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台北國際藝術村年鑑

Taipei Artist Village
Yearbook

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The Urban Metamorphosis with the Residency of Art

城市蛻變
藝術進駐下的

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

李遠 (小野)
Adam Li

一座城市的崛起，需要眾人的力量。台北在 2016 年作為全球第 5 個獲選為世界設計之都的城市，透過讓創意走入社區，策略性推動城市形象改造計劃，也促進藝文組織、設計企業及地方政府積極參與互動交流，產業間的垂直整合，資訊的凝聚和資源的共享，讓藝文活動主動走入市民的生活中，而這些無形的力量正帶領著台北，甚至整個台灣，邁向另一個璀璨的巔峰。

由舊址建築物所轉型的台北 | 寶藏巖國際藝術村，長期為本地及來自世界各地的藝術創作者提供豐富的文化資源和創作環境，同時也是一般民眾參與國際藝文活動的理想場域；寶藏巖在「藝居共生」的基礎上，保存了珍貴的社區集體記憶，藉由藝術進駐、活動執行，不斷整合地方上跨族群的聲音與意識，落實理想的實踐，也帶動城市的新生。

2015 年寶藏巖獲得 LUCI 國際燈光協會 City.People.Light Award 特別提名獎，2016 年更在天下雜誌《2016 金牌服務業調查》得到跨行業獨特性前十名的優異評價。兩村透過藝術進駐計畫開啟一個跨足國際的空間平臺，利用國際徵件和交流機構合作的方式，讓更多滿腔藝術熱血的創作者聚集在臺北這座城市，為土地帶來思維上的衝擊，激盪出更多可能性與火花。未來，台北 | 寶藏巖國際藝術村也將持續讓更多跨領域創意和文化交會，創造屬於臺北獨特的文化藝術價值。

The growth of a city rests upon its citizen's efforts, and these efforts culminated in the official designation of Taipei City by the ISCID as the fifth World Design Capital in 2016. We have devoted remarkable energy to bringing creativity to the communities and strategically promoting the city's image. Besides, the engagement, interaction and exchange among artistic and cultural institutions, design companies and local governments have also been actively encouraged. The vertical integration of industries, information collection and resource sharing have made artistic and cultural events part of the citizen's quotidian existence. These intangible forces are ushering Taipei City, and even Taiwan as a whole, in a new golden era of art and culture.

Repurposed from old buildings at their original locations, the Taipei Artist Village—Treasure Hill have offered domestic and foreign artists rich cultural resources and congenial environment for creation. They are also ideal places where the public can constructively engage in international artistic and cultural events. Based on the philosophy of arts-community symbiosis, the Treasure Hill preserves precious collective memories of the community, and keeps integrating cross-

cultural voices and consciousness with residency programs and events of all stripes, which not only achieves its ideals but also makes a refreshing change to the city.

On top of that, the Treasure Hill won the LUCI's Special Mention of the City.People.Light Award in 2015, and was listed as the top 10 unique cross-industries by the Commonwealth Magazine in its "2016 Gold Service Award Survey." The two artist villages collectively created an international platform on the basis of open call for international proposals and institutional exchange. This approach has made Taipei City an attractive destination for a large number of enthusiastic artists who may bring new thinking to this island and spark greater possibilities. Following this context, Taipei Artist Village—Treasure Hill will continue to facilitate transdisciplinary and cross-cultural encounters, thereby manifesting the city's sui generis cultural and artistic value.

The Mirror-like Arts Reflecting the Exuberance of a City

映出城市的豐富，
藝術像鏡子，

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

鍾永豐
Jung-Feng Chung

文化藝術談的是改變，台北 | 寶藏巖國際藝術村在累積多年的國際交流經驗後，除了持續提供創作者研究的環境和資源外，也在既有的基礎上，誠懇地面對自己的侷限，轉向強化交流平台服務的質量，亦將藝術文化的觸角深入國內交流機構擴散影響力，引領臺灣藝術駐村交流機構的走向，為參與台北藝術進駐計畫的藝術家開拓更寬廣的網絡，也展開和社會深刻對話的通道。

台北 | 寶藏巖國際藝術村以再利用的場域做為藝文的替代性空間，乘載藝術創作論述、公共政策、文化產業與市民參與，嘗試融匯對歷史的記憶、對現實的理解，與對未來的想像，不斷在藝術上尋找更好的方法，以各式展演、教育推廣活動中凝鍊的節奏，將文化、美學品味與視野傳遞給大眾，發展出異於以往、嶄新的公共關係，也喚起人與空間的關係反思。同時也獎勵藝術創作新秀，培育藝術行政人才，實踐藝術村在繁複的當代社會關係中，新的平台意義與定位。

擁有深厚文化藝術根底的臺北，透過多元的形式去轉化與彰顯其魅力，也經由跨領域的交流開啟更豐富的可能，讓生態美學與環境藝術展現無可取代的獨特性，期許未來依然持續在藝術本質的展現力上，帶領社會以更宏觀的視野去對話，以藝術之鏡緬懷、觀照，映出城市發展的現代性、生命力與永續價值。

Culture and art entail changes. Taipei Artist Village—Treasure Hill has years of experience in international exchange. In addition to providing artists with a congenial environment and necessary resources for research and creation, the village also faces up to its limitations and improves its service as an exchange platform on the existing basis. By reaching out to domestic institutions that involve in international exchange, the village managed to orientate residency institutions in Taiwan, which not only constructed a wider network for the artists in the Artist-in-Residence Taipei, but also opened up new channels for meaningful dialogues with the society.

Being an alternative art space repurposed from disused ones, Taipei Artist Village—Treasure Hill functions as an arena for artistic discourses, public policies, the cultural industry, and citizen participation, seeking to integrate memories of the past, understandings of the realities, and imagination of the future. It is in a constant search for better ways to present the arts, and keeps cultivating the public's aesthetic taste and broadening their horizons with refined performances, exhibitions and educational promotion. In addition to developing brand new public relations, the village


has stimulated the public's reflections on their relationships with the places they reside. Meanwhile, the village not only encourages and rewards emerging artists, but also incubates talents for art administration, fulfilling its new meaning and responsibility as a platform in the intricate contemporary social relations.

Taipei City not only exudes charm by transforming its profound cultural and artistic heritage in diverse ways, but also maximizes its potential by virtue of transdisciplinary exchange, thereby manifesting the irreplaceable uniqueness of ecological aesthetics and environmental art. I expect Taipei Artist Village—Treasure Hill to continue their artistic expression and bring the society into constructive dialogues beyond limited horizons, thereby helping us remember, visualize and reflect the modernity, vitality and sustainability of a great city with the mirror of art.

The Value of Taipei | Treasure Hill Artist Village and the Challenges Confronting Them

台北—寶藏巖 國際藝術村的 價值與挑戰

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

吳達坤


座落於文化與創新日積月累、瞬息萬千的臺北城中，每年世界各地的藝文工作者匯流於此，台北 | 寶藏巖國際藝術村，兩村皆肩負著串連在地與國際連結的責任。風貌與質地大相逕庭的兩村，一方位於臺北市中心一隅，另一方則依山臨河與歷史並存，樣貌逐漸成熟，吸引著全世界與臺灣的藝術與文化工作者來訪，激起創意的漣漪，交織著國際與本土文化，顯現台北 | 寶藏巖國際藝術村在藝術進駐計畫和跨文化交流的不遺餘力，藝術村皆為提供創作和展演甚至研究完善的平台。

藝術空間與進駐單位越發蓬勃，爭相於臺灣各地發聲。台北國際藝術村做為臺灣第一個公辦藝術進駐機構，2015 年發起第一屆「台灣藝術村聯盟年會」後，2016 年更以「藝術行動：節慶與地方振興」為主題研討，舉辦第二屆台灣藝術村聯盟年會，追尋資源永續的藝術經驗，並促成「台灣藝文空間連線 TASA」的成立，做為進駐機構單位的橫向運作平台，讓國內外各個空間相互聚首，分享彼此交流辛苦培育後的果實，並為藝文環境需求帶來健全對話。

兩項年度活動，「2016 年寶藏巖環境藝術燈節—邂逅那道光」融合許多跨領域節目，讓日夜皆有不同風情，呈現動靜皆宜的景色。「2016 年混種現場藝術祭」更於花博爭艷館擴大舉辦，新增「國際藝文空間」、「幽竹小塾 X ON SITE」、「週末微小聚 X ON SITE」三項展演活動內容，給予觀眾嶄新感官體驗。「閣樓寶藏巖青年會所」同時邁入第四年，除了提供藝文工作者住宿，也開放大眾體驗「藝居共生」的山城樣貌，讓來訪者融於寶藏巖特有的藝文氛圍。藝術村透過空間再利用，除了能保存其過往痕跡，將時代變遷轉為轉為創作能量，廣納不同美學表現，亦強化民眾對藝術的參與度，使得生活與文化和諧無距離，帶來社區至城市間異於平常的光采，形塑出與群眾共享、共賞的環境。

傳統與新意、本土與國際，皆構築起藝術村的基底，不讓臺北城靜默於世界。希望台北 | 寶藏巖國際藝術村在未來的成長能有您一起參與，讓這份價值支援各方，使得藝術村持續成為從世界走向台北的文化基地。

Thriving in Taipei City whose cultural heritage has accumulated over time and innovations occur in a myriad

way, Taipei Artist Village (TAV)—Treasure Hill Artist Village (THAV) have become favorite destinations for artistic and cultural practitioners from the four corners of the world. Both artist villages share the responsibility for connecting the local art community to the international art scene. There is a world of difference between the two artist villages in terms of their styles and features. The TAV is located in the downtown area, while the THAV perches at the root of mountains with a view of the river and co-evolves with its turbulent history. It took years for the two artist villages to reach full maturity. They exert a gravitational attraction to domestic and foreign practitioners who not only inspires creativity but also marks the encounter between the local culture and the international society. This development bears testimony to the fact that both artist villages have not only made every effort to facilitate artist-in-residence programs and cross-cultural exchange but also devoted themselves to providing a robust platform for origination, exhibition, performance and research.

Art spaces and residency institutions have mushroomed and pleaded their causes all over Taiwan. As the first public institution dedicated to residency programs in Taiwan, the Taipei Artist Village initiated the 1st Annual Conference for the Artist Village Alliance of Taiwan in 2015, and continued to organize the second in 2016 by treating "Art Action: Festival and Community Revitalization" as its overriding theme, with the aim of mobilizing and pooling sustainable resources for artistic practices. On top of that, the second conference concluded with the founding of the Taiwan Art Space Alliance (TASA) which not only serves as a horizontal platform for domestic and foreign residency institutions to share and exchange their achievements of incubation, but also engages different art communities in constructive and meaningful dialogues about the demands on artistic and cultural resources.

We organized several annual events in 2016, foremost among them the Treasure Hill Environmental Art Lantern Festival, which perfectly blended many interdisciplinary projects that not only gave a colorful portrayal of the village but also created an atmosphere as festive as tranquil, and the On Site Artfest, which was expanded in terms of its venue and program. In addition to using the Expo Dome at Taipei Expo Park as one of its venues, the On Site Artfest added three new events to its program, including International Art Space, TAV Talks X On Site and Weekend Fun Together X On Site, offering the visitors a brand new sensory experience. On the other hand, the Attic Treasure Hill Traveler's Hostel has entered its fourth year. In addition to accommodating artistic and cultural practitioners, the hostel allows the public to experience the arts-community symbiosis of Treasure Hill and immerses the visitors in the sui generis artistic and cultural atmosphere of this mountain town. The TAV keeps reutilizing the vacant spaces, giving people a sense of history and turning the city's transformation into creative energy. It embraces diverse aesthetic expressions and increases the public engagement in the arts, thereby establishing a harmonious and intimate relationship between the culture and people's quotidian existence. It not only creates an extraordinary aura around the community and the city, but also fosters an environment which suits both refined and popular tastes.

In general, the two artist villages are underpinned by the brilliant fusion of traditions and innovations as well as the intersection between the local and the international. They make Taipei's voice heard by the world. We expect broader public participation in the development of the two artist villages, through which their value can be fully appreciated and their status as attractive cultural destinations for the world can be maintained.



Taipei Artist Village

台北國際藝術村

二〇〇一年十月十二日，原為養護工程處辦公室的北平東路七號，以「藝術實踐社會責任、實踐城市多元發展」做為出發理念，重生為現今「台北國際藝術村」。臺北市政府文化局以「閒置空間再利用」的概念，將台北國際藝術村打造成藝術家創作與居住的場域，藉此促進國內外交流，提升在地社群互動性，賦予台北國際藝術村新的使命與面貌。

台北國際藝術村位於臺北市都心一棟四層樓的舊建築，經過重新規劃，將其放置於「空間再生」的脈絡下，除了把建築規劃成藝術家的聚落之外，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，期望能激發不同領域藝術家在此產出豐沛的創作能量。台北國際藝術村每年也會不定期舉辦「開放工作室」，讓民眾得以一窺藝術家創作起居空間，無形中串連起兩者間的交流互動。

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," the city government's Department of Cultural Affairs forged the 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, which makes the TAV an active actor with a brand new mission and appearance.

Housed in a modest four-story building in downtown Taipei, the TAV was renovated under the guideline of "revitalizing disused spaces." In addition to accommodating artists, this village provides multifunctional spaces such as performance hall, dance rehearsal space, piano studio, darkroom, and office space, encouraging the residential artists from different fields to channel their energy into artistic origination. The TAV also organizes the annual event Open Studio at which the public has the chance to glimpse the artists' living and working spaces. This event has greatly facilitated the interaction between the artists and the local residents.

Treasure Hill

寶藏巖

一九八〇年七月，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，群起動員自發起一連串聚落保存運動；一九九九年，臺北市政府文化局將「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」共構的方式保存，創造聚落豐富而多元的樣態。

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

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



Artist-in-Residence Taipei

「台北藝術進駐」(Artist-in-Residence Taipei) 以建立跨國界藝術網絡為目標，期盼促進更多不同領域、跨社群之族群交流，替台北「寶藏巖國際藝術村」寫下嶄新的一頁。台北藝術進駐以位於市中心的「台北國際藝術村」與公館水岸旁的「寶藏巖」兩地作為藝術家基地，串起全球藝術進駐機構並同時吸收國外藝術家進駐，打造多元文化的創作與交流平台。

除此之外，為幫助本國藝文專業人才與世界接軌，「台北藝術進駐」亦會與國外駐村機構進行藝術家交流計畫，提供「國外出訪計畫」申請，獎助機票、創作及住宿空間與生活津貼，起始迄今合作單位包括日本東京都 Tokyo Wonder Site、日本橫濱 BankART1929、日本秋吉台國際藝術村、韓國國立當代美術館高陽藝術工作室、亞洲紐西蘭基金會、澳洲亞洲聯網、紐西蘭聯合理工大學、新加坡 Grey Projects、韓國釜山 Openspace bae、英國曼徹斯特華人當代藝術中心 (CFCCA)、台北慕尼黑交流計畫...等進駐機構，建立跨國界網絡，吸引更多各領域、跨社群的族群之間互動，開拓彼此視野。

Artist-in-Residence Taipei (AIR Taipei) is a program aiming at developing transnational artist network and encouraging frequent exchange among different fields and communities, thereby marking a historic milestone for both the Taipei Artist Village and the Treasure Hill Artist Village. Respectively located in downtown Taipei and the Gongguan waterfront, the two artist villages collectively serve as the incubation base for artists, connecting global residency institutions and accommodating foreign artists, and thereby establish a pluralistic platform for artistic creation and exchange.

On top of that, AIR Taipei has invested remarkable effort to promote domestic artistic and cultural professionals on the world stage, which is evidenced by the exchange programs with foreign residency institutions and the provision of grants for flights tickets, materials for creation, accommodations and living allowances. So far, we have collaborated with many illustrious institutions such as Tokyo Wonder Site (Japan), BankART1929 (Japan), Akiyoshidai International Art Village (Japan), Goyang art studio at National Museum of Modern and Contemporary Art (South Korea), Asia New Zealand Foundation, Asialink Arts at the University of Melbourne (Australia), Unitec Institute of Technology (New Zealand), Grey Projects (Singapore), Openspace Bae (South Korea), Center for Contemporary Chinese Art (United Kingdom), and Taipei-Munich Exchange Program, inter alia. These efforts have forged a widespread transnational network and facilitated interaction among different disciplines and communities, which have ergo broadened all the participants' cultural horizons.

Treasure Hill Traveler's Hostel : An "Attic"

「這裡沒有吵鬧的都會喧囂，只有大自然中的蟲鳴鳥叫和微風輕輕拂過耳邊的聲音。在這裡，你可以到柑仔店點杯冬瓜茶，在涼棚乘涼，與居民肩並著肩抬槓。在這裡，你可以盡情創作，你可以數著窗外福和橋上過往的車燈，讓後山的蟲鳴伴著入眠。在這裡，沒有人和你爭，只管好好享受最簡單、最自然、最真實的『生活』。」

寶藏巖歷史聚落如同是大臺北都會發展的縮影，為了因應居住需求而有機發展的居所。散落在小觀音山山麓下，自力營造的房舍，有高有低、參差交錯在陡峭的坡壁及狹窄的巷道間，緊鄰的房與房之間，牆與牆之間，公與私的空間交疊混用，共用的廊道與小型的合院空間，拉起了縝密的特有居住網絡。寶藏巖的住民背景各異，來自各地，就像個小型的城鄉移民城市，大家只為求避風蔽雨的一席之地。有人長久定居，有人來來去去，卻沖不淡寶藏巖緊密的社會網絡和強烈的地方人文，帶給現代大都漸趨疏離的家居生活極大的反思。

「寶藏巖國際青年會所」既非旅館，也非民宿，透過空間活化的概念，邀請了藝術家及設計團隊，結合寶藏巖特有的藝術氛圍及地方人文，將舊有的部份聚落房舍，打造成「創藝居所」，提供國內外各類文化創意產業人士、以及參與寶藏巖舉辦之藝文相關活動的旅人入住，短暫地融入當地生活，與藝術村及寶藏家園為鄰，與藝術家及居民為友，體驗居住在藝術作品中的樂趣及反璞歸真的生活，反思時下失衡的都會生活。

Away from the hustle and bustle of the urban jungle, the Treasure Hill Traveler's Hostel is surrounded by buzzing insects and singing birds, a place where you can feel the gentle, pleasant breeze on your face. You can order a glass of white gourd drink at the grocery store, enjoy the cool air under the shed, and spend time chatting with the residents at will. You can pursue whatever creative endeavor you want, and count the headlights of the cars passing through the Fuhe Bridge from the Attic's window. You can sleep in the company of insects buzzing in the mountain behind the Attic, and find pure delight in the most unsophisticated and natural life here without the need to compete with others.

As a historical settlement developing organically in respond to accommodation demand, the Treasure Hill encapsulates the development of the Greater Taipei area. Scattering on the foothills of Little Guanyinshan, the self-constructed houses, high or low, intersect with one another irregularly on the precipitous slopes and along the narrow lanes. The adjacent houses and walls offer an eclectic mix of public and private spaces. The shared corridors and small courtyards form a unique dense network among the residents from different places and backgrounds, making this settlement nothing short of a small city of immigrants who look for nothing but a shelter. Some have settled permanently here, while others stay just for a while. No matter which path they chose, the settlement's intricate social network and salient humanistic features persist, inviting our profound reflection on the gradually alienated home life in the modern metropolis.

The Attic is neither a hotel nor a B&B, but a "dwelling place for artistic creativity." To embody the spirit of reutilizing vacant spaces, we assembled a creative team of artists and designers to repurpose part of the existing houses of the Treasure Hill settlement into the Attic, a lovely hostel representing a sui generis fusion of the artistic atmosphere and humanistic landscape of this historical community. It accommodates not only domestic and foreign professionals in the cultural and creative industry but also travelers who take part in the artistic and cultural events organized by the Treasure Hill Artist Village. The Attic, along with its friendly environment, allows the guests to temporarily blend into the local life, acquaint themselves with the artists and residents, and enjoy the immersive atmosphere created collectively by the artworks and the simple attitude pervading this settlement. It also prompts us to address the mental and physical imbalance endemic to contemporary urban life.

2016.03.01 - 05.30 · 視覺藝術 Visual Art · 臺灣 Taiwan
紐西蘭聯合理工大學交換計畫 Unite Institute of Technology Exchange Program



WANG Yu-Ting



王宥婷

王宥婷的創作主要探討在數位化時代下人觀看、面對世界方式的變化，數位時代所強調的就是無國界的概念，但她認為真實是這個無差別是被數位取代，而非真正的無邊界的存在。她希望從面對自身所處的環境跟數位的方式來做為媒材，探討數位中的異國性。當我們在看什麼的時候，所看見的並非是視覺上的對象，看包含了時間、空間、地點等等，以及你是如何觀看的。而如何的方式，同時延伸出的是一種時代觀看。舉辦過的展覽包括：約翰不在場，K's art，台南（2012）、「scenery, SONWWHITE」，奧克蘭，紐西蘭（2016）、「錯位」Dislocation，絕對空間，台南（2015）、「分心」Centrifuge，空場，台北（2014）、「水晶蛋《火星登陸 / 登陸火星》」，南海藝廊，台北（2014）、「對位」（counter_point）數位藝術展，新浜碼頭，高雄（2014）、「BaB - B [Via Me]」，新浜碼頭，高雄（2013）、「高雄藝術博覽會」，高雄駁二特區，高雄（2013）、「無端事件」，海馬迴，台南（2013）、「讓位…」，加力畫廊，台南（2013）、「高雄獎」，高雄市立美術館，高雄（2013）、「小扁形」，國立台南藝術大學，台南（2012）、「輕薄桿」，高雄市立文化中心，高雄（2012）、「芥末黃—不只是熱狗的調醬」，高雄應用科技大學藝文中心，高雄（2011）、「暫時性第三者」，畫廊，高雄（2010）。

Wang Yu-Ting's works keep being connected with how people face images and the reality in the digital age. I tried to discuss if there is still a border between different countries like in the Google system which seems changing the world to be a global village in recent years. She has been searching how media works and its affection in each country as the materials in my works. When we're seeing something, these objects we look aren't just themselves. It's concern about place, space, time... and how you look at. The way how you look at also can explain our era. Her exhibitions include: Absence-John is not here, K's art, Tainan (2012). Exhibition: scenery, SONWWHITE, Auckland, New Zealand (2016). Dislocation, Absolute Space for the Arts, Tainan (2015). Centrifuge, Polymer, Taipei (2014). The Crystal Eggs MARS-Landing / Landing-MARS, Nanhai Gallery, Taipei (2014). counter_point, sinpink, Kaohsiung (2014). Non-evential Events, Fotoaura Institute of Photography, Tainan (2013). Make place for..., Inart Space, Tainan (2013). Kaohsiung Awards, Kaohsiung Museum of Fine Arts, Kaohsiung (2013). Light Thin Stick No.2012, Kaohsiung Cultural Center, Kaohsiung (2012). Mustard - it's not just hot dogs sauce, National Kaohsiung University of Applied Sciences, Kaohsiung (2011). Temporary third party, GALLERY, Kaohsiung (2010).



鮑比·洪

Bobby HUNG



生於香港，長於紐西蘭，鮑比·洪是以視覺藝術教育為實踐領域的華裔男性。其創作包含在工作室的室內藝術創作，和做為街頭藝術家在戶外以大型壁畫進行創作。其目前作品以大膽、強烈的圖案、印刷和象徵符號，探查當代視覺文化和毛利神話。在他作品中重複出現的主題以生活、死亡、身分，以及與更廣的全球社會議題相關的多種其他文化敘事為主。他不僅進行創作實踐，同時也是紐西蘭國立理工學院的高級學術召集人，於設計和當代藝術系授課。除了授課的正職、統合社區計畫外，他目前也在奧克蘭大學攻讀教育與社會工作博士二年級。

Born in Hong Kong and raised in New Zealand, Bobby Hung is a Chinese male practicing in the field of visual arts education. Bobby creates work both inside the studio context and outdoors through large-scale murals as a street artist. His current body of work explores contemporary visual culture and Maori mythologies using bold and intense illustrations, typography, and symbolisms. Re-occurring themes found in his work revolve around life, death, identity, and a variety of other cultural narratives connected to wider global societal issues. Alongside his creative practice he is also the Senior Academic Leader (Pre-Degree) at Unite Institute of Technology where he lectures in the Design and Contemporary Arts Department. Whilst lecturing full-time, coordinating community projects, he is also studying in his 2nd year of Doctoral studies in education and social work, at the University of Auckland.



2016.01.31 - 02.20 · 視覺藝術 Visual Art · 紐西蘭 New Zealand
紐西蘭聯合理工大學交換計畫 Unite Institute of Technology Exchange Program



KUO I-Chen

郭奕臣

C F C C A
E O H O R
N R I N T
T R E E S M
P O R A R Y



1979 年生於台灣高雄，2007 年國立臺北藝術大學科技藝術研究所畢業，主修電子影音藝術，目前居住於台北。郭奕臣的作品不斷透過不同的媒材型式，創造出一種詩意兼具情境式的獨特語彙，作品的核心關注於環境與內心歸屬感的消逝與飄盪的精神狀態，並透過不存在的狀態去顯現對生命本質的探索，作品《入侵》曾代表台灣參加 2005 威尼斯雙年展台灣館，並為歷年來參展最年輕的藝術家，曾獲台北獎首獎 (2005) 與台新藝術獎年度五大視覺入圍 (2008)，作品曾在新加坡雙年展，雪梨雙年展，首爾國際媒體藝術雙年展與德國 ZKM 美術館...等重要美術館展出，作品並持續獲邀於各國等地展出。

Kuo I-Chen works primarily on interactive units, single channel video and performance art. Drawn by the ever-shifting relationship between humans and the environment, his pieces play on the comfort and suffocation produced by our immediate surroundings, and re-interpret the dependence and anxiety of modern-day dwellers towards institutional cages. In 2005, Kuo became the youngest artist ever to represent Taiwan in the Venice Biennial; his works have since been shown in various international exhibitions.

