

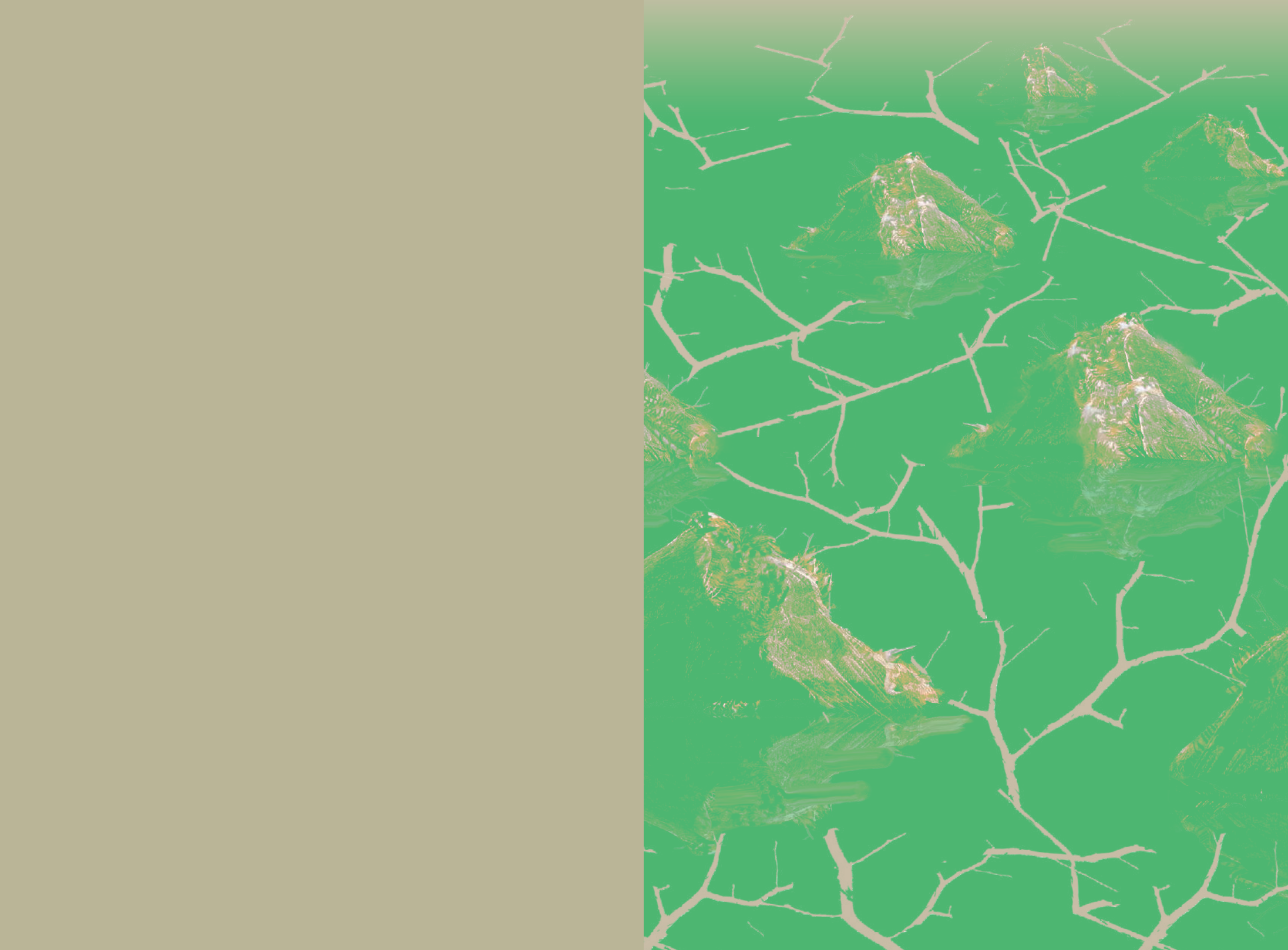


MOBILE VILLAGE

移動聚落

雲嘉營視覺藝術連線

Yun-Chia-Chia-Ying Visual Art Link



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{ 移動聚落

2021 雲嘉嘉營藝術連線

移動性 (mobility) 是一種跟世界產生關聯、參與，並在分析上理解世界的方式。

彼得·艾迪，《移動》

原廣司，《聚落的一百個教誨》

共同幻想創造了所有聚落與都市。

2016 年，雲林縣、嘉義縣、嘉義市、臺南市四個文化局 / 文化觀光處組成「雲嘉嘉營劇場連線」，共同推出「夏至藝術節」，成為國內跨越最多行政區的大型藝術節慶；2020 年，四縣市進一步聯合籌劃「雲嘉嘉營視覺藝術連線」，以「交流展」形式將展覽移師至不同縣市呈現以促進交流對話。這樣一種聯盟式的藝術連線，讓我們得以跳脫〔行政〕邊界劃分，進而通過不同的視野與思維來重新閱讀這一以嘉南平原為核心，涵蓋北港溪、急水溪、曾文溪、鹽水溪的廣袤「聚落」的地方性 (locality)，並通過身體的移動、風景的錯落與文化的流動中，開展出某種「共同幻想」的面貌。這種幻想，直指一種與都會型藝文場域有所區別，而是經由反覆的穿越、逡巡以及佇留刻劃下路徑的痕跡，文化的詮釋以及打造地方文化樞 (local cultural hub) 的創生想像。

上面的「幻想」顯然走得太快，讓我們先暫存雲端吧，畢竟這趟旅程也才剛剛開始。不論如何，因著藝術連線，雲嘉嘉營成為一個獨特的藝術聚落，它邀請人們前往一日的漫遊，也等候一週間的沉浸。在這裡，「移動」不僅是一種遊覽方法，更是認知事物與環境的感覺結構、個體和群體的存在狀態，以及一種在參與之中獲得的活歷的關係 (lived relation) 和理解世界的方式。本展從「移動」的世界觀出發，「旅行」作為方法，提出「平原的秋天」、「神話地理」以及「雲端電幻物語」三個子題來描繪地方的、精神的與遐想的三種進入聚落的路徑：

路徑 1：平原的秋天

嘉南平原的秋天，會是什麼樣貌？從農業的角度來看，秋天是金黃稻浪搖擺的季節。當然，平原不會只有農業，秋天也有著更多內在的感緒。嘉南平原從殖民到現代化，從不毛之地到因著嘉南大圳而轉為昔日臺灣最大的穀倉，隨著產業、科技與社會的變遷，平原有越來越多屬於自己的故事：糖業、鹽業、軍營設置、水庫興建、溼地生態、六輕設廠、電影拍攝、青年返鄉等等。平原的秋天因而是地方與旅人故事的交織。

這種秋天的感緒，深刻地展現在高雄前輩藝術家王信豐一系列以西濱為主題的繪畫之中。同樣以繪畫為媒介，戴明德對嘉義製材所以及楊元太的描繪、蔡宗祐對臺南日常的採集，莊瑞賢的《藏海閣》系列，分別呈現出不同的地方關懷。李旭彬對嘉義大排的拍攝、楊順發對沿海生態的水沒影像、達利姪對「鹽」的象徵性的探討、柯雷門從都市規劃的視角採集城市晝夜、崔綵珊在嘉義新岑聚落的身體採集編舞、呂孟霖 + 林志潔對糖業文化的表現、洪鈞元和許祐倫的家族敘事，進一步將感緒扣連起地景、產業、生態、時間與關係的變遷。

路徑 2：神話地理

神話泛指傳說與信仰，有香火鼎盛的宮廟與習俗活動，原住民的祖靈敘事，城市發展所遺留下的民間傳說，也有現代社會通過特定的政治經濟事件發展出的造神運動。因此，這一路徑所關注的並非僅

是典型信仰的崇敬，而是通過敘事、傳說與地理所建構起的場所、聚落、社群以及精神地理的內涵。

日本藝術家吉田憲史從昔日風靡全球的電玩「快打旋風」出發，以參與共創來探討臺灣人的身分認同。黃建樺從鄭成功的「海翁」傳說切入、林正偉挪用民間信仰活動中常見的彩帶、程仁珮關注不同宗教信仰的飲食文化、李立中對賽鴿與信鴿的虛實敘事、張致中對雲林地方符號的採集與轉化、Post-Museum 的動物寓言、陳珈琳 + 蔡淑芬 + 余和藎的樹王公傳說、倪祥的東石浮墓、吳彥宗「Wu Tech」的造神運動，體現出地方精神與信仰文化之間的轉換、辯證和再造。

路徑 3：雲端電幻物語

受臺灣電影導演楊德昌啟發的日本名導岩井俊二於 2001 年拍下《青春電幻物語》，以一種夢境般的超現實質感呈現日本高中的社會議題，電影中的電車時光，以及男主角用無線電聆聽歌手莉莉周周作品時與世界的強烈抽離感，呈現出移動之際的遐想與耽溺。這一子題作為本展的線上呈現，除了挑選具有某種漂浮感與詩意的作品，諸如蘇育賢的省道音樂盒、王怡婷的蘆葦與地景韻律、趙書榕拼貼的喧鬧城市、蕭聖健的具衝突感的夏夜擬態來呈現這種氛圍 / 狀態，亦是對疫情與雲端時代的回應，試圖藉此帶出另種的移動敘事與感知經驗。

除了四個場館的展演，本次回看工作室為此計畫量身打造的跨區路徑計畫《一起搭乘的某個遠方》、藝術家陳依純協力建構的 Gather Town 雲端展、阿川行為群首次於嘉義市的行為表演藝術、Raúl Gasque 沉浸式繪畫創作工作坊，將以活動型態來拓展移動聚落的意涵。最後，團隊亦邀集唐麗芳、陳世岸、張文彬、劉志謙四位文史工作者和建築師，以及牛挑灣文史工作室的協助，共同編寫實驗性的文化地圖《新路徑》，以「延伸閱讀」的概念呈現「路徑」是如何在知識與想像的交織中形構。

移動性究竟是人們佇進地方的助力抑或阻力、創生意抑或破壞？這件事將由它所帶來的各種牽引、相遇、集結、出走、離別等來闡述，特別是那些人們因移動而佇進聚落之前、之間以及之後的事。

{ MOBILE VILLAGE

{ Yun-Chia-Chia-Ying Visual Art Link

Collective fantasy gave birth to all villages and cities.

--Hiroshi Hara, *100 Lessons from the Villages*

Mobility is a way of having a relation with, engaging with, and understanding the world analytically. --Peter Adey, *Mobility*

In 2016, the cultural affairs bureaus or culture & tourism bureaus from Yunlin County, Chiayi County, Chiayi City, and Tainan City formed the "Yun-Chia-Chia-Ying Theatre Link" and jointly launched the "Summer Theatre Festival" for the first time. Since then, the festival has become a major art event co-organized by four local governments -- a scale of collaboration never-before-seen in Taiwan. In 2020, the four local governments decided to take a further step and formed the "Yun-Chia-Chia-Ying Visual Art Link" to facilitate artistic dialogues via the exchange exhibitions taking place at different venues in these four cities/counties. Such an artistic alliance allows people to cross administrative [borders] and re-examine the locality of the Chiayi-Tainan Plain area via different perspectives and thinkings. Surrounded by the Beigang River, the Jishui River, the Zengwen River, and the Yanshui River, the vast "village" with the Chianan Plain as its core has developed a certain "collective fantasy" through the movement of body, the changing of scenery, and the flow of culture. Such fantasy refers directly to a form of imagination which is absent in urban artistic or cultural venues, marked by the trace of different paths during the action of repeated traversing and lingering. The creative imagination also encompasses various cultural interpretations and helps build a local cultural hub.

Apparently, the "fantasy" described above may be too avant-garde, so let us put it on hold temporarily. After all, our journey has just begun. In any case, the artistic link has helped create a unique Yun-Chia-Chia-Ying village of art, which awaits people to take a one-day roam and encourages, better yet, a one-week immersion in the trace of art. In this settlement, "mobility" is more than a way of viewing. Moreover, it is also a way of understanding the world by recognizing the sensory structure of existences and the surroundings, by living the state

of existence either as an individual or as a group, and by obtaining the lived relations through participation in the mundane sphere. Based on the "mobility" worldview with "traveling" as the methodology, this exhibition proposes three sub-topics: "Autumn in the Plain", "Mythical Geography", and "Stories on the Cloud" to portray the three paths (respectively local, spiritual, and virtual) to enter this unique village of art.

Path 1: Autumn in the Plain

What does the Chianan Plain look like during autumn? From the agricultural point of view, autumn is the season in which rice ripens and forms waves in the beautiful gold. Of course, agriculture is not everything on the Chianan Plain, as autumn also presents more inner emotions. The Chianan Plain has its own stories for sure: from colonization to modernization, from a barren land to once the most important collection of rice fields in Taiwan with the construction of the Chianan Irrigation. As the plain experienced the changes (be it industrial, technological, or societal), more and more stories were written down. Topics include, but are not limited to, the sugar/salt industry, the establishment of military camps, the reservoir construction, wetland ecology, the Sixth Naphtha Cracker Plant of FPC, movie shootings, youth returning to their hometown, etc. Autumn in the plain thus interweaves the stories of locals and travelers.

