



公共感知 PERCEPTIONS SHARING

**2019**

**05. 11-06. 16**

台南 海馬迴光畫館 FOTOAURA INSTITUTE OF PHOTOGRAPHY  
[www.fotoaura.com.tw](http://www.fotoaura.com.tw)

**05. 10-29**

奧地利 格拉茲 AKADEMIE GRAZ / GRAZ  
[www.akademie-graz.at](http://www.akademie-graz.at)

## 策展人 CURATORS

Astrid Kury

Lea Titz

賴依欣 Lai Yi-Hsin Nicole

## 藝術家 ARTISTS

Claudia Larcher / Hund und Horn / Leonhard Müllner & Robin Klengel /

Ulrike Königshofer / 張立人 Chang Li-Ren / 何明桂 Ho Ming-Kuei /

許哲瑜 Hsu Che-Yu / 蔡音環 Tsai Pou-Ching / 蘇育賢 Su Yu-Hsien

## 開幕連線 OPENING LIVE STREAM

2019.05.18 六 Sat **11:00 to 13:00** 格拉茲 Graz

**17:00 to 19:00** 台南 Tainan

「共感知覺 Sharing Perceptions」是一個關於藝術領域的網絡實驗性活動：在同一時期中，兩個遙遠的場所舉辦同一場展覽，且在開幕的當天，現場共同觀賞作品，直播錄像藝術作品，並進行藝術家對話。

「共感知覺 Sharing Perceptions」的展覽內容著重於與地方思考形成對比的全球共享經驗主題，其發想來自於藝術家在進駐於不同地方的創作過程中，其所需轉換觀點和感知的創作方法與理解不同地方的過程。每一個跨地域的進駐創作者，在未知的環境中，不僅可以了解更多其他地方的文化和藝術場景，在地的藝術家和機構也將對自己的藝術和文化環境有了新的認識。展覽的內容著重在全球化的經驗共享，並對應到自身的地方觀點。

*Sharing Perceptions* is an experimental event on global networking in the art field: the same exhibition on the same period of time in two far-distant venues, with live-streamed art video-screening and artists talk.

*Sharing Perceptions* refers to the result of artist-in-residence programs as well as a to a fundamental method in art. Each residency is not just a possibility to learn more about other cultures and art scenes. In an unknown setting the resident artist – as well as his hosts – also gain new perspectives on their own art and cultural environment. The program focuses on the topic of globally shared experiences in contrast to their local aspects.

主辦單位  
Organizers |

AKA  
DE  
GME  
GRAZ

ART  
SQUARE  
學院文化藝術工作室

協辦單位  
Co-Organizer |

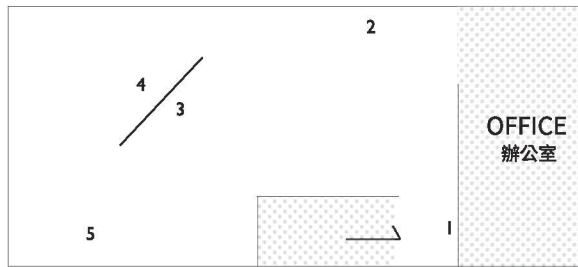
海馬瀾 Fotoura  
光畫館 Institute of  
Photography

贊助單位  
Sponsor |

NCAF

National Culture and Arts Foundation





1.  
**ULRIKE KÖNIGSHOFER**  
相同時間，不同時間  
Same Time, Different Time  
2017  
Video, 30'00"

Ulrike Königshofer分析了感知、信息和詮釋的模式和角色。在這段錄像中，她將遠方的城市—洛杉磯和維也納—的日出和日落合在同一張圖像中，這是現實中永遠無法看到的。

世界就是一切，沒有真正的邊界，只有一個太陽升起和落下。白天和黑夜的迴圈與地球圓形的形狀相關，對於我們的主觀感知，有白天或黑夜。然而，從全球的角度來看，這兩者同時存在。改變觀點也同時會改變感知。反過來：每個感知需要不止一個位置。沒有中立的方法能傳達視覺感知。

Ulrike Königshofer analyzes the modes and roles of perception, information and interpretation. In this video she adds sunrises and sunsets of far-distant cities, Los Angeles and Vienna, to one single image – something one can never see at once in reality.