2016.08.15 -11.14 · 視覺藝術 Visual Art · 臺灣 Taiwan
英國曼徹斯特華人當代藝術中心交換計畫 Centre for Chinese Contemporary Art Exchange Program



2016.01.07 - 03.05 · 台北國際藝術村 Taipei Artist Village · 裝置、攝影 Installation, Photography · 英國 U.K.
英國曼徹斯特華人當代藝術中心交換計畫 Centre for Chinese Contemporary Art Exchange Program

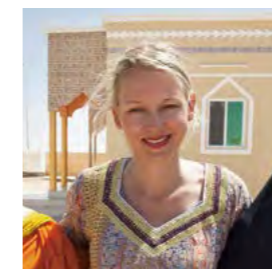
Helen COUCHMAN

海倫 · 考曼

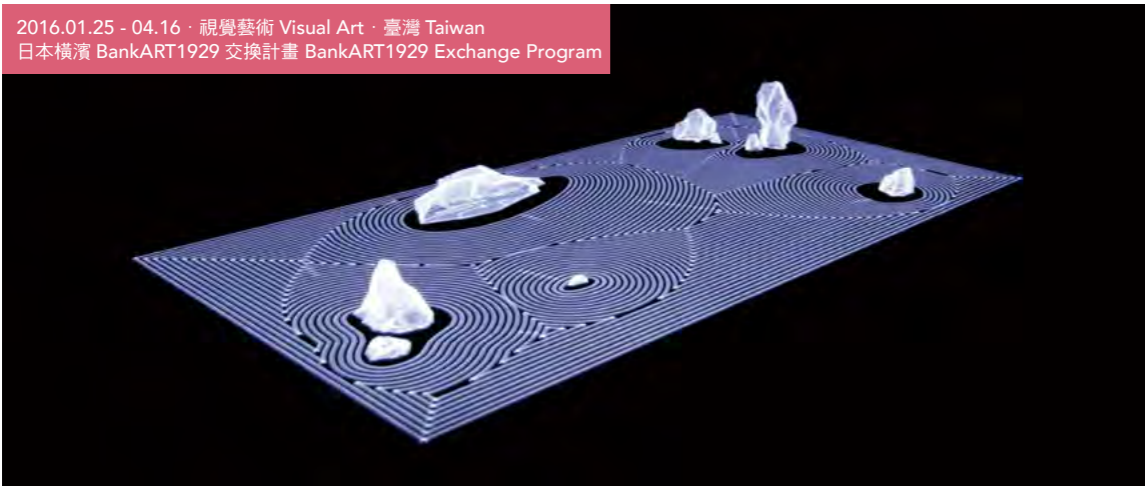
於 1991 年移居倫敦，1996 年獲得約翰 · 凱斯爵士藝術學院的學士學位，1998 年獲得中央聖馬丁藝術實踐評論的碩士學位，近期她被邀請到切爾西進行碩士後研究。她在英國以及國際多處舉辦過展覽，駐村期間常製作新的作品。駐村地點有賽普勒斯 (2003)、美國佛蒙特州 (2005)、中國 (2006)、倫敦 (2015) 以及台灣 (2015)。考曼於 2007 年初移居到北京，2008 年 6 月，她在北京出版了她的第一本書《工人》，這一系列的肖像照在倫敦 (2008)、香港 (2008) 以及北京 (2012) 展出。考曼的第二本書《西方女士的帽子》，也於 2009 年 11 月出版。考曼的個展包括「西方女士的帽子」(葉里溫，亞美尼亞，2004)、「禮物」(北京，2006)，以及「一開始我沒有任何理由去那裡」(倫敦，1999)。藝術家參加了許多聯展，包括「狡猾的繕寫室」(紐約，2010)、「那裡和隨處」(倫敦，2009)、「中國在轉動」(倫敦，2008)、「現代都市的解決方案」(香港，2008)、「未來的風景」(舒茲伯利，英國，2005)、「不尋常的地面」(斯維，英國，2004)、「鈉盲症」(倫敦，2000)、「尋找 (已尋找)」(倫敦，1997)，以及「現代中國風」(倫敦，2008)。

Helen Couchman moved to London in 1991, where she completed a BA in Fine Art at Sir John Cass in 1996, and an MA in Critical Fine Art Practice at Central St Martins in 1998. She was more recently invited to pursue a period of post graduate research at Chelsea. Helen has exhibited widely, both in the United Kingdom and internationally, often producing new bodies of work during residencies. Amongst these are Cyprus (2003), Vermont (2005), China (2006), London (2015) and Taiwan (2015). Moving to live in Beijing in early 2007, Helen published her first book there, Workers, in June 2008. Portraits from the series have been exhibited in London (2008), Hong Kong (2008) and Beijing (2012). Helen's second book, Mrs West's Hats, was published in November 2009. her solo exhibitions also include Mrs West's Hats, Yerevan, Armenia (2004), Gift, Beijing (2006) and There was no single reason for me to be there at first, London (1999). The artist has contributed to a number of group exhibitions, including The Artful Scriptorium, New York, (2010), There and Everywhere, London (2009), China in Motion, London (2008), Solutions for a Modern City, Hong Kong (2008), Future Landscapes, Shewsbury, UK (2005), Uncommon Ground, Sway, UK (2004), Sodium Blindness, London (2000), find(found), London (1997), and Contemporary Chinoiserie, London (2008).

C F C C A
E O H O R
N R I N T
T R E E S M
P O R A R Y



2016.01.25 - 04.16 · 視覺藝術 Visual Art · 臺灣 Taiwan
日本橫濱 BankART1929 交換計畫 BankART1929 Exchange Program



邱昭財 CHIU Chao-Tsai

BankART 1929



1977 年生於台灣苗栗，畢業於臺北藝術大學美術創作碩士班，現居住、工作於台北。專長為互動機械裝置。作品結合物理原理或發條機械等，將類同於玩具的互動機制置入作品，經由觀眾主動介入來觸發開啟作品動態，完成觀者與作品的對應歷程。近期作品則納入數位技術的運用，藉數位控制的裝置運作探索雕塑與空間關係的新可能。

「淨·境」

透過數位控制的三軸機構來載運驅動一光點，光點在黯黑的三維空間中移行以繪製虛擬物件，而「光」卻沒有留下可參照的物理性存在，原本預定被實踐的型體發生後隨即消失，而這種看似徒然且虛無的過程，逆反了視覺觀看的慣性，探討看與知之間的連結關係。當黯黑空間中的光點緩緩位移，精確控制的機械性運行，那將會完成什麼呢？若凝視這機械裝置的運作，便是開啟了趨近某物的過程，如同進行儀式一般。透過裝置和影像的配置，光點由流動的未明狀態到時間堆疊的定格顯像，引領觀者經驗身體感知與心念識想的變化，從而產生許多二元的對照和觀察，像是動與靜、主與從、具象與抽象、實存與虛空、外在的舉措與內在的心象等等，藉此展開精神層面和哲學思惟的討論。而識見那機械裝置以光所繪製的景物，是否就是我們所嚮往的極境？對我來說，由專注進而脫離現實的片刻，同時感到平靜，這樣的狀態或許就是最完滿的境地。

Chiu Chao-Tsai was born in Miaoli, Taiwan in 1977. He holds an M. F. A. degree from Taipei National University of the Arts. Chiu currently lives and works in Taipei. Chao-Tsai's art practice focuses on interactive mechanical installations. His works often combine physical principles or winding machines by applying a toy-like interactive mechanism inside. The viewers' active interventions trigger the mechanism, which follows a series of corresponding actions of the work. Recently, He brings digital technology into his works to explore new possibilities of connection between sculpture and space by digital control devices.

Crystalline Realm

The digitally controlled three-axis mechanism carries and drives around one light spot, which moves in a dark three-dimensional space to create virtual images of objects. However, "light" does not leave any physical trace behind, so the visualized objects disappear right after they are created. The effort-in-vain process reverses our habitual vision and offers a dialogue between viewing and knowing. What is the final picture when the light spot slowly moves around the dark space with mechanical precision? If we look closely at how the mechanical installation functions, it is like a ritualistic process starting from here to approach something. Through the installation and image, the light spot of flowing uncertainty is crystalized into a fixed image where time is superimposed. It thus encourages viewers to experience the transformation of physical perception and conceptual awareness as it provides a discussion on spiritual pursuit and philosophical belief.

馬克·萊肯 Mark LYKEN

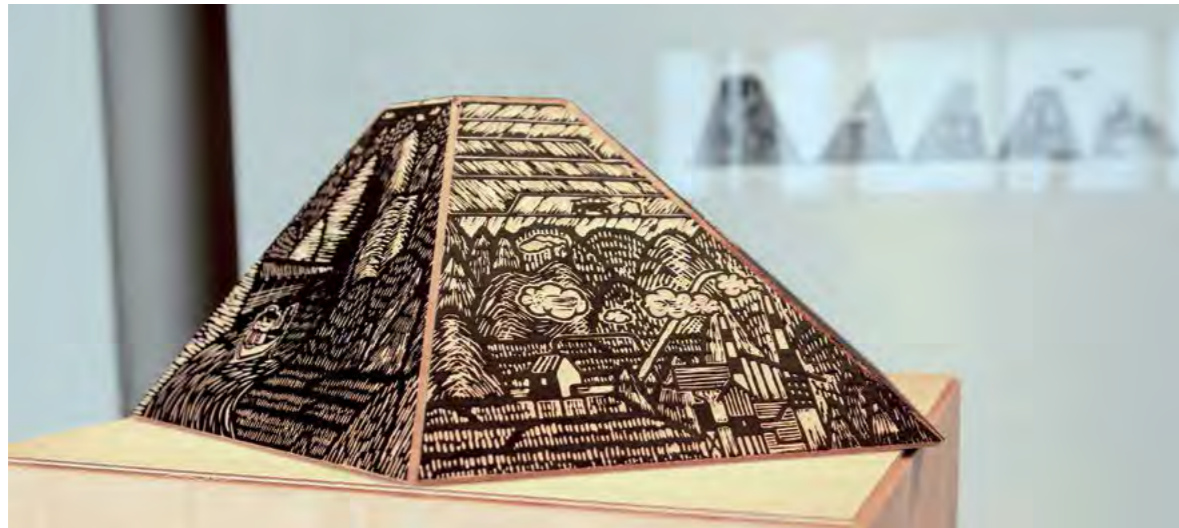


出生於 1973 年，藝術片製作人、作曲家馬克·萊肯來自蘇格蘭郊區的丹佛里斯-蓋洛威。他的創作範圍包含觀察性影片、音樂與聲響作品、表演及裝置，並曾於巴西、印度、義大利、波蘭、羅馬尼亞、瑞典以及英國境內各地進行展演。他近期的作品探索人與地的關係，以及自然和文化間的交互作用。這也促成了他與其他藝術家和亞伯丁大學生物科學系的科學家們之間的合作計畫。在 2012 年到 2013 年間，萊肯在蘇格蘭克羅馬第燈塔進行生物聲學駐村，期間他在燈塔區域研究站內，與由生態學家和印威內斯古城藝術機構組成的團隊成員緊密合作，創作了聲波作品「陸上之海」；後來他又與長期合作的藝術家艾瑪·朵芙共同將該作品發展成為視聽表演的形式，並由 Cryptic 為 Sonica 聲音藝術節委託創作，於 2014 年在里約 Multiplicidade 藝術節中首演。他與艾瑪·朵芙一起執導的最新影像作品「鏡地」在 2014 年布加勒斯特 IFFEST 紀錄片藝術節中獲得創意獎。他最新的委託創作作品「示波回應」曾在 2015 年 Sonica 聲音藝術節中首演；最近則作為 PRS 音樂基金會舉辦的《界線之外》演出活動之一在英國巡迴演出。萊肯在 2014 年成為 Cryptic 的成員之一，並由具影響力的唱片公司 Time Released Sound 和 Gamma Proforma 為他發行音樂專輯。2016 年 7 月，他在墨西哥 CMMAS 駐村時創作了環境音版本的「陸上之海」，這件作品將會與 Filmhouse 合作在愛丁堡藝術節的《蘇格蘭出品》節目中演出。

Mark Lyken is an artist, filmmaker and composer based in rural Dumfries & Galloway, Scotland. He creates observational film, musical and sound works, performances and installations that have been presented nationally and internationally including Brazil, India, Italy, Poland, Romania, Sweden and widely across the UK. His recent work explores relationships to place and the interplay between nature and culture and has led to collaborations with artists and scientists, most notably from the University of Aberdeen's School of Biological Sciences. In 2012-2013, Lyken created The Terrestrial Sea, a site-specific sonic installation at the Cromarty Lighthouse, the result of a Bio Acoustic Residency in Cromarty, Scotland where he worked closely with the Lighthouse Field Station's team of ecologists and IOTA (Inverness Old Town Art). This was subsequently developed with regular collaborator, Emma Dove into an audio-visual performance, commissioned by Cryptic for Sonica and premiered at Multiplicidade 2014, Rio. His recent film Mirror Lands, co-directed with Emma Dove, won the Award for Creativity at IFFEST Documentary Art Festival 2014, Bucharest and his latest audio-visual commission, Oscillon Response, which premiered at Sonica 2015, Glasgow is currently touring the UK as part of PRS for Music Foundation's Beyond Borders. Lyken became a Cryptic Associate in 2014 and releases music with Important Records, Time Released Sound and Gamma Proforma. In July 2016, he is undertaking a residency with CMMAS, Mexico to develop a surround sound version of The Terrestrial Sea. This will be presented in partnership with Filmhouse as part of the Made in Scotland Showcase at the Edinburgh Festival.



2016.09.04 - 10.02 · 台北國際藝術村 Taipei Artist Village · 聲音、視覺藝術、音樂、影像 Sound, Visual Art, Music, Film · 英國 U.K.
英國 Cryptic 交換計畫 Cryptic Exchange Program



TSAI Kuen-Lin

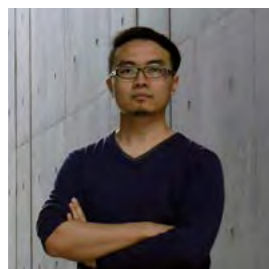
蔡坤霖

1979 年出生於台南，作品多以塑膠管作為創作媒材，近年也開始使用木材與平面繪畫等進行創作。事實上，他對於創作媒材是沒有限制的，主要是跟著議題上來選擇適當的材料進行創作表現，而這些媒材所展現的形式則呈現出一種「過程」，它總是試圖引領觀眾參與，透過參與的過程來表述藝術家的意圖，因此作品總是不會是直接地述說著，而是視藝術品一種媒介物，邀請觀眾透過身體的感官運作來接觸作品產生出新的感覺經驗。

現代生活在科技所帶來的便利與快速之下，漸漸的與真正的物質疏離，與真正的（實存的）人的關係以及物理的空間的關係也漸漸失去實感經驗，整體的環境透過類似說明書的律例條紋告知並且規範著我們何謂世界與自己的關係，而這一切勢必在未來也會更加速的發展到一個極致，所以我並不打算否定這樣的大趨勢或提出怎樣的建言，而僅僅是希望透過作品的參與，喚回一些我們已經遺忘的感受，懷念的經驗。

Born in Tainan, Taiwan in 1979, Tsai Kuen-Lin is best known for his artworks made of plastic pipes. In recent years, he has also started using wood and canvas, thus expanding his artistic practice to other media. The artist always aims to choose the most suitable material for his artworks. The form demonstrated through these materials often shows a "process" inviting audience to take participation in. His intention is thus expressed through the process of participation. Therefore, his artworks never speak out in a direct way, but serve as media encouraging audience to feel the works and to come up with new perceptive experience through their physical awareness.

In a modern society, the convenient and rapid life style created by technology has gradually alienated us from the real substance – we are gradually deprived of the substantial experiences with real persons or real physical spaces. The world we live in establishes rules and laws, which are almost like "instruction handbook" to regulate our relationship with the world. I believe it will soon reach an extreme in the near future. However, it is not my intention to deny such a trend or to provide any suggestion. I only hope that my artworks can evoke some lost feelings or experiences that we have already forgotten.



2016.01.17 - 03.10 · 視覺藝術 Visual Art · 臺灣 Taiwan
日本秋吉台國際藝術村交換計畫 Akiyoshidai International Art Village Exchange Program

秋吉台國際藝術村 Akiyoshidai International Art Village

Ken'ichiro TANIGUCHI

谷口顯一郎



旅居柏林的藝術家谷口顯一郎自 2000 年來持續以「凹」為動機創作雕塑。這個日文字的意思是地板、牆壁、路等平坦表面的裂縫、斷面。在日本，「凹」這個字常會引起人們對於髒亂與老舊的負面聯想，而普遍不受喜愛。然而，當我們仔細地觀察它，僅僅聚焦於形狀，我們會看到它渾然天成的魅力和每個形狀既不可預測又獨一無二的特質。

近年來，谷口用更廣泛的意義詮釋「凹」，他認為我們所居住的城市中，被帶泥土味的綠色地帶「凹」(hecomi) 似的圍繞著。因此，城市風景也成為他近期作品的創作主題。谷口一直以來在國際間展出，包含德國、荷蘭、西班牙、英國、丹麥、芬蘭、日本及美國，並於荷蘭鹿特丹博物館、CODA 博物館、美國北伊利諾大學美術館、丹麥夏洛騰堡博物館、德國維塞爾伯格博物館以及第 26 屆日本宇部雙年展中參與聯展。

自 2001 年開始，谷口即在各地舉辦多個個展，包含在鹿特丹菲柏斯美術館、漢堡 Mikiko Sato 藝廊、巴塞隆納 N2 藝廊、芝加哥 EC 藝廊、荷蘭 MIET 藝術村、KiK 藝術村，與日本本鄉新紀念雕刻美術館。

Ken'ichiro Taniguchi is a Berlin-based artist who have been creating sculptures around the motif of hecomi since 2000. This Japanese word refers to a crack, fissure, or rupture on a flat surface such as floor, wall, road, etc. In Japan, hecomi is generally disliked, eliciting a negative image of something dirty and old. However, when we observe it carefully focusing solely on the form, we see that each one possesses its own unique quality brought about by its organic charm and the unpredictable singularity of each shape.

In recent years, he interprets hecomi in a broader sense of the meaning, identifying the areas in which we live within the city as the "凹 (hecomi)" surrounded by the earthy green areas, therefore cityscapes also have become the motif of his recent work. Taniguchi has exhibited internationally including Germany, The Netherlands, Spain, UK, Denmark, Finland, Japan and USA, taken part in group exhibitions at Museum Rotterdam (NL), NIU Museum (USA), CODA Museum (NL), Charlottenborg Museum (DK), Museum WESERBURG (DE) and UBE Biennale 26th (JP).

Since 2001 he has created much number of solo exhibitions including at Galerie PHOEBUS (Rotterdam), Mikiko Sato Gallery (Hamburg), N2 Gallery (Barcelona), EC Gallery (Chicago), MIET AIR (NL), KiK AIR (NL) and Hongo Shin Memorial Sculpture Museum (JP).



秋吉台國際藝術村 Akiyoshidai International Art Village

2016.10.13 - 12.30 · 台北國際藝術村 Taipei Artist Village · 視覺藝術 Visual Art · 日本 Japan
日本秋吉台國際藝術村交換計畫 Akiyoshidai International Art Village Exchange Program

2016.03.01 - 05.30 · 視覺藝術 Visual Art · 臺灣 Taiwan
亞洲紐西蘭基金會交換計畫 Asia New Zealand Foundation Exchange Program



出生於美國賓州伯利恆，生長於台灣台中。畢業於美國密底特律近郊的克蘭布魯克藝術學院（Cranbrook Academy of Art）建築學研究所，取得建築碩士學位。曾任職於常式建築師事務所、賴純純工作室擔任專案經理一職，協助完成並且執行公共藝術之項目。目前為獨立創作者，關注都市社會議題與公共參與。她使用常見的素材，並且轉換成為另一種不同的樣貌。經由裝置的置入，藉此改變環境的現狀，藉此引起關注以及對話。

「Redefine Luxury」是一系列以室外裝置改變空間型態的系列實驗創作。企圖以日常常見的材質，例如塑膠袋、水構成一個華麗的水晶燈。水晶燈的設置可以提升空間的品質，那麼如果將這樣一個具有象徵意義的物件裝置在戶外空間之中，是否也能將公共空間的品質整體提升呢？這一個系列的創作即希望引起民眾看見裝置的同時反思空間的本質，藉此引發討論、對話。

Yoroe Lin was born in Bethlehem, PA, USA and grew up in Taiwan. Lin received her undergraduate degree in architecture from National Cheng Kung University (NCKU) in Tainan, Taiwan and her master degree in architecture from Cranbrook Academy of Art. She worked for Jun T. Lai in Taiwan, and participated in many public art projects. Her latest piece, Redefine Luxury #07, was completed in Auckland, New Zealand in 2016. She uses common materials and translates them into different visual qualities. Through installing objects, they change the current of surroundings, and evoke a conversation between people and space.

Redefine Luxury is an experimental series of work that utilize an outdoor installation to change the currency of outer space. The context of these installations is composed by common materials, such as plastic bags filled with water, and the artist uses these to build up luxurious chandeliers. A chandelier is set to elevate the quality of an indoor space, and the set of works is experimenting if the same effect applies to public space. This series of work evoke viewers to rethink and to talk about what is the true quality of space.



Yoroe LIN

林猷柔

Asia New Zealand Foundation

來自紐西蘭奧克蘭的拉娜·羅培茲是一位跨領域的藝術家兼作家，抱持著對社會實踐及印刷媒體的熱情，她的作品探討移民與本土文化交融後等多元議題。拉娜·羅培茲的文章常被刊登於紙本及線上紐西蘭藝術報，她同時也是 Pantograph Punch 和 E-Tangata 的定期撰稿人，除此之外拉娜·羅培茲也是專門發行文化或藝術評論網站 #500words 的合夥創辦人及編輯。

藝術家於台北國際藝術村駐村期間將透過發表〈混合群〉計畫（Admixture Project），以繪畫呈現薩摩亞人的傳統及文化，探討南島語系民族的身分認同議題。本計畫以環太平洋亞洲區域的種族們為基礎觀點創作，並連結台灣與環太平洋地區文化。預計每兩周將以論文、訪談、繪畫形式，與台灣當地藝術創作者合作，從飲食文化關聯性出發，例如薩摩亞人食用芋頭、雜炒、米飯、肉包、椰子等，皆明顯是受了亞洲飲食習慣影響，提出跨亞太文化的研究議題。

Lana Lopesi is a multidisciplinary artist and writer based in Auckland, New Zealand with an interest in social practice and print media. Lana Lopesi's work often explores the various issues for diaspora and indigenous communities with an interest in the cultural exchange that occurs via migration. Lopesi's writing has featured in publications in print and online including Art New Zealand, she is also a regular contributor to Pantograph Punch and E-Tangata. Lana is the co-founder and editor of #500words, a website which publishes critical discourse on art and culture.

During her residency at TAV Lopesi will draw upon her Samoan heritage to explore ideas of a shared Austronesian identity through a publishing project called Admixture. Admixture will be an indigenous reader that will celebrate indigenous voices across the Asia-Pacific region attempting to make connections between Pacific and Taiwanese discourses through a shared Austronesian identity. Lopesi will produce one issue each fortnight including content such as essays, interviews, drawings, art from Indigenous Taiwanese artists as well as practitioners from across the Asia-Pacific region. The title Admixture comes from an interest in the use of staple diets to explore connections between the Asia-Pacific region. For example the Samoan diet of taro, chop suey, rice and pork buns shows a direct influence of Asia. Of even more interest is the use of the coconut across both Asia and the Pacific.

Asia New Zealand Foundation

Lana LOPEISI

拉娜·羅培茲



2016.04.07 - 06.30 · 台北國際藝術村 Taipei Artist Village · 視覺藝術 Visual Art · 紐西蘭 New Zealand
亞洲紐西蘭基金會交換計畫 Asia New Zealand Foundation Exchange Program



LIU Yao-Zhong

劉耀中



Asialink
The University of Melbourne



2009年畢業於東海大學藝術創作碩士班，曾於台中20號倉庫及東京吉祥寺 Ongoing Art Center 等地進行駐村。以廣義的書寫方式進行創作，擷取來自網路、書籍、音樂或電視、電影等訊息，通過大眾文化中的概念形象，試圖找出相似的結構，運用文字、標語與繪畫、攝影和雕塑等不同媒材的結合進行對話。

藝術駐村某種程度上即是不停地在不同文化之間來回轉譯的狀態。一方面來看，是從藝術家的視角去經驗當地文化並進行創作；但同時，駐村者如何去與當地對話這也將會成為一種切片樣本而被檢視。制定駐村計畫對我而言是存在著內在矛盾。在於「計畫」乃基於對現實有一定的理解，而非通過既定印象。如何避免概念化的呈現，或者在充分交流的前提下，思考自身如何作為樣本去充分呈現身處不同環境下的對應狀態，即成為我駐村計畫所需達成的重要目標。

因此計畫採取「毫無準備」的方式去迫使自身進入環境，除了基本生活用品外不攜帶創作工具以及任何已完成的作品，預期在這樣的狀態之下能夠讓從消費物價到文化差異，各種衝擊充分反映在生活及作品上。

Liu Yao-Zhong, graduated from Tunghai University in 2009, master degree of Art. He has participated the Artist-in-Residence plan in Taichung NO.20 warehouse, Tokyo JI-SHAIN temple and Art Center. He produced his creation broadly by using Internet, books, music, film...etc. He also tried to find the similar compositions by using words, slogans, painting, photography and sculpture. And he combined those of different mediums by concept images.

To some extents, Artist-in-Residence is a condition that different cultures translate constantly. On the other hand, this is a creation from different artists' perspective; but at the same time, the communication between these artists and the local culture will be scrutinized by public. This Artist-in-Residence plan is full of contradiction for me because "plan" is base of comprehension from reality rather established impression. Avoid conceptualization and demonstrate our way from different corresponding states is the main goal to achieve.

This project will take action by forcing people enter the circumstances unprepared. Except fundamental needs, you can't bring any tools and unfinished works in this plan. With these statuses, we expect people can feel the different force of impact from your lives and works.

2016.02.15 - 05.15 · 視覺藝術 Visual Art · 臺灣 Taiwan
澳洲亞洲聯網交換計畫 Asialink Exchange Program

2016.10.13 - 12.30 · 台北國際藝術村 Taipei Artist Village · 視覺藝術 Visual Art · 澳洲 Australia
澳洲亞洲聯網交換計畫 Asialink Exchange Program



Asialink
The University of Melbourne

Kimberley PACE

金柏莉·佩斯

1984年出生的藝術家金柏莉·佩斯來自西澳的珀斯。她透過對服裝、物件、身體、表演和聲音等跨領域的創作方式去研究肉體的狀態。她發現身體的不確定性、可滲透性和可穿透性之後，所創作的物體和空間即用以探討觀賞者的眼光如何造成因這些身體而開端的歧異。她想知道，這無法被定義的身體極限，如何能夠同時引誘我們，卻又同時使我們感到厭惡？

在2011年由伊迪斯科文大學畢業後，她以視覺藝術和當代時尚雙主修獲得當代藝術學士學位，在2015年又完成了碩士學位。她目前是伊迪斯科文大學當代時尚兼任講師，喜歡用服裝為工具研究肉體。金柏莉從舉辦多場聯展及個展，包括：2016在澳洲珀斯紙山藝廊的「沁」、2015澳洲珀斯光譜計畫空間藝廊的「剝、撫、睨」、2015澳洲君達樂藝廊的「膨脹洩氣」、2014珀斯時尚節舉辦於中心藝廊的「時尚形式：工藝的製作」以及2013君達樂時尚節的「光圈和絲帶」時尚攝影展。

Kimberley Pace (b.1984) is an artist from Perth, Western Australia. Her practice investi-gates the in- between conditions of the corporeal body explored through a multidisciplinary studio approach involving garment, object, body, performance and sound. Finding that the body is unfixed, permeable and penetrable, Kimberley creates object and spaces that ask how the viewer's gaze contributes to these ambiguous thresholds of the body. She asks, how do the undefinable margins of the body simultaneously entice and repel us?

