



2022.12.06㊦ → 2023.01.29㊧

Opening Hours 09:00 - 17:00

嘉義市立美術館 特展廳

Chiayi Art Museum, Special Gallery

60045嘉義市西區廣寧街101號 No.101, Guangning St., West Dist., Chiayi City

壞交易：Tê及跨境

Bad Deal: Tê and Cross-Border Trade

策展人 | 蔡秉儒

藝術家 | 李奎壁、蔡宗勳、大吉嶺難民自助中心

2022.12.6 (二) - 2023.1.29 (日)

開放時間 | 09:00-17:00 (週一公休)

地點 | 嘉義市立美術館 特展廳 (嘉義市西區廣寧街 101 號)

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在我們面對今日的交易系統以及提出種種對於體制的批判之前，或許可以先從非正規交易系統，以及其背後所創造出的壯闊風景談起。這片風景的誘人之處不僅僅是因為創造者透過異於常人的執著所創造出來通往烏托邦的路徑，同時也因為這片景色足以勾起人們對於「俠盜」的浪漫情懷：18 世紀，英國的走私者創造了幽靈的故事，為躲避高額稅金的非法茶葉貿易提供掩護。走私者的出現也意味著國家之力所形成的商品壟斷機制的破壞。在此之下，非法跨越邊境的貨物移動，與其說是一種挑戰國家公權力的交易，不如說是理想主義者對於既有體制的反抗：試圖破壞國家掌控的「好」交易背後的「壞」交易。

「壞」交易的歷史可能比「好」交易還長，因為「壞」除了意味著彌補體制之下疏漏之外，也有可能因為過於成功而轉變成機構裡的「好」交易，並且成為跨地區連結以及重塑地方認同的起點。茶 (tê)，在歐洲荷蘭文的「Thee」、德文的「Tee」、英文的「Tea」、法文的「Thé」，對應了中國南方茶產區周遭的廣東話以及福建話裡「茶」的發音，並且在地圖上顯示了商品移動到的軌跡，同時，我們也得以一探始自大航海時代的貨物移動路徑。若我們更進一步探究這項貨物在成為商品前，茶樹以及製茶技術在不同帝國間的移動，以及因為移動所打破的關稅保護機制與國家貿易協定，則能夠更輕易地理解十九至二十世紀殖民歷史的面貌。

透過殖民地博覽會以及以形塑或展示世界為主要目的的展覽所遺留下來的檔案，我們不難發現飲茶文化背後所象徵的階級意識與政治角力，藝術家李奎壁從十八世紀英法間著名的走私島嶼澤西島 (Jersey Island) 著手，該島由於其特殊的地理位置以及獨立的經濟制度，直至今日依然擁有著活絡的非正規經濟系統，並且延續了島嶼上商品的走私路徑，連結到 20 世紀初在舊金山、印尼三寶壟殖民地博覽會中的「福爾摩沙茶室」，重現不同年代及系統亟欲前往的烏托邦。

「壞」在此並非指向交易系統自身因為系統設計所產生的「不良」，或是對於其他生態體系所產生的不良影響，相反地，因為「損壞」所帶來的「空缺」正指向了另外一條與之相輔相成的支持系統，用以照顧被遺漏在生產系統外、不具備生產能力的人們。

大吉嶺難民自助中心 (Tibetan Refugee Self-Help Centre) 位於世界知名的茶葉生產地，自 1959 年以來收留了大量逃離家園的難民，自助中心透過傳授傳統工藝技術與販售工藝品，培養難民獨立自主的經濟能力，並且傳承傳統工藝文化。作品「理想之地」邀請了難民中心的工作人員以「理想之地可能的模樣」為題，共同討論並且以傳統地毯工藝織就了其可能的樣貌。

藝術家蔡宗勳的作品則以同樣與大吉嶺位於北回歸線上的嘉義，作為適宜茶樹生長的氣候環境，藉由十九世紀英國東印度公司聘雇的植物學家福鈞 (Robert Fortune · 1812-

1880) 將茶苗盜運出中國的關鍵技術「華德箱」(Wardian case)，克服了繞行好望角時所面對的氣候溫差，並順利運抵綜攬了東方幻想的帝國植物園。華德箱內自成的濕氣與溫度循環系統，為箱內的植物帶來了穩定的臨時性環境，然而作為過度性的載體，卻也只是為了生存所不得不為的權宜方案。對應現今阿里山區茶園因年輕勞動力的流失，而大量引進東南亞外籍勞動力作為主力的現況，蔡宗勳以自身與移工相處的經驗出發，描繪了伴隨商品交易而產生的跨國勞動力移動，在如同華德箱的咫尺生活空間中，將對於未來理想的生活想像投注在交換系統的邊緣之境。

