

策展概要 Curatorial Concept

計畫《瓦集瓦籍》(WAGIWAGI) , 嘗試從非人類中心的視角探討島嶼生態系統, 進行「資源—共享者—建制」(resource-commoner-institution) 的辯證思考, 邀請來自台灣、印尼和英國的藝術家通過「陽光、植物、土地」文本回應當前的生態環境, 同時與印尼賈蒂望宜藝術工廠社群進行建築空間的基礎系統探索和建構。「島嶼」可能是在辨識、探掘、建制、抵抗、磨合與協商中營造出的另類「場域」, 指向某種階段性「共同生活」之生命實踐, 也包含了對「無法共同生活」之種種緣故的反思。

網路帶給現代社會劇烈的變化速度, 使得超文本 (Hypertext) 以及多核心主義 (Multicentrism) 挑戰了現存階級體制, 反應在我們所生存的城市發展、生態演化、景觀文化之中, 生存策略的設計與制度轉變皆反應了未來的場域是未知多變的, 甚至比傳統農業社會更劇烈。

在南島語系中, 台灣原住民西拉雅平埔族和泰雅族語中的《Wagi》代表太陽, Wagiwagi 則有向自然打招呼之意, 同時亦有 What a great idea! 含義。中文翻譯《瓦》代表瓦片, 乘載自然與人邊界的媒材; 前者《集》則有集體、協作之意; 後者《籍》呼應著萬物皆有所屬。

[補充: 印尼巽他語 (Sundanese) 有一個非常相近的發音 Wargi, 代表家人 (Family) 的意思]

因此, 《瓦集瓦籍》(WAGIWAGI) 中所帶出的觀點、創作、駐村交流、工作坊、建築的集合猶如從土地到樹冠產生了跨尺度全景圖, 一張動態的環境地圖, 連接了阻礙共存的矛盾。為此, 一個不斷增長的新生態系統被創造出來, 脫離靜態展覽的時空限制, 於野地環境、物理空間和虛擬空間中同時增長, 並且在印尼當地和德國卡塞爾文件展進行展覽。

借用 J. B. Jackson 的文化地景研究, 文化地景不是靜態的, 而是持續變動的人地關係。地景在社會生活中同時存在著兩種功能: 它既是人類共同營造的場所、共同勞動的成果, 另一方面它也架構了我們觀看事物的方式、在意識形態的層面上運作。

這將是一場充滿不確定性的未知旅程, 除了原生生態紀錄、生態環境議題研究創作、團隊互動及工作坊, 更重要的是觀察習於都會生活的人類返回自然後, 重新與土地連結衍伸的互動過程, 通過文化與藝術的實踐交流, 把人們聚集到一個創新環境, 重新面對我們所處的環境問題, 進而闡釋跨界的生態關係和人與物種命運的眺望, 促進出來的文化交流和另類敘事。我們又該如何運用現有的生命經驗, 重新認識家鄉的人與土地, 自未來回看當下自然與人類的生活紋理。

”WAGIWAGI” attempts to explore the island ecosystem from a non-human-centered perspective, including the creation of multiple groups of artists responding to natural environment issues such as sunlight, plants and land, as well as the basic system design in the architectural space. Through the dialectical thinking of the system “resource-commoner-institution”, “island” may be an alternative “field” created in the process of identification, exploration, establishment, resistance, running-in and negotiation, pointing to A certain life practice of “living together” in stages also includes reflection on various reasons for “not being able to live together”.

After the 20th century, the Internet has brought about the drastic speed of change in modern society, making hypertext and polycentricism challenging the only center and peripheral changes in the existing class system, reflecting the urban development, ecological evolution, landscape in which we live. In culture, the design of survival strategies and institutional changes reflect that the future field is unknown and changeable, more drastic than traditional agricultural society.

In Siraya Pingpu and Atayal languages, “Wagi” represents the sun; Wagiwagi means hello to nature, and also means “What a great idea!” The Chinese translation “Wa” represents the tile, which carries the media of the boundary between nature and human; the former “collection” means collective and collaborative; the latter “ji” echoes the identity and belonging of all things.

[Additional information: Sundanese (an indigenous ethnic group native to the western region of Java in Indonesian) has a very similar pronunciation “Wargi”, which means family.]

By assembling viewpoints, artworks, cultural exchanges, workshops and architectures, WAGIWAGI create an interdisciplinary panorama from land to treetop. A dynamic environmental map combines contradictions that hinder coexistence. In this way, a new and growing ecosystem has been created, freed from the temporal and spatial constraints of static exhibitions while thriving in the wild, physical or virtual spaces. Besides, it simultaneously exhibited in Indonesia and at Documenta 15 in Kassel, Germany.

Borrowing from JB Jackson ‘s research on cultural landscape, cultural landscape is not static, but a constantly changing relationship between man and land. Landscape has two functions simultaneously in social life: on the one hand, it is a place created by human beings and the result of joint labor, but on the other hand, it structures the way we see things and operates on an ideological level.

This will be an unknown journey full of uncertainties. In addition to original ecological records, research and artworks related to environmental issues, team interactions and workshops; it is more important to observe the interactive process of humans who are accustomed to urban life that return to and reconnect with nature. Through the exchange of culture and art, people gather together in order to start over facing the environmental problems, and then re-understand the history and the present of the land, and explore spatial scenes and regional emotions through the reconnection of people and the environment. How can we use our existing life experience to re-understand the people and land in our hometown, and look back at the current nature and human life texture from the future.

