

展覽導言淺述

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這項研究計劃出發點是促使藝術家探尋觀於萬華艋舺的問題，涉及像是探究地方歷史以及社會與環境的演變等議題。

艋舺是台北最古老的街區，因此歷史成為本計劃最主要的關切。艋舺建於淡水河岸，在此進行著各式各樣的活動：布料買賣和製衣，還有一座夜市，其中販賣屬於中國以及台灣這座島嶼本身的古老傳統的祭祀用品。

每位藝術家透過這項計劃提出這個區域的某種尚未明確界定的特性，以及想予以呈現的方式。以各異的媒材製作的各個藝術家作品處理關鍵性的歷史書寫，它們關乎殖民、當代資本主義以及相關的社會想像。



by WANG Chun-Chi

Introduction

The starting point of this research project was to encourage artists to look for questions of Bangka in Wanhua regarding issues such as the surveying of local history and the evolution of society and the environment.

Bangka is the oldest district of Taipei, so history is a primary concern for this project. Bangka is built on the banks of the Tamsui River and is home to a diverse range of activities. There is textile trading and garment manufacturing, as well as a night market which sells goods for traditional rituals of both China and the island of Taiwan itself.

For this project, all the artists proposed their own methods of execution and presenation. The artists’ works, all materialized in different media, are engaged with the critical historiographies of colonialism,

艋舺
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公共空間與想像力

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艋舺（萬華）Bangka (Wanhua)
「1920 年，日本人改制行政區域，將台北廳原本直轄的艋舺、大稻埕、大龍峒三區，改設為台北市，隸屬台北州，艋舺一名才正式廢除，之後日本人將艋舺改稱萬華。」

這項研究計劃是從「艋舺」這個場域位置出發。所謂場域，涉及一般在討論空間城市時，總會鎖定在特定的時空架構下，包括我們的記憶裡有一些特殊的味道、特殊的感覺、特殊的記憶。就像當我們看到都市裡某棟建築時，會被它當下的樣貌所迷惑，而忽略它有其歷史或未來面的景象。所以在策劃這場展覽時，是基於想要同時呈現過去、現在和未來的空間概念，就是在這個抽象概念下，開始加入一些不同的美學表現拉進來，企圖經由各項展演的方式，呈現艋舺在地文化場域的時空特性。其中，與公共空間互動的部分，藝術家將從 11 月 22 日起為期四週，於舊街區商圈中的特定地點，主要以萬華火車站為中心，衍伸並集中在康定路與大理街上進行田野調查。正是基於艋舺舊街區這樣一個特殊的城市場域，受邀藝術家將藉由視覺、表演的展呈，企圖召喚激盪出各種城市記憶與視覺意象，透過製作、協作與展示藝術家的創作，來交織呈現艋舺歷史的共時和共鳴。部分受邀藝術家藉由裝置與表演所結合的相對性概念展呈，這種相對性不但是植基於與人的互動中，也將是不同形式的文化文本的展演。

本展覽以「謎樣的記憶：從敘事軌跡探視艋舺」為主題，參與的國內外藝術家對「艋舺」或熟悉或陌生，在不同的解讀經驗下，以作品來反映出他們對這些特定場域的思考，將產生許多不同層次的剖面；這 10 組國際藝術家共同來參與，包括丁昶文 (台)、鄭亭亭 (台)、侯怡亭 (台)、林正偉 (台)、程仁珮 (台)、港千尋 (日)、廉中皓 (韓)、bösediva 賓狄亞 + 艾莉莎 杜卡 (德)、鄧肯 蒙弗特 (英)、法比恩 樂韓 (法)。除此之外，在展覽論壇部分，將邀請不同領域的學者與參展藝術家對談，期望能聚集觀眾與學者、藝術家一起參與。

Monga:
Public space and imagination

by WANG Chun-Chi

“In 1920, Japanese people restructured administrative regions in Taiwan. Bangka, Dadaocheng, Dalongdon, three districts that used to be directly under Taihoku Prefecture (台北廳) became Taipei City belonging to the Taihoku State (台北州). That was when the name ‘Bangka’ was officially discarded. Since then, Japanese people called the place that used to be Bangka as ‘Wanhua’.”

This research projects started from the site of Bangka. Typically discussions about space in the city relate to a specific-temporal framework, which the term ‘site’ suggests: the special smells, feelings, and reminiscences of memory. Like when we see a building in a city, we can be confused by its current appearance, ignoring its form in the past or the future. So when I curated the exhibition, the basic idea was to present spatial concepts of the past, the present, and the future. It was by following this abstract idea that I began to integrate some other aesthetic expressions, attempting to represent the spatial and temporal attributes of Bangka’s cultural sites through a variety of displays and performances, as well as interactions with public spaces. Starting from November 22, for a period of four weeks, the artists carried out field studies at a number of sites in the old blocks’ commercial areas (centered around Wanhua train stations, concentrated and extending from Kangding Road and Dali Street). With a base at such a special urban site as Bangka’s old city blocks, artists were invited to provide visual and performative presentations in an attempt to evoke and stimulate all kinds of urban memories and visual imageries.

By producing, co-producing, and presenting theirs works, the project has woven together and simultaneously represented echoes of Bangka’s history. Some of the invited artists developed concepts of relativity through a combined practice of installation and performance. This sense of the relative is not only rooted in human interaction but also in the interaction among different forms of cultural context.

