

參予國際文化交流活動報告書

一. 活動基本資料:(將公開上網資料)

1. 活動基本名稱

中文:斜溫層亞洲藝術新浪潮

英文: Thermocline of Art - New Asian Waves

2. 主辦單位:

中文:

英文: Imaginary Zone [i:z]

3. 活動計劃時間:

時間:2007 年 6 月 15 日~10 月 21 日

4. 活動計劃地點:

德國卡斯魯爾媒體藝術中心

5. 活動簡介:

此次展覽於德國卡斯魯爾 ZKM 科技藝術中心，由韓國策展人李園一 (Wonil Rhee) 所策劃為「2007 斜溫層亞洲藝術新浪潮 Thermocline of Art-New Asian Waves」，同時也是德國 ZKM 科技藝術中心慶祝開幕 10 年的大型展覽活動，邀請亞洲 20 個國家 150 多位藝術家參予，包括韓國、日本、中國、印度、香港、台灣、新加坡、泰國、馬來西亞……等，藉由這次在德國 ZKM 科技藝術中心的展覽，將全面性呈現亞洲當代藝術的新風貌。

位於德國巴登符騰貝格邦的卡斯魯爾市，是目前全球最早設立，也是規模最大的科技媒體藝術中心。ZKM 在一九九三年正式成立，一九九七年對外

開幕，有別於傳統美術館，ZKM 同時具備博物館、學術機構，以及科技研發的功能。作為一個文化機構、藝術與媒體中心，德國 ZKM 在全球藝壇有一定的位置和份量。本人此次作品代表台灣獲邀參展，相對是對於台灣新媒體藝術領域的肯定，而將於今年年底所成立的台北數位藝術中心，也是效仿德國 ZKM 的模式所進行，此次的獲邀參展，希望能獲取更多關於新媒體藝術這塊領域的相關知識與研究，此次的展覽「2007 斜溫層亞洲藝術新浪潮 Thermocline of Art-New Asian Waves」，更是集合亞洲 20 個國家 150 多位藝術家所參予，借此也能藉由彼此的作品而體驗不同的國家文化，而達到進一步的藝術文化的交流，希望這次的參展能讓更多國家看的台灣新媒體藝術的發展，也相對的增加台灣在國際藝壇上的知名度。

6. 藝術家遴選方式：

策展人邀請參加展覽

7. 本屆參予台灣藝術家名單：

陳界仁、陳龍斌、崔廣宇、蔡佳葳、郭奕臣

8. 主辦單位連絡方式：

聯絡人：Martha Jungeun Choi

電話(公)：+82-2-722-9973~4

行動電話：+82-10-9174-3123 e-mail：marthachoi.iz@gmail.com

地址：69 Sagan-dong, Youngjung Building, Jongro-gu Seoul, ROK 110-190

傳真：+82-2-722-9972

二. 主辦單位對膳宿及交通費的安排方式:

1. 食的部份 B. 尚可

簡要說明:早餐旅館有附送, 午餐跟晚餐則自行處理。

2. 住的部份 A. 非常滿意

簡要說明:住宿為 3 星旅館, 房間內附無限上網, 離展覽場地步行約 10 分鐘時間。

3. 當地交通安排 B. 尚可

簡要說明:從德國法蘭克福機場下飛機, 有接駁公車到地鐵站, 直接搭乘高鐵約 1 各小時到卡魯爾斯在轉捷運到 ZKM 展覽場地。

三. 主辦單位負擔條件為何?