The world is everything there is - there is nothing beyond and genuinely there are no borders. Only one sun is rising and setting. The circle of day and night relates to earth's shape of a globe. To our subjective perception, there is either day or night. In a global perception there is both at once. Changing the viewpoint changes perception. And reverse: every perception needs more than one position. There is no neutral approach to visual perception.

2.  
**許哲瑜 HSU CHE-YU**  
常日小短劇 Day to Day  
2011  
Video-installation, 3'00"

我虛構一對男女主角，放置於我宿舍旁邊的建築空間內，演出著常日發生的小事件。

The male and female characters recreate daily events in an architectural space. Through a CCTV-like monitor, the artist tries to create visual sensations in ordinary events.

3.  
**CLAUDIA LARCHER**  
家 Heim  
2008  
Video animation,  
HD, 16:9, stereo, 12'00"

連續性的拍攝藉由平滑的鏡頭探索一個大型住宅，其居民暫時從其中清空。影像中的細節留給我們去尋找、審查、解釋或標記我們毫無根據的恐懼，詭異的沈靜讓恐懼不斷增長。我們的眼睛無法真正掌握巧妙混合的固定和動態圖片，這種技術上的不確定性是我們焦慮的根源：這個我們正在觀看的房屋空間，到底是犯罪現場，還是奧地利日常生活的陵墓？Claudia Larcher的動畫以照片和動態圖像的形式組合展現了一個看似無窮無盡的泛拍。音軌無人機在背景中，喚醒了一些不舒服和險惡的感覺。

A sequence shot explores from attic to cellar a large residence that, for the time being, is emptied out of its inhabitants. Their habits are betrayed by a multitude of details, as so many clues left for us to find, scrutinize, interpret or mark with our own groundless fears, fears that keep growing as we descend into ordinary hell.

Our eyes cannot really grasp the cleverly mixed fixed and moving pictures, and this technical uncertainty is the very source of our anxiety: is it a mere villa we're looking at, a crime scene, or a mausoleum of Austrian daily life?

The entire gamut of a parochial idyll in the provinces is laid bare in Claudia Larcher's video animation, in the form of photos and moving images assembled into a seemingly endless pan shot. The audio tracked drones in the background, awaking something uncomfortable and sinister. (Thomas Miessgang)

4.  
**LEONHARD MÜLLNER, ROBIN KLENGEL**  
Jane Walk行動  
通過線上射擊遊戲的架構進行城市遊覽  
Operation Jane Walk  
A city tour through the architecture of an Online Shooter  
Video, 16'13"

Jane Walk的行動基於反烏托邦的多人射擊遊戲「湯姆克蘭西：全境射擊」(Tom Clancy's: The Division)。遊戲的數位戰爭區域在藝術操作的下被挪用：在遊戲軟體的規則中，軍國主義的環境正被重新用於和平的城市之旅。在曼哈頓中城的精美複製裡，城市遊客盡可能避免戰鬥，而成為數位世界中的和平遊客。在走過後世界末日之城，議題如建築史、城市化和遊戲開發者對城市結構的干預等問題亦正在被討論中。

Operation Jane Walk is based on the dystopian multiplayer shooter Tom Clancy's: The Division. The game's digital war zone is appropriated with the help of an artistic operation: Within the rules of the game's software, the militaristic environment is being re-used for a pacifistic city tour. The urban strollers avoid the combats whenever possible and become peaceful tourists of a digital world, which is a detailed replica of Midtown Manhattan. While walking through the post-apocalyptic city, issues such as architecture history, urbanism and the game developer's interventions into the urban fabric are being discussed.

