

2

0

台北國際藝術村年鑑

TAIPEI ARTIST VILLAGE YEAR BOOK

2

4

- 02 序 Introduction
- 05 藝術村介紹 About Artist Village
- 08 交流機構互訪藝術家 Exchange Program Artists
- 30 臺灣駐市及國際來訪藝術家 Taiwanese and International Artists in AIR Taipei
- 40 主題駐村計畫 Thematic Residency Programs
- 49 微型群聚 Micro Loft
- 62 展演活動 Exhibitions & Events
- 74 出訪返臺回饋計畫 Overseas Exchange Feedback Projects
- 85 教育推廣及公眾服務 Education & Public Service
- 90 精選活動回顧 Activities Review

在持續變動的時局中，藝術所扮演的角色不再僅限於表述感性，而是一種凝聚知識、生成觀點、建構公共想像的行動形式。台北市文化基金會以推動本市藝文發展為使命，旗下眾館星羅棋布、緊密共生，交織成一張具文化韌性與策略深度的藝文網絡，並積極拓展國際與跨域的文化交流可能性。

座落於臺北城南歷史聚落中的寶藏巖國際藝術村，匯聚各界專業創作者，讓跨國與跨域的連結得以持續發生與深化，成為這張藝文網絡中不可或缺的節點。藝術村長年深耕藝術家駐地創作計畫，並透過展覽、座談、開放工作室與表演等多元形式，使創作在城市脈絡中自然發生，拓展超越地理與語言限制的交流空間。

同時，藝術村的價值並不只在於展現成果，而是讓藝術家的進駐過程本身成為一種在地參與的實踐方式。無論是與社群互動的方式、對議題的回應策略，或是在創作中對於公共性的重新思考，我們始終關注的是：藝術如何在真實場域中發生，並持續生成關係。因此，透過「文化平權」等專案，探索藝術在不同社會場域中的角色，使藝術創作成為參與日常、回應現實的文化實踐。

我們期望寶藏巖國際藝術村，持續成為這些方法被試煉、修正、實踐的場所，推動文化接軌與深層互動，為臺北這座城市注入持續成長的藝術能量與文化動能，並在不確定的時代中，創造更多可能的連結與想像的觸發點。

In an era of constant change, the role of art has expanded beyond merely expressing emotion. It has become a way to gather knowledge, generate perspectives, and shape public imagination. The Taipei Culture Foundation, dedicated to promoting the city's cultural and artistic development, manages a network of venues that are widely distributed yet closely interconnected. Collectively, they create a resilient and strategically rich cultural network, actively fostering opportunities for international and cross-disciplinary cultural exchange.

Located in the historic community of southern Taipei, Treasure Hill Artist Village brings together professional creators from various fields, fostering transnational and cross-disciplinary connections that continuously deepen. It has become an essential node within this cultural network. For many years, the artist village has supported artist residency programs, facilitating exhibitions, discussions, open studios, and performances that enable creative work to naturally evolve in the urban environment. This fosters exchanges that transcend geographic and linguistic barriers.

The value of the artist village lies not just in presenting outcomes but also in transforming the residency process into a form of local engagement. Whether through methods of community interaction, strategies to address social issues, or redefining the idea of publicness in artistic creation, we remain focused on one question: how can art exist within real-world settings and continually foster meaningful relationships? Through initiatives like “Cultural Equality,” we examine the roles that art can assume in various social contexts, turning artistic creation into a cultural practice that engages with everyday life and responds to reality.

We hope that Treasure Hill Artist Village will continue to be a site where these methods can be tested, refined, and put into practice, fostering cultural engagement and deep connections. Through this, it will inject sustained artistic energy and cultural momentum into the city of Taipei and, during uncertain times, create new points of connection and inspire the imagination.

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



在經歷2020年全球的流行疾病後，全球在戰爭、氣候災難與數位資本加速擴張的交錯衝擊下，進入了一種「後常態」的狀態——秩序難以預測、關係不再穩定，藝術因而脫離純粹美學實踐的場域，成為一種深度回應社會現象的語言。

今天，藝術村早已超越藝術家「聚集」的功能，其存在形式逐漸轉化為一種關於「如何共存」的實驗架構。寶藏巖國際藝術村長年推動藝術進駐計畫，持續拓展跨國創作網絡與文化對話的實踐場域。在全球流動受限、國際連結重新定義的背景下，藝術村作為創作者匯聚的平台，承擔起建立跨文化理解與長期合作關係的角色。

在全球性議題與在地處境交錯的當下，藝術創作的重心亦逐漸從宏大敘事轉向親密書寫、微觀觀察與個體經驗的流動，反映出當代藝術思維中更為多元且具關係性的實踐趨勢。藝術家透過展覽、座談與現地創作，不僅生成與當地的感知與回應，也促進創作者彼此之間在地緣、語言、文化差異下的對話與協作。

一個城市對藝文的重視程度，往往也反映出其文化成熟度與公共價值觀的厚度，因為它象徵了社會集體的連結、積累與保存——從不奢侈，而是邁向國際與文明的重要指標。因此，在21世紀的臺北，在高度的經濟與科技的發展下，期許藝術村能以藝術作為社會對話的媒介，促進多元文化的交流，持續展現臺北這座兼容並蓄的城市，獨有的深厚文化底蘊。

Following the global pandemic of 2020, the world has entered a “new normal” shaped by the combined shocks of war, climate disasters, and the rapid growth of digital capital. In this reality, where order is unpredictable and relationships are increasingly fragile, art has evolved beyond mere aesthetic practice to serve as a language that engages deeply with social phenomena.

Today, the role of the artist village has evolved far beyond simply gathering artists. Its existence has gradually transformed into an experimental framework for exploring coexistence. For many years, Treasure Hill Artist Village has promoted artist residency programs, continually expanding a field of practice for transnational creative networks and cultural dialogue. In light of restricted global mobility and the redefinition of international connections, the artist village has taken on the role of fostering cross-cultural understanding and building long-term collaborative relationships.

In a time when global issues and local conditions are deeply intertwined, the focus of artistic creation has shifted from grand narratives to intimate writing, micro-level observation, and the fluidity of personal experience. This illustrates a contemporary artistic approach that integrates diversity and relational practices. Through participation in exhibitions, discussions, and site-specific projects, artists not only create responses grounded in local insights but also encourage dialogue and collaboration among diverse geographical, linguistic, and cultural backgrounds.

A city's valuation of the arts commonly indicates its cultural advancement and the robustness of its public values. The arts signify a society's collective bond, heritage, and preservation, viewed not as an extravagance but as an essential gauge of global interaction and civilization. In 21st-century Taipei, amid significant economic and technological growth, the artist village is expected to act as a platform for social dialogue through art, promoting multicultural exchange and consistently emphasizing the city's unique and rich cultural foundation: a reflection of Taipei's spirit of inclusivity.

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



藝術村介紹

About Artist Village

2024年是藝術村營運部接手「台北藝術進駐計畫」20週年，我們以寶藏巖國際藝術村為基地，接待了30位來自世界各地的藝術家。除了既有的進駐計畫，藝術村還承辦了全球最大藝術進駐網絡ResArtis的年會。

這個全球最大的藝術進駐網絡首度選擇在臺北舉辦年會，在臺北市客家文化主題公園、寶藏巖國際藝術村、嘉禾新村、煥民新村等地，以「在光譜中找到彼此：超越合作」為主題，展開4天活動，一共匯集超過三十個區域的兩百多位參與者。本次年會不僅凸顯臺灣在藝術進駐網絡的重要性，更促進了跨文化、跨學科的深度對話，為藝術進駐發展開創新的視野與可能。

另外也透過「藝術行政人才培力計畫」的《策展X佈展》課程、「偏鄉學子文化近用參訪」及「高教館校合作」等計畫，積極培育藝文人才。並啟動「水源市場213藝術計畫」，進一步拓展城南藝文版圖。

未來寶藏巖國際藝術村也會更加努力提供更多元的觀眾服務，發展文化政策治理上的幕僚功能，讓台北藝術進駐計畫繼續扮演重要的國際文化交流角色，「讓藝術村不僅是藝術村」。

The year 2024 marks the 20th anniversary of the Department of Artist-in-Residence taking over the “Artist-in-Residence Taipei (AIR Taipei)” program. Based at Treasure Hill Artist Village, we welcomed 30 artists from around the world. In addition to continuing the existing residency programs, the Village also hosted the annual meeting of Res Artis, the world’s largest artist residency network.

For the first time, the world’s largest global network chose Taipei as the location for its annual meeting. The four-day event took place at Taipei City Hakka Cultural Park, Treasure Hill Artist Village, Home Village, and Huan Min Village under the theme “Interweave the Spectrum: Beyond Collaboration.” The conference gathered over 200 participants from more than thirty regions. This event not only highlighted Taiwan’s importance within the international artist residency network but also fostered deep cross-cultural and cross-disciplinary dialogue, opening new perspectives and possibilities for the advancement of artist residencies.

In addition, through programs such as the “Curating X Exhibition Design” course under the “Cultivating Talent in Art Administration ” initiative, “Cultural Access Visits for Students from Remote Areas,” and “University Collaboration Program,” we have actively nurtured talent in the arts and cultural fields. We also launched the “Shuiyuan Market 213 Arts Project,” further expanding the cultural landscape of southern Taipei.

Looking ahead, Treasure Hill Artist Village will continue striving to provide more diverse audience services and to develop an advisory role in cultural policy governance. We will ensure that the AIR Taipei program continues to play a vital role in international cultural exchange, “making the artist village more than just an artist village.”

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

張玉瑛 Chy Yu H

Shaping the Future Blueprint of Urban Artist Residencies 推進城市藝術進駐的未來藍圖

藝術村營運部依據「臺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「台北藝術進駐計畫」（Artist-in-Residence Taipei, AIR Taipei），迄今已接待國際及臺灣藝術家約600位駐村創作，並協助200多位臺灣藝術家至國外藝術進駐機構駐村，打造多元文化的創作與交流平台。

2024年，「藝術進駐」業務持續進行，相關駐村與展演活動延續於寶藏巖聚落。AIR Taipei 與亞洲、大洋洲、北美洲及歐洲等地區共十二個國際機構保持緊密合作關係。透過「國內進駐計畫」及「國際藝術家交換計畫」兩種方式，開放國際及國內藝術家申請進駐，同時選送臺灣藝術家出訪各合作機構。此外，也設有如「寶藏巖國際藝術村x台北偶戲館專案進駐」此類「專案進駐計畫」，推動主題性的藝術進駐。

The Department of Artist-in-Residence runs the Artist-in-Residence Taipei (AIR Taipei) program based on the “Taipei City Government Department of Cultural Affairs Artist Residency Guidelines” and the “Artist Village Residency Procedures.” Since its launch, AIR Taipei has welcomed around 600 artists from Taiwan and around the world to take part in residencies and has supported more than 200 Taiwanese artists in joining residency programs abroad, growing as a dynamic platform for cultural exchange.

In 2024, the artist residency program continued, with related residencies and exhibitions ongoing within Treasure Hill. AIR Taipei maintains close partnerships with twelve international institutions across Asia, Oceania, North America, and Europe. Through the “Domestic Residency Program” and the “International Artist Exchange Program,” AIR Taipei welcomes applications from domestic and international artists while also selecting Taiwanese artists to be sent to collaborating institutions overseas. In addition, residency projects such as the “Treasure Hill Artist Village x Puppetry Art Center” also foster artistic creation around specific topics.



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

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，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。

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

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.



交流機構互訪藝術家
Exchange Program Artists

吳芊頤
WU Chien-Yi



視覺藝術
Visual Art

吳芊頤，生於臺中，從事視覺藝術與複合媒材裝置創作。關注日常性的現象與文化，思考符號本身與其介面的關係，對應當代加工材料膠帶，加以編碼組構，形成具獨特語彙的視覺圖像，透過介入不同的空間建築中，產生意義並製造觀念上的辯證關係。

本次在日本的駐村計畫〈橫濱窗景詩〉將城市元素化為拼貼色塊，製造平面風景立體化的色光空間，轉換成——可穿透的景窗裝置，透過人與窗的行為互動進行連結，捕捉彼此的定位關係。以現地製作裝置作為表達媒介，用新的眼光引入街區的建築老窗景符號，重新創造城市裡的風景。運用視覺藝術結合建築架構，以色調鮮明的膠帶與圖案堆疊出歷史痕跡的地方紋理，並構築多組透光介面的裝置，把現實中的地方符號轉化為平面色塊幻化為超越時空的立體空間。



Wu Chien-Yi, born in Taichung, is engaged in visual arts and mixed-media installation creation. She focuses on everyday phenomena and culture, contemplating the relationship between symbols themselves and their interfaces. Corresponding to contemporary materials such as tape, she encodes and constructs, forming visual images with a unique vocabulary. With intervening in different architectural spaces, she generates meaning and establishes conceptual dialectical relationships.

Her resident project *Yokohama Window Landscape Poetry* transforms urban elements into collage blocks, creating a space of color and light that elevates the planar landscape into a three-dimensional experience. It transitions into a translucent scenic window installation that connects through the interactive behavior between people and windows, capturing their mutual positional relationships. Using locally crafted installations as a medium of expression, it introduces the architectural symbols of the neighborhood's old windows from a fresh perspective, reshaping the urban landscape. Combining visual arts with architectural structures, it uses vibrant tapes and patterns to stack up traces of historical local textures, constructing installations with multiple translucent interfaces, transforming real-world local symbols into planar blocks that metamorphose into a transcendent three-dimensional space.

2024-01-04 ~ 2024-03-24
臺灣 Taiwan
寶藏巖國際藝術村 X
日本橫濱BankART1929交換計畫
Treasure Hill Artist Village X
BankART1929, Yokohama
Exchange Program, Japan

毛友文
MAO Yo-Wen



視覺藝術
Visual Art

毛友文，畢業於國立臺灣藝術大學美術系研究所，目前生活、工作於臺北。他的作品擅長以想像來企圖重塑已被定義的邏輯。而身兼視覺藝術家和影像導演的他，善於將電影與當代藝術的語言相互融合，且時常透過不同的語言形式與結構來嘗試拆解常規敘事的框架，進而挖掘合理性之外的記憶、感受，以及其它敘事的可能。

本次於東京Tokyo Arts and Space駐村計畫中，毛友文以現今在日本仍具爭議性的「神代文字」，作為探究的主題。相傳它是在漢字傳入日本之前就存在的語言符號。這個文字除了具備爭議性，在當今的日本，已經很少人知道它，會使用它或是完全讀懂它的人也已經不多。對於藝術家來說，這種只能看見一半而另一半卻仍是懸空未知的感覺，就像是某種密室語言（Cryptonymy）。而在這次的駐村計畫中，他則是嘗試從字符、語言，以及那些難以言喻的記憶、歷史和感知等方面進行探究，並試圖建立與之相關的連結。

Mao Yo-Wen is a graduate of the Graduate School of Fine Arts at the National Taiwan University of Arts, currently residing and working in Taipei, Taiwan. His works are mostly about employing imagination to seek to change previously specified logic. Being both a visual artist and a filmmaker, Mao blends the languages of film and contemporary art, skillfully employing various linguistic forms and structures to take conventional narrative frameworks apart. As a result, he was able to excavate memories and emotions beyond rationality, as well as explore other narrative possibilities.

During the residency at Tokyo Arts and Space, Mao plans to research "Jindai Moji," which still remains controversial in Japan. It is believed that it was a linguistic symbol that existed before the introduction of Chinese characters to Japan. Not only is this script debatable, but it is also known by very few people in contemporary Japan, with its use and full understanding being quite limited. This feeling of seeing only half while the rest remains unknown is highly captivating to Mao, akin to "Cryptonymy". In this residency project, he explores characters, language, and the ineffable aspects of memory, history, and perception, seeking to build connections with them.



2024-01-05 ~ 2024-03-29
臺灣 Taiwan
寶藏巖國際藝術村 X
Treasure Hill Artist Village X
Tokyo Arts and Space (TOKAS), Japan

陳盈嘉
CHEN Yin-Ga



視覺藝術
Visual Art

陳盈嘉的作品主要體現探索「之間」時，持續質疑與反思的過程紀錄，熱衷於促動材質與物件本質的對話、晃動現實與虛擬的界線，拆解傳統文化符號，植入科技想像。2016年畢業於輔仁大學織品服裝學系，作品〈Space out project〉入圍東京Tokyo新人設計師時裝大賞，隨後工作領域跨服裝設計、數位產品體驗設計。

本次駐村計畫〈Eternal Journey of the Digital Soul〉搜集了18題需要深思的靈魂拷問，訪談4位不同世代及背景的人，並運用他們回答的內容、聲音、虹膜，創造他們的「互動數位意識」，只要透過平板就能與他們對話，有別於只能單向溝通的臺灣傳統的靈魂寄託——牌位。



Chen Yin-Ga's work is all about diving deep into the concept of "in-between," keeping the wheels of questioning and reflection constantly turning. She is passionate about sparking conversations between the nature of materials and objects, blurring the line between reality and virtuality, deconstructing traditional cultural symbols, and infusing them with technological imaginations.

After getting a degree in Textiles and Clothing from Fu Jen Catholic University in 2016, one of the pieces, *Space out project*, got a shoutout at the Tokyo New Designer Fashion Award. After receiving the award, she expanded her work into both fashion design and digital product experience design.

