

MON 07.22 SAT.
TUE 09.17 SUN.

Co-becoming(s)

共生
創造



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「原來分離的生物彼此交融，產生了功能大於它們各部分總和的新個體。」
——《演化之舞：生命主演的地球生命史》

"Separate organisms blended together, creating new wholes that were greater than the sum of their parts." - *Microcosmos: Four Billion Years of Evolution from Our Microbial Ancestors*

「人類」為何物？人與其他生命的關係是什麼？人在地質與生態中的真正位置究竟在何處？1960年代，科學家在人類細胞中的「粒線體」發現了獨立的DNA序列，進而促成生物學家琳恩·馬古利斯提出「內共生理論」。該理論指出人類的細胞與粒線體，其實源自於20億年前的熱漿菌與噬菌弧菌，他們彼此吞噬後，積極克服差異並共同生存，最終演化成所有動植物與真菌的原始細胞。這代表著，人類全身上下的一個個細胞，本身就是兩種以上的生物共存下的產物。

面對生態中如此多樣的各種存在及特異的跨物種關係，哲學家凱倫·巴芮德提出「酷兒展演性」的概念，將原先專屬於人類性別認同的「酷兒」一詞去人類中心化，擷取其中奇異、無法歸類、難以定義何謂正常的動態特質，為魴魚、雙鞭毛蟲，甚至是原子與量子建立酷兒論述。在這樣的思考下，馬古利斯筆下進入熱漿菌生活的噬菌弧菌，成為了物種演化史上的第一段酷兒共生關係。

「酷共生」一展希望透過援引內共生與酷兒理論這兩組原先隸屬於演化生物學與性別理論的概念，在跨科際的敘事調度下，與藝術家、科學家及各種行動者彼此合作，在展覽中交織出數個充滿差異與活力的共生提案。

本展共邀請11組臺灣當代藝術家，展覽從劉玗的〈珍奇櫃〉開始，探討生物學家如何透過感性敘事與個人比喻思考他者，引領觀眾進入北師美術館的挑高空間；在這裡，李紫彤談論政治暴力與網路跨身份展演的〈迎靈者〉、莊志維以烏心石樹苗探詢植物的「筆直」與優秀之間關係的現地製作新作〈直立優勢性〉，以及吳思敏從自身視角記錄臺灣原住民與山羌關係的〈山羌模仿術〉等3組作品，透過土壤彼此串聯生長；一旁的低矮空間展出的〈酷兒白蟻計畫〉，由顧廣毅與白蟻科學家共同發展而來、張辰申的新作〈偏差愛好者〉透過器官標本製作與幫豬植牙的錄像作品討論人豬之間的混種關係、狸貓換則在3組新作〈紫待〉、〈巢間〉與〈房波〉中使用螢光酵母菌釀製酷兒酒，以此談論酷兒與原生異性戀家庭之間的衝突與離散；美術館三樓展出蘇琬婷、葉采薇、徐顯芸、張立曄的繪畫作品，這些作品在線條、色彩與敘事上行生許多酷兒及異己共存的想像。展覽結束在類紀錄片〈日常關係〉之中，作品訪問了5組專業工作與其他物種緊密關聯的夥伴，試圖捕捉跨物種關係實踐的多元樣態。

人類的文明與科學發展一直都涵蓋在生態圈的範圍之內，肯認並理解棲地中被忽視的其他生命，從性少數、原住民到動植物與微生物，則是一種必須。在這座充滿酷兒身份與關係的非均質世界中，一場共存的練習正等待展開。

What is “human” ? How is humanity related to other living organisms? What is the position of humanity in terms of geology and ecology? In the 1960s, scientists discovered independent mitochondrial deoxyribonucleic acid (DNA) in human cells, which led to the formulation of the “endosymbiotic theory” proposed by biologist Lynn Margulis (1930–2011). Margulis pointed out that human cells and mitochondria, in fact, originated from the merging of two bacteria: *Thermoplasma acidophilum* and *Bdellavibrio*, which devoured each other and actively overcame differences to achieve a symbiotic existence, eventually evolving into the genetic cells of animals, plants, and fungi. It means that the cells that constitute a human body are fundamentally the product of the symbiosis of two or more living organisms.

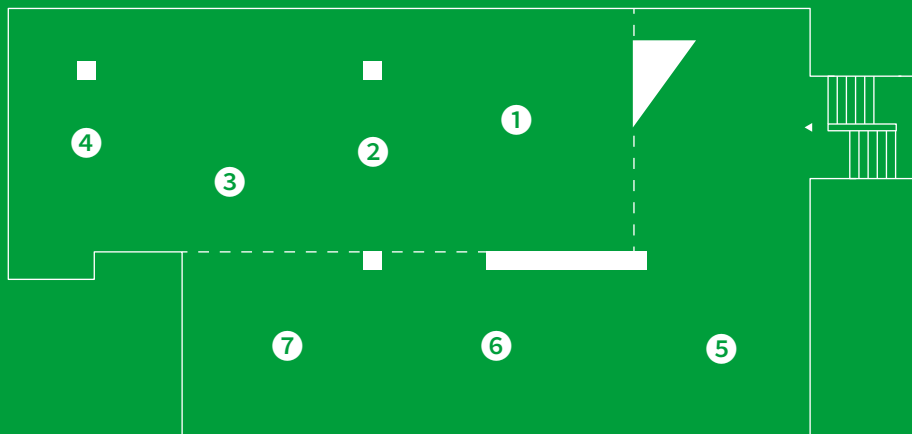
In her discussion about such diversified existences and distinctive interspecies relations in the ecosphere, philosopher Karen Barad (1970–) proposed the idea of “queer performativity,” in which Barad took the term “queer” – a term that was primarily used in the discourse of human gender identity, rendered it de-anthropocentric, and applied the dynamic qualities associated with the term: unusual, uncategorizable, and unfit for the common definition of normalcy, to construct a queer discourse for stingrays, dinoflagellates, and even atoms and quanta. Through such thinking, the *Bdellavibrio* living in *Thermoplasma acidophilum* described in Margulis’ work formed the very first queer symbiosis in evolutionary history.

Co-becoming(s) aims to employ endosymbiosis and queer theories – two separate concepts from evolutionary biology and gender theory – and collaborate with artists, scientists, and activists under such interweaving of interdisciplinary narratives to bring about symbiosis-inspired projects characterized by differences and vitality.