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受邀參與本計畫藝術家 & 簡介和作品 Invited artist and artwork

黃志華 (Chih-Hua Huang)

黃志華畢業於荷蘭烏特勒支視覺藝術學院藝術創作碩士，是一位具有建築背景的跨域藝術家，創作包含繪畫、裝置、表演式演說和物件劇場。在限地創作中，她在現場搜集有意義的元素並基於自己的觀察提出相對應問題。這些有著自存價值與時間的物件們，被織入空間場景中，邀請觀眾一同探索與詮釋。她的藝術系統是由複雜且不斷繁衍的世界們所構成，這顯示宇宙之於她的存在。她將人們對於常規認知的重心移轉到新的見解與敘事上，挑戰觀看者如何於當代定位自己的存在。

本次展出作品《沒有我們的地方》試圖描繪對比於人們日常感知之外的世界觀，以檢視我們所主導正在進步中的地球。自從2020年，地球上的人造物的重量已經比地球上所有的生物總合還重。我們試圖將世界形塑成我們所追求的樣子，儘管環境危機、流行疾病以及其他可能潛在的危機。這些人為活動、進步的理想、資本主義，近年來如何反撲我們原本的生活？創作以非人類傾向的視角，描繪形塑視覺圖像以及一般理解時間的方式，並試圖將我們重置於「沒有我們的地方」。這些可能存在的世界觀將以繪畫以及參與式工作坊的形式呈現。

Chih-Hua Huang is an interdisciplinary artist with a background in architecture. Her practice includes artistic research, painting, installation, performance lecture, and object-led performances. In site-specific works, she collects meaningful elements on site and raises questions according to her observation. These objects, archiving their inherent values and time, are interwoven into scenographic contexts, inviting spectators to explore and interpret. Her artistic system is a collection of complex and multiplied worlds which presents how the universe appears to her. By shifting power from existing paradigm to new understandings and narratives, her work challenges how viewers position themselves in the contemporary world.

In order to examine the evolving human-dominated planet, the exhibition "A Place Without Us" attempts to depict a worldview beyond our perception in everyday life. Since the year 2020, man-made objects have outweighed all creatures on Earth. Despite environmental, pandemic and other potential crises, we still shape the world the way we want it to be. How have these human activities, progressive ideality and capitalism damaged our normal life in recent years? The artwork demonstrates the visual images from an inhuman perspective and general concepts of time, trying to reset us to a "A Place Without Us". These possible worldviews are presented in the form of paintings and participatory workshops.

林安琪 Anchi Lin [Ciwias Tahos]

林安琪 Ciwias Tahos 是新媒體與行為藝術家，畢業於加拿大西蒙菲莎大學當代視覺藝術系，回臺灣後踏上自我解殖的旅程與連結身分認同之議題，試圖以原民世界觀為主體，尋求主流世界觀之外的新理解和觀看形式。在本次計畫發展出來的新作品《Pswagi Temahahoi》在泰雅族語裡「P」有表示未來之意、「S」則是工具格的字根，「Wagi」是太陽的意思，當他們合起來「

Pswagi」就隱含著透過光作為工具，而因為該字有未來式，所以它是一個準備利用「光影」作為工具和即將發生的事情，Temahahoi（女人社）為帶有酷兒特質的泰雅族群極少被提起的口述故事。

此次創作透過田野紀實紀錄影像與行為藝術表演，混合交織形成一件錄像裝置作品，其中還有包括自製的陶笛以及樂譜作為行為表演的一部分，紀實影像中跟隨著泰雅族耆老 Yumin 的 pswagi「光影」知識技術去尋找野生蜂蜜的位置，如此收尋的過程在作品裡再次被轉換成去尋找已經被遺忘的 Temahahoi 的路徑，作品中出現的自製陶製樂器作為招喚 Temahahoi 的聲譜，試圖重新尋找一個沒有具體座標 Temahahoi 的位置。

《Pswagi Temahahoi》延續先前的《她可能來至__社》的創作脈絡，口述故事 Temahahoi(女人社)，透過創作再次被詮釋與開拓女性和酷兒身體的空間可能性，與此同時預言似地交錯回應環境議題與安靜無聲的酷兒身體之關係、隱喻似地連結氣候危機下的蜜蜂減少與邊緣族群的消失。

Anchi Lin [Ciwias Tahos] is a new media artist, she completed a BFA in Visual Art at Simon Fraser University in Canada. After returning to Taiwan, Lin has been on a journey of decolonizing herself and reconnecting with her indigenous identity. Through her artistic practices, Lin embodies indigenous perspectives and seeks out new forms of understanding beyond the hegemonic worldview. The new artwork created for WAGIWAGI project is "*Pswagi Temahahoi*": In Atayal language, 'P' is the future tense while 'S' is the instrumental case which indicates a tangible or intangible tool and 'wagi' means sun. Therefore, the word 'pswagi' points out the meaning of "using the light as a tool." And Temahahoi (a community comprises only women) is a story of the Atayal (Taiwanese indigenous people) telling about queers that were rarely mentioned.

Pswagi Temahahoi explores the further possibility of the space of Temahahoi by combining documentary video work alongside visual and sound performance to weave together a hybrid video installation piece. The documentary thread follows the path taken by Atayal Elder Yumin, who uses a technique named 'pswagi', which utilises the Indigenous knowledge of sunlight and shade, to trace the locations of wild bees. Alongside, a performance piece with a self-invented and assembled ceramic instrument as a way to relocate the space of Temahahoi through sound.

The work *Pswagi Temahahoi* is a continuation of the previous artwork, *Perhaps She Comes From/To__Along*, which addresses the possibility of re-interpreting and opening up the space of Temahahoi for women's bodies and queer bodies. *Perhaps She Comes From/To__Along* engages with environmental issues related to the climate crisis, particularly the plight of bees, by metaphorically intertwining the close relationship between the imbalanced natural ecology and the quiet voices of queer bodies.