The resident project *Eternal Journey of the Digital Soul* compiles 18 thought-provoking "soul-searching" questions, interviewing individuals from various generations and backgrounds. By incorporating their responses, voices, and irises, she creates their "interactive digital consciousnesses" that can be accessed via tablets, providing a way to converse with them. It differs from the traditional Taiwanese practice of soul deposition, "Ancestral tablets," which only allow for unidirectional communication.

2024-01-22 ~ 2024-03-17
臺灣 Taiwan
寶藏巖國際藝術村 X
澳洲伯斯當代藝術中心
Treasure Hill Artist Village X
Perth Institute of Contemporary Art,
Australia

林祐聖
LIN Yu-Sheng



視覺藝術
Visual Art

林祐聖擅長以游擊戰的方式介入日常生活與社群，去對抗主流文化與挑戰權力機制，其作品具行動主義與倡議色彩，同時保有對話與執行的彈性。不以藝術家本身為主體，而在於以藝術的手法開啟與觀者的對話，將行動、物件的創作與展覽設計，轉化為與人協調溝通的契機。

本次的駐村計畫是一個從2018年起的計畫型創作。便利商店目前已改變了21世紀人們的每日生活作息。在臺灣有一句話說：「可以一天沒有政府，但不能一天沒有便利商店。」經過六年多來的研究，林祐聖發現「便利商店」也跟隨且快速的在「進化」。但它每一次的「進化」，卻可以察覺的人類的「退化」。

世界上便利商店密度最高的國家是南韓，所以他在2024年來到這裡做研究。他利用「戒斷便利商店」的這個行為方法來實踐藝術創作，並在展覽時使用「戒斷症狀」作為媒材呈現給觀眾他在釜山的研究及六年來對這個議題的想法。

Lin Yu-Sheng specializes in guerrilla-style interventions in daily life and communities, challenging mainstream culture and power structures. His work has a strong activist and advocacy style while maintaining flexibility in dialogue and execution. Rather than focusing on himself as an artist, he uses artistic methods to initiate dialogues with viewers, transforming actions, object creation, and exhibition designs into opportunities for coordination and communication with people.

The residency project is a project-based creation that began in 2018. Convenience stores have changed the daily routines of people in the 21st century. In Taiwan, there's a saying: "You can go a day without the government, but not a day without convenience stores." After more than six years of research, he has found that convenience stores have been continuously "evolving." However, with each "evolution" of the convenience store, we can observe a "reduction" in humans.

South Korea has the highest density of convenience stores in the world, so in 2024, he came here to conduct his research. He used "quitting convenience stores" as a form of artistic practice, and in his exhibition, he used "withdrawal symptoms" as a medium to present to the audience his research in Busan and his thoughts on this topic over the past six years.



2024-03-01 ~ 2024-05-27
臺灣 Taiwan
寶藏巖國際藝術村 X
韓國虹梯藝術中心
Treasure Hill Artist Village X
Hongli Art Center, South Korea

彭一航
PENG Yi-Hang



攝影
Photography

彭一航是一位觀念攝影藝術家，透過攝影思考影像與媒材的特性，進行真實與信念的探索。對於不可見的無形力量感到興趣，關注於臺灣庶民視覺文化現象與鬼神信仰，作品有〈幽靈公園〉、〈黯光〉、〈神與瘤〉、〈生活智慧王〉、〈通往曾文溪民生社區的時光機〉。

本次的駐村計畫〈THE WALL〉系列，藝術家拍攝的地景是施坦貝爾格湖西岸的地區，這區據說是慕尼黑最有錢的區域，大部分是獨棟有庭院的別墅，庭院外圍與道路的交界是比人還要高且整齊的樹叢，這些樹看得出有定期整理，像是一面高牆，這面牆的高度大約一層樓到兩層樓高，幾乎讓路人看不到背後的大房子，這讓藝術家感受到慕尼黑黑人對於隱私的注重，不想讓外面的人看到裡面在幹嘛，隔絕內與外的連結，非常神秘，這跟美式的房子開放式敞開的風格非常的不一樣。藉此展開關於牆的創作。



Peng Yi-Hang is a conceptual photography artist who explores the characteristics of images and materials through photography, exploring the themes of reality and belief. He is interested in invisible intangible forces and focuses on Taiwanese people's visual cultural phenomena and ghost and god beliefs. His works include *The Ghost Park*, *Noise*, *Picnic*, *Thanks God*, *King of Life Smarts*, *Time Machine*.

The residency project, *THE WALL*, features landscapes photographed by the artist in the area along the western shore of Starnberg Lake. This region is said to be one of the wealthiest districts in Munich, most of the houses are detached villas with gardens. The boundary between these gardens and the roads is marked by dense hedges, often taller than a person, which are also clearly well-maintained, resembling a high wall. This wall stands about one to two stories high, almost completely obscuring the large houses behind it. The artist perceives this as a reflection of Munich residents' emphasis on privacy, as they prefer not to let outsiders see what happens inside. It creates a separation between the inner and outer worlds, which feels very mysterious, in stark contrast to the open and accessible style of American residences. This project, therefore, explores the creation of walls.

2024-07-08 ~ 2024-09-26
臺灣 Taiwan
寶藏巖國際藝術村 X
台北慕尼黑交流計畫
Treasure Hill Artist Village X
DAC+AOA+GI, Germany

牛俊強
NIU Jun-Qiang



視覺藝術
Visual Art

牛俊強擅長計畫型的錄像，結合空間裝置、攝影和複合媒材。目前工作於臺北，亦為實踐大學媒體傳達設計學系副教授。他以「影像」讓觀者作為想像與投射的媒介，其作品以「視覺如何成為一種存在的形式？」出發，延伸至時空向度中，不可見的關係連結、個人至群體的意識，做細膩而宏觀的提問。

本次在首爾國立現代美術館MMCA駐村計畫名為〈內在的邊界〉，以南韓的集體意識為出發點，通過媒體和文獻資料討論「邊界」與「認同」。根據前期資料採集，韓國男性在其社會陽性結構中是主要的表現者，他們的感受和影響也應最為明顯。此外，陽性結構下的邊界意象可能涉及民族性、社會地位、國界及心理層面。

藝術家邀請不同年齡層和職業的男性進行訪談，開展田野調查及關於邊界的討論。從邊界出發，深入探討韓國男性在個人與集體歷史交織下的自我認同、國族情懷以及在戰爭威脅和陽性壓力下的感受。

Niu Jun-Qiang is skilled at creating project-oriented videos by integrating installation, photography, and mixed media. He is currently based in Taipei and also serves as an associate professor in the Department of Communications Design at Shih Chien University. He uses “images” as a medium for viewers to imagine and project, with his work beginning from the question: “How can the visual become a form of existence?” Therefore, it extends into the dimensions of time and space, exploring invisible relational connections and the consciousness that spans from the individual to the collective, while posing questions that are both delicate and expansive.

Internal Boundaries, this year's residency project at MMCA Residency Goyang, discusses the themes of "boundary" and "identity" through media and literature, starting from the collective consciousness of South Korea. According to preliminary data, South Korean males are the primary performers of the country's social structures of Yang energy (the structure of Yang energy may resonate with phallic connotations, yet it should not be conflated with the masculine.) Their emotions and the impact might be the most evident. Besides, boundary perceptions shaped by positive structure may be linked to nationalism, social status, national borders, and mentality.

The artist invites men from different age groups and occupations for interviews, engaging them in discussions about boundaries and conducting field research. Based on the concept of boundaries, this project delves into South Korean men's self-identity, national sentiment, and emotional experiences shaped by the threat of war and positive pressures, within the context of both individual and collective history.



2024-07-12 ~ 2024-09-27
臺灣 Taiwan
寶藏巖國際藝術村 X
韓國國立現代美術館高陽藝術工作室
Treasure Hill Artist Village X
MMCA Residency Goyang,
South Korea

熊世翔
Hsiung

舞蹈
Dance



熊世翔以漫遊者、人形界面之身分認同遊走人間，其作品形式不限於舞蹈、戲劇、行為、科技藝術。他曾獲桃園科技藝術獎競技組貳獎、臺北藝穗節藝穗精選獎、臺北藝穗節創新實驗獎。於泰國駐村期間專注在以自然探險的行動探索熱帶氣候、地形與身體感知經驗的轉化。擅長挖掘日常中的非日常現象並揉合成獨特的創作方法，作為一趟旅程的引路人帶領觀眾進入現象的深層景觀。

熊世翔以自然探險的行動，將穿梭在熱帶的體感經驗透過身體轉化，以鮮明的記憶帶領觀眾進入創作者經歷的場景：洞穴、雨林、暴雨、神秘、好奇與敬畏。在泰國的雨季期間，一次又一次的長途遠行都讓創作者進入原始的生存模式，他期望在這幾次生猛的探險中，透過演出重新詮釋人、身體與自然的關係。

駐泰期間，他透過頭燈與自然物的光影，在全暗的展間中開啟觀眾的想像：我們從何而來？又將往何處去？

Hsiung identifies himself as a wanderer and a humanoid interface. He creates pieces through various artistic forms, including dance, drama, performance, and technology. He has won the Second Prize in the Taoyuan Technology Performing Arts Awards Competitive Category, the Taipei Fringe Festival's Fringe Selection Award and Innovative Experiment Award. During his residency in Thailand, he focused on exploring the tropical climate and the transformation of hiking and somatic experiences through natural adventure. Hsiung excels at uncovering the extraordinary within the ordinary and integrating these discoveries into a distinctive creative methodology. As a guide on this artistic journey, he leads audiences into the deeper landscapes of phenomena.

Through the act of natural exploration, Hsiung transforms his sensory experiences in the tropics into embodied expressions, using vivid memories to evoke the audiences in the scenes he has encountered: caves, rainforests, downpours, mystery, curiosity, and awe. During Thailand's rainy season, repeated long-distance journeys pushed the artist into a primal survival mode. Hsiung seeks to reinterpret the relationship between humans, the body, and nature through performances inspired by these raw and intense adventures.

With headlamps and natural objects, he ignites the audience's imagination in a pitch-dark exhibition space, prompting questions: Where do we come from? Where are we headed?



2024-09-06 ~ 2024-11-30
臺灣 Taiwan
寶藏巖國際藝術村 X
泰國國際藝術大學
Treasure Hill Artist Village X
Silpakorn University, Thailand

羅嘉惠
LUO Chia-Hui

裝置
Installation



羅嘉惠於2022年獲得國立臺南藝術大學藝術博士學位。創作主要為繪畫及空間裝置。2016年開始，為探索與開發自己創作上的更多可能性及創作思考，每年皆參與國外駐村創作，其中包括馬來西亞、中國、日本、冰島、美國、芬蘭等城市，並不定期舉辦個展與群展。

本次駐村期間創作的〈絮述〉，延續羅嘉惠對「時間」主題的探索，透過布結的編織與層層堆疊，呈現時間的積累與穿梭。作品靈感來自她對中國傳統紀念性建築「牌坊」的觀察，並以徽州地區貞節牌坊的故事作為內容延伸。

藝術家以結滿布結的女貞樹枝為象徵，並非為了批判過往禮教對女性的壓迫，而是試圖以細膩、瑣碎、近似絮語的方式，轉述那些代代流傳、被不斷重複講述的地方故事。

Luo Chia-Hui earned a Doctorate in Art from Tainan University of the Arts in 2022. Her creative focus is primarily on painting and spatial installations. Since 2016, she has annually participated in artistic residencies in various significant cities around the world to explore and expand her creative possibilities and artistic ideas. These have included residencies in Malaysia, China, Japan, Iceland, the United States, Finland, and more. She also holds solo and group exhibitions from time to time.

The work produced during this residency *Fabric as Narratives* presents Luo Chia-Hui's ongoing exploration of the theme of "time" through the interweaving and accumulation of knots. The form of the installation is inspired by her observation of a traditional Chinese commemorative structure, the "Paifang" (a traditional Chinese memorial archway). The content draws from the story of the chastity memorial arch in the Huizhou region, where she also adorned the work with branches of broad-leaf privet (known as female chastity trees), each filled with knots. However, her intention is not to critique the patriarchal restraints imposed on women by past feudal rites. Instead, the work aims to present a local story—repeatedly retold—from an objective perspective, in a verbose and fragmented manner.



2024-09-01 ~ 2024-11-30
臺灣 Taiwan
寶藏巖國際藝術村 X
中國上苑藝術館
Treasure Hill Artist Village X
Shangyuan Art Museum, China

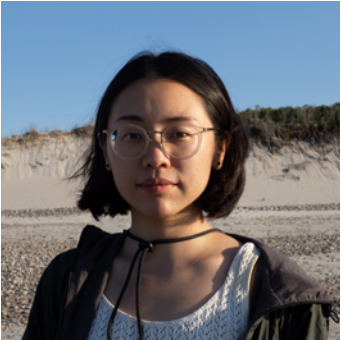
吳珮珊 Shan Wu



電影、劇本寫作
Movie, Scriptwriting

吳珮珊，生於臺北，近年在各地遊走駐村創作，吸收日月精華，目前為專職跨領域藝術家，作品形式涵蓋裝置藝術、實驗電影、攝影與概念雕塑，利用不同媒材探討物質與媒介、技術與影像等議題。她的主題經常關注文化認同、記憶與知覺的交集，歷史與權力結構等，並在個人經驗與更廣泛的社會政治敘事之間尋找連結。她近期的創作反思臺灣的地緣政治景觀、環境議題，以及敘事、記憶與神話交織的關係。

這次駐村計畫以創作半自傳式長篇劇本為主，對話包括華語、臺語和英文。這個作品著重於視覺實驗，而故事探索家庭關係的錯綜複雜，以家庭關係為核心，深刻探討兩岸關係、跨文化衝突、信任與模糊性的多重議題。



Shan Wu is a Taiwanese interdisciplinary artist and filmmaker. Her work spans photography, video, installation, and conceptual sculpture. Through diverse materials, she explores issues related to materiality and media, technology and image. Her work often focuses on the intersections of cultural identity, memory, and perception, as well as history and power structures, seeking connections between personal experience and broader socio-political narratives. Her recent projects reflect on Taiwan’s geopolitical landscape, environmental concerns, and the entanglement of narrative, memory, and mythology.

The focus of her residency will be the development of a feature-length script written in Chinese, with dialogue in Mandarin, Taiwanese, and English. This semi-autobiographical film explores the intricate dynamics of a family. This work, centered on family relationships, profoundly explores multiple themes, including cross-strait relations, cross-cultural conflicts, trust, and ambiguity.

2024-09-15 ~ 2024-11-30
臺灣 Taiwan
寶藏巖國際藝術村 X
魁北克交流計畫
Treasure Hill Artist Village X
Québec Exchange Program, Canada



中林阿里沙於1992年出生於日本東京，並於2017年以主修油畫畢業於多摩美術大學。中林的作品以自動主義為主，創作中使用快速的筆觸畫出動物、植物和虛幻的風景，並將其呈現具有擬人化身體特徵的形象。藝術家從小就在日本以女性的身份生活；個人生活中也經歷了許多痛苦。中林相信賦予自己的內心世界實質的形象亦是理解他人、真正與社會建立連結的唯一方式。

花束就像是人類基於外表選擇的流行偶像。有了這樣的想法，中林研究並以繪畫方式描繪商店裡的花朵，以及路邊生長的雜草。透過將臺灣花束與採訪當地人所收集的日常故事之元素結合，藝術家使用和紙為媒材來製作和紀錄當地植物以及有關其生長地點的記憶。此外，中林還在周邊的花園和山區進行田野調查，特別是阿里山（阿里山國家森林遊樂區）；因為「阿里山」與藝術家名字相似。田野調查內中包括對紅檜樹的研究，探討日本與臺灣之間的關係，而藝術家以此作為主題基底並創作一系列的繪畫作品。

Arisa Nakabayashi was born in Tokyo, Japan in 1992 and graduated from Tama Art University in 2017 with a degree in oil painting. Nakabayashi practices automatism and uses quick brush strokes to draw animals, plants, and imaginary landscapes into bodies that can be regarded as anthropomorphic. The artist has lived as a woman in Japan since she was a child and has experienced a lot of pain in her personal life. Nakabayashi believes that materializing one’s own world is the only way to understand someone and to truly connect with society.

Flower bouquets are like pop idols selected by humans based on their appearances. With this in mind, Nakabayashi studies and paints the shop flowers as well as the weeds growing on the side of the road. By integrating the elements of flower bouquets from Taiwan with daily stories collected via interviews with the Taiwanese locals, the artist creates washi embedded with local plants and the memories of the places where they reside. Furthermore, Nakabayashi also likes to conduct fieldwork in gardens and mountains, notably Alishan (Alishan National Forest Recreation Area), which shares the same Chinese characters as her name. This fieldwork includes research on red cypress trees and the examination of the relationship between Japan and Taiwan, all of which the artist follows by producing a series of paintings.