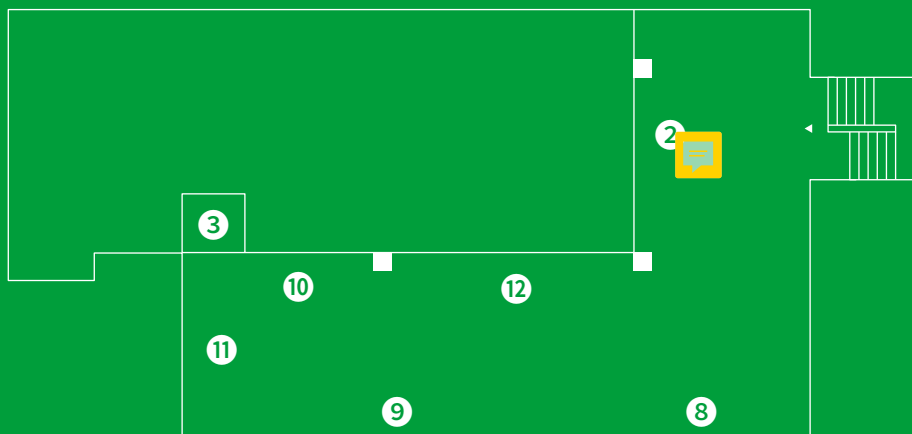
This exhibition features eleven contemporary artists from Taiwan, and opens with *Cabinet of Curiosities* by LIU Yu, who discusses how a biologist thinks about the conception of “the other” through personal sensibility and figure of speech. In the high-ceiling space of the MoNTUE, three works ensue: LEE Tzu-Tung’ s *#Ghostkeepers* explores political violence and online inter-identity performance. Through a batch of Formosan *Michelia* seedlings, CHUANG Chih-Wei’ s *Straight Dominance* is a new site-specific work that addresses the connection between “straightness” and the idea of excellence. In *Muntjac Imitation*, WU Sih-Chin documents the relationship between indigenous people and muntjacs from his own viewpoint. The three works are connected by soil, a nurturing symbol. Several projects are on view in the adjacent lower ceiling space: *Queer Termite Project* is a project co-developed by KU Kuang-Yi and entomologists. CHANG Chen-Shen’ s *Incarnation Project: Deviation Lovers* is a new work that explores the hybridizing relation between humans and pigs through organ specimen production and a video piece on dental implant for pigs. In her three new works, titled *qpHesitation*, *qpNestitation*, and *qpFence* respectively, transpossum utilizes fluorescent yeast to brew queer wine and inquire into the conflicts and subsequent diaspora between queer individuals and their heterosexual families of origin. The third-floor gallery exhibits drawings and paintings by SU Wan-Ting, YEH Tsai-Wei, XU Hao-Yun and CHANG Li-Yeh. The lines, colors and narratives visualized in their works provide further imagination about queer coexistence with others. The exhibition concludes with *Correlated dailies*, a semi-documentary that is comprised of interviews with five groups of people, whose professions are closely related to other species, the film aims to capture the diverse practices of inter-species relations.

The development of civilization and science has always been inherently entwined with the ecosphere. It is imperative for humanity to acknowledge and understand lives that have been overlooked, be it sexual minorities, indigenous people, fauna and flora, or microorganisms, with whom we share a habitat. In this non-homogeneous world informed by queer identities and relations, a practice of co-becoming(s) is waiting to commence.

2F



3F



① 劉玕 LIU Yu

② 李紫彤 LEE Tzu-Tung

③ 莊志維 CHUANG Chih-Wei

④ 吳思嶽 WU Sih Chin

⑤ 顧廣毅 KU Kuang-Yi

⑥ 張辰申 CHANG Chen-Shen

⑦ 狸貓換 transpossum

⑧ 蘇琬婷 SU Wan-Ting

⑨ 葉采薇 YEH Tsai-Wei

⑩ 徐顯芸 XU Hao-Yun

⑪ 張立擘 CHANG Li-Yeh

⑫ 展覽影片 Exhibition Film



生物學家奧爾格·艾伯赫·郎弗安斯在1670年因為青光眼而完全失明，進而開始大量使用如嗅覺、觸覺甚至是個性等比喻法來描述物種，以個人式的感性詮釋這些生物在他腦海中的抽象姿態。在他完成的《安汶植物標本誌》中發表了近1200個物種，奠定了印尼馬魯古群島的基礎生物相，也間接促成林奈在1753年所創立、用於生物命名與分類的「二名法」。

〈珍奇櫃〉是藝術家自2018年起對郎弗安斯的研究與延伸詮釋，包含文件資料、紀錄片，並針對《安汶植物標本誌》一書中對物種的抽象文字描述進行再圖像化的繪製練習，試圖在這個大命名時代中，捕捉某種人類詮釋世界的方法。在科學知識與原始文化之間，對萬物的詮釋方式似乎在感性層次上有所交織——「比喻」、「擬人」、「借代」——人類透過想像力描繪自然萬物，但始終無法描述的，或許是人類為何而狂熱。

生於1985年，目前生活與工作於臺東。創作生涯從2014年開始，逐漸發展出一系列紀錄式田野的工作模式。從人類的視點、空間屬性的變化與物在體系中流動的身份，作為勾勒人類演進的過程，總是可以對照出當下社會或歷史結構中的時間切面，將我們日常熟悉嚴謹的體制、科學方法，做一種模糊分界的重組工作。

劉玟

手繪插畫、紀錄片、文件

Hand-drawn illustrations, documentaries, documents

2018-2023

Biologist Georg Eberhard Rumphius lost his sight completely due to glaucoma in 1670, and began using a large number of analogies to describe species, such as the sense of smell, the sense of touch, and even personalities. Through a rather individualistic sensibility, he interpreted the abstract existences of different living things in his mind. In his *Herbarium Amboinense*, he included nearly 1200 species. The massive undertaking not only mapped out the basic biota of the Maluku Islands in Indonesia, but also indirectly helped along Carl Linnaeus's binomial nomenclature, which was established in 1753 for naming and classifying living things.