本展覽試圖從「茶」的貿易開始，揉合殖民地經濟作物的歷史、植物與人遷徙時在地表上所遺留的痕跡，以及與茶葉貿易一同興起的其他交換機制，藉三位(組)藝術家的作品討論橫跨時間與空間的經緯度之後，「物」與人所交織並且共同創造的網絡。

壞交易：Tê及跨境

Bad Deal: Tê and Cross-Border Trade

2022.12.6 (Tue) - 2023.1.29 (Sun)

Opening Hours | 09:00 - 17:00 Tue.-Sun. (Closed on Mondays)

Venue | Chiayi Art Museum, Special Gallery (No.101, Guangning St., West Dist., Chiayi City)

Curator | TSAI Ping-Ju

Artists | LI Kuei-Pi, TSAI Tsung-Hsun, Tibetan Refugee Self-Help Centre

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Tibetan Carpet maker team |

Dawa Gyaltzen (ལྷ་བ་རྒྱན་མཚན།)

TashiThundup (བཀྲ་ཤིས་དོན་འགྲུབ།)

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Jhampa Tenzin (བྱམས་པ་བཟུན་འཛིན།)

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Research and Text | Yizai SEAH

Curatorial Statement |

Before dealing with and criticizing the modern-day trading system, we might first begin our discussion with the unofficial trading system, along with the vast landscape it has created. This landscape is intriguing because it points to not only a pathway to the utopia, which has been shaped by the extraordinary persistence of its creators, but also the fact that the landscape is able to awaken people's romantic imagination of the "righteous thief": in the 18th century, British smugglers created ghost stories to provide covers for illegal tea trade and avoiding high taxes. The emergence of smuggling also indicates the destabilization of the monopoly mechanism created by the national power. From this point of view, instead of viewing illegal border-crossing transportation of goods as a form of trade that challenges the public power of a nation, it can be seen as idealists' resistance to existing systems; in other words, the "bad" deal that disrupts the state-controlled "good" deal.

The history of the "bad" deal is probably longer than that of the "good." This is because, in addition to mending the inadequacy of the system, the "bad" deal could be so successful that it eventually becomes institutionalized as the "good" deal, thus serving as a starting point of inter-regional connection and shaping local identity. The word for tea in Cantonese and Fukienese, "tê" (tea), used in the tea production regions in southern China corresponds phonetically to its equivalents in various languages, such as "thee" in Dutch, "Tee" in German, "tea" in English, and "thé" in France, which seems to collectively reveal a route of the spreading tea trade on the global map. Consequently, we are also able to explore how tea as merchandise moved in the Age of Discovery. A further look into the history of how tea trees and tea-making technologies moved among different empires before tea became merchandise, along with how such movement disrupted the mechanism of protective tariffs and national trade agreements, we are able to gain an understanding of the 19th- and 20th-century colonial history.

Through examining archives from colonial expositions and other exhibitions primarily purposed on shaping or displaying the world, we get a glimpse into the class consciousness and political tug-of-war symbolized by the tea-drinking culture. Artist LI Kuei-Pi focuses on Jersey Island, an island located between England and France and was well-known for its history of smuggling during the 18th century. Because of its unique geographical location and independent economic system, the island still possesses a lively unofficial economic system today. The artist continues the island's smuggling route of merchandise, and links it to the "Formosan Tea Room" staged in the early 20th-century colonial expositions in San Francisco and Kota Semarang in Indonesia, representing the

utopias eagerly quested by people in different eras.

The “bad,” in this case, does not refer to the “defects” caused by the systematic design of the trading system, or the harmful influences on other ecological systems. Contrarily, the “absence” unveiled by the “disruption” points to another support system that helps and develops alongside the existing system, which is created to look after those left out of the formal (economic) production system as a way to generate and enhance the value of their products.

The Tibetan Refugee Self-Help Centre at Darjeeling in India is located in the world-famous place of tea production. Since 1959, the center has taken in an enormous amount of refugees who fled their homes. Through teaching them traditional craft techniques and selling handicrafts, the center helps refugees to become financially independent and continue the culture of traditional craft. The project *Shambha-la* invites the staff at the self-help center to conduct discussions based on the topic of “an ideal place,” and weave out the possible look of a utopia using the traditional rug-weaving techniques.

