

淨

土

國際行為藝術節

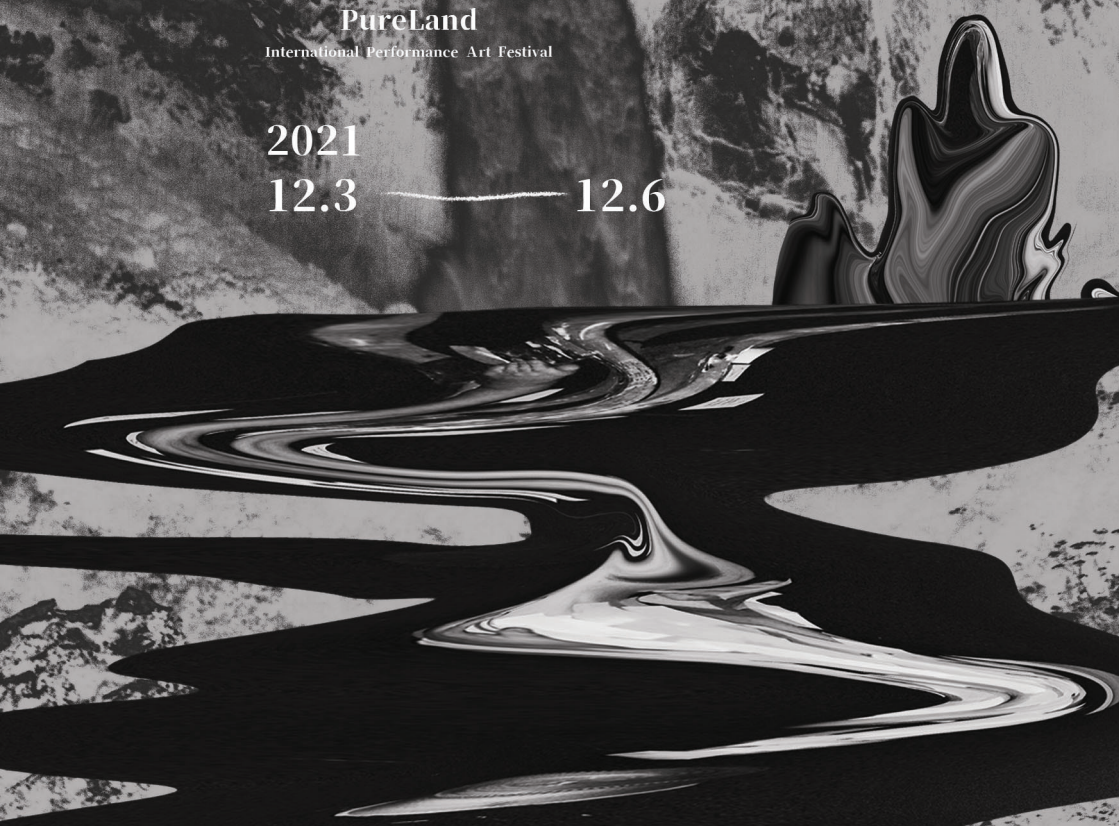
PureLand

International Performance Art Festival

2021

12.3

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關於我們的「淨土」

About Our "Pure Land"

「淨土」藝術節的想法是在 2021 年 4 月底產生的，當時全世界疫情到處都還在燃燒之時，台灣是唯一的一個純淨的地方，因為政府管理得法，人民一致自覺響應戴口罩，保持距離等防疫措施，成績顯著，讓世界矚目。可以說是全球最早控制疫情的區域，也是最令世人嚮往和讓人讚美的國度。人們最早恢復了以往正常的生活，可以出去遊山玩水，享受陽光和大自然，一切非常美好。我正好此時來到台灣，我想，全世界的當下，也只有在這裏，才能實現一個現場藝術節，成全一個久違的行為藝術現場在地發生。無疑，這是對所有久困的人們和沉浸在憂傷的人類，是當下最需要的精神食糧。由此我和老友詩人貝嶺在台北策劃了「淨土」行為藝術節。

原定於 5 月 21 日至 5 月 24 日舉行，不料疫情第二輪搶在我們前面又一次發生了！

我通過策劃這個行為藝術節，不僅可以和久別的行為藝術家老朋友溝通，而且還認識了許多新的年輕的台灣行為藝術家朋友們，這是最令人開心的事！起初計劃

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The idea of the Pure Land Art Festival came into being at the end of April 2021. At that time, as the epidemic was still burning everywhere in the world, Taiwan may be considered the only pure place because the government managed the crisis properly and its people unanimously responded to wearing masks and maintaining anti-epidemic measures such as physical distancing. These have achieved remarkable results and attracted the attention of the world. It can be said that it is the first region in the world to control the epidemic, and it also became the most desirable and enviable country in the world. People were the first to return to their normal life as in the past, and they can go out and enjoy the sun and nature. Everything is very beautiful. I came to Taiwan at exactly this time. I think that only here in the world can a live art festival be realized, and a long-lost performance art can take place on the spot. Undoubtedly, this is the spiritual food that is most needed for all human beings who have been locked down and immersed in sorrow for a long time. As a result, my old friend the poet Bei Ling and I curated the Pure Land Performance Art Festival in Taipei.

The Pure Land Performance Art Festival was originally scheduled to be held from May 21 to May 24. Unexpectedly, the second outbreak of the epidemic happened again!

By curating this performance art festival, I will not only communicate with long-missed performance artists and old friends, but also get to know many new and young Taiwanese performance artist friends. This is most exciting! In the performance art festival originally planned to be launched in May, artists participated in unpaid volunteer roles without any funding. Most of them were young artists. The feeling of rejuvenation regardless

在 5 月發動的行為藝術節，在沒有任何經費的情況下，藝術家們以無酬志願的方式參與，這其中大都是年輕的藝術家，大家都是一心為藝術，為行為藝術能在台灣振興而不計得失，踴躍加入，這讓我很感動。只是天有不測風雲，第二次疫情突然襲來，疫情警告為三級，一切都停擺了，我們的計劃也只能推遲向後。儘管不能如期執行，我們還是在極積爭取，因勢利導，利用網絡途徑交流，建立了淨土行為藝術群，並以酸屋為核心成立了專案工作小組，並利用空檔的時間，齊心協力向台灣藝術機構申報經費支助，出乎意料的是，我們的「淨土」藝術項目意外的獲得了 2021 年國藝會的支助，這無疑給了我們極大的鼓舞。

淨土藝術節歷經周折，最終能在 2021 年底實現，不能不說是幸運的一件事。

我們在幾次文書往來中，和開過幾次「淨土」視頻會議後，我發現這些參加「淨土」的年輕藝術家都是很有個性和善於思索的人。是非常有素質的新一代藝術人才，非常值得信賴和值得期待。這讓我不僅聯想到在今年東京奧運會為台灣爭奪榮譽的那些摧人淚下的年輕英雄們。只不過他們是在藝術行業，從事當代藝術中的先鋒藝術——行為藝術，是在另一個別開生面的文化領域中，在沒有掌聲，沒有酬賞的情況下，他們在為奮鬥目標而努力，但是他們同樣也會讓人們記得起台灣！我相信這些人的堅強意志和優秀品質是同出一爐的，他們都是 Made in Taiwan! …… 或許人們仍然銘記，從台灣出來的「以一年為期」的行為藝術家，被認為是當今世界藝術史上最頂級的行為藝術家謝德慶連續四年在紐約創作了 4 件舉世無

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of gains and losses, with so many rushing to join, touched me so. It's just that with the unexpected circumstances, the second epidemic that suddenly hit, the epidemic warning was level three, and everything was suspended with our plan postponed and pushed further. Although we couldn't implement it as scheduled, we were still striving for it, taking advantage of the situation, using the Internet to communicate, and established a Pure Land performance art group. We set up a special work group with ACID House as the core, and used the free time to make concerted efforts to promote Taiwanese art. The agency declared funding support. Unexpectedly, our "Pure Land" art project received support from the National Arts Committee in 2021, which undoubtedly gave us great encouragement.