■ 1. 佈展協助 在展場有技術團隊協助藝術家佈置作品與技術上的協助

■ 2. 文宣廣告費 廣告宣傳品(DM, 海報, 展覽畫冊)皆由展覽單位負責支出

■ 3. 保險費 展覽參展作品<入侵 ZKM>保險費由展覽單位支出. 保險費為 20 萬

■ 4. 住宿費 此次展覽住宿為 5 天 4 夜住宿費為展覽單位支出

四. 活動場地相關資料(將公開上網資料)

1. 場地名稱:

ZKM 媒體藝術中心

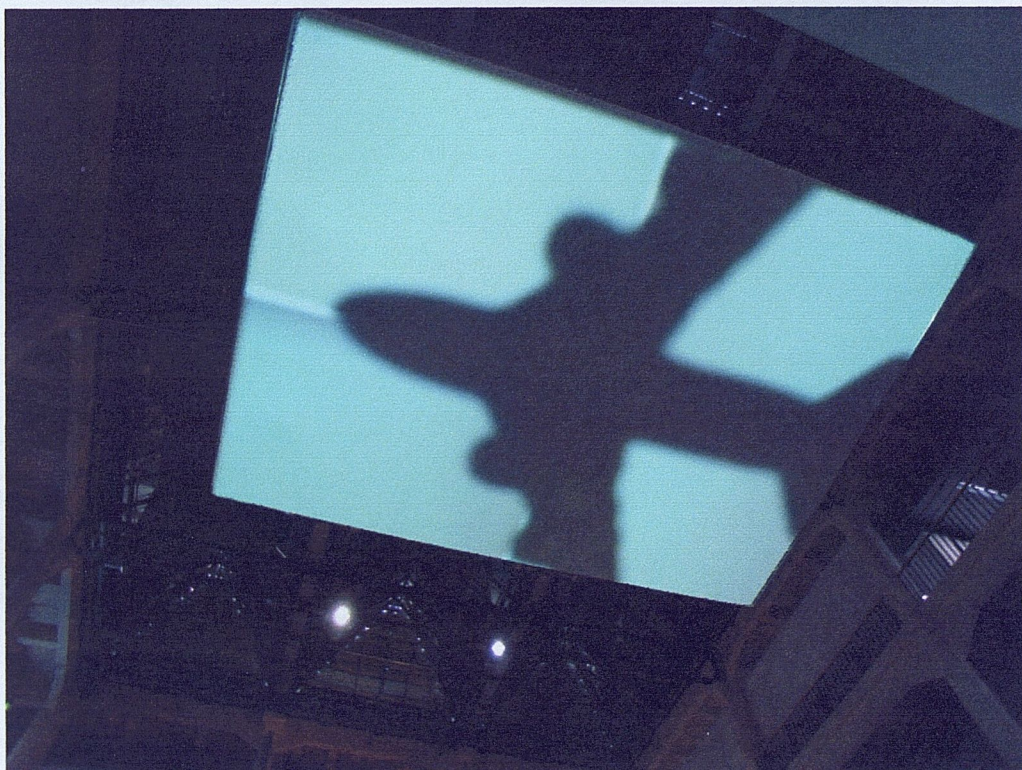
2. 活動場地簡介:

展覽場地為 ZKM 媒體藝術中心裡的當代美術館展覽空間位於德國巴登符騰貝格邦的卡斯魯爾市，是目前全球最早設立，也是規模最大的科技媒體藝術中心。ZKM 在一九九三年正式成立，一九九七年對外開幕，有別於傳統美術館，ZKM 同時具備博物館、學術機構，以及科技研發的功能。作為一個文化機構、藝術與媒體中心，德國 ZKM 在全球藝壇有一定的位置和份量。

3. 活動照片：



圖說 1:參展作品〈入侵 ZKM〉展覽空間與作品呈現



圖說 2: 參展作品〈入侵 ZKM〉展覽空間與作品呈現



圖說 3: 參展作品〈入侵 ZKM〉作品裝置空間



圖說 4: 參展作品〈入侵 ZKM〉作品

五. 請附下列相關附件:

1. 主辦單位簡介(請見相關附件)
2. 宣傳單/邀請卡(請見相關附件)
3. 當地媒體相關報導簡報(請見相關附件)



