

明日備忘錄

Notes for Tomorrow

2022.01.22—04.17

國際巡迴展—台北城南版

Southern Taipei Version

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「明日備忘錄」集結了世界各地的策展人精選的藝術家作品，以此反映新冠疫情影響下的全球新貌。在全球疫情蔓延狀態下，獨立策展人國際聯盟（ICI）及立方計劃空間邀請超過 20 個國家的 35 組策展人去提問和重新評估當代文化的價值和意義，並請每組策展人分享一件他們認為當下重要的關鍵藝術作品。

展覽中許多作品強調了以精神性作為一種面對生活的基礎機制，呈現出多種在不確定的世界狀態下保持理性的方法。有些作品運用獨特的神話學，有些作品則揭示各種存亡不一的政治結構。紀念碑的建立在此備受質疑，而它們幾乎無可避免地終將消失。本展著重於藝術在全球化時代，集體記憶建構下的各種可能性。在文化變遷的當下，每件作品都可視為是得自於過往的靈感和導引未來的借鑑。

Notes for Tomorrow features artworks from around the world, brought together to reflect on a new global reality ushered in by the COVID-19 pandemic. With the ever-present backdrop of the crisis, Independent Curators International (ICI) and TheCube Project Space invited 35 curators from over 20 countries to question and reassess values and relevance in contemporary culture, and to share an artwork they believe is vital to be seen today.

Many of the artworks in *Notes for Tomorrow* address spirituality as a grounding mechanism, sharing ways to make sense of the world when so much is in doubt. Some engage with specific mythology, while others reveal political structures that may or may not still be standing. The formation of monuments is questioned, and their removal is all but certain. The exhibition addresses art's potential in the construction of collective memory in a global era. In this cultural moment of transition, each work is a source of inspiration from the recent past and a guiding perspective for the future.

關於立方計劃空間

立方計劃空間成立於 2010 年 4 月，以推廣當代藝術、深度人文思維、聯繫國際與在地網絡與藝術歷史脈絡為使命，提供台北藝文群眾一個兼具展場與講座、交流、資料庫功能的藝文空間。

立方計劃空間擁有兩個實體空間，「公館立方」與「立方 7F」，二者皆位於人文薈萃的溫羅汀街區。立方計劃空間以一處具國際視野，並持續引介國內外優秀當代藝術家的藝術場館位於此處，期冀為台北南區帶來更豐富的人文藝術面貌與內容。

至 2022 年為止，立方計劃空間共舉辦過超過 50 檔展演、上百場的講座及表演活動，以及透過網站、出版、網路廣播電台等多元形式發表其研究計畫及成果。曾與超過 200 位藝術家、研究者、文化行動者合作，並與多所中大型展館及國外團隊合作，包括高雄市立美術館、北師美術館、台北當代藝術館、盧森堡當代藝術館、紐約獨立策展人國際聯盟、韓國總體美術館等。

關於獨立策展人國際聯盟

獨立策展人國際聯盟是位於紐約、成立將近 50 年的獨立非營利藝術機構。ICI 關注於策展人於當代藝術中的作用。ICI 相信策展人的影響力不亞於展覽本身——他們是藝術界的領導者和組織者，並倡導藝術實踐、建立相關基礎設備，例如成立藝術空間及藝術機構，創造公共參與藝術的可能。策展人的特殊位置對藝術圈和對他們所服務的社區／社群皆具非常重要的影響。藉由連結不同地區、背景和世代的策展人，跨越社會、政治和文化的分野，ICI 提供一個分享知識的國際平台，讓策展人和藝術家能更加推進他們的藝術實踐。

ICI 與世界各地的策展人、藝術家和藝術空間合作，策劃展覽、公共計畫和專業領域教育課程。這些合作計畫都體現了 ICI 的核心價值——文化交流、寬廣的當代藝術接觸管道和建立公眾對策展人角色的認識。

About TheCube Project Space

TheCube Project Space is an independent art space devoted to the research, production and presentation of contemporary art. As a non-profit art organization, it aims to explore local culture in depth, connect people from diverse backgrounds, establish long-term relationships with artists and participants and promote cultural exchanges between Taiwan and the international community.

TheCube Project Space has two venues: TheCube Gongguang and TheCube 7F. Both venues are located in the immediate vicinity of universities, a district enjoying rich cultural resources and where talented minds converge. Located in this area, TheCube Project Space continues to engage in contemporary artistic practices, introducing artists from home and abroad, expecting to enrich southern Taipei's features and contents in terms of culture and art.

By 2022, TheCube Project Space has held over 50 exhibitions along with more than 100 lectures and performance events. It has also published the results of its research projects in multiple forms such as archival website, publication, and online radio.

About Independent Curators International, ICI

Independent Curators International (ICI) is a unique arts organization that focuses on the role of the curator in contemporary art. We believe that curators create more than exhibitions — they are arts community leaders and organizers who champion artistic practice; build essential infrastructures, such as art spaces and institutions; and generate public engagement with art. Curators are, therefore, uniquely positioned to have an important impact on the artistic field, and on the communities they serve. By connecting curators from different regions, backgrounds, and generations, and across social, political, and cultural borders, ICI provides an international framework for knowledge-sharing within which curators' and artists' practices can further develop.

ICI works with curators, artists, and art spaces from around the world to produce and present exhibitions, public programs, and educational initiatives for professionals. These collaborative programs promote our core values of cultural exchange, broad access to contemporary art, and building public awareness for the role of the curator.

展出場地與作品

Exhibition Venues and Works

中正紀念堂
臺灣博物館
南門園區
楊英風美術館
郵政博物館

中正紀念堂站

牯嶺街小劇場

覓計畫

古亭站

紀州庵文學森林

Maeve Brennan
《貨物》 *The Goods*
Shezad Dawood
《利維坦》 *Leviathan*

u/n multitude
《隊伍》 *procession*
張碩尹 + 鄭先喻
Ting-Tong Chang + Hsien-Yu Cheng
《她與你與她的戀愛》 *Ayase Tsukiai*

Tamás Kaszás
《科幻政治宣傳》 *Sci-Fi Agit Prop*
Mona Marzouk
《復興》 *Renewal*
Wayne Kaumualii Westlake
《HULI》

Nothando Chiwanga
《法案》 *An Act*、《受困》 *Trapped*、
《倒影》 *Reflections*、《食物》 *Zvokudya (Food)*

Ernesto Bautista
《構築回憶之城》 *Construction of the Cities of Memory*
鄭路加 Luke Luokun Cheng
《你相信同志的愛情嗎》 *Do you believe in love between comrades*
《親朋友會用一種有色眼鏡去看你》 *Close friends will see you with colored glasses*
Cao Guimarães
《無盡之盡》 *The End of the Endless*
Ilana Harris-Babou
《抉擇疲勞》 *Decision Fatigue*
劉玗 Yu Liu
《珍奇櫃》 *Cabinet of Curiosities*
Peter Morin
《火、聖火》 *Fire, Sacred Fire*
Ibrahima Thiam
《白馬人》 *Maam Ndeuk Daour Mbaye*
Daniela Ortiz
《CP12》、《複製》 *Réplica*、《修復》 *Reparación*

印刻部 Print & Carve Dept.
《你選購我們但我們也是人》
You Purchase Us As Labor but We Are Human Beings
Kristina Kay Robinson
《共和國：色彩與聲音的殿堂》
Republica: Temple of Color and Sound
Mark Salvatus
《最熱切期盼的那一天》 *That Day Most Eagerly Awaited*



■ 小路上。藝文空間

■ 小地方SEAMS

■ 靜慮藝術

■ 半路咖啡

■ 女巫店

■ Lightbox 攝影圖書室

■ 立方7F

■ 立方計劃空間

各處明信片
Postcard at 10 venues
Joiri Minaya
《包覆》*The Cloakings*

線上展示
Online Display
Amrita Hepi
《預言者小夜曲》*Soothsayer Serenades*
《歐梅恩》
Omenhen: The Garden as Chronicle and Strategy of Resistance

David Lozano
《荒涼的花園》*La Hortua inhospitalaria*

葉山嶺 Rei Hayama
《共線上和水中映》*On the Collinear and Reflected on the Water*
閻實 Yan Shi
《010013》

INVASORIX
《此地無人違法》*Here No One Is Illegal*

Madiha Aijaz
《所有話語皆是沉默》
These Silences Are All the Words

《旨在教育、啟發和行動的解放圖書館》
A Liberated Library for Education, Inspiration, and Action

Vajiko Chachkhiani
《冬日不曾在那》*Winter Which Was Not There*
張卉欣 Hui-Hsin Chang
《這裡與那裡》*Here and Elsewhere*
Demian DinéYazhi'
《被感染的黃昏》*An Infected Sunset*
何彥諺 Yen-Yen Ho
《睡眠大廈》*The Sleep Building*
Ali Kazma
《保存庫》*Safe*
Luiz Roque
《S》

展覽合作單位

About Venue Collaborators

女巫店 Witch House

Mon-Fri 14:00-22:00 / Sat-Sun 11:00-22:00



成立於 1996 年，女巫店座落於人文薈萃的公館地區，創立初期以「創造一個以女性為主的空間」為出發點，如今已是台灣目前尚存的 live house 表演空間中歷史最為悠久的音樂聖地之一，多年來培養出許多具影響力的台灣歌手。女巫店多元化的經營方式，讓此地既是音樂場地，也是咖啡廳、餐廳、展覽空間，是為台灣藝文圈極為獨特異質的存在。

Established in 1996, Witch House is in the heart of cultural center in Gongguan district. During the early stage of establishment, it focuses on “creating a female-oriented space” as its starting point and is now one of the oldest music venues among the remaining live house performance spaces in Taiwan. Over the years, Witch House has nurtured many influential Taiwanese singers. With its multifaceted business approach, Witch House is not only a music venue, but also a cafe, restaurant, and exhibition space, making it an extremely unique and heterogeneous presence in Taiwan's art and culture scene.

半路咖啡 Halfway Café

Wed-Mon 14:00-00:00



2014 年開始營業，最初是想創造一處店主也想去的地方：一個舒服、輕鬆、讓人交流、互動，還有發揮想像力的空間。透過活動、展覽、夜食堂、表演等多樣規劃，讓來訪的每個人，都有機會在這裡展現一部分的自己；最重要的是——尋得一種社群的歸屬感。半路咖啡是個充滿實驗精神的空間，容許各種天馬行空的想法在此共享、交會、碰撞。

Starting 2014, Halfway Café initially wanting to create a place where the owner herself wanted to go—a comfortable and relaxed place where people could communicate, interact, and unleash their imagination. Through various events, exhibitions, night cafes, and performances, it hopes that everyone who visits here will have the opportunity to express a part of themselves; and most importantly—to find a sense of belonging in the community. Halfway Café is a space filled with experimental spirit, where all kinds of wild ideas are welcome to share, meet, and collide with each other.

Lightbox 攝影圖書室 Lightbox Photo Library

Tue-Sun 13:00-20:00



2016 年成立的 Lightbox 攝影圖書室，是一個以台灣為主體、為所有人開放、非營利的攝影專門圖書館。成立至今，Lightbox 致力於匯集、整理、保存及共享台灣攝影出版物，積極實踐知識平權、文化自主、資源共享的理念。

Lightbox Photo Library is a free-to-all, non-profit, and special library dedicated to photography based in Taipei, Taiwan. Founded in 2016, Lightbox has been collecting and sharing photographic publications from home and abroad, advancing photography through public services and diverse projects.

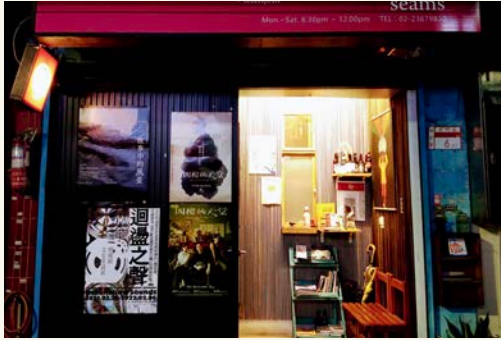
牯嶺街小劇場 Guling Street Avant-garde Theatre

Wed-Fri 12:00-22:00 / Sat-Sun 10:00-22:00



前身為日治時期之木造官舍。國民政府抵台後，歸屬為台北市警察局，1995 年警察局遷移後，1996 年台北市政府規劃為藝文劇場。1998 年台北市政府將此處委託民間藝文團隊營運，為國內唯一定位為前衛劇場之表演場所；並在 2001 年，易名為「牯嶺街小劇場」。「身體氣象館」在 2005 年承接經營後，致力將劇場充分歸位於「前衛」、「跨領域」、「創意」的藝術脈絡上，並期許此劇場促進時代精神的匯聚、互動、發聲，展現真正的文化公共性。今日，牯嶺街小劇場成為國內外劇場工作者的創意集匯中心，為亞洲地區一處人文與藝術共生與融合的據點。

Guling Street Avant-garde Theatre was originally constructed in 1906 as a dormitory for the government servants during Japanese colonial period. It was then turned into a police station of Taipei city after the Nationalist Government relocated to Taiwan in 1949. The theatre is due to the success of efforts of a group of enthusiastic young theatre workers to request in 1996 the City Government of preservation of its building to develop an alternative space. In 2005, Body Phase Studio highly values the spatial characteristics of being contemporary, experimental, and progressive and reopens the theatre as a new and prospective center of experimental media and performing arts. Over the past 17 years, developing a hub of experimental theater, dance, and other multimedia performance, GLT promotes the development of contemporary socially involved artists and art forms.



2009 年秋天，「小地方 SEAMS」於一棟兩層樓的老舊小屋開張（現址位於金門街），曾是小劇場工作者、行為藝術創作者的老闆，仿如舞台上的主角穿梭在客人間，扮演著溫暖又必要的存在。喜歡小酌的老闆原本希望能讓小劇場與藝術家朋友們，有個便宜舒服自在喝酒聊天的地方，因緣際會創造出一種像日劇「深夜食堂」般的特殊風格；在這裡，每位客人都被當成朋友般的對待，就算獨自前往，也一定會得到一聲親切的問候。

In the fall of 2009, SEAMS opened its door in a two-story old cottage in the hidden alley of Roosevelt Road (now is re-located on Jinmen St.). The owner, a former avant-garde theater practitioner and performance artist, just like the main character on the stage, plays the role of a warm and necessary presence among the customers. The owner, who likes to have a few drinks, originally wanted to have a place where friends in the avant-garde theater and the arts could have an affordable and comfortable place to drink and chat, and by chance created a unique style akin to the Japanese drama, *Midnight Diner*. Every guest is treated like a friend, and even if you go alone, you will not be alone, and you will be greeted by someone.

靜慮藝術 Jing Lü Gallery

Tue-Sat 13:30-18:30 (預約制 / By appointment)



創立於 2014 年，位於台北市中心的靜慮藝術不只提供台灣藝術創作者與愛好者在發表上有更多元的可能，更成為一個以藝術文化教育為核心價值的藝廊。長期致力於引薦新銳的當代藝術家，聚焦於台灣、香港、中國等亞洲地區的當代藝術，近期更將視野拓展至國際藝術家。靜慮藝術強調專業，並追求開放、友善、輕鬆的交流環境，定期舉辦展覽、講座、工作坊、及收藏鑑賞等活動，發掘新生代的創意與價值，促進藝文產業內，藝術家、策展人、學者以及美術館之間的交互合作及交流。

Founded in 2014, Jing Lü Gallery is dedicated to establishing the careers of local emerging contemporary artists, especially in Taiwan, Hong Kong, and China. The gallery aims towards introducing international emerging artists to Asia. Being professional and pursuing an open and active environment, JingLü Gallery regularly organizes exhibitions, events, and workshops. By doing so, the gallery expects to engage local communities as well as developing international exchange programs among artists, curators, scholars, and art museums.



預約網站

覓計畫 Project Seek

Mon-Sat 11:00-18:00



覓計畫是洪建全基金會文化播種與藝術實踐的平台，以創作者的角度出發，構築跨世代多元的文化生態，啟動不同尺度的贊助計畫來回應行進中的當代藝術。包括「問問題計畫」是以提問式的策展方式，委託製作全新的藝術創作；「認養計畫」是支持贊助獨特且具有國際發展潛力的藝術家；「雨棚計畫」則是於每年徵選不限類型的藝術展演活動。基金會鼓勵未來世代提出各種最新的想法和見解，期待建立一個有機的創作生態系統，持續為社會帶來嶄新的觀點。

Project Seek is Hong Foundation's platform for cultural transmission and artistic practice. Founded with creators in mind, it aims to construct a diverse, multi-generational ecosystem through sponsorship programs of varying scales to support ongoing contemporary art. Key programs include the *Question Project*, an annual commission for a new work of art; the *Extension Project*, a sponsorship for artists with global potential; and the *Canopy Project*, an annual open call for artistic entries of any genre in any format. The Hong Foundation aims to invigorate future generations to express their unprecedented ideas and fresh perspectives. Through this endeavor the foundation hopes to establish an organic creators' ecosystem that will continue to introduce new and powerful insights to society.

小路上。藝文空間 To Dear. Alternative Art Gallery

Tue-Sun 11:00-20:00



小路上藝文空間，鄰近古亭捷運站，是棟擁有近六十年屋齡的獨棟老房子，三層樓各自獨立但又緊密相連。有可休憩的座位區，也有完整的展覽空間，不可思議的是還有一座開闊的院子。小路上期望藉由舉辦各類型展演活動，提供多元藝術伸展和發揮，消弭欣賞藝術創作的隔閡，進而豐富生活、串連人群，激盪出無限的可能。

To Dear. Alternative Art Gallery, near Guting MRT Station and located in a lovely 60-year-old three-floor building, is a combination of an independent art gallery, an art studio, a cafe area, along with a wide-open backyard. Here, numerous exhibitions, drama, concerts, workshops, and film festivals have been held. In To Dear. by introducing arts into people's life, it strives to gather people here to experience the process of creating art so as to bridge the gap between art and audience. Hence, with a view to open up all kinds of possibilities, it heartily welcomes a variety of art exhibitions and art-related activities to join.

藝術家 Artists

Curators 策展人

瑪蒂雅·艾傑斯
Madiha Aijaz

厄內斯托·巴帝斯塔
Ernesto Bautista

梅弗·布倫南
Maeve Brennan

瓦契科·洽伽西安尼
Vajiko Chachkhiani

張卉欣
Hui-Hsin Chang

張碩尹+鄭先喻
Ting-Tong Chang + Hsien-Yu Cheng

鄭路加
Luke Luokun Cheng

諾森多·奇萬佳
Nothando Chiwanga

薛沙·達伍
Shezad Dawood

戴米安·狄內亞茲
Demian DinéYazhi'

曹·吉瑪拉斯
Cao Guimarães

伊萊娜·哈里斯·巴布
Ilana Harris-Babou

葉山嶺
Rei Hayama

阿姆利特·賀皮
Amrita Hepi

何彥諺
Yen-Yen Ho

陰性入侵者
INVASORIX

陳韋綸
Wei-Lun Chen

周安曼
Freya Chou

茱莉雅·珂萊蒂
Giulia Colletti

薇洛尼卡·柯迪羅
Veronica Cordeiro

艾莉森·葛蘭
Allison Glenn

PJ 古巴帝納·波利卡皮歐
PJ Gubatina Policarpio

埃斯特萬·金·阿爾瓦雷斯
Esteban King Álvarez

林裕軒
Yu-Hsuan Lin

霏翟·維諾尼卡·穆謙莫亞
Fadzai Veronica Muchemwa

巴里曼西·菲力普
Balimunsi Philip

約瑟林·平托
Josseline Pinto

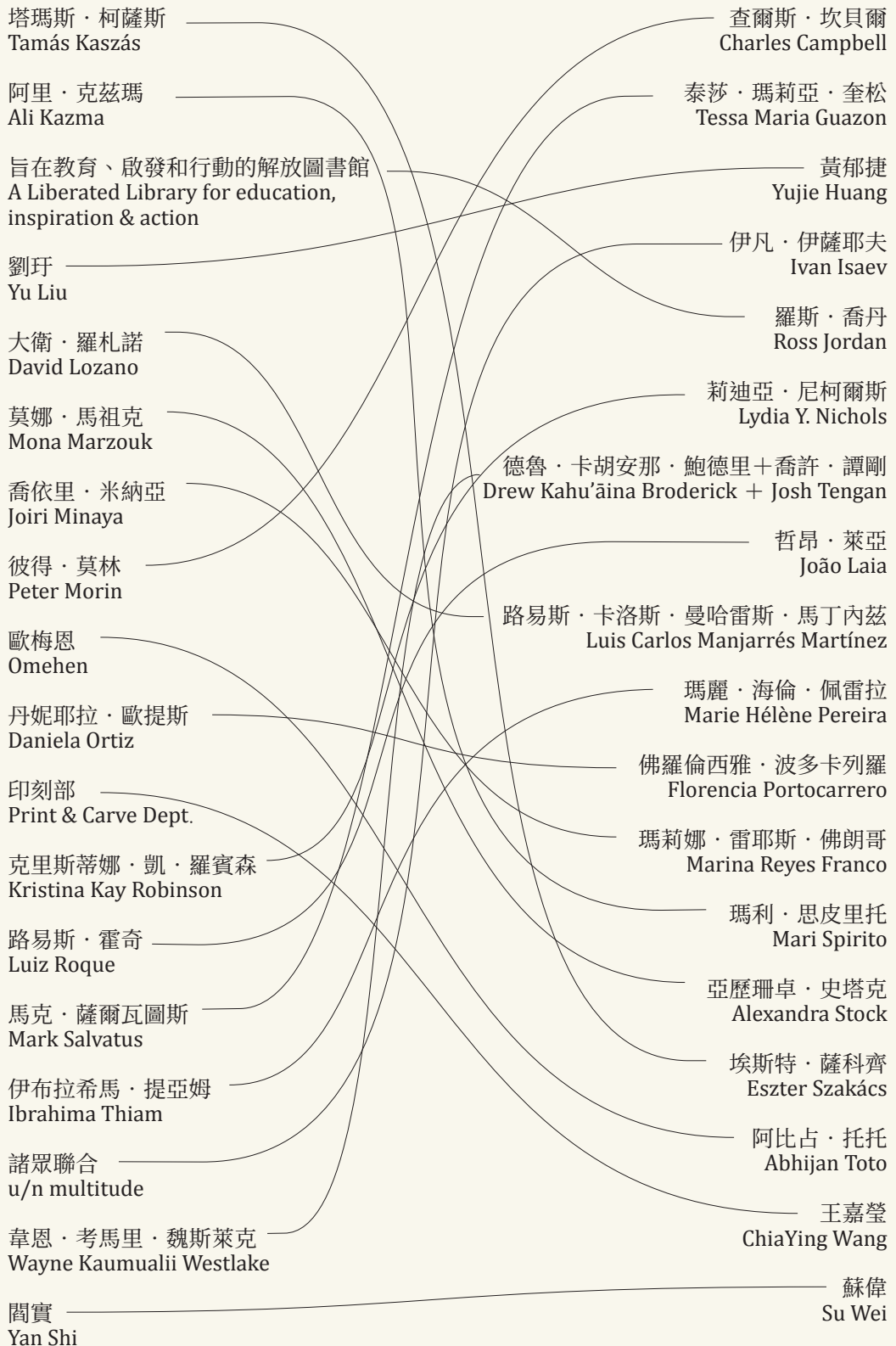
沙哈那·納吉尼
Shahana Rajani

瑞秋·里斯
Rachel Reese

法托時·烏斯提克
Fatoş Üstek

沙米拉·伍德
Sharmila Wood

立方計劃空間
TheCube Project Space



厄內斯托·巴帝斯塔 Ernesto Bautista

《構築回憶之城》，2018，數位影片，17 分 22 秒

Construction of the Cities of Memory, 2018, digital film, 17:22 min.



為了創作《構築回憶之城》，厄內斯托·巴帝斯塔採訪身邊親近的友人，詢問他們此生第一個居住或失去的房子，並根據他們的口述記錄進行 3D 建模，創造出一個只存在於朋友們的記憶裡，但不再存於現實中的虛擬城市。

本計畫討論那些曾經被朋友們稱之為「家」，卻因為迫遷、離婚、暴力，或是因為家庭成員改變等因素而不復以往，如今只存在於記憶中的房屋。

巴帝斯塔的虛擬城市隨著朋友們的口述而逐漸增長，並著眼於他們對各自房屋所珍視的部分，以及個人如何與空間和物品間產生關聯。本作展示了我們的身體如何在房間、沙發，或者他人身上找到慰藉。《構築回憶之城》是一幅寫照，描繪著我們最親密的空間——家，鼓勵我們去思考過往的自我；更進一步地，我們將如何在當下所在之處構築出新的記憶。

For *Construction of the Cities of Memory*, Ernesto Bautista interviewed some of his closest friends, asking them about the first houses they lived in, or the first houses they lost. Based on these oral histories, the artist created a 3D rendering of a virtual city with all the houses his friends remember, houses that no longer exist for them, but exist again in this new alternative reality.

The project refers to houses from the past that were once the homes of his friends and are now just a memory—houses that were lost due to forced displacements, divorces, violence, or even changes like new family members.

Bautista's virtual city grows with every new house that his friends tell him about, capturing what is important to them about these homes, and how all of us relate to spaces and objects. It shows how our bodies find comfort in a room, a couch, a person. *Construction of the Cities of Memory* is a portrait of the most intimate space we have, our home. The work encourages us to think about who we were in the past and how we will construct new memories in our current spaces.

厄內斯托·巴帝斯塔 Ernesto Bautista

(1987 年生於薩爾瓦多聖安娜，駐於墨西哥城) 工作和創作於薩爾瓦多。藝術團體「火焰理論」(The Fire Theory) 的創始成員。對巴帝斯塔來說，影像是一種心理建設。他從各種不諧調所定義出的複雜狀態，指出系列事物的關聯性，其中包含人們在互動、暗示及人性判準尺度下的即刻感受後，所使用的認知符號。他從乍看矛盾或荒謬的對比，或是經過重組的詩詞或演講中尋求對話的空間。

(b. 1987, Santa Ana, El Salvador; based in Mexico City, Mexico) Works and produces in El Salvador. Founder member of The Fire Theory. For Bautista the image is a mental construction. He points to a series of connections since the use of recognizable signs from their immediate perception to acquire through their interactions, new connotations and human dimensions, through a scheme that defines a complex situation of mismatch. He seeks for a dialogue through contrasts related with what at first glance may seem contradictory or absurd, but at the same time can be a poem or a speech on the restructured element itself.

約瑟林·平托 Josseline Pinto

(1996 生於瓜地馬拉) 駐瓜地馬拉市的獨立策展人、教師，和詩人。她為獨立空間宣言空間的聯合創始人與總監。現任國家美術文化基金會的教育策展人。她亦於圖片庫藝術學校和市立視覺藝術學院教授藝術史。在此之前，她於佩茲基金會共同籌劃名為當代藝術實驗室的藝術教育計畫。她的文章曾發表於《達里奧·埃斯科巴爾：分散試驗》(2019) 和《文化專員》(2016) 等專書，以及雜誌如《最新藝術》、《藝術震動》、《體操雜誌》和《草圖》亦可見其文章。她近期的策展計畫包括厄內斯托·巴帝斯塔個展「無限空洞滿載記憶」(哥倫比亞波哥大，瓦倫蘇埃拉·克倫納畫廊，2019)；「在我之後的夢想」(宣言空間，2018)；傑森·莫納個展「戰勝太陽」(2017) 等等。她過去曾入選哥斯大黎加理論藝術空間的策展訓練計畫和國際策展人聯盟的策展密集班(墨西哥市)。她的作品圍繞著詩意影像的研究與表現，並以藝術作為具有教育性的調解工具。

(1996, Guatemala) An independent curator, educator and poet based in Guatemala City. Co-founder and director of the independent space MANIFESTO-espacio. She is currently an educational curator for Fundación Nacional para las Bellas Artes y la Cultura FUNBA. She also teaches Art History at La Fototeca and at the Escuela Municipal de Artes Visuales. Previously, she co-coordinated the art education program Laboratorio de Arte Contemporáneo at Fundación Paiz. Her essays are published in the book *Darío Escobar Ensayos Dispersos* (2019) and *Agentes Culturales* (2016), as well as in magazines such as *Arte al Día*, *Artishock*, *Revista Gimnasia* and *esQuisses*. Her recent curatorial projects include: Ernesto Bautista: *Un vacío infinito llenándose con la memoria* (Galería Valenzuela Klenner, Bogotá, Colombia, 2019), the group show *Después de mí el sueño* (MANIFESTO-espacio, 2018); Jason Mena: *Victoria sobre el sol* (2017), among others. She was selected for the program "Programa de Formación Curatorial" at TEOR/ética, Costa Rica and for the Curatorial Intensive Mexico City, Independent Curators International. Her work revolves around the study and manifestation of the poetic image and the artistic process as a tool for educational mediation.

