



# 2025

## 台北國際藝術村年鑑

TAIPEI ARTIST VILLAGE YEAR BOOK



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## 讓藝術成為城市的日常

Making Art Part of the City's Everyday Life

在快速變動的時代裡，城市文化的價值不僅體現在大型建設的短期成果上，更取決於是否能留下能持續創作與發展的空間。一直以來，藝術都是不同時代的人們，用以回應世界的方式，同時，它也是存在於日常之中，讓我們重新理解城市的一種途徑。

寶藏巖國際藝術村作為臺北重要的藝術基地，長年透過駐村計畫，支持藝術家在生活與創作之間建立連結。在此，藝術不以展示為終點，而是經由長時間的共處、觀察與實驗，持續實踐「藝居共生」的意義。這樣的創作過程，使藝術更貼近城市，當然，也回應了不同世代對文化的想像。

隨著創作形式與參與方式的逐漸開放，藝術村也努力拓展公共活動、跨域合作與國際交流，讓藝術不再只是專業場域內的對話，而能成為市民生活的一部分，促進彼此理解與交流。

我堅信文化的累積是源自於長期的投入與信任。期許寶藏巖國際藝術村持續深化在地連結，並培養創作能量，讓藝術在城市中穩定生長，成為臺北面向未來的重要文化基礎。

In an era of rapid change, the value of urban culture is not measured solely by the short-term outcomes of large-scale , but by whether a city can sustain spaces for continued creation and development. Throughout history, art has been a means through which people of different eras respond to the world. At the same time, it exists within everyday life, offering us a way to reconsider the city itself.

As one of Taipei's key artistic bases, Treasure Hill Artist Village has supported artists in building connections between living and creating through its residency programs for many years. Here, art is not defined by exhibition as an endpoint. Rather, through long-term coexistence, observation, and experimentation, the Village continues to put into practice the idea of "paragenesis between art and living ." Such creative processes bring art closer to the city and respond to how different generations imagine culture.

As creative forms and modes of participation become increasingly open, the Artist Village has also worked to expand public events, cross-disciplinary collaboration, and international exchange. In doing so, art is no longer confined to professional discourse, but becomes part of civic life, fostering mutual understanding and dialogue.

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

林吳華 Yi-hua Lin

## 在實踐中累積經驗，讓藝術持續發生

Accumulating Experience Through Practice, Enabling Art to Continue Taking Shape

藝術發展除了創意與想像，也仰賴著穩定的制度支持與長期實務推進。台北市文化基金會持續整合旗下場館與資源，透過跨單位協作與跨領域合作，建立能夠回應當代議題與支持藝術創作的藝文場域，讓藝術得以在城市中穩定地運作。

寶藏巖國際藝術村作為其中重要的實踐場域，長期以駐村制度為核心，支持藝術家在臺北展開深入的創作與交流。藝術村不只提供工作空間，更透過陪伴式的行政支持與策劃機制，讓創作者能在時間與環境的累積中，發展屬於自身的創作，並與寶藏巖產生獨特的互動。

近年來，藝術村亦持續嘗試不同形式的開放與合作，從駐村藝術家聯展、開放工作室到平權計畫等，讓藝術進入不同場域與形式，並持續拓展更多全新的可能。這些嘗試不只是成果呈現，更是對於藝術如何介入社會、回應現實的實際運作。

我們期待寶藏巖國際藝術村持續成為經驗被累積、被分享的場館，在穩定的制度基礎上，為臺北培養持續生成的創作能量，並讓藝術在城市中不斷展開新的對話。

The development of art relies not only on creativity and imagination, but also on stable institutional support and long-term practical implementation. The Taipei Culture Foundation continues to integrate its venues and resources, establishing arts and cultural platforms that respond to contemporary issues and support artistic creation through interdepartmental collaboration and cross-disciplinary partnerships, allowing art to operate steadily within the city.

As an important site of practice within this system, Treasure Hill Artist Village has long centered its work on residency structures, supporting artists in developing in-depth creative work and exchange in Taipei. The Village provides not only working space but also companion-style administrative and planning support. This enables creators to develop their own artistic trajectories through the accumulation of time and environment, while forming distinctive relationships with the Treasure Hill site itself.

In recent years, the Village has continued to experiment with new forms of openness and collaboration, from group exhibitions by resident artists and Open Studios to equity-focused initiatives, allowing art to enter diverse contexts and formats while expanding new possibilities. These efforts are not simply about presenting outcomes; they are also practical explorations of how art can engage with society and respond to lived realities.

We look forward to Treasure Hill Artist Village continuing to serve as a place where experience is accumulated and shared. Built upon a stable institutional foundation, it will nurture continuously evolving creative energy for Taipei and enable art to generate new forms of dialogue throughout the city.

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

蔡詩萍 Shih-Ping Tsai

## 推進城市藝術進駐的未來藍圖

Advancing a Future Blueprint for Urban Artist Residencies

2025 年寶藏巖國際藝術村迎來臺灣藝術史上重要的大事，因臺灣前輩藝術家黃土水先生及夫人之骨灰安厝於寶藏巖中，故團隊在黃土水先生 130 歲冥誕之際，為此特別舉辦「黃土水 130 特展」，藉此紀念黃土水先生。此展覽紀錄並補足臺灣藝術史上，有關黃土水先生過世後的事蹟，同時也透過家屬及後輩藝術家的致意，從不同於美術館的視野，來紀念黃土水先生。

另外寶藏巖國際藝術村在 2025 年也確立了年度活動時序，透過「年度活動 234」的規劃，讓寶藏巖國際藝術村月月有特色，從夏季及冬季的開放工作室、四季的藝術家聯合發表會，再加上大型節慶的寶藏巖光節、公館巷弄藝術節，及藝術進駐機構專業交流的藝術村年會等，讓展演活動持續的服務參觀觀眾與提供藝術家展演舞台。並且團隊也透過節慶活動，與公館周邊的藝文基地串連合作，讓寶藏巖國際藝術村的能量能衍生至區域周邊。

搭配著年度活動，團隊也持續透過「藝術行政人才培力計畫」、「文化近用參訪計畫」及「高教館校合作」等計畫，積極培育藝文人才，拓展藝術教育服務的範圍。

「藝術村不僅是藝術村」。藝術村全體夥伴持續保持服務初衷，用心地辦理「台北藝術進駐計畫」的接待任務，同時也持續豐富節慶活動，並整合公館的藝文場域資源，讓藝術家有更豐富的展演空間，也讓觀眾能有更厚實的參觀體驗。

In 2025, Treasure Hill Artist Village marked an important moment in Taiwan's art history. The ashes of senior Taiwanese artist Huang Tu-Shui and his wife were respectfully laid to rest at Treasure Hill. On the 130th anniversary of Huang Tu-Shui's birth, the Village presented the exhibition "Huang Tu-Shui's 130th Birthday" in commemoration of his legacy. The exhibition documents and supplements historical records related to Huang Tu-Shui following his passing, while also bringing together tributes from family members and younger generations of artists, commemorating him from a perspective grounded outside the traditional museum context.

In addition, 2025 marked the establishment of a structured annual programming cycle for the Village. Through the "Annual Program 234" framework, Treasure Hill Artist Village presents distinctive programming for each month, including Summer and Winter Open Studios, seasonal joint artist presentations, major festivals such as the "Treasure Hill Light Festival" and the "SouthSpark Art Fest," as well as the Artist Village Annual Meeting for professional exchange among residency institutions. These programs ensure continuous public engagement while providing artists with diverse platforms for presentation and performance. Through festival programming, the Village also collaborates with nearby cultural sites in the Gongguan area, extending its creative energy into the surrounding district.

Alongside annual programming, the team continues to cultivate arts and cultural talent through initiatives such as the "Cultivating Talent in Art Administration" Initiative, the "Cultural Access Visit Program", and "Collaborations with Higher Education Institutions," expanding the reach of arts education and services.

"An artist village is more than an artist village." Guided by this principle, the entire team remains committed to its founding mission, continuing to support the Artist-in-Residence Taipei (AIR Taipei) program while enriching festival programming and integrating cultural resources across the Gongguan area. In doing so, the Village provides artists with expanded presentation opportunities and offers audiences richer and more meaningful cultural experiences.

## 藝術村介紹

About Artist Village

寶藏巖國際藝術村總監

Director of Treasure Hill Artist Village



## 台北藝術進駐 Artist-in-Residence Taipei

藝術村營運部依據《臺北市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》，持續執行「台北藝術進駐計畫」(Artist-in-Residence Taipei, AIR Taipei)。2025年，藝術村接待近50位來自國際及臺灣之藝術家進駐創作，並選送11位以上臺灣藝術家前往國外藝術進駐機構駐村，逐步形塑兼具在地深度與國際視野的多元文化創作與交流平台。

2025年，藝術進駐相關業務持續推展，駐村創作與展演活動延續於寶藏巖聚落進行。AIR Taipei 與亞洲、大洋洲、北美洲及歐洲等地區共十二個國際藝術機構維持穩定且緊密的合作關係。透過「國內進駐計畫」與「國際藝術家交換計畫」，開放國內外藝術家申請進駐，並選送臺灣藝術家前往各合作機構交流創作。此外，亦有如「寶藏巖國際藝術村 X 台北偶戲館專案進駐」等主題型「專案進駐計畫」，拓展藝術實踐的多元形式與跨域可能。

The Department of Artist-in-Residence continues to operate the Artist-in-Residence Taipei (AIR Taipei) program in accordance with the "Taipei City Government Department of Cultural Affairs Artist Residency Guidelines" and the "Artist Village Residency Procedures." Since its inception, AIR Taipei has hosted approximately 50 artists from Taiwan and around the world and has supported 11 Taiwanese artists in participating in international residency programs, establishing a platform that integrates local engagement with international cultural exchange.

In 2025, the artist residency program remains active, with residencies and exhibitions continuing to take place at 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 both local and international artists while also selecting Taiwanese artists to participate in residency exchanges abroad. In addition, themed initiatives such as the "Treasure Hill Artist Village x Taipei Puppet Theater Project Residency" further expand the scope and diversity of artistic practice.



## 寶藏巖國際藝術村 Treasure Hill Artist Village

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

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 community. Its unique geographical location and historical background nurtured a distinctive phenomenon where art meets life- a place where ecology, art and community blend and interact. The village's "Treasure Village," "Artist-in-Residence (AIR) Taipei" and Treasure Hill Traveler's Hostel: An "Attic" 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

創作類型主要擴及影像、行動及書寫，關注於人如何透過生態環境、地緣政治、宗教信仰等議題回應自身生命政治。透過田野實踐與藝術研究進行感性經驗及文本的生產，並以影像作為行動的一種可視化作為。提出且實踐「行動電影」之概念，以此回應所關注之社會現象與自身感受。

近期相關實踐計畫包含從泛靈信仰出發的土地公研究，在新北、桃園區域的《山若有神》系列作。以及自身家鄉大園所面臨徵收的長期計畫，透過出版、藝術行動、影像拍攝作為回應，並籌組團隊「空城現場」回應當下所發生之事件。

駐村計劃以「將至的空港」為命題，以成田機場周遭為主要的考察點，將日本過去曾在三里塚發生的歷史，以及現在持續進行的機場擴建為研究核心。從其中的「政府」與「居民」如何相互交織與影響，還留在機場周圍的人是如何生活著。並進一步的考究從新自由主義的現代化進程中，這些「都市計畫」如何被建構，又是如何去想像未來的城市。試圖從「空間」去理解當代社會對於進步的想像，藉由事件現場的重訪、居民的口述，從這些面向的交互之中，產出創作的文本與研究的內容。

影像中談及一位外來者，在面對成田機場的複雜歷史，以及眾多抗議行動的背景，在更加深入理解的過程中，更難以進行創作的矛盾。從別國的國家來這裡短居的藝術家，以自己研究過程中的生命經驗，以自述及半虛構的敘事，去訴說還在現場的人是如何「活著」。

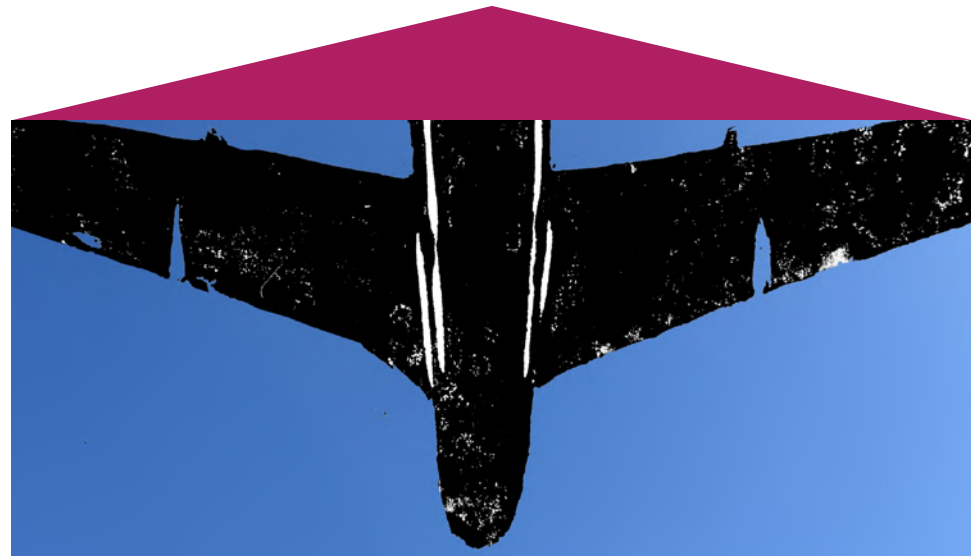
The genre of his works mainly extends to video, Art Activism, and writing. He explores how people respond to their own biopolitics through the ecological environment, geopolitics, and religious beliefs. Through field practice and artistic research, he creates aesthetic experiences and texts. He uses video as a visualization of action in response. The concept of "Art Activism Cinema" is proposed and implemented to address social phenomena and his own feelings.

Recent projects include the study of land gods from the perspective of Animism, exemplified in "If Mountains Have Deities," which showcased Xinbei and Taoyuan. Additionally, there's the Aerotropolis project in his hometown, acquired by the government, where he utilizes publishing, Art Activism, and video documentation as forms of response. He also organizes the team "Delayed Take off From Taoyuan" to address current events.

This project, titled "The Upcoming Airport" takes Narita Airport and its surrounding areas as the primary field of investigation. At its core, the research examines the historical events that took place in Sanrizuka, the ongoing airport expansion, and the complex entanglement between the government and residents—exploring how those who remain near the airport continue to live.

Further, the project investigates how urban planning is constructed within the modernization processes of neoliberalism and how the future city is imagined. By approaching the concept of space, it seeks to understand contemporary society's vision of progress. Through site revisits and oral histories from residents, the project explores the interplay between artists, urban planners, and locals in translating and interpreting these transformations. From these intersecting perspectives, it aims to generate both artistic texts and research-based content.

The visual work presents the story of an outsider grappling with the complex history of Narita Airport and the numerous protest movements associated with it. As the artist deepens their understanding, they face the paradox of finding it increasingly difficult to create. As a temporary resident from another country, the artist weaves their own lived experiences within the research process, narrating—through a blend of personal reflection and semi-fictional storytelling—how those still present at the site continue to "live."



2025-01-07~ 03-17  
臺灣 Taiwan

寶藏巖國際藝術村 X  
日本 TOKAS 交流計畫  
Treasure Hill Artist Village X  
TOKAS Exchange Program, Japan

鄭文豪出生於桃園，目前主要生活與創作於臺灣八里。畢業於國立臺北藝術大學美術系碩士。創作多關注在日常物件上的感知與拾荒，藉由撿拾與拼裝的動作，結合動力機械、影像、空間裝置等元素，捕捉散落在日常生活中的感性與個人經驗，同時透過物件在空間中的部署，以「故障」般的動力美學，挑起觀者的身體感知與多元解讀的路徑，藉此勾勒「鄭氏動力學」的輿圖。臺北市立美術館「臺北美術獎」(2022)、新板藝廊「冶煉是水氣」(2022)、韓國 111CM「水原國際藝術節」(2022)、水谷藝術「震盪之前」(2022)、覓計畫「飛揚土製造」(2019)。獲獎經歷：「世安藝術創作贊助獎」(2022)、當代雕塑麗寶創作獎特獎(2021)、臺南新藝獎(2019)。作品〈倒裝的支點〉典藏於麗寶文化藝術基金會(2020)。

《長壽》計畫源自於家中長輩罹患帕金森氏症的照護經驗，進而關注老化與身體機能衰退之間的關聯。這種緩慢失能的過程視為一種「機械故障」的隱喻，進一步思索：「人的失能，究竟是不是一種故障？」計畫初期以觀察長者的行為與肢體動態為起點，並透過與患者、家屬、醫護人員的訪談，試圖建立情感與經驗的鏈結，提取可供創作的素材與思辨的線索。訪談中反覆出現的一個核心意識，是對「時間」的抵抗：無論是患者還是家屬，都試圖拖慢病程的進展、延長身體可用的時間。作品中透過動力機械與日常物件的結合，藉此描繪時間如何被感受與對抗。日本駐村期間，藝術家持續累積長者肢體經驗的觀察，並嘗試透過裝置與物件的製作，將疾病、身體與機械之間的隱喻進一步具象化，試圖展開一場關於生命機制、時間感知與存在狀態的對話。

Zheng Wen-Hao was born in Taoyuan and is currently based in Bali, Taiwan. He holds an MFA from the Department of Fine Arts at Taipei National University of the Arts. His practice focuses on the perception of everyday objects and scavenging, incorporating acts of collecting and assembling with kinetic mechanisms, video, and spatial installations. Through these elements, he captures the sensibility and personal experiences embedded in daily life. By positioning objects in space with a "malfunction-like" kinetic aesthetic, he stimulates viewers' bodily perceptions and opens up multiple interpretative pathways, constructing what he calls the "Cheng Dynamics" map.

His work has been featured in exhibitions such as the Taipei Art Awards at the Taipei Fine Arts Museum (2022), Refining Is Vapor at Xinban Art Gallery (2022), Suwon International Art Festival at 111CM, South Korea (2022), Before the Turbulence at Mizutani Art (2022), and Flying Soil Manufacture at Mi Project (2019).

His awards include the Shih An Art Creation Grant (2022), the Contemporary Sculpture Lihpao Art Award - Special Jury Prize (2021), and the Tainan New Arts Award (2019). His work Inverted Fulcrum was collected by the Lihpao Cultural and Arts Foundation in 2020.

The Longevity project stems from the artist's experience of caring for an elderly family member diagnosed with Parkinson's disease, leading to a deepened focus on the connection between aging and the deterioration of physical function. This gradual loss of ability is viewed as a metaphorical "mechanical failure," prompting the question: Is human disability a kind of malfunction? The initial phase of the project centers on observing the movements and behaviors of elderly individuals, alongside interviews with patients, family members, and medical professionals. These interactions aim to build emotional and experiential connections and extract materials and insights for artistic development.

A recurring theme that emerged from these conversations is a resistance to the passage of time: both patients and their families strive to slow the progression of the disease and extend the body's functional duration. The work incorporates kinetic mechanisms and everyday objects to explore how time is sensed and resisted. During the artist's residency in Japan, they continue documenting bodily experiences of the elderly, using installation and object-making to further materialize the metaphors connecting illness, the body, and machines—seeking to open a dialogue on the mechanisms of life, the perception of time, and the nature of existence.



2025-01-07~ 03-17  
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

KUNNG Pao-Leng  
龔寶稜

近年創作是基於不同層次的空間和居家場景的研究。試圖透過作品抓取空間中隱藏的開口，抑或那些潛藏在家用物件、空間中固定裝置、建築的可能用途。揉雜房屋，容器和人類對美好生活之想像作為路徑，進而打開其他可能，並模糊空間和藝術形式的界線。畢業於英國皇家藝術學院繪畫系碩士及臺北藝術大學美術系學士。作品陸續於臺灣、香港、韓國、英國等地展覽，亦參與在地社群及建築之合作項目，2022 x-site 計畫：藍屋及 2021 橋洞計畫。榮獲獎項包含 2022 年台南新藝獎，2019 臺北美術獎優選。

駐村地位於韓國高陽市郊區。從工作室前往首爾或市內其他地方所需的時間幾乎相同，公車往返常耗費好幾個小時，冗長的通勤時間，卻是得以綜觀周遭生活景觀的方式。那是一段被緩慢包裹的時間。從城市的邊緣望去，田野貼著住宅、工廠，溫室緊鄰道路，季節以極細微的方式流動，像呼吸或陽光下細塵的移動。生活變得鬆散又具重量，每日的散步、觀察，都像重新調整身體與空間關係的練習。在異地短居的過程中，日常被重新建構，感知被迫調整。不同的居住文化、語言與環境，使生活節奏與空間意識生成新的理解。駐村期間的創作延續我對空間、物質與日常行為的關注，也回應「居住」的開放狀態。蒐集當地生活物件、二手物與拾得物，思考它們如何同時承載功能與感知、實用與想像。材料被重新建構、相互依附，形成介於結構與暫置間的形態；創作過程亦成為維護與照料的行為，延伸家務與身體的經驗。

這段經驗作為對「暫居」與「移動」的延伸思考。作品中的維護、支撐與重組，如同在全球流動的時代裡，人們尋找安放自身的方式，也記錄了那種懸浮而柔軟的生活節奏。近幾個月的生活景觀，容納了農活、勞動、遮棚與農舍的支架，以及季節收成的時序生機。這些細節構成作品的時間與呼吸，也構成一種移動中的居住方式，那是一種暫時的安放，也是一種未定的棲居。

Her recent practice explores multiple layers of space and domestic environments. She investigates hidden pockets of space and potential functions embedded in mundane objects, fixtures, and architectural elements across her work. By merging the notions of house, container, and humans' ideal lifestyle, her approach opens subtle possibilities and blurs the boundaries between space and art form.

She holds a Master's degree in Painting from the Royal College of Art and a Bachelor's degree in Fine Arts from Taipei National University of the Arts. Her work has been exhibited in Taiwan, Hong Kong, Korea, and the United Kingdom. She has also participated in collaborative projects, including the 2022 X-site: Blue House and the 2021 Bridge Hole Project. Awards and recognitions include the 2022 Next Art Tainan and an Honorable Mention at the 2019 Taipei Art Awards.

The residency is located on the outskirts of Goyang, South Korea. Traveling from the studio to Seoul or other parts of the city took nearly the same amount of time, and bus rides often stretched for hours. The long commute, however, becomes a way to observe the surrounding landscape, a span of time gently wrapped in slowness. From the edge of the city, fields leaned against houses and factories, greenhouses lined the roads, and the seasons shifted in subtle, almost imperceptible ways, like the slow rhythm of breath or the drifting of dust. Life felt both loosened and weighted, and each walk became a quiet practice of recalibrating the relationship between body and space.

Living temporarily in a new place, everyday life is continuously reassembled, and perception is constantly called to adjust. Different living patterns, languages, and environments nurture a renewed sense of spatial awareness. During the residency, her work continues to focus on space, materiality, and daily gestures while responding to the openness of dwelling. She collects local domestic objects, secondhand items, and found materials, reflecting on how they hold both function and sensibility, utility and imagination. These materials are reconfigured and loosely bound together, forming forms that hover between structure and suspension. The process of making becomes an act of maintenance and care, extending into the rhythms of domestic life and bodily experience.

She regards this period as an extension of reflections on temporary dwelling and movement. The gestures of maintenance, support, and reorganization within the works mirror the ways people seek to situate themselves in a globally mobile world, tracing a suspended yet tender way of living.

The surrounding landscape contained traces of labor and cultivation; these fragments become the breath and pulse of the work, forming a pattern of dwelling in movement, a temporary resting, and an undefined home.



2025-08-28~ 11-20  
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, Korea

HWANG Hsin  
黃馨

黃馨畢業於英國皇家藝術學院版畫碩士，她的創作涵蓋繪畫、版畫、複合媒材與服裝設計。藝術實踐深受童話、神秘學與榮格心理學影響，並從夢境、信仰與個人經驗汲取靈感，以描繪內在精神世界。她擅長運用鮮明色彩與符號，融合不同文化的信仰體系，展現對自我信仰與靈性的追尋。作品曾受 Saatchi Gallery 邀請參與 Narratives of Identity 展覽，並典藏於英國皇家藝術學院、中國佛山四季藝術美術館及私人收藏。曾駐村於中國佛山四季藝術與韓國釜山虹梯藝術中心。近期創作以駐村為主要實踐形式，結合田野觀察與素材採集，持續探索各地神話系統、女性身體經驗與文化記憶的視覺轉譯。透過跨文化符號的重構與整合，她試圖建構一套流動而深層的藝術敘事，使作品在地方性與全球性之間產生對話與共振。

她的駐村計畫以海女為核心，探索女性、自然與神話之間的交織關係。海女是韓國獨有的文化現象，她們以屏息潛水的方式下海捕撈，展現女性在生存、信仰與勞動中的韌性。這種身體與大海的直接連結，成為她理解女性力量與自然關係的重要靈感來源。

在駐村期間，她的創作將聚焦於兩大面向。面具系列源於對安東河回村的田野調查，透過觀察傳統面具表演，將其轉化為情緒與靈魂的容器，並結合台灣民俗臉譜、西方神話與原住民圖像，發展出跨文化的視覺符號。海女系列則以濟州島女性潛水員為核心，她走訪釜山與濟州島的海女博物館，研究她們的工具、服飾與日常習俗，並觀看表演與參與「一日海女」課程，藉由身體經驗感受她們的信仰、勞動與群體文化，進而轉化為探討女性韌性與自然連結的藝術語言。她的創作長期關注童話與神話傳說，特別是女性角色的形象建構。在此計畫中，她將韓國海女與西方美人魚並置，展開跨文化的比較與融合。美人魚在西方故事中往往兼具誘惑與危險，象徵未知與自由；而海女則以真實身體與勞動展現堅毅與柔情。當這兩個形象相遇，便形成一個既神秘又真實的「野性女性」隱喻，並揭示女性在不同文化語境中被理解與書寫的多重面貌。

Hwang Hsin holds an MA in Printmaking from the Royal College of Art, London. Her practice spans painting, printmaking, mixed media, and fashion design. Deeply influenced by fairy tales, mysticism, and Jungian psychology, she draws inspiration from dreams, belief systems, and personal experiences to depict the inner spiritual world. Through vivid colors and symbolic imagery, she weaves together diverse cultural traditions to explore her pursuit of faith and spirituality.

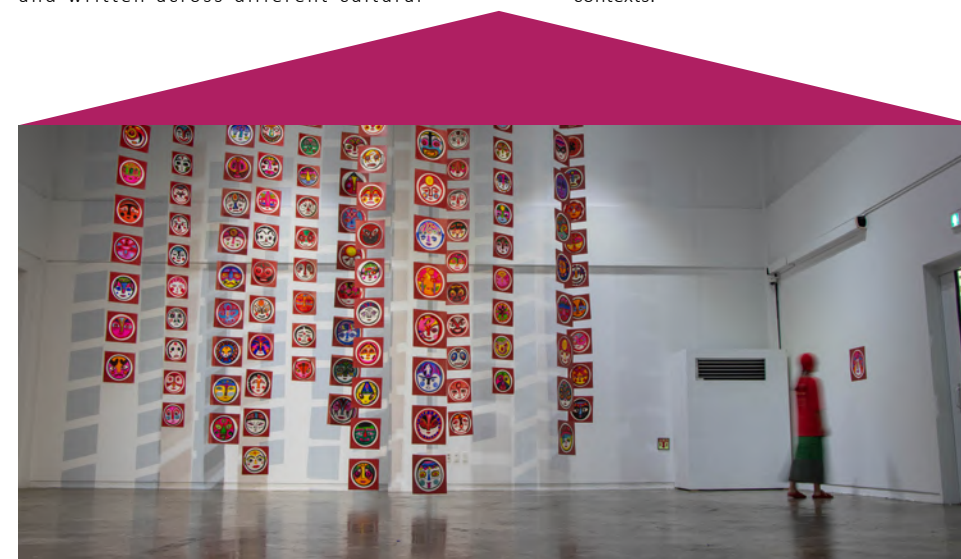
Her works have been exhibited internationally, including an invitation by the Saatchi Gallery for Narratives of Identity. Her works are held in the collections of the Royal College of Art (UK), Four Seasons Art Museum (China), and private collectors. She has undertaken residencies at Four Seasons Art in Foshan, China, and Hongti Art Center in Busan, South Korea.

In recent years, Hwang has focused on residencies as a primary mode of practice, combining field research and material collection to continuously investigate global mythologies, women's embodied experiences, and the visual translation of cultural memory. By reconstructing and integrating cross-cultural symbols, she seeks to create a fluid and multilayered artistic narrative—one that resonates between the local and the global.

Her residency project centers on the haenyeo, exploring the intersections of women, nature, and mythology. The haenyeo are a unique cultural phenomenon in Korea, women who dive into the sea in a single breath to harvest from the ocean, embodying resilience in survival, faith, and labor. This direct connection between body and sea has become an important source of inspiration for her understanding of women's strength and their relationship with nature.

During the residency, her work will focus on two main directions. The Mask Series is rooted in field research in Hahoe Village, where she will observe traditional mask performances and reinterpret them as vessels of emotion and spirit. By integrating Taiwanese folk masks, Western mythology, and Indigenous imagery, she aims to develop a cross-cultural visual language. The Haenyeo Series centers on the female divers of Jeju Island. She has visited the Haenyeo Museums in Busan and Jeju, studied their tools, clothing, and daily practices, and experienced their culture by watching live performances and joining a "One-Day Haenyeo" diving program. Through these embodied experiences, she seeks to translate their spirituality, labor, and community resilience into paintings and installations that reflect women's strength and their bond with nature.

Her practice has long engaged with fairy tales and mythology, particularly the construction of female archetypes. In this project, she juxtaposes the Korean haenyeo with the Western mermaid, opening a cross-cultural dialogue. While mermaids in Western stories often embody seduction, danger, and freedom, the haenyeo represent endurance and tenderness through real bodies and labor. The encounter of these figures forms a symbolic "wild woman," both mysterious and real, revealing the multiple ways women are imagined and written across different cultural contexts.



2025-07-01~ 09-28  
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  
Hongti Art Center, Korea

楊祐丞 (Randy Yang)，1993 年生於臺灣，創作聚焦於通信傳輸、能量轉導及科技物的媒介考古，並關注空間中隱微現象的視覺化軌跡。他常以拆解二手設備與 3D 列印重組為聲響動力裝置，以背離現代科技追求效率的方式，為觀者提供介入並與作品建立動態關係的契機。  
2024 年畢業於臺北藝術大學美術系碩士班複合媒體組，曾獲 YAHON 當代藝術賞優選，並於 2021 與 2023 年入圍高雄獎。個展包括臺南 182 藝術空間 (2025)、臺北洪建全基金會 (2024)、新竹 241 藝術空間 (2023) 等，亦曾參與多個美術館與獨立空間的聯展。另曾任吳天章工作室助理，並協助蕭文化園區駐村藝術家與臺南國際攝影節策展工作。

城市基礎建設、博物館物件、街邊物件、跳蚤市場二手電器、大型五金建材百貨、網路購物——在慕尼黑的進駐經驗，從材料作為起始點開始輻射發展；並延續我在過往作品中使用 3D 列印的習慣，將拆解後的過時設備接合、重組為不同的樣貌。這既是對於自身這段異地經驗的回應，同時也是一種回看世界所發生種種的方式。駐村發表是一個不斷變動的過程。這次定調的展名 Walkmenmory 最初版本 Walkmem(mory) ——一種將日系卡帶機的代表性名稱、記憶以及操作方法奇美拉式拼接的組合。最終我選擇以 “men” 取代 “mem”，以此強調複數觀眾參與的重要性，同時仍保留了與記憶以及劃時代消費者產品之間的連結。  
展覽 Walkmenmory 將呈現複數改造過的磁帶裝置，並在展覽中邀請觀眾抓起裝置的把手，像是遛寵物、又像是操作某種探測器般地移動它們。轉動的裝置輪軸將連動卡帶軸心，隨著觀眾的速度帶動磁條，觀眾們可以往前或往後操作。與此同時，卡帶機的磁頭將以讀取與錄製同步進行的方式，把環境中人們的交頭接耳、空調的轟鳴、急促的腳步，甚至電源的底噪一併網羅，覆蓋在磁帶原有的聲音資訊上。  
這些聲音，就像腦海中斷續的記憶——被更新、更為鮮活的事件層層疊覆。當它們不再被清醒的意識拾起時，只能在夢境中，以不全的幽魂現身。

Yang Yu-Chen (Randy Yang) (b. Taiwan) is a multimedia artist whose work repurposes obsolete technologies to examine communication, sound, and the shifting relations between machines and audiences. By dismantling consumer electronics and reassembling them through 3D printing or adaptive processes, he creates hybrid installations that reveal fragility and play within technological mediation. He earned his MFA from Taipei National University of the Arts in 2024 and has received the Yahon Contemporary Art Prize and grants from Taiwan's National Culture and Arts Foundation. His work has been included in the Kaohsiung Award exhibitions (2021, 2023) and presented in solo shows at the Hong Foundation (Taipei), 182 art space (Tainan), and Hsinchu 241 Art Gallery. Group exhibitions include the Kaohsiung Museum of Fine Arts, Kuandu Museum of Fine Arts, and Taipei Artist Village. Yang has also contributed to the wider art field through work at Wu Tianzhang's studio (2019–2021), assisting international artists at the Tainan Soulalgh Cultural Park (2017–2018), and supporting curators during the 2018 Tainan International Foto Festival.

