉由自然及人造建設傳播出去。他認為人們對於地方的感受，經常建立在對該地直接的感官體驗上，因此希望藉由〈這個世界是一座迴音廊〉這件裝置作品，引導觀眾仔細聆聽，聽聽看生活周遭的聲音在說些什麼，或它們聽見了什麼。



2018.4.9-6.29
愛爾蘭 Ireland

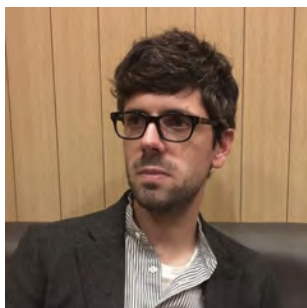
國際徵件
Open Call

Beginning his interest in sound through a childhood playing trumpet and piano, John Mahon found his way to electronic music composition and field recording, organizing music events and an arts festival in Ireland. He has experimented in musical instrument design, explored ideas around transference, material resonance and installation art, which have over the last several years living in Hong Kong led to an appreciation of notions of how space and place, memory and time intersect. His ongoing interests include modes of listening, the relationship between geography, history, people who live in a place and their interactions through sound and other forms of media.

The works John Mahon developed during the residency were inspired by the river system of Taipei Basin, including the different sounds of nature and noises created by objects that the artist collected throughout his explorations around and along with the Xindian-Tamsui river system. Besides capturing and recording sounds, he also investigated the environment surrounding the channels of natural and artificial infrastructure since he believes that people from their sense of place in direct relation with how they perceive it. *The World is a Whispering Gallery* looks to see what is revealed when we listen closely to what they have to say and what they hear.

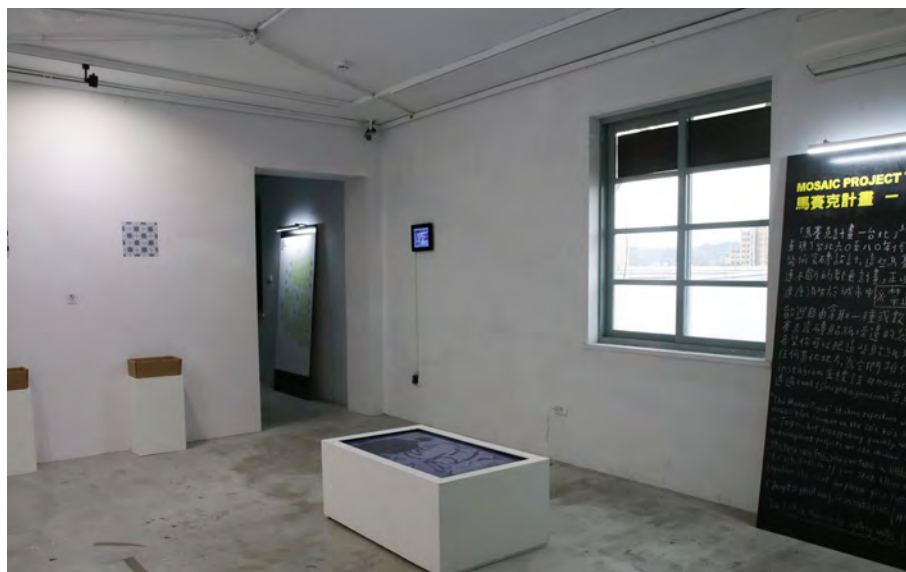
朱利安·夸涅 Julien COIGNET

視覺藝術
Visual Art



2018.1.8-3.30
法國 France

國際徵件
Open Call



朱利安·夸涅是一位法國藝術家，2002年時畢業於法國國立第戎高等美術學院，從2014年開始在首爾工作及生活，曾於2017年參與寶藏巖光節，與沈昭美共同展出〈公園生活〉。他的創作主題橫跨製圖、地理、建築、地域概念，以及在新自由體制下實際使用的文字和行銷手法等。他關注政治、歷史、經濟和城市議題，試著探討個體在這個越來越受掌控和標準化的世界中的定位。

「馬賽克計畫」是朱利安2016年在南韓開始的研究計畫。在1960至1980年代間，小型的幾何馬賽克在亞洲相當流行，然而近期因為都市更新計畫使馬賽克逐漸消失。他在臺北進行了為期兩個月的研究和分類，將在臺北所找到的馬賽克圖案印製成貼紙，免費發給觀眾。同時，藝術家悄悄將象徵臺北現代階梯建築的現地製作的裝置，寄生於寶藏巖村內山城53屋頂平台上。

Julien Coignet is a French artist working and living in Seoul since 2014. He graduated the National School of Art in Dijon (France) in 2002. His recent exhibitions include *Park Life* (Re-tracing Buro (with Somi Sim) in Treasure Hill Light Festival in 2017. His projects include cartography or geography, architecture, the notion of territory, the vocabulary and the marketing of our real neoliberal system. He questions political, historical, economic and urban issues and the position of the person in an increasingly controlled and standardized environment.

Mosaic Project was a research and stickers edition started in 2016 in South Korea. The small geometrical mosaic tiles were a common material from 1960 to 1980 in Asia, but the recent transformations of the cities make them rare. After 2 months of research and classification in Taipei, free stickers reproducing the mosaics will be distributed to the visitors. The element of Architecture, reproducing Taipei modern architecture staircase, will be temporarily installed as a parasite element in Treasure Hill.



賈斯汀·泰勒·泰特 Justin Tyler TATE

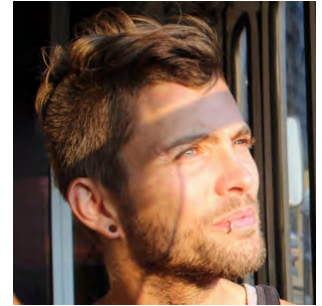
跨領域
Interdisciplinary

賈斯汀·泰勒·泰特的創作結合雕塑、裝置、媒體、表演以及社會藝術，主要探討關於空間、功能、互動性以及環境的議題。除了運用傳統的創作方法，他也自己動手做。他深入探索教育學，進行研究和實驗，更針對在特定地點使用特定材料、工具，舉辦相關的工作坊。他致力於藉由跨領域的參與，改變人們對空間的想法、詮釋以及體驗。

他在駐村期間進行「照亮」計畫，嘗試扭轉人們對電子產品可丟棄、使用壽命有限的既定印象，創造出一個以可替代能源和回收媒材構成的空間。他透過實驗、玩樂和肢體勞動，一方面將蒐集來的廢棄物件與 LED 產品相結合，巧妙回應寶藏巖的空間結構，一方面藉由錄像、行為和裝置等不同表現方式，探討消費性產品的生命循環議題。

Justin Tyler Tate combines elements of sculpture, installation, media, performance and social art. Tate's work is concerned with ideas of space, function, interactivity, and environment. In combining traditional methods of making, do-it-yourself approaches, research, experimentation as well as explorations of pedagogy, Tate can alter how space is perceived, interpreted and experienced.

He developed the project *Shine* during his residency. *Shine* looks to promote an alternate reality that is contrary to our existing circumstances of proprietary information, planned obsolescence and throw-away electronics. He combined cheap technologies with repurposed waste materials through experimentation, play, and labor while in search of easily adaptable, repurpose tools/techniques. The project included installations as well as video performances, and it was also a part of 2018 Treasure Hill Light Festival.



2018.1.7-3.30
加拿大 Canada

國際徵件
Open Call

瀧健太郎 Kentarō TAKI

錄像
Video



2018.7.9-9.28
日本 Japan

國際徵件
Open Call



在國族主義逐漸抬頭的今日，瀧健太郎思索著國際、人際，以及各社會階層間的界線與隔閡，並想像跨越與突圍的可能。在過往作品中，他邀請人們參與演出「鄰居者的相互影響」，並以真人尺寸投影的方式在空間中呈現，讓觀眾置身在表演者的互動過程。在這次的駐村計畫中，瀧健太郎將改以小尺寸投影的方式，讓這些年齡、收入、種族各異卻比鄰而居者之間的互動關係，得以更加明晰再現。

此外，面對亞洲國家的國界爭議，他以「亞洲邊境快車」作為串連亞洲各城市與突破疆界的象徵。而這跨越國界、騰飛於海洋之上的特快車，或許也將擾動你我對當前的國際關係與秩序的理解，重新想像亞洲的另類可能。

As nationalism revives across the world, Kentarō Taki ponders over the lines and barriers that divide countries, people and social groups, while imagining possible breakthroughs and leaps in near future. Previously, he invited people to perform as neighbors whose behaviors seemingly influence one another and projects the videos in life-size where viewers were situated and immersed in the various interactions between performers. In Taipei, Taki showed his video work on a smaller scale to give a clearer view of the relationship between performers representing different age groups, income levels, and ethnicities.

In response to border disputes in Asia, Taki envisions the *Asian borders express* as a symbolic way to connect cities and break through borders. This raised and the boundary-crossing express train may disrupt our understandings of current international relations and orders and enable audiences to reimagine the alternative possibilities in Asia.



權敬煥在父親去世之後，重新翻看父親遺留下的照片。其中一張父親年輕時在海灘上倒立的照片，紀錄了他在中東石油國家擔任建築工人時的工餘身影，也是 70 年代許多韓國海外勞工的縮影。它述說著一段歷史，也折射出當代社會在全球化下的勞動、離散與家庭議題。

成長在父親缺席的家庭，加上數十次的搬家經驗，使得權敬煥的問題意識經常環繞著「什麼是家庭？」、「什麼是家人？」反覆思索著人們組成家庭的意義。這次他以父親倒立的影像為起點，採訪與自己父親有著相同離散經驗的臺灣年長者，重新演繹與轉化這些支撐國與家經濟基礎的勞動者生命故事—在老人凋零之前、在經濟全球化勃興之際。

Kwon Kyunghwan looks at his family album again after his father passes away. A photograph of his father doing a handstand on the beach depicts a history of him working as a construction worker in the Middle East, while simultaneously reflecting the issues of labor, diaspora, and family in contemporary society under globalization.

Growing up in a family where the father was rarely seen, together with his dozens of moving experiences, Kwon continues to show on meanings of family and family members, contemplating why people from families. During his stay in Taipei, he used his father's hand standing reputation as a point of departure, and to conduct interviews with the elderly in Taiwan with similar diaspora experiences. Additionally, Kwon transformed the life stories of those laborers who were once the backbones of national and family economies, before the senior withers, and in the backdrop of booming economic globalization.

