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台北國際藝術村年鑑

Taipei Artist Village  
Yearbook

**2015**

**台北國際藝術村年鑑**

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## 創新多元的交流平台，營造穿越時空的藝文之都 An Innovative and Diverse Platform of Exchange Makes a City Transcend Time and Space

財團法人台北市文化基金會 董事長  
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二十一世紀的臺北城，正全面處於新舊交接的巨變之中，新階段的規畫將有別與以往的政府策略，嘗試加入更多文學、藝術、影劇、音樂等領域的觀點，積極促進在地文化與世界接軌，進而向國際展現台北獨具一格的城市魅力。

臺北市文化局由藝術無國界為出發點，秉持著永續經營在地文化的理念，集結來自國內外的藝術家，共同打造融合台北城市特色的藝文活動，引領市民體驗嶄新的空間生活，揮別以往傳統的面貌開創出生活化的在地美學，進一步關懷社區文化營造並支持多元的藝術創作，啟動新的文化格局與視野。

台北國際藝術村猶如一座向外搭建的橋樑，開放世界各地的藝術家來臺進行交流與駐村，歷年來也積極為藝文創作者爭取豐富的文化資源；同時也有效地提升民眾接觸藝文活動的機會，使臺北在地創作者和大眾有更多接觸國際藝術的機會，激發更多彼此的潛力，共同發掘活力城市的無限可能。

位於基隆河畔依山傍水的寶藏巖，多年來深耕文化以藝居共生為主旨，結合臺北今昔的人文地景，堅持推動聚落文化保存之餘，也藉著來自各地的藝術家在此駐村傳遞經驗，扶植培育在地藝文人士，讓各界人才重新注意這處歷史聚落，發掘出別具匠心的作品。同時注重在地文史藝術的發展，提供豐富資源鼓勵民眾參與，為腳步繁忙的都市人提供一處遠離城市的靜謐角落，讓雅好文藝的群眾在寬廣且不設限的交流下，互動累積更多向下紮根的實力，厚植臺北的藝文能量，具體打造一個舒適合宜的空間平台，落實各種對藝術的想像與理想，讓喜好藝文者擁更多享受自由徜徉心靈的場域。

Taipei City in the 21st Century confronts its own dramatic transition from the old to the new. Different from the government strategies in the past, the next new step of Taipei entails plans with more input from literature, art, film, theater, and music, etc. The creative field will assist in connecting local cultures with the world, and moreover acts as a mouthpiece for Taipei's unique urban characters.

The Department of Cultural Affairs, Taipei City Government values the importance of art without borders as well as sustainability in local cultures. With this regional-global conviction in mind, domestic and international artists are invited to participate in artistic events that incorporate one-of-a-kind charm of the city. Residents of Taipei are able to encounter new ways of living through experiencing alternative spaces and creative sites possessing everyday local aesthetics, and furthermore support community development as well as diverse forms of art, harvesting new cultural perspectives as an integral part of the city.

Taipei Artist Village (TAV) is a bridge that extends from Taiwan to the world. In addition to the international open calls for exchange and residencies, continuous efforts are made to secure relevant resources for practitioners in the arts. TAV moreover strives to provide opportunities for the public to encounter art and to allow for engagements with arts from around the globe. Endless possibilities and potentials are uncovered in the city through making connections.

Situated on a hillside next to the Keelung River waterfront, Treasure Hill has focused its mission on practicing community symbiosis, or creating a community of art-and-living, for years. It is determined to not only preserve the culture of the settlement, but also supports local artists as well as artists from a variety of backgrounds to get to know the historical site and conduct unique onsite projects. Treasure Hill recognizes the significance of arts and development at a community level, and provides resources for public participation in relevant events. Urban dwellers are able to visit a tranquil corner of the city, whereas art lovers can exchange thoughts and ideas at a hub filled with creative energy. Ideals for the arts are practiced and seeds for more artistic investigations planted. This is a site where freedom of expression roams, making Taipei City a platform for limitless cultural exchange.

## 從藝術觀看臺北 Taipei, Through the Perspective of the Arts

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

謝佩霓

臺北作為臺灣核心都市，多元特色文化匯流於此，同時具備「前瞻性」與「超越性」的特質。位處市中心的台北國際藝術村與公館水岸旁的寶藏巖，作為國內外藝術家進駐的基地，利用橫向連結串聯起全球藝術進駐機構與縱向延伸開放國內外藝術家申請進駐，透過提供創作與生活的空間及多元文化的交流平台，建立綿密交織的跨國界網絡，吸引更多各領域、跨社群的族群之間，彼此互動交流，開啟全新視野。

走進藝術村可以看出一個城市縮影，藝術村的存在象徵著這座城市的文化底蘊已積累出一定的深度與廣度，融合並產生現今兼容並蓄的軌跡，透過藝術家進駐所衍生的大小型展演活動發生，搭建起藝術家與藝術家和觀者間的橋樑，利用藝術作為交流融合的媒介，彼此激盪、對話，實際地將美好的人、事、物帶進彼此的心中，這亦是「藝術」之所以存在的初衷，期望藉由台北 | 寶藏巖國際藝術村的活躍運作及積極實踐下，給予臺北這座城市更多的可能。

城市之所以美好又富有想像，必定其背後所蘊含與堆疊的基礎非一天造成，在全球化的思維下，台北 | 寶藏巖國際藝術村持續發展前進，藉著公眾參與，豐富人們對藝術的想像，培育城市的美學環境，踐履藝術的社會責任，契合在地的文脈，連結世界，用文化軟實力，讓臺北這座優雅的城市，閃耀於全臺灣，甚至是全世界，持續璀璨。


As a major nexus in Taiwan, Taipei is a city with brilliant visions and the capacity to excel. It has accommodated a vast array of unique cultures throughout its past. Located in the heart of the city as well as by the Gongguan waterside, Taipei | Treasure Hill Artist Village is a collective site that brings domestic and international artists together to share ideas, living experiences, and cultures across space and borders. It forms an open platform that also acts as a web of solid, international connections, drawing in diverse communities in various disciplines to exchange and broaden each other's perspectives.

A residency site reflects the city it inhabits. The very existence of an artist residency in a city may indicate that the city's cultural foundation has matured and is proficient in housing views from the past as well as the present. Exhibitions, performances, and other events initiated by the residency program bridge different artists and viewers together. The arts becomes a medium to generate new ideas and conversations, projecting beautiful things and perspectives into people's minds—how art came to being in the first place. May more possibilities be excavated with the untiring effort of Taipei | Treasure Hill Artist Village.

A beautiful city that facilitates imaginations is not made in one single day. Under the prospect of globalization, Taipei | Treasure Hill Artist Village continues to grow and develop. Through public participation, it attempts to inspire people's imagination, foster an urban environment that appreciates aesthetics, connect with local as well as international cultural experts and legacies, and take on social responsibilities as practitioner in the arts. The soft power of the arts can make Taipei, an elegantly exceptional city, shine on in Taiwan and stand out in the world.

## 城市演進，在地連結 Local Connections and Global Exchange

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

吳達坤  


憶起年初春節，人潮的返鄉，車流驟減，臺北城正發生一件重要的大事—拆除忠孝橋引橋。這是臺北市政府為展現西區門戶豐富都市紋理與歷史內涵而推動的一項「西區門戶計畫」，呈現臺北城地景珍貴歷史遺跡，喚醒我們對於臺北城的過往回憶。這般多重文化匯聚的臺北城，有著過去與現在歷史刻痕層疊交錯的空間場域，所有混搭不協調都被鎔鑄一起。望向過往紛雜交疊的歷史脈絡，位處城中的台北國際藝術村和新店溪畔邊陲的寶藏巖藉由「藝術進駐」(Artist-in-Residence)的方式來回應，提供國內、外藝術家創作與居住的空間，讓跨文化、跨領域的藝術能量，在此相互撞擊、交融，創造各種階層、年齡、族群相遇與對話的場域，並流通國際，以此方式參與城市演進，激盪藝術進駐與在地連結。

在這裡，從社區營造、在地創作所營造的公民美學中，建構了一個充滿豐富和差異的感知世界。不論是於城市中心的台北國際藝術村，或是隱藏在歷史聚落的寶藏巖，我們希冀結合創作與生活，扶植當代各領域藝術創作計畫，豐富城市藝術和文化刺激，同時提供藝術行政社會育成的機會；以藝術家進駐及藝術家交換計畫為平台，推動城市國際交流，活化閒置空間與歷史聚落，型塑地點特色，發展城市魅力。未來，台北國際藝術村將肩負起串連全各地藝術進駐，整合為台灣藝術村聯盟的資源共享平台，開啟多方對話激發種種藝術鏈結社會的想像。站在這個時間點回望過去只是為了更瞭解自己，透過藝術的力量建立人與人之間的關係，讓每個人擁有去欣賞彼此之間的差異，不管我們來自哪裡或者我們是誰。

The beginning of the 2015 Lunar New Year saw a momentous event in Taipei City: the demolition of Zhongxiao Bridge Ramp. Taipei residents returned to their hometowns elsewhere, as swarms of cars once occupying the busy streets receded in numbers. The West District Gateway Project that tore down the Ramp was launched by Taipei City Government in hopes of revealing the rich history and urban vestiges of the city, recollecting our memories of old Taipei from back in the days. The city of Taipei, where diverse cultures convene, possesses innumerable spaces and sites that contain multiple trajectories of history, generating charisma out of all kinds of mismatch and incongruity. Located in the center of the city and beside Xindian Creek, Taipei Artist Village and Treasure Hill respond to the streams of historical threads via Artists-in-Residence (AIR). The sites provide domestic and international artists spaces to live and work, and furthermore create a collective hub in which cross-cultural, interdisciplinary talents in all backgrounds, ages, and communities can connect and inspire. The AIR programs contribute to the progression of the city, reaching out to international organizations and communities through local connections and global exchange.

Applications of civil aesthetics such as community development and onsite art projects have built a diverse sensory playground here in the centrally situated Taipei artist Village, as well as the tucked away Treasure Hill. We aim to bring together art and living by supporting projects from all fields of art, enriching the cultural spheres in the city, and providing hands-on training for administration in the arts. AIR and exchange programs act as platforms for international exchange, and are catalysts for revitalizing disused spaces and historical sites. They help in the character development of the city and bring out the metropolitan's potential beauty. In the near future, Taipei Artist Village will take on the responsibility of bridging all art residency sites in Taiwan and initiating discussions about possibilities in art and society through the organization, Taiwan Artist Village Alliance (TAVA).

To reflect on one's past is to understand more about oneself. We establish relationships with each other through art, and learn to understand as well as appreciate each other's differences, regardless of where we come from or who we are.

## 關於藝術村

做為「國際藝術村」得以成立的基礎，除了經濟要件，當然用文化形塑城市所衍伸出來的城市閱讀做出了一種嘗試。

如果到達一個異鄉城市，走進藝術村可以看出一個城市的模樣。藝術村不是高藝術殿堂。它是一個根植於真實生活的場域，進駐藝術村，視線往往會在「在地觀」和「國際觀」之間來回對焦，這樣的對焦就是從日常點滴裡萌芽茁壯，用藝術文化創造了城市的高度及厚度，同時，在這裡使用集體經驗召喚出以自由和開放交流的共通感。

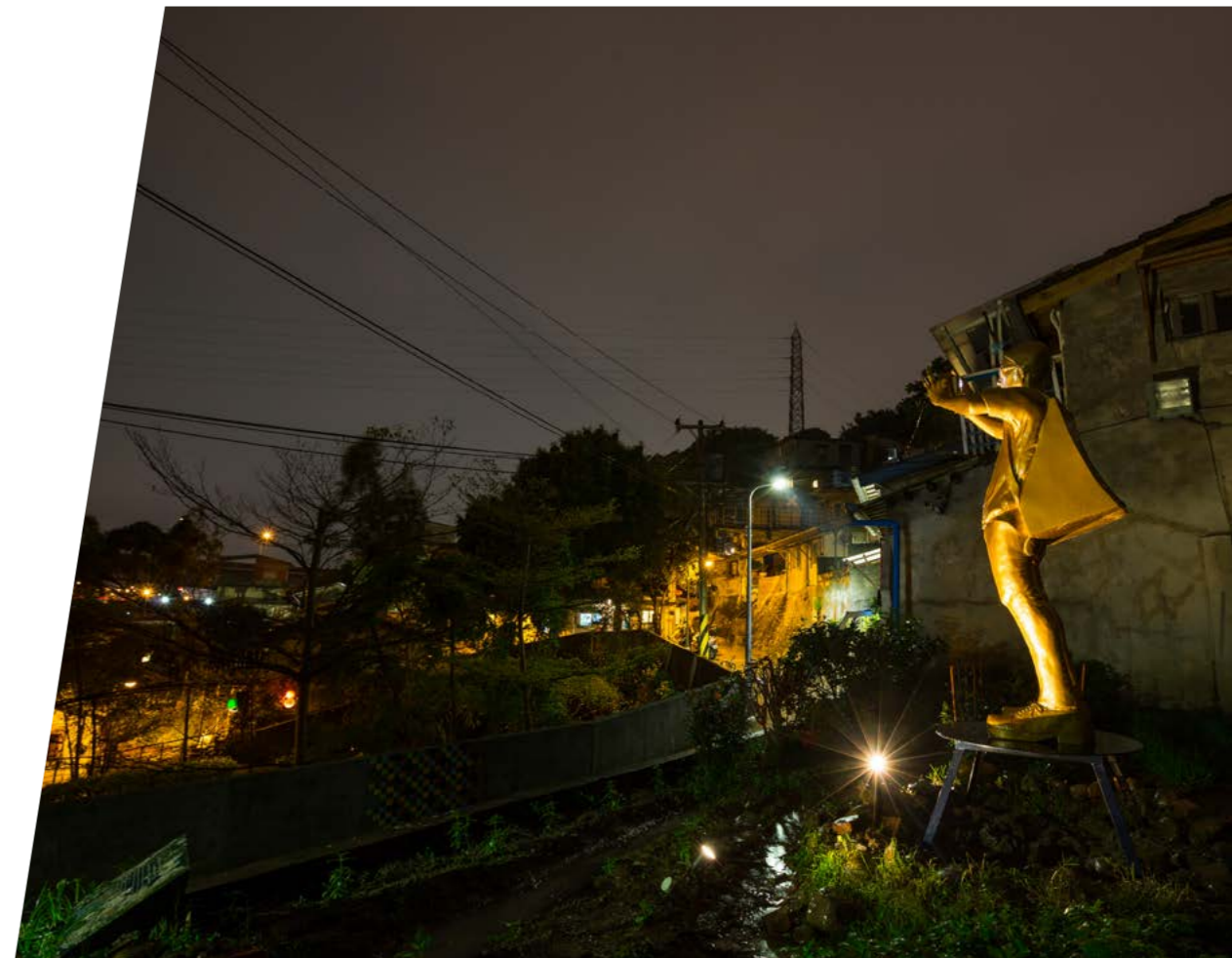
具體而言，台北國際藝術村和寶藏巖用聯結性的參與，建立起跨越國籍的網絡。其中包含了藝術家進駐、展演活動、講座、工作坊、出版品、網站、臉書等實體與虛擬管道，強大網絡結構。更確切的說，不論是位在首都中心的台北國際藝術村，或是隱身在公館水岸旁的寶藏巖，我們透過提供一個「開放空間」，跨越區域中的侷限與框架，用更開闊的視野創造出自由且開放的藝術環境，擔負起城市區域間的文化發展和創新使命。

## About

The successful establishment of an international residency site relies on not only financial support, but also insightful understanding of the cultures in the city in which the site inhabits.

A residency site reflects the city it resides in. It should not be an ivory tower for high art, but a space rooted in real, everyday life. Participating in a residency program often means switching in between local and international perspectives. This fluidity in viewpoints is derived from daily experiences, and can ultimately shape a city's cultural magnitude. A sense of communal presence can be obtained through different forms of exchange as well as via the construction of collective experiences.

Taipei Artist Village and Treasure Hill have created a crossnational network with artistic connections. Artist-in-Residence programs, exhibitions and performance showcases, lectures and presentations, workshops, publications, website and facebook managements are all physical and virtual channels for building powerful connections. Both the centrally located Taipei Artist Village and the hidden waterfront settlement Treasure Hill are actual, open sites that had extended the boundaries of designated spaces. They are examples of cultural environments created from open perspectives, and have taken on the responsibilities of cultural development and innovation within an urban setting.



## 台北國際藝術村 Taipei Artist Village

二〇〇一年十月十二日，臺北市政府文化局於北平東路7號（原為養護工程處辦公室舊址）成立台北國際藝術村，透過閒置空間再利用的概念，將場域重新規劃為藝術家創作與居住的空間。同時，結合臺北的城市特色，透過「台北藝術進駐計畫」，促進國內外藝術家與在地社群的互動與交流，擔任起連接不同文化的橋樑，努力踐履藝術其社會責任，實踐以城市為本的多元文化發展，並賦予新的使命與面貌。

位於臺北市都心的台北國際藝術村在「空間再生」的脈絡下，將一棟四層樓的舊建築重新規劃為藝術村，除了是具有展演功能的場館外，亦是藝術家的「聚落」。目前村內空間包括辦公室、多功能展演廳、藝術家工作室外，更規劃舞蹈室、鋼琴室、暗房與木工坊等，提供不同類型的駐村藝術家使用，豐富其多元創作能量。每年不定期舉辦「開放工作室」活動，對外開放民眾參觀，串連起民眾與藝術創作者間的交流與互動。

Taipei Artist Village (TAV) was established on October 12th, 2001 at No.7, Beiping East Road (the original building of the Maintenance Office, Taipei City Government) by the Department of Cultural Affairs, Taipei City Government. The site was transformed into a work and living quarter for artist, with the intent of activating disused public spaces. Through Artist-in-Residence Taipei (AIR Taipei), domestic and international artists are able to interact with each other and the local communities, experiencing the urban charisma in Taipei as well as bridging ideas from various cultures. Such exchanges are attempts to fulfill social responsibilities of the arts, and are also practices to harvest a diverse, human-based cultural environment that welcomes fresh perspectives.

Located at the heart of Taipei City, TAV saw the rebuild of an old 4-story building into an artist residency site. Endorsing the idea of "space revitalization," this art hub not only houses exhibition and performance spaces, but also contains "settlements" for the artists. Offices, multi-functional exhibition spaces, artist studios, dance studio, piano room, darkroom, and woodshop are all spaces on site that are open to resident artists from different disciplines. Open Studio events that are organized each year are open to the public, providing opportunities for the creatives to share their works and thoughts with the visitors, and vice versa.





## 台北國際藝術村－寶藏巖

### Taipei Artist Village—Treasure Hill

一九八〇年七月，寶藏巖被臺北市政府從水源保護地正式劃入公園預定地，全區面臨被拆遷處境，經社運人士及文史團體的奔走，推動一連串的聚落保存運動。一九九九年，時任臺北市文化局長龍應台，以藝術村的概念，作為未來的營運方向發展，綜其特殊的地理環境與聚落生態，以「共生」的概念，創作出生態、藝術、社區的對話場域。

位於公館水岸旁的「寶藏巖」其歷史軸線除了包含市定古蹟的寶藏巖寺，更泛指從寶藏巖寺延伸出的歷史聚落，此聚落主要由六〇及七〇年代所興建的違章建築所形成。二〇〇四年，寶藏巖正式被登錄為歷史建築，以聚落活化的形態保存。從二〇〇六年底，由臺北市政府文化局開始進行聚落修繕的工程。二〇一〇年十月二日，「寶藏巖國際藝術村」正式營運，以「聚落共生」概念引入「寶藏家園」、「藝術進駐」與「青年會所」...等計劃，用藝、居共構的方式活化保存寶藏巖，創造聚落多元豐富的樣貌。

Treasure Hill was redistricted from a water preservation area to a designated park site by Taipei City Government in July, 1980. The entire settlement soon faced the prospect of demolition and relocation. A series of community preservation campaign was initiated by social activists and historical preservation alliances afterwards. In 1999, Long Yingtai, the then Director of the Department of Cultural Affairs, Taipei City Government, laid out a new blueprint for the area, making it a site for artist residency. Endorsing the idea of symbiosis, or coexistence, the unique geographic and community environment of Treasure Hill became a key element to creating a site that would accommodate aspects of ecology, arts, and community.

The area of Treasure Hill includes the Treasure Hill Temple, which is a historical site designated by Taipei City Government, as well as the once unlicensed settlement next to the Temple that was constructed in the 60's and 70's. In 2004, Treasure Hill was officially designated as a historical site, and was preserved to realize community revitalization. A renovation project initiated by the Department of Cultural Affairs, Taipei City Government began at the end of 2006, and on October 2nd, 2010, Taipei Artist Village—Treasure Hill finally opened its door. Visualizing a site of "community symbiosis," Treasure Hill launched projects such as historical community preservation work, Artist-in-Residence Taipei (AIR Taipei), and Treasure Hill Traveler's Hostel. Applying a revitalization methodology that combines art and living into its programs, Treasure Hill is now more creative and diverse than ever.



## 台北藝術進駐 Artist-in-Residence Taipei

「台北藝術進駐」(Artist-in-Residence Taipei)，以台北 | 寶藏巖國際藝術村作為國內外藝術家進駐的基地，利用橫向連結串聯起全球藝術進駐機構與縱向延伸開放國內外藝術家申請進駐，透過提供創作與生活的空間及多元文化的交流平台，建立綿密交織的跨國界網絡，吸引更多各領域、跨社群的族群之間，彼此互動交流，開啟全新視野。

台北藝術進駐計畫開放位於臺北市中心的「台北國際藝術村」與公館水岸旁的歷史聚落「台北國際藝術村-寶藏巖」，提供兩處截然不同但各具特色的駐村場域；此外，為扶植國內藝文專業人才與世界接軌，亦與國外駐村機構進行藝術家交流計畫，開放「國外出訪計畫」申請，獎助機票、住宿與創作空間及生活津貼 2015 年延續往年的合作單位，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、韓國國立現代美術館高陽藝術工作室、澳洲亞洲連網、紐西蘭聯合理工大學、亞洲紐西蘭基金會、新加坡灰色計劃、韓國金山 Openspace bae、法國馬爾奈藝術中心、英國 Centre For Chinese Contemporary Art...等進駐機構，提供藝術家更多元的交流互動，激盪出更燦爛的火花。

Based in Taipei | Treasure Hill Artist Village, Artist-in-Residence Taipei (AIR Taipei) connects residency sites and artists from around the world. Through providing an exchange platform for the creative minds to live and make work, AIR Taipei facilitates in the formation of transnational cultural network, the collaboration of diverse disciplines and communities, and the development of new perspectives.

AIR Taipei is stationed at two sites, each inhabiting unique spaces: Taipei Artist Village located at the center of Taipei City, and Taipei Artist Village—Treasure Hill situated at a historical, waterfront site in Gongguan, Taipei. In addition, AIR Taipei's International Residency Projects, aka artist exchange programs, in collaboration with residency sites from other countries, bridge domestic talents with the world. Selected artists are granted roundtrip plane tickets, accommodations, studios, and monthly stipends. Partners to the exchange programs are creative hubs for diverse dialogues and inspirations. They include: Tokyo Wonder Site, BankART1929, Akiyoshidai International Art Village in Japan, MMCA Residency Goyang in Korea, Asialink based in Australia, Asia New Zealand Foundation, United Institute of Technology in New Zealand, Grey Projects in Singapore, Openspace bae in Korea, Camac-Centre d'Art Marnay Art Centre in France, etc.



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

閣樓寶藏巖青年會所於二〇一二年開辦籌備，歷經艱辛終於在二〇一四年四月定名為「閣樓 ATTIC 寶藏巖國際青年會所」，正式開幕對外營運。

和一般的民宿、旅館不同，閣樓寶藏巖青年會所係提供文化創意產業發展法所定各類文化創意產業之從業人員，以及參與於寶藏巖聚落舉辦與藝文相關之教育訓練、研習、展演、學術交流、會議、參訪或營隊等活動者之特定對象人士住宿。目前共提供 7 間房，包含 2 間單人房、4 間雙人房與 1 間可容納 8 人的團體房，單日最高可容納 18 位住客。

閣樓寶藏巖青年會所自許能成為一段路徑，提供旅人踏入寶藏巖聚落，親身體會歷史聚落發展過程中生活的真實與衝擊，傳達新型態藝居共生的真實體驗；亦是一口寶箱，收藏住客回憶與生活記憶，在與寶藏巖居民、駐村藝術家和民眾互動交流過程中品味藝居、樂享漫活，延續真實接觸感受的聚落生活。

The preparation of Treasure Hill's very own hostel began in 2012. In April, 2014, ATTIC Treasure Hill Traveler's Hostel finally opened its door to the public after overcoming several obstacles along the way.

Different from an average hotel or a Bed and Breakfast place, ATTIC Treasure Hill Traveler's Hostel provides art practitioners outlined by the Law for the Development of the Cultural and Creative Industries, as well as visitors participating in educational trainings, workshops, presentations, academic researches, and conferences at Treasure Hill a welcoming place to stay. There are 7 rooms in total: 2 singles, 4 doubles, and 1 room that could accommodate up to 8 persons. The maximum occupancy is 18 persons.

ATTIC Treasure Hill Traveler's Hostel aspires to be an entry way for travelers to get to know the Treasure Hill community, its past and present as a historic site, and also to experience the new art-and-living lifestyle. It is moreover a treasure box that houses memories of its visitors. Here, the ideal of "slow living" and an artistic lifestyle can become reality through genuine interactions with the local residents, resident artists, and general public.