Urban infrastructures, museum objects, things found on the street, second-hand electronics from flea markets, hardware megastores, and online shopping platforms—my residency in Munich began with these materials, radiating outward from them as a starting point. Continuing my earlier practice of working with 3D printing, I dismantled obsolete devices and reassembled their fragments into new forms. This process responds both to my experience of living abroad and to the shifting realities unfolding in the world at large.

The residency presentation has been a process in constant transformation. The final title, Walkmenmory, grew out of its earlier version, Walkmem(mory)—a chimera-like fusion of the Walkman as the emblematic name for portable cassette players, memory, and modes of operation. By ultimately replacing “mem” with “men,” the title emphasizes the importance of multiple participants, while still preserving the link to memory and to a defining product of consumer culture.

In Walkmenmory, I present a series of modified cassette-based devices. Visitors are invited to grasp the handles attached to them and move them through the space—at once like walking a pet and like operating a detector. As the wheels turn, they drive the cassette hubs, setting the tape in motion forward or backward depending on the visitor's pace. At the same time, the tape heads perform playback and recording simultaneously: whispers, the hum of air conditioning, hurried footsteps, even the faint electrical buzz of the room are captured and layered over the tape's existing sounds.

These sonic traces resemble fragmented memories—continually overwritten by newer, more vivid impressions. Once they are no longer picked up by conscious thought, they remain only as incomplete phantoms, surfacing now and then in dreams.



2025-07-07~ 09-29  
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

游雅蘭，2010 年及 2014 年分別畢業於國立臺北藝術大學美術系及美術學院研究所，現為國立臺北藝術大學美術學系博士生。創作靈感源自日常、旅行與閱讀的經驗，她的作品探索光影、色彩與材質之間的關係，透過版印技法層疊瞬息景象與記憶的痕跡。

2012 年入選文化部「MIT 一新人推薦特區」，曾獲大墩美展與新北市美展版畫類首獎、國美館「版印年畫」首獎及優選，亦入選高雄獎及多屆中華民國國際版畫雙年展。2018 年前往美國克里夫蘭 Zygote Press 駐村，2025 年分別於挪威 Khmessen 與泰國 Silpakorn University 駐村。作品曾於台灣、韓國、中國、泰國、法國、德國及美國等地展出。

駐村計畫以「流動的風景」(Flowscape) 作為主軸，Flowscape 由 flow (流動) 與 landscape (風景) 組成，關注風景在視覺、身體與記憶之間轉換，風景不僅是靜態的再現，而是一種在時間、記憶與感知中不斷生成、流動的狀態。期間與多位泰國藝術家與教授交流關於創作方法、有機版畫及顏色萃取的經驗。透過旅行、觀察與對話深化對材質與色彩的知識，並受「泰國星期日」啟發，將日常所記錄的影像以紙平版技法轉化為「七色」日誌式圖像。同時蒐集佛像、雕塑、街邊盤繞電線等在地視覺符號，並使用泰國傳統莎紙 (Saa paper)，探索材料、圖像與空間的關聯。紙平版具有不確定性和墨痕，透過局部手工設色與箔類添加，使畫面產生光澤、觸感和層次的差異，指涉記憶中被強化的片段，將理想及感性的片段轉化為物質痕跡，進而形成介於真實經驗與想像地景之間的圖像。

Yu Ya-Lan received her BFA (2010) and MFA (2014) from the Taipei National University of the Arts, where she is currently pursuing a Ph.D. in Fine Arts. Her practice draws from everyday life, travel, and reading, exploring the relationships among light, color, and materiality through print processes. Using woodcut and paper lithography, she layers fleeting moments and traces of memory to form what she calls an “inner landscape,” where perception and time converge in material form.

Yu was selected for the Ministry of Culture's MIT – Young Artists Discovery program and has received major awards such as the Grand Prize in Printmaking at the Da Dun Fine Arts Exhibition and the New Taipei City Art Exhibition. She has undertaken residencies at Zygote Press (USA), Kunstnarhuset Messen (Norway), and Silpakorn University (Thailand), and has exhibited internationally, including in Taiwan, South Korea, China, Thailand, France, Germany, and the United States.

The residency project centers on the concept of “Flowscape,” a term formed from flow and landscape. This concept examines how landscape shifts between vision, body, and memory. Landscape is not a static representation, but a state that continuously forms and transforms through time, memory, and perception.

During the residency, Yu engaged with Thai artists and professors, exchanging ideas on creative methodologies, organic printmaking, and natural pigment extraction. Through travel, observation, and dialogue, she deepened her understanding of materials and color. Inspired by Thailand's “weekday color” system, Yu transformed daily recorded images into a seven-color diary series using paper lithography. She also collected local visual symbols, such as Buddha statues, sculptures, and the intertwined electrical wires along the streets, and worked with traditional Thai Saa paper to explore the relationships between material, image, and space.

Paper lithography inherently holds uncertainty and ink traces. Through localized hand-coloring and the application of metallic leaf, Yu created variations in luster, tactility, and depth on the printed surface, marking intensified fragments of memory. These interventions translate idealized and emotional moments into material traces, forming images that move between lived experience and imagined landscapes.



2025-08-18~ 11-14  
臺灣 Taiwan

寶藏巖國際藝術村 X  
泰國藝術大學 -  
繪畫、雕塑與版畫藝術學院  
Treasure Hill Artist Village X  
Silpakorn University, Thailand

# 劉書妤

劉書妤 (b.1995) 生於臺北，現居八里，畢業於國立臺北藝術大學美術學系碩士班。創作長期關注人與建築、空間之間的感知關係，探索身體如何在日常動作中辨識、重構空間的結構與秩序。作品橫跨二維與三維的邊界，結合版畫、影像、雕塑與裝置，透過拆解與重組事物的元素，使它們產生新的關聯與秩序，建立新的觀看方式與空間語言。他將身體與材料的互動過程視為「立體的製圖」，挖掘與標註出自己與外在世界的關係。作品曾展出於臺北市立美術館 (2025)、桃園展演中心 (2022)、新板藝廊 (2022)、洪建全基金會 (2019)；發表個展於金車文藝中心 (2023)。曾獲臺南新藝獎 (2026)、桃源美展版畫類第三名 (2020)、龍顏藝術創作獎 (2019)，其作品亦獲 Art Bank Taiwan 藝術銀行、龍顏基金會，以及私人收藏。

懷抱著對於此地信仰與空間觀念交互作用的好奇與探詢，藝術家來到泰國。駐村單位所在的地點佛統府，作為印度佛教最早傳入泰國的城市，保留了不少陀羅鉢地 (Dvaravati) 時期的遺跡與文物。駐地期間訪查寺廟與遺跡，他留意到相對於體現佛教宇宙觀的廟宇，人們對於自然的敬畏與崇拜更是扮演了淵源流長的力量——順著古老石壁上錯綜紋理雕刻出的佛像；經年累月被樹根包裹的佛首；山中洞窟裡的疊石祈求。自然伸出祂的手，掌心向上，而人們將之對於生死、現世與來世的冀求托於其上。歲月流轉間，人們的精神與意識和自然交疊層積，流動、結晶成石。泰國國際藝術大學具備設備完整的版畫工作室，駐村期間多以版印概念發展作品，同時也探索此地可獲得的材料，例如作品中使用了來自南邦 (Lampang)、混和竹與楮皮纖維的 Saa Paper，以及生活中的日常材料如包裝紙袋、防水布等。將宗教空間、自然空間、人的動作 / 身體的介入所遺留下的痕跡，三者之間的互動關係，以藝術家的書與空間裝置呈現這段期間的思考。自然是中性的存在，人的精神、意識與行動，也許才是神性被賦予的起源。

LIU Shu-Yu (b.1995) was born in Taipei, Taiwan, and lives and works in Bali, New Taipei. She graduated from Taipei National University of the Arts with an MFA in Printmaking in 2023. Her practice focuses on the perceptual relationships between people, architecture, and space, exploring how the body, through everyday gestures, recognizes and reconstructs the structures and orders of space. Traversing the boundaries between two- and three-dimensional forms, her works integrate printmaking, images, sculpture, and installation. By deconstructing and reorganizing the elements of things, she creates new connections and orders, establishing alternative ways of seeing and spatial languages. She regards the interaction between body and material as a form of "three-dimensional cartography," through which she traces and reveals the relationship between herself and the external world. Her works have been exhibited at the Taipei Fine Arts Museum (2025), Taoyuan Arts Center (2022), New Taipei Gallery (2022), and Hong Foundation (2019); and she held a solo exhibition at King Car Cultural & Art Center (2023). Liu has received the Next Art Tainan (2026), the Third Prize in Printmaking at the Taoyuan Fine Arts Exhibition (2020), and the Long Yen Art Award (2019). Her works are included in the collections of Art Bank Taiwan, the Long Yen Foundation, and private collectors.

Driven by a curiosity to explore how local beliefs intersect with spatial imagination, Liu came to Thailand. The residency site, located in Nakhon Pathom—one of the earliest cities where Indian Buddhism first entered Thailand—still preserves numerous archaeological traces from the Dvaravati period. During her visits to temples and ancient sites, she noticed that, beyond the architecture embodying Buddhist cosmology, people's reverence for nature plays an even deeper, more enduring role: Buddha images carved along the intricate textures of ancient stone walls; a Buddha head slowly enveloped by tree roots over decades; stacks of stones placed in mountain caves as prayers. Nature extends its hand, palm facing upward, and people place upon it their hopes and longings for life, death, and the life to come. Over time, human spirit and consciousness accumulate and intertwine with the natural world—flowing, settling, and crystallizing into stone. Silpakorn University provides a fully equipped printmaking studio, allowing her to develop new works through print-based concepts throughout the residency. She also explored locally available materials, including Saa paper from Lampang—made from mixed bamboo and mulberry fibers—as well as everyday materials such as paper bags and waterproof tarpaulins. By tracing the interactions among religious spaces, natural landscapes, and the gestures and bodily interventions of people, she presents the reflections of this period through artist's books and spatial installations. Nature itself is neutral; perhaps it is human thought, consciousness, and action that first grant it its sense of divinity.

2025-09-29~ 12-19  
臺灣 Taiwan

寶藏巖國際藝術村 X  
泰國藝術大學 -  
繪畫、雕塑與版畫藝術學院  
Treasure Hill Artist Village X  
Silpakorn University, Thailand



# 段光興

完成師資培訓並取得教師資格後，段光興曾任代課教師，之後到臺灣藝術大學電影系進修。畢業後進入電影產業，擔任現場錄音，同時持續發展個人創作計畫。創作之路引領他赴法國，就讀巴黎第八大學電影導演與創作碩士課程。該校以開放性、創新性及對當代社會運動的積極參與而聞名，提供了理想的發展環境，使他以「電影作為社會參與的藝術形式」為實踐核心。巴黎就學期間，他也持續發展個人與共同創作計畫。

《月亮與巴黎之間》(Between the Moon and Paris) 延續此創作脈絡。該計畫是與音樂家 Herman Hopkins 共同創作的混合形式紀錄片，探索影像、音樂與表演之間的彼此交會。延伸自他們早期合作的短片《異鄉人》，逐步發展成長期共創實驗——以電影作為對話、共同參與的平台。

《月亮與巴黎之間》(Between the Moon and Paris) 的計畫名稱是音樂家 Herman Hopkins 存在狀態的隱喻。出生非洲賴比瑞亞，少年時隨父全家搬回美國定居。32 歲與法籍妻子結婚來到巴黎，經歷一連串的意外和打擊，他無處可去也失去身份，就此露宿街頭超過 20 年，在無家者中被稱為「美國人」。2018 年，我們一起完成了一部紀錄片，呈現他的生活和對人生的想法。像所有人一樣，他心中也有嚮往，但正如他所說，目前生活只是重複的照片而已。那麼這個新計畫能夠帶來什麼呢？是否也能觸及他的希望與想像？從紀錄片開始，計畫漸漸發展成為共同創作的平台，以 Herman 的饒舌音樂為核心，作為街頭生活的詩意個人敘事，同時也是城市邊緣的發聲。影像則探索身體與都市空間的關係，此外參與式劇場的部分開放多元聲音的加入，計畫將成為一個跨領域、媒材的實踐與實驗。這次台北魁北克交流計畫，將由檢視先前巴黎西帖駐村時拍攝的影像開始，思考計劃的核心，並實驗性的發展紀錄片的形式與後續拍攝方向。另一方面，利用現有素材的剪接也作為形式與結構的試驗。駐村期間，當地的 Main Film (由藝術家集體創辦，支持獨立電影創作的機構)，秋季紀錄片系列活動，提供許多與專業人士及影人交流的機會，另外也適逢蒙特婁國際紀錄片影展 (RIDM)，參與影展論壇及市場活動將能開啟許多國際交流，認識實驗及非虛構電影國際上相關支持與發展管道。

After completing teacher training and earning a teaching certificate, Kuang-Hsing Tuan worked as a substitute teacher before returning to pursue further studies in the Department of Motion Picture at the National Taiwan University of Arts. Upon graduation, he entered the film industry as an on-site sound recordist, while continuing to develop his own creative projects. His artistic path later led him to France, where he earned a Master's degree in Film Directing and Creation at Université Paris 8. Renowned for its openness, innovation, and engagement with contemporary social movements, the university provided an ideal environment for cultivating his practice — one rooted in the idea of cinema as a socially engaged art form. During his years in Paris, he continued to create both personal and collaborative works.

His current project, Between the Moon and Paris, continues this trajectory. Co-created with musician Herman Hopkins, it is a hybrid documentary exploring the intersections of image, music, and performance. The project expands upon their earlier short film, Caught Between the Moon and Paris, and has since evolved into a long-term experiment in collective creation — an exploration of cinema as a shared platform for dialogue, participation, and artistic collaboration.

Between the Moon and Paris takes its title as a metaphor for the state of existence of musician Herman Hopkins. Born in Monrovia, Liberia, he moved with his family to the United States as a teenager. At the age of thirty-two, he married a French woman and came to Paris. After a series of personal hardships and misfortunes, he lost both his home and legal status and has since lived on the streets for over twenty years — known among the homeless community simply as "the American." In 2018, we completed a documentary together that portrayed his life and reflections on existence. Like everyone else, Herman carries hopes and longings; yet as he once said, his life now feels like "a photograph endlessly repeated." This new project asks: what can artistic creation bring into that repetition? Can it also reach toward his sense of hope and imagination? What began as a documentary has gradually evolved into a platform for collective creation, with Herman's rap music at its core — a poetic and personal narration of street life, and at the same time, a voice emerging from the city's margins. The film explores the relationship between body and urban space, while the participatory theatre component invites diverse voices to take part in the process. The project thus unfolds as a transdisciplinary, cross-media practice and experiment. During the Taipei-Qubec Exchange Residency, the project will revisit footage shot earlier at the Cité internationale des arts in Paris, re-examining its core ideas and experimenting with new documentary forms and future filming directions. In parallel, editing existing material will serve as a formal and structural exploration. While in residence, participation in events and workshops organized by Main Film — a Montreal-based artist-run organization supporting independent filmmaking — will provide valuable opportunities for dialogue with professionals and filmmakers. The residency also coincides with the RIDM (Montreal International Documentary Festival), allowing participation in its forums and market activities, fostering international exchange and connection with networks that support experimental and hybrid non-fiction cinema.



2025-09-03~ 11-28  
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

# 趙若彤

趙若彤是一位來自臺灣的導演與跨領域藝術家，創作形式涵蓋電影、影像裝置、藝術家書籍與 ZINE。她的作品經常探討空間、情感與科技之間的相互關係，討論影像技術、視覺元素與建築空間如何影響人類情緒與身體感知，同時也關注情感與集體意識如何反過來形塑空間與物件。

她從十九歲開始拍攝紀錄片，主題涵蓋從移工到性工作者等議題，累積了大量製作短片、音樂錄影帶與廣告的經驗。她的創作植基於紀錄片田野調查的方法，從現實、物件或空間出發，與身體與記憶建立聯繫。透過解構電影語言與影像與創作者間的關係，她重新建構並拼貼影像與文本，創造出多層次且非線性的敘事方式。她的作品曾入選並榮獲多個影展獎項，並在臺灣、泰國、日本、法國與美國等地放映與展出。若彤同時也是台灣藝術團體「錄像游擊隊」的成員之一。該團體由藝術家自發發起，專注於在非傳統白盒子畫廊空間以外的場域中進行放映與展覽。透過這些行動，他們探索重塑機構、藝術家與公眾之間關係的可能性。

此次的創作計畫始於藝術家趙若彤過去未完成的一部電影：關於一棟菲律賓的房子、院子裡的芒果樹，以及一段逝去的關係。帶著對於芒果樹的熱帶記憶與味道，趙若彤移居到了寒冷的德國，期間又前往英國里茲駐村。里茲是一個擁有豐富多元族群的城市，來自世界各地的移民在這裡重新生根與生活。

在里茲駐村期間，她透過去市場買菜、去文化廚房吃飯（每週有不同國家的移民或難民煮自己國家的料理並共食）、與 East Street Art 的藝術家合作等方式，認識來自不同國家的移民。她邀請他們教她做一道自己國家的芒果料理，透過共同料理與食用的過程，他們在寒冷的里茲彼此分享與芒果有關的熱帶記憶：關於芒果樹、關於家、關於身份認同，並且透過共創的方式一同畫出旅行或移居英國的路線。

她也同時研究芒果在歷史上被傳播至世界各地的軌跡，探索芒果如今遍布世界各個熱帶區域，其與殖民和奴隸販賣歷史的關係。

Zhao Ruo Tong is a director and interdisciplinary artist from Taiwan, working with film, video installations, artist books, and ZINE. Her works often explore the interrelationships among space, emotion, and technology, discussing how imaging technologies, visual elements, and architectural spaces influence human emotions and bodily perceptions, as well as how emotions and collective consciousness shape spaces and objects.

She began shooting documentaries at the age of nineteen, covering topics ranging from migrant workers to sex workers, and has accumulated extensive experience in creating short films, music videos, and commercials. With this background, her works are rooted in the field research methods of documentary filmmaking, based on reality, objects, or spaces as subjects to establish connections with the body and memory. Through deconstructing cinematic elements and the relationships between images and their creators, she reconstructs and collages visuals and texts to create multi-layered, non-linear narratives. Her works have been shortlisted for and won awards at numerous film festivals and have been screened and exhibited in Taiwan, Thailand, Japan, France, and the United States.

Ruo Tong is also a member of the Taiwanese art collective Video Art Guerrilla. This collective focuses on site-specific screenings and exhibitions initiated independently by artists outside of traditional white-box gallery spaces. Through these actions, they explore possibilities for reshaping relationships among institutions, artists, and the public. The collective also experiments with different collaborative and creative methods among artists with various areas of expertise.

This art project began with an unfinished film from the past of the artist Zhao Ruo Tong — a story about a house in the Philippines, a mango tree in the yard, and a lost relationship. Carrying the tropical memories and flavors of that mango tree, Zhao Ruo Tong later moved to the cold climate of Germany and eventually traveled to Leeds, UK, for an artist residency. Leeds is a city rich in cultural diversity, where immigrants from all over the world have taken root and built new lives.

During the residency in Leeds, she connected with immigrants from different countries through activities such as grocery shopping at local markets, dining at a cultural kitchen (where immigrants or refugees from various countries take turns cooking and sharing their traditional dishes weekly), and collaborating with artists from East Street Arts. Zhao Ruo Tong invited these individuals to teach her how to prepare a mango dish from their homeland. Through the shared experience of cooking and eating, they exchanged their tropical memories of mangoes in the cold city of Leeds — stories about mango trees, about home, and about identity. Together, they also co-created maps of their journeys or migration paths to the UK.

She also researched the historical routes through which mangoes were spread around the world, exploring how their global presence across tropical regions today is deeply connected to histories of colonization and the slave trade.



2025-02-22 ~ 2025-04-12  
臺灣 Taiwan

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

# 許雁婷

許雁婷以聲音為主要創作媒材，關注聲音蘊涵的文化脈絡與紋理，作品常映照聲音與環境、個人 / 集體記憶或內在情緒的關係。交織田野錄音、電子和物件聲響，其探索擺盪於錄音聲音的紀錄及虛構、敘事及想像特質間，亦時常混融其他媒材及藝術領域創作，形式涵蓋裝置、表演、聲音紀錄片、電子原音音樂等。

曾於臺灣、法國、澳洲、美國、巴西、比利時、德國等地駐地創作，作品曾於澳洲珀斯當代藝術中心 PICA、澳洲液態建築 (Liquid Architecture)、法國 Arte Radio、台北藝術節《噪集》(Asian Meeting Festival)、日本富山玻璃藝術博物館、印尼日惹紀錄片影展、台北國際藝術村、臺北市立美術館、新北市立美術館、臺東美術館、成龍濕地國際環境藝術節、台北國際紀錄片影展、失聲祭、混種現場、臺灣聲響實驗室、台北數位藝術中心等展演。攝影者：Taiwan Contemporary Culture Lab, photographer ANPIS FOTO

在駐村期間，許雁婷以 Bad Schandau 的 Liquid Sound Temple 特殊溫泉內的水下音響系統發展聲音作品，測試田野錄音、電子聲響、人聲、物件及樂器等不同質地的聲響在水下如何被感知，與陸上的聲音經驗對照，並依據實驗結果為此水下音響系統編曲，探索當聲音以水為介質傳導時的獨特感官聆聽經驗與聲音創作的可能。九月七日於 Liquid Sound Temple 演出，並邀請同期於 C. Rockefeller Art Center 駐村的藝術家 Seljuk Rustum 共同演出。相關紀錄報導請見：<https://reurl.cc/OmW3AD>

此外，藉由參與投入德勒斯登、Bad Schandau 及周遭城市的工作坊與演出，進一步了解當地的聲音藝術、實驗音樂場景。包括由洛克斐勒當代藝術中心 (C. Rockefeller Center for the contemporary arts) 協辦的 Sound Confession 工作坊與呈現、3D 沉浸式聲響工作坊及實驗音樂節 Circuit Control Festival 等。相關紀錄請見：<https://reurl.cc/ekNbM7>

同時，與藝術家 Seljuk Rustum 共同錄製新作、發展新的聲音計劃，並與在駐村地相遇的音樂家、聲音創作者合作共創，透過跨文化的對話與實驗，嘗試跳脫以往的創作模式與框架，發掘新的創作途徑。攝影者：Andreas Ullrich

Using sound as her primary creation medium, Yenting Hsu investigates the cultural context and texture embedded in sound. Her works often reflect the relationship between sounds and environment, as well as between sound and individual/collective memories or emotions. Interweaving field recordings, electronic sounds and object-based sounds, her practice oscillates between the documentary and fictional, the narrative and the imaginary qualities of recorded sound. Her practice extends across multiple mediums and disciplines, taking the forms of installations, performances, audio documentaries, and electroacoustic music.

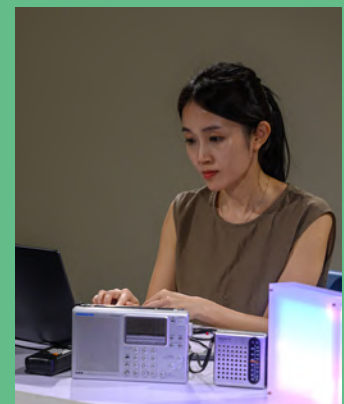
She has undertaken artist residencies in Taiwan, Germany, France, Australia, the United States, Brazil, and Belgium. Her works have been presented at Perth Institute of Contemporary Arts (Australia), Liquid Architecture (Australia), Arte Radio (France), Taipei Arts Festival – Asian Meeting Festival (Taiwan/Japan), Toyama Glass Art Museum (Japan), Festival Film Dokumenter (Indonesia), Taipei Artist Village, Taipei Fine Arts Museum, New Taipei City Art Museum, Taitung Art Museum, ChengLong Wetlands International Environmental Art Project (Taiwan), Taipei International Documentary Festival, Lacking Sound Festival, On-Site Festival, Taiwan Sound Lab, Digital Art Center Taipei, among others.

Credit : Taiwan Contemporary Culture Lab, photographer ANPIS FOTO

During her residency, Yenting Hsu developed sound work using the unique underwater sound system of Liquid Sound Temple in Bad Schandau. She experimented with field recordings, electronic sounds, voice, objects, and instruments to explore how different textures of sound are perceived underwater in contrast to on land. Based on these experiments, she created a new composition tailored for the underwater system, investigating the distinctive sensory listening experiences and creative possibilities that emerge when sound is transmitted through water. On September 7, she presented a performance at the Liquid Sound Temple, joined by fellow resident artist Seljuk Rustum from India. Documentation can be found here: <https://reurl.cc/OmW3AD>

In addition, she participated in workshops and performances in Dresden, Bad Schandau, and nearby cities to further engage with the local sound art and experimental music scenes. These included the Sound Confession workshop and presentation, 3D immersive sound workshop, and Circuit Control Festival, co-organized by the C. Rockefeller Center for the Contemporary Arts. Documentation can be found here: <https://reurl.cc/ekNbM7>

At the same time, she collaborated with fellow resident Seljuk Rustum to record new works and develop new sound projects and worked with musicians and sound artists encountered during the residency. Through these cross-cultural dialogues and experiments, she sought to expand beyond her previous modes of practice and open up new creative pathways. Photo by Andreas Ullrich



2025-08-01 ~ 2025-09-30  
臺灣 Taiwan

寶藏巖國際藝術村 X  
德勒斯登當代藝術協會  
Treasure Hill Artist Village X  
Dresden Contemporary Art +  
Network Media Art, Germany

HO Yen-Yen  
何彥諺

生活於臺北。自天文、考古和地理知識中汲取靈感，創作多來自個人感性經驗於當下之觀察。以空間裝置、影像、雕塑及文字為媒材，擅長運用物件所勾連的記憶與情緒，創造具敘事氛圍的場景，透過空間中身體經驗的重組，捕捉時空交織下現實和虛構的連繫或鬆脫。

曾獲臺北美術獎優選、高雄獎入選、臺南新藝獎、桃源創作獎優選獎等，作品展出於臺北市立美術館、台北當代藝術館、關渡美術館、鳳甲美術館、濟州四三紀念公園（韓國）等，於伯斯當代藝術中心、首爾藝術空間—衿川駐村。

此計畫源自個人於考古研究室打工期間，經手的一批史前海島文化標本，其文化（Lapita Culture）以帶有繁複紋飾的陶器為主要發現，分布於 3000 年前太平洋及大西洋海島群間，在南島語系的知識架構下，與台灣、島嶼東南亞和大洋洲的原住民族建立起深厚淵源。數千多年後的今日，這批近百年前出土的文物，因跨國學術交流而展開第二次文化傳播旅途，足跡遍及澳洲、歐洲和台灣。

此次駐村計畫循著這批文物於當代的傳播路徑，思考考古及博物館分類系統下的運作機制；透過個人與文物相遇的過程和經驗，發現文物如何於現今社會中延續其生命，觀察原住民傳統文化在城市中的痕跡和關係。於駐村期間，拜訪當地人類學博物館、考古研究機構及當地文史工作者，認識搜集西澳原住民和史前海島文化的資料，並對於文化圖像／紋飾的共通性及材料使用進行研究。從澳洲原住民文化中「傳唱路徑」（Songlines）的概念出發，沿著祖先遷徙的路徑、語言傳播的過程、物品貿易路線、考古學術交流網絡……透過這些跨越時空及尺度的多重敘事線，窺見不同知識建構系統下，人們想像或詮釋世界的方式。

HO Yen-Yen lives and works in Taipei, Taiwan. HO's works are often inspired by personal experience through observation of the present. With the knowledge on science, specifically astronomy and archaeology, she presents the metaphorical state of mind through works. HO works with installation, video, sculpture, drawings and text. Known for creating sites with a narrative atmosphere through memories and emotions evoked by objects, she aims to capture the connections and breaks between reality and fiction by reconstructing and examining spatial-temporal experiences.

HO was awarded the honorable mention for 2024 Taipei Art Awards, 2017 Next Art Tainan Award, shortlisted for the 2020 Kaohsiung Award and 2016 Taoyuan Contemporary Art Award. Her works have been exhibited at Taipei Fine Art Museum, The Museum of Contemporary Art Taipei, Kuandu Museum of Fine Arts, Hong-gah Museum and Jeju 4.3 Peace Park Memorial Hall. She had participated in residency at Perth Institute of Contemporary Art, Australia and Seoul Art Space Geumcheon, Korea.

In addition to my artistic practice, I also work part-time in an archaeological research lab. This project stems from a group of prehistoric island culture artifacts I handled last year. These artifacts belong to the Lapita Culture, known for its intricately decorated pottery and widespread across Pacific and Atlantic island groups around 3,000 years ago. Within the Austronesian framework, Lapita culture has deep connections to Indigenous peoples in Taiwan, Island Southeast Asia, and Oceania. Thousands of years later, these artifacts—excavated nearly a century ago—have embarked on a second journey of cultural transmission through academic exchange, now found across Australia, Europe, and Taiwan.

This residency project follows the contemporary circulation routes of these artifacts, reflecting on how archaeology and museum classification systems operate today. By engaging with the artifacts directly, I explore how their cultural life continues in the present, and observe traces and connections of Indigenous traditions within urban environments.

During the residency, I visited local anthropology museums, archaeological institutions, and community historians to gather information on aboriginal cultures in Western Australia and the prehistoric island networks. My research focuses on shared cultural motifs, decorative patterns, and material usage. Drawing on the Aboriginal concept of “Songlines”, I trace multiple narrative paths across time and space—routes of ancestral migration, linguistic spread, material exchange, and academic networks—to explore how different systems of knowledge imagine and interpret the world.

2025-01-31 ~ 2025-03-28  
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



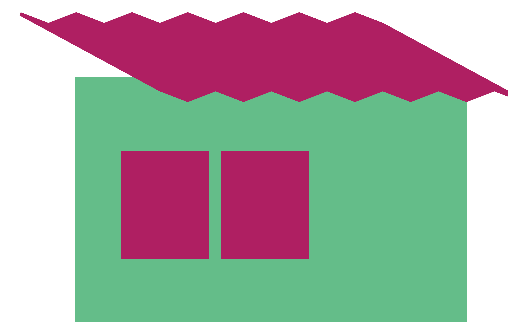
Emma BUSWELL  
艾瑪·巴斯韋爾

艾瑪·巴斯韋爾是一位藝術家、策展人和設計師，對於政府制度、經濟和文化充滿興趣，特別是對於地點、身份和社區等關係的建立。她的作品從祖母和母親傳下來的母系傳統手工藝和編織技術中獲得素材靈感，同時進行對於媚俗美學、短暫事物以及國家身份認同的進行深思熟慮的研究，她目前的作品關注工藝、勞動、政治和神話的交匯，最終以大型編織作品呈現。

艾瑪·巴斯韋爾於駐村期間發展了一系列以紡織為媒材的新作〈就地取材〉，延伸其對「材料智慧」（Material Intelligence）的探討——亦即修復、塑造與轉化周遭環境以改善日常生活的能力，一種持續性的「因地制宜以度日」的實踐，創作靈感來自寶藏巖社區中各種富有巧思的日常應變方式。作品取材自台北的 DIY 文化與再生材料，結合傳統與古老的手工藝技術，構築出與當代議題對話的語彙，進一步探討歷史、身份、勞動與生產政治之間的交織關係。

During her residency, Emma Buswell developed a series of new textile-based works *Making Do* that extended her ongoing exploration of “material intelligence”—the capacity to repair, shape, and transform one's surroundings to improve daily life. This was understood as a continuous, adaptive process of making do with what was at hand, inspired by the resourceful practices observed in the Treasure Hill community.

Drawing on Taipei's DIY culture and the use of reclaimed materials, the works combined traditional and historical textile techniques with contemporary narratives. Through craft as a form of communication, the artist investigated the intersections between history, identity, labor, and the politics of production.