巴格斯潘德佳和今津景 (Bagus Pandega & Kei Imazu)

印尼與日本雙人組藝術家巴格斯潘德佳和今津景 (Bagus Pandega & Kei Imazu) 利用油棕植物與感應裝置，反映出印尼群島周圍正在發生的環境生態問題，以資源、經濟增長、發展和工業化的名義開發自然，如森林砍伐、工業廢水污染，以及人為的環境災難。

他們最早的作品名為《出於自然的人造綠》(Artificial Green by Nature Green)，首次在 ARTJOG 2019 (MMXIX): Arts in Common, Jogjakarta 展出，傳達與全球氣候變化有關現象，主要在講述印尼的森林砍伐問題。季節性的砍伐燃燒森林、販售土地反應的是當前印尼當代社會之於生態保育的教育不足、土地勞動、可持續性管理的問題。為了因應商業需求，森林變得不再是森林。相較環境的作用力，人類在這裡對自然的影響更加劇烈。

根據美國杜克大學的研究小組對衛星影像的分析，他們 (於2019年2月1日) 發布了與印尼森林砍伐有關的最新消息。在一篇名為：「什麼原因導致印尼的森林砍伐？」的研究論文中，他們認為棕櫚油業仍然是造成印尼森林遭到濫伐的主因。研究人員也在2011-2016年間發現，因棕櫚油業所遭到的砍伐地有多達208萬公頃，佔全國被破壞林地的23%。雖然在蘇門答臘和巴布亞也有發生這種情況，但研究人員發現這樣的森林濫伐在加里曼丹最為嚴重。大規模的森林濫砍將威脅到成千上萬物種的生命，引發潛在的自然災害、洪水侵襲、水質低下，和破壞全球氣候的穩定性。目前，他們仍在開展與印尼周邊環境問題相關的議題，例如西大魯河 (Citarum) 和位於泗水南部的拉賈多泥火山 (Lapindo)。

A collaboration project between Bagus Pandega and Kei Imazu: "painting machine". Its movement and performance of this machine are "triggered" by the oil palm plant. The main issue they are trying to build in their installation works is environmental and ecological issues that are happening around Indonesia. Exploitations of nature in the name of resources, economic growth, development, and industrialization. Such as deforestation, industrial water waste pollution, and also man-made environmental disasters.

Their earliest collaboration work, titled "Artificial Green by Nature Green", was first exhibited at ARTJOG 2019 (MMXIX), and traveled to Tokyo in 2021 exhibited at ANOMALY, and the latest is at Selasar Sunaryo Museum, Bandung.

It is mainly about deforestation in Indonesia that has indirectly caused global climate change. The seasonal deforestation, forest fires and the sales of land reflect the lack of education, land labor, and problems of sustainable management of ecological conservation in contemporary Indonesian society. In response to commercial demands, forests are no longer forests. The impact of human beings on nature here is more fierce than that of the environment itself.

According to an analysis of satellite imagery conducted by a research team from Duke University, United States, they released the latest findings related to deforestation in Indonesia (01/02/2019). In a research paper entitled "What causes deforestation in Indonesia?" The palm oil industry is still the biggest cause of deforestation in Indonesia. During the period 2011 - 2016, researchers found that the palm oil industry had caused deforestation of 2.08 million hectares or 23 percent of the national forest destruction.

Although it is also found in Sumatra and Papua, this type of deforestation is found to be most prevalent in Kalimantan. If it occurs on a large scale, deforestation will threaten the lives of thousands of species, risk causing catastrophic erosion and flooding, reducing water quality, and potentially destabilizing global climate resilience. Currently, they are still developing other works related to environmental problems around Indonesia such as Citarum River and the Lapindo mud volcano in Sidoarjo.

阿里安山·卡尼亞哥 (Aliansyah Caniago)

印尼藝術家阿里安山·卡尼亞哥 (Aliansyah Caniago)，目前居住於英國倫敦。他曾在萬隆理工學院的藝術與設計系學習繪畫。通過場域特定藝術的干預、裝置和行為藝術底下的耐力表演，他樂於創造關於社群的密切連結，與能融入社會的藝術作品。他的藝術行動往往會闖進具有衝突性的場域，並試圖修復被分裂的環境。

身份認同、環境、傳統與現代的問題一直是藝術家作品裡頭想表達的。他以不同的方式去表現山水土地的概念，其在他作品中也發揮非同小可的力量。在一些藝術演出中，他探索了我們的肉體與地景的緊密聯繫，去思考如何融入或被襯托，想像我們如何成為環境的一部分，或作為環境的一種延伸。

阿里安山來自位於北蘇門答臘島西海岸的巴魯斯鎮上一個名為 Sorkam 小村莊的家庭。作為一個港口城市，巴魯斯曾經是個彙集了印度洋各地商人的大熔爐。如同樟樹在過去代表稀世珍品的象徵，巴魯斯也是以它聞名。儘管樟樹在其他國家備受歡迎，如今卻對當地的巴魯斯人來說非常地陌生。由於歷史未記載到樟樹的出現時間，使得它更像是神話般存在，而非塑造了巴魯斯人的歷史。通過這個藝術實踐計畫，他希望深入探討災難、移民，或特別是由殖民主義因素造成的環境變化，是如何讓過去曾是巴魯斯重要生計來源的樟樹消失。

藝術家和策展人李依佩長期探索樟樹的貿易歷史帶出了印尼與荷蘭歐洲的關係，也連結到台灣、日本和東亞的國際交流。本次展出作品《巴魯斯遠征 I: 邱園蒐藏品》在這系列繪畫中，阿里安山從倫敦西南郊泰晤士河畔旁的邱園標本館取得龍腦香樹的標本，透過再製的方式，以此追溯這棵樹木的歷史和記錄其解剖結構，找回遺失的過往，並藉由植物插畫家以科學的方法來記錄植物世界的模樣。

Currently based in London. Aliansyah Caniago studied Painting at the Bandung Institute of Technology Faculty Art and Design. Through site-specific interventions, installations, and durational performances, he works directly with communities and develops artworks that could blend-in with the society, entering conflicted areas and trying to repair the damaged environment.

Questions of identity and environment, tradition and modernity have been at the core of his work. The notion of Landscape has played an important role in his practice and he engaged with it in different ways. In several performances, he explored our close bodily connection with the landscape, how we can blend in or stand out, how we become part of the environment or an extension of it.

Aliansyah Caniago is from Sorkam-Barus, a small village located on the western coast of North Sumatra. As a port-city, Barus had been a melting point for traders from different places throughout the Indian Ocean. It was named after a camphor tree, as it was a precious commodity in the past. Despite its popularity abroad, little is known by the local people in Barus nowadays about the camphor tree. The undated absence of camphor trees had made it seem to be more like a myth rather than a history that had shaped the identity of people in Barus. Through this project, he wishes to investigate ways in which environmental transformation caused by disaster, migration, and particularly colonialism had affected the disappearance of the camphor tree, which was once a source of livelihood in Barus.

