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台北國際藝術村  
年鑑

TAIPEI ARTIST VILLAGE  
YEAR BOOK

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2023

台北國際藝術村  
年鑑

TAIPEI ARTIST VILLAGE  
YEAR BOOK

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在不斷變動的時局中，藝術成為臺北市的溫暖力量，引領城市不斷向前。台北市文化基金會致力於推動臺北市藝文發展，旗下眾館緊密連結，已形成國內藝術文化的網絡，並積極擴展文化交流可能性。藉由台北國際藝術村和寶藏巖國際藝術村匯聚各界專業人士，展開跨國與跨領域的合作。

台北國際藝術村位於市中心，寶藏巖國際藝術村隱藏於歷史聚落中，長期支持國內外藝術家駐地計畫，舉辦多樣活動如展覽、座談、開放工作室、表演等。超越區域限制，打造無國界交流空間。藉由「高齡平權」等計畫探索藝術在不同範疇中的角色，臺北展現未來潛力，並努力將藝術融入大眾生活。持續培養新一代創作者社群，促進國際與在地文化交流，推動多元文化共融態度，推動臺北藝文產業蓬勃發展。

In the ever-changing situation, art has become a force of warmth in Taipei, leading the city forward. Taipei Cultural Foundation is dedicated to promoting the development of arts and culture in the city. Its various facilities are closely connected, forming a domestic art and culture network, actively expanding the possibilities for cultural exchange. Taipei Artist Village and Treasure Hill Artist Village bring together professionals from various fields, promoting cross-national and cross-disciplinary collaborations.

Taipei Artist Village is located in the city center, and Treasure Hill Artist Village is nestled in a historical settlement, with long-term residency programs for artists from Taiwan and abroad. They host diverse activities such as exhibitions, discussions, open studios, and performances. Going beyond regional boundaries, they create a space for borderless exchange. Through projects like "Cultural Diversity and Inclusivity of Aging Program," they explore the role of art in various domains, showcasing Taipei's future potential and striving to integrate art into people's lives. They continue to cultivate a community of new generation creators, promote international and local cultural exchanges, advocate for a diverse cultural inclusion attitude, and drive the vibrant development of Taipei's arts and cultural industry.

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

謝詩萍 Shih-Ping Tsai

在後疫情時代，國際交流展現新的可能性。藝術和創作將重新蓬勃發展，透過跨地域、跨文化與跨領域的交流，激盪出更多藝術文化創意的火花。台北 | 寶藏巖國際藝術村成為藝術家聚集的樞紐，透過藝術進駐計畫促進國際間的藝術交流與合作。藝文工作者齊聚此地，透過展覽、座談和現地演出，加強彼此之間以及與當地土地的連結。新的生活型態將激勵藝術家和創作者發揮想像力，創造出更多令人驚嘆的作品。這種全球藝術交流的環境將帶來更多新契機，讓藝術文化在疫情後重新繁榮與茁壯。

In the post-pandemic era, international exchanges are offering new possibilities. Art and creativity flourish once again, generating more sparks of artistic and cultural creativity through cross-regional, cross-cultural, and interdisciplinary exchanges. Taipei | Treasure Hill Artist Village has become a hub for artists to gather, also promoting international art exchanges and collaboration through artist residency programs. Artists and cultural workers gather here, strengthening connections with each other and with the local community through exhibitions, discussions, and on-site performances. The new way of life inspires artists and creators to unleash their imagination to create more astonishing works. This global artistic exchange brings new opportunities, allowing art and culture to thrive and flourish in the post-pandemic era.

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

林奕華 Yi-Hua Lin

Taipei Artist Village and Treasure Hill Artist Village in 2022 was like a pendulum whose battery was about to run out, stuck in one place, with artists' creative plans and visits delayed. As the Covid-19 pandemic eased and borders opened up, in 2023 it was as if Taipei | Treasure Hill Artist Village was “making-up classes” as it quickly tidied itself and rejoined the international support system for artistic creation.

From spring, international artists who had stopped coming to Taiwan due to the pandemic slowly returned, 2-3 years of accumulated creative energy exploding overnight. Following the artist’s footsteps, we discovered the amazing capability of Taiwan's green algae industry; following the artist's investigation, we learned about the subculture flowing among all classes in Taipei; riding on the artist's imagination, we were enlightened about the environment, life, and different worlds. Taiwanese artists got ready and went, full of creative ideas, to visit Australia, Singapore, South Korea, the United Kingdom, Thailand and other places, eager to share news about Taiwan with friends. These exchanges and creations not only broke the boundaries of art in Taiwan, but also opened up the people's horizons and leapt to the other side of the world.

The virtual residency, the Crypto Residency Program, developed during the pandemic combined blockchain technology and physical field visits to explore "human-human", "human-machine" and "machine-machine" communication models in the web 3.0 world, encouraging artists to use online and offline situational interactions to find out more forward-looking and imaginative artistic creations. With the change of location, Treasure Hill became a creative paradise for artists. The 2023 "Treasure Hill Light Festival" treated Treasure Hill as a theater, with 12 artists relaying stories and performing the drama "The Chosen One", embarking on a heroic journey together to look back at the worry during the epidemic and explore the distance between people. On Treasure Hill’s small hill with many steps, the issue of equal rights was often raised. Through the residency selection process, the four artists and consultants repeatedly discussed the topic of "aging," looking back at the changes in the body, settlement, and social conditions, and leading the public to reflect on the joy and helplessness of each stage of life.

At the end of 2023, Taipei Artist Village officially came to an end, but Taipei City's policy of supporting artistic creation and developing international exchanges remains unchanged, creating an international creative base for global artists. Res Artis-Worldwide Network of Arts Residencies was established in 1993. Taipei Artist Village is one of the members of the association. When the Artist Village was established, inspired by Res Artis, many international cooperations were conducted through mutual introductions and contacts between members, and continue to this day. Taipei hopes to serve as the host and bring the 2024 Res Artis Annual Conference to Asia to hold a physical gathering so that international curators and art workers can once again see the energy of Taipei and the uniqueness of Treasure Hill, bringing more new possibilities and opportunities to Taiwan’s art field.

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

李曉雯 Catherine Lee

2022年的國際藝術村，像是電池快要耗盡的鐘擺一樣，有一搭沒一搭的搖著，藝術家的創作計畫、出來訪計畫都被耽擱了。隨著Covid-19疫情和緩、國境開放，2023年的台北|寶藏巖國際藝術村像補課似的，快速的整理容裝、站回藝術創作的國際支持系統上。

開春後，原本因疫情而停滯來臺的國際藝術家慢慢回流，累積了2-3年的創作能量，一夕之間全部爆發。跟著藝術家的腳步，我們發掘到臺灣綠藻產業的驚人能量；隨著藝術家的訪查，我們認識了在臺北各階層流動的次文化；乘著藝術家的想像力，啟迪了我們對環境、對生命、對異世界的靈動。臺灣藝術家也整裝待發，帶著滿滿的創意思維，出訪到澳洲、新加坡、韓國、英國、泰國等地，迫不急待的跟友人們分享臺灣的消息。這些交流創作不僅打破臺灣的藝術疆界，也為民眾打開視野，跳向地球的另一端。

在疫情期間發展出來的虛擬駐村一鍵上駐村徵件計畫，結合區塊鏈技術和實體田野訪查，探索Web 3.0世界裡的「人-人」、「人-機」和「機-機」溝通模式，鼓勵藝術家應用線上線下情境互動，尋找更具前瞻性、奇想性的藝術創作。隨著場域的轉移，寶藏巖成為藝術家的創作天堂。2023年《寶藏巖光節》把寶藏巖視為一個劇場，由12位藝術家接力說故事，在此演出「天選之人」的劇碼，共同展開一段英雄旅程，回顧疫情期間的扭捏不安，探索人與人的距離。在布滿階梯的寶藏巖小山裡，平權議題也時常被提起。透過進駐徵選，4位藝術家與顧問們反覆討論著「變老」(aging)的話題，回看身體、聚落、社會狀態的變化，引領民眾反想各人生階段的喜悅與無奈。

在2023年末，台北國際藝術村正式走向終點，但臺北市支持藝術創作、發展國際交流的政策不變，為全球藝術家打造國際創意據點。Res Artis國際藝術進駐協會成立於1993年，台北|寶藏巖國際藝術村是協會會員之一，早在藝術村設立之時，受到Res Artis的啟發，許多國際合作透過會員之間相互引薦、聯繫而持續至今。臺北希望作為東道主，將2024 Res Artis年會帶進亞洲，展開實體聚會，讓國際策展人、藝術工作者再次看到臺北的能量、寶藏巖的獨特性，為臺灣的藝術領域帶來更多新的可能性和機遇。



## 藝術村介紹 About Artist Village

2023年對於「台北藝術進駐計畫」是一個變動且挑戰的一年。這樣的變動跟挑戰在於「藝術村營運部」迎接來疫情後的完整開放，兩個基地陸續要恢復疫情前接待駐村藝術家、觀眾的工作。同事也按照計畫的籌辦了光節、開放工作室、藝術家聯合發表、平權計畫等活動，讓市民朋友可以藉此看到台北藝術進駐的能量。

而在2023這年，在曉雯總監的帶領下，團隊也前往英國參加了2023年Res Artis國際年會，並且取得了2024年在臺北舉辦年會的權利，這將是臺北眾多從事藝術進駐夥伴努力多年的成果，也將讓台北藝術進駐的能量進一步拓展到國際社會上。

2023年較為可惜的是台北國際藝術村，做為全臺第一個公辦民營的藝術進駐基地，因需配合行政院行二行三公辦都更的計畫，而必須要結束營運。面對這不得不且無法改變的發展，團隊也將台北藝術進駐的能量全部轉移到寶藏巖國際藝術村這個基地運作，繼續做好藝術進駐的平台，服務藝術家、服務觀眾。

而本人有幸在2023年這個變動的時刻，從台北當代藝術館調任回藝術村營運部服務，期待在歷任總監打下的基礎下，繼續帶領「台北藝術進駐計畫」往前發展，團隊將以「整隊再行、迎接國際」為目標，穩健地從2023年邁向2024年。

2023 was a year of change and challenge for the Artist-in-Residence (AIR) Taipei program. Such changes and challenges lay in the "Department of AIR " welcoming post-pandemic full opening. The two bases gradually resumed the work of again receiving resident artists and audiences. Colleagues also organized events such as the Light Festival, Open Studios, Residency Artists Exhibition, and Cultural Diversity and Inclusivity Program as planned, allowing citizens to see the capability of Taipei's arts residencies.

In 2023, under the leadership of Director Catherine Lee, our team also went to the UK to participate in the 2023 Res Artis International Annual Conference, and won the right to hold the event in Taipei in 2024. This is the results of years of hard work by our artist-in-residence partners and will also further expand the capability of Arts-in-Residence Taipei to the international community.

What is unfortunate in 2023 is that Taipei Artist Village, the first publicly-handled privately-operated art base in Taiwan, had to cease operations because of the Executive Yuan's Urban Renewal Project of Zhongzheng District in Taipei City. Faced with this inevitable and unchangeable development, the team has also transferred all the capabilities of Taipei's artist residence to Treasure Hill Artist Village, which continues to serve as a platform for arts residence to serve artists and audiences.

I was lucky enough to be transferred from the Museum of Contemporary Art, Taipei back to the Department of AIR in 2023 at this time of change. I look forward to continuing to lead the Artist-in-Residence Taipei program to move forward based on the foundation laid by previous directors; with the goal of "arranging team and setting out again to welcome the world", we will move steadily from 2023 to 2024.

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



重啟接待工作，迎接來訪藝術家  
Welcoming Artists Back: A New Chapter for Artist-in-Residence Taipei

藝術村營運部每年依「台北市政府文化局駐市藝術家交流作業要點」及「藝術村駐村作業要點」，執行結合創作與生活的「台北藝術進駐計畫」(Artist-in-Residence Taipei, AIR Taipei)，建立起跨越國界的網絡，提供當代藝術文化工作者出訪及進駐臺北市的藝術計畫徵件，增加國內外藝文創作人才專業生涯發展機會，讓跨文化、跨領域的藝術能量，相互實驗、撞擊和交融，以活絡文化產業跨界合作與異業結盟，推動臺北市與國內、國際城市之間的文化藝術交流。

二十餘年來「台北藝術進駐」計畫透過「台北國際藝術村」及「寶藏巖國際藝術村」的基地，共接待超過五百多位來自四十多個國家的藝術創作者進駐，選送交換超過百位的臺灣藝術家出訪世界各地駐村機構進行異地互訪踏查。

Every year, guided by the “Taipei City Government Department of Cultural Affairs Artist Residency Guidelines” and “Artist Village Residency Procedures,” the Artist Village promotes the “Artist-in-Residence Taipei (AIR Taipei)” project that melds artistic creation with daily life. It establishes an international network, offering an art nomad selection project for contemporary cultural practitioners and artists participating in residencies in Taipei city. This boosts opportunities for both domestic and international artistic talents in their professional careers. It allows cross-cultural, interdisciplinary creative energies to experiment, intersect, and meld. The aim is to invigorate cross-industry collaborations in the cultural sector and strengthen artistic exchanges between Taipei and cities both domestically and abroad.

For over two decades, through the “Artist-in-Residence Taipei” program and the foundational base of Taipei Artist Village and Treasure Hill Artist Village, the Village hosted over 500 artists from more than 40 countries and dispatched over one hundred Taiwanese artists to participate in global exchange residencies.



2001年10月12日，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了「台北國際藝術村」，企圖透過藝術進駐將臺北市閒置空間再利用，把場域規劃為藝術家創作與居住的空間，促進國內外藝術家與在地社群的互動與交流。

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

On October 12, 2001, the Taipei City Government Department of Cultural Affairs established the “Taipei Artist Village (TAV)” at No. 7 Beiping East Road, a site that was previously the office of the Conservation Agency. The endeavor aimed to repurpose idle spaces across Taipei through artist residencies, transforming them into creative and living spaces for artists, thereby promoting interaction and exchange between local and international artists and the local community.

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





## Treasure Hill Artist Village

### 寶藏巖國際藝術村

寶藏巖國際藝術村的籌辦，始從1999年龍應台女士擔任臺北市文化局局長時，為了回應寶藏巖聚落保存的訴求，以藝術村的概念作為寶藏巖未來的營運方向發展，並因其特殊的地理環境與聚落生態，以「共生」的概念，創造出生態、藝術、社區的對話場域。

2004年，寶藏巖正式被登錄為歷史聚落，以聚落活化的形態保存下來。從2006年底，由臺北市政府文化局開始進行聚落修繕的工程。2010年10月2日，「寶藏巖國際藝術村」正式營運，用藝、居共構的做法活化保存寶藏巖，串起各群體彼此交流。然而，隨時空的遞延與調整，過去「藝居共生」中的「居」已非過去僅針對社區居民，而是聚落內各單位藉由「住居、進駐」，透過藝術計畫、生活經驗、環境課題、多元文化等，各群體彼此串聯及交流，激發創造出更多元的聚落面貌。寶藏巖的「藝居共生」，已成為孵育創意人才的共生聚落，並持續有機發展中。

The establishment of the Treasure Hill Artist Village (THAV) began in 1999 when Ms. Lung Ying-Tai served as the Director General of Taipei City's Department of Cultural Affairs. In response to the demand for the preservation of the Treasure Hill settlement, she proposed the concept of an artist village as the future operational direction for Treasure Hill. Due to its unique geographical environment and community ecology, the concept of "symbiosis" was adopted to create a dialogue space among ecology, art, and the community.

In 2004, THAV was officially designated as a historic building, preserved as a revitalized settlement. From late 2006, restoration projects were undertaken by Taipei City's Department of Cultural Affairs. On October 2, 2010, "Treasure Hill Artist Village" began its official operations, revitalizing Treasure Hill through a combination of art and residencies, connecting different community groups for interaction. However, with the passage of time, the "living" in "paragenesis between art and living" no longer solely pertains to the residents. Instead, through "living residency" and "art residency," various entities within the settlement connect and interact via artistic projects, life experiences, environmental themes, and diverse cultures, creating a multifaceted settlement visage. The "paragenesis between art and living" of Treasure Hill has evolved into a coexisting settlement that nurtures creative talents and continues to grow organically.



## 閣樓寶藏巖青年會所

### Attic Treasure Hill Traveler's Hostel

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

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



交流機構互訪藝術家  
Exchange Program Artists





吳庭鳳  
WU Ting-Feng



繪畫  
Painting

水墨創作大多取自生活日常，一個人的獨處，兩個人的對望，多人的心靈交融。喜歡肢體性的表達，相較於全貌被定義住的時刻，才會成為我是你、你是我、也許都不存在著。喜歡大地色調，礦物與植物來自相同的環境，用植物染延續著相同的色系，擁抱這不安的世界。

在交通很發達的橫濱，居民經常使用的交通工具為腳踏車以及電車等。無論是往來工作場所、接送孩子或者採買生活用品、購物等，在路上隨處可見都是來回移動的人們。但藝術家吳庭鳳大多時間選擇在橫濱中步行，想要透過全身的感官去感受這片與她以往的生長環境中不同的土地，去試著了解一個新未知的區域。對於她而言，實際走入當地人民居住的生活之中，成了一件很重要的事情。她在橫濱生活過一周之餘後，設計了一份問卷。

透過「街訪」以及「問卷調查」的這些行為，記錄和收集一些關於在橫濱的居民或是來橫濱旅行的人們對於橫濱的一些印象。在作品之中藉由這些微小的日常生活狀態，去敘述在橫濱中我們可能忘了或是未曾特別注意到的部分。



2023-01-15 ~ 2023-03-31  
臺灣 Taiwan  
台北國際藝術村  
日本橫濱 BankART1929 交換計畫  
Taipei Artist Village  
BankART1929, Yokohama Exchange  
Program, Japan

盧芽  
LU Wei



繪畫  
Painting

盧芽過往的創作涵蓋水墨、書寫、剪紙裝置、策展等面向。作品延伸書畫脈絡中的陰性書寫，參照多文化的女性符號，透過挪用、圖像拼貼等手法，回應女性的個人身體經驗；並翻轉符號固有的意義，以毛筆書寫出陰性的身體和主體的問題意識，進而發展出個人的表現手法。「書畫」在創作裡並不只是媒材，同時涉及文字、圖像，也成為回應女性角色、身體的話語，延伸出對於「母親」及「女性」等問題意識。

駐村過程中，盧芽想著「水墨」的媒材和她現在處在不同的地理位置、文化背景的「熱帶」的關係，思考著她可以以什麼樣的方式來回應新加坡的特殊背景。她感受到島嶼烈日下紛亂且多樣的色彩，一處慾望投射的地方，水墨是不是能夠將其視為是這座熱帶島嶼的樹蔭，映射另一個隱蔽的、可供想像的地方？而這些被她墨化的圖像如影子般增長，在另一座島展開如皮影戲的黑色生命。

Lu Wei's previous works have included ink painting, writing, paper cutting installations, and curating exhibitions. Her artworks develop the idea of “Yin writing”, from its origin in calligraphy and painting, by referencing multicultural symbols of women. By means of appropriation and collaging images, the works respond to women’s personal experience of their body and subvert the intrinsic meaning of these symbols. From using a brush to write out the feminine body and its being-subject as questions to be aware of, to then developing the technique of self-expression, when it comes to art-making, “calligraphy” isn’t merely a medium as it involves both words and images.

During Lu Wei's residency at Grey Projects, she translated Southeast Asian myths, cross-cultural figures of goddesses, as well as colonial fragments, images, plants, etc., and created artist’s books of ink albums, and handscrolls. She thought about the medium of “ink”, and its relationship with the “tropics” in which she currently resides in, a different geographical location and cultural background, she thought about how she could use ink to respond to the specific scene of Singapore. Under this island’s scorching sun, she could feel the chaotic and diverse colours, like a place where desires are projected, and wondered if ink, here on this tropical island, could be seen as the shade of its tree, reflecting a hidden, imaginary space? These ink images she has painted are like shadows that will grow forever, gradually smudging the paper like her skin and identity, unfolding another chapter of black life- shadow puppets.



2023-01-20 ~ 2023-03-12  
臺灣 Taiwan  
台北國際藝術村  
新加坡 Grey Projects  
Taipei Artist Village  
Grey Projects, Singapore



倪瑞宏  
Ni Jui-Hung



視覺藝術  
Visual Art

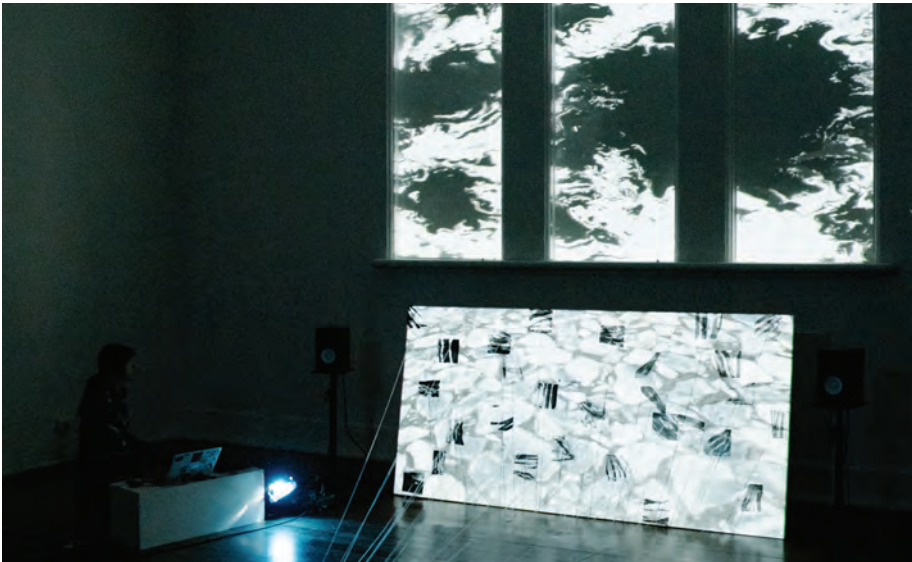
倪瑞宏畢業於臺北藝術大學美術研究所，主修複合媒體。有「中華仙女」之稱的藝術家倪瑞宏，為臺灣知名的跨領域創作者，創作橫跨插畫、裝置藝術、作家和女性議題研究的田野調查，其靈感常取材自臺灣次文化或過去的流行文化。她的作品色彩鮮豔大膽，帶有點懷舊並融合臺灣日常民間美感，敘事性的作品放入黑色幽默元素，呈現所看到的性別、民間信仰、媒體傳播等各種社會現象嘲解。作品曾在新加坡ART Stage展出，並入圍2019臺北美術獎；2020年出版自傳書《仙女日常奇緣》榮獲2021年臺北國際書展非小說類獎；2022年完成出版她的第二本寫作研究臺灣高雄神秘電視台歷史《蓬萊仙山》套書。



Ni Jui-hung (b.1990, Taipei) aka “Chinese Fairy”. She is a multi-disciplinary artist who works in illustrations, installations, writer, and Feminist studies through field research, often drawing inspirations from Taiwanese subcultures of the 70s through modern days. Her work often features melodramatic narratives with elements of black humor, aesthetically she uses a lot of bold colors and visual cues from previous eras, fusing aspects of Taiwanese everyday life, to present or to mock various social phenomena including gender issues, folk beliefs and the media. She holds an MFA from Taipei National University of the Arts (TNUA). Ni’s works have been selected by multiple awards including Taipei Art Award 2019. Her work has been shown in Taipei Fine Art Museum and throughout Taiwan. Her autobiography “*The Daily Fairy Romance*” won the non-fiction award at the 2021 Taipei International Book Exhibition . In 2022, she completed the publication of her second book, a writing and research work on the history of Kaohsiung's mysterious television station, “*Mount Penglai Melancholies*”.

