

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

SECOND SESSION

藝術在疫情時代能做的貢獻

What Art can do in the post-pandemic era?

Date: 10th Jul. 2021 / 15:00-17:00 (GMT +8)

隨著 COVID-19 疫情延燒至今，全球經濟受到巨大危機而跌落谷底，超過 50 億人口因為邊境管制無法自由移動，衝擊規模遠超 2008 年金融海嘯。在這波疫情與伴隨而來的全球經濟危機下，藝文產業首當其衝受到重大影響，步入「新日常」後更意味著集體之巨變。因此，人們被迫不斷思考「全球化」所帶來的各式風險。本次論壇將邀請來自東亞藝文圈的意見領袖們，進一步討論藝文領域將如何應對未來之不確定性。

With the spread of the COVID-19 pandemic, the global economy has fallen to the bottom - more than 5 billion people could not travel around freely due to border controls. The scale of the Covid-19 impact far exceeds the 2008 financial crisis. Under the pandemic and global economic crisis, the art field is the first to bear the brunt. There is a collective drastic change hidden behind "new daily life" brought by the global pandemic economic model. VT invites the opinion leaders of the art field from the island chain to discuss how the East Asian art field rethinks the risks associated with globalization and responds to the uncertainty of the future.

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，經年逐漸轉化為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 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.



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。

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.

FORUM RUNDOWN

時間 Time	活動內容 Activity
15:00-15:02	非常廟藝文空間代表致歡迎詞 Welcoming Remarks by VT ArtSalon Representative
15:02-15:10	開幕演說 Opening Speech - 吳達坤，跳島計畫主持人 WU Dar Kuen, Director, Island Hopping Project
15:10-15:30	疫情時代下的集體回應：印尼中小型藝文倡議之概觀 Overview of Small-medium Art and Cultural Initiatives in Indonesia as a Collective Response in Pandemic Time - 埃德·達瑪萬，印尼藝術團體 Ruangrupa 成員 Ade Darmawan, Member, Ruangrupa
15:30-15:50	藝術扁平化：新加坡疫情大流行之反思 Art Gone Flat: Reflecting on the Pandemic in Singapore - 何偉明，新加坡獨立策展人 Louis Ho, Independent Curator
15:50-16:10	預期之外：未來即事件 Beyond Anticipation: The event that is the future - 泰莎·瑪莉亞·奎松，菲律賓大學迪里曼分校藝術研究學系副教授 Tessa Maria Guazon, Associate Professor, Department of Art Studies University of the Philippines Diliman
16:10-16:30	遠端演出、未來電影、擴延身體或其他——因應疫情的一個腹案 Remote Performance, Future Cinema, Extended Body or Something Else? - A "Plan B" for the Pandemic - 蘇匯宇，台灣視覺藝術家暨非常廟藝文空間共同創辦人 Su Hui Yu, Visual Artist and Co-founder of VT ArtSalon
16:30-16:50	互動討論 Interactive discussion
16:50-17:00	觀眾問答 Online Q&A

TOPIC ABSTRACT

疫情時代下的集體回應：印尼中小型藝文倡議之概觀

Overview of Small-medium Art and Cultural Initiatives in Indonesia as a Collective Response in Pandemic Time

自 2020 年 Covid-19 疫情大範圍蔓延以來，許多藝術工作者失去了經濟支持。在印尼，絕大部分的藝術活動必須依賴政府贊助人、私部門資金挹注和市場機制。在國家體制範圍內，這些藝術工作者處於社會安全網之外。本場演講將概述疫情當下的印尼藝術領域如何應對危機（尤其是從中小型藝文組織自籌之角度），以遏止藝術領域所遭受之損失。

Many artists and art workers have lost their source of support since the pandemic widely spread in 2020. In Indonesia, most of the art activities depend heavily on patrons, self-funding and market mechanism. In the national context, there is no social safety net. This presentation is going to provide an overview of how the Indonesian art field responds to the crisis, especially from the self-organized initiatives, offering insight and speculation to curb the losses experienced in the arts.



