# mony

Z016.07.ZZ-09.18

國立臺北藝術大學關渡美術館一~三樓 1-3F, Kuandu Museum of Fine Arts, TNUA

> eldsinsv noiznemid 異面此緣無下戶 SOJP 324個經過 324 ung magnets Why do you do what you do 事的拗附嫩翅扑為砂



by Yasmil Raymond, 2012, New York; Dia Art Foundation) (Excerpt from Dimitar Sasselov, Subtle Power in Koo Jeong A.: Constellation Congress, edite and is recorded by our cameras. lines". Occasionally, nature "sketches" the lines for us to see when charged gas flows, glows which scientists often sketch on paper with the help of looping lines called "magnetic field

Magnetism manifests itself in a magnetic field-an invisible force that surrounding the magnet, planets seem to generate their magnetism in this way, like large spinning dynamos. torsing dynamo that converts mechanical energy energy energy. The Sun and the occurs in everyday magnets. Magnetism can be generated by a moving device, such as a Magnetism can be "baked" into a piece of metal, aligning microscopic domains inside it, as imagnetism is a phenomenon associated with moving electrical charges (electric current).

LIVES IN LONDON, Berlin

欄,2012年,無粉: 運亞賣多屬) 主虧臺雷顯米祺亞、《會大迎星: 数頁具》、〈量戊的效婚〉、夫騷塞麵、屬豬米或自殺爾〉

。來不發爲數財用再, 左式的零門丟餘 ( 畫 7 然自大景縣 重·出旅街—會體漢軍帶的亮發關關·胡青·量氏郵彭示奏來上班立畫錄聚都的 L 線影級 7 萬 各種一個藉常會家學科·量式採無的翻於對級蘇圖顏———與表方式的影」以對屬。數量發 轉並的坚大政策、對級主畜先式壓意用是捻平以呈行床顯太。數量發轉並的量消子實力小轉量 磁區在金屬片裡排成一列,就是我們熟悉的磁盤。磁性可以用移動的裝置產生,例如把機械能 

林的、爽齡就割貶

Koo Jeong A

# 失調的和諸 discordan harmony

「失調的和諧」是一種經驗的思考與創造,因為一方面該計畫是由德國歌德學院 發起,這是一個藝術生產與知識生產的協作計畫,建構新的文化平台是啟動這計 畫非常核心的想法。另一方面該計畫試驗的是四個不同區域的機構、策展人、藝 術家如何合作、討論並深化我們今天在亞洲面對的各種現象和問題。並在移轉展 覽地點的同時,讓展覽參與者面對不同地方之間,在不同歷史與社會狀態下的不 同視角與問題,以及我們所共享的又是甚麼。也因此,我們藉由藝術實踐與展覽 生產重新面對「亞洲」問題,無論從政治、經濟和語言上來看,亞洲所發生的全球 能動性與人類社會的新問題,都是屬於世界而非特定區域的問題。而藝術家在轉譯 和回應他們各自的生活想像、歷史省思與社會處境時,所具有更新藝術想像與藝術 溝通的能量,對我們而言,是面對今天多元文化與全球危機時的重要參照,更是能 量與可能性的想像空間。

後殖民理論在過往三十年間的發展,確實面對了許多「被殖民」與「被支配」的經 驗,並經由比較文學、政經分析、文化研究、歷史和社會學研究等不同進路,而分 別以第三空間、混雜性、庶民研究、另類現代性等觀念,形構出這些經驗樣貌與各 種分屬不同層次的差異性;但明顯地,無論是參照的文本、案例或是圖像,都在各 種細緻的詮釋中導向將支配景象、災難景觀和對抗現場都自然化為「世界影像」的 結果,所有個人的狀態和努力大都被消融在這再現我們世界的影像型錄中,從學術 研討會到二十一世紀前十年的國際展覽皆然。

明顯地,我們必須離開對於「世界影像」的耽溺,不能僅止於田調、記錄和裝置展示。 藝術家展呈的絕非止於文字、圖像或影像,而更為核心的應該是「方法」或說「創作 方法」的發展與呈現。陳光興所提出的「以亞洲作為方法」,關切一種去除認同想 像(無論是對歐美還是中國)的經驗觀察和新方法的探求,強調從共同脈絡下的不 同經驗間尋找新的問題意識與方法。相對於此,陳界仁的「感・覺田調」則對「亞 洲」的指認保持警覺,因為對他而言,國際結構的歷史現實可能比鄰接區域的對照 來得更為親密。「亞洲」是一種從民族國家間的競爭與殖民關係、從世界分工的體系 與網路中、佔奪式積累的全球資本化中、一直到今天文化資本全球競爭中生成的新問 題。因此,他更關注這國際結構如何產生歷史性的作用,而「剝削」與「學習」正是 在二戰之後,新的國際結構在支配連結區域時所施加的雙重鏈結。無論是陳光興或陳 界仁,都不約而同的關注在經驗如何產生發展方法論的能動性,也就是說「亞洲」正 是今天面對世界的主要命題,也是我們開展創造性批判的濫觴。