Artist TSAI Tsung-Hsun’s project concentrates on Chiayi, which like Darjeeling is also on the Tropic of Cancer, and has climatic conditions suitable for tea plantation. The work revisits the history of the Wardian case, a key technology used by botanist Robert Fortune (1812-1880) employed by the East Indian Company in the 19th century, who smuggled tea saplings out of China and solved the problem of temperature difference when traveling along the Cape of Good Hope, allowing him to successfully bring the plants back to the imperial botanic garden that was built upon the Western fantasies about the East. The humidity and system of temperature cycle created within the Wardian case provided the plants a stable, albeit temporary, environment. However, as a transitional vehicle, it was a compromise alternative that had to be done so that the plants could survive. The history corresponds to the present-day reality of the tea production region in Alishan: because of the loss of young labor power, Southeastern labor force provided by migrant workers has been introduced extensively. Tsai bases the work on his own experience of spending time with migrant workers, and depicts the movement of transnational labor force that takes place along with the trading of goods. Living in tiny spaces reminiscent of the Wardian case, the migrant workers’ imagination of a better future life is thus projected onto the border of the exchange system.

This exhibition uses the trade of “tea” as a starting point, and brings together the colonial history of economic crops, traces of plant and human migration left on the surface of the earth, as well as other exchange mechanisms emerged concurrently

with tea trade. Through the works by three artists/art groups, the exhibition addresses the networks co-created by “objects” and humans that crosses different space and time.

作品清單 | List of Artworks

藝術家	圖片	作品名稱	媒材	尺寸	年代
李奎壁 LI Kuei-Pi		福爾摩沙茶室 事件 (前傳) Formosa tea house	單頻道錄像 Single Channel Video	25' 26''	2022
蔡宗勳 TSAI Tsung- Hsun		繞圈 Circle Round	木作、地毯、文 字、輸出、紙 張、鉛筆素描 Woodwork, Carpet, Text, Printing, Paper, Drawing	尺寸依場地而 定 Dimensions Variable	2022
大吉嶺難民自 助中心 Tibetan Refugee Self-help centre		理想之地 Shambha-la	毛線、染料 Wool, Dye	251 x 116 cm	2022

策展人介紹 | About Curator

蔡秉儒 TSAI Ping-Ju

1993 年生於臺南。國立臺北教育大學藝術與造形設計學系碩士班藝術理論與評論組。大學就讀國立臺灣藝術大學雕塑學系，從創作轉向至理論研究的過程裡，期許自己有著更為流動的創作管道與更多重的藝術實踐可能。當前關注國族認同與全球跨境移動，涵蓋文化、難民、移工等人議題，曾於嘉義市立美術館特展廳策劃《壞交易：Te 及跨境》(2022)、福利社《方域之外》(2020)、众藝術《內在漂逐》(2020) 等跨國議題展演計畫。

Born in Tainan in 1993, Tsai Ping-Ru is a student of M.F.A Program, Department of Art and Design, National Taipei University of Education. From majoring in metal sculpture during college to now specializing in Art Theory and Critique, the turn implies his expectation to have more flexibility and openness in different forms of creation and multiple art practices. Tsai currently focuses on the subject of identity. He tries to pay close attention to various narratives of individuals' lives under the single correctness of certain value, in order to dig tortuous paths alongside the Avenue of Ideology.

策展經歷

- 2020 「內在漂逐」· 众藝術· 桃園· 臺灣
「方域之外」· 福利社· 臺北· 臺灣
- 2018 「翻掘指南」· 視盟×藝術全青年學校 2018 線上策展徵件計劃· 臺北· 臺灣
- 2017 「無何有鄉」· 台灣當代藝術資料庫線上策展· 臺北· 臺灣

Curating

- 2020 Inside the Outsider, Zone Art, Taoyuan, Taiwan
Beyond Territory, Taipei, Taiwan
- 2018 “Re: Read and Interpretation” , Taipei, Taiwan
- 2017 “Nowhere we meet... - Online Curatorial Project” , Taipei, Taiwan

李奎壁 LI Kuei-Pi

1991 年生於台南，2017 年畢業於台北藝術大學美術學系碩士班，現生活在台北。她的作品關注於跨國移動與勞動經驗，透過改造勞動過程中所產生的物件與介入勞動的過程，轉變商品原所屬的內涵，提出她對於今日物質世界的批判觀點。

她善於運用來自於勞動現場的物件，透過仿造、再製與重新編撰，讓觀眾在作品展示現場落入精心策畫的陷阱當中，成為一名演員，與被展示的對象。同時，透過隱藏在物件中的歷史線索，她試圖將對於生產系統的關心擴延到族群的身分認同上。對她而言，歷史不只是線性串聯的事件，而是生產系統在緩慢的改變過程中所形成的結果，而生產系統的改變也意味著技術與工具的變化，如何將變化納入作品之中，成為作品的一部分，同時讓觀眾的進入完成作品，是她經常思考的。

Li Kuei-Pi was born in Tainan in 1991. She received her MFA from Taipei National University of the Arts in 2017, and currently lives in Taipei. Her work engages in transnational mobility and labor experience, in which she converts objects created from labor and intervenes in the labor process, transforming the meaning of the products to convey her critical viewpoints about the modern material world.