**交換機構互訪藝術家**  
Exchange Program Artists

# CHEN Ching-Yao

## 陳 擎 耀

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

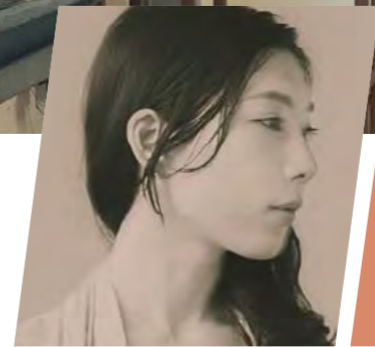
日本東京 Tokyo Wonder Site 交換計劃 | 臺灣  
Tokyo Wonder Site Exchange Program | Taiwan

2015.01.17-03.31 | 視覺藝術 Visual Art

陳擎耀，1976年生於臺灣，畢業於國立台北藝術大學美術創作碩士，2001年曾獲台北美術獎。重要的展覽節錄 2013「國際收音機體操」福岡亞洲美術館，2012日本；「陳擎耀個展」美古畫廊，釜山；2011「後民國—沒人共和國」高雄市立美術館，高雄。2014年於東京 Tokyo wonder site 駐村。長期以來，陳擎耀的創作方向圍繞在政治與文化兩個方向上，政治上多用諷刺及嘲諷手法代入傳統繪畫形式，用輕鬆戲謔手法嘲諷亞洲文化中所謂的領袖神化崇拜，透過日、台、韓歷史中所產生的領袖造神的精神性探討，透過藝術家自我形象的投射進入被人神化的領袖肖像內，產生替換與被替換間對比興味。而在文化方面的探討上，則試圖用影像的方式釐清台灣文化及日韓文化中的異同例，如作品「國民健康操」就是運用此手法，當熟悉的體操音樂旋律在耳邊響起，我們的身體就會不由自主的隨著節拍擺動，藝術家透過外在影響而內化至身體的感官記憶，探討國家集體主義進入人民潛意識特殊文化。

Chen Ching-Yao was born in 1976 in Taiwan. He received his MFA at Taipei National University of the Arts, and was granted the Taipei Arts Award in 2001. Chen's important selected exhibitions

include International Radio Exercise at Fukuoka Asian Art Museum (Fukuoka, Japan, 2013), Chen Ching-Yao Solo Exhibition at Meigu Gallery (Busan, Korea, 2011), and Republic without People at Kaohsiung Museum of Fine Arts (Kaohsiung Taiwan, 2011). He participated in the residency program at Tokyo Wonder Site, Japan in 2014. Chen's practices revolve around issues on politics and culture. In the political commentary pieces, applications of humor and satire are combined with the traditional form of painting to poke fun at the phenomenon of leadership worship in Asian societies. Through investigating elements of spirituality in processes of leader deification throughout histories of Japan, Taiwan, and Korea, and through projecting the artist's own persona into the portraits of the deified leaders, an interesting contrast occurs between the placement and the replacement beings. On the other hand, images and videos are utilized to compare Taiwanese culture and cultures of Japan and Korea, as seen in International Radio Exercise. When the familiar tune of aerobics exercise sounds, our bodies tend to move with its rhythm involuntarily. The external factors are internalized into bodily or sensory memories. This tendency is examined to understand how nationalism occupies the subconsciousness of peoples in specific cultures.



# Kaya HANASAKI

## 花 崎 草

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

日本東京 Tokyo Wonder Site 交換計劃 | 日本  
Tokyo Wonder Site Exchange Program | Japan

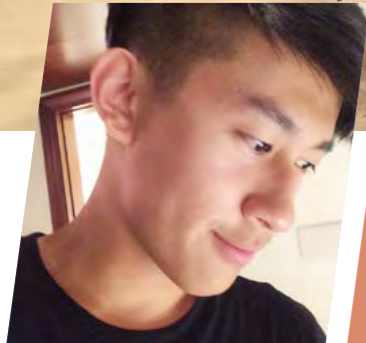
2015.09.23-12.20 寶藏巖 Treasure Hill  
跨領域 Interdisciplinary Art

生於 1987 年，於 2012 年取得東京藝術大學跨媒體藝術碩士學位。行為藝術是她的主要創作領域。作品目的在於緩和人類生活環境所塑造之價值觀，以及展望更美好的人類社會系統。近期的表演包括「蚊帳の外」(台北市立美術館，台灣，2015 年)，「女性之路」(M.F.Husain 美術館，印度，2014 年)，「趨光效應」(孵化空間，英國，2012 年)。近年來的個展則包括《花崎草：2007-2012 作品展》(藝文展演空間，台灣，2013 年)，《英國藝術行動》(素人の 12 店，東京，2012 年)。她亦於 2009 年榮獲東京驚奇站實驗聲音與藝術節之鼓勵獎。我的家園，我們的寶藏。此藝術計畫將會試圖探索寶藏巖藝術村的日常生活價值。我將視自己為此處的新住民，與其他住民共同分享我的生活。這聽起來也許霸道，把我視作過去殖民者的造訪，或是做為一個外來的藝術創作者。但我期望跨越這些劃分，增加生活上的信任和同理心，一起找尋共同的寶藏，而非個人的寶藏。作品將透過表演、工作坊和展覽呈現。

Born in 1987. M.F.A. Tokyo National University of Arts, Inter-Media course in 2012. The artist mainly works on performance art. The works are for ease the sense of values established by

living environment and a social system to prospect the better human beings. Recent Performances are "Kaya no soto"(Taipei Fine Arts Museum / Taiwan, 2015), "Woman Path"(M.F.Husain Art Gallery / India, 2014), "Phototaxis Effect"(HATCH SPACE / U.K, 2012). Recent solo exhibitions are "Kaya Hanasaki / 2007-2012"(Art and Exhibition place / Taiwan, 2013), "Art Action in UK"(Shiroutonoran 12 / Tokyo, 2012). Award Encourage price of "EXPERIMENTAL SOUND & ART FESTIVAL" by Tokyo Wonder Site in 2009.

The art project "My home, Our Treasure "will be the next challenge to dig out the value of daily living in Treasure Hill Artist Village. I will count my self as "new villager" on that term of residency, and will share my life and be shared the other villagers' lives. This might be quite despotic attitude, if you count me as the past colonizer country visitor, or as the outsider to work for art. But I am looking forward to cross over these positions to increase the confidence and equality mind on living, to find "our" treasures, not just some ones treasure. The output of my work will be the performance, workshop, and exhibitions.



## HSU Chiao-Yen BankART1929 許喬彥

日本橫濱 BankART1929 交換計畫 I 臺灣  
BankART 1929 Exchange Program I Taiwan  
2015.01.24-04.23 | 裝置藝術 Installation Art

1990 生於台灣嘉義，專長複合媒材裝置。2012 年獲「新北市創作新人獎優選」，2013 年分別入圍「新北市創作新人獎」、「桃源創作獎」及「台灣美術新貌展」。重要個展：「廓，就在藝術空間，台北（2014）」、「斷層掃描，有為空間，台中（2013）」、「累加，黑白切藝術空間，台中（2012）」。「重要聯展：「尋 在日光裡展，伊日美學，台中（2015）」、「微型居所：藝術家和創意人的迷你宅，方所，廣州（2014）」、「就是要新 - 新北市創作新人獎，新北市文化中心，台北（2012）」、「許喬彥 X 吳孟維雙人展，二十號倉庫，台中（2011）」、「台灣美術新貌展 - 平面創作系列，港區藝術中心，台中（2013）」。

過去擅長以材料與空間的質量轉換顯現著時間與痕跡消長關係，透過繪畫性的創作語言重新建構人們的記憶中的感性輪廓。在我歷年的創作中，我藉以生活中低廉的物料作為創作基礎如木炭、紙箱、帆布、塑膠袋...等，將這些素材藉以蔓延、覆蓋的繪畫性手法，在新的空間框架中進行抽象量體的視覺再造，在新的形體中揭露出人性慾望下赤裸的空間文本。在我所創造的各式輪廓中，人與空間、空間與物質三者係成為感官記憶的方向導引，場所的意象如同時間封般的被顯現於此，在層疊的時空中交織出「存留/消逝」、「理性/感性」的並置衝突，也框構出人們之於日常記憶擾動的想像經驗。

Over the years, Hsu's creations have primarily used low-cost everyday materials such as charcoal, cardboard, canvas, plastic bags, etc., and further exposed the naked spatial text of human desires in a new form by using these materials to conduct visual reconstruction of the abstract mass in a new spatial structure through a sprawling and covering drawing technique. Out of the various contours of Hsu's creations, the three elements: people, space, and materials are direction guides of people's sensory memory, and images of spaces are presented in a way resembling the feature of time packets. A juxtaposition of conflicts between residue and disappearance as well as sense and sensibility in the interwoven time and space also constructs an imaginary experience in human beings' everyday turbulent memory. Maifestspiele Wiesbaden (I.M.F.) 2013, Bregenzer Frühling Dance Festival 2013, Croisements Festival 2013, Biennale de la Danse 2012, Montpellier Danse 2012. He awarded a month-long exchange program from the Taipei Artist Village to teach and choreograph a new work South Wind for Spring Dance Concert 2015 in Dance Division, at Colorado State University. And awarded an exchange program from Chin-Lin Foundation for Culture and Arts to teach for the Would Dance Alliance - Asian Pacific - Nepal Chapter in 2014. There are two things in life most fulfilling to me. First is dancing, second is traveling. These two things make me feel more free and content. I dance to celebrate my happiness; I dance when my heart sores. To satisfy my passion for dance and choreography, I need a lot of inspiration. I experience and see the world through traveling, and I learn from my experiences.

## SUNDRUM

BankART 1929

日本橫濱 BankART1929 交換計畫 I 日本  
BankART 1929 Exchange Program I Japan

2015.01.31-03.31 台北國際藝術村 Taipei Artist Village  
表演藝術 Performing Art



SUNDRUM 表演團體開始於 2009 年，成員包含 Atsushi Tsubouchi (打擊樂)、Kazuya Zenai (聲音)、Nao Ohshima (舞蹈)、Hiroshi Habu (打擊樂)、Renta Arai (鼓)、ArisA (聲音)、Yoshimasa Kameda (舞蹈)、Yukiko Tsuda (聲音) and Kae Ishimoto (舞蹈)。它們藉由由團隊中不同專長的背景技能，將原始時代人類的能量以當代音樂及舞蹈表演作為呈現。SUNDRUM 主要位於東京，而團員們經常各自遊歷世界各地，並試圖跨越國界的邀請觀眾參與慶典現場。

The group started in 2009, with Atsushi Tsubouchi (perc.), Kazuya Zenai (vo.), Nao Ohshima (dance), Hiroshi Habu (perc.), Renta Arai (drum), ArisA (vo.), Yoshimasa Kameda (dance), Yukiko Tsuda (vo.) and Kae Ishimoto (dance). They present the contemporary music and dance performance recalling the human energy in the primitive era, created by each member of different back ground and skills. The group is based in Tokyo while the members frequently tour all over the world independently and try to cross the borders to involve the audience in situ in the unknown festivity.



# HSIEH Mu-Chi

## 謝 牧 岐

국립현대미술관  
고양레지던시  
Residency Goyang

韓國國立現代美術館高陽藝術工作室交換計畫 | 臺灣  
MMCA Residency Goyang Exchange Program | Taiwan

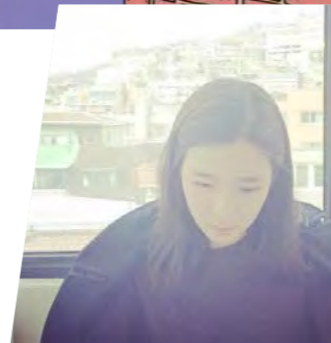
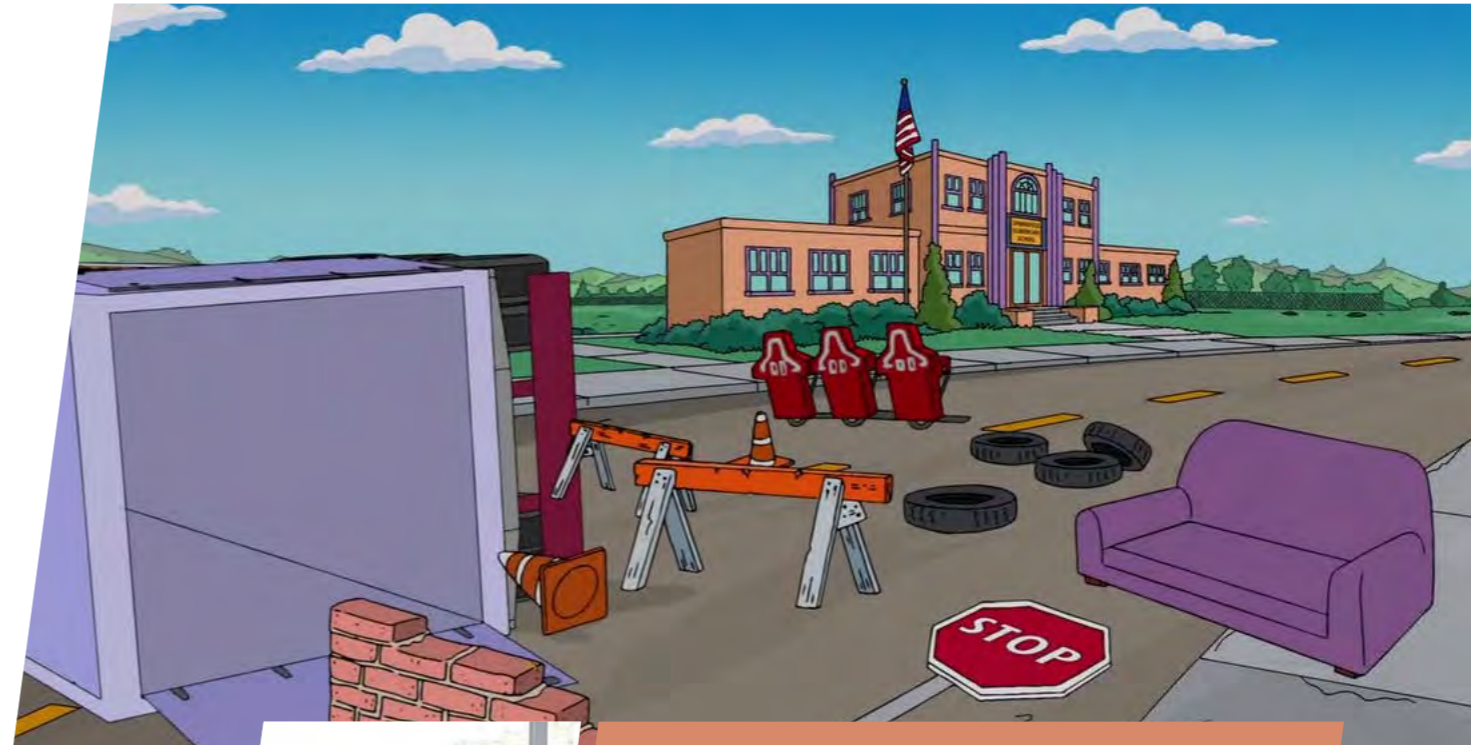
2015.06.27-09.15 | 視覺藝術 Visual Art

謝牧岐，1981年生於臺灣臺北，畢業於台北藝術大學美術創作研究所，目前創作與生活在臺北。謝牧岐的創作，總圍繞在如何詮釋繪畫創作的方向上。近年作品，多是以不同生產方式及場域去介入繪畫過程，進而討論繪者的身份問題。因此改變繪畫生產的要素進而影響結果，這是他一貫的方式。歷年參與韓國高陽藝術工作室交換計畫、台灣高雄駁二藝術特區藝術家進駐。過去作品曾獲2009年世安美學獎、2007年桃源創作獎、2006年台北美術獎。近年的創作，多以山脈的自然風景作為創作的對象，從山道寫生、山脈寫生至今，這中間一直圍繞著，如何透過不同方式的繪畫行為，與傳統的繪畫脈絡產生出一種對視關係。如同我依然不斷自問著，繪畫對我來說是什麼？此次重新擷取前輩畫家的畫作與主題，如同在製作一個橫跨時空的幻影，也試圖建立起彼此之間的脈絡。在這幻影之中，不連續的片段重新有了連結，那片風景不再遙遠。

Hsieh Mu-Chi was born in Taiwan and received a MFA degree from the Department of Fine Arts at Taipei National University of the Arts. He currently works and lives in Taipei. His recent

artistic practice explores the possible ways to interpret paintings. Most of his works in nearly recent years use various production methods and venues to intervene in the painting process and further discuss issues about the artist's identity. It can be said that changing elements of painting production to affect the result is his consistent approach to creation. He has participated in artist-in-residence in MMCA Residency Goyang in Korea and Kaohsiung Pier-2 Residence in Taiwan, and has received SANCFA Award in 2009 and Taoyuan Creation Award in 2007, and Taipei Arts Award in 2006.

Beginning from Sketching From Hill Road till today, Hsieh's recent works have focused on mountain painting. The series of works examine how alternative painting methods can be related to the context of traditional ones and what is the nature of painting? This work adopts many similar works and subjects from other artists in the past; it creates an interwoven image through space and time and reshapes the context among these works so that the scattered fragmentations of paintings have been re-mapped and the view should not be that far away.



# Hyangro YOON

## 尹 香 老

국립현대미술관  
고양레지던시  
Residency Goyang

韓國國立現代美術館高陽藝術工作室交換計畫 | 韓國  
MMCA Residency Goyang Exchange Program | Korea

2015.06.19-09.15 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art

尹香老以遍佈在網路上的客體式圖像，掌握了代表我們當代紀元和社會的方式。她的作品基於自己對媒體的大眾消費中出現的標誌和刺激的興趣，特別是從這樣的過程中出現的新定義。過去四年她從網路上搜集一系列 GIF 檔案，製作成一小時的電影《第一印象》。這個標題取自珍·奧斯汀《傲慢與偏見》的原稿，而片中字幕則是她根據小說最新電影版而改編。即使劇中人物的身份因不同 GIF 檔案的格式和主題不一致而不斷改變，但劇本中的對話仍讓觀眾能跟上影片的大致進展。儘管圖像和敘事之間幾乎完全缺乏連續性或關連性，一種極佳的和諧感仍從藝術家獨特的鑑賞力中浮現。以「偽畫」的概念，藝術家透過數位媒體的使用，最近一直在探索圖像感知的方法，和以層疊法打造的新形態感知。在創作過程中經過慎重考慮，藝術家呈現的是重新排列過的熟悉畫面和各式複合媒體的層疊。

By objectively images that explode across the internet, Yoon grapples with ways to represent our contemporary era and society. Her works are based on her interest in the signs and

stimuli that emerge from the mass consumption of mass media, and particularly in the new definitions that emerge from such process. Yoon created her one-hour film First Impressions from an array of GIF files that she has collected from the internet over the last four years. The titled is borrowed from the original draft of Jane Austen's Pride and Prejudice, and Yoon wrote the film's subtitles based on a recent film adaptation of the novel. The dialogue from the script allows the viewers to follow the general flow of the video, even though the identity of the characters is constantly changing, due to the differing formats and subjects of the GIF files. Despite the almost total lack of continuity or connection between the images and narratives, a superb harmony emerges from the artist's unique sensibility. With the concept of "Pseudo-Painting", through the use of digital media, the artist has recently been exploring methods of perceiving images as well as exploring new types of perception which operates through layering. By careful consideration of the creative process, the artist presents layers of rearranged familiar images and various combined media.



# YEH Ting Hao 葉廷皓



亞洲紐西蘭基金會交換計畫 | 臺灣  
Asia New Zealand Foundation Exchange Program | Taiwan  
2015.02.09 - 05.03 | 視覺藝術 Visual Art

葉廷皓畢業於國立臺北藝術大學科技藝術研究所藝術碩士，作品多聚焦在聲音與影像之間的關聯，企圖融合預製與即時發生的聲音與影像。並且大量參與台灣聲音場景活動，如超響、失聲祭等。除了個人作品之外，近年也參與舞蹈與劇場製作，以及組成影音團體演出，展演遍及香港、柏林、巴黎、波士頓與葡萄牙。作品曾入選「海尼根 Dream Space 夢發光創意空間設計特賞」、「台北藝術大學新媒體藝術學系卓越獎」及多次的「台北數位藝術獎」。

YEH Ting-Hao received a master's degree in Fine Arts from the Taipei National University of the Arts' Centre of Arts and Technology. His works focus on the relationship between sound and images and he tries to combine these recordings with instantaneous sounds and images. He participates in many Taiwanese audio scene activities such as TranSonic, Lacking Sound Fest. etc. Besides his own works, he has participated in dancing and theatrical production and has toured with audio/musical groups in Hong Kong, Berlin, Paris, Boston and Lisbon. His works have received prizes such as Heineken Dream Space-Dream Design Award, Outstanding New Media Art Reword of Taipei National University of the Arts and Taipei Digital Art Award.



# Hayley Elizabeth KING 海莉·伊莉莎白·金



亞洲紐西蘭基金會交換計畫 | 紐西蘭  
Asia New Zealand Foundation Exchange Program | New Zealand  
2015.04.01 - 06.29 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art

藝術家此次駐村目標為保持及擴大近期的創作動力，將自我融入在地社區，且記錄此次駐村旅程。更具體來說，她近期的創作主題跟紐西蘭的環境保育及野生兔子的數量控制有關。野兔的數量在紐西蘭再度達到災難性的程度，雖然可愛但也擁有破壞大自然生態的能力，所以她最近的創作主要在探索過度發展的物種在居住地所造成可怕的後果。

生態保育及在地物種的維護這樣的主题是藝術家期待探索的，尤其是在台灣駐村間，對於在台灣生態保育及經濟發展之間平衡的努力感到非常有興趣且想了解，也期待去探索自然的景觀及城市環境對於社會的價值。

藝術家的藝術創作一直以來都是由大自然得到啟發，從我們所鍾愛的事物像是紐西蘭人熱愛土地及鳥類一樣。希望懷抱著以往對事物累積的美學素養，在此次台北的駐村期間觀察在地的動、植物生態，以及台灣在生態保育上的觀點。

Artist's objectives for this project are to maintain and build on her current momentum of art making, immerse herself in local community and document her journey. More specifically, her current work is thematically related to conservation efforts and eradication of the rabbit here in New Zealand. Both cute and destructive in nature, the rabbit population of Aotearoa is again reaching catastrophic proportions and so the latest artworks have explored the dire consequences of burgeoning numbers of this animal on native habitation.

Conservation of natural wonders and native species is a thematic she would very much like to pursue, whilst in Taiwan. She is particularly interested in efforts around the balance between conservation and economic development in this country, and she looks forward to exploring the natural wonders and urban environments at face value.

Her artwork so far has always been very much inspired by nature, and our love affair as kiwi's to our land and our birds. She too, looks forward to carrying these aesthetics through during her stay in Taipei and researching native flora and fauna of the region, and the Taiwanese stance on preserving their own natural wonders.



# HSU Yen-ting 許雁婷



澳洲亞洲聯網交換計畫 | 臺灣  
Asialink Exchange Program | Taiwan

2015.02.20-05.20 | 聲音藝術 Sound Art

聲音工作者，關注聲音蘊涵的文化脈絡，探索聲音與生活、環境、族群文化的關係，聲音之於周遭世界另種角度的體認。以田野錄音為主要素材，從事聲音紀錄片、音景創作、舞蹈聲音設計，及聲音展演等，作品多富敘事性。創作經常與地方社群及合作團體產生緊密聯繫，探索外在文化、環境聲音與個人或集體內在記憶、情緒的相互映照。

曾獲選於2012年成龍溼地國際環境藝術節駐地創作；2013年受邀至美國 UC Berkeley 藝術研究中心主辦的研討會發表其聲音實踐；獲文化部遴選補助2014年至法國巴黎西帖國際藝術村駐村；並於2015年由台北國際藝術村選送為澳亞聯網交換計畫 (Asialink) 出訪藝術家。

As a sound artist, Hsu Yen-Ting investigates the connection between sound, life, environment and ethno-culture. She adopts materials from field recordings to create audio documentaries, soundscapes, and sound design for dance. Her works is often told with narrative, and have deep and intimate connection with local communities, which explore the interreflection between culture, environmental sounds and personal/collective memories and emotions.

Hsu Yen-Ting was invited to present her sound practice in the symposium 'Temporal Shifts: Time Across Contemporary Chinese and Taiwanese Art Practices' host by Art Research Center, UC Berkeley in 2013, and undertook a residency with the Cité Internationale des Arts, Paris in 2014. In 2015 Hsu conducted a successful residency at Fremantle Arts Centre via the Asialink arts program.



