

2016

International
Symposium
on Art Archives

2016
第一屆

藝術資料庫
國際研討會

2016 11/10^{THU} ▸ 11^{FRI}

2016

第一屆藝術資料庫國際研討會

International Symposium on Art Archives

為推動當前資料庫、大數據研究的新趨勢及新觀念在國內藝術資料庫的應用，社團法人台灣視覺藝術協會主辦發起「2016 第一屆藝術資料庫國際研討會」，邀請歐美、東南亞及臺灣，政府與民間、巨型與獨立藝術資料庫策展人、實踐者、研究者對話、思辨。

以「全民開放平台」、「資料庫的網路合作策略」以及「大數據對文化與藝術研究的衝擊與功能」為研討會主要議題，希望借鏡多國的經驗，審慎面對大數據帶來的全新視野及思維概念的轉變，發展台灣資料庫相對應的執行策略，讓資料庫更加公開地也提升建檔效率，同時積極探究國際合作網絡的可能，並向外傳播在地資訊。

「2016 第一屆藝術資料庫國際研討會」除了作為台灣首度舉辦的國際大型藝術資料庫盛事外，也將透過各國機構的知識交流與分享，提供台灣當代藝壇展望與時俱進的新類型門戶計畫，在線上與實體雙軌進行下，展開深度的國際交流，並借集思廣益之效，以俾助新資料庫的建立及拓展國際合作的可能。

2016 International Symposium on Art Archives is initiated by the Association of the Visual Arts in Taiwan, jointly organized by National Taiwan University of Arts, and made possible with a sponsorship from the Ministry of Culture, Taiwan. Speakers of the symposium are archivists, curators, researchers and artists from Europe, US, and Asia. They are delegates of institutions as well as individuals from independent programs.

This International Symposium is a self-funded program organized by private and academic organizations. It is to provide a platform for promotion and information exchange regarding to the construction of art archives. The focus will be centralized on the building concept, strategy, and ground of collaboration as a fundamental goal of the program. The symposium will be circled around three major themes: "Democratized Archive: Public Engagement", "Interactive Archive: Global Network" and "Art Archive: Influence on Art and Culture Research". We believe international involvement into the field is crucial for the development of art archives, and will generate positive interaction among the global public.

09:00-09:30 (30分鐘)	報到
09:30-09:40 (10分鐘)	開場、貴賓致詞
09:40-11:00 (80分鐘)	<p>■ 主題演講1:大數據時代藝術檔案建置的挑戰與矛盾</p> <p>主持人:陳志誠 國立臺灣藝術大學 校長 主講人:Gabrielle de Lassus 法國國立文獻典章學院 教授</p> <p>不含 QA</p>
11:00-11:10 (10分鐘)	中場休息
11:10-12:30 (80分鐘)	<p>■ 主題演講2:東南亞當代藝術資料庫</p> <p>主持人:社團法人台灣視覺藝術協會理事長 陳擎耀 主講人:Farah Wardani 新加坡國家畫廊資料庫 副總監</p> <p>不含 QA</p>
12:30-13:30 (60分鐘)	午餐休息
13:30-14:50 (80分鐘)	<p>■ 主題論壇 1:民間藝術資料庫之建置</p> <p>主持人:蘇瑤華 輔仁大學博物館學研究所 助理教授 主講人:</p> <ul style="list-style-type: none"> • Melisa Angela 印尼視覺藝術資料庫 主持人 • Sopheap CHEA 柬埔寨聲影資料庫 代表 • Rolf Wolfensberger 瑞士蘇黎世藝術大學資料庫計畫 主持人 <p>不含 QA</p>
14:50-15:00 (10分鐘)	中場休息
15:00-16:20 (80分鐘)	<p>■ 主題論壇 2:藝術資料庫與當代藝術策展</p> <p>主持人:陳貺怡 國立臺灣藝術大學美術學系 專任副教授 主講人:</p> <ul style="list-style-type: none"> • 許元豪 新加坡藝術檔案館計畫 創作人 • 林志明 國立台北教育大學藝術與造形設計學系 主任 • 高千惠 國立臺灣藝術大學雕塑學系 客座教授 <p>不含 QA</p>
16:20-16:40 (20分鐘)	茶敘
16:40-17:40 (60分鐘)	<p>■ 圓桌論壇1</p> <p>主持人:胡朝聖 台灣當代藝術資料庫總計畫 主持人 與談人:</p> <ol style="list-style-type: none"> 1.Gabrielle de Lassus 法國國立文獻典章學院 教授 2.Farah Wardani 新加坡國家畫廊資料庫 副總監 3.Melisa Angela 印尼視覺藝術資料庫 主持人 4.Sopheap CHEA 柬埔寨聲影資料庫 代表 5.Rolf Wolfensberger 瑞士蘇黎世藝術大學資料庫計畫 主持人 6.許元豪 新加坡藝術檔案館計畫 創作人 7.林志明 國立台北教育大學藝術與造形設計學系 主任 8.高千惠 國立臺灣藝術大學雕塑學系 客座教授 <p>包含 QA</p>
17:40	賦歸

09:30-10:00 (30分鐘)	報到
10:00-10:30 (30分鐘)	台灣當代藝術資料庫介紹
10:30-11:50 (80分鐘)	<p>主題演講3:檔案與歷史研究</p> <p>主持人:薛文珍 國立臺灣藝術大學 副校長 主講人:Maximilian Schich 美國德州大學伊迪斯·奧唐耐藝術史研究所 副教授</p> <p>不含 QA</p>
11:50-13:00 (70分鐘)	午餐休息
13:00-14:20 (80分鐘)	<p>主題演講4:法國造形藝術中心的檔案材料:介於遺產與創造之間</p> <p>主持人:黃小燕 國立臺灣藝術大學美術學系 系主任 主講人:Philippe Bettinelli 法國國家造形藝術中心 文化資產保管人暨公共收藏負責人</p> <p>不含 QA</p>
14:20-14:30 (10分鐘)	中場休息
14:30-15:50 (80分鐘)	<p>主題論壇3:大數據與藝術人文研究</p> <p>主持人:駱麗真 世新大學公共關係暨廣告學系 助理教授 社團法人台灣視覺藝術協會 顧問</p> <p>主講人:</p> <ul style="list-style-type: none"> ·胡朝聖 台灣當代藝術資料庫總計畫 主持人 ·石隆盛 帝國亞洲藝術經濟研究中心 執行長 ·張賜福 在地實驗 總監 <p>不含 QA</p>
15:50-16:10 (20分鐘)	茶敘
16:10-17:00 (50分鐘)	<p>圓桌論壇2</p> <p>主持人:詹婷怡 國家通訊傳播委員會 主委 與談人:</p> <ol style="list-style-type: none"> 1.Maximilian Schich 美國德州大學伊迪斯·奧唐耐藝術史研究所 副教授 2.Philippe Bettinelli 法國國家造形藝術中心 文化資產保管人暨公共收藏 負責人 3.胡朝聖 台灣當代藝術資料庫總計畫 主持人 4.石隆盛 帝國亞洲藝術經濟研究中心 執行長 5.張賜福 在地實驗 總監 <p>包含 QA</p>

09:00-09:30 Registration

09:30-09:40 Opening

09:40-11:00 **Keynote Speech 1 : Challenges and Paradoxes of Archiving the Art at the Digital Era**
Gabrielle de Lassus / École nationale des chartes

11:00-11:10 Break

11:10-12:30 **Keynote Speech 2 : The Importance of Art Archiving in Southeast Asian Art and Society**
Farah Wardani / National Gallery of Singapore – Assistant Director, Resource Centre

12:30-13:30 Lunch

13:30-14:50 **Archivist Talk 1 : Private Art Archives**

- Melisa Angela / Indonesian Visual Art Archive - Archivist
Archiving Visual Art in Indonesian
- Sopheap CHEA / Bophana Audiovisual Resource Center - Executive Director
Audiovisual Archiving in Cambodia – Bophana Center
- Rolf Wolfensberger / Zurich University of the Arts - Head of the Archives
A Grassroots Platform for the Arts

14:50-15:00 Break

15:00-16:20 **Archivist Talk 2 : Art Archive and Contemporary Curating**

- Nguang How Koh / Singapore Art Archive Project - Artist
Singapore Art Archive Project
- Chi Ming Lin / National Taipei University of Education, Department of Arts and Design – Professor
Performing the Archives in Contemporary Art
- Chien-Hui Kao / National Taiwan University of Arts, Department of Sculpture - Visiting Professor
Archive As Art Or Message As Meditation ?