These autumn emotions are deeply reflected in a series of paintings by the senior Kaohsiung-based artist Xin-Feng Wang on Taiwan's west coast. Also using painting as a medium, Ming-Te Tai's depiction of the Chiayi Lumber Factory, Yuan-Tai Yang's portrayal, Tsung-Yu Tsai's encapsulation of daily Tainan, and Jui-Hsien Chuang's *Sea-Encompassing* series all showcase different sentiments for the local land. Similarly, Hsu-Pin Lee's photography of the ditch in Chiayi, Shun-Fa Yang's submerged beauty images which explore coastal ecology, Darija's symbolic discussion of "salt", Clément's collection of the city's day and night from the perspective of urban planning, Tsai-Shan Tsui's choreography accompanied by the local fishery melodies of Chiayi's Xincen Village, Meng-Lin Lu & Chih-Chieh Lin's work on the sugar industry culture,

Jun-Yuan Hong and You-Lun Hsu's family narratives... all these works further associate the emotions to the changes in the landscape, industry, ecology, time, and relationship.

Path 2: Mythical Geography

Mythology generally refers to legends and beliefs, including busy temples and their religious rituals, the ancestral narratives of the indigenous peoples of Taiwan, the folklore derived from the process of urban development, and also the apotheosis developed by modern society through specific political/economic events. Therefore, this path focuses not only on the reverence of typical religious beliefs, but also on the connotations of places, villages, communities, and spiritual geography constructed via a collection of narrative, legend, and geography.

In this path, Japanese artist Qenji Yoshida explores the identity of the Taiwanese people by a piece of co-creation based on the globally famous video game *Street Fighter*. Chien-Hua Huang's take on Zheng Chenggong's hai-ang (whale) legend, Cheng-Wei Lin's reinterpretation of the ribbons in folk belief activities, Jen-Pei Cheng's focus on the food culture of different beliefs, Li-Chung Lee's blended narratives on pigeon whistle racing, Chih-Chung Chang's collection and transformation of local symbols in Yunlin, Post-Museum's animal fable, Jia-Lin Chen, Shu-Fen Tsai & Huo-Zhen Yu's Hundred-Year-Old Tree project, Xiang Ni's work on submerged tombs in Dongshih, Tristan Wu's "Wu Tech" apotheosis... all these works embody the transformation, justification, and re-engineering between the local spirit and belief cultures.

Path 3: Stories on the Cloud

Inspired by Taiwanese film director Edward Yang, the famous Japanese director Shunji Iwai filmed *All About Lily Chou-Chou* in 2001. This film presents social issues faced by Japanese high school students in an almost dream-like, surreal fashion. The train scene in the movie and the strong sense of detachment from the world when the protagonist is listening to

singer Lily Chou-Chou on the radio both showcase the reverie and indulgence of mobility. As the online presentation of the exhibition, this subtopic includes works defined by a sense of wandering and poetry, such as Yo-Hen So's highway music box, Yi-Ting Wang's *Reed* and landscape cadence, Shu-Jung Chao's collage of the noisy city, and Sheng-Chien Hsiao's conflicting summer night mimicry. These works all present this poetic atmosphere or state of wandering, at the same time as a response to the pandemic and the digital cloud era. With this subtopic, the exhibition seeks to bring out another kind of mobility narratives and perceptual experiences.

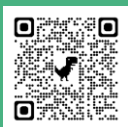
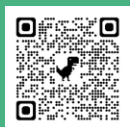
In addition to the exhibitions and performances at the four venues, a number of activities will also take place this year to expand the meaning of mobile village, including the tailor-made cross-border path project "A Distant Destination" by Atelier Hui-Kan, Gather Town online exhibition constructed in collaboration with artist I-Chun Chen, ArTrend Performance Group's first performance art session in Chiayi City, and Raúl's immersive painting workshop. Last but not least, the curatorial team also invited four cultural/historical workers and architects, Li-Fang Tang, Shih-An Chen, Wen-Pin Chang, and Chih-Chien Liu, to jointly compile an experimental map of culture. *The New Path* with the assistance of Gû-tann-uan Culture and History Studio, which illustrates how paths are structured in the interweaving of knowledge and imagination with the concept of "extended reading".

In the end, is mobility a force to boost or hinder, to create or destroy when people enter and settle in a local space? This question will be answered by the events which mobility brings about, i.e. the events of attraction, as well as the encounters, gatherings, departures, partings, etc., in particular the stories before, during, or after people's settlement into the local space as a result of mobility.

路徑計畫——回看工作室 Atelier Hui-Kan

回看工作室是由法國聲音藝術工作者 Yannick Dauby 與臺灣藝術工作者蔡宛璇兩位共同成立，主要從事對環境的關注感知連結至藝術推廣領域以及聲音藝術推廣等相關工作。

Atelier Hui-Kan is based in Taiwan and led by artists Wan-Shuen Tsai and Yannick Dauby for their activities related to sound, pedagogy and community.



北上 / 南下

《一起搭乘的某個遠方》

火車車廂內，從新營往斗六的普通車，為時 50 分鐘，差不多是一節課，或差不多是慢慢吃一頓飯的時間。人們依約上車、搜尋位子、安置自己的身體，在一個從 1888 年起，就改變了大多數島人的移動概念的物體內。

乘客的雙眼望向窗外彷彿正流動的事物，或者一如百多年來那樣輕輕地闔上，尋求被機械運轉聲所包圍着的片刻寧靜。

六個固定在車廂內置物架上的在車廂上方的揚聲器所發出的聲音，將為那些風景進行一些不易被明說的疊加，或者在闔上的雙眼的黑色「留白」裡，描繪出一些不一定真實存在過的記憶輪廓線。

A distant destination

Fifty minutes inside the regular speed train between Xinying and Douliu, almost the duration of a class, or the time spent having a meal. Passengers, on time for the schedule, enter the train, find a seat and settle in a moving object that changed the concept of journey for most of islanders since 1888.

They stare on the flowing images through the window, just as passengers a century ago. When they close their eyes, looking for a brief quietness, enfolded by the mechanical rhythm, just as passengers a century ago.

In the vehicle, loudspeakers are playing a soundtrack that interact with the ephemeral landscapes, into an elusive cinematic moment. But closing the eyes, the listener would perceive their own imaginary sketches accompanied with the movement of their body.







雲端計畫——陳依純

創作主要目的為編織一個巨大的工業和農村歷史地圖，去承載其個人的真實與虛幻間的經驗。

The idea of her artworks is to weave a giant map of the history of rural villages and industries, which carries an individual's experiences between reality and illusion.



《穿越時空的考古學家》

千年前遺落的遺跡，可能有什麼線索能修復現今的科技？來自遙遠異地的考古學家來到地球探險，不慎飛行失敗掉落在南科一帶，他來到考古博物館內，尋找能修復飛船的遺跡知識，而展開一場在博物館內的探尋。

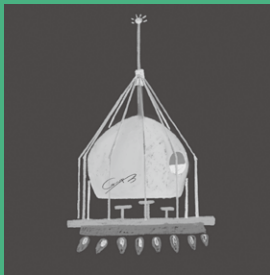
作品設置於：國立臺灣史前文化博物館南科考古館，臺南 | 圖版提供：國立臺灣史前文化博物館。

An Archaeologist Traveling Through Time and Space

What clues might there be in the relics from thousands of years ago to help repair modern technology? An archaeologist from a distant land came to explore Earth, but the spacecraft crashed near the Tainan Branch of the National Museum of Prehistory in an accident. The archaeologist entered the museum to find the knowledge hidden in the relics to help him repair the spacecraft. A quest in the museum thus began.

This work is set up at the Museum of Archaeology, Tainan Branch of National Museum of Prehistory.





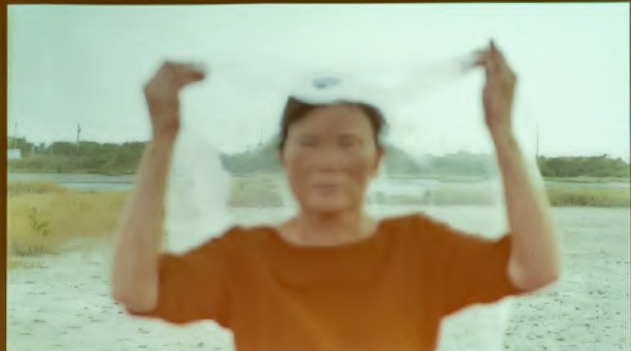
B 群 Bricoleur

Bricoleur 為「勤雜工」之意，動手運用身邊的材料進行修補，重新組裝成有意義的事物，在山與海之間，從生存到生活，不斷遷徙、玩樂，再將這些經驗到下一個基地吸收，轉變成留在當地的養分。而我們是一群 Bricoleur，也是人體無法自行製造的特殊養分——「B 群」。

The word *bricoleur* means "a person with multiple crafts" in French, who uses the materials accessible to repair, or to reassemble them into something meaningful and new. Group Bricoleur lives between survival and living, between the mountains and the sea. We are constantly on the move, playing and absorbing experiences, and always take them to the next site. These nourishing experiences will then become the local nutrients of that particular place. We are the handymen, the Bricoleur, just like the special nutrient Vitamin B Complex, a nutrient that the human body cannot make on its own.











{ 百年樹王公樹下說書——繪本故事工作坊
10.30 Sat. 14:30-16:00

📍 新營囑書店

👤 黃百合 老師

以繪本《春神跳舞的森林》來說阿里山裡的樹精靈故事，再引導親子在心中想像一座生命花園，述說自己希望扮演花園中的哪個角色，來《走進生命花園》的詩境界，最後帶領每組親子做一個可相伴出遊的樹精靈（襪娃），期待大家帶著牠去拜訪更多生活中的樹朋友。



{ 《不畫而畫》工作坊 10.17 Sun. 13:30-16:30

📍 嘉義市文化藝廊、文化廣場

👤 金勞 (Raúl Gasque)

本工作坊是一個沉浸式的跨文化表演。藝術家金勞 (Raúl Gasque) 將邀請參與者通過一起進行實驗性的藝術實踐。

- 沉浸

通過幾個練習，參與者將進行模擬練習，將繪畫作為一種隱喻形進行思考。

- 親身體驗媒材

參與者將感受到他們所使用的材料。

- 履行證詞儀式

參與者將開始與他們的畫布和放在地面上的大畫布一起進行即興創作。



{ 行為表演藝術 11.06 Sat. 14:00

📍 嘉義市文化藝廊、文化廣場

👤 葉子啓、宇中怡、林亮宇、
陳怡儒、李嘉昇

本屆「雲嘉營視覺藝術連線」邀請位居臺南的阿川行為群參與，阿川將以行為表演藝術活動形式於展期呈現，地點為嘉義市文化藝廊戶外空間與展場，從身體性、現場性與參與的觀念回應主題「移動聚落」。



「移動聚落——2021 雲嘉嘉營視覺藝術連線」
開幕座談【移動聚落與藝術連線——打造非都會型藝術季的策略】
10.16 Sat. 14:00 - 16:00

📍 雲林縣政府文化觀光處展覽館 3F

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雲嘉嘉營藝術連線始自 2016 年，最初係以表演藝術為主體，通過集中式的節目安排以及共同行銷策略，打造出藝文活動與地方觀光結合的「夏至藝術節」。本屆「移動聚落」以視覺藝術為主體，一方面藉由引入策展機制以建立展演的共同主題、調性以及展呈之豐富性，另一方面亦藉此強化展覽之研究基礎，以及在籌備階段運用內部工作坊來促進局處間的交流學習，及至與地方專業人士串連等，展覽的發展過程充滿各種實驗以及實務考量下的抉擇。

作為一個實驗的階段性成果，自然充滿著各種無法輕易解決的難題，諸如藝術展演與地方觀光如何恰當結合、創作與展演之於地方的擾動程度與意義、地方性的表述與詮釋之間的拿捏、藝術連線如何發展成更具整合性的平台等。本次邀請林育世、蔡佩桂、宋世祥三位具豐富跨域策展經驗之專家學者一同與談，期待通過經驗的聽取以及對話回饋來佈署藝術連線下一階段的可能性。

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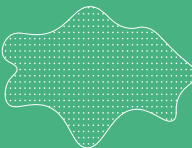
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嘉義市
Chiayi City



雲林縣
Yunlin County



嘉義縣
Chiayi County



達利婭·治琳吉 Darija Jelincic

嘉義市 Chaiyi City
臺南市 Xinying District, Tainan

來自克羅埃西亞的達利婭在學校研讀社會學期間，對攝影產生了濃厚的興趣，而後自然而然將興趣結合。熱衷於觀察人性和文化的她，將這些元素融入到攝影表達當中，並在作品中探索包括心理、感知、科技、冀望、民俗以及寧靜這些主題。

Darija was born in Croatia. During her studies of Sociology, she developed a strong interest in photography. It only came naturally to combine these interests, infusing her fascination with human nature and culture into her photographic expression. Terms Darija explores in her work are psyche, perception, technology, expectations, folklore, and serenity.

《鹽》

鹽是人類生活中不可或缺的一部分：在身體許多生理功能當中扮演重要角色，在歷史上有各種社會用途，包括作為支付手段、預防疾病感染、食材防腐，也用在宗教儀式的進行。鹽的用途包括淨化、保護、保存和滋養，但過度使用或使用不足都會導致失去平衡，從而破壞水中或陸上的生命。可以說，鹽就象徵、訴說著我們需要在生活的各方面建立平衡。

Salt

Salt is an integral part of our lives, it plays a pivotal role in many physiological processes of the body, and it has had various social uses throughout history, as a means of payment, substance to prevent infections, a preservative, and also as a magical substance used in religious rituals, salt purifies, protects, preserves and nourishes whereas its excessive or insufficient use results in an imbalance that destroys life in water or on land. In a figurative sense, salt symbolizes the need to establish balance in every aspect of life.