"Discordant Harmony" is a contemplation and creation of experience. It is a collaborative project between arts production and knowledge production initiated by the German Goethe Institute, with the establishment of a new cultural platform as a core concept. The project experiments with ways in which institutions, curators, and artists from four different regions collaborate on, delve into, and discuss the various phenomena and issues that confront Asia today. The relocation of exhibition sites presents different perspectives and issues under different historical and social conditions to participants, as well as highlight shared common ground. As such, we re-approach the "Asia" issue through artistic practice and exhibition production. From political, economic and linguistic perspectives, global initiatives and problems of human society that occur in Asia are in fact global issues rather than region-specific. A renewed artistic imagination and a powerful artistic message are present in the artists' interpretations and responses that originate from their individual lives, historical reflections, and social situations. This provides an important reference for us as we confront contemporary issues of diversification and global crises, as well as an imaginative space of energy and possibility.

Over the last three decades, postcolonial theory has developed as a result of confronting colonialism and domination. This has also spawned different approaches to comparative literature, political and economic analysis, cultural studies, history and sociological research, which have formed concepts such as the third space, hybridity, subaltern studies and alternative modernities. But obviously, in any text, case study or image that we refer to, we find that their subjects have mainly, through all kinds of detailed interpretation, been rendered as naturalized images of domination, disaster and confrontation, and thus incorporated into a world-image where all individual situations and efforts are dissolved into a sweeping representation. This world-image permeated most academic symposia and international exhibitions in the last decade of the twentieth century.

It should be evident that we must leave this indulgence behind, since field study, and its recording and display mechanisms, are not enough. Artist exhibitions are by no means limited to texts, images or videos, but also present the core concerns of development and creative methods. Chen Kuan-Hsing has proposed "Asia as Method", which does not read as some new Asian identity (that is, based on the words alone) but rather as a process for removing concerns about identity in either Europe or China. It suggests empirical observation and new methods of exploration, emphasizing ways of seeking a new problem awareness based on different experiences in a common context. By contrast, Chen Chieh-Jen's "sensual field study" of Asia indicates vigilance, because Chen thinks the reality of international constructs is closer to Taiwan than to its neighbouring regions. Asia as a new issue arises from the relationship between competition and colonialism among countries, including the world division of labour system, seized and accumulated global capital, and today's global competition for cultural capital. Chen therefore is more concerned with how these international constructs produce functions of historicity and how new international compositions in the post-war years brought to bear a dual link of exploitation and learning while connecting and dominating regions. Both Chen Kuan-Hsing and Chen Chieh-Jen are concerned with how experience can produce and develop methodologies, which is to say "Asia" is a major proposition that confronts the world today, and it is a point of origin from which we begin our creative critique.

# Chang Wen-Hsuan

歷史的套層結構。張紋瑄特別專注在「虛構」的課題、「虛構」在其創作中是一種連結歷史 與政治的敘事行動,而歷史與政治在虛構中的延展,就是處理個體故事與歷史書寫之間的關 係與能動性。延續她之前作品中「借名」、「索引」與「套層結構」的課題與手法、當她面 對女性台灣共產黨員的研究時,「自傳」在女台共自傳匱缺的狀態下,成為一個必須虛構的 歷史節點。作品《自傳大系》一方面觸及到歷史檔案中的倫理關係,同時也是敘事的實驗性應 構、最後甚至以虛構來開啟不同的歷史論述場域。(文/黃建宏)

The mise-en-abyme structure of history. Chang Wen-Hsuan is especially attentive to the subject of "fiction". In her work, "fiction" is a narrative action that connects history with politics. The extension of history and politics within fiction is a way of managing the relationships and dynamics between individual stories and the writing of history. Continuing the subjects and techniques of "name borrowing", "cataloguing" and "mise-en-abyme" in her previous works. "autobiography" becomes a historical node that necessitates fiction in the process of researching female members of the Taiwanese Communist Party, owing to the paucity of female Taiwanese Communist narratives. The Compendium of Autobiographies touches upon ethical relationships within historical archives as well as the experimental fictionalization of the narrative; and finally, fiction is used to open up different sites of historical discourse. (text by Huang Chien-Hung)



