

10.4 Sat.

11.30 Sun.

「築跡」不僅是建築留下的痕跡
也是居民、藝術家以及自然，在這片土地上搭築的共生。

“Echoes of Time” captures not only the architectural remains,
but also the shared living traces formed by artists, residents, and nature.

冬季開放工作室

2025
— 寶藏巖國際藝術村 —
TREASURE HILL ARTIST VILLAGEWINTER
OPEN STUDIO

在地 — 劇場 Terrestrial / Theatre

冬季開放工作室串聯演出 Collaborative Performance with Winter Open Studio Events

更多資訊請關注



差事劇團粉絲團



天團TIAN GROUP

在地，意指寶藏巖依山傍水的地理景觀，和此處的各式生命。在寶藏巖裡的劇場，有著人們之外的非人樣貌——在演出現場裡蠕動、揮舞、沈默與喧嘩的蟲、蚊、鳥、溪、樹或妖？在這樣的舞台上，人與非人該如何相互凝視、碰觸與對話？

《在地—劇場》集結「差事劇團」、「天團」與高琇慧，嘗試對話寶藏巖裡人與非人的演出：是〈妖洞動〉、〈跟著水往低處流吧！〉與行為藝術，也是舞蹈、慶典或行為。

Terrestrial refers to the land on which Treasure Hill perches—nestled between river and mountain, animated by its myriad lives. In this theatre of Treasure Hill, the performers are not always human. Could they be the worms, mosquitoes, birds, streams, trees—or spirits—who slither, flutter, murmur, or roar through the performance space? On such a stage, how might humans and nonhumans meet each other’s gaze, reach across boundaries, and begin a dialogue?

Terrestrial / Theatre brings together Assignment Theatre, Tian Group, and Kao Hsiou-Hui to explore encounters between the human and the non-human through a series of performances: *Back to Plato's Allegory of the Cave*, *Flow with Water to Lower Grounds!*, and Kao Hsiou-Hui’s live performance, representing the form of dance, ritual, and live action.

差事劇團
Assignment
Theatre

1996年成立以來，運用民眾戲劇的訓練方法暨理論系統，針對現實的思考出發，融合在地的歷史與生活經驗，在現代劇場中探索表演美學。除了常規年度性的演出外，也透過經常性的劇場工作坊，與學校、社區和弱勢團體間共同發展戲劇環境，且持續與亞洲民眾戲劇團體交流，深化亞際連結的課題。

Founded in 1996, Assignment Theatre applies methodologies from People’s Theatre to reflect on contemporary life, blending local history and lived experience to craft a distinctive performance aesthetic. In addition to annual productions, they regularly hold workshops in schools, communities, and among marginalized groups. They also actively engage in intercultural exchanges with other grassroots theatre groups across Asia.

2025年的冬季開放工作室，寶藏巖國際藝術村延續「築跡」的主題，回應時間與勞動如同藝術的養成的基礎，在村內慢慢累積搭建，留下創作與生活的痕跡。與此同時，也更深入去挖掘人與環境之間的關係。

開放工作室如同一次疏展與梳理的過程。從藝術家回訪展覽、駐村創作開放呈現，到展演行動與環境劇場，觀眾將在與藝術的相遇中，看見時間、創作與地景之間緊密交織的節奏。

在2025年歲末，我們邀請你一同踏入寶藏巖，與藝術家們共築生活與創作的痕跡。

天團
Tian Group

2015年成立。偏好多樣性藝術的跨界特質，喜好非正規、溢出常理的表現形式，在嚴肅與遊戲間混淆模糊各領域間的既定形式邊界。嘗試在各類型作品中用視覺與空間特質來表現人的情緒感受，透過物質本身的造型材質來突顯並轉化意義，完成超越語言所能傳遞的豐富感受。

Formed in 2015, Tian Group thrives on cross-disciplinary artistic expression and prefers unruly, unconventional formats. They blur the lines between seriousness and play, crafting emotionally charged works through material, form, and spatial experience, often evoking meanings that transcend verbal communication.