權敬煥 KWON Kyunghwan

錄像
Video



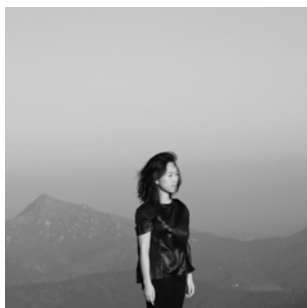
2018.6.17-8.27
韓國 Korea

國際徵件
Open Call

李卓媛

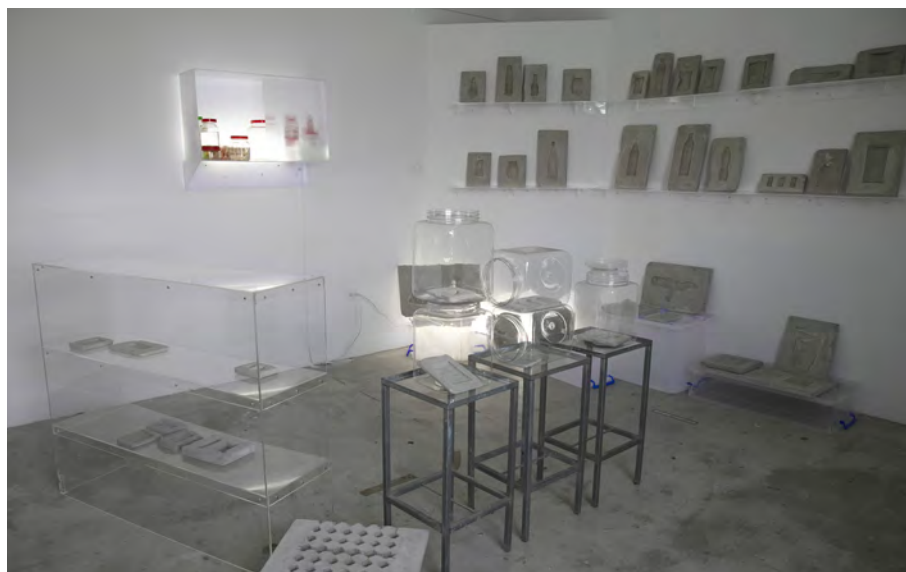
LEE Cheuk Wun

視覺藝術
Visual Art



2018.4.10-8.17
香港 Hong Kong

國際徵件
Open Call



李卓媛主要以陶瓷進行創作，同時不斷探索陶瓷藝術的可塑性與延展性，嘗試更多元的其表達形式，跨越媒材之間的界限，把不同媒材混合運用於裝置藝術中。

她於駐村期間將香港的九龍城與臺灣的寶藏巖相互對照，思考人們是如何看待自身的歷史和城市中文風景。她以「士多」(※)作為切入點，在寶藏巖建構了一間「雙城士多」，並藉由倒模的方式製作商品的「標本」，像化石一樣把消失中的人文風景烙印於水泥上。她將從香港九龍城的士多所買來的物品，透過「以物易物」的方式跟在臺灣的人交換，再進行倒模，鼓勵參與者思考自身的消費模式跟城市發展的關係。

※「士多」為店舖性質類似臺灣的柑仔店，也可視作雜貨店；本身是從英文「Store」翻譯過來，是中英語言混集所衍生出來的字詞，反映出香港殖民地歷史。

Lee Cheuk Wun enjoys exploring the materiality and the transformative character of the clay, and at the same time, she has confirmed to the traditional framework of ceramic in her practice. She embraces an interdisciplinary art practice; her artworks are not confined by ceramic but also include lens-based medium and more.

In her residency project, she sheds light on the seemingly similar urban villages, Kowloon Walled City (Kowloon City) in Hong Kong and Treasure Hill in Taipei — reflect upon how we perceive our history and cityscape. She took the local grocery (※) store as a starting point. She built a "Sheung Shing Store" in Treasure Hill for which she made "specimens" by molding, where the "products" in it would be the traces of the cities, keeping the disappearing scenery in cement like a specimen. During her residency in Treasure Hill, she exchanged products that she bought from Hong Kong stores with people in Taipei and continued with the molding. In this process, she wished to encourage people to think about the relationship between their consumption pattern and the development of the city, which they live in.

※In the Cantonese context, the word "Shi du" is a transliteration of the word "store" which derived from the mixture of Chinese and English languages, echoing the colonial history of Hong Kong.



利安·摩根 Liam MORGAN

錄像
Video

利安·摩根出生於加拿大，目前在泰國生活和工作。他既是視覺藝術家，也是專業電影攝影師。他從攝影創作開始，後來轉向創作以「光」為主要元素的裝置作品。

他於駐村期間主要創作了兩件作品，分別為〈風〉和〈Ngan Wat 一寶藏巖〉。在〈風〉這件作品中，他透過靈活控制 LED 光的閃爍頻率，使空間的屬性發生變化，藉此探討空間的本質問題：空間的主體是建築還是光？究竟什麼才是空間的存在？

而〈Ngan Wat 一寶藏巖〉則為「Ngan Wat」計畫的延續，「Ngan Wat」為泰文的「廟會」，利安巧妙挪用了在泰國廟會上看到的特定燈光裝置，將其不斷變形，發展出一系列限地製作的創作。他此次為 2018 寶藏巖光節，現地創作同系列的機械移動燈光裝置，創作靈感源於在寶藏巖駐村期間夜行臺北的觀察，發展出彷彿寄生於周遭環境的作品，其型態猶如自然中的假肢。



2018.1.10-3.30
加拿大 Canada

Liam Morgan was born in Canada and he currently lives and works in Thailand. He is a visual artist and a professional cinematographer. Starting his practice working only in the medium of photography, he eventually began to create installation work which focused on light.

He mainly developed two works during the residency, which are *Wind* and *Ngan Wat: Treasure Hill*. In the work *Wind*, he carefully controlled the frequency of LED lights to change the properties of the space and raise questions about its essence; what is the subject of the space- the architecture or the light? What exactly is the existence of space?

In the other work *Ngan Wat: Treasure Hill*, Morgan continues his *Ngan Wat* series of kinetic light objects and installations. The title of the series comes from the Thai for "Temple Fair" and appropriates the function of a specific decorative device found in fair events in Thailand (where the artist is based). *Ngan Wat: Treasure Hill* is a site-specific work which used a palette pulled from nocturnal Taipei during his period as an artist-in-residence at Treasure Hill Artist Village. It could be taken as parasitic or prosthetic in nature, or as a mixture of the two. *Ngan Wat: Treasure Hill* is also a part of the 2018 Treasure Hill Light Festival.

國際徵件
Open Call

馬塞爾·雷耶斯 - 科爾特斯 Marcel REYES-CORTEZ

跨領域
Interdisciplinary



2018.10.8-12.28
英國 UK

國際徵件
Open Call



馬塞爾·雷耶斯-科爾特斯在英國倫敦工作及生活，是一名視覺人類學家及藝術家。他的博士研究將攝影同時運用在藝術和人類學上，使攝影在作為視覺藝術的形式之外，也逐漸發展為社會研究的工具和方法。在研究計畫中，他一方面針對墓園的社會、文化、經濟和政治層面進行深度探查；一方面則聚焦在墨西哥亡靈節的哀悼者、工人、社會文化思潮及當代儀式，當中人們獻給亡者的物品和照片的社會現象也是他深入研究的重點。

在駐村發表「心愛的人」中，馬賽爾用「玩具」來象徵逝者的社會關係與對「自我」的認同。他認為玩具的生命歷程與人和社會的生命歷程十分相似，每樣玩具皆擁有自己的背景故事。玩具與主人之間親密的社會關係，隨著時間和空間逐漸裂解，脆弱得就像是人與生命、死亡和記憶的關係一樣。此計畫希望藉由延長玩具的生命軌跡，進一步討論社會關係的脆弱性，透過對記憶、遺留物和自我概念的脆弱性提出疑問，挑戰臺灣人對生死、物質社會與自身關係的認知。

Marcel Reyes-Cortez is a visual anthropologist and artist living and working in London. His doctoral programme developed the application and practice of photography both as a visual art form and as a social research tool and methodology. In his doctoral project, Marcel explored deeper the social, cultural, economic and political life of cemeteries; its mourners, workers plus the sociocultural currents and the contemporary ritual phenomenon of the dead in Mexico City. He also looked deeper at the social phenomena of material objects and photographs dedicated to the dead in Mexico.

In the residency exhibition *The Beloved*, he used toys as a metaphor for a person, their social relationships and the identity of the "self". The life of toys resembles closely to the life of people and society, each toy having its own personal and historical biography. The intimate social relationships toys had with their owners' rupture through time and space, just like the relationships found between people, between life and death and the fragility of memory. This project looks deeper at the vulnerability of social relationships by extending the life trajectory of each toy.



米列·摩扎利 & 美津·希門 Milad MOZARI & Mitsu SALMON

跨領域
Interdisciplinary

雙人組合米列·摩扎利和美津·希門的作品以表演、聲音、錄像和裝置的形式詮釋史料、地域以及個人或不明確的過去事件。

駐村期間他們共同創作的裝置作品〈回聲軌跡〉結合了雕塑、聲音與影像，從植物學研究延伸至身體、文獻與歷史。希門的曾祖父金平亮三在日據時期是位夙負盛名的植物學家，在臺期間留下大量有關植物研究的紀錄，因為這段過往的歷史，摩扎利創造了一個實體環境讓觀眾可以透過自己的影子追溯過往，而希門則將自身對於植物的考察轉化為舞蹈。兩位藝術家在他們所創造的場域中將聲音、文獻紀錄與多樣素材融合，形成一股與物件和肢體之間產生緊密連結的能量。

Milad Mozari and Mitsu Salmon are a collaborative duo creating work in performance, sound, video, and installation which draw from archive, place and personal/ unaccounted history.

During the residency, they created a sculptural, sound and video installation *Resonate Traces* which draws from botany as connected to the body, archives, and history. Mozari builds a physical composition that the audience navigates while their shadows mix with those of the past. Salmon creates choreography that alludes to the study of plants. Her great-grandfather Ryoza Kanehira, a well-known botanist from Japan, did extensive work in Taiwan during the Japanese occupation. The two artists through voice, synthesis and archival recordings will converge to make a sonic arc that connects the objects and actions within the illusive landscape.



2018.4.9-6.29
美國 USA

國際徵件
Open Call

努波·馬圖爾 & 劉孝珍

Nupur MATHUR & YOO Hyojin

視覺藝術
Visual Art



2018.10.08-12.28

印度、韓國 India, Korea

國際徵件
Open Call



劉孝珍與努波·馬圖爾，這一對藝術創作組合，關注 LGBT 議題在不同國家文化下的社會與法律地位。韓國藝術家劉孝珍是一位跨領域的創作者，擅長運用各式媒材與數位工具，如繪畫、織品、程式語言、互動設計等。印度藝術家努波馬圖爾則經常透過照片、聲音、錄像，再現那些人們避而不談的禁忌話題，直面社會爭議，開啟彼此對話的契機。

2017 年，臺灣同性婚姻釋憲案的結果宣告，讓臺灣成為亞洲第一個以法律保障同性婚姻的國家。劉孝珍與努波·馬圖爾因而對臺灣社會得以在短短數十年民主化進程中，取得如此重大的進展，深感好奇。駐村期間，他們深入臺灣同志社群與公民組織，以訪談的方式收集在地同志們的個人故事與心路歷程。〈聲圓—臺灣〉是兩位藝術家將使用彩色紗線、布料、銅線製作出一件織品聲音裝置，輕聲地播放臺灣同志的生命故事；觀眾因而得貼近作品，在親密距離下傾聽他們的聲音。

The artist duo, Hyojin Yoo and Nupur Mathur, focuses on the social and legal status of LGBTQ+ in Taiwan. Korean artist Hyojin Yoo uses various media and digital tools, such as paintings, textiles, coding, and interactive design in her works. Indian artist Nupur Mathur often incorporates photographs, sounds and videos to embody taboos that people avoid discussing, confronting social disputes to initiate difficult conversations. After the constitutional interpretation case in 2017, Taiwan will become the first Asian country to legalize same-sex marriages. Hyojin Yoo and Nupur Mathur are curious about how Taiwan democratization process helps move gender and marriage equality so fast in the past few decades.

During their residency, they engage with LGBTQ+ community and civic organizations in Taiwan, while collecting personal stories and experiences through interviews. With colorful yarns, fabrics and copper wires, the artists will produce textile speakers *Sound Circles – Taiwan* that play the LGBTQ+ life stories in Taiwan. An audience can get up-close and personal with their work and listen to the voices of Taiwanese people at an intimate distance.