2024-01-04 ~ 2024-03-24
日本 Japan
寶藏巖國際藝術村 X
日本橫濱BankART1929交換計畫
Treasure Hill Artist Village X
BankART1929, Yokohama
Exchange Program, Japan

HONG Eunju
洪銀珠

視覺藝術
Visual Art



2024-04-01 ~ 2024-06-23
韓國 South Korea
寶藏巖國際藝術村 X
台北慕尼黑交流計畫
Treasure Hill Artist Village X
DAC+AOA+GI, Germany



洪銀珠居住在德國和韓國，並在兩地工作。她的作品源於對醫療技術、新材料和光學技術發展的研究。她將歷史、科學因素和個人故事交織在一起，創造出虛構的敘述。並關注技術如何被用作隱喻，來揭示情感方面和個人歷史（如記憶、創傷和恐懼）。透過對光學設備和非線性敘事的不斷實驗，她將電影、現成素材、表演和裝置等各種以時間為基礎的媒介整合在一起。

她的錄像作品融合了裝置藝術、虛構敘事和科學研究。在臺北的進駐期間，洪銀珠發展了兩個與光學技術發展相關的計畫，進行動態影像實驗。光學工具通常僅作為實現視覺效果的手段，然而這些工具所生成的圖像往往包含了更多的資訊。例如，醫院進行的MRI掃描可以揭示一個人的飲食習慣，而用於家庭安全的夜間閉路電視技術最初是為了防空防禦而發明的。通過將醫學影像技術、各種光學鏡頭和專門的視覺攝像頭的圖像進行對比，藝術家使用另類的敘事方式進行實驗。

Hong Eunju lives and works between Germany and South Korea. Her work evolves from research on the development of medical technology, new materials, and optical technology. She interweaves history, scientific factors, and the stories of individuals into a fictional narrative. She draws attention to how technology can be used as a metaphor to expose emotions and personal history such as memory, trauma, and fear. Through constant experiments with optical devices and non-linear narratives, she integrates various time-based mediums such as film, found footage, performance, and installation.

Her video work integrates installation, fictional narratives, and scientific research. During her residency in Taipei, she conducted moving image experiments for two projects related to the development of optical technology. Optical tools often serve solely as means to achieve visual results. However, the images produced by these tools often contain much more than meets the eye. For example, MRI scans taken at hospitals can reveal one's frequent dietary habits, and nighttime CCTV technology used for home security was originally invented for anti-aircraft defense. Through juxtaposing images from medical imaging technology, diverse optical lenses, and specialized vision cameras, she experiments with alternative ways of storytelling.

湯姆·布雷克
Tom Blake

視覺藝術
Visual Art



湯姆·布雷克的藝術實踐涵蓋繪畫、影片、油畫和裝置藝術，利用轉瞬即逝的手勢、循環圖像和不斷出現的主題，作為思考我們周圍的心理、建築和技術框架的潛在場所。

進駐期間，湯姆創作了一系列新作品，作品內容涉及不透明性、重複、碎片化、數位分解以及靜止時刻中接受混亂的量能。此次的新作包含一系列重複的繪畫和新的影片，為index / silt系列創作的一部分。該系列是一項長期的創作計畫，為一組循環播放的雙頻影片。意圖讓兩個影片在播放過程中，以數量眾多的組合形式，不停同步、相遇與斷裂。

Working across drawing, video, painting, and installation, Tom Blake's practice encompasses momentary gestures, looped imagery, and recurring motifs as potential sites for contemplating the psychological, architectural, and technological frameworks that surround us.

During his residency, Tom creates a new body of work focused on opacity, repetition, fragmentation, digital disintegration, and the capacity for chaos within moments of stillness. He develops a series of repeated drawings alongside new video works as part of *index / silt* – an ongoing project featuring a pair of videos that loop side-by-side across two screens, constantly syncing, meeting, and breaking apart in numerous ways throughout the day.



2024-04-29 ~ 2024-06-23
澳洲 Australia
寶藏巖國際藝術村 X
澳洲伯斯當代藝術中心
Treasure Hill Artist Village X
Perth Institute of Contemporary Arts,
Australia

美嬋
CHONLABUT(Foy)
Sasiwimol



視覺藝術
Visual Art

美嬋1998年出生於泰國春武里府芭達雅，2023年畢業於泰國國際藝術大學繪畫、雕塑及平面設計學系。主修泰國藝術，並獲得一等榮譽學位。現正攻讀該系的碩士文憑。她的創作大多為混合媒材，包括繪畫、材料和影像等，而這些作品與使用的媒材在概念上會有相互的關聯性。

美嬋的創作以生命奮鬥為主題。所有生物都必須不斷奮鬥和發展才能生存下去。希望是生命的驅動力。無論我們受到多少苦難，希望能讓我們變得更堅強。至此，藝術家在黑暗中呈現出一道希望之光。「光」反映了生命的價值。當人們遇到困難時，他們會本能地適應以求生存。然而，除了面對來自外界的挑戰之外，這場戰鬥的一部分是與自己內心的鬥爭，包括思想、情感和感覺。

一切都取決於勇氣和希望，以克服內心的恐懼。這是美嬋創作藝術作品的主要概念。

Sasiwimol Chonlabut (b. 1998) is an artist based in Pattaya, Chonburi Province, Thailand. She graduated with first-class honors in 2023 from the Faculty of Painting, Sculpture, and Graphic Arts (Thai Art Major) at Silpakorn University, and is currently pursuing a master’s degree in the same faculty.

Her practice primarily consists of mixed media works—integrating painting, materials, and video—centered around a unified conceptual framework. Sasiwimol’s artistic vision explores the struggle for survival inherent in all living beings. She believes that hope is the driving force of life: no matter how much we suffer, hope makes us stronger. Her works aim to portray a “light” of hope in the midst of darkness—light as a symbol of the value of life itself.

In times of adversity, people rely on instinct and adaptability to endure. For Sasiwimol, the real battle is not only with external challenges but also within ourselves—our thoughts, emotions, and fears. Her work reflects the belief that courage and hope are essential to overcoming the inner fears that hold us back. This is the core concept that drives her creative practice.

2024-07-20 ~ 2024-09-22
泰國 Thailand
寶藏巖國際藝術村 X
泰國國際藝術大學
Treasure Hill Artist Village X
Silpakorn University, Thailand



詹姆斯·湯普森
James THOMPSON

視覺藝術
Visual Art

詹姆斯·湯普森是一位居住在英國利茲的藝術家，2012年畢業於倫敦皇家藝術學院。他的作品涉及空間的感知及其解讀，跨越雕塑、動態影像和限地性表演等領域。以重新開發和廢墟狀態之間的空間情況為起點進行記錄和再解讀，從而構建新的多維現實體驗。

在駐村期間，詹姆斯開發了一系列從寶藏巖各地錄製的新動態影像和聲音作品。這些作品從寶藏巖作為前軍事基地、村落發展，到轉變為城市中可持續運作地的藝術家社區之間多層次的平行歷史背景中，汲取創作靈感。實驗性創作的設備包括一台以不同速度捕捉建築片段的掃描儀、接觸式麥克風和錄音機，這些設備用於實地響應的錄音表演，以重新繪製村莊的片段。所錄製的聲音將作為體驗寶藏巖的新方式，提供遊覽寶藏巖的新視角。

James Thompson is a Leeds (UK)-based artist who graduated from the Royal College of Art, London, in 2012. His work deals with the perception of space and its interpretation, working across sculpture, moving images, and site-responsive performance. Spatial situations between states of re-development and ruin serve as the starting point, recorded and re-interpreted to construct new multi-dimensional experiences of reality.

During the residency, James develops a series of new moving image and sound works recorded from locations across Treasure Hill. The work draws upon the multi-layered parallel histories of the site as a former military observation post, the development of the village, and its transformation into an architectural model for sustainable urban living and a thriving artist community. Experimental recording equipment, including a de-constructed scanner that captures architectural fragments at varying speeds, contact microphones, and an audiocassette tape recorder, will be used in site-responsive recording performances to re-map fragments of the village. The spatial material recorded will act as new experiences of Treasure Hill, providing parallel perspectives to navigate the village.



2024-08-05 ~ 2024-09-19
英國 United Kingdom
寶藏巖國際藝術村 X
英國Platform Asia + East Street Arts
Treasure Hill Artist Village X
Platform Asia + East Street Arts, UK

申美正
SHIN Mi-Jung



視覺藝術
Visual Art

申美正於1983年出生於韓國浦項。她在法國第戎國立藝術學院獲得了美術學士和碩士學位。她的創作注重於場所被拆毀的感覺，即是那些被宏大敘事排除的個人及其生活的痕跡。她主要透過實地考察所收集來的口述記錄和歷史資料來創作影片，並在圖像和記錄之間所產生的張力之中，嘗試構建出微觀的敘事。

在駐村期間，她探索邊界上一些人們破碎的記憶，關於身體移動和精神遷徙，以及廢棄景觀和那些跨越不同歷史層次的地方記憶。嘗試以美學影像語言來表達那些未能融入地區的人定居該地方的歷史過程，以及敘述一些被迫遷徙但未能在現有敘事中得到關注的人的生活的經歷。美正透過在臺灣的實地調查，從而對最近在韓國進行的臺籍韓人紀錄片的主題加以擴充，因為她感到離散群體的跨國聯繫有研究的需要。因此在臺北開始進行實地採訪，用來製作新的實驗性紀錄片，並逐步擴大這項研究的範圍。



Shin Mi-Jung was born in Pohang, South Korea (1983). She graduated with a bachelor's and master's degree in Fine Art from the National School of Art of Dijon (ENSA Dijon) in France. Her works focus on the sense of place being demolished, where traces of individuals are excluded from the grand narrative. She primarily creates videos based on oral records and historical materials collected through fieldwork, constructing micro-narratives within the tension that emerges at the boundary between images and records.

During the residency program, she aims to explore the easily fragmented memories of those on the borders, including physical movements and mental migrations, as well as the memories of abandoned landscapes and places across various historical layers. She attempts to use aesthetic video imagery to express the history of the settlement process of displaced persons who were not fully absorbed by the places they settled, as well as their unique life experiences, which are not captured in existing narratives of forced migration. In particular, she plans to expand the thematic focus of the documentary on Taiwanese Koreans that she recently conducted in South Korea through fieldwork in Taiwan. Since she feels the need for research on the international connections of the diaspora, she is planning to conduct on-site interviews for a new experimental documentary production, starting with Taipei and gradually expanding the research scope.

2024-10-07 ~ 2024-12-28
韓國 South Korea
寶藏巖國際藝術村 X
韓國國立現代美術館高陽藝術工作室
Treasure Hill Artist Village X
MMCA Residency Goyang,
South Korea

金施昕
KIM Si-Heun



視覺藝術
Visual Art

金施昕從事視覺藝術，她的創作包含裝置藝術和運用了合成圖像的新媒體藝術。她的作品透過與他者（包括非人類的自然界）的生態糾纏關係，探討人類存在於現代社會中的不確定性。她的作品以裝置的形式呈現，運用 3D 列印、電腦動畫，並以 VR 技術和 3D 遊戲引擎軟體來創造出合成環境。

從 2023 年開始，金施昕一直致力於探索韓國釜山洛東江三角洲地區人類與非人類實體之間的生態關係。在寶藏巖國際藝術村駐村期間，她深入探討人類與自然元素之間的生態關係。該自然元素受自然因素影響，例如河流；亦受人工系統影響，例如臺北新店溪沿岸的供水系統。

本次的駐村計畫〈流動的邊界〉旨在探索人類與非人類實體之間的生態關係，以公館及新店溪地區特定生態場域的研究為基礎，她透過這個項目，談論人類在現代社會中與非人類的生態糾葛。

Kim Si-Heun is a visual artist who works with installation and media art incorporating synthetic imagery. Her body of work addresses the uncertain human existence in modern society through ecologically entangled relationships with others, including non-human nature. Her creations take the form of installations that utilize 3D printing technology, computer animation, and VR, relying on synthetic environment creation through 3D game engine software.

Since 2023, Si-Heun has been exploring the ecological relationship between humans and non-human entities in the Nakdong River Delta area of Busan, South Korea. During her time in the THAV residency, she focuses on a project that delves into the ecological connections between humans and natural elements impacted by natural factors such as rivers and artificial systems like water supply systems along the Xindian River in Taipei.

For her project, *Flowing Boundary*, Si-Heun carries out field visits, engages in literature research, and interviews related experts. She explores the ecological relationships between humans and non-human entities based on ecological site-specific research in the Gongguan and Xindian River areas of Taipei.



2024-10-09 ~ 2024-12-29
韓國 South Korea
寶藏巖國際藝術村 X
韓國虹梯藝術中心
Treasure Hill Artist Village X
Hongji Art Center, South Korea

Namia Leigh
(LEE Na-Hyun)
李娜賢



裝置
Installation

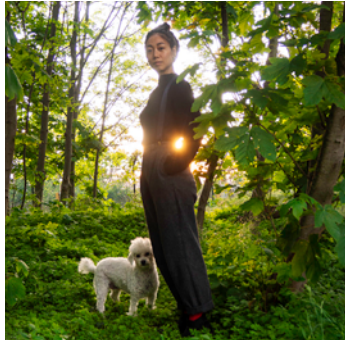
李娜賢在韓國和德國兩地生活和工作，曾在首爾接受建築相關訓練。娜賢透過以光線為主要媒介的空間裝置，加以運用藝術想像和推理小說形式，嘗試喚起在我們生活中那些正在消失或已經消失的記憶和空間。在她的作品中，個人回憶和經驗往往被賦予了轉化事物和成為中介的潛能。作品將內心的回憶轉化為光，透過反射和投影，與進入光影空間的參觀者分享，藉此點亮那些存在於個人敘述中，容易被忽略或遺忘的歷史、社會和政治元素，並將其與世界重新連結。

在物質富足的現代社會中，許多族群，包括邊緣和被疏離的階層，都處於脆弱的境況，甚至無法確保一個安身之所。這正是昔日村落出現違章建築的原因，並在21世紀的今天仍在持續。植基於現地特徵和違章建築的歷史，藝術村所保存和經營的藝術村，李娜賢將探尋建築物中仍損毀的部分，並使用韓國傳統的建築工法進行修復。修復建築物的行動能成為一種方式，隱喻著恢復記憶或治療創傷。

Namia Leigh lives and works in Busan and Berlin. She trained in architecture in Seoul. Through spatial installation works which mainly use light as a medium, she attempts to summon memories and spaces that are disappearing or have already disappeared into our lives and present them by mobilizing artistic imagination and speculative fiction. As is often the case in her work, personal memories and experiences are endowed with transformative and mediative potential. By transforming inner memories into light and sharing them with visitors who enter a space of light and shadow created by reflection and projection, her work illuminates the historical, social and political elements of personal narratives, easily disregarded or forgotten, and reconnects them with the world.

In our materially affluent modern society, many social groups, including those from the marginalized and alienated classes, are in a vulnerable situation in which they are unable to even secure a place to live. This situation, which is the reason unauthorized buildings were built in the village in the past, is still ongoing in the 21st century. Based on the site-specific features and history of the unauthorized structures that are preserved and operated as an art village today, she will explore the parts of the buildings that are still destroyed or damaged and repair them using traditional Korean construction techniques. The act of repairing a building becomes a metaphorical gesture for restoring memories or healing wounds.

2024-10-07 ~ 2024-12-30
韓國 South Korea
寶藏巖國際藝術村 X
韓國虹梯藝術中心
Treasure Hill Artist Village X
Hongli Art Center, South Korea



露木春那
Haruna TSUYUKI



視覺藝術
Visual Art

露木春那是日本藝術家，她擁有中國美術學院的書法學士學位和東京藝術大學的當代藝術碩士學位。她的藝術實踐探索創造一種個人語言，這種語言在與他人連結的同時也帶來自由，利用各種不同媒介創造出能夠讓文字和人類心理產生共鳴的空間。露木的目標是捕捉從古代到今天永恆的「留在人心靈中的文字符號」。

露木春那駐村以「二戰期間從沖繩撤離至臺灣」為主題的研究和創作。此項目主要是探索並創作圍繞著「撤離到臺灣的人們以及接納他們的當地人所留下的文字」的作品。這個計畫是來自她祖母的一張舊照片的影響，照片似乎是第二次世界大戰期間於臺灣拍攝。綜合她的構思，露木打算根據這張照片發展一個故事。在駐地期間，她計劃參觀保存撤離者生活空間的聚芳館，以及保存「沖繩縣疎開者調」的國史館臺灣文獻館。她在曾經是撤離者居住地的地方進行實地考察。她將把她觀察到的情況和任何出現的想法以口述或影像的方式呈現。

Haruna Tsuyuki is a Japanese artist with a BFA in Calligraphy from the China Academy of Art and an MFA in Contemporary Art from Tokyo University of the Arts. Her art practice explores creating a personal language that allows for freedom while connecting with others, using mixed media to create spaces where words and human psychology resonate. Tsuyuki aims to capture the enduring “characters that stay in the human soul” from ancient times to today.

Haruna Tsuyuki will conduct research and creative work focused on the theme of “Evacuation from Okinawa to Taiwan” during World War II. The main objective of this project is to explore and create works centered around the “written words left behind by the people who evacuated to Taiwan and the locals who received them.” This project is inspired by an old photograph of her grandmother, seemingly taken in Taiwan during World War II. Tsuyuki intends to develop a narrative inspired by this photograph. During the residency, she plans to visit the Ju Fang Mansion, where the living quarters of evacuees are preserved, as well as The Taiwan Historica, which houses the “Okinawa Evacuees Records.” Fieldwork will be conducted at locations where evacuees once resided. She will seek to verbalize and visualize what she observes and any ideas that come to her.



