



2009

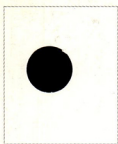
臺灣 × 以色列

青年藝術家交流展

2009 Taiwan × Israel Young Artists  
Interchange Exhibition

2009

02/20-03/29



印刷品

策展人 || 蔡家榛 × Curator || Tsai, Jia-Zhen

參展藝術家 × Artists

台灣 × Taiwan || 牛俊強 × Niu, Chun-Chiang / 羅智信 × Luo, Jr-Shin / 徐思穎 × Hsu, Szu-Ying  
許家榕 × Hsu, Chia-Roun / 許尹齡 × Hsu, Yinling / 余政達 × Yu, Cheng-Ta

以色列 × Israel || 歐哈·曼塔隆 × Ohad Matalon / 鐸爾·東恩 × Dror Daum  
阿維塔·納尼 × Avital Cnaani / 艾芙芮特·凱頓 × Efrat Kedem  
納維·伊茲哈 × Nevet Yitzhak / 居里·阿韋薩爾 × Gili Avissar  
蕾·歐帕茲 × Leigh Orpaz

◎開幕茶會 / 02. 20 (五) 17:00 ◎展覽地點 / 國立臺北藝術大學關渡美術館101-103展覽室 ◎開放時間 / 10:00-17:00 (週一休館) ◎地址 / 臺北市112北投區學園路1號 ◎交通方式 / 捷運淡水線關渡站下車, 由1號出口右側候車處搭乘北藝大接駁車或搭乘大南客運紅35號公車上山 ◎洽詢專線 / 02-28961000 轉2432 ◎網址 / <http://kdmofa.tnua.edu.tw/> ◎主辦單位 / 國立臺北藝術大學關渡美術館  
◎贊助單位 / 駐台北以色列經濟文化辦事處

◎Opening Reception / Friday, February 20, 17:00 ◎Venue / Taipei National University of the Arts/Kuandu Museum of Fine Arts, Gallery 101-103 ◎Open Hours / 10:00-17:00 (Closed on Mondays) ◎Address / 1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan ◎Transportation / Take the MRT Danshui Line to the Kuandu Station (Exit No. 1), then take TNUA shuttle bus or Da-nan Bus Red 35 to the museum ◎Phone / 02-28961000 ext. 2432 ◎Website / <http://kdmofa.tnua.edu.tw> ◎Organizer / Kuandu Museum of Fine Arts, Taipei National University of the Arts  
◎Sponsor / Israel Economic and Cultural Office in Taipei

## 納維·伊茲哈 × Nevet Yitzhak

影像音樂會 × Video Concert  
單頻道錄像 × single channel video / 20'00" / 2005



影像音樂會創作手法是承襲膠卷重置的影像，其素材主要是參考並結合以色列戰爭記錄文件和埃及舊時音樂製成。其運用的原始影像膠卷和編輯處理方式，則成為架構此“創作樂譜”的新一篇章手法。

此創作意即透過舊片膠卷的影像重置使用，從舊有文本中重新選取訊息並重建影像賦予新意。意圖創造新的概念並且結合對其衝突的關注，也同時加強兩國文化的溝通連結。

Video-concert contains images taken from found footage, mainly documentations of Israeli wars combined with those of old Egyptian musucals. The original sounds of the footage and their editing manipulation constructed the "musical score" of the piece.

The use of the found footage, extracting it from its original context and reconstructing it in a new way, produce new ideas and association concerning the conflict and also the strong connection between the two cultures.

## 歐哈·曼塔隆 × Ohad Matalon

凡登與貓 × Vadim & Cat  
數位影像輸出 × digital print / 80x120cm / 2005



這組影像創作對我來說，是透過環繞在地區中表徵性的外在“實戰”經驗，用影像視覺來描繪突現以色列人民複雜的身分認同問題。這些表徵性的外在則是屬於社會性的，地域性與政治性的疆界線。

我的此項創作最主要是落實所謂直敘性記實攝影。一方面也是為了忠實的呈現創作背景中從不被了解的（戰地）實況。

當然大部分的創作過程中都無可避免遭受到不同程度的現實干擾。故完成的作品中有些是使用附加的影像重置並且是全面性的，少部份則是只有一半使用重置編輯。而另外也有自然拍攝而成，以直接反應我當時身處實境狀況（戰地）的影像作品。大致來說許多作品場景的輸出影像是由單一場景但不同的拍攝鏡頭與時間畫面攝影後，經由電腦後置編輯而成。

The work of me, are a visual effort to draw the complex face of the Israeli identity, through the external lines which surround the experience of "being" in this zone.