5.  
**張立人 CHANG LI-REN**  
戰鬥之城第一部—臺灣之光  
Battle City 1 - The Glory of Taiwan  
戰鬥之城第二部—經濟奇蹟  
Battle City 2 - Economic Miracle  
2010-2018  
Video,  
第一部 26'21",  
第二部 17'39" (EP1)

藝術家花了幾年的時間建造了一座小型城市，這座城市並不是仿造現有的城市製作出來的，而是根據對於城市的印象與小時候的記憶拼湊而成的。

此次展出前兩部，分別為〈戰鬥之城第一部—臺灣之光〉與〈戰鬥之城第二部—經濟奇蹟〉。

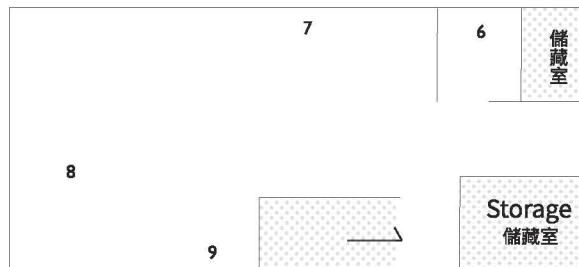
第一部〈臺灣之光〉講述的是集體面對無能的歇斯底里，第二部〈經濟奇蹟〉的敘事內容為想像資本主義在城市中運作至極致的窘況，不被承認的政治實體轉型成為經濟特區，以經濟戒嚴的形式取代思想戒嚴控制人民，正是這座模型城市所展現的微縮政治學。

Chang Li-Ren spent several years building a small-scale city that was not modeled on any existing one but instead constructed on the basis of his impressions of cities and his memories as a child.

The first two episodes of this project, **Battle City 1 - The Glory of Taiwan** and **Battle City 2 - Economic Miracle**, are displayed in this exhibition.

The first episode, **The Glory of Taiwan**, depicts collective hysteria in the face of incompetence. The second episode, **Economic Miracle**, portrays an imagination of how capitalism operates in its extreme form in a city. An unrecognized political entity has been transformed into a special economic zone, where ideological martial law has been replaced by economic martial law to further control the population. It is this form of microcosmic politics that the city model attempts to represent.





## 6. 何明桂 HO MING-KUEI

### 日常的恐懼 Daily Fear

2015

單頻道錄像, 畫

01'29", W29.7 xH21cm, 12件

Single channel video, 12 drawings

「日常的恐懼」源自於2014年發生於高雄的嚴重氣爆事件，該事件在新聞媒體傳播時，其中一部影片引起我的強烈印象。周杰倫的一曲「東風破」在行車記錄器裡跟著車子繞來繞去，一切似乎再日常放鬆不過，卻在轉眼間路面灰黑爆起，日常的恐懼於此特別深刻。因此我以簡易模型重現了行車記錄器的印象。我在YouTube平台上找尋國際上日常中發生的爆炸場景，大部分是因為忽略了它的危險存在，日常讓我們放鬆了，這些分別是爆炸的加油站、滿載瓦斯桶的貨車在國道翻覆、囤積大量煙火的民宅突然爆炸、田野上的儲油槽、埋管在地面下的瓦斯管線、突然起火的汽車等等，這些因為透過距離觀看的災難成了奇觀，但是其實離我們很近。

*Daily Fear* is inspired from the chemical blast incident that happened in Kaohsiung, 2014. While the incident broadcasted on air, one particular video attracted me. It was the footage from driving recorder and accompanied with a pop song: *Dong Feng Po* sung by Jay Chou. The video was chilled for a while until the huge explosion arrived in all sudden. It indicated the nature of daily fear, unexpected and shocking. Therefore, I rebuilt the explosion scene of the driving recorder footage and filmed with my edited melody *Dong Feng Po*. On YouTube, I searched various types of explosion that occurred in daily life. We generally ignore the potential dangers from our daily life. These are for examples, explosive gas station, a flipped truck fully loaded with gas bottles on high way, a resident house blew up the roof with its piled up illegal fireworks, oil tank exploded on the field, buried gas line on fire, a burn car on the street...etc. These disasters became spectacles when they are shown in distance, however, they are so close to us.