The Pure Land Art Festival has gone through many twists and turns, and will finally be realized by the end of 2021. It cannot be said enough that it is a lucky thing.

After several exchanges of paperwork and video conferences, I found that these young artists participating in the "Pure Land" are very personal and thoughtful people. They are a very qualified new generation of artistic talents, trustworthy and worth looking forward to. This reminds me of the tearful young heroes who competed for Taiwan's honor at the Tokyo Olympics this year. It's just that they are in the art industry and they are engaged in avant-garde art in contemporary art-performance art. It is another unique cultural field. In the absence of applause and reward, they were working hard for their goals, but they will also remind people of Taiwan! I believe that the strong will and excellent qualities of these people are the same. They are all Made in Taiwan! Maybe people still remember that the "one-year" performance artist Tehching Hsieh, who comes from Taiwan is considered in the world today as top performance artist in art history, and has created four unparalleled masterpieces in New York for four consecutive years, using human

雙的大作，以人類的意志力伴隨時間與空間渡過的行為過程。從而讓台灣聞名於世，讓舉世罕見只有台灣人才做得到的，令人類震驚的以人的意志向生存極限的挑戰！

「淨土」行為藝術節經過波折最終如願以償，充分證明了面對凶猛疫情肆虐下，台灣人是不可戰勝的！台灣在理性和團結的努力下，一次又一次地控制和戰勝了疫情，從9月到10月以來，連續傳來幾日染疫歸零的成績，同時台灣也發展製造了自己的疫苗，疫苗施打量迅速提高，台灣以實際的作為，漸漸又贏回了在國際世界的好聲譽，台灣再一次有力地捍衛了這塊「淨土」。我們行為藝術家也伴隨著這樣一個大局，在台灣實現這個讓全世界當代藝術界關注的——「淨土」台灣行為藝術節 2021。

讓我們再回到策展初衷：保持靜默，淨土，與邪惡拉開距離。
自我完善，不受束縛，抵禦汙濁，戰勝病毒。
不斷更新，唱響生命之歌！
神聖的淨土……

策展人蔡青 2021.10.3 於 NTU 新加坡

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willpower to accompany the process of performance through time and space. With this, Taiwan is famous in the world, and it is indeed rare that only Taiwanese can do it. It is shocking to challenge the limit of survival with human willpower!

The "Pure Land" Performance Art Festival finally got its wish after twists and turns, showing that Taiwanese are invincible in the face of a fierce epidemic! With rational and united efforts, Taiwan has controlled and defeated the epidemic time and time again. From September to October, the infection has returned to zero for several consecutive days. At the same time, Taiwan has also developed its own vaccine, and the vaccine has been administered rapidly. With this improvement, Taiwan has gradually recovered its good reputation in the international world with actual deeds, and Taiwanese once again vigorously defended this "pure land." Our performance artists are also accompanied by this overall situation to realize the 2021 "Pure Land" Taiwan Performance Art Festival, which has attracted the attention of contemporary art circles all over the world.

Let us return to the original intention of curation: keep still, pure land, and distance ourselves from evil. Self-improving, unfettered, resisting pollution, and defeating viruses. Constantly updating each other, and singing the song of life!

The sacred pure land--

Curator Cai Qing. Oct 3, 2021 at NTU Singapore

Special thanks to Ms. Kaye Oyek who proofread the English of this article

關於我們的「淨土」

About Our "Pure Land"

這是一次真正的跨界，也是文學介入和行為藝術首次「發生關係」。作為 2003 年臺北國際書展特約策展人和 2015 年臺北國際作家週策劃人，曾經讓不可能成為可能，使得受邀主賓均在當年活動期間受邀走入總統府和市長室，讓總統和市長聆教。

2021 年，我獲臺灣榮譽永久居留權- 梅花卡之年，我受行為藝術家老友蔡青之邀，以我的再生之地、新的家- 烏來原住民區為主場地，策劃烏來歷史上的首次行為藝術節，我規劃了主要的行為藝術發生場域及路線演進。終於，它將在歲末，以臺灣行為藝術家的現場展示，讓烏來這塊臺灣最大的淨土，以充沛的生命力呈現。

協同策展人：貝嶺

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Curatorial testimonials This is a real crossover, and it is also the first time that literary intervention and performance art "have a relationship." As the special curator of the 2003 Taipei International Book Fair and the curator of the 2015 Taipei International Writers Week, once made the impossible possible. All invited guests of honor were invited to enter the presidential palace and the mayor's office during the event that year, so that the president and the mayor to listen us. In 2021, I won the honorary permanent residency in Taiwan the year of the plum blossom card. I was invited by my old friend performance artist Cai Qing to co-curate live art festival and use my rebirth and new home in the Wulai aboriginal area as the main venue to plan the history of Wulai. For the first performance art festival, I planned the main performance art scene and route evolution. Finally, at the end of the year, it will be displayed on the spot by Taiwanese performance artists, allowing Wulai to come to this piece of Taiwan's largest pure land and present them with abundant vitality.

Co-curator: Belling

關於我們的「淨土」

About Our "Pure Land"

酸屋在尚未成團前，許多朋友便一起於 2013 年組織《此人無照行動》，自此開始我們以永和老屋為基地，便經常應用行為藝術概念相關的展 / 演構成形式來進行計畫性創作。2018 年團隊立案前期至今，也分別與多位不同策展人、藝術家及單位合作，策劃及發展了多樣的行為藝術作品及講座活動。而今年 2021，直接以籌辦「行為藝術節」的名義與方向來構成計劃則是頭一次。

在本次策劃及執行的過程中，對於酸屋內部工作團體來說，也是一場非常重要而困難的試煉。除了是因為疫情關係受到了很多執行的限制，在世代與經驗認知的差異上，整個參與群體也常常發生誤會及矛盾。但不論如何，在多方的期盼與協調下，工作小組仍然彼此分擔責任，逐步地完成籌備與執行的任務，對我而言，這也是在藝術呈現背後所體現出更重要的一件事情。

- 6 回到酸屋在臺灣舉辦行為藝術節的背景脈絡上，除了感謝參與本次計畫的所有國內外藝術家、協辦單位、贊助單位、學術顧問及兩位策展人外，也感謝那些曾經影響我們在行為藝術脈絡上思辨，曾關心及支持我們的師長與臺灣藝文界前輩們，如：王墨林、瓦旦塢瑪、阿道·巴辣夫·冉而山、林經寰、林人中、吳宜樺、吳思鋒、吳俊輝、姚瑞中、姚立群、陳永賢、許灝月、黃純真、葉育君、廖銘和、鄭宜蘋等人，感謝各位提攜晚輩的良善以及在藝術領域中的研究或實踐精神。

最後，「淨土」若作為一個動詞，想必是一個自古以來的未竟之戰。期盼本行為藝術節能多少在此意志中，種下幾朵美麗的真實。

酸屋團隊召集人：陳孝齊 Nov.2021

Before we started ACID House, the art collective, we've organized "No license Action" way back in 2013. Since then, we've been basing ourselves in an old house in Yong-he, presenting performance art projects in the form of exhibitions/performances. In the years preceding our collective's official launch in 2018, up until now, we've also worked individually with many different curators, artists, and organizations to develop /curate various performance art works and forum. This year (2021), it is our first time to start an art project in the name and in the direction of a "performance arts festival."

