Island Hopping vol.5   ↵

Island Hopping Conference: ↵

East Asia Forum   ↵

跳島計畫-第五回

跳島開議：東亞連線論壇

1st Session: 26 June 2021, 13:00-15:00 GMT+8

2nd Session: 10 July 2021, 15:00-17:00 GMT+8

FIRST SESSION

藝術視野：從跳島戰略到新冷戰

Artistic Vision: From Island Hopping to the New Cold War

Date: 26th Jun. 2021 / 13:00-15:00 (GMT +8)

在全世界往解殖民的路上持續推進的同時，新一波的冷戰局勢與科技資本的殖民正隨著跨國企業甦醒，二戰後冷戰也從「抗蘇」轉換爲對抗中國，重新影響國際陣營的洗牌。本場論壇邀請「島鏈」上藝術界的意見領袖（包含藝術家、策展人與藝術機構等），分享對於新冷戰局面之下的倡議與合作可能。

While the whole world is working hard to continue advancing on the road to decolonization, the new Cold War and the techno-capital colonization soon invade our lives, with international corporations' expansion. Under the United States' influence, the confrontation object has also shifted from the Soviet Union to China, leading to the reshuffle of the international relations. VT invites the opinion leaders of the art field from the island chain to put forward proposals and cooperation on the topic of post-colonialism.

HOST

非常廟藝文空間　VT ArtSalon

非常廟藝文空間由姚瑞中、陳文祺、涂維政、陳浚豪、胡朝聖、吳達坤、蘇匯宇、何孟娟等八位藝術家與策展人共同創建，經年逐漸轉化爲集體創作與策劃的藝文單位，並以聯展、駐村、論壇等形式進行各式國際交流。VT 致力推廣不同於主流市場的藝術實踐，訂定了專業展演空間的方向，並且發展各項具有連結性的藝術計畫。

VT ArtSalon was found by a team of curators and artists, YAO Jui Chong, CHEN Wen Chi, TU Wei Cheng, CHEN Chun Hao, HU Sean C. S., WU Dar Kuen, SU Hui Yu, and HO Isa. It becomes an artist-run space as collective art or project and conducts various international exchanges in joint exhibitions, residencies, and forums. VT has re-orientated itself towards holding professional exhibitions and developing various interlinking art projects.

吳達坤 WU Dar Kuen

藝術家/獨立策展人，現任臺灣當代文化實驗場資深策展人。曾任台北|寶藏巖國際藝術村總監、台灣藝文空間連線理事長，國立臺北藝術大學關渡美術館策展人、非常廟藝文空間總監。長期關注當代藝術與亞洲文化生成演變的過程，藉由藝術語言反思亞洲社會現況，思考如何以藝術作為方法面對全球化、新自由主義的影響下實踐「藝術無國界」的理念。

Wu Dar-Kuen now is senior curator of Taiwan Contemporary Culture Lab, (C-LAB). He was the director of Taipei Artist Village and Treasure Hill Artist Village and the chairman of Taiwan Art Space Alliance (TASA),and the chief curator of Kuandu Museum of Fine Arts, and the director of VT Artsalon. He is also a creative artist in addition to being a curator.

He has long been focusing on the generation and evolution of contemporary art and Asian cultures. He not only reflects on the social conditions of Asian countries with his unique artistic language, but also contemplates the ways to embody the philosophy of "art without borders" by treating art as a means under the impact of globalization and neoliberalism.

FORUM RUNDOWN

時間 Time	活動內容 Activity
13:00-13:02	非常廟藝文空間代表致歡迎詞 Welcoming Remarks by VT ArtSalon Representative
13:02-13:10	開幕演說 Opening Speech - 吳達坤，跳島計畫主持人 　WU Dar Kuen, Director, Island Hopping Project
13:10-13:30	跳島計畫：太平洋島嶼的歷史與政治地緣脈絡 Island Hopping Project: The Context of History and Political Geography in the Pacific Islands - 姚瑞中，獨立策展人暨藝術家 　YAO Jui Chung, Independent Curator and Artist
13:30-13:50	沖繩：在被殖民島嶼上建立區域藝術聯盟之可能？ Okinawa: Is a Regional Art Alliance Possible on the Colonized Island? - 豐見山和美，沖繩檔案館研究員 　Tomiyama Kazumi, Archivist, Okinawa Prefectural Archives
13:50-14:10	南北韓非軍事區（DMZ）作爲和平與藝術之基地 DMZ on the Korean Peninsula as a base for peace and art. - 金俊起，韓國國立現代美術館首席策展人 　GIM Jungi, Chief Curator, Museum of Modern and Contemporary Art, Korea
14:10-14:30	雙年展的地緣政治問題 The Geopolitical Problem of the Biennale - 派崔克・佛洛雷斯，菲律賓瓦爾加斯博物館策展人 　Patrick D. Flores, Curator, Vargas Museum
14:30-14:50	互動討論 Interactive discussion
14:50-15:00	觀衆問答 Online Q&A