After graduating from Edith Cowan University in 2011, completing a Bachelor of Contemporary Arts with a double major in Visual Arts and Contemporary Fashion, she completed a Masters of Arts by research degree in 2015 at the same university. She is currently a ses-sional academic in Contemporary Fashion at Edith Cowan University, WA and is interested in using garment as a device to investigate the corporeal body. Kimberley has exhibited in a number of group and solo exhibitions including; Ooze, At Paper Mountain (Perth, WA) in 2016, Peel, Fondle, Ogle at Spectrum Project Space (Perth, WA) in 2015, INflate EXflate at Joondalup Art gallery in 2015, Fashion[ing] forms: The craft of making at Gallery Central in 2014, and the 2013 Aperture and Lace Fashion and Photog-raphy Exhibition in the Joondalup Fashion Festival.



HOU I-Ting

2016.01.06 - 03.31 · 視覺藝術 Visual Art · 臺灣 Taiwan
日本東京 Tokyo Wonder Site 交流計畫 Tokyo Wonder Site Exchange Program

侯怡亭

現從事視覺藝術創作。

1979 年生於台灣高雄，現居及工作在台北。
畢業於國立臺南藝術大學造形藝術研究所，國立台北藝術大學美術學系。

作品媒材以數位影像及錄影藝術見長，並透過不同媒材表現影像如何可能。將世界視為薄薄一層的影像、圖像等可視觸的介面，透過數位影像與刺繡之間反覆辯證與嘗試，試圖將資本世界中所生產的影像進行再次的質變。創作經常圍繞在當代社會快速變化下關於行為的藝術作品，關心數位機器、機制、系統、社會等如何影響人們日常慣性，並透過藝術語言擴展人類在體制下的行為，並企圖反轉新的可能。作品典藏於高雄市立美術館、國立台灣美術館、澳洲白兔美術館、關渡美術館。並舉辦過數次個展。錄像作品曾受邀於韓國首爾市立美術館主辦的亞洲城市交流展，法國巴黎數位藝術博覽會等，並受邀紐約當代藝術週威尼斯當代藝術園區、布魯克林、密西根美術館等地展出。近二年創作偏向計畫類型，透過歷史資料的運用，以當代視角回應歷史中共有的主題，並計劃前往中國，東歐，日本等地考察。

Hou I-Ting, visual artist Born in Kaohsiung, Taiwan in 1979, currently lives and works in Taipei. She received a degree from the Taipei National University of the Arts, and later obtained an MFA degree in plastic arts at the Tainan National University of the Arts.

Digital images and video art are Hou's mediums of choice; she also explores the possibilities of image art through many other mediums. Her work often features the human body (as situated) in the rapidly changing contemporary society, and examines the ways in which digital technology and machines alter the functions of the human body, the physical nature of space, and everyday living in general. Her work can be seen among the collections of the Kaohsiung Arts Museum, National Taiwan Arts Museum, White Rabbit Gallery in Australia, and Kuandu Museum of Fine Arts. She has also had various solo exhibitions.

tokyo wonder site
Institute of Contemporary Art and
International Cultural Exchange, Tokyo



Miki MARUYAMA

tokyo wonder site
Institute of Contemporary Art and
International Cultural Exchange, Tokyo

丸山美紀



出生於 1973 年。2000 年畢業於東京工業大學。近期作品有：以研究傳統街區當中遺留的空置房屋為中心的「美波町空房活用項目」（2014 年～，日本德島）、〔水土藝術節 2015〕主會場展示品（2015 年，新潟）、〔本棟宅〕（2014 年，長野）。

本次駐村想通過對空置房屋的改建來表現歷史與未來的連接方式。在臺灣，人們到寺廟拜佛是日常生活的一部分，從這點可以看出現代生活當中交織著傳統與歷史的影子。以此為背景對當地進行實地調查。從日常生活當中觀察收集傳統與現代並存的要素，重新進行詮釋，並將其注入建築設計當中。

Born in 1973, Graduated from Tokyo Institute of Technology in 1998 and then completed a master in Graduate school of Decision Science and Technology, Tokyo Institute of Technology in 2000. Her recent works are A regional revitalization project in Minamicho (Tokushima, 2014-), New catalogue (Water and Land Niigata Art Festival, Niigata, 2015), Honmune House (Nagano, 2014).

During her residency, renovating a vacant house with adding new interpretation of traditional Taipei culture is her main idea. In Taiwan, people can see a close relationship between tradition and modern life. At first Miki observes traditional culture in daily life through fieldwork. Through this renovation project, Miki wants to express a new idea of using traditional elements to building. She thinks about preservation and revitalization of local culture in this project by utilizing those background.

2016.11.25 - 2017.02.22 · 寶藏巖 Treasure Hil · 建築 Architecture · 日本 Japan
日本東京 Tokyo Wonder Site 交換計畫 Tokyo Wonder Site Exchange Program



YANG Chi-Chuan

楊季涓



1985 年出生於台北，2007 年畢業於國立台灣藝術大學雕塑學系，隨後進入法國國立巴黎高等藝術學院，以帶有戲謔的批判角度，思考自己身處異鄉的特殊身體處境以及感性狀態，於 2011 年獲得法國國家高等造型藝術文憑。返國後關注造型物存在於環境空間中所引發的細微身體感知，企圖以視覺外的感知切入作品，嘗試創造出新的感受秩序。近期關注生活中可能存在的反面、或者片面樣貌，從差異中轉敘群體或個體的特殊存在性質，在生活的支微末節中拼湊對所處世界的關注。

駐村發表的作品，以東南亞風情做為序幕，主要的隱喻物件為紙張折出的印度祈福花串畫上象徵暴力與不安的圖像，配合街邊可見的棕櫚科植物、竹製曬衣架、竹簾這些形象，搭配展場空調的氣流而使花串與綠色植物擺動的悠哉步調，伴隨著略帶惆悵的人聲閱讀內容與 Louis Armstrong 所演唱的 “What a Wonderful World”，藉由視覺與聽覺上的些微違和，矛盾的指出身處於所謂的美好世界，產生過度安全感而引發的質疑，如同我身處異鄉的特殊感性狀態。



2016.01.09 - 02.13 · 視覺藝術 Visual Art · 臺灣 Taiwan
新加坡 Grey Projects 交換計畫 Grey Projects Exchange Program

Yang Chi-Chuan was born in Taipei in 1985. After graduating from the Department of Sculpture of National Taiwan University of Arts in 2007, she moved on to study at the National School of Fine Arts in France (École nationale supérieure des Beaux-Arts), where she began employing a satirical critical angle to examine the unique physical conditions and perceptual states that she was undergoing while being in a foreign land. She received the National Diploma in Visual Arts (Diplôme National d'Arts Plastiques) in 2011. After returning to Taiwan, Yang began focusing on the small, intricate physical perceptions that can be sparked with artworks' presence in an environment, seeking to incorporate senses beyond sight into her art to evoke new sensory order. Her recent focus highlights the possible existence of features, factors that are opposite, contradictory or partial, with the differences observed transformed by Yang into recounts for unique existential qualities in particular groups or individual entities, as she attempts to piece together her concerns for the world she dwells in through life's minute details.

The artwork to be presented during the residency opens with an impression of Southeast Asian flare, with a main representational object composed of paper folded Indian prayer garlands with images representing violence and unrest painted on top. The object is accompanied by common street plants of the palm family, bamboo laundry drying rods, and bamboo curtains, with a leisurely ambiance created as the flower garlands and green plants sway along with the air currents stirred by the air conditioner on site. On the background are sounds of people reading melancholically and the song What a Wonderful World by Louis Armstrong. Through the slightly contradicting visual and audio elements, a sense of irony arises pointing at the so-called wonderful world we dwell in. With doubts arising from feelings of being overly secured, the unique perceptual state mimics what I experienced while in a foreign place.

(圖片由楊季涓及 Grey Projects 提供 image courtesy of Yang Chi-Chuan and Grey Projects)

HSIEH Feng-Chen

謝奉珍



2016.08.02 - 09.29 · 寶藏巖 Treasure Hill · 表演藝術、聲音 Performance, Sound · 臺灣 Taiwan
法國馬爾奈藝術中心交換計畫 Centre d'Art - Marnay Art Centre Exchange Program

謝奉珍是一位以聲音為主要創作媒材的藝術家。1987 年出生於台灣高雄，2014 年畢業於國立台南藝術大學造型藝術研究所，2009 年畢業於國立高雄師範大學美術學系。參與現場表演、聲音裝置、聲音影像間的關係實驗、田野錄音等，目前關注方向為人—人—環境—時空間的相互牽連變化上。她大部分的聲音裝置作品為現地製作，從 2012 年開始發表〈空間刺探機〉系列聲音裝置作品創作計畫，以不同的展覽空間特性為聲音創作的概念。在聲音表演上，她會透過過日常的聲音採集，組合成不同的聲音片段，在現場表演時會依據現場的氣氛運用聲音的表現來做回應，並嘗試與觀眾互動。她也常與國內外不同的表演者進行合作交流。

Hsieh Feng-Chen is a sound artist. In 1987, she was born in Kaohsiung, Taiwan. She received a bachelor degree from National Kaohsiung Normal University, Department of Fine Art in 2009 and further received a MFA degree in from Tainan National University of The Arts, Graduate Institute of Plastic Arts in 2014. She participated in live performances, sound installations, the relationship of experiment between sound and image and field recordings. Now she is concerned about the inter-relationship between person-person-environment-space and time. Most of her sound installations are regarded about site-specific. From 2012 she begun to create a series sound installation project Space Prying Machine, her work concept is using sound characteristics of different exhibition space. During her live performance, she uses field recordings gathered from everyday lives to form various sound sections, and performs based on the atmosphere of the live events. She often tries to interact with audience members, and often works with other performers from Taiwan and foreign.





2016.06.01 - 08.31 · 影像 Film · 臺灣 Taiwan
韓國國立現代美術館高陽藝術工作室交換計畫 MMCA Residency Goyang Exchange Program

Musquiqui Chihying

致穎



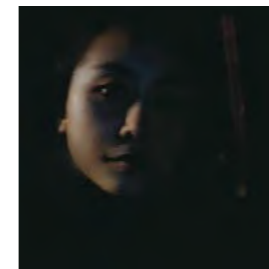
1985 年生於台北，台灣。善於使用不同媒材，諸如影像、攝影或是裝置來探討人和公共空間的相互關聯。資本如何改變人類生活習慣及作息是他關注的美學命題，例如在最近的計畫中，他嘗試利用歷史研究來討論埋藏於日常空間和流行文化下的後殖民和後移民意識形態，並藉此作為對整體當代社會的資本研究。致穎曾參與許多國際性的展覽計畫，例如「2016 台北雙年展」於台北市立美術館、「2014 上海雙年展：社會工廠」於上海 PSA 當代藝術博物館、「Place an Image / Place in Image」於德國柏林攝影博物館、「2012 台灣美術雙年展」於中國國立美術館等等。此外，他也經常於藝術雜誌撰寫文章及評論，並且同時為台灣藝術團體「復興漢工作室」的成員。

Musquiqui Chihying (born 1985 in Taipei, Taiwan) works with diverse media and formats such as video, photography and installation. His major aesthetic focus is the relationship between the human body and public domains, also how capital production twists daily routine. Chihying's recent works investigate the post-colonial and post immigrant ideology embedded in public domain and pop culture, which can be seen as an inquiry into the capital study of contemporary societies. Chihying has participated in several international exhibitions, such as 2016 Taipei Biennial, Taipei Fine Arts Museum (2016) ; 10th Shanghai Biennale: Social Factory, Power Station of Art, Shanghai (2014) ; Place an Image / Place in Image, Museum für Fotografie, Berlin (2014) ; 2012 Taiwan Biennial, National Taiwan Museum of Fine Arts, Taichung (2012) ; ect. Besides, he regularly publishes articles in art publications and is also the member of Taiwanese art group "Fuxinghen Studio".

KANG Wooyoung

姜宇英

2016.6.1 - 8.28 · 台北國際藝術村 Taipei Artist Village · 視覺藝術 Visual Art · 韓國 Korea
韓國國立現代美術館高陽藝術工作室交換計畫 MMCA Residency Goyang Exchange Program

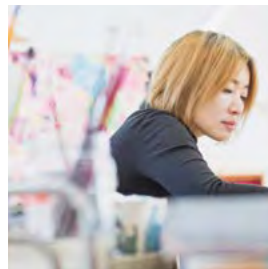


來自韓國國立高陽藝術工作室 MMCA Residency Goyang 交流機構的姜宇英，是日本東京藝術大學，跨媒體藝術碩博士，以及韓國弘益大學，繪畫學士。於 2006 年至 2016 年間陸續於日本、韓國舉辦個展及參與聯展。2015 年被韓國首爾 Kim Chong Yung Museum 選為創意新銳藝術家。我收集了許多那些值得被想起的回憶、文字和訊息，那些總是能夠使我們回憶起某些時刻。雖然不能夠很明確在對話中傳達，但這就是所謂的「不易說出口的話」。

她主要的創作是在選定的地點設立裝置物，她會運用照片和文字達到物質性與空間性的效果。藉由這樣子的方式讓想傳達的想法與實體作品相互呼應舉例來說，一句想被說出來的話，卻遲遲無法被說出。它們常常存在內心深處，甚至數多年都不能夠說出。文字無法像保護膜輕易被剝落也無法像枷鎖一樣脫掉，就如同是大件、透明、輕薄卻耐用的 Y 領棉衣掛在博物館一樣。

Kang Wooyoung, D.F.A. and M.F.A. in Intermedia Art, Tokyo University of the Arts, Japan. B.F.A. in Painting, Hongik University, Korea. I collect moments that should be reminded, and words and messages that float around in the private moments of individuals or in collective memories, which were unexpressed or failed to function during communication and name them 'unspoken words'.

She is mainly create site-specific installations that apply images to these words and give them materiality and spatiality, proposing them the points and coordinates for their existence and contemplation. For example, words that once wanted to utter but weren't able to, are placed in a deep well that has been closed for dozens of years. Words, which couldn't be taken off like protective membrane or shackles, have become signified through a large y-shirt in cheese-cloth (transparent and thin, but durable) and hung in the museum.



TSUI Hui-Yu 崔惠宇

1973 年出生於台灣台中，1997 年畢業於國立藝術學院藝術學士，2014 年取得國立臺北藝術大學藝術創作碩士學位。直觀式的創作方式在其作品中成為了最關鍵的部分。她著迷在各種線性遊走下所勾勒出那片屬於她自身的世界。無論是描繪在平面繪畫中的線條或是在空間裡繚繞的立體編織裝置。在思想、記憶和情緒下讓每次創作都重構出新品種。多次個展包含有：2016 年 12 月 ITPARK 展出的「沈默最滿」；2014 年新思惟人文藝術空間「靈魂的白日夢」與智邦藝術館「向限之間」；2012 年在台南豆油間俱樂部「意識的居所」的敘事空間裝置；2012 年於也趣藝廊的「時空湍流」及 2010 年 VT 非常廟藝術空間「旖旎創世紀」個展。其他跨域合作，包含 2013 年在剝皮寮街區與文學季合作的「囚網之逃」敘事空間裝置；同年與 Adidas Originals 一同述說台北的「靜止在生命開始前」軟雕塑；2011 年台北東區當代當代藝術展粉樂町的大型現場裝置「心品種」等等。

Tsui Hui-Yu was born in 1973 in Taichung, Taiwan. In 1997 she graduated from the National Institute of the Arts with a Bachelor of Fine Arts, and in 2014 she achieved a Master in Fine Arts at the same institution, which had become Taipei National University of the Arts. An intuitive creative style has become the most pivotal feature of her work, and she is fascinated by drawing the wandering outlines of objects that are part of her own world, whether it is a depiction using lines in a two-dimensional painting or threads of a three-dimensional woven fabric installation. Each new project uses thoughts, memories and emotions to create a new structure and variety of artwork. Her many solo exhibitions include Fulfilling Silence at the ITPARK in 2016; Daydream of the Soul and Between Bounds in 2014; the Home of Consciousness narrative installation at the Tainan Soy House Artist Club in 2012; Space Time Turbulence at the AKI Gallery in 2012, and Enchanting Genesis at the VT Artsalon in 2010. Other collaborations include her narrative installation Prison Escape, held in conjunction with the Taipei Literature Festival at the Bopiliao Historical Block in 2013, the Stillness Before the Beginning of Life soft sculptural work held together with Adidas Originals in Taipei also in 2013, and her large art installation Varieties of Hearts at the Very Fun Park Contemporary Art Exhibition held in Taipei's East District in 2011.

2016.07.05 - 08.31 · 繪畫、視覺藝術 Painting, Visual Art · 臺灣 Taiwan
韓國 Openspace Bae 交換計畫 Openspace Bae Exchange Program

YOON Jongseok

尹鍾錫



1970 年出生於韓國舒川忠南，2000 年畢業於韓南大學美術學院。舉辦過多次個展。尹鍾錫的早期創作著迷於使用繪畫最基本的要素——「點」來表現他的繪畫。無數個平凡的點構成的繪畫，把藝術家的回憶完美地融合於各種形態當中，象徵著都市人擺脫忙碌的生活，追趕回憶的過程。同時也藉由視線錯覺產生影像，用色彩點描出的衣服，折成或槍或狗或其他物體的形狀，使畫面產生了雙重意義，透過間接隱喻的手法，以皺巴巴的衣服建立一個新的對話形式，也留給給觀者無限的想像空間。近年創作以自行設計的注射器工具，將顏料以線條形狀層層堆疊，突破以往點描法的創作形式，並將其價值以不同形式呈現在更多作品裡。

Born in 1970, Yoon Jongseok, who graduated in 2000 from college of Art and Design, Hannam University in Korea, now is a painter. He has had several gallery and museum exhibitions. In his early works he was fond of using the basic skill, the dots, in his paintings. His past memories, also, are perfectly preserved in the shape of thousands dots in his works. Those dots, at the same time, symbolize a struggle of modern people who eager to get rid of busy lifestyle and want the past back. Using the optical illusions to present his works, he "weaves" the clothes with painted dots in the shape of guns, dogs or other things. Because of the skill the spectators will see his work in two different ways. Through the metaphorical and indirect way in which the new shapes created by the crumpled clothes speak to us is his unique expression. He successfully leaves much of details to the audience's imagination. However, lately he paints with the syringe using various colors of similar chroma to pile up lines, layer upon layer. This is a breakthrough for him and we could also see the skill presented in his other works.

2016.10.13 - 12.30 · 台北國際藝術村 Taipei Artist Village · 視覺藝術 Visual Art · 韓國 Korea
韓國 Openspace Bae 交換計畫 Openspace Bae Exchange Program

Ghost Mountain Ghost Shovel Collective

鬼丘鬼鏟



鬼丘鬼鏟藝術團體於二〇〇九年台北成立，以現場藝術為主要形式，創造未知表演狀態，並視觀者為現場混亂之一部分。鬼丘鬼鏟主要組織者為李奧森與陳必綺，前者來自錄像藝術與社會學背景，後者則受芭蕾舞與服裝設計之學院訓練。鬼丘鬼鏟長期於世深搜羅表演者，表演者來自獨立媒體、漫畫、即興噪音與藝術領域，以行動草稿發展多軸線結構的虛幻式行動；藝術家、觀者、表演者合作將藝術體驗輸出成現實無礙飛行。



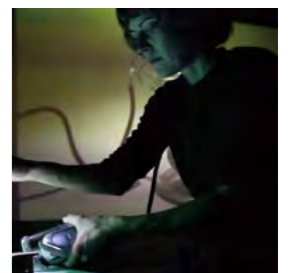
Ghost Mountain Ghost Shovel Art Collective was launched in 2009 as a live art group which explores the ambiguous intercommunication with the audience, dramatized fragment of time, and interdisciplinary art expressions. Led by Val Lee and Hicky Chen, whose academic background relate to video art, ballet and costume design, GMGS practices live art anonymously with a revolving set of members that come from the field of independent media, comic, improvisational noise, and art. The aim of the group is to create visionary atmosphere in which everyone could reconstruct the fictional reality. The artists, the audience, and the performers become a unity and transform the chaotic art experiences into realistic super bombs.

Karla KRACHT

卡爾拉·克拉赫特

卡爾拉是位視覺藝術家，擅長結合插畫、動畫、影片及表演藝術的跨領域創作。曾於德國、西班牙和英國求學，現在她在巴塞隆那生活和工作。她利用圖畫、小型雕塑、動畫及影像打造出填滿整間房間的展演和裝置藝術，並已在世界各地的藝術節和藝術空間中展出。她的藝術實踐致力於透過作品探討時間的奧秘。因此，時間與空間以及社會議題往往成為其作品的主题，並在作品中加入適當的幽默感。

Karla Kracht (artistic name of Alexandra Zitzmann) born 1975 in Germany. Karla is a visual artist using a mix of illustration, animation, video and performance to create her works. Educated in Germany, Spain and the UK, she lives and works in Barcelona. She uses her drawings, miniature sculptures, animations and video-art to create room-filling performance- and installation pieces, which have been exhibited in festivals and art spaces worldwide. Her artistic practice focuses on real time aspects of her work. Recurring topics in her work are time and space and current social issues, which she portraits with a good portion of humour. Her influences come from everyday live, from the many work related travels, from the misery of this world and the beautiful things of humanity.



International and Taiwanese
Artists at AIR Taipei

國際來訪／臺灣駐市藝術家

2016.01.08 - 03.31 · 跨領域 Interdisciplinary · 荷蘭 Netherland
國際來訪 International Artist Residence · 寶藏巖 Treasure Hill



Maria Juliana BYCK

瑪麗亞·朱莉安娜·拜克



瑪麗亞·朱莉安娜·拜克 是投身於文化交流的藝術遊牧者。在過去的幾年中，她的實踐由生產社區導向、社會公平的紀錄影片以及實驗性的現場直播，轉向到將相機作為一種工具，通過分享和傾聽達到開放的參與。她最近的計劃聚焦在創造文化共通性的永續實踐。以參與開放和以研究為基礎的實踐，並導致多學科的產物和裝置，而這些都深深地根植於由交流所塑造的地方特性，瑪麗亞的調查、實踐以及思索也在不斷改善，並以一種幽默和啟示的方式，觀察和回應全球環境的技術背景下新地域的形成。

Maria Juliana Byck is an artistic nomad engaged in cultural interchange. Over the last few years, her practice has transformed from producing community-led, social justice documentary films and experimental live television to using the camera as a tool for open engagement through sharing and listening. Her most recent projects focus on sustainable practices for creating the cultural commons. Through immersion into the rhythm of a place, the unique, tangible and intangible terrains that shape life are foregrounded. Experimenting between borders, between public and private, between abandoned, claimed, and reclaimed experiences she uncovers a path of illumination through themes that are unscripted, yet follow patterns made apparent through a series of urban derives. Maria's investigations, praxis, and speculations are continually refined through her engagement in open, research-based practice resulting in multi-disciplinary productions and installations deeply rooted in the characteristics of place shaped by exchange. Combining elements of documentary film, visual ethnography, scholarship and performance, her aim is to trace a process whereby universal and particular are brought into relation. She is creating a generative, socially integrated practice to observe and respond to new geographies emerging from the technological backdrop of the global condition, in ways that are both playful and revealing.

KUO Li-Ting

2016.01.07 - 03.31 · 視覺藝術 Visual Art · 臺灣 Taiwan
臺灣駐市 Taiwanese Artist Residence · 寶藏巖 Treasure Hill

郭立亭



就讀國立台南藝術大學造形藝術研究所，作品多以影像、複合繪畫、動畫藝術為創作主要媒材，創作多以社會時事為題材，包括買房，新聞媒體等等的議題。2015 年以影像作品獲得高雄獎複合媒材組優選，並持續進行創作及展出，近年展出資歷：「錯位」絕對空間，2013、「優養世界」新濱藝術中心，2014、「不眠的居所-大內藝術節」，2015、「室內·桃源」寶藏巖，2016。

Studied in Tainan National University of Art, Graduate Institute of Plastic Art. Her works mainly use video, mixed media paintings and animation art as her media. Her creations mainly use current social event as themes, which includes real estates, news media...etc. Her video work was selected as Excellent Work Awards in Kaohsiung Award in 2015. She is now continuously creating and exhibiting works around. Her recent exhibitions include: Dislocation, Absolut Space, 2013., Wonderful, Absolutely S.P.P, 2014., and Sleepless Dwelling, TDA Festival, 2015., Indoor Cockaigne, Treasure Hill, 2016.





Kosuke IKEDA

池田剛介

2016.01.07 - 03.31 · 視覺藝術 Visual Art · 日本 Japan
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village

自 2015 年在台駐留期間以來，他新開始了一項名為「Exform」的影像作品計劃，使用高速照相機用特別的方法拍攝特定主題下水的倒影，在這一系列作品中，他聚焦當地的主題，在質詢這種當地場域的物件與全球環境下經濟和社會之間關係的同時，呈現特定場所的環境和歷史，如小吃攤在台北被稱為攤子，以及在台南一棟巨大的建築被稱為「臺南中國城」。

此系列作品在 2015 年在台北的 OCAC 呈現為他的「Exform - Taipei」個展，並參加了 2015 年於台南絕對獨立空間舉辦的「養生之道 The way of Regimen」群展。

During his stay in Taiwan from 2015, he has newly started a video work project called Exform series which uses special methodology shooting water reflection of certain motifs by high-speed camera. In this series of works, he focuses on local motifs which embody the environment and history of the specific site such as food stands called tanzu in Taipei, and a mammoth architecture named Tainan Chinatown in Tainan while questioning the relationship with such local objects of the site and the global condition of economy and society. The series of works has exhibited in his solo exhibition Exform - Taipei, Open-Contemporary Art Center, Taipei (2015) and a group exhibition The way of Regimen, Absolute Space for the Arts, Tainan (2015).



