

SMALL SINGAPORE SHOW 2.0 : TAISING CONVERSATION

新加坡小品 2.0 : 台星對話







**藝術家 Artists :**

森嵐工作方圖 C&amp;G Art Group + Gilles Massot

賈茜茹 Chia Chien-Ju + 李志 Justin Lee

柯姿安 Ko Tzu-An + Lim Shengen

郭佩奇 Kuo Pei-Chi + 劉威延 Ulrich Lau

李勇志 Lee Yung-Chih + Jacqueline Sim

倪瑞宏 Ni Jui-Hung + 蘇美安 Jacquelyn Soo

吳其育 Wu Chi-Yu + Ghazi Alqudcy

**策展人 Curator :**

李嘉昇 Jason J S Lee

《新加坡小品》於2013年在菲律賓馬尼拉展出。新加坡藝術村 ( The Artists Village ) 的十名成員展示了包括不同形式的作品。在國家、藝術作品及空間的脈絡下沉思「微小」的意涵。作品反映了新加坡是一個空間有限的小國。同時也強調了在國外展覽面對困難的時候，善用少量資源的必要性。《新加坡小品2.0：台星對話》策展人將台灣和新加坡的藝術家配對，先讓彼此透過虛擬通信平台互相交流，旨在引發「對話」以及它如何作為發現、學習和連接的方法，再藉由藝術家所關注的議題和創作提案作為開啟對話的催化劑。經過幾個月的交換意見後，藝術家們再以作品回應他們彼此之間的對話。此計畫旨在透過虛擬對話進行非正式但具有深度的討論，使台灣藝術家能夠透過新加坡藝術家更深入地了解新加坡的社會條件和文化，並且反思想像與現實之間的落差。於此同時，新加坡人也將通過台灣藝術家的視角重新審視新加坡。在一個相對較小的展覽場地（打開-當代藝術工作站）強調了計畫的主要初始概念 - 在小型空間展出小作品，並在製作作品的過程中給予藝術家不同的挑戰，同時反思何謂我們口中「微小」的定義。

Small Singapore Show was presented in Manila, The Philippines in 2013. Ten members of The Artists Village presented works, which consisted of various mediums that contemplate the notion of 'smallness' within the context of nation, artworks, and space. They reflect Singapore as a tiny nation that faces space constrain and also highlighting the need to utilise minimal resources while dealing with the difficulties of exhibiting away from the homeland. Small Singapore Show 2.0: TaiSing Conversation pairs up artists from Taiwan and Singapore. They interact with one another via virtual communication platforms with the intention to explore into the subject of 'conversations' and how it could served as a means for discovery, learning and connection. By tapping on the artists' practice and concerns, it becomes a catalyst for starting an conversation. After months of exchanging views on various issues, the artists created works as a response to the conversation they've had with one another.

This project aims to generate an informal albeit critical discussion via virtual conversation, which enables Taiwanese artists to deeper understand the social conditions and cultures from Singaporean artists, and to look at the gaps between imagination and reality. At the same time, Singaporeans will also be re-looking at Singapore through the lens of a Taiwanese artists. Being in a relatively small exhibition venue highlights the key initial concept of the project - exhibiting small works in a small space, and set the artists challenges in the process of making their works while dwelling on the jargon of 'small'.

Jason J S Lee

The very initial idea of Small Singapore Show was to explore the notion of 'smallness' in the context of nations, artworks, and space. Aside from reflecting Singapore as a tiny nation which inherently faces space constraints, the objective was to tackle the challenges of exhibiting outside of one's home country with limited resources. In this context, embedded in every work in the exhibition is the concept of a work's 'volume', instead of its physical size.

In 2013, the first Small Singapore Show, involving ten members from The Artists Village (TAV), was presented at Kanto Artist-Run Space in Manila, the Philippines. It offered an opportunity for art audiences in Manila to get to know TAV and its members, as well as Singaporean contemporary art. Fast forward to 2018: Small Singapore Show 2.0: TaiSing Conversation went further, venturing on a more adventurous path. It is no longer an exhibition by Singaporean artists only. The subtitle "TaiSing Conversation" highlights its focus on the conversations between artists from Taiwan and Singapore. The word 'conversation', in this instance, correlates to interactions and dialogue with a genuine intention to formulate durational art exchanges.

Language is a crucial factor when it comes to making a conversation. An accurate Chinese translation of the word 'conversation' would be “會話” or “談話”. However, in the case of Small Singapore Show 2.0, it is translated into “對話”, which means 'dialogue'. The subtle differences in English and Chinese reflect the complexity of language and communication. In this particular project, artists of two different nationalities attempt to find common languages to understand each other, despite technically speaking the same language(s). A quest for commonality language was one of the important considerations during the process of pairing the artists together, in hope of witnessing interesting artistic responses resulting from collaborative teamwork and conversations between the artists. Of course, looking at the individual artists' practices, in the sense of finding similarities between artists, was also a fundamental part in the process of pairing the artists.

Though the advancement of communication technology has enabled people to communicate with each other virtually and instantaneously, there is another obstacle faced by the artists in the project, which is to commit a decent amount of time for an in-depth conversation. This exposed the contemporary conditions of the lives of artists, which are often occupied by various commitments related to work and non-work, such as exhibitions, residencies, day jobs, domestic matters, and so on. Fortunately there is no time difference between Singapore and Taiwan, though time zones did have to be considered when a few artists went to other countries on residency programs during the project period. However this did not hinder the artists meeting up for casual conversations on the internet.

The internet is an open space designed for people all around the world to share ideas and information, which includes communicating with anyone in real time. While all of the participating artists in Small Singapore Show 2.0 share a common artistic identity, there was still an urgent need to find a strategy to commence exchange (or “break the ice”) between them. Therefore my role as the curator was to perform the first step: introducing and connecting both artists who were strangers to each other. In the context of Small Singapore Show 2.0, art itself acts as a bridge to connect strangers together, forming relationships and opening up doors to countless possibilities.

One of the challenging aspects evident in Small Singapore Show 2.0 is the severe unpredictability of which courses the conversations among the artists would take. Everyone has different personalities, ways of communicating and working. In other words, this is an experiment which contains a decent amount of risk. Nevertheless, all the artists tactfully embraced the various difficulties which they may or may not have anticipated. The works presented in the exhibition act as evidence of the entire process over the project's six months.

Gilles Massot and C&G Art Group (Chiu Chieh-sen and Margot Guillemot) are the only collaborating team in Small Singapore Show 2.0 with interesting identifications with France (which was arranged deliberately): Gilles Massot is a French artist living in Singapore while Margot Guillemot is a French artist currently living in Taipei, and Chiu Chieh-sen is a Taiwanese artist who spent a few years studying in France. They immersed themselves in a game-like conversation using positioning software on mobile phones. For each location in which they 'checked-in' on the map, they shared pictures and basic descriptions of the surroundings, using this information as traces of that particular place. Parallel Footprints by C&G Art Group juxtaposed the map of Taipei and Singapore, with 3D printed models of selected landmark buildings belonging to Taipei being placed on Singapore, and vice versa. Gilles Massot's photographic series Taising 1898 picks up from an prior series of work based on his communication over the internet with a friend, Joyce Ng, who lived in Johor Bahru but was working in Singapore. However, the work has never been exhibited. Twenty-years later, it becomes a part of Taising 1898, together with the pictures of Taipei captured by C&G, connecting visuals, text, and technology in relation to their conversations, dependent on the geographical locations of Singapore and Taipei.