TOPIC ABSTRACT

跳島計畫：太平洋島嶼的戰爭歷史與政治地緣脈絡

Island Hopping Project: The Context of War History and Political Geography in the Pacific Islands

一反過去的中國中心主義或是當下流行的南進思維，「跳島計畫」把眼光重置在冷戰時代的地理概念「島鏈」。這個由美國所提出的島鏈戰略，實質上演變自二戰期間的跳島計畫。在這個架構下，「跳島計畫」希望邀集島鏈上的藝術創作者，反思二戰時期的帝國以島鏈作爲戰爭侵略與反擊的路徑，以藝術作爲行動來提出倡議，重劃對太平洋島鏈的文化脈絡與藝術觀點。

Distinct from the Sinocentric system or the trendy southbound thinking, Island Hopping Project shifts the focus back onto the "island chains", a geopolitical legacy of the Cold War. The island chain strategy mapped out by the United States owed its origin to the island-hopping strategy employed by the Allies in the Pacific War. Within the framework, the project invites artists from these regions to reflect upon and resist the imperial invasion that has begun since World War II and made use of the island chain. Through the project, "art as action" becomes a primary initiative to redefine the cultural context and artistic perspective of the Pacific Island chain.

姚瑞中 YAO Jui Chung

1969 年生於台灣台北，1994 年國立台北藝術大學美術系畢業，曾受邀參展威尼斯、橫濱、亞太、上海、亞洲、深圳、首爾、曼徹斯特、雪梨、台北…等地藝術雙/三年展，台北攝影新人獎、香港「集群藝術獎」、新加坡「亞太藝術獎公衆獎」及台灣「台新獎」得主。作品涉獵廣泛，主要探討人類某種荒謬處境，早期作品以幽默手法對「正統性」進行顛覆。也透過攝影裝置手法，呈現台灣特有的一種虛假、疏離的「冷現實」。並整理過去在台灣各處踏查拍攝的廢墟照片，呈現台灣全球化潮流與特殊歷史背後所隱藏著的龐大意識形態黑洞，延續「人類歷史的命運，具有某種無可救藥的荒謬性！」創作主軸。2010 年至 2019 年帶領「失落社會檔案室」返鄉進行反思閒置空間現象的《海市蜃樓》拍攝計劃，以「微型文化行動」概念提引起社會高度關注，近期完成全台巨大神像地毯式拍攝計畫《巨神連線》與全台地獄造景的《地獄空》。其「幻影堂工作室」藏有 1990 年代至今六萬餘份紙本藝術展覽 DM，並推動贊助台灣攝影訪談輯出版，2020 年受邀擔任台灣雙年展策展人。目前爲國立臺灣師範大學美術系兼任副教授。

Yao was born in 1969. He graduated from The National Institute of The Arts (Taipei National University of the Arts) with a degree in Art Theory. Yao specializes in photography, installation and painting. In 1997, he represented Taiwan in Facing Faces-Taiwan at the Venice Biennale. After that, he took part in the International Triennale of Contemporary Art Yokohama (2005), APT6 (2009), Taipei biennial (2010), Shanghai Biennale (2012), Beijing Photo Biennale (2013), Shenzhen Sculpture Biennale (2014), Venice Architecture Biennale, Media City Seoul Biennale (2014), Asia Triennial Manchester (2014), Asia Biennale (2015), Sydney Biennale (2016) and Shanghai Biennale (2018). His works have been widely exhibited in numerous international exhibitions. Yao is the winner of The Multitude Art Prize (Hong Kong) in 2013 and the 2014 Asia pacific Art Prize (Singapore). He is also the winner of the Taishin Arts Award (Taiwan) in 2018.   In 2010, Yao grouped his students into a photography team called Lost Society Document (LSD). He encouraged them to photograph and survey in their hometowns. Through the way of field survey, they attempt to outline "mosquito houses", which have been widely criticized, publish three books, Mirage: Disused Public Property in Taiwan, and practice the possibility of observing the society by the meaning of art until now. Now, Yao works as an independent curator and artist. He is also teaching at the National Taiwan Normal University Department of Fine Arts.

沖繩：在被殖民島嶼上建立區域藝術聯盟之可能？
Okinawa: Is a Regional Art Alliance Possible on the Colonized Island?