鄭路加 Luke Luokun Cheng

《你相信同志的愛情嗎》, 2018, 攝影, 20 x 30 公分

Do you believe in love between comrades, 2018, photograph, 20 x 30 cm

《親朋友會用一種有色眼鏡去看你》, 2018, 攝影, 20 x 30 公分

Close friends will see you with colored glasses, 2018, photograph, 20 x 30 cm



橫幅旗幟在中國通常被掛置在公共空間，用來溝通訊息和傳達想法。儘管「橫幅」的中文本身又稱為橫向捲軸，但它所代表的涵意遠超過它的形式。橫幅是國家在公共空間進行政治宣傳的形式，在中國文化大革命時期，它同時是非常具有影響力的公開交流形式。它強力佔據異議和公共空間的方式被鄭路加巧妙的活用於作品中。

《你相信同志的愛情嗎》與《親朋友會以一種有色眼鏡去看你》是兩段短句——或許是警告、問題、宣言——取自中國男同志尋找對象的酷兒約會網站。藝術家使用了橫幅的特徵——鮮豔的紅色、巨幅尺寸（原尺寸為 60 x

500 公分）、水平方向——同時也顛覆了中國文化中，對公開酷兒身份和欲望所隱含的壓抑。

橫幅上所使用的中國文字對多數美國人來說是難以辨識的。身處這全球疫病流行下，以及美國第 45 屆總統對中國挑釁的對峙所引發的恐懼，藉由在公共空間展示這些無法辨識的詞句，邀請觀者去省思不同樣態的恐懼和我們對身體與公眾持有的偏見。

Hengfu banners are traditionally hung in public spaces in China to communicate messages of inspiration or motivation. Although the Mandarin word “hengfu” translates to “horizontal scroll,” there is more to these banners than just their form. Hengfu are often employed in public space as a form of state propaganda, but long-scroll messages were also extremely influential modes of publicly communicating dissent during the Chinese Cultural Revolution. It is the powerful occupation of dissent and public space that Luke Luokun Cheng cleverly leans into with these works.

Do you believe in love between comrades and *Close friends will see you with colored glasses* are two phrases—or perhaps warnings, questions, statements—taken from queer dating sites for Chinese men seeking men. Here, Cheng appropriates the formal qualities of the hengfu—the vibrant red color, scale, and horizontal orientation—while also subverting the implied discretion that may be associated with publicly stating queerness and desire in Chinese culture.

The usage of Mandarin characters on the banners renders these works illegible to many in the United States. Amidst this global pandemic, and the fear mongering that the 45th President of the United States aggressively encouraged toward China, positing these illegible statements in public space asks us to question other types of fear and bias that we have for bodies and publics.

鄭路加 Luke Luokun Cheng

(1991 年生於中國江西，駐於美國維吉尼亞福爾斯徹奇市) 身兼藝術家與數位設計師，涉獵的範圍包括裝置、影像和表演。身為美國的華裔移民酷兒身份的角色，他強化了個人經驗，去嘲弄審視在全球權力結構下親密與疏遠的界線。他自過去設計社交軟體的經歷中汲取經驗，將他的作品塑造成為具互動可能性的場域，而他以大畫幅底片創作肖像的經驗，使得他的影像呈現一種寧靜、謹慎的氛圍。他曾於紐約市 Assembly Room 展出，並為 NEW INC. 的成員。他擁有普林斯頓大學的工程物理學學士學位。

(b. 1991, Jiangxi, China, based in Falls Church, United States) An artist and digital designer working in diverse media including installation, imagery, and performance. Through his perspective as a queer Chinese immigrant in the US, he magnifies private poignancies to tease apart the boundaries of intimacy and alienation within global power structures. He draws from his experience designing social software to shape his pieces as sites of interactive possibility, while his background in large format film portraiture informs a quiet, deliberate approach. He has exhibited at Assembly Room in NYC and was a member of NEW INC. He holds a BSE from Princeton University.

艾莉森·葛蘭 Allison M. Glenn

艾莉森·葛蘭是水晶橋美國藝術博物館的當代藝術副策展人。她曾是「藝術現境 2020」的策展團隊成員，此展為五年一次展並同時於瞬間藝文中心和水晶橋博物館展出；她率領水晶橋博物館籌劃波特蘭藝術博物館主辦的 2020「漢克·威利斯·托馬斯：萬物平等...」。在這之前，葛蘭是紐奧良三年展「展望四：沼澤蓮花」的出版經理和協同策展人。其文章散見於諸多展覽專刊，出版單位包括洛杉磯郡立藝術館、堪薩斯州肯佩爾博物館、紐奧良三年展、帝博美術館、芝加哥重建基金會、加州非裔美國人博物館、水牛城大學畫廊和哈林區畫室博物館。她為許多藝術刊物撰稿，包括《Hyperallergic》、《藝術 21 雜誌》、《ART PAPERS》雙月刊、《藝術評論·公共轟炸》和《新城》雜誌等等。

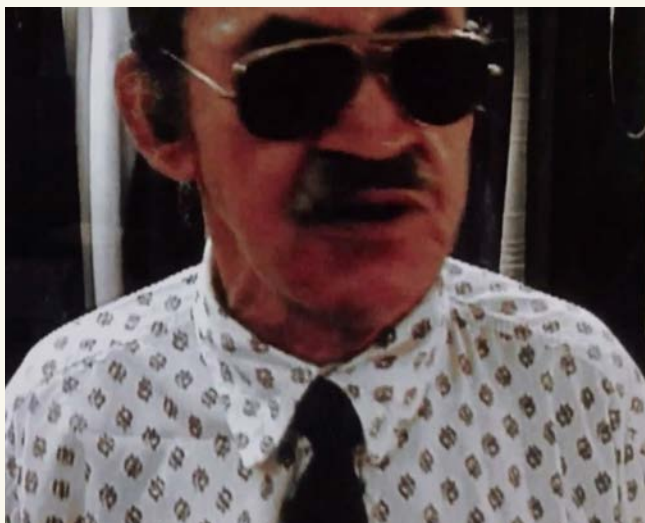
Allison M. Glenn is Associate Curator of Contemporary Art at Crystal Bridges Museum of American Art, where she shapes how outdoor sculpture activates and engages the museum's 120-acre campus. She was a member of the curatorial team for *State of the Art 2020*, a quinquennial exhibition that opened simultaneously at the Momentary and Crystal Bridges; and spearheaded the adaptation of *Hank Willis Thomas: All Things Being Equal...* (2020) at Crystal Bridges, organized by the Portland Art Museum. Prior to this, Glenn was Manager of Publications and Curatorial Associate for Prospect New Orleans' international art triennial *Prospect.4: The Lotus in Spite of the Swamp*. Glenn's writing has been featured in exhibition publications produced by The Los Angeles County Museum of Art, The Kemper Museum of Art, Prospect New Orleans, DePaul Art Museum, Rebuild Foundation, the California African American Museum, University at Buffalo Art Galleries, and The Studio Museum in Harlem. She has contributed to *Hyperallergic*, *ART21 Magazine*, *ART PAPERS*, *Pelican Bomb's Art Review*, and *Newcity*, among others.

曹·吉瑪拉斯 Cao Guimarães

《無盡之盡》，2011，16 釐米／超八釐米／迷你 DV 攝影機拍攝，90 分鐘
O fim do sem fim (The End of the Endless), 2011, 16mm/ Super-8/ miniDV, 90 min.

由貝多·馬加良斯、曹·吉瑪拉斯和盧卡斯·班博茲共同執導

Directed and edited by Beto Magalhães, Cao Guimarães, and Lucas Bambozzi



在這部紀錄片中，導演們啟程前往巴西偏遠的村莊和村落，尋找瀕臨消失的工藝和職業。此作拍攝於 1990 年代後期，於 2001 年上映。此片紀錄了即將到來的世紀轉變，許多人對新千禧年產生了不祥的想像，他們的「街頭哲學」反映了一個變化迅速的時代。二十年後，新冠肺炎全球大流行，一場迫在眉睫的生態浩劫，以及其所帶來的整體政治和經濟的不穩定和不確定性，是一場現代史上前所未見的全球危機。這部影片幫助我們重新思考科技進步給生活帶來了什麼，以及它大幅度地改變了我們所處社會的創造力和行為模式。

然而，這部影片並不是浪漫地懷念正在消失的生活方式，此片攝於巴西十個州域，描繪了沒有受過什麼正規教育，並生活在城市邊緣和惡劣環境中的人們獨特的創意、快樂和創新。其中三個最為古怪並自稱為「大師」的人物，讓我們想起中世紀的智者和改革者，抑或是兩千年前漫步在雅典街頭的哲學家 and 聖賢。《無盡之盡》既發人省思又充滿幽默，同時也是極具政治意涵和嚴肅的。這部影片是一次實驗之旅，講述真實生活故事的新方法。這部紀錄片以其獨特的直覺和美學取徑聞名於巴西，將自發性的敘述與精心拍攝的風景交織，帶出人的種種姿態和攝影細節。

In this documentary, the directors set out on a journey through remote towns and villages in Brazil in search of crafts and professions that are near extinction. Filmed in the late 1990s and released in 2001, the work shows the imminent turn of the century, and the new millennium appears in the ominous imaginary of many outspoken characters whose “street philosophies” reflect upon a rapidly changing era. Twenty years later, the COVID-19 pandemic, a looming ecological catastrophe, and overall political and economic instability and uncertainty present a global crisis unlike any experienced before in modern times. This film helps us rethink what technological progress has brought to our lives, and how radically it has changed the social, creative and behavioral fabric of our societies.

Yet, far from a nostalgic take on romantically framed, disappearing ways of life, this film, shot in ten different Brazilian states, portrays the unique creativity, joy, and inventive power found among people with little formal education and often living in dire conditions at the margins of urban centers. Three of the most eccentric characters, self-named “masters,” remind us of medieval masterminds and innovators, or philosophers and sages that could have been roaming the streets of Athens 2,000 years ago. *O fim do sem fim* is as inspiring and humorous as it is political and serious. But it is also an experimental journey exploring new ways of telling stories about real life. The film is known across Brazil for its uniquely intuitive and aesthetic approach to documentary filmmaking, interweaving spontaneous narrative with carefully shot landscapes and paying careful attention to human gesture and photographic detail.

本作品為展覽獨家放映影片 This film is exclusive for the exhibition

時間 Time | 2022.02.19 (Sat) / 04.09 (Sat), 2:00pm

地點 Venue | 立方計劃空間 TheCube Project Space

曹·吉瑪拉斯 Cao Guimarães

(1965 年生於巴西美景市，駐於當地及烏拉圭蒙特維多) 作品跨越電影和視覺藝術。自八零年代後期大量投入創作，作品被許多知名美術館收藏，如英國泰德現代美術館、紐約現代藝術博物館、美國古根漢美術館、法國卡地亞當代藝術基金會、墨西哥朱美克斯藏品、巴西因紐庭當代藝術中心和西班牙提森波尼米薩博物館等。

(b. 1965, Belo Horizonte, Brazil; based in Belo Horizonte and Montevideo, Uruguay) Cao Guimarães' works on the crossing between the cinema and the visual arts. With intense production since the late 80s, the artist has been collected by prestigious names such as Tate Modern (United Kingdom), MoMA and the Guggenheim Museum (USA), Fondation Cartier (France), Colección Jumex (Mexico), Inhotim (Brazil), Museo Thyssen-Bornemisza (Spain) and others.

薇洛尼卡·柯迪羅 Veronica Cordeiro

薇洛尼卡·柯迪羅是駐於烏拉圭蒙特維多的巴西藝術家、策展人及作家。她持續探索藝術作為促進成長與轉化的媒介和平台的可能性，在過去的二十年，薇洛尼卡已於許多國家執行無數的計畫，並拓展關於藝術、展覽、個人經驗、對談、跨學科辯論、教育平台和機構委託的多樣性，使其超越傳統框架，以開啟知識和體驗的嶄新形式。2009 年移居烏拉圭，並於當地進行「脈絡策展」(Curating in Context) 計畫，每月進行名為「柏拉圖批判」的現場藝術評論、策展課程、創意計畫、實驗性藝術駐村和展演等。2013 年，薇洛尼卡於烏拉圭蒙特維多攝影中心成立策展部門，並推展新的國際攝影節 MUFF (蒙特維多烏拉圭攝影節)。2019 年，薇洛尼卡發起了一個端於紡織設計計畫，藉著創新的設計為當地工藝增加價值，培力傳統社群，重振並支持逐漸在拉丁美洲地區消失的傳統紡織技術。

Veronica Cordeiro is a Brazilian artist, curator and writer based in Montevideo, Uruguay. Constantly exploring the possibilities of art as an agent and platform of growth and transformation, in the last twenty years Veronica has organized countless projects in several countries where art, exhibition, personal experience, conversations, inter-disciplinary debates, educational platforms and institutional commissions have been pushed from their conventional settings in order to open up new forms of knowledge and experience. She moved to Uruguay in 2009 where she the ongoing project Curating in Context, the monthly live art critique sessions called Plato Crítico, courses in curatorial practice and the creative process, experimental art residencies and shows, etc. In 2013 Veronica created the curatorial department of the Centro de Fotografia de Montevideo (CdF) and developed the new international photography festival MUFF (Montevideo Uruguay Festival de Fotografia). In 2019, Veronica launched a textile design project that seeks to revitalize and support ancestral weaving techniques which are becoming obsolete in many Latin American regions through innovative design, adding value to local craftsmanship and empowering traditional communities.

伊萊娜·哈里斯-巴布 Ilana Harris-Babou

《抉擇疲勞》，2020，HD 影片，8 分 32 秒

Decision Fatigue, 2020, HD video, 8:32 min.



伊萊娜·哈里斯-巴布的作品以當代的數位媒體出發，呈現我們如何貪婪地消費它們——想想那些無時無刻都能在網路上被大量觀賞的家庭裝修、烹飪節目和美容教學。通過眾多的數位介面，我們日常生活的「現實」被每個人親自參與建構的演算法所強化。哈里斯-巴布敏銳地意識到這種參與關係的極度反諷，並以此作為喜劇素材，對認同的觀眾發送隱藏的諷刺訊息。

在《抉擇疲勞》中，藝術家的母親希拉·哈里斯扮演美容專家「希拉」，身處充斥消費符號與創意的浴室中教導觀眾。我們不僅觀看著希拉故作正經的即興表演，也成為她的匿名粉絲。她的言語和行為以荒誕的方式結合：她推薦用玫瑰石英臉部滾輪來放鬆，好為

電視（或網路）晚餐做準備；她支持用百事可樂配維他命服用有諸多好處，並大方承認已對百事可樂上癮。希拉還提出了一個截然不同、古怪的美容用品世界：藉著觸摸、塗抹和採樣現成的產品證明它們的功效，例如「來自亞馬遜的」巧克力脆片肥皂和奇多面膜。

作品標題對我們因消費媒體而不堪負荷的心理狀態，和成為數位商品場域的人們的身體諷刺地表示讚許。哈里斯-巴布通過機智尖銳的批判，凸顯在這種價值下健康與美貌標準的荒謬，許多人並沒有足夠的資源和時間去維持這種美好的想像。自 2019 年開始，全球性的「封鎖在家」，這部影片觸碰到全球新現實以及因隔離而生的不安全感，同時也揭露了對集體認同感的內在渴望。

The points of departure for Ilana Harris-Babou's work are contemporary forms of digital media and the ways we insatiably consume them—think of the glut of home improvement and cooking shows and beauty tutorials made available instantaneously online daily. Via these numerous digital interfaces, our “realities” of daily life become reinforced through personally-constructed algorithms. Harris-Babou is acutely aware of this abject irony of engagement and uses it as comedic fuel for sending a “trojan horse” to consenting audiences.

In *Decision Fatigue*, the artist's mother Sheila Harris plays the leading role of “Sheila,” a beauty expert teaching from her bathroom, a setting full of consumption and creation. We not only witness Sheila's improvised deadpan performance, but we also become implicated as one of her anonymous followers. Her language and actions come together in absurd ways: a rose quartz facial roller is promoted to relax oneself in preparation to enjoy a TV dinner (or the Internet); she espouses the benefits of washing down a multivitamin with Pepsi, which, she admits, she is addicted to. Sheila also offers us an alternate world of beauty supplies and their demonstrated value, however fantastical, by touching, applying, and sampling ready-made products such as chocolate chip soap “from the Amazon” and a Cheeto face mask.

The title sardonically nods to our overwhelmed mental states regarding media consumption and to our bodies as sites of digital commodification. Via this witty and biting critique, Harris-Babou highlights the absurdity of health and beauty standards that many don't have the resources or time to maintain while keeping a tone ripe with fantasy. In a year of worldwide stay-at-home orders, this video touches on global realities and insecurities around isolation and an innate desire for collective approval.

—策展人 Curator | 瑞秋·里斯 Rachel Reese

伊萊娜·哈里斯-巴布 Ilana Harris-Babou

(1991 年生於美國紐約布魯克林，駐於威廉斯頓及布魯克林) 作品橫跨雕塑、裝置和動態影像等不同領域。她講述消費文化中的懷有理想性的語彙，運用幽默的方式來消化痛苦的現實。其作品試圖對抗「美國夢」的矛盾：即「以辛勤工作換得向上層階級流動的機會和經濟的自由」這一不可靠的觀念。她的作品曾展出於美國及歐洲，包括個展於紐約藝術與設計美術館和賴瑞藝廊。其他包括紐約阿布隆斯藝術中心、紐約猶太博物館、紐約雕塑中心、紐約哈林工作室博物館、舊金山笛洋美術館和惠特尼美術館。哈里斯-巴布的相關評論散見於《紐約客》、《藝術論壇》、《藝術在美國》等雜誌。她於哥倫比亞大學取得視覺藝術碩士，以及於耶魯大學取得藝術學士。

(b. 1991, Brooklyn, United States; based in Williamstown and Brooklyn) Her work is interdisciplinary; spanning sculpture and installation, and grounded in video. She speaks the aspirational language of consumer culture and uses humor as a means to digest painful realities. Her work confronts the contradictions of the American Dream: the ever-unreliable notion that hard work will lead to upward mobility and economic freedom. She has exhibited throughout the US and Europe, with solo exhibitions at The Museum of Arts & Design and Larrie in New York. Other venues include Abrons Art Center, the Jewish Museum, SculptureCenter, the Studio Museum in Harlem, the De Young Museum, and the Whitney Museum of American Art. Harris-Babou has been reviewed in *The New Yorker*, *Artforum*, and *Art in America*, among others. She holds an MFA in Visual Art from Columbia University, and a BA in Art from Yale University.

瑞秋·里斯 Rachel Reese

瑞秋·喬布·里斯是美國田納西大學查塔努加分校當代藝術美術館的館長與策展人，該館為田納西州的首個當代藝術美術館。2015 年至 2019 年，里斯以現代及當代藝術策展人身份服務於美國喬治亞州薩凡納特爾費爾藝術博物館，並策劃超過 20 場特展，包括近期的回顧展「蘇珊·傑克森：五個十年」及其畫冊出版 (Telfair Books, 2019)。里斯曾於多個藝術機構擔任要職，包含：2015 年於亞特蘭大當代藝術博物館，以策展人身份策劃了「出醜的流浪漢」；美國賓州弗萊舍／奧爾曼畫廊、戴奇計畫、佩特澤爾畫廊和紐約安德魯·克雷普斯畫廊。里斯是國際策展人聯盟的校友；她曾在亞特蘭大的《燒毀》雜誌擔任編輯，她的撰文與藝術家採訪可見於《轟炸日報》、《暫時藝術評論》、《特維爾雜誌》和《藝術用紙》。2010 年至 2015 年她出版名為《可能新聞》的免費報紙，收錄藝術家撰寫的文章。

Rachel Jobe Reese is Director and Curator of the Institute of Contemporary Art (ICA) at the University of Tennessee at Chattanooga (UTC), the first ICA in the state of TN. From 2015-2019, Reese served as Curator of Modern and Contemporary Art at Telfair Museums in Savannah, GA where she organized over 20 special exhibitions, including the recent retrospective and accompanying catalogue for *Suzanne Jackson: Five Decades* (Telfair Books, 2019). Reese held prior positions at Atlanta Contemporary in Atlanta where she curated *Pratfall Tramps* (Atlanta Contemporary, 2015) with accompanying catalogue; Fleisher/Ollman Gallery in Philadelphia; and Deitch Projects, Petzel Gallery and Andrew Kreps Gallery in New York. Reese is an alumni of Independent Curators International; was a former editor of *Burnaway* magazine in Atlanta, and her writing and artist interviews have appeared in *BOMB Daily*, *Temporary Art Review*, *TWELV Magazine*, and *Art Papers*; she also published a free newsprint of artists' writings called *Possible Press* from 2010-15.

劉玓 Yu Liu

《珍奇櫃》，2020，複合媒材裝置
Cabinet of Curiosities, 2020, mix-media installation



台灣藝術家劉玓的作品《珍奇櫃》的內容是藝術家歷時四年，對十七世紀，隨荷蘭東印度公司的商船遠行至印尼安汶島的生物學家，Rumphius 的研究與延伸詮釋，包含 Rumphius 的相關文件資料、數十張繪製練習與兩部分紀錄片。其中「繪製練習」的基礎，即是源自於 Rumphius 在《安汶珍奇櫃》（*The Ambonese Curiosity Cabinet*）一書。物種的形體在書中以抽象的文字描述，而劉玓則透過想像力，將 Rumphius 的形容詞再次圖像化。兩部分別在印尼與荷蘭拍攝的紀錄片《失明的造物主》，網羅不同領域學者的採訪、實地拍攝與

資料採集，從兩地相異的文化與地緣脈絡，不僅溯源，更是重建 Rumphius 的過去與現在。

劉玓追溯 Rumphius 的研究，目的並不在於重整自然史知識體系，而是欲捕捉某種人類詮釋世界的角度。相較於科學時代之後，人類所認知的世界與原始文化體系的世界，兩者對於萬物的詮釋方式是否仍然牽連著某種感性的交織？疫情之下，人類被迫停下腳步，重新思忖與世界的關係，這件作品正是提醒著我們，想像力是否能在這關鍵時刻成為另外一種反作用力，在這非常時刻，勾勒出另一種世界觀與面對未知的方式？

The work *Cabinet of Curiosities* by Taiwanese artist Yu Liu is a four-year study and extended interpretation of Rumphius, a biologist who traveled to Ambon Island, Indonesia, with a Dutch East India Company merchant ship in the 17th century. It contains Rumphius' related documentation, dozens of drawing exercises, and two documentaries. The root of the "drawing exercises" originated from Rumphius' book *The Ambonese Curiosity Cabinet*. The forms of the species are described in the form of abstract words in the book, and Liu Yu creates visualization of Rumphius' adjectives through her imagination. The two documentaries *The Blind Creator*, shot in Indonesia and the Netherlands respectively, include interviews with scholars from different fields, on-location filming and data collection, and not only trace the origin but also reconstruct the past and present of Rumphius through the different cultural and geopolitical contexts of the two places.

The purpose of Liu's research on Rumphius is not to restructure the knowledge system of natural history, but to capture a certain perspective of human interpretation of the world. Compared to the world after the scientific era, between the world known to humans and the world of primitive cultures, is there still a certain sensual interplay in the way they interpret everything? In the midst of the pandemic, human beings are compelled to pause and rethink their relationship with the world. This work serves to remind us whether imagination can become another kind of counterforce at this critical moment, outlining another way of looking at the world and facing the unknown at this extraordinary moment.

—策展人 Curator | 黃郁捷 Yujie Huang

劉玕 Yu Liu

（出生於 1985 年，目前居住及創作於台北）她的創作生涯從 2014 年開始逐漸發展出一系列紀錄式田野的工作模式。從人類的視點、空間屬性的變化與物在體系中流動的身份，作為勾勒人類演進的過程。從隱匿在社會結構下的族群作為研究主題發展了一系列的作品，這些族群的存在總是可以對照出當下社會或歷史結構中的時間切面，將我們日常熟悉嚴謹的體制、科學方法做一種模糊分界的重組工作。作品中參考了多種影像語彙的原形，從文字出版到紀實電影的形式，由於大量現地的田調與文獻資料的搜集，也促使她重新編排了這些語言的可能，從空間、歷史、影像、敘事各種零碎的片段，做一相互緊密連結、補敘的整合工程。

Starting from 2014, Yu Liu gradually develops a series of field studies of documentary nature as a kind of working methodology in relation to her artistic practice. How human visions the world, how attributes of spaces change, and how things are constantly being defined in a system—these all contribute to giving an account on the progression of humanity. A series of works are later created with a research focus on less visible communities marginalized by structural societal factors. The existence of these communities often reflects the intricacies of its contemporary society, and, furthermore, offers a sample of a specific historical moment with regard to a grander context—a boundary-breaking reexamination that helps disrupt strictly defined scientific methodologies and the science institution with which we are all too familiar. Her work draws on a variety of video vocabularies, from textual publications to documentary video. The extensive fieldwork and documentation she has collected in the field has also prompted her to rearrange these linguistic possibilities, making a tightly interlinked and complementary integration of spatial, historical, video and narrative fragments.

黃郁捷 Yujie Huang

立方計劃空間專案經理，現生活、工作於台北。研究長期關注台灣當代藝術展覽／策展歷史、新媒體藝術展演的發展。曾任「台灣傑出藝術家紀錄片」執行製片（2019-2020）與各項研究案與美術館專案之執行，包含：「當代策展的新挑戰—國際論壇暨青年策展工作坊」（2019）、「春之當代夜：亞洲。策展／史 I & II」（2018-2019）、「朗誦／文件：台北雙年展 1996-2014」（2016-2017）等。策展經歷包含「伏流：1980-2000 台灣藝術集結與空間—台北篇」（2021）、「液態之愛」（助理策展人，2020）「空氣煞車」（共同策展人，2017）。相關文章散見於《藝術家》、《CLABO 實驗波》、《博物館季刊》等雜誌期刊與網路平台。

Yujie Huang currently lives in Taipei and works as a project manager for TheCube Project Space. Her research interests revolve primarily around the exhibition/curatorial history of contemporary art and the development of new media art in Taiwan. She used to be the executive producer of *Documentaries of Distinguished Taiwanese Artists* (2019-2020) and a coordinator for several research and museum projects, such as *Curators' Intensive Taipei 19: International Conference and Workshops* (2019), *Spring Project: Curating History / Histories of Curating in Asia* (2018-2019), and *Declaration / Documentation: Taipei Biennial 1996-2014* (2016-2017). She was also the co-curator of the group exhibition *Aerobraking* (2017). Her articles are widely published among various magazines and online platforms, such as *Artist*, *CLABO*, and *Museology Quarterly*.

彼得·莫林 Peter Morin

《火、聖火》，2021，數位媒體

Fire, Sacred Fire, 2021, Digital media



我和彼得·莫林碰面時，他遞給我一個動物皮製的小搖鼓，並展示如何用這小搖鼓發出一些聲音。搖晃一個皮搖鼓和發出吼叫可以成就什麼？或許消除百年來的殖民暴力影響？皮搖鼓的所在是溫哥華美術館，其前身為省立法院，負責監管那些剝奪原住民、黑人、亞洲人、同性戀和女人權利，並將他們的文化、語言和他們教養孩子的方式視為犯罪的法律。

莫林和他的合作對象後藤亞由美，以及策展人塔拉·霍格組織了一場開幕，將一群

平時很克制的觀眾轉變成一群嘈雜的神聖信使，他挑戰我們可以製造出多少聲音以喚醒祖先，並邀請牠們回到這個空間，而我們的確喚醒了牠們。對那些願意看到的人來說，當那些瞬間霹啪作響的光亮出現時，曾受到傷害的靈魂們皆得到鼓勵與寬慰。

而在《火、聖火》中，那聲響和光亮滅熄。如莫林所言，它完成了「以犧牲身體為代價將其轉化為溫暖和療藥」，而汗療屋中的火石堆也已冷卻多時。所以聖火在哪呢？也許在銀幕上舞動的像素裡，非物質的數位傳輸在成為一種新的解藥時，其物理存在亦消失了。它是神聖的嗎？對那些願意看到的人來說，也許是的。

The last time I saw Peter Morin in person he handed me a small animal hide rattle and instructed me to make some noise. What can be accomplished by shaking a rattle and shouting? How about undoing the effects of hundreds of years of colonial violence? The venue for the rattle shaking was the Vancouver Art Gallery, a former provincial courthouse that oversaw laws that disenfranchised Indigenous peoples, Black folks, Asian folks, Queer folks, and women, and criminalized their culture(s), languages, and how they raised their children.

Morin, with his collaborator Ayumi Goto, and curator Tara Hogue, organized the usually subdued art-opening crowd into a raucous group of sacred messengers, challenging us to make enough noise to wake the ancestors and invite them back into that space. And wake them we did. For those willing to see, a crackling brightness attended the remainder of the opening as the spirits of those that once experienced harm were welcomed and given comfort.

The crackle and light have now left the log in *Fire, Sacred Fire*. As Morin puts it, “its transformation into warmth and medicine at the expense of its physicality” is done and the sweat lodge stones it heated have long since gone cold. So where is the sacred fire? Perhaps in the dance of pixels on a screen, a dematerialized digital transmission where once again the logs physicality is lost as it becomes a new medicine. Is it sacred? Perhaps, for those willing to see.

