

台灣美術雙年展

2022 TAIWAN ART BIENNIAL

問問  
情不為物

Love and Death of  
Sentient Beings

策展人  
CURATORS

徐文瑞 Manray HSU  
張懿文 I-Wen CHANG

2022-23

11.05 - 03.05

國立臺灣美術館 National Taiwan Museum of Fine Arts



問世間  
情不為何物

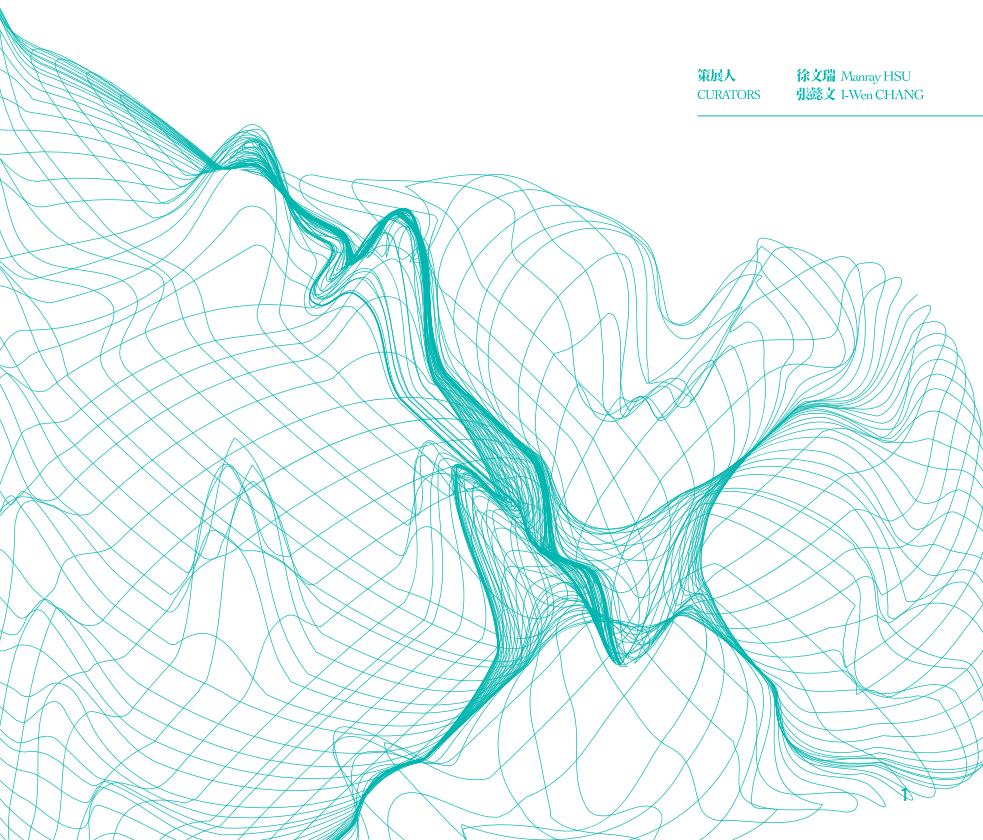
Love and Death of  
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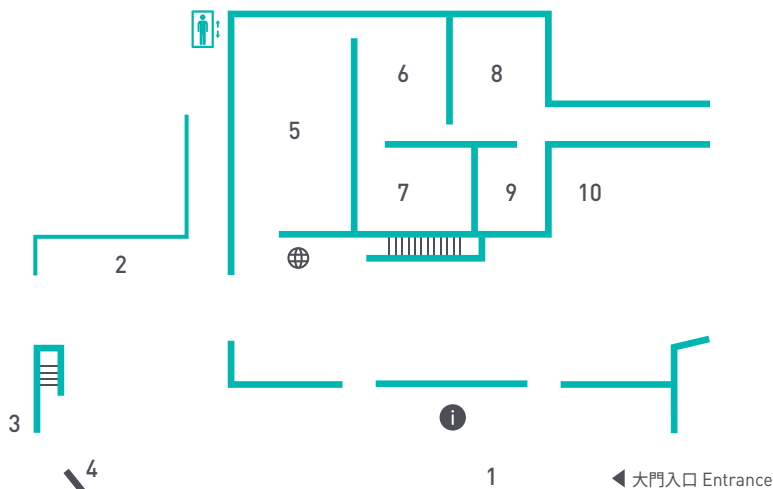
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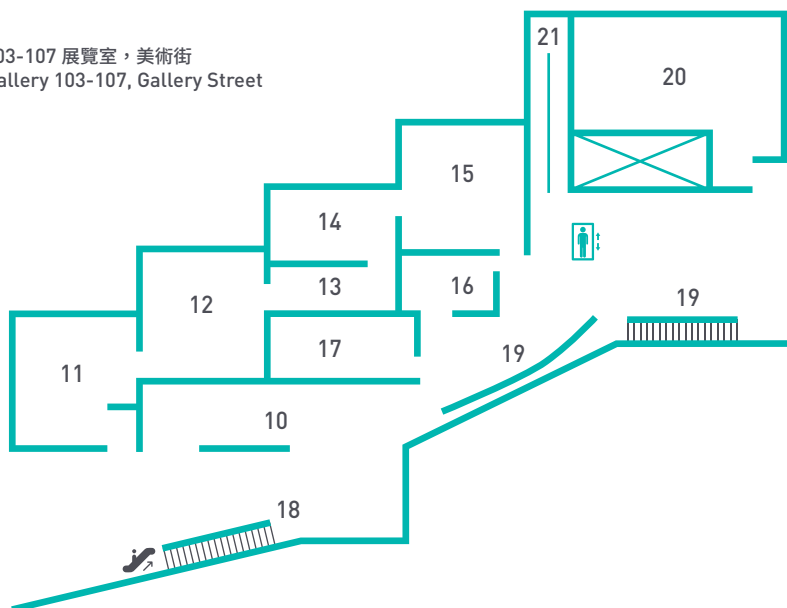