Artist and curator Yipei Lee's long exploration on the trade history of camphor trees brings out the relationship between Indonesia and the Netherlands in Europe, and also exposes the link of international cultural exchanges between Taiwan, Japan and East Asia. In this series of drawings: "*Barus Expedition 1: Kew Garden Collection*", Aliansyah Caniago copied the specimens of *Dryobalanops aromatica* that he got from the herbarium of Kew Botanical Garden as a way to trace the history of the tree, to record the anatomy, to reclaim what was lost and embody visual of the tree through the experience of the drawings; way in which botanical illustrator documenting the plants worlds in a scientific approach.

凱林·布里克 (Celyn Bricker)

英國視覺藝術家凱林·布里克 (Celyn Bricker) 透過作品探索科技技術以及我們與自然的關係。藉由探索這些主題概念，他在一系列的媒體中，使用人工智慧技術以及繪畫、版畫和裝置藝術。他在歐洲、北美和亞洲廣泛展出藝術作品，其也被蘇格蘭皇家學院和墨西哥國家收藏館收藏。他的作品也曾被美國商業雜誌《富比士》報導，並於2021年受邀在上海世界人工智能大會，和香港城市大學「藝術機器」大會上擔任演講嘉賓。凱林為 CELU 跨域藝術工作室的聯合創辦人，以藝術交流和解決環境問題為主。他近期的作品在 COP26 聯合國氣候變遷大會上的綠色地帶 (Green Zone) 作為展示焦點。

《燈塔》是利用紫外線技術，來減少鳥類碰撞窗戶的一系列藝術品。作為台灣駐印尼賈蒂旺宜使館建築的一部分，藝術家凱林·布里克與來自台灣的科學家與植物獵人洪信介合作，創建了新版本的《燈塔》(臺灣野牡丹藤)、(桃紅蝴蝶蘭)、(臺灣喜普鞋蘭) 三件作品。藉由植物研究學家洪信介的研究，凱林·布里克新發現了數百種的植物，並在台灣和東南亞發現了某些植物種最後的剩餘標本。以這些瀕臨滅絕植物的科學繪畫，作為設計作品的素材，將這些圖像融入在 WAGIWAGI 建築中。

一般來說，人類的肉眼是看不見圖像的，且只有某些鳥類、動物和昆蟲可視，而我們眼睛只有在作品照射紫外線的情況下，才看得到設計的圖像。這個藝術系列除了具有減少鳥類碰撞玻璃的實用功能外，還探討了非人類所視之概念，及我們在面對大自然下，其「隱藏」或容易被忽視的關係。要像洪信介那樣發現到植物物種，可能需要一種我們僅少數人才了解的自然觀察方式。作品《燈塔》鼓勵我們進行另類的思考和觀察，並以大自然為視角看待我們的城市環境。

Celyn Bricker (b.1989) is a British visual artist whose work explores technology and our relationship to nature. He explores these themes across a range of media, working with AI

technology as well as painting, printmaking and installation. Celyn has shown his work widely in Europe, North America and Asia, and had his work collected by the Royal Scottish Academy and the National Collection of Mexico. He has had his work covered in Forbes, and was invited as a speaker to the World Artificial Intelligence Conference in Shanghai in 2021, as well as the conference 'Art Machines' at the City University of Hong Kong. Celyn is co-founder of CELU Studio, an interdisciplinary art studio that uses art to both communicate and address environmental issues. His recent artworks were highlighted at the Green Zone at COP26.

Lighthouse is a series of artworks that uses UV technology to reduce bird collisions with windows. As part of the architecture of the Taiwanese Embassy at Jatiwangi, artist Celyn Bricker collaborated with Taiwanese plant hunter and botanist Hsin-Chieh Hung to create a new version of 'Lighthouse'. Hsin's research has led him to discover hundreds of new plants, as well as discovering the last remaining specimens of certain species of plants in Taiwan and Southeast Asia. Using these Scientific Botanical Illustration of endangered plants, these design works are well-integrated into the WAGIWAGI architecture.

Under normal conditions the image is invisible to the human eye, and visible only to certain birds, animals and insects; only under UV light is the design revealed. As well as having a practical function in reducing bird collisions with glass, this artwork series explores the idea of non-human vision, in addition to the relationship we have with 'hidden' or easily overlooked aspects of nature. To discover plant species as Hsin-Chieh Hung has, it requires a way of looking at nature that might be unfamiliar to many of us. Lighthouse encourages us to think about this and other ways of looking, and to consider our urban environments from the perspective of the natural world.

洪信介(阿改) Hsin-Chieh Hung (A-Gai)

在植物學術界有植物獵人之稱號的阿改(洪信介),目前任職於熱帶植物保種基地「辜嚴倬雲植物保種中心」的研究助理。他一輩子與山林、植物為伍,至今已採集超過3萬種植物,許多珍稀物種都在他的手中獲得保存。

除了在荒郊野外採集和細心照料植物之餘,他總是帶著相機捕捉自然界中植物的美麗瞬間,進行細膩的科學繪畫與創作。他的貢獻與作品曾參與2019年《大臺北藝術節》,期望大家透過認識了他,理解植物保育的重要性,以及台灣山林資源的寶貴。

本次展出作品《臺灣野牡丹藤》、《桃紅蝴蝶蘭》、《臺灣喜普鞋蘭》皆為臺灣瀕臨絕種的特有種。他對植物和藝術的喜好,從來沒有因為時間流逝而減少;園藝方面他擅長扦插枝條及種子播種繁殖,生產出好幾百棵苗木。生態方面他曾經將整個恆春半島棲地調查超過30個點,標本採集號起碼也有五六號。藝術方面,透過攝影捕捉珍貴的植物姿態,大量的使用彩色原字筆、水性色鉛筆進行觀察與科學繪圖;行動上,則是冒生命危險徒手攀爬至高高的石壁、大樹上將枝條、果實採下來。關於臺灣瀕臨絕種植物的保育,我還能為她們再做點什麼呢?