彼得·莫林 Peter Morin

(1977 年生於加拿大喬治王子城，駐於多倫多) 原住民塔后頓族 (Tahltan) 藝術家的孫輩後裔。莫林的作品強調與祖先之間的合作，並深入研究原住民認知的方式和西方定居殖民主義之間的相互影響。莫林的創作已有二十年之久，曾展於倫敦、柏林、新加坡、紐西蘭、格陵蘭、加拿大和美國各地。莫林目前終身受僱於多倫多安大略藝術設計大學。

(b. 1977, born in Prince George, Canada; based in Toronto) A grandson of Tahltan ancestor artists. Morin's work highlights cross-ancestral collaboration and deeply considers the impact zones that occur between Indigenous ways of knowing and Western Settler Colonialism. Morin's practice has spanned twenty years so far, with exhibitions in London, Berlin, Singapore, New Zealand, and Greenland, as well as across Canada and the United States. Morin currently holds a tenured appointment in the Faculty of Arts at the Ontario College of Art and Design University in Toronto.

查爾斯·坎貝爾 Charles Campbell

查爾斯·坎貝爾是牙買加出生的跨領域藝術家、作家和策展人。他的作品曾展出於北美、加勒比地區和歐洲，並曾代表牙買加和加拿大參展，其中包括哈瓦那雙年展；布魯克林博物館的「無限島嶼：當代加勒比藝術」；美國美洲藝術博物館的「與影像角力：加勒比海介入」和加拿大密西沙加藝廊的「當代牙買加藝術，約 1962 | 約 2012」等。坎貝爾為《Frieze 雜誌》撰文，文章亦常見於《加勒比海當代文化與藝術雜誌》。

Charles Campbell is a Jamaican born multidisciplinary artist, writer and curator. He has exhibited throughout North America, the Caribbean and Europe, representing Jamaica and Canada in events such as the Havana Biennial; *Infinite Islands: Contemporary Caribbean Art*, held at the Brooklyn Museum; *Wrestling With the Image: Caribbean Interventions*, held at the Art Museum of the Americas and *Contemporary Jamaican Art, circa 1962 | circa 2012*, held at the Art Gallery of Mississauga. Campbell has written for *Frieze Magazine* and is also a regular contributor to *ARC Magazine*, a Caribbean arts journal.

丹妮耶拉·歐提斯 Daniela Ortiz

《CP12》，2012，數位影片，9分56秒
CP12, 2012, digital video, 9:56 min.

《複製》，2014，數位影片，4分30秒
Réplica, 2014, digital video, 4:30 min.



《修復》，2017-19，數位影片，7分02秒
Reparación, 2017-19, digital video, 7:02 min.

在2012年和2019年的10月12日，藝術家兼反種族主義者丹妮耶拉·歐提斯進行了一系列的行動。在這個俗稱「發現美洲」並被西班牙人定為國慶的日子，藝術家的行動揭露了西班牙身份的帝國根基，並促使反敘事的發生，揭露被殖民者的噤聲經驗。

此系列影片彙集了在巴塞隆納進行的三場行動。與秀賽·奇洛加合作完成的《CP12》包含了一場詳實的視覺旅程，其中特別強調了位於哥倫布廣場上，哥倫布紀念像所體現的種族主義意識形態。除了哥倫布以外，這座紀念像還紀念著兩個曾積極參與殖民過程的加泰隆尼亞人——牧師伯納多·德·伯爾和士兵佩雷·德·馬格里，他們的雕像旁都有一名代表臣服的跪地原住民。

《複製》的拍攝地點位於加泰隆尼亞廣場（Plaza Cataluña），為國慶日其中一個主要的慶祝公共場所。歐提斯帶著一張對牧師伯納多·德·伯爾下跪的匿民原住民照片，跪在路人面前試圖解釋哥倫布紀念像如何具體展現了種族主義，此舉動引起一些反感，甚至是暴力反應。在《修復》中，歐提斯誦讀由秘魯原住民編年史家瓜曼·波馬·德·阿亞拉於1615年所著的《第一部新紀事與善政》的片段，該片段譴責了西班牙殖民者的暴行。

三場行動皆以影片紀錄，並由藝術家於社交媒體上分享，藉此，她持續地為藝術世界以外的反殖民異議形式提供空間。

On each October 12 from 2012 and 2019, the artist and antiracist activist Daniela Ortiz carried out a series of actions. Set on the date of the so-called “discovery” of America, which Spain marks to celebrate its National Day, the actions reveal the imperial substrate of Spanish identity and promote counternarratives that make visible the silenced experience of the colonized peoples.

This selection of videos brings together three actions carried out in the city of Barcelona. *CP12*, realized in collaboration with Xose Quiroga, consists of a detailed visual journey that stresses the racist ideology epitomized by the Columbus monument located in the Plaza Colón. In addition to Columbus, the monument commemorates two Catalan figures who actively participated in the colonial process, the priest Bernardo de Boyl and the soldier Pere de Margarit, who are represented next to an Indigenous man kneeling in a sign of submission. *Réplica* is set in Plaza Cataluña, one of the main public spaces where the National Day is celebrated. Carrying a photograph of the anonymous Indigenous man kneeling under priest Bernardo de Boyl, Ortiz kneels in front of passersby, tries to explain that the Columbus monument reifies racism, and receives some irritated and even violent reactions. In *Reparación*, Ortiz reads fragments of *El primer nueva crónica y buen gobierno* (1615), a manuscript by the Indigenous chronicler Guamán Poma de Ayala, that denounces the abuses committed by the Spanish colonizers.

All three actions were recorded on video to be shared by the artist on social media, through which she has consistently given space to forms of anticolonial dissent beyond the art world.

丹妮耶拉·歐提斯 Daniela Ortiz

(1985 年出生於秘魯庫斯科，駐於巴塞隆納) 作品旨在產生視覺敘事，探討國籍、種族、社會階層和性別的概念，以此批判殖民、父權制和資本主義權力的架構。她最近的計畫和研究涉及歐洲移民控制系統、其與殖民主義的關聯，以及歐洲機構為了對種族化和移民社群施加暴力所設置的法律架構。她也發展了有關秘魯上層階級及傭人之間的剝削關係的計畫。最近，她的藝術手法已轉回視覺和手工作品，利用陶瓷、拼貼，和童書的形式創作作品，為的是遠離以歐洲為中心的觀念藝術美學。除了藝術創作外，她也是個兩歲孩童的母親，她舉辦講座、工作室，調查並參與歐洲移民控制系統在不同背景下與殖民有關的討論。

(b. 1985, Cusco, Peru; based in Barcelona) Her work aims to generate visual narratives in which the concepts of nationality, racialization, social class and gender are explored in order to critically understand structures of colonial, patriarchal and capitalist power. Her recent projects and research deal with the European migratory control system, its links to colonialism and the legal structure created by European institutions in order to inflict violence towards racialized and migrant communities. She has also developed projects about the Peruvian upper class and its exploitative relationship with domestic workers. Recently her artistic practice has turned back into visual and manual work, developing art pieces in ceramic, collage and in formats such as children books in order to take distance from eurocentric conceptual art aesthetics. Together with her artistic practice she is the mother of a 2-year-old, gives talks, workshops, does investigation and participates in discussions on Europe's migratory control system and its ties to coloniality in different contexts.

佛羅倫西雅·波多卡列羅 Florencia Portocarrero

佛羅倫西雅·波多卡列羅 (1981 年生於秘魯利馬) 工作包括寫作、演講、教學，和策劃展覽與公共計畫。她的研究興趣集中在如何從女性主義的角度重寫藝術史、新自由主義全球化脈絡下的主體化制度，以及對知識的霸權形式提出質疑。2008 年至 2010 年間，她於秘魯羅馬天主教大學完成心理分析理論研究碩士學位。而後自 2012 年至 2013 年，波多卡列羅參與了阿姆斯特丹德阿佩爾當代藝術中心的策展課程，並於 2015 年於倫敦大學金匠學院完成當代藝術理論碩士。她曾參與過許多國際論壇，其藝術和文化的撰文常見於專業雜誌，如《大西洋刊誌》、《藝術震動》和《地震》。2017/2018 年，波多卡列羅獲得德國學術交流中心柏林藝術家計劃，與德國復興信貸銀行共同頒發的策展連結獎助。2015 年至 2019 年她在利馬的草案計畫畫廊擔任公共計畫策展人，並為合頁獨立藝術空間的創立者之一。

Florencia Portocarrero (Lima, 1981) writes, lectures, teaches, and organizes both exhibitions and public programs. Her research interests are focused on how to rewrite art history from a feminist perspective, regimes of subjectivation in the context of neoliberal globalization, and the questioning of hegemonic forms of knowledge. Between 2008 and 2010, she completed a master's degree in Theoretical Studies in Psychoanalysis at the Pontifical Catholic University of Peru. Later, from 2012 to 2013, Portocarrero participated in the Curatorial Program of the Appel Arts Center in Amsterdam, and in 2015 she completed a second master's degree in Contemporary Art Theory at Goldsmiths University in London. She has participated in several international conferences and her writings on art and culture appear regularly in specialized magazines such as *Atlántica Journal*, *Artishock*, and *Terremoto*. In 2017/2018 Portocarrero received the Curating Connections scholarship, awarded by the DAAD Artists-in-Berlin Program and the KfW Stiftung. In Lima, she worked as a Public Program Curator at Proyecto AMIL (2015-2019) and is a Co-founder of Bisagra.

印刻部 Print & Carve Dept.

《你選購我們但我們也是人》，2019，木刻版畫，251 x 246 公分
You Purchase Us But We Are Human Beings, 2019, wood engraving, 251 x 246 cm



《你選購我們但我們也是人》是印刻部與台灣國際勞工協會 (TIWA) 合作，邀請移工一起經由工作坊共同創作出的作品，並於 2019 年底移工大遊行時與眾人一起上街頭。

移工們填補了台灣勞動力的大小缺口，然而在工作過程中發生工傷或與仲介、雇主之間因勞動、薪資待遇的不平等產生糾紛，造成移工身體上可見的傷口或是心理上的創傷，他們在庇護中心等待協調、訴訟和自己的未來。在「移工版畫工作坊」中，

印刻部用簡易製版的方法，降低移工們創作的困難，由眾人共力，佐上音樂，以踩踏的方式製作版畫，並以 23 個大頭像分別乘載了移工們和參與者的夢想、期待、以及對仲介的形象投射。即使來自不同國家、語言不通、背景不同或因工作而身有殘疾，移工們仍對未來懷抱希望，藉著「踩完一首歌的時間」展現出截然不同的積極面向。

印刻部是來自各個獨立空間、抗爭現場的朋友，希望在共同創作的過程中，探索集體創作與社會政治圖像的可能性的團體，與其有交流的亞洲版畫團體包括印尼的稻米之牙、日本的 A3BC、香港的點印社等，皆積極進入社區，並參與社會運動。

You Purchase Us But We Are Human Beings was a collaboration between the Print & Carve Dept. and the Taiwan International Workers' Association (TIWA), inviting migrant workers to create a piece of work together through a workshop and a migrant workers' march in the street with the people during late 2019.

Migrant workers have filled a large and small gap in Taiwan's labor force, but they suffered a variety of work-related injuries or have disputes with agents and employers over labor and wage inequalities. During the course of their work, migrant workers suffer from visible physical wounds or psychological trauma, and they are in the shelters awaiting for mediation, litigation, and their own futures. In the Migrant Printmaking Workshop, the Print & Carve Dept. designed an easy-to-use production method to cut down the level of difficulties in creation for the migrant workers. The prints were produced through collective effort with music and stomping, and the 23 large headshots conveyed the migrant workers' dreams, expectations, and projections of their impression towards the agents. Even though they come from different countries, do not speak the same language, have different backgrounds, or have disabilities due to work-related injuries, the migrant workers still have hope for the future and show different aspects of positivity through *Time for Stomping a Song*.

The Print & Carve Dept. was formerly a congregation at independent spaces such as Halfway Café, Trapped Citizen, protest sites and parks. They had conducted exchanges with Asian printmaking groups such as the The Institute of People Oriented Culture of Taring Padi from Indonesia, A3BC from Japan, and the Printhrow from Hong Kong. They are actively working with the community and participating in social movements.

— 策展人 Curator | 王嘉瑩 ChiaYing Wang

印刻部 Print & Carve Dept.

（成立於 2019 年五月）由一群對版畫有興趣並且關注社會議題的朋友組成，希望在共同創作的過程中，探索集體創作與社會政治圖像的可能性。曾與多個團體合作工作坊、活動並參與社會運動，包括印尼版畫團體稻米之牙、TIWA 國家勞工協會、境外生權益小組等。作品曾展出於「AYO-AYO！明天應該會更好—移動人權特展」（國家人權博物館，2021）、「大眾葬」（自由廣場，2021）。

Founded in May 2019. A woodcut print collective based in Taipei, Taiwan. It consists of amateurs who are into woodcut print and concerned about social issues. It's collaborated with many groups and organizations, such as Taring Padiand (Indonesia), Taiwan International Worker Association, TIWA, and Taiwan International Student Movement, TISM. Its works have been presented in *AYO-AYO! Tomorrow Must Be Better* (National Human Rights Museum, 2021), *Tāi-tsiòng-tsiòng* (Liberty Square, 2021), etc.

王嘉瑩 ChiaYing Wang

紐約普瑞特藝術學院藝術創作碩士，現為立方計劃空間專案執行。關注社會價值、自我意識與身份認同。曾任紐約佩塔·科因藝術家工作室執行助理；關渡美術館專案助理，協助 2013 關渡藝術節「亞洲巡弋」展覽與專刊，以及亞洲當代藝術論壇，並在各藝術博覽會、藝術節、工作坊與畫廊擔任過小齒輪。駐村經歷包括美國佛蒙特藝文中心（2014）和紐約 Cope NYC 計畫（2016）。

Holds an MFA from Pratt Institute, New York. Currently works as project assistant at TheCube Project Space. Her focus on social value, self-consciousness, and identification. She used to be executive assistant at Petah Coyne Artwork LLC; project assistant for *Asia Cruise: Kuandu Arts Festival 2013* and Asia Contemporary Art Forum at Kuandu Museum of Fine Arts, and a cog in numerous art fairs, festivals, workshops, and galleries. Residency experiences include Vermont Studio Center (2014), and Cope NYC Project (2016).

克里斯蒂娜·凱·羅賓森 Kristina Kay Robinson

《共和國：色彩與聲音的殿堂》，2018 至今，影片，3 分 44 秒
Republica: Temple of Color and Sound, 2018-present, video, 3:44 min.



1811 年的一月，在法國因其最賺錢殖民地——海地——連連虧損之下，將路易斯安那州賣給美國的八年後，路易斯安那州東南部的密西西比河沿岸的農場有數百名俘虜群起反抗農場主階級。這不是該區第一次的反奴役起義，當地依傍連接著新舊世界的海洋，與顯現美國殖民「宿命」的河流交會，但在藝術家的虛構世界中，這是唯一成功的一次起義。根據藝術家架空的歷史，紐奧良奪取戰後，這些起義者沿著密西西比海岸繼續向東行，行經阿拉巴馬和佛羅里達，直到抵達大西洋，他們在陸地最南方廢除了奴隸制，遠早於美國南北戰爭數十年之久，並阻斷了美國進入北美洲第二大港的通道。共和國是羅賓森的另一個自我——瑪麗安·德·卡皮塔的家鄉，也是一個因起義想像成功而誕生的國中國。身為共和國的大使，德·卡皮塔與裝置遊覽世界各處，和支持者一起進

行儀式、祈禱，和知識對話，討論白人至上主義、父權帝國主義對個人和全球的影響，內容涵蓋性暴力的經驗到遙遠國家的政治動盪。「殿堂」是個療癒的空間。在新冠肺炎流行之前，德·卡皮塔提供娛樂和對談，引導觀眾聚集在層層錯落的蠟燭、布料、宗教圖像、書籍，和其他文物之前。現在，因全球疫情，共和國面臨了更嚴峻的旅行限制，她必須將殿堂和她的影像改以平面的形式呈現。

這件作品是個本體論的推想，它挑戰觀者對現實本質的信念。因新冠肺炎和國家認可的暴力所引起的國際政治動盪，暴露了殖民者與被殖民者後裔之生命機會的差異，「殿堂」呼籲觀者穿過面紗予以關注。

In January 1811, eight years after France was forced by the loss of Haiti, its most profitable colony, to sell Louisiana to the United States, hundreds of people held captive on plantations along the Mississippi River of southeast Louisiana revolted against the planter class. It was not the first uprising against enslavers in the region where the ocean that connects the Old World to the New meets the river that allowed the United States to manifest its colonizing “destiny,” but in the fictitious world that foregrounds artist’s installation, it is the only successful one. After capturing New Orleans, per the artist’s alternative history, the revolutionaries continue east through coastal Mississippi, Alabama, and Florida until reaching the Atlantic, abolishing slavery in the deepest south decades before the American Civil War and severing the United States’ access to the continent’s second largest port. Republica, home to Robinson’s alter ego Maryam de Capita, is the nation-within-a-nation born of the insurrection’s imagined success. As an ambassador of Republica, de Capita travels the installation around the world, engaging devotees in ritual, prayer, and intellectual dialogue about the personal and global implications of white supremacist patriarchal imperialism, from experiences of sexual abuse to political unrest in far-flung countries. *The Temple* is a space for healing. Pre-COVID-19, visitors gathered before its elaborate layers of candles, fabrics, religious icons, books, and other relics, as De Capita provided entertainment and conversation. Now that a global pandemic has compounded the travel restrictions Republica faces, she must send the temple and her own image in two-dimensional form.

This artwork is an ontological reckoning that challenges viewers’ beliefs about the nature of reality. As COVID-19 and international political unrest in response to state-sanctioned violence lay bare the disparities in life chances between the descendants of colonizers and the colonized, *The Temple* beckons viewers to peer beyond the veil.

— 策展人 Curator | 莉迪亞·尼柯爾斯 Lydia Y. Nichols

克里斯蒂娜·凱·羅賓森 Kristina Kay Robinson

(1983 年出生並駐於美國紐奧良) 作家、策展人和視覺藝術家。她的著作、視覺作品和策展計畫皆聚焦並審視現代和古代世界社會的關聯。羅賓森於海內外的創作皆專注在全球化、軍事主義、對社會的監視，以及它們與當代藝術和流行文化的交互影響。她正進行中的裝置和行為藝術計畫《共和國：色彩與聲音的殿堂》曾於邁阿密藝術週「歡迎來到非洲未來」、新美術館的駐地計畫「理想城市」(Ideas City) 和紐奧良非裔美國人博物館中展出。該計畫的兩種詮釋在《甘蔗雜誌》及《海報雜誌》皆得到熱烈的評論。

(b. 1983, New Orleans, United States; based in New Orleans) A writer, curator, and visual artist born and raised in New Orleans, Louisiana. Her written, visual and curatorial practice centers and interrogates the modern and ancient connections between world communities. Robinson's work both at home and abroad focuses on the impact of globalization, militarism, and surveillance on society and their intersections with contemporary art and pop culture. Her ongoing installation and performance art project, *Republica: Temple of Color and Sound* has been presented in exhibition at *Welcome to the Afrofuture* during Miami Art Week, New Museum's residency program, Ideas City and the New Orleans African American Museum. Both iterations of *Republica: Temple of Color and Sound* received enthusiastic reviews in *Sugarcane Magazine* and most recently *PIN-UP magazine*.

莉迪亞·尼柯爾斯 Lydia Y. Nichols

莉迪亞·尼柯爾斯是位紐奧良原住民、文化評論者和藝術管理者。她的作品以非洲人的離散經驗為中心，並以社群可及性為優先。莉迪亞的文章散見於《鵜鴟炸彈》、《解放者雜誌》、《部落聚會雜誌》，和《基倫斯評論》。莉迪亞為第三屆展望紐奧良三年展「ExhibitBE」街頭藝術展共同策展人，她針對頹壞公寓樓群的歷史進行研究與紀錄，以此引導整個策展過程，並同時組織社區計畫和日常的例行運作；另外，展覽結束後，她協調幾位「ExhibitBE」的參展藝術家加入「#畫在無處」(#PaintWhereItAint) 的巡迴活動，巡迴至美國西南部諸多城市，與當地藝術家合作開展以社區為中心的公共藝術計畫。此後，莉迪亞創立了「空間之中／間」——一個行動聯展系列，在一台 26 英尺 U-Haul 載貨卡車上進行展出，探索現代生活各個領域中的黑人身份，並前進紐奧良以黑人為主的社區，使那些與當代藝術疏遠的人也能參與其中。

Lydia Y. Nichols is a native New Orleanian cultural critic and arts administrator. Her work centers the lived experiences of Africans in the Diaspora and prioritizes community accessibility. Lydia's essays have appeared in *Pelican Bomb*, *Liberator Magazine*, *Gathering of the Tribes Magazine*, and *The Killens Review*. As co-curator of street art exhibition and Prospect P.3+ site *ExhibitBE*, Lydia researched and documented the history of the blighted apartment complex in which the work was created to guide the curatorial process, managed community programming and daily operations, and, after the exhibition closed, coordinated the #PaintWhereItAint Tour through which several *ExhibitBE* artists traveled across the southwest United States to collaborate with artists in other cities on community-centered public art projects. Since, Lydia has created *In/Between Spaces*—a mobile group exhibition series in a 26' U-Haul that explores Black identity in various spheres of modern life and that travels to predominantly Black neighborhoods in New Orleans to engage those who have been alienated from the world of contemporary fine art.

馬克·薩瓦圖斯 Mark Salvatus

《最熱切期盼的那一天》，2017，壁畫、HD 影片，22 分 05 秒

That Day Most Eagerly Awaited, 2017, mural drawing, HD video, 22:05 min.



馬克·薩瓦圖斯的《最熱切期盼的那一天》，視家庭為一個蓬勃發展的生態，並對其進行探索和呈現。新冠疫情根本地將我們的住家轉變為避難和監禁的空間，這個空間護衛著我們，但同時也讓我們隔絕於世。此作品所使用的複合材料，如影片、文件材料、壁畫和繪畫，皆取材自藝術家的祖父於 1993 年在菲律賓一本雜誌上出版的一篇短篇故事，該故事描述居住在呂宋島奎松省巴納豪火山（Mount Banahaw）上的一名隱士和一頭金牛。

在裝置中，藝術家在家的範圍內建構一個世界觀，以此活化他的住家。他參考家人的檔案，建立了一個囊括當地歷史和民俗，有著共同嚮往和共通願望的聯繫網絡。藉著融合其祖父的奇幻小說和菲律賓的革命故事，他將住家改造為一個永恆無際的空間。通過文字與材料的交織，此作品呈現出一個由奇幻和想像再造的世界全景——以地方性為中心，民俗為普世。展現了一個因期盼和渴望轉變而結合成的媒介。

Mark Salvatus' *That Day Most Eagerly Awaited* presents and explores the home as a thriving ecology. The COVID-19 pandemic has radically transformed our homes into spaces of shelter and confinement with its spaces simultaneously shielding, yet isolating us from the outside world. The work and its multiple components of video, archival materials, mural, and drawings largely take from a short story the artist's grandfather published in a Philippine magazine in 1993 about a hermit and a golden bull that lived in Mount Banahaw in Quezon province in Luzon island.

From within the installation, you see the artist activating his home by constructing a view of the world from within its confines. He references his family's archive to build a network of associations that span local history, folklore, communal yearnings and shared desires. Fusing his grandfather's writings of fiction with stories of the Philippine revolution he remakes the home as a space that is timeless and without bounds. Through interwoven texts and materials, the work presents an encompassing view of a world remade through fiction and fantasy wherein locality is central and the folk becomes universal. This speaks to an agency forged by anticipation and a desire for transformation.

馬克·薩瓦圖斯 Mark Salvatus

(1980 年生於菲律賓盧克班，駐於馬尼拉) 從 2006 年起，藝術將將他的藝術計畫總體稱為「搶救計畫」(Salvage Projects)，並跨越多個領域及使用多種媒材。基於「拯救」一詞，或者說是保全、搶救，它同時也是他的姓氏所蘊藏的涵意，他嘗試透過物件、攝影、文件、影片、裝置、參與計畫和平台來組織直接和間接的互動，以呈現不同的精神和經驗結果。藝術家的創作重心都基於持續的行動和旅行——從農村到城市及其他地方，尋訪和建立對當代土地的新想像——包含都會和鄉野，國際移民和白話史學研究。他對交流和誤傳作為一種形式和結構相當感興趣，而不是以它們為一個過程。這種不穩定、脆弱、不確定的流動形式，既不固定也不穩固。這種實踐跟基於其生活經驗與世界的關係，並涉及大量收集、重複和串連。

(b. 1980, Lucban, Philippines; based in Manila, Philippines) Since 2006, the artist call my overall artistic project as Salvage Projects working across various disciplines and media. Basing it on the word 'salvage' or to save or rescue which is also the meaning of my surname, he try to build direct and indirect engagements using objects, photography, archives, videos, installations, participatory projects, and platform organizing that present different outcomes of energies and experiences. His preoccupations are based on constant movements and travels—coming from the countryside to the city and elsewhere, addressing and building new imaginations of the contemporary land—urban and rural, the global migrant and the vernacular historiographies. He is interested in communication and miscommunication as a form and as a structure and not as a process. A form that is unstable, vulnerable and precarious as a fluid form and not fixed or established. A practice that deals a lot with collecting, repetition and series based on his lived experiences and its relationship to the world.

泰莎·瑪莉亞·奎松 Tessa Maria Guazon

泰莎·瑪莉亞·奎松是駐於馬尼拉的策展人和教師。她為國際獨立策展人聯盟於馬尼拉的工作坊中發展東南亞鄰里網絡計畫 (Southeast Asia Neighborhood Network)。此計畫與女性藝術家艾瑪·昆托和娜塔莉·達格曼合作，並以教習 (pedagogy) 為研究核心。她是澳洲布里斯本昆士蘭美術館主辦的第十屆亞太當代藝術三年展的對談項目參與者之一，也擔任菲律賓當代藝術網絡 (Philippine Contemporary Art Network: PCAN) 的展覽協調人和策展分析研究。她近期計畫著重於策展和以策展為集體實踐。2019 年，她與同事露易絲·薩拉斯和平野真弓共同發起「在地文本策展」(Curating in Local Contexts) 工作坊。此工作坊旨在了解菲律賓如何在有條件和限制的可能性中進行策展。

Tessa Maria Guazon is a curator and educator based in Manila. She developed the proposal for the Southeast Asia Neighborhood Network during the ICI workshop in Manila. This is a research project with women artists Alma Quinto and Nathalie Dagmang with pedagogy as a central goal. She is part of the interlocutor program for the 10th Asia Pacific Triennial organized by the Queensland Art Gallery/Gallery of Modern Art in Brisbane, Australia. She is the coordinator for Exhibitions and Curatorial Analysis for the Philippine Contemporary Art Network. Her current project for the network considers curation and curating as collectivist practices. In 2019, she launched Curating in Local Contexts workshops with colleagues Louise Salas and Mayumi Hirano. The workshops aim to understand how curation is practiced in the Philippines, within specific conditions of possibilities and constraints.

伊布拉希馬·提亞姆 Ibrahim Thiam

《白馬人》，2020，攝影，60 x 91 公分

Maam Ndeuk Daour Mbaye, 2020, photograph, 60 x 91 cm



伊布拉希馬·提亞姆的攝影新系列作品是關於白馬人（Maam Ndeuk Daour Mbaye）的神話，祂是達卡市和其 12 個「班徹」（Penc）的保護者，班徹是勒布（Lébou）族人的傳統村落，而後被法國殖民者摧毀以建造現代城市。鬼魂的概念在現下疫情流行和封鎖期間重新捲土而來。夜晚空曠的街道和詭異的靜謐，是時候讓其他存在佔領這個空間。封鎖情況提供了一個自我反思的片刻、觀察的時間，以及與自我、物質和非物質存在的重新交會。人們在城市中移動時，大多假定自己是其中唯一的物種，但現今這個時代向我們展示了給予其他物種呼吸空間的重要性。若是遇到白馬人，那會是什麼光景？

達卡的視覺文化部分形塑自強烈的信仰，他們相信給人類交流的時間是設定過的，其他時間則是特別屬於超自然的存在。提亞姆的作品帶領我們去思考這些平行宇宙，並詢問我們何時不再視自然為神聖的。

隨著我們與時間的關係、我們的習慣和行為、我們的社交互動和我們組織的運作方式都已改變，我們可否將這段時間視為強制治癒，以及與神聖者和解的時刻？

This new series of photographs by Ibrahim Thiam is based on the mythology of the white horse-man, Maam Ndeuk Daour Mbaye, the protector of the city of Dakar and its twelve Penc, the traditional villages that were owned by the Lébou community and decimated by French colonizers in order to build a modern city. The idea of the ghost came back with force during the current pandemic and the lockdown. Empty streets at night, a weird quietness, time for other types of beings to occupy the space. The lockdown has offered a moment of self-reflection, a time for observation, and new encounter with the self and with both material and non-material beings. Humans mostly move around the city assuming to be the only living species, but the present times have shown us the importance of giving space for nature to breathe. What would an encounter with Maam Ndeuk Daour Mbaye be like?