在各地區和全球發生的遠近事件中，達利婭凸顯出傳統框架中提供安全、穩定和動力的可能來源，以及逐漸受人遺忘的習俗和信仰，這些視角在在指出：若要建立宇宙與人類間的密切聯繫，必得先獲得心理、生理上的和合。

Amid recent and even long-lasting events happening at the local and global level, Darija points to a potential source of security, stability, and motivation existing within the traditional frameworks, to the customs and beliefs that are gradually falling into oblivion, which point to close connection between the cosmic forces and human spirituality, to the need of establishing a psychophysical harmony.



《鹽》，攝影、錄像、現成物，53.5x80cm，2018-2020。

《札格雷布之愛》

札格雷布是我生長的城市，我那現已帶刺的心在此茁壯並受傷了好幾回。COVID-19 疫情和大地震影響了所有人，使人們物理上分開，心裡卻又更親近了一點，這無非是因為這些共同經歷將人們聚攏在一起，是一種雙面的集體體驗。

在國外生活了 12 年後，我回到了札格雷布。在日記中，我記錄了回國的經歷和感受、隔離感、

Love Zagreb

Zagreb is my city, where my heart grew and got broken few times and now, is spiked. COVID-19 situation and earthquake shook us all, separated us but at the same time brought us closer because shared experiences bring people together and this is double treat, collectively.

I return to Zagreb after living 12 years abroad and here in my diary, I convey my experiences and my feelings about my return home, isolation, state of mind, city and love, and still it



《札格雷布之愛》，攝影，2020。

心境、城市和愛情。但我仍然感覺我們都很相似，而我只是天上繁星中的一顆。

《札格雷布之愛》是一個關於愛的作品，主題是與人、朋友、鄰居、另一半、自然和宇宙連結的更高層次，以及塑造這座城市的一切，當然也包括城市塑造的方式與過程。札格雷布帶來的是無限的靈感和愛戀，也是孕生萬物的源泉。

feels like we are all very similar and that I am just one of the stars in the sky.

Love Zagreb is a project about love, about that higher vibration of connectivity, with one self, with friends, neighbors, wanted partners, nature, and universe, to all that shapes this city and how we shape it. Zagreb as a boundless source of inspiration and love as a universal initiator of everything.



臺灣新穎 Xinying District, Tainan

吉田憲史 Qenji Yoshida

藝術家吉田憲史時常基於他對語言、翻譯和對話（尤其在缺乏共同語言或訊息時）的興趣，在作品中探索個人和集體身分議題。主要參與的展覽包括 2020 臺北寶藏巖國際藝術村的「電波地上：吉田憲史個展」、2020 京都藝術中心的「亞洲後 LCC 時代」、2017 馬德里 MATADERO MADRID 的「DELIKADO PELIGROSO」等。近年來，他也負責大阪藝術樞紐組織 TRA-TRAVEL 的營運，以共同負責人的身分參與策展、舉辦工作坊等藝術工作。

Through his art works and projects, Qenji Yoshida has been exploring individual and collective identities based on his perennial interests in language, translation, and dialogue (especially in the absence of a common language or information). His major exhibitions include "In Teleland" (Treasure Hill Art Village, Taipei, 2020), "In the Era of Asia's Post-LCC", Kyoto Art Center, Kyoto, 2020, and "DELIKADO PELIGROSO" (MATADERO MADRID, Madrid, 2017). In recent years, he has also been involved in curating and organizing workshops as part of the Osaka-based art hub TRA-TRAVEL.



《題為無題》，藝術微噴、文件，60x150cmx8，2021。

《題為無題》

本作品的出發點是以下問題：「在一個全世界最有名的格鬥遊戲中，如果有角色來自臺灣，那麼他或她會是什麼樣子？」

國家的概念常被定調為人造幻覺，即人類的集體想像，只透過無形的概念和心理運作存在。

Titled untitled

The artwork takes as its starting point the question: "What would a character from Taiwan be like if he or she were in the world's most famous fighting game?"

The notion of Nation is often described as the manmade illusion: the collective imagination of human beings, imagined by their conceptual and mental workings. In this work, I would like to think about and visualize possible personal,

在這個作品，我想透過數名觀者的參與創造幾個可能的角色，以思考並具現化可能存在於臺灣、屬於私人但又共有的若干幻覺。

yet common illusion/s in Taiwan by creating several potential characters with the help of multiple participants.



臺南新鄉 Xinying District, Tainan

王信豐 Xin-Feng Wang

1952 年生於臺灣高雄市，1973 年畢業於東方工專美工科。早期王信豐多以自然風景為主題的水墨畫為繪畫重心，已嶄露不凡風格。年過不惑之際，王氏進一步以臺灣本土歷史故事入畫。醉心水墨畫多年後，1998 年開始，王氏嘗試運用複合媒材，研究壓克力顏料，並遴選捕捉自己最熟悉的故鄉高屏溪身影，流露出對臺灣土地的深切情感。其作曾榮獲 1972 年臺陽美展水墨佳作，並蒙國立臺灣美術館、高雄市立美術館典藏。精選展覽：1997 年「火燒島紀行」，臺北市立美術館，臺北，臺灣；2006 年「島嶼之歌」，高雄市立美術館，高雄，臺灣。

Born in Kaohsiung City, Taiwan in 1952, Wang graduated with an art degree from the Tung Fang Junior College of Industry in 1973. In the early days, Wang focused on ink-wash paintings on natural landscapes, and was already revealing an extraordinary style back then. After he was 40, Wang further incorporated local Taiwanese historical stories into his paintings. After years of dedication to ink-wash, Wang stepped out of his comfort zone and tried to use mixed media. By studying the use of acrylic paints, he started a new trend of work and the first subject he chose was the Gaoping River from his hometown, a place which he is most familiar with, showing his deep affection for the local land. His work was awarded merit in the 1972 Tai Yang Art Exhibition, with other works collected by the National Taiwan Museum of Fine Arts and the Kaohsiung Museum of Fine Arts. Some of his important exhibitions include "Journey to the Island of Fire" (1997) at Taipei Fine Arts Museum, "Songs of the Island" (2006) at Kaohsiung Museum of Fine Arts, etc.



《冬至河道》，畫布、壓克力，194x405cm，2006。

《冬至河道》

「西濱」猶如一扇門扉，畫家獨自進入，在那裡找尋自己的風景。在這裡，藝術家猶如墜入了一個自我世界中，雖然孤獨，卻也超脫飄逸，靈魂獲得滌蕩。在「西濱」，王信豐讓自己沉溺於孤獨中，大有莊子「獨與天地精神相往來」的況味；孤獨帶來內在的寧靜，對生命及自然

的關照視角也有更為恢弘，洞察力更為敏銳。「西濱」畫作，土地味覺強烈，藝術家的心緒更是濃稠。

* 本段摘自陳水財，〈土地最深沉的印記—談王信豐的藝術世界〉

River on Winter Solstice

The "west coast" of Taiwan is an open door, which the artist enters alone to look for his own scenery. There, the artist seems to fall into a world of self. Lonely as it is, the artist is also able to stay detached and graceful, with his soul cleansed and elevated. On the "west coast", artist Xin-Feng Wang allowed himself to indulge in such loneliness, which echoes with the central theme of "wandering alone with the spirit of heaven and earth" in the Chinese classic Zhuangzi. Loneliness brings inner peace, which in turn broadens Wang's views on life

and nature, and gives him a deeper insight. The paintings on the "west coast" thus entail strong feelings for the local land, and even stronger emotions from the artist himself.

* This text is an excerpt from "The Deepest Feelings Imprinted by the Land: Xin-Feng Wang's World of Arts" by artist Shui-Tsai Chen.



莊瑋賢
Jui-Hsien Chuang

國立臺灣藝術大學美術系西畫組畢業。近年重要展覽於高雄市金馬賓館當代美術館、高雄港港史館。

Chuang graduated from the Western Painting Group of the Dept. of Fine Arts, National Taiwan University of Arts. Some of his important exhibitions in recent years were held at the ALIEN Art Centre in Kaohsiung and the Kaohsiung Harbor Museum.

《藏海閣》系列

《藏海閣》系列作品是以日常生活所記錄的海岸線風景為發想，在夢域與具象之間，在現實與精神之間，在造型與童趣之間，創造視覺化的聽覺性經驗，任感覺在畫布上蔓延，接觸內心最真的想像。

Sea-Encompassing series

The *Sea-Encompassing* series is based on the coastline scenery recorded in the creator's daily life, presenting a visualized auditory experience on the duality between dreamland and concreteness, reality and spirit, style and childishness. By allowing feelings to take control on the canvas, I was able to touch upon the truest imaginations in my heart.

雲林縣
Yunlin County
臺西鄉
Xinying District, Tainan



(左)《月瑟》，壓克力、水彩，78.7x109.2cm，2020。

(右)《藏海閣》系列、《濯》、《三月》、《悠漾》、《浪沫》，30x21cm，2021。



《夜舟》，油畫，73x35cm，2019。

《傘文》

《傘文》作品發想來自此經典名句對田字的意涵。利用廢棄物雨傘物件經過火烤重新形塑塑膠變形產生之肌理色彩，將之轉換為東方文字造型意象，依著感覺與畫面的需要做不斷地修改，讓作品接近於最完美，接觸我內心最真的想像。

Umbrella Characters

The work *Umbrella Characters* is inspired by a classic saying on the meaning of the character "tian" (written as "田" in Chinese orthography). Using discarded umbrellas reshaped after a fire-bake process, I present a new texture and color after the deformation of the plastic, and the whole objects were converted into a Chinese character imagery. The work was constantly modified according to the needs of the vibes and the

overall composition, so that the result can be almost perfect and touch upon the truest imaginations in my heart.



臺南新邇 Xinying District, Tainan

朴仁中 Li-Chung Lee

1980 年生於臺南，曾是北漂族在臺北從事雜誌美編數年，2012 年就像電影海角七號片頭的阿嘉辭掉工作搬回臺南。後來迷戀賽鴿歸巢本能，甚至到某種狂熱的程度，欲透過賽鴿文化研究，對歸屬、宿命、後全球化等議題建構自我對話路徑。

Born in Tainan in 1980, Lee worked as a magazine editor for several years in Taipei. In 2012, Lee quit his job and moved back to Tainan, just like what the main character Aga did in the opening of the movie Cape No. 7. Lee later became obsessed with the racing homer pigeons and their instincts almost to an extreme degree. Through the study of pigeon racing and its culture, he seeks to construct a self-dialogue on issues such as belonging, fate, post-globalization, etc.



《紅腳 - 竹篙山戰役與紅腳鴿》，藝術微噴、無酸相紙、120x90cm，2019。

《紅腳》

鴿子作為航海人指引方位距離的工具，也一路隨著海盜移民落腳在這座島嶼上。在歷經時空演變、殖民流動下，他們已不如以往活躍。「紅腳」是地方上對鴿子的暱稱，作品《紅腳》則是重返歷史現場的觀看，從大航海時代小人物的視角，四百年前海盜登陸的聲音想像，連結僅存於臺南

溪北的地方民俗「搗鴿苓」。以「粉鳥係欲飛去佢位」這句話一路追溯鴿子何時來到臺灣所延伸出的主體性，我欲透過考古又考現兼帶點地誌學的方法，以影像 + 書寫彼此互文與指涉，趁隙一面尋找自己心疼未受重視的菜鴿身影（考古），同時也關照地方文化發展聚落（考現）。

The Red Feet

Pigeons used to serve as a tool to navigate and assess distance in nautical settings. As time advanced, these birds also settled on this island along with pirates and immigrants. With changes in time, space, and even colonialism, they are no longer as active as before. "Red feet" is the local nickname for pigeons, and this work, *The Red Feet*, is a return to the historical scene. From the perspective of small figures in the Age of Discovery and the sound imagination of pirates landing Taiwan four hundred years ago, this work aims to depict the local folk activity of pigeon whistle racing which only exists in

the northern Tainan area nowadays. Building on the Taiwanese saying, "Where are you going, you pigeons?", this work traces the subjectivity extended from pigeons when they first came to Taiwan. By focusing both on archeology and narratives for the present, and a bit of topographic methodology, I wish to use images and writing as coreference and, at the same time, record the pigeon culture neglected by most people (archaeology) and care for the local cultural development in various settlements (narratives for the present).



李旭彬
Hsu-Pin Lee

嘉義市 Chayi City
新營區 Xinying District, Tainan

藝術創作者 / 策展人，海馬迴光畫館創辦人，同時身兼國立臺南藝術大學材質創作與設計系及國立彰化師範大學美術系講師。三十歲之前是一個土木工程師，經歷臺灣經濟奇蹟、社會、政治運動高峰。曾投身各種社運場景進行參與、記錄、觀察。從營建顧問工程領域撤退之後，轉向攝影創作。創作上著重反身性思考，以影像與文字互為註釋的方式開展敘事。

Lee is an art creator/curator, founder of the Fotoaura Institute of Photography in Tainan, and lecturer of the Department of Material Arts and Design of Tainan National University of the Arts and the Department of Fine Arts of National Changhua University of Education. Before the age of 30, he was a civil engineer and experienced Taiwan's economic miracle, as well as the peak of social and political movements. He participated in various social movements as a participant who also observed and recorded the scenes. After he left the field of construction consulting engineering, he started to focus on photography. His work mainly focuses on reflexive thinking, with mutually referencing texts and images to render his narratives.

《陌下之地》

城鄉之間的移動，標誌著個人生產型態的轉變，另一方面也暗示著個人生活型態的轉變。與其簡化為某種鄉愁式的返鄉行動，更可能的某種對於存有的焦慮所不得不做的決定。2004 年返台之後，由

於工作所需長期在臺北與新營兩端移動，從淡水河跨到急水溪的一路上，阡陌縱橫的影像不斷地召喚著失焦的靈魂。

Beyond Roads

The travel between urban and rural areas marks a change in a person's production output, and also implies a change in the person's lifestyle. Rather than being simplified into a kind of nostalgic homecoming, such travel is more likely to be a decision which has to be made out of existential

anxieties. After returning to Taiwan in 2004, I always need to travel between Taipei and Xinying out of work requirements. From the Tamsui River in Taipei to the Jishui River in Tainan, the fleeting images of different roads seem to be calling the out-of-focus soul.