Cabinet of Curiosities comprises the artist's research on, as well as her extended interpretations of Rumphius's works since 2018. This includes documents, documentaries and a series of drawing exercises that re-visualize the abstract writings about various species in Rumphius's *Herbarium Amboinense*. In this current age of denomination, *Cabinet of Curiosities* embodies a certain method used by humans to interpret the world. In between scientific knowledge and primitive cultures, the ways that humans interpret all things in this world – “analogy,” “personification,” “metonymy” – all seem to become interlaced at the sensibility level. Human beings try to describe nature and all its inhabitants through imagination. However, what can never be described is perhaps this fervor of human beings.

Born in 1985, currently lives and works in Taitung. Since 2014, she has gradually developed documentary field work in her practice. From a human viewpoint, she utilizes changes within spatial properties and the fluid identities of things in different systems to delineate the process of human evolution. In turn she unveils temporal cross-sections of present-day society or historical structure through comparisons, thus reconstructing the blurry boundaries of exact systems and scientific methods that we are familiar with in everyday life.



〈#迎靈者〉是一件以為亡者書寫的參與式計畫為核心的作品，作者邀請世界各地的朋友分享一位與冷戰後國家暴力相關的過世親友的生命故事，並交由另一批不同國籍、文化、性別、性向的「寫手」以經營臉書帳號的形式，嘗試召喚這些亡者的數位生靈，在跨越酷異身份的過程中練習對創傷經驗進行同理、思索與提問。在數次巡迴展出中，〈#迎靈者〉的現場展示亦經過多次演進。這次在「酷共生」中的版本中，除了迎靈的多頻道錄像以及平行展出的「寫手桌」區域外，還運用了多種材料編織成系線，讓藝術家最初經驗不同文化「迎靈儀式」的背景，連結到電腦主機的數位光纖之中。

藝術家、策展人，畢業於麻省理工學院建築碩士、芝加哥藝術學院藝術創作碩士。「微米宇宙」與「藝術松」創始人，並策展人類學跨界展覽「感野」。作品結合人類學研究與政治行動，遊走錄像、裝置、網路藝術、行為表演等藝術形式，並將其轉換成參與式計畫，邀請參與者共同創作，挑戰解殖當代的藝術、科技與各種權威。

李紫彤

三頻道錄像、電腦螢幕、土壤、臉書帳號、檔案夾、個人小物

Three-channel video, computer monitors, soil, Facebook accounts, folders, personal knick-knacks

2018-2023

#Ghostkeepers revolves around a participatory project involving writing for the deceased. The artist invites people from around the world to share life stories of deceased friends or relatives whose deaths are related to state sponsored violence in the post-Cold War era. A group of “ghostwriters” of different nationalities, cultural backgrounds, sexualities and genders then use these stories to summon the digital spirits of the deceased through creating and running Facebook accounts. In the process of crossing queer identities, they empathize with, reflect on, and inquire into these experiences of trauma. *#Ghostkeepers* has also evolved several times throughout its previous exhibitions. In *Co-becoming(s)*, in addition to the multi-channel video of evocation and a parallel section of the “table of ghostwriters,” this version also incorporates threads braided with several materials, interlacing the artist’s experience of “evocation rituals” in different cultures with the digital fiber-optic cables of computers.



LEE is an artist and curator who holds an MArch from Massachusetts Institute of Technology, Boston, and an MFA from the School of Art Institute of Chicago, USA. She is the founder of “Tinyverse” and “ARThon,” and is the curator of *Sense Field*, an interdisciplinary exhibition of art and anthropology. Her works are a combination of anthropological research and political actions, through which she engages in video, installation, net art, and performance, and further converting these art forms into participatory projects. Under such practice, she attempts to decolonize contemporary art, technology, and different forms of authority.



〈直立優勢性〉是一件結合現地製作與行為介入的創作計畫。作品名稱引自林業領域選擇育苗的母樹時，會依據造林目標選取特定外型與性狀的樹木採收種子的行為。這些條件包含樹高、胸徑、樹皮厚度、樹冠幅、抗風性、抗病蟲害能力等，而「直立優勢性」則指涉有明顯獨立主幹、分支較少的性狀。藝術家在作品中嘗試將取得的一批常用來作為園藝造景與木材利用的臺灣原生種植物烏心石的樹苗進行外型篩選、並參考人工林栽植的株距原則，將苗木盆依照樹幹通直程度，依序排列在展場空間，引導觀眾感受同一群個體間微妙的集體與差異性；並在展期過程中透過定期調度與工作坊介入的形式，持續改變苗木的擺放邏輯。

透過仿效最適合造林優良母樹的人為篩選機制，藝術家希望透過直立的「直（Straightness）」連結主流性別文化中某種直作為「正常」、「優秀」的隱喻，凸顯人類與物種選汰之間的依存關係，並邀請觀者思考所謂「優秀性狀」的概念在人類文化中的影響，以及人類與植物皆作為物種，在個體差異與集體形似之間擺盪的狀態。

1986年生於臺灣。畢業於國立臺北藝術大學新媒體藝術研究所和國立交通大學建築所，具有視覺設計、裝置藝術與建築等跨領域多元背景，現任國立臺北藝術大學兼任講師。在個人創作中擅長運用光和媒材特性創造空間裝置，探討人與人、環境之間的相互關係；同時持續不斷探索跨領域的融合，作品呈現理性與感性並存的藝術美學。

烏心石樹苗、支架系統、燈、現場行為

Formosan michelia seedlings, prop system, lighting, live performance

2023

Straight Dominance is an art project that brings together site-specific installation and behavioral intervention. The title is inspired by a practice in forestry: when selecting maternal trees to grow seedlings, seeds are harvested based on criteria of specific appearances and properties determined by the objectives of afforestation. These criteria include tree height, diameter at breast height, bark thickness, crown diameter, wind resistance, pest and disease resistance, etc. In this case, “straight dominance” refers to the property of a tree when it has a discernibly independent trunk and fewer branches. The artist attempts an appearance selection on a batch of *Formosan michelia* seedlings, an endemic species in Taiwan often utilized in landscaping and wood processing. He then follows the principle of row spacing to line up the potted seedlings in the exhibition space based on the straightness of their stems, which prompts the audience to perceive the nuanced collectiveness and differences of individual seedlings in the same group. Throughout the exhibition, the artist will continue to alter the logic underlying the arrangement of the seedlings through regular adjustment and workshops.