# Sally RICHARDSON 莎莉·理查森



澳洲亞洲聯網交換計畫 | 澳洲  
Asialink Exchange Program | Australia

2015.07.01-09.26 台北國際藝術村 Taipei Artist Village  
舞蹈、劇場 Dance, Theater

莎莉·理查森是以西澳柏斯為根據地的澳洲藝術家。她鑽研、發展並創作現代表演作品。過去25年，她以一個作家、導演、編劇、製作人的身分，與澳洲不同的頂尖表演藝術團體及獨立表演者合作。2001年，她創辦自己的公司趨勢力藝術。W作為作家及導演，莎莉透過多元平台探索改造物及故事講述。她亦從當代及經典文本、真實生活際遇及個人寫作中汲取靈感，創作出有力且直達人類深層心理的作品。她亦持續發展劇場目前及未來的可能性。她的作品不斷演變，總是提問並尋找新的表達方式。在跨領域中工作，每個新表演從不同背景如現代舞、偶戲、音樂、電影及視覺藝術等藝術家之間，開放合作式的意見交換採取形式。她的作品於澳洲和國際間表演，包括上海、北京、香港和巴西的藝術節。在其駐村期間，她將研究中元節節慶傳統及故事，和「餓鬼」傳說。她還將探索和觀察台北的當代舞蹈/劇場演出實踐。她亦計劃與本地藝術家合作新的舞蹈戲劇/電影計畫。

Sally Richardson is an Australian artist based in Perth, Western Australia. She devises, develops and creates contemporary performance works. For over 25 years she has worked as a writer, director, dramaturg, producer in collaboration with

some of Australia's leading performing arts companies and independent artists. In 2001 she founded her own Company Steamworks Arts. As a writer and director, Sally explores the re-creation and telling of stories via multiple platforms. Taking inspiration from classic and contemporary texts, real life encounters and her own writing she creates powerful works going straight to the core of the human psyche. Sally is continually developing the possibilities of what theatre is and could be. Her work is ever-evolving, always questioning and seeking new forms of expression. Working across genre, each new performance takes form through an open and collective exchange of ideas with artists from various backgrounds including contemporary dance, theatre, puppetry, music, film and the visual arts. She has created works across Australia and internationally including presenting at arts festivals in Shanghai, Beijing, Hong Kong & Brazil. During her residency Sally is researching the traditions around the celebration of the Ghost Festival, and the stories and tales of 'hungry ghosts'. She will also explore and observe contemporary dance/theatre performance practice in Taipei. She plans to collaborate with local artists on a new dance theatre/film project.





## John PUSATERI 約翰·普沙泰瑞



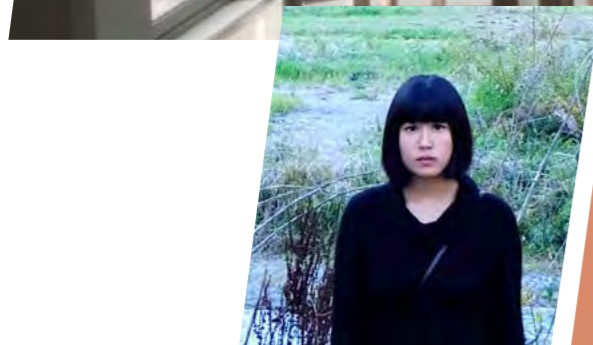
紐西蘭聯合理工大學交換計畫 | 紐西蘭  
Unitec Institute of Technology Exchange Program | New Zealand  
2015.01.19-02.28 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art

約翰·普沙泰瑞是以紐西蘭奧克蘭為根據地的藝術家，創作媒材橫跨攝影、數位媒體、素描、版畫和繪畫。他在美國雪城大學獲得美術最優等榮譽學士學位，於紐西蘭奧克蘭大學獲得美術榮譽碩士學位。

John Pusateri is an artist currently working in Auckland, New Zealand in a variety of mediums from photography, digital media and drawing to printmaking and painting. He graduated with a Bachelor of Fine Arts (Summa Cum Laude) from Syracuse University, and a Master of Fine Arts (honours) from the University of Auckland.

他是奧克蘭版畫工作室的創立者和總監，也擔任聯合理工學院建築系的講師。他曾於美國、愛爾蘭、義大利、加拿大、哥斯大黎加、英國、日本和紐西蘭各地展出。作品獲獎無數，並於多個私人或公立典藏中有代表作。

He is the founder / director of Auckland Print Studio and a lecturer in the Department of Architecture at Unitec Institute of Technology. He has exhibited in the USA, Ireland, Italy, Canada, Costa Rica, England, Japan, and New Zealand. His work has won various awards and is represented in numerous private and public collections.



## LO Tien-Yu 羅天妤



紐西蘭聯合理工大學交換計畫 | 臺灣  
Unitec Institute of Technology Exchange Program | Taiwan  
2015.02.09-05.03 | 視覺藝術 Visual Art

國立台南藝術大學造形藝術研究所，從事當代藝術創作。作品以錄像、繪畫、動畫藝術為主要媒材，題材多半以快速變遷的媒體現象有關，以及媒體對人們生活的影響。2013年以「谷歌情境劇」錄作品獲得「高雄獎」首獎，並持續在國內外進行展出，近年展出資歷：「大阪藝術博覽會」2014，日本、「上海城市藝術博覽會」2014，中國、「第一屆亞洲數位藝術創作邀請展」2014，西班牙、「Auditory Hallucination」2015，紐西蘭。

Having studied at the Tainan National University of Arts' Graduate school of plastic arts, Tien-Yu Lo specializes in the creation of contemporary art. Her works are mostly based on recording, painting and the digital animation medium and are usually concerned with the rapidly changing media and the impact it has on people's life. Lo's animation and video work Google Situation Comedy won the first prize at the Kaohsiung Award in 2013 and the exhibition continues to tour in Taiwan and abroad. Her recent exhibitions include Art Osaka in 2014, Japan 2014, Citizen Art Shanghai in 2014, China and Auditory Hallucination in 2014, New Zealand.



# LIN Wei-Lung

## 凌 瑋隆

THOUSAND PLATEAUS 千高原

中國千高原藝術空間交換計畫 | 臺灣  
A Thousand Plateaus Art Space Exchange Program | Taiwan  
2015.06.01-09.01 | 跨領域藝術 W/interdisciplinary Art

凌瑋隆以身體作為創作或思考的原點，早期制作了一系列關於身體的錄像作品，近年另開始只有身體與物質間的相處實踐，行為過程通常是時延的、重覆且單一的動作堆積。透過長時間的作為試想屬於身體自身的記憶可能，以及將身體作為端看世界的視角。

除了自身的創作脈絡，2012年起開始從事藝術家紀錄片的製作拍攝，以鏡頭捕捉藝術家的創作狀態，以及藝術事件、展覽等影像可能。透過創作計劃、紀錄片拍攝合作或旅行，進一步關注亞洲的人文景觀，以及對身體觀的考察與想像。

He's work and thinking originates in the body, and his early works included a series of works documenting the body. Recent works have been based on a process located between body and material. Performances are often long-term, returning repeatedly to a work to accumulate actions. Extended performances make it possible to record into the body's memory and use the body as an angle for viewing the world.

In addition to his own artistic practice, since 2012 Ling has worked in art documentation, using the camera's lens to allow the dissemination of artistic messages, acts, and exhibitions. Whether through artistic works, documentary collaborations, or travel, Ling seeks to further examine and imagine the viewpoints and physical understandings of those living in Asia.<sup>3</sup>



劉傳宏像一個與當代生活隔絕的行吟詩人。自 2002 年起的許多時間，他執拗地遠離都市生活，前往河南林縣太行山區的桃花洞村，選擇在山林裡做一個山民，每天砍柴耕作、繪畫和寫作。在其隱居山林的幾年，山中風景和生活成為他創作的題材。劉傳宏也是一位元寫故事的高手，他總是從自己的生活中獲得素材和靈感。他的作品裡有無數偽造的文獻，和他的繪畫一起，把我們帶進一個真實可見的夢境裡。

Liu Chuan-Hong is like a troubadour who is separated from contemporary life. Since 2002, he pertinaciously kept away from urban life, choosing to farm, paint and write in Taohuadong Village in the Taihang Mountains area of Linxian County, Henan Province. During his hermit years, the landscape and life in the mountain became his subject matter. Also, Liu is a master of writing stories, he always gets materials and inspiration from his own life. Accompany with his paintings, there are plenty of bogus documents bringing us into a real dreamland.



# LIU Chuan-Hong

## 劉 傳宏

THOUSAND PLATEAUS 千高原

中國千高原藝術空間交換計畫 | 中國  
A Thousand Plateaus Art Space Exchange Program | China

2015.11.05-2016.01.20 寶藏巖 Treasure Hill  
視覺藝術 Visual Art





## Jacqueline SIM 沈詩瑾



新加坡灰色計畫交換計畫 | 新加坡  
Grey Projects Exchange Program | Singapore

2015.01.05 - 02.10 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art

沈詩瑾對於真實世界與冥想虛界之間關係的探究有著濃厚的興趣，她探究於個體間是如何形成纏繞，以及要如何適性地去呈現他們；再與那些以排列的形式呈現的要素來做對比，當時間出現混亂與記憶發生錯置時，裂痕就此出現。

一直以來，她對媒體所帶出的影像畫面的矛盾關係很感興趣，那可以是吸引誘人的也可能是虛假騙人。然而身處在一個不是連線就是離線狀態的數位化生活，我們所經歷與目睹的一切，幾乎都是透過這些已經被多重過濾解讀的大眾傳播媒體。

這項研究是一個嘗試想要透過有形與無形的各種經驗，用多層次與非物質化的方式來觀看地景，讓觀者能夠在真實與虛幻之間建立思路和連結，建構新的觀點。

Jacqueline's area of interest lies in exploring the relationship between the real and mediated world. Her works investigate how individuals grapple and make sense of what is presented to them, versus what is the essence in the raw form; the chasm where disorientation of time occur and ambiguity of memory reigns.

She has always been interested in ambivalent relationship with the "screen", where the shared experience that media offers is both alluring and deceiving. Living in a digitally connected yet disconnected times where what we experience and witness is very much through the mass media which has been heavily filtered for ease of consumption. This research is an attempt to view landscape in a multilayered and dematerialized way through the tangibility and intangibility of experiencing; allowing viewers to build threads and connections and construct new scenes out of a space between fiction and nonfiction.



## Hélène JUILLET 艾蓮·朱耶



法國馬爾奈藝術中心交換計畫 | 法國  
Centre d' Art- Marnay Art Centre Exchange Program | France

2015. 07.03 - 08.31 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art



艾蓮·朱耶是來自巴黎的藝術家，2010年從巴黎的學校畢業，其研究對象是二維與三維空間之間互動與轉換的關係，作品屬於現地創作，對她來說，實際的空間（如藝廊、房間、站立在某個市場、街道、或風景當中）就像是一張紙張的平面亦是一個起始點，開始在紙上繪畫就是在創造一個新的空間。

此外，她的作品概念圍繞在雕塑與空間的感知上，定位點的問題以及雕塑受重的支撐點是她的興趣，也是支配她作出選擇的關鍵因素。她所涉獵的領域包含城市規畫、建築、設計、服裝、以及各種文化、日常生活、與手工藝創作者。

她的駐村、展覽經歷與藝術計畫囊括的國家包含加拿大、法國、德國、荷蘭、美國、日本、挪威、比利時、西班牙、中國、以及現在的台灣。

Hélène Juillet is an artist from Paris, graduate here in 2010. Hélène Juillet's researches are in the relationship between the two-dimensional and the three-dimensional space. Her work wants to be in situ. She treats the physical space (gallery, room, stand in a market, street, landscape) as a flat piece of paper as a starting point and begins by drawing to create a new space.

Her work revolves around the sculpture and perception of space. The positioning issues and downforce point are her interest and dictates her choices. Her knowledge is in urban planning, architecture, design, customs and different cultures, landscape, daily life and the handmade workers.

She has done residencies, exhibitions, projects in countries such as Canada, France, Germany, The Netherlands, USA, Japan, Norway, Belgium, Spain and China and now Taiwan.



# Tim BURNS 提姆·伯恩斯



澳洲伯斯市和中央技術及進修教育學校交換計畫 | 澳洲  
The City of Perth & Central TAFE Exchange Program | Australia

2015.04. 01-05.31 台北國際藝術村 Taipei Artist Village  
跨領域藝術 Interdisciplinary Art



# Yunsun JUNG 丁允璇



Openspace Bae 交換計畫 | 韓國  
Openspace Bae Exchange Program | Korea

2015.10. 01-12.30 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art



提姆·伯恩斯是澳洲地下藝術歷史一傳奇人物。70年代初因一系列（如字面所示）爆炸性的藝術行動 讓他聲名狼藉，潛／前往紐約，並開始澳美兩地往返而居的生活直到 90 年代中期，目前居住在西澳鄰近約克鎮之地。自稱「索引藝術家」，而非畫家、導演、卡拉 OK 影像製作人、裝置藝術家、劇場導演或表演者（雖然他皆曾接觸過）。標示著 Burns 過去 40 年來各種多樣計畫的是，對極度斡旋其中、工業化的西方社會進行批判性反思的持續渴望。他的介入方式通常是在公共空間現場製作，而非在私人工作室安靜施作。更常發生的是，這些作品提供了戲劇性的驚奇，或轉移了參與者的注意力。其近期作品關注約克地區的原住民歷史，該地一花崗岩採石場強佔巴隆棟族（Balladong）聖地經營生意，他獲得當地原住民耆老的支持，現正製作一系列以《地產是偷竊物》為題的作品：第一件作品是多 / 螢幕跨領域作品《未見之景》，探討自白人占領澳洲開始 175 年來多位原住民被告的法律案，目前該作品獲得 PICA 發展獎助金的協助製作當中。2007 年 6 月於墨爾本高地畫廊舉辦其回顧展，展中包含 300 張 A3 大小文件、照片之裝置，以及 10 件電影、錄像作品的放映。

Tim Burns is a legendary figure in the history of Australian underground art. He rose to notoriety in the early 1970s with a series of (literally) explosive art actions, before decamping to New York, where he remained, on and off until the mid-1990s. He now resides on a large property near the town of York, in Western Australia. Rather than identifying as a painter, filmmaker, karaoke videographer, installation artist, theatre director or performer (although he has done all these and more), Burns calls himself "a context artist". What unites the hugely varied set of projects Burns has worked on over the last forty years is a constant desire to set up situations which critically reflect on our hypermediated, industrialized western society. His interventions are usually created live, in the public sphere, rather than being quietly crafted in the privacy of a studio setting. More often than not, they result in some sort of dramatic surprise or shift in the participants' attention. current work centres around the Aboriginal history of the York area where he has acquired a granite quarry annexed from the Balladong sacred site for men's business and with the support from the local Aboriginal elders, and is constructing a series of works under the title of 'Property Is Theft', the first work of which is a multi/screen hybrid work titled 'Sight Unseen' that looks at a number of court cases involving Aboriginal defendants over the last 175 years since white occupation. This work is in production at the moment with the assistance of PICA's development grants. In June 2007 he had a retrospective at Uplands gallery in Melbourne that consisted of an installation of 300 A3 documents and photos and screenings of 10 films and video.

藝術家的作品主要是在思索藝術的角色為何，以及藝術如何與當代社會溝通。過去其關注於大眾的日常生活，也包含她自己的生活以及人們所居住的城市（場所）。據此，「場所」的概念並非是固定的地方，它好比是一種游牧的型態，一種在政治、社會與文化的論述交互延伸的疊層面上的空間。今日文化生產的結構改變使得藝術形式也跟著轉變，藝術品內部的價值，像是原創性、權威性以及真實性轉移到外部的脈絡上，隨著這樣的改變，藝術家的角色也從一個美學物件的製造者轉換為文化與藝術服務的供應者。我對於藝術家的移動與漂蕩所發生的各種事感到興趣，也備受這種藝術創作實踐的特定地點所吸引。藉由藝術家合理化、再詮釋、與重置這些空間的過程向觀眾拋出源源不絕的問題，也激發觀眾的討論，我期待嚴謹地探索藝術的角色與功能，最終可以發現藝術的正面功能而達到更高的生活價值。

Artist's work mainly considers what the role of art is and how it communicates within contemporary society. She has paid attention to the everyday lives of people including my own and the cities (sites) where we live in. Here, the concept of 'site' is not a fixed place. It can be said as the space that is nomadic model and layered extensive ground of political, social, and cultural discourses. The structural change of today's cultural production has transformed the form of art. The inherent values of art works such as originality, authority, and authenticity have been moved to external contexts. Along with this, the role of artists has also been changed from the producers of aesthetic objects to the suppliers of cultural and artistic services. I feel interested in encountering various lives happening in such moves and flows of artists, and am attracted to particularistic places where such artistic practices are implemented. That is, by the act of pouring out unceasing questions to people and initiating public discussions through the process that these spaces are reasoned, reinterpreted, and relocated by artists, I expect to explore the roles and functions of arts seriously and ultimately to find its positive functions and acquire higher values of life.



## LIU Chih-Hung 劉致宏

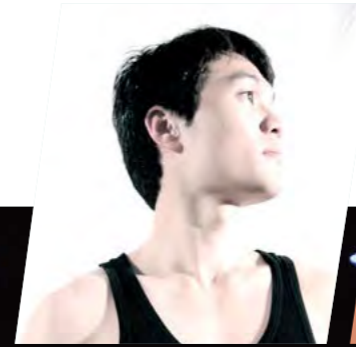
秋吉台國際藝術村 Akiyoshidai International Art Village

日本秋吉台國際藝術村交換計畫 | 臺灣  
Akiyoshidai International Art Village Exchange Program | Taiwan

2015.01.16-03.11 | 視覺藝術 Visual Art

劉致宏，1985年生於台灣新竹，2013年畢業於國立臺北藝術大學美術創作碩士班，現職自由工作者，生活、工作與創作於臺北。繪畫創作持續關注於生命經驗與記憶的體認與捕捉，並以線條筆觸和低彩顏色，從日常生活的觀察角度切入創作內容的諸多面相，也透過繪畫深刻具體的意象表現，將情感與影像緊密扣合著。作品曾獲國立台灣美術館典藏，並於2006年至2012年間，入選「台北美術獎」、「中國藝術獎」，獲得「世安美學獎」、「桃源創作」首獎等肯定。

Liu Chih-Hung, born in Hsinchu, Taiwan in 1985. He graduated from M.F.A Program, Department of Fine Arts at Taipei National University of the Arts. He is a freelancer who lives and works in Taipei currently. His works focus on life experiences and memories with the strokes and low-toned colors by observing and reflecting constantly in daily life. Through the essence of painting and drawing, he integrates images into personal affections tightly. He won Taipei Arts Awards, Chinese Art Awards 2010, S-An Art Prize and Taoyuan Contemporary Art Award between 2006 and 2012. Some were also collected by the National Taiwan Museum.



## KAO Hsin-Yu 高辛毓



美國科羅拉多學院亞洲學系交換計畫 | 臺灣  
Asia Studies Program of Colorado College (ASPPC)  
Colorado Exchange Program | Taiwan

2015.03.23-04.21 | 舞蹈 Dance



高辛毓，出生於1986年，高雄人，國立台北藝術大學舞蹈系畢業。2012年起隨法國卡菲舞團世界巡迴演出，並給予舞蹈工作坊。歷年曾參與許多國際舞蹈節，包含法國、德國、俄國、香港、奧地利、瑞士、新加坡、中國...等。曾獲台北藝術村交流計劃，前往美國科羅拉多大學教學並編創作品【南風】以及菁霖文化藝術基金會補助前往尼泊爾教學與交流。生命中有兩件事能滿足我，並放我的靈魂，一是舞蹈，二是旅行。開心的時候，我跳舞慶祝；憂鬱傷心時，我跳舞發洩，為了滿足心裡跳舞和創作的狂熱，我需要很多的刺激，所以我透過旅行來看世界，體驗並學習。

Kao Hsin-Yu was born in Kaohsiung, Taiwan. He graduated from Taipei National University of the Arts. Currently he is a dancer of Compagnie Käfig in France. Since 2012, he performed "Yogeeti" around the world with Compagnie Käfig. He has participated in the festival performances, StepsDance Festival 2014, Huayi-Chinese Festival of Arts 2014, Alliance Française de Hong Kong (Le French May) 2013, Dance Inversion in Russia 2013, The Internationale Maifestspiele

Dance Festival 2014, Huayi-Chinese Festival of Arts 2014, Alliance Française de Hong Kong (Le French May) 2013, Dance Inversion in Russia 2013, The Internationale Maifestspiele Wiesbaden (I.M.F.) 2013, Bregenzer Frühling Dance Festival 2013, Croisements Festival 2013, Biennale de la Danse 2012, Montpellier Danse 2012.

He awarded a month-long exchange program from the Taipei Artist Village to teach and choreograph a new work South Wind for Spring Dance Concert 2015 in Dance Division, at Colorado State University. And awarded an exchange program from Chin-Lin Foundation for Culture and Arts to teach for the Would Dance Alliance - Asian Pacific - Nepal Chapter in 2014.

There are two things in life most fulfilling to me. First is dancing, second is traveling. These two things make me feel more free and content. I dance to celebrate my happiness; I dance when my heart sores. To satisfy my passion for dance and choreography, I need a lot of inspiration. I experience and see the world through traveling, and I learn from my experiences.

國際來訪 / 臺灣駐市藝術家  
International and Taiwanese Artists  
at AIR Taipei



## Ryo SHIMIZU 清水玲

國際來訪 | 日本  
International Artist Residence | Japan

2015.01.05-03.31 寶藏巖 Treasure Hill  
視覺藝術 Visual Art

清水玲關注於人類的意識和力量如何驅使我們在不知情的狀況下，將周遭事情劃分，例如：成功和失敗、室內和室外，又譬如光明及黑暗、強與弱，如同曖昧又矛盾的關係，遊蕩往返於兩者之間。藝術家的創作多廣，包含限地製作或依地製作裝置、書寫與文字、影像、攝影、聲音或各種現象：例如自然光、風和溫度。清水玲將上述內容裡，各種日常生活中出現之二分法，其背後的多重脈絡視覺化及經驗化。

駐村期間他將使用文字、訪談、日常生活物件、直射的日照或是空間裡的風來呈現新的限地或與依地製作的裝置。藝術家會觀察和記錄每天日常遇到的各種現象。此裝置將根據其對台灣建築和日本殖民時期的歷史作為研究創作。

Ryo Shimizu is interested in our consciousness and force that cause us to divide unconsciously the environment surrounding us into something and the other, such as what is success and what is failure, or the inside and the outside, such as light and darkness, and the strong and the weak, as well as on the

ambiguous and ambivalent relationship that oscillates between the two. In his diverse practice spanning site-specific or site-dependent installation, letter and text, video, photography, sound and the phenomenon such as natural light, wind and temperature, Ryo Shimizu visualizes and experientializes the multiple contexts behind our above-described habit of dividing things into two opposing categories in everyday life.

While he stays and works in the residency, he will present a new site-specific or site-dependent installation using texts, interviews, everyday objects, the direct sunlight or wind in the space. He will observe and document the multitude of phenomenon that we often encountering everyday life. The installation will be based on my research of Taiwanese architecture and also the history of Taiwan especially the era of Japanese rule.



在台灣唸表演，去德國唸偶戲，現在做展覽和公共空間中的遊戲。溫思妮近年來專注於「日常生活中的異」—歧異、異地、異質、異常。她的創作總先由主題出發，再尋找相應形式，如：逐格動畫、行為藝術、裝置、戲劇、遊戲。她最近的作品為「恐中症」，一個在劇場中的擬像互動遊戲。

Studied acting in Taiwan, puppetry in Germany, now she does exhibitions and designs games in public spaces. Wen Szu-Ni recently focuses on "strangeness in everyday life" — differences, foreignness, the heterogeneous, the unusual. Her works always start with a theme, and then find the appropriate forms, such as: stop motion animation, performance art, installations, theater, games. Her most recent work, named Chinaphobia, is an interactive simulation-game in theatre.



## WEN Szu-Ni 溫思妮

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

2015.03.03-04.30 寶藏巖 Treasure Hill  
行為 / 跨領域藝術 Interdisciplinary Art





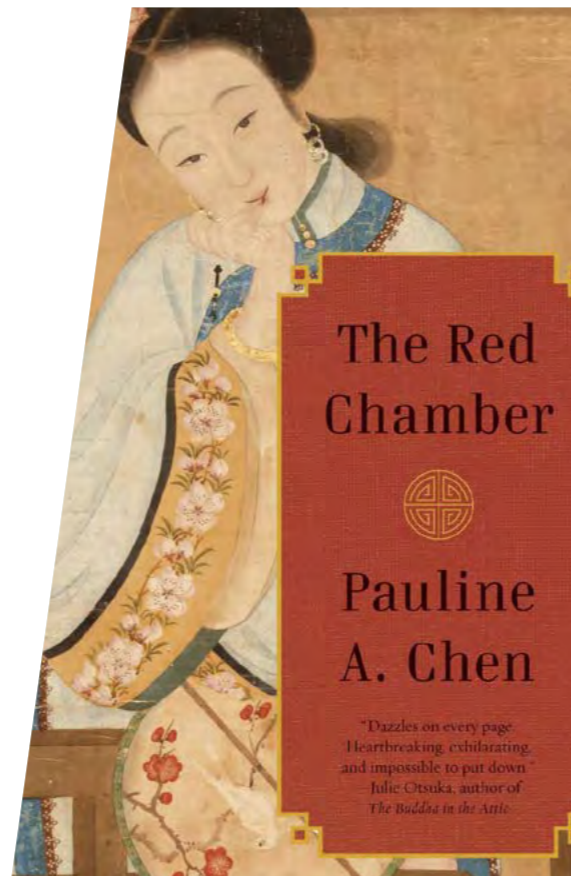
## Pauline CHEN 陳寶玲

國際來訪 | 美國  
International Artist Residence | USA

2015.04.01-06.29 寶藏巖 Treasure Hill  
文學 Literature

身為 Red Chamber (2012 Knopf 出版) 及 Chicken-Fried Christmas (Bloomsbury 2007 出版) 兩本小說的作者，陳寶玲同時也在 Cineaste and Film 發表影評。具有哈佛古典學與耶魯的法律學位，之後進入普林斯頓大學完成中國文學研究。她分別在密理蘇達大學及奧柏林學院教授中國文學、語言以及電影課程。目前與她兩個小孩居住在美國俄亥俄州。於台北駐村期間，她將會針對第四本小說做研究，故事講述於二次世界大戰日治時期的台灣，於此時空背景下的愛情故事。阿秀，一個年輕的台灣女子，不顧家人的反對，與一位駐紮於台北的日本飛官 Kosuke 在展開了一場愛情故事。隨著日本戰事告急，日本開始讓飛行員執行自殺式攻擊，而這段愛情，也因為即將發生的訣別，而蒙上陰影，但也急速的展開激情。故事主軸除了打繞在一個向來受到保護，但卻違抗父母的女子，小說也同時檢視台灣與日本在殖民時期的複雜關係，以及日本士兵的心理狀態，一方面是殘酷暴力及極端愛國主義的兩極化，一方面卻是敏感脆弱且唯美的。

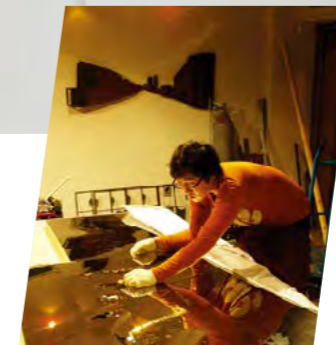
Pauline Chen is the author of two novels, *The Red Chamber* (Knopf, 2012) and *Peiling and the Chicken-Fried Christmas* (Bloomsbury, 2007). She has also published articles on film in *Cineaste and Film Comment*. After studying Classics at Harvard and law at Yale, she completed a doctorate in Chinese literature at Princeton University. She has taught Chinese literature, language, and film at the University of Minnesota and Oberlin College. She lives in Ohio with her two children. During my time in Taipei, I will be researching what will be my fourth novel, a love story set in Japan-occupied Taiwan during World War II. Braving her family's disapproval, Asho, a young Taiwanese woman, plunges into an affair with Kosuke, a Japanese pilot stationed near Taipei. As an increasingly desperate Japan resorts to sending its pilots on kamikaze missions, the affair, shadowed by the imminence of death, takes on a passionate intensity. While focusing on the story of a once-sheltered woman who defies her parents, the novel also examines the complicated relationship between the Taiwanese and Japanese during the colonial period, and the psyches of the Japanese soldiers, polarized between brutality and ultra-nationalism on the one hand, and sensitivity and aestheticism on the other.



