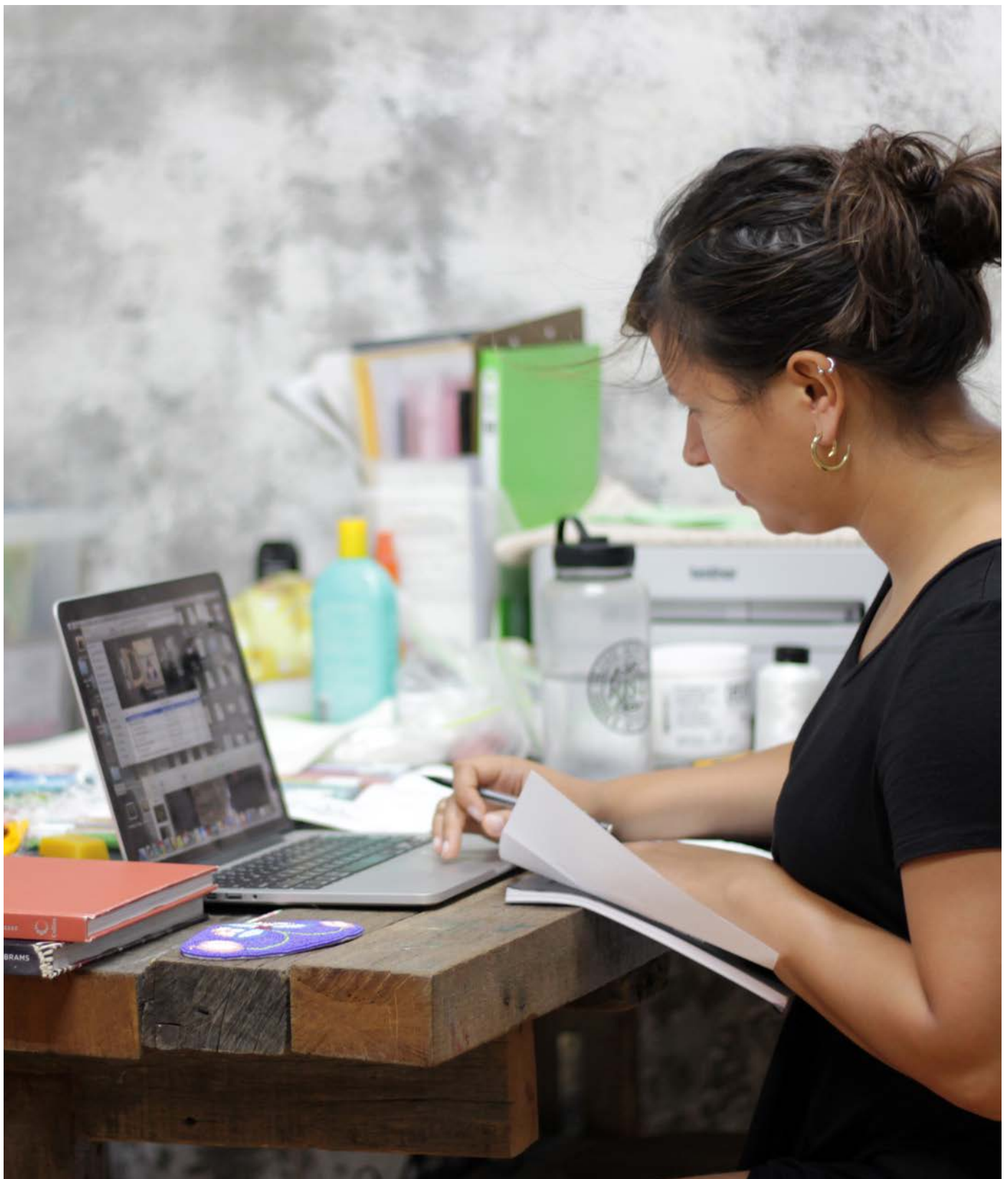


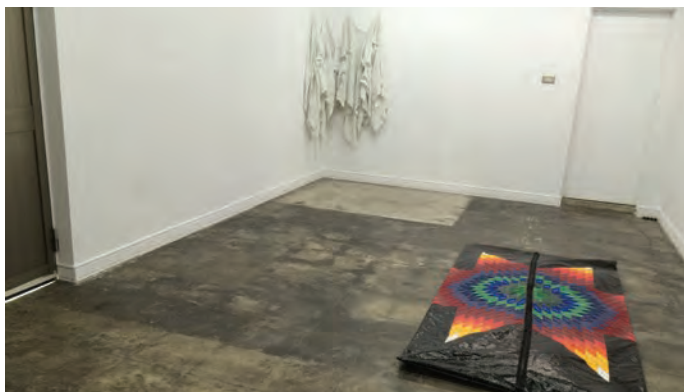
附表六：活動執行紀錄
2016年10月至2017年10月



[展覽+講座+工作坊]

藝術家作為「原」住民 2015年計畫型駐村專案 - 第三位駐村藝術家 Maggie Thompson
Artist-As-Resident Project : Maggie Thompson
2016/07/01-09/25

2016.7.30 PM 3:00 講座：進駐藝術家 Maggie Thompson
2016.7.9 - 7.24 工作坊：「串人串心串門子」串珠創作工作坊
2016.7.30 - 9.25 展覽：「修補進行式Mending」



[HOME](#)
[ARTIST](#)
[EXHIBITION](#)
[WORKSHOP](#)
[EVENT](#)
[NEWS](#)
[GALLERY](#)
[ABOUT](#)
[CONTACT](#)
[PROJECT](#)
[ARCHIVE](#)

[首頁](#)
[藝術家](#)
[展覽](#)
[週末工作坊](#)
[活動](#)
[新聞](#)
[藝術展廳](#)
[關於主辦](#)
[聯絡我們](#)
[特設策劃](#)
[中文報告](#)



Family Portrait by Maggie Thompson
 Materials: Wool, Rayon
 Technique: 8 Harness Floor Loom, Plain Weave, Tapestry
 3 Panels: 3' x 6'
 2013

1/2

Artist Profile

Maggie Thompson

Biography

Recent activities:

Currently Maggie is also responsible for directing and curating exhibitions for emerging Native artists located in the Twin Cities metro area for Two Rivers Gallery in Minneapolis, MN since 2015.



[HOME](#)
[ARTIST](#)
[EXHIBITION](#)
[WORKSHOP](#)
[EVENT](#)
[NEWS](#)
[GALLERY](#)
[ABOUT](#)
[CONTACT](#)
[PROJECT](#)
[ARCHIVE](#)

[首頁](#)
[藝術家](#)
[展覽](#)
[週末工作坊](#)
[活動](#)
[新聞](#)
[藝術展廳](#)
[關於主辦](#)
[聯絡我們](#)
[特設策劃](#)
[中文報告](#)



COMING EXHIBITION

Mending by Maggie Thompson

July 30th - September 25th, 2016

Opening: July 30th, 2016 at 2pm

Artist Talk: July 30th, 2016 at 3pm

Subscribe to the FOGSTAND Newsletter and like us on facebook:

First Name:

Last Name:

E-mail:

Subscribe

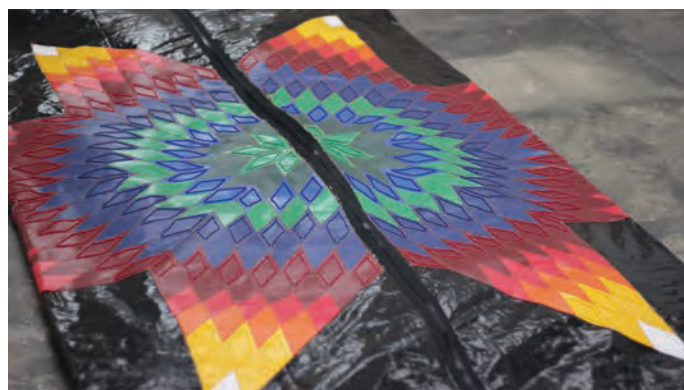


© 2014-2016 by FOGSTAND Gallery & Studio

台灣工藝設計協會主辦

Website contents maintained by

Sponsored by



佈展現場紀錄、展覽官網宣傳

[特別策劃專案] 藝術家作為「原」住民駐村 — Maggie Thompson

日。於知卡宜綠森林親水公園舉行，報名前四百名並完成闖關者，將贈宜專品及有機肥料，報名至八月廿日止，請洽詢花蓮縣野鳥學會（03）8339434，bird.hi@msa.hinet.net（請註明參加人員姓名、聯絡電話）

「衍色」：東華大學藝設系膠彩畫師生聯展將於八月二十七日至十月九日於東海岸文教基金會進行展出，並於九月二十四日(六)下午二點舉辦分享茶會，歡迎蒞臨參加，開放時間每日下午一點至晚上九點（星期四公休），聯絡電話（03）8357716。

「崇尚自然 香味四溢 澳洲茶樹精油萃取DIY實作」：八月廿六，下午兩點由工業技術研究院OMEGAZONE 舉辦，在花蓮市精美路十八號，免費報名，報名網址：http://ppt.cc/tNtVC。聯絡電話：8239860。

「松園展覽 | 時光計畫」：即日起至八月廿八日止，於松園別館二樓大展場，藝術家汪曉青透過影像紀錄與孩子的成長歲月，記錄下孩子的成長與母親的歷程，邀您一同走進時光隧道。

松園別館七至九月不休館：松園別館為提供暑假便民服務，七、八、九月份不休館，並延長營業至下午七點，歡迎民眾入園參觀。

就業中心聯合徵才活動：九月三日，九點到十二點在花蓮文創就業園區，歡迎洽8323262。

花蓮縣玉里鎮赤科山及富里鄉六十石山，「金夏襲宴 針情相約」金針花季，從八月五日至九月十九日，為期四十六天。花蓮縣政府歡迎鄉親偕同家人，掌握時間共同暢遊花蓮金針山。

「修×補進行式 Mending」：瑪姬·湯普遜 (Maggie Thompson) 美國藝術家首次來台個展即日起至九月二十五日止，於立霧工作坊（花蓮縣新城鄉嘉里二街十二之一號）展出。開放時間為每周六、日上午十一時至下午六時，聯絡電話：(03) 8261475 (office) (070-1000-0649 (gallery/studio))，詳情請見官網www.fogstand.com。

田莊舊影 | 莊丁坤創作展：於石碇博物館舉辦開幕茶會，展期自即

「修×補進行式」瑪姬·湯普遜

MENDING

修×補進行式

Maggie Thompson 瑪姬·湯普遜

文/ 立霧工作坊提供

立霧工作坊將在7月底開始展出瑪姬·湯普遜 (Maggie Thompson) 在花蓮展出的第一個個展——「修×補進行式」。

瑪姬·湯普遜 (Maggie Thompson) 來自美國，除了本身是藝術創作者之外，也是美國原住民奧吉布瓦族 (Ojibwa) 的成員之一。美國二河藝廊 (two rivers gallery) 的藝術經理，以及自己創辦的 Makwa Studio 的負責人。

關於她的藝術創作，主要與當代藝術實踐與美國原住民文化遺產融合。同時在這樣創作實踐過程中，體現所處環境探討的「斷裂性」。她自認所有她

連續不斷地重新修補重建。從這樣的過程看瑪姬的作品，可以看到她自身對於自己奧吉布瓦族強烈的感受性。一般人注意的是作品對於所謂原住民文化，在傳統上以敘述的比喻做著繡絲的修復和看待。但在她的作品展現裡，她從不會注入一絲絲的大他主義心態，甚至超越經驗性的雙重矛盾心理。來敘述或是表達她對自己原住民身份或是文化的看法。

相反地，瑪姬了解在以殖民所謂「傳統」的認知下，對於她所生產出的價值感或可能帶來的歷史錯誤，也就是說，與其他藝術家對於這些斷裂或補救性的

的象徵翻轉」的開放性包含。

事實上，在欣賞瑪姬作品時，我們不難看到她所創作的動力和源頭都和編織息息相關。她想要藉由這樣的媒材在傳統、評論和所謂正式化原住民印象間，尋求某種認真誠摯的平衡。我們尤其可以從《她》這件作品中看出端倪。此作品由醫院的毯子所組成，在其中，我們看到的縫製的過程，為了要創造像母親的印象。從這樣的作品當中，我們可以看到這其中包含了個人和超個人的觀點。

首先，這件作品包含個人修補關係，主要是因為她親身體驗父親得了胰臟癌時，在醫院躺在毯子下作著必要的治療過程。接著，過程即包含了超個人經驗的修補關係，間接提到了她對自己身為部分奧吉布瓦族原住民與奧吉布瓦族是重現遺產或傳統的修補關係。也就是說，在這樣的創作過程中，她又獲得了這樣的一個身份和文化認同（她父親為四分之三奧吉布瓦族原住民）串聯聯繫的角色。這樣的結果，形成了雙重動力——關於死亡的後果，以及所認定的聯繫與結束——在醫院的毯子上，由聯繫的縫合方式和過程將這些修補交織在一起，形成某種具象用度。

從這些展出作品中，當我们看到時，大部分的觀眾會因為她的創意外而為之驚艷。同時馬上被吸引想更了解這些作品。不會這些在作品中的縫補，觀眾會特別注意到與創作個人有關的歷史和遺產文化似乎大部分是保持某種距離或客觀化，但卻又在個人經驗和渴望分享的願望下，將這兩者牽扯一起。在瑪姬·湯普遜作品創作實踐下，她邀請我們一起，將這些個人經驗失落、家庭以及歸屬感，不斷重複修補、縫製直到穿到破舊為止。

1. 奧吉布瓦族 (Ojibwa/Ojibwa)，又可稱為吉瓦民族 (Chippewa) 主要為分佈北美洲和加拿大的其



修進行式補

MAGGIE THOMPSON

MENDING

www.facebook.com/events/514828138705897/

INSIGHTS SINCE 07/07/2016

3.3K Reached +0 this week

264 Viewed +0 this week

68 Responses +0 this week

JUL 30 Exhibition Opening : Mending by Maggie Thompson 修×補進行式 — 瑪姬·湯普遜

Public · Hosted by Fogstand Gallery & Studio

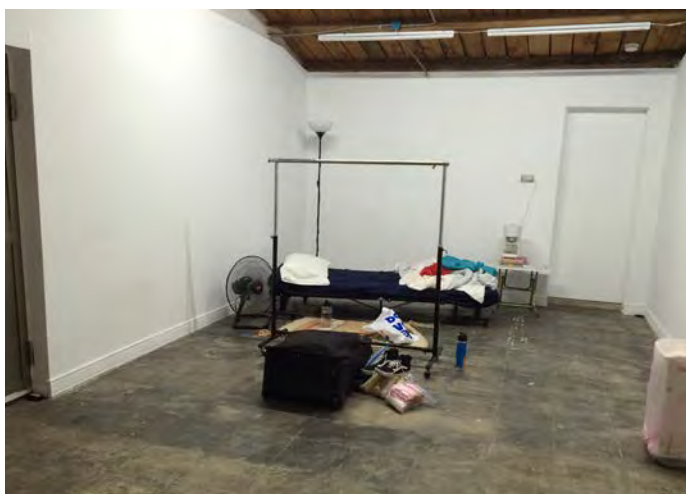
Going

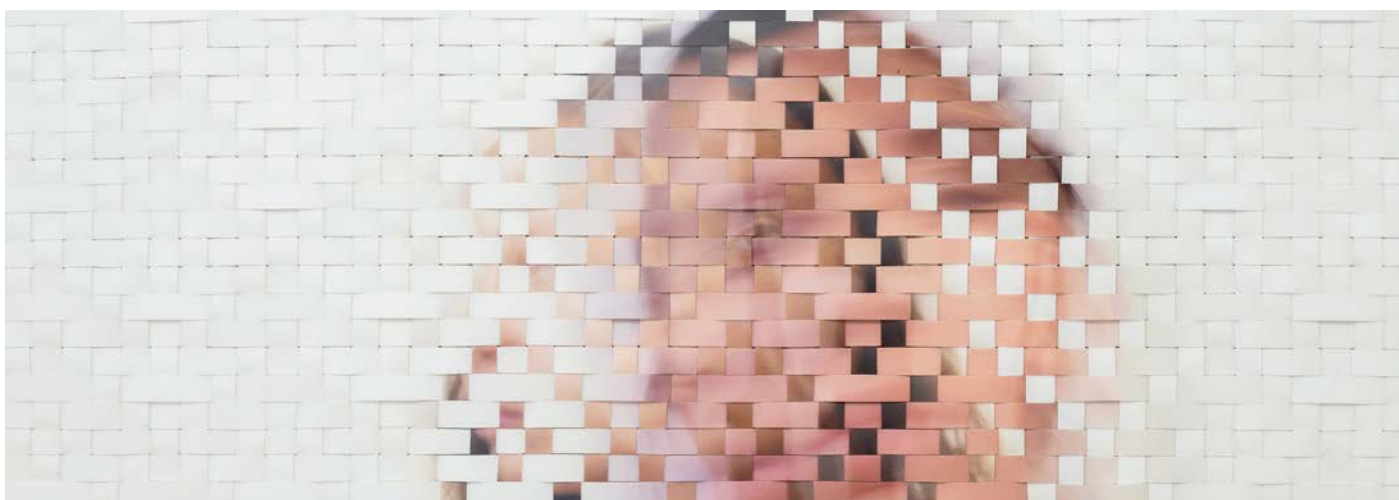
Saturday, July 30, 2016 at 2 PM - 8 PM UTC+08 about 7 months ago

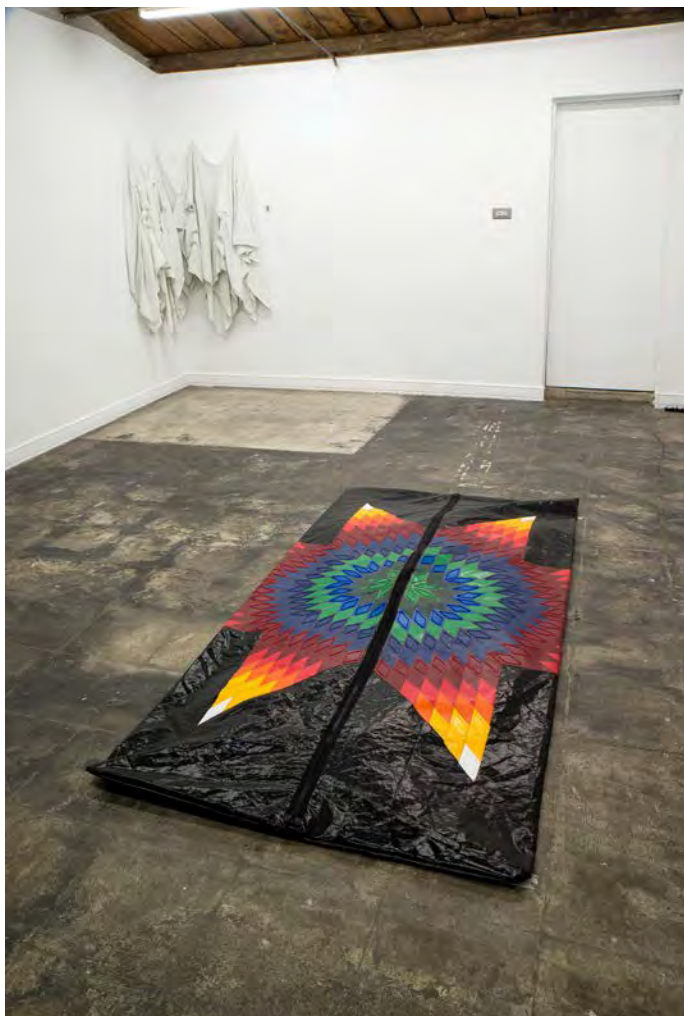
Fogstand Gallery & Studio No. 12-1, Jiālǐ 2nd St, Xincheng Township, Hualien City 971

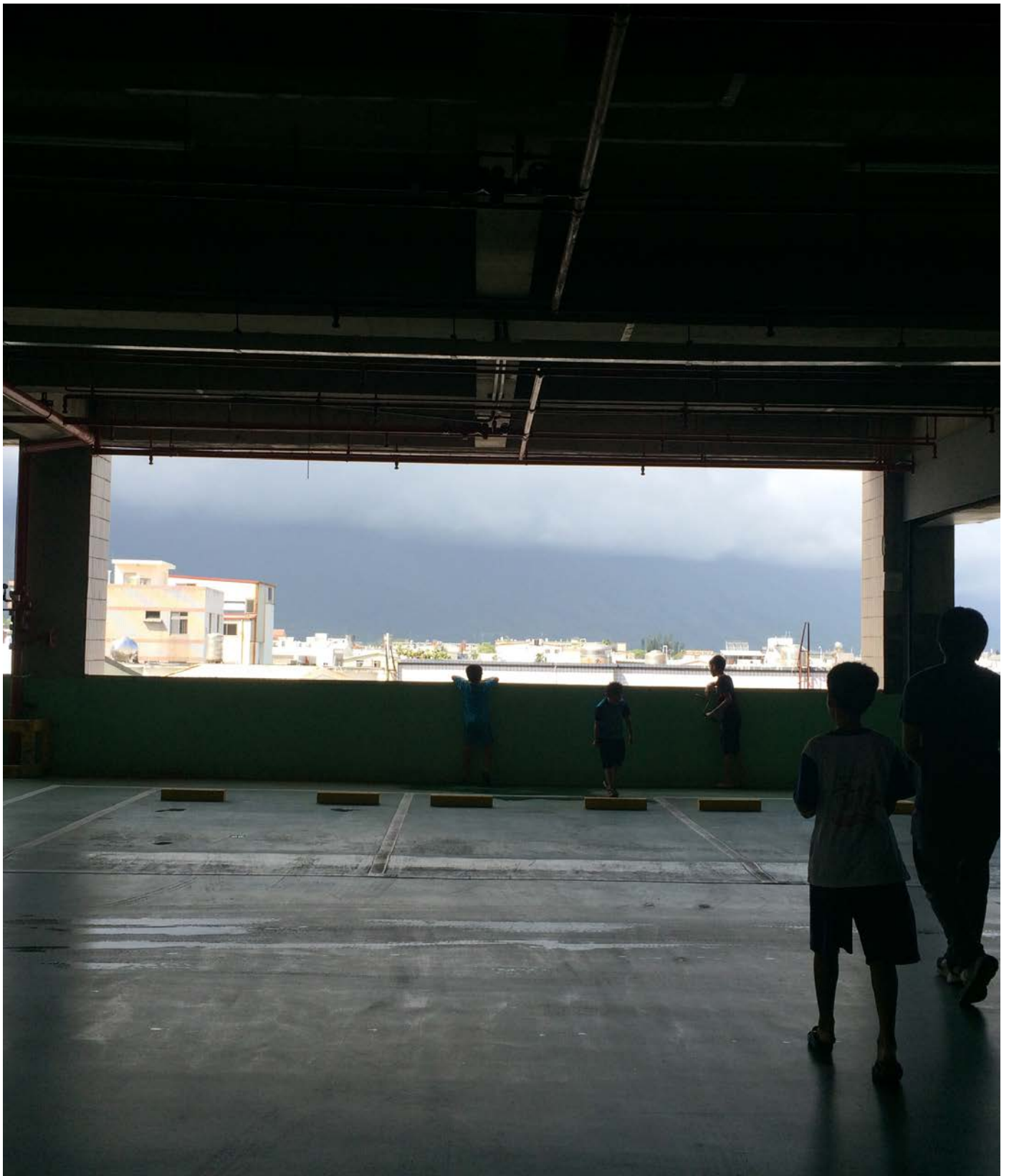












[工作坊]
田野音圖工作坊

2016.10.15 - 11.13

街頭游擊系列－「你走到哪我聽到哪：田野音圖」工作坊

日期：_____ 時段：□12-2pm □2-4pm □4-6pm

參加學員：_____ 立霧工作坊伴隨人員：_____



田野錄音記錄表

請簡短敘述錄音地點：

錄音時間：

☐ 早上 ☐ 中午 ☐ 傍晚 ☐ 晚上

聲音種類：

☐ 自然音 ☐ 人造音 ☐ 混合

聲音重複頻率：

☐ 無重複性 ☐ 有循環性 ☐ 有連續性

請簡短敘述實際錄音時的聲音為何：

錄音編號 (年/月/日_時_001)：_____

立霧工作坊 FOGSTAND Gallery & Studio

音圖野

你走到哪...我聽到哪...

2016.10.15 ▶ 11.13

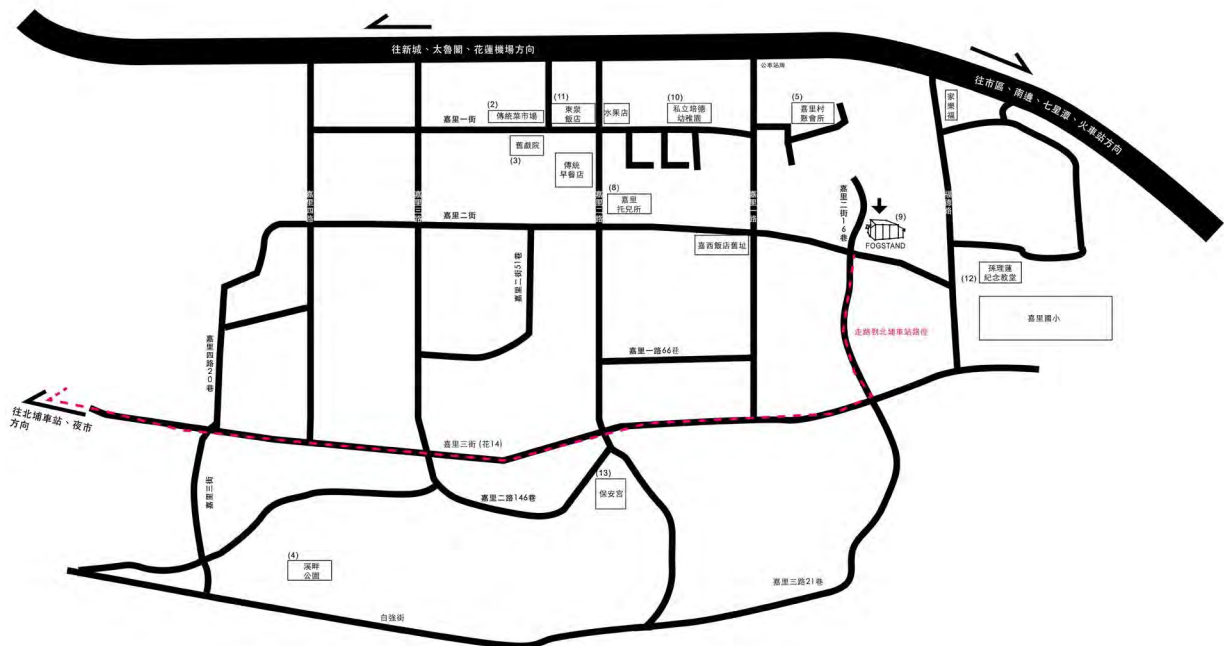
「街頭游擊」系列週末工作坊

*** 報名及活動方式請洽電話總站「立霧工作坊」或至官網查詢 www.fogstand.com ***

聯絡電話：(02) 8291-1479 (開放時間：星期六、日 11am-8pm) (北港攝影地點：嘉慶二街12-13號 (11樓攝影地點))

FOGSTAND
GALLERY & STUDIO

20th
NEAP



「你走到哪我跟到哪：田野音圖」計畫(「街頭遊擊」系列週末工作坊)

主辦：立霧工作坊 贊助：國藝會

索取或下載 工作坊課表及報名表

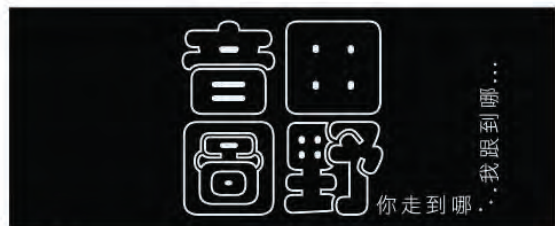
- 1.立霧工作坊 971花蓮縣新城鄉嘉里二街12-1號(花蓮家樂福旁)
- 2.官網 www.fogstand.com > 週末工作坊 > 街頭遊擊系列

報名表

同意參加聲明：我有意願全程參與立霧工作坊此次所舉辦的「你走到哪我跟到哪：田野音圖」工作坊活動，參與時間為2016.10.15-11.13每星期六，日12am-6pm，每一時段共2小時，連續5個星期。
參加時段不限，以可完成該會時間為主自行安排參加時段。
可配合工作坊進修教育訓練及規則，以及同意活動完成後於立霧工作坊舉辦成果展，以下是我的個人資料。

姓 名	聯絡電話
E-Mail	
報名時段(至少需選擇一時段)	
第一個星期	
第01期：2016.10.15(星期六)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第02期：2016.10.16(星期日)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第二個星期	
第03期：2016.10.22(星期六)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第04期：2016.10.23(星期日)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第三個星期	
第05期：2016.10.29(星期六)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第06期：2016.10.30(星期日)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第四個星期	
第07期：2016.11.05(星期六)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第08期：2016.11.06(星期日)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第五個星期	
第09期：2016.11.12(星期六)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm
第10期：2016.11.13(星期日)	☐ 12-2pm ☐ 2-4pm ☐ 4-6pm

開放時間 星期六至日 13:00-18:00 花蓮縣新城鄉嘉里二街12-1號(花蓮家樂福旁) 070-0555-0848 www.fogstand.com



活動名稱

「你走到哪我跟到哪：田野音圖」計畫(「街頭遊擊」系列週末工作坊)

活動時段

2016.10.15 — 2016.11.13 每星期六、日 12am - 6pm
每一時段共2小時，連續5個星期
每週末星期六、日11am集合，每個時段參加者至多4人

活動地點

立霧工作坊 FOGSTAND Gallery & Studio
花蓮縣新城鄉嘉里二街12-1號(嘉里二街16巷內，花蓮家樂福旁)

參加資格

對錄音、聲音、社區田野有興趣的青年學子及在地居民為主，
每一時段僅接受四位名額，每時段以2小時為一個單位。
參加學員須遵守參加工作坊教育訓練及規則。

報名方式

- 1.電話：070-1000-0649
 - 2.至官網下載報名表後填寫寄回Email: info@fogstand.com或親送工作坊
 - 3.官網線上報名
- 報名聯絡人：鄭小姐、江小姐

報名費用 免費

報名時間 即日起至 10/13(星期四) 止 下午6點截止

- 註：
- 1.此活動採預約報名，可事先透過電話、Email或線上報名。
 - 2.因器材和場地限制，為維持工作坊課程品質，此活動每個時段最多報名人數為4人，額滿恕不受理報名。
 - 3.因名額有限，本工作坊保留審核名額，於10/14(星期五)前通知錄取。
 - 4.工作坊結束後，我們將以特展方式公開作品成果分享，立霧工作坊保留調整所有活動，調整相關內容及異動權利。若展覽時間有任何異動或調整，我們將會隨時公佈於facebook及官網。

更多活動訊息請見facebook/fogstand

開放時間 星期六至日 13:00-18:00 花蓮縣新城鄉嘉里二街12-1號(花蓮家樂福旁) 070-0555-0848

贊助單位 20th NCAF



報名表

「街頭遊擊」系列週末工作坊 — 「你走到哪我跟到哪：田野音圖」計畫

簡介：

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

此計畫旨在：以聲音為媒介，透過錄音、聲音、社區田野有興趣的青年學子及在地居民為主，每一時段僅接受四位名額，每時段以2小時為一個單位。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。

