

目錄

Contents

二〇一五

養生之道

台南永福路二段冬季街區田野運動會

The Way of Regimen: 2015 Winter Field Exercise at Section 2, Yongfu Road, Tainan



Team 1

關於養生之道與作為方法的田野運動——邱俊達
About the Way of Regimen and Field Exercise as Method | Yes CHIU

街區走踏運動組

呼吸世界的能動者——程昕
Agency in the Breathing World | Xin CHENG

自由健行——邱睦容
Free to Go Hiking | Mu-jung CHIU

野地浮州·荒島地層——陳宣誠
Drift Oasis in Wilderness · Layers of Deserted Island | Eric CHEN

「我說，此地」——居民生活史導覽
Here, This Place, I Say | Local residents

新美街古董店——李武壽

Antique Store in Xinmei Street | Wu-shou LEE

昭安理髮店——黃德祥

Zhao-an Barber Shop | De-xiang HUANG

鑽石樓酒吧——蘇展瑩
Diamond Hall | Chan-yang SU

Team 2

日常鍛鍊固本組

Daily Workout Preservation

呂沐苕（拉馬·默提司）
Mu-jen LU (Lama Moits)

蔡音環

Pou-ching TSAI

池田剛介
Kosuke KEDA

Team 3

養生調息復健組

Regimen Restoration

倪祥

Xiang NI

王佩瑄

Pai-hsuan WANG

陳建浪

Kian-ming TAN

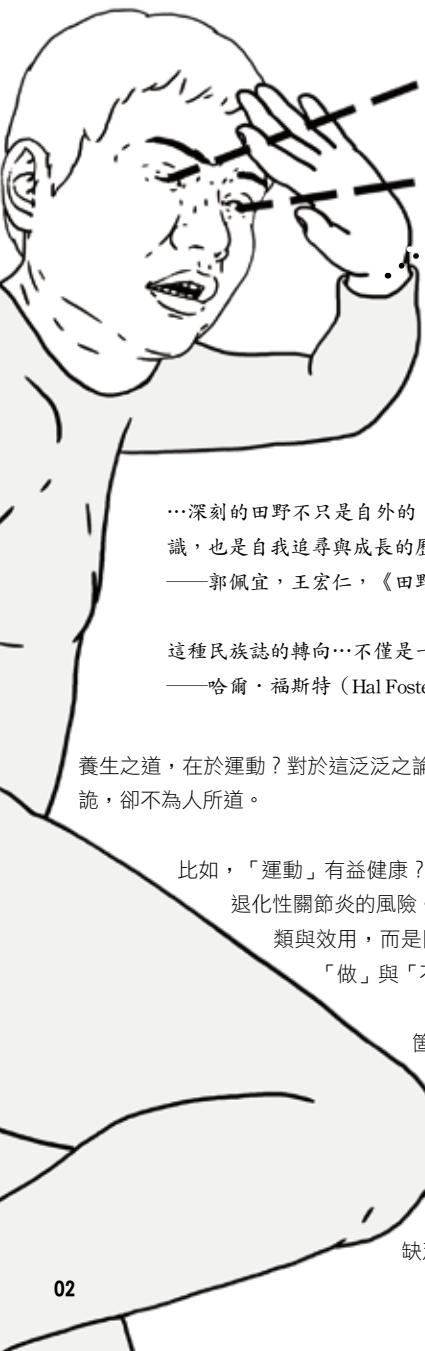
後話，或是，給下個計畫階段的一份記事——楊佳璇
Afterwords, or, a Note for the Next Plan | Chia-hsuan YANG

62 58 54 49 48 44 40 36 35 31 27 23 23 19 15 11 10 2

養生之道

二〇一五 台南永福路二段冬季街區田野運動會

The Way of Regimen: 2015 Winter Field Exercise at Section 2, Yongfu Road, Tainan



關於養生之道與作為方法的田野運動

文/邱俊達

…深刻的田野不只是自外的「工作」，田野或多或少轉化了研究者對知識、對世界和對自我的認識，也是自我追尋與成長的歷程。

——郭佩宜，王宏仁，《田野的技藝：自我、研究與知識建構》

這種民族誌的轉向…不僅是一種外部的誘惑；它也被一種成為先進藝術的內在力量給驅動著…

——哈爾·福斯特（Hal Foster），〈作為民族誌者的藝術家〉（The Artist as Ethnographer）

養生之道，在於運動？對於這泛泛之論的質疑，卻是思想與實踐的開端，因為「運動」（exercise）總是弔詭，卻不為人所道。

比如，「運動」有益健康？根據醫學文獻，每爬一階樓梯，可以多活四秒鐘，但亦會提高罹患退化性關節炎的風險。那麼，到底是該運動，還是不要運動？在這裡，「運動」無關乎種類與效用，而是關於「養生保健與耗損傷害」必然並行的弔詭中，如何面對運動的「做」與「不做」、運動之「美」與「惡」一體兩面的思考。

箇中的美與惡，在於運動總是理念性與意識型態徵候、改良意志與暴力並存，不論是作為培育健全個體、落實德智「體」群美的「教育」觀念；強身健體以保家衛國的軍事觀念；或是蔚為風潮的健身房、有氧運動、瑜伽等自我觀照以符應美好生命形態的觀念，皆說明運動首先是透過「身體治理」（body governing）來作為價值倡議與引導改變的方法。運動既是誘惑，也是煽動，倘若缺乏反思，將招致永久性的運動傷害。

Howl Space
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Absolute Space for the Arts

絕對空間

本展以「養生之道」為題，起於對社會運動經驗的反思，在「運動必然伴隨著運動傷害」的事實下，做運動而養生的問題因而不是做與不做，毋寧是「做」之中關於「固本」與「復健」的思考。這亦指向一種「個體自我實踐」與「社會的群體實踐」、或者說「個體日常性的練習」（individual daily exercise）與「社群引動」（community movement）彼此間如何相互影響、銜接、牽動、轉換的觀察與想像。我們邀請七位對社會議題有所關注的藝術家，並分為三組來探究這一主題：第一組、「養生調息復健組」：倪祥、王佩瑄、陳建浚；第二組、「日常鍛鍊固本組」：呂沐芒（拉馬·默提司）、蔡音璟、池田剛介（Kosuke IKEDA）；第三組、「街區走踏運動組」，則是由策展團隊籌組，透過作為展場的台南市「匏空間」與「絕對空間」兩個端點間僅十分鐘路程的街區範圍，來作為本展觀念具體實驗與實踐之操練場域，並由程昕、陳宣誠、邱睦容以及三位建國里居民蘇展瑩、李武壽、黃德祥所組成之系列工作坊來呈現。一種田野運動思維的養生之道由此展開。

培養「診斷力」的運動

「運動」首先是對「診斷力」的培養，也就是對自身社會化與意識型態化的身體的診斷，乃至發展為對施行身體治理的空間與社會結構的診斷。診斷為的是重起一種「社會性運動」（socially practice），一種對生命/生活狀態的重新想像與投入的練習。

對運動的關注，起於策展團隊對「藝術之於社會」應然扮演起何種角色的長期關注，比如，楊佳璇2013年組織以街坊為參展藝術家的「赤崁男孩」，本人2014年籌策的「2014新年新希望：那些關於我們想／說的未來」十二小時跨領域行為表演，以及今年五月於匏空間組織的「梅爾汀論壇台南場：社會改變」，都是一種透過社區、個體性、實踐方法來探究這一關注的路徑。

具體來說，2014年三月爆發的「太陽花學運」的衝擊與後效，便是一種「診斷力」培養的運動事件。倘若社會運動作為一種開創獨特田野場域事件的空間政治行動，也就是透過特定議題的關注，將多樣化的族群引聚一處，參與者在共同面對議題與思辨的同時，亦因著「踏入」、「滯留」、「盤旋」、「遊盪」的現場走踏活動、與臨時社群的互動關係、流動性的空間生產等，獲得一種獨特的田野經驗。當然，我們也不能忽略掉這類經驗中種種的「運動傷害」：有效性、徒勞感、惡意抹黑以及立場化的人際關係…在這些感性質素下，運動現場遂從一個「地點」（site）轉為由感性團塊鋪展而成的「場所」（place），與參與者建立起一種存在紐帶（bond of existence）的關係。

然而，事件性的運動在興衰與耗損中必然階段性地告終之後，人們總是得離去、回返到自己的生活場域中，那麼，運動的生命該如何繼續下去？

或許，就從對自身生活環境的關注與考察開始。

街區走踏運動：從田野運動場到田野方法運動會

一個個體如何從關注自己生活的場域、環境開始，來展開某一種社會性運動？

策展團隊規劃一系列「街區走踏工作坊」，來回應這一提問，並在操演著某種「田野工作」的同時，試圖將之延展至「田野方法」層面的討論。這也意味著，「匏空間」與「絕對空間」的串連，不僅僅是為了解決有限展覽空間的問題，亦是將之發展為一種實驗性的田野工作場域的積極思考：透過反覆踏察與各種觀看視角的引入，將漫不經心的走踏活動，轉為多樣化「踏入方法」學習與練習的「田野運動場」（ground of field exercise）。

事實上，這種田野工作之於當代藝術所扮演的角色，已然是顯題之一：特別是在越來越多的藝術家（素樸與天真的）挪用民族誌與人類學方法時，福斯特1995年發表的〈作為民族誌者的藝術家〉，業已對這種「類人類學」（quasi-anthropology）與「民族誌式的自我形塑」（ethnographic self-fashioning）提出許多質疑，特別是在田野工作中著重的「參與觀察」原則上。回應福斯特的質疑，以及台灣恐怕對「田野工作」仍缺乏足夠多樣的實踐與省思的現況中，策展團隊以「現地」（兩展場一街區）為址的系列工作坊，籌組了由視覺藝術家程昕的「能動世界的呼吸者」、文史工作者邱睦容的「自由健行」、建築藝術家陳宣誠的「野地浮州·荒島地層」，以及三位在地居民的「我說，此地」現地導覽活動，來試圖闡述：倘若藝術挪用特定學科的方法學來進行一種類田野工作，意義在於如何發起一種著重感性基礎的田野實踐，為場址形繪出一厚度層疊、多維、有待拓樸的形貌。透過藝術家的「感性田野」、文史工作者的「文史考究」、建築師的「量測構築」以及在地居民的「故事講述」這些方法的對話，能否將個體帶入一種關乎存在場域、歷史想像、體感城市所交疊與實踐的「田野運動場」？



養生之道：固本（《又\`ㄅㄨˋㄩˇ》）與復健

在展呈上，我們以「固本」與「復健」來作為面對「個人生活」與「社會生命」的養生運動。

「固本」方面，我們關注一種著重日常、持續性的個人性的鍛鍊，如何可能作為一種「微型社會運動」，為總是來的太快或太慢的大型社會運動做出準備？蔡音環透過「太陽花學運」特別是行政院之夜被鎮暴部隊暴力驅逐的經驗，發展出《TSP》（2014）中挪用典型化的「健身」符號、有氧運動形式以及表徵運動傷害記憶的警盾等物件，將之轉化為一種帶有戲謔感的廣告，以及面對暴力驅逐時的抵抗、反擊「技術」，以作為面對未來社會運動所必須的日常鍛鍊。這次他進一步將用以阻擋、具傷害性與威脅感的拒馬，轉化為悠閒的午後躺椅，來處理運動傷害的記憶徵候。日本藝術家池田剛介曾在太陽花運動現場製作一台人力腳踏發電的腳踏車廣播設備，除了用作現場聲援，亦為倦怠的身體提供活絡筋骨的管道。這次他將運動現場性的關注，轉為對文化記憶與保存的思考，運用他《EX-FORM》系列脈絡之觀念，拍攝將於十二月被拆除的台南中國城，以及象徵著建築物此曾在的「毛邊」。呂沐苙（拉馬·默提司）自2011年底開始《蓋亞計

畫》後，便以呼堤克人（Hootikor）這一虛構的古老族群的身分，長期實踐著一種生態生活，而適居於城市邊緣/郊區以從自然環境獲取生存資源的呼堤克人，這次將進入到「城市」之中覓食，在求生的同時，亦展開一種對都市化的反省。

「復健」方面，我們關注的是對某種「運動傷害」的處理：無效、耗損、挫敗、抹黑、誤解、社群分裂乃至遺忘等造成的生理或精神創傷，進行「養生調息」的治療性工作。倪祥的《官方曖昧》延續《526事件》對高雄小港區的大林蒲社區1992年一場因污染與遷村問題所引發的警民流血衝突的創傷記憶，做出「歷史糾正」工作，此次將透過「公共標誌」的形式，來為沈默的事件現場做出一種符號化的保存並以此提醒「未來」。王佩瑄《星塵之作：世界中心的異外想像》為今年踏入香港重慶大廈、對難民、尋求庇護者與外籍移工問題探究的系列作，比起社會批判的姿態，她更側重以細膩感性來處理這類族群的個體性與未來夢想，並尋找與之對話與深入交往的可能性。相較於這兩者將特定社會議題拉到「未來」思考，以此檢視歷史或意識型態化的當下，馬來西亞藝術家陳建泐的《調節系列》以對台灣民主社運的觀察為基礎，提出一種內在修養功夫的重要性，但卻是在挪用日常生活空間中，由官方所標誌、提醒或警告性的語詞如「慢」等，來切入一種規範與自我功夫之間的模糊地帶。

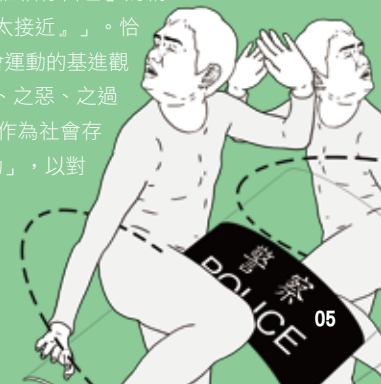


「2014新年新希望」活動現場

「養生之道」既是對運動弔詭的警醒，亦是對運動後的「延續能耐」，也就是後效與延展層面的反思，來重省「運動」的「需求/欲求」，以及藝術實踐之於社會運動可能扮演的一種模糊但著有持續潛能之角色的可能性，特別是如何通過藝術與文化運動的潛在性而非全然政治與有效性的角度，來為「社會運動」拉出另種想像與實踐的可能性與討論空間。因此，從「養生=固本與復健」進一步來說，指向著一種「文化生產」以及「另類暴力」的問題。

前者，以「太陽花」為例，且不論該運動被論定為「藝術」與否，事件過程產出的大量或是批判性、或是諷刺性的圖像、文件，作為「民眾」對當下現實的回應既頗具創意，亦值得關注。因而在運動撤場後，不但即刻被中研院視為重要的「運動文化記錄」予典藏（2015年三月業已設置「318 公民運動文物紀錄典藏庫」），亦在2014年六月舉辦了一次為期五天的「太陽花學院記錄特展」。今年四月，中研院以「學動·運生：台灣戰後學運回顧特展」來呈現一種看待台灣學生運動發展的歷史視野。這不僅是一場運動的延續，更是在檔案、文件與研究介面上發展出的「固本」實踐。後者，則要求我們正視一種運動之惡，如同哲學家紀傑克在《暴力：六個側面的反思》中論及「懼怕你的鄰人如同懼怕你自己」的精神徵候，這種懼怕的發生在於「不論它在物理距離上離你多遠，總是『太接近』」。恰恰在這樣的思考基礎上，作為「診斷力」培養的運動，成為本展看待社會運動的基進觀點：我們如何在爆發性、事件性甚至戲劇化的運動之後，反思運動之美、之惡、之過去與未來？如何對方興未艾且的社會運動與相應之關懷、反思中，以「作為社會存在一份子的個體」身分對生活環境的關注，來展開自身的「社會性運動」，以對場所的生命力、踏查的能耐以及運動的潛在性做出持續性的努力。

養生之道，從尋回自身的田野開始。



About the Way of Regimen and Field Exercise as Method

Yves CHIU

...Insightful fieldwork is not “work” external to the self. The field transforms the understanding the researcher has towards the world and themselves, and is a course of pursuit and growth.

