

中英新聞稿 (2008.6.10)

好流氓

地點：台北市立美術館

展期：2008, 6/21- 8/3

策展人：好流氓 (呂岱如、安南·亞珥仔)

藝術家：賽德里克·龐佛 (加拿大)、艾娃·古彬格 (德)、艾米·杭德 (土耳其)、薩思崎亞·霍蒙維特 (瑞典)、哈得利+麥克維爾 (加拿大)、安潔利卡·米登朵夫+安德亞思·胥曼斯基 (德)、祕密行動 (荷蘭)、山繆·史提芬 (英)

《好流氓》是一個實驗性策展實踐，以一種創新的態度 / 策略 / 方法，開啟與策展人、藝術家與文化創作者之間的合作與對話，衍生當下藝術世界中新的想像與行動。展覽企圖創造平台以容置研究過程與其可能產出的成果。《好流氓》是一個策展實踐「從頭到尾」的整體呈現。透過標繪策展人與藝術家在各個階段不斷溝通與持續行動的展現，《好流氓》演繹一個「解構」的展演，以多重面向來重新定義「機構批判」在當代的意義。

套用電影的術語，《好流氓》是個當代展演的「兩片聯映」：呂岱如所策劃的《轉盤系列》與安南·亞珥仔的《天天策展》。他們的對話性研究藉由與藝術家合作，一同創造文化交流的介媒，思辯當代生活的種種之間，並對於藝術創作生態提出批判性的回應。展覽中，龐佛利用美術館舊有展覽的回收材料建造一個美術館的衍生結構作為一個辦公室裝置，以邀約觀眾參與想像的策展人圖書室。祕密行動的作品透過邀請多位年輕策展人提出他們對未來的觀點來思組一套「工具箱」，對 2020 年策展實踐提出一個未來的想像。米登朵夫和胥曼斯基的錄影肖像計畫描繪台北藝術專業人士的工作願景，將在地藝術環境作為一個文化場域與其脈動軌跡的調查。

整個展演是一個表演性的實踐，作品對展覽內在性與外在性的不斷的轉化，並結合一種互動的介質，將研究與展覽作為一種交換的過程。展覽也因此可被視為一個研究場域、一個在永遠在進行式中的作品。《好流氓》奠基在對於展覽形式的重組與再造，成為一種藝術家、策展人、觀眾的集體社會文化表現，並活化「當代性」在我們當下時空裡的意涵。

策劃執行：麻粒國際文化試驗

協辦：台北國際藝術村

指導單位：台北市政府文化局、財團法人台北市文化基金會

贊助：國家文化藝術基金會、ifa - Institut für Auslandsbeziehungen e.V, Cultural Affairs Department of the Berlin Senate, British Columbia Arts Council, Canada Council for the Arts, Federal Ministry for Education, the Arts and Culture (Austria), IASPIS, Mondriaan Foundation

聯合主辦：台北市立美術館

Good Gangsters in Town

Venue: Taipei Fine Arts Museum

Time: 21 June – 3 August 2008

Curators: Good Gangsters (Esther Lu and Adnan Yildiz)

Participating Artists: Cedric Bomford (Canada), Eva Grubinger (Austria), Saskia Holmkvist (Sweden), Hadley + Maxwell (Canada), Emre Hüner (Turkey), Angelika Middendorf + Andreas Schmanski (Germany), Stealth (Netherlands), Samuel Stevens (UK)

Good Gangsters in Town initiates a genuine approach/strategy/methodology for experimental curatorial practice, and opens to collaborations and dialogues amongst curators, artists, and cultural producers in exchange for generating new imaginations and actions of artworld today. The exhibition aims to create a structure that includes the research process and its possible results— an all-in-one package showing the means and ends of the curatorial practice. Through marking different stages of negotiations and actions of the curators and the artists, Good Gangsters in Town performs the deconstructive way of exhibiting that, in turn, engages the multitudes to bespeak newly defined institutional critique.

A double-feature is presented in Good Gangsters in Town: Turntable Series by Esther Lu and Everyday Curating by Adnan Yildiz. The dialectic researches in collaboration with artists create the catalyst for cultural exchange to mediate the in-between-space of contemporary life, and utter a critical response to the ecology of art production. In the exhibition, Bomford is going to use the recycle materials from the museum's previous installation to build an extending structure of the museum as an office where audience are invited to enjoy curator's library. Stealth's project speculates a 'toolbox' to envisage

future issues for curatorial practice in 2020 by inviting young curators to project their visions of future. Middendorf and Schimanski's video portrait depicts the city's art professionals in telling their goals and projections of the local art scene for a survey of cultural field and its trajectories.

Their performative projects demand an engaging interface in transforming the interiority and exteriority of the exhibition. Paralleling research and exhibition together as a process exchange, the exhibition could be conceived as a site of research and a work-in-progress. The process of a constant remodeling and reshaping exhibition becomes a collective sociocultural expression of the artists, curators, as well as the general public to vitalize the meaning of 'contemporaneity' in our spacetime.

Organized by Very Conception Corporation

In cooperation with Taipei Artist Village, Taipei Culture Foundation

Supported by The Department of Cultural Affairs, Taipei City Government

Sponsored by National Culture and Arts Foundation (Taiwan), ifa - Institut für Auslandsbeziehungen e.V, Cultural Affairs Department of the Berlin Senate, British Columbia Arts Council, Canada Council for the Arts, Foundation, British Council, Federal Ministry for Education, the Arts and Culture (Austria), IASPIS, Mondriaan Foundation

Co-organized by Taipei Fine Arts Museum