Li specializes in utilizing objects from the site of labor work before employing means of imitation, reproduction and remaking to entrap the audience in her elaborately conceived works, in which the audience become performers as well as part of the exhibited works. Meanwhile, she makes use of historical clues embedded in the objects to include issues related to the identity of different communities in her discussion about production systems. For the artist, history is not simply a string of linearly associated events but the result formed through a gradually changing process of production systems. The changes in the latter also indicate changes in techniques and instruments. Therefore, one of her constant focus is how to incorporate these changes into her creations while involving the audience in the completion of these works.

學歷

- 2017 國立台北藝術大學美創所碩士
- 2013 國立台灣藝術大學雕塑學系

經歷

- 2022 臺南新藝獎
- 2021 高雄獎首獎
- 2019 「話鼓電台」計畫，立方計劃空間，台灣
- 2017 尼夫藝術中心駐村
- 2016 美麗柬埔寨：台柬文化交流計畫
能盛興國際藝術村駐村
- 2015 三芝文化基金會駐村

個展

- 2020 「鑽石島」，瞧夫龍山，台北，台灣
- 2017 「印度製造」，尼夫藝術中心，德里，印度
- 2016 「再見蔣先生」，關係工作室計畫發表，朱銘美術館，台北，台灣
- 2015 「如果有一間書店」，關係工作室計畫發表，伊聖詩私房書櫃，台北，台灣
「早安，三芝」，三芝基金會會館，台北，台灣
「我們哪時才有第一部國產車」，關係工作室計畫發表，十八巷五號藝術空間，台北，台灣

聯展與其他

- 2021 亞洲雙年展錄像計畫「未至之城：回望未來」，國立臺灣美術館，台中，台灣
「文化斡旋」，眾藝術，桃園，台灣
- 2020 「內在漂逐」，眾藝術，桃園，台灣
「方域之外」，福利社，台北，台灣
「超物系」2020 波蘭中介雙年展台灣單元，華沙，波蘭
- 2019 「記憶的構作」，板橋放送所，新北，台灣
「神遊者」，GAG 現代畫廊，德里，印度
- 2018 「最小共存單位」，立方計劃空間，台北，台灣
- 2017 「無何有鄉」，台灣
- 2016 「Re：」，荒原藝術，新北市，台灣
「公共科診間」，能盛興國際藝術村，台南，台灣
- 2015 「陷落當下的恐慌」，自由人藝術空間，台中，台灣
「焦慮的閒情專家」，北藝大地下美術館，台北，台灣
- 2014 台北藝術自由日，華山 1914 文創園區，台北，台灣

2013 「蛤」·北藝大地下美術館·台北·台灣
「他方觀點」·巴爾札克故居·巴黎·法國

Educations

- 2017 M.F.A., Department of Fine Arts, Taipei National University of Arts
- 2013 B.F.A., Department of Sculpture, National Taiwan University of Arts

Experience

- 2022 Next Art Tainan Awards
- 2021 Gold award in Kaohsiung Awards
Online Artist-in-residency program "Twinning Archipelage"
- 2020 Merit award in Taipei Art Awards
- 2019 "Talking Drums Radio" project in The Cube Project Space
- 2017 Artist-in-residency in Niv Art Center
- 2016 Artist of Dance in ASEAN-Kampuchea Sart-Art Exchange Program
between Taiwan and Cambodia
Artist-in-residency in Neng Sheng Xing Factory
- 2015 Artist-in-residency in Sanzhi Culture Foundation

Solo Exhibition

- 2020 "Diamond Island", Look Man Project art space, Taiwan
- 2017 "Made in India", Niv art center, India
- 2016 "Good bye Mr.Jang", Jung Museum, Taiwan
- 2015 "If a Bookstore Could Be..", Escentis Bookcase, Taiwan
"When Can We Have the Ability to Produce our Very First Domestic Car
on Our Own?", NO.5, Ln.18, Art Space, Taiwan

Group Exhibition&others

- 2020 "The System of Hyper-Objects" 2020 Mediations Biennale Polska, Cukry
Praga, Poland
- 2020 "Beyond Territory", FreeS Art Space, Taiwan
- 2019 "Psycho", GAG Moderne Art Gallery, India
- 2018 "Unit of Interdependency", The Cube Project Space, Taiwan
- 2017 "Nowhere we meet", Taiwan
- 2016 "Re : ", Wasteland Art Space, Taiwan
"Division of the Commons", Neng Sheng Xing Factory, Taiwan
- 2015 "Present Dump", Freedom Men Art Apartment, Taiwan
- 2014 Taipei Free Art Fair · Taiwan
- 2013 "Balzax · Seen from Elsewhere", Balzax Museum, France

