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台北國際藝術村  
年鑑

TAIPEI ARTIST VILLAGE  
YEAR BOOK

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2

2

2021

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年鑑

TAIPEI ARTIST VILLAGE  
YEAR BOOK

- 02 序 Introduction
- 06 藝術村介紹 About Artist Village
- 10 交流機構互訪藝術家 Exchange Program Artists
- 15 臺灣駐市及國際來訪藝術家 Taiwanese and International Artists in AIR Taipei
- 28 主題駐村計劃 Residency Programs
- 49 微型群聚 Micro Loft
- 76 展演活動 Exhibitions & Events
- 92 出訪前導計畫 Preliminary Projects
- 99 教育推廣及公眾服務 Education & Public Service
- 104 精選活動回顧 Activities Review

臺北，在歷史的長流裡，匯集多元文化，孕育出深厚的人文底蘊。翻閱臺北的故事，您會發現它是一座多麼具有生命力和靈魂的城市。藝文機構更是在當中編寫著一頁頁精彩的篇章，透過藝術刻劃著城市的紋理，並扮演著重要的橋樑角色，促進本土與國際間文化交流，厚植在地的文化機能。即使面對這兩年的非常時刻，這角色也沒有絲毫被動搖，甚至經歷反覆嘗試與摸索，更顯源源活力。

長期深耕國內外藝術家駐市創作計畫的台北國際藝術村，在今年邁進二十週年的里程碑，藉由系列展覽、座談會，在遷居城南前回首過往耕耘，重新思索藝術進駐在臺灣的發展以及未來。另一方面，寶藏巖國際藝術村以其特殊的在地景致，透過家園居民、藝術家、學生與自然和諧共融，實踐「藝居共生」，持續透過光節和眾多展演活動，創造跨越領域和國界的交流平台。面對全球疫情的影響，兩村運用過去多年累積的基底，並透過新型態的營運模式、展演規劃和媒體平台，持續推動文化平權、拉丁美洲交流等計畫，呼應社會脈動。同時靈活運用線上線下的藝術交流，真正讓世界走進來，臺灣走出去。

藝術與社會密不可分的交互能量，共同編織出多元文化共存的生活態度，讓合作與共好被真正實踐。我期盼台北 | 寶藏巖國際藝術村作為國際與在地的關鍵樞紐，從再生、活化到創新，更不忘歷史脈絡下的發展，進而將藝術延續、碰撞，在臺北的天空迸出迷人花火，達到城市永續的新高度。

Taipei is distinguished in history for its rich and deep cultures. As you delve into the stories of Taipei, you discover that the city is filled with life and has a profound soul. The city's art institutions continue to write page after page of enticing chapters, featuring the city's temperament through art and acting as the bridge for international exchanges that enrich the vitality of local culture. Despite the challenges of the past two years, the calling of art institutions remains unchanged and has become even more energetic through repeated trials and adjustments.

Taipei Artist Village has long been devoted to art residencies and projects in Taiwan and overseas. As the Village reached its 20-year milestone in 2021, Taipei Artist Village has arranged a series of exhibitions and talks that look back at past endeavors before relocating to South Taipei and re-examine the future of art residencies in Taiwan. Treasure Hill Artist Village spotlights its unique local landscape in practicing "artist-resident-paragenesis" through harmonious co-existence between residents, artists, students, and nature, and continues to serve as a platform for interdisciplinary and international exchange through the Light Festival and other exhibitions and displays. Despite the impacts of the global pandemic, the two artist villages have employed their many years of experience and continued to promote projects such as the Cultural Diversity and Inclusivity Residency and Latin America x Taiwan Street Art Exchange Program through new operation methods, planning, and media platforms as responses to changes in society. The flexible arrangements of online and offline art exchanges have truly allowed Taiwan to see the artworks of the world and for the world to see Taiwan.

Art and society are intimately connected, each affecting the other and together weaving into different cultures and lifestyles. The connection allows collaborations and shared benefits to be put into practice. I hope Taipei and Treasure Hill Artist Village will continue to act as the hub of local and global exchanges, regenerating, reviving, renewing artistic practices while appreciating historical context and development. I hope the artist villages will continue to encourage and inspire, filling the city with exciting artworks and further transforming Taipei into a sustainable city.

財團法人台北市文化基金會執行長  
CEO of the Taipei Culture Foundation

蔡宗雄 Tsai Tsung-hsiung

面對突如其來的衝擊，如果2020年是挑戰著我們調適與重整的柔韌，2021年想必是關於吸收、轉化與實踐。2021年延續著去年疫情蔓延的動盪，各個產業已紛紛發展出各自的因應之道，運用靈活多元的手段與形式，維持一如往常的國際交流能量。而藝術和創作，從來都充滿著摸石過河的勇氣，還有點石成金的魔力。

台北 | 寶藏巖國際藝術村長年以來透過藝術進駐計畫，串聯藝文空間與資源，讓國內外藝術家能夠為這座城市注入新活力。今年雖遇上因國內疫情嚴峻而休園數週的挑戰，但無阻兩村把無窮創意和執行力充分發揮，讓國內外的交流延續進行，諸如AIR全球藝術進駐計畫、文化平權和城南駐村計畫、臺灣與拉丁美洲的線上交流、藝術推廣Podcast節目製作等，抱持著以「多元」應萬變，實體與線上同時並行的方式，循序推動、滋養著藝術裡的多樣形態。多個展演作品更呈現了對當下世界景象深刻的反思。藝術所伸出的邀請之手，正消弭了虛實的界線、人與人之間的距離。

這一年雖仍有意料之外，但累積的經驗讓人們少了一份手足無措，多了些從容。疫情期間所發生的一連串轉變，包含線上科技的日新月異、以及人與人連結的忽近忽遠，都再再考驗著創作者以及機構的順應能力。而藝術村展現的多元彈性，正是動盪時代中串聯各方不可或缺的載體與介質。

If 2020 is the year of sudden changes, challenging our resilience and ability to adapt, then 2021 is a year of transformation and putting what we have learned into practice. This year, we have continued to face the difficulties brought forth by the pandemic, and each industry has come up with ways of rising against adversities, maintaining international exchanges through different approaches and practices. Art and creative practices have always courageously embraced the new and the unknown, and the artistic touch has shown examples of bringing forth renewal and breathing new life.

Throughout the years, Taipei and Treasure Hill Artist Village have devoted to coordinating art spaces and resources through residencies and endeavored to breathe new life into the city of Taipei. Despite the many weeks of temporary closures, the pandemic outbreak in Taiwan has not hindered the efforts to inspire creativity and art practices. Efforts to allow art events both domestic and abroad to carry on include the AIR global art residency program, Cultural Diversity and Inclusivity Residency and South Taipei Residency Program, Exchange Program between Latin America and Taiwan, and art promotion through the production of podcasts. With the concept of facing change with "flexibility" at its center, physical and virtual events were arranged to promote and nourish different forms of artistic expression. Each work features reflections on the current state of the world and extends a welcoming hand that blurs the boundary between the physical and the virtual, as well as between different individuals.

Despite the many uncertainties, the challenges we have faced this year have also given us confidence and a sense of reassurance. The changes brought forth by the pandemic, rapid changes in technology, and the shifting relationship between different people, have all tested the abilities of creatives and institutions. The flexibility that the artist villages have shown is an indispensable trait and temperament in turbulent times.

財團法人台北市文化基金會董事長  
Chairman of the Taipei Culture Foundation

李遠 (小野) Adam Li

2021 marks the 20<sup>th</sup> anniversary of Taipei Artist Village and is also a year that has been filled with challenges. The past year has resembled climbing a tall mountain, with ups and downs and mixed emotions. At the beginning of 2021, we were optimistically merry, thinking the pandemic had improved worldwide and that international art residencies could proceed as planned. The moment international artists stepped foot in Taiwan, they were greeted with a sense of wonder and excitement. Who knew the pandemic would come back to haunt us, with the nation going into lockdown in May, making it extremely difficult for foreigners to travel to Taiwan and adding hardship to international exchanges.

This year, international exchanges have proceeded at a slow pace. Many events transitioned online, and we experimented with video calls and connection technology to transform events of Taipei Artist Village to be presented onsite-online. We also encouraged artists to adjust to changes in the contemporary world and show their works by integrating physical and virtual presentations and exploring more possibilities, especially in terms of interactions between space and people. We also used video calls to engage with overseas venues; examples include the inclusive exchange program with CovePark in the U.K., the street art exchange program with Chilean artists, and by participating in Annual Meeting of Res Artis and Taiwan Art Space Alliance (TASA). These efforts enabled ongoing art residencies to proceed and allowed international partners to continue to work together.

Looking back at the photographs and artist information throughout the past twenty years, what meets the eye are images of the lives of foreign artists in Taiwan: cooking with the citizens, performing or creating graffiti art in the streets, each image capturing the scenes and people of Taipei. Through residencies, the artists conducted interviews, collected materials, and gained deeper understandings of the people of Taipei, transforming them into impressive works that manifest Taiwan's democratic capacity and inclusivity. The artists have brought their experiences of living in Taiwan to the rest of the world, allowing Taiwan to shine on the international stage.

Throughout the past twenty years, institutionalization strategies have allowed Taipei Artist Village to mature from an energetic child to a dignified adult, and its comprehensive art residency procedures and administration strategies have become a leading example across Asia. In the early years when Taipei was promoting the idea of the creative city, the artist village became a significant platform for connecting local artists with the international art world and a key hub for art and culture in Asia. With the advancement of technology, Taiwan has become a leading nation of technology, and interdisciplinary collaborations and exchanges have become the focus for a smart city such as Taipei.

As different generations continue to change in their usage of texts, sounds, and images, in the future, people's bodies may exist in the physical world, but their sensations and minds will probably roam in the virtual world. Apart from discussing creative concepts and interpreting artworks, art professionals will also need to become familiar with different mediums and technologies. In the past, artist villages provided time and space, as well as connections and social resources for artists. The artist village of the new age will display a variety of combinations and emphasize technology and collaboration, allowing innovative ideas to be incubated here. Perhaps this ongoing creative energy will become an eternal star in the night.

And maybe, just when you think you have exhausted all possibilities, you enter another year, a new chapter.

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

李堯雯 Catherine Lee

2021年，既適逢台北國際藝術村踏入二十週年，卻同樣挑戰滿途。回想起來，這就像爬一座高山，高低起伏，百味雜陳。年初滿心歡喜地覺得國際疫情應該逐漸趨緩，國際藝術進駐計畫也可順利進行。每一位國際藝術家踏上臺灣土地的那一霎那都覺得很神奇、很興奮。沒想到山重水複，5月開始鎖國，外國人士來臺難上加難，國際交流更是雪上加霜。

今年國際交流節奏緩慢，活動紛紛轉為線上舉行，我們也嘗試著使用視訊會議、連線技術，把藝術村裡的所有活動改為現場和線上（Onsite–Online）同時進行，也鼓勵藝術家思考如何適應當代變化，在創作或發表上虛實整合，特別是與空間和人際的互動關係，創造新的可能性。我們也試著用視訊延續海外連結，包括與英國Cove Park的樂齡駐村交流計畫、與智利藝術家合作的街頭創作交流計畫、參加Res Artis國際年會和TASA台灣藝術村聯盟年會等，讓藝術進駐的業務不中斷，也維繫與國際夥伴間彼此的黏著度。

藝術村回首二十，翻著早期的照片、讀著藝術家的作品資料，看到一幕幕外國藝術家在臺灣的生活點滴，與市民一起在街頭煮食、在街頭表演、在街頭塗鴉……一幅幅的作品下都盡是臺北各處角落、臺北的市井小民。藝術家透過駐村的機會，在臺北進行訪查、認識群眾、採集素材，並轉化為令人驚讚的作品。臺灣的民主力和包容性，在在從作品中看見。這些臺灣經驗，隨著藝術家們的世界旅行，轉化成臺灣驚豔，在國際間發光。

二十年來，台北國際藝術村從一個蹦跳的小孩兒，逐漸制度化、機構化，成為一個端莊的成人，完整的藝術進駐接待系統和行政策略更是亞洲地區各國爭相學習和仿效的對象。早年臺北推動創意城市，藝術村成為連結在地和全球的重要平台，也是亞洲重要藝文節點。隨著科技的進步，臺灣成為引領全球的科技國。智慧城市如臺北，更是強調跨領域的合作和交流。

世代在改變，從文字、到聲音、到影像，未來的生活可能是身體落在實體空間中，而感官、思想卻在虛擬世界裡。藝術工作者除了談創作理念、論作品詮釋，也需要熟悉不同的媒材和技術運用。過往，藝術村提供時間與空間給藝術家，也展現人脈和社會資源。新世代的藝術村有許多組合和樣貌，同時也強調技術和合作關係，讓一個又一個新穎的想法，在藝術村的平台中被孵育出來。源源不絕的創新活力，或許就是黑夜裡的永恆星辰。

也或許，山重水複疑無路，柳暗花明又一村。

## Taipei Artist Village

### 台北國際藝術村

二〇〇一年臺北市政府文化局於北平東路7號，原為養護工程處辦公室舊址，成立台北國際藝術村，以閒置空間再利用的概念，活化既有資產，將場域規劃為藝術家創作與居住的空間。

十幾年來，台北國際藝術村透過進駐計畫，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，共同打造融合台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。

Embracing the philosophy of “fulfilling social responsibilities with the arts and promoting cultural diversity of the city,” a former office building for the Department of Public Maintenance and Construction of the Taipei City Government at No. 7 Beiping East Road was repurposed for the Taipei Artist Village (TAV) in 2001. Based on the idea of “reutilizing disused spaces,” TAV as a congenial venue where artists from the four corners of the world can temporarily settle down and get on their artistic pursuit, thereby facilitating exchange with the international society and interaction among local communities.

TAV has promoted the interaction between domestic and foreign artists and local communities through its residency program for more than a decade, 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, TAV adheres to the philosophy of sustainable management of local culture and combines artists from all over the world to create an artistic environment integrating Taipei's urban characteristics and leading citizens to experience local aesthetics. TAV will continue to be caring for the community culture and supportive of diverse artistic creations, launching a new cultural vision.



## Treasure Hill Artist Village

### 寶藏巖國際藝術村

一九八〇年，臺北市政府將寶藏巖由原本的水源保護地劃入公園預定地，立即面臨被拆遷的處境；隨後，在文史團體及社運人士的努力下，群起動員發起一連串聚落保存運動；一九九九年，時任臺北市文化局局長龍應台將「藝術村」作為未來經營之目標，以寶藏巖的特殊地理位置及歷史為特色，發展出以生態、藝術、社區三者互相對話的場域。

寶藏巖的歷史軸線以市定古蹟「寶藏巖寺」為中心，其周圍延伸的六、七〇年代違章聚落亦為寶藏巖不可分割的一部分。二〇〇四年，寶藏巖以聚落活化的型態被保存下來，登錄為歷史建築；二〇〇六年，臺北市政府文化局開始進行修繕工程。二〇一〇年十月二日，「寶藏巖國際藝術村」正式以聚落共生的概念開始營運，並啟動「寶藏家園」、「台北藝術進駐」、「青年會所」等計畫，讓寶藏巖得以以「藝居共生」的方式保存，創造聚落豐富而多元的樣態。

Originally zoned as a water conservation area, the Treasure Hill was incorporated into Water Front Area Park No. 297 as part of the Taipei City Government's planning project in July 1980, and the entire settlement therein was consequently due for demolition and relocation. Thanks to the efforts of cultural and historical groups as well as social activists, a concatenation of community preservation campaigns were launched. In 1999, Ying-Tai Lung, the then Commissioner for Cultural Affairs, confirmed that the Treasure Hill shall be developed as an artist village, a realm allowing the ecology, the arts and the community to interact with one another based on its unique geographic location and history.

The history of the Treasure Hill revolves around the municipal historic site, Treasure Hill Temple. The settlement of the 1960s and the 1970s sprawling from the temple is also integral to this area. In 2004, the Treasure Hill was preserved as part of the community revitalization program and registered as historic architecture. In 2006, the Department of Cultural Affairs of Taipei City Government started to renovate this area, which resulted in the inauguration of the Treasure Hill Artist Village (THAV) on 2 October 2010 with the philosophy of arts-community symbiosis, followed by a series of key projects such as community preservation and revitalization, Artist-in-Residence Taipei and Attic Treasure Hill Traveler's Hostel. In sum, the THAV seeks to create a richly diverse modality for this settlement in which the arts and the residents can nurture each other.



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。

2021年因新冠肺炎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 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 local artists and supported over 200 Taiwanese artists to perform their residency project abroad as of today. Through providing an exchange platform for the creative minds, AIR Taipei facilitates the formation of transnational cultural network, the collaboration of diverse disciplines and communities and the development of new perspectives.

In 2021, although many of the international residency programs had to be suspended, cancelled or adjusted due to the COVID-19 pandemic, AIR Taipei insisted on promoting creative activities and never ceased to support artists' art practice in various flexible ways.



閣樓寶藏巖青年會所，又稱「閣樓」，如同它窩藏著無數記憶與過往——那些來來去去的面容、在蜂巢般一格格的小房中所綻放的歡笑、淚水。「閣樓」連結著過去、現在與未來。這聚落的點點滴滴落地在旅人的佇足裡：這個村落是如何被建造、每家每戶的名字和一扇扇門窗背後的故事。

「閣樓」既不是旅館也不是民宿，而是提供國內外文化創意產業人士，以及參與藝術村之藝文活動的旅人一個歇息之處，讓住客在短暫停留中感受居民與藝術家的生活日常，並獲得獨特而溫暖的居住體驗。

今年的閣樓藝術房間計畫與微聚串聯展，旨在拉近民眾與藝術的距離。寶藏巖居民的故事、有機村落建築、山巒與天際相連的窗景與作品相輝映，試圖使觀者與地景和作品產生微妙的情感連結。同時延續去年以「城南研究」作為駐村主題，鼓勵藝術家走入聚落巷弄，於寶藏巖周邊實地進行田野調查，推動臺北城南在地文化研究。

Attic Treasure Hill Traveler's Hostel, also known as "The Attic," is a repository of memories and the past: people that have come and gone, and the laughter and tears stored in the rooms. The Attics is a passage that connects the past, present, and future. Its joy and tears are embedded in the brief encounters with travelers. In the village, they explore stories of how the village was built, the names of each household, and the making of each window and door.

The Attic is not a hostel, nor is it a B&B; it is an accommodation designed for Taiwanese and international creatives as well as art professionals who are participating in events arranged by the artist villages. The Attic, a space that provides unique and heartwarming living experiences, allows encounters with the everyday lives of residents and artists.

This year's Art into Rooms Project and Group Exhibition of Micro Loft aim to bring people closer to art. All of the contents—the stories of the residents of Treasure Hill, the organic settlement buildings, the view of mountain sceneries extending into the sky and complementing the artworks—attempt to connect the viewer, landscape and artworks. As an extension to last year's project, South Taipei Program Residency aims to bring artists into the community to conduct field research and cultural research on South Taipei.



交流機構互訪藝術家

Exchange Program Artists



漢娜·羅恩  
Hannah ROWAN



跨領域  
Interdisciplinary

漢娜·羅恩是一位來自英國倫敦的跨領域藝術家，擁有英國皇家藝術學院雕塑碩士學位及倫敦中央聖馬丁學院美術學系榮譽學士學位。她的雕塑作品探索了物質的嬗變、多時間性，並融入裝置、表演、影像和聲音之中；研究遍及阿塔卡馬沙漠、北極圈等多樣的地理位置，探討生態、地質與水體的多種樣貌。曾於北美和歐洲各地展出作品，展出地點包括Belo Campo（里斯本）、Assembly Point（倫敦）、Walter Phillips Gallery（加拿大）、Galerie Sebastien Bertrand（日內瓦）和Yours Mine and Ours Gallery（紐約）。2017年和2019年曾受英國藝術委員會（Arts Council England）資助。作品曾發表於《Earth Issue III》、《Perpetual Inventory Vol 3》及《UMBIGO》。

在台北國際藝術村駐村期間，漢娜·羅恩對臺灣特有的蝴蝶和生態系統極有興趣。透過田野錄音、錄像、3D掃描、水下麥克風和水中感測器蒐集素材，關注被填補河川的飽和水生生物。另一方面，她致力於探索熔融玻璃、乾燥黏土等物質轉變的各種階段，在過程中進一步瞭解臺灣的玻璃再生技術。



Hannah Rowan is an interdisciplinary artist based in London, UK. She studied MA Sculpture at the Royal College of Art in London and BA Fine Art at Central Saint Martins in London. She works across installation, sound, videos and land-based performance. Her practice is rooted in the connections between watery bodies, phases of matter and the fluidity of technology. Her work is informed by research in remote environments such as the Atacama Desert and the High Arctic. She has exhibited across North America and Europe, including Belo Campo (Lisbon), Assembly Point (London), Walter Phillips Gallery (Canada), Galerie Sebastien Bertrand (Geneva) and Yours Mine and Ours Gallery (New York). She is the recipient of funding from Arts Council England and her work has been published in *Earth Issue III*, *Perpetual Inventory Vol. 3* and *UMBIGO*.