吉田憲史 Qenji YOSHIDA

跨領域
Interdisciplinary

來自日本的吉田憲史，過往的作品當中是以語言以及不同語言對話間的誤譯為主。在〈無字幕〉20分鐘的輪播影片中，觀者能看見作品中對話的雙方，來自不同的母語背景，更重要的是他們完全聽不懂，也不會對方的語言，在這樣看似荒謬的條件下兩人，卻煞有其事地交談著，隨著對話的時間流逝，他們也許會隨機地產生交叉，或者令人發噱的話語。而這些場景並非絕對的隨機，藝術家經常有意識地埋藏著關於雙方歷史文化脈絡的線索在作品中。

有好幾個語言正在臺灣社會被使用著，源於多個新移民族群以及殖民的背景，在很多社區或個人身上都會使用一個以上的語言。在這些語言混雜的情境之下，吸引著藝術家進一步地去探討關於認同的問題。

Qenji Yoshida is from Japan, his earlier works tackle languages and mistranslation. In the 20 mins loop video *Unsubtitled*, visitors will see that the two people conversing throughout his works have different mother tongues and is entirely incapable of understanding each other. The two continue to engage in conversation in this seemingly absurd scenario, and as time goes by, some funny dialogues and interactions emerge on the scene. However, these scenes are not random. The artist often intently hides clues about the historical and cultural context within the works.

Several languages are in use in Taiwan society, mostly originating from new migrants and colonialism, which is why most communities or people use more than one language. This multi-language environment inspired the artist to explore the theme of identity further.



2018.4.15-6.29
日本 Japan

國際徵件
Open Call

西蒙·威爾拉 & 提姆·潘杜羅 Simone WIERØD & Tim PANDURO

舞蹈
Dance



2018.10.4-12.28
丹麥 Denmark

國際徵件
Open Call

西蒙·威爾拉與提姆·潘杜羅是來自丹麥哥本哈根的藝術雙人組。西蒙·威爾拉是一位編舞家，作品每每環繞在如何透過舞蹈語言，來回應當代社會議題。提姆·潘杜羅則是一位電影攝影指導和電子音樂家，同時也是丹麥雙人樂隊 MERCY 的成員。他的錄像作品植基於個人敘事之上，並常以原始而粗獷的構圖來呈現拍攝對象的關鍵細節。

這對跨領域創作組合的駐村計畫〈交織〉，聚焦在人們的自由意志與網路的數據科技之間的張力關係，探討那些擁有巨大影響力的網路平台所採行的演算法，如何形塑了我們的觀點，決定我們看見什麼或不看什麼。他們試圖回應與探問的是，現今的網路環境怎麼影響我們的自由意志？你我對世界的認知？及其後續所衍生的一切行動？

Simone Wierød & Tim Panduro is an art duo based in Copenhagen, Denmark. Choreographer Simone Wierød responds to contemporary issues through body language and movement. Tim Panduro is a cinematographer, electronic musician, and a member of Danish band MERCY. His camera work is based on personal story-telling that frames the subject in raw aesthetics focusing on the sensitive details.

Their residency project *Interlace* focuses on relational tensions between one's free will and the data technology on the internet, exploring how the algorithms of influential online platforms shape our views and decide what we see and what we don't see. Their work prompts us to think and question how online world today influences our free will, our perception of the reality, and all our subsequent actions.



王楓文 Sophia WANG

舞蹈
Dance

王楓文擅長創作以肢體動作為基礎的行為表演，她利用此次駐村機會回到中臺灣，回到她爸爸小時候住的房子裡，探索家族的記憶，將影像與當地採集的土壤和植物，混合寶藏巖旁新店溪的泥土，將它們帶回防空洞進行展覽及演出。

以水泥和磚頭砌成的防空洞，替寶藏巖見證了政權更迭的歷史脈絡。這個被遺留下來的軍事基地，如時空膠囊般保存了過去的記憶。而她爸爸小時候住的房子對她來說，也像是個時空膠囊。在幾十年間，曾經完整，如今空蕩，跟防空洞一樣。因此，在「時空製造」中，王楓文透過行為表演、影像投映和自然植物的交錯對話，將時空膠囊變成一艘小船。

Sophia Wang usually creates and performs movement-based works. During the residency, she traveled to the village in central west Taiwan to excavate memories and material from the house where her father grew up. She explored through filming and moving her body along the space. She collected soil and plants from there and from here along the banks of the Xindian River and brought them into the shelter with her.

The shelter at Treasure Hill is a fortified underground bunker that is an explicit reminder of Treasure Hill's former life as a military base. Reinforced with brick and concrete, the space is both historically resonant and temporally blank, like a time capsule that preserves only the relics of its own construction. In her opinion, the house where her father grew up is also a time capsule that has stood both full and empty for decades. Therefore, in *Made in Place*, she conversed with the natural surroundings through on-site performances and projections, turning this capsule into a vessel.



2018.1.9-3.30
美國 USA

國際徵件
Open Call

飯川雄大 Takehiro IIKAWA

視覺藝術
Visual Art



2018.4.13-6.29
日本 Japan

國際徵件
Open Call



飯川雄大主要以視覺藝術、攝影作品關注時間的相對性，與人類感知的變動。〈衝動以及周圍的事物〉，關心著社會上被忽視的角落，或者在某個情境下可能被隱藏著的面容。安插在大眾生活空間裡，充滿不合時宜的顏色、造型、大小的裝置，當它和周圍一切條件都無關的時候，在它面前的我們該怎樣來詮釋它？也基於自身的興趣，以〈臺灣的足球選手〉了解臺日足球文化及環境差異，並紀錄臺灣致力於足球運動的發展及普及化的人們。

Takehiro Iikawa is an active artist whose work is based mainly on visuals, photography, and objects related to the themes of the relativity of time, and the variations of human sense. It has produced audio-visual works featuring techniques such as fixed-point recording to serve as a medium for his acute gaze, examining. He shows the work *Impulse and Things Around* deals with corners in a society that are overlooked and forgotten or sceneries that are hidden in certain circumstances. The artist places unexpected colors, designs, and installations of different sizes within public spaces. How do we interpret these objects and elements that have nothing to do with the surroundings? Based on his interests, in *Taiwanese Footballer*, he also interviewed the players who devoted their efforts to the development and popularization of soccer, which is still a minor sport in Taiwan and producing trading cards for the players.

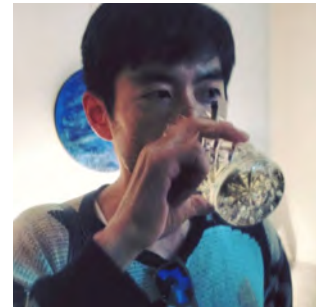


丹羽陽太郎 Yotaro NIWA

視覺藝術
Visual Art

丹羽陽太郎從事以雕塑、繪畫、裝置和影像為主要媒介之跨領域創作。〈假面〉收集的圖片是那些時常在城市生活中可以看到的影像，多半反映了人類透過科技和媒體延伸出的觀看角度，這些影像在城市日常生活中被呈現出來的情況已越來越平常，與實際在城市中去感受和接觸、親自尋找特別的材料形成對比。經由拼裝試圖尋找常見的影像和材料之間的類比關係。丹羽陽太郎的作品呈現異地人與在地材料的對話，在臺北駐村生活中，他每天游走在工作室和市區空間，一些特殊的物件與舊照片成為裝置素材，而我們在他的作品前面就像是聽見他用拾得物拼貼而成的故事。

Yotaro Niwa works with a variety of media including sculpture, drawing, installation, and photo-images. In *Fake Appearance*, the images that he gathered are examples of pictures that we see every day in the city and show human perception extended through technology and media. These images are present in contemporary urban daily life and are more and more common in different places. In contrast, he experienced localized physical encounters with a place and its unique materials. Enacting bricolage, he searched for the analogy between common images and local materials and hope to generate something new. Yotaro Niwa weaved a dialogue between a foreigner and local materials in each exhibition. Throughout his residency, the artist wandered between his studio and urban spaces, using unique objects and old photographs as materials for his artworks.



2018.1.8-3.30
日本 Japan

國際徵件
Open Call

Yukawa-Nakayasu

視覺藝術
Visual Art



2018.7.10-9.11
日本 Japan

國際徵件
Open Call



Yukawa-Nakayasu 的創作主要聚焦在人類的歷史、傳統與風俗習慣。他們發現糖的攝取量曾被人們視作衡量生活富裕，甚或文化發展程度的標準。〈冰淇淋の甜〉是以「臺灣的冰淇淋」的歷史系譜學作為切入點，踏查冰淇淋背後運作的生產邏輯，並深入重要的原物料「甘蔗」進行探索。

他們對「富裕」這個概念的好奇，因而開始收集蔗糖、甘蔗園、冰淇淋在臺灣發展的圖文資料。過程中，他們也被這些歷史資料觸發更為廣闊的聯想與採集，例如，在台電變電箱上或西門町紋身店裡的植物圖案，皆被納入研究與創作的範圍裡。為了提供更豐富的觀展經驗，他們把展區佈置成一家冰淇淋店，並將各類與冰淇淋、製糖文化相關的檔案文件有機地呈現。讓觀者得以一邊品嚐，一邊思索甜味與臺日之間的歷史交織與潛在關聯。

The artist collective, Yukawa-Nakayasu, focuses on human histories, conventions, customs and norms in their works. They found out that sugar consumption was once a criterion for measuring the degree of one's affluence or even cultural development. In *The Sweetness of Ice Cream*, they approach "Taiwanese ice cream" genealogically, while doing researches on its production mechanism and the key ingredient of ice cream - sugarcane.

They are curious about the idea of "richness", which sparks a series of actions such as collecting historical texts and images on brown sugar, sugarcane farm, and the history of ice cream in Taiwan. In the course of their research, Yukawa-Nakayasu is inspired by the historical information they gathered, consequently, they went even further by expanding the research scope and embracing free-wheeling associations. To provide an even richer experience, they transformed the exhibition space into an ice cream shop, presenting various documents, photos, and archives concerning ice cream and sugar-making culture sporadically. Viewers could taste the sweetness while at the same time exploring the historical connections and potential implications between Taiwan and Japan.

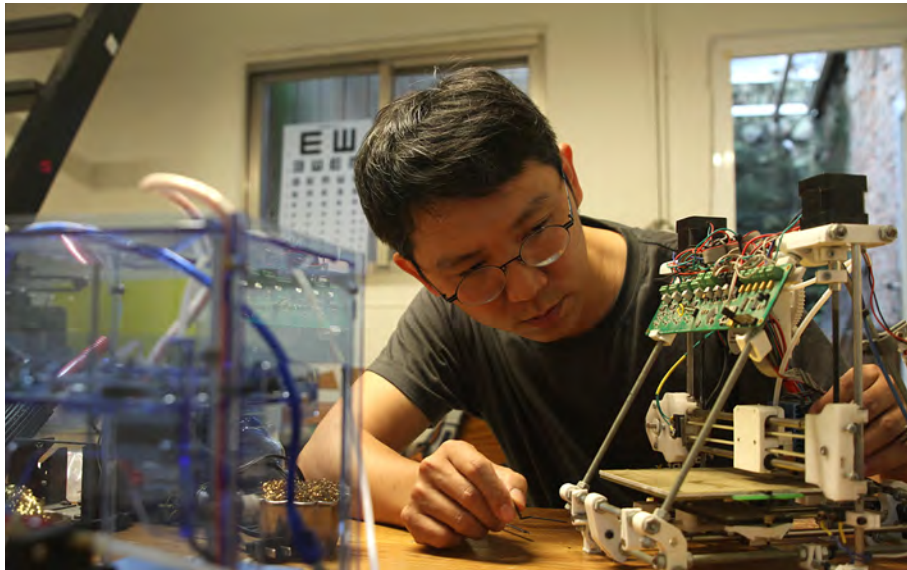


微型群聚

MICRO LOFT



口丁 Openlab. Taipei



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

口丁是臺灣最早的駭客空間／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 creation. It's disorganized, and yet being very democratic, and contribute to share FLOSS philosophy (Free/Libre and Open-Source Software).