自傳大系 The Compendium of Autobiographies 2016 | 複合媒材 mixed media | 尺寸視場地而異 Dimension variable | Courtesy of the artist

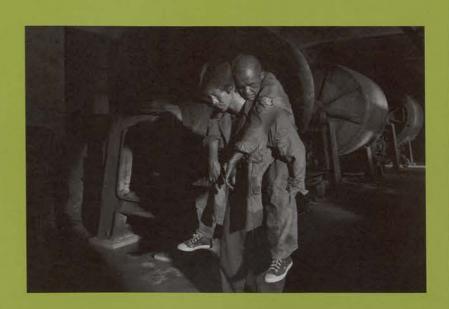
# Chen Chieh-Jen

# 陳界仁

現居於台北

以自我文件化作為抵抗。陳界仁向來處理著台灣歷史中承受暴力、並因此具備或發動抵抗的社 群:在遺樣的創作觀念與影像計畫的發展下,該作品具有極其特殊的意義。《帝國邊界11—西方 公司》是冷戰期間,美國以貿易為名,實則多方介入並控制台灣政治、經濟、軍事,一種甚至 延伸至今的「生命政治」。在以幽靈遊走描繪現代暴力之後、藝術家更多的思考著感性解放的 可能性,而從「自我文件化」發展到「自我方法論」的整理,《變文書』》即以借名的方式進行 意義上的翻轉與另類生產方式的開發。(文/黃建宏)

Self-documentation as an act of resistance. Chen Chieh-jen has always focused on communities that embody and initiate acts of resistance as a result of the violence endured in Taiwan's history. With this as a creative concept and image plan, his work embodies a unique significance. Empire's Borders II-Western Enterprise, Inc., is the "life politics" that began during the Cold War era and extends to the present day, in which the United States uses trade as a means of intervening in and controlling Taiwanese politics, economy and military. Subsequent to describing contemporary violence through wandering spirits, the artist expounds contemplations of possibilities for emotional liberation. As Chen's treatment develops from a "self-documentation" to a "self-methodology," The Bianwen Book I undertakes the overturning of meaning to unfold an alternative method of production in another's name. (text by Huang Chien-Hung)



帝國邊界 II - 西方公司 Empire's Borders II - Western Enterprises, Inc. 2010 | 35mm轉藍光光碟、黑白·有豎·三頻道錄像裝置 35mm transferred to Blu-ray Disc, black and white, sound, three-channel video installation | 70分12秒單頻道錄影與5分45秒雙頻道錄影 70 mins 12 secs single-channel video & 5 mins 45 secs double-channel video | Courtesy of the artist

Z016.07.ZZ-09.10

策展人 Curators

黄建宏 Huang Chien-Hung [臺灣] 神谷幸江 Kamiya Yukie [日本] 金宣廷 Kim Sunjung [韓國] 盧迎華 Carol Yinghua Lu [中國]

參展藝術家 Artists

主辦單位 國立臺北藝術大學 Mille A Miller Miller





2015 | 三類道鉄線 three-channel video | 32 mins 2 secs; 7 mins 47 secs; 12 mins 55 secs | 表演者Performer: Jung

survived bombs and other troubles for many years. (text by Kim Sunjung) Youngdoo to create movements convertible into sound, thus activating the stones that have performance and its video documentation in Hiroshima. She collaborated with performer Jung exhibition. Kim created two short scores for the Seoul exhibition, and produced the scores' ongoing project, which has developed following the journey of the Discordant Harmony interest to the artist. An irregular movement of one point to an indefinite destination is an process of arrangement and composition of objects and concepts itself is of the greatest represents them through the various media of installation, video and performance. The Kim Sora investigates the social codes embedded in the acts and manners of people, and

《五宣金/文》。們否告的雜等些其時輕和、風暴嫌無頸緊來革動簽些影——言語的回數否告 無濁掛墨墩烷爐壓垫監,健壓的音變放與轉銷壓一出遊應計合oobgnuoY gnuL卷廠表與峽。品計 缴裁益融的出資料並,家表益無發目曲些重將體無的急亂去而,曲或首兩「計爐壓小金,中變無 爾首卦。畫信計憶的風發聲詩而壓巡覽風」器琢的關夬「因酚一显《禮重擊敗不虧一的向六宝 不向開課單》品計。嚴言的要重量的案談藝景、野壓的的長自念體及計較知路麻野處。既呈以