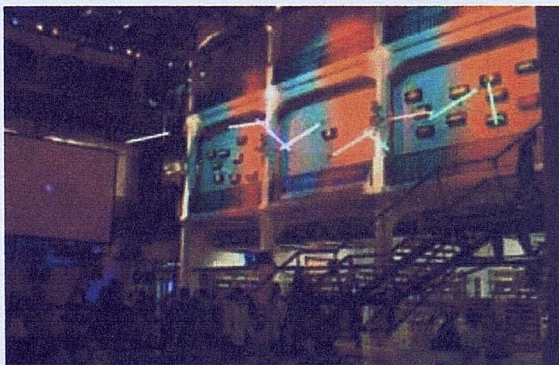
圖說 1:展覽場地德國卡斯魯爾 ZKM 科技藝術中心外觀



圖說 2:展覽場地德國卡斯魯爾 ZKM 科技藝術中心內部空間

Thermocline of Art

- New Asian Waves -



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- Curator & Artistic Director: Wonil Rhee
- Director of ZKM & Co-Curator: Peter Weibel
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 - Symposium Panel

■ Exhibition Overview

• **Title: The Thermocline of Art- New Asian Waves**

• **Participating Artists / Countries:**

18 Countries Including Korea, Japan, China, India, Hong Kong, Taiwan, Singapore, Thailand, Malaysia, Indonesia, Philippines, Vietnam, Laos, Myanmar, Pakistan, Afghanistan, Uzbekistan, Kazakhstan

• **Venue:**

ZKM (located in Karlsruhe, Germany)

- Zentrum für Kunst und Medientechnologie
- Center for Art and Media

• **Period:**

June 9th, 2007 ~ October 21th, 2007

Symposium: June 9th ~ June 11th, 2007

• **Curator:**

Curator & Artistic Director: Wonil Rhee (S. Korea)

Co-Curator: Peter Weibel (Germany)

• **Contributing Curators:**

- **China**

Huang Du (independent curator)

Pi Li (independent curator)

Zhang Qing (deputy director of Shanghai Art Museum)

Biljana Ciric (curator of Shanghai Duolund Museum of Modern Art)

- **Hongkong**

Nicole Wang (independent curator)

- **Japan**

Yukie Kamiya (independent curator)

Maholo Uchida (exhibition development advisor)

- **India**

Nancy Adajania (chief editor of Art India)

- **Singapore**

Eugene Tan (independent curator, co-curator of Singapore Biennale)

- **S. Korea**

Jin-Seok Suh (director of Loop)

• **Symposium Panel**

Slavoj Žižek, Homi K. Bhabha, Jean Baudrillard

• **Sponsors:**

German Government

Baden Württemberg State Government

Karlsruhe City Government

■ Exhibition Theme

• Thermocline of Art - New Asian Waves

ZKM, one of the leading contemporary art museums located in Karlsruhe, Germany, presents an Asian contemporary art exhibition from June 9th until October 21th to celebrate the 10th anniversary of the institution. Under the title "The Thermocline of Art- New Asian Waves", Wonil Rhee, the artistic director of this exhibition, will introduce about one hundred artists not only from East Asia, but also from South East Asia and Central Asia.

The thermocline indicates the area where the temperature of the sea dramatically changes. As the sea surface absorbs the heat, wind and waves circulate generating warmth in the ocean. Due to such a physical rule, we consider water to be warm and serene. However, this tranquility is deconstructed and shattered in the thermocline process.

This natural phenomenon implicates the current contemporary Asian art scene. "The Thermocline of Art - New Asian Waves" will be an opportunity to explore contemporary Asian art in depth. The influence of Asian art gradually expanded creating a new wave and transcending the dichotomy between western and non-western worlds. Through humanities, archeology, anthropology, and religion, the current Asia phenomenon such as coexistence between tradition and modernity, the confrontation between globalism and localism will be explored.

• Surpassing the Dichotomy Between Eastern and Western Worlds

Is there a standard Asian value agreed by everyone? What exactly is Asian identity? Each Asian country has their respective unique identities, yet these identities are constantly changed by external circumstances. Hence, it is difficult to merge and consolidate Asian identities into one.

By carefully exploring Asian history, especially conflicts between countries and experience of colonization, the different layers of the Asian identities are revealed, opening up the possibility to delineate what Asian identity is.