In the academia of plants, A-Gai (Hsin-Chieh Hung) has earned the name of plant hunter. He works as a research assistant in the *Dr. Cecilia Botanic Conservation Center* now. He is obsessed with the plants and the woods during his lifetime. So far, he has collected more than 30,000 plants and was given credit for a large number of plant conservation.

In addition to collecting plants in the wild and taking care of them, he always brings a camera with him, capturing the charming moments of plants in nature and doing meticulous scientific paintings and creative works. His artworks were exhibited at the *Greater Taipei Arts Festival* in 2019. He hoped that everyone would understand the importance of plant conservation and the preciousness of resources in Taiwan's mountains by making the acquaintance of him.

The exhibited artworks "*Formosan medinilla*", "*Phalaenopsis equestris*", and "*Cypripedium formosanum*" are all endemic species that are threatened with extinction in Taiwan. His love for arts and plants has never diminished with the passage of time, and he has produced hundreds of seedlings from cuttings and seeds. In terms of ecology, He has surveyed more than 30 sites across Taiwan medinilla's entire range in the Hengchun Peninsula and collected at least five or six specimens. In terms of art, he has taken pictures and drawn illustrations of this beautiful plant. Beyond the art, he has risked his life by climbing high up on rock walls and within tree canopies to collect the branches and fruits. It is the question that he has been always thinking, "What else can I do to protect endangered plants?"

行政院農業委員會林業試驗所伍淑惠 & 林資芬 (TFRI Shu-Hui Wu & Tzu-Fen Lin)

由行政院農業委員會林業試驗所伍淑惠與藝術家林資芬特別合作的《見樹亦見林》創作，包含兩單元，其中一單元由藝術家製作，以鋁線編製纏繞，細部則以回收電線串連樹牌，骨幹可見白榕支柱根錯落的姿態，枝枒間則有黃心柿葉序與果實的樣態，另一單元則以共創方式進行，工作坊參與者將親自動手，以回收電線和樹牌塑型成獨一無二的樹枝，長出集體對森林的多元想像。

研究員伍淑惠在做田野調查時，特別搜集樣區內掉落、死去樹木的編號樹牌。金屬鋁片上的號碼代表樣區裡每一棵獨立的樹，如同身分證字號，掉落在森林地面的覆滿汙泥與苔蘚的樹牌代表的是一棵樹的死亡，也代表其他樹的新生。對研究者而言，這些獨一無二的號碼背後是連結許多科學數據與資訊，能講述墾丁高位珊瑚礁森林的變化過程。

生態研究者藉由每片樹牌去定位森林中的每一棵樹木，藉此觀察森林裡物種的狀態與錯綜複雜的關係，從樹木中看見整座森林。

藝術家林資芬想像每片樹牌代表一棵棵樹木的存在，樹木們投影成一種持續擴展的網絡，交織成再現森林的樹狀網絡，整體的姿態像是生命之樹般，連結所有形式之創造，成為一個開放的集合意識體。

位於臺灣墾丁社頂地區的高位珊瑚礁森林是由海底隆起的珊瑚礁所形成的地質，森林覆蓋其上。1994年立法保護後，便由林業試驗所和東海大學、東華大學研究團隊共同進行長期的監

測，設置一個10公頃的永久動態樣區研究至今。根據研究調查資料，樹種組成以柿樹科植物，尤其是黃心柿 (*Diospyros maritima*) 最為優勢，除此之外，白榕 (*Ficus benjamina*) 與其支柱根群也遍佈森林內的珊瑚礁岩與石灰岩洞之間，形成獨特的地貌及生態景觀。

"To See the Forest and The Trees" is a special collaborative artwork created by researcher Shu-Hui Wu from Taiwan Forestry Research Institute, and Taiwan artist Tzu-Fen Lin. The artwork consists of two units, one of which is made by an artist, using aluminum wire to weave and wrap, and the twigs are made of recycled wires to string tree tags. The trunk can be seen in the shape of the *Ficus benjamina* twining at random, and the branches have the appearance of the phyllotaxy and fruits of the Coast Persimmon. On the other hand, participants will work hands-on to shape the recycled wires and tree tags into unique branches that will develop a collective and diverse imagination of the forest.

While the researcher Shu-Hui Wu was conducting field research, she collected the numbered signboards of tree names that had fallen off or belonged to dead trees. The number on signboards represent every single tree and its identity in the sampling area. Signboards which are covered with sludge and moss that have fallen on the forest floor serve as a sign of a dead tree and another new-born one. As for the researchers, the special numbers have indicated with a large amount of scientific data and information, regarding the process of changes in Kenting Uplifted Coral Reef Nature Reserve.

Through every single piece of the signboards, the ecologists are able to know the location of trees, observing their state and the complex relationships between the species in the forests. They see the whole picture by gaining a deeper understanding of trees.

Artist Tzu-Fen Lin imagined that each signboard stands for a living tree. The image of an extending network created by the interweaving tree roots shares the same implication with Tree of Life (Cabala). It connects the forms of every creation and becomes a concept of open collective consciousness.

Located in Sheding, Taiwan, the geologic structure of Kenting Uplifted Coral Reef Nature Reserve is mainly composed of raised coral reefs covered with forests. After the environmental protection act in 1994, the region has been kept under surveillance by the Forestry Research Institute, research groups from Tunghai University (THU) and National Dong Hwa University (NDHU). So far, they have arranged a 10 hectares sampling area for monitoring forest dynamics. According to the research, the trees mostly consist of Ebenaceae, especially *Diospyros maritima*. Besides, *Ficus benjamina* and other prop roots have grown all over the crevices between coral rocks and limestone, creating a unique terrain and eco landscape.

