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台北國際藝術村
年鑑

TAIPEI ARTIST VILLAGE
YEAR BOOK

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2022

台北國際藝術村
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TAIPEI ARTIST VILLAGE
YEAR BOOK

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在動盪的時局中，藝術是一股溫暖的力量，陪伴著臺北這座城市持續向前行。台北市文化基金會以促進臺北市藝文發展為使命，與旗下的眾館所互為群聚，皆已成為國內藝術文化的緊密網絡，並積極拓展文化交流的各種可能性，藉由藝術村匯集各方藝術領域的專業人士，進行跨國與跨領域的串連與合作。

位於都市中心的台北國際藝術村，以及隱藏在歷史聚落的寶藏巖國際藝術村，長期深耕國內外藝術家駐地創作計畫，舉辦展覽、座談、開放工作室、表演等多樣的活動，以其超越區域性的文化及政治情境的侷限與框架，創造出無國界的交流空間，推動「文化平權」、「城南研究」、「拉丁美洲交流」等計畫，同時提出「鏈上駐村」計畫探索藝術在元宇宙中的角色，想像臺北，想像未來，創造讓藝術進一步融入大眾生活的方式。期盼透過藝術村的經營，持續培植新世代的創作社群，營造國際與在地之間的橋樑、多元文化共存的態度，帶動著臺北藝文產業的蓬勃發展。

Amidst periods of turbulence, art stands as a nurturing force propelling Taipei City forward. The mission of the Taipei Culture Foundation is to promote the cultural development of Taipei City, weaving a robust network in the cultural scene of Taiwan together with the affiliated venues. We have also worked together to expand the various possibilities of cultural exchanges by gathering professionals from different art fields to engage in cross-country and interdisciplinary collaborations.

Located in the heart of the city, Taipei Artist Village, and Treasure Hill Artist Village, hidden in a historical settlement, have long been invested in art residencies domestically and abroad. Through holding exhibitions, talks, open studios, performances, and different events, the limitations and frameworks of the cross-regional culture and political circumstances of the two artist villages have created space for exchanges unhindered by national boundaries. Projects that have been implemented include *Cultural Diversity and Inclusivity Residency Program*, *South Taipei Program Residency*, and the *Latin America Exchange Program*, while the *Crypto-AIR Program* explores the role of art in the Metaverse, imagining Taipei and the future to allow art to further integrate into a public lifestyle. My hope is that these artist villages will continue to foster emerging talents, build bridges between global and local regions, and nurture an ethos of diverse cultural coexistence, thereby enhancing the vibrancy of Taipei's cultural industry.

財團法人台北市文化基金會執行長

CEO of the Taipei Culture Foundation



隨著官方防疫政策鬆綁，重啟了後疫情時代國際交流的各種可能。藝術和創作逐步重回疫情前的盛況，透過跨地域、跨文化與跨領域的再次接軌，激盪藝術文化創意的火花。

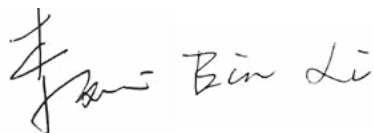
台北 | 寶藏巖國際藝術村以藝術進駐計畫搭建藝術交流的橋樑，聚集來自四面八方的藝文工作者在此交流創作，藉由展覽、座談和現地演出，讓彼此與這塊土地有更深的連結。回應疫情所帶來的新生活型態，台北國際藝術村則首次展開「鏈上駐村」進駐實驗，透過NFT、區塊鏈以及web3等科技的運用，打破時間和空間限制，探討駐村形式的更多可能性，期待藝術將得以更多元的樣態展現於你我面前。

The easing of pandemic-related government restrictions has led to different possibilities for cross-national exchanges in the post-pandemic world. Art and creative events are gradually returning to the vibrancy before the pandemic struck, and cross-regional, cross-cultural, and cross-disciplinary interactions have encouraged more inspiration in art and culture.

Through art residency projects, Taipei Artist Village and Treasure Hill Artist Village have become hubs for bridging art exchanges, gathering artists and creatives worldwide and encouraging deeper awareness of the land through exhibitions, talks, and on-site performances. In response to post-pandemic lifestyles, the Taipei Artist Village has rolled out the *Crypto-AIR* experimental program for the first time, breaking the limitations of space and time and exploring more art residency possibilities through incorporating technologies such as NFT, blockchain, and web3, hoping to present art in new forms.

財團法人台北市文化基金會董事長

Chairman of the Taipei Culture Foundation



In the face of the shifting global pandemic, various countries have tailored their responses to combat this challenge. Filled with hope, the artist village embarked on the unique year that was 2022.

The international residencies, which had been canceled for two to three years, were finally slowly progressing forward. With support from the Ministry of Culture, the *Taiwan—Latin America Exchange Project*, which had been held for three years in a row, was finally starting once more. After numerous tests, Taiwanese artists finally arrived in Rio de Janeiro, while Brazilian artists crossed three continents to come to Taiwan. Upon landing, the artists expressed how incredible the journey was, and the world appeared both distant and within reach. The frequent online meetings before the trip allowed different lives to become seemingly connected, but it was only upon meeting in person, raising a toast, and embracing one another that these connections truly solidified. In the streets of Taipei, people have become accustomed to taking body temperatures, wearing face masks, and spraying disinfectant alcohol; these personal measures of self-health management have formed a social network ensuring hygiene and safety. This phenomenon, remarkable to the visiting artists, found its way into their creative expressions.

Within limitations, the artist village turned its focus toward local research and collection, inviting artists to pay attention to the unfolding of regional spaces, people, and events, embodying the connections hidden in South Taipei through painting, crafts, and games. Through open calls, the artist village has enabled artists to direct more time and energy to different issues of inclusivity, including gender, age, language, class, disease, and bodily function, repeatedly reflecting the states of everyday life and the handling of interpersonal relationships like performances appearing in the stages of our minds. Through the observations and documentation of creatives, we find that, whether it be government policies and regulations, assistive device technologies, collective cognition, or support systems, the journey to building a society that embraces diversity is long and ongoing.

When we look at the international trend of artist villages, we find that most villages have paused their operations or adopted rest, while new forms of digital residencies have also emerged, encouraging artists to maintain their creative momentum from home. With the assistance of professional consultant teams, the artist village has initiated the *Crypto-AIR Program* (2022–), inviting creatives to join in exploring the creative and communication methods of digital platforms. Artists explored ways to collect materials in Web 3.0 through blockchain technology; ways to deconstruct, translate, reassemble, and discourse; overcome technological obstacles and enter the realm of generative art; embed physical creative works into virtual platforms; and so on. Through creative imagination, artists inspire more imaginations toward the Metaverse.

As of October, the borders of Taiwan gradually opened up to the world, and artists in Asia couldn't wait to visit Taiwan for exchanges so that projects that should have been completed three years ago could finally accelerate forward, and for them to share the life experiences of the past three years. Creatives took this opportunity to fine-tune, improve, and make changes within their well-known fields while probing the unexplored realms. The mission of the artist village remains unchanged: to greet the dawn and venture into the unknown, side by side with fellow artists and cultural professionals.

台北 | 寶藏巖國際藝術村總監
Director, Taipei | Treasure Hill Artist Village

李堯雯 Catherine Lee

隨著國際疫情的起落，各國邊境管制採取不一樣的對策和應變。在滿懷期待下，藝術村開展了奇幻的2022年。

擱置兩至三年的國際駐村計畫，緩步向前推進。受到文化部的支持，連續三年的「臺灣—拉美交流計畫」總算起飛了。臺灣藝術家在多次的篩檢中抵達里約·熱內盧，巴西藝術家則是橫跨三大洲輾轉來臺，落地後藝術家直呼這段旅程的不可思議，地球村的距離似乎既遙遠又接近。行前密集且頻繁的線上會議，讓彼此的生活看似連結在一起；但真正面對面的乾杯、相擁在一起的體感，才確認了彼此的關係。在臺北的街頭，大家都習慣量體溫、戴口罩、噴酒精，這些自主管理的個人行為，形塑出社會的衛生安全防護網，外國藝術家對此讚嘆不已，也記錄在他們的作品中。

在有條件的活動限制下，藝術村轉向在地性的研究和採集，邀請藝術家關注地域空間與人物事件的起承轉合，用繪畫、工藝、遊戲彰顯出暗藏在臺北城南的隱性連結。藝術村也用徵件計畫的引導，讓藝術家有更多的時間和心力關注在不同的平權議題上，性別、年齡、語言、階級、疾病、身體功能等因素，一再地反映出每個人每天生活的狀態，如何拿捏自我與他人的關係，總是在內心小劇場裡搬演。從創作者的觀察和紀錄得知，不論是政策法規、輔具技術、群體認知、支援系統等，要塑造一個能接納各種人的全方位社會，似乎還有很長的路要走。

觀察國際駐村趨勢，多數的藝術村選擇暫停、休息，同時也出現一些新型態的數位駐村，鼓勵藝術家在家裡仍可持續創作。偕同專業顧問群的協助，藝術村啟動了「鏈上駐村計畫」（2022–），邀集創作者一起探索數位平台上的創作與溝通模式。利用區塊鏈技術，如何在web3.0的世界裡收集素材；如何解構、轉化、重組、論述；如何與使用者互動；如何克服技術障礙，進入生成藝術的創作；如何把實體創作植入虛擬平台裡...等。創作者天馬行空，也讓我們對元宇宙有了更多元的想像。

10月後的臺灣，國門逐漸開放，亞洲地區的藝術家迫不及待來臺進行訪問交流，想讓三年前該完成的計畫加速前進，彼此也分享著這三年來各個國家人民的生活實景。透過藝術駐村，創作者能在已知的領域裡精進、琢磨、求變，也能在未知的領域中摸索、探究、冒險。藝術村的初心不變，將與藝術工作者共同迎向曙光、探向未知。

Taipei Artist Village

台北國際藝術村

台北國際藝術村昔時曾為臺北市政府養護工程處辦公室，閒置多年後，透過舊有空間再利用的概念，將之轉化為駐村空間，作為藝術家們交流、往來、創作與居住的場域。

二十多年來，台北國際藝術村透過「藝術進駐」計畫，促進國內外藝術家與在地社群的互動交流，做為連接不同文化的橋樑，實踐以城市為本的多元文化發展。台北國際藝術村位於臺北市都心，交通便利，除了藝術家的聚落，亦包含具有展演功能的場館、舞蹈室、鋼琴室、暗房、辦公空間等。做為臺北市最早發展藝術進駐的據點，秉持著永續經營在地文化的理念，集結來自國內外的藝術家，共同打造融合臺北城市特色的藝文環境，引領市民體驗生活化的在地美學，進一步關懷社區文化，並支持多元的藝術創作，啟動新的文化視野。

The Taipei Artist Village used to be the office of the Taipei City Government's Maintenance and Engineering Department. After many years of inactivity, it was transformed into an artist-in-residence space via the concept of re-using old spaces, and became a place for artists to exchange, communicate, create and live.

TAV has promoted the interaction between domestic and foreign artists and local communities through its residency program for more than two decades, as a bridge connecting diverse cultures and practicing urban-oriented multicultural development. Situated in the heart of Taipei City, TAV is conveniently located and easily accessible. In addition to accommodating artists, this village provides multifunctional spaces such as performance hall, dance rehearsal space, piano studio, darkroom, and office space, encouraging residential artists from different fields to channel their energy into artistic origination. As the stronghold for the development of art residency in Taipei that adheres to the philosophy of sustainable management of local culture and combines artists from all over the world to create an artistic environment that integrates Taipei's urban characteristics and lead citizens to experience local aesthetics. TAV will continue to be caring for the community culture and supporting diverse artistic creations, launching a new cultural vision.



Treasure Hill Artist Village

寶藏巖國際藝術村

寶藏巖國際藝術村主要由六〇及七〇年代寶藏巖寺附近所興建的違章建築所形成，曾面臨被拆遷的處境，後以聚落活化的型態被保存下來，登錄為歷史建築。憑藉著特殊的地理位置及歷史背景，發展出獨特的藝居共生模式，打造一個生態、藝術、社區三者互相對話的場域，並啟動「寶藏家園」、「台北藝術進駐」、「青年會所」等計畫，創造聚落豐富而多元的樣態。

The Treasure Hill Artist Village was mainly formed by a sprawl of illegal makeshift buildings built near the Treasure Hill Temple in the 1960s and 1970s. It once came close to being demolished, but was later preserved as an "art-ivated" settlement and registered as a historic community. Its unique geographical location and historical background nurtured a distinctive phenomenon where art meets life—a place where ecology, art and community blend and interact. The village's *Treasure Hill Homeland*, *Artist-in-Residence (AIR) Taipei* and *Attic Treasure Hill Traveler's Hostel* projects contribute to the rich diversity of the settlement.



藝術進駐發展至今，更強調藝術家在進駐期間，與進駐城市所產生的各種關係和連結。除了有助於創作者增生創作能量，也為城市帶來全新的觀點和啟發。「台北藝術進駐」以台北國際藝術村及寶藏巖兩地作為藝術家的基地，迄今已接待國際及臺灣藝術家約600位駐村創作，並協助200多位臺灣藝術家至國外藝術進駐機構駐村，期盼促進不同領域、跨社群之族群交流，串連全球藝術進駐機構，打造多元文化的創作與交流平台。

2022年因COVID-19疫情持續影響國際交流，許多國際進駐計畫必須延期、取消或是調整相應的執行方式，但台北藝術進駐仍持續推動創作活動的發生，並以各種可能的彈性方式延續支持藝術家們的創作實踐。

There have been increasingly more art projects and art residency opportunities of diverse formats offered around the world, and with more emphasis placed on the different relationships and connections that an artist could form during the residency period with the city of the residency. In addition to helping artists to generate more creative energy, artist-in-residence could also usher in new perspectives and inspirations for the area of the residency. Based in Taipei Treasure Hill Artist Village, *Artist-in-Residence Taipei (AIR Taipei)* connects residency sites and artists from around the world. AIR Taipei has received more than 600 international and domestic artists until now and support 200 Taiwanese artists to perform their residency project abroad. Through providing an exchange platform for the creative minds to live and make work, AIR Taipei facilitates in the formation of transnational cultural network, the collaboration of diverse disciplines and communities, and the development of new perspectives.

In 2022, although many of the international residency program had to be suspended, cancelled or changed due to the COVID-19 pandemic, AIR Taipei insists on promoting creative activities and continue to support artists' art practice in various flexible ways.



閣樓寶藏巖青年會所，又稱「閣樓」。萌生於老屋活化與再利用的理念中，四層樓高的建物倚仗地利優勢，紮根萬盛溪水岸及小觀音山間，成為村落主幹道上供遊人駐足共享的一扇明窗。

寶藏巖滋養著在閣樓稍作歇息的藝術家及文化創業產業人士，賓客如織，植下珍貴的記憶與時間，使閣樓化為山城夜裡斑斕無眠的亮點，守護聚落的過去、現在和未來。白日塵囂落，閣樓藝未央。

今年2月份，閣樓推出「採集山林」藝術進入房間計畫及「春日看山寫生創作」工作坊，引領群眾走入寶藏巖，透過展覽及繪畫寫生，紀錄寶藏巖的同時，也更拉近民眾與藝術的距離。

The Attic Treasure Hill Traveler's Hostel, also known as "The Attic," was inspired by the idea of revitalizing and repurposing old buildings. The four-story structure is in a prime location and is accompanied by the Wansheng Stream and Xiao Guanyin Mountain, becoming a location for travelers to find rest and share experiences.

Treasure Hill's Attic has been a nurturing space for artists and cultural professionals. Visitors who have graced its spaces have found time spent there enriching and have left a tapestry of fond memories. This has turned The Attic into a jewel in the mountain village, a beacon safeguarding the past, present, and future. Even as the city slumbers, the art within The Attic remains alive and vibrant.

This February, The Attic is presenting the *A Piece of Forest* project, which integrates artworks into the rooms, and the *Admiring the Mountains in Spring Life Painting* workshop, guiding the public to enter Treasure Hill, documenting the events of the region through exhibitions and life painting while pulling people closer to art.

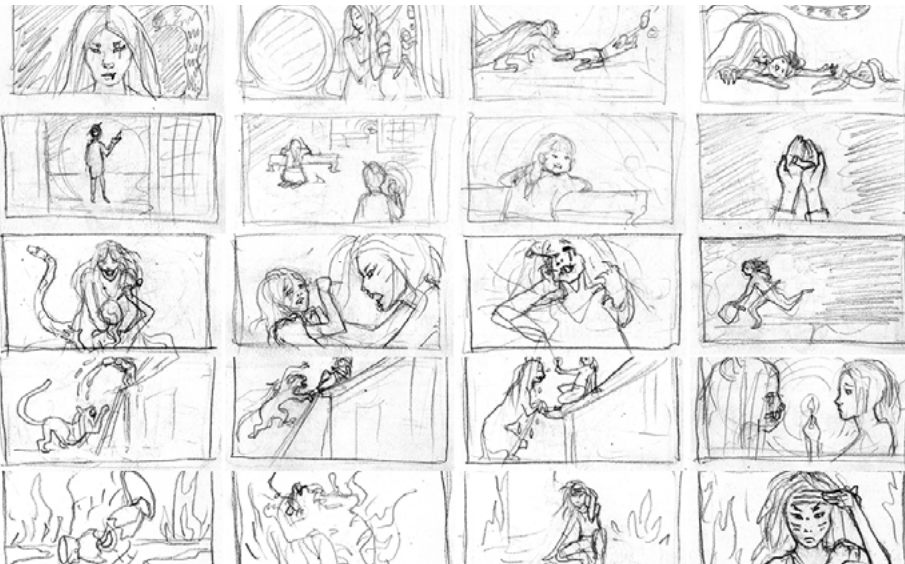


交流機構互訪藝術家

Exchange Program Artists



Emily GAN
顏淑毅



電影寫作
Film Scriptwriting

畢業於加拿大蒙特婁爾康考迪亞大學傳播學和攝影學系，顏淑毅製作、導演與編寫兩部劇情片〈Cavebirds〉（2019）與〈Pink Lake〉（2020）。作品〈Cavebirds〉獲得2019年加拿大多倫多Hot Docs國際電影節「新興電影人獎」。2019年與丹尼爾·沙赫（Daniel Isaiah Schachter）成立電影製作公司Downtown Balat Inc.，以導演作為電影作者的概念，製作高品質與永續性的電影，並於2021年擔任藝術家營運中心PRIM的董事會成員。

駐村期間，顏淑毅進行兩部電影腳本寫作計畫。第一部是與丹尼爾·沙赫特共同創作的長篇黑色喜劇，靈感來自於藝術家90年代在蒙特婁成長的經歷，講述作為移民的中國僑民父母與在加拿大出生的青少年兒女試圖在家庭和社會中尋找定位的過程。第二部是恐怖短片，受60年代亞洲恐怖電影中的鬼故事啟發，藝術家從兒時的睡前故事「虎姑婆」汲取靈感，將此兒童寓言故事改編為成人版。



Graduated with Bachelor of Arts from Communication Studies and Photography at Concordia University in Montréal, Emily Gan produced, directed and wrote two feature films, *Cavebirds* (2019) and *Pink Lake* (2020). *Cavebirds* received the Emerging Filmmaker Award at the 2019 Hot Docs International Film Festival in Toronto. In 2019, Gan and creative partner Daniel Isaiah Schachter founded a film production company, Downtown Balat Inc., to create a sustainable model for high-quality, auteur-driven cinema. She has sat on the board of directors at an artist-run center PRIM since 2021.

During the residency, Emily Gan worked on two film scripts. The first is a feature-length dark comedy that Gan is co-writing with Daniel Schachter. The premise of this screenplay is inspired by her experiences growing up in Montréal in the 90s. It is about Chinese diaspora parents as immigrants and their Canadian-born teenage children, trying to assert their place within their family and society. The second script is a short horror film that reimagines *Great Aunt Tiger*, a fable that Gan grew up listening to as a bedtime story. Inspired by ghost stories in Asian horror cinema of the 60s, Gan is adapting this children's fable for a mature audience.

2022.02.05 – 2022.04.15

加拿大 Canada

台北國際藝術村×
台北魁北克交流計畫
Taipei Artist Village ×
CALQ + Ciné Tapis Rouge, Canada



導演和視覺藝術家，英國皇家藝術學院視覺傳達研究所及國立臺灣藝術大學電影碩士班畢業，吳家昀的創作以電影為實踐起點，進而展開至空間裝置及觀念性的編導，其作品通過不同形式探究著歸屬感、身份認同、人的狀態等處境。

此次駐村有感於看似遙遠的魁北克，卻與臺灣經歷著相似的殖民歷史及現況，包含獨立爭議、官方語言法案和多元族群等議題，吳家昀的創作核心便與此隱於平靜的動盪產生連結。駐村期間她主要從事劇本《誰的靈魂》的創作，內容是一個創作者自我懷疑的故事，也是一場價值觀的辯證——當劇情片導演遇上紀錄片導演並成為對方的被攝者，彼此對影像的認知日漸抵觸而質疑起意識形態是否誠實。此作可能以劇情片形式佈局，或以偽紀錄片的手法呈現。

Wu Chia-Yun is an artist and a filmmaker. She received an MA degree in Visual Communication from the Royal College of Art in London and an MFA degree in Motion Pictures from the National Taiwan University of Arts in Taipei. During the exploration of images, her works have expanded from film to installation and conceptual art. Her works explore topics including the sense of belonging, self-identity, and human condition through different forms and materials.

While Québec seems far away from Taiwan, she has yet experienced a similar colonial history and status quo as Taiwan, such as independence controversy, official language act and the issues of ethnic diversity. The core of her work is related to the turbulence that is hidden under the peace. During the residency, she has been writing her first feature film script *Whose Spirit*, which is a story about an artist's self-doubt and the dialectics of values — when a feature film director meets a documentary director and they become each other's protagonist. Their views on image bring them into conflict gradually and they start to question if the ideology is always honest. The film may be presented either in drama film, or in the style of mockumentary.



2022.03.02 – 2022.04.30

臺灣 Taiwan

台北國際藝術村×
台北魁北克交流計畫
Taipei Artist Village ×
CALQ + Ciné Tapis Rouge, Canada

太田 遼

Haruka OHTA

視覺藝術
Visual Art



1984年出生於東京，於武藏野美術大學完成碩士學位，成長於環境舒適的80年代的東京郊區，也許是因為這樣他對於老套和無特徵的場域特別有興趣，近幾年他特別關注自身和異地風景之間的關係。太田遼的創作多和建築與場域相關聯，他的作品形式包含了影像、攝影、雕塑和裝置。

駐村期間透過觀察臺灣的鐵窗與街道，進而探討空間內外及影像正反面翻轉等創作主題，〈在裡面的外面〉展示了多件小型研究模型、三件影像作品、一件攝影作品和一件大型裝置作品，玩弄空間概念，挑戰觀眾對於空間的想像以及影像的正反面認知，以及鐵窗在公私領域的模糊邊界。

Born in Tokyo in 1984. Completed a master's degree in architecture at Musashino Art University. Grew up in the suburbs of Tokyo in the 80s in an unencumbered environment. Perhaps because of this, Ohta is interested in stereotypical and anonymous scenery. In recent years, he has been interested in the relationship between himself and the scenery of foreign lands. Haruka Ohta creates his works in correlation with architecture and scenery. His works include video, photography, sculpture, and installation.

Within the observation of iron window grilles and Taiwanese street views, he explored the possibility of reversing the concept of indoor and outdoor, front-side and back-side of images during his residency. *Inland Outside* displayed a group of small research models, 3 video works, 1 photography, and 1 large installation work. He played with the concept of spaces and challenged various concepts of spatiality, understanding and perception of the front-side and back-side of images, and the grey area of the iron window grille between public and private spaces.



2022.10.18 – 2022.12.23

日本 Japan

台北國際藝術村×
日本Tokyo Arts and Space
Taipei Artist Village ×
Tokyo Arts and Space, Japan

陳郁文

Yu Wen Sera CHEN

錄像、攝影、新媒體
Video, Photography, New Media



在TOKAS駐村期間，作品計畫藉以探究日式庭園本身的歷史與陸盆栽，挖掘「自然」在文化與城市學中不同的流變型態，自然在現代城市的樣貌也呈現出獨特的自然景觀構建方式。根據歷史脈絡，將植物和地景轉化為故事講述者，而這其中也引介了與日本和臺灣地景的之間歷史關係。

為了進行研究，參觀了六義園、小石川後樂園、濱離宮等各種日本傳統庭園。著眼於這些傳統的日式庭園，還有街上盆栽的觀察，而在錄像作品中，主要以觀察這些傳統的日式庭園，以及街邊盆栽，強調了現代的人工自然。由於城市建設和現代人類生活，城市中並無真正的自然，只有人造的自然：植物以人工方式種植，以符合現代都市景觀規劃的樣貌。此外，這些景觀背後的歷史庭園保護工作的勞動力結構和方法也揭示了所謂的「文化地景」是如何被建構的，進而計畫中也採訪了庭園工作者，並邀請他們描述這些庭園造景的故事。

透過這次的駐村計畫，試圖重新定位我們與現代自然、景觀和人類個性的關係，重新創造一種新的景觀現象，並在作品中展開一個辯證的空間。

During Chen's residency in TOKAS, she explored different transformations between nature, culture, and urbanology by investigating various artificial natures in Japan, such as Japanese traditional gardens and street plants, which present a unique way of construction of nature view. She took plant and landscape as possible roles for storytellers based on historical context, which is also related to the historical relationship between Japan and Taiwan.