--Pei-yi GUO and Hong-zen WANG, *Crafts of Fieldwork: Self, Research and the Construction of Knowledge*

The turn to ethnographic...is not only an external seduction; it is also driven by forces immanent to advanced art...

--Hal Foster, “The Artist as Ethnographer”

Is the way of regimen in exercise? The challenge to this generalization is the inception of thought and practice, because though exercise itself is contradictory, it is often rarely discussed.

For instance, is “exercise” actually good for your health? According to medical literature, you increase longevity by four seconds for every flight of stairs you climb, but this also increases your risk of degenerative arthritis. So, to exercise, or not to exercise? We are intrigued by the existing paradox of “health and injury” in exercise, rather than the distinction between type or outcome. How does one cope with the dilemma of “to do or not to do” and contemplate “beauty” and “evil” when exercising?

Beauty and evil have always co-existed in the concept, ideology, reform, and force of exercise, either as the development of individual health, the educational belief in implementing group values, the propaganda of strong bodies defending nations, or the trendy lifestyle of gyms, aerobics, and yoga, which all speak to the ways in which “body governing” becomes a strategy for advocating values and promoting change. Exercise itself is the urge and the encouragement, but if one is not introspective, the process will surely lead to permanent injuries.

The title of this exhibition, “The Way of Regimen,” considers the experience of social movements. Under the reality of “imminent injuries,” exercising for health is no longer a question of “to do or not to do,” but should regard “preservation” and “restoration” in its practice. This refers to “personal self-fulfillment” and “societal attainment,” which also illuminates how individual daily exercise and community movements often influence, converge, interfere and transform our observation and imagination. We have invited 7 artists with an interest in social issues, divided into three groups by theme: The first group includes Xiang NI, Pei-hsuan WANG, Kian-ming TAN, as “Regimen Restoration,” the second group with the theme of “Daily Workout Preservation,” includes Mu-jen LU (Lama Motis), Pou-ching TSAI, Kosuke IKEDA, while the third group “Around the Block,” consists of the curatorial team of Howl Space and Absolute Space in Tainan City. Utilizing the 10-minute block between these two points as a training site for conceptualization, experimentation and practice, we will also hold a series of workshops conducted by Xin CHENG, Eric

CHEN, historian Mu-jung CHIU, and three residents of Jian-guo LI: Chan-ying SU, Wu-shou LEE, De-xiang HUANG. The way of regimen with a reflection of field exercise has now begun.

Cultivating “Diagnosis” in Exercise

“Exercise” is the cultivation of “diagnosis,” which is also an assessment of the ideological body and self-socialization, to the analysis of spatial governance and social system. The verdict exists as a “social practice,” a practice of reimagination and engagement towards living.

Our interest in exercise stems from our curatorial interest of “the role of art in society.” For example, the “Chihkan Boys” organized by Chia-hsuan YANG in 2013, the exhibition “2014 New Year New Hope - futures of (Contemporary) Ecosystem of (Art) in Taiwan” curated by myself in 2014, which included a 12-hour cross-disciplinary performance, and the exhibition “M.E.L.T.Ing Forum in Tainan: Social Change” this May at Howl Space--All these projects have been an exploration through community, individuality, and practice.

In definite terms, the impact and repercussions of “The Sunflower Movement” in March of 2014 is an exercise that cultivates “diagnosis.” If social movements are a unique form of spatio-political action in the field, with the interaction of temporary groups and spatial fluidity, which allows various groups to congregate, discuss, and contemplate particular issues by “entering,” “staying,” “hovering,” and “wandering” through the site, then participants do indeed achieve a unique experience in the field. Of course we cannot disregard the “injuries” in these experiences: its validity, futility, extortion, and bias. Under these psychological conditions, the field of exercise transforms from a “site” to a “place,” clumped with emotional mass, creating a bond of existence with the participant.

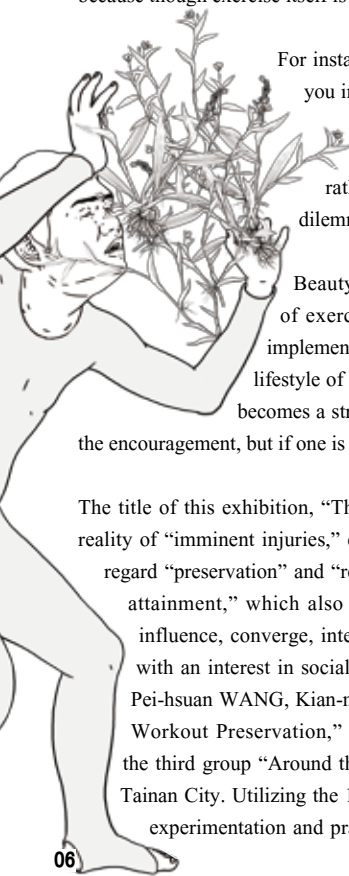
And yet, how does the life of movements continue after an event-movement builds up and loses momentum, as people leave and return to their lives?

And so, we must start from the awareness and observation of our own environment.

Around the Block: From Field Exercise to Field Methodology Exercise

How does an individual start a social movement from engaging in the arena of their life and environment?

The curatorial team has designed a series of “around the block” to respond to this inquiry, while also practicing “fieldwork,” in an attempt to extend discussions to “field methodology.” This also symbolizes a link between Howl Space and Absolute Space of arts,



not only as a solution to limited space, but an active development as an experimental site for fieldwork: From continuous field studies and various ways of seeing accumulate into a diverse “methodology” of learning and practice as a ground for field exercise.

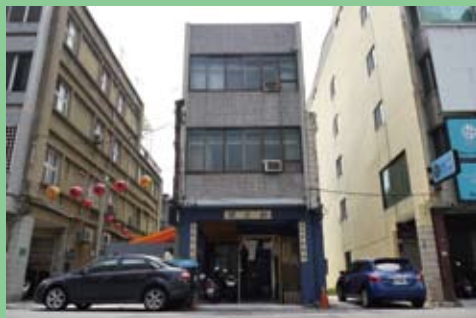
As a matter of fact, the role of fieldwork in contemporary art is already well noted: Especially when many artists (perhaps naively) appropriate ethnographic and anthropological methodologies. Hal Foster, in “The Artist as Ethnographer” published in 1995, has expressed suspicions about quasi-anthropology and ethnographic self-fashioning under the principle of “participatory observation” in fieldwork. In response to the skepticism of Foster and the lack of extensive practice and reflection in “fieldwork” in Taiwan, the curatorial team has stationed a “place” (a block between two venues) to hold a series of workshops, including “Agency in the Breathing World” by the visual artist Xin CHENG, “Free to Go Hiking” by Mu-jung CHIU, “Drift Oasis in Wilderness – Layers of Deserted Island” by the architect/artist Eric CHEN, and “Here, this place, I say” by three local residents, to elaborate: What if art were to borrow the methodology of a subject for the purpose of field practice with a base of sensibility, to draw out the layers, dimensions and typology of a place? Can we bring an individual back into a “field methodology exercise,” realized by an existing site, historical imagination and experience the city through conversations with an artist, a historian, an architect, and its local residents?

The Way of Regimen: Preservation and Restoration

In the statement, we apply the terms “preservation” and “restoration” as a regimen for managing “personal living” and “social life.”

In “preservation,” we often follow continuous, daily personal training. How does one train during these “social exercises” to prepare for larger social movements that transpire too fast or too slow? Pou-ching TSAI developed *TSP* (2014), based on the forceful eviction by riot police at the Executive Yuan during The Sunflower Movement, reproducing classic symbols of fitness,

the form of aerobic exercise, and objects symbolic of injuries like riot shields. TSAI recasts imagery into a comical advertisement as a “technique” of resistance and counterattack towards violence, training necessary for future social movements. In this exhibition TSAI also transforms police barricades, employed to create barriers, injury, and threats, into sun loungers for a leisurely afternoon. Japanese artist Kosuke IKEDA created a pedal-powered bicycle broadcasting system



駒空間Howl Space

on the site of Sunflower, which provided the fatigue body a way of activation. Here he shifts the attention of the site to cultural memory and preservation, extending on his concepts in the *EX-FORM* series, shot in the Chinatown of Tainan, which was demolished this December, a “fringe” that a building was once present. Mu-jen LU (Lama Motis) has been practicing eco-living as a Hootikor after initiating the *Gai-a Project* at the end of 2011. Hootikors are a fictitious ancient ethnic group living on the edge of the city/suburbs, surviving on natural resources, however, the current work shows Hootikors foraging in the “city,” while for survival, this is also a reflection on urbanization.

In “restoration,” we focus on the treatment of “exercise injuries”: a “regimen” of therapy to treat physical and mental trauma including symptoms of invalidness, loss, defeat, mistrust, misunderstanding, divides, and even forgetfulness. The work *Official Ambiguity* by Xiang NI extends the traumatic memory from the *526 Incident*, of pollution, relocation, and conflict between police and residents in the Dalinpu community of

Hsiao-kang District in Kaohsiung in 1992, making “amends in history,” through the form of “public signage,” to symbolically preserve and remind “the future” of this muted event. *Made of Star-Stuff: Imagining Outsides at the Center of the World* is a series that examines refugees, asylum seekers, and immigrants in diaspora. Compared to social critique, Pei-hsuan WANG is more interested in individuality and visions of future for these groups, looking for the possibility of dialogue and exchange. In contrast to looking forward to the “future” in reviewing history and present ideology, Malaysian artist Kian-ming TAN is *Adjustment* observes Taiwanese democratic social movements through his own identity, and reminds us of the importance of inner work, but adapts governmental signs, symbols, and warnings, such as “slow” (man) in everyday life, to cut through the grey between law and self effort.



絕對空間Absolute Space for the Arts

The former, aside from whether the movement can be defined as “art,” with the example of “Sunflower,” numerous critical and satirical images, documents have been the public’s response to the then-present reality, creative and worthy of recognition, which was immediately regarded as important “cultural archives,” collected by Academia Sinica (The “318 Civil Movement Archive” has also been set up this March), with a 5-day “Sunflower Movement Special Exhibition” held in June of 2014. Academia Sinica has also mounted the exhibition “Student Activism” as a way of presenting the history of student movements in Taiwan this April. This is not only a continuation of a movement, but a practice in the “preservation” of files, documents, and research. The latter, requires that we face the vices of movements, as the philosopher Slavoj Zizek once stated in *Violence: Six Sideways Reflections* of the mental symptoms of “fearing your neighbor as if you fear yourself.” This fear happens despite its distance, in that it is always “too close.” The radical perspective this exhibition contributes to social movements is based on the thinking that exercise cultivates “diagnosis”: How do we regard beauty, evil, past and future after the outburst, event and drama of movements? How do we, in the face of unfolding social movements reflect and think as “individuals in a social existence,” expand on our own “social exercise” to the vitality of a place, and examine our abilities and potential to make sustained effort?

The way of regimen starts from finding your field.

“The Way of Regimen” is a reminder about the paradox of exercise, but also “persistence” after the fact, which considers effect and extension, and “need/want” of “exercise.” The vague but ongoing potential of art practice in social movements, especially in the possibility of art and culture, provides other possibilities of imagination and practice, aside from political or practical angles. And so, expands on “The way of regimen = preservation and restoration,” to allude to issues of “cultural production” and “alternative violence.”