Square Relationship by Lee Yung-Chih and Jacqueline Sim is inspired by 'Starlight Project' (a military agreement made in 1975 between Singapore's then Prime Minister Lee Kuan Yew and Taiwan's then Premier Chiang Ching-Kuo, which until today, allows Singapore Armed Forces troops to conduct military exercises in Taiwan) and the incident where nine Singapore Terrex Infantry Carrier Vehicles were intercepted in Hong Kong during 2017. Tapping into the chewing gum slogan: Let's make a friend, they explore the concepts of the permitted and restricted, constraint and possibility, by sending 'seemingly prohibited' items through legal post to each other – Lee sent chewing gum (prohibited for import or sale in Singapore) to Sim, and Sim sent fruits cast in resin to Lee. The items were declared as 'artwork' by the artists to the logistics company, and eventually they were delivered successfully. The placement of the objects in nine square boxes simulates the game of tic-tac-toe, while caution tape in yellow and black symbolises risk and danger.

Kuo Pei-Chi and Urich Lau amalgamate sound, culture, surveillance and politics to define Singapore. Sound Portrait – Lee Hsien Long (sic) by Kuo Pei-Chi uses musical notes in a playful manner to create a portraiture of Singapore's Prime Minister through a reproduction of the classic Malay folk song "Di-Tanjong Katong", which is also a national song. It is being presented next to Sound Portrait – Vegetables English, which literally refers to the current president of the Republic of China, Tsai Ing-wen. Considering the fact that both leaders, to date, have not met each other in person, Kuo's work creates room for the imagination: what would Lee Hsien Long and Tsai Ing-wen discuss if they met each other one day?

Urich Lau's *Spy Ball* takes inspiration from the Malay folk song "Di-Tanjong Katong", attaching CCTVs with 360 degree views onto a sepak takraw (rattan) ball, which is used in a sport native to the Malay-Thai Peninsula. Capturing every angle of the exhibition space, the work comments on the society of Singapore as being surrounded by CCTVs in every place, with the act of surveillance being accepted as a norm.

Ko Tzu-an and Lim Shengen dwell on the issue of having a sense of belonging from the perspective of regionalism or nationality. During the first three months of their conversation, Ko was participating in an artist residency in New York City. Prior to this, Lim had been residing in South Korea for four years before he moved back to Singapore. Project *Alien-nation* is a collaborative project by Ko and Lim based on their personal experiences living in a foreign land – being alienated. Using Robot Rich-an as the main character, which comes into the human world in 2013 with an intention to look for work, Ko and Lim produced *BYOB* (Build Your Own Bot) – an advertisement for mobile app Project Alienation, which invites humans to build their own customised robot according to their labour needs.

Chia Chien-Ju and Justin Lee took a different approach in their investigation. As both artists often utilise ready-made objects in their art practice, this inevitably became the basis of their conversation. They went on to choose an item from their respective city, exchange them, and then make modifications to the received items, so as to cast new perspectives. *Catch My Merlion* and *Catch My Flower* by Justin Lee emphasises the materiality and the physical appearance of the objects, pushing boundaries by going beyond their intended functions with the ultimate aim of provoking our perception towards the objects.

Chia Chien-Ju uses a sense of empathy to imagine the state of things over on 'the other side' – Singapore. In her work titled *Tourist*, Chia imagined herself as a tourist based on an item that came from Singapore, akin to a traveler who is unable to return home. In the video, a fishing net appears as 'Miss Net Beauty', who is seen roaming around the streets of Taiwan like any other tourist, apart from the fact that it attempts to 'interact' with items in the stores which may not come from Taiwan as well.

Ni Jui-Hung and Jacquelyn Soo had a consensus to produce works individually, while sharing information

with each other on their topic of interest. The two paintings by Ni encompass the elements of myth, folk tale, dreams and fantasy. *European gū niang Afternoon Tea* responds to two different tales from Singapore and Taiwan – one of a German girl who died on Pulau Ubin island of Singapore during the war in the early twentieth century; the other of a Dutch woman in the seventeenth century who was killed by the islanders of Taiwan while she was looking for her boyfriend on the island. *Singapore Dreamin'* illustrates an erotically bizarre story told by Ni's French friend with her own impression of Singapore, giving a hint of the possibilities of what Singapore could be through personal desires.

Jacquelyn Soo's *O'Land* is a series of ink drawings relating to indigenous Taiwanese culture, in

particular the Atayal people and their tattoos, concerned with how tattooing acts as a form of Atayal identity. Soo's lines, shapes and markings evoke a visual language to reflect upon Atayal tattoos, while thinking about how tattoo was a symbol often associated with gangsterism by British and Japanese colonisers during the early days of both Singapore and Taiwan.

Wu Chi-Yu and Ghazi Alqudicy went against the grain by defying the convenience of instant messaging platforms, instead writing emails to hold their conversation. Their common interest in film production initiated their conversation chain, and sparked many other important topics. During autumn last year, Wu was in Singapore participating in a 2-month art residency programme. Therefore he had the perfect opportunity to meet up with Ghazi. With the different conversations on Singapore's cultural, political and geographical background, as well as the past few summits held in Singapore, Wu and Ghazi decided to meet up at a coffee shop, as a way to respond to their query about whether Singapore is the place for a summit. Their online conversation shifted into the real world, becoming face-to-face conversation at a coffee shop, with the agenda to sign a Memorandum of Understanding, "to continue the bilateral dialogue in the effort to further understand each other's artistic practices, obstacles and also point of views". The duo named this special meeting The Kopitiam Summit.

Small Singapore Show 2.0: TaiSing Conversation is an experimental project which navigates around the subject of conversation in the current age of technology, examining how it could serve as a means for discovery, learning and connection. More importantly, it attempts to establish a different angle for imagining or looking at Singapore via the lived experiences of another person from a different nation. Lastly, the internalised aim of this project is to dispel individualism by advocating collaboration and collectivism in the arts.