The show takes “Hieroglyphic Memory: Surveying Bangka through Narrative Trace” as its subject. Some participating artists are familiar with Bangka whereas others are not. Through different interpretive experiences, they provide reflections on specific localities through their works, generating rich layers of multiple cross-sections. The show features nine artists and an artists’ duo: Ting Chaong-Wen (TW), Cheng Ting-Ting (TW), Hou I-Ting (TW), Lin Cheng-Wei (TW), Cheng Jen-Pei (TW), Chiriro Minato (JP), Joongho Yum (KR), bösediva (Elisa Duca and Robin Detje) (DE), Duncan (UK), Fabien Lerat (FR). Additionally, a number of forums will be held in conjunction with the exhibition; scholars from different fields will dialogue with participating artists in the expectation of bringing together members of the audience, scholars and artists in conversation.

法國思想家米榭爾·德·塞杜（Michel de Certeau）在其影響深遠的著作《日常生活實踐》（The Practice of Everyday Life）中的〈城市漫步〉（Walking in the City）篇章開頭，描繪了一個位於當時仍矗立著的紐約世界貿易中心第 110 層樓的人，從居高臨下的視點所見的都會空間景觀。往下望，有著「垂直豎立的波鋒騷亂，它在片刻間被視線所捕捉。這個廣大的群落在吾人眼前凝結。這被轉化成某種質地學（texturology），所有這些極端事物在此交疊：極度的野心和墮落。」

從高處所見的全景式景觀是有缺陷的總體化，永遠無法完全攔住、亦無法界定其欲望的對象。德·塞杜在著作中主張「消費者」或「使用者」、「平凡的實踐者」組成的大批昆蟲般的群眾具有的能動性 ... 「他們的身體依循他們所書寫、但無法解讀的某個都會『文本』的高低起伏。」因為作為一套強加的關係和符號系統的秩序是「疏漏的秩序」，畢竟其使用者透過省略、掠過、跳躍、選擇和忽略的形式來加以詮釋。使用者將系統變得可寓居，他們逃開它、但並未離開它。

語言就像建築物和人類建構的一切一般，都受到消退、衰敗所影響，而有時也被重大的斷裂所左右。專有名稱「艋舺」的支配權的輕率程度可比擬於搶椅子遊戲。現在被稱為台北萬華區的地方，從前被稱為 Monga、Manka、Mengjia、Bang-Kah 及 Bangka。「艋舺」之名源自凱達格蘭語的一個詞，意指一種小舟，該地區的早期居民藉著它、沿著淡水河運輸和交易商品。在清朝、18 世紀時期，艋舺變成北台灣最繁榮的貿易港。該區備受重視的龍山寺建於 1738 年，是目前台北市最古老的寺廟。

幾百年來，經歷多番政權轉移、幾波殖民以及各異的語言系統，人們仍沿用「艋舺」這個通用名稱。在日本的統治下——從 19 世紀晚期到 20 世紀中期，該名稱的發音和日本漢字（kanji）同化，後者本身是援引自一套中國字的日語。在國民黨執政時期，將中文發音運用到日本漢字上，將該地區更名為「萬華」，這是該名稱到那時為止、最截然不同的衍生版本。名稱的每一次轉變，都讓眷戀透過口語留存的先前形式的居民更為疏離。於是，「艋舺」活在一個平行的脈絡中，蓋過它的官方行政名稱。

華特·班雅明（Walter Benjamin）經常在其晦澀的散文中，寫到都會環境對受其誘惑吸引的實踐者而言，乃作為豐富的素材以及發現的來源。他在其〈柏林紀事〉（A Berlin Chronicle）專文中，將記憶描寫成探索過往劇場的工具。「試圖探求其被埋藏的過往的人，必須採取猶如挖掘者的姿態 ... 因為物質本身僅是一番沉澱、一個地層，唯有最仔細的檢視才能發掘構成其藏在地底的真正寶藏的東西——也就是影像，它們和所有先前的關聯切割開來，並像一個收藏家展示館裡的珍貴碎片或不完整的人體雕像般，存在於我們後來的理解的平凡房室中。」

艋舺的存在早於台北本身。在 19 世紀晚期，台北被建立為一省的首都，位於艋舺和大稻埕之間，是台北盆地裡第二大的中國人移居地。隨著台北的成長，艋舺和大稻埕被併入佔上風的新都會體系。隨著時間過去、並歷經不同的殖民統治，艋舺東邊的新興商業區塊使曾是貿易和製造的經濟中心的艋舺黯然失色。

艋舺區仍是歷史的貯藏之所，並且變成經濟弱勢者的避難所。這裡是小販的據點，早期生活習俗和形式在此沿續。它一直是政治活動和抗爭的據點。當地人透過示威，成功地防止重要歷史古蹟被拆毀。這個區域向我們展開一個豐富的畫面，展現來自過去的質地。中國、日本和西方建築形式彼此衝撞和交錯。艋舺逸出了空白畫布式的進步方法，並累積出一種不同的價值，這也是我們現在所檢視的。我們思索的是遺留下來、四散的片段，它們如今各自獨立，而且再也不被封閉在統一的表意系統中。我們沉思文化和敘事斷裂的殘餘，並想像如今不存、無法確證的結構和記憶地景。

對於位居足以施行語言的優勢位置的人們，語言試圖為他們鎖定並緊守意義。對於古埃及的菁英而言，象形文字是一種工具，用來將記憶空間化，並創造揚·阿斯曼（Jan Assmann）在其〈古埃及和符號的物質性〉（Ancient Egypt and the Materiality of the Sign）論文中所謂的「定位時序的方式」。但寫在古代文獻上的大多數象形文字都已經消褪，並隨著時間而佚失。像是羅塞塔石（Rosetta Stone）等符號系統片段雖然遺留下來，但人們對這些符號的意義尚無定論，而且無法整體地理解。大自然和偶發的運作逐漸凌駕人類有效的控制和支配系統，所遺留下來的是詩。在皺摺之間，我們可以呼吸並展開逃逸。

Hieroglyphic Memory

Surveying Bangka Through Narrative Trace

by Ron Hanson

In his influential book, *The Practice of Everyday Life*, French thinker Michel de Certeau opens the chapter “Walking in the City” by describing the view of urban space from the vantage point of someone positioned on the 110th floor of the World Trade Center, when it was still standing. Looking down there is a “wave of verticals. Its agitation is momentarily arrested by vision. The gigantic mass is immobilized before the eyes. It is transformed into a texturology in which extremes coincide — extremes of ambition and degradation”.