To conduct the research, she visited various traditional Japanese gardens, such as Rikugien, Koishikawa Korakuen, and Hamarikyu Gardens. In her video, she mostly looked at these traditional Japanese gardens and plant pots on the street to emphasize artificial nature in this modern time. There is no real nature but artificial nature because of city construction and modern human life. Plants are raised in an artificial way to fit the modern layout. The way how those historical gardens are protected and the labor structure behind it exploded how the so called cultural landscapes, are being constructed, thus, she interviewed gardeners and invited them share the stories about these gardens.

Through the residency project, she attempted to relocate our relationship with nature, landscape, and human individuality in modern times and recreate a new phenomenon of landscape to unfold a dialectic space.



2022.04.25 – 2022.07.22

臺灣 Taiwan

台北國際藝術村×
日本Tokyo Arts and Space
Taipei Artist Village ×
Tokyo Arts and Space

卡米爾·布魯·瓦倫丁

Camille BLEU-VALENTIN

視覺藝術
Visual Art



卡米爾·布魯·瓦倫丁1995年出生於巴黎，是一位目前活躍於國際的視覺藝術家，青少年時期成長於新喀里多尼亞的經歷，讓她從小就具備了文化融合的覺察。2018年畢業於南特藝術學院，而後布魯·瓦倫丁花費許多心力將社會政治的脈絡融入其富有詩歌性的作品。另透過歐盟的「伊拉斯謨計畫」，藝術家開始在土耳其展開其關注國際城市的研究。其後她短居在塞拉耶佛這個歷經戰亂的地區，繼續進修研讀戰後國家藝術作品的課程，她認為藝術在無論戰爭期間或是戰後，都是一個很重要的紀錄媒介。

駐村作品〈遊行〉關注一種紀念勝利的手法，藉以回應現實中軍事遊行的潛在意義，即其作為國家面對過去或未來的敵人的一種力量展現。在此創作脈絡下，〈遊行〉匯集了擊敗與戰勝符碼，並使用煙火的彩色顏料將此意象呈現，呼應傳統上以放煙火慶祝國家統一的聯想。另一作品〈Pogō〉是一種被創造物，藝術家以煙霧彈作為這次創作的主要媒材，它在煙霧之中誕生，而在煙霧散去後僅留下火藥味。它在此時此地出現在臺灣、在寶藏巖一個住所遺跡裡，絕非一場巧合。

Camille Bleu-Valentin is an international visual artist, who was born in Paris in 1995, while the experience of living in New Caledonia as a teenager raised awareness about the mixed culture at her early age. After graduating from the Fine Art School of Nantes in 2018, Bleu-Valentin is committed to combining socio-political contexts into poetry in her practice. During the Erasmus exchange program, Bleu-Valentin broadened her horizon in Turkey where she had more research focusing on cosmopolitan cities in that period. Following her study in Turkey, she then took other courses introducing the artwork created in those post-war countries in Sarajevo. She considers art a vital medium for documenting history during or after wartime.

Her work *Parade* stops on an artifice, the artifice of the commemoration of a victory, responding in reality to the military parade as a demonstration of the force of a country vis-à-vis with its past or future enemies. In this sense, *Parade* is a collection of defeats of which the artist illustrates through the colors of the fireworks fired traditionally on those days celebrating the unity of nations. Another artwork *Pogō* is a creature, which Camille Bleu-Valentin creates a painting with smoke bombs, is also a metaphor for an inner force, appearing through the smoke and leaving behind only a gunpowder smell. It is by no coincidence that it appears here, for the first time, in Taiwan, in the remains of a shelter.

2022.11.01 – 2022.12.31

法國 France

台北國際藝術村×

法國Le Lieu Unique國立當代藝術中心

Taipei Artist Village ×

Le Lieu Unique Centre for Contemporary Culture, France

黃偉軒

HUANG Wei-Hsuan

跨領域
Interdisciplinary



此次駐村計畫對焦在過去創作關注的空間概念，透過城市中移動與距離的資料採集，回應移動驅動生產影像密不可分的關係。錄像作品分為三部分。

1. 記憶擴張的空間：分析及驗證過去動態影像中的平面序列能夠轉化再現為量體結構的可能，企圖探討影像-空間兩者對話、過往空間的路徑如何結合人的記憶、身體移動以及分析電影作品中曾經被拍攝的空間場景消失後空間再現、再體驗的可能。記錄每日移動至駐村場域的城市風景，藉由數位工具轉化成為遙想城市在真實抵達後的所在心境，討論不真實如同分散虛構的城市樣貌。

2. 如果能夠察覺空間，藝術家將擁有記憶：空間場域的召喚能力使記憶有其附著的依憑，而場域中因為經歷不同時間層而遺留下的痕跡則是可供後來的觀察者從不同角度閱讀之處。透過觀察到不同地域同性質與空間使用功能上的同異，希望藉此傳遞創作者個人感受，擴增觀者在體驗時的自身敘事發展範圍。

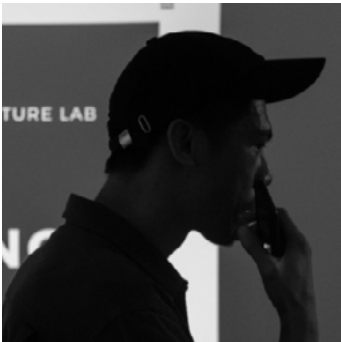
3. 非場所是法國人類學家馬克·歐傑提出的一個詞彙，指人類在其中短暫停留、保持匿名，且沒有足夠的重要意義而不被視為「場所」的人類學空間。非場所的例子有高速公路、酒店房間、機場和購物中心。該詞是馬克·歐傑在其著作《非場所：超現代性人類學導論》中提出的。透過深度學習視覺系統將藝術家在南特城市當中紀錄的文字，轉化成為想像城市的樣貌，對於非地方的想像，從何而來、從何而去，提問想像中的邊界為何？

This residency project focuses on the concept of space, which has been a focus of past works, and responds to the close relationship between movement and distance in the city that will drive the production of images through data capturing. The video work has three parts.

(1) Memory-expanding space: Analyzing and verifying the possibility that the graphic sequences in moving images of the past can be reconstructed into volumetric structures, trying to explore the dialogue between images and spaces, how the paths of past space combine with human memory and body movement, and analyzing the possibility of spatial representation and re-experience after the disappearance of spatial scenes that have been photographed in film works. The urban landscape of daily movement to the residency site is recorded and reshaped by digital tools into the mind of the imaginary city after the real arrival, discussing the irreality of the city as a scattered fiction.

(2) Awareness consolidates memories: the calling ability of the spatial field gives memory its attachment, and the traces left in the field through different layers of time are available for later observers to read from different perspectives. By observing the similarities and differences in the sameness of different regions and the use of space, in order to convey the artist's personal feelings, a narrative that expands the range of the viewer's own development when experiencing it.

(3) Non-place is a term coined by French anthropologist Marc Augé to refer to anthropological spaces in which humans stay briefly, remain anonymous, and are not significant enough to be considered "places". Examples of non-places are highways, hotel rooms, airports, and shopping centers. The term was coined by Mark O'Jealous in his book *Non-Places: Introduction to an Anthropology of SuperModernity*. Through a deep learning visual system, Huang transformed the words he recorded in the city of Nantes into an imaginary city, an imaginary of non-places, where do they come from, where do they go, and what are the imaginary boundaries?



2022.09.07 – 2022.11.16

臺灣 Taiwan

台北國際藝術村×

法國Le Lieu Unique國立當代藝術中心

Taipei Artist Village ×

Le Lieu Unique Centre for Contemporary Culture, France

劉呈祥
LIU Cheng-Hsiang

跨領域
Interdisciplinary



當代科技不斷改變人類生活的樣貌，劉呈祥相信未來創作必須思考及構築文化與科技的共生。藝術家透過駐村觀察到法國在科技創新的當下，如何在感性與理性的創作哲學中，保有精神的富饒及對美的追求，他相信這也會是以科技聞名的臺灣未來必須挑戰的課題。

藝術家試圖以核心創作〈思緒宇宙〉系列來回應，使用電腦運算與演算法（algorithm）生成，學習自然界物種生成的邏輯，繪出極為浩瀚且極度細緻的圖像空間作品。挑戰藝術創作由上而下（整體至細節）的傳統，以及「藝術家之於作品」等同「造物者之於被造物」的模式。如此一來，創作者為了使其身心轉化為創作載體，將觀點與環境的改變作為新的創作基因，演化成新的可能。

從歷史角度來看，藝術的角色來到了一個新的世代轉捩點，當世界可能因為新的疾病、爭端分崩離析之時，創作被賦予了重新串聯人與人之間關係的新任務，這需要一種超越言語的對話，以及可觸及人心的感動。藝術家結合法國的生活經驗，在擅長的理性思維中，釋放感性的可能。



As the appearance of human life is constantly changed by contemporary technology, Liu Cheng-Hsiang believes that creative artworks in the future must think about and construct the symbiosis of culture and technology. The French philosophy of art is constantly creating a dialogue between sensibility and rationality, to find the possibility of innovation. That enables France to pursue the beauty of life and coexist with high-tech development. The artist was inspired to explore how France maintains spiritual richness under the states of technological innovation. He believed that it would also be a future challenge for Taiwan, which is famous for its highly developed science and technology.

Starting from this topic, the artist tried to respond with the core creation *Cosmos of Thoughts* series. His works are generated by computer calculations and algorithms, which is a technic that learns the logic of natural species generation in nature, and draws extremely vast and extremely detailed image space works, challenging the top-down tradition of artistic creation, and the pattern that the artworks to the artists equal to the creation to the creators. As a result, the creator's body and mind are transformed into creative vehicles, and changes in viewpoints and environments will become new creative genes and evolve into new possibilities, just as natural species evolve and adapt in different environments.

From a historical point of view, the role of art has arrived at a turning point of a new era. At this moment, when the world is torn apart by new diseases and disputes, creation has been given a new mission to reconnect the relationship between people. This requires a dialogue that goes beyond words, a touch for people's hearts. Liu looks forward to combining the French life experience and releasing the emotional possibilities in his good rational thinking.

2022.01.03 – 2022.02.27

臺灣 Taiwan

台北國際藝術村×
法國Le Lieu Unique國立當代藝術中心
Taipei Artist Village ×
Le Lieu Unique Centre for Contemporary
Culture, France

印卡
Enkaryon ANG

文學
Literature



詩人印卡自2009年以來出版了多部詩集和散文集。曾被文學雜誌《聯合文學》選為臺灣1980年代出生的三大詩人之一。他還擔任文學策展人和藝術評論家，聚焦在東南亞的世界文學和殖民問題。過去曾獲得了國際藝術評論家協會（AICA）授予的青年藝術評論家榮譽賞。曾是西班牙Can Serrat（2017年）、英國Cove Park（2021年）的常駐作家，也是2020年聯合國教科文組織布拉格文學之城獲選的駐村作家。

70年代末到80年代，新加坡成為臺灣和中國作家的飛地。臺灣詩人洛夫與中國詩人艾青，艾未未的父親冷戰後期期間在新加坡碰面。這不僅是冷戰後期的隱喻，同時也是美國文化宣傳的機構因為東亞經濟起飛產生的文化主體性變動。在這個計畫中，1983年在新加坡舉辦的首屆國際華文文藝營，被當成感官史的對象。我們可以發現新加坡與移民文化層的對抗，以及當時的主要語言政策，催生了這個活動的發生。印卡的駐村計畫視文藝營作為美學機器進行了四個框架的分析與研究，包括冷戰的全球歷史、華語世界、東盟以及新加坡自己的語言政策。利用駐村期間他重建一些關於70年代和80年代新加坡城市空間、語言景觀和音景的最新研究成果和討論。

Enkaryon Ang is a poet based in Taipei. Since 2009, he has published several collections of poetry and essays. He has been selected by the literary magazine, *Unitas*, as one of the top three poets born in the 1980s in Taiwan. He also works as a literature curator and art critic, mainly for world literature and colonial issues in East Asia and Southeast Asia. In 2018, Enkaryon received the mentioned honor in young art critics from the International Association of Art Critics (AICA). He was a resident writer in Can Serrat (2017), in UNESCO Prague-City of Literature (2020) and a resident in Cove Park (2021).

From the late 1970s to the 1980s, Singapore became an enclave for Taiwanese and Chinese writers. Taiwanese poet Lo Fu and Chinese poet Ai Qing, Ai Weiwei's father, met in Singapore during the late Cold War. This is not only a metaphor for the late Cold War, but also a change in the cultural subjectivity of the American cultural propaganda agency due to the economic take-off in East Asia. In this project, the first International Chinese Writers' Forum, held in Singapore in 1983, was taken as the object of sensory history. We can find that Singapore's confrontation with the immigrant cultural layers, as well as the prevailing language policy at the time, gave birth to this event. Enkaryon's residency program sees the writer's forum as an aesthetic machine for analysis and research in four frameworks, including the global history of the Cold War, the Sinophere, ASEAN, and Singapore's own language policy. During this period, he reconstructed the urban space, language landscape and soundscape in the 70s and 80s.

2022.04.19 – 2022.05.08

臺灣 Taiwan

台北國際藝術村×
新加坡Grey Projects
Taipei Artist Village ×
Grey Projects, Singapore



車昕蔚
Xinwei CHE

視覺藝術
Visual Art



車昕蔚，長年往返家鄉新加坡和加拿大溫哥華，擁有羅德島設計學院藝術學士（2015年）以及艾蜜莉卡藝術及設計大學藝術碩士學位（2022年）。曾獲國家藝術協會海外藝術獎學金，並於2017年獲青年人才計劃獎金。近期電影〈Laying Ground〉獲得2022年林德獎（Lind Prize）提名。

車昕蔚以材質為創作核心，從靜觀媒材的變化體驗深闊的時空，抵抗商品化的時間概念。在駐村期間，她藉由觸摸臺灣本地的陶土，感受寶藏巖的時空。人類使用陶碗盛裝各種食飲的上千年歷史，而陶土裡隱藏了地質循環的深邃空間。它在被挖掘、被包裝販售之前，經過數百萬年的風與水侵蝕地表產生的碎屑堆積，並作為礦物質而存在。車昕蔚藉著一次次把來自腳下的陶土捏製成陶碗的過程中提問到：陶碗是否可以承載時間？可否透過陶碗來靜觀時空的改變？



Xinwei Che lives in between her home country, Singapore, and Vancouver, Canada. She holds a BFA from Rhode Island School of Design (2015) and an MFA from Emily Carr University of Art & Design (2022). She was awarded the National Arts Council Overseas Art Scholarship for her BFA, and the Young Talent Programme Prize (2017). Her recent film, *Laying Ground*, was nominated for the 2022 Lind Prize.

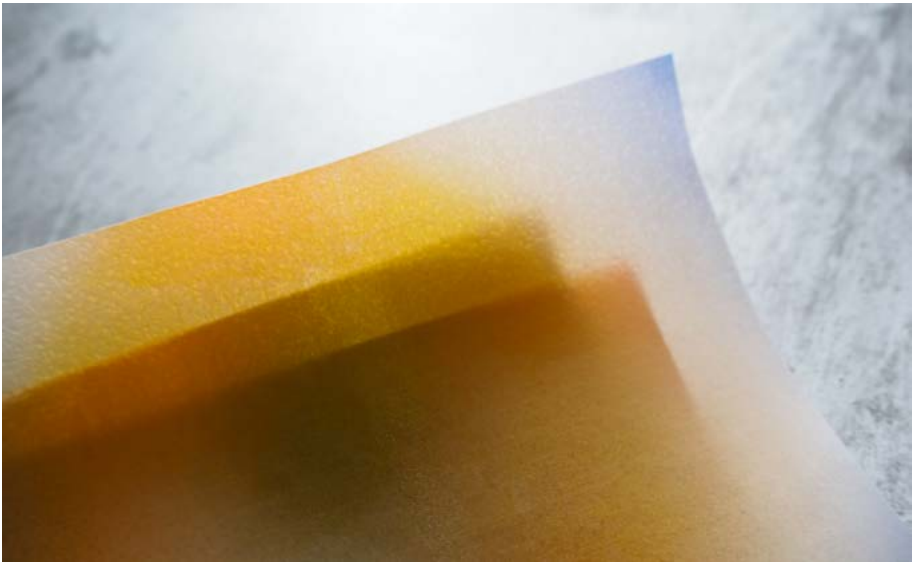
Xinwei Che has a material-centered, temporal practice. She attends to the rhythms of material movements to expand time and resist its easy commodification. During the residency, Che tries to understand the time-space at Treasure Hill by touching local Taiwan clay with her hands. Humans have used ceramic vessels to hold water and nourishment for millennia. Clay comes from deep geological time. Long before it is excavated from mining sites, and packaged into plastic bags, it has existed as mineral particles, eroded from the earth's crust by wind and water over millions of years. By making bowls again and again with clay borrowed from the ground beneath our feet, Che asks the questions: What if these clay vessels held time? What does it mean to watch a moment pass?

2022.10.17 – 2022.12.23
新加坡 Singapore

台北國際藝術村×
新加坡Grey Projects
Taipei Artist Village ×
Grey Projects, Singapore

辛怡澄
Shandi Yi-Cheng HSIN

跨領域
Interdisciplinary



跨領域藝術創作者辛怡澄畢業於倫敦大學金匠學院碩士班，曾為西班牙Medialab Prado媒體藝術實驗室駐村藝術家（2019），並獲國立臺灣美術館資助至荷蘭V2_動態媒體藝術中心擔任駐棧藝術家（2018）。其近期的創作計畫關注於食物作為媒介與載體如何將時間、記憶、情感及空間連結，啟發觀者對未來社會情境有更多樣化的想像。

駐村之創作計畫關注於食物作為原始慾望的純粹以及隨著文化演進而向外延伸所產生的多樣性，探索「食」與「物」的生物能量消費模式，並試圖運用當代科技將「食」與「物」之能量消耗轉化為光線、色彩、數位印刷等各種型態的可能性，藉以照映出「食」作為個體慾望的虛幻以及「物」作為能量形式的具象意義。計畫之第一部分為去除形體結構保留食物色彩所製成的色譜，透過去除形體結構並抽象化的色彩影像，以食用色素印刷於透明、脆弱易溶的糯米紙，呈現層層堆疊覆蓋融合的朦朧曖昧，探索「食」與「物」以抽象視覺化後轉換成不同形式的文化載體為人體所消耗的可能性。

Shandi Yi-Cheng Hsin studied Media in Goldsmiths, University of London and received her master degree in 2012. Currently, she works as an interdisciplinary artist and designer in Taipei. From July to September 2018, she was sponsored by National Taiwan Museum of Fine Art to participate in the artist residency program *Summer Sessions 2018* in V2_Lab for the Unstable Media (Netherlands). In 2019, her project *The Kitchenette of Future Dust* was selected by MediaLab - Prado to participate in *Interactivos' 19: Eating Against Collapse*, to develop the project with collaborators from the UK, India, Argentina, Spain and Columbia.

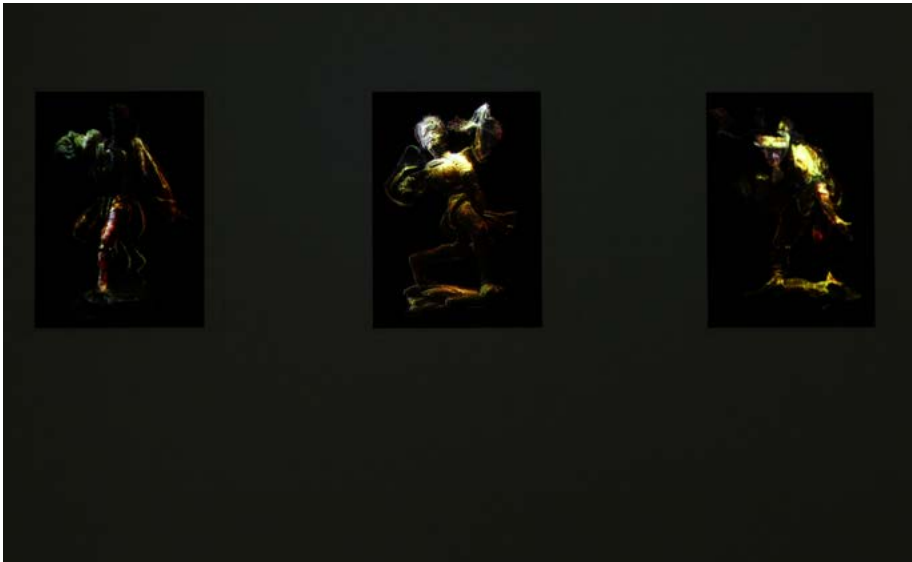
The project focuses on the desire for food as human nature and the diversity generated by the extension of cultural evolution, explores the bio-energy consumption model of "eating" and "food", and intends to apply contemporary technology to transform the current model. The energy consumption of "eating" and "food" could be transformed into various forms such as light, color, digital printing, etc., to reflect the illusory meaning of "eating" as an individual desire and the concrete meaning of "food" as a form of energy. The first part of the project is to remove the physical structure and retain the color spectrum of the food. By removing the physical structure and abstracting the color image, the food coloring is printed on transparent, fragile, and soluble glutinous rice papers which turn into vague layers, hazy and ambiguous. Aims to explore the possibility that "eating" and "food" could be transformed into different cultural mediums to be consumed by the human body.



2022.03.10 – 2022.04.08
臺灣 Taiwan

台北國際藝術村×
新加坡Grey Projects
Taipei Artist Village ×
Grey Projects, Singapore

洪譽豪
HUNG Yu-Hao



新媒體
New Media



作品〈苦中作樂〉重新注視長期佇立於慕尼黑的繆瑞斯肯舞者（Moriskentänzer）雕像，其存在僅能由現存繪畫、雕塑中猜測，於中世紀時流傳於歐洲各地，體現著不同時期及區域的文化脈絡。而在眾多的表述中，繆瑞斯肯舞者雕像皆共同指向一個「抗爭」的精神，如伊斯蘭教徒與基督徒的鬥爭、庶民與貴族的對立等，都藉著舞蹈在生活的挑戰中尋找立足點，而此創作計畫亦反映著近兩年的疫情生活，希望能在想像的舞蹈中重新談論起生活的樂趣。

創作專注在繆瑞斯肯舞者雕像的肢體動作，而Erasmus Grasser製作的雕像擁有完整的姿態，其真跡僅能在慕尼黑窺見，但只有固定的動作，至今仍沒有人知道確切的舞蹈。而根據慕尼黑市鎮廳的記錄，他們可能遺失了另外六個雕像，因此藝術家觀測了剩餘的十個雕像，藉此舞蹈四面八方都能觀看的特性，使用3D掃描技術重新建構並分析舞者的動作，凸顯出其肢體部位，想像重繪遺失的六個雕像。Erasmus Grasser靜置的舞者如同關鍵影格，在歷史的時間帶子上做了個戳記，而〈苦中作樂〉中的六個圖像，計畫引導著動態的舞步，接續推動起流動時間中的抗爭精神。

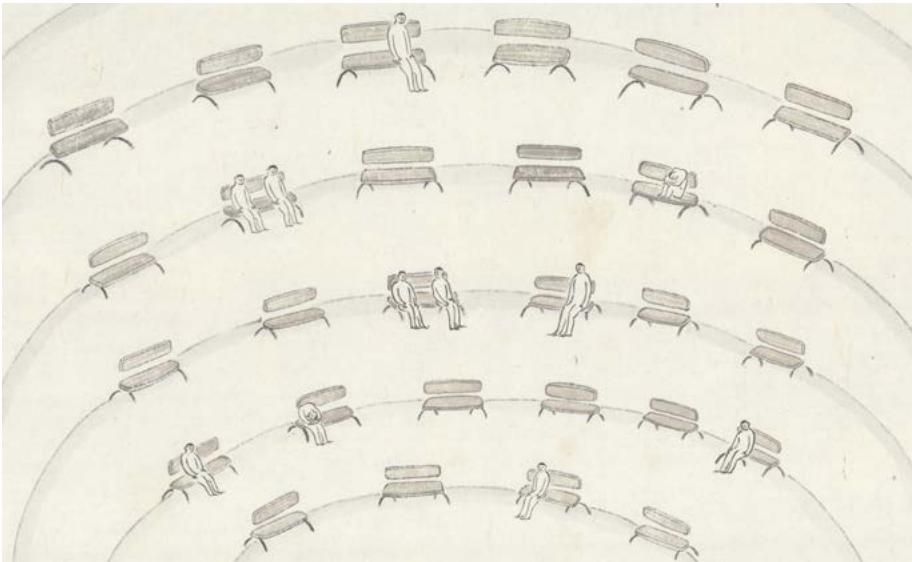
Hung Yu-Hao holds an MFA degree in the New Media Art Institute of the National Taiwan University of Arts. The work *Joy in Pain* revisits the long-standing Munich statue "Moriskentänzer", whose existence can only be guessed from existing paintings and sculptures, and which circulated throughout Europe during the Middle Ages, embodying cultural contexts of different periods and regions. Among the many expressions of "Moriskentänzer", all point to the spirit of "resistance", such as the struggle between the Muslims and Christians, the confrontation between the common people and the nobility, etc. Through dance, they all find a foothold in the challenges of life. This project also reflects the pandemic living in the past two years, hoping to talk about the joy of life again in the imaginary dance.

Creation focuses on the physical movements of the "Moriskentänzer", the statues made by Erasmus Grasser with a complete pose which can only be seen in Munich, but only with fixed movements, and no one knows the exact dance yet. According to the Munich town hall records, they may have lost the other six statues. Therefore, the artist observed the remaining 10 statues, by taking characteristics of the fact that the dance can be viewed from all sides, used 3D scanning technology to reconstruct and analyze the movements of the dancers, highlighting their body parts and imagining the redrawing of the six lost statues. Erasmus Grasser's static dancers are like keyframes that mark the historical time, while the six images in *Joy in Pain* are planned to guide the dynamic dance steps and continue to promote the spirit of struggle in the flowing time.