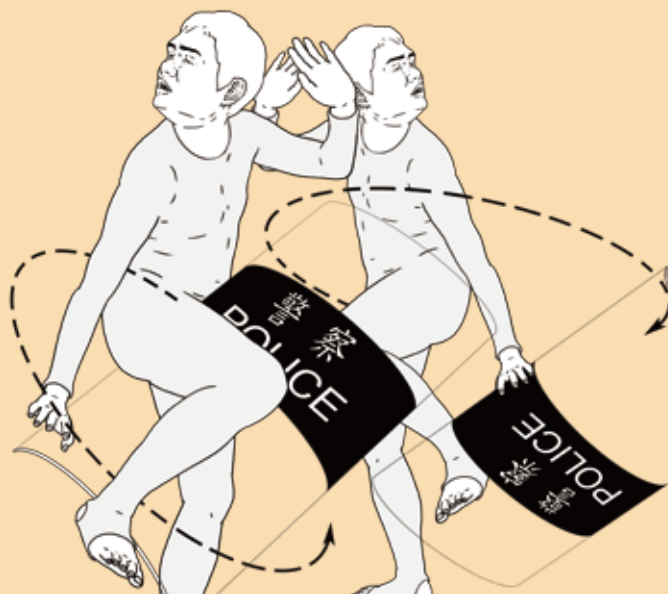
養生之道

二〇一五 台南永福路二段冬季街區田野運動會

The Way of Regimen: 2015 Winter Field Exercise at Section 2, Yongfu Road, Tainan

Team 1

街區走踏運動組
Around the Block



養生之道#1：呼吸世界的能動者 | 程昕

The Way of Regimen#1：Agency in the Breathing World | Xin CHENG

「神通並妙用，運水及槃柴」—龐居士，《龐蘊居士語錄》

「建築是一種建議的特殊形式」—《BBC商業》

「地球是某種寫作的形式，一種我們已經忘卻我們自己也是共同作者的地理學」
—Georges Perec，程昕改寫

藝術家程昕將分享她過去創作中，關於生活的廣泛脈絡，以及在相互依存、可感知的世界中的連續即興，同時她也將介紹一些她在台南所發現的迷人事物。她希望在未來的九天中，以下列的問題做為起始，進行田野研究，並邀請您與她一起參與：

我們如何利用身邊的東西權宜變通，並同時享樂其中？

是什麼樣的事物延展我們的社會經驗並且改善我們所在的地方？

日常生活中的驚奇是什麼樣的感受呢？

Agency in the Breathing World

"How miraculous! Drawing water, hewing wood."
(Pang Yun)

"building is a special form of suggesting"
(BBC for Business)

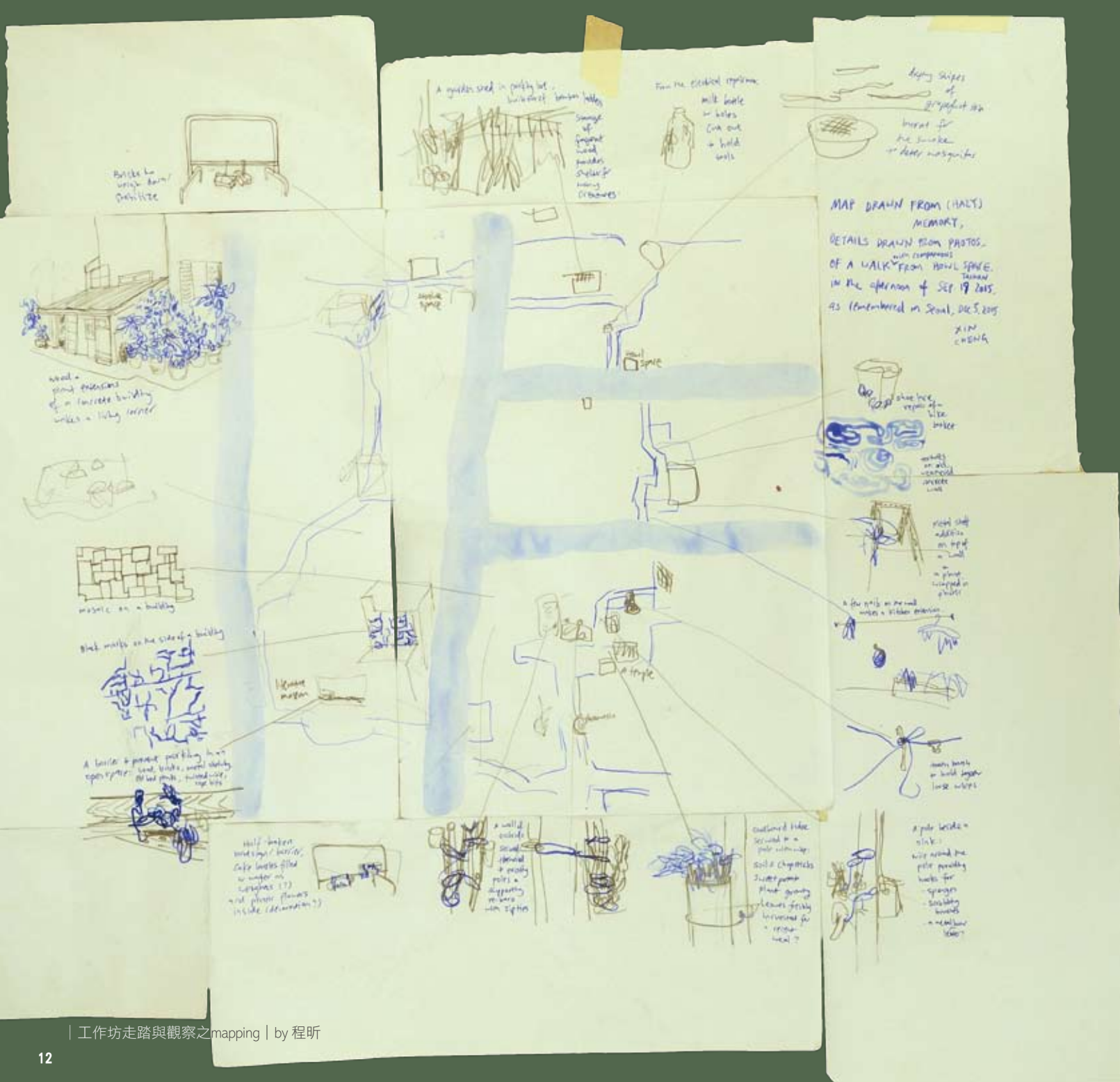
"...the earth is a form of writing, a geography of which we had forgotten that we ourselves are the co-authors."
(Georges Perec, 'co-' added by Xin)

This Saturday Xin CHENG will share some of her past works among the wider context of being alive and constantly improvising in an interdependent, palpable world, and introduce some of the things she finds fascinating in Tainan. She hopes that some you will be inspired to join her as local com-panions for the field research over the coming nine days, with these questions as a start:

How do we make-do with what we have, and enjoy it?

What kinds of things extend our social experiences and enhance our places?

What does the magic of everyday life feel like?





| Making過程



| 程昕於台南採集的圖像



| 身體感知練習

講師簡介 | 程昕 Lecturer | Xin CHENG

程昕（出生於中國，現生活於紐西蘭奧克蘭），對於權宜變通（makeshift）、日常生活中的微小驚奇以及創造深感著迷。於奧克蘭大學就讀期間，主修生態學、心理學以及藝術。在2007至2012年，為藝術家主持的空間「RM」的協同總監。最近常以making do(ing)之名進行各種合作計畫。她曾於紐西蘭偏遠的地區，針對瀕臨絕種的植物與鳥類進行研究，2013年於柬埔寨吳哥窟生態保育中心，協助生態教育踏查的建立，同年，到義大利的Stazione di Topolo藝術節表演，2012年替東京藝術書節進行家具設計，2014年於捷克布爾諾的平面設計shuangnian雙年展帶領工作坊。過去也曾於挪威NKD（2008）、柬埔寨莎莎藝術計畫空間（2014）以及瑞士Utopianan機構（2014）進行駐村。

Xin CHENG (born in China; lives in Auckland, New Zealand) is fascinated by the ingenuity of makeshift creations, the small wonders of daily life and the humility of being alive. She studied ecology, psychology and fine arts at the University of Auckland, was a co-director of artist run space RM(2007-2012), and often collaborates under the name of making-do(ing). She has tramped in remote corners of Aotearoa for endangered plant and bird research, helped to build an education trail at Angkor Center for Conservation of Biodiversity, Cambodia (2013), lead a village ramble at Stazione di Topolo, Italy (2013), designed furniture for Tokyo Art Book Fair, Japan (2012), and ran a workshop at the International Biennial of Graphic Design Brno, Czech Republic (2014). Previous residencies include NKD, Norway (2008), Sa Sa Art Project, Cambodia (2014) and Utopiana, Switzerland (2014).

養生之道#2：自由健行 | 邱睦容

The Way of Regimen#2：Free to Go Hiking | Mu-jung CHIU



這座城市不會訴說他的過去，而是像手紋一樣包容著過去。這紋路寫在街角、寫在窗格、寫在旗竿、寫在階梯扶欄、寫在避雷針的尖端，以刮痕、壓紋、卷窩，做上標記。

——伊塔洛·卡爾維諾

在城市裡，時間變得清晰可見。
——路易士·孟福

城市的樣貌一層層疊上去，歷史隱匿在日常的裂縫裡，交織了空間、時間、事件；地圖作為認識地方的媒介：地名、街道、場所...，什麼被留下來而什麼被捨去？

這次工作坊將沿著舊城邊界，藉著身體的行走與眼睛的探詢，覺察一地的變遷，共同描繪城市的模樣，使城市成為自己的城市，歷史成為自己的歷史。

The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the grating of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.
—Italo Calvino

In the city, time becomes visible.
—Lewis Mumford

The appearances of cities are often layer upon layer, with history concealed in the cracks of the quotidian, interwoven with space, time, and event. Maps are a medium to understanding a place: names, streets, locations...What is kept and what is left behind?

This workshop trails the boundaries of the old city, investigating the transformation of a place through walking with our bodies and seeing with our eyes. We will take back the city as our own by describing our impressions of the city together, and reclaim its history as our own.



| 共同歷史Mapping

共創

行走的過程中，邀請參與者尋找三樣事物，並共同紀錄於一張放大版的現代地圖上。此三樣事物分別為：

- 1、值得被繼續留下的歷史文獻紀錄
- 2、屬於2015年台南的事物
- 3、欲使後人認識2015年台南的事物

三件事分別代表了過去、現在、未來，紀錄的內容可為物件、空間、人物、事件，有形無形皆可，唯一的要求以個人觀點為歷史書寫的判斷——「我」認為的。地圖呈現的是時間長流的斷面，記錄區塊倒映出了當代台南、台灣的身影，這張〈2015台南地圖〉便是平民視角出發的見證。



這棟建築可以代表台南的現狀。外貌順應著所有的變遷，各層樓門卻十足突兀。



共同歷史Mapping

進擊的巨人_城市隱藏的臉孔
鄭新國（路上觀察團成員）的觀察



「不存在的地方」- 涂倚佩 (工作坊學員)

行走的過程中，反覆在我腦海裡映現的是葉石濤以新美街為舞台的短篇小說〈巧克力與玫瑰花〉。葉石濤在這篇小說中描述了一個時常在新美街流連的少年，在某日的行走中，愛上了住在洋樓裡的少女，他深深為這位少女著迷，為了向她告白，他將珍藏的唱片向日本軍官換來一盒巧克力，向他阿姨要來一束玫瑰花，和少女相約在放學的午后，正要和她告白時，她卻彷彿預知一切似的掉下來眼淚來，讓原本夢幻的場景，增添了一絲不祥的氣息。那少女說：「你下次儘管來好了，我喜歡你，但別再去張羅什麼勞什子了。不過我們永遠是好朋友，不可能變成別的。」(註1)原來少女早已奉父母之命訂婚，年底即將出嫁了。

原本對愛情滿懷期待的少年，旋即掉入傷感的漩渦。羅蘭·巴特在《戀人絮語》中提到的「絮叨」(La Loquace)，是一種愛情中非常特別的狀態，人們在什麼狀態之下會生產大量的語言，出現「『反芻症』一樣，不斷吞下自己的酸楚，又不停反芻它？」(註2)，我發現少年在〈巧克力與玫瑰花〉中大量的獨白，非常近似巴特描述的「反芻」，在短短七頁的短篇小說中布置了大量新美街細節，彷彿要透過這些巨量細節填補愛情的失落、如巴特所描述：「像紡織一樣透過語言織出一段曲折的戀愛史…患絮叨症的戀人不斷撫弄著自己的創傷」(213-214)，這些細節不止映現了一段發生於新美街的戀情，更巧妙地將讀者拉回舊時新美街的時空場景。少年在全篇一開始便發出緩緩獨白的聲音，我們彷彿跟隨他的聲音，一步一步行走其中，甚至目睹他與心愛少女相逢的時刻，而這樣的時刻從某個神祕的、「不存在的地方」汨汨湧動，盈滿魔幻的氣息。

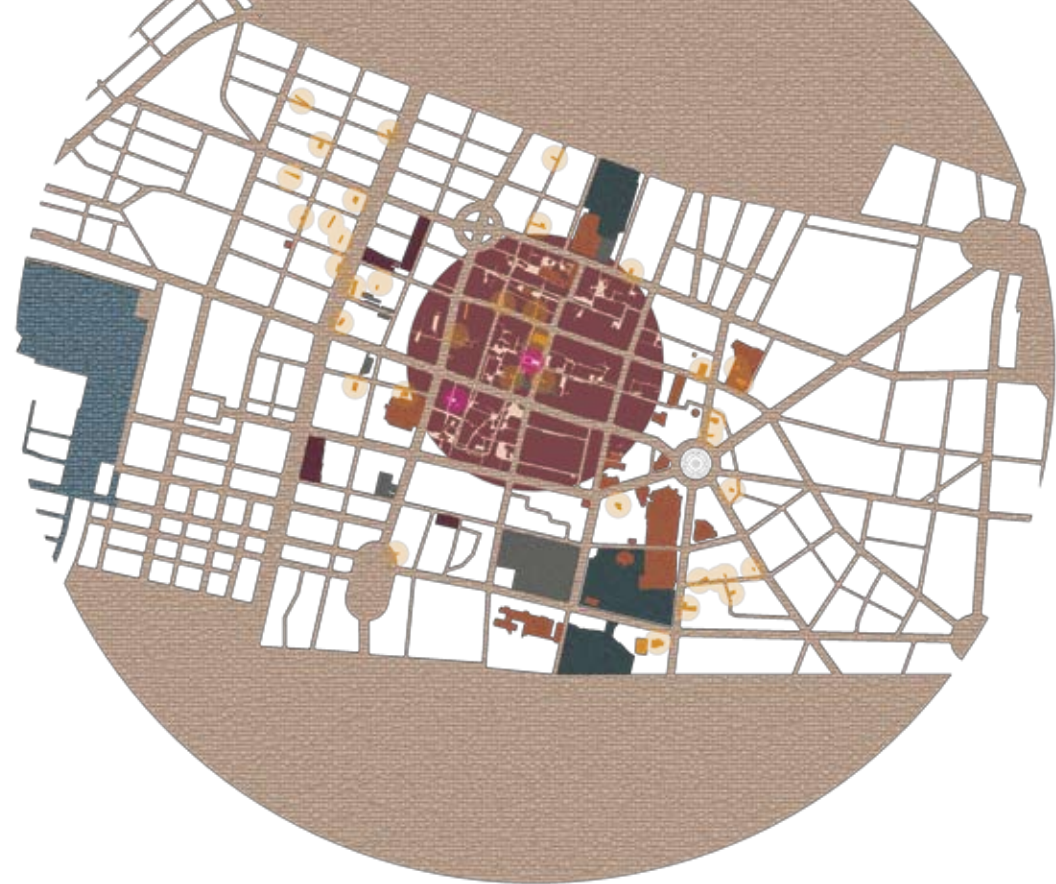
註1：葉石濤，〈巧克力與玫瑰花〉，《葉石濤全集4·小說卷四》，高雄：高雄市文化局，2006，頁107。

註2：羅蘭·巴特著，汪耀進、武佩榮譯，《戀人絮語》，台北：商周，2010。頁213-214。

講師簡介 | 邱睦容 Lecturer | Mu-jung CHIU

邱睦容，成大歷史系畢，棲居台南第七年。目前任職古都保存再生文教基金會，擔任企畫也進行研究，希望以當代的意識重新理解過去，並為之轉譯。對於體察城市空間感興趣，創辦「台南路上觀察團」，希望找到另一種眼光觀看城市。

Mu-jung CHIU graduated from the Department of History at National Cheng Kung University. This is her 7th year living in Tainan. CHIU currently handles planning and research at the Foundation of Historic City Conservation and Regeneration, with hopes of understanding and reinterpreting the past with a contemporary awareness. Interested in cityscapes and experiencing the city afresh, CHIU has established the "Tainan Road Observation Group."