2025-03-19 ~ 2025-05-13  
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  
Art, Australia



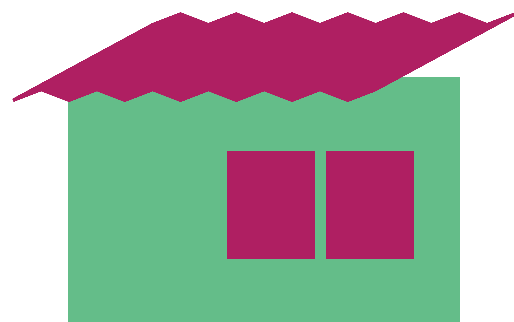
# 瑪克辛·韋斯

瑪克辛·韋斯來自德國慕尼黑的跨領域藝術家，創作包含雕塑、裝置、錄像和研究。她的材料根基於強調實驗精神，融合工業材料、找到的物件及植物等有機元素，以非階層的關係呈現，韋斯探討物種的共存以及人類與環境之間的互動，海洋是她創作的重要因素。她的創作挑戰傳統對「自然」的看法，將有機和合成元素融合成混合的「生物」，暗示新的存在模式。

瑪克辛·韋斯於駐村期間發展了一系列現地製作的裝置作品。此作品呼應寶藏巖由不同住民在時間中逐步搭建而成的獨特有機建築樣貌，並以其在台灣停留期間所蒐集的素材為創作起點，作品所使用的素材來自台北、山林與海岸，涵蓋有機與人造的拾得物，這些素材經過細緻轉化後，與場域原有結構產生對話，交織出片段的印象、相遇的經驗與觸感的記憶，此創作探討了「地方」、「記憶」與「物質性」如何在日常生活空間中交融與演變。

Maxine Weiss, an interdisciplinary artist from Munich, Germany, works in sculpture, installation, video, and research. Her material-based work emphasizes experimentation, merging industrial materials, found objects, and organic elements like plants in non-hierarchical relationships. Weiss examines the coexistence of species and interplay between humans and the environment, with the sea having a key influence. Her work challenges traditional views of "nature," merging organic and synthetic elements into hybrid "creatures" that hint at new modes of existence.

During her residency, Maxine Weiss developed several site-responsive installations. The work drew inspiration from the unique, organically evolved architecture of Treasure Hill, which had been shaped over time by various residents, and was initiated through materials she collected during her stay in Taiwan. The materials—found in Taipei, the mountains, and along the coast—included both organic and synthetic objects. These were subtly transformed and brought into dialogue with the site's existing structures, weaving together fragmented impressions, encounters, and tactile memories. The work explored how place, memory, and materiality merged and evolved within everyday spaces.



2025-03-07 ~ 2025-05-22  
德國 Germany

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



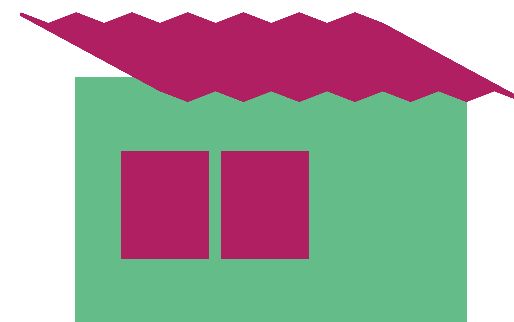
# 薩普沙提·阿披班斯里

薩普沙提·阿披班斯里居住在泰國和柬埔寨。目前他正在泰國國際藝術大學—繪畫、雕塑及平面設計系攻讀碩士學位，他擔任系上的助理教授，是一名全職藝術家，專注於探索和發展傳統繪畫技巧，運用創新材料。

薩普沙提·阿披班斯里的駐村計畫〈靈魂的解剖〉探索了臺灣宗教場所的繪畫與雕塑裝置，研究信仰、自然與集體意識之間的無形關聯。作品取材自當地神祇，如土地公、媽祖與玉皇大帝，反思神話如何持續塑造社群的道德與情感，然而薩普沙提·阿披班斯里的關注點並不僅限於宗教圖像，而是進一步探究這些信仰體系如何承載著人們對於地理、時間與身份的深層理解。

Sapsathit Aphibansri is based in Thailand and Cambodia. He is currently pursuing a master's degree in the Faculty of Painting, Sculpture, and Graphic Arts at Silpakorn University; he also is assistant professor for undergraduate students at PSG and is a full-time artist. He focuses on exploring and developing traditional painting techniques using innovative materials.

Sapsathit Aphibansri's residency project Anatomy of the Soul explored the intangible relationship between belief, nature, and collective consciousness through a painting and sculptural installation rooted in the spiritual landscape of Taiwan. Drawing from local deities such as Tudi Gong (God of the Land), Mazu (Goddess of the Sea), and the Jade Emperor (God of the Sky), the work reflected on how mythology continued to shape the moral and emotional fabric of the community. Rather than focusing on religious iconography alone, Sapsathit investigated how these belief systems embodied a deeper understanding of place, time, and identity.



2025-03-06 ~ 2025-05-23  
泰國 Thailand

泰國藝術大學繪畫、雕塑與版畫  
藝術學院  
Village X Silpakorn University,  
Thailand



Marielle DALPÉ

# 瑪莉耶·達爾佩

瑪莉耶·達爾佩是位年輕的動畫電影製作人喜歡在形式和技術上進行實驗。她曾與 Musical Box 合作，把他們的專輯封面轉化為投影，用於現場表演，並與專注於裝置藝術的公司 Lunic 合作製作投影映射秀，以向在溫比戰役中的加拿大軍隊致敬。

駐村期間瑪莉耶·達爾佩受到台北景色的啟發，達爾佩思索：「臺灣是如何被人們帶在身上的？是否能在某人的眼睛裡看見天空的藍？是否牆上的石紋能被穿在某人身上？浴室磁磚能否成為流動地平線的記憶？甚至樹葉能否化作晨光的映照？」此計畫是達爾佩為下一部動畫短片所做的發展作品之一，這件作品探索了人與人之間的視覺連結。她透過在寶藏巖一帶拍攝照片，創造出可流動的紋理並排列融入於動畫之中，詩意且視覺化地呈現陌生人之間的那些簡單互動。在探索視覺風格的過程中，瑪莉耶·達爾佩將借鑒她之前作品的經驗。她會融合真人影片與傳統藝術媒材及手繪動畫的混合，創造獨特的美學和動畫技術。通過藝術數位合成技術進行實驗，尋求在寫實（影片素材）與幻想（手繪）之間找到平衡。

Marielle DALPÉ is a young animation filmmaker enjoys experimenting boldly with both form and technique. She has collaborated with Musical Box, transforming their album covers into projection visuals for live performances, and with the installation-focused company Lunic to create a projection-mapping show paying tribute to the Canadian forces at the Battle of Vimy.

During the residency, DALPÉ wondered how Taiwan was being carried within its people. Would the blue of the sky be found in someone's eyes, the rock pattern of a wall become part of someone's attire, could bathroom tiles become the memory of a moving horizon, or even tree leaves be perceived as morning light? This project formed part of Dalpé's development for her next animated short film. The piece explored the visual connections between individuals. By taking photos around the area of Treasure Hill and later creating moving textures that were integrated and layered into animation, she poetically and visually represented simple interactions between strangers. In her exploration of visual style, Marielle DALPÉ drew from her experience on her previous films. Playing with a mix of live-action footage and hand-drawn animation created with traditional art mediums, she developed a unique aesthetic and animation technique. Through artistic digital compositing, she experimented with pushing the visuals to find a balance between reality (footage) and fiction (drawings).



2025-09-01 ~ 2025-11-23  
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



# 金旼貞

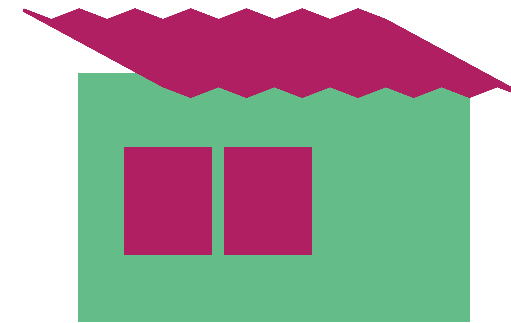
Minjung KIM

金旼貞探索動態影像的物質性與光學特性背後的社會文化結構，於電影空間與展覽空間之間遊走。她檢視結構電影 (Structural Film) 的屬性——如膠卷長度、濾鏡、快門與鏡面，不僅揭露建構性虛構敘事的「標準」或「準則」，同時也遮蔽了其外的可能性。

金旼貞的駐村計畫 (Capturing Moving Images)，探究隱匿於地景中的歷史，揭示電影媒體與礦物、城市之間的糾纏，以及攝影機、銀幕與都市生活之間不斷變動的生態關係。作為一個在海外紀錄悲劇歷史地點的過程的異鄉人，她對於如何呈現並非自身經歷的歷史有了更深層的理解，許多東亞國家的歷史彼此交織，而這些歷史的痕跡至今仍烙印在地景之中，促使她擴展原本從濟州島洞穴出發的提問：一位影像創作者，如何在不扭曲或抹除的前提下，呈現過去的悲劇現場？

Kim Minjung explores the sociocultural structures underlying the materiality and optical properties of moving images, working between cinematic and exhibition spaces. She examines how the formal attributes of Structural Film—such as film strip length, filters, shutters, and mirrors—not only expose the constructed fiction of “standards” or “norms” but also obscure what lies beyond them.

Kim Minjung's residency project Capturing Moving Images explored hidden histories inscribed in landscapes, the entanglement of film media with minerals and the city, and the shifting ecologies between camera, screen, and urban life. As an outsider documenting tragic historical sites abroad, she has come to better understand the complexities of representing histories that are not her own. Many East Asian countries share intertwined histories, and the traces of these events remain embedded in their landscapes. This awareness led Minjung to broaden her original question, which began with Jeju's caves: How could a filmmaker depict sites of past tragedy without distortion or erasure?



2025-09-04 ~ 2025-11-17  
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  
National Museum of Modern  
and Contemporary Art - MMCA  
Residency Goyang, South Korea



盧宙輦

盧宙輦是一位韓國藝術家，擅長雕塑、表演、裝置和影片創作。她以立方體為主要理念，探索遊戲、記憶和日常生活。她的藝術作品常展現簡單形狀如何幫助人們連結，並將公共空間轉變為分享與療癒的場所。盧曾參與許多國內外的駐村計畫與展覽。她目前專注於她的 Rolling Cube 計畫，通過藝術將遊戲與互動帶入城市之中。

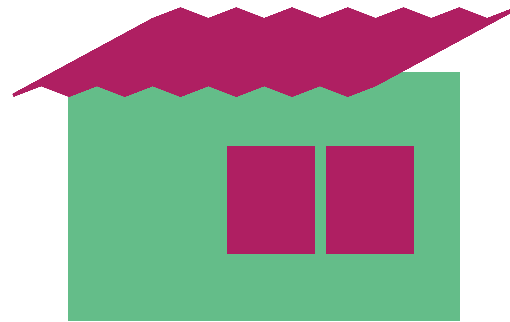
《美路迷路》是藝術家盧宙輦在歷史悠久的寶藏巖國際藝術村展開的一段旅程。作品靈感源自村落蜿蜒曲折的小巷與層疊的歷史，藉此反思我們如何在迷失與尋找之間徘徊，並在漫遊的過程中發現美與希望。他的裝置作品由三顆不同顏色的鏡面立方體，置放在被遺忘的角落與曲折的巷道，如同等待被發現的寶藏，它們捕捉著不斷變化的光影、行人的面孔以及場域的精神，營造出記憶與歷史交織的片刻。他也舉辦一場參與式計畫《滾動臺北好日子》，邀請觀眾一同推、滾、搬運立方體，將人、自然與城市緊密連結，這個計劃的影像紀錄於展覽中再次呈現，讓觀者重溫其經驗。

Roh Ju-Ryun is a Korean artist who works with sculpture, performance, installation, and video. She uses the cube shape as a main idea to explore play, memory, and everyday life. Her art often shows how simple shapes can help people connect and transform public spaces into places for sharing and healing. Roh has participated in many residencies and exhibitions in Korea and abroad. She is currently focusing on her Rolling Cube project, which brings play and interaction to cities through art.

*Beautiful Maze* was a journey unfolding at the historic Treasure Hill Artist Village, created by artist Roh Ju-ryun. Inspired by the village's winding alleys and its layered history, the work reflected on how we wandered between loss and discovery, finding beauty and hope in the very act of drifting. In her installation work, three mirror-finished cubes in different colors were placed in forgotten corners and along twisting pathways—like hidden treasures waiting to be found. They captured shifting light, the passing faces of pedestrians, and the spirit of the site, forming brief moments where memory and history intertwine. She also initiated a participatory project Rolling Good Days in Taipei, inviting viewers to join in pushing, rolling, and carrying the cubes. The act weaved together people, the natural environment, and the city itself. The video documentation of this project was presented again in the exhibition, allowing visitors to revisit and relive the experience.

2025-09-01 ~ 2025-11-24  
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  
Hongti Art Center, South Korea



原沙織

原沙織是東京的編舞家與表演藝術家。她成長於日本，自然災害已成為日常生活的一部分，因此她對環境條件如何塑造身體感知與反應產生了深刻的敏感度。她的作品探索由周圍環境所觸發的動作，並以舞蹈方式重新詮釋，追溯感知在層層現實與幻想中的重組過程。

《P wave》是一個持續發展的舞蹈計畫，探討地震活動、城市環境與人類身體之間的關係。在臺灣駐村期間，她從基礎建設、科技到傳統儀式與舞蹈等多重角度思考災害與韌性，並透過與社群的互動，理解人們如何在震動的大地上生活與適應。

《P wave [Taipei WIP]》則是 2024 年首演之作品的延伸版本，與三位臺灣舞者合作，透過身體研究重新配置部分元素。這不只是移植既有編舞，而是從舞者身體中引導出搖晃、震動、顫抖等內化記憶，並與原沙織的編舞理念融合。將編舞理念融入本地脈絡，使舞者將自身的身體經驗轉化為舞蹈動作。演出中呈現堆疊、重複、搖晃與震動等身體探討，並與寶藏巖錯落的地景形成呼應，帶來豐富的現場感受力。

Saori Hala is a choreographer and performance artist based in Tokyo. Having grown up in Japan, where natural disasters are an integral part of everyday life, she has developed a deep sensitivity to how environmental conditions shape bodily perception and response. Her work explores movements triggered by surrounding environments and reinterprets them through dance, tracing the reconfiguration of perception across layered realities and imagination.

*P wave* is an ongoing dance project that investigates the relationship between seismic activity, urban environments, and the human body. During her residency in Taiwan, Hala examined disaster and resilience from multiple perspectives, including infrastructure, technology, and traditional rituals and dances. Through engagement with local communities, she sought to understand how people live with and adapt to life on trembling ground.

*P wave [Taipei WIP]* is an extended version of the work first premiered in 2024. Collaborating with three Taiwanese dancers, the piece reconfigures selected elements through embodied research. Rather than transplanting existing choreography, the work draws out internalized memories of swaying, vibration, and trembling from the dancers' bodies, integrating them with Hala's choreographic approach. By embedding the choreographic concept within a local context, the dancers transform their own bodily experiences into movement. The performance unfolds through explorations of accumulation, repetition, swaying, and vibration, resonating with the layered terrain of Treasure Hill and generating a rich, site-responsive sensory experience.

2025-09-08 ~ 2025-11-23  
日本 Japan

寶藏巖國際藝術村 X  
日本 TOKAS 交流計畫  
Treasure Hill Artist Village X  
TOKAS Exchange Program, Japan



# 諾艾米·維東

出生於西元 1999 年的諾艾米·維東，目前在於米盧斯生活及創作。她的跨界領域表現在雕塑、影片、蝕刻、繪畫和裝置藝術之間游走。她對記憶與場所有所質疑，無論是精神層面還是物理空間，探索這些空間如何隨著空間和時間而有所轉變。在她的藝術作品中，她構思穿越過空間的場景與氛圍，包括她夢中造訪的場所或她過去經歷過的場景。

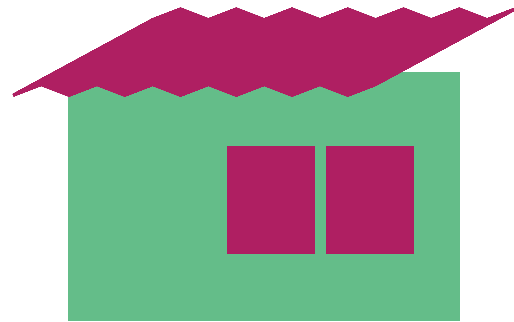
當諾艾米抵達臺北時，她最初的計劃聚焦於氣象現象，例如霧和露水，因為它們短暫的特性以及與記憶模糊之間的平行關係，但很快地，她轉向了如何處理消失的方式。

諾艾米開始收集影像和物件，最初沒有任何具體的意圖，她開始拍攝人們坐的地方。一張 U 型長椅成為了她的最愛；她注意到人們往往會坐在那裡待上一會兒。就在那時，她意識到在法語中，「坐」這個動詞在其比喻意義上意味著穩固地建立某件事，鞏固它。經由這些姿態和觀察，她尋求通過賦予形狀來保留她在時間和空間中的記憶與迷戀，她的研究探索了使短暫的事物持久的可能性：對於消逝的事物應該給予什麼樣的形式？如何讓一種迷戀根植於某個地方？

Born in 1999, Noémie Vidonne currently lives and works in Mulhouse. Her multidisciplinary practice oscillates between sculpture, video, etching, painting and installation. It questions memory and places, whether mental or physical, exploring the way these spaces spatialize and transform over time. In her artistic work, she conceives scenes and atmospheres of spaces she has traversed, places she has visited in her dreams or that belong to her past.

When Noémie arrived in Taipei, she initially planned to focus on meteorological phenomena such as fog and dew, both for their ephemeral nature and for the parallel they drew with the blurriness of memory. Very quickly, this focus shifted toward ways of dealing with disappearance.

Noémie began collecting images and objects. At first, without any specific intention, she started photographing where people sat. A U-shaped bench became her favorite; she noticed that people tended to sit and stay there for a while. It was then that she realized that in French, the verb "asseoir" (to sit), in its figurative sense, meant to firmly establish something, to consolidate it. Through these gestures and observations, Noémie sought to preserve her memories and obsessions in time and space by giving them form. Her research explored the possibility of making the ephemeral endure: what form should be given to what disappeared, and how an obsession could be anchored.



2025-12-01 ~ 2026-02-24  
法國 France

寶藏巖國際藝術村 X  
瑞士 Atelier Mondial 交換計畫  
Treasure Hill Artist Village X  
Atelier Mondial Exchange  
Program, Switzerland



# 足立篤史

足立篤史於 1988 年出生於日本神奈川。2014 年畢業於東京造形大學，獲得雕塑美術學士學位，並在東京造形大學畢業研究與畢業作品展中獲得「造形獎」。主要展覽及獲獎包括：個展「記憶 -Kioku-」（紐約，2014 年）、Tanagokoro（日本國際交流基金會，洛杉磯，2022 年）、BankART U35 “REMEMBER”（BankART kaiko，橫濱，2022 年）、第 26 屆岡本太郎當代藝術獎「特別獎」獲獎（川崎市岡本太郎美術館，川崎，2023 年）、「山峰潤也獎」獲獎（東京，2024 年）等。

足立篤史的駐村計畫〈Memoria - 記憶的形狀〉透過研究與以材料為基礎的創作實踐，他追索這些經常被忽略的記憶，探索那些曾確實存在過的證據，並為仍然留存與正在消逝的事物賦予形體。他的作品將記憶具體化為一種層疊的、具體的存在，使過去得以在當下被再次遭遇與感知。

足立將焦點放在日本殖民時期與戰後年代——這兩個階段不僅與他自身的日本背景緊密相連，也在形塑現代臺灣的過程中扮演了關鍵角色。他並非將這些歷史視為政治敘事來處理，而是關注它們如何以痕跡的形式，留存在土地、建築與物質表層之中。他在作品中表現出即使不再可見，場域與物件所承載的記憶仍然持續存在。仍在使用中的建築，以及被遺棄、逐漸毀壞的空間，其表面留下的斑駁、污漬與傷痕，皆靜靜訴說著過往的生命、事件，以及時間流逝的痕跡。

Atsushi Adachi Born in 1988 in Kanagawa, Japan, Atsushi Adachi graduated from Tokyo Zokei University in 2014 with a BFA in Sculpture and received the “ZOKEI Prize” at the Tokyo Zokei University Graduation Research and Graduation Works Exhibition. Major exhibitions and awards include: solo exhibition Memory -Kioku- (New York, 2014), Tanagokoro (The Japan Foundation, Los Angeles, 2022), BankART U35 “REMEMBER” (BankART kaiko, Yokohama, 2022), The 26th Taro Okamoto Award for Contemporary Art, “Special Prize” (Taro Okamoto Museum of Art, Kawasaki 2023) “Junya Yamamine Prize” (KAICA TOKYO, Tokyo, 2024), etc.

Atsushi Adachi’s residency project, Memoria, traces overlooked memories through research and material-based artistic practice. He searches for traces of what once undeniably existed, giving form to what still remains and what is gradually disappearing. His works materialize memory as a layered, tangible presence, allowing the past to be encountered and perceived again in the present. Adachi focuses on the period of Japanese colonial rule and the postwar era—two phases closely connected to his own Japanese background and also crucial in shaping modern Taiwan. Rather than approaching this history as a political narrative, he is concerned with how it persists as traces embedded in land, architecture, and material surfaces.

His works reveal that even when no longer visible, the memories carried by sites and objects continue to exist. Buildings still in use, as well as abandoned and deteriorating spaces, bear stains, wear, and scars on their surfaces that quietly tell of past lives, events, and the passage of time. Just as materials weather and erode, memory also gradually fades.

2025-12-01 ~2026-02-23  
日本 Japan

寶藏巖國際藝術村 X  
日本橫濱 BankART1929 交換計畫  
TreasureHill Artist Village X  
BankART1929, Yokohama  
Exchange Program, Japan



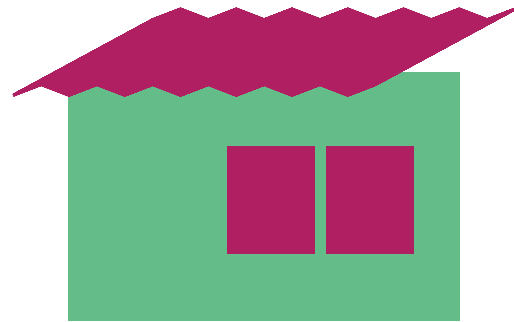
# 安德烈亞斯·烏爾里希

安德烈亞斯·烏爾里希 (Andreas Ullrich) 是一位來自德國德勒斯登 / 萊比錫的媒體藝術家。他畢業於萊比錫的 HGB，獲得媒體藝術 / 攝影的學位，並於 2010 年在阿爾巴·杜爾巴諾教授的班級中獲得碩士學位。安德烈亞斯同時擔任策展人、藝術家和私人企業家，是德勒斯登洛克斐勒當代藝術中心策展團隊的一員，並擔任德勒斯登當代藝術協會的主任。他正在籌備國際當代媒體藝術與技術的展覽，特別關注機器意識、後現代人類學、駭客策略與倫理以及網路神話等主題。在他的藝術作品中，他專注於以跨文化人類世主題為中心的多頻道影像和聲音裝置。

安德烈亞斯·烏爾里希在台北期間，為臺北 | 寶藏巖國際藝術村與德勒斯登當代藝術協會 (DresdenContemporaryArt e.V.) / 德勒斯登洛克斐勒當代藝術中心 (C.Rockefeller Center) 之間，制定駐村交流計畫新的方向。此交流計畫的一部分包括與台北當代藝術館 (MOCA Taipei) 及媒體藝術網絡 (德文: Netzwerk Medien Kunst) 之間進行影像藝術交流。他將與台北的藝術機構發展合作夥伴計畫，在概念媒體藝術領域內，為駐村藝術家展示形式的基礎而新成立的駐村交流計畫。

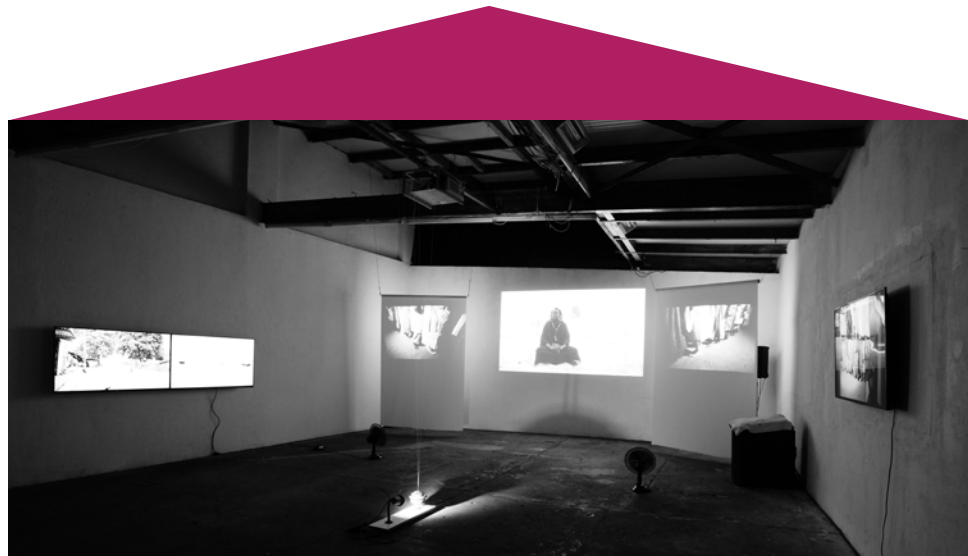
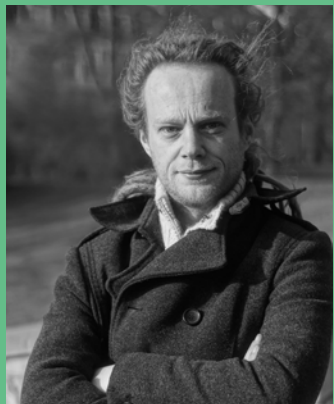
Andreas Ullrich is a media artist based in Dresden/Leipzig (Germany). He graduated from HGB Leipzig with a diploma in Media Arts/Photography and gained a master's degree in the class of Prof. Alba D'Urbano, graduating in 2010. Andreas is a curator, artist and private business entrepreneur and is a member of the C. Rockefeller Center contemporary arts curatorial team and head of DresdenContemporaryArt.com. He is organizing international exhibitions on contemporary media art and technology, focusing on topics like machine consciousness, postmodern anthropology, hacking strategies and ethics, and cyber-mythology. In his artistic works, he focuses on multichannel-video and audio installations with cross-cultural anthropocentric topics.

While in Taipei, Andreas Ullrich will elaborate an artistic profile for the new residency exchange program between Taipei | Treasure Hill Artist Village and DresdenContemporaryArt e.V. / C. Rockefeller Center in Dresden. Part of this exchange is a video art exchange with MOCA Taipei and Network Media Art ( German: Netzwerk Medien Kunst). He will develop a partnership program with a Taipei-based art institution which will be the basis for presentation formats for future residents of the newly established residency exchange program in the field of conceptual media art.



2024-12-01 ~ 2025-02-25  
德國 Germany

寶藏巖國際藝術村 X  
德勒斯登當代藝術協會  
Treasure Hill Artist Village X  
Dresden Contemporary Art +  
Network Media Art, Germany



## 臺北駐市及國際來訪藝術家 Taipei and International Artists in AIR Taipei

LYU Yun-Shan  
呂昀珊

呂昀珊是一位視覺藝術創作者，工作和生活在臺中。曾求學並工作於法國和非洲數國，2019 返台後決定重拾創作，並積極參與各地駐村，對展出空間的進行實驗，以文字、物件和空間三個形式相互影響，並汲取環境氛圍作為創作素材。

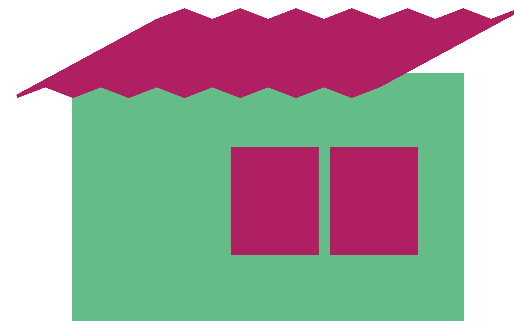
呂昀珊的駐村計畫〈界線 Boundary〉關注的是寶藏巖國際藝術村自入口處就設立的「全村禁菸」標誌，這樣的標誌以清晰且具約束力的方式界定場域、社會規範與集體道德意識的具象化表現。

邊界作為一種符號化的權力機制，經由行為或語境的轉化後，是否能夠有其他角度的詮釋？當一個範圍因標誌而被認為「禁菸」或「吸菸」，這一規則是建立於物理環境的條件，還是話語的霸權？當「禁菸 / 吸菸區」以藝術形式成為被劃定的現實，這樣的權力和邊界的詮釋如何被重新討論？

Lyu Yun-Shan is a visual art creator, who works and lives in Taichung. She studied and worked in France and several African countries. After returning to Taiwan in 2019, she decided to restart her creation. Yun-Shan actively participated in residencies in various places and experimented with exhibition spaces. Her art interacts with three forms: text, objects, and space, absorbing the environment's atmosphere as creative material.

Lyu Yun-Shan's residency project *Boundary* discussed the "No Smoking" signs in Treasure Artist Village. At the entrance of Treasure Hill Artist Village, a "No Smoking" sign was prominently displayed, serving as a clear and binding expression of how space, social norms, and collective moral consciousness were materialized.

As a symbolic power mechanism, could the notion of boundaries have been interpreted from alternative perspectives after being transformed through behavior or context? Is the designation of a "non-smoking" or "smoking" zone based on the conditions of the physical environment or the dominance of discourse? When "non-smoking/smoking zones" are defined as part of an artistic intervention, how can the interpretations of power and boundaries under such conditions be reconsidered?



2025-03-02 ~ 2025-05-26  
臺灣 Taiwan

國內進駐 Open Call



LIN Yen-Ju  
林晏竹

林晏竹，生於臺灣臺中，目前創作、工作於臺北。藝術實踐關注數位媒介與物理實體間與的影像、符號、美學和意義，創作媒材包括影像、新媒體、裝置、繪畫等，企圖以藝術作為聯繫至宇宙學的方法，並為一種「安適之所」的補償創造。

〈流夢協議〉是藝術家林晏竹於寶藏巖進駐期間的創作，屬於〈永恆迴路〉系列之一。作品探索在遞迴閃爍的宇宙結構中，潛意識在詩性技術想像中的電子圖像。〈永恆迴路〉的靈感來自古代神秘石板《翠玉錄》(Emerald Tablet)，傳說是煉金術發展的核心文本之一。作品以電路板為裝置載體，嵌入 NFT (非同質化代幣)，探討物質與經濟轉換中的流動性；詮釋層級宇宙中訊息的生成與傳遞，並展現維度穿越中的連結。

〈永恆迴路〉在虛擬與現實、物質與能量，古代神秘學與當代技術之間構築多重連結，呈現數位時代宇宙觀中的轉化到統合，並最終探索物質和意識之間的永恆循環。

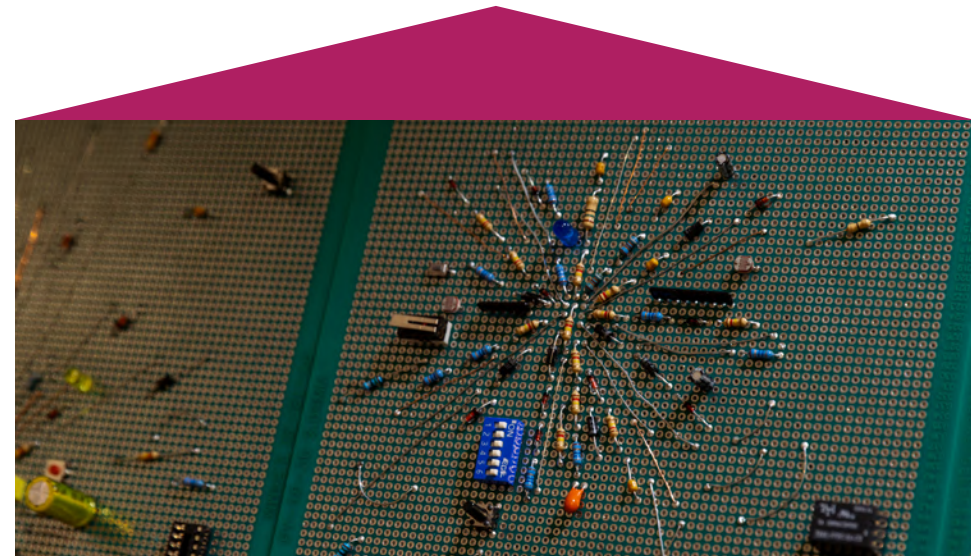
Lin Yen-Ju, born in Taichung, Taiwan, currently lives and works in Taipei. Lin's practice explores the intersections between digital media and the physical world, focusing on imagery, symbols, aesthetics, and meaning. Working across mediums including video, new media, installation, and painting, Lin employs art as a method for cosmological inquiry and as a supplement of being in place.

*Protocol of Dreamflow* was a work created by artist Lin Yen-Ju during her residency at Treasure Hill Artist Village, forming part of the *Eternal Circuit* series. The piece explored electronic imagery of the subconscious as it unfolded within recursively flickering cosmic structures, shaped through poetic techno-imaginaries. *Eternal Circuit* drew inspiration from the ancient mystical text *Emerald Tablet*, often regarded as one of the foundational documents in the development of alchemy. The artwork employed a circuit board as its primary medium, embedding NFTs (Non-Fungible Tokens) to explore the fluid dynamics of material and economic transformations. It examined the generation and transmission of information within a stratified universe, revealing the interconnectedness and unity that arose through dimensional traversal.

