

開幕 Opening Reception: 2023.03.31 17:00

開放時間  
Hours 10:00-17:00 (週一暨國定假日休館)  
10:00-17:00 (Closed on Mondays and National Holidays)

地址  
Address 112臺北市北投區學園路1號  
1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan

交通方式  
Direction 捷運淡水信義線關渡站下車,由1號出口候車處搭乘北藝大接駁車或大南客運紅35號、紅55號公車  
Take the MRT Tamsui-Xinyi Line to the Guandu Station (Exit 1), then take TNUA shuttle bus or Da-nan Bus Red 35, Red 55 to the museum.

Tel 02-2896-1000 ext. 2432 | Fax 02-7750-7231 | www.kdmofa.tnu.edu.tw

國立臺北藝術大學 關渡美術館

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Dreams of a Headless Ghosts —  
Liang Ting-Yu Solo Exhibition

二〇二三 三月三十一日至 七月二日  
2023. 0331 - 0702

關渡美術館 ————— 二樓 至 三樓  
Venue: 2F, 3F, Kuandu Museum of Fine Arts, TNUA

# 斷頭鬼之夢

## 展覽對談會 Dialogues

### 第一場：展演內／外：藝術研究的生產及其危機

與談者 | 王聖閔 (藝術評論人)、沈克論 (藝術評論人)、梁廷毓 (藝術創作者)  
時間 | 4月1日 (六) 13:30 - 16:30

### 第二場：別再科技泛靈論 (animism) 了！來談談它的動詞“animating”吧

與談者 | 朱峯誼 (獨立策展人暨研究者)、梁廷毓 (藝術創作者)  
時間 | 5月6日 (六) 14:00 - 16:00

### 第三場：「本體論轉向」及其不滿：關於鬼、神與煞的田野及反思

主持人 | 梁廷毓 (藝術創作者)  
講者 | 葉春榮 (中央研究院民族學研究所兼任副研究員)  
時間 | 7月1日 (六) 14:00 - 16:00

地點 | 關渡美術館 一又二分之一空間  
備註 | 本對談會以中文方式進行

### First Round- Inside and Outside the Exhibition: The Production of Knowledge in Artistic Research and its Crisis

Date: 4/1 (Sat.) 13:30-16:30  
Panellists: Wang, Sheng-Hung (Art Critic), Shen, Ke-Yu (Art Critic), Liang, Ting-Yu (Artist)

### Second Round- No more technological Animism! Let's talk about its Verb "Animating"

Date: 5/6 (Sat.) 14:00-16:00  
Panellists: Chu, Feng-Yi (Independent Curator and Researcher), Liang, Ting-Yu (Artist)

### Third Round-Ontological Turn and its Discontents: Fields Research and its Reflections on Ghosts, Gods and Evil Spirits

Date: 7/1 (Sat.) 14:00-16:00  
Host: Liang, Ting-Yu (Artist)  
Speechmaker: Yeh, Chuen-Rong (Adjunct Associate Researcher, Institute of Ethnology, Academia Sinica)

Venue: 1 and 1/2 Space, KdMoFA  
\* This event will be conducted in Taiwanese Mandarin.

## 梁廷毓 ————— 個展

## 藝術家簡介

### Artist Bio

梁廷毓的研究及創作聚焦於計畫型藝術、鬼魅論述的方法學、問題性形構和相關論題的研發與實踐，亦關注晚近歷史轉型正義、非人轉向趨勢中的泛靈論與原住民歷史書寫之問題。主要匯合跨學科的地方研究，以計畫性的藝術行動、複合媒體，並以動態影像集、死亡考察、靈體接觸、製圖、書寫的方式，進行現階段的藝術計畫。文論散見於《中外文學》、《文化研究》、《臺灣美術學刊》等。獲邀參與台灣美術雙年展(2022)、國家攝影文化中心(2021)、台北當代藝術館(2020)等聯展。近年致力於開發複合型的展示介面，以展覽、研討會、工作坊、調研隊、文論等社會展演方式進行相關計畫的實踐。