自從 1870 年代，沖繩成為日本的領土以來，它一直是殖民主義和帝國主義實踐的場所。美軍在1945年佔領沖繩，並於島上興建大量軍事基地；簽訂美日安保條約後，美軍仍持續擴張基地，嚴重威脅到沖繩人的自治和生計。如今，因應美中對峙升溫以及隨時可能爆發的台海危機，美方更加劇其位於沖繩島上的軍事化進程。儘管 75 年來，當地人持續不斷地抵制這種荒謬的動作，遺憾的是，在年輕一輩的沖繩藝術家中，已經很難找到如此堅持而激進的意志。許多藝術家對於被貼上「政治人物」標籤顯得相當緊張。沖繩失去自決權的 140 多年來，當地被美日壓倒性勢力給踐踏著，難道藝術家們已經放棄抵抗了嗎？還是他們正尋找一種新的方法來接近社會呢？講者將以簡短介紹目前沖繩所進行的藝術運動，而該運動則是為了回應當地一項新的美軍基地遷址工程：在著名的邊野古和大浦灣填海之後，將美國軍港搬遷到沖繩市區。這也是今年市長選舉中的主要議題。此一事件是否有可能成為沖繩地區藝術聯盟的基礎呢？

Since Okinawa became a territory of Japan in the 1870s, it has been a site for the practice of colonialism and imperialism. The U.S. military, which occupied Okinawa in 1945, has built vast bases on the island and continues to do so under the Japan-U.S. Security Treaty regime, threatening the autonomy and livelihood of Okinawans. Today, with the confrontation between the U.S. and China and the possible Taiwan Strait crisis, the militarization of Okinawa is accelerating. While the people's movement to resist this absurdity has continued with admirable tenacity for more than 75 years, it is unfortunately difficult to find a lineage of activism among the young Okinawan artists of today. Many artists look very nervous about being labeled as "political." After more than 140 years of the island losing its right to self-determination and being trampled by the overwhelming power of Japan and the United States, have the artists given up? Or are they searching for a new methodology to approach society? Answering these questions, I will make a short report on the current art movement in Okinawa. The movement was triggered by a new coastal reclamation plan to relocate the U.S. military port in the urban area of Okinawa, following the well-known reclamation of Henoko and Oura Bay. This was also an issue in the mayoral election this year. Does this have potential as a basis for a regional arts alliance in Okinawa?

豐見山和美 TOMIYAMA Kazumi

豐見山和美出生於美國占領時期的沖繩。她曾在東京和倫敦就學。 1996
年起，開始在沖繩檔案館擔任檔案研究員，主要以沖繩戰後歷史爲中心進
行文化批判。同時，她也是濟州之聲和平藝術專欄的聯合專欄作家。

Tomiyama was born in Okinawa, in the period of U.S occupation. She
studied in Tokyo, Japan and London, UK. She has worked as an archivist
at the Okinawa Prefectural Archives since 1996 and she has been doing her
cultural critique mainly on Okinawa's postwar history. She is as well the
co-columnist of Peace Art Column (jejusori).

南北韓非軍事區（DMZ）作爲和平與藝術之基地
DMZ on the Korean Peninsula as a base for peace and art.

在北緯 38 度線上，存在著南北韓非軍事區（DMZ），將朝鮮半島劃分爲兩個「韓國」。南北韓非軍事區象徵著國家分裂、冷戰、對抗、禁區和安全。然而，隨著「DMZ 和平藝術運動」的發起，希望能藉此消弭南北韓非軍事區的種種負面印象，轉化爲和平與生態之地。DMZ 和平藝術更進一步將非軍事區地緣政治的位置與認知，從朝鮮半島擴展到整個東亞區域，藉由藝術實踐來維護世界的和平。DMZ 和平藝術將改變南北韓非軍事區。DMZ 和平藝術運動企圖改變「非軍事區」之範式，從冷戰後分裂到統一、和解與合作，從軍事區域到文化重鎮，從禁地到生態庫，從安全旅行到黑暗觀光。

和平藝術長征（Peace Art long March）爲一藝術巡迴計畫，旨在宣傳分享 DMZ 和平藝術。和平藝術長征走訪許多國家和城市，了解當地戰爭、暴力、痛苦、創傷和叛亂的歷史，了解在和平框架下的城市認同、文化政策、公民運動和藝術活動。此計畫走訪了能代表每座城市的和平議程之地，並於 2019 年的長征中拜訪了 35 座城市。卽使如此，仍需將各處的和平議程，與 DMZ 和平藝術之主旨串接起來。此行動匯集了各地的和平藝術節，也匯集了各個國家或城市的和平觀點，以達到東亞，甚至世界和平。

The Korean Peninsula is divided into two Koreas. On the line of the division, there is the Demilitarized Zone (DMZ). The DMZ is a place that symbolizes national division, cold war, confrontation, prohibition and security. The DMZ Peace and Art Movement are taking place to remove this negative image of the DMZ and transform it into a place of peace and ecology. DMZ Peace Art expands the geopolitical location and cognitive horizons of the DMZ from the Korean Peninsula to East Asia, thus preserving the world of peace through artistic practice. DMZ Peace Art will change the DMZ. DMZ Peace Art aims to change the DMZ paradigm from division to unification to reconciliation and cooperation in the Cold War, from military to cultural city, from forbidden land to ecological repository, and from security tourism to dark tours.