昆 · 范圖 Quynh VANTU



昆 · 范圖是一位合格建築師，並獲能源與環境先導設計認證的專業人士，以工作室為主進行實踐致力於空間實驗。因其於美國南方生長的背景，她特別對款待的概念及社會互動的開端感興趣。她通常現地製作跨越文化和疆界的作品，並以建築為基礎進行跨領域的實踐。她曾榮獲本國和世界許多補助和獎項，包括世界工作室基金會和美國平面設計學會提供的補助獎（2009）、紐約分會的斯圖爾德森基夫勒布倫旅行獎學金（2009-10）以及德國學術交流中心獎學金（2010-11）。她亦已獲得一些藝術駐村機會，包括美國中部內布拉斯加州奧瑪哈的貝米斯當代藝術中心（2010）、德國柏林奧拉佛·艾里亞森的研究實驗室（2010-11）、美國緬因州中部斯科希甘的史勾西根繪畫雕塑學校（2012）、美國北卡羅來納州夏洛特麥寇爾藝術創意中心（2014）、以及日本神山町的神山藝術村（2015）。她獲得富布萊特獎學金於 2012-13 年在英國讀書，以及獲得英國倫敦大學學院獎學金，在巴特利特建築學院攻讀博士。

Quynh Vantu is a licensed architect and LEED accredited professional with a studio-based practice devoted to spatial experimentation. Drawing from her upbringing in the American South, Vantu is particularly interested in the notion of hospitality and thresholds of social interaction. Working in situ she creates her works across cultures and boundaries and employs an interdisciplinary practice utilizing architecture as a foundation. She has been awarded numerous grants and awards both nationally and internationally, including a Worldstudio AIGA Grant (2009), the Stewardson Kefee LeBrun Travel Grant-AIA NY (2009-10) and a DAAD Stipendium, Berlin, Germany (2010-11). She has been awarded several artist residencies, including at the Bemis Center for Contemporary Arts in Omaha, Nebraska (2010), Olafur Eliasson's Institut für Raumexperimente in Berlin, Germany (2010-11), the Skowhegan School of Painting and Sculpture in Skowhegan, Maine (2012), the McColl Center for Art and Innovation in Charlotte, North Carolina (2014) and the Kamiyama AIR in Kamiyama, Japan (2015). She was the recipient of a Fulbright Fellowship to study in the UK (2012-13), and of a University College London Scholarship to pursue a Ph.D. at the Bartlett School of Architecture.



2016.01.11 - 03.31 · 建築 Architecture · 美國 U.S.A.
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village



戴瀚泓

TAI Han-Hong



戴瀚泓的創作形式多元，他在表現出優異的手作能力的同時，也輕巧地探問藝術的本質、物的本質與空間的本質，偶爾也以詩一般的藝術語彙對已然被異化的生活發出抗議的聲響。戴瀚泓的靈感源自於生活，並反向以創作詰問生活，他持續以創作反復辨證，讓藝術交錯來去於其自身與真實生活之間的界線。

(文/莊偉慈)

對於一個習慣於生存此地的人來說，台北是座看不見的城市，我們這一類的人著實是狠狠地把它踩在腳下了，每天身體穿梭在快速的捷運行列中，導航也使路牌失去地位，最可怕的本能是用餘光回到自己的巢穴裡面。或許是一種練習，我將試著尋找一個再次看見這個城市的方法。

Tai Han-Hong had a diversity of creation forms while showing his excellent handmade ability, he also lightly asked for the essence of art, object, and space. Sometimes he protested the life that had already been alienated through poetic art language. Tai Han-Hong's inspiration comes from life but interrogated life instead. he constantly used his creation for identification time and again, making art comes and goes between itself and life.

(By Chuang Wei-Tzu)

Taipei is an invisible city for the people who are used to live here, our kind of people tread it underfoot fiercely, shuttling back and forth through rapid subway every day, even the navigation made the guideboard lost position, the most horrible thing is back to our nest instinctively. Maybe it's a practice, we try to find a way to make the city visible again.

2016.01.07 - 03.31 · 視覺藝術 Visual Art · 臺灣 Taiwan
台灣駐市 Taiwanese Artist Residence · 台北國際藝術村 Taipei Artist Village

WANG Pei-Hsuan

2016.01.07 - 03.31 · 跨領域 Interdisciplinary · 臺灣 Taiwan
臺灣駐市 Taiwanese Artist Residence · 台北國際藝術村 Taipei Artist Village

王佩瑄

新竹人，美國 Macalester College 畢業，美國 Cranbrook Academy of Art 藝術創作碩士。作品觀照自身經驗與周遭世界的聯結，探討跨界域 (transborder) 文化與個人身份、土地認同的微妙關係，並呈現于物件的塑造和特定場域的空間裝置中。

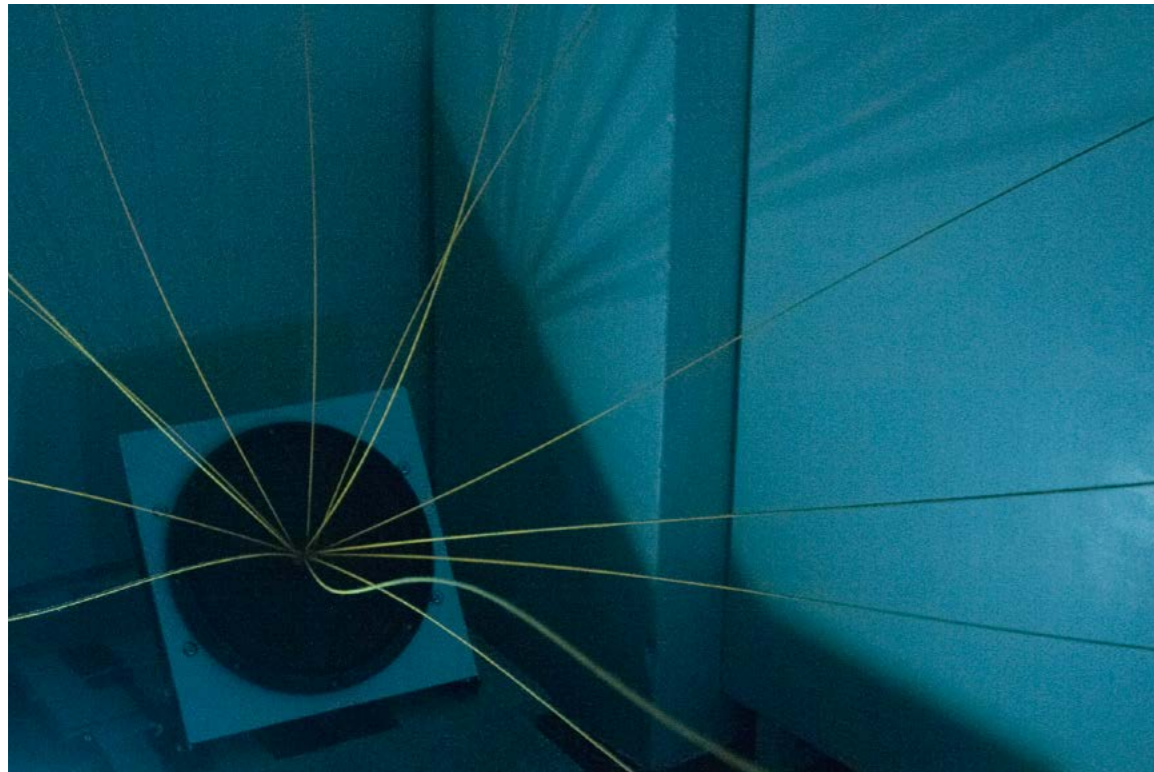
2013 年回台灣後的個展包括在新竹江山藝改所的「天堂一般」、台北視盟福利社的「膜拜境戶」、竹圍工作室十二柱廠房空間的「實驗一：漂浮的構成」、國立台南藝術大學的「埤口」。2015 年 3 月進駐香港 1a Space，進行關於香港少數族裔的實作計劃，9 月於荷蘭的 Sundaymorning@ekwc，進行數位土地採樣計劃；2016 年 1 月將進駐台北國際藝術村，聯結香港與台灣的族群與故事。

Wang Pei-Hsuan was born in Hsinchu City, Taiwan. Her practices reflect on the intricate ties between private experiences and the outside world in the face of globalization, and furthermore explore the nuanced relationship between transborder cultural, personal, and geographical identification through installation and object-making.



Pei-Hsuan's solo exhibitions since her return to Taiwan in 2013 include Like Paradise in Jiang Shan Yi Gai Suo, Hsinchu; Mobile Scapehood at FreeS Art Space, Taipei; Formation No.1: On Levitation at Bamboo Curtain Studio, Taipei and Closer to Home at Tainan National University of the Arts, Tainan. She began a research project on communities in Diaspora in Hong Kong through 1a Space in spring, 2015, and has been conducting a location digitalization project at Sundaymorning@ekwc, Holland since fall, 2015. She will attempt to connect individuals and stories of Diaspora from Hong Kong and Taiwan during her residency at Taipei Artist Village in January, 2016.

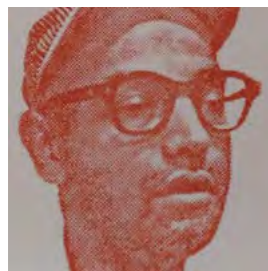




Makoto OSHIRO

2016.04.07-06.30 · 聲音、音樂 Sound, Music · 日本 Japan
國際來訪 International Artist Residence · 寶藏巖 Treasure Hill

大城真



表演家及藝術家，1978 年生於日本沖繩，現居東京。主要使用聲音作為創作媒介，但也融合其他元素，包括光、電和物體的動態。現場演出時，他使用自製的工具與樂器，包含有電子器件、日常生活中的材料與丟棄物等等。作品裝置透過聲音處理來詮釋物理及聽覺的現象，並著重其中如振動和干擾的特性。近期他發布了與日本品牌 Hitori 合作的首張個人專輯「現象世界 (Phenomenal World)」。他與川口貴大 Takahiro Kawaguchi 及矢代論史 Satoshi Yashiro 同屬現場裝置／表演團體 The Great Δ 的成員。

Makoto Oshiro (b.1978, Okinawa) is a Tokyo-based performer and artist. His primary medium is sound, but he also combines other elements including light, electricity and movement of objects. In live performances, he uses self-made tools and instruments that are based on electronic devices, every day materials, and junk. His installation work handles sound as a physical and auditory phenomenon, and focuses on characteristics such as vibration and interference. He has recently released his first solo CD Phenomenal World on Japanese label Hitorri. He is also a member of the the live installation / performance group The Great Δ with Takahiro Kawaguchi and Satoshi Yashiro.

CHIU Chih-Hua

2016.04.13 - 06.30 · 視覺藝術 Visual Art · 臺灣 Taiwan
臺灣駐市 Taiwanese Artist Residence · 寶藏巖 Treasure Hill

丘智華

丘智華的創作作品，一直致力於影像相關的研究，創作的影像存在於靜態與動態間，徘徊於真實與虛擬中，早期為紀實攝影所啟蒙，從事以城市為視角的單頻道錄像拍攝，之後逐漸發展以真實場景轉化為模型製作的創作形式。

2012 年獲文化部出國駐村補助，前往捷克駐地交流，隔年受捷克藝文組織 UKG 邀請，前往捷克、德國、奧地利、斯洛伐克做巡迴交流展。目前持續影像、空間、模型相關的創作計劃。2014 年，結合聲音藝術家與舞者，執行新的影像創作，開啟自身與城市創作計劃的另一個面向。

Chiu Chih-hua worked a lot on image-art. Wandering between reality and illusion, his works involve statics and kinetics. Inspired by the documental photography, at the first early years Chiu Chih-hua worked on single-frequency filming which performed in urban streetscape. As the time goes by, Chiu Chih-hua changed his art works form from photography to model-making.



In 2012, Chiu Chih-hua received the overseas subvention from The Ministry of Culture of the Republic of China (Taiwan) to Czech Republic for art information alternation. And at the next year, he was invited by the UKG (the culture organization of Czech Republic) to make an itinerary exhibition for art information alternation in Czech Republic, Germany, Austria and Slovakia. Presently, Chiu Chih-hua keeps working on image, space, model art creations. In 2014, making a new image art creation by combining with sound artists and dancers, Chiu Chih-hua found another way for him to create urban art.



TSENG Yen-Ting

曾彥婷

2016.04.18 - 06.30 · 跨領域 Interdisciplinary · 臺灣 Taiwan
臺灣駐市 Taiwanese Artist Residence · 寶藏巖 Treasure Hill

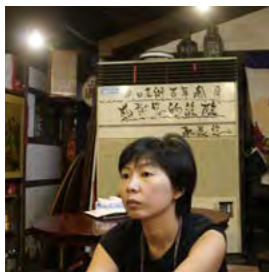


曾彥婷，人稱河童，1984 年次，出身於國立台北藝術大學劇場設計學系，主修燈光設計，後前往英國倫敦藝術大學溫布頓學院 MA Visual Language of Performance，跨越不同領域探索物件之為一個語彙的表演性。近年來在劇場、藝廊或各替代空間嘗試各式創作形式，涵括物件表演、偶戲、空間概念及裝置等，作品多以空間及日常物件碰觸描繪人的內在狀態或現實中不可言說的荒誕情境。作品曾於台灣、澳門、英國、冰島各城市展覽或演出。

源起於 2014 年的冰島行，她因窘於自身過往周遊列國的經驗原來從來沒有離開過全球化的庇蔭，進而轉向思考那些經濟繁榮與便利性真的是不可或缺的嗎？在如此浩瀚的世界萬物之中，人真的需要把自我放大才能與之共存嗎？冰島人告訴我，我們是有選擇的。〈XX 的形狀〉原意是要以一個地區的自然及人文地景對應當地的現成物件 (Found Object) 產生意象上的對話，試圖討論在不同的文化推進之中，人與環境的關係如何建立。這次填入了「盆地」，以「盆地的形狀」從自己所生長的台北做為這趟旅程的起點，探索這塊土地的自然及人文歷史，各地區的都市發展如何遷徙及改變，進而理解台北人是如何選擇並走向目前的生活型態。同時過程中將持續收集盆地內遭人棄置的物件，以台北人選擇「製造」、「擁有／使用」，而後「拋棄」的物件來檢視我們生活的樣貌。2016 下半年預計前往秘魯 Sachaqa Centro de Arte 駐村創作〈雨林的形狀〉

Tseng Yen-Ting (b.1984) a.k.a. Kappa is a Taiwan-based artist. She received a BA in Lighting Design from Taipei National University of Arts and an MA in Visual Language of Performance from Wimbledon College of Art, London. In her latest work as scenographer, she is particularly interested in creating site-specific experiences through lighting and the arrangement of found objects. Kappa also works in object performance by applying her knowledge of puppetry, machinery and electricity to the theatre arts. Her works have been presented in various cities of Asia and Europe showing surreal and sentimental landscapes via unexpected narrative.

The Form of Basin is the first practice of the series project that intends to build geographical and cultural landscape via local found objects. During her residency in Treasure Hill, Kappa would study the natural history of Taipei, the city she grew up in, and collect abandoned items on the streets. From how we live within the environment to how our lives reform the environment, Kappa would like to open the dialogue between human and the nature. All the materials would be collaged as an installation that reveals the fact of man-made and out-of-desire objects, raising the issue of human's material life. Next, The Form of Rainforest will be in the residency program of Peru.



Karolina BREGULA

卡洛琳娜·布瑞秋拉

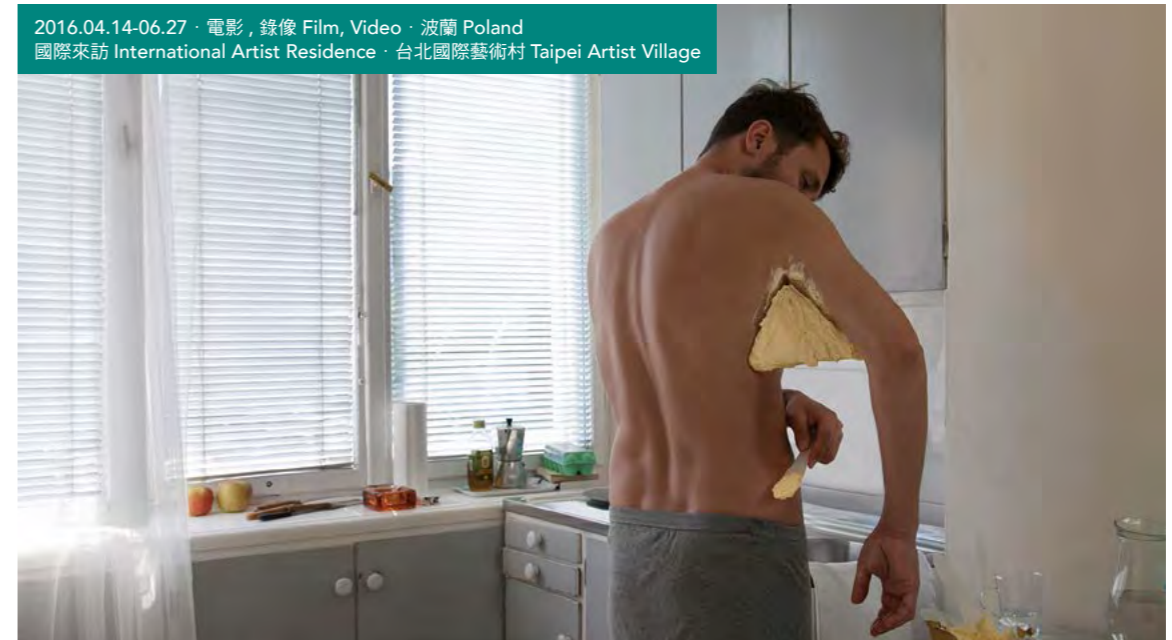
1979 年出生，目前居住於波蘭華沙。創作領域包含裝置藝術、偶發藝術、錄像製作、攝影拍攝等。她畢業於洛茲電影學院，目前專攻該學院的博士班。她曾於義大利威尼斯雙年展、美國紐約猶太博物館、波蘭華沙國家博物館，及波蘭華沙 Zach ta 國家美術館表演以及展出。得獎有 Views 2013、Samsung Art Master 2007，曾獲得波蘭文化部獎學金、M o da Polska and Visegrad 獎學金以及國際維樹格勒基金會獎學金。歷年作品包括「Fire-Followers」(2013)、「Art Translating Agency」(2010)以及「Let Them See Us」(2003)。

她即將在台北進行的創作計畫是個虛構故事，稱為 Office for Monument Construction。故事敘述一群來自一個不復存在城市的人們，因為沒有更好的棲所，只好定居在繁榮城市中央的廢棄水泥建築裡。然而，這個暫時居所正面臨拆除的危機。在這不安的情況下，角色們上演怪異而反覆的遊戲與日常型態，以及創造他們的想法和面對現實處境，藉由這些來尋求放心和依歸。他們不停地找尋能定義和代表自我身分的事物，找來各式各樣不尋常的物品。這堆由虛構故事建造而成，有如博物館般的收藏開始逐漸成形。

Karolina Bregula (born 1979) - creates installations, happenings, video, photography. She has graduated from the National Film Television and Theatre School in ód where she now has been working on her Phd. She has performed and exhibited in places such as the Venice Art Biennale (Italy), Jewish Museum in New York (USA), National Museum in Warsaw (Poland) and Zach ta Natonal Gallery in Warsaw (Poland). She has received numerous awards including Views 2013 or Samsung Art Master 2007, Polish Ministry of Culture Scholarship, M o da Polska and Visegrad Scholarship. She is the author of works such as Fire-Followers (2013), Art Translating Agency (2010) and Let Them See Us (2003). She lives and works in Warsaw.

The project she will be working on in Taipei is a vide story entitled Office for Monument Construction. It tells a story of people who come from a town which no longer exists. Having no better place to stay, they inhabit a deserted concrete complex situated in the middle of a vibrant city. However, this surrogate home is bound for demolition. Within this precarious situation, the characters find reassurance and order by creating their own logic and reality, performing strange repetitive games and routines. The characters are on a tireless search for something which might define and represent their identity. The result is an assortment of unusual objects. Gradually a museum-like collection, built around a fictitious narrative, begins to emerge.

2016.04.14-06.27 · 電影, 錄像 Film, Video · 波蘭 Poland
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village





英國藝術家安卓·賽每柯以專業的歷史知識，及豐厚的文學造詣，發想多層敘事的繪畫裝置，曾與多位作者、科學家、心理學家及演員合作過。他的作品經常是限地且多方面的。他曾有過多次國際展出經驗，包括英國、法國、義大利、荷蘭、捷克、俄羅斯、格魯吉亞、土耳其、台灣和美國；也曾參與倫敦的皇家藝術學院、卡姆登藝術中心和煤氣廠的聯展；阿姆斯特丹的另類藝術節和布拉格雙年展等。安卓·賽每柯曾得過英國協會獎和荷蘭美術大獎等大獎。

Andro Semeiko is a London-based artist who constructs multi-layered painterly installations based on an empirical research into history and literature. He has been collaborating with writers, scientists, psychologists, actors and dancers and his work is often site-specific and multi-disciplinary. He has exhibited internationally including UK, France, Italy, Netherlands, Czech Republic, Russia, Georgia, Turkey, Taiwan and USA. Semeiko has taken part in group exhibitions at Royal Academy of Arts, Camden Arts Centre and Gasworks, London; at Kunstvlaai festival, Amsterdam; and Prague Biennale 4. Since 2010 he has created six solo exhibitions at Gymnasium Gallery and Berwick Museum, Berwick-upon-Tweed; Phoenix Gallery, Exeter; Acme Project Space and PEER, London; BALTIC, Newcastle upon Tyne; and TAP, Southend-on-Sea. For the coming projects include a solo show at Center of Contemporary Art Tbilisi, Georgia and a group show at Bohuslans Museum, Sweden. Semeiko's awards include RA British Institution Award in the UK and Prince Bernard Prize in the Netherlands.



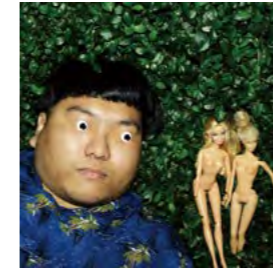
CHUNG Cheng-Xu

鍾承旭

1994 年生，台灣高雄人，畢業於臺北藝術大學動畫學系。

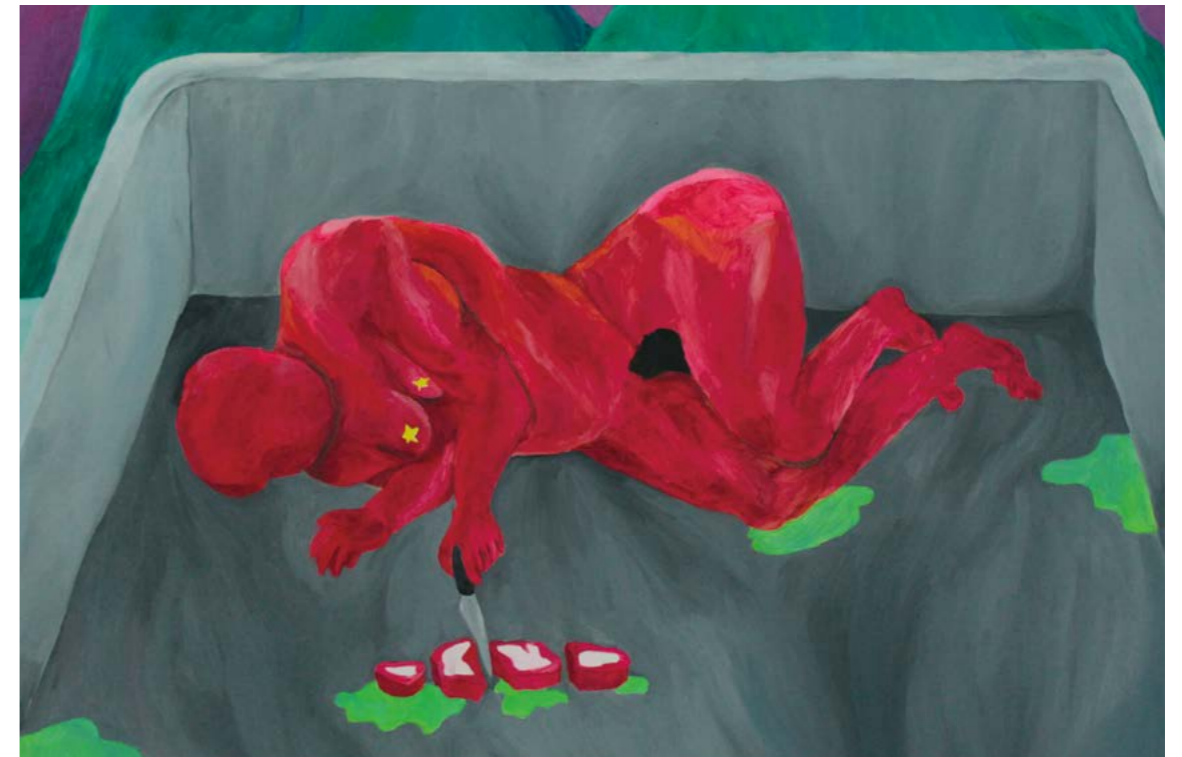
創作媒材以平面繪畫，錄像作品與動畫作品為主；創作脈絡則以人際關係，身體經驗與精神情感為依據，在畫面上以超現實的事件與詭異的角色行為作為觀察日常生活的抒發。動畫作品主要在重新思考自我對於身體與外界的定義，以循環的動作表演與口白的敘述，創造陌生而熟悉的既視感，進而讓觀者體驗身體記憶與精神狀態的聯結。

Chung Cheng-Xu was born in Taiwan Kaohsiung in 1994. He graduated from Department of Animation, Taipei National University of Arts. Also, his creative work is mainly plane painting, video works and animation works. The inception of work is based on relationships between people, and also body experience and spiritual affection. He uses supernatural events and strange characters as for the observation of daily life.



His animation is mainly on re-think ourselves of the definition of body and the world. Using the recycling act performance and description of narrating to create the sight of strange and familiarity, and it will help the audience to experience the memory of body and the spiritual condition easier.