By emulating the artificial mechanism of selecting the most suitable maternal trees for afforestation, the artist aims to associate physical “straightness” with the mainstream gender culture, in which straightness symbolizes “normalcy” and “excellence.” While highlighting the mutual dependence between humanity and the selection of species, the artist also engages the audience to consider how these so-called “excellent properties” influence human culture, as well as how human beings and plants, both as species, have oscillated between individual differences and collective similarities.

CHUANG Chih-Wei (b. 1986, Taiwan) holds an MFA in new media art from Taipei National University of the Arts (TNUA) and an MArch from National Chiao Tung University, which brings a diverse interdisciplinary background to his practice that primarily engages with visual design, installation art, and architecture. CHUANG is also an adjunct lecturer at TNUA. Specializing in using light and media characteristics to create spatial installations, his work investigates the interrelations among individuals as well as those between human beings and the environment. Meanwhile, he endeavors in consistently exploring interdisciplinary integration. His work embodies an artistic aesthetics informed by both reason and sensibility.



山羌是臺灣山林中最常見的鹿科動物，也是當地原住民族中最普遍的自然資源、最常見的獵捕對象。山羌因為嬌小的身形而處於大自然中食物鏈的底層，其動物習性對於環境非常敏感。這樣的習性反而成為人類模仿的對象，成為在山林中最有效的體感追蹤術。此作品透過對追蹤術的考察紀錄，以及委託一位「動物溝通師」解讀影片中山羌的想法，來展開人與動物之間的轉譯行為，透過模仿動物的過程中，在意識上變身成為一隻動物。

生於1985年，目前生活與工作於台東。作品涵蓋雕塑、空間裝置、影像等多種形式，透過各種材料來編織其作品的敘述性。創作主題常遊走在人類與自然之間、當代科技與古老技術之間、現實與神祕現象之間，在這些連結中建立一套詮釋方法，來開啟某種跨越時序、物種與真實性的想像及世界觀。

吳思欽

單頻道錄像、黏土、土、木頭

Single-channel video, clay, soil, woods

2019

高雄市立美術館典藏

Collection of Kaohsiung Museum of Fine Arts

Muntjacs are an animal in the deer family most commonly found in the mountains and forests of Taiwan. It is also the most common natural resource – and hence the most common prey – to local indigenous peoples. Due to its small size, muntjacs are at the bottom of the natural food chain, and are extremely sensitive to their surrounding environment. Their habitual behavior, however, makes them a subject of imitation for human beings. From such behaviors, hunters have developed the most effective tracking method based on physical senses. This project traces and studies such tracking skills, and commissions an “animal communicator” to interpret the mind of the muntjac in the video, unfolding a process of translation between human and animal, while addressing the mental transformation from human to animal through imitation.

WU Sih-Chin (b. 1985) currently lives and works in Taitung. He works with a variety of art forms, including sculpture, spatial installation, and video, through which he creates the narrativity of his works. In terms of creative themes, his works often move between humans and nature, contemporary technology and ancient techniques, as well as reality and mysterious phenomena. He aims to construct a set of interpretive approaches through these connections to unveil a certain imagination and worldview that transcend time, species, and authenticity.



奠基在白蟻生物學的知識基礎上，藝術家與科學家合作，以演化推測的手法，進行性別與勞動階級的再想像，共同建立出一個未來白蟻與人類從亦敵亦友進展至互利共生的社會結構。藝術家希望透過跨物種的科幻原型，重新思考白蟻作為害蟲的污名歷史，並試圖推想一個由人與非人生物共同形成的「酷兒生態系」之可能。

具牙醫師、生物藝術家以及推測設計師等多重身分，現居於荷蘭與臺灣從事創作工作，並於英國雪菲爾哈倫大學進行跨領域創作的博士研究。現為科學藝術團體「共演化研究隊」負責人及「台灣生物藝術社群」之共同創辦。他的作品主要關注臨床醫學、人類身體、性別議題、人與其他物種乃至環境的關係，試圖在創作中拓展藝術、設計與科學結合的可能性。

顧
廣
毅

白蟻模型、建築模型、出版物、海報、雙頻道錄像

Termite models, architectural models, publications, posters, dual channel videos

2022-2023

Building upon the knowledge of termite biology, the artist works with scientists and adopts the approach of speculative evolution to re-imagine the gender and the class structure of termite society, co-constructing a future where the relationship between termites and humanity evolves from being simultaneously friendly and rivalrous into that of a mutualistic social structure. Through such an interspecies sci-fi prototype, the artist reviews the stigmatized history of termites as vermin, while envisioning a possible “queer ecosystem” created together by both humans and non-humans alike.

KU Kuang-Yi is a dentist, bio-artist, and speculative designer, who lives and works in the Netherlands and Taiwan. He is currently conducting his doctoral research at Sheffield Hallam University, UK. KU is also the helmsman of Coevolution Research Assembly, and co-founder of Taiwanese BioArt Community. His work focuses on clinical medicine, human body, gender issues, and interrelations among human beings, other species and the environment, through which he strives to expand the possibility of integrating art, design and science.



在醫學用語上，deviation代表著如斜視等身體上的偏差與偏離，藝術家在創作時觀看作品時閉上單眼、感覺立體視覺轉換成二維平面的過程，亦是一種偏離的過程。豬是藝術家的謬思，與藝術家之間就像一種奇怪的混合體。在這個系列計畫中，藝術家嘗試使用手術的仿科學技術，思考「醫療行為」作為治療之外，人類在身體管理、控制工程等偏離目的中，渴望在怪奇恐懼中實踐超越與昇華的烏托邦幻想。

作品早期以平面繪畫水墨類發表，近年以計劃型創作為主軸，透過實驗影像、裝置、觀念與行為（行動）結合自我生命歷程、人性、苦難、社會、邊緣等議題進行創作，以身體的感覺為出發點，探索精神自由與知覺之間的聯繫。實驗性操作激發人們對肉體及其觀看方式的認識，同時引導觀眾重新思考人與苦難及痛之間的關係。

張
辰
申

動物標本、手稿、單頻道錄像

Taxidermy, manuscripts, single-channel video

2023

Medically speaking, the term “deviation” refers to a departure from the normal happening to one’s body, such as strabismus. When making art, the artist deliberately closes one eye to feel the transition from three-dimensional vision to the two-dimensional plane, which also denotes a process of deviation. To the artist, pigs are her muse, thus forming a peculiar hybrid with the artist. In this project, pseudo-scientific surgical techniques are employed as a way to contemplate on “medical actions” beyond the purpose of treatment, transcending and sublimating utopian fantasies in deviations such as human body management and control engineering, also the human desires for strange fears.