16:20-16:40 Coffee & Tea Break

16:40-17:40 **Roundtable 1**

Gabrielle de Lassus / École nationale des chartes

Farah Wardani National Gallery of Singapore – Assistant Director

Melisa Angela / Indonesian Visual Art Archive - Archivist

Sopheap CHEA / Bophana Audiovisual Resource Center - Executive Director

Rolf Wolfensberger / Zurich University of the Arts - Head of the Archives

Koh Nguang How / Singapore Art Archive Project - Artist

Chi Ming Lin / National Taipei University of Education, Department of Arts and Design - Professor

Chien-Hui Kao / National Taiwan University of Arts, Department of Sculpture – Visiting Professor

09:30-10:00	Registration
10:00-10:30	Taiwan Contemporary Art Archives Introduction
10:30-11:50	<p>■ Keynote Speech 3 : Art Archive and Research of Art History</p> <p>Maximilian Schich / UT Dallas Arts & Technology - Professor The Edith O' Donnell Institute of Art History – Founding member</p>
11:50-13:00	Lunch
13:00-14:20	<p>■ Keynote Speech 4 : Archival material in the Cnap : between heritage and creation</p> <p>Philippe Bettinelli / Centre national des arts plastiques</p>
14:20-14:30	Break
14:30-15:50	<p>■ Archivist Talk 3 : Big Data and Humanity Research</p> <ul style="list-style-type: none"> • Sean C.S. Hu / Taiwan Contemporary Art Archives – Director Archives in Practice : Taiwan Contemporary Art Archives • Long Sheng Shih / Art Emperor Technology & Culture Co., Ltd - Chief Executive Officer A study on the application of big data analysis in the art market • Ci Fu Chang / Etat – Director Interface and Content of Digital Data
15:50-16:10	Tea Break
16:10 -17:00	<p>■ Roundtable 2</p> <p>Maximilian Schich / UT Dallas Arts & Technology - Professor & The Edith O' Donnell Institute of Art History – Founding member</p> <p>Philippe Bettinelli / Centre national des arts plastiques</p> <p>Sean C.S. Hu / Taiwan Contemporary Art Archives – Director</p> <p>Long Sheng Shih / Art Emperor Technology & Culture Co., Ltd - Chief Executive Officer</p> <p>Ci Fu Chang / Etat - Director</p>

主題演講：大數據時代藝術檔案建置的挑戰與矛盾

Keynote Speech :
Challenges and Paradoxes of Archiving the Art at the Digital Era

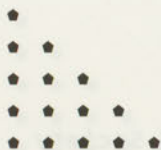


▼ Gabrielle de Lassus

Gabrielle de Lassus Saint-Genies (法國高等研究實踐學院 - 索邦大學 - 牛津大學藝術史博士)，現為巴黎國家文獻典章學院 (École Nationale des Chartes) 的教務長，該學院是法國最負盛名，執法國歷史研究牛耳的重要機構之一。國家文獻典章學院自 1821 年成立以來，即對歷史學科、藝術史、考古和語文學科的更新做出卓越貢獻，也致力於包括檔案和圖書館專業等文化遺產保護和管理的現代化。Gabrielle de Lassus Saint-Genies 鑽研十九及二十世紀的歐洲藝術，特別是英國和法國的宗教藝術 (sacred art)、女性的呈現方式，以及藝術和植物與象徵的圖像學之間的關係。

Gabrielle de Lassus (PhD, Art History, EPHE-Sorbonne-Oxford) is Head of Studies at the École Nationale des Chartes (Paris), one of the most prestigious France's grand établissement at the forefront of historical research. Since its foundation in 1821, the École Nationale des Chartes has contributed to the in-depth renewal of historical disciplines, history of art, archaeology and philology, and also to the modernization of cultural heritage conservation and management, including the archival and library professions. Gabrielle de Lassus Saint-Genies works on 19th and 20th century European Art, in particular British and French sacred art, the representation of women, the relation between art and botany and symbolic iconography.





▼ 巴黎國家文獻典章學院 *Ecole nationale des chartes*

巴黎國家文獻典章學院 (*École Nationale des Chartes*) 是法國最負盛名，領銜法國歷史研究的重要機構。自 1821 年成立以來，貢獻於歷史、藝術史、考古和語文學科的更新，也致力於包括檔案和圖書館專業等文化遺產保護和管理的現代化。

原本位於拉丁區的索邦 (*Sorbonne*) 大學之內已超過一個世紀的國家文獻典章學院，2014 年十月遷移至新址 *Rue de Richelieu*，就在法國國家圖書館 (*Bibliothèque nationale de France*)、國立藝術史研究院 (*Institut national d'histoire de l'art*)、國家文化資產學院 (*Institut national du patrimoine*) 旁邊，並與羅浮學院 (*Ecole du Louvre*)、文化部 (*Ministry of Culture*) 以及國史館 (*Archives nationales*) 比鄰而居。

在法國高教與研究部 (*Ministry of Higher Education and Research*) 之下，國家文獻典章學院的行政和學術由同一位校長負責。下面分成歷史與學術研究會 (*Comité des travaux historiques et scientifiques, Cths*) 和地區學術與技術資訊養成處 (*Unité régionale de formation à l'information scientifique et technique, Urfist*) 兩個性質不同的機構。

國家文獻學院為巴黎文理研究大學 (*PSL Research University Paris*) 的會員，在孔多塞·奧貝維利埃校園 (*Condorcet Aubervilliers campus*) 的人文與社會科學計畫下，與法語系的高等學術研究圈維持長久且穩固的連結。

The *Ecole nationale des chartes* is a French grand établissement at the forefront of historical research. Since its foundation in 1821, the *Ecole* has contributed to the in-depth renewal of the historical disciplines, history of art, archaeology and philology, and also to the modernisation of cultural heritage conservation and management, including the archival and library professions.

Situated for over a century within the *Sorbonne* in the *Quartier Latin*, the *Ecole nationale des chartes* has settled since October 2014 in its new location *Rue de Richelieu*, next to the *Bibliothèque nationale de France*, the *Institut national d'histoire de l'art* and the *Institut national du patrimoine*, and in close proximity to the *Ecole du Louvre*, the *Ministry of Culture* and the *Archives nationales*.

Under the tutelage of the *Ministry of Higher Education and Research*, the *Ecole* is managed by a director together with administrative and scientific boards. Two distinct bodies, the *Comité des travaux historiques et scientifiques (Cths)* and the *Unité régionale de formation à l'information scientifique et technique (Urfist)*, are attached to it.

The *Ecole* has secured durable links with the French-speaking higher education milieu, through its membership of *PSL Research University Paris* and the projected *Condorcet Aubervilliers campus* for the humanities and social sciences.

主題演講：東南亞當代藝術資料庫

Keynote Speech : The Importance of Art Archiving in Southeast Asian Art and Society



▼ Farah Wardani

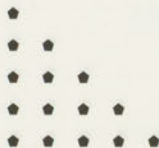
Farah Wardani 於 1975 年生於雅加達，2001 年自英國的倫敦大學金匠學院 (Goldsmiths College) 取得二十世紀藝術史碩士。她自 2001 年以來便以教師、研究人員、作家、館長及藝術策畫者的身分活躍於印尼，也是《印尼婦女藝術：序幕升起》(Indonesian Women Artists: The Curtain Opens) (印尼精緻藝術基金會，2007) 這本書的共同作者。

2007 至 2015 年，Farah Wardani 擔任位於印尼日惹的印尼視覺藝術資料庫 (IVAA) 執行總監，建立印尼第一個當代藝術數位資料庫 (詳見：<http://archive.ivaa-online.org/>)。她在 2015 年 3 月進入新加坡國家畫廊 (National Gallery Singapore) 擔任資源中心的副總監，目前針對東南亞地區的藝術家資產與藝術社區，進行資料庫研究與數位保存的工作。

Farah Wardani (b. Jakarta, 1975), completed her MA in Art History (20th Century) from the Department of Historical & Cultural Studies, Goldsmiths College, London, UK, in 2001. She has been active as a teacher, researcher, writer, curator and art organizer since 2001 in her home country, Indonesia. She is the co-author of a book titled 'Indonesian Women Artists: The Curtain Opens' (Indonesian Fine Arts Foundation, 2007).