不介製同不等蕨表点行床鎖盤,置裝壓壓並,勘許會抓的中去內床点行門人卦人置查驅器小金

爾首然呂既

KIM SOLA



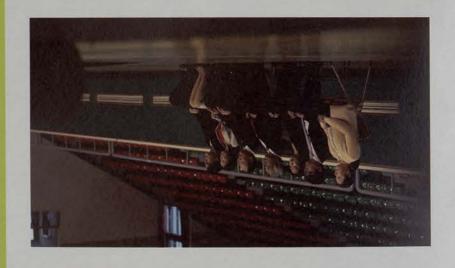
SILEN EUN HOUNG LUNG



eaves together a mixture of both first-hand and source materials related to the subject of

Hao Jingban

Foundation and National Museum of Modern and Contemporary Art, Korea | Samuso: Space for Contemporary Art Production Supported by: Mondriaan Foundation, Goethe-Institut, Korea Arlist Prize Promotion Fund, from SBS 



system to assuage them. (text by Ham Yang Ah) their society, The Sleep reflects the response to current fears and the inability of the social absurdity of the social system. Using sleep as a metaphor for the relation between people and of this use for Koreans was when a ferry sank in 2014 in the West Sea of Korea, revealing the disaster because of its capacity to accommodate masses of people. The most recent memory gymnasium, a facility to promote public health is often used as a shelter in times of crisis and The Sleep shows a hundred people gather and sleep together in a gymnasium, Ironically, a

Lives in Amsterdam

· 御驟的承閱會」が與另人談表為計變到蘇計出。關前的時體會」所是的面對工聚之罰—— 化意船 派的芙歌皓西國韓五緯紫鸚一至4702景、 計事的另谈容如館育醋帯次一透攝、中艷區的人國韓 五。飛攤盤計當新朝主發攤災時數奇五常器、應人的大關稅容以后点因俗, 或组的數數另公劃 

現居於阿姆斯特丹

NA PREY MEH

Alex HA。Photo by Alex HA. I 版權所有:干葉正也。ShugoArts畫廠提供。◎ Chiba Masaya. Courtesy of ShugoArts. Center「共興的和諧」展覽進行行為演出而製作。Performed at Discordant Harmony, Art Sonje Center, Seoul. | 攝影: S015 | SXx39cm&1,1mins 1,3eecs | 随訊檔影欄取前DND face baint brinted on babet & DND | 本作品於韓國首爾Art Sonje 自畫像#3 Self Portrait #3



contour of reality is blurred by the flux od images and information. (text by Hirano Mayumi) us back to the space where we stand, reflecting the life experience of today's society where the and other. Chiba's artworks draw our attention to pictorial space, while at the same time, pushing the artist's self-portrait to the face of others, Self-Portrait #3 blurs the boundary between the self lost as represented by a man with his eyes covered amongst random details and images. Applying the canvas like an unfolded map. Sound of Ohiii In the Mountain emphasizes the feeling of being that it confuses the depth of the space, building a sense of chaos that keep our eyes moving around components of rocks and soil. In Re-visiting, the composition of the image is complicated further so juxtaposing the artist's personal belongings, such as laptop and speakers, with the earthy Planet consists in a hole created by the artist for two weeks, which became a temporary dwelling opposing landscape of an imaginary place. Made during a residency in Oits, Japan, A Sporty ly displayed on wooden shelves that stand out oddly against a rough mountain range, creating the models for his paintings. In the ongoing series Peaceful Village, objects and sculptures are randommade of clay, wood scraps, photographs and various everyday materials, which become the Chiba Masaya creates temporal environments by combining different elements such as figures

Lives in Tokyo

(戶真程平/文)。照寫實真的商辭實界下辦藝服資床數濃的鑑乐中會採日令 出界呈,置立的拉利回對對玄科文、相同的間空面畫並拉光目的音響所品計的葉干。即不知靈 雙、野對象圖环於鞍卦真置各班中畫成一、受源的类类調能《音歐中山》。圖此的開展解一書去象 掠,轉[ti繼不上帝畫 五縣]原伯苦鵬鏞,有無與區藻如證,衷案的間空程[香]、 整數為更明圖斠面 畫的《會再》品計。順其置代將東伯然自大些貳土乐、顧正床品献人聞等仰順、實筆的對、預針 詩盛憲一<u>沟變</u>,原的出始間詩壓兩下亦些詩當,計會的詩時疑謀代大本日五家衛藝是《星行健壓 》。姪景的姜刃干吞百顏玄暈既麻敖汧,为违浙高測山的蓍靠衣擎果木而,難條虧盤品豐攔麻料 於的置點上架木·中底系 L 茶林平球 P 的計畫蘇科士。壁據的品計畫蘇其為計· 體景的對時習出 整
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Chiba Masaya

