

2 0 1 2 D E L T A
The Living Gesture in Asia II

T R A N S - T E R R I T O R Y

2012「DELTA：亞洲生活手勢 II—跳境」為臺南藝術大學創作理論研究所與北京中央美院兩校之博士班交流展，同時結合東亞相關學者，透過「歷史與諸眾域」、「惡地與疆域化」兩大軸線的實地考察、現地創作，共同展現不同視域下的亞洲日常境況與藝術觀點。

座談會—亞洲藝術的在地實踐

- + 中韓台 50-60 年代：現代美術議題
- + 日韓台 80 年代：當代藝術議題

時間／地點：2012.12.5 8:30-17:00 國立臺南藝術大學—北畫廊 NG101 教室
與會學者：文貞姬、王品驊、金嬉英、徐虹、陳泓易、薛保瑕、蕭瓊瑞、藤村(稻葉)真以、龔卓軍

展覽— DELTA：亞洲生活手勢 II—跳境

展覽日期：2012.12.19-2012.12.26
開幕時間／地點：2012.12.19 09:30 國立臺南藝術大學—視覺館一樓大廳
展覽地點：國立臺南藝術大學—
視覺館一樓大廳與大扇形、三樓扇形空間、Miga 藝術空間
策 展 人：高俊宏、吳梓寧
藝 術 家：黃洋、姚璐、武宏、馬佳偉、胡小妹、陳怡潔、吳梓寧、丁昶文、林筱芳、林揚翎、廖惠玲、洪鈞元、邱竣傑

展覽發表座談會

時間／地點：2012.12.19 11:00-19:00 國立臺南藝術大學—視覺館五樓大教室
發表人／回應人：**策展人、參展藝術家**
丁憶陵、許平、陳泓易、葛玉君、薛保瑕、龔卓軍

主辦單位／國立臺南藝術大學 藝術創作理論研究所博士班
交流單位／北京中央美術學院、韓國國民大學
活動執行／國立臺南藝術大學 藝術創作理論研究所博士班學生會

“2012 DELTA: The Living Gesture in Asia II - Trans-territory” is the co-exhibition project between the doctoral programs of China Central Academy of Fine Arts and Tainan National University of the Arts, engaging regional field research and on-site art creation in southern Taiwan area. Collectively, a symposium for invited scholars from academic institutes in East Asia, to discuss two conceptual itineraries –“the History and the multitude milieu”and“badlands and territorialization,”for the on-site art creation experience. From pragmatic approach to trans-territory/interdisciplinary conceptual discussion, we expect this exhibition project could deliver catalyst on contemplating the living gestures in Asia.

Symposium—Art Practical in ASIA

- +The issue of Modern Art in the 1950-60s in China, Korea, Taiwan
- +The issue of Contemporary Art in the 1980s in Japan, Korea, Taiwan

Time/ Venue: 2012.12.5 8:30-17:00 TNNUA- North Gallery room-NG101
Guests: Moon Jung-hee, Wang Pin-hua, Kim Hee-young, Xu Hong, Chen Horng-yi, Hsueh Pao-shia, Hsiao Chiung-ju, Fujimura(Inaba) Mai, Gong Jow-jiun

Exhibition-DELTA: The Living Gesture in Asia II - Trans-territory

Date: 2012.12.19-2012.12.26
Opening: 2012.12.4 17:00 TNNUA- Lobby in Visual Arts Building I
Venue: TNNUA- Lobby(1F) and Shan Sing space(1F,3F) in Visual Arts Building I, MIGA Art Space; Lu-Tai Art Space
Curators: Kao Jun-hon, Wu Tzu-ning
Artists: Huang Yang, Yao Lu, Wu Hong, Ma Jia-wei, Hu Xiao-mei, Chen Yi-Chieh, Wu Tzu-ning, Ting Chaong-wen, Lin Hsiao-fang, Lin Yang-ling, Liao Hui-ling, Hong Jun-yuan, Chiu Chun-chieh

Presentation and discussion

Time: 2012.12.19 11:00-19:00
Venue: TNNUA- Lecture Room(5F) in Visual Arts Building I
Presenter/ Scholars: **Curators, Artists,**
Ding Yi Ling, Xu Ping, Chen Horng-yi, Ge Yu-jun, Hsueh Pao-shia, Gong Jow-jiun

Organizer/ Doctoral Program in Art Creation and Theory, TNNUA
Academic Exchange/ China Central Academy of Fine Arts, Korea Kookmin University
Executive and Management Team/ Student Association of Doctoral Program in Art Creation and Theory, TNNUA

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- 041 學術座談會—亞洲藝術的在地實踐 賴珮瑜
- 交流心得—
- 051 緊湊的行程，豐碩的收穫：「跳境」有感 姚璐、武宏、黃洋、胡小妹、馬佳偉
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2012 DELTA
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T R A N S - T E R R I T O R Y

專文 ARTICLES

2011年「DELTA：亞洲生活手勢—亞洲藝術學術論壇」，由臺南藝術大學創作理論研究所博士班及北京中央美院博士生共同參與，期間不僅產生深刻的交流，也在各自藝術觀點的闡述、差異之中，呈現了更多值得進一步交流的議題，成為今年繼續推動亞洲生活手勢的出發點。

2012年的策展主題為「DELTA：亞洲生活手勢II—跳境」（以下簡稱「跳境」），一方面延續了DELTA（三角洲）精神地理式的意象，另一方面也嘗試面對「移動」這個亞洲當代重要議題。今日亞洲對於「移動」正處於重新理解（也許還延續著某些誤解）的情況，一方面如同印度學者阿君·阿帕度萊（Arjun Appaduria）嘗試提出非災難的、具備希望性的離散所形成的「離散的公共領域」（diasporic public spheres）、或者如同中國藝術家艾未未視候機室為其工作室一般，形成對傳統「藝術家工作室」僵固概念的開解、甚至台灣近來由打開一當代藝術工作站策劃的前進泰國計畫……種種跡象指出，移動在今日的意義已然不同於冷戰時期的逃難以及帶有掠奪主義意味的帝國全球化行動，恰恰在今日，藉由交通、資訊流通性的益增，及國家衝突、對峙的碎片化，每一個亞洲人跨越國界的能力日趨強盛。移動所改變的不僅僅是如旅行一般，在地理空間認識上的拓展，我有理由、同時也有近似的觀察認為：移動將改變我們對於自身歷史的捕捉及定位、對於身體在歷時性上的擴延、重新思考臨近、環伺於我們的陌生生命如何能夠賦予我們甚麼新的感覺結構……終極來說，也將影響我們對於國族主義的觀點，這是亞洲今日潛在的衝突點之一。

雖然本次策展「跳境」作為一個資源有限的策展，無法大規模回應上述不斷移動、重組的亞洲新面貌。但是今日藉由藝術展演以及連動的論壇，我們可

不可能有不一樣的期待？對於身為策展者的我來說這是樂觀的，各式各樣展覽事件的組成，自身便是一個大型、抽象的「投影幕」，藉由展覽作品的可見性（造形光學）、展覽交流的互動性（倫理光學），組成了一個對於當今世界幻影的具體投影。從策展、同時也從每個藝術家各自的作品潛力而言，藉由一個小型的兩校交流展，投影出上述不斷移動、重組的亞洲新面貌，這種小型實踐反而更見可能且更為具體，「離散的公共領域」的意義也許在這裡可以看到。

「跳境」首先是以現地創作的實踐模式作為起點，近年來亞洲藝術在移動過程中正朝向一種「精神地理」（spiritual geography）的串連模式，這種串連不單僅止於對於西方文化的反思（縱然這也很可能形成另一類幻象實踐），更重要的是亞洲創作者如何放下擾人的東、西概念對立，從「移動」、「過境」、「重訪」……等不同方式，再次由身體性、地緣性的角度認識自己。此次策展的規劃中，策展團隊帶入了現地創作的模式，以台南老城市地帶及台南郊區「惡地」¹兩條路線作為現地考察、創作的領域。從概念層次言之，老城及惡地代表了現代性發展的雙重參照、元素，呈現了「世界」與「大地」、「自然」與「文明」的對照，對於創作概念已然分異的兩岸兩校創作者，在這種對照性極強的條件設定中會產生甚麼樣的交會？自然令人期待。

從前次2011年亞洲生活手勢論壇交流中，兩校博士生創作者面對巨觀與微觀、歷史性與日常性的觀點差異，展現了相當不同的創作視野，這一點讓人感到好奇：究竟創作者依存於環境的變數有多大？存在於創作意識中的「普遍性」、以及康德對於創作的唯一要求「自由意志」（今日看來也許是最為基進的「先驗資本主義」主張）究竟為何？這種對於「普遍性」及「自由意志」的分歧，換言之，對於藝術本質性界定的歧異，構成了當代藝術最為吸引人的一面。藉由此次「跳境」的實踐，我們可以簡要地發現幾個歧異點：首先是文化差異所塑造的外顯造形差異，例如可能是此次展出具有地標性特質的在地創作

1「惡地」路線的概念，在此處即從地質學名稱的「惡地」延伸到2008年88風災後極端氣候下的惡地。從創作地緣角度而言，臺灣有鹽分地帶文學、東海岸意識部落，有北迴歸線藝術行動、有諸多城市空間的藝術群聚，可是「惡地」雖然鄰近於臺南藝術大學，但卻一直是一個隱晦所在，目前提案階段，本計畫參與的創作者對於「惡地」的迴響頗為熱烈，其中原因很可能是因為其介於中多的中間地帶的特性所引起，譬如說寸草不生與居民動盪之間的關係、現代文明與亙古大地之間的關係、漢族與平埔族之間的族群關係……，惡地並非整片綿延，而是以錯落的方式，由北而南為台南市境內的東山、柳營、六甲、官田、山上、大內、新化、玉井、左鎮、南化、楠栖、關廟、龍崎等鄉鎮一直到高雄市境內的內門、旗山、岡山、阿蓮、燕巢、田寮等鄉鎮，南北50公里、東西22公里。本區地質上多屬厚重的泥岩層，呈現了多雨溝且植物貧乏的特殊景觀，歷史上則多為移民錯落的聚落（如西拉雅族等），甚至考古史上的「左鎮人」也在此區域發現。



一〈山海經系列之駘鷓〉，武宏在視覺館一樓展廳用枯葉燒出的怪物為例，武宏一到南藝便對南藝圖書館上方那早已消失、麻痺於南藝人日常生活中的鳳凰雕塑，並嘗試將其再度變形於牆面，取名為「駘鷓」，在極短的時間中完成磅礴氣勢的作品。「駘鷓」除了延續其過去對於山海經系列怪物形象的關注，作者試著在此次現地考察過程藉由「到陌生的地方尋找一種未知」，我以為武宏的尋找一種未知某個層面當然代表了對於熱帶台灣新的生命空間的想像，但同時另一面，也延續了山海經裡千奇百怪的生物所再現出來浩浩諸國的想像地理學。我們或許可以對比於南藝創作者林揚翎在本次展出的作品〈拾落〉來討論這種差異，同樣處理未知生物，林揚翎則不斷延續了其對於往生小狗的思念做出了狗狀的造型物，前者關注歷史性，後者關注細微的個人感知。

另外，黃洋的〈秘跡聯雙 I-X〉、〈撲墨即景之台南〉延續其既往的「逆向考古」的方法概念，非常有趣地對比了丁昶文〈佐證人計畫—插曲〉的偶然性、境況式有機考古，深深吸引我的，不是表面的形式對比問題，而是藝術知識在什麼樣的情況之下被建構、虛構出來，同時相反地，這個被建構、虛構出來的藝術知識在甚麼樣的情況下，透過方法論的刻意切斷、跳躍，形成另外一種截然不同的反身性景觀？扼要地說，黃洋透過此次現地創作所思考的是台灣（閩南式）在地建築拓印與中國南方民間建築之間所可能產生的同歧性，然而

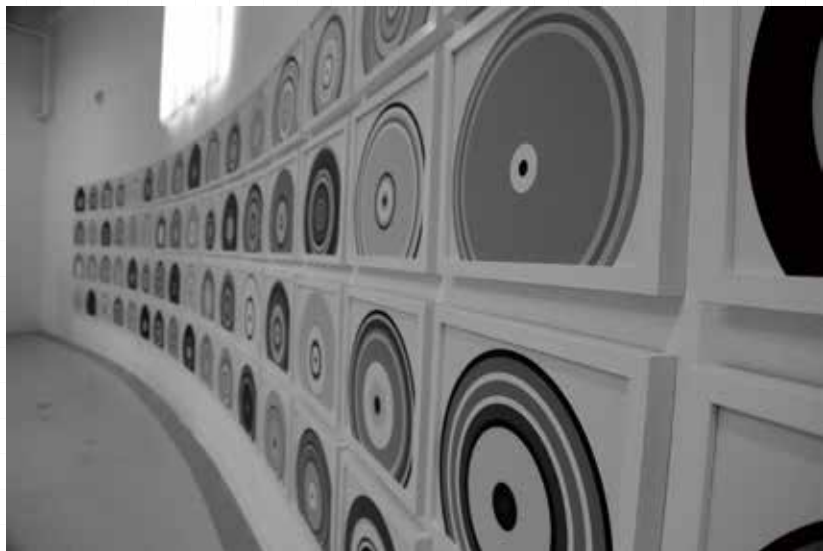
就丁昶文〈佐證人計畫—插曲〉的考古而言，透過少了一塊頭蓋骨的理容院小姐與同樣少了一塊頭蓋骨的萬年左鎮人之間的耦合 (coupling)，所反應的並非注重於「物證」的科學推演，而更加（也是其後設性成立的轉折點）處於濁世之中，一個考古學家的疲憊不堪與意外巧合所帶來的「疑旨」問題，如同傅柯在考古學 (archaeology) 的觀點中，將真理的假設、知識的建構本身疑問化，透過多重檔案的陳述產生更多的解釋可能。上述兩例指出一個現象，兩岸兩校創作者首先在議題層面呈現差異，更進一步，在方法論的思考上也有所不同，然而突顯「異」的概念並不是我們進行此次策展的目的，重要的是，如同個體性在現代化歷程被特意突顯以作為某種難以言喻的資本力量之後，事實上「異」的概念已經被諸多外部力量扭曲為均質化（一如近來文創產業裡不斷強調出來的殊異性），存在於創作者異質狀態裡並非各自孤立的排斥性，異質性是一面鏡子，藉由對方，我們似乎可以看到自己的樣態。

回到本次「跳境」的現地創作路線設定觀之，台南城市與惡地分別代表了歷史與自然兩種情境，如前所述，這是一種制約性的設定，意在於透過當代社會終究無法甩脫的兩種重要元素，進行現地創作的對質。從歷史的觀點



觀之，黃洋以台南市老城作為拓印客體，扮演了藝術考證學的嚴謹思維，而台灣創作者對於歷史感的投射，多半存在著「晶體」的概念，這與本次創作者多半透過影像作為介質有關，例如廖惠玲的〈為

了一個人的回憶〉，以近似於紀實攝影的手法加上空間裝置的嘗試、例如邱竣傑關於台南消失眷村〈消失的記憶〉的「演出性」錄像、再如林筱芳關於過去一段紀錄片拍攝經驗的〈冷檔案重啟計畫〉……台灣創作者普遍呈現了對於歷史性元素的再敘事、後敘事的傾向，顯示了創作者對於作為客體的時間事件的折射，一個可能的觀察是，對於歷史事件、歷史經驗的折射（而不採取傳統考古學式的推演）很可能是一種試圖閃避那些無法填補的空缺感的慾望式反置



入，同時也很可能回應了廣泛的後結構思維中對於特定時間主體的不信任感，當然也基於台灣長期歷史教育中，長期只注射一套特定歷史進入人體，卻不讓人談論歷史的結果。陳怡潔的〈圈圈島〉算是從這種空缺中突圍的一位創作者，其個人的卡通記憶所抽取出來的顏色組成，表面上「圈圈們」（王柏偉語）代表了一種社群，事實上「圈圈們」又再度讓我們驚覺，注射於我們人體內部的除了前面提到的制約性歷史敘事之外，還有美、日的卡通。

歷史之外，另外一個軸心在於自然，本次展覽及現地創作、考察的重點區域是台南市郊的惡地，此次兩岸兩校創作者有多位對於相關議題皆做出精彩的回應，馬佳偉以及姚璐的作品，分別從土壤採集以及平面影像後製的方式，對於土地議題做出回應，姚璐以中國山水的樣式，結合攝影後製的手法，將破碎的土地巧妙連結到山水畫的排列成層之中，形成多重的辯證語意，其中一個層面也許是，破碎土地連結到山水形式正意味著將汙染、災難移嫁到山水畫的觀賞品味之中，具有無言卻尖銳的指控，而馬佳偉細膩的土壤採集計畫，也透露了創作者透過土壤採集、分類過程中的思維、勞動，溢出於地理學家的分類方式，將土壤的色階作為一種感性條件來觀看，某方面也試著藉此喚起人們對於大地的情感知覺，另外，胡小妹的〈視覺地圖—無界〉，從色彩的概念出發，曾經擔任北京奧運視覺規劃工作的胡小妹，透過對於色彩、肌理的細微掌握，將惡地的地質轉化為格柵、具數位感的視覺圖像。整體而言，北京創作

者對於惡地所呈現的關注偏向於客觀化、距離化，而台灣創作者則偏向於經驗化（也因為此次現地創作是在台灣進行的緣故）。丁昶文的〈佐證人計畫—插曲〉拉出了現實身體與考古對象身體之間交往的「不可能性」，然而我以為，幾乎所有的可能性都源於某種絕望、無力的不可能性所吸引及開啟，從這裡來說，萬年前曾經存在於惡地以及考古歷史之中的「左鎮人」，非常象徵性地可以理解為某種黑洞，而藝術家正如受黑洞力場拉引的孤獨「伴星」一般，迴旋於某種不可視的力量。另外，吳梓寧〈綠洲計畫—跳境〉，藉由與 88 風災災區的甲仙國小學童合作，透過互動的藝術行動，藉由孩童之眼，重現了該場台灣近年最嚴重的自然災情的某個心情角落。無獨有偶，洪鈞元的〈350 公里〉以錄像裝置的方式，同樣重現了 88 風災期間當兵救援的經驗，從相關創作者的作品觀之，自然環境的劇烈變化儼然已經成為極為現實的議題，也反映了生活環境的改變對於藝術家而言，始終是一個重要議題。



近日在香港與活化廳的阿峰討論到「本土」的概念，由於香港屬於亞洲近年來環境、政治活動演變極為迅速的地方，某種意義上而言又處於兩岸之間，因此值得先拉出來討論，香港作為一個離散的城市，其「本土」概念主要出現於 2006 年的天星碼頭地拆除，引發強烈的抗議，在過程中「本土」作為一種庶民記憶的凝結首次集體地發生在香港的土地上，而今日作為資本載體的城市擴張、自然環境的變遷也成為發展中國家普遍面臨的問題，也因此有一種新的「本土」意義跳躍歷史符號的層次，由來於整體環境災難式的變遷對身體、生命形成威脅（例如 2010 年 311 地震對於日本藝術圈的震動及影響），這種自然及資本環境變遷所牽動的創作方向的改變，恐怕是除了政治藝術之外，另外一種全球化的藝術發展趨勢。

從「歷史」與「空間」這兩個基本而傳統主題，我們想推進的問題性在

於：當代藝術究竟存在著如何的普遍性？而此一普遍性又是如何被不同國家、不同世界所解讀，這個問題從兩岸兩校之間的交流中尤具意義，在「亞洲生活手勢」一系列相關的交流中，兩岸博士生的對話初步顯示了「異中有同」的趨勢，「異」者，當然指的是因為種種生活脈絡、政治現實不同所展現的藝術表現，而「同」者，則在於雙方對於當代藝術多數仍抱持著某種無名的信念，我以為這種信念是跨越族群、政治、現實，寄託於藝術的直覺感，也正因为這個基本的直覺感讓彼此的交流對話成為可能。從近兩年兩校創作者交流的經驗觀之，這樣的異／同粗略可從下面幾個角度切入細談：

1. 巨觀或微觀的創作觀念
2. 宏大或日常的歷史語境
3. 冷評判或熱參與的社會行動
4. 個人性或公共性的空間感知

這四個面向乍看頗大，但基本上呈現出各自藝術養成背景、社會背景的差異，也呈現出兩校創作者各自的專注面以及可供彼此參考之處。首先就巨觀或微觀的創作觀念而言，兩校的創作、研究者確實在創作視野及研究議題的選定上，呈現巨觀與微觀的分野，但是經由不斷對話，這種分野正好提供彼此良好對話的契機，帶給兩校博士生思考既有研究、創作在視域上的局限即開展的可能；其次，關於宏大或日常的歷史語境，臺南藝術大學的博士班創作者普遍顯示出對於日常性主題的偏好，相對的中央美院博士班創作者則在創作研究中往往肩負歷史感，「日常性」作為一種席捲近十年來台灣當代藝術的台詞，我以為其真正意思，並不是從國際境況主義延續過來的所謂「日常生活革命」這樣的想像與表現，而恰恰是台灣在甩脫 90 年代作為後解嚴轉型期的「主體性」爭辯之後的一種歷史性的甩脫，我們經常批判台灣目前二十幾歲新一輩的創作者將「日常性」品味化，某方面是因為那套過去由前衛主義藝術創作者所開闢的主體、歷史性語境被「不採認」，或者，我們可以說，台灣的藝術「本土化」已經從過往意識形態的虛構、主體性時期的飄浮、一直到今日的一切，表現在最基本的經濟生存、焦慮，正式地跨入新自由主義時代的生命政治。相同的，中國創作者普遍性透露出來的歷史感，某方面仍流露出其對於中國民族意識上的普遍認同，從此次參展的多位北京藝術家身上可以看出，文人氣息、氣質以及對於文人面對由民族意識作為基準所展開的空間旅行、批判，存在著



另外一種面貌的困境及掙扎。另外，就冷評判或熱參與的社會行動方面，兩校創作者普遍關注社會事件、議題，然而雙方仍呈現了架構性的理性觀看、評判、再現，以及透過直接參與所形塑的關係美學之間的細微差異；最後，個人性或公共性的空間空間感知方面，現代性的空間問題仍是雙方普遍面臨的，包含城市擴張、生態變化、生活圈改變等等，雙方也皆從公共性及個人性的觀點思考空間議題，雖然由於兩岸地理、城市、居住人口規模的不同，相同的觀點所呈現出不同的面貌，依然值得彼此進一步參照、學習。

事實上，存在於列維納斯 (Lévinas) 等晚近西方概念中的「他性」(otherness)，某方面可視為本次策展的核心之一，我們或許質疑，天下哪一個展覽的匯聚不具有他性。約莫 21 世紀以降，以西方為主的大型展覽快速移動到亞洲，某方面代表的是文化作為資本運作的集體模式由西方轉移至開發中的亞洲，資本角力是這類大型展覽裡面的同一性，而藝術家作為他性多半作為當代藝術資本化過程中最新的佈署，可是兩岸兩校交流展卻內含著幾種更為真實的背景，包含兩岸歷史、語言共通性地緣政治的一切要素，這點也讓「跳境」顯得更為珍貴。雖然近年來兩岸之互動日益頻繁，然而藝術創作層面的對話仍有極大的開展空間，兩岸創作者的藝術觀點在歷史、社會、空間、個人方面的差異性，深刻反映了各自所身處的時代脈絡。「跳境」真正的意思在於透過各種身體移動，重新拾回創作最珍貴的「面對臨在」的基本點，而兩岸兩校的師長、創作者、協辦的學生也在這個過程中，在極短的時間以及不豐厚的創作資源、生產條件之下完成了複雜的行動、交流過程，這種不問回饋工作模式、團隊運動於底層介入，也許界別了與西方個人主義為首的工作方式，也許是亞洲生活得以展現其特殊面貌的重要因素之一。■

Inter-body of the Geo-spiritual

by Kao Jun-hung Curator, Doctoral Student of Doctoral program in Art Creation and Theory TNNUA

The 2011 “DELTA: The Living Gesture in Asia - Asian Art Forum” was directed and partaken by the Doctoral Program in Art Creation and Theory, Tainan University of the Arts (TNNUA) and the doctoral students from the China Central Academy of Fine Arts. The participants experienced close and deep exchanges during the forum and found many more topics worthy of further exchanges in regards to their discourses on the viewpoints of art creation. Hence, the 2012 “DELTA: The Living Gesture in Asia II” is held.

