

生活在一起 LIVING TOGETHERNESS

第八屆台灣國際錄像藝術展
2023 Taiwan International
Video Art Exhibition

第八屆台灣國際錄像藝術展圍繞著關鍵字關照 (care) 展開，並且從徵件階段開始，就透過不同的參照點，提示人對於人以外的萬物，在時間尺度的差異、空間向度的無法規模化、以及共同生活的物質感官感受三個面向的思考。展題《生/活在一起》(Living Togetherness) 在所有參展作品決定後定案，是本屆作品們對關照這個議題最為深切地回應：人類與非人在此刻、此地各異的處境，如何能夠彼此關懷與照料，在深度時間的尺度上傳承生態與文化。

除了現場展場、線上展場，本次台灣國際錄像展也將挑選部分參展作品，進行全台巡迴播映！呼應展出從規劃期間就有一系列讀書會、工作坊等前導活動，從集體閱讀的過程中陸續聚焦展覽的討論主軸，本次「生/活在一起」也將在展期間造訪不同城市的獨立書店，跟不同城市的觀眾進行近距離交流。

The 8th Taiwan International Video Art Exhibition (TIVA) centers around the profound concept of care. Since the inception of the open call, diverse perspectives have been employed to prompt contemplation on beings beyond humanity. This contemplation unfolds across three dimensions: temporal disparities, unscalability of spatial dimensions, and the material sensory experiences of cohabitation. The title, *Living Togetherness*, was formulated after the jury process. Featured artworks thoughtfully respond to this theme by delving into the rich tapestry of human and non-human existence, exploring diverse situations and locations, all while examining the intricate web of care binding these beings together in the scale of deep time.

In addition to the on-site venue and the online venue, this year's TIVA will also select certain participating works for a nationwide screening tour! During the planning stage, TIVA hosted a series of preliminary activities such as reading groups and workshops. Through collective reading, the exhibition's discussion themes have gradually come into focus. During the exhibition period with the theme living togetherness, the screening event will visit independent bookstores in different cities, fostering close interactions with audiences.

SCREENING TOUR

2023
TIVA

巡迴放映

Sat.	12 02	高雄場 Kaohsiung	三餘書店 TaKaoBooks
Sun.	12 03	台東場 Taitung	蘇島二手書店 Susu's Huang- Huang Bookstore
Fri.	12 08	台中場 Taichung	邊語 Bienbooks
Sat.	12 09	嘉義場 Chiayi	島呼冊店 Tofubooks

關於台灣國際錄像藝術展

第八屆台灣國際錄像藝術展《生/活在一起》
2023 Taiwan International Video Art Exhibition : Living Togetherness

2023.11.04 - 2024.01.28

鳳甲美術館 Hong-gah Museum



官方網頁
Website



線上展場
Online Venue



臉書專頁
Facebook Page

ABOUT TIVA

主辦單位
Organizers



國立陽明交通大學
文化基金會
CUYU CULTURE FOUNDATION



指導單位
Advisors



文化局
CULTURE BUREAU



協辦單位
Collaborators



鳳甲美術館
HONG-GAH MUSEUM



活動協力
Event Partners



三餘書店
TA-KAO BOOKS



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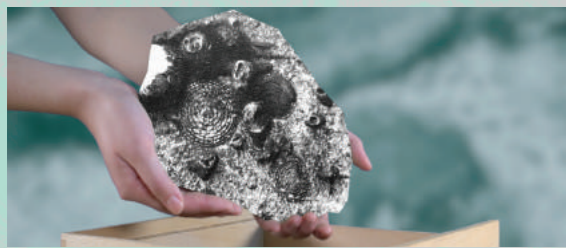
LITEON



放映節目表 Worklist

01 無限的容器 ∞ CONTAINER

2021 | 單頻道錄像 single-channel video | 07' 50"



∞ *Container* repeats the footages of a process that puts something resembling minerals into a container. The object is carefully handled in the process and protected with a wooden container for transport. On one hand, it can be associated with the formation of knowledge, which usually stems from the desire for touch, filled with curiosity, as such desire often comes with the wish to protect. Nevertheless, as time goes by, the relationship with nature becomes an object of knowledge, as the ideology that dominates humanity turns to treat nature as a resource that can be sorted for use. On the other hand, both the background in the video and the collected objects are constantly shifting, illustrating that such exploitation takes place in different time, locations, and historical contexts time and again.