## Eungoo KANG 姜恩求

國際來訪 | 韓國  
International Artist Residence | Korea

2015. 07.03-08.31 寶藏巖 Treasure Hill  
視覺藝術 Visual Art



藝術家必須經由駐地經驗，致力於有經濟價值的社會議題更勝於當地居民的生活。他最近正在嘗試將人類文明及社會哲學的想法，以及傳播與資訊的概念視覺化，並且試著論述視覺藝術領域中複合文化的產物。

布幕在文藝復興時期原來是做為舞台（戲劇）轉場之用，經過科技的發展過程，它轉變為一種功能性的物件。他在鐵工廠附近出生、長大，工廠前有很多鐵捲門，時常看它們開開關關，鐵捲門不只是一道門也是一道牆，他發現這道門不僅僅只是功能性的物件，它本身也暗喻了時間和空間，以及當代社會的資訊溝通，它還能夠描繪出一種社區和文化的氛圍。藝術家試圖從這些各式各樣的鐵捲門中，找到對於過去和未來生活的重要的反思及選擇的自由。

Artist has to work on the real issues that focus on the economic value than the life of local residents through regional experience. Recently, he tries to visualize thinking about the human civilization and social philosophy, the idea of communication and information. Also, trying to discourse of visual art in the region and culture combined product.

Shutters are designed originally for switching stage (theater) in the Renaissance period. In accordance with develop of the technology they were changed into functional properties. He was born and grew up near the iron factory. There are many shutters in front of factory. And he saw that all shutters are closing and opening. Shutters are doors as well as walls. He found that doors are not only functional properties. The shutter itself implies time and spatiality, and communication of information in contemporary society, as well as it could describe the feeling of community and culture. He's trying to find the serious reflection and alternatives of past and future lives through these various shutters.

# Yousuke FUYAMA 布山 陽介

國際來訪 | 日本  
International Artist Residence | Japan

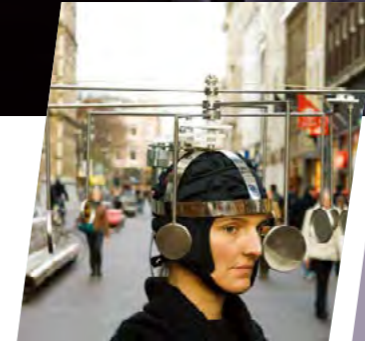
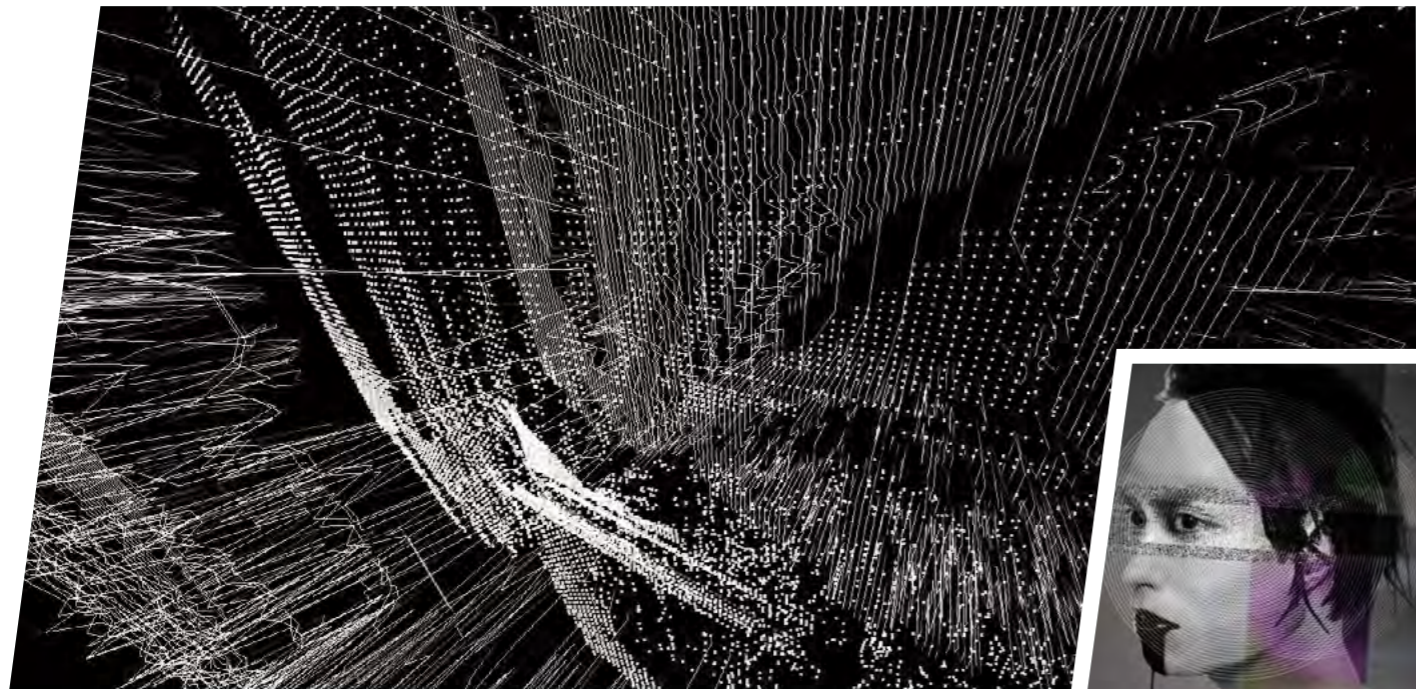
2015.04.06-06.29 寶藏巖 Treasure Hill  
跨領域藝術 Interdisciplinary Art

布山陽介，1983年日本長野出身，現居東京，為一名藝術家兼科學家。一直以來專注於音樂與聲音藝術方面的研究，於東京科技大學仿生學、電腦及媒體科技學院取得媒體科技碩士。

作品多屬於影像聲響表演，其表演運用數據轉換及資料運算創作。其演出遍及數個國際活動，包括：FUTURA2008（法國）、INTERNATIONAL FESTIVAL FOR ARTS AND MEDIA YOKOHAMA 2009、SonarSound Tokyo2011,2012、EMAF Tokyo（Red Bull Music Academy）2013、SONICACTS 2013（荷蘭）、Seoul International Computer Music Festival 2013（南韓）及2013年混種現場（台灣）。目前於日本國立電氣通信大學腦機介面部門擔任研究員。

Yousuke Fuyama is a Tokyo based artist / scientist was born in Nagano, Japan in 1983. He has been studying musical research and sound art and completed Master's Degree in Media Science at Tokyo University of Technology Graduate School of Bionics, Computer and Media Sciences.

Works with Live Audio/Visual performance using data interconversion and algorithmic data materials in several international festivals and events including FUTURA2008 (France), INTERNATIONAL FESTIVAL FOR ARTS AND MEDIA YOKOHAMA 2009, SonarSound Tokyo2011,2012, EMAF Tokyo (Red Bull Music Academy) 2013 SONICACTS 2013 (Netherlands), Seoul International Computer Music Festival 2013 (South-Korea), OnSite2013 (Taiwan). Currently he also works as a researcher of Brain Machine Interface Department in National University of Electro-Communication Japan.



# Sara NUYTEMANS 莎拉·紐特曼

國際來訪 | 比利時  
International Artist Residence | Belgium

2015.04.04-06.14 寶藏巖 Treasure Hill  
跨領域藝術 Interdisciplinary Art

莎拉·紐特曼以觀察人們是如何與世界互動，作為其作品主軸。「為什麼我們會在這裡？我們人類所擔任的角色為何？」這些都是她創作研究涵蓋的基本問題。

身為一位比利時出生，現居印尼日惹的藝術家，她體認到，人類在處理這些問題上，本質是相同的，基本上是被我們內在心理的二元論，一種同時表現具象或抽象的矛盾性所影響。

我們身處在追求名利科技掛帥，或是其他強調個人成就之形式的大千世界裡，這一切的追求往往遠比維護大自然來的重要。她相信如果我們能專注於本我，並且將之投射在大自然中，而不是只是將自我當作一種媒介，唯有如此我們才有機會找到解決之道，進而有能力用正面的方式來影響我們的環境。

秉持著同樣的想法，過去三年，她持續創作一系列名為「自我觀測台」的作品。這些觀測台營造出一個環境、情境，讓觀者可以沉浸在一個得以開闊心境去思考所謂的大哉問—生命意義及宇宙本身。這樣的觀測台強調量子理論的原則：個人的信念主導了個人對於現實的觀感。在這樣的脈絡下，「自我觀測台」最終將成為一個冥想的空間。

Sara Nuytemans' work is largely based on the observation of how human beings interact with the world. "Why are we here? What is our role as human beings?" These are the fundamental questions of her research.

As a Belgian born artist based in Yogyakarta, Indonesia, she has experienced humans to be essentially similar in the way we handle these questions and impressed by our mind's intrinsic duality in its ability to represent physical or conceptual dilemmas. We live in a world where financial, technological, social or any kind of achievement is considered more important than the upkeep of nature. She believes that if we are able to focus on our inner self and reflect on it as a dimension of the environment rather than an agent, we might find some solutions and will be capable of influencing our environment in a positive way.

With this in mind, for the past 3 years she has been creating, among others, works under the series title 'Observatories of the Self'. These "observatories" are designed as spaces or constellations which help immerse the viewer in an environment that can open them up to greater matters- call it the meaning of life, the universe or the self. The "observatories" underline the principals of quantum physics: One's convictions prescribe one's vision about reality. In this context, 'Observatories of the Self' ultimately act as meditation spaces.

# CHIU Chen-Hung 邱承宏

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

2015.04.01-2015.06.29 寶藏巖 Treasure Hill  
裝置藝術 Installation Art



1983年生於台灣花蓮，畢業於國立台灣藝術大學造形藝術研究所，現生活工作於台北。邱承宏的創作就像是進行一場考古探險，他挖掘著生存時空之中的某些特定對象，這些對象的來源是一種遙遠彼方的永恆形象，亦或是某種漸漸消失在咫尺的事物；他透過蒐集那些不經意隱現在身邊的人/物與傳說，重新書寫這些「匿名者」與地點曖昧的聯繫，這些聯繫就如同建築物與身體、城市與細胞、紀念碑與親密性；他從中剝離那些在社會結構中被合理化及設計過的邏輯規則，試著給予每個材料知覺及意義的範圍，再賦予一個新的命名，就像是重塑紀念碑的過程般，但不同於過去那種對於懷昔的引證，反而是一種樸實的考究，探勘著個人經驗與邏輯。

近年重要展覽包含法國 La Gaité lyrique 數位影像中心「巴黎／柏林／馬德里國際影像藝術節」（2014）、英國「利物浦雙年展：城市聯盟」（2012）、泰國曼谷藝術文化中心（Bangkok Art and Culture Centre）「理解的尺度 - 台泰當代藝術交流展」（2012）、法國里昂 Olivier Houg 畫廊「活體詩學 - 驚蟄詩囚」聯展（2011）、義大利熱那亞克羅奇當代藝術館「台灣當代藝術展 - 新世代」（2011）、匈牙利布達佩斯藝術館「台灣響起 - 超隱自由」（2010）

聯展等。2012年獲選文化部第12屆視覺藝術人才出國駐村交流計畫 - 法國巴黎西帖國際藝術村。

Chiu Chen-Hung creative works revolve around collecting those inadvertently hidden objects / people and legends surrounding him, as well as rewriting the ambiguous ties between these "anonymous identities" and the locality, in a sense analogous to the connections between body and building, city and cells, monuments and intimacy. Comparable to the process of remodeling monuments, he strips away the logic designed and rationalized by social structures in attempt to rename those that offer significance and meaning to each material. Yet, unlike the citations made through reminiscing in the past, his works are instead sincere observations which explore personal experience and logic. Important exhibitions Chiu participated in include the Rencontres Internationales Paris/Berlin/Madrid, La Gaité lyrique, Paris/France(2014), Liverpool Biennial: City States (2012), ThaiTai:A Measure of Understanding, Bangkok Art and Culture Centre (2012), Une terrible poetique, La Biennale de Lyon, Galerie Olivier Hong (2011), Arte da Taiwan, Museo di Arte Contemporanea di Villa Croce, Genova (2011), Taiwan Calling-The Phantom of Liberty, Mucsarnot Museum, Budapest (2010), etc. in 2012, he was also chosen as an artist in residence at Cite internationale des arts Paris for the 12th Visual Arts Talent Exchange Program conducted by the Taiwan Ministry of Culture.

# HUANG Li-Hui 黃立慧

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

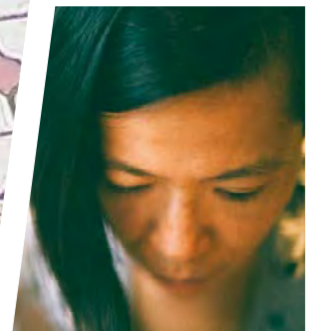
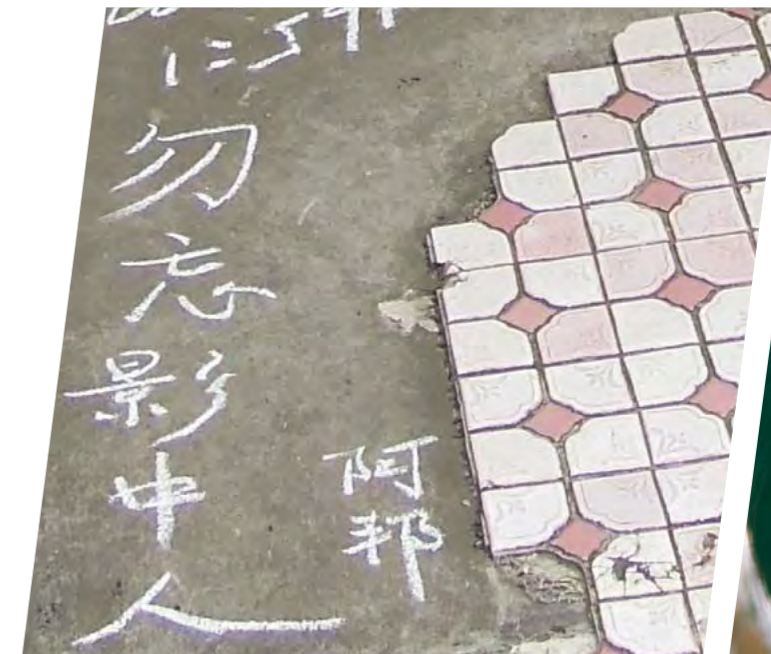
2015.04.01-06.29 寶藏巖 Treasure Hill  
行為、裝置藝術 Performance, Installation Art

2013年拿到芝加哥藝術學院創作碩士，主修行為藝術。作品主要從自己的困頓出發，從而處理人做為個體及群體的各種關係以及界限，並針對不同的語境空間發展因地制宜的呈現形式。

她想說清楚當一個社會意義下的鬼魂是什麼意思。如果我們同意，對環境的理解，時間的累積，和他人的溝通都是作為個人自我認同的重要架構，那麼當這些架構傾斜時，鬼魂就逐漸從自我認同的消融中逐步顯影。

Huang Li-Hui majored in performance and got her Master degree in Fine Art at SAIC (School of Art Institute of Chicago) in 2013. Derived from her personal confusion of life, her works focus on the complexity of various relationships and boundaries among people, and present in site-specific way depending on different context.

She wants to describe the social meaning of being a ghost. Studying abroad makes her realize how it feels as being a ghost, who is always wandering between two different symbolic systems - one is where it came from and the other is where it locates right now. Situated in this awkward/ in-between place, a ghost encounters a huge loss of language and communication. When the incoherence of locating oneself occurs, the ghost starts to emerge from this gap.





## CHEN I-Hsuen 陳以軒

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

2015.04.01-05.31 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art



Lynne Yamamoto 的作品扣合了空間與記憶的概念。她有興趣的是演繹看似平凡的人們，在更廣闊的歷史性和地理性意涵中的方式。她以詩意且策略性地方式運用素材。過去的計畫曾處理日本危險的將櫻花操作為戰時的象徵 (Resplendent)；將鳳梨視為異國身分象徵，和拓殖經濟果物的雙生歷史 (Smooth Cayenne)；以及 20 世紀初期夏威夷的階級與移民 (Genteel)。藝術家的駐村計畫「報平安」是一個探討母親與女兒的生活，並間接提及她們與同志社群關係的作品。它結合了演出和訪問的形式，提出了詮釋及記憶的過程。在分開與聚攏時，它是一個複雜、討人喜歡且驚喜的反思。

Lynne Yamamoto's work engages with notions of place and memory. She is interested in the manner in which narratives of seemingly ordinary people, open out to have larger implications historically and geographically. She uses materials poetically and tactically. Past projects have dealt with the dangerous manipulation of the cherry blossom as a wartime symbol in Japan (Resplendent); the twinned histories of the pineapple as exotic status symbol and plantation commodity fruit (Smooth Cayenne); and class and immigration in early 20th century Hawai'i (Genteel). Artist's residency project I'm fine is a work that looks into the lives of a mother and daughter, alluding as well to their relationships with their Tongzhi communities. It conjoins performance and interview formats, addressing the process of interpretation and remembering. It is a complex, endearing and surprising reflection on moving apart and coming together.



## Lynne YAMAMOTO 山本 琳恩

國際來訪 | 美國  
International Artist Residence | U.S.A.

2015.05.25-07.06 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art

陳以軒畢業於輔仁大學廣告傳播學系，後於紐約普瑞特藝術學院獲得攝影創作碩士，以臺北和紐約兩個城市作創作基地，影像為主要創作媒材。他是唯一一位受邀參加 2012 年紐約攝影藝術節 (New York Photo Festival 2012) 的華裔藝術家，並於同年獲選 PHOTO TAIPEI 新銳藝術家。2013 年 7 月於 hpgrp GALLERY NEW YORK 舉辦個展「我要離開這個城市了」I am Leaving this City，探索在兩個城市之間往返喪失的歸屬感。2014 年 2 月於關渡美術館舉行「你是懂了嗎」Nessun Dorma 個展，其中主要的錄像作品中陳以軒為義大利歌劇詠嘆調〈公主徹夜未眠〉配上音譯中文字幕，成為無意義中帶有意義的戲謔獨白，呈現台上台下盲目因襲的崇拜。其作品「遍尋無處」Nowhere in Taiwan 系列尋找自我與土地的認同，於 2012 年起在紐約展出，後被收 休士頓美術館 (Museum of Fine Arts, Houston) 的永久館藏，並將於 2015 年在臺北市立美術館舉辦個展。

藝術家一直對垃圾情有獨鍾，在意被人所遺棄在街上的物件，那些曾經使用過最後卻不要的東西；感興趣的不只是什麼被丟掉 (Found Object) 便是他們的行為、動機與集體記憶之遺留。我想對這些物件進行觀察、記錄與思考，以靜物照的形式出發記錄線索，或許是我對這個城市的詩意敘述，也或許是別的不知道是什麼東西的東西，幾件事情。

Chen I-Hsuen is a Taipei and New York-based artist. He received an MFA in Photography from Pratt Institute in 2012.

His work has been selected for the New York Photo Festival's 2012 Invitational, his series Nowhere in Taiwan is in the Permanent Collections of Museum of Fine Arts, Houston, and he was chosen as one of Magenta Foundation's Flash Forward Emerging Photographers 2012. In 2011 he won Jen Bekman Gallery's Blurb book prize and a Hey Hot Shot! Honorable Mention, and was awarded the New Artist Feature by the site Culturehall, chosen by curator Tema Stauffer. Chen's work has been published in magazines and online, including Photograph Magazine, Conveyor Magazine, PHOTONEWS (Germany), THE NEW YORKER PHOTO BOOTH, American Photo, and CCNY blog. His work has also been shown at hpgrp GALLERY NEW YORK, Foley Gallery, Ed. Varie Gallery, 25CPW Gallery, and ISE Foundation in New York, and Kuandu Museum of Fine Arts in Taipei. His artist book In Between is selling at major art bookstores in NYC including MoMA PS1, Printed Matter, McNally Jackson and ICP bookstore. Before coming to the U.S., he was a professional choir singer in Taiwan.

For this residency, he plans on documenting randomly trashed "still life" on the streets. He has always been fascinated by the stuff people throw away, and has always paid special attention to trashed objects on the street. He is interested in isn't "what has been trashed," but rather "why this thing has been left here?" These simple acts and questions reveal the tip of an iceberg—the human cultivation and civilization. The trash then becomes the residue of their acts, or the found objects. He would start with taking photographs and that would be a poem or something else, like things and happenings.

# Yuko KASEKI 可世木 祐子

國際來訪 | 日本  
International Artist Residence | Japan

2015.07.01-09.26 寶藏巖 Treasure Hill  
舞蹈 Dance



可世木祐子身為導演、編舞家、舞蹈舞者、表演者、即興表演者，並且自 1995 年起，即在柏林授課。她的單獨及團體演出、即興演出，遍布歐洲、俄國、日本、台灣、韓國、馬來西亞、泰國、加拿大、墨西哥、烏拉圭、阿根廷、澳洲及美國，這些肢體的表演結合了舞蹈、當代舞以及服裝或物件設計、文字及音景。她挑戰從形式中解放，在每一場表演中，同時混合題材發展、流動肢體與意識的訓練。她對於打破界線的強烈興趣，使得她的表演與各種不同的殘疾藝術家合作，像是柏林的 Thikwa 劇團、Roland Walter，首爾的 Sung Kuk Kang，台北的 Zan-Chen Liao，他們都是特別且原始的存在，這些合作企圖尋求動作的可能性並且打破理想主義的外貌，而非誇大。巨大而原始，他們的身體是他們平凡的生命。我羨慕並不斷地從中得到靈感。此外還有各種國際間的合作，例如從 2001 年起與舊金山 inkBoat、2007 年起與舊金山 Tableau Stations、紐約的 CAVE 合作，和 KAYA 與柏林的 Antonis Anissegos 二人即興表演，和 Valentin Tszin / 莫司科 Poema 劇團、首爾的 Salad 劇團等等的合作。

Yuko Kaseki is a director, choreographer, Butoh dancer, performer, improviser, and teacher based in Berlin since 1995. Her solos and ensemble performances, improvisations are performed throughout Europe, Russia, Japan, Taiwan, Korea, Malaysia, Thailand, Canada, Mexico, Uruguay, Argentine, Australia and the USA. These works are physical performance that incorporates Butoh, contemporary dance, costume/object design, text, and soundscapes. She has been challenging to be free from forms. At the same time she uses mixture of discipline for developing theme, fluid physicality and consciousness in each performance. Her strong interest about breaking boundary, which leads to projects with mixed disability artists, such as Theater Thikwa (Berlin), Roland Walter (Berlin), Sung Kuk Kang (Seoul), Zan-Chen Liao (Taipei) and more. They are all distinct and original existence. These projects are searching possibility of movements and breaking idealism of appearance, not about exaggerating. Frantic and original, their bodies are quotidian of their own life. I envy and inspire continuously.



# Tadayuki TAHARA 田原 唯之

國際來訪 | 日本  
International Artist Residence | Japan

2015.07.27-09.28 寶藏巖 Treasure Hill  
視覺藝術 Visual Art

1981 年日本東京出身的田原，於 2007 年在武野美術大學藝術及設計學院建築系畢業。將日常基本的元素視覺化，田原的作品透過流動性的出現，造成一種矛盾，引起觀眾的同情心。

最近主要的展覽包括有 The Program of Emerging Artist Development 2014 (由日本文化廳主辦)、藝術散步 2013、Dokoniiruka-wakaranai Bokuto-machimise 2012 Special Exhibition (墨田區，東京都)、小豆島藝術村展覽 2010、Art Document 2008 Crossing of Forest and Art (金津創作之森)。

近年，我專注在對組成社會基本的公共建設元素。自然的、制度的、公共建設的元素，都是在這個世界上為了組織社會而存在的。換而言之，它們的存在是為了訂下我們的社會角色定位。因此，我思考需要運用客觀的角度，把它們與日常區分開，並重新思考其新的價值和未來的角色。

Born in Tokyo in 1981, Tahara graduated from the Department of Architecture in the Faculty of Art and Design, at the Musashino Art University in 2007.