• Beyond the Post-colonialism

Most of East and South Asian countries share a painful history of being colonized. Since the modernization process of these colonized Asian countries was imposed by force rather than being a voluntary process, people suffered from confusion when they were liberated, and even faced situations of modernization being absent.

Expansion of globalism and changes in the Art scene in the 1990's allowed Asian countries to open up and discuss and proclaim their newly constructed identity based on their localism. Asian countries overcame hardships and are now active and significant participants in the process of modernization.

• Why 'Thermocline'?

Water has long been considered the source and the driving force of all things living in this universe. It flows everywhere, relieving thirst for what it touches. Water is the main element of a mother's milk and life itself. Water purifies on its own, passing on to another world and deterritorializes where it dwells. All water in the world flows to the ocean, and regardless of where it has originated, whether it be from on high or down low from which it came, it ends in equilibrium.

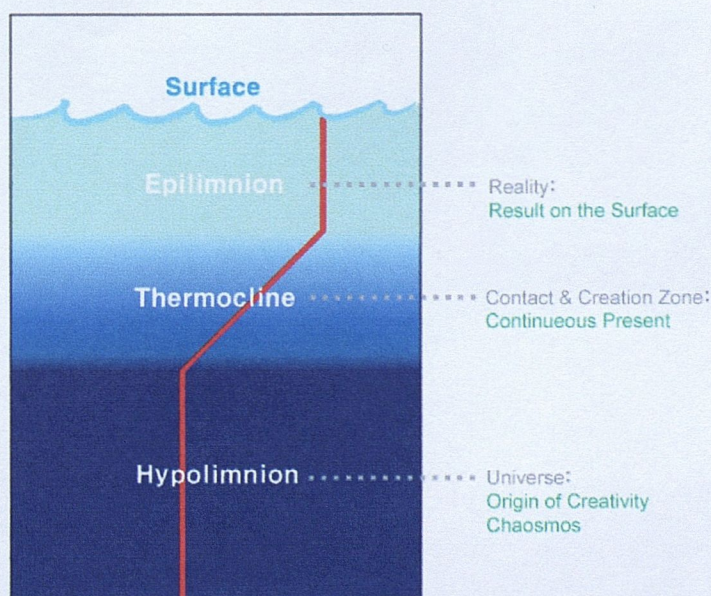
Thermocline is a stratum of seawater between the upper epilimnion and the deeper hypolimnion. The temperature sharply drops in this middle layer, caught between the epilimnion, kept warm by the sun, wind and convection, and the hypolimnion, where the temperature is at its lowest and pressure its highest. The unique features of the thermocline and its special place in the vast ocean make it a fitting symbol of interface between reality (as represented by epilimnion) and the universe (hypolimnion). This exhibition borrows from the distinct characteristics of thermocline to make a compelling presentation of contemporary Asian art.

• Thermocline and Contemporary Asian Art

One of the leading philosophers of the East, Laozi, expounded that people should live like water. According to Laozi, water does not contend(爭,Zheng), which means that it does not set the other as its opponent. Meanwhile, Hinduism, another important pillar of Eastern thinking, views respect for all things living as its key tenet. Its belief in more than one god makes it a religion of great power to absorb

and embrace. The philosophy of Laozi and Hinduism exemplify the traditional spirit and thoughts of the Eastern world, in which is absent the dichotomy predominant in the modern rationality. It is true that such dichotomy has deeply penetrated the history of the East, but it originates from the modern Hegelian dialectics and the related concepts of an-sich and fuer-sich.

The theme of this exhibition, thermocline, is the contact zone of the reality and the universe. Thermocline does not head to external purpose and it is a vast area, pervaded continuously by intensity and spanning across an unlimited expanse in a flexible manner. The intensity is not something that peaks then suddenly drops in this body of water. With consistent strength it creates powerful structures that can be connected to various points in space. Here, no dichotomy can take root, and the split between peace as opposed to war, institution as opposed to anti-institution, the West as opposed to the non-West, and the global and the local becomes meaningless.