2023-02-07 ~ 2023-03-14  
臺灣 Taiwan  
台北國際藝術村  
英國Platform Asia+East Street Arts  
Taipei Artist Village  
Platform Asia+East Street Arts, UK

張晏慈  
CHANG Yen-Izu



新媒體藝術  
New Media

張晏慈為臺灣新媒體藝術家/聲音藝術家，將藝術創作結合哲學和科學思維來探索生命本質，並經常在作品中建構「Play」玩的概念，來涵蓋參與者的互動性與藝術家在作品的角色與狀態。她的作品結合藝術、編程和多樣媒體技術，以聲音裝置、跨領域媒材、現成物DIY藝術與科技實驗表演呈現，曾在許多國際會議和音樂節上展覽與演出，包括林茲國際電子藝術節、roBOt 08 Festival、Linux Audio Conference、International Symposium on Electronic Arts、倫敦數位設計週 Digital Design Weekend in London、Most Wanted: Music in Berlin 等。

Yen Tzu Chang is a new media artist/sound artist based in Taiwan. Her artistic creation is exploring the essence of life with philosophy and scientific thinking. She combines art, programming, and technical media into her artworks, including interdisciplinary art and experimental performances based on sound installations. Ready-made objects and DIY techniques are included in some of her pieces. The most important thing in her pieces is the concept of play, which refers to the interactivity and the transformation of the roles of participants. She has delivered sound art performances/exhibitions and exhibited her works in many international conferences and festivals, including Ars Electronica Festival, roBOt 08 Festival, Linux Audio Conference, International Symposium on Electronic Arts, Digital Design Weekend in London, Most Wanted: Music in Berlin, etc.



2023-01-16 ~ 2023-03-12  
臺灣 Taiwan  
台北國際藝術村  
澳洲伯斯當代藝術中心  
Taipei Artist Village  
Perth Institute of Contemporary Art,  
Australia



黃孟雯  
HUANG Meng Wen

視覺藝術  
Visual Art



黃孟雯，畢業於臺北藝術大學藝術跨域研究所、臺北大學社會研究所。透過田野檔案與社會學為方法，擅長以短篇電影、編導式攝影、錄像、裝置與書寫等為主要創作形式，關注臺灣近代史中的性 / 性別脈絡，藉以建構以女性 / 酷兒為核心所述說的歷史視角，探討性工作與國家的邊緣史。

延續在酷兒藝術計畫中，對於儒家思維影響臺灣性 / 別文化的關注，不僅只於人際與倫理，及其如何延續至今成為我們共享的普世價值，甚至與國家治理相連結。此次駐村期間，黃孟雯初探儒家思維如何影響韓國的人際倫理、性 / 別文化以及國家治理等面向。試圖從韓國與臺灣的跨國文化，找到不同於西方獨具東亞特色的人際倫理與核心價值。

另外，黃孟雯在《旗飄揚下的她們》藝術計畫中探討了臺灣日治時期的「慰安婦」以及冷戰時期陪伴美國大兵的「吧女」等歷史議題。此次駐村期間也試圖了解韓國關於「慰安婦」以及「洋公主」這段歷史與相關議題，延伸與連結她在藝術計畫中所關注的議題與面向。



Huang Meng Wen graduated from Taipei National University of the Arts with an MFA in Trans-disciplinary Arts. Within her academic background in sociology and film art, she combines the two as her artistic practice. She focuses on gender issues in Taiwan and Asian cultural context. Through observation of gender issues, she expanded another field of vision to understand Taiwan and East Asian history and culture. Her image style combines film methods with contemporary art video, and she interweaves the narrative image aesthetics in photography and video.

She continues her concerns on the influence of Confucian thought on Taiwan's gender culture within her queer project, not only on interpersonal relationships and ethics, but also how they have continued to become our shared universal values, even intertwining with national governance. During this residency, she aimed to embark on an exploration of how Confucian thinking influences various aspects of South Korea, including interpersonal ethics, gender culture, and national governance. Trying to find the interpersonal ethics and core values that are different from the West and possess East Asian characteristics, drawing insights from the transcultural dynamics between South Korea and Taiwan.

Furthermore, in her project "Herstory Under the Flying Flag," she delved into historical issues in Taiwan, such as the "Comfort women" during the Japanese colonial period and the "Bar girls" who accompanied American soldiers during the Cold War. During this residency, she also tried to understand the history and related issues in South Korea concerning "Comfort women" and "Western princesses. to expand upon and connect with the topics and perspectives she has been exploring in her art project.

2023-06-01 ~ 2023-08-28  
臺灣 Taiwan  
台北國際藝術村  
韓國國立現代美術館高陽藝術工作室  
Taipei Artist Village  
MMCA Residency Goyang, Korea

吳思欽  
WU Sih-Chin

視覺藝術  
Visual Art



吳思欽創作常結合影像、雕塑、新媒體與空間裝置等多種形式複合呈現，透過自然生態、考古、民族誌等不同的研究項目，來建構某些敘事中的特定情境，強調透過特定的感知來達到與其他物種之間的理解。曾進駐於國立臺灣史前文化博物館、瓦倫西亞卡美藝術中心（CCCC）；個展於國立臺灣美術館、關渡美術館製作；作品參與亞洲藝術雙年展、國際錄像雙年展、泛南島藝術季等群展。

吳思欽在駐村期間對瓦倫西亞的著名節慶：Las Fallas進行了火的相關研究。對於這個內容及其繁複的節慶，吸引他的是節慶誇張的表面形式：火焰、聲響與紀念碑。在駐村期間，吳思欽常聽見人們對節慶中的火焰或聲響進行描述，例如：「燃燒是一種毀滅又重生的宇宙觀」、「這個震動就是生命力」。這樣的描述如神話一般的定義了火與聲響的意義，成為集體文化認同的象徵。吳思欽在駐村期間研究人們透過創造奇觀式的節慶帶來了強烈的感官體驗，而這個身體感實質承載了許多隱藏的歷史與情感。

Wu Sih Chin often combines various forms such as video, sculpture, new media, and spatial installations in his creations. Through different research projects such as natural ecology, archaeology, and ethnography, he constructs specific contexts within narratives, emphasizing the understanding between humans and other species particular sensations. He has previously been in art residence at the National Museum of Prehistory (Taitung/Taiwan) and the Centre del Carme Cultura Contemporània (CCCC, Valencia/Spain). His solo exhibitions have been produced at the National Taiwan Museum of Fine Arts and the Kuandu Museum of Fine Arts, also participated in group exhibitions such as the Asian Art Biennial, International Video Biennial, and Pan-Nan Island Art Season.

During the residency, Wu Sih Chin conducted research on the famous festival of Valencia: Las Fallas, focusing on the theme of fire. What attracted Wu to this content and its elaborate festival was the extravagant surface forms: flames, sounds, and monuments. Throughout the residency, Wu often heard people describing the flames or sounds of the festival, such as "burning is a cosmology of destruction and rebirth" and "the vibration is force of life." Such mythological descriptions defined the significance of fire and sound, becoming symbols of collective cultural identity. During the residency, Wu studied how people created spectacular festivals to evoke intense sensory experiences, with these bodily sensations carrying many hidden histories and emotions.



2023-10-15 ~ 2024-01-10  
臺灣 Taiwan  
台北國際藝術村  
西班牙瓦倫西亞社區博物館協會  
Taipei Artist Village  
Consorci de Museus de la Comunitat  
Valenciana, Spain



蔡坤霖  
TSAI Kuen-lin



視覺藝術  
Visual Art

蔡坤霖是一位當代臺灣藝術家，其創作核心是結合歷史和地理的綜合研究項目。他的作品形式跨越裝置、雕塑、聲音、版畫、錄像等，呈現藝術家的個人觀察，因此每個項目中的每件作品都是一種觀點。在藝術家的代表性作品之一〈回看計畫：黃金町〉（2018）中，他調查了橫濱土地歷史與水下聲音之間的關係，重新將橫濱與海洋連結，藝術家提供了一種理解人與環境關係的新方式。

文明源於河流，生命亦如是。每座城市必須與水域相連。該項目收集城市周邊水域（如昭波耶河）的水下聲音。通過水下聲音與當地歷史的交叉比對，可以發現居民從未了解的環境。水下聲音不僅可以展示動物，還可以展示水下人類活動。藝術家希望從多元的角度打破當地人對環境的既定印象，進一步，可以有一種新的相處模式，自己與環境之間的互動。



Kuenlin Tsai is a contemporary Taiwanese artist; the creative core is a composite research project of history and geography. His form of work is across installation, sculpture, sound, print, video, etc. to present the observations, so every work in every project is a kind of viewpoint. In one of the artist's hallmark works Project is Looking back: Koganecho (2018), he surveyed the relationship between the history of land and the underwater sound in Yokohama, and reconnected Yokohama with ocean, the artist provides a new way to understand the relationship between human beings and the environment.

Civilization originated in rivers, and so did life. Every city must be connected to a water area. The project will collect underwater sounds in the surrounding waters of the city (such as Chao Phraya River). Through cross-comparison of underwater sound and local history, we can discover the environment that residents have never known, underwater sound can present not only animals but also human activities of underwater sound. The artist hopes to break the established impression of the local people about the environment from a pluralistic perspective, further, there can be a new mode of getting along with the interaction between oneself and the environment.

2023-10-01 ~ 2023-12-07  
臺灣 Taiwan  
台北國際藝術村  
泰國國際藝術大學  
Taipei Artist Village  
Silpakorn University, Thailand

開發好明  
Yoshiaki KAIHATSU



裝置、行為藝術  
Installation, Performing Art

開發好明的藝術創作重視觀眾參與。開發曾參與2002年紐約現代藝術博物館PS1分館「海之日 / 在海邊」展覽、2004年第九屆威尼斯建築雙年展日本館、2006年「越後妻有大地藝術季」、2021橫濱藝術銀行的「食物與當代藝術—第八冊」聯展、2022年東京ANOMALY藝廊的「開發的再發現—第二冊、第三冊」個展，以及於德國柏林新國家美術館的「柏林—東京 / 東京—柏林」。

於臺灣駐村期間，開發與一群介於20到90歲的人進行訪談，並邀請他們與現存於臺灣的日式建築合影。最終開發以影像裝置的形式呈現此作品。

Yoshiaki Kaihatsu focuses on audience participation in his artworks. Kaihatsu has participated in Dia del Mar/By the Sea at PS1 MOMA (2002), Japan Pavilion of 2004 Venice Biennale 9th International Architecture Exhibition, 2006 Echigo-Tsumari Art Festival, Food and Contemporary Art VOL.8 at BANKART (2021) and Kaihatsu Rediscovering Vol.2 & 3 at Anomaly (2022) . He also participated in Berlin-Tokyo/Tokyo-Berlin at the New National Gallery in Berlin.

During Kaihatsu's stay in Taiwan, he interviewed a group of people between the ages of 20 and 90, as well as inviting them to take photographs of Japanese buildings in Taiwan. Kaihatsu completed this work as a video installation.



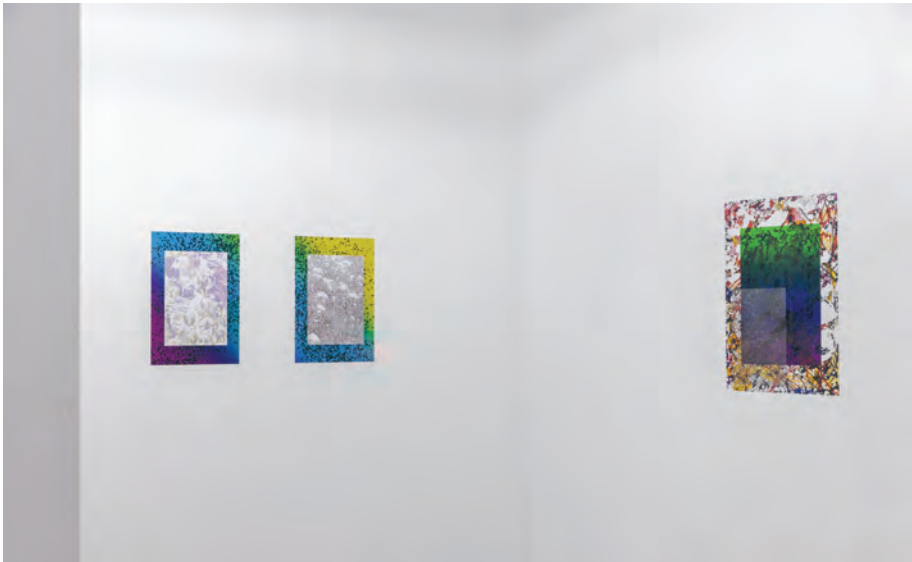
2023-01-02 ~ 2023-03-24  
日本 Japan  
台北國際藝術村  
日本橫濱BankART1929交換計畫  
Taipei Artist Village  
BankART1929, Yokohama Exchange Program,  
Japan

尹斗鉉  
YOON Doohyun

視覺藝術  
Visual Art



2023-01-02 ~ 2023-03-24  
韓國 Korea  
台北國際藝術村  
韓國國立現代美術館高陽藝術工作室  
Taipei Artist Village  
MMCA Residency Goyang, Korea



尹斗鉉對於將假說、幻想和現實之間界線模糊的過程的衍生物感興趣，他試圖改變物體的形式和屬性，並隨意地在不同狀態之間變動。此外，尹斗鉉致力於將老舊的既有標準和那些已被給予數值或固定值的物品，回歸到語言出現之前的狀態。他主要以攝影、裝置和雕塑為媒材，以開朗活潑而非嚴肅的態度創作幽默和淘氣的作品。

他曾參與過K'ts、MMCA高陽、仁川藝術平台、佛蒙特藝文中心、喬莎瑪工作室計畫、布朗克斯藝術博物館等駐村計畫，並曾參與MMCA 2019年的新生代韓國藝術家聯展、布朗克斯藝術博物館第四屆雙年展等。

尹斗鉉曾在2022年的個展「元素」進行相片印刷的創作，在將非物質的影像轉為實體和將影像模糊化的過程中，他以製作自然的印刷機質感、墨水暈染、顏色堆疊和墨水厚度等方式，對墨水的物質性和相片印刷過程進行探索。其成品比起相片更接近於墨塊，該件作品對移除影像的敘事性及結合基礎幾何圖形進行了實驗，作品在不同光線角度下能看見不同的圖像，且作品中幾乎沒有能清楚辨識的地方。

這次的計畫則進一步探索及實驗運用印刷材料、非物質和數位影像產生新影像的可能性，嘗試結合詹姆斯韋伯望遠鏡所拍下的宇宙影像、電子用品的桌布畫面、著名繪畫等影像，以展現數位和實體影像延展結合產生新影像的可能性。

Yoon Doohyun is interested in the things created in the process of blurring the line between hypothesis, imagination, and reality. He seeks to change their form and property and move freely among them. Furthermore, Yoon aims to return old, constructed standards and things that have been given numerical or fixed value to a time before language. With an attitude that is more bright and cheerful than solemn, he presents humorous and playful works mainly in the media of photography, installation, and sculpture.

He has participated in several residency programs and exhibitions such as K'Arts (KR, 2021), MMCA Goyang (KR, 2020), Incheon Art Platform (KR, 2019), Vermont Studio Center (VT, US, 2018), Chashama workplace program (NY, US, 2016-2017), The Bronx Museum of the Arts AIM (NY, US, 2017), Young Korean Artist (National Museum of Modern and Contemporary Art, KR, 2019) and The Bronx Museum of the Arts 4th AIM Biennale (New York, USA, 2017).

Yoon Doohyun worked on the process of printing photos in the solo exhibition Elements (2022) last year. In the process of making non-material images into materials and diluting the images, he explored the materiality of the ink and the completion process of photography by creating natural printer touches, ink smudging, color overlapping, and ink thickness. The printed image was completed closer to a lump of material called ink than to the form of a photograph. This work is an experiment in which the image looks different depending on the angle of light and is hard to find anywhere clear, removing the narrative of the picture and combining basic shapes.

This project will be a venue for experimenting with new images created by printing materials, non-materials, and digital images through extended exploration. He tries to combine images of the universe taken by the James Webb Telescope, background images of digital devices, and images of famous paintings to show the possibilities of expanded landscapes, combining matter and nonmaterials, and new images.



弗雷德里克·特朗布萊是一位來自加拿大的木偶動畫電影製作人。從一部又一部的電影中，特朗布萊運用特別的技巧一運用紙膠帶來製作人偶，建立獨樹一幟的逐格動畫風格。他的作品沒有繁複的場景或分鏡安排，而是經由每天在動畫場景中即興創作而成。除了動畫，特朗布萊亦曾執導過多部流行音樂影片與圖像小說。

在進駐寶藏巖國際藝術村的兩個月期間，特朗布萊計畫運用轉描機技術製作一部抽象動畫短片。此次創作的概念是轉化當代舞者們的即興動作成為抽象的2D動畫形狀。舞蹈本身沒有配樂，因此特朗布萊將會謹慎的錄製舞者們的動作、腳步、與地板接觸以及呼吸的聲音，然後在電腦繪圖板上重新繪製舞者們的動作，嘗試將身體抽象化，僅保留肢體動作所產生的聲音來讓觀者理解影片中的抽象動作源於當代編舞。特朗布萊希望此次作品可以脫離敘事的框架，專注在動畫的動態本身，使其成為動畫的主題

Frédéric Tremblay is a puppet animation filmmaker from Canada. From film to film, Tremblay developed a distinctive stop motion style using a unique handicraft technique- working mainly with masking tape- to build his puppets. Usually working without detailed scenarios nor storyboards, he creates most of his stories, day by day, by improvising directly on the animation set. Apart from his animation work, Tremblay also directs music videos for pop singers and works on a graphic novel.

During his two months at Treasure Hill Artist Village, Frédéric Tremblay intended to produce a short abstract animated film using the technique of rotoscoping. The concept of the film is to transform the improvised movements of contemporary dancers into abstract 2D animated shapes. The dance will be performed without music. Instead, Tremblay will carefully record the sounds of the dancers' bodies: movements, steps, ground contact, and breathing. Afterward, he will redraw the movements on a digital drawing screen, trying to bring the bodies to abstract forms. Only the sounds of the dancers moving remained intact to make viewers understand that the abstraction was based on contemporary choreography. By this animation laboratory, Tremblay intended to explore abstract animation in a deeply delicate, slow, quiet, and graceful manner. He also wishes to free his work from the narrative frame to concentrate only on animation movement; to make the movement the theme of the film.



2023-01-20 ~ 2023-03-19  
加拿大 Canada  
台北國際藝術村  
台北魁北克交流計畫  
Taipei Artist Village  
CALQ + Ciné Tapis Rouge, Canada

弗雷德里克·特朗布萊  
Frédéric TREMBLAY

電影寫作  
Film Scriptwriting



Sayang

跨領域  
Interdisciplinary



2023-01-31 ~ 2023-03-29  
英國 U.K.  
台北國際藝術村  
英國Platform Asia + Arts Catalyst  
Taipei Artist Village  
Platform Asia + Arts Catalyst, UK



Sayang是一位馬來西亞裔英國DJ、製作人與聲音藝術家，運用聲音與空間在個人與社群的脈絡之下探索和連結性 / 別、種族、殘疾、酷兒與權利議題的交會地帶。主要為舞廳、深度思考和休憩活動製作音樂。在聲音設計方面，Sayang經常從馬來西亞檳城尋找靈感，採集田野錄音、使用模組合成器與電子模擬器模仿熟悉的噪音，並結合他在英國孩提時期的記憶來創作電子音樂，類型從電影配樂至迷幻音樂。他的DJ表演穿梭在原始噪音與高頻節奏之間，透過三到四個音軌來混音的數位化分層的黑膠唱盤系統，有意識地強調音樂中新的敘事方式以引發更深層的思考。他用諷刺的方式在音樂中質疑自我的身份，同時播放那些不一定能被允許公開的曲目。模組合成器的現場演出，環繞式的聲響浴場，聲音的探索以及聲音藝術皆被作為連結的形式、語言及線性文獻的替代品。總觀來說，Sayang希望突破人們的舒適 / 不適圈，連接新空間，擴大社群，為舞廳內外散播歡樂。

Sayang在此現場製作並不斷發展演化的展覽中，探索以電子生成和控制的聲音作語言替代品的可能性展出。以臺北的水為核心，Sayang融合了來自田野的錄音與現場演出的電子模擬器聲音，並以模組合成器的方式進行回應，使水成為穿插在美麗、痛苦、苦難和放鬆之間共同元素。水成為了對話。

Sayang is a Malaysian British DJ, producer and sound artist. They use noise and space to explore and connect intersections of gender, race, disability, queerness and access from personal and community contexts. They make audio for dancefloors, deep thinking and rest. In sound design, Sayang often looks to their roots from Penang, Malaysia with field recordings, modular synthesis and electronic emulations of familiar noises, and connects it to their British childhood in electronic music, from film soundtracks to Acid. Their DJ sets traverse raw noise and high voltage beats through all-vinyl sets layered digitally in the form of 3 or 4 deck mixing, with considered selections that focus on new narratives and prompting deeper thought. Their tongue-in-cheek approach questions their place in the music they play while taking the reins behind tracks they were not always invited to. Live modular synthesized performances, ambient“sound baths” , auditory explorations and sonic art are used as a form of connection and an alternative to speech and linear documentation. In all aspects, Sayang hopes to push boundaries of dis/comfort, bridge new spaces, amplify their community and share joy on/off dancefloors.

Sayang explored electronically generated and manipulated audio as an alternative to speech in this live and evolving exhibition. With Taipei’s water as its heart, Sayang merged field recordings with live electronic mimicry and response in the form of modular synthesis. Water became the common thread between; beautiful, painful, difficult, and rest. Water became a conversation.

林德建  
Kasper Forest

攝影  
Photography



林德建以本土文化和都市人的身份認同為創作基礎，回應對未來的困惑與不安。其十年攝影計劃 〈Conflict Hong Kong〉記錄了城市裡被忽略的少數群體；LGBTQ+相關的〈Immediate Sexuality〉則拍攝來自世界各地的酷兒一族與變裝文化。另外〈金童玉女The Ghost City〉，以殯葬儀式所使用的一對紙紮男女，穿梭於昔日香港的舊地標，死寂的氛圍下，隱藏了2019至2020年港人的沉重記憶。

疫情三年，地域性的界線成為了創作者的一大阻礙；動蕩不安的這三年，也讓很多人審視重覓「家園」的可能性。藝術家以幻想的故事，從女主角的視角探討地域、身份及死亡的關係：「假裝精神失常的女記者，被困在地下防空洞裡，每夜凌晨，她偷溜到外面的世界尋找失蹤的妹妹。然而，越是接近真相，真相越是模糊，最後迷失在不同身份與想像之中，只剩一張張照片和她的調查結果」

Taking local culture and urbanite identity recognition as a creative basis to respond to the perplexion and anxiety towards the future. His 10-year photography project *Conflict Hong Kong* recorded the minorities that are being ignored by the city; while LGBTQ+ related work *Immediate Sexuality* recorded the queers and culture of drag around the world. Additionally, in *The Ghost City*, a pair of paper servants shuttles between old Hong Kong landmarks. Under the deathly silent atmosphere, the mournful memories of Hong Kong people between 2019 and 2020 were hidden underneath it.

