

講者 (依出場順序)
Speakers (as Forum's sequence)

Tioh-sua (中暑)：熱病、熱帶想像與熱的文化
Tioh-sua: Fever Disease, Tropical Imagination and the Culture of Hotness

高森信男 Nobuo Takamori

獨立策展人；近年重要策畫展覽包括2012年「南國・國南：台越藝術家交流計畫」、2014年臺灣國際錄影藝術展「鬼魂的迴返」、2018年「Is/In Land：台蒙當代藝術游牧計畫」及2020年「秘密南方：典藏作品中的冷戰視角及全球南方」等。

Independent curator; selected important exhibition curatorial works include "South country, South of Country", Taiwan International Video Art Exhibition 2014 "The Return of Ghosts", "Is/In-Land: Mongolian Taiwanese Contemporary Art Exchange Project", and "The Secret South: from Cold War Perspective to Global South in Museum Collection".

Fever：熱的田野及地誌學
Fever: The Filed Research and Geographic of Hotness

Kalentura：從民俗到方法學，區域當代藝術／文化的未來
Kalentura: From Folklores to Methodologies, the Future of Regional Contemporary Art/Cultures



陳冠彰 Guan-jhang Chen

策展人、多物種研究者，國立臺南藝術大學藝術創作理論研究所博士。近年關注被排除原住民身份的平埔族群；曾文溪上游鄒族獵人面對傳統與變動的權衡與協商；曾文溪流域多物種民族誌書寫。

Guan-jhang Chen is a curator and multispecies researcher with a PhD from the Graduate Institute of Art Creation and Theory at Tainan National University of the Arts. His recent research focuses on the Pingpu groups, who have been excluded from indigenous status; the challenges Tsou hunters face in balancing tradition and change in the upper reaches of the Zengwen River; and multispecies ethnographic writing centered on the Zengwen River basin.



劉致宏 Chihhung Liu

生於臺灣新竹。視覺藝術家，近期生活、工作與創作於臺北及日本。劉致宏近年的創作持續關注當代生命經驗的捕捉，以日常的角度建構敘事。創作類型涵括了複合材料、陶瓷、繪畫、裝置、地景藝術、出版計畫等，並聚焦在「材料與能動性」、「語言形式轉化」與「在地關係連結」等面向。

Chihhung Liu is a Visual artist born in Hsinchu, Taiwan. He graduated from M.F.A Program, Department of Fine Arts at Taipei National University of the Arts, lives and works in Taiwan and Japan currently. Recent works embody his understanding of life and his personal experiences. His approach to narration and interpretation from a mundane perspective allows him to tightly interlock emotions and images. Incorporating multi-media, ceramic, painting, installation, landart and art projects, his multimedia work attempts to address issues related to the use of ordinary materials, the notion of formal language, and the creation of local connections.



Posak Jodian

生活於台北的阿美族人。Posak的創作主要以影像作為方法，自身的族群身份為起點，關注部落的傳統領域形塑，以及都市與原鄉間的生活樣態。試著透過族群與文化行動作為支點，拉開身份與認同的邊界。

Posak Jodian, an Amis who lives in Taipei. She usually uses video as a method, and her own ethnic identity as a starting point, to observe the traditional field formulation of communities and the lived realities between the urban and the indigenous homelands. Trying to use the ethnic and cultural actions as a fulcrum to open the boundaries between identity and recognition.