蔡宗勳 TSAI Tsung-Hsun

1994 年出生於彰化，現居住與工作於台北。作品聚焦在如何以視覺錯位的差異、影像對位的關係及空間與敘事的邏輯安排，帶進自我排列的系統與組合中，空間成為敘事的通道，作品即是原點，由人的感知而漸漸走入其中。近期聚焦於以個人或微小的經驗，擴張出作品與思考的敘事範疇，以此推論出影像、事物及空間的在場或缺席。作品曾獲台北美術獎優選(2019)、高雄美術獎入選(2020)、世安美學獎_造型藝術類獎(2019)、金穗獎學生實驗類首獎與入圍(2018、2016)、宜蘭獎優選(2017)、國立臺北藝術大學新媒體藝術創作卓越獎(2017)等；近期展覽含：台北市立美術館(2019，台北)、台北當代藝術館(2019，台北)、台北數位藝術中心(2019，台北)、香港藝術中心(2018，香港)。

Tsai's current artworks are emphasize the way of seeing in daily life. He is interested in the relationship between the viewed subjects and their viewers. Utilizing techniques such as collage, dislocation, comparison, he creates a new visual layer on top of everyday and media experiences that alter the original landscape and create optical illusions. Handheld camera images and pictures in alignment are his main way to narrate in his works. Through the relationship between images, objects, and me in life, I ponder the cognitive differences caused by distance, time, and spatial orientation, and use self as a benchmark to identify and confirm the different appearances of things.

Tsunghsun Tsai was born in Changhua and now pursues his Master's degree at Department of New Media Art at Taipei National University of the Arts. He has received multiple awards such as Taipei Art Award(Honorable Mention 2019)、S-An Art Award (Plastic Arts 2019)、Golden Harvest Awards for Outstanding Short Films (Selected 2018, First Award 2016), Taoyuan Contemporary Art Award (Selected 2018), Yilan Awards (Honorable Mention 2017) and New Media Art Merit Award (Honorable Mention 2017).

學歷

國立臺北藝術大學 美術學系學士

國立臺北藝術大學 新媒體藝術學系碩士

個展

- 2021 「谷線」, 絕對空間, 台南, 台灣
- 2020 「兩種時刻」, 良日激動所, 台北, 台灣

聯展

- 2021 「是什麼使今天的影像如此不同, 如此有魅力?」, 鳳甲美術館, 台北, 台灣
- 「高雄美術獎」, 高雄市立美術館, 高雄, 台灣
- 「模造風景」, 關渡美術館, 台北, 台灣
- 「繞道而行」, 台北國際藝術村 (百里廳), 台北, 台灣
- 2020 「合力組裝米克斯」未竟影展計畫, 當代藝術館, 台北, 台灣
- 2019 「後亡國」, 台北數位藝術中心, 台北, 台灣
- 「台北美術獎」, 台北市立美術館, 台北, 台灣
- 「IFVA 獨立短片及影像媒體比賽」, 香港藝術中心, 香港
- 2018 「Video on the Phone」, 空場藝術聚落、鳳甲美術館、北投區八仙里戶外空間, 台北, 台灣
- 「第 16 屆桃源創作獎」, 桃園展演中心, 桃園, 台灣
- 「游擊隊」, 非常廟藝文空間, 台北, 台灣
- 2017 「現實的分割實境」, 創作卓越獎, 關渡美術館, 台北, 台灣
- 「超空虛」, 濕地 venue, 台北, 台灣
- 「宜蘭獎」, 羅東文化工場天空藝廊, 宜蘭, 臺灣
- 「宜蘭獎」, 宜蘭縣政府文化局, 宜蘭, 臺灣
- 2016 「身舟計畫」, 八里區, 臺北, 台灣
- 「台北週末不斷電 空場 xThe Wall」, 西本願寺, 台北, 台灣
- 「藝術新聲」十校畢業生聯展, 台中大墩文化中心, 台中, 台灣
- 「視覺混種」, 圓山花博爭艷館, 台北, 台灣
- 「Utopia toolbox」聯展, 寶藏巖國際藝術村, 台北, 台灣

獎助

- 2021 「高雄美術獎」, 入選
- 2019 「世安美學獎」, 造型藝術類獎
- 「台北美術獎」, 優選
- 「新北市立學生影像新星獎」, 優選
- 「IFVA 獨立短片及影像媒體比賽」, 入圍

