

## 零座標的疆域

「零座標的疆域」為一台灣與香港當代藝術創作者的交流互動創作展覽計劃，在台灣與香港策展人、藝術家及文字創作人的網上溝通對話外，1a 空間的展覽將為兩地創作者於展覽場實地展出的第一站。

### **無座標狀態下的創作身份的確認**

展覽將為兩地藝術家與文字創作者就主題而作思考的溝通開始，藉由彼此的身份經驗探討「零座標的疆域」展覽所蘊含的港台主體性議題。通過幾場的溝通交流與場境的辯證互易，期望兩地不同真實文化時空下相遇的藝術家，在台灣與香港兩地三個展覽場，經過思考沉澱而產生出結合主題及團隊經驗分享的作品。由於香港為整個計劃的第一站展場，因此在十二月份，展覽將以文件展的方式，伴隨暫題為「全球化時代的觀視與身份——『零座標的疆域』回顧座談會」在中大舉行，展示繼後台北與台南兩站的展覽發展及研討會回應。展覽計劃最後並會出版場刊，收錄各場展出資料及引發文章。

### **香港與台灣在藝術創作中的主體性格**

香港及台灣兩地同屬大中華文化圈裡的現代化社會，彼此卻有著截然不同的發展歷史與軌跡，港臺之間的關係，在九七後更是起了敏感的政治變化。但港臺兩地，其實近年同要面對著中國大陸的急速崛起，而對過去「中、港、台」的舊典範進行修正，以處理其中社會經濟面和與文化政治面的張力和角力。即管在當代世界藝壇上，香港及台灣也得正視其於華人藝術的被邊緣化現象。這次的策劃展覽，嘗試展視兩地在全球化的步伐下各自展露的共同與相異的身分位格，並使得台灣與香港兩地的主體性議題，可在國際社會中得到更深刻的討論。

### A Realm with No Coordinates

A Realm with No Coordinates, is an artistic project in between artists from Hong Kong and Taiwan. It includes a website for curators, artists and writers to communicate and together explore on the theme of the project. The coming exhibition in 1a Space is just the first actual exhibition, out of a series of three.

### **Creative identification in a realm with no coordinates**

By bringing together artists and writers from Hong Kong and Taiwan across the strait, we like to reflect upon the common identity question raised in the two land, and explore different ways to attend a kind of creative expression of subjectivity, which the identification charted into a territory beyond existing coordinates. Via generating dialogues and exchanges in between artists and works, artworks and texts, and scenerio shiftings as the venues changes, the project try to foster an encounter of the different realities of space/time, so works of the artists and writers could response to the situation at hand, but bring us further insights that chart beyond the present limiting parameters. Since the exhibition at 1A will just be the first actual exhibition venue of our project, after the exhibition has toured Taipei and Tainan, the project will organize a further documentary exhibition accompanied by a conference in Hong Kong, so audiences in Hong Kong could keep track and see how the project continues to evolve.

### **The Subjectivity of Contemporary Art in Hong Kong and Taiwan**

Both Hong Kong and Taiwan are highly modernized Chinese society. However, they have quite different historical

path of development, and their relation is becoming more politically delicate and sensitive after 1997. But as Mainland China is gaining its momentum in its economical development as well as importance in different world platforms, the previous comparative paradigm of Mainland China, Hong Kong and Taiwan is getting more imbalance. The economical, cultural and political aspects have produced much tensions and deadlocks. Even in the contemporary art scene, as the Chinese art is getting the international limelights, Hong Kong and Taiwan artists are being marginalized. By attending to the common and division character of the contemporary art practice in face of such situation, the project hopes to evocate a new discursive paradigm that could restore a platform for our own subjectivity to participate in the global world.

香港/Hong Kong

協辦單位/co-hosting partners:

l a 空間 s p a c e

香港中文大學文化及宗教研究系/

Department of Cultural and Religious Studies, The Chinese University of Hong Kong

資助/supported by:



香港藝術發展局  
Hong Kong Arts Development Council

贊助/sponsor:



台灣/Taiwan

主辦單位/organzier:

文賢油漆工程行藝術家工作坊/Paint House Forum & Studio / Artists Workshop

協辦單位/co-organizers:

國立台南大學美術系/Department Of Fine Arts, National University Of Tainan

私立崑山科技大學空間設計系/Spatial Design Department, Kun Shan University

資助/sponsors:

林博容建築師事務所/ Lin Bor Rong Associates Architects and Engineers/ R.O.C.

特別鳴謝/special acknowledgement:

藝術公社/ Artist Commune

## 零座標的疆域

台灣與香港當代藝術創作中的凝視與開裂

### A Realm with No Coordinates

The Gaze and the Division in the Contemporary Art Creation of Taiwan and Hong Kong

「地球村」的概念在上世紀六十年代初見其端倪，在媒體理論家麥克·魯漢(Marshall McLuhan)的思維架構中，「新世界」的面貌嚴然是一個綜合科技與資訊的扁平世界。資訊科技取代了鐵路技術，以征服者的姿態直線延伸，所到之處，沒有隱密的角落、沒有邊緣。在「地球村」的概念下，誰握有文化的傳釋權？文化的在地性(locality)與文化的多元性是否被新的文化「普世」價值或強勢的正統性(政治)壓抑著？