The visual culture of Dakar has been partly shaped by a strong belief in set times for humans to circulate, and other times exclusively kept for supernatural ones to entirely own the space. Thiam's work invites us to think about these parallel universes, and to wonder when we stopped seeing nature as sacred.

As our relationship to time, our routines and behaviors, our social interactions and the workings of our institutions have changed, could we also consider this time as a moment for forced healing and reconciliation with the sacred?

— 策展人 Curator | 瑪麗·海倫·佩雷拉 Marie Hélène Pereira

伊布拉希馬·提亞姆 Ibrahim Thiam

(1976 年生於塞內加爾聖路易，駐於首都達卡) 自學攝影師。提亞姆以記者的方式，用攝影作品來描述人類的生活。親近的肖像和創新的街頭攝影，他的靈感擷取自非洲照相館肖像攝影史，捕捉並再創日常生活的視覺語彙。

(b. 1976, Saint-Louis, Senegal; based in Dakar) Ibrahim Thiam, a self-taught photographer, was born in Saint-Louis, Senegal, in 1976. Thiam takes a journalistic approach characterized by photographic writing about human life. Intimate portraiture and innovative street photography. He captures and reinvents the visual language of everyday life with particular inspiration from the history of African studio portrait photography.

瑪麗·海倫·佩雷拉 Marie Hélène Pereira

瑪麗·海倫·佩雷拉主修管理與國際商業法。在商業世界工作數年後，轉以藝術和文化為重心。她現任塞內加爾原生物料公司藝文中心 (RAW Material Company) 的計劃總監，主辦了 12 場展覽和數場相關的論證活動，包括原生物料公司藝文中心共同參與的「我們面向未來：來自今日西非的藝術」(曼徹斯特惠特沃斯美術館)；國際策展人聯盟舉辦的策展資源共享平台 (Curatorial Hub) (紐約溫度藝術空間)；第九屆上海雙年展；杜拜藝博會「標青」。她共同策劃了「散落的種子」(哥倫比亞卡利，2015-17)；策劃「戰取自由正常化」(印度孟買克拉克之家倡議，2017)。佩雷拉曾與波納旺屈爾·恩地金博士於 2018 年第 13 屆塞內加爾達卡當代非洲藝術雙年展「吠犬的犬科智慧。探索哈林·艾爾一達巴的聲波宇宙」擔任共同策展人。她對身份政治和移民歷史有濃厚的興趣。

Marie Hélène Pereira graduated in Management and International Business Law. After a few years of work within the business world, she shifted her professional interest to arts and culture. She is Director of Programmes at RAW Material Company where she has organized a dozen of exhibitions and related discursive programs including the participation of RAW Material Company to *We face forward: Art from West Africa Today* (Whitworth Art Gallery, Manchester); ICI Curatorial Hub (TEMP, New York); The 9th Shanghai Biennial, Shanghai; *MARKER Art Dubai* (2013). She co-curated *Scattered Seeds* (Cali-Colombia, 2015-17) and curated *Battling to normalize freedom* (Clarkhouse Initiative, Mumbai, India, 2017). Pereira was a co-curator of *Canine Wisdom for the Barking Dog - The Dog Done Gone Deaf. Exploring The Sonic Cosmologies of Halim El-Dabh* with Dr. Bonaventure Ndikung at the 13th edition of Dakar Biennale of Contemporary African art (2018). She has a strong interest in politics of identity and histories of migration.

瓦契科·洽伽西安尼 Vajiko Chachkhiani

《冬日不曾在那》，2017，HD 影片，12 分 30 秒

Winter Which Was Not There, 2017, HD video, 12:30 min.



在瓦契科·洽伽西安尼的影片《冬日不曾在那》中，一個男子觀看著一尊水泥紀念塑像被從海中拖出。這個水泥塑像讓人想起典型的英雄刻畫，但古怪的是，塑像本身與觀看其浮出海面的男子卻出奇地相似。男子將這尊塑像拖曳在車後，經歷長時間的車程和一連串的風景旅途，塑像被磨損至完全毀壞，而男子的旅途也就此結束。

洽伽西安尼將解放的語彙編織進一個多層次的視覺敘述，使得不管來自何方的觀眾都能與影像產生連結。藝術家以典型塑像作為暗喻的武器，去解讀人類良知的無形概念。影片呈現出區分與定義公共與私密的兩難，並反思公共領域和個人道德感之間的關係。藝術家如預言般的眼光似乎與反殖民主義的現況相呼應，尤以 2020 年再度興起的黑人平權運動「黑人的命也是命」之後，越來越多歷史殖民的紀念像紛紛被移除。

我們經常受困於投射於現狀之上的歷史殘餘。這件作品為無數的關鍵問題建立框架，提供觀者一個富有同情心且智性的方式來面對過去，並以此有意識地構築現在與未來。

In Vajiko Chachkhiani's video *Winter Which Was Not There*, a man watches a monumental concrete sculpture being hoisted out of the sea. The sculpture is reminiscent of a classic depiction of a hero, but in a strange and somewhat uncanny way, it looks stunningly like the man who is watching it rise out of the sea. After a long drive through a series of landscapes during which the sculpture is dragged behind his vehicle, the protagonist ends his journey with the monument fragmented and destroyed.

Chachkhiani weaves a discourse of liberation into a multilayered visual narrative that allows viewers to relate to the video, regardless of their origins. The artist employs a classical sculpture as a metaphorical weapon to decipher the intangible notion of human conscience. The video presents viewers with the critical dilemma of having to define what is private or public, and reflect on the interrelations between the public sphere and our sense of ethics. The artist's prophetic vision seems to echo the current situation of decolonization that has led to the removal of many historical colonial monuments, increasingly since the 2020 resurgence of the Black Lives Matter movement.

We are often stranded with remnants of historical experiences projected onto our present reality. Building a scaffolding of countless salient questions, this work offers a compassionate, intellectual confrontation with the past as a way to consciously shape the present and future.

—策展人 Curator | 巴里曼西·菲力普 Balimunsi Philip

瓦契科·洽伽西安尼 Vajiko Chachkhiani

(1985 年生於喬治亞) 居住及工作於柏林。在轉向藝術之前，他在第比利斯科技大學研讀數學及資訊學，爾後就讀於德國柏林藝術大學和荷蘭皇家藝術學院。個展曾在阿姆斯特丹皇家藝術學院玻璃館 (2009)、第比利斯畫廊盛會 (2011)、蘇黎世 BINZ39 (2012)、第比利斯國家文學博物館 (2013) 和德國錫根當代美術館 (2014) 等地展出。參與的群展包括於萊比錫當代美術館 (2011)、荷蘭阿姆斯特丹 Stedelijk 現代美術館 (2011)、布拉格 Meet Factory 藝術空間 (2012)、柏林 Haus am Lützowplatz (2014)、德國沃爾夫斯堡當代美術館 (2014)、波昂聯邦藝術廳 (2015)。他曾獲德國學術交流獎學金 (2013)、錫根當代美術館第 7 屆魯本斯促進獎和紐約 ISCP 藝術驻村計劃 (2016)。

(b. 1985, Tbilisi, Georgia) Lives and works in Berlin, he studied Mathematics and Informatics at the Technical University, Tbilisi, before turning to Fine Art, which he studied at Universität der Künste, Berlin, Germany, and Gerrit Rietveld Academie, Amsterdam. Solo exhibitions include GRA Glass Pavilion, Amsterdam (2009), Gallery Gala, Tbilisi (2011), BINZ39, Zurich (2012), The State Museum of Literature, Tbilisi (2013), and Museum für Gegenwartskunst, Siegen, Germany (2014). Group shows include Museum of Contemporary Art, Leipzig (2011), Stedelijk Museum, s-Hertogenbosch, Netherlands (2011), Meet Factory, Prague (2012), Haus am Lützowplatz, Berlin (2014), Museum of Contemporary Art, Wolfsburg (2014), and Bundeskunsthalle, Bonn (2015). Chachkhiani held a DAAD scholarship (2013), was awarded the prestigious 7th Rubens Promotional Award of the Contemporary Art Museum Siegen (2014), and was accepted for the ISCP Residency Program, New York (2016).

巴里曼西·菲力普 Balimuni Philip

巴里曼西·菲力普生於卡布耶·班乃迪克特家族，現為烏干達國家文化中心和烏干達國家畫廊的策展人。他的策展重點為紀錄文件和塑造體驗的場域，讓觀眾可以一窺記憶的展覽和創意的對話。他的實踐是探索和創造性有關的藝術困惑 (artistic quandary) 的智性噴發，並以此作為人類對艱困生活的一種社會性回應。他擁有馬凱雷雷大學的工業與美術學士，曾受訓於國際策展人聯盟在衣索比亞阿迪斯阿貝巴的策展密集班，並在 2019 年第 58 屆威尼斯雙年展期間，參與由義大利威尼斯 A Plus 畫廊主辦的威尼斯策展研究學校，為烏干達館參展威尼斯雙年展鋪路。他曾共同策劃「知所去向」；「在城市中舞蹈」；2014 年坎帕拉當代藝術節；於瑞典大使館策劃了「父親們」和「氣候變遷」；與烏干達視覺藝術家和設計師聯盟合作參展東非社群藝術與文化節視覺藝術館；與比利時大使館合作之「知其出路」；「藝術創作水源」；「希望藝術展」；回顧展「布魯諾·賽倫庫瑪的 25 年陶瓷哲學」和「起源軼事」。發表文章散見於《開始旅程》雜誌 (Start Journal)、《ICI 雜誌》、《東非社群藝術與文化節雜誌》和《當代以及》雜誌。

Born of Kabuye Benedict family, Balimuni Philip is the curator of Uganda National Cultural Centre and the Uganda National Gallery known as Nommo gallery. His curatorial focus steers towards documentation and shaping the arena of experience to grant viewers a glimpse into an exhibition of memories and a creative mist of conversations. His practice explores the intellectual explosion of artistic quandary in relation to creativity as a social response to human interaction with extremely difficult spheres of life. He holds a Bachelor's Degree in Industrial and Fine Arts from Makerere University and received curatorial training from ICI's Curatorial Intensive in Addis Ababa, Ethiopia and at the School for Curatorial Studies Venice by A Plus Gallery-Venice, Italy during the 58th Venice biennial (2019) to pave way for processes of organising a Ugandan pavilion at the Venice Biennial. He is a co-curator of the *Know Go Zone, Dance in the City, KLAART014* and a curator of the *DADs and Climate Change* exhibitions with Embassy of Sweden, *JAMAFEST* visual arts pavilion with UVADA, *Know Way Out* with Belgian embassy, *Art Creates Water, Hope Art exhibition*, a retrospective of *25 years of Bruno Sserunkuuma's Ceramic Philosophy, and Anecdotes of Origin*. He's previously published articles with *Start Journal, ICI, JAMAFEST magazine, and C&, contemporary And*.

張卉欣 Hui-Hsin Chang

《這裡與那裡》, 2022, 海報輸出、現成影像, 29.7 x 42 公分
Here and Elsewhere, 2022, print poster, ready-made image, 29.7 x 42 cm



自十九世紀末開始，隨著資本、交通與網路技術的發展，在全球化的步調急劇加速下，國家間的經濟、文化與知識傳播日益緊密，跨境的移動成為世界公民的常態。在 2019 年 COVID-19 疫情爆發後，邊境的緊縮政策緩解了跨境旅遊的腳步，在全球與在地間關係中產生協商的空間；疫情期間的居家隔離，亦迫使人們必須將物質世界的活動轉向網路。影像作為傳播風景的物質媒介，參與了他者建構地方的想像工程，更在全球旅遊與消費的過程裡扮演重要的角色。藝術家張卉欣的作品《這裡與那裡》，透過在網路流通的影像作為內容，以全球化的旅遊風景照片，捕捉人們對於名勝風景的想像投射，在旅遊風景的物質形式與其圖像編排中，探討影像在資本與旅遊在全球化背後的慾望邏輯。

Since the late 19th century, with the development of capital, transportation, and internet technologies, and the rapid accelerated pace of globalization, the economical, cultural, and knowledge transmission between countries has become increasingly tight, and cross-border movement has become the norm for citizens of the world. In the wake of the COVID-19 outbreak in 2019, austerity policies at borders have slowed down the pace of cross-border travel, creating room for negotiation between global and local relationships, and isolation policies during the pandemic have forced activities in the physical world to turn to the internet. As a physical medium for transmitting landscapes, images took part in the imagination of the others in constructing places and play an important role in the process of global tourism and consumption. Artist Hui-Hsin Chang's work *Here and Elsewhere* uses landscape photos circulating on the Internet as content, capturing consumers' imagination of famous landscapes through landscape photos belonging to the globalized tourism, and in the physical form of tourist attractions and their graphic arrangement, explores the logic of desire behind the globalization of images in capitalism and tourism.

張卉欣 Hui-Hsin Chang

居於台南，主要以現成物、裝置與攝影為創作媒材，長期以街拍形式捕捉城市景觀，探討社會中的慾望、權力、資本主義與影像間的關係。過去曾參與聯展「是什麼使今天的影像如此不同，如此有魅力？」（鳳甲美術館，2021）「情境遊戲」（水谷藝術，2016）、「邊緣島嶼」（集美·阿爾勒攝影季，集美市城市廣場展覽館，2016）、「SINLUZVISIBLE」（Azcapotzalco_ACTO，墨西哥，2015）等。曾舉辦個展「那個和這個」（水谷藝術，2016）、「a flower is not a flower」（Boven 雜誌圖書館，2015）等。2015 年獨立出版攝影集《a flower is not a flower》。

Live in Tainan. Hui-Hsin Chang creates mainly with photography, installation, and ready-made as her medium. She has been capturing urban landscapes in the streets for a long time and reflected the relationship of desire, power, and capitalism with the image. Chang partook in group exhibition *Just what is it that makes today's images so different, so appealing?* (Hong-gah Museum, 2021), *A Conditioned Game* (Waley Art, 2016), *Marginal Island* (Jimei Arles International Photo Festival, Jimei Citizen Center, 2016), *SINLUZVISIBLE* (Azcapotzalco_ACTO, Mexico, 2015). She holds the solo exhibition *this ^ that* (Waley Art, 2016), *a flower is not a flower* (Boven magazine library, 2015). She has self-published the collection of photography *a flower is not a flower* in 2015.

陳韋綸 Wei-Lun Chen

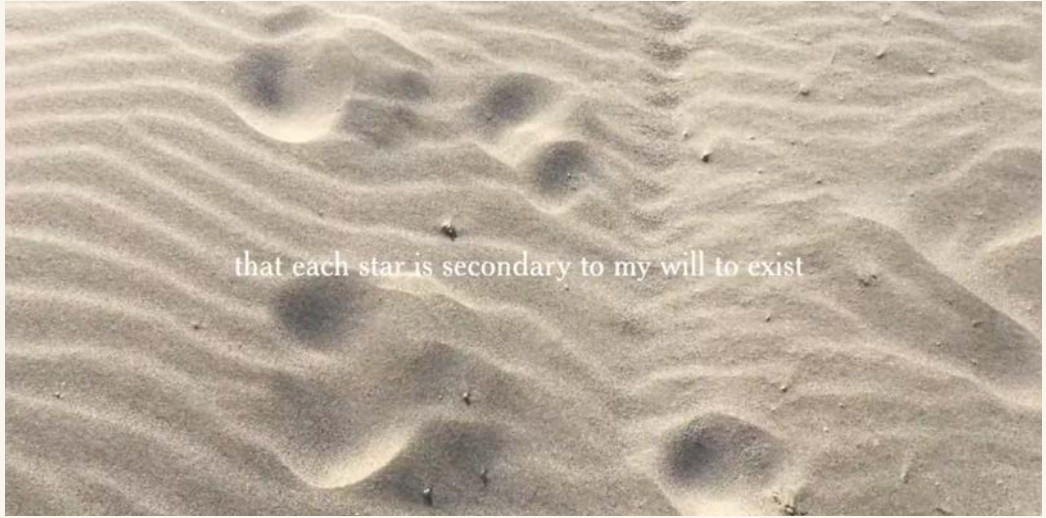
現生活於台北，畢業於國立臺北藝術大學新媒體藝術學系碩士班，主要從事策展、評論與研究等工作，關注藝術史、影像、媒體文化等面向。近期試圖以台灣錄像藝術的發展為基礎，在全球與在地間的動態關係中，描繪出錄像藝術的發展軌跡。曾策劃「仙渡莊計畫 II：想像的地理中心」（關渡、八里，2016）、「現實的分割實境—2017 創作卓越獎」（關渡美術館，2017）、「不可言說的生命印記—媒介考古學」（有章博物館，2017）、「是什麼使今天的影像如此不同，如此有魅力？」（鳳甲美術館，2021）等。

Live in Taipei. Chen Wei-Lun holds an M.F.A from the Department of New Media Art, National Taipei University of Arts. Chen is mainly engaged in curating, critics, and researching on Art history, image, and media culture. Recently, he endeavors to treat Taiwan as the base for video art studies, depicting trajectories of video art development in the dynamic relationship of global and local. Chen's curatorial works include *Xanadu Project II: A Place Without Boundaries* (Kuandu & Bali, 2016), *Division of Reality – 2017 Out Standing Art Exhibition* (Kuandu Museum of Fine Arts, 2017), *Media Archeology: Indescribable Mark of Life* (Yo-Chang Art Museum, 2017), *Just what is it that makes today's images so different, so appealing?* (Hon-gah Museum, 2021).

戴米安·狄內亞茲 Demian DinéYazhi'

《被感染的黃昏》，2018，數位影片，4分50秒

An Infected Sunset, 2018, digital video, 4:50 min.



戴米安·狄內亞茲的《被感染的黃昏》中，摘錄了他同名詩集的詩句，疊置於沙與水交互出現的影片中。這些詩句構思，源自於佛羅里達州奧蘭多同志夜店「脈動」（Pulse）所發生的屠殺慘案、在立岩區（Standing Rock）聖地設立輸油管之威脅（北達科他州反對輸油管道事件 [#NoDAPL]），和政府處決黑人事件，真實地講述了由白人至上主義、資本主義、異性父權制和移民殖民狀態所交織出的、失控的恐怖。在影片中，狄內亞茲述說這些過去的暴力事件和當前的種族主義，試圖對同志親密關係、原住民知識的創造和記憶，甚至是共同抵抗提出招喚。狄內亞茲不只是一個藝術家，也是一個勇於說真話的人。

生為新墨西哥州的水際祖尼族（Tábaqahá）和苦水族（Tódich'íí'nii）的納瓦霍人（Naasht'ézhi），狄內亞茲是個藝術家、詩人、策展人和「基進原住民生存與賦權」團體的創辦人。他們的跨領域實踐包括詩詞、表演、出版和視覺藝術，運用這些創作形式讓人們可以看見和辨別與原住民及邊緣族群相關的殖民歷史、尚未解決且持續的暴力——及當下的父權建制，並著重朝向解放和存續原住民的知識和宇宙觀。

Demian DinéYazhi's *An Infected Sunset* consists of excerpts from the artist's poem of the same name, layered over moving images of alternating bodies of sand and water. This source poem, conceived on the heels of the tragic massacre at the gay nightclub Pulse in Orlando, Florida, the threat of pipelines on sacred site at Standing Rock (#NoDAPL), and state-sanctioned executions of Black men, speaks truthfully to the uninhibited and intertwined horrors of the white supremacist, capitalist, hetero-patriarchal, settler colonial state. In the video, DinéYazhi speaks back at these violent legacies and the racist present to offer an invocation to queer intimacy, Indigenous knowledge-making and remembering, and shared resistance. More than an artist, DinéYazhi is a truth teller.

Born to the clans of Naasht'ézhi Tábaqahá (Zuni Clan Water's Edge) and Tódich'íí'nii (Bitter Water) in New Mexico, DinéYazhi is an artist, poet, curator, and founder of *RISE: Radical Indigenous Survivance & Empowerment*. Their transdisciplinary practice spans poetry, performance, publication, and visual art making visible and legible the historical, unresolved, and continuing violence of colonization—as well as its current heteropatriarchal manifestations—for Indigenous and marginalized peoples, centering Indigenous knowledge and cosmology towards liberation and survivance.

—策展人 Curator | PJ 古巴帝納·波利卡皮歐 PJ Gubatina Policarpio

戴米安·狄內亞茲 Demian DinéYazhi'

(1983 年生於美國蓋洛普，駐於波特蘭) 狄內氏族的跨領域藝術家、詩人和策展人，生為新墨西哥水際祖尼族和苦水族的納瓦霍人。族人從事的實踐是對於去殖民化實踐的反芻，此源於後殖民、異性戀—父權主義 (hetero-cis-gendered) 的過度累積和剝削。他們是經歷歐洲種族滅絕未遂、強迫同化、受操控、性暴力和性別暴力、資本主義侵蝕和極端邊緣化的殖民地地區的倖存者——國家拒絕關注當地原住民的政治和哲學，也拒絕歸還土地。他們生活在一個已無所懼的「後—後末日」 (post-post-apocalyptic) 世界。

(b. 1983, Gallup, United States; based in Portland) A Portland-based Diné transdisciplinary artist, poet, and curator born to the clans Naasht'ézhi Tábąąhá (Zuni Clan Water's Edge) & Tódich'íí'nii (Bitter Water). Their practice is a regurgitation of purported Decolonial praxis informed by the over accumulation and exploitative supremacist nature of hetero-cis-gendered communities post colonization. They are a survivor of attempted european genocide, forced assimilation, manipulation, sexual and gender violence, capitalist sabotage, and hypermarginalization in a colonized country that refuses to center their politics and philosophies around the Indigenous Peoples whose Land they occupy and refuse to give back. They live and work in a post-post-apocalyptic world unafraid to fail.

PJ 古巴帝納·波利卡皮歐 PJ Gubatina Policarpio

PJ 古巴帝納·波利卡皮歐是位教師、策展人、活動企劃、作家和社群組織者。他是舊金山美術博物館 (笛洋美術館和榮耀宮博物館) 的青年發展部經理。PJ 在美術館教育、青年發展和藝術管理方面的思考及領導提升了許多機構的能力，例如舊金山當代猶太博物館、布魯克林美術館、皇后美術館和紐約現代美術館。他曾於多處籌辦展覽、出版品和公共課程，包括 Southern Exposure 藝術空間、舊金山現代藝術博物館、舊金山亞洲藝術博物館、狄克森廣場和紐哲藝術等。PJ 是菲裔美國人圖書館的共同創辦人，此圖書館是關於菲律賓離散族群觀點及內容的平台。他曾在 Southern Exposure 藝術空間的策展協會和 SOMA 菲律賓文化社區的藝術與文化委員會任職。

PJ Gubatina Policarpio is an educator, curator, programmer, writer, and community organizer. He is the Manager of Youth Development at the Fine Arts Museums of San Francisco (de Young Museum / Legion of Honor). PJ's thought leadership in museum education, youth development, and arts administration has advanced institutions such as The Contemporary Jewish Museum, Brooklyn Museum, Queens Museum, and The Museum of Modern Art. He has organized readings, exhibitions, publications, and public programming at Southern Exposure, San Francisco Museum of Modern Art, Asian Art Museum, Dixon Place, NURTUREart, and other unnameable spaces. PJ is co-founder of Pilipinx American Library (PAL), an itinerant collection and programming platform dedicated exclusively to diasporic Filipinx perspectives. He serves on Southern Exposure's Curatorial Council and SOMA Pilipinas Cultural District's Arts and Culture Committee.

何彥諺 Yen-Yen Ho

《睡眠大廈》，2022，錄像、鉛筆、顏料、紙張、強化玻璃、滑軌及木材，尺寸依場地而定
The Sleep Building, 2020, video, pencil, paint, paper, toughened glass, rail and wood, dimensions variable



藝術家何彥諺在作品《睡眠大廈》中，提出以人體腦波變化解讀潮汐規律的方法，透過兒童過渡至青少年階段常出現的生理反應——「夢遊病症」，作為這個時代人意識和社會關係的隱喻，將其比做滿月前夕的潮汐巨浪、人類失序的能量與受困的重複行為。此次以錄像、素描裝置的形式展出作品的其中一部分，將重新繪製的文本夾疊在傢俱的部件中，同時觀看學齡前孩童於睡眠中，那呼吸起伏交融於海浪的聲音。

這個世界是通過各種秩序的失序與再序維持其運作的平衡，我們重複在制度給的秩序中，《睡眠大廈》以意識的溢出作為提示，表述如今的社會系統已無法緩解這樣的情緒狀態。無法忽視的個人潛在能量，與可能失衡的秩序，則是對於明日世界的提示，是來自於個體於世界秩序中的經驗提問。

In her work *The Sleep Building*, artist Yen-Yen Ho proposes a method of interpreting tidal rhythms through human brain wave transformations, using “sleepwalking disorder,” a physiological response that often occurs during the transition from childhood to adolescence, as a metaphor for human consciousness and social relationships in this era, comparing it to the tidal waves on the eve of the full moon, the disorderly energy, and repetitive behaviors of human beings in distress. In this exhibition, a part of the work is presented in the form of video and drawing installation, in which the reconstructed text is interspersed in the furniture pieces, while watching the ebb and flow of a preschooler’s breath mingling with the sound of waves in his sleep.

The world maintains its equilibrium through the disorder and reorder of various orders, and we are repeatedly in the order given by the system. *The Sleep Building* is a reminder of the overflow of consciousness and the inability of today’s social system to alleviate such emotional states. The potential energy of the individual, which cannot be ignored, and the possible imbalance of the order, are hints of the world of tomorrow, and are questions that come from the experience of the individual in the world order.

— 策展人 Curator | 林裕軒 Yu-Hsuan Lin

特別感謝：蘋果苑幼兒園

Special thanks: Apple Tree Preschool

何彥諺 Yen-Yen Ho

(1993 年出生並居住於台北) 畢業於國立臺北藝術大學美術學系碩士班創作組。以空間裝置、影像及物件組合為主要媒材，創作多來自個人感性經驗於當下之觀察，常擷取科普知識作為心理狀態的隱喻；透過重組空間經驗，理解空間與敘事的關聯，從中捕捉現實和虛構之間的連繫和鬆脫。作品曾獲高雄獎入選 (2020)、臺南新藝獎 (2017)、桃源創作獎優選獎 (2016) 等，2017 年於首爾藝術空間_衿川駐村。

(born in 1993 in Taipei) Yen-Yen Ho graduated from M.F.A. in School of Fine Arts, Taipei National University of Arts. Mainly developing from architectural/spatial installation, images and object assemblage, her works have long been inspired by personal sensibility toward the present and exploited scientific knowledge, specially of astronomy and geography as a metaphor of individual mindset. By synthesizing spatial experience and sensing the relationship between space and narrative, She captures the connectivity and looseness between reality and fiction. Ho was awarded the 2017 Next Art Tainan Award, shortlisted for the 2020 Kaohsiung Award, and received the 2016 Taoyuan Contemporary Art Award. She had participated residency in Seoul Art Space Geumcheon, Korea in 2017.

林裕軒 Yu-Hsuan Lin

林裕軒，1994 年出生，工作居住於台灣台北，現為獨立策展人。林裕軒以多角度的身份與實踐模式，思考在系統中的我們，如何在共生與獨立關係中對社會結構進行擾動，並進一步思考「我如何成為我們」這一當代社會的命題。林裕軒同時關注於當代社會的生產結構，並深入研究藝術家的養成與世代命題，試圖以策劃的方式，來對自己的見證與經歷留下痕跡。曾在台北與高雄策劃「年輕藝術家的實質需求」討論會，並撰寫其相關文章發表於《典藏 ARTOUCH》。策劃過的重要展演活動包括「繞道而行」（台北國際藝術村，2021）、「游擊隊」（台北非常廟藝術空間，2018）、「空氣煞車」（高雄駁二特區當代館，2017）、「不可言說的生命印記—媒介考古學」（台北有章藝術博物館，2017）、「台北夢」（台北市立美術館，2018）、「搬遷啟示」（桃園憲光二村，2018）、「不會飛的豬」（台北關渡美術館，2018）等，也在「Mille-feuille de camélia」（首爾 ARKO ART CENTER，2016）、「合力組裝米克斯」（台北當代藝術館，2020）等展覽擔任策展助理。

Yu-Hsuan Lin, born in 1994, in Taipei, lives and works in Taipei. He works as an independent curator. With multifaceted practices from different roles he holds, Lin questions how artists, within a system, could displace or deconstruct the social structure both independently and collectively, and further inquiries into the contemporary issue—"How to Become us." He has long dedicated himself to investigating social movement and the art eco-system, researching the cultivation of young artists and the generation gap in depth through his multifarious artistic production and curating. In 2019, Lin initiated the discussion *The Demand from Young Artists* in VT Artsalon (Taipei) and Sin-Pink Pier (Kaohsiung) and published a series of articles in *ARTOUCH*. His curatorial practices included *Detour* (Taipei Artist Village, Taipei, 2021), *Guerrillas* (VT ARTSALON, Taipei, 2018), *The Taipei Dream* (Taipei Fine Arts Museum, Taipei, 2018), *Notice of Remova* (Sian-Guang 2nd Village, Taoyuan, 2018), *Pigs don't Fly* (Kuandu Museum of Fine Arts, Taipei, 2018), *Aerobraking* (The Pier-2 Art Center, Kaohsiung, 2017), *Inexpressible Signs of Subjects and Mediums Archeology* (Yo-Chang Art Museum, Taipei, 2017). He was the curatorial assistant of *Assembly of Communities: MIX* (Museum of Contemporary Art Taipei, Taipei, 2020) and *Mille-feuille de camélia* (ARKO Art Center, Seoul, 2016).