The 2012 exhibition was named as “DELTA: The Living Gesture in Asia II - Trans-territory” (hereunder referred to as “Trans-territory”), which on one hand maintained the spiritually geographic image of “DELTA”, and on the other made efforts to address the important issues that contemporary Asians face. Presently most Asians are still trying to figure out the notion of “moving” when they harbor some kind of misunderstanding. Examples include the Indian scholar Arjun Appadurai who proposed the concept of diasporic public spheres, which is a non-disastrous, hopeful style of diaspora, or the Chinese artist Ai Weiwei, who regards departure lounges as his studio. The traditional idea of a studio for artists has been deconstructed, as shown by the the “Heading for Thailand” program planned by We’re OPEN. A number of incidents have demonstrated that today, moving differs greatly from the fleeing that occurred during the Cold War period or the globalization of empire. With the increase of information exchange and transportation across all boundaries as well as the deforming of national conflicts and confrontation, Asians are more apt to cross the boundaries of their countries.



“Moving” not only alters the geographic locations or distances, but, as I have observed and have reason to believe, will also change our own perception and comprehension of our position in history and the extension of our physical bodies across diachronicity, and motivate us to rethink how individuals as strangers endow us with a new structure of feeling. Ultimately, it will affect our perception of nationalism, which is a potent source for conflicts across Asia.

As “Trans-territory” to some extent had limited resources and could not provide sufficient testimony to an ever-moving, re-constructing Asia, we still entertain expectations for a brighter future through the series of art exhibitions and symposiums. As a curator, I feel optimistic because all sorts of

exhibitions and the events surrounding them are in themselves a large-sized, abstract projector screen that proffers an explicit projection for the nowadays world through the visibility of the displayed artworks and the ensuing exchanges of the artists involved. The act of curating and the potentials of the art creations displayed in this small, two-university exhibition may well project an ever-moving, re-constructing Asia. This small exhibition has become more concrete with higher possibilities, while the significance of diasporic public spheres might be found here.

“Trans-territory” starts from the local practicality. In recent years, Asian art has headed toward a model of connection referred to as spiritual geography in the duration of moving. This connection does more than provide a reflection for western cultures (even though it might become an illusionary practice). More importantly, Asians have learned how to release the oriental vs. western conceptual conflict, and employ various ways such as “moving,” “cross-boundary”, and “revisiting” to recognize themselves through physical or geographical perspectives. The curating team brought “local creation” into this exhibition. There were two routes for observation and creation: the old downtown area of Tainan and the badlands¹ of Tainan’s outskirts. From the conceptual level, the old town and the badlands represent a dual reference for modern development, which presents an antithesis of the “world” and “earth”, or “nature” and “civilization”. As the two universities hold divergent creation ideas, we are eager to find out what kind of exchange will happen under this antithetical situation.

1. The idea of the badlands is borrowed from geology to describe the badlands ravaged by Typhoon Morakot in 2008. From the geographic perspective, Taiwan’s literature consists of a large number of art communities, such as salinity-skirts literature, East Coast Consciousness Tribe and Tropic of Cancer Art in Action. Yet these badlands have remained an obscure place although they are in the vicinity of TNNUA. During the proposal period, all the creators gave enthusiastic responses for the badlands theme, which might be because of their characteristic of being in the middle-land, such as at the middle point of the wasteland and the industrious spirit of the locals, modern civilization and ancient land, or the ethnic relationship between the Hans and the Pinpu Tribe. The badlands are not a vast domain, but rather are scattered across the region, from Tainan’s Dongshan, Liuyin, Liujia, Guantian, Shanshang, Danei, Hsinhua, Yujing, Tsuocheng, Nanhua, Nanhsi, Guanmiao, and Longqi Townships, to Kaohsiung’s Neimen, Qishan, Gangshan, Alien, Yanchao, and Tianliao Townships—roughly 50 kilometers from south to north and 22 kilometers from east to west. The geology belongs to thick marl layer, which appears to have many rain furrows with sparse plants. In history, some outside tribes such as Siraya came to this region; even the Tsochen man, renowned in archaeology, showed up around this region.

During the 2011 “DELTA: The Living Gesture in Asia - Asian Art Forum”, the doctoral students from the two universities demonstrated very different perspectives on creation, especially in the aspects of macroscope vs. microscope and historicity vs. regularity. This makes us wonder how much the surrounding environment can change an artist. What can best define the universality hidden in the awareness of creation and the free will upheld by Kant (which might be the most radical priori capitalism in today’s viewpoint). Such divergence on universality and free will, which can be seen as a delineation on the essence of art, has formed one of the most attractive areas in contemporary art. Through this “Trans-territory”, we have discovered several differing areas. The first area is the exterior difference that is triggered by cultural differences. Take Wu Hong’s *The Classic of Mountains and Rivers YI NAN* as examples. *The Classic of Mountains and Rivers YI NAN* is located in the exhibition hall of the ground floor of the Visual Art Center. Wu Hong was immensely attracted to the sculpture of a phoenix hung high above the library. He then burned dead leaves to create the mighty and grand “Phoenix Pavilion” in a very short a time. *The Classic of Mountains and Rivers YI NAN* not only shows his continuing concern over the unbelievable images of monsters mentioned in Shanhaijing (a



Chinese literary work) and an imaginary geography brought forth by this uncanny book, but manifests the artist's wild imagination for subtropical Taiwan, who created "Finding an Uncertainty in a Strange Place" at the same time. We might take the artwork titled *Pick Up the Fallen* by the Taiwanese creator, Lin Yang-ling as a comparison. Both of them dealt with unknown creatures, yet Lin Yang-ling created dog-shaped creations to express how much she missed her deceased dog. The former emphasized historicity, whereas the latter was more concerned about personal awareness, no matter how trivial it seemed.



Huang Yang's *Geminate Secret Texture I-X, Rubbings Impression of Tainan* proved to be a continuation to her "Reverse Archeology", which was a contrast to the contingency of *The Tsuo Chen Man Project - Episode* by Ting Chang-wen. Situation-based organic archaeology attracts me most by the construction of art knowledge, and by the totally different reflexive landscape created by the methodology (which means the whole body of knowledge). To be succinct, Huang Yang thought about the similarity and diversity between local Taiwanese buildings and the buildings of the Southern provinces in mainland China. In *The Tsuo Chen Man Project - Episode*, through the coupling of the hair salon's female worker and the long-dead Tsuo Chen man, both of whom lost a skull piece, Ting Chang-wen makes it clear that evidence or scientific reasoning is not important; rather, it is the coincidence and ambiguity brought forth by an archaeologist who might be extremely exhausted when luck comes his way (in a meta-narrative way). Just as Foucault asserted, by putting a big question mark on the hypothesis (for a truth) and the construction of knowledge, we may produce more possibilities through multi-narratives from layers of files. The above two examples pointed out that both universities (from the two sides of the Strait) have had differences in issues as well as in methodologies. Yet it was not our intention to amplify this difference. Instead, just as individuality had been em-

phasized as a symbol for the unspeakable power of capitalism, the concept of "difference" had been made homogenous by outer forces (as the so-called difference stressed by cultural and creative industries in recent years). The heterogeneity existing in artists does not counter against one another; rather, it is more like a mirror, which reflects our own views through other people.

Returning back to the "local creation" stressed by "Trans-territory," the old downtown area of Tainan and Tainan's badlands represent two contexts, namely, history and nature. As said before, this was a conditioned requirement that helped make the two elements of contemporary society confront in the local creation. From a historical perspective, Huang Yang used Tainan's old town as an object for brass rubbing, thus displaying his rigorous thinking of art-archaeology. On the other hand, Taiwanese creators harbor a conception of "crystal reflection" when dealing with historic reflection. In this



exhibition, most of the Taiwanese creators employed video images as an interfacial substance, such as *In memories of there* by Liao Hui-ling, a work that couples real-life photography and space installations, as well as Chiu Chun-chieh's "performing" video work of *Lost Memories* and Lin Hsiao-fang's *Cold Archive-Activated Project I* which tell about the experience of shooting a documentary. Taiwanese creators are more inclined to adopt re-narration or meta-narration over history, which manifests a reflection on



the incident from the author. A possible explanation for this might be that such historic experience (produced from reflections on the incidents) is an upside-down embedded approach, aiming to avoid a vacancy that cannot

be filled. It might be an expression of un-trust for certain subjects involved with time under the wave of post-structural thoughts. Of course it could be the result of the education system in Taiwan, as the ruling class has forcibly instilled a version of history into the public without encouraging people to talk about history. Chen Yi-chieh's *Circle Island* should be viewed as a breakthrough under the sweeping trend, as the composition of colors extracted from the cartoons seen in his childhood represents a certain community. Such circles (referred to as by Wang Po-wei) remind us of the cartoons created in America and Japan, which suggests we have been conditioned by the national historic narrative as well as by foreign countries' cartoons.

Another theme is about nature. This exhibition and local creation was engaged with the badlands on the outskirts of Tainan. Many artists from the two universities have proffered wonderful feedback to this. Ma Jia-wei's and Yao Lu's artworks employ soil collection and graphic video postproduction to convey their ideas about the land. Yao Lu combined Chinese sansui paintings and photographic postproduction to realize a multi-dialectic expression. By connecting the wretched land with traditional sansui paintings, the artist conveyed her anxiety over the current pollution in the natural environment (here the sansui painting). This was a fierce protest by itself. By carefully collecting and categorizing the soil, Ma Jia-wei accentuated her inclination (very much like a geographer) of seeing the soil's color gradations as a subjective condition. By so doing, she evokes people's emotions toward the land. Hu Xiao-mei's *Vision Map: Boundless* starts from the conception of colors. Once a visual planner for the Beijing Olympics, Hu Xiao-

mei transformed the badlands into garrisons through a detailed grasp of textures and colors, displaying a digital-effect visual image. On the whole, the Beijing creators adopted a more objective stance (with some distance) toward the badlands, whereas Taiwanese artists were more prone to employ personal experience (which might also be due to this exhibition being held in Taiwan). Ting Chang-wen's *The Tsuo Chen Man Project - Episode* pointed out the impossibility of a connection existing between the actual body and the object under archaeological scrutiny. Yet I think all possibilities come from the impossibility triggered by despair and immobility. Hence the Tsuo Chen man can be regarded a symbol for black holes, as all artists are like companion stars that are continually drawn by black holes and swirl in invisible forces. Wu Tzu-ning's *Project Oasis - Trans-territory* talks about survival after Typhoon Morakot through cooperative efforts and interactive exchanges with students from Chia Hsien Elementary School. Coincidentally, Hung Chun-yuan's *350KM* presents the experience of soldiers during Typhoon Morakot via videotaping. From such artworks, the fierce changes of the natural environment have become a very important issue that invites discussion and the artists' attention and concern.

Lately I have discussed the idea of locality with A-Feng from Woofers Ten in Hong Kong. Since Hong Kong has seen rapidly changing political activities over the past years and is in a sense located between Taiwan and mainland China, it is a place worth discussing before we go deeper into the cross-Strait issue. As a diasporic city, the people of Hong Kong did not know about localization until they gathered to protest the destruction of the Star Ferry Pier in 2006, when they found that they had a collective memory of Hong Kong. Today as cities (as a carrier for capitalism) expand, the natural environment's rapid changes have become a common problem faced by developing nations. Hence other than historic signs, localization has produced a new meaning from the threats to our bodies and lives (such as the threats posed by the Earthquake in Japan in 2011 for Japan's art world). Such change of direction due to alterations of the natural environment and capitalism's circumstances should be another global trend of art development aside from political art.

From the themes of history and space, we want to further ask: what

kind of universality exists in contemporary art, and how is this universality interpreted by differing countries or various political systems? This is especially meaningful for this exchange, as in the “The Living Gesture in Asia”, we discover some similarities out of the differences in the dialogue between the doctoral students of the two universities. The so-called differences refer to the differing political reality in our living contexts, whilst the similarities refer to the unexplainable belief in contemporary art held by most of the artists across the Strait. In my opinion, such a belief can transcend ethnic groups, political situations, and reality, as it originates from intuition. It is due to this intuition that the exchange has become possible. These similarities/ differences can be further explicated from the following angles:

1. Macroscopic or microscopic art creation;
2. Grand or everyday historic contexts;
3. Social actions comprised of cold criticisms or warm-hearted participation;
4. Personal or public awareness regarding space.

The four dimensions might be grand discourses, yet they reflect the basic differences of artistic backgrounds, social backgrounds, the two universities’ artists’ emphases on art and their advantages, which can be cited as references for the other. The doctoral students from the two universities indeed presented a clear boundary between the macroscopic vs. microscopic views, yet such a difference posed a golden opportunity for them to engage



in dialogues and a find triggering point to reconsider current study and creation’s horizons lying above the current limitations. Secondly, the TNNUA’s doctoral students showed an inclination toward regular life, whereas

their mainland Chinese counterparts showed a historic responsibility in their artwork creation. I think “regularity”, a notion that has swept Taiwan in the last decade, symbolizes a release from the post-martial-law period (in the 1990s) and subjectivity, instead of the daily life resolution proposed by international situationalism. We often criticize the younger (those in their 20s) generation’s habit of creating a taste from “regularities”, as the subjectivism developed by avant-garde artists is not recognized. Put differently, the localization of Taiwan’s art has demonstrated to enter a new phase of life politics of the Neo-liberalism, where economic survival and anxieties coexist, from fabrication and subjectivism. Chinese creators, on the other hand, display a literary person’s identification with Chinese nationality and culture, which show the predicament and struggles from the space travel of these Beijing artists. Also, from the cold criticisms and warm-hearted participation, all the social actions come from a concern for social events and incidents. Yet there exists a refined difference between structural seeing, criticism, representation and direct participation (which begets relational aesthetics). Finally, regarding personal or public awareness about space, the issue is shared by both sides, including the expansion of a city, ecological changes, and mutations of living communities. Both sides consider the issue of space from public as well as personal viewpoints, although the results show some differences owing to the differing population scales, geographies, and cities. This is worth reference and learning from each other for two sides too.

In fact, the western notion of “otherness” asserted by Lévinas should be regarded as a core to this exhibition. It is good to ask: Is there any exhibition without otherness? From the 21st century, large-sized exhibitions have moved into Asia, which could be viewed as a migration of western cultural capitalism into the developing region of Asia. Capitalism’s power struggles are the same in such large-sized exhibitions, while the artists can be seen as new deployments during this period of contemporary art capitalism. However, our exchange (from the two sides of the Straits) included shared history and language and geographic politics, of which the societal contexts made the exchanges more valid and the “Trans-territory” more valuable. Although the interactions across the Strait have become more intense in recent years, the dialogues on art still have ample room for development. The differences

shown in the perspectives in history, society, space and individuals from the two sides have reflected the times and societal contexts all artists are living in. “Trans-territory” means how through all sorts of physical moving, we are retrieving the basic point of facing the present. All the students, professors and participants involved have completed this complicated project with so little resources and in so short a time. Such a working spirit that does not ask for reciprocation might also differ from the individual-oriented western philosophy. This might be one of the main factors of why Asia can display its special style nowadays. ■

實地考察與現地創作

跳境

文／吳梓寧 跳境策展人、臺南藝術大學藝術創作理論研究所博士生

在全球化的今日，以全球尺度進行策劃的國際性雙年展、三年展在不同國家區域中不斷增加，威尼斯雙年展更被戲稱為「藝術奧運會」，以國家館的展覽形態帶出了如同各國在世界博覽會中，藉以展現國力與生產力的國家競賽意識。創作者們若能在這些全球性的藝術盛事中展露頭角，有如被選派成為國家代表隊一般，在國內外也能獲得一定程度的討論與關注，因此也成為許多創作者勉力進取的目標。

近年來，藝術界也出現不少檢討雙年展機制與這類全球性策展，如何改變與影響藝術生態的討論。尤其，在藝術體制內策展人角色的崛起，其掌握的資源與分配上的權力運作，以及當策展成為一種創作形式而成立的今日，也已在某種程度上改變了過往以藝術家及作品為創作主體的展覽觀念。這些發展，使得許多當代創作者也積極透過不同國家地區之間的展覽交流與藝術駐村，除了進行異境中的文化視野與生活體驗的種種交流和轉換之外，藉此增加自己作品在全球的能見度，增加與國際策展人接觸的機會，似乎也變成一項重要策略。

然而，除了加入上述全球化的跨國文化產銷邏輯之外，事實上也出現了一些異質性的策展形態，其共同點均帶有某種「反策展」的思考，無論在策展人角色功能上的顛覆、形成展覽的方法與呈現形式，都企圖挑戰過去主要由策展人進行作品選件和透過策展論述建構主觀詮釋的策展形態，逐漸將策展人與創作者間的權利位階與合作關係，進行更多樣化的嘗試與重新思考。

本次 2012「DELTA：亞洲生活手勢 II—跳境」的展覽，為臺南藝術大學創作理論研究所與北京中央美院兩校博士班之交流展，主題「跳境（Trans-territory）」正是在重新思考國際交流展覽的形態與策展方法上的嘗試，並

透過策展團隊的共同研討下所產生。某個角度來說，仍然延續了 2011 年「DELTA：亞洲生活手勢—亞洲藝術學術論壇」對亞洲現代性議題中「日常性」議題的討論。不過，整理上屆論壇所得到的結論，關於台灣（南藝）創作者較偏重於「個人性」的表達與自我關注的特質，特在本次「跳境（Trans-territory）」的策展方法上，希望透過實地考察與現地創作的策劃，創造雙方創作者在境遇轉換的實際體驗。

透過規劃「歷史與諸眾域」、「惡地與疆域化」兩大軸線的實地考察與現地創作，企圖打開一個延展向「外部性」的關注。透過自然環境與文化歷史交互作用的視野和境域轉換，在一天之內密集的行程規劃，將創作者們帶往異質的自然環境與文化場域中進行考察，並透過極短的二天時間進行現地創作與展覽發表，共同展現台灣與中國創作者們在不同視域下的亞洲日常境況與藝術觀點。

有關如何訂定出「歷史與諸眾域」、「惡地與疆域化」兩大軸線的主題來規劃考察行程，其原初的規劃想法是基於兩岸觀光交流日益頻繁，專挑風景名勝的觀光景點與行程，對於央美博士生來台交流恐怕太過俗濫與表面，而如何讓他們看見不同面向的台灣？以及考慮將台灣創作者自身都可能鮮少親身踏察過的路線納入，也算刻意創造某種雙方創作者在考察過程中，共同的「陌生經驗」來作為這次「跳境」的共通起點。

最後，在「同中求異」與「異中求同」的雙向可能性中，研討訂定出「歷史與諸眾域」、「惡地與疆域化」二大考察路線的主軸，以下介紹二大考察軸線的行程內容與紀錄：

「惡地與疆域化」2012/12/16 07:30-16:00

台灣有所謂的三大惡地景觀，分別是泥岩惡地、礫岩惡地及石灰岩惡地，其中又以西南部泥岩惡地所佔的面積最大，泥岩地區因地質與氣候因素的雙重影響，為台灣坡地中最難整治、植生綠化困難度最高的山坡地區域。

由於泥岩的表層遇水就會迅速軟化、崩解，但經曝曬、乾燥後卻又堅硬如石，並且極易龜裂崩落，因此在乾濕的交互侵蝕作用下，導致一般泥岩裸露地區的地勢起伏極大、地形十分複雜，再加上泥岩地質土層淺薄，以及氣候及地質條件之雙重限制，使得泥岩本身極不利於一般植物的生長，為時日久，便逐漸成為寸草不生之裸露地。泰半地區皆因難以進行農業耕作且地勢、地質不適宜人居，以致人煙稀少，因此泥岩地區素有惡地（bad land）以及地癌等難堪



之封號。¹

行程的第一個景點，就是驅車前往臨近南藝校園最近的「大內區曲溪社區」，由曲溪社區發展協會總幹事金士奐（葉媽媽）親自導覽，參訪當地著名惡地形。由北至南可依序看到大砲崙、大坑和被稱為「赤裸龍」的二溪月世界。對照於五指山的蒼鬱，緊鄰其旁的「赤裸龍」則顯得光禿一片，別有一番蒼茫風味。過往的遊客與當地居民，更對周邊其他景觀起名「疊彩山」和「醉仙跡」等名號，吸引遊客駐足並面對荒瘠的土地景觀進行浪漫的想像。²

央美博士生姚璐與胡小妹，在此拍攝不少惡地形的照片，作為後續現地創作的影像素材，姚璐巧妙結合影像處理，在山水風景與土地過度開發的現代性批判議題中，延展出自然景觀與過度開發「孰為惡地？」的影像辯證。而馬佳偉也在此採集當地的沙土，納入她標注在全球不同經緯度位置所採集到 101 種不同色彩的土壤之一，並進行色彩漸層的排列，以達到某種解疆域化的作品訴求。

隨後，一行人繼續前往甲仙與小林村進行考察，這個景點主要是 2009 年莫拉克颱風受到自然力所重創的地區。不同於曲溪社區原本就寸草不生、罕為

1. 引述自行政院農業委員會水土保持局臺南分局泥岩教育網：<<http://mudstone.swcb.gov.tw/>>，2013。

2. 參考自曲溪社區發展協會網站：<<http://ppgis.nccu.edu.tw/es/chiuishi/2/7>>，2013。

人居的天然惡地，小林村這個區域在風災下慘遭滅村，則是因山坡地水土保持不佳與風災自然力的雙重影響下，從原本人口聚居的村落瞬間成為無人的荒涼惡地。這個景點的現地創作，則由筆者與甲仙國小的師生合作，進行社群參與的水土保持種植行動。