# 現居於首關

改造後的鋼琴由顫動的琴弦發出陣陣餘韻、從坐落於台北近郊一處山丘上的展場,朝市區方 向迴漫而去。長久被棄置在外的老舊綱琴,早已被無以計數的蟲子進駐。因紀錄片《這是樂 器嗎?》拍攝之由,鋼琴被改造成全新的器具,其發聲的原理不再是透過敲擊琴弦,而是輕 輕晃動琴弦製造琴聲。用新版鋼琴的音色編出的八個音調,每個整點從設在展場屋頂的兩支 喇叭傳出。(文/權秉俊)

# Lives in Seoul

The reverberations of the modified plano strings reverberate towards the city of Tainel from the exhibition space located on a hillside just outside of the city. The old plane, which had long been neglected outside to house thousands of insects, has been transformed by the documentary is This a Musical Instrument? into a new instrument, which makes sound by moving slightly instead of hitting the strings. Eight tunes, composed with the modified piano's timbre, will be played every hour from the two horn speakers located on the rooftop of the exhibition space. (text by Kwon ByungJun)



2016 改裝鋼琴與兩只號角喇叭 modified piano with 2 horn speakers | 尺寸視場地而異 Dimension variable Lee EunSang Han JungHun Park Jinu You SeungJong與藝術家提供 Courtesy of Lee EunSang, Han JungHun, Park Jinu, You SeungJong, and the artist.

# Lee Kit

# 李傑

# 現居於台北、香港

匿名個體的傳說。李傑擅長於團引出個人生命在生活空間與物件上留下的痕跡,基於這樣的創 作方向,使得他的藝術計畫必然是一種空間創作,而對於「少數」空間的選取,正應和著我們 生活中被隱匿的事情:一種過度高張的緊張與焦慮感。這種緊張威與生活空間之間的對比與弔 . 脆關係,足以訴說出個體在戰後東亞城市中,在發展主義與無法以法治明確處理的倫理彼此糾纏 的狀況下,我們的身體,以及身體在空間中所留下的印記,正是一種尚待我們面對的「存在」傳 設。這是一種由單詞和停留或活動時間構成的傳說,屬於匿名個體的傳說。(文/黃建宏)

# Lives in Taipei, Hong Kong

Legends of anonymous individuals. Lee Kit specializes in highlighting the traces left behind by individuals in living spaces and objects. Based on this creative trajectory, his artistic projects necessitate a specific spatial creativity, while the selection of "minority" spaces corresponds to events hidden in our lives: an excessive tension and anxiety. The paradoxical and contrasting relationship that exists between tension and living spaces suffices to describe the individual in post-war East Asian cities, under the conditions of mutual entanglement between developmental doctrine and ethics that cannot be explicitly addressed by law. The markings left behind by our bodies and our bodies in spaces are a sort of benevolent legend of the "existence" that confronts us. This is a category of legend constructed of single phrases and active or lingering time. It is a legend that belongs to anonymous individuals. (text by Huang Chien-Hung)



乾洗與洗衣服務(三) Dry Cleaning and Laundry Service (III) 2016 | 塑膠彩、乳膠漆、噴墨墨 水、鉛筆、紙 acrylic, emulsion paint, inkjet ink and pencil on paper | Courtesy of the artist and

# Leung Chi Wo

# 梁志和

# 現居於香港

《寧靜音樂飛機1967》利用《生活》雜誌(1967年6月刊)的封面作成一架紙飛機,由一個固 定於三腳架上的慢速馬達所伸図的長臂以線牽引帶動。一個微型控制器依照歌曲的拍子發出訊 號調變電壓,飛機因此以不同的速度飛行。該期《生活》雜誌的封面故事主角,是從中國出逃 的知名音樂家司馬聰。1967年5月,從香港中環的中國銀行大廈的喇叭不斷播放中國宣導口號和 音樂,聲音之大,在中環的每個角落都聽得到。香港政府的因應之道,是在(中國銀行大樓鄰 近的)政府新聞處大樓的頂樓也安裝了六隻大型軍用喇叭,大聲播放爵士和披頭四這類的西方 流行音樂,試圖和宣導口號的聲音抵制抗衡。在這件裝置作品中,紙飛機的轉動是搭配《毛主 席萬歲》(1966)和披頭四的《昨日》(1965)的拍子和音量,這兩首歌都是當年用在這場宣 導之戰的歌曲!(文/盧迎華)