To the members of our collective, the curation and execution of this festival was an exceptionally important and grueling challenge. Aside from limitations imposed by the pandemic, as well as differences created by generation gaps and differing life experiences, misunderstandings and clashes would also often occur within participating groups. Yet against all odds, and under the cooperation of many parties, we continued to share and shoulder the responsibilities to its gradual completion. This, to me, manifests itself as something more than the artistic presentation itself.

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Returning to the context of ACID House hosting a performance art festival in Taiwan, aside from thanking all participating Taiwanese and international artists, co-organizers, sponsors, academic advisors and two curators, we also deeply thank our teachers and seniors in Taiwan's arts and humanities circle, who influenced our philosophy on performance art, and who cared for us and supported us. Such as: Molin WANG, Watan Wuma, Adaw Palaf Langasan, Vaga LIN, River LIN, Yi-Hua WU, Sih-Fong WU, Wieland WU, Jui-Chung YAO, Lee Chun YAO, Yung-Hsien CHEN, Ching-Yueh HSU, Chun-Chen HUANG, YuJun YE, Dino, Betty Apple, etc. Thank you for your kindness in taking care of the younger generation, and thank you for your research and praxis in the arts realm.

Finally, if "Jingtǔ" (淨土, meaning pure land) is used as a verb, it must be an unfinished battle since ancient times. I hope that this performance art festival can plant some flowers of truth in the name of that will.

Convenor of ACID House Team: Siao-Chi CHEN Nov. 2021

關於我們的「淨土」

About Our "Pure Land"

在 2021 年 4 月份時透過葉子啓老師的引介，接受到蔡青策展人的邀約，而以藝術家的身份加入『淨土 - 行為藝術節』。結識了許多在行為藝術創作上耕耘許久的老朋友與新朋友。因為疫情的影響而讓活動延遲到 12 月才得以舉辦，但也因為更長的準備時間，讓酸屋成為藝術節的主辦單位並申請到政府的經費讓藝術節能有更多資源去籌備。而我也因此從單純藝術家的身份轉變成多重的身份，包括酸屋團隊的負責人、行政、視覺設計與宣傳、經費核銷統籌等等…當然依然包括著我是一名將會在藝術節進行發表的藝術家。雖然更加忙碌但也從跟各位策展人與前輩、酸屋的成員一起共事中更深入的了解並挖掘「淨土」的各種層面意識形態與政治角力的樣貌。

在創作層面上我仍以一個藝術家的態度去吸收與消化這一切。無論是過程中任何正能量與負能量都使我不斷的重新反思「淨土」的意義，也讓我在身兼多職的狀態下從更多元的視角重新看待「淨土」。「淨土」對我而言不再只是指涉純淨的大地與自然，而是一個動詞。乾淨與髒亂；純淨與混亂，都是相對且比較出來的。我們都求好心切去追求純淨的那一邊，但在這個不斷變動與混亂的世界局勢中，也許誠信才是追求淨化之土地的最佳手段。誠信也是我個人認為在創作上最重要的事情之一。我們因藝術而聚，就該拿出自身對於誠信的態度與堅持，才能應無所住而生其心，擺脫掉身心上的髒亂而一起攜手到達我們心中的「淨土」。

酸屋團隊負責人：李敏如 Nov.2021

In April 2021, through the introduction of Tzu-Chi Yeh, she was invited by curator Cai Qing to join the "Pure Land - Performance Art Festival" as an artist. I met many old friends and new friends who have been working on performance art for a long time. Due to the epidemic, the event was delayed until December, but because of the longer preparation time, ACID House became the organizer of the festival and applied for government funding so that the festival could have more resources to prepare. As a result, I have changed from being a simple artist to a multi-faceted person, including being in team leaders of the ACID House, administration, visual design and promotion, funding and coordination, etc... and of course, I am still an artist who will be presenting at the festival. Although I have been busier, I have also learned more about the various aspects of the Pure Land ideology and political struggles from working with the curators, predecessors, and members of the ACID House. 9

I am still absorbing and digesting all of this with the attitude of an artist. Both positive and negative energies in the process have made me rethink the meaning of "Pure Land" and allow me to see "Pure Land" from a more diversified perspective while working in multiple roles. For me, "Pure Land" is no longer just about pure earth and nature, but a verb. Clean and dirty, pure and chaotic, are relative and comparative. We are all eager to pursue the pure side, but in this ever-changing and chaotic world situation, perhaps integrity is the best means to pursue the land of purification. Integrity is also one of the most important things in my personal view of creation. As we gather for art, we should show our attitude and insistence on honesty, should not abide in an object and give rise to thoughts, so that we can be free from all the chaos in our minds and bodies and join hands to reach the "Pure Land" in our hearts.

Team leaders of the ACID House : Min-Ju Lee Nov. 2021

關於我們的「淨土」

About Our "Pure Land"

「淨土 - 行為藝術節」在全球新冠狀病毒 (Covid-19) 的襲擊下，自今年五月籌備以來歷經數次協調與溝通，終能順利圓滿，在此特別感謝所有參與者及工作夥伴。

關於展演主題，「淨土」可謂淨身的「淨化之地」，也是那昇華後的自省狀態，一方面回應在全球疫情的反撲下，人類如何與大自然的共生相處？以及如何重新思考「著陸」(down to earth) 的過去與未來？另一方面通過行為藝術創作與論壇的雙重實踐，試圖在後疫情的時空場域下，展開對於土地的環境關懷、文史反省與藝術創造。

10 若追溯「行為藝術節」的發展，首先必須提及德國藝術家 Boris Niesnoly，1985 年他與 N. Klassen、Z. Warpechowski、R. Marek、R. Ingold、R. Samens 等國際藝術家共同成立了「黑市國際」(Black Market International) 工作小組，每隔幾年遊牧於各地城市間，以個人和集體的現場行為 (live performance) 作為展演實踐方法，其影響國際行為藝術節的展演模式至今。另外，日本藝術家霜田誠二 (Seiji Shimoda) 於 1993 年創立的「日本國際行為藝術節」(NIPAF, Nippon International Performance Art Festival)，並於 1996 年創立「日本亞洲行為藝術節」(NIPAF-Asia)，幾乎每年持續透過國際性藝術家們以身體 (body-based) 和現場行為的方式來展現對生命與藝術的總體關懷，至今已分別舉辦 25 屆 NIPAF 和 20 屆 NIPAF-Asia，是日本和亞洲最為重要和活躍的國際行為藝術節之一。