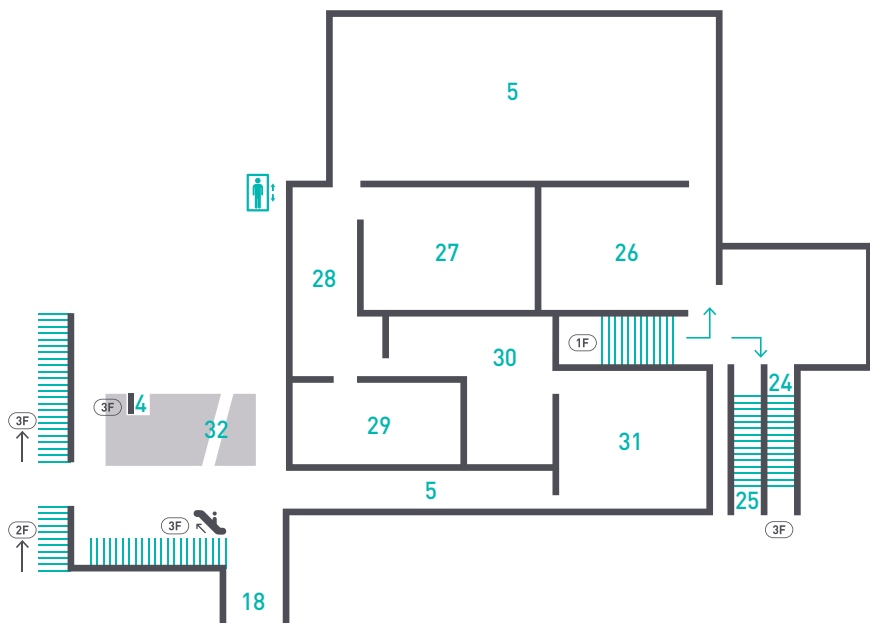
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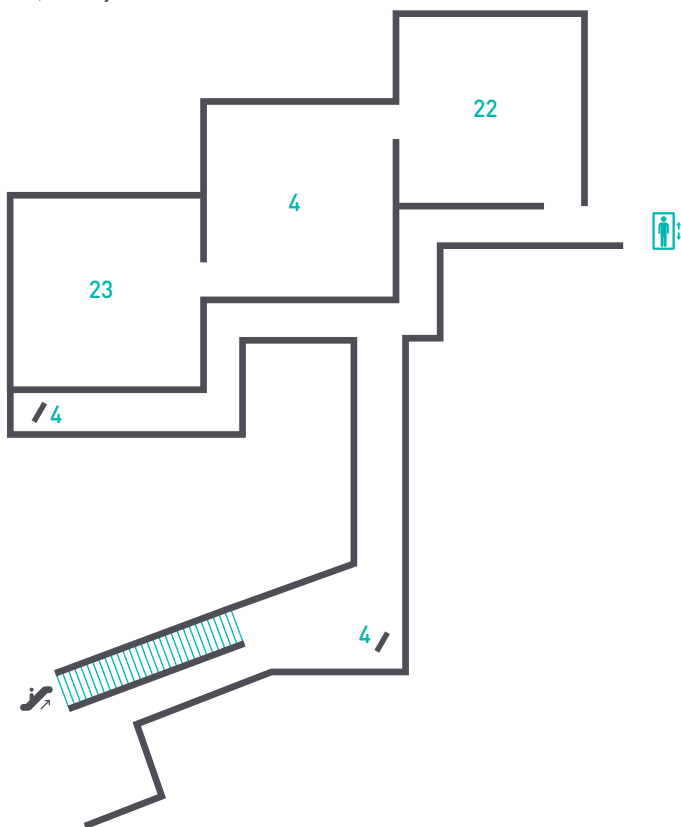


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策展人 | 徐文瑞、張懿文

展覽標題「問世間，情不為何物」，典故出自西元十二世紀詩人元好問的「雁丘詞」，其膾炙人口的「問世間，情為何物，直教生死相許」詩句，在此轉變為否定問句，把兒女私情的通俗意涵，轉化為數位技術時代裡對「有情眾生」本性的追問。

「情」字，在中文語境中具有多重的意涵：從「心」字根，指涉心的動力，由此衍生出「情動」、「情慾」、「情緒」、「情懷」等，但是，相對於愛慾之情，在古代形而上學的討論中，「情」還有更深遠的意涵，禮記禮運篇有云：「何謂人情？喜、怒、哀、懼、愛、惡、欲，七者弗學而能」，一方面把情視為本性，本然之情；另一方面也顧及性情的動態面向——情之動，而且是不經學習而本來就具有的生命動能。更以此引伸出宇宙中生生不息的動態情勢、情況、實情，所以，作為存在的基本樣態，情境、事情、情狀或情態（state of affairs）等字眼，因此，「情」不是一個可以單位化的存有物，而是在宇宙間森然萬象之中的動態關係，透過展現樣態之差異、強弱虛實之不同，而顯現之為「有情」。