The 2025 Winter Open Studio at Treasure Hill Artist Village continues the year’s theme “Echoes of Time”, responding to time and labor as the foundation of artistic practice. It slowly accumulates, takes root in daily life, and leaves behind fragments of presence, movement, and memory. This season, the program delves even deeper into the relationship between humans and their surroundings.

This series of Open Studio events becomes a moment of its unfolding and reflection. Through Taiwan overseas resident artists’ exhibitions, international resident artists’ work-in-progress showcase, site-specific performances, and environmental theatre, audiences are invited to encounter the rhythms where time, creation, and landscape interweave.

As the year draws to a close, we invite you to step into Treasure Hill to trace, alongside the artists, the impressions of life and art in the making.

高琇慧
Kao Hsiou-Hui

臺北藝術大學美術創作研究所畢業。「肉捌國際」行為藝術團體成員，「天團」戲劇表演團體創始成員。藝術表現形式有繪畫、攝影、錄影、行為、表演……創作經驗豐富且多樣。厭惡僵化的固定模式，形式略帶情色幽默的趣味。外表單純的作品具有深沉的衝擊性。

Graduated from the Taipei National University of the Arts, Kao is a member of the performance collective RAW 8 and the founding member of Tian Group. Her artistic practice spans painting, photography, video, performance, and performance art. Disliking rigid formats, her works often carry a playful erotic wit, yet beneath their simplicity lies a profound emotional intensity.

活動時間及地點

講座

出訪海外駐村藝術家分享會及展間導覽
10月4日(六) 15:00-18:00
分享會地點 | 邊境52/54二樓
展覽地點 | 十字藝廊、防空洞、邊境52/54一樓、邊境71號展間

開放工作室

2025第三季駐村藝術家工作室開放
10月5日(日) 15:00-18:00
地點 | 寶藏巖藝術家工作室

微聚工作室開放

依照各微聚單位開放時間(週一休村)

展覽

出訪海外駐村藝術家聯展暨微聚藝術家邀請展
10月4日(六)-11月30日(日)
11:00-18:00(週一休村)

2025第三季駐村藝術家聯展
10月25日(六)-11月9日(日)
11:00-18:00(週一休村)

Time&Location

Artist Talk

Taiwan Overseas Residency Visit Artists Sharing Session and Exhibition Tour
Time: October 4, 15:00-18:00
Location: 2nd Floor, Frontier No.52/54
Exhibition Spaces: Cross Gallery, Shelter, 1st Floor of Frontier No.52/54

Open Studio

2025 Season 3 Resident Artist Open Studio
Time: October 5, 15:00-18:00
Location: Artist Studios at Treasure Hill

Micro Loft Open Studio

According to the opening hours of each studio.

Exhibition

Taiwan Overseas Residency Visit Artists Exhibition & Micro Loft Artist Exhibition
Time: October 4 - November 30
(Closed on Mondays)

Season 3 Resident Artist Exhibition
Time: October 25 - November 9 (Closed on Mondays)

主辦單位

台北市文化局

執行單位

北 台北市文化基金會
Taipei Culture Foundation

指導贊助單位

文化部
MINISTRY OF CULTURE
REPUBLIC OF CHINA (TAIWAN)TAIPEI | TREASURE HILL ARTIST VILLAGE
台北 | 寶藏巖國際藝術村



毛友文
MAO Yo-Wen

出訪機構：日本 Tokyo Arts and Space
Overseas Institution: Tokyo Arts and Space, Japan

毛友文 (B.1989) 現居臺灣臺北。創作跨及影像、裝置、雕塑與書寫，穿行於記憶、歷史、信仰及文字之間——聚焦於游離在既定分類之外及處於錯位狀態的一切。他擅長以非線性及跨經驗域的映射展開實踐，並透過再想像、再思考與再構築，使被忽略或脫節的存在得以顯像，從而擾動既有的認知框架。

Mao Yo-Wen (b. 1989) is based in Taipei, Taiwan. His practice spans video, installation, sculpture, and writing, navigating between memory, history, belief, and text—focusing on phenomena that drift beyond established categories and those in a state of dislocation. He works through non-linear structures and mapping across experiential domains, reimagining, rethinking, and reconstructing to render overlooked or disconnected existences visible, thereby unsettling established cognitive frameworks.