《陌下之地》，攝影，51x61cm 鋅板（小）、61x76cm 鋅板（大），2007。



《大排明渠段》，空間裝置，尺寸依空間而定，2018。

《大排明渠段》

集庄的過程多數依循著交通要道與河川溪流，天然的河流會在集水區域以樹枝狀發散出許多支流。有些支流為荒溪型，平時並無固定水源注入，但遭逢暴雨及颱風時提供了平原居民的防洪排水。隨著生活型態的轉變，很多無名的荒溪在城市擴張的過程中，因應不同的需求被解剖拼裝成各式各樣的面貌。嘉義中央大排的身世，在文獻當中只賸片段分區的紀錄，難以拼湊出前世今生。在區域排水圖上看來，大排的線型仍有自然河川擺盪的痕跡，大部分的渠道應為原有集排水之荒溪與日治時期之灌溉

取水道，加以截彎取直並將鋪面水泥化而成。最後於保福宮附近注入尚存之天然河道，匯入牛稠溪。

相較於其他早期發展的老城，嘉義現代化的時程更早，手段跟範圍也更激烈。現今所遺留下的景況，是形構在當初的繁華榮景，現今某種程度上趨緩的更新，使得當下的容顏成為曖昧的政治性建設下的歷史證言。當年現代化的痕跡僅剩被消失的命名以及凍結的混種稱謂，這樣的光景在除去歷史與敘事之後，現露出了一個有機拼貼的新地層。

Visible Sections of the Ditch

Villages are mostly formed near busy roads and important rivers. Natural rivers usually flow into many tributaries in the catchment area. Some tributaries are torrential, with no fixed water source, but they can help residents of the plain area to prevent floods by draining precipitation in case of heavy rains and typhoons. With the transformation of modern lifestyles, many nameless torrential rivers were dissected and re-assembled into various shapes in the process of urbanization in response to different needs. Historical data on the Chiayi Ditch only include fragmented records in miscellaneous literature, and it is difficult to piece together these puzzles into a comprehensive timeline. From the regional drainage map, it appears that the course of the ditch shows traces of the influence from natural rivers. Thus, most of the ditch course should be torrential rivers in the past or the irrigation water

channels built under the Japanese rule. The course later underwent a cutoff and was cemented. In the end, water in the ditch flows into the existing natural river course near the Baofu Temple, which then merges into the Niuchou River.

Compared with other old cities developed in early times, modernization in Chiayi took place even earlier, with more intense means and a wider scope. The remnants left today is built on the used-to-be prosperity. In contrast, the slow (to some extent) city renewal nowadays makes the current appearance of the ditch a historical testimony under the ambiguous political vision for the future. The only traces of modernization from the past are the lost and forgotten names. Without the history and its narratives, this work reveals a new, organic collage of scenes and stories.



臺南新瀾 Xinying District, Tainan

黃建樺
Chien-Hua Huang

國立臺南藝術大學藝術創作理論研究所博士。其作品企圖傳達出媒體時代透過符碼、語言戲局與社會體系所產生的影像動勢，於這影像世代視野的切換與相對應的生存經驗中，以直接而親密的方式與人們的想像建立連結，進而凝塑出多重且帶有脫序趣味的人性寓言。

Huang got his PhD from the Doctoral Program in Art Creation and Theory, Tainan National University of the Arts. His works attempt to convey the image dynamics produced through codes, language theater, and social systems in the media era. In the switching of visions and the corresponding survival experience for the visual generation, Huang directly and intimately interacts with people's imaginations and establishes connections, which are then condensed into multi-layered, chaotic, but at the same time interesting stories with morals on the human nature.



《海翁》，布，尺寸依空間而定，2021。

《海翁》

以「海翁」（Hai-Ang，即鯨魚）的放游潛水行為作為隱喻特定歷史視點的持續流變，並藉以開啟地域文化創作之網絡，其田野工作涉及語言符號、歷史演繹、區域政治，以及神話信仰等面向。先行透過關鍵字設定與在地人文軼事之搜集（如糖廠、古地圖、民俗等），再以數

位軟體的檔案重製、事件資訊的參數調整，以及蒙太奇式的景觀融合等運算操作模擬畫面，透過對事件的文本閱讀與歷史的擬仿想像彼此參照，得出一種屬於當代風景的巡游影像。

Hai-Ang

The work is based on the drift diving behavior of hai-ang (whale in Taiwanese Southern Min) and uses it as a metaphor for the continuous evolution of specific historical viewpoints to open up a network of local cultural creation. Its field work involves aspects such as language symbols, interpretations of history, regional politics, and mythological beliefs. The creator first used keywords (e.g. ancient maps, Zheng Chenggong, naval battles, the Chinese dragon Chiwen, the sea goddess Mazu, etc.) to collect local cultural anecdotes. Then, the scenes were reconstructed by computational

operations such as the reproducing of digital files with software, the parameter adjusting of the event information, and the montage landscape integration process. By further referring to textual evidence of the events and imagination of the history, the artist was able to arrive at a kind of contemporary image with the collective group/school of people/whales.



高雄新鹽 Xinying District, Tainan

楊順發
Shun-Fa Yang

楊順發為臺南善化人，現居高雄，是中鋼公司的藍領工人，從事攝影創作逾三十年。近年來對臺灣海岸線進行廣泛的田野踏察而發展出大型的「海島計畫」，其中《台灣水沒》系列曾獲 2018 年高雄獎。其歷年作品曾受邀至法國、香港、科索沃、北愛爾蘭等國展出，並獲國內外美術館收藏。

Born in Shanhua, Tainan, Yang currently lives in Kaohsiung and is a blue-collar worker at China Steel Corporation. He has been engaged in photography for more than 30 years. In recent years, he has undertaken a large-scale "Island Project" in which he paid extensive field visits to the coastline areas of Taiwan. "The Submerged Beauty of Formosa" series in this project won the 2018 Kaohsiung Award. Over the years of practice, his works have been invited to tour in France, Hong Kong, Kosovo, Northern Ireland and other countries, and were collected by museums or art galleries both at home and abroad.



《台灣水沒——台南七股區曾文溪口—消失防風林》，無酸紙基藝術微噴、鋁錶，90x126cm，2018。

《台灣水沒》系列

這系列作品分為三個部分：一、臺灣水「沒」？主題圍繞著那些被浸泡、沉沒在水中的各種人造建築，總是引發我許許多多的想像，特別是全球氣候變遷，地球暖化，海平面上升的問題，以及人類破壞大自然的反思。二、臺灣水墨？臺灣水墨，以橢圓形、低反差、低色彩飽和度的以及對

中國「水墨畫」形式的轉化，來表現大自然對人造環境的反撲。看似好山好水，實質卻是人類文明的殘山賸水。三、臺灣「嬌」沒？（臺語）臺灣美嗎？我以「海洋劇場」的觀念，想要請觀賞者叩心自問：我們臺灣這片土地美嗎？我們是否能與大自然好好相處，好好愛護這塊土地？

The Submerged Beauty of Formosa series

This series can be divided into three parts and the three following questions are all linked by the phonetic representation of a word in the title shuimo. 1) How is Taiwan submerged underwater shuimo? The theme revolves around the various man-made buildings submerged and soaked in the water, which always arouses my imagination, especially on issues such as climate change, global warming, rising sea levels, among other reflections on the human-induced destruction of nature. 2) Is there a Taiwanese style of ink-wash painting shuimo? By using oval shapes, low contrast,

and low color saturation, a transformation of the Chinese ink-wash is presented to express the comeback of nature against the man-made environment. Though the scenery still looks nice, in essence it is no more than the remnants of what it used to be under the destructive human civilization. 3) Is Taiwan pretty (sui--bo, in Taiwanese Southern Min)? (Taiwanese) With the concept of "Ocean Theater", I would like to ask visitors whether they think the land of Taiwan a beautiful place. Is it possible for humans to get along with nature and take good care of the land?



臺南新瀾 Xinying District, Tainan

蔡宗祐 Tsung-Yu Tsai

先後畢業於國立臺南藝術大學造形藝術研究所及國立臺灣師範大學美術系繪畫組博士班。曾獲得 2016 臺南新藝獎首獎、南島國際美術獎佳作、2018 高雄獎入選及桃源創作獎入選。目前居住、工作，創作於臺南。

Tsai got his MA from the Graduate Institute of Plastic Arts, Tainan National University of the Arts and his PhD from the Painting Group of the Department of Fine Arts, National Taiwan Normal University. He won the recognition of NEXT ART TAINAN in 2016, merit from the Austronesian International Arts Award, and honorable mentions in the 2018 Kaohsiung Award and Taoyuan Contemporary Art Award. Tsai currently lives, works, and creates in Tainan.



《半眠拜天公》，水彩，41.5x33.5cm，2020。

《臺南日常》

因為我住在南部，騎車所到的範圍就落在嘉義台南之間，有時候是在兩個城市之間的省道，也有是往山區或海邊的小徑或村落。我總是看到農田、雜草、鐵皮屋、柏油路、也看到廟宇、節慶車隊水洩不通，當然更多時候是空蕩蕩什麼人也沒有的不起眼景色。這些景色讓我決定將它們成

為「題材」，成為可以下筆的動力。對我來說，用什麼繪畫媒材並不是太大的問題，雖然它們本身就有種種面對當代藝術、當代環境的侷限，但我反而喜歡利用這種侷限，在五花八門的藝術世界中找到某種自己可以待在那裏的縫隙。

Daily Tainan

Living in southern Taiwan, I use my moped mostly to travel between Chiayi and Tainan. Sometimes I am on the provincial highway between the two cities, sometimes on the roads to mountain or seaside villages. During the ride, I always see farmland, weeds, tin houses, tarmac roads. On special occasions, the temples and nearby roads will be packed with convoys, but more often, the roads are just empty with unremarkable scenery.

These scenes motivated me to make them the topic of my work. For me, deciding what painting media to use is not a big problem. Although they have various limitations in terms of contemporary art and environment, I always like to take the advantage of such limitations, just to find a place to stand in the diverse world of art.



嘉義市 Chiayi City
鹽田新街 Xinying District, Tainan

吳彥宗 Tristan Wu

自學成才的藝術家吳彥宗創造了一個宣洩的宇宙和一個爆破的人物「Hysterical Mitch」，他曲折的境遇揭示了我們這個時代固有的暴力。

吳彥宗通過幽默的零星章節重現了宰制和反抗的場景，采烈的憤怒使他創造了征服者的世界。通過皇帝、軍隊司令、執行長或僅僅是橄欖球員的角色，這種鏡中視界中完美的反英雄主義者的歇斯底里，是我們當代鬥爭的對照：戰爭、記憶、運動、科技和教育。

A self-taught artist, Tristan Wu creates a cathartic universe and an explosive character, Hysterical Mitch, whose peripeteias reveal to us the inherent violence in our time.

Replaying the scenes of domination and revolts through fragmented episodes with humour, etched with jubilant rage, Tristan Wu creates a conqueror's world through the role of the emperor, army commander, CEO or simply a rugby player. The hysteria of this perfect anti-hero is a mise-en-abîme of our contemporary struggles: war, memory, sport, technology and education.



《Temple Men》，壓克力、水墨、紙，100x160cm，2020。

《「弄假成真」計畫 WU TECH INDUSTRIES》

WU TECH INDUSTRIES 是一家虛構的億萬科技公司，是在我虛擬世界中的資主和供應商。它的概念，即來自自我創作本身，其虛構世界中的投資者、贊助商和父母，是在宣誓藝術家的完全獨立性及其藝術的重要性。

我創造了一個充滿著純粹的力量、樂趣、荒謬和神靈的平行世界。在那背景下，WU TECH

INDUSTRIES 以提供他們科技、保全和資源以及我其它虛構的組織和架構來實現他們的存在性，形成一個有經濟性和政治性的實體，一個獨創一格的世界。在心理上和在被金錢壓迫的狀態中，WU TECH INDUSTRIES 支持著藝術家完完全全的創作自由。

Project "FAKE IT OUT" – WU TECH INDUSTRIES

WU TECH INDUSTRIES is a made-believe multi-billion tech company, a financial backer and supplier in my universe. Its concept, an investor, sponsor, and parent from within my creation itself, is to declare the complete independence of the artist and his/her artistic importance.

Within the context of my universe, a parallel world of pure strength, fun, absurdity, and

gods, WU TECH INDUSTRIES accomplish their existence by supporting them with technologies, security, and resources along with other made-believe organisations and structures that I created to form a virtual economic and political entity, an entire world of its own. Psychologically and in a financial sense, WU TECH INDUSTRIES support the artist's complete creative liberty.



陳珈琳
Jia-Lin Chen



蔡淑芬
Shu-Fen Tsai



余和蓁
Huo-Zhen Yu

國立高雄師範大學美術學
系暨研究所

College of Fine Arts,
National Kaohsiung
Normal University



新營區 Xinying District, Tainan



《百年樹王公——夏日文青漫步》，
聲音裝置、卡牌、一個書展，尺寸依空間而定，2021。

《百年樹王公——夏日文青漫步》

我們將「曬書店」視為一個當代庄頭的所在，
透過書展作為藝術計畫的進入，將新營市區外
的故事傳說帶進書店裡，藉由書展、聲音故事

以及卡牌製作，呈現出作為外地人的我們所看
到與感受到的，關於這片土地上幾百年來，樹
與人與老庄相伴生活的日常風景。

Hundred-Year - Old Tree - Summer Wandering for Hipsters

In this project, the team regards the bookstore
"Site" as the center of a contemporary village.
Through a book fair as an art project, we bring
in stories and legends outside the Xinying area
into the bookstore. Through the book fair,

sound stories, and card production, we present
what we have seen and felt as outlanders, and
the centuries-old daily scenery of the daily life
which involves trees, people, and the village
itself on this land.