2016.06.20 - 08.03 · 視覺藝術 Visual Art · 臺灣 Taiwan
視覺混種徵件首獎 On Site, Visual Open Call First Prize · 台北國際藝術村 Taipei Artist Village



Walking Grass Agriculture

走路草農藝團



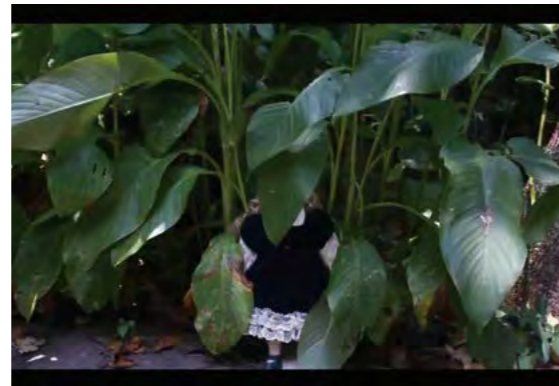
「治本於農，以農入藝」是走路草農藝工作室的實踐的方法與目標。農業家庭的背景以及對藝術的熱愛，是團員們的共通點，農藝在此不單是指農業技術，我們更是治本於農的在家人傳承的農務經驗中，思考藝術的可能，農事是一種人文與自然之間的調和，藝術的初衷何嘗不是如此，因應節氣、順應天時地利、調節生活都是當代藝術可以取法借鏡的態度。

走路草農藝團尋求的並非一種以地方為主的創作思考，讓藝術、環境、生活與自己，甚至觀者，能有另一種接觸與體驗。

"Flourish a state through agriculture, intervene art through agriculture" is the method and objective of walking grass studio. Our members have a family background in agriculture and a profound passion for art. We use the term agriculture not just for its technical implications, instead we explore the possibilities of art via the values we have inherited from our families. Agriculture is a balance between nature and culture, not unlike art, it responds to seasons; the heavens and the earth underneath it; time and space; the rhythm of life. All of these are phenomenon art can act upon.

Walking Grass Agriculture is not searching for a space for artistic creation thinking process, it is more important to explore various possible from one-self, to offer a brand new experience and relationship between self (or viewers), art, environment and life.

2016.07.10 - 09.30 · 視覺藝術 Visual Art · 臺灣 Taiwan
臺灣駐市 Taiwanese Artist Residence · 寶藏巖 Treasure Hill



Verena ISSEL

2016.07.14 - 09.30 · 視覺藝術 Visual Art · 挪威、德國 Norway、Germany
國際來訪 International Artist Residence · 寶藏巖 Treasure Hill

韋雷娜·伊塞爾

出生於1982年，她在德國漢堡大學攻讀哲學（拉丁／希臘）碩士學位以及美術碩士、里斯本大學美術學院與杭州藝術學院。韋雷娜·伊塞爾獲獎無數，並廣泛的在各地展出，包括漢堡市立美術館、歌德學院圖盧茲、橫濱黃金町、挪威奧斯陸美術館、GAK不來梅、多羅西亞畫廊、法國巴黎、韓國首爾、德國海德堡藝術協會等。

作品是發想於她周遭生活中的事物，通常以哲學與文學相關議題為創作媒材，藉由這些議題來製作雕塑、拼貼、繪畫、物件組合、動態及平面攝影等作品。

She creates Installations consisting of groups of objects, based around a specific issue or theme. This is often is philosophy or literature-related. The chosen issue or theme is a starting point for creating sculptures, collages, drawings and assemblages, sometimes even photography or videos.

Verena Issel was born in 1982. She studied Classical Philology (MA Latin and Greek) at the University of Hamburg, and Fine Arts (MA) at HfBK Hamburg, Germany, Faculdade de Belas Artes Lisboa (Portugal) and China Academy of Art Hangzhou (China). Issel is the recipient of several awards and has exhibited widely, including shows at the Hamburger Kunsthalle, Goethe Institute Toulouse, Koganecho Bazaar, Yokohama, Kunstnernes Hus, Oslo, Davon Art Space, Busan, Kling & Bang, Reykjavik, GAK Bremen, Galerie Dorothea Schlüter, Hamburg, Goethe Institute, Paris, Seoul Art Space, Geumcheon, Seoul, JCE Biennale, Paris, Haus der Kunst München, Kunstverein Ettlingen, Germany. (Photo by Sami Grill)



HUANG Wen-Hai

2016.07.19 - 10.18 · 導演 Director · 中國 China
國際來訪 International Artist Residence · 寶藏巖 Treasure Hill

黃文海

紀錄片導演，祖籍湖南寧鄉，從 2000 年開始獨立電影創作。作品包括：《軍訓營記事》、《喧嘩的塵土》、《夢遊》、《我們》、《殼》、《西方去此不遠》等。多次獲得國際電影節獎，包括：2005 年獲馬賽國際電影節紀錄片競賽單元「喬治斯·德·博勒加德」獎；2006 年獲 28 屆法國真實電影節最高獎；2008 年獲第 65 屆威尼斯電影節「地平線」單元評委會特別獎。

駐村期間，完成著作《放逐的凝視——見證中國獨立紀錄片》一書，由臺灣傾向出版社出版。

Huang Wen-Hai was born October 29, 1971 in Hunan province of China. He moved from his hometown to Beijing in 1995 to attend the study courses of Photography Department at Beijing Film Academy. In 1996 he worked as assistant director of photography of 16mm movie, Paper, produced by Beijing Youth Film Studio and presented as opening movie at Rotterdam International Film Festival.

During the period of residency, He finished the book The Exilic Gaze: Testimony to Chinese Independent Documentary published by Tendency Inc.



Junya KATAOKA & Rie IWATAKE

國際來訪 International Artist Residence · 視覺藝術 Visual Art · 日本 Japan
2016.07.07 - 09.30 台北國際藝術村 Taipei Artist Village 2016.09.30 - 11.30 寶藏巖 Treasure Hill

片岡純也 & 岩竹理惠

片岡純也自筑波大學取得美術系碩士。他創作的詩意裝置展現了具體的事實與機械、光學或電子投射出的影像之間不易察覺的關係。岩竹理惠畢業於金澤美術工藝大學織品設計系。自筑波大學視覺藝術系取得碩士學位後，她以不同媒體創作並在世界各地辦展。她使用的媒體包含抽象拼貼作品、圖像、影像等。

他們一直以來都以完全不同的媒體分別創作各自的作品。但自 2013 年，他們開始結合純也的詩意裝置和理惠的拼貼畫共同創作，他們將這件裝置作品命名為〈如藝術作品的實驗〉。兩位將唾手可得的大量產品或素材再創作，並將物件內部的有機體展示出來。藉此，自然界在日常生活中無法被看見的部分就以充滿詩意的姿態重生了。創作時根據自己對觀察日常事物和環境的覺察，將注意力集中在個體擁有的特性和內在構造，從它們原本的日常功能中脫離出來。依循在科學實驗中相同的步驟，以富有詩意的手法表現因果關係，並在觀察中特意模糊自然與人工物的分別。

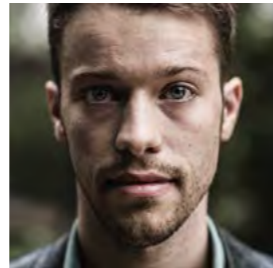
Junya Kataoka holds a M.A degree in Fine Arts from University of Tsukuba, Japan. He realizes the poetic machines which brings the delight hidden in the relations which he reveals or invents between concrete facts and projections which he pulls by mechanical, optical or electronic manipulations. Rie Iwatake originally studied traditional textile design at Kanazawa college of art. Working in a variety of media she has exhibited internationally since graduating from Tsukuba University in 2010 with an MA in studio art. She works with a variety of media including Collage, photo, video, etc.

They have created art works respectively that uses completely different medias. Junya & Rie began collaboration works that created by a combination of poetic machines by Junya and collages by Rie since 2013. They call this installation Experiments like Art works. There, nature that is unable to be seen on a daily basis is poetically revived. They make pieces of work out of our personal discoveries through observing everyday things and their environments, away from their original functions, paying attention to the characteristics and mechanisms they possess. It follows a similar process as the scientific experiment. They believe that it is possible to deepen the appearance and perceptions of things through sharing the subtle discoveries found in my work. In the residency, they will present a new site-specific installation by a combination of poetic machines that uses typical motif in Taipei and collage by the inspiration received by Taipei.



Karel van LAERE

卡爾·范·拉爾



2016.07.10 - 09.30 · 視覺藝術 Visual Art · 荷蘭 Netherland
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village

荷蘭藝術家卡爾·范·拉爾從事錄像及表演藝術創作。作品一貫風格是藉由機械裝置牽引人體動作，並透過這種肢體的機械化來呈現人類對身體自制無主動權的無助。企圖透過不同的視角與獨特的詮釋帶給觀者新的認知影像的方式。2013年卡爾的錄像作品〈Impact〉獲得台灣桃源創作獎的首獎，並在2014年獲選荷蘭海牙比克藝術獎 Piket Art Prize 劇場類的青年藝術家。2012年於馬斯垂克戲劇學院 Maastricht Theatre Academy 畢業後，隨即到台灣台北藝術大學繼續進修。2016於台北國際藝術村創作的錄像作品〈緩緩上升〉於荷蘭設計週首映。

Karel van Laere makes both video art / film and live performances. In his work, the central theme is made up of opposing human movement to mechanical movement. Using electric hoists Van Laere shows the helplessness of the human body. From his work one can distil the ambition to amaze the viewer with new perspectives and different ways of seeing. With his video artwork Impact, he won in 2013 the first prize at the Taoyuan Contemporary Art Award in Taiwan. In November 2014 Karel van Laere was in The Hague awarded the "Piket Art Prize" for young artists in the category of theatre. After graduating as a performer at the Maastricht Theatre Academy in 2012, van Laere continued his work at the Taipei National University of the Arts in Taiwan. He was the artist in residence at the Taipei Artist Village in Taiwan working towards a new video artwork 〈Slow Rise〉, which première in Holland during Dutch Design week 2017.

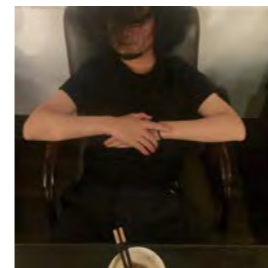
LIU Yang

劉陽

2016.07.07 - 09.15 · 戲劇 Drama · 中國 China
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village

導演、演員和表演教師。就職於上海戲劇學院，倫敦藝術大學倫敦戲劇中心訪問學者，上海獨立劇團草台班聯合創始人，中瑞合作劇團「易劇場」(ETheatre) 初創成員。曾是建築師和書法家，後辭去建築師工作考入上海戲劇學院，獲得表演專業碩士學位後留校任教。2014年受中國劇協推薦，作為當年中國代表攜導演作品《27車棉花》赴日本參加亞洲導演戲劇節。05年攜草台班劇團作品《38線遊戲》參加韓國 Asian Madang 戲劇節；11-12年參演法國導演 Franck Dmark 作品《沃伊采克》，在臺北、馬賽、北京等地巡演；12年導演作品《我是月亮》赴英國愛丁堡邊緣藝術節演出；13年導演作品《I·SHANGHAI》成為英國第二大藝術節英國國際青年藝術節首次亮相的中國作品；14年參演戲劇大師鈴木忠志導演的中文版舞臺劇《辛德蕊拉》；15年在英國倫敦藝術大學倫敦戲劇中心作訪問學者，並在倫敦 East 15 表演學校主持表演工作坊；16年4月受韓國京畿大學邀請在其媒體研究中心舉辦的《藝術無疆界》研討會上作為中國代表做學術發言，16年4月聯合導演並主演《排隊》中文版中國首演，該劇是美國戲劇史上演出時間最長的劇碼，16年6月受新天地藝術節邀約，導演浸沒式戲劇《朱莉小姐》，在新天地屋裡廂博物館上演。

Liu is a director, actor and performance teacher. He works in Shanghai Theatre Academy, he is also the visiting scholar at Drama Centre London, London University of Arts, the co-founder of an independent troupe in Shanghai, Grass Stage and also the founding member of ETheatre, a troupe cooperated by both Chinese and Swedish. Liu was an architect and calligrapher, but then he quit the job of architect and got to Shanghai Theatre Academy. He gets the master degree of performance then started his teaching at school. He was recommended by China Theatre Association in 2014 to be the Chinese representative to attend Asian Director Festival in Japan with his drama, 27 Wagons full of Cotton. In 2005, Liu brought the first work of Grass Stage, 38th Parallel Still Play, to join the Korea Asian Madang; From 2011 to 2012, he participated in "Woyzeck", the drama directed by the French director, Franck Dmark and went on tours in Taipei, Marseille and Beijing etc.; In 2012, a drama called I Am Moon which is directed by him, was performed in Edinburgh Festival Fringe in United Kingdom; In 2013, another drama directed by him, I · SHANGHAI became the first debut Chinese drama in International youngth, the second largest art festival in UK; In 2014, he participated in the Chinese version drama of Cinderella which is directed by the great master of drama, Tadashi Suzuki; In 2015, he became the visiting scholar at Drama Centre London, London University of Arts and held a performance workshop in East 15 Acting School in London; In April 2016, he was invited by Kyonggi University in Korea as the Chinese representative to give a academic speech in the seminar, Art without Borders held by its Media Research Centre. Also, Line, the Chinese version of drama, which is co-directed and also starred by LIU, first performed in China. It is the longest drama in America ever. In June 2016, he was invited by Xintiandi Fringe Festival to perform Miss Julie, the immerse theatre which is directed by him, at Xintiandi Shikumen Open House Museum.



Megumi FUKUDA

福田惠



福田惠是位跨領域藝術家，她藉由正在消逝的文化與被廢棄的生活物件，探索從過去到現在，被隱藏於地方或事物中，個人與共同歷史記憶之間的關係。她所使用的媒材範圍橫跨雕塑、裝置、攝影、印刷、表演等，作品裡揭露當代社會的光明與黑暗面。福田近年來和許多不同領域的人才合作，包含了科學、文學、音樂和舞蹈，開發其他領域表演形式之可能性，開啟即興創作中意外的巧合。福田式的創作方法是：她在所拜訪的城市使用與當地連結的生活用品，結合太陽能，於當地從事場域特定藝術。其呈現地方上的日常生活、傳統、文化與社會環境概況，這些作品成為表述當地的象徵記號，並轉變成大家皆能來感受的公共空間。

1976年在廣島出生，福田在廣島市立大學美術學院獲得藝術專業碩士學位，在2004年於柏林藝術大學向瑞貝卡·霍恩學習，此後以柏林為重心，直到2016年回到廣島，任教於安田女子大學。

Megumi Fukuda is an interdisciplinary artist who engages with vanishing cultures and discarded everyday products, exploring the relationships between the past and present to poetically reveal personal memories and collective histories concealed within places, objects, and phenomena. Across a range of mediums, including sculpture, installation, photography, printing, and performance, her works unveil the light and darkness of contemporary society. Fukuda has been collaborating with individuals from various disciplines in recent years, including science, literature, music, and dance, tapping into the possibilities for one form of expression to extend into other fields, opening up situations for coincidences, improvisations, and synergies. Her signature works of site-specific installations created in cities she visits are compositions of everyday products related to the area and operated by solar energy. Reflecting on a community's contemporary daily lives, traditions, and cultures alongside broader social contexts, these works become symbolic representations of an area and its energies, transformed into a collective space for all to experience.

Born in Hiroshima in 1976, Fukuda received an MFA from the Hiroshima City University Faculty of Art, moving to Germany in 2004 to study under Rebecca HORN at the University of Arts in Berlin. She was based in Berlin thereafter, until her return in 2016 to Hiroshima where she teaches art at Yasuda Women's University.

2016.07.22 - 09.30 · 跨領域 Interdisciplinary · 日本 Japan
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village



KIM Jihee

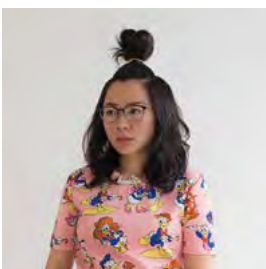
金芝嬉

2016.07.07 - 09.30 · 視覺藝術 Visual Art · 韓國 Korea
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village

1983年出生於南韓首爾。創作主要關注「文本與圖像」間的關聯，利用廢棄的書籍創作，進行對自己畫作的探索，她用以作為素描本使用的書大多是來自城市裡捐贈的書籍。此創作計畫首先會從書中選擇一個特定的詞句，她再由此繪製自然而然持續開展的創作—有如骨牌效應一般，她的思想、記憶和經驗，都可以是創作中令她的想像如魔法般擴張的起點。文學給予她無限的養分去產生多樣的靈感，有些時候，她也任由完全無預期的想像領著她作畫。

KIM Jihee was born in 1983 Seoul, South Korea. She is interested in the relationship between text and image and she has been exploring her drawings by using abandoned books. The books KIM normally use as her sketchbooks are from the cities in which they were donated. This project began by selecting a certain sentence or word from the book. She creates automatic drawings that expand like dominos - her thoughts, memories, and experiences are the starting point that conjure up her imagery. Literature provides her with infinite sources to extract a multitude of ideas. The question of what should she draws pulls in completely unexpected images at times.





Yaya SUNG

宋亞亞

2016.10.13 - 12.30 · 跨領域 Interdisciplinary · 印尼 Indonesia
國際來訪 International Artist Residence · 寶藏巖 Treasure Hill

1986 年出生於印度尼西亞雅加達。亞亞以攝影作為主要創作媒材，當中亦包括錄像、聲響和物件裝置。

而在過去的三年中，亞亞的作品核心圍繞著如何透過記憶、故事，來呈現社會議題，並且重塑歷史，由是那些被邊緣化、隱藏、遺忘的等等問題。而驅使她繼續選擇創傷與傷痕做為創作的起點，是因為總能從這之後發現超越苦難的意義。亞亞熱衷於探索跨學門的合作，以展覽的限制與極限為實驗，找出將訊息傳遞出展覽空間的方法。

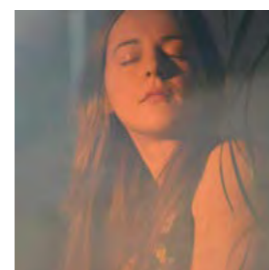
Yaya Sung was born in Jakarta, Indonesia 1986. Yaya works predominantly in the medium of photography, including video, sound, and object installations. She actively engage and has participated in various contemporary art programs.

The key themes of her work for the past 3 years are around the importance of rediscovering history through memories and narratives, presenting social issues – especially the marginalized, the forgotten, and the hidden ones. What drives her to continue to choose traumas, wounds, and agonies as starting point is because the discoveries she found afterward are always beyond the misery of life. She is keen to explore cross-discipline collaborations, experimenting with limits and boundaries of exhibition, up to ways to penetrate messages outside the limits of galleries.

Nina KURTELA

妮娜·庫蒂娜

2016.10.21 - 2017.01.10 · 跨領域 Interdisciplinary · 克羅地亞 Croatia
國際來訪 International Artist Residence · 寶藏巖 Treasure Hill



妮娜·庫蒂娜是一位視覺藝術家和舞者，她從事有關跨媒體領域的研究，如以視覺與表演藝術共通創造藝術作品。她在創作時並不會排除任何媒材，其以自身概念及跨學科的方法所提供的機會來完成作品。因此，她的作品常是跨學科且為場域特定藝術，其會投入到特定的社區、探詢金錢的價值，或探索透過不同已建立的社會關係間的概念交換。當在檢驗認同感跟親密感時，庫蒂娜探究不同肢體語言，特別是特定社會、文化和在都市圈一定人類行為的方式，是如何影響我們的經驗並感染至自身上。

Nina Kurtela is a visual artist and a dancer. She works in the cross-media field of research and creates her art between various disciplines such as the visual and performing arts. Her practice does not exclude any medium and her conceptual and multidisciplinary approach provides a chance to all means of production. Her work is therefore often multidisciplinary and site-specific, engaging specific communities, questioning monetary values, or exploring the notions of exchange through which different social relations are established. While examining identity and intimacy, she explores the ways in which different actions of the body and especially the specific social, cultural, and urban spheres determinate human behaviour, influence our experience, and affect us.

Sisyphos, der Flugelefant (SdF)

SdF
飛象西西

2016.10.13 - 12.30 · 跨領域 Interdisciplinary · 臺灣 / 德國 Taiwan / Germany
臺灣駐市 Taiwanese Artist Residence · 寶藏巖 Treasure Hill

SdF 飛象西西是來自柏林的獨立藝術製作，擅長運用表演藝術的直接性，設計各式生動有趣的遊戲場，讓觀眾與表演者透過互動的方式，一起探討少人注意的社會或政治議題如族群融合、身分認同、家暴等，作品形式涵蓋劇場、現場、影像及裝置藝術。

駐村期間以現場藝術作品「缺席英雄領路」為藍圖，透過訪談對話及創作工作坊，設計一個以寶藏巖社區為主軸的尋寶路徑，邀請觀眾結夥步循“缺席英雄”所留下的蛛絲馬跡，探尋寶藏巖的過去與現在，最終變身成為尋寶記的主人翁，英雄得以不再缺席。

Sisyphos, der Flugelefant (SdF) is an independent, Berlin-based, creative production company. Specialized in the immediacy of performing arts, they create all kinds of "playgrounds" that enable mutual communication between performers and spectators. In so doing, SdF hope to generate dialogue about social and political issues such as integration, identity, and domestic violence. Their artistic formats include, but are not limited to, theatre, live art, video and installations.

With the blueprint of our Absent Hero project in Berlin, SdF plans to create a route of the Absent Hero Hunt at Treasure Hill based on interviews and creative workshops with local inhabitants and artists. The audience is invited to unmask the Absent Hero by tracking its traces, exploring the past and present of Treasure Hill, and becoming the main character of their own journey.



CHOU Man-Nung

2016.10.15 - 12.30 · 跨領域 Interdisciplinary · 臺灣 Taiwan
臺灣駐市 Taiwanese Artist Residence · 台北國際藝術村 Taipei Artist Village

周曼農

現就讀國立臺北藝術大學戲劇博士班。作家、編導、演員。編劇作品兩度赴外亞維儂藝術節演出並多次受邀赴歐。由莎妹劇團製作的編劇作品〈給普拉斯〉入圍第九屆台新獎表演藝術類決選。詩作曾獲第十屆台北文學 佳作。出版作品集〈高熱 103°〉、〈自然害怕真空〉。關注劇場、影像與科技藝術領域中身體、美學、政治的問題。近年並從事跨領域創作，與舞蹈、視覺藝術、科技藝術領域合作，最近作品有與一當代舞團合作之《身體輿圖》(2012) (文本)，科技媒體無人劇場《罪惡之城》(2013) (編劇)，以及於北美館展出的跨域媒體展演《索多瑪之夜》(2015) (動態展演：文本與作品發展，平面作品與裝置共創)，2016TNAF《百年孤寂》(編劇)。

Chou Man-Nung is now studying at the Theatre Department of Taipei National University of the Arts for her doctorate. As an author, scriptwriter, director and actress, she was invited to France more than once with her script performed twice in le Festival d' Avignon OFF. Her plays were performed in Festival d'Avignon OFF twice and has been invited to perform in Europe for many times. Her play For Plath produced by Shakespeare's Wild Sisters Group was the finalist of the 9th Taishin Arts Award. Her poem was selected as an excellent work in the 10th Taipei Literature Award. Her works include Fever 103° (issued by Fembooks Publishing House) and Horror vacui (issued by YiLab). Chou Man-Nung concerns herself with the issues of body, aesthetic and politics in the fields of theatre, image and technological art.

In recent years, she has worked in the field of interdisciplinary, with dance, visual arts and technological arts. Her recent works includes YiLab Off the Map (2012, text), Technological Media Transdisciplinary No Man Theatre SIN CITY (2013, playwright), interdisciplinary exhibition The Night of Sodom (2015, co-development and script for dynamic performance and co-creator of visual installation and graphic works for Melancholy Youth Encyclopedia) and TNAF One Hundred Years of Solitude (2016, playwright).



Bagus PANDEGA

2016.10.13 - 12.30 · 視覺藝術 Visual Art · 印尼 Indonesia
國際來訪 International Artist Residence · 台北國際藝術村 Taipei Artist Village

巴格斯 · 潘得佳

1985 年出生於雅加達，目前在萬隆生活和工作。於 2008 年畢業於萬隆理工學院藝術設計系，主修雕塑藝術，並在近期取得萬隆理工學院美術碩士學位。巴格斯 · 潘得佳是不斷應用並開發動力學與聲音概念於雕塑作品中的印尼年輕雕塑家之一，作品有時也結合光的元素。各式二手和廢棄的電子用品是他運用的主要素材，也是創作靈感來源。他經常重組錄音機、唱機、卡帶播放機、電路板、電纜、燈和其他電子設備並讓它們產生新的功能。巴格斯是一名對各種電子零件產生的聲音和動態很有興趣的雕塑家，與觀眾的互動也是在他的作品中一直很重要的概念之一。潘得佳的作品在分類上遊走於雕塑和裝置藝術之間。他的作品結合了不同的機械裝置，大部分是互動式的，而且大部分是以他對動力學概念的興趣作為基礎。在他獲獎並在法國拉羅歇爾跨國研究中心參與國際駐村計畫後，他傾向使用可連結集體記憶的拾得物作實驗。以他的互動雕塑聞名，潘得佳曾在印尼以及全球的藝術現場展出他的作品。

Born in Jakarta at 1985 and now he works and lives at Bandung. Graduated from Faculty of Art and Design Bandung Institute of Technology at 2008, majored in Sculpture Art. He just received his master degree in Fine Art also in Bandung Institute of Technology.

Bagus Pandega is one of Indonesian young sculptors who consistently apply and develop kinetic and sound aspect in each of his sculpture works. Sometimes also combine with light. Varieties of used and obsolete electronic equipments are the main materials that he processes and stand as sources of ideas. He often reassembles voice recorder, record player, cassette players, electronic circuit boards, cables, lamps and other electronic equipment so as to have a new function. Bagus is a sculptor who has an interest in sound and motion functions in a variety of electronic components. The interaction with visitors is also one of the aspects that have always been an important part in Bagus works. Bagus's work categorizations hover between contemporary sculpture and installation. Combining different mechanism, his works are mostly interactive and mostly based on his interest on kinetic aspects. After winning an award and passed an international residency in Centre Intermondes La Rochelle, France he tends to experimenting with found object that is able to connect with collective memories. Considerably well-known for his interactive sculptures, Pandega exhibits his work in local and global art scene.