陳宣誠 | Eric CHEN

養生之道#3：野地浮州·荒島地層Mapping工作坊

The Way of Regiment#3: "Drift Oasis in Wildness - Layers of Deserted Island" Mapping Workshop

有個人啟程去旅行，就為了測繪這個世界。經年累月，他造訪充滿各種意象的空間：地方、王國、山脈、海灣、船舶、島嶼、魚類、房間、工具、馬匹和人類。就在他即將死去之前，他發現這座迷宮的纏繞線條所描繪出來的意象，其實就是自己的臉孔。

——波赫士



Archiblur Lab成員趙心怡演講



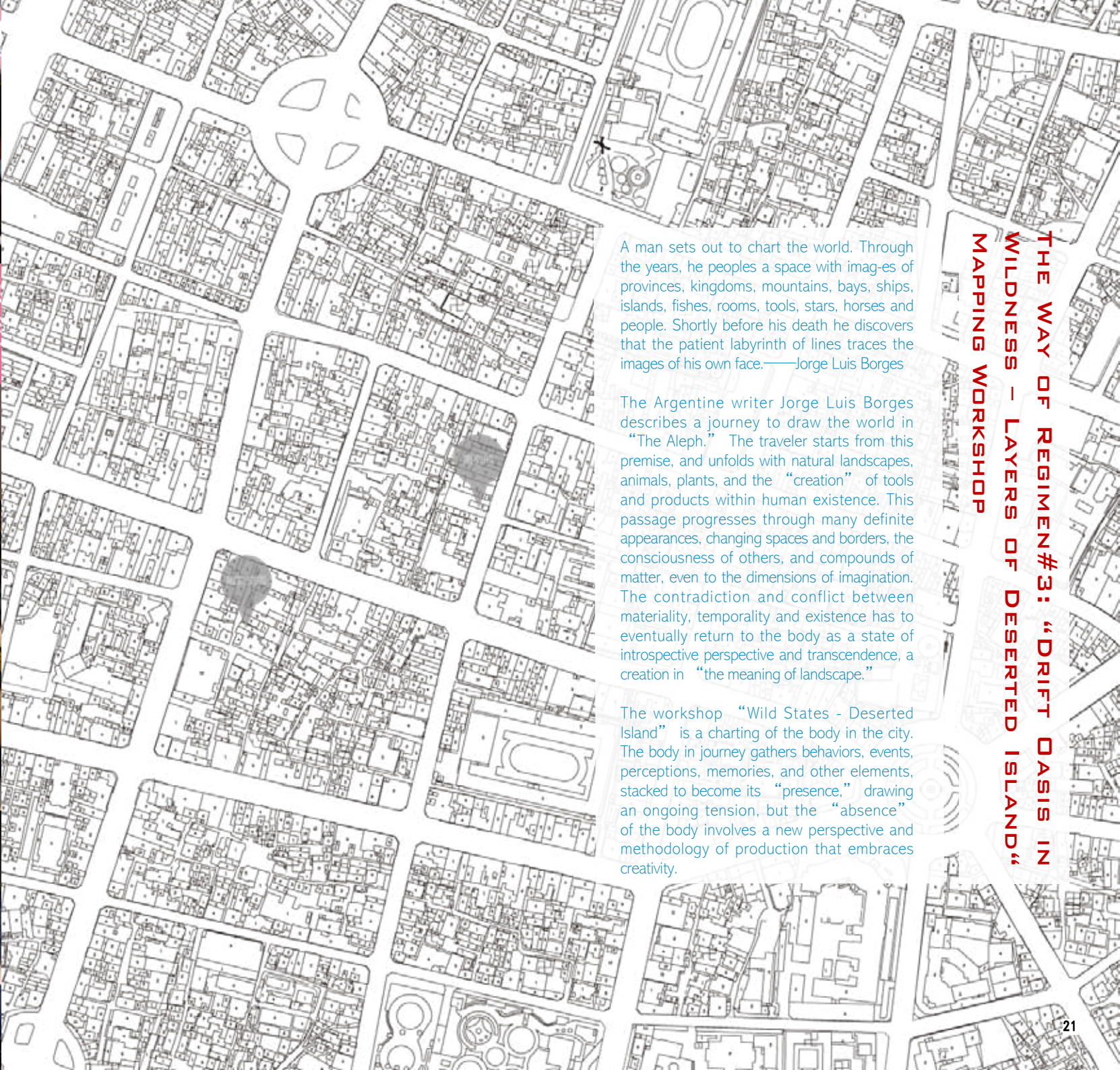
講師陳宣誠演講



場址標定與走路路線討論



學員採集內容與討論回應



A man sets out to chart the world. Through the years, he peoples a space with images of provinces, kingdoms, mountains, bays, ships, islands, fishes, rooms, tools, stars, horses and people. Shortly before his death he discovers that the patient labyrinth of lines traces the images of his own face. —Jorge Luis Borges

The Argentine writer Jorge Luis Borges describes a journey to draw the world in “The Aleph.” The traveler starts from this premise, and unfolds with natural landscapes, animals, plants, and the “creation” of tools and products within human existence. This passage progresses through many definite appearances, changing spaces and borders, the consciousness of others, and compounds of matter, even to the dimensions of imagination. The contradiction and conflict between materiality, temporality and existence has to eventually return to the body as a state of introspective perspective and transcendence, a creation in “the meaning of landscape.”

The workshop “Wild States - Deserted Island” is a charting of the body in the city. The body in journey gathers behaviors, events, perceptions, memories, and other elements, stacked to become its “presence,” drawing an ongoing tension, but the “absence” of the body involves a new perspective and methodology of production that embraces creativity.

THE WAY OF REGIMEN#3: “DRIFT OASIS IN WILDLNESS - LAYERS OF DESERTEED ISLAND”
MAPPING WORKSHOP

阿根廷作家波赫士（Jorge Luis Borges）在短篇故事〈阿列夫〉（Aleph）中敘說一趟描繪世界的身體旅程，旅行者以此做為起點展開其所連結的自然地景、動植物與人類存在中關於「製造」的工具和產物。這趟身體的旅程走過了各種具體的形象、變動的空間與邊界、他者的意識、物質的組成，甚至是想像的向度。這之間關於物質性、時間性與存在的矛盾與衝突，最終回歸身體形成一種反省的視見、超越的狀態，一種關於「地景意義」的創造。

《野地浮州·荒島地層》工作坊是一場城市中身體旅程的譜記，在這趟旅程中，身體採集城市中承載行為、事件、感知、記憶...等元素，堆疊身體的每一個「在場」，有張力的繪製一種連續性，但卻是身體「不在場」的視見，這一視見涉及一種新的方法論生產，且充滿創造性。



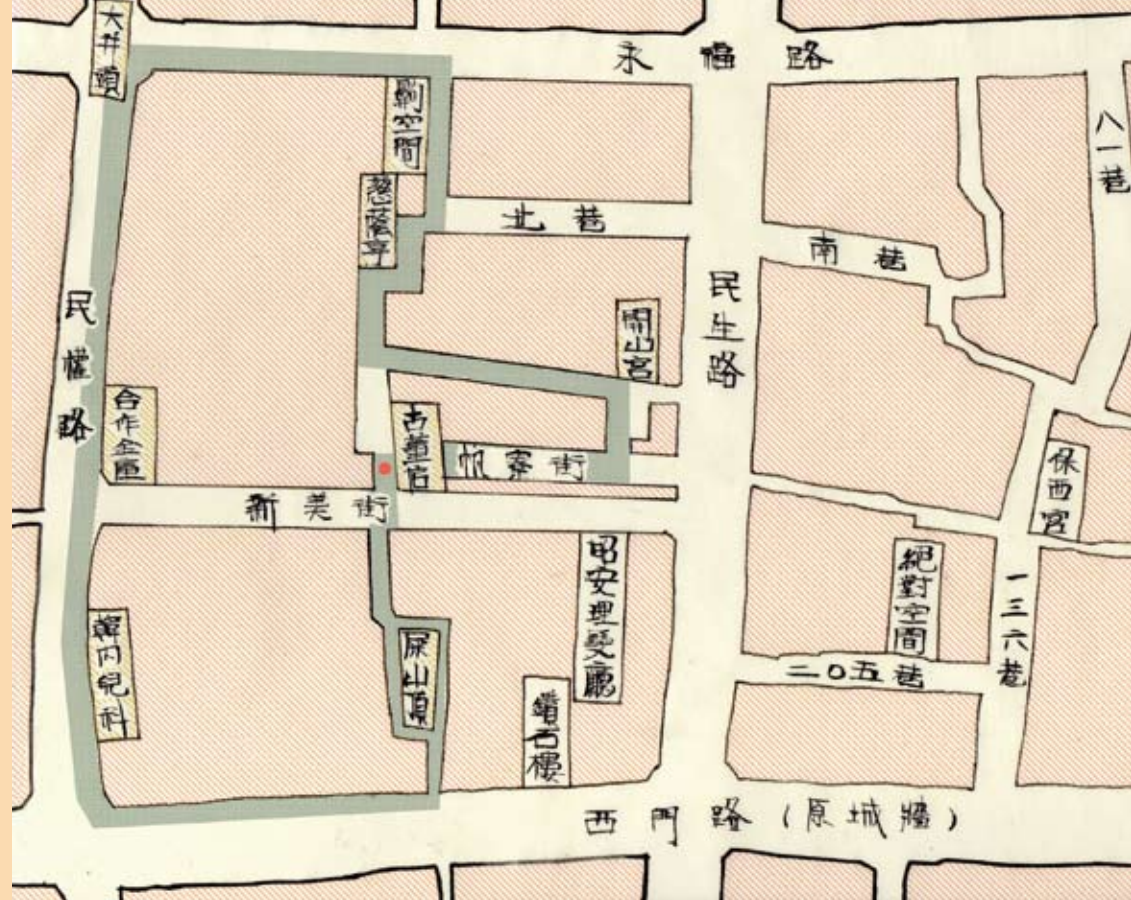
許欣慈（工作坊學員）採集外露的磁磚與鐵窗

李相諠、劉芷廷、林士瑜、張雅婷（工作坊學員）的「落差記錄與拓印」

講師簡介 | 陳宣誠 Lecturer | Eric CHEN

陳宣誠，1978年生，2002年中原大學建築系、2006年國立台南藝術大學建築藝術研究所畢業，2015年國立台南藝術大學藝術創作與理論研究所博士班畢業，同時為中原大學建築系專任講師、順天建築·文化·藝術中心藝術顧問、策展人，創作理論與實踐工作室（ArchiBlur Lab）主持建築師及建築繁殖場領航員。

Eric CHEN
Born in 1978, Eric Chen graduated from the Department of Architecture, Chung Yuan Christian University in 2002, followed by the Graduate Institute of Architecture at Tainan National University of the Arts in 2006 and its Doctoral Program in Art Creation and Theory in 2015. Chen is currently a lecturer at his alma mater, and serves as an art consultant/curator for THE 201 ART, principal architect at ArchiBlur Lab and navigator for Interbreeding Field.



製圖 Map Drafting by 林浩瀚 Hao-han LIN

李武壽 | Wu-shou LEE

「我說，此地」居民生活史導覽

“Here, this place, I say” - Tours of Living History Guided by Residents

李武壽，過去曾從事過木材加工與學米生意，自20歲起跟隨父親接觸古董，目前從事古董生意近37年。

Wu-shou LEE

Engaged in woodworking and rice in the past. Introduced to antiques by his father at the age of 20, and has been in the antique business for 37 years.

想像古城門

大西門以前就在這邊。從前這邊整條房子都是一個姓金的，現在比較衰退了，一間一間賣掉。這邊整排房子是靠西門路，房子好長好長，靠城牆邊，都被那個姓金的全部包了。城牆撤掉後，它就變成店面，所以城牆撤掉後他就是最好的啦！十多個房子店面。



Imagining the ancient city gate

Great West Gate was here. The row of houses here used to belong to someone surnamed Jin. As the family fortunes declines, many of the houses were sold. Back then the houses were located along the ancient city wall. After the city wall was torn down, the houses became storefronts. He is the man profited the most from the demolition. Ten-something money making storefronts!



條條巷弄通羅馬

這個巷子就通到廟旁邊，一直通到新美街那邊，等一下去到廟那邊你就知道了。巷子很窄，古早說摸乳巷就是這樣。

Every alley leads to Rome

This alley leads to the temple on Xinmei Street. You will realize it when we arrive at the temple later. The passage is super narrow. This is exactly what we called “gentleman alley” in the old days.

駒空間後方廢墟

這邊本來有房子後來都撤掉啦！因為這不是私人土地，是救濟院地，本來是佔用偷蓋的房子，國民政府來之後要跟救濟院收稅金，變成要交租金給救濟院，不合算嘛，因為這裡車子不能進來，就都拆啦。這條叫做北巷，過民生路那邊叫做南巷。清朝這邊住很多人，以前全部都是老房子喔，現在都拆掉了。巷子都差不多4-5尺，北巷以前都住一些有錢人，是熱鬧的地方很有名，你問老人南巷、北巷在哪裡，他們都會告訴你。



Relics behind Howl Space

There used to be houses but were all torn down. The houses were illegal buildings occupying an almshouse property. After the KMT government started to impose taxes on almshouse properties, the dwellers all moved out. This is North Alley, and South Alley runs from Minsheng Road. It was densely populated in Qing Dynasty. The alley was about 1.5 m. Although the old houses were all gone now, it was prosperous and crowded with rich people at one time. If you ask an old man where North Alley or South Alley is, he will show you the way for sure.