回看台灣，1991 年由藝術家王墨林成立於台北的身體氣象館，並於隔年策劃「身體與歷史：表演藝術祭」，雖非以「行為藝術」為名，卻實質以身體行為的國際交流活動作展開。爾後隨著 2002 年霜田誠二在台灣舉辦「第一屆行為藝術工作坊」的推波下，促使王墨林與霜田於 2003 年共同策劃的「台北國際行為藝術節」(TIPAF)。同時影響南部阿川行為群的葉子啓，以及北部水田部落工作室的瓦旦瑪瑪；他們從 2004 年起各自舉辦多場行為藝術工作坊與國際行為藝術節。另外，花蓮冉而山劇場為首的阿道·巴辣夫·冉而山自 2019 年也開始策劃「冉而山國際行為藝術節」至今。行為藝術節自 21 世紀以來已有越來越多的藝術家與策展人投入，可以洞見行為藝術節在台灣當代藝術的新視野。因此，本次計畫我們企圖在這條藝術史的河流上，展開一場重返「淨土」的藝術行動，透過游擊式的身體操演 (performativity) 為方法，以藝術家的移動現地製作 (moving site-specific) 為展開，拓樸出土地與環境的身體美學。

計畫主持人：陳冠穎 Nov.2021

The "Pure Land - Performance Art Festival" has been under the attack of the global new coronavirus (Covid-19) since May this year, and after several rounds of coordination and communication, it has finally been successfully completed.

The theme of the exhibition is "Pure Land", which is the "place of purification" of the body and the state of self-reflection after sublimation, responding to the global epidemic and how to live with nature. How to rethink the past and future of "down to earth"? On the other hand, through practice of performance art creation and forum, the festival attempts to develop environmental care, literary and historical reflection and artistic creation for the land in the post-epidemic space and time.

If we trace the development of the Performance Art Festival, we must first mention the German artist Boris Niesnoly, who established the Black Market International working group with international artists such as N. Klassen, Z. Warpechowski, R. Marek, R. Ingold, and R. Samens in 1985. The Black Market International working group, which travels from city to city every few years, uses individual and collective live performance as a method of exhibition practice, and has influenced the exhibition mode of international performance festivals to this day. In addition, Japanese artist Seiji Shimoda founded the NIPAF (Nippon International Performance Art Festival) in 1993 and the NIPAF-Asia (Japan Performance Art Festival) in 1996, and had been held 25 and 20 times, respectively. NIPAF-Asia is one of the most important and active international performance art festival in Japan and Asia, which have been held almost every year through the body-based and live performance of international artists.

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In Taiwan, the Body Phase Studio was founded by artist Mo-lin Wang in 1991. And in the following year, he organized "Body and History: Performing Arts Festival", which was not titled as "performance art", but was actually an international exchange event of performance. In 2002, Seiji Shimoda organized the "Performance Art Workshop", which led to the Taipei International Performance Art Festival (TIPAF), organized by Mo-Lin Wang and Seiji in 2003. They have also influenced Tzu-chi Yeh of the ArTrend Performance Group and Wadan Wuma of the Hbun-Rangay Studio; they have held several performance art workshops and international performance art festivals since 2004. In addition, Langasan Theatre, led by Adaw Palaf Langasan, has been organizing the Langasan International Performance Art Festival since 2019. Since the 21st century, more and more artists and curators have been involved in the festival, which provides insight into the new vision of performance art festivals in contemporary art in Taiwan. Therefore, in this project, we attempt to start an artistic action of returning to the "pure land" in this river of art history. Through the method of guerrilla-style performativity and the moving site-specific production of the artists, to develop physical aesthetics of the land and the environment.



淨土_行為藝術論壇
PureLand_Performance Art Forum

12.03

13:00-17:00

開門見山的「淨土」論壇

Straightforward "Pure Land" Theoretical seminar

作為「淨土」行為藝術節的發端，在台灣師大環境研究所舉辦的別開生面的論壇，一方面做為全體參展藝術家的集結地點，同時有圍繞著我們項目的主題「淨土」的連環性的學術發言和講座。首先我們會請環境研究所所長方偉達先生致辭，這個是非常有特殊意義的。方先生在他長期堅持的領域——「環境保護和研發」上卓有成績，這對我們本次行為藝術節的議題發生直接的關聯。接著會由「淨土」行為藝術節策展人蔡青介紹他從 2014 年至今舉辦的歷屆現場藝術節經歷和分析目前全球行為藝術的狀況。再由台灣行為藝術家、行為藝術節策展人葉子啓介紹她在地組織阿川行為群和舉辦的幾屆成績顯著的行為藝術活動。曾經長期居住在法國和德國的藝術家丁麗萍從行為藝術的哲學和詩意方面展開敘述。年輕的行為藝術家、本屆現場藝術節統籌人、在讀藝術博士陳冠穎對新時代的台灣行為藝術實踐進一步作梳理。接著年輕的行為藝術家，酸屋主持人之一的陳孝齊，介紹酸屋的運作方式，並提出對另類和替代空間的有關見解。最後由淨土藝術節發起人之一的著名詩人貝嶺先生談文學與行為藝術的跨越與建構。我們也留下一些給其他藝術家和參會者自由提問和補充發言的時間安排。由此可見，這場論壇內容之豐富和視野之寬闊令人矚目！另外，這場開門見山的藝術論壇，對於行為藝術家創造的理解，尤其是對前來關注本次活動的人們，是一個明確透澈的指導和關鍵。我們在藝術節行動之前就開始了學術性的討論與交流，無疑為這場獨特的「淨土」，增強了更加學術性的承上啟下的色調。而由此，行為藝術家將逐一展開創作，在接下來的幾天中持續地依次實施每位行為藝術家的現場作品，呈現出「淨土」行為藝術的全貌！

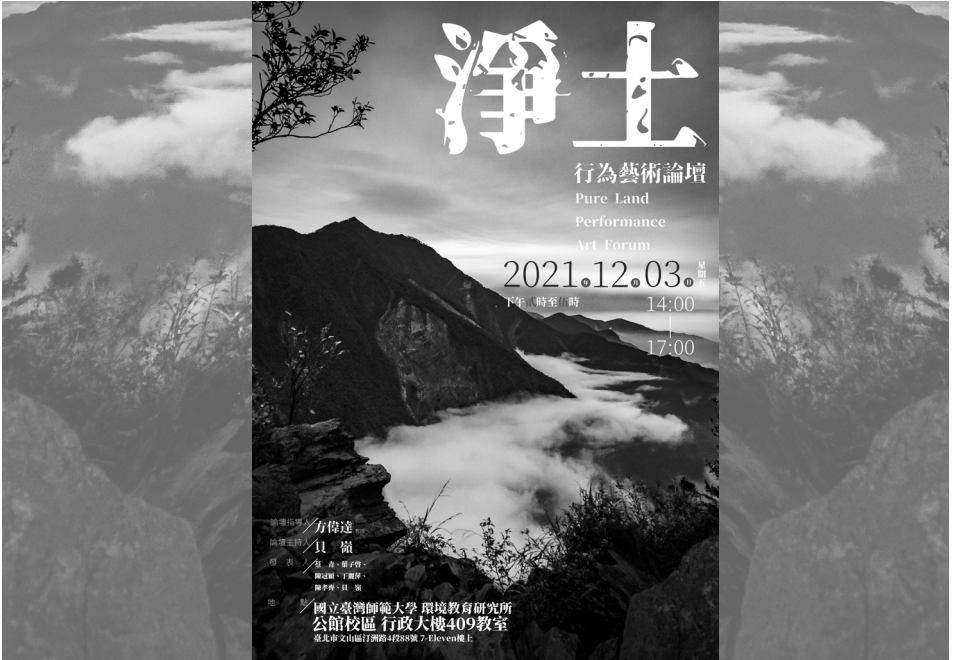
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——「淨土」策展人蔡青 2021.10