Three-year pandemic, the restriction of regions became a huge obstacle for creators; between the turbulent three years, many people started to reexamine the possibility of "homeland" The artist explored the connection between region, identity, and death through the viewpoint of the heroine and the imaginary story: “The reporter pretends to go mad and is trapped in the shelter. She sneaks out every night to investigate the truth of her missing sister. However, the closer the reporter gets, the more blurry the truth becomes. In the end, she gets lost in the identity, what is left are just piles of photos and her investigations...”



2023-01-09 ~ 2023-03-24  
香港 Hong Kong  
台北國際藝術村  
香港新藝潮  
Taipei Artist Village  
Art Next Expo, Hong Kong



Marie-Soleil  
CHOQUETTE  
瑪麗索萊爾 · 肖凱特

電影寫作  
Film Scriptwriting



瑪麗索萊爾 · 肖凱特是一位來自加拿大蒙特婁的電影導演、副導演、編劇與2D藝術家。曾以副導演身份參與製作多部紀錄片、獨立劇情片、影集及美國出品電影。她是個喜歡翻玩現實的藝術家，總會找到方法讓作品中簡單的事物展現出獨特性，手法通常帶有些許荒謬、魔幻及詩意。

此次來臺駐村，瑪麗索萊爾挑戰撰寫一部2D動畫短片的腳本。劇本受眾將鎖定一般大眾及家庭，特別是六到十二歲的兒童。劇情圍繞著露的冒險故事展開，這位小小年紀的旅客，在臺北逛夜市的過程中與家人走散。她遇到了一位聰明的臺灣小男孩，透過調查食物攤位的方式幫助她尋找家人，而這些攤位上的食物，到了晚上就會神奇地活起來！這個引人入勝的故事，講述一個人如何敞開心胸接納新事物、保持好奇心以及互相分享。

在〈肖凱特夜市〉中，採用了迴路般的參觀動線，讓觀眾可以跟隨她一同發掘創作過程中的種種資訊、研究的分類整理、創作靈感、事前準備，以及真正的寫作過程。



2023-04-09 ~ 2023-06-30  
加拿大 Canada  
台北國際藝術村  
台北魁北克交流計畫  
Taipei Artist Village  
CALQ + Ciné Tapis Rouge, Canada

塞繆爾 · 畢爾比  
Samuel BEILBY

科技藝術  
Techno-Art



塞繆爾 · 畢爾比來自Boorloo（西澳洲伯斯）的當代藝術家及研究者，創作和研究關注於當代數位化及機械新媒體科技、唯物主義及勞動之中的知覺能力、柔情及尖銳暴行。經常在創作計畫中透過歷史研究、理論研究、推測敘事及行為表演裝置，來放大晚期資本主義的努力價值觀與地理 / 生物系統之間的緊張關係。

塞繆爾 · 畢爾比的駐村計畫針對新媒體工具及自動化科技流程所產生的間歇噪音，發展出一種與美學融合的解放方式，反映出它們如何與周遭的新自由主義商業模式及生態非人類現象進行交互作用。

〈機械共生〉是一場創作實驗，嘗試融合具有解放潛力的限時 / 現地的間歇噪音，以作為一個創意工具去描繪出資本主義工業和生態組織的張力。本作品利用相機、手持錄音機、電磁場 (EMF) 錄音機、次超音波頻率 (sub-AM) 錄音機和接觸式麥克風，以蒐集臺北市郊三間自動物流中心的影像、聲音，以及人耳無法聽見的微弱頻率。

這三間物流中心都應用了由具備蜂巢策略思考網絡的機器人所組成的集群自動化生產技術。這些機器人能夠按照社會性昆蟲群體中發現的集群智慧，透過類似的工作原則去組織和分配任務，作為完成物流工作的手段。

Samuel Beilby is a contemporary artist and researcher based in Boorloo (Perth, Western Australia). His practice and research interests address the sentience, ephemerality and piercing brutality of contemporary digital and mechanical new media technologies, materialism and labour. Through historical/theoretical research, speculative narratives and performative installations, his projects often operate to amplify tensions between late-capitalist endeavours and geological and/or biological systems.

Samuel Beilby's project aims to establish an aesthetically cohesive emancipation of the ephemeral noise that is inherent to new media tools and automation technology' processes- a reflection of how they interface with the neoliberal business model and ecological non-human phenomena that surrounds them.

"Machinic Paragenesis" presents an experiment in coalescing the emancipatory potential of site/ time- specific ephemeral noise as a creative tool for mapping the tensions between capitalist industry and the ecological organization. A camera, zoom recording device, EMF (electromagnetic field) recording device, sub-AM frequency recording device, and contact microphones were used to collect footage, audible sounds and invisible frequencies naked to the human ear from three automated logistics centers located on the outskirts of Taipei.

All three labor sites deploy swarm technologies, which consist of hive-minded networks of robotic vehicles that organize, and delegate tasks based on principles of swarm intelligence found in social insect colonies, as a means of completing logistics work.



2023-04-24 ~ 2023-06-18  
澳洲 Australia  
台北國際藝術村  
澳洲伯斯當代藝術中心  
Taipei Artist Village  
Perth Institute of Contemporary Art,  
Australia



金大洪  
Dae Hong KIM



視覺藝術  
Visual Art

金大洪擅長使用機器人、裝置、新媒體和繪畫等媒材進行創作。大部分作品以黑色幽默描繪出半成品生命體的生活，不論何種類型的創作都介於滑稽和哀傷的中間地帶。題材讓觀眾發笑，同時卻又感到沮喪，從本質上來看，他的作品是悲喜交雜的。

金大洪於2007年在釜山的非營利藝術空間Alternative Space Bandee舉辦首檔個展，展示了一座迷宮裝置。2014年在日本橫濱的BankArt 1929擔任國際駐村藝術家，從那時起對於機器人技術作為創作媒材很感興趣，透過機器人舞者的動作表達他的想法。

駐村期間主要進行以下兩項創作計畫：〈一個小機器人的旅程〉繪畫計畫以及〈動力機器人：太空舞者〉藝術計畫。



Dae Hong Kim works with various media including robotics, installation, new media, and painting. Most of his works illustrate the life of a half-finished being in black wit- somewhere between being funny and sad- regardless of genre. The viewers find themselves chuckling at the subjects while at the same time being disheartened. In essence, it is tragicomic.

Dae Hong held his first solo show at Alternative Space Bandee (non-profit art space) in 2007 with a labyrinth installation in Busan. He had worked at BankArt 1929 as an international residence artist in Yokohama, Japan in 2014. Since then, he was obsessed with robot technology as an art material for expressing his thoughts through the robot dancers.

Dae Hong Kim spent his time at THAV with mainly two different art projects "A Small Robot's Journey" painting project and Kinetic "Kinetic Robot: A Space Dancer".

2023-07-17 ~ 2023-09-30  
韓國 Korea  
台北國際藝術村  
韓國虹梯藝術中心  
Taipei Artist Village  
Hongti Art Center, Korea



視覺藝術  
Visual Art

亞蓉卡曼·桑默是來自泰國屢獲殊榮的年輕藝術家。由於在一家電子工廠工作的經驗，她對引擎的零件非常熟悉，並以此為創作材料。藝術家將這些零件從工業廢棄物中分離出來，利用它們獨特的結構與其他媒材混合，最終讓這些物件講述自己的故事。

亞蓉卡曼·桑默的藝術作品旨在將無用的物料物件應用於三維混合媒體形式，為它們創造一個新的背景故事。藝術家鑽研並實驗生鏽的破碎零件的各種用途，並應用摺紙藝術來賦予這些零件不同的質感。

通過回收工業廢棄物，藝術家意識到工業廢棄物與博物館的古代文物，在數量和特定品質上的相似之處。這啟發了她創作思維，通過回收和重新創造廢棄零件，並考慮顏色、尺寸和體積，進而創造出新的藝術形式。

Aroonkamon THONGMORN is an award-winning young artist from Thailand. Because of the experience working in an electronic factory, she is familiar with spare parts of engines and decided to use them as material for creations. Thongmorn brings these materials from the industrial wastes, utilizes their own structures and mixes with other media, and finally, let the objects tell the stories on their own.

The purpose of Thongmorn's artwork is to apply the useless objects of materials into 3D mixed media form by creating a new context for them. The artist studies and experiments the usage of the rusted broken pieces and creates a different texture to the pieces by applying folded papers (origami art) on them.

Through recycling industrial waste, the artist recognizes the similarities of quantity and specific qualities between the industrial waste and ancient artifacts in museums. That inspires her in producing the new art forms through the thinking process of recycling and recreating the waste parts by considering the colors, sizes, and volume.



2023-07-03 ~ 2023-09-24  
泰國 Thailand  
台北國際藝術村  
泰國國際藝術大學  
Taipei Artist Village  
Silpakorn University, Thailand



Thamonwan  
LAWAPIMOL  
塔蒙萬·拉瓦皮莫

視覺藝術  
Visual Art



塔蒙萬·拉瓦皮莫於泰國藝術大學取得繪畫、雕塑及平面藝術學士和碩士學位，著迷於東南亞文化，尤其是能在泰國華人家庭找到的傳統習俗和物件。她的創作多啟發自字母、告示牌和兩個語言之間的相互影響。塔蒙萬透過她獨特的美學，結合字型學和日常物件，呈現物理上和情感上維繫家庭成員的行為。

寶藏巖駐村計畫期間，塔蒙萬轉化與文化物件互動的經驗為創作，包含信件、文字、符號和各種日常物件，她試圖透過堆疊視覺和流動的多國語言字母將這些物件轉化為脫離其原始語境的作品，新環境、與不同物件的相遇、沈浸在當地的生活、與人們和環境互動都將成為她的創作靈感來源，作品強調如何透過不同語言去表達關係，以及在傳統語言的限制之下閱讀不再是必要。

Thamonwan Lawapimol completed her BFA and MFA studies in the Faculty of Painting, Sculpture, and Graphic Art at Silpakorn University. With a profound fascination for Southeast Asian culture, specifically the traditions, and objects found within Thai-Chinese households. Her practice is driven by alphabets, signage, and the harmonious interplay between two languages. Through her certain aesthetic, Lawapimol combines typography with daily found objects, revealing the actions that bind family members together tangibly and emotionally.

During Thamonwan Lawapimol's participation in the Treasure Hill Artist Village residency project, she aimed to create innovative artworks that emerge from the experience of engaging with cultural objects. These objects include letters, texts, signs, and various everyday items. She intended to transform them into artworks that exist beyond their original context through the visual representation of overlapping and flowing multilingual letters. The new environment encountered with different objects, and immersion in the local way of life, along with interactions with the people and the surrounding environment, served as inspiration for my creative process. The emphasis was expressing relationships through diverse languages, with the constraint of conventional language reading no longer being necessary.

2023-07-03 ~ 2023-09-22  
泰國 Thailand  
台北國際藝術村  
泰國國際藝術大學  
Taipei Artist Village  
Silpakorn University, Thailand

黃晞竭  
Salty Xi Jie Ng

策展/研究  
Curating / Research



晞竭是一位來自熱帶都市新加坡的藝術家和教育工作者，畢業於波特蘭州立大學，並擁有藝術與社會實踐碩士學位。她目前的關注與實踐聚焦於祖先、不同維度間的共存關係、情慾、死亡和老化，同時質疑藝術與藝術家的本質。

託夢庫是一項實驗性的研究計畫，旨在收集、理論化和翻譯託夢的情境，讓身為現世子孫即未來祖先的我們，對血統傳承、紀念祖先和靈性提出新的看法。這個共同創作的過程就像煉金術，將靈性感受轉化為藝術與生活的表現形式，並隨著在臺北和臺灣各地的田調研究、與宗教界人士以及民眾的對話、和託夢會的舉辦而層層展開。雖然這個數據庫屬於中華宗教文化的範疇，但它的世俗性和不同面向的實踐和學習，使這個計畫擁有更廣的參考價值，並提出了祖先不一定需要生物上的血緣關係的有趣觀點。

託夢庫作為拜拜研究小組的研究項目，一個跨領域的藝術平台，嘗試在靈性、祖先和關係性交會處進行討論。目前的研究聚焦於：祖先崇拜、生人與死後世界的關係發展，直系血統的具現化實踐，以及宗教用品行業的衰敗。

Salty Xi Jie Ng is an artist and educator from the tropical metropolis of Singapore. Salty has an MFA in art and social practice from Portland State University. Her practice is currently concerned with ancestry, interdimensional/interbeing relationship, eroticism, death, and aging, while questioning who artists are and what gets to be called art.

Ancestor Dream Visitation Repository (ADVR) is a research experiment collecting, theorizing and translating ancestor dream visitations (託夢, tuōmèng) towards new notions of lineage, remembrance and spirituality for the living descendant/future ancestor. Collaborative artistic processes alchemically transmute spiritual intentions into creative manifestations sitting between art and life. The work will unfold spontaneously through research in Taipei and around Taiwan; conversations with the public and those in the Chinese religious world; ancestor dreaming circles.

While the Repository emerges from the Chinese religious paradigm, it is secular and reaches widely to learn from different practices and perspectives. Ancestors do not need to be biological.

ADVR is a project of Baibai Research Group, a transdisciplinary art platform operating at the intersections of spirituality, ancestry, and relationality. Its current research focuses on ancestor worship as creative posthumous relationship development, embodied lineal practices, and the dying trade of Chinese religious goods merchants.

<http://baibairesearch.art>



2023-06-26 ~ 2023-08-20  
新加坡 Singapore  
台北國際藝術村  
新加坡Grey Projects  
Taipei Artist Village  
Grey Projects, Singapore

Hirofumi NAKAMOTO  
仲本擴史

電影製作  
Filmmaking



仲本擴史現居於逗子市。2018年，他創立了「逗子藝術電影」組織，該組織舉辦關於電影的講座、工作坊和放映活動。

仲本擴史以自身對土地的研究開始製作電影，並構建了一個以影像為本體的中心網絡，讓電影人和世界直接互動。所謂的世界指的是影像工作者所感知的環境，包括土地與居民、人們和當地社群。仲本稱此網絡為「電影生態系統」，去串聯和豐富這個多樣化的網絡是他的長期目標之一。

在駐村期間，仲本擴史以非洲大蝸牛作為主角，希望探討牠透過人類的介入的遷移史。生物界分為原生種和外來種，外來種與人類活動相關，有時被稱為入侵外來種。我們改變了自然運作方式，例如，瘟疫如愛滋病毒和冠狀病毒皆由於人類過於接近動物居住地而產生。我們應思考如何與生物連接，無論是原生種或是外來種。受到藝術家張恩滿的作品《蝸牛樂園》探討臺灣歷史和政治地緣關係的啟發，仲本擴史希望透過觀察蝸牛，回顧在日本的童年經驗。



Hirofumi Nakamoto is a filmmaker based in Zushi City. In 2018, he founded “Zushi Art Films”, an organization that holds lectures, workshops, and film screenings.

Nakamoto creates films based on his research into the land, building a camera-centered network in which the filmmaker and the world interact with each other. The world here is the environment that the filmmaker perceives, including the land, its inhabitants, people, and local communities. He calls this network a "film ecosystem." To connect and enrich this myriad of networks is one of the goals of his works.

The African giant snail is the leading role of Hirofumi Nakamoto’s project, to explore the snail’s migration history, which was interfered by humans. The biological world is divided into native species and invasive species, with invasive species closely linked to human activities. We have changed the way nature operates, for example, epidemics like HIV and coronaviruses arise from humans encroaching upon animal habitats. We should contemplate how to connect with these organisms, including both native and invasive species. Inspired by Chang Enman's "Snail Paradise" exploring Taiwan's history and political context, Nakamoto hopes to reflect on his childhood experiences in Japan through this project.

2023-10-02 ~ 2023-12-22

日本 Japan  
台北國際藝術村  
日本Tokyo Arts and Space (TOKAS)Residency  
Taipei Artist Village  
Tokyo Arts and Space (TOKAS) Residency,  
Japan

Abby Yan-Yee LEE  
李欣儀

繪畫  
Painting



李欣儀畢業於香港演藝學院舞台及製作藝術學系，主修繪景藝術，繪畫為主要創作媒介，亦以此製作定格動畫。作品多描繪其生活及工作環境，喜歡的主題包括群體合作與個人命運等。繪畫以外，在主題公園任道具製作工作多年。

多年前透過創意手作市集開始了創作的熱情，後來才逐漸專注在繪畫此一創作媒介，但偶爾也會因應特定主題伸延創作定格動畫。本次駐村在媒材方面放低慣性使用的木板上塑膠彩繪畫形式，嘗試直接以其他形式關注議題。香港和臺北同樣作為大城市，觀察當中相似的公共場所及公司商舖，從空間、物件及日常運作檢視相似的現代化社會，期待發現不一樣的細節。在旁觀看城市人們的日常工作及生活餘暇，而不是混在其中。

透過繪畫和觀察，李欣儀進一步探索這些概念。駐村計劃運用定格動畫創作，並專注更多城市室內構圖。

Abby Yan-Yee Lee, graduated from the Hong Kong Academy for Performing Arts with a major in Scenic Art. With a remarkable 9 years of experience as a prop’s maker in a theme park, Lee has extensively experimented with various art materials, with a particular focus on acrylic painting and stop motion. She likes to depict living and working environments, with favorite issues including collective cooperation and individual destiny.

After graduating from university, her passion for creation began through participating in creative handicraft markets. She gradually focused on the medium of acrylic painting, also occasionally exploring stop-motion animation in specific themes. For this artist residency, she tries to depart from her usual painting practice, engaging with other forms of expression directly to discuss the issues. With her background of living in a highly concentrated and modern city, Lee observed the world-wide chain stores and the public spaces. The commonalities of urban cities were examined through the routine operation and space while the details of city will be spotted. She is eager to see people's daily work and leisure activities from an outsider's perspective, rather than being one of the crowds.

Through painting and observation, Abby Lee aims to further explore these concepts. She works on stop-motion animation, focusing more on indoor compositions.



2023-10-04 ~ 2023-12-22

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



露西·圖瑪  
Lucie TUMA

舞蹈  
Dance



露西·圖瑪是瑞士蘇黎世的藝術家、編舞家和研究者。作品形式包含劇院或美術館等空間的大型舞蹈表演、雙人舞蹈、降神會、小型戶外漫步活動、音樂會、研討會、音樂專輯、書籍、影像作品和聲音漫步。

〈編花圈〉— 哀悼的實踐

編花圈此標題指的是在許多歐洲哀悼傳統中，人過世後為其編製花圈的哀悼方式，也被稱作喪禮花圈。花圈為環形，並通常使用花朵或植物等有機材料進行製作，材料透過彎曲和調整被塑型成新的形狀，然而同時保持著它們的特質，〈編花圈〉詮釋了她對關係建立的理解，並非積極塑造世界，而是持續的調整和定位，透過與不同的自己和他者連結成為某人、某個身份、某個主體。換句話說，這樣的連結方式中總是存在著相異性和差異性。

在露西·圖瑪的駐村期間，她將研究哀悼的實踐。了解哀悼的實踐是一件需要小心處理的事情，可以透過閱讀資料、拜訪現場或幸運的話能透過邀請參與儀式。



Lucie Tuma works as an artist, choreographer, and researcher based in Zurich, Switzerland. The formats she has been activating encompass large-scale dance performances for the theater and/or museum space, one-to-one encounters, séances, outdoor walks for small audience groups, concert situations, seminars, a music album, a book, video works, and audio walks.

"Wreathing" – practices of mourning

Her project title "Wreathing" refers to practices of making flower wreaths, so-called "death wreaths" after the passing away of a person in various European traditions of mourning. "Wreathing" expresses how she understands forming relationships. It does not imply a pro-active shaping of the world, but rather a constant readjusting, positioning, a process of becoming some-one, some-body, one-self by the means of relating through the multiplicities of that self fausse sacoche louis vuitton and others. In other words, relating in such a way that alterity and difference are always acknowledged.

During her residency time, she is engaging with practices of mourning. To be learning about local mourning practices is a delicate endeavor. It can happen through reading or viewing materials, visiting sites, in rare cases by attending a ritual, on invitation.

2023-06-03 ~ 2023-07-04  
瑞士 Switzerland  
台北國際藝術村  
瑞士藝術基金會  
Taipei Artist Village  
Swiss Arts Council



瑞曼·費勒的創作大多以雕塑與物件為形式，去探索和實驗日常生活裡的儀式和節奏。他致力於探討人類在面臨著突來的計畫與決策時，所受到的影響和必要的控制。

他的研究重點不僅止於實體與數位的權力控制結構，更深入探討情感結構和社會系統如何塑造個人與他者的關係與互動。對於日常生活中的舒適感和安全感，能夠到達的最大程度、在什麼情況下會變得機械化，進而限制了我們的體驗，也是費勒提出的研究問題。

在駐村期間，費勒將有機會打破舊有習性並開發新的模式。他想要探索現存的慣例和模式，質變的過程，以及背後的原因。

在他的藝術創作中，所使用的電子元件和電機主要在亞洲製造，並廣泛運用於智慧型手機和其他電子產品。雖然他沒有進入工廠或電子企業的經驗，但希望透過此次駐村，能夠更深入地了解這些零件的生產過程。他想探索這些工廠所在的建築物和地區，而在臺北，台積電總部是他的目標之一。

Ramon Feller aims to create a series of sculptures and objects that explore and experiment with the theme of daily rituals and rhythms. He is dedicated to working on the influences and controls humans face in every temporally planned action and decision.

He focuses not only on the physical and digital control structures but also on the emotional and social systems that shape our relationships and interactions with other people. He is fascinated by how much our daily routines can provide comfort and a sense of security, and yet, at what point do they become mechanical and limit our experiences?

During his residency, he will have the opportunity to break out of his usual routine and develop new patterns. He is interested in exploring which habits and routines persist, which change, and for what reasons.

In his artwork, he uses electronic components and motors made mainly in Asia and widely used in smartphones and other consumer electronics. He wants to understand the production process of these parts better, even though he needs access to the factories or corporate complexes themselves. He wants to explore the buildings and districts where these factories are located. In Taipei, he would like to visit TSMC's headquarters.