These external lines are the sociological, geographical & political borders/margins. The commitment of my works is to straight documentary photography, as well as the kind of promise for truth they try to maintain (which never being realized).

Of course most of the works were made with different levels of interference, some are using extras and are fully staged, others are spontaneous response to situations I run into, some are half staged. Many works were composed in the computer from different frames I photographed of the same situation.

## 阿維塔·納尼 × Avital Cnaani

黑山 × Black Mountain  
潑墨、紙 × Ink and Spray on paper / 50x70cm / 2007



這些畫作大多是由複印紙及噴墨所製作而成。作品主要表現畫作在實際畫面以及複製斑點當中的覆蓋威脅及重置關連性。畫作線條及筆觸是照著有意圖式而走，亦即複印紙的自主控制和複製性，以及自然不造作的複印延伸線條。

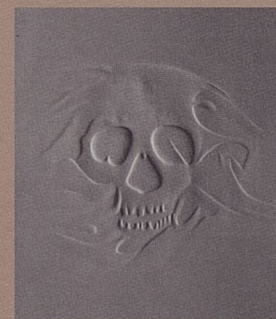
在我的作品中，主要創作動機意圖顯現出關於權力的爭奪鬥爭、領域性的制和虛飾的浮誇。而去帶動觀者感受到困惑並開始思考，並使創作過程中的控制要素自然及所有成為歸屬。

The drawings are mostly made with carbon copy paper, spray and ink. They describe the connections between reality sites and stains that threaten to cover them. The drawing line moves between intention – the one that controls and copies – and unselfconsciousness.

In my works, I use motifs relating to power, jostling, territorial control and ostentation. These harass the observer of the artworks and they assign nature and the land as central elements of control procedures.

## 鐸爾·東恩 × Dror Daum

紙的創作 × Paper Works  
相紙輸出 × C-prints / 23x40cm / 2007~2009



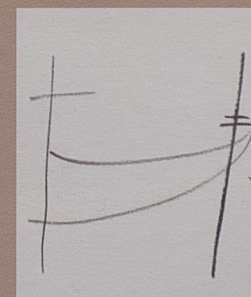
此創作是建立於針對場景以及現存實況的重複分析基礎上，但並不涉及相關傳記類形細節記錄。相反地，這項作品嘗試著釐清在現代生活中連續性高壓焦慮的可能性起始原因。描述這作品最好的概念是對比於隱喻象徵，將其視為一種“恐懼（焦慮焦躁）之上”。作品不代表除了自身以外的其他類型恐懼（焦慮焦躁），卻是流露一種仿古的，神話性的恐懼（焦慮焦躁）影像。邏輯性的推論來說，即這些作品相當於恐懼（焦慮焦躁）本身。

The works are based on a re-analysis of scenes or existing situations, but do not refer to biographical details. Instead, the works attempt to clarify the possibility of modern life on the threshold of continuous high anxiety.

The best concept to describe the pieces is as "metafears," in contrast to metaphors. They do not represent something other than themselves, but are archaic, mythological images of fear. The logical inference is that these works equal fear.