## 7. 蘇育賢 SU YU-HSIEN

### 椅子 The Chair

2012

Video, 30'00"

「椅子」源自於我小時候做的作品，我去外面撿了一堆廢棄的電線，偷拔賓士車的車頭標誌，回家將椅子放倒，並且將電線以及賓士車車頭標誌裝在椅子上，我坐在那把椅子上一整晚，當時的我以為我已經將時光機做出來了。

這個事件在我心中盤據了許久，我想作為一位藝術家，是一個非常好的理由再將這件作品做一次，這把椅子或許真的是時光機，至少藉由我的再製，它連結了我的童年與現在。並且藉由藝術品這樣的藉口，這段從工作室到美術館的旅程也得以成為我現實生活中的時光旅程。

在這個作品裡面有個部份是我很感興趣的，就是椅子的製作過程，當中包括了荒蕪的日常感以及無所謂的事件，我想要這種無聊的錄像。

*The Chair* comes from an idea I had when I was little. I went outside to collect a lot of discarded cables and stealthily pulled out Mercedes-Benz badge from a Benz car. Later, I went home and put the chair upside down, decorating it with cables and the badge. I sat in the chair for a whole night. At that moment I believed that I had made a time machine. The event has been hovering around my mind for a long time. The desire of being an artist perfectly motivates me to do this work again. The chair may be a real time machine. At least through the process of reproduction, it connects my childhood and the present. By means of being positioned as an art work, the trip from my studio to the gallery literally becomes my time travel in reality. In this work, I am always interested in the part of making the chair, which comprises barren routine and unnecessary events. I want this kind of boring video.

## 8. 蔡音環 TSAI POU-CHING

### 昆蟲採集法 Insect collection

2017

Video, 14'30"

昆蟲採集是生物學研究當中很重要的一項基礎工作，透過採集，可以去了解物種的數量、棲地、生態...，提供了在學術研究上的基礎數據以及更進一步研究的素材，而採集分為設定採集 (installed collecting) 與非設定採集 (non-installed collecting)，通常特定目的，計畫性、長期性、特定場所、生態系、特定季節等，有規劃的昆蟲標本採集，稱為設定採集法，利用昆蟲特殊習性，如：棲地偏好、顏色、氣味及光波的趨向、溼度、食物及費洛蒙誘引等設置誘捕器及各種陷阱進行逢機及特定種類昆蟲之採集。

本次採集工作主要是使用設定採集中的陷阱法，結合誘引裝置來作為研究方法，以研究搖蚊 (Chironomidae; non-biting midges) 的棲地偏好與數量。在生物學的研究上有一大部分的宗旨為研究其他物種與人之間的關係，因此在這次採集方法的設定上，以騎乘機車的行進狀態採集，採集者的口部為採集陷阱，為求研究的精準性，口部配戴張口器，使採集過程中採集陷阱都能處在固定大小的狀態，並結合燈光引誘裝置。

Insect Collection is one of many important and fundamental practice in the Biology research. By collecting insects, we get to know more about the population, habitat and the ecology of species, which serve as basic data and further research material. There are two ways of collecting, one is called 'installed collecting' and the other is 'noninstalled collecting'. Normally, we define 'installed collecting' as an insect collecting method with specific purpose, planability; Operated within long-term, specific places and seasons. Using insects' innate characteristic such as, habitat preference, tendency toward color, smell, humidity, food, pheromone and light to set up traps for random or specific species of insects.

In this practice, I choose the trap method among the installed collecting, combining the induction device as my research approach to investigate the habitat preference and population of the Chironomidae (non-biting midges). Biology researches have a lot to do with understanding the relation between human and other species. Therefore, we decided to collect Chironomidae by motorcycling; Using lab personnel's mouth as a trap, with a oral flare device attached on it. The device allows us to maintain the size of the trap while collecting process and the lighting devices help us to lure our target toward us.

## 9. HUND & HORN

### 番茄頭 Tomato Heads

2002

DV PAL und 35 mm, 4:3, 5'40"

在《番茄頭》中，似乎沒有什麼特別的奇怪之處：一對夫婦做著經常做的事...。但是某些事情在他們表現的方式上變得越來越奇怪，這是觀眾無法清楚閱讀的東西。世界似乎正在倒轉。

Nothing particularly special appears to happen in *Tomato Heads*: a regular couple doing regular things. But something becomes increasingly strange in the way they are behaving, something that the spectator cannot read clearly. The world seems to be turning upside down.