The panoptic view from above is a faulty totalization that can never quite capture nor define the object of its desire. De Certeau’s book asserts agency for the swarm-like masses of “consumers” or “users”, “ordinary practitioners ... whose bodies follow the thicks and thins of an urban ‘text’ they write without being able to read.” For the order — an imposed set of relations and system of signs — is a “sieve order”, as its users interpret it through forms of ellipsis, skipping, jumping, selecting and neglecting. The user makes the system inhabitable, escaping it without leaving.

Like buildings and all human constructions, language is subject to slippage, decay and, sometimes, major rupture. The hegemony of the proper noun can be as slapdash as a game of musical chairs.

What is now designated as the ‘Wanhua’ district of Taipei has in the past been referred to as ‘Monga’, ‘Manka’, ‘Mengjia’, ‘Báng-kah’, and ‘Bangka’. The name derives from a Ketagalan word for the canoe used by early inhabitants of the area to transport goods for trade along the Tamsui River. Bangka became the most prosperous trading port in northern Taiwan during the 18th century under the Qing Dynasty. The area’s prized Lungshan Temple of Manka was built in 1738 and is now the oldest temple in Taipei City.

Through several shifts of power, waves of colonization, and different linguistic systems, the common name ‘Bangka’ has maintained itself for hundreds of years. Under Japanese rule, from the late 19th to mid-20th century, the pronunciation of the name was transliterated into Japanese kanji, itself a set of Chinese characters reappropriated for the Japanese language. Under Kuomintang direction, the area was renamed ‘Wanhua’, applying Mandarin pronunciation to the Japanese kanji in the most radical derivation of the name thus far. Each shift in the name alienated residents attached to its previous form that survives through colloquial usage. And thus in a parallel context, ‘Bangka’ lives, shadowing its official administrative title.

In his cryptic prose Walter Benjamin wrote often of the urban environment as a rich vein of material and source of discovery for the practitioner drawn to its allure. In his essay, “A Berlin Chronicle”, Benjamin describes memory as an instrument for exploring the theatre of the past. “He who seeks to approach his own buried past must conduct himself like a man digging... For the matter itself is only a deposit, a stratum, which yields

only to the most meticulous examination what constitutes the real treasure hidden within the earth: the images, severed from all earlier associations, that stand — like precious fragments or torsos in a collector’s gallery — in the prosaic rooms of our later understanding.”

The existence of Bangka precedes that of Taipei itself. In the late 19th century Taipei was established as a provincial capital situated between Bangka and Dadaocheng, the second largest Chinese settlement in the Taipei basin. As Taipei City grew, Bangka and Dadaocheng were subsumed within the new dominant metropolitan system. Over time and under different colonial administrations, Bangka, which had been an economic center of trade and manufacturing, became shadowed by newly developed commercial sections to its east.

The Bangka area has remained a depository of history and become a refuge for the economically dispossessed. It is a place of vendors, where earlier customs and forms of life persist. It has been a site of political activity and protest. Through demonstrations locals have succeeded in preventing the demolition of important historical sites. The area opens up to us a rich tableau of textures from the past. Chinese, Japanese and Western architectural forms collide and intermingle. Bangka has escaped the blank canvas method of progress and has accrued a different kind of value that we peer into now. What we contemplate are diffuse fragments left over and now independent and no longer locked into a unified system of signification. We puzzle over the debris of culture and narrative ruptures and imagine the absent, unverifiable structures and landscapes of memory.

Language seeks to lock down and secure meaning for those in the privileged position of being able to commission it. For the Ancient Egyptian elite, hieroglyphs were a tool to spatialize memory and create what Jan Assmann, in his essay, “Ancient Egypt and the Materiality of the Sign”, calls the “means for chronological orientation”. But most hieroglyphic texts written on papyrus deteriorated and were lost to time. Fragments of the sign system remain, such as the Rosetta Stone, but the meaning of these signs remains contested and impossible to grasp in their entirety. Nature and chance operations gradually overwhelm efficient human systems of control and domination. What is left is poetry. Within the folds we can breathe and conduct our escape.



Longshan Temple (Ryuzanji Temple), 1938. The large poster in front of the temple is a map of China right after the Japanese military occupied its most populous regions (image sourced from Lafayette College Libraries' digital collection, <http://digital.lafayette.edu/collections/eastasia/warner-negs-taiwan/gr0006>).