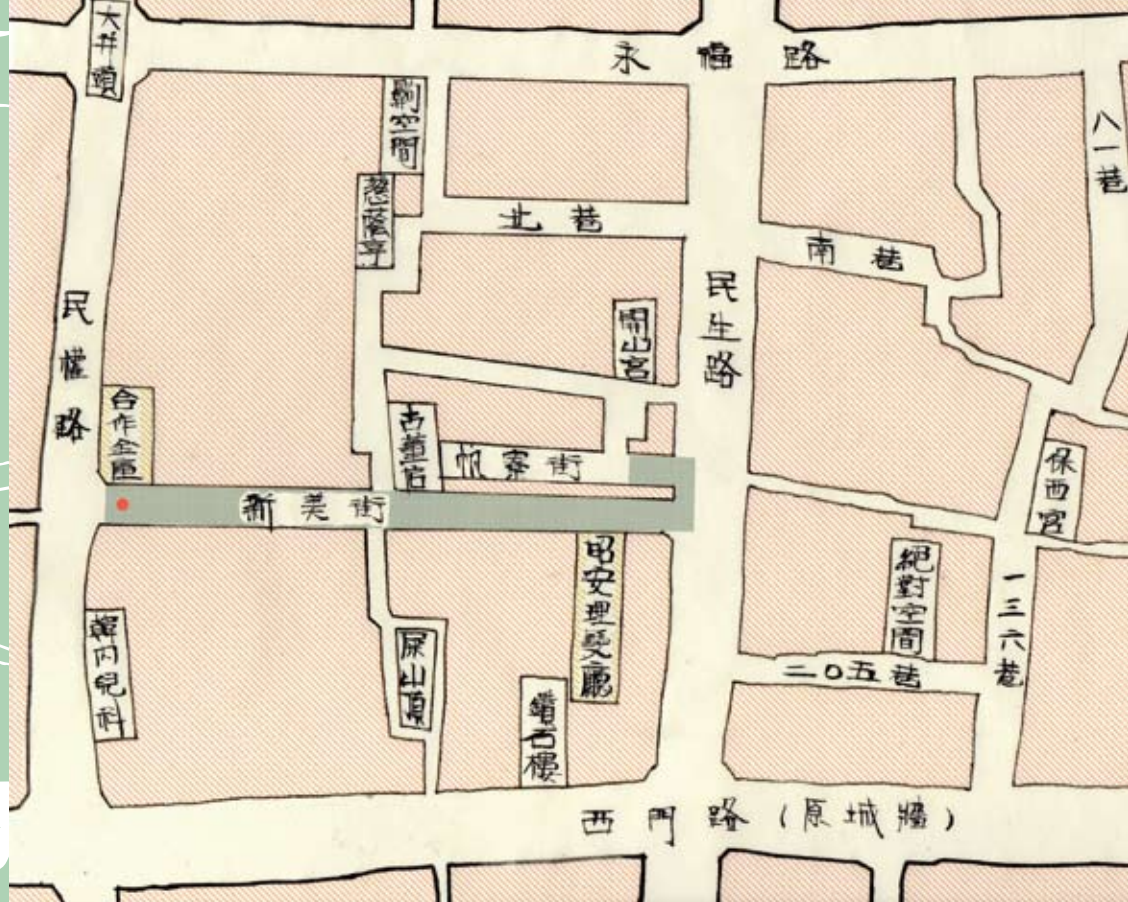


振香珍餅舖

這個做老餅的餅店，跟那個永福路的那間是跟同一個日本時代的師傅教出來的，它沒有到大路上開店，就在巷子裡面做，它比較便宜，另外那個比較貴。但是他沒有常常做，你要問他。

Zhen Shiang Jen

This old bakery is owned by a master baker who followed the same Japanese master with the owner of the famous traditional bakery on Yongfu Road. Instead of opening a store on the main road, the master baker stays in the alley and sells his goods at cheaper prices. However, he bakes on an irregular basis. Prior booking is needed.



製圖 Map Drafting by 林浩瀚 Hao-han LIN

黃德祥 | De-xiang HUANG

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黃德祥，昭安理髮店理髮師，1977年開始搬遷至新美街，中間幾度搬遷，最後買下房子落腳於新美街9號。平時也從事素人藝術創作，曾於台南文化中心展出過2次。

De-xiang HUANG

Barber at the Zhao-an Barber Shop. First moved to Xinmei Street in 1977, finally settled on No. 9, Xinmei Street after relocating several times. Huang is also an amateur artist, and has exhibited twice at the Tainan Municipal Cultural Center.

船駛入港

船來到城門口，帆船駛進來，這條路以前是最熱鬧的，都是最有錢的人在出入的。金仔店、銀樓都在這邊，後來演變，我來的時候，從西門路到永福這裡，整條都是賣布的，不是南部而已囉！北部的布店也是這裡民權路這裡的人去開的。做布的出了一個很有錢的人就在這裡，現在這個阿銘牛肉麵旁邊一間是侯雨利。



When the boat sailed into port

Back then, the sailboat would park at the ancient gate. This road was the most popular business center crowded with rich people and jewelry shops. Then it evolved into a center of fabric stores when I moved into the neighborhood. The fabric stores spread throughout the section of Minquan Road between Ximen Road and Yongfu Road. Large ones even had branch stores in Taipei. There once lived a very wealthy man next to "A Ming Beef Noodles" called Hawauri.



對街的水管

以前沒有這條路，這條路是光復之後才開的。我怎麼知道？因為我那間店有個水管壞掉，對面的地磚滲水，叫我要修水管。我把水切掉，結果換對面來拜託了。所以就是對面以前跟這邊是同一間房子。

Pipe across the street

There wasn't a street here before. The street was built after the Retrocession of Taiwan. How do I know? There was one time when the neighbor across the street came to me for their popped up tiles. They claimed that it was my leaking pipe that caused the tiles to buckle. Therefore I turned off the water supply to that pipe, but their water supply was also shut off. Then I realized that my house and the house across the street belonged to the same building.

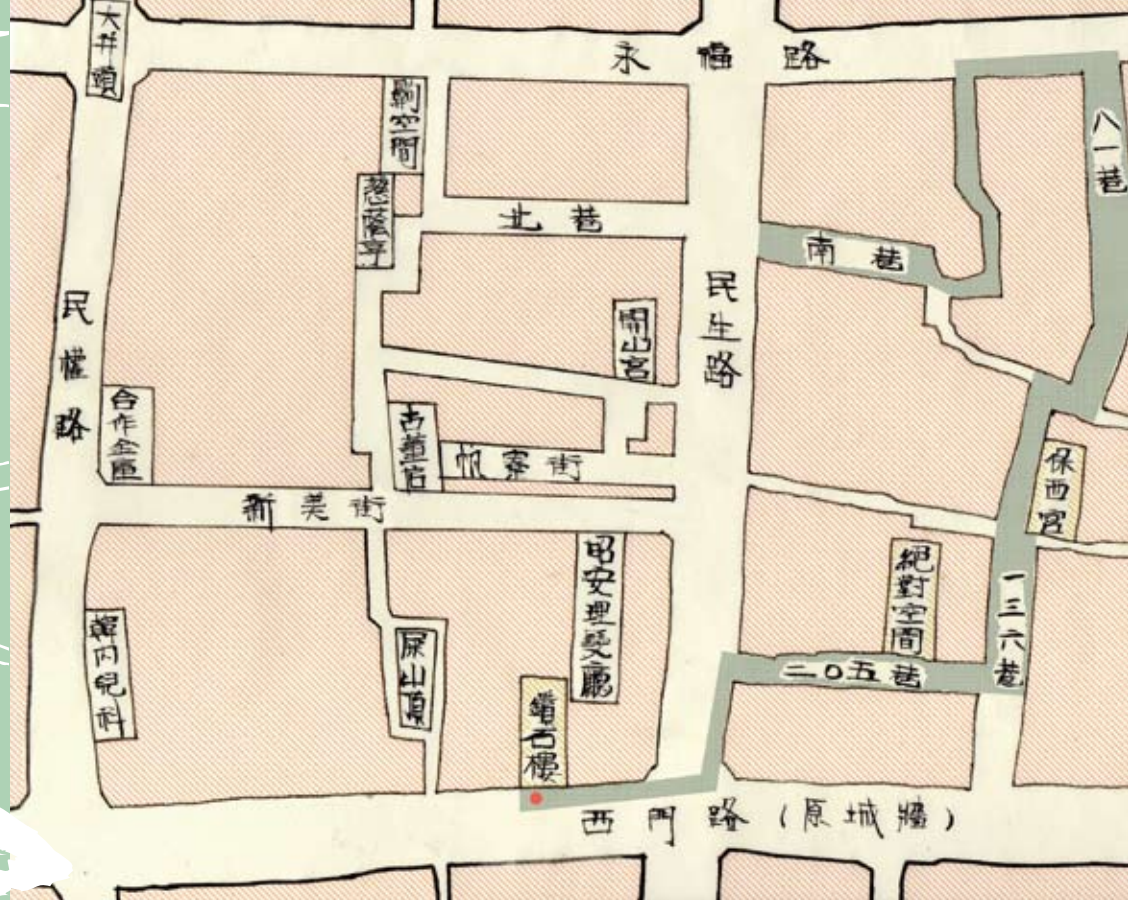


從街頭住到街尾

我新化人，66年剛來時住在這間，隔壁就是韓石泉的後面，在這裡住十幾年，後來屋主說要起厝，沒辦法我就搬。後來搬到這間，以前是印刷廠，住兩年就被討房子，每天叫個女兒來店門口站衛兵，你不搬不行，所以又被逼搬家。後來想一想，好家在這樣被逼被逼，後來就還能買了房子。失意的時候、壓力重的時候，東西就拿來隨便組裝。

Living along the street

I am from Shinhwa. Here is the first house I rented when I moved here in 1977. Next door is the famous doctor Han Shiquan. This is the backyard of the clinic. I had lived here for more than ten years until the owner decided to expand the house. Then I was forced to move to another house on the same street. It was a printing factory. I only lived there for two years and was forced to move again. The owner even sent his daughter to my front door every day. I had no choice but to leave. Finally and fortunately, I worked up the guts to buy the house I'm living in now. Whenever I feel depressed or stressed out, I dismantle daily goods and reconstruct them into my creation.



製圖 Map Drafting by 林浩瀚 Hao-han LIN

蘇展瑩 | Chan-ying SU

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蘇展瑩，台南西門路上鑽石樓酒吧經營者，平日也是老車愛好者與老物收藏者，對於台南歷經的變遷有諸多個人思考。

Chan-ying SU
Owner of the Diamond Hall on Ximen Street in Tainan. Also a classic car enthusiast and collector of old things. Has many thoughts about the changes in Tainan.

鑽石樓與我

我媽媽是學洋裁的，只記得是在巷子裡的裁縫社，後來回去一直找不到。這棟房子側面的舊門出去是條從外觀已經看不見的小巷子。我在整理這棟房子的時候，有天出去整理環境，看到角落的柱子上寫著「天保時裝社」，馬上打電話問媽媽裁縫社的名字是不是天保，媽媽問：「你怎麼知道？」我回答：「我就站在這裡。」這種命運的連結成為一種隱性的力量，解決了從開始整修以來對自己的質疑，也支撐我有動力把這個空間該有的尊嚴還給她。

Diamond Hall and me

The very first tailor shop that my mom learned tailoring was located in an alleyway. She tried to get back to the shop but couldn't find it anymore. There was one time when I was renovating this house, I opened the side entrance to clean the passageway beside the building. A corner pillar with words written on it caught my eyes. I called my mom right away and asked if the shop she worked was called "Tien-Bao Fashion Costume". She was surprised at how I knew it and I replied "Because I am here." It was such destined connection that gave me the energy to overcome the difficulties and self-doubts encountered during the renovating process. I felt an eager to bring the space back the dignity it deserves.



走入巷仔內

因為車子開不太進來，它完全就是一個生活的地方。其實台南是丘陵，走大馬路的時候，因為寬度跟被整平的關係，你感受不到那個坡度，可是只要進到巷子內，就開始高高低低。從這裡開始，就進入了我的回憶，這條巷子會一直通到永福路，那裡有我小時候念的永福國小。巷子裡天際線的那種氣味跟感覺，我只要一走進來就會回到那邊。

Strolling into the alleyways

Shielded from the vehicles, alleyways provide areas for living. The topographical changes are easily neglected when proceeding on widened and flattened surfaces of the main roads. But once you stroll into the alleyways, you'll feel the ups and downs under your feet, and realized that Tainan is actually a hilly city. From here, you are entering my memories. This alleyway will lead you to Yongfu Road, where my elementary alma mater is. Whenever I walk in this alleyway, the narrow skyline along with the atmosphere and smell bring me back to then.



繞了一圈，開始蜿蜒的走了

小時候總覺得抄小路就是走近路，其實是比較遠啦！長大才知道。這裡有最新跟最舊的交雜在碰撞。清代的門楣、大正時期的木屋。一些小店也開始回到巷子裡，這些人在整理房子的時候一定也產生像我一樣的故事。我小時候在這邊鑽，長大是自己整理了房子，挖掘那些老東西出來，才建構出自己的面貌。這些再重新整理的地方，你改變不了它，就必須更了解它，去了解為什麼現在的人渴求回到這樣的地方，做這種很繞遠路的事情。

Making detours

It was not until I grow up that I realized alleyways are not necessarily shortcuts. Here in this alley you can find the collision between the modern and the ancient. There are lintels from Qing Dynasty and cabins from the Taish period. New shops have also come. Those who revamped the old houses must have found their unique connections with the buildings as I did. It was the efforts I put in discovering the local history of where I live that constructed my self-identity. In order to find new functions for historical buildings, you have to seek deeper knowledge of them. Only by doing so will you understand why people are making such detours in the alleyways.