埃德·達瑪萬 Ade Darmawan

埃德·達瑪萬是來自印尼的藝術家、策展人及藝術團體 ruangrupa 的成員之一，目前工作與生活於雅加達。畢業於印尼藝術學院平面藝術系，1998 年於日惹切曼提當代藝術畫廊（今切曼提藝術村 Cemeti Art House）舉辦首次個展，次年赴荷蘭阿姆斯特丹皇家視覺藝術學院展開為期兩年的駐村。其創作類別涵蓋裝置、物件、繪畫、數位輸出與影像。歷年展出包括個展《魔術中心》（先後於 2015 年在法蘭克福門廊美術館 Portikus 及 2016 年在荷蘭愛因荷芬的凡阿貝美術館 Van Abbe Museum 舉辦）、光州雙年展（2016）、新加坡雙年展（2016）、個展《與荷蘭人做生意》（阿姆斯特丹 Lumen Travo 畫廊，2018）；策展經歷涵蓋《河景湧入》（2012）、《媒體藝術廚房》（2013）、《狀況報告》（2016）、《關鍵斡旋 2017 台灣亞洲藝術雙年展》，以及與 ruangrupa 共同策劃的《Sonsbeek 2016: transACTION》。曾於 2006 年至 2009 年間擔任雅加達藝術委員會委員，2009 年成為雅加達雙年展藝術總監，並前後擔任 2013 年、2015 年、2017 年雅加達雙年展執行總監。他與 ruangrupa 共同被任命為 2022 年第十五屆卡塞爾文獻展的藝術總監。

Ade Darmawan lives and works in Jakarta as an artist, curator and director of ruangrupa. He studied at Indonesia Art Institute (ISI), in the Graphic

Arts Department. In 1998, a year after his first solo exhibition at the Cemeti Contemporary Art Gallery, Yogyakarta (now Cemeti Art House), he stayed in Amsterdam to attend a two-year residency at the Rijksakademie Van Beeldende Kunsten. His works range from installation, objects, drawing, digital print, and video. Exhibitions include “Magic Centre” (solo show held both in Portikus, Frankfurt, 2015, and Van Abbe Museum, Eindhoven, 2016), Gwangju Biennial and Singapore Biennale (both 2016) and “Doing Business with the Dutch” (Lumen Travo Gallery, Amsterdam, 2018).

As a curator, he has contributed in Riverscape in-flux 2012, Media Art Kitchen 2013, Condition Report 2016, and Negotiating the Future: 6th Asian Art Biennial in Taiwan. From 2006-09, he was a member of Jakarta Arts Council, which led him to be appointed to become the artistic director of Jakarta Biennale in 2009. He is the executive director of Jakarta Biennale during its 2013, 2015 and 2017. Together with ruangrupa, he co-curated TRANSaction: Sonsbeek 2016, and for the Documenta 15 in Kassel 2022, ruangrupa appointed as the artistic director.

TOPIC ABSTRACT

藝術扁平化：新加坡疫情大流行之反思

Art Gone Flat: Reflecting on the Pandemic in Singapore

本次演講將介紹由何偉明所策劃的 2020 年展覽《Flat》。2020 年，爲了控制 Covid-19 疫情蔓延，新加坡政府實施了爲期七週的封城政策，並稱之爲「電路斷路器」(circuit breaker)。《Flat》則是對那漫漫七週的一次回應。本次展覽旨在彰顯出當下新加坡人民的總體情緒——先是爲虛擬體驗，後則爲重複回饋過程的物理迭代。在層層之扁平比喻下，從概念（死寂的情感）到媒介（二維的近似）、到佈局（網格線、正方形）、再到體驗（虛擬展示、螢幕上的數位空間），《Flat》代表了一種「以不同語域來思考展覽」的嘗試。制伏一切的秩序感、相似感與和遍布羅網的事物之系統，人們被下令待在某處，談論電路斷路器的現實；島上的街道因此空蕩冷清，景觀自成不受干擾的線條與獨立自由的盒子。《Flat》是一場關於藝術扁平化的展覽。

This presentation introduces an exhibition, titled “flat”, that I curated in Singapore last year. In 2020, the Singapore government imposed a seven-week lockdown, referred to as a circuit breaker, as a response to the COVID-19 pandemic. “flat” was conceived as a reflection on those long seven weeks. Occurring first as a virtual experience, and then as a physical iteration, the show was curated to foreground the general mood that characterized the period for most in Singapore. In layering the trope of flatness, from concept (deadened sentiments) to medium (the approximation of two-dimensionality) to layout (lines grids, squares) to experience (a virtual presentation, digital space on a screen), “flat” represented an attempt to think through exhibition-making in various registers. The overwhelming sense of order, of similitude and a system of things in their ordained place spoke to the reality of the circuit breaker, with a majority of the population in their designated locales resulting in an island of empty streets and people at home, a landscape of undisturbed lines and self-contained boxes. “flat” was a show about, and of, art gone flat.