By visualizing fundamental elements of aspects that form the mundane, Tahara's artwork triggers sympathy in the viewer through fluctuations that appear, which may take the form of contradictions or ambiguities.

Recent major exhibitions include The Program of Emerging Artist Development 2014 (by Agency for Japan Cultural Affairs), Rokko Meets Art 2013, Dokoniiruka-wakaranai Bokuto-machimise 2012 Special Exhibition (Mukoujima, Sumida Ward), Shodoshima Artist Village Exhibition 2010, Art Document 2008 Crossing of Forest and Art (Kanazawa Forest of Creation).

In recent years, I focus on also the infrastructure components that are basis for this society. The physical, institutional, infrastructure components were made to organize our society in this world. In other words, they are existential and universal existence for making our position in this world. For that reason, I have been thinking that it needs to objectify them by separating from the daily style, and reconsider its new value and role for the future.



# LAI Tsui-Shuang

## 賴翠霜

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

2015.07.01-09.28 寶藏巖 Treasure Hill  
舞蹈 Dance

畢業於文化大學以及德國福克旺大學。曾在德國碧娜鮑許舞蹈劇場二團、蒙特市立劇院、卡塞爾國家劇院擔任主要獨舞者。2005年正式成為自由編舞家與舞者。在2009年以《》這支作品拿下第七屆台新藝術獎首獎。曾經客席編創於舞蹈空間、首都芭蕾舞團、組合語言舞團、廖末喜舞蹈劇場、Ormao Dance Copany、Colorado College、兩廳院委託創作、北藝大 Dance Cross 國際藝術交流、巴黎音樂影像多媒體合作案、美國 ACDF 藝術節等等。

Lai Tsui-Shuang graduated from Folkwang Hochschule in Germany. Between 1998-2004, she worked with FTS, Staedischbuehnen Muenster (Daniel Goldin) and Staatstheater Kassel (Ana Mondini). Since 2005, she has been a freelance choreographer dancer and has worked with artists: Suzanne Linke, Henrietta Horn, Malou Airaud, Joe Alegado, Mui Cheuk Yin and guest dancer by Pina Bausch, Christine Brunell, Nathalie Larquet, Leonard A.Cruz, Suna Goencue, Ilona Paszthy, Michael Schmt. Worked as guest Choreogrpher in different companies: Capital ballet Taipei Dance Company, Dance Forum Taipei, Assembly Dance Theatre, Residence in USA, ACDF, National Theater Taipei, ArtsCross/ DanceCross in TNUA. Her choreographies include: Premiere2.0, Three in one, Waiting for the Next, Drawer, Premiere, Peculiar Journey of Leonce and Lena, Surround won the 7th Annual Taishin Arts Award 2008 .Outside Window, A Point of View, Amoeba, Mix, GutenAppetit, EtwasAnderes etc. performed in Germany, Belgium, Italy, France, USA and Taiwan.



# eteam

國際來訪 | 美國、德國  
International Artist Residence | U.S.A, Germany

2015.07.01-08.30 台北國際藝術村 Taipei Artist Village  
跨領域藝術 Interdisciplinary Art



我們感興趣的創作題材有空間、建築、被邊緣化的社群和消失的事物。過去十年，我們一直在美國和德國創作此類型題材的作品。我們在2011年的台灣之旅中觀察到台灣在歷史上曾被長期佔領，是一個有著歷史與文化複雜關係的地方。而我們自小生長在被分裂的德國，恰似有著被同盟軍和蘇聯佔領過的歷史。自從1999年移居美國到現在，我們一直關注著土地的發展、運用、歷程，及外界投資興趣所造成之土地價格浮動，並對佔據者的故事感到興趣。在美國，尤其是紐約，最早的土地使用型態是由當地居民來定義的，但現在這些歷史痕跡已經大部分消除了。同樣的，更近代的土地發展歷史也正被都市的更新計畫所取代。一些地區過去被定義為是工人階級或工業區的，現在則被認為是未開發的新興區域。台北同樣是一個快速變化的城市，也曾面臨相似於紐約的轉變，而這些改變也正在進行中，如都市更新計畫使得租金上升，藉由清出老舊的街區和建築物以讓出空間作為都市更新的開發基地。我們對城市的發展很感興趣。我們想探索一種能夠讓我們融入到陌生環境的方式，這個環境中我們的身份可能是闖入者、支持者或是開發者。我們在這些環境中如此突出，又怎麼可能讓人視而不見呢？外來者的位置經常幫助我們去創造共同興趣的空間，這些空間不斷變化著使得它們的存在從不「真實」。過去在台灣探訪讓我們意識到德國的文化遺產在台灣比我們現居的紐約更受人重視。通常對我們來說，紐約是比德國更具吸引力的，但這次探訪讓我們第一次感覺到不同。是什麼讓我們覺得當德國人比當美國人更令人嚮往——我們不是真正的美國人嗎？「德式臘腸」和「美式香腸」哪個更有價值？且能帶來更長遠的影響力呢？台北國際藝術村是一個完美的基地作為我們研究的起點，如在都市更新、街區變化及其對周圍人事物的影響等相關議題上。

Having grown up in a divided Germany we similarly have experienced forms of occupation, both by the allied forces and Russia. Since moving to the US in 1999, we have been looking at developments of land, its uses, its myth and its value in relation to outside interest and the interest of those occupying the land. Here in the US, and particularly NYC, the early landscape was defined by those who had lived here, but these traces have mostly been erased. In the same way more current history is erased to make place for new developments. Areas that had historically been defined as working class or industrial are now pristine development sites. Taipei is a city that is equally rapidly changing, changes that reflect those that have happened in NY and those that are still happening. Gentrification, rent increases, destruction of old neighborhoods and buildings to make way for new developments. It is a development which we are interested in exploring to find a way how we can insert ourselves in an environment which is foreign to us and in which we might be perceived as intruders, supporters or developers. How can we become invisible in a place in which we stand out? The position of the outsider has always helped us to create spaces of mutual interests, spaces that became transformative even so their existence was never "real". In a past visit we noticed that our German heritage is valued more in Taiwan than our current resident city NYC. Usually NY is more attractive than Germany, for the first time this was different. What is it that makes us as Germans be more desirable than as Americans – aren't we real Americans? What has a greater value, a "Bratwurst" or a "Hot Dog" and how can one have a greater impact than the other? Taipei Artist Village location is the perfect place to start our investigation into urban renewal, the transformation of a neighborhood and its effects on life in and around it.

# Byungho LEE 李炳虎

國際來訪 | 韓國  
International Artist Residence | Korea

2015.07.11-09.30 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art



李炳虎目前居住於韓國首爾，他非常沉醉於觀察事物深層的矛盾觀點，他認為當他專注於事物的極端邊緣，會產生兩種不同的現象。而他知道，這樣的現象彼此是不會分開的。

他的作品希望同時呈現兩種相對的情感：焦慮與解脫，生命與死亡，絕望與希望。在他的作品中，這些情感好像相同複雜及自然地被制約著。他希望能與台灣的觀眾分享他的作品及概念。

Byungho Lee is currently living and working in Seoul, South Korea. He is obsessed with the observation, which is deeply rooted on the conflicting ideas of objects. He feels two different phenomena when he focused on extreme edges of it. However, he knows they are not separated objects.

His works present these contrasts of two emotions simultaneously. Anxiety and relief, life and death, and desperation and hope co-exist in my works as if they were in the same complex and convention of nature. He hopes to share his vision with greater viewers of Taiwan.



# Agnieszka POKRYWKA 艾格耶思·波可耶卡

國際來訪 | 波蘭  
International Artist Residence | Poland

2015.10.09-12.31 寶藏巖 Treasure Hill  
跨領域藝術 Interdisciplinary Art



艾格耶思·波可耶卡具有電影製作、互動設計、藝術評論與物理學的教育背景。她目前從事平面設計、研究，以及文化活動策劃等工作。她對於多媒體抱持強烈的好奇心，對參與、協作與開放原始碼的實踐深感興趣，此外，她亦深入考掘各種小說主題、非傳統故事敘述，以及互動網絡式敘事。

她目前的活動大多與赫爾辛基的 Pixelache 相關。Pixelache 是一個提供實驗藝術、設計、研究與行動主義交流的跨科際平台。近來，她將多數時間與精力投注於 2015 年生活空間節的規劃，聚焦於赫爾辛基市區環境之探索以及其他潛在都市空間之使用（無論是公共、私人或介於此兩者之間的空間），希冀從眾多面向體現生活空間節的創意與參與式文化。

她目前亦與同僚共同推動 Pixelache 的發酵實驗室計畫。該計畫聚焦於社區帶動的冬季都市農耕，以及食品的發酵加工處理。後者促使她來到台北，依據當地的食物發酵方法工作，並以此作為出發點，重新想像人類城市文化的永續發展。

Agnieszka Pokrywka by education is a filmmaker, interaction designer, art critic and physicist. By practice she is a graphic designer, researcher and cultural organizer. By heart she is a multimedia explorer interested in participatory, collaborative and open source practices while digging into topics of fiction,

unconventional storytelling and interactive, networked narratives. Her current activities are conducted mostly in connection with Pixelache, Helsinki based transdisciplinary platform for experimental art, design, research and activism. Recently she was spending most of her time and energy on co-directing Living Spaces Festival 2015, focused on exploration of the urban environment of Helsinki and use of any potential city space, whether public, private or in-between, as a playground for the festival's many manifestations of creative and participatory culture.

Currently she is co-developing Ferment Lab project focused on community driven winter urban farming but also food processing by fermentation methods. The latter one brings her to Taipei where she is going to work on the local ways of fermenting food and its appliance in re-imagining civic and sustainable human cultures.

For this residency, he plans on documenting randomly trashed "still life" on the streets. He has always been fascinated by the stuff people throw away, and has always paid special attention to trashed objects on the street. He is interested in isn't "what has been trashed," but rather "why this thing has been left here?" These simple acts and questions reveal the tip of an iceberg—the human cultivation and civilization. The trash then becomes the residue of their acts, or the found objects. He would start with taking photographs and that would be a poem or something else, like things and happenings.



## Kaensan RATTANASOMRERK 肯桑 · 羅特納索瑞克

國際來訪 | 泰國  
International Artist Residence | Thailand

2015.10.08 - 12.31 寶藏巖 Treasure Hill  
錄像 Film, Video



肯桑 · 羅特納索瑞克 1989 年生於泰國曼谷。其藝術實踐主要包括電影與錄像裝置，以佛教信仰與哲學為主題。畢業後，他的作品「降雨」和短片「韻律」分別於 2012 年台北關渡電影節與叻丕府 Tid Silp Bon Ratchaburi #2: We are the City 藝術節展出。他亦參與台灣藝術家許家維之作品「回莫村」的拍攝，展示於曼谷藝術文化中心舉辦之「理解的尺度—台泰當代藝術交流展」。其錄像裝置作品「真實」則於 2013 年展示於朱拉隆宮大學學術資源辦公室藝術中心舉辦的 In Transit 展覽。近年則獲邀參加台泰藝術交流的藝術家駐村計畫 (2013 年 10 月至 11 月)，於台北寶藏巖國際藝術村和賈夸瓦 · 納爾它蒙合作發展出名為「出口」之錄像裝置，作為 2013 年 12 月至 2014 年 2 月於台北舉辦之「理解的尺度—台泰當代藝術交流展」的展出作品。此外，他於 2014 年舉辦題為「包圍」之個展，展出他過去的錄像裝置作品以及 2014 年於台北寶藏巖國際藝術村創作之新作品。他亦於 2014 年參加日本 T-AIR 駐村計畫，創作名為「重生」之錄像裝置作品。

Kaensan Rattanasomrerk was born in 1989 in Bangkok. He graduated from the Faculty of Journalism and Mass Communications, Thammasat University. After graduation his work Falling Rain was shown at the Film Festival Kuan-Du Festival in Taipei, Taiwan, 2012 and his short film Rhythm was shown at the Tid Silp Bon Ratchaburi #2: We are the City' art festival in Ratchaburi. He participated in the filming Huai - Mo Village of Chia-Wei HSU, Taiwanese artist, shown at THAITAI: A Measure of Understanding Exhibition in 2012. He was an invited artist at the nongpoKiDdee workshop program and Short Film Festival, Ratchaburi, 2013. His Substantial Video Installation exhibited at In transit exhibition, The Art Center, Office of Academic Resources, Chulalongkorn University, 2013. He was currently invited to join ThaiTai project's artist in residency program at Treasure Hill Artist Village, Taipei (October - November 2013) where he collaborated with Jakrawal Nilthamrong to develop Exit video installation for ThaiTai: A Measure of Understanding exhibition in Taipei (December 2013 - February 2014) and has recently created solo art exhibition Enclose which exhibited video installation both previous work and new work at Treasure Hill Artist Village, Taipei, Taiwan 2014. Recently in 2014 he lived in Japan during T - AIR residency program for creating new Rebirth video installation.



## Lior SHAMRIZ 里歐 · 沙米茲

國際來訪 | 以色列  
International Artist Residence | Israel

2015.07.01-09.15 台北國際藝術村 Taipei Artist Village  
電影、錄像 Film, Video

1978 年生於亞實基倫。他創作的隨筆敘述，利用電影的表演及電影語言形式，作為自省紀錄式的過程。他的作品於多個國際電影節放映，其中包括柏林電影節、盧卡諾影展、Frameline 電影節、紐約現代藝術美術館新導演 / 新電影、柏林 KW、巴黎龐畢度中心和科隆路德維希博物館，更於奧伯豪森國際短片電影節和注意柏林獲獎。他於馬克思·歐弗斯獎獲得劇情片提名，入圍德國國家畫廊年輕藝術家大獎，於塞薩洛尼基國際影展、柏林以色列電影節和波蘭 ARS 獨立國際電影節有回顧展。也參與演出及作曲。

Born 1978 in Ashkelon. He creates essayistic narrations that utilize cinema as performance and the cinematic languages as a process of reflexive documentation. His work was shown at numerous international film festivals, including the Berlin Film Festival, Locarno, Frameline, MoMA New York's ND/NF, KW-Berlin, Centre George Pompidou Paris and the Ludwig Museum Köln, awarded prizes at the Oberhausen Kurzfilmtage and Achtung Berlin among others. He was nominated to the Max Ophüls Prize for a Feature Film, shortlisted for the Preis der Nationalgalerie für junge Filmkunst in Germany and received retrospectives at the Thessaloniki International Film Festival, Israel Film Festival Berlin and Ars Independent Katowice. Also stages performances and composes music.

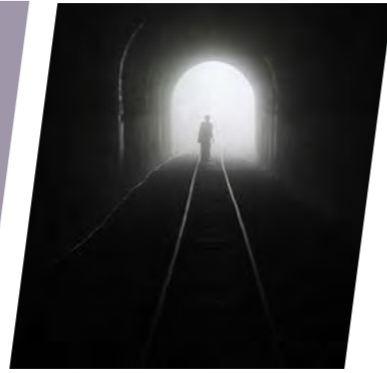




# Shake 雪克

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

2015.10.01-12.30 寶藏巖 Treasure Hill  
跨領域藝術 Interdisciplinary Art



雪克在台灣念電影、拍電影，在法國發現電影的擴延性。

雪克的藝術實踐，挪用電影製作與其語言形式，試圖以裝置、表演、活動等不同形式，再現電影式經驗，探索鼓勵觀者重新詮釋周遭影像與聲音的情境建構。

2011年自巴黎一賽爾吉國立高等藝術學院畢業後，陸續在泰國、法國等地駐村與展出，依地實驗電影的可能面向。

In Taiwan, Shake studied film and made films. In France, Shake discovered the expansive nature of film.

Shake's artistic practice appropriates film techniques and other artistic vocabularies, in an attempt to recreate a cinematic experience through such forms as installation, performance and events, to explore and encourage viewers to reinterpret the scenario constructs of the images and sounds that surround us.

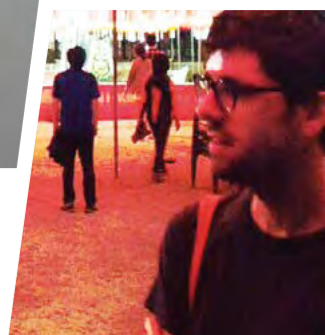
After graduating from l'Ecole nationale supérieur d'arts Paris-Cergy in 2011, Shake has continued to explore the possibilities of experimental film in residencies and exhibitions in Thailand and France.



# Julien COIGNET 朱利安·夸涅

國際來訪 | 法國  
International Artist Residence | France

2015.10.02-12.30 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art



朱利安·夸涅是一位近期以首爾為根據地的法國藝術家，他致力於關於當代社會中，人們共通感知改變的各種計畫已超過十年。他以地圖、建築（特別是高密度人口環境）、全球經濟...等為出發點，對於都市環境、以及都市因全球化所受到的影響特別感興趣，所以常藉由修改現有的圖像，提出不同的社會觀點。近年來，藝術家嘗試以創作質疑愈來愈多政治、歷史與經濟議題，例如他收集了19及20世紀的地圖集與地理學書籍，能藉由這些資料展現特定的脈絡。

其駐村計畫是完成「連綿不斷的城市」此一作品，這是他從2004年開始著手的一系列大型鋼筆畫，因為需要的創作時間很長，一年僅能完成一幅。作品名稱來自於義大利作家 Italo Calvino 的短篇小說《看不見的城市》，其中作家所想像的烏托邦。這一系列的畫作描繪了虛構的都市規劃，解構了現實的城市地圖配置，再造、複製、或重新安排城市的密集區域，產生一個大規模、幻想的地圖，並且在系列作品中維持單一尺寸（150 x 150cm）與同樣的創作技法。

Julien Coignet is a French artist recently based in Seoul. For more than 10 years I've been working on different projects which introduce some modifications of our commonly-held perceptions of contemporary society. His points of departure are maps, architecture, particularly densely populated

environments, global economy... He has been interested in the environment of actual cities and how they have been affected by globalization. So he often uses and modifies existing representations to create alternative views on our society. In recent years, he has been trying in his work to question more and more political, historical and economic issues. He has for instance a collection of maps, atlases and books of geography of the 19th and 20th centuries that he can show for specific contexts. Some other of his projects represent a potential future, an evolution we can imagine if some concepts of the capitalist system continue.

His project for Taipei Artist Village is to draw a piece of The Continuous Cities, which is a series of large ink drawings that he started in 2004 (I did only one piece a year, due to the long time necessary to achieve one drawing). The title is after a short story by Italo Calvino (in the book The invisible cities where he imagines utopian cities). It is a series of drawings that represent an imaginary urbanism. It's a deconstruction of the real arrangement of a city-map, reproducing, duplicating, rearranging dense districts of a city to create a large unreal map. In this series, the drawings have always the same size (150x150cm) and the same technique.

## Humberto DUQUE 安伯托 · 杜克

國際來訪 | 墨西哥  
International Artist Residence | Mexico

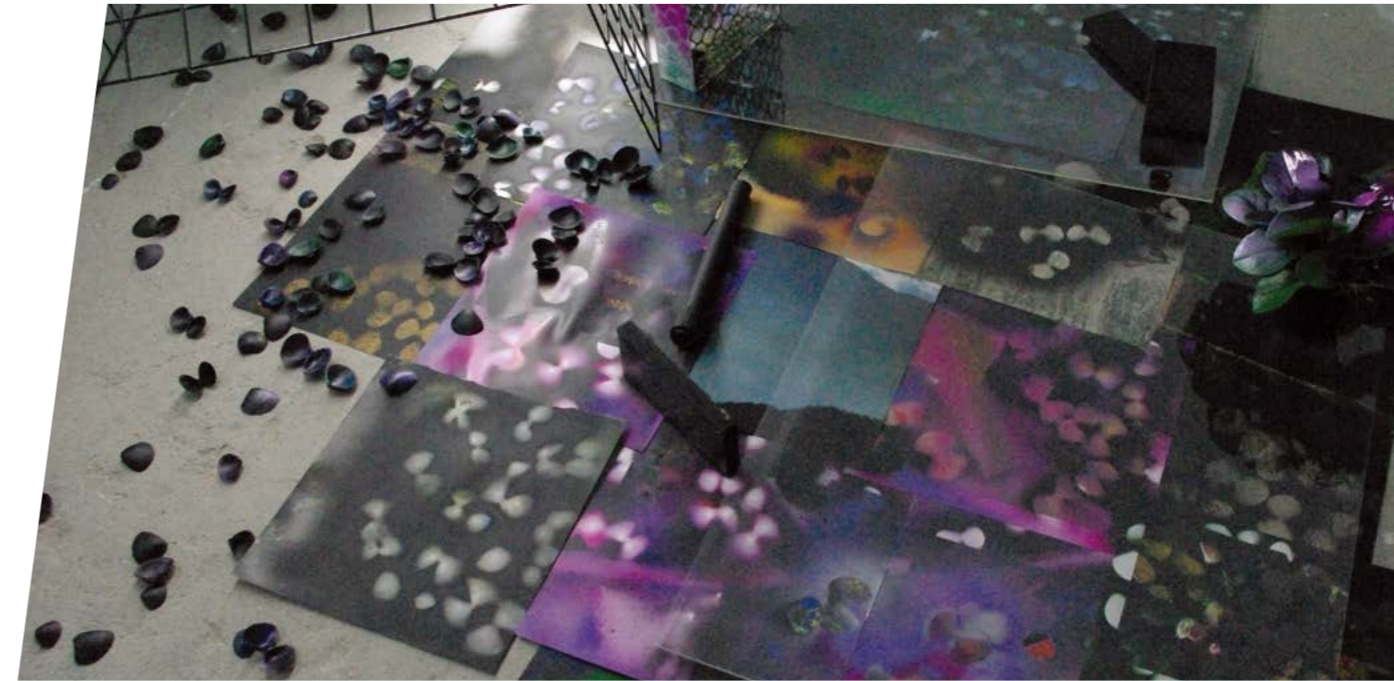
2015.09.28-12.31 台北國際藝術村 Taipei Artist Village  
跨領域藝術 Interdisciplinary Art



Humberto Duque 的作品以貫穿語言、音樂、建築與運動等小說元素為特徵。在其創作過程中，流行文化與幻想綻放的時刻迎頭碰撞，因而開展出一連串不屬於我們時代的事件。

他曾於墨西哥市國家藝術中心和德國卡爾斯魯爾國家美術學院接受教育，並參與日本北九州市當代藝術中心的研究計畫。他曾於紐約國際工作室與策展計畫、首爾國立倉洞藝術工作室、日內瓦外國藝術家大使館，以及其他各種計畫擔任駐村藝術家。此外，他亦接受丹佛國際機場與挪威 Lademoen Kunstnerverksteder 之委託製作公共藝術作品。他的作品散見於世界各地的展覽。

His work features elements of fiction that navigate through language, music, architecture, and sports. In this process, popular culture meets head-on with divergent moments of fantasy, hence unfolding incidents of a time that is not ours to call our own. Humberto Duque's education includes the Centro Nacional de las Artes in Mexico City, the Staatliche Akademie der Bildenden Künste Karlsruhe in Germany, and the CCA Kitakyushu Research Program in Japan. He has been a resident artist at the ISCP in New York City; National Art Studio Changdong in Seoul; Embassy of Foreign Artists in Geneva, and several other programs. He has been commissioned public art projects by the Denver International Airport and the Lademoen Kunstnerverksteder in Norway. His work has been shown in exhibitions around the world.