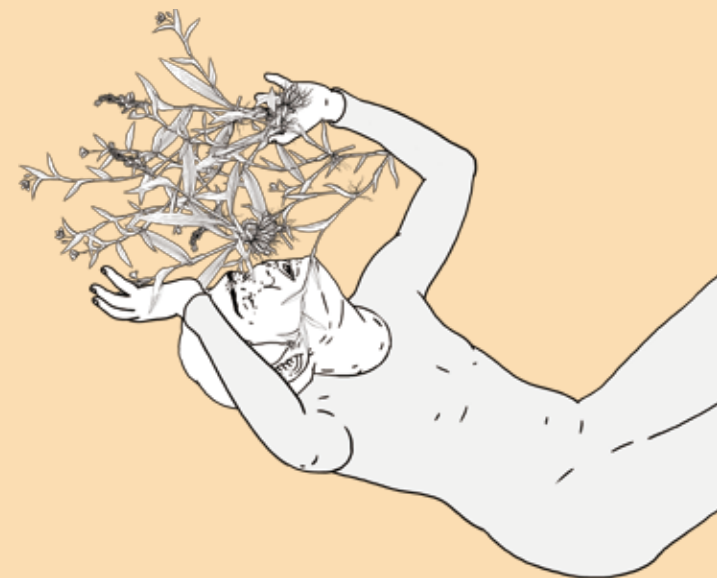
養生之道

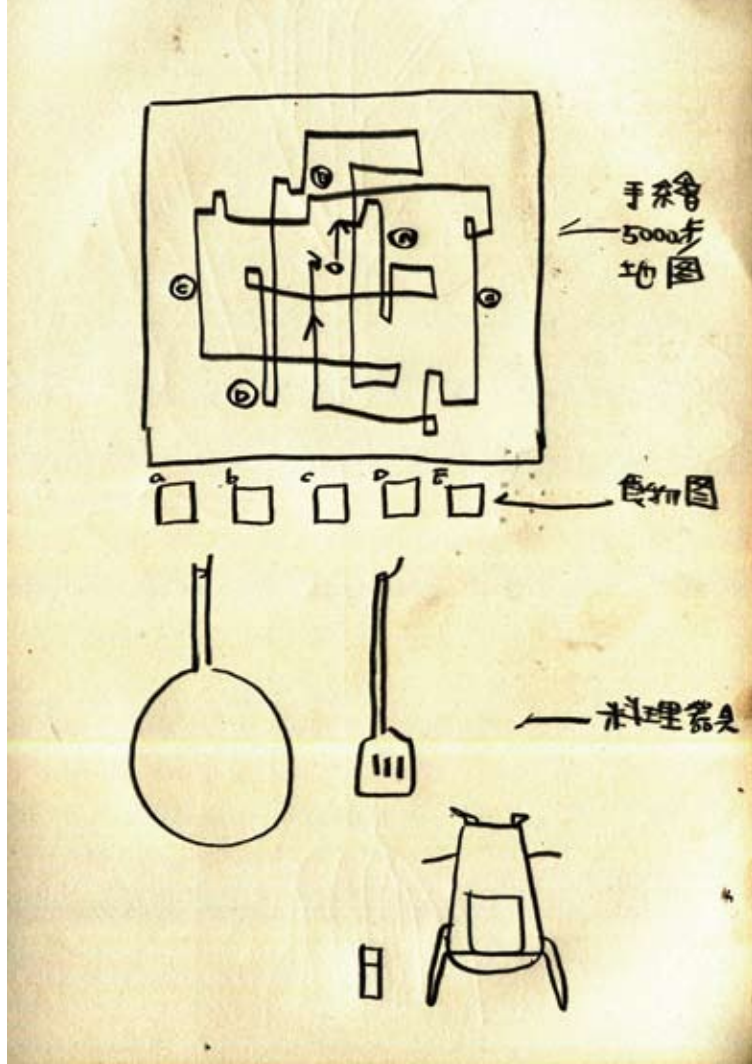
二〇一五 台南永福路二段冬季街區田野運動會

The Way of Regimen: 2015 Winter Field Exercise at Section 2, Yongfu Road, Tainan

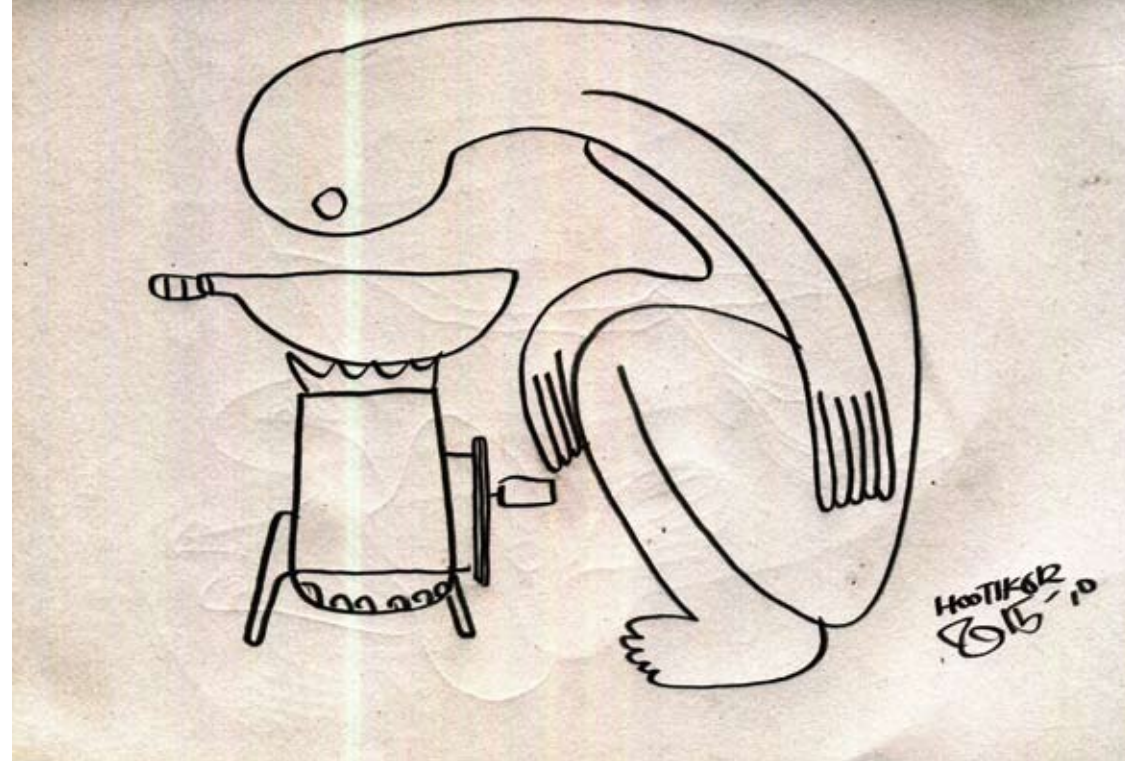
Team 2

日常鍛鍊固本組
Daily Workout Preservation





呂沐苙 (拉馬-默提司 Lama Motis)



你們的故事與我無關。我肚子很餓

Your Story Is Not Relevant to Me. I'm Very Hungry

人類在物質進展中將一顆顆樹一片片草原替換成高聳的建物，這些體塊承載著時間的軌跡有著所謂的文化底蘊，之間流轉著數字的遊戲。

身體在城市裡沒有錢，沒有朋友，沒有語言能力，如何填飽肚子？區域性的文化、傳承、脈絡與我何關？我很餓。

回到一個基礎的肉身條件，遊走於人類的巨大物件之間，尋找可食的食物，以自身為標的，出發，在人類的巨型物件縫隙裡尋找，在無法啃嚼牆上看見，在無法呼吸的地面裂縫中獲得，在5000步內在試著發現那曾經遍地的食物。

In the development of matters, the human transform trees and grasslands to high buildings, which with the traces of time bear the culture and numbers game is circuit in them.

The body in the city is without the money, friend and language ability, how to fill the belly? The regional culture, continuity and context is not relevant to me, I'm very hungry.

Returning to the most basic condition, body. Roaming in between human's huge objects. Searching for edible food. The self is the point, from which starts the searching in the gaps of human's huge objects, the seeing on the un-chewable walls, and the obtaining within the cracks of the un-breathable floor, trying to discover the once-all-around food in 5,000 steps.



呂沐苙
Mu-jen LU

Mu-jen LU (拉馬-默提司 Lama Motis)

生於1971台灣台北

學歷

2005 國立台南藝術大學造形藝術研究所碩士

群展

- 2015 「海島·海民打狗魚刺客海島系列」，駁二，高雄
- 2015 「福島翻計畫」，么八二空間，台南
- 2014 「與社會交往的藝術——香港台灣交流展」，香港

個展

- 2015 「眼蟲計畫-大地魂」，絕對空間，臺南
- 2015 「老虎油抄手」新浜碼頭藝術空間，高雄

1971 born in Taipei, Taiwan

Education

2005 M.F.A in Graduate Institute of Plastic Arts, Tainan National University of the Arts

Group Exhibition

- 2015 Island·Islander—Fish Snipers' Island Series—Qijin Story, The Pier-2 Art Center, Kaohsiung
- 2015 Yesterday Comes Today, 182artspace, Tainan
- 2014 Art as Social Interaction—Hong Kong / Taiwan Exchange, Hong Kong

Solo Exhibition

- 2015 Euglena Program of Art L' eprit de la Tere, Absolute space of Arts, Tainan
- 2015 Love You on Hand, SinPinPier - Absolutely Art Space, Kaohsiung

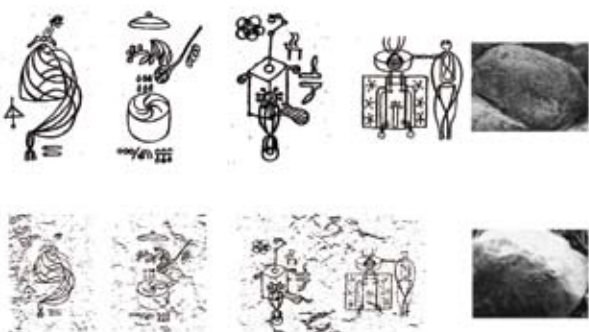
呼提克「盡情」的用火技術

特約記者：古宇芳

呼提克人是目前存在的人種之中相當古老的一支，目前所殘存的族人相當稀少，他們有著相當先進的農耕技術，許多技術更是超越了現今的所有發明。然而這些技術目前多已遺失，只能從探險隊在聚落遺址中發現的符文與目前殘存的老人家的記憶相互比對而有進一步的認識。在探險隊最新一期的發表中，我們看到一頁莫約二二歲左右的孩童所寫的日記以及數份符文的出土。符文中標示了呼提克特有的能量場圖，此外我們還可以看得到一個類似鍋爐的器物與人的使用記錄。記者於是深入訪問呼提克殘存的老者與醫官，儘管弱勢，這些似乎象徵著智慧的老者，但對於這些符文卻一無所知。這些似乎象徵一種用火技術或烹飪技術的符文可能在更早前便已經遺失。近年他們烹煮食物的方式已與常人無異，但在食材的選擇上仍有著相當卓越的見解，特別是在不同植物與烹飪方式與人體各器官能量場的修提關係上。目前有許多專家正著手這方面的研究，期待開創一條健康的飲食之道。

賽塔日記

八月十六日 天氣好的不得了，海很藍雲很白偉大的老者編滾連繩是說：你除了是你，你還是更多。於是我們那個愛拍使人的老媽總是要我做比除草更多的事情。如果可以，我真的想要繼續跟那些小昆蟲玩，我不懂。老媽不是直接我可以做任何我想做的事情嗎？那我不懂。但是不能只在樹陰除草就好吧？真是自我矛盾的媽媽！但是隨望的沙沙巴卻因為這句話而作出了大元爐跟大風爐，沙沙巴巴地很大了！從我很小的時候他就住在觀察聚會所的大火盆。直到最近他終於發明了大熱爐。大熱爐可以把木頭重燒成好幾次。沙沙巴還在改良大熱爐。但是老媽已經厭棄了。因為她可以做更多種菜。還一直叫我跟沙沙巴學習。老實說，我覺得在火堆烤烤肉就很好啊，不用燒很多次。



田野運動 | Field Exercise

1. 以「絕對空間」為身體出發點。
2. 行走的路線以步伐來計算，手直紙張紀錄可食的食物位置及木材，並在5000步內回到出發點，料理服務自身的身體。
3. 以文件呈現此次的作品。
4. 開幕當天執行第二次踏查，並料理自身所需，如無所獲就不吃。

1. Body starts from Absolute Space for the Arts.
2. Count the walking route with steps, record the location of food and woods with hands, and head back to the starting place in 5000 steps to serve the body with food.
3. Present this project in documentary files.
4. Execute the second try during the opening, and serve the body with food. If obtain nothing, eat nothing.



蔡音璟 TSAI, Pou-ching

關於《TSP》與《Holiday》 | About 《TSP》 & 《Holiday》

這是與抗爭有關卻和目的無關的作品，這些作品出發點是希望能透過這些作品去轉化在經歷了這些抗爭活動後，參與者在離開現場後帶走的恐懼及創傷，這些心理上的創傷，我認為必須得到某種出口，或必須去治療他，這樣我們才有能力再次面對，未來不知道會不會到來的挑戰，而我採取的方式便是讓這些在抗爭現場（非日常）的物件轉化成日常生活中可以經驗的狀態。

將這些抗爭狀態融合在小資階級的生活情境中，也許能提供一種既能輕鬆悠閒又能嚴肅的為抗爭作準備的提案。



This is a piece of work that does not focus on the purpose of protest, but the protest itself. These works were inspired by the hope of conversing and dealing with the traumas and fears that protest participants went through after they came back from the campaigns. I believed that these traumas need to be either treated or relieved through certain method, so that we could deal with the uncertain challenges in the up-coming future. The approach that I choose is to transform those objects from the protest scenes into something that could be experienced within the context of our daily life.

Perhaps, by combining the protesting status with the sense of petty bourgeoisie, it could serve as a protesting proposal that gives consideration to both solemn and ease.

行政院考
Executive Yuan Studies

記得在大學的時候曾經一夥人半夜騎機車從台南殺去西子灣看日出，望著海洋期待看到太陽升起的我們，原來太陽早就在我們背後的山頭升起，有時候我都會想未來的我會覺得現在做的是對的嗎？因此我決定邀請未來的我們再回到行政院做一次考察，請他們談談那天晚上發生的事。

I remember that there was a time when I was still doing my BA, my friends and I went to Siziwan district to watch the sunrise. We stared at the ocean, expecting to see the sun rise from the horizon, not knowing the fact that the sun has already rises behind our back. I often wonder that whether myself from the future would consider what I am doing now to be correct? Therefore, I decided to invite ourselves from the future to go back to the Executive Yuan to do an investigation and ask them to talk about what happened that night.