2022.01.05 – 2022.03.29
臺灣 Taiwan

台北國際藝術村×
台北慕尼黑交流計畫
Taipei Artist Village ×
DAC + AOA + GI, Germany

簡翊洪
JIAN Yi-Hong



簡翊洪，出生於臺灣宜蘭，畢業於臺北藝術大學，美術學系碩士班。現生活、工作於臺北。主要使用水墨作為創作材料，在繪畫中常使用敘事、符號來描寫自身的處境、欲望以及和他人的關係與各種幻想。

2019年初，簡翊洪於「好好戀愛」個展中展出一本手繪的線裝書籍，這是他本次駐村計畫〈A book〉的起源。透過Artists' books的手法整理筆記本、速寫中無法被單獨呈現的書寫與繪畫。名為《欲愛集》的小書是此系列《A book project》的第一本，也是他往後整理個人碎型創作的範例。

在泰國期間他持續收集下一本小書所需要的素材，展示自己進駐的創作過程，也帶領參與者學習線裝書的製作。線裝書不需複雜的黏貼工具，只需要內頁、封面及棉線就能編織成冊，是一種能透過個人手作編排完成敘事的一種呈現方式。另外，他也在當地探索傳統工藝或是美術項目，例如寺廟壁畫、木作上繪畫、印刷物、在地材料收集、各式美術館等，並與當地師生進行交流、交換各種繪畫技術的相關知識，同時認識不同領域的創作者，了解他人對於藝術的想像與創作內容。

Jian Yi-Hong graduated from M.F.A, Taipei National University of the Arts, based in Taipei. Most of his works are ink paintings. In his works, he often uses narratives and symbols to describe his own situation, desires, relationships with others, and various fantasies.

At the beginning of 2019, he showed a hand-made traditional bookbinding work in his solo exhibition *AMOUR Love Wholeheartedly*. The book is the origin of his *A book project*. He used the technique of making Artists' books to organize the paintings and writings that have not been able to be presented officially from his own notebook. This hand-made book, *Book of Desire*, is the first book of his Artist's book series, and became a model for showing his sketches.

During his residency in Thailand, he not only collected the stories for his next book, but also showed the creative process to the residents and led the participants to learn the production of bookbinding. Traditional Chinese bookbinding doesn't need complicated tools. Simply with pages, a cover and some cotton threads, a hand-made book can be done and formed a narrative.

He also explored traditional arts or projects in Bangkok, such as museums, temple frescos, panel painting and printing materials. He exchanged ideas and technical knowledge with the local educators and students, as well as met creators in different fields and understand the other people's ideas and creative content of art.

照片提供 Photo by | 呂國璋 LU Guo-Wei（攝影 Photographer）, TKG+

視覺藝術
Visual Art



2022.08.15 – 2022.11.04
臺灣 Taiwan

台北國際藝術村×
泰國國際藝術大學
Taipei Artist Village ×
Silpakorn University, Thailand

曾慶強
Rexy TSENG

視覺藝術
Visual Art



2022.09.01 – 2022.09.30

臺灣 Taiwan

台北國際藝術村×
韓國國立現代美術館高陽藝術工作室
Taipei Artist Village ×
MMCA Residency Goyang, Korea



關於韓國國立現代美術館高陽藝術工作室的進駐計畫，曾慶強以「鄰人」作為創作理念，執行一系列的繪畫。他過去的作品經常探討緊密關係的主題，議題包括兄弟、戀人、鄰居、敵人。他認為雙方的關係可以用來探討愛情、慾望、同理心、敵意、接納、和解、悲傷、和其他更微妙的情感，在本質上探究現在社會的人文主義議題，且進一步隱喻個人權力與立場。

首爾很適合實踐他的計畫，因為它當下擁有十足的多元性，和經歷過分裂的都市歷史，這座城市曾同時擁有美國建立的資本主義政權與共產主義政權。現在的首爾象徵了國際化與經濟發展，但也附帶了開發過程的社會問題。也因為如此，當代韓國藝術家的創作隱約探討著民族、權力、階級、身份定義等議題。

For the MMCA Residency Goyang, Rexy Tseng proposed a painting series based on the concept of "neighbors". In the past, his works often play on the intimate relationships of subjects. This could be the relations of brothers, lovers, neighbors, enemies, or friends. He sees pairing as a fundamental source of questioning love, desire, empathy, animosity, acceptance, reconciliation, grief, and other nuanced emotions from one person to another. In essence, it is an investigation into what humanism means in our contemporary world.

Seoul is a fitting location to pursue his practice because of the city's current diversity and its history as a once-divided metropolis. He was fascinated by the forced schism between the American-instituted capitalist state and the communist state within the same premise. Emerging out of its turbulent past, Seoul now embodies internationalization and growth, but it also has social issues associated with development. This condition prompts many contemporary Korean artists to address subjects such as nationality, power, class, and identity.

臺灣駐市及國際來訪藝術家
Taiwanese and International Artists in AIR Taipei

維克托·富切克

Viktor FUCEK



跨領域

Interdisciplinary

維克托·富切克是一位城市的占卜師與治癒者，他以各種儀式去重建人造環境中的神聖。他以表演、裝置和繪畫形式去進行創作，而在其中，他突破了以往總被界定為建築的界線，並且示範了實驗手法可以如何幫助人們尋找新的策略來應對當代社會的挑戰。他曾在布拉格的美術學院、坎培拉的澳洲國立大學，以及布拉提斯拉瓦的美術與設計學院研習藝術，並在布拉提斯拉瓦的斯洛伐克理工大學攻讀建築學，並在斯洛伐克的藝術學院攻讀博士學位。他曾參與多場個展與聯展，例如「布拉格雙年展」（捷克，2021）、「Theatrum Mundi」（捷克，2019）和「The Fortuneteller and Healer」（紐約，2019）。

駐村計劃始於藝術家對表演與建築之間的可能關聯的長期研究。目的是為了發展出一套強調體驗性和創造力的技能、工具和經驗，把身體感知能力融合到覺察各種公共空間的過程中，從中尋找情感、共感和它作為療癒的角色。富切克以表演來探索城市空間與當地脈絡。這當中揉合了藝術家對空間的身心感知方法，這將會透過表演工作坊分享給更廣泛的受眾。如果將建築理解為社會關係的具體表現，那麼改變我們個人的認知和看法，就有可能導向更深層的社會轉型。而工作坊的成果將會以集體空間演出的方式呈現。



Viktor Fucek is an urban diviner and a healer who uses rituals to re-establish the sacred in a human-built environment. For this purpose, he creates performances, installations, and paintings in which he pushes the boundaries of what is usually perceived as architecture and demonstrates how experimental practices can help find new strategies to address the challenges of contemporary society. He studied fine arts at the Academy of Fine Arts in Prague, Australian National University in Canberra, Academy of Fine Arts and Design in Bratislava and architecture at Slovak University of Technology in Bratislava. He also pursues a PhD at the Academy of Arts, Slovakia. He has participated in several solo and collective exhibitions such as *Prague Biennale* (CZ, 2021), *Theatrum Mundi* (CZ, 2019) and *The Fortuneteller and Healer* (New York, 2019).

The residency project is based on the artist's long-term research on the possible connections between performance and architecture. The aim is to develop an experiential and creative set of skills, tools and experiences that will integrate somatic intelligence into the processes of perceiving shared space with a focus on emotion, empathy, and its healing. The artist uses performance to explore urban spaces and local contexts. His approach is based on a psychosomatic perception of space and the knowledge repertoire acquired will be communicated to a wider group of people through a performative workshop. If we understand architecture as a physical manifestation of social relations, then changing the perception of individuals leads to a deeper social transformation. The workshop will result in a collaborative spatial performance.

2022.04.04 – 2022.05.03

斯洛伐克 Slovakia

國際徵件

Open Call



桑德琳·德米耶

Sandrine DEUMIER

電影、錄像

Film, Video

畢業於法國國家美術學院及土魯斯第二大學哲學系，桑德琳·德米耶關注科技的轉變以及新科技影響詩歌的表現方式。作品跨足影像與聲音詩歌，德米耶將其視為表達無意識物質形態的媒材，並透過多媒體形式發展詩歌的實驗，逐步運用虛擬實境以及360度沉浸式球幕投影創作數位動畫。曾獲得2022年德國斯圖加特國際動畫影展 Expanded Media Award（網路文化類）以及2021年日本文化廳媒體藝術祭Festival Platform Award（球型劇場類）。

在駐村期間，德米耶創作沉浸式與互動式的虛擬實境數位動畫〈N-h9〉，闡述在追尋生態女權主義的過程中，剷除人類企圖征服大自然以及物種階級制度的可能性，試圖反思在新科技之下的當代社會中，人類行為產生的轉變，以及提出反烏托邦論述從物種的意識來想像未來人類存在的形態，探討如何面對虛擬世界中的未知規則，尤其是在一切形式皆可被互換、空間與計畫可被修改的情境底下？如何制定規則讓遊戲本身與使用者們依循超出人類認知並且難以預知的變化？如何促使一個環境讓人類可以作為其他物種意識的接收者？

Graduated with DNAP from National Institute of Fine Arts and BA Philosophy from Toulouse II University, Sandrine Deumier focused on the issue of technological change and the performative place of poetry conceived through new technologies. Working at the junction of video and sound poetry, she considers them as mediums to express the form of unconscious material itself. She has developed poetic experiments mainly through multimedia forms and gradually moved towards digital animations in virtual reality devices and 360-degree immersion projection dome. Her works received the 2022 Expanded Media Award (Network Culture Category) at Stuttgarter Filmwinter (Germany) and the 2021 Festival Platform Award (Dome Theater Category) at Media Arts Festival (Japan).

During the residency, Deumier worked on a new project—*N-h9*, which is an immersive and interactive digital animation in virtual reality. The narrative relates to the possibility of dismantling human practices of subjugation of nature and the hierarchy of species in a search for eco-feminist postures. She tried to question the behavioral mutations of our contemporary societies in relation to new technologies and to propose non-dystopian narratives to imagine forms of future humanities through interspecies consciousness. She seeks answers to the questions. How to react in a virtual environment to unknown laws which are permeable to becoming - governed by the interchangeability of forms, a permanent modification of spaces and temporal planes? How to make the rules of a game where the settings of the environment and the user actions obey unpredictable fluctuations below/beyond the perceptions of the human brain? How to simulate an environment capable of making us interact as a receiver of other forms of consciousness?



2022.04.13 – 2022.06.24

法國 France

國際徵件

Open Call

席琳·帕皮翁
Céline PAPION

音樂

Music



席琳·帕皮翁是位大提琴家、當代和早期古典樂的演繹者，也是表演者、音樂會設計師和藝術導演。於2019年獲國際博登湖會議獎，以表彰她的作品以及對當代音樂的貢獻。席琳·帕皮翁常於國際音樂節和音樂會演出，也曾於德國、法國、比利時、盧森堡、瑞士、愛爾蘭、巴西和馬來西亞等國家駐村，她同時也是S-K-A-M e.V.的創始成員之一。

駐村期間與臺灣作曲家鄭伊里一同進行創作，於駐村尾聲於寶藏巖國際藝術村舉辦聯合音樂會《迷宮之聲》，運用鋼琴、大提琴、電子音樂、寶藏巖周邊自然物件等媒材演奏四首作品，並在最後一首運用擲筊儀式，為樂曲增添更多不可預測性和趣味，將寶藏巖的環境、空間和記憶重新轉化為音樂，帶領觀眾的聽覺一同遊覽寶藏巖。



Céline Papion is a cellist, an interpreter of contemporary and early music, but also a performer, a concert designer, and an artistic director. Her work and commitment in the field of contemporary music were awarded the International Bodensee-Konferenz prize for the interpretation of contemporary music in 2019. She is a guest at international festivals, concert series and residencies in Germany, France, Belgium, Luxembourg, Switzerland, Ireland, Brazil and Malaysia. She is also a founding member of the collective S-K-A-M e.V.

During Céline's residency, she collaborates with Taiwanese Composer I-lly Cheng. At the end of the residency, they held a portrait concert—*Sounds of Maze*, playing 4 pieces with piano, cello, electronic music, and found objects in Treasure Hill and in the last piece *Compos(T)el*, she integrates puáh-pue ritual into the performance, adding more unpredictability and spices the piece up. Converts the environment, specialty, and memories of Treasure Hill into music and leads the audience to explore Treasure Hill together.

2022.07.11 – 2022.09.11

法國 France

國際徵件

Open Call

鄧啟耀
Frank TANG

視覺藝術

Visual Art



鄧啟耀生於1988年，其創作結合不同媒介，例如水墨、錄像、聲音和跨媒體表演。2010年他畢業於香港浸會大學視覺藝術院（榮譽）文學士，後於香港中文大學修讀藝術碩士課程。他曾參展香港大館賽馬會藝坊「墨城」（2021）、臺灣桃園市立美術館「優墨」（2021）、亞洲協會香港中心「尋林覓趣」（2019）、香港藝術中心及比利時Les Halles de Schaerbeek合辦的「香港味道」（2016）、德國蓋爾森基興美術館的中國八項目「Tradition Today — Ink Painting and Calligraphy」（2015）。其作品見於德國、蘇黎世、臺灣、深圳和香港的各個藝術館、藝術機構和畫廊。

此次展覽於他在寶藏巖藝術村駐村的中段舉行，將展示他對臺灣以至全球的不同政治和社會運動中的人像／神像（statue）權威性的思考。2000年起，民進黨執政的臺灣政府為轉型正義而提出一連串「去蔣化」的運動。2013年起，中國政府提出「去英雄化」；2014年和2019年的香港社會運動後，香港建制輿論再次建議加快「去殖民化」；2020年「Black Lives Matter」，示威者對在殖民年代有豐功偉績，但對人民種族逼害的人物銅像進行毀壞和拆除。2022年「俄烏戰爭」，烏克蘭人們還將所有前蘇聯年代的俄羅斯偉人銅像進行斬首。這種種運動背後雖總有政治力量的推動，但同時讓人民思考對過往歷史的認知、道德價值和身份認同。

Frank Tang Kai Yiu (b.1988) uses a range of technologies and mediums in his projects, including ink painting, video, sound and collaborative performance. He studies Master of Fine Arts at Chinese University of Hong Kong. He was invited to artist-in-residence programs in Zurich by Zurich University of the Arts in 2014 and Treasure Hill Artist Village in 2022. Tang has participated in some important exhibitions such as *Ink City* at JC Contemporary in Tai Kwun, Hong Kong (2021), *Humor in Ink* at Taoyuan Museum of Fine Arts in Taiwan (2021), *Hidden Forest* at Asia Society Hong Kong Center (2019), *A Taste of Hong Kong* at Les Halles de Schaerbeek in Belgium (2016), and China 8—*Tradition Today – Ink Painting and Calligraphy* at Kunstmuseum Gelsenkirchen in Germany (2015). His artworks have been exhibited in museums, art organizations and galleries in Germany, Switzerland, Belgium, Japan, Taiwan and Hong Kong.

This exhibition takes place in the middle stage of his residency at Treasure Hill Artist Village. He will show his perspectives upon the power of statues during social movements in Taiwan and other countries. Since 2000, to realize transitional justice, DPP government has started a series of "De-Chiang" movement. And since 2013, the Chinese government has initiated the "de-heroization" discussion; after Hong Kong's social movement in 2014 and 2019, Pro-China camp urged to fasten the "de-colonization"; In 2020, protesters in "Black Lives Matter" social movement destructed the statues who had great achievements during the colonization era but persecuted people and races. In 2022, during Russo-Ukrainian War, Ukrainians also beheaded the statues of Russian great men from the Soviet Union era. These movements are always motivated by political forces, but also stimulate the people to re-examine their perception of history, moral values, and identity recognition.



2022.07.21 – 2022.09.25

香港 Hong Kong

國際徵件

Open Call

Yoshie KURODA
黑田惠枝



視覺藝術
Visual Art

黑田惠枝畢業於多摩美術大學資訊藝術學院。過去曾參與許多展覽及駐村，像是2019年的「種子島宇宙藝術季」（鹿兒島，日本，2019）、九州藝術館和釜山文化基金會／虹梯藝術中心的交換進駐計畫及天堂藝術進駐的「松戶QOL獎駐村計畫」（千葉，日本，2020）。

以廢棄衣物作為主要素材，製作填充動物玩具、娃娃和雕塑，其成品是名為「Mokemokemono」的虛構生物以及運用他們製作的裝置，他們就像是我們的另一個自我，持續地在存在的不確定性中找尋答案，同時也探求著他們的個別存在、起源、與他人及環境的關係。雖然Mokemokemono的外型借用了動物的形貌，但他們的姿態和外表上卻擁有人類的特質，黑田惠枝相信我們可以透過Mokemokemono去找到自我。

〈家〉展示了駐村期間透過搜集在地居民舊衣物作為素材，製作出的5隻Mokemokemono，搭配二手物件和寶藏巖的空間，呈現出融合在地文化和歷史的獨特氛圍，同時思考自我的存在及自身與他者之間的關係。



Yoshie Kuroda graduated from Information Art Course at Tama Art University. She has participated in several exhibitions and residency programs such as *Tanegashima Space Art Festival 2019* (Kagoshima, Japan, 2019), Exchange Residency Program by Kyushu Geibunkan and Busan Cultural Foundation/Hongti Art Center (Busan, Korea, 2020), MATSUDO "QOL" AWARD/PARADISE AIR (Chiba, Japan, 2020).

Using discarded clothing as the main material, Yoshie Kuroda tries to create works such as stuffed animals, dolls, and sculptures. The results are the imaginary creatures called "Mokemokemono" and installations using these creatures. They are like our alter egos, who are constantly seeking answers to the uncertainty of existence, including their individual being, their origins, and their relationships with others and the environment surrounding them. Although they borrow the shapes of animals for their figures, their gestures and appearances have a somewhat human presence. She believes that we can find ourselves through them.

Home exhibits the five Mokemokemono that Yoshie made during the residency, using discarded clothes collected from the locals and collocating spaces of Treasure Hill and second-handed objects. Giving out a unique atmosphere that blends in local culture and history, and seeking self-existence and relationships with others at the same time.

2022.10.11 – 2022.12.27
日本 Japan

國際徵件
Open Call



伊曼紐爾·戴諾第於1987年出生於義大利米蘭，現居住和工作於安特衛普和米蘭，是一位藝術家和電影製作人。他的研究專注於將暴力正常化的過程及人類／非人類社群對於令人震驚的事件或災難性事件的反應。難以發生、難以察覺和難以想像是他作品的關鍵字，他的創作方法是以影片、攝影、沈浸式裝置和虛擬實境裝置等方式書寫反烏托邦敘事作為根基。

〈夜河暗遊〉運用12件攝影作品、兩件影像和一件VR裝置作品，書寫奇幻世界和反烏托邦敘事，思考虛擬、現實與超現實之間的邊界，並融合神話、科幻、當代政治、哲學等議題於作品中。

Emanuele Dainotti (b. 1987 in Milano, Italy. Lives and works between Antwerpen and Milano) is an artist and filmmaker. Emanuele's research focuses on the processes leading to the normalization of violence and the reactions of human/non-human communities to shocking and catastrophic events. Impossibility, imperceptibility, and inconceivability are the keywords in his work. His methodology is based on the creation of dystopian narratives presented in the form of videos, photography, immersive installations, and virtual reality installations.

Night River Parade includes 12 pieces of photos, 2 video works, and 1 virtual reality installation to develop a fantasy world and dystopian narrative. He explores the border between virtual, reality, and hyper-reality and integrates various topics into his works, including myths, sci-fi, modern politics, philosophy, etc.

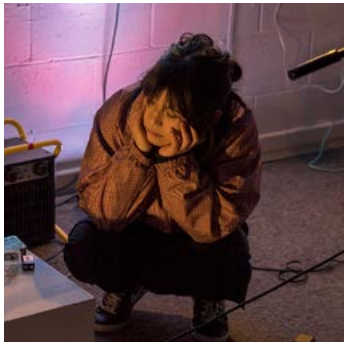


2022.10.18 – 2022.12.27
義大利 Italy

國際徵件
Open Call

Elico SUZUKI (Suzueri)
鈴木英倫子

聲音、裝置藝術
Sound, Installation Art



2022.11.25 – 2022.12.13
日本 Japan

國際徵件
Open Call



Suzueri，又名鈴木英倫子，是一位現居京都的聲音藝術家和即興表演者。Suzueri的演出和創作用上複雜的自製裝置，並結合鋼琴，去演奏迂迴曲折的聲音。她最近著重於探討樂器及其意像之間的留白與敘事性，並持續定期與日本及世界各地的藝術家合作舉辦即興和聲響藝術的現場演出或活動。

此次展覽以鈴木英倫子（Suzueri）的兩件燈光作品為主—2018年的〈三界〉及2022年的新作〈女誠扇綺譚〉，同時她也與知名鋼琴家兼即興表演者李世揚合作，在寶藏巖呈現她的鋼琴裝置作品。〈三界〉於南韓首爾首次展出，其亮點為旋轉的動態裝置，裝置上懸掛著從各個地區收集而來的日常用品，因此每次展出都會隨著地點改變而變得獨一無二。另一件作品〈女誠扇綺譚〉則以日本小說家佐藤春夫的小說為基礎。作品受到這個以臺南為背景的鬼故事的啟發，使女性在臺灣社會的存在以及無形的事物都得以被看見。

Suzueri, also known as Elico Suzuki, is a Tokyo-based sound artist and improviser. She plays circuitous and restless performances, using piano and found objects combined with self-made instruments. Her recent interests center on exploring the gaps and narrative aspects between the interaction of instruments and particular embodiment. Suzueri also regularly organizes live performances or events and collaborates with various artists from Japan and abroad, focusing on improvised music and sound art.

The exhibition features Suzueri's two light works, including *Three Worlds* in 2018 and a new work *Jyokaisenkitan* (which means "Strange Tale of the Precepts for Women's Fan"). *Three Worlds* is centered around rotating mobiles, but the mobiles are hung with everyday items from each region, making it site-specific. *Jyokaisenkitan* is based on a novel by Japanese novelist, Haruo Sato. This small work is inspired by his ghost story of Tainan which enables the theme of the existence of women in Taiwan and those invisibles becoming seeable.

主題駐村計畫
Residency Programs

「臺北想像」——2022 鏈上駐村

Taipei Imaginations • Crypto-AIR

今年是台北國際藝術村第一次嘗試鏈上駐村「臺北想像」，藝術村本著實驗與陪跑的精神，將十組藝術家拴上區塊鏈，發行「現在進行中」的作品，嘗試「是過去式是現在式也是未來式」的典藏。為期一個月，十組藝術家與一間藝術村，還有許多臺灣Web3社群，在世界各地同一時間（區塊高度）共同討論何謂駐村、何謂臺北、何謂想像？並且共同研究非同質的數位性，如何嵌入自己的創作物之中。

展出藝術家2ENTER貳進、天空看守所／熱浪、吳郁欣、郭律伶、無限惡意、煮雪的人、項藍、電子派出所、萬事屋、蕭芸安從他方凝視臺北，產生多元想像。從社子島、關渡、花蓮、高雄、芝加哥、卡塞爾，不同地理疆界的限制將藝術家的想像錨定在心裡，名為藝術家的駐村（artist-in-residence），實為藝術家的共時（artist-in-synchronicity）。2022年，臺灣從新冠病毒三級警戒的氛圍中慢慢舒緩，卻也是台北國際藝術村在北平東路的倒數第二年。區塊鏈的半永久性，透過作品上鏈與收藏，讓藝術家與藝術村的羈絆得以紀錄在歷史上。這種恆常可能比機構、藝術家、時下文化都還要更長久。

採集計畫將虛擬之作品統整於虛擬之間，具現化想像中的臺北，我們用通往未來的技術保存現時成長中的藝術家，將過去的印象鑄造於鏈上，譜寫當代臺北的可能面貌。這是飄搖中的藝術村繼續探索的印記，在分散式帳本中不會改變。

This year marks the Taipei Artist Village's first attempt at *Crypto-AIR* under the theme of *Taipei Imaginations*. Adhering to TAV's ethos of experimentalism and to serve as a companion in action, ten sets of artists are linked on a blockchain to present artworks that are "now in progress", with attempts made to collect the artworks' creative "processes". Throughout the span of a month, ten sets of artists, one artist village, and many Web 3.0 netizens in Taiwan are gathered together at the same time from around the world to discuss what is an art residency, what is Taipei, and what is imagination, with studies also collectively engaged in on how to incorporate non-fungible digital qualities into works of art.

Gazing at Taipei from different places, imaginations in a diverse range are produced by participating artists 2ENTER, Sky Detention Center/Heat Wave, Wu Yu-Hsin, Guo Lu-Ling, Infinity Hostile Collective, Zhuxue Deren, Hemilylan. From Shezidao, Kaundu, Hualien, Kaohsiung, Chicago, and Kassel, the artists came from different geographical settings, with imaginations stemming from their hearts, as they contemplated this endeavor generally known as "artist-in-residence" but is actually an experience of "artist-in-synchronicity".

In 2022, Taiwan slowly resumed back to normal from the heightened alert of COVID-19, but the year is also TAV's penultimate year on Beiping East Road. Through the blockchain's semi-permanent nature, with artworks put on a blockchain and collected, the ties between these artists and TAV are able to be historically documented. The permanency of this is likely to outlast any institution, artist, or current culture.