From 2007 until 2015 was the executive director of Indonesian Visual Art Archive (IVAA) in Yogyakarta, Indonesia, with works include the IVAA Digital Archive <http://archive.ivaa-online.org/>, the first digital archive of contemporary art in the country. Since March 2015 she joined the National Gallery Singapore as the Assistant Director for the Gallery's Resource Centre, which is currently focusing on archival research and digital preservation with artists' estates and art communities across the Southeast Asian region.





▼ 新加坡國家畫廊 National Gallery of Singapore

過去 8 年間，Farah Wardani 大部分投入在建立與經營印尼視覺藝術資料庫 (IVAA)，一個位於印尼的日惹的非營利組織。2015 年起，她進入了同年 11 月開幕的新加坡國家畫廊擔任館長、教師與藝術策畫者，管理新加坡國家畫廊的資源中心，亦即該館資料庫。

新加坡國家畫廊隸屬於新加坡國家文物局 (Singapore National Heritage Board) 下最新的博物館，館址前身為兩大歷史建築：最高法院大廈及市政廳，從 2009 年起進行翻新與組織再造，並在 2015 年 11 月 23 日盛大開幕。

此畫廊首開先河著重於東南亞的當代藝術史，並舉辦東南亞最大的當代藝術展，展品盡是 19 世紀至今的收藏。

Farah 在新加坡國家畫廊的工作與 IVAA 相似，但在此涉獵更廣，不僅止於國家層級，亦注重地區性。資源中心依照 NGS 策展框架 (NGS curatorial framework) 建立，提供參考及資料庫蒐集管理的設備。

資源中心是新加坡國家畫廊收藏參考檔案與歷史資料庫的寶庫，典藏品主要提供館長和藝術家進行研究，也提供發展策展與學術計畫的平台。

資源中心與藝術家、藝術家資產、藝術機構合作，共同保存東南亞的藝術資料。同時資源中心被定位成圖書館，及藏有豐富資源的入口網站，它的功能多樣：包含研究、文件、數位歸檔、公共服務，以及推廣藝術史保存、分發資源、文件複本等。

Farah Wardani spent most of the last 8 years building and running Indonesian Visual Art Archive (IVAA), a non-profit institute based in Yogyakarta, Indonesia and since March 2015 I joined the National Gallery Singapore, the new museum that will be open in November 2015, to run its Resource Centre – the archive centre of the museum. I am based as a curator, teacher and art organizer.

National Gallery Singapore is the newest museum in the Singapore National Heritage Board art institution structure, transforming two heritage buildings, the old Singapore Supreme Court and City Hall as its venue. The renovation and organization has been taking place since 2009 and it will be open this year, November 23 2015.

The museum is focusing on Southeast Asian modern art history, the first of its kind, and hosting the biggest collection of SEA modern art works since mid 19th Century.

My scope of work is similar with IVAA yet taking on a broader scope, from national to regional. The work of the Resource Centre is to build its facilities of reference and archival collection management, adhering to NGS curatorial framework.

The Resource Centre (RC) is the repository of the Gallery's collection of reference materials and historical archives that are mainly used by curators and art historians in their research. It is also provides a platform for the development of curatorial programming and scholarly projects.

The Resource Centre is designated to function as a library and online portal fulfilling roles in research, documentation, digital archiving, public services, promoting issues of art history preservation, distributing resources and reproducing documents while working with artists, artists' estates and art institutions to preserve Southeast Asian art.

主題演講：檔案與歷史研究

Keynote Speech : Art Archive and Research of Art History



▼ Maximilian Schich

Maximilian Schich 現任德州大學達拉斯分校藝術與科技 (ATEC) 副教授，德州大學伊迪斯·奧唐耐藝術史研究所 (EODIAH) 的創始成員之一。他使用並融合了視覺詮釋學、視覺資訊、電腦科學和物理學來闡譯及了解藝術、歷史和文化。Schich 為慕尼黑大學藝術史、考古學和心理學學士，並在柏林洪堡大學取得藝術史博士學位。在博士後期間，他任職於義大利 Bibliotheca Hertziana (Max-Planck 藝術史研究機構)、美國東北大學的綜合網絡研究中心 (Albert-László Barabási)，以及瑞士蘇黎世聯邦理工學院 (ETH Zurich) Dirk Helbing 的電腦社會科學小組。他針對藝術中複雜網絡的研究計畫獲得 Max-Planck 協會、德國研究基金會和匿名德州捐贈者的資金贊助，並在 2016 年夏天成為慕尼黑大學高級研究中心的研究員。

Maximilian Schich is an Associate Professor for Arts & Technology (ATEC) at the University of Texas at Dallas and a founding member of the Edith O'Donnell Institute of Art History (EODIAH). His work converges visual hermeneutics, information visualization, computer science, and physics to understand art, history, and culture. His motivation is to harness and advance expertise in collaboration, to build and lead a group of researchers, to teach students, and to contribute within a team of teams.

Maximilian holds a Magister Artium in Art History, Archeology, and Psychology from University of Munich and a PhD in Art History from Humboldt-University in Berlin. In his postdoc phase, he worked at Bibliotheca Hertziana (Max-Planck Institute for Art history), Albert-László Barabási's Center for Complex Network Research at Northeastern University, and Dirk Helbing's Computational Social Science group at ETH Zurich. His work on complex networks in art research was funded by the Innovation Fund of the President of Max-Planck Society, German Research Foundation, and an anonymous Texas donor. Recently, in Summer 2016, he has been a Fellow at the Center for Advanced Study CAS-LMU at University of Munich.





▼ 德州大學伊迪斯·奧唐耐藝術史研究所 EODIAH

德州大學達拉斯分校是位於北德州中心的新創機構，正朝向一級國家研究型大學發展中。達拉斯分校自 1969 年成立後已擴大且增加至 138 學位課程與新穎課程，提供給各個科系的學士生和研究生。

德州大學達拉斯分校的伊迪斯·奧唐耐藝術史研究所 (EODIAH) 是藝術史上創新研究和研究生教育的中心，研究和教學概括了全球的藝術史、地理、年表和介質。作為數位時代成立的第一個藝術史研究所，奧唐耐學院特別重視探討視覺藝術、科學和技術，這三個領域之間的交叉重疊領域。作為在達拉斯和沃思堡日益增長的藝術史學家、策展人和專業藝術家的中心社區，奧唐耐學院致力於以講座、展覽、出版物以及與地區機構合作的形式進行創造、交流和協作。

The University of Texas at Dallas is an innovative institution in the heart of North Texas on the path to achieving Tier One national research university status. UT Dallas has grown since its founding in 1969 to include 138 degree programs, with cutting-edge curricula serving a variety of undergraduate and graduate student interests.

The Edith O'Donnell Institute of Art History (EODIAH) at the University of Texas at Dallas is a center for innovative research and graduate education in the history of art. Research and teaching at the O'Donnell Institute embrace a global history of art that ranges across geography, chronology, and medium. The first art history research institute founded in the digital age, the O'Donnell Institute explores in particular the intersection between the visual arts and the sciences and technology. As a center for the growing community of art historians, curators, and practicing artists in Dallas and Fort Worth, we are dedicated to intellectual creativity, exchange, and collaboration in the form of lectures and symposia, exhibitions, publications, and collaborations with area institutions.