程仁珮
藝術家訪談

妳在為這場展覽創作的雕塑／裝置作品《應許之地》中，就艋舺歷史的部份，探討了糖產業的意義。這個主題似乎關聯到妳的另一件近作——《他們來了，沒有糖》。請談談為何選擇以糖業作為這些作品的焦點？

我以糖來談萬華的歷史，是因為我覺得這呼應了製糖產業在台灣歷史中所佔的位置。因為氣候和環境的適宜，甘蔗在台灣被廣泛種植，糖業也曾是台灣主要的出口產業。然而，在國家政策與領導者的變更下，糖最終面臨以進口為主要來源。糖在飲食中扮演著增添食物風味的角色，能讓食物顯出不同格調，對我而言，這與萬華早期在整個台灣的角色很類似。在歷史中，糖產業的聚集地和萬華這塊老城區都曾經是不同族群們嚮往的處所，它們如今以告別過去的豐富姿態存在，正也因為它們的包容性。

2016 年，我跟萬華很有緣份，幾個月前分別受邀參加「加蚋仔藝術季」，和位於剝皮寮歷史街區的「謎樣的記憶：從敘事軌跡探視艋舺」，這兩項計劃都恰好以萬華當地為文本。「加蚋仔藝術」季的《日景計劃》中，我把萬華街區內每日移動的公車當作展覽場域，在關於整個位於萬華研究計劃的一開始，我拍攝了一組攝影，並且提問「他們來了，沒有糖」這句話。

「他們來了，台灣作為種植甘蔗原料生產糖的地方。他們來了，大部分甘蔗田受命改耕稻田。他們來了，把台灣大部分糖廠都摧毀了。他們來了，台灣從昔日的糖業出口地轉變為進口地區。他們來了，我們被教導生存的方式。」這些字句中的「他們」在萬華居民心中意指不同的答案，而那些答案正是在地居民對於自身歷史過往的反饋。

而我在「謎樣的記憶」展覽中的作品《應許之地》，則是以裝置呈現先前的提問，講述萬華這塊土地早期是許多人心中所嚮往的境地，並以糖塊的融化來反映萬華目前的轉變。作品以糖塊與現址大理街糖廊文化園區所收集而得的素材製作成裝

置，平衡在半空中，主要的圓形糖塊象徵著萬華與糖的關係，糖塊份量與結晶在展期中隨時間而改變狀態，裝置作品中的型態變換，意涵著這塊土地不同階段的樣貌與景況。

妳的創作經常以食物作為探索經濟和歷史轉變的切入點。除了在台灣開展的一些計劃之外，妳也在馬尼拉和巴黎進行類似的計劃。萬華的食物文化與妳在其他地方看到的食物文化有何不同？

在我近年進行的飲食研究創作中，所探討的飲食文化層面不單侷限於食物或料理，更多是囊括飲食文化背後的構成因素，如：物產種植、食材運輸、食品加工、產業歷史、政治性食物、民族遷徙等項目，而我也試圖以藝術創作，而從飲食的切面描繪文史樣貌。

每次在不同地區取材與創作之際，我都同樣選擇以飲食文化的切點深入研究不同議題，也依照當地採集和當地人回饋的情形來聚焦每次創作。2014 年，在巴黎西帖藝術村駐村期間，我開始一個長期的創作計劃《你的料理我的食譜》，邀請不同國家與民族的受訪者與我共餐，利用仿製料理這個手法，討論民族和全球扁平化的問題。2012 年，於馬尼拉駐村，我與駐村夥伴在當地製作一場現場行為，藉由分食給觀眾的行為與過程，探討食物本質與消費習慣的關聯。

這次在剝皮寮歷史街區展出的作品，我聚焦在萬華過去年代中曾經很重要的原物料種植與糖業歷史，並不指向這個區域的大眾飲食文化，而是從一個歷史去看製糖產業型態轉型的層面，以地區的政治、經濟與農業發展，探討殖民與政策對於製糖產業的影響。

儘管傳統的新鮮食品市場在台北仍然很常見，但跨國快餐店和連鎖便利商店也越來越普遍，而將「台北」貼上「全球城市」的商標。同時，許多夜市被重新命名為「觀光夜市」，並推出更好看的台灣街頭飲食文化樣貌。視覺的呈現對本地飲食文化的活力有什麼影響？在社群媒體亟欲將一切化為扁平的數位影像之下，食物文化如何生存和呼吸？

飲食文化是最貼近人類的一種社會表現，不同的地理位置與氣候環境都會影響一個地方生長出來的產物，居住在不同國境內的人們自然構成某些均質的飲食習慣與飲食文化——當然，這是在工業化時代之前的局面。在交通及資訊的普及下，人類輕易地取得外來食品與產物，許多糧食的分配已經是經過政治與經濟決策所導致，如果我們不刻意去思考答案，很容易對於土地及物種產生模糊的認定。這是工業化時期之後，所產生的食物階級。

現在人們一切的生活方式都變得速成，全世界生活節奏都被高速的汰換率壓迫著！以原始狀態而言，食飽足以維持生命，現今的社會飲食文化則變成一種奢侈享受，人們付出更多成本、去追求食物帶來的附加價值，而這些附加價值正是透過媒體宣傳，經由企業形象的包裝與影響而轉變成主流價值。如同我先前提到的，飲食文化在近年開始被重視，全球不斷地關心食物議題，也出現許多新的料理和食用的方式。而對於大部分台灣民眾而言，在飲食上的思考除了食安問題之外，對於食物還是停留在味覺思考，我認為飲食文化應該不只如此，我們應該能從中爬梳更多人文與地景樣貌。

interview

Cheng Jen-Pei

In your installation for this exhibition, “Promised Land”, you explore the significance of sugar for the history of Bangka. This theme seems connected to another recent work of yours, “They Come, We Don’t Have Sugar”. Can you tell me about why you chose to focus on the sugar industry for these works?