24 January 2019



新加坡小品2.0：台星對話  
Small Singapore Show 2.0: TaiSing Conversation  
2018/10/05 – 10/28

OCAC 打開-當代藝術工作站  
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# The Artists Village

新加坡小品2.1：台星對話  
Small Singapore Show 2.1: TaiSing Conversation  
2019/02/15 – 02/24  
Supernormal  
101 Desker Road, Singapore 209623  
[www.supernormal.sg](http://www.supernormal.sg)

新加坡當代藝術團體—藝術村 ( The Artists Village, TAV ) 於1988年，由當代藝術家唐大霧在三巴旺的羅弄甘峇士創立，是第一個新加坡藝術家聚落，他激勵志同道合的藝術家們，對現存的新加坡藝術創作的價值、臆測與概念，以嚴格的角度從新審視。並且提供藝術家在1980年代後期，從新加坡社會變遷與國家情勢，來探索藝術創作的新的方向與意識。從1989起，在前衛行為藝術和當代議式的參與而活耀，同年有七檔藝術展覽。在藝術村發展巔峰時期，村內有多達80位藝術家參與藝術活動。其中之一是1990年，名為The Time Show的24小時藝術活動匯集各種型式與媒材等跨領域的藝術家。可惜的是，在同年，藝術村的土地遭到新加坡政府以都市更新名義而被收回。

The Artists Village (TAV) is a contemporary art group in Singapore. Founded by contemporary artist Tang Da Wu in 1988 at 61-B Lorong Gambas in Sembawang. He enabled like-minded contemporary artists to critically re-look and examine existing assumptions, values and concepts of art making in Singapore. The Artists Village was Singapore's first artist colony, which enables artists to explore radical new ways and ideologies in making art that is in synch with the societal changes and state affairs in the late 1980's. From 1989 onwards, the village came alive with avant-garde performances and art exhibitions with 7 art shows that year. At the height of the village history, The Artists Village housed and organised up to 80 artists participating in art activities. One of which was the 24-hour art event called The Time Show in 1990. It brought together artists working in all forms of multimedia in one art show. Sadly that same year, the village's land was repossessed by the Singapore Government for urban development.

[www.tav.org.sg](http://www.tav.org.sg)

[www.facebook.com/theartistsvillage](https://www.facebook.com/theartistsvillage)

[www.instagram.com/theartistsvillage\\_sg](https://www.instagram.com/theartistsvillage_sg)

## 平行足跡 Parallel Footprints

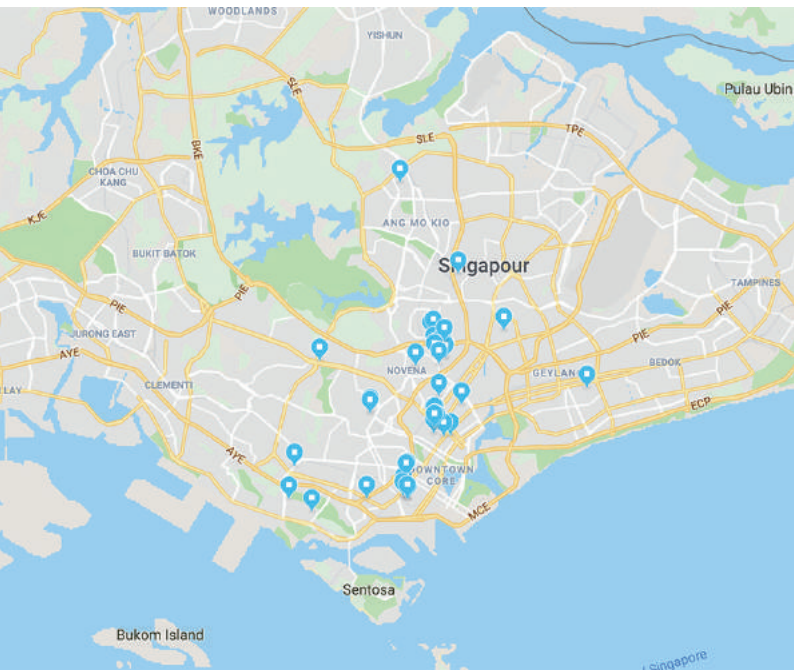
Hollowed fabric maps (Singapore and Taipei), plexiglass, 3D printed parts

60 x 75cm

2018

台、星對話是項有趣的創作元素，我們首次以手機定位軟體描述一個陌生的地方。我們藉旅星籍藝術家Gilles Massot在新加坡所留下的足跡，給予我們參照、映射，並且讓足跡置於作品中，我們無法得知Gilles Massot他身處的地方是什麼樣貌，但卻從地圖上所顯示的各種訊息重新組構成新的地誌學創作。

In order to create a dialogue, we used mobile phone positioning software to describe an unfamiliar place in Taiwan and Singapore. We borrowed from Singapore-based French artist Gilles Massot the virtual footprints he left for us: we transferred those traces into our work. Although we do not know what the place surrounding Gilles looks like, all types of data contained in the map allows us to create a new geographical based artwork.







Gilles Massot

台星 1898 Taising 1898

(series of 6)

Digital print

38 x 15cm each

1998 - 2018

Credits: Joyce Ng and C&G Art Group

1998年，當互聯網才剛開始走進我們的生活的時候，我與居住在柔佛州新山，而每天都要穿過堤道來新加坡工作的馬來西亞朋友Joyce Ng開始了一個互聯網藝術計畫。新柔長堤是賦予新加坡身分定義的一個元素。它既是歷史、經濟、政治和環境。它將新加坡置於一個實際的現實中。如果沒有它，這座城市可能很快的就會被虛擬惡魔接管。對Joyce和我而言，無論是虛擬的還是物理的，長堤和互聯網都是關於「溝通」、信息傳遞、商品和人。為了了解跨越堤道的意義，我們開始拍攝我們各自的照片，並通過電子郵件進行一個隨機接龍的圖像乒乓球遊戲。這個計畫最初發展得相當不錯，但從未達到我們認為可以準備展出的程度。一年後，我們各自忙於其他事情，不再定期發送電子郵件，最終失去了聯繫。從那時後起，這些作品一直保留在我的電腦裡。隨著技術的進步，作品從一種格式轉移到另一種格式，保持了當互聯網是一個很酷、新鮮、正在發生的事情時的關聯性。整整20年後，《新加坡小品2.0》給了我機會完成一個關於新加坡主題以及現今科技技術過程如何被定義的計畫。



In 1998, at a time when Internet was only beginning to rule our lives, I embarked on an Internet art project with Joyce Ng, a Malaysian friend who lived in Johor Bahru and came to work in Singapore every day by travelling across the causeway.

The causeway is a defining element of Singapore's identity. It is at once history, economic, politics and environment. It grounds Singapore in a concrete reality and without it, the city-state would probably see its virtual demons take over in no time.

To Joyce and I, both causeway and Internet were about "communication", transfer of information, goods and people, whether virtual or physical. We started by taking our respective photographs of what it meant to cross the causeway and worked by exchanging them over email in a graphic Ping-Pong game, a digital Exquisite Corpse.

The work developed rather well at first, but never reached a point whereby we felt that it was ready to exhibit. A year later, we got busy with other things, stopped emailing one another regularly, and eventually lost contact.

The works have remained on my computers since then, transferred from one format to another as technology progressed, keeping the relevance it had when Internet was a cool, new, happening thing.

Exactly 20 years later, this edition of the Small Singapore Show gives me the opportunity to bring to completion a project that anticipated both the Singapore topic and the technological process now defining its outline.

Catch my Merlion + Catch My Flower  
Embroidery on fish nets and plastic bags  
Dimensions Variable  
2018

當我們看著一樣物件或購買產品時，我們可能會對其可用性和功能感興趣。當我們對設計、形式、顏色、材質或外觀等細節產生關注時，我們會對美感陷入沈思中。相較於實體外觀、功能或品牌，物件擁有的可能性始終都是無法被用戶看見的。當我看著物件或產品時，我會考慮兩個因素。首先是看它的功能性如何提供價值給我們。另一個因素是它的外觀如何向我們傳達其意義。物件可以是我們記憶中因其原本的功能，而對它感到熟悉的一部分。但是，隨著時間的推移，該功能不再適用於我們。如果我們改變它的樣貌呢？它是否也會改變我們對物件的看法？在這次展覽中，我與台灣藝術家賈茜茹就交換日常物品及材質，並將其轉化為藝術品的想法進行了合作。我們的目的是邀請大家於當代藝術的脈絡下，重新探索物件和材質的可能性與功能性。







When we look at an object or purchase a product, we could be interested in its usability and functionality. When we are attentive to details such as design, form, colour, material or presentation, we fall into aesthetic contemplation. The possibilities behind an object is an element that is always not visible to the user, as compared to its physical appearance, function or branding.