蔡吉璟
Pou-ching TSAI

1986年生於臺灣，嘉義 現居創作於臺南

個展

- 2014 「TSP!-蔡璟個展」，8又二分之，台南，台灣
- 2013 「我們就此閃耀」，海馬迴 光畫館，台南，台灣
- 2011 「有些事不是天生就很會」，IS空間，台南，台灣
- 聯展 2015 「VT秀秀」，非常廟，台北,台灣 2015 「大景」，絕對空間，台南，台灣
- 2011 「廣播早操」，八樓當代，台北，臺灣
- 2011 「Prove life some... 陳怡如／蔡璟雙個展」，新浜碼頭，高雄，台灣

1986 Born in Chiayi, Taiwan Now live and work in Tainan

Solo Exhibition

- 2014 「TSP!」 8 1/2, Tainan, Taiwan
 - 2013 「Let's Blinging, Guys!」 Fotoaura Institute of Photography, Tainan, Taiwan
 - 2011 「Some things are not born it will」 is Trattoria, Tainan, Taiwan
- Selected Group Exhibitions

- 2015 「VT Show Show」 VT ARTSALON, Taipei, Taiwan
- 2015 「The Great Scenery」 Absolute Space for the Arts, Tainan, Taiwan
- 2011 「Broadcast morning exercises」 Floor 8 | Contemporary Art Space, Taipei, Taiwan
- 2011 「Prove life some... CHEN YI-RU / TSAI, POU-CHING」 SinPinPier-Absolutely Art Space, Kaohsiung, Taiwan



池田剛介
Kosuke IKEDA

位於台南中心位置的巨大建築-台南中國城，這裡在八十年代初甫開幕時，是曾擁有高人氣的購物中心，但在九十年代歷經急速衰退，而後遭長久擱置，如今成為宛如廢墟般的樣貌。

流過街道的運河有一部份埋身於此，而後才建造的娛樂設施的廣大地下樓層曾經有運河貫穿流過。形成從流動的世界孤立在外地下空間，沒有來自外界的光源，無法活化的時間也就此停滯。

但是不活化也不意味著必然就是死亡。寂靜壟罩的空間中時而迴盪著有回音效果的歌聲。在遺留小餐館或遊戲機台殘骸的幽暗地下樓層中，一個男子坐在椅子上看著電視。他在衰敗的空間內搬入卡拉OK伴唱組，裝飾房間，營造出可以唱歌的空間。

很多時候，客人獨自前來唱了幾首歌後又揚長而去。可以感受到這不是為了迎合誰，而像是徹底自我滿足的歌唱。不需展開面對面的社交或像是在網路社群網站「按讚」，在黑暗封閉的時空裡僅有他的歌聲閉鎖於此。而又因為自我封閉的關係能深深地自我滿足在歡唱中，而這是能夠大書特書的吧！牆面上手寫著這樣的注意事項「請勿喧嘩，唱歌我最大」。

不經意突然聽到熟悉歌曲的前奏，〈突如其來的愛情〉（東京愛情故事主題曲），正用流利的日文唱著九十年代最紅的流行歌。〈那一天那個時候在那個場所〉——在街上散步時如果不是偶然踏入這裡，我也許不會再有二次造訪這個場所的機會吧。長久以來閒置的巨大建築物在今年底就要拆除了，轉化成充滿水與綠蔭滿溢的場域而重生。（翻譯/陳筱恬）

Chinatown Tainan, a mammoth structure located in the center of Tainan. It opened in the early 1980s as a shopping mall, which achieved popularity soon after its opening, but rapidly declined in the 1990s. Having been abandoned for a long time, the premise now lies in ruin.

Built after reclaiming a part of the canal that flowed through the town, the canal stream had once penetrated the vast underground floor which used to house entertainment facilities. Devoid of natural light, the basement space sits as if dis-connected from the current world, and time is lost in eddies, existing but inert.

However, being inert does not necessarily signify death. In this quiet space, singing voices occasionally reverberates through the air. There was a man watching TV, seated in a chair on the dim basement floor filled with the abandoned wreckage of eateries and game machines. He brought a karaoke set and decorated this dilapidated space to create a space to sing.

In most cases, customers come alone, sing a few songs, and go away. It felt like the singing voices were not intended for anyone; thoroughly an act of self-indulgence. These singing voices are not opened to communication, be it face to face or a "like" on Facebook. The voices exist in a self-enclosed sphere in amidst the darkness. Singing voices with the joy of something deeply self-enjoyment because of the self-enclosure - I wonder it sounds a little exaggerated to go that far. Written on the wall was a note, "Don't be loud. When you sing, you are maximized."

A familiar song intro ambushed me. Love Story wa Totsuzen-ni (A Sudden Love Story), a J-POP hit song from the 1990s, was sung in fluent Japanese. "On that day at that time at that place" — if I did not visit here by chance while exploring the city, I would never have had the chance to interact with this place. This huge building, abandoned for more than 15 years, will be demolished by the end of this year, and plans to newly resurrect itself as an area filled with water and greenery. (Translator: Ken Shimizu)



池田剛介
Kosuke IKEDA

池田剛介，1980年生於日本福岡，目前定居、工作於東京。畢業於東京藝術大學互動媒體藝術系研究所。他的作品主要圍繞在對於自然現象、生態與能源的興趣。同時，探索各種作品的形式，如裝置、浮雕式繪畫、現地創作計劃等。他同時也獲得Pola基金會2015年的獎助補助，於2015年6月至2016年6月在台北進行為期一年的進駐。

近年，池田在台灣展出了系列以《物件的生態圈》為名的作品，處理特定場址物件與能源之間的關係。在這個系列中，2014年於國立台灣美術館展出的是日本福岡的版本，而在2015年於台南絕對空間展出的則為台南版本。在進駐於台北打開當代期間，他也開始了錄像投影的創作《Exform》。在這件作品中，他主要關注地方獨特經濟型態的路邊小吃「攤子」，同時對地方經濟活動與全球經濟與社會環境之間的關係，提出了他的疑問。

Kosuke Ikeda was born in 1980 in Fukuoka, Japan, and currently lives and works in Tokyo. He has graduated with an MFA Inter Media Art from Tokyo University of the Arts. Ikeda has developed his work mainly around his interest in natural phenomena, ecology and energy while exploring various forms of artwork such as installation, relief-style painting, and site-specific projects. He is a recipient of the fellowship by Pola Art Foundation in 2015, and will stay in Taipei from June 2015 to June 2016.

In recent years in Taiwan Ikeda has exhibited a series of work entitled Ecosystem of Objects which deals with the relationship between site-specific objects and energy. In this series, he has developed the Fukushima version at National Taiwan Museum of Fine Arts in 2014, and the Tainan version at Absolute Space for the Arts in 2015. He has also started video work project called Exform during his residency in OCAC in Taipei this year. In this work, Ikeda has focused on food stands called TANZU as a unique local business form while questioning the relationship between the local economic activities and the global condition of economy and society.

養生之道

二〇一五 台南永福路二段冬季街區田野運動會
The Way of Regimen: 2015 Winter Field Exercise at Section 2, Yongfu Road, Tainan

Team 3

Regimen Restoration

養生調息復健組



~~倪祥 NI Xiang~~
~~官方曖昧~~
~~Official Ambiguity~~

這四個字由來是好友李青亮由生活中去領悟到並傾訴給我們知道的，但時間久遠所以以下有我個人解釋在裡面：

偷渡一段感情時的手法，既不失禮數也不得罪誰，一切看似合情合理，沒有道德問題，要傳達的對象既不清楚卻也明顯地不得了。

藉由大林蒲居民「娘子」對我描述她在民國81年5月26號發生的大林蒲「526事件」當天發生的個人史為文本，製作成官方號誌後再舊化處理成好像本來就在那邊的樣子。



田調526事件的娘子

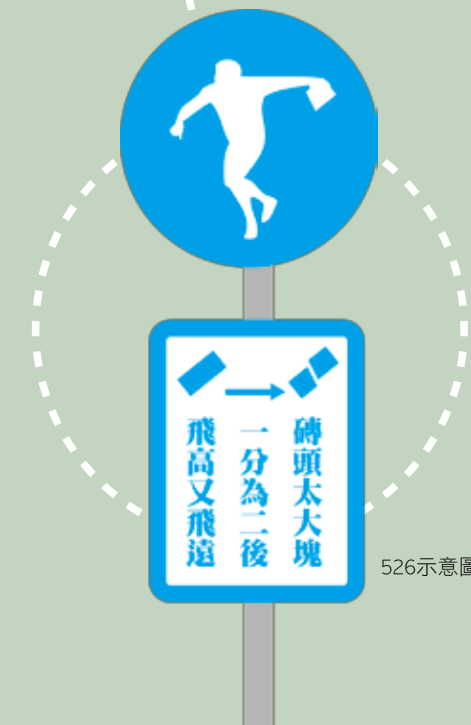
These four characters (guan-fang ai-mei) were discerned and verbalized by our good friend Ching-Liang LEE, but since it has been some time ago, I have added my own interpretation:

A technique of smuggling a relationship, that is not impolite or offensive. Everything seems to work within reason, with no moral concerns, and the person in question is aware but also absolutely clueless.

Inspired by the personal history of Dalinpu resident Niang-tzu on the events of May 26, 1992 (also known as the May 26 Incident or the 526 Incident), I have recreated her narrative as an official signage, tinted and distressed to look as if it was there in the first place.



類似夾雜在這些號誌之中



526示意圖



田野運動 | Field Exercise

(A) 像好學生一樣不厭其煩問個清楚，因為回答常會走偏，但走偏有時也是你要的。

(B) 盡量多問一些吃的，因為你有機會吃到。

(A) One should be persistent in their inquiries like a good student. But since responses may often be off, that might also be what you want.

(B) Try to inquire more about food, as sometimes you will get to eat some.



倪祥
Ni Xiang

地球上最強生物—藝術家。因為人正直，所以就算做卑鄙的事也能可歌可泣。具免死金牌，越險越是強大。綜合上述兩點，加上相信我的同伴們，能掀起一場讓沒參加的人遺憾終生的戰爭。


因為太過幼稚所以2015年才算是出社會解鎖，嫩咖的我得到足以成長或就此萎靡的經驗值。目前小嫩豬（Little Young Pig）一直變形成各種不錯樣子但還是希望能好好寫歌就好；自戀的邱秀才在一些名場面展現的風範讓我心疼也想虐爆他。

希望之後大家不要海涵我，真心謝謝。

The strongest life form on earth: The artist. Even despicable things become grand when you are noble. With forgiveness, great power comes with great risk. Combined with the two points above and friends that believe in me, we can lead a war, a war that inflicts regret to those who have missed out.

Because of my childishness, 2015 has been my year of becoming, both in growing and failing miserably. The Young Little Pig continues to transform unscathed for now, but I hope I can just write songs. CHIU the narcissist continues to show his swagger at various scenes, which makes me feel sorry for him, but I also cannot help but want to hurt him.

I hope no body tries to tolerate me in the future. I say this with sincerest thanks from my heart.



王佩萱 Pei-hsuan WANG

《星塵之作：世界中心的異外想像》

Made of Star-Stuff: Imagining Outsides at the Center of the World

都擁有香港以外的不同生活經驗

have had exposure to all the different kinds of lives outside of Hong Kong



此長期計劃始於2015年3月，以香港的少數或弱勢流散族裔為關注起點，利用各種極為凌亂卻真摯的方法，累積許多來自世界各地之「他者」們對於自己過去、當下、未來的想像。

至今，所謂「少數或弱勢流散族裔」包括香港沒有合法居留權的尋求庇護者（Asylum Seekers）與難民（Refugees）、外籍移工，與已經在香港居住許久的「道地」港籍外裔人士；隨著計劃的推動與演變，此族群將漸漸擴及台灣的「他者」，以堆疊的故事建構出只增不減的集體經驗。

This long-term project began in March, 2015. Based in Hong Kong and investigating the condition of minority groups in Diaspora within the city, the project set out collecting “the Other stories” through fieldwork and participatory art practices.

Asylum seekers, refugees, and migrant workers make up the body of participants to the project so far. As the project continues to evolve, communities of the Other living in Taiwan will be connected as well. Through sharing stories and experiences, a collective narrative bridging spaces, time, and imaginations of seemingly disparate individuals gently forms.

《星塵之作：世界中心的異外想像》@ 養生之道

Made of Star-Stuff: Imagining Outsides at the Center of the World @The Way of Regimen

參與式創作是《星塵之作》串聯的方法原力：藝術家、互不相識的「他者」們個別口述心中所想之事物，爾後交互觀賞描述過程的錄影片段，畫出別人所想的東西。展出短片《天堂一般》拼湊了部分的圖畫、影像記錄，交錯集結成故事，而其餘作品則是憑感覺選定過程中重復出現的圖像元素，嘗試揉合自己的經驗再次詮釋，承載屬於所有參與者的可塑想像。

Participatory art practices acts as a medium to connect in Made of Star-Stuff: Imagining Outsides at the Center of the World. Individually, the artist and “the Other participants” describe a thing from their past without disclosing what it is; the process is filmed, and upon viewing the filmed descriptions, the participants would draw each other’s thing. The short film Like Paradise presents a story made from collages of footages and drawings collected. The remaining pieces are made from intuitively picking out repetitive elements throughout the exchange processes, and reinterpreting them in hopes of housing (one version of) the ever-evolving stories and imaginations of all participants.



田野運動：「未完的夢」 | Field Exercise : The Dream to Come

泰國廟在新界，是世外桃源，有樹蔭與蟬聲覆蓋著——儘管幾米之外就是被飽和的九龍與香港島排擠的工廠；園區小角落堆滿了大大小小各式各樣的神像，宛如 Lek 對生命萬物態度的縮影，隨性又虔誠，包容並充滿謙卑。

上環的天台有小朋友的生日會，流散者們齊聚，替自己（同樣無身份無醫療教育福利的）下一代慶祝成長、祝福未來；Cosmo為了吸引小朋友們的注意，舉起手大喊「有糖果！」

The Thai temple sits quietly in the New Territories like a hidden paradise. Its grounds are covered in thickets and cicada sing-songs, as the factories, pushed out of the saturated Kowloon and Hong Kong Island, labor away nearby. A small niche down the slope houses gods of all magnitudes and sizes. It makes up the silhouette of Lek's approach on life and all living beings: carefree and devoted, with an all-encompassing grace and humility.