台灣與香港，是兩個在當代藝術中少有交集的地域，兩地創作環境也有著諸多相同或因相異而有趣的地方，但面對中國崛起帶來的新文化與政治視野，策劃一場相連港台兩地的當代藝術創作展覽，並非只要台灣和香港跟一個具有正統位格的中國「對話」，展覽所能呈現的最大價值與可能，是在於讓參與者於窘逼的策展運作中展現出一套自外於「地球村」扁平視野的自我審視機制，從而揭露一群自知自覺者的深刻存在技術與其展現的特有美學。

觀乎台灣參展的一批藝術家，從陳愷璜自1992年的「文化測量」到現下的「複製島」、龔義昭2003年提出的「如果沒有擬人化，我如何聲明自我的存在」，到今天所關心的「何謂現況？」、到方偉文所謂「作品中的圖象元素來自於生活情狀中的殘影，像是一些揮之不去的鬼魅」，藉由事物魅影自行顯現的「花園」和「野野村」，再加上林煌迪「油漆工程行」的「客隨主便的狹縫中」、賴志盛的「水平」與「天空裡的現實」等等作品，一再展示出一群生存意志旺盛，然而對存在狀態懷有迂迴思辯的生命經營者。

至於香港集合的一群藝術工作者，對於本土與國際，就如同城市本身，在不著急速的結合和轉借之間找取演繹的變化空間，如梁志和對於言語翻譯、語文改造、文本異變，梁美萍就曾灶財塗鴉書法場景轉換的加工刺碰，又或張韻雯改變房子和貨櫃的物料而使內外產生時空對流。而白雙全、梁展峰二人，對於觀念分別軟硬兼施，一從微觀日常身邊事物點滴以介入社會，另一則從觀察生態而借殼注疏成作品，無論是放輕沉重或是後設幽默，彼皆見證後回歸社會氣壓下，本地年青藝術家密步細謀圖展的新出路。

是次展覽計劃，另還包括四位文字創作人，來自台灣的陳維峰、游巖，以及香港的張歷君和鄧小樺。通過作品/文本的對話，以及香港及台灣分別兩場的學術座談會，計劃希望就港台兩地三場藝術展覽於大中華文化圈裡正被邊緣化的主體性，以及全球化下在地身份意識的同位性格和差異視觀，加以進一步論述詮釋。

The concept of a “Global Village” already started to form in the 60s of the last century. In the mind of Marshall McLuhan, this “New World” is a flat world of integrated technology and information. Information technology replaced transportation and spread over the world in a conqueror manner. Wherever it reaches, there is no more concealing corner, no marginal zone. Yet under in this world, who owns the rights over the interpretation of cultural matters. Will locality and diversity of human cultures be suppressed by certain claim of universal value, or a dominating political power proclaiming its own legitimacy?

Hong Kong and Taiwan are two places where the contemporary art scenes do not much collide, the condition of artistic creation of each place seems unique, but they do actually share a lot of common traits too. But to curate a show between Hong Kong and Taiwan artists, is not just in hope of bringing the two together in face with the Mainland China ascendancy. The project aims to go beyond the trade-off flatness view of the world the harsh reality has us succumbed into, and by acknowledging the importance of this self-re-cognition, show forth its existential technique and distinctive aesthetics.

The Hong Kong group of artists strive their way through the gap-space within glocality of the city which is constantly reshaping itself. The selected Taiwan artists too, demonstrate certain incredible will to strife and prosper in even extreme harsh situation. Together, they both seek to afford themselves a more discursive approach in marking out one's own existence, evocating a new discursive paradigm that could chart them into a new territory beyond present limiting parameters. Besides the ten artists, this project also includes four writers, bringing the works and texts in dialogue. Other than the three exhibitions, the two conferences across the strait will further examine the issues raised in the project, tackling the marginalization endangering subjectivities and globalization jeopardizing identity of difference.

展覽/Exhibitions:

2006年8月26日 - 9月10日 26 <sup>th</sup> August to 10 <sup>th</sup> September, 2006	香港 Hong Kong	1a 空間 1a Space
2006年9月30日至10月22日 30 <sup>th</sup> September to 22 <sup>nd</sup> October, 2006	台北 Taipei	南海藝廊 NTUE Nan Hai Gallery
2006年11月4日至26日 4 <sup>th</sup> to 26 <sup>th</sup> November, 2006	台南 Tainan	台南大學人文學院藝術特區 NUTN Artistic Special Zone
2006年12月9日至17日 9 <sup>th</sup> to 17 <sup>th</sup> December, 2006	香港 Hong Kong	中文大學 (請留意網站最新公佈) The Chinese University of Hong Kong (pls check our website for latest update)

座談會/Conference:

「全球化時代的觀視與身份」  
Visuality and Identity in the Age of Globalization

2006年12月9日 9 <sup>th</sup> December, 2006	香港 Hong Kong	中文大學 (請留意網站最新公佈) The Chinese University of Hong Kong (pls check our website for latest update)
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網站/Website:

<http://www2.nutn.edu.tw/gac670/藝術特區/artroom/2006realm/index.html>  
<http://home.pchome.com.tw/art/avicade/>

香港協辦單位/Hong Kong co-hosting partners:

1a 空間/1a Space

香港中文大學文化及宗教研究系/ Department of Cultural and Religious Studies, The Chinese University of Hong Kong

香港資助/Hong Kong sponsor:

香港藝術發展局

Hong Kong Arts Development Council

台灣主辦單位/Taiwan organizers:

文賢油漆工程行藝術家工作坊 / Paint House Artists Workshop

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