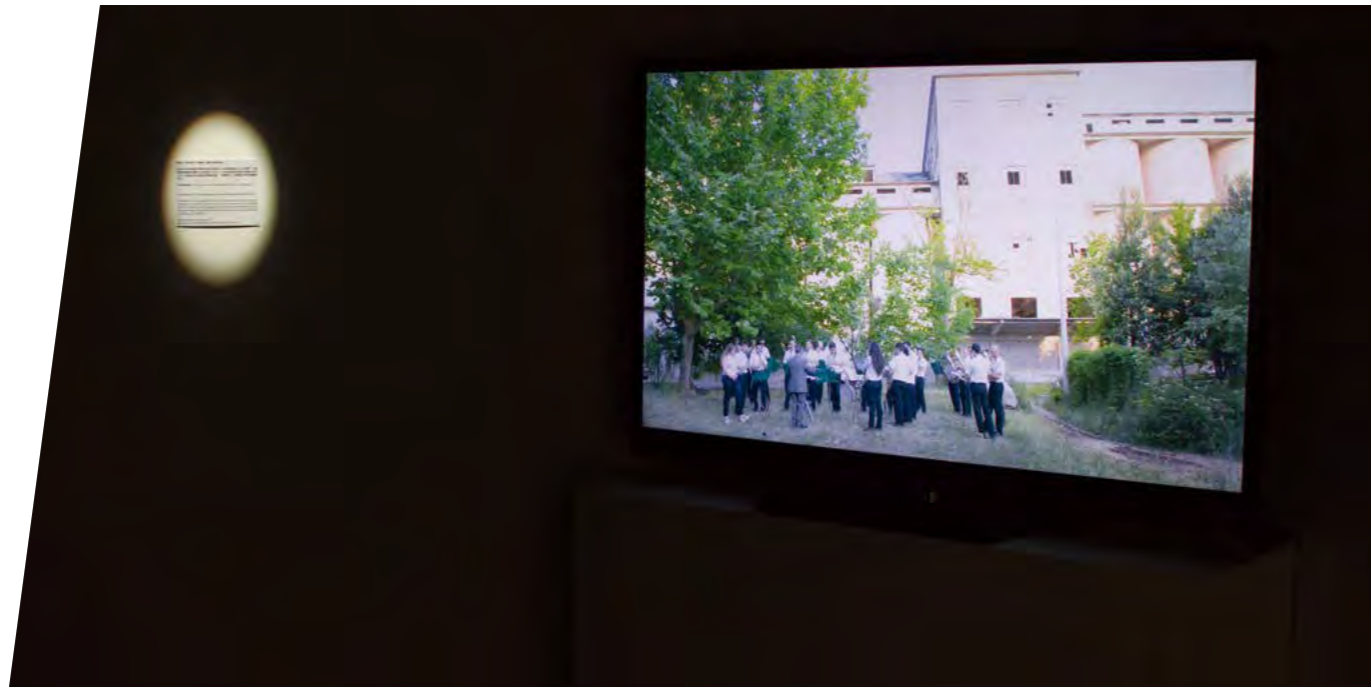
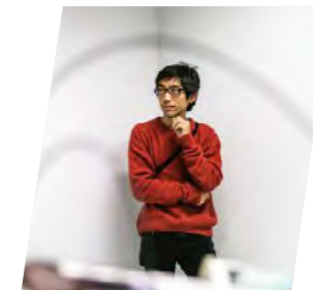
## Yotaro NIWA 丹羽陽太郎

國際來訪 | 日本  
International Artist Residence | Japan

2015.10.01-12.30 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art

丹羽陽太郎採用的媒介包括雕塑、繪畫、裝置、攝影與錄像，並以臨時裝置的形式來呈現它們。主要依據素材與環境以及個人隨想之間的關係來選擇合適的創作素材。透過作品所欲處理的議題包括人類認知範圍的變化，以及社會與環境的變遷。創造出的雕塑環境嘗試提供觀者各種不同的體驗。重新配置且變化多端的物件，以及出乎意料的事件，其不穩定性創造出某種模糊狀態，形成某種關係網絡，試圖混淆觀者對秩序與和諧的期待。

Yotaro Niwa works with a variety of media including sculpture, drawing, installation, photography and video, and present them as temporary installation. The choice of materials is closely linked to its relationship between the environment and his random thoughts. Dealing with issues concerning change of the range of human perception as well as social and environmental change, his sculptural environments also explore different possibilities of experience. Variable reconfigurations of objects and unexpected occurrences, their instability left ambiguous, form a network of relationships which attempt to confound the viewer's expectations of order and harmony.



# Noa YEKUTIELI

## 諾亞 · 耶庫帖里

國際來訪 | 美國、以色列  
International Artist Residence | U.S.A., Israel

2015.10.01-12.30 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art



藝術家 1989 年出生於美國加州，小時候便移民到以色列，現在居住與工作於以色列特拉維夫。作為一位活躍的視覺藝術家，她自視為記憶的研究者，其創作目標是帶領觀眾經由自身的記憶探索，提出記憶和它被轉譯為現實感知之間的差異，以及這是如何形成我們的意識。

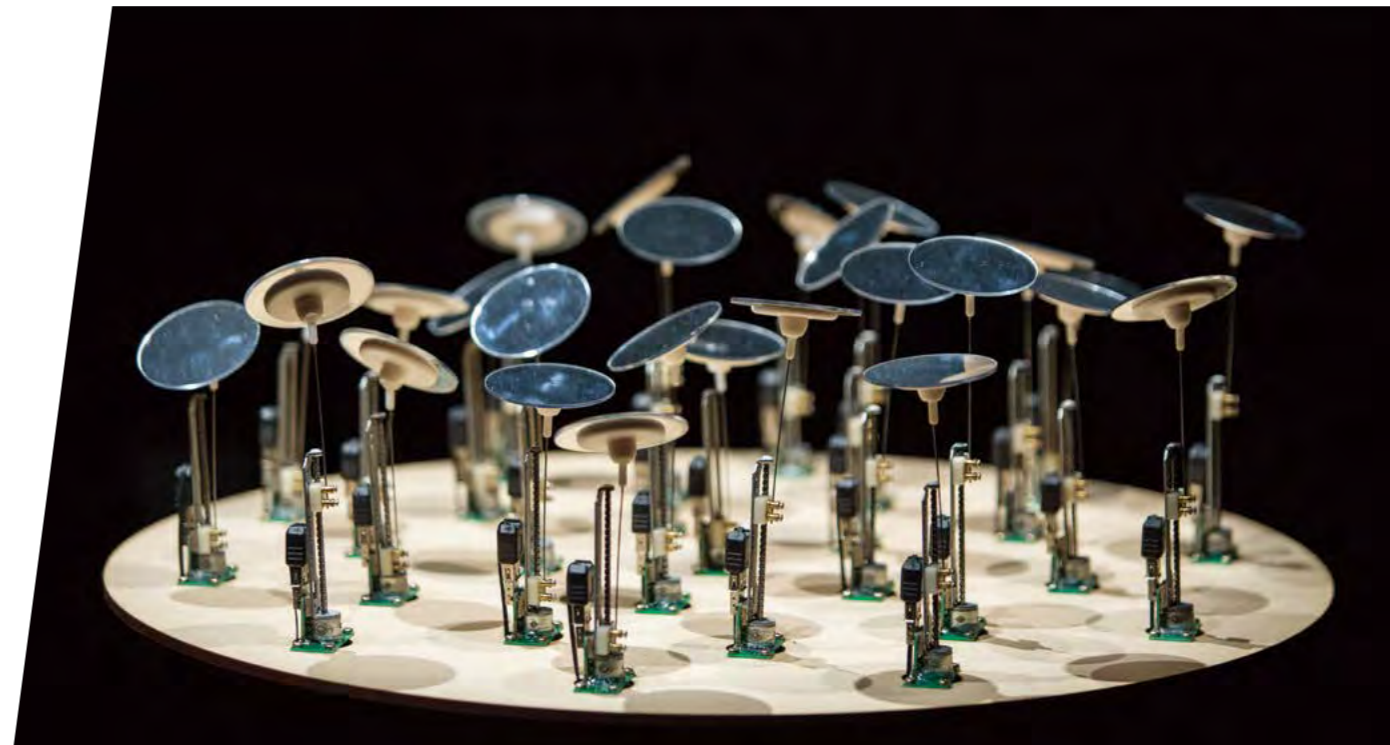
在過去幾年，她持續地進行黑白平面紙雕技術的自學研究及現地製作的裝置作品，作品通常包含現成物並結合其紙雕作品。她藉由自然與人為的災害去探索記憶的易變性，這個性質會抹去和改變整個外在現實，只留下一些逐漸模糊與消失的記憶，因而產生空間讓新的現實逐步形成。然而，災害並非其創作主題，而是作為故事的架構，從中可以去觀察因災難形成，我們感受到並試圖去填補的種種空白與缺席。投注於自然與人為災害中敏感與易變的主題，是因為在這樣極端的事件中，人為了在衝突的現實求生存，會產生簡化記憶建構的過程。

不同於其他「加入」材料的藝術技法，如素描、油畫或雕塑；紙雕則是一種「減去」的過程，由空白、失去的部分創造影像與記憶。

She was born in California (USA) in 1989 and immigrated to Israel as a young child. Live and work in Tel Aviv (Israel).

She sees herself as a memory researcher who comes to life as a visual artist. Her work aims to take the viewer through a personal memory quest, raising questions regarding the differences between memories and how they translate into perceiving our reality, and how this forms out consciousness. For the past few years she has been conducting an autodidactic research of paper-cutting technique focusing on 2-dimensional pieces in black and white, as well as on site-specific installations, which often include ready-made objects and a combination of the ready-mades and her paper cut works. She explores the fickle nature of memory through natural disasters and manmade disasters, which erase and change an entire physical reality, leaving only memories that gradually blur and dissolve to make room for a newly evolving reality. The disaster, however, is not the subject of her work, but only the frame story whereby she observes the resulting void, the locus whose absence we feel and strive to fill the place, which we miss. She arrived at the all so sensitive and volatile subject of natural and manmade disasters because there is something about such an extreme event that leads to a concise process of memory construction, and due to living in a reality of conflict.

Unlike other art techniques where you usually add material like in drawing, painting and sculpture, in paper cutting it is a process of subtraction. The void, the missing, creates the image and the memories.



# CHEN Yun-Ju

## 陳韻如

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

2015.10.06-12.31 台北國際藝術村 Taipei Artist Village  
跨領域藝術 Interdisciplinary Art

藝術家的藝術創作跨越多種媒體，包括影像、裝置和表演藝術。2006 年開始從事藝術創作，2009 年得到台灣藝術大學多媒體動畫藝術碩士學位，目前就讀於交通大學應用藝術研究所博士班。她的作品以象徵隱喻、結合科技媒材的手法，傾倒出內在情感與自覺，對自我主題的不斷追求和建構的視覺語彙，借鑒東方哲學和當代社會問題，深刻傳達出當下的生存狀態。2009 年的互動表演作品《非墨之舞》演出後，隨即獲得台灣藝術圈肯定，更使她得到國際的注意，此件作品獲得第四屆法國安互湖國際數位藝術節評審團特別獎及 2010 年受邀至德國奧登堡艾蒂羅絲媒體藝術中心演出，同年互動裝置作品《星群》獲得德國奧斯納布呂克歐洲媒體藝術節展出。她在 2010 年駐村於德國奧登堡艾蒂羅絲媒體藝術中心、紐西蘭奧克蘭聯合科技大學，2012 年駐村於法國巴黎西帖國際藝術村，2013 年聲音敏感裝置作品《聲機勃勃》更獲得新北市政府文化局典藏，至今，仍不斷漫遊在世界各地駐村及創作。

Chen Yun-Ju received an MFA in Multimedia and Animation Arts at the National Taiwan University of Arts, and She is currently a PhD student at the Institute of Applied Arts, National Chiao Tung University. She was selected to Edith Russ Site for Media Art in Germany for residency (2000), to Unitec Institute of Technology, New Zealand (2012) and to Cité Internationale des Arts in Paris (2012). She has been travelling and working all over the world in different artist residency programs to this day. Her work spans across multiple fields including video, installation, and performance art to express personal emotions and self-reflections by utilizing technological and metaphorical means. Referencing Eastern philosophy as well as issues in our contemporary society, our conditions of living are communicated through my constructions of visual languages that explore topics of self-existence.



# LEE Ming-Sheng 李銘盛

臺灣駐市 | 臺灣  
Taiwanese Artist Residence | Taiwan

2015.09.29-12.28 台北國際藝術村 Taipei Artist Village  
視覺藝術 Visual Art



李銘盛剛開始接觸藝術時，只是為了工作之餘，有個精神上的寄託。開始動手作作品，無拘無束的拈手就做，的確感到十分的快樂，為了測試他多年的努力，他參加「北美館 新展望展」和「雕塑競賽大展」的競賽，這是全國最多藝術家參加，最重要的當代藝術的競賽展，都意外獲得第二名得到展出。在國內從未有過雕塑作品會說話的，這是第一件。幾年後，他獲得「義大利威尼斯國際雙年展」的邀請展出。

李銘盛慣用攝影、繪畫、影像、雕塑、裝置、表演……呈現他的作品，他以最親近、熟悉的成長環境背景著手，進而探討我們國家這塊土地上的社會環境、政體、政治和人民生活的議題，闡述我對「人與自然與環境」關注的議題。此次駐村，除創作外，最重要的是與大家分享與交流。

When Lee Ming-Sheng was just getting started with art, he just did in the spare time, there is a spiritual sustenance. When he began to do artworks, unfettered twist hand to do, he did

feel very happy. Test him so many years of effort, participate in Taipei Fine Arts Museum the New Prospect exhibition and the Sculpture Contest Exhibition contest. This is the country's the largest number of artists participate and the most important contest exhibition of contemporary art. He has unexpectedly finished second to give the exhibition. In our country has never had sculptures will speak, this is the first piece.

A few years later, he was invited "the Venice Biennial in Italy" exhibition.

He usually uses photography, painting, video, sculpture, installation, performance...to show his works. He uses in the most intimate, familiar environment for the growth backdrop to proceed, and then explore the land of the social environment of our country, issues of government, politics, and people's lives, he sets forth the subject "Man and Nature and the Environment" caring concerns. For him, in this resident in Taipei Artist Village, in addition to the creation, the most important thing is to share and exchange with you.



## 微型群聚 Micro Loft

微而聚，聚而巨，每個微聚單位雖小，卻因群聚展現巨大的影響力。寶藏巖因著城市記憶被保留下來，其特殊的場域提供了駐紮此地的藝術工作者在此地成長與創作，發展出在地獨特的藝術氣息。台北國際藝術村－寶藏巖最初設立的原點之一，是以「藝居共生」做為出發點，期望長期進駐此地的藝術工作者與居民之間，能有良好的共生關係。微型群聚藝術工作者在寶藏巖裡，吸收養分成為個別的有機體，蔓生於舊有的歷史建築內，將逐漸凋零的建築喚醒。轉個彎，一片綠地、一道牆，又是另一處風景。五年的時光，微聚藝術工作者留了許多色彩堆疊於此，新的微型群聚接續了累積下來的文化氛圍，繼續在寶藏巖有機體中，發展出自己的生活方式和藝術創作。

As Small We Gather; As Gathered We Grow into Big. Each and every micro unit may seem small; yet when gathered, we may be influential and powerful. Treasure Hill has been preserved for the urban memories it has been carrying; hence a special field for the artists' residences and art creations. Taipei Artists Village - Treasure Hill was established firstly based on the concept of "Art Practices in a Communal Village" for a good symbiotic relationship between the resident artists and the local residents. As a matter of fact, such a gathering of Micro Loft at Treasure Hill has been well nourished and developed into a variety of individuals that have bringing in a new life to this historical building. After a turn passing a green yard and a wall comes a completely different scenery. After the five-year gathering, Micro Loft artists had left layers of colors and cultural ambiance behind for the new Micro Loft to carry on with their own development of living styles and art creations at the organic Communal Village of Treasure Hill.



## 二皿設計工作室 Meng's Handmade Paper 李孟書 LI Meng-Shu

### 手作紙創作 Handmade Paper

二皿設計成立於二〇一一年，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作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.

## 聆聽零工作室 OOO-LAB

### 丁麗萍 TING Li-Ping

### 聲音實驗、詩歌行動、環境藝術 Sounds and Environments / Poetry-Action

丁麗萍的「聆聽零工作室」，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「聆聽零工作室」自由對話。

Ting Liping, 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.



## 小本書工作室 Petit Livre 林欣誼 LIN Xin-Yi

### 手工書 Handmade Book

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。

Petit 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, we welcomed several new members to our team in 2014. Together we 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. We 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.

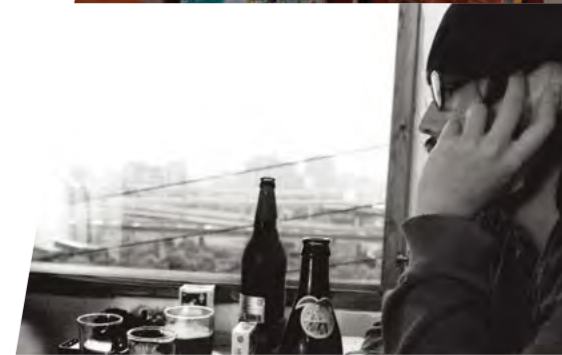
## 尖蚪 Tadpole Point

### 林姿蓉 LIN Zi-Rong 林廷芳 LIN Ting-Fang

### 小型展覽、音樂會等藝文活動 Micro Exhibition and Musical Concert

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.





## 周孟暉 CHOU Meng-Yeh

混合媒材 Mixed Media

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，希望盡可能地走遍這個世界，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 one 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.

## 植物語彙金工概念工房 Sliver Plants Metal Workshop

呂雪芬 LU Hsueh-Fen

金工 Metal Art

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藝空間。

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 Studio 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 17 Work Studio 朱淑宛 CHU Shu-Wan

金工工藝創作 Metal Arts Workshop

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. Chu 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.



## 待磨工作室 Demo Studio

王琳 WANG Lin  
廖筱涵 LIAO Hsiao-Han

跨界合作與展覽  
Cross-disciplined Collaboration and Exhibition

待磨工作室以文創經紀品牌為目標，旨在推廣素人創作、品牌，並透過獨特的「微型展演」進行創意宣傳體驗，打破人與人之間的距離，讓民眾直覺式的接近創作、親近藝術，進而願意消費支持台灣年輕創作生命。進駐寶藏巖四年多，在聚落內執行了二十檔互動式微展演，包含甜點、文字、運動頭巾等各種媒材的創作品牌，且主辦了四屆「微相·寶藏巖」影像徵件活動，並持續發展多元化展演活動，如不插電演出、創意市集等。

Demo Studio was found by a curating team which has been trying to develop an unique art service which we call "micro-exhibition-performances" with purposes to help promoting local amateur artists and their works, also to break the distance between art and people, making things in our space more intimate than in traditional museums, aka white/black cubes. By the end of 2015, Demo Studio has already held 20 interactivemicro-exhibition-performances in Treasure Hill, including different subjects and brands such like leather, carpentry, photography, music, and even dessert, etc.





## 差事劇團 Assignment Theatre Group 鍾喬 CHUNG Chiao

劇團、市民劇場、環境劇場 Theatre

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。

Assignment Theatre Group was founded in 1996. Incorporating the training methodology and discourse of People's Theatre into our practice, we 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 disprivileged groups, we 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.

## 露比的點心茶會 Ruby's Tea Party 葉孟儒 YEH Meng-Ju

黏土 Clay

葉孟儒透過捏塑上色賦予黏土逼近真實食物的紋理質感，製作出一個個幾可亂真的甜食點心。跳脫創意市集式的商品陳列，扭轉大眾對甜點黏土只能是飾品、商品的刻板印象，用更豐富的創意和綜合媒材，讓大家看見甜點黏土更多的可能性和藝術價值。工作室以甜點黏土的作品展覽與教學推廣為主，期望藉由手作實踐讓大家體驗藝術的平易近人與趣味盎然。

Using Clay as ingredients, Creativity as sauces, Yeh Meng-Ju makes desserts into dishes of craft art, gives those clay desserts a new meaning and discovers the potential of them for being a piece of art. In order to promote the delights of hand-made experiences, there is always a display of clay desserts made by Yeh in the studio; besides, visitors can not only see the clay desserts, which is an art of delicacy, imitation and beauty, but also can register themselves a course to learn how to make clay. Yeh's ultimate goal is to let people know that art is not something unattainable; instead, it is something everyone can access easily.

## Openlab.Taipei 鄭鴻旗 CHENG Hong-Chi

自造者 Maker

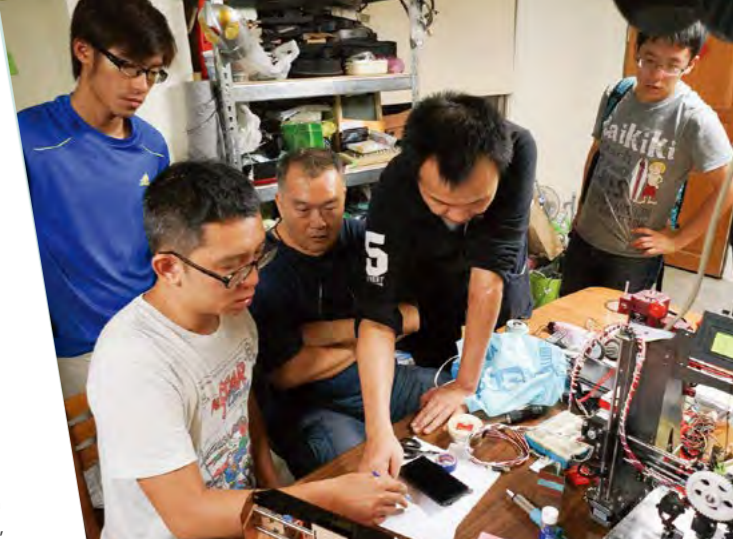
以開放程式碼和自由軟體為創作工具的藝術家聚集之地。實踐、實驗和玩樂數位藝術創作的各種面向，並且驗證自由軟體與藝術的結合是數位藝術中一股重要的力量和趨勢。目的也在於提供一個給愛好新媒體藝術、數位藝術創作的同好互相交流的機會。

Open Lab.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 soft wares and art creations; whereas it is also aimed to provide an exchange platform for all the new-media arts lovers and digital artists.

## 在藝起－玩具劇場 Together Toy Theater 薛美華 HSUEH Mei-Hua

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，發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 Toy Theater" 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.





## 登小樓 Poetry Coffee 徐懷鴻 HSU Huai-Hung

### 新詩推廣 Poetry Extension

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 YiShin. 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.



## 光合聚落 Photosynthesis Co. 邱文宜 Alice CHIOU 楊智堯 Asuma YANG 謝雪浩 John HSIEH

### 微型展覽、工作坊、讀書會 Micro Exhibition, Workshop and Book Club

成立於二〇一四年，二〇一五年進駐寶藏巖後開始推行光合計畫。以微型策展為主軸，配合工作坊、讀書會等活動串結民眾與藝術家，以期成為兩者之間良性的互動橋樑。光合聚落現由楊智堯與謝雪浩負責企劃與執行，分工於各自擅長之企劃、執行、公關與活動，以淺而易懂的切入視角，詮釋每檔與不同青年藝術家合作的微型展覽。至二〇一五年十二月，光合聚落已策劃 5 場展覽、三場大型工作坊、20 場讀書會，每場皆獲得民眾熱烈的迴響與好評。未來將持續秉持光合計畫之成立初衷，以純粹之心繼續為尚隱於台灣各地之藝術新星幼苗盡綿薄之力。

Founded in 2014, Photosynthesis launched the Photosynthesis Project when joined Treasure Hill in 2015. Curatorial practices on a micro level became the main focus of Photosynthesis. Activities such as workshops and book clubs are held to connect the public with artists and create mutual exchanges between diverse peoples.

Yang Zhi-Yao and Xie Xue-Hao are the directors of Photosynthesis, each taking part in the planning, execution, and public relation aspects of the launched programs. They collaborate with emerging artists to organize micro exhibitions applying clear and easily understood visions. As of December, 2015, Photosynthesis has programmed 5 exhibitions, 3 large-scale workshops, and 20 book club sessions, each receiving positive public recognition. Photosynthesis will continue its efforts in supporting hidden art talents from all over Taiwan in the future.



## 她的實驗室空間 YuLiA C.LABSPACE 陳侑汝 CHEN You-Ru

### 跨領域創作 Interdisciplinary

YuLiA C.LABSPACE 為 2015 年開始運作的個人工作室。工作室創辦人陳侑汝多半從事劇場導演及幕後的技術工作，也涉略攝影與跨領域類型創作。「Who I Am 再創角色拍攝計劃」試圖在演員與角色之間提出質疑與思考，讓「角色」出走。在不背叛劇本框架下的角色，角色能在新空間如何與演員生活相處？另外再透過攝影的記錄方式，嘗試幫角色重新建構出非文字性敘述的故事。

YuLiA C. LAB SPACE is a personal studio set up in 2015, by Chen You-Ru. She's engaged in Theatre Directing, photographic and interdisciplinary works. Who I Am Roles Recreating and Shooting Plan Let the Role wake away from the Play, to see how the Role living in a new place without the text, and how actor/actress work with roles. All action will be shot and become another story without text.

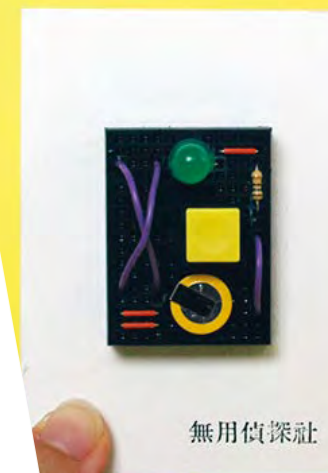


## 無用偵探社 More Than Useful Detective Lab 鄭以琳 Elim CHENG

### 設計、工作坊 Design and Workshop

「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.







## 寶記 Treasure Trading Café

藝文交流空間、工作坊  
Art Exchange Platform, Workshop

從寶藏巖的核心價值出發，以共生的經營方式，和創作者共同營造空間，並分享各種空間營生的可能。藝術家也可以和寶記以原作展售，交換共同再創作的行銷。

Derived from the core value of Treasure Hill, Treasure Trading Café is aimed for the symbiosis business model to create such a platform of art creations and commercial operations with the artists; therefore, the artists may conduct with the new marketing of their art works together with Treasure Trading Cafe in terms of exhibitions and sales.