There's a rooftop birthday party in Sheung Wan. The folks in Diaspora gather to celebrate the future and the growth of a boy (who, like everyone else, has no formal identity and receives no educational, social, and health security). To grasp the attention of the kids at play, Cosmo shoots his hand high up in the air and screams, "Cann-diees!"



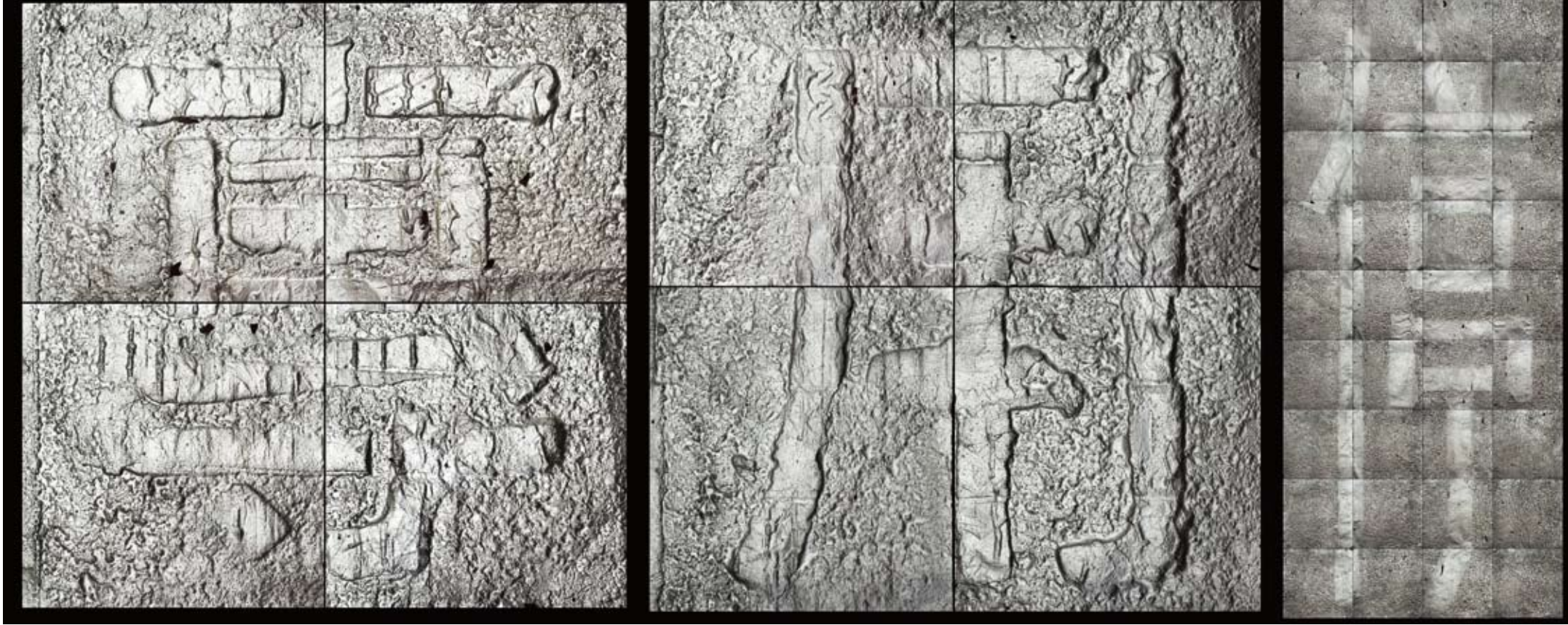
Pei-hsuan WANG
王佩萱

王佩萱，新竹人，美國 Macalester College 畢業，美國 Cranbrook Academy of Art 藝術創作碩士。作品觀照自身經驗與周遭世界的聯結，探討跨界域（transborder）文化與個人身份、土地認同的微妙關係，並呈現於物件的塑造和特定場域的空間裝置中。

2013年回台灣後的個展包括在新竹江山藝改所的《天堂一般》、台北視盟福利社的《膜拜境戶》、竹圍工作室十二柱廠房空間的《實驗一：漂浮的構成》、國立台南藝術大學的《埠口》。2015年3月進駐香港1a Space，進行關於香港少數族裔的實作計劃，9月於荷蘭的 Sundaymorning@ekwc，進行數位土地採樣計劃；2016年1月將進駐台北國際藝術村，聯結香港與台灣的族群與故事。

Pei-hsuan WANG was born in Hsinchu City, Taiwan. Her practices reflect on the intricate ties between private experiences and the outside world in the face of globalization, and furthermore explore the nuanced relationship between transborder cultural, personal, and geographical identification through installation and object-making.

Wang's solo exhibitions since her return to Taiwan in 2013 include Like Paradise in Jiang Shan Yi Gai Suo, Hsinchu, Mobile Scapehood at FreeS Art Space, Taipei, Formation No.1: On Levitation at Bamboo Curtain Studio, Taipei, and Closer to Home at Tainan National University of the Arts, Tainan. She began a research project on communities in Diaspora in Hong Kong through 1a Space in spring, 2015, and has been conducting a location digitalization project at Sundaymorning@ekwc, Holland since fall, 2015. She will attempt to connect individuals and stories of Diaspora from Hong Kong and Taiwan during her residency at Taipei Artist Village in January, 2016.



陳建泯 Kian-ming TAN

調節系列：《慢》、《停》、《轉》、《專》、《待》、《禁》、《止》、《用》
Adjustment : Slowness, Stop, Turning, Concentration, Wait, Prohibition, Cease, Application.

旅台期間有幸參與多場民主社運，透過旅行者的視角感受這片土地的生活調性。面對一套支離破碎的體制建構，除了身體力行參與社運革命，或許由外而內進行意識的「調節」，也是一種達到平衡的方法。

《老子道德經》第十六章：「致虛極、守靜篤、萬物並作，吾以觀其復。天物芸芸、各復歸其根。歸根曰靜，是為復命，復命曰常。知常曰明，不知常，妄作兇。」

在這步調急速的年代，或期望時間暫停、或讓人有喘氣的機會。重返現場轉印在地原有的符號與特徵，嘗試封存這片土地的速度，延伸出對「調節」的更多可能性。

I've been lucky to participate in many social campaigns called for democracy during my stay in Taiwan, experiencing local lifestyle on this land as a tourist. For balancing the incomplete social system, we can participate in social movement in person, or, "modify" our own consciousness even it's not a part of the system.

Chapter 16, Dao De Jing:
 "Empty the self completely;
 Embrace perfect peace.
 The world will rise and move;
 Watch it return to rest.
 All the flourishing things
 Will return to their source.
 This return is peaceful;
 It is the flow of nature,
 An eternal decay and renewal.
 Accepting this brings enlightenment,
 Ignoring this brings misery."

In this fast-paced era, stopping the time temporarily or taking a short break is desirably wished. Transforming symbols and traits of a place into a variety of possibilities of "adjustment," I tried to decrease the speed of this land and save it in my works.





田野運動：《僑的探尋》實驗文件

Field Exercise: Manual of Field Research: "Searching for Immigrants"

(透過鋁箔紙進行現成物的2D轉印，過程跟傳統拓印的形式類似。鋁箔紙俱有明顯的塑形效果，透過擠壓與摩擦能夠具體塑形現成物原有的半立體形狀。材質自身的輕薄度以及輕微碰觸易變形的特性，反應了時代所承載的不穩定性，以及被時間侵蝕之後即虛亦實的狀態。

Rubbing ready-mades with aluminum foil is similar to the traditional practice of rubbing. When being squeezed and rubbed on ready-mades, aluminum foil could be finely and easily shaped. The thinness of aluminum foil and its simplicity to be shaped indicate the instability of an era and explore the reality and virtuality of thing after being long eroded by time.



Kian-ming TAN
陳建泯

1991年出生於馬來西亞，2015年畢業於國立台灣師範大學美術系B.F.A。

旅台四年從外國學生到認同為「華僑」的過程，讓陳建泯重新思考對於「家」的想像，過程中意識到模糊的片刻、不完整的脈絡或許正是自身所處的狀態。透過文化結構的拆解，嘗試以自身所處的情景進行集體記憶的客觀描述，由海外華人移民史延伸至本土在地（Localize）的離散現象。隨著時間的流動，華人的再移民現象已經從「僑」轉變成「裔」的形態。

除了透過認同意識的探討，旅台期間活躍於跨校交流展覽合作，並透過策展團隊的建立提供在地外籍學生交流的平台

Tan Kian Ming was born in 1991 in Malaysia. He graduated from The National Taiwan Normal University with a B.F.A.

Tan's self-identification went from a foreign student to an "overseas Chinese" during his four-year stay in Taiwan. Ideas of "home" change in his mind, so that blur and incompleteness are reflections of his current situation. By destructing cultural structure, he depicts collective memory objectively. Beginning with the history of Chinese immigrants, he expands ideas to localization. The idea of overseas Chinese goes from "immigration" to "origin", i.e. they now consider they are someone who have ancestors from China rather than being Chinese immigrants themselves.

Aside from exploring idea of identities, Tan is active in cooperated exhibitions held between different universities. He provides multiple chances for international students to interact with one another with his curatorial team.

養生之道

二〇一五 台南永福路二段冬季街區田野運動會

The Way of Regimen: 2015 Winter Field Exercise at Section 2, Yongfu Road, Tainan



2013年楊佳璇以街區居民為對象所策劃的展覽「赤坎男孩」，此為展出海報文宣。

後話，或是，給下個計畫階段的一份記事

文/楊佳璇

如何可能讓（或者透過）藝術與我們的生活發生/產生關係？儘管可能顯得有些老生常談，但這一個問題卻也是每每在面對眾多當代藝術中那些如星子般，被持續不斷生產、推衍、製造出的議題、展覽、作品、論述時，引發我想去思考的。或許，說白話一點，這是一個很根本性的，回到思考如何重構藝術與自己的生活或社會產生關係的問題。而對我來說，對於這個問題所進行回應的基本思考與行動就是，將自己個人每日的生活視為是每一次從自我出發的微小實踐。

於是，一個最根本的取徑方式是，從回到對於自己個人生活的關注，做為一個開始的基礎，也因此有了這一次與策展人邱俊達共同合作（其實過程較多是我向他的學習）的展覽計畫「養生之道：2015台南永福路二段冬季街區田野運動會」。我們以針對「街區」中的田野調查，來進行一次這樣子的生活實踐（或是實驗）。街區如何有田野的可能，也變成是在這個展覽中，一個被不斷思考的命題。或者換句話來說，我們其實是想著如何同一位在田野中進行觀察的人類學家一般，借用人類學家的眼光，來重新觀望自己的生活環境。

如此針對「街區」所進行的田野觀察，若說是想對於在地進行某種知識形貌的形塑與定義，我們更傾向於以一種從生活中所找尋與發現的殘片、縫隙、不甚重要的、微小的、關於個人的事物，進行一種異質經驗的重新挖掘與交流，並以這些看似一種更不穩定且不確定的狀態來貼近這個實踐本身。於是，關於平常自己上班或上學最常行經哪些路線、途中自己最常注意到哪些事物、中午外出最常去哪一間餐廳買便當吃、最推薦的剪髮店是哪一家、哪一條常常經過的地點，過去其實曾經是某個今日難以想像的特異場所等無關緊要或漫不經心的事情，似乎頓時之間變得異常重要了。

這樣的方式，亦是讓自己從最日常的生活路徑中，得以隨時隨地進行的一種親身參與，和透過一種自我在場的介入下，開始不斷進行的身體測量練習。雖然，從開始有了這個計畫的執行構想到實際進行下，似乎還僅僅像是一個無足輕重的微小起步。但是，或許唯有透過重新找回身體與外在的各種感知（的確是一種與生活之間的復健、固本、調息與鍛鍊），以及重新治療與修補自己的身體感知後，才得以對於自己有重新理解，並接續下一階段我們想與生活環境重新搭建與創造的關係。

Afterwords, or, a Note for the Next Plan

Chia-hsuan YANG

"How do you make art have a relationship with or through our daily life?" It's sort of cliché, but every time when I face numerous contemporary artworks like the many stars at night as derivative of subjects, exhibitions, artworks or discourses, this question is always the initial guide for me. Briefly, this is a fundamental question which returns back to thinking about how to reconstruct the relationship between art and our living/ society. And for me, the basic idea and action for the question's response will be to treat every routine in the world as I do the small personal practices in my own life.

Thus, the curator Yves CHIU and I cooperated (actually during the process, I learned more from him) on the show called "The Way of Regimen: 2015 Winter Field Exercise at Section 2, Yongfu Road, Tainan", and we treated this as a basic way to return back to the personal life's interest. In this show, we aimed at "Street Blocks" area for field-investigation for the life practice(or experiment), and explored the possibility of how they can be investigated and become a continuous thinking process. Or in other words, we ponder how to re-observe our own environment with an anthropologists' vision.

About the "Street Blocks" field investigation, we not only want to form and define some kind of knowledge of the local area, but search for/ discover the fragments, chinks, and unimportant, tiny, personal objects in life, to re-excavate and communicate with the different experiences via unstable and uncertain conditions. Therefore, such as with constant paths we go on to go to work or school, there are also the things we notice on the way, which restaurant we visit frequently for lunch, which barbershop is the our highly recommended, or which general location had mysterious history before..., suddenly those insignificant and unmindful things become extraordinarily important.

Via this way, we can easily participate in our daily paths survey, anytime and anywhere, and help to start the measuring practice with our own bodies. From the whole process of mapping out to the actual practice, this plan seems just a small beginning, but only when we rediscover all of the senses of the inner body and the external, (indeed, it's a kind of life restoration, preservation, regimen and workout), and cure/ repair the senses, will we know ourselves better again, and continue on to the next relationship that we want to link with in our environment.

養生之道：2015台南永福路二段冬季街區田野運動會

The Way of Regimen: 2015 Winter Games of Field Exercise on Sec. 2, Yongfu Rd., Tainan

編輯 Editors | 邱俊達 Yves CHIU、楊佳璇 Chia-hsuan YANG

主視覺 Key Vision | 許哲瑜 Che-yu HSU

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700台南市中西區永福路二段163號

No.163, Sec. 2, Yongfu Rd., West Central Dist., Tainan

Email howlartspace@gmail.com

www.facebook.com/howlartspace

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Lane 205, Sec. 1 Minsheng Road, Tainan.

absolutartspace@gmail.com

absolutart.space

www.facebook.com/abaspace

TEL 06 223 3508