阿里·卡茲瑪 Ali Kazma

《保存庫》，2016，HD 影片，3 分 18 秒
Safe, 2016, HD video, 3:18 min.



阿里·卡茲瑪的《保存庫》呈現了全球種子庫的外部 and 內部畫面，該種子庫位於挪威和北極之間的斯瓦爾巴群島上。此片攝於 2016 年，當時唯有得到特殊許可者才可以進入該區域。這個專門用於保存植物種子的保存庫是全球上千個保存庫中規模最大的，擁有全球最豐富的多樣性農業作物收藏，其目的是為了保存種子以避免人為或自然災害。上個世紀，戰爭加速了軍事碉堡的建造，用以保護人類性命，反觀今日則是保存植物（和乾淨的水）的需求急速加劇，可說是當務之急。卡茲瑪強調我們集體的孤獨生活經驗從未消失——宛如一個隱喻的肖像，一個孤立的存，自給自足，並自我保護——且隨著我們的情感和民族隔離日益壯大。也就是說，在「明日備忘錄」展覽中，卡茲瑪的影片《保存庫》是為了要坦率面對我們實務上和思維上需要去做的事，無分個人偏好或政治立場，為最壞的可能做準備，並且也感同身受人性的隱藏面向，體認恐懼、拋棄和不確定。

Ali Kazma's *Safe* consists of exterior and interior footage of the Global Seed Vault, situated in the Svalbard Islands, between Norway and the North Pole. It was filmed in 2016, when access to the area was limited only to those with special permission. This specific vault is the largest of over 1,000 vaults across the globe, which were designed to serve as depositories for seeds in case of a man-made or natural catastrophe, and contain the world's largest collection of agricultural biodiversity. While the wars of the last century prompted the construction of military bunkers to save human lives, the need to save plants (and clean water) continues to intensify and may arguably be taking precedence. Kazma's emphasis on our collective solitary life experience, a metaphorical portrait of an isolated being, self-sufficient and protected, is not lost, as our emotional and national insulation solidify daily. That is to say that Kazma's video, *Safe*, is in *Notes for Tomorrow* to look squarely in the face of what needs to be done practically and logistically, regardless of personal biases or political positions, to prepare for the worst, while also empathetically acknowledging the intimate human sides of fear, abandonment, and uncertainty.

阿里·卡茲瑪 Ali Kazma

(1971 年出生並駐於土耳其伊斯坦堡) 電影工作者，他的作品探索了對人的工作和勞動行為的迷戀。他的許多作品都記錄了一系列微小的專業特長，由這些職人展示他們自己從工作中發展出來的訣竅：在他的創作歷程中，曾拍攝過動物標本剝製師、陶藝師、腦外科醫生、為牛仔褲生產線工人、修錶匠、屠夫等等。迄今他最著名且野心勃勃的作品名為《O.K.》(2010)，研究了一位公證人蓋印文件驚人的速度。對卡茲瑪來說，工作過程——尤其是需要機械式重複的工作及手工勞作——與國家和全球生產、商業、社會組織議題息息相關。

(b. 1971, Istanbul, Turkey; based in Istanbul) A filmmaker whose work explores a fascination with the actions of work and labor enacted by human bodies. Many of his works capture the minute specializations of a range of professions, performed by people who have developed a knack for their task; over the course of his career, Kazma has filmed a taxidermist, studio ceramicist, brain surgeon, factory worker in a blue jeans assembly line, watch repairman, butcher, and many others. His most famous and ambitious work to date is seven-channel film titled *O.K.* (2010), studying the stupendously fast hands of a notary stamping stacks of papers. For Kazma, processes of work, particularly those that have involve mechanical repetition or artisanal hand labor, are related to national and global issues of production, commerce, and social organization.

瑪利·思皮里托 Mari Spirito

瑪利·思皮里托是土耳其藝術機構 Protocinema 的執行總監與策展人，Protocinema 是一個跨文化、具場域意識 (site-aware) 的藝術組織，自 2011 年起於伊斯坦堡和紐約承辦與舉行展覽和公共計畫。2015 年，她發起 Protocinema 的策展新人系列指導計畫。2020 年，思皮里托受委託策劃艾哈邁德·奧古特於亞塞拜然巴庫創建當代藝術中心的個展「沒有詩文喜歡它的作者」，並於日舞影展的新先鋒單元進行提奧·特安達菲利帝斯《反叛》首映；2019 年，她為北京藝術峰會策劃公共講座；2018 年，她曾擔任國際策展人聯盟曼谷策展密集班的教學人員，並與海爾·騰格一同擔任杜拜阿爾薩爾藝術基金會公共委員會的客座策展人。2013 年至 2018 年，思皮里托為巴塞爾藝博會和邁阿密巴塞爾藝博會規劃論壇；2017 年，擔任紐約高架公園平台委員會之國際諮詢委員會成員；2015 年至 2017 年，擔任伊斯坦堡波蒙地轉變藝術空間的策展人與總監；2017 年為奧納西斯文化中心策劃「關於正義的本質」展覽及講座。她是紐約參與者公司 (Participant, Inc) 的董事成員。

Mari Spirito is Executive Director and Curator of Protocinema, a cross-cultural, site-aware art organization commissioning and presenting exhibitions and public programs in Istanbul and New York, since 2011. She launched Protocinema's Emerging Curator Series mentorship program in 2015. In 2020 Spirito was commissioning curator of Ahmet Öğüt: *No poem loves its poet*, Yarat Contemporary Art Center, Baku, and Theo Triantafyllidis' *Anti-Gone* which premiered at Sundance Film Festival, New Frontier; she curated public talks for Beijing Art Summit, 2019; was faculty for Independent Curators International (ICI) Curatorial Intensive, Bangkok, and guest curator, Alserkal Arts Foundation Public Commission, Dubai, with Hale Tenger, in 2018. From 2013 - 2018 Spirito programed Conversations for both Art Basel and Art Basel Miami Beach; served as International Advisory Committee Member for the Inaugural High Line Plinth Commissions, New York, 2017; was Curator and Director of Alt Art Space, Bomonti, Istanbul from 2015 to 2017; curated *On the Nature of Justice* exhibition and talk for Onassis Cultural Center, 2017. She is on the Board of Participant, Inc, New York.

路易斯·霍奇 Luiz Roque

《S》，2017，HD 影片，5 分鐘

S, 2017, HD video, 5 min.



路易斯·霍奇利用當下的模糊性喚起我們對未來的想像，並以科幻為工具質疑世界的主流觀點。《S》的場景設置在一個地點不明的夜間地下列車車廂和隧道，其中出現幾個衣著妝飾閃亮且性別中性的人，以及一個閃閃發光並旋轉著的雕像，此雕像挪用了巴西新具象運動（neo-concrete）的雕塑家弗朗茲·魏斯曼 1951 年的作品《空心立方體》（Cubo Vazado）。列車上的人結合街舞與時尚舞風，用手語引用巴西藝術家暨社會運動者喬塔·蒙巴薩於 2016 年所著〈邁向性別反殖民不服從的暴力再分配〉一文。手語及舞蹈在此皆成為身體的清楚範例——用以行動與思考的工具及場域。

黑白的影像為作品增添了被消解的時間性，搭配身體情色的、儀式性的編排舞動模糊了戰鬥和誘惑的界線，呼

應著更廣泛的權力動態，並體現了社會的緊張情勢。在這種通過圖像、動作和參考而看見對立的瓦解，霍奇對酷兒作為一種流動的解放狀態感到興趣，並塑造了其作品的內容、形式和開放敘事。隨著極端主義和孤立主義日益加劇，基於二元分立的世界結構，在歷史中上演了各種形式的暴力，這些暴力如今體現在生態、經濟、健康、人道主義，和政治危機上，《S》的細微特質是對其他更神秘的存在而言，是一段重要的、慶祝式的感性陳述，強有力地重申以烏托邦作為社會改造的工具。

Luiz Roque employs the vagueness of the present to arouse our imagination about the future, using science fiction as a tool to question dominant understandings of the world. *S* is set in an unspecified location made out of nocturnal, underground train carriages and tunnels, where androgynous figures adorned in shiny clothing, jewelry, and makeup appear with a gleaming rotating sculpture, an appropriation of Brazilian neo-concrete sculptor Franz Weissmann's *Cubo Vazado* (1951). While the figure in the train quotes in sign language a text by Brazilian artist and activist Jota Mombaça titled *Towards a gendered anticolonial disobedient redistribution of violence* (2016), the movements in the tunnels combine break dance with voguing. Both instances, sign language and dance, become clear instances of the body as a site and tool for action and thought.

The black-and-white images add to the defused temporal nature of the work in parallel to the bodies and sculpture moving in an erotic ritualistic choreography that blurs combat and seduction, echoing broader power dynamics and embodies social tensions. In this collapse of perceived opposites, seen through imagery, actions, and references, Roque's interest in queerness as an emancipated state of fluidity shapes the work's open-ended narrative as much as its content and form. In a context of growing extremism and isolation, grounded in binary structures of world making historically enacting myriad forms of violence, which today manifest in the generalized state of ecological, economic, health, humanitarian, and political crisis, the nuanced qualities of *S*, are urgent, celebratory, and sensual statements about other more mysterious ways of being, forcefully reclaiming utopia as a tool of social reformulation.

路易斯·霍奇 Luiz Roque

(1979 年生於巴西南卡舒埃拉，駐於聖保羅) 他備受影像的力量所吸引，尤其是視覺感官，其作品跨越許多不同的領域，如科幻小說的類型、現代主義的遺物、流行文化，和酷兒的生命政治，以理解其創意目的和視覺敘事。他在影片中使用的寓言可塑性帶我們穿越當前科技進步、當代微觀和宏觀權力之間的衝突。

霍奇的作品居於電影、藝術，和批判理論之間；這些都在政治爭議的範疇內，既是真實的也是虛幻的。此外，他的作品也評論了存在的解離狀態：生命的潛伏期和相對應的官僚定義之間。從這個意義來說，他的作品結合了科幻小說（作為假說的傳播手段）的華麗和電影語言的資源，將社會緊張的局勢和複雜的公開辯論場景呈現給我們。

(b. 1979, Cachoeira do Sul, Brazil; based in São Paulo) Attracted by the power of image and, in particular, by sensations that stem from the sense of vision, his work crosses different territories, such as the genre of science fiction, the legacy of Modernism, pop-culture and queer bio-politics, in order to understand the propose ingenious and visually sensual narratives. The plasticity of the allegories he uses in his films takes us through the current conflict between technological advancement and contemporary micro and macro power relations.

Roque's works inhabit a space between cinema, art and critical theory; all within the scope of political dispute that is both real and imaginary. Furthermore, his works comment on the dissociative conditions of being: between the latency of life and respective bureaucratic definitions. In this sense, his works combine the splendor of science fiction—as a device for the dissemination of hypotheses—with resources from the language of cinema in order to present us with scenarios of social tension and complex public debates.

哲昂·萊亞 João Laia

哲昂·萊亞為芬蘭基亞斯瑪當代藝術博物館總策展人。近期計畫包括：「面具」（奧伯托市政廳畫廊，2020）；「自由落體」（巴塞隆納西班牙商業銀行文化中心，2019）；「消失點」（里斯本國家繩索美術館，2019）；「淹沒於數據海洋」（馬德里光點文化中心，2019）；「異物」（波隆那 P420 畫廊，2018）。此外，萊亞共同策劃了聖保羅第 19 屆和第 20 屆巴西錄像展。其他展覽、表演節目和放映展的策畫見於里約熱內盧拉赫公園、斯德哥爾摩當代美術館、巴塞隆納當代文化中心怪奇影院、蘇黎世 Videoex 實驗電影和錄像藝術節、里斯本古爾本美術館、德國奧伯豪森國際短片影展和單元項目空間、大衛·羅伯茨藝術基金會、英國戴芬娜基金會、南倫敦美術館和英國白教堂美術館。他參與編輯，亦為多家藝術雜誌如《Flash Art》、《frieze》、《Mousse》、《Spike》和《Terremoto》等撰文。2021 年，萊亞和瓦倫帝納斯·克林紹思考斯一同策劃立陶宛維爾紐斯當代藝術中心的第 14 屆波羅的海三年展。

João Laia is the chief curator for exhibitions at Kiasma – National Museum of Contemporary Art, Helsinki. Recent projects include *Masks* (2020) at Oporto City Hall Gallery; *In Free Fall* (2019), CaixaForum, Barcelona; *Vanishing Point* (2019) at Cordoaria Nacional, Lisbon; *Drowning in a sea of Data* (2019) at La Casa Encendida, Madrid; *foreign bodies* (2018) at P420, Bologna. Laia co-curated the 19th and 20th editions of Videobrasil (2014–18) in São Paulo. Other exhibitions, performance programs and screenings were held at Parque Lage (Rio de Janeiro) Moderna Museet (Stockholm), Xcèntric / CCCB (Barcelona), Videoex (Zürich), Calouste Gulben, Kurzfilmtage – International Short Film Festival Oberhausen and Cell Project Space, DRAF – David Roberts Art Foundation, Delfina Foundation, South London Gallery and Whitechapel Gallery (all in London). He edited and published in magazines such as *Flash Art*, *frieze*, *Mousse*, *Spike*, and *Terremoto*. In 2021 together with Valentinas Klimašauskas, Laia curated the 14th edition of the Baltic Triennial at the CAC – Contemporary Art Center in Vilnius.

瑪蒂雅·艾傑斯 Madiha Aijaz

《所有話語皆是沈默》，2018，4K 影片，15 分鐘

These Silence Are All the Words, 2018, 4K digital film, 15 min.



瑪蒂雅·艾傑斯的錄像作品《所有話語皆是沈默》探尋三間位於巴基斯坦喀拉蚩（Karachi）被忽略已久的圖書館。艾傑斯以謹慎、緩慢、細微的方式去挖掘其中蘊含的語言與文化政治、知識的傳播和製造，以及這些地方經歷過的黷武軍事、監視以及壓迫。

艾傑斯藉著活用這些替代空間和文化的碎片檔案，以此對國家操控下的時間、歷史和語言提出反抗，並省思喀拉蚩不斷變化和分裂的景象。這件作品讓我們察覺到那些不受官方規訓、隱藏的規律、富有感情的歷史，和關於存在與歸屬的親密關係。

當政府和軍政組織都以疫情來消弭異議，並加強對文化的控制時，艾傑斯的影片帶領我們重新關注當地數十年來，緩慢且持續的暴力形式，這些暴力使得這些生產重要知識的另類空間至今仍處在被邊緣化的狀態。經過對地方的重新關注和親身力行的參與實踐，艾傑斯追溯存於過去、現在和未來間的連貫性、轉移過程和緊張關係。

Madiha Aijaz's video *These Silences Are All the Words* explores the locations of three neglected libraries in the city of Karachi, Pakistan. In careful, slow, and nuanced ways, Aijaz investigates the politics of language and culture, the production and dissemination of knowledge, and the simultaneous militarization, surveillance and repression of these sites.

Aijaz reflects on the changing and increasingly divisive landscape of Karachi by activating these alternative spaces and archives of cultural debris, which refuse and resist the state's manipulation of time, history and language. She makes us aware of the hidden rhythms, affective histories, and intimate relationships of being and belonging that do not follow official dictates.

While governments and military-states alike have used the pandemic to silence dissent and tighten their grip on cultural spheres, Aijaz's video returns us to the slower, durational forms of violence that have marginalized alternative spaces of radical knowledge production in the city in the decades leading up to our present moment. Through a focus on these sites and accompanying practices of bodily inhabitation, Aijaz traces the continuities, slippages, and tensions among past, present, and future.

— 策展人 Curator | 沙哈那·納吉尼 Shahana Rajani

瑪蒂雅·艾傑斯 Madiha Aijaz

(1981 年生於巴基斯坦喀拉蚩，卒於 2019 年) 曾為製片與攝影師。慣於探索愉悅和娛樂如何在公共空間中被實踐和體驗。她的攝影主題聚焦鐵路、宗教小鎮和不同的公共圖書館，並研究那些小眾，但努力憑藉著堅持和機運生存下去的另類空間和社群。2014 年，她出版關於印度教寺廟的著作《呼喚良知》

(*Call to Conscience*)。艾傑斯曾於印度河谷藝術與建築學院擔任助理教授一職，並獲得傅爾布萊特獎學金，取得帕森斯設計學院的攝影藝術碩士學位。

(b. 1981, Karachi, Pakistan, d. 2019) was a filmmaker and photographer, whose practice explored how pleasure and entertainment are experienced in public spaces. She photographed railways, devotional towns and public libraries, studying spaces and communities that have become peripheral to civic life, but which by tenacity and chance continue to survive. Her book on Hindu temples, *Call to Conscience* was published in 2014. Aijaz was an Assistant Professor at the Indus Valley School of Art and Architecture and received an MFA in Photography from Parsons with a Fulbright Scholarship.

沙哈那·納吉尼 Shahana Rajani

沙哈那·納吉尼為駐巴基斯坦喀拉蚩的藝術家與策展人。她的作品和研究運用跨領域的方法和媒體，追循新興的視覺現象、國家發展和軍事化的基礎建設。她是喀拉蚩無學院的共同創辦人，該實驗計畫旨在將藝術教育政治化，探索新的激進教學法和藝術實踐。她與札哈·馬卡尼和阿比爾·昆蘭合作一項名為《耗竭的地理》(*Exhausted Geographies*) 的出版實踐，探索圖像、文本，與城市之間的關係。她現為印度河谷藝術與建築學院通識教育課程的助理教授。

Shahana Rajani is an artist and curator based in Karachi. Her work and research trace the emerging visualities and infrastructures of development and militarisation using interdisciplinary methods and media. She is a co-founder of Karachi LaJamia, an experimental project seeking to politicise art education and explore new radical pedagogies and art practices. She also has a collaborative publishing practice with Zahra Malkani and Abeera Kamran called *Exhausted Geographies* that explores the relationship between image, text and the city. She is an Assistant Professor in the Liberal Arts Program, at the Indus Valley School of Art and Architecture Karachi.

旨在教育、啟發和行動的解放圖書館

A Liberated Library for Education, Inspiration, and Action

芝加哥無證計畫 Undocumented Project

台北公館連儂牆 Lennon Wall, Gongguan, Taipei, Taiwan



在 2020 年，許多在美國的人身處公共衛生的危機和種族問題中，他們開始重新思考需要什麼才能使社會真正的健康和安全。這個由芝加哥的藝術家和社區組織所創辦的圖書館，以其小誌、冊子，和指南為社會轉型提供了工具、願景和靈感。

芝加哥涉入社群轉型的歷史已久。這個臨時圖書館中的藝術家與社區組織延續了芝加哥的傳統，以介入、教育，和創意去重塑社群。社區組織者和藝術家們藉著展示這些小誌，分享從當地行動所獲得的知識，去抵抗「忽略」和國家許可的暴力，以便我們能想像未來的社群，且尋徑實現它。

由於我們所身處的公共衛生、種族正義，和民主制度等等危機已根深蒂固，這些出版物或者發行於多年前皆用以回應 2020 年的事件。

它們與今日事件的關聯性使其要傳達的訊息更為迫切。瀏覽這些出版品，去找到幫助捍衛民主原則的資訊，去學習抵抗國家默許的暴力、監管與囚禁的行動，以及捍衛人權的範例。

隨著展覽巡迴至各地，圖書館亦隨之成長，歡迎有任何藝術家或是社會組織製作的宣傳品應該被收錄於這個臨時圖書館，歡迎將出版品名稱及資料寄至 rossjordanart@gmail.com。

In 2020, many people across the United States, in the middle of a public health crisis and racial reckoning, are re-thinking what is needed to make communities truly healthy and safe. This library of zines, booklets, and guides created by artists and community organizations based in Chicago provides tools, vision, and inspiration for community transformation.

Chicago has a long history of intervention toward community transformation. The artists and community organizations in this temporary library continue the Chicago legacy of reimagining communities through intervention, education, and creativity. Community organizers and artists, in their resistance to neglect and state-sanctioned violence, present these zines and share knowledge gained from local action, so that we all can imagine the communities of the future and the steps we need to take to get there.

Since our current crises in public health, racial justice, and democratic institutions have deep roots, these publications respond to the events of 2020, but may have been made many years prior. Their relevance today only makes their information more urgent. Browse the pages and find information to help defend democratic principles, learn about actions that challenge state-sanctioned violence, policing, and prisons, and examples of how to defend human rights.

Know a zine created by an artist or community organization that should be added to the temporary library? Email the name and title to rossjordanart@gmail.com. As the exhibition travels, the temporary library can grow.

— 策展人 Curator | 羅斯·喬丹 Ross Jordan

台北公館連儂牆 Lennon Wall, Gongguan, Taipei, Taiwan

在台北城南版的展出中，本作所在的展場 Lightbox 攝影圖書館特別加入兩件作品呼應羅斯·喬丹的號召。一是藝術家陳斌華在 2019 年，於台北公館地下道所拍攝的近 740 張相片；另一件是來自旅居德國的香港藝術家所作的藝術小誌。

For the Southern Taipei version, this work is exhibited at Lightbox Photo Library and has exclusively included two works that respond to the project call to action by Ross Jordan. One is a collection of nearly 740 photographs taken by artist Pin-Hua Chen at the Gongguan underground passage in Taipei during 2019; another is an art zine by a Hong Kong artist based in Germany.

羅斯·喬丹 Ross Jordan

羅斯·喬丹是芝加哥珍·亞當斯·赫爾之屋博物館的策展經理。身為策展人，他對美國政治、視覺文化和藝術作品的融匯感興趣。2010 年他以研究生身份來到芝加哥，接著成為芝加哥藝術學院展覽與研究部門的全職人員，羅斯擴展了校園的展覽課程，並將以研究生和大學生為主的展覽與計畫轉變成研究導向和合作體驗。羅斯在芝加哥藝術圈佔有一席之地，他五年之中在不同展館策劃了六場獨立展覽。在此之前，羅斯曾於紐約現代美術館的繪畫與雕塑部門實習一年，為美術館的 Inside/Out 部落格撰稿並提供研究協助，包括「莉·邦德庫：全方面的自由」（2010）、「迪亞哥·里維拉：給現代美術館的壁畫」（2011）和「紐約抽象表現主義」（2011）。羅斯獲授三一大學的研究獎學金；芝加哥藝術學院策展獎學金；2015 年 ACRE 藝術家聯合駐村與展覽獎學金；2014/15 年於芝加哥文化中心駐村。

Ross Jordan is Curatorial Manager at the Jane Addams Hull-House Museum in Chicago, IL. He is a curator interested in the confluence of American politics, visual culture, and artistic production. Since coming to Chicago in 2010, first as a graduate student and then as a full-time staff member of SAIC's Department of Exhibitions and Exhibitions Studies, Ross expanded curricular exhibitions on the campus and transformed graduate and undergraduate led exhibitions and programs into research driven and collaborative experiences. Ross also made himself a vital presence in Chicago's art community curating six independent exhibitions over the last five years in several of Chicago's tenacious arts venues. Previously, Ross was a 12-month intern in the Department of Painting and Sculpture at the Museum of Modern Art where he was a contributor to the museum's blog Inside/Out and provided research support for exhibitions including *Lee Bontecou: All Freedom in Every Sense* (2010), *Diego Rivera: Murals for The Museum of Modern Art* (2011) and *Abstract Expressionist New York* (2011). Ross is the recipient of the Studio Art Fellowship, Trinity College; the Graduate Curatorial Fellowship, SAIC; a 2015 ACRE Curatorial Fellowship; and was a 2014/15 inaugural curator-in-residence at the Chicago Cultural Center.

葉山嶺 Rei Hayama

《共線上和水中映》，2018，影片，4 分鐘

On the Collinear and Reflected on the Water, 2018, video, 4 min.



新冠肺炎流行期間，我很幸運地住在香港一個小島上的小屋子裡，那裏被樹木和海洋環繞，大大地緩解了隔離和封鎖期間對末世論的恐懼。大自然的撫慰能力是毋庸置疑的，當你意識到周圍的一切都比生命更加巨大時，就會使你謙卑。在這種時刻，我相信藝術可以傳遞這樣的能量，並幫助我們比以往更加瞭解非人類中心的智慧。

幾年前，在偶然見到葉山嶺的作品時，我馬上就被她對影像的敏銳和她與自然的關係打動。在《共線上和水中映》裡，觀眾進入一段催眠的旅程，聽著主角敘述和一隻鸕鶿奇怪的親密接觸，背景播映著投影和重新拍攝的片段，內容是隻動物園裡被關在籠子裡的鳥。當葉山嶺在拍攝這隻鸕鶿時，她注意到牠的眼角流下一滴眼淚，這似暗示了一種複雜的內省和我們內在及外在世界的縮影——它喚起人類行為的自私、災難的殘酷以及更多。這個神奇的片段被鏡頭捕捉並放大，一幕一幕地過去，深深的焦慮與罪惡感隨著和鸕鶿相視湧上。彷彿越是看著這隻鳥，就越是感到愧疚。在疫情流行和當代悲劇不斷增長的現下，我們希望從悲傷的景象中得到解脫，即使它如淚珠一樣轉瞬即逝。

During the pandemic, I was very lucky to live in a small house surrounded by trees and the ocean on an islet in Hong Kong, which helped tremendously to ease the fear of eschatology in the time of quarantine and lockdown. The soothing power of nature is unquestionable, it humbles you when realizing all of your surroundings are larger than life itself. In these moments, I believe art can transmit such energy and help us understand more non-human centered intelligence than ever.

When I came across Rei Hayama's artwork a few years ago, I was immediately struck by her sensitivity to images and her relationship with nature. In *On the Collinear and Reflected on the Water*, one enters a hypnotic journey while listening to the protagonist recount a strangely intimate encounter with an emu against the backdrop of projected and re-photographed film footage showing the bird behind bars at the zoo. As Hayama filmed the emu, she noticed a tear dropping from the corner of its eye, suggesting a complex reflection and miniaturization of our inner and outer world—it evokes the selfishness of human behavior, the cruelty of disaster, and more. This magical moment captures and enlarges, frame by frame, the sense of deep anxiety and guilt that emerges from staring at the emu, or visa-versa. It is as if the more you look at the bird, the more embarrassed you feel. During a pandemic and amidst ever accelerating contemporary tragedies, we wish for a sight of grief for relief, even if it's as fleeting as a teardrop.

—策展人 Curator | 周安曼 Freya Chou

葉山嶺 Rei Hayama

(1987 年出生並駐於日本東京) 日本藝術家，作品以動態影像創作為主。歷經早期獨特的環境與多年和野生生物接觸的思考與實務經驗後，她於多摩美術大學就讀影像與表演學系，並從 2008 年起開始拍攝影片。葉山嶺的影片聚焦於自然和所有其他從人類世觀點來說已經消失或是被忽視的生物 (living things)。通過影片或有聲錄像、詩意的描寫和象徵性的影像，她溫和地尋找自然和人類的和諧連結，將看不見的自然現實之層面帶到人們的想像中。葉山嶺的作品哲學與電影有著密切的聯繫，並將電影的空間詮釋為人為的自然。她形容自己的作品為探尋人類夢想之外其他多重夢想的「謙卑影片」(A Humble Cinema)。

(b. 1987, Tokyo, Japan; based in Tokyo) A Japanese artist who works mainly with moving images. After many thoughtful and practical experiences amongst wildlife in the unique environment of her youth, she studied at the Department of Moving Images and Performing Arts, Tama Art University and has been making films since 2008. Hayama's films revolve around nature and all other living things that have been lost or neglected from an anthropocentric point of view. Through film and video works with sound, poetic writings and symbolic imageries, Hayama gently seeks the harmonious connection between nature and human beings, bringing forward the invisible layers of our natural reality into the human imagination. The philosophy of Hayama's work is deeply engaged with cinema and interprets the cinema space as an artificial nature. She describes her work as "A Humble Cinema" and explores multiple dreams after the dream of humans.