Liang Ting-Yu (b. 1994, Taiwan) received his master's degree in trans-disciplinary arts from Taipei National University of Arts. Studies and creates works that focused on the development and practice of project-based art, the methodology of ghostly discourse, problematic constructions, and related topics, as well as on the issues of panpsychism and aboriginal history writing in the trend of late historical transformation justice and inhumanity. Liang's practice focuses on integrating regional investigations and studies with project-based art actions and mixed media art. He examines issues related to historical archives, and ethnic relations, and has recently expanded into exploring archives and local myths and legends. Some article was previously published in "Chung Wai Literary Monthly", "Router: A Journal of Cultural Studies", and "Journal National Taiwan Museum of Fine Arts". His group shows include Taiwan Biennial (2022), National Center of Photography and Images (2021), MOCA Taipei (2020). In recent years, he has devoted himself to developing complex presentation methods for art projects by means of exhibitions, seminars, workshops, research teams, paper discussions, and other social presentations.

「斷頭河計畫」自2017年至今，持續通過各種形式的論述生產型態，關注「計畫型創作」中創作與研究實踐之間的關係。該計畫一方面以北台灣淺山地帶的原漢人對交界帶及地域社群作為連結、調查與文化實踐的場域，以影像、製圖與通畫等方式，關注不同歷史記憶及宇宙觀底下的非人之物；另一方面，則以學術場域的論述生產與研究發表機制作為田野地，以期刊、講述與研討會等形式，探索當代藝術計畫與學術領域的交匯之處，進行差異學科之間彼此如何扣連的想像與思辨。

"The Beheaded Stream Art Project" has been in progress since 2017, utilising various forms of discourse production to explore the interplay between creative and research practices in the domain of "project-based art". On the one hand, the project selects the border area and regional communities of the original Han people in the low-elevation mountainous areas of northern Taiwan as a context for connection, investigation, and cultural practice. Employing methods such as images, cartographies, and mediumship, the project centres its attention on the non-human entities beneath distinct historical memories and cosmologies. On the other hand, the project takes discourse production and research publishing mechanisms in academic fields as its fieldwork site. Through forms such as journals, lectures, and seminars, it explores the intersection of contemporary art projects and academic domains, and engages in imaginative and speculative considerations of the connections among different disciplines.

本次展出呈現此計畫切入研究與知識生產的路徑。一方面以族群衝突歷史中因「獵首」而生的無頭鬼魅為引，使「靈」這一非思之物貫穿創作者的系列創／研實踐。試圖回應及反思「藝術研究」的在地現實知識經濟條件，在實踐上如何介入學術對於不可知的界限，並於其中偷渡關於超自然的事物、實踐論述形塑過程中的規範問題。另一方面，從知識具有遷徙及橫貫性的角度——將淺山現地、研究領域與文本空間、展演場所——在「創作觀念的知識索引」與「推進論述的實作」相互為倚的關係基礎上，導向各種知識形式與藝術實踐之間可持續性的發展。

This exhibition presents the approach of a project to research and knowledge production. On the one hand, drawing on the headless ghosts that emerged from the history of ethnic conflicts resulting from the practice of "headhunting" as a reference, the project employs "ghosts," an object that is devoid of conscious thought, permeating the artist's series of creation and research practices. Attempting to respond to and reflect on the local economic knowledge conditions of "artistic research" in actuality, along with its interferences with the academic frontiers of the ineffable in praxis, while surreptitiously incorporating supernatural elements and questioning normative concerns within the realm of discourse formation. On the other hand, from the perspective that knowledge is migratory and cross-cutting — linking the low-elevation mountains area, the research field, the textual space, and the exhibition venue — this project grounds itself in the interdependent relationship between "knowledge indexing of creative concept" and the "practical advancement of discourse." It leads to the sustainable development of diverse forms of knowledge and artistic practice