CHANG Chen-Shen used to work with two-dimensional ink painting early on in her career. In recent years, she has shifted to project-based creation that combines experimental video, installation, conceptual art, and performance (action) to deal with topics and issues related to her own life journey, humanity, suffering, society, and marginality. Starting from bodily sensations, her work explores the connection between spiritual freedom and consciousness, prompting people’s understanding of the flesh and how it is viewed through experimental manipulation, while guiding the audience to re-navigate the interrelations between human beings and suffering within.





紫待 qpHesitation

酵母菌、釀酒設備 Yeast, brewing equipment 2020

中國南方有為新生嬰兒釀造花雕酒的傳統習俗，名為「狀元紅」、「女兒紅」。本作以 Keppler-Ross 等人於 2008 年發表在《Genetics》期刊上植入改造的紫色海葵螢光蛋白的酵母菌為起點，參考花雕酒的釀造方法，加入酷兒運動代表色的紫色紫羅蘭與薰衣草，研發以紫米發酵釀製而成的「紫待」酒，諧音「子代」，回應和補充酷兒孩童角色與酷兒家庭行為榜樣匱乏的現況。

A traditional custom in southern China dictates that a batch of Huadiao wine is made to mark a new birth, which is otherwise called “Zhuang Yuan Hong” (for boys) or “Nu Er Hong” (for girls). This work builds upon the studies of Keppler-Ross and other scientists published in *Genetics* in 2008, and makes use of a yeast added with a modified purple fluorescent protein taken from anemones. Based on the fermentation of Huadiao wine, the artist makes a wine made from purple rice, naming it “qpHesitation,” by adding violet and lavender purple, an iconic color in queer movements. The Mandarin pronunciation of the wine, “tzu dai,” is homonymic with “offspring,” which responds to and supplements the current situation, in which representations of queer children and role models in queer families are lacking.

生物藝術家、生物工程師。自澳洲昆士蘭理工大學熱帶作物研究組博士畢業後，先後在中研院、臺灣大學與臺大醫院從事基因工程、次世代定序與轉錄體學等博士後研究工作。2019年起任教於清華大學藝術學院科技藝術研究所，負責該校生物藝術實驗室運作。作品〈芥面〉〈紫代〉〈憂生學〉〈有我在™〉〈血電廠〉〈療刺〉等，使用（類）醫療行為、生物科技、活體材料等，討論科學侷限以及感知的可曲變性。

狸
貓
換

巢間 qpNestitation

裝潢廢料、玻璃容器、水泥台座
Decorative waste, glass containers, cement pedestals 2023

為〈紫待〉之續作。海岸潮間帶在海浪沖洗的同時，也帶來海上漂流物，累積成為海岸生物築巢與生長的資源。〈巢間〉以四處蒐集而得的住家裝潢廢料組合成巢，並於上放置擬蛋形釀酒容器，承裝「紫待」酒，以此提示〈紫待〉基因與海洋的關聯，並陳述酷兒們常因受原生環境壓迫而必須離散各地，四處漂浪後選擇新家人與建構新生活的過程。

This work is a continuation of *qpHesitation*. As rolling waves splash intertidal zones along coastlines, they send marine debris onto the shore that eventually becomes a resource for the nesting and growth of coastal species. *qpNestitation* reveals a nest built with gathered interior decoration debris, on top of which egg-shaped fermentation utensils filled with the "qpHesitation" wine are placed – a hint of the connection between the genetic marker used in the wine and the sea. The work also points to the fact that queer individuals are often forced into diaspora due to feeling suppressed in their native environment, and subsequently undergo a journey of choosing their new family and building a new life.

房波 qpFence

酒具 wine set 2023

〈房波〉是為飲用〈紫待〉所設計之酒具。臺灣建築的圍牆上常以水泥固定酒瓶碎片的防禦措施，本系列酒具依此將廢棄酒瓶回收碾碎後重新燒製成濾酒器，濾酒器支架與杯座則以玻璃和水泥轉化臺灣常見的公寓住宅區景觀，呈現酷兒家庭在異性戀社區中的姿態。

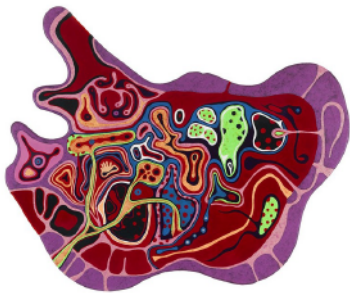
qpFence is a special set of wine accessories designed for drinking the "qpHesitation" wine. In Taiwan, it is quite usual to see shards of broken bottles cemented on top of old building fence walls, which is a common defensive measure. This set of wine accessories comprises a filter made of used wine bottles, which are recycled, ground, fired, and reshaped. The filter stand and the cup holder are made of glass and cement, which are transformed from common sights of residential apartments in Taiwan to portray the presence of queer families in heterosexual communities.

三組作品的英文名稱依循queer、purple二字，衍生新的英文字首「qp」（讀音kwip），用於標記酷兒脈絡下的詞彙，聚光主流社會中酷兒們慣常的（被）不存在。本作特別感謝紐約石溪大學生化與細胞學系Neta Dean教授提供酵母菌、國立清華大學藝術與設計學系蕭明芑教授和玻璃工藝教室指導玻璃器皿製作、國立清華大學科技藝術研究所設備支援。

The titles of the three works all begin with the prefix "qp" (pronounced "kwip"), which is derived from two English words: queer and purple. The prefix marks the names in the queer context, and highlights the (forced) disappearance of queer presence in mainstream society. A special thanks to Professor Neta Dean at the Department of Biochemistry and Cell Biology, Stony Brook University, for providing the yeast; to Professor HSIANG Ming-Tun at the Department of Arts and Design, National Tsinghua University (NTHU) and the NTHU glass craft workshop for instructing the production of glass ware; and to the Graduate Institute of Art and Technology, NTHU for equipment support.