《無限的容器》重複著將類似礦物形象放置裝箱的過程影像，當中的過程是小心翼翼的，並且用木箱保護即將運輸的對象。一方面可以聯想，知識的形成往往出自於想要觸摸、充滿好奇，這種慾望也往往帶著保護的心情。但隨著時間過去，與自然的關係成為一種知識的客體，主導人類的意識型態變成了將自然視為可以被分門別類的資源使用。另一方面，影像當中的背景與被當作客體的收藏都不斷地變換，說明這種剝削往往在不同的時間、地點、歷史脈絡下，反覆地發生。

唐菡 (b. 1989) 中國

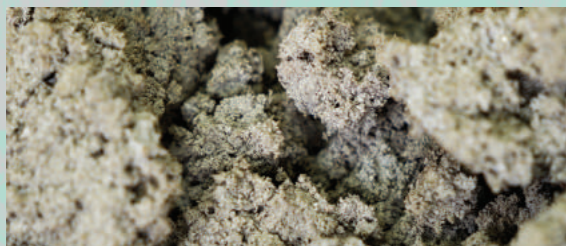
出生於廣州，目前居住與工作於德國柏林。她所使用的藝術語言橫跨錄像、電影、裝置、文字和繪畫，用以探索當代社會中生態、女權主義和消費文化的交集。作為身為亞裔離散群體的一份子，「處於之間 (in-between)」的狀態是她創作的重要養分之一，試圖在創作中處理不同文化之間的碰撞。

Tang Han, b. 1989, China

Born in Guangzhou, Tang Han lives and works in Berlin, Germany. The art languages she employs encompass video, film, installation, text, and painting in order to explore the junctions of ecology, feminism, and consumerism in contemporary society. As a member of the Asian diaspora community, the "in-between" status has become one of the vital nutrients for Tang's practices, in which she seeks to process collisions among different cultures.

02 機器不死 MACHINES DON'T DIE

2022 | 單頻道錄像 single-channel video | 20' 04"



Machines Don't Die centers on the correlation of machines and values in the material dimension. With the rapid development of the semiconductor industry, countless digital devices become waste as soon as their functionality fades. *Machines Don't Die* traces the process of extracting precious metals from such material remnants in the recycling value chains, which is known as an industry of urban mining. The work witnesses some kinds of rebirth and revival of machines. *Machines Don't Die* was commissioned by the Seoul Museum of Art in 2022 and was the winner of the 13th LICHTER Art Award, LICHTER Filmfest Frankfurt International, Germany.

《機器不死》聚焦物質層面的機器價值。隨著半導體產業發展，每年都有難以計量的電子產品在損壞或停止運作後成為廢棄物。李恩喜深入探訪專門回收電子產品的企業工廠，記錄他們從這類物質殘骸中，重新提煉出稀貴金屬的過程，以及形成所謂都市採礦的產業鏈，見證某種機器的復甦與重生。《機器不死》為韓國首爾市立美術館的委託創作，並獲德國法蘭克福第十三屆「LICHTER」國際電影節「LICHTER Art Award」獎。

李恩喜 (b. 1990) 南韓

出生於南韓，在獲得德國柏林藝術大學碩士學位後，返回韓國藝術綜合大學鑽研影像藝術創作，目前定居南韓。李恩喜擅長以實驗影像與紀錄片等，探討個體、影像及科技的關係。對藝術家而言，科技並非僅是科學的產物，而是由複雜的政治與經濟利益所交織而成的結果。

Eunhee Lee, b. 1990, South Korea

Born in South Korea. Eunhee Lee holds a Master of Fine Arts from Universität der Künste Berlin, Germany, and a Master of Fine Arts in Video Art from Korea National University of Arts, South Korea. She currently lives and works in South Korea. Lee's art practice explores the relation between individuals, images, and technology in a social context. For her, technology is not only a product of science, but a complex compound of political and economic interests.

03 殷切期盼的那天 ARAW NA NAKAPITAPITA / THAT DAY MOST EAGERLY AWAITED

2020-21 | 單頻道錄像 single-channel video | 22' 05"



《殷切期盼的那天》是藝術家在疫情居家隔離期間所創作，所根據的文本是祖父曾經在雜誌發表過的一個短篇小說，講述住在呂宋島奎松省巴納霍山的一位隱士和一頭金牛的故事。薩爾瓦圖斯透過影像、檔案材料、壁畫、孩子的繪畫，建構一個從居家空間展開的世界，融合了當地的民間傳說與歷史，傳達了人們對自然共同的渴望。在這裡，時間彷彿消弭在空間之中，看似特殊的處境也隱含著人們渴望改變的慾望。