- 2018 「第 16 屆桃源創作獎」· 入選
- 2017 「宜蘭獎」· 優選
- 「新媒體藝術創作卓越獎」· 優選
- 2016 「第 38 屆金穗獎」· 學生類最佳實驗片獎

放映

- 2019 「新北市學生影像新星獎」· 府中 15 紀錄片放映院· 新北市
- 2018 「華時代全球短片節」· 三克映畫· 北京
- 「第 40 屆金穗獎」 · 光點華山 · 台北
- 2016 「第 38 屆金穗獎」 · 光點華山 · 台北

1994 born in Changhua, Taiwan, live in Taipei, Taiwan

EDUCATION

B.F.A. Department of Fine Arts · Taipei National University of the Arts

M.F.A Department of New Media Arts · Taipei National University of the Arts

SOLO EXHIBITIONS

2021 Valley Fold · Absolute Space · Tainan · Taiwan

2020 Two periods of time · Thatalright Art Space · Taipei · Taiwan

GROUP EXHIBITIONS

2021 Just what is it makes today' s image so different, so appealing? · Honggah Museum · Taipei · Taiwan

Kaoshiung award · Kaoshiung Meseum of Fine Arts · Kaoshiung · Taiwan

Scenery in Mock-up · Kuandu Museum of Fine Arts · Taipei · Taiwan

Detour · Taipei Artist Village · Taipei · Taiwan

2020 Assembly of Communities: MIX_Unfinished Ambitions Short Film Festival · Museum of Contemporary Art Taipei · Taipei · Taiwan

2019 After our dear country failed · Taipei Digital Art Center · Taipei

Taipei Arts Awards (TAA) · Taipei Fine Art Meseum (TFAM) · Taipei · Taiwan

IFVA awards · Hong kong art center · Hong kong

2018 Video on the Phone · Polymer Art Space · Honggah Museum ·

Outdoor Space at BaXian Village · Taipei · Taiwan

The 16th Taoyuan Contemporary Art Award · Taoyuan City

Performing ArtsCenter · Taoyuan · Taiwan

Guerrillas · VT artsalon · Taipei · Taiwan

2017 Yilan Art Awards, Yilan · Taiwan " Division of Reality " · Kuandu Museum of Fine Arts · Taipei · Taiwan

2016 Body-Boat Project · Bali District · Taipei · Taiwan

On site · YuanShan Expo Dome · Taipei · Taiwan "Utopia toolbox" ·

Treasure Hill · Taipei · Taiwan

AWARDS

2021 Kaoshiung award · Selected

- 2019 S-An Art Award · Plastic Arts
 Taipei Arts Awards (TAA) · Honorable Mention
 New Taipei City Student Film Awards · Honorable Mention
 IFVA awards · Selected
- 2018 The 16th Taoyuan Creation Award · Selected
 The 40th Golden Harvest Awards · The experimental films of Students ·
 Selecte
- 2017 Yilan Art Awards · Honorable Mention
 Out Standing New Media Art Award · Honorable Mention
- 2016 The 38th Golden Harvest Awards · The Best experimental films of Students

SCREENS

- 2019 New Taipei City Student Film Awards · FZ fifteen Documentary
 Cinema · New Taipei City
- 2018 HUA International short film festival · CINKER PICTURES · Beijing · China
 The 40th Golden Harvest Awards · Huashan Spot Theater · Taipei ·
 Taiwan
- 2016 The 38th Golden Harvest Awards · Huashan Spot Theater · Taipei · Taiwan

大吉嶺難民自助中心 Tibetan Refugee Self-help centre

「大吉嶺」一詞據說是從藏文的雷電 (Dorje) 及地方 / 土地 (Linga) 二字所演變，意即「雷電之地」。由此可見，現於大吉嶺從商的西藏群體有其歷史脈絡。

1950 年 10 月 7 日，中國人民解放軍橫渡長江進軍位於青海玉樹以南、雲南以北的康區。中國入侵西藏中心地域時，幾乎同步率領大批軍隊投入韓戰，在一週後的 10 月 14 日橫跨鴨綠江。