國立嘉義大學「街頭遊擊」系列週末工作坊，由「你走到哪我跟到哪：田野音圖」計畫主辦，由「街頭遊擊」系列週末工作坊主辦，由「街頭遊擊」系列週末工作坊主辦。





工作坊執行現場紀錄

[工作坊] 田野音圖

Exhibition by Marco Scerri & Wen-Li Chen



FOGSTAND
Gallery & Studio
www.fogstand.com

20th
國際藝術節
NCA F

NATIONAL
ARCHIVES

Island 島國
2016.11.19 — 2017.1.15

[展覽]
島國Island
Macro Scerri x 陳雯俐

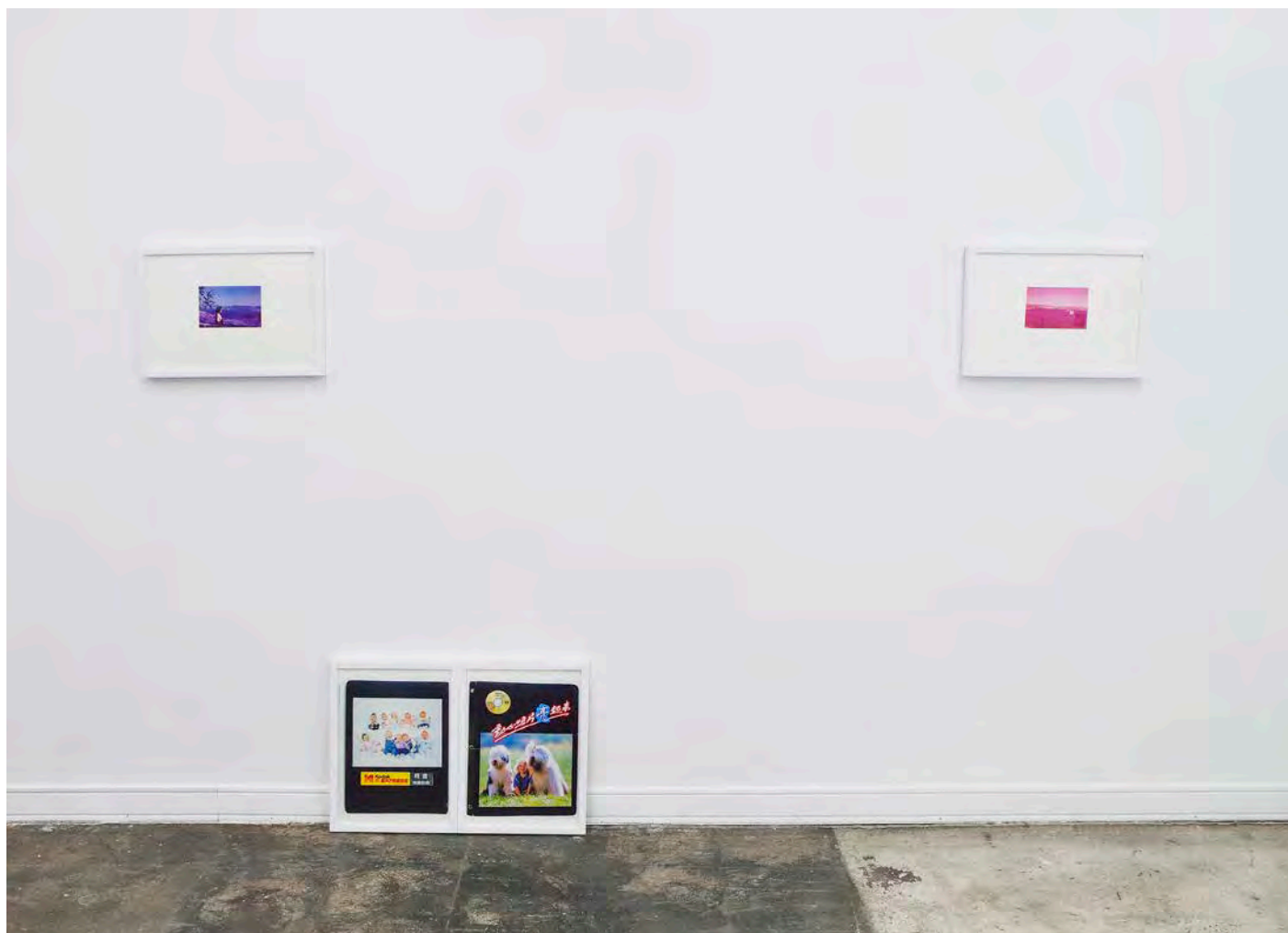
2016.11.19 - 2017.01.15

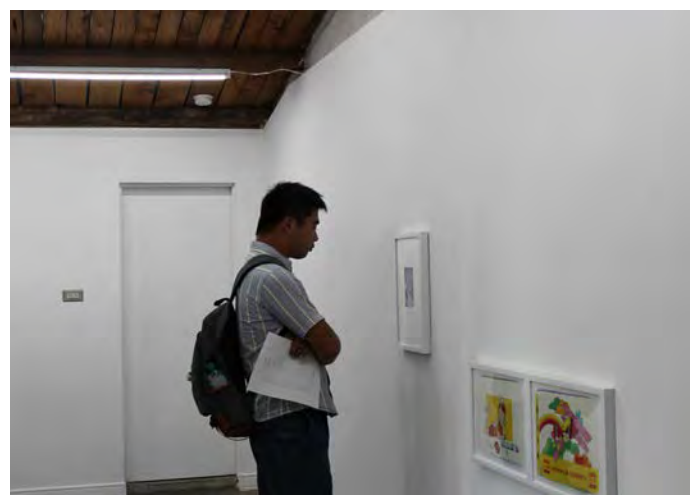
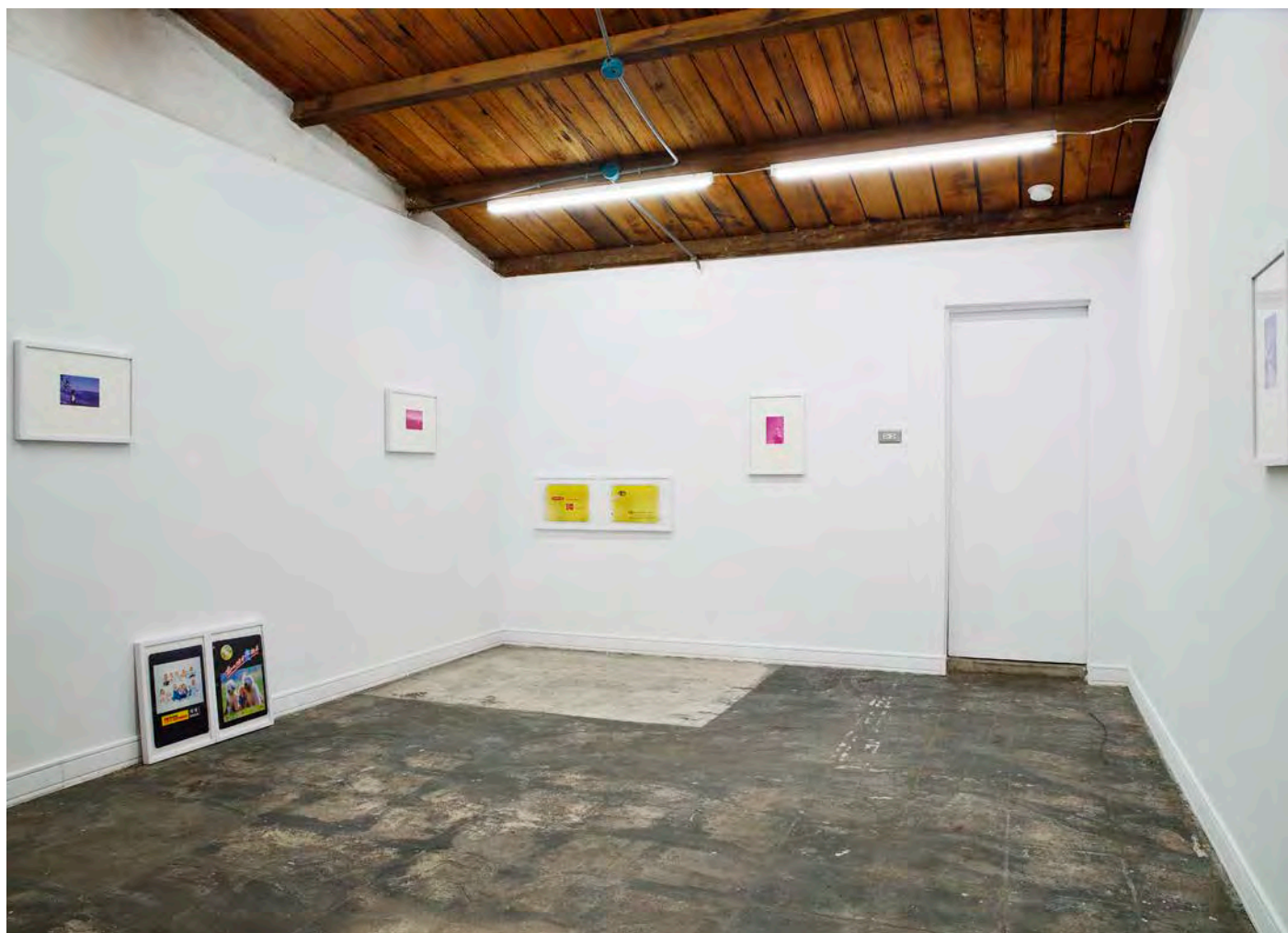




展覽開幕

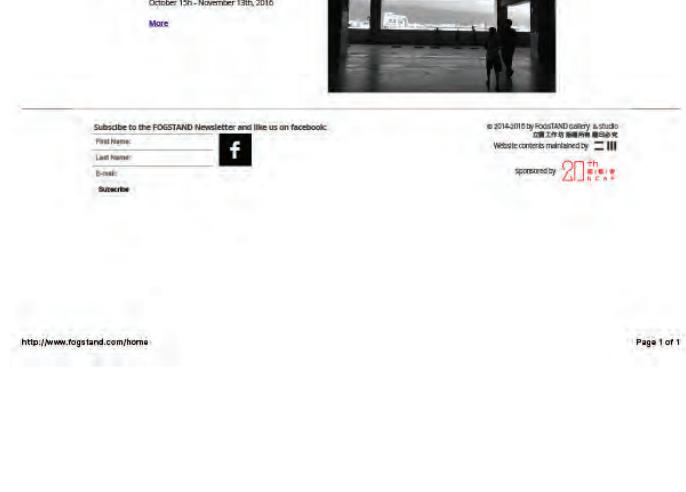
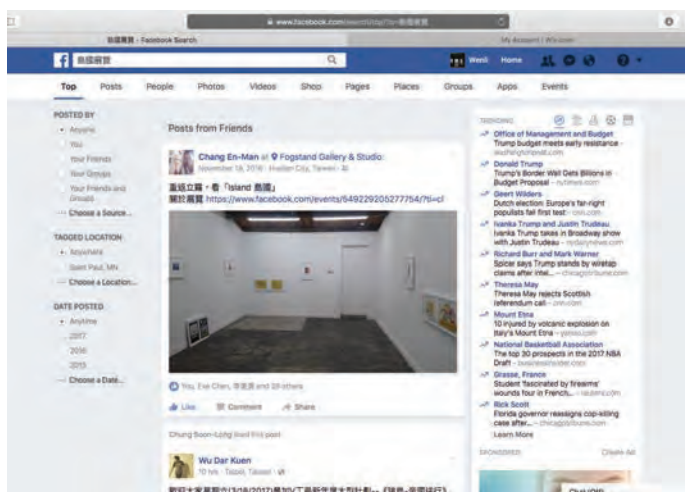
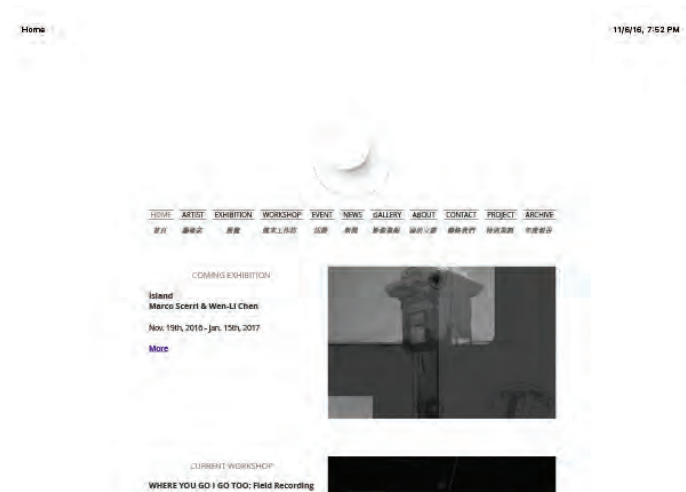
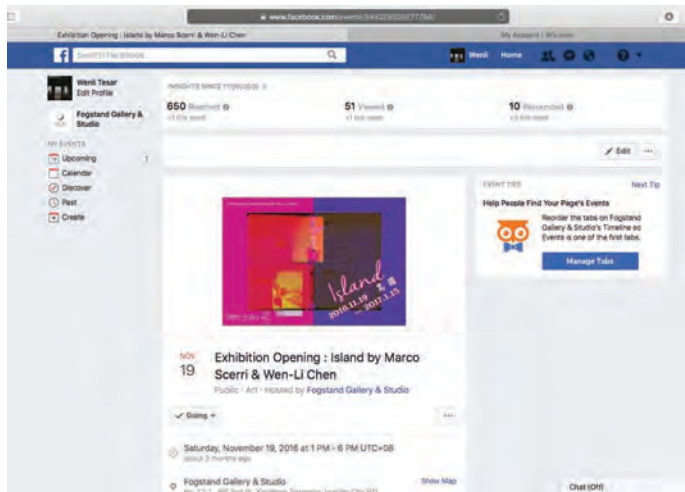
[展覽] 島國Island





展覽現場

[展覽] 島國Island





FOG STAND
Gallery & Studio

www.fogstand.com



CURRENT EXHIBITION



02/04/2017 - 03/19/2017
WHERE YOU GO I GO TOO Field Recording as Cartography

RECENT EXHIBITION



11/19/2016 - 01/15/2017
Island Marco Searri & Wen-Li Chen

PAST EXHIBITIONS



Abdemental BASS Cavern of a Stricken HEART
Jao Chien Lin

PROJECTS



Field Recording
10/15/2016 - 11/13/2016



2015 Artist-in-Residence Project
September 2015 - September 2016

NEWS



yeah maybe #1: Darren Tezar, Andrei Filipak
and wick.mind

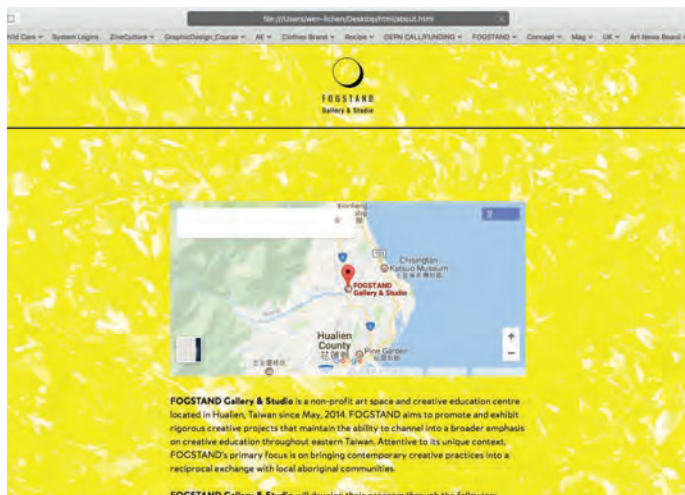


FOGSTAND Gallery & Studio @
Ming Chuan University

CHINESE
ENGLISH

© 2014-2017 FOGSTAND Gallery & Studio. All rights reserved.
Terms & Policy Use | Subscribe Newsletter | Design by Wen-Li Chen

Sponsored by
EBC 101



CURRENT EXHIBITION

ISLAND
Marco Scerri & Wen-Li Chen
11/19/2016 - 01/15/2017

FOGSTAND Gallery & Studio is pleased to announce the group exhibition, ISLAND, Marco Scerri and Wen-Li Chen, their first in Taiwan.

The curatorial ambition for this exhibition seeks to address and demonstrate ways of coping with critical postcoloniality—a dis-position of an found when discussing meaningfulness in the photographic image. It tries to better account for such a dialogue, the specific theme of this exhibition is aimed at the viability of exhibition oriented photographic practice as a method to narrativize tourism's affect on island communities.

When artists engage in presenting aspects and/or critiques of tourism, they inevitably begin to engender afterimages of tourism's own dialectic—unmediated locality and its assumed authenticity. It is here, along the contours of a site's resistance to be represented, where we start to doubt our ability to capture such fine resolutions. Representation within art has always been primarily artistic representation, be it the virtuous self-excommunication of modernism or the decidedly reactionary territoriality of post-modernism. Both of these generalized historical contexts did one thing exceedingly well: they produced countless images and generated equal amounts of content. However, this very production must be considered part of the problem of tourism, for both—constantly or unintentionally—stabilized presence and presentation, which clumsily handles the nuance of any time or place.

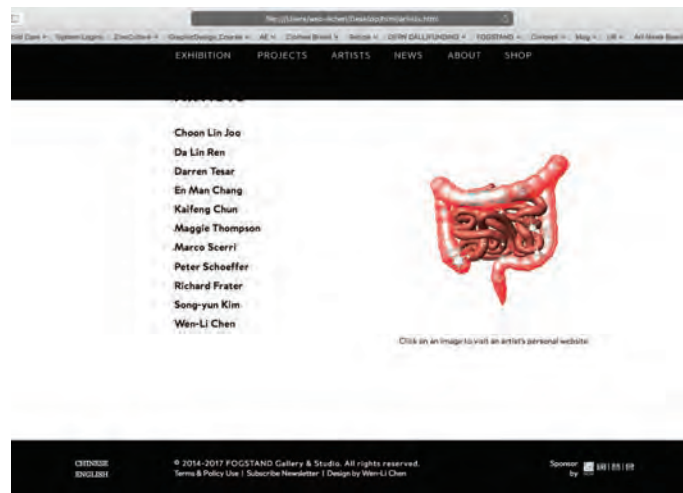
This hastily rendered sketch directs us to this following exhibition. Inspired by the hermeneutical practice of recording artist The Caranaka, ISLAND, Wen-Li Chen and Marco Scerri both address the above complexity without generating any new photographs, without inserting any new perspectives, indeed, without taking up any new positions on their respective islands. Instead, they like the un-authored poses and cracklings that coincide with the found recordings making up The Caranaka's "recordings". Scerri's and Chen's artistic gestures exist within the conditions of local photographs and the practical formation of photographic presentation. They did not work on the islands of Malta or Taiwan, but from abroad via the islands that are photographic archives both in Malta and Taiwan. In short, Scerri and Chen explore the haunting task of taking care in and, the effort of detouring images depicting a time and a place we no longer have the confidence to say is or is not lost, that is so stay, urgently, even or ever was.

Marco Scerri's photographic contributions were sourced from and with the support of the Malta National Archives. The actual photographs are the work of an islander, May Agius, an unknown, amateur Maltese photographer. Her photographs are a visual record of the life and landscape on the island of Malta during the 1960s, when the country was a British colony. One important reason why these photographs found their way to the Malta Archives was due to the level of care taken by the original photographer to archive their own collection. In short, the question of whether the archival tendency or the photographic integrity played the dominant role in the photos avoiding permanent displacement is important.

Wen-Li Chen's photographic contributions originate more autobiographically. Her selected photographs chronicle something simple, yet urgent in the discussion of identity: namely the cover of commercial photo-tab photo books. The photographs, while simple, are startling in what they are able to convey, since underneath the foreign images that make up the cover is the history of her and her family. So to these cold images we image of 10 unknown babies, an image of a small boy and what appears to be his dog and a series of uncredited paintings—somehow become a sort of adopted family photographs.

Text / Darren Tesar
Photography / Lin Jing Yi
https://theislandshow.fogstand.com/

© 2014-2017 FOGSTAND Gallery & Studio. All rights reserved.
Terms & Policy Use | Subscribe Newsletter | Design by Wen-Li Chen



ISLAND
Marco Scerri & Wen-Li Chen
11/19/2016 - 01/15/2017

Mending
Maggie Thompson
07/30 - 09/25/2016

Abdominal BASS
Covers of a Stricken HEART
Jas Choon Lin
12/26 - 02/29/2016

The Force of Light Lifting:
to the past, present and future (without being seen nor kept)
10/14 - 12/20/2015

Guerrilla Language #2
Jia-Li Village
08/15 - 08/31/2015

Abolishing the Object
Kalfeng Chun & Richard Frater
03/01 - 05/21/2015

Islands
Song-yun Kim
10/18 - 12/28/2014

Guerrilla Language #1
Cut-up
10/03 - 10/12/2014

Harvest
Peter Schoeffler
06/29 - 09/27/2014

© 2014-2017 FOGSTAND Gallery & Studio. All rights reserved.
Terms & Policy Use | Subscribe Newsletter | Design by Wen-Li Chen

PROJECT: Artist-As-Resident



09/2015 - 11/2015 "Artist-as-resident"
Chang En Man

Building on the experience of last year, FOGSTAND would like to increase the diversity and connectedness of artists, workshops, and events by placing those responsibilities under the control of the exhibiting artists. In addition, we would like to make sure artists have a real opportunity to develop a larger context to their practice, both financially and artistically. We plan to achieve this by the following method:

Giving the artists a more generous stipend in order to stay within the local community of Jia-Li village (Hualien), while, at the same time, asking for more involvement in the day to day operations of the gallery.

The project outcome is one where the artist can afford to stay for longer and develop a connection to the place, a place that is at the heart of FOGSTAND Gallery & Studio. Too often artists come to set up work (or even pay to have it set up by someone else) and then leave. This creates a disconnect with the context that the exhibition is being presented in. So we hope to do something that is a hybrid of a residency program and a curatorial program, namely a curated artist-as-resident program. There is no open call, the artists are selected due to the quality of their individual practice and the promising additions they can make to workshops and events.

Due to the short amount of time that some artists will be spending at FOGSTAND, it is important that loose ideas about exhibitions, workshops, events, and talks be made in advance. It is completely understandable that the details will change, but it is important to begin making progress toward meeting the requirements as early as possible.

Method:

FOGSTAND will invite 3 as artists-as-residents over a span of 36 weeks. This artist-as-resident will be a fundamental force in the development and implementation of our overall program. In addition, the artist-as-resident will still have plenty of time to work toward an exhibition at FOGSTAND Gallery & Studio (Jia-Li Village in Hualien, Taiwan). Artist-as-residents will also be required to provide three separate activities for our community, namely a workshop, an event, and an artist talk/open studio day.

Invited Artists

Chang En-Man (Taiwan)
Joo Choon Lin (Singapore)
Maggie Thompson (USA)

Residency Period

Chang En-Man / Sep.,2015 - Nov.,2015
Joo Choon Lin / Dec.,2015 - Feb.,2016
Maggie Thompson / Jul.,2016 - Sep.,2016

Residency Venue

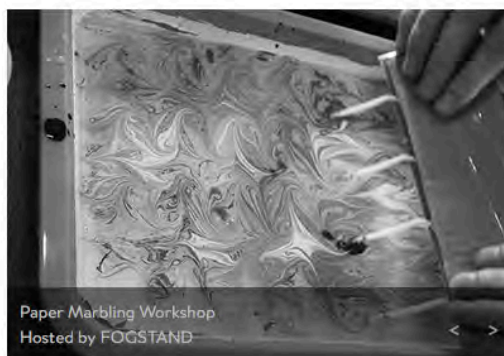
FOGSTAND Gallery & Studio (Jia Li Village)
No.12-1, Jia Li 2nd St., Xincheng Township, Hualien 971, Taiwan

ROJECTS: ekend Workshops



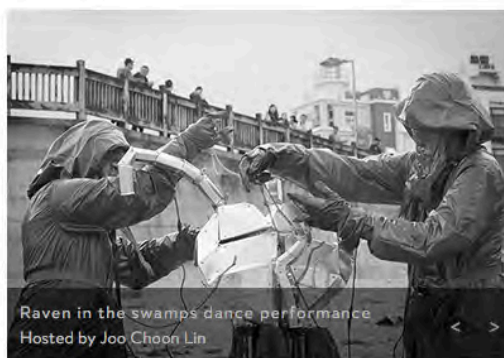
Guerrilla Language Workshop #2
Hosted by FOGSTAND

Guerrilla Language Series



Paper Marbling Workshop
Hosted by FOGSTAND

D.I.Y. Series



Raven in the swamps dance performance
Hosted by Joo Choon Lin

Community Workshops

NEWS



year may be off with Darren Teas, An/8
Flick and work in MN, USA
10/18/2016

year may be an artist-run gallery in
Minnesota, Minnesota. year may be held a
show since a month or a Saturday night, with
an open until the next day.

Details
<https://www.facebook.com/yearmaymynor>

Year May
<http://www.yearmaymynor.net>



Darren Teas is invited to SADI HALE
PROJECTS for first solo show in MN, USA
06/08/2016

SADI HALE PROJECTS First show in our
new Minnesota space will feature the work
of Darren Teas. bar-mouthing will be Darren's
second show at Sadi Hale Projects and will
be a collection of new work and some older
pieces that have been reworked,
transformed or deconstructed. Darren's art
explores arrangements of objects, text and image
explores notions of history, place, authority
and image. Often deconstructed, the pieces
that make his installations are in various
stages of being. Whole, intact, separating and
broken. SADI HALE PROJECTS

Details
<https://www.facebook.com/yearmaymynor>

SADI HALE PROJECTS website
<http://www.sadihaleproject.com>



FOGSTAND Gallery & Studio is invited to
Ming Chuan University for Art Talk
5/23/2016 - 6/13/2016

FOGSTAND Gallery & Studio is invited to hold
a series of lectures at Ming Chuan University
(Taipei, Taiwan 2304 May to 13th June, 2016)
about FOGSTAND's educational mission and
curatorial vision, past, present and future.



Artist Talk: Darren Teas
12/09/2015

As part of the Furlong Gallery 2015-16 Visiting
Show, Professor Darren Teas will give a talk
about his current research interests. Hosted
by UW Stout Fine Arts Association @
Muhlenberg Hall 176, UW Stout



UW-STOUT SCHOOL OF ART AND
DESIGN 2015/16 FACULTY EXHIBITION
11/10/2015 - 12/18/2015

This exhibition features work from fourteen
of the School of Art and Design's faculty.
Works include painting, printmaking,
photography, ceramics, video, metal smithing,
and installation.

Artists included are Robert Ansell, Daniel
Azzim, Emily Black, Valin Gershman, Mark
Jansen, Kate Maury, Colleen Murphy, Maack
Onders, Vincent Pontillo, Verne Stro, Bryan
Ritchie, Darren Teas, Wen-Li Teas (China),
Finlayson, Toss and Moly Uvitch

Opening Reception Thursday, November 12,
5pm-7pm



Artist talk: Chung En Man at Dong Hwa
University
11/16/2015

Chung En Man is the first residency artist of
our first residency "artist-in-residence" project.
During the residency period, she held
different activities including workshops, artist
talk and exhibition. Meanwhile, she is invited
to Dong Hwa University to have an artist talk
for the opening of "Dong Hwa Corner Art
Festival". This artist talk will start at 7pm on
November 16th at Room C102 in Dong Hwa
University.

Details: Facebook/DHCAF

Image source: DHCAF



Darren Teas published essay online
05/05/2015

Darren Teas (Programme Director,
FOGSTAND Gallery & Studio) is currently
featured in the online magazine of critique,
Serpentine Magazine.

More



Writing Contribution for Serpentine
Magazine
03/07/2015

Darren Teas (Programme Director,
FOGSTAND Gallery & Studio) is currently
featured in the online magazine of critique,
Serpentine Magazine.

More details about "Refining Commitment"

TITLE PHOTOGRAPH BY FLICKR USER
JON CALLAS



2015 Singapore Art Festival
2015 January

Darren Teas (Programme Director,
FOGSTAND Gallery & Studio) was recently
invited as a guest curator at LATENT
SPACES, Singapore. Abolishing the Object
Richard Fraser, Sangyun Kim, and Kallang
Chen opened on 16/01/15 and runs until
08/03/15. The exhibition was part of
Singapore Art Week 2015. Aside from the
exhibition was the launch of a book length
publication "Twistings" by Darren Teas. Both
the exhibition and book will travel to
FOGSTAND toward the middle of March.