Whilst at Taipei Artist Village, Hannah Rowan explores the endemic butterflies and ecosystem of Taiwan. She focuses on submerged river perspectives, saturation and aquatic life. She gathers field recordings across sound, video and 3D scanning; she also uses underwater microphones and sensors. On the other side, she is also interested in materially exploring phases of matter, working with materials that embody transforming states such as molten glass and drying clay, with a particular focus on learning more about the abundance of glass that is recycled and repurposed in Taiwan.

2021.02.03 – 2021.03.26  
英國 United Kingdom

台北國際藝術村 x  
英國Platform Asia + Arts Catalyst  
Taipei Artist Village x  
Platform Asia + Arts Catalyst, UK

蘇菲·施密特  
Sophie SCHMIDT



視覺藝術、行為藝術  
Visual Art, Performance Art

蘇菲·施密特畢業於慕尼黑大學哲學與新德國文學系，並於慕尼黑藝術學院完成藝術創作與藝術教育的學位。她的創作多從身體出發，探索獨立卻又彼此連接的器官所組成的身體，反思人體的功能以及人與環境的關係。作品曾展出於One Last Glory Of The Legs（慕尼黑，2020）、Knieberge（萊比錫，2020）、Wet Lounge #1（鹿特丹，2019）與Third Anniversary of Chalton Gallery（倫敦，2018）。

跨國的遷徙、文化的碰撞以及新冠肺炎疫情下的生活方式，讓施密特結合義大利威尼斯駐村的經驗，重新詮釋臺北的駐村生活故事。透過藝術家的視角，看見臺北街頭以及建築的趣味橫生、充滿生機的小細節。施密特以拼貼創作將義大利與臺灣兩種不同文化的交織在一起，把新舊記憶彼此作用的過程視覺化。同時思考著旅途中那些帶不走的景色，帶得走的回憶。

Sophie Schmidt graduated from The Department of Philosophy and New German Literature of the University of Munich and completed a degree in artistic creation and art education in the Munich Academy of Arts. Schmidt 's works start from the human body which opens and connects. Through her artistic practices, Schmidt questions the function of the human body and the relationship between human and nature. She has participated in several exhibitions such as One Last Glory Of The Legs (Munich, DE, 2020), Knieberge (Leipzig, Germany, 2020), Wet Lounge #1 (Rotterdam, NL, 2019) and Third Anniversary of Chalton Gallery (London, UK, 2018).

During the pandemic, Schmidt begins her residency program with a 20-hour journey and a 3-week quarantine. Her creative works mingle with the experiences in Venice and daily memories in Taipei, reframing the way of observing cities. Venice and Taipei—two different cities and their cultures meet and communicate with each other through Schmidt's drawings and collages. The collages, murals and installations represent Schmidt's travelling stories and the way she thinks about the meaning of home and intangible memories of cities.



2021.04.24 – 2021. 06.25  
德國 Germany

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

黃琬玲  
HUANG Wan-Ling

視覺藝術  
Visual Art



2021.10.08 – 2021.10.10  
臺灣 Taiwan

台北國際藝術村 x  
香港新藝潮  
Taipei Artist Village x  
Art Next Expo, Hong Kong

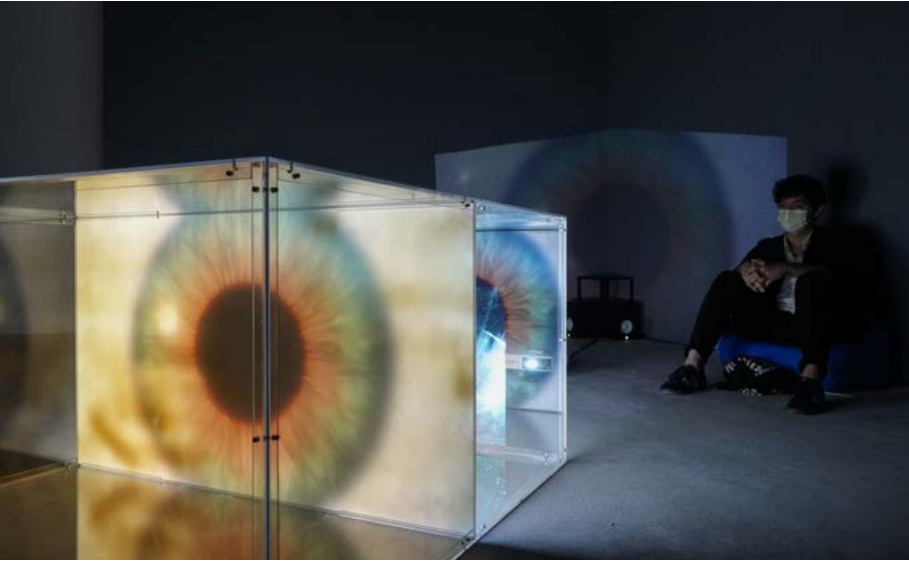


黃琬玲畢業於國立臺北藝術大學造型所版畫組。近年多使用墨汁和紙張作為核心素材。創作是她揉合生命與思考的行進，以及生活中注視的事物。「抹山河III」黃琬玲個展以「山河」為概念出發，重新思考風景繪畫。山河，是自然的風景，人類文化也依此生成，是自然與人類之間的一種交換。它的價值不存在於自身，而是被文化所中介，由居住與觀察它的人所賦予，是生命感受與身體經驗的延伸，也是人類生命融入自然的過程。「抹山河」代表著山河的風景被人們的感知所形構，既是開放的也是動態的。在人類歷史的進程中，山河於被抹去與重新塗增之間，不斷地生成與重構。

Huang Wan-Ling graduated from the Graduate Institute of Plastic Arts of National Taipei University of the Arts, majoring in printmaking. Throughout recent years, Huang's works have focused on ink and paper, contemplating life and featuring everyday objects and issues through the creative process. In *Breath of Sensation III*, Huang beings with the concept of "landscape" and reinspects the essence of landscape painting. Natural landscapes are composed of mountains and rivers and are the foundations of human civilization, an exchange between nature and humanity. Its value does not lie in itself; instead, it is intermediated by culture: its values are installed by those who live within or observe the landscape, an extension of living experiences and bodily sensations, a process of human life integrating with nature. *Breath of Sensation* features how natural landscapes are shaped by human perceptions and are at the same time open and dynamic. Landscapes have been developed and reconstructed throughout history by being erased and constructed by human beings.

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

Jake Davidson  
傑克·戴維森



錄像、電影  
Video, Film

傑克·戴維森來自美國賓夕法尼亞州，移居紐約之前於洛杉磯就讀加州藝術學院。他的研究及錄像作品曾公開於Anthology Film Archives（紐約）、加州大學柏克萊分校、18<sup>th</sup> Festival des Cinémas Différents et Expérimentaux de Paris（巴黎），並曾於Center for Electronic Arts（卑爾根）、MoMA PS1（紐約）展示其裝置作品。2018年他在巴勒斯坦展開了一系列攝影計畫，著眼於德國導演哈倫·法洛基的一生。戴維森曾是Fondazione Antonio Ratti（義大利）的駐村藝術家、《Cloud Chambers》的合著者，並授課於耶魯大學和聖城巴德學院。

戴維森在駐村期間聚焦臺灣電子科技市場工業級產製的光學儀器，探討當影像與人眼的距離縮短時會帶來什麼樣的改變。藝術家認為相機的技術革新在軍事應用上極具意義，當影像的表面性同時可以作為宣揚戰爭與和平的手段，透過影像傳遞的訊息將可能失真。隨著實驗室與生產線、螢幕與人眼之間的距離縮短至幾乎可以互相取代，這或許說明了傳統定義的視覺已經過時。



Jake Davidson is from Pennsylvania. He studied at Calarts in Los Angeles before moving to New York City. Recent screenings include Anthology Film Archives, University of California Berkeley, and the 18<sup>th</sup> Festival des Cinémas Différents et Expérimentaux de Paris. He has also exhibited installations at Center for Electronic Arts, Bergen and MoMA PS1. In 2018, he organized a film series in Palestine looking at the life work of Harun Farocki. He was an artist in residence at Fondazione Antonio Ratti and the co-author of *Cloud Chambers*. He taught at Yale, Syracuse, and Al-Quds Bard College, Palestine.

Exploring the industrial scaled production of optical instruments in Taipei's various electronic markets, Davidson's film project seeks to ask what images become when their proximity to the body shrinks. The artist has long tied such camera evolutions to the military – but with war and peace both losing descriptive meanings, a new kind of reality has gone algorithmically rogue. Between the laboratory réplique cartier and assembly line, between screen and eye, space is diminishing which makes these virtually interchangeable. What might be said about the kind of vision that renders sight obsolete?

2021.01.04 – 2021.03.26  
美國 United States

國際徵件  
Open Call



喬安娜·凱梅耶以跨領域的形式創造沉浸式體驗，會運用影片、光影、物品、氣味以及聲音，來將特定建築的空間改造成大規模的裝置藝術。她擅長以最先進的科技結合藝術、時尚和設計，來創造參與式藝術體驗。她希望聚焦在讓觀者能探索關於身份和價值觀的深刻問題上，同時能將平常不為人知的事物被看見。「我想要讓人們體驗如何將藝術作品和觀者的內心世界結合。我將邀請觀眾探索關於身份及生而為人的基礎核心價值等複雜面向。」

此外，凱梅耶曾就讀柏林藝術大學的設計和數位媒體學系、東京多摩美術大學、美國的羅德島設計學院，以及波士頓MIT的數位實驗室。她的作品包含一系列以回收材料製成的作品，以及在全球不同的飯店泳池的水下攝影。作為重視實驗性的藝術家，她持續以跨領域的形式來探索並實踐這些主題。凱梅耶的作品被收藏於各地，例如法國、泰國，也曾獲頒Faces of Design Award（2010）、International Design Award Lighting（2009）。

Johanna Keimeyer is an experiential artist who creates immersive experiences using interdisciplinary forms. This can be expressed as large-scale art installations transforming site-specific architecture with video, light, objects, scent, and sound. Her strength is to create participatory art experiences that combine cutting edge technology with art, fashion, and design. Her ultimate focus is to allow the viewer to explore profound questions about identity and humanity's values while her motivation for creating artwork is to make the invisible visible. "I want to give people a felt experience that unifies the artwork and the viewer's own inner universe. I invite the audience to explore deeper questions about identity and the core fundamental values that make us human."

She studied design and digital media at the University of the Arts in Berlin (UdK), Tama Art University in Tokyo, the Rhode Island School of Design (RISD) in Rhode Island, USA, and Boston's MIT Media Lab, USA. Her previous work includes a series of lighting made from recycled materials and her underwater photography in hotel pools around the world. Collection of her artwork can be found in countries such as France and Thailand. She is also the winner of Faces of Design Award (2010) and International Design Award Lighting (2009).

Johanna Keimeyer  
喬安娜·凱梅耶

跨領域  
Interdisciplinary



2021.01.04 – 2021.03.26  
德國 Germany

國際徵件  
Open Call

傅雅雯  
FU Ya-Wen

媒體藝術  
Media Art



傅雅雯，出生於臺灣，現於臺灣與德國兩地生活和工作。她的作品著重於呈現身體與空間的關聯。

在駐村發表「想入飛飛」中，傅雅雯進行不同的身體裝置實驗階段，實驗如何透過讓飛行變得可能的物件裝置，改變身體移動的可能性；如何藉由觀看裝置與身體結合的形態，與錄像攝影裡飛翔的想像相互重疊，試圖從隱形的場域建立飛翔的想像。

Fu Ya-Wen was born in Taiwan. She lives and works in Taiwan and German. Her work focusses on the relationship of body and space.

In the residency exhibition *If I can't fly, I may never know how beautiful flying is*, Fu processes different experimental stages of the body-installation: How the possibility of body movement can be changed by the object installation that makes flying possible? And how could we build the imagination of flying through overlapping the combined setup of the watching installation and the body with the imagined flying in the photographic videos.

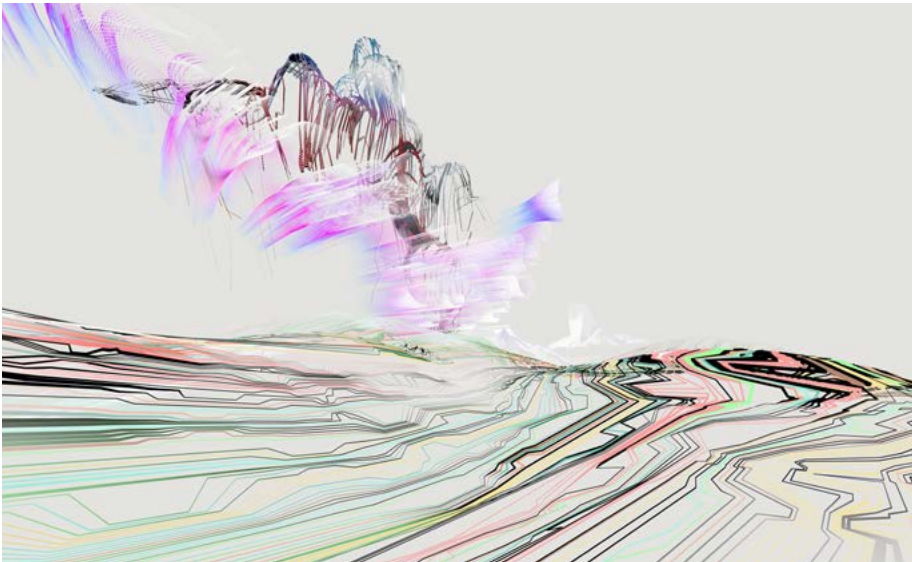


2021.01.12 – 2021.03.26

臺灣 Taiwan

本國駐村

Taiwanese Artist Residency



賈米爾·麥道維是位來自法國的虛擬實境藝術家，致力於探究真實與虛擬世界之間的界線，並利用動畫的抽象性設計沉浸式虛擬實境空間。他曾就讀法國斯特拉斯堡國立高等建築學校，作品曾於MIT Realityhack 2020 Public Expo（美國）、Enghien Les bains Art Center（法國）及Reality Festival（法國），並曾於ENSAPM（法國）、Casino Luxembourg — Forum d’Art Contemporain（盧森堡）公開發表。

近來科技發展與企業投資為虛擬實境、擴增實境領域帶來了重大的影響：大量企業投入開發創新且精細的應用程式，並建立穩定高效率的平台。在這樣的科技脈絡下，麥道維實踐勒·柯比意的理念，拆解傳統3D內容製造流程，企圖解決欣賞畫作時的空虛感、空間結構等問題，他以中國明代畫家唐寅所繪的山水畫為主題打造虛擬實境，讓我們的想像透過實際置身山水風貌，更貼近畫作、更接近畫家筆下所想重現之感。

Jamil Mehdaoui is a Virtual Reality (VR) artist from France, specializing in questions concerning what, how, why and where of inhabiting the threshold between real and virtual worlds. He designs space and explores the abstract side of animation while immersing in Virtual Reality. He graduated in Architecture from Ecole d'architecture de Strasbourg. His works exhibited at MIT Realityhack 2020 Public Expo, Enghien Les bains Art Center and Reality Festival. His research was also published at ENSAPM and Casino Luxembourg – Forum d'Art Contemporain.

Recent technological developments combined with the investment of leading companies in VR/AR have had a huge effect: to launch a gold rush in search of the hypothetical and fragile Killer-App, but also to quickly set up platforms of a certain efficiency replicas de relojes and stability. Under this context, Mehdaoui uses Le Corbusier's notion, around spatial questions within the framework of enlarged and crossed realities. Deconstruction of the traditional “workflows” of 3D content production brings out new approaches such as painting in Virtual Reality. Mehdaoui designs virtual worlds that resonate with the Ancient Chinese Landscape painting of Tang Yin in Ming Dynasty. By immersing in the virtual world of the painting, it almost makes reality the representation of it. Mehdaoui tries to solve the spatial textures and void in Tang Yin's paintings in which the landscape is born from the balance between what appears represented and what creates mentally without seeing it.

賈米爾·麥道維  
Jamil MEHDAOUI

建築、虛擬實境  
Architecture, Virtual Reality



2021.01.17 – 2021.03.25

法國 France

國際徵件

Open Call

馬修·萊德維奇  
Matthew LEDWIDGE

跨領域  
Interdisciplinary



馬修·萊德維奇專注於跨領域創作形式，包含學術、藝術研究及多媒體創作。他取得柯伯聯盟學院（紐約市）藝術學學士學位，以及麻省理工學院的藝術、文化與科技理工碩士學位。他的作品近期在巴黎綜合理工學院、Sakiya（拉馬拉）、Elektrozavod藝廊（莫斯科）、GGG Foundation（巴塞爾）和薩爾茲堡要塞展出。他也參與策展及教育性質的計畫，包含麻省理工學院的Center for Advanced Visual Studies Archive、The Herb Lubalin Study Center以及The Center for Urban Pedagogy。他曾是多倫多大學黑木藝廊的研究員、麻省理工學院跨媒體敘事研究員，並曾在墨西哥SOMA擔任駐村藝術家。

Matthew Ledwidge is an interdisciplinary artist working between forms of academic research, artistic inquiry and media production. He holds a BFA from Cooper Union, New York City and a Master of Science in Art, Culture and Technology from MIT. Recent exhibitions and collaborative projects have been presented at the Ecole Polytechnique (Paris), Sakiya (Ramallah), Gallery Elektrozavod (Moscow), GGG Foundation (Basel) and Festung Hohensalzburg (Salzburg). He has also been involved in curatorial and educational projects at the Center for Advanced Visual Studies Archive at MIT, The Herb Lubalin Study Center and the Center for Urban Pedagogy. He was a Research Fellow at University of Toronto Blackwood Gallery, an MIT Transmedia Storytelling Initiative fellow and artist-in-residence at SOMA in Mexico City.



2021.01.17 – 2021.03.25  
美國 United States

國際徵件  
Open Call

邱杰森  
CHIU Chieh-Sen

視覺藝術、裝置藝術  
Visual Art, Installation Art



邱杰森2016年畢業於法國蒙彼利埃高等美術學院，並於國立臺灣藝術大學完成古蹟藝術學士學位。他專注於創作與記憶、空間和歷史文獻有關的作品，並將他對人類足跡和思維過程的微妙體驗轉化為藝術，著重創造關係中存在的流動、想像，以及人、物、空間和環境之間存在的再現。由於他在當代藝術、傳統工藝和歷史建築方面擁有豐富經驗，近年來他一直通過結合技術對象和材料的藝術實驗，來探索歷史人類足跡與藝術之間多學科融合的可能性。

Chiu Chieh-Sen graduated from the Beaux-arts of Montpellier in 2016, he also holds a BFA degree from the National Taiwan University of Arts. He focuses in creating work that has to do with memory, spaces and historical documents, and he transforms his subtle experiences regarding human footprints and thought processes into art, focusing on creating a record of the flow, imagination, and reproduction present in the relationships between people, objects, spaces, and environments. Due to the plurality of his experiences in contemporary art, traditional crafts and historic architecture, he has in recent years been using artistic experiments that combine technological objects and materials to explore the possibilities of multidisciplinary integration between historic human footprints and art.



