

謎樣的
記憶

Hieroglyphic Memory

從敘事軌跡探視艋舺

Surveying Bangka
Through Narrative Trace

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展覽導言淺述

王
俊
琪
著

這項研究計劃出發點是促使藝術家探尋觀於萬華艋舺的問題，涉及像是探究地方歷史以及社會與環境的演變等議題。

艋舺是台北最古老的街區，因此歷史成為本計劃最主要的關切。艋舺建於淡水河岸，在此進行著各式各樣的活動：布料買賣和製衣，還有一座夜市，其中販賣屬於中國以及台灣這座島嶼本身的古老傳統的祭祀用品。

每位藝術家透過這項計劃提出這個區域的某種尚未明確界定的特性，以及想予以呈現的方式。以各異的媒材製作的各個藝術家作品處理關鍵性的歷史書寫，它們關乎殖民、當代資本主義以及相關的社會想像。

by Wang Chun-Chi

Introduction

The starting point of this research project was to encourage artists to look for questions of Bangka in Wanhua regarding issues such as the surveying of local history and the evolution of society and the environment.

Bangka is the oldest district of Taipei, so history is a primary concern for this project. Bangka is built on the banks of the Tamsui River and is home to a diverse range of activities. There is textile trading and garment manufacturing, as well as a night market which sells goods for traditional rituals of both China and the island of Taiwan itself.

For this project, all the artists proposed their own methods of execution and presentation. The artists' works, all materialized in different media, are engaged with the critical historiographies of colonialism, contemporary capitalism, and relevant social imaginaries.

艋舺（萬華）Bangka (Wanhua)

「1920 年，日本人改制行政區域，將台北廳原本直轄的艋舺、大稻埕、大龍峒三區，改設為台北市，隸屬台北州，艋舺一名才正式廢除，之後日本人將艋舺改稱萬華。」

這項研究計劃是從「艋舺」這個場域位置出發。所謂場域，涉及一般在討論空間城市時，總會鎖定在特定的時空架構下，包括我們的記憶裡有一些特殊的味道、特殊的感覺、特殊的記憶。就像當我們看到都市裡某棟建築時，會被它當下的樣貌所迷惑，而忽略它有其歷史或未來面的景象。所以在策劃這場展覽時，是基於想要同時呈現過去、現在和未來的空間概念，就是在這個抽象概念下，開始加入一些不同的美學表現拉進來，企圖經由各項展演的方式，呈現艋舺在地文化場域的時空特性。其中，與公共空間互動的部分，藝術家將從 11 月 22 日起為期四週，於舊街區商圈中的特定地點，主要以萬華火車站為中心，衍伸並集中在康定路與大理街上進行田野調查。正是基於艋舺舊街區這樣一個特殊的城市場域，受邀藝術家將藉由視覺、表演的展呈，企圖召喚激盪出各種城市記憶與視覺意象，透過製作、協作與展示藝術家的創作，來交織呈現艋舺歷史的共時和共鳴。部分受邀藝術家藉由裝置與表演所結合的相對性概念展呈，這種相對性不但是植基於與人的互動中，也將是不同形式的文化文本的展演。

本展覽以「謎樣的記憶：從敘事軌跡探視艋舺」為主題，參與的國內外藝術家對「艋舺」或熟悉或陌生，在不同的解讀經驗下，以作品來反映出他們對這些特定場域的思考，將產生許多不同層次的剖面；這 10 組國際藝術家共同來參與，包括丁昶文（台）、鄭亭亭（台）、侯怡亭（台）、林正偉（台）、程仁珮（台）、港千尋（日）、廉中皓（韓）、bösediva 賓狄亞 + 艾莉莎 杜卡（德）、鄧肯 蒙弗特（英）、法比恩 樂韓（法）。除此之外，在展覽論壇部分，將邀請不同領域的學者與參展藝術家對談，期望能聚集觀眾與學者、藝術家一起參與。

Bangka: Public Space and Imagination

by Wang Chun-Chi

"In 1920, Japanese people restructured administrative regions in Taiwan. Bangka, Dadaocheng, Dalongdon, three districts that used to be directly under Taihoku Prefecture (台北廳) became Taipei City belonging to the Taihoku State (台北州). That was when the name 'Bangka' was officially discarded. Since then, Japanese people called the place that used to be Bangka as 'Wanhua'."

This research projects started from the site of Bangka. Typically discussions about space in the city relate to a specific-temporal framework, which the term 'site' suggests: the special smells, feelings, and reminiscences of memory. Like when we see a building in a city, we can be confused by its current appearance, ignoring its form in the past or the future. So when I curated the exhibition, the basic idea was to present spatial concepts of the past, the present, and the future. It was by following this abstract idea that I began to integrate some other aesthetic expressions, attempting to represent the spatial and temporal attributes of Bangka's cultural sites through a variety of displays and performances, as well as interactions with public spaces. Starting from November 22, for a period of four weeks, the artists carried out field studies at a number of sites in the old blocks' commercial areas (centered around Wanhua train stations, concentrated and extending from Kangding Road and Dali Street). With a base at such a special urban site as

Bangka's old city blocks, artists were invited to provide visual and performative presentations in an attempt to evoke and stimulate all kinds of urban memories and visual imageries. By producing, co-producing, and presenting their works, the project has woven together and simultaneously represented echoes of Bangka's history. Some of the invited artists developed concepts of relativity through a combined practice of installation and performance. This sense of the relative is not only rooted in human interaction but also in the interaction among different forms of cultural context.

The show takes "Hieroglyphic Memory: Surveying Bangka through Narrative Trace" as its subject. Some participating artists are familiar with Bangka whereas others are not. Through different interpretive experiences, they provide reflections on specific localities through their works, generating rich layers of multiple cross-sections. The show features nine artists and an artists' duo: Ting Chaong-Wen (TW), Cheng Ting-Ting (TW), Hou I-Ting (TW), Lin Cheng-Wei (TW), Cheng Jen-Pei (TW), Chiriro Minato (JP), Joongho Yum (KR), bösediva (Elisa Duca and Robin Detje) (DE), Duncan (UK), Fabien Lerat (FR). Additionally, a number of forums will be held in conjunction with the exhibition; scholars from different fields will dialogue with participating artists in the expectation of bringing together members of the audience, scholars and artists in conversation.



法國思想家米榭爾·德·塞杜（Michel de Certeau）在其影響深遠的著作《日常生活實踐》（The Practice of Everyday Life）中的〈城市漫步〉（Walking in the City）篇章開頭，描繪了一個位於當時仍矗立著的紐約世界貿易中心第 110 層樓的人，從居高臨下的視點所見的都會空間景觀。往下望，有著「垂直豎立的波鋒騷亂，它在片刻間被視線所捕捉。這個廣大的群落在吾人眼前凝結。這被轉化成某種質地學（texturology），所有這些極端事物在此交疊：極度的野心和墮落。」

從高處所見的全景式景觀是有缺陷的總體化，永遠無法完全攔住、亦無法界定其欲望的對象。德·塞杜在著作中主張「消費者」或「使用者」、「平凡的實踐者」組成的大批昆蟲般的群眾具有的能動性 ... 「他們的身體依循他們所書寫、但無法解讀的某個都會『文本』的高低起伏。」因為作為一套強加的關係和符號系統的秩序是「疏漏的秩序」，畢竟其使用者透過省略、掠過、跳躍、選擇和忽略的形式來加以詮釋。使用者將系統變得可寓居，他們逃開它、但並未離開它。

語言就像建築物和人類建構的一切一般，都受到消退、衰敗所影響，而有時也被重大的斷裂所左右。專有名稱「艋舺」的支配權的輕率程度可比擬於搶椅子遊戲。現在被稱為台北萬華區的地方，從前被稱為 Monga、Manka、Mengjia、Báng-ah 及 Bangka。「艋舺」之名源自凱達格蘭語的一個詞，意指一種小舟，該地區的早期居民藉著它、沿著淡水河運輸和交易商品。在清朝、18 世紀時期，艋舺變成北台灣最繁榮的貿易港。該區備受重視的龍山寺建於 1738 年，是目前台北市最古老的寺廟。

幾百年來，經歷多番政權轉移、幾波殖民以及各異的語言系統，人們仍沿用「艋舺」這個通用名稱。在日本的統治下——從 19 世紀晚期到 20 世紀中期，該名稱的發音和日本漢字（kanji）同化，後者本身是援引自一套中國字的日語。在國民黨執政時期，將中文發音運用到日本漢字上，將該地區更名為「萬華」，這是該名稱到那時為止、最截然不同的衍生版本。名稱的每一次轉變，都讓着戀透過口語留存的先前形式的居民更為疏離。於是，「艋舺」活在一個平行的脈絡中，蓋過它的官方行政名稱。

華特·班雅明（Walter Benjamin）經常在其晦澀的散文中，寫到都會環境對受其誘惑吸引的實踐者而言，乃作為豐富的素材以及發現的來源。他在其〈柏林紀事〉（A Berlin Chronicle）專文中，將記憶描寫成探索過往劇場的工具。「試圖探求其被埋藏的過往的人，必須採取猶如挖掘者的姿態 ... 因為物質本身僅是一番沉澱、一個地層，唯有最仔細的檢視才能發掘構成其藏在地底的真正寶藏的東西——也就是影像，它們和所有先前的關聯切割開來，並像一個收藏家展示館裡的珍貴碎片或不完整的人體雕像般，存在於我們後來的理解的平凡房室中。」

艋舺的存在早於台北本身。在 19 世紀晚期，台北被建立為一省的首都，位於艋舺和大稻埕之間，是台北盆地裡第二大的中國人移居地。隨著台北的成長，艋舺和大稻埕被併入佔上風的新都會體系。隨著時間過去、並歷經不同的殖民統治，艋舺東邊的新興商業區塊使曾是貿易和製造的經濟中心的艋舺黯然失色。

艋舺區仍是歷史的貯藏之所，並且變成經濟弱勢者的避難所。這裡是小販的據點，早期生活習俗和形式在此沿續。它一直是政治活動和抗爭的據點。當地人透過示威，成功地防止重要歷史古蹟被拆毀。這個區域向我們展開一個豐富的畫面，展現來自過去的質地。中國、日本和西方建築形式彼此衝撞和交錯。艋舺逸出了空白畫布式的進步方法，並累積出一種不同的價值，這也是我們現在所檢視的。我們思索的是遺留下來、四散的片段，它們如今各自獨立，而且再也不被封閉在統一的表意系統

中。我們沉思文化和敘事斷裂的殘餘，並想像如今不存、無法確證的結構和記憶地景。

對於位居足以施行語言的優勢位置的人們，語言試圖為他們鎖定並緊守意義。對於古埃及的菁英而言，象形文字是一種工具，用來將記憶空間化，並創造揚·阿斯曼（Jan Assmann）在其〈古埃及和符號的物質性〉（*Ancient Egypt and the Materiality of the Sign*）論文中所謂的「定位時序的方式」。但寫在古代文獻上的大多數象形文字都已經消褪，並隨著時間而佚失。像是羅塞塔石（*Rosetta Stone*）等符號系統片段雖然遺留下來，但人們對這些符號的意義尚無定論，而且無法整體地理解。大自然和偶發的運作逐漸凌駕人類有效的控制和支配系統，所遺留下來的是詩。在皺摺之間，我們可以呼吸並展開逃逸。

Hieroglyphic Memory

Surveying Bangka
Through Narrative Trace

by Ron Hanson

In his influential book, *The Practice of Everyday Life*, French thinker Michel de Certeau opens the chapter “Walking in the City” by describing the view of urban space from the vantage point of someone positioned on the 110th floor of the World Trade Center, when it was still standing. Looking down there is a “wave of verticals. Its agitation is momentarily arrested by vision. The gigantic mass is immobilized before the eyes. It is transformed into a texturology in which extremes coincide — extremes of ambition and degradation”.

The panoptic view from above is a faulty totalization that can never quite capture nor define the object of its desire. De Certeau’s book asserts agency for the swarm-like masses of “consumers” or “users”, “ordinary practitioners ... whose bodies follow the thicks and thins of an urban ‘text’ they write without being able to read.” For the order — an imposed set of relations and system of signs — is a “sieve order”, as its users interpret it through forms of ellipsis, skipping, jumping, selecting and neglecting. The user makes the system inhabitable, escaping it without leaving.

Like buildings and all human constructions, language is subject to slippage, decay and, sometimes, major rupture. The hegemony of the proper noun can be as slapdash as a game of musical chairs.



Longshan Temple (Ryuzanji Temple), 1938. The large poster in front of the temple is a map of China right after the Japanese military occupied its most populous regions (image sourced from Lafayette College Libraries' digital collection, <http://digital.lafayette.edu/collections/eastasia/warner-negs-taiwan/gr0006>).

What is now designated as the 'Wanhua' district of Taipei has in the past been referred to as 'Monga', 'Manka', 'Mengjia', 'Bángkah', and 'Bangka'. The name derives from a Ketagalan word for the canoe used by early inhabitants of the area to transport goods for trade along the Tamsui River. Bangka became the most prosperous trading port in northern Taiwan during the 18th century under the Qing Dynasty. The area's prized Lungshan Temple of Manka was built in 1738 and is now the oldest temple in Taipei City.

艋舺

Bangka

萬華

Wanhua

Through several shifts of power, waves of colonization, and different linguistic systems, the common name 'Bangka' has maintained itself for hundreds of years. Under Japanese rule, from the late 19th to mid-20th century, the pronunciation of the name was transliterated into Japanese kanji, itself a set of Chinese characters reappropriated for the Japanese language. Under Kuomintang direction, the area was renamed 'Wanhua', applying Mandarin pronunciation to the Japanese kanji in the most radical derivation of the name thus far. Each shift in the name alienated residents attached to its previous form that survives through colloquial usage. And thus in a parallel context, 'Bangka' lives, shadowing its official administrative title.

In his cryptic prose Walter Benjamin wrote often of the urban environment as a rich vein of material and source of discovery for the practitioner drawn to its allure. In his essay, "A Berlin Chronicle", Benjamin describes memory as an instrument for exploring the theatre of the past. "He who seeks to approach his own buried past must conduct himself like a man digging... For the matter itself is only a deposit, a stratum, which yields only to the most meticulous examination what constitutes the real treasure hidden within the earth: the images, severed from all earlier associations, that stand — like precious fragments or torsos in a collector's gallery — in the prosaic rooms of our later understanding."

The existence of Bangka precedes that of Taipei itself. In the late 19th century Taipei was established as a provincial capital situated between Bangka and Dadaocheng, the second largest

Chinese settlement in the Taipei basin. As Taipei City grew, Bangka and Dadaocheng were subsumed within the new dominant metropolitan system. Over time and under different colonial administrations, Bangka, which had been an economic center of trade and manufacturing, became shadowed by newly developed commercial sections to its east.

The Bangka area has remained a depository of history and become a refuge for the economically dispossessed. It is a place of vendors, where earlier customs and forms of life persist. It has been a site of political activity and protest. Through demonstrations locals have succeeded in preventing the demolition of important historical sites. The area opens up to us a rich tableau of textures from the past. Chinese, Japanese and Western architectural forms collide and intermingle. Bangka has escaped the blank canvas method of progress and has accrued a different kind of value that we peer into now. What we contemplate are diffuse fragments left over and now independent and no longer locked into a unified system of signification. We puzzle over the debris of culture and narrative ruptures and imagine the absent, unverifiable structures and landscapes of memory.

Language seeks to lock down and secure meaning for those in the privileged position of being able to commission it. For the Ancient Egyptian elite, hieroglyphs were a tool to spatialize memory and create what Jan Assmann, in his essay, "Ancient Egypt and the Materiality of the Sign", calls the "means for chronological orientation". But most hieroglyphic texts written on papyrus deteriorated and were lost to time. Fragments of the sign system

remain, such as the Rosetta Stone, but the meaning of these signs remains contested and impossible to grasp in their entirety. Nature and chance operations gradually overwhelm efficient human systems of control and domination. What is left is poetry. Within the folds we can breathe and conduct our escape.

黴菌網絡..

給池田敏雄的記憶花園

從前，在台灣，人們在接近冬至時用小飯糰作成一道特殊的食物。在艋舺，人們不僅將這些飯糰送給親友，也獻給房子和日常的東西：大門、窗戶、椅子、桌子、臥室的門和牆，以對它們一整年的辛勞表示感謝。我是透過池田敏雄（1916-1981）的文章而了解這種台灣習俗；這位來自日本的業餘民俗學家也是《民俗台灣》的創辦人。池田撰寫了這種關於台灣史的第一本刊物，致力於保存台灣文化。他在日本殖民台灣的時期擔任該刊物的編輯和作者，並和其他撰稿人合作。

他出版第一本著作——《臺灣的家庭生活》（以日語撰寫，於1944年初版）時，年僅28歲。該書的420頁充滿了艋舺日常生活的精采細節，從宗教習俗、迷信、醫療到婚姻，以及各式各樣的季節性儀式。我感到自己和他一起活在1930年代的艋舺。池田的生活有一部份是在艋舺渡過。這本書確實是其敏銳的觀察和研究的成果，但最重要的是：這是他透過和昔日艋舺居民的緊密關係而締造的。

在池田所寫的文章之後將近一世紀，艋舺的日常生活似乎已經全然改觀。介於觀光夜市和龐大高聳的住宅樓房的開發之間的艋舺，其簡單但充滿真情的氣息正在消逝。有一天，我走在當地的街上，發覺在一塊工地中央的牆上，還留著一排小層架。它看起來像是會用來裝飾日式房間的東西。我不知道那個脆弱的木架如何就被遺留在那裡、懸在樓房的那一側，但不論如何，它早晚都會被除去，落入塵土。那些殘餘的東西讓我想到一面牆上的黴菌污點。我疑惑昔日艋舺的記憶的情形是否也是如此。

黴菌網絡是對某種記憶的假設，這番記憶透過消散到空中而留存，就像真菌孢子一般。即使它被摧毀，微小的結構仍往上飄浮到空中，混合各種塵埃，最後終於降落在屋子的地上和牆上。這另一種生命形式再度增長，並維持它對其先前棲居地的依附。如今，昔日艋舺的牆和窗戶已經被拆毀，或許不會有任何人在此為它們的犧牲而向它們獻上飯糰。但人和非人的生命之間的古老繫屬沿續下來。這個抵抗此刻的大規模毀壞的黴菌網絡繼續滋長，超出任何界線，進入縫隙和角落，存在時間的障蔽和皺褶之中。



"Mould Network" (黴菌網絡), 2016

Mould Network —

A garden of memory for
Toshio Ikeda

by Chihiro Minato

Approaching the time of winter solstice, people in Taiwan prepared a special dish with small rice balls. In Bangka, they offered those rice balls not only to families and friends but also to the house and daily things — for gates, windows, chairs, tables, bedroom doors and walls — in order to express appreciation for their pangs of a whole year's labour.