I chose to talk about Wanhua’s history from the angle of sugar because I think it corresponds to the position of the sugar industry’s position in Taiwanese history. Owing to Taiwan’s suitable climate and growing environment, sugar cane was planted widely here, and the sugar industry became one of Taiwan’s major export industries. Yet due to leadership and policy changes in the country, eventually sugar became a primarily imported resource. In food production, sugar has the function of adding flavour; it enhances the special savour of food. I see this as quite similar to one of Wanhua’s earlier roles in relation to the rest of the country. Historically, sugar industry hubs and the old district of Wanhua were attractive places among different communities and peoples. Today, they have departed from the rich conditions that existed in their pasts, and that is also because of their inclusiveness.

I’ve happened to make several connections with the Wanhua area in 2016, being invited to take part in both the Gara Art Festival (加納仔藝術季) and the *Hieroglyphic Memory* exhibition in the Bopiliao Historic Block. Coincidentally, both projects took the local area as their contexts. For my

work at the Gara Art Festival, I used buses moving in Wanhua streets everyday as a venue, at first directing my research project as a photography series titled “They Come, We Don’t Have Sugar”, this phrase about the issue taken up by the work.

“They come — to Taiwan where the raw material of the sugar industry is produced. They come — to turn fields of sugar cane fields into fields of rice under their rule. They come — to destroy almost all the sugar factories. They come — to Taiwan where what used to be exported is now imported. They come — to teach us how to live our lives.” The use of ‘they’ in these phrases points to different answers in the minds of Wanhua locals, and those answers are responses to the past, to people’s own personal histories.

As for my work, “Promised Land”, in the *Hieroglyphic Memory* exhibition, I was focusing on using installation to present this questioning of the past, of how the Wanhua landscape was one of aspiration for many people, and how melting sugar now reflects the recent mutations of that landscape. The installation is composed of sugar, balanced in mid-air by a variety of materials collected from the Wanhua Sugar Industry Cultural Park on Dali Street. A round block of sugar is used to symbolise the relation between sugar and Wanhua. The sugar block’s volume and crystallisation change during the exhibition period; they go through stages of change, just as various elements and situations of the city blocks do.

Your work often takes food as an entry point into the exploration of economic and historical shifts. Apart from a number of projects you have undertaken in Taiwan, you have also gone to Manila and Paris to conduct similar projects there. How does the food culture of Bangka compare to those you encountered in other locations?

In my food research work of recent years, I haven’t exclusively focused on the cultural aspects of food but looked broadly at the elements that structure a food culture as well, such as the cultivation of crops, transportation of ingredients, food processing, industry history, politicised food, human migrations, etc. I also attempted to describe cultural situations and history through the making of my work.

For every project I undertake in a different area, I always seek to deeply examine different issues within food culture, so finding a focus for a project depends on what I can gather locally and what feedback I get from local people. In 2014, during my residency at Cité internationale des arts in Paris, I started a long-term art project called “Your Cuisine My Recipe”, inviting interviewees from different countries and backgrounds to eat with me. Through the approach of imitation cooking, I attempted to explore the flattening of peoples and the world. In 2012, during my residency in Manila, I collaborated with my partner in residence to put on a live action of sharing food with local visitors, which was a process of exploring the fundamental elements of food in terms of its connection to the habit of consumption.

As for my work for the show at Bopiliao, the focus is on sugar cultivation, because of its past importance for Wanhua and the Taiwan sugar industry generally. The point isn't the food culture of the local public. My intention is rather to look at the transformational aspects of the sugar industry from a certain historical perspective, and to explore how colonial policies affected this industry and the area's political, economic and agricultural development.

Although traditional fresh food markets are still commonplace in Taipei, multinational fast food and convenience store chains are increasingly ubiquitous sites, branding Taipei with the 'global city' trademarks. Concurrently, many night markets have undergone re-designation as 'tourist night markets', which promote a more presentable version of Taiwan's street-food culture. What impact do visual representations have on the vibrancy of food culture in Taiwan? How can food culture live and breathe amidst social media's insatiable desire for its flattened digital image?

Food culture is a social expression that's closely connected to human life. Different geographical locations, climates, and environments all contribute to what crops will grow in different places. Inhabitants of different countries naturally create certain homogenous food cultures and habits. Of course, this was the case before the age of industrialization, but now, with the convenient transportation and easily accessible information, imported foods and ingredients are easy to obtain. Already, a great amount of food distribution is directed by political and economic policies, and without taking the initiative to dig for answers, it's not hard to have misunderstandings about farming land and crop production. It is a hierarchical division produced in a post-industrial age.

Now all our ways of life are fast-made, and the rites of life around the world are under pressure of becoming obsolete in a short time! In a primitive state, people eat in order to sustain life, whereas in contemporary society, food culture has become an extravagant comfort, with people paying a higher cost in pursuit of the attached values that can be brought by food. Such attached values are then marketed, transforming them into mainstream values through the packaging of corporate images and the influence of branding. As I said, in recent years more people have come to emphasise food culture, and concerns about food issues and new ways of cuisine and eating are also on the rise worldwide. As for most Taiwanese people's considerations of food, beyond the issue of basic food safety, it is basically just about the taste. But I think food culture should be more than that. It should be a resource enabling us to look at more aspects of a culture and a landscape.