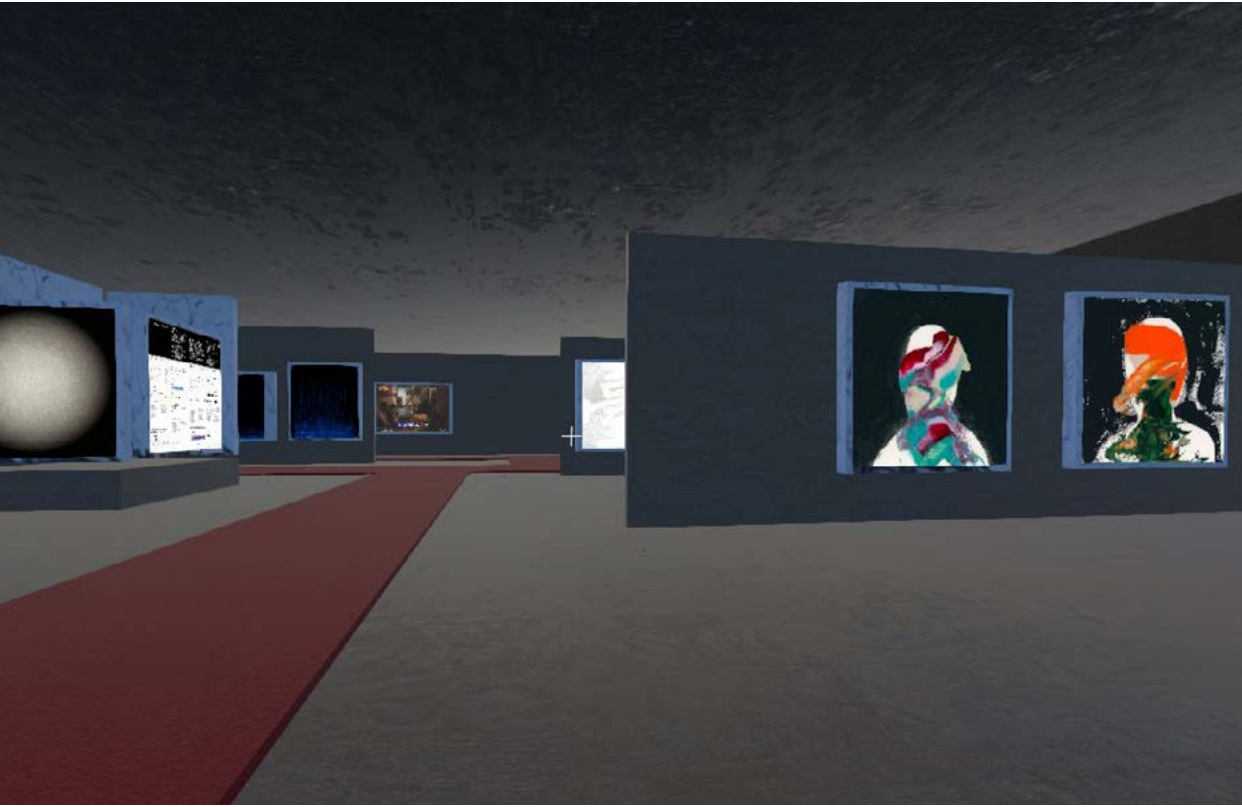
The TAV Art Project seeks to comprehensively organize virtual artworks in the virtual world and to instantiate "Taipei imaginations". Through applying technologies that point toward the future, the current states of these emerging artists are preserved. With impressions and images about the past minted on a blockchain, possible features of contemporary Taipei are drafted and sketched. These are imprints of an artist village that is in the midst of change, and as the chronicle diverges, some things will always remain.



典藏
Archive



虛擬展間
Virtual Exhibition



2022 Cultural Diversity and Inclusivity Residency Program 2022文化平權駐村計畫



台北國際藝術村「2022文化平權駐村計畫」，鼓勵創造各階層、年齡、族群相遇與對話之精神，本次徵選了六位臺灣本地藝術家，關注向度涵蓋性別、族群、疾病、身心障礙等，透過展覽、工作坊、演出等形式梳理呈現駐村的觀察及研究成果。本計畫於2022年以及2023年各舉辦一場展覽。

Taipei Artist Village 2022 Cultural Diversity and Inclusivity Residency Program aimed to encourage people to create new encounters and dialogues between different hierarchies, ages and ethnic groups. This year, six artists were selected and participated in this program, with their research and art practice focusing on issues such as gender, ethnicity, disease and physically challenged. The artists tried to organize and sort out their observations and research of the residency through the means of exhibitions, workshops and performances. One exhibition was held in 2022 and one will be held in 2023.

「自由是——」——台北國際藝術村文化平權計畫聯展 Free From — Cultural Diversity and Inclusivity Group Show

參展藝術家江品萱和張猷琛皆從自身經驗出發，嘗試將生命個體所遇到的限制加以轉換，並以細微的觀察，對於那些隱形的、邊緣化的需要，再次提出值得被重視的理由。

江品萱的〈視探〉起因於自身眼疾而開始研究眼球折射，並嘗試光影折射、視野交換等實驗；有感於眼疾患者和身障者的視線與體感有許多可相互對應之處，以裝置結合肢體的方式，與身體障礙者共同即興發展身體美學，並透過現場表演與裝置，探索站立人與輪椅族兩者之間所能帶來的視野交換可能。

張猷琛此次創作來自被診斷為聽損者後，透過助聽器重新接收周遭日常聲音所帶來的巨大認知衝擊，也理解從前在生活中的許多困惑與誤解，是源於聽不到某些較細微或高頻聲音，進而思考障礙與生活的關聯，用聽覺呈現不同創作視野。〈於頻率的邊界之間〉系列，利用聲音與展場空間配置，傳遞出關於聽障者主觀經驗方面的資訊。

Participating artists Chiang Pin-Hsuan and Chang Yu-Chen based their works on personal experiences and attempted to translate the limitations they have experienced in their lives, drawing focus to the invisible, marginalized needs through keen observation, thus proposing the reason for them to be valued.

Chiang Pin-Hsuan's *The sight of 90cm* is based on the artist's own visual impairment, which inspired her research on the refraction of eyeballs and her experiments with light refraction and visual exchange. Aware of the corresponding traits between the visually impaired and the physically disabled, Chiang collaborates with the physically disabled to improvise works by integrating bodies with installations. Live presentations and visual exchange installations also allow people who can stand to exchange perspectives with those in wheelchairs.

Chang Yu-Chen's work is inspired by the intense cognitive impact of listening to everyday sounds with hearing aids after being diagnosed with hearing impairment. Due to his inability to hear faint or high-frequency sounds, this experience allowed him to understand many of his confusions and misunderstandings in the past. The realization inspired the artist to reflect on the relationship between disability and life, presenting different creative perspectives through the sense of hearing. The *In Between Frequential Boundary* series uses sound and allocation of the exhibition space to convey the subjective experiences of the hearing impaired.

藝術家 | 江品萱、張猷琛

Artist | CHIANG Pin-Hsuan, CHANG Yu-Chen

江品萱
CHIANG Pin-Hsuan

表演、視覺藝術
Performance, Visual Art



江品萱的作品主要從自身的眼疾出發，以光、影像、裝置為創作媒材，視覺影像與身體雕塑為核心概念，結合新媒體裝置，探討身體在疾病之下的處境。創作常以遊戲、互動的形式讓作品與觀眾建立連結，透過多樣的觀演關係塑造觀眾的感官與認知，從中探詢與社會對話的可能性。

〈視探〉創作計畫，結合了藝術加自身眼疾與家人使用輪椅的經驗，透過影像、繪畫、裝置、表演等媒材，回應身處疾病底下所衍生出的生活方式。從輪椅的配件結合社群流行的#OOTD，討論輪椅族因應不同場合所需的生活配件。同時透過物件不同高度的擺放，回應輪椅族在展場空間、距離、高度上的限制，並透過〈inter-sight〉視野交換裝置，讓觀眾感受那些需要不斷調整自己身體只為了符合空間的時刻，並從不同於自己的身體路徑，從中去發掘生活中不曾注意的細節。



2022.04.01 – 2022.12.31
臺灣 Taiwan

2022 文化平權計畫
2022 Cultural Diversity and
Inclusivity Program

張猷琛
CHANG Yu-Chen

視覺藝術
Visual Art



藝術創作者、街舞者及獨立珠寶設計師張猷琛曾入圍「2019韓國清洲國際工藝雙年展」及「2020 JOYA巴賽隆納藝術首飾與物件展」。過往作品嘗試探索以身體動能與材料物件交互後產生的奇異美感，表現形式為當代首飾、雕塑、live installation、Live Art。

藝術家在2021年末被診斷出擁有中度的聽力損失，醫生告知聽力程度可被歸納為障礙者時，對他產生不小的衝擊。展開聽力檢測以及試戴助聽器的過程中，驚覺原本認知的世界與實際的世界非常不同，這樣的體驗帶給他一種認知錯位的感受，開始思考，正常與障礙之間的光譜。期望透過本計畫，展開相關創作的初步探索，透過藝術創作的手段將聽力損失產生的體感 / 世界觀具現化為一種藝術產出。

Chang Yu-Chen is an artist, dancer and independent jewelry designer. He was selected for the 2019 Cheongju International Craft Biennale in Korea and the 2020 JOYA Barcelona Art Jewelry and Objects Exhibition. His past works have explored the aesthetics of interaction between body and material objects in the form of contemporary jewelry, sculpture, live installation and live art.

At the end of 2021, Chang was diagnosed with moderate neurological hearing loss due to an ear discomfort. During the hearing test and the trial of hearing aids, he was surprised to find that the world he originally perceived was very different from the actual world. This experience gave him a feeling of cognitive dislocation, and he began to think about the spectrum between normal and impaired. Through this project, the artist hopes to start the initial exploration of related creations, and to realize the physical sensation/worldview generated by hearing loss into an artistic output through the means of artistic creation.



2022.04.01 – 2022.12.31
臺灣 Taiwan

2022 文化平權計畫
2022 Cultural Diversity and
Inclusivity Program

簡詩翰

(Hannah)

CHIEN Shih-Han



表演、視覺藝術
Performance, Visual Art

簡詩翰（Hannah），算是酷兒藝術家，從事表演藝術。創作關注自身與藝術與群眾間的關係；從少數族群、文化流動中取材。自2019展開《皇后養成日記》計劃式表演作品，以變與不變裝參與各式表演藝術。倫敦大學金匠學院表演創作碩士，國立臺灣藝術大學戲劇學系。

女性的穿著在男性注視下必須符合社會期待，此現象正與藝術家做為變裝皇后時的身份有所呼應。因此，以當地女性長輩為交流對象，展開創作計畫「Hannah紙娃娃」。交流他們現有的、期待而未有服飾，背後有什麼樣的時代意義、美學養成，能如何與當今對話。例如在《養成日記》前期，藝術家常穿起的那件媽媽洋裝，為甚麼被視為「歐巴桑風格」？而在地美學只剩媽媽走上時尚伸展台嗎？

將「美感交流」、「藝術參與」、「世代社群交流」為目標，促進臺灣在地的婦女探尋美學、慾望以及束縛。達到與大眾交流不同領域藝術以及自我的主權意識、歷史痕跡、話語權等問題意識。



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江昱呈

JIANG Yu-Cheng



視覺藝術
Visual Art

江昱呈畢業於北藝大藝術跨域研究所，主修文化生產與策展。曾參與手天使行政義工及相關障礙社群活動，同時擔任障礙者個人助理。過往創作發展主要與視障者合作，關注酷兒理論、性/別、身分政治、障礙研究和人類學；近期關注污名如何在特定情境底下來回滑移轉化的過程，同時反向作為積極串連他者的政治可能。即使如此，他仍然在尋找自己的創作方式，以及學習如何與他人探討複雜的關係。

作品〈明眼人的色情〉延續〈目光推拿〉藝術創作計畫，藉由檔案調研、場域回返，以及回訪視障按摩的業者，在研究和田野過程發展出能使觀眾和參與者進入情境的活動，並以工作坊、錄像的口述影像製作，以及現地製作的影像裝置，來促使討論和對話發生。本計畫以複雜的方式開拓「視障按摩」議題的討論面向，其中包括日治至民國時期發生在視障按摩社群的事件，這些事件影響至今仍存在合作或競爭關係的行動者們。計畫除了探索少數社群的生命經驗，也欲深化視障者社群關於歷史的、記憶的，以及身體及慾望的重新認識。

Jiang Yu-Cheng graduated from the Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts, majoring in cultural production and exhibition curating. He has volunteered in the administration of the “Hand Angel” project, participated in activities related to people with disabilities, and worked as the personal assistant of the disabled at the same time. Collaborating with the visually impaired in his art projects in the past, his research interests are in queer theory, sex and gender politics, disability research, and anthropology. He recently concerns about the dynamic situation of stigma in particular contexts, at the same time exploring new political possibilities for connecting others. However, he is still trying to find his own ways and learning to discuss complex relationships with others.

The project *Staring Body* probes into the issue of *Staring Massage* through complex methods, including incidents in the visually impaired massage community from the Japanese Colonial era to the ROC era which still influence activists in partnerships or competition. Together with research and fieldwork—investigation, studying, revisiting sites and visually impaired masseurs included, the project develops activities for audiences and participants to experience certain circumstances. Its workshops, audio description productions, and site-specific video installations are expected to promote discussions and conversations. In addition to exploring life experiences of the minority group, the project also wishes to deeply reconsider the history, memory, body, and desire of the visually impaired community.



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賴冠源
LAI Kuan-Yuan



影像、視覺藝術
Video, Visual Art

賴冠源，畢業於臺灣世新廣電與法國高等信息傳播學院SUPINFOCOM，現為獨立製片及紀錄片影像工作者、CG graphist、XR內容創作者，作品多以回到土地的角度思考環境、文化、生命與人的關係，常以科幻、奇幻及烏托邦類型的風格，結合地方性與全球化的民間故事做為概念的出發，嘗試以不同特性媒材讓人產生思考、想像與共鳴。

臺灣是一個多語言文化的島國，然而，歷史不同階段的政治因素以及全球化的影響，許多語言及文化早已滅絕；在缺乏語言人權（linguistic human right）保障的環境下，以原住民語為例，所面臨的最大挑戰之一，是其身處於其他強勢語言環境之中生存的現實問題。

本次計劃「聲入其境」希望透過復育中的西拉雅族語的「發聲」，與其身處同時有主流語言以及多元語言的環「境」對話。文本的「聲」影沈浸在嘈雜的空間中，族語看似被大環境覆蓋掉了，其實它已與這個環境共生、共聲。



Lai Kuan-Yuan, graduated from a film school, Shih-Hsin University in Taiwan and an infographic school SUPINFOCOM in France, is now an independent filmmaker, documentary filmmaker, CG graphist, XR content creator. Most of his works consider the relationship between environment, culture, life and people from the perspective of the land. Sci-fi utopia theme, locality and worldwide issues in folklore/event/environment etc. are always been a rich resource for his artistic creation, trying to use different characteristic media to make people ruminate, imagine and resonate.

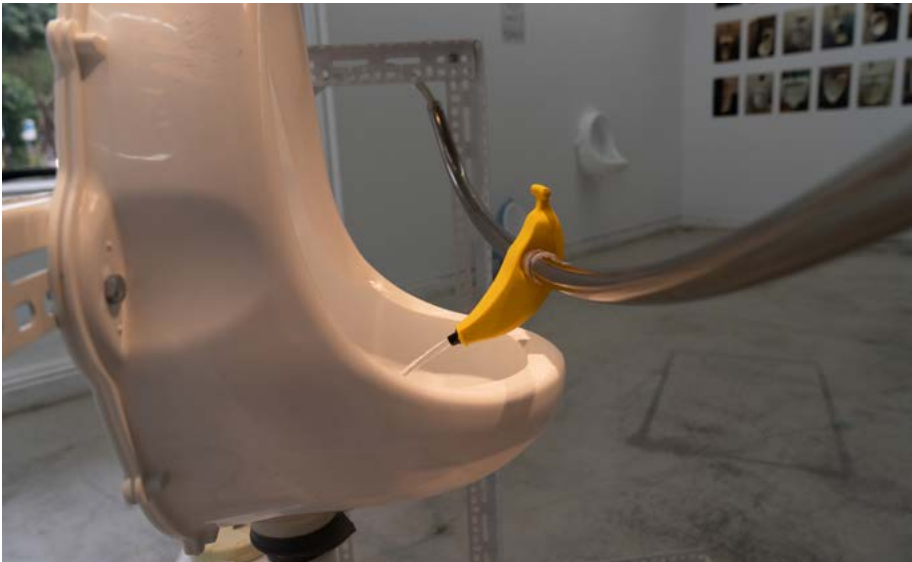
Taiwan is a multilingual and cultural island country. However, due to political factors at different stages of history and the impact of globalization, many languages and cultures have already become extinct. In the absence of linguistic human rights protection, taking the aboriginal language as an example, one of the biggest challenges it faces is the practical problem of surviving in other strong locales.

This project *Sound on the Scene* hopes to use the "voice" (subjective form) of the reviving Siraya language to have a dialogue with the "scene" where there are both mainstream languages and multilingual environments. The "voice-images" (figure) of the text is immersed in the noisy space, the ethnic language seems to be covered by the larger environment, but in fact it has coexisted and resonated with this environment.

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左撇子工場
Left-Handed Theatre



表演、視覺藝術
Performance, Visual Art

如同劇團團名左撇子所隱含意涵，左撇子工場關注世界上相對少數群體，探求相異多變之多元生存樣貌，發掘日常中被遮蔽之掙扎，訴說易被忽略之聲響——無論那些聲音聽來是多麼不足與微弱。

從2022年2月開始，身為跨性別男性的左撇子工場副團長黃家曄，開始在各公共場所（例如：高速公路休息站、餐廳等）的男廁使用packer（陰莖義肢）站立排尿。在每次排尿後，他會拍攝小便斗或馬桶的照片，至今已達約60張。我們將透過這些攝影照片延伸成一個關於性別、身體經驗與社會文化意涵的作品。

希望藉由此作品〈站立排尿的小便斗們以及他們的站立喜劇〉拋出一個個問題：只有出生長有陰莖的人才能站立排尿嗎？站立排尿背後代表的社會文化意義是什麼？為何有些男性在家裡被要求要坐著排尿會不敢讓外人知道？站立排尿是否具有社會權力不對等的意涵？關於站立排尿這樣的身體經驗，又是什麼樣的經驗感？

As the name suggests, Left-Handed Theatre is dedicated to caring for the minorities of the world and endeavors for inclusivity and diversity. The group is also devoted to giving voice to those that are unheard, no matter how faint their voices may be.

Since February 2022, Left-Handed Theatre's deputy director Huang Gia-Yeh, who identifies is a transman, started using a packer in public men's restrooms (such as in freeway service areas and restaurants) when standing to pee. After each "pee session," Huang would take a picture of the urinals or toilet, and he has since taken around 60 images. They turned these photographs into a work on gender, body experiences, and social and cultural meaning.

They hope the work *From Stand-to-Pee to Stand-up Comedy* could inspire the following questions: Are only people born with penises able to pee standing up? What is the social and cultural meaning of standing to pee? Why are some men afraid to let others know that they are asked to sit and pee when they are at home? Does standing to pee have undertones of inequality in social power? What is the bodily experience of standing to pee?



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2022 South Taipei Research Program Residency 城南研究駐村計畫

本駐村計畫鼓勵藝術家走入聚落巷弄，以城南為主軸，實地於寶藏巖週邊進行田野調查，推動臺北城南在地文化研究，以及城南水文或自然環境研究，期望與當地社群或產業建立合作與討論交流，強調社會與文化議題討論，擴大參與城南博物館與社區的網絡關係，落實整個臺北即為「人文生活場域」的理念，共同想像一座以社區為核心、沒有圍牆的「城南臺大無圍牆博物館」。

The Research Program encouraged artists to explore the alleys of the South Taipei settlement and to conduct field investigations in the areas surrounding Treasure Hill. The project aimed to inspire research and investigation relating to local culture, the hydrology and the environment of South Taipei, as well as collaborations and discussions with the local community. Visioning the whole Taipei as “the area of culture and everyday life”, artists and audience are invited to imagine a “South Town Ecomuseum” that is wall-less and centered around communities.



- 1 「漫遊者的城南印象」藝術家座談，青田七六文化長水瓶子與三位藝術家同場交流。
During the artist talk, Archer Jean, CCO of Qingtian 76, exchanged ideas with the three artists.
- 2 藝術家透過桌遊了解蟾蜍山 | 煥民新村居民對地區的想像。
Artist tried to understand the imagination of South Taipei by residents of Huan Min Village via the boardgame.
- 3 藝術家參與城南走讀活動，實地了解地區歷史生態，圖為瑤公圳（臺大段）。
Artists participated in a walking tour in South Taipei to find out the history and ecology of the area.
Photos taken near Liugong Canal.

「我家門前」——城南研究駐村計畫成果發表展覽 Where The Stream Flows — South Taipei Research Program Residency Artists Exhibition

我家門前，尚有小河，汨汨迴響。

臺北城南，字面上，即老臺北城之外的南邊，字義外，卻代表著一個有機體，所有痕跡因流動嬗變而變得斑駁。從清朝初現臺北城，漢人移民湧現，南門口往外是漫漫田野和聚落；到日治時期，城牆拆除，新市街與機關學校日漸成形，巷裡詩誦吟詠不絕耳；戰後多元文化匯聚於此。她的輪廓如此鋪展開來，不變的是河岸小溪意象，而且有水自有橋，而被填蓋的水道後來也就成了彎街斜巷。

水城臺北在作家舒國治筆下被形容為充滿「只管佇足、不究去處」的親切與習常。城南多年來雖被文人賦予浪漫想像，也同時充滿尋常人家的真實。三位駐村藝術家以漫遊者（Flaneur）自居，重新發掘被忽略的背景。鄭開翔擅長城市速寫，著有《街屋臺灣》，駐村期間不懈作畫，以畫筆採集記憶，邀請觀眾細味眼前街屋與平民日常。劉開平延續竹環系列作品的創作脈絡，梳理水文歷史，以細膩工藝凝住各種水的形態，透過〈水文的迴線〉系列創作，讓河川流線律動於空間之中。楊瀚橋以長頸鹿裝置為伴，化身「帶鹿人」串連在地故事與人物，並將見聞轉化成專屬城南的桌遊體驗。

駐足四個月，見證春去夏來。藝術家以城南為家，帶著敏銳和溫柔眼光觀察城南人家門前種種，期能藉由田野調查和文史考察，攤開過去，想像未來，重新讓觀者對此地有嶄新的感知和詮釋。

There's a small stream, flowing in front of my home, burbling along the riverbed.

Literally speaking, the term “South Taipei” refers to the southern region outside of the old town of Taipei, but it also refers to an organism with mottled traces. With the emergence of the Taipei City Walls in the Qing Dynasty and the arrival of Han immigrants, the regions outside the South Gates of Taipei were filled with fields and settlements. Under the Japanese colonial rule, the city walls were taken down, and modern streets and schools appeared, filling the alleys with sounds of poetry chanting. In post-war Taiwan, the region became a space rich with diverse cultures. The silhouette of Taipei gradually came into view, but what remain unchanged are the riverside sceneries. With water comes bridges, and streams that were filled up have transformed into streets and alleys.

Writer Shu Guozhi describes the water town Taipei as “a place for standing still, without considering further destinations”. Over the years, literati have depicted a romantic view of South Taipei, but the region is also filled with authentic traces of everyday life. The three resident artists, as “flaneur”, rediscover backgrounds that have been overlooked. MimiBlack is an expert at urban sketches and the author of *Taiwan Street House*. During his residency, he continued to create sketches tirelessly, collecting memories with his paintbrush and inviting viewers to savor the scenery of street houses and ordinary life. Liu Kai-Ping continues with the creative context of the bamboo ring series and investigates the history of hydrology, delicately capturing the different states of water through craft. *The Loop of Hydrology Series* shows the rhythmic depictions of rivers. Yang Han-Chiao, accompanied by his giraffe installation, transforms himself into a pathfinder that connects local stories and individuals, translating the local experience into a board game for South Taipei.

After four months of calling South Taipei home and observing everyday happenings of South Taipei with keen yet tender perspectives, the artists hope to open up the past and imagine the future through field research and literature review, inspiring new sensory experiences and interpretations toward the land.

藝術家 | 劉開平、鄭開翔、楊瀚橋

Artist | LIU Kai-Ping, MimiBlack, YANG Han-Chiao

劉開平
LIU Kai-Ping



跨領域
Interdisciplinary

劉開平作品跨足產品設計、工藝設計、裝置作品等，多藉由材質應用與反映社會現象切入創作；設計思維中帶有一些工藝、藝術與建築觀點。曾參與產品設計、傢俱設計、食物設計、互動燈具設計、裝置藝術、竹染畫作、工業技術研究院等專案；研究所期間修習於臺灣科技大學（碩士）和義大利米蘭理工大學（交換學生）。

〈水文的迴線，系列1〉創作源於劉開平對於臺北城南地區的水文歷史與發展故事之觀察與反應；並延續過往竹環系列作品的創作脈絡，衍繹出新的理念與型態。

以寶藏巖為起點，劉開平延伸探訪復育的瑤公圳、公館自來水園區、因疫情停業的洛德城堡、新店溪畔等，他關注不同形態的水及其樣貌、所重疊上不同的時代和時間，以竹、塑膠板予以形塑，極簡的曲線表現出水的型態律動於空間之中，呈現過往與現代水城的多元樣貌。



Designing with the perspectives of craft, art and architecture, Kai-Ping Liu's work focuses on materials and social phenomena. Liu has been involved in product design, furniture design, food design, interactive lighting design, installation art, bamboo dyeing painting, and collaborated with Industrial Technology Research Institute of Taiwan. Liu graduated from Design Institute of National Taiwan University of Science and Technology and completed an exchange program in Politecnico di Milano.