## 艾芙芮特·凱頓 × Efrat Kedem

無題 × Untitled  
鉛筆、紙 × pencil on paper / A5 / 2008



我的作品主要在追蹤在日常生活私領域時間以及公共空間接觸的線索與其中的轉變。並且也記錄其行動從一地到另一處的轉變數據以及接觸的事物和素材。

如此，我“覓食式的”蒐集房間內的雜亂不堪、髒物、剩餘的物件、回憶和視覺殘留影像。並且將他們重新裝置於另一個不同的展示空間；而這個空間即成為我的新創作場域夥伴。在這新的關連性工作空間中，我意圖在每一次的嘗試中去創作一種新複合式素材以及再創新並重塑的新作品。我也寧可繼續使用和我直接相關的視覺資訊。

My work deals mainly with the traces left by the time flow of everyday life in private and public spaces and with conversions and counter-conversions of objects and materials from one space to another.

Thus I "scavenge" remnants of rooms, objects, memories and visual moments and locate them in a different show space, a space that becomes my work partner. In this new space and in relation to it I attempt to create new hybrids and re-create a completely new work every time. I rather use visual information from my immediate reception.

## 蕾·歐帕茲 × Leigh Orpaz

心 × Hearts  
單頻道錄像 × single channel video / 3'00" / 2008



我最初的創作引力是受物件的感知官能協調障礙所啟發。例如所處空間的物件所被刻意呈現的疏離及靜止空寂感。這組影像創作是擬物表演性的，但卻獨特稀少地依附在不同於一般的演繹模式操控領域概念中。做這項創作時，我如此安排主要是欲凸顯及探究什麼因感崩解了作品的演繹支配權？的確，到底為何造成了任何事物支配的分崩離析？大致來說，這項創作是組情境演繹式攝影作品，而創作意涵為提倡並表彰物件其不被策劃、無法預測及控制、或重複性的概念。我作品的背景意向，即是在此特定安排與規劃計算的非自然環境中，呈現一連串性的包含委靡渙散、騷動、混亂與不安的影像時刻記錄。

My initial attraction is to dysfunction- where an object becomes alienated and a sense of standstill is achieved. The photographs are staged, but infrequently lean on an uncommon perception of the concept of control. I stage, and while doing so

am interested in revealing what eludes the grasp of the staging and, indeed, what eludes any grasp at all. This is a staged photography which provides an indication about what cannot be planned, predicted, controlled, or repeated. My aim is to produce a continuity of moments of distraction, of disturbance, within a calculated and managed context.

- ◎ 展覽地點 / 國立臺北藝術大學關渡美術館101-103展覽室
- ◎ 開放時間 / 10:00-17:00 (週一休館)
- ◎ 地址 / 臺北市112北投區學園路1號
- ◎ 交通方式 / 捷運淡水線關渡站下車，由1號出口右側候車處搭乘北藝大接駁車或搭乘大南客運紅35號公車上山
- ◎ 洽詢專線 / 02-28961000轉2432
- ◎ 網址 / <http://kdmofa.tnua.edu.tw/>
- ◎ 主辦單位 / 國立臺北藝術大學關渡美術館
- ◎ 贊助單位 / 駐台北以色列經濟文化辦事處
- ◎ 感謝器材提供 / 財團法人國家文化藝術基金會科技藝術獎助專案

- ◎ Venue / Taipei National University of the Arts/Kuandu Museum of Fine Arts, Gallery 101-103
- ◎ Open Hours / 10:00-17:00 (Closed on Mondays)
- ◎ Address / 1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan
- ◎ Transportation / Take the MRT Danshui Line to the Kuandu Station (Exit No. 1), then take TNUA shuttle bus or Da-nan Bus Red 35 to the museum
- ◎ Phone / 02-28961000 ext. 2432
- ◎ Website / <http://kdmofa.tnua.edu.tw>
- ◎ Organizer / Kuandu Museum of Fine Arts, Taipei National University of the Arts
- ◎ Sponsor / Israel Economic and Cultural Office in Taipei
- ◎ Special Thanks / The NCAF Techno Art Creation Project