周安曼 Freya Chou

周安曼為常駐香港及台灣的策展人和編輯。她於 2015 至 2019 年間擔任香港 Para Site 藝術空間策展人，曾任第 10 屆上海雙年展聯合策展人（與安森·法蘭克、康喆明、劉瀟共同策劃，2014）、第 7 屆台北雙年展助理策展人（策展人：林宏璋、提達·佐赫曼，2010）和第 6 屆台北雙年展策展助理（策展人：徐文瑞、瓦希夫·寇東，2008）。她為許多藝術刊物、雜誌和畫冊擔任編輯和撰寫文章。

Freya Chou is a curator and editor based in Hong Kong and Taipei. She was a curator of Para Site, Hong Kong from 2015 to 2019. Prior to that, she was co-curator of the 10th Shanghai Biennial (with Anselm Franke, Cosmin Costinas, and Liu Xiao, 2014), Assistant Curator of the 7th Taipei Biennial (co-curated by Hongjohn Lin and Tirdad Zolghadr, 2010), and Curatorial Assistant of the 6th Taipei Biennial (co-curated by Manray Hsu and Vasif Kortun, 2008). She has edited and contributed writing to many artist books, magazines, and catalogues.

閻實 Yan Shi

《010013》，2019，HD 4K 影片，12 分鐘

010013, 2019, HD 4K video, 12 min.



閻實的作品《010013》場景發生在中國河北省安固里淖。安固里淖，意思是有大天鵝的湖泊。這裡是遼代（907-1125）貴族狩獵天鵝和老鷹的地方。相傳那些天鵝的血滴落如雨，而歷史學家指出，正是這種殘暴的文化終致遼朝的毀滅。今日，這些歷史的回憶在當地都已不復見，剩下的只有一條繁忙的馬路，此處也是閻實行為表演的地點。

閻實的一隻腳黏貼著攝影機，他跑過馬路，反覆來回，同時注意著卡車和車輛呼嘯而過。每一步都相當危險。這個影片用鏡頭捕捉了生命的不穩定並暗示著潛在的悲劇。如藝術家所言，這個紀錄的功用「如同博物館裡保留著的一種遼代貴族殺死天鵝的工具，是精美的玉做成，像螺絲起子一樣的東西，當時用來擊穿天鵝的頭蓋骨。」

此外，藉著冒險穿越繁忙的快速道路，藝術家——他脆弱的肉體和這個行動的紀錄——喚起人們關注2020年普遍面對的國際狀況：僵局、侷限性和超越性。

Yan Shi's *010013* is set in Anguri Nunu, meaning a lake with swans. This is the place where the nobles of the Khitan Liao dynasty (907–1125) once hunted swans with eagles. It was said that the blood of those swans dripped down like rain, and historians indicate that it is this culture of violence that ultimately led to the collapse of the Liao dynasty. Today, the memories of this history have been erased from the area and all that remains is a busy road, the site of Yan's performance.

With a camera taped to his leg, Yan runs across the road, back and forth, avoiding the cars and trucks that are roaring past. Every step is dangerous. The video implies a potential tragedy while gesturing to the precarity of life, captured all on camera. As the artist says, the recording functions "like an anthropological museum that preserves the swan-killing gadget that is usually made of fine jade, like a screwdriver, and can pierce the swan's skull."

Moreover, by dangerously traversing the busy highway, the artist—both his vulnerable flesh and the momentum of this crossing action—calls attention to the universal conditions we are faced in 2020: conditions impasse, finiteness, and transcendence.

閻實 Yan Shi

(1975 年生於中國瀋陽，駐於廣州) 曾就讀於魯迅美術學院攝影系及廈門大學藝術學院多媒體與綜合材料系，現工作生活於北京。閻實的藝術創作散亂雜蕪，並無媒介和材料的壁壘。同時把當下生活的豐富體察深植於藝術史的回望和對話中。直陳式的無言以對或者無以言表，就像是事物自己發出的聲音，引領著觀者進入未知之地，成為直抵觀者內心的入口。

(b. 1975, Shenyang, China; based in Guangzhou) Yan Shi studied at the Photography Department of LuXun Academy of Fine Arts and Multimedia and Mixed Media Department at the Art College of Xiamen University. He now lives and works in Beijing. Yan Shi's artistic practice is inclusive and unrestricted by media or materials. Yan's profound observation of contemporary life is deeply rooted in examining, and dialogue with, art historical narratives. His artworks are presented in a straightforward manner, summoning the object itself to speak, and inviting the viewer into the unknown and open-ended exploration.

蘇偉 Su Wei

蘇偉是位駐於北京的藝術作家及策展人。他近期的工作關注於重新描繪、深化中國當代藝術的歷史，探索其合法性和破裂的根源。2014 年，他獲得首屆國際藝術評論獎首獎。2017 年至 2019 年，他為北京中間美術館資深策展人。他的策展計畫包括：第 7 屆深圳建築雙年展「偶然的信息：藝術不是一個體系，也不是一個世界」（深圳何香凝美術館當代藝術中心，2012）；「沒有先例：一次重塑香港錄像和新媒體藝術敘述的嘗試」（香港錄映太奇，2016）；「新月：趙文量與楊雨澍回顧展」（北京中間美術館展出，2018）、「想像·主流價值」（2018）和「動情：1949 後變局中的情感與藝術觀念」（2019）等。2015 年，他參加了倫敦泰德現代美術館舉辦的「錯位：重新繪製藝術史」研討會。他於曼徹斯特的中國當代藝術中心共同策劃中國當代藝術的跨文化研究和策展實踐研討會。其多篇文章散見於當地及國際藝術雜誌，包括《藝術：當代中國藝術期刊》、英國布里斯托《當代藝術雜誌》和《藝術論壇》。

Su Wei is an art writer and curator based in Beijing. His recent work focuses on re-depicting and deepening the history of Chinese contemporary art, exploring the roots of its legitimacy and rupture. In 2014, he was awarded first place at the first International Awards for Art Criticism (IAAC). He was the Senior Curator of Inside-Out Museum Beijing between 2017 and 2019. His curatorial projects include: the 7th Shenzhen Sculpture Biennale *Accidental Message: Art is Not a System, Not a World* (OCT Contemporary Art Terminal, Shenzhen, 2012); *No References: A Revisit of Hong Kong Media and Video Art from 1985* (Videotage, Hong Kong, 2016); *Crescent: Retrospectives of Zhao Wenliang and Yang Yushu, The Lonely Spirit and Community of Feeling: Emotional Patterns in Art in Post-1949 China* at Beijing Inside-Out Art Museum, 2017-2019, etc. In 2015, he participated in the symposium *Dislocations: Remapping Art Histories* at Tate Modern, London. He co-curated the symposium *Transcultural Research and Curatorial Practice in China's Contemporary Art* at Centre for Chinese Contemporary Art (CFCCA) in Manchester. He has published a number of articles in local and international art journals including *YISHU: Journal of Contemporary Chinese Art*, *Journal of Contemporary Art* (Bristol, UK) and *Kunstforum*.

陰性入侵者 INVASORIX

《此地無人違法》，2014，數位影片，3分6秒

Nadie aquí es ilegal (Here No One Is Illegal), 2014, digital video, 3:06 min.



被她們稱為「(女)星球」([she] planet)中，人的尊嚴。歌曲的歌詞倡導傾聽和尊重他人，並指出在這裡：無人違法、無人是正常的，必須分享快樂去戰鬥。

在資本主義的控制、異性戀父權社會的規範，以及今日盛行的暴力和種族主義之下，加上當前巨大的環境危機，陰性入侵者以幽默、堅毅和俏皮的精神，提醒我們另外一個世界的存在是可能的——一個能接納地球所有人的內在宇宙和外在身體的平等的世界。這強而有力的呼籲比以往都更加迫切和必要。

INVASORIX is a feminist/queer working group that produces publications, performances, songs, and videos to imagine alternative ways of inhabiting the planet and relating to each other. In their projects, they are committed to collaboration and solidarity as a way of facing the current state of things in society.

Here No One Is Illegal invites us to imagine other possible worlds. Recorded in Cerro de las Navajas de Nopalillo in Hidalgo, Mexico, the video captures a series of individual and collective movements, carried out by the members of the group, to the rhythm of the song that gives the video its name.

Calling for desire, pleasure, and freedom, the video shows the play of bodies that coexist, interact and support each other by executing push-ups, pirouettes and various other movements. The ethereal music and the landscape, in combination with the colorful costumes, give the work a spatial, extraterrestrial quality. The video calls for the care and recognition of the dignity of all the people on the "(she) planet," as the group calls it. The lyrics of the song advocate listening and respect for others, and point out that no one is illegal here, no one is normal, and that pleasure must be shared to fight.

Against the background of the control exerted by capitalism, the rules of hetero-patriarchal society, the violence and racism that prevail today, as well as the great environmental crisis of our days, INVASORIX reminds us with humor and a strong, playful spirit that another world is possible—a horizontal world, which fits all the bodies and universes of all the people on the planet. This call takes on great force and becomes more urgent and necessary today than ever.

—策展人 Curator | 埃斯特萬·金-阿爾瓦雷斯 Esteban King-Alvarez

陰性入侵者 INVASORIX

(成立於 2013 年，駐於墨西哥市) 合作團體，喜好歌曲和音樂影片，以之作為酷兒—女性主義的抗議方式，由八名居住在墨西哥城，介於 25 歲到 36 歲的女性藝術家組成：達莉亞·切尼西瓦、維薩塔·費南德、妮娜·霍切特、瑪赫·布吉·詹森、娜塔莉亞·瑪格達萊諾·洛佩茲、莉茲·密斯特里歐、娜歐米·林孔—達耶羅和米爾娜·羅丹。自 2013 年春季以來，她們定期聚會，並以自身經驗——環境中的不穩定性和權力能動性等主題——合作歌曲和影片。

(formed in 2013; based in Mexico City, Mexico) A working group interested in songs and music videos as a form of queer-feminist protest, composed of eight women artists who are between 25 and 36 years old and live and work in Mexico City: Daria Chernysheva, Waysatta Fernández, Nina Hoechtl, Maj Britt Jensen, Natalia Magdalena López, Liz Misterio, Naomi Rincón-Gallardo and Mirna Roldán. Since Spring 2013, they have met regularly to collectively write songs and make videos that are based on their experiences: on precarity and on power dynamics in their environments, among others.

埃斯特萬·金-阿爾瓦雷斯 Esteban King-Alvarez

埃斯特萬·金-阿爾瓦雷斯（生於 1986 年，墨西哥市）是位研究者、藝術史學家和策展人。他的作品著重於現代和當代藝術，以及它們與音樂和文學的關係。他發展了許多計畫，從藝術史和當代藝術的角度去結合聲音、文件和寫作。他曾為諸多書籍和藝術畫冊撰文，如：2013 年國家藝術博物館「墨西哥的前衛藝術，1915-1940」展覽畫冊中的〈排擠主義和城市想像〉一文；2014 年墨西哥國立自治大學當代藝術博物館「挑戰穩定：墨西哥的藝術歷程，1952-1967」展覽畫冊中〈新敘事策略：薩爾瓦多·艾利桑多之作〉一文；2014 年喬波大學博物館「聲像」展覽畫冊中〈聲像：從高傳真到 MP3 的藝術與科技〉一文。他的策展經歷包括：「Transcripciones」（橋波大學博物館，2014）、「相交線網絡」（ESPACE 當代藝術中心，2016）、「沈默的新浪潮」（機房畫廊，2017）等。2012 年至 2015 年，曾任橋波大學博物館策展人與主要研究員，2015 年至 2019 年任 ESPACE 當代藝術中心策展人與編輯。他現為第 14 屆 FEMSA 雙年展「無價的機會」策展團隊成員，同時亦為自由撰稿人。

Esteban King Álvarez (México City, 1986) is researcher, art historian and curator. His work focuses on modern and contemporary art and its relationships with music and literature. He has developed projects that interweave sound, archive and writing from the perspective of art history and contemporary art. He has written several articles in books and art catalogues, among others: "Stridentism and Urban Imaginaries" for the catalogue *Avant-garde in Mexico, 1915-1940* (National Museum of Art, 2013); "New narrative strategies: the works of Salvador Elizondo" for the catalogue *Defying stability: artistic processes in Mexico, 1952-1967* (MUAC, 2014) and "Sonorama. Art and technology from hi-fi to MP3" for the catalogue *Sonorama* (Museo Universitario del Chopo, 2014). He is curator of the collective exhibitions *Transcripciones* (Museo Universitario del Chopo, 2014), *Una red de líneas que se intersecan* (ESPACE, 2016) and *La nueva onda del silencio* (El cuarto de máquinas, 2017), among many others. From 2012 to 2015 he was curator and chief researcher at the Museo Universitario del Chopo, and from 2015 to 2019 curator and editor at ESPACE, Espacio de Arte Contemporáneo. He's currently part of the curatorial team of the XIV Bienal FEMSA *Inestimable Azar* and works as a freelance writer.

諾森多·奇萬佳 Nothando Chiwanga

《倒影》, 2018, 攝影
Reflections, 2018, photograph
《法案》, 2019, 攝影
An Act, 2019, photograph

《受困》, 2018, 攝影
Trapped, 2018, photograph
《茲弗庫地亞 (食物)》, 2020, 攝影
Zvokudya (Food), 2020, photograph



諾森多·奇萬佳的作品涉獵廣泛主題，並透過表演和攝影的方式展現。《倒影》呈現了位於哈拉雷 (Harare) 一個幾乎荒廢的「康比站」(kombi rank)——即通勤小巴士的停靠站，這在新冠疫情所導致的封城之前，是非常罕見的情況，它宛如寓言，哈拉雷在疫情之下成了鬼城。此外，它揭露了該市疏於管理的狀況，而這現象卻被不斷湧入的人潮所掩蓋。《受困》講述了歷史上對黑人女性的壓迫。《法案》及《茲弗庫地亞 (食物)》兩件作品皆延伸探討如何以教育來平衡不斷攀升的失業率和貧窮的問題——

這些問題都因全球疫情變得更為嚴峻。在一個眾人不懂質疑的國家，國家和政府都教導人民要調適自己，我們總是和社會環境不斷妥協，但這使得我們越來越壓抑情感，而非勇於表達情緒。

奇萬佳對哈拉雷和辛巴威的生活描繪有種令人摒息的美感。該市命名自 1890 年代賽克區 (Seke) 的首長之名。他的暱稱即哈拉里 (Harari)，意思是「他從不睡覺」，這充分體現了這座城市的精髓。哈拉雷市無論何時總是充滿各種活動，匆忙人潮和交通堵塞成為這個城市的特色。奇萬佳在作品中討論身為哈拉雷人的複雜之處：身處一個被特權和匱乏所分割的都市中，身體必須不斷地變動以求生存。

Dealing with a wide range of themes, these works represent Nothando Chiwanga's performance and photographic practice. *Reflections* shows an almost deserted kombi rank (commuter van stop) in Harare, a rare occurrence before the COVID-19 related lockdown, and is quite prophetic of the ghost city Harare has become during the pandemic. Beyond this, it reveals the poor maintenance of the majority of the city, which is usually obscured by the constant throng of people. *Trapped* addresses the historical suppression of black women. *An Act* and *Zvokudya (Food)* are, by extension, a commentary on the need to counterbalance rising unemployment and poverty with education—issues that have been exacerbated by the global pandemic. In a nation where we do not ask enough questions, the national and municipal government systems have taught us to be resilient. We are constantly negotiating ourselves into situations that lead us to suppressing our emotions instead of expressing them.

There is a haunting beauty to Chiwanga's portrayal of life in Harare, and in Zimbabwe more general. The city is named after a chief of the Seke area in the 1890s, Chief Neharawa, whose nickname was Harari, which translates as "he never sleeps" and has come to embody the essence of the city. There is movement everywhere in Harare, at any given time. An incessant rush of people and traffic jams have come to characterize the city. Chiwanga's works in the exhibition speak about the complications of being Hararian: bodies are in a constant state of motion to survive in a city that is divided along the lines of lack and privilege.

諾森多·奇萬佳 Nothando Chiwanga

(1997 年出生並駐於辛巴威哈拉雷) 新銳藝術家，現就讀辛巴威國家畫廊視覺藝術暨設計學校。她曾參與過許多工作坊的訓練，如約翰·寇茲 (John Kotze) 的「現實主義」(Realism)、茱莉葉斯·穆尚巴多 (Julius Mushambadope) 的藝術倫理學，和賽森比奧·姆薩內 (Sithembile Msazane) 的藝術表演工作坊。她於 2013 年參與塔瓦透斯藝術競賽 (The Tavatose art competition) 並得到首獎。2019 年展出於辛巴威國家畫廊。

(b. 1997, Harare, Zimbabwe; based in Harare) An upcoming visual artist based in Harare, Zimbabwe. Currently studying at the National Gallery of Zimbabwe school of visual arts and design. She has participated in various workshops like the Realism by John Kotze, art ethics by Julius Mushambadope, performance art by Sithembile Msazane. She has participated in the tavatose art competition in 2013 and she was awarded with a first prize. Recently, she has exhibited in the new signature exhibition at the National Gallery of Zimbabwe in 2019.

霏翟·維諾尼卡·穆謙莫亞 Fadzai Veronica Muchemwa

霏翟·維諾尼卡·穆謙莫亞是來自辛巴威哈拉雷的研究者、作家和策展人。現於羅德斯大學美術系進行非洲藝術與全球南方的深度研究。她的研究議題在於探索新型態抗議與反抗社群、城市的歷史、知識生產拓樸學和過渡中的場域。她 2017 至 2020 年任辛巴威國家美術館教育與公共計畫策展人，2016 至 2017 年任該館助理策展人，並共同策劃「塑造民族：辛巴威國家美術館之陶瓷收藏史」(2018-19)、 「非『色』邊緣」(2017)、「社群文化」和「爵士樂化：抗議的表達」(2016)。此外，她策劃「隱而未見：神話與傳說的生物」(盧薩卡國家博物館，2018)，展出艾薩克·卡蘭巴塔的作品。2019 年，她於約翰尼斯堡背包工廠當代藝術機構擔任客座策展人，並出版《策劃約翰尼斯堡：(缺乏)休息，困境中／轉型中》一書。穆謙莫亞是 2017 年大英博物館國際培訓計畫的研究員，她同時是國際策展人聯盟和威尼斯雙年展辛巴威館的共同策劃者。

Fadzai Veronica Muchemwa is a researcher, writer and curator from Harare, Zimbabwe. Currently, she is a Masters researcher in the Arts of Africa and Global Souths research programme in the Fine Art Department at Rhodes University. Her research explores new communities of protest and transgression, histories of cities, topographies of knowledge production and sites of transition. She was Curator for Education and Public Programming at the National Gallery of Zimbabwe from 2017- 2020, and Assistant Curator from 2016-2017, where she co-curated *Moulding a Nation: The History of the Ceramics Collection of the National Gallery of Zimbabwe* (2018–2019), *Dis (colour)ed Margins* (2017), *Culture in Communities* (2016), and *Jazzified: Expressions of Protest* (2016). In addition, she curated *The Unseen: Creatures of Myth and Legend* (Lusaka National Museum, 2018), an exhibition of artworks by Isaac Kalambata. As visiting curator at the Bag Factory in Johannesburg in 2019, she produced the publication *Curating Johannesburg: rest.less, under siege/in transition*. Muchemwa is a 2017 fellow of the International Training Program at the British Museum. She is a collaborator for Independent Curators International and the Zimbabwe Pavilion at the International Art Exhibition in Venice.

塔瑪斯·柯薩斯 Tamás Kaszás

《科幻政治宣傳》，2018，告示牆與海報
Sci-Fi Agit Prop, 2018, bulletin board, posters



塔瑪斯·柯薩斯的《科幻政治宣傳》是一系列展示在告示牆上的圖示作品。牆上的海報以一個虛構、自給自足、類烏托邦的偏僻社區公報的形式展示。《科幻政治宣傳》將背景設立在一個想像中的未來，並提出其在虛擬的政治—經濟—科技崩潰之後可能的實踐和知識（「創新和簡化」、「克服永久凍土」），這個來自過去的未來主義計畫，在當前一切斷裂的時刻成為了現下真實的景況。

柯薩斯嘗試自給自足地工作生活超過十五年，使得他的藝術創作手法與目的變得一致：多使用低品質、低科技、易取得、易複製、便宜的材料與方法，只要稍加練習與付出，便能不依賴任何基礎設備來照樣製作。《科幻政治宣傳》同時也使用了許多文化參照和引文。就形式而言，這位匈牙利藝術家在木板告示牆上展開並質疑二十世紀的政治視覺傳播訊息：草根、革命、煽動性的作法，以及向東歐民眾傳播的社會主義文宣等。

《科幻政治宣傳》的當前意義，在於它實用的認知方式。柯薩斯不針對社會崩壞進行理論化，而是在實踐上提出另一種選擇：與環境互動、採取可用的手段和創意，人們可以變得更自給自足，從而更加獨立自主。跨越了意識形態、歷史和領土的分野，我們就可迎來民俗科學。

Tamás Kaszás' *Sci-Fi Agit Prop* (The Science Fiction of Agitative Propaganda) is a series of graphic works on a bulletin board. The posters are displayed as the communiqués of a fictional, self-sufficient, utopian community living in a rural area. While *Sci-Fi Agit Prop* is set in an imagined future and puts forth possible practices and knowledge after a fictitious political-economic-technological collapse ("innovate and simplify," "conquer the permafrost"), this futurist project from the past, has now, in the current moment of rupture, arrived in the present.

Kaszás has engaged with experiments in self-supported living for more than fifteen years, both in his work and in his private life. Consequently, the means and the ends of his artistic practice align: He uses low-quality, low-technology, easily available, easily reproducible, cheap materials and methods, that—with a bit of practice and dedication—could be followed without much reliance on any infrastructure. At the same time, there are several cultural references and quotes in *Sci-Fi Agit Prop*. In terms of format, the Hungarian artist deploys and queries twentieth-century political visual communication: grassroots, revolutionary, agitative practices as well as the state socialist propaganda circulated to people in Eastern Europe, among others, on wooden bulletin boards.

The current significance of *Sci-Fi Agit Prop* lies in its practical, embodied approach. Rather than solely theorizing about ruptures, Kaszás proposes an alternative in practice: Engaging with the surrounding, resorting to available means and creativity, one could become more self-sufficient and thus more autonomous. Cutting across ideological, historical, and territorial dividing lines, "here comes the folk science."

—策展人 Curator | 埃斯特·薩科齊 Eszter Szakács

塔瑪斯·柯薩斯 Tamás Kaszás

（駐於布達佩斯）1976 年生於多瑙新城——匈牙利的第一個社會主義城市（舊稱為史達林城）。他畢業自匈牙利美術大學跨媒體系所，並在此進行博士研究。柯薩斯通常在理論研究的啟發下創作複雜的計畫。同時，他也使用傳統媒材和新媒材。藉著混合詩意的影像和其展覽實踐下的實用發想，他的作品時常如同特殊的星叢般呈現在大型裝置中（視覺性輔助）。他的計畫大多關注在社會問題和精神科學。關鍵字如：集體性、毀滅與生存、自給自足與獨立自治、理論與實踐、民俗科學、自製房屋和貨櫃崇拜（Cargo Cult）等等，都可以讓人瞭解他的核心主題。根據他的觀念，柯薩斯嘗試使用便宜或回收的材料，和每個人都容易獲得的技術，來進行經濟及生態的藝術實踐。

(based in Budapest) Born in 1976 in Dunaújváros, Hungary's first socialist town (former Sztálinváros, "Stalin-town"). He graduated at the Intermedia department of the Hungarian Academy of Fine Arts where recently he has continued with his doctoral studies. Kaszás usually creates complex projects inspired by theoretical research. Then applies traditional and new media as well. By mixing poetic images with useful inventions in his exhibiting practice, art pieces appear mostly as special constellations in the frame of large installations (visual-aid). His projects are based on social questions and spiritual science. Keywords like collectivity, collapse and survival, self-sustainability and autonomy, theory vs practice, folk science, home-made homes, cargo cult, etc. might give an idea about his main topics. In accordance with his conceptual background, Kaszás tries to make an economic and ecological art practice using mostly cheap or recycled materials, techniques easily available for everyone.

埃斯特·薩科齊 Eszter Szakács

埃斯特·薩科齊是位駐於布達佩斯的策展人、編輯和研究者。她工作於於當代藝術組織 tranzit.hu，並於該處擔任線上國際藝術雜誌《中層》和書籍《想像／觀念：匈牙利觀念藝術的開端—瑞斯洛·貝克收藏展，1971》（布達佩斯，蘇黎世：tranzit.hu，JRP|Ringier 出版，2014）的共同編輯，此外，她策劃了合作研究計畫——「策展辭典」，以線上及實體方式呈現，其中包括了國際策展人聯盟參與計畫之一的展覽「逆勢出版」。她是布達佩斯民族學博物館發起的「…打開博物館…」計畫之研究團隊成員（2014–2018）。她與那伊姆·穆罕門為即將出版的選集《團結必須捍衛》（tranzit.hu – 凡艾伯當代美術館 – SALT – 三大洲 – 國立亞洲文化殿堂，2020）的共同編輯。她是由民間發起的布達佩斯國際雙年展策展團隊成員。其實踐環繞著國際主義的問題、文化抵抗的方法、東歐與全球南方的關係，以及研究型的展覽形式。

Eszter Szakács is a curator, editor, and researcher in Budapest. She works at the contemporary art organization tranzit.hu, where she is co-editor of the online international art magazine *Mezosfera*, co-editor of the book *IMAGINATION/IDEA: The Beginning of Hungarian Conceptual Art—The László Beké Collection, 1971* (Budapest, Zurich: tranzit.hu, JRP|Ringier, 2014), and she curated the collaborative research project *Curatorial Dictionary*, which has been realized in online and offline formats, including being one of the participating projects of ICI's exhibition *Publishing Against the Grain*. She was a research group member of the *...OPEN MUSEUM...* project initiated by the Museum of Ethnography, Budapest (2014–2018). She is co-editor with Naeem Mohaiemen of the forthcoming anthology *Solidarity Must Be Defended* (tranzit.hu– Van Abbemuseum– SALT– Tricontinental–Asia Culture Center, 2020). She is a curatorial team member of the civil initiative OFF-Biennale Budapest. Her practice revolves around questions of internationalism, methods of cultural resistance, relations between Eastern Europe and the Global South, as well as the exhibition form of research.

莫娜·馬祖克 Mona Marzouk

《復興》，2017，依場地製作壁畫

Renewal, 2017, site-specific mural



莫娜·馬祖克於2015年在佛羅倫斯的羅馬那別墅（Villa Romana）創作了一系列八件牆上繪畫，此城市曾掌控於梅迪奇家族——義大利文藝復興時期強大的統治王朝，以及新時代藝術的有力贊助者——的權力下。她使用的圖像則是由梅迪奇贊助的藝術家們所作。她挪用了此家族的拉丁語格言，轉譯成她的作品名稱《復興》。但馬祖克也觸及了梅迪奇傳奇的背後那平庸的現實——對權力的粗俗追求。

綜觀她的作品，馬祖克試圖描繪那些凌駕於我們日常生活中的權力結構。她細緻的

描繪和對位式的拼貼手法扎根於她廣泛的歷史研究，馬祖克不將歷史視作固定的主體，而是一個能夠循環、重組，以包容各種觀念和模式的容器。義大利文藝復興時期，權力被少數特權階級牢牢掌握；《復興》提醒我們，威權主義仍牢牢掌握著掌控人民。文藝復興時期，藝術家們重新認知了自己和世界；而進入了無法預測的二十一世紀，我們亦可能困惑於生而為人的意義究竟為何。

但歷史不會重演，而是驚人的相似。要找到正確的詞彙來搭配馬祖克的抽象語彙非常困難，但她的抽象表現也許可以幫助我們與現實進行重新體認，幫助我們以超越過去視野的方式來描繪事物。

In 2015, Mona Marzouk created a series of eight murals at Villa Romana in Florence, the city from where the Medici once rose to power; the formidable ruling dynasty of Renaissance Italy and the potent patrons of a new era in art. She used iconography developed by artists working under Medici patronage as a source for her own imagery. She took the family's Latin motto and translated it into English for her title: *Renewal*. But, Marzouk's murals also scratch at something underneath the grand Medici myth: the banal reality that is the coarse pursuit of power:

Across her oeuvre, Marzouk has sought to limn the power structures that arch over and undergird our daily lives. Her meticulously delineated, polyphonic collages are rooted in extensive research—historical research, often, though Marzouk does not see history as a fixed subject, but a container of concepts and patterns that recirculate and reshuffle. Power was firmly in the grip of the privileged few in Renaissance Italy; *Renewal* might remind how authoritarian fists still wrest power over the people today. Artists re-brokered their understanding of themselves and the world during the Renaissance; entering this unpredictable twenty-first-century, we too may sway in confusion as we question even what it means to be human.

But history doesn't repeat itself—it only rhymes. It's hard to find the right words to accompany Marzouk's abstract grammar, but her abstractions may help us picture our own re-brokering with reality and help us picture something new beyond the horizon of the past.