何偉明 Louis Ho

何偉明是獨立策展人、評論家和藝術史學家，其研究以當代東南亞藝術為範疇。近期計畫包含瑞士寶盛銀行下一代藝術獎（Julius Baer Next Generation Art Prize）入圍展，為東南亞數位藝術之獎項；展覽《The Foot Beneath the Flower》審視了區域當代藝術中坎普（camp）和媚俗（kitsch）的審美方言；《Strange Things》為一場展於廢棄修船廠的臨時展演；《Essentialist Images》則是緬甸當代藝術展。直至 2019 年為止，何偉明擔任新加坡美術館策展人，專注於新加坡、馬來西亞、緬甸和汶萊之藝術研究。他為新加坡美術館策劃的第一個展覽為典藏展《After Utopia》。2016 年，他擔任了第五屆新加坡雙年展《鏡子地圖集》的聯合策展人。何偉明至今發表許多廣泛著作，包括為 ArtAsiaPacific 等藝術刊物撰寫藝術評論，以及為現代中國文學與文化（MCLC）等學術期刊撰寫學術論文。作為一名教師，他亦於新加坡國立教育學院（NIE）教授當代東南亞藝術課程。

Louis Ho is an independent curator, critic and art historian who works in the field of contemporary Southeast Asian art. Recent projects include the Julius Baer Next Generation Art Prize finalists' exhibition, an award for digital art from across Southeast Asia; "The Foot Beneath the Flower", a show that examined the aesthetic vernaculars of camp and kitsch in the contemporary art of the region; "Strange Things", a pop-up exhibition in a disused ship repair yard; "Essentialist Images", an exhibition of contemporary art from Myanmar. Until 2019, he was a curator at the Singapore Art Museum, where he focused on the art of Singapore, Malaysia, Myanmar and Brunei. His first exhibition for the museum was the permanent collection exhibition, "After Utopia". He was also, in 2016, a co-curator of the fifth edition of the Singapore Biennale, titled "An Atlas of Mirrors". He has published extensively, including contributing critical reviews to art publications such as ArtAsiaPacific, as well as scholarly essays to academic journals such as Modern Chinese Literature and Culture (MCLC). As a teacher, he taught courses on contemporary Southeast Asian art at Singapore's National Institute of Education (NIE).

TOPIC ABSTRACT

預期之外：未來即事件

Beyond Anticipation: The event that is the future

新冠肺炎大流行極有可能預示著已然降至的未來，許多人或許無法預見，甚至拒絕所窺見到的未來徵兆。而現在，我們可以採用哪些模式來思考與想像未來呢？本場演講揭示了那些超出期待與預測指標之外的未來感知，測試了「新常態」之言論，進一步使得疫情之下的活動受到了衝擊（尤其是接受政府機構贊助支持的活動）。這些感知如何產生能在際遇之境中實踐其考驗？又將對未來造成何種影響？我將以疫情之下的菲律賓現狀為例證，來深入討論這些想法。

The pandemic may very well be the harbinger of a future already upon us, one that many of us were unable to foresee or even refuse to see. What modes of thinking and imagining the future can we now engage? The presentation considers sensibilities of futurity beyond the metrics of anticipation and prediction, putting to the test the rhetoric of the 'new normal' which riddled pandemic campaigns especially those sponsored by the state and its institutions. How might these sensibilities to do with the future generate practices that can be tested in the 'realm of practical encounters'? These ideas will be explored by way of illustrations from the Philippines, several of which were enacted or realized during the pandemic.



泰莎·瑪莉亞·奎松 Tessa Maria Guazon

泰莎·瑪莉亞·奎松是駐於菲律賓馬尼拉的策展人和教育學者，研究範疇為東南亞當代藝術和公共領域，並獲得東南亞田野研究的獎學金。她在與荷蘭萊頓國際亞洲研究所的合作計畫「東南亞鄰里網絡」（Southeast Asia Neighbourhoods Network, SEANNET）中擔任馬尼拉首席研究員。奎松近期的策展計畫包含於菲律賓瓦爾加斯博物館之《We Are Going to Have to Live Outside》展覽；以及由紐約「獨立策展人國際聯盟」籌劃之巡迴展覽《未來筆記》。她是昆士蘭現代藝術畫廊在澳大利亞布里斯本舉辦的亞太三年展中「對話計畫」的一員，亦為菲律賓「當代藝術網絡」的展覽和策展分析的統籌者。

奎松將負責國立台灣美術館《2021 亞洲藝術雙年展》之文獻單元策劃（台灣台中）。她曾為多所機構策劃展覽，包括關渡美術館（台灣台北）、馬尼拉大都會博物館（菲律賓馬尼拉）、楊應琳博物館（菲律賓馬卡蒂）與瓦爾加斯博物館。她即將出版包含由倫敦政治經濟學院和阿姆斯特丹大學出

版的書籍章節，其著作包括藝術評論、當代藝術展覽的文章和文本，以及選集和期刊章節。

Tessa Maria Guazon is a curator and educator based in Manila. Her research interests are contemporary art in Southeast Asia and the public sphere. Guazon has received fellowships for research and fieldwork in Southeast Asia. She is principal researcher for Manila for the Southeast Asia Neighbourhoods Network (SEANNET), an ongoing project with the International Institute of Asian Studies Leiden, the Netherlands. Guazon's more recent curatorial projects include 'We Are Going to Have to Live Outside' at the University of Philippines Vargas Museum, and the travelling exhibition 'Notes for Tomorrow' organised by the Independent Curators International (ICI) New York. She currently participates in the Interlocutors Program for the forthcoming Asia Pacific Triennial organised by the Queensland Art Gallery and Gallery of Modern Art in Brisbane, Australia. She is also the coordinator for exhibitions and curatorial analysis of the Philippine Contemporary Art Network (PCAN).