[展覽]
你走到哪我跟到哪

2017.2.4 - 3.19

W H E R E Y O U G O I G O T O O



你 走 到 哪 我 跟 到 哪
2017.2.4 — 3.19



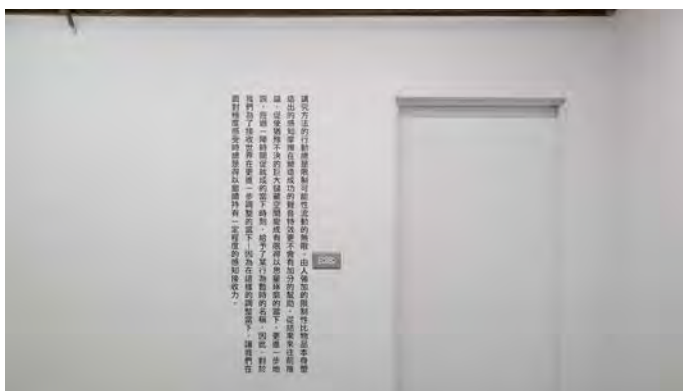
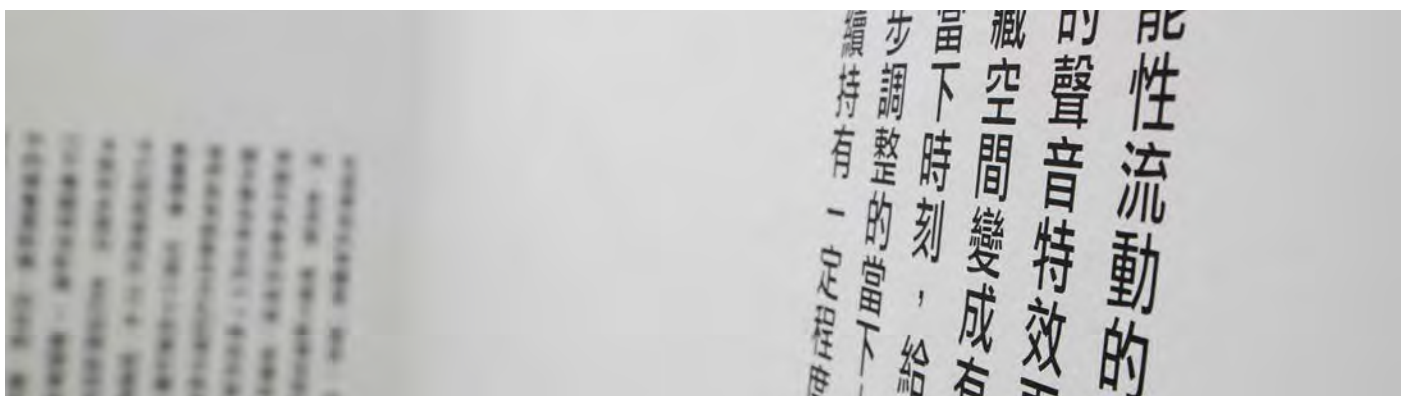
FOGSTAND
Gallery & Studio
www.fogstand.com

 國 | 藝 | 曾
NCAI



[展覽] 你走到哪我跟到哪

花蓮洄瀾文訊、展覽現場



展覽現場

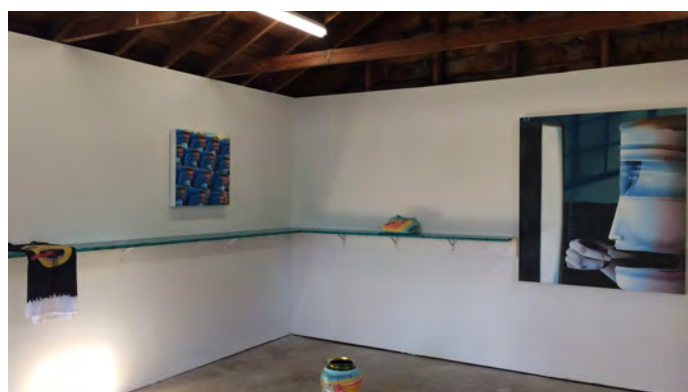
[展覽] 你走到哪我跟到哪



[展覽] 粉紅人的由來
Samual Weinsberg(USA)

2017.04.29 - 06.24

主辦：立霧工作坊 (台灣)
合辦：Sadie Halie Project (美國)



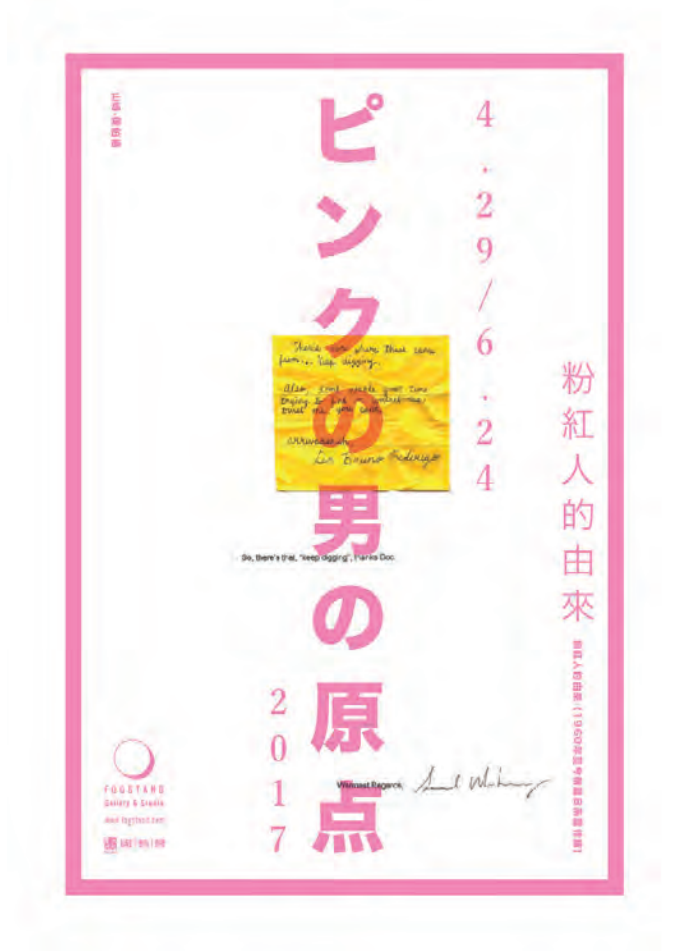


左大圖：參訪Samual Weinsberg在美國的工作室



台灣及美國開幕

[展覽] 粉紅人的由來、小人物故事



展覽海報



[展覽] 粉紅人的由來

展覽現場作品紀錄



'94



'02



'66







FOGSTAND
Gallery & Studio

1

團聚

24" x 32" (60.96x81.28cm)

水彩、找到的紙

2017

2

粉紅人在吃飯

16" x 15" (40.64x38.1cm)

馬克筆、壓克力、紙板

2017 (1994)

3

池門

17" x 11" (43.18x27.94cm)

水彩、水粉顏料、紙

2017 (2002)

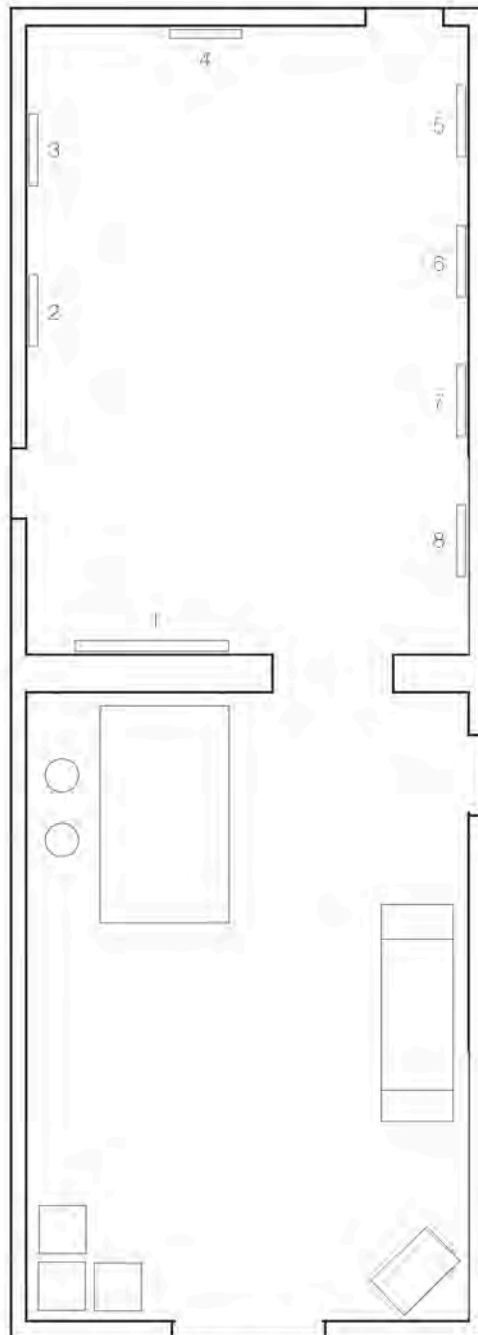
4

一只哭紅的眼

5" x 7" (12.7x17.78cm)

壓克力、紙

2017 (1988)



5

粉紅人戀愛了

18" x 15" (45.72x38.1cm)

壓克力、紙板

2017 (1966)

6

粉紅人認真嘗試著同時也受苦著

10" x 13" (25.4x33.02cm)

鉛筆、紙

2017 (1983)

7

愛人

16" x 12" (40.64x30.48cm)

水彩、水粉顏料、紙

2017 (1976)

8

藏躲

9" x 12" (22.86x30.48cm)

水彩、水粉顏料、紙

2017 (1999)

Sponsored by: 國|藝|會
NCAF

No.12-1, Jiali 2nd Street, Xincheng Township, 971 Hualien County, Taiwan +886 38 261475

[展覽] 粉紅人的由來

展覽現場文宣

PINK MAN: ORIGINS (Selected Japanese Iterations, 1960-Present)

粉紅人的由來 (1960年至今精選日系重作版) by Samuel Weinberg

山姆·偉伯格 個展

2017.04.29 — 06.24

原文 | 山姆·偉伯格

起初，我記得常想著某種可以在空間裡如卡通扁平般的東西，被置放的位置可與空間內的其他物件互動，同時根據藝術史那借來的某種元素混合在一起在畫作裡呈現。這些元素要如何互動？怎麼可能互動？如果真的可以互動，那麼它們會對彼此之間說些什麼？所有的這些元素和變因加總起來後，這位粉紅人就因此來到這世上了(至少是他自己決定要讓我看見而來到這世上)。透過這樣的展開過後的「美學裝置」(註1)，造就出不用想太多而不請自來的結果。

第一次嘗試時，對於扁平卡通狀態，剛開始只是隨機的抉擇。雖然我對於這樣的型態持續保有興趣，關於「美學裝置」的部署除了僅僅為「美學裝置」自身的部署之外也沒有其他特別的目的。然而，經過好幾個月混雜嘗試的繪畫之後，粉紅人出現了。當時我完全不知道他是誰，從哪裡來，也不知道他在那裡幹嘛，甚至是他為什麼要出現在此我都不清楚。但是他就出現了在我面前，瞪著大眼睛看著我，在那裡等著我。現在，這個「美學裝置」有了存在的目的了，因為形成了一種角色，成為活生生的角色，變成某種可以在這些繪畫中的空間-時間內相互游移走動的部份(註2)。基本上，這個「美學裝置」漸變成一種「導航裝置」，因為現在我可以有這個半壞怪咖用來對抗其他在日常生活中接近的實際角色。

在剛開始繪畫的兩年，我發現並且了解越來越多關於這個「粉紅人」(註3)，想試著辨別他是哪種壞角色，或者是說想著了解他到底有多壞，漸漸發展出他自己的文化特徵和印象，他自己的肖像甚至是他自己的迷思等等。當這些資訊漸漸自然生成浮出後，他的外觀也開始漸漸改變。日積月累下來，他開始從扁平卡通狀態轉化成半立體有著圓角在周邊的狀態(有點類似3D列印雕塑品剛形成的樣子)。他現在有血管，而且有可能會因此而受傷，也有可能因為溫度改變而變形，也有可能開始擔心、甚至困惑。寂寞和傷心等等，更有可能甚至有可能會死亡(註4)...總而言之，整件事開始變得燙手沉重。顯然不是因為我和他互相吸引的關係，而是因為在實際生活中在我工作室作畫的工作量和整體感覺變得非常緊湊和強烈。

現在，前面所講的這些只是給你們一些鋪陳，讓整件事有點基本的了解和認識。接下來要說的是哪裡開始變得詭異和奇怪了。

就像我前面所提到的，我畫關於粉紅人的故事已經有持續兩年了。直到三個月前，我開始相信(而為甚麼我一開始不應該相信呢?)他是我從一開始就創建的原始角色，而這其中的敘事和虛構方式是屬於我的。(人們有可能開始在我背後叫我粉紅人，有一年我的姐妹甚至在猶太光明節的時候為我做了一個粉紅人別針。)所以，你可以想像，這樣的驚訝、恐懼和認知不協調——意指是震驚之餘加上同時間還必須要有策略性粉飾關於自我本體性和知識性的個人城堡，當我收到一個末有任何印字的包裹(註5)裡面包含將近40幅以上的紙張、紙板和垃圾，全部都畫著粉紅人，而那粉紅人並不是我做出來的啊。不幸的是，除了粉紅人不是我做出來的事實之外，所有的日期在畫作上大約是前後五十年期間，在我工作室外的約5968哩的前後一百哩內的日本某處找到的。

每個畫作後面都貼著一張便利貼，上面都有註明書寫日期，最早的似乎從1966年開始，然後送包裹留言的人說這些都是經過篩選過後寄來給我的——並不是來自於他尚未找到的畫作或是從既有的所有畫作中全部寄來給我。接著，在這些一堆日本粉紅人系列的作品當中，其中有一個紙條(註6)，上面寫著：「從原來找到這些畫作的地方，還有更多作品在那裡.....繼續挖掘。然後，不要浪費時間試著找我或是聯絡我，相信我，你絕對找不到我的。布魯諾·佛德里哥博士(醫生)留」。

就這樣，「繼續挖掘」，謝謝博士。

我不知道那紙條和上面的留言是甚麼意思，也不知道是否和我持續兩年間創作的作品之間有所關連或意義(註7)，也不知道是否和這些事物存在的可能真實性有所關連或意義，我更不知道一個義大利籍的博士(醫生)與這些事物是否有所關連或產生任何意義。我所知道的是，整件事都變調了，而且意味著有更多的工作要做。而且，現階段的我，非常高興可以展出這些一系列精選日系重作版的粉紅人系列畫作。這裡面包含第一次豐富生動卻有所戒律對於粉紅人出現的描繪，一種橡皮人似的存在體，雖說造就他的那個人想必是其中某個非主流未知的藝術家或是素人創作者。

我想要正式謝謝立霧工作坊的Darren和雯俐以及Sadie Halie Projects的Patrick和Jennie，讓我有機會可以將這些謎樣的畫作在這樣的短時間內展出。

溫暖的问候，
山姆·偉伯格筆

註1：展開的美學裝置：從現在起，某種扁平式的、卡通式的東西將會出現，並且與它物並列、互動和其挑戰——我已經持續在繪畫的它物會一起持續畫下去直到未來更進一步的其他通知。

註2：其實對我來說有點令人不安，這樣好像以類比的方式創作某種接近未來人工智慧產物將會替代人類而接掌世界般的故事來安慰自我。

註3：結果是，我應該在這時提出，事實上是好幾個不同的粉紅人，而不是只有一個。而且不只是「男人」。目前我們所知的他們是一種少數罕見的存在個體，而一個個體內至少還有兩種性別存在其中。

註4：我發現，這樣敘事方式聽起來很像廣告裡某種製藥公司在解釋藥效副作用一樣。但我也並不是在指涉以藥效來解釋對於粉紅人後悔症頭的原因。

註5：包裹被一張大幅描繪著「傷心笑容」的紙張整個包裝著，然後在包裹右下角角落上塗寫著一串字說：「你一定要看這個！山姆！」

註6：如果關於這點你非常感興趣的話，這些便利貼看起來像是同一時期一次貼上在畫作背面，上面寫著不同畫作的創作時間。

註7：因為這些新找到的粉紅人重作系列和有所依據的歷史意義，我無法得知我的畫作是不是因為這些前期作品而隨之變得無意義，或是因為這些前期作品存在而讓我現在的畫作變得重要或是有所關連。

PINK MAN: ORIGINS (Selected Japanese Iterations, 1960-Present)

Dear viewers, and also to whom it may concern otherwise,

At the outset, I remember constantly thinking about something cartoonish and flat in space, placed next to and interacting with the dimensional elements and the art historically borrowed elements that I had been presently painting. How would these things interact- how *could* these things interact? And what would they have to say to one another if they did? All of which is to say that, the Pink Man came into existence (at least as he revealed himself to me) as the result of a really not very thought through deployment of an aesthetic device¹.

The first efforts towards this were just random choices of flat cartooniness, and although these kept my interest, the deployment of *the aesthetic device* didn't seem to have any real purpose besides simply it's own deployment. However, after several more months of confused paintings, the Pink Man showed up. I had no idea who he was or what he was doing there or what his intentions were, but there he was, looking at me with that big eye, waiting. And so now the device had a purpose because it had become a character, it had become alive, had become something that could navigate the space-time of these paintings². Basically the aesthetic device had morphed into a plot device, because now I had this weirdo quasi-bad guy I could pit against the other (more life-like) characters.

So began the next two years of painting, finding out and understanding more and more about the Pink Man³; discerning what kind of bad guy he was- or how bad he really was, developing their cultural ideals, their iconography, their mythology, etc. As this information accrued, his appearance began to change. Over time he began to transform from flat and cartoonish, to a kind of semi-dimensional being with roundness (sort of like a relief sculpture's 3-D-ness); he had blood in his veins now and could be hurt, could be affected by temperature, could feel worried or confused, or lonely, or sad... he could even die⁴. Anyway, things were getting hot and heavy. Obviously not in a sexual sense, I just mean that things were getting intense and real for me in my studio practice.

Now, all of what I just told you was necessary contextual background stuff to prepare you for this, because this is where it gets weird.

As I mentioned earlier, I've been working on the Pink Man narrative for about two years. Up until three months ago, I believed (and why shouldn't I have?) that he was an original character that I created and that this narrative/ fiction I was developing was *mine* (people probably call me the Pink Man Guy behind my back, hell, my sister even made me a Pink Man pin for Hanukkah last year). So, you can imagine the kind of surprise, fear, cognitive dissonance, I mean come on- wrecking ball plus simultaneous strategic plastic explosives to my ontological and epistemic personal castle, when I received an unmarked package⁵ containing upwards near 40 pieces of paper and cardboard and trash, depicting the Pink Man, *which I did not make*. Unfortunately, it wasn't just that I didn't make them, it was also the fact that the dates they were made *spanned fifty years*, and that all

¹ The Aesthetic Device Deployed: *From now on, something cartoonish and flat will be present, and will juxtapose and interact with and challenge the- the other stuff, the other stuff that I'm already painting- until further notice.*

² Which, disturbingly for me, is far too analogous a creation story to almost every AI-takeover picture ever made, for comfort.

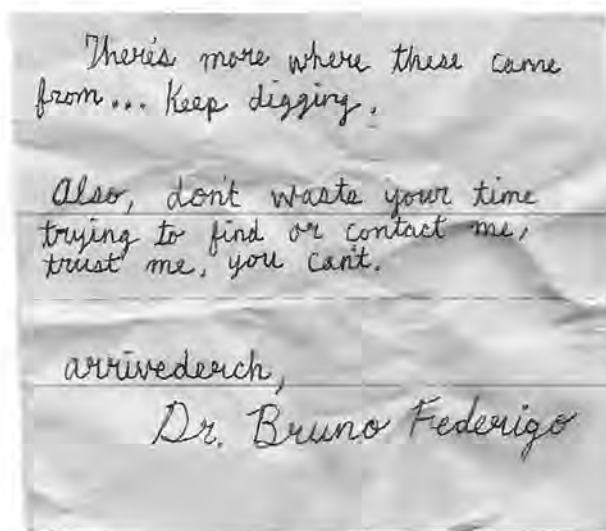
³ It turns out, and I should mention at this point, that they are actually *Pink Men*, not just one man, and actually not just *men*; so currently we know they are a race of beings and there are at least two genders going on here.

⁴ I realize that this sounds a little like the side effects at the end of some pharmaceutical drug commercial, but in no way do I mean to imply that pharmaceutical drugs were the cause of the Pink Men's regrettable symptoms.

⁵ Save for a large depiction of a *Sad Trippy Smiley*, which nearly covered the entire box, and the words, "*you must see this, Sam*", scribbled on the bottom right hand corner.

of them were found 5,968 miles from my studio, give or take a couple hundred miles depending on exact location found, *in Japan*.

There was a Post-It Note on each piece sent to me with the supposed date of creation written on it, with the earliest date being 1966- and that's just of the selection of works he's sent me- not considering whatever else he has in his collection nor what he hasn't found. And, accompanying these works, underneath the pile of Japanese Pink Man pieces, there was a note⁶. It read:



So, there's that, "keep digging", thanks Doc.

I do not know what this means; I do not know what it means in regards to the work I've been making for the last two years⁷, I do not know what it means in regards to the possibility that these beings might actually be real, and I certainly do not know what an Italian Doctor has to do with it all. What I do know, is that everything is different now and there is much work to be done, and that, presently, I'm extremely pleased to present the first show of Japanese Iterations of the Pink Man. These include the first known depictions of the exuberant, cycloptic, gummy beings, although the individuals who made them, presumably artists that were/are underground or outsider in nature, are unfortunately unknown.

I would like to formally thank Derren and Wen-Li Tesar of FOGSTAND Gallery, as well as Patrick Gantert and Jennie Ekstrand of Sadie Halie Projects, for helping me get these mysterious works into a space for consideration- especially on such short notice.

Warmest Regards,



⁶ Which, if of any value or interest to you, seems to be on the same kind of Post-It as the ones accompanying the Japanese works to denote each ones year of creation.

⁷ I can't tell if my work is rendered meaningless by these works that predate my own, or if my work is made more important and relevant because of these new found iterations of the Pink Man and the history they establish here.

在立霧小屋，泛淚粉紅人與末日奈米擦肩而過—— 立霧工作坊與台美藝術交換展



圖片提供：立霧工作坊

- 01 《粉紅人的由來》立霧工作坊展覽現場
- 02 《粉紅人的由來》山姆·傑伯格，2017 (2002)，43.18 x 27.94cm，水彩、水粉顏料、紙
- 03 《粉紅人的由來》山姆·傑伯格，粉紅人認真嘗試著同時也受著苦，2017 (1983)，25.4 x 33.02cm，鉛筆、紙
- 04 《h.am》SHP 展覽現場
- 05 《h.am》菲歐娜·伯格，D，2015，38 x 25cm，油畫
- 06 《h.am》李若玟，殘留風景之落，2017 120 X 90 X 30 cm，冷壓水彩紙、鉛筆、炭筆

+data

《粉紅人的由來》Pink Man: Origins

29/04/2017 - 24/06/2017

立霧工作坊 (花蓮縣新城鄉嘉里二街 12-1 號)

《h.am》

27/05/2017 - 18/06/2017

Sadie Hallie Projects

3653 25th Ave. South Minneapolis, MN 55406, USA

贊助單位：國藝會

主辦單位：立霧工作坊

共同協辦：Sadie Hallie Projects

「立霧工作坊」（下稱「立霧」）落腳處為昔日加禮宛部落，原漢各族混居；主持人來自此部落，於外地闖盪多年後，因留學結識現今合作的國外藝術家作為立霧的節目總監之一。2013年兩人一起回到花蓮開始積極投入藝術推廣，隔年正式成立藝廊及工作坊，在地推廣當代藝術，並與國、內外新興及非主流之創作者和藝術家交流互展，形成一股脈絡多樣的生命力；今年其中一檔的展覽及活動，是與美國 Sadie Halie Projects 藝廊（下稱 SHP）的藝術交換展，由雙方各自策劃展覽，於兩國不同場地交換展出其策劃內容，為的是希望能夠提供非主流新興藝術家一個不一樣的展出平台，希望能夠拓展其創作能見度之外，也期望能夠在兩國不同在地的獨立空間帶給觀眾不同的聲音以及探索對於創作者本身、創作內容及所在地的認識。在這樣的交換混雜之下，對不同的觀眾及場域會有什麼樣的回饋和反應，是雙方第一次策劃交流展想要初探的範疇。SHP 起於 2012 年，在美國紐約布魯克林的夕陽公園開始的一個小型當代藝術替代展獨立營運空間，於 2016 年開始遷至明尼蘇達州雙子城，並無固定開館時間，主要是以預約的方式提供參觀展覽。

透過筆談，介紹兩間藝廊合作的緣由：SHP 在立霧成立之初，便注意到兩者相同特質，雙方開始聯繫；2015 年立霧「藝術家作為「原」住民」駐村專案邀請美中原民當代新興藝術家 Maggie Thompson 駐村時，聽聞 SHP 也往同一地區遷徙，這次重逢孕育了今年的交換計畫。第一檔在台灣立霧展出由 SHP 策劃推出的美國年輕藝術家山姆·偉伯格系列作個展《粉紅人的由來》，第二檔在美國 SHP 展出由立霧策劃推出的《h.am》群展。

通過一幅沒有門扉的水泥門框，木質屋梁、紅磚牆與水泥地板之間，夾著幾道刷得如芒花般潔白的牆面；上面有八幅我要尋訪的「粉紅人」。小屋內的八幅「粉紅人」畫作，都用二手紙張繪製，有一幅是紙板，另一幅還註明是「找到的紙」；許多畫紙上都可以讀出淺淺的摺痕。主角「粉紅人」

多是大側臉出現，眼睛比例大到像是個粉紅的獨眼巨人。畫筆描繪著他（們）的各種生活主題：吃飯、憂傷、愛戀、奮鬥和團聚，邊緣總有註腳般的日文語句，畫中粉紅人的眼睛裡常積著淚。每個畫框一角貼著便利貼，寫著「66」、「98」、「02」等數字。

山姆給觀眾的展覽說明，是一封記載著如小說般情節的信：他為創造出對抗日常現實的「美學裝置」歷經兩年而畫出「粉紅人」。但一個義大利博士（醫生）寄來的神秘包裹裡裝了幾十張日本的紙板、垃圾，都畫著最早上溯至 1966 年的粉紅人圖畫……於是有了重畫之後，我們眼前的日系重作版，以便利貼標明年份。如果信了山姆的故事，那麼這裡的每幅畫都至少承載著三種時間：原畫粉紅人繪製的年代（圖樣）、「紙」本身經歷的歲月，還有山姆畫作的此刻。時間就是敘事：每幅粉紅人都是多層時間的疊影，組成某種生活與哀傷的「連環畫」。

眼睛讀畫讀簡介，耳朵也愉快地忙碌著：這次看展有個意外同伴。立霧週末駐館人員江姐五十多歲，小平頭搭輕便紗麻衣，說起話來是二十多歲的爽快直率。她一邊開玩笑說「這些我也看不太懂」，一邊跟我分享她對這些畫的直覺印象，有時也拋些問題：比起導覽人員，更像有個朋友在陪你一起看展。她試著為我唸出每幅畫上的日文句子，也指出不同粉紅人間，牙齒或嘴唇顏色的差異。山姆肯定會認為她「讀懂了」；簡介註腳裡他說，粉紅人不只一個。

「在地」和「跨國交流」是立霧工作坊的藝術關鍵字。主持人覺得，人通常都是要出去外面與不同世界接觸，再回頭才看見自身的優缺，如何去蕪存菁。所以無論是哪一國的藝術家，她歡迎所有「可以帶來一些新的想法……具有批判性思考和深度的東西。」

今年立霧策展主軸，呼應著這樣的跨國脈絡；台灣與國外藝術家搭配成一組，引入外來者視角。粉紅人們在立霧小屋裡對望之時，SHP 正在美國展

出愛爾蘭藝術家費歐娜·伯格 (Fiona Burke) 與李若玫的《h.am》。這是混合裝置、雕塑、繪畫、照片、文字等各種媒介的藝術作品，探究過度人工化，劣質奈米粒子「灰蟲 (Grey Goo)」無限複製，將一切物質還原成「前物質」狀態的「虛擬末日」，由此探問藝術的「存在」與「存無」。

《h.am》展覽六月在美國開幕，主持人觀察發現，觀眾除了默默看展外，對中文字的卡典貼特別有興趣，拍下許多照片。觀眾群包括當地藝術家、藝評人、同業、藝術院校師生、鄰居等等，有些人會與藝廊長時間傾談創作背景和觀點。大部分西方觀眾瞭解東方藝術家用的技法材質、作品脈絡和意涵後，都感到驚訝與欣賞。

而當山姆的粉紅人們旅居立霧，同時間美國中部捲起《h.am》這場『奈米預言』，召喚著跨越東西方文化的視線與解讀。

此刻在花蓮的《粉紅人的由來》，以作品特質吸引到不少家庭和孩子來看展。小朋友們純真的反應常常出人意料：當他們看到作品的時候，會說這個很簡單，他們也可以做。江姐就說：「好啊～那你要不要試看看，畫自己創作的東西？」

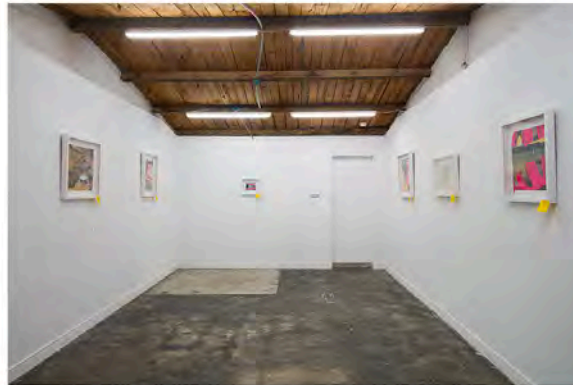
有些孩子確實這樣做了。幾年以來立霧除了策展，也規劃外國藝術家和在地民眾間的工作坊；幾次下來，附近的孩童和青少年都有了提起畫筆創作的經驗。江姐把屋內牆角的幾個木塊箱指給我看：上面如同紋章般的單色插畫，就是住在附近一個高職生的作品。「聽不懂外國人說什麼，有些成果也看不懂；但很好玩！」江姐笑著說。這是立霧的作風：跟鄰居和外國人一起看展，一起畫畫。

以後呢？主持人開玩笑說，立霧在做的東西「有點像是在搓湯圓……不是只有經過我們的手，是根據很多不同的手一起搓出來的湯圓。」下一步要由預算、可能合作對象和許多無法掌控的變數來決定，「長什麼樣的顏色，搓到多大，現在我沒辦法回答你，但是會想辦法一直搓下去，讓大家一起吃好吃的湯圓。」

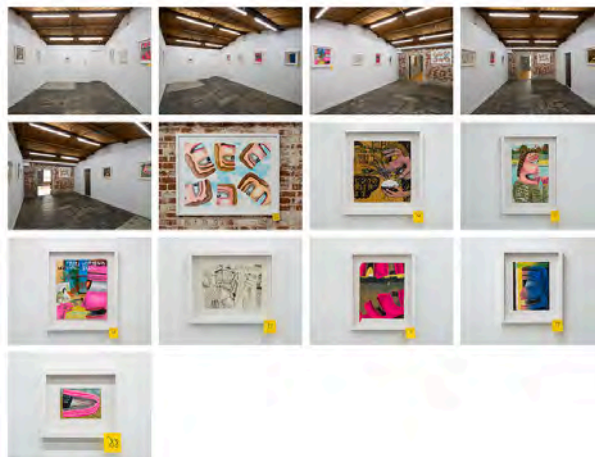
CURRENT EXHIBITION

Pink Man : Origins Samuel Weinberg

04/29/2017 - 06/24/2017



1-13



About Exhibition : "Pink Man - Origins"

"...There was a Post-it Note on each piece sent to me with the supposed date of creation written on it, with the earliest date being 1966- and that's just of the selection of works he's sent me- not considering whatever else he has in his collection nor what he hasn't found. And, accompanying these works, underneath the pile of Japanese Pink Man pieces, there was a note- It read: "There're more where these came from...keep digging. Also, don't waste your time trying to find contact me, trust me, you can't. Dr. Bruno Federico"

So, there's that, ukeep digging', thanks Doc.

I do not know what this means; I do not know what it means in regards to the work I've been making for the last two years. I do not know what it means in regards to the possibility that these beings might actually be real, and I certainly do not know what an Italian Doctor has to do with it all. What I do know, is that everything is different now and there is much work to be done, and that, presently, I'm extremely pleased to present the first show of Japanese iterations of the Pink Man. These include the first known depictions of the exuberant, cycloptic, gummy beings, although the individuals who made them, presumably artists that were/are underground or outsider in nature, are unfortunately unknown..."