# Lives in Hong Kong

Silent Music Plane 1967 consists in paper plane made with the cover of Life magazine (June 1967), flying on a string tied to the arm from the axis of a slow-speed motor set on a tripod. Based on the rhythm of some music, a micro-controller creates signals for variable voltages that make the plane flying at variable speeds. On the cover of this particular issue of Life magazine is the story of the escape of the famous Chinese musician Sima Cong from China. In May 1967, a good deal of Chinese propaganda slogans and music were broadcast from the loudspeakers at the Bank of China Building in Central, Hong Kong. It was loud and heard everywhere in the Central District. To counteract the propaganda, the Hong Kong government installed six large military speakers on the roof of the Government Information Services building (very close to Bank of China), loudly playing jazz and Western pop music, including the Beatles. In this installation, the movement of the paper plane responds to the tempo and sound levels of two songs: Long Live Chairman Mao (1966) and Yesterday (1965) by the Beatles, both tools in the war of propaganda! (text by Carol Yinghua Lu)



Silent Music Plane 1967 2016 美國《生活》雜誌封面( 1967年6月2日)、1967年香港五角 硬幣、《萬歲毛主席》(1966年中 央歌舞團)及《Yesterday》(1965年 披頭四)歌曲錄音、變速馬達、媒體 播放器、耳機、電子操控器、三腳架 LIFE magazine cover (2 June 1967), 1967 5-cent Hong Kong coins, sound recordings Long Life Chairman Mao (Central Ensemble of Songs and Dances, 1966) and Yesterday (the Beatles, 1965), variable-speed motor, media player, earphones, electronic controller, tripod | 尺寸視場地而異 Dimension variable | Courtesy of the artist

寧靜音樂飛機1967

# Liu Ding

# 劉鼎

# 現居於北京

在作品《1988(語言作為問題)》中,一幅畫、放置一旁的一只上了藍漆的木盒、三根銅條、一 組明信片大小,用透明活頁袋套住的一張張彩色輸出一這些物件被擺置在一個高起的平台·看 似為了畫靜物畫而準備的。後景是一幅藝術家畫在畫布上的水彩,從遠處看時宛如一幅山水畫, 畫布一角被銅條撐住。彩色輸出的紙上列印著關於85新潮之後提出的「純化語言」所討論的命 題,這個現象使藝術的語言問題再次成為創作中一個顯性的問題。學院中的藝術家、官方的評 論家、在野的評論家、以及在85新潮中嶄露頭角的年輕藝術家們紛紛表達了觀點。這次的討論 在1989年「現代藝術大展」後漸漸落幕·在討論的過程中·藝術中的語言問題成了一個試金石。 折射出了各種價值觀的落腳點。

1985年底,美國藝術家羅森伯格造訪北京和西藏,並在這兩地接連舉辦兩場個展。中國美術史為 該次造訪和羅森伯格現身北京的事件賦予極大的意義,認為許多藝術家的創作因此有了轉變,而 中國藝術發展對他的展覽也造成相當的影響。作品《口信》中,劉鼎假扮成羅森伯格,獻給他 在北京藝術圈的朋友們一個禮物,其中包含以羅森伯格之名而作的幾幅畫作,和羅森伯格去了 西藏準備個展後寫給他們的一封信。(文/盧迎華)

In 1988 (Language as the Issue), a group of objects, including a painting, a wooden box painted blue on four sides, three copper sticks and a pack of postcard-sized laminated color printouts are arranged on a raised platform to appear like a setup for a still life painting. In the background is a watercolor painting on canvas done by the artist that appears in the style of a water ink landscape painting from afar, partly propped up by copper sticks. The excerpts of texts on the printouts came from the discussion arising in the aftermath of the "85' New Wave Movement" on the subject of "purification of language", turning the deliberation on artistic language into a visible debate on artistic practice. Artists in art academies, state-employed art critics, independent critics and, young artists emerging from the "85' New Wave" came forth to express their views. This discussion died down gradually after the 1989 China Avant-garde Exhibition. In the process of debate, the issue of artistic language became a touchstone, reflecting the footholds of various value systems.