「阿川行為群」是活躍於國際行為藝術現場的行為藝術家葉子啓於 2003 年在臺南創辦，以發展臺灣行為藝術為職志的團體。曾於國內舉辦超過 30 場行為藝術活動，其中包括 5 屆分別在臺北、臺東、高雄、臺南（巡迴）舉辦的「阿川國際行為藝術節」、「台灣亞洲行為藝術交流展」（2004）、「在路上」（2009）、「心與海」（2014）、「多歧」（2017）、「迷走和諧」（2020）。「阿川」亦曾受邀參與歷史悠久聲譽卓著的加拿大魁北克 Rencontre internationale d'art performance, La RiAP 國際行為藝術節（2016）。期望藉由舉辦國際性行為藝術交流活動及工作坊，提供一個國際與臺灣本土行為藝術（家）的交流平臺，達到在國內草根性發展行為藝術，在國際上增進國內行為藝術（家）能見度的目標。除此之外，亦出版重要活動策展記錄手冊，為臺灣行為藝術發展留下見證，並建構其自身美學脈絡。

"ArTrend Performance Group" was founded in 2003 by Yeh Tzu-chi, a performance artist active in the international performance art scene. It is a group dedicated to the development of Taiwan's performance art, and has held more than 30 performance art events domestically, including five editions of ArTrend International Performance Art Festival in Taipei, Taitung, Kaohsiung, and Tainan (touring) in different years: "Taiwan Asia Performance Art Meeting" (2004), "On the Way" (2009), "Mind and Sea" (2014), "Multiversity" (2017), and "Disorientation Harmony" (2020). ArTrend has also been invited to participate in the renowned La RiAP (Rencontre internationale d'art performance) in Quebec, Canada in 2016. It is hoped that through the holding of international art festivals and workshops, an international and Taiwanese-based art exchange platform will be provided, so as to achieve local artistic development in Taiwan, and to promote Taiwanese art/artists internationally. In addition, the group also publishes documentary catalogues of important festivals/events, leaving evidence for Taiwan's artistic development and constructing its own aesthetic context.



臺南市 Chiayi City



林亮宇
Liang-Yu Lin

創作者，工作生活於臺南。

作品透過行為、影像與空間表現真實與虛擬的多面關係，關注於整體結構的狀態而非單一事件或現象的描繪，常取材於日常漫遊中的省思；現場行為的創作，多以身體、環境與觀眾三者的交互狀態作連結，開啟感性的思考邏輯。近年受邀於臺灣、墨西哥、泰國……等行為藝術節演出。

Lin presents multiple relationships between the real and the virtual through performance, image, and space in his art works, focusing on the state of overall structure rather than the depiction of a single event or phenomenon. He tends to take Inspiration from being a Flâneur to observe the jaded scenes of daily life. His LIVE performances combine the cross-interaction of body, environment, and audience as a medium to open up the emotivity of logical thinking. In recent years, he has been invited to perform at various international performance art festivals.

陳怡儒
I-Ju Chen

國立嘉義大學 視覺藝術學系 研究所畢，眾多藝術表現形式，獨鍾行為藝術，以身體行為建構與觀者思維流動之橋梁。

Chen graduated from the Graduate Institute of Visual Arts at National Chiayi University. Among the numerous forms of artistic expression, performance art is what intrigues the artist, as it can reach the viewers' flow of thinking via the bridge of physical behavior.

葉子啓
Tzu-Chi Yeh

葉子啓是活躍於當代國際行為藝術領域的臺灣藝術家。曾到過 22 個國家參與行為藝術活動。其作品題材廣泛，形式多樣，場地無限，是以極簡現成品結合身體，過程，環境與觀眾構成的時間藝術與貧窮藝術。2003 年創辦「阿川行為群」，在國內組織超過 30 場行為藝術活動，其中包括 5 屆「阿川國際行為藝術節」。

Yeh Tzu-chi is an artist based in Taiwan. She is active in the contemporary international performance art scene, and has been to 22 countries to show her performance. Her works have a wide range of subjects, diverse forms, and unlimited venues. They can be described as time-based art and poverty art composed of simple ready-made materials, body, process, environment, and the audience. In 2003, she founded the ArTrend Performance Group and has organized more than 30 performance art events domestically, including five editions of ArTrend International Performance Art Festival.

李嘉昇
Jason J S Lee

新加坡籍藝術家。作品形式包含攝影、裝置與行為。他關注與城市環境和當代社會有關的議題。他以藝術家、策劃人、攝影師及設計師的身份參與過無數的聯展、策展以及合作計劃。他曾在新加坡、香港、印度、印尼、澳門、菲律賓、臺灣、泰國、越南等國家展出作品。他是新加坡藝術村的現任成員。

Lee is an artist from Singapore who works with several media which includes photography, installation, and performance. He is concerned with issues that revolve around the urban environment and contemporary society. He has participated in group exhibitions, curatorial projects, and collaborations with varying roles as artist, organizer, photographer, web publisher, and designer. He has presented works extensively in Singapore and various countries including Hong Kong, India, Indonesia, Macao, the Philippines, Taiwan, Thailand, and Vietnam. He is a present member of The Artists Village in Singapore.

宇中怡
Chung-I Yu

國立臺北藝術大學科技藝術電子影音藝術碩士。作品多以現場行為、靜態影像與行為錄像方式呈現。創作核心來自生活周遭的人事物連結與觀察感知，以及對於時間、空間、環境與記憶的關注，渴望觀者能微笑並從中得到思考的空地。除臺灣展覽與藝術節外，她曾於中國大陸、德國等地參與國際藝術節之作品發表，包括近年參與之四川「UP-ON 向上國際現場藝術節」、山東「拿一段行為藝術史換腎」計畫、香港「2020 越過界——國際跨媒體藝術節」等。

Yu graduated from the Taipei National University of the Arts with an MFA in Electronic Media Arts. Most of her works are in the form of live performances, still images, and performance videos. The inspiration of Yu's works stems from her own everyday experiences, and the observation/perception of people and things that surround her. She is also concerned about time, space, environment, and memory. She hopes to intrigue the audiences through her works and allow them to ponder. In addition to exhibitions and art festivals in Taiwan, she has also participated in international art festivals in China, Germany, etc., including the "UP-ON International Live Art Festival" in Sichuan, the "Trade a Piece of Performance Art History for Kidney" project in Shandong, "Crossing Border Border Crossing: International Festival of Intermedia 2020" in Hong Kong, etc.



嘉義市
Chiayi City

柯雷門
Clément Tricot

柯雷門同時為城市設計師和電台記者，探索的是城市空間中聲音的關係，並每天進行關於當代城市的研究，試圖瞭解聲音幫助人們理解城市場域，以及代表我們所生活城市的諸多可能性。

Clément Tricot explores the relationship to sound in urban spaces. Urban designer and radio journalist, he works daily on projects and studies on contemporary cities. He seeks to understand how sound can help to better understand and represent the cities we live in.



《城市聲活》，裝置，尺寸依空間而定，2021。

《城市聲活》

在城市規劃和空間研究中，環境音的研究經常將其認定為需要管理的干擾。在廣播中，記者會使用車聲、喇叭聲和腳步聲來重現城市的氛圍。無論是當代還是過去的城市空間，通常都用地圖、繪畫、3D 圖像、照片或文本來記錄、表示，忽略當中聲音的存在。然而，一個地方

的聲音氛圍其實是個很明顯的識別特徵。我們閉上眼睛時，可以驚訝地感受到像是聲音、熟悉的噪音或某個地方的氣氛所輸出的情緒。在本次展覽中，我欲探索展覽空間附近的城市聲響及當中的認同，希望觀者在離場時可以聽到這些聲音，之後便可用不同方式探索這座城市。

City Sound Atmosphere

In the practice of urban planning and in the study of urban spaces, sound and generally, sound atmospheres are often studied and treated as nuisances to be regulated. In radio reports, journalists use the sounds of vehicles, horns and footsteps to mark their presence in the city. Urban spaces, whether contemporary or historical, are generally represented with maps, drawings, 3D images, photos or text. They are not very well thought out in terms

of sound. Yet the sound ambiance of a place is one of its major identifying characteristics. With our eyes closed, we can be surprised to feel an emotion provided by a sound, a familiar noise or the atmosphere of a place we know. In this exhibition, I want to explore the urban sound identity close to the exhibition spaces, hoping that visitors will listen to it on their way out, to explore the city in a new way.



嘉義市 Chiayi City

金勞 Raúl Gasque

金勞是旅居臺灣的墨西哥藝術家，習慣用作品探索不同藝術媒介，包括攝影、文字、抽象繪畫。其作品曾在世界各地（主要為墨西哥和臺灣）的不同畫廊和博物館展出。目前金勞在臺北 VIS 國際實驗高中擔任藝術教師，並同時開發他的《邊緣藝術實踐》系列作品。

Raúl Gasque is a Mexican artist based in Taiwan. His work is a constant exploration that uses different mediums such as photography, text and abstract painting. Gasque's work has been exhibited in different galleries and museums around the world. Predominantly in Mexico and Taiwan. He is currently an art teacher in the experimental high school VIS in Taipei Taiwan, and he is developing his project called "The Limbic Art Practice".



《邊緣藝術實踐——四元素與人，人將繪畫融入風景之嘗試》，2021。

《邊緣藝術實踐——四元素與人，人將繪畫融入風景之嘗試》

如何在不用繪畫的方式下產出畫作是心理學中一個稱之為「基模（Schematta）」的概念。這個基模可以用兩個層次解釋：首先是作為展覽藝術作品本身，這件作品建構於一塊名為「擁抱的怪物（El Monstruo que abraza）」的畫布（257x145 cm）之上，是金勞主導的五十多個跨文化工作坊累積的成果。這些工作坊的主題即是邊緣藝術實踐，透過這幅畫布，我們可以看到「不畫而畫」

的過程，這份作品之後也將影響往後「不畫而畫」工作坊的觀眾和參與者，帶領他們去思考如何透過抽象表現主義昇華和拓展自己的思維。

在這次實踐後，金勞嘗試用畫布做為簡單的證明（例如先前提到的「El Monstruo」），以展示不同背景的人如何透過藝術實踐來擴展自身經驗。

The Limbic Art Practice: Four Elements and a Human, A Human Attempt to Integrate Painting into a Landscape

How to Paint without Painting is what is called in psychology a Schematta. This Schematta works in two directions. First as an art work for an exhibition. This artwork is a canvas called "El Monstruo que abraza". This canvas (257*145 cm) is the result of more than fifty cross cultural workshops developed by Raúl Gasque. These workshops have the name of the Limbic Art Practice. Through this canvas, we are able to see the process of "How to Paint without Painting".

This afterwards will influence the audience and participants in the workshop of "How to Paint Without Painting" in a way on how to work with their sublimation and expand their mind through abstract expressionism.

After this practice, Raúl Gasque attempted to make a concise Testimony in a Canvas such as "El Monstruo", which will show how people from different backgrounds can expand their experience through an art practice.



嘉義市
Chiayi City

洪鈞元
Jun-Yuan Hong

洪鈞元生於 1981 年，國立臺南藝術大學藝術創作理論研究所博士，目前暫居於嘉義市。

Hong was born in Taiwan in 1981. He graduated from the Doctoral Program in Art Creation and Theory at Tainan National University of the Arts.



《我與母親的民國六十四年》，錄像裝置，尺寸依空間而定，2020。

《我與母親的民國六十四年》

《我與母親的民國六十四年》為「你是哪裡人」系列作品的尾聲，作品就個人生命歷程之重要年份進行切分，前三件為藝術家出生年 1981、藝術家父母離婚年 1990 與藝術家母親今日獨居生活景象的 2020。《我與母親的民國六十四

年》時間則落於藝術家父母結婚年份 1975，以向前回溯的方式進行婚姻與家庭意義的探問，就藝術家看來，母親所代表的不僅是其個人生命的哀傷際遇，亦回應著傳統父權結構下，一種時代女性的身份縮影。

1975 of My Mother and Me

1975 of My Mother and Me is the final release of the series "Where Do You Come From". The series segments the artist's life experiences in different works featuring significant years. The previous three pieces are respectively about 1981, the year when he was born, 1990, in which his parents divorced, and the year of 2020 when his mother started living

alone. 1975 of My Mother and Me marks the year of 1975 when his parents got married. The artist explores the meanings of marriage and family in a retrospective way. From the artist's viewpoint, his mother's anguish is beyond her personal adversity; instead, she could symbolize any other female under the patriarchy of the era.



倪祥 Xiang Ni

歷經大林蒲自主流放管理
躲進雕塑工作室成為寄生蟲
澳門牛房的出國經驗
回家鄉的嘉義鐵道藝術村
一直到因緣跟全家一起搬到林口
最近意識到原來自己一直在駐村
原來我是駐村藝術家啊！

Once a voluntary exile in Dalinpu (a village in Kaohsiung),
I hid myself in a sculpture studio almost like a parasite.
Once abroad in the Ox Warehouse of Macau,
I then came back to my hometown and resided in Chiayi
Railway Art Village.
Fate later had my entire family move to Linkou,
that's when I realized I had been residing in different
villages.
Oh, and that makes me an artist-in-residence before I
even knew.