**Ulrike Königshofer**/1981年出生於奧地利Koglhof，目前居住與工作於維也納。他畢業於維也納應用藝術大學。在她的作品中，Ulrike Königshofer處理人類感知，它的相對性以它產生的圖像之間的關係。她的創作過程通常是分析和實驗，構建自己的設備和創建錄音方法。**許智瑜**/1985年出生於台北，畢業於台南藝術大學造形藝術研究所，2019年參與HISK(比利時高等美術學院)為期兩年的進駐計畫(Post-academic residency)。現為自由藝術創作者，作品形式多以動畫、錄像、裝置為主。作品關注媒介與記憶之間的關係，對創作者而言，無論是個人私密的或群體記憶，重要的並不只是透過媒介所能回溯的事件歷史，更是記憶如何被建構與被觀看的過程。**Claudia Larcher**/1979年出生於奧地利Bregenz，現於維也納生活和工作。Claudia Larcher的藝術作品涉及建築：對與歷史、熟悉和記憶有關的地方感興趣，質疑“家”和“身份”的含義。自2008年以來，Claudia Larcher共同策劃藝術家集體PLINQUE的展覽。自2006年開始，她在數位藝術學院、應用藝術大學、藝術與設計學院和維也納科技大學任教。**Robin Klengel**/1988年出生於奧地利格拉茲，現於維也納和格拉茲居住和工作，為藝術家、插畫家和文化人類學家。他對空間佔有的個人和集體策略，以及城市和數位公共空間的秩序和控制機制感興趣。他將工作置於藝術、科學和社會政治參與之間，並參與了該領域的各種計畫和出版物。自2017年起，他擔任跨學科藝術和文化空間Forum Stadtpark的副主席。**Leonhard Müllner**/1987年出生於奧地利格拉茲，在維也納生活和工作，為視覺藝術家和媒體研究者。他曾在UFG林茨(AT)、HGB萊比錫(德國)和維也納美術學院(AT)學習視覺藝術和媒體藝術。目前，他在文化研究領域撰寫博士論文。他的作品介入公眾和數位領域，擁有許多國際展覽、放映和駐村經驗。最近獲得維也納短片電影節(VIS)最佳奧地利電影獎。**彌立人**/1983生於臺中，2006畢業於臺灣藝術大學美術系，2011年畢業於臺南藝術大學造形藝術研究所。**何明桂**/1978年生於嘉義。目前工作生活於臺南市。2005年畢業於英國雪菲爾哈蘭大學獲藝術創作碩士文憑。近年作品曾在台灣、英國、中國、日本、泰國、韓國、香港等地展覽。她的作品一直以來都圍繞在「重製空間」的主題上，藉由擬真的模型道具以及特定的攝影角度，來呈現她對所有如幻的想像空間。例如：別人對特定時空的文字描述、小說中的奇特場景、朋友目擊飛碟的生動場景、自己私人的特定回憶場景、以及場景特殊的夢境。這些目標們都有著一個捉摸不定的特性，它們具有真實的描述，卻又充滿具有缺陷的細節呈現，所以在她的想像與重製中，它們被賦予了另一種奇異的樣貌，一種似曾相識卻又陌生的感覺。**蕭育賢**/藝術家。**蔡書環**/1986年出生於嘉義，現居創作於台南擅長影像與裝置，創作內容多以對意識形態進行穿刺為主，含跨了關於慾望、性別、社會性的想像。近期的創作巧妙地運用了知識系統與符號虛構出一則則趣味的資訊碎片，然後使觀眾在觀看與反思的過程中打破對知識以及理性數據的盲目信任，藉此觀眾得以重新審視早已習以為常的各種科學方法與知識體系，並從各自的身體經驗重新開始思索我們該如何使手中握有的自然知識來建立其他生物之間的關係。**Paul Horn & Harald Hund**/在錄像、裝置和電影領域合作多年。他們的興趣和活動在新的電影媒介和方法中相互呼應和補充。他們已連續多年在電影和錄像裝置的作品中合作進行創作，發展出新的電影方法和理論。

## ULRIKE KÖNIGSHOFER

1981 in Koglhof / Austria, lives and works in Vienna. She studied at University of Applied Arts in Vienna. Awards include: viennacontemporary Artproof Production Stipendium 2016; Erste Bank MehrWERT Art Award 2016; Austrian Stipendium for Visual Art 2016; Award of the Regional Government of Styria 2010; Theodor Körner Award 2005.