*Eternal Circuit* established intricate links between the virtual and the real, matter and energy, ancient mysticism and contemporary technology. It reflected the cosmology of the digital age, moving from transformation to integration and ultimately contemplating the eternal cycle between materiality and consciousness.

2025-03-06 ~ 2025-05-22  
臺灣 Taiwan

國內進駐 Open Call



# 黃意婷

黃意婷為跨領域、文化的表演團體 樣樣 Same Same Collective 的代表人。團員包括台灣的黃意婷、楊子瑩、印度的 Karen D' Mello 及英國的 Emma Brand，帶入肢體、視覺和攝影等，以編作劇場創作出獨特且無特定形式的表演。

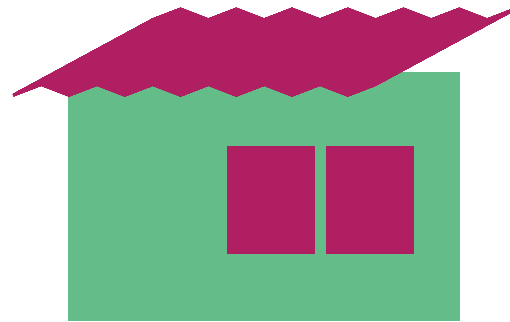
黃意婷的駐村計畫〈過於平凡的溫室：種和室〉與 樣樣 Same Same Collective 共同創作。旨在充滿包袱、責任、又快節奏的外在世界，在他們的溫室裡，時間慢了下來，身心都獲得滋養。分散在世界各地的朋友和創作夥伴，一起來這個溫室重啟過去的對話和創作，時空隔閡在此刻終於坍塌——化為一個陳列著他們超越現實世界的生活碎片。展覽期間搭配兩場時延性表演 (Durational Performance)，進行長時間演出，觀眾隨時可以加入或離開，體驗作品隨著時間推移而產生的細微變化，成為溫室的一部份。

Huang Yi-Ting is the representative of Same Same Collective, an interdisciplinary and cross-cultural performance group dedicated to bridging cultural divides through their work. With members Huang Yi-Ting, Yang Tzu-Yin, Karen D'Mello, Emma Brand from Taiwan, India and the UK, the collective draws on their backgrounds in theater, dance, fine art and photography to devise unique, genre-defying performances.

Huang Yi-Ting and Same Same Collective's co-created project *Mundane Greenhouse: The Gathering Space* suggests that while the outside world was filled with images, obligations, and a fast pace, time inside the greenhouse slowed down. Minds and bodies found nourishment there, and foliage continued to bloom at its natural rhythm. Disparate friends and collaborators picked up the conversation and the work where they left off, as for once, time and space collapsed into a single place – lined with pieces of themselves and their worlds. The resulting installation and performance open to the public after the exhibition launch, with two specific durational performances.

2025-09-01 ~ 2025-11-23  
臺灣 Taiwan

國內進駐 Open Call



# 高安柏

高安柏畢業於北藝大美術系碩士班，自幼生活於山林，長年以水墨探索臺灣山岳的靈性。他透過登山進行現地創作，結合墨與自然材料，視大自然為創作工作室，持續追尋山的內在世界。

高安柏的駐村計畫《寶藏、蟾蜍、仙跡；巖、山、岩》臺北山水冊系列是據〈傳説の山・人を喰ふ山〉《臺灣日日新報》記載的傳説為靈感，相傳臺北有一座會吞噬人身的山，山中棲息著蟾蜍精，有趣的是其南方的仙跡岩，據說為呂洞賓與蟾蜍妖鬥法所遺留的痕跡，這些散布於山巒之間的傳説故事，映照出臺灣山岳以靈性與敘事相互編織的特質。他以寶藏巖、蟾蜍山、仙跡岩及其周邊聚落為創作基地，透過水墨採集地景中潛藏的紋理與軌跡，藝術家以觀察與被觀察的交替位置，追蹤山體、聚落與人之間的關係，呈現水墨文化在當代與臺灣土地間所生成的特殊風景。

KAO An-Bo graduated from the Graduate Institute of Fine Arts at Taipei National University of the Arts. Having grown up in the mountains, he has long explored the spirituality of Taiwan's landscapes through ink painting. Through site-specific creation during mountain expeditions and by combining ink with natural materials, he regards nature itself as his studio, continually seeking the inner essence of the mountains.

His residency project "Treasure、Toad、Traces of the Immortals；Hill、Mount、Rock" Taipei Landscape Album Series, According to the article "傳説の山・人を喰ふ山" published in the Taiwan Nichinichi Sinpou, there is a legend about a mountain in Taipei that swallows human beings, within which a toad spirit is said to reside. Interestingly, at Xianjiyan to the south, traces are believed to have been left from a battle between the immortal Lü Dongbin and the toad spirit. These legends scattered across Taiwan's mountains reflect the intertwining of spirituality and narrative within its landscapes. He tookes Treasure Hill, Toad Hill, Xianjiyan, and their surrounding settlements as sites of artistic inquiry. Through ink painting, he gathers the latent textures and traces embedded in the landscape. By shifting between the positions of observer and being observed, the artist traces the relationships among mountains, settlements, and people, revealing a distinctive landscape formed at the intersection of contemporary ink culture and the land of Taiwan.

2025-12-01 ~ 2026-02-23  
臺灣 Taiwan

國內進駐 Open Call



# 安妮·格拉斯納

安妮·格拉斯納是一位居住在奧地利維也納的視覺與表演藝術家。她的表演、影片、裝置藝術以及繪畫作品，展現了對日常生活中反覆出現事物的深入觀察，並透過概念化與創意化的方式重新思考，從而揭示這些事物更深層的祕密。睡眠主題長期以來是她藝術創作的重要核心，並在她的「睡眠表演」中得到表現。這些表演中，藝術家讓觀眾觀察她在各種不尋常場所入睡的過程。

安妮·格拉斯納的駐村計畫〈那雨喚醒我〉將白色雨衣轉化為可移動的檔案，在其表面書寫雨水的痕跡、筆記、偷聽來的對話、思緒、夢境與城市印象，讓城市、天氣與身體彼此交會。展間中的影像作品則捕捉了她穿梭於臺北的過程，鏡頭跟隨著畫滿思緒與夢語雨衣的安妮·格拉斯納穿行於城市之中，旅程從寶藏巖寧靜蜿蜒的小徑出發，最終來到公館夜市及電子遊戲廳的喧囂混沌之中。

Anne Glassner is a visual artist and performer based in Vienna, Austria. Her performances, videos, installations and drawings are evidence of intensive observations of recurring, everyday life which she rethinks in a conceptual and creative way and thus elicits deeper secrets from them. The theme of sleep has been a central point of her artistic work for some time, finding expression in "sleep performances", among other things. In these, the artist allows herself to be observed sleeping in unusual places.

Anne Glassner's residency project *The Rain Wokes Up* transformed white raincoats into mobile archives—surfaces inscribed with traces of rain, notes, overheard conversations, thoughts, dreams, and urban impressions, where city, weather, and body converge. The video in the exhibition captured a passage through Taipei, following Glassner as she moved through the city. The journey begins in the quiet, meandering paths of Treasure Hill and ends amid the vibrant chaos of the Gongguan Night Market and its gaming halls.

(concept: Anne Glassner, videowork: Eva Brank, sound: Necj Pipp, 2025)

2025-03-03 ~ 2025-05-12  
奧地利 Vienna  
國際進駐 Open Call



# 瑟萊斯特·佩雷特 × 王一紅

瑟萊斯特·佩雷特是一位擁有印尼、荷蘭與義大利血統的藝術家，現居阿姆斯特丹，他以多媒體詩人的身份，專注於類比與數位文本的表達。他的作品回應了殖民經濟，探討全球化和技術加速對社會結構的影響，試圖在國族規範的敘事之外尋找新的故事。

王一紅是一位藝術工作者，生活與創作於柏林與臺北。他的創作聚焦於非虛構敘事與擴展攝影領域中的實驗性影像，涵蓋表演、裝置以及靜態 / 動態影像，探索可見與不可見的經驗，重新思考我們如何感知與互動於視覺文化的邊界。

celeste and hong 的駐村計畫〈多音節（觀音）〉是一件關於音樂書寫中休止符（rest note）的作品，作品從日常生活中的聲音紋理汲取靈感，將「休息」（resting）作為一種深度聆聽的概念性與感官性實踐來探索，深度聆聽不只使用聽覺，它是一種在場的冥想練習，聚焦於感知並書寫聲音的過程。

Celeste Perret is an artist of Indo-Dutch-Italian descent based in Amsterdam, a multi-media poet, who works on the articulations of analog and digital scripts. Their work responds against the accelerationist temporalities brought by colonial-economic and cybernetic urgency by cultivating a practice outside the national-normative script. Wang Yi-Hong is an art worker. He is currently based in Berlin and Taipei. His practice revolves around non-fictional narration and experimental images in the field of expanded photography. His work spans performance, installation, and still/moving images, engaging with both visible and unseen experiences that reconsider the boundaries of how we perceive and interact with visual culture.

celeste and hong's residency project *Polysyllable (Guanyin)* was a work about the rest note in music writing, drawing from sonic textures of everyday life, the project explores resting as a conceptual and sensorial practice in deep listening. Deep listening was more than hearing. It was a meditational practice of presence focusing on learning composition.

2025-03-01 ~ 2025-05-13  
荷蘭 Netherlands  
國際進駐 Open Call



# 崔震碩

崔震碩是一位跨域藝術家，他通過研究歷史與文化背景，並將看似無關的議題交織在一起，探索當前的文化時刻，涉及雕塑、裝置、表演和影像等創作形式；他是洛杉磯藝術家主導計劃 MOTOR 的共同創辦人，目前居住並工作於洛杉磯。

崔震碩的駐村計畫〈I Hear You Better With Noise, I Smell You Better With Dust〉是一件雕塑結合聲音裝置的作品。探索勞動製造的聲音與殘留物，作品使用來自金屬加工廠、汽車修理廠與建築工地等工業場所收集的噪音與沙塵，將這些環境音效重新想像，轉化為需以深度聆聽來體驗的環境音，裝置同時結合了從同一地點蒐集的沙塵，捕捉勞動的聲音與物質痕跡。此計畫延續藝術家對工地常見材料再利用的興趣，透過強調勞動物質與聲音殘跡，這件作品意指涉的即是那些建構我們的環境、卻經常被忽視的勞動者們。

jinseok choi is an interdisciplinary artist who investigates our current cultural moment by researching historical and cultural contexts and weaving together seemingly unrelated issues via sculpture, installation, performance, and video. He is a co-founder of an artist-run initiative, MOTOR, in Los Angeles. He currently lives and works in Los Angeles.

jinseok choi's residency project *I Hear You Better With Noise, I Smell You Better With Dust* was a sculptural sound installation that explored the acoustic and material residues of labor. Using noise and dust collected from industrial sites—metal shops, car service centers, and construction zones—the project reimagined these sonic environments by transforming them into ambient sound where deep listening was required. Layered with dust collected from the same locations, the installation captured both the auditory and material traces of work. The project continued the artist's ongoing interest in repurposing common worksite materials. By foregrounding the physical and acoustic remnants of labor, the work gestured toward the often-invisible labor and bodies that shape our built environment.

2025-03-03 ~ 2025-04-28  
韓國 South Korea  
國際進駐 Open Call



# 洪準浩

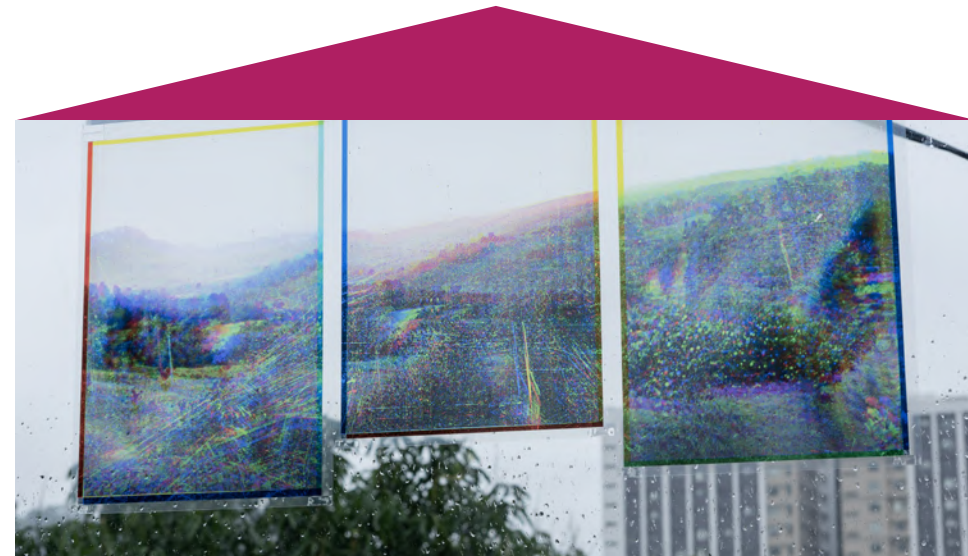
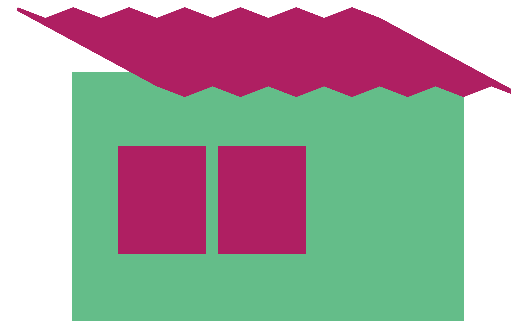
洪準浩從他在工作生活中所經歷的陌生感中開始認識到自己的「傷痕」，也進一步從自身的個人經驗當中直視現代社會系統性的問題。受到攝影史的啟發，洪準浩透過攝影過程中的故障和變異來轉化影像。透過以多層次且具顆粒的攝影方式改變自己所拍攝或收集的影像，他創造出一種獨特的雕塑性語言，稱為「非攝影概念的攝影」。除了相機之外，藝術家還積極使用自動化設備和醫療設備（如 X 光、電腦斷層、核磁共振、血管磁振造影等）來創造影像，製作多層次的攝影作品和具底片顆粒觸感的攝影。

洪準浩的駐村計畫〈遺忘之名的低語：在命名與遺忘之間〉始於喚起遺忘與失落的微小行動。他在台北福和橋跳蚤市場發現的那些破損老照片，過去也都曾是某個人的記憶，隨著時間流逝，它們經歷刮傷、撕裂與褪色，其原有意義也變得模糊不清。藝術家收集這些支離破碎的影像，透過裝置重新拼組，並邀請觀者為它們命名。這項計畫的核心並非尋回那些失落的名字，而是探尋命名、遺忘與再生不斷循環的過程。

Hong Junho starts from the recognition of his own 'scars' in the time of unfamiliarity that he experienced in his working life. He also questions issues such as system malfunctions in modern society. Drawing inspiration from the history of photography, the artist transforms images through malfunctions and variations in the photographic process. By physically altering the images he takes or collects in a multi-layered and tactile way, he creates a unique sculptural language called 'non-photographic photography' that creates cracks in the images. In addition to cameras, the artist actively uses images created using OA devices and medical equipment (X-ray, CT, MRI, MRA, etc.) to create multi-layered photographs (Layer) and tactile photographs (Grain).

Hong Junho's residency project *Whispers of Forgotten Names: Between Naming and Forgetting* began as a subtle act of calling upon the forgotten and lost. The old, damaged photographs he discovered at Taipei's Fuhe Flea Market were once someone's memories. Yet, over time, they have become scratched, torn, faded, and their meanings have blurred. The artist collected these fragmented images, reassembling them through installations and inviting viewers to give them new names. This project was not about restoring lost names but rather capturing the ongoing process of naming, forgetting, and rebirth.

2025-03-05 ~ 2025-05-24  
韓國 South Korea  
國際進駐 Open Call



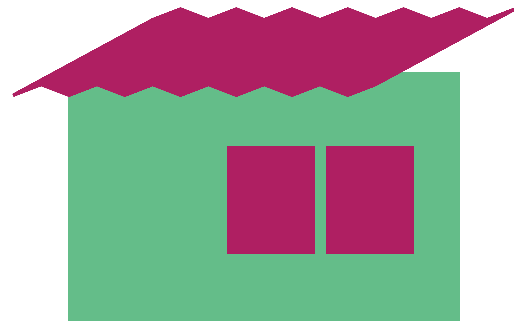
# 瑪格歐·林

瑪格歐·林是來自美國中西部的跨領域藝術家。她的創作以環境議題為核心，旨在縮小人類與自然環境之間的距離，挑戰由人類中心主義文化所造成的隔閡。透過使用回收物、自然符號及共生循環，她創作出具有沉浸感和短暫性的裝置作品，激發感官體驗。她透過研究生長的有機體、流動的水源，以及自然與工業材料的對比，來探索人類與非人類之間的生態關係。林相信，當我們開始將生命視為非層級化而是水平的存在時，就能夠開始與自然合作，而非對立。

瑪格歐·林的駐村計畫〈機智的精神〉探索水與物的關係，交織出文化、永續與生命循環等主題。對她而言，水不僅是物理元素，更是她裝置中物件的生命泉源。透過觸及水的正負面影響，那座看似隨機拼裝的噴泉裝置，實則回應自然中微妙且脆弱的平衡狀態。她創新的材料運用法受到台灣人民啟發，頌揚日常生活中所蘊含的創造力，鼓勵觀眾思考自己如何與周遭環境及所擁有的物品互動，促進日常生活中對永續發展的創意性思維。

Margeaux Lim is an interdisciplinary artist from Midwest America. With an environmental agenda she aims to bridge the gap between humans and the environment, addressing the disconnect caused by our anthropocentric culture. By working with found objects, natural iconography, and symbiotic cycles, she creates immersive and ephemeral installations that engage the senses. She explores the ecology of human and non-human relationships through the study of growing organisms, flowing water, and the juxtaposition of natural and industrial materials. Lim believes that when we begin to view life less as a hierarchy and more horizontal, we can start to work with nature rather than against it.

Margeaux Lim's residency project *The Spirit of Resourcefulness*, an exploration of the connection between water and objects, weaved together themes of culture, sustainability, and the cyclical nature of life. For her, water was more than a physical element; it's a vital force that brings the objects in her installation to life. By addressing both the positive and negative impacts of water, the haphazard looking fountain touched on the delicate balance that exists in nature. Her inventive use of materials, inspired by the people of Taiwan, celebrated the creativity found in everyday life. Lim also encouraged viewers to reflect on their relationship with their surroundings and the things they own, ultimately fostering a more creative approach to sustainability in daily life.



2025-03-06 ~ 2025-05-26  
美國 The USA

國際進駐 Open Call



# 胡力維

胡力維來自長年被霧霾包圍的重慶，而求學時光則是在半年時間都是冬天的芝加哥藝術學院獲得藝術碩士學位。這些在陰暗天氣中生活的經歷，讓她對熱帶島嶼、陽光、沙灘、微風、冰淇淋和椰子充滿幻想。力維的作品透過動態影像、裝置藝術和社區參與，根據不同的空間情境，帶入各種觀看方式，討論影像的權力、媒介和敘事之間的關係，並探索幻覺的產生過程及其所帶來的分離狀態。

胡力維的駐村計畫〈\_\_季到台北來看雨〉借用了驚悚片結構的錄像裝置，將曾在美國芝加哥拍攝的「電梯」重新編輯。影片的開頭是一個家庭進入電梯，本以為只是普通的搭乘，卻被困在一個循環中，在四季和日夜之間漂移，臺北的雨水輕柔地倒映在玻璃上，然而不同於傳統驚悚片，沒有任何事發生。相反電梯外的風景變換，宛如未曾被困頓在電梯中，影像匯聚在濾光的窗戶上，被溶解在變幻的光線中，被像素化，如同台北時而出現的雨。以 1990 年代的台灣流行歌曲《冬季到台北來看雨》為名，這首歌塑造了許多中國人對台北的第一印象——這件作品並非真的是關於雨，而是透過日常細節的幻想旅程。

Hu Liwei comes from Chongqing, China, a place where she is surrounded by fog year-round. She earned her Master of Fine Arts degree at the School of the Art Institute of Chicago, where she experienced six months of winter. These experiences of living in gloomy weather have sparked her fantasies of tropical islands, sunshine, beaches, breezes, ice cream, and coconuts. Hu Liwei's works utilize dynamic imagery, installation art, and community participation, introducing various modes of viewing based on different spatial contexts. She discusses the relationship between the power of images, media, and narrative, while exploring the process of illusion creation and the resulting state of separation.

Hu Liwei's residency project *Come to Taipei to See the Rain in the \_\_\_\_* was a site-specific video installation that reimagined Elevator, a video work shot in Chicago. The video began as a thriller film: a family enters an elevator expecting a normal ride, but becomes trapped in a loop—drifting through seasons and between day and night, with Taipei's rain softly reflected in the glass. Yet nothing frightening happens. Instead, the outside world became poetic, pixelated, and disoriented. These different ways of seeing—of longing for elsewhere—converged on the filtered window, where the image dissolves into shifting light, always fragmented by the surface it lands on.

Titled after the 1990s Taiwanese pop song "冬季到台北來看雨 (Come to Taipei to See the Rain in Winter)"—which shaped many Chinese people's first impressions of Taipei—this work wasn't really about rain, but fantasy journey through the everyday nuances.

2025-03-05 ~ 2025-05-22  
中國 China

國際進駐 Open Call



# 亞諾·比特納

亞諾·比特納是來自柏林的紀錄片導演與影像藝術家。自電影學校畢業後，他擔任攝影師與導演，參與多部紀錄片製作，特別關注移民與流動人口的故事。作為攝影指導，他致力於深入接觸被拍攝的人物與環境，透過鏡頭捕捉那些定義我們時代的人文相遇，創造具有影像記憶的紀錄片作品。

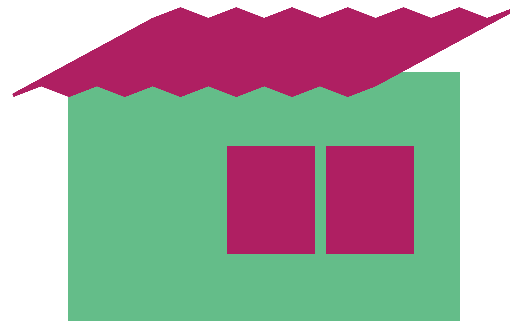
亞諾·比特納的駐村計畫〈我們要去哪我們待在哪兒「我們又是誰？」〉展現了三部錄像作品，觀察了三種獨特的人類微觀世界，並各自承載著暫時性社群的不同社會經驗。觀眾將會進入一個交錯於三種現實之間的空間：從一座希臘小島，到墨西哥的鐵道邊，再到臺北市中心的深夜，這三部影片讓我們得以窺見人類社會某個暫時封閉、與外部世界略顯隔絕的小小裂縫，也因此與我們這些窺視者（voyeur）形成一種距離感與旁觀者的關係，試圖探詢在社會與個體、集體與孤立之間存在著的那些複雜而微妙的張力。

Arne Büttner is a documentary filmmaker and video artist from Berlin. Since graduating from film school, he has worked as a photographer and director on several documentary films, with a focus on stories of migration and people on the move. As a cinematographer, he seeks to engage deeply with the people and places he portrays, creating cinematic memories of human encounters that define our times.

Arne Büttner's residency project *Where do we go and where do we stay and who is "we"?* showed three video works that observe distinct human microcosms, each inhabited by distinct social experiences of temporary communities. The visitors were invited to a space of three contrasting realities from a Greek island to a Mexican railway line to the deep night of central Taipei. All three videos allowed us to observe a momentarily enclosed little fracture of our human society, somewhat separate and distinct from the outer world, as thus, from us, the voyeur. The work aimed at raising questions about the intricate play between society and individual, the collective vs isolation.

2025-06-06 ~ 08-31  
德國 Germany

國際進駐 Open Call



# 博格丹·瑟瑞迪亞克

博格丹·瑟瑞迪亞克是一位出生於烏克蘭的建築師與跨領域藝術家，專長於空間設計、都市主義與新興科技，並聚焦於社會性計畫與推測性思辯。自 2018 年起，他開始經營個人工作室，致力於透過實用設計、現地製作裝置與多元建築計畫，打造以人為本的空間環境，並以都市與社會研究為基礎發展創作。

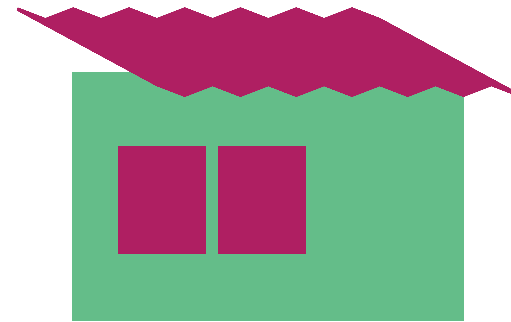
博格丹·瑟瑞迪亞克的駐村計畫〈懸置的疆域〉，呈現了日常生活中令人不安的「緊張感常態化」現象。在臺灣，每年例行的「城鎮韌性演習」彷彿自對岸飄來的威脅預兆，短短三十分鐘的演練雖然不至於打亂日常，卻也默默強化著那層和平表象的脆弱，而在藝術家的祖國—烏克蘭，空襲警報的聲音已滲入日常，即便人們在戰火中持續生活，每一次警報都無情地喚起人們在日常與危機之間擺盪的現實。博格丹在駐村期間拍攝了一系列展現日常生活片段的錄像習作，投射著表面上的如常，同時也邀請來自基輔的夥伴共同創作，透過對比兩地現實，形塑更深層的對話。

Bogdan Seredyak is Ukrainian born architect and multi-disciplinary artist specializing in spatial design, urbanism, and emerging technologies with a focus on social projects and speculation. Since 2018, he has run his solo practice, aiming to enhance human-centered environments through practical design, site-specific installations, and diverse architectural projects rooted in urban and social research, his work challenges perceptions of space through responsive architectural interventions.

Bogdan Seredyak's residency project *SUSPENDED TERRITORIES* captured the unsettling normalization of tension in daily life. In Taiwan, the Urban Resilience (Air-Defense) Exercise unfolded as a haunting echo of an ever-looming threat from across the strait, its thirty-minute cadence barely disrupted routine yet subtly reinforced the fragile veneer of peace. Meanwhile, in Ukraine, his home country, the constant wail of air sirens had seeped into everyday existence, where even as life persevered amidst ongoing conflict, each alarm induced a jarring oscillation between mundane normalcy and the imminent specter of danger. During his residency at the Village, Bogdan captured video etudes of everyday life that seemed to project normality, further enriched by contributions from colleagues in Kyiv that drew compelling comparisons between the two nations' daily realities, while his additional exploration and mapping of existing and abandoned shelters in Taipei further illuminated life suspended between security and perpetual unrest.

2025-06-02 ~ 2025-07-08  
烏克蘭 / 美國 Ukraine / The USA

國際進駐 Open Call



# 呂慧君

呂慧君的創作實踐橫跨藝術、音樂、工程與計算領域，最終呈現為動態裝置、雕塑、影像與聲音景觀等形式。她經常運用自製的機械與電路系統，探討物件的功能與用途，觀察日常中被忽略的事物，並思索科技在調節人與環境關係中的角色。

慧君的研究成果〈叢林與空曠〉融合了自然與科技的素材，打造出一座沉浸式、場域特定的裝置藝術以呼應其所處環境，從寶藏巖國際藝術村周邊採集的樹枝與落葉到來自陽明山的山地土壤，透過嵌入作品內部與周遭的光、聲音與動作感應器，觸發程式化馬達系統，使得這些素材得以動起來。此項裝置藝術的核心為一座聲景（soundscape），由超過一百段田野錄音組成，素材來源遍及臺灣各地的自然地景。透過科技手法的重新詮釋與建構自然世界，慧君提出一個概念，讓自然與科技不再是彼此分離的個體，而是深度交織的整體。

Working at the intersections of art, music, engineering and computing, the practice of Huijun Lu culminates in kinetic installations, sculptures, moving images and soundscapes. Consistent in the works are mechanisms and circuits that the artist devises and builds to examine the function and utility of objects, observations about the unnoticed in our environments, as well as technology's role in mediating our relationship with our surroundings.

Huijun Lu's residency project *Thickets & Clearings* brought together natural and technological materials to create an immersive site-specific installation that responded to its surroundings. Branches and leaf litter collected around the Treasure Hill Artist Village and mountain soil from Yangmingshan were animated through a system of programmed motors triggered by light, sound, and motion sensors embedded in and around the artwork. Underpinning the installation was a soundscape of over a hundred field recordings taken from numerous natural sites around Taiwan. Through reinterpreting and reconstituting the natural world through technological means, Huijun proposed a framework within which nature and technology were not discrete entities, but rather deeply entwined.

2025-06-09 ~ 2025-08-24  
新加坡 Singapore  
國際進駐 Open Call



# 楊爽

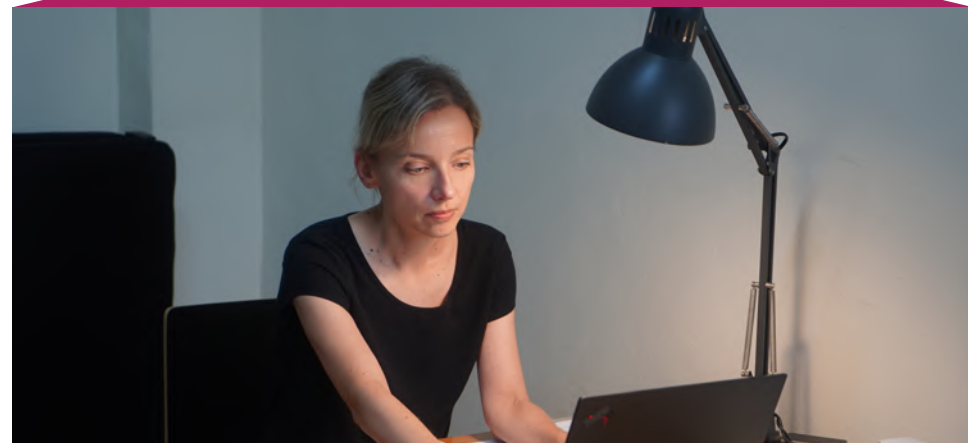
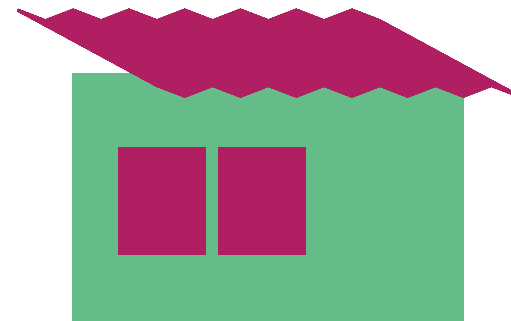
楊爽是瑞士伯恩大學的中文、文化與歷史資深講師，她擁有中文研究、性別研究與社會科學背景，曾在波蘭、瑞士、荷蘭、中國以及臺灣的高等教育機構擔任講師與研究員。她的主要研究聚焦於當代中文詩歌與文化行動主義中的多媒體性（Multimediality），特別關注性別、女性主義與互文性。楊爽的跨領域研究結合了文學研究、人類學田野方法與性別研究的方法論，旨在探討文化如何嵌入在地方與全球的脈絡之中。

楊爽在台北 | 寶藏巖國際藝術村進行田野調查，透過參與式觀察、質性訪談與表演分析等方式進行研究，這一階段的研究從「差事劇團」擴展至整個藝術村的社群，藉由環境劇場（或稱場域特定劇場）的概念，她探討差事劇團與寶藏巖的藝術實踐置於在地文化傳統與全球政治藝術運動的交匯處，她的分析聚焦於這些藝術實踐如何透過召喚集體記憶並呼應當前全球議題，來挑戰官方對敏感歷史事件的敘事。

Justyna Jaguścik is senior lecturer in Chinese language, culture and history at the University of Bern, Switzerland. With a background in Chinese Studies, Gender Studies, and the Social Sciences, she has worked as a lecturer and research fellow at institutions of higher education in Poland, Switzerland, the Netherlands, China, and Taiwan. Her primary research explores multimediality in contemporary Chinese-language poetry and cultural activism, with a focus on gender, feminism, and intertextuality. Justyna's interdisciplinary research integrated methodologies from literary studies, ethnography, and gender studies to explore how culture was embedded within both local and global contexts.

Justyna returned to Treasure Hill Artist Village to carry out fieldwork involving participant observation, qualitative interviews, and performance analysis. This phase of her research sought to expand the focus from Assignment Theater to the broader community of the Artist Village. Drawing on the concept of environmental (site-specific) theater, she aimed to situate the practices of Assignment Theater and the Village within both local cultural traditions and the global movement of political art. Her analysis examined how these artistic practices contested official narratives of sensitive historical events by invoking collective memory and engaging with current global concerns.