2024-10-07 ~ 2024-12-29
日本 Japan
寶藏巖國際藝術村 X
日本Tokyo Arts and Space
Treasure Hill Artist Village X
Tokyo Arts and Space (TOKAS), Japan

林延昭
LIN Yen-Chao



跨領域
Interdisciplinary

林延昭的跨領域創作探索記憶與歷史的殘留痕跡。自十三歲從臺北移居蒙特婁以來，延昭一直在作為臺灣人和加拿大有色人種的移居者這兩個雙重身分之間徘徊。她的作品經常探討文化遺產與個人魂在論的交互關係，範圍涉及宗教、占卜、民間傳說以及被遺忘的傳統儀式。

她的駐村計畫〈clear the air - 心結〉重新研討古老的中國繩結藝術。繩結曾經一度作為記事的符號，隨著時間的推移，脆弱的材料經不起歲月侵蝕，古代繩結中所嵌入的意義已無法追溯。如今，中國結是一種沒落的手工藝，但仍然在臺灣的日常生活中無處不在，承載著一種靜默的韌性。

這件作品呈現一個解開又糾結的立體曲線，視覺化地記錄著耗時的儀式和勞動。每個結都封存了一個瞬間——承載著稍縱即逝的情感，一絲生活經驗的線索。延昭利用這一過程來思考歸屬感和疏離感的意義：「我們如何解開那連結我們也同時分隔我們的心結？」



Lin Yen-Chao's work navigates memory and the spectral traces of history through a multidisciplinary practice. Having moved from Taipei to Montreal at the age of thirteen, Yen-Chao has long grappled with the push and pull of her dual identities as both Taiwanese and a racialized settler in Canada. Her work often investigates how cultural heritage and personal hauntology intertwine, drawing from traditions in religious and divination practices, folklore, and forgotten rituals.

In her project *clear the air - 心結*, Yen-Chao revisits the ancient Chinese art of knot-making, once used as a means of recording events through fiber patterns. With time, the meanings embedded in these knots have faded, eroded with the materials themselves. Today, Chinese knot-making is a fading craft, yet it remains omnipresent in Taiwan's daily life, carrying a quiet resilience.

In this work, a closed, three-dimensional curve unravels and tangles, visually documenting time-based rituals and labor. Each knot encapsulates a moment—a small challenge that holds a fleeting feeling, a thread of lived experience. Yen-Chao uses this process to confront questions of belonging and estrangement, asking: how do we untie the knots of the heart that bind us, yet simultaneously hold us apart?

2024-10-07 ~ 2024-12-29
加拿大 Canada
寶藏巖國際藝術村 X
魁北克交流計畫
Treasure Hill Artist Village X
Québec Exchange Program, Canada



程小蓓
CHENG Xiao-Bei

文學
literature

程小蓓，詩人、畫家、藝術活動策劃人，中國北京上苑藝術館創始人及藝術總監。她的創作領域涵蓋詩歌、小說、紀實文學及視覺藝術，作品常以細膩的筆觸呈現對現實與內心世界的深刻洞察。程小蓓曾出版詩集《一支偷來的筆》、《上苑、上上苑》以及小說《無奈》、《你瘋了！》，並出版了記實圖書《建築日記》和攝影集《活路》。

作為藝術活動策劃人，程小蓓對藝術家生態及跨文化交流有著深入的理解，尤其關注中國與臺灣之間的藝術合作與交流。在她的藝術策劃工作中，她希望能夠了解臺灣的藝術家生態以及寶藏巖國際藝術村的駐村方式，進一步拓展中國藝術家與臺灣藝術家之間的合作與互動。程小蓓也積極從事詩歌寫作、調查隨筆寫作與藝術作品的傳播工作，旨在讓更多中國藝術家了解臺灣及臺灣的藝術駐村計畫，進而促進兩岸文化的交流與發展。

Cheng Xiao-Bei, poet, painter, and art event curator, is the founder and artistic director of the Shangyuan Art Museum in Beijing, China. Her creative works span poetry, novels, non-fiction literature, and visual arts, with her pieces often reflecting a delicate insight into the realities of the world and the inner self. Cheng Xiao-Bei has published poetry collections such as *A Stolen Pen* and *Shangyuan, Shang Shang Yuan*, as well as novels *No Choice* and *You're Crazy!* Additionally, she has published non-fiction works including *Architecture Diary* and a photography collection titled *Livelihood*.

As an art event curator, Cheng Xiao-Bei has a deep understanding of the artist ecosystem and cross-cultural exchanges, with a particular focus on artistic collaboration between China and Taiwan. Through her curatorial work, she seeks to understand the artist ecosystem in Taiwan, as well as the residency approach of the Treasure Hill Artist Village, aiming to expand cooperation and interaction between artists from China and Taiwan. Cheng Xiao-Bei is also actively involved in poetry writing, field-based essay writing, and the dissemination of artistic works, with the goal of helping more artists from China understand Taiwan and its art residency programs, thus fostering cultural exchange and development across the Taiwan Strait.



2024-12-16 ~ 2025-01-20
中國 China
寶藏巖國際藝術村 X
中國上苑藝術館
Treasure Hill Artist Village X
Shangyuan Art Museum, China

The background features a minimalist design with large, overlapping triangles in a muted red color against a white background. One large triangle points downwards from the top left, while another smaller one points upwards from the bottom left. A thin red line separates these two triangular areas.

臺灣駐市及國際來訪藝術家

Taiwanese and International Artists in AIR Taipei

Jidanun
LUEANGPIANSAMUT
(Lee)
吉妲楠·茛翩莎姆娃

文學
Literature



2024-01-05 ~ 2024-03-24
泰國 Thailand

國際進駐
Open Call



吉妲楠·茛翩莎姆是第三代客家移民；她的家族在第二次世界大戰期間移居到泰國。茛翩莎姆在12歲時開始寫作她的第一部小說。她在23歲時成為了一名專業作家。此後，茛翩莎姆的作品在泰國當代文學領域自由穿梭，涵蓋了文學小說、受大眾歡迎的耽美小說和科幻小說等多種類型。25歲時以短篇小說集《叛逆的獅子》獲得東南亞文學獎（S.E.A Write Award），是獲得此獎項最年輕的作家。另外，茛翩莎姆也是耽美小說的作家，此流行文學類型以男性角色之間的浪漫關係為特色。她還曾經將泰國獲獎電影《模犯生》（2017年）改編成書。

在本次的駐村計畫中，茛翩莎姆創作一系列短篇故事來描寫這兩個城市，展現兩者不僅作為亞洲人，也作為人類之間的親密聯繫。這些故事將以當代的文風呈現，希望以此吸引年輕讀者們的注意。每篇故事都將聚焦於年輕世代的共同問題；例如性別、信仰和宗教、民間故事的重新詮釋、年輕人的成長過程、在大城市中的疏離感等等。

Jidanun Lueangpiansamut (Lee) is a third-generation Chinese Hakka; her family moved to Thailand during WWII. Lueangpiansamut started writing her first novel at the age of 12. She became a professional writer at 23. Since then, Lueangpiansamut's works have moved freely between the genres of Thai contemporary writing, ranging from literary fiction to popular yaoi and sci-fi novels. She is the youngest writer to be awarded the SEA Write Award at the age of 25 with her collection of short stories, *Rebellious Lion*. She is also an author of yaoi fiction, a popular genre that features romantic relationships between male characters. She also adapted the screenplay for the award-winning Thai film, *Bad Genius* (2017) into a book.

For her residency project, she aims to describe these 2 cities into a set of short stories to show how close we are not only as Asians, but also as humans. The stories will be set in a contemporary tone with the hope to draw the attention of young adult readers. Each story will focus on the problems of our generation; for example—gender(s), belief and religion, the retelling of folklore, coming of age in young adulthood, sense of alienation in big cities, etc.



自2015年起，瑪麗·瓦札尼和尼可拉斯·卡里爾共同工作和生活，並組成 Ouazzani Carrier 藝術團體，以城市景觀為題材創作虛擬氣候的故事情境，並長年關注生態系統如何受到污染、以及全球化遺跡引起的干擾，並將這些議題與情節轉化為影片、拍立得、植物裝置、文本及混合體。

〈Weatherproof plants〉是一個氣候虛構的計畫，透過生態危機為題來創作一個關於公館區的全景冥想。受到在地區域各地點與不同時代歷史故事的啟發，此計畫尋找臺灣原生植被在當前建築和城市規劃的痕跡，並想像這些植物以鬼魂的形式存在，與當前的生態系統互動並共存。

考慮到新店溪對區域生物的重要性，本次計劃同時探索河流的運輸功能和流動變化，以及周邊高速公路基礎設施與其產生的污染，並在此創作中將污染視為景觀的疾病。

Working and living together since 2015, Marie Ouazzani and Nicolas Carrier invent climate fictions whose protagonists are urban landscapes. The duo's attention to the disturbance of these ecosystems, haunted by pollution and the vestiges of globalization, is conveyed through videos, instant photographs, botanical installations, texts and infusions. By following the plants, they reveal the stories about them, imagine new relations and arrangements between the different elements that inhabit these worlds, and propose forms of slowness, rest and contemplation in order to overcome the ecological crisis.

Weatherproof plants is a project of climate fiction that will create a contemplative panorama of the Gongguan district through the prism of the ecological crisis. Inspired by various locations that are linked to the multi-layered history of the district, this project will look for traces of the original Taiwan's vegetation in its current architecture and urban composition, and imagine the presence of these plants in the form of ghosts that interact and co-exist with the current ecosystem.

Considering the importance of the Xindian River on the living beings of the district, it will confront the transportation and circulation capacities of the river to the surrounding highway infrastructures and their pollution. Pollution will be considered as the disease of this landscape.

Ouazzani Carrier
瑪麗·瓦札尼×
尼可拉斯·卡里爾
(Marie OUAZZANI x Nicolas CARRIER)

視覺藝術
Visual Art



2023-12-30 ~ 2024-02-29
法國 France

國際進駐
Open Call

(YUKO TAKEDA X
RICK YAMAKAWA)
武田侑子 × 山川陸
Transfield Studio

表演藝術、建築
Performing Arts,
Architecture



2024-04-18 ~ 2024-06-23
日本 Japan

國際進駐
Open Call



Transfield Studio 是由建築師山川陸和表演藝術製作人武田侑子組成的藝術家雙人組。他們透過作品的創作和呈現，持續思考「我們如何在一起？」的命題。他們前往不同的城市進行實地考察工作。巡迴演出是他們創作實踐的核心，他們重視觀眾透過自己的身體對城市的體驗。

在駐村計畫中，臺北、新加坡、首爾、東京四個城市都被視為建立在島嶼或半島上的城市。Transfield Studio研究這四個城市的海拔與土地開發歷程之間的關係，思考我們如何在城市中「聚集和生活」，作為研究臺北的切入點，透過分析多個城市調查，他們將探索表演的本質和創作方法，透過身體經驗來理解在地面上發生的摩擦、困難和創造力，並與更多的人分享「我們如何相聚在一起？」。

An artist duo of architect Rick Yamakawa and performing arts producer Yuko Takeda. Through the creation and presentation of the works, Transfield Studio continues to consider "How can we be together?". They conduct fieldwork in the actual cities where they bring work. Touring performance is the core of their creative practice, and they value the audience's experience of the city through their own bodies.

In their residency project, Taipei, Singapore, Seoul, and Tokyo are all considered cities built on islands or peninsulas. Transfield Studio studies the relationship between the elevation of these four cities and their land development history. They reflect on how we "gather and live" in a city, using this as an entry point for their research in Taipei. Through analyzing surveys of multiple cities, they explore the essence of performance and creative methods, understanding the friction, difficulties, and creativity that occur on the land through bodily experiences, and sharing with more people the question, "How do we come together?"



游婷雯，成長在宜蘭三星鄉，有感於自己生活周遭的地景變遷，便以藝術創作為路徑，開啟土地與自身經驗的討論。

作品〈耕作一塊可以賣的地〉關注出售中的土地以及耕作狀態下的土地，藝術家矛盾地無法代替土地提供標準答案，便無法堅定立足於某個立場，於是她以身體介入場所，生產身體與外部物質的感官關係，發酵議題。作品獲得2023年宜蘭美術獎首獎、宜蘭意象獎。後續作品持續以創作面對土地的複雜性，並向其提問。

本次駐村期間她製作了一個裝置〈售字〉與一個影像作品，並在作品裡搭配寶藏巖的田野影像與史料文本，而裝置媒材來源於地方之外，也期待裝置的造型能與駐村地點產生關聯，以作品的感官效果討論當地的居住情境。

You Ting-Wen grew up in Sanxing Township, Yilan County. Moved by the changing landscape around her, she uses artistic creation as a pathway to discuss the relationship between land and personal experience.

Her work *Cultivating a Piece of Land for Sale* focuses on land that is for sale and land under cultivation. Faced with the contradiction of not being able to provide a definitive answer on behalf of the land, she finds herself unable to firmly take a particular stance. Consequently, she uses her body to intervene in the space, producing a sensory relationship between the body and external materials to ferment the issues. This work won the First Prize of the 2023 Yilan Art Awards. Her subsequent works continue to address the complexity of land through creation and inquiry.

In her residency, she produce an installation (the character "售") and a video, incorporating field images and historical texts from Treasure Hill. Although the installation materials are sourced from outside the local area, the project's sensory effects aim to discuss the local living conditions, creating a connection with the residency location.

游婷雯
YOU Ting-Wen

裝置、影像
Installation, Video



2024-07-01 ~ 2024-09-22
臺灣 Taiwan

國內進駐
Open Call

張剛華
CHANG Kang-Hua

表演藝術
Performing Arts



張剛華於1987年出生於印尼雅加達，國立臺北藝術大學戲劇學系畢業，現為自由創作者、「明日和合製作所」共同創辦人。

本次駐村的作品為張剛華的海外華人系列計畫。作為一個來自印尼的移民，他從小面對同學時對自我的身份多有隱瞞或不提，因為在那個群體之中他是來自印尼的「他者」，對他來說想要成為的是「我們」，是故在童年時期，出生地印尼被張剛華視為一個他者的符號，那是他潛在意識裡想擺脫、被忽略的註記；而近年透過藝術實踐讓他得以回返，探索在印尼過往的家族歷史，藉此尋找另一個認同脈絡中的「我們」。

這是一段又一段的旅程，他在不同的「我們」之間往返——我是在臺灣的印尼人、我是在印尼的臺灣人。本作〈深層放鬆〉是在前往印尼山口洋田野調查之後，以情慾按摩經驗為路徑，探究其個人乃至於特定社群之身體、性向、家族等複合身份的認同與否定。



Born in Jakarta, Indonesia, in 1987, and a graduate of the Department of Theatre Arts at the Taipei National University of the Arts, Chang Kang-Hua is currently a freelance creator and co-founder of “Co-coism.”

Chang Kang-Hua’s resident work is part of his *Overseas Chinese* series. As an immigrant from Indonesia, he often concealed or avoided discussing his identity during childhood when interacting with classmates, as he was considered “the Other” from Indonesia within that group. To him, the desire was to become part of “us.” Thus, in his childhood, Indonesia, his birthplace, was seen as a symbol of otherness—a label he subconsciously wished to escape or ignore. However, in recent years, through his artistic practice, he has been able to return and explore his family’s history in Indonesia, seeking another sense of “us” within a different framework of identity.

This journey involves moving back and forth between different “us” — “I am an Indonesian in Taiwan”, “I am a Taiwanese in Indonesia.” His work *DeepTissue?* follows a field research in Singkawang, Indonesia, using the experience of erotic massage as a pathway to explore the complex identities of self, sexuality, family, and specific communities, examining both acceptance and rejection of these identities.

2024-07-05 ~ 2024-09-22
臺灣 Taiwan

國內進駐
Open Call



表演藝術團體 Every Body Meeting 由四位成員組成，這是一個跨領域的創作團隊，專注於身體動作和合作性創作。成員包括編舞家兼舞者贊·伯利和艾力克斯·斯賓格、聲音／裝置／食物藝術家威爾·歐文，以及舞者唐曉柔。

在寶藏巖國際藝術村的駐村期間，Every Body Meeting 創作互動表演裝置，結合舞蹈、聲音、環境雕塑和影像投影，讓觀眾在不同地點間穿梭，體驗沉浸式多感官藝術。團隊另拍攝並放映一部舞蹈影片，並以寶藏巖的「共生創生」理念為啟發，探索社區、自然環境和土地的多元共存。

The performance art group Every Body Meeting is composed of four members, forming an interdisciplinary creative team focused on physical movement and collaborative creation. The members include choreographers and dancers Xan Burley and Alex Springer, sound/installation/food artist Will Owen, and dancer Tang Hsiao-Jou.

During their residency at Treasure Hill Artist Village, Every Body Meeting creates interactive performance installations combining dance, sound, environmental sculpture, and video projections. The audience navigate between different locations to experience an immersive, multi-sensory art experience. The team also and present a dance video, inspired by the paragenesis philosophy of Treasure Hill, exploring the coexistence of community, natural environment, and land.