## 2009 臺灣<sup>2</sup> × 以色列 青年藝術家交流展

2009 Taiwan × Israel Young Artists Interchange Exhibition

2009 02/20-03/29

## 展覽說明

攤開世界地圖，緯度相近的台灣與以色列分據著亞洲大陸東西兩方的邊緣之境。兩者位處亞洲兩側邊的地理之位的姿態彷彿（括號）作用，框括著亞洲的疆界範圍，也括明了中心就在括號之中；中心與邊緣是一種互為互恃的作用狀態，也即是中心依憑邊緣而確立為中心之姿；反之，邊緣不僅僅只是單元中心的邊緣，它亦是此處與彼處之間的中介位置與狀態，看似兩者的邊緣，更也是兩造交集之所在，因然地邊陲與中心始有一種反轉的態勢。以色列既臨亞洲西側邊境也近鄰歐陸，它身處歐亞的激鋒交界之處；而台灣不僅列處東亞門戶之位，也服膺太平洋區域另一側的權力中心，它是東亞勢力與太平洋彼端權力推移交鋒的中介之地。邊陲之境往往因地理情勢開啟更加複雜繁詭的政治樣態，因此可這麼說，以色列與台灣皆處於一種例外狀態（state of exception）：主體的認同與整體性格態度乃是相當游牧、漂移，以及由此而生的去中心覺知。

總的而言，台灣與以色列的青年藝術家在作品的表現形式上仍不脫當代藝術的框範，或者可說都還是踏在西方領軍的藝術走勢之後，但兩地特殊的政治史地情狀確實涵養了藝術家創作的內容，成就了具辨識度的藝術表現的面貌與性格，這是彼此從相似處況的邊境他地，看清了自身的條件與發展性所在。同是邊境的兩者，透過彼此的相對看見了自己，恰如面鏡而照一般看透了自我與他者。

而2009年展開的第二回台灣以色列青年藝術家交流展，作為一個有前身的展覽，在展出模式上不僅延續著上一回交流/交換的形式，此回更直截拿去詩意性的展題，意圖淡化展覽與作品被閱讀理解的大框架，讓意義回歸到作品本身，並希冀就此開啟更多的可能性！

■ 策展人×蔡家榛

## Introduction

Opening the world map, Taiwan and Israel, two regions with close latitudes, crouch on the eastern and the western borders of the Asian continent. They seem to uphold the function of (parentheses), not only bracketing the realm of Asia but also point out that the center lies within the parentheses. The center and the border are antagonistic with each other—the center is the center because there is the border, and vice versa, the border is border because there is a mediated space between this place and that place. What seems like the two sides of the border are actually the intersections of two places; hence there is always a turning point between the border and the center. On one hand, Israel spreads on the western border of Asia and neighbors Europe, and she tiptoes between Europe and Asia. On the other hand, Taiwan not only serves as the portal to East Asia but is the key to the power struggle across the other side of the Pacific, and she swirls as the middle ground between the power struggles of East Asia and its counter part at the other side of the Pacific. The borders are open to complex political status quos because of their geographies; we may say that both Israel and Taiwan are in the states of exception: the recognition of the subjectivity and the overall attitude lean toward drifting and nomadic states, which lose the feeling of the center.

In conclusion, the young artists of Taiwan and Israel have shown the traces of contemporary art in their creative form. Perhaps they might be following the Western trends. However, the unique political and historical factors of these two regions nurture the contents of the art works, and establish the recognizable traits of artistic characteristics and expressions. Taiwan and Israel share the borderline regions' complexities and recognize their own strengths and development potentials. They have converse with each in the mirror-like realm of art.

Back to the stage as a predecessor of the exhibitions, the second Taiwan-Israel Young Artists Interchanging Exhibition in 2009, which display-mode is not only the continuation of the previous interaction / exchange form in 2008. But turns out straightforward ignoring the poetic title on it. However, the main concept of 2009 exhibition is trying to disaccustom and change the way people used to see exhibitions: rather reading for the paper artist statement more than getting involved to experience the feels of the art work. In this case, we hope the show can broad framework to make people do more communication to the work piece without just referring to the introduction statement. Also, willing to open more possibility of this concept for future activities.