黃宜品 (Yi-Pin Huang)

黃宜品為原型設計師，從事設計工作，多透過發明人機介面的設計探討人與電腦的關係。對製造具有低科技的物件有濃厚的興趣，也嘗試可以用電腦影響材料的質地。近期較傾向運用感測器來擷取光於環境中的變化運用於創作，也製作簡易的聲音合成器探索電子人造聲。

《無為之地》是為 WAGIWAGI 創作的數位作品。WAGIWAGI Art Labs 是一個正在西爪哇瑪賈連卡 (Majalengka) 形成中的藝術基地，此作品呈現台灣團隊構築 WAGIWAGI Art Labs 的想像過程中，面對未知的自然環境與異地造屋的想像。此外，她也運用 fxhash 平台，設計出依觀看的時區不同，作品會呈現出不同的天空顏色，藉此表達無為之地 (Possible Land) 的無所不在，想像力的創造也無所不在，以動態的掉落的建築空間，呈現腦中浮現的多重組合。

人造物的代償反應在物質的磨損，人造物本身不具有感受接收能力，另一件作品《自然代償》將賦能人造物 - 取樣器 A，使它能接收和儲存環境中的表面紋理，並且以數位觸覺裝置，將紋理再現於環境。代償是一個運動科學裡常見的名詞，其內含在描述肌肉因為受傷、或是施力不良等因素，導致由身體其它部位的肌肉代為出力。常見的核心肌群的無力，會連帶影響身體四肢的活動，在體態上形成駝背等現象，經年累月後將發生動作不協調、痠痛。在城市的人們穿著鞋子，腳已不再感受泥土。鞋內柔軟帶來舒適，我們與土地的直接連結由鞋底軟膠代償。

Yi-Pin Huang is a prototype designer, who engaged in design work for a living. Yi-Pin Huang mostly explores human computer interaction by inventing new interfaces. Yi-Pin also has a strong interest in making objects with low tech embedded, and also tries programming materials. The recent projects are about making objects for playing with light and sound, exploring noise of hand made electronic synthesizers.

《Possible Land》is a digital artwork created for WAGIWAGI. WAGIWAGI Art Labs is an art space in Majalengka, West Java, which represents the imagination of the Taiwanese team in the process of constructing WAGIWAGI Art Labs, while facing the unknown natural environment in unfamiliar places. In addition, she also applied the fxhash platform to design the artwork in order to show different colors of the sky depending on different time zones, thus expressing the omnipresent 《Possible Land》and the infinite creation of imagination. With the imagery of dynamic falling architecture, the multiple combinations that emerge in the mind are presented.

The compensation of artificial objects is reflected in the wear out of objects, and the artificial objects themselves do not have the capability of sensing. The "Natural Compensation" project will enable the artificial object - Sampler A to receive and store the surface texture in the environment, and digitally sense the texture of the object, reproducing textures in our environment. Body compensation is a term commonly used in sports science. The body uses compensation patterns to perform motions when strength and mobility are not sufficient. Compensation patterns can form when a muscle or group of muscles is unable to properly move a joint through a range of motion. The common weakness of the core muscles will affect the activities of the body and limbs, resulting in the formation of a hunchback and uncoordinated movement over time. People who stay in the

city all wear shoes and their feet no longer feel the mud. The shoe provides soft and comfortable feelings, and our direct contact to the ground is compensated by the soft rubber on the sole.

洪琪 & 林家豪 (Kay Hung & Orbit Lin)

來自台南的服裝設計師洪琪 & 林家豪擅長運用解構的技法，將循環設計理念和概念融入在街頭時裝，構成新舊交織的禪意美學。在自創品牌 oqLiq 中，能系列性的看見機能性媒材如何通過文化性概念的轉化，反應在經營、生產及銷售面向的改變，甚至進而傳達給大眾消費者。面對氣候暖化的環境衝擊，都會機能、文化符碼與傳統工藝逐漸揉雜成新東方未來主義。

呼應印尼的「紅土」生態，他們以服裝設計帶出作品《氣場》，以全回收素材3D列印出未來生活建築原型體，從台灣的工業爐灰回收到水庫淤泥以及牡蠣殼回收的素材，將純工業廢棄物轉化成為「零水泥循環漿體」，製作出未來性的無水泥3D列印建築單元。

複合軟性媒材的部份則是 oqLiq 品牌與成大樂土合作，以水庫淤泥製成的仿皮革材質，真正的高奢不是使用最珍貴稀缺的材質，而是與地球共生的循環系統，永續的追求是根基於對地球生命體的熱愛，尋找共生共存的時尚生活是未來世界永遠的目標，因為逝去的已永遠不能再重來。

Coming from Tainan, Taiwan, Fashion designers Kay Hung & Orbit Lin are good at using deconstruction techniques to integrate cyclic design concepts into street fashion, forming a Zen Buddhism aesthetic with both old and new styles. In their self-owned brand "oqLiq", we can see a series of functional media has been reflecting on the changes in management, production and sales through the integration of cultural concepts, and even pass them on to the consumers. In the face of the environmental impact of climate warming, urban functions, cultural codes and traditional arts are gradually mixed into Neo-orientalism with Futurism.

To correspond with Indonesia's "terracotta" ecology, Kay Hung & Orbit Lin brought out the clothing design "AURA PROTECTION". They make use of all recycled materials to print the prototype in 3D of future architectures, from recycled bottom ashes, reservoir sludge, to recycled oyster shell, they turned the industrial waste into "C-Slurry". Through the 3D printing which for construction techniques, producing futuristic 3D printing buildings without cement.

The flexible mixed material comes from the brand oqLiq and the company "LOTOS (from NCKU)". The imitation leather is made of reservoir sludge. The real luxury is not pursuing precious and scarce material, but choosing eco-friendly and sustainable ones. The pursuit of sustainability is based on the love for life on earth, and searching for a fashionable life that is environmentally friendly is the ultimate goal in the future world, because lives and resources that have passed can never come back.