There are two factors that I take into consideration when I look at an object or a product. The first is to see how its functions provide value to us. The other factor is how its appearance relay its meaning to us.

An object can be part of our memory in relation to its original function that is familiar to us. However over time, the function is no longer applicable to us. What if we alter the way it look? Does it also alter our perception of the object?

In this exhibition, I collaborated with Taiwanese artist Chia Chien-Ju on the idea of exchanging everyday object and material, and transforming them into art object. Our aim is to invite people to rediscover the possibilities and re-explore the functionality of an object and material in the context of contemporary art.

觀光客 Tourist

Mixed media

Dimensions variable

2018

一開始我試著從這次對話中去想像新加坡是個怎麼樣的城市，想像這次創作的異質性該如何發生。最後我們決定選一個自身所屬城市的物品給對方。李志挑選了撈魚網，我挑選了有印花的塑膠袋。但「他方」對我來說依舊是模糊的，只能用某種同理心去想像物的情境，覺得從新加坡來到台灣的「他物」也就像是一個再也回不了家的「旅人」，於是我試著用一種詼諧的觀光客情境，除了盡地主之誼，更希望這個來自新加坡的美麗撈魚網，可以找到其於台灣的歸屬之地。

At first, I tried to imagine what kind of city Singapore is like from this conversation, imagine how the heterogeneity of the work should happen this time. Finally, we decided to choose an item from the city we belong. Justin chose fishing nets while I chose plastic bags with flower printed on it.

However, the place over at "the other side" is still hazy to me. I can only use certain empathy to imagine the situation of things. I feel that the "things of the other" that came to Taiwan from Singapore are like a "traveler" that can no longer return home. So I attempt to act as a tourist in a witty manner. Besides doing the honors, I hope that this beautiful fishing net from Singapore can find its place in Taiwan.

Video: <https://www.youtube.com/watch?v=RS4QosJBjDg>







異化 · 外星人國 Alien-nation

Video

50 seconds

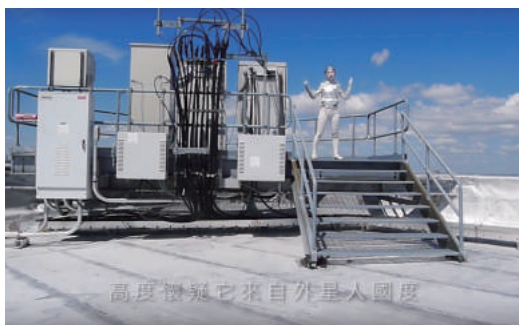
2018

Project Alien-nation是藝術家柯姿安（台灣）和Shengen Lim（新加坡）之間的合作。此次的跨國合作，藝術家試圖從地域或國族的角度，來思考著歸屬感，卻找不到相對應的地理位置。因此藝術家創造了一個科幻小說的國家，有著來自不同星球的外星人，卻可以和和睦相處。靈感來自同一種類型的電影中的觀點，其中空間站包含來自整個銀河系的外星人。BYOB（建立自己的機器人）是從這個科幻小說中取得的廣告的第一個例子，標誌著兩位藝術家之間的第一次合作。

Project Alien-nation is a collaboration between artist Tzu-an Ko (TW) and Shengen Lim (SG). In this cross-border cooperation, the artists tried to think about the sense of belonging from the perspective of the regionalism or the nationality, but could not find the corresponding geographical location. So the artists create a sci-fictional country where aliens of different origins, can live together in harmony. Inspired by the ideas taken from the same genres of movies where space stations houses a congregate of aliens coming from across the galaxy. BYOB (Build your own bot) is the first example of an advertisement that is taken from this sci-fictional nation, marking the first collaborative work between the two artists.



*Project*  
**ALIENATION**



高度懷疑它來自外星人國度



最近顯示位置在人類手機的APP裡

## Spy Ball X Sound Portrait

LCD, frame, headphones, spycams, sepak takraw ball, audio/video radiowave transmitter & receiver, CCTV splitter, TV Dimensions variable

2018

在經濟、技術和政治的影響出現之前，一個島國與直接的外部勢力是隔離開來的。儘管如此，文化和傳統仍然可以被保留，這對世界其他地方來說仍然是令人著迷和好奇的。我們如何忽視今日的科技和文化櫥窗，以便可以在一個具有分析性的同理心去相互參照、審視、區分及聯繫台灣和新加坡社會與政治的細微差別？《聲音肖像：李顯龍》使用樂譜和音符來構成新加坡總理肖像的圖像。當圖像的時間軸接觸到肖像的音符時，音樂產生具有不規律的噪音，而聲音本身是由音符產生的數位原聲，暗喻國家和政治中的雙重矛盾。聲音肖像背景為這首來自新加坡的馬來民謠《Di-Tanjong Katong》由郭佩奇重新製作編寫。這首全國性的歌曲唱出Tanjong Katong地區的寧靜氣氛，還有描述沖上岸的藍色海水。另一件同樣於畫框內播放的作品是《聲音肖像 - Vegetable English》，中華民國總統蔡英文的肖像，背景音樂是中華民國的國歌，台灣與新加坡最高領導人形成一種對話的關係。新加坡最低窪的地點也出現在Tanjong Katong。[1] 與音樂相輔相成的是，‘間諜球’ - 由藤球構成的迷你監視器，用於東南亞的傳統運動藤球 - 由劉威延建造。從監視器拍攝到展場內的360度即時畫面則被傳輸到二樓的電視機。

An island-state is isolated from immediate external forces until the advent of trade, technology and political influences. Culture and traditions can be locked within notwithstanding, that are still fascinating and curious to the rest of the world. How do we look pass today's technological and cultural facades in the efforts of cross-referencing and examining social and political nuances that could distinguish, as well as connect Taiwan and Singapore on an analytical empathy?

“Sound Portrait - Lee Hsien Long” uses a music sheet and musical notes to compose an imagery of Singapore Prime Minister's portrait. When the timeline of the image touches the notes of the portrait, the audio is produced as noises with variations, while the sound itself is raw digital sounds generated by the notes, alluding dual relationship of nationality and contradiction in politics.

This digital rendition of the Malay folk song from Singapore, “Di-Tanjong Katong”, is reproduced by Kuo Pei-Chi on the background. The song was made a national song, which sings of the tranquil atmosphere of Tanjong Katong with blue sea waters washing ashore. The lowest point on Singapore island is also found in Tanjong Katong. [1]

Another piece playing in the same frame is “Sound Portrait - Vegetable English”, which is a portrait of Tsai Ing-wen, President of the Republic of China. The background music is the national anthem of the Republic of China. This creates a dialogue between the top leader of Singapore and Taiwan.