## HSU CHE-YU

Hsu Che-Yu was born in Taipei in 1985. Earning his master's degree from the Graduate Institute of Plastic Arts, Tainan National University of the Arts. From 2019 to 2020, he began to join the post-academic research programme HISK (Higher Institute for Fine Art). Hsu Che-Yu works as an artist who primarily creates animations, videos and installations that feature the relations between media and memories. What matters to the artist is not simply the history of events traceable through media, but also the construction and visualization of memories, be they private or collective.

## CLAUDIA LARCHER

1979, born in Bregenz / Austria; lives and works in Vienna / Austria. She studied at the University of Applied Arts Vienna: Sculpture and Multimedia Art in the class of Erwin Wurm (Diploma) and Transmedia Art in the class of Bernhard Leitner. Claudia Larcher's artistic work deals with architecture: places, that are connected to history, familiarity and memory, questioning the meaning of "home" and "identity". Claudia Larcher is co-curating the exhibitions of the artist collective PLINQUE since 2008. Since 2016, she is lecturer at the Digital Arts Institute, University of Applied Arts and the Institute for Art and Design, Vienna University of Technology.

## ROBIN KLENGEL

1988 in Graz / Austria, lives and works as artist, illustrator and cultural anthropologist in Vienna and Graz. He is interested in individual and collective tactics of spatial appropriation, and mechanisms of order and control of the urban as well as the digital public spaces. Klengel situates his work between art, science and social-political involvement, and participated in various projects and publications in this field. Since 2017 he is vice chairman of the interdisciplinary art and culture space Forum Stadtpark.

## LEONHARD MÜLLNER

1987 in Graz / Austria, lives and works in Vienna as Visual Artist and Media Researcher. He studied Visual Art and Media Art at the UFG Linz (AT), at the HGB Leipzig (DE) and at the Academy of Fine Arts Vienna (AT). Currently he writes his PHD in Practice in the field of Cultural Studies. He intervenes into the public as well as into the digital space. Müllner has international exhibitions, screening and residency experiences. He recently won the prize for the Best Austrian Film in the Vienna Short Film Festival (VIS).

## CHANG LI-REN

Born in 1983, Taichung. Chang Li-Ren graduated from the Department of Fine Arts at National Taiwan University of Arts in 2006 and from the Graduate Institute of Plastic Arts at Tainan National University of the Arts in 2011.

## HO MING-KUEI

Born in 1978, Ho Ming-Kuei currently lives and works in Tainan City. Ho obtained MA Fine Art in 2005 at Sheffield Hallam University, Sheffield, UK. Her work revolves around the subject of "recreating spaces," with realistic models and props, photographed at particular angles to represent an imaginative space of the illusory. For example: the written descriptions others may have of a specific space and time, a peculiar scene in a novel, and a friend's vivid account of a UFO sighting, or an episode from her own memory and unusual dreams. These subjects are elusive: they inhabit a real narrative, but are flawed in their presentation of details, and so through her imagination and recreation, they are bestowed another bizarre appearance—a feeling that is at once familiar, but also alien.

## SU YU-HSIEN

Artist.

## TSAI, POU-CHING

Born in 1986, Taiwan, Chiayi. Live and work in Tainan. Pou Ching mostly work with image and installation, his practice often provokes common ideologies within imagination among desire, gender and social structure issues. Pou Ching cleverly make up playful yet fragmented information with knowledge systems and symbols, leading audience to re-examine their blind faith in knowledge system and science methodology in the process of watching. By doing so, audience will be able to use their own physical experience as a channel for self-reflection on the authenticity of so-called 'knowledge of Nature' and how people use it to define their relations with other creatures.

## HUND & HORN

Paul Horn and Harald Hund have been working together for a number of years on several film and video projects, complementing each other in their respective areas of work and interests as far as new approaches to filmmaking are concerned.

PAUL HUND, 1966 Amstetten / Austria, studied at Rhode Island School of Design, R.I. USA and at University of Applied Arts Vienna. Since 2004 he teaches at University Linz.

HARALD HORN, 1967. Studied at the Academy of Fine Arts in Vienna (Peter Kogler) and at the University of Applied Arts Vienna (Isabelle Graw).