"Promised Land" (應許之地), 2016

程
仁
珮

程仁珮於 1983 年生於高雄，現居台北。她具有國立台北藝術大學新媒體藝術研究所碩士學位，其許多近作結合各種媒體和記錄，並納入表演和基於事件的藝術層面，藉以創造一個空間，讓人思考文化如何變得模糊、甚至消逝。程仁珮曾於法國、越南和菲律賓駐村，研究當地狀態和習俗，並著眼於飲食文化和歷史記憶的關係。

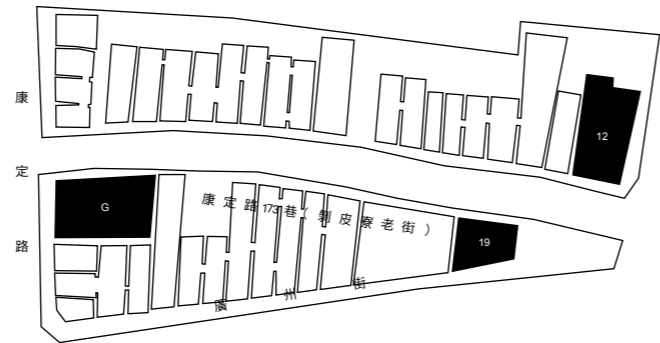


"The Next Meal: Spices sequin salmon with soy sauce mousse"
(下一餐：香料熟成燻魚與醬油慕斯), 2016

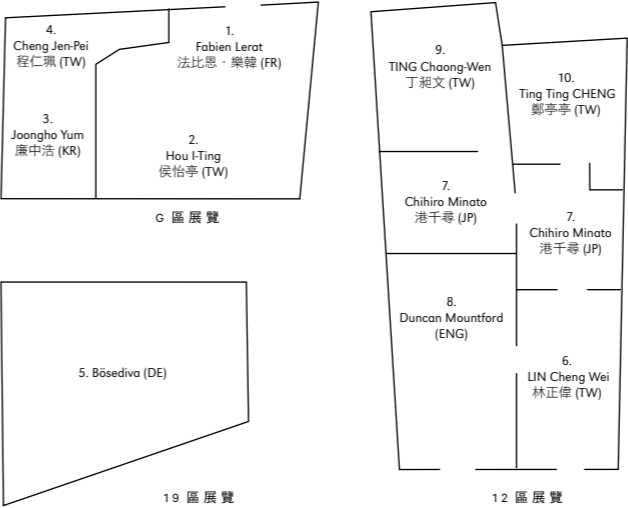
Cheng Jen-Pei

Cheng Jen-Pei is a Taipei-based artist born in Kaohsiung, Taiwan in 1983. She has a master's degree from the Taipei National University of the Arts, Department of New Media Art. Much of her recent work combines a wide variety of media and documentation, while also incorporating aspects of performance and event-based art, to create a space for people to consider how cultures become obscured and even fade away. Cheng has held residencies in France, Vietnam, and the Philippines, where she conducted research into local conditions and customs with a focus on the relationship between food cultures and historical memories.

剥皮寮展演廳
Bopiliao Historic Block, Main Hall



1. 法比恩·樂韓 Fabien Lerat / 法國 FR / 1960
《魘舦之屋 Monga House, 2016》
棉布、生存毯、管 Cotton Fabric, Survival Blanket, Tube / 100 x 450 x 600 cm
2. 侯怡亭 Hou I-Ting / 台灣 TW / 1979
《所有的小姐 Sóo- - ê sió-tsiá (All the Ladies), 2015-16》
複合媒材裝置 Mixed Media Installation / 264 x 196 cm / 226 x 196 cm / 188 x 196 cm
3. 廉中皓 Joongho Yum / 韓國 KR / 1965
《魘舦：日常陌生人 Everyday Stranger Bangka, 2016》
攝影 Photography
4. 程仁珮 Cheng Jen-Pei / 台灣 TW / 1983
《應許之地 Promised Land, 2016》
複合媒材裝置，糖塊、金屬、玻璃、木材 Mixed Media Installation, Sugar Cubes, Metal, Glass, Wood / 270 x 180 x 20 cm
剥皮寮展覽廳, No. 19
Bopiliao Historic Block, Exhibition Space No. 19
5. bösediva (羅賓·狄亞 Robin Detje & 艾莉莎·杜卡 Elisa Duca) / 德國 DE / 1964 & 1978
《過程 / 魘舦 PROCESSING / BANGKA, 2016》
表演式裝置，尺寸依展出場地而異 Performative Installation, Dimensions Variable
剥皮寮展覽廳, No. 12
Bopiliao Historic Block, Exhibition Space No. 12



1. 法比恩·樂韓 Fabien Lerat / 法國 FR / 1960
《魘舦之屋 Monga House, 2016》
棉布、生存毯、管 Cotton Fabric, Survival Blanket, Tube / 100 x 450 x 600 cm
2. 侯怡亭 Hou I-Ting / 台灣 TW / 1979
《所有的小姐 Sóo- - ê sió-tsiá (All the Ladies), 2015-16》
複合媒材裝置 Mixed Media Installation / 264 x 196 cm / 226 x 196 cm / 188 x 196 cm
3. 廉中皓 Joongho Yum / 韓國 KR / 1965
《魘舦：日常陌生人 Everyday Stranger Bangka, 2016》
攝影 Photography
4. 程仁珮 Cheng Jen-Pei / 台灣 TW / 1983
《應許之地 Promised Land, 2016》
複合媒材裝置，糖塊、金屬、玻璃、木材 Mixed Media Installation, Sugar Cubes, Metal, Glass, Wood / 270 x 180 x 20 cm
剥皮寮展覽廳, No. 19
Bopiliao Historic Block, Exhibition Space No. 19
5. bösediva (羅賓·狄亞 Robin Detje & 艾莉莎·杜卡 Elisa Duca) / 德國 DE / 1964 & 1978
《過程 / 魘舦 PROCESSING / BANGKA, 2016》
表演式裝置，尺寸依展出場地而異 Performative Installation, Dimensions Variable
剥皮寮展覽廳, No. 12
Bopiliao Historic Block, Exhibition Space No. 12
6. 林正偉 Lin Cheng-Wei / 台灣 TW / 1985
《地板 Floor, 2016》
動力機械裝置，水泥、磁磚 Kinetic Installation, Cement, Tiles / 100 x 50 x 150 cm
7. 鄧肯·蒙弗特 Duncan Mountford / 英國 EN / 1954
《歌手 Singer, 2016》
複合媒材裝置木材，夾板、放大鏡、燈、舊縫紉機 Mixed Media Installation, Wood, Plywood, Magnifying Lenses, Lights, Old Sewing Machines / 233 x 65 x 200 cm
8. 港千尋 Chihiro Minato / 日本 JP / 1960
《黴菌網絡 Mould Network, 2016》
攝影 Photography
9. 丁昶文 Ting Chaong-Wen / 台灣 TW / 1979
《剩餘系譜學 Genealogies of the Surpluses, 2016》
複合媒材裝置，尺寸依展出場地而異 Mixed Media Installation, Dimensions Variable
10. 鄭亭亭 Ting-Ting Cheng / 台灣 TW / 1985
《無法播音 The Sound Cannot be Played, 2016》
複合媒材裝置，尺寸依展出場地而異 Mixed Media Installation, Dimensions Variable