The creation of *The Loop of Hydrology Series* develops from artist Liu Kai-Ping's observation and reflection on the history and development of hydrology in South Taipei. Continuing the context of creation, the new ideas and style are an extension of Liu's previous bamboo-ring serial works.

Starting from Treasure Hill, Liu extended his visits to the restored Liugongjun Canal, Taipei Water Park in Gongguan, Road Castle which is closed due to the epidemic, Xindian riverside and some others. Focusing on the forms of different types of water and the time folded within, Liu shaped his founding with bamboo boards. As minimal curves and rhythm groove in the space, the multiple appearances of past and modern water town are presented.

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鄭開翔
MimiBlack



視覺藝術
Visual Art

鄭開翔出生於臺灣屏東市，從小喜歡畫畫，大學就讀政戰學校藝術系（軍校），畢業後從事職業軍人十年，但後來接觸到「城市速寫」之後，啟發他想成為藝術家的念頭。2015年退伍後成為全職藝術家；2019年出版《街屋台灣》，目前已翻譯日文、法文、西班牙文版本。目前主要從事創作和寫作，或在各地授課以及舉辦工作坊。

鄭開翔的作品聚焦在常民的生活。作品除了以繪畫紀錄風景之外，更採集城市中遇見的聲音、影像，同時將傳單、票券等既成物結合在作品中，他讓多元的元素彼此產生對話，透過這樣的過程與城市產生連結，拼湊起對城南的認識與想像。鄭開翔自許為一位「城市記憶採集者」，用創作來紀錄城市記憶，希望透過藝術家的眼光捕捉在地獨特有趣的風景，使觀者產生共鳴。若人人都願意珍惜生活周邊的細節，也許會更加珍惜這些存在或即將消失的生活樣貌，以更溫柔的方式，重新認識自己的城市。

MimiBlack was born in Pingtung, Taiwan. He has been a painting lover since he was a child. He majored in Arts at Fu Hsing Kang College, which is a military school. Upon graduation, he had worked as a soldier for 10 years. The idea of becoming an artist was inspired by his first contact with urban sketching. He left the armed force in 2015 and has become a full-time artist since then. He published *Taiwan Street House* and the book has been translated to versions of Japanese, French and Spanish. At the moment, he mainly creates artworks and writes, or sometimes instructs lectures and runs workshops in Taiwan.

MimiBlack's works focused on the daily lives of people. In addition to recording the scenery in watercolor paintings, MimiBlack collects the sounds and images that he encountered in the city. He also combines those ready-made objects such as flyers and tickets into his works. By applying multiple elements, he tries to evoke conversations between them to connect with the city and to piece together the understanding and imagination of South Taipei. With the hope of capturing the unique and interesting scenery in the local area from an artist's perspective and so as to resonate with the audience, MimiBlack names himself as a "Urban Memories Collector" and records urban memories through the process of creation. He envisions that if people are willing to cherish the surrounding details and become memories collectors like him, they may become more attentive to those existing or disappearing life patterns, and may reacquaint themselves with the city gently.



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楊瀚橋
YANG Han-Chiao

跨領域
Interdisciplinary



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楊瀚橋1981年生，畢業於臺北藝術大學劇場設計學系、實踐大學時尚與媒體設計研究所。「想起了怎麼說故事。」身為創作者的楊瀚橋，曾經有一段時期是空白的。自身成長的經歷為隔代教養，童年缺乏陪伴，造成在群體生活中的不適應，然而在自我創作過程中成為一位帶「鹿」人，透過一座巨大的長頸鹿裝置「鹿鹿」，楊瀚橋曾走入校園陪伴孩子們走一段認識家鄉的路。

在城南的生活中看到了寶藏巖與蟾蜍山的自然環境，還有居民們胼手胝足建造房屋，窄小的巷弄可以連通到每戶家園。下山後走過汀州路似乎聽見了火車緩緩走過，60年前的舊鐵道路線在腦中浮現。轉個彎來到臺大，看到這裡正在復育的河道水圳，昆蟲、鳥類慢慢地聚集過來，繁忙都市中原來也有這樣的生態樣貌。獨立書店與舊書街，城南的每條街道都充滿了故事。採集這些故事後，楊瀚橋以桌遊的方式，帶著四位守護神：「蟾蜍」、「河神」、「神木」與「鹿鹿」，一同遊走城南，在遊戲中重新體驗城南生活。

Born in 1981, Yang Han-Chiao holds an undergraduate degree in Theatrical Design and Technology in Taipei National University of the Arts and a postgraduate degree in Communications Design in Shih Chien University. "I started to remember how to tell a story." Yang, as an artist, once had a blank period in his life. Growing up with his grandparents and lacking companionship in childhood, has led to his difficulties in adapting to society. However, he then becomes a guide for the huge giraffe installation "Lu Lu" in his artistic practice and both used to walk with kids in different schools, helping them to have a better understanding in their hometowns.

In South Taipei, natural landscapes can be found at Treasure Hill and Toad Hill. Linking up by thin alleys, houses were built laboriously by the old residents and houses later became settlements. When wandering along Tingzhou Road, images of railways 60 years ago gradually emerge and even the sound of trains approaching lingers. Then there comes the restored river surrounding National Taiwan University. Insects chorus, birds chirp. It conjures up a surprising scenery as we realized this world of ecology located in the city. Places such as the independent bookstores and the old "bookstore street" have written part of the streets' stories of South Taipei. Yang Han-Chiao transforms all these stories collected in the past few months into a board game. Four characters of patron saint designed by the artist include "Toad," "God of River," "Wood" and "Lulu". They are going to guide the audience to explore South Taipei and rediscover the area through games.

微型群聚
Micro Loft

廖鳳玳
Gloria LIAO



創作類型 Type | 文化藝術法律 Culture and Art Law

工作室 Studio | 2A

廖鳳玳長期投入國內文化藝術法規劃與推動，關注藝術家權益保障。專精於跨域的文化藝術結合法律的研究、教學、實務，推動研擬文化藝術法案，為藝文案件提供法律服務，為二十多年的資深律師。是國內少數具法學士、文教法律碩士及藝術管理與文化政策士學位者，具律師及教師雙重資格身分，具卓越跨域專業的資歷和能力。

目前以協助竹圍「當代藝術數位典藏-永懷蕭麗虹老師」事務，及推廣藝文法律與提升藝文工作者簽訂契約職能進駐台北國際藝術村。並秉持傳承蕭麗虹老師對於藝術環保的理念，與國內民間藝術團體共組台灣藝術永續聯盟TASA (Taiwan Art Sustainability Alliance)，倡議藝術綠色永續。

Dr. Gloria Liao has experience of more than 20 years in the area of litigation in which she has represented authors, copyright owners, art developers, and numerous museums and associations in Taiwan. She has been instrumental in advising the Ministry of Culture on the draft of Fundamental Culture Act in addition to the improvement of government procurement procedure in relation to art works. Gloria is the founder and key player of Taiwan Culture Law Society which has been regarded as one of the most influential interest groups on cultural policy. She provides art workers, businesses, educational institutions, industries, organizations and art villages, etc., with comprehensive services combined with laws and cross-sectional arts management.



創作類型 Type | 科技藝術、數位藝術、自造者、Floss + Art

Tech Art, Digital Art, Maker, Floss + Art

工作室 Studio | 2B-1

財團法人開放文化基金會（Open Culture Foundation，簡稱 OCF）成立的主要目的，是希望能夠藉由法人組織的力量，協助臺灣資訊軟體界的開放源碼社群，包含開放原始碼軟體、開放資料、開放政府（公民科技）這三個主要領域的發展和應用。

除此之外，也期許能將開源自由的精神，更廣泛地應用在各個領域。因此，除了協助開源社群之外，基金會也協助民間企業、政府單位、非政府組織及學術單位，讓他們更能了解開源軟硬體的優勢、開放資料的重要性，進而在產、官、學三方推廣開源與開放協作的文化。

The Open Culture Foundation (OCF), is a non-partisan, non-profit organization, founded in 2014 by several members of Taiwan's open source community. Their main goal is to support local communities and advocate the use of open technologies in broader sectors, including open-source software, open hardware and open data. They help governments, enterprises and NGOs to better understand the benefits of adopting open source, and promote the importance of open data to the public sphere. They believe that a culture of open collaboration is the foundation for an innovative society, and the engine of a participatory democracy.

Since its establishment, OCF has supported local communities to run large-scale conferences, seminars, and hackathons, as well as collaborated with a number of international offices and multilateral institutions to deepen Taiwan's connection to the global open culture community. Some of their past collaboration partners include the American Institute in Taiwan, British Office Taipei, Bureau Français de Taipei and the World Bank. OCF also has strong connections with the global open-source community, and regularly exchanges experiences with civic tech groups worldwide. Their mission is to build bridges between local and global "open" communities, and hope to act as a mediator for open culture.

財團法人開放文化基金會
The Open Culture Foundation

STUPIN Artist Studio Residency Platform
STUPIN 藝術家工作室駐村平台



創作類型 Type | 網路駐村平台 Artist Studio Residency Platform
工作室 Studio | 2B-2

STUPIN是由藝術家郭奕臣在2017年成立的藝術家工作室駐村平台。STUPIN以藝術家個人作為單位，透過「Studio 空間交換」與「Pin 駐地文化導遊」，進行工作室與人脈資源的連結和分享，進而串聯出一種全新型態的國際藝術駐村網絡。STUPIN的讀音似stupid（愚笨的），藝術家在創作的過程中常是一股腦的傻勁在投入創作，而這態度往往得到的是出乎意料的結果。STUPIN代表著是一種向未知領域探索的狀態，不會被現有邏輯框架給羈絆著，既使面對全然未知的狀態卻還是有勇氣一步步往前，並帶著開放的心態迎向未知的旅程！Be STU-PIN! Be Smart!

STUPIN was founded by artist Kuo I-Chen in 2017. It is an artist studio residency platform where different fields of artists can share and link up their studios and connections. Through two main projects—STUDIO and PIN, they expect to build a global studio residency network. The pronunciation of STUPIN resembles "stupid," likewise, artists tend to devote to their creation bravely and nearly foolishly—but often this persistence comes out with an unexpected result. STUPIN represents an attitude to explore the unknown without constraining by forms. With an open mind, they invite you to join this journey. Be STUPIN! Be Smart!

台灣藝文空間連線
Taiwan Art Space Alliance



創作類型 Type | 全臺各藝文空間資源交換的整合平台
A platform of resource exchange and integration for art spaces in Taiwan
工作室 Studio | 2B-3

「台灣藝術村聯盟年會」於2015年以「以藝術村作為方法」為主題，結合全臺數十個藝術村以及藝術空間，每年定期以會議及講談形式討論藝術進駐（AiR）在當代藝術的定位和角色，透過年會正式成立「台灣藝文空間連線」（Taiwan Art Space Alliance），作為全臺藝文空間資源交換、整合平台，透過組織串連及活動規劃，齊力健全並壯大臺灣藝術文化等整體環境，期待更多新血的加入，活絡並促進國際間藝術機構合作、擴大國際互動的網路。

計畫有：「臺灣藝術進駐聯盟年會」（2015-今）、「文化部藝術進駐網」（2017-2019）、「PortfolioReview」（2019-今）、「多元共融與藝術實踐」（2020-今）；與文化部和法國在台協會合作的「思辨之夜」（2019-2021、2022）、「台灣藝文空間連線—藝文管理個案中心」（2020-今）、「台韓策展人交流計畫」（2017-2018）、「行政的藝術：視覺藝術團體營運成長課程計畫」（2016、2021）、「藝術駐地工作坊×TASA小聚」（2016）。

Launched in 2015 with the theme of "Art Village as an Approach", the Annual Conference for the Artist Village Alliance of Taiwan gathers several art villages and spaces across Taiwan to discuss the position and role of artists in residence (AiR) in contemporary art through an annual series of meetings and lectures. Through the annual conference, the Taiwan Art Space Alliance (TASA) was established to serve as a platform for the exchange and integration of resources among art spaces throughout Taiwan. In addition, by connecting organizations and planning events, TASA endeavors to improve and strengthen the overall environment for art and culture in Taiwan, while attracting new energy in promoting international cooperation and expanding the global network among art institutions.

Projects include: *Taiwan Art Space Alliance (TASA) Annual Meeting* (2015-present), *Arts Residency Network Taiwan* (2017-2019), *Portfolio Review* (2019-present), *Diverse Inclusion and Artistic Practice* (2020-present), *La Nuit des Idées* (2019-2021, 2022) co-hosted with the Ministry of Culture and Bureau français de Taipei, *Taiwan Art Space Alliance's ACMCC* (2020-present), *Taiwan-Korea Curators' Exchange Program* (2017-2018), *Art of Administration: A Program for the Visual Art Group to Strengthen Operations* (2016, 2021), *Artist in Residence Workshop × Members Meeting of TASA* (2016).

PAPER MATTER



創作類型 Type | 藝術家書籍 Artists' Books

工作室 Studio | 2B-4

PAPER MATTER是一個致力於研究推廣藝術家書籍（Artists' books）的美學、實踐與知識建構的藝術單位，該單位持續引介國外相關理論與現當代藝術家們的作品，並以擁有近千件資料與收藏品的藝術家書籍文獻庫（Artists' Books Archive）作為基地，於兩岸三地透過策展實踐、期刊出版、講座策劃、系列課程與工作坊等行動連結東亞，旨在重新發掘書籍 / 出版在當下作為藝術實踐的能動，並探索此媒材在東亞區域乃至臺灣在地發展的未來可能與全球脈絡下的論述形構。PAPER MATTER邀請觀眾（讀者）、藝術家、收藏家、研究者與策展人一同探索這個當代藝術裡具備跨域動能的可攜式載體。

PAPER MATTER is an artistic institution dedicated itself to researching and promoting the aesthetics, practice and knowledge of artists' books. The institution continues to introduce foreign-related theories and modern/contemporary artists' works, and also collects over thousands of documents and collections of artists' books established to "Artists' Books Archive". It takes actions to connect the practices and promoters in East Asia via curatorial practices between Mainland China, Taiwan and Hong Kong across the Strait, the journal publication, the lectures, the serial courses and workshops in order to re-discover the agency of books/publications as artistic practice at present. It also explores this media in East Asia, even the developing possibility in Taiwan, and the discoursed conformation under the global context as well. Herein, PAPER MATTER sincerely invites spectators (readers), artists, collectors, researchers and curators to explore this portable media of the energetic interdisciplinary together in contemporary art.

Huchia Theatre

滅劇場



創作類型 Type | 猴鶴雙形拳、舞蹈、書藝

Monkey & Crane Double Form Chuan, Butoh, Contemporary Calligraphy

工作室 Studio | 2B-5

滅劇場藝術總監胡嘉，同時為社團法人台灣國際舞蹈協會創會理事長、臺灣猴鶴雙形拳第三代。2008年胡嘉創立滅劇場，其「書踏藝術」以書藝與臺灣當代舞蹈身體的結合作為核心，帶領觀者看見臺灣當代書藝的共時性思考，以及臺灣當代美學中厚實的禪意境界。滅劇場的演出特色，即是將書藝應用在視覺與表演藝術的跨域操作之中。胡嘉以臺灣猴鶴雙形拳靜謐、柔弱的精神，連結人與環境的藝文空間，發展出被世界看見的「臺灣舞蹈」。

滅劇場連續舉辦三屆「台灣國際黯黑舞蹈節」及七屆「愛自由當代書藝聯展」，2021年主辦「當代舞蹈線上播映國際交流論壇」，並受邀參加日本「AKITA千秋藝術祭」、印尼「Asia Tri Jogja」，更於韓國「Dimensions of Sense-ability」發表作品《瘟 Plague》。

The artistic director of Huchia Theatre, Hu Chia, serving as the founding chairperson of the Taiwan International Butoh Association, is also an apprentice. Since Huchia Theatre's establishment in 2008, Huchia Theatre has been committed to the development of Butoh-Calligraphy Art, which combines the art of calligraphy and the corporal aesthetics of contemporary Butoh in Taiwan. Through this integrated form of art, Hu introduces viewers to the synchronicity of contemporary calligraphy in Taiwan and the profound Zen spirit in Taiwan's contemporary aesthetics. The performances of Huchia Theatre are characterized by an application of calligraphy to the interdisciplinary operations of visual and performing arts. Hu Chia connects the restrained and gentle spirit of Taiwan's Monkey and Crane Double Form Chuan with artistic space composed of both people and environments.

Notably, Huchia Theatre has organized the *Taiwan International Darkness Dance Festival* and *Love for Freedom Calligraphy Art* for three and seven consecutive years respectively. In 2021, Huchia Theatre was invited to international art festivals like *Akita Senshu Art Festival*, and *Asia Tri Jogja* and released a brand new work *Plague* at *Dimensions of Sense-ability* in Korea.

Taipei Jazz Orchestra
臺北爵士大樂隊



創作類型 Type | 爵士音樂 Jazz Music

工作室 Studio | 4A

臺北爵士大樂隊（Taipei Jazz Orchestra，TJO），108、109年度獲選為臺北市傑出演藝團隊，110年度獲選為Taiwan Top演藝團隊。成立於2008年的TJO由薩克斯風演奏家李承育擔任音樂總監及指揮，成員則結合活躍於國內重要表演活動之古典及爵士職業樂手。目前該團每週固定團練，積極籌畫年度公演、校園及社區巡演、商業演出等各類音樂會，並設有不同類型的爵士演出團隊。

TJO近年除了與Eric Marienthal、小野麗莎等國際知名音樂家合作演出之外，更藉由桃園管樂嘉年華的活動，與日本當代頂尖的東京藍調全明星大樂團交流合作共創演出節目，TJO持續露出於臺灣各地重要之音樂節慶舞台。而常年性的年度公演、聖誕音樂會、以及集結國內外十四個大樂團聯演的爵士大樂團嘉年華活動等，專業、優秀的成果已將TJO晉升為臺灣最具代表性之爵士大樂團。

樂團陸續發行多張專輯，2011年由DOWNBEAT爵士名人堂GeneAitken擔任製作人、葛萊美獎錄音師Jim Linahon擔任錄音師，發行首張樂團專輯《KnivesOut》；2014年發行《朱淑琪&台北爵士大樂團—玫瑰玫瑰我愛你》；2019年發行《十年搖擺現場》紀念專輯，以及發行臺灣歌謠爵士大樂團委託計劃（Taiwanese Song Jazz Orchestra Commission Project，簡稱TJCP）首張專輯《基隆山之戀》，錄製計畫仍持續在進行中。爆發力十足的銅管組、實力堅強的薩克斯風組、充滿律動的節奏組交織成澎湃激昂的爵士大樂團（big band）編制，呈現出耳目一新的絕對美式聽覺饗宴。

Taipei Jazz Orchestra, also known as TJO, was the Taipei Outstanding Performing Art Troupe in 2019 and 2020. In 2021, TJO entered into the Taiwan Top Performing Arts Group. Founded in 2009 and led by saxophonist Lee Cheng-Yu, this group consists of many talented and experienced musicians who are passionate about big band music. Taipei Jazz Orchestra rehearses weekly and has held several performances in the past year including concerts, promotional tours on campus, and shows in jazz clubs.

The Taipei Jazz Orchestra not only cooperated with the saxophonist Eric Marienthal, Singer Ono Lisa but also with Blue Note Tokyo All-Star Jazz Orchestra in Taoyuan Band Festival. TJO is active in all kinds of music festivals in Taiwan. TJO holds Christmas concerts and Big Band Madness, which connects more than 14 big bands from Taiwan and overseas.

Taipei Jazz Orchestra released multiple albums one after another. In 2011, for the first album *Knives Out*, they invited Gene Aitken as a producer, who was awarded DownBeat magazine's Jazz Educator of the Year and inducted into the DownBeat magazine's Hall of Fame. And Jim Linahon, who received a Grammy nomination, was the sound engineer. In 2014, they released the second album *Joy Chu Sings with Taipei Jazz Orchestra - Rose, Rose, I love you*, in 2019, they released *TJO Live 2009-2018* TJO 10th Anniversary album and the first album of Taiwanese Song Jazz Orchestra Commission Project *Kee-Lung Mountain*. Their plan of recording is still ongoing. The Taipei Jazz Orchestra makes all aspects come together in the brass, saxophone and rhythm section—which makes TJO one of the most professional big bands in Taiwan.

Yinke Studio



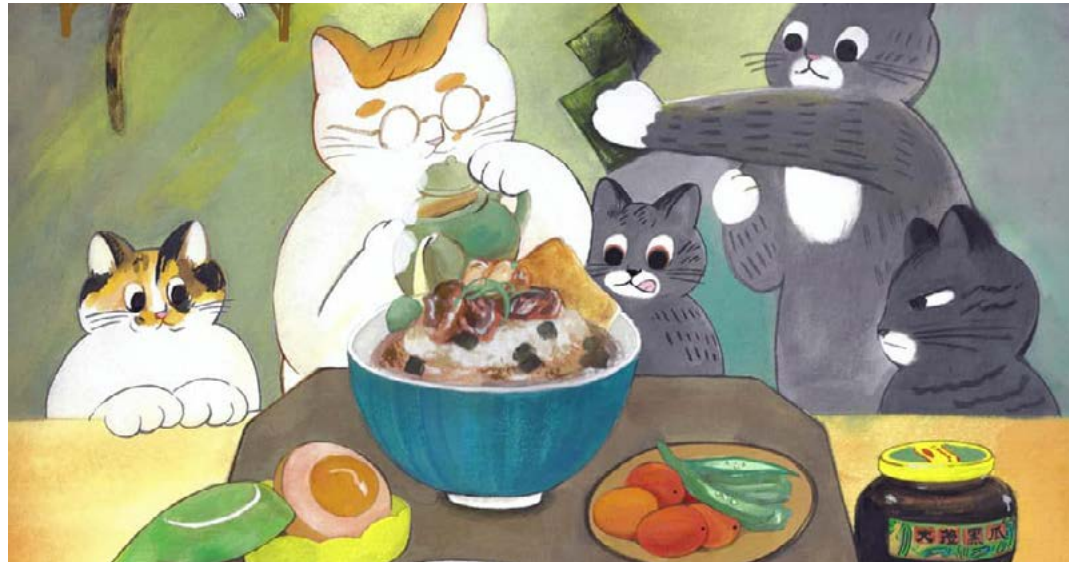
創作類型 Type | 插畫、服裝、創意商品 Illustration, Clothing, Creative Products

工作室 Studio | 37弄2號 No. 2, Aly. 37

Yinke將對於動物保護議題的關心，通過創作圖像轉化為產品，目前有著服飾、明信片、小袋子等生活用品，皆由慢慢畫圖、用心印刷、細細車縫、獨立包裝、發想設計而成。不定時舉辦絹印工作坊，致力於透過印花將汰舊衣物重生之路。

Yinke creates graphics about the concern of ethical treatment of animals issue and turns it into merchandise like clothing, postcards, and other living goods. We design and produce step by step through the mostly handmade process including drawing, screen printing, sewing, and packaging. We hold screen printing workshop from time to time which is dedicated to revitalizing old clothing by screen printing.

三貓俱樂部 × 秋紅肚房 3 Cats Club × Cheer Home



創作類型 Type | 漫畫、食堂 Comics, Restaurant

工作室 Studio | 43號 No. 43

三貓俱樂部×秋紅肚房以一種新的型態結合漫畫創作與飲食文化，三貓俱樂部藉漫畫創作呈現各種飲食文化內容，透過秋紅肚房的料理手藝，讓來訪者可以體驗五感享受，以淺顯的漫畫方式，傳遞臺灣飲食文化與寶藏巖特殊地理空間與歷史文化。

3 Cats Club × Cheer Home is a fusion restaurant in the combination of comic and Taiwanese culinary culture. 3 Cats Club's comic represents Taiwanese cuisine and culture, and Cheer Home serves heart-warming dishes. Every visitor can enjoy with all their senses and experience Taiwanese culinary culture and Treasure Hill village in an easy and fun way.

其他的事 OTHER STUFF



創作類型 Type | 編織、手作、花草 Crochet, Hand-made, Plants

工作室 Studio | 51弄5號2樓201室 Room 201, 2F., No. 5, Aly. 51

其他的事以毛線編織和花草為主要創作方式，目前不定時舉辦工作坊。對藝術家而言工作之餘那些其他的事，好像都不是正經事，但都是喜歡的事。

Other stuff besides work seems like nothing serious but they are all joyful stuff. Those stuff probably might be the plants, crochet, and crafts!