泰莎·瑪莉亞·奎松 Tessa Maria Guazon

泰莎·瑪莉亞·奎松最近的策展項目包括與巴拿馬當代藝術博物館 (MAC)、台灣台南的絕對藝術空間及韓國仁川的一個藝術空間合作的《發燒夢》，以及2021年於台中國立台灣美術館舉辦的亞洲藝術雙年展、在菲律賓卡加延德奧羅市的《皮膚與骨頭5：來自南方菲律賓米南保的當代藝術》，以及在馬尼拉大都會博物館的《幻影城市 x AAB雙年展》。她曾擔任韓國首爾現代與當代藝術博物館和日本福岡亞洲藝術博物館的駐館研究員。她是UP瓦爾加斯博物館的策展人，並在菲律賓大學迪利曼校區的藝術研究系擔任副教授。

Tessa Maria Guazon's recent curatorial projects include Fever Dream, a collaboration with MAC (Museo de Arte de Contemporaneo) in Panama City, Panama, Absolute Art Space in Tainan, Taiwan and an art space in Incheon, South Korea; the 2021 Asian Art Biennial at the National Taiwan Museum of Fine Arts in Taichung, Panit Bukog (Skin and Bone) 5: Contemporary Art from Mindanao, Southern Philippines in Cagayan de Oro City, Phantasmopolis x AAB Biennial, an iteration of the Asian Art Biennial at the Metropolitan Museum of Manila. She was affiliated as a researcher in residence with the Museum of Modern and Contemporary Art in Seoul, South Korea, and the Fukuo-ka Asian Art Museum in Japan. She is Curator of the UP Vargas Museum and is Associate Professor at the Department of Art Studies, University of the Philippines Diliman.



熱／暑的文化與當代藝術國際論壇 The Cultural Studies and Contemporary Art on Fever/Hotness

「Kalentura/Fever/Tioh-sua」為橫跨台灣、菲律賓、巴拿馬及韓國的長期合作計畫，本計畫期望透過熱帶國家及亞際交流的網絡，重新探討「熱」為何物？本計畫目前正巡迴至台南絕對空間的展出，並以呈現與菲律賓大學瓦加斯美術館的合作交流為主，預計將為本計畫增加許多南台灣及菲律賓的討論文本。

論壇第一章「Tioh-sua (中暑)：熱病、熱帶想像與熱的文化」將從本計畫的緣起，來探討殖民視野下，「溫帶人」對於「熱帶人」及熱帶文化的想像及其恐懼。第二章「Fever：熱的田野及地誌學」則將以藝術家的視角出發，探討藝術家在熱帶環境中及探勘「熱病」議題時，究竟如何發展出自身的地誌觀察及書寫。第三章「Kalentura：從民俗到方法學，區域當代藝術／文化的未來」則假設是否可能透過民俗田野及記憶，藉此橋接至另一種應對當代藝術及文化研究的方法學？在全球暖化已成為重要議題的今日，高溫及「熱」是否仍舊被賦予負面的文化符碼？而居住於熱帶區域的我們，究竟又要如何去應對歷史及當代的相關議題？本計畫希望可以創造開放性的空間及對話可能，並藉此啟動南台灣與相關國際議題之間的鏈結。

As a long term project across Taiwan, the Philippines, and Korea, the aim of “Kalentura/Fever/Tioh-sua” is to explore the subject of “hotness” through international exchange among tropical and Asian countries. The traveling exhibition of the project is now on tour in Absolute Space, Tainan. The exhibition will be presenting the collaboration between the gallery and UP Vargas Museum at the University of the Philippines, and shall expand the text of discussion concerning southern Taiwan and the Philippines.

On the first session of the forum, we shall open the discussion under the topic “Tioh-sua: Fever Disease, Tropical Imagination and the Culture of Hotness,” which will be introducing the background of the project through the lens of colonialism, and address temperate residents’ imagination and fear towards tropical residents and cultures. In session two, “Fever: The Field Research and Geographic of Hotness,” the forum will discuss how artists probe into the issue of “fever” in a tropical environment, and develop their own topologies and writings. Lastly, the forum will conclude with session three, “Kalentura: From Folklores to Methodologies, the Future of Regional Contemporary Art/Cultures,” to respond to the possibility of bridging contemporary art and the methodologies of cultural studies through folk tales and memories. Since global warming has become such a critical topic for today’s modern world, is it fair for heat and “hotness” to continue bearing negative cultural implications? How should those of us who live in the tropical zone respond to relative historical and contemporary issues? Through this project, we hope to create an open space for open conversations, and henceforth initiate connections for southern Taiwan’s global links.