馬克·薩爾瓦圖斯 (b. 1980) 菲律賓

菲律賓藝術家馬克·薩爾瓦圖斯的創作跨越不同的媒材與領域，他直接與間接地使用物件、攝影、影像、裝置以及參與式計畫，呈現不同能量、意義與經驗碰撞的結果。他的整體創作可被稱作「拯救計畫」（與藝術家的姓氏相同），試圖處理他所遭遇的日常政治、模糊且複雜的國家歷史敘事碎片。

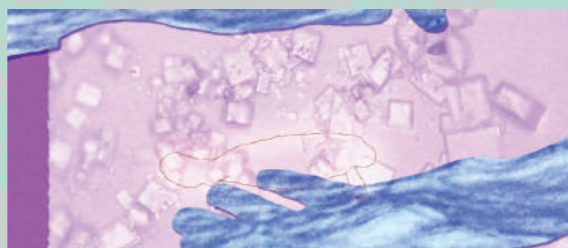
Mark Salvatus, b. 1980, Philippines

The Filipino artist Mark Salvatus works with an array of mediums and fields. He directly and indirectly uses objects, photography, videos, installations, and participatory projects to present different outcomes of energies, meanings, and experiences. His overall artistic practice can be referred to as "Salvage Projects," which corresponds to his surname. It is his endeavor to deal with the everyday politics he encounters as well as the fragments of the blurred and complicated narratives of country and history.

That Day Most Eagerly Awaited was created by the artist during his home quarantine for COVID-19. The text is based on a short story the artist's grandfather published in a Philippine magazine, telling the story of a hermit and a golden bull that lived in Mount Banahaw in Quezon province on the Luzon Island. Through video, archival materials, murals, and children's drawings, Salvatus constructs a world unfolded from a home space. Incorporating local folklore and history, it conveys people's communal yearnings for nature. Here, it is as if time dissolves into space, wherein the apparently special circumstances also imply people's longing for change.

04 月之濱 II: 你我的坐標 MOONSHORE II: OUR COORDINATES

2023 | 單頻道錄像 single-channel video | 12' 26"



《月之濱II：你我的坐標》為一個始於海洋有毒微藻（擬菱形藻）的虛構故事。擬菱形藻會代謝出神經毒素，導致部分短期記憶喪失與意識混亂。然而這個有毒微藻在電子顯微鏡下，形狀卻像重疊的電影膠片、放大後更像早期計算機的打孔卡。令人失憶的毒藻，微觀形態卻像是人類用以儲存外置記憶的媒介。藝術家以此巧合假想未來的海洋變成有毒水域，這個「遺忘之濱」中誕生了智能海牛與Ada，兩者共同演化，形成跨越非人物種的聯繫。

費亦寧 (b. 1990) 中國

費亦寧的創作經常在文學、神話和科學的元素中抽絲剝繭，透過影像、裝置、雕塑等媒介，重新編織真實與虛幻的敘事，作品多融合科學與幻想，漫遊於多重時空和詩意文本之間，預示了充滿不確定性的末世場景。

Yining Fei, b. 1990, China

Yining Fei examines new topologies of moving images at the intersection of art, science, and technology, reweaves narratives of reality and illusion through film, installations, and sculptures. Fei's works can be seen as a prophetic vision that combines science and fantasy, wandering through multiple times and spaces, theoretical prose and poetic texts, a speculation of a post-apocalyptic scenario that is increasingly full of uncertainty.

Moonshore II: Our Coordinates begins with the toxic microalgae called Pseudo-nitzschia, which produces a neurotoxin (domoic acid) that causes permanent short-term memory loss, confusion, and disorientation as typical symptoms of poisoning. However, this toxic diatom, when viewed under a transmission electron microscope, appears like overlapped film strips, or when further enlarged, looks more like the punched cards used as information storage for precursors of the modern digital computer. The toxic diatom that causes memory loss has a microscopic form that resembles the medium used to store "external" memory. The artist uses this coincidental scenario to imagine a future where the ocean becomes a toxic territory. In this "shore of amnesia," the artist envisions the emergence of intelligent manatee and Ada. These two entities co-evolve, forming a connection that transcends non-human species.