總結「惡地與疆域化」路線，我們規劃了看似並不「光彩」的惡地之旅，但曲溪惡地景觀的特殊性與可看性，對央美博士生來說還是具備了一定的奇觀效果。甲仙小林村受到自然力破壞的場景，相信央美博士生們對此並不陌生，中國這幾年同樣遭受到地震與洪災重創的經驗，也都能夠快速進行連結。全球共同面對的氣候變遷與生態環保議題，恐怕已經成為當下最迫切關注的焦點。

「歷史與諸眾域」2012/12/16 16:00-22:00

假使我們相信創作者們經常處在班雅明筆下的漫遊者狀態，他們不似一般的觀光客般期待風景名勝的旅遊導覽。而是透過漫步與沈思，對城市進行詩性的閱讀與對歷史的緬懷。那麼台南市，作為曾是台灣 300 多年來的首府古都，其蘊含的歷史建築與常民生活所流傳下來的小吃、器物等等，作為本次考察另一主軸「歷史與諸眾域」的路線規劃，應該是當然之選。

因此，參訪完甲仙小林之後，便直接驅車前往台南安平由沈葆楨建於清代的二鯤鯓砲臺（億載金城），以及最早由荷蘭人建於 1624 年的熱蘭遮城（Zeelandia）遺跡（安平古堡），再進入安平老街區探訪劍獅，以及使用紅磚、咾咕石和蚵灰為建材的三合院建築。央美博士生黃洋，在此地拓印了許多台南的建築紋理，後續將之與他先前在廣東揭陽老牆拓印的紋理進行並置與對照，呈現了異中求同的雙城印記與連結。

而後，又前往神農街與海安路藝術造街的区域，探查因為都市更新計劃所產生的地下街工程爭端，如何透過海安路藝術造街的轉化，透過藝術修補錯誤都市計劃的惡果，重新活化原本沒落的街區，成為新的熱門觀光景點並帶動周邊商機的成功範例。央美博士生們對於在中國，更加快速且劇烈的都市更新發



展也十分有感，如何在歷史文化的保存和現代化的更新發展之間取得平衡，是所有發展中國家所共同面臨的現代性難題。

總結本次跳境的實地考察與現地創作，事實上央美創作者的參與度比南藝創作者高出許多，並確實依據考察過程取得創作素材，快速找到與自身創作連結的觀點與展現。南藝創作者中，或許是地利之便先自行考察，最後與央美師生一起參與考察行程的並不多，部分作品展現與素材取得上，似乎更是跳脫了這次設定的考察路線與現地創作的遊戲規則。所幸這些作品的關注，仍舊與二大主軸有緊密的關聯，就算不在考察路線上，也算是某種程度擴大了考察的版圖。這可以算是另一種「trans-territory」的精神展現嗎？只好請容許我們這樣自圓其說了。■

Trans-territory

by Wu Tzu-ning Curator, Doctoral Student of Doctoral program in Art Creation and Theory TNNUA

In the context of globalization, the number of international biennials or triennials organized in the global scale has seen an increase in recent years. The Venice Biennale has nicknamed the “Olympics for Art”, as it has pavilions for every participating nation, so as to present a country’s power and productivity like a world-class fair. Any participants who stand out as conspicuous artists in such global art events are similar to the athletes of a national team and will invite attention and discussion in their own countries and overseas alike. This is a shared objective for many artists to attain.

In the last years, the art world has echoed with criticisms about biennial and globalized curation and discussions concerning how to change and influence the entire art environment. This is especially true after the rise of the curator’s role, along with the resources and power operations controlled in their hands. Since curation has become a form of creation, this phenomenon has to some extent altered the traditional conception that artists and artworks are the body of creation. All the aforementioned developments have encouraged many contemporary artists to engage in exchanges with other regions or countries, or to find opportunities for art-village residencies. Through these exchanges and transformations of cultural perspectives and living experiences on foreign lands, artists can boost their visibility across the globe and seek opportunities to interact with international curators.

However, in addition to global trans-national cultural production and marketing, which has become the mainstream conception of today, some very different curating techniques have emerged. Such curating has a kind of

“anti-curation” thinking, which leads to subversion of the role and function of a curator, the organization of an exhibition, and the form of presentation, by posing challenges to the selection of artworks in the hands of curators and a subjective interpretation produced by the curating’s discourse. By so doing, the hierarchy and cooperative relations between a curator and artists are being reconsidered and reorganized.

The 2012 “DELTA: The Living Gesture in Asia II - Trans-territory” exhibition was an exchange of experience from the Doctoral Program in Art Creation and Theory, TNNUA and doctoral students from the China Central Academy of Fine Arts. As the thematic name of “Trans-territory” indicates, this exhibition was a concerted effort of all the participants to reconsider the form of an international exhibition and the approach to curation. It was in a sense a continuum to the prior year’s 2011 “DELTA: The Living Gesture in Asia - Asian Art Forum,” with an emphasis on the regularity of modernism in Asia. We have paid close attention to the “individualistic” expression and quality of TNNUA students since the 2011 exhibition and have made it a priority to create real experiences for the participating artists from both sides through fieldwork and on-site creation.

With the fieldwork and on-site creation focused on “history and vari-



ous geographic locations” and “badlands and territorialization”, we put forth endeavors to make a change of perspective on the ground of natural environment and cultural history so as to extend our concern on the exterior surroundings. We arranged for all the artists to engage in a one-day fieldwork activity and gave them two days to work on creation over local matters, so that artists from both universities could present their differing perspectives on Asian landscapes and art creation.

The two themes of “history and various geographic locations” and “badlands and territorialization” were chosen as the supporting theme due to the consideration that the tourism and cultural exchanges of both sides of the Straits have seen growth in recent years, and that sightseeing trips to famous scenic spots might be too shallow for these doctoral students. Moreover, the inclusion of scarcely trodden land (even to the Taiwanese students) might be a starting point for both sides to share a strange experience and step on the “Trans-territory”.

Thus, with the objectives of discovering differences in commonness and discovering commonness in differences, we chose “history and various geographic locations” and “badlands and territorialization” as the two main routes. The following are the itineraries and records of the two routes.



“Badlands and Territorialization” 2012/12/16 07:30-16:00

There are three types of badland landscapes, namely, mudstone badlands, conglomerate rock badlands and limestone badlands. The southwestern part of Taiwan is occupied by a large batch of mudstone badlands, which is affected by geological and weather factors and is the most difficult area to recover and sow seeds for greenification.

Since the surficial layer of mudstone softens and disintegrates quickly when it is watered and then hardens and chaps easily when it dries, mudstone areas usually have serious sloping and complex topographies. All these combined with the shallow layer of earth and climatic and geological conditions cause mudstone areas to be difficult places for plants or crops to grow, and they are unsuitable places for human beings to inhabit. Therefore mudstone areas are given embarrassing names such as “badlands” or “cancer of the land” .¹

The first scenic attraction of this itinerary was “Danei District Qusi Community”, which was nearest to TNNUA. The director of the Chu-Hsi Community Development Association, Chin Shih-huan, acted as a guide, introducing us to the surrounding badlands: Dapaolun, Dakeng, and the “Moon world” in Ersi, which was nicknamed the Nude Dragon. The Nude Dragon, in the vicinity of Five-Fingers Hill, showed a spectacular vastness with its baldness. Local residents (and even visitors from other places) named the neighboring areas Colorful Mountain and Drunken Poet’s Place, inviting people to stay here temporarily and release their wild, romantic imaginations over these poor badlands.²

Yao Lu and Hu Xiao-mei, doctoral students from the China Central Academy of Fine Arts, shot many photos of this area and utilized them as materials for further on-site creation. Yao Lu dealt with imagery processing and launched a dialectic of “What are badlands?” which broached on the modern discourse on natural badlands and over-exploitation of the natural environment. Ma Jia-wei collected some sandy earth and placed it in her collection of 101 kinds of earth gathered at various latitudes and longitudes.

1. Mudstone website, Tainan Branch, Soil and Water Conservation Bureau, Council of Agriculture, Executive Yuan. <http://mudstone.swcb.gov.tw/>, 2013.

2. Please visit the website of the Chu-Hsi Community Development Association at <http://ppgis.nccu.edu.tw/cs/chiushi/2/7>, 2013.

She then worked on an array of color gradations to pursue a voice of “de-territorialization”.

Afterwards, we toured Chiah sien and Hsiaolin Village, which had both been seriously ravaged by Typhoon Morakot. Compared to the natural barrenness of Chuhsi Community, Hsiaolin Village was damaged by the force of the typhoon and the consequences of poor soil conservation. Hsiaolin Village presented the example of a populated village being wretched and becoming badlands overnight. This on-site creation was taken charge of by the author, who recruited help from the teachers and students of Chiah sien Elementary School to work on water and soil conservation.

In summation, this tour of “badlands and territorialization” might not seem to be a glorious one, yet such badlands still appealed to the China Central Academy’s students. The typhoon-devastated villages, on the other hand, were not unfamiliar, as the students could connect them with the earthquakes and floods that have occurred over the last years in China. The shared issues regarding climatic changes and ecological protection could become a most urgent concern for today’s world.

“History and Various Geographic Locations” 2012/12/16 16:00-22:00

Creators are always roamers, as described by Benjamin, and they like to think and engage in poetic reading or historic remembrance of an area when taking a stroll instead of visiting famous scenic spots as common tourists do. If this is



true, then Tainan City, as the old capital of Taiwan for the past three centuries, was an appropriate location for a field trip, as Tainan boasts a good number of historical buildings, old-time cuisines and ordinary items.

The next stop after the villages was the Eternal Golden Castle in Anping (built by Shen Baozhen during the Ching Dynasty) and Zeelandia (built by the Dutch in 1624). We next headed toward Anping’s old-street blocks to see Jianshi and the three-section compound built with red bricks, Lau-gu stone, and oyster shell ash. Huang Yang, a student from the Central Academy of Fine Arts, stone-rubbed many textures of Tainan’s old buildings before making a comparison and parallel with the stone-rubbing made in Xieyang Old Wall in Guangdong which presented a commonness in the differences of the two old towns.

We then headed to the Art Street at Shennung Street and Haian Road to understand the condition of the underground construction disputes due to urban planning. The Central Academy’s students showed great empathy with urban planning, as in mainland China, urban renovation has been even more rapid and momentous. How to polish the urban landscapes with art decorations and revitalize declining street blocks, so as to make Hai-An Road a new tourist attraction and revive the business of the vicinity are issues faced by all developing countries.

In summation, the on-site creation and fieldwork of “Trans-territory” were much more warm-heartedly partaken by the Central Academy’s stu-



dents, as they found the materials through the field tour and a way to present their ideas on creation. Many of TNNUA's students, on the other hand, did not join in the trip and forwent the game rules of on-site creation, which might be because they had frequented these places before. Yet their artworks were still tied with the two themes, which, in a sense, might be viewed as an expansion to the field trip and a manifestation of the spirit of "trans-territory". ■

學術座談會

亞洲藝術的在地實踐

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首先，且讓我們回憶起這段看似真空包的時光，2012年，一個難忘的縮時冬季，臺南藝術大學藝術創作理論研究所博士班學生會的成員們，此時逐漸凝結出緊密的組織與默契，在漫天飛舞的電話、簡訊、e-mail、skype、facebook 社團中，與時間、壓力、磨合、機動相伴為伍，終於，籌備已久的2012「DELTA：亞洲生活手勢 II—跳境」登場了，這個由博士班學生會團隊組織與執行的年度活動，同時也是一個充滿挑戰的任務，「DELTA 亞洲生活手勢」的主題，從2011年度的亞洲藝術學術論壇開始啟動，進展至2012年度的交流展覽與學術座談，亞洲生活手勢企圖從一種日常性的生活觀照做為出發點，擴展探討至亞洲地域的藝術平台。

2012「DELTA：亞洲生活手勢 II—跳境」所籌備的計畫之一，包含以「跳境」為主軸的交流展覽，該展覽是與北京中央美院的學者與博士生們的交流活動，在這次為期六天（不包括交通時間為五天）的交流時間中密集進行考察、創作、展覽暨展覽發表座談會；特別於交流活動之前，雙方運用網路的通訊方式密切連繫，協調展覽主題的溝通、彼此的創作主軸與創作方式、以及現地創作的的需求與路線資料，以便於活動正式進行時，得以產生良好的效應，因此雙方在正式活動前，網路上的團體通訊已讓我們彼此在對話中，得以逐漸熟悉，也可視為另一種特殊的交流方式。

2012「DELTA：亞洲生活手勢 II—跳境」的另一個重要計畫，舉辦於「跳境」交流展覽之前，為學術座談會「亞洲藝術的在地實踐」，本次的學術座談會共邀集了韓國、日本、中國、台灣的學者們進行專題的發表與討論。「亞洲藝術的在地實踐」座談會包括了兩項專題：（1）「中韓台 50-60 年代：現代美術議題」、（2）「日韓台 80 年代：當代藝術議題」。這個座談會的目的，

希望藉由亞洲地區不同國家的文化歷史背景探討與藝術議題，在彼此相互的參照中，經由學者們的研究內容與發表，得以再次回溯、認識、與碰撞出亞洲藝術脈絡的新途徑，也藉由歷史的耙梳，與藝術發展的討論，回應至接下來即將舉行的「跳境」交流展覽，從回溯亞洲區域的現代藝術如何實踐，跨越至當代藝術的創作實踐，也因此突顯出這次「亞洲藝術的在地實踐」學術座談會的意義與期待。

第一場學術座談會「中韓台 50-60 年代：現代美術議題」，共邀請了三位講者：韓國國民大學美術系教授金嬉英的座談主題「非定形藝術在韓國：一種後殖民式的正言」，論及了非定形藝術的時空背景，以及韓國與日本、西方之間的相互影響關係，運用嚴謹的研究方法引導出 50 年代的韓國現代美術，並引介相關的韓國藝術家作品；國立臺南藝術大學藝術創作理論博士班客座教授徐虹的座談主題「中國油畫與社會環境 1949-1965」，將中國的現代藝術作品，運用精闢清晰的系統性歸納作為方法，進一步論及 50 年代的中國社會背景與相關歷史發展的前因，如何影響了藝術作品的實踐；國立成功大學歷史系教授蕭瓊瑞的座談主題「戰後台灣的抽象狂潮— 50-60 年代的台灣畫壇」，摘要出台灣的抽象繪畫歷史，以及引介當時的畫會組織如東方畫會、五月畫會……等藝術團體，指出這些團體在藝術創作所產生的現象與後續的影響力，本場座談在生動幽默的講解中，勾勒出鮮明的台灣抽象繪畫發展。



第二場學術座談會「日韓台 80 年代：當代藝術議題」，也邀請了三位講者：韓國淑明女子大學校教授文貞姬的座談主題「1980 年代的韓國藝術—抽象主義與超寫實主義」，本場座談由韓國 50 年代起始於學院的抽象藝術做為引介，論及至 70 年代現代主義風潮中的單色畫 (Monochrom) 對往後藝術發展的影響，以及 80 年代後期單色畫作品的內容、民眾藝術與時代精神的關係，並討論在 80 年代中，由美國所引入的超寫實主義於韓國的效應；韓國光云大學校助教授暨藝評人藤村 (稻葉) 真的座談主題「1980 年代日本當代藝術—新浪潮與新繪畫」，溯及日本藝術 70 年代至 90 年代之間的發展與轉折變化，說明於各個時代之中，日本與西方美術的關係，歸納出日本的藝術路徑從歐洲中心為

開啟的起點、進展到尋找日本的本土性而否定西方、後期則接受西方概念與日本的本土性融合，而後拓展至日本的 90 年代藝術；國立臺南藝術大學藝術創作理論博



士班博士生暨策展人王品驊的座談主題「從『當空間成為事件—臺灣，1980 年代現代性部署』談起」，將她在高雄市立美術館所策展的展覽「當空間成為事件—臺灣，1980 年代現代性部署」作為座談內容的引介，分別從臺灣 80 年代經濟政治轉變、消費景觀與城市空間形成、日常生活的關注……等，為臺灣的 80 年代進行歷史與空間的脈絡整理與觀察，並以媒體研究為基礎，思考如何閱讀臺灣的現代性與多元性。

這二場學術座談會的發表之後，分別舉行了學者綜合座談會，發表學者針對該場次的座談議題相互延伸討論，除此之外，活動的最後則是舉行二組學者交叉座談，交叉座談的與會者為所有的發表學者以及博士班的師長、博士生群，在交叉座談會中，學者們逐一回應彼此的議題，以及在提問與說明中，試圖貼近與擴張亞洲藝術的耙梳。學術座談會「亞洲藝術的在地實踐」從亞洲藝術的現代性由來做為起點開始探討，延伸至亞洲藝術如何跨向當代，在本次的座談會中較為可貴的是，相互交織碰撞出亞洲藝術在不同地域間的差異性與相同性，並且得以認識其他亞洲國家的藝術背景，同時也再次梳理部分臺灣藝術的過往發展，「亞洲藝術的在地實踐」探討亞洲藝術如何在相異的歷史背景時空中，開啟現代藝術的大門，以及藝術創作者們如何在時代與社會環境的洪流下，回應並實踐藝術作品。

本次座談會的功能，可視為一種彼此視域 (Horizont)¹ 上的交織與對話，形

1. 「視域」即為看視的區域，亦即從某個立足點出發所能看到的一切，貫穿從過往到現在的境遇。Richard E. Palmer 著〈理解的普通過程：高達美詮釋學中的七個關鍵字〉，何佳瑞譯，《哲學與文化月刊》，2008，第 35 卷，第 2 期，頁 121-140。

塑出一個時間脈絡下的亞洲藝術輪廓，假如從已知的藝術歷史境遇做為反思的啟動，那麼這個對話是否得以回應到當今的亞洲藝術實踐之現實？或許這個提問可以視為一個梳理當代



藝術創作的某個借鏡，同時也對正在發生的藝術實踐加以思考，就年代時間而言，在交叉座談的討論中，歸納出 50 年代由於距離目前的歷史時間較長遠，因此在統整與方法論的運用是較為全觀性的，相較於 50 年代，80 年代的討論因為年代關係所以聚焦較為困難，其方法論雖然還待後續加以整理釐清，但如此的討論似乎可以視為一種啟動的開端，甚或延續到 90 年代以及當今處於全球化語境的藝術環境；除此之外，在本次座談會中，探討出關於亞洲藝術的差異性與相同性，差異性使我們得以認知不同地域間內部的層次，而相同性的部分是否可以視為一種集體發聲的立基點，這也是令人期待學術座談會所帶來的後續效應，希望在未來的研討活動中，得以逐漸聚焦並累積豐富的厚度。

在此感謝各位遠道而來的學者們與創作者家們，參與了這次的 2012「DELTA：亞洲生活手勢 II—跳境」活動，由於參與者的到來與分享，使活動內容得以豐富、完整，並在交流中擴展增進彼此的視野，同時也藉此向這次活動策展人高俊宏、協同策展人吳梓寧、以及活動執行的博士班同學們致上謝意，在夥伴們無私的辛苦付出中，使得 2012「DELTA：亞洲生活手勢 II—跳境」的藍圖能夠獲得逐一的具體實現，並感謝博士班師長們的指導與支援，讓活動具有明確目標與邁進，我們期待這是一個延續的開始。■

Symposium

Art Practical in Asia

by Lai Pei-yu Chairman of Student Association of Doctoral program in Art Creation and Theory TNNUA

First of all, let us remember this period of time, which was like a vacuum in space in retrospect. In the winter of 2012, the members of the Student Association of the Doctoral Program in Art Creation and Theory, TNNUA, developed a certain amount of connectedness and camaraderie as we buried our heads in numerous phone calls, e-mails, and messages from Skype and Facebook, living a life full of pressure and mobility. Finally the 2012 “DELTA The Living Gesture in Asia II - Trans-territory” began, which was a continuation to the 2011 “DELTA: The Living Gesture in Asia” and progressed to an exchange exhibition and symposium. By making a focal theme of reflections on daily life, we successfully expanded the discussion of the theme to the art-related platforms across Asia.

The 2012 “DELTA: The Living Gesture in Asia II - Trans-territory” was an exchange activity with professors and students from China Central Academy of Fine Arts. During this six-day exchange activity, we not only embarked on field trips but were also involved with art creation, exhibitions and seminars. Before the exhibition was launched, we both had intense dialogues via Web-based communications, discussing the themes, creation approaches, and various needs for on-site creation and routes, with the hopes of achieving optimal effects for this activity. Hence we became rather close before actually seeing one another.

Another important facet of the 2012 “DELTA: The Living Gesture in Asia II - Trans-territory” was to conduct a symposium titled “Art Practical in Asia” before the exchange exhibition began. We invited scholars from

Korea, Japan and China to join Taiwanese professors in delivering presentations and taking part in rounds of discussions. This symposium consisted of two main topics: (1) the issue of modern art in the 1950s and 1960s in China, Korea, and Taiwan; and (2) the issue of contemporary art in the 1980s in Japan, Korea, and Taiwan. We hoped to bring together the differing cultural and historical backgrounds of Asian countries and discover new paths to Asian art-related contexts through the presentations and research reports delivered by the partaking professors. In the meantime, we also wished to respond to the upcoming “Trans-territory” exhibition by such reflective thinking and discussions on art development, so as to better comprehend the creation of modern art and contemporary art in Asia. This was what we expected of the Symposium “Art Practical in Asia”.



For Panel Session I, titled “The issue of Modern Art in the 1950-60s in China, Korea, and Taiwan,” there were three keynote speakers. The first was Kim Hee-young, associate professor of the Department of Fine Art at Kookmin University’s College of Arts, whose theme was “Informel in Korea: A Postcolonial Justification”, which details the time-and-space background of informel art and the inter-referential relationship among Korea, Japan and the Western countries. She employed rigorous research methods

to introduce Korean modern art in the 1950s and Korean artists’ works of art. Next was Xu Hong, visiting professor of the Doctoral Program in Art Creation and Theory at TNNUA, who delivered a speech on “Chinese Oil paintings and The Social Environment 1949-1965”. She adopted a systematic approach of induction to explore the causes produced from the 1950s’ social background and historic development in China and subsequently delineated how the above-mentioned development has affected the execution of today’s artworks. The third speaker was Hsiao Chiung-jui, a professor from National Cheng Kung University’s Department of History, who used a sense of humor and clarity to discuss “Abstract Expressionism in the Post-War Era - Taiwanese Paintings from the 1950s to 1960s” and examined the history of the development of abstract paintings in Taiwan. He reviewed notable groups like the Oriental Painting Club and the Fifth Moon Group, and debated such groups’ influences on later generations and the phenomena brought forth by these abstract painters.