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

從事創作二十五年，金工創作人呂雪芬最初以金工手創銀飾品牌「植物語彙」傳達愛情語彙，以金工連結情感，有感性的創作思維，溫潤雅緻的人文創作特色，呈現在每件作品裡。不論是創作銀飾或生活小物件，都展現出獨特的情感，展現出生活中的樣貌，是台灣獨特的原生品牌。「植物語彙」導入品牌概念成為金工創作銀飾，不但融入創作者的思維所見，也成為愛不釋手的金工創作品牌，正因為獨特受到許多收藏者的喜愛，融入愛情的語彙詮釋你所期待的模樣。

「植物語彙」創作場域結合陶、天然漆、玉石等複合媒材與金工材質所研發之相關茶物類型創作。最初以配戴飾物為發展，逐漸發展純銀生活茶席器物，或與植物相關創作設計等。

With a career as an artist for over twenty years, craft artist Lu Hsueh-Fen started with creating silver accessories brand Silver Plants to express words of love. She connects silversmith with emotions and possesses a sentimental creative mindset, which is why each of her works showcases a tender but dedicate characteristics with humanity. From silver accessories to small everyday objects, her works show a unique emotion that makes Silver Plants an extraordinary Taiwan domestic brand with different perspectives of people's life. Silver Plants, a brand that is loved by its collectors due to its uniqueness, not only infuses the insights of the creator but also fills its accessories with words of love illustrated by you.

Since 2012, Silver Plants started to combine various multi-media such as pottery, lacquer, and jade with silver material on tea set projects. The works of Silver Plants range from its early works—accessories to silver made tea sets for everyday usage and other plant-related creative productions.

登小樓 Poetry Coffee



創作類型 Type / 新詩推廣 Poetry Promotion
工作室 Studio / 43 號 No. 43

登小樓是一間推廣新詩文學的獨立書店及咖啡館，詩人在登小樓展示販售詩集作品，也會舉辦新詩發表會等活動。登小樓每個月推薦一位詩人的作品展示在櫥窗內，整體空間也由詩人即興創作布置使用，搭配書法或是攝影、繪畫等，展現詩人多樣貌的才藝。2017 年舉辦三行詩比賽，鼓勵網路投稿及年輕人創作；詩人徐大也在 2017 出版第一本詩集《一葉露珠》，以寶藏巖為背景創作出的詩作。在新書發表會上，有新詩朗誦、舞蹈演繹、非洲鼓的結合等，讓新詩文學可以多面貌的推廣。

Poetry Coffee is an independent bookshop and café that promotes modern Chinese poetry. We sell poetry anthology and hold exhibitions and book launches. Each month, Poetry Coffee would recommend a specific poet's works and display them in a showcase. This space is also used by the poets to improvise and display their calligraphy, photography, and painting works. In 2017, a three-line poetry contest was held to encourage online submission and the creation of young people. The poet XU Da also published his first poetry anthology, *Dew on a Leaf*, which inspired by Treasure Hill settlement. There was a recital, dance interpretation, and African drums performance on his book launch party, hoping to promote in modern Chinese poetry more aspects.

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

「探索之必要、緩慢之必要、醞釀之必要、徒然之必要，歡迎來到無用時代。」 - 諾丘歐丁

「無用偵探社」是一間不一定可以幫客戶解決問題的偵探社，專門發掘研究生活中的各種現象和習慣，製成無用的產品。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。

藉由觀察人們的行為，結合科技和人性，無用偵探社為常見的日常用品創造出不同的使用經驗，為日常生活提供一個新的審視角度和幽默的態度。有任何不期待解決的疑難雜症，都歡迎來委託「無用偵探社」。

"More Than Useful Detective Lab" is a lab that helps people to find out problems and offer "more-than-useful" solutions, which means the solutions may not be able to solve the problems, but at least they allow you to view the same problems from a different perspective and with a better mood.

By observing human's behaviors, by combining technology with humanity, the lab creates a different experience for people to interact with daily objects, to see the daily objects or events from different perspectives.

在藝起——玩具劇場 Together Toy Theater



創作類型 Type / 偶戲創作 Puppetry Arts
工作室 Studio / 51 弄 13 號 2 樓 202 室 Room 202, 2F., No. 13, Aly. 51

微型偶戲的精神在於「小既是大」。

「在藝起—玩具劇場」—玩具是遊戲中的陪伴者，以小窺大能創造出精緻而細膩的生命故事。細小的事物常常被我們眼中的大千世界給忽略漠視，希望透過光影、偶戲和物件，引領一般民眾、親子創作故事。導演薛美華（靴子）曾實踐「帶偶到你家旅行」環島偶戲之旅。

透過戲偶的媒介開啟個人進行對生活微型的自我創作，啟發參與的人回到自我本身的細膩觀察，發現生活中喜悅與驚喜。以創作、展演及小型藝文活動為主，以微型偶戲創作與人文藝術互動為主。偶戲類型諸多種類，如杖頭偶、布袋偶、懸絲偶等，戲偶的尺寸大小多元，大可至丈高於市街遊行遊藝，小如火材盒般栩栩如生，能演給一位至多位及不同年齡層觀眾觀賞等多樣演出方式。

The spirit of puppetry arts is that "small is big". Together Toy Theater- Toys are companions in games, and by puppetry arts, we could create delicate and exquisite life stories. The small things are often ignored by the great world in our eyes, that is why we hope to lead the public to write stories through light and shadow, puppets and objects.

The director Hsueh Mei-Hua once traveled the island, taking puppetry arts performance to people she met on the road. Through the medium of puppetry arts, individuals are allowed to create small-scale art in life, and the participants are inspired to return to the delicate observation of the self and discover joy and surprises in life. "Together Toy Theater" focuses on creation, exhibitions and small-scale art activities that interact between humanities and art.



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

團長鍾喬於 1990 年起參與亞洲民眾劇場的匯演活動，逐步為 1996 年正式成立的劇團建構出發展的基礎。「差事」運用民眾戲劇 (People's Theatre) 的訓練方法暨理論系統，從針對現實的思考出發，融合在地的歷史與生活經驗，在現代劇場中探索表演美學。實踐的過程，除了發表之外，也透過經常性的社區／教育劇場工作坊，與學校、社區和弱勢團體間共同發展戲劇環境，同時，「差事」一直廣泛與亞洲民眾戲劇團體暨工作者交流，因應全球化衝擊，探討與研習亞洲各國傳統與當代的表演美學。

Chung Chiao, the founding leader of the Assignment Theatre, has begun his collaboration with People's Theater groups in many Asian countries since 1990 and has conducted many cross-cultural performances and theatre workshops for exchange ever since. In 1996, the Assignment Theatre was founded. Following the approaches of "People's Theatre", Assignment Theatre investigates the histories, social issues and current circumstances of Taiwan, other Asian countries and the Third World. Besides, Assignment Theatre also holds regular exchange activities, aiming to develop the aesthetics of "People's Theatre" and its critical reflections on the social and cultural issues. Moreover, Assignment Theatre conducts various Theatre in Education workshops among communities, schools, and minority groups. Feeling the pulse of our society, Assignment Theatre produced and expanded its exchange with other Asian theater groups year by year. Firmly rooted locally, Assignment Theatre will go ahead towards a global touch of theater groups of which concern people's vision in the world.

周孟曄工作室
CHOU MengYeh Studio



創作類型 Type / 複合媒材 Mixed Media
工作室 Studio / 55 號 1 樓 1F., No. 55

工作室以藝術創作和推廣手作為兩大主軸。

在工作室進行複合媒材的現地創作，定期開放參觀，提供觀者進一步瞭解創作過程的機會。同時不定期舉辦手作工作坊，內容包括繪圖，植物敲拓，和編織等，希望藉此推廣藝術和日常生活的結合，讓更多人重拾動手做東西的樂趣。

The two main goals of this studio are creating and promoting handicraft. Onsite creating with mixed media would be carried out in this studio and it is open to the public on regular basis. Besides, workshops are held from time to time, including drawing, natural dyeing, and weaving. We hope to combine art with daily life so that more people can regain the joy of handicraft.

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.

The studio is expertise in manual printing. The artist uses her own graphics and words, manually-made plate, a disc machine and a printmaking machine to print. Once combined with meticulous hand-binding, a characteristic mini handmade book would be completed. In addition to selling their own creations, the studio also teaches manual printing and hand-binding courses.

尖蚪 Tadpole Point



創作類型 Type / 小型展覽、音樂會等藝文活動 Micro Exhibition, Musical Concert
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，尖蚪將成為來訪者與藝術家共有的小客廳與食堂：希望大家來到這裡，就像來到朋友的家，請與我們一起分享生活料理吧！除了簡單的咖啡酒水服務，提供的食物也以貼近庶民飲食為概念作為烹調，依據季節食材不定期調整。店內空間亦提供舉辦各類小型表演、尖蚪邀請藝術家合作的工作坊課程、攝影或是繪畫的靜態展出，邀請大家和我們一起探索寶藏巖藝術村更多的可能！不論創作或日常遇到多少瓶頸，我們總需要食物。總是需要喘一口氣的空間。

Cafe, Beverage, Discovery Canteen

Imagine a secret base on the edge of the city-Tadpole Point will be a small salon and dinner shared by visitors and artists. When people come here, we share homemade cuisines with an atmosphere of redoubled which warmth always makes you feel at home! In addition to coffee and beverage, we cook with the concept of being close to vulgar life and adjust menu according to seasonal ingredients. Our space is suitable for small-scale performances, artistic workshops, and photography or paintings exhibitions. We invite you to explore more possibilities of Treasure Hill Artist Village. After all, there will always be bottlenecks that need to be overcome in life, and that is why we always need delicious food and peace of mind.



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 makes plant specimens. Furthermore, a variety types of course are available to book.



創作類型 Type / 複合媒材、服裝、文創商品
Mixed Media, Clothing, Cultural, Creative Products
工作室 Studio / 59 弄 1-1 號 No. 1-1, Aly. 59

Yinke 的創作將對於動物保護、自然環境等社會議題的關心，通過個人創作轉化為產品，目前有著服飾、明信片、小袋子等產品，從畫圖、製版、印花、車縫、包裝，都是手工細細製作而成。期許透過手工製作，可以減少布料的浪費，能再生利用。喜歡將圖像變成一件衣服、一張卡片、一個袋子，可以跟著人們到處走。希望一點點一點點，累積成為可以帶來改變的力量。在 59 弄 1-1 號這個小小的空間，帶來許多手工印花、布料重生利用等體驗。

Yinke's works mainly concern about animal rights, environmental protection, and public issues. Yinke's design process begins with sketches and production of screen printing, sewing, and packaging which are mostly handmade. We hope to reduce material waste by a handmade process. We are in love with the process from sketches to a cloth, a postcard, a bag and so on, then go all around the world with people. Hope to accumulate the power to change. The small space in No.1-1, Aly.59 shares experiences of handmade screen printing, reuse of fabrics.