2025-07-05 ~ 2025-08-31  
瑞士 Switzerland  
國際進駐 Open Call



# 努塔蒙 · 普蘭蘇姆蘭

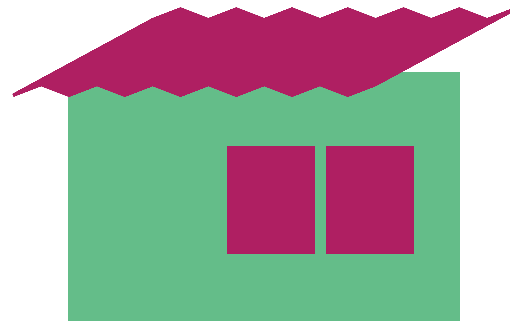
出生、成長於曼谷近郊龍仔厝府的努塔蒙，現為作家與藝術家，其創作透過對話驅動的短篇小說與戲劇，探討女性主義、資本主義與記憶等主題，她對文字為基礎的表演形式充滿興趣，並經常將其與裝置藝術及場域特定元素結合。

努塔蒙·普蘭蘇姆蘭的駐村計畫〈來自各地的一點點〉融合了個人記憶、家族歷史與民間傳說作為靈感來源，起因是一則藝術家在收音機上聽到的，一個關於女鬼徘徊在梳妝台旁的泰國鬼故事，她將這段經歷與自身移居到日本生活的旅程，以及外祖父七十年前從中國遷徙至泰國的經歷連結起來。作為遠離家鄉、生活在東京的移民，她漸漸意識到，自己對家族的過去幾乎一無所知，也同時更加清楚自己有多「泰國」。這些矛盾感受、連同家族歷史中的空白，以及那些她僅因自身的存在而得知其曾經存在的祖先，深深影響了她對這件作品的創作思維，這是一種不僅由血緣構成，更由生活經驗與與不斷轉變的觀點交織而成的自我。

Born and raised in Samut Sakhon, near Bangkok, Nuttamon is a writer and artist whose work explores themes such as feminism, capitalism, and memory through dialogue-driven short stories and plays. She is drawn to the possibilities of text-based performance and often combines it with installation and site-specific elements.

Nuttamon Pramsumran's project *A Bit of Everywhere* was inspired by a blend of personal memory, family history, and folklore. It began with a Thai ghost story the artist heard on the radio. She connected this with her own journey as an immigrant living in Japan and her grandfather's journey from China to Thailand seventy years ago. Living as an immigrant in Tokyo, far from home, she came to realize how little she truly knew about her family's past—and, at the same time, how deeply Thai she was. These contradictions, along with the gaps in family history and the ancestors whose existence she knew only because she existed, profoundly shaped her approach to this work. This project was shaped not only by bloodlines, but also by lived experiences and constantly shifting perspectives.

2025-07-02 ~ 2025-08-27  
泰國 Thailand  
國際進駐 Open Call



# 派崔克·D·威爾森

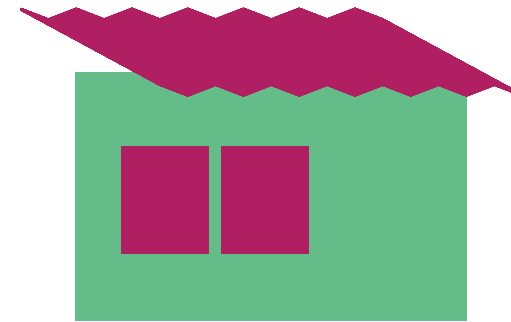
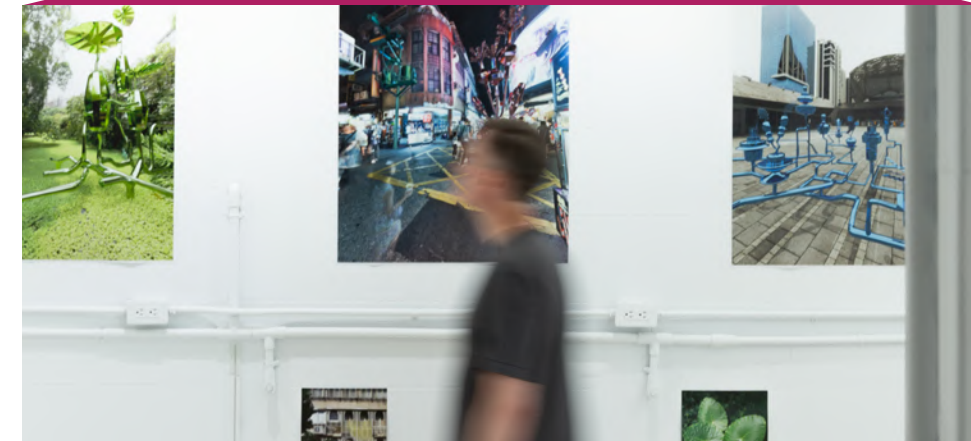
1976 年生於美國的派崔克·D·威爾森，從事雕塑、攝影與數位建模創作，致力於創造與環境對話的多元藝術物件。他的創作研究圍繞著對未來科技的想像、進步觀念、城市發展，以及想像與經驗之間的關係。派崔克目前在密西根州卡拉馬祖 (Kalamazoo) 工作，並擔任西密西根大學 (Western Michigan University) 雕塑副教授。

派崔克·D·威爾森的駐村計畫〈外面不存在〉呈現了一系列的 3D 模型照片示意圖，場景設在數個台北的獨特場域中。他的創作過程始於對特定地點的全景紀錄，這些地點之所以被選定，是因為它們表面上的轉型狀態，或因為位於自然景觀與工業景觀的交界處。這些地點成為威爾森的靈感來源，形成一套繪畫系統，產生有機與建築形態的融合堆疊。這套系統運用了威爾森建立的雕塑語言，結合日常器物、當地植物和建築材料的具體案例，構成城市的紋理。這些模組化成長與虛構組合的相互連結，模擬著城市有機擴展與再生的過程，同時在歷史、需求與未來多元願景的陣列中排列。

Patrick D. Wilson (b. 1976, USA) works in sculpture, photography, and digital modeling to create complex objects in dialogue with the built environment. His creative research revolves around speculative future technologies, notions of progress, urban development and the relationship of imagination to experience. Patrick currently works in Kalamazoo Michigan, where he is an Associate Professor of Sculpture at Western Michigan University.

Patrick D. Wilson's residency project *There is No Outside* presented a series of 3D-modeled photographic renderings set within unique environments of Taipei. His process began with panoramic documentation of selected places, chosen for their apparent transitional state of development or their location at the intersection of natural and industrial landscapes. These locations formed the inspiration for a system of drawing that generated hybrid accumulations of organic and architectural forms. This system utilized Wilson's established sculptural language alongside specific examples of quotidian artifacts, local flora, and building materials that made up the urban fabric. The modular growth and implied interconnection of these fictional assemblies mimicked the emergent process by which the city expanded and redeveloped organically, while arranging itself over a matrix of history, necessity, and disparate visions for the future.

2025-06-02 ~ 2025-08-18  
美國 The USA  
國際進駐 Open Call



# 理咲子 X 石川潤

Ree Risako X Jun Ishikawa 是來自日本的藝術家組合。

Ree Risako 以其古典芭蕾舞背景進行「舞蹈繪畫 (Dance Painting)」的表演。這是一種在撒滿顏料的畫布上跳舞的表演方式，舞者透過硬鞋和雙手在畫布上作畫，創造獨特的藝術作品。Jun Ishikawa 則是一位作曲家與即興演奏家，曾為各式演出、電影配樂及畫廊音樂等提供樂曲。

Ree Risako X Jun Ishikawa 進一步發展他們於 2023 年發表的「舞蹈譜記 (Dance Notation)」技術，而「舞譜」的靈感源自於現有舞譜與圖像譜記，並融合了舞蹈繪畫 (Dance Painting) 技法。

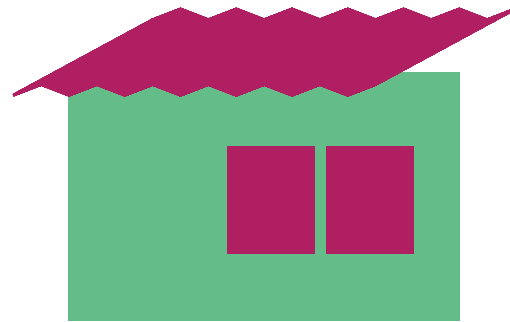
他們的駐村計畫《Lion》從台灣節慶與民俗舞蹈中繽紛多彩的服飾、歌謠與強烈的節奏音樂汲取靈感。透過這項計畫，他們與台灣民眾建立更深厚的連結，藉由學習台灣與日本長久以來的文化交流，探索自身的藝術根源，並深入理解台灣與日本藝術文化的本質。

Ree Risako x Jun Ishikawa is an artist unit from Japan.

Ree Risako performs "Dance Painting," drawing on her background in classical ballet. This is a performance in which the dancers dance on a canvas sprinkled with paint and use her pointe shoe feet and hands to complete a painting. Jun Ishikawa is a composer and improviser who has provided various pieces for commissioned premieres, planned performances, film music, and gallery music.

Ree Risako x Jun Ishikawa developed the technique of "Dance Notation," which they presented in 2023. "Dance Notation" is inspired by dance notation and graphic notation and incorporates dance painting techniques.

Their residency project, *Lion*, draws inspiration from the vibrant costumes, songs, and powerful rhythmic music of Taiwanese festivals and folk dances. Through this project, they built deeper connections with local communities by engaging with Taiwan's long-standing cultural exchanges with Japan, exploring their own artistic roots, and gaining a deeper understanding of the essence of Taiwanese and Japanese artistic cultures.



2025-06-17 ~ 2025-08-22  
日本 Japan

國際進駐 Open Call



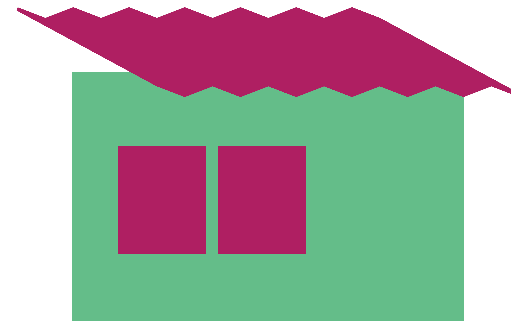
# 花田智浩

1986 年生於日本，現為視覺藝術家，作品以攝影為工具，探尋可見事物中所隱含的不可見性。花田的藝術實踐深深植根於個人經驗，透過觀察、探索與提問，揭示日常之中浮現的非凡。他的創作理念是要對抗日常例行公事所帶來的思維停滯，並試圖強調那些在生活中被忽略的事物。

花田智浩的駐村計畫〈無價值的價值〉對頂樓屋頂加蓋進行了研究。當他第一次看見臺灣的屋頂建築時，覺得它與他自己的攝影拼貼作品相似。他過去拍攝城市景觀，並運用多種技術來重建這些景象，如攝影拼貼、小故障 (glitch) 和地熱蒸氣染，以表達感官的印象。駐村期間，花田專注於臺灣三重區的實地調查，拍攝了密集且多樣化的屋頂建築形式。此外，臺灣街頭的日常場景充滿了數不清的事件，遠遠超出了花田的想像，包括植物傾斜放置在椅子上、箱子以不穩但平衡的方式堆疊在一起、甚至有倒置的梯子等。透過攝影，他對這些通常被忽視、被視為無價值的物品，給予充滿創意的價值並且肯定它們的存在。

Tomohiro Hanada (1986) is a Japanese visual artist working with photography as a tool to reflect and deconstruct the invisible in the visible. His artistic practice is deeply rooted in personal experience, based on observation, exploration and questioning of the extraordinary that emerges from the ordinary. His creative philosophy aims to challenge the suspension of thought caused by daily routines and to shed light on the overlooked in everyday life.

Tomohiro Hanada's residency project *Valueless Value* conducted research on rooftop extensions during his residency. When he first encountered rooftop architecture in Taiwan, he felt it resembled his own photomontage works. Before this project, he had photographed urban landscapes and reconstructed them using diverse techniques such as photomontage, digital bugs, and hot spring dyeing to express sensory impressions. During this residency, Hanada focused his field research on the Sanzhong district of Taiwan, photographing the dense and diverse forms of rooftop architecture. Furthermore, the everyday scenes encountered on the streets of Taiwan were filled with countless events that far exceeded Hanada's imagination—plants precariously placed on chairs, boxes stacked in an unstable yet balanced manner, ladders standing upside down. Through photography, he imbued these objects—which were typically ignored and deemed valueless—with imaginative value and affirmed their existence.



2025-06-02 ~ 2025-08-25  
日本 Japan

國際進駐 Open Call



# 鈴木悠哉

鈴木悠哉出生於日本福島縣，現居札幌。他將城市視為集體潛意識的累積，從城市景觀的片段中提取出具有獨特象徵性的圖像，並轉化為各種媒材創作，包括素描、繪畫、立體裝置與影像作品。透過這些裝置，他以自身獨特的視角模擬現實世界。

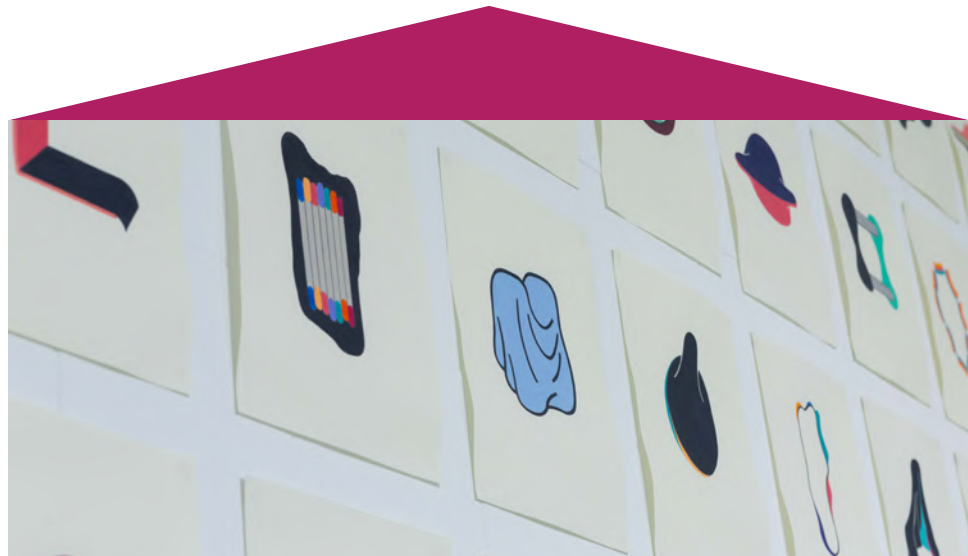
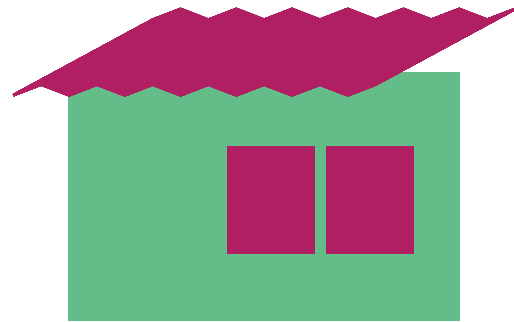
鈴木悠哉的駐村計畫〈archegraphs〉展出他於臺灣多座城市進行城市觀察後創作的繪畫系列，嘗試從當代城市生態系中那些偶然組成的形狀與遺棄物出發，將它們視為一種「城市潛意識」的展現，並透過繪畫的過程加以抽象化，創造出一種獨特的語言形式。透過城市觀察與繪圖的探索，他試圖從這些城市遺棄物（亦即「城市潛意識」）中，運用獨特的視覺語言系統去轉譯人造物與自然物之間潛在的圖像領域。

Yuya Suzuki was born in Fukushima Prefecture and is currently based in Sapporo, Japan. Suzuki views cities as an accumulation of the collective unconscious, extracting uniquely symbolic images from fragments of urban landscapes and transforming them into various media, such as drawing, painting, three-dimensional objects, and film. Through these installations, he simulates the real world from his unique perspective.

Yuya Suzuki's residency project *archegraphs* showed his drawing series based on urban observation in several cities in Taiwan. This work was a series in which shapes discovered through the observation of urban environments were abstracted through drawing, extracting unique symbolic images. It was an attempt to create a unique language form by abstracting shapes and leftovers that were accidentally created in the ecosystem of contemporary urban environments as representations of the "urban unconscious" and abstracting them through the drawing process. Through urban observation and the drawing process, he explored such points in order to "translate" the potential realm of images between the artificial and the natural from the leftovers of the urban environment (urban unconscious), using his unique linguistic system.

2025-06-17 ~ 2025-08-24  
日本 Japan

國際進駐 Open Call



# 艾莉卡·波維洛尼特

艾莉卡·波維洛尼特是一位立陶宛裔視覺藝術家，目前定居於法國。她的藝術養成始於家鄉，她的創作圍繞著覆疊（overlay）的概念展開，探索不同時間性、觀點與材質之間的交織與交錯。她試圖描繪遠古與永恆之間的連結，並探討脆弱性與紀念性之間的張力。由於對紙材格外著迷，她以繪畫與裝置藝術等形式深入研究此一媒材。

艾莉卡·波維洛尼特的駐村計畫〈白玉之房〉揭示紙張的美，不僅將其視為一個表面，更視為一種空間與深度。透過使用臺灣天然的手工紙，艾莉卡創作出一系列受古代藝術收藏啟發的繪畫，她也對玉石懷有濃厚興趣，藉由這件繪畫作品致敬此類礦石，並在畫面中試圖喚起同樣的光澤、半透明感與明亮感。在臺灣期間水墨也進入了她的創作，為作品增添了新的層次與厚度。

Erika Povilonyte is a Lithuanian visual artist based in France. Her practice revolves around the notion of overlay—the intertwining of different temporalities, perspectives, or materials. She seeks to trace the links connecting the archaic to the eternal and to explore the tension between fragility and monumentality. Particularly drawn to paper, she investigates this material through painting and installation.

Erika Povilonyte's residency project *Chamber of White Jade* revealed paper's beauty, using it not just as a surface but as a space and a depth. Using natural Taiwanese handmade paper, Erika Povilonyte created a painting series inspired by ancient art collections. Fascinated by jade, she honoured this stone, seeking to evoke the same sense of glow, translucency, and luminosity in her paintings. While in Taiwan, ink entered her practice, enriching the work with new tonalities and density.

2025-09-15 ~ 2025-11-21  
立陶宛 Lithuania

國際進駐 Open Call



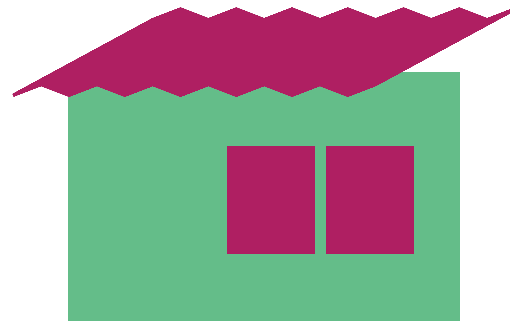
# 郭文嫻

郭文嫻是一位來自新加坡的視聽（音像）藝術創作者，她從事多種形式的創作與表演實踐，涵蓋視聽裝置、聲音設計，以及結合科技與物件的現場演出。她的作品多以專案與場域為本，並邀請觀眾成為參與者與觸發者，創作媒介跨越影像、表演、雕塑、電子裝置等領域，並持續拓展中。

郭文嫻目前的興趣在於物件、空間，以及在兩者之間所生成的各種反應形式，經過數週的駐地創作後，她的關注逐漸轉向時間，以及隨之而來的時延性過程。她運用於此期間收集的拾得物，將這些物件視為聲響與結構的工具，並使其與所在空間建立延伸關係。透過拼裝的方式，她的駐村計畫〈放哪，放那〉探討創作不僅由材料所塑造，也透過空間的啟動而生成，而這些元素反過來亦會形塑作品本身，這些思考成為推動她探索的起點，嘗試將零散的片段編織為一個有機的整體。

Lynette Quek is an audiovisual maker, from Singapore. She engages in different forms of activations and methods of performance that spreads across audiovisual installations, sound design, as well as live performance with technology and objects. Her work is project and site specific, at the same time engaging the audience as activators, varying across the medium of video, performance, sculpture, electronics, and expanding.

Lynette's interest lay in objects, spaces, and the forms of activation that emerged between them. After several weeks in residency, her focus shifted towards time and the durational processes that came alongside. Working with found materials, she treated these objects as both sonic and structural instruments, extending their relationship with the space they resided in. Through an assemblage, her residency project put where, put there explored how creation was not only shaped by materials, but also through activations in the space, which then reciprocally shaped the work. These reflections served as entry points for an ongoing exploration that sought to weave the fragments into a coherent whole.



2025-09-01 ~ 2025-11-18  
新加坡 Singapore

國際進駐 Open Call



# 沈昭美 × 朱利安 · 夸涅

Somi SIM X Julien COIGNET

視覺藝術、電影 / 錄像、建築 / 景觀、跨領域、策展 / 研究 Visual Arts, Film/Video, Architecture/Landscape, Interdisciplinary, Curating/Research

Re-tracing Buro 是由旅居巴黎與首爾的獨立策展人沈昭美與視覺藝術家朱利安·夸涅於 2017 年共同成立的城市研究團體。他們的研究主要以城市探索為基礎，試圖揭示某些可觀察現象背後的邏輯，他們批判性地檢視重塑城市空間、都市自然與公共領域的力量，並特別關注新自由主義的商品化過程與技術官僚式（technocratic）的介入。

在〈綠色機器〉這項計畫中，Re-tracing Buro 追溯了百年間樹木在當代城市空間中的被迫遷移與再現歷程，時間橫跨自工業革命初期至二十世紀與二十一世紀的當下。Re-tracing Buro 在本次展覽中，超過百張攝影與錄像作品將作為研究臺北市與新北市的城市觀察批判性紀錄。那些被斷頭、被製成家具、或被擺放成裝飾性花束的樹木影像，皆揭露了都市自然如何不斷被物化、操弄，並從屬於人類的使用需求。透過這項研究，〈綠色機械：台北（2025）〉質疑日常城市設計中隱含的暴力，並邀請觀眾更深入地反思人類與自然世界之間的關係。在「種植資本主義」的邏輯下，樹木成為日常的催化劑，用以提升土地價值、房價，甚至階級象徵。無論是淺根還是深根的樹木，都被迫遷移與修剪，如同接受整容手術一樣，以符合城市空間規範的審美尺寸與形狀。甚至有越來越多「假樹」的影像出現在施工圍籬與商品展示中，作為一種漂綠式的消費手段。

Re-tracing Buro is an urban research collective by Paris-Seoul based independent curator Somi Sim and visual artist Julien Coignet since 2017. Their research is predominantly rooted in urban explorations, aimed at uncovering the underlying logics of certain observable situations. They critically examine the forces that reshape urban spaces, urban nature, and public realms, focusing on neoliberal commodification and technocratic interventions.

In *Green Machine*, Re-tracing Buro had been tracing the forced migration and representation of trees in contemporary urban spaces over a hundred-year gap from the early industrial revolution to the early 20th and 21st centuries. In the exhibition, more than a hundred photographs and video works served as critical documentation of urban research conducted in Taipei and New Taipei City. Images of trees beheaded, turned into furniture or arranged into decorative bouquets revealed the ways in which urban nature was continuously objectified, manipulated, and subordinated to human use. Through this research, *The Green Machine: Taipei (2025)* interrogated the violence embedded in everyday urban design and invited a deeper reflection on the relationship between humans and the natural world. Trees were utilized as daily catalysts in plantation capitalism, increasing land value, house prices, and even social class. Whether shallow or deep-rooted, trees were forcibly relocated and continuously trimmed to fit pleasing sizes and shapes within the frames of urban spaces, akin to cosmetic surgery. Moreover, they had proliferated as fake tree images on construction fences and product displays for greenwashing consumption.

2025-09-01 ~ 2025-11-23  
韓國 / 法國 South Korea/France

國際進駐 Open Call



# 安娜·門德斯

安娜·門德斯是一位視覺藝術家及作家，作品涵蓋繪畫、錄像、攝影、表演藝術、裝置、文字以及雕塑，聚焦在身份探討、記憶與語言等主題，安娜將這些與身份相關的議題與當前的政治與社會背景相連結，並將其置於一個具有參與性的後殖民主義對話中。

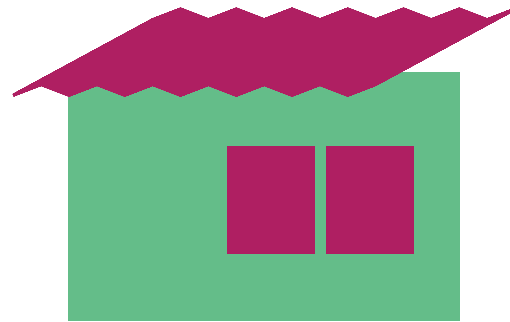
安娜·門德斯的駐村計畫〈殖民行為〉是由兩部分組成的裝置藝術，經由複合媒材、人類毛髮、錄像和布料探討記憶、語言和身份的主題。裝置作品集結了她過去十一年中發展的多樣新穎及持續項目，質疑歷史事件對個人身份的影響，在其中一件作品〈人民的收藏〉中，門德斯邀請來自被殖民國家的人民參觀世界各地的民族誌博物館，並反思他們的身份。透過使用如人類毛髮等材料，〈殖民行為〉讓個人與政治交織在一起，追溯這種商品在國際間的貿易，並採用富有詩意的語言。

Ana Mendes is a visual artist and writer who works in drawing, video, photography, performance, installation, text and sculpture to address subjects such as identity, memory and language. Ana links these identity-related issues with the current political and social context in her work, inscribing them within an engaged post-colonialist discourse.

Ana Mendes's residency project *Colonial acts* was an installation in two parts that explores subjects of memory, language and identity, through mixed media, human hair, video and cloth. Gathering diverse new and on-going projects that she had developed over the last eleven years, the installation questioned the impact of historical events on the identity of the individual. In one of Mendes's works, *The People's Collection*, she invited people originating from colonized countries to visit ethnographic museums around the world and reflect on their identity. With *Colonial acts*, the personal crossed the political line through the use of materials, such as human hair, tracing the trade of this commodity on an international scale, and adopting a poetic language.

2025-12-06 ~ 2026-02-23  
葡萄牙 Portugal

國際進駐 Open Call



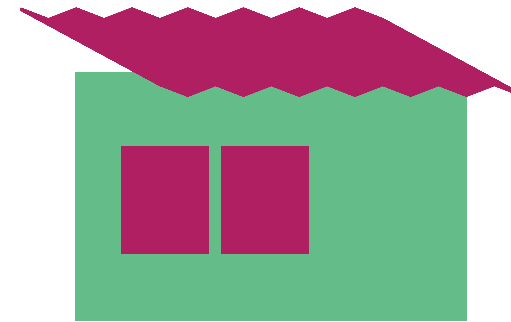
# 凱伶·柏菲

凱伶·柏菲創作大型混合媒材紙本素描，其作品源自於對建築的寫實素描，她將周遭建築環境中觀察到的孤立細節重新詮釋與組合，形成抽象的構圖，並以此探索空間、結構與形式。她逐漸將這些建構視為一種隱喻，象徵都市發展過程中人們物理與社會環境的變遷。

凱伶·柏菲探討城市化脈絡下的建築視覺語言，她的創作根植於寫實素描，並以此記錄都市環境中新舊建築之間的對比。藝術家特別希望能夠透過作品，反思城市中風土建築（vernacular architecture）的多樣性與巧思，和其在不斷變動的都市地景中的位置，她於駐村期間蒐集關於臺北與其周邊地區建築特色的研究素材，展示她從日常城市生活中累積的研究紀錄，以複合媒材呈現並突顯在地環境獨特元素的作品。

Cath Brophy creates large-scale, mixed-media drawings on paper, developed from observational sketches of architecture. Isolated details observed in the built environment around her are re-interpreted and reassembled to form abstract compositions that explore space, structure, and form. She increasingly sees these constructions as a metaphor for the transformation of our physical and social environments, through the ongoing process of urban development.

Cath Brophy explored the visual language of architecture within the context of urbanization. Grounded in observational drawing, Brophy's works documented the contrast between new and existing structures in the urban environment. Specifically, the artist intended her work to serve as a meditation on both the variety and ingenuity of vernacular architecture in the city and its place in the changing topography of the urban landscape. At Treasure Hill Artist Village, she gathered research materials pertaining to the particular architecture of Taipei and its surrounding areas. She shared her research documentation gathered from daily life in the city, as well as work in progress on her current project: a series of mixed media works, highlighting unique elements and motifs from the local environment.



2025-12-01 ~ 2026-02-12  
澳洲 Australia

國際進駐 Open Call



# 帕里薩·卡里米

帕里薩·卡里米是一位跨領域藝術家、電影製作人與教育工作者。她的創作實踐融合科技與感官媒材，形塑出沉浸且具體驗性的空間，組合拼貼作為其視聽、敘事與感知的方式，結合物件、氣味組成、互動介面、錄像隨筆，以及手繪與定格等多種動畫技術，交織出紀錄與推想敘事並行的創作場域，帕里薩·卡里米的作品探討社會生態與哲學層面的議題，聚焦於後殖民景觀中人類與「超越人類」身體之間的關係，她揭示隱藏於特定場所中那些被忽略的故事。

帕里薩·卡里米的駐村計畫〈關於布袋蓮〉是一項持續進行中的藝術研究計畫，此研究將布袋蓮置於更為廣泛的藝術探問之中，關注身體及其關係在（公共）空間中的可見與不可見狀態。卡里米特別著眼於如布袋蓮般被歸類為外來入侵物種的「新歸屬者」（neophytes）所開啟的隱喻性視角，並藉此引發對歸屬、邊界、控制與韌性等議題的思考，她延續一系列探討復育、結盟與轉化的創作，聚焦於（後）殖民脈絡下的地景與生態系，卡里米重新建構這些細緻而複雜的生態互動關係，創造了一個哲學性反思關係本質的空間。

Parisa Karimi is an interdisciplinary artist, filmmaker, and educator. Her practice interlaces technological and sensory media to create immersive and experiential spaces. Using assemblage as an audiovisual, narrative, and sensorial method, she intertwines documentary elements with speculative narratives - combining objects, scent compositions, interactive interfaces with video essay and various animation techniques, such as hand-drawn and stop-motion. Her work addresses socio-ecological and philosophical questions, focusing on the relationships between human and more-than-human bodies in postcolonial landscapes. She uncovers overlooked stories embedded in particular places.

Parisa Karimi's residency project *Relationship Work with Water Hyacinth* was an ongoing artistic research project. The investigation of the water hyacinth was embedded within a broader artistic inquiry into the visibility and invisibility of bodies and their relationships in (public) space. Karimi was particularly interested in the metaphorical perspectives that neophytes classified as invasive, such as the water hyacinth, open up in relation to questions of belonging, borders, control, and resilience. She continued a series of works exploring concepts of rehabilitation, alliance, and transformation in (post-) colonial landscapes and ecosystems. Karimi reconstructed these delicate and complex ecological interactions, opening up space for philosophical reflection on relationships.

2025-12-01 ~ 2026-02-23  
德國 Germany

國際進駐 Open Call



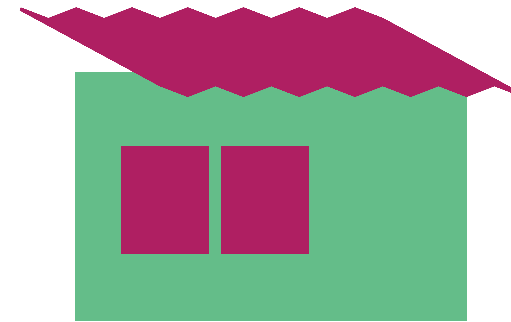
# 高穎琳 & 凌中雲 嗨啵嚕

嗨啵嚕 Highball 是由凌中雲和高穎琳組成的藝術家團體，因一次藝術家駐場的即興偶發練習而誕生，二人以即興行為的方式延續他們探索城市與自身關係的創作。

Highball 的駐村計畫〈夜圖集／夜のアトラス／Night Atlas〉以「考現學」作為創作方法，透過影像、行為及出版等形式進行創作實踐，並延續過往對城市觀察的方法並進行新系列創作。凌中雲以俯瞰的方式拍攝街道的路柱，捕捉人們在城市生活中與建築物接觸所留下的痕跡；高穎琳走訪城市中被預設為避難場所的建築物，包括停車場、國小教室、書店等地下室，捕捉災難缺席時，這些空間作為日常使用的狀態，Highball 把日常中的藝術性視為詮釋考現學的根本，在日常生活中透過觀察，找到在城市中，人與土地最尋常卻富有力量的連結。

Highball is an artist duo formed by Kevin Ling and Kobe Ko from Hong Kong, which was born out of an impromptu artist-in-residence exercise in which the duo continued their work exploring the relationship between the city and themselves through improvisational happenings.