[1] [http://eresources.nlb.gov.sg/infopedia/articles/SIP\\_829\\_2005-01-18.html](http://eresources.nlb.gov.sg/infopedia/articles/SIP_829_2005-01-18.html)



交個朋友吧 Square Relationship

Postages, chewing gum, fruits, video

Dimensions variable

2018

初認識台灣和新加坡藝術家交流的機緣，從「星光計畫」戰車在香港被扣留事件，思考台灣與新加坡幾十年的外交「友誼」。如同青箭口香糖的廣告slogan：交個朋友吧，像是在台星兩國軍事與藝術合作的分享與交流的善意下，利用物件的傳遞與交換，試探允許與限制的國家邊界。“星光計畫”-1975年新加坡總理李光耀與台灣當時行政院長蔣經國簽署了一項秘密的軍事交流與合作計畫。計畫內容就是讓新加坡部隊在「星光演習」的代號下到台灣進行軍事訓練。

Inspired by the 'Project Starlight' between Singapore and Taiwan, the work reflects the present that ceased to a point of transition from the past to the future. A relationship between two countries becoming swayed by a third party, evidently portray in the incident where Singapore nine armored troop carriers were intercepted in Hong Kong.

Akin to the chewing gum slogan: Let's make a friend, this project is a friendly exchange where Singapore artist (Jacqueline Sim) and Taiwan artist (Yung-Chih Lee) send items through legal postages to each other - slipping through the seepage between permitted and restricted, constraint and possibilities.

'Project Starlight' is a military agreement made in 1975 between Singapore's late prime minister Lee Kuan Yew and Taiwan's then premier Chiang Ching-Kuo. In the recent years the project has been under close scrutiny from China.







歐洲姑娘下午茶 European gū niang Afternoon Tea  
Cardboard, pencil, poster color  
20 x 27cm  
2018

新加坡烏敏島上有一座姑娘廟，祭拜一位20世紀初因戰爭枉死的德國少女，後來少女自己托夢指定村民去買了一隻芭比，從此香火鼎盛，尊稱為『拿督公主』。台灣墾丁也有一座姑娘廟，祭拜一位17世紀的荷蘭女子，傳說她來台灣找男友，人沒找到就先被島民殺害，後來村中靈異事件不斷，為了安撫她，在土地公廟旁建了一座廟，此後香火鼎盛，尊稱為『八寶公主』。兩個定居在南方熱帶小島的歐洲少女，如果讓她們見面認識會聊什麼？讓八寶公主來新加坡找拿督公主，她們會一起喝下午茶吧？也會去烏節路吧？雖然都住海邊但有海景餐廳還是很不錯的。

There is a shrine on Ubin Island in Singapore for worshipping a German girl who died in war during the early 20th century. Later, the girl appeared in a villager's dream, appointed him to buy a Barbie doll. From then on, the incense became prosperous and she was called "Datuk Princess".

Kenting in Taiwan also has a lady shrine, worshipping a 17th-century Dutch woman. It is said that she came to Taiwan to look for her boyfriend. She was killed by the islanders before she could find her boyfriend. After that, a lot of strange things keep on happening in the village. In order to appease her, a shrine was built next to the earth temple. From then on, the incense is prosperous, and Dutch woman is known as the "Princess of Eight Treasures".

What would the two European girls who settled in the southern tropical island talk about if they meet? When the Princess of Eight Treasures come to Singapore to look for Princess Datuk, will they have afternoon tea together? Will they go to Orchard Road? Although they live by the sea, restaurants with sea view are still not too bad.



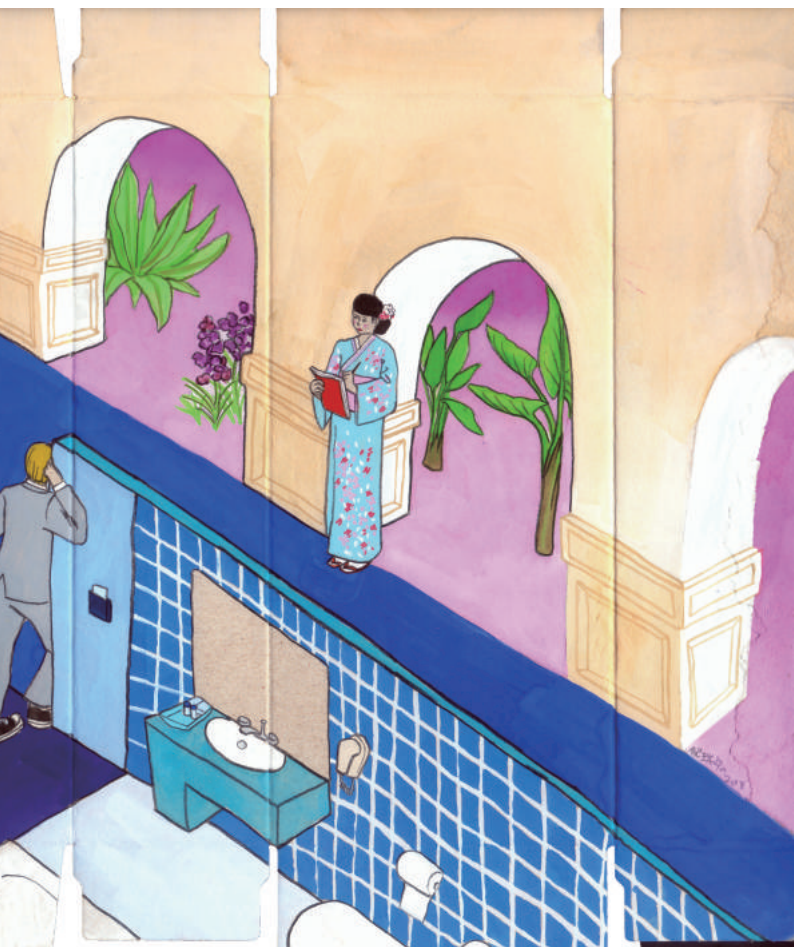


新加坡之夢 Singapore Dreamin  
Cookies package, pencil, poster color  
35 x 35cm  
2018

住新加坡的法國朋友和我說了一個他的夢。他投宿了某間旅館。旅館有漂亮的花園。蜿蜒複雜的小徑。通往幾座涼亭。在旅館走廊上他遇見一個穿和服的神秘女子。然後那女子就消失了。我將這個奇異的（春）夢。結合了所有我的新加坡印象。向往南洋小島。一間華麗的旅館。我們都只是漫遊者。官方推薦的景點都像一座巨大旅館。

A French friend who lived in Singapore told me a dream. He stayed at a hotel. The hotel has beautiful gardens, complicated trails which go towards a few shelters, and he met a mystery woman in kimono along the hotel corridor. Then the woman disappeared. I combined this bizarre (erotic) dream with all my impression of Singapore. Yearning for the small Nanyang Island; a gorgeous hotel; we are just flaneur; the officially recommended attractions are akin to a enormous hotel.