THE ISLAND



2016.01.07 - 03.31 · 視覺藝術 Visual Art · 義大利、香港 Italy、Hong Kong
國際來訪 International Artist Residence · 寶藏巖 Treasure Hill

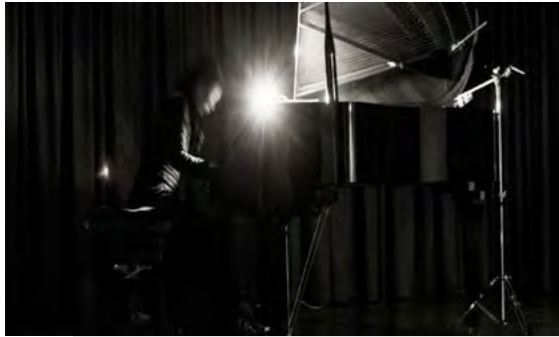
The Island 是由倫敦及香港藝術家組成，他們找尋不同的目的地來進行因地而異的藝術計畫，並與支持其研究的機構建立夥伴關係，與他們分享 The Island 這一路以來在媒體藝術策展上的發展脈絡。

The Island 是義大利藝術家丹尼爾 · 傑米尼亞尼的計畫，他在不同的國家之間，設計並執行了三十項合作展覽計畫。每項計畫都涉及了地緣政治議題，並以藝術作品作為媒介展現後殖民主義議題。梁銘堯則是來自香港的舞者與編舞家；自 2011 年起，她開始與 The Island 合作，計畫遍及德國、義大利、中國、澳門、泰國、台灣，以及香港。

The Island is a London and Hong Kong artist-run initiative which founds landing places for international site-specific art projects, creating partnerships with Institutions that support the production of the research and shares with them the curatorial development of The Island's time based media art works.

The Island is a project of the Italian artist Daniele Geminiani, through which he has designed and realized 30 projects of collaborative exhibitions in different countries. Each of them challenges the sharing knowledge as geopolitical issue by means artworks which act with a post-colonial approach. Leung Ming-Yiu is a dancer and choreographer from Hong Kong; since 2011 she has collaborated to The Island's projects in Germany, Italy, China, Macau, Thailand, Taiwan and Hong Kong.





OOO-LAB

聆聽零工作室

丁麗萍的「聆聽零工作室 OOO-LAB」，思考聲音也思考身體，人與環境的詩歌行動：歷史焦點與盲點間的縫隙命脈裡觸動，自由聆聽零—詩歌身體環境／回音回聲回生／詩歌塗鴉／微笑

是詩就《噪音—語話—靜慮》，微觀探索有關人的當代生活；秉承莊周以明，心齋，夢蝶的平衡智慧，透過人聲紀錄，拓開詩歌行動，結合各主體與群體共生結晶，開發有關人的回音對話。並藉姜凱吉 (John Cage) 關於我們生活中的所做的每一件事都是音樂，這個思維與實踐開場，邀約聽眾與「聆聽零 OOO - LAB」工作室自由對話。

Ting Li ping, Interdisciplinary artist, lived and worked in France for many years after completing her graduate studies in Paris, returning to Taiwan in 2012. Her artworks blend diverse cultural sources including art, literature, theatre, music and philosophy and are influenced by the work of John Cage and Samuel Beckett as well as the Chinese poet and philosopher Zhuang-Zi.

丁麗萍 TING Li-Ping
聲音實驗、詩歌行動、環境藝術
Sounds and Environments/ Poetry-Action

李孟書 LI Meng-Shu
手作紙創作
Handmade Paper

Meng's Handmade Paper

二皿設計工作室

二皿設計成立於 2011 年，創作者於手工紙藝術領域已投入則將近 8 年的時間。從藝術創作慢慢融入貼近生活的設計，愛地球的二皿手作紙，利用牛奶盒、發票、紙杯...等纖維製成再生紙漿，再以原創的理念將一些日用品製成紙設計品或發展創意教學，如：明信片、各式紙杯墊、燈罩，及手工紙封面的手工筆記書。整個工作室空間所透出溫暖舒適的燈光，是創作者在設計手工紙時，以各種不同植物纖維巧妙地排列出手工紙上的圖形，同時控制紙漿不同的厚薄度所形成的效果，透光後更顯層次豐富。

Officially founded in 2011, Meng's Handmade Paper is composed of artists who have had experiences working with handmade paper for nearly 8 years. Our practice has developed from the realm of visual arts to design that is connected to everyday life. Eco-friendly methods are applied to our papermaking processes, utilizing milk cartons, discarded receipts, disposable cups, and etc. Paper pulp from these reclaimed materials is then transformed into original products of design for daily use—postcards, coasters, lampshades, and handmade notebooks—and becomes the raw ingredient to our creative workshop sessions. The cozy atmosphere lighting in our studio is created by diligently arranging different types of plant fibers and adjusting pulp thicknesses in the paper shades. Different qualities of light passing through a variety of paper patterns make the space warm and homey.



Petite Livre

林欣誼 LIN Hsin-I
手工書 Handmade Book

小本書工作室

因為喜歡說故事，因為喜歡印刷機打印在紙張上的觸感，因為想要讓人看見自己的故事，所以二〇一一年十月「小本書工作室」誕生了，專心於以書為載體的故事創作和工作坊的發想與教學。二〇一四年，小本書的主人多了新夥伴妹妹的加入。他們共同進行了許多有趣的計劃：村內開放工作室工作坊「小花燈」、「與情人來做蛋糕」、「巧克力曲奇」、「pressure printing」；村外兒藝節工作坊「植物人的家」、「蘑菇的家」、「畫筆不是筆」、「藝術家的家」；與日新鉛字行合作「手的溫度 X 字的重量」展覽；村內微聚小小工具展；國藝會藝教於樂的「一起故事吧！」藝術進駐校園專案...等。

Petite Livre was born in October, 2011 out of the love for storytelling, sharing narratives, and pure enjoyment in the tactile quality of freshly printed papers. Determined to create stories and host storytelling workshops, Petite Livre welcomed several new members to our team in 2014. Together they designed and ran a variety of fun projects such as Petit Lanterns, Cakes for Lovers, Chocolate Cookies, and Pressure Printing workshops on Open Studio days, and Home of the Plantman, Home of Mushroom, A Crayon is Not a Pen, Home of the Artist workshops at a children's art festival. They also collaborated with Ri Xing Type Foundry to curate the exhibition Warmth of a Hand, Weight of a Word, organized a tool show at the collective Micro Loft exhibition at Treasure Hill, and participated in a school residency program titled Our Stories funded by the National Culture and Arts Foundation.



Tadpole Point

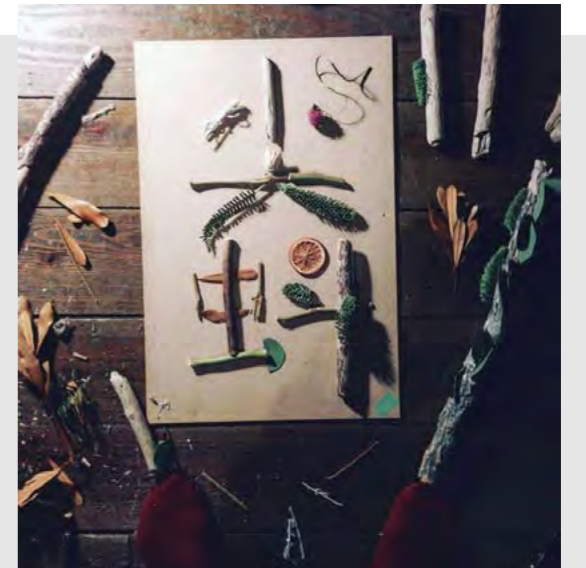
尖蚪

你我都是尖叫的蝌蚪！

尖蚪以藝文餐飲複合空間進駐寶藏巖已五年，店內除了提供咖啡茶水及家庭風味輕食料理，駐在期間店內不定期舉辦各類型小型展演及手作工作坊，二〇一五年間舉辦大型二手物交換／馬拉松寫生活動等，媒合村內外青年藝術家的「9x9 尖叫的蝌蚪」攝影計劃，亦獲文化部補助出版。透過尖蚪的空間以藝術創作滲透日常生活，以食物與音樂繪畫攝影等與來往創作者激盪出更多的可能。

In addition to coffee and simple beverages, Tadpole Point also offers the light foods that go with the seasons based on the plain catering concepts for the ordinary public; whereas the place is also good for a variety of small performances, exhibitions and workshops or activities for the people to gather around to sing and dance, to chat and drink as well as to meet and separate no matter in cold winters or hot summers.

林姿蓉 LIN Zi-Rong、林廷芳 LIN Ting-Fang
食物、小型展覽、音樂會等藝文活動
Food, Micro Exhibition and Musical Concert



視覺藝術
Visual Art

CHOU Meng-Yeh

周孟暉

走上藝術創作這條路，是偶然，也是注定。在法國南特高等藝術學院和巴黎第八大學完成造型藝術碩士學位，二〇〇四年回到台灣，周孟暉開始以專職藝術家身分生存，持續發表個展和參加各種不同類型的聯展，累積豐富的國內外駐村和創作營經驗。二〇一二年六月有感於藝術離生活太遠，創立手作品牌「Nightmare612」。面對生命年數越來越短的事實，希望盡可能地走過這個世界，二〇一四年開始透過以物易物的模式，用藝術作品交換在陌生城市居住一個月的住宿空間，期許這個計劃可以順利進行直到生命盡頭。



It is not only coincident, but destined to go on this art road. After finished her art study from Ecole des Beaux-Arts de Nantes and Université de Paris 8, Chou Meng-Yeh has been back to Taiwan in 2004 and lives as a professional artist, solo exhibition and various types of group show, international artist residency and workshops. She has created her own brand of "Nightmare 612" since June, 2012 thinking art has gap from life. Art work-1 month Residency Exchange is her new art plan from 2014. Facing the fact of limited life, she tries her best to see the whole world. Hopefully this plan can continue till the end of her life.

Silver Plants Metal Arts Workshop

呂雪芬 LU Hsueh-Fen
金工
Metal Art

植物語彙金工概念工房

植物語彙的品牌概念裡由談論愛情為始，金工與情感連結這件事，如同與觀者的互動關係，以分享觀點，發酵觀者的情緒，對生活中有感的事物分享與連結，任何事物都感覺珍貴無比，金工品牌再往外延，伸除了銀飾銀器與植物相關的事物全都連結起來。以「植物語彙」金工手作銀飾為基，延伸創作場域結合陶、天然漆、玉石、竹、染織等複合媒材與金工材質所研發之相關類型創作飾物、器物、植物引發出相關設計之文創藝文空間。



The brand concept of Silver Plants starts from love. The connection between metal smith art and emotion is some kind of reaction between the works and viewers. The emotion of the viewers may be aroused from sharing their points of view to the sharing of their feelings in life, and then leads them to cherish what they have. Silver Plants Metal Arts Workshop is a creative space of art and design where develops works inspired by plants and life. Based on handmade silver jewelry of Silver Plants series, Lu extends its creative field to connect with different materials such as pottery, lacquer, semi-precious stones, bamboo and textiles.

17 做作金工與飾品工作室

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 the everyday, the environment, and the relationship between different materials. Life and metals coexist in progression. She believes that, "There is no need to intentionally search for beautiful nuances elsewhere. They exist right here within our lives." 17 Work Studio focuses its practice on metalsmithing, jewelry making, education, and exhibition. Through connecting people and the environment via making, inherent and emotive values in the handmade can be understood and appreciated.

朱淑宛 CHU Shu-Wan
金工工藝創作
Metal Arts Workshop



Assignment Theatre

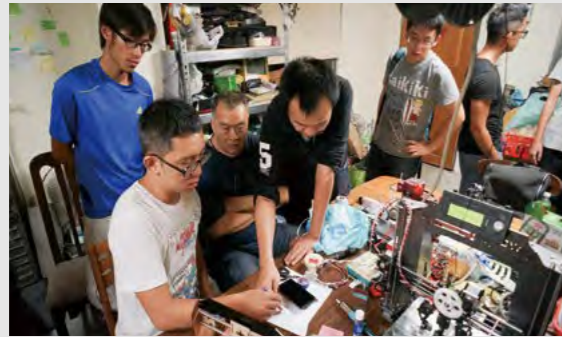
差事劇團

差事劇團創立於一九九六年。多年來，劇團運用民眾戲劇 (People's Theatre) 的訓練方法暨理論系統，從現實出發，融合在地的歷史與生活經驗，在現代劇場中探索表演美學的戲劇形式。除了舉辦經常性的社區／教育劇場工作坊及與學校、社區和弱勢團體間共同發展戲劇環境外，也廣泛與亞洲民眾戲劇團體、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，近期的目標將階段性擴大與全球民眾戲劇團體的互動。



鍾喬 CHUNG Chiao
劇團、市民劇場、環境劇場
Theatre

Assignment Theatre was founded in 1996. Incorporating the training methodology and discourse of People's Theatre into our practice, they draw inspiration from local historic and everyday experiences to explore different forms of modern theatre and aesthetics in performance. In addition to organizing community/educational theatre workshops and developing environmental theatre programs with schools, neighborhoods, and disadvantaged groups, they also reach out to People's Theatre collectives and artists from around Asia. The phenomenon of globalization motivates us to investigate and conduct research on traditional as well as modern performance aesthetics from other parts of Asia. It also makes developing broader connections with People's Theatre groups from all over the world our goal for the near future.



Openlab.Taipei

以開放程式碼和自由軟體為創作工具的藝術家聚集之地。實踐、實驗和玩樂數位藝術創作的各種面向，並且驗證自由軟體與藝術的結合是數位藝術中一股重要的力量和趨勢。目的也在於提供一個給愛好新媒體藝術、數位藝術創作的同好互相交流的機會。

Openlab.Taipei is a gathering base for the artists who are working on art creations with program coding and free software applications. It has been a new developing trend of digital arts by verifying all the dimensions of practices, experiments and funs for the integration of free software and art creations; whereas it is also aimed to provide an exchange platform for all the new-media arts lovers and digital artists.

鄭鴻旗 CHENG Hong-Chi
自造者、新媒體
Maker, New Media

在藝起——玩具劇場

Together Toy Theater

「在藝起」——小小的空間、小小的偶，以精緻而細膩的創作、展演及戲遊課程為主，微型偶戲的精神在於「小既是大」，專業劇場人薛美華（靴子）曾實踐「帶偶到你家旅行」環島偶戲之旅，以微型偶戲概念塑造小空間、小偶，能以小窺大看世界。將空間規劃為「微型劇場」與「戲偶創意工作坊」，推廣「微型劇場」，引領一般民眾、親子及社區居民，運用生活周遭的物件和故事，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。

Together with Art is mainly for the creations, exhibitions and courses for puppetry arts; derived from the concept for micro puppetry plays as Small is Big, Hsueh Mei-Hua (also known as Boot) had carried out the island-wide journey of visiting your home with the puppets to demonstrate the world with such small spaces and tiny puppets. By arranging the place into Micro Theatre and Puppetry Studio, Together with Art invites all the visitors to explore the little tiny surprises in life with micro puppetry plays and creations as well as cultural interactions.



薛美華 HSUEH Mei-Hua
偶戲創作
Puppetry Arts

徐懷鴻 HSU Hui-Hong
新詩推廣
Poetry Extension

Poetry Coffee

登小樓

登小樓是一信詩人的一首新詩名，位於寶藏巖這個小山坡又多樓梯的地方是十分貼切的。在此空間經營推廣新詩的咖啡藝文空間，讓詩人及喜愛文學藝術的遊客有個交流的所在是登小樓的目的。在登小樓內設有詩人櫥窗展，每個月展出一位詩人或詩社的作品，經常邀請詩人朋友們舉辦新詩的活動，販售詩集或是詩人創作的卡片等，是個值得一探的好地方。



The Chinese name for Poetry Coffee, "Ascending Stairs," is inspired by a poem written by the poet Yi Shin. This adaptation is quite suitable for Treasure Hill, a hillside community crisscrossed with steep paths and narrow stairs. Poetry Coffee is an arts gathering ground for promoting poetry. We intend to provide a space for poets, literature lovers, and tourists to mingle and inspire each other. Monthly poetry exhibitions are held to highlight a poet or a poetry society, and collections of poems as well as poetry postcards are sold here. Moreover, we regularly invite poet friends to host poetry gatherings, making Poetry Coffee a hub worth visiting.

無用偵探社

More Than Useful Detective Lab

「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。他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。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 to find out problems and provide "more-than-useful" solutions. Which means the solutions may not be able to solve the problems, but they allow you to view the same problems from a different perspective and with a better mood.

鄭以琳 CHENG E-Lim
設計、工作坊
Design and Workshop



BUERGLU

不歸鹿

原本從事飾品設計工作，2014 年時參訪了台南知名的千畦種子館，對於台灣原來蘊藏如此樣貌豐富的種子感到驚豔不已，因而興起用種子當作素材創作飾品的想法，並開始在台灣各地撿拾種子及漂流木進行創造再生，搭配適合的媒材製成各種飾品和工藝品，透過切割、打磨、燒烙等手法尋找種子各種發揮的可能性，並以種子作品和工作坊引導學員創作及認識種子，如常被丟棄的水果種子，經過清潔處理後都有令人驚喜的面貌。

Huang Xing-Yi used to engage in designing accessories. She was impressed by the rich diversity of primary seeds in Taiwan when visiting the famous Qianqi Seed Museum in Tainan in 2014, which inspired her to use seeds as the material for accessory design. She started to collect seeds and driftwoods around Taiwan and breathe new life into them. Specifically speaking, she tends to turn them into various accessories and handicrafts by combining them with materials that make each shine more brilliantly in the other's company, and explore the potential of seeds as an artistic medium with different techniques such as cutting, polishing, burning and branding. She also organizes workshops that help the participants know and create artworks with seeds. For instance, fruit seeds that may be simply discarded as inedible usually radiate a magical aura after being cleaned and processed.



黃心怡 HUANG Xing-Yi
種子裝飾工藝
Maker, New Media Craft of Seed Decoration

出入游樂

iOFloat

聲音創作
Sound



6 個在音樂院派下長大卻不太正統的音樂人。
共通點：皆為擊樂手。
迥異與矛盾相加後選擇在邊緣上行走，主要的工作是在聲音裡玩樂。
期許與各類藝術領域合作，發展、探索藝術裡的各種可能。

iOFloat is a music group based in Taipei. Be composed of six percussionists, formally educated in conservatories, and start branching out to seek new possibilities in performing arts. The group has a strong interest to collaborate with artists from different fields, as well as to experiment various possibilities in music creation and performance.

寶村柑仔店

Treasure Hill Community Grocery

充滿人情味寶村柑仔店，在透過親切的招呼聲與各項古早味商品，滿足你我需要的同時，更喚起大家許許多多的舊時回憶。寶村柑仔店的設立，主要以雜貨店型態連結寶藏巖聚落生活機能的需要，串聯起聚落居民、駐村藝術家、微型群聚、青年會所旅客、遊客及藝術村工作人員之間的媒合平台，為藝居共生的寶藏巖注入新的生命力。

Treasure Hill Community Grocery is a neighborhood-friendly shop filled with items from the good-old days and warm conversations. It recalls memories from the past and fulfills our needs for everyday commodities. The Community Grocery was established not only to tend to the community's basic living needs, but also to bond the residents, visiting artists, Micro Loft members, ATTIC Treasure Hill Traveler's Hostel tenants, tourists, and Treasure Hill staff. The connection we build together as an art-and-living community brings new vitality to our lives at Treasure Hill.

寶藏家園
Homeland





2016.03.25 - 04.17

台北國際藝術村百里廳 Taipei Artist Village, Barry Room

生如夏花

Summer Flowers

藝術家 Artist · 劉致宏 LIU Chih-Hung

2015年初，一次幸運的機會前往日本長駐、停留一段時間，每日徒步走進城鎮、小巷、洞窟、山林與曠野，步行勞動就像血液仔細流往全身那樣，親眼所見小說、電影以及森山大道鏡頭下的世界，並且無時無刻思考著一個外來的他者，如何透過藝術家的身份、藝術創作和行動參與，實際的與在地環境產生連結。初來乍到陌生的環境，如何在所有事物的新鮮感受與冒險當中吸收養分，鮮活地綻放創作的花朵，取材自此地、並創作於此地。遂以詩人泰戈爾的詩句「Let life be beautiful like summer flowers,」（譯做「生如夏花」）為芬芳的、鮮明的、陽光普照的命題想像，而由作品來連結轉化「死若秋葉」的輕盈、消逝、晦澀或華美，展覽整體對應如詩句上下的互文關係，那一絲懸在真實、虛幻、落差與愛兩端，如細絲般隱現的拉扯與映照。此次由駐村時期的創作延伸，分段闡述對於經驗異地他鄉的時光與追尋自我創作之間的種種歷程，而作品與作品之間則同樣來回對照與驗證，訊息、影像、認知與記憶之間豐富的交錯對話。

In early 2015, Liu Chih-Hung was fortunate to have an opportunity to do an artist-in-residence program in Japan and stay there for a short period of time. Everyday he walked down the street, through the town, into the alleys, deep into the caves, and up to the forests and wilderness. The labor of walking is like blood flowing through the whole body. He witnessed these scenes that people can imagine from the novels or the movies, and the world through Daid Moriyama's lens. At that time he was thinking about how he can use his own artist's identity as a foreigner, making art and getting involved in the action that actually connects with the local environment. Coming to an unfamiliar environment for the first time, he wondered how to absorb nutrients from the novelty of feeling and adventures, let his creativity bloom vividly, and how to create something that is both local and manmade. The title of this exhibition "Summer Flowers" is inspired from Rabindranath Tagore's poem "Let life be beautiful like summer flowers," it's redolent, bright, and sunny elements became the imagination for this proposition. The work is to link the transformation of the second part of poem "death like autumn leaves," and it presents itself as lightweight, vanishing, obscure, or even gorgeous. This exhibition is corresponding to both the first and second part of Rabindranath Tagore's poem, that hint of hanging in between the real and unreal, despair and love. It is like filaments pulling each other with looming and shine. This body of work is an extension of his period of residency in Japan; it describes a segment of the experience of a time being a foreigner in a foreign place, and pursuing self-creation between various courses. And works will also have a rich dialogue of comparison and will verify between each other with messages, images, memories and knowledge.

Waterland

水上樂園

藝術家 Artist · 許雁婷 HSU Yen-Ting

以田野錄音為主要素材創作的這些年，我最著迷於各種水的聲音，譬如同樣是海，在不同地形、氣候、日期、時間下，海本身或者海與周遭環境、存在生物的互動，都造成聲音或大或細微的相異及轉變。不僅在自己的作品中，水聲不是要角也很常成為不可或缺的要素；在合作的舞蹈作品中，也常以水來應對舞蹈的意涵或身體。

2015年在西澳 Fremantle 駐村期間，在海邊生活了三個月。老船長說著遠洋航行，來到了黑暗無邊的、海的中心，畏懼也平靜，看著星星在天上如同日升月落的運行軌跡，月亮的照映下星座清晰，獅子座、金牛座……，航海人最愛獵戶座，指引他們毋需倚賴電子儀器就能知道方位，「你知道你在哪，而你非常渺小。」他說。

日夜聽著那片海。西澳的海讓我想起台灣，卻又從各種線索都能清楚知道，那是一片我未曾經歷的海。我開始思索一個龐大的議題：同為海島，台灣人與海之間的關係如何？外在及內在的。

駐村結束前，以西澳的素材，在 Fremantle Arts Centre 首度辦了展覽〈Waterland〉，今年以相同主題回到台灣重新蒐集素材重新創作。作為階段性的探索，聯同過去幾年在不同機緣下創作的相關作品，希望交織出水 and 靠水生活的生物（包括人）之間的一點對話，一起想想。這是一個不會完結的主題。

Hsu Yen-Ting creates her art works mainly with field recordings, and she is fascinated with water sounds. For example, the ocean sounds vary with different landforms, weather, dates and time. Not only in her own works, but also dance pieces she made sound design for and often use water sounds.



When she undertook her artist residency in Fremantle in 2015, she lived nearby the sea. The Captain told his long distance sailing story. He felt peaceful and fear in the middle of the sea. All one could see is water. Watching the stars moving in the sky with their patterns like sun and moon. When the moon is strong, you can see the constellation clearly. Leo, Taurus, Orion. Orion is sailors' favorite, because Orion can guide them the direction without electronic equipments. 'You know where you are, and you are very small.' the Captain said.

She listened to that sea days and nights. The sea of Western Australia caused me think of Taiwan, but from all kinds of clues, she knows, it's the sea she've never experienced. Yen-Ting started to think about a big issue – As an island as Australia, what's the relationship between Taiwanese and ocean? From outer and inner perspectives.

Before she finished her residency, she held the exhibition Waterland for the first time at Fremantle Arts Centre. This year, she brings Waterland back to Taiwan with new materials and creation.

2016.10.15 - 11.06

台北國際藝術村百里廳 Taipei Artist Village, Barry Room

Lost in the Möbius - Taiwan · Macau

末日再生——台灣·澳門

「末日」與「再生」，看似兩個對立的端點，之間卻包含了許多人類生活與生存的問題，這些問題緊扣當地的歷史文化、政治、社會和經濟等背景。此次在台北國際藝術村和福利社的展覽「末日再生」，邀請一共 8 組臺灣與澳門的藝術家，透過進駐研究和反身性思考的創作過程，回溯並理解兩地在歷史中所存在著的錯綜複雜、重疊與交錯的殖民與現代性發展下，形成的文化樣貌，以藝術創作思考自身位置與之相對應的關係，展開梳理和探究我們自身在亞洲區域與全球化的發展中的位置與脈絡的可能性。

此計畫成型於 2014 年，在前期駐地澳門的研究過程中，發現今日看來，臺灣與澳門兩座島嶼之間在城市發展樣貌上展現的關連性並不強烈，但事實上，彼此之間的交織與運動可追溯至四百多年前，大航海時期的第一波全球化與市場貿易發展，兩地的命運以海線為基礎展開，進而影響了兩地接下來幾百年的區域發展、殖民和經濟，並與東亞其他國家形成網絡狀的交織，形塑各自的命運歷程，其中擁有許多相互映照之處。在這樣的思考脈絡中，在進駐澳門過後，結合對於台灣思考，我們提出了三個討論面向，包括政治與歷史層面的「解殖」、從當代消費與城市景觀所切入討論的「城市迪士尼化」，以及由政治上層所建構傳播的「當代神話」，企圖展開兩地在歷史與現況之中的探索與理解。這些思考再度回應展覽主題中「末日」與「再生」的關係狀態，並非是對立或線性的兩個端點，而生存於城市之中的感受，像是處在一個不斷翻轉的「莫比烏斯環」(Möbius Band) 的立體翻轉結構中，沒有絕對的「正、負」和「內、外」，而是在無限大且相連的「∞」中持續旋轉。

2016.07.09 - 07.31
台北國際藝術村百里廳 Taipei Artist Village, Barry Room

策展人 Curators · 黃兆琳 WONG Siu-Lam / 賴依欣 LAI Yi-Hsin

藝術家 Artists ·

Yves Etienne SONOLET / 李姿玲 LEE Tzu-Ling / 李少莊 LEI Sio-Chong / 吳方洲 NG Fong-Chao Noah / 陳伯義 CHEN Po-I / 霍凱盛 Eric FOK / 機本工 Kimoto Ko / 其實你不懂我的心 You Don't Know Me At All

聯合展出 Also Introduce · 李珮瑜 LEE Pei-Yu



"Doomsday" and "Revival" seem to be two antithetical concepts but they connote many issues of human life and survival. These issues are closely related to the history, culture, politics, society and economy of places/regions. The exhibition Lost in the Möbius in Taipei Artist Village and FreeS Art Space invites eight groups of artists in total from Taiwan and Macau to undertake residence research projects and to use reflexive thinking to develop their works on the topics of Taiwan and Macau. They trace back and understand the ramification, overlapping and intersection in different colonial history respectively and the cultural features developed under modernity. Through rethinking of identity issues in relation to the environment through artworks, this exhibition summarizes and explores our positions and connections within the ever-growing globalization and urban development in Asia.