- 22 I learned this kind of old custom in Taiwan through the writing of Toshio Ikeda (池田敏雄 1916 – 1981), a Japanese amateur folklorist and the founder of *Minzoku Taiwan* (民俗臺灣). Ikeda wrote the very first review of its kind about Taiwan's history, dedicated to preserving Taiwanese culture. Ikeda worked as an editor and writer along with other contributors in the colonial period.

When he published his first book *Family Life in Taiwan* (臺灣の家庭生活 in Japanese, originally published in 1944), he was only 28 years old. Its 420 pages are filled with amazing details of daily life in Bangka, from religious customs, superstitions, and medicinal practices, to marriage and all kind of seasonal rituals. I feel as though I lived with him in Bangka in the 1930s. Ikeda lived partly in Bangka. The book was indeed a fruit of his keen observations and research, but above all it was a gift from his close relationship with residents of old Bangka.

Almost a century after Ikeda's writing, it looks as if daily life in Bangka has totally changed. Between the tourist night markets and the development of massive, high-rise mansion towers, the modest but heartfelt savour of Bangka is evaporating. One day walking down the street I noticed a row of small shelves still attached to a wall, in the middle of a construction site. It looked like something that would have decorated a Japanese-style room. I do not know how that fragile, wooden shelf could have just been left there hanging on the side of the building, but anyway it will be erased sooner or later, into the dust. Those remains reminded me of mould stains on a wall. I wonder if that is also the case for the memory of old Bangka.

The mould network is a hypothesis of a kind of memory that survives through its evaporation into the air, like a fungal spore. Even if it's destroyed, the microscopic structure floats up into the air, mixing with all kinds of dust before eventually landing on the floors and walls of other houses. It grows again, this other form of life, keeping its attachment to its previous habitat. When the walls and windows of old Bangka are destroyed now, there might be no one around to offer rice balls for their sacrifice. But the ancient tie between human and non-human life persists. Resisting this present moment of massive destruction, the mould network grows on, beyond any boundary, into the cracks and nooks, inside the screens and folds of time.

這陣子以來，你研究了艋舺並發現一些有趣的素材，包括業餘民俗學家池田敏雄所著的、420 頁的《臺灣的家庭生活》這本書。你寫到在讀過這本書之後，覺得彷彿自己曾經活在從前的艋舺。你來到艋舺之前，對這裡有何印象？這本書如何這麼強烈地啟動你的感官？

讀了《臺灣的家庭生活》以及《民俗臺灣》期刊之後，我發現其中有和巴黎的遊逛者（flâneurs）共通的地方。雖然我們仍應該從殖民體系的脈絡來讀這些文章，但這些文字也儘可能保存了日本帝國政策下的台灣、在一個快速變遷時代裡的日常生活細節。池田在厚達 420 頁的篇幅中，彙整了關於艋舺一地的生活方式、廣為流傳的故事和迷信的紀錄。我把池田的這本書當成「艋舺年鑑」或這座城市的「感官之書」來讀。

你創作《微菌網絡：給池田敏雄的記憶花園》攝影系列時，進行了某種城市漫遊。請談談這個過程。當你檢視這個地區時，你在找尋什麼？你的感覺觸角隨著這個創作計劃產生何種程度的轉變？

我在艋舺展開研究的第一天，見到賴明崇先生。那天下午，我們在靠近龍山寺的捷運站碰面。他穿著好看的上衣，露出溫和的笑容，看起來六十出頭。他向我介紹這個區域，我們穿過狹窄的巷子、一座座寺廟、一個個市場，他指出日常生活景象中的種種細節。

賴先生在艋舺出生和長大，目前也還住在這裡。他的動作流暢敏捷，而且說著一口文雅的日語。直到他端著一杯卡布奇諾咖啡、爬上一家丹堤咖啡廳的樓梯時，我才開始計算他的年齡——他說自己是在殖民時期學日語的。原來，我剛才跟隨的這位紳士已經 84 歲了！他每天走 10 公里路，熱愛登山健行和音樂。

我問他是否知道任何日本歌曲，他突然下樓，到附近的住處拿東西。幾分鐘後，他帶來一本筆記本，裡面記滿了幾百首日本老歌，其中大都是戰爭時期的愛國歌曲或軍歌。我很難想像自己的父親——他年紀和賴先生一樣大，能像賴先生一樣在咖啡廳裡唱這些歌。我對戰爭時期或當時的殖民色彩沒有任何懷舊之情，儘管如此，賴先生仍在丹堤咖啡廳對我唱這些歌，以現在式回顧他的過去。所以，每次見面都是獨一無二、無法預期的，而且歷史性的。在和賴先生握手後，我穿過馬路，留下他在對街。21 世紀的遊逛者的影子沒入傍晚的民眾之中，但他的歌聲仍在我耳畔迴響。

你可以描述一下發生在艋舺的變化嗎？

今天，艋舺似乎快速地失去池田在一世紀前觀察到的幾乎所有的特色。歷史的織錦被撕開，高聳公寓的龐大工地在上面挖開許多大洞。我在這裡的短暫漫遊中，注意到殘留的老房子室內的小東西。大部份的時候，這些殘留的東西上都覆蓋著綠色的黴菌和青苔。我的作品名稱「微菌網絡：給池田敏雄的記憶花園」只是謙虛地試圖紀念這位年鑑作者。

我認為自己的個人經驗只不過像是穿過城市的縱向紗線、後殖民地景的複雜肌理的一小部份。我們無法在這面織錦前、待在觀者的位置上。我跟隨並傾聽賴先生，發現自己就像一根蘆葦、穿過生命的線纜。但想想誰可能是編織者——他或她是否了解整面織錦的圖案和裝飾？或許我傾向於不去知道編織者是誰。我試著不依循任何指示。我喜歡「飄盪」，就像「飄移」——從基·狄波（Guy Debord）和他的同伴們著重的意義來說。他們喜愛在城市漫遊，只任憑自己的感官和機運引領。20 世紀的遊逛者在巴黎走著，當時，這座城市正經歷大幅度的戰後重建。人們當時尚未運用「仕紳化」（gentrification）這個詞，但當時正值奧斯曼（Haussmann）的都會計劃之後、第二波的仕紳化。情境主義者的遊走是在透過全球化而消失的地景中的自發反應。

interview

Chihiro Minato

In researching Bangka you have come across some interesting material including a 420-page book, *Family Life in Taiwan* (臺灣的家庭生活), by the amateur folklorist Toshio Ikeda. You write that you felt like you had already lived in Bangka after reading this book. What were your impressions of Bangka before arriving? How did this book activate your sense to such a strong degree?

26 After reading the book *Family Life in Taiwan* and the review *Minzoku Taiwan*, I found something in common with those *flâneurs* from Paris. Although their writings should still be read within the context of the colonial project, their attempt was to save as many details of daily life as possible in a rapidly changing era in Taiwan under Japanese imperialist policy. Ikeda contributed to gathering notes on ways of life, popular tales, and superstitions in Bangka in a volume of 420 pages. I read his book as an ‘Almanac of Bangka’ or ‘Book of Senses’ of the city.

Creating the photograph series, “Mould Network: A Garden of Memory for Toshio Ikeda”, entailed a kind of wandering through the city. I wonder if you could describe the process a little. What are you looking for when you scan the terrain?

I met Lai Ming-Chong on the first day of my research in Bangka. We met at the MRT station near Lungshan Temple in the afternoon. With a nice shirt and tender smile he looked to be in his early sixties. Mr. Lai showed me around the

area, walking through the narrow alleys, temple after temple, market after market, pointing out the details of the daily life scenes.

Mr. Lai was born, raised, and still lives in Bangka. His movements were smooth and swift, and he spoke in elegant Japanese. It was only when he climbed up the stairs of a Dante Coffee with cups of cappuccino that I began counting his age, as he said he learned Japanese in colonial time. In fact it was an 84-year-old gentleman I had been following! He walks 10 kilometres everyday, loves mountain trekking and music.

When I asked if he knows any Japanese songs, he suddenly went down the stairs to get something in his house nearby. In a few minutes he came back with a notebook filled with hundreds of old Japanese songs. Many of them were patriotic or military songs from the war. I can hardly imagine that my father, who is the same age as Mr. Lai, could sing those tunes in a cafe like Mr. Lai did. I do not have any kind of nostalgia for the wartime nor for the colonial colour of the time, but at the same time I cannot deny the fact that Mr. Lai sang those tunes to me in Dante Coffee, recalling his past in the present tense. Thus every meeting is unique, unpredictable, and historic. After shaking hands with Mr. Lai, I crossed the street and left him on the other side. The shadow of that 21st-century *flâneur* disappeared among the evening mass, but his voice still floated in my ear.

Can you describe the change that’s taken place in Bangka?

Today Bangka seems to be rapidly losing almost all the characteristics that Ikeda observed a century ago. The tapestry of history has been ripped open with big holes made by huge construction sites for high-rise apartments. What I noticed in my short drifting were the tiny leftovers of the interiors of old houses. In most cases, these remains are covered by green mould and moss. The title of the work, “Mould Network: A Garden

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of Memory for Toshio Ikeda" is a modest attempt to commemorate the author of the almanac.

I think my personal experience is no more than that of a warp thread through a city, a small part of a complex tissue in the post-colonial landscape. One cannot stay in the position of spectator in front of the tapestry. Following and listening to Mr. Lai, I felt like a reed passing through threads of life. But then think who the weaver might be. Is he or she someone who knows the pattern and decors of the entire tapestry? Maybe I prefer not to know the weaver. I try not to follow any direction. I like 'drifting' like 'deriving', in the sense emphasised by Guy Debord and his mates who loved to wander through the city, guided only by their senses and chance. The 20th-century *flâneur* walked in Paris when the city was under serious *après guerre* reconstruction. The term 'gentrification' had not yet been applied, yet it was a second wave of gentrification after Haussmannian urbanisation. The Situationists' walks were a sort of spontaneous reaction in the landscapes vanishing by way of globalization.

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"Mould Network" (霉菌網絡), 2016

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你的作品經常處理各種形式的人類學和台灣的歷史，因此這場展覽的簡介必然提供你繼續進行探究的豐富材料來源。請進一步談談你在艋舺的經驗。在這次展覽之前，這個地區是否已經引發你的想像？

我的作品常處理物質與歷史的對話關係，老城區有一定豐富的歷史素材，但艋舺對我而言卻很陌生。

一開始我是對剝皮寮的命名感到興趣，地方耆老稱剝皮寮乃因清朝時期福州商船運輸杉木到此地，加工剝去樹皮因而得名，鄰近的康定路、廣州街交會處一帶，則有早期發展為煤炭販售集散地而通稱「土炭市」，曾經是商業交易熱絡的街道，擁有一些不少精緻的洋樓房舍，而區域的街道成形約在 1850 年代的清領時期，如今，剝皮寮作為處理剝皮加工的舊區域，它的所處

環境已被週邊遊民隨身攜帶的棉被與紙箱所包圍。利用有限時間踏查剝皮寮的周邊環境，最終，我決定將計劃聚焦於生活中對殘餘物回收利用（residue recycling）的現象考察，它回應的是我們該如何揭示生活中的灰色場域？如何透過更多的永續生產機制去批判其現實環境的狀態？

你在為這次展覽創作的作品中，運用紙漿和石膏翻模雕塑，其形狀是基於你在艋舺發現的樹幹和被子。你為何特別對這些特定的物件感興趣？

《剩餘系譜》這件作品是作為在歷史考古與物質研究的創作框架之外，提出傳統雕塑對社會議題的反思可能。藝術家將回收物重新轉化為原料（紙漿），而這個原料（紙漿）與古典雕像的原料（石膏）互相结合，以及消極地欲還原至樹幹原貌的不可逆過程，均呈現一種我稱為介於剩餘經濟與現實批判之間的浪漫想像。我利用紙漿及石膏翻製的雕塑物件，其構成造形以樹幹、棉被為參考對象，這些物件的內在意涵被連結到過去至今日的歷史，這個計劃將重新賦予物件在時間洪流之中的多重關係與現實位置。



"Genealogies of the Surpluses" (剩餘系譜學), 2016

interview

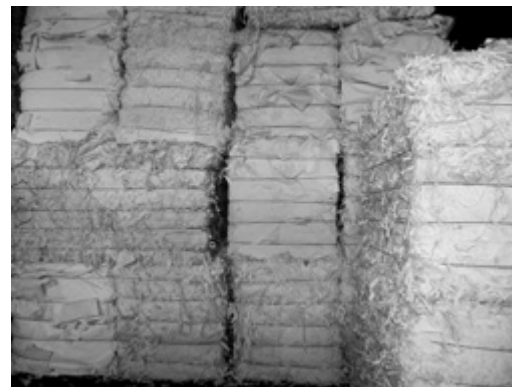
Ting Chaong-Wen

Your work often deals with forms of archeology and Taiwanese history so this exhibition brief must give you a rich source of material for continuing your inquiry. I'm wondering if you could tell me about your experience of Bangka. Is this an area that captured your imagination before this exhibition?

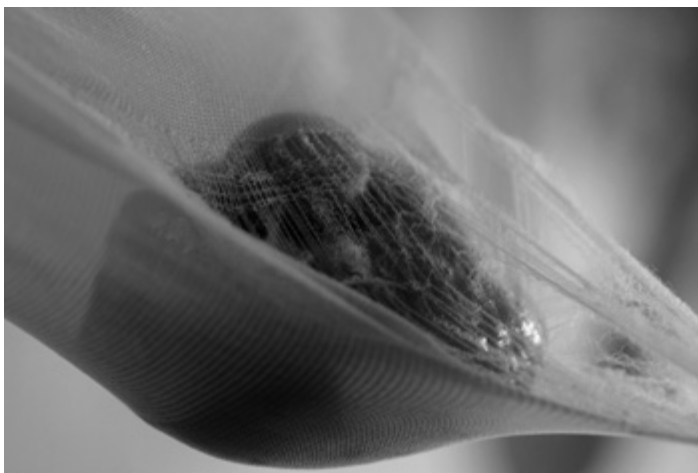
My work often deals with the dialogic relations among materials and histories, and an old district definitely does have rich historical materials, but I found Bangka rather strange. At first I became interested in the naming of 'Bopiliao' by local elders during the Qing Dynasty. The place was named after the debarking process of the China fir (cedar) trees, which were being transported on merchant ships from Fuzhou at that time. As for the nearby intersection of Kanding Road and Guangzhou Street, since the area had been developed early on into a distribution center for the sale of charcoal, it was commonly called 'Tu-Tan' (土炭, literally 'soil and charcoal') city. As a place of lively commercial activity, a number of exquisite mansions lined these streets, which were later rebuilt in the 1850s during the Qing Dynasty reign. Today this old district known for lumber debarking, Bopiliao, has found itself surrounded by the beddings and cardboard boxes of the area's homeless people. After a limited investigation of Bopiliao's surroundings, I eventually decided to focus my project on examining the phenomenon of residue recycling, which is a response to the question of how the grey areas of life should be revealed, and how we might criticize the present environmental situation through the increase of sustainable production mechanisms.

In your work for this exhibition you made pulp and plaster cast sculptures based on the forms of tree trunks and quilts that you encountered in Bangka. Why do these specific objects interest you?

For my work, "Genealogies of the Surpluses", I am proposing the potential of traditional sculpture as a means to reflect on social issues, beyond the creative frameworks of historical anthropology and material examination. I take recycled things and transform them again into a raw material (pulp), which is combined with the raw material of classic sculptures (plaster) and a futile hope of recovering the original form of the tree trunks from an irreversible process. All this represents what I call a romantic imaginary between the surplus economy and realistic criticism. I put pulp and gypsum through a molding process to create the material for the sculpture, using the forms of tree trunks and bedsheets as references. The significance inherent in those objects is linked to histories extending from the past to the present. The project will re-endow these objects' multiple relations and objective positions among the flood currents of time.