■ Curator × Tsai, Jia-Zhen

## 許尹齡 × Hsu, Yinling

佔領公式 × Occupation Formula  
壓克力顏料、畫布 × acrylic on canvas /245x80cm /2008



我所感興趣的是述說一個世界的故事，它們就好像是一個經過排練的事件演出場景，它同時是劇場演出也是真實生活，在許多層次上運作著真實的理由來說服觀看者去相信那個不合常理的狀態。令人焦慮的題材跟平靜的實事求是，我想一併呈現在同一個畫面中，作品中一大部份神秘，在於它們暗示了畫中所遇到的困境。他們知道這個世界有多古怪嗎？

What I am interested in is narrating a story of a world. They are just like an arranged scene. It is both a theatrical play and a real life at the same time. My creations operate at

many levels with true reasons to convince viewers to believe the irrational status. The anxious subject and peaceful reality is what I want to display on the same picture. Moreover, a large part of mystery in creations is due to the implication for the obstacles encountered in the creations. Do they know how odd the world is?

## 余政達 × Yu, Cheng-Ta

附身[聲]者－介紹 × Ventriloquists-Introduction  
影像裝置 × Video Installation /2008



附身[聲]者：介紹 是在台北街頭拍攝的系列作品，我隱身於在台北的外國人身後，指示他們看著攝影機鏡頭，重複著我說的語調，而這個語調是經過編纂後的中文自我介紹，因為對於語言的不熟悉，他們像是喇叭般的試圖模仿，造成語言的變形及笑話的發生。我（一個穿梭在他們背後的黑衣人），像是飄移的權力進入他們的身體，造成一種身分的虛擬及主體飄移的狀態。

Ventriloquist-Introduction is a series of work shot in the streets of Taipei. I hid behind the foreigners living in Taipei and directed them to look at the camera and repeat what I had said. What I had said... It was actually an imitation of tones, and these tones were put together as a forged self-introduction in Chinese. Because my foreigners are not familiar with Chinese, they were trying to imitate, just like an instrument. The instruments play out a language that is not really a language, and thus creates laughing points. I (the man in black behind them) am like the drifting power, which comes in and out of their body, resulting in the state of virtual identity and drifting subjectivity.

## 徐思穎 × Hsu, Szu-Ying

此時此地禁錮空間計畫 × Here and Now, The Plan of Imprisoned Space  
單頻道錄像 × single channel video /9'03" /2008



這一系列的作品，主要在探討人類與空間之間潛藏所能指涉出的關聯性，不管是針對實體空間，人體所能行動的範圍，或是指涉在思想層面與個人內心情感的對照，都成就現代人在生活經驗中的不可避免的議題，我試圖去找尋個人與空間中，自身所期盼可以轉化為我藝術創作題材的媒介，又避免造成過多的複雜性，但依舊存在些許的不確定感與壓迫感，也許這也是我掙發自身壓抑的另一種途徑。

This series of work explores the hidden link between human beings and their space, be it the embodied space, the perimeters where human moves, or inside the

contemplation and the affection deep inside the individual heart. To me such topic has become the inevitable contemporary daily experience. I try to seek the medium amidst myself and the space in the hopes that it would transform to the subject of my art creation. I nevertheless avoids the over-exaggerated complexity, but I still harbor some uncertainty and pressure; perhaps this is an alternative to my ways of releasing stifled feelings.

## 牛俊強 × Niu, Chun-Chiang

貝貝 × Bei-Bei  
空間投影 × Installation /2007



過去，有些自己經抹去、忽略的部份，也許仍在身體的某處。

當你意識到並想要討回，卻不知如何開口，漸漸也忘了如何描述。

After all, there'll be one day, I can take back something missed and effaced while I grow up. The knowing of this kind, Would grow to be part of the body. And then, They will augment with time, And uncontrollable.