瑞曼·費勒  
Ramon FELLER

視覺藝術  
Visual Art



2023-08-31 ~ 2023-09-30  
瑞士 Switzerland  
台北國際藝術村  
瑞士藝術基金會  
Taipei Artist Village  
Swiss Arts Council

臺灣駐市及國際來訪藝術家

Taiwanese and International Artists in AIR Taipei





Garden Don't Care



跨領域  
Interdisciplinary

薇薇安·巴賽特（Vivienne Bessette）、卡斯帕·費勒（Kasper Feyrer）和塞勒姆·夏普（Salem Sharp），是大型藝術家組織「Late4Lunch」的成員，自2018年以來一直在合作進行名為Garden Don't Care 的計劃。該組織有多達8名成員，他們從一塊土地開始，透過植物培育、食物與知識共享（通常在同一張飯桌上進行），以及由實體花園與數位資料庫構成的一個「活的圖書館」，去擴大社區營造的範圍。而在他們的小組中，這幾位藝術家專注於研究與微藻有關的水產養殖，其在健康、文化、科技方面，甚至作為藝術雕塑材料的重要性。這種探索幫助我們想像古代微生物如何遍佈於我們的共同歷史中，以及如何在生態方面充滿未知的一個未來中利用它們。

微藻的養殖與使用在生態崩壞的時代特別令人感興趣，而微藻作為地球上出現的第一種生命形式，可能是補救並建立永續環境的關鍵。這次駐村計畫目的在於研究臺灣微藻的養殖、加工及其影響，這些研究將會為以這種生物質能為元素的創作，提供更多資訊及創作背景。在本次駐村期間，藝術家探索整理這些數據的方法，並建立一個著重實驗性格式編排和開源的虛擬圖書館。

Vivienne Bessette, Kasper Feyrer, and Salem Sharp are members of a larger collective of artists called “Late4Lunch”, and have been collaborating on a project, Garden Don't Care, since 2018. The collective has had up to 8 members and started around a garden plot that grew in scope to encompass community building through plant growing, food and knowledge sharing (often at the same table) and a living library both in the physical garden and digital archive. Within their smaller cell, they have focused on researching aquaculture pertaining to microalgae production and its significance in aspects of health, culture and technology, as well as a sculptural material. This exploration has given way to imagining what threads ancient organisms have woven throughout our collective history and how we can utilize them in our uncertain ecological future.

The production and consumption of microalgae is of particular interest in an era of ecological collapse, and it is fitting that the first forms of life to emerge on the planet may also hold the key to unlock sustainable environmental remediation. This residency project aimed to research the cultivation, manufacturing and impact of microalgae in Taiwan, and in turn, inform the production of works that incorporate this biomass. Through residency, they explored the approaches to encapsulate this data and create a virtual library with an emphasis on experimental formatting and open-source models.



2023-02-27 ~ 2023-03-29  
加拿大 Canada

國際徵件  
Open Call



潘慧庭專注於創造視覺體驗的替代可能性，一種本質上的重建，而非透過分離的純視覺去理解。傳統上區分了觀者和物件的界線被剝離，讓觀者能直接在體內感受到更親密的視覺體驗產生。

在新加坡的南洋理工大學完成藝術創作學位後，她分別在新加坡和英國倫敦的皇家藝術學院完成藝術創作碩士和藝術研究碩士學位，慧庭也在南洋理工大學教授全球藝術與藝術評論課程，也曾在新加坡和倫敦的展覽展出她的作品，她的小說處女作《紅塵，白雪》將在2023年8月由Fairlight Books出版。

潘慧庭希望透過此次駐村能藉由嗅覺，與臺北公館地區及寶藏巖國際藝術村產生連結，探索那能讓臺北居民產生共鳴的氣味。

〈記憶之香〉由迷宮般的香粉小徑所組成。此作品透過嗅覺連結了臺北公館地區及寶藏巖國際藝術村——此地容納了具有歷史意義的寶藏巖寺和用於製香的各種樹木。這些香粉小徑讓人聯想到曲折的城市街道，同時雖然乍看似毫無規律，但實際上是重複出現的書法字體「壽」，代表當地居民為祈求健康和長壽而在寺廟中燃香禱告的期盼。

Pan Huiting’s work is about the creation of an alternative viewing experience – one that is reconstructed viscerally, rather than understood in a detached, purely visual way. Traditional boundaries separating viewer and object are stripped away, allowing for a more intimate viewing experience that is felt directly in the viewer’s body.

After studying Fine Art at Nanyang Technological University, Singapore, she completed a Master of Arts in Singapore and a Master of Research in Fine Art at the Royal College of Art, London. Hui-Ting has taught courses in global art and art criticism at Nanyang Technological University and has displayed her art in exhibitions across Singapore and London. Her debut novel, *Red Dust, White Snow*, published by Fairlight Books, will be forthcoming in August 2023.

Through this residency, Pan Huiting hopes to connect with Taipei’s Gongguan district and Treasure Hill Artist Village through the sense of smell, exploring smells that have particular resonances with the residents of the city.

Consisting of mazy trails of incense powder, "Scent of Memory" connects with Taipei’s Gongguan district and Treasure Hill Artist Village—home to the historic Treasure Hill Temple as well as trees used in the manufacture of incense—through the sense of smell. The trails of incense, reminiscent of the trails of the city's labyrinthine streets, may appear random at first glance, but they are actually repeated calligraphic motifs of the character "壽" (longevity), evoking the hopes of the residents for health and longevity when they offer incense and pray at the temple.

PAN Huiting  
潘慧庭

跨領域  
Interdisciplinary



2023-04-04 ~ 2023-06-23  
新加坡 Singapore

國際徵件  
Open Call



露西·斯特拉比科娃

LUCIE JESTRABIKOVA

雕塑  
Sculpture



「思想萬花筒」是露西·斯特拉比科娃對自己在藝術世界定位的描述。斯特拉比科娃畢業於布拉格藝術、建築與設計學院雕塑系，同時也是西波希米亞大學的新媒體學士。自2013年以來，藝術展覽一直是斯特拉比科娃藝術生涯的一部分。她的作品曾在倫敦地穴畫廊（英國）、Czuly Barbarzynca（波蘭）、Filippo loco畫廊（西班牙）、Zeitgenieische畫廊（德國）、OGV Jihlava（捷克）和Inselgalerie（德國）等畫廊展出。同時斯特拉比科娃與友人創立了一個名為「孕次」（Gravity）的藝術小組。他們的創作計畫探討人類的位置——存在於空間和環境裡的身體。

〈裝飾性犯罪現場〉這個創作將探討應用在陶製容器上的花紋和表面材質，而這個展間的地板花磚正與這主題互相呼應著。此裝置作品是藝術家對於竹製品和本地傳統工藝品上花紋圖案的理解與反思，而且也是藝術家研究的一部份呈現。

展開此創作計畫前，藝術家從未對傳統工藝特別感興趣或擁有絲毫與之的連結。然而現今的氣候變遷及塑膠微粒污染，讓藝術家開始思考這些傳統手工藝師傅的智慧和自然環保材質的使用，將會在未來變成何其重要的角色。也許早有觀眾察覺到此計畫的名字源自阿道夫·路斯一篇名為〈裝飾與罪惡〉的論文，這篇著名的論文是現代主義中一個很重要的經典著作，而且在中歐被奉為「聖經」般。跟多個時代的藝術家 and 設計師一樣，斯特拉比科娃在學習過程中受其影響極深，而且對此從未質疑，「想也別想，裝飾就是一種罪！」一直就像徘徊在眾人心裡的某種至理名言。但或許現在就是一個最好的時機去重新探討這個概念。

"A kaleidoscope of thoughts" is a way Lucie Jestrabikova describes her position in the world of art. She is a graduate of the Academy of Arts, Architecture and Design in Prague majoring in sculpture and an undergraduate of the University of West Bohemia majoring in new media. Since 2013, art exhibitions have been a part of composing Jestrabikova's artistic career. Her works were exhibited in The Crypt Gallery London (GB), Czuly Barbarzynca (PL), Filippo loco Gallery (ES), Zeitgenieische Gallery (DE), OGV Jihlava (CZ), Inselgalerie (DE), etc. Jestrabikova founded with her friends an art group called "Gravity". Their project deals with the position of a human – the body in space and environment.

"Ornamental Crime Scene" is the working title of the project dealing with patterns and surfaces that could be applied on a clay vessel represented by the floor in the gallery space. The installation is the artist's introspection into the perception of patterns in bamboo art and local handicraft as part of her research.

Before working on this project, the artist has never been interested in traditional handicrafts and she does not share any connections with them. Because of pollution of microscopical plastic followed by climate change nowadays, the artist starts to surmise how traditional craftsman's knowledge and natural materials will play a big role in the future. The name of the project, as the audience may have realized, is based on a well-known essay called "Ornament and Crime" which is one of the pillars of modernism by Adolf Loos and this essay is regarded as a "Bible" in Central Europe. The artist, like many other generations of artists and designers, grew up with this ghost in mind and never questions it. The motto "ornament is a crime, don't even think about it!" was always taken as an absolute truth. However, perhaps here and now are the perfect timing to reconsider this statement.

2023-04-03 ~ 2023-06-23  
捷克 Czech Republic

主題徵件  
Thematic Residency Program

賽芮那·薩達朋

Sareena Sattapon

視覺藝術  
Visual Art



賽芮那·薩達朋是來自泰國的視覺藝術家。

她的創作媒介包括：表演、裝置和攝影，並從自己的人生經歷與日常生活中獲得藝術靈感，尤其關注死亡與孤獨在藝術裡呈現的無常性。

賽芮那·薩達朋曾在泰國、香港、新加坡、韓國、中國、印度尼西亞、德國、波蘭、烏克蘭、斯洛伐克、挪威、瑞典和日本等國舉辦展覽。

我們都被物質束縛，只是以不同的形式。

在人的一生中，有很多的物件被使用與被拋棄。如果我們從物件的角度去觀看，這是一個悲傷的故事，一段關係某一天就逝去了，只剩下寂寞。

在這個計畫中，藝術家的目標是探索獨居者與他們擁有的物品之間形成的聯繫。通過獨居者的對於物件的敘事，試著去窺視他們的生活，將這些見解轉化為各種藝術形式，包括錄像、裝置、繪畫和素描。

Sareena Sattapon is a visual artist from Thailand.

Sattapon works with various mediums such as performance, installation, and photography. She gets her artistic inspiration from her experiences and ordinary life. Sattapon's interest in the impermanence of artworks, related to death and loneliness.

She has exhibited internationally in Thailand, Hong Kong, Singapore, Korea, China, Indonesia, Germany, Poland, Ukraine, Slovakia, Norway, Sweden, and Japan.

We all form a bond with objects in one way or another.

In a person's lifetime, there are many things that have been used and thrown away.

If you look from an object's perspective, it's a sad story that one day the relationship was lost and became lonely.

In this project, the artist explored the connections that individuals living alone form with the objects they possess. The goal is to learn about their lives through their narratives and then translate these insights into various art forms, including video, installations, paintings, and drawings.



2023-07-05 ~ 2023-08-30  
泰國 Thailand

國際徵件  
Open Call



Takafumi FUKASAWA  
深澤孝史

視覺藝術  
Visual Art



深澤孝史以藝術創作嘗試與人及場所產生交流。對他而言，與其說作品是一種自我表達，反倒更像是改變自我及社會之間關係的方式。

歷史、民間習俗、信仰等痕跡，是由不存在於當下的人們所積累而成，當藝術家介入於多個主體當中，他試著暫時建構一種「概念」來表達上述主體共存的狀態。對於各個場所「概念」的暫時建構，成為藝術家的創作實踐方向。

藝術家的駐村計畫主題為「民俗作為抵抗及藝術參與的方式」。駐村期間，希望針對臺灣民俗文化以及日治時期製糖工業展開調研。在研究現代臺灣民間習俗的遺跡時，藝術家身為日本人，並非只是直接取用臺灣民間習俗及生活方式，而是利用製糖產業作為創作呈現上的濾鏡或隱喻。藝術家希望由此追溯至日本國家以及個人主體的路徑。



Takafumi Fukasawa makes art while trying to get involved in people and places. To him, the artwork is a means of change in the relationship between self and society rather than self-expression.

Traces of history, folk customs, beliefs, etc., are accumulated by people who are not there now. While being involved in various subjects, the artist tries to temporarily construct an "idea" that expresses the state in which they coexist. Temporary construction of the "idea" for each place becomes his art practice.

"Folklore as Resistance and Participated Art" is the topic of Takafumi's residency project. During the residency, the artist plans to investigate and study the folk culture of Taiwan and the sugar industry during Japanese rule.

While researching the inheritance of folk customs in modern Taiwan, the artist, as a Japanese, did not just pick up Taiwanese folk customs and lifestyles as they were, but rather used the sugar industry as a filter, perhaps as a metaphor. The artist would like to trace the path to subjectivity of the country and individuals in Japan.

2023-07-04 ~ 2023-08-10  
日本 Japan

主題徵件  
Thematic Residency Program



尤瑞斯·馬修於1998年成立藝術團體Haut et Court，成員主要是演員和技術性創作者。他們的作品質疑當下，想像未來。其以科技開創全新舞臺佈景體驗，不但創作出詩意且壯觀的作品，更帶給每位觀眾獨特的感官饗宴。Haut et Court的創作形式包羅萬象，包括私密影像、文學、視覺錯視、音樂、新技術、及傳統機械。科幻小說、科學蘊含的想像力、技術和場景設計的創新，都為他們的創作研究提供了無限動力。同時，他們致力把人們與身處的世界虛擬化，過程中在創造劇場的光影上也達到了更專業的水準。而存在生命的主題一直都是Haut et Court創作的核心，並在演出的舞台上持續探索演員的肉身存在。

尼可拉·布迪耶則擔任Haut et Court重要的劇場設計一職。另外自2015年一月起，尤瑞斯·馬修更擔任法國里昂新世代國家戲劇中心的總監（TNG），而TNG藝術計畫的目標同時呼應了Haut et Court發起的計畫——發掘創新表演模式以接觸每個世代的觀眾、支持新生代藝術家，以及創造能夠鼓勵新一代多元與創新的藝術形式的一套系統。Haut et Court對於法國里昂新世代國家戲劇中心可謂是產生了至關重要的的影響。

至於本次的駐村計畫，尤瑞斯·馬修與尼可拉·布迪耶希望藉著投入臺北的生活，了解與藝術及科技相關的觀點和願景，並認識不同的編劇與製作舞臺佈景的方式。他們希望藉由體驗傳統戲劇 / 歌劇，以及參觀不同的工作室（虛擬實境、3D技術等），研究不同的藝術形式如何相遇並碰撞出新的靈感。在駐村期間，他們希望結合傳統和當代的戲劇美學，探索這種混合體如何以及能否協助他們未來的創作。

Since 1998, the Haut et Court art collective, a faithful group of actors and technical creators, gathers around Joris Mathieu. In their productions, they question today's world in order to imagine it tomorrow. They invent new scenic experiences, including technologies to create poetic and spectacular works offering a singular relation to each audience member. The forms they create are unreservedly theatrical: interweaving images, literature, optical illusions, music, new technologies and traditional machinery. Science fiction, scientific imagination, technological and scenic design innovations are among the powerful driving forces behind their creative research. Focusing on the virtualization of the people and the world, Haut et Court has developed specific expertise in the creation of floating images on stage. The question of living things is central to their work—it is an expressed stage by an exploration of the actors' physical presence.

For this residency, they would like to immerse themselves in Taipei in order to learn from other viewpoints and visions on arts and technology and to experience different approaches to dramaturgy and scenography. They wish to experience both traditional theatre/opera and visit creative studios (Virtual Reality, 3D). During this residency, they would like to work on the combination of these two aesthetics to see if and how this new combination could be used in their future creation project.

法國里昂新世代國家  
戲劇中心  
Théâtre Nouvelle  
Génération, CDN Lyon  
(Joris Mathieu X Nicolas Boudier)

戲劇  
Theatre



2023-08-29 ~ 2023-09-14  
法國 France

主題徵件  
Thematic Residency Program



傑特·伊拉岡

Jett ILAGAN

跨領域  
Interdisciplinary



傑特·伊拉岡，又名escuri，是來自菲律賓拉古納的音樂製作人和多媒體藝術家。他的作品探索聲音，尤其關注「文化聲景」的概念，透過各種方法實踐，如現場錄音、聲音漫步以及與環境及當地人的互動等。

伊拉岡的聲音創作包括在各種環境中——無論是在公共還是私人空間——進行電子音樂表演和製作；他試圖探索實體物理空間如何參與及影響空間音效和演出呈現。目前，藝術家關注於利用燈光和多聲道音效作為創作媒介，來點出城市在「聲音節奏」構建與日常生活「節奏」中結合的特殊角色與作用。

特別於今日的當代社會裡，「城市環境」本身在將音樂和生活「節奏」帶入我們日常生活中扮演著重要的角色。我們日常生活中必須在「何時」與「何地」的出現取決於城市自身的結構和其中所提供的活動。此外，我們的公共交通基礎設施運營的有/無條理性，以及其運營頻率和服務，也會影響我們能夠多快地移動。

此次2023年的駐村計畫，藝術家製作了一個圍繞聲音和聆聽主題的裝置作品〈反應|感應〉。該作品透過觀察、聲音漫步和空間干預，由藝術家自身的視角探討建築、城市環境以及臺北及其周邊地區的聲音景觀對人們的影響。

Jett Ilagan, a.k.a. escuri, is a music producer and a multimedia artist from Laguna, Philippines. His works explore sound and particularly the idea of “cultural soundscapes” through various methods such as field recordings, sound walking, and personal encounters with the subject environment and its locals.

Ilagan’s sonic related projects involve performing and producing electronic music in various settings—be it public or private space—as an attempt to explore how physical spaces contribute to and/or affect spatial sound and performance. Currently, the artist is interested in employing lights and multichannel sound as a medium to communicate the role of our cities in composing and infusing rhythms to our everyday urban life.

Particularly in this modern day, the urban environment itself plays a significant part in bringing musical and physical rhythms into our daily life. When and where we must be are determined by the structure of our urban form and the activities it houses. Additionally, how organized/disorganized our public transportation infrastructure operates, as well as its frequency and services, affects how quickly we can get around.

For TAV AIR 2023, the artist produces an installation work that revolves around the theme of sound and listening titled "Reactions | Interactions". This work investigates the impact of architecture, urban environment and the soundscapes of Taipei and its neighboring places to the people around it as perceived by the artist through observation, sound walk, and spatial interventions.



2023-10-02 ~ 2023-12-22  
菲律賓 Philippines

國際徵件  
Open Call

Ayumi Adachi

視覺藝術  
Visual Art



日本藝術家Ayumi Adachi自1996年以來在香港生活、創作。作品涉及各種媒材，類型著重於繪畫和大型裝置藝術，她深受自然界與人類生命輪迴的啟發，例如佛教中的時間概念剎那（Setsuna）。希望深入觀察「剎那」的時間概念如何與自然相互作用，並透過藝術來詮釋此關係。

在新冠疫情後的時期，Ayumi不斷思索應該在哪裡生活。對她來說，生命的意義不在於擁有什麼樣的工作或職位；反之，出生、成長、以及最終逝去的地方才是最重要的。

在這樣的時機，她接觸到了「在地生產，在地消費」的概念。Ayumi認為人類的生命輪迴也適用這個理念。她覺得太多人離開出生地，遷移到具有不同習俗和文化的地方，進而產生對現今社會的種種影響；她相信人類應該生活在他們的自然棲息地。

藉本次駐村計畫表達上述觀念，並向臺灣獨有的「本地生產，本地消費」現象致敬。她的作品使用當地蒐集的物件來反映臺灣的地方特色，同時盡可能地引入自然的陽光照射在物件上，嘗試捕捉光線和陰影之間的和諧。（在日文中，「陰影」有代表記憶一部分的意思。）期望她的創作計畫能在某種程度上為人類生命中「在地生產，在地消費」之問題提出解答，並將世界與美好的未來聯繫在一起。

After the COVID-19 pandemic, Ayumi has been wondering where she should live. To her, the point is not what kind of job or position. It is where to be born, where to grow, and where to die. At such a time, she had the opportunity to come across the idea of “local production for local consumption”. Ayumi thinks this idea applies to the human life cycle as well, as she feels that too many people have left their place of birth and moved too far to places with different customs and cultures, therefore resulting in present repercussions. She favours the idea of living in the place where we were originally born.

Ayumi’s project starts from this sense and will pay homage to what makes Taiwan special and express the concept of “local production for local consumption”. At Treasure Hill, her artworks are expressed via gathering objects that represent Taiwan’s locality. She utilizes natural sunlight on objects as much as possible and seeks to harmonize with the shadows. (In Japanese, “shadow” signifies a portion of memory.) Ayumi wishes that her project will somewhat reveal a clue to answer the enigma of human life’s “local production for local consumption”. She hopes her artwork becomes a key that links the world to a better future.



2023-10-05 ~ 2023-12-22  
日本 Japan

國際徵件  
Open Call



馬爾欽·瑞切克

Marcin RYCZEK



攝影  
Photography

馬爾欽·瑞切克的作品曾在日本、美國、德國、荷蘭和法國等地的展出，也曾刊登在國際知名雜誌、報紙和網站上，包括《衛報》、《電訊報》、《明鏡》和《國家地理》。瑞切克最知名的作品〈雪中餵天鵝的人〉，曾在國際比賽中多次獲獎，並被收入了法國國家圖書館和卡托維茲西里西亞博物館等知名收藏中。並於2013年，被美國《赫芬頓郵報》評選為年度全球5大最佳相片之一。2017年，更登上了大衛·吉布森《100張偉大的街頭攝影》的封面，肯定了瑞切克的藝術成就。

馬爾欽·瑞切克的作品是一系列極簡式的象徵性攝影作品，奉行以簡單構圖形式去建構複雜且完整的敘事的概念。瑞切克的創作過程分為兩個階段——感知和等待——同等重要。感知是對現實的深刻觀察，尋找在看似普通的地方中特別和有趣的東西。而等待則是尋找一個時刻，捕捉到特定地點的獨特氛圍，能夠反映作者對於影像構圖的敏感性。這些照片充滿曖昧的隱喻，卻具有普遍性去激發觀眾的想象力，鼓勵觀眾以自己的方式反思與解釋。

在駐村期間，馬爾欽·瑞切克將試著突破原有的極簡主義，聚焦反映和諧與當地文化的象徵主義。此外，藝術家也將運用隱喻和幾何形式在作品的闡釋之中，這兩個元素充滿了瑞切克的個人色彩。



Marcin Ryzek's photography has been presented at many exhibitions in Japan, the USA, Germany, Holland and France. They have been published in the world's largest magazines, newspapers, and websites, including The Guardian, Telegraph, Der Spiegel, and National Geographic. The artist's most recognizable work, "A Man Feeding Swans in the Snow" – which has won numerous awards in prestigious, international competitions – was included in the renowned collections of Bibliothèque Nationale de France in Paris and in the Silesian Museum in Katowice. In 2013, the influential American publication The Huffington Post recognized this image as one of the five best photographs in the world. In 2017, it was featured on the cover of David Gibson's book 100 Great Street Photographs, confirming its extraordinary popularity.

Marcin Ryzek's works are a series of minimalistic and symbolic photographs, with the main idea of minimum form and maximum content. In the process of creating these works, perceiving and waiting are the most important stages. Perceiving is an intense observation of reality, searching for something special and interesting in seemingly ordinary places. Waiting, on the other hand, is looking for a moment in which one can capture the unique atmosphere of a chosen place, a moment in which something will happen that would reflect the author's sensitivity. The photographs are metaphorical, ambiguous, and universal in nature, which stimulates the imagination and encourages the viewer to reflect and interpret them in their own way.