"Genealogies of the Surpluses" (剩餘系譜學), 2016



"PROCESSING / BANGKA" (過程 / 鯨鯢), 2016

你們的表演式裝置經常處理藝術、戲劇和一般而言的社會中自然產生的矛盾。你們表示並不想只是呈現這些衝突，而是實際將它們表演出來。在這樣的作品中，觀眾的角色為何？

我們的創作或許和衝突及矛盾的關係不那麼深。衝突——這是來自戲劇的世界。衝突需要解決。或者，如果沒有解決方式，則至少需要淨化（catharsis），透過某種戲劇性的東西讓人覺得更舒坦。

而「矛盾」一詞不是總暗示有什麼不對勁嗎？而且有需要改正的東西？我們更感興趣的則是「認知的不一致」——我們如何能忍受它、這種有什麼東西不對勁的擾人感受？我們如何能跟這種感覺共處，同時不必把所見的事物貼上「對」或「錯」的標籤、我們如何能壓抑透過戲劇和淨化來修正的衝動？我們是否甚至能在某個看起來或讓人覺得「不對」的東西裡找到美？

因此，如果我們的作品具有一點誘惑的元素，則這是從我們內在想要引誘人們去忍受認知的不一致、去改變他們本身的觀點、然後再度改變觀點。我們總是邀請來看作品的人在空間中自由移動，依自己想要的、更朝藝術趨近，在想要的時刻離開，而如果他們想再回來、可以擇日再來。

就我們的觀眾，我們並未賦予他們某種「角色」，我們甚至不將來看我們作品的人視為「觀眾」——作為被動的觀看者，我們則試著符合他們的期待。我們提供的是一個過程，它具有密集的層次和豐富的含意——對我們來說是如此。人們可以從中自由地看到任何他們看到的東西，並各自賦予它意義。而當然，自由可能令人挫折。

為了準備這次展出，你們在台灣待了一個多月，發展作品，回應艋舺的當地狀況。相較於你們之前的特定場域計劃——包括在印度班加羅爾（Bangalore）和西班牙巴塞隆納的計劃，你們會如何描述在台灣的经验？

台北是個精采的地方，其中有這麼多美好的認知不一致！在捷運裡，每個人似乎都服了鎮定劑。他們不喧嘩、毫無侵略性，並在手扶梯的同一側乖乖地排成漫長的隊伍。然後，在街上，人們卻再也不在乎禮節。他們擋到彼此的路，而且似乎完全無視於他人的存在。行人在綠燈亮時穿越街道，卻仍須擔心被計程車或機車撞到。我們知道的一切界線在此都在轉變、消失。而其他界線則以難以理解的方式、在最意外的地方出現。

神聖和世俗的事物之間似乎沒有分野。廟裡有廚房、影印機，而且可以供奉多種宗教的神。廟更像是提供精神寄託的多功能服務中心。人們會在此禱告，而在地鐵裡，他們也會冥想，駝著背、全神貫注地盯著智慧手機，玩最新的多人線上競技遊戲。真是個奇特的世界。我們對這一切都覺得很不對勁，畢竟我們深陷在自身的文化裡。但我們很珍視「奇特」和「不對」。當你是個外國人，就會變得很敏銳。

你們是雙人組，而且兩人都具有劇場的背景，但轉到當代藝壇創作。在這個領域創作的優勢和侷限為何？

視覺藝術允許戲劇屏除的、某種程度的抽象。戲劇創作者試著引誘觀眾一起來分享某種特定的情感、特定的看法，讓他們一起感到站在對的一方、一起感到事情是對的。讓我們離開劇場界的關鍵是：他們排斥抽象，而且執著於共有的敘事。然後，有內行的劇場人來看我們的作品，並生氣地對我們說：「但你們沒有告訴我們應該想什麼！」這時，我們知道自己做的是對的。

但在視覺藝術的世界，當然有著對藝術品的拜物。在此，我們我們進入了商品化的敘事和設計。設計是藝術之死。如果某個東西看起來像設計、讓人覺得像是設計、嘗起來和聞起來像設計，而且你只需要像看設計一般地去看它，則它不會是藝術。因此，我們總是試著確定我們的創作夠低下，沾染著無法估算的東西的殘餘。它是為未完成的、卡在過程之中。那是為何我們喜歡創作有時間延續性的作品；這會帶入勞累的成份、還有汗水。

interview

bösediva

Your performative installations often deal with naturally arising contradictions in art, theatre, and society generally. You state that you don't want to merely represent these conflicts but actually have them play out. What is the role of the audience in this work?

Our work is probably not so much about conflict and contradictions. Conflict, that is from the world of drama. Conflict demands a resolution. Or at least catharsis, if resolution is not to be had. Something dramatic that makes us all feel better.

And doesn't the term 'contradiction' always imply that something is wrong? That something must be righted? 'Cognitive dissonance' is something we are more interested in. How can we endure cognitive dissonance, this nagging feeling that something doesn't fit? How can we live with this feeling without having to label what we see as 'right' or 'wrong'? How can we suppress the impulse to correct it through drama and catharsis? Can we even find beauty in something that looks or feels 'wrong'?

So if our work has an element of seduction at all, then it is in us trying to seduce people to endure cognitive dissonance. To change their own perspective. To then change it again. We always invite people who come to see our work to move freely in the space. To step up as close to the art as they like. To leave whenever they like and come back another day if they like.

We don't have a 'role' for our audience, we don't even think of the people who come to see our work as an 'audience' – as people who passively watch while we try to meet their expectations. We offer a process. This process is densely layered and charged with meaning – for us. People are free to see in it, whatever it is they see, and assign their own meaning to it. Freedom can be frustrating, of course.

In preparation for this exhibition you both spent two months in Taiwan developing work in response to the local conditions of Bangka. How would you describe your experience in Taiwan compared to your past site-specific projects, including those you undertook in Bangalore, India and Barcelona, Spain?

38 Taipei is fascinating. So much beautiful cognitive dissonance here! In the subway everybody seems to be on tranquilizers. No loud voices, no transgression. People line up endlessly to be on the right side of the escalator. Then, in the street, there is no more politesse. People get in each other's way and seem totally oblivious to each other. When pedestrians cross the street at a green light they still have to fear being run over by a taxi or scooter. All the boundaries we knew are shifting here, evaporating. And other boundaries mysteriously appear in the most surprising places.

There seems to be no boundary between the sacred and the mundane. The temple has a kitchen, a copy machine and can serve gods of various beliefs. It is more like a multifunctional service center with spiritual leanings. People will pray there, and in the subway they will meditate just as rapt, hunched over their smartphones with the latest mobile game. What a strange world. It all feels so wrong to us, because we are stuck in our own culture. But we cherish 'strange' and 'wrong'. You are very alert when you are a stranger.



"PROCESSING / BANGKA" (過程 / 艋舺), 2016

As a duo you both have backgrounds in theatre but have come to work in the contemporary art world. What are the advantages and limitations of working in this sphere?

The visual arts allow for a level of abstraction the theatre world rejects. Theatre artists try to seduce the audience to come together and share a certain emotion, a certain opinion. To feel to be in the right together, to feel the right thing together. The rejection of abstraction and the fixation on communal narrative were key for us in leaving the theatre. Then we had seasoned theatre people see our work and angrily tell us, "But you are not telling us what we are supposed to think!" That's when we knew we were on the right track.

But in the world of the visual arts there is the fetish of the art object, of course. Here we enter the narrative of commodification and design. Design is the death of art. If something looks like design, feels like design, tastes like design, smells like design and doesn't demand more of you than design, it cannot be art. So we always try to make sure our work is dirty enough, soiled by the residue of the incalculable. The unfinished and stuck in the process. That is why we like our work to be durational. It adds the element of toiling. Sweat.

侯怡亭

妳為這場展覽而呈現 2015 年的作品《代工繡場》的延伸，妳在那件作品中研究了台灣代工產業的發展，作品也帶有某種表演元素。請談談那件作品，以及妳如何在艋舺延伸它。

《所有小姐》的原型是《代工繡場》計劃中的一件作品，描述台灣因經濟起飛，城市快速發展促使女性勞動力擴張，許多新興行業於日治時期至戰後出現。作品以文夏的歌——《所有小姐》為主題，歌曲中提到許多女性新興的行業，多半是服務業，例如織布、理髮、裁縫、賣獎券或賣菸等，或者是和娛樂場所相關的職業，例如在冰店、遊覽車、戲院、撞球間。這首歌曲呈現台灣於戰後女性服務業的辛酸及對美好生活的期盼。

《所有小姐》將延續代工繡場的方式，在剝皮寮展覽現場製作，並預計邀請當地居民共同製作。在研究期間，訪問了艋舺重要的傳統繡莊——南新繡莊，一邊學習福州繡幾種特殊技藝，應用至作品中，一邊聽著繡莊當家老闆吳淑美女士聊著這個產業經歷幾個時代的變遷，以及現代傳承此項技藝的困難。在剝皮寮的製作會以當地繡莊製作神明外衣的用色為參考，顏色依照當地信仰，反映人們所謂天界秩序。例如媽祖配的是橘色，玄天上帝為黑色，太上老君為藍白，土地公為藍紅。

我發覺妳的早期作品有一大部份是處理影像的概念、真實的表面再現，這某方面似乎在概念上涉及布希亞（Baudrillard）的論著，尤其是擬像（simulation）的概念。或許從 "In/Out Place"（2012）開始，妳較為近期的作品的範圍擴大了，而現在似乎從機器（apparatus）的批評理論汲取更多概念的線索。透過轉而在藝術實踐中採取更空間性的框架，妳達到了什麼效果？

我所感受的世界，是圖像的、可觸碰的表層。我視它是薄薄一層，半透明的影像，一層之後還有另一層，你也許可以說，我不相信我眼前所見的。

早期作品有擬像的概念，影像疊合在身上的虛擬女性形象、在數位影像上刺繡，破壞並建構新圖像、實景與 3D 的場景的套層，實踐對資本世界的影像的質疑，由攝影術及錄影藝術的媒介來表現。

近期的轉變，也許是我對於世界的認識，有了更多的視野。從 2015 年代工繡場，在商業畫廊現場製造影像作品，不把影像當成『影像成品』掛在白盒子的藝術空間，使刺繡的文化行動擴大，讓參與的人實踐一種早在攝影術發明前的成像方法；而刺繡是早期女性創造圖像及影像的媒介。這個轉變到了 2016 年鳳甲美術館邀請我與館內的典藏品對話，以當代的視角重新詮釋古典技藝及工藝品。這個計畫的研究過程，展開了繡品檔案的認識旅程，讓我有機會嘗試先不以概念來發展創作，而是先進入一段歷史研究，讓我對於作為圖像介面的刺繡有了更豐富的認識。

現在，我想關於創作的問題，不再只是圖像、影像或數位時代等這樣的介面性問題。我現在採取的作法是回到歷史找尋脈絡並重新連結，將相關的歷史的影像檔案，以行為表演重新演繹，在現實場域發生。

基於妳對科技系統和像是擬像概念的興趣，請談談妳在艋舺的經驗。這個地點和你造訪過的其他都會空間、包括在台北的空間有何不同？

從前，我前往一個城市之前，都會先瀏覽網路的地理資訊，去理解並想像一個地方，再去類比實際的城市空間，這樣的經驗形成我早期作品初步的概念。

艋舺的探勘研究經驗很不一樣；我們一開始先從歷史資料著手，閱讀文史工作者記錄的艋舺、奇人奇事等。我搜尋幾個博物館找到剝皮寮當地的歷史影像檔案，並取得授權。我關注的範圍是早期勞動影像與女子學校技藝課的老照片。我透過回顧歷史照片，去理解艋舺過去的生活型態，及這個區域的特殊性，想著這個地方是根據什麼樣的文化及信仰傳承，轉變成現在的樣子。

現今我眼中的艋舺，像是一個被遺落的地方，人們在那裡過著與其他區域不同的生活。龍山寺對面的公園佇留的人們互相觀望著，等待著下一次交易，市街攤販賣著自家囤積的物品，或者代表著台灣某一次經濟起飛時的塑膠玩具…，似乎在這裡的每件事裡、或每個長住在艋舺的人身上都可以發現許多故事，它們濃縮了幾世代的痕跡，在大街巷弄裡，等著你去經歷一段歷史空間的旅程。

interview

Hou I-Ting

For this exhibition you are presenting a continuation of your 2015 work “Sewing Fields”, where you investigated Taiwan’s development in relation to the OEM (original equipment manufacturer) sector. There was also a performative element as well. Can you tell me about that work and how you have undertaken its continuation in Bangka?

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The archetype of “All the Ladies” is a piece from the “Sewing Fields” project, depicting how Taiwan’s economic boom led to rapid urban development which in turn enhanced the participation of women in labour. Many newly emerging professions appeared between the period under Japanese rule and that after World War II. The work’s subject is drawn from a song by Wen Xia (文夏) titled “All the Ladies”, a reference to the many emerging job opportunities for women, especially those in the service industry, such as weaving cutting hair, embroidering, selling lottery tickets and cigarettes. Or it was work related to places of entertainment, such as iced desserts shops, sight-seeing cars, cinemas, and billiard rooms. The song represents the bitterness of women in the service industry after the war in Taiwan, as well as their aspiration for a good life.

Extending the approach of “Sewing Fields”, “All the Ladies” was produced in the exhibition venue at Bopiliao, and local residents were invited to join in its production. During the research period, I visited Nanxin Embroidery (南新繡莊), a major traditional embroidery shop in Bangka, where I learned special techniques of Fuzhou-style embroidery and applied them to my work. I also

listened to the embroidery shop’s owner, Madame Wu Shumei (吳淑美), who spoke about the changes in the industry during several periods as well as the current difficulties in inheriting such techniques. The production in Bopiliao refers to colours used for local gods’ clothes made by local embroiderers. According to local beliefs, certain colours reflect the so-called ‘heaven’s order’. For example, Matsu (媽祖) goes with orange, Xuantian Shangdi (玄天上帝) goes with black, Taishang Laojun (太上老君) goes with blue and white and Tudi Gong (土地公) goes with blue and red.

I noticed that much of your early work deals with the concept of the image, the surface representation of reality, in a way that seems conceptually linked to the writings of Baudrillard, the notion of simulation in particular. Perhaps beginning with “IN/OUT Place” (2012), your more recent work has an expanded scope, now seeming to take more conceptual cues from a critical theory of the apparatus. What have you been able to achieve through this shift to a more spatial framework for your practice?

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The world I feel is made of pictures, a surface that one can touch. I regard it as a membrane, as semi-transparent images. Behind a layer, there’s another layer. You may say that I don’t believe in what I see before my eyes.

My early work involves concepts of simulation: images superimposed on virtual female figures, embroidery on digital images. And through these approaches, I destroy and reconstruct a mise-en-abîme of new pictures, real scenes, and layered 3D environments. It is a practice of questioning the images of the capitalist world through the media of photography and video art.

Recent shifts in my work are probably due to the expansion of my vision in understanding the world. Since “Sewing Fields” in 2015, instead of hanging images as “final products” in a white-box gallery space, I’ve made work

with images right in the space of a commercial gallery, inviting participants to practice an image-making method invented before the advent of photography, and thereby expanding the cultural practice of embroidery, a medium that from early times was used by women to create images. Now in 2016, another shift took place when the Hong-gah Museum invited me to have a dialogue with works in their collection and re-interpret classic techniques and craftwork from a contemporary perspective. Through the research process for this project, I began a journey in understanding an archive of embroidery, which gave me the opportunity to try to develop work without first framing it in a concept. Instead, I first entered through the frame of historic research, which allowed me to better understand embroidery as an interface of images.

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My work now is no longer only concerned with questions of the image or of the digital age and interface technology. Now the approach that I take is a search for the threads of thought, updating links of history, through performative action once again deducing the relevant archives of historic images, have that play out at an actual site.

Given your interest in technology systems and concepts such as simulation, can you tell me a little about how you encountered Bangka. How does this location differ to other urban areas you've visited, including those in Taipei?

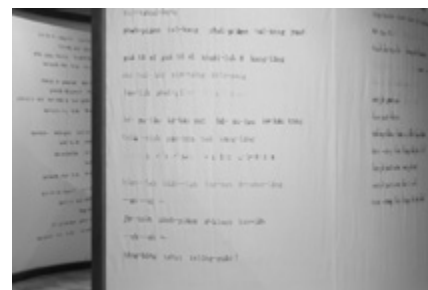
In the past, before going to a city, I'd first browse geographical information online to understand and imagine a place, and then compare that to the actual urban space. It was this sort of experience that formed the initial concepts of my early work.

Exploring and researching Bangka was a quite different experience. In the beginning, we approached it through historic data, reading documentation

about the place by practitioners of culture and history, and looking at strange tales of strange people. I sought out a few museums, found an archive of historic images at Bopiliao itself, and received permission to use them. The scope of concern covers old photos of the crafts courses at girls' schools and labourers in the early days of Bangka. By looking through these historic photos, I learned about past ways of life in Bangka and the area's unique characteristics. I thought about what kind of cultural and religious inheritance might have led to the transformations which have made Bangka how it is today.

Now Bangka seems to be a forsaken place in my eyes. People don't spend time there like they do in other districts of the city. In the park opposite Lungshan Temple, there are those who hang around observing one another, waiting for the next transaction, streets vendors who sell things that have accumulated in their houses or the plastic toys that represent a time when Taiwan's economy was rising... It seems like everything here, or every long-term resident of Bangka, has with them countless stories just waiting to be discovered, these stories condensed from the traces of generations, waiting on the main streets and in the alleyways for you to come and experience a journey through an historic space.