咖啡店峰會 ( 台星對話諒解備忘錄簽署 )

The Kopitiam Summit

(Signing of the TaiSing Conversation Memorandum of Understanding)

Projection of photograph and paper documentation presented in a file format

Dimensions variable

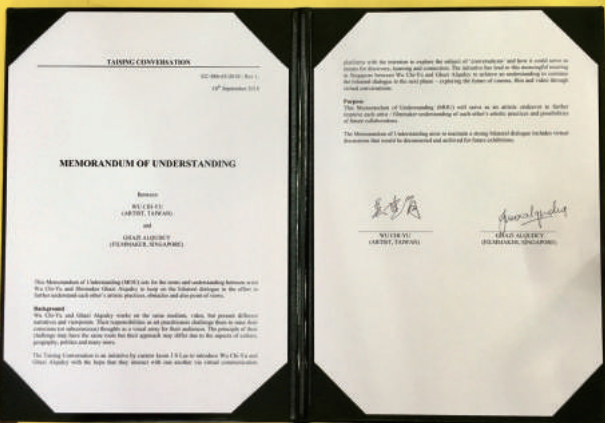
2018

電影工作者加齊·阿庫瑟與藝術家吳其育從2018年4月開始持續的透過網路對話，談話內容包含：電影工作的現實、國家主義對於藝術創作的細緻操作、加劇的氣候變遷、邊界間的移民遷徙與位於新加坡舉辦的無數峰會。這些不同的文化、政治與地緣關係的對話都指向了一個問題：「新加坡是一個專門舉辦峰會的地方麼？」。

合作計畫決定在新加坡最常見的聚會地點：咖啡店，會面並簽署一份保證持續雙方的對話，並致力於認識彼此在藝術實踐、難處與觀點上的諒解備忘錄。

Filmmaker Ghazi Alqudcy and Artist Wu Chi-Yu began a series of virtual correspondent in April 2018 and the conversation speaks from the reality of film production, the manipulation of nationalism in art creation, the rapid climate change, migration between borders and the countless summits hosted by Singapore. With different cultural, political and geographical background, the conversation leads to the question: Is Singapore the place for summits?

The duo decide to meet at the most common meeting place in Singapore: a coffee-shop (a.k.a kopitiam) to meet and sign a Memorandum of Understanding to continue the bilateral dialogue in the effort to further understand each other's artistic practices, obstacles and also point of views.



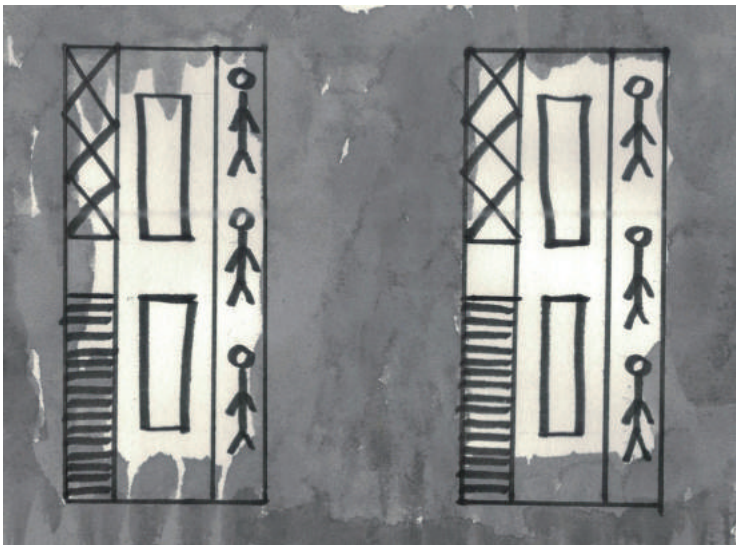


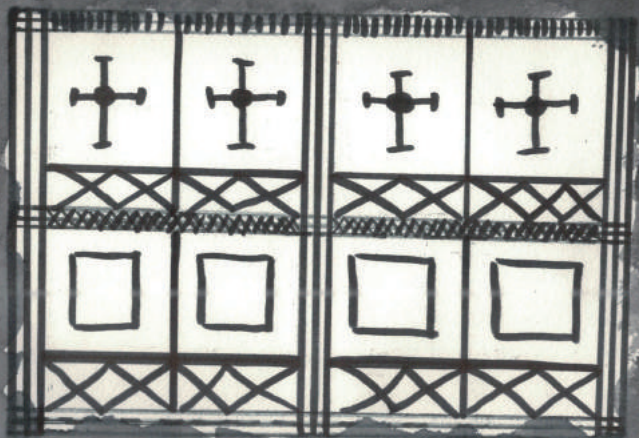


O'Land  
(series of 6)  
Ink on paper  
21 x 14.85cm each  
2018

由於對台灣原住民生活方式和身份的濃厚興趣，蘇美安對刺青進行研究。刺青是泰雅族做身份認同的一種方式。台灣原住民和新加坡早期移民的刺青被日本和英國殖民者視為流氓的象徵。O'Land是水墨畫系列，透過參考台灣泰雅族的刺青文化，探討今日新加坡刺青與身份之間的關係。

With a deep interest in Taiwanese indigenous peoples' way of life and identity, Jacquelyn investigates into tattoos, which is a way for the members of Atayal tribe to identify themselves. The tattoos of the Taiwanese indigenous peoples and early Chinese immigrants in Singapore were seen as symbols of gangsterism by the Japanese and British colonisers. O'Land is a series of ink drawing which explore the relationship between tattoo and identity in the current context of Singapore through the reference of tattoo culture in Taiwanese Atayal tribe.





# Artists' biographies

藝術家簡介

## 台灣藝術家 Taiwan Artists

### 森嵐工作方圖 C&G Art Group

「森嵐工作方圖」由藝術家邱杰森、莫珊嵐 ( Margot Guillemot ) 所組成，是一以數位影像科技與人文脈絡進行結合的藝術創作團隊。以數位科技作為創作的核心依據，探討科技以何種方式介入常民生活並從中提取部分元素進行創作，以及如何從無形的記憶中，如何以數位方式重建都會建築風景的可能性。並從在地性的人與景作為元素，探討新人類在科技之間交雜層疊的共活性。

C&G art group consists of artists Chieh-sen Chiu and Margot Guillemot. It is an art creative team focusing on merging digital imaging technology with the pattern of cultural development. Employing digital technology as the core basis of their artistic process, the team explores ways in which technology enters our daily lives, and applies this information into their process. How does one digitally reconstruct the possibilities of the urban landscape from intangible memories? Working from the regionality of people and landscape, C&G art group investigates how the contemporary human coexists and interlay with technology.

[cgartgroup.com](http://cgartgroup.com)

### 賈茜茹 Chia Chien-Ju

賈茜茹於1984年於台北出生，2012年畢業於國立臺北藝術大學美術創作學系。同年以「塑膠袋們」一作品獲得高雄獎首獎。2014-2016專注創作於「大勇街·25巷」系列作品，獲得台新藝術獎第十五屆提名。2017年受到98B COLLABoratory藝術機構邀請，並獲得文化部補助，駐村於菲律賓。2018年於澳洲駐村並舉辦個展。現居於台灣生活及創作。

Chia Chien-Ju was born in 1984 in Taipei City. In 2012, she graduated from the Taipei National University of the Arts with a Master of Fine Art. In that same year, she won the first prize in Kaohsiung Awards for the work titled "Plastic Bags". During 2014 to 2016, her creation focused on the series "Ln. 25, Dayong St." It was nominated for Taishin Arts Award 2016. In 2017, she was invited by 98B COLLABoratory to attend artist residency in The Philippines with funding from the Taiwan Ministry of Culture. In 2018, she had a residency in Australia and presented a solo exhibition. Chia lives and works in Taiwan.