14 With the beginning of the "Pure Land" performance art festival, a special seminar held at the Environmental Research Institute of Taiwan Normal University, on the one hand, serves as a gathering place for all participating artists, and at the same time has a series of links around the theme of our project "Pure Land". We will have theoretical speeches and reports. First of all, we will invite Mr. Fang Weida, director of the Institute of Environmental Research Institute, to give a speech. This is very meaningful. Mr. Fang has made outstanding achievements in the field he has pursued for a long time—"environmental protection and research and development", which is directly related to the topics of our performance art festival. Then Cai Qing, the curator of the "Pure Land" Performance Art Festival, will introduce his experience of previous live art festivals held since 2014 and analyze the current global performance art situation. Next is Yeh Tzu-Chi, Taiwan's performance artist and performance art festival curator, to introduce her local organization of the ArTrend Performance Group and several performance art activities with outstanding achievements. Ting Liping, artist who lived and worked in France and Germany for long term, present her Art Action perspective with "Sound Poetry& Poetry Action". The young performance artist, the coordinator of this live art festival, and Ph.D. student Chen Guanying will further rationalize the practice of Taiwanese performance art in the new era. Then, a young performance artist, Chen Xiaoqi, one of the hosts of ACID House, will tell us about the modes of operation of ACID House, and put forward relevant insights about non-profit and alternative spaces. Finally, the famous poet Bei Ling, one of the initiators of the Pure Land Art Festival, will talk about crossing literature and performance art. We also leave some time arrangements for other artists and participants to freely ask questions and make supplementary speeches. It can be seen that the rich content and broad vision of this theoretical conference are eye-catching! In addition, this straightforward art seminar is a clear guide and key to the understanding of performance artists' creation, especially for those who come to pay attention to this event. We started theoretical discussions and exchanges before the art festival, which undoubtedly enhanced this unique festival and enhanced a more theoretical link between the past and the future. As a result, performance artists will start their creations one by one, and continue to implement each performance artist's on-site works in the next few days, presenting the full picture of "Pure Land" Perform art!

—Cai Qing, Curator of "Pure Land" 2021.10

Special thanks to Ms. Kaye Oyek who proofread the English of this article



時間：2021/12/03(五) 下午 13:00-17:00

地點：國立臺灣師範大學環境教育所
學術指導：方偉達 | 論壇主持人：貝嶺

Time:2021/12/03 13:00-17:00

Venue:Graduate Institute of Environmental Education, NTNU
Theoretical Support:Wei-Da Fang | Forum Host:Bei Ling

- 蔡青「近期的行為藝術與文獻寫作」
- 葉子啓「行為與詩兩三事」
- 陳冠穎「在《台灣行為藝術檔案(1978-2004)》之前、之後或之外」
- 丁麗萍「聲音詩 & 詩歌行動」
- 陳孝齊「行為藝術的策劃與擴延」
- 貝嶺「行為藝術與文學的互置- 對話貝嶺」

- Cai Qing "Recent Performance Art and Document Writing"
- Tzu-Chi Yeh "Something About Performance and Poetry"
- Kuan-Ying Chen "Before, after, or beyond "Taiwan Performance Art Archives (1978-2004)"
- Li-Ping Ting "Sound Poetry & Action Poetry (Poésie Sonore & Poésie Action)"
- Siao-Chi Chen "The Curating and Extending of Performance Art"
- Beiling "Performance Art and Literature-Dialogue with Belling"

國際行為錄像映演

International Performance Video Screening

12:03

19:00-21:00

酸屋公寓7號 Acid house No.7



酸屋公寓10號 Acid house No.10



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A

- OMINOUS
- My lockdown story
- Sacrifice
- Good Man Hands
- Fuck the Coup
- Chopping Board

B

- The Doctor
- Cheek to the Masks
- Strong
- Potatoes
- Living on the Edge-Utopian Land

C

外掛放映 External Screening

- 瓦旦鳩瑪 Watan Wuma
- 曾啓明 Chi-Ming Tseng

時間：2021/12/3(五) 19:00-21:00

地點：酸屋公寓 (新北市永和區永和路二段 52 巷 4 弄 7 號 & 10 號)

映後座談主持：蔡青、陳冠穎

Time : 2021/12/3 19:00-21:00

Venue : ACID House (No.7 & 10, Aly. 4, Ln. 52, Sec. 2, Yonghe Rd., Yonghe Dist., New Taipei City 234, Taiwan)

Post-screening panel moderator : Cai Qing, Kuan-Ying Chen

在「淨土」現場藝術節，我們在台北新銳藝術空間酸屋安排了一場國際行為藝術家的錄像藝術作品專題展。藝術家們都來自亞洲的幾個不同國家，有時下深為關注的為民主和反軍管獨裁者以血抗爭的緬甸藝術家 Aye Ko 的作品。也有特別邀請來自重災情的印度藝術家 Dimple B Shah，她精心製作了她的行為藝術錄像作品。還有來自新加坡的藝術家 Eve Tan 專門為淨土創作的作品，她選擇在新加坡一處曾經為保護植物豐富多樣性而引起激烈討論的林區拍攝他的作品「砧板」。與此同時，我們還呈現了來自世界各地不同地區的藝術家，參展的有德國藝術家、以色列藝術家和墨西哥藝術家等的影視作品。以點帶面，我們試圖將全球範圍內當下人類特殊境遇下的，展現出藝術家對於“自然”、“民主與自由”的嚮往和對於在精神上和自然中對「淨土」的聯想與反思。

儘管新冠疫情在全球仍然不停地蔓延，它阻斷了人們正常的來往和交流，也正因此在這次「淨土」現場藝術中無法邀請國際藝術家親臨表演，但是，我們利用網絡的便捷保持與外界的溝通。通過網絡和視頻，仍然可以同世界各國的藝術家交流和分享。而這次國際藝術家以錄像作品加入到我們「淨土」的活動中，同時與我們分享「淨土」的精神境界。由於國際藝術家的加入，讓我們的藝術節視野更加開闊，如同錦上添花，攜手共創行為藝術領域中一道奇麗風景。也正因為這樣，這場在酸屋展示的國際藝術家的錄像單元更顯珍貴！