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"All the Ladies" (所有的小姐)

法比恩・樂韓

你在 2010 年時接受 Dominique Truco 採訪時，曾形容《Manteau》這件作品是一種對於「你我共同性的歡悅」之作，我對此點感到很有興趣。你也提到我們需要遠見，以超越現狀，你是否以此作為出發點，而為本次展出做出這件名為「鯢鯢之屋」的作品？

我希望探究群體間人與人的關係，以及群體的概念。這就是我為何我在先前的作品《Manteau》中，邀請了十個人參與。這些人之間共同性，存在他們本身之外。所以我希望這些不因任何文化或社會標準而邀請來的個體之間，可以產生一些關係。他們每一個人都很不一樣，他們之間的連結，並不受任何外在的因素所控制。在這件作品《Manteau》裡，我得試著決定我們可以從現下的狀態擷取何物。所謂的「當下」其實是「過去」的未來。當這樣的當下被移轉為一種現存的狀態時，這樣的經驗其實超越了每一個個體的獨有經驗。

藉由《鯢鯢之屋》這件作品，我尋求的則是一種參與的相互性。我們無法在時間的框架之外，呈現現有的狀態。透過一段旅程，人們會在他們之中找到共通性。我想，若個人主義是理解《Manteau》這件作品的關鍵，象徵主義和「空」的概念則是《鯢鯢之屋》這件作品的核心。

《鯢鯢之屋》作為一件空間創作而非雕塑品，意圖探究一種流動的內部概念。有鑒於人類的對於庇護所的需求，這件作品讓我們想到在鯢鯢公園一帶的遊民問題。這樣的流動性與今日關於「家」的概念，該如何連結？

我從來都不做雕塑。若雕塑是一種需要被注視的物件，一個空間則鼓勵一種向外的觀察。在一個空間裡，我們會問的問題便是：我們看到了什麼。即使我對雕塑有一定的興趣，而我的一些作品也看起來像雕塑，我想透過作品處理的還是「我們是誰」以及「我們在何處」這樣的問題。在這樣的脈絡下，鯢鯢遊民的問題的確是我會關心的主題。一條街就是一種秩序，我

們都有個地址、有個門牌號碼，我們以此塑造秩序。如果我們從中抽掉一棟房子，的確會產生混亂。「流動」這樣的概念便與遷移有關。

當我在做這件作品的時候，我並不知道鯢鯢公園一帶有些無家可歸的人。因此，這件作品和他們的生存情境並沒有什麼關係。然而，身為一個歐洲人、居住在離地中海不遠之處並看著那些因戰亂而逃離的難民，我不免會將「家」和「流動」的概念作一連結。當我在做這件作品時，我的確想到了這些移民。

德勒茲和加塔利曾於《千高原》這篇研討會文章中提到，游牧式的生活便如同在「中介空間」的移動，而「享有自主性並擁有自身的方向」。你希望透過自己的作品創造什麼樣的空間？你會將它形容為具有「中介性質」的空間嗎？

我不希望將我所試圖創造的空間定義為「中介空間」，因為它是被妥善構思的。真正產生「中介」效果的，其實是我們在其中所渡過的時光。

關於「中介」這個概念，我近日常提到的其實是我們不再從固定的郵箱收到信件或收據這樣的事，所有的來訊都透過一個和我們共同移動的地址所接收。讓我們感到處於中介狀態的是那些無所不在的 Wi-Fi，它穿透我們，並讓我們可以隨時下載來訊。對於我們今日的存在情境而言，那產生了一種很有趣的象徵。我們被他人的對話所穿透，卻不總能參與。我們生活在一個所有東西都穿透我們的空間裡，因而如幽靈般的受苦。我希望透過自己的作品，讓我們能捕捉穿透我們而過的訊息。



"Monga House" (鯢鯢之屋), 2016

interview

Fabien Lerat

I'm interested in a comment you made in an interview with Dominique Truco in 2001, where you described your work "Manteau" as "exulting what we have in common". You also spoke of looking beyond present conditions in order to free ourselves from them. Was this still a concern for you leading into your work "Monga House" for this exhibition?

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I wish to study the relationship between people in groups and the notion of 'group' itself. That is why I need a group of 10 people for the work "Manteau". What these people have in common is what lies outside themselves. This is the reason why I want people, who are not necessarily chosen by any standard of culture or social position, to be in a certain kind of relationship with each other. Each of them is very different. What connects them is not controlled by any means. With the work "Manteau", I tried to determine what can be extracted from the present time. The present time is the future of the past. The transformation of the present time into a presence-state is the actual transcending of the experience of individuals in a group.

With "Monga House", I am looking for the mutuality of participation. What reflects our present state cannot lie outside the framework of time. And it is through a trip that people find something in common among themselves. I think that, in "Manteau", the individualism is central to the work, while in "Monga House", it is a symbolism and the notion of emptiness that need to be understood.

A spatial creation rather than a sculptural one, "Monga House" explores the idea of a mobile interiority, acknowledging a common human need of shelter and also bringing to mind the issue of homelessness common to Bangka, particularly in Monga Park. How does mobility relate to the notion of home in today's world?

I never did any sculpture. While a sculpture is something that always demands attention towards itself, a space urges people to observe what's around. In a space, the question that we would ask is what we are seeing. Even though I am interested in some sculptural work and some of my works may resemble sculpture, the questions that I try to deal with through my work are "who we are" and "where we are". In this sense, this problem of homelessness in Bangka is certainly an issue that I would be concerned with. A street is something that has to do with order. We all have addresses and numbers for our doors, with which that order is established. If we remove a house from this order, it creates a disorder. Mobility is about movement.

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When I created this work, I didn't know that there are homeless people in Monga Park. This project thus has nothing to do with their living circumstance. Nonetheless, as an European living not far away from the Mediterranean sea and seeing people escaping from the wars, I cannot but inevitably relate the idea of home to that of mobility. When I conceived this work, I did think of these migrants.

Deleuze and Guattari, in their seminal text *A Thousand Plateaus*, describe the nomad's form of life as one of movement through a space that is "in-between" and which "enjoys both an autonomy and a direction of its own". What kind of spaces are you seeking to create in your work? Would you characterize them as having an in-between-like quality?

I don't want to define the space that I hope to create as a space 'in-between' because it is well considered. What is actually 'in-between' is the time we spend in it.

What I often say about the notion of the 'in-between', is that nowadays we no longer receive letters or receipts from a mailbox at a certain place. What is addressed to us is sent to an address traveling with us. And what makes us feel 'in-between' are all these penetrating Wi-Fi signals that allow us to download the information addressed to us. It creates an interesting metaphor in terms of our condition of being in this world. We are penetrated by others' conversations without all of us being able to participate in them at the same time. We live in spaces where everything goes through us, and thus we suffer as phantoms. What I am trying to build with my work is something that allows us to capture what penetrates us.



"Monga House" (魍魎之屋), 2016

妳的裝置作品《無法播音》取材自台灣受日本殖民統治時、日本人類學家淺井惠倫在 1936 年建立的一個聲音檔案庫。其中的一段錄音裡，我們聽到吳林氏伊排的聲音，這個哆囉美遠族人用一種受噶瑪蘭語影響的巴賽方言，唱著標題為《Saturai》* 的歌。妳從這些聲音聽到什麼？

我開始研究魍舛時，巴賽語立刻吸引了我的注意。我記得曾經讀到一篇關於世界各地已經失傳的語言的文章，包括台灣的一些原住民語言，當時我想，有一天我會很想加以研究，並以此做一個計劃。於是，當我得知「魍舛」這個名稱源自一個巴賽語的詞，我立刻決定以此做為作品主題。我一直對語言很感興趣，如果往回追溯到我先前的計劃，都可以看到關於語言的部份。我將語言思考成一種溝通方式、一個文化象徵、資訊的把關或篩選過程、代表了身份…等等。一開始研究時，我天真地希望能「學習」這個語言並且「教導」觀眾，而我想到了學習語言最有效的方式之一：透過音樂、歌曲。在台灣現有的巴賽音檔中，淺井灌錄的唱片是最為妥善保存的。這就是我如何找到《Saturai》這首歌。

一直要我研究了一陣子之後，才實際找到那首歌。當時，我已經收到歌詞（由李壬癸詮釋）和淺井手稿的掃描檔。所以，我當然很興奮能在閱讀和搜尋這首歌一陣子後，第一次聽到它。從當代的角度來說，這首歌的「音樂性」不那麼強，而保存這些聲音檔案的台灣大學人類學博物館甚至對於是否將《Saturai》歸類為歌曲而有所爭議。我初次聽到錄音時，確實很感動——不僅由於聲音的本身，也因為我對它、它的錄音、保存方式以及它在現今環境中的意義的了解。就像想像如果你是最後一個會說巴賽語的人一樣。這首歌和這批唱片收藏在今日有何意義？

就歷史脈絡而言，我認為人類學和殖民的關係密不可分。自從啟蒙時代以來，人類就想知道、理解、保存一切，並研究「野蠻」的事物——所有這一切都深植在殖民的背景中。然而，諷

刺地，由此累積的成果在今天變成一批珍貴的資產，供人了解曾經發生的事，以及事物在過去的狀態。而另一件諷刺的事是，保存方法的本身也許實際上已經助長了對文化的抹煞和消失。

台灣大學人類學博物館並未允許妳運用館藏中的完整錄音。其中的困難為何？妳對「大眾的語言記憶」的這種管理作何感想？妳認為誰才正當地擁有這項素材？

就誰擁有某項文化遺產的問題，我認為，如果考量殖民的背景及其目前的形式，則將內容去殖民化是當務之急，儘管我不確定自己有答案。接到人類學博物館傳來拒絕的 e-mail 之後，我和館方幹事周書屹談了很久。他很支持我，而且很能站在我的立場著想。他提到，我的申請是他們部門收到的申請中最具爭議性的之一。人類系教授之中，支持和反對的人大約各佔半數。對一些教授而言，他們主要關切的首先是聲音檔案的本質迥異於視覺檔案的本質。他們擔憂 1996 年的奧運爭議歷史重演，當時，Enigma 樂團在奧運開幕典禮的表演中，用了阿美族的《老人飲酒歌》。儘管 Enigma 合法取得運用這首歌的版權，阿美族人仍感到自己的文化被侵犯。周書屹提到，就視覺素材來說，他們更具體知道這些素材是什麼、和它們代表什麼。但關於聲音檔案，他們很關切我會如何在藝術作品中加以（再）呈現，並且會賦予它什麼脈絡。更複雜的是，《Saturai》的情形異於《老人飲酒歌》，人們對前一首歌的語言仍有爭議，因為現在沒有會說巴賽語的人在世。對這個博物館部門來說，他們認為只能確定其中的語言不是噶瑪蘭語。中研院的李壬癸責研判這首歌的語言是巴賽語。在這個情況下，我們不知道可能是誰反對我用這首歌，因此完全無法「獲准」去詮釋這首歌。最後，這項計劃起初的想法是製作這首歌的卡拉 OK 版本，讓觀眾可以一起唱。他們也覺得這樣不妥。沒有人真正知道吳林氏伊排唱的內容的「正確」發音和拼字，因此，將歌詞轉譯成中國文字或羅馬字母、並教觀眾唱這首歌，會是失真而且不正確的。我和周書屹討論之後，也同意以卡拉 OK 的形式呈現計劃可能不恰當。但即使我放棄了這個想法，上述其他議題仍將無解。因此他們回絕了我的申請。

而當然了，我起初感到有點失望。但當我持續思考這場談話，我開始感到我們的討論內容很有趣，於是決定把故事的這個部份轉化成計劃的一部份。用另一種方

* 根據淺井的註記和李壬癸的詮釋，歌名為《飲酒即興歌》。

式來說你提的問題：就「大眾的語言記憶」，這個「大眾」是指哪些人？是否只是說巴賽語的人的後代，或者全都是一般而言的「台灣人」？我想那就是爭議的起點。就台大人類學博物館的觀點，這些錄音實際上並非「共有」記憶的一部份。至於我，我覺得百感交集，畢竟，在某種意義上，我同意該部門的決定。我可以想像，例如，我看到好萊塢電影中、對台灣文化的誤解時感到的憤怒。但以另一種方式，為了保護像是巴賽族這樣的文化——它已經佚失頗久、且甚至很少人知道，決定「規範」或甚至「禁止」詮釋和討論它，這本身是否也部份地造成問題？我不認為自己就此有正確答案，甚至對於誰才具有擁有權的問題，也不知道是否有任何「正確」答案。我只是希望能夠在作品中帶起這個討論。

妳的創作往往關於政治議題和殖民歷史，這些都是很貼近當下時代的議題。然而，創造某種政治的和批判的實踐，在一個如此善於收編和利用批評的體系中，是很令人灰心的。當代藝術具有什麼能力，足以挑戰這種氣氛下的權力體系或思考模式？

我了解你的意思。我不確定具有政治意含的藝術作品是否總是貼近當下時代。我認為這真的視背景而定——這不僅涉及作品的時代，也是它的空間或地點。我個人不認為藝術必須是政治的，但我確實希望藝術是誠懇的。我同意殖民的議題絕對不是過去式。我希望大家能更進一步處理這個問題。然而，我也同意你的看法——挑戰任何既存的體系或批判一整套現有官方機構滿令人挫敗的，有時甚至是諷刺的，尤其是在當代藝術的環境中。我對自己在做的事持續感到某種無力，並且質疑藝術家和社運份子者的分界為何，還有兩者之間是否應該有任何界線。此外，藝術家和室內裝潢師之間的界線為何？我想這是所有的藝術家、包括我自己在創作藝術計劃（尤其是具有政治意味的計劃）時，都必須意識到的某種平衡，涉及像是我們的定位、目標以及如何達成。而這變成一個更大的問題，關於效應（effectiveness），這也是評價藝術作品的標準之一。然而，儘管我有些消極，我的確認為：在這個環境中，當代藝術也許仍能做些什麼。樂觀地說，例如，藝術展觀眾很可能異於原住民研究的學術研討會的觀眾。因此，就這場展覽，可望在更廣大的群眾之間帶起不同類型的討論。



"The Sound Cannot be Played" (無法播音), 2016

interview

Cheng Ting-Ting

Your installation "The Sound Cannot be Played" draws from an archive of recordings by the Japanese anthropologist Erin Asai in 1936 taken during the period in which Taiwan was under Japanese colonial rule. In one such recording, we hear the voice of Ipai, a Trobiawan interlocutor who speaks a Kavalan-influenced idelect of the Basay language (part of the Ketagalan language family), singing a song known as 'Saturai'*. What do you hear in these sounds?

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When I started researching Bangka, the Basay language grabbed my attention straight away. I remember that I once read an article about dead languages around the world, including some of the aboriginal languages in Taiwan, and at that time I thought, one day I would love to look into this and make a project about it. So once I learned that the name 'Bangka' is derived from a Basay word, I decided right then that this would be the topic for my work. I've always been interested in language, which can be tracked back through some of my previous projects. I think of language as a way of communicating, a symbol of culture, a gate or selection process of information, representative of identity... etc. At the beginning of my research, I was hoping, naively, that I could 'learn' and 'teach' audiences about the language, and I thought of one of the most effective ways to learn a language, through music, songs. The vinyl records from Asai are the most well preserved audio archive of Basay in Taiwan. So this is how I got to the song 'Saturai'.

I only found that actual song a while after starting the research. At that time, I had already received the lyrics (the interpretation from Paul Li) and the scanned notes from Asai. So, of course, I was very excited to hear the song for the first time after reading about and researching it for a while. The song is not so much 'musical' in the contemporary sense of the word, and the Museum of Anthropology at National Taiwan University which preserves the sound archive even found it debatable whether or not to classify 'Saturai' as a song. I was actually touched and moved when I heard the recording for the first time — not only because of the sound itself, but because my understanding of it, how it was recorded, preserved, and its significance in its current context. Like imagine if you were the last person able to speak the Basay language. What does this song and the collection of vinyl records mean today?

In terms of the historical context, I believe that the relationship between anthropology and colonization is inseparable. Since the Enlightenment there has been this desire to know, to understand, to preserve everything, and to study the 'savage' — all of this is embedded in the context of colonization. However, the result of this, ironically, became a valuable asset for us today to know what happened and how things were in the past. Again ironically, the methods of preservation themselves might have actually contributed to the erasure and dying out of cultures.

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* According to a note of Erin Asai and the interpretation of Paul Li (李壬癸) from Academia Sinica, the title means "Improvisational Song in Drinking" (飲酒即興歌).

You were unable to gain permission to use the full recording from the Museum of Anthropology at National Taiwan University. What was the difficulty? How do you feel about this kind of stewardship of the public memory of language and who do you think can legitimately claim ownership of this material?