Every Body Meeting
贊·伯利×艾力克斯·斯賓格×
威爾·歐文×唐曉柔
(Xan BURLEY X Alex SPRINGER X Will OWEN X
TANG Hsiao-Jou)

表演藝術
Performing Arts



2024-07-06 ~ 2024-09-22
美國 The USA

國際進駐
Open Call

萬能鑰匙雙人組

妮可萊塔・法瓦里 × 克里斯多弗・薩爾維托

(Nicoletta FAVARI X Christopher SALVITO)

Passepartout Duo



聲音、音樂
Voice, Music

萬能鑰匙雙人組從精心挑選的電子音樂格調和變動的節奏汲取靈感，繼而探索人們聆聽，以及與聲音連結的方式。團體透過重新評估創造音樂的工具，持續開發一個專門且不斷演進，由手工樂器所構成的聲音生態系統。由類比電路和傳統打擊樂器，到房間大小的紡織裝置和現成物，以上樂器都將被涵蓋於創作。

在駐村期間，萬能鑰匙雙人組將進一步研究由音樂機械的內部邏輯所創造的類語言模式，並將其應用於使用聲學樂器的人類表演者身上。這些具有奇異特色的機械，無論是合成器還是其他裝置，所呈現的奇特作曲邏輯，就形成稍微偏離核心的音樂語法，構築出一個出發點。樂手在使用新創作出來的儀器即興演奏後，將學習並闡述這一新音樂語言，來描繪一個混合聲音世界。同時，雙人組將促進其聲音合成儀器與臺北樂手的交流，最後創作出一份樂譜，作為與臺灣本土原住民樂手交流的起點。



Drawing from a carefully selected palette of electro-acoustic textures and shapeshifting rhythms, Passepartout Duo's work investigates how people listen to and connect with sound. Reassessing the tools they use to create their music, the group continually develops a specialized and evolving ecosystem of handmade musical instruments, ranging from analog electronic circuits and conventional percussion to room-size textile installations and found objects.

During their residency at Treasure Hill Artist Village, Passepartout Duo further develops their research on the quasi-linguistic patterns created by the internal logic of musical machines and applied to human performers on acoustic instruments. The odd compositional logic presented by each of these idiosyncratic machines, whether synthesizers or otherwise, serves as the starting point for the off-center grammar of the music. After improvising with the machine, the instrumentalist is tasked with learning and elaborating this new lexicon to describe a hybrid soundworld. Later, Passepartout Duo communicates with instrumentalists in Taipei using their synthesizers and creates a transcription and score that can serve as a starting point for collaboration with local indigenous instrumentalists.

2024-10-07 ~ 2024-12-27
義大利 Italy

國際進駐
Open Call

黃嘉淇

WONG Ka-ki



黃嘉淇擁有豐富的藝術管理及行政工作經驗，同時身兼獨立策展人及監製職務。她於2017至2021年間獲委任為聲音掏腰包行政總監。除舞台製作外，嘉淇也關注藝術進駐、藝術家發展及支持系統還有公共藝術政策，當中包括：聆聽體驗營及藝術教育項目。現為自由監製及策展人。

策展人及藝術經理在設計駐村項目的活動內容與經驗中經常擔當主導角色，而相關駐村經驗的價值很多時候也取決於其決定，同時策展人亦會與藝術家就駐村期間的創作項目合作策劃，以上種種，誘發黃嘉淇對策展人角色的好奇和思考。

參與寶藏巖駐村計劃期間，黃嘉淇透過走訪臺灣不同的營運藝術家和策展人駐村的機構，了解他們的計劃理念及營運模式，同時也訪問曾經參與臺北藝術進駐及其他藝術家駐村的藝術家，了解他們的進駐期間及後進駐的經驗，在這個藝術家駐村被重新定義的後疫情時代，為未來策劃的駐村計劃得到啟發。

Alice Wong is a curator and producer with extensive experience in arts administration and management. She has served as its Executive Director from 2017 to 2021. In addition to her work on stage productions, Alice focuses on curating artist residencies, artist development/support programs, and public engagement projects, such as listening camps and arts education initiatives. She is currently working as a freelance producer and curator.

A curator or arts manager is actively involved in shaping the activities, experiences, and values of residency programs. The upcoming project will focus on researching the complex roles that curators and arts managers play in conceiving and managing Artist-in-Residence programs.

During her participation in the Treasure Hill Artist Village residency program, Alice Wong visited various artist and curator residency organizations in Taiwan to understand their program concepts and operational models. She also interviewed artists who had participated in AIR Taipei and other artist residencies to learn about their experiences during and after the residency. In this post-pandemic era, where artist residencies are being redefined, her insights will serve as inspiration for future residency programs she plans to curate.

策展研究
Curatorial Research



2024-10-11 ~ 2024-12-22
香港 Hong Kong

國際進駐
Open Call

主題駐村計畫

Thematic Residency Programs

Puppetry Art Center of Taipei Project Residency
台北偶戲館主題駐村



「寶藏巖國際藝術村 X 台北偶戲館專案進駐」是一個專門為國際申請者開放的藝術家駐村計畫。此計畫由寶藏巖國際藝術村提供住宿及行政協助，並由台北偶戲館提供公開表演的機會，旨在探討偶戲及其在當代藝術領域中的各種可能性。

該計畫不僅鼓勵藝術家探索偶戲形式的創新，還強調調跨文化合作與當代藝術觀念的碰撞。駐村期間，藝術家將能夠沉浸於臺灣的藝術氛圍，與當地的文化工作者、藝術家及觀眾進行深度的對話與互動。這個機會不僅促進了國際藝術家的創作發展，也讓臺灣的觀眾能夠接觸到來自全球不同背景的藝術視野，進一步拓寬了當代偶戲的範疇和應用領域。

此外，這個駐村計畫對於藝術家來說，也是一個自我挑戰的過程，藝術家需要在短期內構思並實踐他們的創意計畫，並將其呈現於公開表演中。這不僅是一次創作的試煉，也是藝術家與觀眾之間、以及不同藝術形式之間對話的機會。

"Treasure Hill Artist Village x Puppetry Art Center of Taipei Project Residency" is an initiative open exclusively to international applicants. This program is supported by Treasure Hill Artist Village, which provides accommodation and administrative assistance, while the Puppetry Art Center of Taipei offers opportunities for public performances. The program aims to explore the possibilities of puppetry and its role within contemporary art.

The program encourages artists to innovate within the field of puppetry and fosters cross-cultural collaboration and the exchange of contemporary artistic ideas. During their residency, artists are immersed in the artistic atmosphere of Taiwan and engage in deep conversations and interactions with local cultural workers, artists, and audiences. This opportunity not only nurtures the artistic development of international creators but also allows Taiwanese audiences to experience diverse global perspectives, broadening the scope and application of contemporary puppetry.

Additionally, this residency program offers artists a chance to challenge themselves by conceptualizing and realizing their creative projects within a short timeframe, culminating in public performances. This is not only a creative trial but also an opportunity for dialogue between artists and audiences, as well as across different artistic forms.



2020年，范莊美靈和陳金玉開始在一個名為《生命木偶》的節目中擔任共同創作者和導演。兩年後，該節目於2023年4月首次上演，並定期在越南芽莊市的Do劇院上演。這對雙人組後來結為夫妻，並成立了Tolo Puppet劇場公司，致力於越南偶戲藝術的研究和發展。

本次駐村計畫為了發展Tolo全新製作的節目——《Tho Dia計畫》，該節目於2024年10月在印尼的Pesta Boneka紙月亮國際偶戲節進行首演，將布偶戲和講座表演融合，講述關於河內的都市化過程如何改變水文流向，從而破壞了居民的歸屬感。在Tolo Puppets擔任駐村藝術家期間，這對雙人組合嘗試使用古董打字機來操控懸絲傀儡；同時進行傳統的手偶戲藝術研究，將兩者融入《Tho Dia計畫》計畫的節目之中。在此背景下，他們觀察寶藏巖周邊的社區和人群，因為他們認為這些地方與他們試圖講述的故事多有相似之處。

In 2020, Linh and Ngoc begin working together as a team of co-creators and directors for a show called *Life Puppets*. After two years, the show premiered in April 2023 and has been running regularly at Do Theatre in Nha Trang. Following this success, the duo married and founded “Tolo Puppet Theatre Company”, dedicated to the research and development of puppetry arts in Vietnam.

This residency is part of the development plan for Tolo’s first show, *The Tho Dia Project*, set to premiere in October 2024 at Pesta Boneka (International Puppetry Festival Indonesia). The show fuses puppetry and lecture performance to tell stories about how the urbanization process in Hanoi displaces the flow of water, disrupting our sense of belonging. During their time as resident artists, the duo experiments with using a vintage typewriter to manipulate string puppets and researches the traditional art of glove puppetry to integrate into the show. Contextually, they observe the neighborhood around Treasure Hill and its people, finding parallels to the story they are trying to tell.

Tolo Puppets
陳金玉 × 范莊美靈
(Kim Ngoc TRAN x Linh Valerie PHAM)

表演藝術
Performing Art



2024-04-21 ~ 2024-08-04
越南 Vietnam

專案進駐
Project Residency

2024 Cultural Diversity and Inclusivity Residency Program
2024 文化平權駐村



藝術村持續關注平權議題，致力用藝術觸角探索和描繪社會的各個角落，以藝術村為平台讓多元可能性在此凝聚與討論。今年度寶藏巖國際藝術村與社團法人國際生命線臺灣總會共同合作，以「孤獨平權」為主題，公開徵選四名藝術家進行創作。來自於不同領域的藝術家：紀建廷、邱媆勻、顏可茵、朱仲文從個人生命經驗出發，思考對孤獨的想像，運用複合媒材、織品、錄像及古典印刷術等，將其轉化為成果展覽，呈現孤獨的各種樣態。

Treasure Hill Artist Village continues to focus on issues of equality, using the lens of art to explore and portray different facets of society. As a platform, it fosters diverse possibilities for gathering and dialogue. This year, Treasure Hill Artist Village has collaborated with the Taiwan Lifeline International to launch an open call under the theme of “Equity in Solitude,” selecting four artists to create new works. Artists Ji Jian-Ting, Juby Chiu, Yen Ko-Yin, and Chu Chung-Wen—each from different backgrounds—draw inspiration from their personal life experiences to reflect on the concept of solitude. Through the use of mixed media, textiles, video, and classical printing techniques, they transform their interpretations into an exhibition that captures the many facets of solitude.



1992年出生於臺灣臺中，現為波間印象有限公司負責人。自身擅長影像創作，作品形式以廣告、紀錄片、劇情片、錄像為主，涉略題材以公共藝術參與計畫、劇場紀錄、人物專訪等等作為取材內容。

作品為〈夜色溫柔〉，展覽著重展間的氣氛，企圖召喚孤獨的私密經驗，從不確定、安全感、距離性三者作為切入點。利用蚊帳包覆其中的安全感，表現陪伴和尋求慰藉的需求，由舞台燈在展間中央的轉動模擬燈塔的效果，運用光線穿過蚊帳照映牆上，呈現有距離性的指引，表現人際關係在交流的縫隙和隔閡，展間屬於半戶外的空間，蚊帳的材質受天氣或人為的觸碰產生輕微的移動，使得光影的穿透產生各種不確定的因素。

將展間元素對應旅店流動經驗的屬性，從暫時居住的意象延伸至消費空間所產生的親密感，人存放的秘密經過反覆整理隨即消失成為短暫的許諾，在展間物件、廣播劇的運用，營造消費空間裡獨有的私密經驗。

Ji Jian ting, born in Taichung, Taiwan, in 1992, is currently the person in charge of Wave Room Impression Co., Ltd. He is good at image creation. His works mainly include advertisements, documentaries, feature films, and videos. His subject matter includes public art participation projects, theater records, interviews with people, etc.

The work is *Goodbye And Goodnight*. The exhibition focuses on the atmosphere of the exhibition room, trying to evoke the private experience of loneliness, starting from uncertainty, security, and distance. The sense of security wrapped in the mosquito net is used to express the need for companionship and solace. The rotation of the stage light in the center of the exhibition room simulates the effect of a lighthouse. The light passes through the mosquito net and reflects on the wall, presenting distance guidance and expressing interpersonal relationships. The relationship lies in the gaps and barriers of communication. The exhibition room is a semi-outdoor space, so the material of the mosquito net will move slightly due to weather or human touch, causing the penetration of light and shadow to produce various uncertain factors.

The elements of the exhibition room correspond to the attributes of the mobile experience of the hotel, extending from the image of temporary residence to the intimacy generated by the consumption space. The secrets stored by people disappear after repeated sorting and then become short-lived promises. The use of objects in the exhibition room and radio dramas create a unique private experience in the consumption space.

紀建廷
Ji Jian-Ting

複合媒材、裝置藝術
Mixed Media, Installation



2024-11-01 ~ 2025-03-31
臺灣 Taiwan

2024平權計畫
2024 Cultural Diversity and
Inclusivity Program

邱婷勻
Juby CHIU



纖維藝術、跨領域
Textile Art, Interdisciplinary

畢業於實踐大學服裝設計，現就讀國立陽明交通大學應用藝術研究所。曾經於法國 MK 巴黎工作室實習，並遊走歐洲各地吸收創作養份。2010年創立 JUBY CHIU STUDIO 邱婷勻人體實驗室、2017年成立無年無限有限公司，結合美學、工業以及跨領域。創作語彙圍繞在「它是纖維更是靈魂對肉體的一種語言」，將生活經驗感官內化後再淬鍊出無限的可能。

以孤獨為核心議題，探討個體如何在孤立中理解自我，並從破碎中找到重生的可能性。透過布料拼接、裂織與層疊等技法，呈現身體與社會間的隔離與不適應，將纖維布料比喻為情緒與生命的紋理，交織出面對疾病與壓力的狀態，思考孤獨如何在時間流逝中蔓延，又如何在修復中重獲新生。

在寶藏巖蜿蜒的空間與自然特性中，藝術家現地打造壓迫與疏離感並存的場域，以觸覺為想像創造出每一件物質性服裝的想像空間，延伸「身體是一個空間我住在裡面。」反思現代都市如何因身體差異或社會規範而邊緣化特定群體。作品不僅是孤獨的形態，更是與自我、情感和生命展開深層對話的契機，並從破碎的經驗中找到修復與重生的力量。



2024-11-01 ~ 2025-03-31
臺灣 Taiwan

2024平權計畫
2024 Cultural Diversity and
Inclusivity Program

Set within the winding spaces and natural environment of Treasure Hill, the artist creates a site-specific installation that balances sensations of oppression and alienation. This immersive environment encourages visitors to confront solitude directly, provoking reflections on how modern urban life marginalizes individuals due to physical differences or societal norms. The works presented are not merely representations of solitude but opportunities for profound dialogue with the self, emotions, and life itself, ultimately discovering the strength to repair and renew through fractured experiences.

顏可茵
YEN KO-YIN



舞蹈、錄像
Dance, Video

為獨立藝術工作者、編舞、身體教學。創作實踐融合舞蹈、身心學、視覺和繪畫等跨領域藝術，關注社會互動、個人和集體身份的影響，聚焦於觀眾介入作品的創作方式。近年以「眾人即藝術」概念進行多項創作計畫，同時發展療癒脊椎系列的身體想像工作法。

《群居中的身體》是一場探索城市的藝術實驗，透過身體動態與多媒體影像，呈現群居社會中的孤立與存在狀態。本計劃以臺北市的建物場景為背景，選擇臺北監獄圍牆遺跡、台北國際藝術村舊址作為主要影像作品素材。本作品包含兩個系列：靜態影像的〈群居性孤獨〉與動態影像的〈重複性孤寂〉，以不同形式來表現孤獨的多重面向。希望透過身體的介入、影像與空間創作，讓觀者在其中思考孤獨的普遍性與個體化。

Currently an independent artist, choreographer, and body educator, with creative practices integrating dance, somatics, visual arts, and painting in a multidisciplinary approach. Her work explores the impact of social interactions and individual and collective identities, focusing on creating art that engages audience participation. In recent years, Yen has developed multiple projects based on the concept of "Art as a Collective," while also evolving a somatic methodology centered on spinal imagery for body exploration and healing.

“Collective Body in Urban Space” — Thomason Hole project x Taipei 2024 is an artistic experiment exploring urban loneliness through dynamic physical movements and multimedia visuals, revealing the isolation and existential state within collective living. The project takes urban landmarks in Taipei as its backdrop, featuring the Taipei Prison Wall Ruins and the former site of the Taipei Artist Village as primary visual sources. This work comprises two series: *The Solitude of Coexistence*, a collection of static images, and *Repetitive Isolation*, a series of dynamic videos, each expressing different facets of loneliness.

This project seeks to inspire reflection on the universality and individuality of loneliness through the integration of bodily participation, visual storytelling, and spatial creation, offering viewers a profound exploration of this shared yet deeply personal experience.



2024-11-01 ~ 2025-03-31
臺灣 Taiwan

2024平權計畫
2024 Cultural Diversity and
Inclusivity Program

CHU Chung-Wen
朱仲文

複合媒材、跨領域
Mixed Media,
Interdisciplinary



2024-11-01 ~ 2025-03-31
臺灣 Taiwan

2024平權計畫
2024 Cultural Diversity and
Inclusivity Program



藝術實踐涵蓋繪畫、錄像與小說創作，透過個人內在的焦慮、矛盾與疑惑，重構現實並注入關懷。關注的議題包括居住、人際關係、身體表現及語言運用。近期專注於樹膠染印（gum print）技術的探索。

〈森〉創作媒材為樹膠染印（gum print），一種緣起於十九世紀的古典印刷術，其技法具版畫特性，但圖像生成取決於色彩與時間的微妙互動，因而產生獨特的繪畫性，賦予作品記憶重塑與哲學思辨的空間。

主題「森」取自創作者祖母的名字，作品呈現在芬蘭駐村時拍攝的森林景觀，影像捕捉秋末自然的轉變，與面對祖母癌症的內在情感相似。創作者藉印刷過程之陽光曝照、水洗、靜置、乾燥，反覆重疊的顏色隱喻喪慟的沉澱。藝術陪伴自身而後漸漸顯影，熟悉的影像也許變色、不再寫實或和記憶中的版本出入，卻也揭示個體孤獨的獨特性。透過創作重新詮釋異地風景，沉澱喪慟與孤獨的情感，亦表現悲傷在靜默中轉變，成為一種階段性的自我理解。

Her artistic practice spans painting, video, and short story writing, reconstructing reality through personal anxieties, contradictions, and doubts, while fostering a sense of care. Her work explores themes such as residence, interpersonal relationships, bodily expressions, and language. Recently, she has been delving into the possibilities of gum print techniques.