在西藏被徹底佔領後，至 1960 年有七萬名西藏難民逃亡至印度和尼泊爾，這或許是喜瑪拉雅地區史上延續時間最長的非自願人口遷徙。

起初人們以為發展農業是針對難民問題的快速解方，但是可取得的土地不足以形成大規模聚落。為重建藏人的生活，發展手工藝及小規模工業被視為更可行的作法。

不同於達蘭薩拉西藏流亡政府和印度政府訂定的重建策略，西藏難民自助中心更成為代表西藏流亡人士堅忍精神的最有力象徵之一，他們主張「缺乏自助，難民的生活就不可能完整被重建」，並且「這個不可或缺的因素，只能來自群體中的每一個個體」。西藏難民自助中心成立於 1959 年 10 月 2 日，它扮演著至關重要的角色，成功讓流離失所的西藏難民加入大吉嶺主流的商業活動。十名創辦人士組成的委員會，就是日後為人們所知的西藏難民自助中心。十名委員如下：主席嘉樂頓珠夫人，以及 T Lawang 先生、G. Tesur 先生、Tenzing Norgay 先生、Joksari 賢伉儷、T Tethong 先生, Monsignor Benjamin、Chumbay Tsering 先生、Tesur 女士。

西藏難民自助中心承攬手工藝製作及工藝技能培訓等多元業務，而在 1959 年甫成立時，中心只有兩名男性員工和兩名女性員工，以及兩個房間作為營運基地。40 年後，中心已協助 1600 名人士接受不同的工藝訓練，其中 1000 至 1200 人已離開並自行創業。

Tibetan Refugee Self-help centre

The name Darjeeling itself is said to have been derived from the Tibetan words 'Dorje' meaning thunderbolt and 'Linga' a place or land, hence 'the land of the thunderbolt.' Hence, the presence of the Tibetan mercantile group in Darjeeling was a historical fact.

On 7 October 1950 by the advance of PLA troops across the Yangtze from Kham, south from Jyekundo in Chingai and north from Yunnan. The Chinese invaded central Tibet almost simultaneously with their massive introduction of troops into the Korean conflicts; Chinese troops crossed the Yalu one week later, on 14 October.

After the complete invasion of Tibet, by 1960, 70,000 Tibetan refugees escaped to India and Nepal. Perhaps, this was the longest forced population movement across the Himalayas in the region's history.

During the initial period, it was thought that agricultural settlements would provide a quick solution to the refugee problem. However, due to the non-availability of land for large agricultural settlements, rehabilitation of Tibetans in handicrafts & small-scale industries was thought to be the most effective answer.

However, unlike the rehabilitation strategy implemented at the behest of the Tibetan Government-in-exile in Dharamshala and the Government of India, the Tibetan Refugee Self Help Centre (TRSHC) has become one of the most powerful symbols of the resilience of the Tibetan community in exile. The TRSHC has emerged spontaneously with the idea that no refugee could ever be rehabilitated in the fullest sense of the word without "Self-Help", a realization that this "vital element could only come from within the community from within one's selves." TRSHC was established on October 2nd 1959 and played an important role in bringing about the displaced Tibetan refugees in the mainstream of the commercial pursuits of Darjeeling. There were ten founding members in the committee, which later came to known as the Tibetan Refugee Self Help Centre. The founding members of the committee were: Mrs. Gyalo Thondup, President, Mr. T Lawang, Mr. G. Tesur, Mr. Tenzing Norgay, Mr, & Mrs. Joksari, Mr. T Tethong, Monsignor Benjamin, Mr. Chumbay Tsering and Miss Tesur.

The Centre undertook multifarious activities ranging from the production of handicrafts to and training of artisans and craftsmen. When the Centre first started in 1959, there were four workers, two males and two females and it had only two

rooms for the whole operations.

During its 40 years of existence, the Centre has been able to train 1600 persons in various crafts. Out of this, between 1000 to 1200 persons have left the Centre to set up their enterprises.

① 《福爾摩沙茶室事件 (前傳) 》

李奎壁

「福爾摩沙茶室事件 (前傳)」(Formosa tea house) 是 20 世紀初為了展示殖民地商品而在博覽會上所搭建的展示空間，曾經出現在三寶壟殖民地博覽會上 (The colonial exhibition in Samarang · 1914)、美國舊金山的「巴拿馬太平洋萬國博覽會」(Panama-Pacific International Exposition · PPIE · 1915) 與巴黎的世界博覽會 (International Exposition of Modern Industrial and Decorative Arts · 1925) 等展覽當中，透過一些當時拍攝的檔案照片，可以看見當時對於飲茶一事背後所代表的社會階層以及文化想像。

由於舉辦殖民地博覽會或世界博覽會所搭建或布置的展示場所，除了揭示帝國企圖心的邊界，同時也顯示了人們對於異國風情背後所能夠展現的、結合了對於未來的想像以及延續帝國歷史的烏托邦樣貌。本作品為正在進行中的兩年期創作計畫，藝術家虛構了一場發生於福爾摩沙茶室外的對話，並且以過去博覽會所使用的宣傳圖像作為靈感來源完成部分影像。

"Formosa Tea House"

LI Kuei-Pi

The "Formosa tea house" was a space staged to showcase products from the colony in expositions in the early 20th century. It was exhibited in the colonial exhibition in Samarang (1914), the Panama-Pacific International Exposition (PPIE, 1915) in San Francisco, and the International Exposition of Modern Industrial and Decorative Arts in Paris (1925). From some of the archival photographs, it is not difficult to perceive the social hierarchy and cultural imagination embodied by tea drinking.