2021.10.04 – 2021.12.26  
臺灣 Taiwan

本國駐村  
Taiwanese Artist Residency

朴莎拉 Sinae PARK



策展研究  
Curatorial Research

朴莎拉在韓國修讀當代藝術和藝術理論，並以首爾為據點，從事藝術研究與策展相關的工作。她曾以「1960年代至1980年代在韓國，日本和台灣的城市表演研究」為主題撰寫了一篇碩士論文，並且持續關注城市空間，以及探究居住在其中的人們所代表的意義。她也是影像研究團隊Banzzak（韓語：閃爍）的成員之一，團隊透過有關圖像影響力的翻譯與寫作，致力於研究圖像的象徵意義，梳理當代影像的歷史脈絡。

朴莎拉認為如果從後殖民的角度來看，非西方國家的歷史敘述，只能被解釋為西方世界的模仿者。這就是為什麼我們的城市經常被視為是在雄偉壯闊的文明發展下，喪失現代性的失敗產物。然而，東亞的城市空間卻與國家領導的城市規劃相違，以非法形式活躍地發展、出現和消失。朴莎拉對這些不是由建築師的精心計劃組成的、非法的和邊緣的空間很有興趣，並且相信可以在這些殘骸中找到革命性的觀點。她在持續尋找邊緣空間的同時，也籌劃著經營一個能與公眾分享此計畫過程的網路平台。

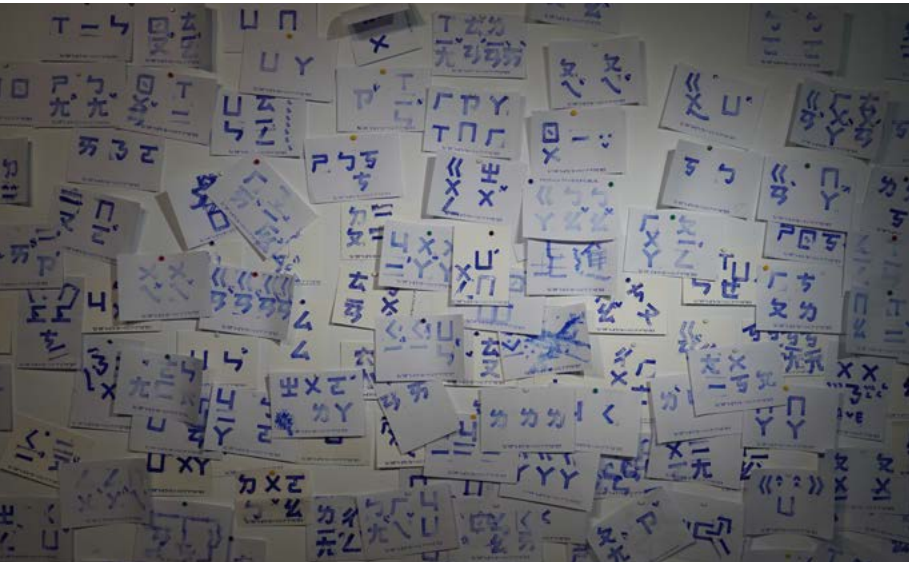


Sinae Park studied Fine Arts and Art Theory in South Korea and works as a researcher and curator based in Seoul. She wrote a master thesis on the theme of "A Study of urban performances in Korea, Japan, and Taiwan from the 1960s to 1980s" and is continuously interested in the connection between urban space and gestures from the people who live in the space. She is one of the members of Image Research Community Banzzak (which means twinkle in Korean) that intersects the contemporary world and historical trace to discover gestures of images and keeps translating and writing regarding the potency of image.

From a post-colonial point of view, the historical narrative of non-West used to be explained as the imitator of the West only. That is why our city only looks like the result regarding as the failure of its spectacular development and loss of Modernity. However, the urban spaces in East Asia have grown actively, appearing and disappearing in illegal forms which betrayed the city plan leading by the state. Park is more interested in these illegal and marginal spaces which are not composed by architects' scrupulous plan and believe that there are possibilities to find revolutionary points which are still remaining in the ruins. While continuing the activity of finding this liminal space, Park is going to manage a web platform that can be shared with the public.

2020.12.19 – 2021.03.04  
韓國 Korea

國際徵件  
Open Call



大米釀造姐妹俱樂部，由申賢珍、柳邵琬和孫惠慇組成的一個姐妹團體，她們以「社會發酵」作為一種藝術形式進行試驗，將其視為一個包容了視覺藝術、表演、烹飪、創意寫作、口述歷史、生態思維和母職輩智慧的開放式過程。同樣通過引入各種形式的「社會」元素，她們實驗將感官與關係聯繫起來。她們以年度會員的身份運營，旨在超越領域的界限進行協作。透過開放式平台，連結許多不同地區的食米者，與過去、現在和將來的居住者，以及其他各種人類和非人類的匯聚並創建協同網絡。這次駐村的成員申賢珍是跨學科的合作者，對文化和視覺藝術領域的集體實踐感興趣。她設計了創新的協作模式，並將其作為創造新文化產品的媒介和工具。

「社會發酵實驗室」計畫以分享會的方式進行。來參加分享會的人們可以讀詩與聽詩，詩的內容不限於英文及其他語言，參與者以母語分享。參與者也各自準備一道自製的菜餚，在讀詩歌與散文的同時閒聊用餐。

\*分享會與藝術家Hasnaa Fatehi共同舉辦

Rice Brewing Sisters Club (Aletheia Hyun-Jin Shin, Soyeon Ryu and Hyemin Son) is a collective of sisters who experiments with "social fermentation" as an art form, an open-ended process that traverses visual art, performance, cooking, creative writing, oral history, ecological thinking, and auntie wisdom. Also, by bringing in the element of "social" in various forms, they experiment with ways to connect the sensorial with the relational. While operating on a yearly membership, they aim to collaborate beyond the boundaries of a collective. This is done by hosting open-ended platforms, where rice eaters from many regions, dwellers of the past, present, and future, and other various human and non-human beings can meet and create synergistic networks. Aletheia Hyun-jin Shin is a cross-disciplinary collaborator with an interest in collective practices within the cultural and visual arts. Shin designs creative modes of collaboration as a medium and tool to create new cultural production.

*Social Fermentation LAB* is an on-going project by Rice Brewing Sisters Club, exploring "social fermentation" as a concept through collaborative/participatory based projects. As part of Treasure Hill Artist Village Residency, RBSC creates a platform for a playful iteration of Social Fermentation—Poetry Potlucks. People come to listen or read words of their own or of others in English or any other languages. In between impulses to read poems/prose, there will be casual chats and some food.

\*Co-hosted with Hasnaa Fatehi

申賢珍 (大米釀造姐妹俱樂部)  
Aletheia Hyun-Jin SHIN  
(Rice Brewing Sisters Club)

視覺藝術  
Visual Art



2020.12.19 – 2021.03.04  
韓國 Korea

國際徵件  
Open Call

鄒婷  
TSOU Ting



策展研究  
Curatorial Research

鄒婷為策展人、研究員和文字工作者，目前工作與生活於柏林、臺北。她的駐村計畫包含：

（一）水岸住居經驗與空間文化踏查：此研究計畫是「家物事：一場發生在藝術空間的聚落與實踐」（簡稱「家物事」）的策展前期研究（將於2021年在有章博物館展出）。透過「移動」、「僑居」、「眷舍」、「老屋新修」與「藝術聚落」等面向，「家物事」致力以藝術研究結合板橋浮洲地區在地文史，推展出一組反身、暫時、循環，且限地的展覽敘事。而本次在寶藏巖的駐村經驗——和浮洲地區同樣位於水岸、從常住 / 移民住居型態轉化為藝術與生活融合的村落模式——將為「家物事」在時空與地緣上帶來複式的對照可能。

（二）策展與出版工作坊：在駐村期間，將計畫舉辦策展與出版的工作坊。此工作坊會以她進行中的策展出版計畫「臺灣八景——從風景名勝的形塑到想像地理的實現」為主軸，以「圖像作為歷史」的文獻研究方法，與參與者共同討論策展情境、藝術研究，出版作為實踐等論題。



Tsou Ting is a curator, researcher and writer based in Berlin and Taipei. Her residency plan includes:

1. Field research: Living by River

This field research serves as primary research of the curatorial project *Home-Thing-Matter*, which would be exhibited at Yo-Chang Art Museum in 2021. Through the lens of moving, immigrating, housing, renovating and (art) gathering, *Home-Thing-Matter* is committed to integrating the local culture and history in Fuzhou in New Taipei City (literal meaning: floating island) with artistic research to present a reflexive, temporary, cyclical and site-specific exhibition narratives. Regarding this, during the residency at Treasure Hill—a village with a similar spatial history to Fuzhou which has transformed from an immigrant settlement into one that integrates art and life—she explores a multiple spectrum of contrast with Home-Thing-Matter, timely, spatially, and geographically.

2. Workshop: Curating and Publishing

This workshop puts focus on her ongoing curatorial project *THE EIGHT VIEWS OF TAIWAN — From Forming the Scenic Spots to Actualizing an Imagined Geography* and discusses the questions of how to “picture” history, what is artistic research and how publishing can be an artistic practice in a curatorial situation.

2020.12.19 – 2021.03.04

臺灣 Taiwan

本國駐村

Taiwanese Artist Residency

narco



narco從2016年開始研究黑暗觀光領域，經過逐步探尋具有負面歷史背景的遺址以及古蹟，發展出雕塑作品與研究計畫，以從中獲得不同的觀點。

〈台灣黑暗觀光考察團〉是讓人思考「如果在當代的背景下製造出蔣介石雕像，那會是如何呢？」的考察團。藉由提供團員一個經驗去面對被視為是「黑暗」的事物，這個考察團旨在探索什麼是在該國歷史中被忘卻或沒能解決的事物。2020年新冠肺炎在世界各國蔓延，這給旅遊的概念帶來了變化。由於現今旅遊的概念本身就背負著可能會使病毒散播的陰暗面，藝術家覺得需要重新考慮黑暗旅遊的意義。

一般對黑暗旅遊的理解是一種使遊客能夠追溯戰爭和災難等悲傷回憶的方式。對此narco以在當今歷史中被否定的紀念碑、土地為對象，企圖將黑暗旅遊的概念複雜化，以此做為一種有別於以往的方法來揭示在人們日常生活中被隱形、被遺忘的歷史。她於駐村期間探究在這個各方面都更加艱難的當下，黑暗旅遊對於遊客來說到底有什麼樣的意義。

Taking up historical lands and monuments with negative backgrounds, narco has exhibited works of sculptures and conducted projects in an effort to acquire new perspectives. In 2016, she started research on the field of dark tourism.

*Taiwan Dark Tour* is a tour to ruminate on how the statue of Chiang Kai-shek would be if it is to be made in the contemporary age. It is a tour to discover what remains forgotten and insoluble in each participant’s historical background by providing them with experiences to confront objects that are rendered “dark”.

The pandemic caused by COVID-19 in 2020 brought changes to the concept of tourism. Since the idea of tourism itself is now burdened with a “dark” aspect by being associated with the spread of the virus, the artist suggests that we have to rethink the meaning of dark tourism.

The general understanding of dark tourism is one that allows tourists to trace sad memories such as wars and disasters. She intends to complicate this notion by proposing a tour that incorporates lands and monuments that are negated in the ongoing history. It is a way to shed light on the forgotten history and people made invisible in everyday practice.

What does the idea of dark tourism mean to the eyes of tourists, who has now become rather rare in the current conjuncture?

視覺藝術  
Visual Art



2021.01.18 – 2021.03.26

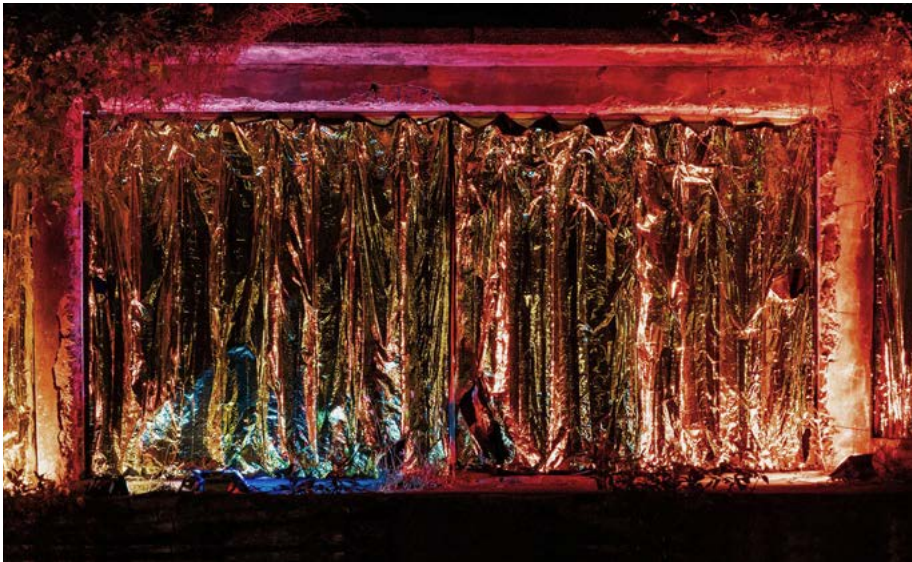
日本 Japan

國際徵件

Open Call

彼得·丹達  
Petr DANDA

建築、聲響  
Architecture, Sound



彼得·丹達畢業於布拉格捷克理工大學建築學碩士，關注表演藝術與建築學之間的交集，其作品聚焦於小規模的建築營造、公共空間介入與音樂表演。

駐村期間創作的作品〈音廟〉是一座暫時性的廟宇 / 社群中心，著重於聲響、音訊、聲音等相關活動，為一項嘗試新建築類型的實驗，提供在地人與訪客一種不受其他感官干擾的表演與聚會場所體驗；亦提供聲音藝術家、表演者或任何想要分享故事或發起討論的舞台，打造一座使人們得以將意識專注於聆聽、逃離視覺世界的隱蔽聖殿。

Petr Danda graduated from Prague's CTU with a master's in architecture but is interested in its intersection with performing arts. His work focuses on smaller scale architecture projects, public space interventions and music performances.

*The Soundctuary* is a temporary temple/community center emphasizing sound, audio and voice related activities he established during the residency. The project is an architectural experiment to test a new building-typology: a gathering place for locals and visitors to experience soundworks and performances without the distraction of the other senses. It is also a stage for (sound) artists, performers or people who wants to share a story or hold a discussion. *The Soundctuary* is a sanctuary to hide if one wishes to escape the visual world and consciously focus on the act of listening.



2021.04.05 – 2021.06.25  
捷克 Czech Republic

國際徵件  
Open Call

王怡婷  
WANG Yi-Ting

視覺藝術  
Visual Art



王怡婷目前生活與工作於臺北，作品通過雕塑以及空間畫構的觀念建構時間、空間、物質、影像、能量之間的韻律關係。近期代表作品〈不存在的姿態〉2019年入選台北美術獎；〈逆行〉於2020年參與法國波爾多生態術（Magie Vert）展覽以及海桐藝術中心的個展「即興曲」。她曾進駐美國Vermont Studio、韓國光州美術館以及臺南蕭壠藝術園區等地。

〈海線計畫〉藉雕塑觀念介入影像與空間，並以繪畫形式串連場域，以此形構起新的感性思考場域。計畫以界線不明的海岸線為主要敘事結構，線性時間軸為輔，探索不同區段的海岸線影像，以及地理、自然環境與人類行為下曖昧不明的界線關係，將可見與不可見的海岸線面貌重新透過想像縫合，創造一個介於現實與想像之間、限與無限之間、自然與人工之間的新風景。

Currently living and working in Taipei, Wang Yi-Ting applied her signature sculpture and spatial drawing to rearrange and reconstruct the rhythmic relations between time, space, material, image, energy and trace in her work. The recent representative work *Disembodied Posture* was selected for the Taipei Fine Arts Awards in 2019; the site-specific work *Retro* participated in the Magie Verte exhibition curated by Pierre-Antoine Irasque in Bordeaux and in her solo exhibition *Improvisation* at Haitong Art Center in 2020. Wang has been a resident at Vermont Studio Center in the United States, Gwangju Art Museum in South Korea and Soulangh Cultural Park in Tainan.

Wang's *Coastline Project* involves the image and space with the sculptural concept, and to connect the fields by the form of painting that constructing a new and sensual-thinking field. In this project, the artist enacts the undefined coastline as the main narrative frame and time as the subordinate one in order to explore different segments of the coastal images, and to discuss the ambiguous boundary relationships between geography, natural environment, and human behaviour; thus, the visible and invisible coastline appearance are re-sewed by imagination, and there came up with a new scenery that is between reality and imagination, between the limited and the infinite, and between the natural and the artificial.

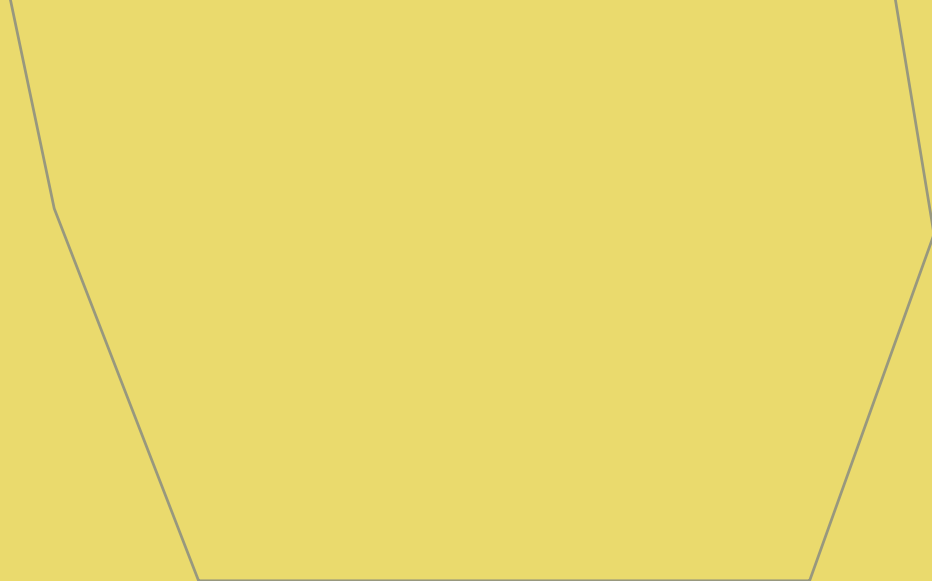


2021.10.04 – 2021.12.24  
臺灣 Taiwan

本國駐村  
Taiwanese Artist Residency

主題駐村計畫

Residency Programs



閣樓寶藏巖青年會所——城南研究駐村計畫  
Attic Treasure Hill Traveler's Hostel — South Taipei Program Residency

臺北城南地區從清代漢人拓墾（寶藏巖）與原住民相爭土地（古亭），日治時期被劃設為水源  
地及軍事重地（自來水處），戰後國民政府的軍事管制據點（軍事設施），逐漸發展出寶藏  
巖、煥民新村、嘉禾新村等聚落。城南亦因早期客家族群的遷徙成為臺北的客家聚落。此區已  
然形成了立體及多樣的文化面貌。

此計畫以閣樓寶藏巖青年會所作為「任務型駐村」之基地，鼓勵藝術家走入城南聚落巷弄，於  
寶藏巖周邊實地進行田野調查，推動有關在地文化、客家文化和城南水文與環境的相關研究，  
與當地社群展開合作和討論交流，並辦理駐村成果發表。計畫更與台北市客家文化主題公園合  
作，讓藝術家能選擇進行相關探討，藝術家黃靖雅與盧祥富同時獲得台北客家文化基金會補  
助，進行聲音與色彩採集。

South Taipei was cultivated and developed by the Han people during the Qing Dynasty (Treasure Hill) as they  
fought with the indigenous people for land (Guting) and the area became the designated location for water  
resources and military usage (Taiwan Water Corporation) during Japanese Rule. After the war, South Taipei  
became a military hub (military facility) of the Nationalist Government, which led to settlements including  
Treasure Hill, Huanmin New Village, and Jiahe New Village. South Taipei also became a Hakka settlement, adding  
to the variety of the region.

With Attic Treasure Hill Traveler's Hostel as its site, this “mission-based residency” 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, Hakka culture, and the  
hydrology and environment of South Taipei, as well as collaborations and discussions with the local community.  
The works conducted in this residency were presented in the final presentation. This project also collaborated  
with Taipei City Hakka Cultural Park, allowing artists to explore related topics, while artists Jinya Huang and Lu  
Shiang-Fu received subsidies from the Taipei City Hakka Cultural Foundation to collect the sounds and colors of  
the region.



1 蟾蜍山田野調查 Field researches at Toad Hill  
2 藝術家親身了解客家文化 Visiting Hakka residents  
3 到訪城南在地郵幣社 Visiting philatelic company in South Taipei

汨汨  
gǔ gǔ

汨，從水，日聲，意即水在說話的聲音。

城南因得天獨厚的地形環境，承載了城市的水文記憶。「汨汨」以城南的水為主軸與觀眾對話，包含新店溪流域和曾經滿佈的水圳道。三位駐村藝術家透過田野採集與觀察城市的生活樣貌，以文字、影像、裝置、行動等方式，重塑人對城市空間的情感記憶與想像。

The Chinese of gǔ gǔ is “汨汨.” The left part of the character “汨” is the radical “氵,” which means water, and the right part “日” means “to talk.” The combined character “汨” is the water’s sound of talking.

Due to its unique geographical traits, South Taipei records the traces of the city’s hydrology memory. *gǔ gǔ* conducts dialogues centered around the water of South Taipei, such as the Xindian River watershed and the aqueducts that once covered the region. Through the approaches of field research and by observing life in the city, the three resident artists reshape the emotions, memories, and imaginations towards urban spaces through texts, images, installations, and actions.