嘉義市 Chiayi City



《忙歸浮墓》，FRP，200x150x80cm，2021。

《忙歸浮墓》

一次駐村中得以參觀澳門的聖味基墳場，深覺
國外對待墳場是觀光的態度；東石沉水墓區在
夕陽餘暉與水鳥相伴下是如同仙景一般的存在。

美感是直覺，但傳統慣性可以抹殺這一切，因
為那是在經濟衝擊背後導致地層下陷與傳統文
化下認為泡水墓不利後代的兩大污點，在政治
正確下是必須移除的業障人文風景，不管是實

際田調或新聞閱讀都顯示：這片仙景是有時效性
的，站在哪個角度、位置都不可能永遠存在，甚
至是 10、20 年內一定會被消滅的曾經。

本次展出是這個計劃的前製，我們會先打造出一
艘閩式墳墓船殼 - 外觀是東石沉水墓群常見的墳墓
形式，當這個實際預備動作的暗示帶來的想像，
就是這個計劃前製所能做的。

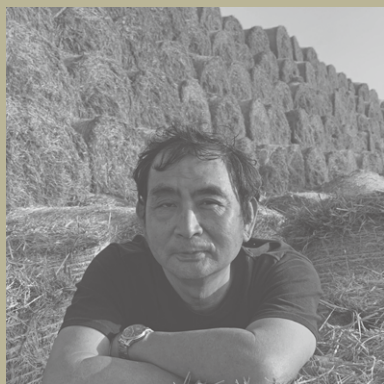
Tombs Submerged

When I was an artist-in-residence in Macau, I once
had the chance to visit the São Miguel Arcanjo
Cemetery. There I saw how other countries treat
the cemetery as a tourist destination. From this
perspective, the submerged tombs in Dongshih,
Chiayi almost constitute a surreal fairyland with
water birds in the afterglow of the sunset.

Aesthetics is a kind of intuition, which can be
easily annihilated by traditional thinking. First,
the local stratum subsidence was caused by
economic factors; second, submerged tombs
are thought to be an adverse fengshui element
for the offspring. These two traits make this

scene a karmic cultural landscape that must be
removed under political correctness. Either field
research or news reports both illustrate that
this scene will not last, from any perspective or
position. It is even likely to be removed within
one or two decades.

The work in this exhibition is a pilot trial of this
project, which will first build a Fujian-style ship
tomb, with the exterior design resembling that of
the submerged tombs in Dongshih. As this work
creates imaginary hints for the viewers, the pilot
project will have served its purpose.



嘉義市 Chiayi City

戴明德 Ming-Te Tai

國立臺南藝術學院碩士。現職國立高雄師範大學、國立嘉義大學兼任副教授。作品獲國立臺灣美術館、高雄市立美術館、文化部藝術銀行、澳洲雪梨白兔美術館、美國波士頓 YV 美術館、匈牙利 Tatabánya 美術館、嘉義市立美術館及國內外收藏家等典藏。

Tai received his MFA from Tainan National College of the Arts (now renamed Tainan National University of the Arts). He is currently an adjunct associate professor at National Kaohsiung Normal University and National Chiayi University. His works have been collected by the National Taiwan Museum of Fine Arts, the Kaohsiung Museum of Fine Arts, Art Bank Taiwan of the Ministry of Culture, White Rabbit Gallery (Sydney, Australia), YV Art Museum (Boston, the US), Tatabánya Museum (Hungary), Chiayi Art Museum, as well as private collectors from home and abroad.



《嘉義鐵道藝術村戴明德工作室藍色大門——擬真重現》，空間裝置繪畫，尺寸依空間而定，2021。

《嘉義鐵道藝術村戴明德工作室藍色大門——擬真重現》

重新釋義昔日產業盛世的嘉義製材所風光，喚醒市民對木業城市、杉池美景的記憶重新刻畫。嘉義鐵道藝術村我昔日工作室藍色前後大門的「擬真重現」，讓鐵道藝術村文化記憶引

發超連結的記憶。資料櫃文件聚合展——提供袖珍物件素描手稿，和文本資料的集錦，連結創作者與觀者的觀看距離，文本的翻閱更易被理解繪畫原味。

Realistic Reproduction of the Iron Door from Chiayi Railway Art Village

Chiayi Lumber Factory: Revisiting the Beauty of the Log Pond reinterprets the scenery of Chiayi Lumber Factory in the past industrial boom. Hopefully, it can jog the locals' memory of the lumber industry and the beautiful scenery around the log pond. Also, the realistic reproduction of the blue iron door at my former studio in Chiayi Railway Art Village allows the cultural memory to trigger

a hyper-connected web of memories at the art village. Last but not least, the exhibition of the document cabinet provides a collection of sketch manuscripts of pocket objects, and a collection of text materials, bridging the distance between the artist and the viewers and making the text reading process facilitate the understanding of the original painting.



王怡婷
Yi-Ting Wang

嘉義縣
Chiayi County

王怡婷長期關注自然世界中的能量運行與轉換樣態，這些樣態以自然生命、人造物或種種物質形態呈顯。她經常運用現成物特別是自然媒材，通過雕塑以及空間畫構的觀念來重新調度與建構時間、空間、物質、影像、能量與痕跡的韻律關係，藉雕塑觀念介入影像與空間，並以繪畫形式串連場域，以此形構起新的感性思考場域。

Wang, a Taiwanese artist, specializes in site-specific work, installations, and sculpture. She utilizes natural materials to explore the essence of life and the exchange/circulation of all (in)visible energy. She uses drawing as a way to reshape and capture objects' present images. Wang has long been an observer of energy flow and transformations in the natural world. These transformations are notable in shapes of natural life, artificial objects, or all manner of materials. Utilization of ready-mades or natural materials is often seen in her works, applied with her signature sculpture and physical space composition, to rearrange and reconstruct the rhythmic relations between time, space, material, image, energy, and trace. Sculptures are placed as medium to interfere between image and space; composition is drawing to connect spaces and form a new space for perceptual thinking.



《蘆葦》，錄像裝置，尺寸依空間而定，2020。

《蘆葦》

作品《蘆葦》製作於2018年韓國光州美術館駐村期間，於2020年重新剪輯創作。駐村期間至南韓最大自然保護濕地「順天灣濕地」紀錄蘆葦在最接近天際線的一端藉由風而引起的

律動。錄像結合裝置的方式，以細針標記動態影像中蘆葦的尖端，透過反覆定格再播放的方式，奏出自然與人類共同創作的獨特旋律。

Reed

In *Reed*, the image of reeds swaying with the wind blowing on a wetland is repeatedly stopped and replayed, interlacing the pins marked by the artist and their shadows on the

wall, playing the unique melody composed in the collaboration of nature and humankind.



嘉義縣 Chiayi County

崔綵珊 Tsai-Shan Tsui

1982 年生於臺灣，擁有四分之一的原住民血統。擅長取材周邊環境的自然音、對話、音樂與故事轉化成創作元素，常用行為、音樂、舞蹈、或吟唱等展現作品。主要創作媒材為紅毛線，除象徵關係的連結外更有切割空間與時間的意思。

Born in Taiwan in 1982, Tsui is an artist of quarter-indigenous descent, adept at transforming natural sounds, conversation, music, and stories into material for her work. Tsui often presents these elements in the form of performance, music, dance, and song. The red yarn is Tsui's mostly used material, which symbolizes the connection between people, but also disrupts the meaning of space and time.



《花非花》，錄像，尺寸依空間而定，2020。

《花非花》

《花非花》是唐代詩人白居易的雜言古詩，傳遞一種對於美好生活曾存在卻消逝的感慨，如夢幻泡影，如鏡花水月；但回到字面來思考，「花非花」涉及的其實是一種時間性，花何以非花？其實也就是滄海桑田後的頓悟，故在此之前，「花」還是花。於是《花非花》的創作

核心其實是以匯聚「時間流」為一個概念，以自然為天地，人為實，倒影為虛，數數字的聲音為時間流淌，從 1 算到 60 為分與時的單位，用行為展演與身體回應「人」與「宇宙」間的時間感，扣合在地居民算魚苗蝦苗的古調及小鎮日常風景，演繹出當代行為的展演。

Dreamy Bubble

Dreamy Bubble is inspired by the ancient poem "Hua Fei Hua (A Flower in the Haze)" written by Bai Juyi, a poet of the Tang dynasty. It conveys a sense of loss on la bonne vie (the good life) that once existed but then disappeared like a dreamy bubble, a mirage. If we examine the literal meaning of this title, we wonder: how can a flower not be a flower after certain time? Indeed, it is the temporality that makes such a change, leading to the epiphany after the known things become the unknown, before which a flower is still a flower as it is. Therefore, the creative core of this work is actually based

on the concept of the converged time flow, where the nature is the background, men are the reality, reflections are the imaginary, and sounds of counting represent the flow of time. Counting from 1 to 60 as seconds and minutes pass by, the flow of time is expressed in the behavior performance and the bodies in response to the sense of time in humans and in the cosmos, combining the ancient tunes sung by local residents when they used to count the fish/shrimp catch and the daily scenery of the town, with a contemporary take on the behavior performance.



嘉義縣 Chiayi County

蘇育賢
Yo-Hen So

1982 年出生於臺南。得獎：(1) 2007 高雄獎 (2) 2007 臺北美術獎 (3) 2007 世安美學獎。聯展：(1) 2006「談戀愛」與當代藝術共舞，廣達研發中心，臺北 (2) 2006「Cold Q」，嘉義鐵道藝術村四號倉庫，嘉義 (3) 2007「CO 6」臺灣前衛文件展，國立美術館，臺中 (4) 2007「範式轉向——臺灣新世代藝術的契機」，北京 (5) 2007「Boom! 快速與凝結 - 新媒體的交互作用 - 臺澳新媒體藝術展」，國立臺北藝術大學關渡美術館，臺北。

So was born in Tainan in 1982. The awards he received include 1) the Kaohsiung Award in 2007, 2) Taipei Art Award in 2007, and 3) SANCFA Award in 2007, with joint exhibitions including 1) "Romance and Love" Dancing with Contemporary Art, Quanta R&D Center, Taipei, 2006; 2) "Cold Q", Chiayi Railway Art Village, Chiayi, 2006; "CO 6" Taiwan Avant-Garde Document Exhibition, National Taiwan Museum of Fine Arts, Taichung, 2007; 4) "Paradigm Shift: New Generation of Art in Taiwan", Beijing, 2007; 5) "Boom! An Interplay of Fast and Frozen Permutation in New Media: Taiwan-Australia New Media Arts Exhibition", Kuandu Museum of Fine Arts at Taipei University of the Arts, Taipei, 2007.

《異鄉悲戀夢》，錄像，尺寸依空間而定，2013。
《女人心》，錄像，尺寸依空間而定，2013。



《異鄉悲戀夢》
《女人心》

城市與城市之間的省道上常會看到這種在夜裡發光的屋子，據說裡頭又被劃分成一格一格的盒子，盒子裡面包裹著歌聲，在外頭的人是聽不到的。

A Melancholy Dream on
Women's Heart

On the highway connecting two cities, people can often see this kind of glittering house. It is said that inside the house, the space is divided into many boxes. The sound of singing is wrapped in the boxes. People outside can hardly hear it.



嘉義縣 Chiayi County

蕭聖健 Sheng-Chien Hsiao

國立臺南藝術學院造形藝術研究所畢業。曾獲第二屆國巨科技藝術獎、2013 台北數位藝術獎、2018 高雄獎及國家文藝基金會藝術創作補助。擅長使用工業零件及一些尋常的生活物件作為材料，以低科技手法創作出自動性運動的機械裝置，藉著人工方式營造出的自然美景，反諷人類為了追求工業與科技文明的發展，而不斷去破壞身邊珍貴的自然環境的盲目行為。

Hsiao received his MA from the Graduate Institute of Plastic Arts, Tainan National University of the Arts. He is the winner of the 2003 Yageo Tech-Art Award, the 2013 Digital Art Award Taipei, and the 2018 Kaohsiung Award, also recognized the grant program of the National Culture and Arts Foundation. Versed in using industrial components and ordinary life objects as materials, Hsiao can always create automatically-moving mechanical devices with "low-tech" techniques, and use artificial methods to construct the "natural" beauty, presenting an irony on how human beings' behavior has destroyed the natural environment in the pursuit of industrial development and technological civilization.



《日出日落》，馬達、竹篩、黃豆、老式投影機、水、色素、玻璃紙、口風琴、風鼓，尺寸依空間而定，2014。

《日出日落》

在充滿紅色夕陽餘暉的空間中，牆面上投射著明亮橙紅的夕陽。隨著時間的流動，緩慢的沉入海平面，只留一抹餘暉。不一會兒，又如同旭日東昇般逐漸的升起，照耀天空。

數組懸垂在展場中以機械控制緩慢搖動的竹篩如海浪般不斷的搖擺波動，使竹篩中不斷遊走的豆子，製造出一波波如同浪潮拍打海岸的聲音。偶爾，從展場角落還會傳來像是來悠揚的輪船汽笛聲。

Sunrise, Sunset

In a space lit by a red afterglow, a bright, orangish-red sunset is projected on the wall. With the flow of time, the sun slowly submerges under sea level, leaving only a touch of the afterglow, but after a few moments, the sun would slowly rise again to light up the sky.

The few suspended, machinery-controlled bamboo sieves slowly sway like the ocean waves, causing the beans inside to create sounds as if there were waves hitting the coast. Occasionally, viewers can also hear the sound of a melodious steamer whistle from the corner of the exhibition hall.