- Samuel Weinberg

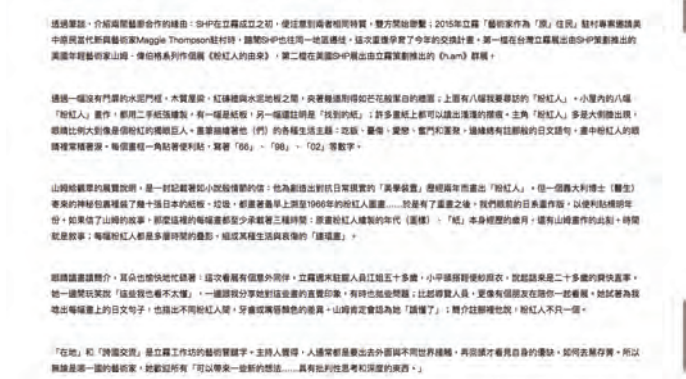
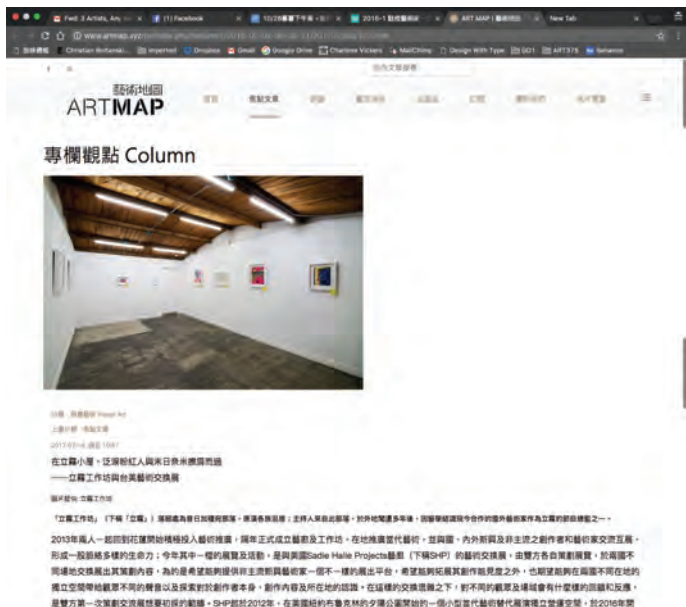
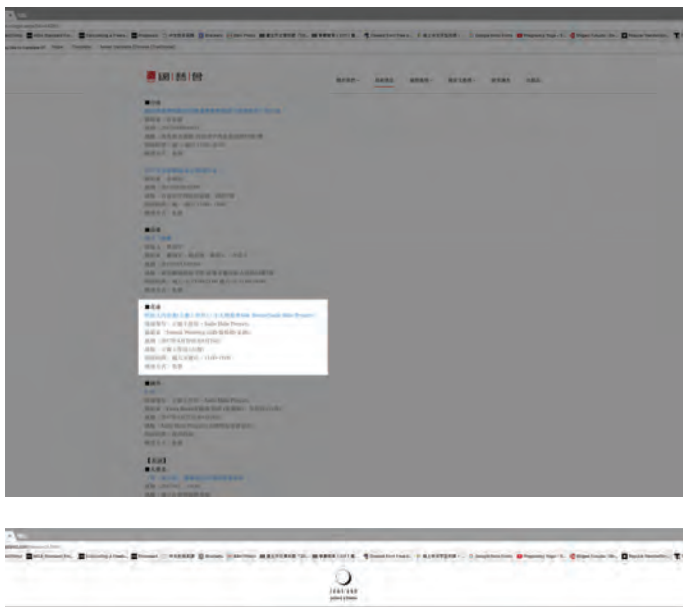
About Artist :

Samuel Weinberg's paintings depict strange, uncertain narratives where relationships are tentative and seemingly connected events refuse to acknowledge if they indeed are. Alongside his main works, which are oil paintings that follow the travels and travels of the "Pink Man (Men)", are assisting elements- sometimes artifacts other times video or written elements- that seem to have emerged from the painting's world into our own and are ostensibly physical evidence of the painting's events. These parallels, repetitions, echoes, and materializations challenge other elements in the narrative as well as the interplay between fiction and reality.

Weinberg was awarded a Jerome Foundation Fellowship in 2015/16 and has recently received a MN Arts Board Artist Initiative Grant. He has shown his work in solo shows at Soo Visual Arts Center and Gallery 13, in Minneapolis, and Thierry Goldberg Gallery's Project Room in New York City. He received his BFA from the University of Wisconsin-Stout. Weinberg currently lives and works in St. Paul.

Website: www.samuelweinberg.com
Instagram: @samual_weinberg

Photo by Jing-Yi Lin





[展覽] h.am
Fiona Burke(Ireland)、李若玫(台灣)

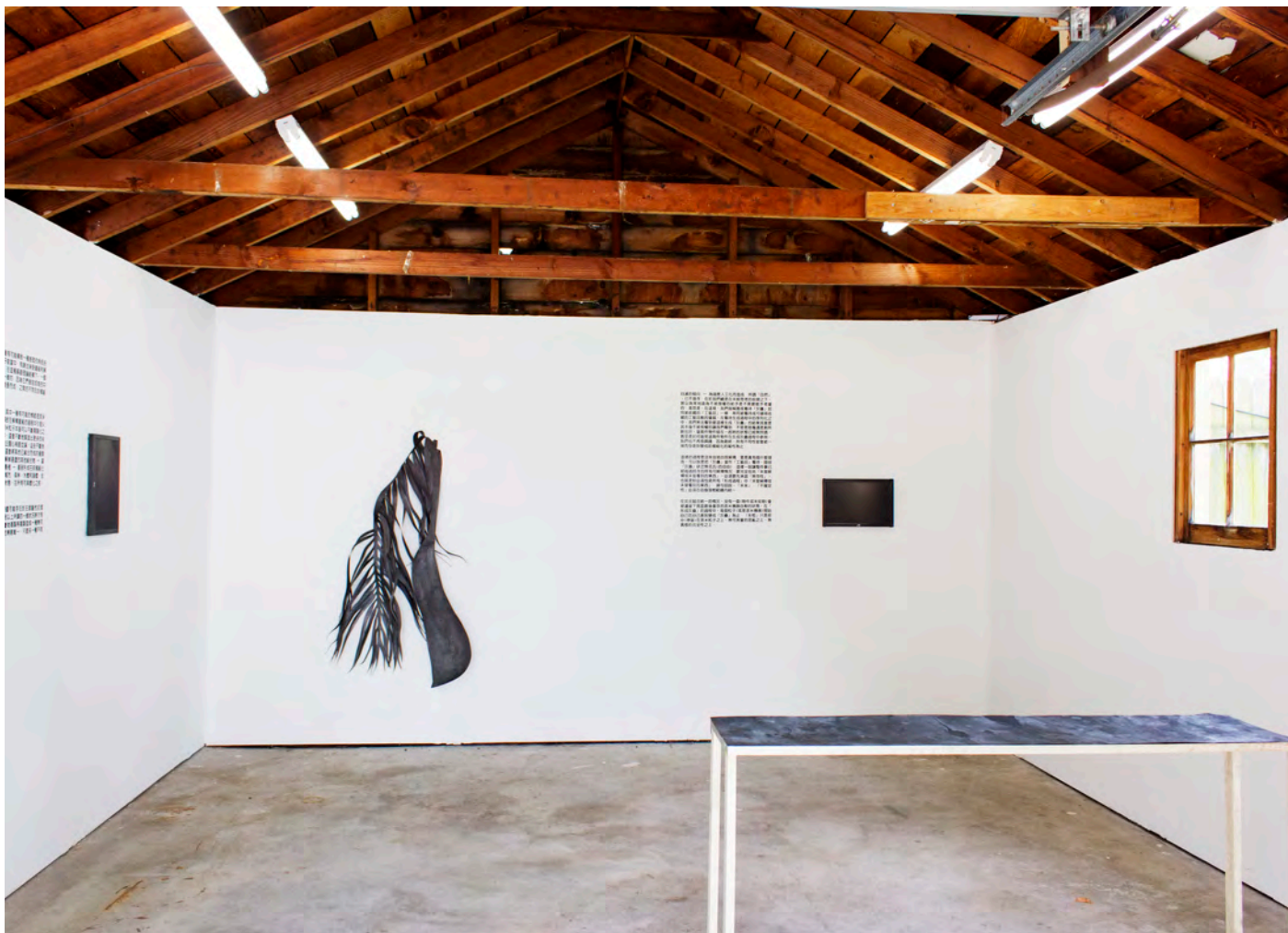
2017.05.27 - 06.24

主辦：立霧工作坊
合辦：Sadie Halie Project









自滅的傾向 一 為過度人工化而造成。所謂「自然」，已不復存。在於我們總是在未經思考的前提之下，習以為常地認為不被授權的給予是不需要賦予考量的。意思是，在這裡，我們指稱甚或看待「灰蠱」如同被收藏的「工藝品」一樣。等同被看待成可值得收藏的工藝品般的優越，在看待生成過程中的序列化之中，我們無法看到像這樣生成「灰蠱」的結果其實是其本身不被授權的讓我們看到。不管是陸龜還是廁所刷也好，當兩件物件碰在一起時的狀態已經無所謂，甚至是如何避免這兩件物件在生成灰蠱過程中參與，我們也不再感興趣。因為最終，所有不同性皆會被一掃而空直到變成前模組化的屬性為止。

這樣的過程是沒來由地自我解構。要是真有個什麼理由，可以說是把「灰蠱」當作「工藝品」看待，證明「灰蠱」缺乏無名氏(的自由)。這樣一說讓整件事已經超過既存的所有可解釋情況。要完全包括「未曾解釋或未曾看到的東西」，必須要先承認「無存性」，也就是說必須包含所有「形成過程」中「未曾解釋或未曾看到的東西」。換句話說，「未來」、「不確定性」必須在自身漸趨概範內統一。

在完全融合統一的情況，沒有一個(物件或未知物)會被遺留下見證最後僅存的奈米機器自殺的狀態，在「形成灰蠱」的過程中，每個粒子(或是奈米機器)開始自己吃自己直到變成「灰蠱」為止。「永恒」只是部分(停留)在奈米粒子之上，無可測量的混亂之上，無異感的完全性之上。



灰燼 — 奈米科技中最有可能導致一種差勁的角色扮演的結果。一種在原子能當中，有辦法承受重組和解構機器裡產生的狀態。在這種基礎理論結構下，一個火鋸和水分子結構是一樣的。因為它們皆由成堆的中子和離子化的原子所堆疊而成。之間的不同在於模組化的形成。

對於世界末日的解釋，其中一種有可能的情節是奈米粒子中劣種的多寡對導致在解構重組的過程中引發災難。不只是因為劣質奈米粒子本身可以不斷複製化之外，而且在解構過程中，還會不斷地製造出更多的劣質粒子。無法與人類的企圖心相提並論，這些不斷地複製生成的劣質粒子，還會將其他已組合而成的優質粒子重新拆解，慢慢消解掉遺留的其他組合物。圍繞在不斷增加的混亂局勢裡，一直到形成在前模組化一瀕泥濘的狀態為止。城市、森林、水體和身體，全部都解構消滅回到原子狀態，在所有可具體化之前，原處只留下「灰燼」。

幸運地是，這樣的場景儘可能存在於在實驗性前提下，用來比喻的灰燼遇到以上所講的一樣狀況時才有可能發生。被無數不斷地複製再複製造成一種無可量化的唯一感。複製性的無限唯一，只是另一種不同性。





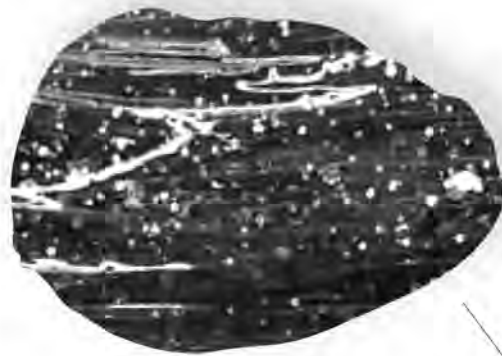
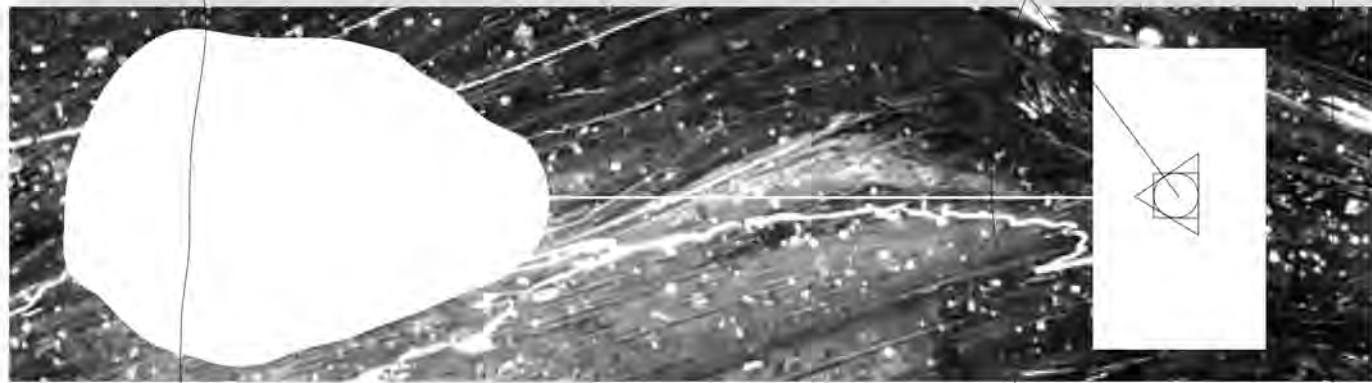


STATEMENT:

Grey Goo. A role-play of the worst possible outcome of nano-technology. One where the nano-machine is capable of constructing and deconstructing at the atomic level. At such a fundamental level, a ham and a hydraulic press are the same, for they are assembled from the same building blocks—neutral or ionized atoms. Differences in temptation.

The cautious ring to this doomsday scenario is the risk of a rogue nano-particle, capable of reproducing not only itself, but also the rogue detemplation it carries out. Unresponsive to human intention, these self-replicating rogue agents could then begin disassembling the already assembled, reducing everything—around its increasing mass—into a slosh of pre-templation. Cities, forests, water bodies and human bodies. All disassembled down to the atomic level, leaving a grey goo in the place of all previously formed intent.

Fortunately, the presentation made possible by the allegorical Grey Goo can only be met with the same orientation that the remaining experiential properties allow: a sense of unicity, made possible by the multiplicity it is made out of. The unicity of multiplicity is just another differential.



Suicidal tendencies, enabled by an overexposure to the artifactual. Contemplative antecedents preferred over the non-authored givenness some now doubt to call nature. This is due to Grey Goo being the Artifact, par excellence, for its sequence of operations cannot recognize anything as given. It does not matter what state the tortoise or the toilet brush are met in, or in what fashion they protest their participation, since, in the end, any and all distinctions will be picked apart until they operate as a pre-templable property.

The operation is self-destructive without particular reason, save for a total reason, namely that there be an artifact, attesting to the lack of anonymity. Being anything is already beyond the allowed conditions of inclusion. To be completely included there cannot be being, for being contains the conditions of becoming. In a word, future, uncertain to be unified in its total inclusion.

At the moment of total inclusion, no-one is left to witness the final suicide of the last remaining nano-bot, attempting to cannabilize itself into the last particle in the Grey Goo. Eternity is a partially composed nano-particle atop an immeasurable mass of undifferentiated wholeness.

Jo-Mei Lee:

Landscape Remains:

You Stay in the Wind, 2016

Arches watercolor paper (cold press), pencils, charcoal
90 X 50 X 25 cm

Falling Down, 2017

Arches watercolor paper (cold press), pencils, charcoal
120 X 90 X 30 cm

Bullet Holes in Taipei Botanical Garden, 2017

Tracing paper, charcoal
30.4 X 133 cm

2016.10.05, Tamkang University, 2017

Digitally printed image
10 X 8 cm

2016.11.14, NTUE University, 2017

Digitally printed image
13 X 8 cm

2016.12.14, Aletheia University, 2017

Digitally printed image
10 X 8 cm

Fiona Burke:

C, 2015

Oil on linen
38 x 25 cm

D, 2015

Oil on linen
38 x 25cm

G, 2015

Oil on linen
56 x 40.5cm

B, 2015

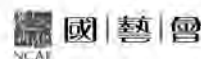
Oil on linen
56 x 40.5cm

**Curatorial Statement by Darren Tesar
(reverse), translated into Mandarin Chinese
by Wen-Li Chen [vinyl wall texts]**

Fiona Burke is an Irish artist currently based in Hiroshima, Japan. She graduated from Glasgow School of Art in 2010. Recent exhibitions include *Finite Project Altered When Open* [David Dale Gallery, Glasgow, 2015], *Tablet*, [Custom House Gallery, Mayo, Ireland, 2015], *Behind Bushes*, [Talbot Gallery, Dublin, 2014], *Dearth*, [QSS, Belfast, 2014], *Things Go Dark*, [The Model, Sligo, Ireland, 2014], *Lorg Presents* [The Shed, Galway, 2013], *Fiona Burke and Marzia Rossi* [David Dale Gallery, Glasgow 2012]. Burke has also exhibited at Ormston House [Limerick], *The Briggait* [Glasgow], *The Centre for Contemporary Arts* [Glasgow], *The Royal Scottish Academy* [Edinburgh], *Kunstlerhaus Bethanien*, [Berlin], and *Kuhturm* [Leipzig].

Jo-Mei Lee is a Taiwanese artist currently based in Taipei, Taiwan. She graduated from National Taiwan University of the Arts in 2011. Recent selected group show includes *Mark*, [Crane gallery, 2016], *My Hometown Nan-Du*, [Taipei Economic and Cultural Representative Office in Japan], *Blue Bird in the Labyrinth: A Walk from Japanese Modern Art to Asia Contemporary Art Scene*, [galerie nichido Taipei, 2016], *The Lost Garden*, [Eslite Gallery, 2014]. She has also participated in residency programs in France, Japan, Thailand and Australia.

Sponsored By:





INVITATION LETTER

February 28th, 2017

SADIE HALIE PROJECTS
3653 25th Ave. S.
Minneapolis, MN 55406

Exhibition Title: 'burp' (TBD)

Exhibition Venue: Sadie Halie Projects // 3653 25th Ave. S. Minneapolis, MN 55406
FOGSTAND // No. 12-1, Jiali 2nd St., Xincheng Township, Hualien 971, Taiwan

Exhibition Date: Sadie Halie Projects // 05.27.17 – 06.24.17
FOGSTAND // 07.08.17 – 08.26.17

SADIE HALIE PROJECTS, in collaboration with FOGSTAND Gallery & Studio, would like to formally invite you to participate in a group exhibition by Taiwanese artist Lee Jo-Mei and Irish born, Japanese-based artist Fiona Burke, tentatively titled "burp".

"A man who has taste enough to judge the products of fine art with the greatest correctness and refinement may still be glad to leave the room, in which he finds those beauties that minister to vanity and perhaps to social joys, and to turn instead to the beautiful in nature, in order to find there, as it were, a voluptuousness for the mind in a train of thought that he can never fully unravel."

- Jean-Jacques Rousseau

The curatorial ambition for this exhibition is to re-assess the importance of Natural Beauty and how, possibly, an over emphasis of Artifactual Beauty can produce a similar condition to that of animal stereotypy found in some zoos. Stereotypy, being the repetitive behaviors in captive animals, particularly those given inadequate mental stimulation or mobility.

A celebration of art in its hesitation. A figure of art appreciated as an acceptance of being a measure to our own stereotypic movement, in an increasingly engineered ecology. The resulting exhibition isn't about some hope or redemption in/through nature, but about beginning to view contemporary art as a way to experience the deprivation of environmental cues, given by a causation that possesses no concept of "being" or being a "giver".

Thank you for taking the time to consider this opportunity.

Sincerely,

Jennie Ekstrand
Co-Director

Patrick Gantert
Co-Director

About SADIE HALIE PROJECTS

SADIE HALIE PROJECTS is a small alternative space for contemporary art that began in Sunset Park, Brooklyn in 2012 and relocated to Minneapolis, MN in 2016. Sadie Halie is Jennie Ekstrand and Patrick Gantert. Our mission is to work with artists worldwide to realize new and progressive work. We want to provide a flexible, unique space that is free from limitations and open to constant change. Most of all, we seek to create a space where viewers and artists can work together and learn from one another. We don't keep regular gallery hours but just e-mail us and we'll open it for you.

Sadie Halie Projects' 2017 programming is graciously supported by a grant from the Midway Contemporary Art Visual Arts Fund.

在《h.am》展 時空重疊間 看畫不是畫 看葉不是葉

立霧工作坊與美國中部獨藝文空間Sadie Halie Projects初次合作
即便是跨國兩地，藝術進駐處就是獨立藝文空間唯一立足處

圖文提供 / 立霧工作坊、Sadie Halie Projects
攝影 / Jes Ekstrand、陳雯俐



03



02

這樣的過程是沒來由地自我解構。要是真有什麼道理，可以說是把「灰塵」當作「工藝品」看待，證明「灰塵」缺乏無名氏（的自由）。這樣一說讓整件事已經超過既存的所有可解釋情況。要完全包括「未曾解釋或未看到的東西」，必須要先承認「無存性」，也就是說必須包含所有「形成過程」中「未曾解釋或未看到的東西」。換句話說，「未來」、「不確定性」必須在自身涵概範疇內統一。

04



由立霧工作坊（下稱「立霧」）主導策劃推出的《h.am》展，為第二個與 Sadie Halie Projects (Minneapolis, MN, USA) 交流的展覽之一，於美中Sadie Halie Projects（下稱SHP）展出，美中開幕時間當時為2017年5月27日星期六晚上7點開始。此次參展藝術家包括Fiona Burke(愛爾蘭)及李若玫(台灣)，現場展出作品形式及媒介，包括裝置、雕塑、繪畫、照片、策展文字書寫融和，此展主要探討過度人工化多過於探討所謂的「自然」不過是未賦予考量地不經授權的給予。

此合作方式，從上一檔立霧工作坊在今年5月的時候推出美國年輕藝術家山姆·偉伯格系列作個展《粉紅人的由來》開始，在以交換策展及展出場地，分別提供國內外藝術家一個不同展出機會，在這樣的交換混雜之下，對不同的觀眾及場域會有什麼樣的回饋和反應，是雙方第一次策劃交流展想要初探的範疇。SHP起於2012年，在美國紐約布魯克林的夕陽公園開始的一個小型當代藝術替代展演獨立營運空間，於2016年開始遷至明尼蘇達州雙子城，並無固定開館時間，主要是以預約的方式提供參觀展覽。以車庫改建，SHP的兩位主持人Jenny和Patrick從2007年開始即開始共同策展，由於兩人對策劃展覽及規劃展出有共同的興趣，因此從2012開始直到現在，即便是生活及工作圈變換，對於其藝術策展和分享藝術的初衷始終不變。

問及如何在提高對於空間的曝光度以及對於邀請藝術家的一些決定，基於年齡層和文化背景，通常習慣使用線上社群網絡作為宣傳的管道之一。而兩人的風格隨興輕鬆，經常親力親為至當地各處與不同藝術家接觸，在開幕期間、不時參加藝術圈派對、至藝術家工作室拜訪等等，希望能夠更盡量開放針對各個藝術家不同創作脈絡和風格來提供他們的場域作為未來展出空間，但不管怎樣，總是希望跟邀請來或是合作的藝術家可以有共識，一起嘗試不同的變化和挑戰，同時總是會事先跟藝術家溝通，從過程中討論及沈澱未來創作的產出和合作方式。

問及如何營運此獨立空間，由於兩人都在創意產業工作，基本上在未申請到Midway Visual Art Fund之前的前幾年，都是以自掏腰包的方式，與合作藝術家一起拆帳以提供社區民眾、對視覺藝術有興趣的一般大眾有個免費展覽可以去的地方。從營運方式以及如何邀請和與藝術家合作的方式，甚至是主持人及空間成立的背景，其實跟位於台灣花蓮的立霧工作坊大同小異，甚至是實體展演空間場域氛圍及大小，也有類似之處。而這些因素也促就與立霧合作的動機，經過一兩年與立霧不斷往來討論的結果，終於有了此次交流展的合作。

為呼應今年立霧策劃主軸，從外來者角度探討所謂在地實踐當代藝術推廣行動及教育，立霧特意搭配台灣與國外藝術家成一組，除了在立霧展出之外，這次交流展更拓展至國外，以實驗性為前提，在跨地不同時區內，中間不間斷地與兩位合作藝術家及策展人溝通、協調，共同孕育產出此《h.am》展。

開幕當天，現場展出作品除了藝術家的繪畫、照片輸出之外，更融入策展人特意用中文翻譯的文式，融入現場展場場景，交織其兩位藝術家作品，共同發聲之外，也更緊密地結合此兩位藝術家在作品賞析上以另一種視角去看待時可能會不經意發現的共通性和默契時刻。此外，為再次呼應今年策劃主軸和概念，刻意在國外展場上，置入部分中文呈現的方式，也刻意製造也許「立霧工作室」植入於此的錯覺(若無法到現場觀展，未曾接觸西方觀眾，僅看展覽記錄照的話，也許會以為這是立霧工作室的一角)，甚至有可能為現場西方觀眾帶來衝突感和陌生感。

當天觀展群眾包括當地藝術家、藝評人、同業、藝術院校師生、鄰居等等，有些人會與藝廊長時間傾談創作背景和觀點。大部分西方觀眾瞭解東方藝術家用技法材質、作品脈絡和意涵後，都感到驚訝和欣賞。

從現場看李若玫及菲歐娜·伯格的畫作，可以看得出兩人對於以基礎藝術創作的技法和媒介運用有一定程度的矜持和完美。菲歐娜·伯格的畫作為一系列近似電視螢幕般附有古英文單字字母的油畫，而李若玫的畫作則為一系列擬真的大王椰子樹葉和近似樹皮的炭筆/鉛筆畫，讓觀者誤以為現場是真的看到「電視螢幕」和「椰子樹葉」，若不近看或是了解其使用媒材，第一時間的確為誤讀解讀為「電視螢幕」和「椰子樹葉」。

在現今資訊氾濫和速食主義橫行下，不也常常發生許多謬誤和解讀誤判而導致認知差異及衝突的開始。看畫不是畫，看葉不是葉，若能在其兩位創作的畫作前待上多時，或許會發現一些蛛絲馬跡，以「灰蠱」的概念來解釋，找到一切物質無限複製前的尚未劣質化的「初始混沌」。

贊助單位：國藝會
主辦單位：立霧工作坊
共同協辦：Sadie Halie Projects

參考資料：

- 1.立霧工作坊：<https://www.fogstand.com/>
- 2.Sadie Halie Projects：<http://www.sadiehalieprojects.com>

+data

《h.am》

菲歐娜·伯格(Fiona Burke)、李若玫

2017/05/27 - 2017/06/18

展場：Sadie Halie Projects

策展：立霧工作坊

關於參展藝術家：

菲歐娜·伯格為愛爾蘭籍藝術家，目前在日本廣島工作。2010年於格拉斯哥藝術學院畢。近期展覽包括 Finite Project Altered When Open (David Dale Gallery, Glasgow, 2015), Tablet, (Custom House Gallery, Mayo, Ireland, 2015), Behind Bushes, (Talbot Gallery, Dublin, 2014), Dearth, (QSS, Belfast, 2014), Things Go Dark, (The Model, Sligo, Ireland, 2014), Lorg Presents (The Shed, Galway, 2013), Fiona Burke and Marzia Rossi (David Dale Gallery, Glasgow 2012)。她也曾於以下各國不同的城市展出過：Ormston House (Limerick), The Briggait (Glasgow), The Centre for Contemporary Arts (Glasgow), The Royal Scottish Academy (Edinburgh), Kunstlerhaus Bethanien, (Berlin), and Kuhturm (Leipzig)。

李若玫，工作及生活於台灣台北。2011年台藝大美術系畢。近期展覽包括 Mark, (Crane gallery, 2016), My Hometown Nan-Du, (Taipei Economic and Cultural Representative Office in Japan), Blue Bird in the Labyrinth: A Walk from Japanese Modern Art to Asia Contemporary Art Scene, (galerie nichido Taipei, 2016), The Lost Garden, (Eslite Gallery, 2014)。曾於法國、日本、泰國及澳洲參與藝術家駐村計畫。

圖說：

01

SHP展覽現場內部一角

02

菲歐娜·伯格, D, 2015, 38 x 25cm, 油畫

03

李若玫, 殘留風景系列之你留在風中, 2016, 90 X 50 X 25 cm, 冷壓水彩紙、鉛筆、炭筆

04

Darren Tesar, 策展論述書寫中文一角, 卡典

05

SHP展覽現場外部一景

廣告

23 Events

Events

Calendar

H_am. Fiona Burke and Jo-Mei Lee

Birthdays

Discover

Past

+ Create Event

INSIGHTS SINCE 05/14/2017

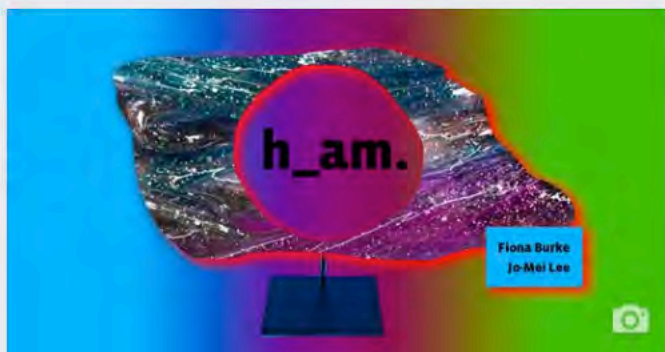
1.1K Reached
+4 this week129 Viewed
+9 this week56 Responded
+1 this week

Boost Event

Share

Edit

...

MAY
27

H_am. Fiona Burke and Jo-Mei Lee

Public · Hosted by Fogstand Gallery & Studio and Sadie Halie Projects · 1 co-host pending [?]

Going

Share

...

Saturday at 7 PM - 10 PM
4 days from now · 12-23° Partly CloudySadie Halie Projects
3653 25th Ave S., Minneapolis, Minnesota 55406

Show Map

About

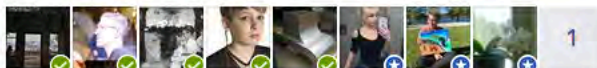
Discussion

Write Post Add Photo/Video Create Poll

Write something...

22 Going · 33 Interested

See All



Patrick, Jennie and 2 other friends are going

Share

Details

SADIE HALIE PROJECTS is jazzed to present h_am. Fiona Burke and Jo-Mei Lee. h_am. is the second part of an exhibition exchange with FOGSTAND Gallery and Studio. FOGSTAND is a non-profit art space and creative education centre located in Hualien, Taiwan since May, 2014. FOGSTAND aims to promote and exhibit rigorous creative projects that maintain the ability to channel into a broader emphasis on creative education throughout eastern Taiwan. Attentive to its unique context, FOGSTAND's primary focus is on bringing contemporary creative practices into a reciprocal exchange with local aboriginal communities.

Grey Goo.
A role-play of th... See More

Conceptual art Art exhibition Visual arts +2

EVENT TIPS

Next Tip

Measure Event Performance



Understand how your events perform organically and with advertising.

View Insights

English (US) · 中文(台灣) · Español · Português (Brasil) · Français (France)

+

Privacy · Terms · Advertising · Ad Choices · Cookies · More
Facebook © 2017

EVENT TIPS

Next Tip

Measure Event Performance



Understand how your events perform organically and with advertising.