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

陳治旭工藝美術創作以剪紙與木工為主，致力於推廣生活工藝、工藝體驗、於全臺各地開辦工作坊與基礎剪紙課程。此外，透過剪紙與社區營造結合，臺北市文山區社區大學合作，在週邊社區帶領學員創作；與嘉義竹崎內埔社區合作燈節創作日式建築裝置藝術；與寶藏巖文化村協會合作策展「寶村故事館」。此外，舉辦剪紙個展「馬花臺開新」，參與規劃與錄製 MOMO 親子台「剪紙」節目中的十五集。

Chen Chih-Hsu Craft and Art concentrates on paper-cutting and carpentry art, and commits to promote craftsmanship, craft experience by holding workshops and basic paper-cutting courses. To connect paper-cutting and community, Chen collaborated with Wenshan Community College and the neighboring communities to organize paper-cutting workshops; participated in Japanese style Architecture Installation Art Light Festival held by Chiayi Zhuqi Neipu Community; holding the exhibition of *The Story of Us* which cooperated with Treasure Hill Cultural Association.

Moreover, Chen holds a paper-cutting solo exhibition *Matsu's Kirigami Blooms in Taiwan*. Finally, Chen also took part in parent-children paper-cutting program and produced fifteen episodes for the MOMO Kids channel.

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

2017 年兩天工作室在寶藏巖國際藝術村規劃了一間特有的獨立書店，利用「兩天選書」的方式讓遊客與居民從書籍來認識我們的創作理念，觸發觀者對知識的再思考。持續舉辦藝術體驗課程，以「老師沒教的美勞課」為核心，讓參與者體驗藝術創作，開發自身的創作能量。同時配合寶藏巖藝術村的教育推廣課程，讓相關公益團體參與也能享受創作樂趣。

In 2017, 2 DAYS STUDIO opened a unique independent bookstore in Treasure Hill Artist Village and used "2 DAYS Selection" method to let tourists and residents understand our ideas, triggering viewers to reflect. We will continue to organize art experience course and focus on "What Art Teachers Didn't Teach You" idea, letting participants create and develop their own creative energy. Also, we will keep collaborating with Treasure Hill Artist Village to promote art and cultural education to non-profit groups.



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

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，也透過不同類型的活動與人交流，包括：邀請國外的友人交換異國的醃漬食物，邀請友善土地的農友舉辦講座推廣季節好食材，舉辦教學工作坊邀請大家一起來體驗動手做的樂趣，以及新產品的發表展售，透過各式各樣的活動聚集每個人共享對食物與土地的熱情。

The most wonderful meaning of food is sharing. Yanzhi focuses on the research and development of ingredients; moreover, we love to share it with others and communicate with people through different types of activities. We invite friends from abroad to exchange exotic pickled foods, promote good seasonal ingredients with environment-friendly farmers, hold workshops for everyone to have fun DIY, and present new products. Through various activities in Yanzhi, people gather and share the enthusiasm for food and land.

17 做作工作室 17 Work Studio



創作類型 Type / 金工工藝創作 Metal Arts Workshop
工作室 Studio / 65 號 No. 65

朱淑宛的創作是探索生活與環境以及材料之間的關係。「生活」與「金工」同時並行發生著，她認為：「我們不用刻意的去到某處去尋找，那些美好的細節，一直存在我們生活之中。」；而 17 做作金工與飾品工作室是以金工與飾品創作、共用工作室、推廣教學和展覽為主，希望透過手作連結人與人和環境，讓人們體會手作物的情感價值。

Chu Shu-Wan's works investigate every day, the environment, and the relationship between different materials. Life and metals coexist in progression. Chu believes that "There is no need to intentionally search for beautiful nuances elsewhere. They exist right here in our lives." 17 Work Studio focuses its practice on metalsmithing, jewelry making, education, and exhibition. Through connection people and the environment via hand-making, inherent and emotive values in craft can be understood and appreciated.



展演活動

EXHIBITIONS & EVENTS



又在這裡，又在那裡 —
2018 寶藏巖光節
Here & There —
2018 Treasure Hill Light Festival



繼「燈著你回來」、「邂逅那道光」、「創作像海洋，愛你像光」後，2018 寶藏巖光節將深化關注寶藏巖現地的直接經驗，以「平行時空」為軸，帶領觀者乘坐「時光機」，穿越寶藏巖的前世、今生、未來。寶藏巖由 60、70 年代所興建的自造房舍所形成，建築依山傍水而建，為臺北市絕無僅有的特殊聚落樣貌。2004 年寶藏巖正式登入為臺北市第一處聚落形態之「歷史建築」，2010 年以「藝居共生」概念引入「寶藏家園」、「AIR 駐村計畫」與「閣樓青年會所」作為其營運發展之方向，成立寶藏巖國際藝術村，藉由當代藝術的「創造」與「美感」進入這處充滿「對話」與「痕跡」的寶藏之地。

寶藏巖座落於臺北市西南區的城南博物園區，從公館蟾蜍山文化景觀向外擴散至周邊的溫羅汀人文街區；並結合鄰近新店溪沿岸一帶自來水博物園區、客家主題公園至紀州庵文學森林。此區域紀錄了這座城市重要的眷村文化、移民社會、自然生態景觀、水道文化、文學思潮、獨立音樂，孕育出豐富的人文內涵，塑造城南博物園區別具風格的文化生活圈。

置身此地，總會在某些時刻出現時空錯置的經驗，像是搭乘時光機穿梭在過去與未來，而自開村以來，為數眾多的國內外藝術家參與，也不時出現以藝術創作關注寶藏巖的獨特時空經驗。從它的歷史與現況、居民、藝術家與民眾、園區與周遭，爬梳可能的線索。對此，今年策展方向將關注「時間」與「空間」的錯置交會，利用作品展示及其系列活動，觀看寶藏巖過往的時空對話，現在的藝居共生及未來之於城市的角色與定位。



Following *Light to the Homecoming*, *Meet the Light*, *You are the Sunshine of my Life*, 2018 Treasure Hill Light Festival deepened the direct experience of Treasure Hill, using the "parallel space-time" concept to take viewers on a "time machine" tour and unveil the treasures of the past, present, and future. Treasure Hill settlement was composed of self-made houses built in the 1960s-1970s on the mountainside and is a one-of-a-kind settlement in Taipei. In 2004, Treasure Hill settlement was formally registered as a historical building. In 2010, Treasure Hill Artist Village officially opened based on Artist-Resident-Paragenesis concept. It is engaged in three major projects: historical community preservation work, Artist-in-Residence program, and Treasure Hill Traveler's Hostel bringing in aesthetics and creation of contemporary art and infusing Treasure Hill with fresh vitality.

Treasure Hill is located in the Chengnan Museum District in the southwestern region of Taipei City. It extends outward from the Toad Hill cultural landscape to the surrounding Wenzhou Street, Roosevelt Road, and Tingzhou Road District. It also houses the Taipei Water Park along the Xindian River and the Taipei City Hakka Cultural Park to the Kishu An Forest of Literature. This area records the important military culture, immigrant society, natural ecological landscape, watercourse culture, literary trend and independent music in this city, enriching the humanistic connotation and creating the unique cultural zone in the south of the city.

In this place, there will always be time-space misplaced experiences. Since the opening of the village, a large number of domestic and foreign artists have participated in different events, and sometimes their works have been inspired by this unique space-time experiences. Clues could be found from Treasure Hill's history and current situation, residents, artists and the public, the park and the surrounding. In this regard, this year's Light Festival curatorial direction will focus on the misplaced intersection of "time" and "space", using the exhibition of works and series of activities to view the dialogues between the past and future of Treasure Hill, the current symbiosis of living and its future role in the city.

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、吸收力與接受度，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」。2018 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 2018, six exhibitions featuring artists' residency life, moving paths, and two-way and dynamic relationships, bringing diverse and exquisite visions to the viewers.



江凱群與法國導演派翠克·穆勒共同以《致彼特拉克》一書為靈感，使用剪紙、水彩、底片等複合創作媒材，混合攝影、影片、繪畫、詩句形式，以異材質影像構構後重組的視覺效果，凸顯拼貼過程中的零碎感，除了有如夢境重構，也作為影像發展史的回溯。在整體作品時間軸上，不僅探討臺灣的歷史定位，也窺見藝術家身處外國的場景，並反映當代人日常縮影。

Inspired by the Lithuanian-American filmmaker Jonas Mekas' *To Pétrarque (A Pétrarque, 2009)*. This exhibition of Chiang Kai-Chun & Patrick Muller is a journal of their lives in France and in Taiwan. It was created with a combination of photography, sound, video, watercolor, and hand-written journal. The artists' intention is to turn every day but meaningful clips into an exhibition accessible to a wide audience.

吳梓安從事實驗電影創作，他的作品拼貼混雜各種異質的影像、聲音與文本。「天體觀測」是想像宇宙及找尋自我座標的方法，他將天體比擬為最早的电影，過去式的光穿過不透明的時間和空間，抵達眼幕；如同時間的推移進程被電影機械（攝影一印片一放映）捕捉，成為觀者個體的時間。啟發於駐村期間拍攝的紐西蘭夜晚天空，同時在無人之地下反省自己的創作方法，將認識自己與世界的慾望間，藉由九個關於膠卷、電影機械和「天體觀測」的習作，提出對影像敘事的一次實驗。

Wu Tzu-An is engaged in the experimental film. His works are collected with various heterogeneous images, sounds and texts. A celestial object is the earliest cinema. The light in past tense penetrates the opaque mediums: space and time, then arrives at the screen of our eyes. The temporalities are captured by the cinematic machine (camera-film projector), perceived as the personal time of the spectator.



Celestial observation is a way to imagine the cosmos and epistemology of the self. This ancient methodology creates a paradox between the knowable and unknowable, phenomenon and noumenon. Hope and disappointment are generated with the desire between "to know the world" and "to know the self." *Celestial Observation* was developed during his residency in New Zealand in 2017. Surrounded by no one after dark, he reflected a lot on his creative process and pursued a more self-reflexive method of image making.

黃盟欽作品長期關注於感知形塑與身體議題，思考數位操控下個人主體與主觀意識的交互作用。展出作品結合錄像、聲音、物件裝置與身體演出，以多種符號象徵呈現位移中的「身體感」。「心理位移」可被視為在時間中影響著事件、觀念與敘述情節的特殊現象，影像中的身體對照與象徵型態，形塑環境氛圍轉變為移情作用，交織成與觀者之間的互文性關係，也創造出空間、時間、身體與流動的影像同時對話的感官體驗。

Huang Meng-Chin focuses on perceptual shaping and physical issues, and the interaction between person subject and subjective consciousness under digital manipulation. *Body displacement* discusses the concept of body and its multiple interfaces and explores the relationship between body awareness and difference. This exhibition combines videos, sounds, installations, and body performances in order to intervene in the "body sense" created by displacement and to summon audience experience. His body is seen as a sensory carrier that through body displacements we are able to see symbolic representations. The body in video creates an environment that later transforms into transference, which builds up an intersexual relationship between viewers.