A BioArtist and Bioneer. After receiving her PhD in Biotechnology from the Queensland University of Technology (QUT), Australia, where she studied tropical crops, the artist conducted her postdoctoral research on genetic engineering, Next Generation Sequencing (NGS) and transcriptomics at the Academia Sinica, National Taiwan University, and National Taiwan University Hospital successively. In 2019, she joined the College of Arts, National Tsing-Hua University (NTHU), Taiwan, and currently hosts the NTHU BioArt Laboratory. Her works, *Suffocating@Love*, *Needle Therapy*, *Blood Power Station*, *HEREIAM™*, *EdiGenics*, *qpHesitation*, and *InterGrass* applied medical(-like) procedures, biotechniques, and genetic engineering to explore the distortion of perception and the limitation of technology.





赤生嶼宙人 Reddish Rising Gaze

壓克力彩、木板 2011
Acrylic on wood



粉紅菱角星 Pink Water Chestnut Star

壓克力彩、亮粉、木板 2011
Acrylic and glitter on wood



弄姿醉紅 Flirty, Tipsy and Red

壓克力彩、亮粉、木板 2012
Acrylic and glitter on wood

臺灣新竹畫家。大學時就讀臺中師範學院美勞教育學系（現國立臺中教育大學），後畢業於國立臺南藝術大學造形藝術研究所。除了繪畫與雕塑之外，亦喜好裝置及影像等多樣的創作形式。目前定居臺中致力創作，作品多從繪畫創作和真實世界所體驗的心靈感受中，試圖挖掘抽離現實但又源於現實靈感的繪畫視界。

蘇
琬
婷



妙蟬青露 Elegant Movement

壓克力彩、畫布 2011
Acrylic on canvas

藝術銀行典藏 Collection of Art Bank Taiwan



在〈赤生嶼宙人〉、〈粉紅菱角星〉、〈弄姿醉紅〉等作中，藝術家維持一貫的繽紛色彩，以粉紅色為底，加上紅色、橘色、紫色、螢光色系等色調，畫出變形抽象的圖案。隨著不規則造型的畫布，畫面變成了有機的生命體，圖樣沿著畫布的凸出邊角不斷向外擴張或向內聚集，就像細胞的繁衍再生，或是宇宙星河的擴展與碰撞；作品〈妙蟬青露〉中，藝術家則有感於人們對於大至無垠宇宙、小至生物細胞的了解有限，遂以蛻去蛹殼的蟬為主題，表現生命中難得美麗的燦爛光景。

In *Reddish Rising Gaze*, *Pink Water Chestnut Star*, and *Flirty, Topsy and Red*, the artist continues her signature use of a colorful palette: she first creates a foundation with pink, and adds various morphing and abstract forms and shapes in red, orange, purple, and neon colors. Together with the irregularly shaped canvases, these works look like living organisms. Due to the protruding corners of the canvases, the images seem to be constantly expanding or contracting, bringing to mind proliferating and regenerating cells, or expanding and colliding constellations in the cosmos. In *Elegant Movement*, the artist draws from the finite understanding humans have of the infinite universe as well as microscopic cells, and adopts the theme of a cicada shedding its shell to portray a rare and spectacular moment in life.

SU Wan-Ting is a Hsinchu-based painter. She graduated from the Department of Fine Arts and Crafts Education, National Taichung Teachers College (now National Taichung University of Education), and later, the Graduate Institute of Plastic Arts, Tainan National University of the Arts. In addition to painting and sculpture, SU's practice also involves a diverse range of media, including installation and video. She now lives and works in Taichung. Her work is mainly inspired by what she has experienced and felt through painting and the physical world, through which she is able to uncover a horizon that is detached but originating from reality.

剪綵式

Ribbon-cutting Ceremony



水墨顏料、絹本 Ink and color on silk 2012

在歧路

Q Ribbon-cutting Ceremony



水墨顏料、絹本 Ink and color on silk 2012

藝術銀行典藏 Collection of Art Bank Taiwan



專職藝術家，現為國立臺北藝術大學講師，教授水墨傳統技法、重彩。擅長以水墨、膠彩作為創作媒材，作品主軸圍繞自身生活經驗觸發的情感，在細膩溫潤的筆調中，藏匿著淡淡的哀愁。

葉采薇

作品〈剪綵式〉中，兩個女童共同玩著一條翻花繩，左右兩邊是巨大有刺的仙人掌，如同鏡子反射般地左右對稱；作品〈在歧路〉的畫面則瀰漫著一股奇異且神祕的氛圍，兩位外貌相似的小女孩，穿著白色洋裝，裸著雙腳站在長滿著雜草的野外，其中一位雙手拿著小小的仙人掌，另外一位則姿態徬徨地踟躕著。透過作品，藝術家試圖以帶有插畫與敘事情節的畫面，描繪在社會化過程中，武裝的自我、脆弱的內心與表達真正自己之間的不安與拉扯，傳遞出屬於自己世代的內在心聲。

In *Ribbon-cutting Ceremony*, two girls are playing the Cat's Cradle game using the same string. With giant, spiky cacti on both sides, they form a symmetrical mirror reflection. In *At Branch Road*, a peculiar, mysterious atmosphere permeates the entire image. Two girls in white dresses looking alike, if not identical, stand barefoot in the weed-ridden wilderness. One of them is holding a small cactus, while the posture of the other exudes hesitancy and anxiety. Through the works, the artist portrays the unease and struggle between one's armed self, inner fragility, and the expression of one's true colors in the process of socialization. Utilizing images with narratives in the style of illustration, the artist articulates the inner voices of her generation.

YEH Tsai-Wei is an artist and a lecturer of traditional ink painting techniques and heavy color painting at Taipei National University of the Arts. Specializing in ink and Eastern gouache painting, YEH's work centers on feelings and emotions triggered by her living experiences. Beneath the surface of her delicate and gentle brushwork lies a hint of sorrow.