View Insights

English (US) · 中文(台灣) · Español · Português (Brasil) · Français (France)

+

Privacy · Terms · Advertising · Ad Choices · Cookies · More
Facebook © 2017

English (US) · 中文(台灣) · Español · Português (Brasil) · Français (France)

+

Privacy · Terms · Advertising · Ad Choices · Cookies · More
Facebook © 2017

CURRENT EXHIBITION

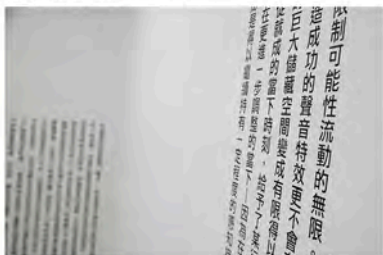


05/27/2017 - 06/18/2017
h.am: Fiona Burke & Jo-Mei Lee
Co-Host: Sadie Hale Projects
Venue: Sadie Hale Projects



04/29/2017 - 06/24/2017
Pink Men: Origins by Samuel Weinberg
Co-Host: Sadie Hale Projects
Venue: FOGSTAND Gallery & Studio

RECENT EXHIBITION



02/04/2017 - 03/19/2017
WHERE YOU GO GO TOO: Field Recording as Cartography

PAST EXHIBITIONS



Mending
Maggie Thompson

PROJECTS



Field Recording
10/15/2016 - 11/13/2016



2015 Artist-in-Residence Project
September 2015 - September 2016

NEWS



FOGSTAND Gallery & Studio is excited to announce h.am, the second exhibition in an two part exchange with Sadie Hale Projects (Minneapolis, MN, USA)



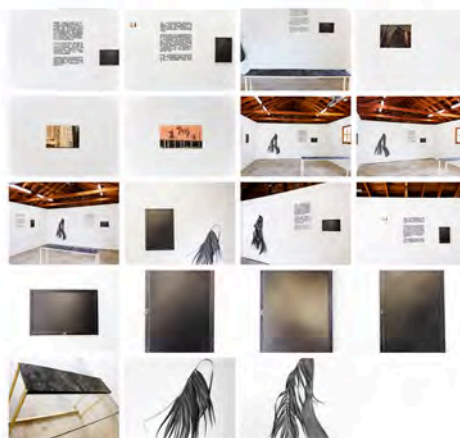
FOGSTAND Gallery & Studio has been invited to curate a retrospective exhibition at the Furling Gallery, located on the University of Wisconsin-Stout campus this coming September (2017)

CURRENT EXHIBITION

h.am
Fiona Burke & Jo-Mei Lee
05/27/2017 - 06/18/2017



1-22



Exhibition Opening: 5/27/2017 7-10PM
Exhibition Venue: Sadie Hale Projects
Curated by FOGSTAND Gallery & Studio

About the Exhibition:

FOGSTAND Gallery & Studio is excited to announce "h.am", the second exhibition in an two part exchange with Sadie Hale Projects (Minneapolis, MN, USA). Integrating sculpture, painting, photographic images and curatorial writing, the exhibition deals with an overexposure to the artificial, more often than not preferred over the non-authored givenness some now doubt to call nature. This exhibition marks the first exhibition for both artists, Irish artist Fiona Burke (based in Hiroshima, Japan) and Taiwanese artist Jo-Mei Lee (based in Taipei, in the USA).

Running concurrently at FOGSTAND Gallery & Studio is Pink Men Origins, curated by Sadie Hale Projects. This exhibition marks the first exhibition in Taiwan for American artist Samuel Weinberg.

Statement:

Grey Goo: A role-play of the worst possible outcome of nano-technology. One where the nano-machine is capable of constructing and deconstructing at the atomic level. At such a fundamental level, a ham and a hydraulic press are the same, for they are assembled from the same building blocks—neutral or ionized atoms. Differences in temptation.

The caulov ring to this doomsday scenario is the risk of a rogue nano-particle, capable of reproducing not only itself, but also the rogue de-templation it carries out. Unresponsive to human intention, these self-replicating rogue agents could then begin disassembling the already assembled, reducing everything—around its increasing mass—into a slosh of pre-templation. Cities, forests, water bodies and human bodies. All disassembled down to the atomic level, leaving a grey goo in the place of all previously formed intent.

Fortunately, the presentation made possible by the allegorical Grey Goo can only be met with the same orientation that the remaining experiential properties allow: a sense of unity, made possible by the multiplicity it is made out of. The unity of multiplicity is just another differential.

Suicidal tendencies, enabled by an overexposure to the artificial.

Contemplative antecedents preferred over the non-authored givenness some now doubt to call nature. This is due to Grey Goo being the Artifact, an excellence for its sequence of operations cannot recognize anything as given. It does not matter what state the tortoise or the toilet brush are met in, or in what fashion they protest their participation, since, in the end, any and all distinctions will be picked apart until they operate as a pre-templable property.

The operation is self-destructive without particular reason, save for a total reason, namely that there be an artifact, attesting to the lack of anonymity. Being anything is already beyond the allowed conditions of inclusion. To be completely included there cannot be being, for being contains the conditions of becoming. In a word, future, uncertain to be unified in its total inclusion.

At the moment of total inclusion, no-one is left to witness the final suicide of the last remaining nano-bot, attempting to cannibalize itself into the last particle in the Grey Goo. Eternity is a partially composed nano-particle atop an immeasurable mass of undifferentiated wholesomeness.

About the Exhibiting Artists:

Fiona Burke is an Irish artist currently based in Hiroshima, Japan. She graduated from Glasgow School of Art in 2010. Recent exhibitions include Finite Project Altered When Open (David Dale Gallery, Glasgow, 2015), Tablet (Custom House Gallery, Mayo, Ireland, 2015), Behind Basher (Talbot Gallery, Dublin, 2014), Dearth (Q55, Belfast, 2014), Things Go Dark (The Model, Sligo, Ireland, 2014), Long Presents (The Shed, Galway, 2013), Fiona Burke and Marzia Rossi (David Dale Gallery, Glasgow, 2012). Burke has also exhibited at Ormonde House (Limerick), The Briggett (Glasgow), The Centre for Contemporary Arts (Glasgow), The Royal Scottish Academy (Edinburgh), Kunstlerhaus Bethanien (Berlin), and Kulturraum (Leipzig).

Jo-Mei Lee is a Taiwanese artist currently based in Taipei, Taiwan. She graduated from National Taiwan University of the Arts in 2011. Recent selected group show includes Mark (Krone gallery, 2016), My Hometown Nan-Du (Taipei Economic and Cultural Representative Office in Japan, Blue Bird in the Labyrinth: A Walk from Japanese Modern Art to Asia Contemporary Art Scene, Igalerie nichido Taipei, 2016), The Last Garden (Elitte Gallery, 2014). She has also participated in residency programs in France, Japan, Thailand and Australia.

Photo by Jes Ekstrand, Wen-Li Chen
Text by Darren Teaur
Translation by Wen-Li Chen
Cf Design by Sadie Hale Projects

國家文化藝術基金會

www.ncafro.org.tw/news-single.aspx?id=44618

Apps 放映週報 Christian Boltanski... Imported Dropbox Gmail Google Drive

國 | 藝 | 會

關於我們 最新消息 補助廣場 國家文藝獎

■花蓮

[粉紅人的由來\(立霧工作坊\)](#)、[小人物故事Side Stories\(Sadie Halie Projects\)](#)

策展單位：立霧工作坊、Sadie Halie Projects

藝術家：Samual Weinberg 山姆·偉格格(美國)

展期：2017年4月29日至6月24日

地點：立霧工作坊 (台灣)

開放時間：週六至週日，11:00-18:00

購票方式：免費

■國外

[h.am](#)

策展單位：立霧工作坊、Sadie Halie Projects

藝術家：Fiona Burke菲歐娜·伯格(愛爾蘭)、李若玟(台灣)

展期：2017年5月27日至6月24日

地點：Sadie Halie Projects (美國明尼亞波尼市)

開放時間：採預約制

購票方式：免費

【表演】

FOGSTAND Gallery & Studio

rankofbest.com/Taiwan/Hualien_City/Gallery/FOGSTAND_Gallery_Studio@ChIJo7A-LD6eaDQR7wGwISlITwQ/

放映週報 Christian Boltanski... Imported Dropbox Gmail Google Drive

RankOfbest Taiwan Hualien City Gallery United States (Washington)

← Back to Hualien City galleries

FOGSTAND Gallery & Studio

Nice art gallery in Hualien City, Taiwan [Open now](#)

FOGSTAND Gallery & Studio is one the best galleries near Hualien City located No. 12-1, Jiali 2nd Street, Xincheng Township, Hualien County, Taiwan 971. The international phone number of this art gallery is +886 3 826 1475 <http://www.fogstand.com/>

Working hours

Monday: Closed
Tuesday: Closed
Wednesday: Closed
Thursday: Closed
Friday: Closed
Saturday: 11:00 AM – 6:00 PM
Sunday: 11:00 AM – 6:00 PM



[展覽] h.am

宣傳報導

FOGSTAND Gallery & Studio on the map of Hualien City



Other galleries in Hualien City

FOGSTAND Gallery & Studio

啟幼祥漫画教室 3.5

Cultural Bureau Gallery of Hualien County 4.1

Saint Pink Cafe 4.0

Photos of FOGSTAND Gallery & Studio



Current
Upcoming

2017
Everything Happens
So Much
Dumet Wilde 3:0
Kaietan Gamkoni
soft origin
Yes I Can't
I, Mr.
Samuel Weinberg
Side Stories

2016

2015

2014

2013

2012

2011

Artists
About

W F

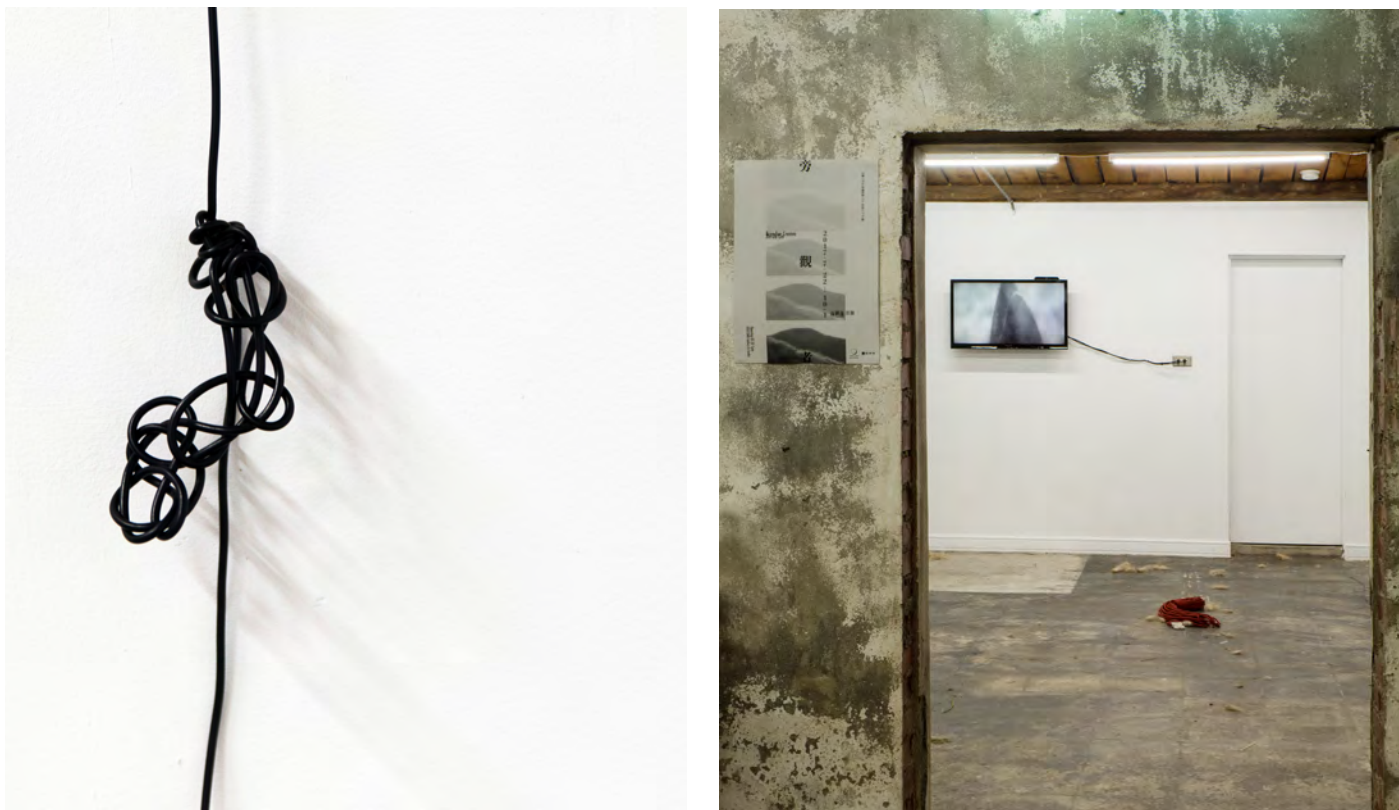




[展覽] 旁觀者 Beholder
Brandon Cramm (USA)、林仁達 (台灣)

2017.07.22 - 10.01

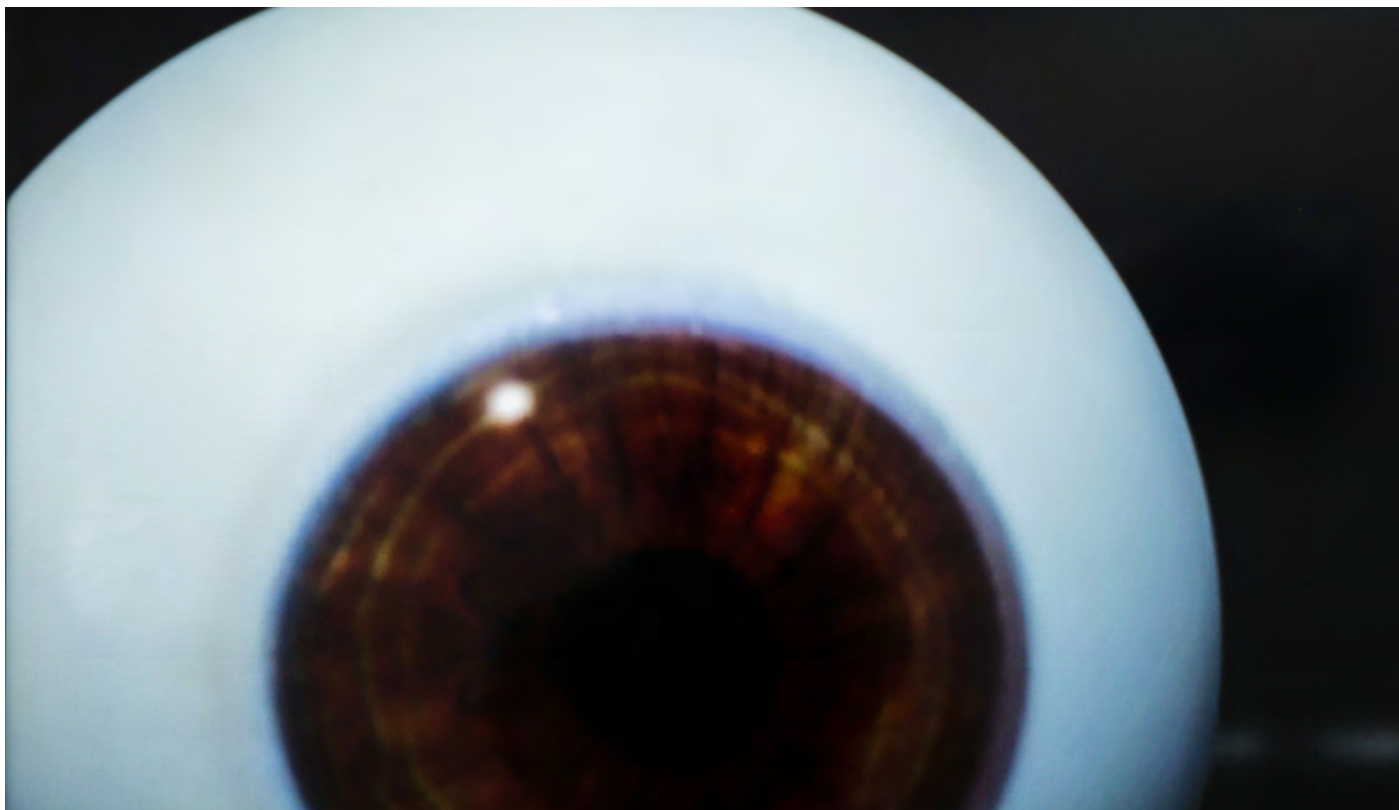
主辦單位: 立霧工作坊





[展覽] 旁觀者

展覽現場



展覽現場

[展覽] 旁觀者

旁
bender
者
觀



Sponsor 5.0 | 0

A photograph of a room with white walls, a wooden ceiling, and a dark floor. A small television is mounted on the wall, and a red object is on the floor.

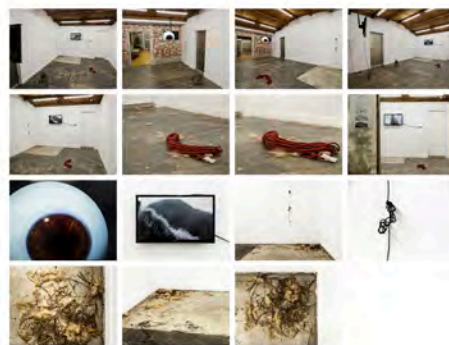


Photo by Iles Y. Lin

FOGSTAND
Gallery & Studio

CURRENT
EXHIBITION

Beholder
Brandon Cramm, Jin-Da Lin

07/22/2017 - 10/10/2017

Exhibition: Beholder
Artist: Brandon Cramm, Jin-Da Lin
Date: 07/22/2017-10/10/2017
Opening: 07/22/2017 1pm
Venue: FOGSTAND Gallery & Studio

About exhibition:

FOGSTAND Gallery & Studio is pleased to announce Beholder, a two person exhibition including Glasgow-based artist Brandon Cramm (his first exhibition in Taiwan) and Taiwanese artist Jin-Da Lin.

Macroing acts as the indented point toward which this exhibition begins to gather. A macro in computer science is a rule or pattern that specifies how certain input sequences are mapped to replacement output sequences, according to a defined procedure.

Since artistic productivity rests within the jostle of situational properties and hermeneutical constants, the figure of macroing can be understood as an important method to store sensitive meaning within more generic iconography. For me as a curator, the macroing process is a method that appears to be operating in both Brandon Cramm and Jin-Da Lin's work, namely to filter chains of information and experience into the singularity of bound instances. However, this instance is not elaborated upon directly (due to the irregular periods of exhibition or exposition) but, instead, captured and stored under a momentary stroke—normally the encrypted conditions in which it was experienced. I say encrypted because the captured data is dis-associated from the eventual site, which made it present in the first place. Finally, when given an opportunity to exhibit, this method produces irregular formulations (since the artists (and the curator) have accumulated multiple macro-ed instances, each containing strings of brutally hewn sense data).

It must be made very clear, this is not collage, nor is it assemblage or pastiche. It is excommunicative to the degree in which inclusivity and colloquial familiarity are sacrificed for a perceived situational accuracy. An accuracy brought into play through the interplay between two types of settings, the thresholds of modulation (speed, height, or temperature, scale, etc) at which a machine, device or software can be adjusted to operate and the perceived opening (setting, as in the place or type of surroundings where something is positioned or where an event takes place) that allows the former to come into play, and by so doing, cancels out the later ever having been so.

About artists:

Brandon Cramm (b. American, 1986) currently lives in Glasgow, Scotland. Cramm has an MFA from Glasgow School of Art, 2013 and a BFA from The University of Wisconsin - Stout. Select exhibitions/projects include: Self-Titled Group Show, Market Gallery (2016), The Grind, Voidoid Archive (2015), God Only Knows, The Tip (2015), Untitled, Sequences Festival (2015), Summer Vids, Sade Hall Projects (2014). Select Publications and writing include: "Flavor Text Annotations" commissioned by Transmission Gallery (2017), The Breadeaters, commissioned by Aniana Omann - Hybrid, Celine Gallery (2016), Let it Go, Gnomero (2015), Words Don't Come Easy, Nylstaefn (2014).

The focus of my practice originates from a reflection on the role of the spectator and addressing a collective relationships to images and media I am interested in how all objects, media, tools and social platforms have coded limits and bias toward certain types of actions, procedures, and content; all of which shape our versions of reality. Potentially limiting (if not for the ability to imagine other contexts and iterations), the "law of instrument" warns, "If all you have is a hammer, everything looks like a nail." A foreseeable problem could be in the statement's assumption of the observer's ability to recognize the tool they are already so entangled with. An alternative statement might read, "If all you have is a nail, everything looks like a nail." Or, even more deeply entangled, "If all a nail nails is a nail, nails nail like a nail."

This entanglement is far less obvious when the act of mediation dissolves into the background of our user-experience. This might promote a greater attention toward the rhetoric and tools at hand, whether it be hammers or language. From the position of the spectator, a practice of recursive observation might bring into question, not only a world of performing objects, but also the subjectivity of the individual intertwined in it. Within my practice I employ an economic use of, otherwise, self-effacing design rhetoric emphasizing a gestural quality innate in production, in order to display and question the presence of an assimilating subjectivity.

The website: <http://brandoncramm.co.uk>

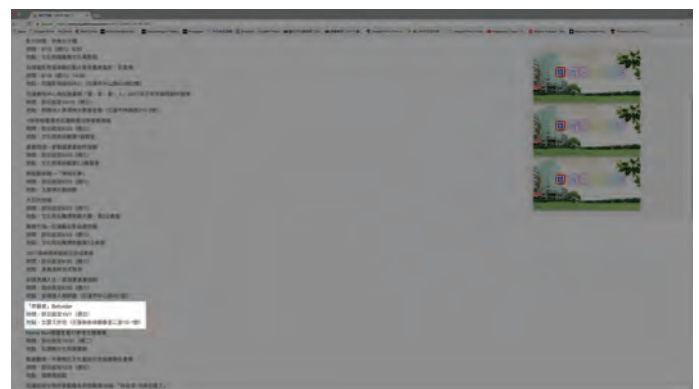
Jin-Da Lin (b. Taiwanese, 1983) currently lives in Taiwan. Jin-Da has an MFA from the Tainan National University of The Arts of Graduate Institute of Plastic Arts. Select exhibitions/projects include: Platform Movie - Platform Movie apartment + Taipei/Taiwan (solo show, 2014), Perforator - Academia Sinica + Taipei/Taiwan (solo show, 2004), Shattered Sanctuary - MOCA Taipei/Taiwan (group show, 2017), What We Are Mapping - The Pier-2 Art Center + Kaohsiung/Taiwan (group show, 2014), South country, South of Country - Hol gallery + Tainan/Taiwan (group show, 2012), TAIWANALE - tamtamArt gallery + Berlin/Germany (group show, 2011), Formose Cinema - Rencontre du film Taiwanais - de CONTINENT + Lyon/French (group show, 2010), Asia Students and Young Artists Art Festival - Seoul Railway Station Old Building/ Korea (group show, 2008)

Jin-Da re-condenses "somewhere" of his deep memory through shooting video image of location and landscape that memory has been placed. In other words, the artist is not reproducing similarity between two locations by shifting spaces horizontally, but is constantly taking a new location at a fictional spot in past memories. This kind of fiction allows him to produce narratives in a trip recorded without end. Furthermore, these narratives can be reassembled to connect to some fragmented memories which are deliberated anew by the artist. Jin-Da is an artist of "depth-making". From a mountain to a city and a harbor from Taipei to Kaohsiung, he has taken the depth of memory field in between these locations.

(Text by Chien-Hung HUANG)

The website: <http://www.jinda.com.tw/>

© 2016-2017 FOGSTAND Gallery & Studio. All rights reserved.
Terms & Policy Use | Subscribe Newsletter | Design by World Chan





圖文提供 / 立霧工作坊

《旁觀者(Beholder)》展覽——介於策展者、藝術家及觀者之間

立霧工作坊非常榮幸此次邀請藝術家布蘭登·葛蘭 Brandon Cramm (美國) 及林仁達 (台灣) 共同參展，並第一次以兩人聯展方式於台灣花蓮展出。

此展試著以電腦語言中「巨集」的概念來詮釋展覽生成，集聚某一交處開始形成另一種展覽生成的合作和產出。藝術性產出是根據情境於策展者、空間和藝術家之間不斷地推擠衝撞，關於巨集型態可以被瞭解為一種重要的方法論。針對兩位藝術家作品生成及合作過程中，尤其是在過濾一連串資訊以及體驗在不同場合來回碰撞出的單一特質，更可以此特有詞彙來約略詮釋此策展概念。

此種創作，並非拼貼、裝貼，更不是模仿品。此次以錄像、裝置型態，在展覽現場，兩位藝術家以合作/非合作創作的方式，為察覺各種不同情況下的（資訊接收/理解/傳達）正確性而需精準調校所有可調節點，在不同的承載機器、裝置或軟體中可以被調整至「在兩種不同的佈景/場佈 (setting) 中彼此互動」。

藉由空間以及觀者的後期參與，以時間及參與過程做為貫穿共同創作（策展者及藝術家之間）的主軸線，對於展覽生成及從不同角度及立場之觀看著和被觀看者，被承載展現的作品，不管是影像也好，物件也好，似乎永無止盡地以無限有機體的型態，藉由不同眼的觀看和接收，不斷變化著。



展覽：《旁觀者》Beholder
參展藝術家：林仁達、布蘭登·葛蘭 (Brandon Cramm)
開幕：2017/7/22 1pm
展期：2017/7/22 - 10/1

廣告

贊助單位：國藝會
主辦單位：立霧工作坊

[展覽] 旁觀者

visual+stage 070



04-06 Brandon Cramm (布蘭登·葛蘭), 《Encounter #1 – The beholder and the beheld》, Video screen capture, 2017

參展藝術家

林仁達通過錄像，在一些得以寄生記憶的地點與風景，重新凝聚自身記憶深處中的「某處」。也就是說，藝術家並非用水平的空間移動來再現兩個地點之間的類似性，而是不斷地將某個新地點虛構為記憶中的過往地點，這種虛構使得他能夠在旅行的記錄中不斷生產出敘事，而這些敘事又會回返連結上藝術家對於某些記憶片段的重新思考。林仁達是一個製造「縱深」的藝術家，從山野到城市、海港，從台北到高雄，他在這些地點之間編造 (fake) 著記憶的景深。

(文/黃建宏 國立台北藝術大學教授)

個人網站：<http://www.linjinda.com/>

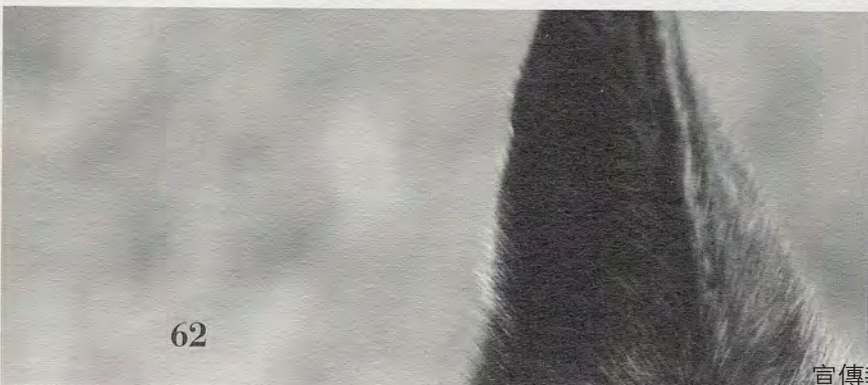
關於布蘭登·葛蘭的藝術創作實踐來自於反照觀眾的角色和綴飾對於影像和媒體之合作關係。布蘭登喜歡研究物件、媒體、工具及社群平台，當這些東西聚集在一起時形成塑造我們所看見的現實。(如果不是為了想像其他前後文脈絡及重複敘述的能力的話)，這樣的組合其實是會有潛在性的限制程度。「工具使用的法則」上來說，如果你們全部都是鐵鏈，那麼怎麼看大家看起來就像是鐵釘一樣。可預見的問題是，

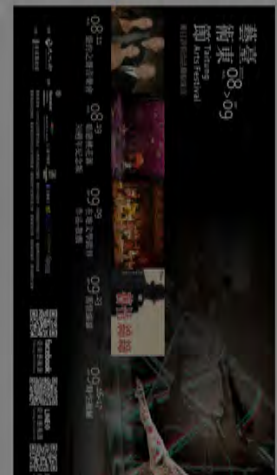
某種限制以及偏見，尤其是針對某特定行為、過程以及內容，而這些生成物卻反而在此陳述文中，從觀察者能力所得到的假設狀況，其實是已經識別出這些工具捲入其中的前提。也許對此陳述文另種說法是，「如果你們有的都只有是鐵釘，那麼所有的工具看起來都只是鐵釘。」或者，甚至可以捲入更多的工具，「如果所有的鐵釘被釘下時僅是個鐵釘，鐵釘釘釘子時就像個鐵釘。」

當媒體化行為分解在具有使用者經驗的背景中，這些工具捲纏在一起的情況其實不是這麼容易被發現。這也許會促使開始對於修辭或雄辯以及手上的使用工具引發關注，不管是宣稱為是鐵鏈還是語言。從觀察者的角度，練習反覆不斷的察覺也許會帶來更多質疑，不單單只是從物件表演的世界中發現，也會從糾纏其中的個體當中以主觀性的方式察覺。在他的創作實踐中，他利用某種經濟便利化方式，除此之外，也可以說是運用某種自我消抹的設計修辭學：為了要展現以及質疑主體性同化的存在，而專注於在內在製成中動作示意的品質。

個人網站：<http://brandoncramm.co.uk>

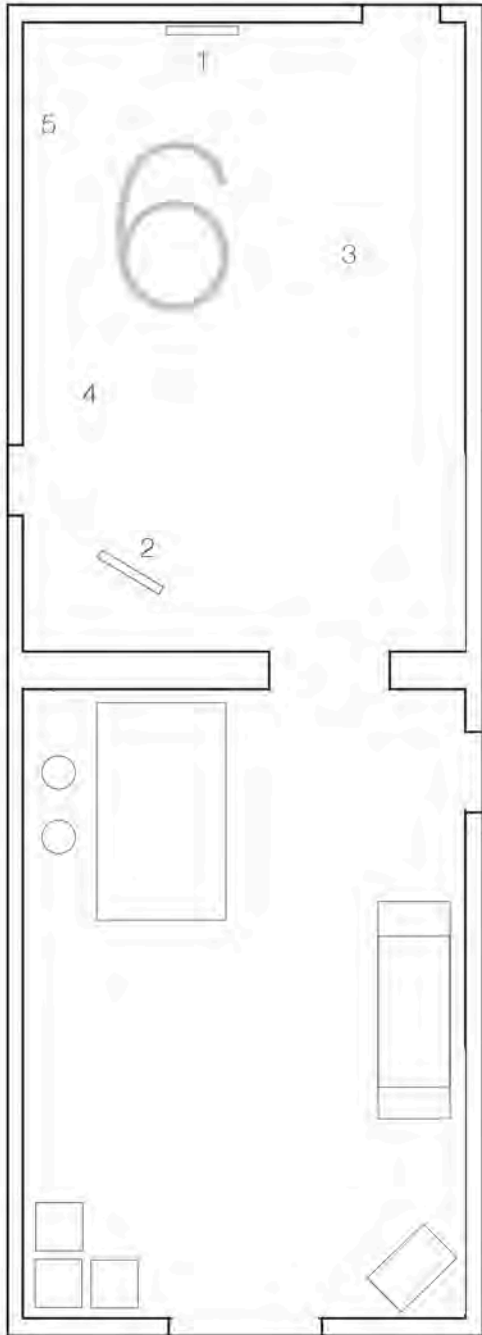
01-03 林仁達, 《一處和緩寧靜的山坡》錄像剪圖, 2017







FOGSTAND
Gallery & Studio



林仁達，《一處和緩寧靜的山坡》，2017

1.
錄像 (06:00)
4.
電風扇
6.
狗毛、植物

布蘭登·葛蘭系列作品，2017

2.
接觸 #1 - 旁觀者及被觀者
錄像 (19:12)
3.
接觸 #2 - 環扣捆線
30 公尺長的捆線附加如飛機安全扣的環扣
5.
接觸 #3 - 意志力及無意圖之線結
經長期使用尚保存完好的迷你 USB 充電器