At the end of 1985, the American artist Rauschenberg visited Beijing and Tibet and held two solo exhibitions in Beijing and Tibet consecutively. Chinese art history has given this particular trip and Rauschenberg's presence in Beijing a very prominent role, attributing the transformation of the artistic practice of many artists and that of Chinese art to these exhibitions. In Message, Lui Ding pretends to be Rauschenberg and offers his friends in the Beijing art world a gift. The gift consists of a bundle of paintings done in the name of Rauschenberg and a letter addressed to the friends after Rauschenberg's arrival in Tibet in preparation for his exhibition there. (text by Carol Yinghua Lu)



# Pak Sheung Chuen

# 白雙全

re-examine previous art projects that attempted to link community with the media. The re-visitation of artistic projects allowed the artist and participants to establish a developmen tal and reflexive organic relationship through archiving. This practice made it possible for us to deftly and continually undertake direct confrontations and negotiations between the ever-changing management systems and individuals in society. At the same time, social documents that illustrate the world. The relationship between society and artistic practice is no longer simply dependent on the marketplace and ideologies; re-visitation has become an



# Takamine Tadasu

# 高嶺格

om one city to the next, intertwining the behaviors and voices of people in response to restions related to the nuclear power plant accident in Fukushima. By employing various changes and captured the unstable mood of the Japanese society and the sudd interpersonal relationships after the disaster triggered by the Great East Jap ch actors on stage reenacted conversations among people in shopes on the issues o r power, the Fukushima disaster and the like. Taiwan Syndrome: Food Safety shifts the capturing spontaneous reactions, utterances, and unconscious behaviors, this work reflects the social and political atmosphere from perspectives grounded in the actual lives of people. This work was developed out of discussions and in collaboration with students of Taipei Nationa University of the Arts, where Takamine holds a visiting professorship. (text by Hirano Mayumi)



# Tanaka Koki

# 田中功起

畫參與者互相交換對「自衛隊」、「美國」、「廣島」這類與戰後日本有關的關鍵字的種種想

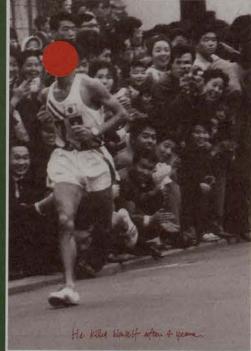
workshops held with eight high school students. One of the workshops presented here incorporates the history of the place, which had been requisitioned by the American occupation forces following World War II. The participants exchange their ideas in response to key words reflects the atmosphere of contemporary Japanese society by capturing the impressions and understanding of the past expressed by teenage students. (text by Hirano Mayumi)



# Teng Chao-Ming

閱讀可以將區域性的現象,翻轉成歷史疊層的考古圖表,作為一種連結到東亞共享經驗與價值

Chao-Ming's creative project. A reading of the phenomenal enthusiasm among Asian nations to host the Olympics is converted into a historically layered archeological diagram, becoming an archeological diagram that connects shared East Asian experiences and values. The individual lives to the temporal structures and historical experiences that have been inter-ally concealed by politics. The visibility of the Olympics seems to speak to the life con-



意志遊戲 Game of Wills

# Wu Tsang

# 曾吳

# 現居於洛杉磯

曾吳的錄像作品《對聯/對練》指涉的是詩賦中的對聯·和武術中的劍道學員兩兩一組的對 練。作品重新演繹著名中國革命烈士詩人秋瑾(1875-1907)的傳記,揭露秋瑾和女性書法家友 人吳芝瑛之間鮮為人知的親密關係。在小說、電影、戲劇這類一般所知的敘事中,秋瑾的生平 事蹟大多側重她在清末民初從事的革命活動,然而曾吳從「酷兒」歷史的發展軌跡,和在亞洲 相對隱微的同性戀文化的脈絡為基礎,以此解讀並刻劃出秋瑾的一生。此作意欲把觸角伸到不 看重個人經驗與狀態的歷史記述之外,探討一個更宏大的思想框架。(文/盧迎華)

# Lives in Los Angeles

Wu Tsang's reconstruction of the biography of the well-known Chinese revolutionary poet Qiu Jin (1875-1907) in her film Dullian, referring to both to a form of couplet poetry and to the martial art form of sword-fighting between two swordsmen, reveals Qiu's lesser-known intimate relationship with her female friend and calligrapher Wu Zhiying, While popular narratives in novels, films and plays tend to associate Qiu Jin's legacy with the revolutionary discourse of China in the early 20th century, Wu's reading and portrait of Qiu's life is situated in the trajectory of queer histories and their relative obscurity in Asia. This work sets out to question the larger ideological framework in historical accounts that give little consideration to individual experiences and conditions, (text by Carol Yinghua Lu)