During his residency at Treasure Hill Artist Village, Ryzek's photographic work will employ a minimalist approach focusing on symbols that reflect both harmony and local culture. Additionally, the works will make use of metaphor and geometry, two characteristic elements of the artist's style.



杉原信幸-自2010年以來，他每年夏天在日本長野舉辦「信濃国原始感美術祭」。2016年，他擔任非營利組織原始感的主席。2019年，他作為亞洲文化協會的研究員，對臺灣原住民文化進行了為期6個月的研究。

2022年，他以日本文化廳新晉藝術家海外研究計劃，對馬來西亞、印尼及新加坡的原住民文化進行為期一年的研究。主要計畫項目包括2020-2021年的《北阿爾卑斯藝術節》(長野)，和委託作品《三得利北阿爾卑斯信濃之森水廠》(長野，2023年)。

中村綾花2004年畢業於信州大學農學院。2008至2017年，她成為草莓農夫、帽子製作師。

寶藏巖的歷史可以追溯到康熙年間，當時從中國前來臺灣開墾土地的漢族人將泰雅族人擊退，建造了「寶藏巖寺」；而後日本軍隊來臺，將寶藏巖指定為水源處。在日本軍隊撤退後，寶藏巖又被軍隊佔領，並轉變為軍事基地，而退伍軍人在此建立了非法定居點。

杉原信幸和中村綾花在寶藏巖發現了許多的非洲大蝸牛。這種蝸牛攜帶著一種危險的寄生蟲，但它卻是生活在臺北都會森林中的常見生物。他們試圖通過收集和串聯這些蝸牛殼進行裝置創作，以喚起寶藏巖作為水源的記憶。這也與國立臺灣大學人類學博物館附近的泰雅族部落，美麗的貝殼項圈的形象相重疊

Nobuyuki SUGIHARA- has organized the "Shinano Primitive Sense Art Festival" every summer since 2010, in Nagano. He founded NPO Primitive Sense Company as chairman in 2016. He conducted 6 months of research on Taiwanese indigenous culture as ACC (Asian Cultural Council) fellowship in 2019. He conducted a one-year research on indigenous culture in Malaysia, Indonesia, and Singapore as a Japanese Agency for Cultural Affairs Overseas Study Program for Upcoming Artist in 2022. Major projects include "Northern Alps Art Festival" (Nagano, 2020-2021) and commissioned work "Suntory KitaAlps Shinano-no-Mori Water Plant" (Nagano, 2023).

Ayaka Nakamura graduated from Shinshu University Faculty of Agriculture in 2004. She worked as a strawberry farmer from 2008-2017 and hat Maker.

The history of Treasure Hill is that the Han Chinese who came to Taiwan to cultivate land during the Kangxi period defeated the Tayal people and built the "Treasure Hill Temple," that the Japanese army designated Treasure Hill as a water source, that after the Japanese army withdrew, Treasure Hill was seized by the army and turned into a military base, and that an illegal settlement was built by veterans.

Nobuyuki and Ayaka encountered the Giant African land snail on Treasure Hill. It carries a dangerous parasite, but it is a creature that lives in the urban forest of Taipei.

By collecting and connecting the snail shells, which are traces of the creature, they created an installation that evokes the memory of Treasure Hill as a water source. It also overlaps with the image of the beautiful shell collars of the Tayal tribe seen at the Museum of Anthropology of National Taiwan University, which is close to Treasure Hill.

杉原信幸×中村綾花  
Nobuyuki SUGIHARA X  
Ayaka NAKAMURA

視覺藝術  
Visual Art



2023-10-17 ~ 2023-11-10  
日本 Japan

國際徵件  
Open Call



主題駐村計畫

Residency Programs



2023 鏈上駐村  
Crypto Residency Program



2023年鏈上駐村徵件聚焦於區塊鏈的去中心化特性，在 Web3 平台上孕育出多樣的 DAO（去中心化匿名組織），聚集眾多的數位遊牧人在其中進行技能交換、研究、建設與創作。2023 鏈上駐村計畫以「鏈上田野」為主題，連結世界各地的DAO社群，讓藝術家能夠透過田野調查的方式，探索區塊鏈文化。

The 2023 Crypto Residency Program focused on the decentralized nature of blockchain, which fostered diverse DAOs (Decentralized Autonomous Organizations) on Web3 platforms. This program gathered numerous digital nomads to engage in skill exchanges, research, construction, and creation. The 2023 Crypto Residency Program was themed "Blockchain Fieldwork," connecting DAO communities from around the world and allowing artists to explore blockchain culture through field investigation.

參與藝術家：劉嘉敏、余孟潔、黃沐芸、黃宜品、許凱婷+歐俊賢、維羅妮卡·切列德尼琴科、艾比·赫克斯特布爾、亨利·拉米納、克利曼蒂娜·米列諾娃、阿普爾瓦·辛格

Artists: LIU Jia-ming, YU Meng-jie, HUANG Mu-yun, HUANG Yi-ping, Kai Ting KOH + Boon Xin AW, Veronika CHEREDNYCHENKO, Abi HUXTABLE, Henry LAMIÑA, Klimentina MILENOVA, Apoorva SINGH



劉嘉敏 LIU Jia-ming  
視覺藝術 Visual Art  
臺灣 Taiwan



余孟潔 YU Meng-jie  
視覺藝術 Visual Art  
臺灣 Taiwan



黃沐芸 HUANG Mu-yun  
視覺藝術 Visual Art  
臺灣 Taiwan



黃宜品 HUANG Yi-ping  
新媒體藝術 New Media  
臺灣 Taiwan



許凱婷+歐俊賢  
Kai Ting KOH +Boon Xin AW  
視覺藝術 Visual Art  
馬來西亞 Malaysia



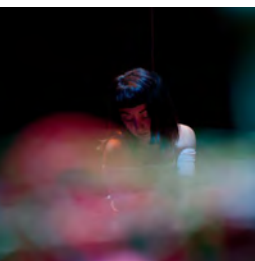
維羅妮卡·切列德尼琴科  
Veronika CHEREDNYCHENKO  
新媒體藝術 New Media  
烏克蘭 Ukraine



艾比·赫克斯特布爾  
Abi HUXTABLE  
新媒體藝術 New Media  
英國 UK



亨利·拉米納  
Henry LAMIÑA  
新媒體藝術 New Media  
厄瓜多 Ecuador



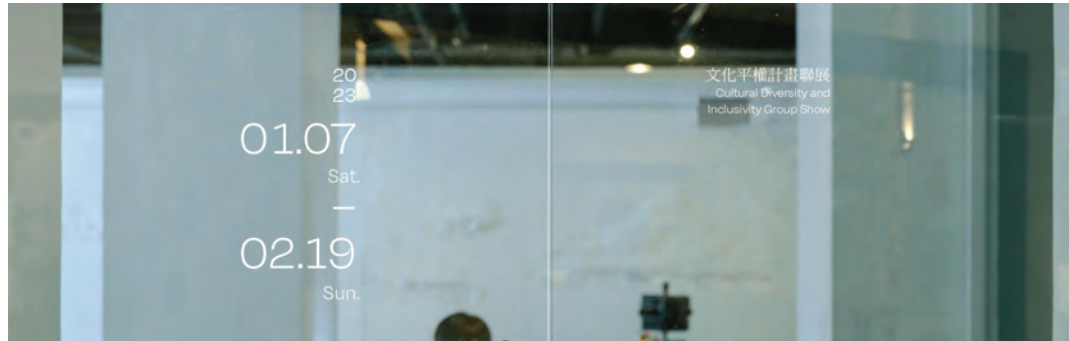
克利曼蒂娜·米列諾娃  
Klimentina MILENOVA  
新媒體藝術 New Media  
保加利亞 Bulgaria



阿普爾瓦·辛格  
Apoorva SINGH  
新媒體藝術 New Media  
印度 India

# Beyond the Shadow - Cultural Diversity and Inclusivity Group Show

## 2023「在陰影之外」文化平權計畫聯展



「陰影」產生是為一種物理現象，當光線照射無法穿透的物體後產生黑暗，黑暗雖隱身其後並與光源方向相反，無法忽視的存在卻也充滿力量。台北國際藝術村自2021年發起「文化平權徵件計畫」，陸續探索罕見疾病、樂齡長照、外籍移工等「文化近用」相關議題。而本次展覽共有四組藝術家參與，包括簡詩翰、江昱呈、賴冠源與左撒子工場，分別針對審美、障礙、語言及性別這四個面向進行討論。

簡詩翰，酷兒藝術家，主要從事表演藝術，關注自身與群體間的關係，作品〈Hannah紙娃娃屋〉企圖探索女性的穿衣審美從古至今是否皆為男性服務著，當自我的主權意識與社會期待悖離時，如何自處並與之平衡，透過本次作品回看自身家族的女性角色，如何面對慾望與束縛。藝術家江昱呈從「視障按摩」出發，處理史料並田野調查多位按摩工作者與參與者，試圖再現情境場域於展場中，延續〈目光推拿〉系列創作，深入地討論視障按摩與色情按摩之間的界限與交疊。語言作為一種交流系統，不論是否同異，皆依賴著口語傳播，臺灣作為多元民族組成的島國，許多文化亦隨著時空消逝，尤以原住民族群最為顯著，藝術家賴冠源現為獨立製片與紀錄片影像工作者，長期觀察土地與人的連結，創作〈聲入其境〉將復育中的西拉雅族語以載體紀錄並持續發聲。存在是一種「意識」，左撒子工場，探求相異多變之多元生存樣貌，關心世界上相對少數之群體，副團長黃家曄身為跨性別男性（Transman），從2022年2月開始在公共場所使用陰莖義肢（Packer）站立排尿（Stand to Pee），並在結束後為便器攝影，藉由站立形式的身體經驗去延伸討論社會權力的不對等及主觀感受。

A shadow is a physical phenomenon that happens where light from a light source is blocked by an opaque object and then results in a dark area. The darkness is concealed in the back and is the opposite of light, but its existence can't be ignored, and it is also quite powerful. Taipei Artist Village launched the "Cultural Diversity and Inclusivity Program" in 2021, which has led to continual examinations on issues related to "cultural accessibility", including discussions on rare diseases, elderly long-term care, migrant workers, and other topics. Chien Shih-Han, Jiang Yu-Cheng, Lai Kuan-Yuan, and The Left-Handed Theatre are the contributing artists and group of this exhibition, as they respectively engage in discussions that focus on the four areas of aesthetics, barriers, languages, and genders.

Chien Shih-Han as a queer artist, specializes in using performing art to explore the relationship between the self and society. "Hannah's Paper Doll Project" examines whether the clothes that women wear have been based on aesthetics that serve men since the olden days. Through this artwork, the female roles in the artist's own family are revisited. The desire that arises and how to feel complacent is an important issue. Jiang Yu-Cheng studies the history of "blind massage" and conducts field research on blind masseurs and those who participate in the service. He attempted to recreate the setting at the exhibition, and extending from his series, "Staring Massage", Jiang continues to concentrate on more in-depth discussions on the boundaries and the overlapping areas between blind massage and erotic massage. Languages are a system of exchange and interaction, and different languages rely on oral communication. As an island nation composed of diverse ethnic groups, many different cultures in Taiwan have disappeared along with the passage of time, and this is particularly obvious with the indigenous communities. An independent filmmaker and documentarian, Lai Kuan-Yuan has paid extensive attention to the connections between land and people. His work, "Sound on the Scene", documents the Siraya language, an indigenous language that is being revived, as he continues to make the language heard. Existence is a form of "awareness". The Left-Handed Theatre seeks to explore different ways of life and survival, and it focuses on minority groups. The group's vice director Huang Gia-Yeh is a transman and has been using a packer, a stand-to-pee device, in public facilities since February 2022. He photographs the urinal when he's done, with discussions on power inequality in society and subjective feelings opened up through the physical experience of standing.



臺灣在2025年將進入「超高齡化社會」，老化更是每個人都必然經歷的過程。但「老」的恐懼和排斥卻滲透在日常中，影響大眾如何對待年長者、老年與老化，也讓長者難以形成正向的自我形象。在本計畫中，年齡和背景各異的四位藝術家嘗試輕輕誦讀那種陌生卻真誠的詩意語言，於創作中轉化自身經驗或研究觀察，並重新搭建起跟自己、家人或地方的理解與溝通。

蔡明璇轉化個人家庭照顧經驗與工作坊參與者的分享，以安寧與告別、母親與外籍看護的日常為主題的讀劇劇本；〈人間劇場〉則以展覽形式呈現出一場無法重來的生命歷程。在父親離世後，身為家庭照顧者的藝術家藉此自我療癒同時，也陪伴更多人度過長照之路的漫長黑夜，並對長照制度和治療方針提出深刻詰問。

陳姿華的〈藏屋〉從自身家庭出發，深入那間時而反鎖時而需要被整理的房間，嘗試聆聽失智者的心理狀態與需求。珍貴的寶藏被藏起，關於生命的記憶被留下。在強行撬開反鎖的門之外，藝術家選擇親自在生活用品的堆疊中追尋一段記憶與時空風景，並帶出一個總被忽略的提問：「此刻他們需要什麼？」

倪苑茹藉金繼工藝反思不完美的狀態，在〈膚之風景〉中延續其創作脈絡，收集皮膚紋路及皺紋等歲月烙印，不僅探索皮膚與物件結合的可能、修復肌膚與自己的關係，更鼓勵大眾擁抱身體的變化，欣賞皮膚上的美麗風景。

王有婷走訪花蓮介壽新村等地，收集村落居民的遺留和流動情況，試圖以不一樣的角度探索空間中的高齡狀況。當過去不再僅僅是過去，而回憶和現實相互交織，人們對老化的認知是否發生變化？〈長壽村〉從這個提問出發，回歸到每個個體生命的本質，探索人、空間、生命、記憶和科技的關係。

In 2025, Taiwan will enter a "super-aged society". Aging is an inevitable process for everyone. However, affecting how the public treats senior citizens and views the concept of aging, the fear and rejection of "aging" permeate our daily lives, making it difficult for older individuals to form a positive self-image. In this project, four artists from different ages and backgrounds attempt to gently present a poetic language that is both unfamiliar and sincere. They transform their experiences or research observations into their creations, reconstructing their understanding of and communication with themselves, their families, or their surroundings.

Tsai Ming-Hsuan transforms her personal experience as a family caregiver and the stories shared by workshop participants into a script for play reading. The script centers around the themes of comfort and farewell, inspired by the daily lives of her mother and the foreign caregiver. "Theatre of Humanity", on the other hand, is presented in the form of an exhibition, conveying a journey of life that is irreversible. After her father's passing, as an artist and a family caregiver, Tsai aspires to use this creation to self-heal and accompany more people through the long nights of long-term care. She also raises profound questions about the long-term care system and treatment strategies through the exhibition.

"House of Emptiness", the work of Chen Zi-Hua (Uselrepe), conveys a story that begins within her own family, delving into a room that alternates between being locked and in need of tidying while attempting to emphasize the emotional states and desires of those with dementia. Precious treasures are hidden away, and memories of life are left there. Instead of forcibly prying open the locked door, the artist chooses to personally search for, within the accumulation of everyday objects, a segment of memory and a sight that exists beyond time and space, bringing forth a question that often goes unnoticed: "What are their needs in this very moment?"

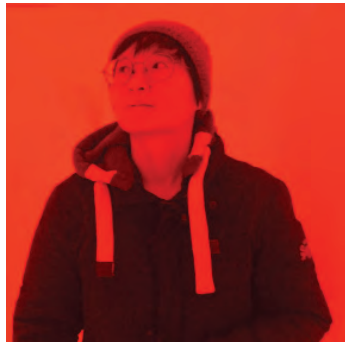
Ni Yuan-Ru utilizes the artistry of Kintsugi to reflect upon states of imperfection. In "Skin Landscape", she continues her creative narrative, collecting the imprints of time, such as patterns and wrinkles that grace our skin. This endeavor not only explores the potential fusion of skin with objects, but it also seeks to mend the relationship between one's skin and self. Moreover, it encourages the public to embrace bodily changes and appreciate the beautiful vistas painted upon our flesh.

Wang Yu-Ting embarked on journeys to places like Hualien's Jieshou New Village and collected the traces left behind by residents while observing their come-and-go's. She seeks to explore the dynamics of aging within these spaces through unconventional lenses. When history sheds its mere cocoon of time and memories entwine seamlessly with reality, does our perception of aging also transform? "Longevity Village" emanates from this query, circling back to the essence of each life and delving into the interplay between humans, space, life, memory, and technology.



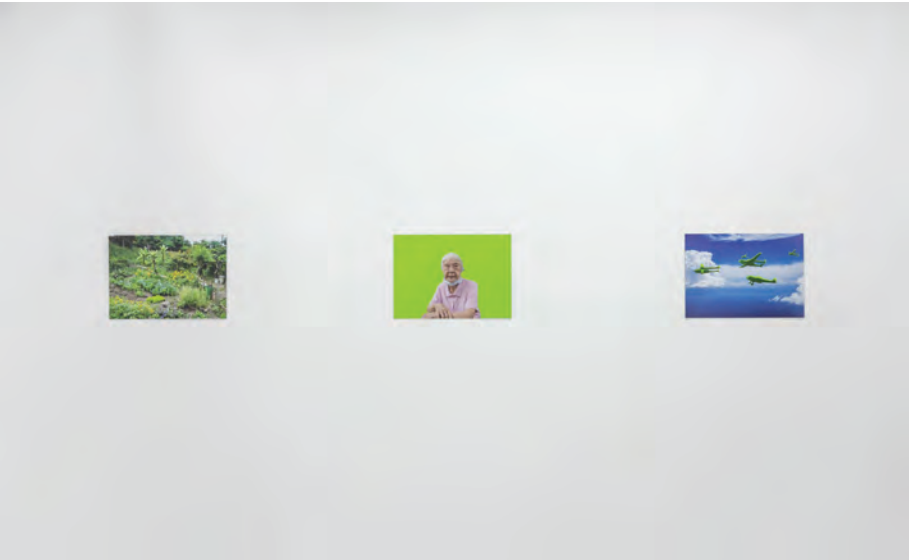
王宥婷  
WANG Yu-Ting

視覺藝術  
Visual Art



2023-05-02 ~ 2023-09-16 (遠距/online)  
臺灣 Taiwan

2023 高齡平權身體想像計畫  
2023 Cultural Diversity and Inclusivity of  
Aging Program



從2012年至今，王宥婷持續關注現今社會下觀看方式的各種可能性，以實驗性的精神打破既定的觀看模式，主題涵蓋關係探討、情懷、時間、空間等。創作形式主要以實驗動畫、錄像、攝影、3D 數位媒材為主。2017年開始轉換生活環境，以進駐臺灣東部作為雕塑自己身體感知及記憶的一種方式，一方面探索生活與創作之間的關係，並嘗試新的關係發生的可能。長駐臺灣東部期間，她開始以身體作為媒材，透過身體自然形成這片土地的記憶，對應考古挖掘臺灣土地過去的遺留，探究土地是否有記憶的能力。

身體的時間性如何反映在生命中？身體所承載的過去，是否為歷史的切片？自然老化的過程中，身體如何與自然產生對話？身體與生活空間的關係，又是如何影響人的情感？

本次計畫思考身體受到自然、社會、文化、數位科技相互影響的共生關係，藝術家透過創作探索身體與它們之間的關係，並喚起觀者對於身體、自然、生命的關注與思考，計畫以探索數位書寫身體的時間性、自然演變、身體與生活空間的關係這幾個面向為主，意在創造更多觀看身體老化可能性及美學，進而再討論其哲學性、社會性的問題。

Since 2012, Wang Yu-Ting has been focusing on exploring various possibilities of ways of seeing, attempting to break the established modes experimentally. The themes she was interested in included relationships, emotions, time, space, etc. She mainly creates art through experimental animation, videos, photography, and 3D digital media. In 2017, she moved to Eastern Taiwan. Through sculpting her body perception and memory in the new environment, she has explored the relationship between life and creation, trying to develop new possibilities for building relationships. During her four years in Eastern Taiwan, she began to use the body as an art medium. While naturally forming memories of the land through her body and corresponding to the archaeological excavation of Taiwan's remnants, she also explores whether the land can remember.

How does the timeliness of our body reflect in life? Is the past of our body also a slice of history? How does our body communicate with nature in the process of natural aging? How does the body and living space relationship influence people's emotions?

Through creation, the project explores how our body, nature, society, culture, and digital technology symbiotically affect each other, which also arouses viewers' concerns about the body, spirit, and life. The project focuses on capturing the timeliness of the body, natural evolution, and the relationship between the body and living space through digital media art, aiming to create more possibilities and aesthetics of looking at aging bodies and then discussing its philosophical and social issues.

倪苑茹  
NI Yuan-Ru

視覺藝術  
Visual Art



倪苑茹是金工首飾創作者，因「永續珠寶」講座開始反思材料與環境的關係，利用自身的金工技藝與設計思維，將海洋廢棄物，如海玻璃，轉化成首飾創作。

除了金工外，因深愛金繼的侘寂美感與其哲學理念，開啟自己金繼工藝之路，不論是工作坊帶領還是相關創作，都希望在追求完美表象的社會裡，可以一起練習接受不完美的美。

倪苑茹相信首飾是一個傳遞訊息的載體，它不只是一個用來裝飾身體或是為服裝加分的物件，還可以是代表著我們的思想與立場的媒介，並藉由配戴的過程中，把個人的想法傳遞出去，開啟對話的可能性。

皮膚上的紋路，無論是歲月刻畫下的皺紋，還是因為手術、病痛或某些事件留下的疤痕，都蘊藏著豐富的故事，也是我們坦然面對生命後，留下的勇氣烙印。

反觀這個時代，美顏保養技術愈趨進步，報章雜誌不斷地宣揚與推崇著凍齡美學，彷彿那是美的唯一標準。藝術家想透過此一計畫，讓大眾一起討論並學著接納身體的變化，欣賞皮膚上美麗的風景。

此外，當代首飾本身就是一種與身體互動的藝術創作，此計畫不僅探索皮膚與物件結合的可能性，也希望能為觀者帶來更多關於自身老化身體的想像與探討。

Ni Yuan-Ru is a jewellery artist. Through the lecture about "sustainable jewellery," she began considering the relationship between materials and the environment. Applying her knowledge of metalworking and design thinking, she transforms marine debris, such as glass pieces, into jewellery creations.

In addition to metalworking, she started a journey of kintsugi because she appreciates the wabi-sabi aesthetic and its philosophical principles. She hopes to practice accepting imperfection's beauty—whether achieved through leading workshops or creating artwork.

Ni believes that jewellery serves as a medium for conveying messages. It is not only an adornment for the body or an accessory to enhance clothing; it can also represent our thoughts and positions. By wearing jewellery, there will be possibilities to express own ideas and start conversations.

The lines and texture on our skin, whether wrinkles or scars left behind by surgeries, illnesses, or specific events, all contain rich stories. They are also the symbols of courage after all that we have been through in our life journey.

In contrast, because of advancing beauty and skincare technologies and the flooding messages promoted by mass media, skin without any wrinkles has become the sole standard of beauty. Through this project, the artist aims to encourage the public to discuss and accept the physical changes of our bodies and then appreciate the beautiful landscapes on our skin.

Furthermore, contemporary jewellery is an art form that interacts with the body. This project explores the possibilities of combining skin and objects and hopes to inspire viewers to imagine and discuss their aging bodies.