何灝 (How HO)

生於1984年台灣台北。何灝的多領域藝術實踐，包含音樂製作、藝術創作、小說、散文出版等創作，同時也是再造藝文實驗室的創辦人。他的風格主要來自於街頭、傳統文化、哲學和音樂，年輕時深受歐美與日本動畫影響，並加上兒時對於寺廟民藝的耳濡目染，相關符號與元素都常常可以在他的創作中看見。

何灝於16歲開始創作之路，從繪畫、音樂、裝置、錄像等發展至今。曾於2006年旅居美國西雅圖，並與在地場景連結。2010年回台後，參與台北市都更處創意城市計畫，並協助國際顧問 Charles Landry 與竹圍工作室擔任專案執行。受到創意城市影響，開始對於社會設計與公共藝術產生興趣，同年成立了再造藝文實驗室，專注再造、再生、與次文化、本土文化的研究，並以各式活動展演形式支持在地文化生成。2016年與國家交響樂團 NSO 合作後，開始受邀至日本、泰國、德國等地進行駐村創作，持續連結與挖掘亞洲文化。

本次參展將與印尼樂團 LAIR 於卡塞爾文件展合作演出。我們腦波分為 Delta 波、Theta 波 (希塔波)、Alpha 波，《θ (Theta)》希塔療癒是指我們的腦波處於希塔波運作，這是一種深度放鬆狀態，每秒4-7個週期的頻率振動，屬於「潛意識層面」的腦波，掌管個人信念及模式，影響信念、行為。

Born in 1984, Taipei, Taiwan. How HO is a music producer, artist, crate digger, novelist, and the founder of REUSED laboratory. His style was mainly influenced by Street Art, Chinese Calligraphy and Taiwanese Temple wall design/religious painting. During his early age, he was also deeply influenced by European, American and Japanese animation; and as a child, he got a lot of exposure to temple folk art that related symbols and elements can often be seen in his work.

He has been doing Music and Art performances since sixteen. In 2006, he spent 5 years living in Seattle, America. After practicing and joining the local Seattle scenes, he moved back to Taiwan and joined “Creative City” Project held by Taipei Urban Renewal Office. Working side by side with City consultant Charles Landry and Bamboo Curtain Studio. This project inspires him in social design and public art. In 2010 he opened a REUSED lab to fulfill his idea, which focuses on recreation, regeneration, and research on subculture and local culture, and supports the generation of local culture through various activities and performances. After collaborating with the National Symphony Orchestra (NSO) in 2016, he has been invited to Japan, Thailand and Germany for art residencies, continuing to explore cultures in Asia.

θ (Theta) is the visual and sound work created by How HO for WAGIWAGI in Documenta 15. There are three kinds of brain waves: Delta, Theta, and Alpha. Theta healing means that our brain wave is under the impact of theta wave. This is a deeply relaxing state, vibration is 4-7 circles for each second. This vibration connects to our subconscious and controls our personal beliefs and behavior.

梁榮筑 (Chi-Chu Liang)

梁榮筑是一位跨媒材藝術家，畢業於倫敦中央聖馬丁學院表演藝術與實踐。過去多以情感為主體，嘗試用實驗影像創作以及表演來詮釋人、空間與體制之間的對話，作品曾入選於倫敦 "Bomb Factory Artist's Film Festival 2021"。於留學期間認識到新殖民主義，開始對身份認同的流動性感興趣。畢業後，決定往東南亞發展，實驗結合在地研究以及表演的創作模式，投入於以研究為主的參與式藝術創作。

「Don't resist the Sun」，是她在賈蒂旺宜駐村時學到的第一件事，指的是在炎熱的赤道鄉村要適宜地待在陰涼下過生活。然而，在全球化影響下，許多人紛紛投入都市生活，村落也逐漸改變。鄉村的點點滴滴曾是許多人曾有的共同記憶，而在西瓜哇的 Jatiwangi 村子中，人與人的關係也像空氣般的自然，與都市生活南轅北轍。而這個計畫主要的目的是去探索西瓜哇的鄉村生活，了解他們如何用鄉村的方式來參與全球化的過程。

《前往工廠的路上》(On the Way to The Factory) 旨在探討 Jatiwangi 村莊經歷工業化而改變的社會關係，透過個人從鄉村到工廠的路徑來呈現他們身分的轉變。過去十年以來，許多外國加工廠進駐之下，該地鄉村七成的年輕勞動力投入全球化的生產線，使鄉村面臨社會結構以及個人身份認知上的改變。這個研究採用田野調查和工作坊的型式，從個人敘事出發來了解鄉村逐漸被改變的生活模式。計劃中將以鄉村工廠裡的勞工為主體，以每天上班經過的地景為舞台，透過參與者對日常生活的想像以及描繪，練習用不同的方法被看見，並融入他人以及自己的日常風景。

Sharo Liang is a multidisciplinary artist, who graduated from Central Saint Martin Performance Design and Practice Bachelor degree in London, before she used emotion as a subject, to interpret the relationship between humans, space, and system by moving image and performance, and was selected by "Bomb Factory Artist's Film Festival 2021". During her study, she encountered neo-colonialism, which influenced her interest in the fluidity of identity. After graduation, she decided to explore culture study and community art in Southeast Asia and try to combine narrative from ethnographic study and performance methodology, to create research-based participatory art.

"Don't resist the Sun" is the first thing I learned in Jatiwangi, it means in the hot equator countryside you should live and stay in the shade. However, affected by globalization, many people decide to devote themselves to urban life, the villages are also changing. All trifling things in rural areas become everyone's shared memory. Very different from the city in west Java Jatiwangi, the relationship between people is very intimate. This project aims to explore the silhouette of the rural, and also understand how Jatiwnagi use their own way to participate in the process of globalization.

"On the Way to The Factory " focuses on the social relationship affected by industrialization, through the change from village to factory each individual's identity also shifts. In the past ten years, many foreign processing manufactures came, seventy percent of the young labor are devoting into the global production chain, which makes the village facing the changes of their social structure and for their own identity. Through listening to each individual story to

understand the changing life pattern of Jatiwangi, this project invite the factory workers as participants, through the narration of their daily life, to explore different ways to be seen, and will present the work on the way to the factory, to become part of others' daily scenery.