<Thermocline>

■ Exhibition Category

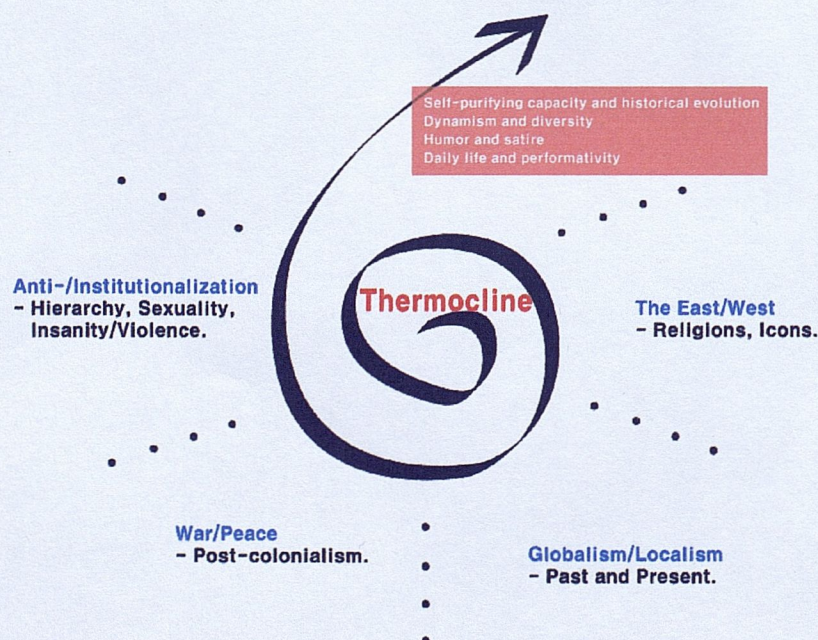
'This characteristic of 'thermocline' has an affinity to the potentials embedded in Asia, the driving force with which contemporary Asian art survived and grew amidst the dramatic turns of modern history. The keywords representing the powerful potentials of Asia are self-purifying, dynamism and diversity, humor and satire, daily life and performativity. These make possible the birth of contemporary art of and by Asia.

- **Self-purifying Capacity and Historical Evolution:** The rapid economic growth since modernization has created a singular time-space in Asia which is always under construction. The formative movements arising from the oncoming Western culture need the healing and self-purifying powers of Asian spirituality.

- **Dynamism and Diversity:** The variety of ethnicities and religions of Asia make it impossible to conceive of Asia as a community of single identity. The unique cultures in the Asian continent have co-existed across ages.

- **Humor and Satire:** Parody and humor, rather than outright criticism of reality, foster mutual cooperation and create a wider forum for dialogue and cultural exchange.

- **Daily Life and Performativity:** Connection between culture and daily life is sought and questions are asked about how aptly the contemporary world is reflected. Completion is not the goal. The process itself is the work of art.



■ Selection Criteria of Artists / Works

• Breaking the Mold of Tradition

Selection of comprehensive genres covering all genres like painting, sculpture, installation, photo, media, selection of fresh expression form
ex.: use of multi-media by frequent use of painting/photo, sculpture

• Related to Expression of Form

Suggestion of Flexible Thought that fuses the Oriental and Occidental, and works showing traditional characters of Asia by using global and universal language
Elimination of artists/works with too much emphasis on their own social/political environment

• Asian Issue

Selection of works creatively expressing the rapidly changing/developing the Asian life with economic growth as compared to the West

• New Perspective

Selection of works that imitate the past/west, but also suggest the future path and concrete alternatives for the world art circle

• Emerging Artists / Works

Scout for hidden new artists/works with excellent artistry, those who have not had a chance of being introduced to the art circle so far:
eliminating over-commercialized artists/works

• From Various Countries

Scout for hidden artists/works in many of Asian countries including Southeast and Central Asia in the world art circle

■ Curator & Artistic Director: Wonil Rhee



The experienced and internationally known Korean curator who has actively directed many renowned exhibitions in and out of country