<http://chiachienju.simplesite.com>



## 柯姿安 Ko Tzu-an

柯姿安·1986年出生·經常使用的媒材為空間裝置與行為藝術。創作起初·她從女性認同與觀看的角度出發·關注在社會中的愛情·流行與消費的議題上。從2013年開始「超完美工作機器人」計畫·曾至紐約·巴黎·東京·新加坡·柬埔寨發展此創作·透過更多元的角度來執行思考·人之於機器人·生存之於工作之間的彼此關係。

Tzu-an Ko, born 1986, frequently used space installations and performance art as her preferred medium of art expression. In her art practice, she focuses on the issues of love, fashion and consumption in society from the perspective of women's identification and viewing. Since 2013, the "Super Perfect Work Robot" program series has been developed and shown in various cities such as New York, Paris, Tokyo, Singapore, and Cambodia. Through the program series, she invites audiences to contemplate with different perspectives, to think about the relationships between people and the robots of existential labor.

<http://annhikali.wixsite.com/kotzuann>

<https://www.facebook.com/superperfectworkingrobot/>

## 郭佩奇 Kuo Pei-Chi

郭佩奇·生於1991年·台灣高雄人·2018年畢業於臺北藝術大學新媒體藝術學系研究所; 2012年遠赴法國國立高等布爾日藝術學院交流一年·開始實驗聲音藝術的可能性;2012年開始發展《聲音肖像》系列·結合音樂·聲音與視覺藝術·從體驗環境氛圍·人與人之間的權力與矛盾關係·進行創作·現為專職藝術家。

Kuo Pei-Chi, born in 1991, Kaohsiung, Taiwan, graduated from Taipei National University of the Arts, School of New Media Art in 2018. In 2012, she went to the Ecole nationale supérieure d'art de Bourges in France as an exchange student for a year and began experimenting with the possibilities of sound art. In 2012, she began to develop the "Sound Portrait" series combining music, sound and visual art. Her artistic creation focuses on the experience of the atmosphere, and the power and contradiction between people. She is currently a full-time artist.

<http://just926242.wixsite.com/peggykuo>

## 李勇志 Lee Yung-Chih

李勇志的作品時常利用藝術形式與常民設計之間的錯置與挪用，特別在意從創作當中去實踐美學與文化上的批判，即使看起來更像一種無用的政治企圖。一種從自身工業區成長經驗出發的在地性、集體加工感的身體記憶，與台灣正面臨著國際化、現代化、個人品味化對峙之下不可迴返的現狀，藝術成為一種懷舊形式的假裝在無可奈何的未來。

目前生活、創作於台北。

The artist displaces and appropriates art forms and the design in civic culture, explicitly casting aesthetic and cultural criticisms in the course of artistic creation. However effortless such a political intent may even appear. The artwork itself constitutes a kind of industrial locality that stems from the artist's growing environment, a kind of collective memory of the processing industry that has tattooed on people's bodies. In the face of the irreversible confrontations between internationalization, modernization and individualization, Art in Taiwan will transform to be pretentious nostalgia in the future where everyone becomes powerless and vulnerable.

He currently lives and works in in Taipei City.

[biguji.blogspot.tw](http://biguji.blogspot.tw)  
[cgartgroup.com](http://cgartgroup.com)

## 倪瑞宏 Ni Jui-Hung

1990出生於臺北，國立臺北藝術大學美術研究所畢業，目前全職創作生活中。創作主軸在研究當代迷茫精神狀態，習慣用帶有黑色幽默高彩度繪畫與空間裝置去描述我們身處的世界，和那些說也說不清的關係。作品曾獲得桃源創作獎與台南新藝獎，最近也參與第29屆金曲獎插畫設計，以成為臺灣好媳婦目標努力中。

Born in 1990 in Taipei, Jui-Hung holds an M.F.A from Taipei National University of the Arts, currently working as a full-time artist. Ni's work focuses on examining disoriented contemporary psychological conditions. She often uses paintings created with vibrant colors and black humor and spatial installations to illustrate the world we are in and also relationships that are difficult to describe. Winner of the Taoyuan Contemporary Art Award and Next Art Tainan, Ni also recently participated in the illustration design for the 29th Golden Melody Awards. She is also working towards becoming a good Taiwanese daughter-in-law.

[juihungni.carbonmade.com/](http://juihungni.carbonmade.com/)

## 吳其育 Wu Chi-Yu

吳其育 ( b.1986 · 台北 ) · 作品的基本關懷在於找尋如何在被技術-資本主義摧毀的廢墟中重建人、事物、動物與世界連結的方式。其創作主要以動態影像為主，透過口述歷史與傳說的紀錄進行文本的再製，在逝去的記憶中尋找當代敘事的語言型態，同時也進行裝置、影像裝置與表演等不同類型的合作計畫。

Wu Chi-Yu (b. 1986) is an artist based in Taipei. Chi-Yu's work has long been focusing on reestablishing the connections among humans, things, animals, and the ruined world left by technical capitalism. His practice revolves around the moving image, looking for contemporary narratives in lost memory through the reproducing of oral history and myths. He is also involved in different collaboration projects of installation, video installation, and performance.

[www.wuchiyu.com](http://www.wuchiyu.com)

## 新加坡藝術家 Singaporean Artists

### Gilles Massot

Gilles Massot的多領域過程放眼領域之外，建立了敘事、事件和世界各地之間的聯繫。自1981年駐於新加坡以來，他的書籍《民丹·馬來群島的鳳凰》(2003)深刻地影響了他的藝術作品。現在他的作品經常觸及歷史和民族學，而在概念上測關心攝影理論和“記錄”現象。他最近完成了Jules Itier的研究和亞洲在十九世紀四十年代的第一張照片。曾經是法國藝術與文學騎士勳章的得主，他的作品已經在法國和亞洲的50多場展覽中參展。

Gilles' multidisciplinary process looks beyond disciplines to establish links between narratives, occurrences and parts of the world. Based in Singapore since 1981, his book *Bintan, Phoenix of the Malay Archipelago* (2003) deeply influenced his artistic work, which now often deals with history and ethnology while conceptually concerned with the theory of photography and the phenomenon of "recording" it initiated. He recently completed a research on Jules Itier and the first photographs of Asia done in the 1840s, and is currently exploring the relations between the history of photography and that of quantum mechanics. A recipient of the French award *Chevalier des Arts et des Lettres*, his work has been presented in over 50 exhibitions in France and Asia.