主題演講：法國造形藝術中心的檔案材料：介於遺產與創造之間

Keynote Speech :

Archival Material in the Cnap : between Heritage and Creation



Philippe Bettinelli

Philippe Bettinelli 畢業於羅浮學院 (Ecole du Louvre) 藝術史系，主修二十世紀藝術和電影研究，同時也在巴黎第十一大學 (Université Paris XI) 修習文化遺產法。之後，Bettinelli 進入國家文化遺產學院 (Institut National du Patrimoine) 就讀，接受從事法國博物館策展職位的國家訓練課程。Philippe Bettinelli 現為國家造形藝術中心 (The Centre national des arts plastiques, CNAP) 的主管之一，任教於羅浮宮學院以及擔任期刊《藝術史》(Histoire de l'art) 的編輯委員會委員。

在國家造形藝術中心，Bettinelli 管理全法 1200 件裝置於公共場所的藝術作品，以及一個獨一無二的大約 3,600 件的與法國公共藝術委託相關的研究資料 (素描、模型和其他的研究稿)。2016 年，Bettinelli 籌辦了《運轉中的領土》(Le territoire à l'œuvre) 展，首次展呈該部門自 1990 年代中期以來的收藏。Philippe Bettinelli 對移動圖像 (moving images) 的歷史也有特別的興趣，從電影的前身 (proto-cinema) 到數位藝術。目前，Bettinelli 的個人研究興趣著重在繪畫與電影之間的關係、浪漫主義風景在移動影像中的重新湧現，以及電玩和當代藝術之間的關係。

After having studied Art History at Ecole du Louvre where he specialized in 20th Century art and film studies, along with cultural heritage law at Université Paris XI, Philippe Bettinelli entered Institut National du Patrimoine (National Heritage Institute), a national training course providing access to curatorial positions in French Museums.

He is now Head of the Public Art Collection at Centre national des arts plastiques (National Center of Visual Arts), teacher at Ecole du Louvre and member of the editorial board of the periodical Histoire de l'art. At Centre national des arts plastiques, he manages a collection of 1200 artworks installed in public locations all over France, as well as a unique collection of around 3600 elements of study – drawings, models and other preparatory works – connected with public commissions of artworks in France. In 2016, he organized the exhibition "Le territoire à l'œuvre" ("Territory at work"), the first presentation of this collection since the mid-1990s.

Philippe Bettinelli is also particularly interested in the history of moving images, from proto-cinema to numeric art. His current personal research interests are focused on the relationship between painting and cinema, the re-emergence of romantic landscapes in moving images and the relationship between video games and contemporary art.





▼ 法國國家造形中心 The Centre national des arts plastiques(Cnap)

法國國家造形藝術中心(The Centre national des arts plastiques, 簡稱 Cnap)是隸屬於法國文化與通訊部的一個公家部門。肩負著法國的視覺領域內的所有藝術創作(artistic creation)的培育與資助的任務,包括了繪畫、行為藝術、雕塑、攝影、裝置藝術、錄像、多媒體、平面繪畫、設計和平面設計。它鑑定與支持新興的藝術形式,並且協助藝術家和當代藝術從業人士。Cnap 力求將所獲得的作品盡可能地推廣給觀眾,包括利用長、短期出租作品給博物館及政府部門,以及和國內外的機構合辦活動。每一年,國家造形藝術中心從它的收藏中向全世界借出大約 2,000 件的作品。

國家造形藝術中心以公家收藏者的角色直接介入藝術經濟。代表法國政府,擴充並管理一批藏品,稱為法國國家當代藝術收藏(the Fonds national d'art contemporain)。現在已經擁有超過十萬件的作品,此獨具規模的收藏,旨在盡可能最精準的反映藝術現況。Cnap 也經由贊助從事實驗性計畫的藝術家來貢獻於藝術的變革。它向當代藝術工作者(畫商、出版商、修復師和藝評家)提供專案財政支援。它持續參與藝術家的創作發展,並且以國家級的規模支持他所贊助的計畫。Cnap 也提供專業藝術工作者和藝術家相關從業法規(如版權、稅收、法國的社會保險制度等)的資訊,並且經營一個超過 2,300 處的當代藝術機構的線上資料庫(www.cnap.fr),裡面包括博物館、藝術中心、補助、獎項、獎學金和駐村藝術中心。

The Centre national des arts plastiques (National Centre for Visual Arts, Cnap) is a public institution attached to the French Ministry of Culture and Communication. It fosters and supports artistic creation in France in all areas of the visual arts: painting, performance art, sculpture, photography, installation art, video, multimedia, graphic arts, design and graphic design. It follows young artists closely, provides its expertise and support to the emergence of new forms of art and assists artists and contemporary art professionals. The Cnap seeks to bring the acquired works to the broadest audience possible through short-term loans, long-term deposits to museums and government buildings, and the co-production of events in France and abroad. Each year, the Centre national des arts plastiques lends some 2,000 works from its collection worldwide.

The Centre national des arts plastiques is directly involved in the arts economy as a public collector. On behalf of the French State, it expands and manages a body of artworks, known as the Fonds national d'art contemporain, the French national contemporary art collection. This collection of unique scale currently holds over 100,000 works and aims to reflect the most accurately as possible the current art scene. The Cnap also contributes to innovation in the arts by supporting artists who are engaged in experimental projects. It provides financial backing to assist contemporary art professionals (galleries, publishers, art restorers and critics) with their projects. It stays attuned to developments in artistic creation, and gives prominence to the projects it supports at national level. The Cnap provides professionals and artists with information on the practice of their craft (copyright, taxes, social security in France, etc.), and manages an annotated online directory (at www.cnap.fr) which lists over 2,300 contemporary art venues, including museums, art centres, grants, awards, scholarships and artist residencies.

主題論壇：民間藝術資料庫之建置

Archivist Talk：Private Art Archives



▼ Melisa Angela 與印尼視覺藝術資料庫

Melisa Angela 1982 年出生，畢業於印尼藝術研究院的陶藝工作室。2009 年進入印尼視覺藝術資料庫（以下簡稱 IVAA）時，IVAA 甫開始進行檔案數位化及資料庫建立，即後來呈現於 IVAA 線上資料庫 (IVAA Online Archive) 的成果。Melisa 是 IVAA 成立 @rsipIVAA 的連結時的核心成員（詳見 <http://archive.ivaa-online.org>），且於 2016 年 5 月起擔任印尼視覺藝術資料庫負責人。

IVAA 的前身是創立於 1995 年的 Cemeti 藝術基金會 (CAF)，IVAA 承續了 CAF 收藏的大量印尼文件及當代藝術品，從 2008 年起進行檔案數位化，並於 2009 年在印尼國家美術館 (National Gallery of Indonesia) 推出資料庫的測試版。

IVAA 以藝術仲介、活動及作品脈絡為基礎，建置成四種主要的數位資料，從資料庫中可見彼此環環相扣的脈絡。提出新的資料保存方式亦即須為此建立新的系統化理論，為能保存更多藝術資料，IVAA 從 2009 到 2012 年推出以新理論為基礎的系統。此後，IVAA 保留了很多從藝術家親屬及官方機構中獲得的文獻，特別是豐富了印尼 1940 年到 1960 年間的藝術史。

IVAA 以線上目錄的方式典藏 70% 的視覺藝術資料，提供大眾下載低畫質的影像和 PDF。影像檔案大部分為藝術品和活動紀錄，PDF 則多為文字匯整用，如展覽目錄、藝術與文化研究、大眾媒體的藝術專欄及其他新聞資料。錄音檔通常為談話、研討會以及訪談紀錄，影音檔則是表演、觀眾與藝術品的互動紀錄、講座和訪談，並持續把檔案上傳至 IVAA 的 Youtube 平台。

IVAA 為教育型的非營利組織，獨立於官方與正規教育、經費短缺的企劃案與印尼罕見的文化政策外。IVAA 堅持非商業行為的募款，且秉持將利潤回饋於公共服務。

IVAA 也管理圖書館，供會員及社會大眾使用，參訪者可針對特定的主題諮詢館內研究員，但只在特殊前提下才提供高畫質檔案的複本。檔案的來源為研究員、組織、藝術家及親屬提供的第一手文獻及捐贈，以電子檔的形式流通，實體或類實體檔案則保存溫度調節的展櫃中。

為擴大資料庫的應用，IVAA 持續策劃回顧展、發行研究專刊且記錄過程，作為紀錄、數位化、電子檔保存、資料庫管理方面標準流程更新之依據。





▼ Melisa Angela and IVAA

Melisa Angela (b.1982) joined IVAA in 2009 when the organization began the process to bulk digitalize its collection and built the database known later as IVAA Online Archive. She was a core team member when IVAA formulated @rsipIVAA under the url. <http://archive.ivaa-online.org>. She graduated from Ceramic Studio at Indonesia Institute of The Art and is currently Head of Archives since May 2016.