「情」的形而上學歷史，也反映在佛教中「有情眾生」概念的演變中，在原始佛教裡，有情眾生（sentient beings, 或梵文的 sattva「薩埵」）係指墮入六道輪迴的一切有意識的生命，而佛教的宗旨就在於如何使一切有情眾生從輪迴之中得到解說。菩薩（Bodhi-sattva）亦即「覺醒一有情」，既指發心求入佛道的有情眾生；也可指上求菩提下化眾生者；或指具足智慧、自在生死輪迴而擁有度化眾生能力之大菩薩。大乘佛教提出「眾生皆有佛性」，皆能覺醒證悟佛道空理，

## Curatorial Statement

Curator | Manray HSU, CHANG I-Wen

The exhibition title “Love and Death of Sentient Beings” comes from the “Yanqiu Ci” (Poem for the Wild Ducks’ Burial Mound) by twelfth-century poet Yuan Haowen. The oft-quoted lines “ask of the world, what is love that makes one devote to each other in life and death.”, here becomes a negative interrogative, transforming its popular meaning of romantic love into an investigation of the nature of “sentient existence” in the age of digital technology.

The character “qing” (translated as ‘sentient’ in the title) in Chinese has multiple meanings: its “heart” radical hints at the movement of the heart, leading to words such as “affect” (qingdong), “desire” (qingyu), “mood” (qingxu), “feeling” (qinghuai), etc. However, relative to desires of the flesh, in the context of ancient metaphysics, “qing” holds even deeper meaning. “The Operation of Etiquette” chapter in the Book of Rites states, “What is human emotion (renqing)? Joy, anger, grief, fear, love, disgust, desire, these seven are innate.” On one hand, “qing” is seen as second nature, an instinctive sentiment; on the other hand, the dynamic facet of human nature — the motions of the heart — are also addressed, and viewed as inherent faculties of life that require no additional learning. From this, we can extrapolate the dynamic “states” [qingshi], “situations” [qingkuang], and “realities” [shiqing] of life throughout the universe; so, as the fundamental appearance, situation, happening, affection, or state of affairs of existence, ‘qing’ is not an object that can be unitized, but is a dynamic relation between the various elements of the universe. Through exhibiting different forms and discrepancies in strength and reality, they exhibit ‘sentience’.

The metaphysical history of ‘qing’ is also reflected in the evolution of the concept of ‘sattva’ in Buddhism. In orthodox Buddhism, sentient

更進一步，延伸到非意識的眾生（insentient beings）也有佛性（Getz 2004），因此，情與意識的脫鉤，讓情變成宇宙浩然流行的動力，這正好呼應「情」字在中文語境中的形上學意涵：情不為何物？何物不為情？從「有情眾生」或「薩埵」的歷史發展來看，如果眾生皆有佛性，那麼，今天的我們要問技術物或數位物是否皆有佛性、皆「有情」？

而每兩年發生一次的「台灣美術雙年展」，其任務不僅在於檢視現今藝術的主要趨勢或創作方向，同時也要透過藝術創作，反映出屬於這個時代的重大議題，提供給大眾對話與反思的憑藉。因此，「問世間，情不為何物」展覽將從對「情」的探問出發，討論技術與有情眾生之間共同演化的關係，以此回應當代原民現身和身體表演相關的生命政治，讓當代藝術與技術哲學、跨物種倫理、新泛靈論、原民性、地方性之間形成有意義的、有啟發作用的對話空間，而參展作品則以不同的對話方式，交織穿插在展覽的四個子題之間。



beings ('sattva' in Sanskrit) refers to all conscious life that falls into the six realms of reincarnation. The main tenet of Buddhism is freeing all sentient beings from the cycle of reincarnation. Bodhi-sattva, meaning 'awakening-sentient', can mean any sentient being that embarks on the path of the Buddha from the heart; it can mean any who seeks wisdom as a willing sentient being; it can mean any great Bodhi-sattva who chooses to remain in the cycle of life, death, and reincarnation and has the ability to bring other sentient beings into transcendence. Mahayana Buddhism proposes that "all sentient beings have the potential to become Buddhas", and are all able to awaken and attest to the philosophies of the Buddha. We can further extend this to insentient beings having the potential to become Buddhas (Getz 2004). As such, the decoupling of 'qing' and consciousness allows 'qing' to become the force that runs throughout the universe. This aptly corresponds to the metaphysical meaning of the term 'qing' in Chinese: what exists that is not sentient? What is not sentient that exists? Judging by the historical development of 'sentient beings' or 'sattva', if all sentient beings have the potential to become Buddhas, then we must ask, do all technological or digital objects also have the potential to become Buddhas — sentience?

The task of the "Taiwan Art Biennial", which runs once every two years, is not only to examine the main trends or creative directions of art nowadays, but also to reflect the important issues of this age through art creation, aiding the public to dialogue and reflection. As such, the exhibition *Love and Death of Sentient Beings* embarks from the exploration of 'sentience' to discuss the mutually evolving relationship between technology and sentient beings, responding thereby to biopolitics in relation to contemporary Indigenous representation and bodily performance, and allowing meaningful and edifying space for discussion to form between contemporary art and techno-philosophy, trans-species ethics, new animism, Indigeneity, and locality. The participating works thus intersect and weave between the four subtopics of the exhibition through different methods of dialogue.