Shift the Sadness uses the gum print technique, a process originating in the 19th century. While it possesses characteristics of printmaking, the image formation relies on the subtle interaction between color layers and time, creating a unique painterly quality that offers space for memory reconstruction and philosophical reflection.

The theme "森" is drawn from the artist's grandmother's name. The work features forest landscapes photographed during the artist's residency in Finland, capturing the transition of nature at the season's end, mirroring the artist's internal emotions as she faced her grandmother's passing from cancer. Through the printing process of sunlight exposure, washing, resting, and drying, the artist repeatedly layers colors as a means to examine and process her emotions. The image gradually emerges, and while the familiar image may shift in color or deviate from its original form, it reveals the unique nature of individual solitude. Through this creative process, the artist reinterprets distant landscapes, processing grief and solitude while expressing how sorrow transforms silently into a stage of self-understanding.

微型群聚
Micro Loft

三貓俱樂部 × 秋紅肚房
3 Cats Club × Cheer Home



創作類型 Type | 漫畫、食堂 Comics, Restaurant

工作室 Studio | 43號 No. 43

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

3 Cats Club 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!

周靈芝創作工作室
J.C Studio



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. Started the residency in Treasure Hill as a micro loft since 2019, developing ceramic research and teaching. Interested in the materiality of ceramic, connections, and dialogues between environments/ecosystems.

51門
WEMEN



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

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

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

Assignment Theatre 差事劇團



創作類型 Type | 戲劇 Theatre

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

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

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 theatre. 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.



創作類型 Type | 攝影、暗房 Photography, Darkroom

工作室 Studio | 55號1樓 1F., No. 55

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

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

Mechanman Lab

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.

陳治旭工藝美術創作 Chih-Hsu CHEN Craft and Art



創作類型 Type | 剪紙、木工 Paper-cutting, Carpentry Art

工作室 Studio | 59弄1-2號 No. 1-2, Aly. 59

陳治旭，出生與成長在馬祖，是一位藝術家也是工藝師，游刃於剪紙與木材工藝之間。曾獲「財團法人國家文化藝術基金會」補助，研究馬祖民間剪紙，於2003年出版《馬祖剪花》一書，承襲馬祖阿婆的剪紙技藝，並在國內外舉辦多場剪紙工作坊。他近年的作品多與社區空間、公共藝術有關，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.

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 | 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.

不歸鹿
Bugrelu

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.

Kaomin Studio



創作類型 Type | 金工、紙漿、雕塑 Metal Work, 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 changeful 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.

展演活動

Exhibitions & Events

「夜夢」——2024 Treasure Hill Light Festival



2024年光節的主題是「夜夢」，活動充分發揮了寶藏巖國際藝術村內各種展覽空間的特色，邀請藝術家打造一系列戶外裝置，並與歷史建築巧妙結合，呈現精心設計的光影藝術作品。這些空間不僅展示了藝術創作，也為觀眾提供了多樣化的沉浸式體驗。在光節期間，還舉辦了戲劇表演、祈福儀式、聲音演奏等多元活動，吸引了超過7萬人次參與，彰顯出光節的廣泛影響力。

2024年的活動設計讓觀眾在參與過程中深刻體會到藝術與時間的關聯。藝術家們帶來的不僅是視覺上的震撼，還融合了劇場演出、臺灣廟宇文化、即興音樂演出等多種形式，使整個活動更加立體、富有生命力。這些表演不僅強化了觀眾的參與感，也激發了他們每年回訪探索的動力。

透過高度互動的展演方式，觀眾不再是單純的旁觀者，而成為展演的一部分。參與者可以與作品互動、了解創作背後的過程，並親身體驗藝術的魅力。夜晚來到光節現場，觀眾在指引下穿梭於各式藝術裝置之間，感受光影變幻所帶來的神秘與奇幻，進一步加深對藝術作品的理解與感知。

藝術家：陳澄如、張乃仁、詹宏祿、黃晞謁、姚瑞中+海闊拉帝+李可、吳克軍、鈴木英倫子、差事劇團、洪國城&蔡依樺 feat. 非常深藍藝術工作室、明立工程顧問有限公司及好進燈光音響公司、安筆行策 feat. 林政佑



The theme of the 2024 Light Festival was "Night Dream." The event made full use of the various exhibition spaces within the Treasure Hill Artist Village, inviting artists to create a series of outdoor installations that interact with the historical architecture, showcasing delightful and thoughtfully designed artworks. These spaces not only displayed the artistic creations but also provided visitors with a diverse and immersive experience. During the Light Festival, a variety of events were held, including theatrical performances, blessing ceremonies, and sound performances, attracting over 70,000 participants and demonstrating the festival's significant impact.

The design of the 2024 event enabled the audience to profoundly experience the connection between art and time. The artists provided not only visual stimulation but also incorporated various forms, including theatrical performances, Taiwanese temple culture, and spontaneous music acts, which enriched the event's complexity and vibrancy. These performances not only enhanced the audience's sense of engagement but also ignited their desire to return and explore each year.

Through highly interactive presentations, the audience transformed from mere spectators into active participants in the performance. Visitors had the opportunity to engage with the artworks, gain insights into the creative process, and personally experience the allure of art. In the evening, as attendees explored the festival, they followed the guide through various art installations, immersing themselves in the mystery and wonder created by the shifting light and shadows, which further enriched their understanding and appreciation of the artworks.

Artist: CHEN Yin-Ju, CHANG Nai-Ren, CHAN Hung Lu, Salty Xi Jie NG, YAO Jui-chung + High Quality + Christopher ADAMS, WU Ke Jyun, suzueri (Elico Suzuki), Assignment Theatre, Alia HONG & Vivian TSAI feat.Deep Blue Art Studio, Ming Li Engineering Consultant Co., Ltd. and HOU JEN PRO AUDIO &LIGHTING, AnPen Strategy feat.LIN Cheng-Yu.

2024 台北年會「在光譜中找到彼此：超越合作」

Res Artists Conference Taipei 2024
"Interweave the Spectrum: Beyond Collaboration"



2024年，Res Artis國際年會首次於臺灣舉辦，由寶藏巖國際藝術村承辦，活動於9月6日至9月9日期間，在臺北市客家文化主題公園、寶藏巖國際藝術村、嘉禾新村與煥民新村等地熱鬧登場。本次年會吸引了來自全球19個國家與地區的藝術進駐相關從業者、策展人、藝術家與學者，共同探討當代藝術進駐的挑戰與未來。

In 2024, the Res Artis Annual Conference was held in Taiwan for the very first time, hosted by Treasure Hill Artist Village. The event took place from September 6 to 9 across several venues in Taipei, including the Hakka Cultural Park, Treasure Hill Artist Village, Home Village, and Huan Min Village. This landmark gathering brought together residency professionals, curators, artists, and scholars from 19 countries and regions to collectively explore the challenges and future directions of contemporary artist residencies.



年會主題「在光譜中找到彼此：超越合作」，延續2023年倫敦年會「留心差距：設計為所有人服務的藝術進駐」的理念，進一步聚焦於如何透過藝術進駐推動跨域合作與社會參與，並探討量能擴增與評估機制等實踐層面。本次活動包含1場主題演講、8場專題座談、7場工作坊與6場圓桌論壇，共邀請64位藝術進駐計畫負責人及6位藝術家參與，議題涵蓋文化可及性、數位科技、環境永續、部落文化、以及移民社群與公眾參與等，為當代藝術進駐的未來藍圖提供多元視角與深刻洞見。

Under the theme "Interwave on the Spectrum": Beyond Collaboration, the 2024 conference built upon the concept of the 2023 London meeting, "Mind the Gap: Designing Residencies for Everyone." It further delved into how residencies can foster cross-disciplinary collaboration and community engagement, while addressing practical concerns such as capacity building and evaluation mechanisms. The program featured one keynote speech, eight panel discussions, seven workshops, and six roundtable forums, with a total of 64 residency leaders and 6 artists participating. Topics included cultural accessibility, digital technology, environmental sustainability, indigenous cultures, as well as immigrant communities and public engagement — offering diverse perspectives and deep insights into the future of artist residencies.



活動期間，各國講者輪番上陣，分享藝術進駐計畫中的規劃、執行與反思，包括如何在不同文化脈絡下因地制宜地設計駐村模式、突破資源限制，並與在地社群合作以創造更大影響力。與會者透過案例研究與經驗交流，深入探討藝術進駐在跨文化與跨學科領域中的角色，彰顯其作為創新平台的價值。

值得一提的是，寶藏巖國際藝術村作為承辦單位，不僅成功串聯國內外藝術資源，更進一步強化其作為國內連結平台的功能。活動期間，參與者在寶藏巖歷史空間中體驗了藝術與文化的交融，透過對在地文化與國際視野的整合，充分展現了藝術進駐在地化與全球化的可能性。此外，透過嘉禾新村與煥民新村的參與，本次年會亦延伸至更多元的公共空間，實現藝術與社會的深層對話。

Throughout the event, international speakers shared their experiences in planning, implementing, and reflecting on residency models. Discussions covered how to adapt residency programs to different cultural contexts, overcome resource limitations, and collaborate with local communities to maximize impact. Through case studies and open dialogue, participants explored the role of artist residencies across cultures and disciplines, reaffirming their value as platforms for innovation.

Notably, as the host, Treasure Hill Artist Village not only connected a wide array of international and local art resources, but also reinforced its role as a central hub for artistic exchange in Taiwan. Participants immersed themselves in the historic setting of Treasure Hill, experiencing the intersection of art and culture. By bridging local heritage with global perspectives, the conference showcased the dual potential of artist residencies to localize and globalize artistic practice. With the inclusion of Home Village and Huan Min Villages as venues, the conference further expanded into public spaces, enabling deeper dialogue between art and society.



本次年會成功匯聚來自臺灣、日本、加拿大、印度、印尼、西班牙、阿拉伯聯合大公國、希臘、英國、法國、奈及利亞、南韓、美國、香港、荷蘭、新加坡與澳洲等地的專家與實務者，帶來多元觀點與實踐經驗，啟發了與會者對於藝術進駐的更多想像。從不同國家的案例分享中，不僅突顯了全球化浪潮下藝術進駐的共同挑戰，也呈現了在地文化特色所帶來的創新契機。

2024 Res Artis 台北年會，不僅為國際藝術進駐領域提供了一個深化合作與交流的平台，更向世界展現了臺灣在文化與藝術上的能量與潛力。此次活動的成功舉辦，標誌著寶藏巖國際藝術村作為國內外藝術交流樞紐的重要地位，並奠定了未來進一步探索跨界合作與藝術實踐的基礎。

The conference successfully gathered experts and practitioners from countries/regions including Taiwan, Japan, Canada, India, Indonesia, Spain, the United Arab Emirates, Greece, the United Kingdom, France, Nigeria, South Korea, the United States, Hong Kong, the Netherlands, Singapore, and Australia. Their diverse viewpoints and practices inspired participants to envision new possibilities for residencies. The sharing of international case studies highlighted both the shared challenges faced by residencies in a globalized world and the innovative opportunities emerging from unique local cultures.

The Res Artists Conference Taipei 2024 not only served as a platform for deeper collaboration and exchange within the international residency field, but also showcased Taiwan's vibrant cultural and artistic potential to the world. Its success marks a significant milestone for Treasure Hill Artist Village as a key node in global artistic exchange, laying a strong foundation for future cross-disciplinary collaborations and artistic exploration.

駐村藝術家聯展 Resident Artist Exhibitions



寶藏巖國際藝術村擁有多樣化的室內和室外空間，為駐村藝術家提供了展覽和表演的良好平台。這些空間包括十字藝廊、半樓廣場、40號展間、山城53號、防空洞、轉角二號，以及邊境52號和54號的1樓展間等。每年度，展覽規劃將持續包含每季駐村藝術家依據他們的計畫展開深入的研究與田野調查，並在寶藏巖的多元空間中進行創作發展。駐村藝術家的創作在駐村尾聲將透過各種形式的活動、演出、個展或聯展來進行發表。

此外，每季駐村藝術家的聯合發表將安排開幕座談會，這不僅為觀眾提供了近距離欣賞作品的機會，還讓藝術家能夠分享他們的創作思考和靈感來源，進一步增進觀眾對於藝術作品的理解與欣賞。



The Treasure Hill Artist Village offers a diverse range of indoor and outdoor spaces that serve as excellent platforms for resident artists to showcase their work and perform. These spaces include the Cross Gallery, Half Floor Plaza, Gallery No. 40, Hill Gallery No. 53, Shelter, Corner Gallery No. 2, and Frontier Gallery No. 52.54. Each year, the exhibition program features a season dedicated to in-depth research and fieldwork conducted by the resident artists, focusing on their individual projects and the development of their work within the varied environments of the Treasure Hill Artist Village. At the conclusion of the residency, the artist-in-residence's work is presented through a variety of events, including performances, solo exhibitions, and group exhibitions.

In addition, each quarterly joint presentation of the resident artists will include an opening artist talks. This not only offers the audience a chance to appreciate the artworks up close but also allows the artists to share their thoughts and sources of inspiration, thereby deepening the audience's understanding and appreciation of the art.

「寶村萬花筒」——2024 T H A V 寶藏巖夏季開放工作室
KALEIDOSCOPE — 2024 Treasure Hill Artist Village Summer Open Day



寶藏巖位於臺北公館的繁華街區旁，憑藉其獨特的歷史背景和建築風格，成為一個具有深厚文化底蘊的藝術聚落。這個以「自力造屋」著稱的小區，擁有錯落有致的建築和豐富的文化故事，對每一位來訪者來說，都有著不同的意義。有些人將它視為文創聚落，有些則視為心靈的避風港，也有人視其為永恆的歸屬地。

在2024年夏季的開放工作室活動中，活動的主題定為「萬花筒」，象徵著不同的人從各種角度進入寶藏巖，欣賞多樣的人文風景。寶藏巖國際藝術村，作為一個由1960至1970年代的違章建築所構成的聚落，一直是生態、藝術與社區共構的場所。這裡不僅是國內外藝術家駐村的基地，也隨著時間的流逝，呈現出如萬花筒般的多彩面貌。

本次活動邀請了曾在日本、泰國、德國駐村創作的臺灣藝術家李承亮、簡翊洪、洪譽豪到寶藏巖，分享他們的創作經驗與文化見聞。透過這些藝術家的故事，觀眾得以感受到來自不同國家的藝術風格和文化背景。同時，與2024年第二季的國際藝術家聯展結合，來自德國、韓國、越南、日本及澳洲的藝術家也展示了各自的創作，進一步促進了跨文化的交流，讓藝術與大眾之間建立起更親密的橋樑。

Treasure Hill Artist Village, situated near the lively Gongguan district in Taipei, has evolved into a vibrant arts community celebrated for its distinctive historical background and architectural style. This area, renowned for its "self-built houses," showcases a diverse array of eclectic buildings and rich cultural narratives, providing a unique experience for every visitor. Some view it as a creative hub, others as a spiritual sanctuary, while many consider it an everlasting place of belonging.

For the Summer 2024 Treasure Hill Artist Village Summer Open Day, the theme was designated as Kaleidoscope, symbolizing how individuals from various perspectives come together to appreciate the diverse cultural landscapes of Treasure Hill Artist Village. Primarily composed of informal structures from the 1960s and 1970s, Treasure Hill Artist Village has long served as a space where ecology, art, and community converge. Over time, it has evolved into a multifaceted environment that mirrors the vibrant diversity of a kaleidoscope.

The event invited Taiwanese artists, such as Li Cheng-Liang, Jiang Yi-Hong and Hung Yu-Hao, who had previously participated in residencies in Japan, Thailand, and Germany to return to Treasure Hill and share their creative experiences and cultural insights. Through these artists' narratives, the audience was able to appreciate the unique artistic styles and cultural backgrounds from various countries. Additionally, the event was complemented by the second season of the international artists' group exhibition in 2024, showcasing works by artists from Germany, South Korea, Vietnam, Japan, and Australia. This further promoted cross-cultural exchange and fostered a closer connection between art and the public.