Highball's residency project, *夜圖集／夜のアトラス／Night Atlas*, employed Kougengaku (Urban Modernology) as its creative methodology, engaging in artistic practice through photography, performance, and publishing. The two artists collaborated to extend their previous approaches to urban observation while developing a new body of work. Kevin Ling photographed street bollards from an overhead perspective, capturing the traces left by people's interactions with architectural structures in everyday urban life. Kobe Ko, on the other hand, visited city basements designated as emergency shelters, such as parking lots, elementary school classrooms, and bookstores. She documented their conditions in everyday use in the absence of any disaster. Highball regarded the artistic potential of the everyday as fundamental to its interpretation of Kougengaku (Urban Modernology). Through close observation of daily life, they sought to uncover the most ordinary yet powerful connections between people and the land within the urban environment.



2025-12-01 ~ 2026-02-24  
香港 HongKong

國際進駐 Open Call



Tansy XIAO

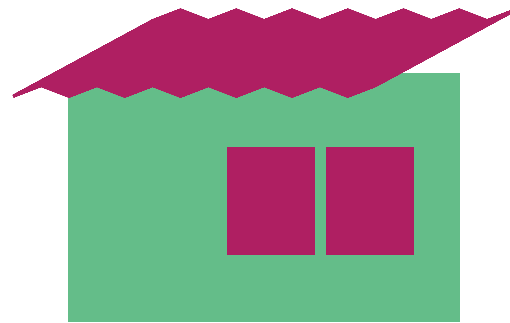
# 肖天時

肖天時是現居紐約的藝術家、策展人與作家。她進行跨領域的合作計畫，參與者涵蓋人類、技術系統與非人為有機體，並以此創作出非線性敘事的劇場式裝置作品，她透過隨機音訊與再脈絡化的物件組合，探索語言的巨大力量與其本質上的不足。

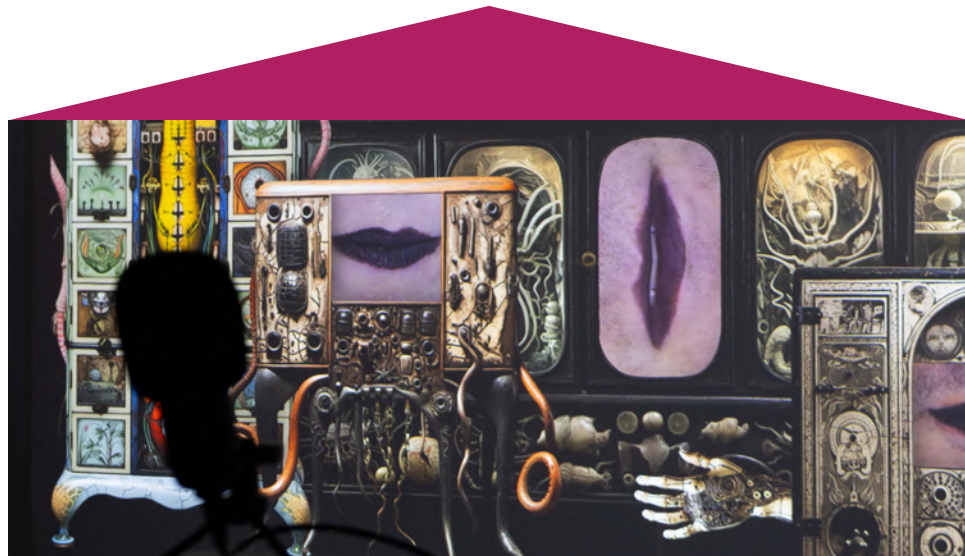
肖天時的駐村計畫〈以下是我們蒐集的資訊〉是一件互動錄像裝置，針對主流社群平台中的選擇性隱私政策內容作出即時回應，這個計畫以某一科技企業的隱私政策文本作為切入點，探討數位時代中線上資料所牽動的意涵，以及隱私、監控與資訊自由流通之間的張力，作品亦揭示科技公司在幕後對使用者資料的蒐集與資本化運作，並將其視為一種數位殖民 (digital colonialism) 的形式。

Tansy Xiao is an artist, curator, and writer based in New York. Undertaking interdisciplinary collaborations involving human participants, technological systems, and non-anthropogenic organisms, Xiao creates theatrical installations with non-linear narratives. Her work explores the immense power and inherent inadequacy of language through the assemblage of stochastic audio and recontextualized objects.

Tansy Xiao's residency project *Here's the Information We Collect* was an interactive video installation tailored to respond to selected privacy policy on major social media platforms. The project employed the privacy policy of a particular cyber enterprise as an entry point to explore the implications of our online data and the tension between privacy, surveillance, and the free flow of information in the digital age. It also called attention to tech corporations' collection and capitalization of user data behind the scenes as a form of digital colonialism.



2025-12-01 - 2026-02-23  
中國/美國 China / USA  
國際進駐 Open Call



# 周宇捷

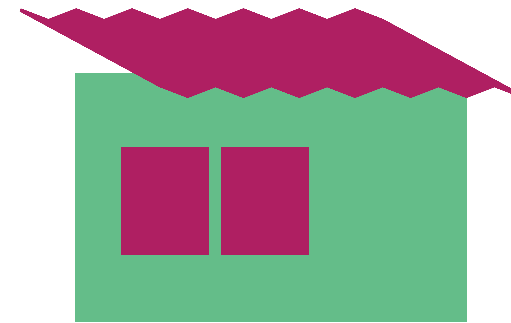
Yujie Zhou

YZ Yujie Zhou (they/them) 是常駐芬蘭赫爾辛基的視覺藝術家。他透過攝影、紡織、影像與出版探索被解碼的語言概念，質詢主導歷史敘事與權力結構。

Yujie Zhou 的駐村計畫〈找我 (zhao wo)〉的創作源自中文字符「找」與「我」之間的視覺相似性與連結，在寶藏巖駐地期間，作為中文母語使用者，他首次在母語語境中觀察語言帶來的感受：既熟悉又陌生，既親近又遙遠。透過檔案研究與日常生活，Yujie 探索語言如何能自由、柔軟且具抵抗性地被使用，並賦予沉默之物以聲音。〈找我〉並非提供固定意義，而是將「尋找」作為方法——探討如何透過流動、變化且不可名狀的語言去尋找自我。

Yujie Zhou (they/them) is a visual artist based in Helsinki, Finland. They explore a decoded notion of language and interrogate dominant historical narratives and power structures through photography, textiles, video, and publishing.

Yujie Zhou's residency project, zhao wo, took its starting point from the visual similarity of the Chinese characters 找 (to search) and 我 (I). During their residency at Treasure Hill, Yujie Zhou reflected on Mandarin Chinese as both a familiar structure and a distant experience. Working within their mother tongue, the artist explored alternative and resistant uses of language encountered through archival research and everyday life. Rather than offering fixed meanings, zhao wo approached searching as a method—investigating how one might search for oneself through language that remains fluid, shifting, and unnameable.



2025-12-13 - 2026-02-13  
中國 China  
國際進駐 Open Call



zhuyan ye

# 葉竹妍

葉竹妍與圖像和聲音工作，通過表演和寫作來回應當下的僵局和過渡時刻，她創作中不連貫的感官體驗，落在遷徙、酷兒和東亞的地緣政治中，嘗試在邊緣空間散步，被人們在個人空間被奪取後呈現的能動性吸引。

葉竹妍的駐村計畫〈野框〉中提到，很難分辨這些野框究竟是先找到她，還是她迎面撞上它們，但咒語正是在這樣模糊不清的場合中快速生成——懸掛、貼、手握石頭，（重力是否值得被驗證？當她孕育了一個六歲的重力。）

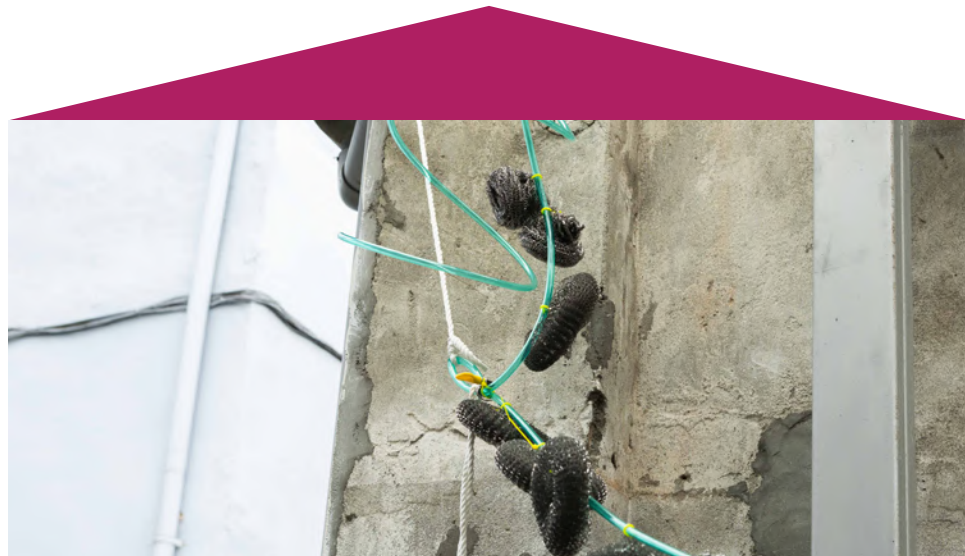
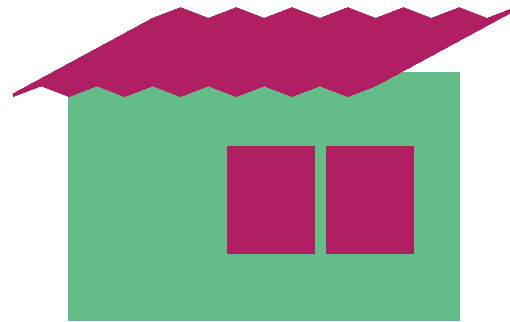
zhuyan ye works with image and sound, responding through performance and writing to moments of stasis and excess in the present. Her fragmented sensory experiences emerge within the contexts of migration, queerness, and the geopolitics of East Asia. She wanders along the edges of spaces, drawn to the agency people display after their personal spaces have been taken away.

zhuyan ye's residency project, *a frame (at large)*, showed that it was hard to tell if the frame found her, or if she bumped into it first. But they knew the spell in-between us was becoming clear in this mist of encounter: hanging, Tie (in a dialect from a mom), a stone from a cave held by an old man." (Was gravity the concept here? when the gravity in that body was six years old.)

視覺藝術，跨領域，策展 / 研究 Visual Arts, Interdisciplinary, Curating/Research

2025-12-01 ~ 2026-02-23  
中國 China

國際進駐 Open Call



## 主題駐村計畫 Thematic Residency Programs

# 黃土水 130——「土水師」 的生命紀事特展

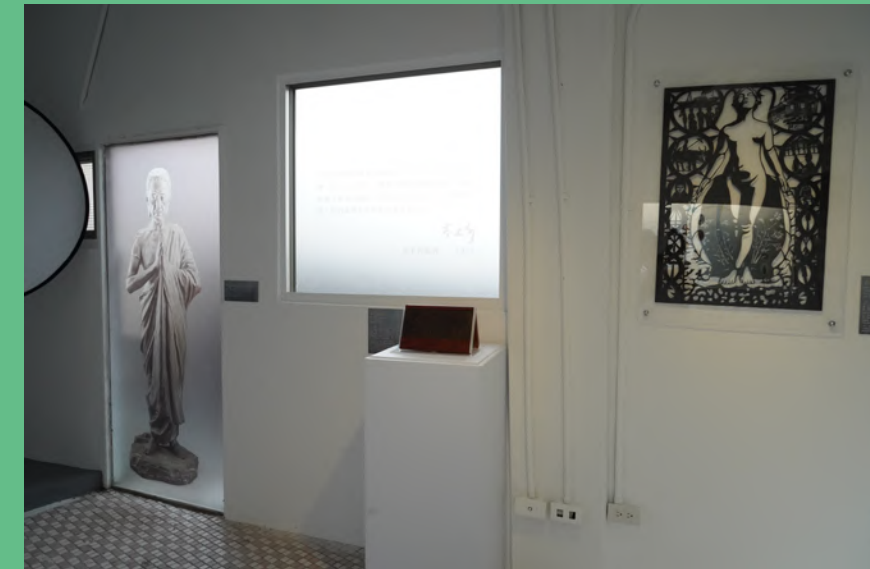
Huang Tu-Shui's 130th Birthday: Life Stories of Master Tu-Shui

本展覽源於團隊發現臺灣第一位現代雕塑家黃土水(1895-1930)長眠於寶藏巖村內寶藏塔中此一重要史實。此意料之外的發現，為連結前輩藝術家生命故事與當代藝術場域提供了珍貴契機，促成團隊回望其藝術精神的動機。適逢 2025 年黃土水誕辰 130 週年，團隊特別策劃本次特展，旨在紀念此位開創性藝術家的歷史貢獻，彰顯其藝術成就，並透過梳理其生平與創作歷程，傳承藝術精神，促進跨世代藝術對話，同時推廣臺灣早期藝術史教育，提升民眾文化認同。

「黃土水 130——『土水師』的生命紀事」展覽架構分為兩大單元：「生平紀事」單元聚焦黃土水短暫而純粹的生命旅程，呈現其於 1910 年代獲保送東京美術學校（今東京藝術大學）的經歷，展現其作為首位前往日本學習雕塑之臺灣人的開創性地位；「創作紀事」單元則梳理其藝術創作及展覽相關的關鍵時刻，並邀請當代創作者參與，運用紙雕、電子回收材料及樂高等多元媒材，透過當代藝術語彙表達對黃土水的敬意。展覽名稱中的「師」字具雙重意涵，既表達對黃土水藝術成就與創作精神的尊敬，亦寓其作為後輩藝術家典範的象徵意義。

This exhibition originated from the team's discovery of a significant historical fact: Huang Tu-shui (1895–1930), Taiwan's first modern sculptor, is laid to rest in the Baozang Pagoda within Treasure Hill Village. This unexpected finding provided a valuable opportunity to connect the life story of a pioneering artist with a contemporary art site, inspiring the team to revisit and reflect upon his artistic spirit. Coinciding with the 130th anniversary of Huang Tu-shui's birth in 2025, the team has specially curated this exhibition to commemorate the historical contributions of this trailblazing artist, highlight his artistic achievements, and, through a careful review of his life and creative journey, carry forward his artistic legacy. The exhibition also seeks to foster intergenerational dialogue in the arts, promote education on early Taiwanese art history, and strengthen public cultural identity.

Huang Tu-Shui's 130th Birthday: Life Stories of Master Tu-Shui, the exhibition is structured into two main sections. The "Biographical Chronicle" section focuses on Huang Tu-shui's brief yet devoted life journey, presenting his experience in the 1910s when he was recommended for admission to the Tokyo School of Fine Arts (now Tokyo University of the Arts), underscoring his pioneering status as the first Taiwanese sculptor to study in Japan. The "Creative Chronicle" section traces the key moments of his artistic production and exhibitions, while also inviting contemporary artists to participate. Through diverse media—including paper sculpture, recycled electronic materials, and LEGO—these creators employ contemporary artistic language to express their tribute to Huang Tu-shui. The character "Master" (師) in the exhibition title carries a dual meaning: it conveys respect for Huang Tu-shui's artistic accomplishments and creative spirit, while also symbolizing his role as a model for younger generations of artists.



# 台北偶戲館主題駐村

Puppetry Art Center of Taipei Project

寶藏巖國際藝術村與台北偶戲館合作推出的專案進駐，專為國際藝術家而設，是一項結合住宿資源與表演平台的跨領域駐村計畫。藝術家在駐村期間可獲得寶藏巖團隊的住行政支持，同時由台北偶戲館提供公開演出或發表的舞台，使創作者能深入研究偶戲在當代藝術語境中的各種可能性。

此計畫除了鼓勵藝術家突破偶戲的傳統框架，也著重於跨文化交流與多元藝術思維的交互作用。透過待在臺灣的這段時間，藝術家將能親身體驗在地的文化脈動，並與臺灣的藝術家、策展人與觀眾建立連結，在對話與交流中啟發新的創作方向。這樣的機制不僅協助國際藝術家拓展視野，也讓臺灣觀眾有機會接觸到來自世界各地的表演形式，進一步推動當代偶戲的發展與多樣性。

同時，這項駐村也是藝術家面對自我與創作的一場挑戰。他們需在有限的時間內構思、實踐並完成自己的藝術計畫，最終以公開呈現的方式與大眾交流。這不僅是一段磨練創意與技術的過程，也是促成不同文化、理念與藝術形式之間互動的重要契機。

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.

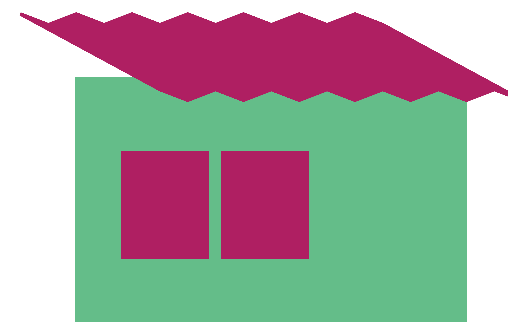


桃樂絲·梅蘭德 - 戴頓是一位專長劇場設計的跨領域藝術家，也是劇團 *A Host of People* 的成員。她長期關注「地方」與「在地性」，將其作為現地製作的核心，自幼熱愛蒐集物品，她將旅行中收集的素材融入作品，並自 2014 年起將偶戲納入表演，持續探索影像與現場演出的偶戲形式，拓展媒材表現的可能性。

桃樂絲·梅蘭德 - 戴頓呈現成果演出〈City In My Mind〉。作品源自藝術家在台北漫遊時的影像紀錄——她在城市中穿梭並試圖捕捉那些散落於日常中的神性瞬間，這些片段將成為她桌上劇場的靈感，轉化為一幅拼貼式的台北景觀。在演出中，攝影機不僅是工具，更成為舞台上的一個角色，它在模型城市中移動的軌跡也會透過現場轉播投射出來，與城市漫步時蒐集的舊物與歷史圖像交織，構築出一個支離卻真實的城市肖像，唯有城隍能洞悉城市的全貌，由於祂與城市早已相輔相生。

Dorothy Melander-Dayton is an interdisciplinary artist specializing in theater design and a member of the theater company *A Host of People*. Her practice focuses on the ideas of "place" and "locality," which have long been the core of her site-specific performance. She, as a lifelong collector, integrates objects gathered during her travels into her work. Since 2014, she has incorporated puppetry into her performances, continually exploring the intersection between live performance and moving images while expanding the possibilities of the medium.

Dorothy Melander-Dayton presented a performance titled *City In My Mind*. The piece drew from her video recordings made while wandering through Taipei—moments in which she roamed the city and attempted to capture the divine fragments embedded in everyday life. These collected images became the inspiration for her tabletop theater, transformed into a collage-like portrait of Taipei. In the performance, the camera was not merely a tool but appeared as a performer in its own right. Its movement through the miniature city was broadcast live, intertwining with found objects and historical materials gathered during her walks. Together, they formed a fragmented yet truthful image of the city. Perhaps only the City God could perceive the whole, for the deity and the city had long existed as inseparable companions.



2025-06-05 - 2025-08-25  
美國 The USA

專案進駐 Project Residency



Dorothy MELANDER-DAYTON

戲劇 Theater

桃樂絲·梅蘭德 - 戴頓

# 2025 文化平權計畫： 「呼吸・之間」展覽

2025 Cultural Diversity and Inclusivity Project Exhibition: Between Each Breath

2025.12.06-2026.03.01

邊境 9,11,13 展間 Frontier Gallery No.9,No.11,No.13

在這個變化急遽的當下，個體以近乎無法停歇的速度被迫前進，試圖滿足社會的期待與自身的要求。我們在適應這種日常的「加速」節奏中，逐漸失去了對內在節奏的敏銳感知——忘了停下腳步、忘了深呼吸，也忘了傾聽內心的聲音。當我們在推搡之中試圖與世界同速，卻也在其中跋涉，努力在維護心理健康的個人界線間，尋找「柔韌性」與「堅定性」的微妙平衡。

本展以「節奏」與「界線」為核心命題，回應在不同而相似的文化脈絡中，個體如何重新設定個人界線，並尋回屬於自身的生活步調。九位來自不同背景的藝術家邀請觀眾暫留於藝術的節奏之中，思考生命中真正重要的意義，或許能在這個看似孤單的世界裡，重新感受連結與共鳴的可能。

In a fast-evolving world, we are compelled to move at a relentless pace, striving to meet societal demands and our own expectations. Some of us adapt so well to this rhythm of acceleration that we lose attunement with our internal momentum, forgetting to pause, breathe, and listen inwardly. Keeping pace with the world's progress, we probably also struggle to balance both the flexibility and firmness of our personal boundaries that safeguard our mental well-being.

Contemplating on ways to reset boundaries and reclaim life's pace, *Between Each Breath* explores the two interconnected themes that are shared across different yet similar cultural contexts. The participating nine artists invite viewers to take a moment to reflect on the meanings that truly matter in life, and perhaps find resonance and connection in what can feel like a difficult and lonely world.



Jacqueline 是一位策展人兼視覺藝術家，其創作實踐融合在地性與國際視野。她主張重新構思藝術如何超越傳統設定而存在——在那些被忽視、過渡性或邊緣空間中激發對話，提高易達性與包容性。

其藝術實踐核心是營造出讓人感到寧靜溫柔的呼吸空間——當人們從日常瑣事的交會，步入在不穩定與穩定間走鋼索的世界時，那片流動的過渡地帶。這是一份親密的邀請，讓人停下腳步、沉澱反思，重新建立內在的平衡。透過光影與感官知覺的遊戲，她期盼種下希望的種子。

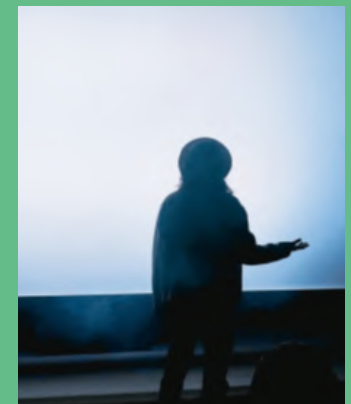
目前 Jacqueline 居住並工作於新加坡，參與當地多場聯合展覽，曾在希臘、西班牙、日本、臺灣、堤維德岬及土耳其展出作品。

Jacqueline Sim is a curator and visual artist whose practice bridges local roots with international reach. She has led initiatives that reimagine how art can exist beyond conventional settings — spurring conversations in the overlooked, transitional, or marginal spaces to enhance accessibility and inclusivity.

At the heart of Jacqueline's artistic practice is a quiet tenderness on creating pockets of breathing space — a space of fluidity as one transits from the mundane encounters of daily life to a world where one treads upon the tightrope of precariousness and stability. An intimate invitation to pause, reflect, and reconnect with a sense of inner balance. Through the play of light and sensory perception, she hopes hope is sowed.

Jacqueline currently resides and works in Singapore. She has participated in several group exhibitions in Singapore and presented her works in Greece, Spain, Japan, Taiwan, Tweed Head and Turkey.

新加坡 Singapore



Jacqueline Sim  
策展人、視覺藝術家、藝術治療師  
Curator, Visual Artist, Art Therapist



# 鄭淑萍

Cheang Shwu Peng

新加坡 Singapore



鄭淑萍主要使用軟式粉彩筆和油性粉蠟筆創作。她的畫作是轉瞬即逝的街景和自然風光的快照，旨在捕捉對觀者具有深刻意義的飛逝瞬間。她的靈感來自於她所遇到的人們的真實生活人物和日常交流。不作畫時，她喜歡閱讀驚悚、恐怖或奇幻小說。淑萍近期獲得拉薩爾藝術學院藝術治療碩士學位。她相信透過藝術創作與傾聽他人聲，能發揮溫柔而強大的療癒力量。

Cheang Shwu Peng paints mostly with soft and oil pastels. Her paintings are snapshots of transient street scenes and natural landscapes, a bid to capture fleeting moments that hold deep meaning for the beholder. She draws inspiration from real-life characters and daily exchanges by the people she meets. When she is not making art, she is reading thriller, horror or fantasy novels. Shwu Peng has recently graduated in Master of Arts, Art Therapy programme in LASALLE College of the Arts. She believes in the gentle power of healing through art-making and having an active listening ear.

# 林晴芳

Lim Cheng Hong

新加坡 Singapore



晴芳熱衷使用天然墨水創作圖像，但同時對其他材質與形式保持開放態度。在持續探索自我認同與生命敘事的過程中，她的藝術實踐成為一種回應與手段，藉此連結過去的經驗，讓自己立足於當下，在所處的文化、社會與地理空間交匯處探索自我。晴芳擁有藝術治療師專業認證，於新加坡藝術大學拉薩爾藝術學院取得藝術治療碩士學位。現於新加坡公立醫院從事臨床工作，為失智症或接受臨終照護的成人及長者提供心理與情緒支持。她亦曾有幸於日間照護康復中心及護理院兩處提供精神科照護的機構，為心理健康問題患者進行藝術治療。

Cheng Hong enjoys using natural inks to make images and is always open to other materials and forms. In the continuous search for definitions to her identity and story, her artistic practice has become a response and means to reconnect with past experiences, to ground herself in the present, and to explore the Self within the intersections of the cultural, social, and geographical spaces in which she exists. Cheng Hong is a credentialed art therapist by profession, having obtained her master's in art therapy at LASALLE College of the Arts, University of the Arts Singapore. She currently practises clinically at a public hospital in Singapore, supporting the psychological and emotional needs of adults and older adults living with dementia or are receiving end-of-life care. She also had the privilege to facilitate art therapy interventions for individuals living with mental health conditions in a day-care rehabilitation centre and a nursing home, both of which provided psychiatric care.

# 林奕碩

Lin I-Shuo

臺灣 Taiwan



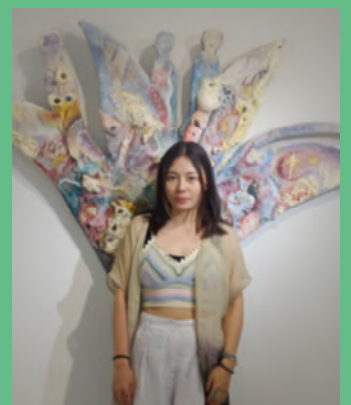
奕碩，藝術家，生於臺北。現為樂團百合花主唱、詞曲創作者，熱衷於學習漢人的傳統音樂與台語。2021年，其樂團第二張專輯《不是路》，獲金曲獎「最佳台語專輯」。美術創作碩士畢業，喜歡攝影、裝置與表演，曾在泰國、韓國、芬蘭展覽。也為舞蹈、戲劇、短片做配樂。

I-Shuo, artist, born in Taipei. Currently serves as lead vocalist and songwriter for the band Liliu, with a passion for learning and traditional Han Chinese music and Taiwanese language. In 2021, the band's second album Not the Road won the Golden Melody Award for the Best Taiwanese Album. Master's degree in Fine Arts. He enjoys photography, installation art, and performance, having exhibited in Thailand, South Korea, and Finland. He also composes soundtracks for dance, theater, and short films.

# 林庭芝

Lin Ting-Chih

臺灣 Taiwan



生於1985年，臺灣臺北。畢業於國立臺北藝術大學美術創作研究所，現居住與創作於臺北。創作橫跨繪畫、書寫與影像裝置，關注潛意識與現實、個體經驗與集體記憶之間的交會。視作品為「容器」，承載夢境、信仰與內在神性的流動。代表作包括《自我之書》、《一年花露水》、《交換信仰》等，曾獲文化部補助與出版支持，展出於國內外多個藝術平台。

Born in 1985, Taipei, Taiwan. MFA from Taipei National University of the Arts. Based in Taipei, her work spans across painting, writing, and video installation, exploring the intersection of subconscious imagery, collective memory, and spiritual transformation. She regards each work as a "container" of dreams, belief, and inner divinity. Her notable projects include The Book of Self, A Year of Florida Water, and Exchange Belief, supported by Taiwan's Ministry of Culture and exhibited in various international and local venues.

新加坡 Singapore



陳彥寬

YAN

創作歌手、烘焙師、藝術家 Singer-songwriter, Baker, Artist

YAN 是一位新加坡創作歌手、烘焙師與視覺藝術家，其跨領域創作突破傳統界線，融合創意、脆弱性與治癒力量。擁有視覺傳達與媒體設計背景的，YAN 從個體內在汲取靈感，透過音樂、視覺與食物表達那些未曾訴說過的故事與無聲的掙扎。她的歌曲創作溫柔而有力鼓吹健康心靈，深刻地反映了人與人之間的連結和韌性。在視覺創作中，YAN 主要運用黑白兩色，以壓克力標記筆在畫布上探索負空間、紋理與自發性。作品常融入現成物，強調直覺勝於預設意圖，以原始視角詮釋生命多元的見證。每道線條、每句歌詞、每塊麵包皆成為存在感的表達——毋須批判、毋須規範。無論是透過旋律、視覺形式或充滿靈魂的烘焙，YAN 致力於建立社群，創造一個讓人被看見、被傾聽、被擁抱的空間。她的創作是一場邀請，邀請人們暫停腳步、沉澱思緒，與人類共通的美好建立連結。

YAN is a Singapore-based singer-songwriter, baker, and visual artist whose multidisciplinary work transcends traditional boundaries, blending creativity, vulnerability, and healing. With a background in visual communications and media design, YAN draws inspiration from the hearts of individuals, using her craft to share untold stories and quiet struggles through music, visuals, and food. Her songwriting becomes a gentle yet powerful space for mental health advocacy—an intimate reflection of human connection and resilience. In her visual practice, YAN works primarily in black and white, using acrylic markers on canvas to explore negative space, texture, and spontaneity. Often incorporating found objects, her art embraces intuition over intention, offering a raw appreciation for life's diverse testimonies. Each line, lyric, and loaf become an expression of presence—without judgment, without rules. Whether through melody, visual form, or soulful bakes, YAN seeks to build community and create space for others to feel seen, heard, and held. Her work is an invitation to pause, reflect, and connect with the shared beauty of being human.

ZUZU 是一位將刺青視為療癒與情感連結的創作者，擅長以細緻線條、手寫文字與植物意象描繪內在情緒與靈魂故事。她相信每個刺青都是一段對話的延伸，重視與客人的深入交流，讓圖像不只是裝飾，而是能被感受、被理解的印記。ZUZU 的風格溫柔堅定，帶有詩意與療癒力，是一種靜謐卻深刻的藝術。

ZUZU is a tattoo artist who sees her work as a form of healing and emotional connection. She specialises in fine lines, handwritten script, and botanical imagery to express inner feelings and soul stories. Believing that each tattoo is an extension of a heartfelt dialogue, she values deep communication with her clients. Her creations go beyond decoration—they are meant to be felt and understood. ZUZU's style is gentle yet grounded, poetic and healing—a quiet but deeply resonant form of art.

臺灣 Taiwan



ZUZU

刺青藝術家 Tattoo artist

中國 China



區孝然

Quinn Au Haayin

概念藝術家、心理藝術治療師 Conceptual Artist, Art Psychotherapist

區孝然生於 1993 年，工作和生活在中國廣州。獲純藝學士學位與藝術治療碩士學位。曾在中國、荷蘭、新加坡展出個展與聯展。區孝然的作品主要表達她對個體與社會之間相互關係的探索。目前她的研究興趣集中在不斷演化的多面關係中個體與社會的進化。她通過探索材料的獨特特性，透過心理動態促使觀者與作品之間的互動。她的作品通過使用帶有個人敘事的混合媒材材料融入更廣泛的社會背景中，重新構建關於思考的角度。

Au Haayin was born in Guangzhou in 1993, and she currently lives and works in Guangzhou. She obtained her bachelor's degree in fine arts and master's degree in art therapy. Haayin's works predominantly reflect her exploration of the interplay between the individual and society. Currently, her research interest focuses on the continuous evolution of multifaceted relationships between the individual and society. By experimenting with unique properties of various materials, she explores psychological dynamics, fostering interaction between audiences and her works. She favours mixed media as a means to weave personal narratives into broader social contexts.

緯璇是一位跨領域藝術家及藝術心理治療師，其創作旅程橫跨視覺藝術、表演和音樂。她的藝術實踐植根於對內在世界的深切連接，旨在為觀者在快節奏的現代生活中提供一個反思、存在與停留的空間。她尤其熱衷 3D 立體形式、裝置藝術與綜合媒材的創作，常通過沉浸式、互動式藝術體驗，模糊藝術創作與意義建構之間的界線。她的實踐不僅是一種自我探索的方式，也延伸了她的治療理念。藝術成為一種扎根、自我表達與轉化的載體。緯璇現居新加坡，在她創立的藝術治療工作室中提供心理支持與陪伴，服務對象包括正在應對心理健康挑戰的個體，尤其專注於神經多樣性兒童的情緒成長與心理福祉。

Xuan is a multidisciplinary artist and art psychotherapist whose creative journey spans across visual arts, performance, and music. Rooted in a deep connection to the inner world, her artistic practice offers a space for reflection, existence, and pause amid the fast-paced rhythms of contemporary life. Particularly drawn to three-dimensional forms, installation, and mixed media, Xuan's work often invites viewers into immersive, tactile encounters that blur the lines between art-making and meaning-making. Her practice is not only a mode of self-inquiry but also an extension of her therapeutic practice, where art becomes a vessel for grounding, expression, and transformation. Based in Singapore, Xuan practices as an art psychotherapist in her own studio, where she supports individuals navigating mental health challenges, with a special focus on neurodivergent children and their emotional well-being.