We invited three keynote speakers for Session II, which was titled “Contemporary Art Issues: The 80s in Japan, Korea, and Taiwan”. Professor Moon Jung-hee from Sookmyung Women’s University (Korea) delivered a keynote speech on “Korean Arts in the 1980s - Abstractionism and Hyper-

realism”, in which the speaker introduced the abstract art launched by colleges and how Monochrom, which was developed in the 1970s exerted its influence on subsequent art trends, and the popular themes of Monochrom in the 1980s as well as the relationship between folk art and the spirit of an age. The speaker continued to discuss how surrealism from the US made an impact on Korean artists. Fujimura (Inaba) Mai, an art critic and assistant professor from Korea’s Kwangwoon University gave an address on “Japanese Contemporary Art of the 1980s - Focusing on New Wave and New Painting Phenomena,” debating over the development and turns of Japanese art from the 1970s until the 1990s and delineating the relations between Japanese art and Western art. By so doing, the route of Japan’s development was shown as starting from the European continent as a central point, through seeking identification with Japan and revolting against Western influences, until accepting an integration of Western concepts and Japan’s background and the Japanese art in the 1990s. Wang Pin-hua, a student from the Doctoral Program of Art Creation and Theory, TNNUA, presented “When Spaces Became Events - Disposition of Modernity in 1980s Taiwan”, bringing up her curating experience at the Kaohsiung Museum of Fine Arts, and scrutinizing many aspects of Taiwan in the 1980s from the eco-political transformations, landscapes of consumption and the city’s space, and concerns over the daily life. Through the minute observation and analysis of 1980s’ Taiwan, based on media research, we have embarked on a reflection over how to read the modernity and diversity of Taiwan.

After the two panel sessions, two session discussions were held so that the professors could elaborate on any related topics included in the symposium. At the end of the symposium, a joint discussion took place, in which two groups of professors and art critics gathered and responded to each other’s topics with questions and short speeches. The wide range of this symposium started from the modernism of Asian art to its evolution to contemporary art. Most importantly, we realized the intertwining power of similarities and divergences brought by differing geographic locations and various art backgrounds and grasped the past history of Taiwan’s art. The Symposium “Art Practical in Asia” successfully explored the Asian art-related context, in which differing historical backgrounds created a shared

gate toward art creation and artists from different countries responded to this torrent of social events and changes of an epoch and created their artworks.



This symposium can be seen as an intertwining act and dialogue of the *Horizont*¹ provided by both sides. By retrospect and reconsideration of past art history, can we respond to the Asian execution of art today and create an Asian picture under the context of history? This question could trigger some new thoughts about the history of contemporary art and art creation of today. With regard to time and age, we have concluded that professors employed a macro-perspective in methodology and compilation in undertaking research in the 1950s development. As for the historic context in the 1980s, it was more difficult to make focal points. Although the methodology needs further clarification, such discussions seem to serve well for a starting point to explore the context of the 1980s, as well as today’s globalized context. Meanwhile, we have located similarities and differences of Asian art in this symposium. By spotting variations, we came to discern the internal aspects of various geographic locations, while by finding out similarities, we found a shared ground for collective voices. Hopefully we can benefit from the

1. “Horizont” was the standing point from whence one sees, which penetrates the past into newness. Richard E. Palmer, Chia-jui Ho (trans) “The Common Process of Comprehension: the Seven Keywords in Interpretation by Gadamer”, *Monthly Review of Philosophy and Culture*, 2008, 35(2), 121-140.



ripple effects of this symposium and discover the focus we are seeking and achieve the richness in the sphere of research.

Here I would like to express gratitude for all the scholars and artists who took the time to come to Tainan and partake in the 2012 “DELTA: The Living Gesture in Asia II - Trans-territory”. This activity would have been so fulfilling and interesting, and we could not have broadened our horizons, without your participation. Here I would also like to give heartfelt thanks to our curator, Kao Jun-hon and the assistant curator Wu Tzu-ning, as well as other classmates of the doctoral program who contributed to this activity. Due to your selfless contributions, the blueprints of the 2012 “DELTA: The Living Gesture in Asia II - Trans-territory” came to pass. Finally we would like to thank our teachers for their guidance and support. Without their help, this activity would not have reached its objective and been perfectly realized. We all hope this is a starting point of a bigger plan, not the end. ■

交流心得

緊湊的行程，豐碩的收穫：「跳境」有感

文／姚璐、武宏、黃洋、胡小妹、馬佳偉 北京中央美術學院博士生

此次受邀參加臺南藝術大學「DELTA: 亞洲生活手勢 II—跳境」展演活動，對於我們央美博士生一行五人所組成的藝術家團隊來說，是一次難得的創作機會。藝術家的創作大概分兩種形態，一是日積月累的緩慢生成，二是受條件限制的「快速出擊」。顯然，「跳境」的主題指向不僅基於藝術家的地域背景所帶來的思維碰撞，也在於工作方式的周全考量和行動的迅速、有效。雖然由於簽證原因，實際展演的時間壓縮為短短的五天，但卻仍然保持了考察、創作、佈展、研討等活動環節的完整性，這不得不歸因於前期電郵、規劃與溝通的縝密細緻。在我們實際到達台南之前，已經用了一個多月的時間進行了細緻的網上討論。下面，我們不妨將全程分為「紙上演練」、「考察所得」、「創作研討」三部分，談談我們對「跳境」活動實踐的感受。

一、紙上演練

除了胡小妹曾在台北短期工作過，姚璐、武宏等其他同學都未曾去過臺灣。收到「跳境」主題文案後，大家便開始對將要考察的路線進行大膽的想像。姚璐同學關注的是台灣文化環境將會給他帶來的新鮮感，希望能借此啟動他關於環境與人如何共生的想像，這與他擅於通過攝影的手段聯接古典與現代的藝術語言方式密切相關；武宏同學對惡地獨特的地理環境頗感興趣，認為剛好可以延續他三年來在「山海經」形象考古方面的思考；黃洋同學在 2005 年的一次創作前期文獻考索中，注意到台灣史前岩刻與大陸粵東老牆上的自然紋理具有驚人的一致性，以此為思維的生長點，提出了五種創作構想；馬佳偉具備豐富的短期項目駐留創作經驗，大地土質材料的藝術化轉換是她持續的工作方向；胡小妹一直從事「視覺地圖」的研究，希望可以根據「跳境」過程中多

個要素的提取進行延展創作，如色彩、語言、指向等。從最初提交的創作方案看來，同學們無論在歷史與日常、巨觀與微觀、個人與公共空間的感知方面都有所涉及。

二、考察所得

12月15日抵達臺南藝術大學時已是深夜。昨日北京的大雪還在腦海裡停留，現在卻已經呼吸著校園溫暖馨香的空氣，此番「跳境」的主題，首先反映在身體的感知上。翌日出發前往惡地，目睹了「窮山惡水」與蔥蘢秀色雜糅並置的自然景觀，打破了我們對台灣的常規化觀感；然而，等到親臨八八風災的廢墟現場，才發現那些錯落分佈的惡地山崖，已經伴隨著人力的作用造成了實際的災難。姚璐同學有感於此，攝取了大量惡地山巒的靜態影像，對出發前的方案進行了調整，逐漸形成宏大古典氣象與當代消耗型社會廢墟相結合的作品構思；胡小妹一路上未停止對微觀影像的採集，例如惡地那些猶如史前巨獸皮膚般嶙峋凸起的山體肌理，還有各種草木、葉脈輪廓等，作為她營造「視覺地圖」的靈感素材；武宏默默感受著巨大山體所透露出的魔幻氣息，對那頭不知何時才能「闖入」的無名靈獸也得到了一些蛛絲馬跡；馬佳偉把大家旅途中使用過後將要丟棄的塑膠袋收集起來，裝上滿滿的泥土，把所到之處的「地氣」接回駐地，同時利用GPS裝置精確定位採集點，所得到的大地資料資訊對作品具有重要意義；黃洋直接將宣紙貼緊惡地山體，以捶拓的方式複製了等比例的肌理，這是把古



代文人遊歷名山時拓碑為記的雅興帶入到現代，希望通過此舉強化個體與環境的親密關係。傍晚回到台南市區，趕在景點關門之前，我們遊歷了著名的「億載金城」，初降的夜色將歷史名跡烘托得蒼涼悲愴，與後來在鬧市中細品台南美食的愜意和放鬆形成強烈對比。在安平老街，黃洋懷揣源自大陸家鄉的記憶符號，找到了他熟悉的自然肌理，對於接下來的正式創作終於有了主意。

三、創作研討

12月17日是最繁忙的一天。對於策展人高俊宏所分配的巨大展示空間，武宏同學表示有壓力，因此一大早就在幾位熱情的台南同學的幫助下，找到了長長的竹竿、木屑燃料等樸素的現地物品，趕到展廳謀劃他的鴻篇鉅制。黃洋興奮於昨晚在老城區的發現，並且也希望延續故鄉的工作方式，在日常的走街串巷中遭遇神秘印跡的出現。由於數位作品的特性，姚璐與胡小妹同學開始把工作重點轉移到繁重的前期設計上；馬佳偉攜帶她從世界各地搜集的泥土，按照色彩漸變的關係，將台灣的泥土擺到了合適的位置。雖然各人構思有所不同，但我們對作品展示現場的佈置與調整，還有伴隨著靈機一動的啟發，卻都抱有一致的態度，認為作品最終的呈現對於理念傳達的有效性具有關鍵作用。武宏同學乾脆在展廳裏紮根，以強大的身體負荷承載巨型牆面上未知神獸的幽微顯影，當他揮舞竹竿時，其煙燻火燎的態勢猶如民間薩滿的乞靈儀式。18日的佈展工作進行得相當順利，在此要感謝臺南藝術大學博士班的各位同行，其耐心細緻的專業精神令人感動！19日開幕時，策展人帶領藝術家為觀眾進行了詳細的導覽，使我們的創作構想得到了充分的表述。而在後續的研討會中，大家帶著熬夜製作的演講課件，對於



各人作品背後的觀念思考進行了簡明而不乏深度的介紹。同時，我們對台灣藝術家們所呈現的別樣創作思路也印象深刻，例如陳怡潔同學將資料視為藝術、把卡漫色彩整理收集從而轉化為函數色彩的做法，還有邱竣傑同學關注素人藝術家、於俗常狀態中發現靈感閃光點的思路，都對我們形成有益的啟示。比較而言，我們央美同學的思維範式比較偏向外在世界對歷史心靈與空間的轉換，體現出鮮明的個性化色彩。因此，台灣同學那種善於從駁雜多樣的調研資料中發現客體閃光點，進而以理性的思維去整理、表達的工作方式，尤其值得我們借鑒。當然，不同的工作方式最終都會導向關於作品在何種程度上能夠成為「藝術」的本質概念形成新的討論。基於此，丁昶文同學的實踐就顯得更具有觀念性；而吳梓寧同學則將應用性直接賦予了作品本身，其組織社區、觀眾互動的綜合能力令人讚賞。由於我們在央美平時也負責一些本科、碩士生的教學工作，對於正在發生的教學實踐也積累了一些經驗，加上北京作為當代藝術資訊中心的角色日漸顯著，當我們在面對各種藝術實驗的時候，其實會採取更為審慎的態度，而始終把藝術家的主體性作為判斷藝術是否已經觸及到自身邊界

的依據。高俊宏在研討會的回應點評中提到藝術家自身信念的追問，正是同一問題的不同表述。

當我們重新回到呵氣成冰的北京，短暫駐台時那種密度大、強度高的現地創作狀態依然在我們身上發揮著餘熱，這種跳躍式的離境創作，極其考驗藝術家靈活應變和控制思維「閘門」的能力。而能夠將事先規劃、在地實踐和嚴肅研討結合得如此密切，使得紛繁多樣的觀念既能相互接近，也能在統一的主題框架內轉換成有序的對話，這一套流程對於我們重新認識藝術家身份的專業性也是彌足珍貴的。再次感謝薛保瑕、龔卓軍、陳泓易等師長的指導，還有高俊宏、吳梓寧的周詳策展，而賴珮瑜、陳宛伶、蕭卓宇、廖惠玲等同學所組成的執行團隊展現了高效的工作能力，在此一併表示感謝！■



Plenty of Rewards: A Reflection on the “Trans-territory” Exhibition

by Yao Lu, Wu Hong, Huang Yang, Hu Xiao-mei, Ma Jia-wei

Doctoral Students of China Central Academy of Fine Arts

The “DELTA: The Living Gesture in Asia II - Trans-territory” exhibition hosted by the TNNUA was indeed an invaluable opportunity for us to learn. I think there are two types of creation among artists: one is gradual development, and the other is a hit-on, which is oftentimes confined by conditions. Obviously the “Trans-territory” was not only grounded on the clash of thoughts, but also on careful consideration and rapid, effective actions. Although the exhibition period was reduced to five days due to VISA problems, we still kept a complete itinerary that was composed of field trips, creative activities, exhibition organizing and a symposium. This was mostly thanks to the prior emailing, planning and good communication. All of us had discussed a host of details and any possible conditions for more than one month before arriving in Tainan. We will discuss the execution of the “Trans-territory” exhibition from three aspects: “prior discussion and planning”, “field trips” and “creation”.

1. Prior discussion and planning:

We had never visited Taiwan before, except for Hu Xiao-mei, who had worked here temporarily. Every one of us had a wild imagination regarding this upcoming field trip. Yao Lu was concerned about the strangeness of Taiwan’s cultural environment, and expected this could revive her imagination over the coexistence of the environment and human beings, since she was masterful in connecting the classics and modern art language through photography. Wu Hung took a special interest in the geographic

condition of badlands, which he thought might have a strong connection to his ideas about archaeology in reading the Classic of Mountains and Seas. Yang Huang had discovered an astounding similarity of the pre-historic rock carvings in Taiwan and the old walls found in Guangdong, China in 2005. He thus proposed “Five Ideas for Creation”. Ma Jia-wei was equipped with diversified experiences in working on short projects and had focused on dealing with “earth” as the material for creation. Hu Xiao-mei has been doing research on “visual maps” for a long period of time, hoping to make extensive creations according to the principle of “Trans-territory” and extracting aspects from this exhibition’s elements to create innovative colors, art languages and directions. We found that students have had reference to history vs. common life, macro-perspective vs. micro-perspective, and personal space vs. public perception.



2. Field trips

It was midnight when we arrived in TNNUA on December 15th. The heavy snow scene was still vivid in our memory, yet we were breathing warm, fragrant air, walking around the school. The themes related to “Trans-territory” were found in our bodily perceptions in the first place. The following day, we came to the badlands, witnessing the natural landscape

comprised of badlands and beauty, which altered our usual impression of Taiwan. It was not until we came to the wretched villages attacked by Typhoon Morakot that we could appreciate how serious the disaster was. Yao Lu took a large number of still photos of the mountains and badlands, adjusting her plan and creating a work that combined grand, classical phenomena and contemporary consumption society. Hu Xiao-mei did not give up on the collection of micro-images, including the mountain texture, plants, trees and leaves, to build a visual map. Wu Hong absorbed the magical atmosphere of the giant mountain and found some clues to this unnamed monster. Ma Jia-wei gathered much soil in plastic bags, carrying the “spirit of earth” back to our dwelling place. She employed GPS to accurately pinpoint the location of all the gathered soil. Huang Yang used fine-quality paper (for calligraphy) to rub the badland’s texture and get an equal-percentage sampling like ancient people did. This gesture stressed the intimacy between individuals and the environment. We went back to Tainan city, and had a tour around the renowned “Eternal Golden Castle”. The early nightfall was the best background for this historic site. Later on, we went to Tainan’s night market to experience the good food and leisure time.



3. Creation



The 17th was a busy day. Wu Hong expressed his concern over the spacious room allotted to him, and he got some help from some enthusiastic local students to find pods and sawdust. Yang Huang found familiar natural textures in Anping Old Street, which reminded him of his hometown in mainland China, and gave him ideas for art creation. Yang Huang was so excited about his discovery in the old town and intended to keep his working method: finding mystic traces in daily encounters in the streets. Due to the characteristics of digital artwork, Lu Yao and Hu Xiao-mei became involved in prior-phase design work that requires much attention and effort. Ma Jia-wei carried the samples of earth from around the world, and arranged the color order in accordance with gradations of color. The soil from Taiwan was certainly among them. Even though we had very different notions about creation, we shared similar attitudes in the display of the exhibition (with on-the-spur-of-the-moment inspiration). We all regarded the presentation of artworks as playing a pivotal role in conveying artists’ concepts. Wu Hong placed a root in the exhibition hall, the tremendous physical load carries the shadow of the unknown monster on the large wall. When he twirled the bamboo pod, his gesture looked like a ritual of evocation of Chinese tribes. The organizing work went on very smoothly, all thanks to the TNNUA



professors and students! On the opening day, the curator led a guided tour for the audience, and made a wonderful introduction to our conceptions of creation. In the symposium, all of us took out our materials and delivered succinct, in-depth speeches on our works. We were highly impressed by Taiwanese artists' special thinking. For instance, Chen Yi-chieh changed the cartoon's colors into colors with the order of function numbers, while Chiu Chun-chieh paid special interest to amateur artists and found inspiration in everyday life. We have learned from this way of thinking. In contrast, we focused on the transformation brought about by the outer world into the historic mind and space, which manifested vivid individuality. Hence we want to learn from Taiwanese counterparts about finding materials from a variety of information and their capability of reasoning. Of course, all work approaches eventually lead to the formation of the nature of art. Ting Chang-wen demonstrated an interesting conception in his execution of artwork, whereas Wu Tzu-ning gave his artwork the quality of functionalism. Meanwhile, their ability to organize communities and interactions was admirable. Since we have acted as instructors in the Central Academy of Fine Arts, coupled with the fact that Beijing has played a more serious part



in contemporary art information center, we are thus inclined to take a careful attitude in conducting experiments on art creation. We treat the subjectivity of artists and the guidelines regarding if art has reached its boundaries. The curator commented on the artists' personal

faith in response to the symposium, which should be regarded as a discourse on the same question.

When we returned to Beijing, feeling the icy cold of our city, we still felt the lingering warmth of Taiwan, where we experienced the vigor and even pressure in on-site creation. This transcending creation was a challenge for artists as they had to exert flexibility and control in their thinking. We have successfully combined pre-planning, local execution and research, making a wide variety of conceptual approaches and delivering an ordered dialogue within the framework; all of this was valuable in helping us to recognize the professionalism of an artist. Here we would like to thank Professors Hsueh Pao-hsia, Gong Jow-jiun and Chen Hung-yi for their guidance, and Kao Jun-hung and Wu Tzu-ning for their curating, and all the team members, Lai Pei-yu, Chen Wan-ling, Hsiao Cho-yu and Liao Hui-ling for effective coordination. ■



之所以說是「夢境」，實在是國立臺南藝術大學之行給我留下的最深刻的印象，如夢如幻。我一直有一個願望，就是能有一個機會和台灣的藝術家們有一個面對面的交流，我去過許多地方，然而台灣仍然是我的一個未實現的大目標，因為，我們擁有共同的語言和文化背景，思考著同樣的問題，交流起來自然是很投機和默契的。沒想到，願望竟如此快的實現了，實在讓我興奮不已。

此次台南之行，給我印象至深的有這麼幾點：

首先是美麗而寧靜的校園，一經進入國立臺南藝術大學的門口，迎面的微風拂在臉上，因為我們是從嚴寒的冬季的北方來的，所以彷彿又回到了春天，記得我們到達學校時已經是夜闌時分了，漫天的繁星讓我恍惚間回到了小時候，說真的，我已經許久沒有領略那靜怡而寧靜的夜色了，河邊的流水、石板小橋，一切一切都告訴我這裏和我過去生活過的地方並無二致，是到家的感覺，那種親切感瞬間而生。

如此優雅的地方自當是一個求知學習的好地方，四周的空闊，心自然平靜下來，一心事學而無雜念，蘇州的小橋預示著這裡的傳統的根基和對本源文化的關注。這一些都讓我心曠神怡，讓我不想離開，讓我還想再來。

然而，印象更深的是南藝大的老師和學生們那種質樸真摯的熱情和嚴謹的治學態度，讓我終生難忘。這是一次真正的面對面的交流和探討。而這次的交流主題名為「跳境」卻有它的深意，從字面上理解，境是境地、區域的含義，而一個「跳」字，直接表達了兩岸的藝術家強烈的希望互動、融合和接觸的願望，但是這裏又不是那種機械的簡單的交談式的研討，而是跳躍的，有動感的，有活力的，互相穿插的，這個命題的很好很準確。

其實，在我們學院裏，由於各個專業的不同，之間交流也不是很集中，所

以，我們這些從北京來的同學也正好利用這個時機，彼此有了一個瞭解。很感謝這次策展人給我們提供能夠通過自己的藝術語言在這個平臺上有了一個「跳躍」的機會。不僅是我們本校的同學之間是一次「跳躍」，更是一次兩校的跨界式的「跳躍」。

這次的活動給了我一個重要的啟示：那就是一個藝術家，在具備了一定的藝術的技能後，應該好好的思考，如何利用好自身的本領，去表達和闡述自己的藝術觀點，每個人的性格和人性的不同，做出的作品也是千姿百態，五花八門。但是，我認為一個成熟的藝術家至少應該對一個或幾個主題進行更深入的挖掘和探討。此次的交流讓我瞭解了像黃洋的「拓印」，他的作品不是簡單的肌理再現，而把拓印的物件對準歷史，是對時間的敘述，是敘述人們的記憶和痕跡。武宏的作品則更有意思，他是真正體現藝術家的靈活性的典範，尤其是當代藝術家，需要具有面對材料產生突變性的靈感，這不僅是一種應變能力，也是一種對自身所關注的藝術語言的自信，因為我對他比較瞭解，在北京他就一直癡迷於遠古時代的奇書《山海經》裏的內容，這是一個充滿智慧、奇特而又有想像力的書籍，是藝術家絕好的創作題材，在武宏的創作裏，充分的體現了這一特點，而武宏在這次「跳境」中，真正的實現了一次跳躍，他巧妙的利用當地的竹子，作為畫筆，以火焰的燒製作為顏料，在一張巨大的「畫紙」下，進行了一次醉人的揮毫，如果給予他更多的時間，我相信會做的更好和更充分。

此外，胡小妹的顏色的收集，馬佳偉的礦物質顏料的材料的收集，都體現在藝術家自身的一個連貫性主題的持續製作，而且態度鮮明，更重要的是她們倆的題材可以繼續發展，有著無限的創作空間。

其實此次台南之行，我更多的目的還是想多瞭解臺南藝術大學同學們的作品，這對於我今後的講學和研究很有幫助，從他們的作品裏，我看到了幾個字：「專注」、「虔誠」、「投入」、「嚴謹」、「合作」以及「系統」。這些絕非泛泛的溢美之詞，是我在反省自身的情況下的發自肺腑的讚美，因為從他們的作品和行為裡，我看到了我的不足和缺失，特別是這幾天的接觸裡，我看到了同學們的任勞任怨、他們之間的默契與協調，系統的、有效的行動素質，同樣在他們的作品也體現出來，很抱歉我不能記住他們每一個藝術家的名字，但是，作品的樣子我卻記憶猶新。感觸尤深的一組彩色的「圈圈島」計畫系列作品，作者抽取現實生活環境裡的顏色進行排列、整合，又以台灣流行的卡通一樣的形式呈現，讓我們感受到台灣身邊的藝術。還有一組讓我感觸很深，藝術

家利用土壤培植植物，利用各種器物栽培，這些「作品」是有心血、是和藝術家一起有生命，有心性的，它是一件活的作品，是真正的交融之作。還有一位藝術家對自己婆婆拍攝的近距離真實記錄，讓我們也體會到生命這個主題，而這個主題貫穿了這次活動的始終，特別是我們的「惡地」之行以及被泥石流埋沒的村莊。更看到人們在災難之後的反思和有效的彌補行動。因此可以說，此次的「跳境」藝術活動實際是對兩岸文化的不同層面的表現，是對強大的生命力的藝術化的描述。

而對我而言，即將面臨更大的課題，我知道，今年下半年，台南的同學們將會來到北京，依然繼續共同一起探討藝術，而我們能以一個什麼樣的主題和內容來迎接遠道而來的貴客呢？我必須認真的思考下，如何和他們的活動接軌，不要讓他們失望，努力滿足他們的要求，學習他們那種合作、嚴謹、專注的精神，這也是我在臺南藝術大學的活動裏得到的最深的啟示與收穫！

感謝為這次國立臺南藝術大學的「跳境」藝術活動付出辛勤勞動的先生和同學們，你們辛苦了！

2013年4月11日
於中央美院



“Trans-territory”: A Dream-like Experience

by Yao Lu Doctoral Students of China Central Academy of Fine Arts

I felt that this exchange exhibition was really a dream-like experience, since this combined exhibition with TNNUA has made my long-cherished dream come true. It has been one of my big dreams to visit Taiwan and have a direct dialogue with Taiwanese artists. For the past years, I have travelled a lot around the world, except for Taiwan, a place where people share a similar language and cultural background with us, and have the same problems we do. I thought we would enjoy an intimate connection with the Taiwanese people if we had the chance to meet in person. I never thought that this opportunity would come my way so soon. I was so thrilled!