## 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.



展演活動  
Exhibitions & Events

# 陰翳 SHADOWS

## 莊志維個展 CHUANG Chih-Wei Solo Exhibition

藝術家 Artist：莊志維 CHUANG Chih-Wei  
展覽日期 Exhibition Dates：2015.7.31-8.23

透過台北藝術進駐計畫的獎助，莊志維於2014年至日本東京 Tokyo Wonder Site 駐村。駐村期間，曾遇見一位花藝家說到：『植物藉由花藝延續下一段奇異生命。在黑夜，植物從土壤中被剪下插在水中，當清晨陽光升起的那一霎那，斷根的花朵一齊轉向陽光，完成他最魔幻的美麗時刻。』這一段充滿日本對於美學的詩意敘述，賦予物件的重生與存在更深一層的意義，也開啟莊志維這次創作計畫的想像。

展覽名稱訂為「陰翳」，在字面上的意思是枝葉繁茂的陰影，另一層意義是，過去創作中多以「光」作為創作的媒材，此次也藉由光線造成的陰影，隱喻美麗背後控制的狀態。

關於生命的轉化與復生，東西方各有許多類似的敘述，聖經中曾提到：『神用地上的塵土造人，將生氣吹在他鼻孔裏，他就成了有靈的活人。』；在中國，女媧朝著小泥人吹口氣，那些小泥人便被灌注了活力，「活」了起來。神話裡的那一口氣息，給了原先無生命的物件有了動力，外來的自然或力量猶如魔法，施展一場華麗的轉生術，使物件產生生命。

In 2014, supported by Artist-in-Residence Taipei, Chuang Chih-Wei performed residency in Tokyo Wonder Site. During his residency in Tokyo, he was told by a florist that a plant extends its next life through the art of flower arrangement. In the dark nights, the plants are cut off and stuck into water. When the sun rises, all the cut flowers turn their heads to the sunshine and complete their glamorous moment of magic. The poetic narration of Japanese aesthetics has further defined rebirth and existence that is also where his imagination of the creation project begins. The exhibition is titled as Shadows, which literally means the shadows of flourish plants. However, considering "light" was often used as the media of the past artworks of mine, there is another meaning to borrow the shadows made by light for implying the controlling status behind the beauty.

In regards to the transformation and revival of life, many similar descriptions are found in both eastern and western worlds. It is documented in the Bible that "the LORD God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul." In Chinese mythology, the goddess Nu-Wa blows air toward the small clay figure and thus makes it "alive". The breathe, which is described in the mythology, energizes the inanimate object with a life, just like a beam of light in the morning, or the one-degree change of temperature during the transition of seasons, can bring a life back from death. The external force acts as the splendid magic of regeneration to give birth to an object.

# 請入歧途：情境式探索 False Start: Situational Exploratorium

策展人 Curator：李彥儀 LEE Yen-Yi  
藝術家 Artists：  
eteam、莎莉·理查森 Sally RICHARDSON、李炳虎 Byung Ho LEE、艾蓮·朱耶 Helene JUILLET、尹香老 Hyangro YOON  
展覽日期 Exhibition Dates：2015.8.28-9.23

這裏的文字或許只能來提點你的體驗了，一旦展覽為你所進入，它就是你的，有著自己的風格與審美標準，由你決定如何與未來的記憶與插曲結合，茁生出另一個組織。藝術家們關注自身與環境的關係，這裏的環境並不是單指環保定義上的自然環境，而是有關於周遭文化、生活的城市、已存在的自然元素、個人生命與時間上的自覺。他們有目的性的選擇了關心的題材與擅長的表達方式，試圖讓更多的觀眾「察覺 (aware)」到現代人迷失在現代化與消費主義形塑的意識形態之中。隨著科技與網路的演進，我們抵抗的力量遠遠落後於消費與科技的加速效果，反抗的策略-否定與拒絕，也被包裝成為了一種美好的消費體驗與社群媒體上免費卻又具有深度的文化標籤。

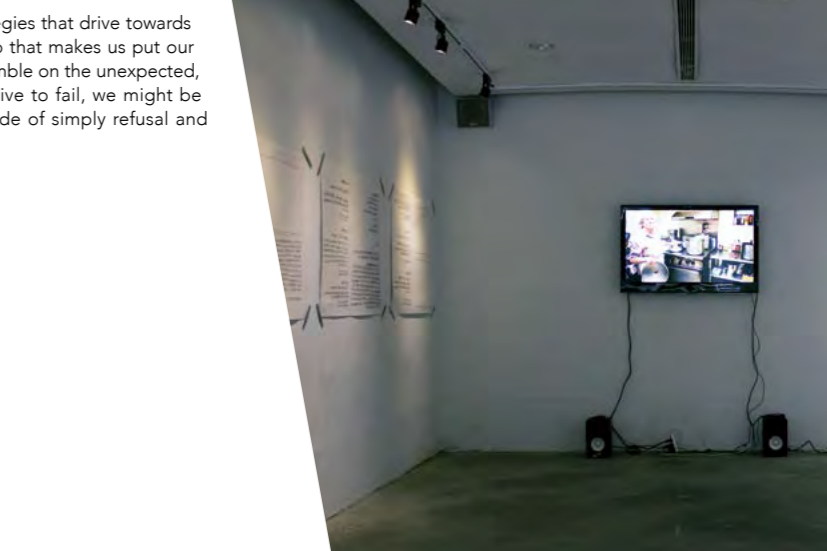
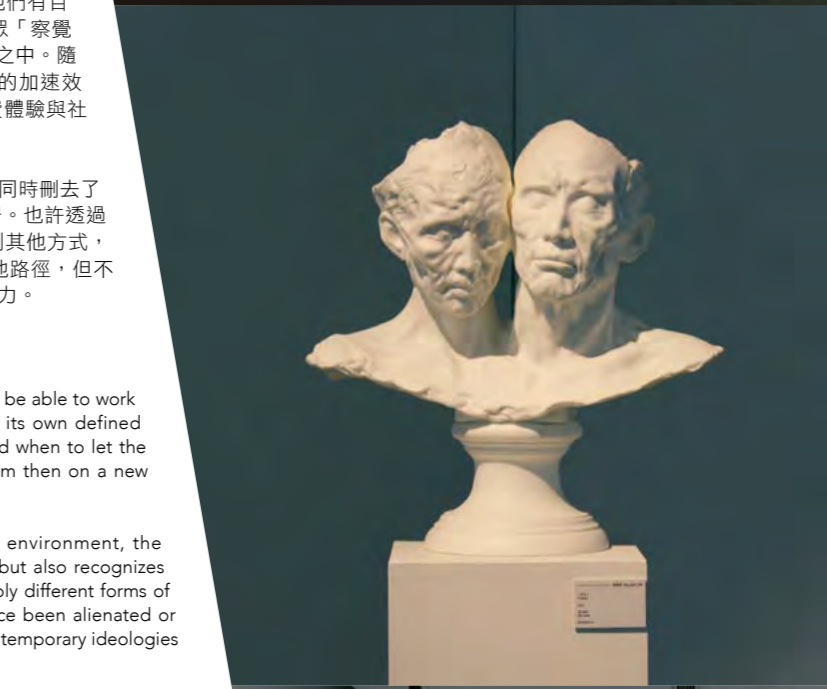
在我們將目標定向成功與正確的標準時而不斷努力前進之際，也同時刪去了許多可能性。總是有更重要正經的事情要做，所以讓好奇心退居。也許透過重新找回好奇的驅使，行動者能夠從單純的拒絕與反抗之外找到其他方式，不僅僅是非黑即白，以從不斷的發問與犯錯為方法，拓展出其他路徑，但不僅是以目的為導向或摧毀異議，而是練習出拓出路徑與提問的能力。

Once you enter this exhibition, it belongs to you. This text might only be able to work as a memo for your experience. This exhibition of yours will have its own defined style and metrics for beauty, and you are the one to decide how and when to let the exhibition enter your future memory or happenings in your life, from then on a new system/organization formed by you will have emerged.

Artists excavate their relationship between themselves and the environment, the word "environment" here is not confined only in ecological sense, but also recognizes culture, city life, existing natural elements as environment. Artists apply different forms of techniques and methods, to illustrate elements in life that have since been alienated or formed, in order to make the audience more aware of the maze of contemporary ideologies that have been immersed and shaped by consumerism.

We eliminated many possibilities when the society only accepts strategies that drive towards ever better success. There is always something more important to do that makes us put our curiosities aside. Through failure and curiosity, one can potentially stumble on the unexpected, and practice methods of finding and questioning. When agents strive to fail, we might be able to open up a possibility for finding a different approach outside of simply refusal and opposition.

展場攝影 © 鄭堯隆  
Photography © Cheng Yao Lung





## 溫柔的產出 Considerate Creations

策展人 Curator：李依樺 LEE I-Hua  
藝術家 Artists：  
陳慧嶠 CHEN Hui-Chiao、王德瑜 WANG Te-Yu、李若玫 LEE Jo-Mei、陳思含 CHEN S'Han、  
吳紅虹 WU Hong-Hong  
展覽日期 Exhibition Dates：2015.10.31-11.29

策展人為創作背景出身，在繁忙工作之餘仍持續進行藝術創作，這樣的雙重角色構成了展覽的起點。李依樺邀請陳慧嶠、王德瑜、陳思含、李若玫和吳紅虹五位身兼藝術行政工作者及創作者雙重角色的藝術家，她們都受過美術創作的專業訓練，也始終努力於個人的藝術創作生涯，而進一步更具意義的共同點在於，她們都不只滿足於專心做藝術家就好，相較於全職藝術家的自我實現，她們站在較為宏觀的藝術史或藝文產業的角度，付出經營並給予產出。

展覽以「溫柔的產出」為名，所謂溫柔是因為藝術行政工作者大都是在幕後努力，負責創意策劃、行政統籌、經營管理、溝通協調、現場執行...等，讓一項藝術計畫得以成功實現。不可否認地，不是每個受過專業美術訓練的人都有機運或條件能成為全職創作或被畫廊代理的專職藝術家，同樣的，也不是每個有藝術或行政專業背景的人都能成為合格優秀的藝術行政工作者，而當創作和行政的角色同時兼具時，行政策劃等工作變得與藝術創作同樣迷人，而其所觸及與關注的層次也更為多樣，影響力也更廣。展中的這五位藝術家與策展人身兼雙重角色的狀態，代表了夢想實行所必需涵蓋的角色及條件，在肯定藝術的同時，也期待那溫柔的產出能帶來更多面向的思考和不同層面的價值判斷。

The coming together of this exhibition relied on the duo-personalities of curators who also work as artists in their spare time. Lee I-Hua invited five artists who are also administrators in the arts—Chen Hui-Chiao, Wang Te-Yu, Lee Jo-Mei, Chen S'Han, and Wu Hong-Hong—to join the show. These individuals had all received professional art trainings, and have been striving hard for meaningful careers as practicing artists. They have one more important thing in common: contributing to the holistic development of art history or the arts and culture industry through commitments in management. The mere sense of self-realization obtained from making art solely and professionally does not satisfy them.

The title for the exhibition, Considerate Creations, came from the behind-the-scenes of countless art happenings. The "considerateness" as well as realization of these events are dependent upon the backstage work of administrators in creative planning, organization, management, communication, and project execution, etc. Not all professionally-trained artists are capable of or lucky enough to become full time practitioners or gallery represented stars. Likewise, not all professionally-trained management specialists can become excellent administrators in the arts. And while the two fields merge, each carrying the same level of charm and intensity, the resulting creation becomes more layered, diverse, and influential in a way. The duality of practice in the five featured artists-curators represents the conditions and characters that



## 燈著你回來－2015 寶藏巖環境藝術燈節 Light to the Homecoming: 2015 Treasure Hill Environmental Art Lantern Festival

穿越昨日，今日駕臨 Surviving the turbulent past, a new day has come.

「這始終是我們開創的一條逃逸路線，不是因為我們想像自己在作夢，而恰恰相反，因為我們在追溯真實的東西，我們在那裡構成一個連貫的平面。逃逸，但卻在逃逸中尋找一種武器。」

——吉爾 德勒茲

...it's always along a line of flight that we create because there we are tracing the real and composing a plane of consistency, not simply imagining or dreaming. Flee, but while fleeing, pick up a weapon.

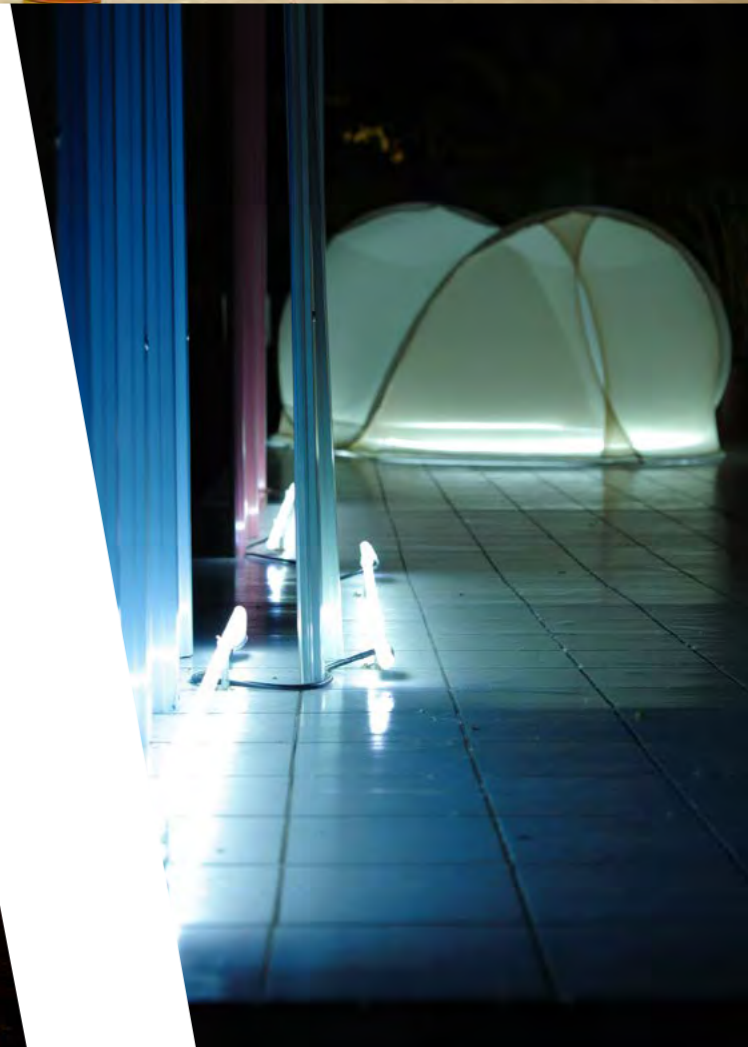
——Gilles Louis René Deleuze

燈著你回來－2015 寶藏巖環境藝術燈節打破過往模式，首度規劃不同領域藝術家的跨域合作，除了靜態展示作品，也能與音樂、戲劇、舞蹈融合，展現不同樣貌。日夜各有不同風情，供民眾細細體會。另外，此次燈節更將展場延伸至台北國際藝術村，展覽期間於百里廳進行融合視覺與表演藝術的演出。策展團隊邀請當代藝術創作的遊牧者們介入，跨越了固有燈節形式，讓藝術家與空間相互對話，彼此激盪，作為辯思過程的介入方法，試圖打破創作界域。藉著寶藏巖特殊地景做為創作基底，以「去疆界」為表現手法，藝術家以遊牧者之身份進駐，在既有空間構劃出新的軌跡。藝術行為／創作作為一種方式，在空間中進行一種自由的位移，在框架和形式被消滅的去疆界狀態下，藝術所生產之精神意象成為可交換的非物質。擺脫固化的個體，帶動空間靈光流動，安放好靈魂，物質世界如何騰挪變幻，不再成為煩擾。精神在空間中的縫隙充填，協助彼此過渡，與原居民之生活舊跡交錯，弭平模糊彼此之疆界。

本次燈節共規畫了開幕表演、靜態裝置、動態演出、寶藏家園四大內容，讓來到這裡的每一位觀眾循著小徑階梯信步漫行，得以遊牧者之視角，隨著藝術家流動軌跡進入城郊一隅的山城光景，在繁忙的都市生涯中體驗藝術聚落共生的特殊氛圍。希冀民眾的參與為寶藏巖空間再生定義，與這裏明滅閃爍的藝術燈光一起自由呼吸。

點一盞燈，寶藏巖等你回來。

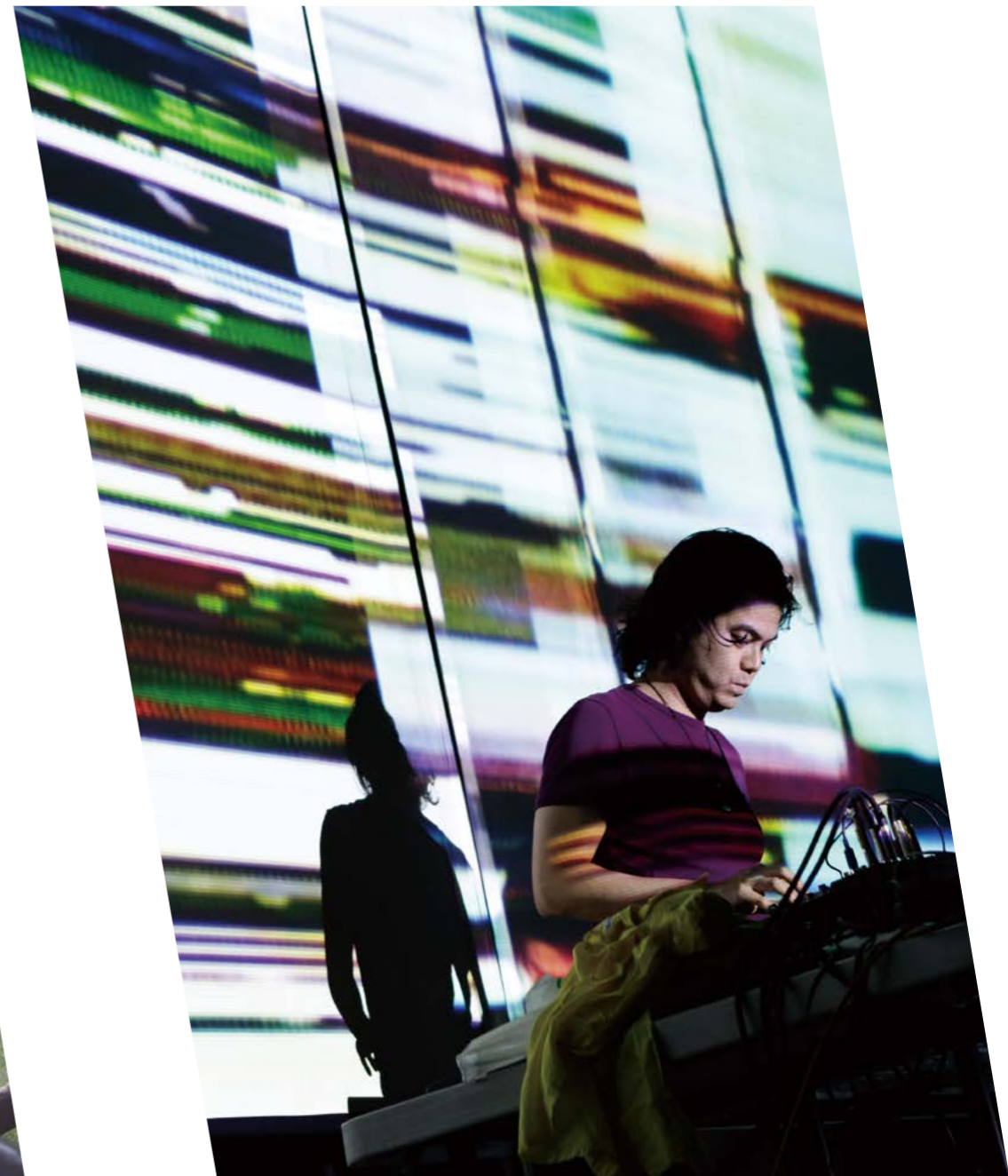
Light to the Homecoming: 2015 Treasure Hill Environmental Art Lantern Festival distinguished itself from the past incarnations by incorporating artistic collaboration from different fields of practice. Exhibitions as well as music, theater, and dance performances were all part of the program. Festival grounds were extended to Barry Room at Taipei Artist Village, in which shows combining visual arts and performances were held. The curatorial team invited contemporary, interdisciplinary artists to reinterpret Lantern Festival and converse with each other spatially. Utilizing the unique landscape of Treasure Hill as a backdrop, artists made their own marks through expressions of "erasing borders." Art and art practices became a method to move freely in space, their spirituality transformed into exchangeable yet intangible substances that transcended forms and borders. Once the concept was freed from its form, inspirations lingered in space; the ever changing material realm could do us no harm anymore, once our spirits were sound. These immaterial, art-driven substances filled the air and guided us through space, creating encounters with the lives of local residents and erasing borders between us all. Opening performances, visual installations, performances in action, and Treasure Hill as home are the 4 main themes to this year's Lantern Festival. Visitors were able to wander along paths and stairways in the hillside neighborhood, experience the unique atmosphere of an art-and-living community tugged away in the city, and appreciate the remarkable landscape following artists' footsteps. Public participation helped define the process of revitalization at Treasure Hill, contributing to the living and flickering lights of our community. Light up. Treasure Hill awaits your homecoming.



# 2015 混種現場藝術祭 On Site Artfest 2015

由台北市文化基金會藝術村營運部主辦的「混種現場」藝術祭於十月二日至十月十八日為期 17 天，在台北國際藝術村、寶藏巖、URS21 中山創意基地與誠品信義店呈現系列相關展演活動。包括「視覺混種」、「聲響混種」、「表演混種」與「混種影展」四大類型，分別邀請各領域的藝術創作者利用跨界合作交流的方式，透過藝術村與創意基地場域發生，激盪出更多元創新的美麗火花。

The On Site Artfest 2015 organized by Department of AIR, Taipei Culture Foundation was on view from 2 to 18 October. A concatenation of performances and events was staged at several prestigious venues such as Taipei Artist Village, Treasure Hill, URS21 Chung Shan Creative Hub, and Eslite Xin-Yi Store. The Artfest consists of four major programs, including On Site, Visual, On Site, Sound, On Site, Performance, and On Site, Film. Art practitioners of every stripe were invited to accomplish the great achievement of the Artfest with concerted efforts. They were engaged in transdisciplinary collaboration and exchanges, gave their voices to the public by utilizing the spaces of artist villages and creative hubs, and ultimately foster greater diversity in artistic creation.





### 視覺混種

首次以徵件的方式召集各方藝術創作者，利用一公尺見方的空間呈現獨一無二的創「藝」，徵件主題不限，不論是想說、想唱、想展、想演、想玩、想...皆可，呈現形式不拘，並邀請李大衡（韓國）、金島隆弘（日本）、荒木夏實（日本）、艾寧·舒普利亞托（印尼）、吳達坤（台灣）五位國內外知名藝術人於展覽現場擔任決選評審委員，優勝獎勵包括進駐台北國際藝術村或寶藏巖和舉辦個展的機會，鼓勵藝術創作者與世界接軌，汲取各方經驗並提升國際能見度。

### On Site, Visual

Adopting the approach of open call for proposals for the first time, this program encourages artistic creativity in using one limited 1m x 1m square space to present unique artworks. No limitation is imposed on the entry's theme and form. This program invited five domestic and foreign art practitioners par excellence, namely Wu Dar Kuen (Taiwan), Lee Daehyung (South Korea), Takahiro Kaneshima (Japan), Araki Natsumi (Japan), and Enin Supriyanto (Indonesia), to sit on the jury for the final selection. The final winning entries were rewarded with the opportunity for residences and solo exhibition at Taipei Artist Village or Treasure Hill. This program not only facilitates artists to draw experiences from a variety of sources, but also connects them with the world trend and thereby gives them international visibility.