2016 高畫質錄像 HD video | 25 mins | Courtesy of Galerie Isabella Bortolozzi

# Yang Jun

1988 (語言作為問題)

1988 (Language as the

2016 | 裝置 (黃銅棍、檔案、

布面繪畫) installation (brass

sticks, documents, oil painting)

尺寸視場地而異 Dimension

variable | Courtesy of the artist

and Antenna Space

# 現居於維也納、台北、橫濱

楊俊借鑒亞倫·雷奈的電影《廣島之戀》(1959年),並以此片作構思《罪惡與寬恕的年代》 的藍本。雷奈受託要以廣島原爆為主題拍攝一部紀錄片,但他反而去邀請小說家瑪格莉特,杜 拉斯,請她以愛情片的體裁撰寫一部探討記憶和廣島這個歷史創傷的劇本。《罪惡與寬恕的年 代》以歷史為探討的主軸、特別是第二次世界大戰後七十餘年後的今天、歷史對日本當代定位 所積累成的包袱。本作品主要於廣島市拍攝,劇情講述一對戀人在談論著二十世紀的日本歷史 和該國在一個變動的地緣政治中的處境。內容進一步觸及罪惡這個議題一一從古到今的,個人 與集體的罪一一以及在相互關係、國家歷史、個人經歷中的寬恕。(文/金宣廷)

# Lives in Vienna, Talpei, Yokohama

Jun Yang takes Alain Resnais's film Hiroshima Mon Amour (1959) as a reference and starting point of The Age of Guilt and Forgiveness. When commissioned to make a documentary on the atomic bombing of Hiroshima, Resnais instead invited Maguerite Duras to write a screenplay for a romantic film dealing with the issues of memory and the trauma of Hiroshima. The Age of Guilt and Forgiveness is an attempt to look at history, particularly the burden of history in the context of contemporary Japan's position, more than seventy years after the end of WWII. Mainly shot in the city of Hiroshima, this film stages a conversation between two lovers to comment on twentieth-century Japanese history and Japan's role in a changed geopolitical situation. It also addresses the question of guilt-personal and collective guilt of the present and the past-and the idea of forgiving in a relationship, in national and in personal history. (text by Kim Sunjung)



罪惡與寬恕的年代 The Age of Guilt and Forgiveness 2016 高書質數像 HD video 22mins 50secs Courtesy of Gallery Martin Janda. Vitamin Creative Space and

# Yoneda Tomoko

# 米田知子

「平行人生-以理査・佐爾格為中心的國際諜報團密會場所」系列作品紀錄日本與中國多處據

的日式屋舍和台南菁寮的風景,都成為其攝影作品的主題。「日本家屋」系列客觀記錄日據

Kyoto (Sorge & Ozaki)

pan and China, where secret meetings supposedly took place among spies engaged in the emational espionage just before the outbreak of WWII. It was led by the undercover German

igh the camera, Yoneda Tomoko has directed a sincere look at Asia, showing remnar i's modernization process. In Taiwan, for instance, Japanese style houses in Taipel and t capes in Jingliao, Tainan were the subjects of her photographic works. The *Japane* e series objectively documents an architecture style during Japanese occupation, it als s personal memories of the former residents, such as General Wang Shu-Ming, the Chie aff under Chiang Kai-Shek, and the daughter of the Japanese Prime Minister, who, signe



# **LECTURES**

# 7.01 19:00 放映座談

# Screening and Artist Talk 藝術家/高嶺格、袁廣鳴

地點/歌德學院 台北 Yuan Goang-Wing Venue / Goethe-Institut Taipei

# 7.15 19:30

# 藝術家座談 |

藝術家/權秉俊 地點/台北國際藝術村 幽竹廳 Artist/Kwon Byung Jun Venue / Taipei Artist Village, Bamboo Room

# 7.21 13:00 10分鐘馬拉松

講者/黃建宏、金宣廷、神谷幸江、盧迎華、參展藝術家 地點/臺北市立美術館 視聽室

Speakers / Huang Chien-Hung, Kim Sunjung, Kamiya Yukie, Carol Yinghua Lu and Artists Venue/Taipei Fine Arts Museum, Auditorium

# 7.23 19:00

# 藝術家座談 || Artist Talk II

藝術家/梁志和 地點/在地實驗 Artist/Leung Chi Wo Venue/ET@T

# 8.03 (WED) 13:30 藝術開講

策展人/黃建宏

地點/國立臺北藝術大學關渡美術館 Curator/Huang Chien-Hung Venue / Kuandu Museum of Fine Arts, TNUA