Prior to its change to Indonesian Visual Art Archive (IVAA), the organization was founded in 1995 as Cemeti Art Foundation (CAF). IVAA inherited CAF's collection of documents on contemporary art practices in Indonesia. It began digitalizing the collection in 2008. The following year the IVAA Online Archive engine showcased its beta version at the National Gallery of Indonesia.

The database was built on contextualization of agents, activities and artworks that are related to one another through documents in four main electronic media containers. Suggesting a new approach in collecting meant also having to establish it as a formal methodology. Therefore from 2009 to 2012 IVAA promoted the system alongside a fresh perspective to gather more documents on visual art. Since then IVAA preserves documents from artists' immediate family members and government institutions to enrich Indonesia's art historiography specifically circa 1940s to 1960s.

The IVAA Online Archive contains 70% of visual art documentation in the form of an online catalogue that allows general internet users to download low resolution images and PDFs. Image documentation are mostly containers for artworks and activities documentation. Whereas PDFs are mostly used to compile text documents such as exhibition catalogues, studies on art and culture, art columns in mass media and other press materials. A collection of audio recordings are commonly found as documentation for talks and seminar as well as interviews. While video documenting performance, audience interaction with artworks, lectures and interviews are continuously being uploaded via YouTube.

IVAA is a not-for-profit organization for education. It is independent from formal education as well as government institution. IVAA is independent in terms of programs regarding minimal support and the almost nonexistent cultural policy in Indonesia. IVAA persists that fundraising does not equal business plan and that all profit should return as public services.

IVAA runs a circulation library accessible for members and public in general. Library and archive visitors may consult for suggestions on particular subjects with the in-house researcher. While high resolution documents may be copied under several conditions to the archivists.

Archives acquired from direct documentation and donations from researchers, organizations, artists and their families are kept for circulation as electronic objects. While preservation of physical/analogue materials are conducted in moderation within a storage equipped with dehumidifiers and air conditioners.

To expand the use of its archives IVAA has been organizing retrospective exhibitions, publish books from research as well as documenting its own process to a renewable Standard Operation Procedures on recording/capturing, digitalization, preservation of electronic objects, database management, etc.

主題論壇：民間藝術資料庫之建置

Archivist Talk : Private Art Archives



▼ Sopheap CHEA

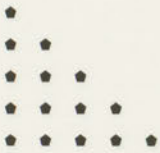
Sopheap CHEA 於 1984 年出生於柬埔寨，2012 年時取得金邊克馬拉克大學 (Khmerak University) 藝術史碩士。CHEA 是位歷史學家，從小便對柬埔寨過去的風土民情非常好奇。秉持著這份好奇心，他進入了柬埔寨聲影資料庫 (Bophana Audiovisual Resource Centre) 擔任檔案管理師，現今已是副主任，也是多媒體與網站管理負責人。

Sopheap 加入柬埔寨聲影資料庫已有十年之久，柬埔寨聲影資料庫也越來越與藝術和文化密不可分。他使用資料庫的資源，舉辦文化活動、電影節、展覽為藝術工作者建立連結和網絡。

Sopheap CHEA was born in 1984, Cambodia. He earned his Master of Arts in History at Khmerak University in 2012. CHEA is a historian, who from a young age was curious about stories of life in Cambodia before he was born. That curiosity is what led him to Bophana Audiovisual Resource Centre, initially as an Archivist and today as Deputy Director.

Sopheap has worked with Bophana for a decade and as his career has developed, his work has been increasingly linked to arts and culture; he has produced cultural events, run film festivals, installed exhibitions and used the resources of Bophana to form links and networks between people in the sector.





▼ 柬埔寨聲影資料庫 Bophana Audiovisual Resource Center

柬埔寨聲影資料庫 (Bophana Audiovisual Resource Centre) 是位於柬埔寨金邊的一個非營利組織，共同創辦人包括柬埔寨知名的電影製作人潘禮德 (Rithy Panh)，資料庫旨在透過文化與藝術，為柬埔寨的發展做出貢獻，將記憶視為重塑身分認同的關鍵因素，並以進行相關工作而知名。

柬埔寨聲影資料庫收集了與柬埔寨有關的電影、攝影及聲音材料，且提供免費數位化體驗給一般大眾，透過舉辦會議、辯論、展覽、移動播放及工作坊，將這些檔案栩栩如生地呈現出來。此外，培養並支持柬埔寨的年輕人拍片及從事影視創作，在國內外大力推廣他們的作品。

本資料庫的計劃以三項信念為基礎：

1. 文化對永續性發展有積極的貢獻，且為可以控制經濟的角色；
2. 文化能鞏固身分認同；
3. 記憶的保存是推進民主、法律規則、正義、公民權以及社會和諧的力量。

為了重現飽受幾十年戰爭與紅色高棉政權摧殘的記憶，幫助人們找回自己的聲音，本資料庫從四個重要的行動著手：歸檔、針對拍片與多媒體創作的職業訓練、影音製作、以及傳播，成為柬埔寨的特殊範例，築起通往過去、現在與未來的橋樑。

The Bophana Center is a Cambodian national NGO based in Phnom Penh. Co-founded by Cambodian filmmaker Rithy Panh, Bophana Center aims to contribute to Cambodia's development via culture and arts, notably working on memory as a key factor of reconstruction of people's identity.

The Center collects film, photography and sound materials related to Cambodia and gives the public free digital access to this heritage. These archives are also brought to life through conferences, debates, exhibitions, mobile screenings and workshops organized by the Center.

The Center also trains young Cambodians in cinema and audiovisual creation. The Center supports young Cambodian filmmakers and creators by diffusing their works both domestically and internationally. Bophana Center's projects are based on the following three guiding principles:

1. Culture actively contributes to sustainable development and acts as an economic lever.
2. Culture consolidates people's identity.
3. Preservation of memory reinforces democracy, the rule of law, justice, citizenship and social cohesion.

In order to revive Cambodia's memory destructured by decades of war and the Khmer Rouge regime and help people find their own voice. Bophana Center works on four main poles of activities: archiving, vocational training in filmmaking and multimedia creation, audiovisual production and diffusion. The Center's work represents a unique model in Cambodia, throwing a bridge between past, present and future.

主題論壇：民間藝術資料庫之建置

Archivist Talk：Private Art Archives



▼ Rolf Wolfensberger

Rolf Wolfensberger, 媒體藝術史碩士及史學博士。在奧地利多瑙河克雷姆斯大學 (Danube University Krems) 攻讀碩士期間, 受到不同專業的講師 (藝術家、藝術史學家、館長、文物管理者等) 及不同背景的同學互相切磋啟發, 碩士論文便是研究電子媒體藝術作品的保存作法, 及評估這些作品作為伯恩通訊博物館 (Museum of Communication) 常態展的一部分所帶來的影響及其脈絡, 也奠定他之後更深的研究與事業。

自 2010 年起, 他擔任瑞士蘇黎世藝術大學 (Zurich University of the Arts) 資料庫的負責人, 1997 年到 2012 年擔任瑞士伯恩通訊博物館的館長兼文物管理者。他致力於以實務為導向的歸檔與保存研究專案, 長期著重於宣傳以時間及過程為基礎的藝術作品, 包括電子媒體藝術作品以及互動式裝置藝術與表演 (<https://goo.gl/tbWjtf>)。他對蒙特婁的 Daniel Langlois 基金會裡的文獻蒐集有所貢獻 (<https://goo.gl/zB78Yj>), 並且也是藝術媒體資料庫專案委員會 (<https://goo.gl/B2zblI>) 的一員。

Rolf Wolfensberger, PhD History, MA Media Art Histories. Since 2010 head of the archives of the Zurich University of the Arts, Switzerland. 1997-2010 conservator and curator at the Museum of Communication in Berne, Switzerland. Engaged in practice-oriented research projects on the documentation and preservation of electronic media artworks, interactive art installations and performances with a special focus on aspects of the long-term dissemination of such time-based and process-based works of art (eg.: <http://www.paulsermon.org/vision/>).