This project officially commenced in 2014. At the early residency stage in Macau, although there seem to be very few connections between the urban development and city landscapes of Taiwan and Macau. However, in fact, the connections between the two places could be traced back to 400 years ago. When the first wave of globalization and market trading developed, the destiny of Taiwan and Macau was expanded by seal, and then influenced the regional development, colonization and economics of two places in the following hundreds of years. In addition, they also interwove with other East Asian countries, shaping their own trajectories of destiny. In this context, combining our thinking on Taiwan with the residence experience in Macau, we came up with three dimensions for discussion, attempting to explore and perceive the history and the status quo of two places. First, we deal

with "decolonization" on the political and the historical aspects. The second dimension is related to the discussion of "the disneyization of society" in terms of contemporary consumerism and urban landscape. The last dimension we deal with is the "contemporary myth" that is constructed and disseminated at a political level. These dimensions respond to the research theme of the relations between "Doomsday" and "Revival" from different angles, neither simply binary oppositions nor two linear ends. The state of a city life is like traveling through the trajectory on a 'Möbius Band', which is never absolutely "positive versus negative" or "inside versus outside." We travel in an infinite, continuous "∞".



Local Enough ?

2016.08.12 - 09.04

台北國際藝術村百里廳 Taipei Artist Village, Barry Room

接地氣，嗎？

策展人 Curators · 沈菲比 Phebea Chun-yi SHEN

藝術家 Artists ·

黃文海 Wenhai HUANG、韋雷娜 伊塞爾 Verena ISSEL、金芝嬭 Jihee KIM、
片岡純也 X 岩竹理惠 Junya Kataoka & Rie lwatake、卡爾·范·拉爾 Karel van LAERE、
劉陽 Yang LIU、走路草農藝團 Walking grass agriculture



外地人用外地的眼光能不能看到本地人用本地的眼光看不到的本地的風光？

約翰·厄里 (John Urry) 在《觀光客的凝視》中提及，「觀光凝視」通常引向日常所經驗不到的狀態，因此促發觀者敏銳的觀察力，並樂於使用各種觀察到的符號 (signs)，建構他所凝視的對象。藝術家透過「駐村」，將自己放入不同於自身文化的他方，去體驗他方獨有的「在地文化」，並以其自身 (以及想像的他方) 的文化脈絡、地方性和社會特殊性，提出必要的「駐村計畫」。

現在他們來到台灣，在台北，尋找他們嘗試理解的「在地性」。這一次，切身的在地演出者，同時，又是在場目擊者的我們，會如何「反觀」他們眼中的我們 (或者我島)？是前前後後，上下左右，打量檢查，到底這些外地人有沒有正確接收到台灣的地氣？還是會因為找不到任何一條可供辨識的熟悉性，於是否決了來自陌生眼睛裏的投影？台灣，是座不斷承接四方文化與各路人馬的海島，駐村藝術家聯展，是一種最複眼的場域，一雙雙「非在地的他者」的眼珠所反映的「我們的在地性」，能否讓我們與他們彼此的內心的「地氣」相互接應？進而提供在在地人反芻、咀嚼其實可能一直都在變動中的「在地文化」，為島上展開新一回合的，複眼的開闊視野？！

Can foreigners use their outsider perspectives to see local sceneries that the local people have neglected to see?

The tourist gaze proposed in John Urry's book with the same title involves experiences outside of one's ordinary daily routine, which then evokes a sharper sense of observation, with tourists enthusiastically applying the signs they have observed to construct the subjects of their gazes. Through engaging in "residencies", artists are able to immerse themselves in "other" locations with different cultures from their own and to experience the locations' unique "local cultures", with their proposed residency projects derived from cultural contexts, localness, and social distinctions that are their own and also how they have imagined these "other" locations.

Some of these artists have arrived in Taipei, Taiwan, seeking to understand what is considered "local" here. As for us, those playing the role of the locals and also on-location witnesses, how should we reflectively see ourselves (or our island) through their eyes? Should we carefully examine from all angles whether or not these outsiders have fittingly presented something that is "local enough?" Or should we negate projections coming from these foreign eyes that are without a trace of recognizable familiarity? Taiwan is an island that is constantly receiving cultures and people from different places. A group exhibition showcasing artworks by artists-in-residence is a domain composed of multiple-perspectives, where "our localness" is reflected through several pairs of eyes of "non-local others". Can such endeavor lead to mutual connections between them and us? Can this also prompt the locals to further reconsider our constantly shifting "local culture", resulting in new, broader horizons seen through a compound perspective?



Meet the Light

邂逅那道光

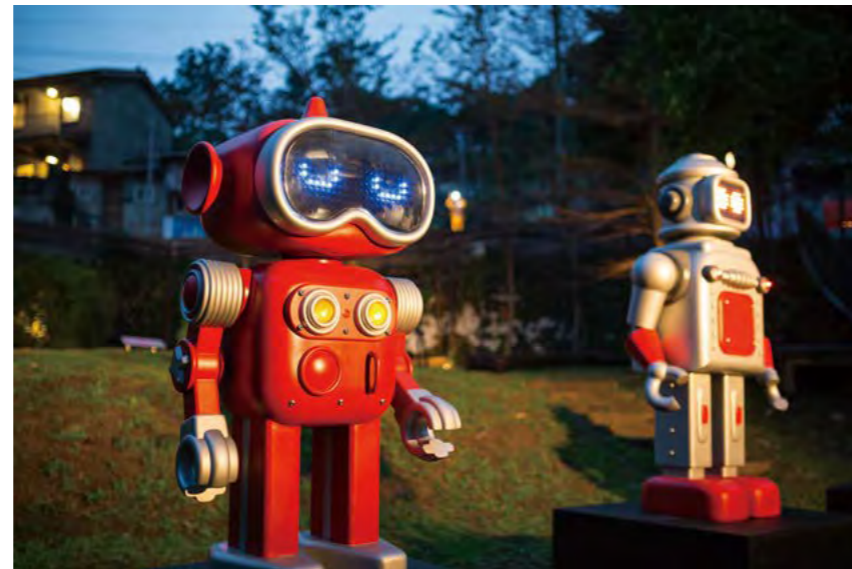


這一次，讓我們閉上眼睛，細細體會，你／妳是否看見屬於心中的那道光呢？

隱身在臺北市角落的寶藏巖，如同城市中的一盞光，指引嘈雜都市中的人們追尋未曾遺忘的夢想與寶藏。2016年寶藏巖環境藝術燈節以「邂逅那道光」為主軸，透過各類領域的藝術家，包括視覺、裝置、影像、表演、設計、手作藝術...等，規劃出開幕活動、藝術裝置作品與系列工作坊三大區塊，邀請來到寶藏巖的觀眾「邂逅」片刻美好，遇見不同於以往的「那道光」。

2016.02.21 - 03.20

寶藏巖 Treasure Hill



寶藏巖環境藝術燈節

2016 Treasure Hill Environmental Art Lantern Festival

動靜皆宜的完美序幕

今年開幕活動邀請到野孩子肢體劇場與泥灘地浪人樂團一同參與，搭配 20、21 號下午三點鐘於寶藏巖擺攤的舒喜巷市集，並於活動現場發送臺北燈節提供的猴年元宵小提燈，一連串精緻而不失趣味的演出配合人聲鼎沸的熱鬧市集，將一年一度的寶藏巖燈節掀開完美的序幕。野孩子肢體劇場由姚尚德於末日前一年驚覺該為人生負責任所創立的，試圖透過默劇與肢體走出制式的劇場空間，回歸在地文化，透過表演與民眾產生深刻連結，集體合力完成創作；泥灘地浪人樂團由六位長居於台灣的外國人組成，透過重現 Swing 和 Jug Band 的熱情，並融入寶島所見所聞，使用就地取材的自創樂器，於寶藏巖村內帶著民眾繞村走唱，在創造美妙樂音帶來娛樂的同時，也與民眾互動同樂；舒喜巷市集匯集許多「小巷店家」，每位小店主人擁有令人眷戀的老靈魂，透過商品向觀眾訴說精彩的溫暖事物，透過每個不同場域的展示，讓每一次相遇都是久別重逢。

探究光影的轉譯過程

燈節展出藝術家邀請到跨足視覺藝術、裝置藝術與設計領域的創作人李明道展出系列經典機器人裝置作品，透過不同場域的裝置擺設，交織出截然不同的奇趣氛圍；從事當代藝術創作的藝術家牛俊強，媒材多以視覺為主，本次為寶藏巖環境藝術燈節創作大型戶外燈光裝置〈這裏的陽光很不一樣〉，獨特的霓虹字將於夜晚發出暖白色的光芒，期待透過不同類型的創作手法討論「光」和「影像」這兩者相似的物質性及來回其中的轉譯過程；出身大稻埕的光影創作者江佶洋帶領「瓦豆」團隊，利用寶藏巖聚落的歷史背景，結合光影語彙，打造出喧囂都市中的歇息空間，短暫逃離生活中的複雜與壓力；藝術家陳怡潔透過轉置卡漫色彩，使用燈管裝置散落於歷史斷面，猶如彩色的小星星在地面閃耀；身兼軟體開發人員與藝術家的鄭先喻，藉由植物及微生物在環境中生長所產生的電能驅動人造光源與聲響，探討自然生態的重要性，但出發點與結果卻也帶著多此一舉的無奈趣味；藝術家葉育君試圖在自己以及築夢者的夢境中，做一個連結，呈現一個結合錄像裝置、燈光裝置、塗鴉等夢幻般的螢光氛圍裝置作品；專長為互動科技裝置與影像的藝術家林書瑜，本次展出作品以線作為訊息傳遞與能量承載的媒介，塑造虛實之間的界面，嘗試訴說那些無法言傳的情感與語言。最後，藝術家丹羽陽太郎 (Yotaro NIWA) 與王佩瑄分別為台北國際藝術村 2015 年及 2016 年駐村藝術家，前者使用日常生活中隨手可得，甚至是一般大眾視為垃圾的素材進行創作，利用這些變化多端的物件產生出乎意料的結果，企圖混淆觀者對秩序與和諧的期待；後者以目前持續在研究進行中的駐村計畫作為基礎加以延伸，試圖為同樣面臨「外來」族群存在與融入課題的台灣社會，拋出觀點，值得省思。透過這九位藝術家的藝術創作，帶領觀眾跳脫傳統燈節的喧囂氣氛，來寶藏巖找尋心中那片寧靜美好。

藝居共生的完美交織

另外，還邀請長期進駐於寶藏巖的微型群聚藝術家 / 團隊開設系列創意工作坊課程，其中包括二皿手作紙設計的元宵小夜燈、無用偵探社的導電顏料電子卡、小本書的閃閃夜光瓶與藝術家薛美華、鄭鴻旗帶來的微光再現指偶劇場及劍人光劍課程，今年更聯合深耕守護蟾蜍山聚落的好蟾蜍工作室合作「元宵 parade 一山與水的記憶」工作坊，邀請民眾一起手做剪紙創意燈籠，在夜幕來臨時，跟著居民的腳步，循著光影，探索山城（蟾蜍山）與水畔（寶藏巖）的兒時記憶，用赤子之心，感受時間、光影與地景的多重流動。透過創新多元的工作坊課程在燈節展覽期間限定開設，豐富參與民眾日常生活感受，體會專屬於寶藏巖聚落的特殊風情，交織出「藝居共生」的完美景致。



Let's close our eyes and experience the festival with relish this time. Do you thereby sense the gentle light in your mind?

The Treasure Hill perching on the periphery of Taipei City shines as a beacon to people in the urban jungle, gently urging them to pursue their long-held, treasured dreams. Treating "meet the light" as the main theme, the 2016 Treasure Hill Environmental Art Lantern Festival cordially invites artists from various fields such as visual arts, installation, image, performance, design, and handicraft to accomplish this great achievement with concerted efforts. This festival consists of three major events, namely the opening performance, the installation exhibition, and the workshop series. We heartily welcome the public to this elaborately organized festival where they can encounter the halcyon moments and meet the historically unprecedented patch of light.

A Perfect Prologue as Active as Sedentary

The opening performance of the festival this year is to be delivered by the L'Enfant Sauvage Physical Theatre and the Muddy Basin Ramblers. The stalls at the Suki-Lane Market will be put up at the Treasure Hill on 21 February (14:30-21:00), and a limited number of monkey lanterns sponsored by the Taipei Lantern Festival will be available from 17:00. The concatenation of finely intriguing performances and the hubbub of

the market perfectly prelude this annual festival. Founded by Sunteck Yao on the eve of the millennium when he awoke to the importance of being responsible for his own life, L'Enfant Sauvage Physical Theatre has endeavored to evolve beyond traditional theatrical space with corporeal mime performances. It has devoted remarkable efforts to communicating with local cultures and encouraging the public in collective creation. The Muddy Basin Ramblers is comprised of 6 expatriates living in Taiwan. It will lure in audiences with infectious swing grooves and jug band jams, while the energy fueling their music is inspired by their lives on the "Ihla Formosa." The band will sing melodic music with the instruments drawing on locally available materials, while touring the village and interacting with the audiences at the same time. A large number of small stalls will converge on the Treasure Hill where the stallholders will share colorful and touching stories with the visitors through their products with nostalgic yearning, making the encounter with each stall nothing short of a reunion after a long separation.



The Transformation of Light-Shadow Interplay

The exhibition of this festival features the chefs-d'oeuvre by nine artists par excellence. As a transdisciplinary artist who concurrently engages in visual arts, installation and design, Ming-Dao (Akibo) Lee exhibits his classic robot series that creates a unique and mesmerizing atmosphere with diverse settings. Focusing on visual arts, contemporary artist Jun-Qiang Niu created the large-scale outdoor lighting installation The Sunshine Here Is Quite Different specifically for the festival. The characters in this installation are made of neon tubes that gleam white at night. Employing an alternative approach, Niu tries to address the similar materiality between light and image as well as the transformation process therein. Under the leadership of Chi-Yang Chiang, a light artist from Dadaocheng, Taipei, We Do Group created a tranquil space amidst the hustle and bustle of the city by ingeniously combining the group's specialized vocabulary of light and shadow with the historical background of the Treasure Hill settlement, from where the visitors

may temporarily escape the increasing pressure of modern life. Agi Chen restructures the colors of different cartoon characters and spreads them across the Historical Façade with fluorescent tubes, making them nothing short of colorful stars shining on the ground. Software developer and artist Hsien-Yu Cheng highlights the significance of natural ecology by exposing plants and microorganisms to sunlight and thereby prompts them to generate electricity. The electricity flows through the wires in the artificial circuit, and thereby produces artificial light and sound. It nevertheless frustratingly indicates that this idea is as pointless as reinventing the wheel whether in terms of its conception or result. Yu-Jun Yeh attempts to connect her own dream with those of other dream makers, and thereby completes an artwork composed of video installation, lighting scheme and graffiti that collectively create a chimerical, fluorescent atmosphere. Specializing in image and interactive technological installation, Shu-Yu Lin turns the threads into the medium for the bilateral transmission of messages and energy between their two ends, constituting an interface between the real and the virtual as well as poetically conveying the inexpressible feelings and ideas. As an artist-in-residence at the Treasure Hill Artist Village (THAV) in 2015, Yataro Niwa utilizes readily available objects and worthless things in everyday life as his creative materials, and thereby produces an aesthetically pleasing and amazing outcome that defies the spectators' expectation of order and harmony. As an artist-in-residence at the THAV in 2016, Pei-Hsuan Wang extends her ongoing project and presents her perspective on the serious issues concerning the existence and integration of new immigrants in Taiwan. The tours de force by the nine artists exhibited at the Treasure Hill will bring the visitors out of the traditional festive atmosphere and immerse them in the happiness and peace of mind.

A Symbiotic Relationship between the Arts and the Community

The festival also invites the artists-in-residence of the micro loft project at the THAV to organize the creative workshop series, including the Yuanxiao nightlight by Meng's Handmade Paper, the conductive pigment laboratory by

More Than Useful Detective Lab, the noctiluscent bottles by Petit Libre, the glimmer shadow puppet theater by Mei-Hua Hsueh, and the Lightsaber workshop by Honki Cheng. In collaboration with the Good Toad Studio which has devoted deeply to securing the Toad Mountain settlement and enriching the local cultural heritage, we organize the Lantern Festival Parade: The Memories of the Landscape, a workshop designed to teach the participants about making lanterns of their own. We cordially invite you to relive your childhood memories of the mountain town (the Toad Mountain) and the river bank (the Treasure Hill) by stringing along the residents and following the flickering light and shadow at nightfall, as well as to experience the riotous profusion of time, light and landscape by being young at heart. These innovative and diverse workshops held during the festival will definitely create an experience that the participants will remember and ergo enrich their quotidian existence. The visitors will also enjoy all that the settlement has to offer as a true incarnation of the arts-community symbiosis.



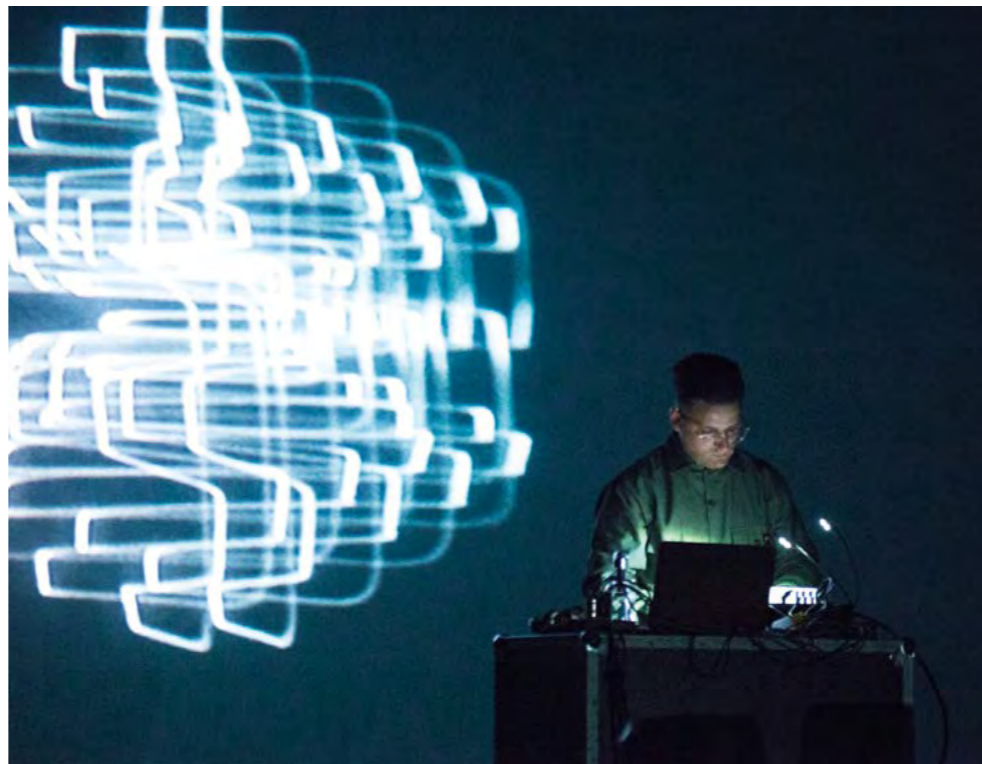
「混種現場」藝術祭於今年9月10日至9月16日為期7天，在台北花博爭艷館、台北國際藝術村、寶藏巖呈現系列相關展演活動。「混種現場」自2012年舉辦至今已邁入第五個年頭，延續「跨界」的主要精神概念，今年活動內容共分為「視覺混種」、「聲響混種」、「表演混種」、「國際藝文空間」、「幽竹小塾 X ON SITE」、「週末微小聚 X ON SITE」六大區塊，各類藝術領域在此交集激盪，迸發出嶄新驚豔穿透觀眾的五感體驗。

有限中看見無限－視覺混種

「視覺混種」提供年輕創作者們展現自我的實驗平台、在限制中激發更多靈感，並與國內外藝文空間及駐村機構展覽共同發生、彼此碰撞。展覽徵求創作者挑戰1公尺×1公尺空間，在限制中激發更多靈感及實驗性創作，並將展出作為競賽，由日本Tokyo Wonder Site總監今村有策、新加坡Grey Projects創辦人黃漢衝、韓國國立當代美術館高陽藝術工作室代表崔承賢與越南Zero Station創辦人阮如輝等國內外評審共同評選，優勝者將獲得於台北寶藏巖國際藝術村駐村及舉辦個展的機會。「視覺混種」展覽期間，評審將會針對來台灣所觀察到的藝術生態與自身所感，舉辦座談會，提供各方藝術創作者方向參考，汲取經驗與動能並提升國際能見度。

多元混搭台灣味－聲響混種

傳承「混種現場」自2012年起一貫的傳統，透過聲響表演者/團隊帶來的大型表演，9月14日演出首日邀請到韓國藝術家權秉俊使用他所研發的可移動式鋼琴和數位樂器，演奏有關台北環境音樂的作品繞行演出現場；以及台灣新銳樂團美秀集團與勸世宗親會，結合台灣傳統樂曲與搖滾電音，開創屬於台灣音樂的獨創與多元性。9月15日演出則為大家帶來與英國文化協會合作，邀請來自蘇格蘭聲響藝術作曲家與製片Mark Lyken，他將會利用於台北國際藝術村駐村期間，採訪並收集聲音和視覺材料，期待與在地同異領域的藝術社群跨界交流，帶給觀眾跨文化與環境的全新創作；另由Neoteny（紀柏豪）X NanaSSUS（溫一珊）、OVDS接力完成演出，透過聲響演出將音樂、聲響、視覺、噪音等，多樣元素集結現場，帶給台北一個不「藝」樣的九月天。



混種現場藝術祭

2016 ON SITE ARTFEST

跨界演繹寶藏巖－表演混種

「表演混種」與台灣表演團體蠡舞劇場共同呈現《身體的傳統－交流計畫》，本計畫邀請泰國融合傳統與當代舞蹈大師Pichet Klunchun來台，與蠡舞劇場藝術總監陳武康進行交流。透過舞蹈與田野調查探索彼此的身體傳統，找尋一種新的身體對話，以傳統為主，從身體出發，並於9月15日於寶藏巖綠野地進行公開展演，完整演繹此次交流成果。

藝文空間嘉年華－國際藝文空間

透過由台北寶藏巖國際藝術村推動的台灣藝術村聯盟組織「台灣藝文空間連線TASA」(Taiwan Art Space Alliance)發起，邀請國內外藝術進駐單位前來共襄盛舉，其中包括日本秋吉台國際藝術村、日本Tokyo Wonder Site、新加坡Grey Projects、韓國國立當代美術館高陽藝術工作室(MMCA Residency Goyang)、中國K11藝術村、日本橫濱藝術銀行(BankART1929)、越南Zero Station等國外空間以及自由人藝術公寓、蕭國際藝術村、台東曙光藝術村、鹿港藝術村、江山藝改所、789養雞場789Chicken Farm、空場、非常廟藝文空間與奧賽德工廠等國內空間，空間將會展示曾經或正在駐村的藝術家作品與機構介紹，以嘉年華會形式舉辦，期待透過藝文空間齊聚花博場地，匯集藝術進駐機構相關資料，串聯起人與空間、空間與空間彼此交流，形成推廣台灣駐村藝術家資訊共享平台。

混種進化展新意－「幽竹小塾 X On Site」&「週末微小聚 X On Site」

由台北寶藏巖國際藝術村今年新創立的兩個活動品牌「幽竹小塾」與「週末微小聚」，分別為「混種現場」推出全新特別版。「幽竹小塾 X On Site」邀請台味十足的搖滾樂隊拍謝少年與在地藝術村李文政，分享人生道路上的點滴，利用座談的短暫時光，創造出一個自由開放交流空間，建立跨界交流新典範，發現生活中的無限可能；「週末微小聚 X On Site」由寶藏巖微型群聚「二皿」帶來講座活動，邀請分享新竹芎林紙寮窩社區營造經驗，期待透過密集且多元的的活動發生，聚集人才、創意與夢想，將混種精神帶進寶藏巖微型群聚中，拉近人與人、人與藝術、人與寶藏巖之間的距離，完整「藝居共生」核心價值。

除此之外，2016混種現場藝術祭特別攜手與台灣當代一年展一同呈現，將混種主場設置於花博公園爭艷館，除了承襲過往的「視覺混種」、「聲響混種」、「表演混種」外，今年更新增「國際藝文空間」、「混種論壇」、「幽竹小塾 X On Site」與「週末微小聚 X On Site」共七大類型，期待透過每年每年的創新組合，實踐混種唯一精神，「混」到底、「混」很大。

2016.09.10 - 09.16

台北國際藝術村 Taipei Artist Village

台北圓山花博爭艷館 Taipei Expo Park Expo Dome

寶藏巖 Treasure Hill



On Site Artfest took place in Expo Dome, Taipei Artist Village and Treasure Hill from 10th to 16th October, 2016. Started from 2012, this art festival will continue its "crossover" spirit in the fifth year, represented by On Site Visual, On

Site Sound, On Site Performance, International Art Space, TAV Talks × On Site and Weekend Fun Together × On Site. An array of art genres will cross over here, inspiring an all-new and exciting physical experience for visitors.

On Site, Visual

Since 2015, On Site Visual has encouraged many young artists to challenge themselves to experiment with their unlimited imagination in a limited space of only one square meter. It is not only an exhibition but a competition where 100 candidates are selected during the preliminary round and few of them will be announced winners and awarded on the closing day of the exhibition. This year, we are honored to have the following judges for our interesting live show of arts: Yusaku Imamura (Director of Tokyo Wonder Site, Japan), Jason Wee (Founder of Grey Projects, Singapore), Choi Seung-Hyun (Representative of MMCA Residency Goyang, Korea), Nguyen Nhu Huy (Founder of Zero Station, Vietnam) and Wu Dar-Kuen (Taipei | Treasure Hill Artist Village, Director). As the part of this exhibition, the foreign judges will host a forum based on what they observe and experience about arts during their stay Taiwan. This will provide inspiration for our artists and help them enter the international arts scene.