Sponsored by:  國|藝|會

Beholder «旁觀者»

布蘭登·葛蘭、林仁達

2017.07.22 — 10.01

關於展覽：

立霧工作坊非常榮幸這次可以邀請來自美國的藝術家布蘭登·葛蘭及台灣的藝術家林仁達共同一起參與此展，並第一次以兩人聯展的方式於立霧工作坊展出。

此展概念來自電腦語言中的「巨集」概念。此展一開始形成的方式就如同「巨集」般，同時集聚某一交接處開始形成另一種展覽生成的合作和產出。所謂電腦語言中的「巨集」，以電腦科學的角度來詮釋，是指某種特定將序列輸入以規則或是樣式的型態於程式中開始分佈，並重新取代電腦輸出序列。

既然藝術性的產出是根據情境式或實際狀況於策展人、空間和藝術家之間不斷地推擠衝撞，關於巨集的型態可以被瞭解為一種重要的方法論，以便在一般肖像研究中儲存更多敏感的意義。作為一個策展單位，我發現此巨集概念的方法論在布蘭登和仁達作品上以及從中與他們合作的過程中似乎可應用其中，尤其是針對過濾一連串的資訊以及體驗在來回不斷場合碰撞出的單一特質。但是，像這樣的情況，不是說馬上就直接可以被詳細說明的(由於不定期的展期或是說明)，相反地，因為這樣的不定性，在記憶中風的情況下，捕捉到並儲存在被經歷狀況下那種加密的情況。我之所以稱之為加密，是因為被儲存的資料跟事件發生的地點一點關聯性都沒有，因為這樣，像這樣加密的情況反而一開始就很容易被凸顯出來。最後，當有了機會可以展出此產出品，這樣的方式製造出某種不規則配方，因為藝術家和策展單位已經累積聚集多數被巨集化的情況，每種情況皆包含一連串殘酷剖開的感官知能資料。

由此清楚可見，這樣的生成品，並非拼貼，也不是裝貼，更不是模仿品。在某種程度的包容性當中其實是在屏除在外的，而為了能夠接收察覺各種不同情況下的(資訊接收/理解/傳達)正確性而犧牲了熟悉性的口語。在這裡精確性的形容此合作的作品可說是「在兩種不同的佈景(setting)中彼此互動」，所有可調節點(包括速度、高度、溫度、大小等)在怎樣的承載機器、裝置或軟體中可以被調整至得以操作啟動，然後被認知做為一個開幕活動 (佈景/場佈(setting)，如同在某種場景或是物件如何在不同環境的種類下被置放，或是某個活動或事件發生的地點)，像這樣的轉化，讓前者得以加入一起互動，也因為如此，而抵銷後者曾經加入或正在加入互動的情況。

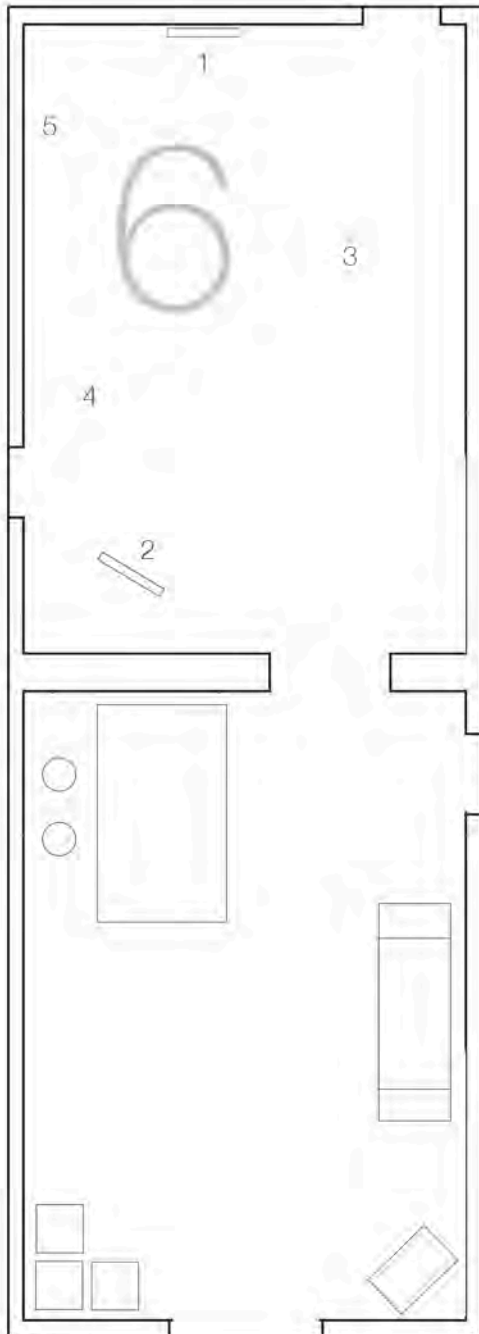
關於藝術家：

布蘭登·葛蘭 <http://brandoncramm.co.uk>

林仁達 <http://www.linjinda.com/>



FOGSTAND
Gallery & Studio



The Quiet Hill of the Mind, 2017
by Jin-Da Ren

1.
Video (06:00)
4.
Fan
6.
Dog hair and plant matter

Artworks, 2017 (specific titles below)
by Brandon Cramm

2.
Encounter #1 - The beholder and the beheld
Video (19:12)
3.
Encounter #2 - Rope of Adorned Looping
30 metre rope with clay object attached by means of an alpine butterfly loop
5.
Encounter #3 - The Weave of Will and Unintent
A well used mini USB charger

Sponsored by:  國 | 藝 | 會

Beholder «旁觀者»

Brandon Cramm, Jin-Da Lin

2017.07.22 — 10.01

FOGSTAND Gallery & Studio is pleased to announce Beholder, a two person exhibition including Glasgow-based artist Brandon Cramm (his first exhibition in Taiwan) and Taiwanese artist Jin-Da Lin.

Macroing acts as the indented point toward which this exhibition begins to gather. A macro in computer science is a rule or pattern that specifies how certain input sequences are mapped to replacement output sequences, according to a defined procedure.

Since artistic productivity rests within the jostle of situational properties and hermeneutical constants, the figure of macroing can be understood as an important method to store sensitive meaning within more generic iconography. For me as a curator, the macroing process is a method that appears to be operating in both Brandon Cramm and Jin-Da Lin's work, namely to filter chains of information and experience into the singularity of bound instances. However, this instance is not elaborated upon directly (due to the irregular periods of exhibition or exposition) but, instead, captured and stored under a momentary stroke—normally the encrypted conditions in which it was experienced. I say encrypted because the captured data is dis-associated from the evental site, which made it present in the first place. Finally, when given an opportunity to exhibit, this method produces irregular formulations since the artists (and the curator) have accumulated multiple macro-ed instances, each containing strings of brutally hewn sense data.

It must be made very clear, this is not collage, nor is it assemblage or pastiche. It is excommunicative to the degree in which inclusivity and colloquial familiarity are sacrificed for a perceived situational accuracy. An accuracy brought into play through the interplay between two types of settings, the thresholds of modulation (speed, height, or temperature, scale, etc) at which a machine, device or software can be adjusted to operate and the perceived opening (setting, as in the place or type of surroundings where something is positioned or where an event takes place) that allows the former to come into play, and by so doing, cancels out the later ever having been so.

About artists:

Brandon Cramm <http://brandoncramm.co.uk>

Jin-Da Lin <http://www.linjinda.com/>



[展覽] 立霧與藝術家們 FOGSTAND &&&&&
張恩滿(台灣)、李若玫(台灣)、林仁達(台灣)
Joo Choon Lin (新加坡)、Chun Kaifeng (新加坡)、Song-Yun Kim (南韓)

2017.09.18 - 10.28

主辦：立霧工作坊 (台灣)
協辦：Furlong Gallery (美國)



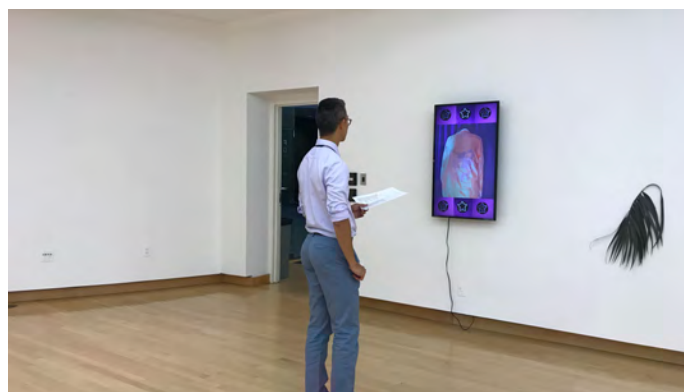
現場展覽開幕當天

[展覽] FOGSTAND &&&&&





上圖(左至右)：
 立霧工作坊 節目總監 Darren Tesar
 UW-STOUT 美術系系主任 Bryan Ritchie
 UW-STOUT 人文科學、社會科學、美術院院長 Maria Alm
 UW-STOUT 美術院雕塑系教授 Tom Hollenback





[展覽] FOGSTAND &&&&&

現場展覽

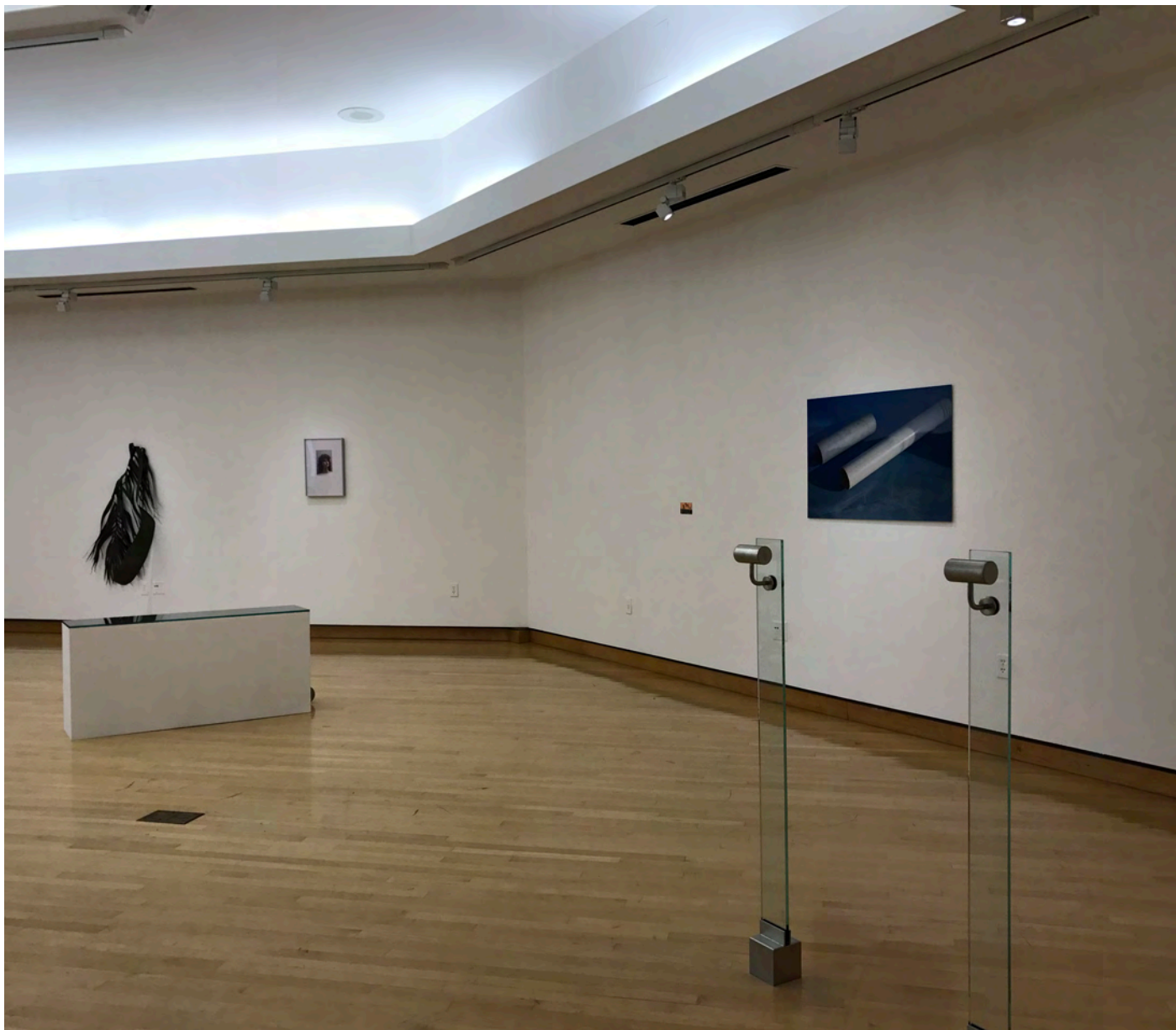






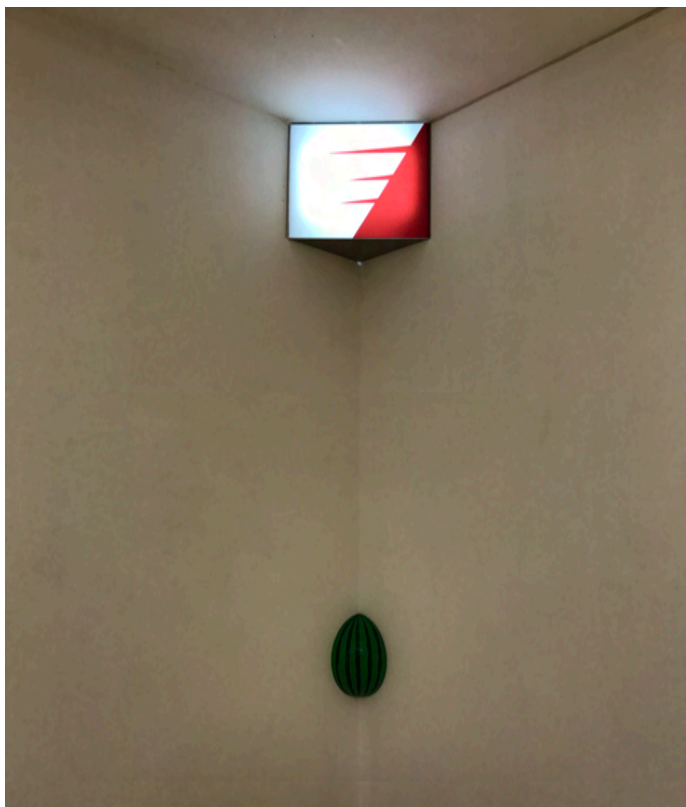
[展覧] FOGSTAND &&&&&

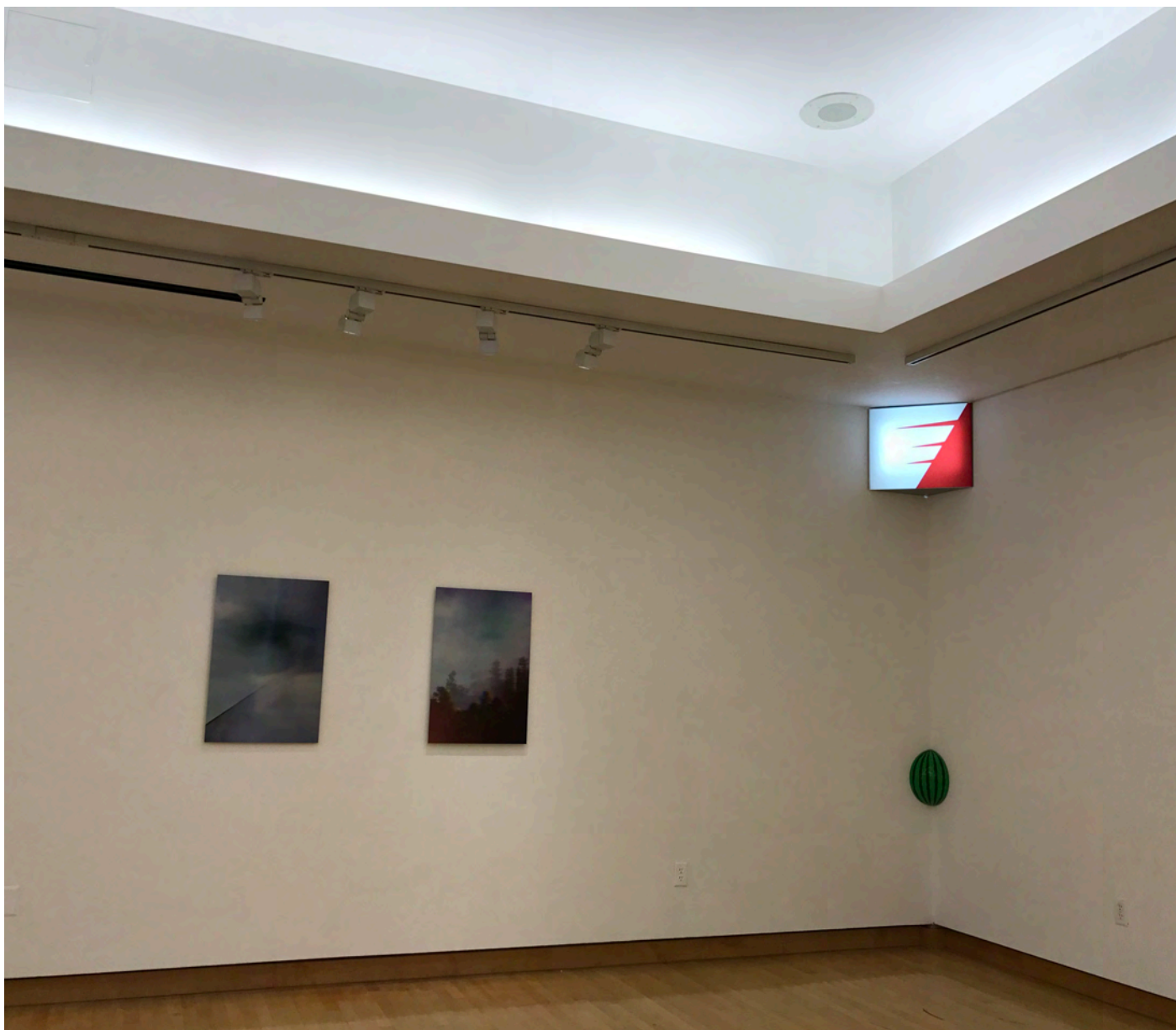
現場展覧



現場展覽

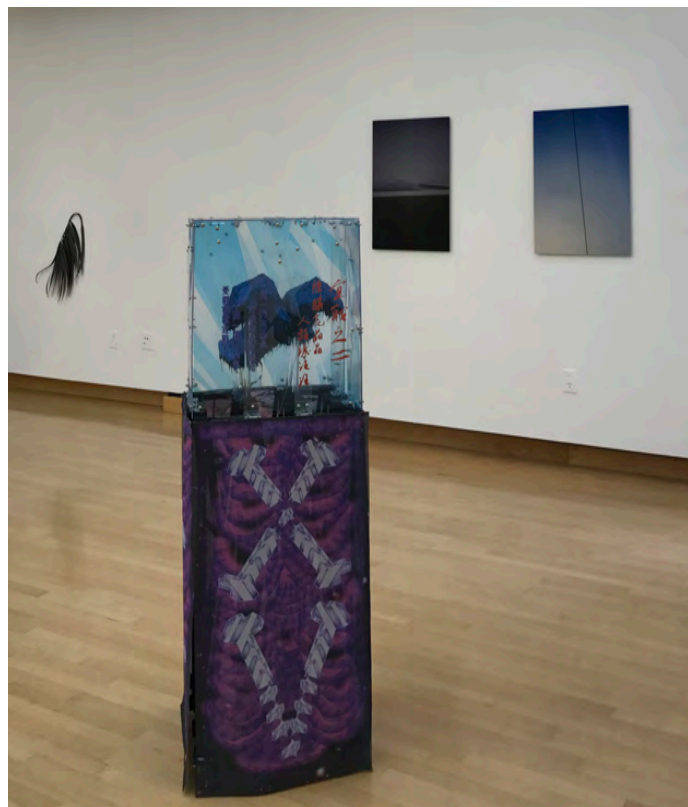
[展覽] FOGSTAND &&&&&





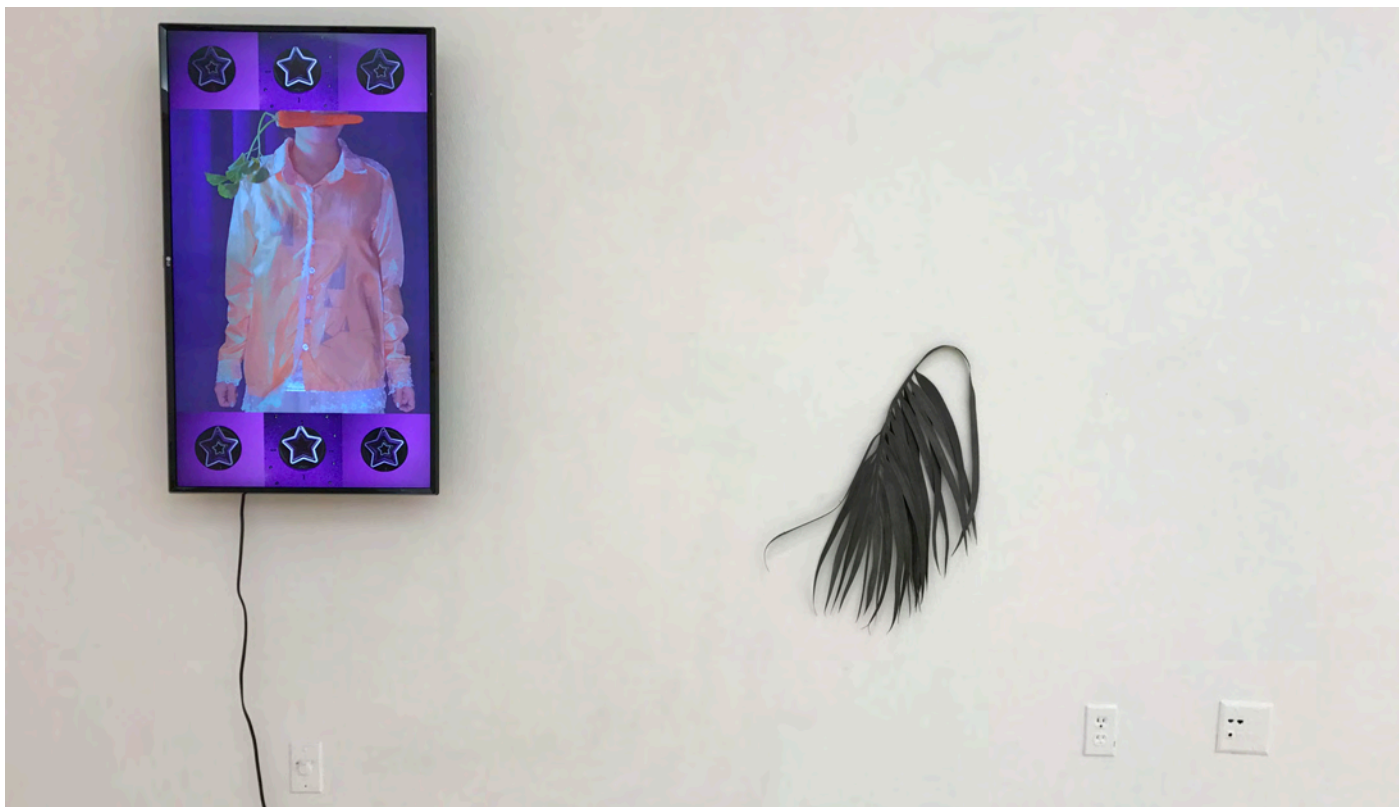
現場展覽

[展覽] FOGSTAND &&&&&



[展覽] FOGSTAND &&&&&

現場展覽



現場展覽

[展覽] FOGSTAND &&&&&

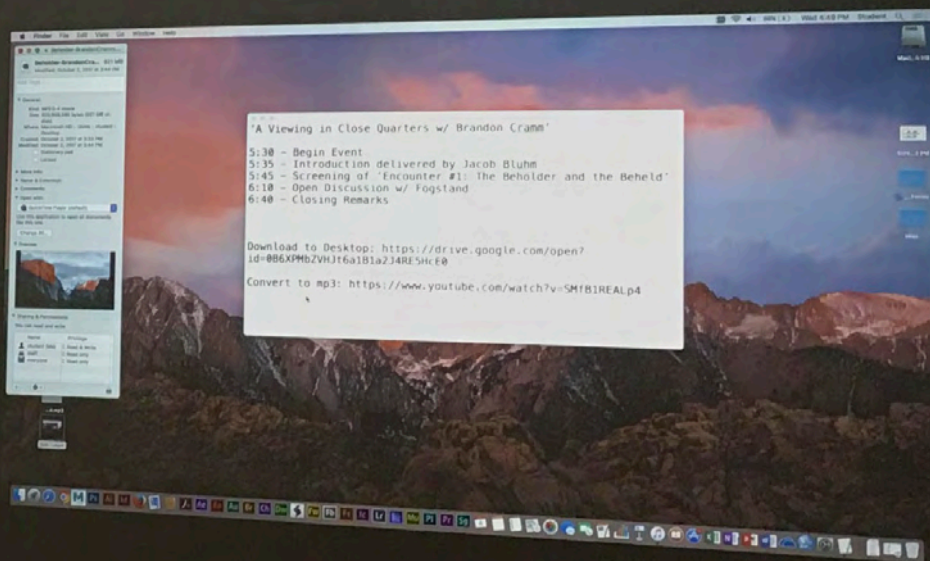




現場展覽

[展覽] FOGSTAND &&&&&





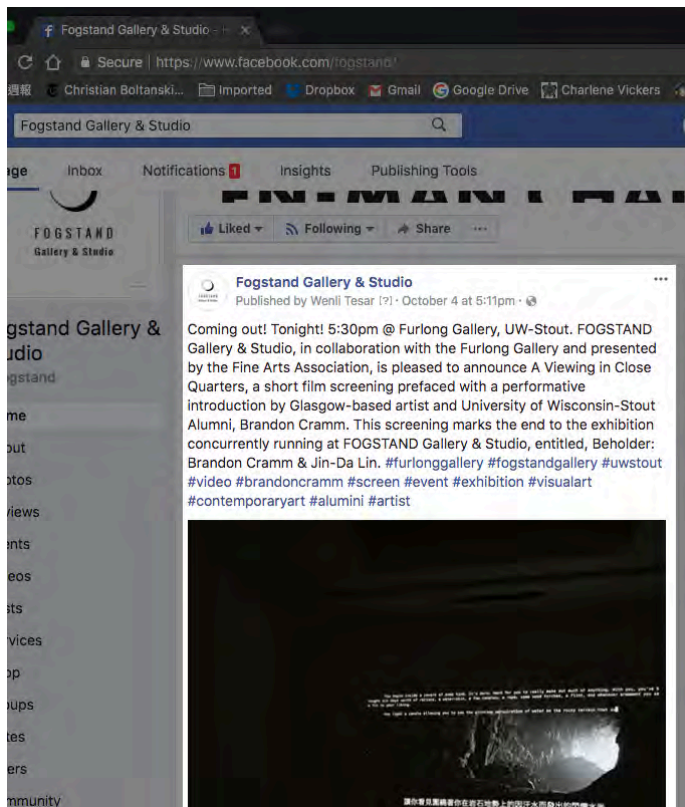
"A Viewing in Close Quarters w/ Brandon Crann"

- 5:30 - Begin Event
- 5:35 - Introduction delivered by Jacob Bluhm
- 5:45 - Screening of 'Encounter #1: The Beholder and the Beheld'
- 6:10 - Open Discussion w/ Fogstand
- 6:40 - Closing Remarks

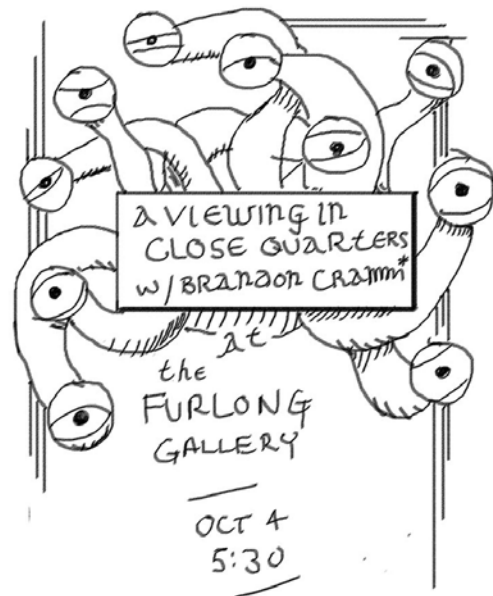
Download to Desktop: <https://drive.google.com/open?id=0B6XPMbZVHJt6a1B1a234Rt5lce@>

Convert to mp3: <https://www.youtube.com/watch?v=SMfB1REALp4>





the Fine Arts Association
Presents



Screening & Discussion

TR+NTTTL ~ ~ ~ OUYHDS
not produced at taxpayers expense



特映活動現場+宣傳

[展覽] FOGSTAND &&&&&

FOGSTAND:

Kaifeng Chun, Song-yun Kim, En-Man Chang, Choon Lin Joo, Ren Da Lin, Jo-Mei Lee.

September 18th – October 28th, 2017

Reception: Thursday, Sept 21st, 5-7pm

FOGSTAND Gallery & Studio is a non-profit art space and creative education platform located in Jai-Li village, near Hualien, Taiwan since May, 2014. FOGSTAND aims to promote and exhibit rigorous creative projects that maintain the ability to channel into a broader emphasis on creative education throughout eastern Taiwan. Attentive to its unique context, FOGSTAND's primary focus is on bringing contemporary creative practices into a reciprocal exchange with local indigenous communities.

The intruder introduces himself forcefully, by surprise or by ruse, not, in any case, by right or by being admitted beforehand. Something of the stranger has to intrude, or else he loses his strangeness. If he already has the right to enter and stay, if he is awaited and received, no part of him being unexpected or unwelcome, then he is not an intruder any more, but then neither is he any longer a stranger. To exclude all intrusiveness from the stranger's coming is therefore neither logically acceptable nor ethically admissible.¹

FOGSTAND was never invited into Jai-Li nor has Jai-Li ever openly welcomed our output. Instead, we came without warning or welcome. Our programme aims to provide viewers and the public with events, exhibitions, workshops that "we" think will be of benefit to the community. This is not their choice, but our belief of what they are perceived to be "missing". The result is a strangeness, a form of intrusion on a community that never admitted us in the first place.