Contribution to Documentary Collections of the Daniel Langlois Foundation, Montreal.: <http://www.fondation-langlois.org/html/e/page.php?NumPage=2169>

Member of the project committee of the Media Archive of the Arts (<https://medienarchiv.zhdk.ch/>)





▼ 蘇黎世藝術大學 Zurich University of the Arts

蘇黎世藝術大學 (Zurich University of the Arts) 是個活躍的教學、藝術研究與創作中心。自 2014 年以來，其新校園便是夢想實現的最佳代言人：一所藝術大學將所有藝術與設計相關的學科一同帶到這個傑出的地區。校址前身是個整修過的乳製品工廠，現在是蘇黎世藝術大學的家，也是瑞士最大的藝術大學。雖然位處在蘇黎世，但我們的影響遍及整個瑞士，甚至全世界。

蘇黎世藝術大學在藝術教育、設計、電影、藝術與媒體、舞蹈、戲劇及音樂各學科上，都提供廣泛的學位課程，以及高級教育課程。教學與研究的緊密並行使我們能為跨學科的計畫提供一個理想的實行環境。

蘇黎世藝術大學有大約 2800 位學生及 700 名教職人員，最自豪地是擁有一流設備的各個工作坊，如蘇黎世設計博物館 (Museum für Gestaltung Zürich) 的藝術倉庫 Schaudepot 區、電影院、各式各樣的音樂廳、展覽空間以及 Mehrspur 音樂俱樂部，並透過在這些地方展出我們學生與教職人員的作品及成就，致力於連結高等教育、專業經驗，以及大眾的興趣。

設計博物館和貝勒里夫博物館都是藝術大學的附屬機構，展覽的藝術與設計作品具有豐富性，且每年會舉辦超過 600 個活動，帶給蘇黎世這個城市多樣的文化饗宴。

Zurich University of the Arts (ZHdK) is a vibrant center for teaching, artistic research and creation. Since 2014, the new Campus is a vision come true: an arts university that brings all the disciplines of the arts and design together in an extraordinary location. A transformed former dairy factory is now the home of Zurich University of the Arts, the largest arts university in Switzerland.

We offer a broad range of degree programs and further education courses in art education, design, film, art & media, dance, theatre and music. Closely interrelating teaching and research, we provide an ideal setting for trans disciplinary projects.

Our new home for around 2800 students and 700 staff boasts excellently equipped workshops, the Schaudepot (viewing depot) of the Museum für Gestaltung Zürich (Museum of Design Zurich), a cinema, various concert halls, exhibition spaces and the Mehrspur Music Club.

主題論壇：藝術資料庫與當代藝術策展

Archivist Talk：Art Archive and Contemporary Curating



▼ 許元豪與新加坡藝術檔案館計畫

新加坡藝術檔案館計畫重視前輩藝術家，例如許鐵生老師。可以透過從這些早期在中國（民國時期）受藝術教育的藝術家、教育家瞭解他們學習的過程和內容，也可以知道早期移民藝術家在南洋（馬來亞）是如何在當地藝術界適應、融入和創新。

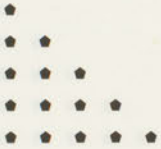
我們可以看到一個十多歲的學生（許鐵生）在 1930 年代與藝術結緣，他經歷了不同時代背景、地方與文化，這些如何影響他的藝術生涯，而他所遺留下來的東西（作品與收藏資料等）又是怎麼延續他的藝術生命。

2010 年，許元豪將許鐵生老師的資料推薦給準備在 2015 年開館的新加坡國家美術館（The National Art Gallery Singapore，後改名為 National Gallery Singapore），研究中心的負責人很快就接受了許元豪的推薦，並發出信函給許老師的女兒清照，說明許元豪資料對研究早期移民畫家的重要性，美術館將負責把資料數位化及編集成書。但是不到 3 個月就因經費不足而放棄。

2011 年，許元豪參加新加坡雙年展，展出我 30 年來的藝術剪報，巧合的是，展場（SAM at 8Q）就是許鐵生老師生前所任教的公教中學。於是除了藝術剪報外，許元豪添加了一些海報、畫冊、照片等藝術文獻，其中也包括與許元豪有關的文獻，讓老一輩公教中學的校友能夠看到他們老師的資料。

2014 年，許元豪受邀進駐新加坡當代藝術中心（Centre for Contemporary Art (CCA) Singapore）。進駐期間，許元豪使用了 3 個空間，辦了 4 個不同主題的展覽：“SAAP@CCA”，“Shui Tit Sing - 100 Years of an Artist through his Archives”，“Time Show 2015”及“Six Decades of Art Ephemera”。其中“Shui Tit Sing - 100 Years of an Artist through his Archives”是以許鐵生老師的作品和文獻為基礎，從許元豪在中國學習美術、畢業後移居新加坡 / 馬來亞（1940 年）的生涯，以及與畫友們到東南亞各地寫生和拍攝當地生活面貌的成果，一直到晚年生活的整體歷程，都在這個展覽中呈現。





▼ Koh Nguang How and Singapore Art Archive Project

Koh Nguang How was born in Singapore in 1963, he is an artist associated with the Singapore art collective The Artists Village and independent researcher/archivist on Singapore art. Koh worked in the National Museum Art Gallery as a Museum Assistant from Oct 1985 to Dec 1991 and later as Assistant Curator (Jan - Feb 1992). Koh was a researcher in the pilot Fukuoka Asian Art Museum Researcher/ Curator in Residence Program 1999-2000. He was an artist in the inaugural Centre for Contemporary Art (CCA) Artist in Residence Programme in 2014-2015. Koh was a resident artist at the Asia Culture Center, Gwangju, S. Korea, in Nov 2015-Feb 2016.

Koh Nguang How's artistic practice started in 1988 and encompasses photography, collage, assemblage, installation, performance art, documentation, archiving, curating and research. Due to much time spent on archiving work, Koh decided the best way to satisfy his artist role is to combine the archives in his installation works and projects. Koh initiated his archive project in 1999 but only naming it "Singapore Art Archive Project (SAAP)" in 2005 when working with a new curatorial team called p-10, with his collection of primary and secondary source materials about art in Singapore.

Koh's archival materials supported several works and exhibitions including: "The Documentation of Tang Da Wu and His Works: 1970-1999, The Commemorative Exhibition for the 10th Fukuoka Asian Culture Prizes"; "Situation: Collaborations, Collectives and Artist Network from Sydney, Singapore and Berlin", Museum of Contemporary Art, Sydney, Australia; "Errata : Page 71, Plate 47. Image caption. Change Year : 1950 to Year : 1959. Reported September 2004 by Koh Nguang How", p-10, Singapore; "Picturing Singapore 1955-2005 : An Archival Perspective", a parallel event to exhibition "Archive in Motion: 50 Jahre/Years documenta, 1955 - 2005", at The National Museum of Singapore; "When Photographs Become Drawings", Drawing as Form, The Artists Village Show 2009 and "Artists in the News", Singapore Biennale 2011.



主題論壇：藝術資料庫與當代藝術策展

Archivist Talk : Art Archive and Contemporary Curating



當代藝術中的檔案演繹

Performing the Archives in Contemporary Art

▼ 林志明

國立台北教育大學藝術與造形設計學系專任教授

法國高等社會科學研究學院文學藝術語言體系研究博士。法國第七大學訪問教授。主要研究領域為影像研究、美學、法國當代思潮。論文以中文、法文、英文、意大利文出版；最近專著為《複多與張力：論攝影史與攝影肖像》(2013)。評論家及策展人並為聯合國國際藝評人協會台灣分會常務理事，台灣科技藝術學會理事。

▼ Chi-Ming Lin

Department of Arts and Design of National Taipei University of Education - Professor

Doctor of Ecole ds Hautes Etudes en Sciences Sociales, Paris. He is specialized in the field of Theory of image, French contemporary thoughts, Cross-boundary study of arts and Contemporary aesthetics. His publications are published in Chinese, French, English and Italian. One of his recent book titles is Multiple and Tension: On History of Photography and Photographic Portrait. Art critic and curator, he is now board member of AICA Taiwan and Taiwan Art and Technology Association.