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[關於細着藝術 SUAVEART \(音, 同琢, 英文全大寫\)](#)

細着藝術 – 細心著墨藝術與生活的文化價值鏈結。以「島嶼、藝術、生活」面向大眾並達成人文素養的關懷與累積、藝術無國界且處處皆藝術的文化氛圍。

細着藝術計劃主要著重在社區、生活、文化三大範圍著力；社區：從台灣角度出發，望向國際的社群營造，共同書寫藝術與文化的歷史。文化：通過人文社會和自然生態所衍伸之政治、經濟、議題和生活維度，透過五感經驗，保留真實且中性地記錄。創意：藉由多元文化與技能學習推廣，展開跨領域創意啟發，或進入到產業創新。雖然是小組織，但我們將社會責任以及人文精神視為與外部合作的重要鏈結。

2018年於台北舊城區內成立實體工作室，發起以植物為觀點進行文化另類敘事交流。2019年發起台灣與東南亞的長期國際交流計畫－《未來種子：熱帶雨林計畫》推廣藝術作為生態保育的永續方式之一，從創意角度推動跨學科合作，進行文化研究和創作。

策劃的專案展覽包含：2022《瓦集瓦籍》印尼、德國卡塞爾文件展、《島嶼書寫練習》，上海西岸美術館、群島書店、泰美親子圖書館、在海一方獨立書店；2021《未來場譯》、《漫遊島城：島嶼生態學》在線駐村計畫、《覺構形色》；2020 波茲南藝術週《生命維數》；2018年至今的《未來種子－熱帶雨林計畫》、2018《延/伸：文化與媒材的移動關係》Galeria Curators' Lab, 波茲南、2018《無根的樹－樟腦貿易看見台灣與國際歷史脈絡》台北植物園。

SUAVEART concentrates on the cultural value between art and life. Presenting the stories and issues related to "island, art and life" to the public, we do care about the cultivation of cultural literacy and try to create the art atmosphere without borders that can be found everywhere in our daily life.

Our project focuses on the three main topics: community, life and culture. Community: we look at examples of community construction in other countries from the perspective of Taiwan, recording the history of art and culture with people from all over the world. Culture: Through the political as well as economic issues and dimensions of life extended from humanistic cultures and ecological environments, we record them from a true and neutral point of view based on our senses and experiences. Creativity: Through promoting culture diversity and learning methodology, to expand cross-disciplinary creative inspiration, or enter into industrial innovation. Though we are a small organization, we regard social responsibility and humanistic spirit as an important link for external cooperation.

In 2018, SUAVEART established our studio in Old City Taipei, launching an alternative narration from a botanical perspective. Launching “Seeding Future: Rainforest Research

Project”, a long-term international exchange program between Taiwan and South East Asia in 2019, using art as a conservation method, to promote interdisciplinary collaboration from a creative perspective for cultural research and creation.

The included projects in 2022: “WAGIWAGI”, in Indonesia and Documenta in Kassel, Germany; “Island Practice(Interactive Workshop): Life Stories and Keywords”; “West Bund Museum”, Shanghai; “Archipelago BOOKS”; “Taimei Library” and “Read Sea”. In 2021: “Interpretation of Future Life”; “In the Insular Cities Ecology” - Online Artist in Residency Program and “Sensory Composition”. In 2020: “Life Dimension in Art”, Poznan Art Week. In 2018: “Ex-tension: The Dislocation of Culture and Pattern”, Galeria Curators’ Lab, Poznan; “A Tree Without Roots – Rebuilding the memory of camphor tree & historical trade”, Taipei Botanical Garden and “Seeding Future - Rainforest Research Project”- up until now.

關於李依佩 Yipei LEE (瓦集瓦籍策展人)

法國 EAC 藝術與文化管理學院工商管理碩士畢業。自2008年長期關注東南亞經濟體下的當代藝術環境發展，2011年開始策劃台灣與東南亞當代藝術文化交流活動，2015年成立細着藝術，發行島嶼城誌，長期透過講座、展覽、駐村、專案等方式進行國際交流，探討島嶼性、可持續性、非場域(Nonplace) 議題。

李依佩來自台灣，2009年起便經常性訪問東南亞國家，重新思考國家和文化邊界。去除地理邊界或後殖民主義，從島嶼、移民族群、文化影響角度重新定義文化認同，探索當代藝術史發展以及社區之於藝術的社會參與。因出生在網際網路高速發展的科技時代，對於創新科技的當代藝術應用亦感到好奇。嘗試將“獨立” 策展項目轉化為“公共性” 的傳播與建設，展現藝術人文的多樣性，有助於我們深入思考，廣泛地看待社會變遷下帶給我們的訊息。

參與計畫包括：2020-2023年《隱引—台德文化交流計畫》，德國北威邦科內明利斯特藝術中心、華梵藝術大學、台北數位藝術中心；2021《台泰創藝換域》社區/群交流計畫；2020《Art Connect 藝文連線》文化部 Podcast 英文節目、《島居：海島子民的 N 種永續生活》，國立海洋科技博物館、《香港deTour設計節 #Stopgap2020》PMQ；2016-2020年波茲南藝術週展覽項目；2018《海報化》波蘭海報藝術展，香港PMQ；2017《蠟染故事計畫》—2018 冬季奧運韓國美術館項目；2010《電影：賽德克巴萊》。

Graduated with an MBA from EAC University of Arts and Cultural Management in France, Yipei LEE has been focusing on the development of contemporary art environments in Southeast Asian economies since 2008. In 2011, she started to organize contemporary art and cultural exchange activities between Taiwan and Southeast Asia; while in 2015, she established SUAVEART and published *Insular city zine*. Long-term international exchange through lectures, exhibitions, art residencies, and projects has been held to explore and to discuss the issues of insularity, sustainability, and Nonplace.

Being a Taiwan artist, Yi-Pei Lee has been visiting Southeast Asian countries on a regular basis since 2009, in order to redefine the national and cultural boundaries. She has been exploring the development of contemporary art history and the social participation of

communities in art, by removing geographical boundaries or post-colonialism as well as redefining cultural identity from the perspective of islands, immigrant communities, and cultural influences. Belonging to the millennial generation, she is also curious about the application of innovative technology to contemporary art, by attempting to transform "independent" curatorial projects into "public" communication and construction. Through the demonstration of the diversity of art and humanities, she would like to help us ponder and take a broad view of the messages which has brought to us from the social changes.

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Contact:

李依佩 Yipei LEE