——「淨土」策展人蔡青 2021.10

In the "Pure Land" Live Art Festival, we arranged a special exhibition of video art works by international performance artists in the ACID House of Taipei art space. The artists come from several different countries in Asia, paying close attention to the works of Burmese artist Aye Ko who fought with blood for democracy and anti-army dictators. There is also a special invitation to Dimple B Shah, an Indian artist from the worst disaster situation, who has carefully produced her performance art video works. There is also a new work created by Singaporean artist Eve Tan specifically for Pure Land. She chose to shoot her work "Chopping Board" in a forest area in Singapore that has caused intense discussion to protect the rich diversity of plants. At the same time, we also presented artists from different regions around the world, and exhibited video works by German, Israeli, and Mexican artists. From a particular point of view, we try to show the artist's yearning for "nature", "democracy and freedom" and the association and reflection of "pure land" spiritually and in nature under the special circumstances of human beings on a global scale. 19

Although the new Coronavirus epidemic is still spreading around the world, it has blocked people's normal exchanges and contact. It is precisely because of this that international artists cannot be invited to perform in person in this "Pure Land" event. However, we use the convenience of the Internet to maintain communication with the outside world. Through the use of the Internet and performance video, you can still communicate and share with artists from all over the world. This time, international artists joined our "Pure Land" activities with video works, and at the same time shared with us the spiritual realm of "Pure Land". Thanks to the participation of international artists, our art festival has a wider field of vision, just like icing on the cake, working together to create a wonderful scenery in the field of performance art. It is precisely because of this that the video unit of international artists exhibited in ACID House is even more precious!

——Cai Qing, Curator of "Pure Land" 2021.10

Special thanks to Ms. Kaye Oyek who proofread the English of this article

出生於波蘭的 Wrzesnia，常駐倫敦和柏林。柏林藝術大學 / 德國。作為行為藝術家和跨學科概念在藝術家，作品呼籲社會政治寬容、接受人權和性自決自由。在主題上，作品關注性別和性。以自由、寬容觀念以及打破陰道禁忌，倡議是婦女的權利以及性自決和變性的權利。

born in Wrzesnia in Poland, based London and Berlin. Graduate Art University of Berlin /Germany. Working as performance artist and interdisciplinary conceptual artist made actions in public space, costumes, sculptures, drawings, video, text, lectures. Alexandra Holownia feminstic works calls for socio-political tolerance, acceptance of human rights and freedom of sexual self-determination.



The Doctor, 2021 , video, 4m27s

本作行為展演呈現了一個想要治愈自然的人。醫生（我）戴著蜘蛛俠面具，怕被社會認出來。醫生想幫助但意識到幾乎沒有人真正關心改善不斷變化的氣候條件。與流行病和病毒作鬥爭，就是在與限制人權作鬥爭。行為以醫生倒下而告終，不幸的是，他無法獨自克服障礙。

The Doctor performance presents a person who wants to heal nature. The Doctor (me) is wearing a Spiderman mask, because of afraid be identificate by the society. The Doctor want to help but realize that hardly anyone really cares about improving the changing climatic conditions. And the fight against the pandemic and the virus is a fight against the limitation of human rights. The performance ends with the fall of the doctor, who unfortunately cannot overcome the obstacles alone.

作為藝術人物亞歷山德拉·弗萊 (Alexandra Fly) 在行為表演《面對面頰》中再現了與全球 COVID 19 病毒相關的氣候。她穿著無菌的白色工作服，在自己的流行雕塑的頭上戴上外科口罩。它強調與隔離、減少接觸和影響藝術家創造力的衛生相關的絕對超現實情況。和諧純潔的形象表達了對幸福世界的嚮往。

Alexandra Holownia as a artistic figure Alexandra Fly in the performance Cheek to the Masks recreates the climate associated with the global COVID 19 virus. Dressed in sterile white coveralls, she puts on surgical masks on the heads of own pop sculptures. It emphasizes the absolut surreal situation related to the isolation, reducated of contacts and hygiene influencing the creativity of artists. Harmony and pure images expresses a longing for a happy world.





Anil Subba

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身兼藝術家、獨立策展人和藝術總監身份，居住在尼泊爾加德滿都。他的作品 範圍包括多樣的藝術形式如：繪畫、裝置、錄像、文學到集體或個人的行為及聲音藝術創作。他以藝術實踐研究自身內在感知。其實驗性和即興創作的傾向與集體性作品，以跨領域藝術實踐出發，企圖產生意想不到的可能性。

Anil Subba Anil Subba is an artist, independent curator and art director based in Kathmandu, Nepal. His work ranges from diverse art forms such as painting, installation, video, literature to collective and individual performance and sound art productions. He investigates his own inner perception through his artistic practice. His experimental and improvisational tendencies and collective works are based on a cross-disciplinary artistic practice that attempts to generate unexpected possibilities.

OMINOUS, 2020, 12m24s

我的目的是創造一種不祥的聲音，讓一個飽受當前政治事件折磨的心靈，讓聆聽者沉浸在記憶、思想和經歷的混亂混亂中。它是示意圖表達的即興片段，用來質疑我們通過對話和知識創造的世界。我依賴於我們對希望和隱喻抽象的渴望。

My intention was to create an ominous sound of a mind suffering from political occurrences of the time being, in which the listener is immersed in disorienting chaos of memories, thoughts, and experiences. It was the improvisational fragments of schematic expressions, which are used to question our making of the world through dialogue and knowledge. I rely on our desires for hope and metaphorical abstraction.

My lockdown story,2020, 15m31s

COVID-19 的全球大流行破壞性傳播已嚴重導致全球範圍內的封鎖，我們無法走出家門。這是我們全人類從未想過的時刻。這一刻給了我們恐懼、快樂、孤獨、沮喪、焦慮、恐慌等等。他們中的一些人利用這段時間作為一種積極的方式，但他們中的一些人沒有。如此多的危機襲擊了世界，比如經濟危機、糧食危機、醫療危機以及越來越多的犯罪……雖然每個房子都有自己的故事，但它會被封鎖或不會被封鎖……但我認為這是非常特別的每個人的瞬間都在同一時間面臨著同樣的時刻。所以每個房子都有自己的故事。而我家也是其中之一，有著自己的故事。

The global pandemic devastating spreading of the COVID-19 has severely caused lockdown worldwide, where we can't get out of the houses. This is the moment that we all human beings never thought. This moment gives us fear, happiness, loneliness, depression, anxiety, panic as so on. Some of them utilize this time as a positive way but some of them not. So many crisis hits the world, like economic crisis, food crisis, medical crisis and also increasing numbers of crimes..... Although every house has their own story weather it will be in lockdown or not....but I think this is the very special moment of every people are facing the same moment at a same time. So as every house have their own stories. And my home is also one of them, who have their own story.

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又名 Dhurba raj sharma 來自尼泊爾的藝術家。從行為藝術中試圖在觀眾觀演下，創造歸屬感。並以對常民生活場域進行表演藝術為主要的情境選擇。他發現行為藝術是所知道 最具表現力和異質性的藝術形式。作為一個跨領域藝術家，同時也是加德滿都「光創意藝術空間」藝術總監，以對土地的關懷探討在地文明及信仰對於生態環境的影響，以詩性創作為出發，融合不同當代藝術表現方式，並積極連結在地社群共創。

Dhurba raj sharma is an artist from Nepal. From performance art, he tries to create a sense of belonging in the audience. His main choice of context is to perform art in the context of ordinary people's lives. He finds performance art to be the most expressive and heterogeneous art form he knows. As a multidisciplinary artist and Artistic Director of Light Creative Art Space in Kathmandu, he explores the impact of local civilizations and beliefs on the ecological environment with a concern for the land, fuses different contemporary artistic expressions with poetic creation, and actively connects local communities in co-creation.