Peace Art long March was held as a tour program to share DMZ peace art. Peace Art long March visited many countries and cities to learn about the history of war, violence, pain, wounds, and rebellion, and to learn about peaceful urban identity, cultural policies, civic movements and artistic

activities. They visited places representing each city's agenda for peace and conducted interviews and meetings. We visited 35 cities during the 2019 Peace Art long March. It remains to connect the peace agendas we met there to the main road of DMZ peace art. It brings together different peace festivals depending on the perspective and perspective of each country and city to promote East Asian peace, and even world peace.

金俊起　GIM Jungi

金俊起目前爲韓國國立現代美術館的首席策展人。他曾於韓國擔任策展人和藝術評論家等職。曾任濟州美術館館長、大田美術館首席策展人、釜山美術館策展人。

在大田藝術博物館期間，他參與了「大田計劃，探索並連接了科學和藝術這兩個領域。他的主要興趣在於社會藝術，並試圖在諸多限地計畫中建立起與當地社區的連結。他撰寫了許多重要期刊，並參加許多國際會議和研討會，探索藝術、公共藝術、社會藝術、社區以及科學和藝術等領域。

Gim Jungi is now the chief curator in the Museum of Modern and Contemporary Art (Korea). He has worked as curator and art critic in Korea. He was the director of the Jeju Museum of Art, the chief curator of the Daejeon Museum of Art, and the curator of the Busan Museum of Art.

While in the Daejeon Museum of Art, he worked on Project Daejeon, which explores and connects the two fields, Science and Art. His main interest is in social art and tries to connect with local communities in site-specific projects. He has written many critical journals and participated in conferences and workshops in Korea that explore the fields of art, public art, social art, community as well as Science and Art.

雙年展的地緣政治問題

The Geopolitical Problem of the Biennale

講者將回顧 2019 年新加坡雙年展的指導、策劃經驗，據此反思雙年展結構如何作爲地緣政治問題之調解。本次短講將具體討論東南亞之建設和亞太地區之想像，藉由反思來開啟複雜化方法之對話，並透過當代藝術及其策展的不同表達方式，重新定位地緣政治的必要性。講者將梳理 2019 新加坡雙年展的作品，而這些作品恰好展示了當下時局張力，以及跨越不同現代性和冷戰模式之期望的主張。

The talk looks back on the experience of directing and curating Singapore Biennale 2019 with the view of reflecting on how the biennale structure mediates persistent geopolitical issues. Specifically speaking to the construction of the region of Southeast Asia and the imagination of the Asia-Pacific, this reflection seeks to initiate a conversation on the method with which to complicate and hopefully reorient geopolitical imperatives through the varied articulations of contemporary art and its curation. It teases out works from the Singapore Biennale that stage tensions as well as propositions in crossing the expectations put in place by different modes of modernity and the Cold War.

派崔克・佛洛雷斯 Patrick D. FLORES

派崔克・佛洛雷斯是菲律賓大學（the University of the Philippines）藝術研究系藝術研究教授，於 1997 年至 2003 年期間擔任該系系主任。佛洛雷斯目前擔任菲律賓馬尼拉瓦爾加斯博物館策展人，也是菲律賓當代藝術網絡（The Philippine Contemporary Art Network, PCAN）的總監。他曾是爲 2001 年至 2003 年《建構進行式：亞洲藝術新維度》和 2008 年光州雙年展《立場文件》的策展人之一。他在 1999 年以訪問研究員的身份出訪華盛頓國家藝廊。他曾出版《Painting History: Revisions in Philippine Colonial Art》（1999）、《Remarkable Collection: Art, History, and the National Museum》（2006）和《Past Peripheral: Curation in Southeast Asia》（2008）。 佛洛雷斯曾擔任 2014 年洛杉磯蓋提研究中心客座學者、2019 年新加坡雙年展藝術總監，2022 年將擔任威尼斯雙年展台灣館策展人。

Patrick Flores is Professor of Art Studies at the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He is the Director of the Philippine Contemporary Art Network. He was one of the curators of Under Construction: New Dimensions of Asian Art in 2001-2003 and the Gwangju Biennale (Position Papers) in 2008. He was a Visiting Fellow at the National Gallery of Art in Washington, D.C. in 1999. Among his publications are Painting History: Revisions in Philippine Colonial Art (1999); Remarkable Collection: Art, History, and the National Museum (2006); and Past Peripheral: Curation in Southeast Asia (2008). He was a Guest Scholar of the Getty Research Institute in Los Angeles in 2014. He was the Artistic Director of Singapore Biennale 2019 and is the Curator of the Taiwan Pavilion for Venice Biennale in 2022.