檔案作為藝術，或是訊息作為沉思？

Archive As Art, Or Message As Meditation?

▼ 高千惠

國立臺灣藝術大學雕塑學系 客座教授

藝術評論者、當代藝術文化研究者、客座策展人。曾任國立台南藝術大學藝術創作理論研究所博士班客座教授、高雄國立師範大學跨領域研究所副教授、香港浸會大學訪問學人、高雄市立美術館典藏委員、紐澤西馬凱爾州立大學亞洲藝術訪問客座、香港亞洲藝術文獻庫學術委員。研究方向為當代水墨發展、現代藝術史、當代藝術思潮、理論與實踐、影像批判。著有：《第三翅膀：藝術觀念及其不滿》、《風火林泉－當代亞洲藝術專題研究》、《發燒的雙年展 - 政治 / 美學 / 機制的代言》、《藝術 / 以 XX 之名》、《動的地平線 - 文藝烏托邦簡史》、《叛逆的捉影 - 當代藝術家的新迷思》、《非藝評的書寫》、《日常的誘惑》、《藝種不原始 - 當代華人藝術跨領域閱讀》、《在藝術界河上 - 當代藝術之旅》、《百年世界美術圖象》、《芝加哥公共藝術現代化運動》、《當代文化藝術澀相》等書。主要策劃有第七屆深圳水墨雙年展特展、第 49 屆威尼斯雙年展臺灣館。

▼ Chien-Hui Kao

Department of Sculpture of National Taiwan University of Arts-Visiting Professor

A Chicago-based art critic, art educator, art searcher and independent curator. Her main researches include Ink Art, Modern Art History, Art Criticism, Contemporary Asia Art. She was a visiting professor of the Doctoral Program in Art Creation and Theory, Tainan National University; an associate professor of the graduate Institute of Interdisciplinary Art, National Normal, Kaohsiung University; a visiting scholar at Montclair State University of New Jersey; University fellow of Hong Kong Baptist University; Advisory Board of Asia Art Archive, Hong Kong. Kao is also a writer, having published over ten books of art to date. The books included Art and Culture in the Early 90's, The Public Art Movement in Chicago, The Art Icons in the 20th Century, A Journey to the Contemporary Art, The Cross-Cultural Exchange of Han and Tang Dynasty Weaving Via the Silk Road. After Origin-- On the Topics of Contemporary Chinese art, The Seduction of Daily Life, Nothing about Critique, Rebellion in Silhouette, The Moving Horizon: The Essential Guide of Utopian Art, Art- in the name of XX, Biennale Fever- The alternative Voice of Politics, Aesthetics and Institutes, Trans/ passing -Special Studies on Contemporary Asia Art in 2010s, Third Wing-Art Concept and Its Discontents. Her major curatorial projects included the Special subject for the 7th Shen Zhen Ink Art Biennale and Taiwan Pavilion of the 49th Venice Biennale.



藝術市場應用大數據分析之探討

A Study on the Application of Big Data Analysis in the Art Market

▼ 石隆盛 帝圖亞洲藝術經濟研究中心 執行長

國立台北教育大學藝術與造形設計學系專任教授

從事當代藝術環境及市場領域的觀察研究、協助推動國內多項文化與藝術政策調查研究與法令修訂。曾任中華民國畫廊協會秘書長、中華民國畫廊協會附設台北藝術產經研究室執行長，文化部多項專案計畫的諮詢委員、審查委員等。

▼ Longsheng Shih

Asia Art Economy Research Center, a subsidiary unit of Art Emperor Technology & Culture Co., Ltd - Chief Executive Officer

Shih has been engaged in researching the environment and market in terms of contemporary art, leveraged several amendments on cultural and visual art, and also in charge of surveys and research on cultural and art policy in Taiwan. He was the Secretary-general of Taiwan Art Gallery Association and the Chief Executive Officer of Taipei Art Economy Research Center under Taiwan Art Gallery Association, and served as the consultant and examiner of several projects under the Ministry of Culture.



數位資料的介面與內容

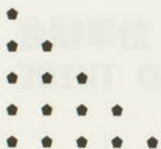
Interface and Content of Digital Data

▼ 張賜福 在地實驗 總監

1997年起加入在地實驗，從事數位藝術理論研究與創作。專長為展覽與表演活動策劃、影視節目製作、藝術行政管理、藝術評論等。曾任台北數位藝術中心藝術總監、台北數位藝術節策展人、數位藝術基金會執行長、視覺藝術協會理事、國美館數位藝術專案計畫的諮詢委員、審查委員等。

▼ Chih-Fu Cheng Etat - Director

An artist of Etat since 1997, devoted himself to digital art theory research and creation, specializing in exhibition and performing planning, film and television program production, art administration and reviews. He has served as artistic director of Digital Arts Center, Taipei, curator of Digital Art Festival Taipei, CEO of Digital Art Foundation, director of Association of the Visual Arts in Taiwan, advisory committee member and audit committee member of digital art projects of National Taiwan Museum of Fine Arts.



以資料庫作為實踐方法：台灣當代藝術資料庫

Archives in Practice : Taiwan Contemporary Art Archives

▼ 胡朝聖 台灣當代藝術資料庫總計畫 主持人

出生於台灣，輔仁大學大眾傳播系廣播電視組畢業，紐約流行設計學院（Fashion Institute of Technology）藝術管理碩士。曾任富邦藝術基金會策展人、台灣視覺藝術協會理事長，現為台灣藝術大學兼任講師、忠泰建築文化藝術基金會董事、台灣視覺藝術協會顧問、VT Artsalon 非常廟藝文空間共同創辦人，雙方藝廊策展人以及胡氏藝術公司執行長。曾獲選「2009 Vogue 雜誌 People 101」；2008「上海藝術博覽會 亞洲特區策展人代表」；及 2005 法國文化部「台法藝文行政人才短期參訪交流 - 視覺領域藝文人代表」。所策畫展覽曾獲「2010 第九屆臺北市都市景觀大獎—地景藝術特別獎」；「2007 文化部文馨獎—創意大獎」；「2003 年第一屆公共藝術大獎首獎」等獎項。

▼ Sean C.S. Hu Taiwan Contemporary Art Archives – Director

Born in Taiwan, Sean C.S. Hu graduated from The Broadcasting & Television Section of Mass Communication Department, Fu Jen Catholic University. He then received M.A. degree in Art Administration in Fashion Institute of Technology, State University of New York in 1998. Hu was on worked as an art curator for Fubon Art Foundation and the director general of the association of visual arts in Taiwan. Now is adjunct Lecturer at National Taiwan University of Arts, and the board member for Jut Foundation for Arts & Architecture, the Adviser of the Association of Visual Arts in Taiwan, VT Artsalon Co-Founder, as well as Doubles Square Curator and the CEO of Hu's Art Company. He has been selected as "VOGUE PEOPLE 101" in 2009, Asian curator representative for "Shanghai Art Fair" in 2008, and the visual arts field representative to "TAIWAN and FRENCH art professionals short-term exchange and visiting project" in 2005. Also, the past exhibitions Hu curated has won "The 9th Taipei Urban Landscape Award" in 2010, "The 9th Art & Business Awards" in 2007, and the First Prize of "The 1st Public Art Awards" in 2003.