A decorative background featuring abstract, flowing teal line art that resembles a stylized map or network, set against a light cream-colored background.

## 子題一

### 現代技術的生態：畸零地作為隱喻

臺灣從 1874 年牡丹社事件之後，清朝政府啟動開山撫番的政策，將殖民統治從西部平原擴張至內山和後山，並把工業革命後的基礎設施帶入臺灣。自二次大戰結束後，科技現代性的劇烈加速度，藉由網際網路、飛行器、人造衛星、海底電纜、金融、人工智慧、生化工程、永續農業的發展，建立起整個地球的都市化系統，而臺灣的現代化，即是將自身整合至星球都市網路的過程。

技術哲學家路易斯·孟福（Lewis Mumford）曾經將這個都市化系統，形容為具有生命力的「巨型機器」（megamachine），而所有的現代人都活在這個巨型機器的生態之中，徹底改變人與地球、其他物種，以及舊有文化的共生關係。活在交纏著各種生態的生活情境裡，現代人需要建構新的生存智能，一個同時涵蓋自然環境、社會環境與心靈環境的智慧（Felix Guattari）。

由技術演化與資本流動所造成的劇烈加速度，造就了生活周遭的許多畸零地，廣義上，畸零地是指城市發展所遺留下來難以使用的「失落空間」（Roger Trancik），或閒置無用的地方，但也可能存在於室內空間，例如美術館內部。事實上，生活在加速度的城市中，我們的自然、社會、心靈環境，處處皆有劇烈動盪所遺留的畸零地，如何重新面對畸零地，也就成了當代藝術的重要課題。

## Topic 1

### The Ecology of Modern Technology – The Lost Space as Metaphor

After the 1874 Mudan incident, the Qing government began its policy of “opening up the mountains, pacifying the savages” in Taiwan, expanding colonial rule from the western plains to the depths and backs of the mountains, and bringing post-industrial basic infrastructure to Taiwan. Since the end of the Second World War, the Great Acceleration of technological modernity has built up the urbanizing system of the globe through the internet, aviation vehicles, satellites, undersea cables, finance, artificial intelligence, bio-engineering, and the development of sustainable agriculture. Taiwan’s modernization, then, is a process of assimilating itself into the planetary urban network.

Philosopher of technology Lewis Mumford once described this urbanizing system as a megamachine with life force. All modern humans live in the ecology of this giant machine, fundamentally altering the symbiotic relationship between humanity and the planet, other species, and olden cultures. Living in an environment where various ecologies intertwine, modern people need to establish new wisdom for survival, one that encompasses wisdom from the natural, social, and spiritual environments (Felix Guattari).

The Great Acceleration produced by technological advancement and the flow of capital has resulted in many lost spaces scattered throughout our surroundings. Broadly speaking, lost spaces refer to spaces left behind by urban development that are difficult to make use of (Roger Trancik), or places left unused. However, they can also exist in indoor spaces, such as inside an art museum. In fact, living in an accelerating city, whether in our natural, social, or spiritual environments, lost spaces left by violent change are scattered all about. How we once again confront lost spaces has become a pivotal issue in contemporary art.



## 子題二

### 宇宙的再編織：當代原民現身

在過去四十多年來臺灣的民主化運動，也是原住民族復振運動的過程，原住民當代藝術的發展作為族群復振的一環，新作品揉合當下生活狀況的反思，同時又擷取傳統神話和生態智慧作為概念的泉源。而自九零年代原住民正名運動開始，經歷都市化洗禮的原住民面對著刻板印象，而當代原民現身（Présence indigène）正是在面對這樣協商過程，成為「變成原住民」的自我認同，以原民現身來表達他們對多重宇宙的編織。

而平埔族群的復振運動也和民主化運動同時起步，但卻面臨更加嚴厲的考驗，語言和文化傳統的消失，加上政府政策的偏倚，造成平埔族群劇烈加速度的覆滅狀態，其所遭受的刻板印象、歧視，不亞於已經正名的原住民族。他們被質疑：這些已經變成漢人的熟番，生活樣態幾乎與主流文化無異，為什麼他們要正名變成「番」？

今日越來越多的藝術創作者，意識到自身的平埔血脈，或認同於原民現身的歷史命運，開始以原民相關議題進行創作，這些作品不一定以身份認同作為出發點，而更多是透過田野踏查、歷史追索、耆老口訪等手法發展作品，他們打破一般所用的族群範疇、地理劃界、歷史分期、語言類別，這些作品凸顯了「跨越土牛溝界」的歷史事實，也招喚著當代面對持續存在的社會畸零地。

## Topic 2

### Re-Weaving the Cosmos - Presence of Contemporary Indigeneity

In Taiwan's democratization process over the past 40 years, also the process of the Indigenous revitalization movement, the development of Indigenous contemporary art has served as an aspect of ethnocultural revitalization. New works incorporate reflection on the living situation of the moment, while also drawing from traditional mythology and ecological wisdom as a conceptual wellspring. Ever since the Indigenous Redesignation Movement in the 90s, Indigenous people have faced stereotypes in urbanized environments, and the contemporary présence indigène is facing exactly this process of negotiation. Their self-identification has become "becoming Indigenous"; they express their weaving of the multiverse through re-presenting Indigenous.