Sacrifice, 2020, 7m43s

虐待動物是我們這個時代最緊迫的問題之一。我們對待動物的方式與我們對待人類同胞的方式沒有什麼不同。談尼泊爾。作為印度教節日的一部分，像 Dashain 和其他儀式一樣，動物被獻祭。Gadhimai 是位於尼泊爾巴拉的一座寺廟。世界上最大的動物祭祀進行的地方。據估計，犧牲期間有 300,000-500,000 只動物被殺死。雄性亞洲水牛（當地稱為“PaaDa”）是供奉女神的首選物種。其他幾種物種，包括雄性山羊 (Khassi/Boka)、雞 (Murga/Kukhura)、鴿子 (Parewa)、鴨子 (Haans) 和一些老鼠 (Moos)，也被殺死。在這個表演中，我用我的身體來比喻動物。在尼泊爾，薑黃和灰燼被用作糊狀物，在切肉之前放入動物體內。我讓觀眾把那個糊狀物塗在我身上，後來我剪了毛，和肉混合給觀眾吃。



Animal abuse is one of the most pressing problems of our times. The way we treat animals is not that different from our treatment of fellow human beings. Talking about Nepal. Animal are sacrificed as part of the Hindu festival like Dashain and other ritual,.. Gadhimai is a temple situated in bara, Nepal. Where the world's biggest animal sacrifice is conducted. It is estimated that 300,000-500000 animals were killed during the period of sacrifice. Male domestic Asian water buffaloes (locally called "PaaDa") are the preferred species to offer to the goddess. Several other species including male goats (Khassi/Boka), chickens (Murga/Kukhura), Pigeons (Parewa), Ducks (Haans) and some rats (Moos), are also killed. In this performance I used my body as metaphor of Animal. In Nepal turmeric and ash is used as paste to put in animal body before cutting for meat. I asked audience to put that paste in my body and later I cut mt hair and mixed with meat and gave to audience to eat..



Anurak Tanyapalit

1992 年出生於泰國帕府，畢業於清邁大學美術系。創作以實驗和研究為基礎的方法在不同的媒體上工作。他的作品曾在個展、XIANG ER 藝術空間、亞洲文化站和 Pong Noi 社區藝術空間展出。他曾在泰國和國際上多次駐留，包括越南 Làng Art Dorm、台灣 XIANG ER 25
Alternative Space、柬埔寨 Sa Sa Art Project 和日本 Koganecho 藝術管理中心。曾邀請台灣 XIANG ER 藝術空間、清邁大學等客座演講及藝術家演講。

Born in 1992 in Phrae, Thailand, she graduated from Chiang Mai University with a degree in Fine Arts. He works in different media with an experimental and research-based approach. His work has been exhibited in solo exhibitions, XIANG ER Art Space, Asian Cultural Station and Pong Noi Community Art Space. He has held numerous residencies in Thailand and internationally, including Làng Art Dorm, Vietnam, XIANG ER Alternative Space, Taiwan, Sa Sa Art Project, Cambodia, and Koganecho Art Management Center, Japan. He has been invited to give guest lectures and artist talks at XIANG ER Art Space in Taiwan and Chiang Mai University.

Good Man Hands , 2016 ,5m20s

在古代信仰中，有對各種手的特徵的預測，例如哲學之手、藝術之手或戰士之手。為什麼沒有跡象表明好人的手部特徵？在這篇文章中，我重新創造了一個好人之手的預言。視頻的畫面是一個穿著童子軍制服的孩子的照片，這是第二個做好事的主題。我正在做手部練習，使手看起來像一個好人的手。

In ancient beliefs, there were predictions of the characteristics of various hands, such as the Philosophic Hand, Artistic Hand, or the Warrior's Hand. Why is there no indication of the hand characteristics of a good person? In this piece, I have recreated the prophecy of the hand of a good man. The image of the video is a picture of a child wearing a boy scout uniform, which is the second subject to do good deeds. I'm doing hand exercises to make the hand look like a good man's hand.



Aye Ko

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於 1963 年出生在緬甸，1988 年後來到仰光藝術社團。他是緬甸的後現代藝術一代之一。1990 年組織「現代藝術 90」藝術展並參加。Aye Ko 早期藝術作品是印象派繪畫。通過與 Maung D 和 Aung Myint 等仰光現代藝術家的接觸也開始創作抽象畫。1994 年創辦「橄欖」畫廊。1996 年後，他對後現代思想產生興趣並從事行為藝術。1999 年參加在泰國曼谷舉行的第二屆「Asia Topia」國際行為藝術節。其後，在香港、澳門、柬埔寨、德國、菲律賓、越南、法國、印度尼西亞、日本和紐約等地創作行為作品，緬甸行為藝術家身份享譽國際。

He was born in Burma in 1963 and came to the Yangon Art Society in 1988. He is one of the post-modern art generation in Myanmar. Aye Ko's early works of art were impressionist paintings. After 1996, he became interested in post-modern thought and became involved in performance art, participating in the second Asia Topia International Performance Art Festival in Bangkok, Thailand in 1999. Since then, he has created performance works in Hong Kong, Macau, Cambodia, Germany, the Philippines, Vietnam, France, Indonesia, Japan and New York, and has gained international fame as a Burmese performance artist.

Fuck the Coup, 2021 , video, 7m17s

作品說明：政變後，我們處處流血，在軍靴下承受巨大的痛苦。我們的未來變得模糊和不確定。這件作品來自我的情感與發生在該國的現實的關係。

Artwork Statement : After the coup, we encounter bloodsheds everywhere and suffer enormous pain under the military boots. Our futures become vague and uncertain. This artwork is from the relation of my emotion to the reality happening in the country.

出生於墨西哥。參展包含 2013 年自由主義者會議於墨西哥、2019 年行為錄像展：骨頭表演哈拉帕表演瓦哈卡、2020 年墨西哥脫臼（策展人：索諾拉）、2020-2021 於中國參展（策展：蔡青）、2021 年錄像展於阿根廷。

Born in Mexico. Exhibitions include the 2013 Libertarians Conference in Mexico, the 2019 Performance Video: Boneheads performing Jalapa Performance Oaxaca, the 2020 Mexican Dislocation (curator: Sonora), the 2020-2021 exhibition in China (curator: Cai Qing), and the 2021 video exhibition in Argentina.



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Strong, 2021 , video, 1m17s

堅強 在這些時候，你必須在身體和心靈上都堅強。有時，我們的內心會出現無法控制的風暴，然後又會平靜下來。我們都有內心的風暴。

Strong In these times you have to be strong in body and mind. Sometimes we have internal storms that can get out of control and then come to a calm. We all have inner storms.