莫娜·馬祖克 Mona Marzouk

(1968 年生於埃及亞歷山大港，駐於芬蘭赫爾辛基) 她對建築歷史的興趣可從她的許多作品中看出，包括繪畫、雕塑和現地製作的牆上繪畫。馬祖克模糊了過去與現在、人工與自然、生物形態與幾何、個人與政治、美與醜、陽剛與陰柔的界線，重新定義我們觀看這個世界的方式。馬祖克以其特立獨行的建築師的感性，設想了一個以文化傳統為基礎，但只存於想像中的美學體系。她的早期繪畫和雕塑重組了歷史上不同的建築元素、動物和身體部分，形成統一的構圖。城堡和教堂、塚口和甲殼生物以流體的形式融合一起。她習慣將主體置於畫面中央的構圖方式，讓人聯想到後極簡主義，結合了硬邊及單色顏料的應用。

(b. 1968, Alexandria, Egypt; based in Helsinki, Finland) Mona Marzouk's interest in architectural histories is visible in many of her works—in painting, sculpture as well as site-specific murals and paintings. Blurring the boundary between past and present day, man-made and natural, biomorphic and geometrical, personal and political, beautiful and ugly, and masculine and feminine, Marzouk redefines how we see the world. With the sensibility of a maverick architect, Marzouk envisions aesthetic systems that draw on a diversity of cultural traditions but which can only exist in the realm of the imagination. Her early paintings and sculptures reassemble disparate architectural elements from history as well as animal and body parts to construct unified compositions. Castles and cathedrals, crenellations and crustaceans merge together in fluid form. Her compositions, which often float in the center of a frame, reference post-minimalism, with their hard edges and flat expanses of solid color.

亞歷珊卓·史塔克 Alexandra Stock

亞歷珊卓·史塔克是位瑞士／美國策展人、藝術家和顧問，擁有超過十年於中東的策展實踐與藝術管理經驗。她是阿基諾斯建築 (ARCHINOS) 的創意總監，該事務所於埃及引領建築、設計，和都市保存，自有形與無形的文化遺產、當代藝術與設計的交集之間開展各項工作。她曾於開羅的別墅畫廊、貝魯特藝術空間以及埃及巴林的阿爾·里瓦藝術空間擔任設展和／或管理職。史塔克以藝術理論學士學位畢業自蘇黎世藝術大學，於阿姆斯特丹完成德阿佩爾當代藝術中心的策展課程，並於開羅的當代阿拉伯語教學部門學習阿拉伯語。她曾參與開羅為期一年的別墅策展計畫，和別墅獨立研究計畫，兩者皆為大中東地區首個聚焦於藝術史和史學的策展計畫。史塔克曾任三季美國公共電視網皮博迪獎與艾美獎獲獎廣播節目《21 世紀的藝術》的國際顧問委員會中東及北非代表，而後擔任巴林文化及古物管理局顧問。

Alexandra Stock is a Swiss/American curator, artist and consultant with over a decade of experience in curatorial practice and arts management in the Middle East. She is the Creative Director of ARCHINOS, Egypt's leading architecture, design and conservation firm that operates at the intersections of tangible & intangible cultural heritage and contemporary art & design. She previously held curatorial and/or managerial positions at the Townhouse Gallery and Beirut, both in Cairo, and Al Riwaq Art Space in Bahrain. Stock graduated from the Zurich University of the Arts with a BFA in Art Theory, completed De Appel's Curatorial Program in Amsterdam and studied Arabic at the DEAC in Cairo. She is a participant of the yearlong Townhouse Curatorial Program and the Townhouse ISP in Cairo, the first initiatives of their kind both offered in and focused on the history & historiography of art in the greater Middle East. For three seasons, Stock represented the MENA region on the International Council advisory board of PBS's Peabody and Emmy award-winning broadcast program *Art in the Twenty-First Century* and later consulted for the Bahrain Authority for Culture & Antiquities.

韋恩·考馬里·魏斯萊克 Wayne Kaumualii Westlake

《HULI》，1979，手印膠板與印章

HULI, 1979, hand stamp rubber type with hanko



在夏威夷語中，「huli」一詞喚起許多層次和因上下文而變的多重語意。作曲家瑪莉·卡瓦納·普奎和語言學家賽謬爾·埃爾伯特在他們合著的夏威夷語字典裡，為這個字紀錄了以下定義：轉彎、顛倒；彎腰，如一個碎浪；改變一個觀點或生活方式；尋找、搜索、探索、尋求、研讀；部分，如城鎮、地方和房屋；種植用的芋頭。

在 1970 年代，「HULI」是個遍及夏威夷群島的號召口號——與堅定的信念一起被寫在紙版告示、床單布條上，於靜坐、舉牌示威、遊行、抗議，和廣播等場合中疾呼。在夏威夷原住民文化重新覺醒的過程中，要求增加自決權和對抗太平洋上的美國帝國的行動是很常見的。1979 年，同為詩人、譯者、記者和教師的夏威夷原住民韋恩·考馬

里·魏斯萊克將當時的能量引導至一個樸素的印刷品上，把四個字母以黑色墨水手工印製在紙上——《HULI》。魏斯萊克將字體反轉和顛倒，這簡單又不安穩的動作，體現了其轉化潛能，讓讀者即使不理解其語義也能感受到其含義。在四十年後的今日，《HULI》仍概括指涉為系統性改革所持續進行的基層工作。

《HULI》之所以能夠以現在的形式呈現，要感謝魏斯萊克的前夥伴梅利·西夷，和他的朋友及合作者「紅跳蚤」理查·濱崎，他同時也是《魏斯萊克：韋恩·考馬里·魏斯萊克詩集（1947-1984）》的副編輯，此書於 2009 年，由夏威夷大學出版社首次出版。

當我們皆為自己所信仰而努力時，願死者能藉由生者說話，而生者反之亦如是。E ho'ohuli（夏威夷語「改變」）！

In 'ōlelo Hawai'i (Hawaiian language), the word "huli" evokes many layered and contextually dependent meanings. Composer Mary Kawena Pukui and linguist Samuel H. Elbert recorded the following definitions in their co-authored *Hawaiian Dictionary*, "To turn, reverse; to curl over, as a breaker; to change, as an opinion or manner of living. To look for, search, explore, seek, study. Section, as of a town, place, or house. Taro top, as used for planting."

In the 1970s, "HULI" was a rallying call across Ka Pae'āina o Hawai'i (the Hawaiian archipelago)—written with conviction, painted on cardboard signs and bed sheet banners, called out during sit-ins, pickets, marches, and broadcasts. Amidst this reawakening of Native Hawaiian culture, demands for increased self-determination and action against the U.S. Empire in the Pacific were commonplace. In 1979, Kanaka 'Ōiwi (Native Hawaiian) poet, translator, journalist, and educator Wayne Kaumualii Westlake (1947–1984) channeled the energies of the moment in an unassuming print, four letters hand stamped in black ink on paper—*HULI*. Westlake's simple and unsettling gesture, presenting the word flipped and reversed, literalizes its transformational potential, allowing its meaning to be sensed, if not necessarily understood, by all readers. Over four decades later, *HULI* continues to encapsulate longstanding and ongoing grassroots efforts for systemic change.

HULI appears in its current form courtesy of Westlake's former companion Mei-Li M. Siy and his friend and collaborator Richard "red flea" Hamasaki, co-editors of *Westlake: Poems by Wayne Kaumualii Westlake (1947–1984)*, first published in 2009 by the University of Hawai'i Press.

As we each work towards the causes that we believe in, may the dead continue to speak through the living and the living through the dead. E ho'ohuli!

—策展人 Curator | 德魯·卡胡安那·鮑德里克 Drew Kahu'āina Broderick 和喬許·譚剛 Josh Tengan

韋恩·考馬里·魏斯萊克 Wayne Kaumualii Westlake

(1947 年生於夏威夷毛伊島拉海納，1984 年卒於夏威夷希洛) 於歐胡島長大，曾是夏威夷詩人、記者、教師、藝術家、學者和行動主義者。他於夏威夷大學研讀中國文學並於此得到學士學位。在他去世前，魏斯萊克創造了創新的作品形式：他翻譯道家經典文學和日本俳句，並將他源自夏威夷的傳統觀點交織於寫作和藝術中。他在世時發表的詩選是個 32 頁限量出版的抄本，由小型出版社獨立出版。其過世後的選輯《魏斯萊克：韋恩·考馬里·魏斯萊克詩集 (1947-1984)》，由梅利·西夷和理查·濱崎編輯 (夏威夷大學出版社，2009)，囊括了將近 200 首詩，其中許多未曾公開發表。

(b. 1947, Lahaina, Maui, Hawai'i; d. 1984, Hilo, Hawai'i United States) He was a Hawaiian poet, a journalist, an educator, an artist, a scholar, and an activist raised on the island of Oahu. He earned his BA in Chinese studies at the University of Hawai'i. Before his tragic death, Westlake produced an innovative body of work: He translated Taoist classical literature and Japanese haiku and interwove perspectives from his Hawaiian heritage into his writing and art. The only collection of his poems available during his lifetime was a 32-page, limited edition chapbook independently published by a small press. The posthumous collection *Westlake: Poems by Wayne Kaumualii Westlake (1947-1984)*, edited by Mei-Li M. Siy and Richard Hamasaki (University of Hawai'i Press, 2009), includes nearly 200 poems, many previously unpublished.

德魯·卡胡安娜·鮑德里克 Drew Kahu'aina Broderick

德魯·卡胡安娜·鮑德里克是來自夏威夷歐胡島科歐勞普科 (Ko'olaupoko)、凱盧阿 (Kailua)、莫卡普 (Mōkapu) 區域的藝術家、獨立策展人和社區教育者。目前，他擔任夏威夷卡比奧拉尼社區學院的珂亞畫廊總監。他曾為夏威夷團體「天堂海灣」的重要成員 (2015-18)，主辦由藝術家營運，致力於建設檀香山的 SPF 當代藝術計畫 (2012-16)，並在 2014 年共同創立了每年度公開徵件的主題展覽「交往」。近期即將進行的計畫包括：2019 年「過境和回程」，這是由莎拉·比斯卡拉·戴利、菲亞·卡米克·魯利·魯納·易莎奇、塔拉·侯格、拉娜·羅佩西共同於溫哥華美術館發展的展覽；2020 年於夏威夷州立美術館展出和凱利·秦和卡普拉尼·蘭德格拉夫共同策劃的「別將手掌朝上」。

Drew Kahu'aina Broderick is an artist, independent curator, and community educator from Mōkapu, Kailua, Ko'olaupoko, O'ahu. Currently, he serves as Director of Koa Gallery at Kapi'olani Community College. Previously, he was a contributing member of Hawai'i-based collective PARADISE COVE (2015-2018), operated SPF Projects (2012-2016) an artist-run initiative dedicated to building capacity for contemporary art in Honolulu, and co-founded an annual open call thematic exhibition, *CONTACT* (2014-present). Recent and forthcoming projects include *Transits and Returns* (2019), co-developed by Sarah Biscarra Dilley, Freja Carmichael, Léuli Luna'i Eshraghi, Tarah Hogue, Lana Lopesi for the Vancouver Art Gallery; *Mai ho'ohuli i ka lima i luna* (2020), co-curated with Ka'ili Chun and Kapulani Landgraf for the Hawai'i State Art Museum.

喬許·譚剛 Josh Tengan

喬許·譚剛是駐於檀香山的當代藝術策展人。他曾擔任 2019 年第 2 屆檀香山雙年展「實行錯誤／正確／當下」的助理策展人。自 2015 年起，他開始與夏威夷原住民、藝術家和文化工作者合作，協同非營利藝術組織——普烏霍努瓦協會 (Pu'uhonua Society) 舉辦夏威夷年度最大的當代藝術展覽「交往」，這個展覽對在地的視覺文化進行具批判性與廣泛性的研究調查。2019 年，他策劃在夏威夷教會歷史遺址和檔案館的展覽「交往，信仰行為」，此展以藝術介入的手法深入歷史藏品和藝術家圖書館，探討夏威夷殖民地的宗教角色。

Josh Tengan is a Honolulu-based contemporary art curator. He was the assistant curator of the second Honolulu Biennial 2019, *To Make Wrong / Right / Now*. Since 2015, he has worked with Native Hawaiian and Hawai'i-based artists and cultural practitioners, through the arts non-profit Pu'uhonua Society, to deliver Hawai'i's largest annual thematic contemporary art exhibition, *CONTACT*, which offers a critical and comprehensive survey of local contemporary visual culture. In 2019, he curated *CONTACT, Acts of Faith*, presented at the Hawaiian Mission Houses Historic Site and Archive, which explored the role of religion in the colonization of Hawai'i through artistic interventions in the historic collections and an artist book library.

大衛·羅札諾 David Lozano

《荒涼的花園》，2016/17，28 張系列照片

La Hortua inhospitalaria, 2016/17, 28 series photographs



這些攝影作品出自於大衛·羅札諾在 2017 年「世界藝術與文化促進和平高峰會」（World Summit on the Arts and Culture for Peace）脈絡下所做的行動表演《荒涼的花園》。表演的地點位在聖胡安德迪奧斯醫院（San Juan de Dios Hospital）的建築廢墟，此處曾為哥倫比亞首都波哥大的公衛系統代表。

由於新冠肺炎大流行所造成的健康、經濟緊急情況，賦予了這件作品新的意義和更多的關聯性。政府對危機的反應顯現出其對公共醫療體系，以及對正在面對病毒的民眾和醫護人員所採取的放任和怠慢態度。

羅札諾的批判性體現在他的表演之中，提醒我們疾病、死亡和醫療都已經成為資本主義中無關生命的一筆生意。這些影像映照出了死亡的孤寂、尋求床位的經歷、成為官僚體制犧牲者的醫療人員，以及醫院如何成為了遺忘和荒蕪之地。這件作品是永久的呼喊，要求人們有權獲得醫療照護的權利。

These photographs are derived from *La Hortua inhospitalaria*, a performative action by artist David Lozano, presented in the context of the "World Summit on the Arts and Culture for Peace" in 2017. It was held in the ruins of the architectural complex of the San Juan de Dios Hospital, a former icon of the public health system in Bogotá, Colombia.

The work acquires new meaning and additional relevance in light of the health and economic emergencies resulting from the COVID-19 pandemic. The governmental response to the crises revealed an attitude of abandonment and indolence towards the public healthcare system, as well as the citizens and healthcare workers who are facing this virus.

Lozano's critical commitment is reflected in this performance, and reminds us that illness, death, and healthcare have become a business in a capitalist system that disregards human life. These images reflect on the loneliness of the dying, the experiences of those trying to find a bed, the immobile healthcare workers who are victims of bureaucracy, and how hospitals are territories of oblivion and desolation. This work is a permanent cry for help that demands the right to access healthcare.

— 策展人 Curator | 路易斯·卡洛斯·曼哈雷斯·馬丁內茲 Luis Carlos Manjarrés Martínez

大衛·羅札諾 David Lozano

(1960 年出生並駐於哥倫比亞波哥大) 擅長繪畫的視覺藝術家。他擁有國立哥倫比亞大學視覺與藝術碩士學位。任教於哈維里亞納天主教大學、安地斯大學、聖托瑪斯·德阿基諾大學和波哥大高級藝術學院。他目前為國立哥倫比亞大學視覺藝術學院的院長與教師。身為一位藝術家，他的作品關注於對後現代和全球化身體 (globalized body) 的研究。

(b. 1960; Bogotá, Colombia; based in Bogotá) A visual artist with a specialization in painting. He has a Master's degree in Visual and Fine Arts from the Universidad Nacional de Colombia. He teaches at the Pontificia Universidad Javeriana, Universidad de los Andes, Santo Tomás de Aquino and the Academy of Superior Arts of Bogotá. Currently he is a teacher and the director of the School of Visual Arts at the Universidad Nacional de Colombia. As an artist, his work has focused on the investigation of the postmodern and globalized body.

路易斯·卡洛斯·曼哈雷斯·馬丁內茲 Luis Carlos Manjarrés Martínez

路易斯·卡洛斯·曼哈雷斯·馬丁內茲現為哥倫比亞波哥大酷兒美術館和馬洛卡互動科學博物館的策展人。2018 年，他擔任「改革哥倫比亞之聲」展覽的策展團隊成員。此展主要講述哥倫比亞內部武裝衝突的巨大挑戰，並由受害者觀點出發討論；此展也是哥倫比亞歷史記憶博物館對於武裝衝突與和平議題的長期關注和呈現。在過去的五年內，他於酷兒博物館策劃了四場關於性欲、性、性多元和性別議題的藝術展覽，以博物館學的策略將有關身份、性別表現、非性別霸權和性取向的故事及記憶予以視覺化，使它們成為國族故事的重要組成部分。此外，他於 2015 年參與建立了哥倫比亞國立大學的藝術思想中心與藝術教師的社會性協議 (Social Agreement of the Faculty of Arts)，並於國立藝術家沙龍的一日忘卻博物館擔任公共統籌。

Luis Carlos Manjarrés Martínez is currently the curator at the Queer Museum and Maloka Interactive Center in Bogotá, Colombia. In 2018 he was part of the curatorial team of the exhibition of *Voices to Transform Colombia*. This exhibition aimed to address the enormous challenge of recounting the Colombian armed conflict, starting from the perspective of its victims; *Voices* is for the long-run script of the Museum of Historical Memory of Colombia on the armed conflict and peace. In the last five years, he has curated four art exhibitions on sexuality, sex, sexual diversity and gender expression with the MuseoQ, a museological initiative to make visible that makes visualized stories and memories related to identity and gender expression as well as the non-hegemonic sexualities and orientations, as an essential part of the national story. In addition to this, he participated in 2015 in the creation of the Thinking Center for the Arts and the Social Agreement of the Faculty of Arts of the National University of Colombia and served as the public coordinator of the Ephemeral Museum of Oblivion in the National Salon of Artists of 2015.

張碩尹 + 鄭先喻 Ting-Tong Chang + Hsien-Yu Cheng

《她與你與她的戀愛》，2021，全息投影
Ayase Tsukiai, 2021, hologram display fan



一九九零年開始流行的 H-Game——或稱日本成人遊戲——不僅定義了一種新的電子遊戲類型，也創造了一種新的色情。遊戲目標是玩家需要以各種手段去成功地達到控制少女的目的。《她與你與她的戀愛》以 H-Game 為藍本，創造一款互動式美少女養成遊戲。玩家將下載此遊戲，讓虛擬人物「絢瀨同學」（Ayase Tsukiai）居住在其手機之中，並透過與絢瀨同學的每日對話，建立人與遊戲系統之間的純愛、掌控與暴力。從另一個角度來看，當 H-Game 的玩家隨著遊戲的發展，漸漸深入《她與你與她的戀愛》的故事，就會發現自己反被遊戲裡的美少女所糾纏，連帶地使自己的生活都遭受遊戲的綁架。本作可以視為一則當代寓言，關於人與物的關係：到底是人玩遊戲還是遊戲反過來戲弄人？到底是你在使用網路還是網路在利用你？

Ayase Tsukiai is an interactive girl-raising game based on the blue print of a popular adult game (H-Game) from the 1990s. Players download the game and allow the virtual character Ayase Tsukiai to reside in their cell phones. Through daily conversations with Ayase, they establish a relationship of pure love, control and violence between a single person and the game, and thus imagining the defunct Guanghua bridge, where electronic shopping malls, otaku culture, technology and lust once existed everywhere. From another perspective, when H-Game players gradually immerse in the story of *Ayase Tsukiai* with the development of the game, they will find themselves entangled by the beautiful girl in the game, and consequently not able to withdraw their lives from the game. This is a contemporary parable about the relationship between humans and things: Are humans the ones who are playing the games or the games teasing humans in turn? Are you using the Internet or is the Internet making use of you?

張頌尹 Ting-Tong Chang

(1982 年生) 國立政治大學廣告學學士，倫敦大學金匠學院藝術碩士畢。其創作媒材跨及裝置、繪畫、表演與錄像，並結合科學、生物學、生物動力學等不同知識領域，反應人與科技、社會的關係。近期個展於立方計劃空間、北師美術館、台北市立美術館舉行；並參與台北雙年展、廣州三年展、薩奇藝廊、Compton Verney 美術館、惠康基金會之群展與委託案。近期獲獎包括第 19 屆台新藝術獎、台北美術獎首獎、香港 Art Central 藝術博覽會新晉菁英大獎、伊比利美術獎、英國皇家雕塑學會獎。

(b. 1982) Received his MFA at Goldsmiths, University of London, Chang has exhibited internationally, with solo exhibitions at the Cube Project Space, the Museum of NTUE and Taipei Fine Arts Museum. He has participated in group shows and commissioned projects in Guangzhou Triennial, Taipei Biennial, Saatchi Gallery, Compton Verney Art Gallery and Wellcome Trust. Chang's major awards include the 19th Taishin Arts Award, Taipei Art Award 2020, Hong Kong Art Central RISE Award 2016, VIA Arts Prize 2016, and Royal Society of Sculptors Bursary Award 2015. His works can be found in the Taipei Fine Arts Museum, Embassy of Brazil London, Noblesse Collection Seoul, JM SR Collection Mexico and private collections in Europe and Asia.

鄭先喻 Hsien-Yu Cheng

(1984 年出生於台灣高雄市，現居住工作於台北) 台北藝術大學術劇場設計系，並於荷蘭格羅寧根漢斯大學 Frank Mohr Institute，Academe Minerva 藝術學院取得藝術藝術碩士，現為藝術家與軟體開發人員。創作多以電子裝置、軟體、生物電子實驗裝置為主，內容多在探討人類行為、情感、軟體與機械之間的關係，企圖以詼諧的方式去賦予作品某種生命象徵或是存在意義，也是藉此隱喻自身對於周遭環境的體會與觀察。2013 年獲台北數位藝術獎首獎，2017 年獲高雄美術獎新媒體藝術組優選，2019 年獲得銅鐘藝術賞，2021 年獲得第 19 屆台新藝術獎。

(b. 1984, Kaohsiung, Taiwan; lives and works in Taipei) Graduated with a BFA from the Department of Theatrical Design & Technology, Taipei National University of the Arts, Cheng holds a MA from the Frank Mohr Institute at the Minerva Art Academy, Hanze University Groningen, the Netherlands. As an artist and a software developer, CHENG's working process expands into electronic installations, software and experimental bio-electronic devices, with an aim to explore the relationships amongst human behavior, emotion, software and machinery. In a humorous manner, he attempts to endow his works with vital signs and existential or empirical significance, to metaphorically embody his own experience and observation of the environment. He was selected as Young Talent 2011 in the Netherlands and won the first prize of Taipei Digital Art Award in 2013, New Media Art of Kaohsiung Award in 2017, Tung Chung Art Award in 2019, and 19th Taishin Arts Award in 2021.

立方計劃空間 TheCube Project Space

有關立方計劃空間介紹請見 P2。

About TheCube Project Space, please see page 2.

諸眾聯合 u/n multitude

《隊伍》，2015，單頻道影片，38分59秒
procession, 2015, single-channel video, 38:59 min.



在《隊伍》作品中，一群樂手和行動主義者帶著紙帽，從造船廠鎮沿著主要道路走向窩瓦河（Volga river）。這件作品引用麥可·哈特（Michael Hardt）和安東尼奧·奈格里（Antonio Negri）之著作《諸眾》（*Multitude*）的隱喻，他們把有組織的抗議運動所發出的集體抱怨和訴求，比喻為合唱團的合聲，每個人都在與全球化的抗爭中追求自己的特定目標。這個對《諸眾》的解讀，諷刺地以《隊伍》嘈雜的結構作暗示。樂手們或和諧演奏，或故意走調，吼叫的行動者在一邊試圖模仿樂手，一旁還跟著隨興入列的路人，隊伍一行最後將自己淹沒於河流中作為結束。作品也影射了〈愚人船〉（*Ship of Fools*）這標誌性故事來指出改變時期的徵狀，並且——作為一種當代交響曲——同時也指涉了泰德·卡辛斯基寫過的同名寓言故事。

這件作品點破神話，質疑社會追循一個「領導者」的狀態，或是在遊行中，以民粹主義姿態問候民眾的人，但他被面罩遮蔽雙眼，只能遵循陰險的權勢人物的指示。這個政治行動譜執行於2015年，當時川普和波索納洛皆還未在美國和巴西上台，距離人們遮掩面龐以防治新冠肺炎還有很久。一如許多知識份子所言，全球危機和不確定性導致右翼民粹主義的興起。例如韓炳哲的觀察「眾人皆知，恐懼是獨裁的搖籃。在危機中，人們渴望強人再起。奧班·維克多即因此受惠匪淺。它將緊急狀態建立成日常。從此，民主不再。」毫無意外地，那些由右翼政客（和「強大的」民粹主義統治者們）治理的國家成了新冠疫情的嚴重疫區，他們缺乏健康照護的管道，無法應付疾病蔓延。我們的「愚人船」正在沈沒中。

In *procession*, a group of musicians and activists in a provincial shipyard town are walking along the main street leading down to the Volga river wearing paper hats. This work references a metaphor from Michael Hardt and Antonio Negri's book *Multitude*, who compare the collective complaints and requirements of organized protest movements to a choir singing in harmony, with every person pursuing their own particular goals in the fight against globalization. This interpretation of *Multitude* is ironically suggested by the cacophonous structure of *procession*. The musicians either play in harmony or discordantly, while the roaring activists are trying to imitate them, and some passersby who happen to join them follow the procession until they all finally immerse themselves in the river. It also refers to the totemic story of the *Ship of Fools*, which identifies the symptoms of times of change, and—as a contemporary symphony—to the parable by Ted Kaczynski bearing the same name.

This work problematizes the situation of a society following a “leader” or who makes populist gestures of greeting during the procession, but is blind behind the mask and follows the hints of a sly eminence grise. This political score was executed in 2015, before Trump and Bolsonaro came to power in the United States and Brazil respectively, and long before people covered their faces as a precaution against COVID-19. As many intellectuals suggest, global crises and uncertainty lead to the rise of right-wing populism. Byung-Chul Han, for example, observes: “As is widely known, fear is the cradle for autocracy. In a crisis, people long for strong leaders again. Viktor Orban is benefitting massively from it. It establishes the state of emergency as normal. And that is the end of democracy.” Not surprisingly, those same countries governed by right-wing politicians (and “strong” populist authoritarian leaders) are the ones where the COVID-19 situation is worst and that can't cope with the pandemic due to lack of accessible healthcare. Our “Ship of Fools” is going to sink.

諸眾聯合 u/n multitude

（2014 年成立於俄羅斯莫斯科的游擊組合）由藝術家和音樂史學家組成的社群，他們的實踐與行為表演和公共行動有密不可分的聯繫。發起人稱他們的作品為「政治行動譜」。在此情況下，藉著在一段時間內的體驗，音樂是一種理解社會和歷史衝突的空白。音樂和行為表演都成為了政治本身。

(formed in 2014, itinerant collective based in Moscow, Russia) u/n multitude is a community of artists and music historians, whose practice is inextricably linked with the performative and public activities. The authors call their works «political scores». Music in this case is a kind of lacuna for understanding social and historical conflicts through experiencing the moment in its duration. Music and performance become the politics itself.

伊凡·伊薩耶夫 Ivan Isaev

伊凡·伊薩耶夫是駐於莫斯科的獨立策展人。他目前於莫斯科車庫當代藝術博物館擔任策展人，曾參與 2018 年瑞士巴塞爾 Klingental 展館的策展駐村計畫。早期的計畫包括：2017 年共同創建「盲__點」（blind_spot）平台；2014 年至 2016 年在莫斯科共同成立「三角」（Triangle）策展工作室；2016 年參與第 11 屆上海雙年展複策展平台。伊薩耶夫也曾擔任於莫斯科溫札沃德藝術中心星辰平台（platform Star）的策展人（2014-15），並策劃了「明日啟程」展覽。他是 2014 年於莫斯科舉辦的 ICI 策展密集班的校友。

Ivan Isaev (1986) is an independent curator, based in Moscow. He currently serves as the Curator of Garage Studios, Garage MCA in Moscow. He was the Curator-in-residence at Ausstellungsraum Klingental, Basel, in 2018. Previous projects have included, co-initiating the platform blind_spot in 2017. co-founding “Triangle” curatorial studios in Moscow. from 2014-2016, as well as a participating in the Infra-Curatorial Platform at 11th Shanghai Biennale in 2016. He also served as the Curator of platform Star, Winzavod, from 2014-2015, and curated the exhibition *Leaving Tomorrow*. He is a Curatorial Intensive Alumni, participating in the Moscow Intensive in 2014.