出訪新加坡 Grey Projects 藝術家倪灝發起策畫，邀請另外 9 位藝術家共同展出，分別有來自美國的拜恩·彼特森 (Bayne·Peterson)、克里斯·帕帕 (Chris Papa)、瑪姬·哈參 (Maggie·Hazen)、邁克爾·萊昂 (Michael R. León)、馬克尼爾森 (Mark Nilsson)，加拿大的亞曼達·內達華姆 (Amanda Nedham)，新加坡的江岫穎 (Geraldine Kang)、來自秘魯的三島英明 (Tommy Mishima)，以及臺灣的陳米靖 (Melmel Chen)。「叢林」群展結合繪畫、攝影、雕塑、裝置和錄像等多元媒材，試圖藉由「叢林」比喻當代都市生活，串連歷史、科技、網絡空間、社會、全球化等龐雜議題，探討 21 世紀科技進步，時代、自然與人造間的秩序混亂與衝突矛盾。

Jungle, curated by Ni Hao, a group show that features paintings, drawings, photos, installations, sculptures, and videos from Chris Papa and Maggie Hazen, Melmel Chen, Geraldine Kang, Michael R. León, Tommy Mishima, Amanda Nedham, Ni Hao, Mark Nilsson, and Bayne Peterson. Artists in this show investigate a common sense of displacement, confusion, and entrapment, and redefine increasingly porous boundaries and borders across geography and history. Viewers were invited to assume the perspectives of a flight attendant, peacekeeper, domestic helper, post-apocalyptic data miner, surveillance cameras, and an oil painter to explore the rhizomatic relationships between human bodies, objects, and environments and to get a glimpse of the structural violence that permeates the world.



陳侑汝以日本秋吉台環境、地貌和人類活動作為靈感，運用視覺和聽覺閱讀城市，思索人類離開後物件和環境的存在軌跡，透過拍攝及錄音紀錄「尚存在，卻不敷使用」的人為或自然空間環境，捕抓當地居民對於過往的記憶和生活狀況。展覽透過影像、裝置與現場表演，呈現人與環境的對話及想像紋，除對一個陌生地貌的精神性踏查，也是對於自身環境與社會的多重反思。

Ashes of Whispers is a continuation of Chen Yow-Ruu's thoughts during the residency in Akiyoshidai, a unique environment. Through her observations in life and surrounded environment during the residency, she weaved together narratives, searching for those absences and presences, and furthermore constructs a conversation as well as an imaginary narrative between man and environment through images, installations, and live performance. This exhibition not only features 3 video works that were presented in Akiyoshidai International Art Village but also to re-propose views and imagination towards ashes, ashes that directs to materials and residues of memories, as well as something else.



曹淳從荷蘭語詞彙— Zeelandia 出發，探討臺灣歷史中出現的首座城堡—熱蘭遮城，以及隱藏於紐西蘭海面之下的西蘭大陸的關聯。透過收集在建築工地、城市各處被遺棄的磚塊，以及使用荷蘭人建築熱蘭遮城時作為黏著劑使用的黑糖、糯米、貝殼等建材製作西蘭大陸的地形模型，連結臺灣與紐西蘭兩地的淵源，並且以整個計畫發展的過程，與東印度公司駐臺官員所記載的熱蘭遮城日記及歷史對話。林怡慧企圖由尋找失去的東西來審視我們所有擁有的，並質問何以我們不斷重複一邊弄丟、一面抬起的輪迴。不回覆這些問題，亦不暗示觀者想像藝術家的詮釋，而是以緩慢且溫柔的態度讓觀者與自身探索回憶的漩渦。

Tsao Chun's project *Zeelandia* was initiated by an interest in the common name of the eighth continent in the world and the first fortress in Taiwan. The floor installation references a geographical model of the continent Zeelandia, where he has used the materials of the Fort Zeelandia, namely: bricks, gluten rice powder, brown sugar and seashell as mortar. Tsao drew attention to the act of discovery and the significance of multiple "Zeelandia" that span the world as an integral part of the journey and link the relationship between Taiwan and New Zealand. *Lost and Found*, Lin Yi-Huei's solo exhibition attempted to look at what we have in search of what has been lost and to question why we keep repeating the reincarnation. However, she didn't intend to respond to these questions, or to imply that everyone imagines her interpretation, but to let the viewer explore by himself.

透明象限
——
2018 TAV 藝術採集計畫
——
INTO
——
2018 TAV ART PROJECT



在十字路口徘徊，漸漸隱形的身體，不屬於這裡，也不屬於那裡。

這裡，匯集各種文化與風味，華麗的外表看起來有些失真，燦爛的陽光照射下發現失真後的真實，忽遠忽近、忽明忽滅，反差強烈，閃爍着霓虹的光芒，吸引你我靠近，當你身處此地，望向周遭，看似熟悉卻又陌生；看似靠近卻很遙遠；看似喧囂卻也孤寂，你會感覺街頭的來往行人，不論身份、性別、目的，外表都有著泡泡薄膜，雖然交談卻稱不上交集，彼此穿梭在這個「透明區塊」，保護自己也保護別人。當你走進這「透明象限」，試圖用鳥瞰的方式觀看這個區域，人與人、人與空間的錯身交會好似水平面下的許多泡泡，互相滾動、摩擦，隨著時間無情的拍打，最終消失，好比人魚公主的眼淚，從一數到十後慢慢蒸發。

台北國際藝術村（Taipei Artist Village，簡稱 TAV），隱身於核心「透明區塊」的一隅，像顆泡泡暫留於此，四個象限延伸分別有著不同功能的目的存在，卻共同擁有「神祕」與「疏離」幾個相似特質。泡泡表層有著虹彩變化的虛幻卻透明可視；內層有著若即若離的惆悵卻容易忽視。王德瑜 X 王榆鈞合作作品〈九十五號的午後〉，使用王德瑜慣用的充氣作品呈現，轉化空間原有的功能性打造一個透明的櫥窗，櫥窗外包覆作品如同一層無形的膜，來往的路人期待裡面的驚喜卻也只是日常。王榆鈞將聲音創作擺放在充氣作品中，並選擇快閃兩天現身其中，將日常中帶有隱私與秘密，習慣與重複的展示出來，並期待在何謂展示與被展示的提問中，促成關於人與人互動的思考。

當身處透明象限，慢慢疲憊的步伐，該向左走，還是向右。

臺北市中正區北平東路 7 號自二〇〇二年起由臺北市政府規劃為「台北國際藝術村」，座落中央行政特區，四個象限分別可延伸至臺北車站、條通街區、政府機關和華山草原。「臺北車站」，臺北首要的公共運輸樞紐。如今，星期日的臺北車站總是擠滿享受難得假期的東南亞移民（工），黑白瓷磚上的一張張離鄉的臉孔，急切的交談分享著日常，藝術家余政達呈現錄像作品〈附身【聲】者：梁美蘭與艾蜜莉蘇〉是他與兩位菲籍臺灣媳婦的談話紀錄，運用中文、台語、英語三種語言與兩位新住民交談，各自以皆不「標準」的語言、腔調，遊走在辭不達意的語言縫隙中，企圖解放原本存在於彼此語言上的無形框架，與經驗異地文化差異的悲情意



象。

「條通街區」源自於日據時代，目前仍為熱鬧的小型商圈，許多餐飲、娛樂、聲色場所林立。條通存在著世俗的有色眼光，酒店（吧）、小姐、夜生活等名詞加上形容詞的賦予，帶給大眾無限曖昧的想像。〈讓我讀你〉由李勇達 X 許家禎首次合體創作，以「讓我讀你」做為此空間主題，也是我們對世界，對彼此，對自己說的一句最簡單的話。透過文學、行為兩種手法，採集透明象限中他人的精神碎片及其生命經驗，找尋埋藏肉身中渴望的自由，藝術家透過主動與被動的兩種方式，讀你們，也讀自己。〈非關身體報告書〉透過藝術家林祐聖所擅長的繪畫風格寫實描繪女性裸體並加註文字，以微觀層面上，展示了來自創作者、社會、受訪者自身的標籤；在宏觀層面上，並非旨在去除標籤，而是讓創作者、受訪者、觀賞者重新審視標籤的生成與作用，進而察覺到標籤與被標籤者本質之間的落差。2016年曾於台北國際藝術村短暫駐村的鍾承旭，兩年後，選擇以〈遠端速寫〉作為在異地紀錄這個地域的方法。以動畫作為速寫的媒材，並與聲音藝術家邱俊霖合作，利用聲音地景取樣拼貼出當地現實的氛圍，放大顯示台北國際藝術村與週遭環境的曖昧關係。看著清晨的陽光撒在天橋上，倪瑞宏描繪一位酒店女服務員的工作場景，燙著金邊的名牌、濃密捲翹的假睫毛，香艷刺激的曖昧假想，卻無法留下任何一張照片，藝術家只能透過速寫畫出〈女服務員圖〉，畫出緊閉門後的世界，思索著「聖女、婊子、藝術家這三個角色的界線到底在哪裡？」。曖昧讓人受盡委屈，找不到相愛的證據，愛情總是迷人卻又煩人，販售曖昧的「條通街區」卻可以讓人短暫地擁有愛情。藝術家張藝製作三首MV來表示愛情的不同面向，並使用卡拉OK機呈現，希望觀眾是能透過投錢點歌的方式來與他互動。他用自身的演出來創造出對各種愛情的投射想像，也希望觀者能從中找到共鳴，在愛情裡大家都是主角。另外，空間佈置與藝術家徐靖軒合作，展間裡的大型裝置藝術，是一片愛情的海洋。〈大正浪漫街道〉由新銳藝術團隊SUPER ADD之作，作品由條通的招牌展開探索，五花八門的招牌，老的新的同時在街區裡汰換，隨處可見混雜著中英日文三國語言的文字，藉由霓虹燈裝置再現街景，加上無形的幻想，帶領觀者體驗受浪漫主義影響後的日式風情。臺北的條通區是充滿著濃烈的極端味道，像是一個社會縮影。黃韶瑩作品〈日

常物件 場景 區域性感知經驗〉透過觀察日常的周圍環境，蒐集這些日常的瑣碎經驗的片段和局部的場景，以不同的角度探索這裏的物件，試著佇立在物件的位置上，重新看待人的日常與生活。即將開業的選物店成為丁柏晏創作的來源，選物店前身為一家老水電行，這樣的新舊交雜、世代交替在市民大道以北的街區特別明顯，在這個空間的功能的交替點上，藝術家以結合動畫及複合媒材作品〈照順水電行〉來記錄這個交替時刻。

「台北國際藝術村」，作為國內外藝術家進駐的基地，提供創作與生活的空間及文化交流的平台。官方介紹是否讓人難以理解，藝術家進駐在神秘兮兮的藝術村裡，除了透過漫談、聯展或不定期的開放工作室可以一探他們的創作生活外，其餘日常風景旁人難以窺視。藝術家陳漢聲的〈遛草計畫〉是以現成物組裝的草系機器人，做為城市探索的方法。作品以打掃機器人與蔥筆（原子筆）及監視器改裝，探索範圍以台北國際藝術村作為中心向外拓展，試圖以偽綠化城市的打掃裝置，嘗試潛入在這區域中我們經常路過，卻不曾踏入的神秘領域。

從時空交替抽離，緩緩移動的視線，未完，待續。

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，我們試圖透過當代藝術的語言去梳理、去靠近。藝術村相對藝術展示場域顯得封閉而透明，也因此，藝術家在進駐的過程中，可以卸下絕對的框架，展現相對的真實。「透明象限」— 2018 TAV 藝術採集計畫，以「藝術進駐」的核心出發，透過藝術家實際踏查，採集存在於台北國際藝術村及其周邊象限的專屬日常，利用藝術語言間接書寫，完整紀錄。

2018 TAV 採集計畫利用耕耘藝術領域數十載所建立的網絡與能量，針對台北國際藝術村及其延伸象限區域屬性與其特質為軸，十三位（組）當代藝術家以「into」（駐）的概念為線，利用策劃團隊所規劃的作品展覽、音樂派對、週末活動及講座導覽等內容安排，邀請觀者無束縛的「into」（進）入到這個「透明象限」，穿透、轉化、暫離。



Standing at the crossroads and becoming invisible, we do not belong here or there.