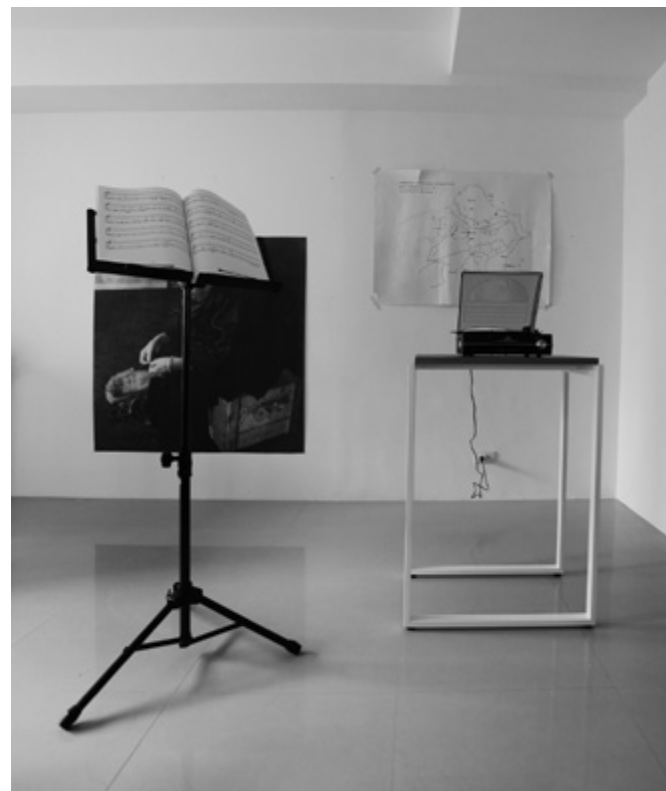
As far as the question of who owns a cultural heritage is concerned, I think that decolonizing the content would be an urgent matter, given the context of colonialism and its current forms, although I am not sure if I have the answer. I had a long conversation with Shuyi Chou, the officer from the Museum of Anthropology, after receiving the rejection e-mail. He was very supportive and understanding. He mentioned that mine had been one of the most controversial applications in their department. Those for it and those against it were split around 50/50 among the professors. The major concerns for some of the professors were, first, that they felt the essence of the audio archive is quite different from that of the visual archive. They were worried about repeating the controversial case of the 1996 Olympic Games, when Enigma used the 'Elder's Drinking Song' of the Ami people in the opening ceremony. Despite Enigma obtaining the copyright to do so legally, the Ami people still felt that their culture had been violated. Chou mentioned that, as for visual materials, they know more concretely what they are and what they represent. But for the audio archive, they felt concern over how it would be (re)presented in my artwork and what context it would be given. And the more complicated situation is that, unlike the case of 'Elder's Drinking Song', the language in 'Saturai' is still a matter of debate, because there are no living speakers of Basay now. For the department, they believe that they can only confirm that the language is not Kavalan. The song was estimated to be Basay by Paul Li from Academia Sinica. In this case, we don't know who might be against my usage of the song, so there isn't any way to get 'consent' for interpreting it. Lastly, the original idea for the project was to make a Karaoke version of the song so that visitors could

sing along with it. They felt that this was inappropriate as well. No one really knows the 'correct' pronunciation and spelling of what Ipai was singing, so transliterating the lyrics into either Chinese characters or the Roman alphabet and teaching audiences how to sing it would be inauthentic and incorrect. After discussing the matter with Chou, I also agreed that karaoke might not be a good format to present the project. But even discarding that idea, the other issues mentioned above would remain unsolved. That's why my application was rejected.

And, of course, at the beginning I felt a bit disappointed. But when I kept thinking about the conversation, I started to feel that what we discussed was actually very interesting, so I decided to turn this part of the story into part of the project. To rephrase your question: in terms of the 'public memory of language', who does the 'public' signify? Is it only the descendants of Basay-speaking people, or is it all 'Taiwanese' in general? I guess that's where the debate starts. As far as the museum is concerned, these recordings are not actually part of a 'public' memory. As for me, I guess I am having mixed feelings because, in a way, I agree with the decision of the department. I can imagine my anger towards misinterpreted Taiwanese culture in Hollywood movies, for example. But in another way, in order to protect a culture like that of the Basay, a culture that has been fading away for a while without many people even realising it, isn't the decision to 'regulate' or even 'forbid' interpretation and discussions part of the problem? I don't think I have the right answer here, and don't know if there even is a 'right' answer to the question of who should be able to claim ownership. I just hope I can bring up this discussion in my work.

Your work has often been concerned with political issues and histories of colonization, which is apt for these times. Nonetheless it is daunting to create a political and critical practice in a system that is so adept at absorbing and capitalizing on critique. What ability does contemporary art have to challenge systems of power or patterns of thought in this climate?

I understand what you mean. I am not sure politically charged artworks are always apt for these times. I guess it really depends on the context — not only the time but also the space or place of a work. I personally don't believe that art has to be political, however I do wish for art to be authentic. I agree that colonialism is definitely not a yesterday issue. It is something I wish we could tackle even more. However, I also agree with you that it's pretty frustrating and at times even ironic challenging any existing system, or criticizing a set of present authorities, especially in the contemporary art context. I constantly feel a sense of powerlessness with what I am doing, and I question what the line is between artists and activists, and if there should even be a line. Moreover, what's the line between artists and decorators? I guess it's a balance that all artists, including myself, need to be aware of and to consider when making art projects (especially politically charged ones) — like where are we positioned, what are our goals, and how do we reach those goals. And this becomes a bigger question of effectiveness as one of the criteria used in evaluating an artwork. However, despite my pessimism, I do believe that there might be something contemporary art can do in this context. Optimistically speaking, the audiences of art exhibitions are likely to differ from those of academic conferences on aboriginal studies, for example. So for this exhibition, one can hope to bring up different types of discussions among a broader audience.



"The Sound Cannot be Played" (無法播音), 2016

鄧肯・蒙特弗

藝術家訪談

自從你在 2012 年離開英國，如今已經在台灣住了將近五年，同時身為駐村藝術家和客座教授。你並不迴避對歐洲中心主義表達批判的觀點。這是否是促使你待在台灣的一部份動機？

對單一觀點的批判確實對我的創作和待在台灣很重要。「遠東」的概念很好地概括了這個問題，根據這個觀念，彷彿歐洲才是評斷一切之際、必然的中心點。但這番質疑並未延伸到對反寫實哲學的贊同，因此，我接受讓自己處於不確定的位置。不過，我待在台灣同時是由於我在這裡的大專院校工作帶來的刺激，以及和學生共處、和他們發展中的想法。我將教育工作視為作為藝術家的我的創作延伸，而和學生的對話則持續為我的創作注入想法，就像在台灣的日常經驗也確實帶給我更多啟發。

你的許多創作都針對記憶和敘事。在你為這場展覽創作的新裝置作品中，你汲取了作為製造重鎮的艋舺的歷史。請進一步談談創造這件作品的過程，以及為何運用像是縫紉機等特定物件。

這件作品的核心概念是界定並運用可被視為該地區歷史痕跡的物件，同時並顯示出這是來自一個對此地多層次特性所知甚少的人的觀點。我了解這個地區的製衣工業歷史，因此，當我知道我的工作室其實鄰近一家縫紉機修理店（而且裡面確實累積了許多縫紉機），我覺得這似乎是很好的起點。這些機器本身看起來像是消逝到霧中的某段歷史的殘餘，遺留的機器猶如化石。其中還有一項個人的關聯，這是基於我對複雜機械的著迷，受到我祖父修理時鐘的嗜好所影響。我也很喜歡其中對深受超現實主義者喜愛的羅特蒙（Lautréamont）的話的影射：「像一台縫紉機和手術檯上的一把傘的巧遇一樣美」（也許有點是藝術圈內人的玩笑）。這些機器的陳列方式很特殊，讓人更清楚感到所看到的東西的片段性質，而這或許意味著觀者將不會立刻看出櫃子裡的東西是什麼。這件作品的櫃子本身則是基於該區域的一些店家室內空間而造的（即使其間的關係並不明顯）。

在你的近期創作中，特別是透鏡的「視覺裝置」這個主題一直是反覆出現的元素。從某個意義來說，透鏡似乎是隱喻性的，「檢視與脈絡分離的物件」，而在另一個意義上，它對東西的視覺性提出看法，或許強調社會的奇觀式特質。請從公共空間方面，談談你對這些觀視裝置的想法。

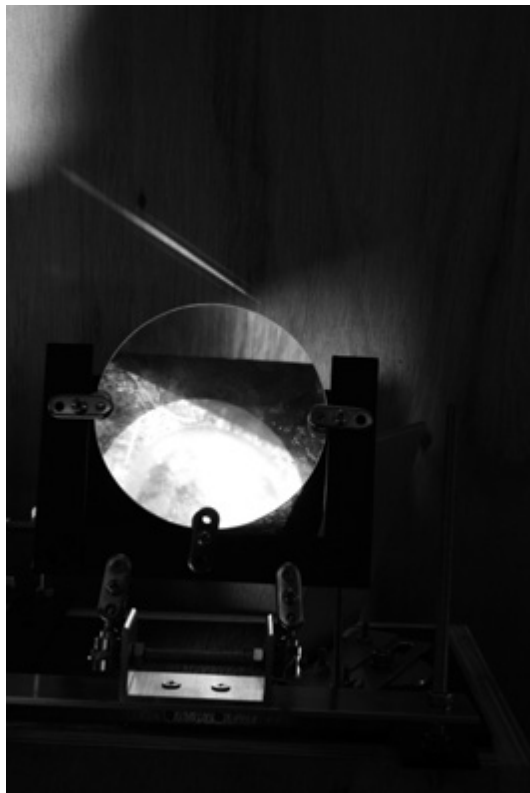
我想你是指就觀者的方面來談？這些透鏡作為作品帶來很多效應，因為它們在對某個景象對焦的同時，也將這個景象去脈絡化，而這也象徵了（身為藝術家的）我如何迫使觀者看某個景象。這代表觀者意識到看的過程——特別是當他們必須移動身體、以發現正確的焦點所在。每個透鏡都讓人發現一個不同的觀看位置，因此觀者持續意識到找尋「正確觀點」的過程。在我創作所有的作品之際，觀者的概念都是關鍵的，也因此，作品總是針對某個公共空間而做。在我看來，在公共的地方的藝術和藝廊或美術館（或戶外地點）中的藝術毫無區別。所有的藝術都涉及和群眾的接觸。



Detail of "Singer" (歌手), 2016

interview

Duncan Mountford



Detail of "Singer" (歌手), 2016

You have been based in Taiwan for almost five years now, as both an artist-in-residence and visiting professor, since leaving the UK in 2012. You haven't shied away from expressing a critical perspective on eurocentrism. Is that part of your motivation for basing yourself in Taiwan?

A critique of a singular viewpoint is indeed important for my work and for being here. The concept of the 'far east' neatly sums up the problem, as if Europe is the central point from which everything must be judged. This questioning does not extend to an acceptance of anti-realist philosophy, so I accept my position as one of uncertainty. However my staying in Taiwan is based both on an excitement engendered by the work in the universities, and the engagement with the students and their developing ideas. I regard the education work as a continuation of my work as an artist, and the dialogue with the students as something that continues to provide ideas for work, as indeed does the everyday experience of Taiwan.

Much of your work has focused on memory and narrative. In your new installation for this exhibition you draw upon Bangka's history as a manufacturing centre. Can you tell me more about the process of creating your current work and why you used certain objects such as a sewing machine?

The central concept was to identify and use objects that could be seen as traces of the history of the area, while at the same time demonstrating that this is from the viewpoint of someone who can only have a slight knowledge of the multi-layered nature of the place. I knew of the history of the garment industry in the area, so when I realised that my studio was near to a sewing machine repair workshop (and indeed a collection of numerous sewing machines), that seemed like an excellent place to begin. The machines themselves seem like the remnants of a history fading into the mist, leaving the machines as fossils. There is also a personal

connection, one based on a fascination with intricate machinery that stems from my grandfather's hobby of fixing clocks. I also enjoyed the allusion to the phrase from Lautréamont beloved by the Surrealists: "as beautiful as the chance encounter of a sewing machine and an umbrella on an operating table" (maybe a little art in-joke). The machines are displayed in a very specific way, one that increases the fragmentary nature of what is seen, and perhaps means that the viewer will not immediately recognise what is within the cabinet. The cabinet itself is based (albeit vaguely) on the interior of some of the shops in the area.

A theme of 'optical devices', the lens in particular, has been a recurring element in much of your recent work. It seems the lens is in one sense metaphorical, "examining objects divorced from context", and in another sense it comments on the visibility of things, an emphasis perhaps on the spectacular texture of society. What are your thoughts on these devices of the gaze in terms of public space?

I presume you mean with reference to a viewer? The lenses are practical, in that they focus a view while at the same time de-contextualising this view, and symbolic of the manner in which I (as the artist) impose a view on the viewer. This means that the viewer becomes aware of the process of seeing, especially as they have to physically move in order to discover the correct focus point. Each lens involves the discovery of a different viewing position, so the viewer is constantly aware of the process of finding the 'correct viewpoint'. The idea of the viewer is crucial in the making of all my work, so in this way the work is always made for a public space. I do not see any distinction between art in a public place and art in a gallery or museum (or external site). All art involves an engagement with the public.



Detail of "Singer" (歌手), 2016

你在這次展覽展出的聲音裝置作品引發觀者從地板的觀點來想像過去殘留的事物。透過閱讀你的說明，我想像一間最近被拆毀的房子的場景，其中僅剩下樓房的結構地基，和被遺忘的聲音的餘音，這些聲音如今已無法透過牆壁而迴響，但仍像幽靈般在空間中縈繞。請進一步談談這件作品的創作？

樓層的地板是一個建築物當中會因空間用途不同而有著最多不同的材質，試想著自家中的浴室、廚房、客廳、臥室的地板，我們能輕易地透過地板的材質和花紋來判別這是屬於家中的哪些部分，而我們似乎也透過陌生人家中的地板來推想這部分是在『他們家』中所扮演的哪個部分，甚至能去想像曾經在這樓板上發生過的故事。

在台灣早期許多人都經驗過一個令人不解的都市傳說：在夜深人靜時家中的天花板會突然從樓上傳來一陣像是彈珠掉落的聲音，剛開始組多人總認那為是樓上住戶的小孩在玩耍，但後來發現樓上根本沒有小孩甚至連住戶也沒有，這樣的結果不免讓人不寒而慄，也開始有著許多關於鬼魂的故事出現，即使後來研究出是台灣早期許多房屋結構不佳進水導致，但這經驗也深植在許多台灣人的心中。

如同許多的老建築一樣在被拆毀之後不只是建築物本身的消逝，還有許多古老的記憶和故事也跟著一起消失。這次的作品我收集了許多在萬華地區被拆毀的建築遺物，透過動力裝置使鋼珠在掉落在地板上，發出聲音儀式來招喚我們對於被遺棄歷史的記憶。地板上的聲響暗示著曾經站在上面的人和生活的，或許現在早已跟著建築物的拆毀一樣也不存在了。這些被遺忘的記憶就像是孤魂野鬼，他曾經存在但脫離現實的本體後靈魂隨著時間逝去我們便不再緬懷。除非他（鬼）又再次出現！

在你於這場展覽之前所寫的說明中，提到「都會更新」計劃如何導致台北許多歷史據點、也就是未曾被正式認定為「歷史古蹟」的地方消失。在都市發展的中產階級化浪潮下，像艋舺這樣一個地方可能失去什麼？

依據台灣的文化資產保存法規定，古蹟分為三種等級。古蹟分級的定義，取決於其所代表的歷史影響力，並且可以隨時代意義而調整其級別。但諷刺的是這幾年在台灣有許多的建築只要被觀察到有變為古蹟的可能，建築物很快地就會被無名火燒毀，並改建成新的樓房，這當中牽扯到台灣人對於文史保存和利益的不同看法。

台灣目前所被認定的古蹟大部分皆為將近或超過百年的歷史建築。但其中在民國50～70年之間有部分非常具有特色的建築正面臨危機。當時台灣正處於經濟轉型期，尚未快速地規格化和全球化，因此沒有通俗且大量的統一風格，反而在期間出現了非常多具有獨特風格的建築、磁磚、鐵窗、生活用品、服飾…這類型的物件目前也被稱為復古，並有非常多人在收集關於那個年代的物件，但建築物本身卻因運輸及蒐藏不易無法被保存。台灣近年快速地進行都市更新，而大量拆遷老屋，由於這類建築沒有獨特的歷史事件和傳統美學上的認定，因此無法被認定為古蹟而被保護，我們只能任憑它不斷地消失。

萬華作為一個老城區，它在台北是一個非常特殊的地區，它發展得很早卻被更新的很晚，在這裡仍保有許多老式建築。這個區域所富有的資產以及它所賦予的責任即是這些舊式建築的保存，因為在未來，我們只有在老房子，才能找到屬於台灣人的共同記憶，和重探這段文化美學上短暫的美好年代。

聲音是驅動你的創作的一個關切點。請描述艋舺的音景，並談談你碰巧發現哪些類型的質地，以及你認為的、它們之間的關係？

聲響確實是這次的作品中一個重要的關鍵，那是一個觸發我們對於集體記憶的一個開關，但我並不把他歸類到是關於聲音的藝術，我試圖仿造傳說中半夜彈珠掉落的聲音，重現都市裡的傳說，也希望透過這個近乎儀式性、宗教性的聲響，引領我們去回想。透過彈珠聲響這個集體記憶的神秘經驗，來對應這些在萬華撿拾到的樓層地板，透過上面不同的質地紋理，引發觀者去想像過往的回憶。

interview

Lin Cheng-Wei

Your sound installation in this exhibition invites us to imagine the remnants of the past from the perspective of the floor. Reading your statement, I imagined the setting of a recently demolished house where all that remains is the building's structural foundation, above which the echoes of forgotten voices, now no longer able to reverberate off the walls, still haunt the space like ghosts. Can you tell me more about the creation of this work?

In buildings, there's a great variety of materials that can be used to make a floor depending on its intended use. Think about the floors in our own bathrooms, kitchens, living rooms, and bedrooms. We can easily determine which type of floor is appropriate for each space based on its materials and patterns. It seems we can also speculate which role a space plays in a stranger's house and even imagine stories that could unfold judging by the floors in someone's house.

In Taiwan's early years, many people had shared experiences relating to an old urban legend. In the middle of a quiet night, one would suddenly hear from the level above, through the interstice in the ceiling, sounds like marbles hitting the floor. At the start, many people tended to think those sounds were children playing upstairs, but when they later discovered that there weren't any kids and not even anyone living above them, such a phenomenon could send chills through the spine. Many tales of ghosts also started to spread, and such experiences have been deeply rooted in the minds of many people

in Taiwan, even after later investigations proved that these phenomena were actually attributable to leaking water in poorly constructed houses.