During this trip to Tainan, I was very much impressed by a number of things:

First of all, the campus impressed us all with its beauty and serenity. We came from the north, which is marked by the cold, severe weather in winter. When we walked through the gate of TNNUA, the soft evening wind blew over our faces, reminding us of springtime. The starry sky also triggered my memories of my childhood in rural areas. The creek was circulating like a belt, the stone-built bridge peacefully stood there, everything was very much like the place I grew up; in that instant, I felt like I had returned home.

This elegant place is ideal for learning and being committed to one's studies. In my opinion, the spacious environment is of big help for students to concentrate on their academic studies. The Suzhou-style bridge indicated its roots in Chinese tradition and its bond with old-time culture. All this pleased my eyes and heart. I was reluctant to leave here, and would love to

come again if an opportunity arises in the future.

Even more impressive was the pure passion and rigorous attitude toward academic pursuit on the part of TNNUA's professors and students alike. This was a real exchange and joint exploration for us all. The name "Trans-territory" resonated with rich meanings, as "territory" means a place, an area and a state (of artistic pursuits), while the "trans-" suggests a strong motivation of the artists from across the Straits to interact, integrate, and touch each other's souls. In reality, we were not engaged in mechanical discussion or exchanges; contrarily, we were having an animated, sprightly, interesting and dynamic communication. Hence the prefix "trans" accurately conveys the spirit of this joint exhibition.

Back in our class, we were not having an intense exchange with other classmates, as each of us has different talents and professional training. Therefore, this was a great opportunity for us to come to a better understanding with one another. I was very grateful to the curator, as he gave us an opportunity to present our own ideas via individualistic art language on this platform, so we could "transcend" our old selves by learning from our own classmates as well as from Taiwanese participants.

This activity enlightened me in an important way. I realized that artists have to come up with a unique way to express their ideas about creation, involving their own skills and proficiencies. Everyone has his/ her own personality, and the creation of art will never be repetitive. However, I think a seasoned artist should undertake an in-depth exploration in one or several areas of art creation. In this exchange, I appreciated Huang Yang's "Stone Rubbing," which was not a simple representation of old objects, but a description of time, people's recollections and traces and hence a tribute to history. Wu Hong's works are more interesting. He was an exemplar of "elasticity" that an artist of the modern day should have. This not merely refers to the inspiration when one faces materials that can be used for artwork, but the confidence of an artist in his/ her own art language. I had some understanding of his personality and passion, as he had been engrossed in the Classic of Mountains and Seas when he was in Beijing. The Classic of Mountains and Seas is a book in which you may find wisdom, imagination and lessons; it provides excellent materials for art workers. As for Wu

Hong's art creation, he actually made a transcending gesture by utilizing the local bamboos as painting brushes, flame as the coloring, and worked on his calligraphy on an immense canvas. If he could have had more time, I believe he would have gained a more satisfactory result.

Hu Xiao-mei collected a wide spectrum of colors, while Ma Jia-wei made efforts in developing mineral pigments. Both stressed a consistent endeavor in one area and held a firm attitude concerning creation. Most importantly, they both chose an area that has prospects for future development.

Matter-of-fact, I wanted to know more about the artworks created by TNNUA's students, which I thought would be very stimulating in my teaching and research. From their works, I found "dedication", "faithfulness", "engagement", "rigorous discipline", "cooperation", and "system". I am not saying this as a vague compliment. Rather, I found my own shortcomings and inadequacy in their deeds and art creations. Their hardworking spirit, tacit understanding and coordination, as well as highly effective actions, are all displayed in their works of art. It is a pity that I cannot remember everyone's name, yet I was impressed by *Circle Island*, an excellent array of colors that are everywhere and can be seen in our daily life, and borrowed ideas from popular cartoons in Taiwan. Another artwork about growing plants with all kinds of utensils impressed me immensely too. Such artwork is vivacious, filled with life and energy, the artist's spirit. Another artist took close photos of her grand mother, very well demonstrating the theme of "life", a theme running through this exhibition. In our trip to the badlands and villages that were buried under torrents of mud and stones, we saw the power of reflection and redemption. This "Trans-territory" is really a demonstration of various aspects of culture across the Straits and a vivid presentation of life energy through art.

Yet a bigger challenge faces me in the days to come, as Tainan's students will be visiting Beijing several months later, and exploring art with us. What will we present to engage our distant guests? I have to seriously think about how to connect with them and meet their expectations. More importantly, I want to learn from them the spirit of cooperation, discipline and dedication, which impressed me the most during this trip.

I would like to express my heartfelt gratitude to the professors and stu-

dents who committed to the “Trans-territory” exhibition. Thank you for your contribution!

April 11, 2013

Written at China Central Academy of Fine Art



2 0 1 2 D E L T A
The Living Gesture in Asia II

T R A N S - T E R R I T O R Y

活動照片
SELECTED PICTURES

亞洲生活手勢 II 跳境
THE GESTURE IN ASIA II

2012 DELTA 亞洲生活手勢 II 跳境
2012 DELTA The Living Gesture in Asia II



















2012 DELTA
The Living Gesture in Asia II

T R A N S - T E R R I T O R Y

展覽作品 ART WORKS

黃洋 Huang Yang

〈秘跡聯雙 I-X〉，紙本水墨，各 59.4×42cm(共 10 件)，2012

〈撲墨即景之台南〉，紙本冊頁拼貼，500cm×32cm，2012

Geminate Secret Texture I-X, ink and rice paper, each for 59.4×42cm(10 pieces), 2012

Rubbings Impression of Tainan, ink and rice paper, 500×32cm, 2012

自從我到北京求學工作之後，與急劇更新的都市生活相比，老家揭陽舊屋牆面上那些斑駁的紋理，便越發顯出了一種被時間凝固的狀態。當我將它們製作成拓片時，竟像是古代青銅器紋飾被復原到了人間。

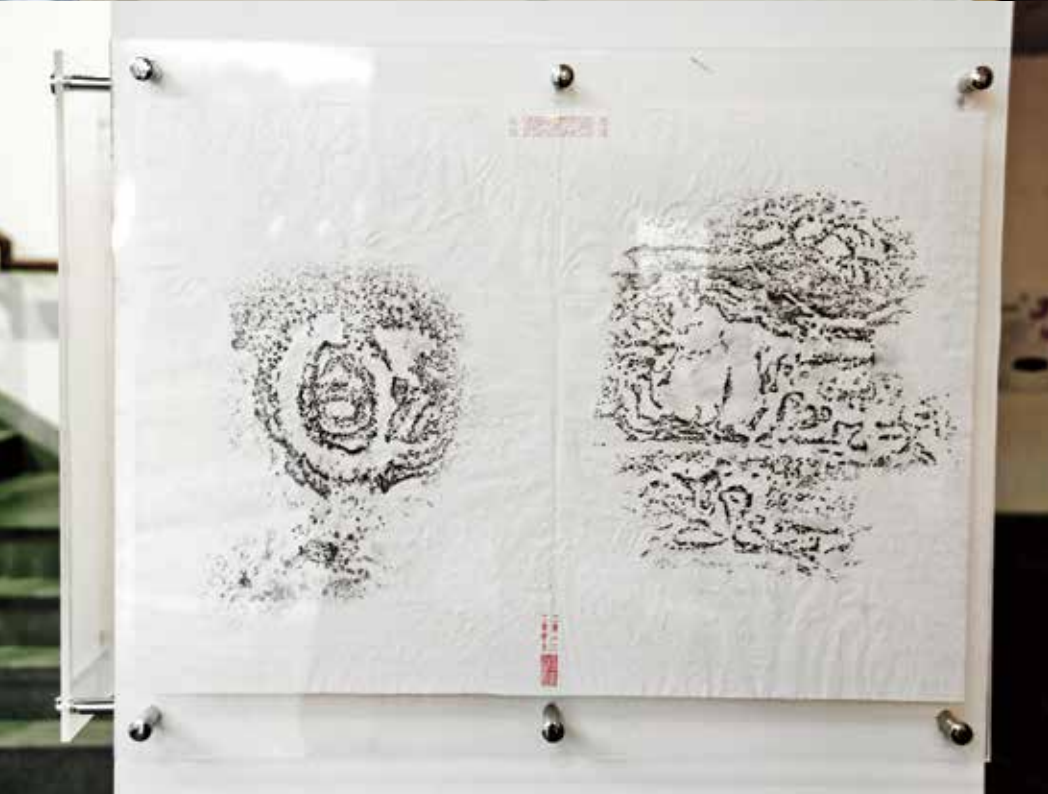
於是，我注意到個人記憶與歷史意識在地域變換中所呈現出的鮮活態勢。它使我摒棄了學院式的創作野心，而把關注點轉向樸素的行動和對未知的期待。正如我在 09 年的紋理拓片中所留出的空白那樣，我希望這種「虛位以待」的做法能夠成為創作中的直覺，藉此擺脫對邏輯化作品設定的依賴。這次「跳境」展演活動，恰好給了我填補空白的機會。雖然兩岸人文關聯顯而易見，但我不能保證兩者的相似性也能定位到微觀的老牆紋理上。

所以，當我在台南的安平老街發現第一枚與揭陽老牆幾無二致的紋理時，驚喜之餘，一種經過現實的「虛構」而形成的鄉愁便油然而生。這些與市井百家同在的斑駁紋理，成為催生奇妙體驗的神秘符號，我不僅將它們拓印到三年前揭陽拓片的空白上，命名為〈秘跡聯雙 I-X〉，也利用剪下來的拓片肌理作為元素，拼貼成長長的折頁〈撲墨即景之台南〉，將紋理的神話屬性加以視覺的還原。如同生命本身，作品也是伴隨時間、機緣自然生成的產物，而非揠苗助長式的觀念空殼。

I often think of the nature textural on the old wall of my former residence ever since I left my hometown and lived in Beijing. They represent time solidification. Once, I tried to make those natural textures into rubbings, they looked like ancient bronze ornamentation and were restored to the earth by me.

Therefore, I took note of the fresh momentum showed by personal memories and historical consciousness in the geographical transform. It made me abandon the collegiate creative ambitions, and turn the focus to simple actions and expectations of the unknown. As the blank that I left in the texture rubbings in 2009, I hope the method of “leaving a seat vacant for someone” can become creative intuition, thereby getting rid of the dependence set for logical works. The 2012 “DELTA: The Living Gesture in Asia II - Trans-territory” just gave me a chance to fill the blank. Although cross-Strait cultural association is obvious, I can not guarantee the similarity between the two and can position it to the micro- texture of old wall.

So, when I discovered the same texture on the old wall in the Anping old street of Tainan as that in my hometown for the first time, I felt surprise, and nostalgia formed by reality “fiction” was emerging spontaneously. The mottled texture with numerous common facilities becomes mysterious symbols giving birth to wonderful experience, and I not only rub them to the blank of hometown rubbings three years ago and name it “Geminate Secret Texture”, but also adopt the cut rubbing texture as elements, thereby pasting them into long folding “Rubbings Impression”. The texture myth property undergoes visual reduction. Like life itself, the work is a product generated accompanying time and opportunity naturally rather than concept shell in the mode of spoiling things by excessive enthusiasm. ■





馬佳偉 Ma Jia-wei

〈沿著不變的地平線〉，天然土、沙、石，100x600cm，2012

Along the Unchanged Horizon, Soil/Sand/Stone, 100x600cm, 2012

兩年前，我曾讀過一本《顏色的故事》，從那時起，我就有一個願望，能夠到世界各地走一走，收集各種不同的天然顏料，不管是植物的、動物的還是礦物的……總之，我想使用親手採集的顏色來畫畫，希望這些顏料裡藏著屬於它和我的故事。

每次外出，我都帶著一些塑膠袋，收集一些當地的土和石子。這些土裏面似乎攜帶著某些基因，我把它們封存在一個個透明的盒子裏，以便隨時喚起我的美好記憶。

此次現地創作展出，我使用了七十三種從大陸空運到台灣的土壤以及在台灣採集的二十八種土和石子——它們一同構成了我在「跳境」展覽上的作品——〈沿著不變的地平線〉；這裏有來自廣西百色的紅土、雲南陸良的彩沙、北京十三陵的黃土、甘肅敦煌的五色沙、台灣台南惡地的泥灰岩……它們雖然各有自己的故事、色彩和形態，然而當把它們按照色彩的漸變和材質的粗細重新組合排列在一起的時候，我看到了一道未曾想像到的美麗的地平線。

Two years ago, I had read a book *Color, a Natural History of the Palette*. Since then, I want to be able to walk around the world to collect a variety of natural pigments. I would like to use personally collected color to paint. There are various stories belong to us hidden in these pigments.

I always took lots of plastic bags to collect some of the local soil and stones when I went out. These soil seems to carry some of genes. I sealed them in transparent boxes in order to evoke my memories.

In the Exhibition I used seventy-three kinds of soil from China by air and twenty-eight kinds of soil collected in Taiwan. They constituted my work *Along the Unchanged Horizon*. Each of them has its own story, color and form, however, when I rearranged them in accordance with the gradient of color and the thickness of material, I see a beautiful horizon.





武宏 Wu Hong

〈山海經系列之駘鷓〉，竹竿、捕鼠器、木屑、煙、火，在牆上繪製，8x10m，2012
The Classic of Mountains and Rivers YI NAN, sawdust/smoke/fire on the wall, 8x10m, 2012

「跳境」是這次交流的主題，我對這個主題的理解是：當一個人突然從一個環境到了另一個環境時，對新環境的一種體驗，來之前我的方案是「到陌生的地方尋找一種未知」，這和一直以來的創作《山海經》系列有關，希望能夠在這種特定的環境中尋找到一種未知的、未預想的動物的蹤跡，同時也希望從現場中找到新的靈感，由此來填充自己的想像。臺南藝術大學和我的老家大同有相似的地方，不大，但很親切，人與人之間互相幫助很融洽。對惡地的考察給了我最為直觀的體驗和感覺，接下來面臨的是場地空間的挑戰，我的展示空間是8米高9米寬的牆面，原先的宣紙顯然不能滿足於這個空間，於是，考慮能有一支長的筆才能駕馭這個空間，台南的竹子高而密，學校裏有整堆的木屑，可以用來燻煙（中國最早的墨就是通過這種方式製成的）。我選擇了竹子和木屑作為媒介，原以為煙是一種輕的物質，它可以輕易地將煤灰黑色固著在牆上，可是實際的操作中發現，遠沒有那麼簡單，竹竿像一支筆，但它太長了，又重，具有不可控性，與往常普通筆的概念完全不同，這些陌生感使得在製作中屢屢出現誤差，誤差會帶來隨機性，隨機性也帶動著想像向未知遊走。創作的形象從惡地的山的圖像開始，漸漸演繹成一隻鳥嘴的獸。過程中我不知道它最後的結果應該是什麼，但是我想展覽開始的時候應該是它結束和顯現的時候，創作過程是在兩個晚上度過的，很享受。樟木和松木樹屑燒了之後瀰漫著一種特別的味道，伴隨我度過至今仍記憶猶新。作品的題目是後來定的，駘鷓：左邊一個馬右邊一個台南的台，左邊一個南右邊一個鳥，與台南有關。後來查資料，看到臺灣有一種祭祀叫竹竿祭，真是一種靈異般的巧合與驚奇！

“Trans-territory” is the topic of this exchange program. I understand this as the new experience gained in the new environment when a person suddenly is moved from old circumstance. My proposal was “To find an unknown in the unfamiliar place” before I arrived in Tainan. This proposal related to my work “Shan Hai Jing” series which I have been worked on for a while. I was hoping to find the trail which belonged to an unknown animal and/or even the animal out of our imagination under the given circumstance. Meanwhile, I was looking forward the new inspiration from the site to fulfill my imagination.

TNNUA is very similar to my home town Da Tong. Both of these places are not big but very friendly, harmonious and people help each other. The inspection to badlands gave me the most intuitive experience and feeling. The next challenge I faced was the space I was given. My exhibition space was a wall with 8 meters high and 9 meters wide. Obviously, the Rice Paper I prepared before could not fit in this space. I was thinking that I need a longer pen to hold this space. The bamboos in Tainan are very high and dense. There were piles of wood chips in the school which can be used for smudge. (the earliest Chinese ink stick was made in the same way). I chose bamboo and wood chips as my medium and thought black ashes could be easy painted on the wall as smoke is a light material. However in my practice, I found it was very hard. The bamboo looks like a pen but it was too heavy to be controlled. The concept was completely different from our normal pens. The strangeness caused lots of errors during my work. The errors brought randomness and the randomness let the imagination into the unknown direction. I started with the mountain in badlands and it changed into an animal with bird mouth. I did not even know what the final result I should expect. However I knew when the exhibition started, my piece should be completed and revealed.

It took me two nights to create my piece. I enjoyed it a lot. The whole exhibition hall was filled with this special smell from burning Camphor and Pine tree chips. It accompanied me through the day and nights and it's still fresh in my mind. After all, my work was named as YINAN. The Chinese character YI was a combination of horse(馬) on left and Tai(台)(same as Tai in Tainan) on the right. And the character NAN was a combination of Nan(南)(same as Nan from Tai Nan) on left and bird(鳥) on left. Both characters relate to Tainan where I stayed and produced my work this time. Later on I found that there is a festival in Taiwan called Maleveq (Bamboo Pole Ceremony). What's a supernatural coincidence and surprise!





南馬

陳怡潔 Chen Yi-chieh

〈圈圈島〉，雷射相片、日本進口抗 UV 膜、木框，各 60x45cm(共 68 件)，2012

Circle Island, Laser photo/Anti UV membrane/wood frame, each for 60x45cm(68 pieces), 2012

〈圈圈島〉是一個集體共感的視覺記憶資料庫，每個島民都遙在我們的記憶深處一被色彩再度虛構的卡漫角色。

〈函數色彩〉是我從 2004 年開始發展的創作，在創作過程中以幾何圖形同心圓為基礎對卡漫角色的色彩進行轉置並且把它們重新置入卡漫的原始場景，探究卡漫角色的訊息式的色彩系譜以及其透過大眾傳播而深植大眾腦海中的集體視覺記憶。2010 年底起我開始開放網友訂製卡漫角色同心圓，並且在具有微網誌特質的 Facebook 社交網站介面上成立「圈圈島」網路社群。向我訂製卡漫角色之色彩同心圓的網友在社團中分享卡漫角色與劇情或者與之有交集的各種連結。隨著社團成員的增加卡漫角色的系譜的觸角也延伸的更廣，〈圈圈島〉將〈函數色彩〉的概念擴充成一個集體共感的視覺記憶的資料庫，一種透過網路連結而產生的社群式田野調查。在這件作品中我想探索的還有訊息傳遞過程所呈顯出的群體的心理運動軌跡，因為這個心理運動的軌跡除了意味著網路媒體年代訊息傳遞的路徑與方法，也意謂著網路提供了一種合作式的與開放式的群體協作。

***Circle Island* is a collective visual memory database. Every citizen of the island are tucked away deep down within our memory, characters with fabricated colors.**

Circle Island is based on my series works *Function Color* which I started to develop since 2004. During the process of working on *Function Colors*, I transform the characters into centric circles and replace the circles back in to the original setting of the cartoon scenes. By the end of 2010, I started accepting orders of characters circles from Facebook users, and created a “Circle Island Group” on social networking website Facebook. Members who order characters circles share the character traits and cartoon plot or links related to the character in the group. As members increase, so does the lineage and reach of these characters. *Circle Island* takes the concept of *Function Color* and expanded into a collective visual memory database, a method of field research that is carried out through Internet and social networking groups. Within this piece of work, I am also looking to explore group psychological movements during the delivery of information, because this represents the method and path which information are delivered in the era of Internet media, and also meant internet provided a cooperative and open platform for collaborative work.