展演活動 Programme

2016 年 12 月 18 日
法比恩·樂韓
魍魎之屋
於剝皮寮歷史街區展、周圍公共空間進行
行為表演
時間：13:00 – 18:00
地點：剝皮寮歷史街區展

2016 年 12 月 23 日至 25 日
bösediva (羅賓·狄亞 & 艾莉莎·杜卡)
過程 / 魍魎
表演式裝置 (作品) 演出
時間：14:00 – 18:00
地點：剝皮寮展覽廳, No. 19

2016 年 12 月 23 日, 12 月 29 日至 30 日
侯怡亭
所有小姐
表演式的裝置 (作品) 演出
時間：13:00 – 17:00
地點：剝皮寮歷史街區展演廳

2016 年 12 月 23 日
文化城市
與談人：林志明 (國立台北教育大學藝設系
教授兼系主任)、港千尋 (日本愛知 (Aichi)
三年展的藝術總監)
主持人：王俊琪 (策展人)
時間：16:00 – 17:00
地點：剝皮寮歷史街區展演廳

2015 年 12 月 24 日
台灣北部平埔族歷史概述以及文化現況
與談人：林勝義 (凱達格蘭文史工作室負責
人)、鄭亭亭 (藝術家)
主持人：王俊琪 (策展人)
時間：14:00 – 15:00
地點：剝皮寮歷史街區展演廳

2016 年 12 月 25 日
從身體圖像到勞動身體
與談人：侯淑姿 (國立高雄大學創意設計與
建築學系助理教授)、侯怡亭 (藝術家)
主持人：王俊琪 (策展人)
時間：14:00 – 15:00
地點：剝皮寮歷史街區展演廳

2016 年 12 月 29 日
關係場域 – 藝術與城市
與談人：沈伯丞 (實踐大學媒體傳達與設計
助理教授)、丁昶文 (藝術家)
主持人：王俊琪 (策展人)
時間：16:00 – 17:00
地點：剝皮寮歷史街區展演廳

2016 年 12 月 30 日
叛民城市
與談人：康昱杰 (台灣大學建築與城鄉研究
所副教授)、徐文瑞 (藝評 / 資深策展人)
主持人：王俊琪 (策展人)
時間：16:00 – 17:00
地點：剝皮寮歷史街區展演廳

EVENTS AND PERFORMANCES

18.12.2016
Monga House
Fabien Lerat
Performance at the Bopiliao Historic
Block and nearby public spaces
13:00 – 18:00
Bopiliao Historic Block

23.12.2016 – 25.12.2016
PROCESSING / BANGKA
bösediva (Robin Detje & Elisa Duca)
Performative Installation
14:00 – 18:00
Bopiliao Historic Block, Exhibition Space No. 19

23.12.2016 & 29.12 – 30.12.2016
Sóo-û- ê sió-tsiá (All the Ladies)
Hou I-Ting
Performative Event
13:00 – 17:00
Bopiliao Historic Block, Main Hall

23.12.2016
City of Culture
Lecture by Lin Chi-Ming (Professor and
Head of the Department of Arts and
Design, Taipei National University of
Education) & Chihiro Minato (Artistic
Director, Aichi Triennial, Japan)
Hosted by Wang Chun-Chi (Curator)
16:00 – 17:00
Bopiliao Historic Block, Main Hall

24.12.2016
Introduction to Northern Taiwanese Plains
Aborigines' History and Culture at the
Present
Lecture by Lin Sheng-Yi (Director of
Ketagalan Culture and History Studio) &
Ting-Ting Cheng (Artist)
Hosted by Wang Chun-Chi (Curator)
14:00 – 15:00
Bopiliao Historic Block, Main Hall

25.12.2016
From Images of the Body to the Body of
Labor
Lecture by Lulu Shur-Tzy Hou (Department
of Creative Design and Architecture,
National University of Kaohsiung) & Hou
I-Ting (Artist)
Hosted by Wang Chun-Chi (Curator)
14:00 – 15:00
Bopiliao Historic Block, Main hall

29.12.2016
Relational Sites: Art & the City
Lecture by Shen Bo-Cheng
(Assistant Professor, Department of
Communications Design, Shih Chien
University) & Chaong-Wen Ting (Artist)
Hosted by Wang Chun-Chi (Curator)
16:00 – 17:00
Bopiliao Historic Block, Main Hall