On Site, Sound

With a tradition of combining sound and image in grand performances started from 2012, the On Site Sound this year will invite Kwon ByungJun from Korea to put in a performance about Taipei with his self-invented movable piano and digital instruments. Rising bands Amazing Show and Trance Zone Family are also invited to explore the singularity and diversity of Taiwanese music by remixing traditional, rock-n-roll and electronic music. What's more, with the support from British Council, we are honored to have Mark Lyken, a Scottish sound artist and composer, to collect audio and visual materials during his stay in Taiwan. He expects a valuable interaction between similar and different communities of arts, creating a cross-cultural and cross-environmental experience for the audience. It will then followed by diverse performances by Neoteny × NanaSSUS and OVDS that feature a dynamic combination of music, sound, visual and noise.

International Art Space

Initiated by Treasure Hills Artist Village, the Taiwan Art Space Alliance (TASA) invites resident artists from different fields to share their experience in this exhibition, including eleven art organizations in Taiwan and seven from other countries. Presented as an art festival in the EXPO Dome, the exhibition will introduce the works and institutes of the artists who are currently or have been in artist-in-residence programs in Taiwan. By collecting their information, we hope to encourage more interaction between people and space, providing a valuable platform shared by all resident artists in Taiwan.

On Site, Performance

Since 2015, On Site Performance has been presented by troupes of different art genres to bring every facet of arts to the audience. This year, Horse Dance Theatre will join us to introduce the "Exchange Program: Tradition of the Body," where Pichet Klunchun, a well-known Thai choreographer that fuses modern and tradition movements will have an interesting interaction with Wu-Kang Chen, Art Director of Horse Dance Theatre. A new form of physical dialogue is sought after with their choregraphical exploration of the tradition of the body. On 15th September, the results of their wonderful journey to the tradition and body will be showcased in Picnic Field of the Treasure Hill Artist Village

Weekend Fun Together × On Site

Since this spring, TH has invited individuals and groups from "micro lofts" to join Weekend Fun Together on every weekend by hosting hands-on programs like performances, talks, workshops and so on. Talents, creation and dreams merge here to explore the infinite wonders in micro lofts. And in Weekend Fun Together × On Site, one of the micro lofts, Meng's Handmade Paper, will invite Chih-liao-wo Papermaking Workshop from Qionglin, Hsinchu to share their experience of community revitalization. They will live out the "crossover" spirit and achieve harmonious coexistence of art and inhabitation by bringing people, art and the Treasure Hills together.

TAV Talks × On Site

As a miniature version of society, Treasure Hill Artist Village (TH) offers a variety of residency programs for artists at home and abroad. Since this spring, THAV has been organizing TAV talks to bring art and life closer together. In these thematic workshops,

we expect to facilitate more interaction and connection between every field and community to create diverse perceptions of art. In September, TAV talks will be joined by "On Site, Performance." In these short talks, the local band Sorry Youth and artist Lee Wen-Cheng are going to share their life stories, creating an space open for infinite "crossover" opportunities.



2016 Annual Conference for the Artist Village Alliance of Taiwan

2016.07.09 & 07.12
臺北市立美術館 Taipei Fine Arts Museum

台灣藝術村聯盟年會



2016 藝術村年會以「藝術行動：節慶與地方振興」為研討主題，探討藝術、社區、節慶與地方發展彼此間的關聯性，尋求資源永續的藝術經驗。邀請國際重量級藝術節之策展人與藝術家/團隊，來台進行座談分享，試圖藉由各方經驗，推動生於斯長於斯貼近土地的藝術行動，落實藝術介入社會的實際功能，探討台灣藝術節慶的操作方向，如何不淪入嘉年華式的思維模式。

本次年會榮幸邀請到歐洲「綠色藝術聯盟」(Green Art Lab Alliance) 創辦人 Yasmine Ostendorf、英國「2015 年泰納獎」得主 Assemble 團隊、印尼 Jatiwangi Art Factory 創辦人 Arief Yudi Rahman、「日本藝術文化藝術基金會」總監家村佳代子、菲律賓「馬尼拉藝穗節」總監 Andrei Nikolai Pamintuan、中國「山西許村藝術節」發起人渠岩、「觀樹教育基金會」營運長王昭湄等來賓進行專題演講；以及臺北市文化局長謝佩霓、臺北市立美術館館長林平、關渡美術館館長曲德益、竹圍工作室創辦人蕭麗虹、輔仁大學博物館學研究所助理教授蘇瑤華、社團法人台灣歷史資源經理學會秘書長丘如華、台北設計之都執行長吳漢中，與台北國際藝術村總監吳達坤參與。

本次年會透過各方視角的對話、開啟國內外藝術節慶個案及經驗分享、交流，提供藝術領域的研究者、各進駐機構在營運或是舉辦大型展演活動時，有更多元的合作模式及彼此參照的可能性，也進而促進國際間藝術機構合作、擴大國際互助的網絡。

Taipei Artist Village and Taipei Artist Village – Treasure Hill, were founded in 2001 and 2010, currently supervised by the Department of Cultural Affairs, Taipei City Government. As one of the leading institutions in Taiwan, we always aim to provide a prospect for the art scene in this country. In the past decade, we have actively expanded our network toward other organizations both in Taiwan and internationally through diverse forms of cooperation.

In 2015, Taipei Artist Village (TAV) invited curators, artist village directors, artists, and art professionals from the four corners of the world to 2015 Annual Conference for the Artist Village Alliance of Taiwan – Artist in Residence as a Method, where six internationally renowned experts on the development of artist villages offered their insights about the aforementioned issues and exchanged ideas with all participants in the form of roundtable discussions and brainstorming workshops.

In 2016, TAV and TASA (Taiwan Art Space Alliance) hope to initiate a symposium Art Action: Festival and Community Revitalization, they will forward the symposium to prompt up more possibilities. TAV and TASA are honored to have, Yasmine Ostendorf (Founder of Green Art Lab Alliance, Assemble (Winner of the Turner Prize 2015), Arief Yudi (Founder of Jatiwangi Art Factory), Kayoko Iemura (Director of Japan Arts and Culture Foundation), Andrei Nikolai (Art Director of Manila's Arts Festival), Qu Yan (Founder of Xucun International Art Commune), Wang Zhao-Mei (Chief operating officer of Cheng-Long Wetlands International Environmental Art Project), and other experts to deliver their speeches and discussions.

Through this symposium, TAV and TASA strongly believe that a multi-perspective discussion and sharing on art festival cases will provide more possibilities for different experts and institutions in the cultural and art sector to further cooperate with each other and thus form a significant international art network.



藝術行動：節慶與地方振興

Art Action: Festival and Community Revitalization



幽竹小塾

TAV Talks

台北 | 寶藏巖國際藝術村作為國內外藝術家進駐的場域，一個根植於真實社會的微型縮影。為貼近藝術與生活間的距離，特別規劃幽竹小塾系列專題講座，於 2016 年春季正式開課。首先由活躍於國際當代藝文界的高嶺格開講，陸續也曾經邀請李維菁、曾文泉、邱翊、阮慶岳、吳東龍、拍謝少年 X 超台李文政、江家華、蕭有志、糖果鳥各界藝術文化人，透過專題探討、經驗交流，甚至是對自身的獨白剖析，分享人生道路上的點滴，同時串聯起各領域、跨社群的族群之間，彼此互動交流，開啟多元「藝」視野。

繁忙的日常中，您是否曾停下腳步，回頭看看過往留下的足跡呢？那些被忽略的美好卻又如此真實的發生。幽竹小塾，不單只是系列講座的活動舉辦，而是利用每月一堂座談的短暫時光，創造出一個自由開放的交流空間，建立跨界交流的平台。請您從依循往例的生活樣態中畫下一個新的「逗點」，以輕鬆有趣的互動交流模式中，喚起遺忘的美好，發現生活中的無限可能。

As the foundation of Artists In Residency for both domestic and overseas creatives, Taipei | Treasure Hill Artist Village is a micro-loft rooted in the local community. To narrow the gap between art and daily lives, we have held a series of lectures with special themes since the spring of 2016. And that's how we started TAV Talks! Tadasu Takamine, who is active in the contemporary art world, was the first lecturer at our TAV Talks. We also have invited lecturers from various backgrounds such as Lee Wei-Jing, Rudy Tseng, Chiu Yi, Roan Ching-Yueh, Wu Dung-Lung, Sorry Youth X Lee Wen-Cheng, Chiang Chia-Hua, Hsiao Yu-Chih, Candy Bird. They share their experiences through specific theme-based discussions and with inspection of their own ideas. TAV Talks also establishes a connection with people from different fields and communities. They have a platform for interactive communication with others that broadens the artistic horizon of everyone involved.

Despite the chaos in our lives, have you stopped to look at what you have been through? Sometimes, we ignore those tiny wonderful things all too easily, but reflecting on them is an important part of the creative process. TAV Talks are not only lectures, but they also function as an open space for people to have cross-disciplinary exchanges. We expect our audiences to recall the forgotten memories in a more relaxed and interesting way.

Friday Night Talks

週五漫談夜

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，邀請台北 | 寶藏巖國際藝術村的駐村藝術家們進行座談會。2016 年的週五漫談夜由曾擔任「TAV 電視攝影棚計畫」駐村藝術家聯展策展人曹良賓主持，以輕鬆的對談方式讓駐村藝術家和民眾聊聊創作旅程中的點滴風景，並分享從異地進駐台北的計畫心得。

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 Artist Village and Treasure Hill has organized the Friday Night Talks on a seasonal basis (1~2 times per season), inviting the artists-in-residence at the village to give talks. The 2016 program was hosted by Tsao Liang-Pin, former curator of the TAV Studio Project, a joint exhibition by the artists-in-residence at the village. The talks proceeded in a relaxed manner, allowing the artists-in-residence to truthfully tell the audience about their creative processes and share their feelings of the residency in Taipei.

- S1 - 2016.01.29
- S2 - 2016.04.29
- S3 - 2016.08.05
- S4 - 2016.10.28
- 2016.11.04

台北國際藝術村 Taipei Artist Village



Spring / Winter Open Studios Opening the Gate of History with Arts

春、冬季開放工作室——藝術敞開歷史大門

台北 | 寶藏巖國際藝術村提供駐村藝術家多元交流平臺，同時為促使大眾與駐村藝術家們進一步接觸，藝術村每年兩季於台北國際藝術村及寶藏巖舉辦開放工作室活動，邀請藝術家們打開工作室的房門，與民眾暢聊、玩樂，使藝術家們在呈現駐村計畫與創作過程的同時，擁有更多受眾參與，以達教育推廣之目的。

2016 的春季開放工作室，以聲音及物理現象作為創作媒介的大城真，使用自製的電子裝置，以個展及聲音表演形式展現物理及聽覺的交互作用，拉娜 羅培茲的駐村研究，則著重探討原始住民知識與殖民文化的流動與影響，展現她研究發現的文化共通準則，另外還有擅於創作舞蹈錄像及場景模型的丘智華、反思藝術品毀壞並以視覺影像進行對話的卡洛琳娜 布瑞秋拉，以及蒐集集成物，以撿拾場域做為計畫研究的曾彥婷等...駐村藝術家協同微型群聚藝術家，展示了更多發展中的作品及交流理念，激起了許多的對話與討論。2016 十一月，隨著冬季到來，藝術村舉辦了冬季開放工作室聯合活動，以使活動更具豐富多樣性為目標，藝術村邀請雙村來自 8 個國家，30 位以上的駐村藝術家、微型群聚藝術家加入開放工作室、展覽聯合開幕、座談、工作坊等活動，此外，更進一步邀請過去曾參與視覺混種徵件展的青年藝術家謝驥瑜、蔡尚孚、詹嘉華，以及肢體劇場藝術家黃大勇與其夥伴 Luc DUCROS 製作行為、聲光、肢體劇場等充滿實驗性的表演活動，共同以藝術行為敞開歷史聚落的大門，活動單日參觀人數突破 2,000 人，藝術家與參與民眾共同於再生空間中享受舒適愉快的藝術週末。

To provide the artists-in-residence with a kaleidoscopic platform of exchange and to offer the public favorable opportunities to approach these artists, the Taipei | Treasure Hill Artist Village jointly organize the Open Studios in spring and winter on an annual basis with the aim of art promotion. These events not only allow the visitors to gain a first-hand look at the artists' studios and hold stimulating conversations with them, but also help the artists-in-residence attract a larger audience to whom they can present their artistic projects and creative processes.

The artists-in-residence for the 2016 Spring Open Studio included Makoto Oshiro, Lana Lopesi, Chiu Chih-Hua, Karolina Bregula, Tseng Yen-Ting, and so forth. Treating acoustic and physical phenomena as the creative media, Makoto Oshiro created homemade electronic devices to show the interaction between physics and auditory sense in the forms of solo exhibition and sound performance. Lana Lopesi focused her energy on the mutual influences between indigenous knowledge and colonial culture, thereby identifying shared principles between different civilizations. Chiu Chih-Hua strutted his stuff in dance video and props modeling, and Karolina Bregula a stimulated the viewers' reflection on damages to artworks and engaged them in dialogues with visual images. Tseng Yen-Ting not only collected ready-mades and found objects, but also treated the places where she picked up those items as the basis for her research project. These artists-in-residence and those at the Micro Loft collaboratively presented their ongoing projects. Their exchange of ideas also sparked broader dialogues and discussions. The 2016 Winter Open Studio was held jointly by the Taipei Artist Village and Treasure Hill in November as winter was coming. Aiming at increasing the diversity of this event, we invited the artists at the Micro Loft and over 30 artists-in-residence from 8 different countries to open their studios to the visitors. They were also invited to attend the joint opening

reception of exhibitions and pertinent talks and workshops. On top of that, young artists Hsieh Jhou-Yu, Tsai Shang-Fu and Zhan Jia-Hua who used to take part in "On Site, Visual," together with physical theater artist Huang Da-Young and his collaborator Luc Ducros, were invited to stage a series of experimental performances that combined performance art, audio-visual effects and physical theater. We used arts as the key to open the gate of this historical settlement. This event attracted over 2,000 visitors per day to this revitalized space, where the artists and the public found great delight in the pleasant and joyful art weekend.



Weekend Fun Together

台北國際藝術村—寶藏巖作為「藝居共生」的典範，特別重視藝術家進駐後與居民和參與民眾所碰撞出的火花。為鼓勵文化創意工作者實踐夢想，將寶藏巖原本特殊的聚落空間規劃出數間工作室開放申請，成立「微型群聚」計畫，期待透過人才、創意與夢想的聚集，讓微小的力量∞放大。

2016 年推出週末微小聚活動品牌，從 3 月 26 日起，每個週末由「微型群聚」的藝術家/團隊帶來各項體驗課程，包括展演活動、講座、工作坊...等，期待透過週週不間斷的活動發生，拉近人與人、人與寶藏巖之間的距離，這個週末，就讓我們聚在寶藏巖，WEEKEND FUN TOGETHER！

Functioning as the epitome of arts-community symbiosis, the Taipei Artist Village and Treasure Hill has laid particular stress on the sparks of originality created by the interaction among the artists-in-residence, the local residents and the visitors. To encourage cultural and creative practitioners in getting on their pursuit, we initiated the Micro Loft Project by repurposing the Treasure Hill's unique settlement space into several studios open for application, expecting to maximize individuals' potential with the convergence of talents, creativity and dreams.

We also launched the event Weekend Fun Together in 2016. The artists or artist groups in the Micro Loft Project were asked to provide experiential courses of all stripes such as performances, exhibitions, talks and workshops every weekend from 26 March, with the aims of getting individuals closely connected and familiarizing people with the Treasure Hill. Let's get together at the Treasure Hill this weekend and have WEEKEND FUN TOGETHER!

週末微小聚

Artistic Couchsurfing

藝術沙發客

帶著藝術家跨出藝術村，到藝術資源相較缺乏區域的中小學，如同藝術家到學校當沙發客，與當地人事物接觸交流，同時讓外界認識台北 | 寶藏巖國際藝術村。由駐村藝術家擔任課程師資，結合中小學藝文課程，分享藝術家創作理念與生命歷程，藉由藝術家的專業辦理體驗課程；透過藝術創作與學童對話互動，期許提升偏鄉學童的學習動機並增廣美的視野。

This program takes the participating artists out of the artist village to remote elementary and junior high schools suffering from meager artistic resources. This approach turns the artists into couch-surfers at these schools, allowing them to engage in local affairs and interact with the residents, as well as to introduce the Taipei | Treasure Hill Artist Village to a diverse audience. The artists-in-residence will teach art courses at these schools, sharing their creative philosophies and life experiences. By virtue of these experiential courses offered by professional artists and through the bilateral art-mediated dialogues, we expect to open up new aesthetic horizons for students in remote areas, and thereby enhance their motivation for learning.



Volunteers

志工

志願服務工作是社會一股正向的力量，志工則是社會中潛藏的有力資源。台北 | 寶藏巖國際藝術村為整合社會人力資源，將喜愛藝術文化的朋友集結於藝術家駐地，除近距離接觸藝術與國際接軌亦可達到多元文化交流，經由每年進行遴選及督導志工計畫，俾協助推廣各項活動。期盼吸引不同領域之青年學子與民眾，共同前來台北 | 寶藏巖國際藝術村一同服務社會大眾，成為種子志工，推廣藝術與文化教育。

Voluntary service is a positive force behind the society, and volunteers are significant societal resources. Taipei | Treasure Hill Artist Village has selected volunteers on an annual basis and supervised the volunteer programs aiming to integrate human resources and attract art buffs to the artists' work-sites, thereby making them closely connected and facilitating pluralistic cultural exchange. We expect these programs to be appealing for students and the public from all walks of life to work as trained volunteers with us in promoting artistic and cultural education.

Guided Tours

導覽

為了使逐年增加的參訪團體更加瞭解寶藏巖聚落演變及藝術進駐計畫，藝術村團隊規劃導覽路線涵蓋文史、生態、藝術家進駐成果及現地電影拍攝等；更於 2016 年加入寶藏家園村民導覽，藉由村民之經驗和觀點來詮釋寶藏巖，期待透過更豐富多元的內容，讓預約導覽的團體由各個不同的角度體驗藝術村的文化氛圍。

To help the increasing number of visiting groups get a better grasp of the Treasure Hill's evolution and the Artist-in-Residence Taipei (AIR Taipei), we have arranged guided tours that encompass the culture, history and ecology of this settlement as well as the overall results of AIR Taipei and in-situ film-making. Since 2016, the villager-guided tours have been included in our program, through which the visitors can learn how the villagers interpret this settlement according to their own experiences and perspectives. We have devoted great effort to enriching the content of the guided tours, with the aim of offering the visiting groups diverse experiences of the cultural atmosphere of the artist village from different angles.



Internship

實習

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徵件計畫，認識藝術村經營理念與機制及實質協助藝術村之運作。二〇一六年擬定臺北市文化基金會藝術村營運部實習申請簡章並施行，共招募 18 位實習生，學生畢業後多數分別投入藝術相關產業或出國繼續深造。目前合作之學校為香港中文大學、香港浸會大學、國立台灣大學、國立政治大學、國立台北教育大學、國立台灣藝術大學、元智大學、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，本計劃將持續進行以培育更多藝術行政人才。二〇一七年也持續開放實習名額提供各大專院校申請。

Taipei | Treasure Hill Artist Village have collaborated with domestic and foreign universities and colleges since 2005 in running the three-month internship program. The interns need to assist the artist village in calling for proposals within the framework of the residency program, familiarize themselves with the philosophy and mechanism of the artist village, and offer administrative support for the village in real terms. The Internship Application Procedures for Department of AIR, Taipei Culture Foundation has been established and implemented since 2016, which has recruited a total of 18 interns who either entered art-related industries or studied abroad after graduation. We are now collaborating with the Chinese University of Hong Kong, Hong Kong Baptist University, National Taiwan University, National Chengchi University, National Taipei University of Education, National Taiwan University of Arts, Yuan Ze University and Shih Hsin University. By working as administrative or project assistants, the interns can gain a basic understanding about how the art industry functions. This internship program will go on for application in 2017, through which we plan to incubate a wealth of talents for art administration.

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- 「台北(の)詩」－福田惠個展
- 「台北雙年展 | 當下檔案·未來系譜：雙年展新語」－黛倫·阿巴斯
- 「還我淨海」－吳岳軒插畫個展

/ 活動 /

- 2016 混種現場藝術祭

十

/ 展覽 /

- 「就決定是你了！」－走路草農藝團策劃展
- 「水上樂園」－許雁婷個展

/ 開放工作室 /

- 「珊瑚蜜月」－走路草農藝團開放工作室

十一

/ 展覽 /

- 「日光」－謝駟瑜個展
- 「感知部署」&「情不自禁」－詹嘉華、蔡尚孚聯合展覽
- 「潛藏的星座」－片岡純也&岩竹理惠個展
- 「河流砂」－邱承宏個展

/ 開放工作室 /

- 「冬」－2016 台北 | 寶藏巖國際藝術村冬季開放工作室聯合活動

/ 表演 /

- 「太害羞」－創作工作坊+實驗表演
- 「寶藏巖朝聖：好姊妹的巡禮」－蔡尚孚行為表演
- 「嚙語」－謝駟瑜行為表演
- 「八位元聲光秀」－樂乎乎工作坊聲光秀表演

十二

/ 展覽 /

- 「飛象西西到此一遊」－SdF 飛象西西個展
- 老房子的秋收冬藏「聽說遠方槍聲止息」－陳侑汝個展
- 老房子的秋收冬藏「做一頓飯」－明日和合製作所個展
- 老房子的秋收冬藏「窮山惡水」－廖昭豪個展
- 老房子的秋收冬藏「goodmorning 早安，就是早安」－楊雅淳個展
- 老房子的秋收冬藏「時間的記憶」－許廷瑞個展
- 「尋·旅行記憶」互動展
- 「即將如此，如此，如此成真。」－第四季駐村藝術家聯展
- 老房子的秋收冬藏「聽說遠方槍聲止息」－開幕演出
- 老房子的秋收冬藏－《早安主婦》現場廣播劇讀本演出

/ 表演 /

Selected Activities

January

/Exhibition/
Showa Nineteen Years – LIU Chuan-Hong solo exhibition
Encounter Project:
the exhibition of our own solo show for River LIN
Return – Shake solo exhibition

February

/Exhibition/
Travelling within Everyday Life –
Season1 Artists Residency exhibition
/Event/
Meet The Light –
2016 Treasure Hill Environmental Art Lantern Festival

March

/Exhibition/
Summer Flowers – LIU Chih-Hung solo exhibition

April

/Exhibition/
Reflections through Movements –
Maria Juliana BYCK solo exhibition
Indoor · Cockaigne – KUO Li-Ting solo exhibition
The Wind – HSU Chiao-Yen solo exhibition

May

/Exhibition/
Work Song – Lana LOPESI Solo Exhibition
Strings – Makoto OSHIRO Solo Exhibition
Non-flower: Seeds craft exhibition
/Open Studio/
2016 Spring Open Studio

June

/Exhibition/
F.Y.I – Season 2 Artists Residency exhibition
I don't Cry Over Sculptures – Karolina BREGULA solo exhibition
TOMORROW INN | Chill Chill x SHOWER x Knock, Nod, Nap

Xiang wang – Ewan LIN solo exhibition
Lao zuo – Jie HO solo exhibition

July

/Exhibition/
∞ infini – Chinchin TSAO solo exhibition
Lost in the Möbius – Taiwan Macau exhibition
Six Years – CHIU Chih-Hua Solo Exhibiton
/Workshop/
Taipei Artist Village: Barrier Free Art workshop
/Event/
2016 Annual Conference for the Artist Village Alliance of
Taiwan – Art Action: Festival and Community Revitalization

August

/Exhibition/
Media Atmospheres: Taipei – La Jetée solo exhibition
The End of 2nd Floor : Open Studio exhibition
Local Enough? – Season 3 Artists Residency exhibition
STRIKES BACK – SOLAR RADIATION MANAGEMENT,
CARBON DIOXIDE REMOVAL, THE JUNGLE AND MY
GRANDMOTHER – Verena ISSEL solo exhibition
/Workshop/
Treasure Hill: Summer Seeds Children's Art workshop

September

/Exhibition/
Taipei 0 Poetry – Megumi FUKUDA solo exhibition
Gestures and archives of the present, genealogies of the
future: A new lexicon for the biennial –
Dareen Abbas's exhibition
Give me back a clean ocean –
WU Yue-Syuan solo exhibition
/Event/
On Site Artfest

October

/Exhibition/
Walking Grass Go To Treasure Hill –
Walking Grass Agriculture Curatorial Exhibition
Waterland – HSU Yen-Ting solo exhibition

/Open Studio/
Honeymoon Travel For Coral Anniversary –
Walking Grass Agriculture Open Studio

November

/Exhibition/
Day Light – HSIEH Jhou-Yu solo exhibition
Soma Sensor & Can't Help But.. – ZHAN Jia-Hua & TSAI
Shang-Fu exhibition
Latent Constellation –
Junya KATAOKA & Rie IWATAKE solo exhibition
Mile-a-minute weed CHIU Chen-Hung solo exhibition
/Open Studio/
2016 Taipei | Treasure Hill Artist Village Winter Open Studio
/Performance/
TOO SHY – Workshop+Experimental Performance
Treasure Hill pilgrimage / Tour with Good Sisters –
TSAI Shang-Fu Art Performance
Murmur – HSIEH Jhou-Yu Art Performance
The Bodyguard –
Luc DUCROS & Dadayoong Physical Comedy
D.M.8bit Game show: DJ and Laser Live show – Divertimento.
Media

December

/Exhibition/
Nice to Meet You – Sisyphos, der Flugelefant Residency Show
in Treasure Hil
I heard them say the gunfire ceased –
CHEN Yow-Ruu solo exhibition
Between Meals – CO-COISM solo exhibition
badlands – LIAO Chao-Hao solo exhibition
good morning – Yo YANG solo exhibition
The Memory of Time – SYU Ting-Ruei solo exhibition
Searching. Memories of Journey exhibition
It really, really, really, could happen. –
Season 4 Artists Residency exhibition
/Performance/
I heard them say the gunfire ceased –
CHEN Yow-Ruu, MA Wei-Yuan
Good Morning Madam – Play Reading and Lecture

2016

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