Biography

B. 1960 in Seoul, Korea

Worked in the field of Media Art and Asian Art

Completed in the master degree of Art History, New York University

Enrolled in the doctoral program of Art History, New York University

Curatorial Experiences

- 2006 Artistic Director of 4th Media_City Seoul Biennale, Seoul
- 2006 Co-Curator of 2006 Shanghai Biennale, Shanghai
- 2005 Curator of Grounding Reality-25 Young Chinese Artists, Seoul Arts Center, Seoul
- 2005 Artistic Director of ElectroScape, Zendai MOCA, Shanghai
- 2004 Artistic Director of Digital Sublime, Taipei MOCA, Taipei
- 2004 Co-Curator of LODZ Biennale, Lodz, Poland
- Asian Section Curator of 5th Gwangju Biennale, Korea
- 2003 Chief Curator of Seoul City Museum of Art, Seoul
- 2000 Exhibition Team Manager of 3rd Gwangju Biennale, Gwangju, Korea
- 1999 Chief Curator of Sung-Kok Museum of Art, Seoul

■ Director of ZKM & Co-Curator: Peter Weibel



An early and eloquent champion of a theory of media and communication
Advocator of marriage of art and science

Biography

B. 1944 in Odessa, Ukraine.

Studied Literature, Film, Mathematics, Medicine, Philosophy in Vienna and Paris

Worked in the field of Cinema, Action art, Performances and Film

Lectured at countless universities in the US, Canada, Austria, and Germany

Curatorial Experiences

- | | |
|-----------|---|
| 1999- | Chairman of the ZKM, Karlsruhe |
| 1993-1999 | Curator of the Neue Galerie am Landesmuseum Joanneum, Graz |
| 1993-1999 | Commissioner for the Austrian Pavilion of the Venice Biennale |
| 1986- | Artistic Director of Ars Electronica |

Lecturing Experiences

- | | |
|-----------|---|
| 1989-1994 | Director of Institute für Neue Medien, Frankfurt |
| 1984-1989 | Associate Professor for Video and Digital Arts, Center
for Media Study, Stated University of New York at Buffalo |
| 1982-1985 | Professor for Fotografie an der Gesamthochschule Kassel |

■ Symposium Panel

• Slavoj Žižek

Slavoj Žižek (born March 21, 1949) is a Slovenian sociologist, philosopher, and cultural critic. He was born in Ljubljana, Slovenia (then part of Yugoslavia), and he received a D.A. in Philosophy in Ljubljana and studied Psychoanalysis at the University of Paris. In 1990 he was a candidate with the party Liberal Democracy of Slovenia for President of the Republic of Slovenia. Žižek is well known for his use of the works of Jacques Lacan in a new reading of popular culture. He writes on countless topics including fundamentalism, tolerance, political correctness, globalization, subjectivity, human rights, Lenin, myth, cyberspace, postmodernism, multiculturalism, David Lynch, and Alfred Hitchcock.

• Homi K. Bhabha

Homi K. Bhabha (born 1949) is a postcolonial theorist, currently teaching at Harvard University, where he is the Anne F. Rothenberg Professor of English and American Literature and Language. Bhabha He graduated with a B.A. from the University of Mumbai (Elphinstone College) and a M.A. and D.Phil. from Christ Church, Oxford. After lecturing in the Department of English at the University of Sussex for over ten years, he received a senior fellowship at Princeton University where he was also made Old Dominion Visiting Professor. He was Steinberg Visiting Professor at the University of Pennsylvania where he delivered the Richard Wright Lecture Series.

• Jean Baudrillard

Jean Baudrillard (born June 20, 1929) is a cultural theorist, philosopher, political commentator, sociologist, and photographer. His work is frequently associated with postmodernism and post-structuralism. Baudrillard worked as a translator and critic and continued to study philosophy and sociology. In 1966 he completed his Ph.D. thesis: 'Thèse de troisième cycle: Le Système des objets' (Third cycle thesis: The system of objects) under the tutelage of Henri Lefebvre. In 1972 he finished his habilitation 'L'Autre par lui-même'. ('The Other, by oneself'.) and started teaching Sociology at the Université de Paris-X Nanterre as a professor. He continues to support the Institut de Recherche sur l'Innovation Sociale at the Centre National de la Recherche Scientifique.