In addition, and more importantly, we organize and develop our gallery on the concept of locality and community development. How is it then that a outsider, an intruder can maintain the qualifications to instill the idea of locality in a community that resists our very existence? The answer is precisely in the resistance the community has to us, which can only be initiated by our intrusion, namely the artists, workshops, foreign visitors and events that pierce the normality of Jai-Li village.

As we enter finish our third year, FOGSTAND is a little less optimistic and idealistic about changing the hearts and minds of a local community that continues to see little in our hard efforts to inform the region of the current contemporary art in Taiwan and the world at large. However, instead of seeing this resistance as a sign of our failure, we at FOGSTAND believe it is a sign of our success. How long can FOGSTAND continue to

¹ pg. 161

work out of Jai-Li, we are unsure. Still, until the local community takes a responsibility of understanding the need it has in addressing its own future, we believe the methodology of the intruder will continue to provoke and irritate the gaping hole that is the “project” or “future image” Jai-Li wants move toward. Until that time, FOGSTAND, operating as intruder, will act in order to activate the immune response that is the locality of Jai-Li. Again Jean-Luc Nancy lays this concept out in vivid fashion when he had to undergo a heart transplant. The following quotation explores how the concept of rejection may, itself, be a method to understand concept of locality of self, both in terms of individual and as a community:

The possibility of rejection resides in a double strangeness: the strangeness, on the one hand, of this grafted heart, which the organism identifies and attacks as being a stranger, and, on the other hand, the strangeness of the state in which medication renders the grafter in order to protect him. It lowers the grafter's immunity, so that he can tolerate the stranger. It thereby makes him a stranger to himself, to this immunitary identity, which is akin to his physiological signature.²

So in short, FOGSTAND continues to exist as an intruder, hoping to develop the host's immunity, a radical method of a host taking back control of its identity. The host in this case is the small village of Jai-Li.

² pg. 167

Authenticity. Authenticity so pulverized by the positionality made perceptible by a pervasive sense of performativity that it now swirls in and around the self-effacing mimicry of *being-material*. A self-objectification in hopes to object to the inauthenticity of having been, being or becoming capital. The non-human-interfaced depiction of materiality is envisaged as a domain untainted by inauthentic relational forces motivated by systemic as well as individual speculation, prediction, and diversification.

Never-the-less, a subject inevitably rises to the top and—like oil brought up and atop water—we still catch a remarkable glimpse of the suspension of the self made possible by the *objection of objects* becoming *subjectivized*. Objects are objects in that they operate to object our attempts to absorb their often errant operations with our own.

Imagine the scene in *Fantasia* where Mickey Mouse brings to life brooms, mops and other objects to help him clean his master's castle. The brooms and mops begin to move around and do their respectively built-in operations, sweeping, mopping and the like. Under my curatorial interests, the inverse occurs, the artists instead become objects by taking on their subject's properties, resulting in a cross-fire of appearances.

In short, the artists in this exhibition address operations assigned to materiality while their curator seeks to celebrate material outcomes that churn out inverted gerundial takes on portraiture.¹

¹ Gerund: A non-finite verb form that is derived from a verb but that functions as a noun, in english ending in -ing



21. **En-Man Chang**, *Arena*, 2012
Runtime: 7 minutes, 26 seconds (Audio)



22. **Jin-Da Lin**, *Platform Movie*, 2012-2014
Runtime: 9 minutes, 26 seconds (Silent)



23. **Joo Choon Lin**, *The Blinking Organism X You
SPLEEN Me' Round * Operation 3*, 2017
Runtime: 5 minutes, 58 seconds (Silent)



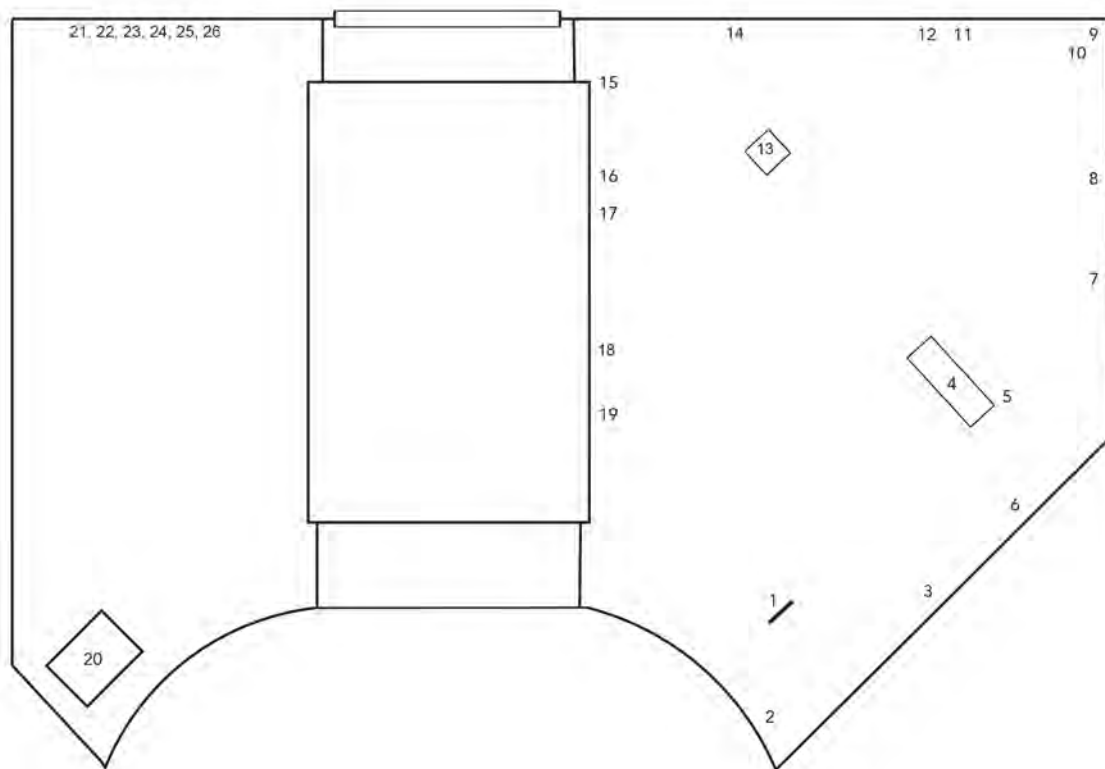
24. **Jin-Da Lin**, *Quiet Hill of the Mind*, 2017
Runtime: 6 minutes (Silent)



25. **En-Man Chang**, *Decriminalization of indigenous
hunting firearms-use in Taiwan*, 2014
Runtime: 31 minutes, 40 seconds (Audio)



26. **Jin-Da Lin**, *John's Township*, 2012
Runtime: 7 minutes, 57 seconds (Audio)



Gallery Map:

1. **Kai-Feng Chun**, *Yes Yes Ok Ok Yes*, 2016
Stainless steel and glass
2. **Jo-Mei Lee**, *2016.10.05, Tamkang University*, 2017
Digitally printed image on adhesive sheet
3. **Song-yun Kim**, *Untitled*, 2017
Digitally printed image on dibond
4. **Jo-Mei Lee**, *Bullet Holes in Taipei Botanical Garden*, 2017
Tracing paper, charcoal
5. **Kai-Feng Chun**, *Untitled*, 2015
Painted PLA plastic
6. **Jo-Mei Lee**, *2016.11.14, NTUE University*, 2017
Digitally printed image on adhesive sheet
7. **Song-yun Kim**, *Untitled*, 2017
Digitally printed image (framed)
8. **Jo-Mei Lee**, *Falling Down*, 2017
Arches watercolor paper (cold press), pencils, charcoal
9. **Kai-Feng Chun**, *IIWRKKTP*, 2012-2017
LED lighting, vinyl on acrylic sheet and stainless steel
10. **Kai-Feng Chun**, *Melancholy*, 2015
Painted PLA plastic
11. **Song-yun Kim**, *Untitled*, 2016
Heat transferred pigment on Aluminium
12. **Song-yun Kim**, *Untitled*, 2016
Heat transferred pigment on Aluminium
13. **Joo Choon Lin**, *The Blinking Organism X You SPLEEN Me' Round * Operation CCCLXIX*, 2017
Metal rod, pvc, graphic print fabric, paint, foam, screws
14. **Jo-Mei Lee**, *2016.12.14, Aletheia University*, 2017
Digitally printed image on adhesive sheet
15. **Kai-Feng Chun**, *There Was Another Pause (2:20PM)*, 2016
Painted PLA plastic
16. **Song-yun Kim**, *Untitled*, 2016
Heat transferred pigment on Aluminium
17. **Song-yun Kim**, *Untitled*, 2016
Heat transferred pigment on Aluminium
18. **Jo-Mei Lee**, *You Stay in the Wind*, 2016
Arches watercolor paper (cold press), pencils, charcoal
19. **Joo Choon Lin**, *The Blinking Organism X You SPLEEN Me' Round * Operation 1*, 2017
HD Video
20. **Jo-Mei Lee**, *Some Studies on Blue - Eucalyptus*, 2016
Paper, pastels and pins on table

For information concerning the six films being screened in this exhibition, please refer to the information on the door upon entering the screening room.

**FURLONG
GALLERY**



Artist Introductions:

Joo Choon Lin (余春琳), Singapore. Underlying Joo Choon Lin's practice is her philosophical interest in the nature of reality which might be summarized in terms of the philosophers' longstanding investigation into the relations between appearance and essence. Choon Lin's own investigation into these questions is also informed by her interest in technological developments: as the various technologies of representation devise new ways of capturing the likeness of things, so the quality of the surfaces of these things undergoes a transformation. Consequently, reality itself appears as if reconfigured. She has been experimenting with a range of materials and media as a means to examine the relations between visual and tactile experiences.

En-Man Chang (張恩滿), Taiwan. In the beginning, En-Man Chang's identity triggered her creative aspirations, embarking on a journey around the island of Taiwan. Returning to the indigenous tribes and experiencing the social geographical texture of these locales, she attempted to unearth the complex food chain-like interconnections in order to better visualize Taiwan's cultural landscape. Under dissolving borders—hastened by globalization and the ideological mechanisms of a dominant culture—the artist's body shifts and strikes via guerrilla tactics, both within and outside these physical, historical and ideological boundaries. Whilst engaging in the mapping of a self, a tribe, a nation, a spirit, she also attempts to expand the overall (dis)figuration of an ever expanding community and world.

Jo-Mei Lee (李若玫), Taiwan. Jo-Mei Lee illustrates. Illustrations that, by definition, mediate our perceptions away from their often incidental origins, going on to then inform how we gaze on the texture of everyday life and find it attributed into the sense of memory's own landscape. By using various methods and media to process memory, Lee allows our accustomed experiences to be subjected to change, its original orders to be altered and, thereby, rebuilding the possibility of review. Her most recent production concentrates on the tension between the two opposing words, nature and scenery (natural scenery) by dealing with the gaps and intimacies forming in and around the relationships between contemporary urban life and continued desire for unmediated perception.

Jin-Da Lin (林仁達), Taiwan. Jin-Da Lin re-condenses a somewhere within the depths of his memory by shooting moving images of various locations and landscapes where memories find themselves being placed. In other words, Lin is not reproducing a similarity between two locations by shifting laterally, but, instead, is constantly adopting new locations into becoming fictional places for the purpose of retaining real memories. This kind of fictionalization allows him to produce narratives unaware of and unable to locate their own eternal reoccurrences. From a mountain, to a city, across a harbor; from Taipei to Kaohsiung, Jin-Da Lin has and continues to fake a depth of memory in order to give favor to an ever-finding field, found in and, again, between real locations.

Kai-Feng Chun (曾凱豐), Singapore. Kai-Feng Chun's practice explores our day-to-day experiences with things. Drawing on ideas such as the evocative object along with abstraction and concreteness, he regularly makes works based on ordinary urban elements which exist in the background of a city. Fabricated with industrial techniques and materials, Chun's abstracted urban objects cohere to a personal formal sculptural regimentation. They form situations which conflict with our perceptual habits to encourage a closer look at everyday things and open out our world in unexpected ways.

Song-Yun Kim (金聖潤), South Korea. Song-Yun Kim's photographic images approach an intersection between two modulating instruments—the eye and the aperture—and the inherent, yet ordinary discomposing of each on the other. Kim's photographic images appear to merely occupy various spaces incidentally, yet a certain stateliness in representation undermines the disparateness. This stateliness or restraint is the result of an often laborious shooting process. A process which—no matter how arbitrary the subject of the image may be—is articulated through hundreds of successive refinements made possible by the technical abilities of the camera. Within the passing of time and the successive permeations of a single image relayed via the near instantaneity of the digital display, Kim's images revive, albeit tediously, a reified occupation of merely directing sight.

F O G S T A N D

& & & & &

CHOON-LIN JOO

EN-MAN CHANG

2017 **JO-MEI LEE**

9.18-

10.28 **JIN-DA LIN**

KAI-FENG CHUN

SONG-YUN KIM

Opening

9.21 5-7pm

FURLONG 178Micheels Hall
University of Wisconsin-Stout
Menomonie, WI

UNIVERSITY OF WISCONSIN
STOUT
WISCONSIN STATE UNIVERSITY


FOG STAND
Gallery & Studio

導報傳宣

COMING EXHIBITION



09/18/2017 - 10/28/2017
FOGSTAND &&&&&

CURRENT EXHIBITION



07/22/2017 - 10/01/2017
Beholder : Brander Cramm, Jin-Da Lin

RECENT EXHIBITION



04/29/2017 - 06/24/2017
Pikman : Samuel Weinberg

PAST EXHIBITIONS



Mending
Maggie Thompson

PROJECTS



First Recording
10/15/2016 - 11/13/2016



2015 Artist-as-Resident Project
September 2015 - September 2016

NEWS



FOGSTAND Gallery & Studio is excited to announce it, as the second exhibition in an two-part exchange with Sadie Hall Projects (Minneapolis, MN, USA)



FOGSTAND Gallery & Studio has been invited to curate a retrospective exhibition at the Furlong Gallery, located on the University of Wisconsin-Stout campus this coming September (2017).

COMING EXHIBITION

FOGSTAND &&&&&

Choon-Lin Joo, En-Man Chang, Jo-Mei Lee, Jin-Da Lin, Kai-Feng Chun, Song-Yun Kim

09/18/2017 - 10/28/2017



Opening : 09/20/2017 5-7pm
Venue : Furlong Gallery, University of Wisconsin-Stout

The intruder introduces himself forcefully, by surprise or by ruse, not, in any case, by right or by being admitted beforehand. Something of the stranger has to intrude, or else he loses his strangeness. If he already has the right to enter and stay, if he is awaited and received, no part of him being unexpected or unwelcome, then he is not an intruder any more, but then neither is he any longer a stranger. To exclude all intrusiveness from the stranger's coming is therefore neither logically acceptable nor ethically admissible.¹

From its inception, FOGSTAND was never invited into the tiny rural village of Jia-Li. Instead, we came without warning or welcome. Operating out of an abandoned two room house, the aim is to provide the public (both local and national) with events, exhibitions and workshops that "we" think will be of benefit to the community. The parenthetical "we" is due to the fact that the two people who act in service of benefiting the village of Jia-Li include a foreigner (USA) unable to speak Mandarin Chinese or Taiwanese Hokkien and a local who left as an adult, moving to Taipei, UK and eventually the USA in order to achieve a higher education and career. These programmatic choices are not based on approximating and/or augmenting their current cultural realities, but our belief of what they are perceived to be "missing" or, more importantly, being compromised into becoming. The result is a strangeness, a form of intrusion on a community that never admitted us in the first place.

The possibility of rejection resides in a double strangeness: the strangeness, on the one hand, of this grafted heart, which the organism identifies and attacks as being a stranger, and, on the other hand, the strangeness of the state in which medication renders the grafter in order to protect him. It lowers the grafter's immunity, so that he can tolerate the stranger. It thereby makes him a stranger to himself, to this immunitary identity, which is akin to his physiological signature.²

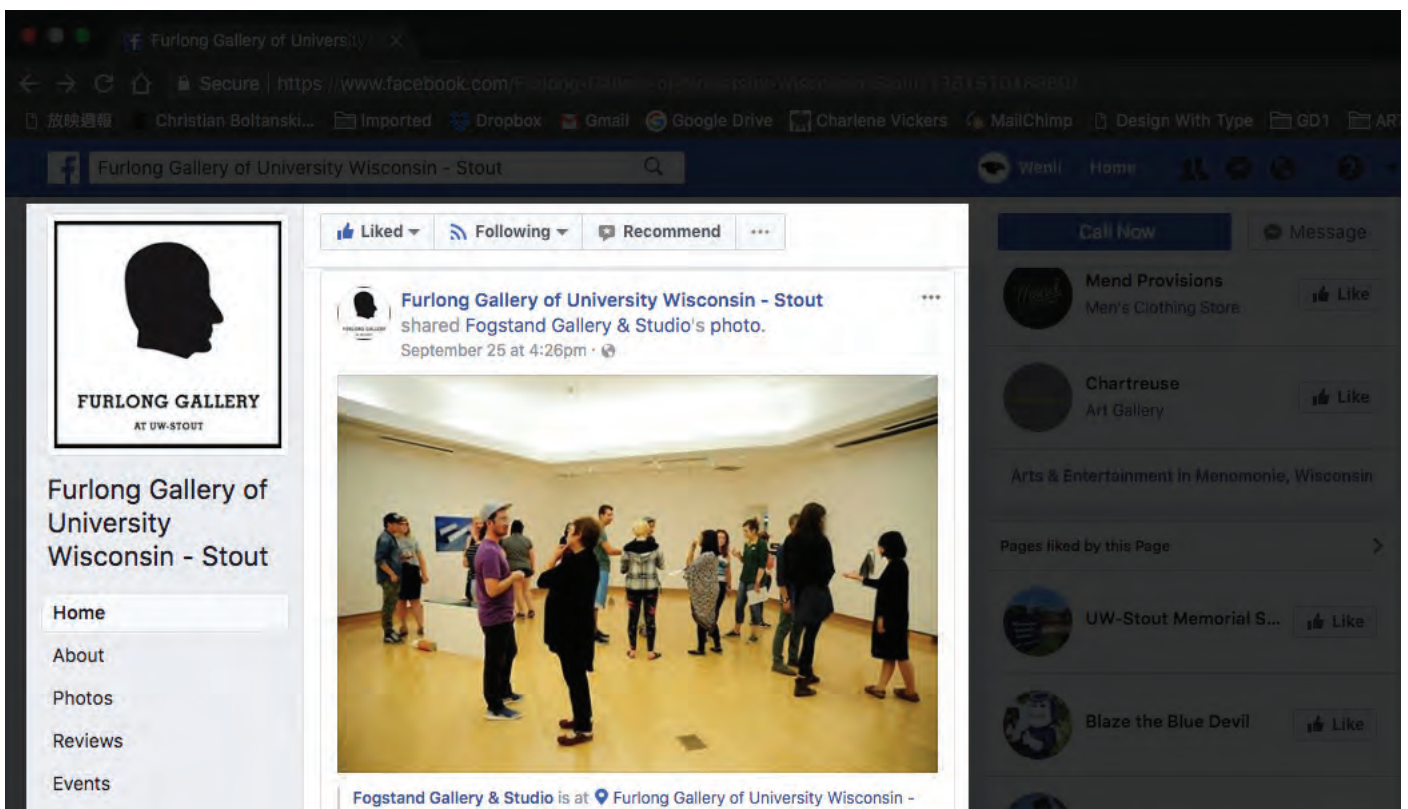
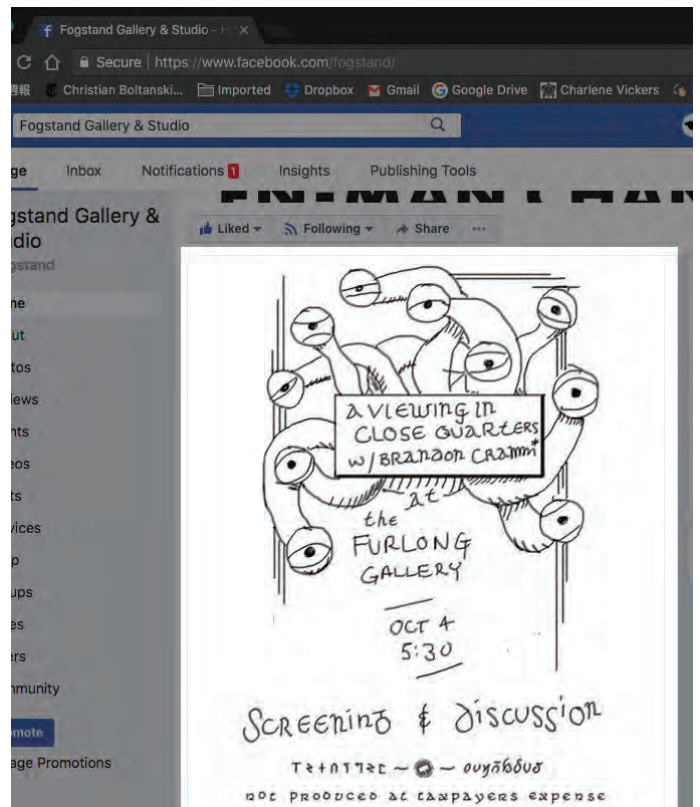
In addition, and more importantly, we organize and develop much of our exhibition program around the concept of exacting locality. How is it then that an outsider, an intruder can obtain/maintain the qualifications to instill the idea of locality within an indecisive community, rarely acknowledging our very existence? The answer is precisely in the resistance the community has toward us, which can only be initiated by our intrusion, namely the artists, workshops, foreign visitors and events that interrupt and enter into the normalcy of Jia-Li village. Rejection, itself, becomes the method to discern any and all edges of locality and, in so doing, estranges the search image for each and every singular bound in any plural. In the process, we too, the intruder, continue to form and perform as and by the interruptions, each continuing to pose onto the other.

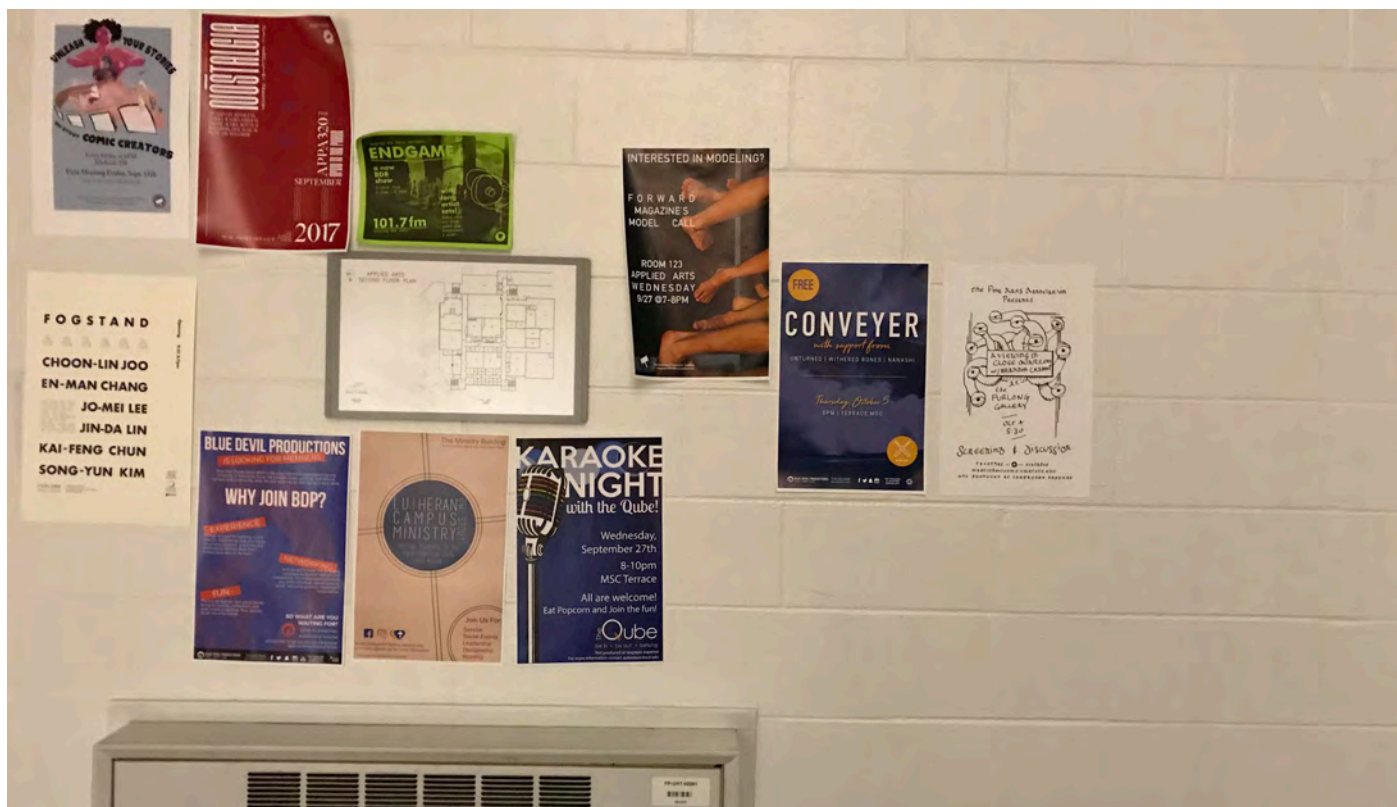
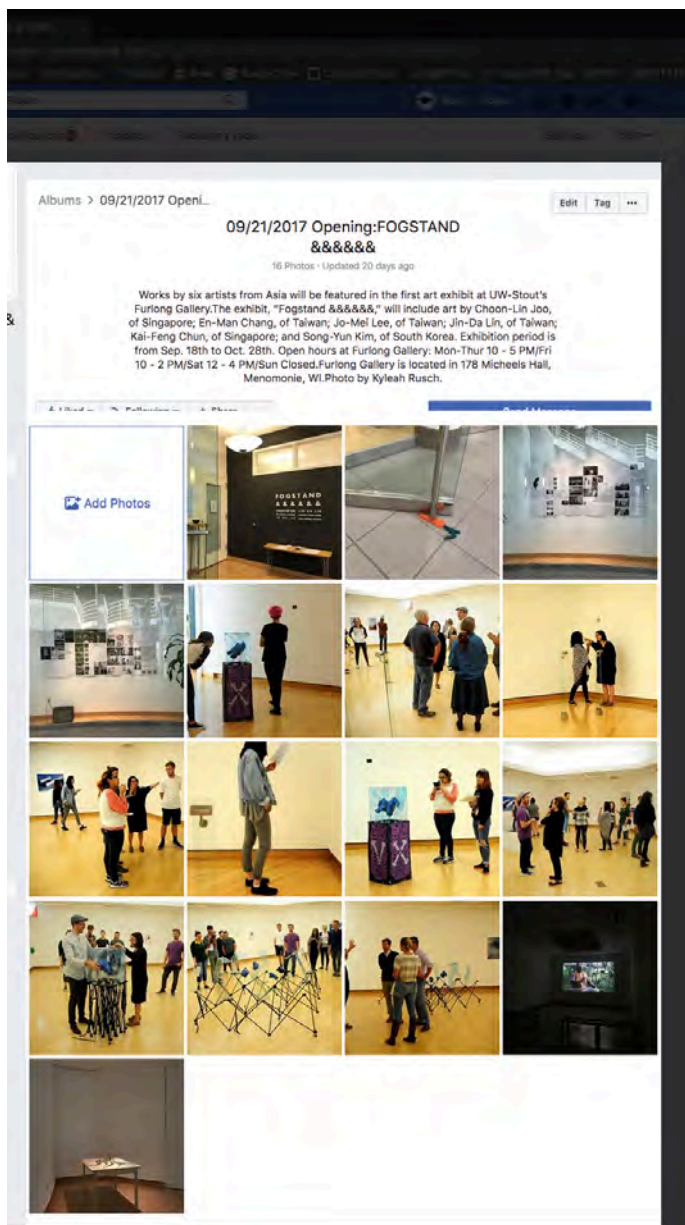
While FOGSTAND's exhibition program intentionally avoids meeting our local audience "where they are", our education program attempts to do just that, and by so doing, gives the exhibition program its needed entry point. The ongoing series of workshops entitled "Guerrilla Language" work with local indigenous children to reconsider the importance of language on cultural identity and agency. The goal is then to re-engage the identity of indigenous language (without directly teaching it) through the ideologies and methods of avant-garde artistic practices (such as cut-ups, readymades, sound art and performance). Although difficult and atypical, it is rewarding to see how art's struggle with self-definition can inspire the re-definition of indigenous identity, by and for indigenous people.