Miray Shinan

1953 年出生於法國，住在海法、神學院畢業生、視覺戲劇學院畢業生，特拉維夫表演舞台合奏團成員約 10 人。創作展覽 30 多年，我還在高中教過藝術和戲劇我的作品曾在倫敦、在聚光燈下的節日、威尼斯雙年展以及整個特拉維夫市和海法市以及全國各地的博物館和畫廊展出。在過去的一年裡，我與藝術家兼策展人蔡青一起參與了國際項目。

Born in France in 1953, living in Haifa, graduate of the seminary, graduate of the School of Visual Theatre, member of a Tel Aviv performance stage ensemble of about 10 people. I have been creating exhibitions for over 30 years, and I have taught art and theater in high school. My work has been exhibited in London, at the Festival of Lights, the Venice Biennale, and in museums and galleries throughout Tel Aviv and Haifa, as well as nationwide. In the past year I have worked on international projects with artist and curator Cai Qing.

Potatoes, 2021 , video Installation, loop

馬鈴薯- 回歸跪拜大地，行為錄像，是純淨的土，我的意思是一個“鬼”，將馬鈴薯（地球的果實）剝皮並將它們散佈在地球上。作為在死後返回地球之前剝離所有身體和精神層的圖像。

- 28 Miray Shinan Video Performance Potatoes- Kneel the fruit of the earth Pure soil I mean a 'ghost' that peels potatoes (the fruit of the earth) and scatters them all over the earth. As an image to peel off all layers of body and spirit before returning to earth after death.



班加羅爾的跨領域藝術家，曾就讀於巴羅達 MS 大學；她的藝術實踐在繪畫、版畫、裝置和行為藝術方面發展。自過去 20 年以來，她一直從事現場行為藝術參與國際行為藝術節和雙年展，包括在蘇黎世、巴黎、慕尼黑、哥德堡、拉各斯、科倫坡和達卡以及印度的許多地方。榮獲的國家和國際贊助及獎項，其中包括 2019 年英國 ROSL 國際駐留項目、2017 年慕尼黑市政公司的維爾布雷塔別墅住宅項目、2014 年印度藝術基金會 560 項目資助、2013 年尼日利亞拉各斯 Afiripforma 國際駐留項目、2009 凡爾賽第一金第七屆雕刻雙年展，2008 印度政府國家獎 (LKA) 等。

A Bangalore-based multidisciplinary artist who studied at MS University, Baroda; her artistic practice has developed in painting, printmaking, installation and performance art. Since the past 20 years, she has been engaged in live performance art participating in international performance art festivals and biennials in Zurich, Paris, Munich, Gothenburg, Lagos, Colombo and Dhaka, as well as in many locations in India. National and international sponsorships and awards include the 2019 ROSL International Residency in the UK, the 2017 Villbreta Villa Residential Project of the Munich City Corporation, the 2014 India Art Foundation 560 Project Grant, the 2013 Afiripforma International Residency in Lagos, Nigeria, the 2009 Versailles First Gold 7th Sculpture Biennale, the 2008 Government of India National Award for Performance Art. Biennale of Versailles 2009, National Award of the Government of India (LKA) 2008, etc.



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Living on the Edge-Utopian Land, 2021 , video, 9m47s

這部作品的構思保留了當前的森林砍伐、城市化、不健康的飲食文化和藝術作品中缺少工藝元素的情況，並針對不同的觀眾我採取了更強大的立場，即宣傳造林和種植食物（城市園藝）的地球和自然戰士吃健康的有機食品，滋養宇宙。收穫並分發給觀眾的“小麥草”小麥被認為是煉金術中的黃金食品之一，因為它與太陽直接相關。小麥是七種聖糧中最受尊敬的，代表著豐收、豐收和重生。金色的植物代表了一個重新進入光明的循環。許多葬禮都包含獻小麥作為儀式的一部分。

This work was conceived keeping in present scenario of Deforestation, urbanization unhealthy food culture and missing element of craft in works of art and targeting varied audiences I take a stronger position as Warrior of Earth and Nature that propagate for Forestation and grow food (urban gardening) and eat healthy organic food and nurture the universe. 'Wheat grass' harvested and distributed to audience Wheat is considered one of golden food in Alchemy since it directly associated with sun. Wheat is the most revered of the Seven Sacred Grains and represents fruitfulness, bounty, and rebirth. the golden plant represented a cycle of resurrection into light again. Many funeral rites contain offerings of wheat as part of the ceremonies.



Chopping Board, 2021, video, 16m16s

砧板 (砧板)

克蘭芝林地森林在當局正在進行生物多樣性影響評估期間被錯誤地清除。新加坡到 2030 年將種植 100 萬棵樹。儘管如此，政府正在清理現有的森林以進行住房重建。砍掉樹並長出新樹更容易。然而，種植一百萬棵樹並不同於養一百萬棵樹。不會有茂密、豐富的森林環境來支持現有的生物多樣性。什麼是自然美？我們是否被星耀樟宜機場和濱海灣花園等人造場所的室內瀑布所蒙蔽？

30 Kranji Woodlands Forest was mistakenly cleared while the authorities were in the midst of biodiversity impact assessments there. Singapore to plant one million trees by 2030. Despite that, the government is clearing the existing forest for housing redevelopment. It's easier to chop off the tree and grow a new tree. However, planting a million trees is not the same as keeping a million trees. There won't be the dense, rich environment of a forest primed to support existing biodiversity. What is nature beauty? Are we blind by the man-made places such indoor waterfall at Jewel Changi Airport and the Garden by the Bay?

Eve Tan

涉足藝術領域已超過二十年，橫跨視覺藝術、戲劇和電影。自從一名學生在第 5 屆 Passage 展覽上展出以來，《售賣》仍然是她對媒體奉獻精神的象徵。此後，她還為無為表演系列 (2018) 創作了《我在崛起》等表演作品，以及在網絡平台以及中國和越南展出的《垃圾皇后》。她的混合媒體作品也曾在 791 博物館 (中國南昌)、國家博物館 (新加坡)、Coda Culture (新加坡)、The Substation (新加坡) 和 Your Mother Gallery (新加坡) 等展覽中展出。作為設計師，她參與了戲劇節，如 0600 (SIFA 2018)、快樂世界 (SilverArts 2018)、垃圾王子 (鄰里藝術) 等專注於佈景設計；為新加坡電影做過服裝造型，如 7 Letters、Blood Ties、Kallang Roar the movie 和 Singapore Dreaming。她還是迪士尼頻道的 Studio Disney 和 Nickelodeon TV 的 U Pick Live 等電視節目的藝術總監。

Eve Tan's involvement in the arts has spanned more than two decades, intersecting visual arts, theatre and film. Engaging with the performance since a student, For Sale, presented at the 5th Passage exhibition Personae remains an icon of her dedication to the medium. Since then, she has also developed performance works such as Still I Rise for the Wu Wei Performance Series (2018), as well Trashy Queen which has been presented online platforms as well as in China and Vietnam. Her mixed media works have also been featured in exhibitions at 791 Museum (Nanchang, China), the National Museum (Singapore), Coda Culture (Singapore), The Substation (Singapore) and Your Mother Gallery (Singapore), amongst others. As a designer, she was involved in theatre festivals, such as 0600 (SIFA 2018), It's a Happy Happy World (SilverArts 2018), The Rubbish Prince (Arts in Your Neighbourhood) focusing on set design; done wardrobe styling for Singapore films, such as 7 Letters, Blood Ties, Kallang Roar the movie and Singapore Dreaming. She was also the art director for television programmes such as Studio Disney on the Disney Channel and U Pick Live on Nickelodeon TV.