2024年冬季開放工作室自九月底起，邀請了出訪駐村的藝術家張晏慈、辛怡澄、曾慶強，以及微聚藝術家陳治旭、Kjohn，舉辦了為期兩個月的個展。展覽專注於藝術家在駐村期間的創作成果，同時結合了講座、導覽與工作坊，促進了藝術家與觀眾之間的互動與討論。每場展覽都讓觀眾更深入了解不同文化背景下的藝術創作，並提供了豐富的視覺與思想體驗。

展覽期間，臺灣藝術家與到不同國家的駐村藝術家之間的交流，激發了新的創作火花。透過不同文化背景的碰撞與融合，藝術家們不僅展示了自己的創作理念，也加深了彼此的理解與共鳴。這些跨文化的交流讓觀眾得以更深入了解作品背後的故事與文化，並從中獲得啟發。

此外，展覽期間還舉辦了各種工作坊，藝術家們展示了自己的創作過程，並探討了跨文化對話的重要性。這些活動不僅讓民眾體驗到藝術創作的樂趣，還進一步提升了藝術家的知名度，讓寶藏巖成為國內外藝術家駐村和展覽的重要據點。這樣的活動促進了藝術領域的跨文化交流，也讓寶藏巖繼續成為人們心中的藝術與文化聖地。

寶藏巖國際藝術村作為生態、藝術與社區的融合體，已成為全球藝術家交流的橋樑。藝術不僅是創作的表達，更是超越語言的溝通方式，讓我們看到不同視角和深刻的文化連結。

2024 Treasure Hill Artist Village Winter Events, held from late September, invited artists: CHANG Yen Tzu, Shandi YiCheng HSIN and Remy Tseng, who had previously participated in international residencies, along with two local Taiwanese artist groups, to present solo exhibitions over a two-month period. These exhibitions highlighted the artists' creative outcomes during their residencies and included artist talk, guided tours, and workshops to encourage interaction and discussion between the artists and the audience. Each exhibition offered the audience a deeper understanding of art created from diverse cultural backgrounds, providing rich visual and intellectual experiences.

Throughout the exhibitions, interactions between local artists and visiting residency artists ignited new creative inspiration. The collision and fusion of diverse cultural backgrounds enabled the artists to not only showcase their innovative ideas but also deepen their mutual understanding and connection. These cross-cultural exchanges provided the audience with a richer appreciation of the stories and cultures behind the artworks, while simultaneously inspiring new ideas.

In addition, various workshops were conducted during the exhibitions, where artists shared their creative processes and discussed the significance of cross-cultural dialogue. These activities not only enabled the public to experience the joy of artistic creation but also enhanced the visibility of the artists, reinforcing Treasure Hill Artist Village as a vital hub for both local and international artist residencies and exhibitions. This ongoing initiative promoted cross-cultural exchange in the arts and solidified Treasure Hill Artist Village as a treasured site for art and culture.

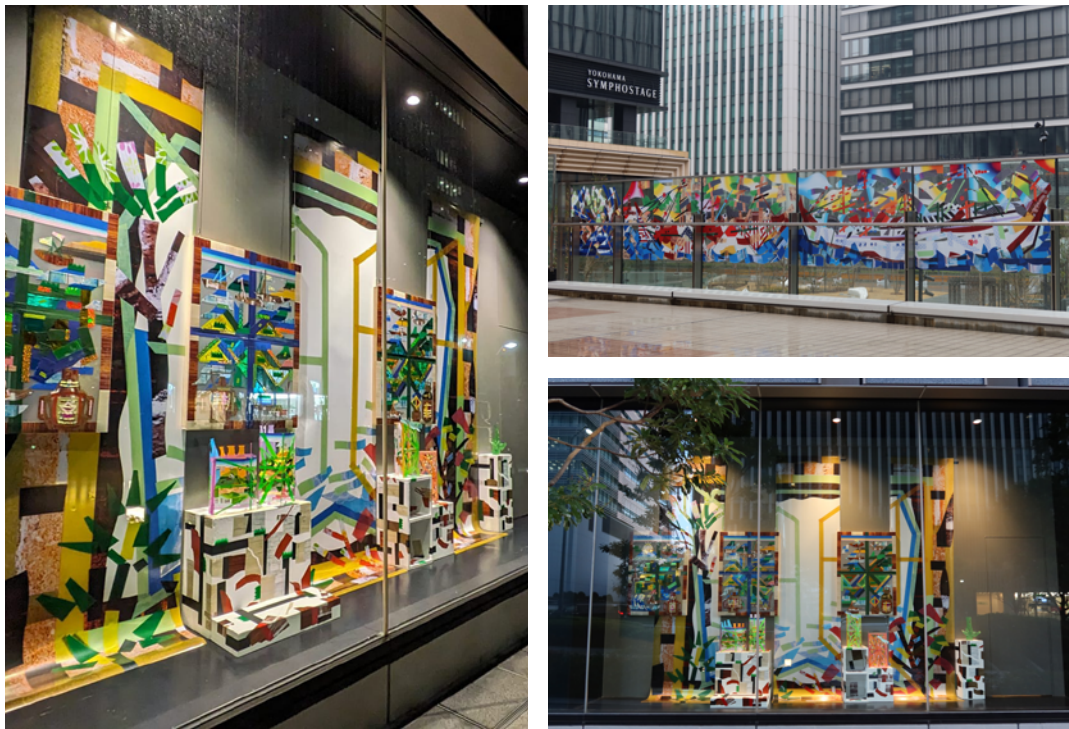
As a space that integrates ecology, art, and community, Treasure Hill Artist Village has become a bridge for global artistic exchange. Art, which is not only a form of creative expression but also a powerful communication tool, transcends language and enables us to appreciate diverse perspectives and the profound cultural connections that unite them.

「感知共振」——2024 T H A V 寶藏巖冬季開放工作室
Synesthesia — 2024 Treasure Hill Artist Village Winter Events

出訪返臺回饋計畫

Overseas Exchange Feedback Projects

BankART1929, Yokohama Exchange Program-
Residency Journal by WU Chien-Yi
吳芊頤駐村日誌分享



在此次駐村計畫中，吳芊頤的作品創作與展示空間密切相關。日本橫濱BankART1929交換計畫根據她的作品特性，提供與評估幾處歷史建物相關的戶外場域，最後選擇了合適的展示地點。場勘過程中，她從橫濱港的歷史變遷中汲取靈感。最終，她決定將作品設置於新高島站的戶外區域，將現代建築與150年前的歷史建物對比，創造出古今交織的視覺連結，透過不同媒材建構歷史記憶。

駐村期間，她積極參與文化交流，從當地資料中尋找靈感，並與當地藝術家合作。這段駐村經歷讓她探索新的創作方法，並深入理解當地文化，成為一次珍貴的創作與學習機會。

In this residency program, Wu Chien-Yi's work was closely intertwined with the space in which it was exhibited. Recognizing the spatial nature of her practice, BankART1929 evaluated several outdoor sites associated with historical architecture and selected a location that best aligned with the character of her work. During the site visit, Wu drew inspiration from the historical evolution of the Port of Yokohama. Ultimately, she chose to install her piece in the outdoor area near Shin-Takashima Station, creating a visual dialogue between contemporary architecture and a historical building from 150 years ago. Through the use of diverse materials, her installation reconstructed and evoked layers of historical memory, weaving a connection between past and present.

Throughout her residency, Wu actively engaged in cultural exchange—seeking creative inspiration from local archives and collaborating with Yokohama-based artists. This immersive experience allowed her to explore new artistic approaches and gain a deeper understanding of the local culture, making the residency a valuable opportunity for both creative development and personal growth.

毛友文駐村日誌分享

Tokyo Arts and Space (TOKAS)
Exchange Program-
Residency Journal by MAO Yo-Wen



毛友文在Tokyo Arts and Space駐村期間，獲得了豐富的創作支持與資源。TOKAS不僅提供充足的研究協助與創作空間，還每月發送與藝術相關的展覽、表演及影展活動清單，邀請駐村藝術家參與。毛友文積極參加這些活動，並與來自不同國家的藝術家互動，透過交流討論啟發了他在創作上的新思路，並與來自全球的藝術家建立了合作的潛力。

During his residency at Tokyo Arts and Space (TOKAS), Mao Yo-Wen received extensive creative support and resources. TOKAS not only provided ample research assistance and a well-equipped studio space, but also regularly shared monthly listings of exhibitions, performances, and film screenings related to the arts, encouraging resident artists to participate.

Mao actively engaged in these activities and connected with artists from around the world. Through meaningful exchanges and discussions, he gained fresh perspectives that inspired new directions in his artistic practice. These interactions also opened up potential opportunities for future collaborations with international artists, making the residency a valuable experience for both artistic growth and global networking.

陳盈嘉駐村日誌分享
Perth Institute of Contemporary Arts Exchange Program-
Residency Journal by CHEN Yin-Ga



陳盈嘉的駐村計劃讓他首次透過互動實驗的方式，探索長期困惑的主題並與觀眾互動，收穫多元回饋。他認為，在澳洲伯斯當代藝術中心駐村的這段經歷，讓他見識到更多生活的可能性，並對自己產生深刻反思，尤其是從不同世代和背景受訪者的看法中，體會到生命的「震動」頻率。

此外，這次計劃也讓他體會到與不同領域的人合作之成就感，未來將繼續進行跨領域的企劃，接下來他將完成BLEED線上展覽，讓訪客能在線上創作數位意識圖像，並計劃在臺灣呈現實體展覽，邀請更多元的受訪者分享不同的聲音。

CHEN Yin-Ga’s residency marked the first time he explored a long-standing area of curiosity through interactive experiments. By engaging directly with audiences, he received diverse and meaningful feedback. He realized through this experience that life holds more possibilities than he had imagined, and prompted deep personal introspection. Particularly through conversations with interviewees from different generations and backgrounds, he became attuned to the "vibrational frequencies" of human existence.

The residency also allowed him to experience the fulfillment of interdisciplinary collaboration, inspiring him to pursue more cross-field projects in the future. His next step involves completing the BLEED online exhibition, which will allow visitors to generate digital images of consciousness through an interactive platform. He is also planning a physical exhibition in Taiwan, where he aims to invite a wider range of participants to share diverse perspectives and voices.



林祐聖在韓國虹梯藝術中心駐村中，獲得了完善的空間設備與熱心協助，並參與當地藝術交流。釜山作為南韓第二大城市，儘管人口老化，卻保留豐富的傳統文化，特別是美食，融合現代食材的豬肉湯飯就是最好的例子。

他在計畫中研究了釜山的便利商店生態，發現南韓民眾對便利商店的依賴程度相對較低。與臺灣和日本相比，南韓便利商店的主要差異在於其較專注於販售日常生活用品，而線上購物平台Coupang則改變了南韓人的生活方式，讓人習慣在家中完成購物需求。

林祐聖也發現釜山市區美術用品店較少，特殊用品建議從臺灣攜帶，但南浦洞與近代歷史館對面還是有專賣繪畫與水墨用品的店鋪。

During his residency at Hongti Art Center, LIN Yu-Sheng benefited from well-equipped facilities and warm support, while also actively participating in local artistic exchanges. Busan, as South Korea’s second-largest city, maintains a rich tapestry of traditional culture despite its aging population—particularly reflected in its cuisine, such as dwaeji-gukbap (pork soup with rice), which has evolved by incorporating modern ingredients.

As part of his project, Lin conducted research on the convenience store culture in Busan. He observed that South Koreans rely less on convenience stores compared to people in Taiwan and Japan, where such stores often serve as hubs for everyday needs. In contrast, the rise of online shopping platforms like Coupang has significantly transformed daily life in South Korea, with many people now accustomed to fulfilling their shopping needs from home.

He also noted the limited availability of art supply stores in central Busan. For artists with specific material needs, he recommends bringing supplies from Taiwan. However, for those looking locally, there are specialty shops for painting and ink art located in Nampo-dong and across from the Modern History Museum.

林祐聖駐村日誌分享

Hongti Art Center Exchange Program-
Residency Journal by LIN Yu-Sheng

DAC+AOA+GI Exchange Program-
Residency Journal by PENG Yi-Hang
彭一航駐村日誌分享



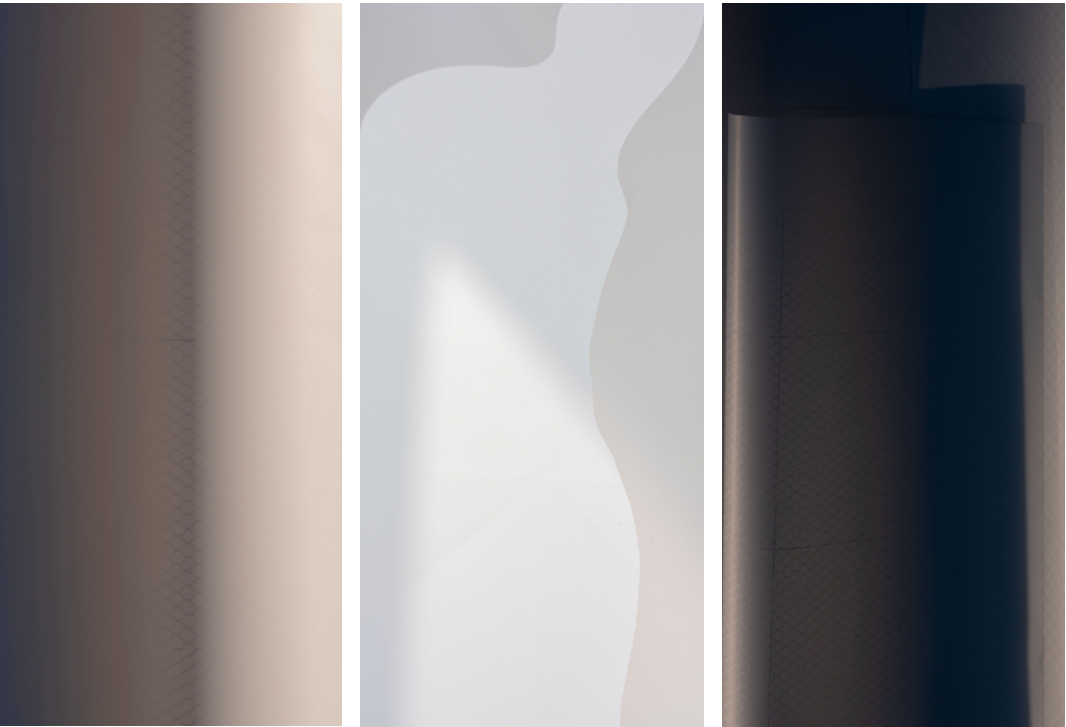
彭一航在慕尼黑駐村期間，於慕尼黑藝術公寓舉辦與臺灣信仰相關的個展〈Thanks God〉，德國觀眾對臺灣的信仰特別感興趣，因為他們較為崇尚科學，對神明信仰更是陌生。此外，他還參與開放工作室的聯展，展出自己拍攝的系列〈The Wall：樹的高牆〉。這些作品反映了他對慕尼黑的觀察，特別是德國人對隱私的強烈重視與文化性格特徵，德國觀眾對這些從亞洲人視角看待他們日常生活的作品反響熱烈，揭示了不同文化間微妙卻重要的人際互動。

彭一航原計畫深入探索德國的鬼神、女巫與妖怪文化，但由於季節和時間限制，未能如願。然而，這次駐村讓他更了解德國的生活與藝術，並對臺灣有更深的珍惜，讓他獲得了寶貴的創作養分。

During his residency in Munich, Peng Yi-Hang held a solo exhibition titled *Thanks God* at the Munich Art Apartment, focusing on religious beliefs in Taiwan. The show has gathered significant interest from German audiences, who come from a science-driven cultural background and find Taiwan's spiritual beliefs both unfamiliar and intriguing. In addition to the solo show, Peng also participated in a group exhibition during an Open Studio event, presenting his photographic series *The Wall*.

This body of work captured his observations of life in Munich, particularly the German emphasis on privacy and certain cultural personality traits. The pieces offered an Asian perspective on everyday German life, which resonated deeply with local audiences. The responses revealed subtle yet significant interpersonal dynamics across different cultures.

Peng initially planned to delve into German folklore, including ghosts, witches, and mythical creatures. However, due to seasonal and time constraints, he was unable to fully pursue this direction. Nevertheless, the residency offered him valuable insight into German life and art, while deepening his appreciation for Taiwan. The experience became a rich source of creative inspiration and personal growth.



牛俊強在韓國國立現代美術館高陽工作室駐村，進行兩次藝術家座談、田野作業和材料蒐集，並與當地藝術家交流。他發現韓國現狀與他20年前的印象差異巨大，尤其是在集體意識上。此次駐村讓他深入了解韓國的少子化、高房價等社會問題，並探討韓國的自我價值與臺灣不同，尤其在政治、娛樂和文化領域中，韓國的創傷和對抗使憤怒與復仇成為電影的主要主題。

他也注意到，儘管韓國擁有強烈的社群意識，同志運動尚未與女性運動聯動，並且仍被視為個體議題。此外，雖然韓國的宗教影響深遠，個體間的交流卻非常直接且真實，這與日本較為克制的溝通方式有所不同。

總而言之，這次的駐村計畫讓他深入檢視南韓社會與文化的複雜性，豐富了他未來的藝術研究。

During his residency at the National Museum of Modern and Contemporary Art (MMCA)Residency Goyang in South Korea, Niu Jun-Qiang focused primarily on preparing for two artist talks, conducting field research, and gathering materials, while also engaging with local artists. He observed a striking contrast between contemporary South Korea and the impressions he had from 20 years ago, particularly in terms of collective consciousness.

This residency offered him deeper insights into major societal challenges in South Korea, such as the declining birthrate and soaring housing prices. He also explored the differences in self-perception between South Korea and Taiwan, noting how South Korea's political, entertainment, and cultural spheres often carry historical trauma and resistance—elements that frequently manifest as themes of anger and revenge in Korean cinema.