J.C Studio 周靈芝創作工作室



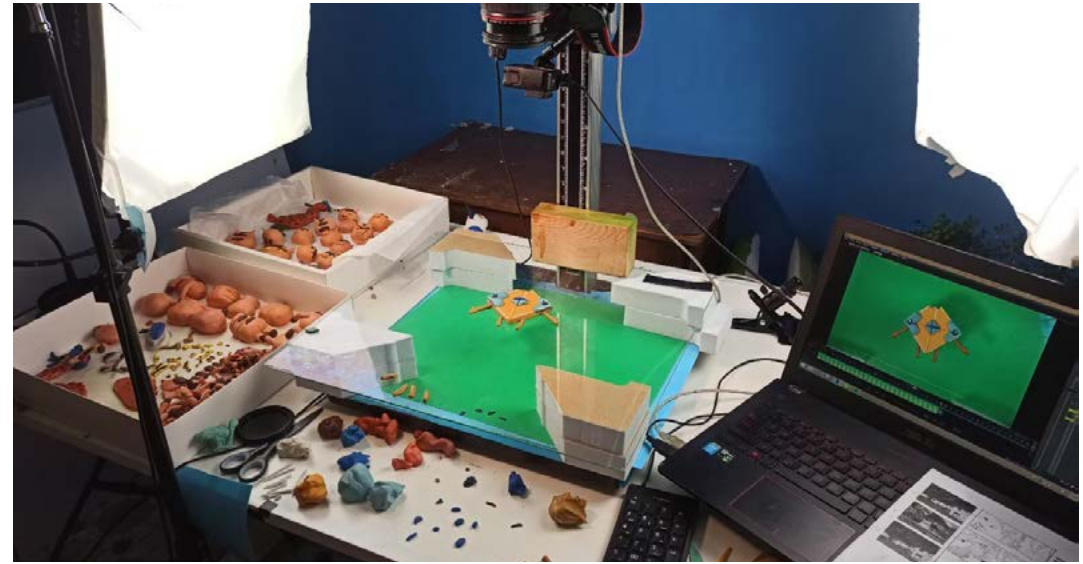
創作類型 Type | 生態、環境、陶藝 Eco-art, Environmental Art, Clay Creation

工作室 Studio | 51弄13號3樓202室 Room 202, 3F., No. 13, Aly. 51

以生態、環境和社區為關注焦點的藝術家 / 創作工作室，於2010–2011年參與寶藏巖藝術村開村時的公共藝術計畫，和義大利藝術家Carlotta Brunetti，以及社區居民共創了寶藏巖的生態農園，最終移交給社區自主管理，持續至今。著有《生態永續的藝術想像和實踐》以及《對話之後：一個生態藝術行動的探索》等書。2019年起，以微型群聚身份進駐寶藏巖，發展陶藝研究 / 教學，對陶藝的物質性和環境 / 生態之間的連結 / 對話感興趣並進行探索。

An Artist/Art studio that focuses on ecology, environment, and community. During 2010-2011, also the initiative period of the Treasure Hill Artist Village, J.C Studio participated in village's public art program of creating an ecological garden together with the cooperation of Italian artist Carlotta Brunetti and Treasure Hill villagers. Eventually, the garden was passed down to the community to manage until now. She is the author of *Insight into the Eco-art of Britain*, *Beyond Dialogue: A Journey of Transforming Place Through Climate Change*, etc. Started the residency in Treasure Hill as a micro loft since 2019, developing ceramic research and teaching. Interested in the materiality of ceramic, connections, and dialogues between environments/ecosystems.

51門 WEMEN



創作類型 Type | 停格動畫、漫畫創作 Stop Motion Animation, Comic Creation

工作室 Studio | 51弄5號301+401室 Room 301+401, No. 5, Aly. 51

「51門」是未知領域，也是一切的起始。沒有界限也沒有終點。由三位定格動畫工作者與一位漫畫家組成，將想像力重組與再製，轉化為無限的形貌，51門習慣性閉關打坐，在此進行一系列的原創作品計畫，51門開啟時，更多碰撞在此產生：

WEMEN is an unknown field and also the beginning of everything, composed of 3 stop-motion animators and 1 cartoonist. With reconstruction and reinvention, we transform imagination into an infinite form. WEMEN, also known as door 51, closes on a regular basis. Here we work on a series of original work projects. When door 51 is open, we expect to see collisions happen in the following projects:

– 停格動畫接案製作 Stop Motion Animation Production

– 微型攝影拍攝 Miniature Photography

– 插畫設計 Illustration Design

– 漫畫邀稿 Comic Manuscript

– 教學工作坊 Workshop

並不定期舉辦各類展覽。

We also hold various exhibitions.

Assignment Theatre 差事劇團



創作類型 Type | 戲劇 Theatre

工作室 Studio | 51弄15號3樓303+304室 Room 303+304, 3F., No. 15, Aly. 51

差事劇團1996年成立以來，運用民眾戲劇（People's Theatre）的訓練方法暨理論系統，針對現實的思考出發，融合在地的歷史與生活經驗，在現代劇場中探索表演美學。除了常規年度性的演出外，也透過經常性的社區 / 教育劇場工作坊，與學校、社區和弱勢團體間共同發展戲劇環境。

冷戰戒嚴的體制性延伸下，開啟了第三世界的身體行動劇場，直到今天，差事劇團仍在這樣的脈絡下，以探索前行的旅程，摸索著全然轉換了場景與角色的亞洲第三世界民眾戲劇。差事劇團在社區或社群範圍內，所展開的民眾戲劇工作坊，主要仍然沿用當時從「菲律賓教育劇場」（PETA）所傳承下來的O-A-O系統。亦即，Organization組織的 / Artistic藝術的 / Orientation傾向的三位一體且相互辯證的受壓迫者教學方法。

再有，從民眾觀點出發的戲劇工作坊或表演行動，也就是在這樣的意識觀點下，轉化為身體論的種種操作與表現。2017年至2022年入選為國家藝術發展基金會傑出演藝團隊。

Founded in 1996, Assignment Theatre applies the training methods and theories of people's theatre in combination with local history and living experience and adopts realistic approaches to explore the theatrical forms of performing aesthetics in modern theater. Besides annual routine performances, Assignment Theatre also cooperates with schools, communities, and minority groups by holding community/education theatre workshops to develop theatre environments together.

Under the systematic extension of the Cold War martial law period, third-world countries' physical action theatre appeared. Nowadays, Assignment Theatre still follows this content, exploring future and new scenes and roles of people's theatre in Asian third-world countries. The people's theatre workshop they hold in the communities mainly belongs to Filipino Theatre-in-Education "PETA"'s O-A-O system, which stands for the trinity of Organization, Artistic, and Orientation, and it is a mutually dialectical education system for oppressors.

Moreover, they also have theatre workshops or performances which originate from people's points of view and under this mindset, convert them into all kinds of actions and performances of physical discourse. Assignment Theatre has been a group selected by NCAF to provide particular support from 2017 to 2022.



創作類型 Type | 攝影、暗房 Photography, Darkroom

工作室 Studio | 55號1樓 1F., No. 55

Mechanman Lab是一間專職傳統銀鹽攝影的暗房工作室，工作室除了協助底片攝影人個人的作品相關製程外，也提供暗房、工作坊與不定期的攝影講座供民眾參與學習。

此外工作室的另一項業務是販售整備完成的老相機，若對於這類老相機有任何問題，歡迎入內與我們交流。Mechanman的工作是將過去人們用來承載記憶的載體，帶到遙遠的未來，Mechanman Lab期待各位的到訪。

Mechanman Lab is a darkroom studio focusing on traditional Daguerreotype photography. Besides providing assistance to personal photography works production, the studio also provides darkroom and photography workshops for the public occasionally.

Additionally, the studio also sells reorganized old cameras, and if any questions occurred with these old cameras; you are welcomed to enter and interact with Mechanman. The main goal of Mechanman is to continue and pass the media that people used to carry their memories on to the far-away future. Mechanman Lab is awaiting your visit.

Mechanman Lab

犬吉工作室
INUKICHI BOOKS



創作類型 Type | 當代藝術、圖文書籍 Contemporary Art, Books
工作室 Studio | 55號2樓 2F., No. 55

犬吉工作室 INUKICHI BOOKS 一人兩汪的製本工場。

和狗一起工作是一種不得不的循環。

每天時間到了，不論天氣總之要散步。人可以晚點吃飯睡覺（或不吃不睡），狗不行。

當狗抬頭看你，沒有deadline，就是現在。

PS 近年新知：人會被隔離，狗則不會染疫。

INUKICHI BOOKS: Bookmakers and their dog.

Nylas Chou, born on April Fool's Day. Studied advertising in Taiwan, then architecture and interior design in the UK. Practicing artist based in Taipei. Practice includes installation, space design, architectural image producing, and writing; also extends to the arts of bookbinding and performance from a narrative perspective.

Anchi Ring, born at the last beginning of winter before Taiwan's martial law ended. Studied Taiwanese Literature and graduated from NTU, interested in Taiwanese literature written in Japanese. Practicing writer, bookbinder, and Japanese translator.

Coffee, a mixed dog, born and adopted on a demolished land in Tainan. Hates fireworks, and loves chicken jerky. Usually rejected by human-only places. Doesn't respond to her English name.

尖蚪
Tadpole Point



創作類型 Type | 小型展覽、咖啡餐飲食堂 Micro Exhibition, Café
工作室 Studio | 57號 No. 57

咖啡廳 | 酒水 | 探索食堂

想像一個座落在城市邊陲的秘密基地，尖蚪將成為來訪者與藝術家共有的小客廳與食堂：希望大家來到這裡，就像來到朋友的家，請與我們一起分享生活料理吧！除了簡單的咖啡酒水服務，提供的食物也以貼近庶民飲食為概念作為烹調，依據季節食材不定期調整。店內空間亦提供舉辦各類小型表演、尖蚪邀請藝術家合作的工作坊課程、攝影或是繪畫的靜態展出，邀請大家和我們一起探索寶藏巖藝術村更多的可能！不論創作或日常遇到多少瓶頸，我們總需要食物，總是需要喘一口氣的空間。

Café | Beverage | Discovery Canteen

Imagine a secret base located on the edge of the city. Tadpole Point will be a small salon and diner shared by visitors and artists. When people come here, we share homemade cuisine with a warm and intimate atmosphere, which always makes you feel at home! In addition to coffee and beverage, we cook with the concept of being close to vulgar life and adjust the menu according to seasonal ingredients. Our space is suitable for small-scale performances, artistic workshops, and photography or painting exhibitions. We invite you to explore the possibilities of Treasure Hill Artist Village. After all, there will always be bottlenecks that need to be overcome in life, and that is why we always need delicious food and peace of mind.

不歸鹿
BUGRELU



創作類型 Type | 種子裝飾工藝 Seed Decoration

工作室 Studio | 59弄1號 No. 1, Aly. 59

撿拾、創造再生。臺灣氣候多變、生態富饒，山林的落果、野地的雜草、行道樹的種實、水果的種子...適合乾燥收藏的，就將它們仔細清潔、殺青、風乾、裝瓶，根據每種果實種子所呈現的不同風貌，透過切割、打磨、組裝等程序，大自然所賜予卻常被我們忽略的素材，蛻變成為美麗的飾品和裝飾品。

Pick up and regenerate. Taiwan has a changeable climate and rich ecology. The fallen fruits of the mountain forest, the weeds in the wild, the seeds of the street trees, the seeds of the fruit... If they are suitable for dry collection, we clean, apply fixation, air-dry, and bottle them up carefully. According to the different appearance of each fruit seed, we transform the often overlooked materials that were bestowed by the nature through cutting, grinding, assembly, and other procedures into beautiful ornaments and decorations.

Kjohn 的再生軍團
Kjohn's Robot DIY Studio



創作類型 Type | 自造者 Maker

工作室 Studio | 59弄1-1號 No. 1-1, Aly. 59

有感於地球暖化、資源的浪費，本著愛護地球，推廣環保意識的心，期望自己能為地球盡一份心力；許多老舊了、捨不得丟掉的東西，透過雙手的再造，賦予新的生命，這就是再生藝術最大的意義。

將生活用品與3C產業中的廢料，重新賦予新的價值，成為嶄新、前衛、科幻的「環保藝術」作品。透過藝術創作者的雙手與創意，呈現獨一無二、細膩巧思、翻轉想像的藝術創作，讓環保藝術容入你我的生活中。利用廢料創作出來的環保藝術作品，現在已漸漸獲得大眾的關注，今年更藉由與微聚夥伴的聯展，激盪出有趣的創作。

Noticing the impact of global warming and resource wasting, with the intention of caring and loving Earth and promoting environmental awareness. Kjohn expects to dedicate himself to Mother Earth; reendow new lives to those old and worn out stuff that people are reluctant to discard. This is the biggest value of eco-art.

Utilize discarded daily products and electronic components and create a new meaning for them and turn them into new, edgy, and futuristic "eco-art" works. Showcase the unique, delicate, and reversive art creation beyond the imagination within the creativity and techniques of the artist. Let eco-art becomes part of our lives. Eco-art works using discarded materials have caught people's attention gradually and especially in this year, he showed more possibilities through the group exhibition with other micro loft artists.

陳治旭工藝美術創作
CHEN Chih-Hsu Craft and Art



創作類型 Type | 剪紙、木工 Paper-Cutting、Carpentry Art
工作室 Studio | 59弄1-2號 No. 1-2, Aly. 59

陳治旭，出生與成長在馬祖，是一位藝術家也是工藝師，游刃於剪紙與木材工藝之間。曾獲財團法人國家文化藝術基金會補助，研究馬祖民間剪紙，於2003年出版《馬祖剪花》一書，承襲馬祖阿婆的剪紙技藝，並在國內外舉辦多場剪紙工作坊。他近年的作品多與社區空間、公共藝術有關。如蟾蜍山社區的故事燈與家徽燈與嘉義竹崎內埔日式建築的大型剪紙裝置藝術。此外，也於蟾蜍山社區帶領木工班，基於對環境的關懷，以回收材料來製作成新的生活器物與家具。

Chen Chih-Hsu was born and grew up in Matsu, Taiwan. He is an artist and craftsman, working between paper-cutting art and carpentry. He received a sponsorship from the National Culture and Art Foundation of Taiwan to study Matsu folk paper-cutting art and published a book *Matsu Paper-cut*. He was inspired by the traditional paper-cut techniques from local folk artists and shared them through workshops in Taiwan and other countries.

His works in recent years are mostly related to the public art of community space such as the *Story Light* and *Family Lantern* at Toad Mountain Community and an installation art at Chiayi Zhuqi.

In addition, he also leads a carpentry class in the Toad Mountain community. Based on the care for the environment, recycled materials are used to make new living utensils and furniture.

Tuner



創作類型 Type | 刺繡、插畫 Embroidery, Illustration
工作室 Studio | 61號 No. 61

Tuner成立於2016年，是一間刺繡與畫畫的工作室，結合布料與手工紙，將作品融入生活裡，創作圖案皆是來自於生活與自然中的觀察，重新編織成新的樣貌，把記憶存起來，每一件作品一針一線、一筆一畫慢慢形成。Tuner這個名字是來自於創作者本身的個人特質。小時候發現自己對於電器裡馬達的聲音，或是房子發出的聲音，都會很在意，對聲音特別的敏感，也因為這樣，很喜歡聲音這件事。走在路上會被各種聲音吸引而常常左顧右盼，眼睛總是跟著耳朵走。走在山裡，會喜歡聽蟲、聽風、聽葉子與葉子之間的對話，也因此有了第一號作品〈葉音〉；想像這些聲音如何圖像化的表達，小而堅強的用自己的方式傳遞出去。

Tuner is on the path of sound, being sensitive to subtle sounds, such as the sound of fallen leaves.

Flows between the conversations of leaves, the first note begins. Sounds of the restless roof of houses crackling in the summer, transform into the wrinkle of thoughts. Listen heedfully together to the sound of earth's treading.

17 做作工作室
17 Work Studio



創作類型 Type | 金工創作 Metal Art
工作室 Studio | 65號 No. 65

17做作工作室以金屬為主要創作材料。創作者從生活環境找靈感，透過作品與教學課程，連結人與人和環境的關係。希望大家一起做一件自己的作品，體會手作物的情感價值。

17 Work Studio focuses on metal material creations. The artist finds inspiration from life and surroundings and she hopes to connect people to the environment through courses and her works. 17 Work Studio invites visitors to make their own work, to perceive the value of handmade craft.

Kaomin Studio



創作類型 Type | 金工、紙漿、雕塑 Metalwork, Paper Pulp, Sculpture
工作室 Studio | 67號 No. 67

Kaomin Studio致力於金工首飾與當代創作，創作者高鈺閔從大自然與生物中獲取靈感，透過金工表面處理技法、軟蠟和硬蠟雕刻，以及實驗方式詮釋抽象與有機造形，追求自然純粹的表現形式。工作室提供首飾販售、紙漿作品及其他創作作品，並持續推廣當代藝術，發展多種材料的可能，開創不同形式的多元性。

Kaomin Studio is dedicated to metalwork jewelry and contemporary artworks. The founder, Yu-Min Kao, is inspired by nature and living creatures. Through surface treatment techniques of metalwork, soft and hard wax carving, and abstract and organic experimental creations, he represents art in its natural and pure form. In addition to offering jewelry for sale and paper-mache works, the studio continues to promote contemporary art, exploring the possibilities of various materials to open the diversity of different designs.

murmur
嬋嬋



創作類型 Type | 植鞣皮革工藝 Vegetable Tanned Leather Craft

工作室 Studio | 69號 No. 69

/ 植覺學家的野帳 /

在山中感受自己與自然的關係，並以植物為創作靈感來源，將其收集觀察之後，以植鞣皮革為媒介，模擬自然植物結構再現，運用手工剪裁、染色、塑形十幾道工序技法，直覺式創作出自然系革飾，構築成不同姿態配戴其身，讓人親近彷彿置身山中。

The term "initial resolution" could be interpreted as a state of truly living; slow down your pace, observe your immanence and feel the nutrients of life through attentive breathing. Adopting natural plants as creative inspiration, in search of elements through daily environments, representing the tiny and usually neglected plants through the material of leather after carefully observing the details of their structures, following more than ten complicated procedures by hand, the leather accessories are finally completed. The accessories are inspired by common plants in Taiwan such as the golden-rain tree, ferns, staghorn ferns, and bougainvillea (aka. Paper flower), the accessories go through several processes such as clipping, dyeing, and molding until they transform into natural plant stances, hoping to give the wearers a sense as if you are there in the mountains.



今年微型群聚串聯展，跳脫以往在寶藏巖村內的觀察，往外延伸至蟾蜍山，邀請四組微型群聚運用不同的視角，將這片環境串聯起來。

依山而造的寶藏巖聚落，由城鄉移民、新住民、藝術工作者、城市漫遊的旅人們集結而成的共融聚落。尖蚪透過食物記憶展覽與料理，邀請大家一起參與堆疊出新的味覺風景。蟾蜍山與寶藏巖所在的小觀音山這兩山之間，受到過去在鄉野間存在的相望關係啟發，犬吉工作室以「鼓亭與古道」展開研究與田野調查採集，亦探索可能的形式重新詮釋、重新連結此一連繫。三貓俱樂部以閣樓青年會所為中心，走訪寶藏巖來記錄、插畫，最後透過Tufting技術製作圖像，參觀者可以感受三貓俱樂部走訪的痕跡，感受寶藏巖的不同風景。由Tuner將三組微型群聚串聯連結，透過說故事方式記錄創作過程並以專輯呈現，帶領大家再發現寶藏巖的獨特面貌。

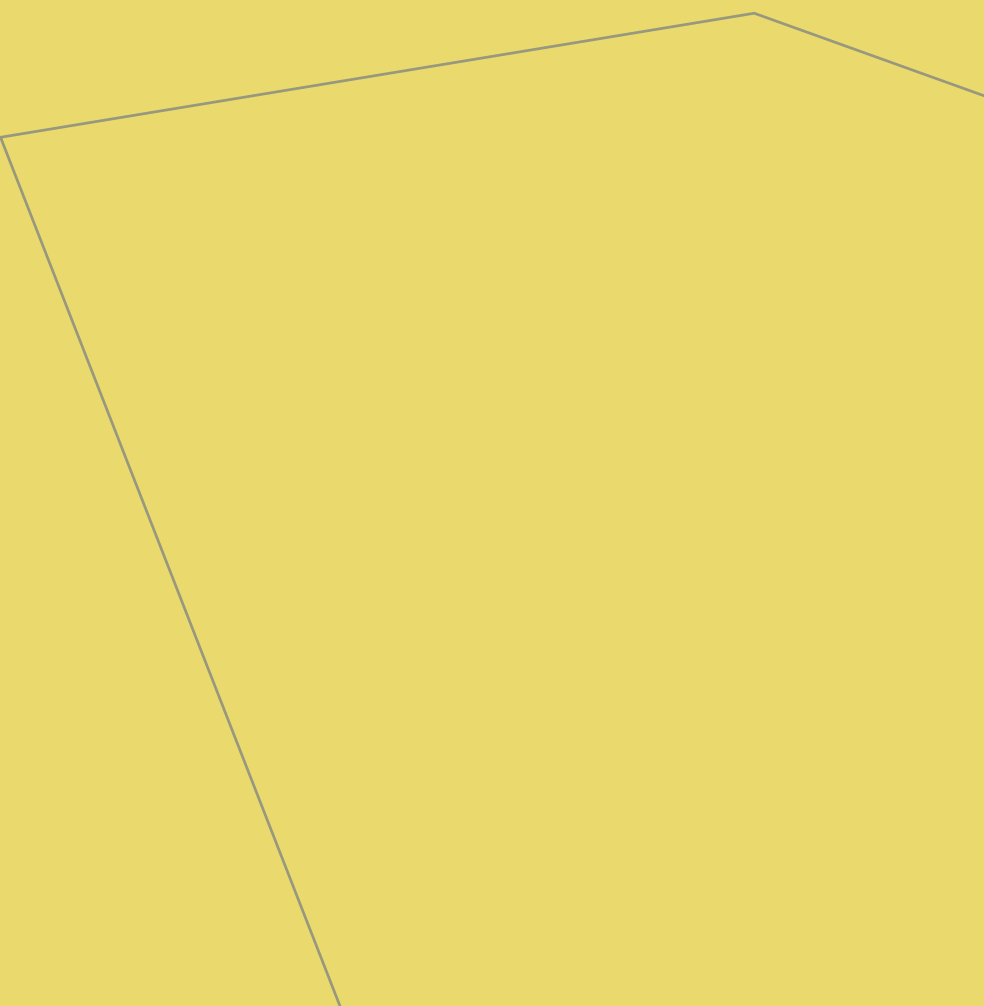
This year, the group exhibition of micro loft jumps out from the village and expands itself to Toad Mountain and invites 4 micro loft artists to connect the environment with different points of view.

Lying next to the mountains, Treasure Hill village gathers rural-urban migrants, new immigrants, artists, and city flaneurs to work and prosper the village together. Tadpole Point invites the audience to take part in the process of creating a new palate scenery through the exhibition of food memories and cuisines. Between Toad Mountain and Xiaoguangyin Mountain, where Treasure Hil lies, INUKICHI Books is inspired by the anecdotal relationship of 2 mountains. INUKICHI Books makes research and information collecting based on "Kóo-tîng and ancient trails", explores the possibilities of new interpretations and reconnection of the relationship. 3 Cats Club takes the Attic Hostel as a center to walk around the village to record, illustrate and she boils them down into tufting images eventually. The audience may feel her tracks and the unique scenery of Treasure Hill. Lastly, Tuner connects 3 other micro loft artists and records the creation process narratively and leads the audience into a rediscovery of Treasure Hill's unique scenery.