## 許家榕 × Hsu, Chia-Roun

嘸!!家 × E-Home?  
單頻道錄像 × single channel video /3'28" /2009



影像中現代時髦的居家環境裡，整齊清靜內斂的客廳、餐廳、書房結合為一的家庭空間中，主角不斷努力佈置屬於自己的美好居家生活，因為「家是世界最重要的地方」，看似平靜且整潔的空間中，表面底下隱藏著一股令人窒息的壓迫正襲擊而來，在一陣忙碌後，主角沉睡著，而睡覺與做夢是人生的兩項大事，絕不可被身旁雜物所干擾，突然而來的錯愕的驚擾讓自我捲入一場認知錯亂的空間裡，如同一場惡作劇般的遊戲中散場。

In the film there is a modern, chic, and minimalism room which combines the living room, restaurant, and reading room in one space. The character keeps decorating her own life style room because "home is the most important place in the world". Under the peaceful and calm atmosphere in the room, there is a breathless pressure coming to it. After a period of busy working, the character falls into sleep. Sleeping and dreaming is the vital things in one's life, no way to be interrupted. However, an unexpectedly disturbance happens and makes her involved in a chaos of identification. In the end, it's ended like a nightmare.

## 羅智信 × Rou, Jr-Shin

夢裡的海洋壓得我好重 × The Sea In The Dream Stroke Me Down  
單頻道錄像 × single channel video /4'40" /2007



這出發純粹來自一股衝動，來自身體的或是心理的。可能是某個記憶的片段或是已被遺忘的夢，化作這個具體的行動。在影片中，我在沙灘上走向海洋，在冰冷的海洋裡游泳，搭配著有點煽情的老歌，影片整體看起來其實有點拙劣，有些尷尬，甚至有些不知所措。這單純的行為裡其實包含著不同層次的生理、心理反應：身上點滯著寒冷的水、難以擺脫的溼透牛仔褲（穿了三件，看似正常卻有些超現實）。對於我，焦急、不安的情緒其實超越了身體的知覺，但隨著音樂、影片進行，觀者急促的情緒卻反過加諸在主角的身體變化上，是一種急於擺脫卻自我設限的窘境。

This simple action includes three different degrees of reactions of mental or physical. The body is socking wet with the cold sea water, and moreover got three wet and heavy jeans to get rid off (the man wore three pairs of jeans. It looks ordinary but surreal as well). For me, the anxious and nervous mental situation overwhelmed the body sensation. However, as the music and movements going on, the atwitter feeling of audiences feeds back to the man's behavior. It's a dilemma of a man who is eager to escape but restrain himself actually.

## 居里·阿韋薩爾 × Gili Avissar

馬戲團－動畫 × Circus - Animation  
單頻道錄像 × single channel video /3'00" /2008



一切都兜在一起了  
沒有底限之時 尤其  
這一切沒有底限 是的

動態的一氣喝成的 這是重複的  
無法拆散的  
可能性的探索發掘 亦(或)

我遺忘在創作的邊緣  
結束 與於那起始

是終點  
是起點  
亦從未真正開始或結束

週而復始之痕所吸引我的  
是一週同為新生與結束的一天開始

是宇宙銀河的層次  
亦或圖畫  
什麼是第一  
什麼造成了什麼

我回歸思緒  
重新向前探索  
不留痕跡地  
於同處探詢  
一再重複 一再重覆一再重複  
改變這樣的規律  
亦或任其發展  
我回歸思緒

自欺欺人!  
我戴上那臉孔  
那已被我預先塑造的臉孔  
我在鏡頭前手淫  
並且完成自慰

我召來妓女  
而我已實現

這是第一天  
也是最後一天

這是不重要的  
在這制序中  
在這制序不變結構中

It's all together  
Especially when there are no limits  
And there are no limits!

It's a repetitive, homorganic, move  
Unbreakable  
Or with the porssobolty of discovery

Leaving me on the edge of creation  
The place its starts or finishes

Now it's the end  
Now it's the beginning  
It's never really begin or ends at all

It's the weekly rutting that interest me  
The first which is also the last

It's the layers of the universe  
Or the painting  
Which layer comes first?  
What leads to what?

I went back in my thought  
And now I go forwards  
Not leaving any footprint  
Walking in the same place  
All over again  
Changing its order  
Or leaving it as it is

Liar!  
I would put up a face  
I have already scultured  
I would masturbate in from the camera  
I have already masturbated

I would draw on a horse  
I have already drew

This is the first day  
This is also the last

It is the unimportance  
Of the order  
Of the unchanging structure