創作贊助 Sponsor



在失效之後：一種翻頁式的再現
After Unreadability:
Leafing Layers of Re-present

展出地點：防空洞
Venue of Exhibition: Shelter

相傳早於漢字傳入之前就存在日本的「神代文字」——過往曾承載著意義，如今只剩容器，成為一種失效卻仍存的符號。

本展延續藝術家於日本駐村期間探尋「神代文字」的記憶，並以實地走訪尋覓，卻依然僅見以相機翻拍的殘存記錄，原本的書籍早已失逝的語境——經驗進行延伸。作品亦如翻頁般展開——透過翻拍、重製與意義疊加之間不斷被拉遠、脫離原意的情狀——反思文字／訊息在傳遞與接收過程中的曖昧性，以及其準確性所隱含的落差與弔詭之處。

Believed to have existed in Japan before the introduction of Chinese characters, *Jindai Moji* once carried meaning, but now remains only as a container—an inoperative yet enduring symbol.

This exhibition extends from the artist's exploration of *Jindai Moji* during his residency in Japan. Through on-site visits in search of its traces, he found only photographed paper copies preserved as residual records, while the original book had long been lost. Extending from this experience, the work unfolds like the turning of pages—through rephotographing, remaking, and the layering of meanings, it is continually pulled further from its original sense. In this state of distance and fracture, it reflects on the ambiguity of words and messages in their transmission and reception, and on the gap and paradox embedded within their supposed accuracy.

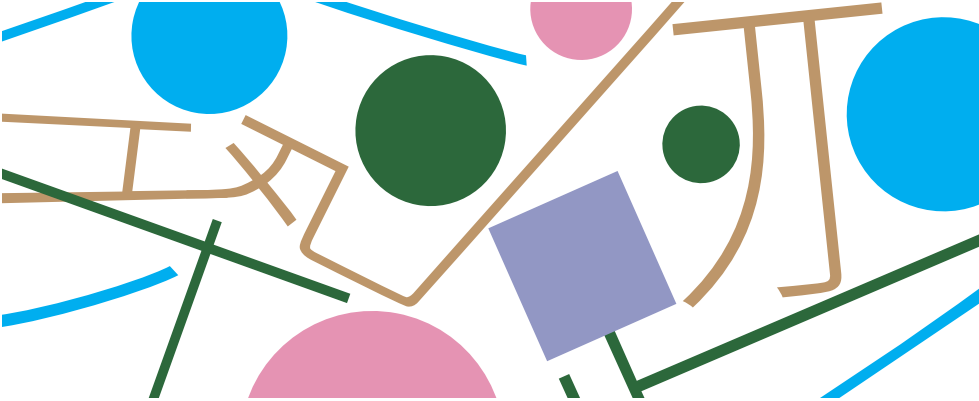


陳盈嘉
Yinga CHEN

出訪機構：澳洲伯斯當代藝術中心
Overseas Institution: Perth Institute of Contemporary Arts, Australia

陳盈嘉白天在設計公司解決問題換飯吃，晚上創造新的問題打擾世界求關注。喜歡轉譯日常物件與材料並重新賦型，創造錯置後的思考空間，近期持續發展《Soft Error》計畫，延伸對物件、個體存在與記憶的探索。

By day, Yinga Chen solves problems at a design company to earn his meals; by night, he creates new problems to disrupt the world—and maybe get some attention. He enjoys reinterpreting everyday objects and materials, reshaping them to create spaces of displacement and reflection. His ongoing project, *Soft Error*, extends his exploration of objects, individual existence, and memory.