[gillesmassot.com](http://gillesmassot.com)

## 蘇美安 Jacquelyn Soo

蘇美安畢業於新加坡拉薩爾藝術學院美術系。她通過展覽和藝術家駐村計畫在東南亞、美洲和歐洲展出了繪畫、攝影、裝置藝術和行為藝術作品。

蘇美安於2013年11月代表新加坡參加在雅加達國家美術館舉行的第一屆雅加達三年展。她也是新加坡當代青年藝術家社團的創始人兼前主席。

目前，蘇美安經營ArtStories。此項計劃觸及兒童、青少年、成年人、老人和特殊需求的觀眾。她通過工作坊、壁畫和活動繼續發展以社區為主的藝術點子。

Jacquelyn Soo graduated from LASALLE College of the Arts in Fine Arts. Practicing in drawing, photography, installation art and performance art, she has presented works and participated in residencies in Southeast Asia, America and Europe. She has represented Singapore for the 1st Jakarta Triennale in 2013 at Nasional Gallerie, Jakarta. She is the founder and former Chairperson of Singapore Contemporary Young Artists (Society) that highlights young artists' practices in Singapore. Continuing to develop community-based art ideas through workshops, murals and events, she now runs ArtStories that work with children, youths, adults, seniors and people with special needs.

[www.jacquelynsoo.format.com](http://www.jacquelynsoo.format.com)

## Jacqueline Sim

Jacqueline Sim的主要作品為影像和裝置藝術。她感興趣的主題大多有關土地或土地利用的議題，經過媒體的編排呈現，會對大眾認知有何影響；她特別關注都市發展對社會結構以及空間、地方記憶造成的衝擊。身為一名藝術家，她希望揭開媒體轉介呈現的樣態，以便一睹未經修飾的原貌，並讓藝術成為人們了解與認知現實的途徑。她在新加坡曾參與多場藝術聯展，並在希臘、日本、台北、澳洲堤維德岬及土耳其展出作品。現居新加坡進行創作。

Jacqueline Sim works predominantly in video and installation. Her area of interest have much to do with how mediated information or representations of land or land use is couched to influence public perception; her concern is the impact of urban development on the social fabric and memories of space and place; her aims as an artist are to peel behind the mediated screens of representation to see the pre-filtered conditions, and to make art in ways that will impact understanding and perceptions of what is reality.

She has participated in several group exhibitions in Singapore and presented her works in Greece, Japan, Taipei, Tweed Head and Turkey.

She currently lives and works in Singapore.

[jacquelinesim.com](http://jacquelinesim.com)

## 李志 Justin Lee

李志獲頒2006年德國漢堡萬寶龍青年藝術家世界贊助計畫。在2000年，他被獲選到紐約泰勒版畫工作室完成由Ken Tyler先生指導的6個月密集培訓計畫。李志也曾分別在新加坡、馬來西亞、泰國、台灣、中國、日本和紐西蘭參展。李志試圖以他的文化觀點以及外表的不信任將日常生活記錄在他的視覺藝術中。

Justin Lee was awarded the Mont Blanc Young Artist World Patronage Project 2006, Hamburg, Germany. In 2000, he was selected to complete a 6-month intensive training programme at the Tyler Print Workshop in New York, under Mr. Ken Tyler's supervision. He has also participated in several exhibitions in Singapore, Malaysia, Thailand, Taiwan, China, Japan and New Zealand. The artist seeks to record everyday life and bring it into his visual arts practice based on cultural perspectives and mistrust of appearances.

[www.justinleec.com](http://www.justinleec.com)

## Shengen Lim

Shengen Lim · 1981年出生，目前透過跨領域實踐，正探索於空間、時間、靜止和振動（物質與非物質）作為美學經驗。他的作品涉及當代媒體藝術與文化的議題，使用像是煉金術的流程與工程方法，為傳統實踐帶來新的視角。創作主題關於失落感、互動和談判的概念。他畢業於拉薩爾藝術學院，獲得美術學士學位，並在KAIST（韓國高等科學技術學院）擔任工程研究員，並在文化技術研究生院獲得體驗實驗室和互動媒體實驗室。他的作品已在不同國家的雙年展和博物館展出，目前正創辦一家藝術與科技的新創公司。

Shengen Lim, born 1981, has a multidisciplinary practice currently exploring space, time, static and vibration as aesthetic experiences. His work touches on issues in contemporary media art and culture using alchemic processes and engineering methodologies to bring new perspectives into traditional practices. The subject matters relate to notions of loss, interaction and negotiation. He graduated from LASALLE College of the Arts with a BA (Hons) in Fine Arts and was an engineering researcher with KAIST (Korea Advanced Institute of Science and Technology) with Experience Lab and Interactive Media Lab in the Graduate School of Culture Technology. His work has been showcased in various countries biennales and museums, at this moment, he is entrepreneuring a startup regarding Art and Technology.

## Ghazi Alqudcy

Ghazi Alqudcy是一位駐於新加坡的獨立電影製片人。他指導過五十多部短片，製作了三部曾在荷蘭、丹麥、愛沙尼亞、日本、香港等國際電影節放映的電影。在2012，Ghazi年獲得了南洋理工大學數位電影製作學士學位，並於2015年在傳奇匈牙利導演Béla Tarr的指導下獲得了薩拉熱窩電影學院電影製作碩士學位。

Ghazi Alqudcy (b.1983) is an independent filmmaker currently based in Singapore. He had directed more than fifty short films and produced three feature films that were screened at international film festivals in Netherlands, Denmark, Estonia, Japan, Hong Kong and many more.

Ghazi graduated with a Bachelor of Fine Arts in Digital Filmmaking from Nanyang Technological University in 2012 and a Master of Fine Arts in Filmmaking from Sarajevo Film Academy in 2015 under the tutelage of the legendary Hungarian director, Béla Tarr.

## 劉威延 Ulrich Lau

劉威延 (生於1975年)，是一位新加坡的視覺藝術家、獨立策展人和藝術教育者。2004年畢業於墨爾本皇家理工大學藝術碩士。他的攝影和錄像藝術曾在亞洲、歐洲、中亞、澳大利亞和北美各地區展出。現階段於新加坡拉薩爾藝術學院任課、藝術村 (The Artists Village)、Instinctive (INSTINC Art Space)藝術團體的成員之一、INTER-MISSION藝術團體創辦成員，同時也是新加坡Goodman Arts Centre的進駐藝術家。

Ulrich Lau, born 1975, is a visual artist, independent curator and art educator based in Singapore. Working in video art and photography, he has presented works across Asia, Europe, Central Asia, Australasia and North America. He graduated with Master of Fine Art from Royal Melbourne Institute of Technology in 2004. He is a lecturer at LASALLE College of the Arts, a founding member of the art collective INTER-MISSION, a member of The Artists Village, Instinctive (INSTINC Art Space), and resident artist at Goodman Arts Centre in Singapore.

<http://bit.ly/urichlau>

## 李嘉昇 Jason J S Lee

新加坡籍藝術家。他的作品形式包含攝影、裝置與行為。他目前的作品涉獵範圍廣泛，多圍繞都市環境和能夠激發他靈感的當代社會議題。他以藝術家、策劃人、攝影師及設計師的身份參與過無數的聯展、策展以及合作計劃。他目前駐於台北，並且是藝術村的現任成員。

Jason Lee is an artist who works with several media which includes photography, installation, and performance. His current works deals with wide issues that revolve around the urban environment and contemporary society that inspires him. He has participated in group exhibitions, curatorial projects and collaborations with varying roles as artist, organizer, photographer, web publisher and designer. Currently he is based in Taipei is a present member of The Artists Village.

[www.jasonlee.sg](http://www.jasonlee.sg)

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