梅弗·布倫南 Maeve Brennan

《貨物》，2018，攝影裝置

The Goods, 2018, photographic installation



《貨物》是梅弗·布倫南與法醫考古學家克里斯托·西羅吉亞尼斯(Christos Tsirogiannis)博士的合作計劃的其中一部分，此計畫仍持續進行中。此系列使用了西羅吉亞尼斯博士的數位收藏，他收藏超過三萬張影像，並紀錄了超過十萬項非法交易的古董。這些影像讓大眾得以一探古董市場內龐大但不可見的非法經濟，其利益規模僅次於武器和毒品販運。西羅吉亞尼斯將這些影像，與從三位被定罪的交易商手上沒收的檔案進行比對，試圖找出博物館、收藏家、商業藝廊，和拍賣行裡可能潛在的非法文物。經過他的努力，這些古董文物通常得已被及時攔截，並返還它們的來源國家。

展覽中展示的古董皆經由西羅吉亞尼斯博士鑑定為非法文物，它們來自各處，包括倫敦弗列茲大師展、紐約大都會博物館，和紐約億萬富翁邁克爾·斯坦哈特的私人收藏。以藝術理論家阿里拉·阿鄒雷(Ariella Azoulay)最尖銳的定義之一來說，《貨物》似乎體現了「潛在歷史」(potential history)的實踐，是非帝國主義批判性思維的「排演」，其目的不在修補歷經暴力後的世界，而是倒回(掠奪的)暴力之前，從那裡再重新出發。

在人們逐漸意識到殖民主義與博物館收藏史之間的關係之際，布倫南揭露了流亡與歸返的形式，這些流亡與歸返對這些非法文物，以及對它們原屬的社群有著同樣巨大深刻的影響。

The Goods is part of an ongoing series of billboards by Maeve Brennan, produced in collaboration with the forensic archaeologist Dr. Christos Tsirogiannis. The series draw from Tsirogiannis' digital archive of over 30,000 images depicting more than 100,000 illicitly traded antique objects. The images give a sense of the largely invisible economy of the illegal antiques market, which is one of the most profitable, after weapons and drug trafficking. Tsirogiannis uses this archive to identify antiquities of potentially illicit origin in museums, collections, commercial galleries, and auction houses by comparing the objects to images from the confiscated archives of three convicted dealers. As a result of his work, the objects are often seized and repatriated to their country of origin.

Each billboard in the exhibition features an artifact identified by Tsirogiannis as illicitly traded and discovered in various locations, including Frieze Masters, London, The Metropolitan Museum of Art, New York and the private collection of the New York billionaire Michael Steinhardt. Embracing one of art theorist Ariella Azoulay's most poignant definitions, *The Goods* seems to enact the practice of "potential history," a rehearsal in non-imperial critical thinking not intended to "mend the worlds after violence but rewind(s) to the moment before the violence (of looting) occurred and (setting) off from there."

At a moment when there is increasing awareness of the relationships between colonialism and the histories of museum collections, Brennan sheds light on forms of exile and repatriation that affect dispossessed objects as much as the communities they belong to.

—策展人 Curator | 茱莉雅·珂萊蒂 Giulia Colletti

梅弗·布倫南 Maeve Brennan

(1990 年出生於英國倫敦) 居住及工作於倫敦和貝魯特。她的實踐著眼於場址與物件的歷史和政治共鳴，並以影像和裝置的方式呈現。她長期調查研究，尋找關於人們與場址的密切關係和親密度。透過建立各種個人關係使得一種特別的、帶有紀錄性質的相遇發生——這種相遇因熟悉感而延伸，因主觀性而複雜。

(b. 1990, London, England) Lives and works in London and Beirut. Her practice looks at the historical and political resonance of sites and materials, culminating in moving image and installation works. She carries out long-term investigative research and seeks out proximity and intimacy with people and places. Forming personal relationships allows for a particular kind of documentary encounter—one extended by familiarity and complicated by subjectivity.

茱莉雅·珂萊蒂 Giulia Colletti

茱莉雅·珂萊蒂是位藝術史學者和策展人。她的研究涉及複雜的製圖學、閹限的存在和邊緣的語法。現為義大利杜林的利沃利城堡當代藝術博物館公共計畫與數位領域負責人。她最近被任命為第 19 屆歐洲與地中海新銳藝術家雙年展的策展委員會委員。她是格拉斯哥藝術學院的客座講師，同時也是 2019 年英國青年藝術家研究獎得主。2017 年，於格拉斯哥亨特里安藝廊擔任客座策展人。她的專業策展經歷及編輯培訓經歷包括：英國格拉斯哥當代藝術中心、2015 年布達佩斯國際雙年展、第 56 屆威尼斯雙年展「全世界的未來」。她在 2019 年於其任職的利沃利城堡當代藝術博物館協辦「吉賽佩·貝諾內：虛空的發生率」一展，並參與編輯展覽專刊。

Giulia Colletti is an art historian and curator. Her research feeds into complex cartographies, liminal existences, and marginal grammars. She is in charge of the Public Programs and Digital Sphere at Castello di Rivoli Museo d'Arte Contemporanea. She has been recently appointed member of the Curatorial Board of the 19th Biennial of Young Artists from Europe and the Mediterranean. She has been a Visiting Lecturer of The Glasgow School of Art and the recipient of UK Young Artist Research Fellowship 2019. In 2017, she was Visiting Curator at The Hunterian Museum, Glasgow. Her professional experience includes curatorial and editorial training positions respectively at CCA: Centre for Contemporary Arts Glasgow; at OFF Biennale Budapest (2015); and at 56. *Esposizione Internazionale d'Arte La Biennale di Venezia*. She has independently curated an array of exhibitions with artists including Elisabetta Benassi; Sarah Browne; Marcel Broodthaers; Núria Güell; Adelita Husni-Bey; Hanne Lippard; Wolfgang Tillmans; and Sue Tompkins, amongst others. In her capacities at Castello di Rivoli, she has recently coordinated the exhibition and co-edited the monograph *Giuseppe Penone. Incidences of the Void* (2019).

薛沙·達伍 Shezad Dawood

《利維坦》

Leviathan

《第一集：班》，2017，12分52秒

Episode 1: Ben, 2017, 12:52 min.

《第二集：雅絲敏》，2017，22分10秒

Episode 2: Yasmine, 2017, 22:10 min.

《第三集：阿圖羅》，2017，17分25秒

Episode 3: Arturo, 2017, 17:25 min.

《第四集：賈米拉》，2018，10分36秒

Episode 4: Jamila, 2018, 10:36 min.

《第五集：以實瑪爾》，2018，19分28秒

Episode 5: Ismael, 2018, 19:28 min.

《第六集：丁玲與希娜特》，2020，18分46秒

Episode 6: Ding Ling & Senait, 2020, 18:46 min.



《利維坦》是一個設想未來的計畫，這個未來和現在非常相似，社會、政治和科學的界限都倍受挑戰。歷史上，利維坦是猶太神話中描述的海蛇原形，湯瑪斯·霍布斯藉由闡釋人性，將這個意涵帶入人們的集體意識的層次。達伍以社會哲學批判式的神話擴展，作品呈現對時間、空間、人性、生態和起源的冥思，通過不同片段，呈現相關的思索和矛盾的現實，並揭示生命。

《利維坦》也可以聯結到希伯來文的字源 *lavah*，意指結合、連接和加入。如同此計畫編織著看似不相關的實踐及知識體系之間的連結，在物種、社群及文化之間繪製出高度的相似度。本計畫是深入研究，並持續與不同領域對話的成果，包括海洋生物學家、海洋學家、政治學家、神經學家和心理創傷專家等等。這種方式常見於達伍的創作實踐中，他常與個人或團體合作，涉及不同領域，以此構築與探索出具體 / 具象和觀念等面向之間深遠的連結。

Leviathan is a proposal to envision a future that is very much like our present, where the boundaries of the social, political, and scientific are genuinely challenged. Historically, *Leviathan* is the primordial sea serpent depicted in Jewish mythology, brought to collective consciousness by Thomas Hobbes' treatise on human nature. In Dawood's expansion of the mythology with socio-philosophical critique, *Leviathan* takes the form of meditations on time, space, human nature, ecology, and the source and unfolding of life through an episodic reveal of connecting threads and contradicting realities.

Leviathan can also be associated with its roots in the Hebrew word *lavah*, meaning to couple, to connect and join, as the project interweaves seemingly disjointed practices and bodies of knowledge, drawing outstanding parallels between species, communities, and cultures. Based on extensive and thorough research, *Leviathan* is the outcome of ongoing dialogues with a wide range of marine biologists, oceanographers, political scientists, neurologists, and trauma specialists. This approach is typical for Dawood's practice, which often involves collaboration, working with groups and individuals across different territories to physically and conceptually map far-reaching lines of inquiry.

— 策展人 Curator | 法托時·烏斯提克 Fatoş Ustek

本作品為展覽獨家放映影片，並於映後安排與談人座談
This film and the after talk are exclusive for the exhibition

時間 Time | 2022.03.05 (Sat), 2:00-5:00pm
地點 Venue | 牯嶺街小劇場 Guling Street Avant-garde Theatre
與談人 Speaker | 鄭文琦 Rikey Tenn Bun-ki、沈柏逸 Bowie Shen

薛沙·達伍 Shezad Dawood

(1974 年出生並駐於英國倫敦) 作品橫跨電影、繪畫和雕塑，將彼此無關的影像、語言、場域和敘述系統並置，再以剪接的方式探索影片和繪畫之間的意義與形式。他的創作實踐常與個人或團體合作，並涉及各個領域，以此構築出實際上和觀念上的探索連結。這些網絡的建立，呈現了不同的地理位置和社群，並特別著重於翻譯和再次演述。

(b. 1974, London, England; based in London) His works across film, painting and sculpture to juxtapose discrete systems of image, language, site and narrative, using the editing process as a method to explore meanings and forms between film and painting. His practice often involves collaboration, working with groups and individuals across different territories to physically and conceptually map far-reaching lines of enquiry. These networks chart different geographic locations and communities and are particularly concerned with acts of translation and re-staging.

法托時·烏斯提克 Fatoş Üstek

法托時·烏斯提克是利物浦雙年展的總監、2020 年透納獎的評審、2018 年至 2020 年英格蘭藝術協會藏品的採購委員會外部成員。她是 2018 年倫敦托納布尼藝廊策展人獎助得主，也是 2018 年至 2020 年徐道獲於英國最大的委託案的策展人，共同委託者包括藝術之夜和城市雕塑展。她曾任大衛·羅伯茨基金會總監兼主要策展人。2018 年以策展人身份規劃米蘭 miart 講座；東倫敦藝術之夜（2017 年）；50 週 50 計畫之計畫二（倫敦當代藝術中心工作室，2015）。烏斯提克是《多多》的主編，也是 2017 年莎莉絲特獎的主審；女性藝術協會的創始成員；藝術之夜董事；英國國際藝評協會成員，以及國際策展人聯盟校友。她參與過國際策展、演講，及出版等多項工作，近期包括蘇富比、英國金匠學院、英國皇家藝術學院，以及藝術雜誌，如《Mousse 雜誌》、《時裝 L'Officiel》，和《Camera Austria 雜誌》皆可見其名。

Fatoş Üstek is director of Liverpool Biennial, jury member for Turner Prize 2020, external member of acquisitions committee for Arts Council Collection (2018-2020). She is recipient of curatorial fellowship at Tornabuoni Art, London 2018, curator of Do Ho Suh's largest commission in the UK (2018-2020), co-commissioned by Art Night and Sculpture in the City. She formerly acted as director and chief curator of DRAF (David Roberts Art Foundation), curator of miart Talks (Milano, 2018); Art Night (East London, 2017); and fig-2, 50 projects in 50 weeks (ICA Studio, London, 2015). Üstek is contributing editor to *Extra Extra*, chief-juror for the Celeste Prize 2017. She is a founding member of Association of Women in the Arts (AWITA); Art Nights Trustee, member of AICA UK, and ICI Alumni. She curates, lectures and publishes internationally, recently at Sotheby's, Goldsmiths College, RCA and in art magazines such as *Mousse*, *L'Officiel* and *Camera Austria*.

喬依里·米納亞 Joiri Minaya

《包覆》, 2017/19, 攝影紀錄與明信片
The Cloakings, 2017/19, photo documentation and postcard



(Juan Ponce de León) 塑像。在後兩個案例中，用以遮蓋的熱帶印花織品皆經過特別設計，並帶有抵抗的隱喻，它們結合了美洲原住民和非裔加勒比傳統使用的植物，用途包含毒物治療、淨化、清潔、祛除邪靈、保護，以及曾用以毒害龐塞·德萊昂的草藥。

藉著這樣的過程，米納亞重新詮釋自己的作品，以此來對包含了觀光、紀念性場所和國家認同的公共空間發表聲明。在 2020 年的夏天，全球捍衛黑人性命的運動成為了人們關注的焦點，此運動要求一個更正、反殖民的未來，並持續批判保留這類紀念碑的各種理由。通過對這些雕像的介入，米納亞使它們變得極度顯眼，並質疑它們在城市中的地位 and 它們對我們社會及思想的意識形態影響。

Tropical prints and patterned fabrics have long been part of Joiri Minaya's critical toolbox, having incorporated these materials in her work via photographs, performances, and installations. For some of those pieces, she would cover herself or others with a full bodysuit that simultaneously would make the wearer extremely noticeable and conceal them in a critique of exotification and otherness in relation to nature.

The Cloakings is a series of digital and real coverings for public monuments that represent colonial legacies. The specific interventions realized so far include a digital rendering of a Christopher Columbus statue located in Nassau, Bahamas; and the actual wrapping of another Columbus monument as well a statue of Juan Ponce de León in Miami, Florida. In the case of the latter two, these tropical print coverings were specifically designed as metaphors of resistance, incorporating plants used in Native American, Black and Afro-Caribbean rituals that reference poison healing, purging, cleansing, casting evil spirits away or protection, as well as the very plant that poisoned Ponce de León.

Through this process, Minaya resignifies her own work in order to create a statement on public space and national identity in relation, but not limited to, touristic and commemorative sites. The massive worldwide movement in defense of Black lives that took center stage during the Summer of 2020 demands a more just, decolonized future, and has consistently critiqued the reasons for keeping such monuments. By intervening on the statues, Minaya makes them hyper-visible and calls into question their place in our cities, and their ideological repercussions in our societies and our minds.

熱帶印花和圖樣的織物長期以來都是喬依里·米納亞的重要創作素材，她將這些素材結合照片、表演和裝置以完成作品。在一些作品中，她用全套緊身衣包裹自己或他人，讓穿著者極為引人注目，並同時在其中隱藏與自然相關的異國化和他者性的批判。

《包覆》是一系列對公共塑像以數位或真實的行動予以遮蓋的藝術實踐，這些公共塑像都代表了殖民的遺風。迄今為止實現的介入行為，包括以數位處理的位於巴哈馬拿索的一座哥倫布塑像；以及實際行動遮蓋位於佛羅里達邁阿密的另一座哥倫布塑像和胡安·龐塞·德萊昂

喬依里·米納亞 Joiri Minaya

(1990 年出生) 美籍多明尼加裔跨域藝術家，作品主要探索身份建構、多元文化的社會空間和階級結構中的女性身體。出生於美國紐約，成長於多明尼加共和國。畢業自聖多明哥國立視覺藝術學院 (2009)、阿爾托斯香凡設計學院 (2011) 和帕森斯新設計學院 (2013)。她的作品是對自我的再確認，對歷史、文化和思想的忘卻、解殖、除魅的練習，以融合多明尼加共和國長大的經歷，和在美國／全球北方的生活與遊歷，運用縫隙、去連結和誤讀作為創作的沃土。她描述自己：「我瞭解有種目光凝視在異化的我身上。我借力使力，看似滿足其想望，但實際上利用破壞它去將之轉化，以此重新取回權力和動能。」

(b. 1990) A Dominican-United Statesian multi-disciplinary artist whose work investigates the female body within constructions of identity, multicultural social spaces and hierarchies. Born in New York, U.S, she grew up in the Dominican Republic. She graduated from the Escuela Nacional de Artes Visuales of Santo Domingo in the Dominican Republic (2009), the Altos de Chavón School of Design (2011) and Parsons the New School for Design (2013). Her work is a reassertion of Self, an exercise of unlearning, decolonizing and exorcising imposed histories, cultures and ideas. It's about reconciling the experience of having grown up in the Dominican Republic with living and navigating the U.S./global North; using gaps, disconnections and misinterpretations as fertile ground for creativity. She describes, "I've learned there is a Gaze thrust upon me which others me. I turn it upon itself, mainly by seeming to fulfill its expectations, but instead sabotaging them, thus regaining power and agency."

瑪莉娜·雷耶斯·佛朗哥 Marina Reyes Franco

瑪莉娜·雷耶斯·佛朗哥是波多黎各當代藝術博物館的策展人。2010 年，她共同創辦了「一月」(La Ene) —— 一個流動的博物館和典藏計畫。她的近期計畫包括由丹尼爾·林德·拉莫斯委託的「從洛伊薩到洛伊薩」—— 一個由波多黎各當代藝術博物館發起的「鄰里的博物館」公共藝術計畫；波多黎各聖胡安的上市藝文中心和加拿大蒙特婁達林熔鐵場藝文空間的「抵抗天堂」；柏林 ifa-Galerie Berlin 的「注意腳步／小心頭部」；波多黎各洛伊薩第 2 屆熱帶雙年展；波多黎各聖胡安的波多黎各當代藝術博物館的「卡利班」；布宜諾斯艾利斯拉丁美洲美術館的「當代計畫 32：分支機構」，以及數場於「一月」的展覽。作為策展人和研究員，她關注於埃斯特班·瓦德斯的作品、政治行動邊界的藝術與文學表現，以及旅遊業對加勒比海地區文化生產的影響。2017 年她獲得 CPPC 中美洲與加勒比海海外獎助，並於 2014 年獲得國際策展人聯盟的獨立視野策展人獎提名。

Marina Reyes Franco is a Curator at the Museo de Arte Contemporáneo de Puerto Rico (MAC). In 2010, she co-founded "La Ene", an itinerant museum and collection. Some recent projects include *De Loiza a la Loiza*, a "MAC en el Barrio" public art commission by Daniel Lind Ramos; *Resisting Paradise*, at Publica, San Juan and Fonderie Darling, Montreal; *Watch your step / Mind your head*, ifa-Galerie Berlin; The 2nd Grand Tropical Biennial in Loiza, Puerto Rico; *Caliban*, MAC in San Juan; *C32: Sucursal*, MALBA in Buenos Aires, and numerous exhibitions at La Ene. As curator and researcher, she has focused on the work of Esteban Valdes, artistic and literary manifestations on the frontier of political action, and the impact of tourism in cultural production in the Caribbean. She received the 2017 CPPC Travel Award for Central America and the Caribbean and was nominated for ICI's 2014 Independent Vision Curatorial Award.

阿姆利特·賀皮 Amrita Hepi

《預言者小夜曲》，2020，Spotify 歌單（每週更新）

Soothsayer Serenades, 2020, Spotify playlist updated weekly



收聽網站
Display Web.



阿姆利特·賀皮是位跨域創作的舞者與編舞家。《預言者小夜曲》邀請合作者製作歌單再配上激勵的標題，並在每週三的下午四點發佈於音樂串流媒體 Spotify 上。這種形式提供了一種獨特的見解——新冠疫情的大流行如何促使人們重新思考，藝術如何超越地理和物理的界限在不同地點和時間被體驗和分享。這場流行疫病凸顯了網路和免費的社交媒體平台如何在我們與家人、朋友、社群和工作場疏遠之際，提供一條連結管道。

《預言者小夜曲》歌單鼓勵聽眾積極參與、延伸接觸，邀請他人加入，並分享片刻時光。舞蹈的身體性和音樂的感官特性提供了一種體驗，帶領我們感受與隔離後的孤立狀態相反的情境，或是與未來重建連結的給予建議。這件作品邀請我們去感受當下，同時也談及具備預測未來能力的預言者角色。如果說這場流行疫病提供了一個管道去想像未來生活的各種可能，那麼《預言者小夜曲》便是以藝術回應我們可以如何再次想像我們共享的全球社群，並重申彼此互相連結的重要性。

Amrita Hepi is a dancer and choreographer with an interdisciplinary practice. In *Soothsayer Serenades*, she invites collaborators to develop playlists accompanied by provocations to move which are released at 4pm every Wednesday via the music streaming service Spotify. This format provides insights into how the COVID-19 pandemic has precipitated ways of rethinking how art can be experienced and distributed across place and time to transcend geographical and physical boundaries. The pandemic has highlighted how the internet and free social media platforms have provided connectivity during a time when we have been estranged from friends, family, community and workplaces.

The playlists in *Soothsayer Serenades* encourage listeners to actively participate, to reach out, and enable others to move in the shared moment of its release. The physicality of dance and the sensory qualities of music provide an experience of embodiment that either counters the isolating conditions of lockdown or suggests ways of reconnecting thereafter. The work invites us to experience the present, while also referencing the role of a soothsayer who has clairvoyant abilities to predict the future. If the pandemic has provided a portal to imagine different ways of being and living in the future, *Soothsayer Serenades* demonstrates an artistic response to how we could re-imagine our shared, global community and reaffirms the importance of our interconnection to each other.

— 策展人 Curator | 沙米拉·伍德 Sharmila Wood

阿姆利特·賀皮 Amrita Hepi

（1989年生於澳洲毛利邦加隆族〔Bundjalung〕與納普西族〔Ngapuhi〕領地的湯斯維爾〔Townsville〕，駐於墨爾本）屢獲殊榮的原住民編舞家與舞蹈家。作為一位藝術家，她的使命是推展形式交錯的界限，並通過寓言建立多重切入點的作品。她的作品具有混血的特色，通過混合舞蹈、動作以及其他領域——包括視覺藝術、語言和參與性研究——擴展其編舞實踐。

(b. 1989, Townsville of Bundjalung and Ngapuhi territories, Australia; based in Melbourne) An award-winning First Nations choreographer and dancer from Bundjalung (Aus) and Ngāpuhi (NZ) territories. Her mission as an artist is to push the barriers of intersectionality in form and make work that establishes multiple access points through allegory. Her work is characterized by hybridity and engages in extending choreographic practices by combining dance and movement with other domains such as visual art, language and participatory research.

沙米拉·伍德 Sharmila Wood

沙米拉·伍德是策展團隊 JINA 的總監。自 2012 年起，她開始以資深策展人身份與 FORM 合作。沙米拉過去曾擔任多種角色，從促進印度工匠進入市場，到保護澳洲原住民社區的非物質文化遺產，以及為公共藝術計畫制定地方策展策略。她喜好以跨領域方式處理關於傳統、環境、社會，和空間正義的議題。沙米拉透過社會參與的過程、創作裝置、委託藝術家合作和製造藝術介入去概念化並發展社區計畫。她於 2017 年得到亞洲聯網駐村機會，並時常編輯書刊並定期為出版刊物撰文，近期如《公共空間雜誌》和《Springer 期刊》。她目前正致力於一項策展計畫——「為地球行動」，一個因應 COVID-19 和氣候危機而生的生態、療癒和良善參與平台。她與澳洲西部皮爾布拉區原住民藝術家長期合作的策展計畫，於 2021 年呈現。

Sharmila Wood is the Director of the curatorial initiative JINA. Since 2012, she has worked as a Senior Curator with FORM. Previously, Sharmila has held a plurality of roles, from fostering market access with artisans in India to safeguarding intangible cultural heritage for Aboriginal communities in Australia and developing curatorial place-based strategies for public art projects. She is interested in interdisciplinary approaches to addressing concerns around heritage, environment, social, and spatial justice. Sharmila conceptualises and develops community projects through socially engaged processes, creates installations, collaborates with artists on major commissions, and makes art interventions. Sharmila in 2017 was the recipient of an Asialink residency. She has edited books and writes regularly for publications, and journals, most recently for the *Journal of Public Space*, and *Springer*. Currently, she is working on a curatorial project, *Actions for the Earth*, a participatory platform for ecology, healing, and kindness in response to COVID-19 and the climate emergency. Her long-term curatorial project with Aboriginal artists from the Pilbara region of Western Australia was presented in 2021.

歐梅恩 Omehen

《歐梅恩：以花園作為編年史及抵抗策略》，2019 至今，證詞音檔和花園的故事

Omehen: The Garden as Chronicle and Strategy of Resistance, 2019-present, audio testimonies and stories from the garden



收聽網站
Display Web.



歐梅恩（意為「收穫」，為塔萊因故馬波諾族〔Manobo Talaingod〕語，是位於菲律賓南部民答那峨島的傳統語言）計畫是由阿爾弗雷德·馬拉西根、卡爾·卡斯特羅、格蘭·盧阿卡，和流亡於馬尼拉的魯瑪德人（Lumad）原住民社群共同合作。在民答那峨島持續的武裝衝突及魯瑪德學校爆炸案後，魯瑪德人在馬尼拉各個學術機構避難，包括藝術家任教的雅典耀大學。

收穫是魯瑪德社群的宇宙觀中不可缺少的一部分，這對他們的教育和知識共享系統至關重要。為此，藝術家、魯瑪德社群的成員，和大學生一起合作，在學術機構內創造一個收穫的空間，促成此實踐的延續和知識的共享。在一年的時間裡，藝術家、學生，以及魯瑪德社群共同參與藝術和農作的實踐。為了回應「明日備忘錄」的想法，歐梅恩計畫受邀呈現這個持續進行中的作品（以證詞音檔和文件材料），此作品匯集運用了原住民知識、糧食安全、勞動和流動臨時工的形式，並點出了思考未來世界的核心問題。

The project *Omehen* (which means “harvest” in Manobo Talaingod, the Indigenous language of the Mindanao region in the south of the Philippines) was conceived by Alfred Marasigan, Karl Castro, and Guelan Luarca in collaboration with the Lumad Indigenous community in exile in Manila. Following the bombing of Lumad schools during the ongoing armed conflict in Mindanao, the Lumad people found refuge in various academic institutions in Manila, including the Ateneo de Manila University, where the artists teach.

Harvesting is an integral part of the cosmological practice of the Lumad communities, and therefore fundamental to their systems of education and knowledge sharing. Thus, the artists worked together with members of the Lumad community and students of the University to create a space of harvest within the academic institution and to facilitate the continuation of this practice and the mutual sharing of knowledges. Over the course of a year, the artists, students, and Lumad communities engaged in artistic and agricultural practice together. In response to the ideas of *Notes for Tomorrow*, the project *Omehen* was invited to present this ongoing work (presented here as audio testimonies and archival materials), which operates at the intersection of Indigenous knowledges, food security, forms of precarity and labor, and addresses questions that are central to thinking about the worlds to come.

— 策展人 Curator | 阿比占·托托 Abhijan Toto

歐梅恩 Omehen

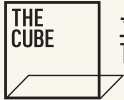
（發想於 2019 年，駐於菲律賓馬尼拉大都會區）策劃與合作單位包括魯瑪德·巴克威特學校、阿爾弗雷德·馬拉西根、卡爾·卡斯特羅，和馬尼拉雅典耀大學。

(Conceived in 2019, based in Metro Manila, Philippines) Organized in collaboration with the Lumad Bakwit Schools, Alfred Marasigan, Karl Castro, and Ateneo de Manila University.

阿比占·托托 Abhijan Toto

阿比占·托托是位獨立策展人和作家，他與普吉塔·古哈為森林課程（Forest Curriculum）的共同總監。他曾擔任薩姆達尼藝術基金會藝術總監的策展助理，以及 2018 年達卡藝術峰會的助理策展人。他曾在菲律賓馬尼拉 Bellas Artes Project 擔任計畫經理，以及於法國巴黎 Council 藝術機構和《反對天性雜誌》擔任計畫與策劃助理。他現為柏林世界文化宮前瞻平台（Forecast Platform）的研究員，他曾為泰德研究中心：亞洲部門駐韓國國立現代美術館的研究員、瑞士琉森應用藝術與科技大學的駐地研究員，以及曼谷觸角藝廊的駐地研究員。他是駐於曼谷的切倫當代策展團隊成員之一。過去參與的展覽包括「佔領疲憊」（柏林世界文化宮，2018）；曼谷雙年展「附筆」（與切倫當代策展團隊合作）（2018）；「零歷史」（Mumbai Art Room，2017），以及與森林課程共同參與《鬼魂：2561》的說故事學校計畫；2019 年，斯洛維尼亞盧布爾雅那現代藝術博物館的「南方星座」擔任特約策展人。

Abhijan Toto is an independent curator and writer, and with Pujita Guha, the co-director of the Forest Curriculum. He has been the Curatorial Assistant to the Artistic Director of the Samdani Art Foundation, and Assistant Curator for the 2018 edition of the Dhaka Art Summit. Previously, he served as the Programs Manager at the Bellas Artes Project, Manila and Project-and-Curatorial Assistant, Council and *the Against Nature Journal*, Paris, France. He is currently a fellow of the Forecast Platform at the Haus der Kulturen der Welt, Berlin, and has been a fellow of the Tate Research Centre: Asia, at the MMCA, Seoul and researcher-in-residence at the HSLU-University of Applied Arts and Sciences, Luzern Switzerland and at the Tentacles Art Gallery in Bangkok. He is a member of the Chareon Contemporaries collective, based in Bangkok. Selected exhibitions include *Occupy Exhaustion* (Haus der Welt, Berlin, 2018); *Postscripts*, Bangkok Biennial (with the Chareon Contemporaries Collective) (2018); *History Zero* (Mumbai Art Room, Mumbai, 2017) and is participating in the School of Storytellers, part of *Ghost:2561*, with the Forest Curriculum, and *Southern Constellations*, Moderna Galleria, Ljubljana (Contributing Curator, 2019).



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