爐 Ashes of Affection

展出地點：邊境71號展間
Venue of Exhibition: Frontier Gallery No.71

陳盈嘉延續其於澳洲駐村時對「死亡與存在」的探索，回到台灣後將視角轉向「面對亡者的情感詮釋」。本次展覽以紙紮等民俗物件為出發，重新解構與拼貼，探問當代社會如何在消費表象與情感真實間尋找出口。

Yinga Chen continues his exploration of death and existence from his residency in Australia, shifting the perspective back to Taiwan to examine how we emotionally interpret the loss of others. Using traditional folk objects such as papercraft offerings as a point of departure, the exhibition deconstructs and reassembles these materials to question how contemporary society navigates between the surface of consumer rituals and the depth of genuine emotion.



張晏慈
CHANG Yen Tzu

出訪機構：澳洲伯斯當代藝術中心
Overseas Institution: Perth Institute of Contemporary Arts, Australia

張晏慈為臺灣新媒體藝術家/導演/聲音藝術家，她的創作結合藝術、程式和多樣媒體技術。作品曾在許多國際會議和藝術/音樂節中展覽與演出，其中執導的新媒體舞蹈劇場作品〈幻象複本2.0〉為2023年林茲國際電子藝術節中的開幕首演。近年，受國內外單位的肯定，並獲選為進駐藝術家，包括巴賽隆納Hangar昂格藝術村、澳洲伯斯當代藝術中心，以及Arts@ITRI藝術家進駐工研院等機構。

Chang Yen-Tzu is a Taiwanese new media artist, director, and sound artist whose work combines art, programming, and diverse media technologies. Her works have been exhibited and performed at numerous international conferences and art/music festivals. Her directed new media dance theater piece "Phantom Copy 2.0" premiered as the opening performance at the 2023 Ars Electronica Festival in Linz. In recent years, she has received recognition from domestic and international institutions and has been selected as an artist-in-residence at institutions including Hangar in Barcelona, the Perth Institute of Contemporary Arts (PICA) in Australia, and Arts@ITRI at the Industrial Technology Research Institute.



下村奈那
Nana SHIMOMURA

特別邀請
Special Invitation

下村奈那是一位藝術家，她將書法與當代媒材交織，並結合時間性與感知性的分析，對書法進行解構。她於2022年前往巴塞隆納，並於2024年以日本文化廳的補助參與紐約的駐村計畫。她的作品廣泛展出於東京、紐約與巴賽隆納，並曾參與由Antoni Tàpies Foundation主辦的「Today is Tàpies」計畫，曾獲得群馬青年雙年展鼓勵獎。

Nana Shimomura is an artist who deconstructs calligraphy by intertwining her work with contemporary media, and informing it through temporal and perceptual analysis. She moved to Barcelona in 2022, followed by a residency in 2024 in New York with a grant from the Agency for Cultural Affairs Government of Japan. She has exhibited widely, including in Tokyo, New York, and Hangar in Barcelona. She participated in “Today is Tàpies” organized by the Antoni Tàpies Foundation. Awards include the Gunma Biennale for Young Artists Encouragement Award.