林筱芳 Lin Hsiao-fang

〈冷檔案重啟計畫〉，多頻道複合錄像裝置（彩色、有聲）、拾得物、文件，尺寸依實際場地調整，2012

Cold Archive-Activated Project, multi complex video installation (color, sync and un-sync sound)/found image object/ready-made (tobacco leaves, debris, stamps)/document (camera log)/dimensions depend on space, 2012

從作品概念的提出、現地完成，我不停自問：「該為這個作品留下什麼書寫」。書寫的複雜或許源自於我將此次展出形式企圖形構為一種不只是個人生命記憶的微型裝配（*assemblage*）。在微型式多放映體與多文本影像的複合體中，我又同時在偌大的展出空間使用了拾得物（菸葉、場記本、廢墟物件）與紙張上的影像物件（攝影、底片、郵票、氰版影像）。然而，「展覽複合體」（*Exhibition Complex*）的錯綜性交互結構，或許亦成為當下表述的難以名狀。創作論述與作品之間的「相互主體」（*inter-subjective*）性，言說與理解或許永遠成為一種無終點的動態變易過程，而無法表述與被感知的是曾有的創作路徑所引領到當下的生命經驗。在此刻書寫的當下，擔憂著自己或許所有在此當下所展開的詮釋與論述，都將成為柏拉圖（*Plato*）洞穴中的影子。

「冷檔案」的命名是根據以往創作經驗來構思一個紀錄片形式上一種難以言說的狀態；也就是攝製中必然有「無影像記錄」且後製過程的敘事中必然有「捨去」狀態。一種無影像證言的記憶空缺。重啟冷檔案如同重新形構時間與場域，重新召喚記憶與歷史意識，對以往影像的再凝視，跳入全新的感知與認識經驗的場域。然而，企圖在學院性質交流展中以解構姿態所建構的異托邦微型聚合體（*heterotopias assemblage*）也宣告了我必須得為「冷檔案」影像曖昧命名的再釐清。我之視為一種游移在檔案影像（*archival footage*）與拾得影像（*found footage*）之間的複合裝置。主動的記憶將只能讓已過去的形式再現，而無意識記憶卻能令人在一瞬間如同時置身於當下與過去的一刻之中。我或許難以在此處細細描述與再現自己當初重啟的狀態。一切的詮釋與對話，都等待觀者再度開啟。

Since beginning to scratch around for ideas, I keep asking myself, “What should I write about for this project?” The complex conditions for writing my own work may have originated from an attempt to construct an exhibition of works that go beyond a micro-assemblage of personal experience and memory. This installation is an assemblage of multi-antique-screens, a multi-image-narrative composite body, simultaneously complex found objects (tobacco leaves, binding of a camera report, and debris objects), and negatives and found images

on paper (photos, cyanotype processed images, and stamps). However, the intricate interacting structure of Exhibition Complex and the “inter-subjective” nature of discourse turn speaking and understanding into an endless, dynamic process. At the time of writing, and as I begin to develop the statement of creation, I am deeply concerned that it might all become a “Plato’s cave shadow”.

Naming this work and its discourse “Cold Archive” is based on my experience of documentary making. Herein, I try to propose a work that presents a state of the imperceptible conditions of documentary aesthetical form. That is, while we talk about a documentary film with its document nature, there must be something “un-filmed” while filming and “not-used” or “discarded” images in post-production. The archive or discarded footage become gaps in the writing history, or repressed memories for its non-existence. To find this archive and remake it as a new narrative - to reconstruct time and space - calls for the consciousness of memory and history. The gesture of deconstruction will lead us to the construction of new heterotopias.

However, any attempt to construct a heterotopian assemblage in an exchange academic exhibition also leads me to the need to clarify the ambiguous term “cold archive”. Briefly, this project is a complex installation comprised of the flow between archival and found footage. If we move from Jacques Derrida’s “archive fever”¹ theory to the discussion of image aesthetics itself, we should know that “archive” and “found” images are actually different in nature. Archive usually refers to an official institution’s historical records, while found footage film refers to a specific sub-genre of avant-garde cinema that integrates previously shot film material into new work. A lot of material used in experimental found footage films is not archived. Rather, it has been found in private collections, garbage bins, or in the street. For a long time, the community of alternative filmmakers has tried to mine forgotten counter-cultural significance in lost found images. However, I also find that only initial memory can apply the memory of the past as a form of reproduction, while unconscious memory can bring you to a moment wherein you are simultaneously both present and past. Therefore, it might be difficult for me to reproduce the carefully described narrative here as I start to initiate its original status. Every interpretation and dialogue is waiting for you, the viewer, to activate once again.

1. Jacques Derrida, “Archive fever: A Freudian impression”.





邱竣傑 Chiu Chun-chieh

〈消失的記憶〉，錄像裝置，尺寸視場地而定，2012

Lost Memories, Video Installation, Variable, 2012

影片的拍攝場景是台南安平港與台南水交社（眷村），這兩個地點的歷史牽動著影片中的老人，「遷移」不只作為一種身體的經驗，同時它也是老兵將大陸的生活經驗投射於水交社，創造出一個「地方」，而這個地方成為一個理想中社群的生活地，在這裡生活的人們通過對回到祖國堅定的心，在政府與個人共同的意志下建立起「模範」的社群。而地方所標誌的不只是地理位置上的空間座標，它是包含了空間中人的情感與記憶，是個人與集體共同的生活經驗。在水交社裡，來自中國各地不同的老兵，他們為了建立屬於自己的地方感，融合成了一個新的社群，新的生活習慣與新的歸屬感，這些都是想找回一個屬於「家」的感覺。

整個影片包覆在黑色的夜裡，夜晚作為想像的黑盒子，它將老兵幻想的經驗與漂泊的狀態通過如夢的夜重新詮釋出來，它體現了老兵從中國遷移到台灣的狀態，也交疊著老兵在遷移過程中不斷透過幻想組構破碎的主體，最後火焰劃破電影布幕，將夢境拉回現實，老人再一次迷失於夜的寂靜中。

The shooting scene of the film are Tainan Anping Harbor and Shuijiaoshe(a military dependents' village). The history of these two locations affects the elderly in the movie, "Migration" not only as a physical experience, but also a projection on the Shuijiaoshe of veteran's life experience of Mainland China. Create a "Place", and the place become an ideal community. The people who living here through their faith to return to the motherland, the "Model" community is established by the common will of government and individuals. And this is a place not only mark on the location of coordinate space, but also a space included human emotions and memories. It is a common life experience of individual and collective. In Shuijiaoshe, there are veterans come from different place of China, in order to establish a own sense of place, they integrate into a new community, new habits and new sense of belonging, all these retrieve for the feeling of "Home".

The entire movie is wrapped in the dark night, the night is as a imagine black box.

It reinterpret that veteran's fantasy experience and wandering state through a dreaming night, and reflects the state of veterans who migrated from China to Taiwan.

It also overlap with veterans are continuing through the fantasy to structure the broken subject during their migration. In the end, the flame pierce the movie screen, the dream is back to reality and the elderly lost in the silence of dark night again.





吳梓寧 Wu Tzu-ning

〈綠洲計畫—跳境〉，複合媒材，尺寸視場地而定，2012

Project Oasis - Trans-territory, Multimedia, Variable, 2012

本作品為作者於高雄市立兒童美術館，正進行中的「綠洲計畫：1001 個植物的故事¹」生態種植計畫的延伸行動。

以本次「跳境」現地考察路線中，行經的「甲仙國小」學生們，作為本次行動的合作對象。透過機會瞭解，這些小朋友們在風災後的處境，對照於外界（成人）自我滿足的「善心」，卻無法貼近真實需求的「善心物資」捐助之間，存在許多荒謬之處。例如，小朋友們收到大量其實他們並不真切需要的「鉛筆盒」捐助，也就成為這次延伸行動所設定的主要符號。透過甲仙國小的陳宛伶老師，向小朋友們進行計畫的說明，以自願參加的方式向小朋友們募得了他們不需要的舊鉛筆盒，來作為本次展覽植栽的盆栽。再加上「植物祖靈」創意工作坊的教具，以植物死亡部份的枯枝、落果所組成的造形雕塑，進行展場地面的佈置。牆面上，以照片呈現綠洲計畫 Facebook 粉絲頁上的「火龍果種子取得教學」、「種植方法」、「觀眾種植日記」以及「生態計畫與綠色設計網頁連結」的內容，並於現場進行「1001 份火龍果種子」的發放活動。

牆面的另一端，則是官田、學甲地區的「火龍果園」的大型影像。將火龍果作為水土保持作用的種植行動，與現代化農業技術栽種的火龍果園樣貌，進行一反差極強的對照。此對應於本次「惡地與疆域化」的主題，可延伸探討其現代性、技術統治與生態政治在全球化下的種種議題省思。

¹ 綠洲計畫：1001 個植物的故事 Facebook 粉絲頁：<http://www.facebook.com/Oasis1001>。

This work is an extension of the “Project Oasis: 1001 Stories of Plants” which is an ecological action project progressing in The Children Museum of Art in KMFA.

On the route of local territory study in this exhibition “Trans-territory”, we have passed by the “Jiasian Elementary School”, and the Artist chooses the students as her cooperators. In an opportunity, the Artist heard about the situation of these children after the typhoon disaster. There are a lot of self-satisfied “kindness” from the outside (adult) world, which are not close to the real needs of these children, such “kindness” are absurd. For example, the children received a large number of “pencil boxes”, which in fact they don’t truly need, and those pencil boxes have become the main symbol of this work shown in “Trans-territory”. The Artist cooperated with the teacher Chen Wan-ling of Jiasian Elementary School, to describe the plan to the kids, and to collect the old pencil boxes that the children no longer need in a voluntary manner. Those pencil boxes have become the planting pots in this work. Plus the teaching aids of “Spirits of Plant Ancestors Creative Workshop”, which are made with the death part of the plants, such as fallen leaves and twigs or fruit drops, to shape the sculptures. All of the above installed on the exhibition ground. On the walls are photos showing the Facebook fans page of the Project Oasis, including “how to get seeds from dragon fruits”, “how to plant dragon fruits”, “planting diaries from the audiences” and “Links of ecological projects and green designs”. At the scene, 1001 portions of dragon fruit seeds are available for the audiences who want to participate this planting action.

The other side of the wall is a pair of large images of the “dragon fruit farms” around Guantian and Hsuehchia area. It formed a strong contrast, from one side, we can see dragon fruit planting as a soil and water conservation action, on the other side we see the appearance of those modern dragon fruit farms, which plant with modern agricultural technology. This corresponds to the theme “badlands and territorialization” of the exhibition, and it can be extended to explore the various issues of the Modernity, Technocracy and Ecological Politics in the context of globalization.





丁昶文 Ting Chaong-wen

〈佐證人計畫—插曲〉，顯微鏡、投影機，尺寸視場地而定，2012

The Tsuo Chen Man Project - Episode, Microscope and Projector, Variable, 2012

〈佐證人計畫—插曲〉是一件關於如何從藝術家的角度重新組構及測量島嶼與物質（Material）的檔案裝置。

當我們透過歷史規律、考古理論或經濟分析對物質實施工具理性的衡量判準時，未曾不是忽視了藝術作為開啟感性觀看的創造性經驗可能。

面對島嶼充滿靈性的流變風景，藝術嘗試在科學論證之外尋找其自主性的詮釋空間，將之彰顯使其獨自於物質的內在平面展開。

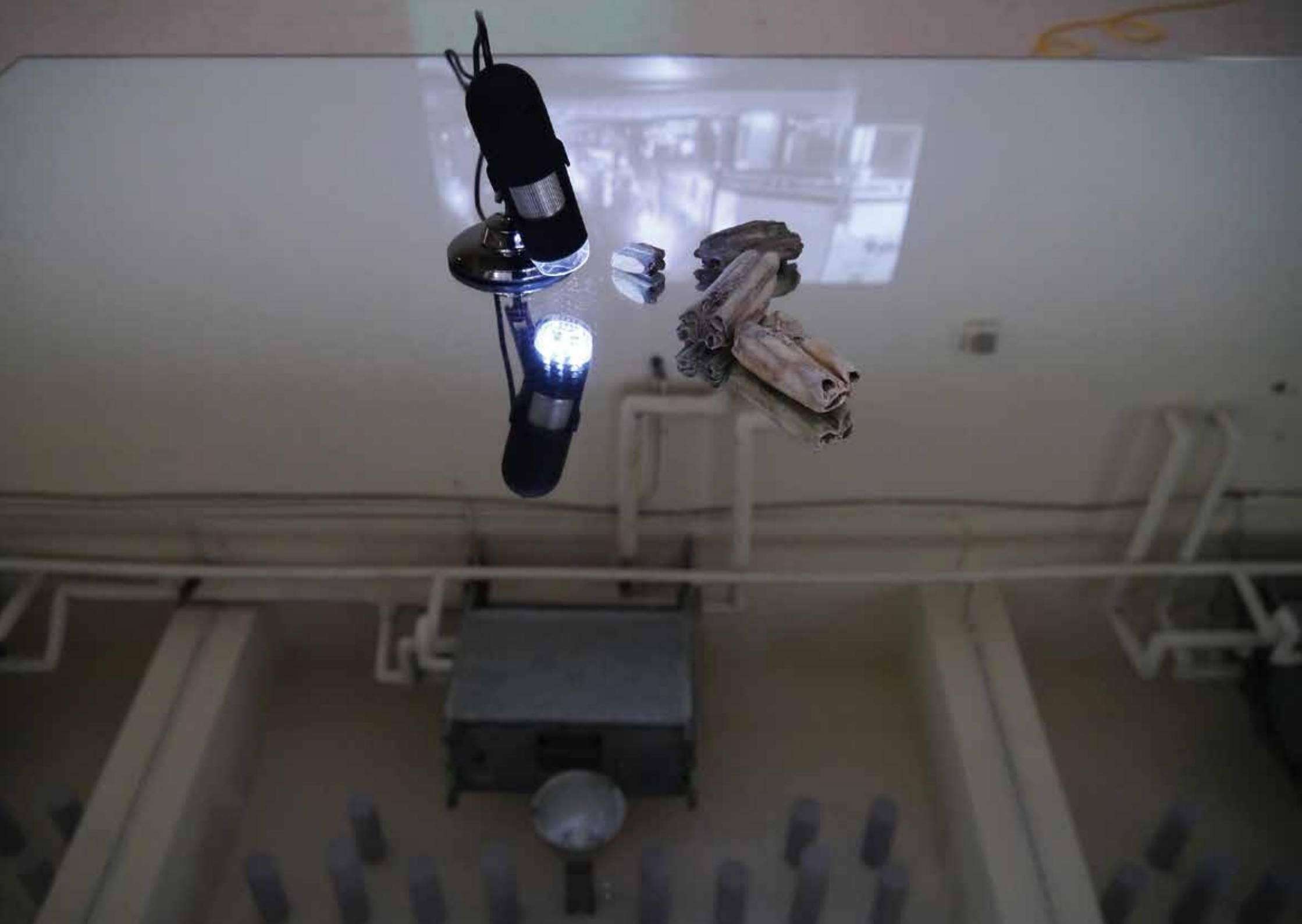
物質平面可供提出藝術的另一種存在佐證，並同時也讓藝術回身證明了藝術家自己及普遍性的生命狀態。

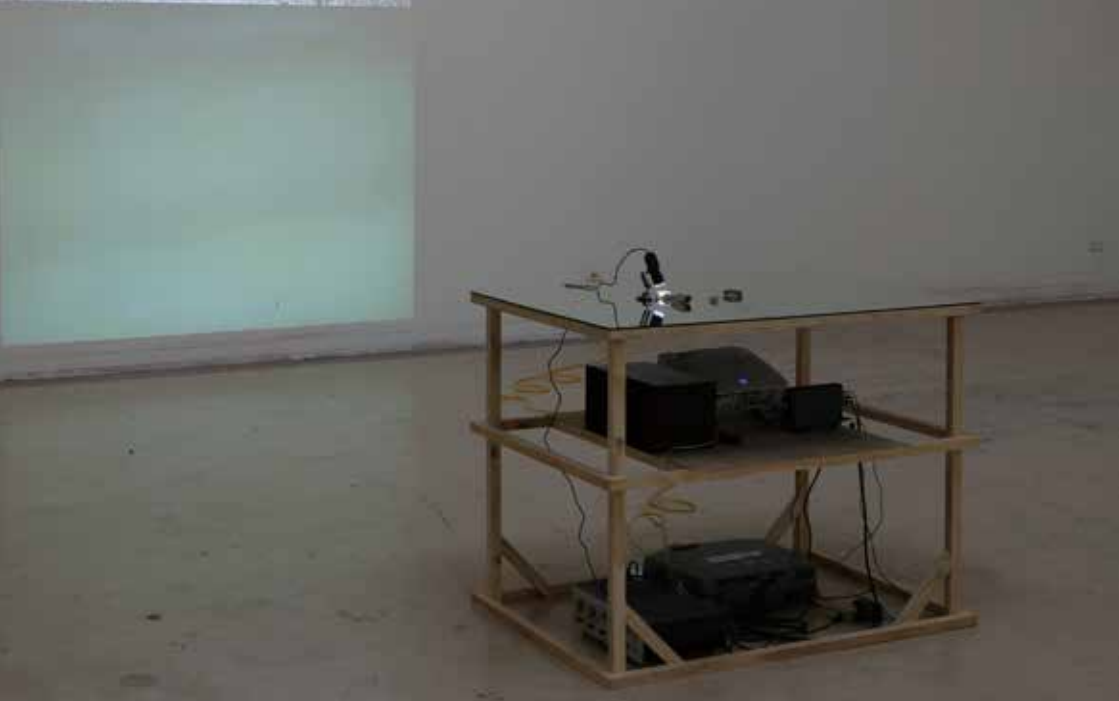
The Tsuo Chen Man project - episode is an installation of archives which is about how to re-group the structure and the measurement of the island and the material from the artist's point of view.

We may ignore the arts as open the possibilities of creative experiences and perceptual watch when we gauge by instrumental rationality measure through the laws of history, archaeological theory or economic analysis of the material.

To face the island which is full of spiritual changing landscapes, art tries to find its own interpretation of space outside the scientific proof to highlight it alone in within the substance of material.

Surface of material plane for another, the existence of evidence presented art and also let the art turn around and prove that the states of artists themselves and the universality of life.





林揚翎 Lin Yang-ling

〈拾落〉，鐵絲、木麻黃木質化聚合果，尺寸依實際場地調整，2012

Picking Up and Falling Down, Iron wire/The aggregate fruits in lignification of casuarinas,

Dimensions depend on space, 2012

拾起同類型的個體們，被以均一性概念作為統稱時，所遺落關於彼此間細微的差異，串聯起這些細微差異群聚的力量，提出身處不同生命境況與生存位置時觀看視點的差異。串穿木麻黃的木質化聚合果，集結成為量體雕塑。生命種子從聚合果中迸開、落下、散播的同時，軀殼也一併灑落，此雕塑匯聚這些已無承載生命的果殼，攜手重現迸落時當下的境況，生命形體在生與死之間一躍而下，在結束與開始之間的邊界轉換與循環，回應現代都市景觀更新時移除栽植的方法，不同與過去以種植來守護土地，曾為防止強風、護砂，種植於海岸防風林帶與城市行道間的木麻黃，這具有排他性的林衣聚落所達成的貧瘠平衡，在今昔對於生命場域與生存位置的差異觀點所被移除的初衷。

Picking means the strength that connects the slight differences which are about the objects named after the same concept, coming from the same type, and presents the differences defined in diverse positions. String the aggregate fruits in lignification of casuarinas and make them a form. The seed of life spreads as the fruits fall. The form was modeled by the dead nutshells, reappearing the circle of life and death in the drop of the shells. The bodies switch and recur between the alive and the dead, transforming between the end and the beginning. Keeping cities from strong winds, dust and sands for urban renewal, casuarinas were grown in windbreak areas and on sidewalks. That the exclusive woods balance the poor soils symbolizes the different views of the field of beings-to remove but to plant.





洪鈞元 Hong Jun-yuan

〈350 公里〉，錄像裝置，尺寸視場地而定，2012

350KM, Video Installation, Variable, 2012

延續過往對於身體感性微差的書寫，歷史性（記憶）存在於自身離散的破碎感知之中。2008 年八八風災與自身軍旅生涯恰巧交疊出一場生命經驗的測量，退伍前最後一個月，部隊由淡水驅車南下，在旗山與茂林等災區度過。然而，這段路程，即為 350 公里。

高雄甲仙至那瑪夏地形的考察路線，似乎喚起了當時身體無助感的提醒，親眼目睹一場人類文明性的摧毀，部隊（國家機器），弔詭的變為餘生或殘存者所能寄予的主要對象，當時的自己，帶有一點好萊塢式的英雄降臨。如今，作為現地考察的基地，喚起的將是歷史性身體的重疊，一種沉重氛圍的撕裂感。影像的力量轉化了過去成為現在的痕跡，實踐了現今所見於過去的特定片段，並且對應了影像的原初時空。作品中，我使用了水災錄影片段與現地考察靜態攝影的影像並行，交疊的影像，皆為同一地點，如同我回到現場所喚起的身體記憶，河堤明顯的色彩，似乎說明了我們刻意與過去的傷痛產生斷裂。

除此之外，靜態圖像的黑白處理，是做為現場線索的紀念，土壤、自然生態等，仍現存著風災時的記憶痕跡，但重建過後的現場，似乎已不見任何的歷史碎片，如同那鮮豔色彩的河堤，刻意做為滿足現況的姿態。

Continuing from previous writing on the perceptual body, historical memory in crushing feeling exists on my own. Typhoon Morakot and my life in military coincidentally overlap a measurement about life. The last month before discharged from military services, my army drove to south from Dansui for disaster relief in Qishan and Maolin. The road section of this affected area is 350 km.

The inspection of disaster area, feeling of helplessness is awakened, witnessed destruction of human civilization, the Army (the State apparatus) and becomes mainly looking forward to for the rest of the object, like a hero at the time. Today, as a base for field visits, historic will wake up is like tearing the heavy atmosphere. Image power conversion of the traces of the past becomes the present, practiced today can be found in a particular segment of the past, and corresponds to the image of the original time and space. I use flood movie and the scene static photography, image staggered, all in the same place, as I was almost naked, river banks of bright colors, as is our deliberate and traumatic past of split.

In addition, static black and white photography, is the memorial site, soil, natural habitats that have traces of disaster, after scene reconstruction, history seems to not see, like bright colors, river banks, we deliberately with the wounds of the past to make segmentation.

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廖惠玲 Liao Hui-ling

〈為了一個人的回憶〉，數位影像輸出、裝置，尺寸視場地而定，2012

In memories of there, Digital print/Installation, Variable, 2012

我這次透過攝影裝置的方式，將影像試圖做為承載記憶和情感的場域，然後在一個敞開式的空間，由黑色展板製造形成一個觀看我和外婆的關係空間，我和我外婆之間的記憶影像不斷變化（流動性）：在移動者不同角度和距離的觀看——穿越、切斷——影像切斷、影像融合——在二個不同對象引發回憶：我思考著「記憶影像的流動性」，而為什麼是記憶影像？記憶意味著在它的對象於現實存在上的「不在場」，因而引發了這一場關於「不在場」的「在場」影像。是什麼被記憶起，記憶者又是誰？然後，這又迴向了一開始的問題：是什麼被記憶起，記憶者又是誰？在這個敞開式的空間，我們不能夠觀看裏頭二個不同對象個體的影像的全部面貌，我們必須藉由移動身體去觀看，因而改變視角。而在這裏的回憶，影像在融合中，並成為一種流動。

I try to make an open space with images which load the memories and sensations by installation photography. The open space made by some black boards which becomes the images of looking with the relationship between my grandmother and me. And these images are changed by viewers' moving their body - it means by different angles and distances. I want the viewers' bodies - to stand in or out this open space, to create the break-images, the floating-images and the fusing-images.... And this is my thinking about - what the floating of memory images is. But firstable, what are the memory images? We know when we recall someone or something of the past, it relates the "absence". In this open space, I use the images of my grandmother who was pass away in 2010, for reality, her body didn't no longer exist. But does she really "absence" from now? So what is about the memory images? What is about the images of absence? What or Whom is recalled? Who recalls? In this open space, we all couldn't see all of these whole images with two individuals in there, we must move our bodies to see, and because of that, we will change the angles. The images are fusing and become a floating - in memories of there.