The revitalization of the Plains Indigenous peoples also took off at the same time as the democratization movement, but faced even more arduous trials. The disappearance of language and cultural tradition, as well as the biases of government policies, has produced the accelerated erasure of the Plains Indigenous ethnic group. The stereotypes and discrimination they face is no less than those Indigenous groups that have been re-designated. They are constantly suspected: the lifestyles of these 'civilized savages' who have become Han do not differ at all from mainstream culture. Why should they be re-designated as "savages"?

Today, more and more artists, cognizant of their own Plains Indigenous blood or identifying with the historical destiny of Indigenous representation, have begun to create works relating to Indigenous issues. These works do not necessarily take identity as their departure point; rather, many take methods such as fieldwork, historical investigation, or oral interviews with elders to develop their work. They break through the typical ethnic designations, geographical line-drawing, historical periodization, or linguistic family. These works emphasize the historical fact of transgressing "the Tu-niu Boundary" (Qing Dynasty's long-standing policy to divide the civilized Han and the Barbarians), and call the people of today to face the societal lost space that continues to exist.



### 子題三

#### 身體作為戰場：歷史的規訓

當代藝術一直是藝術跨領域創作的前鋒，超越學科知識的界線，不再以單一藝術媒材作為創作實踐的基礎，近幾年來，反而是在表演藝術門類中，出現大量吸收（原住民、漢民族）傳統文化的作品，重新轉化為新的藝術形式，這些使用身體的表演，如口語、吟唱、祭儀等，超越文字語言的邏輯宰制，身體因此成為保存文化記憶的載體。

從人類學家馬塞爾·莫斯（Marcel Mauss）「身體技術」、到社會學家米歇爾·傅柯（Michael Foucault）的「規訓」，讓身體成為政治意義創造的場所，而當代數位監控技術的使用，更再次將身體放置在生命政治的核心。在臺灣，從國民健康操、軍訓踏步、現代舞、舞蹈等，不同身體技術的發展，背後都有一套相對應的意識形態，這些不同的身體訓練，也暗示了臺灣殖民歷史的多重軌跡，成為當代編舞家探討身體銘刻記憶的參考。

也因此，在當代美術館的表演轉向中，既展現了表演者自身的身體訓練史，又同時與藝術史裡其他的表演互文呼應，在每個演出的當下與過去的歷史對談。表演召喚的正是作為一整代臺灣人的身體記憶——不僅僅只是舞者的，同時也是作為一個臺灣人的集體記憶。



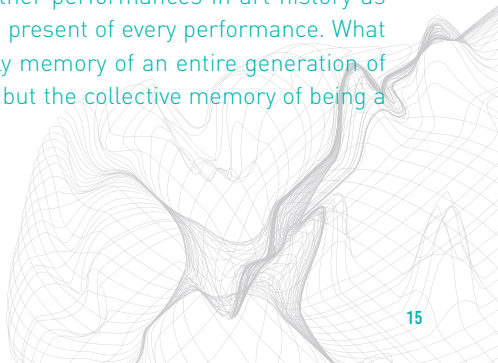
### Topic 3

## Body as Battleground - The Discipline of History

Contemporary art has always stood at the forefront of transdisciplinary art creation, transcending disciplinary boundaries of knowledge, and no longer taking singular art mediums as the foundation for creative practice. In recent years, it is rather in performing arts genres that works absorbing in large part (Indigenous and Han) traditional culture have appeared, reorienting themselves as a new artistic form. These performances that use bodily performance, such as oral language, singing, or rituals, transcend the logical hegemony of textual language. Thus, the body becomes the vessel for the preservation of cultural memory.

From the 'techniques of the body' of anthropologist Marcel Mauss to the 'discipline' of sociologist Michel Foucault, the body is made the site of production for political meaning. The use of contemporary technologies of digital surveillance, once again place the body at the center of biopolitics. In Taiwan, from exercise regimens for the citizenry, to military marches, modern dance, and Butoh, the development of different bodily techniques underscore a set of corresponding ideologies. These different bodily trainings hint at the multiple traces of Taiwan's colonial histories, becoming a reference for contemporary choreographers to explore memory inscribed upon the body.

Because of this, not only is the performer's own history of bodily training demonstrated in the performative turn of the contemporary art museum, but this alludes to other performances in art history as well, dialoguing with the past in the present of every performance. What performance summons is the bodily memory of an entire generation of Taiwanese — not only the dancer's, but the collective memory of being a Taiwanese.



A decorative background featuring abstract, flowing teal line art that resembles a stylized map or a network of connections, primarily concentrated in the upper left and center of the page.

## 子題四

### 情為何物：泛靈論的復返

「2022 年台灣美術雙年展」，將呈現當代藝術家們如何應對上述這些問題和概念。藝術作品，各自持有不同的、多元的宇宙觀點作為支撐，進行時代的宇宙政治；有別於武斷的現代性給予的無神論、二元論、人類中心主義、進步主義、直線型的時間觀，這類宇宙觀不再是這個展覽和藝術家們所唯一遵從的指令。因為，「問世間，情不為何物」是一個多重宇宙觀的展覽。

臺灣的現代化帶來崇尚科學理性的現代教育，然而在現代性的除魅或世俗化過程中，混種的神明信仰與泛靈信仰，持續在現代社會中蓬勃發展，如臺灣路邊的土地公、到歐洲街頭巷尾的聖母神像。而神明所擔負的工作，也同樣分攤給除魅的系統，或與這體系共同執行——從醫療、養生、教育、生涯規劃、商業與百工，再到國家治理的技術（如治安監控），構成了泛靈論、跨物種與萬物有靈的精神基礎。