空氣速寫 Sketching in Air

展出地點：十字藝廊
Venue of Exhibition: Cross Gallery

溫度是生命最根本的感知方式——它超越語言、聲音與文字的界限，成為最原始且直接的溝通形式。當所有符號系統都消失殆盡時，溫度仍然存在，默默述說著生命的存在。

在這件跨領域合作中，兩位藝術家以溫度作為無形媒介，融合各自的專業領域。下村帶來對書畫藝術的深刻理解，晏慈則貢獻新媒體互動藝術與聲音藝術的創新視野。作品運用溫度感測技術、投影映像與溫度變色布料，構築出一個邀請觀眾主動參與的感知空間。

這件作品不僅讓無形的溫度轉化為可見的視覺體驗，更重要的是，它重新定義了「在場」的概念。透過身體的溫度足跡，觀眾體驗與作品一同存在的方式——不再是被動的觀看者，而是主動的創造者，用自己的生命溫度在空間中留下獨特的痕跡，探索存在的本質意義。

Temperature is the most fundamental way of sensing life—it transcends the boundaries of language, sound, and text to become the most primal and direct form of communication. When all symbolic systems vanish, temperature remains, silently narrating the presence of existence.

In this interdisciplinary collaboration, two artists employ temperature as an invisible medium, skillfully merging their respective expertise. Shimomura brings a profound understanding of calligraphy and painting, while Yen Tzu contributes innovative perspectives from new media interactive art and sound art. The work utilizes temperature-sensing technology, projection mapping, and thermochromic fabrics to construct a perceptual space that invites active audience participation.

This work not only transforms invisible temperature into visible visual experience, but more importantly, it redefines the concept of "presence." Through the thermal footprints of the body, the audience experiences a way of existence with artworks—no longer passive observers, but active creators, leaving unique traces with their life's warmth in space, exploring the essential meaning of being.



高鈺閔
KAO Yu-Min

藝術家高鈺閔 (Kao Yu-Min)，1991年生於台北，專注於金工與纖維藝術創作。他以金屬、再生紙漿與樹皮等有機材料為核心，透過炭化、燃燒、塗抹、破壞與重組的方式，持續探索材料紋理的生成與變化。在創作中，他捕捉自然不規則的肌理與符號，將其轉化富詩意的視覺語境。作品中所留下的足跡，亦回應旅程中對轉化與重生的信念。

展出地點：邊境52/54展間一樓
Venue of Exhibition: 1st Floor, No.52/54, Frontier Gallery

微聚工作室：Kaomin Studio (67號)
Micro Loft Studio: Kaomin Studio (No.67)

Kao Yu-Min (b. 1991, Taipei) is an artist whose practice centers on metalwork and fiber art. Working with organic materials such as metal, recycled paper pulp, and tree bark, he employs processes of carbonization, burning, smearing, destruction, and reconfiguration to continuously explore the formation and transformation of material textures. In his practice, he captures the irregular textures and symbols of nature, transforming them into a poetic visual language. The traces left within his works stand as witnesses to the process, reflecting his enduring belief in transformation and rebirth.

光·再生 Regeneration of Light

《光·再生》呼應著高鈺閔走過的生命歷程——從幽暗的深處，逐步走向光明之處，也是一場融合金工與紙漿創作經驗的個展。本展覽引用許多聖經中的故事與意象，源自高鈺閔踏上信仰旅程後的深刻體悟。這段經歷使藝術家重新思索生命的本質。

在這場創作中，藝術家在金工桌上進行平面繪畫，透過高溫熔融的金屬揮灑於畫幅之中，呈現纖維破壞後的印記與烙痕。這不僅是物質層面的破壞與重構，更象徵著經歷火煉後的轉化與潔淨，展現出新生命與光的再生。

Regeneration of Light echoes the life journey of Kao Yu-Min—moving gradually from the depths of darkness into the realm of light. It is a solo exhibition that weaves together his practices in metalsmithing and pulp-based

art. Drawing on numerous biblical narratives and imagery, the works arise from profound insights gained through his journey of faith, prompting the artist to reexamine the very essence of life.

In this body of work, the artist engages in two-dimensional painting at his metalsmithing bench, scattering molten metal across the surface of the paper. The intense heat leaves marks and scorches where the fibers have been disrupted. This process is not merely a physical act of destruction and reconstruction, but a symbolic transformation and purification through fire—manifesting the emergence of new life and the regeneration of light.