藝術家 | 黃泰翔、潘怡安、翁于庭  
Artist | HUANG Tai-Shiang ,  
PAN I-An, WENG Yu-Ting

城南色目

The Colors: Meet Hakka Culture Colors in South Taipei

色目（sed`-mug`）是客語「顏色」的意思，視覺藝術家盧祥富把進駐藝術村期間，對城南地區的觀察與感悟，嘗試以「色彩」為主題策劃展覽，展示所遇見的客家色彩，讓觀眾在感受各種色彩的同時，更加認識「城南客」的生活紋理與其文化意涵。身為美術老師的他也運用繪畫課程，推展城南高齡藝術共融。

Visual artist Lu Shiang-Fu references Hakka culture through color and centers his art residency around his observation and appreciation of color. By featuring the Hakka colors that he encountered during this residency, Lu inspires viewers to gain a deeper understanding of the life and culture of “South Taipei Hakka” through the experience of color. As an artist who is also an art teacher, Lu incorporates painting sessions into his project as a way of practicing inclusivity to the elders through art.

藝術家 | 盧祥富  
Artist | LU Shiang-Fu

道別見習

Parting Lesson

聲音藝術家黃靖雅所策劃的「道別見習」，透過田野調查再次爬梳客語受訪者慣用的道別語、道別方式及個人生命歷程中深刻的道別場景，標注祖先們到來之歷程的各種相異腔調、文化再現及其流轉後匯集於此之無可取代的生命情境。從道別方式，諸如語調、用詞、表態，可能觀察到這種語言的獨特情感、人際距離與生命觀。黃靖雅針對客家族群道別的文化表現做收集、觀察、紀錄與描述，後以藝術手段進行陳列、轉化，甚至解構，邀請公眾參與並進行呈現。

By conducting interviews with Hakka individuals, *Parting Lesson*, organized by sound artist Jinya Huang, features common words and methods that are used during partings and significant parting experiences as a way to showcase the different accents, culture re-presentations and transformations, and life experiences of the Hakka community when they arrived in Taiwan. Through inspecting the tones, wordings, and expressions used when bidding farewell, Huang highlights the unique sentiments, relationships and views on life that surface through language. The artist collects, observes, documents and depicts the cultural expressions of the Hakka community when saying goodbye, which are then presented, interpreted and even deconstructed to allow presentation and viewer participation.

藝術家 | 黃靖雅  
Artist | Jinya HUANG

黃靖雅  
Jinya HUANG

聲音藝術  
Sound Art



作品包括電子音樂以及聲音與視覺的裝置。黃靖雅將日常噪音以語言性的想像進行重構，呈現各種聽覺經驗的歧異性，曖昧性，與情緒性。她以日記式、定時重複進行的動作與錄音，試圖在疊合聲音素材的同時，將不同時空的軌跡並置，製造出差異性與再差異性，並將整個過程視為某種擬態的有機體。她近年關注聲音生態學，作品多與地域性、異文化生活痕跡與並置多重視角的敘述方式有關。

Jinya Huang, composer and sound artist from Taiwan, creates electroacoustic music and visual-audio installation. Wang often utilizes "recorded actual sound" as the main material in creation, attempting to rebuild the linguistic of quotidian sound and presenting its divergency, ambiguity and sensation. She tends to use diary-style timed recording technique to converge sound materials, combines different time and space and also reveals their difference and difference. Huang defies the whole process as an mimicry organism.



2021.09.01 – 2021.11.30  
臺灣 Taiwan

黃泰翔  
HUANG Tai-Shiang

數位影像、新媒體藝術  
Digital Image, New Media



黃泰翔大多以影像作為主要的創作媒介，藉由影像創作的特性，詮釋出城市與人之間的交互關係。

黃泰翔在本次駐村期間穿梭於廣泛定義下的台北城南，試著用照片捕捉城市一隅。並藉由照片去思考「究竟是我們在城市裡，還是城市建構於我們的想像和記憶之中？」他在創作的過程中，將城南視為一個由各式各樣的人與空間組成的大型棲息地。而他自身就是從旁觀察、以城市空間作為主要採集對象的科學家，對象包括街道、店家、住宅、公園和書店，並從中提取人們的想像和記憶，將「城市—空間—人」加以轉化、連結。

Huang Tai-Shiang uses video as the main creative medium and the characteristics of image to interpret the relationship between cities and people.

Huang traveled through the south of Taipei, trying to capture the city with photos. He asked, "are we in the city, or is the city built in our imagination and memory?"

The south of Taipei is a large habitat, composed of all kinds of people and city spaces. Artist is like a scientist observing from the side and taking city space as the main objects for observing—including streets, shops, houses, parks and bookstores. To connect and transform city, space and people, Huang extracts people's imaginations and memories.



2021.09.01 – 2021.11.30  
臺灣 Taiwan

盧祥富  
LU Shiang-Fu

數位創作  
Digital Images



盧祥富，是一個退伍軍人，公費就讀國防大學主修大眾傳播，軍校畢業後任官服役十年後上尉退伍，現服務於非營利組織從事文創行銷與美術教學工作，並取得國立臺灣藝術大學圖文傳播藝術系碩士學位，學習攝影、設計、印刷及出版等專業。因曾修習「色彩分析與應用研究」課程，而有了本次以「色彩」為主題的創作發想，並在駐村期間以藝術為媒介陪伴高齡者創作，讓長者感受多采多姿的養老生活。

Lu Shiang-Fu, a veteran, studied at the National Defense University at public expense and majored in mass communication. He served as an officer after graduating from military academy. After ten years of service, the captain retired from the army. Working for non-profit organizations, he engaged in cultural and creative marketing and art teaching. He is also a graduate student in the Department of Graphic Communication, National Taiwan University of Arts, studying photography, design, printing and publishing, etc. He is inspired by a course of "color analysis and applied research" and then comes up to this creative idea with the theme of "color". He uses art as a medium to accompany the elderly to create and enables the elderly to experience a colorful retirement life during the residency.



2021.09.01 – 2021.11.30  
臺灣 Taiwan

潘怡安  
PAN I-An

新媒體藝術  
New Media



潘怡安，就讀臺北藝術大學新媒體藝術研究所。作品多由日常生活的聲音和感知經驗為靈感，以互動裝置、影像、聲音或織品為媒材，利用對現實的介入或擬仿，探討人的情感以及與居地的連結。作品曾獲得香港藝術中心第25屆ifva獨立短片及影像媒體比賽—媒體藝術組金獎、2020高雄獎—影像暨科技媒體藝術類優選、2019福岡亞洲數位藝術大賞ADAA—學生組互動藝術類入圍賞等獎項。

五十年前的臺北是個水城，其中瑤公圳和霧裡薛圳交會在公館，提供居民生活休憩、城市生態機能的空間。隨著都市發展，渠道被加蓋或填平，都市空間的水文記憶應聲斷裂。如今水圳仍隱身在城市中，偶爾從斜切小巷一瞥端倪，本計劃研究與踏查公館一帶的水圳，並訪談與搜集在地居民的水圳記憶。

計畫的主要作品〈尋流號〉是依踏訪研究改造拖車製成的仿水渠親水小車，並搭配居民於水圳沿線體驗同樂時發出的聲響而成的聲音裝置，希望可以從地方文史經驗獲得城市空間的不同想像；計畫另展出依研究與體驗結果虛構成的生活影像紀錄〈我家門前有水圳〉以及紀錄汀州路附近倖存水圳現況的錄像作品〈尋流〉。藉由錄像紀錄水圳現在的樣貌，以裝置召喚過去的美好，利用聲音和影像串連時空，疊合成對未來城市環境的更多可能。

Pan I-An majors in new media art in Taipei National University of the Arts. She works across interactive installation, image, sound and textile. Inspired by the sound and experience in daily life, her work mainly focuses on exploring the relationship and the sense of belonging among urban people.

Fifty years ago, Taipei was a city of water. Liugongjun and Wulixuejun were the old irrigation ditches, located in Gongguan. They once provided a recreation space and natural environment for the locals. With urban growth, most of the ditches were covered. The water heritage of the city was therefore lost. In this project, a field study was conducted along the irrigation ditches in Gongguan with interviews and story gathering from senior residents.

The main work of this project, *The Tracing Cart*, was practiced according to local memories. It is a ditch-like cruising participatory installation with the recorded sound that participants made during their experience beforehand, expected to show the imagination of urban space utilization. In addition, *My Dream Home*, a fictional photo book about daily life with ditches, and *Tracing*, a video about what the few remaining visible ditches look like, were also made in the project. With images and sounds to extend the past, present and future of the irrigation ditches, it is intended to provide different versions of future living space in the city.



2021.09.01 – 2021.11.30  
臺灣 Taiwan

翁于庭  
WENG Yu-Ting

文學、新媒體藝術  
Literature, New Media



2021.09.01 – 2021.11.30  
臺灣 Taiwan



在這次展覽，藝術家翁于庭以「城南愛情連載」為題，嘗試將城南一帶她所關注與採集的情感故事實體化，以地點連結象徵物件，再賦予其載體氛圍況味，把一則則專屬該地的羅曼史變得立體。作品呈現手法多元，包含以映像管電視播出的有聲短片、複合媒材如布料與鏡子的應用，以及讓參觀民眾可自行「參與創作」的系列故事內頁展示。除了得以看見不同樣貌的城南風光，各自與展品的互動也無形為城南故事添增新頁，連載便得以打破單一篇章，不間斷的開展出去。

Artist Weng Yu-Ting's *South City Romance* tries to transform the collected love stories into her work. Some objects that symbolize and relate to the locations in this area. The artworks are displayed in a variety of ways, including short films played in an old CRT TV, mixed media works such as cloth and mirrors, as well as the display of story pages that allow visitors to "participate in creation" by themselves.

台北國際藝術村「2021文化平權駐村計畫」四檔系列展覽，梳理了七位臺灣本地藝術家的創作脈絡，探討當「文化平權」的議題從社會街頭進入藝術場域中，藝術家如何呼應當代社會以及理解台灣社會的多元性。計畫內容關注性別、身心障礙、族群等相關議題。

Taipei Artist Village's 2021 *Cultural Diversity and Inclusivity Residency Program* aims to discuss social issues including but not limit to racial equity, sexual equity, disability, elder welfare and immigration. From the perspectives of seven Taiwanese artists and four serial exhibitions, audience is able to see the diversity in Taiwan and the connection between art and society.



- 1 「與你」藝術家聯展開幕導覽 Exhibition Tour of *Being with You*
- 2 「共存著」藝術家聯展線上導覽 Online Exhibition Tour of *Coliving in This World*
- 3 「從此，以後」藝術家聯展開幕導覽 Exhibition Tour of *From Now On*
- 4 「窗外」線上演出計畫 Online Performance *Beyond the Window*

2021 文化平權駐村計畫  
2021 Cultural Diversity and Inclusivity Residency Program

「與你」——文化平權駐村計畫第一季藝術家聯展

Being with You — Residency Artist Exhibition Season 1

藝術家徐若鈞與薛祖杰，試圖打破對於身障、皮膚病患者的刻板印象，並且嘗試從他們的角度來理解、體驗所謂的疾病與身障的生活日常。

Artist Hsu Jo-Chun and Hsueh Tzu-Chieh endeavour to break the stereotype of the disability and people with skin diseases, offering special point of views to discuss diseases.

藝術家 | 徐若鈞、薛祖杰  
Artist | HSU Jo-Chun,  
HSUEH Tzu-Chieh

「窗外」——許家玲線上演出計畫

Beyond the Window — HSU Jia-Ling Online Performance

實體展覽因新冠肺炎疫情影響下而暫緩，藝術家嘗試以新的形式運用台北國際藝術村的百里廳展演空間，重新思考在共患難的時代下，「文化平權」議題與「個體自我」之間的關聯性。《窗外》是以「網路視訊」為創作媒材的表演作品，透過對話與觀看，試圖跨越建築、城市、國家的界線，邀請觀眾一同翻開回憶、分享當下，重新建構出屬於此時此地的「現場」，譜寫屬於你我的敘事。

Since the exhibition of Season 2 were postponed due to COVID-19 pandemic, the artist tries to apply a new creative way and makes use of Barry Room's space to reflect on the correlation between "cultural diversity" and "self". *Beyond the Window* is a work conjured up by the media of "web conference". Through conversation and observation, the artist attempts to break the boundaries between architecture, cities and countries. Meanwhile, the audience is invited to turn the pages of their own memories and share their live moments. By doing so, the "site" is reconstructed and stories are narrated—here and now.

藝術家 | 許家玲  
Artist | HSU Jia-Ling

「共存著」——文化平權駐村計畫第三季藝術家聯展

Coliving in This World — Residency Artist Exhibition Season 3

藝術家陳昱榮與林耕舞透過分別與人類免疫缺乏病毒（HIV）感染者、台灣與海外移工的合作，將個體獨特的人生旅程轉化成群體的縮影，探討社會中存在的差異性與同質性。延續文化平權計畫第一檔展覽的概念，去思考彼此共生共存的議題。

By collaborating with the HIV infected and migrants respectively, Artist Chen Yu-Jung and Yerlikaya Keng-Wu investigate the issues of promoting cultural inclusivity in Taiwan society. As an extension of the concept of Season 1's exhibition, the theme of "Coliving in This World" attempts to center on how people with various cultural backgrounds co-live together.

藝術家 | 陳昱榮、林耕舞  
Artist | CHEN Yu-Jung,  
YERLIKAYA Keng-Wu

「從此，以後」——文化平權駐村計畫第四季藝術家聯展

From Now On — Residency Artist Exhibition Season 4

藝術家廖芸婕與柯瑜綉分別透過其細膩的文字、影像、物件與平面創作，試圖傳達社會底下的失衡問題和差異觀點。幸福快樂，是一個童話的理想；文化平權，則被期待為一個社會的理想樣貌。「從此，以後」擷取自童話故事千遍一律以「從此以後，」開頭的快樂結尾，企圖藉此反問對於理想的憧憬，什麼是平權？哪裡是終點？

Through the form of text, video, object and visual art, Artist Liao Yun-Jie and Ko Yu-Hsiu try to illustrate social dissonance and various related perspectives. The concept of *From Now On* comes from the fairy tales which always end with "Happily forever after." The happy ending is ideal for a fairy tale. To some extent, cultural diversity and inclusivity are also an ideal for a society. The fourth exhibition questions the image of utopia. What is cultural diversity and inclusivity? Where is the end of it?

藝術家 | 廖芸婕、柯瑜綉  
Artist | LIAO Yun-Jie,  
KO Yu-Hsiu

廖芸婕  
LIAO Yun-Jie



文學  
Literature

廖芸婕從主流新聞媒體走向獨立報導之路，從蹲點紀實走向非虛構創作的世界，以文字及影像連結國際議題及家鄉臺灣，足跡四十餘國，並持續拓展她的田野。她的作品主題圍繞在自由、邊緣、誤解、衝突、話語權角力，及對家園的想像。廖芸婕的跨國作品散見於國內外媒體，曾獲報導、設計及影展類獎項。代表作如系列攝影〈巴勒斯坦之和平與武裝抗爭〉、劇情片《蚵豐村》、沉浸式報導〈遙遠人聲〉、紀實報導〈我們掙扎，築起家園〉、散文集《獨行在邊境》等，並曾獲阿姆斯特丹國際紀錄片電影節遴選出席IDFAcademy。廖芸婕畢業於政大新聞系及登山隊，也曾擔任《蘋果日報》、《報導者》記者。

透過持續追蹤、聆聽各種流動狀態下被愛與理解的可能，廖芸婕將不同身分背景與社會角色的情感處境，以及每段「在路上」的生命故事，其對家園的逃避或追尋、遺憾割捨的一切、永不離身的物事，揉合駐村者自己面對這座從小長大的台北城市空間、其居民生活模式的觀察，編織成彼此相異卻又相似的故事。



2021.04.09 – 2021.06.06  
臺灣 Taiwan

From mainstream news media to independent reporting, from stay-on-the-spot documentary professionalism to the path of non-fictional creation, Liao Yun-Jie has used her writings and images to connect international issues and her homeland Taiwan. She has visited over 40 countries and continues to explore transnational issues through field research. The themes of her non-fictional works revolve around freedom, margins, misunderstandings, conflicts, wrestling for the right to speak, and the imaginations of home. Liao's multinational, transcultural and transdisciplinary works have earned awards in the journalism, designing and filmmaking field. They have been published independently or in media in and outside of Taiwan, including the photojournalism series Palestine: *Between Non-violent and Violent Days*, feature film *Ohong Village*, immersive reportage *Distant Echoes*, investigative reportage *We Struggle to Build Our Home*, semi-autobiographical book *Borders: Alone She Travels*, and was invited to IDFAcademy film festival in Amsterdam. She worked as a journalist for Apple Daily and The Reporter besides her freelancer career. Liao was listed as a famous alumnus of The Department of Journalism of NCCU in Taiwan, as well as the leader of the School Mountaineering Team.

By continuing to keep track of, explore and listen to the stories around being loved, recognized and understood in various states of flow, she collects stories of people “on the road,” exploring the mental status of people with different identity, backgrounds and social roles—their escape or pursuit of a home, the things they/we regret to leave behind, and the things they/we always carry around. She combines these discoveries with her own observations of the urban space of Taipei and the life patterns of its residence, weaving them into different yet similar narratives.

徐若鈞  
HSU Jo-Chun



視覺藝術  
Visual Art

徐若鈞畢業於清華大學藝術與設計學系碩士。曾獲新竹美展竹塹獎、磺溪美展優選、全國美展、大墩美展入選等等，作品典藏於藝術銀行作品購入計畫與國立清華大學，並獲文化部扶植青年藝術發展補助，並擁有金門、新竹鐵道藝術村駐村經驗。徐若鈞從出生便患有罕見疾病遺傳性表皮剝離鬆懈症，全身皮膚異常脆弱，除了傷口與水泡外，口腔及眼睛也因黏膜不定期的破裂而受影響，導致右眼視力幾乎為零。她曾策畫「吹一吹痛痛飛一泡泡龍病友聯展」（2020），讓社會大眾解泡泡龍疾友們的生命經驗。

在駐村期間，徐若鈞嘗試將紙張的肌理打破後重建成紙漿進行創作，呼應遺傳性表皮分解性水泡症，讓其產生的各種皺摺與接縫，如同生命的縫補、修復、存在，透過雕塑與平面繪畫讓社會大眾看見不只是疾病所帶來的痛苦，而是找到了與它相安共存的平衡之道後對生命韌性的展現與詮釋。

Hsu Jo-Chun is an award winner in multiple major domestic art exhibitions such as Hsinchu Art Exhibition, Huangxi Art Exhibition, and National Art Exhibition. Her artworks are archived in Tsinghua University and subsumed in the purchase plan of the Art Bank. After completing her masters in the Academy of Art and Design at National Tsinghua University, Hsu received funds from the Youth Art Development Program of the Ministry of Culture and participated as a resident artist in Hsinchu Railway Art Village. She was born with Hereditary Epidermolysis Bullosa (EB), which leads to abnormal skin fragility. Besides external wounds and blisters. She also suffers from recurring oral and optical mucosa damages that nearly caused total blindness in her right eye. Hsu curated *The Pain Will Fly Away—A Joint Exhibition* (2020) to raise raising public awareness of EB.

During her residency, Hsu tried to recreate the creases and stitches caused by EB through images, writings and her specialty in Eastern painting media. With her skillfulness, Hsu reformed and reconstructed paper texture through paper pulp making, resonating the repair and restoration of life in the creases and joints of the material. Through sculptures and visual art, she offers more than just the pain brought by the disease she suffers, but also lights up a way to find balance and live in peace with critical health conditions, demonstrating life's tenacity to the fullest.