Various cultures and styles mix together in here. The luxuriant appearance looks distorted, while the distorted reality is found under the bright sunlight. The shine of neon light attracts you and me to get closer. Every stranger on the street seems to be wearing a bubble helmet no matter what their identity, gender or purpose is. There may be conversations but no interaction. We are in this "transparent block" to protect ourselves and protect others.

Taipei Artist Village (TAV) is hidden from the core of this "transparent block" and stay here temporarily just like a bubble. Each quadrant area has its own functions and purposes, but they share the same characteristics of "mysterious" and "alienation". Like a bubble, the surface is illusory and colorful but is transparent and visible; the inner layer is ambiguous but easy to be ignored. Since 2002, the Taipei City Government unveiled "Taipei Artist Village" at No.7 of Beiping East Road in Zhongzheng District. Taipei Artist Village is located in the central of the administrative region of the city which is extended as the quadrant area: Taipei Main Station, Jodori Area, government agencies and the Huashan Grand Green. "Taipei Artist Village", as the foundation of the local and international resident artists, provides a platform for cultural exchange and spaces for creation. Does the official introduction make you feel confusing? Even though there are artist talks, exhibitions, and open studio to let people explore the lives of the resident artists, the artists are still living and working in the artist village mysteriously. The "Jodori Area" was derived from the era of Japanese occupation. The Japanese government used the name of Jodori (Tiaotong) to name the street which was the high-grade Residential area for Japanese only. After the defeat of Japanese, "Jodori Area" has transformed as Japanese-style area flashing with neon lights. Although it has declined together with political and economic reasons, it is still a bustling business district with entertainment, dining and sensual places. People look at Jodori with secular vision and add more adjectives of hotel, bar, woman, and nightlife which give the community an infinite imagination. "Taipei Main Station" is the essential hub of public transportation and carrying huge traffic volume. Up to now,

crowds of Southeast Asia migrant workers are enjoying the holidays on Sunday in Taipei Main Station. You can tell their homesick from their facial expressions and conversations. The language, culture or even food have become barriers between us. "The Grand Green" and "Huashan 1914 Creative Park" are nearby. Their mission and vision adjust according to the policy and the support of the government. Many vacant spaces have been transformed into art and cultural use. By support from the cultural policy, many people, teams and private enterprises have used spontaneous approaches to build power for the art industry. They transformed those small vacant spaces into galleries, creativity stores, stages or individual bookstores. Meanwhile, there is a contrast beside The Grand Green. Apart from the protest and the SNG, the "government agencies": "Executive Yuan" and "National Police Agency" are heavily guarded with a high wall and barricade. There is a great contrast that they control access with majesty while they aimed to solve livelihood affairs. When you enter this quadrant area with the broad overview, you may find that the interactions of people with people, and people with spaces are like bubbles: Bubbles will be disappeared in pace with time and friction just like the tears evaporating in ten seconds from The Little Mermaid.

Art in our life is not primary but it is necessary. We can tackle the problems in our life through the perspectives of contemporary art. *INTO-2018 TAV ART PROJECT* uses the network and energy cultivated in decades from the art field to build the axis and line. The axis of the program is the common characteristics of the Taipei Artist Village and the four quadrants; while the line is the concept of "into" (resident) by more than ten contemporary artists. By the indoor and outdoor artwork, opening party, performances, weekend events, talks, and guided tours, our programming team now invite you to enter this "transparent block" without constraint! Feel free to get in, transform and rest.

2018 春夏季開放工作室 —— 「裸」 NAKED —— 2018 Spring / Summer Open Studio



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。

2018 春季開放工作室於 2 月 10 日至 11 日在雙村舉辦，初春時光中，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安娜·法布里克斯（匈牙利）、雙人組合艾咪與奧利弗·湯瑪士艾爾凡（英國）、丹羽陽太郎和山下拓也（日本）、克利絲蒂娜·卡薩（紐西蘭）以及本國進駐藝術家黃至正（臺灣），共七組藝術家進行工作室開放。

寶藏巖國際藝術村則有朱利安·夸涅（法國）、王楓文（美國）、賈斯汀·泰勒·泰特·利安·摩根（加拿大）、公休劇場、周靈芝（臺灣）以及十三組寶藏巖微型群聚共同參與工作室開放；寶藏巖青年會所也開放平常僅供房客使用的空間，並且邀請到日本表演藝術家 TANAKO，帶領大家進入她神秘的藝術殿堂。

2018 夏季開放工作室延續「裸」主概念，在 8 月 11 日至 12 日的夏日午後，於兩村舉辦工作室開放，台北國際藝術村共有八組藝術家參與，包括許修榮、權敬煥、金順任（韓國）、瀧健太郎、Yukawa-Nakayasu（日本）、姚柱東（香港）、蒂凡尼·辛歌（紐西蘭）以及帕特里克·托馬斯（德國）。

寶藏巖國際藝術村的駐村藝術家，呂洋 & 漢娜·朱拉、Flaneur Magazine（德國）、黃凱馭（香港）、不廢跨村實驗室（臺灣），四組藝術家工作室以及九組微聚工作室開放，加上當天邊緣市集擺攤進駐，增添當天活動的熱絡。而寶藏巖閣樓青年會所則以「窺」為概念，在對於過去記憶已不復存在的空間中，透過窺探不同的展演，想像入住在閣樓中，與藝術發生的化學變化，並尋找旅行中的感動。閣樓的各個空間進行了不同的小型展演讓來訪者在觀看閣樓空間外，亦能體驗「藝居共生」的概念。並藉由此活動讓更多需要展演平台的藝術家有個發揮的空間，同時帶領民眾更加貼近藝術，體驗老房子的美好。

除此之外，更是邀請到獲獎無數的 8ROJO 劇團，在寶藏巖特有的防空洞空間中演出新作《AFTER 一愛、瘋狂與死亡的故事》。來自加拿大的他們擅長運用面具、光影和抽象肢體來講述故事。作品根據真實事件改編，述說南美知名魔幻寫實作家赫拉蕭·奎若嘉第一任妻子安娜瑪莉亞·席列斯臨終前的驚悚體驗。臺灣演出將是此劇的世界首演，每場只供五名觀眾觀賞。

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 arts.

The 2018 Spring Open Studio was held in Taipei | Treasure Hill Artist Village on February 10th and 11th. In the early 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 Anna Fabricius (Hungary) \ artist duo Amy and Oliver Thomas-Irvine (UK) \ Yotaro Niwa \ Takuya Yamashita (JP) \ Krystina Kaza (NZ) and Taiwanese artist Huang Chih-Cheng, 7 groups of the artist had joined the open studio event.

In Treasure Hill Artist Village, Julien Coignet (FR) \ Sophia Wang (US) \ Justin Tyler Tate \ Liam Morgan (CA) \ Men-Off Theatre \ Julie Chou (TW), and 13 groups of micro-lofts joined. Also, Attic (Treasure Hill Traveler's Hostel), opened some rooms that usually only can be entered by people lodging, and they invited Japanese performance artist TANAKO to perform which led the audience into her mysterious art hall.

The 2018 Summer Open Studio, which continued the concept of "Naked", was held in Taipei | Treasure Hill Artist Village on August 11th and 12th. In the Summer afternoon, we opened the door of both Artist Village. Taipei Artist Village has 8 groups of artists joined, including Heo Suyoung, Kwon Kyunghwan, Kim Soonim (KR), Kentaro Taki, Yukawa-Nakayasu (JP), Yiu Chu-Tung(HK), Tiffany Singh(NZ) and Patrik Thomas (DE).



In Treasure Hill Artist Village, Jan Lütjohann & Henna Jula (DE & FI), Flaneur Magazine (DE), Hiram Wong (HK), NO!W Across Lab (TW), 4 groups of residency artists and 9 groups of Micro lofts opened their studio, and the "Edge Man Market" also joined, with the various stands and shops, Treasure Hill became even more bustling.

Attic (Treasure Hill Traveler's Hostel) using the word "PEEK" as their theme, allowing access to several rooms for guests to take a sneak peek at the private spaces of their Hostel. These rooms are usually available for the private guests of Attic only. When a certain space no longer contains memories from the past, we could find the emotion once again through the peeking of different exhibitions of each room, imagining living inside the Attic yourself. Feel the heart and soul inspired by art. Find the "moment" in your travel that will last forever.

What's more, we invited ROJO who is an award-winning Canadian ensemble to perform their new work (*AFTER*)- *A TALE OF LOVE, MADNESS, AND DEATH*, in the shelter which is a special space in Treasure Hill. Their creations use masks, shadows, and movement to tell non-verbal stories. *AFTER* is a chilling experience about the last moments of Ana Maria Cires, first wife to one of Latin America's most celebrated horror writers, Horacio Quiroga. 8ROJO premiered this work in Taiwan. Only 5 audience members can join per performance.

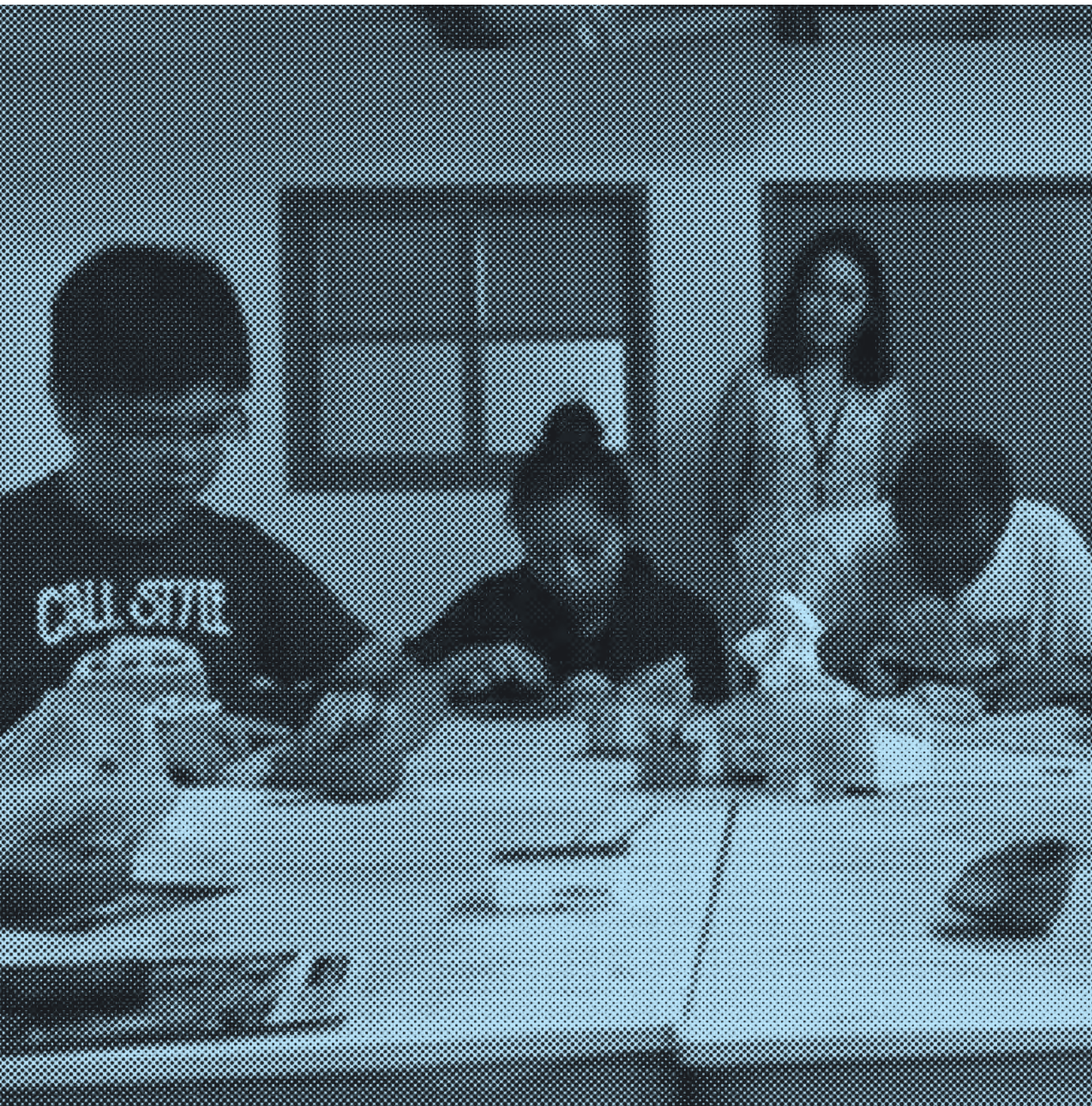
Different from the art museum, Artist Village is a place where art born and to live, it is full of vitality. Through the Open Studio event, a viewer can not only appreciate the rational and intuitive of artworks but exchange ideas and connect with artists, art workers, even people who also participate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