The development of modern industrial civilization has forever changed people's original way of life

現代工業文明的發展，永遠改變了大家原本的的生活方式和身邊的環境。大自然的景色逐漸消逝不再，吵雜穿梭的人車雜沓取代了記憶中的鳥叫蟲鳴。為了重現腦海中的情景，我試著在工業文明的機械產物所製造出的噪音中去尋找記憶中的聲音。藉由投影機和拆船五金零件所組成機械裝置，製造出一波波的浪濤和遠處的船笛聲，在這空間中營造記憶中漫步在海邊夕陽下的氛圍。試圖藉著這個以人工方式營造出的自然美景，來反諷人類為了追求工業與科技文明的發展，而不斷去破壞身邊珍貴的自然環境的盲目行為。

and the environment. Nature gradually faded away, and the noisy traffic of people and vehicles replaced the chirping of birds and insects in our memory. In order to reproduce the scene in my mind, the artist tried to find the sound in his memory among the noises made by industrial machines. With a mechanical device composed of a projector and some ship-scraping hardware components, sound of waves and the ship whistle in the distance are created, presenting an atmosphere of walking near the sea under the sunset, just like the scene in the artist's memory. This work is an attempt to satirize human beings in blindly pursuing the development of industrial and technological civilization, at the sacrifice of the beautiful nature around them.

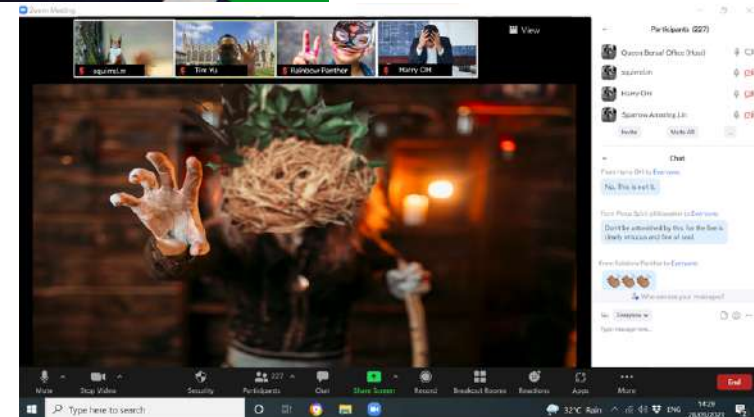


雲林縣 Yunlin County

Post-Museum

Post-Museum 是新加坡的獨立文化、社會空間，希望鼓勵並支持當地社區進行思考和積極作為，同時也是一個檢視當代生活、促進藝術並連結人群的開放平臺。

Post-Museum is an independent cultural and social space in Singapore which aims to encourage and support a thinking and pro-active community. It is an open platform for examining contemporary life, promoting the arts and connecting people.



《動物 vs. 人類之訴訟 (重審)》，錄像，尺寸依場地而定，2021。

《動物 vs. 人類之訴訟 (重審)》

人類收到了來自萬物之靈國王辦公室的傳票，受到傳喚必須出席動物對人類發起的訴訟重審。隨著 Covid-19 疫情在全球惡化，辦公室已決定以實體、虛擬混合的方式進行審判，以保護人類至今還未摧毀殆盡的那些不論是什麼的東西，才能維

持所有參與者的最佳利益。本場審判將在赤道中心的魔法森林中辦理，同時透過 Zoom 在線上進行。

The Animals' Lawsuit Against Humanity (Retrial)

The humans have received a court summons from the office of the king of spirits. The humans are subpoenaed to attend the retrial of the animals' lawsuit against humanity. As the Covid-19 situation has worsened worldwide, the office of the king of spirits has

decided that it will be in the best interests for all to make this lawsuit a blended one – that takes place physically and virtually – to protect what is left of humanity at best. The lawsuit will take place physically and on Zoom in an enchanted forest at the heart of the equator.



雲林縣 Yunlin County

林正偉
Cheng-Wei Lin

擅長以「魔術原理」與「道具學」作為創作的手法，表現形式包含錄像、裝置、行為藝術等。作品從解構日常生活規則和獨特的觀看經驗，來反思對於環境的觀察與批判。

Lin is good at blending magic tricks and props as his creative techniques via media such as videos, installations, performance art, etc. The exhibited work entails a reflection/critique on the observation of the environment, from the deconstruction of the rules in daily life and also a unique viewer experience.



《交託給風》，紙、風扇、鐵，130x 200x500cm，2021。

《交託給風》

雲林縣臺西鄉是臺灣丁姓宗族最大聚居地，據丁氏族譜記載，發現臺西丁氏是阿拉伯穆斯林的血統後裔，俗稱「阿拉丁」。

當初從福建來臺的丁氏為了融入漢人生活，姓由瞻思丁改為丁，並把自己的信仰隱藏起來，模仿

漢人的習俗融入到這片土地上。祖先們在時間的航道中行走，當年也乘坐著如阿拉丁飛毯般，盛載著美好的想像移居來臺開墾，將渡海遷徙的冒險與對於未來的盼望揉合成當今雲林臺西鄉最獨特的人文風景。

Entrust to the Wind

Taixi Township in Yunlin County has the largest settlement of the Ting clan in Taiwan. According to genealogy records, the clan is actually descended from Arab Muslims, colloquially referred to as the "Aladdins".

When the earliest Ting clan members arrived at Taiwan from Fujian, they hid their religious beliefs and changed their surname from Shams al-Din to simply Ting in order to integrate into the Han Chinese. Although the earliest members have faded in the course of time, in the very beginning, they had to harbor hopeful

prospects so that they decided to emigrate to Taiwan, just like the cartoon character Aladdin on his flying carpet. In this work, the adventures of migration and the hope for the future are blended into the unique humanistic landscape that we see in Taisi, Yunlin.



雲林縣
Yunlin County

許祐綸

Fiona Yu-Lun Hsu

雲林虎尾人，工作及生活於臺北。背景涉獵語言文學、文化研究、當代藝術策展及評論。曾任職藝術媒體、中介組織，長年投入跨領域國際交流、研究策劃、製作、書寫。關注藝術社會參與實踐與群體協作動能，並探索跨語境間文字的實驗與轉譯潛能。

Hsu is an artist from Huwei, Yunlin who now works and lives in Taipei. Her interests include language and literature, cultural studies, contemporary curation and critique, etc. She has worked in the art media industry and related organizations, and has been involved in cross-discipline international exchanges, research planning, production, and writing for many years. She has been devoted to the social participation in art and its group collaboration momentum, as well as the experimentation of cross-contextual texts and its various interpretation possibilities.



《到這裡，我們出發。》，水泥漆、文字於展牆、影像及文件輸出於紙，尺寸依空間而定，2021。

《到這裡，我們出發。》

創作協力：江麗琴、許源泉

從2020年開始，從未創作的父母開啟一則儀式：每日睡前，以彼此為對象，在各自的畫冊上完成一則簡短圖像日記。遠居他城的我，從訊息裡參與著家鄉父母的日常儀式，從而也開啟我的：以書寫想像父母所凝視的彼此與世界，遙遙捕捉兩人心靈之眼所觀所感的輪廓碎片。

總是在離鄉路上的我，終也活到了當年父母移居小鎮成家的年歲。只是，返鄉的路於我有永遠的時差。女兒與至親，話語與心靈，我所投入的藝術工作與父母的日常，中間總存在慢拍的體感與延遲的時空距離。我試著去感受與咀嚼這些的間隙，並珍視它們構築出的複雜世界。

This Is Where We Depart.

Starting from 2020, my parents (who had never been involved in any art creation project) started a daily ritual in which they'd complete a brief picture diary in their respective album, with each other as the narrative object. Living in another city, I participated in the ritual taking place in my hometown via the Internet, and began to imagine their life stories: how they see each other and the world. Such notions were recorded by writing that captures the fragments observed by their two souls from a great distance.

As someone constantly on the move away from the hometown, I have finally lived to the age when my parents moved to the small town and started a family. But the way home, to me, always comes with a "jet lag". Between daughter and parents, words and souls, my artistic work and their daily life, there is always a latency in physical feelings and in temporal/physical distance. I thus attempt to perceive and digest these discrepancies, and cherish the complex world constructed therefrom.



雲林縣 Yunlin County

張致中 Chih-Chung Chang

張致中的藝術實踐關注於海陸交界等快速變遷的環境，透過文本與空間的踏查與重構過程，探索人、文明與自然間相互形塑下的張力及灰色地帶。作品常以敘事文本或敘事者為核心，並以工藝手法嵌合多元形式媒材。

Chang's art practices deal with those rapid-changing environments like the junction of land and sea. Through textural and spatial processes of investigation, collection, interweave, and reconstruction, he tries to unveil the universal experiences of the tension and grey area between human, civilization, and nature that constantly shape each other. His works are usually realized based on a core narrative text or by means of storytelling, and integrate with keen craftsmanship multiple forms and media.



《浮雲之林》，A3 影印紙、黏著劑、木板、金屬部件、竹竿，350x350x100cm，2021。

《浮雲之林》

延續藝術家藉由類考古學式的空間拓本採集脈絡，將藉由收集雲林境內的工商業與當代都市景觀的樣本為田調與研究手段，並透過拼貼這些拓印圖像、以街廓野臺的形式拼貼搭建出在地宗教建築樣貌的招貼壁畫。

透過此一空間解構與重構的質變過程，去想像作為臺灣最重要的農業首都，依附在這片土地

上、望天而作的人們，在這個工商業與都市化逐漸均質化的日常中，所謂的「信仰」如何被重新匯集、建構以及觀看。

Yearning UNchanged? LINGering clouds in YUNLIN

Once again adopting the near-archeological method of making inscription rubbings at various sites, the artist collected iconic samples which encapsulate the industrial/commercial activities and contemporary urban landscapes in Yunlin. This methodology of field work and research allows him to make these fragmentary rubbings into a complete collage of a major local temple and its surrounding blocks.

drives the viewer to wonder: in Yunlin, Taiwan's most important agricultural capital, how is/are locals' so-called "belief/s" re-converged, constructed, and regarded in the daily life of locals who work on/with the land and depend heavily on it and the environment, especially in an era when industrialization, commercialization, and urbanization lead to the homogenization of everything?

Through spatial deconstruction and reconstruction, a qualitative change takes place and



雲林縣 Yunlin County

程仁珮
Jen-Pei Cheng

程仁珮，1983 年生於臺灣高雄，當代藝術家。創作形式以「參與式藝術」為主。一直以來都以飲食文化的切面去觀察人文發展和地景的變化。試圖以當代攝影與食物雕塑，描繪飲食在當代中的樣貌。

Cheng (b. 1983 in Kaohsiung, Taiwan) is a contemporary artist who mainly uses "participatory art" as the medium of her creative work. Cheng has closely observed the development of human activities and landscape changes from the perspective of food culture. With contemporary photography and food sculptures, Cheng seeks to outline the modern diet in the contemporary era.



《朝聖餐桌》，數位微噴影像，金屬，布料，影像、裝置，250x80cm x 4，2021。

《朝聖餐桌》

此次展覽計畫，延續自身對於社會學觀察的角度，從飲食文化的切面表達來進行創作。訪談雲林當地 4 種不同信仰者，試圖將宗教的儀式性料理和過程，將個人物件與日用飲食，組合成新樣貌。

使用工作坊形式與當地民眾交流，以口述歷史搜集我們身處最當下的日常觀察。食物與物件

構成的攝影畫面，緊扣著某段受訪者們的經驗與故事。食材解構與現成物拼裝，成為攝影畫面中樸實的敘事手法。以符號學角度，描繪宗教與食物之間的觀看新視角。

The Dining Table of Pilgrims

In this exhibition, I extended the perspective of sociological observation and created this work from the perspective of food culture. I first interviewed four Yunlin locals with different beliefs, trying to combine the religious ritual cooking/process, personal objects, and daily diet into a new existence.

By communicating with locals in workshops and accumulating mundane yet up-to-date observations through oral history, the photo-

graphs composed of food and various objects accurately encapsulate the experiences/stories of interviewees. The deconstruction of food ingredients and the re-assembly of ready-mades thus become a simple narrative in the photographic image, depicting a new perspective between religion and food from a semiotic point-of-view.



雲林縣 Yunlin County

趙書榕

Shu-Jung Chao

出生於臺灣臺北，長期以新媒體、跨域複合媒體當代藝術等為主要創作，環繞在自我私領域的「記憶漫遊」，以及在公領域的「全球化」課題。

作品活躍國內外藝術節和展覽，唯一作品三度獲選收錄法德電視台的臺灣藝術家（2014, 2013, 2011 ARTE Video Night）。

Born in Taipei, Taiwan, Chao has been engaged in new media, transdisciplinary multimedia, and contemporary art. Her works have revolved around wandering and traveling where she explores the personal subject of reminiscing and the very public topic of globalization.

Her works can be found in various prestigious video art festivals around the world and Chao is the only Taiwanese artist whose work was selected by the French-German Arts and Culture TV (2014, 2013, 2011 ARTE Video Night).



《Trans-》，新媒體錄像 + 複合媒材空間裝置，尺寸依空間而定，2019。

Trans-

我建構一想像中的城市精神風景…

大海的反射有如鏡子和迷宮般的轉喻反應當前人類離散和永無止盡漂泊的生存狀態。

隨著時間和空間物換的轉移，我們的身份和對自我意識的認知也不斷地在改變。那些地表地殼些微的變動和我們人類 / 旅人的移動漂泊，

是否不只是物理空間中短暫停留的風景，亦或是有更深層抽象思考中的瞬間和片刻的流動？

藉由多重層次的觀感，一種「似曾相識的異樣不安感受（Uncanny）」喚起了多深層的想法：旅行、游離、異國、自我認同（Psygeography）、異托邦（Heterotopia）…

I construct the city-like kind of mental panoramic landscape.