2021.04.15 – 2021.06.12  
臺灣 Taiwan

薛祖杰  
HSUEH Tzu-Chieh



表演藝術  
Performance Art

薛祖杰畢業於國立臺灣藝術大學戲劇學系，目前為當代劇場表演者、導演、編創。他熱衷於多種藝術、文化進行跨界合作和與素人的共同創作。創作題材多圍繞於弱勢族群的故事與世代間的深度對話。他曾與身心障礙者、男同志、性工作者、國中生等各個社群透過田野調查，排練發展以社群為主體的表演作品；曾參與流山兒事務所、阮劇團、亞洲劇團、非常林奕華、故事工廠、安娜琪舞蹈劇場、HBO、果陀劇場、狼劇場和國家兩廳院的製作。2018年創作單人表演《海島九九》，並受邀至愛爾蘭和雪梨演出，2020年編導作品《THE WALL》更獲選第十二屆新人新視野。

薛祖杰以台北國際藝術村為據點，透過田野調查、錄像與現成物，反思在社會中有形的設施如此明顯、但障礙者們於社會中卻如此無形的情景，並與身障表演者邱美慧共同發展，以身障者社群的日常生活與障礙作為發展起點，以現場表演做為形式，討論是什麼讓他們在社會中變得隱形，而在無意識中社會與空間使得漸漸築起了一道無形的牆。



2021.04.21 – 2021.06.18  
臺灣 Taiwan

Hsueh Tzu-Chieh is a director, performer and playwright graduated from Taiwan University of Art. He worked with Taiwanese theatre companies such as Our Theatre, Godot Theatre, Mobius Theatre and Stories Factories. His works frequently involved visual collage and multi-culture interpretation and lingo language to express the unspoken truth and struggle in the society. His recent works focus on diverse communities including LGBTQ+, junior high students, disabilities and sex workers. He dedicates to expanding the possibilities of contemporary theatre and developing the art of humanity in different art form. His solo performance *Blue Island 99* (2018) is shown in Dublin Gay Theatre Festival and Sydney Fringe, receiving The Critics Pick of the year. Another directed performance *THE WALL* (2020) won Young Star New Vision.

Hsueh uses documentary videos and records from the field study to reveal the walls between our society and disabled community. Society provides visible facilities; however, the disabled people are invisible instead. Collaborating with a disabled performer Chou Zoe, Hsueh developed a live performance based on the daily life of the disabled. He aims to discuss the transparency of their community in the society and the wall between them and others.

許家玲  
HSU Jia-Ling



表演藝術  
Performance Art

許家玲，畢業於芝加哥藝術學院學士，從事表演與影像創作。於日常採集自身的體驗、感受與想像，回應個人在家庭、信仰、愛情等關係裡的處境，探索「自由」與「束縛」的關聯。作品運用文字、物件、身體、動作等元素，將內心難以言說的情感轉化為感知的語彙，拼貼於時間軸上，敘事破碎而開放。她曾獲選為臺南蕭壠國際藝術村、西班牙昂格藝術村、甘塞拉中心、皮拉米動當代藝術中心駐村藝術家，以限地創作發表行為展演。

許家玲將新冠肺炎疫情生活底下的親身感受，包含從身心靈層面的調適與對未來的不安全感，呼應百里廳展覽空間的靜止狀態，進而探索「我、觀眾」與「展覽空間」的關係，她運用Google Meet進行共12場次的線上一對一互動表演，跨越實體空間的界線，重新建構出藝術家與觀眾的連接。

Hsu Jia-Ling, graduated from School of the Art Institute of Chicago, was born and lives in Taipei. Her works are time-based, including performances and moving images. Based on autobiographical materials embedded with memories and dreams, Hsu's works are emotional responses to personal experiences regarding family, belief and romance, within which she explores the notion of "freedom" and "constraint." Hsu's works are pieces of collage diary on the timeline that involve multiple mediums such as body, object and written/spoken word, through which she transforms the intangible thoughts and feelings into sensory touches. Hsu is the recipient of Artist-in-Residence Grants from the Ministry of Culture of Taiwan in cultural exchange with Hangar.org, Barcelona. Recent grants for artist residencies include Soulangh Artist Village in Tainan, Can Serrat and Piramidón, Centre d'Art Contemporani in Barcelona.

Hsu transfers her living experiences including mental and physical feeling under the COVID-19 pandemic into her work, reflecting the "still" status of an exhibition space. She utilizes the Barry Room in Taipei Artist Village as a platform, exploring the relationship among herself, the audience and exhibition space. She launched twelve interactive one-to-one performance on Google Meet, reconstructing the connection between artist and the audience. She attempts to transcend the differences between people in an aging society with increasing demand for long-term care and asks: how should we remain ourselves while trying to understand others?



2021.05.14 – 2021.07.11  
臺灣 Taiwan

陳昱榮  
CHEN Yu-Jung



多媒體、裝置藝術  
Multi Media, Installation Art

陳昱榮畢業於國立交通大學音樂研究所創作組，現就讀於國立臺南藝術大學藝術創作理論研究所博士班。他的作品聚焦於當代作曲、實驗即興與混合媒體裝置的實踐創作，關注空間中的視覺和聲音的交互轉換。他擅長使用現成的物品，成為自我情感敘事的一部分，並通過收集和分析大量的資料，作為創作材料分析的基礎。他曾入選2021年總爺國際藝術村駐村計畫（臺灣）、2020年馬祖藝術游擊計畫（臺灣）、2020年蔚山國際當代藝術計畫聯展（韓國）、2020年TEMI藝術村（韓國）、2019年嘉義鐵道藝術村（臺灣）、2018年ARE藝術家駐村計畫（荷蘭）、2018年亞洲紐西蘭基金會（紐西蘭）駐村藝術家，以及2016年國際南島美術獎。

陳昱榮企圖研究與關注愛滋病毒感染者在臺灣2019年婚姻合法化後，其所受污名化的情形。面對新冠肺炎蔓延全球的疫情，與疾病共處似乎成為了一種未來，不論是愛滋病毒還是新冠肺炎，他期望重新檢視與探討社會集體意識面對疾病議題所衍伸的現象與反應。



2021.06.04 – 2021.07.30  
臺灣 Taiwan

林耕舞  
YERLIKAYA Keng-Wu



視覺藝術  
Visual Art

林耕舞，1993年生於臺北，曾就讀於國立臺北藝術大學電影創作學系，並於倫敦藝術大學的切爾西學院取得藝術學士，同時是一名演員、作家、視覺藝術家。林耕舞將自身的肉體、時間、經歷作為創作媒材，沈浸、扮演著社會所給予他的不同身份，透過探尋自身矛盾的身份認同，質問著制式社會框架下所形成角色分工、角色形象及角色期待。在靜態的展示語言中擅長使用錄像、現成物及文字，仍在不斷的嘗試與擴張中。近期，他將個人關注轉向更為宏觀的社會議題，諸如少數群體人權、性別政策和全球運動，在其近作《這是我們所承諾的未來嗎？》中更層層揭開近年諸多大國為經濟利益而選擇背棄社會正義的真相。

林耕舞以華人身分旅居國外多年所面對種族及經濟不平等的經歷，投射於在臺灣的外籍移民工族群，透過工作坊的形式，邀請移工參與駐村創作，嘗試以兩者不同的社會文化作為對照，在雷同又可以彼此共感的相似處，誘導出全球共通的語言——人性。

Born and raised in Taipei City, Yerlikaya Keng-Wu (b. 1993) graduated from the Department of Filmmaking, National Taipei University of the Arts, and received his Bachelor of Fine Arts from Chelsea College at the University of the Arts London. Yerlikaya begins with his body as the media itself, exploring societal expectation and the contradictory image it creates. Identity and labor division are his central themes. Using video, ready-made objects, and text, his work operates as both experimental and expansive. Recently, he has shifted his personal attention to macro social issues, such as minority human rights, gender policies and global movements. His recent work *Is This The Future We Promise For?* reveals countries that abandon social justice for economic gain are primary concerns.

Returning to Taiwan after living in the UK for years, Yerlikaya compares his experience of racial and economic inequality while living abroad as Han-Chinese to the foreign immigrant workers in Taiwan. He invites migrant workers to enter the collaborative creations. Through the form of workshops, he compares different social conditions, introducing a global common language in similarities and familiarities that share values with humanity.



2021.06.21 – 2021.08.18  
臺灣 Taiwan

柯瑜綉  
KO Yu-Hsiu

平面設計  
Graphic Design



2021.07.26 – 2021.09.22  
臺灣 Taiwan



柯瑜綉畢業於國立雲林科技大學視覺傳達設計系碩士班，為文化棲地（Art For All）計畫共同發起人，以使用者介面設計與品牌設計師身份，協助文化棲地團隊，參與2020年總統盃黑客松與g0v小學校競賽。現正職為一名平面設計師。

柯瑜綉在台北國際藝術村駐村期間，透過六場口述影像繪畫工作坊，分別邀請三位視障朋友與三位不同職業背景的明眼朋友，聆聽口述影像所描繪的特定藝術作品，並繪製各自所聽見與想像出來的畫面。藝術家採取類似設計研究方法與社會倡議的角度進行，因此並不特別要求受邀者的作品完整度或是進行繪畫技巧的事前訓練，期待視障者與明眼人可以共同參與藝術創作，並從作品中展現口述影像\*除了能協助視障者鑑賞藝術，也可作為其參與藝術與討論藝術的工具。

\*口述影像即透過將視覺畫面轉化成客觀描述性的語音或是文字，協助視障者了解視覺資訊，應用範圍包括但不限於電影、錄像、博物館與美術館等場域。

Ko Yu-Hsiu is a graphic designer from Taiwan. She received her master's degree from National Yunlin University of Science and Technology. Yu-Hsiu is co-founder, UI designer and brand designer of Art For All. She participated in the 2020 Presidential Hackathon and the 2020 g0v School 001 competition.

During her residency in Taipei Artist Village, Ko invited three people with vision impairment and three people without vision impairment but in different backgrounds respectively to join six *Auditory Challenge* workshops. The participants were asked to draw down what they have heard and imaged while listening to particular audio description samples. There are no rules and art training in workshops. The artist demonstrates a sort of design research and social initiative methodology and expects that people without/with vision impairment could both engage in art. This project presents a possibility that audio description\* can support the visually impaired for appreciating artworks, as well as work as a tool for art engagement.

\*Audio description: By transforming visual images into objective and descriptive audio or texts, it supports the visually impaired understand visual information. The scope of application includes but does not limited to movies, videos, museums and art galleries.

微型群聚  
Micro Loft

## 沃時文化有限公司 Cultime. Co Ltd.



創作類型 Type | 文化產業 Cultural Work

工作室 Studio | 2A

沃時文化有限公司成立於2018年，是由一群當代藝術、文學、電影、視覺設計與文化評論等不同領域的藝文工作者所組成的工作團隊。「沃時」是透過挖掘、耕種與灌溉時間的意象，來豐沃臺灣的文化、歷史與記憶。公司將致力於藝術、文學、繪本與電影等自製出版品的企劃與執行，文化生產與當代藝術相關活動的策劃。

Established in 2018 by a group of cultural workers from the fields of art, literature, film, visual design and cultural critic, Cultime.Co devotes in the cultivation and enrichment of Taiwan's culture, history and memory, through the creation and publication of artistic, literary, and intellectual works, as well as organizing related cultural workshops and events.



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 Francais 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 STUPIN! 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, artist tends 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年由台北國際藝術村發起以「以藝術村作為方法」為主題，結合臺灣數十個藝術村的活力與動能，討論藝文空間及藝術進駐經營，到2016年「台北國際藝術村」舉辦第二屆台灣藝術村聯盟年會「藝術行動：節慶與地方振興」以探討藝術、社區、節慶與地方發展的關聯性，尋求資源永續的經驗；同年也透過年會正式成立「台灣藝文空間連線」（Taiwan Art Space Alliance，TASA）。歷年年會主題包括：2017年「藝術的循環」、2018年「藝文空間—逆境求生術」、2019年「失敗的總和」、2020年「微笑的遇見—多元與包容」。「台灣藝文空間連線」以藝術進駐計畫、藝術人才培育、國際文化事務推廣、文化空間政策及空間營運管理等做為主要推展目標，為藝術進駐機構的橫向平台。會員來自台北國際藝術村、竹圍工作室、關渡美術館、蕭壠文化園區、駁二藝術特區、lightbox攝影圖書室等，期待能藉由台灣藝文空間連線的成立來促成民間獨立而專業的第三部門之中介組織。

The Annual Conference for the Artist Village Alliance of Taiwan (hereinafter “the annual conference”) entitled “Artist Residencies as a Method” was initiated by Taipei Artist Village in 2015. The artistic capabilities and energy of dozens of artist villages in Taiwan came together to discuss the management of art spaces and artist-in-residency programs. In 2016, Taipei Artist Village organized the second annual conference entitled “Art Action: Festival and Community Revitalization” to explore the correlations among art, community, festival, and local development, seeking the experience of sustainable resources. In the same year, Taiwan Art Space Alliance (TASA) was officially established through the annual conference. TASA is an artist-in-residence program whose main goals include talent cultivation, international culture promotion, policy advice, management and use of art institutions. As a platform welcoming horizontal integration of artist-in-residence institutions, TASA has members from across Taiwan, namely Taipei Artist Village, Bamboo Curtain Studio, Kuandu Museum of Fine Arts, Soulangh Cultural Park, Polymer, the Pier-2 Art Center, and Lightbox photography library, etc. TASA signifies the formation of an independent and professional third-sector intermediary cultural organization.

## 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 collect 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 explore 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.



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。胡嘉以台灣猴鶴雙形拳靜懿、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 were invited to international art festivals like Akita Senshu Art Festival, Asia Tri Jogja and released a brand new work Plague at Dimensions of Sense-ability in Korea.

## Huchia Theatre

## 滅劇場

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Gene Aitken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 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 10<sup>th</sup> 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.



創作類型 Type | 皮革 leather

工作室 Studio | 35號 No.35

初心，是當活著的時候，放慢腳步，觀察內在，用心呼吸感受生活的養分。嫋嫋以植物為創作靈感來源，在生活環境中尋找創作的元素，將那些被忽略的微小植物在收集觀察之後，以皮革創作仿造植物結構的方式再現，經過十幾道繁複手工工序，直覺性地創作自然系革飾。飾品由台灣常見的植物為靈感，如台灣欒樹 / 蕨類 / 鹿角蕨 / 九重葛為發想，以手工剪裁染色塑形方式，構築成不同姿態，讓人配戴其身時彷彿置身山中。

The term “initial resolution” could be interpreted as a state of truly living, slowing down your pace, observing your immanence and feeling the nutrients of life through attentive breathing. Through the stages of adopting natural plants as a creative inspiration, searching elements through daily environments, re-presenting the tiny and usually-neglected plants through the material of leather after carefully observing the details of their structures, and then following more than ten complicated procedures by hand, the leather accessories are finally completed. The creation of accessories is inspired by common plants in Taiwan such as the golden-rain tree, ferns, staghorn ferns and bougainvillea (also known as 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 they are there in the mountains.

murmur  
嫋嫋

## 群青制造所 Gunjo Studio



創作類型 Type | 設計、插畫 Graphic Design、Illustration

工作室 Studio | 37弄1號 No. 1, Aly. 37

群青制造所細嚐每一道時間的況味，汲取聲線的意象去呼應光陰流轉，以『聲似虛無』之名，賦予老空間全新生命。在古道具與類比聲響裝置中，佐以插畫、音樂、書寫、酒飲，讓每個人用身體感知靜謐的氛圍變化。

Gunjo Studio tasted every flavor of lifetime and captured the imagery of sound waves to correspond with the lapse of time. The Studio gave the old house a new life by applying the name of "Mistyvox". They hope visitors can feel the tranquil variations of the atmosphere with their bodies among antiques and analogue sound systems through illustrations, music, writings and alcohols.



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 Studio將對於動物保護議題的關心，通過創作圖像轉化為產品，包括服飾，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。

The inspiration of Yinke Studio's drawing and products mostly comes from the stories of stray animals. Yinke creates illustrations and applies them into commodities such as postcards, hand printed bags and clothing.

## Yinke Studio

3 Cats Club × Cheer Home  
三貓俱樂部 × 秋紅肚房



創作類型 Type | 漫畫、食堂 Comic Creation, Restaurant

工作室 Studio | 43號 No. 43

三貓俱樂部 x 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，傳遞台灣飲食文化與寶藏巖特殊地理空間與歷史文化。

3 Cats Club x 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 while Cheer Home serves the heart-warming dishes. Every visitor can enjoy with all their senses, and experience Taiwanese culinary culture and Treasure Hill in an easy and fun way.

無用偵探社  
More Than Useful Detective Lab



創作類型 Type | 設計、工作坊 Design, Workshop

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

「無用偵探社」是一間不一定可以幫客戶解決問題的偵探社，它藉由觀察人們的行為，發掘並研究生活中的各種現象、習慣，結合科技和人性，將其觀察結果製作成無用的產品，為日常用品創造出不同的使用經驗。他們的產品不保證幫客戶解決問題，但保證提供一個不同的角度和稍微好一點的心情，來重新看待依舊存在的問題。

“More Than Useful Detective Lab” helps people to find out problems and provides “more-than-useful” solutions. Yet, the solution may have nothing to do with solving the problems, rather, it's meant to provide a different perspective and a chance to feel better.

51  
門  
WEMEN



創作類型 Type | 定格動畫、漫畫創作 Stop Motion Animation, Comic Creation  
工作室 Studio | 51弄5號301+401室 Aly. 51 No. 5 Room 301 & 401

「51門」是由定格動畫工作者與漫畫家組成的異想空間。  
習慣性閉關打坐，進行一系列原創作品計畫。

51門開啟時，更多碰撞將在此產生：  
定格動畫接案製作、微型攝影、插畫、漫畫邀稿、教學工作坊，並不定期舉辦各類展覽。

“WEMEN” is composed of stop motion animators and a cartoonist.  
It’s a space for imagination and the beginning of everything.

When Door 51 is open, there will be sparks flying between:  
Stop motion animation production, Miniature photography, Illustration, Comic manuscript and Workshop.



創作類型 Type | 布藝、編織、陶藝 Fabric, Weaving and Clay Creation  
工作室 Studio | 51弄13號2樓202室 Room 202, 2F., No. 13, Aly. 51

藝術家周靈芝以環境藝術和社區藝術為創作方向，曾和寶藏巖居民共創生態農園。目前工作室以創作和教學為主，以及陶藝、布藝課程。

Julie Chou focuses her artistic development on environmental and community art. Chou collaborated with the villagers and created organic gardens in Treasure Hill. Chou also holds workshops of clay and fabric, inviting people to create their own art works.

周  
靈  
芝  
創  
作  
工  
作  
室  
J.C Studio

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室 Room 303, 3F., No. 15, Aly. 51

1996年成立民眾戲劇（People’s Theatre）的訓練方法，融合在地歷史生活經驗，在現代劇場中探索表演美學。除年度演出，並透過經常性的社區教育劇場工作坊，與學校、社區和弱勢團體發展更好的戲劇環境。

Founded in 1996, Assignment Theatre conducts fieldwork in history, social issues, and local life experience by means of “People’s Theatre” approaches. Assignment Theatre aims to develop the aesthetics of the approaches and their critical reflections on the social and cultural issues. Moreover, Assignment Theatre works on drama-in-education with communities, schools and minority groups to build a better theatrical environment for all.

Mechanman Lab

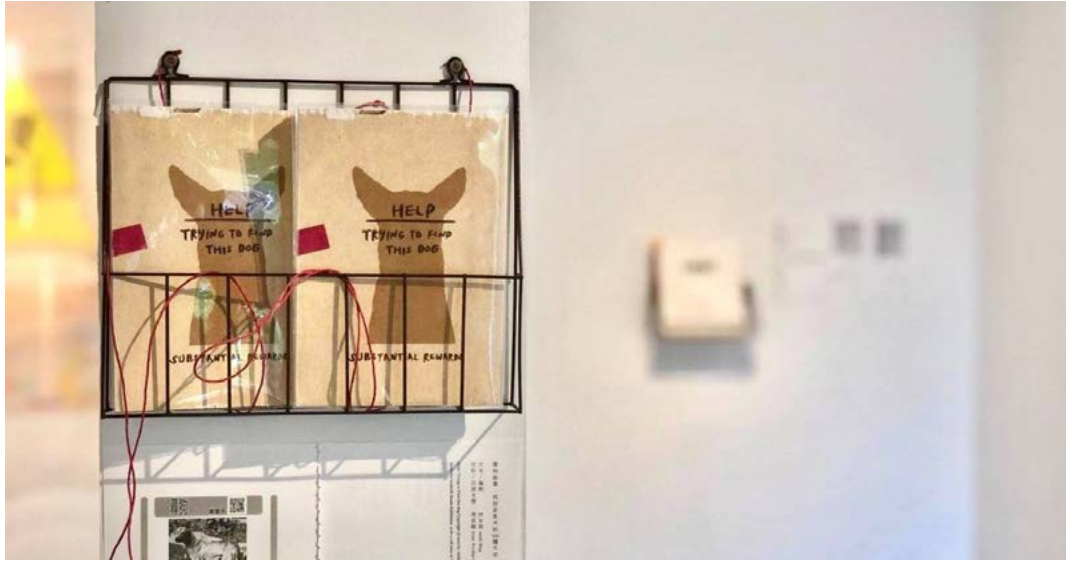


創作類型 Type | 攝影、暗房 Photography, Darkroom  
工作室 Studio | 55號1樓 1F., No. 55

Mechanman Lab 熱衷於攝影創作及古典暗房的研究，工作室中亦有暗房沖洗底片服務、相機維修整備與相關零配件的訂製販售服務，提供拍照的同好們在散步後能有個場所去以傳統工藝沖洗底片外，也能喝杯咖啡休憩。Mechanman 也不定期舉辦傳統暗房工作坊、傳統攝影課程與各類的展演活動。

Mechanman Lab is passionate about film camera and classic darkroom study. They provide film processing, camera repair and spare parts ordering service. It's a great place not only for photo enthusiasts, but also for coffee lovers to stop by. There are darkroom workshops, film photography courses and various exhibitions from time to time.