05 俄羅斯邊防守衛的高山症 THE MOUNTAIN SICKNESS OF THE RUSSIAN BORDER GUARD | 2021 | 單頻道錄像 single-channel video | 18' 48"



The Mountain Sickness of the Russian Border Guard is made of found footage by the artist. It documents the process of a border guard climbing a peak of the Pamirs Mountains in the former Soviet Union. Through the text he composed, the artist reflects on the traditional "grand narratives" such as "human conquest over nature" and "there is always tomorrow with science" in the narrative. Also, from the coarse sense of particles in the analogue video, one can further recognize how easy it is for the individuality of the human race to be erased surrounded by mountains, as we have no choice but to submit ourselves to the force of nature. Even if one climbs up to the pinnacle, he/she will suffer from hunger, cold, and utmost exhaustion, nevertheless.

《俄羅斯邊防守衛的高山症》是藝術家發現的拾得影片，當中記錄著邊防守衛攀登當時蘇聯境內帕米爾高原群山當中的一個山峰的過程。藝術家透過自行編寫的文本，在敘事中反思「人類征服自然」、「科學總有明天」這種傳統的「大敘事」。而在粗糙的類比影像顆粒感中，更可以感受人類個體獨特性在群山環繞中是多麼容易被抹除，而每個人都不得不臣服於自然的力量，即使登上頂峰，但是飢寒交迫，無比疲憊。

丹尼拉·利帕托夫 (b. 1989) 俄羅斯

丹尼拉·利帕托夫是出生在莫斯科的酷兒影像藝術家，他的作品持續地與俄羅斯歷史與最近發生的戰爭中造成的創傷對話，特別是關於性別、種族歧視與去殖民議題。利帕托夫藉由訪問、拾得影像創造一個既真實且數位的非虛構自傳體式另類檔案空間。

Danila Lipatov, b. 1989, Russia

Danila Lipatov is a queer video artist born in Moscow. His works constantly converse with the Russian history and the traumas inflicted in the recent war, especially on the topics of gender, racism, and decolonization. Lipatov visits and collects images to create an alternative archive space of non-fictional autobiography that is both real and digital.

06 居家符號學 SEMIOTICS OF THE HOME

2023 | 單頻道錄像 single-channel video | 07' 55"



Semiotics of the Home reminds one of *Semiotics of the Kitchen*, the classical work of American artist Martha Rosler. The artists collaborate with an excavator operator in an attempt to complete various housework with an excavator. The value of housework is oftentimes overlooked in the labor system nowadays. Yet, it is an activity essential to maintaining human life. A strong contrariety is formed between these activities with the construction site and destruction where the excavator is. Meanwhile, amidst such tension, one can experience the value judgment in everyday life, the absurdities with the lines of binary oppositions, such as public/private, masculine/feminine, system/individual, and so forth.

《居家符號學》讓人聯想到美國藝術家瑪莎·羅斯勒的經典作品《廚房的符號學》。藝術家們與怪手操作員合作，試圖利用怪手完成各項家務。家務在現行的勞動體系往往被忽視其價值，但是卻是維繫人類生活不可或缺的活動。這些活動與怪手所在的工地與破壞形成強烈的對比，也同時在這種張力中感受到日常生活中的價值判斷，像是公共/私密，陽剛/陰柔，系統/個體等，二元對立下界線劃分的荒謬之處。

林怡平 (b. 1993) 美國 / 台灣 陳省聿 (b. 1994) 台灣

林怡平主要透過雕塑、影像、行為進行創作，利用身體具象的位置和身份認同的多重性作為她的創作過程的核心。藝術家從女性主義歷史、極簡主義和行為藝術汲取靈感，檢視自我操演與其認同的碎片化本質在社會與其建構的環境中的關係。陳省聿，電影創作者及藝術家，畢業於美國天普大學電影與媒體藝術研究所，現工作及生活於台北。作品跨實驗電影、紀錄片及動態影像，關注看與被看的過渡空間中，主體性如何被影射及建構，並以邊界地景、視覺技術與感官經驗為題，探索觀看身體與政治主體的交會。

Jessi Ali Lin, b. 1993, USA / Taiwan & Chen Hsin-Yu, b. 1994, Taiwan

Jessi Ali LIN mainly works with sculpture, video, and performance. The physical location of bodies and the multivalence of identity are situated at the core of her creative processes. The artist draws inspirations from the feminist history, minimalism, and performance art, examining the relationship between self-performance and its fragmented nature of identity within the social and built environment. CHEN Hsin-Yu is a filmmaker and artist with the Film and Media Arts MFA from Temple University, who works and lives in Taipei. Working with experimental film, documentary, and moving images, Chen cares about how subjectivity is reflected and constructed in a transition space between see and be seen. Also, themed with border landscape, visual technologies and sensory experiences, the artist explores the intersection of body with political subject.