The sea acts as a mirror to reflect the conditions of human beings.

What is the influence of the landscapes we encounter in the construction of our personality and our regard? Our Identities are in constant change through Time and Space, formed by the personal experience of each of us. Are our drifts similar to those of the continents: im-

perceptible but powerful movements causing flaws and encounters, fusions but also disappearances of lands?

Through varied sounds and sights, it extended the atmosphere of the video and further bring the spectator into an unsettling environment, of an "Uncanny" experience. I hope to bring spectator's attention to various different subjects, such as nostalgia, nomadism, displacement, psygeography, pursuit after one's utopia, heterotopia...



呂相霖
Meng-Lin Lu

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林志潔
Chih-Chieh Lin

雲林縣
Yunlin County



《龜有一村》，紙、木板、現成物、紙板、報紙、草粉草皮，作品尺寸：140cmx60cmx40cm、年表尺寸：150x50cm，站牌尺寸：60x40 cm，2021。

《龜有一村》

從小搬到屏東，有天開始對糖鐵的存在產生興趣，結果一發不可收拾，只要有空就走訪各地的糖鐵遺跡。

採用建國一村之龜式防空洞作為一個空間，兩邊都有一個出入口讓我聯想到隧道的樣子，用雙線的糖鐵貫穿建國一村，龜式防空洞的功能

是抵擋炸彈爆炸所噴散的碎片，作品裡的功能是保護建國一村不被破壞的概念，使用的糖鐵車輛是屏東廠的日立牌內燃機車，用意是與其放冬天可以看到的德馬B型，還不如放現實中不會出現在建國一村的日立牌。

A Village in Tortoise-Type Air-Raid Shelter

The artists moved to Pingtung at a young age and became interested in the Taiwan Sugar Railways and their remains. This interest later became almost an obsession.

The work is situated at the tortoise-type air-raid shelter at Yunlin's Jianguo 1st Village. The shelter resembles a tunnel since there is an entrance on both sides. So in this tunnel, a double-track sugar railway was installed, running through the entire village. As the function of the shelter is to shield people from the

shells from the bombs, this work is a symbol of protection for the village. The vehicle used is a HITACHI ICE locomotive from the Pingtung Factory. Instead of using a DIEMA locomotive which can be seen during the winter, the artists decided to place a HITACHI locomotive that can't be seen at the Jianguo Village.



雲林故事人協會，成立於 2005 年 6 月，致力於閱讀文化推廣及文化人才培育，相信每一個人都可以參與營造優質文化，多年來透過營運雲林故事館，推動雲林故事運動，鼓勵全民參與地方故事文化營造，同時也把臺灣故事文化底蘊輸出到國際。

The Yunlin Storyteller Association was established in Taiwan's Yunlin County in June, 2005. Yunlin Storytellers believe that everyone can make a difference to enrich the local culture, and thus have been working on the promotion of reading and the cultivation of a new generation of storytellers. The Yunlin Storyteller Association has also initiated the Yunlin Story Movement by operating the Yunlin Storyhouse and has been encouraging everyone to share and create their own stories. The Association's efforts have resulted in the recording of local stories which are shared in Taiwan and around the world.



《雲林走讀地圖 2020》，數位輸出，尺寸依空間而定，2020。



雲林故事館開發的故事旅行箱





雲林縣
Yunlin County

台西藝術協會創會至今已 20 年，猶記得國中時期，一群曾是放牛班的學生，在加入美術班接受謝榮源老師的指導下，因而對畫畫產生濃厚興趣，多次校外比賽爭取無數輝煌成績，激起大家信心繼續升學，畢業後各自擁有藝術領域發展。

這群來自台西國中美術班的校友，為了打破外界對故鄉是文化沙漠的刻板印象，因而組織成立協會積極推展藝文，發揚在地精神，從事各項藝文活動和社區營造工作，累積至今已有相當豐碩成果。

本會除了每年舉辦會員聯展，近幾年辦理國際志工營、國際交流展、藝術家走入社區，為了就是將藝術溶入生活區塊，而不是單單在紙上塗抹顏色，要讓我們的居住環境變得更多采多姿。

The Taishi Arts Association (TAA) has been established for 20 years. It all started with a group of students discouraged by exams and the education system during their middle school years, who later joined the art class taught by artist Hsieh Rong-yuan. There, the group of students developed a keen interest in painting and won numerous art competitions. The satisfying results inspired them all to continue their studies and develop their own artistic careers after graduation.

Afterwards, this group of art class alumni from Taisi Junior High School organized the TAA to promote art, carry forward local spirits, and engage in various cultural activities as well as community building work, in order to overturn the established impression that Yunlin is a cultural desert. Till now, the TAA has accumulated and will continue to put forward concrete results.

In addition to organizing annual joint exhibitions, in recent years, the TAA has also organized international volunteer camps, exchange exhibitions, and community artist activities to integrate art into the local life. After all, the TAA's cause is to add colors to not only canvas, but the environment and life in general.



高駿華
Chun-Hua Kao

高駿華生於1966年，文化大學藝術研究所畢業，曾榮獲「臺灣筆會」全國油畫比賽金筆獎、全國公教美展油畫類第一名，目前擔任新北市樹林美術協會理事長。

Kao Chun Hua was born in 1966 and graduated from the Art Institute of Cultural University. He won the Golden Award in the National Oil Painting Competition of the "Taiwan PEN" and the first place in the oil painting category of the National Public Education Exhibition. He is currently the chairman of the New Taipei City Shu-lin Art Association.



吳炯韋
Chung-Wei Wu

吳炯韋生於雲林縣，在2017榮獲第41屆全國油畫展金牌獎肯定，目前為專業創作藝術家。

Wu Chiung Wei was born in Yunlin County and won the Gold Medal Award of the 41st National Oil Painting Exhibition in 2017. He is currently a professional creative artist.



丁仁桐
Ren-Tong Ding

1971年出生於雲林臺西，為「台西藝術協會」理事長，2016年獲雲林文化藝術獎貢獻獎，2018-19年亞洲國際藝術交流展「馬來西亞、韓國、印尼」。

Ding was born in Taishi, Yulin, 1971. He is the director of Taishi Arts Association. He has won the 1st Yunlin Culture and Art Contribution Award(2016) and organized the Asia International Art Exchange Exhibition "Malaysia, Korea and Indonesia"(2018-2019).



《出巡》，油畫，
116.5x91cm，2019。



《野趣》，油畫，
91x116.5cm，2016。



《跟隨媽祖》，水彩，
36x38cm，2021。

《出巡》

每年地藏王出巡時，由信眾扮演在駕前開路，逐漸演化而成官將首。這是臺灣特有的民俗文化，以素描手法強化明暗層次，營造一種神祕感。搭配石獅的形象，更增添威猛的氣勢！

Go on Tour

Every year when Ksitigarbha goes out on a tour, believers play the role of driving the road before driving and gradually evolve into it. This is Taiwan's unique folk culture, using sketching techniques to strengthen the light and dark layers. Second, create a sense of mystery. With the image of a stone lion, it adds more mighty momentum!

《野趣》

秋風輕輕拂過我的臉，靜靜的看著眼前美景，空氣中漂著無限希望，給自己一份難得寧靜。

Wild

The autumn breeze drifted across my face, quietly looking at the beautiful scenery in front of me, there was boundless hope floating in the air, giving myself a rare tranquility.

《跟隨媽祖》

「孩兒時期」這個詞，已經距離我很多年，這些歲月，我們總是一步一腳，越挫越勇地走過來，接近秋收時期，那秋收的味道總是感染著我，讓我格外地懷念孩兒時期的回憶，總是在廟的廣場前收看布偶戲，布偶戲的臺子總是用車子座基地台往外擴張，讓科技進步的這時代的我格外想念。

Follow the Mazu

The word "childhood" has been away from me for many years. In these years, we always walked step by step, the more we were frustrated, the more courageously we became. Approaching the autumn harvest period, the taste of the autumn harvest always infects me and makes me especially miss it. In my childhood, I always watched puppet shows in front of the temple square. The puppet shows always use car seat base stations to expand outward, which makes me especially miss the age of technological advancement.

「新北市現代藝術協會」理事長，「中華民國油畫學會」副秘書長。重要展出：2019 年「冀臺兩地藝術家聯展」（河北石家莊美術館）、2020 年「亞洲國際藝術交流展」（雲林縣文化觀光處）。

President of the New Taipei City Modern Art Association and Vice Secretary of the Oil Painting Society of the Republic of China. Important exhibitions: 2019 "Joint Exhibition of Artists from Taiwan and Hebei" (Shijiazhuang Art Museum, Hebei), 2020 "Asian International Art Exchange Exhibition" (Culture and Tourism Department of Yunlin County).



1961 出生，省立花蓮師專、國立臺灣師範大學畢業。專職水彩藝術創作，為中華亞太水彩藝術協會、新北市現代藝術創作協會會員。

Cheng Wan-Fu was born in 1961 and graduated from the Provincial Hualien Teachers College and the National Taiwan Normal University. Full-time watercolor art creation: member of Chinese Asia-Pacific Watercolor Art Association and New Taipei City Modern Art Creation Association.



1960 年生於雲林水林鄉，從事水墨畫至今近 20 年。目前擔任「新北市泰山藝文協會」理事長。

Born in 1960 in Shuilin Township, Yunlin, he has been engaged in ink painting for nearly 20 years. Currently, he is the chairman of the Taishan Arts and Culture Association in New Taipei City.



《海釣客》，油畫，
116.5x91cm，2015。

《海釣客》

臺灣四面環海，人與海洋的關係十分密切。行走海邊常看到人們從事各類水上活動，釣漁大約是岸邊最容易觀察到的活動。只見釣者細心準備，下竿後耐心等待，等待那驚心動魄的人魚拼搏。

Seashore Angler

Taiwan is surrounded by the sea, and the relationship between people and the sea is very close. Walking on the beach often sees people engaging in various water activities. Fishing is probably the easiest activity to observe on the shore. I saw the angler prepare carefully, wait patiently after setting off the rod, waiting for the thrilling of man and the fish to fight.



《時機成熟》，水彩，
56x78cm，2021。

《時機成熟》

我用黃綠色、檸檬黃、金黃、橘黃表現稻穗成長、茁壯、熟成的過程。晴朗的田野間，老農夫婦查看稻穗成長情況，從稻田的色彩來看：應該是收割的時機成熟囉！

Time is Right

I use yellow-green, lemon yellow, golden, and orange to show the process of rice ear growth, robustness and maturation. In a sunny field, the old farmer and his wife looked at the growth of the rice ears. Judging from the color of the rice field, the time should be ripe for harvest!



《金色稻田》，水彩，
54x77cm，2021。

《金色稻田》

臺灣以農立國，過去農業是支持國家經濟發展的重要產業，而稻米是嘉南平原主要農作物之一，每到秋收一望無際黃澄澄的稻浪起伏間意味著豐收已來到，也是農夫辛苦付出的收穫，看到如此景色心中也充滿深刻的感動。

Golden Rice Field

Taiwan was founded on agriculture. In the past, agriculture was an important industry that supported the country's economic development. Rice was one of the main crops in the Jianan Plain. Every autumn harvest was endless. The ups and downs of the yellow rice wave meant that a good harvest had come, and it was also the harvest of the farmers' hard work. I was deeply moved when I saw such a scene.

策展團隊 Curatorial Team

策展人 邱俊達

邱俊達，現任職於淡江大學教育與未來設計學系，關注知識、設計與藝術創作如何與社會和日常生活真正發生關係。



Curator Yves Chun-Ta Chiu

Assistant Professor of Department of Education and Future Designs(DEFD), Tamkang University. He is concerned about how knowledge, design and art practice are able to form relationships with society and life authentically.

專案經理 Project Manager

何柏儒 Po-Ju Ho 獨立接案工作者，展覽統籌 / 專案執行 / 視覺設計 / 攝影紀錄 / 行銷企劃 / 空間規劃等。

專案前期協力 Early Project Planning Assistant

許雅琦 Ya-Chi Hsu 1996 年出生於嘉義，目前就讀於國立高雄師範大學美術系研究所。

編輯協力 Editorial Assistance

陳嫻晴 Yen-Ching Chen 國立臺南藝術大學藝術史學系藝術史與藝術評論碩士。曾任《藝術觀點 ACT》編輯（2018-2019）。

空間團隊 Space Designer

B 群
Bricoleur

Bricoleur 為「勤雜工」之意，動手運用身邊的材料進行修補，重新組裝成有意義的事物，在山與海之間，從生存到生活，不斷遷徙、玩樂，再將這些經驗到下一個基地吸收，轉變成留在當地的養分。而我們是一群 Bricoleur，也是人體無法自行製造的特殊養分——「B 群」。

視覺設計 Visual Designer

理式意象設計
Idealform Co.

Idealform 理式意象設計 成立於 2009 年，在於強調以「溝通」、「整合」的方式完成任何未定型態的設計工作，相信每件事情存有一個理想的形式，有待被發掘甚乎實踐，為此常針對個案，尋找合適的設計師與專業藝術工作者。抱持著為客戶建構『理想的形式』為努力目標。

影像製作 Video Production

雙澄影像工作室
Changs.art

身體文化，藝術創作，寫實攝影，劇場展演，城市與鄉野文學，場域想像力，雙澄聽候差遣。

線上展設計 Online Exhibition Designer

陳依純
I-Chun Chen

創作主要目的為編織一個巨大的工業和農村歷史地圖，去承載其個人的真實與虛幻間的經驗。