## INUKICHI BOOKS 犬吉工作室



創作類型 Type | 建築、文學、翻譯、製本 Architecture, Literature, Translation, Artist's Book  
工作室 Studio | 55號2樓 2F., No. 55

犬吉擅長以建築和文史材料創作，透過語言和書本與藝術家進行跨域互動，舉辦活動展覽、工作坊。

一人兩汪的製本工場。

朋友說，天哪你的衣服都是狗毛。

「你家狗狗很會掉毛嗎？」「還好啦，一年掉兩次，一次掉半年而已。」

狗毛在地上，狗毛在筆電鍵盤，狗毛在水杯的表面張力。狗毛出在狗身上，狗毛掉下來，重又黏回狗身上。和狗一起工作是一種不得不的循環。時間到了，颶風下雨都要散步。你可以晚點吃飯睡覺，狗不行。當狗抬頭看你，沒有deadline，就是現在。

INUKICHI BOOKS: Bookmakers and their dog.

Nylas Chou, born on an April Fool's Day, he studied advertising in Taiwan and architecture and interior design in the U.K. Chou is a practicing artist based in Taipei. He focuses in installation space design, architectural image producing and writing; his work also extends to the arts of bookbinding and performance from a narrative perspective.

Anchi Ring, born on the last Beginning of Winter before martial law ended in Taiwan, she studied Taiwanese Literature in NTU. Ring is interested in Taiwanese literature written in Japanese. She is now a practicing writer, bookbinder and Japanese translator.

Coffee, a mixed dog, was born and adopted on a demolished land in Tainan. Coffee hates fireworks, loves chicken jerky and is usually rejected by human-only places. It seldom 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、酒水、探索食堂，想像它是一個座落在城市邊陲的秘密基地，尖蚪為來訪者與藝術家提供小客廳與食堂，除了簡單的咖啡酒水服務，食物以家庭料理的概念作烹調，並依據季節食材不定期調整。

As a Micro Exhibition & Café, this is somewhere only we know at the edge of the city. Tadpole Point is a small salon and diner for visitors and artists. Except providing coffee and drinks, they also serve homemade and seasonal cuisines that makes you feel at home!

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

種子工作室、撿拾、採集、收藏、創造再生、果實種子、雜草、乾燥、打磨拋光、植物標本、種子裝飾品、種子的可能、工作坊、這是一條不歸路。

Seeds Studio, Pick up, Collect, Recreation, Seeds, Weeds, Drying, Polishing, Seed Specimen, Seed Accessories, Possibility of Seed, Workshop and No Return.

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

Kjohn利用3C與日常用品的廢品當創作的素材，運用想像力重新賦予它們新的價值，使之成為嶄新、前衛、獨一無二的創作。讓資源再生利用，為地球盡一份心力，也讓創作與環保藝術更貼近大眾生活。

Kjohn utilizes the old electronics parts and transforms them into new and unique creations. He dedicates to make contributions to the earth by upcycling the resources and makes environmental art closer to the public.

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

陳治旭游刃於剪紙與木工之間，曾獲國藝會補助，研究馬祖剪紙，並於2003年出版《馬祖剪花》一書，承襲剪紙技藝。

其作品多展出在社區空間、公共藝術與商業空間。如蟾蜍山的家徽燈、嘉義竹崎的大型剪紙、台北101大樓觀景台新春佈置。

Chen Chih-Hsu is skilled in paper cutting and carpentry art. 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 in 2003.

Recently, Chen's art works are mostly exhibited in public and community spaces such as the “Story Light and Family Lantern” in Toad Mountain community, installation art in Chiayi Zhuqi and 2019 Chinese New Year paper-cutting installation at Taipei 101.

Tuner



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

Tuner是一間布衣刺繡工作室，每一件作品都是一針一線慢慢形成；在這裡也可以看到繪畫作品，用雙手捏出生活的樣貌。

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」。想像那些聲音確實在我的記憶與靈感裡發生，小而堅強的用自己的方式傳遞出去。

Being on the path of sound, Tuner is sensitive with the subtle sound such as the sound of the fallen leaves.

When flows between the conversations of leaves happens, the first note begins. Sounds of the house comes from its restless roof crackling in the summer and they burrow into the wrinkle of thoughts while the creator listens heedfully to the earth treading on sound.

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.

## Sasha × aspure ceramics 紗夏 × 如洗



創作類型 Type | 陶作、工作坊、雕塑、展覽 Ceramic, Workshop, Sculpture, Exhibition

工作室 Studio | 69號 No. 69

一個器皿承載著沉靜和執著，一個幻像透露出新奇和搖擺不定，紗夏x如洗以陶滿足這兩者，並成為超脫想像的樣子。這是兩個藝術家與陶的工作室，兩人皆有預約制的成人和親子課程，也有定時開放的小商店。

A ware contains calmness and perseverance; an hallucination reveals novelty and wavering. When clay encounters both, it becomes beyond imagination. Sasha x aspure is a studio of two artists and ceramic. The artists have provided scheduled courses for adults and parent-child separately. Feel free to visit the Studio's Facebook pages: @sasha1bicstudio, @aspureceramics.

展覽由長駐寶藏巖國際藝術村的文化創意工作者串聯創作，五組參展藝術家包括Tuner、三貓俱樂部、51門、Kaomin Studio、紗夏x如洗。藝術家運用寶藏巖的特性將人與人之間的互動、人與建築的關係、人與動植物的生活等繫連起來，並透過藝術家視角，將住宿空間變成展間，將休憩地轉化為身、心、靈的療癒空間。

擅長刺繡的Tuner利用雨的意象結合大地的植物刺繡，把在藝術村採集到的植物與石頭融入到刺繡的一部分；擅長金工、紙漿的Kaomin Studio使用「樹皮」進行創作，透過植物賦予生命載體；停格動畫工作者51門，運用動畫述說平凡不過的藝術村日常；三貓俱樂部以柔軟的毛線、漸層的顏色織出自然的紋理，柔軟地打造出互動的趣味空間；紗夏x如洗以寶藏巖的建築與場域為主題去創造各種陶作品，儼如寶藏巖的縮影。

藝術家透過展間，找尋在藝術村的那座小山、房子、村貓、窗景，把它們變成一個屬於自己午後的風景。

The exhibition was created by a tandem of cultural and creative practitioners based in the Treasure Hill Artist Village. The five groups of participating artists include Tuner, 3 Cats Club, WEMEN, Kaomin Studio and Sasha x aspure ceramics. The artists use the characteristics of Treasure Hill to connect the interpersonal interactions, the relationship between people and architecture, and the lives of people, animals and plants.

Tuner, who specializes in embroidery, uses the imagery of rain and earthy plant embroidery, incorporating plants and stones collected in the artist village into the work; Kaomin Studio, who specializes in goldwork and paper pulp, infuses life into plants as an artistic medium; stop-motion animator WEMEN uses animation to tell the everyday life of the artist village; 3 Cats Club uses soft wool and gradient colors to weave natural patterns, softly creating an interactive and captivating space; Sasha x aspure ceramics creates various ceramic works based on the architecture and scenery of Treasure Hill, just like its miniature.

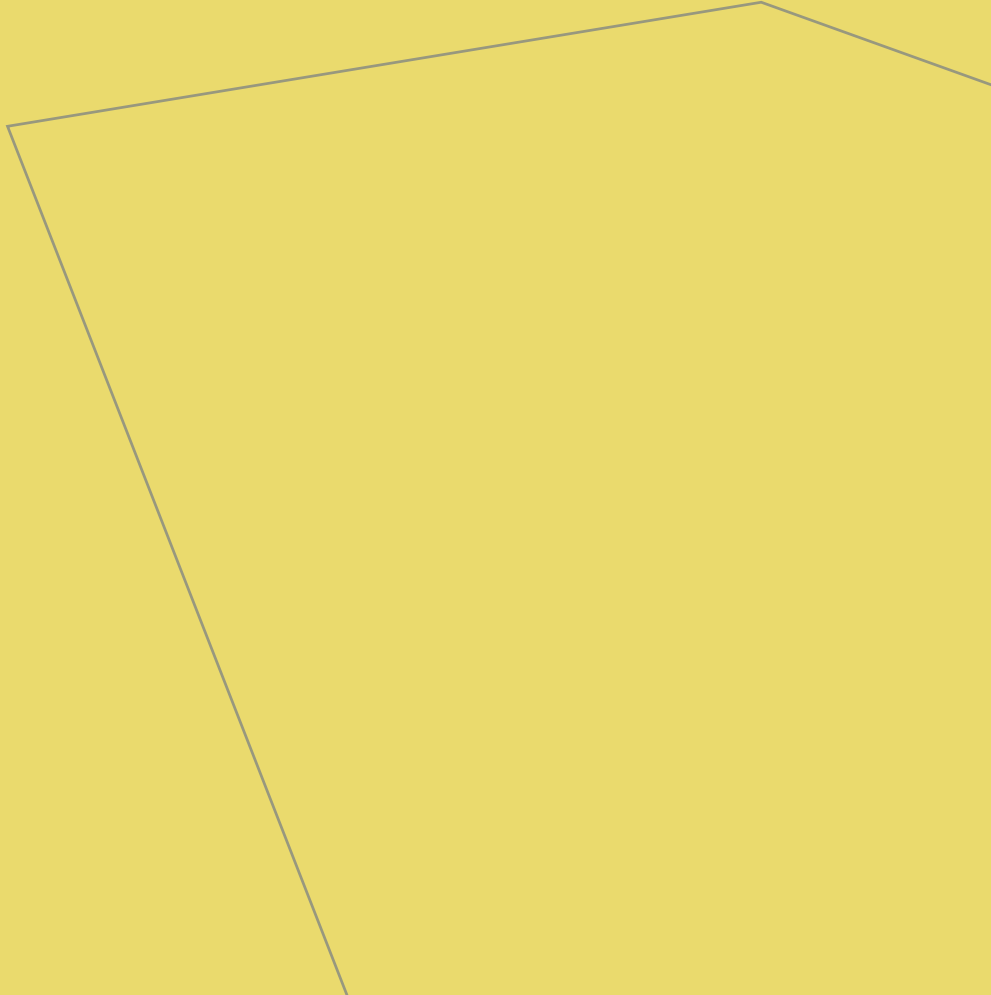
Through the exhibition, the artists turn the hill, the house, the village's cat and the window view in the artist village into a landscape of their own in the afternoon.



## 「Afternoon 午後」——2021 寶藏巖微型群聚串聯展 Afternoon – Group Exhibition of THAV Micro Loft

展演活動

Exhibitions & Events



# 「是名詞是動詞也是形容詞」——2021 TAV 藝術採集計畫



駐村是個名詞，是藝術家在創作途徑中的一個選項，或許也是個肯定，曾至何處駐村，它可以成為簡歷中的某段過去；駐村是個動詞，駐留某處採集、感受，體驗未知後選擇面對或逃避，選擇留下什麼或不帶走一片雲彩；駐村是個形容詞，形容某種對空間、對基地、對城市的想像，當實體空間被雲端虛擬取代，各個角色的參與又成為怎樣的存在。

在2021年，面對失序，已建立起標準作業流程。藝術創作在這歷史的迴圈中，持續追求對平等的權利、對周遭的觀察、對社會的提問、對自我的認同，拼湊踏查的線索，用身體的勞動感知其中。而藝術進駐在這波動的干擾中，面臨到國際的失序、連結的距離、基地的逝去。當駐村的意義是在一個充滿鼓勵和友誼的環境中探索，虛實的界線是否已被解構；當藝術進駐代表著全球在地（Glocalization）和在地全球化（Logloblization）的實踐，移動並投入肉體的經驗是否無法被取代。

2021年為台北國際藝術村（TAV）作為「台北藝術進駐」執行角色滿20年的里程碑，「台北藝術進駐」提供兩處駐村基地，並洽談世界各地駐村機構，交換台灣與國外藝術家互訪進行踏查，結合臺北的城市特色，促進國內外藝術家與在地社群的互動與交流，實踐以城市為本的多元文化發展。TAV曾接待五百餘位國內外藝術家進駐，選送近百位台灣藝術家出訪異地，也將在2023年離開北平東路7號的基地遷居城南，我們企圖使用2021、2022、2023這三年的時間，梳理藝術進駐之於藝文生態圈中是何種存在與意義，邀請曾棲居於此的藝術家們、國內外進駐機構的夥伴們，透過規劃系列展覽、漫談等發聲活動，逐年堆疊台北國際藝術村之於城市、之於藝術家、之於藝文生態系為何種角色。



As a noun, “artist-in-residence” can be regarded as an option that artists can consider engaging in throughout their creative journeys. It is, perhaps, a form of recognition, and where one has taken up residency can become a part of their curriculum vitae. “Artist-in-residence” can also be thought of as a verb, an action. One can engage in a residency somewhere to gather and feel, and after experiencing the unknown, they can choose to confront it or leave. They can choose to leave behind something or take nothing away with them. “Artist-in-residence” can also be an adjective that imaginatively describes a specific space, site, or city. When a physical space is replaced by a virtual space in the cloud, what kind of existence does each contributing role then take on?

In the year 2021, standard operating procedures have been established to combat the disorder. In this phase of history, art-making continues to be applied to fight for equal rights, to observe what’s happening, to question social issues, and to form self-identity. By discovering and piecing together clues and by experiencing through exerting physical labour, in the face of this recent wave of turbulence, “artist-in-residence” is confronted with an international disorder, disconnection, and a fading sense of footing. The purpose of “artist-in-residence” offers a positive and friendly environment that encourages exploration. As the line between virtuality and reality is deconstructed, “artist-in-residence” denotes that “glocalization” and “logloblization” are being put into practice, with the irreplaceability of mobile and dedicated physical experiences examined.

The year 2021 marks the 20<sup>th</sup> monumental anniversary since “artist-in-residence Taipei” was launched by the Taipei Artist Village (TAV). “Artist-in-residence” is offered in two locations, and additionally, connections are made with other residency programs around the world to encourage Taiwanese and international artists to engage in mutual exchanges. By incorporating notable urban features of Taipei, interactions and exchanges between Taiwanese and international artists with local communities are facilitated through the residency programs offered, which aims to prompt diverse cultural development, with the city at its core. Over five hundred local and international artists have taken up residencies at TAV, and about 100 Taiwanese artists have been selected to participate in residencies elsewhere. With plans to relocate to the south of Taipei in 2023, TAV intends to examine and organize the presence and purpose of which “artist-in-residence” have had as endeavours and will have on the overall art and cultural ecosystem in the 3-year period of 2021, 2022, and 2023. Moreover, artists that have previously done residencies at TAV and our local and international residency partners are invited to join us again in the series of activities that will be organized, including exhibitions and talks.

在開始——藝術進駐的開端  
In the Beginning:  
The Origin of Artist Residency



以「閒置空間再利用」為名的政策，是否符合藝術家與市民朋友的期待呢？當穿越到2021年的現在，實體空間是否已不再被需要，藝術家與他人的互動是否也可以在虛擬世界完成？講者們將一同回顧藝術進駐在臺灣的起點。Does the policy of "Repurposing Idle Spaces" meet the expectations of artists and citizens? In our 2021 world, perhaps physical spaces are no longer needed, and artists can interact with others in virtual spaces? In this session, the speakers look back at the beginning of artist residency in Taiwan.

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**Anne YAO** | Co-Founder, The Fortune House Studio (FHS)

**CHEN Chun-Hao** | Artist



藝術村從一開始向國外駐村單位取經的過程，到外交途徑的文化考察，延續到今日更關注於議題性、多元族群的國際交流模式，其中有著藝術家、機構與駐村平台、外交單位等不同層面的參與。這二十年間有何變化，以及未來國際交流的發展方向會是如何？

Artist residency began with learning from overseas experience, which included cultural investigations executed through diplomatic measures. Today, artist residency focuses on various social issues and international exchanges between different ethnicities, which involves the participation of artists, institutions, residency platforms and diplomatic departments. What changes have occurred throughout the years, and what is the future of international exchange?

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**CHEN I-Hsuen** | Artist

**KANG Ya-Chu** | Artist

在地方——藝術介入與社區參與  
In the Local:  
The Art Intervention and Community Engagement

在「茶几漫談」活動中，我們舉辦了四場圓桌論壇，邀請了來自各方的十六位分享者，以輕鬆的方式聊聊藝術進駐在臺灣的發展的起源、中間的過程與未來的可能。

The development of artist residency in Taiwan relies on a group of decision-makers, practitioners, documenters and participants who have silently contributed and witnessed all that has happened throughout the years. Tea Table Forum includes four casual discussions and invites sixteen individuals from different fields to share their insights.



當藝術進入公共場域，意味著其與社會、社群密不可分的本質，本場將從不同角度談論藝術與社群、社區的交互關係，對於藝術進駐單位的意義，以及其所面臨的挑戰與未來。

By entering public spaces, art has become inseparable from society and communities. This session delves into the relationship between art and communities, the objectives of artist residency, and its challenges and future possibilities from different aspects.

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因應當代的局勢與政策的改變，包括疫情影響、都市更新等，種種改變似乎都宣告了藝術進駐型態的變革需求，例如特色駐村、或是線上駐村的形態等。計畫主持人以及其幕後推手在本場分享了這些計畫何以發生、又期許往哪裡去。

Changes in contemporary situations and policies (such as the pandemic and urban renewal) have called for changes in artist residency, such as characteristic or online residencies. The hosts of these projects and behind-the-scenes workers share how these residencies are created and their future.

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在國際——策略、交流與共創  
In the World:  
The Strategy, Exchange, and Co-creation

「棲息在光中」——2021 Treasure Hill Light Festival



在臺北盆地南區邊陲地帶、新店溪與萬盛溪匯流之處，因著對家的追求，在不同時期來到此地的人們為自己搭建起屋舍，家屋的建造回應著地形、氣候和自己的需求，形成了融匯在山坡形貌中的寶藏巖聚落。寶藏巖作為日常生活的實作場所，有著與大自然緊密相連的關係，對於居民來說，這裡有著家的歸屬與回憶；對於進駐藝術家來說，如同游牧者的暫棲之所；而對於其他在這片土地上生活或工作的人類與非人類而言，是棲息地、根、養份和建立關係的群落生境。人類與非人類物種在此相遇交會，在人文與土地的交織下，界線未明，隱隱約約、緩慢細微的轉變著彼此。

家的感覺，可以被傳遞，也經常因空間或物件而觸動記憶與情感。某地是家，某人也可能是家。家延續著生命，也隱含對於出發與回歸的想望。2021寶藏巖光節以三個視角：「個體之思」、「家屋之形」和「自然之境」，觀照藝術創作中對「家」的不同定位，從自身家族記憶與個人生命的角度，也從個體在多維的空間資源中、在群集中所處的生態棲位，詮釋人與環境之間的多變狀態與關係。

如同生態系統，聚落也動態地在時間的推移中一直處於不斷的發展、變化和演替之中。在光中，寶藏巖生活的樣貌被點亮，當時空與外在因素不斷變化之際，藉此體現寶藏巖聚落所包容的各式各樣生存模式的溫柔與堅定。

Treasure Hill is situated on Taipei basin's southern outskirts and at the confluence of the Xindian River and Wansheng Creek. The residents arrived at different times and built homes that echo the geography and climate of the area, as well as individual needs. As a result, Treasure Hill, a settlement that became one with its natural surroundings, was born. As an arena for experimenting ways of life and a living sphere rooted in its intimate connection with nature, Treasure Hill is viewed by its residents as a space engrossed with the sensation of home and belonging. For residence artists, Treasure Hill is a temporary shelter; and for humans and non-humans living or working here, this is a habitat that provides nourishment for the roots and for connecting with others. Treasure Hill is a meeting site for humans and non-humans, intertwining culture with land and forming a unity without distinct boundaries—a place that allows subtle, nuanced transformations.