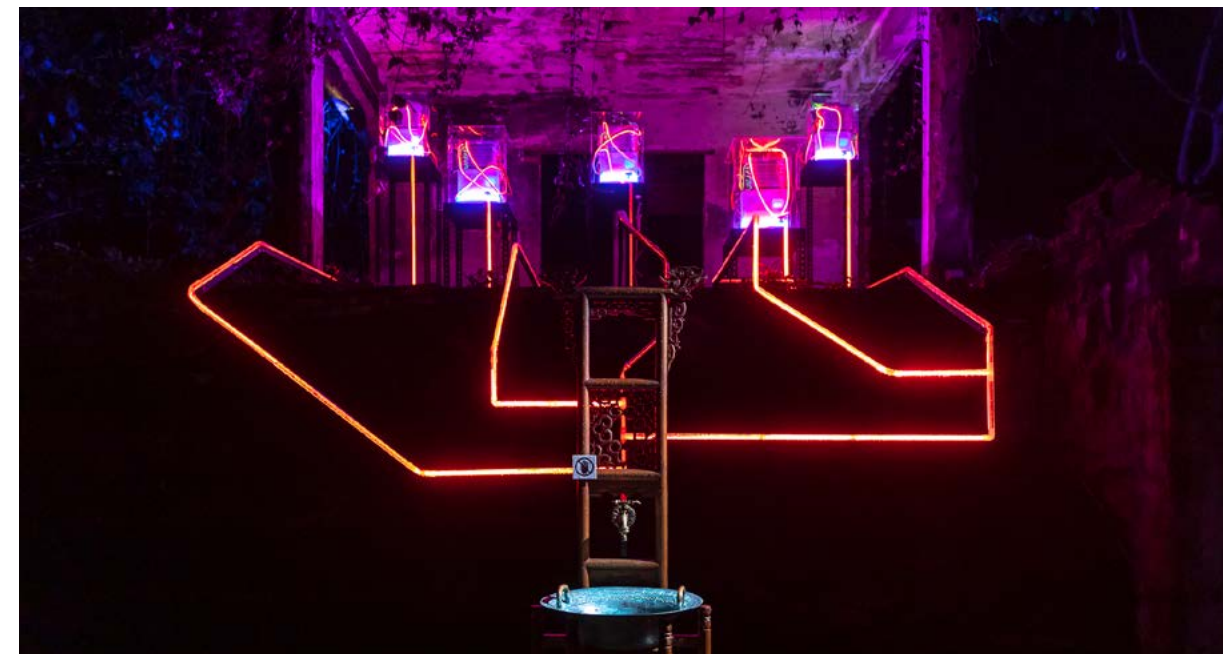
「寶藏巖慢生活展」— 2022 微型群聚串聯展
Slow Living — 2022 Group Exhibition of THAV Micro Loft

展演活動

Exhibitions & Events



「未來在此發生」——2022 Treasure Hill Light Festival
Treasure Hill in the Future — 2022 Treasure Hill Light Festival



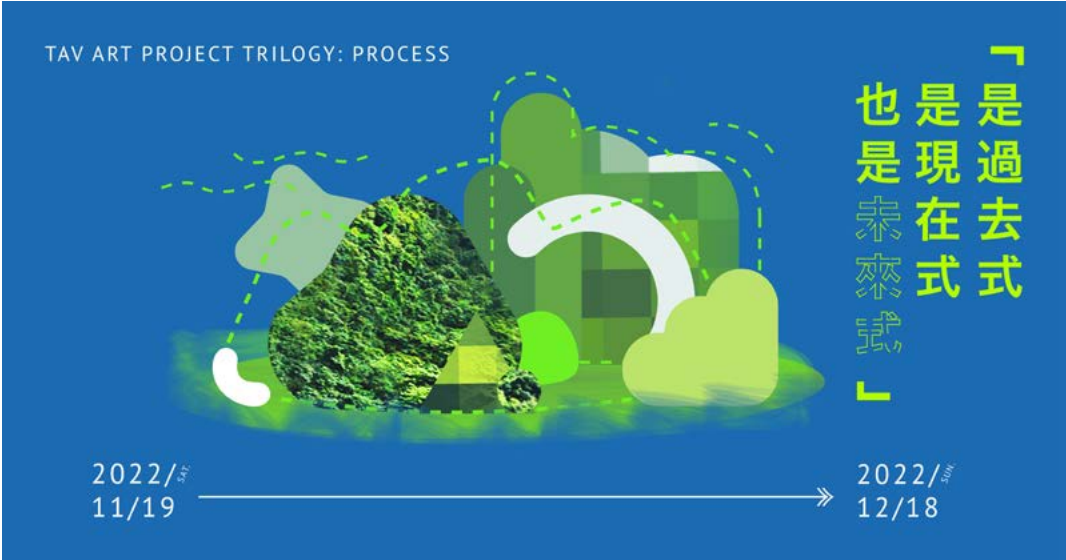
傳說在很久以前，獵人誤殺因迷路而降落人間的神鳥，惹怒天帝，下令在正月十五日火燒人間，天帝的女兒不捨人類受難，便駕著祥雲來到人間告知消息，最後眾人在當天張燈結綵、燃放爆竹，製造一種視覺的假像，讓天帝以為人類已受到懲罰。呼應源起自搭配元宵燈會的寶藏巖光節，現時現刻，從COVID-19、戰爭、難民、極端氣候等，使我們不得不關注我們身處之境、所在之地。

因為人類的慾望而產出的模擬，人造的一切驅使著我們往更理想的地方去，但何謂永恆，如何永續。「藝居共生」的十年之後，嚮往的「家」棲息此地，當代文明的需求理應被滿足，線性時間軸的排序得證宇宙存在，統整過去的感覺經驗結合對未知的想像，未來在此發生。

Once upon a time, a divine bird that had fallen into the mortal world was accidentally killed by a lost hunter. Enraged by this, the Celestial Emperor ordered to set the world on fire on Lunar January 15th. Children of the Celestial Emperor felt pity for the sentient beings and descended on Earth riding on auspicious clouds to warn the people. On the appointed day of destruction, the people created an illusion with lanterns and firecrackers, which fooled the Celestial Emperor into thinking that the world was already engulfed in fire. The Treasure Hill Light Festival is a continuation of the lantern festival traditions; moreover, with the COVID-19 pandemic, wars, refugee crisis, and extreme weather conditions that we are currently facing, we must pay closer attention to our dwelling place and the circumstances we are in.

There are simulations which are born out of human desires, and artificial things are driving us towards a direction that we feel is more ideal; however, what is considered eternal, and how should we go about achieving sustainability? A decade into Treasure Hill's "Artist-Resident-Paragenesis", a desirable notion of "home" has taken shape here, where the needs of contemporary civilization should be met. The order observed on a linear time axis proves the existence of the universe, and with past experiences integrated with imaginations for the unknown, the future unfolds here. Just like ecological systems, settlements also develop, transform, and adapt with time. As life at Treasure Hill is illuminated by beams of light, the festival hoped to embody the area's innate tenderness and elemental sense of perseverance.

「是過去式是現在式也是未來式」——2022 TAV 藝術採集計畫



2001年台北國際藝術村（Taipei Artist Village，簡稱TAV）在北平東路七號現址揭開序幕，執行文化外交、城市交流、藝術進駐等項目，從首都出發走向國際。以「台北藝術進駐」（Artist-in-Residence Taipei）為名開展駐村計畫走過20多個年頭之際，回首過往，同時也預告著將在不久的未來遷居城南。

當身處異鄉城市，各種感官的開啟會扭轉過去的「刻板」經驗，當藝術村作為一個提供過程的基地，雖然載體有限，但想像無限。藝術家在進駐的過程會探索文化、採集生活，將異地的所見所聞結合個人過往歷程，而觀眾在走進藝術村時可以看見自己生活的城市與別人眼中城市的模樣。

今年，採集計畫延續20週年三部曲計畫，將藝術進駐的過程以時態劃分，不論是藝術家還是TAV的過去、現在、未來都面臨到挑戰，當實體被雲端取代，基地的逝去是否也順理成章，當真實與虛擬之間的界線越來越模糊，遠端的想像是否也合情合理。

此外，特別規劃「鏈上駐村」進駐計畫，以「臺北想像」為題，公開徵選十組藝術家雲端駐村，並將駐村成果以虛擬展間的形式一同於採集計畫呈現。同時，邀請臺灣藝術家吳秉聖、周書毅、陳以軒、陳向榮、鍾承旭、魏欣妍採集城市素材，不論是曾棲居北平東路7號的藝術家們，或是由TAV選送出訪異地的創作者，透過作品，回放創作之於城市、之於自己、之於生態系為何種意涵，文化刺激除了給予創作生涯更豐厚的意涵外，還能提供觀者何種高度與視野。



The Taipei Artist Village (TAV) was inaugurated in 2001 and is located on No. 7, Beiping East Road in Taipei, serving to facilitate cultural diplomacy, municipal exchanges, art residencies, and other endeavors, with the objective of world outreach from the capital city of Taipei. TAV has been organizing the program *Artist-in-Residence Taipei* for over two decades. As we look back on the years, we also look forward to the future, as TAV will soon relocate to the south side of Taipei.

When immersed in a foreign city, one's senses tend to switch into hyperdrive and any stereotypical perceptions may then be overturned. With the artist village as a base for creative processes to unfold, although as a carrier it may be physically limited, its capacity for imagination is, nevertheless, boundless. While engaged in the residency, artists can engage in cultural exploration, collect everyday experiences, and integrate what they have seen and heard in the foreign city with their personal experiences and backgrounds. Upon arriving at the artist village, members of the audience can also see their city through the eyes of others.

This project is a continuation of the *TAV Art Project*, which marked the 20th anniversary with the presentation of a trilogy. We have sectionalized the process of our "Artist-in-Residence" based on temporality this year, and as artists and also TAV (including our past, present, and future) face challenges at the present as the physical continues to be replaced by the virtual, thoughts are prompted on whether the existence of a physical base should also be deleted, and as the line between reality and virtual continues to grow more ambiguous, we also have to consider whether visions and imaginations made remotely should be reasonably and logically accepted.

Furthermore, the virtual residency program, *Crypto-AIR* (Crypto-Artist-in-Residence) focuses on the overarching theme of *Taipei Imaginations*. Ten artists are selected through an open call to contribute virtually. Outcomes from the residency are presented in a virtual space as a part of the *TAV Art Project*. At the same time, Taiwanese artists Wu Ping-Sheng, Chou Chu-Yi, Chen I-Hsuen, Chen Hsian-Jung, Chung Cheng-Hsu, Wei Hsin-Yen are also invited to contribute to the project, and whether they were artists who were once in residence at No. 7, Beiping East Road, or artists that were selected by TAV to engage in residencies elsewhere, we invite them to present their artworks to explore what art means to the city, to themselves, and to the entire ecosystem. Furthermore, besides enriching creative endeavors with deeper meaning, thoughts are also placed on how cultural stimulations can enhance and broaden the perspectives of the viewers.

Barry Room Exhibitions 百里廳展覽

信使 · TAV & TOKAS 15 周年交流紀念展
Messengers: TAV & TOKAS 15th
Anniversary Commemorative Exhibition



台北國際藝術村與TOKAS (Tokyo Arts and Space) 有著相似的成立背景，皆為2001年創立的藝術機構。隨著機構運行日漸上軌道，自2007年雙邊開啟了實質交流的討論，自2008年起遴選本國藝術家到雙邊城市進駐，成為維繫兩城市長年情誼的重要計畫，時至今日，更成為許多臺日藝術家駐村申請時的首選志願。

「信使：TAV & TOKAS 15周年交流紀念展」除四組六位的臺、日藝術家聯袂展出之外，策展團隊也規劃「魚雁計畫」，廣邀15年來參與TAV跟TOKAS交流計畫的藝術家與雙邊機構的代表以文字書信、圖像描述駐村與合作期間的心路轉變。由每一位藝術家「信使」的駐村交流，以故事成為溝通養份，持續替TAV與TOKAS雙邊未來駐村寫下一頁頁新的篇章。

Taipei Artist Village (TAV) and Tokyo Arts and Space (TOKAS) are art institutions that were both established in 2001. As the operations of the two institutions became increasingly on track, in 2007, TAV and TOKAS started the discussion on initiating an exchange project. Since 2008, artists have been selected to participate in the residencies in Taipei and Tokyo. The project enabled the longstanding friendship and ongoing exchange between the two cities and has become the first choice for Taiwanese and Japanese artists when seeking resident opportunities.

Apart from the works of the four groups, a total of six Taiwanese and Japanese artists, the curatorial team also arranged *The Letter Project*, which invites artists who have attended the exchange project between TAV and TOKAS in the past 15 years and the representatives from both institutions to portray the changes in their inner worlds through writing letters or images. Through letters, texts not only become channels for emotional connection but also represent the bond between the cities of Taipei and Tokyo, leaving behind important documentation for future exchanges. All the resident artists, the "messengers," and the lingering stories keep inspiring our communications with others and opening new chapters for the residency program for both institutions.

「向日出行」——文化平權聯展 I The Pathway to Shadow — Cultural Diversity and Inclusivity Group Show I



現今運行在多數國家的資本主義，強調個體的存在以及追求利益極大化的概念，若視社會對於平權的倡議為其投射出的陰影，驅使整體社會面對的過程中，又曾何時停下腳步，正視背後那些躁動不安與勇往直前的靈魂？

從顯微鏡底下的細胞切片到基因序列，徐若鈞透過日常媒材製作的多樣紙漿纖維製作成的球體，呼應著人類體內相似卻相異的細胞彼此協作成為一個生命體。許家玲面對母親的病痛，遊走在理性與感性之間，探索著那條看似無止盡的照護生活，透過聽學與視覺形象化潛伏在社會中的照顧者們無法言喻的心境。陳昱榮聚焦在愛滋病感染者的生命歷程，以光、聲響構成的裝置場域與文本，述說著社會集體對於非常態與未知的恐懼，從個體之間的對話，描繪生命的韌性與可能性。

Capitalism, which prevails in most countries of the modern world, emphasizes individuality and the pursuit of maximum benefit and profit. If initiatives that uphold equality are seen as the shadow of Capitalism that requires our attention, perhaps we should stop and look at the restless and determined souls?

From cell slice to gene sequence examined through the microscope, Hsu Jo-Chun uses different paper fibers to create various spheres that refer to the collaboration between similar but different cells that exist and form in the body. Faced with her mother's illness, Hsu Jia-Ling wanders between rationality and sensibility, exploring the unending life of a caregiver. Under the stimulation of sights and sounds, the forms allude to the ineffable inner states of the caregivers in society. Chen Yu-Jung spotlights the life of HIV patients through installations and texts composed of lights and sounds. Through dialogues between individuals, Chen's works navigate us into the future and portray the tenacity and possibilities of life.



近年來，臺灣文化平權的概念漸漸從社會街頭走進藝術領域中，語音導覽、非視覺體驗、無障礙服務等的設置，呼應著當代社會適應新興價值觀的渴求與行動，而藝術某種程度上，亦提供多重視角來解讀不斷更迭的社會文化與結構。

柯瑜綉透過工作坊，邀請視障與非視障者聆聽口述影像，以繪畫重現聽覺感受，思考在通用設計中存在的盲點；薛祖杰則以田野調查的影像與文獻資料，去理解無障礙設施的有形存在與使用者的無形狀態，反映出輔具的可能性與侷限性；林耕舞從自身經驗出發，舉辦戲劇工作坊嘗試理解跨文化的衝突，利用攝影手法剖析移工者們的自我認同，以及對於身分定義的理解；廖芸婕從大臺北地圖出發，依循不同紋理交織出的樣貌，透過雙向的文字工作，探索關於居住權與土地使用的本質及藍圖。

In recent years, the concept of cultural diversity and inclusivity has slowly moved from the streets and into the field of arts. Audio guides, non-visual experiences, accessibility services, and other setups have reflected contemporary society's yearning to adapt to new values; to some extent, art has provided alternative viewpoints of interpreting the ever-shifting structure of society and culture.

Through the workshop, Ko Yu-Hsiu invites participants who are visually impaired and those who are not to listen to the audio descriptions of images and to materialize their experience into paintings, encouraging participants to examine the blind spots of the design. Using images and literature from field investigations, Hsueh Tzu-Chieh delves into the physical existence of accessible facilities and the non-physical states of its users through images and literature gathered from fieldwork to spotlight the possibilities and limitations of assistive devices. With his own experience as the inspiration, Yerlikaya Keng-Wug endeavours to understand intercultural conflict through drama workshops and dissects the sense and understanding of identity among migrant workers through photography. Liao Yun-Jie bases her work on the map of the larger Taipei area and traces the image formed with different patterns, using a two-way method of working with words to explore the essence and blueprint of living rights and land use.

「众所之地」——文化平權聯展 II Welcome to Our Place — Cultural Diversity and Inclusivity Group Show II

出訪藝術家聯展 Exchange Artist Solo Exhibitions

台北 | 寶藏巖國際藝術村每年選送臺灣藝術家至世界各國的交流單位進行駐地創作。交流單位橫跨亞洲、歐洲、大洋洲等國家。本年度出訪藝術家個展呈現了藝術家在當地的生活體驗、觀察、研究及創作成果，梳理了這趟旅程的見聞及收穫，也讓觀眾透過欣賞展覽，感受不同文化之餘，能夠以不一樣的觀點來看待生活周遭。

Taipei | Treasure Hill Artist Village selects Taiwanese artists to participate in the three-month residency aboard in organizations worldwide every year. The exchange organizations of artist villages span across Asia, Europe, Oceania and other countries.

The exchange artist solo exhibitions at Barry Room in 2022 show the projects and works inspired by the artists' experience of living in foreign countries, as well as their observations, research and the results. Also, the exhibitions integrate the journeys of artists, making audience aware of the differences between cultures, seeing their surroundings in different perspectives.



散策—散步時不單只是漫無目的地走，而是在行走間發現並投射新的情感與詮釋，是散步的另一種境界。也是源於中國唐朝至元朝以來的一種生活哲學及一種切入現實的方法。疫情封閉的狀態讓時間彷彿慢轉，更多的細節躍於眼前。

此次展出在疫情期間製作的作品，《消失的粉紅色》觀察與回溯黃金町歷史，昭和時期的色情產業讓粉紅色成為當地居民最厭惡的色彩，而作品將粉紅色代表的動漫人物和各地吉祥物的色彩抽換，或以窗簾布遮擋、拼貼。〈有噴水池的風景〉反映出全球化下文化輸出的面貌，戰後工業革命大量翻製與建設的物件充斥，成為了臺灣被全球化的日常風景，引起觀眾反思何謂代表臺灣的文化及景觀。而錄像作品〈C_link: Click our Studio_Taiwan Taipei〉以散步的模式，透過影像紀錄臺北的視覺藝術生態。

Taking a stroll is more than just wandering around aimlessly; it is discovering and projecting new sentiments and interpretations while walking. In other words, it takes walking to another level. From Tang to Yuan dynasty of China, the activity has been deemed a life philosophy and way of engaging with reality. Since the pandemic, our states of being isolated from others have led to the slowing down of time, allowing nuances to emerge before us.

The paintings that are presented in this exhibition were created during the pandemic. *The Pink Color is Vanished* observes and traces the history of Koganecho area and centers around how locals detested the pink color due to the porn industry during the Showa Period. In these paintings, the pink color in the characters from animation and the mascots of different cities are replaced or covered and collaged with curtain cloth. *The Landscape with a Fountain* shows the cultural export under globalization. The massive number of artifacts after the post-war industrial revolution being placed side by side in many sightseeing places, and have become the daily landscape of the globalized Taiwan, making audience to reflect on what the culture and landscape is that can truly represent Taiwan. Meanwhile, the video artwork *C_link: Click our Studio_Taiwan-Taipei* captures images of the visual art ecology in Taipei.

「率 ||||| ||」—CHEN Yi Solo Exhibition



「率 ||||| ||」以即時數據擷取，對應出虛擬貨幣幣值的交易狀況，以光體擺動作實際地呈現人與程式交易過程中，慾望與程式設定所形成的價值體系流動。以一百個光體，對應前百大交易量的加密貨幣，其擺動的震盪幅度受到其他貨幣與交易的影響，每一枚的價值為以等比級數增長，總共為100枚NFT。其中乘載光體的海洋波動，將隨著幣價交易實時運算出不同共識聚散時的波動。

Rating ||||| || is based on instant data and reflects the value of virtual currencies amid transactions. The transactions between people and computer programs and the flow of value systems formed by desire and computer programs are shown through the movement of luminous objects. The 100 luminous objects correspond to the 100 most traded cryptocurrencies, and their movements are affected by other currencies and trades. The value of each currency increases in geometric progression; there are 100 NFTs in total. The ocean waves that carry the luminous objects move according to the prices of real-time currency transactions.

「第九景（聽其自由）」—陳漢聲個展



「第九景（聽其自由）」—陳漢聲個展，緣起自2020年至2021年，參與「由林成森」一展，於駐地期間所開啟的研究主題。延續作品〈從北香秋荷到檜沼垂綸到一些有的沒的〉呼應諸羅六景、嘉義八景，以陳澄波遺書中「碧女之婚姻聽其自由」為引，帶出「第九景（聽其自由）」，在地景的今昔對照之外，碰觸更多難以言說的心境想像。

Landscape No. 9 (Free to Choose) — Chen Han-Sheng Solo Exhibition is inspired by the artist's involvement in the exhibition, *A Rhythm of Tree Forming the Forest*, presented from 2020 to 2021, with a research which began during a residency connected to the exhibition. Extending from the artwork, *Flower Viewing or Fishing or Do Something Else*, associations are made with the six landscapes of Tsulo (Chiayi's historical name) and the eight landscapes of Chiayi. *Landscape No. 9 (Free to Choose)* references "Pi-Nu is free to choose her marriage" written in Chen Cheng-Po's posthumous letter, and with past and present landscapes compared and contrasted, inner sentiments and imaginations that are difficult to put into words are explored.

「散策，—2021」—黃琬玲個展

A Stroll, -2021 — HUANG Wan-Ling Solo Exhibition

Latin America × Taiwan Street Art Exchange Program 臺灣與拉丁美洲街頭藝術交流計畫



2022年台北 | 寶藏巖國際藝術村延續2020年與竹圍工作室合作「想像中的國度：臺灣與拉丁美洲的交往」，以及2021年舉辦「臺灣與拉丁美洲街頭藝術交流計畫」的初衷，持續推進與拉丁美洲地區的文化交流，試圖回應臺灣與巴西從16世紀時的殖民歷史，與近期同樣面對環境永續、原住民文化保存的討論，探索兩地對於相同議題相異或相似的觀點，以及後疫情時代裡進行跨國交流的方式。

本次計劃與巴西藝術組織0101 Art Platform合作，邀請巴西策展人卡米拉·坎波斯（Camilla Rocha Campos）、視覺藝術家加布里埃拉·馬里尼奧（Gabriella Almeida Marinho），以及臺灣策展人吳淑倫、聲響藝術家許雁婷共同參與。透過前期五場線上分享會，藝術家們初步認識彼此的創作脈絡與居住地的文化，至中期接續到訪巴西與臺灣進行為期一個月的實體駐村的交流，在駐村期間與計畫顧問呂岱如和高森信男面談、拜訪各色創作者與藝文組織，進一步了解當地文化紋理後，藝術家們以海洋為題，從臺灣與巴西的在地信仰與神話傳說找尋靈感，創作各具特色的雕塑與裝置作品，呼應文化交流中夾帶著的傳播困境與消逝融合，連結至當代社會面對土地與原住民相關議題的態度，期盼以臺灣與巴西的雙面語境，討論文化交流的意義與未來可能的發展，並藉由後期兩場實體座談會、一檔實體展覽與線上Instagram專頁經營，呈現將近六個月的交流過程與成果。



In 2022, the Taipei | Treasure Hill Artist Village persisted with the objectives of *The Imaginary Land: Convergence Taiwan/Latin America*, a 2020 project in collaboration with Bamboo Curtain Studio, and the *2021 Latin America × Taiwan Street Art Exchange Program*, which encourages cultural exchange with Latin American regions. The projects address the colonial history dating back to the 16th century, encourage dialogue on environmental sustainability, and focus on preserving indigenous culture in Taiwan and Brazil. By doing so, they aim to uncover parallels and contrasts in the perspectives between the two countries and facilitate cross-national exchanges in the post-pandemic era.

This project collaborates with Brazilian art organization 0101 Art Platform and invites Brazilian curator Camilla Rocha Campos and visual artist Gabriella Almeida Marinho, as well as Taiwanese curator Wu Shu-Lun and sound artist Hsu Yen-Ting. Through the five online sharing sessions in the preliminary stages of the event, the artists gain a basic understanding of each other's creative context and the culture of their residing lands. In the middle stages, they travel to Brazil and Taiwan for a one-month physical residency, during which they talk with project consultants Esther Lu and Takamori Nobuo and visit different creatives and art institutions. After gaining a deeper understanding of the textures of local culture, the artists search for inspiration from the local religions and mythology in Taiwan and Brazil with the ocean as the theme, creating unique sculptures and installations that respond to the difficulties, integrations, and disappearances that arise during cultural exchanges. These ideas are further connected with the contemporary societal attitude when facing issues concerning the land and the indigenous people, hoping that the dual discourses of Taiwan and Brazil will encourage insights into the meaning of cultural exchanges and spark inspiration for future developments. In addition, the exchanges and results of the six-month project will be presented in the two physical talks, one physical exhibition, and the online Instagram page during the later stages of the project.

「共呼吸」——2022 夏季開放日 As Breathing Beings – 2022 Summer Open Day



寶藏巖國際藝術村就像一個居於山城的有機體，但當仔細觀察，當中包含了各式各樣的個體，包括來自不同國家或不同領域的創作者、居民、學生等。藝術在此與人群碰撞的同時，我們每天都在這個地方共同呼吸，也與不同物種共存著。

藝術村作為國內外藝術家進駐交流的基地，在全球疫情影響之下，過去兩年的國際交流計畫不免停擺或受阻。2022年的夏天，國內經歷過疫情的最嚴峻時刻。藝術村開始變得熱鬧如初，這成為國際交流再次活絡的跡象。當防疫措施日漸鬆綁，這個盛夏彷彿正好是民眾鬆一口氣、再度享受呼吸的好時機。開放日兩天，駐村藝術家和微型聚落群打開工作室，並在各個展間或工作室帶來展覽和工作坊活動，包括「De-」—鄧啟耀個展導覽、藝術家席琳·帕皮翁 & 鄭伊里的公開彩排與漫談等，讓民眾一窺創作背後並體驗與白盒子空間截然不同的觀展感受，同時開放日將結合運動元素、音樂演出和免廢市集活動，例如〈藤花：球網系列〉作品，藉此邀請大眾結伴來到寶藏巖呼吸喘息，透過真實交流和欣賞展覽來感受駐村藝術家和微型聚落群在這裡生活創作的氣息，重新建立與他人和自身的連結，並反思後疫情的生存狀態。

Treasure Hill Artist Village is like an organism living within the mountain. But when we take a closer look at this organism, it actually consists of all kinds of individuals and they are breathing simultaneously.

Treasure Hill Artist Village as the base for domestic and foreign artists, under the global pandemic, its international exchange programs have inevitably been suspended or hindered in the past two years. Nevertheless, Taiwan has gone through the grimmest days of the pandemic by the summer of 2022. For the Village, it is also the season with the most foreign artists-in-residence since the outbreak of COVID-19, making the Village bustling with activities as it used to be. Since the quarantine measures have gradually been relieved, the summer should be a perfect one for people to relax and enjoy the fresh air. During Open Day, artists-in-residence open up their studios while exhibitions and workshops will take place all around the Village, providing people with opportunities to discover those "behind-the-scenes". Joining hands with sport activities, music performances, and *Really Really Free Market*, Open Day welcome visitors to relax and chill at Treasure Hill. The events include guided tour of *De--* Frank Tang Solo Exhibition, Open Rehearsal & Artist Talk by the artists Céline Papion & I-lly Cheng and the artwork *Rattan Flower Vines: Nets Series*. Visitors are also encouraged to immerse in the artistic atmosphere, reconnect with themselves and others and reflect on the post-pandemic state.