新加坡 Singapore



賴緯璇

Xuan

跨領域藝術家、心理藝術治療師 Multidisciplinary Artist, Art Psychotherapist

## 微型群聚

Micro Loft

# 秋紅肚房 X 三貓俱樂部

創作類型 Type | 複合式餐飲展覽空間 Integrated Dining / Exhibition Space  
工作室 Studio | 43 號 No. 43

家的味道，漫畫的視角 — 料理 X 漫畫的共生空間



跟隨節氣做料理，延續台南小吃店的家常菜透過食物和土地握手、與人做朋友，不定期與藝術家合作用料理進行交流並以漫畫記錄生活日常及餐桌上的故事，以食為中心，吃飯才是生活裡最重要的事

歡迎回家，樓上小房間將不定期開放展覽。

The Taste of Home, Through the Lens of Manga — A Symbiotic Space of Cuisine and Comics

Following the rhythm of the seasons, we cook dishes that continue the tradition of Tainan comfort food. By supporting local agriculture, locally sourced ingredients allow us to connect and honor our land. Periodically, we collaborate with artists, using cuisine as a medium for dialogue and friendship, while documenting daily life and stories from the dining table through manga. Centered around food, we believe that eating is the most important thing in life. Apart from the dining space, the small room upstairs will be occasionally open for exhibitions and events.

Welcome home!  
Welcome to Cheerhome!

# 其他的事

創作類型 Type | 編織工藝 crochet / weaving / craft  
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，就是那些編織、工藝和花草樹木的事吧！



「其他的事」是工藝製作者鄭堯隆的創作工作室，起始於工作之外，是興趣和日常生活中美好事物的延伸。以鉤針編織為起點，加上對天然質材的喜愛，創作觸角亦延伸向其他工藝範疇，如竹編與木工。藉由進駐寶藏巖的工作空間，除了個人創作以外，也開設工作坊推廣編織工藝。

Although seemingly mundane, things outside the realm of work are where my passions lie. Other Stuff is the creative studio of craftsman Boco Cheng. It all started with crochet, a hobby that turned into a creative medium to express finding and highlighting the beauty of daily life. An affinity of working with natural materials expanded the studio into other crafts like bamboo weaving and woodworking. Settled in Treasure Hill Artist Village, Other Stuff showcases personal creations and holds workshops in an effort to promote the beauty of weaving crafts.

# 周靈芝創作工作室

創作類型 Type | 陶藝製作 / 生態觀察 ceramic art / nature observation & ecological art research  
工作室 Studio | 51 弄 13 號 2 樓 202 室 Room 202, 2F., No. 13, Aly. 51



以陶藝製作和生態藝術研究為主要創作焦點，於寶藏巖開村之初，和義大利藝術家 Carlotta Brunetti，以及社區居民共創了生態農園，並移交給社區自主管理迄今。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。在陶藝製作方面，持續發展陶藝研究／教學，對陶藝的物質性和環境／生態之間的連結／對話深感興趣並進行探索。

Focusing on ceramic practice and ecological art research, this unit began its journey at Treasure Hill by co-creating an ecological garden with Italian artist Carlotta Brunetti and local residents. The garden was later entrusted to the community for autonomous management and continues to thrive today. Publications include "Insights into the Eco-art of Britain" and "Beyond Dialogue: A Journey of Transforming Place through Climate Change".

In the field of ceramics, the practice continues to evolve through research and teaching, with a deep interest in the materiality of clay and its dialogue with environmental and ecological contexts.

# 黏黏有魚

創作類型 Type | 停格動畫 stop-motion animation  
工作室 Studio | 51 弄 5 號 301+401 室 Room 301+401, No. 5, Aly. 51



在這裡黏土不只是黏土，而是彷彿擁有生命的存在。它可以被捏成方正堅實的小房子，也能化作水滴絲滑落下的瞬間。我們探索材料在時間中的形變，並以停格動畫捕捉它的每一次流動，讓平凡的媒材呈現出另一種被觀看的方式。

Here, clay is not just clay — it is a presence that seems alive. It can be shaped into a sturdy little house, or transformed into the silky moment of a falling drop of water. We explore how materials shift and change over time, capturing each subtle movement through stop-motion animation, allowing ordinary mediums to be seen in a different way.

# 差事劇團

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



融合在地歷史生活經驗，在現代劇場中探索表演美學。  
除年度演出，並透過經常性的社區教育劇場工作坊，與學校、社區間發展戲劇環境。

Integrating local historical and life experiences,  
we explore performance aesthetics within a modern theater setting.  
In addition to annual performances,  
we foster a theatrical environment in schools and communities  
through regular community education and theater workshops.

# 銀鹽專科

創作類型 Type | 攝影 / 古典暗房工業 artisans of classical photography  
工作室 Studio | 55 號 1 樓 1F., No. 55

古典攝影工藝探索者



相機修復 | 暗房體驗 | 各類型底片相機的販售

我們工作是將過去人們用來承載記憶的載體，帶到遙遠的未來，一家位於山城裡的攝影工作室。

We are artisans of classical photography — restoring cameras, crafting darkroom experiences, and preserving the beauty of analog film.  
Our mission is to carry the vessels of memory from the past into the future, from a small hillside.

# 尖蚪

創作類型 Type | 複合式餐飲 / 藝文展演空間 Multi-functional dining/Arts and cultural performance space  
工作室 Studio | 57 號 No. 57



尖蚪  
咖啡 | 酒水 | 探索食堂 | 展演空間

想像一個座落在城市邊陲的秘密基地，尖蚪成為來訪者與藝術家共有的小客廳與食堂，除了傳統的咖啡酒水服務，以家庭料理的概念作為烹調基礎，部分餐點依據季節食材不定期調整。空間內有各種形式的展演活動，期待大家到訪。

Tadpole.point  
Coffee | Beverages | Experimental Canteen | Art Space

Imagine a secret base nestled on the edge of the city. Tadpole.point becomes a shared living room mixed with canteen for visitors and artists. Except traditional coffee and beverage services, the home-cooking concept is the key foundation, and partly dishes will be adjusted from time to time with seasonal ingredients. Various exhibitions and performances will take place in the space. We look forward to welcoming you.

# 陳治旭工藝美術創作

創作類型 Type | 剪紙、木材工藝、裝置藝術 Paper cutting, woodworking, and installation art  
工作室 Studio | 59 弄 1-2 號 No. 1-2, Aly. 59

古典攝影工藝探索者



馬祖人，喜愛傳統工藝與民間美術，曾著有《馬祖剪花》一書，以剪紙與木工為媒材，游刃於生活工藝與當代藝術之間。

A native of Matsu (馬祖) who loves traditional crafts and folk art, the author of the book "Matsu Paper-Cutting". Using paper cutting and woodworking as primary media, he moves effortlessly between everyday craftsmanship and contemporary art.

創作類型 Type | 再生藝術創作／懷舊老件典藏 Upcycling Fine Art Creation & Nostalgic Period Artifacts Collection  
工作室 Studio | 61 號 No. 61



「Kjohn 的再生軍團」，擅長將日常用品與各式 3C 產品等零件廢棄物，透過美感藝識、巧思與靈活的拼接，賦予物件翻轉想像的嶄新價值，呈現獨一無二的再生藝術創作。

透過雙手的再造，使作品獲得了新的生命與意義。我想，這便是再生藝術最深刻的魅力所在。

空間中同時展示許多被時代遺忘、卻又捨不得丟棄的懷舊老件典藏，值得一訪再訪。

Kjohn's Robot DIY Studio specializes in transforming discarded components from daily commodities and various 3C products. Utilizing unique Upcycling Insight, ingenuity, and flexible assemblage techniques, the studio imbues these materials with a truly unique aesthetic value, completely flipping conventional imagination to create one-of-a-kind Upcycled Robot Artworks.

Through the hands of the creator, these aged components, often forgotten by time, gain new life and profound meaning. We believe this power to turn waste into wonder is the deepest charm of this upcycled artistry.

Fittingly, the space also features a curated collection of Nostalgic Period Artifacts—treasures remembered by time yet too precious to discard. We sincerely invite you to visit this Robot Studio filled with both creativity and memories, and find it well worth repeated visits.

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，蛻變成爲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.

創作類型 Type | 當代首飾、雕塑 Contemporary jewellery, sculpture  
工作室 Studio | 38 號 No. 38



圍繞著岩石與礦物，Pei & Elias 創作雕塑與當代首飾，展覽從西歐各國、丹麥，到美國再回到亞洲許多國家，作品被荷蘭博物館收藏。多磨工作室常態展出收藏的世界各地礦物標本，策劃應用藝術領域的展覽，也透過企劃活動與課程教學，推廣玉石切磨雕刻這門工藝。

Centered on rocks and minerals, Pei & Elias create sculptures and contemporary jewellery. Their exhibitions have traveled from various countries in Western Europe and Denmark to the United States, and then back across many parts of Asia, with their works included in the collection of CODA museum.

At Duomuo Atelier, minerals collected from around the world are on regular display. The studio curates exhibitions in the applied arts and promotes the craft of stone cutting, carving, and polishing through programming, events, and courses.

創作類型 Type | 金工、纖維創作 Metalwork and Fiber Art  
工作室 Studio | 67 號 No. 67



金工藝術家高鈺閔 (Kao Yumin)，1991 年生於台北，專注於金工與纖維創作。創作者以金屬、再生紙漿與樹皮等有機材料為核心，透過炭化、燃燒、塗抹、破壞與重組的方式，探索材料紋理的生成與變化。捕捉自然不規則的肌理與符號，將其轉化為富詩意的視覺語境。作品中所留下的足跡，亦回映旅程中對轉化與重生的信念。

Kao Yumin (b. 1991, Taipei) is a metalwork artist specializing in metal and fiber-based practices. Working primarily with organic materials such as metal, recycled paper pulp, and tree bark, Kao employs processes of charring, burning, layering, eroding, and reassembling to investigate the formation and transformation of material textures. By capturing the irregular patterns and symbols found in nature and translating them into poetic visual languages, his works trace the marks of a journey shaped by an enduring belief in transformation and rebirth.

## 展演活動

Exhibitions & Events

# 2025 寶藏巖光節—「趁 sô」

2025 Treasure Hill Light Festival—Sô

2025 年「寶藏巖光節」適逢寶藏巖國際藝術村成立十五週年，以「時間」與「蛻變」為策展核心，從藝術角度探索人與社會、自然與城市的多重對話。「趁 sô」在台語中意為「緩慢、閒蕩」，呼應蛇年意象，鼓勵觀眾放慢腳步，重新感受寶藏巖作為臺北最早聚落之一所承載的歷史痕跡與當代轉變。

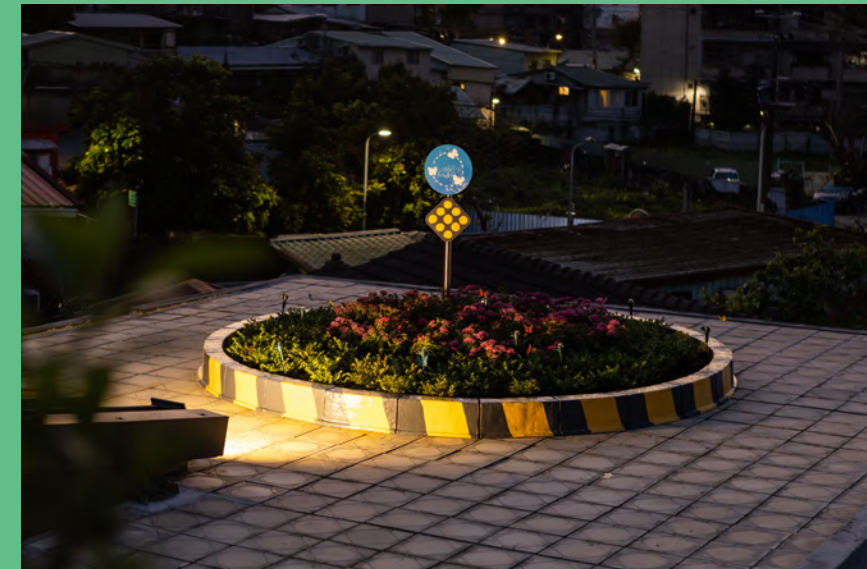
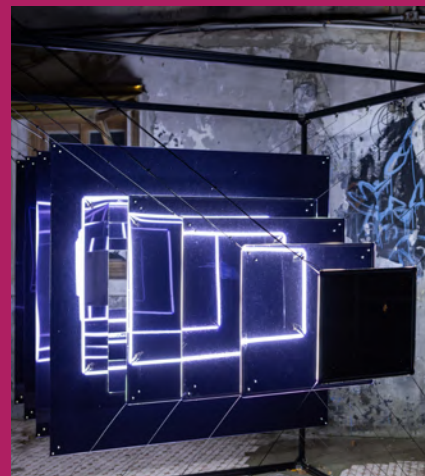
因應「2025 雙北世界壯年運動會」，光節擴大規模，展期自三月底延續至五月底長達兩個月，成為迎接國際觀眾的重要文化盛事。展覽涵蓋藝術村內外多個場域，包括歷史斷面、防空洞、綠野地等地標，並首次延伸至公館水源市場二樓「水源 213」展區及煥民新村、嘉禾新村，將藝術能量擴散至街區與商圈，讓藝術真正融入市民日常。

邀集國內外超過十位藝術家，呈現十餘件涵蓋光影裝置、表演藝術、互動創作與跨領域科技媒材作品。特別邀請曾駐村藝術家回歸，透過建築、光影與裝置轉譯土地變遷，使原本被忽略的角落成為新的感知場景。展期間安排藝術家講座、導覽、互動工作坊與社區參與計畫，促進藝術家、居民與觀眾三方交流，展現藝術作為公共議題媒介的價值，鞏固寶藏巖作為臺北文化聚落的標誌性地位。

The 2025 Treasure Hill Light Festival marks the 15th anniversary of Treasure Hill Artist Village, centering on "Time" and "Transformation" to explore dialogues between humanity, society, nature, and the city. Titled "Sô" (meaning "wandering slowly" in Taiwanese), the festival encourages visitors to rediscover this historic settlement's traces and contemporary evolution.

Coinciding with the World Masters Games 2025 Taipei & New Taipei City, the festival extends from late March to late May, spanning two months as a major international cultural event. The exhibition encompasses multiple venues including historical sections, air-raid shelters, and green fields, extending for the first time to Gongguan Shuiyuan Market's second floor ("Shuiyuan 213"), Huan Min Village, and Home Village, integrating art into daily urban life.

Over ten international and local artists present diverse works including light installations, performances, interactive creations, and cross-disciplinary media. Returning resident artists reinterpret landscape changes through architecture, light, and installations. The festival includes artist talks, tours, workshops, and community programs, fostering dialogue among artists, residents, and audiences, reinforcing Treasure Hill's iconic status within Taipei's cultural landscape.



# 南方放電 now 公館一巷弄藝術節

## SouthSpark Art Fest

以「融合科技 × 藝術 × 音樂，與台北對話」為主題，嘗試打破傳統展覽的場域侷限，讓藝術走入街區、深入日常。本計畫聚焦臺北城南的水源市場及其周邊場域，並靈活運用「水源 213」貨櫃屋作為展演據點，匯集裝置藝術、聲音藝術、表演與互動媒體等多元形式，呈現藝術如何成為城市流動中的文化語言。

展覽以「放電」作為核心意象，對應寶藏巖國際藝術村長期累積的藝術能量。這股能量不再侷限於原本的藝術村，而是主動釋放、外溢至臺北城南地區，實際進入市場街區與社區生活，透過創作重新介入城市空間與日常經驗。展覽不是象徵性的文化活動，而是具體透過藝術行動介入公共領域，促成跨領域合作、打開地方參與的空間。這次藝術節就是要讓「藝術不再被觀看」，而是「直接發生在生活中」。

“SouthSpark Art Fest” is themed around the fusion of technology × art × music, aiming to break the boundaries of traditional exhibitions and integrate art into the everyday fabric of the city. Centered around the Shuiyuan Market and its surroundings, the project utilizes the versatile “Shuiyuan 213” container space to showcase a diverse array of contemporary art forms, including installation, sound, performance, and interactive media—demonstrating how art can serve as a dynamic cultural language in urban life.

The concept symbolizes the release of creative energy that has accumulated over the years at Treasure Hill Artist Village. This energy is no longer confined to the village; it actively flows into the southern districts of Taipei, permeating markets and neighborhoods, and engaging with public spaces and daily life. This festival is not merely a symbolic gesture—it represents a direct cultural intervention that activates community participation and fosters interdisciplinary collaboration. Art is not meant to be merely observed; it is meant to be experienced.



# 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外空間，為駐村藝術家提供展覽與表演的好平台，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 樓展間等場域。這些空間不僅是作品的承載處，更成為觀眾參與創作過程的重要節點。

2025 年度延續每季駐村藝術家在地研究與田野調查的模式，鼓勵藝術家在不同場域中展開實驗與創作。駐村尾聲，藝術家透過聯展、表演或跨域計畫等多元形式進行成果發表，將駐村期間的思考與探索轉化為具體作品，呈現他們對寶藏巖歷史脈絡、空間特質及社區文化的獨特詮釋。

每季聯合發表規劃「開幕座談會」與「導覽對談」，深化藝術家與觀眾之間的交流。這不僅提供觀眾近距離欣賞作品的機會，也使藝術家能將創作思維、靈感來源與文化觀點轉化為公共討論。透過這些互動，觀眾不僅是被動的欣賞者，更成為知識分享與文化連結的一部分，逐步形塑寶藏巖作為城市文化思辨與交流的重要平台，展現駐村計畫作為國際文化對話與在地創意實踐的核心價值。

Treasure Hill Artist Village offers diverse indoor and outdoor spaces for exhibitions and performances, including Cross Gallery, Half-Floor Plaza, Room 40, Hillside 53, Air-raid Shelter, Corner No. 2, and Border 52 & 54 ground-floor galleries. These venues serve not only as presentation spaces but as vital nodes for audience engagement in the creative process.

In 2025, THAV continues its model of seasonal residencies emphasizing on-site research and field investigations. Artists develop experimental works across various venues, concluding with group shows, performances, or interdisciplinary projects that translate their exploration of Treasure Hill's history, spatial character, and community culture into tangible works.

Each season's group presentation includes opening symposiums and guided dialogues, deepening exchanges between artists and audiences. These interactions transform viewers from passive observers into active participants in knowledge-sharing and cultural connection. Through these programs, Treasure Hill establishes itself as a vital platform for urban cultural discourse and exchange, demonstrating the residency program's core value as a site for international cultural dialogue and localized creative practice.



# 夏季開放工作室——築跡

Summer Open Studio – Echoes of Time

寶藏巖國際藝術村是一座由時間與勞動堆砌而成的聚落，一石一屋見證居民自力造屋的歷史，形塑出獨特的空間氣質。「築跡」不僅指涉建築與前人的痕跡，更象徵藝術家在這片土地上留下的創作與記憶。

2025 寶藏巖夏季開放工作室邀請藝術愛好者近距離參與第二季國際進駐藝術家工作室開放日，親身探索藝術家如何在駐村期間發展創作，深度交流並了解靈感如何在這座獨特聚落中孕育生長。

此外，我們特別邀請曾赴海外駐村的臺灣藝術家回到寶藏巖，與大家分享他們在國際駐村期間的奇妙經歷與創作故事。這是一場關於時間、空間與藝術交織的夏日旅程，讓我們一起走進藝術家的世界，感受寶藏巖的「築跡」。

Treasure Hill Artist Village is a settlement shaped by time and labor, where self-built architecture embodies a unique spatial character. "Echoes of Time" represents both architectural imprints and creative marks left by artists on this land.

The 2025 Summer Open Studio invited art lovers to experience the Season 2 Residency, offering insights into artists' creative processes. In addition, we are delighted to welcome Taiwanese artists returning from overseas residencies, who shared their exciting experiences and creative journeys from around the world. This is a rare opportunity to explore the intersections of time, space, and art—an invitation to step into the artistic process and witness the living traces of creativity.



# 2025 年冬季開放工作室——築跡

2025 Winter Open Studio – Echoes of Time

2025 年的冬季開放工作室，寶藏巖國際藝術村延續著今年的主題「築跡」，回應時間、勞動如同藝術的養成，在村內慢慢累積搭建，留下創作與生活的痕跡。

第三季國際進駐藝術家工作室開放日，藝術村邀請喜愛藝術的民眾步入駐村藝術家的工作空間，近距離感受靈感如何從日常發酵。我們也邀請微聚進駐藝術家參與展覽，呈現多年來的藝術創作與累積。

作為微聚藝術進駐的差事劇團，本次將與開放工作室串連，回應寶藏巖場域獨特的地理與生態條件，策劃《在地——劇場》系列表演劇目，聚焦人類與自然的共生的環境議題，期望激發觀眾對城市與生態關係的重新想像。

此外，我們也邀請曾遠赴海外駐村的藝術家回到寶藏巖，分享他們在異地文化環境中的創作歷程、靈感與交流經驗，藝術家們透過展覽展出他們的駐村成果或相關的計畫創作，讓出訪經驗得以回流至寶藏巖，成為藝術村的養分與資源。

期望在本次的開放工作室中，觀眾能與藝術創作、環境空間及歷史記憶，共同搭築出一段屬於此時此地的共感與共生。

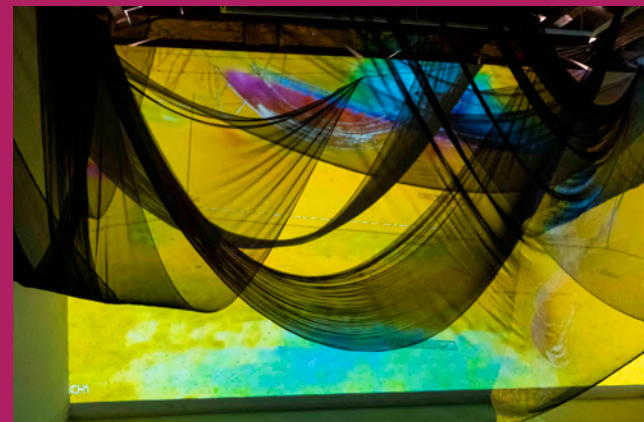
At Treasure Hill Artist Village, the Winter Open Studio continues this year's theme "Echoes of Time"—embracing time and labor as part of art's cultivation, gradually taking shape within the village and leaving traces of creation and everyday life.

For the Season 3 Resident Artist Open Studio Day, we invite art lovers to step into the studios of international residents and experience firsthand how inspiration grows out of daily rhythms. Our long-term Micro Loft artists also join the exhibition, presenting works that reflect years of creative practice and accumulation.

As part of this program, Assignment Theatre—one of our Micro Loft artist groups—will connect their project with the Open Studio. Their series Terrestrial / Theatre responds to Treasure Hill's unique geography and ecology, staging performances that highlight environmental issues and the symbiosis of humans and nature, inspiring audiences to reimagine the city's relationship with its environment.

We also welcome artists returning from overseas residencies to share their journeys, inspirations, and cross-cultural encounters. Through exhibitions that showcase their outcomes and related projects, these experiences return to Treasure Hill, enriching the village as vital artistic resources.

Through this Open Studio, we hope audiences will join artists in co-creating moments of resonance and coexistence—where art, environment, and memory converge in the here and now.



## 出訪返臺回饋計畫

Overseas Exchange Feedback Projects

# 林彥翔 駐村日誌分享

林彥翔作為關注日本藝術與政治，以空間與記憶之間的關係為研究方向的創作者，此次於 Tokyo Arts and Space 駐村經驗使他實地感受東京的文化肌理和複雜性。藝術家以「將至的空港」為命題，以成田機場周遭為考察點，展開對三里塚的歷史發展以及現今機場擴建之間的關係之探索。在此期間 Tokyo Arts and Space 提供了豐富的創作資源、聯繫協助以及藝術家之間的交流機會。他於駐村期間透過對抗爭事件、遺址和博物館的觀察與紀錄，如三里塚遺址的訪查、參與機場居民新年抗爭、大地與天空博物館的參訪等，以錄像作品〈來自塔的預言〉和木板刻畫呈現其對現代化進程中日本「政府」與「居民」交織關係與生命經驗的理解。

藝術家完成了新的實驗作品同時也對自身的創作脈絡有了更深的擴展。透過異地生活、研究、展覽的參訪，他更深刻的體會到臺灣與日本在生活以及創作風格的差異，希望未來能延續於此次經驗所累積的能量並在不同的文化脈絡中持續探索創作的可能性。

Lin Yen-Xiang, whose practice focuses on Japanese art and politics and examines the relationship between space and memory, undertook a residency at Tokyo Arts and Space that allowed him to engage firsthand with the cultural fabric and the complexity of Tokyo. Centered on the project theme: *The Upcoming Airport*, Lin conducted research in the areas surrounding Narita International Airport, exploring the historical development of Sanrizuka and its entanglement with ongoing airport expansion. During the residency, Tokyo Arts and Space provided extensive creative resources, professional support, and opportunities for communication. Lin's research involved close observation and documentation of protest movements, field visits to historical sites, and museums, including the Sanrizuka sites and the Narita Airport and Community Historical Museum, and participation in New Year protests organized by local residents opposing the airport. These investigations informed his video work *The Prophecy of the Tower* and a series of woodcut prints, through which he articulates an understanding of the intertwined relationships and lived experiences of the government and residents within the modernization of Japan.

Through the completion of new experimental works, the residency also enabled Lin to further expand his artistic trajectory. Living and researching in a different cultural context, alongside visits to exhibitions and institutions, deepened his awareness of the differences between Taiwan and Japan in both everyday life and artistic approaches. He hopes to carry forward the momentum generated during this residency and to continue exploring the possibilities of artistic practice across diverse cultural contexts.



# 鄭文豪 駐村日誌分享

今年一月至三月鄭文豪前往日本橫濱 BankART1929 參與駐村計畫，BankART1929 與黃金町合作提供藝術家便利的居住空間以及創作上需要的聯繫和翻譯協助。鄭文豪以「長壽」作為此次計畫，反思人類老化、失能與「故障」之間的界線。源於自身照護帕金森氏患者的生命經驗，藝術家藉由觀察帕金森氏症患者的行為和肢體動態，以及透過匯集經由訪談患者與其家人和醫護人員的故事，結合動力機械與日常物件，討論人類、疾病與機器三者之間關係。駐村期間藝術家完成四件全新作品並積極參與開放工作室、駐村成果展以及現場導覽，閒暇時間則是密集走訪美術館。此次駐村經驗為藝術家帶來不只是對異國文化更深入的理解與作品精準度的提高，更是拓展了其對於創作路徑與媒材使用的思考。

From January to March this year, Zheng Wen-Hao undertook a residency at BankART1929. In collaboration with Koganecho, BankART1929 provided participating artists with convenient accommodation, as well as curatorial support, professional connections, and translation assistance essential to their creative practice.

For this residency, Zheng developed the project *Long Life*, which reflects on the blurred boundaries between human aging, disability, and malfunction.

Drawing from his personal experience of caring for a family member with Parkinson's disease, the artist observed the behaviors and bodily movements of Parkinson's patients and gathered narratives through interviews with patients, their families, and medical professionals. These materials were translated into works that combine kinetic mechanisms with everyday objects, examining the complex relationships between the human body, illness, and machines. He completed four new works and actively participated in open studios, the resident artist exhibition, and guided tours.

In his spare time, Zheng made extensive visits to museums and art institutions. This residency not only deepened his understanding of a different cultural context and enhanced the precision of his artistic practice, but also broadened his reflections on creative methodologies and the use of materials in his future work.

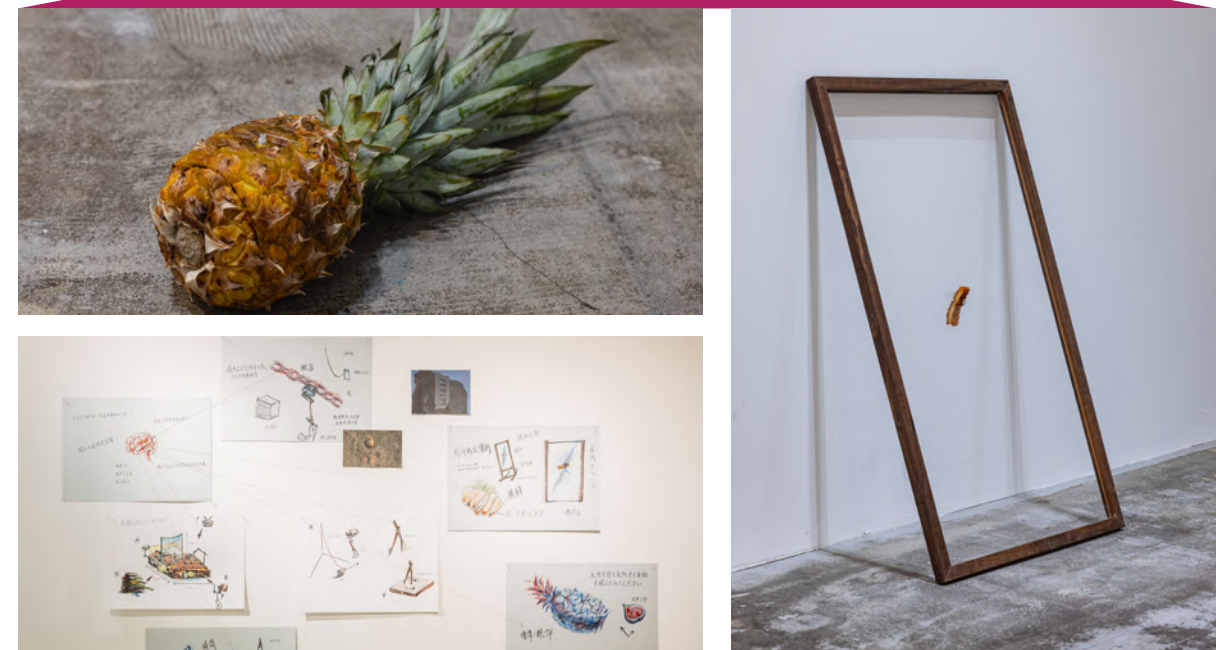


Photo Credit\_BankART1929 Photo Tatsuhiko NAKAGAWA

# 龔寶稜 駐村日誌分享

龔寶稜將在韓國國立現代美術館高陽藝術工作室駐村期間對日常生活的觀察於開放工作室期間呈現。在生活步調較慢的高陽，通勤首爾及日常散步中對生活景觀的觀看成為藝術家感知空間的重要方式。她亦透過當地物件的蒐集汲取靈感，並以八組作品呈現出對於異地的空間、物質與生活節奏的理解亦作為自身對於家務和身體經驗的回應。

此外，藝術家積極參與交流活動。在參與駐村單位規劃之講座與開放工作室活動之餘也經常參訪畫廊與藝術空間，如韓國最大的獨立出版書展 Seoul Publishers Table，深入理解韓國當代藝術與獨立出版生態。

During her residency at the Residency Goyang Art Studio of the National Museum of Modern and Contemporary Art, Kung Pao-Leng presented observations drawn from everyday life during the open studio. In Goyang, where the pace of life is comparatively slower, commuting to Seoul and daily walks became important means through which the artist perceived and engaged with surrounding spaces. She also drew inspiration from collecting local objects, and developed eight works that articulate her understanding of space, materiality, and rhythms of daily life in a foreign environment, while simultaneously responding to her ongoing reflections on domestic labor and bodily experience.

In addition to her studio practice, Kung actively participated in exchange and networking activities. Alongside artist talks and open studio events, she regularly visited galleries and art spaces, including Seoul Publishers Table, the largest independent publishing fair of Korea. Through these visits, she better understands the landscape of contemporary art and independent publishing industries in Korea.