The perception of a home can be passed on, and memories and emotions are often resurrected through the surroundings and objects. Home can be a place, but it can also be a person. Home extends life and embodies the desire to leave and to return. The 2021 Treasure Hill Light Festival is structured through three perspectives: "The Thoughts of the Individual," "The Shape of Home" and "The Realm of Nature." Each subtopic corresponds to the different definitions of home that artists present based on their memories of family life and personal experiences, and explores the role of human individuals in a spatial context and in a community. The three perspectives are interpretations of the ever-changing states and multidimensional relationships between individuals and their dwellings.

Just like ecological systems, settlements also develop, transform, and adapt with the passing of 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.

## Barry Room Exhibitions 百里廳展覽

### 繞道而行 *Detour*



台北國際藝術村作為培育基地，百里廳今年第一檔展覽由策展人林裕軒策劃的「繞道而行」揭開序幕，三位參展藝術家包括何彥諺、楊季涓、蔡宗勳，以青少年的年齡階段當作某種感性和無法定義的線索，將位於北平東路的展場作為一條已知未來盡頭的路面。在已發生、正在發生但終將成為過去的事件中，如何辨認那刻的感受；過去的未參與，但至今仍框於生活的經歷感受，如何影響自己的觀看角度。展覽將時間與感受的變化狀態聚集於此，進而以個人的獨白重新觀看社會意識，以及「我」如何在個人妄想裡釐清真實。

Taipei Artist Village has always been a hub for cultivating new talents. Barry Room's first exhibition of the year was *Detour*, curated by Lin Yu-Hsuan. The three participating artists of the exhibition included Ho Yen-Yen, Yang Chi-Chuan and Tsai Tsung-Hsun, whose presentations featured adolescence as a pathway to nuanced sentiments and undefinable elements. Transforming the exhibition space on Beiping East Road into a path towards a future filled with certainty, the three artists explored how we discern our feelings in certain moments when incidents that have happened or are still happening will ultimately become the past, and how incidents that are not experienced in the past but condition our present lives continue to influence our perspectives. The exhibition spotlighted the changes in time and our perceptions. It further explored our inner monologues to reinspect social consciousness and how the "self" differentiates realities from imaginations.

### 出訪藝術家聯展 Preliminary Group Exhibition

台北 | 寶藏巖國際藝術村每年選出十多位臺灣藝術家出訪，至世界各國的交流單位進行駐地創作。2021年度百里廳出訪藝術家聯展邀請策展人侯昱寬作為展覽顧問。藝術村的交流單位橫跨亞洲、歐洲、大洋洲等國家，本年度的展覽將呈現藝術家受當地歷史、人文、地理等所啟發的計畫和作品。除了進一步完成這一趟完整的駐村創作旅程外，也讓觀者在觀展的過程中，有如跟著藝術家一起踏足到世界的某一角，一同體驗不同文化所帶來的感受。

Taipei and Treasure Hill Artist Village selects more than ten Taiwanese artists to participate in the three-month residency abroad in organizations worldwide every year. The exchange artists exhibition at Barry Room in 2021 invited curator Ho Yu-Kuan as the exhibition consultant. The exchange organizations of artist villages span across Asia, Europe, Oceania and other countries. This year, the exhibition shows the projects and works inspired by the countries' local history, culture and geography. Besides bringing a wonderful ending to the entire residential creative journey, the exhibition also provides a chance for the viewers to follow the artists to several cities, to enjoy the experiences of the journey together when viewing artists' artworks and projects.

### 存與未存的過往 *(Non) Existent Past*



分別於日本橫濱及英國曼徹斯特駐村的兩位藝術家：李承亮、劉芸怡兩人在駐村期間，從自身長時間的創作脈絡出發，探查了當地歷史或日常景觀與自身創作間的關聯，建構對於當地地方的想像。李承亮在橫濱路上行走，從日常行走擷取靈感，連結日本現代大眾文化中出現的科幻場景，創造自我臆想的世界；劉芸怡前往了英國謝佩島，從當地自然史、戰爭史所遺留的殘骸，抓捕了一個關於過往創傷的地理空間。兩者不盡相同的創作思考，卻也同時展現了我們對於過往想像的差異。這是一場對照，映照著物質的探查與心理的臆想，在存與不存的過往中，兩人沿著海岸、港邊，藉由手與眼的採集，沿著海岸不斷前行。

The exhibition presents the works of Li Cheng-Liang and Liu Yun-Yi, two artists who visited The Bank ART1929 in Yokohama and Manchester respectively in 2019 and 2020. During their residencies, the two artists embarked from their personal creative contexts and explored the relationship between themselves and local history or daily sceneries, which led to imagined imageries of the local landscape. Li found inspiration from his strolls on the streets of Yokohama and created an imaginary world through the sci-fi scenes based on Japanese popular culture. Liu traveled to the Isle of Sheppey and captured images of the wounded geography in the context of its natural history and traces left behind by warfare. Although the works illustrate the slightly different creative mindsets of the artists, both tackle the differences in our imaginations of the past. The exhibition is a contrasting display of the disparity between material exploration and psychological fantasy. The two artists collected the sceneries of (non)existent pasts through touch and sight, walking along the shores and harbors, continuing onward.

### 不定的輪廓 *Uncertain Outlines*



2019年出訪日本橫濱黃金町管理中心的陳松志，以及同年出訪泰國國際藝術大學的丘智華，藉由物件、或藉他人之眼，翻轉了我們常見的視界，透過空間與時間所塑造的輪廓的不確定性，重新喚起感知的其他可能。從陳松志思考與空間、物件交流討論的餘地；丘智華在無定的「青春」命題下，思考時間洪流中的短暫碎片。在被刻度化的時空中，我們是否在進入某些神秘的魔幻場景時有了暫且逃離的機會？

The exhibition invites Chen Sung-Chih, who visited Koganecho Area Management Center in 2019, and Chiu Chih-Hua, who participated in Silpakorn University in the same year. Through objects or the eyes of others, Chen and Chiu overturn our conventional viewing methods and awaken other possibilities for perception through the uncertain outlines formed by space and time. Viewers are encouraged to contemplate and explore the interaction of space and objects through the works of Chen, and to reflect on the fragments amid the tide of times through Chiu's topic of "youth". Is it possible to escape the scale of space and time through certain mysterious, magical surroundings?

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



台北國際藝術村獲文化部臺灣與拉丁美洲交流合作補助支持下策畫「臺灣與拉丁美洲街頭藝術交流計畫」。延續2020年與竹圍工作室之合作「想像中的國度：台灣與拉丁美洲的交往」，使開啟的兩地交流在國際旅行和實體訪問仍不穩定的狀態之中仍不至於中斷，藝術交流仍有延續與執行之可能。除了延續去年交流計畫與加強雙方的互動關係之外，2021年更鎖定「街頭藝術」作為彼此交流的主題。

在寶藏巖國際藝術村內，有多處公共空間牆上畫滿藝術家的作品，成為民眾打卡熱點，另外也有一座壁球場，畫滿塗鴉客自發性的作品，好似一間公開的畫廊，每過一陣子就會自動地推陳出新，有不同的作品加入。因此本計畫邀請兩地現為、或曾經以街頭藝術作為創作主題的臺灣藝術家Candy Bird、張碩尹；智利藝術家馬卡蓮娜和阿爾梅進行為期半年的虛擬駐村，並且與淡江大學拉丁美洲研究學者陳小雀、獨立策展人高森信男合作，深入觀察於兩地街頭藝術從以前到現在的發展，並試圖由此切入兩地的歷史、文化、政治面向，用多元開放與實驗精神，鼓勵藝術家結合虛擬與實體創作經驗，產生出一個共同合創成果。計畫內容以社群媒體Instagram與紀錄網站作為互動的平台，配合兩場藝術家線上對談Podcast、實體現地創作的展覽等方式呈現。



The “Latin America x Taiwan Street Art Exchange Program” organized by the Taipei Artist Village is supported by the “Latin America Exchange and Cooperation Subsidy” of the Ministry of Culture of Taiwan, which also continues *The Imaginary Land: Convergence Taiwan/Latin America*, a collaboration project with Bamboo Curtain Studio in 2020, so that the exchange between two places would not be interrupted but can be carried on and executed even under the circumstances that the international traveling and physical visiting are still not as stable as usual. Besides the follow-up and strengthening of the 2020 program, we further develop “street art” as the main theme in 2021's discussion.

Inside THAV, there are many walls of public space that were painted by artists and have become popular check-in attractions for visitors. There is also a squash court covered with graffiti works, which is just like an outdoor gallery, and the graffiti works there are spontaneously renewed or added from time to time. This project presents Taiwanese artists, Candy Bird and Ting-Tong Chang; Chilean artists Macarena and Alme, who is now or were once focusing on street art creation to proceed a 6-month virtual residency. In addition, the project also includes Hsiao-Chuan Chen, professor of the Latin American Institute of Tamkang University, and independent curator Nobuo Takamori. Through their in-depth observations of street art and its long-term development in Taiwan and Chile, this project seeks to understand more about the histories, cultures and politics in two countries, and with an open-minded and experimental spirit, this project aims to encourage artists to combine the virtually and physically creative experiences into their collective artwork.

Contents of the project include social media and documentary website as an interaction platform, two online artist talks and site-specific creation in physical exhibition form.

## 「迴盪之聲」——寶藏巖文史常設展

### Resonating Sounds — Treasure Hill Culture & History Permanent Exhibition



歷經了多年政治與社會的更迭，寶藏巖聚落如今已以「藝居共生」的型態維持了十餘年至今。寶藏巖聚落的居住者、短居創作的國內外藝術家、關注地方創生的團體、乃至絡繹不絕的參訪者等，政權與人們的更迭來去，共同組成與打造了當今聚落的樣貌。在這一段不平靜的歲月之中，什麼隨著時間消逝？什麼被存留與延續？而當今被存留下來的又是何者對於這裡的理想？

共生的過程往往是柔性與抗爭的一體兩面，可被視為一個不斷迴盪與發生（聲）的消長狀態。「迴盪之聲」從物質之間互相摩擦、撞擊所產生的聲音作為起點，延伸到概念性的話語、理念之間所產生的衝突與對話。這些來自各方聲音、理念的「迴盪」既是一種和鳴的過程，也是一種不斷達成動態平衡的生命的力量。

當空間成了縈繞的歌，不論是以何種身分停留、駐足於寶藏巖社區的我們，如何去思考與實驗將此地成就為一個創造生活經驗的場所？寶藏巖文史常設展邀請每個到訪的觀眾，一同參與創造這個空間的「生」與「聲」的樣貌。閱讀空間，知道此地如何生，又將何以定位我們當今的位置在於何處；鳴聲討論，因而得以於日常繼續邁步、思考如何繼續向前。

After years of political and social shifts and changes, the settlement at Treasure Hill has maintained its current "Artist-Resident-Paragenesis" for over a decade. Through changes of political regimes and with people coming and going, Treasure Hill residents, local and international artists that take up short-term residencies here, groups that focus on local placemaking, and the countless visitors have collectively made up and shaped the way that Treasure Hill looks today. So, what has dissipated due to the progression of time in this uneasy period that we are going through? What has been preserved and passed down? And whose thoughts and ideas are represented by what has been preserved?

The process of paragenesis, or symbiotic existence, is often double-sided; it encompasses both soft gentleness and also resistance and has ups and downs where endless resonances, occurrences, and sounds take place. This exhibition, *Resonating Sounds* departs from sounds caused by frictions and clashes and then extends into conflicts and dialogues resulted from conceptual discourses and ideas. The resonances of these sounds and ideas coming from various places indicate a process of harmony, and it is also a force achieved due to an incessant dynamic balance.

When this space becomes like a lingering song stuck in people's minds, regardless of which roles we take on as we come and spend some time here at Treasure Hill, what kind of thoughts and experiments should we engage in, in order to transform this place into where life experiences can be created? In reviewing the different voices that have resonated in Treasure Hill for an extensive period of time, a distinctive position is held by each person. This permanent exhibition is opened to everyone that comes to Treasure Hill and invites all to jointly contribute to creating features and sounds that are unique to this space. Through reading and getting to know more about this space, we will learn about its origin and think about what position we should take on now. As discussions unfold with contributions made by different voices, onward steps will be taken on a daily basis, and thoughts on how to strive forward will also be pondered.



寶藏巖國際藝術村集結了超過二十位不同領域的創作者，和大家交流在「疫」情之下發生的特別「藝」情，當中又有什麼「意料之外」的新發現？

駐村藝術家王怡婷的「海線計畫」個展，探索不同區段的海岸線影像，探討地理、自然環境與人類行為下曖昧不明的界線關係；駐村藝術家邱杰森的「寰宇圖集」個展，收集每日的使用過的口罩重新融化後製作成為一顆顆繽紛的地球儀，企圖以創作反思疫情當下的世界景象；由藝術村實習生籌畫的「柯葳的白日夢」，名字取自「COVID」諧音，邀請民眾藉由繪畫與自己和疫情底下的新世界來場對話，並透過尋寶活動更進一步認識寶藏巖。另外更有限定的手作工作坊、音樂演出、二手市集和限定餐點，分別邀請進駐在藝術村的微型聚落創作者一同共襄盛舉。

冬季開放日兩天，各個不同年齡層的民眾皆參與其中，期許每個前來此地的人，都能帶走一抹寶藏巖的清爽氣息，放慢步調，享受生活。

*You Never Know*—2021 Winter Open Day gathered over 20 creators of different fields and invited them to share the different discoveries under the ongoing pandemic.

Artist Wang Yi-Ting's *Coastline Project* enacts the undefined coastline as the main narrative frame, and time as the subordinate one, in order to explore different segments of the coastal images, and to discuss the ambiguous boundary relationships between geography, natural environment and human behavior; while artist Chiu Chieh-Sen's *Atlas* creates geological strata pushing forward his map-influenced creation. Under the influence of pandemic, he weaves dynamic elements into an organic texture to construct a world view from an artist's perspective. The Intern project *The Treasure of Coviiee* let everyone get into an exquisite space and use drawing to have a conversation with the world. Treasure hunting games are also designed. Besides, there are also workshops held by Micro-Loft creators, music performance, flea market and special cuisine, bringing different colors and feelings to the Artist Village.

From art lovers, couples, to families.....People from all walks of life participate in this annual feast. The Artist Village hopes to provide inspiration and some space for visitors to slow down and enjoy every moment of life.

## 「意料之外」——2021冬季開放日

### You Never Know — 2021 Winter Open Day

## 週五漫談夜 Friday Night Talks



2021年台北 | 寶藏巖國際藝術村迎來二十組全球各領域的藝文專業人士。為使兩村與其他機構的駐村藝術家能於最短的時間了解彼此，同時提供藝文先進一個直接與會藝術家的管道，藝術村在每季的第一個月舉辦週五漫談夜。透過駐村藝術家的自我介紹、分享創作脈絡發展的歷程，以及藝術家和與會者之間的交流，激發不同藝術形式的火花，建立一場跨領域藝術創作對話的平台。

AIR Taipei program welcomes twenty artists from around the world in 2021. To connect the artists of the Taipei Artist Village and the Treasure Hill Artist Village with those from other residency programs, as well as allowing audience for first-hand interaction with the artists, Friday Night Talks happen on two consecutive Fridays in the first month of the residency artists' arrival every quarter. In these talks, artists introduce their background, artworks and present the meaning and process behind their work. By exchanging ideas, they discuss the difference and similarity between various art practices and create a platform for cross-disciplinary dialogue.

## 閣樓寶藏巖青年會所 Attic Treasure Hill Traveler's Hostel — 展覽 Exhibition



閣樓的202房間化為可愛的繪本世界！《The Best Day Ever》是插畫藝術家里恩太太（Severus Lian）原創的小品繪本，系列中的作品更榮獲2020世界插畫（World Illustration Award）的年度傑出新人賞決選。里恩太太為一名全職插畫藝術家，創作靈感多取自生活。她以不同視角呈現繪本的多樣面向，擅用版畫結合筆刷並搭配數位媒材，展現出輕鬆、溫馨與詼諧的氛圍。

《The Best Day Ever》不特別著重描述同性婚姻，單純呈現孩子眼中快樂的事情有哪些。透過一頁一頁開心的事件，引導低齡讀者感受家庭生活即使平淡，但只要有關愛的人陪伴，所創造的每天都會是最棒的一天。性別，其實是當中最不需被提起且不重要的話題。

Room 202 of Attic Treasure Hill Traveler's Hostel has been transformed into a lovely picture book world! *The Best Day Ever* is an original picture book by illustrator Severus Lian, of which its illustration has been selected as the finalist of the World Illustration Award 2020 for Overall New Talent Winner of the Year. Lian is a full-time illustration artist whose work is mostly inspired by daily life. She uses different perspectives to present the various aspects of illustration and specializes in prints combined with brushes and digital media to present a relaxed, warm and humorous atmosphere.

*The Best Day Ever* does not focus on describing same-sex marriage, but simply presents what is happiness in the eyes of children. Through page after page of happy events, it guides young readers to feel that even though family life can be ordinary, as long as the people they love are with them, every day will be the best day ever. Gender can actually be the least mentioned and unimportant topic.

## 「The Best Day Ever 最棒最棒的一天」——里恩太太繪本個展 The Best Day Ever — Severus Lian Solo Exhibition

出訪前導計畫

Preliminary Projects



「疫外餐桌之約會實驗」——辛怡澄線上活動計畫

*Dining with You...and Viruses — Shandi YC HSIN Online Project*



用餐是人類獨有的社交情境，人們透過同桌共食增進情誼。然而隨著疫情爆發，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，審慎思考「用餐進食」此一行為與其相應的空間情境。在今時今日的社會情勢下，在餐廳用餐成了一種攸關生命的賭注。在此計畫中，藝術家辛怡澄與參與者進行一對一線上約會，透過藝術家所設計的互動遊戲，在增進友誼外同時體驗病菌傳播可能產生的隨機及不確定性，藉以啟發觀者對於未來社會情境有更多樣化的想像。

Dining is a unique social event for the human species that tightens bonds between individuals. However, with the outbreak of the pandemic, shared meals have become a “social scene” for germs and microorganisms. It has prompted us to re-evaluate “dining” and the space and circumstances it requires from the perspective of public health. In today’s social conditions, dining in restaurants has become a gamble that may cost us our lives. In this project, artist Shandi YC Hsin and participants join in an online engagement where the participant plays an interactive game designed by the artist that encourages bonding and deepens the understanding of the randomness and uncertainty of the spread of germs and viruses. The work inspired participants to imagine more possibilities for the future society.

「跟著藝術家田調去」——蔡坤霖線上活動計畫

*Field Research with the Artist — TSAI Kuen-Lin Online Project*



這線上活動分為兩部分進行：第一部分「跟著藝術家田調去：糖混水田調線上旅遊」，由蔡坤霖個展「糖混水」為主軸，藉導覽此展覽作為開端，透過街景模式帶領民眾參與藝術家走過的田調路徑，希望藉由參與的過程來認識前期計畫、田調過程及展出成果的轉變，亦讓參與者瞭解到創作形式的必然和偶然；第二部分「跟著藝術家田調去：內在探尋就好為何向外田調」則透過座談方式，分別邀請策展人、紀錄片導演和藝術空間負責人，一同與藝術家討論田野調查作為藝術創作的方式和方法。

This online event was separated into two parts: the first was *Field Research with the Artist: Water and Sugar Online Field Research* which centered around Tsai Kuen-Lin's solo exhibition *Water and Sugar*. This section used the exhibition as an opening and incorporated street scenes to enable visitors to experience the artist's field research route, allowing visitors to experience the transformations during the preliminary stages of the project, field research, and final presentation, and gain a deeper understanding of the inevitabilities and surprises throughout the creative process. The second part, *Field Research with the Artist: Why Not Inner Research? What's the Point of Field Research?* included talks between the curator, documentary director, managers of the exhibition space, and artist on field research as a creative approach.

## Distance — REXY TSENG Preliminary Solo Exhibition 「Distance」——曾慶強出訪藝術家前導個展



「Distance」展出曾慶強於2020至2021年間所完成的繪畫新作。這段期間在自然災難、社會動盪、社交距離的影響下，距離的概念顯得格外重要。其中包括人與人、現在與過去、文明與自然的間距，在受到不可抗力的衝擊下，熟習的常態徘徊於似近又遠的可能中。展覽內容保括無人場景、靜物、肖像，取材近於日常一景，遠於網路照片，現出感官憧憬與情感痕跡。

*Distance* exhibits REXY Tseng's selected paintings completed between 2020 and 2021. The period is marked by natural disasters, civil unrest and social distancing. These events bring forward the concept of distance. The exhibition explores the space between individuals, present and past, and civilization and nature. Under the impact of force majeure, the possibilities of the familiar norms linger near and far. The exhibition content comprises scenes devoid of human presence, still-lives, and portraits. Sourcing from intimate daily activities and remote online photographs, the subjects reveal sensual longing and emotional residue.