台北 | 寶藏巖國際藝術村在每季第一個月舉辦「週五漫談夜」，邀請駐村藝術家和臺灣藝文專業人士與談，讓駐村藝術家有機會向臺灣藝文社群介紹自己和駐村計畫，透過主持人、藝術家和觀眾的三方交流，激發出不同的火花。

2022年新冠疫情之下，外國藝術家難以入境，故2022年第一季並未舉辦，第二和第三季則隨著疫情趨緩，分別以線上和實體進行，共邀請了四位藝術家參與活動進行交流。

台北 | 寶藏巖國際藝術村「亞提克計畫」自2022年第四季開始舉辦，藝術村走出舒適圈前往校園，主動出擊與觀眾接觸，2022年第四季共舉辦兩場，分別和師大美術系及政大數位內容與科技學位學程合作舉辦，除了讓藝術家介紹自己和駐村計畫以外，也讓大學生有機會近距離與藝術家接觸交流，了解藝術產業和未來發展，並成為他們創作和成長的養分。

Taipei | Treasure Hill Artist Village holds Friday Night Talks in the first month of every season. Enable residency artists to have a chance to introduce themselves and their projects to Taiwan's local art community by inviting residency artists and Taiwanese art and cultural talents to join the talk. Let different possibilities happen through the interaction and communication between the moderator, artists, and audience.

Under the pandemic situation, foreign artists have great difficulties entering the border, hence, the first season of 2022 was canceled. While the situation was being lifted gradually, in season 2 and season 3, the event was held online and onsite respectively.

Taipei | Treasure Hill Artist Village *ATIC (Artist Talk in Campus) Program* starts in season 4 of 2022. Artist village takes the first action to leave the comfort zone and enters campuses to interact with the audience. In season 4 of 2022, there are 2 sessions that collaborate with National Taiwan Normal University's Fine Art Department and National Chengchi University's Digital Contents and Technology program respectively. Besides enabling the artists to showcase themselves and their projects, it is also a great chance for university students to interact with artists, and understand the art industry and development, which will become nutrition for creation and growing up.

週五漫談夜 / 亞提克計畫 Friday Night Talk / ATIC Program

A Piece of Forest 「採集山林」



「採集山林」以植物與山為主題，創作者們撿起美好的風景，呼應寶藏巖這座小山城。結合「木直牛勿」山林風景繪畫作品和「Atelier Capture」用立體刺繡堆疊出植物的樣貌，在閣樓202房內，展開一場植物、樹木及自然的療癒過程。希望觀者瀏覽作品後，對山城的光景有更深刻的感受。

A Piece of Forest uses wonderful sceneries picked up by two participating artists to echo the visual landmarks of Treasure Hill, a small town located by the foot of the mountain. The landscape painting artist, Plant practice, paints the landscapes of Taiwan mountains and living creatures in the forest, as well as stumpwork embroidery artist, Atelier Capture, makes embroidery plant sculptures. Taking place in Room 202 in Attic Treasure Hill Traveler's Hostel, this exhibition makes audience go on a healing process and to be surrounded by plants, trees and the nature. Hope audience enjoy Taiwan landscapes in different seasons and plants living around us, especially enjoy the nice vibe in Treasure Hill!

出訪返臺回饋計畫
Overseas Exchange Feedback Projects

「疫外餐桌之約會實驗（隔離版）」——辛怡澄線上活動計畫
Shandi Yi-Cheng HSIN Online Project
Dining with You...and Viruses (Quarantine Version) —



在今時今日的疫情情勢下，在餐廳用餐成了種攸關生命的賭注。藝術家辛怡澄結束新加坡Grey Projects的駐村後，在防疫旅館與參與者進行一對一的線上約會，透過藝術家所設計的互動遊戲，在增進友誼的同時體驗病菌傳播可能產生的隨機及不確定性，與藝術家一起在不曾賭上性命的狀態下，賭上彼此的性命。人類透過同桌共食增進情誼，然而隨疫情爆發，同桌用膳也成了病菌等微生物的社交場所，也因而刺激大眾重新以公共衛生的角度，審視「用餐進食」行為與其相應的空間情境。

In the face of the pandemic, dining in restaurants has become a gamble of life and death. After completing her Grey Projects artist residency in Singapore, artist Shandi Yi-Cheng Hsin conducted one-on-one online dating sessions in the quarantine hotel. The interactive games the artist designed not only strengthens the bond of friendship but also accentuate the randomness and uncertainty of the spread of diseases, entering a state where both parties are uncertain whether their lives are at risk. People gather around the same table to share meals and increase relational bonds, but with the outbreak of the pandemic, sitting and dining at the same table has also become a social gathering for germs and other microorganisms. This realization has also inspired the public to reexamine the act of “dining” and its corresponding scenarios from the perspective of public health.



印卡於今年四至五月至新加坡Grey Projects駐村，回臺後以座談現場轉播的形式延伸討論駐村期間的研究計畫，並邀請釜山大學翁智琦教授擔任主持人。創意寫作與作家駐村制度產生於戰後對於創作者的支援系統，雖然新加坡獨立後採取冷戰不結盟的態度，但新加坡文壇並不外於文化冷戰的互動。自2015年Eric Bennett《帝國的文藝營》（Workshops of Empire）出版後，促進了不少討論亞洲作家與愛荷華國際寫作計劃（International Writing Program, IWP）的研究。座談除了試圖解釋新加坡第一屆國際華文文藝營與文化冷戰的關係外，更將說明整體活動安排背後如何調動新加坡反共歷史的修辭。

Enkaryon Ang participated in the Grey Projects residency in Singapore between April and May this year, and after returning to Taiwan, he held an extended discussion on the research projects during his residency in the form of a live-broadcasted forum, with Pusan National University professor Weng Chih-Chi as the host. Creative writing and the writer-in-residence system arose out of the post-war discussion of support systems for creators, and although Singapore adopted the Non-Aligned strategy after its independence, the literary scene of Singapore has not excluded itself from the culture cold war. The publication of Eric Bennett's *Workshops of Empire* in 2015 has sparked discussions and research on Asian writers and the International Writing Program (IWP) in Iowa. Apart from attempting to explain the connection between Singapore's 1st International Chinese Writers' Forum and the Culture Cold War, the talk also elaborated on how the overall arrangement of the event deploys the rhetoric of Singapore's anti-communist history.

「國際華文文藝營在新加坡：文化冷戰與制度擴散」——印卡線上座談
International Chinese Writers' Forum in Singapore: Culture Cold War
and the Replicating of Institutions — Online Talk by Enkaryon

「想像一個熱帶島嶼」——陳郁文東京 TOKAS 駐地創作分享

Imagining a Tropical Island — A sharing of Artist Residency in TOKAS by Yu Wen Sera CHEN



今年的四月至七月，陳郁文應台北國際藝術村的國際交流計畫前往日本TOKAS駐地創作，日本東京TOKAS為東京現代美術館所屬駐村機構。延續過去創作所關注的人工與自然的關係，在本次的駐村計畫中，著眼於臺灣與日本的延伸「自然」造景，以影像裝置創作方式探究不同文化對於「自然」的詮釋與轉化後生產的文化地景的差異性、相似性及其背後與歷史之關係。返臺後透過駐村講座的方式，除了分享駐村成果之外，陳郁文也分享了自身在異地如何啟動創作的研究及執行，創作者如何以自身文化企圖熔接跨國環境下的文化間隙，如何使駐地經驗中的偶遇成為創作本身元素之可能性。

Between April and July this year, Yu Wen Sera Chen participated in the TOKAS residency in Japan due to Taipei Artist Village's international exchange program. TOKAS, located in Tokyo, Japan, is an affiliated institution of the Museum of Contemporary Art Tokyo. Continuing with her previous creative focus on the relationship between the artificial and the natural, in this residency, Chen features the artificial "natural" sceneries in Taiwan and Japan, using image installations to explore the differences and similarities in culture scapes, as well as its underlying connections with history, amid the interpretations and transformations of "nature." Through the residency talk held after returning to Taiwan, Chen not only shared the fruits of her residency but also how she conducted research and creative practices on foreign land, as well as how creatives attempt to integrate the cultural crevasses of different nations through their own culture, and how encounters during residencies can become materials for artworks.



台北國際藝術村選送藝術家劉呈祥赴法國Le Lieu Unique國立當代藝術中心參與交流計畫，返臺隔離期間撰文「後巷的叢林」（Jungle intérieure），透過文字分享駐村生活體驗。劉呈祥於駐村期間結識一位藝術家朋友Evor，兩人的創作題材同樣源於自然與人造的啟發，主要媒材也都是陶土。最特別的是Evor打造花園的行動，從自家的小盆栽出發，延伸至城市角落、屋頂平台等空間，彷彿叢林一般。即便後來獲得城市管理部門最佳園丁的提名，始終不變的是Evor勤奮布置這片花園的身影。這個故事觸動了藝術家，並透過花園與城市居民的關係，聯想到自身發展創作的過程皆始於「連結」。

Liu Cheng-Hsiang was selected by Taipei Artist Village to travel to Le Lieu Unique Centre for Contemporary Culture in France, to participate in an exchange project. During his quarantine period after returning to Taiwan, Liu wrote *Jungle intérieure*, sharing the experience of his residency through writing. During his residency, Liu befriended another artist Evor, because they both created works on the subject matter of nature and the artificial, and both created works with clay as their medium. What's particularly worthy of mention is Evor's act of creating a garden that began from a small potted plant in his home and expanded to locations such as corners of the city and rooftop platforms to form sceneries that resemble a jungle. Although Evor was later nominated "Best Gardener" by the City Administration, the artist continues to care for his garden. This story touched Liu, and the connection between the garden and citizens inspired his realization that his creative process is centered around "connection."

「後巷的叢林」——劉呈祥駐村日誌分享

Jungle intérieure — Residency Journal by LIU Cheng-Hsiang

「德國藝術駐村微分享」——洪譽豪駐村日誌分享

A tiny share in the German Art Residency — Residency Journal
by HUNG Yu-Hao



洪譽豪參與德國慕尼黑交流計畫，於今年一至三月駐村，並匯聚駐村期間的觀察完成展覽發表。同時，藝術家也以圖文方式記錄在疫情下出國駐村的歷程，包含從臺北出發時的準備，及抵達德國後所遇到的事情，從學習如何自行在德國生存行動，到與人交流並思考創作與展覽。以及在不同城市遊歷參觀各大美術館時，於德國感受到的相異國情與藝術文化。一方面以個人社群網站分享整理駐村生活及作品創作過程，同時也書寫於Notion並整理成幾個類別的筆記，供日後需查找相關資訊的藝術家當作指南。返臺後，也參與錄製「邊緣少女」podcast，與聽眾分享駐村經驗與心得。

Hung Yu-Hao participated in an exchange program in Munich, Germany, between January and March of this year, and the exhibition features the observations during his residency. The artist also documents the residency experience during the pandemic through images and texts, including preparations before departing from Taipei, and the encounters after arriving in Germany, such as learning to survive and move around in Germany, interactions with other people, and contemplating on his work and exhibition. In addition, Huang also depicted the exoticism and foreign art and culture of Germany that he experienced when visiting major art museums. The artist shares his life during the residency and the creative process of his works through his personal social media platform, and he also documents the experience as notes in Notion for other artists to reference in the future. After returning to Taiwan, Hung also participated in recording the “Edge Girls” podcast, sharing his residency experience with listeners.



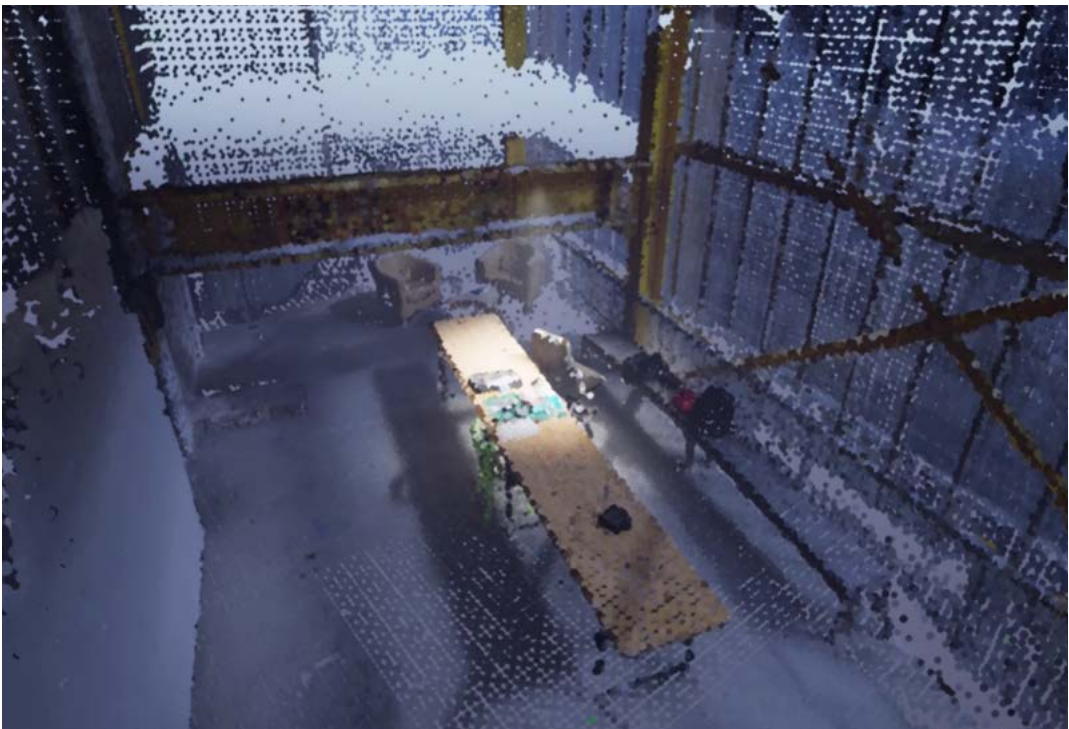
吳家昀於三月至五月期間赴加拿大參與台北魁北克交流計畫，返臺隔離期間，透過臉書日誌分享蒙特婁的駐村生活、觀展體驗和創作過程等，以及與駐村機構、當地創作者的合作交流。在日誌中藝術家提到，此行最好的收穫是認識魁北克的電影工作者，機構也邀請已有跨國攝製經驗的導演擔任編劇顧問，更於一次與當地資深導演的交流中，瞭解魁北克電影為影史帶來的影響。駐村期間在蒙特婁、魁北克市和渥太華參觀了許多當代藝術展覽，感受平凡的自由所帶來的深刻感動。

Wu Chia-Yun traveled to Canada to participate in the Taipei Quebec Exchange Project between March and May, and during the quarantine period after returning to Taipei, the artist shared her experience of her residency, visiting exhibitions, creative practices in Quebec, and her collaboration with residency institutions and local artists through Facebook journal entries. In her journal, the artist mentions that the greatest reward of this trip was encountering film professionals working in Quebec, and the institution invited directors with cross-country production experiences to serve as playwrighting consultants. Furthermore, during an exchange with a local senior director, Wu gained a further understanding of the impact of Quebec film on film history. During her residency, Wu visited several contemporary art exhibitions in Montreal, Quebec City, and Ottawa, savoring the profound, heart-touching qualities of freedom.

「台北魁北克交流計畫」——吳家昀駐村日誌分享

Taipei Quebec Exchange Project — Residency Journal
by WU Chia-Yun

教育推廣及公眾服務 Education & Public Service



疫情後的駐村樣貌是什麼？此計畫概念來自創作者黃偉軒因疫情進駐計畫延期，而衍生出〈2020年3月8日（週日）晚上10點20分〉作品，這是根據一段從未啟程的計畫，擴寫出的旅行日誌。台北國際藝術村2022年選送黃偉軒至法國南特Le Lieu Unique文化中心交流，透過整理創作過程與生活紀錄，於進駐結束後重新梳理期間之所見所聞，內容聚焦在創作面的生活記錄，以濃縮版本之社群圖文發布為形式，藉此呼應創作者黃偉軒在原有遙想移動與真實經歷的交融感知。

What do post-pandemic residencies look like? This project is inspired by the incident where artist Huang Wei-Hsuan's residency was postponed due to the pandemic, which further led to the work *Sunday, March 8th, 2020 22_20(CST)*, a travel log based on a plan that never materialized. In 2022, Taipei Artist Village selected Huang to participate in an exchange program at Le Lieu Unique Centre for Contemporary Culture in Nante, France. Through organizing the creative process and life records, Huang Wei-Xuan reexamined the observations and experiences during the residency period. The work focuses on the records of artistic life and is presented in a condensed version through social media posts, thus echoing Huang's perception of the intertwining of imagination and real experiences in the context of the original plan.

The Weekly of Wei in Nante France — Residency Journal by HUANG Wei-Hsuan 「Weekly Wei：藝術進駐法國南特分享」——黃偉軒駐村日誌分享

藝術行政人才實習計畫
Arts Administration Program for Young Talents



台北 | 寶藏巖國際藝術村自2005年起與國內外大專院校合作，參與學生透過二至四個月的實習，於不同崗位協助駐村藝術家展覽創作計畫，並在導師的帶領下，認識藝術村經營理念和內部運作及實質協助藝術村之運作。2022年擬定台北市文化基金會藝術村營運部實習申請簡章，以藝術推廣組之業務設立三個實習組別，分別為藝術進駐、設計及行銷組，供學生按照其專業和職涯規畫選擇。每梯次設有實習生基礎訓練課程、導師有約及藝文單位參訪活動。為了讓學生有實務操作並從中學習辦理活動之經驗，2022年暑假期間於夏季開放工作室期間共同策畫市集活動「小細胞免廢市集」，以交換的方式分享物品。

2022年共招募十位實習生，科系背景多元，分別來自以下院校：國立臺灣大學、倫敦藝術大學、國立臺北藝術大學、國立臺灣師範大學、輔仁大學、世新大學、東吳大學、國立雲林科技大學、臺北科技大學及國立彰化師範大學。本計畫從行政與專案工作執行，提供初步瞭解藝術行政職場生態的機會，藝術村將持續培養新一代之藝術行政、藝術管理之優秀人才。

Taipei | Treasure Hill Artist Village has cooperated with domestic and foreign universities and colleges since 2005 for a two-to-four-month period Internship program. In the program, interns would assist artists for exhibition in different roles. Meanwhile, with the guidance of full-time colleagues, interns would be able to understand the management and mechanism of Artist Villages while helping the operation of projects. In every intern period, Artist Villages organizes foundation training, farewell gathering and fieldtrips. In addition to assisting weekday work duties, interns are fully supported to learn hands-on experience with the team. In 2022, the interns curated together a market event *Micro-cells Really Really Free Market* for the Summer Open Day at their summer vacation.

In 2022, general regulations for the Taipei Culture Foundation Artist Village Operations Department Internship Program were drafted. Application of internship was divided into 3 groups for students considering the professional skills and interest of students, and 10 interns of various academic backgrounds were recruited in 2022. The 10 interns are students of the following universities: National Taiwan University, University of the Arts London, Taipei National University of the Arts, National Taiwan Normal University, Fu Jen Catholic University, Shih Hsin University, Soochow University, National Yunlin University of Science and Technology, National Taipei University of Technology, and National Changhua University of Education. Offering a chance for implementation of administrative and project work, the internship programs are determined to nurture more arts and administrative talents.



台北 | 寶藏巖國際藝術村志工涵括各年齡層及不同領域背景之青年學子與民眾，工作內容包含遊客諮詢服務、展場值勤、協助佈撤展以及支援大型專案活動。藝術村每年亦會開設基礎課程訓練和寶藏巖導覽培訓課程，以幫助新加入的志工伙伴們有機會更加認識藝術進駐之相關業務和寶藏巖的文史發展過程。希望藉由這些課程增添志工夥伴們於第一線上處理應變的能力。志工團隊已邁向第21年，期許志工服務能為社會帶起一股正向力量，同時推廣藝術與文化教育。

The volunteers of Taipei and Treasure Hill Artist Village consist of people of all ages and from different backgrounds. They answer tourists' questions, maintain exhibitions, help install and deinstall exhibitions and support big events. The artist village also provides basic training and training in Treasure Hill tour guiding every year, to help new volunteers gain familiarity with Artist-in-Residence projects and the cultural history of Treasure Hill, hoping to give volunteers more ability to deal with problems timely. It is the 21st year of the volunteer team. We hope that volunteering can bring positive energy to society and promote artistic and cultural education at the same time.

精選活動回顧

Activities Review

	展覽	講座&演出&體驗活動
一月	「向日出行」—文化平權聯展	
二月	「众所之地」—文化平權聯展	
三月	「未來在此發生」—2022寶藏巖光節	
四月	「散策，-2021」—黃琬玲個展	2022 週五漫談夜—第二場 「Cavebirds」—電影放映 X 映後座談 「跨域的遊行」—臺灣 X 巴西藝術交流計畫 「疫外餐桌之約會實驗（隔離版）」—辛怡澄線上活動計畫 《與城市片刻共鳴》—身體感知工作坊&公開展演
五月	「率 」—陳乂個展 「後人類世」—桑德琳·德米耶個展	
六月	「信使」—TAV & TOKAS 15周年交流紀念	「國際華文文藝營在新加坡：文化冷戰與制度擴散」—線上座談 「DAO與藝術：我們能一起共舞嗎？」—線上座談
七月	「我家門前」—2022城南研究駐村計畫成果發表展覽 「第九景（聽其自由）」—陳漢聲個展	「在漫遊之間－拉丁美洲的文化觀察」—座談會 2022週五漫談夜—第三場 「紙娃娃計畫」—姐妹下午茶・姐妹美勞課 「藝起來尋寶」—寶藏巖環境教育課程
八月	「De-」—鄧啟耀個展 「遠方的呢喃」—2022臺灣巴西藝術交流計畫	「跨域・海洋的對話-從巴西到台東」—東海岸大地藝術節 X 台北國際藝術村 「共呼吸」—2022夏季開放日 「小細胞免廢市集」—2022夏季開放日
九月	「自由是_」—2022台北國際藝術村文化平權計畫聯展	「鏈上駐村」—線上座談 「迷宮之聲」—席琳・帕皮翁 & 鄭伊里聯合音樂會
十月	「寶藏巖慢生活展」—微型群聚串聯	《所視之處》舞作表演
十一月	「是過去式是現在式也是未來式」—2022 TAV藝術採集計畫	2022亞提克計畫—藝術 X 存在 X 空間 2022亞提克計畫—裝置 X 數位 X 聲響 「想像一個熱帶島嶼」—陳郁文東京TOKAS駐地創作分享
十二月	「角」—2022年寶藏巖第四季駐村計畫	《驅動鋼琴方程式》音樂會—鈴木英倫子 X 李世揚

	Exhibition	Talk & Performance & Event
Jan.	<i>The Pathway to Shadow</i> — Cultural Diversity and Inclusivity Group Show	
Feb.	<i>Welcome to Our Place</i> — Cultural Diversity and Inclusivity Group Show	
Mar.	<i>Treasure Hill in the future</i> — 2022 Treasure Hill Light Festival	
Apr.	<i>A Stroll, -2021</i> — HUANG Wan-Ling Solo Exhibition	2022 Friday Night Talks — Session II <i>Cavebirds</i> — Film Screening & QA Session with Film Director <i>Wander Across Territories</i> — Taiwan x Brazil Art Exchange Program <i>Dining with You...and Viruses (Quarantine Version)</i> — Shandi Yi-Cheng HSIN Online Event Project <i>Perceiving (Com)positions</i> — Psychosomatic Spatial Workshop & Performance
May	<i>Rating </i> — CHEN Yi Solo Exhibition <i>Beyond Human</i> — Sandrine DEUMIER Solo Exhibition	
Jun.	<i>Messengers</i> — TAV & TOKAS 15th Anniversary Commemorative Exhibition	<i>International Chinese Writers' Forum in Singapore: Culture Cold War and the Replicating of Institutions</i> — Online Talk <i>DAO and Art: Shall We Dance?</i> — Online Talk
Jul.	<i>Where The Stream Flows</i> — 2022 South Taipei Research Program Exhibition <i>Landscape No. 9 (Free to Choose)</i> — CHEN Han-Sheng Solo Exhibition	<i>Between Here and There</i> — A Talk on Latin America Culture and Art 2022 Friday Night Talks — Session III <i>Paper Doll Project</i> — Sisters' Tea Talk & Sisters' Collage Class <i>Treasure Hunting</i> — Environmental Education Lesson of Treasure Hill
Aug.	<i>De-</i> — Frank TANG Solo Exhibition <i>The Whisper Beneath</i> — 2022 Taiwan x Brazil Art Exchange Program Exhibition	<i>Transdisciplinary Dialogue of Oceans: From Brazil to Taitung</i> — Taiwan East Coast Land Art Festival x Taipei Artist Village <i>As Breathing Beings</i> — 2022 Summer Open Day <i>Micro-cells Really Really Free Market</i> — 2022 Summer Open Day
Sep.	<i>Free From</i> — Cultural Diversity and Inclusivity Group Show	<i>Crypto-AIR</i> — Online Talks <i>Sounds of Maze</i> — Céline PAPION & I-lty CHENG Portrait Concert
Oct.	<i>Downshifting</i> — THAV Micro Loft Group Exhibition	<i>Daily of Wheelchair</i> — Dance Performance & Artists' Talk
Nov.	TAV ART PROJECT TRILOGY: <i>PROCESS</i>	2022 ATIC Program — Art x Existence x Space 2022 ATIC Program — Installation x Digital x Sound <i>Imagining a tropical island</i> — Artist Residency in TOKAS by Yu Wen Sera CHEN
Dec.	<i>Between Two Unparallel Lines</i> — Treasure Hill Artist Village 2022 Season 4 Residency Exhibition	<i>Piano Plays Piano Concert</i> — Elico SUZUKI Suzueri x LEE Shih-Yang

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