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臺灣 Taiwan

2023 高齡平權身體想像計畫  
2023 Cultural Diversity and Inclusivity of  
Aging Program

陳姿華  
CHEN Zi-Hua

視覺藝術  
Visual Art



陳姿華為屏東霧台魯凱族，紀錄片創作者、影像及相機製造者。曾於國立台南藝術大學視覺藝術學院駐村研究古典濕版攝影（Wet Plate Collodion），並持續透過古典攝影技術與時間進行創作，研究各形式的箱型相機（Box Camera）。她以臺語「甲恁翕像」為名進行街頭分享拍攝，並創辦團隊「左偏影像」於地方空間舉辦工作坊課程及創作，近期創作為拍攝原住民相關議題紀錄片與實驗影像，與自我身份進行對話。

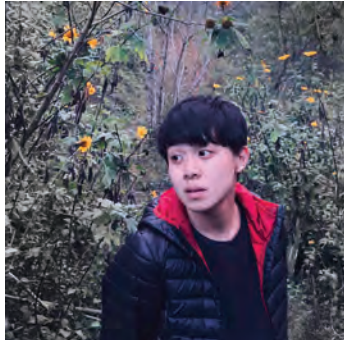
本次駐村計畫為〈藏屋〉。「藏屋」即藏起了卻忘記的，期望討論高齡失智者堆放生命記憶和物件的空間，而藏起本身是充滿能動性的，珍貴的寶藏被藏起，關於生命的記憶被留下，身體顯得緩慢的高齡歲月，意識有沒有可能成為身體的延伸繼續行走。

〈藏屋〉除了透過居住空間回應高齡者的身體空間外，也將觸及高齡者將會面對的反應能力退化，以及思考與腦內運作連結失效的身體轉化階段，藝術家將透過戲劇的呈現凝視從能自由運用身體與意識到失控與不能自己之間，灰階、霧狀的模糊空間。

Chen Zi-Hua/ Uselrepe, a member of the Rukai (Drekay) tribe from Wutai, Pingtung, is a documentary filmmaker and camera manufacturer. She previously participated in a residency at the Tainan National University of the Arts College of Visual Arts, studying classical Wet Plate Collodion photography. She continues creating artworks using classical photographic techniques and exploring various box camera forms. She conducts street photography sessions under the name “kâ lín hip-siòng” in Taiwanese Hokkien and founded “Dubbing PHOTO” to organize workshops and creative engagement in local spaces. Recently, she has been working on documentary films and experimental videos related to indigenous people and related discussions, engaging in a dialogue with her own identity.

The residency project is titled "House of Emptiness". This project discusses the spaces where elders with dementia store their belongings and life memories. The project's title, House of Emptiness, is associated with the hidden but forgotten stuff. The action of hiding itself is of agency—the precious treasures are hidden, and the memories of life are preserved. When people’s bodies slow down while aging, can consciousness become an extension of the flesh?

Besides echoing the observation of elders’ physical bodies through their living space, the project will also delve into the stages of the elder physical transformation, in which their reaction capability degenerates and their brains fail to function and connect dots. Through theatrical presentations, the project focuses on the foggy, fuzzy, ambiguous space where people transition from being able to move and think to losing control of everything freely.



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Aging Program

蔡明璇  
TSAI Ming-Hsuan

表演藝術  
Performing Art



蔡明璇是一位編導，同時也是木都光影劇場團長、米克斯藝術空間共同創辦人。她於法國巴黎第八大學美學科學與藝術技術取得博士學位、臺北藝術大學取得戲劇創作碩士。並曾在金門、基隆、臺灣文學基地、馬祖、臺南蕭文化園區等地駐村創作。

現階段的創作與研究，以家族書寫與臺灣歷史轉譯當代劇場為主，並且以展演形式，再現消逝的過往靈光。

2020年6月，藝術家蔡明璇的父親中風。身兼人妻與人母的她，也開始扮演父親的照顧者。2023年4月，藝術家以〈母親與阿蒂〉參與寶藏巖國際藝術村「高齡平權」計畫。當入選名單公告時，藝術家的父親已經脫離病體，追隨佛祖的腳步雲遊四海。

本次創作，從安寧與告別、面對喪親、母親與外籍看護阿蒂的日常，呼應高齡平權身體想像的計畫主題。

作為藝術工作者，蔡明璇以文字寫下心境轉折，期許在自我療癒的同時，透過展演交流，陪伴更多的家庭照顧者，度過長照之路的漫長黑夜。

Tsai Ming-Hsuan is a playwright who is the director of Théâtre d’Ombre et de Bois and co-founder of Mix Art Center. She has received a Ph.D. in Esthetic, Sciences, and Technologies of Arts from the University of Paris 8, France, and a Master’s degree in Theatre Playwriting from Taipei National University of the Arts. She had several artist residency experiences, including Kinmen, Keelung, Taiwan Literary Base, Matsu, and Siao-Long Cultural Park residencies.

Tsai’s current artworks and research mainly focus on writings about families and the translation of Taiwanese history into contemporary theatre. In the form of a performance, Tsai reproduces the lost aura of the past.

In June 2020, artist Tsai Ming-Hsuan’s father suffered from a stroke. As both a wife and mother, the artist also started taking the responsibility of being her father’s caregiver. In April 2023, she participated in the “Cultural Diversity and Inclusivity of Aging Program” at Treasure Hill Artists Village with her work titled "Mother and Ati". By the time the result was announced, her father had already passed away and embarked on a journey following the footsteps of the Buddha.

In this artwork, to echo the theme of “Cultural Diversity and Inclusivity of Aging Program,” the artist explores the themes of palliative care, farewells, coping with the loss of a loved one, and the daily relationship between her mother and Ati, the foreign caregiver.

As an artist, Tsai uses texts to document her emotional transitions. Meanwhile, she hopes that through self-healing and sending out messages through exhibitions, she can accompany and support more family caregivers, helping them navigate the long nights of long-term care.



2023-05-02 ~ 2023-09-16 (遠距/online)  
臺灣 Taiwan

2023 高齡平權身體想像計畫  
2023 Cultural Diversity and Inclusivity of  
Aging Program



微型  
群聚

Micro Loft



# 廖凰玳

Gloria LIAO



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

工作室 Studio | 2A

廖凰玳長期投入國內文化藝術法規劃與推動，關注藝術家權益保障。專精於跨域的文化藝術結合法律的研究、教學、實務，推動研擬文化藝術法案，為藝文案件提供法律服務，為二十多年的資深律師。

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

Dr. Gloria Liao has been deeply involved in the planning and promotion of cultural and artistic regulations in Taiwan, focusing on the protection of artists' rights. She specializes in interdisciplinary studies, teaching, and practice that combine cultural arts and law, advocating for the development of cultural and artistic legislation, and providing legal services for arts-related cases as a senior lawyer with over twenty years of experience.

Currently, she is assisting with the digital preservation of contemporary art at the Bamboo Curtain Studio in memory of the Ms. Margaret Shiu, while promoting arts law and enhancing the contract capabilities of arts workers. Upholding Shiu's philosophy of environmental sustainability in art, she co-founded the Taiwan Art Sustainability Alliance (TASA) with domestic grassroots art organizations, advocating for green sustainability in the arts.



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原始碼社群，包含開放原始碼軟體、開放資料、開放政府（公民科技）。

The main purpose of the Open Culture Foundation, a non-profit organization, is to leverage the power of its corporate structure to assist Taiwan's open-source community in the information and software sector. This includes open-source software, open data, and open government (civic technology).

# 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 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. 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

台灣藝文空間連線是一個以藝術進駐計畫、藝術人才培育、國際文化事務推廣、文化空間政策、空間營運管理等做為主要推展目標，其為藝術進駐機構的橫向平台，會員來自全台灣各地藝術村與替代空間，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 Taiwan Art Space Alliance (TASA) was established to serve as a platform for the exchange and integration of resources among art spaces throughout Taiwan. In addition, by connecting organizations and planning events, TASA endeavors to improve and strengthen the overall environment for art and culture in Taiwan, while attracting new energy in promoting international cooperation and expanding the global network among art institutions.

## PAPER MATTER



創作類型 Type | 藝術家書籍 Artists' Books

工作室 Studio | 2B-4

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，將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鏈結東亞。

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 connects 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.

## 滅劇場 Huchia Theatre



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，社團法人台灣國際舞蹈協會創會理事長，師事臺灣猴鶴雙形拳二代目陳明崙宗師。自2008年創立滅劇場，胡嘉的「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，將書藝應用在視覺與表演藝術的跨域操作之中。

Hu Chia, the artistic director of Huchia Theatre and the founding chairperson of the Taiwan International Butoh Association, is also an apprentice of Taiwan's Monkey and Crane Double Form Chuan. Since its 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 the interdisciplinarity of visual and performing art, Hu introduces viewers to the synchronicity of contemporary calligraphy in Taiwan and the profound Zen spirit in Taiwan's contemporary aesthetics.



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。

Taipei Jazz Orchestra, also known as TJO, was the Taipei Outstanding Performing Art Troupe in 2019 and 2020. In 2021 and 2022, 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.

Yinke Studio



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

工作室 Studio | 37弄2號 No. 2, Aly. 37

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

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



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



創作類型 Type | 漫畫、食堂 Comics, 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，傳遞臺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, and Cheer Home serves heart-warming dishes. Every visitor can enjoy with all their senses and experience Taiwanese culinary culture and Treasure Hill village in an easy and fun way.



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

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

工作之餘那些其他的事，好像都不是正經事，但都是喜歡的事，應該就是那些草葉、編織和工藝的事吧！

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

OTHER STUFF  
其他的事



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

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

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

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

周靈芝創作工作室  
J.C Studio



51  
門  
WEMEN



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

「51門」是未知領域，也是一切的起始。沒有界限也沒有終點。由三位定格動畫工作者與一位漫畫家組成，將想像力重組與再製，轉化為無限的形貌，51門習慣性閉關打坐，在此進行一系列的原創作品計畫，51門開啟時，更多碰撞在此產生：停格動畫接案製作、微型攝影拍攝、插畫設計、漫畫邀稿、教學工作坊，並不定期舉辦各類展覽。

“WEMEN” is an unknown field and the beginning of everything, composed of 3 stop-motion animators and 1 cartoonist. With reconstruction and reinvention, we transform imagination into an infinite form. “WEMEN,” also known as door 51, closes on a regular basis. Here we work on a series of original work projects. When door 51 is open, we expect to see collisions happen in the following projects, such as stop motion animation production, miniature photography, illustration design, comic manuscript, and workshops. We also hold various exhibitions.

差事劇團  
Assignment Theatre



創作類型 Type | 戲劇 Theatre  
工作室 Studio | 51弄15號3樓303+304室 Room 303+304, 3F., No. 15, Aly. 51

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

再有，從民眾觀點出發的戲劇工作坊或表演行動，轉化為身體論的種種操作與表現。2017年至2022年入選為國家文化藝術基金會傑出演藝團隊

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

Moreover, they also have theatre workshops or performances which originate from people’s points of view, converting them into all kinds of actions and performances of physical discourse. Assignment Theatre has been selected by National Culture and Arts Foundation to provide particular support from 2017 to 2022.

## 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是一間專職傳統銀鹽攝影的暗房工作室，工作室除了協助底片攝影人個人的作品相關製程外，也提供暗房、工作坊與不定期的攝影講座供民眾參與學習。此外工作室的另一項業務是販售整備完成的老相機，若對於這類老相機有任何問題，歡迎入內與我們交流。Mechanman的工作是將過去人們用來承載記憶的載體，帶到遙遠的未來，Mechanman Lab期待各位的到訪。

Mechanman Lab is a darkroom studio focusing on traditional Daguerreotype photography. Besides providing assistance to personal photography works production, the studio also provides darkroom and photography workshops for the public occasionally. Additionally, the studio also sells reorganized old cameras, and if any questions occurred with these old cameras; you are welcomed to enter and interact with Mechanman. The main goal of Mechanman is to continue and pass the media that people used to carry their memories on to the far-away future. Mechanman Lab is awaiting your visit.



創作類型 Type | 當代藝術、圖文書籍 Contemporary Art, Books

工作室 Studio | 55號2樓 2F., No. 55

犬吉工作室 INUKICHI BOOKS 一人兩汪的製本工場。

周武翰（Nylas Chou），出生於愚人節。在臺灣學習廣告，然後在英國學習建築和室內設計。現為一名定居於臺北的實踐藝術家。其實踐包括裝置藝術、空間設計、建築影像製作和寫作；同時也延伸至從敘事角度出發的裝幀藝術和表演。

林安狗（Anchi Ring），出生於臺灣戒嚴結束前的冬季最後開始之時。學習臺灣文學，對以日文寫成的台灣文學感興趣。現為一名實踐作家、裝幀師和日語翻譯。

咖啡（Coffee），一隻混種狗，出生並被收養於臺南的一片拆遷土地。討厭煙火，喜歡雞肉乾。通常被人類專用的地方所拒絕。對她的英文名字沒有反應。

INUKICHI BOOKS: Bookmakers and their dog.

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

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

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

## 犬吉工作室 INUKICHI BOOKS



# 尖蚪 Tadpole Point



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

咖啡廳 | 酒水 | 探索食堂 |

想像一個座落在城市邊陲的秘密基地，尖蚪將成為來訪者與藝術家共有的小客廳與食堂：除了簡單的咖啡酒水服務，提供的食物也以貼近庶民飲食為概念作為烹調，依據季節食材不定期調整。店內空間亦提供舉辦各類小型表演、尖蚪邀請藝術家合作的工作坊課程、攝影或是繪畫的靜態展出，邀請大家和我們一起探索寶藏巖藝術村更多的可能！

Café | Beverage | Discovery Canteen |

Tadpole Point is a small salon and diner shared by visitors and artists. At Tadpole Point, people share homemade cuisine with a warm and intimate atmosphere, which always makes the guests feel at home. In addition to coffee and beverage, our cuisine is made with the concept of common people's life and we change our menu according to seasonal ingredients. We also open our space for small-scale performances, artistic workshops, and photography or painting exhibitions. We invite you to explore the possibilities of Treasure Hill Artist Village.

# 不歸鹿 BUGRELU



創作類型 Type | 種子裝飾工藝 Seed Decoration  
工作室 Studio | 59弄1號 No. 1, Aly. 59

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

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

Kjohn's Robot DIY Studio  
Kjohn的再生軍團



創作類型 Type | 自造者 Maker  
工作室 Studio | 59弄1-1號 No. 1-1, Aly. 59

有感於地球暖化、資源的浪費，本著愛護地球，推廣環保意識的心，將許多老舊了、捨不得丟掉的東西，透過雙手的再造，賦予新的生命，這就是再生藝術最大的意義。將生活用品與3C產業中的廢料，重新賦予新的價值，成為嶄新、前衛、科幻的「環保藝術」作品。利用廢料創作出來的環保藝術作品，現在已漸漸獲得大眾的關注，激盪出有趣的創作。

Noticing the impact of global warming and resource wasting, with the intention of caring and loving Earth and promoting environmental awareness, Kjohn dedicates himself to Mother Earth; utilizes discarded daily products and electronic components and create a new meaning for them and turn them into new, edgy, and futuristic “eco-art” works. This form of art has caught people’s attention gradually and Kjohn shows more possibilities through his magical hands.



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

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

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

His works in recent years are mostly related to the public art of community space. In addition, he also leads a carpentry class in the Toad Mountain community. Based on the care for the environment, he uses recycled materials to make new living utensils and furniture.

陳治旭工藝美術創作  
CHEN Chih-Hsu Craft and Art



Tuner



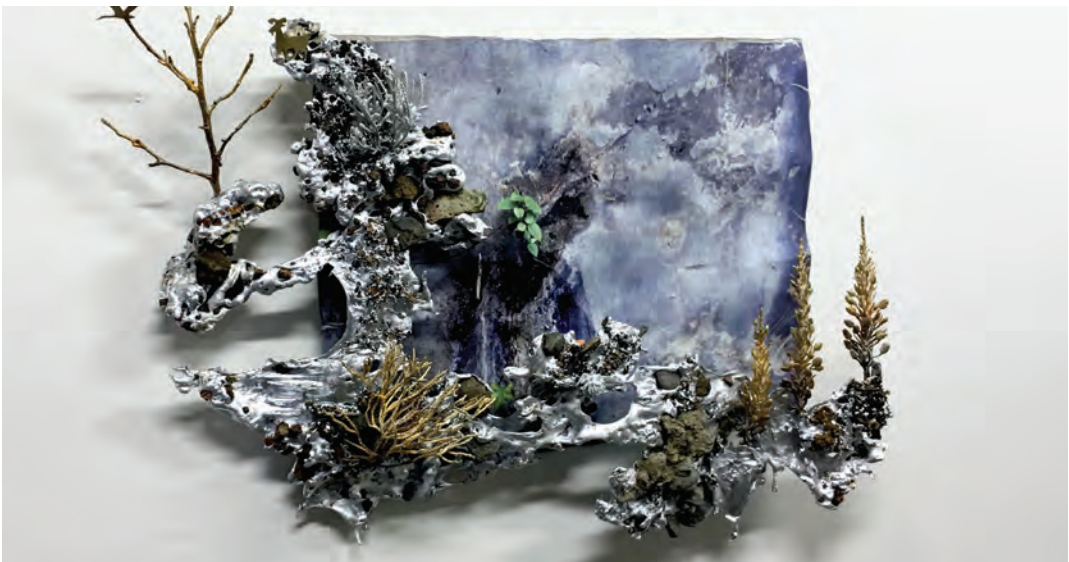
創作類型 Type | 刺繡、插畫 Embroidery, Illustration

工作室 Studio | 61號 No. 61

Tuner成立於2016年，是一間刺繡與畫畫的工作室，結合布料與手工紙，將作品融入生活裡，創作圖案皆是來自於生活與自然中的觀察，重新編織成新的樣貌。Tuner這個名字是來自於創作者本身對聲音特別敏感的個人特質。也因為這樣，走在路上會被各種聲音吸引而常常左顧右盼，眼睛總是跟著耳朵走。走在山裡，會喜歡聽蟲、聽風、聽葉子與葉子之間的對話，也因此有了第一號作品『葉音』；想像這些聲音如何圖像化的表達，小而堅強的用自己的方式傳遞出去。

Tuner was established in 2016 as an embroidery and painting studio that combines fabric and handmade paper, integrating its works into everyday life. The designs are inspired by observations from life and nature, reweaving them into new forms. The name Tuner derives from the creator's personal sensitivity to sound. This trait often leads to being drawn to various sounds while walking, causing an inclination to look around, with the eyes following the ears. While walking in the mountains, the creator enjoys listening to insects, the wind, and the conversations between leaves, which led to the first piece titled "Leaf Sound." It explores how these sounds can be expressed visually, conveying their message in a small yet resilient way.

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做作是藝術家朱淑宛的創作工作室。朱淑宛的創作是探索生活環境、時間和材料之間的關係，在真假和存在與否之間創造美好的敘述性，希望透過創作讓觀者重新閱讀居住的環境，是一個以環境採集並結合利用金屬和複合媒材的創作者。 工作室也提供手作體驗課程、工作坊和團體活動預訂。

17 Work Studio is artist Chu Shu-Wan's art studio. Chu Shu-Wan's works focus on discovering the relationship between surroundings, time, and materials and create beautiful narratives between truth, false, and existence. Aiming to remind the audience to reexamine the living environment. She is an artist who creates artwork by collecting and utilizing metal and other multimedia materials. The studio also provides hand-made workshops and group reservations.

## 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致力於時尚首飾與當代藝術，形式表現多樣不拘束，透過有機造型傳達藝術內涵與個體精神，並試圖從混沌且瞬息萬變的物質社會中回歸到平靜，展露個體意識內的本質。喜好嘗試多種材料，列如樹皮、稻草、報紙、各類植物等都是常使用的媒材，天然紙漿擁有獨特的樸實質地，過程中研究材質的原始特性，並使用原創的燒紋技法來形成棕色的不同明度，詮釋自然與內在自發性所建構的關係，帶給觀者新穎的視覺張力與省思。

Kaomin Studio specializes in metalworking and sculptures and is dedicated to fashion jewelry and contemporary art, using a wide variety of expressions. He conveys artistic connotation and individual spirit through organic shapes, attempting to find tranquility in the chaotic and changeable material society and reveal the essence of individual consciousness.

Kao Yu-Min enjoys using paper pulp and metalwork as the media for artwork. In the research process, he researches the original characteristics of the materials and does experiments to test the relationship between different materials and colors. For example, Kao's original pattern burning technique is used to form the different values of brown, interpreting the relationship between nature and inner spontaneity to bring the viewers a new sense of visual perception and reflection.



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

工作室 Studio | 69號 No. 69

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

murmur adopts natural plants as their creative inspiration. They search elements through daily environments, represent the tiny and usually neglected plants through the material of leather after carefully observing the details of their structures. The leather accessories will then be completed followed by more than ten complicated procedures such as clipping, dyeing, and molding by hand. When creating the accessories, murmur hopes to give the wearers a sense as if they are there in the mountains.

## murmur 嫋嫋



多磨工作室  
DUO MUO Atelier



創作類型 Type | 石雕、金工、當代首飾 Stone carving, goldsmithing, contemporary jewelry  
工作室 Studio | 38號 No. 38

Pei Wu和Elias Neuspiel是DUO MUO Atelier的創始人。他們在德國相識，期間一起學習寶石和珠寶。在中文語境中，“DUO MUO 多磨”代表工作時不急於求成，因為人們相信好的事物需要時間來創造。他們的主要材料是天然礦物，製作成藝術珠寶和雕塑。他們展示不同礦物的自然形態，並提供關於這些大地珍寶的信息，旨在以有趣和創意的方式讓石頭煥發生命。他們提供的工作坊和講座是獨特而富有教育意義的體驗，聚焦於天然礦物及相關知識。

Pei Wu and Elias Neuspiel are the creators of DUO MUO Atelier. They met in Germany while studying gemstone and jewellery together.

In Chinese context, DUO MUO stands for not rushing while working because people believe good things take a while to create. Natural minerals are their main material, made into art jewelry and sculpture. They showcase different minerals in their natural forms and provide information about these treasures of the earth, aiming to bring stones to life in fun and creative ways. The workshops and lectures they offer are unique and educate experiences with and about natural minerals.



2023年慢生活節以「慢點」為題。寶藏巖如同隱身在城市的綠洲，讓人們在此慢下的步調，發掘潛藏在生活中的美景。「慢點」也強調著時間在生活中發酵的重要性，以及工藝創作中的時間累積與等待。

本次生活節結合市集以及微聚藝術家展覽，「好好手感微笑市集」帶來在寶藏巖以及臺北城南地區生活和工作的創作者們，透過多類型作品詮釋「慢」之於當代生活的關係與想像。寶藏巖有5組微型群聚藝術家參與展示。於轉角2號展間，透過皮件製作的植物和裝置營造出慢活氛圍；犬古工作室以相片與繪畫的方式玩弄空間感，引領觀眾在寶藏巖中遊走；其他的事運用17做作提供的植物染毛線編織日常物件，17做作則運用寶藏巖現存物件進行翻模並創作金工首飾，展現潛藏在生活中的微觀風景；多磨工作室則邀請觀眾一同透過石雕刻劃出對慢生活的想像。另外，在寶藏巖青年會所202室，周靈芝創作工作室與51門合作以陶土捏製存在於寶藏巖的幻想生物，轉化生活中的觀察。

「慢點」——2023寶藏巖慢生活節  
Slowing Point-Treasure Hill Slow Life Festival



The Slow Life Festival was titled “Slow Point in 2023.” Treasure Hill served as a hidden oasis in the city, making us slow down, and explore the hidden scenery in daily life. Meanwhile, “Slow Point” also highlights the importance of the accumulation of time, especially when it comes to the waiting in craft-making.