Just like the case of old architecture, once a building is demolished, what disappears isn't only the building itself but also many old memories and stories. For my work in this show, I collected a lot of remnants from demolished buildings in Wanhua. Through a kinetic installation, steel beads fall on the floor and make sounds. It's a ritual evoking our memories of forsaken histories. The sounds on the floor hint at what once stood on it — the humans and the life that likely ceased to exist along with the demolition of the building. The forgotten memories are like the lonely wandering ghosts whose souls had flown when their spirits left their physical bodies, leaving us unable to recall them again. Unless a ghost reappears!

In your statement before this exhibition, you mention how the 'urban renewal' program has contributed to the disappearance of a number of historical sites in Taipei, namely places that were never officially recognized as 'historical monuments'. What might a place like Bangka stand to lose to the gentrifying tides of development?

According to Taiwan's "Cultural Heritage Preservation Act", historical monuments are categorized into three levels whose definitions depend on the historical influences represented by the sites. Also, the level assigned to a site can be altered according to its level of significance for a certain era. Ironically, in recent years many local buildings that were likely to receive classification as historical monuments have fallen victim to anonymous acts of arson before being turned into newly developed properties. It's an issue involving opposing views among local people towards the conservation of cultural and historical heritage and other interests.

Places recognized as historical sites in Taiwan are mostly those where an architecture has a history spanning a century or more. As a result, a lot of the very unique architecture made between the 1960s and the 1980s in Taiwan is in crisis. In those decades, Taiwan underwent an economic transformation. This was before rapid standardization and globalization, so there was no common and mass-produced style either. Rather, many uniquely styled buildings, tiles, metal windows, daily objects, and clothing appeared at that time. Such things are now considered 'retro', and many people collect objects from that period. However, the architecture itself has proven harder to preserve due to the difficulties of collection and transportation. Taiwan's rapid process of urban renewal in recent years has led to the demolition and relocation of many old buildings. Lacking any particularly historical events and not recognized in terms of traditional aesthetics, what is destroyed is the kind of architecture that cannot be classified as a site to be protected. We can't do anything but stand by as the buildings disappear, one after another.

As an old district, Wanhua is a very particular area in Taipei. Its development began relatively early, but its renewal came very late. Many old-style buildings here are still around, which has become an asset for the area. We also have the responsibility to preserve them since it's only in these buildings that we'll be able to find the common memories of Taiwanese people and to revisit that short golden era of cultural aesthetics.

As sound is a driving concern of your work, I wonder if you could describe to me the soundscape of Bangka. What kind of textures did you stumble upon, and what can you tell me about their inter-relations?

Sound is indeed a key element in my work for this exhibition. It's a switch that triggers our collective memory. Yet I don't categorize the work as sound art. I tried to imitate the legendary sound of falling marbles in the middle of the night as a way to bring that urban legend back again, in

hopes of this ritualistic and religious sound leading people to recollection. Through the sound of the marbles — that mysterious experience of collective memory — as well as through the different textures and patterns on the pieces of flooring collected around Wanhua, the viewer can come to imagine the memories of the past.



"Floor" (地板), 2016

在展前的宣言中，你提到台灣和韓國同樣具有日本殖民的歷史。你是否在兩地的文化表現中，發現類似的軌跡？

台灣和韓國在日本的統治下，都有被殖民的經驗。儘管韓國對於日方的殖民處理保持著負面的看法，台灣倒有不同的反應。對於台灣人來說，日本的佔領可能在當時產生了一些正面的效益。在同樣的殖民政權之下，每一個殖民地的狀況還是有所出入。我想台灣的殖民狀況和韓國應該很不一樣。因而，我不太知道台灣當時是何景況。但我的確感受到台灣人對於日本殖民有些良好的感受。當時的政府對他們應是相對友善。

你提到首爾的都市更新使得當地難以找到類似艋舺的老房舍。你在艋舺的經驗為何？這樣的經驗是否給你一些意外的感受？

首爾以一種十分迅捷的速度在更新。為了加速現代化的過程，人們曾不假思索地就抹去了過往的痕跡。這樣的現象表呈了他們對新事物的渴望，卻也破壞了人們當時的生活。首爾的更新有些過頭。如同艋舺一般的過往軌跡，難以復尋。當我在艋舺看到新舊元素交錯的奇異天際線時，我覺得很驚訝也很興奮。那樣的感動，超越語言。

在這次的《艋舺：日常陌生人》攝影系列中，你試圖於平凡市井中找出異象。可否談談在這次的市街散步中遇到的人？

透過這次的《艋舺：日常陌生人》計畫，我試圖呈現的是我在鄰里散步中所遭遇的種種。我的確遇到一些人，但我們之間僅有一些隨機的談話。我也沒打算對著他們就拍起照片，這些照片並不是任何一人的肖像。我找尋求的反而是這些人的痕跡。這次的系列展示的是他們的生活軌跡以及藉由他們的每日生活所建立的一種秩序。我在這樣的秩序中看見了諷刺和幽默的元素。這些日常細節或許常被忽略或輕易被遺忘，但就是在這些殘跡中，我們承襲了過往，並由新生。



"Everyday Stranger Bangka" (艋舺：日常陌生人), 2016

藉由無景深攝影，你的照片變得平面化而有種近似抽象風景的效果。透過這樣的手法，你試圖表達什麼概念？

我所從事的既不是紀錄式攝影，亦非新聞攝像。當然，也不是劇場式攝影。我試著盡量不要在照片中傳遞任何情緒，而使其成為一種單純的「乾影像」。我不確定它們看起來是否像抽象風景，但我確信照片無法忠實的傳遞事物的真實對狀態。照片即是虛構。這就是影像的特色。我總試著在規則之外創作，我反對那些大家稱之為「好照片」的影像。身為一個藝術家，我希望我的作品能傳遞一些與其他攝影師不同的訊息。

interview

Joongho Yum

In your statement before the exhibition you reflect on the fact that Taiwan and Korea have parallel histories of colonization under the Japanese. Do you see similar cultural manifestations of colonization in Taiwan and Korea?

Both Korea and Taiwan have colonial experiences under the rule of Japan. While Korea remains very negative about Japan's colonial management, Taiwan does not seem to react in the same way. For the Taiwanese, the Japanese occupation may have produced some positive effects at the time. Under the same reign, the condition of each colony can be very different. I think that the colonial situation in Taiwan was very different from that of Korea. Therefore, I don't know what exactly it was like at the time in Taiwan. But I certainly feel that Taiwanese people have some good feelings about the Japanese colonization. The government seemed to be relatively generous to them in the past.

You've also wrote of urban renewal in Seoul and how that city no longer has the kind of old buildings you can find in Bangka. What was your experience of dealing with Bangka? Did it stimulate you in any unexpected ways?

Seoul is changing at a very fast pace. In order to accelerate the modernization of the city, people would erase their past without second

thought. This phenomenon represents a desire for new things, but it destroys people's lives at the same time. Seoul is being renewed too much. The traces of the past, like those in the Bangka area, are becoming much harder to find. I am surprised and excited to see the strange landscapes in the Bangka area composed by the elements of its past and present. For me, it is a feeling that is hard to express in words.

In creating your photograph series "Every Day Stranger Bangka", you sought out everyday scenes, looking for what might be hidden in the ordinary. Can you tell me about the kinds of people you met on your walks?

What I want to demonstrate through the project "Every Day Stranger Bangka", is what I encountered during my strolls in the neighbourhood. I did meet some people on the street. But what we shared were only some random conversations. And I didn't intend to take photos right in their faces. These photos are not portraits of anybody. For this collection, I searched rather for the traces of these people, the traces of their lives and the order that is established through daily life. I see an irony and a humour in this order. These daily details may be considered insignificant and are easily erased from our memory. However, it is though the reminiscence of something that we inherit our past and thus make it possible for new life to be generated.

Your method of taking photographs that lack a depth-of-field has the effect of turning the images into flattened, abstract landscapes. What are you trying to create with this effect?

The photography that I am doing is neither documentary nor is it journalistic. It is not staged photography either. These are 'dry pictures' in which I try not to show any emotion. I am not sure if they look like

abstract landscapes. However, I do think that an image cannot represent the reality of a thing. Photography is a fiction. This is the character of an image. I often try to play beyond the rules. I am against what is called 'good photography'. As an artist, I hope that my work can convey a meaning different to that of other photographers.



"Everyday Stranger Bangka" (艋舺：日常陌生人), 2016

妳在為這場展覽創作的雕塑／裝置作品《應許之地》中，就艋舺歷史的部份，探討了糖產業的意義。這個主題似乎關聯到妳的另一件近作——《他們來了，沒有糖》。請談談為何選擇以糖業作為這些作品的焦點？

我以糖來談萬華的歷史，是因為我覺得這呼應了製糖產業在台灣歷史中所佔的位置。因為氣候和環境的適宜，甘蔗在台灣被廣泛種植，糖業也曾是台灣主要的出口產業。然而，在國家政策與領導者的變更下，糖最終面臨以進口為主要來源。糖在飲食中扮演著增添食物風味的角色，能讓食物顯出不同格調，對我而言，這與萬華早期在整個台灣的角色很類似。在歷史中，糖產業的聚集地和萬華這塊老城區都曾經是不同族群們嚮往的處所，它們如今以告別過去的豐富姿態存在，正也因為它們的包容性。

2016 年，我跟萬華很有緣份，幾個月前分別受邀參加「加蚋仔藝術季」，和位於剝皮寮歷史街區的「謎樣的記憶：從敘事軌跡探視艋舺」，這兩項計劃都恰好以萬華當地為文本。「加蚋仔藝術季」的《日景計劃》中，我把萬華街區內每日移動的公車當作展覽場域，在關於整個位於萬華研究計劃的一開始，我拍攝了一組攝影，並且提問「他們來了，沒有糖」這句話。

「他們來了，台灣作為種植甘蔗原料生產糖的地方。他們來了，大部分甘蔗田受命改耕稻田。他們來了，把台灣大部分糖廠都摧毀了。他們來了，台灣從昔日的糖業出口地轉變為進口地區。他們來了，我們被教導生存的方式。」這些字句中的「他們」在萬華居民心中意指不同的答案，而那些答案正是在地居民對於自身歷史過往的反饋。

而我在「謎樣的記憶」展覽中的作品《應許之地》，則是以裝置呈現先前的提問，講述萬華這塊土地早期是許多人心中所嚮往的境地，並以糖塊的融化來反映萬華目前的轉變。作品以糖塊與現址大理街糖廊文化園區所收集而得的素材製作成裝

置，平衡在半空中，主要的圓形糖塊象徵著萬華與糖的關係，糖塊份量與結晶在展期中隨時間而改變狀態，裝置作品中的型態變換，意涵著這塊土地不同階段的樣貌與景況。

妳的創作經常以食物作為探索經濟和歷史轉變的切入點。除了在台灣開展的一些計劃之外，妳也在馬尼拉和巴黎進行類似的計劃。萬華的食物文化與妳在其他地方看到的食物文化有何不同？

在我近年進行的飲食研究創作中，所探討的飲食文化層面不單侷限於食物或料理，更多是囊括飲食文化背後的構成因素，如：物產種植、食材運輸、食品加工、產業歷史、政治性食物、民族遷徙等項目，而我也試圖以藝術創作，而從飲食的切面描繪文史樣貌。

每次在不同地區取材與創作之際，我都同樣選擇以飲食文化的切點深入研究不同議題，也依照當地採集和當地人回饋的情形來聚焦每次創作。2014 年，在巴黎西帖藝術村駐村期間，我開始一個長期的創作計劃《你的料理我的食譜》，邀請不同國家與民族的受訪者與我共餐，利用仿製料理這個手法，討論民族和全球扁平化的問題。2012 年，於馬尼拉駐村，我與駐村夥伴在當地製作一場現場行為，藉由分食給觀眾的行為與過程，探討食物本質與消費習慣的關聯。

這次在剝皮寮歷史街區展出的作品，我聚焦在萬華過去年代中曾經很重要的原物料種植與糖業歷史，並不指向這個區域的大眾飲食文化，而是從一個歷史去看製糖產業型態轉型的層面，以地區的政治、經濟與農業發展，探討殖民與政策對於製糖產業的影響。

儘管傳統的新鮮食品市場在台北仍然很常見，但跨國快餐店和連鎖便利商店也越來越普遍，而將「台北」貼上「全球城市」的商標。同時，許多夜市被重新命名為「觀光夜市」，並推出更好看的台灣街頭飲食文化樣貌。視覺的呈現對本地飲食文化的活力有什麼影響？在社群媒體亟欲將一切化為扁平的數位影像之下，食物文化如何生存和呼吸？

飲食文化是最貼近人類的一種社會表現，不同的地理位置與氣候環境都會影響一個地方生長出來的產物，居住在不同國境內的人們自然構成某些均質的飲食習慣

與飲食文化——當然，這是在工業化時代之前的局面。在交通及資訊的普及下，人類輕易地取得外來食品與產物，許多糧食的分配已經是經過政治與經濟決策所導致，如果我們不刻意去思考答案，很容易對於土地及物種產生模糊的認定。這是工業化時期之後，所產生的食物階級。

現在人們一切的生活方式都變得速成，全世界生活節奏都被高速的汰換率壓迫著！以原始狀態而言，食飽足以維持生命，現今的社會飲食文化則變成一種奢侈享受，人們付出更多成本、去追求食物帶來的附加價值，而這些附加價值正是透過媒體宣傳，經由企業形象的包裝與影響而轉變成主流價值。如同我先前提到的，飲食文化在近年開始被重視，全球不斷地關心食物議題，也出現許多新的料理和食用的方式。而對於大部分台灣民眾而言，在飲食上的思考除了食安問題之外，對於食物還是停留在味覺思考，我認為飲食文化應該不只如此，我們應該能從中爬梳更多人文與地景樣貌。



"Promised Land" (應許之地), 2016

interview

Cheng Jen-Pei

In your installation for this exhibition, “Promised Land”, you explore the significance of sugar for the history of Bangka. This theme seems connected to another recent work of yours, “They Come, We Don’t Have Sugar”. Can you tell me about why you chose to focus on the sugar industry for these works?

I chose to talk about Wanhua’s history from the angle of sugar because I think it corresponds to the position of the sugar industry’s position in Taiwanese history. Owing to Taiwan’s suitable climate and growing environment, sugar cane was planted widely here, and the sugar industry became one of Taiwan’s major export industries. Yet due to leadership and policy changes in the country, eventually sugar became a primarily imported resource. In food production, sugar has the function of adding flavour; it enhances the special savour of food. I see this as quite similar to one of Wanhua’s earlier roles in relation to the rest of the country. Historically, sugar industry hubs and the old district of Wanhua were attractive places among different communities and peoples. Today, they have departed from the rich conditions that existed in their pasts, and that is also because of their inclusiveness.

I’ve happened to make several connections with the Wanhua area in 2016, being invited to take part in both the Gara Art Festival (加納仔藝術季) and the *Hieroglyphic Memory* exhibition in the Bopiliao Historic Block. Coincidentally, both projects took the local area as their contexts. For my work at the Gara Art Festival, I used buses moving in Wanhua

streets everyday as a venue, at first directing my research project as a photography series titled “They Come, We Don’t Have Sugar”, this phrase about the issue taken up by the work.

“They come — to Taiwan where the raw material of the sugar industry is produced. They come — to turn fields of sugar cane fields into fields of rice under their rule. They come — to destroy almost all the sugar factories. They come — to Taiwan where what used to be exported is now imported. They come — to teach us how to live our lives.” The use of ‘they’ in these phrases points to different answers in the minds of Wanhua locals, and those answers are responses to the past, to people’s own personal histories.

As for my work, “Promised Land”, in the *Hieroglyphic Memory* exhibition, I was focusing on using installation to present this questioning of the past, of how the Wanhua landscape was one of aspiration for many people, and how melting sugar now reflects the recent mutations of that landscape. The installation is composed of sugar, balanced in mid-air by a variety of materials collected from the Wanhua Sugar Industry Cultural Park on Dali Street. A round block of sugar is used to symbolise the relation between sugar and Wanhua. The sugar block’s volume and crystallisation change during the exhibition period; they go through stages of change, just as various elements and situations of the city blocks do.

Your work often takes food as an entry point into the exploration of economic and historical shifts. Apart from a number of projects you have undertaken in Taiwan, you have also gone to Manila and Paris to conduct similar projects there. How does the food culture of Bangka compare to those you encountered in other locations?

In my food research work of recent years, I haven’t exclusively focused on the cultural aspects of food but looked broadly at the elements that structure

a food culture as well, such as the cultivation of crops, transportation of ingredients, food processing, industry history, politicised food, human migrations, etc. I also attempted to describe cultural situations and history through the making of my work.

For every project I undertake in a different area, I always seek to deeply examine different issues within food culture, so finding a focus for a project depends on what I can gather locally and what feedback I get from local people. In 2014, during my residency at Cité internationale des arts in Paris, I started a long-term art project called “Your Cuisine My Recipe”, inviting interviewees from different countries and backgrounds to eat with me. Through the approach of imitation cooking, I attempted to explore the flattening of peoples and the world. In 2012, during my residency in Manila, I collaborated with my partner in residence to put on a live action of sharing food with local visitors, which was a process of exploring the fundamental elements of food in terms of its connection to the habit of consumption.