找回泛靈論，也讓藝術的精神性重新生根於民間文化。在現代性的除魅信仰之下，民間文化只能在形式上繼續活在藝術裡面，而泛靈信仰重新回到藝術，意味著藝術創作成為藝術家與祖靈或其他神靈的連結過程，作品本身的技術性、物質性、過程性、表演性都能夠真正回復儀式和靈力的意涵，這在以現代技術影響之下的自然的、社會的、心靈的生態鏈結中，尤為重要，也正是展覽標題「情不為何物」以及相對的「何物不為情」的真實意義。

## Topic 4

### Love and Death of Sentient Beings - The Return of Animism

The “2022 Taiwan Art Biennial” will present how contemporary artists respond to the above problems and concepts. Art works each hold their own, diverse cosmological views as support, conducting a cosmopolitics of the era. Differing from the atheism, binarism, anthropocentrism, progressivism, and linear temporality of militant modernity, this kind of cosmology is no longer the only injunction that this exhibition and these artists will follow. This is because *Love and Death of Sentient Beings* is an exhibition of multiple cosmologies.

The modernization of Taiwan brought a modern education that worships scientific rationality; however, in the process of modernity's disenchantment or secularization, hybrid spiritual and animistic beliefs continue to flourish in modern society, such as the Tudigong on Taiwanese roadsides, or statues of Mother Mary in the alleyways of Europe. The work that falls to deities is also divvied out to systems of disenchantment, or made to work in parallel with this system — from medicine, wellness, education, life planning, business and industry, and further to the technics of national governance (such as security and surveillance), have formed the intellectual foundation for animism, trans-species, and pan-spirituality.

Recovering animism also allows the spirit of art to replant its roots in folk culture. Under the modern religion of demystification, folk culture can only formally continue to live in art, and the return of animism to art means that the art work has become a process of the artist linking with the ancestral spirits or other spirits. The technicality, materiality, processuality, or performativity of the work itself can all truly recover the meanings of ritual and spiritual power. This in light of the natural, social, and spiritual ecological chain influenced by modern technology, is of utmost importance, and is exactly the true meaning of the exhibition title “What is Not Sentient?” and the corresponding “What Being is Not Sentient?”

## ★ 畸零地計畫

在建築法規上，畸零地是指基地面積狹小或地界曲折，未符合法定之最小面積，或基地線與建築線之斜交角度，而致不能興建的土地。廣義上，畸零地是指設計過程中所遺留下來無法或不易使用的空間，或造成使用者行進動線的阻隔，迷失方向，或視覺干擾等不舒適感，或閒置無用的地方。廣義畸零地的基地面積可能很大，例如哈佛大學教授羅傑·特蘭西克（Roger Trancik）在城市設計經典《尋找失落空間：城市設計的理論》一書所舉出的廢棄公園、閒置軍事基地、高速公路公路旁無人維護使用的土地。但也可能存在於室內空間，例如美術館內部。

策展人邀請六位聲音藝術家，實地探索國美館內部空間所可能存在的畸零空間，並提出他們的現地聲音裝置。最後他們分別選擇在樓梯底下的曖昧空間、被阻斷的過道、造型奇特的狹長空橋、位置獨特的低矮迴廊、非展場使用的閒置空間、負空間，以彼此不同的創作媒材和手法，各自完成一件聲音裝置作品。

這些藝術家並不是一個藝術團體，雖然偶爾合作或聯展，但地不分東西南北，他們活躍於臺灣快速發展時期出現的城市地下行人通道，但現已閒置廢棄，或城市邊區的高架橋下，或巷弄中的另類藝術空間，也就是「異托邦」（heterotopia），在主流的、建制的展演場域之外的地方。聲音的技術所具備的物質性、現場性、生態性，甚至聲音與神經系統的連結性，都是他們關注的議題。他們在國美館的「畸零地」空間所做的裝置介入，可以視為一種對失落空間的「藝術針灸」，在現代技術與體制所构成的美術館身體上，進行「打通經脈」的嘗試。

### 表演場次

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#### 聲無哀樂，音亦無情

徐嘉駿，李嘉齡，鄭道元，鄭琬蒨，劉芳一，DJ 誠意重

2022/11/20（日）15:00-16:30

## ★ The Lost Space Project

According to the Building Act, a “lost space” (fragmental land) refers to a narrow lot or one with a crooked shape, which does not legally conform to the minimum square footage, or the minimum skew angle formed by lot lines and building lines, rendering the lot unbuildable. In a broader sense, a lost space is a leftover space or unusable space that emerges in the design process; a space that blocks users’ traffic flow, causes disorientation, visual interference or other discomforts to users; or a vacant, useless space. A lost space in the broad sense therefore can also be a large space. For instance, in the urban design classic, *Finding lost space—theories of urban design*, by Harvard professor Roger Trancik, it includes disused parks, vacant military bases, unused and unmaintained lots by highways, and can also be indoors, such as spaces within art museums.

To explore potential lost spaces within the National Taiwan Museum of Fine Arts (NTMoFA), the curators invites six sound artists to create site-specific sound installations. Eventually, the artists have respectively chosen six different locations, namely, an ambiguous space under a staircase, a blocked passageway, an oddly shaped and narrow overpass, a low-ceiling corridor at a unique location, a vacant space that is not used as an exhibition space, and a negative space. Utilizing different creative media and approaches, the artists have each completed a sound installation.