This year, “So Good Market” brought artists who work and live in the Treasure Hill Village and southern Taipei City with all types of works, while 5 teams of Treasure Hill micro loft artists were invited to showcase the observations and feelings they perceive while living in Treasure Hill. In Corner Gallery, murmur created a slow-living atmosphere with their leather-made plants and installations. INUKICHI BOOKS played with the sense of space through photos and drawings based on their observation toward Treasure Hill’s spaces. Other Stuff created daily objects with crochet, using natural dyed yarns prepared by 17 Work Studio, while 17 Work Studio used on-scene objects in the village to mold and create accessories. DUOMUO Atelier invited the audience to carve out their perception of slow-living on stones together. Furthermore, in room 202 at Attic Hostel, J.C. Studio and WOMEN transform their observation of daily life into imaginary creatures living in the village with clay.

展演活動  
Exhibitions & Events



「天選之人」——2023 寶藏巖光節  
The Chosen One - 2023 Treasure Hill Light Festival



寶藏巖聚落位於臺北市南方，緊鄰夜市、大學、市場、電影院、劇場、捷運站，陸路上有市區內兩條重要幹道交會，在福和橋竣工之前，底下的新店溪即是來往現今新北市與臺北市的關鍵水路，同時還曾身兼水源地的功能。如此風水寶地，在整個都市發展的光譜中，理應華麗亮相，形成一道不容錯過的可見光，然而它的優越條件，背後卻也暗藏坎坷詭譎的身世背景，逐漸構成存於市卻也隱於市的角色設定，聚落的邊際彷彿有著一道虛擬結界，截斷外部車水馬龍的時間體感，從此走出380nm至760nm的波長之外。

被時光幾番摩娑的寶藏巖聚落，彷彿「劇場」般坐落於高密度人口聚集地，具有座標般的偉岸山體，卻因其封閉的特性，散發著非常世的未知與神秘，蓊鬱的綠是一抹難以忽視的邀請。劇場般的寶藏巖，千階萬轉、迷花倚石，在每一個狹縫彷彿都埋藏著等待開採的故事。人們一旦願意依循心中的好奇，走進劇場，深入聚落，便有機會參與故事創作；那是一座連結真實人生，卻又充滿夢想、冒險與英雄寄託的舞台。

2023寶藏巖光節「天選之人」，以逆命般的微笑姿態，搭配經久不敗的編劇公式「英雄旅程」12階段，鋪展成為一條直探秘境的甬道。12位各領風騷的藝術家，接受冒險的召喚，對應英雄歷程中的12個階段，在寶藏巖的12個展演空間，依據12組關鍵字及劇情，以接龍的邏輯，佐以靈性的暗合與未知的呼喚，共同發展/聯想一個動人的故事。本展嘗試以表演藝術製作中「單一目的，多人協作」的工作模式，統合、黏著、挑戰視覺藝術家擅長的「單一命題，各自表述」之藝術美學，彼此碰撞，共同搬演一齣有別於過去利用表演者推動劇情發展的戲碼，提供一種具有「起、承、轉、合」線性觀賞方式，號召觀眾擔任各式英雄，在寶藏巖踏上挑戰自我的旅途。

策展人：莊知恆

藝術家：吳明倫、鄭烜勛、吳家昀、黃偉軒、應可潔、陳姿尹、陳庭榕、顏妤庭、張徐展、  
走路草農 / 藝團、吳峽寧、張方禹



The Treasure Hill settlement is located in the south of Taipei City, in close to night markets, universities, markets, cinemas, MRT stations, and the convergence of two major roads. Before the construction of the Fuhe Bridge commenced, the Xindian River was the key water route for commuting between the locations in present-day New Taipei City and Taipei City and a headwater. Its prime location should guarantee abundance in the trajectory of urban development; however, hidden behind its superiority is a history filled with perplexity and hardship, resulting in its current ambiguous existence of being located in the city but hidden away. There seems to be an invisible wall enclosing the settlement, blocking the passing of time prominently amplified through the busy traffic, situating the area outside the parameters of 380nm-760nm.

Having witnessed the passing of time, the Treasure Hill settlement is like a “theatre,” situated at the center of the densely populated region, its towering, enclosing hills emitting an otherworldly sense of unknown and mystery, its lush greenery vibrant and inviting. The theatre-like Treasure Hill is home to flowers, strange rocks, and a myriad of steps that makes it impossible to keep count, rich with stories that are eager to be unveiled. Once people are willing to follow the curiosity rising from the depths of their hearts and enter the theatre and settlement, they can participate in the story-making: a stage connected with real life and filled with dreams, adventures, and heroic tales.

Treasure Hill’s 2023 Light Festival “The Chosen One” takes a fate-defying stance with a smile, paired with the timeless formula of the 12 stages of “the hero’s journey,” unfolding a path that leads straight into a mysterious land. Twelve artists, each with their strengths and styles, have accepted the call to adventure, collaborating in the composition of a moving storyline, joining in aligning their world according to the twelve stages of the journey, the twelve keywords across the twelve exhibition spaces, traveling the tremors of spirituality and the call to the unknown. This exhibition “coordinates different efforts for a single subject matter,” a method common in performing art productions, integrating, fixating, and challenging aesthetics of “the same subject matter with different interpretations” that visual artists are so accustomed to. Together, the artists stage a work with a plot line that, unlike previous works, cannot be propelled forward by performers, provides viewers with a linear viewing experience that involves “introduction, elucidation, transition, and conclusion,” beckoning the audience to step into roles as heroes and embark on their own journey in Treasure Hill.

Curator: CHUANG Chih-Heng

Artist: WU Ming-Lun, CHENG Hsuan-Hsun, WU Chia-Yun, HUANG Wei-Hsuan, YING Ke-Jie, CHEN Zi-Yin, CHEN Ting-Jung, YEN Yu-Ting, ZHANG XU zhan, Walking Grass Agriculture, WU Hsia-Ning, aka\_chang

TAV ART PROJECT TRILOGY: TURNING  
「是逗號是句號也是破折號」——2023 TAV 藝術採集計畫



台北國際藝術村至今已營運超過二十個年頭，藝術家像一顆顆的星散佈其中，向外牽起一條條合作的線，無數合作又匯集成一面面網絡。而藝術村也能被看作一個點，串連起整座城市甚至是整個世界的網，藝術村變成一種乘載著過去與未來記憶，具有歷史縱深的立體型態。

逗號，是緊抓著句與句的「點」，用來表示短暫停頓。藝術村除了提供國內外駐村暫時的歇腳處，也讓藝術家在短暫的在地經驗中獲取足夠創作養分，串接不一樣的合作。句號是一個完整的圓，也是一個「面」。經過一段時間的駐村，藝術家建立了完整人脈，完成田調研究並發展出作品。句號在此象徵劃下完美的句點，卻並非結束，更像是階段性的任務達成，準備在下一段旅程另起新篇。破折號，並非常見的標點符號，大多用於補充說明前項，或是突然的語氣轉折。書寫破折號時從左至右長長的一筆，強調藝術村的資源串聯是動態的進行式。接下來，會連到何處？對於創作者、藝術村或整個城市而言，皆透過藝術進駐計畫邁出步伐，迎向未知的旅程。

做為三部曲的最後階段，2023年TAV藝術採集計畫「是逗號是句號也是破折號」以標點符號的型態及功能，來比喻藝術進駐中人與空間交織的各種互動關係，並以三檔藝術家個展接續呈現。周書毅延續過去在同一地點的現地創作，並邀請藝術工作者進駐，由身體展開對空間的探索，以此紀錄藝術村的消逝。賴俊廷透過展間中互動式電覺裝置實驗人類認知增強的可能，並發展其獨特的賽柏格世界觀，反思存在的本質及物質性。陳以軒透過漫遊於城市中的身體感（corporeality）以及對週遭事物的細微觀察，紀錄下台北國際藝術村周邊介於公共及私有之間的模糊地帶。

Taipei Artist Village has been in operation for over 20 years. Artists are like stars, scattered within, outwardly forming collaborative lines that further weave into networks. The artist village can also be seen as a dot, connecting the entire city, even the world. The artist village has become a three-dimensional form bearing the memories of the past and future, rich with the depth of history.

A comma is a “dot” that pulls sentences together and signifies a pause. Apart from providing places of pause for art residencies both domestically and abroad, the artist village also provides nourishment for artists amidst their brief local experiences and connect collaborations. The period represents a full circle but also signifies a “plane.” After the time spent in residencies, artists build a comprehensive network, complete field research, and create works. Here, a period marks a perfect closure, but not the end. It is more like a conclusion of a particular phase, ready to start a new beginning and embark on a new journey. A dash is a less-common punctuation mark mainly used to add to previous remarks or mark a turn in the tone. The dash, written as a line stretching from left to right, emphasizes the moving and ongoing link of resources within the artist village. Where will this line lead us to? For creatives, whether in the artist village, or the city, it is a journey that begins with art residencies and ventures into the unknown.

As the last step of the trilogy, the 2023 TAV ART PROJECT TRILOGY: TURNING harnesses the form and function of punctuation marks as similes for the various interactions between the people and spaces within art residencies. The project consists of solo exhibitions / art projects: Chou Shu-Yi continues with the past site-specific work and invites art professionals to explore the spaces through the body and document the vanishing of the artist village. Lai Jiun-Ting experiments with enhancing human cognition through interactive electric sensory installations in the exhibition space and develops a unique cyborg worldview, reflecting on the essence and materiality of existence. Through the corporeality of roaming throughout the city and detailed observations of the surroundings, Chen I-Hsuen documents the spaces surrounding the Taipei Artist Village that exist in the ambiguous states of being public and private.

Useless Action III: Invisible City — Site-specific Project Planned by CHOU Shu-Yi  
採集計畫——無用的行動III：消失的城市——周書毅現地創作／策畫



一座城市的建造，需要多長的時間？  
一座城市的消失，又需要多少的原因？  
可以是天災也可以是人禍，無法預測。

那麼一個藝術村呢？從2001年開始於此的台北國際藝術村，透過藝術進駐來活化一個即將消失的閒置空間，藝術再生與活化再利用，成為了當時許多空間代號，有些在城市中心，有些則在邊陲地帶發聲，藝術工作者成為了滋養土壤的園丁，不分日夜與四季照料著。20多年過去，這一場行動終將被落幕，原本的閒置與無用已成為有用之地，這座城市也在飛速地前進，進步到一個我們未能停下的地方。台北、藝術、進駐，一座城市中的藝術村，北平東路七號，曾經的流動與駐足，藝術家周書毅延續提出〈無用的行動 III 消失的城市〉創作計畫，透過重返2007年的現地創作，找尋消失之後的藝術之路。同時策畫「駐村計畫七號101號房」空間，讓藝術工作者以進駐的型態，來此找尋在臺北創作與生活的關係。

How long does it take to construct a city?  
How many factors play a role in the vanishing of a city?  
Whether these factors are human-induced or natural is unpredictable.  
What about an art village? Since 2001, the Taipei Artist Village has breathed new life into an otherwise fading and idle space through the infusion of art. This form of revitalization and repurposing has become a hallmark of many urban spaces of the time. Some of these spaces are nestled in the city's heart, others express ideas on the outskirts, and art professionals, like diligent gardeners tending to their lands, tend to the spaces throughout the year, day and night. Over twenty years have passed, and this movement is coming to an end. The once-idle spaces have transformed into areas with a clear purpose, and the city is advancing at such a breathtaking pace that it's challenging for us to find a moment of pause. Taipei, art, residence; an artist village in the city at No. 7 Beiping East Road, brimming with activity and pauses. Artist Chou Shu-Yi introduces the *Useless Action III: Invisible City* project, which explores the potential future of art after disappearance by revisiting a site-specific work from 2007. Chou also organizes Residency Project No. 7 – Room 101, a space-oriented project for art professionals to investigate the connection between creative projects in Taipei and daily life through the lens of art residencies.



採集計畫——「似人非人系列：認知演算，人造器官，電幻知覺。」——知覺野人賴俊廷個展

The Human-like Non-human Series: Cognitive Algorithms, Artificial Organs and Electro-telepresence — Aisthesis Savage LAI Jiun-Ting Solo Exhibition



「人必須是人？」  
自「監視資本主義的認知演算」與「控制論有機體」產生的交集出發，展覽展示「我」的本質能如何被形塑。賴俊廷透過穿戴裝置電覺第二器官，用微電流解放觀眾的感知能力—增強觀眾能認知資訊極限，對人類的生物身份進行擴張。本次展出六件作品，呈現賴俊廷於2021年至2023年似人非人計劃及進行中的創作，遊走在「人必須是人又必須似人非人」的混合藝術實驗。

系列作品反動植入式科技，從東方哲思強調認知上的擴張切入「超人類主義運動」，讓人邁向非人、非神、非佛的賽博格—電覺修羅。反動西方用分類學、微電子政治學出發的賽博格觀點，對「人」、人工進化與科技的關係提出見解。

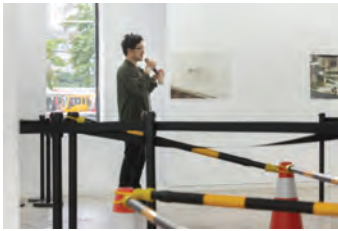
"Must Humanity Remain Human?"

From the intersection of "Cognitive Algorithms of Surveillance Capitalism" and "Organisms of Control Theory," the exhibition explores how the essence of "self" can be shaped. Lai Jiun-Ting, through the wearable device known as the Second Organ of Electrosensory Perception, liberates the audience's perceptual capacity with a subtle electric current, enhancing their ability to grasp the limits of information and expanding the boundaries of human biological identity. This exhibition showcases six artworks from Lai Jiunting's "Human-like Non-Human" project, spanning from 2021 to 2023, engaging in a realm of hybrid artistic experimentation where the question arises: "Must a human be human, yet also resemble something non-human?"

The series of artworks delve into the realm of reactive implantable technology, drawing inspiration from Eastern philosophical notions emphasizing cognitive expansion, thus contributing to the "Transhumanism Movement." This journey leads us towards the cyborg realm, where one steps beyond the boundaries of being human, transcending the realms of gods and buddhas, becoming a cybernetic entity known as the Electrosensory Asura. Reacting to Western perspectives rooted in taxonomy and microelectronics politics, this cyborg viewpoint offers new insights into the intricate relationship between "human," artificial evolution, and technology.

採集計畫——靜物研究III：領域展開——陳以軒個展

Still Life Analysis III: Domain Expansion — CHEN I-Hsuen Solo Exhibition



「領域展開」是一個刻意中二的展名，取自知名熱血少年動漫《咒術迴戰》，在描寫關於咒術師的故事中，其最高特殊戰鬥技能名為「領域展開」——術師展開特定空間領域範圍，在範圍中擴大自身的特色及各種優勢規則，只要對手身處該領域中，面對所有攻擊皆無法防禦，對手必敗。

開放空間中的領域權力規則，淺移默化並深刻的影響著所有人的行為模式；每個人擁有身體的自主權，卻自動遵循空間所給予的敘事與規範，其中「範圍物」可說是最典型的空間規範器。所謂「範圍物」其實是藝術家自己下的定義，意指在開放空間中的各種劃定範圍用的器具或看板告示，如紅龍、交通錐、黃色施工警示帶、禁止進入告示牌、佔位子的盆栽等。這些「範圍物」具有強烈的領域劃分效用，並神奇的具有公權力的代言人特質；就像《咒術迴戰》當中的咒物般擁有言靈法力——直白、輕巧、且毫不費力決定所有人的身心移動路徑。

「靜物研究III：領域展開」便是在這樣的思考下進行。陳以軒整理這三年來的範圍物攝影，如疫情期間在日本東京拍攝的〈軟隔離〉、去年在藝術村發表過的〈台北破墊圖鑑〉，以及今年拍攝的〈領域〉系列，都密切關注「範圍物」的相關種種——使用相機去局部框選，以並凸顯各式範圍。除了展出範圍物攝影，展場中並搭配實體範圍物件去試圖「展開」各種「領域」：例如使用紅龍等物取代展牆與動線；將展牆打開，利用內外牆中間的空隙，展出需近距離擠身觀看的小照片；還有以範圍物件作為攝影的展呈機器等等。藉由攝影與空間裝置的組合，想試著討論的包含但不限於以下概念：公私領域之間、人的循規蹈矩、空間的開放性、自由與限制、領域的政治，同時以此紀念TAV這個空間的關閉與遷移。

Taken from the well-known Japanese action anime series Jujutsu Kaisen, the exhibition title *Still Life Analysis III: Domain Expansion* is deliberately “chunibyo” in its naming. Within this story about jujutsu sorcerers, the highest-level of special combat skill is called “Domain Expansion”. Sorcerers can create a specific spatial domain within a certain space, where they can enhance their abilities and expand on various given advantages; when an opponent is within this domain, all are inevitably defeated as they are unable to defend themselves against any attacks.

The authoritative rules of territories in open spaces often have a subtle yet profound influence on the behavior patterns of everyone within; while individuals still have autonomy over their bodies, they nevertheless automatically conform to the narratives and norms imposed by a given surrounding space. Amongst all, “boundary objects” can be considered the most typical spatial regulators. Coined by the artist himself, the term “boundary objects” refers to the various tools or signs used to define boundaries in open spaces, such as retractable barriers, traffic cones, yellow construction warning tape, “Do Not Enter” signs, or even potted plants used to reserve spaces ahead. These “boundary objects” withhold rigid territorial division function and therefore possess a fascinating quality of representing public authority as well—much like the “cursed objects” in *Jujutsu Kaisen* that possess direct and effortless control over the movement of people’s bodies and minds in the story.

*Still Life Analysis III: Domain Expansion* thus results from such a contemplation. Artist Chen I-Hsuen compiles three years’ worth of photography projects on “boundary objects”, including "Soft Quarantine" (2020) shot at Tokyo, Japan, during the pandemic, "Torn Seat Pads in Taipei" (2022) presented at Taipei Artist Village (TAV) last year, as well as this year’s "Domains" (2023) series—all which closely examines the various aspects related to “boundary objects” by using the camera as a tool to selectively frame and highlight different boundaries. In addition to showcasing Chen’s “boundary object” photography, the exhibition venue itself is also surrounded by physical “boundary objects” that attempt to “unfold” various “territories”. For example, items such as retractable barriers are used instead of the expected walls and pathways at the exhibition venue, which open up the walls to utilize the gap between the inner and outer walls to display smaller photos that require the audience’s close observation; here, “boundary objects” are used as presentation tools to display Chen’s photography. Through such a combination of photography and spatial installation, the artist intends to highlight concepts that include but are not limited to boundaries that are set between public and private domains, touching on themes such as human conformity, spatial openness, freedom and restrictions, and the politics of territories—all the while commemorating the impending closing and relocation of the TAV space as well.

「人偶與他們的故事」——弗雷德里克·特朗布萊系列動畫放映會 + 映後座談

Dolls and Their Expression — A Series Screening + Q&A session with Frédéric Tremblay



寶藏巖國際藝術村每年接待來自國內外的藝術家進行駐村計畫，2023年第一季駐村加拿大動畫師弗雷德里克·特朗布萊已深耕人偶動畫工作超過20年，擅長運用紙膠帶來製作人偶，建立獨樹一幟的逐格動畫風格，他的作品沒有繁複的場景或分鏡安排，而是以即興的方式建構故事線以及場景，並曾榮獲魁北克加拉影展、日本新千歲空港國際動畫節與加拿大渥太華國際動畫影展等獎項。

本次活動將回顧其早起至今的創作脈絡，放映短片包含〈Blanche Fraise〉(2011)、〈Dolls Don't Cry〉(2017)，以及最新發表的實驗性動畫短片，亦邀請任職於台北藝術大學動畫學系與關渡國際動畫節策展執行王綺穗副教授擔綱映後座談主持，剖析動畫師弗雷德里克從黑白到彩色的影像創作與無腳本的故事設計方法。

〈Blanche Fraise〉(2011) 是一部黑白逐格動畫片，講述一對兔子夫婦嘗試在垂死的森林中生存的故事。該片曾在2011年榮獲加拿大渥太華國際動畫影展「最佳劇情片」。

〈Dolls Don't Cry〉(2017) 是一部逐格動畫片，故事描述兩位藝術家在製做逐格動畫片的過程中，輾轉發現了他們兩人的真實身分。該片贏得2017年日本新千歲空港國際動畫節「最佳短片」和2018年魁北克加拉影展「最佳動畫」。

Treasure Hill Artist Village invites both domestic and international artists each year to participate in residency programs. In the first season of the 2023 residency program, we welcomed Canadian animation filmmaker Frédéric Tremblay as one of our resident artists. With over 20 years of experience in puppet animation, Tremblay excels at using tapes to create his puppets and has developed a distinctive stop-motion style. His work is usually without detailed scenarios or storyboards but rather constructs the storyline and scenes in an improvised way. He has won awards at The New Chitose Airport Animation Film Festival (2017) in Japan, the Ottawa Animation Film Festival (2011), and Quebec's Iris Gala (2018).

The screening event will review Tremblay's creative progress from the early days to the present, featuring the screening of short films including Blanche Fraise (2011), Dolls Don't Cry (2017), and his latest experimental animation short film. The Q&A session invited associate professor Wang Chi-Sui, who works at the Department of Animation at Taipei National University of the Arts and also serves as the executive curator of the Kuandu International Animation Festival, to lead the audience into animator Tremblay's creative process including his transition from black and white to color in his creations and his script-less story design method.

Animation Introduction

"Dolls Don't Cry" (2011) is a black-and-white animation, illustrating a story of a rabbit couple trying to survive in a dying forest. The animation won "Best Narrative Film" at the Ottawa Animation Film Festival in 2011.

"Dolls Don't Cry" (2017) is a stop-motion animated short film, portraying two artists painstakingly making a stop-motion animated film and figuring out their real roles during working. The film won "Best Short Film" at 2017 The New Chitose Airport Animation Film Festival in Japan and "Best Animation" at the 2018 Quebec's Iris Gala.