As for my work for the show at Bopiliao, the focus is on sugar cultivation, because of its past importance for Wanhua and the Taiwan sugar industry generally. The point isn't the food culture of the local public. My intention is rather to look at the transformational aspects of the sugar industry from a certain historical perspective, and to explore how colonial policies affected this industry and the area's political, economic and agricultural development.

Although traditional fresh food markets are still commonplace in Taipei, multinational fast food and convenience store chains are increasingly ubiquitous sites, branding Taipei with the ‘global city’ trademarks. Concurrently, many night markets have undergone re-designation as ‘tourist night markets’, which promote a more presentable version of Taiwan’s street-food culture. What impact do visual representations

have on the vibrancy of food culture in Taiwan? How can food culture live and breathe amidst social media’s insatiable desire for its flattened digital image?

Food culture is a social expression that's closely connected to human life. Different geographical locations, climates, and environments all contribute to what crops will grow in different places. Inhabitants of different countries naturally create certain homogenous food cultures and habits. Of course, this was the case before the age of industrialization, but now, with the convenient transportation and easily accessible information, imported foods and ingredients are easy to obtain. Already, a great amount of food distribution is directed by political and economic policies, and without taking the initiative to dig for answers, it's not hard to have misunderstandings about farming land and crop production. It is a hierarchical division produced in a post-industrial age.

Now all our ways of life are fast-made, and the rites of life around the world are under pressure of becoming obsolete in a short time! In a primitive state, people eat in order to sustain life, whereas in contemporary society, food culture has become an extravagant comfort, with people paying a higher cost in pursuit of the attached values that can be brought by food. Such attached values are then marketed, transforming them into mainstream values through the packaging of corporate images and the influence of branding. As I said, in recent years more people have come to emphasise food culture, and concerns about food issues and new ways of cuisine and eating are also on the rise worldwide. As for most Taiwanese people's considerations of food, beyond the issue of basic food safety, it is basically just about the taste. But I think food culture should be more than that. It should be a resource enabling us to look at more aspects of a culture and a landscape.

港 千 尋

藝術家港千尋於 1960 年生於日本神奈川縣，現居東京。他在 1984 年畢業自早稻田大學政治科學系，繼而於巴黎展開攝影和撰述生涯。他於 2002 年擔任英國牛津大學沃弗森（Wolfson）學院研究員。2007 年，他被指派擔任第 52 屆威尼斯雙年展日本館策展人。從 1995 年起，港千尋於多摩美術大學任教，並作為該校的藝術人類學研究所的一員，進行研究、展覽、出版、策展以及創作，廣泛涵括與文明相關的主題、記憶和特別是潛意識。自 2005 年起，港千尋研究色彩的感知及命名，研發數位分析、程式設計和軟體設計。他於 2014 在日本出版了《色景》（*Colorscape*）一書，關於運用數位攝影和電腦自動命名系統進行的色彩分析。他以其所撰的〈記憶：創造和記起的力量〉（*Memory: The Power of Creating and Remembering*）而獲頒三得利社會科學暨人文學術獎，並以所策劃的「色譜公民」（*Chromatic Citizen*）展覽獲得伊奈信男賞。他並擔任 2016 年愛知三年展的藝術總監。

Chihiro Minato

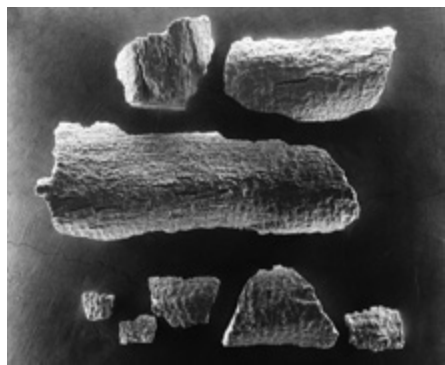
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Minato Chihiro is a Tokyo-based artist born in 1960 in Kanagawa, Japan. After graduating from Waseda University, Department of Political Science in 1984, Minato started working as a photographer and a writer based in Paris. In 2002 he was appointed researcher at Oxford University, Wolfson College. In 2007 he was appointed commissioner of the Japanese Pavilion at the 52nd Venice Biennale. Since 1995 Minato has taught at Tama Art University and has been a member of the Art Anthropology Institute, doing research, exhibitions, publications, curation, and production work covering a wide range of civilization-related themes, memory and the unconscious in particular. Since 2005 Minato has conducted research into colour perception and its nomination, developing digital analysis, programming, and design software. In 2014 he published *Colorscape* in Japan, a book about colour analysis using digital photography and computer-based automatic nomination systems. He received the Suntory Academic Award for Social Sciences and Humanities for his written work, "Memory: The Power of Creating and Remembering", and the Ina Nobuo Award for his exhibition *Chromatic Citizen*. He currently works as the artistic director for Aichi Triennale 2016.



"The Ocean Refuses No River" 海洋不排除河流，2014

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"Genealogies of the Surpluses" (剩餘系譜學), 2016

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丁昶文

裝置藝術家和視覺設計師丁昶文生於 1979 年，現居台中。他具有國立台南藝術大學造型藝術研究所碩士學位，其創作往往受到個人經驗所啟發，並一貫地包含現成物，這些物件透過展覽的環境而變成特定的歷史敘事的一部份。藝術家以此呈現對地方歷史和文化關聯的估量，並以此而用令人意外的創新方式予以解構、詮釋和再詮釋。丁昶文也透過作品探究社會的主流價值、像是殖民和移民等歷史的衝突，以及文化記憶的構成及其跨疆界的存在。他近期的展覽包括：台北雙年展（台北市立美術館，2016）；「切／分」（台中，107 畫廊，2016）；中之條（Najanojo）雙年展（群馬，富沢家住宅，2015）；「Speculative Dust」（Corner 藝術空間，首爾，2015）；「Light Interdictions」（PS 藝術空間，費利曼圖（Fremantle），2015）。他的多項藝術家駐村計劃包括：黃金町（Koganecho）AIR 計劃（橫濱，2016 年）；首爾藝術空間（Seoul Art Space）（首爾衿川區，2015）；藝術空間（Artspace）（雪梨，2014）；白鬼工作室駐村計劃（Shiro Oni Studio Arts Residency Program）（藤岡，2014）；台北國際藝術村國內人才出訪計劃（Asialink's Arts Residency Program）（費利曼圖，2014）；S-AIR 駐村計劃——「Sapporo2™ Project」（札幌，2013）；西帖國際藝術中心（Cité Internationale des Arts）（巴黎，2010）。

Ting Chaong Wen

Ting Chaong Wen is a Taichung-based installation artist and visual designer born in 1979. He has a master's degree from Tainan National University of the Arts, Graduate Institute of Plastic Arts. Ting's works are often inspired by his personal experiences and typically include ready-made objects which, through the context of an exhibition, become part of a particular historical narrative. In this way, he presents a measurement of local histories and cultural links as a way to deconstruct, interpret, and reinterpret them in surprising and innovative ways. Through his work, Ting also examines dominant values in society, historical conflicts such as colonialism and migration, as well as the composition of cultural memory and its cross-border existence. His recent exhibitions include the Taipei Biennial, Taipei Fine Arts Museum, 2016; *Dichotomia*, 107 Gallery, Taichung, 2016; Nakanojo Biennale, 2015; Tomizawa House, Gunma, 2015; *Speculative Dust*, Corner Art Space, Seoul, 2015; *Light Interdiction*, PS ART SPACE, Fremantle, 2015. Ting has been an artist-in-residence at a number of locations, including Koganecho AIR Program, Yokohama, 2016; Seoul Art Space, Geumcheon, 2015; Artspace, Sydney, 2014; Shiro Oni Studio Arts Residency Program, Japan, 2014; Asialink's Arts Residency Program, Fremantle, 2014; S-AIR Artist-In-Residence Programme / Sapporo2™ Project, Sapporo, 2013; Cité Internationale des Arts, Paris, 2010.

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自 2009 年起，艾莉莎·杜卡（Elisa Duca）和羅賓·狄亞（Robin Detje）以 bösediva 之名呈現兩人合作的作品。他們廣泛地在柏林各地進行表演，包括 Sophiensaele、LEAP、德意志劇院（Deutsches Theater）、Volksbühne 以及 silent green Kulturquartier，也在德國和德國以外的其他地方演出（包括義大利的 Santarcangelo 藝術節、波隆那的 SET UP 藝術博覽會、米蘭及威尼斯的 scatolabianca；德國曼海姆的 zeitraumexit、慕尼黑的 PATHOS 等）。2016 年，他們受印度班加羅爾（Bangalore）的歌德學院（Goethe-Institute）之邀，在當地的 1Shanthiroad 藝術空間創作一件新作品。他們在台北的創作受到柏林參議院文化事務部及台北的歌德學院所補助。

現居柏林的表演藝術家艾莉莎·杜卡受過正統演員訓練，並具有七年專業表演經驗。她具有波隆那大學的藝術音樂和表演系的藝術與劇場研究碩士學位。杜卡持續參與諸多劇場和表演計劃，合作伙伴包括「新建築倒塌」（Einstürzende Neubauten）樂團和編舞家梅可·斯圖亞特（Meg Stuart）等。她在柏林的馬克西姆·高爾基（Maxim Gorki）劇院、柏林藝術大學、德意志劇院等地和國際間教授表演藝術技巧。

羅賓·狄亞受過演員訓練，多年來並於德國的報刊撰寫評論，並著有《對原則的挑釁》（Castorf: Provokation aus Prinzip）一書（2002 年於柏林出版）。狄亞除了創作藝術，也擔任譯者，翻譯了姬蘭·德薩伊（Kiran Desai）、加里·斯坦加爾特（Gary Shteyngart）和威廉·T·沃爾曼（William T. Vollmann）等文學家的作品，並於 2014 年獲得萊比錫書展獎。



"PROCESSING\BANGALORE", 2016

bösediva (Elisa Duca & Robin Detje)

Elisa Duca and Robin Detje have been presenting their collaborative work under the name bösediva since 2009. They have performed extensively in Berlin, at Sophiensaele, LEAP, Deutsches Theater, Volksbühne, and silent green Kulturquartier, as well as elsewhere in Germany and internationally (at SET UP Art Fair, Bologna, IT, the Santarcangelo Festival, IT; zeitraumexit, Mannheim; PATHOS München; scatolabianca, Milan and Venice, IT, among others).

In 2016 they were invited by the Goethe-Institute Bangalore, India to create a new work at 1Shanthiroad Artspace there. Their work in Taipei has received funding from the Berlin Senate Chancellery – Cultural Affairs and the Goethe-Institut Taipei.

Elisa Duca is a Berlin-based performance artist and classically trained actress with seven years of professional experience. She has a master's degree in Art and Theatre Studies from Università di Bologna, DAMS. Duca has been involved in numerous theatre and performance projects, working with, among others, "Einstürzende Neubauten" and Meg Stuart. She has taught performance art techniques in Berlin at Maxim Gorki Theater, Universität der Künste, Deutsches Theater, and elsewhere internationally.

Robin Detje is a trained actor who for many years worked as a critic for major German newspapers. He is the author of *Castorf: Provokation aus Prinzip* (Berlin 2002). Apart from his work as an artist, Detje is also a literary translator (of works by Kiran Desai, Gary Shteyngart, and William T. Vollmann, among others) and was awarded the 2014 Leipzig Book Fair Prize.

侯 怡 亭

藝術家侯怡亭於 1979 年生於高雄，現居台北。她畢業自國立台北藝術大學美術系，並具有台南藝術大學造型藝術研究所碩士學位。侯怡亭的創作主要基於數位影像和錄像，以及各式各樣的其他媒材。其作品經常結合人類的身體——它乃作為快速變遷的世界中、居於特定形勢裡的元素，探索科技如何改變人體機能及空間的物理屬性。侯怡亭的作品廣泛受到高雄美術館、台中台灣國立美術館、台北關渡美術館等機構收藏，也受雪梨的白兔（White Rabbit）藝廊收藏。她不僅在台灣舉行過多場個展，也參與紐約、柏林、上海、北京、威尼斯和墨西哥市的展覽。

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Hou I-Ting

Hou I-Ting is a Taipei-based artist born in Kaohsiung, Taiwan in 1979. She graduated from the Taipei National University of the Arts and completed her master's degree at the Tainan National University of the Arts, Graduate Institute of Plastic Arts. Hou usually works with digital images and video, as well as a wide variety of other mediums. Her work often incorporates the human body as a situated element in a rapidly changing world, exploring the ways that technology alters the functionality of bodies and the physicality of spaces. Hou's work is held in the collections of the Kaohsiung Museum of Fine Arts, the National Taiwan Museum of Fine Arts in Taichung, the Kuandu Museum of Fine Arts in Taipei, and White Rabbit Gallery in Sydney. In addition to numerous solo exhibitions in Taiwan, she has also participated in exhibitions in New York, Berlin, Shanghai, Beijing, Venice, and Mexico City.



"Gaze No. 4" (凝視), 2012

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"fontaine", 2007

法比恩·樂韓於1960年出生於法國巴黎，畢業於巴黎國立高等美院（ENSBA），並取得巴黎造形藝術高等研究院（IHEAP）碩士學位。於巴黎藝壇活躍多年的他，從1990年代以來專注於觀念藝術，受當地文化啟發而創作參與式作品，和群眾進行互動。1992年，樂韓獲選於梅迪奇莊園（Villa Medici）——羅馬法蘭西學院駐村。他曾舉辦十多場個展，並參與三十多場聯展，包括義大利國際當代藝術三年展、巴黎白夜藝術節，於英國、德國、奧地利、西班牙、日本的藝術博覽會及藝術展；也曾應SOCA台北現代藝術協進會之邀，來台進行文化交流（1998），並參加台北的第四屆城市行動藝術節（2006）。其作品受到法國史特拉斯堡現代與當代藝術館、巴黎國立高等美院、法國諾曼地和布列塔尼區立當代藝術基金會等官方單位收藏。樂韓目前任教於法國亞眠大學（Université de Picardie Jules Vernes）。

Fabien Lerat

Fabien Lerat was born in Paris, France in 1960. He graduated from the École Nationale Supérieure des Beaux-Arts (ENSBA) and has a master's degree from the Institute des Hautes Études en Arts Plastiques (IHEAP). Lerat has been active in the Paris art scene for many years. Since the 1990s, he has focused on conceptual art, creating participatory works inspired by local cultures and interactive with the public. In 1992 Lerat was selected as a fellow in residence at Villa Medici, the French Academy in Rome. He has had more than 10 solo exhibitions and taken part in more than 30 group exhibitions, including the Triennale dell'Arte Contemporanea in Italy, the Nuit Blanche festival in Paris, and various art expositions and exhibitions in the UK, Germany, Austria, Spain, and Japan. He was invited by the Taipei Society of Contemporary Art (台北現代藝術協進會) to facilitate cultural exchanges in 1998 and took part in the 4th City on the Move Art Festival (城市藝術節) in Taipei. His works are officially collected by the Musée d'Art Moderne et Contemporain (MAMCS) in Strasbourg, ENSBA in Paris, the Fonds Régional d'Art Contemporain (FRAC) in Bretagne and in Haute-Normandie. Lerat currently teaches at the Université de Picardie Jules Verne (UPJV) in Amiens, France.

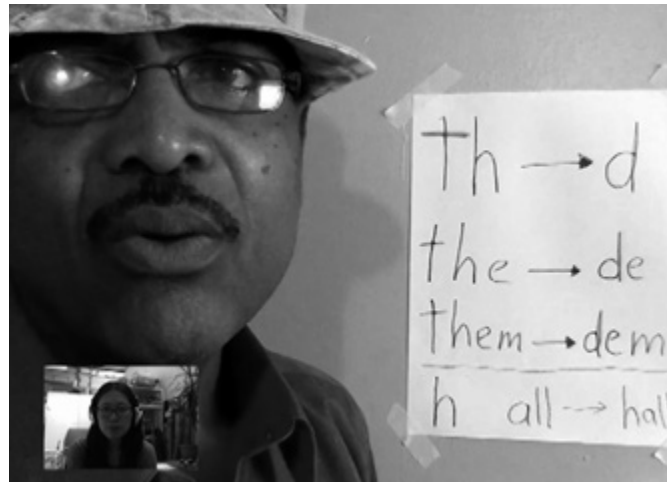
鄭 亭 亭

藝術家鄭亭亭於 1985 年生於台灣、現居倫敦。她具有西敏寺大學（University of Westminster）的攝影研究碩士學位。鄭亭亭在作品中運用語言作為身份的象徵，檢視不同文化之間的溝通。近期，她透過研究大眾媒體中對他者的呈現，探索社會對陌生性的反應，期望藉此向觀者反映出對這番結構的意識，並涉及這如何在觀者所屬的社會環境發生作用。她曾入圍 2011 年台北美術獎，並於 2012 年獲得中國的大理國際影會頒發的亞洲先鋒攝影師銀，並在同一年被香港的《透視雜誌》（Perspective）選為「40 驕子」（40 under 40）之一。目前她在金匠學院（Goldsmiths College）攻讀藝術碩士。她的作品由台北市立美術館、國立台灣美術館和西班牙的阿達亞當代藝術中心（Addaya Centre d'Art Contemporani）所收藏。

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Cheng Ting Ting

Cheng Ting Ting is a London-based artist born in 1985 in Taiwan. She has a master's degree in Photographic Studies from the University of Westminster. In her works, Cheng applies language as a symbol of identity, examining communication among different cultures. Recently, through studying representations of the other in mass media, she investigated societal reactions to foreignness in hopes of reflecting back to viewers a sense of that structure, in regards to how it operates in one's own social environment. Cheng was shortlisted for the 2011 Taipei Art Awards, awarded the 2012 DIPE Asia Pioneer Photographer Silver Prize, and selected for the Hong Kong magazine Perspective's 40 Under 40 list. She is currently working on an MFA in Fine Art at Goldsmiths, University of London. Cheng's work is held in the collections of the Taipei Fine Arts Museum, the National Taiwan Museum of Fine Arts, and the Addaya Centre d'Art Contemporani.