**Ulrike Königshofer**/1981年出生於奧地利Koglhof，目前居住與工作於維也納。他畢業於維也納應用藝術大學。在她的作品中，Ulrike Königshofer處理人類感知，它的相對性以它產生的圖像之間的關係。她的創作過程通常是分析和實驗，構建自己的設備和創建錄音方法。**許智瑜**/1985年出生於台北，畢業於台南藝術大學造形藝術研究所，2019年參與HISK(比利時高等美術學院)為期兩年的進駐計畫(Post-academic residency)。現為自由藝術創作者，作品形式多以動畫、錄像、裝置為主。作品關注媒介與記憶之間的關係，對創作者而言，無論是個人私密的或群體記憶，重要的並不只是透過媒介所能回溯的事件歷史，更是記憶如何被建構與被觀看的過程。**Claudia Larcher**/1979年出生於奧地利Bregenz，現於維也納生活和工作。Claudia Larcher的藝術作品涉及建築：對與歷史、熟悉和記憶有關的地方感興趣，質疑“家”和“身份”的含義。自2008年以來，Claudia Larcher共同策劃藝術家集體PLINQUE的展覽。自2006年開始，她在數位藝術學院、應用藝術大學、藝術與設計學院和維也納科技大學任教。**Robin Klengel**/1988年出生於奧地利格拉茲，現於維也納和格拉茲居住和工作，為藝術家、插畫家和文化人類學家。他對空間佔有的個人和集體策略，以及城市和數位公共空間的秩序和控制機制感興趣。他將工作置於藝術、科學和社會政治參與之間，並參與了該領域的各種計畫和出版物。自2017年起，他擔任跨學科藝術和文化空間Forum Stadtpark的副主席。**Leonhard Müllner**/1987年出生於奧地利格拉茲，在維也納生活和工作，為視覺藝術家和媒體研究者。他曾在UFG林茨(AT)、HGB萊比錫(德國)和維也納美術學院(AT)學習視覺藝術和媒體藝術。目前，他在文化研究領域撰寫博士論文。他的作品介入公眾和數位領域，擁有許多國際展覽、放映和駐村經驗。最近獲得維也納短片電影節(VIS)最佳奧地利電影獎。**獨立人**/1983生於臺中，2006畢業於臺灣藝術大學美術系，2011年畢業於臺南藝術大學造形藝術研究所。**何明桂**/1978年生於嘉義。目前工作生活於臺南市。2005年畢業於英國雪菲爾哈蘭大學獲藝術創作碩士文憑。近年作品曾在台灣、英國、中國、日本、泰國、韓國、香港等地展覽。她的作品一直以來都圍繞在「重製空間」的主題上，藉由擬真的模型道具以及特定的攝影角度，來呈現她對所有如幻的想像空間。例如：別人對特定時空的文字描述、小說中的奇特場景、朋友目擊飛碟的生動場景、自己私人的特定回憶場景、以及場景特殊的夢境。這些目標們都有著一個捉摸不定的特性，它們具有真實的描述，卻又充滿具有缺陷的細節呈現，所以在她的想像與重製中，它們被賦予了另一種奇異的樣貌，一種似曾相識卻又陌生的感覺。**蕭齊賢**/藝術家。**蔡書環**/1986年出生於嘉義，現居創作於台南擅長影像與裝置，創作內容多以對意識形態進行穿刺為主，含跨了關於慾望、性別、社會性的想像。近期的創作巧妙地運用了知識系統與符號虛構出一則則趣味的資訊碎片，然後使觀眾在觀看與反思的過程中打破對知識以及理性數據的盲目信任，藉此觀眾得以重新審視早已習以為常的各種科學方法與知識體系，並從各自的身體經驗重新開始思索我們該如何使手中握有的自然知識來建立其他生物之間的關係。**Paul Horn & Harald Hund**/在錄像、裝置和電影領域合作多年。他們的興趣和活動在新的電影媒介和方法中相互呼應和補充。他們已連續多年在電影和錄像裝置的作品中合作進行創作，發展出新的電影方法和理論。

## ULRIKE KÖNIGSHOFER

1981 in Koglhof / Austria, lives and works in Vienna. She studied at University of Applied Arts in Vienna. Awards include: viennacontemporary Artproof Production Stipendium 2016; Erste Bank MehrWERT Art Award 2016; Austrian Stipendium for Visual Art 2016; Award of the Regional Government of Styria 2010; Theodor Körner Award 2005.