位於寶藏巖內的邊境9號是一幢留有花磚地板的舊宅，也是一處白牆環繞的展間，而其中乘載的多重時空與事件，使人物的存在不再最為重要。藝術家關注空間本身的意念和符號，在敘事之外尋找可能，並以「空」的形象再現。在邊境9號，「空」是辯證虛實的過程、是無中生有再抹其痕跡、是感知也是意念。「沒有\_\_\_\_的地方」展覽以影像為基礎，為一現地製作之空間裝置，在切換媒材與形式之間，模糊道具與物件、場景與展間、情節與記憶的界線。

In Treasure Hill, the Frontier Gallery No.9 is an old house with patterned tiled floors and white walls. The space carried layers of everyday lives and events throughout the past and the present and made a contributor's existence not the most important. Artist Wu Chia-Yun wants to focus on the spirit and symbols of space by finding possibilities beyond the narrative and reproduce it through the approach of "spacing", where reproduction does not serve as proof of existence, nor does it have to do with the narration of a character. In Frontier Gallery No.9, the method of "spacing" becomes a debate of existence that is born out of nothing and wiped by its traces. It is a perception and a spirit that provides insight into reality itself. *Moldy Walls* found its foundation in the use of the image. It is an on-site installation that blurs the boundaries between props and objects, scenes and exhibition room, plots and memories through switching between media and form.

## 「沒有——的地方」——吳家昀出訪藝術家前導個展 Moldy Walls — WU Chia-Yun Preliminary Solo Exhibition

## Natural Dye and Weaving Workshop – WU Ting-Feng Preliminary Event 植物染編織工坊——吳庭鳳線上活動計畫



吳庭鳳的水墨創作大多取材自生活日常，一個人的獨處，兩個人的對望，多人的心靈交融。吳庭鳳喜歡肢體性的表達，相較於全貌被定義的時刻，這才會真正達至我是你、你是我，又或者這都不存在；也喜歡大地色調，相信礦物與植物來自相同的環境。她以植物染延續著相同的色系，擁抱這不安的世界。

工作坊首先介紹材料包中的相關配件、線材的顏色由來、植物染的萃取和水墨的相關知識，接著讓大家找尋自己喜歡的配色，製作屬於自己的編織創作。

Wu Ting-Feng's ink paintings mostly draw the materials from everyday life, the solitude of one person, the locking of two people's gaze and the interplay of many minds. Wu likes the physical expression, as opposed to the moment when the whole picture is defined and framed, which is the true expression of "I am you" and "you are me", or "none of these exist"; she also likes earth tones and believes that minerals and plants come from the same environment. She continues the same color palette with botanical dyes, embracing this restless world.

The workshop begins with an introduction to the accessories in the kit, the origin of the colors, the threads, the extraction of vegetable dyes and the knowledge of ink and wash, followed by a session for participants to find their favorite color scheme and make their knitting creation.

教育推廣及公眾服務  
Education & Public Service

Art ChatChat – Podcast Program  
「藝術小喳喳」 – Podcast 節目



收聽節目 Explore Now



藝術村作為觀眾與藝術家的橋樑，透過自身從事藝文產業的累積與經驗，規劃Podcast節目，以嘖嘖喳喳的風格聊藝術，以深入淺出的方式剖析藝文產業中的每個角色。有別於相似頻道的經營模式，風格輕鬆有趣，沒有特定議題與聽眾設定，希望讓沒有機會了解或未曾參與藝術的人，都可以透過節目理解藝術進駐、藝術家、藝術行政、佈展從業人員、設計師、策展人等角色的存在。

頻道自2021年4月創立，來賓包括藝術家莊志維、姚仲涵、黃立慧、魏欣妍及佈展工作者林明彥、設計師李孟杰、機構內策展人莊偉慈等十餘位，期待透過節目的持續營運，發掘更多專屬故事。

As a bridge between audiences and artists, Artist Village uses its own experience in the arts industry to plan podcast programs that talk about art in a chit-chatting way and analyze every role in the arts industry in an in-depth and lucid manner. Unlike similar channels, the program is light-hearted and fun, with no specific topics or audience settings, in hopes that people who have not had the opportunity to learn about art or who have never been involved in the art can understand the roles of art residents, artists, art administrators, exhibition practitioners, designers, curators, etc. through the program.

The channel has been established since April 2021, with more than ten guests involved, including artists Chuang Chih-Wei, Yao Chung-Han, Huang Li-Hui, Wei Hsin-Yen, exhibitionist Lin Ming-Yen, designer Li Meng-Jie, and curator Chuang Wei-Tzu, etc. Artist Village hopes that through the continuous operation of the program, more exclusive stories will be discovered.



此計畫獲英國文化協會「臺英文化交流補助計畫」獎助，開啟台北國際藝術村、蘇格蘭灣園與「Luminate樂齡藝術節」以高齡藝術家為對象的線上藝術進駐計畫。此計畫由臺英兩地57歲至79歲的六位專職創作者共同參與，以線上會議的形式進行共九場的一對一訪談及集體討論。此線上交流的成果作為考察樂齡藝術家對於參與駐村的想法之參照，對於如何提供適合高齡藝術家進駐的環境和條件有所幫助；議題包含樂齡藝術家常遇到的欠缺自信、易被孤立、生理阻礙等問題，以及資金、時間、駐村目的、線上駐村等條件的討論，在疫情之下有助藝術進駐機構更了解藝術家的需求，在未來的實體創作上提供更理想的進駐環境與體驗。

Through “UK-Taiwan Connections Through Culture Online Grants” 2020-2021 program organized by British Council, the three parties Taipei Artist Village, Cove Park and Luminate Festival were supported to collaborate on the online residency program for older artists in Taiwan and the U.K. There were six artists from 57 to 79 years old from Taiwan and United Kingdom participating in this project. A total of nine sessions of one-on-one interviews and group discussions were conducted in the form of online meetings. The results of this online exchange serve as a reference for investigating the ideas of older artists for participating in the art residency and are helpful regarding the discussion of how to provide suitable environment and conditions for older artists to reside in. The topics include the problems often encountered by older artists such as a lack of self-confidence, being isolated and physical barriers, as well as the discussions around funding, time, purpose of residency and online residency. The findings will help the art institutions to better understand the needs of artists under the pandemic and provide a more ideal environment and better experience for physical residency in the future.

臺英樂齡交流計劃

Connections through Culture: Cove Park×Luminate×Taipei Artist Village

藝術行政人才培育及實習計畫  
Internship and 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，以三個月的實習協助駐村藝術家展覽創作計畫，認識藝術村經營理念與機制及實質協助藝術村之運作。2019年擬定台北市文化基金會藝術村營運部實習申請簡章，以藝術村業務之組別設立有四大實習組別供學生以其專業和興趣選擇。2021年共招募有十二位實習生，目前合作之學校有英國萊斯特大學、國立政治大學、國立臺北藝術大學、國立臺灣師範大學、國立中山大學、實踐大學、世新大學、淡江大學等，從行政與專案工作執行，初步瞭解藝術行政職場生態。

此外，藝術村亦於2016年擬定「藝術行政人才培育計畫」專案，讓實習生除協助處理平日庶務外，有機會發想工作坊和展覽活動企劃，在藝術村工作同仁們的帶領下以實務操作從中學習辦理活動之經驗，以培養新一代之藝術行政、藝術管理之優秀人才。2021年下半年，實習生於冬季開放工作室期間，共同策畫活動「柯威的白日夢」，邀請民眾透過關卡遊戲來探索村內的特色角落、藝術家工作室及展覽，並在完成任務的同時，描繪出疫情下的不同心境。

Taipei and Treasure Hill Artist Village has cooperated with domestic and foreign universities and colleges since 2005 for a 3-month period Internship project. In the project, interns would assist artists and understand the management philosophy and mechanism of artist villages. In 2019, general regulations for the Taipei Culture Foundation Artist Village Operations Department Internship Program were drafted. The area of internship was divided into four groups for students with professional skills and interest to choose, and 12 interns were recruited in 2021. Our current partner universities include the University of Leuicester, National Chengchi University, Taipei National University of the Arts, National Taiwan Normal University, National Sun Yat-sen University, Shih Chien University, Shih Hsin University, Tamkang University and many more. With implementation of administrative and project work, a preliminary understanding of the working environment of arts administration can be equipped. The Internship program will continue to nurture more arts and administrative talents.

Meanwhile, Taipei and Treasure Hill Artist Village developed "Arts Administration Program for Young Talents" in 2016. In addition to assisting weekday work duties, the program provides a chance for interns to carry out workshops and exhibitions and to learn hands-on experience under the guidance of artist village work colleagues. In 2021, the interns curated together an art promotion event *The Treasure of Coviiee* for the Winter Open Day at their second semester. Through the designed treasure hunting game, the public can have their own adventures and explore the designated places which include the artist studios, exhibitions and the special spots inside the village. Besides finishing the given tasks, the visitors are invited to illustrate their experiences during the hard times under the COVID-19 pandemic.



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。志工團隊已邁向第二十年，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 different backgrounds. They answer tourists' questions, install and deinstall exhibitions and support large events. The artist village provides basic trainings and courses in tour guiding of Treasure Hill every year to help new volunteers get familiar with artist-in-residence projects and the cultural history of Treasure Hill. It is the 20<sup>th</sup> year of the volunteer team. Artist Village hopes that volunteering can facilitate positive energy in society and meanwhile, promoting art and cultural education.

志工  
Volunteers

精選活動回顧

Activities Review

	展覽	講座&演出	體驗活動
一月	「繞道而行」	2021週五漫談夜 — 第一場 2021週五漫談夜 — 第二場 「辭典 / 作為索引」閉幕座談 — PAPER MATTER	MI洛杉磯音樂家學院流行音樂工作坊 — 臺北爵士大樂隊 「玩土吧！」陶土捏塑工作坊 — 周靈芝創作工作室 「除舊佈新爛漫理髮廳 x 藝術小吃俱樂部」 — 尖蚪
二月	「城市的紋理」 — 2021年寶藏巖第一季駐村計畫	《台北爵士YAY》 — 臺北爵士大樂隊	
三月	「棲息在光中」 — 2021寶藏巖光節 「迴盪之聲」 — 寶藏巖文史常設展 「時間的遞嬗」 — 2021第一季駐村計畫	〈捺撇〉（選粹）戶外演出 — 王宇光 x 微光製造	「閣樓裡的靈魂療癒所」飾品體驗課 — 17做作工作室
四月	「存與未存的過往」 — 出訪藝術家聯展 「一曲一会」：音樂 x 旅行記錄展 — 群青制造所	「存與未存的過往」 — 出訪藝術家聯展分享會 「2021 Come Up for Air」 — Encounters國際座談交流計畫	「微光製造身體知覺工作坊」 — 王宇光 x 微光製造
五月	「與你」 — 文化平權第一季駐村藝術家聯展 「Afternoon午後」 — 2021寶藏巖微型群聚串聯展 「森之顏藝－山林系群像計畫」 — 群青制造所	《對話》直角閉幕演出 — 林子寧、戴向謙、Chin Zhi、Jyun-Ao Caesar	「路克路克手作市集」 — Mechanman Lab
六月	「旅途的風景，可以帶走多少？」 — 蘇菲·施密特個展	「2021當代舞蹈線上播映國際交流論壇」 — 滅劇場 2021週五線上漫談夜 — 第三場	
七月	「音廟」 — 彼得·丹達個展 「共存著」 — 文化平權第三季駐村藝術家聯展	《窗外》許家玲線上演出計畫 — 文化平權駐村計畫 「跟著藝術家田調去：內在探尋就好為何向外田調」 — 蔡昆霖線上活動計畫	「跟著藝術家田調去：糖混水田調線上旅遊」 — 蔡昆霖線上活動計畫
八月	「從此，以後」 — 文化平權第四季駐村藝術家聯展 「邊境的遊戲」 — 臺灣X拉丁美洲街頭藝術交流計畫 「閃閃亮的一張臉－寶船計畫」 — 群青制造所 「仿生軍系列展」 — Kjohn的再生軍團 「波」 — 高鈺閔個展	「2021台灣藝術進駐聯盟年會：藝術這麼看 — 非視覺感官導覽工作坊」 — 台灣藝文空間連線TASA協會	植物染編織工坊 — 吳庭鳳出訪前導計畫 「夜空下的寶藏巖」 — 線上生態調查之旅
九月	「陶之夭夭」 — 紗夏 x 如洗雙個展 「琥珀顯影記：酒場觀察繪卷」 — 群青制造所	「開放政府週末論壇：從民間到部會、從倡議到政策，開放政府的現在進行式」 — 財團法人開放文化基金會 「寶藏巖翻轉剩食計畫」 — 飲食文化與剩食再利用	「疫外餐桌之約會實驗」 — 辛怡澄線上活動計畫 「寶藏巖可食地景」 — 芳香萬壽菊種植與運用
十月	「是名詞是動詞也是形容詞」 — 2021 TAV藝術採集計畫 「奇形怪狀的貓」 — 三貓俱樂部展覽 「景深」 — 朱淑宛的採集創作展 「尋狗啟事：找回走失犬的100種方式」 — 犬吉工作室 「最棒最棒的一天」 — 里恩太太繪本個展 「大鹿圖」 — 陳曉朋個展 第七屆「愛自由當代書藝聯展」 — 滅劇場	2021週五漫談夜 — 第四場	「寶藏巖進擊的非洲大蝸牛」 — 外來種介紹與小盆栽製作
十一月	「汨汨」 — 城南研究駐村計畫展覽 「城南色目」 — 城南研究駐村計畫展覽 「道別見習」 — 城南研究駐村計畫展覽 「想回去的地方：果實種子似磚繪創作展」 — 不歸鹿 「歧境」 — 周靈芝創作展	「茶几漫談：藝術進駐在臺灣的開始、發展與未來」	「小寶藏植物寫生工作坊：口袋植物圖鑑」 — 尖蚪 x 學校之後 x 寶村柑仔店
十二月	「海線計畫」 — 王怡婷個展 「寰宇圖集」 — 邱杰森個展 「點亮！萬盛庄」 — 萬福國小故事：2021聲音的記憶 「柯蕙的白日夢」 — 台北   寶藏巖國際藝術村實習生展覽 「塑膠湯」 — 環境資訊轉譯創研計畫 「365存在主義」 — 群青制造所 「Presentations of Life」 — Tuner	「As We Know」 — 台灣藝文空間連線TASA協會座談	「意料之外」 — 2021冬季開放日

	Exhibition	Talk & Performance	Event
Jan.	<i>Detour</i>	2021 Friday Night Talks — Session I 2021 Friday Night Talks — Session II Closed Lecture of <i>Dictionary / As Index</i> — PAPER MATTER	Musicians Institute: Popular Music Workshop — Taipei Jazz Orchestra <i>Play with Clay</i> — Handbuilding Ceramic Workshop — J.C Studio <i>SalonArtists x Homemade Snacks Club</i> — Tadpole.point
Feb.	<i>Urban Textures</i> — Treasure Hill Artist Village 2021 Season 1 Residency Exhibition	<i>Taipei Jazz YAY</i> —Taipei Jazz Orchestra	
Mar.	<i>Dwell in Light</i> — 2021 Treasure Hill Light Festival <i>Resonating Sounds</i> — Treasure Hill Culture & History Permanent Exhibition <i>Exploring the Undefined</i> — 2021 Season 1 Residency Artists Exhibition	<i>Trace of Being (excerpts) Outdoor Performance</i> — WANG Yeu-Kwn x Shimmering Production	<i>Soul Healing Spaces in Attic</i> Accessories Workshop — 17work Studio
Apr.	<i>(Non) Existent Past</i> — Artists Exchange Group Exhibition <i>Ikyoku Ichie: Music x Trave</i> — Gunjo Studio	<i>(Non) Existent Past</i> — Artists Talk International Symposium and Exchange Program: <i>2021 Come Up for Air</i> — Encounters	Body Perception Workshop — WANG Yeu-Kwn x Shimmering Production
May	<i>Being with You</i> — Cultural Diversity and Inclusivity Residency Program: Residency Artist Exhibition Season 1 Afternoon — Group Exhibition of THAV Micro Loft <i>Faces of the Woods</i> : Exhibition of Nature Collage Portraits	<i>A Dialogue</i> : Obtuse Angle Closing Performance — Lin Tzu-Ling. Immanuel Dannenbring, Chin Zhi, Jyun-Ao Caesar	<i>Looklook Market</i> — Mechanman Lab
Jun.	<i>How Much Venice Water Do You Carry In Your Legs, Still? And How Much Water Do You Feel In The Fields, Now?</i> — Sophie SCHMIDT Solo Exhibition	<i>International Butoh Online Forum in Taipei</i> — Huchia Theatre Friday Night Online Talks — Session III	
Jul.	<i>Soundctuary</i> — Petr DANDA Solo Exhibition <i>Coliving in This World</i> — Cultural Diversity and Inclusivity Residency Program: Residency Artist Exhibition Season 3	<i>Beyond the Window</i> — HSU Jia-Ling Online Performance — Cultural Diversity and Inclusivity Residency Program <i>Field Research with the Artist: Why Not Inner Research? What's the Point of Field Research?</i> — TSAI Kuen-Lin Online Project	<i>Field Research with the Artist: Water and Sugar Online Field Research</i> — TSAI Kuen-Lin Online Project
Aug.	<i>From Now On</i> — Cultural Diversity and Inclusivity Residency Program: Residency Artist Exhibition Season 4 <i>A Game between Borders</i> — Latin America x Taiwan Street Art Exchange Program <i>Treasure Boat Project: Glitters of The Village</i> — Gunjo Studio <i>Bionic Army series in THAV</i> — Kjohn's DIY Robot Studio <i>Frequency</i> — Kaoyumin Solo Exhibition	<i>Workshop of The Tension of Invisible Gaze</i> — Taiwan Art Space Alliance 2021 Annual Meeting — Taiwan Art Space Alliance	Natural Dye and Weaving Workshop — WU Ting-Feng Preliminary Event <i>Treasure Hill Under the Night Sky</i> — Virtual Tour & Study of Ecology
Sep.	<i>Escaping</i> — Sasha x aspureceramics Duo Exhibition <i>Exposure by Liquor: Random Sketches in Tarven</i> — Gunjo Studio	<i>Weekend Forum</i> — Open Culture Foundation Treasure Hill Community Project — Introducing Food Culture and the Reuse of Leftovers	<i>Dining with You...and Viruses</i> — Online Program by Shandi YC Hsin <i>Edible Landscape in Treasure Hill</i> — Planting and Application of Copper Canyon Daisy
Oct.	TAV Art Project Trilogy: <i>Beginning</i> <i>The Odd Cat</i> — 3 CATS CLUB Exhibition <i>I Thought I Saw</i> — CHU Shu-Wan Solo Exhibition <i>Help! Trying to Find This Dog</i> — INUKICHI BOOKS 2021 Exhibition <i>The Best Day Ever</i> — Severus Lian Solo Exhibition <i>Cross Border: Love for Freedom</i> Calligraphy Art Festival 2021 — Huchia Theatre <i>Love for Freedom Calligraphy Art Festival 2021</i> — Huchia Theatre	2021 Friday Night Talks — Session IV	<i>Giant African Snail at Treasure Hill</i> — Introduction of Exotic Species and Pot Culture
Nov.	<i>The Colors: Meet Hakka Culture Colors in South Taipei</i> — South Taipei Program Residency Artists Group Exhibition <i>Parting Lesson</i> — South Taipei Program Residency Artists Group Exhibition <i>gūgū</i> — South Taipei Program Residency Artists Group Exhibition <i>The Good Old Times</i> — Seed Tile Exhibition — BUGRELU <i>Sideway</i> — Julie CHOU Exhibition	<i>Tea Table Forum: Artist Residency in Taiwan: Beginning. Development. Future</i>	<i>Little Treasure Workshop</i> — Let's Draw!: <i>The Book of Plants</i> — Tadpole Point x AFTER Schoooooool x Treasure Hill Tangerine Store
Dec.	<i>Atlas</i> — CHIU Chieh-Sen Solo Exhibition <i>Coastline Project</i> — WANG Yi-Ting Solo Exhibition <i>2021 Sound Memory</i> — The Story Light of Wanfu Elementary School <i>The Treasure of Coviiee</i> — Taipei   Treasure Hill Artist Village Interns Exhibition <i>Plastic Soup</i> — Invisible Matters <i>Existence 365</i> — Gunjo Studio <i>Presentations of Life</i> — Tuner	<i>As We Know</i> — Taiwan Art Space Alliance Symposium	<i>You Never Know</i> — 2021 Winter Open Day



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