"The school of accent I", 2014

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鄧肯·蒙特弗

藝術家和研究者鄧肯·蒙弗特生於英國利物浦。他在諾丁漢特倫特大學（Nottingham Trent University）就讀美術理論和實踐的博士班期間，研究了當代裝置理論和實踐、以及美術館和收藏的歷史之間的關係。蒙弗特自 1994 年起，持續創作特定場域（site-specific）裝置作品。其目前的藝術實踐結合了雕塑式裝置，運用各種材料來探索早期現代科學的知識哲學及歷史。他將錄像作為作品整體的一項元素來處理，它既傳遞影像，也使觀者意識到自己和視覺設備的關係。他的近期研究特別聚焦於尤其是來自歐洲中心觀點的記憶和敘事，它們隱含在像是自然科學和美術等領域的知識建構之中。蒙弗特的作品廣泛地在英國展出，並且呈現在台灣、日本、澳門和澳洲。他曾在諸多美術館和當代藝廊工作，也曾在台灣的多所大學任教，目前並擔任國立台北藝術大學美術系的客座教授。



"Interregnum", 1994

Duncan Mountford

Duncan Mountford is an artist and researcher born in Liverpool, England. For his PhD in Fine Art Theory and Practice at Nottingham Trent University, he examined the relationship between the theories and practices of contemporary installation and the history of museums and collection. Mountford has been creating site-specific installation works since 1994. His current practice combines sculptural installation, using a wide variety of materials to explore the philosophy of knowledge and history of early modern science. Video is treated as an integral element of the work, both mediating the image and making the viewer aware of one's relationship to optical devices. His recent research has focused in particular on memories and narratives, in particular those of a Eurocentric perspective, are implicit in our construction of knowledge within such spheres as the natural sciences and fine arts. Mountford's work has been exhibited widely in the UK, and also in Taiwan, Japan, Macau, and Australia. In addition to various museums and contemporary art galleries, Mountford has also worked at several universities in Taiwan, including the Taipei National University of the Arts where he is currently visiting professor.

林 正 偉

林正偉於 1984 年生於高雄，現居台北。他具有國立台北藝術大學新媒體藝術研究所碩士學位，其裝置作品往往結合錄像、聲音和某種身體經驗，營造奇特的氛圍幻覺。他運用獨特的設計感和對螢幕使用行為的操控，意圖創造某種側重知覺的虛擬經驗。林正偉廣泛地在台灣展出，也在巴黎、保加利亞和菲律賓參展。



"Flying Carpet" (飛毯), 2015

Lin Cheng Wei

Lin Cheng Wei is a Taipei-based artist born in Kaohsiung, Taiwan in 1984. He has a master's degree from the Taipei National University of the Arts, Department of New Media Art. Lin's installation works often combine video, sound, and a physical experience, creating a strange atmospheric illusion. He uses a unique design sense and manipulations of screen-based behaviour in an attempt to create a virtual experience which emphasises the sensory. In addition to exhibiting extensively in Taiwan, Lin has also participated in exhibitions in Paris, Bulgaria, and the Philippines.

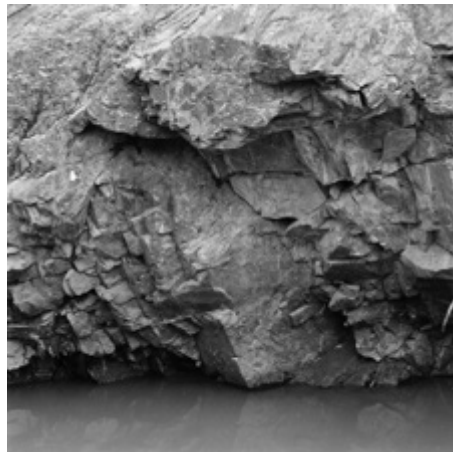
廉中浩

廉中浩描繪往往被忽略的邊緣地點，而非大都市的光鮮表面和令人屏息的精美建築。他運用敏銳的觀察力，仔細審視在未被觸及的都市角落中、人類生活的細微事物。然而，他並不在攝影畫面中凸顯物件，卻在表現它們之際，採取漠然的態度。在他的作品中，往往只是被忽視的日常景象變成奇特而可疑的素材。廉中浩在韓國中央大學主修攝影，並於巴黎第八大學主修藝術理論，目前在首爾和巴黎兩地創作。他曾參與諸多藝廊和美術館的聯展，包括 Sungkok 美術館（1999）、釜山現代美術館（1999）、第三屆光州雙年展（2000）、首爾美術館（2001 及 2004）、名古屋藝術中心（2002）、薩默塞特府（Somerset House）（倫敦，2010）、皮耶•柯寧：案例住宅第 21 號（Pierre Koenig: Case Study House #21）（洛杉磯，2010）、Shinsegae 藝廊（首爾，2011）、Sunjai 藝術中心（首爾，2014）以及 Space BM（首爾，2014）、高雄美術館（2015）、和法國的聖安德烈修道院（Abbaye Saint André）當代藝術中心（2016）。

Joongho Yum

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Yum Joongho depicts the marginal places that are usually overlooked, rather than the glittering façade and breathtakingly refined structure of the metropolis. In the unreachable corners of the city, Yum uses his keen observation to microscopically scrutinize the trivial matters of human lives. But he does not empathize with the objects in his pictures, and rather takes an indifferent stance in expressing them. Everyday scenery that usually just passes us by becomes strange and doubtful subjects in his work. Yum majored in photography at Chung-Ang University and art theory at Université Paris-VIII, and he now works in Seoul and Paris. He has been in group exhibitions at a number of galleries and museums, including the Sungkok Art Museum (1999), the Busan Museum of Modern Art (1999), the 3rd Gwangju Biennale (2000), the Seoul Museum of Art (2001 & 2004), the Nagoya Art Center (2002), Somerset House (2010), the Pierre Koenig: Case Study House #21 in Los Angeles (2010), Shinsegae Gallery in Seoul (2011), Sunjai Art Centre in Seoul (2014), and Space BM (Seoul, 2014), the Kaohsiung Museum of Fine Arts in Taiwan (2015), and the Abbaye Saint André – Centre d'Art Contemporain in France (2016).



"The Stone of the Monster" (괴물의 돌), 2016

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程仁珮

程仁珮於 1983 年生於高雄，現居台北。她具有國立台北藝術大學新媒體藝術研究所碩士學位，其許多近作結合各種媒體和記錄，並納入表演和基於事件的藝術層面，藉以創造一個空間，讓人思考文化如何變得模糊、甚至消逝。程仁珮曾於法國、越南和菲律賓駐村，研究當地狀態和習俗，並著眼於飲食文化和歷史記憶的關係。



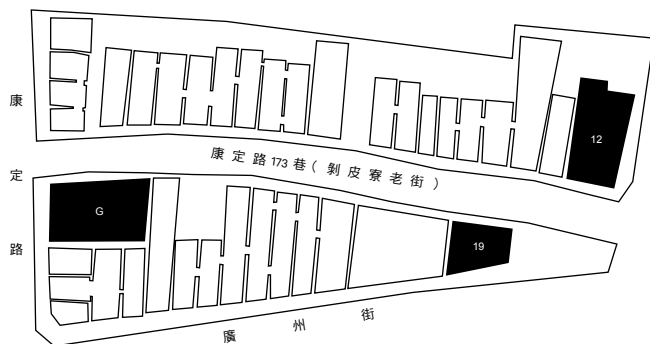
"The Next Meal: Spices sequin salmon with soy sauce mousse"
(下一餐：香料熟成燻魚 與 醬油慕斯)，2016

Cheng Jen-Pei

Cheng Jen-Pei is a Taipei-based artist born in Kaohsiung, Taiwan in 1983. She has a master's degree from the Taipei National University of the Arts, Department of New Media Art. Much of her recent work combines a wide variety of media and documentation, while also incorporating aspects of performance and event-based art, to create a space for people to consider how cultures become obscured and even fade away. Cheng has held residencies in France, Vietnam, and the Philippines, where she conducted research into local conditions and customs with a focus on the relationship between food cultures and historical memories.

剥皮寮展演廳

Bopiliao Historic Block, Main Hall



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1. 法比恩·樂韓 Fabien Lerat / 法國 FR / 1960

《魴艸之屋 Monga House, 2016》

棉布、生存毯、官 Cotton Fabric, Survival Blanket, Tube / 100 x 450 x 600 cm

2. 侯怡亭 Hou I-Ting / 台灣 TW / 1979

《所有的小姐 Sóo- - ê sió-tsiá (All the Ladies), 2015-16》

複合媒材裝置 Mixed Media Installation / 264 x 196 cm / 226 x 196 cm / 188 x 196 cm

3. 廉中皓 Joongho Yum / 韓國 KR / 1965

《魴艸：日常陌生人 Everyday Stranger Bangka, 2016》

攝影 Photography

4. 程仁珮 Cheng Jen-Pei / 台灣 TW / 1983

《應許之地 Promised Land, 2016》

複合媒材裝置，糖塊、金屬、玻璃、木材 Mixed Media Installation, Sugar Cubes, Metal, Glass, Wood / 270 x 180 x 20 cm

剥皮寮展覽廳, No. 19

Bopiliao Historic Block, Exhibition Space No. 19

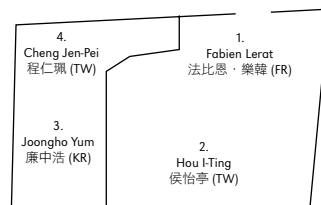
5. bösediva (羅賓·狄亞 Robin Detje & 艾莉莎·杜卡 Elisa Duca) / 德國 DE / 1964 & 1978

《過程 / 魴艸 PROCESSING / BANGKA, 2016》

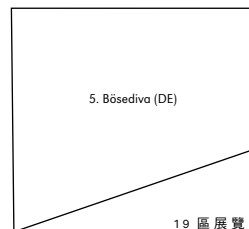
表演式裝置，尺寸依展出場地而異 Performative Installation, Dimensions Variable

剥皮寮展覽廳, No. 12

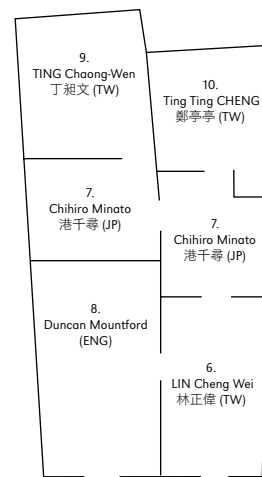
Bopiliao Historic Block, Exhibition Space No. 12



G 區展覽



19 區展覽



12 區展覽

6. 林正偉 Lin Cheng-Wei / 台灣 TW / 1985

《地板 Floor, 2016》

動力機械裝置，水泥、磁磚 Kinetic Installation, Cement, Tiles / 100 x 50 x 150 cm

7. 鄧育·蒙弗特 Duncan Mountford / 英國 EN / 1954

《歌手 Singer, 2016》

複合媒材裝置木材，夾板、放大鏡、燈、舊縫紉機 Mixed Media Installation, Wood, Plywood, Magnifying Lenses, Lights, Old Sewing Machines / 233 x 65 x 200 cm

8. 港千尋 Chihiro Minato / 日本 JP / 1960

《黴菌網絡 Mould Network, 2016》

攝影 Photography

9. 丁昶文 Ting Chaong-Wen / 台灣 TW / 1979

《剩餘系譜學 Genealogies of the Surpluses, 2016》

複合媒材裝置，尺寸依展出場地而異 Mixed Media Installation, Dimensions Variable

10. 鄭亭亭 Ting-Ting Cheng / 台灣 TW / 1985

《無法播音 The Sound Cannot be Played, 2016》

複合媒材裝置，尺寸依展出場地而異 Mixed Media Installation, Dimensions Variable

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展演活動 Programme

2016 年 12 月 18 日

法比恩·樂韓

艋舺之屋

於剝皮寮歷史街區展、周圍公共空間進行
行為表演

時間：13:00 – 18:00

地點：剝皮寮歷史街區展

2016 年 12 月 23 日至 25 日

bösediva (羅寶·狄亞 & 艾莉莎·杜卡)

過程 / 艋舺

表演式裝置 (作品) 演出

時間：14:00 – 18:00

地點：剝皮寮展覽廳, No. 19

2016 年 12 月 23 日, 12 月 29 日至 30 日

侯怡亭

所有小姐

表演式的裝置 (作品) 演出

時間：13:00 – 17:00

地點：剝皮寮歷史街區展演廳

2016 年 12 月 23 日

文化城市

與談人：林志明 (國立台北教育大學藝設系
教授兼系主任)、港千尋 (日本愛知 (Aichi)
三年展的藝術總監)

主持人：王俊琪 (策展人)

時間：16:00 – 17:00

地點：剝皮寮歷史街區展演廳

2015 年 12 月 24 日

台灣北部平埔族歷史概述以及文化現況

與談人：林勝義 (凱達格蘭文史工作室負責人)
、鄭亭亭 (藝術家)

主持人：王俊琪 (策展人)

時間：14:00 – 15:00

地點：剝皮寮歷史街區展演廳

2016 年 12 月 25 日

從身體圖像到勞動身體

與談人：侯淑姿 (國立高雄大學創意設計與
建築學系助理教授)、侯怡亭 (藝術家)

主持人：王俊琪 (策展人)

時間：14:00 – 15:00

地點：剝皮寮歷史街區展演廳

2016 年 12 月 29 日

關係場域 – 藝術與城市

與談人：沈伯丞 (實踐大學媒體傳達與設計
助理教授)、丁昶文 (藝術家)

主持人：王俊琪 (策展人)

時間：16:00 – 17:00

地點：剝皮寮歷史街區展演廳

2016 年 12 月 30 日

叛民城市

與談人：康昱杰 (台灣大學建築與城鄉研究
所副教授)、徐文瑞 (藝評 / 資深策展人)

主持人：王俊琪 (策展人)

時間：16:00 – 17:00

地點：剝皮寮歷史街區展演廳

EVENTS AND PERFORMANCES

18.12.2016

Monga House

Fabien Lerat

Performance at the Bopiliao Historic
Block and nearby public spaces

13:00 – 18:00

Bopiliao Historic Block

23.12.2016 – 25.12.2016

PROCESSING / BANGKA

bösediva (Robin Detje & Elisa Duca)

Performative Installation

14:00 – 18:00

Bopiliao Historic Block, Exhibition Space No. 19

23.12.2016 & 29.12 – 30.12.2016

Sóo-û- ê sió-tsiá (All the Ladies)

Hou I-Ting

Performative Event

13:00 – 17:00

Bopiliao Historic Block, Main Hall

23.12.2016

City of Culture

Lecture by Lin Chi-Ming (Professor and
Head of the Department of Arts and
Design, Taipei National University of
Education) & Chihiro Minato (Artistic
Director, Aichi Triennial, Japan)

Hosted by Wang Chun-Chi (Curator)

16:00 – 17:00

Bopiliao Historic Block, Main Hall

24.12.2016

Introduction to Northern Taiwanese Plains
Aborigines' History and Culture at the
Present

Lecture by Lin Sheng-Yi (Director of
Ketagalan Culture and History Studio) &
Ting-Ting Cheng (Artist)

Hosted by Wang Chun-Chi (Curator)

14:00 – 15:00

Bopiliao Historic Block, Main Hall

25.12.2016

From Images of the Body to the Body of
Labor

Lecture by Lulu Shur-Tzy Hou (Department
of Creative Design and Architecture,
National University of Kaohsiung) & Hou
I-Ting (Artist)

Hosted by Wang Chun-Chi (Curator)

14:00 – 15:00

Bopiliao Historic Block, Main hall

29.12.2016

Relational Sites: Art & the City

Lecture by Shen Bo-Cheng
(Assistant Professor, Department of
Communications Design, Shih Chien
University) & Chaong-Wen Ting (Artist)

Hosted by Wang Chun-Chi (Curator)

16:00 – 17:00

Bopiliao Historic Block, Main Hall

30.12.2016

Mob City

Lecture by Min-Jay Kang (Associate
Professor, Graduate Institute of Building
and Planning, National Taiwan University)
& Manray Hsu (Critic and Senior Curator)

Hosted by Wang Chun-Chi (Curator)

16:00 – 17:00

Bopiliao Historic Block, Main Hall

謎樣的記憶：從敘事軌跡探視臆解

Hieroglyphic Memory: Surveying Bangka through Narrative Trace

2015 年 12 月 22 日至 12 月 30 日

策展 Curator：王俊琪 Wang Chun-Chi

專業管方 Project Manager：王甄霓 Jane Wang

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廉中浩 Joongho Yum、法比恩·樂韓 Fabien Lerat)

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IDOLON STUDIO (Union of European Asian Artists 歐亞藝術網絡組織) is a non-profit, interdisciplinary organization that provides innovative artists working in the media, literary, and performing arts with exhibition and performance opportunities to create and present new work. Since its inception IDOLON STUDIO has provided a flexible and supportive venue for developing, presenting and distributing innovative forms of online activism, media art, and cultural criticism concerned with exploring the possibilities of electronic networks.
(www.idolonstudio.com/main) (info@idolonstudio.com)

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