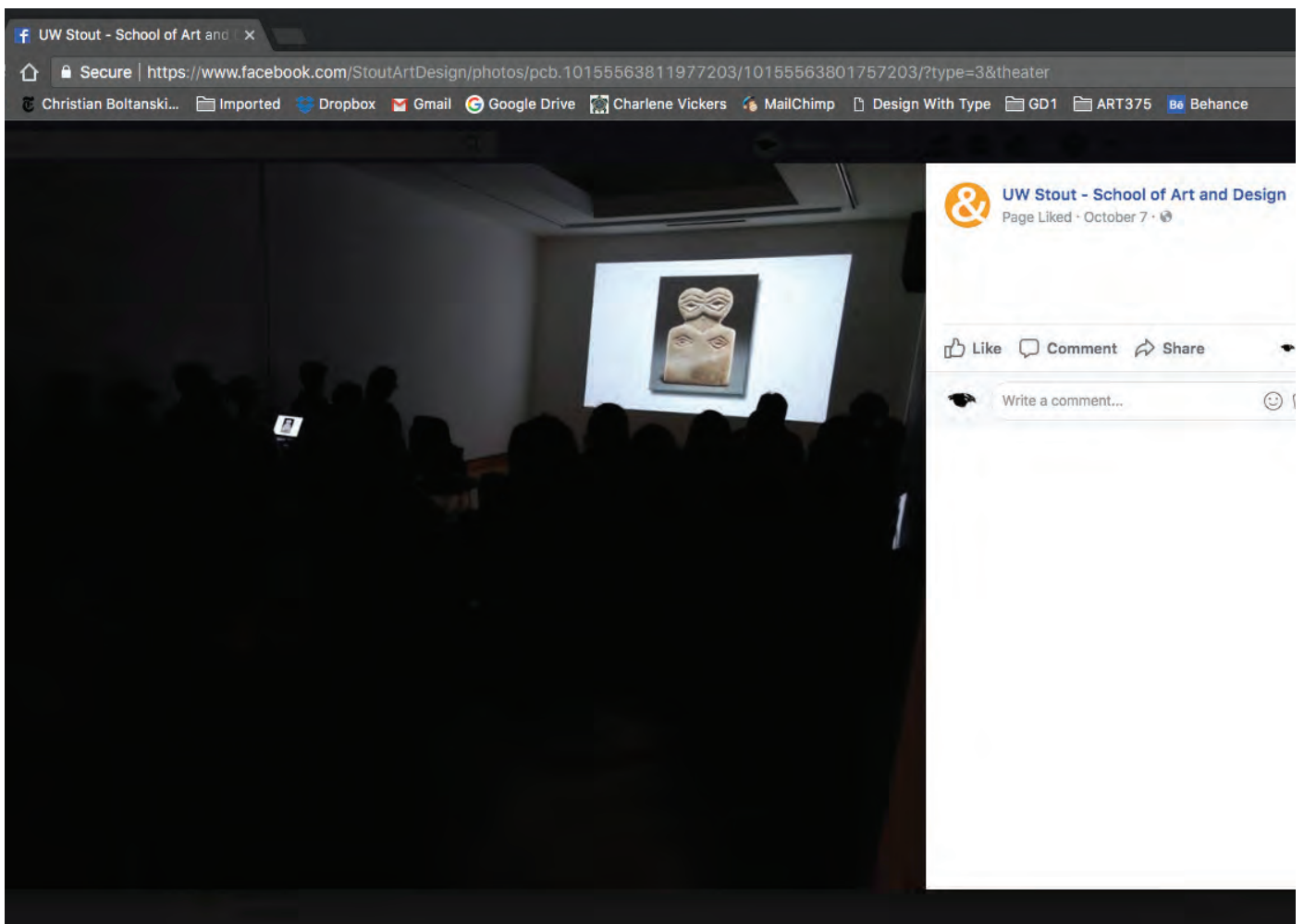
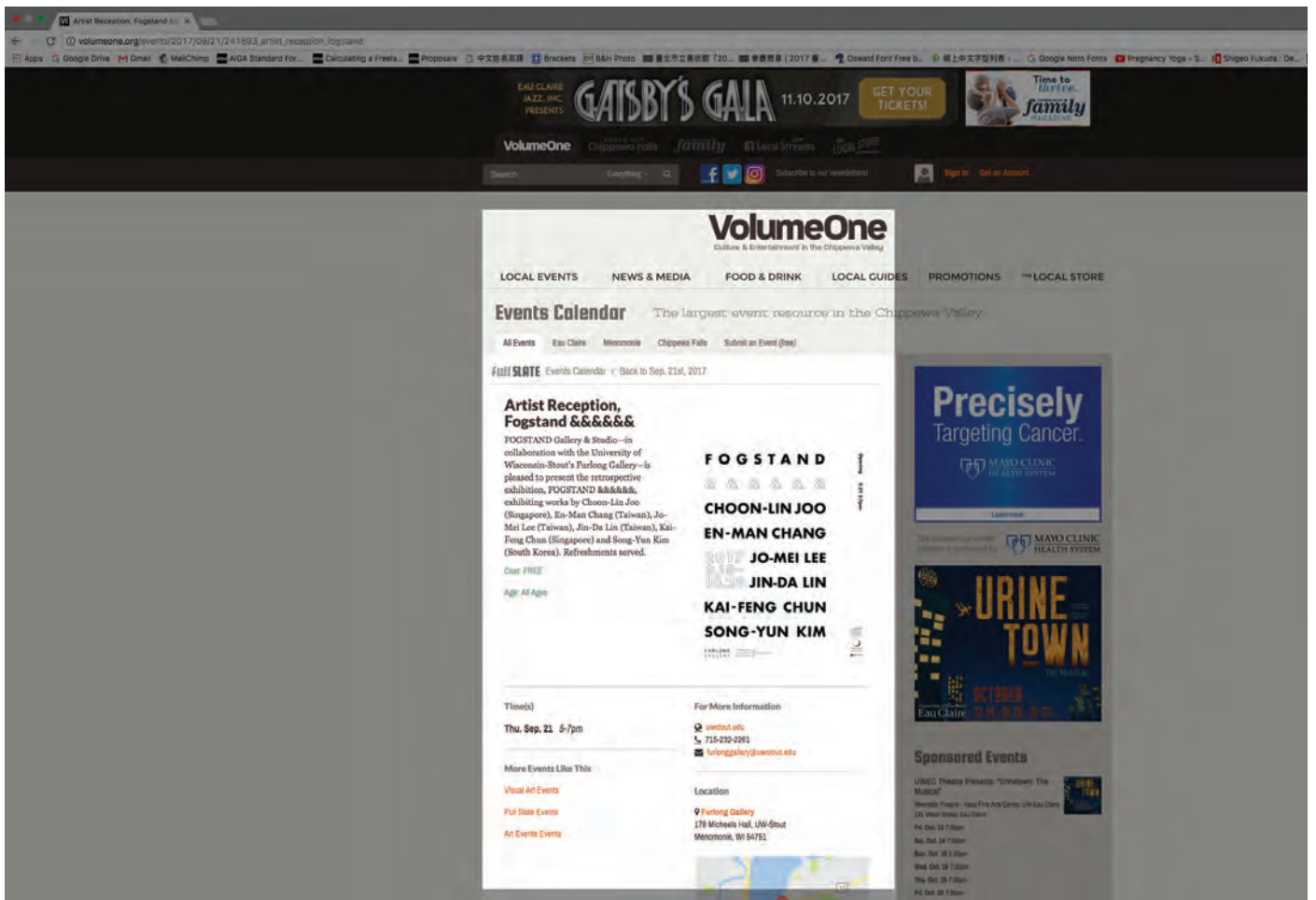
¹: Jean-Luc Nancy, Corpus, New York, NY: Fordham University Press, 2008, pg. 161
²: Jean-Luc Nancy, Corpus, New York, NY: Fordham University Press, 2008, pg. 167

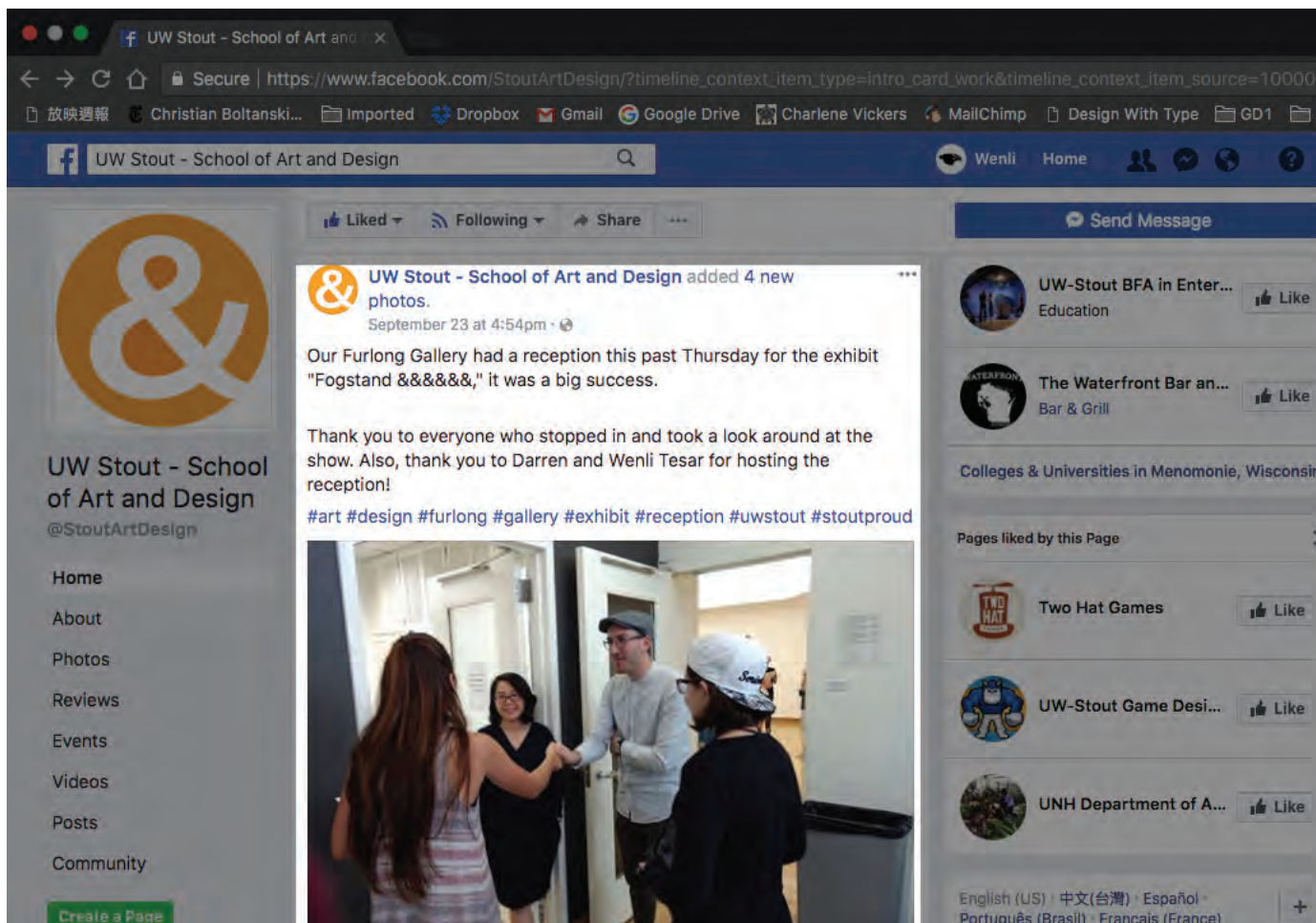
About participating artists:

Choon-Lin Joo
En-Man Chang
Jo-Mei Lee
Jin-Da Lin
Kai-Feng Chun
Song-Yun Kim









Site Search Results

Press Release Details

Back

Press Release Details

Furlong Gallery exhibit opening Sept. 18 features Asian artists

September 8, 2017

Works by six artists from Asia will be featured in the first art exhibit of the 2017-18 academic year at UW-Stout's [Furlong Gallery](#).

The exhibit, "Fogstand &&&&," will include art by Choon-Lin Joo, of Singapore; En-Man Chang, of Taiwan; Jo-Mei Lee, of Taiwan; Jin-Da Lin, of Taiwan; Kai-Feng Chun, of Singapore; and Song-Yun Kim, of South Korea.

The exhibit opens Monday, Sept. 18, and runs through Saturday, Oct. 28. An opening reception will be held from 5 to 7 p.m. Thursday, Sept. 21.

The artists represent Fogstand Gallery & Studio, a nonprofit art space and creative education center in Jia-Li village, part of Hualien, Taiwan. Fogstand's primary focus is bringing contemporary creative practices into contact with local indigenous communities.

Fogstand owner Darren Tesar and his wife, Wenli, will represent the artists at the opening reception. They teach in UW-Stout's School of Art and Design. At a later date, they may give an artist talk.

###

Photo

The exhibit "Fogstand &&&&" opening Sept. 18 at Furlong Gallery will feature six artists from Asia.

NOW HANGING

art locally on display

EVENTS & RECEPTIONS

Harvest Moon Fall Tour Every Day from Sep. 15 to Oct. 8 • Clark County • (715) 225-9100 • clarkcountytourism.org A self-guided tour, exploring the countryside and communities in Clark County. Follow the signs and explore any time. Pumpkin farms, corn mazes, greenhouses, specialty shops, cheese & meat shops, art studios, and honey & maple syrup shops.

Young Brothers Art Show Every Day until Sep. 30 • The Goat Coffee House, 336 Water St., Eau Claire • FREE • All Ages • 715-831-4491 • thegoatcoffeehouse.com Joe Young creates art from what he sees around him; botanicals, landscapes and people. Primarily working in oil, he also uses watercolor and charcoal. He trained at Goddard College and The Vermont Studio School.

Building Dreams: Art of Architecture and Invention Art Exhibit Every Day from Sep. 21 to Oct. 28, noon-8pm • Galaudet Gallery LLC, 618 South Farwell, Eau Claire • FREE • All Ages • 715-531-9994 • galaudetgallery.wixsite.com/galle This fall exhibit shows the art of an Eau Claire artist's patented inventions; architecturally inspired art and jewelry of our region and more creations. The gallery offers guided tours of their downtown Eau Claire 1882 Victorian Mansion as part of the exhibit.

Artist Reception, Fogstand &&&&& Sep. 21, 5-7pm • Furlong Gallery, 178 Michaels Hall, UW-Stout, Menomonie • FREE • All Ages • 715-232-2261 • uwstout.edu FOGSTAND Gallery & Studio—in collaboration with the University of Wisconsin-Stout's Furlong Gallery—is pleased to present the retrospective exhibition, FOGSTAND &&&&&, exhibiting works by Choon-Lin Joo (Singapore), En-Man Chang (Taiwan), Jo-Mei Lee (Taiwan), Jin-Da Lin (Taiwan), Kai-Feng Chun (Singapore) and Song-Yun Kim (South Korea). Refreshments served.

B-Framed Galleries Presents "Initial Encounters" by Performance Artist CV Peterson Sep. 23, 11am-3pm • B-Framed Galleries, 313 S. Barstow St., Eau Claire • FREE • All Ages • 715-832-4476 • bframed.com B-Framed Galleries features two dimensional art exhibit showcasing the works and relics of CV Peterson: an interdisciplinary performance artist originally from Chippewa Falls who has performed worldwide. Their work examines environmental devastation through the combination of art, trash, and scientific exploration.

29th Annual International Fall Festival Sep. 23, 11am-5pm • Downtown Eau Claire, South Barstow St., Eau Claire • FREE • All Ages • downtowneauclaire.org Come celebrate the cultures of the Chippewa Valley. South Barstow will be filled with art, craft, and food vendors. There will be Street Performances from various local groups, pony rides, a petting zoo, and at 3pm the Parade of Nations will make its way through downtown.

Fall Festival at St. Joseph's Catholic Church, 417 W. Menomonie, Street • Dinner: Adults \$8.50; 6-12 \$5.00; 5 & under Free • All Ages • 715-874-5634 There will be a polka mass at 10am with the Lima Polka Choir. Ham/turkey dinner at 11:30am-2pm. Carryouts available. Live auction at 1pm with Andrew Auctions. Green Bay Packer game raffle tickets. Drawings at 3pm. There will be a country store, cake walk, fish pond, and game.

Fall Splendor Art Meander Every Day from Sep. 29 to Oct. 1 • See description for location details, • facebook.com/fallsplendorartmeander Gallery owners and studio artists of Northwest Wisconsin invite you to take part in this self-guided roadtrip to fifteen of the finest studios and galleries in the region. Now in its 6th year, this event will wow you with magnificent fall colors while you discover galleries and studios located in quaint communities along the 53 corridor.

Caradon Pottery Fall Show Sep. 30, 10am-4pm • Caradon Pottery, 359 Ferry Street, Eau Claire • FREE • All Ages • 715-835-8860 Caradon Pottery Fall Show, 30 on the 30th. Celebrate Western Wisconsin Potters with 30 the 30th. Celebrate Western Wisconsin Potters with 30 the 30th. Celebrate Western Wisconsin Potters with 30 the 30th. Celebrate Western Wisconsin Potters with 30 the 30th.

Falling Leaves Art Studio Tour Sep. 30, 10am-6pm; Oct. 1, 10am-5pm • A variety of locations in Fall Creek, Augusta, Fairchild, and the surrounding areas (see concordia.edu for exact locations). • FREE • (715) 286-2464 • fallingleavesartstudio.com The Falling Leaves Art Studio Tour is a free, self-guided tour featuring art of all kinds. Take a drive through beautiful Northwestern Wisconsin, stop at your leisure, see some incredible artwork and chat with the artists who created it. At your leisure, spend some

VISUAL ART

LOCAL AND TOURING
VISUALLY CREATIVE
ENDEAVORS

GALLERY EXHIBITS



THE FURLONG & SHORT OF IT

fall exhibits planned at UW-Stout's campus gallery

UW-Stout provides the community with an array of opportunities and experiences, from guest speakers to theatrical productions. This fall, UW-Stout's Furlong Art Gallery has a full schedule of exhibits featuring works by professional and student artists. Grab your art history buff uncle or peel your roommate away from Netflix and see amazing artistic expression at the Foster Art Gallery. Here's what the semester holds:

FOGSTAND &&&&& • Sept 18-Oct 20 • reception 5-7pm Thursday, Sept 21 • This multicultural exhibit hails from Taiwan and features contemporary and installation-based art primarily from Singapore, Taiwan, and South Korea. Contributors include Choon-Lin Joo, En-Man Chang, Jo-Mei Lee, Jin-Da Lin, Kai-Feng Chun, and Song-Yun Kim. The FOGSTAND Gallery & Studio is based in eastern Taiwan. This nonprofit organization aims to promote the creative side in their community with a rigorous and contemporary style.

Works on Paper and Time in Between • Nov 6-Dec 16 • reception 5-7pm Thursday, Nov 9 • Two different shows will be sharing the gallery. In the north side of the gallery, "Works on Paper" shows never-before-seen prints from the university's permanent collection. Prints, drawings, and mixed media works from artists such as Larry Rivers, Lee Krasner, and William Bailey will be presented. Concurrently, organizer Tyler Helfrich—a UW-Stout alumnus with a BFA in studio art—will present "Time in Between." This exhibit will be shown in the south gallery and will showcase artistic interpretations of the exhibit's title. The 27 participating artists from around the country used various printing techniques such as etching and lithography to express their unique styles.

Several student gallery shows are also slated for the fall semester: "Slip Ceramic Group Show" is Sept 22-29; "Art Education Group Show" from Sept 29-Oct 6; and "Advanced Sculpture Show" on Oct 6-16. The Furlong Art Gallery is located in Michaels Hall on the UW-Stout campus in Menomonie. It is open 10am-5pm Monday-Thursday, 10am-2pm Friday, noon-4pm on Saturday, and closed Sundays. —Emily Kinzel

time and visit with local artists while seeing their latest creations. Many of the studio owners provide snacks and refreshments.

Chippewa Valley Coin Show Oct. 6, 9am-3:30pm • Clarion Inn, 2703 Craig Rd., Eau Claire • FREE • (715) 835-6385 • clarionhotel.com Enjoy a display of American and international coins and currency, available to buy or sell. Come and join in on this fun and interesting hobby. Featuring two great door prizes: At 11am and 2pm, giving a silver 1 ounce.

Fresh Art Tour: Autumn 2017 Every Day from Oct. 6 to Oct. 8, 10am-5pm • Accolla Gallery, 502 2nd Ave. E, Durand • FREE • All Ages • 715-672-8188 • freshart.org Seventeen sites featuring dozens of artists with a range of work from pottery to textiles, painting, photography, metal, jewelry and more. This event, always held on the first three days of October, is primed for the peak color weekend on the hardwood-covered hills of this bluff and river laden area in Pepin, Pierce and Buffalo Counties. Artists demos at all sites.

ManyFires Art Fair Oct. 7, 10am-4pm • ManyFires Su-

dio & Farm, 14008 Olson Dr., Fall Creek • manyfires.net An open-air art market on the ManyFires Farm. 17 art vendors, food from Foster Cheese Haus Fire Truck Pizza, music from Marjorie Marie, Chippewa Valley Jazz Orchestra, and the Ukelele Club; a dance performance by the Torch Sisters, children's activities, free caricatures, a campfire and more.

ONGOING SHOWS

Oxbow Hotel Original Screen Prints Every Day • The Oxbow Hotel, 516 Galloway St., Eau Claire • theoxbowhotel.com The guest rooms at the Oxbow feature the work of eight regional artists who were commissioned to create original screen prints based on the vision of the hotel. These prints can be bought at the hotel's real estate area. Those artists include: Asahi Nagata, Landon Sheely, Leah Monson, Michael Jacobsen, Cody Bartz, Brian Moe, Janice Breunig, and Serena Wagner.

Hjordis Olson at The Oxbow Every Day • The Oxbow Hotel, 516 Galloway St., Eau Claire • theoxbowhotel.com The Gallery Lounge at the Oxbow Hotel features

the colorful, large scale work of Hjortis Olson of Colfax.

Anders and Barbara Shafer Every Day • The Oxbow Hotel, 516 Galloway St., Eau Claire • theoxbowhotel.com The common area corridors on the 2nd and 3rd floor of the Oxbow's Main House feature the work of Anders and Barbara Shafer of Eau Claire.

Sculpture Tour Eau Claire Every Day • Along Water Street, N. Barstow Street, Phoenix Park, and the Mayo Clinic Health Systems campus in downtown Eau Claire • FREE • sculpturetour.org Enjoy this outdoor, interactive, free exhibit of sculptures displayed nearly year-round, twenty-four hours a day. The sculptures are owned by the artists who created them and are loaned to Eau Claire's exhibit for 48-50 weeks. Each May a new set of sculptures arrives in the Eau Claire community for display and enjoyment.

"Show and Tell" by Grace Fechner Every Day until Oct. 28 • The Volume One Gallery, Located inside the Local Store at the Volume One World Headquarters, 205 N. Dewey St., Eau Claire • volumeone.org The first solo show of UWEC alumna Grace Fechner. The show is comprised of mixed media works that explore humans as social animals. Child-like materials and techniques are utilized and finessed in order to abstract and echo the learning process through which people are taught how to accurately communicate oneself to other people, and also how to listen to and interpret others.

"American Schoolgirl" by Sue Cranston Every Day until Oct. 16 • L.E. Phillips Memorial Public Library, 400 Eau Claire St., Eau Claire • publiclibraryinfo.org Acrylic and mixed-media paintings that represent Cranston's version of childhood experiences for a young girl. It is a playful documentation that combines her memories of growing up in Wisconsin, her experiences teaching in the classroom, and her life as a daughter and mother.

Teen Art Show Every Day until Oct. 3 • L.E. Phillips Memorial Public Library, 400 Eau Claire St., Eau Claire • FREE • publiclibraryinfo.org Check out the amazing art that teens created over the summer. Bring the whole family to see the teen-created art adorning the walls of the Young Adult Lounge.

Fogstand &&&&& Every Day from Sep. 18 to Oct. 28 • Furlong Gallery, 178 Michaels Hall, UW-Stout, Menomonie • FREE • All Ages • 715-232-2261 • uwstout.edu FOGSTAND Gallery & Studio—in collaboration with the University of Wisconsin-Stout's Furlong Gallery—is pleased to present the retrospective exhibition, FOGSTAND &&&&&, exhibiting works by Choon-Lin Joo (Singapore), En-Man Chang (Taiwan), Jo-Mei Lee (Taiwan), Jin-Da Lin (Taiwan), Kai-Feng Chun (Singapore) and Song-Yun Kim (South Korea).

The Art of GO Paint Chippewa Valley Every Monday, Tuesday, Wednesday, Friday until Sep. 27, 9am-4:30pm; Every Thursday until Sep. 28, 9am-7pm • Janet Carson Gallery, 316 Eau Claire St., Eau Claire • EauClaireArts.com View the finished artwork of GO Paint Chippewa Valley. The artists of GO Paint Chippewa Valley have painted the rolling farmlands, dramatic river banks, charming downtown areas, prairies and forests of Pepin, Buffalo, Chippewa, Dunn, and Eau Claire Counties. All artwork on display is for sale.

Confluence of Art-Winner's Exhibit: Barbara Shafer & Mary Hermanson Every Monday, Tuesday, Wednesday, Friday 9am-4:30pm Thursday 9am-7pm until Sep. 29 • Janet Carson Gallery, 316 Eau Claire St., Eau Claire • EauClaireArts.com The Janet Carson Gallery is proud to present the Confluence of Art Biennial Winner's Exhibit. Best of Show was awarded to Barbara Shafer. Mary Hermanson won First Place.

Hugh Mandelert Retrospective - Art and Addiction Every Monday, Tuesday, Wednesday, Thursday, Friday until Oct. 27, 10am-5pm • Chippewa Valley Cultural Association, Inc., Heyde Center for the Arts, 3 South High Street, Chippewa Falls • FREE • All Ages • 715-726-9000 • cvca.net This exhibit is a retrospective of the work of Hugh Mandelert, which has been generously loaned to the Heyde Center from the private collections of community members. The theme of the exhibit "Art and Addiction" serves as a catalyst for a community exploration and a dialogue of chemical dependency issues in the region.

200 Main Gallery Showing: Dick Milheiser and Bev Wickstrom Every Thursday, Friday, Saturday until Oct. 7, noon-5pm • 200 Main Gallery, 200 Main St., Eau Claire • 715-799-493 • facebook.com/200mainec Artists, Dick Milheiser and Bev Wickstrom will display their work. Dick creates unique and beautiful pottery and Bev will share her colorful, exotic photography.

Art Exhibition: "Strange Children" by Kim Vaughter Every Monday, Tuesday, Wednesday, Friday 9am-7pm Thursday 9am-4:30pm from Oct. 6 to Nov. 10 • Janet Carson Gallery, 316 Eau Claire St., Eau Claire • EauClaireArts.com Childlike colors and characters are thrown into awkward environments. Maturity found in adulthood and immaturity found in children's innocence is explored in Strange Children. Kim Vaughter is a painter and fabric artist living in La Crosse, Wisconsin. She enjoys colorful things, children, and red lipstick.



立霧工作坊在國藝會主要贊助下於計劃年度尾末；推廣藝文環境與發展前提下，以策展單位身份進駐美國威斯康辛州芙蓉藝廊推出FOGSTAND &&&&&。主要為展出立霧工作坊與邀請六位分別來自台灣、新加坡、南韓藝術家舉行聯展。其展出內容主要在於呈現過去立霧工作坊截至目前為止累積三年下來曾在台灣東部花蓮所在空間所舉辦過的大小不一活動。包括展覽、專案、工作坊、駐村、國際交流活動等。除此之外，更另外邀請來自亞洲曾於立霧工作坊花蓮實體空間展出過的藝術家們一起參加聯展。此次展出作品內容多元豐富，包含每位藝術家個人貢獻之新作及舊作；有立體雕塑、攝影、錄像、繪畫、裝置等。主要為能夠以鮮明視覺風格和近期創作脈絡、創作背景和動機來反映個人所處地域、社會條件及當代議題。

在這三年推廣當代藝術和基本藝文教育的前提下，基於受眾以及場域環境的回饋和反應，立霧工作坊從中漸漸失去所

謂對於藝術教育的理想樂觀性一期望他們能夠有宏觀地角度來瞭解賞析所謂當代藝術；但同時，在這樣的困難當中，立霧工作坊從中瞭解其中的可能性一主要是立霧工作坊以「外來侵入者」的角度和立場，不斷刺激該地域對於思考自己的「未來可能性」和「想要做的任何改變」。直到他們（居住在此的受眾和環境）得以瞭解並負起自己應該要負起的責任為止（對於自身文化和主體認同感的瞭解與認同）。立霧工作坊不知道要達到那樣的改變需要多久的時間，但在那之前，在這段期間，立霧工作坊便是持續擔任「侵擾」的角色，以喚起宿主（空間所在地）自身免疫力（地方性或是在地文化使命的瞭解與重要）。

而因為過去許多特殊專案執行下來，在過程中，可能結果不及當初預想，但卻直接地影響了我們今年策劃的整體概念一如何將立霧工作坊的場域和特殊性，從「外來侵入」者的角度和立場，探討在此特殊地域內，期望能夠將宿主，喚起發展

自主免疫力一從根本上，掌握並取回自己的主體認同感及在地性瞭解和發展可能。秉承這樣「侵擾」的角色，我們進駐了美國中部威斯康辛州芙蓉藝廊。鑑於美中橫幅廣闊及資訊無法如美東或美西般多元及快速平行交流，多數當地藝文界對於亞洲甚至是一些島嶼國家的當代藝術始終依然陌生。希望藉由此次展覽活動，推展亞洲當代藝術的認識及了解，從藝術家作品的創作背景、動機和脈絡開始一探究竟。

除此之外，也藉由此展展覽，希望有機會伴隨各式座談、評論及參訪。隨了讓當地藝術家及參展藝術家互相交流，同時也能讓藝術及設計學院學生有機會與參展藝術家對談；互相提供作品評論，提供學子接觸亞洲藝術家對於視覺藝術和文化不同的見解和視野，深入瞭解關於亞洲藝術創作的現狀及作品賞析，以及肯定對於台灣當代藝術及藝文環境推廣的努力及多元性。

FOGSTAND

&&&&&&&&

CHOO-LIN JOO

EN-MAN CHANG

2017 JO-MEI LEE

9.18-10.28 JIN-DA LIN

KAI-FENG CHUN

SONG-YUN KIM

Opening: 9.21 5.7pm @ Furling Gallery, UW Stout

展覽海報

外來者通常都是強迫式地，幾乎在任何情況下，不是藉由正確性或是預先獲准公認性，而是藉由驚喜或是策略，來介紹自己。陌生人的某部分必須侵擾，否則的話，他便會失去所謂的陌生感。如果他獲准進入和留下此處，或是正被等候進入或是接待，他便不會被其他人覺得不歡迎或是無預期侵入一這樣的情況便形成了他再也不是外來侵入者的身份，也不再是陌生人的身份。排除因陌生人而帶入的侵入性，在邏輯上或道德上，不會被接受承認為成爲陌生人或是公認為成爲所謂的陌生人。

心臟移植時，器官互相排斥的可能性存在於兩種造成奇異陌生的基礎上：一、嫁接於心臟上新的陌生（物件），原本的器官會開始攻擊自己，同時認為自己在身體裡是個奇怪陌生的外來者；另一方面，為了保護其新器官或新置入物，（新器官或新置入物的陌生狀態感會在藥物治療情況下漸漸消彌，這樣因此降低了宿主（器官嫁接處）的免疫力，好讓該宿主能夠接受此外來置入物。在所謂生理上的辨識個人特徵來說，對於非單一完整性的主體認同感，這樣反而讓原宿主本身（身體）也變得奇怪了起來。

— 呂克·南西(Jean-Luc Nancy)，法國哲學家

01

張恩滿(En-Man Chang)·台灣《競技場》(Arena)
彩色有聲錄像，7' 51"，2012

02

李若玫(Jo-Mei Lee)·台灣《藍色研究·尤加利樹》
(Some Studies On Blue, Eucalyptus)
紙、木桌、釘、粉臘筆，2016

03

金聖潤(Song-Yun Kim)·南韓《無題》(Untitled)
數位平面攝影，數位輸出藝術噴圖，2017

04

余春琳(Choon-Lin Joo)·新加坡
《脾臟亮晶晶 X 人類淚汪汪 - Part1》
(The Blinking Organism X You SPLEEN Me'
Round OP1) 數位彩色有聲錄像，18' 11"，2017

05

林仁達(Jin-Da Lin)·台灣《月台電影》
(Platform Movie) 數位彩色有聲錄像，
9' 26"，2012-2014

06

曾凱豐(Kaifeng Chun)·新加坡《夜鷹》
(Night Hawks) LED燈、壓克力畫、不鏽鋼金屬
H48 x W56 x D28 cm，2012

+data

FOGSTAND &&&&&&&

立霧工作坊與藝術家聯展：
余春琳、張恩滿、李若玫、林仁達、曾凱豐、金聖潤

2017/09/18-2017/10/28

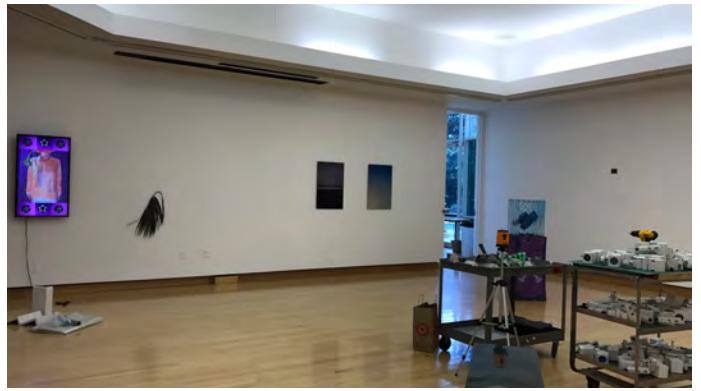
開幕：2017/09/21 17:00

芙蓉藝廊 美國威斯康辛州



廣告





佈展

[展覽] FOGSTAND &&&&&