# 黃馨 駐村日誌分享

在韓國虹梯藝術中心駐村的三個月，黃馨透過在地化的交流以及體驗，深刻感受海和釜山當地的生活與風俗。藝術家聚集於女性與自然、儀式與身分之間的關係，而釜山此座以海洋為核心的城市，提供藝術家靈感與啟發。參訪釜山的海女博物館、於濟州島參與「一日海女」活動，讓她真切感受女性與海洋之間的力量與韌性。除此之外藝術家於安東河回村親身觀賞傳統的假面舞表演，亦給予她創作及研究的靈感。蘊含於面具背後的意義包含祭典與人的關係、身份轉換以及情感的釋放，皆作為其後續作品〈面具系列〉的啟發。創作期間她漫步於多處海灘以及梵魚寺的觀察更是豐富了作品的創作背景。駐村期間，黃馨於虹梯藝術中心舉辦個展「火焰海洋裡的星星眼淚」及講座，透過系列繪畫與裝置作品呈現對於女性角色、儀式與、海洋文化的理解。

此外，虹梯藝術中心提供藝術家們多元的交流機會。除了以會議和開放工作室的形式安排定期與各地駐村藝術家交流，也前往濟州島參與跨區域的交流，使藝術家更全面的了解韓國不同地區的文化發展脈絡。另外透過在地工作室的舉行，直面社群，黃馨深刻感受到藝術與在地生活的連結，並進一步的調整作品方向。

During the three-month residency at Hongti Art Center in South Korea, Huang Hsin developed a deep sensitivity to the sea, everyday life and customs in Busan by engaging in locally grounded exchanges and experiences. Her practice paid attention to the relationships between women and nature, ritual and identity. Through visiting the Haenyeo Culture Exhibition Hall and participated in the One-Day Haenyeo experience on Jeju Island, she directly experienced the strength and resilience embodied in the relationship between women and the sea. In addition, witnessing a traditional mask dance performance at Hahoe Village, Andong city, provided further creative and research inspiration. The meanings embedded in the masks, including the relationship between ritual and humanity, transformations of identity, and the release of emotion, became key references for her subsequent Mask Series. During the creative process, the observations at various beaches and Beomeosa Temple further enriched the contextual background of her works. Huang presented a solo exhibition titled *The Tears of Stars in a Sea of Flames* and gave an artist talk at Hongti Art Center, articulating her reflections on female roles, ritual, and maritime culture of Busan.

Hongti Art Center offered artists a wide range of opportunities for exchange. Beyond regular meetings and open studios that facilitated interaction among resident artists from different regions, the programme also organised cross-regional exchanges through visits to Jeju Island, enabling a broader understanding of the cultural trajectories of different parts of Korea. Through locally situated workshops and direct engagement with communities, Huang experienced a strong connection between artistic practice and everyday life, which in turn led her to further adjust and refine the direction of her work.



這次駐村，楊祐丞的創作透過當地二手市集、大型五金百貨、自造工坊如 Munich Maker Lab 等在地資源，並延續自身原先 3D 列印的習慣手法以及結合臺灣的生活記憶，體現出對駐村經驗的回應以及對過去的反思。楊祐丞於慕尼黑藝術公的個展「Walkmemory」，以卡帶機為媒介，結合記憶、行走與即時錄音，邀請觀眾透過身體操作參與聲音生成，探討聲音、空間與記憶的層疊關係。此外，在 Villa Waldberta 開放工作室中，他展出以磁帶機械為核心的聲音裝置。以臺灣早期語言學習的字卡讀聲機作為靈感，其透過雙面讀取結合慕尼黑市區 Marienplatz 到 Feldafing 車站與臺北車站到淡水車站之捷運站名錄音，邀請觀眾以身體操作方式進行聲音對話；另一件作品則利用喇叭與麥克風的回授現象，引導觀眾以聲音感知空間。

透過與來自不同國家的藝術家交流，楊祐丞學習到眾多不同的創作方式與經歷，以及藝術創作計畫中對於身心靈的規劃與配置辦法，作為自身永續實踐的參照。

During the residency, Yang Yu-Chen's works responded to the residency experience while reflecting on the past. His practice drew upon local resources such as second-hand markets, large hardware stores, and Munich Maker Lab, while continuing his use of 3D printing and incorporating memories from everyday life in Taiwan. In his solo exhibition *Walkmemory* at the Apartment of Art, Yang employed cassette players as a medium, combining memory, walking, and live recording to invite audiences to participate in the generation of sound through bodily interaction, exploring the layered relationships between sound, space, and memory.

In addition, during the open studio at Villa Waldberta, he presented sound installations centred on tape-based mechanisms. Inspired by early Taiwanese talking flashcard devices, one work incorporated double-sided playback combining recordings of metro station names from Marienplatz to Feldafing in Munich and from Taipei Main Station to Tamsui, inviting audiences to engage in sonic dialogue through physical interaction. Another work utilised feedback between speakers and microphones, guiding audiences to perceive space through sound.

Through the experience of communication with artists from different countries, Yang gained insight into diverse creative approaches, lived experiences, and strategies for attending to mental, physical, and emotional well-being within artistic projects, which he now takes as points of reference for his own long-term and sustainable artistic practice.



游雅蘭出訪泰國藝術大學繪畫、雕塑與版畫藝術學院佛統校區進行創作與交流，泰國與臺灣在生活節奏、文化觀念及版畫思維上的差異，為其帶來深刻印象。駐村期間，透過活動、座談與工作坊，藝術家與當地師生建立良好互動，她體會到不同文化與氣候條件對藝術媒材運用所造成的影響，以及泰國人面對生活所展現的樂天與放鬆態度，並將這些異文化經驗轉化為創作靈感與新的工作方式。駐村尾聲，藝術家參訪 Yanawit 教授工作室，進一步思考版畫技術與個人創作語彙之間的關係。

駐村機構靈活的行程安排，使藝術家得以走訪多座城市，所蒐集的風景影像成為作品的重要素材。她以旅行觀察為基礎，運用紙平板作為媒材，象徵駐村經驗的累積與流動，並從日常景觀中擷取佛像、雕塑與街道電線等符號，結合泰國傳統砂紙，探索材料、圖像與空間之間的關係。駐村期間完成多件版畫作品，以及傳統泰國砂紙創作，展現其對異國文化的細緻觀察。

During the residency in the Nakhon Pathom campus of the Faculty of Painting, Sculpture, and Graphic Arts at Silpakorn University in Thailand, the differences between Thailand and Taiwan in terms of pace of life, cultural perspectives, and approaches to printmaking left a profound impression on artist Yu Ya-Lan. Through activities, talks, and workshops, the artist built strong interactions with local teachers and students. She gained insight into how differing cultural contexts and climatic conditions influence the use of artistic materials, as well as into the optimism and relaxed attitude with which Thai people approach everyday life. She then transformed these cross-cultural experiences into sources of creative inspiration and new working methods. Toward the end of the residency, Yu visited the studio of Professor Yanawit, further reflecting on the relationship between printmaking techniques and her personal artistic perspectives.

Additionally, the flexible residency schedule of the institution allowed the artist to travel to multiple cities, where the landscape images she collected became key materials for her works. Yu Ya-Lan extracted motifs from everyday scenes, such as Buddhist statues, sculptures, and street power lines, combining them with traditional Thai sandpaper to explore the relationships between material, image, and space. She completed several printmaking works and pieces using traditional Thai sandpaper, demonstrating her observations of a foreign culture.



# 劉書妤 駐村日誌分享

這次泰國駐村經驗是劉書妤第一次以藝術家的身份至海外駐村，她透過個人展覽並以版畫、裝置等為創作形式，呈現這段期間對人的精神、意識與行動的思考，並將在泰國累積的經驗轉化為個人創作的重要基礎。

藝術家持續關注宗教建築與宗教空間的觀念，並思考信仰如何形塑人們對空間的感知與行動。她透過佛統府、佛丕府等地區的佛寺、佛像、寺廟遺跡與洞窟等場域的實地訪查，逐漸意識到人們對自然的敬畏與崇拜，與宗教空間和地形、光線、材料與身體行動具有緊密的互動關係並交織成複雜的感知經驗。此外劉書妤與泰國藝術家與學生相處融洽，融入校園生活的同時，也聽見許多關於文化、信仰與政治的真實觀點，並且翻轉了原本對泰國的想像。

近三個月的駐村時間，藝術家在無需為經濟分心的狀態下，專注於創作與研究宗教空間、自然與身體行動之間的關係。異地生活放大了感知，也深化了思考，並期待未來能延續與泰國藝術家的連結。

This residency in Thailand marked Liu Shu-Yu's first overseas residency as an artist. Through a solo exhibition and works in media such as printmaking and installation, she articulated her reflections on the human spirit, consciousness, and action during this period, transforming her experiences in Thailand into a crucial foundation for her artistic practice.

The artist focused on religious architecture and concepts of sacred space, examining how belief shapes people's perceptions of space and their bodily actions within it. Through on-site field research at Buddhist temples, statues, temple ruins, and caves in regions such as Nakhon Pathom and Phetchaburi, she gradually became aware of how reverence for and worship of nature are closely intertwined with religious spaces through terrain, light, materials, and embodied movement, forming complex perceptual experiences. Moreover, Liu Shu-Yu developed close and amicable relationships with artists and students. While becoming immersed in campus life, she encountered many authentic perspectives on culture, belief, and politics, which ultimately challenged and reshaped her preconceived notions of Thailand.

Over the three-month residency, the artist was able to concentrate on creation and research without the distraction of financial concerns, focusing on the relationships between religious space, nature, and bodily action. Living in a different cultural context heightened her sensory awareness and deepened her thinking, and she looks forward to continuing connections with Thai artists in the future.



# 段光興 駐村日誌分享

段光興於魁北克交流計畫期間，在完善的在地支持下投入實驗紀錄片〈月亮與巴黎之間〉的相關創作，進行核心概念發展、既有素材整理與影像形式的多重實驗，並透過資料研究深化對排除與邊緣議題的理解。他走訪多座美術館與博物館，並參與加拿大全國真相與和解日遊行，進一步認識原住民群體的歷史、文化與當前處境，以及其在加拿大藝術實踐中的位置。

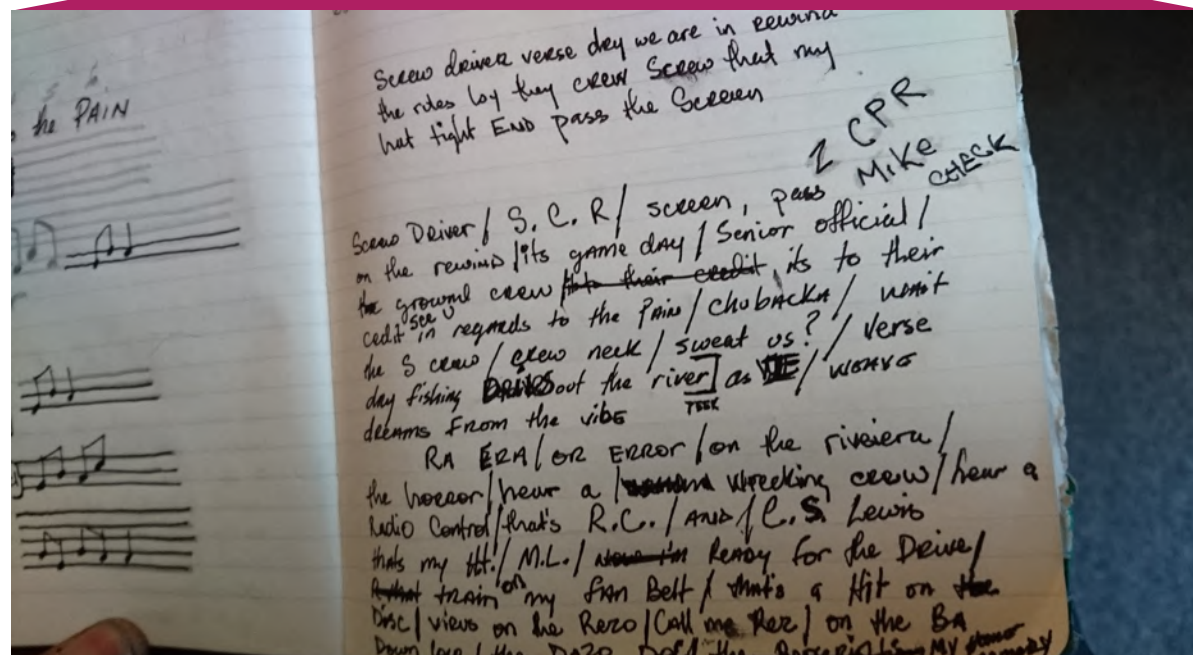
同時，藝術家積極參與電影社群活動。適逢蒙特婁黑人電影節與蒙特婁新電影節，他拓展對相關影像創作脈絡的認識。此外，與電影工作者共同舉辦放映討論，參與蒙特婁國際紀錄片影展 RIDM 的一對一提案與市場活動，獲得來自國際單位的製作與研究回饋，建立合作網絡。

在蒙特婁與魁北克的生活經驗中，段光興感受到法語與英語並存的文化張力，體認語言所承載的歷史、權力與認同，進而重新思考原住民議題，並以反思視角對照臺灣社會現況。此段交流經驗促使他鬆動既有的思考慣性以及創作視角，理解藝術實踐不僅是作品的產出，更是藝術家社群的彼此支持，以及在歷史、他者與自我之間不斷對話的動態過程。

During the residency, Tuan kuang-hsing devoted himself to the development of his experimental documentary *Between the Moon and Paris* with the support of a well-established local network. His work included the formation of core concepts, the organisation of existing materials, and multiple experiments with documentary forms. He also deepened his understanding of issues of exclusion and marginalisation through in-depth research. He visited numerous art museums and cultural institutions, and participated in Canada's National Day for Truth and Reconciliation march, further gaining a better understanding of the histories, cultures, and contemporary conditions of Indigenous communities, and their position within artistic practices in Canada.

At the same time, the artist actively engaged in film community activities. Coinciding with the Montreal Black International Black Film Festival and the Festival du Nouveau Cinéma, he deepened his comprehension of relevant contexts in contemporary moving-image practices. In addition, he co-organised screening discussions with fellow filmmakers and participated in one-on-one pitch sessions and market activities at RIDM, receiving feedback which related production and research from international organisations and establish collaborative networks.

Through his lived experiences in Montreal, Duan was aware of the cultural tensions between French and English, and of how language carries histories of power and identity. These experiences prompt him to reconsider Indigenous issues and to reflect critically on contemporary Taiwanese society. Furthermore, his established modes of thinking and creative perspective was loosened, leading him to understand artist practice not merely as the production of works, but as a dynamic process of mutual support with artists communities and an ongoing dialogue between history, the other and the self.



# 趙若彤 駐村日誌分享

在 Platform Asia 和 ESA 所提供的幫助與支持下，趙若彤於里茲駐村的兩個月透過社區參與式的藝術計畫，與當地藝術家和移民合作，進行關於芒果與殖民歷史下記憶的探討。里茲作為一個具有豐富多元族群的城市，其藝術場景包容、友善。駐村生活期間，他與當地藝術家密切交流，經常和其他藝術家一起去看展覽及表演等，並參觀他們的工作室。此外，趙若彤透過每週與不同國家的移民或難民煮自己國家的料理並共食的文化廚房活動，結識了移民們。藉由此一跨文化的共同煮飯與食用經驗，她以芒果及料理作為切入點討論了來自不同文化背景的移民關於自身記憶與家鄉之間的連結，在成果展覽中以製作的芒果食譜書及影像裝置呈現。

駐村期間，趙若彤積極參訪與認識許多當地不同的藝術機構和社區參與式的藝術團體，並學習經營方法。身為藝術團體錄像游擊隊的成員，在里茲觀察並參與藝術集體社群讓他學習到如何以集體、去中心和融入社區的方式經營藝術團體，並將這些經驗帶回臺灣持續探索與發展社區型的參與式藝術計畫，希望未來能與臺灣的在地社區合作，以藝術計畫開展與社會對話的不同可能性。

With the assistance and support provided by Platform Asia and Esa, Zhao Ruo-Tong collaborated with local artists and immigrants communities to explore how historic memory associated with mango and colonialism. As a city characterised by ethnic diversity, Leeds offers an inclusive and welcoming artistic environment. She engaged closely with local artists, frequently attending exhibitions and performances together and visiting their studios. In addition, through the activity, 'Cultural Kitchen', in which she cooked and shared dishes from their respective countries with immigrants and refugees from different cultural backgrounds on a weekly basis, she built connections with members of migrant communities. Zhao used mangoes and foods as points of entry to discuss the connections between personal memory and hometown. These exchanges were presented in the final exhibition through a self-produced mango recipe book and video installations. Zhao also actively visited and became acquainted with different local art institutes and community-based art organizations, learning about their operating models. As a member of Video Art Guerrilla, her observation of and participation in Leeds' artistic collectives enabled her to learn how art groups can be organised through collective, decentralised, and community-embedded approaches. She intended to bring these experiences back to Taiwan to continue exploring and developing community-oriented participatory art projects, with the hope of collaborating with local communities in Taiwan to open up new possibilities for social dialogue through artistic practice.



# 許雁婷 駐村日誌分享

許雁婷於德國德勒斯登當代藝術協會展開高度自由與開放的駐村計畫。由於德勒斯登與巴特尚道之家往返便利，藝術家彈性穿梭兩地，在不同空間中進行創作與生活；駐村機構於兩地皆提供居所，使整體經驗更接近「旅居」狀態，充分體現該駐村機制所強調的自由精神。

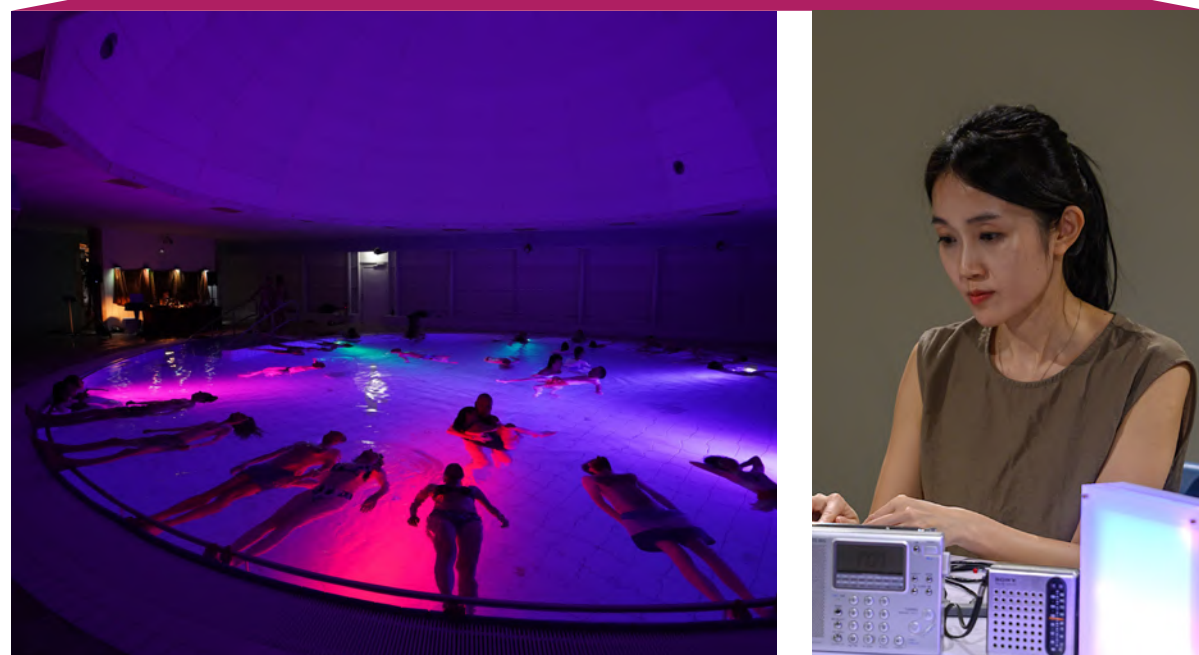
藝術家在專注創作外，同時不設限地參與多場演出與活動。除了進行水下音響系統的測試，並於 Liquid Sound Temple 滿月水下音樂會與德勒斯登實驗音樂節演出，亦參與洛克斐勒當代藝術中心主辦或協辦的 3D 沉浸式聲響工作坊及 Sound Confession 工作坊等，深入當地聲音藝術與實驗音樂場景，並與多位國際藝術家建立合作關係，進行即興演出與錄音，共同發展新作。

雖然水下音響系統的測試時間有限，藝術家仍在條件限制中完成多樣聲音實驗，並於臺灣較為少見的非機構、自製性質濃厚的創作環境裡，感受到源自民間、自由且充滿活力的創作能量，進而打破過往既有創作框架，拓展嶄新的創作視野。

Hsu Yen-Ting was in residence at the Dresden Contemporary Art + Network Media Art in Germany, engaging in a highly flexible and open-door residency programme. Owing to the convenient travel between Dresden and the Bad Schandau House, the artist was able to move fluidly between the two locations, carrying out both creative work and daily life across different spaces. Moreover, the residency institutions provided accommodation in both places, making the overall experience closer to a form of extended living than a fixed stay, which fully embodying the spirit of freedom emphasized by the residency framework.

In addition to concentrating on her own creative practice, Hsu participated in multiples performance and activities. These included testing an underwater sound system, performing at the Liquid Sound Festival and at the Circuit Control Festival, and taking part in the Sound Confession workshops and in 3D immersive sound workshops. Through these activities, she became deeply engaged with the local sound art and experimental music scenes, establishing collaborative relationships with numerous international artists through improvisational performances and recordings, and jointly developing new works.

Despite the limited time available for testing the underwater sound system, the artist completed a diverse range of sonic experiments under constrained conditions. Hsu experienced a grassroots, free, and vibrant creative energy, within a non-institutional, self-organised creative environment, which is relatively rare in Taiwan. This experience enabled her to break away from established creative frameworks and expanded her artistic vision in new directions.



在澳洲伯斯當代藝術中心駐村期間，何彥諺拜訪西澳大學考古研究室、人類學博物館庫房及私人標本博物館，並與學者與傳統藝術研究員交流，蒐集西澳原住民、太平洋與大西洋史前海島型文化的相關資料。透過比較不同館所對物件的保存與展示方式，他進一步理解各文化如何運用圖像、紋飾與自然材料回應其環境；與文物的近距離接觸，也使他體會到文物並非靜止於歷史之中，而是在當代社會持續延展其生命。

藝術家於工作室發表結合攝影、素描、文字與錄像裝置的系列作品，記錄城市中光影的路徑、古老器物的描繪與修復，以及現代考古知識網絡中隱而不顯的私人傳記史。作品圍繞祖先遷徙、語言傳播、物件貿易與知識流動等不可見的路徑展開，嘗試以個人視角編織與不同時間和尺度之間的隱約連結。

During the residency at the Perth Institute of Contemporary Arts in Australia, Ho Yen-Yen visited the Archaeology Lab at the University of Western Australia, anthropology collection storage, and private museum of specimens. She communicated with scholars and researchers of traditional arts, and gathered materials and information related to the prehistoric island cultures of Western Australian Indigenous peoples, and those of the Pacific and Atlantic regions. By comparing and contrasting different institutional approaches to the preservation and display of objects, she further developed an understanding of how various cultures employ imagery, ornamentation, and natural materials to respond to their environments. Close encounters with artefacts also led her to recognise that cultural objects are not static remnants of the past, but continue to extend their lives within contemporary society.

The artist presented a series of works in her studio that combine photography, drawing, text, and video installation. These works document the trajectories of light and shadow within the city, the depiction and restoration of ancient objects, and the subtle yet pervasive private biographical histories embedded within modern archaeological knowledge networks. Centred on invisible pathways, such as ancestral migration, the transmission of language, the circulation of objects, and the flow of knowledge, the works attempt to weave, from a personal perspective, elusive connections across different times and scales.

## 教育推廣與公眾服務 Education & Public Service



# 何彥諺 駐村日誌分享

Perth Institute of Contemporary Art, Australia Exchange Program-Residency Journal  
by HO Yen-Yen

# 藝術行政人才實習計畫

Arts Administration Program for Young Talents

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，本計畫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。2025 年共計有 12 位學生於藝術村參與實習計畫。

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 Artistvillage 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. In 2025, a total of 12 students participated in the internship program at the Artist Village.



# 藝術行政人才培育計畫

Arts Administration Talent Development Program

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，帶來兼具理論與實務的訓練。11 月 22 日至 23 日本部辦理《從零開始的策展練習》和《佈展實務工作坊》兩日課程，邀請獨立策展人林承緯與想入流藝術服務主管林明彥擔任講師。「從零開始的策展練習」從策展歷史、展覽論述與空間設計出發，透過案例分析，引導學員理解展覽概念如何轉化為空間呈現，並從自身關懷練習策展企劃的發想與提案；「佈展實務工作坊」則帶領學員實際走入展場，體驗展區規劃、展品製作、燈光與動線安排等佈展流程，感受展覽從無到有的實務挑戰。

To cultivate professional talent in arts administration, the Department developed a training program based on the concept of “starting from scratch,” offering systematic instruction that integrates theory and practice for both current practitioners and aspiring professionals. From November 22 to 23, two programs—Curatorial Practice: Starting from Scratch and the Exhibition Installation Workshop—were held, led by independent curator Lin Cheng-Wei and Lin Ming-Yen, Director of moreNICE.beGOOD Art Exhibition Service.

Curatorial Practice: Starting from Scratch covered curatorial history, exhibition narratives, and spatial design, using case studies to demonstrate how curatorial concepts are translated into exhibition spaces. Participants also practiced developing and presenting curatorial proposals. The Exhibition Installation Workshop provided hands-on training in exhibition planning and installation, including layout design, object production, lighting, and visitor circulation, enabling participants to experience the practical process of realizing an exhibition from planning to completion.



# 志工

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.

# 文化近用藝術教育推廣計畫

Cultural Engagement Art Education Promotion Program

為推廣寶藏巖國際藝術村之藝術教育專案，發展文化近用業務，113年起與財團法人幼幼社會福利慈善基金會合作，邀請全臺不同類型、偏鄉資源相較不足之學校團體，來訪臺北市和寶藏巖國際藝術村參與兩天一夜的活動課程體驗。透過藝文、肢體或生態多元的課程體驗，啟發學童們對藝術的興趣及厚植美感之素養，並希冀能達到學校教師美感課程之交流。114年度共辦理有4梯次活動，邀請到四所國中小學孩童來訪藝術村，有牡丹國小、豐珠中學、上林國小和大坪國小的師生們。

To promote the art education programs of Treasure Hill Artist Village and to develop cultural engagement initiatives, since 2024 the Village has collaborated with the Yoyo Charity Foundation. Through this partnership, school groups from across Taiwan—particularly those in rural or under-resourced areas—are invited to visit Taipei and Treasure Hill Artist Village for a two-day, one-night experiential program.

Through a diverse range of activities incorporating arts, movement, and ecological education, the program aims to inspire students' interest in the arts, cultivate aesthetic awareness, and foster exchanges with school teachers on arts education practices. In 2025, a total of four program sessions were held, welcoming students and teachers from four elementary and junior high schools: Mudan Elementary School, Fengzhu Junior High School, Shanglin Elementary School, and Daping Elementary School.



# 高校合作計畫

University Collaboration Program

部透館校合作展覽、實習培力合作、實地參訪及藝術進駐/場館營運座談、創作展演實作等交流形式，與學術機構及國內外藝術社群的展開合作，促進藝術村與社群之間的經驗交流與資源共享，共創多元的學習實驗場域，擴展藝術村文化教育的影響力。2025 年辦理 12 場 AIR 藝術進駐分享及執行 9 項大專院校合作計畫，包括國立臺灣藝術大學《自力造物 - 寶藏巖聚落品牌再造》展覽、國立臺北藝術大學《尼莫點》及《異室》展覽、《看有影無？》臺大電影節 X 寶藏巖 放映計畫，並與國立清華大學藝術與設計學系、淡江大學歷史系、嘉義大學、香港浸會大學、國立政治大學等校簽訂實習合作或 MOU。

Through university-institution collaborative exhibitions, internship and professional development partnerships, site visits, artist-in-residence and venue operation forums, as well as hands-on creative presentations and performances, THAV actively collaborated with academic institutions and domestic and international arts communities. These initiatives facilitated knowledge exchange and resource sharing between the THAV and its partners, fostering a diverse experimental learning platform and expanding the impact of the THAV's cultural and educational mission.

In 2025, THAV organized 12 Artist-in-Residence (AIR) sharing sessions and implemented 9 collaborative projects with higher education institutions. These included the exhibition Self-Sustaining Creation - Treasure Hill Brand Redesign with National Taiwan University of Arts; the exhibitions Point Nemo and Heter-House with Taipei National University of the Arts; and the NTU Movie Festival (NTUMovieFest).

Internship collaborations or memoranda of understanding (MOUs) were also established with the Department of Arts and Design at National Tsing Hua University, the Department of History at Tamkang University, National Chiayi University, Hong Kong Baptist University, and National Chengchi University.



# 開村 15 週年企劃 - 自力造屋親子工作坊

THAV 15th Anniversary Project: Self-Building Homes Family Workshop

2025 年適逢寶藏巖國際藝術村開村 15 週年，本部於 11 月 9 日、11 月 14 日、11 月 15 日辦理「自力造屋親子工作坊 - 創意聚落共創趣」，帶領民眾深度走訪寶藏巖聚落，並透過共創活動一同探索自力造屋的多元想像。

寶藏巖自力造屋聚落源於 1960 年代戰後，由當時的榮民、移居人口等在寶藏巖區域，運用當地材料為建材依山而建，體現當時寶藏巖居民的生活需求和智慧結晶，形成現今保存下來的特殊聚落風景。活動帶領參與民眾觀察走訪寶藏巖保存的自力造屋，藉此了解寶藏巖房屋聚落型態，思考房屋對生活時代及個人的意義。作品將經由參與民眾共同討論，共同發揮創意，及巧手營建，透過紙箱搭配不同媒材，期待共創出對當代自力造屋的想像，及呈現聚落錯落建成的有趣面貌。

In celebration of the 15th anniversary of the Treasure Hill Artist Village in 2025, THAV organized the Self-Building Homes Family Workshop on November 9, 14, and 15. The program invited families to engage in guided explorations of the Treasure Hill settlement and participate in collaborative creative activities that examined the diverse possibilities of self-built housing.

Originating in the postwar 1960s, the self-built settlement at Treasure Hill was developed by veterans and migrant residents who constructed homes along the hillside using locally available materials. These structures reflect the living needs and collective ingenuity of the community and have shaped the distinctive settlement landscape preserved today. Through site observation and guided walks, participants gained insight into the spatial characteristics of self-built housing and reflected on the relationship between housing, everyday life, and personal experience. The workshop concluded with a hands-on co-creation process, in which participants collaboratively designed and constructed models using cardboard and mixed materials, envisioning contemporary interpretations of self-built housing and expressing the layered, organic character of the settlement.



## 精選活動回顧

Activities Review

展覽  
Exhibition

講座 & 演出 & 體驗活動  
Talk & Performance & Event

1月  
January

館校合作展覽《尼莫點》  
Point Nemo

2月  
February

「趁 sô」－ 2025 寶藏巖光節  
趁 sô – 2025 Treasure Hill Light Festival

3月  
March

館校合作展覽《自力造物－寶藏巖聚落品牌再造》  
Self-Sustaining Creation – Treasure Hill Brand

4月  
April

2025 第一季駐村藝術家聯合發表  
2025 Season 1 Resident Artist Exhibition

「夢境」－ 2025 第一季駐村藝術家薩普沙提·阿披班斯里肖像繪畫活動  
《Dream》－ 2025 S1 Residnet Artist Sapsathit APHIBANSRI Portrait Painting Event

5月  
May

「依物而行」－ 2025 第一季駐村藝術家瑪克辛·韋斯開放工作室  
《Leaning into》－ 2025 S1 Resident Artist Maxine WEISS Open Studio

《看有影無？》臺大電影節 X 寶藏巖 放映計畫  
NTUMovieFest

6月  
June

館校合作展覽《異室》  
Heter – House

「築跡」－ 2025 寶藏巖夏季開放工作室  
Echoes of Time – 2025 Treasure Hill Artist Village Summer Open Studio

7月  
July

2025 第二季駐村藝術家聯合發表  
2025 Season 2 Resident Artist Exhibition

展覽  
Exhibition

講座 & 演出 & 體驗活動  
Talk & Performance & Event

8月  
August

環繞之聲：田野錄音工作坊－ 2025 第二季駐村藝術家呂慧君個人工作坊  
Surrounding Sound:Field Recording Workshop – 2025 S2 Resident Artsist Huijun LU solo workshop

9月  
September

「南方放電 now 公館」－ 2025 巷弄藝術節  
2025 SouthSpark Art Fest

「築跡」－ 2025 寶藏巖冬季開放工作室  
出訪海外駐村藝術家聯展  
Echoes of Time – 2025 Treasure Hill Artist Village Winter Open Studio  
Taiwan Overseas Residency Visit Artists Exhibition

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October

「築跡」－ 2025 寶藏巖冬季開放工作室  
《在地－劇場》  
Echoes of Time – 2025 Treasure Hill Artist Village Winter Open Studio  
Terrestrial/Theatre

11月  
November

2025 第三季駐村藝術家聯合發表  
2025 Season 3 Resident Artist Exhibition

舞蹈演出《P wave [Taipei WIP]》－ 2025 第三季駐村藝術家原沙織與臺灣舞者賴韋純、廖健堯、張晏慈共創演出  
Dance Performance 《P wave [Taipei WIP]》－ Resident Artist Saori Hala collaboration with Wei-Chun LAI、Chien-Yao LIAO、Felicity CHANG

藝術行政人才培育計畫  
Arts Administration Talent Development Program

開村 15 週年企劃－自力造屋親子工作坊  
THAV 15th Anniversary Project : Self-Building Homes Family Workshop

12月  
December

2025 平權計畫 | 呼吸·之間  
Between Each Breath

■ 備註：2025 第四季駐村藝術家聯合發表於 2026 年一月  
2025 Season 4 Resident Artist Exhibition opening in January 2026.

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