姚璐 Yao Lu

〈現實的景觀之過去〉、〈現實的景觀之現在〉、〈現實的景觀之未來〉，

影像處理、數位輸出，各 90x170cm，2012

Past of Realistic Landscape, Now of Realistic Landscape, Future of Realistic Landscape,

Digital Print, Each for 90x170cm, 2012

我的作品是運用傳統中國繪畫的形式表現當代中國的面貌，中國在不斷的發展著，在不斷的建設過程中有許多東西產生同時也有許多東西消失了，那些「防塵布」覆蓋的土堆和垃圾是一個普遍的現象。

我希望：我們所做的一切都使世界形成良性轉變。我們必須保護環境，我們努力工作意味著，世界將變得更加和諧。

攝影可以理解為非常傳統的，它可以記錄很多以前的歷史，讓人們回到了以前的某一個時代；攝影也是非常當代的，它可以非常清晰的把見到的東西重新組合再編輯整理，讓人們在作品前產生時間和空間的錯覺，可以看到既真實又不真實的影像。

在作品的風格上，我主張維護畫面的美感，這其中包括畫面的構圖、線條、疏密等一切繪畫規律，一幅好的作品是由多方面因素構成的，他應該能體現出藝術家的修為和能力，一幅好的作品是有智慧的。

攝影的這種延展性為我提供了非常大的表現空間，讓我可以有更多的手法去創作。

Generally speaking, my works use the form of traditional Chinese painting to express the face of China. China is developing dramatically today and many things in China are under constant construction. Meanwhile many things have disappeared and continue to disappear. The dumps and rubbish covered with the “shield”, the green netting, are a ubiquitous phenomenon in China.

I want the world to be able to make a benign transformation. People must protect the environment. This work implies that the world should become more and more harmonious.

Photography can be understood in traditional ways : It can “record” many histories long before our own time, and it can take people back to times and situations many years ago. But photography also is very contemporary. It can re-assemble and re-edit the things that we actually see in order to produce illusions that people see when they are in front of such photographic works. In these works, you see images that are true and fictional.

Concerning the style of my works, I believe in maintaining a beautiful feeling in the framing of the image, including composition, line, density and its framing, all the elements regularly contained in painting. I think a good art work is composed of many elements, and it should reflect the knowledge and the skill of the artist. A good art work has intelligence.

The flexibility of photography provides a big expressive space for me, I can work with it in many ways in making my creations.



江南山水長湖綠瑤石

煙鈞盡春江曲十里

蒲芽斷清香千

尺飛花春水出溪

有鎮日臨清池

此弄長竿不知為

魚太平物色不到

此安知不是蘇光後

清湖石清書

清湖石清書



胡小妹 Hu Xiao-mei

〈視覺地圖—無界〉，影像處理、數位輸出，尺寸視場地而定，2012

Vision Map: Boundless, Digital Print, Variable, 2012

此次的現地藝術創作以跳境的主題，地理位置的變換，使得自己擺脫了日常生活的連續性風景，從而進入一種空間環境的位移與場景變化。惡地的奇幻地貌與小林村災後的景象讓我強烈的感受到大自然的力量，以及自然神力所建構的獨特風景和視覺肌理。

展覽作品以聚集的方式表現地圖與自然肌理的融合，世界地圖、亞洲地圖、中國地圖、臺灣地圖、台南地圖與自然視覺肌理的疊合，體現了視覺地圖從巨觀到微觀的轉化，從微觀到巨觀的跳境。

作品中的視覺地圖打破了原本受制的測量領域，也不受限於準確性與精確度的要求，它描繪的是三維空間中物理的、生物的和文化的特徵，此時，視覺地圖作為一種過渡性形象，為我們瞭解實地空間、構建想像提供了一幅現實世界的資訊切片。

作品借由視覺地圖形式語言表達的核心概念是大自然所構築的「無界」景象。由於在全球化的影響下，疆域界線的劃分呈現時而加重、時而模糊的狀態，由此逐漸改變著我們看待世界、文化、地區、傳統、民族的角度與方式，作品畫面中隱藏在自然視覺肌理中的地圖形象，隱喻了自然所構建的去疆域化狀態和無界的全球化視角。

The on-the-spot artistic creation this time, for its scene-jumping theme and the change in geographic locations, allowed me to get away from continuous scenes in everyday life, and thence brought about a change in the space environment and the landscape. The badlands' fantastic landforms and the small forest village's post-disaster scenes let me feel intensely the power of nature as well as the peculiar scenes and visual textures created by the extraordinary force of nature.

The works on display feature the fusion of maps and natural textures in an aggregate manner. The superposition of the visual textures of nature onto the maps of the world, Asia, China, Taiwan and Tainan shows the vision map's macroscopic-to-microscopic view change and scene jump.

The vision map in the work not only breaks up the field of survey that has boundaries, but also it is freed from the requirement of accuracy and precision. It depicts the physical, biological and cultural features of a three-dimensional space, and as a transitional image, provides an information slice about the real world through which we understand a physical space and create imagination.

The core idea the work expresses with the formal language of vision map is the "boundless" scenes created by nature. Under the impact of globalization, territory boundaries some times sharpen and at other times blur, and thus gradually change the perspectives and ways from which we look at the world, cultures, regions, traditions and nations. The image of map on the picture, hidden in the visual texture of nature, is intended as a metaphor for the state of deterritorialization created by nature and for the perspective of boundless globalization.





Small white label with text, likely providing information about the artwork.



簡歷 Biography

高俊宏

1973 工作／生活於台北

學經歷

國立台北藝術大學美術系

國立臺南藝術大學創作理論研究所博士班

藝術創作者《東亞空間佔領藝術行動研究》計畫主持人

《藝術觀點 ACT》客座主編

個展選錄

2010「爸爸教我如何做人」，竹圍工作室，台北，台灣

2009「反文化局：一個概念的起草」，豆皮文藝咖啡館，高雄，台灣

2008「通行證—朋友的平台」，台新文化藝術基金會展演廳，台北，台灣

2006「家計畫」，台北市立美術館，台北，台灣

2005「在留茂安，等待德意志」，Taipei MOMA Gallery，台北，台灣

聯展選錄

2013

「返常—2013 亞洲藝術雙年展」，國立台灣美術館，台中，台灣

「時、空、間」，柏林表演藝術季，柏林，德國

「漳州幣」，上海雙年展中山公園計畫，漳州，中國

2012

「未來事件交易所」，台北當代藝術中心，台北，台灣

「湯姆生 1」，CAMCA Courtage，巴黎，法國

「湯姆生 3」，Hôtel de Savigny，Savigny-sur-Orge，法國

「臺灣青年世代藝術展」，法國阿登藝文中心，法國

2010

「台灣當代藝術論壇雙年展」，台北當代藝術中心，台北，台灣

「微影像」，文賢油漆工程行，台南，台灣；台北乒乓藝術工作站，台北，台灣

「近身潛獵」，MIGA 藝文空間，台南，台灣

「是誰在微笑」，新竹影像博物館，新竹，台灣

2009

「臺灣當代藝術圖檔」，巴黎高等藝術學院展覽廳，巴黎，法國

「歡迎光臨真實的荒漠」，東海大學 43 空間，台中，台灣

Kao Jun-honn

Selected Solo Exhibitions

2010 “Father Taught Me How to Be A Man”, Bamboo Curtain Studio, Taipei, Taiwan

2009 “Bureau of ‘Counter-Culture’:Draft for A Concept”, Dogpig Art Cafe, Kaohsiung, Taiwan

2008 “The Platform for Friends”, Taishin Tower, Taipei, Taiwan

2006 “The Home Project”, Taipei Fine Arts Museum, Taipei, Taiwan

2005 “In Liumaoan, Waiting for Deutschland”, Taipei MOMA Gallery, Taipei, Taiwan

Selected Group Exhibitions

2013

“Everyday Life: 2013 Asian Art Biennial”, National Taiwan Museum of Fine Arts, Taichung, Taiwan

“(CON)temporary Space – Time”, Month of Performance Art (MPA-B), Berlin, Germany

“Local Currency System / Zhangzhou”, Shanghai Biennale – Zhongshan Park Project, Zhangzhou, China
2012
“Trading Futures”, Taipei Contemporary Art Center, Taipei, Taiwan
“Thomson 1”, CAMCA Courtag, Paris, France
“Thomson 3”, Hôtel de Savigny, Savigny-sur-Orge, France
“Young Artists from Taiwan”, Champagne-Ardenne, France
2010
“Forum Biennale of Taiwanese Contemporary Art”, Taipei Contemporary Art Center, Taipei, Taiwan
“Bio-image”, Paint House Studio Films, Tainan; Ping Pong Art Space, Taipei, Taiwan
“Self Stalker”, Miga Art Space, Tainan, Taiwan
“Who’s Smiling”, Hsinchu Municipal Image Museum, Hsinchu, Taiwan
2009
“Taiwainpics.doc Art Contemporain Taiwanais”, Ecole National Superiur Beaux-Art de Paris, Paris, France
“Welcome to the Desert of the Real”, Tunghai University 43 Gallery, Taichung, Taiwan

吳梓寧

1978 年生於高雄，台灣

曾獲獎項

2013 高雄獎 入選
2010 財團法人國家文化藝術基金會國際文化交流「大女圖」展覽獎助
2005 獲選 2005 年教育部藝術與設計菁英海外培訓計畫「數位媒體組」獎助
2005 財團法人國家文化藝術基金會展覽獎助
2004 台北美術獎 2004 優選
2001 高師大美術系展 首獎

策展與計畫執行

2012 「DELTA 亞洲生活手勢 II — 跳境」協同策展人
2011 「聯想鬆弛 derailment — 出軌聯展」策展人
2009 「Freeze! 急凍醫世代 — 2009 醫療與科技藝術國際展」策展人

五年內創作個展

2012 「綠洲計畫：1001 個植物的故事」Facebook 粉絲頁
2011 「即身書寫 Mind Your Body - 2011 吳梓寧創作個展」，國立臺南藝術大學視覺館，台南
2008-2009 「虛鏡迴圈 Cyber-ring：360 度環景數位影像創作系列 1」，國立台灣美術館，台中

五年內創作聯展

2013 「第四紀：交替與新生」中央美院 x 南藝博士生交流展覽，中央美術學院，北京，中國
2013 「Cutlog Art Fair - New York- Paris」The Clemente 107 Suffolk St, New York, USA, Paris, France
2013 「2013 高雄獎」高雄市立美術館，高雄
2012 「DELTA 亞洲生活手勢 II — 跳境」臺南藝術大學視覺館，台南
2012 「大家的公共藝術」教育展，高雄市立美術館 - 兒童美術館，高雄
2012 「Motherhood」，梨花女子大學美術館，首爾，韓國
2011 「DELTA 亞洲生活手勢— 2011 亞洲藝術學術論壇網路展覽」，DELTA 亞洲生活手勢線上藝廊
2011 「聯想鬆弛 derailment — 出軌聯展」，台中二十號倉庫主展場，台中
2011 「ACA 交流電—駁二動漫祭」，駁二藝術特區，高雄
2010 「虛擬身體 i-body」，TDAIC 線上藝廊

2010 「近身潛獵—向歷史投影」聯展，MIGA 藝術空間，台南
2010 「大女圖」聯展，TAMTAM8 Art Space，柏林，德國

Wu Tzu-ning

Born in 1978, Kaohsiung, Taiwan

Prize Record

2013 Kaohsiung Awards, Honorable Mention, KMFA, Taiwan
2010 National Culture and Arts Foundation (NCAF) Grant of International Culture Exchange “8 Femme”

Exhibition

2005 The Art & Design Elite Scholarship Program 2005, Australia & New Zealand, Taiwan
2005 National Culture and Arts Foundation (NCAF) Grant of Exhibition, Taiwan
2004 Taipei Arts Award 2004, Honorable Mention, Taipei Fine Arts Museum, Taiwan
2001 NKNU Arts Award 2001, National Kaohsiung Normal University, Taiwan

Curatorial and Projects

2012 “DELTA: Living Gesture in Asia II- Trans-Territory”, Co-Curator
2011 “Derailment”, Stock 20 in Taichung railway station, Curator
2009 “Freeze! 2009 International MedTech Art Show”, NTMOFA, Curator

Selected Solo Exhibitions in 5 years

2012 “Oasis Project”: 1001 Stories of Plants, Facebook Fans Page
2011 “Mind Your Body-2011 LazaWuTzu-Ning solo exhibition”, Tainan National University of the Arts, Tainan, Taiwan
2008-2009 “Cyber-ring _Cyclorama Digital Art Creation Series 1”, NTMOFA, Taichung, Taiwan

Selected Group Exhibitions in 5 years

2013 “The Quaternary: Alternating & Regeneration” - CAFAXTNNUA, CAFA, Beijing, China
2013 “Cutlog Art Fair” - Paris, Atelier Richelieu 60, rue de Richelieu, Paris, France
2013 “Cutlog Art Fair” - New York, The Clemente 107 Suffolk St, New York, USA
2013 “Kaohsiung Awards 2013”, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan
2012 “DELTA: Living Gesture in Asia II- Trans-Territory”, Tainan National University of the Arts, Tainan, Taiwan
2012 “Public Art for All”, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan
2012 “Motherhood” - Mother Images in Asian Art, Ewha Womans University Museum, Seoul, Korea
2011 “DELTA: Living Gesture in Asia” - ASIA ART FORUM 2011, DELTA online gallery
2011 “Derailment”, Stock 20 in Taichung railway station, Taichung, Taiwan
2011 “ACA-Animation + Comic + Contemporary Arts”, The Pier - 2 Art Center, Warehouse C5, Kaohsiung
2010 “i-Body”, TDAIC online gallery
2010 “Self Stalker-Projected History”, MIGA Art Space, Tainan, Taiwan
2010 “8Femmes”, TAMTAM8 Art Space, Berlin, Germany

賴珮瑜

web: www.laipeiyu.com

簡歷

2011- 國立臺南藝術大學／藝術創作理論研究所博士班 就讀
2007 國立臺南藝術大學／造形藝術研究所畢 (MFA)
2009 出訪美國紐約 ISCP 駐村藝術家
2007 出訪日本橫濱 BankArt1929 駐村藝術家
2004 新樂園藝術空間 第六、七期成員
2004 台中鐵道二十號倉庫 第五屆駐站藝術家
2004 寶藏巖駐村創作 台北公館

個展紀錄

2012 「尋找中心點」賴珮瑜個展／台灣新藝／台南
2010 「VISITOR」賴珮瑜、郭嘉玲雙個展／MOT.ARTS／台北
2009 「某處」賴珮瑜個展／長庚大學藝文空間／台北
2007 「藉物思物」賴珮瑜個展／新樂園藝術空間／台北
2007 「另／原鄉」創作個展 /BankArt NYK／日本・橫濱
2006 「f(3304+3307) 創作個展」／新樂園藝術空間／台北
2002 「線體・界位」賴珮瑜個展／華山藝文特區果酒禮堂／台北

得獎記錄節錄

2008 獲選台北國際藝術博覽會—新人推薦特區／行政院文化建設委員會
2007 台北美術獎獲優選獎／台北市立美術館
2007 高雄獎暨第二十四屆高雄市美術展覽會 獲高雄獎首獎／高雄市立美術館
2006 第四屆桃源創作獎獲優選獎
2004 獲 2004 世安藝術創作贊助 造形藝術獎／世安文教基金會

公共典藏紀錄

2012 澳洲雪梨白兔美術館
2010 臺灣創意設計中心
2008 國立臺灣美術館
2007 日本橫濱 BankART1929
2006 國立臺灣美術館典藏及創意商品發行

Lai Pei-yu

2011- Tainan National University of the Arts / Doctoral Program in Art Creation and Theory
2007 Tainan National University of the Arts / Graduate Institute of plastic arts(MFA)
2009 Artist-in-Residency / ISCP / New York U.S.A
2007 Artist-in-Residency / Bank Art1929 / Yokohama Japan
2004 6rd&7rd SLYarts Member / Taipei
2004 5rd Artist-in-Residency / Stock 20 / Taiwan
2004 Artist-in-Residency / Treasurehill / Taiwan

Solo Exhibitions

2012 “Find The Center”Solo Exhibition / Taiwan New Art Union / Tainan, Taiwan
2010 “VISITOR”Solo Exhibition / MOT.ARTS / Taipei
2009 “Somewhere”Pei-Yu LAI Solo Exhibition / Chang Gung University Art Center / Taipei
2007 “Transfer”Solo Exhibition / SLYart / Taipei
2007 “Another Homeland”Solo Exhibition / Bank Art NYK / Yokohama, Japan
2006 “f(3304+3307) “Solo Exhibition / SLYart / Taipei

2002 “Intersection Channel”Solo Exhibition / Huashan Arts District / Taipei

Selected Awards

2008 ART TAIPEI 2008 / Made in Taiwan-Young Artist Discovery / Council for Cultural Affairs / Taiwan
2007 2007 Taipei Arts Awards / Honorable Mention / Taipei Fine Arts Museum
2007 Kaohsiung Awards 2007 / Kaohsiung Award / Kaohsiung Museum of Fine Arts
2006 4th Taoyuan Awards / Honorable Mention
2004 S-An Cultural Foundation / Award of Plastic Arts

Public Collection

2012 White Rabbit Collection ,Sydney Australia
2010 Taiwan Design Center, Taiwan
2008 National Taiwan Museum of Fine Art, Taiwan
2007 BankART1929, Yokohama Japan
2006 National Taiwan Museum of Fine Art and issues as an innovative product, Taiwan

黃洋

1979 出生于廣東省揭陽市
2003 畢業於中央美術學院版畫系，獲學士學位
2006 畢業於中央美術學院版畫系，獲碩士學位
2001 至今 中央美術學院造型藝術研究所博士生
現工作並生活於北京

重要展覽經歷

2013 「開放的實驗場」：當代實驗藝術計畫，嶺南畫派紀念館，廣州，中國
2013 「萬有引力」：第六屆成都雙年展，成都世紀城新國際會展中心，成都，中國
2012 「布里斯班亞太三年展」電影節目，澳大利亞電影中心，布里斯班，澳大利亞
2012 「亞洲生活手勢II—跳境」：現地考察、創作展演，臺南藝術大學，台南市，臺灣
2012 「原點的維度：第二屆上海國際版畫展」，上海美術館，上海，中國

Huang Yang

1979 Born in Jieyang, Guangdong Province, currently resides in Beijing, China
2003 Graduated from the Central Academy of Fine Arts, Bachelor degree
2006 Graduated from the Central Academy of Fine Arts, Master's degree
2011- the Central Academy of Fine Arts, PHD
Now work and lived in Beijing

Main Exhibitions

2013 “Open Experimental Field”, Memorial of Lingnan School of Painting, Guangdong, China
2013 “The Sixth Chengdu Biennale”, Chengdu Exhibition Central, Chengdu, China
2012 “Asia Pacific Triennial of Contemporary Art”, Assistant Curator Australian Cinémathèque, Brisbane, Australia
2012 “DELTA: The Living Gesture in Asia II-Trans-Territory” On-Site Art Creation Project, Taiwan National University of the Arts, Tainan, Taiwan
2012 “Dimensions of Origin: the 2nd Shanghai International Printmaking Exhibition”, Shanghai Art Museum, Shanghai, China

馬佳偉

1982 生於河北保定

個展

2008 「在場」環碧堂畫廊，中國北京

群展

2013 「色溫—『中國青年藝術家扶持推廣計畫』伊斯坦布爾交流展」，思南美術大學，土耳其伊斯坦布爾

2013 「格局·格調—系列學術展」，美麗道國際藝術機構，中國北京

2012 「風向—中國當代青年藝術家作品展」，莫斯科現代藝術博物館，俄羅斯莫斯科

2012 「第五屆中國北京國際美術雙年展」，中國美術館，中國北京

2011 「第四屆全國青年美術作品展」，中國美術館，中國北京

2011 「再現寫實」，第五屆成都雙年展，中國成都

2011 「東南西北」，油麻地文化藝遊，中國香港

2010 「油畫藝術與當代社會」，中國美術館，中國北京

2010 「東方色彩 中國意象」，廣州美院美術館，中國廣州

2009 「大千世界—中國當代藝術近作展」，芝加哥文化中心，美國芝加哥

2009 「第五屆拉丁美洲雙年展」，巴西庫里蒂巴

2009 「景—現代藝術 DRAWING 展」，東京藝術大學美術館，日本東京

2008 「中國：建構與解構」，巴西聖保羅國家美術館，巴西聖保羅

Ma Jia-wei

1982 Born in Baoding, Hebei Province, China

Solo Exhibition

2008“On the Scene”, Chinablue Gallery, Beijing, China

Group Exhibitions

2013“Color Temperature”, Mimar Sinan Fine Arts University, Istanbul, Turkey

2013“Structure + Style”, Mei Li Dao International Art Institution, Beijing, China

2012“Wind Direction”, Museum of Modern Art, Moscow, Russia

2012“The 5th Beijing international art biennale”, National Art Museum Of China, Beijing, China

2011“The 5th Chengdu Biennial”, Chengdu Museum of Modern Fine Arts, Chengdu, China

2011“The Contemporary China in the Artists’ Eyes”, Guan Shanyue Art museum, Shenzhen, China

2011“The 4th National Youth Art Exhibition”, National Art Museum Of China, Beijing, China

2010“East Color, Chinese Imagery”, Art Gallery of Guangzhou Academy of Fine Arts, China

2010“Oil Painting Art and Contemporary Society”, National Art Museum Of China, Beijing, China

2009“The Big World: Recent Art from China”, Chicago Cultural Center, U.S.A.