2023 亞提克計畫，包含駐村藝術家瑪麗索萊爾·肖凱特（加拿大）、潘慧庭（新加坡）、露西·斯特拉比科娃（捷克）、塞繆爾·畢爾比（澳洲）分享其駐村計畫。今年更與國立台北教育大學當代藝術評論與策展全英文碩士學程合作，並邀請該學程呂佩怡副教授擔任座談主持人。透過主持人、藝術家和觀眾三方的交流，帶來更多激盪。

瑪麗索萊爾·肖凱特挑戰撰寫一部面向一般大眾及家庭的2D動畫短片劇本，針對六到十二歲的兒童，故事描繪了露的冒險，她在臺北夜市與家人走散後，遇到了一位聰明的臺灣小男孩，通過探索食物攤位找回家人。這些食物到了晚上會神奇地活起來，故事強調了接納新事物、保持好奇心與互相分享的價值。

潘慧庭試圖打破觀者與物件之間的界線，讓觀者在身體內感受更親密的視覺體驗。她希望透過嗅覺連結臺北的公館地區和寶藏巖國際藝術村，探索讓居民共鳴的氣味，進而推動基於隨機和靈活的藝術創作。

露西·斯特拉比科娃描述自己的藝術定位為「思想萬花筒」，並探討「請勿觸碰」的警告對她的影響。這個警告讓她時常畏懼觸碰，開始探索材料的特徵及手工加工過程，並希望在臺北發掘處理竹材的技藝，將新的經驗應用於藝術項目中，最終計畫回到歐洲運用這些技術。

塞繆爾·畢爾比聚焦於新媒體工具和自動化科技產生的間歇噪音，探索其與新自由主義商業模式與非人類現象的互動。他的作品，包括實驗聲景、聲音觸發動畫、電影、田調錄音、插畫和印刷品，追蹤噪音及周邊資訊的變化。

In the 2023 ATIC program (Artist Talk In Campus program), Treasure Hill Artist Village's resident artists Marie-Soleil Choquette (Canada), Pan Huiting (Singapore), Lucie Jestrabikova (Czech) and Samuel Beilby (Australia) are invited to share their residency program. The program is a collaboration with the MA Program on Critical and Curatorial Studies of Contemporary Art (CCSCA), National Taipei University of Education. And it's a great opportunity to invite Lu Pei-Yi, who is a curator, researcher, art critic and currently the associate professor of the CCSCA program, as the moderator. Through the trilateral interaction, the ATIC program is expected to bring more sparkles among the moderator, the artists and the audience.

Marieil Choquette is taking on the challenge of writing a script for a 2D animated short film aimed at the general public and families, particularly for children aged six to twelve. The story depicts the adventure of Rue, who gets separated from her family in a night market in Taipei. She meets a clever Taiwanese boy who helps her find her family by exploring various food stalls. These food items magically come to life at night, and the story emphasizes the importance of embracing new experiences, maintaining curiosity, and sharing with one another.

Pan Huiting attempted to break down the boundaries between the observer and the object, allowing observers to experience a more intimate visual interaction within their bodies. She hopes to connect with the Gongguan area and Treasure Hill International Art Village in Taipei through olfactory experiences, exploring smells that resonate with local residents, thus promoting artistic creation based on randomness and flexibility.

Lucie Jestrabikova describes her artistic positioning as "A kaleidoscope of thoughts" and explores the impact of the warning "Do Not Touch." This warning has led her to fear touching objects, prompting her to start investigating the characteristics of materials and the handcrafting process. She hopes to discover techniques for working with bamboo in Taipei and to apply these new experiences to her future artistic projects, eventually planning to return to Europe to utilize these techniques.

Samuel Beilby focused on the intermittent noise generated by new media tools and automated technologies, exploring their interaction with neoliberal business models and non-human phenomena. His artwork includes experimental soundscapes, sound-triggered animations, films, field recordings, illustrations, and prints, tracking the changes in noise and surrounding information.

2023 亞提克計畫  
2023 ATIC program



## Inside Out — 2023 Summer Open Day 透明聚落 — 2023 夏季開放工作室



「透明聚落」藉由透視的空間，展示山城聚落裡的有機運作。寶藏巖國際藝術村作為藝術家進駐的基地，不同國家、不同領域的創作者在此活絡。藉由參與這場「透明」，觀眾能夠一窺平時不對外開放的起居及創作空間，並在認識寶藏巖國際藝術村的同時，進一步與藝術家產生連結、交流。此外，藝術村將邀請國內外藝術家透過座談活動，以駐村藝術家、出訪藝術家和跨域實驗室營運者的多種視角，帶觀眾重溫各國或在地駐村經歷，以及隨之產生對自身創作狀態相關的階段性感想。

“Inside Out” showcases the organic operations of the village located on a hillside through its transparent spaces. Treasure Hill Artist Village is a base for both local and international artists, and also creators from different fields. During the events, the audience will be able to participate in this "transparency" and get a glimpse of the artists' private living and working spaces. While getting to know the Treasure Hill Artist Village, audiences are invited to connect and interact more deeply with the artists further. Meanwhile, Taiwanese and international artists who have participated in the “Artist-in-Residence Taipei” program shared their experiences of residency as artists or even a co-founder of cultural center, as well as the ensuing thoughts on their own state of creation.



## 出訪返臺回饋計畫 Overseas Exchange Feedback Projects

# 「想像一個熱帶島嶼」——陳郁文個展 Tropical Imagination — Yu Wen Sera CHEN 2023 Solo Exhibition



猶如採集者的姿態，陳郁文在不同的文化風景中探究「自然」在不同國界之間所形塑的景觀敘事，以及其背後延伸的「原生」與「非原生」物種所交織的身份問題意識；本次展覽作品自異地生活的北美熱帶溫室出發，到駐村期間造訪的日本造景庭園，最終回返家鄉記憶裡的熱帶棕櫚樹，這些片段風景構成了跨度地理與記憶的超驗連結，植物與地景轉化成了故事/歷史講述者，挖掘景觀成為有機文本的可能性。

在本展覽中「想像一個熱帶島嶼」，作者企圖描繪不同文化下植物物種的疊影關係，藉以錄像裝置形塑的空間肌理，投影影像既是景窗也是地景，建構可觸視的景觀蒙太奇，再造流動風景，帶來殖民與文明的複讀寓言。

Against a backdrop of multiple cultures, Yu Wen Sera Chen positions herself as a gatherer as she explores the landscape narratives created by nature amidst the borders between countries, as well as the problems of identity that lie behind it, resulting from the intermingling of the native and non-native. The creative trajectory of this exhibition begins with tropical greenhouses in North America, where the artist had stayed for a few years, then continues with the Japanese landscape gardens she visited during her period as artist-in-residency, finally returning to the tropical palms in her memories of home. These fragmented scenes form a transcendent linkage that spans geography and memory as flora and landscapes are transformed into narrators of story/history, uncovering the possibility that landscape can become an organic text.

In *Tropical Imagination*, the artist strives to illustrate the overlapping relationships among plant species in the context of different cultures. By making use of spatial textures shaped by video devices, projected images become both viewfinder and landscape, constructing a landscape montage that can be seen and touched, and remaking the multiple parables of colonialism and civilization conveyed through a moving landscape.



藝術家大多時間選擇以步行的方式探索橫濱，透過全身的感官去感受這片與她以往的生長環境中不同的土地，去試著了解一個新未知的區域。對於她而言，實際走入當地人民居住的生活之中，成了一件很重要的事情。她在橫濱生活過一周之餘後，設計了一份問卷。透過「街訪」以及「問卷調查」的這些行為記錄和收集一些關於在橫濱的居民或是來橫濱旅行的人們對於橫濱的一些印象。將這些一點點從人們得到的回答，分別的呈現出來，在作品之中藉由這些微小的日常生活狀態，去敘述我們可能忘了或是未曾特別注意到的部分。

During Wu Ting-Feng's residency, she chose to explore Yokohama primarily on foot, using all her senses to experience and understand this unfamiliar place. This approach allowed her to explore a new and unknown area. It enabled her to immerse herself in the daily lives of the local people.

After living in Yokohama for a week, she designed a questionnaire to collect information about the area. Through street interviews and questionnaires, she recorded and collected impressions of Yokohama from both residents and travelers. By synthesizing these responses regarding the small details of everyday life, she highlighted various aspects of Yokohama that we may have forgotten or never noticed.

## 吳庭鳳日本橫濱 BankART1929 駐村日誌分享 BankART1929, Japan, Yokohama Exchange Program- Residency Journal by WU Ting-Feng



## 盧葦新加坡 Grey Projects, Exchange Program-Residency Journal by LU Wei



藝術家在駐村期間的創作構想預計以古籍的形式製作多本「藝術家書籍」(Artist books)，將書籍作為自身的皮膚，在參訪新加坡多個區域和街坊時，透過收集不同的族群的故事、神話和植物的圖像，讓城市的圖騰，經由水墨轉譯為書內的毛筆書寫和書畫的內容，如刺青般刺入書中。

During her residency, she planned to create several "artist books" in the form of old books. She envisioned these books as extensions of her own skin. While exploring different neighborhoods and districts in Singapore, she collected stories, myths and botanical images from different communities to translate these urban totems into ink paintings and calligraphy in the books, embedding them like tattoos.



在藝術家前往里茲的飛機上，不斷反覆思考她在臺灣的藝術家職涯，似乎已經瀕臨極限，再加上閱讀完美國作家威廉·德雷西維茲撰寫的《藝術家之死》感到非常迷惘，於是她得到這個可以按下重新啟動鍵的機會，來到里茲用有限的時間和金錢，思考如何在里茲建立一個新的藝術家生活。先去里茲美術館觀賞當地年輕藝術家作品，去參加現場Live樂團表演、去看一齣莎劇、去森林公園看市民遛狗？她拋下在臺灣習慣嚴謹的創作方式，僅用從臺灣帶來的毛筆和墨汁，手繪的紀錄她在里茲的所見所聞，和一些街頭隨手攝影，成了里茲城市風景的一部分。

On her flight to Leeds, artist Ni Jui-Hung kept thinking about her artistic career in Taiwan and felt that she had reached a bottleneck. At the same time, reading William Deresiewicz's "The Death of the Artist" added to her confusion. So, the residency became an opportunity to restart her journey. With limited time and money, she considered how she could build a new artistic life in Leeds.

She began by visiting the Leeds Art Gallery to see work by young local artists, attending live band performances, watching a Shakespeare play, and observing locals walking their dogs in Forest Park. Putting aside her rigorous Taiwanese artistic methods, she used only ink and brush to record her observations in Leeds. She also took spontaneous street photographs, integrating herself into the Leeds cityscape.

## 倪瑞宏英國 Platform Asia+East Street Arts, Exchange Program-Residency Journal by NI Jui-Hung



## 張晏慈澳洲伯斯當代藝術中心駐村日誌分享

### Perth Institute of Contemporary Art Exchange Program-Residency Journal by CHANG Yen-Tzu



〈The Anomaly〉（異態現象）作品從自身遭街頭白人男子無理叫囂的情況，開始思考女性成為被攻擊的對象，並探討亞洲女性或亞裔移民在此的生活狀況。這作品中，藝術家希望將這些不舒適、無法言說的感受，藉由藝術家的經驗與藝術的媒介，能夠被理解與抒發。駐村計畫也包含於臺北及伯斯的都市環境中所採集的街景與田野錄音。作品以講述表演（Lecture Performance），創造一個融合臺北與伯斯之場景與音景之地，繪製工作室空間與裝置地圖，透過藝術家的身體作為替身，讓長久被壓抑的亞裔女性視角與觀點，透過行為與文字傳達出來。

Chang Yen Tzu's work, "The Anomaly", began with the artist's reflection on certain instances where she was unreasonably harassed by white men on the street, which led her to think about why women are always the targets of attack and to explore the living conditions of Asian women or Asian immigrants in it. In this work, the artist aims to express these kinds of uncomfortable and unspeakable feelings through her own experiences and the medium of art. The residency project also includes street scenes and field recordings collected from urban environments in Taipei and Perth. The piece takes the form of a lecture performance, creating a space that integrates scenes and sounds from Taipei and Perth, mapping out studio spaces and installations, and using her body as a proxy to convey the long-suppressed viewpoints of Asian women, transforming them into actions and words.



黃孟雯延續在酷兒藝術計畫中，對於儒家思維影響臺灣性別文化的關注，不僅只於人際與倫理，及其如何延續至今成為我們共享的普世價值，甚至與國家治理相連結。此次駐村期間，將初探儒家思維如何影響韓國的人際倫理、性別文化以及國家治理等面向。試圖從韓國與臺灣的跨國文化中找到不同於西方獨具東亞特色的人際倫理與核心價值。

另外，在〈旗飄揚下的她們〉藝術計畫中探討了臺灣日治時期的「慰安婦」以及冷戰時期陪伴美國大兵的「吧女」等歷史議題，此次駐村期間也將試圖了解韓國關於「慰安婦」以及「洋公主」這段歷史與相關議題。延伸與連結她在藝術計畫中所關注的議題與面向。

The artist continued to explore the influence of Confucian thought on Taiwan's gender culture within the queer art project. This concern extended beyond interpersonal relationships and ethics to how these ideas evolved into shared universal values and even connected to national governance. During her residency, the focus was on examining how Confucian thought influenced interpersonal ethics, gender culture, and national governance in Korea. The aim was to identify interpersonal ethics and core values that are uniquely East Asian and distinct from Western perspectives, drawing from the transnational cultures of Korea and Taiwan.

Furthermore, in her project "Herstory Under the Flying Flag," she delved into historical issues in Taiwan, such as the "Comfort women" during the Japanese colonial period and the "Bar girls" who accompanied American soldiers during the Cold War. During this residency, she also tried to understand the history and related issues in South Korea concerning "Comfort women" and "Western princesses." To expand upon and connect with the topics and perspectives she has been exploring in her art project.

## 黃孟雯韓國國立現代美術館高陽藝術工作室駐村日誌分享

### MMCA Residency Goyang Art Studio Exchange Program-Residency Journal by HUANG Meng Wen



蔡坤霖泰國國際藝術大學駐村日誌分享  
Silpakorn University Exchange Program-  
Residency Journal by TSAI Kuen-Lin



蔡坤霖收集城市周邊水域中的水下聲音，透過對水下聲音和當地歷史的交叉比較，可以發現居民從未了解過的環境。藝術家希望從多元的角度打破當地人對環境的既定印象，進一步實現個人與環境之間的互動新模式。

By recording underwater sounds from the city's surrounding waters, the artist compares these sounds with local history, revealing aspects of the environment that residents may have never been aware of. The artist aims to challenge the preconceived notions of the local environment through multiple perspectives, thereby fostering a new mode of interaction between individuals and their surroundings.



吳思欽在駐村期間對瓦倫西亞的著名節慶：「Las Fallas」進行了火的相關研究，對於這個內容極其繁複的節慶，吸引他的是節慶誇張的表面形式：火焰、聲響與紀念碑。在駐村期間，吳思欽常聽到他們對節慶中的火焰或聲響進行描述，例如：「燃燒是一種毀滅重生的宇宙觀」、「這個震動就是生命力」。這樣的描述如神話般的定義了火與聲響的意義，成為集體化認同的象徵。他在駐村期間研究人們透過創造奇觀式的節慶帶來了強烈的感官體驗，而這個身體感實質承載了許多隱藏的歷史與情感。

在這次的open studio活動中藝術家呈現了一組裝置，包含了在這次駐村研究期間搜集的相關資料與藝術家的練習手稿，藝術家將這組裝置視為一個作品前期的草稿，練習著如何將這些敘事、圖像與手稿加以編輯整理，在火焰、聲響與紀念碑這三個元素中延伸出各種關係與想像。

During the residency, Wu Sih Chin conducted research on the famous festival of Valencia: Las Fallas, focusing on the theme of fire. What attracted Wu to this content and its elaborate festival was the extravagant surface forms: flames, sounds, and monuments. Throughout the residency, Wu often heard people describing the flames or sounds of the festival, such as "burning is a cosmology of destruction and rebirth" and "the vibration is force of life."

Such mythological descriptions defined the significance of fire and sound, becoming symbols of collective cultural identity. During the residency, Wu studied how people created spectacular festivals to evoke intense sensory experiences, with these bodily sensations carrying many hidden histories and emotions.

During the open studio event, the artist presented an installation that included relevant documents collected throughout the residency and the artist's practice sketches. The artist views this installation as a preliminary draft, practicing how to edit and organize these narratives, images, and sketches, extending various relationships and imaginations within the three elements of fire, sound, and monument.

吳思欽西班牙瓦倫西亞社區博物館協會駐村日誌分享

Consorci de Museus de la Comunitat Valenciana Exchange Program-  
Residency Journal by WU Sih-Chin

藝術行政人才實習計畫

Arts Administration Program for Young Talents



台北 | 寶藏巖國際藝術村自2005年起與國內外大專院校合作，參與學生透過二至四個月的實習，於不同崗位協助駐村藝術家展覽創作計畫，並在導師的帶領下，認識藝術村經營理念和內部運作及實質協助藝術村之運作。2022年擬定台北市文化基金會藝術村營運部實習申請簡章，以藝術推廣組之業務設立三個實習組別，分別為藝術進駐、設計及行銷組，供學生按照其專業和職涯規畫選擇。每梯次設有實習生基礎訓練課程及藝文單位參訪活動。

為了讓學生有實務操作並從中學學習辦理活動之經驗，2023年於夏季開放工作室期間在防空洞辦理暑期實習生串聯活動「592寶藏巖探險隊」。該年度招募超過10位實習生，本計畫從行政與專案工作執行，提供初步瞭解藝術行政職場生態的機會，藝術村將持續培養新一代之藝術行政、藝術管理之優秀人才。

Taipei | Treasure Hill Artist Village has cooperated with domestic and foreign universities and colleges since 2005 for a two to four-month period Internship program. In the program, with the guidance of full-time colleagues, interns would be able to understand the management and mechanism of Artist Villages while helping the operation of projects. In 2022, general regulations for the Taipei Culture Foundation Artist Village Operations Department Internship Program were drafted. Application of internship was divided into 3 groups for students considering the professional skills and interest of students. They are artist-in-residency, design and marketing groups for students to choose according to their majors and career plans. In every intern period, Artist Villages organizes foundation training, and field trips. In addition to assisting weekday work duties, interns are fully supported to learn hands-on experience with the team.

In 2023, the summer interns curated together a “592 Treasure Hunt Team” at Shelter for the Summer Open Day during summer vacation. More than 10 interns of various academic backgrounds were recruited in 2023. Offering a chance for implementation of administrative and project work, the internship programs are determined to nurture more arts and administrative talents.

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



志工  
Volunteers



台北 | 寶藏巖國際藝術村志工含括各年齡層及不同領域背景之青年學子與民眾，工作內容包含遊客諮詢服務、展場值勤、協助佈撤展以及支援大型專案活動。藝術村每年亦會開設基礎課程訓練和寶藏巖導覽培訓課程，以幫助新加入的志工伙伴們有機會更加認識藝術進駐之相關業務和寶藏巖的文史發展過程。希望藉由這些課程增添志工夥伴們於第一線上處理應變的能力。志工團隊已邁向第二十二年，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 | Treasure Hill Artist Village consist of people of all ages and from different backgrounds. They answer tourists' questions, maintain exhibitions, help install and uninstall exhibitions and support big events. The artist village also provides basic training and training in Treasure Hill tour guiding every year, to help new volunteers gain familiarity with Artist-in-Residence projects and the cultural history of Treasure Hill, hoping to give volunteers more ability to deal with problems timely. It is the 22nd year of the volunteer team. We hope that volunteering can bring positive energy to society and promote artistic and cultural education at the same time.

教育推廣課程  
Educational Outreach Course



台北 | 寶藏巖國際藝術村在推廣文化藝術教育上，以藝術村專業之資源和豐富的生態環境發展及辦理有多元化的課程體驗活動，也持續與不同單位夥伴協作、共創打造正向相互學習的友好關係。2023年辦理了8場議題課程，和數場講座、工作坊體驗課程等活動。透過參與活動讓民眾或孩童們不僅有機會用眼睛「觀看」生活周遭，更能親自動手「做」作品，以輕鬆、歡樂的方式去提升接觸藝術文化的興趣。

Taipei | Treasure Hill Artist Village promotes cultural and artistic education through its professional resources and rich ecological environment by developing and organizing a variety of experiential course activities. It continues to collaborate with different partner organizations to co-create friendly relationships that foster positive and mutual learning. In 2023, eight thematic courses, along with several lectures, workshops, and experiential courses, were held. Through participation in these activities, the public and children have the opportunity not only to "observe" their surrounding lives with their eyes but also to personally "create" works, enhancing their interest in engaging with art and culture in a relaxed and joyful manner.

精選活動回顧  
Activities Review





	展覽	講座 & 演出 & 體驗活動
一月	「在陰影之外」 — 文化平權計畫聯展	
二月	「鏡中的你我是誰？」 — 2023寶藏巖國際藝術村第一季駐村計畫聯展	
三月	「天選之人」 — 2023寶藏巖光節	「人偶與他們的故事」 — 弗雷德里克·特朗布萊 系列動畫放映會+映後座談
四月		
五月	「搔神經」 — 2023寶藏巖國際藝術村第二季駐村計畫聯展	2023亞提克計畫
六月		
七月	「想像一個熱帶島嶼」 — 陳郁文個展	透明聚落 — 2023夏季開放工作室
八月	「是逗號是句號也是破折號」 — 2023 TAV藝術採集計畫	
九月	<p>「多重交叉作用」 — 2023寶藏巖國際藝術村第三季駐村計畫聯展</p> <p>「時間裡複誦」 — 2023 高齡平權身體想像計畫聯展</p> <p>「似人非人系列：認知演算，人造器官，電幻知覺。」 — 知覺野人賴俊廷個展</p>	
十月	靜物研究III：領域展開 — 陳以軒個展	
十一月		<p>「慢點」 — 2023寶藏巖慢生活節</p> <p>2023 鏈上駐村 — 「鏈上田野」線上座談</p>
十二月	「我們與自然之間」 — 2023第四季駐村藝術家聯合發表	2023 鏈上駐村 — 「鏈上田野」線上座談

	Exhibition	Talk & Performance & Event
Jan.	<i>Beyond the Shadow</i> — Cultural Diversity and Inclusivity Group Show	
Feb.	<i>Who am I that you see</i> — Season 1 Residency Group exhibition	
Mar.	<i>The Chosen One</i> — 2023 Treasure Hill Light Festival	<i>Dolls and Their Expression</i> — A Series Screening + Q&A session with Frédéric Tremblay
Apr.		
May	<i>Tickle, Sense</i> — Season 2 Residency Group exhibition	2023 ATIC program
Jun.		
Jul.	<i>Tropical Imagination</i> — Yu Wen Sera CHEN 2023 Solo Exhibition	<i>Inside Out</i> — 2023 Summer Open DayTreasure Hill
Aug.	TAV ART PROJECT TRILOGY: <i>TURNING</i>	
Sep.	<p><i>Multi-Cross-Impact</i> — Season 3 Residency Group exhibition</p> <p><i>Repeat After You</i> — 2023 Cultural Diversity and Inclusivity of Aging Program Group Exhibition</p> <p><i>The Human-like Non-human Series: Cognitive Algorithms, Artificial Organs and Electro-telepresence</i> — Aisthesis Savage LAI Jiun-Ting Solo Exhibition</p>	
Oct.	<i>Still Life Analysis III: Domain Expansion</i> — CHEN I-Hsuen Solo Exhibition	
Nov.		<p><i>Slowing Point</i> — Treasure Hill Slow Life Festival</p> <p><i>2023 Crypto Residency Program</i> — Blockchain Fieldwork On-line Talk</p>
Dec.	<i>Us verse Nature</i> — Season 4 Residency Group Exhibition	<i>2023 Crypto Residency Program</i> — Blockchain Fieldwork On-line Talk

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