## HSU CHE-YU

Hsu Che-Yu was born in Taipei in 1985. Earning his master's degree from the Graduate Institute of Plastic Arts, Tainan National University of the Arts. From 2019 to 2020, he began to join the post-academic research programme HISK (Higher Institute for Fine Art). Hsu Che-Yu works as an artist who primarily creates animations, videos and installations that feature the relations between media and memories. What matters to the artist is not simply the history of events traceable through media, but also the construction and visualization of memories, be they private or collective.

## CLAUDIA LARCHER

1979, born in Bregenz / Austria; lives and works in Vienna / Austria. She studied at the University of Applied Arts Vienna: Sculpture and Multimedia Art in the class of Erwin Wurm (Diploma) and Transmedia Art in the class of Bernhard Leitner. Claudia Larcher's artistic work deals with architecture: places, that are connected to history, familiarity and memory, questioning the meaning of "home" and "identity". Claudia Larcher is co-curating the exhibitions of the artist collective PLINQUE since 2008. Since 2016, she is lecturer at the Digital Arts Institute, University of Applied Arts and the Institute for Art and Design, Vienna University of Technology.

## ROBIN KLENGEL

1988 in Graz / Austria, lives and works as artist, illustrator and cultural anthropologist in Vienna and Graz. He is interested in individual and collective tactics of spatial appropriation, and mechanisms of order and control of the urban as well as the digital public spaces. Klengel situates his work between art, science and social-political involvement, and participated in various projects and publications in this field. Since 2017 he is vice chairman of the interdisciplinary art and culture space Forum Stadtpark.

## LEONHARD MÜLLNER

1987 in Graz / Austria, lives and works in Vienna as Visual Artist and Media Researcher. He studied Visual Art and Media Art at the UFG Linz (AT), at the HGB Leipzig (DE) and at the Academy of Fine Arts Vienna (AT). Currently he writes his PHD in Practice in the field of Cultural Studies. He intervenes into the public as well as into the digital space. Müllner has international exhibitions, screening and residency experiences. He recently won the prize for the Best Austrian Film in the Vienna Short Film Festival (VIS).

## CHANG LI-REN

Born in 1983, Taichung. Chang Li-Ren graduated from the Department of Fine Arts at National Taiwan University of Arts in 2006 and from the Graduate Institute of Plastic Arts at Tainan National University of the Arts in 2011.

## HO MING-KUEI

Born in 1978, Ho Ming-Kuei currently lives and works in Tainan City. Ho obtained MA Fine Art in 2005 at Sheffield Hallam University, Sheffield, UK. Her work revolves around the subject of "recreating spaces," with realistic models and props, photographed at particular angles to represent an imaginative space of the illusory. For example: the written descriptions others may have of a specific space and time, a peculiar scene in a novel, and a friend's vivid account of a UFO sighting, or an episode from her own memory and unusual dreams. These subjects are elusive: they inhabit a real narrative, but are flawed in their presentation of details, and so through her imagination and recreation, they are bestowed another bizarre appearance—a feeling that is at once familiar, but also alien.

## SU YU-HSIEN

Artist.

## TSAI, POU-CHING

Born in 1986, Taiwan, Chiayi. Live and work in Tainan. Pou Ching mostly work with image and installation, his practice often provokes common ideologies within imagination among desire, gender and social structure issues. Pou Ching cleverly make up playful yet fragmented information with knowledge systems and symbols, leading audience to re-examine their blind faith in knowledge system and science methodology in the process of watching. By doing so, audience will be able to use their own physical experience as a channel for self-reflection on the authenticity of so-called 'Knowledge of Nature' and how people use it to define their relations with other creatures.

## HUND & HORN

Paul Horn and Harald Hund have been working together for a number of years on several film and video projects, complementing each other in their respective areas of work and interests as far as new approaches to filmmaking are concerned.

PAUL HUND, 1966 Amstetten / Austria, studied at Rhode Island School of Design, R.I. USA and at University of Applied Arts Vienna. Since 2004 he teaches at University Linz.

HARALD HORN, 1967. Studied at the Academy of Fine Arts in Vienna (Peter Kogler) and at the University of Applied Arts Vienna (Isabelle Graw).