She will curate the archives component of the 2021 Asian Art Biennial at the National Museum of Fine Arts (Taichung, Taiwan). She has likewise curated exhibitions for institutions, including the Kuandu Museum of Fine Arts Taipei, Taiwan; the Metropolitan Museum of Manila, the Yuchengco Museum in Makati City, and the UP Vargas Museum Diliman. Her forthcoming publications include chapters of books to be published by the LSE Press and the Amsterdam University Press. Her writings include art critical reviews, articles and texts for contemporary art exhibitions, and chapters for anthologies and journals.

TOPIC ABSTRACT

遠端演出、未來電影、擴延身體或其他——因應疫情的一個腹案

Remote Performance, Future Cinema, Extended Body or Something Else? - A "Plan B" for the Pandemic

2019 年底，在第一波 Covid-19 大流行前夕，我受到鹿特丹國際電影節邀請參與其 50 週年紀念「表演節目」。一個影展邀請了一位視覺藝術家製作「表演性」作品，從某種意義上來說這幾乎反映了當今的主流。不知道為什麼，我和藝術家鄭先喻當時立即提出了一個行動裝置／網路直播的演出計畫——《復仇現場》。2020 年 3 月之後，新冠肺炎疫情襲來。本次演講將以參與鹿特丹國際影展之經驗為例，講述我們一開始如何為該計畫進行準備，以及之後如何與影展團隊一起面對疫情所帶來的影響。並且逐步探討「觀看表演」新模式之可能性——關於新型態的電影、劇場或身體經驗。

At the end of 2019, before the first wave of the pandemic, the Rotterdam International Film Festival invited me to participate in their 50th-anniversary edition of the "performance program." A film festival invites a visual artist to produce a performance work; in a sense, the invitation practically reflects the current mainstream. Somehow, we, the Taiwanese artist Cheng Hsien-Yu and I, immediately proposed a mobile device/online show. This presentation will reveal how we prepared for the project from the very beginning as well as how we worked with the festival team to reduce the impact of the COVID-19 pandemic. Lastly, I will illustrate the possibility of a new mode of watching "performance" at the end of the presentation.



蘇匯宇 SU Hui Yu

蘇匯宇，第 17 屆台新藝術獎視覺藝術得主，作品重要成就在於解放情欲、身體與性別，結合個人與群體經驗並產生新的歷史詮釋方法，展現出超越性的藝術視域。作品曾於國內外重要畫廊與美術館展出，包括台北市立美術館、高雄市立美術館、台北當代藝術館、國立台灣美術館、加州聖荷西美術館、康乃爾大學強森美術館、墨西哥 Jumex 美術館 (Museo Jumex)、波昂美術館 (Kunstmuseum Bonn) 以及上海當代藝術博物館 (PSA) 等，亦曾獲邀參與 Videonale 波昂錄像藝術雙年展、烏鎮當代藝術邀請展、深港城市/建築雙城雙年展、PERFORMA 表演藝術雙年展、鹿特丹國際影展 (IFFR)、布宜諾艾利斯國際影展與莫斯科國際實驗影展等國際電影節。2021 年，蘇匯宇將於瑞士溫特圖爾美術館與英國曼徹斯特華人當代藝術中心舉辦個展。

Su Hui-Yu (b. 1976, Taipei) obtained an MFA from Taipei National University of the Arts in 2003, and has remained active in the contemporary art scene ever since. Su's "Re-shooting" series centers around Taiwanese and East Asian history, memory, re-imagination and transgression. Su's works have been exhibited at renowned festivals, exhibitions and art institutes, including the International Film Festival Rotterdam, VIDEONALE 17, PERFORMA 19, Wuzhen Contemporary Art Exhibition, Shenzhen & Hong Kong Bi-City Biennale of Urbanism/Architecture, Curitiba International Biennial of Contemporary Art (Brazil), MOCA Taipei, Taipei Fine Arts Museum, Casino Luxembourg, Bangkok Arts and Culture Center, Power Station of Art in Shanghai, and collected by three major public art museums in Taiwan, JUT Art Museum in Taipei, and the White Rabbit Gallery in Australia. His upcoming exhibition will feature at the Centre for Chinese Contemporary Art (CFCCA) in Manchester, and Kunsthalle Winterthur in Switzerland this Autumn.