Exhibition space built or staged for colonial or world expositions not only revealed the boundary of imperial ambitions, but also pointed to people's utopian visions behind the exotic allure, which were incorporated with their imagination of the future and the continuation of the imperial history. This work is an ongoing two-year art project, in which the artist fabricates a dialogue taking place outside the Formosa tea house, and utilizes pictures used in the exposition campaign for the tea house as a source of inspiration to produce some of the images.

② 《繞圈》

蔡宗勳

人與植物到居住，圍繞在山的敘事，以及組成它的幾種描述。

從一個箱體開始，把它以為是床，看成一個家，也當作一座溫室，在生活、聚集、移動與居住中聯想。掀開蚊帳的紗簾，貌似是房屋的立面，又像徒入山林的車箱，在空間裡人與植物或躺或臥，箱內像是岔口交換著故事。

沿著台 18 線、台 21 線或阿里山林鐵上山，經熱帶與溫帶，處在回歸線的氣候帶，環狀的線徑使人聯想線上的不同地方，23.5 度的紀念標誌連成一線，因相似的氣候條件而產生關聯；緯線是線條、山徑像是繩結，互有交疊又繞行成迴圈，路徑的交疊與緯線的節點，世界好像因共有的集合偶然碰面。

"Circle Round"

TSAI Tsung-Hsun

From humans, plants, to dwelling, this work revolves around the narrative of mountains and its component descriptions.

The work starts with a box, which can be viewed as a bed, a home, or even a greenhouse, bringing together associations with living, gathering, moving, and dwelling. Opening the curtain of mosquito nets, what appears is like the façade of a house, or a train car that goes into the mountains. In this space, people can lie down, and plants are laid on the floor. The space functions as an intersecting point where stories are exchanged.

Following the Provincial Highway No. 18, No. 21, or the Alishan Forest Railway to enter the mountains, one journeys from the tropical zone to the temperate zone. In this climate zone situated on the Tropic of Cancer, the circle – a line marking the latitude 23.5 degree north – connects different places, which are associated together due to similar climatic conditions. On the latitude lines, mountain trails are like rope knots, overlapping while forming numerous circles. Through these overlapping routes and knots on the latitude lines, random encounters in the world seem to take place through their shared intersections.

③ 《理想之地》

大吉嶺難民自助中心

大吉嶺難民自助中心位於世界知名的茶業生產地，自 1960 年代以來收留了大量逃離西藏的難民，在獲取來自國際間的支援同時，也試圖在新的定居點建立自主經濟能力，保留並傳承西藏傳統工藝文化。

「香巴拉」在藏傳佛教中係指理想聖土，是藏傳佛教徒嚮往追求的理想世界。部分人士認為，英國小說家詹姆斯·希爾頓 (James Hilton · 1900-1954) 在 1933 年《消失的地平線》(Lost Horizon) 一書中所虛構的一座名為「香格里拉 (Shangrila)」的世外桃源，即是源於香巴拉的傳說。書中根據西藏文化，描述了一個環境、經濟、社會制度與文化皆達完美的不存在境界。

作品「理想之地」邀請了難民中心的工作人員以「理想之地可能長什麼樣？」為題，並與傳統唐卡繪師共同討論圖像設計，依《佛說阿彌陀經》中對於極樂國土的文字敘述，勾勒這個想象的世界的輪廓，並以手織地毯的工藝製作了理想之地可能的樣貌。

同時，此計畫亦反思目前藏人位於印度社區的社群現況，其日益浮現的人口老外、青年流失、文化傳承等種種問題，由上一世代出逃西藏並嘗試在印度重新打造的安定生活，至今將隨著全球化與社會變遷，逐漸面對各項生存的挑戰。

"Shambha-la"

Tibetan Refugee Self-Help Centre

The Tibetan Refugee Self-Help Centre at Darjeeling in India is located in the world-famous place of tea production. Since 1959, the center has taken in an enormous amount of refugees who fled their homes. Through teaching them traditional craft techniques and selling handicrafts, the center helps refugees to become financially independent and continue the culture of traditional craft. The project *Shambha-la* invites the staff at the self-help center to conduct discussions based on the topic of "an ideal place," and weave out the possible look of a utopia using the traditional rug-weaving techniques.