30.12.2016
Mob City
Lecture by Min-Jay Kang (Associate
Professor, Graduate Institute of Building
and Planning, National Taiwan University)
& Manray Hsu (Critic and Senior Curator)
Hosted by Wang Chun-Chi (Curator)
16:00 – 17:00
Bopiliao Historic Block, Main Hall

作者簡歷

王俊琪

王俊琪是旅居柏林的獨立策展人以及藝術家。她在紐約大學蒂施藝術學院獲得碩士學位，曾受訓為藝術家。2012 年她擔任台北雙年展「現代怪獸／想像的死而復生」助理策展人。2010 年開始策展工作，均發表於柏林、巴黎、紐約、台北以及首爾。

Rom Hanson

Rom Hanson 是白木耳雜誌 (是一本發源於台中的當代前衛藝術雜誌) 創辦人以及主編。 Hanson 的藝術評論文章散見於：《Rhizome》、《Afterall Online》(Grafik.)。他在新西蘭靈頓的維多利亞大學獲得藝術史碩士學位。

港千尋

港千尋於多摩美術大學任教，並作為該校的藝術人類學研究所的一員，進行研究、展覽、出版、策展以及創作，廣泛涵括與文明相關的主題、記憶和特別是潛意識。他擔任 2016 年愛知三年展的藝術總監。

康旻杰

康旻杰為臺灣大學建築與城鄉研究所副教授，現任專業者都市改革組織（OURs）理事長，及臺大都市聚落與地景研究室主持人。研究領域關注文化地景與都市交錯群落、都市設計、都市保育與再生、投身社會之公共藝術及地景敘事。

丁昶文

丁昶文具有國立台南藝術大學造型藝術研究所碩士學位，藝術家以此呈現對地方歷史和文化關聯的估量，並以此而用令人意外的創新方式予以解構、詮釋和再詮釋。透過作品探究社會的主流價值、像是殖民和移民等歷史的衝突，以及文化記憶的構成及其跨疆界的存在。

李壬癸

李壬癸為台灣中央研究院院士是一名台語語言學家，台灣南島語言學先驅、亦尊稱為「臺灣南島語言研究之父」。宜蘭出身的詔安客家人李先生的專業是南島語言學，帶動台灣南島語言調查研究風氣，並推上國際學術界，因而國際學者很重視臺灣南島語言的重要地位。

蘇碩斌

蘇碩斌為台灣大學台灣文學研究所教授，台灣大學社會學博士。學術專長為文化社會學、文學社會學，研究的主要關懷為現代時空之出現，曾就都市、觀光、媒介，近年嘗試連結文史研究與文學寫作的「非虛構創意寫作」。

Author Bios

Chun-Chi Wang

Chun-Chi Wang is a curator and artist based in Berlin. She was trained as an artist at New York University Tisch School of the Arts. In 2012, she was Assistant Curator for Taipei Biennial, Modern Monsters / Death and Life of Fiction. Her projects have been presented in Berlin, Paris, New York, Taipei, and Seoul through various collaborations since 2010. She is the founder and director of IDOLONSTUDIO (Berlin).

Ron Hanson

Ron Hanson is the founding editor of Taiwan-based art magazine White Fungus. Hanson has written for publications including Rhizome, Afterall Online and Grafik. He contributed to the monograph Carolee Schneeman: Unforgivable (Black Dog Publishing). Hanson has a Master’ s in Art History from Victoria University in Wellington, New Zealand.

Chihiro Minato

Chihiro Minato has taught at Tama Art University and has been a member of the Art Anthropology Institute, doing research, exhibitions, publications, curation, and production work covering a wide range of civilization-related themes, memory and the unconscious in particular. He currently works as the artistic director for Aichi Triennale 2016.

Min Jay Kang

Min Jay Kang is an Associate Professor at the Graduate Institute of Building and Planning, National Taiwan University (NTU) and the current Chairperson of OURs (Organization of Urban-Res). He is also the director of Urban Settlements and Landscapes Research Lab in NTU, and his research focuses on cultural landscapes and urban ecotones, urban design, urban conservation and regeneration, socially engages public arts, and landscape narratives.

Ting Chaong Wen

Ting Chaong Wen has a master's degree from Tainan National University of the Arts, Graduate Institute of Plastic Arts. In this way, he presents a measurement of local histories and cultural links as a way to deconstruct, interpret, and reinterpret them in surprising and innovative ways. Through his work, Ting also examines dominant values in society, historical conflicts such as colonialism and migration, as well as the composition of cultural memory and its cross-border existence.

Paul Jen-kuei Li

Paul Jen-kuei Li is a research fellow at the Institute of Linguistics, Academia Sinica in Taipei, Taiwan. Li is a leading specialist on Formosan languages, and has published dictionaries on the Pazeh and Kavalan languages.

Su, Shuo-Bin

Su, Shuo-Bin is a Professor at the Graduate Institute of Taiwan Graduate Institute, National Taiwan University and his research focuses on Taiwan Cultural History, Space Research, Leisure Research, Media Study.

Hieroglyphic Memory

Surveying Bangka Through Narrative Trace

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IDOLON STUDIO (Union of European Asian Artists 歐亞藝術網絡組織) is a non-profit, interdisciplinary organization that provides innovative artists working in the media, literary, and performing arts with exhibition and performance opportunities to create and present new work. Since its inception IDOLON STUDIO has provided a flexible and supportive venue for developing, presenting and distributing innovative forms of online activism, media art, and cultural criticism concerned with exploring the possibilities of electronic networks (www.idolonstudio.com/main) (info@idolonstudio.com).

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