週五漫談夜 Friday Night Talks



台北 | 寶藏巖國際藝術村作為國內外藝術家進駐的基地，不單是提供創作與生活的空間，更重要的是能夠與在地民眾產生更多藝術創作或生活體驗上的交流互動。為此，台北 | 寶藏巖國際藝術村在每一季都會舉辦一至兩場週五漫談夜，邀請當季的駐村藝術家進行座談。2018 年我們邀請李明學及羅仕東分別擔任上下半年的週五漫談夜主持人，前者擅長以幽默視角重新解讀生活物件的藝術家，同時也是國立臺北教育大學藝術與造型設計學系助理教授；後者活躍於各項藝術交流計畫，現為 OCAC 打開 - 當代藝術工作站的成員與現任站長。他們以豐富的觀點貫串駐村藝術家的創作心情與藝術理念。用輕鬆的對談方式讓駐村藝術家和大家聊聊創作旅程中的點滴風景，並分享從異地進駐臺北的計畫心得。

As a creative base for domestic and foreign artists, Taipei | Treasure Hill Artist Village is dedicated to offering them spaces for creation and living, and, more importantly, favorable opportunities for exchange and interaction with local residents through their artworks and life experiences. To achieve this goal, Taipei | Treasure Hill Artist Village has organized the Friday Night Talks on a seasonal basis (1-2 times per season), inviting the artist-in-residence at the village to give talks. The 2018 program was hosted by James Ming-Hsueh Lee and Lo Shih-Tung; the former is an artist and an Assistant Professor of Department of Arts and Design of National Taipei University of Education, whose works often center on re-interpreting everyday objects from a humorous perspective, and the latter is the leader of Open Contemporary Art Center, who is dedicated to lots of art exchange programs. 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.



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 villages also provide 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.

創作之外 | 台北國際藝術村藝術行政人才培育專案 Internship Program of Barry Room Gallery



藝術行政工作經常與人有關，且高度仰賴經驗累積，百里廳提供以展場實務出發的學習平台，從協助藝術家完成作品，第一線面對觀眾解說，到邏輯清晰地掌握及管理專案，完成一檔展覽。讓初入社會或將入社會的年輕學子縮小「學用落差」，培養溝通、整合和解決問題的能力。

The work of art management is related to people and highly rely on the experience. Barry Room Gallery offers a learning platform based on practical exhibition work, interns will have the opportunities to start their practice from assist artist with their works, guide the audiences, have a project management experience, and finish one or several exhibitions. The intern training project provides the graduated students some tips and skills of communication and solution.

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。二〇一八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。二〇一八年共招募有二十三位實習生，目前合作之學校有香港中文大學、香港浸會大學、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、雲林科技大學、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-month 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 2018, general regulations for the Taipei Culture Foundation Artist Village Operations Department Internship Program were drafted. Application of internship was divided into six groups for students with professional skills and interest to choose, and 23 interns were recruited in 2018.

Our current partner universities include the Chinese University of Hong Kong, Hong Kong Baptist University, National Taiwan University, National Chengchi University, National Taiwan University of Arts, National Taiwan Normal University, National Chung Cheng University, National Yunlin University of Science and Technology, 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.





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、志工或居民組成，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, volunteers 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.

藝術行政人才培育計畫 — 暑期公益工作坊

Arts Administration Program for Young Talents — Summer Workshops for Nonprofit Organizations

鑒於各大專院校積極推廣藝術行政管理及文化創意產業等相關課程，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擬定「藝術行政人才培育計畫」專案，於暑假期間特別規劃公益性質之藝文工作坊課程，邀請公益團體至藝術村參與藝術體驗活動。讓弱勢團體能藉此機會親近藝術家，透過藝術家們的帶領發現創作的樂趣，並分享藝術家的創作理念與生命歷程。

二〇一八年暑假邀請到社團法人中華民國聽障人協會和伊甸社會福利基金會視障重建中心至台北和寶藏巖國際藝術村參與手捏陶工作坊活動，由寶藏巖第一季駐村藝術家周靈芝擔任工作坊講師。透過「觸覺藝術」使聽障和視障朋友透過不同的感知能力將個人經驗融入藝術創作中，嘗試打破視覺的侷限，實現自我表達的成就，同時將陶藝作品變成日常用具使用於生活中。

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 and Treasure Hill Artist Village have developed "Arts Administration Program for Young Talents" in 2016. The program invites nonprofit organizations to visit artist villages and attend different events such as workshops. Through this program, nonprofit organizations will get along with our residency artists and explore the fun of creating. Our artists will also share their art concept and life stories with them.

In 2018 summer, we invited the "Chinese National Association of the Deaf. R.O.C." and "Eden Social Welfare Foundation - Visual Impairment Services Center" to Taipei and Treasure Hill Artist Village to attend a hand-built pottery workshop which was led by Julie Chou, the residency artist of Treasure Hill. The workshop intended to let the deaf and the visual impaired break the limits of vision. They made potteries through the sense of touch while incorporating their personal experience into art creation. In addition to being able to express themselves by touching and making, they can use their artwork as daily utensils.



一月

/ 活動 /

國際藝術進駐分享會

二月

/ 工作室開放 /

「裸」—台北 | 寶藏巖國際藝術村 2018 春季開放工作室

三月

/ 展覽 /

2018 第一季駐村藝術家聯展

2018 第一季寶藏巖駐村藝術家聯合發表

江凱群、派翠克·穆勒雙個展

「又在這裡，又在那裡」— 2018 寶藏巖光節

/ 活動 /

臺北市青年事務委員會「臺北的獨特與包容」論壇

四月

/ 展覽 /

「天體觀測」—吳梓安個展

五月

/ 展覽 /

「你看看你—現地創作計劃」—實習生策劃展

/ 工作坊 /

「觸發改變的創藝連結—永續意識的養成遊戲」工作營

六月

/ 展覽 /

2018 第二季駐村藝術家聯展

2018 第二季寶藏巖駐村藝術家聯合發表

「身體位移」—黃盟欽個展

/ 活動 /

「藝文空間逆境求生術」— 2018 台灣藝術村聯盟年會

七月

/ 展覽 /

「灰燼的呢喃」—陳侑汝個展

/ 表演 /

「平行世界越來越擠」：公休劇場

八月

/ 展覽 /

2018 第三季駐村藝術家聯展

2018 第三季寶藏巖駐村藝術家聯合發表

/ 工作室開放 /

「裸」—台北 | 寶藏巖國際藝術村 2018 夏季開放工作室

九月

/ 展覽 /

「透明象限」— 2018 TAV 藝術採集計畫

/ 表演 /

「…邊界」行動投影演出：瀧健太郎

/ 活動 /

「核·廢」首映會&映後座談：帕特里克·托馬斯

十月

/ 展覽 /

「叢林」群展

十一月

/ 展覽 /

2018 第四季駐村藝術家聯展

2018 第四季寶藏巖駐村藝術家聯合發表

寶村故事館

/ 表演 /

「交織—無限」舞蹈演出：西蒙·威爾拉 & 提姆·潘杜羅

十二月

/ 展覽 /

「失物招領」&「熱蘭遮」—林怡慧、曹淳雙個展

「事事如易」—實習生策劃展

/ 表演 /

「交織—無限」舞蹈演出：西蒙·威爾拉 & 提姆·潘杜羅

January

/ Event /

Artist on AIR Residency Talk

February

/ Open Studio /

Naked — Taipei | Treasure Hill Artist Village 2018 Spring
Open Studio

March

/ Exhibition /

2018 Season 1 Residency Artists Exhibition
2018 Season 1 Treasure Hill Residency Artists Exhibition
CHIANG Kai-Chun & Patrick MULLER Dual Exhibition
Here & There — 2018 Treasure Hill Light Festival

/ Event /

Youth Forum 2018

April

/ Exhibition /

Celestial Observation — WU Tzu-An Solo Exhibition

May

/ Exhibition /

UCCU — Site-specific Creation Project: Intern Exhibition

/ Workshop /

Creative Collaboration as Catalyst for Change — The Nourishing
Game of Sustainability Awareness Workshop

June

/ Exhibition /

2018 Season 2 Residency Artists Exhibition
2018 Season 2 Treasure Hill Residency Artists Exhibition
Body Displacement — HUANG Meng-Chin Solo Exhibition

/ Event /

ART SPACE SURVIVAL KIT: 2018 Annual Conference for the
Artist Village Alliance of Taiwan

July

/ Exhibition /

Ashes of Whispers — CHEN Yow-Ruu Solo Exhibition

/ Performance /

Parallel World Overload — Men-off Theatre

August

/ Exhibition /

2018 Season 3 Residency Artists Exhibition
2018 Season 3 Treasure Hill Residency Artists Exhibition

/ Open Studio /

Naked — Taipei | Treasure Hill Artist Village 2018 Summer
Open Studio

September

/ Exhibition /

INTO — 2018 TAV ART PROJECT

/ Performance /

Borders on... — Mobile Projection Performance: Kentaro TAKI

/ Event /

THE TAIWASTE — First Preview and Afterwards talk

October

/ Exhibition /

Jungle — Group Exhibition

November

/ Exhibition /

2018 Season 4 Residency Artists Exhibition
2018 Season 4 Treasure Hill Residency Artists Exhibition
The Story of Us

/ Performance /

INTERLACE_01 — Infinity: Simone WIERØD & Tim PANDURO

December

/ Exhibition /

Lost And Found — LIN Yi-Huei Solo Exhibition & Zeelandia —
TSAO Chun Solo Exhibition
Down the Memory Lane: Intern Exhibition

/ Performance /

INTERLACE_01 — Infinity: Simone WIERØD & Tim PANDURO

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