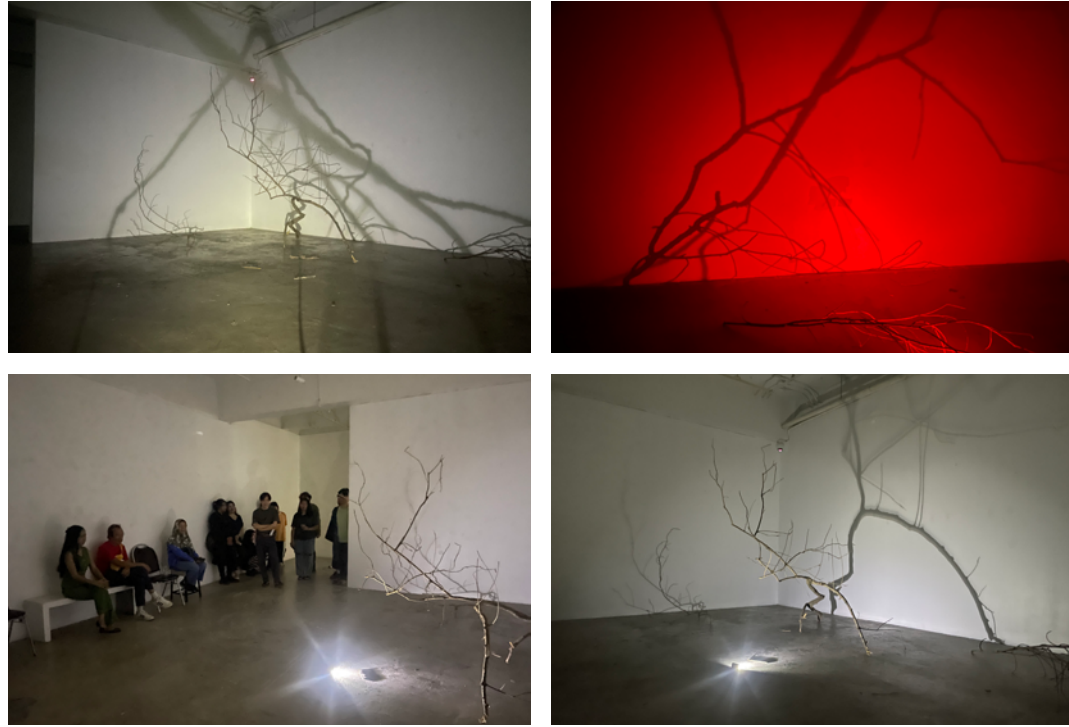
Niu also observed that, despite South Korea's strong sense of community, the LGBTQ+ movement remains largely isolated from feminism and is still treated as an individual issue. Furthermore, while religion plays a significant role in Korean society, interpersonal communication tends to be remarkably direct and authentic, which he found notably different from the more restrained social interactions common in Japan.

Overall, the residency allowed him to critically examine the complexities of South Korean society and culture, enriching his ongoing research and artistic inquiry.

牛俊強駐村日誌分享

MMCA Residency Goyang Exchange Program-
Residency Journal by NIU Jun-Qiang

Silpakorn University Exchange Program- Residency Journal by Hsiung 熊世翔駐村日誌分享



出訪泰國藝術大學的熊世翔因為直接住在校內，學生作品隨處可見，特別是在繪畫上技巧與概念都令人印象深刻。學校內安全且生活機能完善，公共空間更是設施齊全。熊世翔學會了泰國的生活方式——泰式生活，這是一種隨和放鬆、處變不驚的態度。十月初他因為借不到教室感到焦慮，但經過溝通後問題得以解決，讓他放鬆下來。

在藝術方面，他發現當地藝術家大膽運用鮮豔色彩，並結合泰國文化符號，創作出獨特的作品。熊世翔還體會到當地的天氣和降雨，習慣後他不再覺得困擾，反而享受其中的自然體驗。

During his participation in the Silpakorn University, Thailand Exchange Program, artist Hsiung had the unique experience of living directly on campus, where student artworks—especially paintings—were visible throughout the university. He was deeply impressed by both the technical skill and conceptual depth of the students' works. The campus itself was safe, well-equipped, and offered excellent living conditions with fully functional public spaces.

Throughout his stay, Hsiung gradually adopted the Thai way of life—a relaxed, easygoing attitude marked by calmness and adaptability. In early October, he experienced some anxiety when he was initially unable to secure a classroom space. However, after open communication, the issue was resolved, allowing him to relax and refocus on his residency.

Artistically, he observed that local creators boldly employed vivid colors and integrated cultural symbols unique to Thailand, resulting in highly distinctive works. Hsiung also came to appreciate the tropical climate and frequent rainfall. Once accustomed to it, he no longer found it bothersome—instead, he embraced the experience as a refreshing part of nature.

羅嘉惠駐村日誌分享

Shangyuan Art Museum Exchange Program- Residency Journal by LUO Chia-Hui



羅嘉惠在中國北京上苑藝術館深刻體會到徽派建築的獨特魅力。她被黃山的黑白色調徽式建築吸引，尤其是馬頭山牆、粉白牆面與細緻的灰色磚雕，展現了建築與自然的和諧融合。

在駐村活動中，羅嘉惠也經歷了與當地文化的碰撞，尤其是在〈絮述〉開幕及民眾互動活動中，她發現當地對當代藝術的解讀有其獨特性。在與不同單位協調時，活動的每一細節，如目的、裝束、顏色等，都需要解釋清楚，直到達成共識才能進行。她意識到，儘管提供了解釋，相關單位是否接受仍存在變數。這讓她感受到在中國舉辦藝術活動時，藝術創作的自由度會受到一定政治氛圍的限制。

Luo Chia-Hui deeply experienced the unique charm of Hui style architecture during her residency. She was particularly attracted to the black-and-white architecture at Mount Huangshan, especially the stepped gable, crow-stepped gable, or corbie step (a traditional Minnan architectural feature), the soft pinkish-white walls, and the intricate grey brick carvings, which reflect the harmonious integration of architecture and nature.

During the residency, Luo Chia-Hui also encountered the cultural impacts of the local context. At the opening event and public engagement activities of *Fabric as Narratives*, she discovered that the local interpretation of contemporary art carried a distinctive perspective. While coordinating with various units, every detail of the event such as its objectives, attire, and color scheme, had to be clearly communicated and mutually agreed upon. She realized that even with an explanatory text provided, approval still depended on the consensus of the relevant parties. As a result, this made her feel that when organizing art events in China, the freedom of artistic expression can be limited by the political atmosphere.

吳珮珊駐村日誌分享
Québec Exchange Program-Residency Journal by Shan WU



在魁北克交流計畫的駐村期間，吳珮珊享受了安靜舒適的生活空間，周邊交通便利，步行可達市中心及超市，生活機能完善。她深入了解蒙特婁的語言與文化，特別是法語與魁北克法語的差異，並思考如何在全球化環境中保護文化自主性。駐村期間，與當地藝術家的交流啟發了她的創作，並促使她對語言、政治權力與身分認同的關係有了新的理解。

蒙特婁的藝術環境穩定且多元，駐村期間她參觀了當地的藝廊和當代美術館，對多媒體藝術的發展充滿興趣。這次駐村不僅讓她完成了劇本創作，還與藝術家們建立了長期的聯繫，並受到了對文化交流的熱情啟發。她感到十分幸運並期待未來能繼續創作，並支持他人發展。

Shan Wu enjoyed a calm and comfortable living space during the residency. The surrounding area offered convenient transportation, with the city center and supermarkets within a short distance, and well-developed living amenities. During her stay, she learned about the language and culture of Montreal, especially the differences between standard French and Quebec French. This discovery led her to reflect on how to preserve cultural autonomy in a globalized environment. Through interactions with local artists, she found inspiration for her work, which broadened her understanding of language, political power, and self-identity.

Montreal's art scene was both stable and diverse. While visiting local galleries, she developed a growing interest in the evolution of media. During her residency, she not only completed her script but also built long-term relationships with fellow artists. She was deeply inspired by cultural exchange and felt fortunate for the experience. Shan Wu is excited to create new artworks and to support others in their creative journeys.

教育推廣及公眾服務
Education & Public Service

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



藝術村自2005年起與國內外大專院校合作，希冀透過實習生培訓與國內藝文機構交流，達到藝術村深耕藝文教育與校際間合作的目標，使學生實際從行政與專案工作執行，瞭解藝術行政職場生態，本計劃將持續進行以培育更多藝術行政人才。

實習生培育每半年進行招募，以上下學期制的常態實習計畫協助駐村藝術家及教育推廣業務，認識藝術村經營理念與機制及實質協助藝術村之運作。提供各領域專業之實習生們一個實戰學習、跨領域工作、合作的機會。也讓學生有機會接近國內外藝術家創作的世界，而能夠從中學習到有別於課堂模式的學習內容。除了基礎訓練課程，藉由藝文機構參訪與各館際間的進行交流，及邀請工作人員經驗分享，增進實習生對藝文工作之興趣，彼此互相學習成長。

Since 2005, Treasure Hill Artist Village has been collaborating with both domestic and international universities, aiming to achieve the goal of deepening art education and fostering inter-institutional cooperation through intern training and exchanges with local art organizations. By involving students in administrative and project work, they gain a practical understanding of the arts administration workplace ecology. This program will continue to cultivate more talents in the field of arts administration.

Internship recruitment occurs every six months, following the regular academic semester system. The internship program assists resident artists and supports educational promotion tasks, helping interns understand the management philosophy and mechanisms of the Artist Village while substantially contributing to its operations. It provides interns from various professional fields with practical learning opportunities, cross-disciplinary work, and collaborative experiences.

Students also get the chance to engage with the creative world of both domestic and international artists, learning content that differs from traditional classroom settings. In addition to basic training courses, visits to art institutions, inter-institutional exchanges, and staff experience sharing sessions are organized to enhance interns' interest in the arts and foster mutual learning and growth.



在現今多變且富挑戰性的藝術領域中，培育具專業素養的藝術行政人才至關重要。本部為培育藝術行政專業人才，以「從零開始」的概念出發，為現職或有志於從事藝術行政工作者規劃專業知識課程，以理論及實作，讓想像變具體。

我們的課程涵蓋基礎理論到實際操作的各個方面。透過理論講解、案例分析及實務操作，希望參與者將能夠掌握藝術行政工作的各項核心技能。

培育課程希望能提升參與者對藝術工作的專業知識與技能，促進彼此的互動與成長，形成一個支持和合作的學習環境，共同創造美好的藝術未來。

In today's ever-changing and challenging field of arts, cultivating professionals with expertise in arts administration is crucial. THAV is dedicated to nurturing arts administration talents from scratch by offering specialized courses for current practitioners or those aspiring to work in arts administration. Our curriculum combines theory and practical application to turn imagination into reality.

Our courses cover all aspects from fundamental theories to practical operations. Through theoretical lectures, case studies, and hands-on practice, we hope participants will be able to master the core skills required for arts administration work.

The training program aims to enhance participants' professional knowledge and skills in arts work, fostering interaction and growth, and creating a supportive and collaborative learning environment to build a beautiful future in the arts together.

藝術行政人才培育計畫

Cultivating Talent in Art Administration Program

志H
Volunteers



寶藏巖國際藝術村擁有豐富的歷史和文化底蘊，致力於推廣藝術教育及文化扎根。我們規劃了志工招募培訓計畫，旨在培養志工們具備介紹當代藝術知識及活動內容的能力，讓他們能夠為來訪的外賓和遊客提供優質的導覽服務並推廣志願服務的精神。

為了整合社會人力資源，我們邀請喜愛藝術文化、社區營造的朋友加入藝術村，協助藝術進駐計畫、各種專案以及寶藏巖共生聚落導覽等相關活動。志工們將有機會與藝術家、社區居民等直接接觸，共同參與寶藏巖的藝術文化活動。

Treasure Hill Artist Village boasts a rich history and cultural heritage and is dedicated to promoting art education and cultural roots. We have planned a volunteer recruitment and training program aimed at equipping volunteers with the knowledge of contemporary art and the ability to introduce activities. This will enable them to provide excellent guided services to visiting guests and tourists, as well as promote the spirit of volunteer service.

To integrate social human resources, we invite friends who love art, culture, and community building to join the Artist Village, assisting in art residency projects, various initiatives, and guided tours of the Treasure Hill co-living settlement. Volunteers will have the opportunity to directly interact with artists, community residents, and participate in the art and cultural activities at Treasure Hill Artist Village.

高校合作計畫
University Collaboration Program



2024年寶藏巖國際藝術村與五個高等院校系所展開密切合作，共同推展文化藝術教育課程，並支持學生從創作延伸至展覽製作的實務經驗，包括國立政治大學創新國際學院的光節有聲動畫繪本作品《我家門前有小河》、六月與國立臺北教育大學文化創意產業經營學系合作的《未來訊息》展覽，以及十二月國立臺北藝術大學藝術創意研究國際碩士學位學程推出的《未探索的敘事》展覽與3場特別演出。此外，藝術村亦與國立臺灣科技大學的「初階藝術跨域創作」、「藝術管理與行銷」及國立臺灣師範大學美術系「Mixed Media: Creation and Theory」等課程合作，進一步深化了學生對藝術跨域創作與藝術管理行銷的理解。

In 2024, Treasure Hill Artist Village collaborated closely with six academic departments from higher education institutions to jointly promote cultural and arts education programs. These collaborations provided students with hands-on experience, extending from creation to exhibition production. Highlights include the sound animation picture book *There's a Little River in Front of My House*, presented during the Light Festival in partnership with the College of Innovation at National Chengchi University; the Future of Information exhibition held in June in collaboration with the Department of Cultural and Creative Industries Management at National Taipei University of Education; and the *Uncharted Narratives* exhibition, along with three special performances, created in collaboration with the course Art Exhibition and Curatorial Practice, led by Prof. Chang I-Wen from the International MA Program in Studies of Arts and Creative Industries at Taipei National University of the Arts.

Additionally, Treasure Hill Artist Village partnered with National Taiwan University of Science and Technology for the courses Introduction to Creative Practice of Interdisciplinary Arts and Arts Management and Marketing, as well as with the Department of Fine Arts at National Taiwan Normal University for Mixed Media: Creation and Theory. These collaborations further deepened students' understanding of cross-disciplinary art creation, arts management, and marketing.



	展覽	講座&演出&體驗活動
一月		
二月	「自然的低語」—— 2024第一季駐村藝術家聯合發表	
三月	「夜夢」—— 2024 寶藏巖光節	〈裂縫・斷面記憶〉—— 差事劇團演出
四月		
五月		閃地獄（「地獄空」展覽版聲響即興現場）
六月	2024第二季駐村藝術家聯合發表	「Kalos寶村萬花筒」—— 2024 寶藏巖夏季開放日
七月		TôLô Puppet Theatre 駐村成果演出@台北偶戲館
八月	2024第三季駐村藝術家聯合發表	
九月		「在光譜中找到彼此：超越合作」—— Res Artis 2024台北年會 「感知共振」—— 2024 寶藏巖冬季開放系列活動
十月		「陳治旭工藝美術創作工作坊」—— 冬開工作坊系列
十一月		「後青春：再見搖滾」—— 電影特映會暨映後座談
十二月	2024第四季駐村藝術家聯合發表 「未探索的敘事」—— 寶藏巖國際藝術村 X 臺北藝術大學 SAC 共同策展	「織造者們」—— 藝術進駐策展與行政管理人的訪談與觀察 「音網」—— 萬能鑰匙雙人組特別表演

	Exhibition	Talk & Performance & Event
Jan.		
Feb.	Whispers of Nature — 2024 Season 1 Resident Artist Exhibition	
Mar.	Night Dream — 2024 Treasure Hill Light Festival	Cracked: How the Light In — Assignment Theatre Performance
Apr.		
May		Flash Inferno: <i>Hell Plus</i> Exhibition Sound Re-Enactment
Jun.	2024 Season 2 Resident Artist Exhibition	KALEIDOSCOPE — 2024 Treasure Hill Artist Village Summer Open Day
Jul.		TôLô Puppet Theatre Residency Performance @ Puppetry Art Center of Taipei
Aug.	2024 Season 3 Resident Artist Exhibition	
Sep.		Interweave the Spectrum: Beyond Collaboration — Res Artis Conference 2024 Synesthesia — 2024 Treasure Hill Artist Village Winter Events
Oct.		Chen Chih-Hsu Craft and Art Workshop — Winter Open Workshop Series
Nov.		Rocking Against The Tides — Film Screening & QA session with film Director
Dec.	2024 Season 4 Residency Group exhibition Uncharted Narratives — International MA Program in Studies of Arts and Creative Industries Art Exhibition & Curatorial Practice	The Weavers — Curators and Arts manager in Artist Residencies Sound Envelope — Passepartout Duo Special Performance

2024 台北國際藝術村年鑑

發行人 林奕華

指導單位 臺北市政府文化局

主辦單位 財團法人台北市文化基金會

出版單位 財團法人台北市文化基金會 藝術村營運部

總編輯 張玉漢

執行編輯 徐翠雲、謝德瑾、林恬慈

平面設計 林恬慈、許雁林

翻譯 韞藝術工作室

出版日期 中華民國114年7月

ISBN 9789869483285

2024 Taipei Artist Village Year Book

Publisher Yi-Hua Lin

Supervised by Department of Cultural Affairs of Taipei City Government

Organized by Taipei Culture Foundation

Published by Taipei Culture Foundation-Dept. of Artist-in-Residence

Chief Editor Johan CHANG

Executive Editor Elisha HSU, Xenia XIE, LIN Tien-Tzu

Designer LIN Tien-Tzu, HSU Yen-Lin

Translator Yun Art Studio

Publishing Date July, 2025. First Edition

ISBN 9789869483285



TAIPEI | TREASURE HILL ARTIST VILLAGE
台北 | 寶藏巖國際藝術村