水墨顏料、紙本 Ink and color on paper 2013

藝術銀行典藏 Collection of Art Bank Taiwan

藝術家，東海大學美術系與美術研究所創作組畢業。擅長以水墨為媒材進行創作，作品多數與現實場景脫軌，以如夢境的景象，比喻人與人間的關係。

徐顯芸

藝術家擅長以水墨為媒材進行創作，此作構圖以畫面中盤旋的樹枝為中心展開，在佈滿皺點的畫面裡，不論是延展的枝葉下或是盤旋的根基中，背後皆可以發現隱約躲藏的物體。如左方的綠色三角臉爬蟲類、中間的黑紅瓢蟲以及下方與葉子融為一體的腳等。有些世界我們看不到，但卻可以依稀感受得到。

The artist is known for her ink works. The composition of the painting radiates from swirling branches. In the image overspread with dots created by wrinkling strokes, whether it is underneath the extending twigs with leaves or amidst the swirling roots, one can identify indistinct things hidden therein, for instance, the green reptile with a triangular face on the left, the black-and-red ladybug in the middle section, and the feet that merge with the leaves at the bottom of the work. After all, there are some worlds that are invisible but somehow perceivable to us.

XU Hao-Yun is an artist, who graduated from the Department of Fine Arts, and later the Graduate Program of Fine Arts, Tunghai University. Specializing in ink as her creative medium, most of her works are detached from scenes in reality, and surface as dreamlike visions that also serve as metaphors for the relationship between people.



壓克力彩、畫布 Acrylic on canvas 2017
藝術銀行典藏 Collection of Art Bank Taiwan

1967年生於臺灣嘉義，畢業於東吳大學社會學系。主要創作形式為油畫與雕塑。擅長利用光與色彩，加上自由原生圖像，創造與營造心靈異想世界。從對自己內在小宇宙的探索逐步擴及與大自然意象聯結，以「萬物有靈」的古代東方泛靈思維作為近幾年創作的立基點。

張
立
曄

作品〈世界大山 1〉以神話想像為主題，描繪出一座聳立在蒼芎宇宙大地上、類似山海經中的奇特聖山。山中有著奇花異草、靈禽異獸，居住於此的花草樹木與生物，皆有著各自專屬的造型特徵。畫面下方的蝴蝶人則是藝術家作品中經常出現的人物形象，象徵著生命的蛻變與重生。

World Mountain 1 centers on a mythological imagination, and depicts a uniquely sacred mountain on the vast earth similar to the one in *Classic of Mountains and Seas*. Exotic flora and fauna can be found in this mountain, where every plant, flower, tree, and living creature has its own look and distinctive features. The “Butterfly Man” at the bottom of the image is a figure motif in the artist’s works – a symbol of transformed life and rebirth.

CHANG Li-Yeh (b. 1967, Chiayi, Taiwan) holds a BA in Sociology from Soochow University. He primarily works with oil painting and sculpture. His expertise in using light and color, combined with unfettered, original images, creates a fantastical inner world in his works. CHANG expands and associates the exploration of his inner cosmos with natural imagery. In recent years, the ancient Eastern animist thinking has been a starting point, from which the artist has developed his artistic practice.



2022



依循「酷共生」策展命題，本展製作團隊以訪談形式進行實地拍攝，邀請五位相異領域的「跨一物種」實踐者，分享他們在長時間的研究、工作、生活當中，如何各自與這些「非人物種」相處並建立關係。包含起初的既有印象，與實際相處後的個人經驗與發現。

這五位受訪人的身份背景分別是：臺北市立動物園無尾熊館的前保育員、長期出海進行中華白海豚族群調查的生態研究員、北投友善放牧蛋農場的經營者、屏東南仁山低海拔熱帶雨林動態循環的研究學者，以及在阿里山達娜伊谷擔任鮭魚漁獵文化導覽員的鄒族青年。

有別於學術化的知識建構，本訪談影片的初衷試圖回返每位受訪人「主觀、差異化、個人經驗」的視角，在真摯的分享中，描摹出「人—非人」之間的個體關係，而不是過快地將任一方化約為某種「身份」或「族群」。希望這些細緻關係的獨特況味，也能彌漫到觀者的日常縫隙之中。

製作團隊 Production Team

導演 Director | 林承緯 (大緯) LIN Cheng-Wei (Davey)
 製片 Producer | 曾哲偉 TSENG Che-Wei
 攝影 Photographer | 黃暉程 HUANG Wei-Cheng
 剪輯 Editor | 康奕鈞 KANG Yi-Chu

受訪人 Interviewed Humans

Uongx Teneoana

古鎮嘉 KU Chia-Chia
 林佳敏 LIN Chia-Min
 侯雯 HOU Wen
 劉淑屏 LIU Shu-Ping

關係物種 Correlated Species

 danayiku yoskū aŋlū

 南仁山熱帶雨林 Rainforest of Mt. Nanren
 隨野家農場蛋雞 Laying hens from Unfinished Farmshop
 中華白海豚 Indo-Pacific humpback dolphin
 臺北市立動物園無尾熊 Koalas from Taipei Zoo

Based on the curatorial theme of *Co-becoming(s)*, the production team of the exhibition has filmed interviews of five “inter-species” practitioners from different fields on location. Respectively, they share with viewers about how they work and establish relationships with “non-human species” in their long-term research, work, and life, along with their first impressions of these species as well as their personal experiences and discoveries after actually spending time with them.

The identities and backgrounds of the five interviewees are: a former zookeeper at the Koala House, Taipei Zoo; a biology research scientist who often goes to sea to study Indo-Pacific humpback dolphins; an owner of a cage-free egg farm in Beitou; a research scholar studying the dynamic cycles of low-elevation rainforest of Mt. Nanren in Pingtung; and a young man of Tsou descent, who works as a guide of the indigenous fishing culture of yoskū aŋlū (Taiwan shovel jaw carp) at Danayiku on Mt. Ali.

Unlike the construction of academic knowledge, the original intention of the film is to portray individual “human-nonhuman” relationships through the candid sharing of each interviewee’s “subjective, differentiated, and individual experience-based” perspective rather than over quickly reducing either party into a certain “identity” or “community.” It is hoped that these unique and nuanced relationships can also sink into the seams of the everyday lives of viewers.