2009“The 5th VentoSul Biennial in Curitiba”, Curitiba, Brazil

2009“-JING-DRAWING Exhibition”, Tokyo, Japan

2008“China: Construction/ Deconstruction”, Sao Paulo Museum of Art, Brazil

武宏

教育背景

1999 中央美術學院版畫系學士學位

2004 中央美術學院版畫系碩士學位

參展經歷

1999 「四人版畫展」，雲峰畫廊，北京

2006 「當代視線」，澳門藝術博物館，澳門

2007 「韓國釜山國際版畫展」，釜山，韓國

2008 「帛與沙—中澳版畫家聯展」，Ivan Dougherty Gallery，新南威爾士大學，澳大利亞

2009 「心象之在」，大象藝術空間，北京

2009 「景—現代藝術素描展」，東京藝術大學美術館，日本

2009 「深化的紙性」國際現代畫畫展，The Craft Studio Gallery，哥倫比亞密蘇裏大學，美國

2010 「中央美術學院造型展」，中央美術學院美術館，北京

2010 「第三屆中國當代學院版畫展」，關山月美術館，深圳

2011 「中央美術學院版畫系青年教師彙報展」，中央美術學院美術館，北京

2012 「寓言與現實」，安福 6 號畫廊，上海

2012 「視象：中央美術學院當代造型藝術展」，溫布頓藝術學院空間以及倫敦 Art @ Golden Square 藝術空間

獲獎經歷

2009 全國銅版，石版，絲網三版展金獎，中國美術館，北京

Wu Hong

Education

2004 MFA, Central Academy of Fine Arts, China

1999 BA, Central Academy of Fine Arts, China

Exhibition

2010 “3rd National Contemporary Academy Printmaking Exhibition”, Guanshanyue Art Museum, Shenzhen

2010 “Zaoxing”, CAFA Art Museum, Beijing

2009 “Exploration: Work on Paper”, The Craft Studio Gallery, University of Missouri - Columbia, US

2009 “Contemporary Art International Workshop 2009”, Museum of Tokyo University of the Arts, Japan

2009 “Mind of Being”, Da Xiang Art Space, Beijing

2008 “Silk and Sand, China-Australian Exhibition”, Ivan Dougherty Gallery, University of New South Wales, Australia

2007 “Busan International Print Exhibition”, Busan, Korea

2006 “Contemporary Visions”, Macau Art Museum, Macau

1999 “four printmaker's works”, Yunfeng Gallery, Beijing

Award

2009 Top Award, “9th National Copper, Lithography, Silk screen Exhibition”, National Art Museum of China, Beijing, Beijing

陳怡潔

1980 出生於桃園，台灣

2006 國立臺南藝術大學造形藝術研究所

2012 國立臺南藝術大學藝術創作與理論博士班 博士候選人

駐村經歷

2013 葛蘭菲迪藝術駐村獎助，葛蘭菲迪威士忌，蘇格蘭
2007 台灣與英國國際藝術家駐村獎助，英國文化協會／文建會，英國
2005 亞洲文化協會駐村交流計畫，Arcus 藝術村，日本

獲獎經歷

2011 神戶雙年展－貨櫃藝術競賽獲獎，神戶，日本
2006 世安美學獎，世安美學基金會，台北，台灣
2005 台北美術獎首獎，台北美術館，台北，台灣

個展

2013 「懸置在速度的表面」，伊通公園，台北
2013 「The Beauties」，非常廟藝文空間，台北
2010 「關鍵影格」，布查當代藝術空間，台北
2009 「再造物語」，伊通公園，台北
2008 「陳怡潔個展」，泰郁美學堂，嘉義
2007 「訊息人」，伊通公園，台北
2006 「咄」，關渡美術館，台北

重要聯展

2013 「凝視自由：台灣當代藝術展」，弗伊弗迪納當代藝術館，賽爾為亞
2013 「交互視象」，國立台灣美術館，台中，台灣／中國美術館，北京，中國
2012 「2012 關渡雙年展」，國立台北藝術大學關渡美術館，台北，台灣
2012 「首屆 CAFAM 未來展」，中央美院美術館，北京，中國
2011 「旁觀者－何采柔 X 陳怡潔雙人展」，非畫廊，台北，台灣
2011 「KIRA」，神戶雙年展，神戶，日本
2011 「二十一個房間」，白南準藝術中心，韓國
2010 「台灣藝術新世代」，上海美術館，上海；今日美術館，北京，中國
2009 「Freeze! 急凍醫世代－2009 醫療與科技藝術國際展」，國立台灣美術館，台中，台灣
2009 「激情心靈－十七位台、日新世代藝術家錄像展」，台北美術館，台北，台灣
2008 「小碎花不一變亂新世代」，台北當代藝術館，台北，台灣
2008 「家－2008 台灣美術雙年展」，國立台灣美術館，台中，台灣
2008 「ART IS NOW－2008 釜山雙年展」，釜山，韓國
2008 「泡沫紅茶：台灣藝術·當代演繹」，捷克國立摩拉維亞美術館，捷克
2007 「移動－台灣當代壹拾伍人行」，大未來畫廊，北京，中國
2007 「Frolic: Humor and Mischief in New Taiwanese Art」，2x13 畫廊，紐約，美國
2007 「迷離島－台灣當代藝術現象展」華盛頓藝術科學宮、溫哥華當代亞洲藝術國際中心，國立台灣美術館等巡迴展
2006 「ICON」，索卡當代空間，北京，中國
2005 「膜中魔」，台北當代藝術館，台北，台灣

Chen Yi-chieh

1980 Born in Taoyuang, Taiwan
2006 M.F.A Tainan National University of the Arts, Tainan, Taiwan
2012 Ph.D Candidate of Doctoral Program in Art Creation and Theory Department, Tainan National University of the Arts, Tainan, Taiwan

Artist Residence

2013 “Artist in Residence at The Glenfiddich Distillery”, Dufftown, Scotland
2007 “Taiwan-England Artists in Residence program 2007”, Loughborough University, UK
2005 “ACC Residency Program in Asia”, Arcus Studio, Japan

Awards

2011 “Art in a Container International Competition”, Kobe Biennale, Japan
2006 “S. An Arts award”, S. An Culture Foundation, Taipei
2005 “Taipei Arts Award”, Prize Winner, Taipei Fine Arts Museum, Taipei, Taiwan

SOLO EXHIBITIONS

2013 “Suspending on the Surface of Speed”, IT Park, Taipei, Taiwan
2013 “The Beauties”, VT Art Salon, Taipei, Taiwan
2010 “The Key Frames”, Butchart National Contemporary Art Space, Taipei, Taiwan
2009 “Reproduction”, IT-Park, Taipei, Taiwan
2008 “Agi CHEN Solo Exhibition”, Tai Yu Arts Salon, Chiayi, Taiwan
2007 “Messenger”, IT PARK, Taipei, Taiwan
2006 “Watering”, Kuandu Museum of Fine Arts, Taipei, Taiwan

GROUP EXHIBITIONS

2013 “Gazing into Freedom:Taiwan Contemporary Art Exhibition”, Museum of Contemporary Art of Vojvodina, Novi Sad, Surbia
2013 “Inter Vision”, National Taiwan Museum of Fine Arts, Taichung, Taiwan/ National Art Museum of China, Beijing, China
2012 “2012 Guandu Biennale”, Guandu Museum of Fine Art, Taipei, Taiwan
2012 “CAFAM · Future”, CAFAM Art Museum, Beijing, China
2011 “Spectators-Joyce Ho and Agi Chen”, Non Gallery, Taipei, Taiwan
2011 “Kira”, 2011 KOBE Biennale, Kobe, Japan
2011 “21Rooms”, Nam June Paik Art Center, Gyeong-Gi, Korea
2010 “New Generation of Art in Taiwan”, MOCA Shanghai, Shanghai, China
2009 “Freeze! 2009 International MEDTECH Art Show”, National Taiwan Museum of Fine Arts, Taichung, Taiwan
2009 “Mind as Passion”, Taipei Fine Arts Museum, Taipei, Taiwan
2008 “SuperGeneration@Taiwan”, MOCA Taipei, Taipei, Taiwan
2008 “Home-Taiwan Biennale 2008”, National Taiwan Museum of Fine Arts, Taichung, Taiwan
2008 “Art is Now-Busan Biennale 2008”, Exhibition Hall of Busan, Busan, Korea
2008 “Bubble Tea: Art of Taiwan and its Contemporary Mutations”, The Moravian Gallery in Brno, Czech Republic, Czech
2007 “City to city”, Ling&Ken Gallery, Beijing, Taipei, Taiwan
2007 “Frolic: Humor and Mischief in New Taiwanese Art”, 2x13 Gallery, New York, U.S.A
2007 “Taiwan: From within the Mist”, Vancouver International Centre for Contemporary Asian Art, Canada
2006 “ICON”, SOKA Contemporary Space, Beijing, China
2005 “Membrane onto Magic”, Museum of Contemporary Art, Taipei, Taiwan

林筱芳

1972 年生，現就讀臺南藝術大學藝術理論創作研究所博士班。第一台 S-VHS 攝影機是二十年前就讀政大廣電系時，想拍紀錄片買的。沒受過美術訓練，是新電影的死忠影迷，曾經當過志工，不大清

楚自己是在創作還是工作。曾出國拿了碩士學位，參與過幾次展覽，得過幾次獎，也拍過電影。但發現自己最喜歡認真生活，揣摩著人生與創作者應有的姿態。低調地以閱讀與思考當作一種生活方式。

Lin Hsiao-fang

Born in 1972, Hsiao-fang Lin currently lives in Taipei, studies in Doctoral Program in Art Creation and Theory. Hsiao-fang got her first AG-460 2 CCD VHS Camcorder in 1993 for making documentary in undergraduate program. Hsiao-fang never received formal training on traditional painting or sculpture, but was a big fan for Taiwanese New Cinema. The Past Perfect Tense of resume timeline will find out sometimes Hsiao-fang making video was for volunteer; and sometimes she was not aware the video is for creation or work. Hsiao-fang went to Syracuse University and got her MFA degree in 2004. Her video and film works have showed in several festivals and exhibitions, also receiving awards. However, in present, Hsiao-fang enjoys the simple condition in daily life, mediating what gesture or attitude that life and creator should present. Low-keyed reading and thinking as a way of lifestyle.

邱竣傑

1985 出生台灣台中
2012 臺南藝術大學藝術創作理論博士班
2009 台灣藝術大學美術系研究所

展覽

2012 「亞洲生活手勢 II 一跳境」，臺南藝術大學，台南

Chiu Chun-chieh

1985 Born in Taichung, Taiwan
2012- Doctoral Program in Art Creation and Theory, Tainan National University of the Arts
2009 Graduate Institute in Fine Arts, National Taiwan University of arts

Exhibition

2012 “Gesture in Asia II – Trans-Territory”, Tainan National University of the Arts, Tainan

丁昶文

1979 年出生高雄
2010~ 國立臺南藝術大學藝術創作理論研究所博士班
2006 國立臺南藝術大學造形藝術研究所畢業

個展

2012 「記憶，雙城中的夜市」，竹圍工作室，台北
2010 「taste memory」，tamamART，德國 柏林
2010 「Ludwing Wittgenstein 之街屋計畫 市場之家」，Zspace，台中

聯展

2012 「光節」，台北國際藝術村，台北
2011 「後照明時代 Post-lighting Era」，台中 20 號鐵道倉庫，台中

2011 「Green Adventure」，台中文化創意園區，台中
2010 「1979」，巴黎 cite 藝術村，法國
2010 「Kuroshio Campur 混炒黑潮 沖繩·台灣現代美術展」，沖繩縣立藝術大學，沖繩

獲獎、補助紀錄

2012 竹圍工作室 2012 新秀計劃
2012 台北國際藝術村國內人才駐地計畫

Ting Chaong-Wen

1979 Born in Kaohsiung, Taiwan

Education

Graduate Institute of Plastic Arts , Tainan National University of the Arts M.F.A
Now he studies at Doctoral program in Art Creation and Theory of Tainan National University of the Arts

Solo Exhibitions

2012 “The Memory, The night market in two cities”, Bamboo Curtain Studio, Taipei
2010 “taste memory”, tamtamART, Berlin Germany
2010 “The Market House”, Zspace, Taichung

Group Exhibitions

2012 “Light Fiesta”, Taipei Artist Village, Taipei
2011 “Post-lighting Era”, The Stock20, Taichung
2011 “Green Adventure”, Taichung Cultural & Creative Industries Park, Taichung
2010 “1979”, Cité Internationale des Arts Studio 1702, Paris France
2010 “Kuroshio Campur”, Okinawa Prefectural University of Arts, Okinawa

Awards

2012 Open Call for “Emerging Artist Programme 2012” at The Bamboo Curtain Studio, Taipei, Taiwan
2012 Open Call for “Artists-in-Residence & Exhibition Proposals Taiwanese Artists in Residence” at Taipei Artist Village

林揚翎

1980 生於台北，台灣

得獎經歷

2008 高雄市立美術館，高雄獎，首獎
2006 桃園縣政府，桃源美術創作獎，首獎
2003 台中港區藝術中心，台灣美術新貌展平面創作系列，入選
2003 台北縣美展，立體類，第二名

Lin Yang-Ling

1980 Born in Taipei, Taiwan

Prize Record

2008 Kaohsiung Arts Awards, Prize Winner, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

2006 The 7th Taoyuan Creation Award, Prize Winner, Taoyuan, Taiwan
2003 The 2th Exhibition of the Newly Emerging Artists in Taiwan 2D Creation Series, Honorable Mention, Taichung City Seaport Art Center
2003 Taipei County Art Exhibition, Composite Creations, Second Award

洪鈞元

學歷

2012 國立臺南藝術大學 藝術創作理論研究所博士班

個展

2011 「再記錄」，台南文創園區、台北覓 MEME 藝文展演空間
2009 「任意 與在另一方面」，台南五七藝術工作室
2007 「祂既像我側耳」，臺南大學藝術特區
2006 「想自由的呼吸著」，台中二十號倉庫點子空間

聯展

2013 「台灣 - 墨西哥當代藝術交流展」，嘉義市鐵道藝術村
2012 「跳境：亞洲生活手勢」，國立臺南藝術大學
2010 「接點：一場青年藝術家的跨域接觸」，美國馬里蘭藝術大學
2008 「略」聯展」，彰化師範大學
2007 「桃源創作獎聯展」，桃園縣立文化局

Hong Jun-yuan

Educational background

2012 Doctoral Program in Art Creation and Theory, Tainan National University of The Arts

Solo Exhibitions

2011 “Record again”, Tainan Creative Life Festival
2009 “Random and On the other hand”, 57 Art studio
2007 “Use your ears”, The Special region of NUTN
2006 “Want to breathe freely”, Stock20, Taichung

Joint Exhibition

2013 “Taiwan- Mexico Exchange Exhibition of Contemporary Art”, Art Site of Chiayi Railway Warehouse
2012 “DELTA: The Living Gesture in Asia II—Trans-territory”, Tainan National University of The Arts
2010 “Contact”, Maryland National University of The Arts
2008 “Omit”, National Changhua University of Education

廖惠玲

學歷

國立臺南藝術大學 音像紀錄研究所

得獎

第七屆雲門流浪者計劃入選—日本廣島 / 攝影

作品

附體迷／攝影／2009
身體與母親／實驗紀錄／2009
時日／攝影／2008
歇後風景／紀錄實驗片／2007
梧棲時日／紀錄片／2007

Liao Hui-ling

Education

Tainan National College of The Arts, Graduate Institute of Sound and Image Studies in Documentary(M.F.A)

Award

The 7th 2011 Cloud Gate Dance Theatre of Taiwan, “Wanderer” Program, Selected/ Japan Nagasaki and Hiroshima/Photograph

Works

The possession/ Photograph/ 2009/ 124cmx84cm

Stock20 Taichung Railway Station Art network of The Railway Warehouses in Taiwan.ROC/ 2009.12

M/D/ Experimental/ 2009/ 10mins/ DV

Stock20 Taichung Railway Station Art network of The Railway Warehouses in Taiwan.ROC/ 2009.12

The Days/ Photograph/ Documentary/ 2008.5

TAICHUNG COUNTY SEAPORT ART CENTER/ 2008.5

A poem of Green Island/ Experimental/ 2007/ 14mins/ DV

Green island festival(TAIWAN) Grand Prize/ 2007.12

The 32nd Golden Harvest Awards For Outstanding Short Films/ Experimental Nominated/ 2008.7

The Days of Wuchi /Documentary/ 2007/ 56mins/ DV

Nanhai Gallery (Taipei) / 2007.7/ Image Museum of Hsinchu City/ 2007.10

姚璐

1967 年生於北京

1987-1991 中央美術學院版畫系，獲學士學位

1991-1998 《中國國土資源報》編輯、記者

1998-2000 中央美術學院與澳大利亞格里菲斯大學昆士蘭藝術學院聯合舉辦攝影藝術研究生班，獲昆士蘭藝術學院視覺藝術碩士學位

2000- 今 中央美術學院設計學院攝影工作室，副教授，碩士生導師

展覽

2013 「姚璐個人影像展」，海沃德美術館，布里斯班，澳大利亞

2012 「義大利—中國藝術雙年展，蒙紮，米蘭，義大利

2011 「姚璐新景觀」—姚璐個人影像展，伊斯坦布爾現代藝術博物館，土耳其

2010 「ARMORY SHOW」，邁阿密，美國

2010 「第 41 屆巴塞爾藝術博覽會」，巴塞爾，瑞士

2010 「姚璐新景觀」，BRUCE SILVERSTEIN 畫廊，紐約，美國

2008 「遮蔽與重構—新山水」姚璐個人影像展，百年印象畫廊，北京，中國

Yao Lu

Education & Occupation

1987 -1991 Work as Associate Professor at Central Academy of Fine Arts,Beijing
1998 - 2000 Master of Arts Visual Art(photography), Queensland College of Arts, Griffith University ,Brisbane, Australia

Exhibition

2013 YAOLU SOLO EXHIBITION, Hayward Fine Art, Brisbane, Australia
2012 ITALY – CHINA BIENNALE, Milan Monza, Italy
2011 YAOLU’S NEW LANDSCAPES, Istanbul Museum of Modern Art, Istanbul, Turkey
2010 ARMORY SHOW, Miami, USA
2010 ARTBASEL 41, Basel , Switzerland
2010 YAOLU’S NEW LANDSCAPE, Bruce Silverstein Gallery, New york, USA
2008 CONCEALMENT AND RESTRUCTURING, Yaolu’s New Mountains and Waters, 798 Photogallery Beijing, China

胡小妹

教育背景

2000-2004 中央美術學院設計學院視覺傳達專業本科
2006-2008 中央美術學院設計學院視覺傳達專業藝術碩士
2009-2013 中央美術學院設計學院設計藝術學博士研究生

工作背景

2004-2005 北京視域四維城市導向系統規劃設計有限公司設計師
2005-2006 中央美術學院奧運藝術研究中心項目主管 / 設計師
2006-2008 北京第 29 屆奧林匹克組織委員會文化活動部景觀副經理
2009- 今 中央美術學院奧運藝術研究中心藝術總監

交流展覽

2002 前往韓國與弘益大學和日本武藏野大學進行中韓日三國學術交流
2002 參與中央美術學院國際「新資源」設計節籌備與交流活動
2003 作品〈視覺〉參加陳逸飛視覺設計中心海報邀請展
2003 聯合策劃並設計「我們同學—2000 級本科學生作品展」畫展
2009 參與北京世界設計大會籌備與交流活動
2009 負責「深圳時間 --- 深圳 2011 世界大運會設計展」的展覽策劃與設計
2010 參加揚州華文字體設計研討會
2011 參加「亞洲日常生活手勢」海峽兩岸博士研討會
2012 參加「亞洲生活手勢 II — 跳境」藝術家現地創作展與研討會

設計專案

2002 參與朱乃正先生畫展「回望昆侖」策劃與畫冊設計
2004 設計大連羅斯福天興國際中心整體導示系統
2005 設計紐約咖啡有限公司整體 VI 視覺形象
2005 參與北京 2008 年奧運會、殘奧會核心圖形設計開發
2005 參與北京 2008 年奧運會火炬接力景觀圖形設計開發
2005 參與《北京 2008 年奧運會形象元素非商業應用圖集》設計
2006 參與北京 2008 年奧運會、殘奧會賽事服裝設計開發
2006 參與北京 2008 年奧運會、殘奧會火炬接力服裝設計開發

2007 參與北京 2008 年奧運會、殘奧會門票設計與印製實施工作
2007 負責北京 2008 年奧運會、殘奧會官方圖片拍攝協調工作
2007 負責組織北京 2008 年奧運會、殘奧會官方海報設計工作
2007 負責設計《北京 2008 年奧運會、殘奧會城市形象景觀指南》
2007 參與北京 2008 年奧運會、殘奧會導示系統設計實施工作
2008 負責北京 2008 年奧運會、殘奧會體育器材景觀設計與專案管理
2009 參與深圳 2011 年世界大學生運動會核心圖形規範手冊設計
2009 負責深圳 2011 年世界大學生運動會指示系統設計
2009 負責深圳 2011 年世界大學生運動會 kop 形象景觀設計
2009 負責深圳 2011 年世界大學生運動會城市形象景觀設計
2011 負責為國際奧會主席羅格來訪美院設計介紹手冊
2012 參與 2014 年南京青奧會色彩系統與核心圖形設計開發

評審指導

2009 作為專家參加大運身份註冊卡設計專家論證會
2009 指導深圳 2011 年世界大學生運動會“大運號”飛機機身設計
2011 指導北京廣播網路電視臺整體形象設計與開發
2012 作為專家評審 2013 中國（北京）世界園林博覽會旅遊產品設計
2012 作為指導教師參與 2014 年南京青奧會體育圖示與指示圖示設計

Hu Xiao-mei

Educational Background

2000-2004 Central Academy of Fine Arts, Visual Communication, Bachelor
2006-2008 Central Academy of Fine Arts, Visual Communication, MFA
2009-2013 Central Academy of Fine Arts, Art of Design, PhD

Working background

2004-2005 Beijing Shiyu Four Dimension Wayfinding System Planning and Designing Co., Ltd / Designer
2005-2006 Central Academy of Fine Arts Art Research Centre for Olympic Games / Designer
2006-2008 The Beijing Organizing Committee for the Games of the XXIX Olympiad Cultural Activities Department / Deputy Landscape
2009–now Central Academy of Fine Arts Art Research Centre for Olympic Games / Art Director

Exchange exhibition

2002 To participate in Korea academic exchanges between China and Korea and Japan
2002 the international “New Resources” section preparation and communication activities designed
2003 work “vision” to participate in “the visual design center Chen Yifei Poster Exhibition”
2003 United planning and design “our students -- 2000 undergraduate student Exhibition” Exhibition
2009 to participate in design and exchange activities for “The World Design Congress 2009”
2009 exhibition planning and design for “Shenzhen 2011 world Universiade design exhibition”
2010 to participate in “The Chinese font design Seminar” in Yangzhou
2011 to participate in “DELTA: the living gesture in Asia” cross-strait Seminar
2012 to participate in “DELTA: the living gesture in Asia II - Trans-territory” artists in creation exhibition and seminar

2012 DELTA：亞洲生活手勢 II —跳境

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