### 表演混種

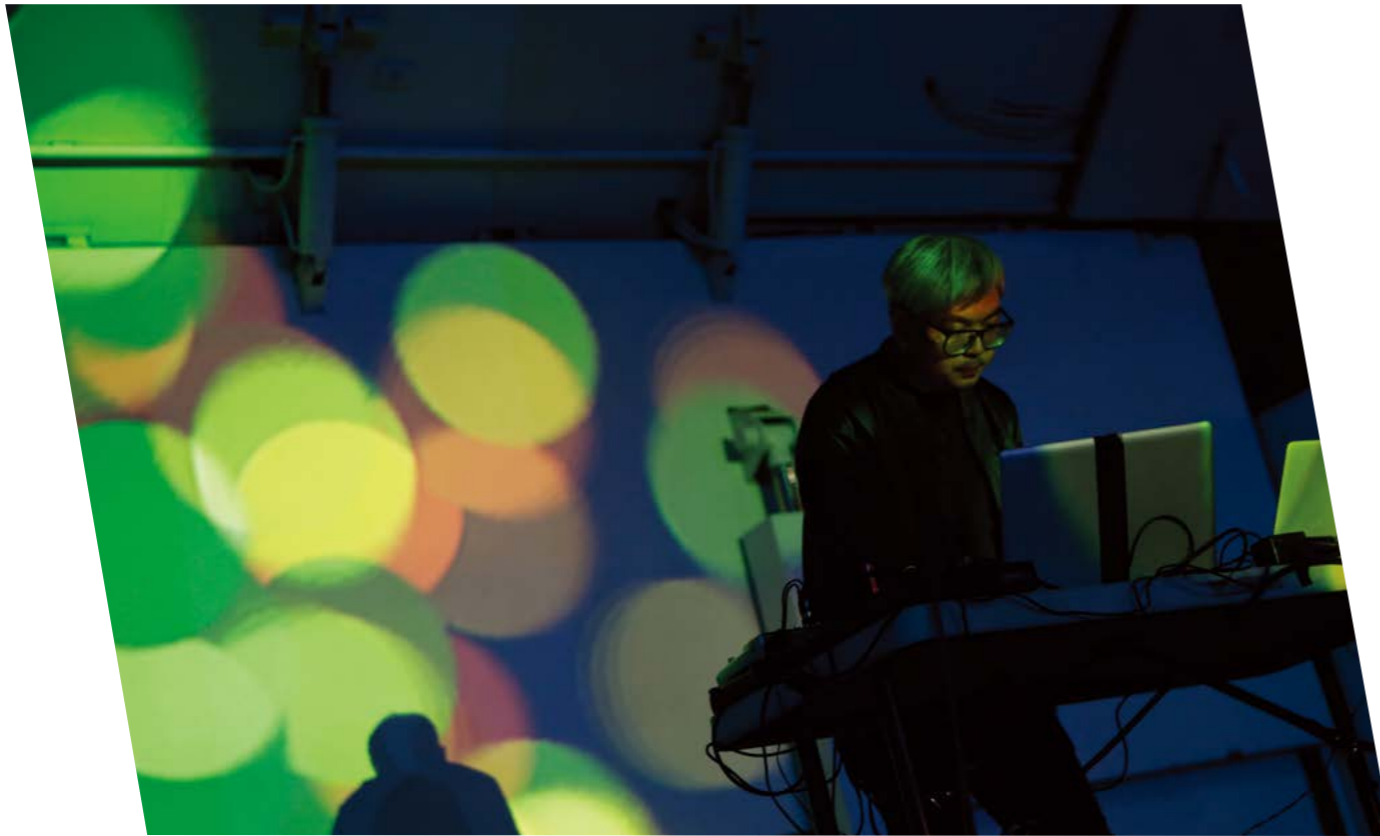
邀請參與 2015 外亞維儂藝術節演出的兩大團隊「河床劇團」與「冉而山劇場」，分別於十月二日至四日及十月九日在台北國際藝術村與寶藏巖演出。河床劇團在二〇一三年首次與江之翠劇場合作《摘花》，於台北演出後廣獲好評；兩團於今年再度合作，推出《摘花—亞維儂版》，結合了河床獨特的台灣超現實主義與江之翠的傳統南管樂舞，創造融滙東方與西方、傳統與現代的混血演出。《摘花—亞維儂版》於「2015 外亞維儂藝術節」首演，不僅座無虛席，獲得觀眾與當地媒體一致好評，藝評盛讚為「奇異之美」、「優雅」、「精準而細緻」，堪與羅伯威爾森之作相比。創立於二〇一二年的冉而山劇場是一個由臺灣原住民和漢人共同創作的劇場，二〇一四年曾代表台灣參加愛丁堡藝穗節演出，今年更參與外亞維儂藝術節演出。冉而山劇場採用原漢文化為底韻，以「行為藝術」為指標，尋找生命最純粹的律動。10月9日於寶藏巖所呈現的劇目《Misa-Lisin 彌莎·禮信》是由六個精湛的片段所構成，表演者透過吟唱、舞蹈、歌頌、展演的方式，凝視自我或反射觀者，形成台上與台下形成「互為主體」之反身性場域，觀者透過觀看演出，在劇場這片心靈的鏡子中，透徹、折射他人或自己的人生。

### On Site, Performance

This program invited Riverbed Theatre and Langasan Theatre, two theatre troupes that have just participated in Le festival OFF d'Avignon 2015, to present their theatre pieces respectively at Taipei Artist Village (2-4 Oct.) and Treasure Hill (9 Oct.). Riverbed Theatre presented the piece Mixed Blood in collaboration with Gang-a Tsui Theater for the first time in 2013 and attracted considerable praise. The two theatres collaborated again this year in presenting rêves de riz, a piece combining Taiwanese surrealism endemic to Riverbed Theatre with the traditional Nanguan music of Gang-a Tsui Theater. It embodies an eclectic mix of the Oriental and the Occidental as well as traditional and modern elements. rêves de riz was premiered at Le festival OFF d'Avignon 2015, where it drew a large audience and received high praise from the audience and the local press. Art critics unstintingly eulogized this piece for its "exotic beauty", "elegance", as well as "precision and exquisiteness". It almost parallels Robert Wilson's masterpieces.

Founded in 2012, Langasan Theatre consists of Taiwanese aborigines and Han Chinese. The theatre has represented Taiwan to participate in Edinburgh Festival Fringe in 2014 and Le festival OFF d'Avignon in 2015. The theatre treats aborigine and Han Chinese culture as its heritage and performance art as its approach to search for the purest rhythm of life. The piece Misa-Lisinto be staged at Treasure Hill consists of six exquisite parts. By ways of chant, dance, and performance, the performers reflect on themselves and meanwhile project their images onto the viewers, creating a reflexive field of inter-subjectivity. The viewers may thoroughly understand the meaning of their or others' lives by seeing themselves in the mirror of the theatre.





#### 混種影展

「混種影展」邀請作家及政治文化評論人張鐵志擔任策展人，放映以音樂為主題的紀錄片，利用電影語言，了解音樂在不同時代所扮演的角色與定位。策展人嚴選的片單，包括《絕不鬆開我的拳頭》、《再見烏托邦》、《在浮城的角落唱首歌》、《海洋熱》、《蚵子寮漁村紀事》、《如果耳朵有開關》與《台北抽搖》共七部音樂祭與聲音藝術的紀錄片，其中開幕片《絕不鬆開我的拳頭》是奧斯卡提名導演王水泊最新作品，一部關於武漢龐克搖滾的紀錄片，搶先在「混種影展」首次曝光，導演也與策展人一同參與映後座談，聊電影、聊音樂、聊生活。透過影展的放映，希望觀眾從中發掘音樂介入社會的化學反應，並了解每代音樂人背後的故事。

#### On Site, Film

This program invited Chang Tieh-chih, a famous writer and cultural critic, to serve as the curator, screening documentaries that feature music festivals and sound art. It used cinematic language in explicating the roles and positions of music in different times. The documentaries carefully selected by the curator include Never Release My Fist, Night of an Era, On the Edge of A Floating City, We Sing, Ocean Fever, Small Oyster Rock in Kezailiao, Ears Switched Off and On, and TPE-Tics. The opening film Never Release My Fist is the latest work by Wang Shui-Bo, a nominated director for The Oscars. It is a documentary on Wu-han's Punk Rock and will be premiered in this program. The director and the curator were joined the after-screening discussion, told on movies, music, and life. This program expects the audience to notice the chemical reaction triggered by music's intervention in the society, and to understand personal stories of different generations of music professionals.

#### 聲響混種

傳承歷屆「混種現場」使用聲音與影像結合的大型表演，十月九日於寶藏巖舉行開幕派對，邀請台灣聲音藝術家林其蔚、許雁婷、楊智博、哈薩克樂隊馬木爾（IZ+ 鏤 TAT）、壞鞋子舞蹈劇場與幽法樂團，與比利時藝術家 Roman Hiele、SOMA TAIPEI 進行精彩的現場表演，同時為台灣民眾帶來靜音派對 Silent Disco Party，呈現新興前衛的全新音樂體驗；閉幕活動於十月十七日在 URS21 中山創意基地舉行，邀請日本錄像藝術家河合政之、浜崎亮大與台灣藝術家／團隊陳怡潔、台北爵士大樂隊、葉廷皓、PSquare Media Lab 及樂團勞動服務、晨曦光廊、王榆鈞與時間樂隊，將前衛並具有實驗性質的表演呈現給現場觀眾，其中葉廷皓、許雁婷、王榆鈞皆曾為藝術村獎助的出訪／駐村藝術家，返台後再度邀請演出，從而看出藝術家經歷駐村後的蛻變與成長，也為「聲響混種」畫下完美的句點。

#### On Site, Sound

Perpetuating previous On Site Artfests that featured large-scale audio-visual performances, the reception party this year was also in full swing. There will be many iconic artists performing in the gala night, held at Treasure Hill on 9 October. This program invited Taiwanese sound artists Lin Chi-Wei, Hsu Yen-Ting, Yang Ji-po; Kazakhstan band Mamer IZ Band+TAT, MauvaisChausson Dance Theatre,UFA, SOMA TAIPEI, and Belgium artist Roman Hiele staged breathtaking live performances. A Silent Disco Party was held aiming to provide the participants with the latest avant-garde musical experiences. The closing event of this program was held on 17 October at URS21 Chung Shan Creative Hub, where Japanese video artists Kawai Masayuki and Ryota Hamasaki, Taiwanese artists/groups Agi Chen, Taipei Jazz Orchestra, Yeh Ting-Hao, PSquare Media Lab, Community Service, Sun of Morning, and Wang Yujun & TIMEr were invited to present their avant-garde and experimental performances to the public. Taipei Artist Village has awarded Yeh Ting-Hao, Hsu Yen-Ting and Wang Yujun grants as visiting artists or artist-in-residence. From their performances in the event, we may witness their growth spurred by these valuable experiences. The closing event drew this program to a perfect end.





## 2015 台灣藝術村聯盟年會－以藝術村作為方法 Taiwan Artist Village Alliance Annual Conference: Artist Residencies as a Method

二〇〇一年國內第一個公辦藝術村－台北國際藝術村的成立營運，從中央到地方政府皆積極開始將藝術村列為文化施政重點。陸續有地方縣市政府、民間團體等單位，利用閒置空間規劃其為藝術村模式運作。以藝術之名成立的藝術村何其之多，但我們究竟該如何看待台灣多年的藝術村政策發展？每個藝術村的營運者如何用細膩的形式介入在地社群，協同藝術家一起完成創作計劃？後全球化時代的台灣與國際的藝術村之間又該如何彼此分享資源合作串聯？

### 以藝術村作為方法

2015 台灣藝術村聯盟年會使用「以藝術村作為方法」為題，邀請日本 Tokyo Wonder Site 總監今村有策、紐約 Residency Unlimited 總監娜塔莉·安裘斯、澳洲亞洲聯網經理伊莉莎·羅伯特、美國藝術家聯盟董事布魯斯·羅傑斯、印度 Khaj 藝術村策展人普摩那·尚古塔及台北 | 寶藏巖國際藝術村前總監蘇瑤華，共六位長期致力於藝術進駐領域的國內外專家學者針對台灣藝術村政策進行檢視，分享全球各地駐村計畫的最新發展趨勢觀察，並於會中決議，由台北國際藝術率先推動成立「台灣藝文空間連線 TASA」，透過每年定期舉辦年會論壇，邀請聯盟成員、國內外藝術單位及藝術節慶策畫暨參與者與政府單位共同討論交流，通過不同角色所產生出不同角度的意見，達成提升各進駐機構不論是在營運或是舉辦藝文展演活動時，能有更多元的合作模式與可能性。

Since the establishment of Taipei Artist Village, the first government-run residency in Taiwan, in 2001, initiating artist-in-residency programs has become a key agenda for central and local authorities alike throughout the island. City and county governments as well as local NGOs began to utilize disused spaces as artist residency sites. How do we summarize the changes in policies pertaining to artist residencies in Taiwan so far? How does each and every one of the sites interfere or become involved with local communities, and furthermore assist its artists to conduct their proposed projects? How, in a post-globalization context, do residencies in Taiwan connect, collaborate, and share resources with programs around the world?

### Artist Residencies as a Method

The 2015 Taiwan Artist Village Alliance Annual Conference adopted the theme "Artist Residencies as a Method." Six domestic and international art practitioners focusing their long-term researches on residency programs were invited to examine the policies of Taiwan's residency programs: Yusaku Imamura (Director of Tokyo Wonder Site), Nathalie Anglès (Executive Director of Residency Unlimited), Eliza Roberts (Arts Residencies Manager at Asialink), Bruce Rodgers (National Board of Trustees for the Alliance of Artist Communities), Promona Sengupta (Curator and Project Manager at Khoj International Artists' Association), and Su Yao-Hua (former Executive Director of Artist-in-Residence Taipei). They not only shared their studies on the development of residency programs around the world, but also made a conference resolution to launch the "Taiwan Art Space Alliance (TASA)." TASA will organize annual symposiums, invite members, government representatives, domestic and international organizations as well as art festival organizers and participants to engage in discussions, and ultimately provide diverse opportunities for collaboration among allies in the future.







## 玩藝兒－藝術兒童營 Play Together – Children's Art Camp

藝術村自二〇〇六年開始推出「玩藝兒」－兒童營課程，透過多元化的藝術進行方式，如肢體開發、生活藝術、工藝創作、公共藝術等各類育成課程，除了拓展孩童藝術視野、激發創意外，更深化藝術教育的推展。

二〇一五年兒童藝術營師資由國內外駐村藝術家及寶藏巖內微型群聚藝術家中選出。並根據藝術家的創作類型及專業，籌辦不同類型的教育推廣活動，期盼帶給孩童更豐富、多元的藝術文化體驗。此計畫也希冀帶給村內微型群聚和國內外駐村藝術家們對於駐地更深入的交流與藝術傳達的機會。

Treasure Hill | Taipei Artist Village launched Play Together, a children's art camp program in 2006. Through diverse forms of artistic expressions such as physical development, everyday art, craft, and public art, groundwork of art education was established to inspire young children and expand their creative horizon.

The instructors for 2015's art camp were selected from our resident artists and Micro Loft artists. A variety of educational activities were programmed based on different artists' fields of practice, attempting to provide participating children with multi-layered experiences in the arts. The camp also allowed domestic and international resident artists to connect with the public and share their artistic ideas with each other.

## 屋頂漫談夜 Rooftop Talks

台北 | 寶藏巖國際藝術村作為國內外藝術家進駐的基地，不單是提供創作與生活的空間，更重要的是能夠與在地民眾產生更多藝術創作或生活體驗上的交流互動。為此台北國際藝術村定期於週五夜舉辦座談，邀請當季駐村藝術家與曾擔任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大家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，歡迎 Friday Night 來台北國際藝術村頂樓花園「異」起聊「藝」下。

As a joint international AIR site, Taipei | Treasure Hill Artist Village not only provides living and working spaces for artists, but most importantly reaches out to local communities through sharing experiences of making and living. Friday night talks are scheduled regularly at Taipei Artist Village (TAV), featuring current resident artists as well as moderator and resident artist group exhibition curator Tsao Liang-Pin. The talks are often conducted in a lively and approachable manner, initiating dialogues in relation to the artists' practices and experiences working in a foreign land. Please join us on Friday nights at the TAV Roof Garden for exchanges of art and experiences.



## 夏、冬季開放工作室 — 跟藝術家一起開房間、玩藝術！ Summer and Winter Open Studio Events — Making Art with Artists!

台北 | 寶藏巖國際藝術村提供國內外藝術家駐地及交流，為了增加民眾與駐村藝術家及居民的交流與互動，每年數次舉辦開放工作室活動，期間特別開放駐村藝術家工作室，邀請參與群眾與駐村藝術家及居民們進行近距離互動，開啟與國際交流之大門，建立來自不同地域、文化的藝文工作者們溝通的橋樑，體驗集思匯流而成的藝術之流。

二〇一五年夏季開放工作室邀請到海莉·伊莉莎白·金、山本琳恩·陳以軒、黃立慧、邱承宏、莎拉·紐特曼、陳寶玲、姜恩求、布山陽介共九位駐村藝術家參與。其中藝術家海莉·伊莉莎白·金於台北國際藝術村飲冰室舉辦創作工作坊，傳授個人創作時所使用的模板噴畫創技巧；而來自澳洲的策展人易安妮則邀請民眾參與其長期藝術創作計畫「REMOTEWORDS」，除外，活動還特別邀請文化工作者張鐵志、獨立策展人徐文瑞、新樂園駐村藝術家林芸與替代空間工作者李少莊及賴欣欣等人舉辦多場座談與講座，加強藝術村與外部連結性，並同時舉辦「K.T. 科藝獎 10 週年數位動畫回顧展」、「Starck & Co.™」數位草地音樂會、微型群聚工作坊…等活動，吸引大批民眾前來參與，期許能在多元融合的藝術交流過程中相互激盪，擴散其產生的文化能量。

二〇一五年末所舉辦的寶藏巖冬季開放工作室，串聯寶藏巖 12 組微型群聚藝術家與寶村居民，跳脫以往開放形式，除了舉辦多場特色工作坊課程外，更策劃「柑啦！辦“藝”桌」活動，邀請民眾於寶藏巖村內一起吃傳統辦桌菜，由寶村柑仔店與微聚藝術家進行創意桌面佈置，發揮創意並結合自己的藝術專長與特色。期待透過藝術手作課程與傳統辦桌文化，拉近人與人之間的距離，徹底實踐「藝居共生」新價值。

Taipei | Treasure Hill Artist Village is a platform for domestic and international artists to connect. Open Studio events, in which studios open doors for the public to visit, throughout the year create opportunities for resident artists to interact with the local community. These interactive activities bridge art practitioners from all over the world to share thoughts and experiences together.

The Summer Open Studio in 2015 brought together 9 artists: Hayley King aka Flox, Lynne Yamamoto, Chen I-Hsuen, Huang Li-Hui, Chiu Chen Hung, Sara Nuytemans, Pauline Chen, Kang Eungoo, and Yousuke Fuyamae. Hayley King aka Flox hosted a stencil graffiti workshop at Tea Room + Roof Garden, Taipei Artist Village; whereas Australian curator Annie Ivanova invited the public to participate in a long-term project titled REMOTEWORDS. In addition, culture observer CHANG Tieh-Chih, independent curator Hsu Manray, SLY Art Space resident artist LIN Yun, and alternative space representatives Bianca Lei Sio Chong and Lai Yi-Hsin were invited as keynote speakers at a variety of talks and presentations. Programs such as Digital Animation Retrospective of K.T. Creativity Award 10th Anniversary, Starck & Co.™ Digital Lawn Concert, and Micro Loft Workshops were also launched to provide diverse and energy-filled grounds for cultural inspiration.

Winter Open Studio at the end of 2015 featured Treasure Hill residents and artists from the twelve Micro Loft studios. On top of the standard Open Studio workshop sessions, a traditional banquet 「Cheers, Let's eat」 was held to treat the public to a feast. The tables were set up by Treasure Hill Community Grocery and Micro Loft artists, demonstrating creativity in different professions. Through conducting hands-on workshops and sharing traditional party culture, individuals from various backgrounds were brought closer together, and the ideal of an art-and-living community was put into practice.



## 志工 Volunteers

台北 | 寶藏巖國際藝術村為因應各界熱愛當代藝術，且有志為藝術村推廣教育盡力之人士，每年進行遴選及督導志工計畫，俾協助推廣各項活動。期望以喜愛藝術的心為出發點，向外延伸並與國際接軌，期盼吸引學生與民眾，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。

If you love art and culture, Taipei | Treasure Hill Artist Village offers you a special opportunity to get intimate with art, and personally experience a wide variety of cultural exchanges, through volunteer service. Right now, Taipei | Treasure Hill Artist Village is promoting our long-term Art Seed Program. Every year, applicants are selected through an interview process. Winners must attend volunteer training courses, on-site practice sessions and on-the-job training at specified times. Afterward, they become Seed Volunteers and begin performing services on a weekly basis.

## 導覽 Tours

為了使逐年增加的參訪團體更加瞭解藝術進駐計畫，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，期待透過豐富整體的內容，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。

Every year, more and more groups visit Taipei Artist Village and Treasure Hill Artist Village. To help you better understand what the Artist-in-Residence program is all about, we have organized formal tours for you to enjoy, introducing the grounds, history, culture, natural environment, the projects of current artists-in-residence, and a special short film about the artist villages. Through these full and fulfilling introductions, we hope all the groups that reserve a tour with us will experience the cultural atmosphere of our artist villages from many different angles.

## 實習生 Internships

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。二〇一五年制定臺北市文化基金會藝術村營運部實習申請辦法並施行，共招募 9 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、國立台北藝術大學、國立台灣藝術大學、台北海洋技術學院等，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。二〇一六年也持續開放實習名額提供各大專院校申請。

Taipei | Treasure Hill Artist Village has worked with educational institution since 2005, offers 3-months internship program and cares deeply about cultivating not only creative talent, but also other aspects of the art profession, including theory, exhibition production, and event management. Our education mission spans professional instruction and practical experience, set up internship application and policy in 2015. There are 9 interns in 2015. During their internships, students gain knowledge and learn skills, which they then put into practice in a real-world environment, achieving real professional abilities after graduation. The interns are from The Chinese University of Hong Kong, Hong Kong Baptist University, Taipei National University of the Arts, National Taiwan University of Arts, and Taipei College of Maritime Technology, etc. Our internships build the bridges between Taipei | Treasure Hill Artist Village and academic institutions and continue to offer opportunities for applicants.



# 精選活動回顧

## 一月

### 展覽

「沉默果敢」－大畑彩個展  
「見證者」－楊子弘個展

### 教育推廣

「玩藝兒」－2015 寒假兒童營

## 二月

### 展覽

「駐村藝術家聯合展覽」  
「甲子菁桐容顏」－朱禮群攝影個展  
「每條線都是從一個點走出來的」－思貝·努梅爾個展

## 三月

### 展覽

「ESC－暫離練習」－2015 周東彥個展

### 表演

回－極致：噪音－語話－靜慮／回音－回聲－回生／詩歌  
塗鴉－微笑是詩

### 活動

「燈著你回來」－2015 寶藏巖環境藝術燈節

## 四月

### 展覽

「過境」－陳妍伊、康雅筑雙個展  
「年少詩人的畫筆」－李曼聿插畫展

### 活動

小本書的第一本繪本。野狼。發表會

### 工作坊

遊戲設計工作坊－太陽花學運作為一款桌遊

## 五月

### 展覽

「TAV 電視攝影棚計畫」  
「就在那裡」－姜恩求個展  
「玩具物語－親故事」  
「科技 | 自然 | 對話 CYCLE UP!」

### 工作坊

莎拉·紐特曼潛意識探索工作坊

## 六月

### 影展

2015 年寶藏巖星空電影院－  
海市蜃樓：城市與建築專題影展

### 展覽

「翔往：飄流兩地書」－2015 張斯翔首次書法創作展  
「真實與虛構的那些」進駐創作發表  
「轉運站」－布山陽介裝置展覽  
「It Must Be the Moon」－莎拉·紐特曼個展  
「勿忘影中人」－黃立慧個展  
「我們都是時代的炮灰」

### 工作坊

布山陽介 基本聲音和視象同步化程式工作坊  
海莉·伊莉莎白·金模板實做及噴漆運用工作坊

### 工作室開放

TAV 夏季開放工作室  
THAV 夏季開放工作室

## 七月

### 展覽

「陰翳」－莊志維個展

## 八月

### 展覽

「不智慧生活練習」  
「點亮寶藏巖」－光影對話與提案展  
第四屆「徵相·寶藏巖」影像徵件展演  
「請入歧途：情境式探索」

### 表演

《肢體語言－探索當代舞蹈》－戲劇創作與實踐  
《原始封存》－寶藏巖山城環境劇場篇

## 九月

### 展覽

「Party」－李炳虎個展  
「3D 列印媽媽展」  
「向天際擲出一把泥巴」－可世木祐子影像裝置表演

### 表演

《鬼·執》－莎莉·理查森發表

## 十月

### 展覽

「冷時光」－2015 蔡芷芬個展  
「溫柔的產出」  
「物與聲音的裝置－我那會吶喊的作品」李銘盛個展

### 表演

《錯過 原始封存》－寶藏巖山城環境劇場篇

### 活動

2015 混種現場藝術祭

### 講座

春之當代夜－「檔案熱－關於檔案的實踐與方法」

## 十一月

### 展覽

「轉變 // 微粒」－諾亞·耶庫帖里雙地個展

### 講座

屋頂漫談夜

## 十二月

### 展覽

「物外之鏡」－丹羽陽太郎個展  
「RADIO OSWALD」－安伯托·杜克村個展  
「Sleep Apnea」－肯桑·羅特納索瑞克個展  
「暫存記憶」  
「連綿不斷的城市」－朱利安·夸涅個展

### 活動

夜 fun 寶藏巖

### 工作室開放

柑啦！辦「藝」桌

# Selected Activities

## January

### Exhibition

Witnesses - YANG Tzu-Hung Solo Exhibition  
Silent Audacity - Sayaka OHATA Solo Exhibition

Education Promotion Project  
Children's Winter Art Camp

## February

### Exhibition

Resident Artists Joint Exhibition  
The face of Jingtong 60 years

## March

### Exhibition

Escape Practice - CHOU Tung-Yen Solo Exhibition

### Performance

ECHOS - MINI/MA #1

### Activities

Light to the Homecoming - 2015 Treasure Hill Environmental Art Lantern Festival

### Open Studio

Spring Open Studio

## April

### Exhibition

In Transit - Duo Exhibition of CHEN Yen-Yi & KANG Ya-Chu  
Young Poet's Painting Brush - Tommy LEE Illustration Exhibition

## May

### Exhibition

Outthere - KANG Eungoo Solo Exhibition  
Toy Story - Dear Story  
CYCLE UP !

### Activities

ART on TV : The TAV Studio Project

### Workshop

Sara NUYTEMANS Exploring the Subconscious Mind  
Workshop

## June

### Exhibition

We're All Cannon Fodder of this Epoch

### Open Studio

Summer Open Studio

## July

### Exhibition

Shadows - CHUANG Chih-Wei Solo Exhibition

## August

### Exhibition

False Start : Situational Exploratorium

## September

### Exhibition

Party - Byungho LEE Solo Exhibition  
When you throw mud in the sky - Yuko KASEKI Video  
Installation Performance

### Performance

The Ghost Project Jih - Sally RICHARDSON Performance  
When you throw mud in the sky - Yuko KASEKI Video  
Installation Performance

## October

### Exhibition

A Moment of Delight - TSAI Chih-Fen Solo Exhibition 2015  
Considerate Creations  
Material and sound device - That would be cry works of mine -  
LEE Ming-Sheng solo exhibition

### Activities

On Site Artfest 2015

### Performance

Seal the origins-Memory Shadow - LAI Tsui-Shuang Solo Exhibition

## November

### Exhibition

TRANSITIONS // PARTICLES - Noa YEKUTIELI Two solo Exhibitions

### Lectures

Rooftop Talks

## December

### Exhibition

IN THE FACE OF EMPTY MIRRORS - Yotaro NIWA Solo Exhibition  
RADIO OSWALD - Humberto DUQUE Solo Exhibition  
Sleep Apnea - Kaensan RATTANASOMRERK Solo Exhibition  
Short-Term Memory  
The Continuous Cities - Julien COIGNET Solo Exhibition

# 2015

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