中暑計畫策展人 Curators of “Fever” Project

泰莎·瑪莉亞·奎松 Tessa Maria Guazon
高森信男 Nobuo Takamori
龔·卡內拉 Juan Canela

台南展覽策展人 Curators of Tainan’s Exhibition

泰莎·瑪莉亞·奎松 Tessa Maria Guazon
高森信男 Nobuo Takamori

主辦單位 Organizer

絕對空間
ABSOLUTE SPACE
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MUSEUM

贊助單位 Sponsor

國藝會
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臺南市政府文化局

特別感謝 Special Thanks

MAC
PANAMA
쉬 shhh
嘘 시

14:00 ~ 14:35

Tioh-sua (中暑)：熱病、熱帶想像與熱的文化
Tioh-sua: Fever Disease, Tropical Imagination and the Culture of Hotness

高森信男 Nobuo Takamori
獨立策展人 independent curator

14:35 ~ 15:10

Fever：熱的田野及地誌學
Fever: The Filed Research and Geographic of Hotness

劉致宏 Chihhung Liu
藝術家 Artist
Posak Jodian
藝術家 Artist

15:10 ~ 15:45

15:45 ~ 15:55

中場休息 Take A Break

15:55 ~ 16:30

Kalentura：從民俗到方法學，區域當代藝術／文化的未來
Kalentura: From Folklores to Methodologies, the Future of Regional Contemporary Art/Cultures

陳冠彰 Guan-Jhang Chen
國立臺南藝術大學藝術創作理論研究所博士 PhD, Doctoral Program in Art Creation and Theory, TNNUA

16:30 ~ 17:05

泰莎·瑪莉亞·奎松 Tessa Maria Guazon
菲大瓦加斯美術館館長 Director, UP Vargas Museum

17:05 ~ 17:30

綜合討論 Final Discussion

《取樣：追隨聲音的幽靈》菲律賓駐地創作藝術家聲響工作坊 Sampling: Trailing The Specter of Sound Workshop

2024年11/16 (Sat.) 15:00-17:00, 台南絕對空間
15:00-17:00, 17th November 2024 / Absolute Space, Tainan, Taiwan



阿文·諾古耶拉斯 Arvin Noguera (Caliph8)

阿文·諾古耶拉斯(綽號 Caliph8)是一位駐於馬尼拉的跨領域藝術家，他的創作涵蓋聲音領域、視覺媒介和空間介入。作為菲律賓大學美術學院的畢業生，他的作品透過聲音操作、影片、裝置藝術和繪畫，探討文化綜合的辯證關係。他的聲音方法論通過顆粒合成和多節奏結構，對發現的材料進行解構和重構，創造出新的藝術對話方式。作為Subflex的創始人(1998年至今)，他在東南亞的實驗聲音實踐中發揮了重要作用。他與大師級人物如大友良英、平野啟司和克里斯·布朗(Chris Brown, Tzadik)的合作，反映了他深植於全球實驗傳統的實踐。

Arvin Noguera (Caliph8) is a Manila-based interdisciplinary artist whose practice traverses sonic territories, visual media, and spatial interventions. A graduate of the University of the Philippines College of Fine Arts, his work interrogates the dialectics of cultural synthesis through sound manipulation, video, installations, and paintings. His sonic methodology deconstructs and reconstitutes found materials through granular synthesis and polyrhythmic structures, creating new paradigms of artistic discourse. As founder of Subflex (1998-present), he has been instrumental in cultivating experimental sound practices in Southeast Asia. His collaborative engagements with luminaries like Otomo Yoshihide, Keiji Heino, and Chris Brown (Tzadik) reflect a practice deeply embedded in global experimental traditions.