林承緯（大緯）

1991年生於臺灣臺北，畢業於臺灣大生命科學系與英國萊斯特大學美術館與藝廊研究所。科學與當代藝術策展人，長期參與策展自學社群「一群人的自學」，亦是科學藝術團體「共演化研究隊」的核心成員。相信當代藝術具有連結知識理性與官能感性的功能，目前主要以展覽策畫與執行作為實踐平台，與藝術家、科學家們共同合作與創作各項計畫。希望透過策展捕捉各種生物、生命形式如何生活、生存的各種樣態，並從中找到一種差異的共性。

2018年起擔任政大藝文中心機構策展人，策劃執行包含蔡玉庭、陶亞倫、魏欣妍、陳哲偉等多檔藝術家個展，以及聯展「時間容器：藝文中心30週年紀念攝影展」、「九歌：聲音文件集結4年展」；2019年參與「CIT19國際論壇暨青年策展工作坊」；2020年加入國立臺灣科學教育館跨域策展小組，持續進行科學常設展「人體奧妙：從我到我們」、「半導體未來館」的策展工作；2021年以本展「酷共生」獲選國家文化藝術基金會「策展人培力@美術館專案」，2023年7月於北師美術館展出。

LIN Cheng-Wei (Davey)

LIN Cheng-Wei (b. 1991, Taipei, Taiwan) holds a BA in Life Science from National Taiwan University, and an MA in Art Museum and Gallery Studies from the University of Leicester, UK. A curator whose practice focuses on science and contemporary art, Lin has been a long-term member of the curatorial self-educating community, "Selves-Educating," as well as a core member of the science and art group, "Coevolution Research Assembly." He believes that contemporary art is capable of connecting knowledge and reason with the senses and sensibility. He uses his practice of exhibition curating and production as a platform for collaborating and producing projects with artists and scientists. Through curating, he hopes to unveil different living organisms and life forms, along with their way of living and existences, to discover nuanced commonalities therein.

In 2018, LIN became the curator of the NCCU Art & Culture Center, where he curated multiple solo exhibitions of artists, including TSAI Yu-Ting, TAO Ya-Lun, WEI Hsin-Yen, CHEN Che-Wei, and the group exhibitions – *Time Vehicle: 30th Anniversary of NCCU Art & Culture Center Photography Exhibition* and *9 Songs: Collective Exhibition for the Four-Year Sound Documentary Project*. In 2019, he participated in the "Curators' Intensive 19: International Conference and Workshop," and in 2020, joined the interdisciplinary curatorial group at the National Taiwan Science and Education Center, where he has continued his practice through the curatorial work of two permanent exhibitions – *Mysteries of Human Bodies: From ME to WE* and *The Semiconductor Pavilion of the Future*. In 2021, he was selected by the National Culture and Arts Foundation's "Curator's Incubator Program @ Museums" with *Co-becoming(s)*, which is being presented at the Museum of National Taipei University of Education (MoNTUE) in July 2023.

E-mail: big.wei.lin@gmail.com

地點 Venue | 北師美術館 MoNTUE

*各場次報名資訊請關注北師美術館官網或社群平台
Please follow the MoNTUE website or social platform
for information to sign up for the events.

開幕活動 Opening Event

藝術家暨策展人專場導覽 07.22 Sat. 14:00-16:00

Artists and Curator Tour

策展人座談 Curators in Conversation

以酷兒之名，行何實／時？：酷兒美學生產中的內文本 08.05 Sat. 14:00-15:30
__ of Queering: The Intra-textual within The Production of Aesthetics.

講者：陳安捷（「摸象」策展研究計畫）、林承緯（本展策展人）

Speakers: Theo Ussay, peekabooper at The Argonauts curatorial research project;
LIN Cheng-Wei, curator of *Co-becoming(s)*

藝術家工作坊 Workshop

「植物／直物？」參與式工作坊 08.19 Sat. 14:00-16:00

“Botanical Object / Straight Object?” Participatory Workshop

講師：莊志維（本展藝術家）

Lecturer: CHUANG Chih-Wei, artist featured in *Co-becoming(s)*

藝術家座談 Artist in Conversation

醫療、禁忌與藝術表達 09.03 Sat. 14:00-16:00

Medicine, Taboo & Artistic Expression

講者：講者：沈伯丞（臺藝雕塑系客座助理教授）、徐瑋婕（牙科醫師）、張辰申（本展藝術家）

Speakers: SHEN Bo-Cheng, Visiting Assistant Professor, Department of Sculpture,
National Taiwan University of Arts; HSU Wei-Chieh, dentist; CHANG Chen-Shen,
artist featured in *Co-becoming(s)*.

主持人：林承緯（本展策展人）

Moderator: LIN Cheng-Wei, curator of *Co-becoming(s)*.

閉幕活動 Closing Event

「#迎靈者」送靈儀式 08.19 Sat. 14:00-16:00

#Ghostkeepers Farewell Ritual

特別場次 Special Event

遇見「策展人培力@美術館」的第一次 07.23 Sun. 15:00-18:00

First sight on “Curator’s Incubator Program @ Museums”

主持人：孫以臻

Moderator: SUN Yi-Cheng

與談人：林承緯、林裕軒、段沐、盧芽、賴曉瑩

Speakers: LIN Cheng-Wei, LIN Yu-Hsuan, TUAN Mu, LU Wei, LAI Hsiao-Ying

地點：鳳甲美術館（台北市北投區大業路166號11F）

Venue: Honggah Museum (11F, No. 166, Daye Rd., Beitou Dist., Taipei City)

共生共在

Co-becoming(s)

策展人 Curator | 林承緯 (大緯) LIN Cheng-Wei (Davey)

藝術家 Artists | 劉玗、李紫彤、莊志維、吳思嶽、顧廣毅、張辰申、狸貓換、蘇琬婷、葉采薇、徐顯芸、張立曄 LIU Yu, LEE Tzu-Tung, CHUANG Chih-Wei, WU Sih-Chin, KU Kuang-Yi, CHANG Chen-Shen, transpossum, SU Wan-Ting, YEH Tsai-Wei, XU Hao-Yun, CHANG Li-Yeh

主辦單位 Organizers | 國立臺北教育大學北師美術館、國家文化藝術基金會、策展人培力@美術館 Museum of National Taipei University of Education, National Culture and Arts Foundation, Curators' Incubator Program @ Museum

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#迎靈者工作小組 #Ghostkeeper Workgroup | ~~林彥彰 Andrew LIN、鄧政筠 Charlotte TENG~~

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酷共生展覽手冊 Co-becoming(s) Guidebook

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酷共生 Co-becoming(s)

展期 Dates | 2023.07.22 Sat. - 09.17 Sun.

地點 Venue | 北師美術館 MONTUE

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