主辦單位

ORGANIZER

AVAT 台灣視覺藝術協會
ASSOCIATION OF THE VISUAL ARTS IN TAIWAN

▼ 主辦單位 社團法人台灣視覺藝術協會 Association of the Visual Arts in Taiwan

社團法人台灣視覺藝術協會（視盟，AVAT）是一個全國性的藝術團體，自 1999 年成立至今，成功整合視覺藝術界的所有專業，包括：藝術家、畫會團體、策展人、藝評、藝術理論、藝術行政與教育工作者，以及畫廊與藝術經紀公司等，至 2016 年為止，已超過 1,000 位成員，充分展現其活力與代表性。

視盟宗旨為「服務藝術社群」，致力提供視覺藝術工作者於生活福利、專業資源資訊、法律諮詢等相關服務事項及保障；同時開發、整合並監督視覺藝術環境現有資源；建立藝術工作者與政府間的諮詢與溝通管道，促進雙方良性互動；增進政府、民間企業及一般社會大眾對藝術文化的認知，改善台灣文化長期發展的條件。

視盟為服務廣大藝術社群，積極建置四大平台：以福利社（FreeS Art Space）作為實體空間，常態推動年度展覽徵件與評選；以「台灣當代一年展」（前身為「台灣藝術家博覽會」，2002～）作為台灣當代藝術家年度重點聯展，規劃主題策展區、徵件區、影展區、並邀請國內外替代／另類藝術空間共襄盛舉，促進國際藝術交往交流；以中英雙語化的「台灣當代藝術資料庫」（2013～）作為檔案化台灣當代藝術家資料的平台，以期作為未來自我書寫台灣藝術史的基礎工程，並將台灣藝術家有效推向國際舞台；最後，視盟亦推展「藝術租賃服務」和「社區及藝術教育」等常態業務—強調美學教育、人才培育與藝術經濟的公益性項目。

Established on 6th February 1999, Association of the Visual Arts in Taiwan (AVAT) is a nation-wide artist group. Our members are including artists, curators, art critics, art theorists, art managers, art educators, art galleries, art agencies, and artist groups. Up to 2016, the members of AVAT have exceeded 1,000. It has successfully integrated all professions in visual art, presenting the vitality and the uniqueness of the art world in Taiwan.

The missions of AVAT are to assist artists with professional consultation regarding the welfare of artists, accessible resources for their professions, as well as legal issues arise in their research or practice. It helps develop, integrate, and manage the existing resource of the visual art industry in Taiwan, and provides a communicational channel between art professionals and the government.

AVAT has made great effort to speak up for the right of artists and is active in participating in the policy-making, such as governmental funding of art projects and art events. AVAT also is one of the hosts of the "City-to-City Cultural Exchange Conference" that takes place in Hong Kong, Taipei, Shenzhen, and Shanghai in turns.

Four platforms have been established for the use of art society:

- 1.FreeS Art Space - an art venue to accommodate regular exhibitions and annual art contest.
- 2.Taiwan Annual (former Taiwan Artist Fair since 2002) - this event consists four parts, Invited Curatorial Projects, Submissions from Open Call, Cinema. AVAT also will invite Taiwan and overseas alternative art spaces to participate.
- 3.Taiwan Contemporary Art Archive (since 2013)- a fundamental project for the future writing of Taiwan's art history. Meanwhile, it introduces Taiwanese artists to the international art world through the languages of Chinese and English.
4. Art Bank by AVAT rents artworks to corporates or matches creators and corporates. It is a platform for the purpose of enlarging the business of art trade and increasing potential incomes for artists.

合辦單位

JOINT ORGANIZER



▼ 合辦單位 國立台灣藝術大學 National Taiwan University of Arts, NTUA

國立臺灣藝術大學（以下簡稱臺藝大）創校已一甲子，是臺灣歷史最悠久、學門及課程架構與教學師資最完備的藝術高等教育學府。本校目前約有學生 5,400 餘人，專兼任教職員工約 1,200 位，陣容為國內藝術大學首屈一指。

目前臺藝大共有美術、設計、傳播、表演藝術、人文五大學院，共設 14 系所、3 個獨立研究所，3 個教學中心等單位，架構出 14 系、20 碩士班、4 博士班、2 個學位學程的教學系統；學制上，除日間大學部與一般碩博士班外，尚有進修學士班（夜間上課）、二年制在職進修班與碩士生在職進修專班（週五晚上及週六、日上課）。此外，另設有推廣教育中心，開設學分班及非學分班課程；另外為提升教學品質、培育文創人才，在第二校區打造出國內大學中佔地最大（2.7 公頃）的文創園區，積極發揮產學平台功能，成效良好；未來將持續深化本校為城鄉文化發展樞紐，營造產官學連結，統合與共創發展為教育、文化、經濟銜結而不斷鍊的文化經濟體系統，進而開展多層次與多元軸線的國際實質交流，建構臺藝大璀璨實踐大舞台、學術重鎮國際學府之願景。

The last half a century of development at NTUA developed in parallel with Modern Taiwan Art History. Our institution now has the longest history of any art institution in Taiwan, as well as the most specialized fields of study.

In the early history of the school, many well-known and accomplished artists taught at NTUA, creating an entirely new environment in which the arts could develop. The masters who made up the first faculty team then produced countless new talent. A great number of famous directors have graduated from NTUA, including 78th Oscar Award Best Director Winner Ang Lee. And there have been countless musicians, artists and designers, too.

NTUA was established as the National School of Arts on October 31, 1955. In 1960, the name was changed to the National Taiwan Academy of Arts, and then in August 1994 to the National Taiwan College of Arts was established. The institution took on its present name on August 1, 2001. Education at our institution emphasizes humanistic thinking, creative production, theoretical analysis and hands-on practice. In terms of scope, education includes the local and the international, the avant garde and the traditional, the creative and the commercial, and the theoretical and the practical.

Our university is made up of five colleges which include the College of Fine Arts, the College of Design, the College of Communications, the College of Performing Arts, and the College of Humanities. In addition to day division undergraduate programs and graduate programs, there are also Extended Bachelor Degree Courses (evenings), two-year in-service BA programs, and in-service MA programs. The university employs about 186 staff members, 165 full-time faculty members, and 771 part-time teachers. The university is home to about 5000 students.

台灣當代藝術資料庫

Taiwan Contemporary Art Archives, TCAA

「台灣當代藝術資料庫」(Taiwan Contemporary Art Archives, TCAA, 以下簡稱智庫)以一個雲端平台成為台灣當代藝術的脈絡梳理與自我展現的最佳工具與載體,由社團法人台灣視覺藝術協會(The Association of the Visual Arts in Taiwan, AVAT)自2013年7月籌畫建置,2014年2月19日正式上線啟動,2016年7月19日全新網站改版至今,所規劃的項目和蒐錄資料已逐漸涵蓋台灣當代藝術類型發展,並定位為免費提供公眾使用的線上整合型平台,進行雲端國際連結,向國際藝壇即時且具體地呈現台灣藝術的當代性發展,有助於學術研究發展和策展實務。

資料庫以普遍認知的藝術類別作為資料搜尋的索引,包含行為藝術、錄像藝術、新媒體藝術、裝置藝術、攝影藝術、繪畫和雕塑,甚至策展人與藝評家,再透過關鍵字串聯和勾勒出藝術家、作品、展覽、事件等所論述的議題。

資料庫為一個長期且持續性的建置計畫,目前您所見的僅是階段性成果,將持續新增和擴充資料庫的蒐錄對象和內容,不論您是學術研究或是策展需求,都能擁有最為完整與即時更新的資訊。

"Taiwan Contemporary Art Archives (TCAA)"- a cloud database is established by "The Association of the Visual Arts in Taiwan (AVAT)". The preparation of TCAA began in July 2013 and it inaugurated on Feb 19, 2014. TCAA cloud database was revised to a new version on July 19, 2016. TCAA is a free online platform for the public with sections covering the growing genres of Taiwan's contemporary arts. It is an integral database connecting local artists to the international art society as well as the academic world. From researchers to curators, any user of TCAA will be informed with the development of Taiwan's contemporary arts.

The Index of the database is in accordance with the commonly accepted art categories, including performance arts, video arts, new media arts, installation arts, photographic arts, painting arts, sculptural arts, and curators/art critics. The keywords of each section help outline and connect artists, their works and exhibitions, art events, art discourse among other issues.

The Archives is a lasting long-term project, it kicked off when the objectives of the early phase have been achieved and will continue to expand its content. Users are provided with the most comprehensive and updated materials for their academic or curatorial work.

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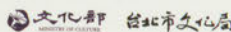
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