These artists are not of an artist collective, even though they have sometimes collaborated or have been featured in group exhibitions. They have been active in urban spaces in various parts of Taiwan, such as underpasses, disused or abandoned spaces under road bridges in urban peripheries, or alternative art spaces in alleys—in short, the “heterotopia,” which denotes places that are not mainstream, institutionalized exhibition and performance venues. The materiality, liveness, ecology, and even the connection between sound and the nerve system, which are embodied by sound technologies, are issues that these artists are concerned with. The interventions they have carried out with their installations in “lost spaces” at the NTMoFA, can consequently be viewed as a practice of “artistic acupuncture” on lost spaces, an attempt to “open the meridians” of the museum as a body constructed by modern technology and institution.

### Performance

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#### Sound Has Neither Grief nor Joy - It Is Emotionless

XU Chia-Chun, LEE Chia-Ling, CHENG Dao-Yuan, CHENG Wan-Chien, LIU Fang-Yi, DJ Rex CHEN.  
2022/11/20 (Sun.) 15:00-16:30

## ⊕ 主視覺意象聯想——網際網路計畫 1997-2022

貝瑞特·萊恩的「Opte 計畫」錄像，記錄了 1997 年到 2022 年間網際網路（The internet）的演變，這段影片快速地提供了我們對於網際網路和網絡的視覺印象，具體呈現了網際網路的巨大宇宙及不間斷的快速發展。在影片中閃耀地不同顏色、交織出有如千絲萬縷的蜘蛛結網，纏繞出密密麻麻的細膩情絲，彷彿有了生命，而這個科學技術視覺化的過程，展現網路的錯綜複雜與其綿密的糾纏狀況。此段影片似乎也在冥冥之中，呼應了本次展覽對技術與有情眾生的思考，為本次雙年展的主視覺意象參考構想之一，適逢貝瑞特·萊恩將影像更新至 2022 年，因此特別在本展覽中發表首播。

### 網際網路 1997 - 2022

由於網際網路是「連結網絡的網絡」（a network of networks），貝瑞特·萊恩透過網絡間的連接方式，視覺再現了《網際網路計畫》影片：從 1997 年的第一個路由表（routing table）（由俄勒岡大學的 RouteViews 計畫提供）開始，直到 2022 年，觀眾可以在 2 分 25 秒內視覺化網際網路在過去二十五年中的發展，而每個區域網際網路註冊管理機構（RIR）都被分配了不同的顏色：

- 白色代表骨幹網路（backbone）
- 綠色代表歐洲 IP 網絡資源協調中心（RIPE NCC）
- 藍色代表美洲網際網路號碼註冊管理機構（ARIN）
- 紅色代表亞太網絡信息中心（APNIC）
- 黃色代表非洲網絡信息中心（AFRINIC）
- 粉色代表拉丁美洲及加勒比地區網際網路地址註冊管理機構（LACNIC）
- 棕色代表用於美國軍隊中的網路

在影片左下角，則會根據合併收購品牌變更，同步更新了主導網絡的名稱。

「Opte 計畫」網站連結：<https://www.opte.org>



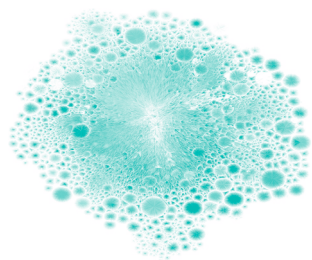


Barrett Lyon's *The Opte Project*, a video documenting the evolution of the Internet between 1997 and 2022, provides a quick visual impression of the Internet and the Network, illustrating the vast universe of the Internet and its constant rapid development. The video's shimmering colours and interwoven threads of spiderwebs, entangled in a dense and delicate manner that resembles the ties of affection, seem to have come to life. This process of scientific and technical visualisation reveals the intricacies of the Internet and its inextricable entanglement. This video also seems to echo the exhibition's reflections on technology and sentient beings and is one of the references for the Biennial's key vision. As the artist updates the video to 2022, we are honoured to premiere this latest version of the video in this year's Biennial.

### *The Internet 1997 - 2022*

As the Internet is a network of networks, Barrett Lyon has leveraged the connections among all those networks to create a map of the Internet. The project is truly interesting to picture the immense size of the Internet and its constant evolution. This video takes you through a journey of incredible engineering. Starting from the first routing table captures (provided by the University of Oregon's *RouteViews* project) in 1997, we walk through the first Internet's astonishing growth to 2022." Barrett Lyon "materializes," in 2 minutes 25 seconds, how the Internet has evolved during the last decades. It does so by showing how networks are connected among them. Each Regional Internet Register (RIR) has been assigned a color:

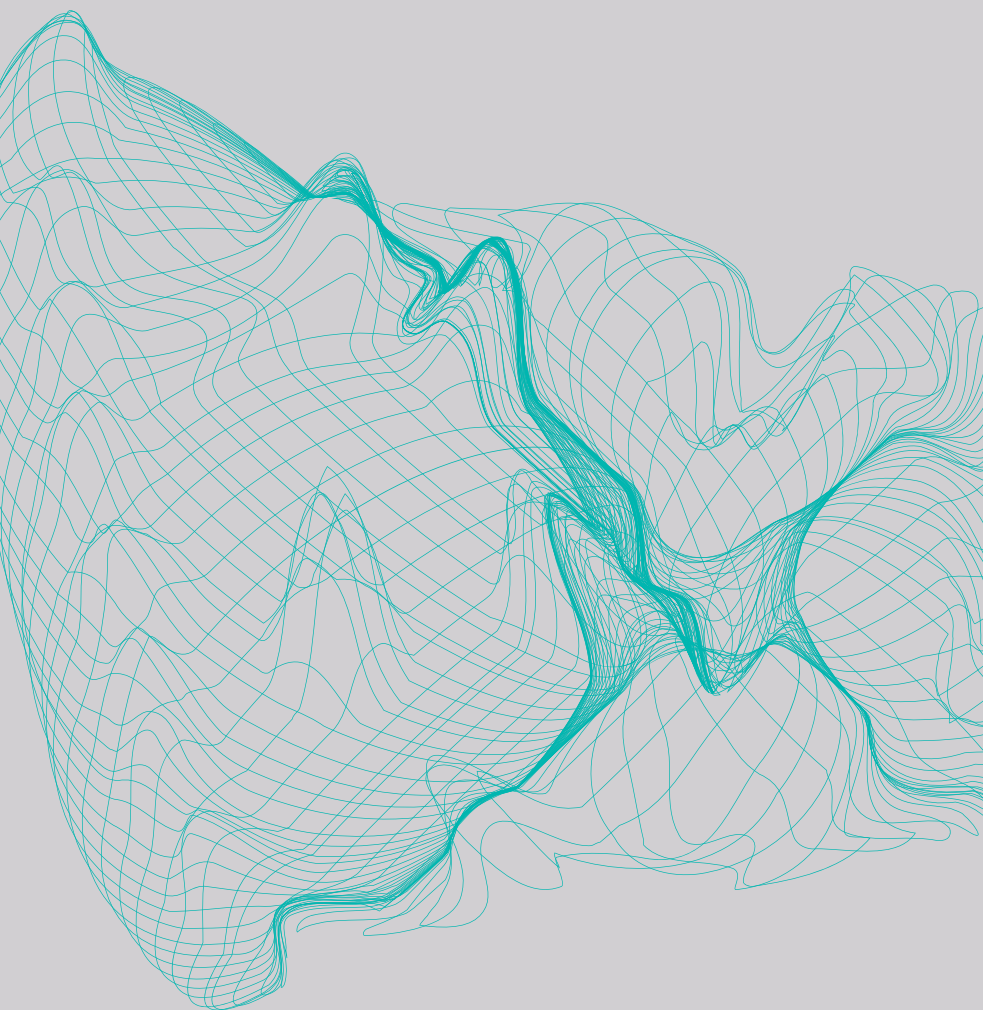
- White represents the backbones
- Green represents the Réseaux IP Européens Network Coordination Center (RIPE NCC)
- Blue represents the American Registry for Internet Numbers (ARIN)
- Red represents the Asia-Pacific Network Information Center (APNIC)
- Yellow represents the African Network Information Center (AFRINIC)
- Pink represents the Latin America and Caribbean Network Information Center (LACNIC)
- Brown represents the US Military



On the lower left corner, the name of the dominant networks is updated according to mergers, acquisitions and brand changes.

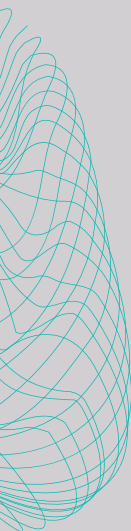
*The Opte Project* Website:

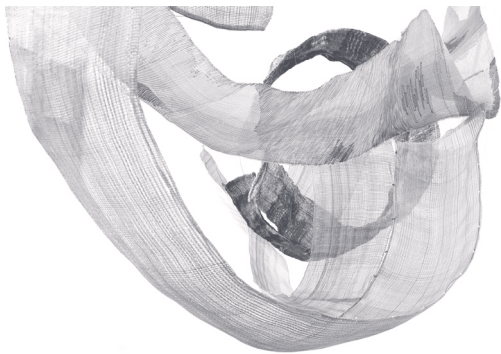




參 展 藝 術 家

PARTICIPATING ARTISTS





〈生命的迴旋VI——如布之舌〉，2021，苧麻紗線、棉麻紗、不鏽鋼漆包線、金屬色紗，尺寸依場地而定。藝術家提供，圖片由臺灣原住民族文化園區提供。

*The Spiral of Life — The Tongue of the Cloth VI (yan pala na hmali)*, 2021, ramie, yarn of ramie and cotton, steel wool, metallic yarn, dimensions variable. Courtesy of the Artist. Image courtesy of Taiwan Indigenous Peoples Cultural Park.

泰雅族人認為，人的一生就是一件「上天在編織的作品」（T'minun na Utux），而《生命的迴旋》採用此圓形意象，讓不同的圓迴旋交集，如同人與人之間的交錯，而每一個圓都保留缺口，則寫意了泰雅族人歡迎有緣人進入生命之中的開放態度。泰雅族人尤瑪·達陸為國家指定的「重要傳統藝術保存者」、人間國寶，她在1991年回到部落，並決心規畫了每十年為一期、共分五個時期的「五十

The Atayal people believe that a person's life is "a work woven in the heavens" (T'minun na Utux). *The spiral of life* adopts the image of circles, intersecting different circles to portray how people intersect. Each circle in the work is incomplete, which implies that the Atayal people live in a state of openness, welcoming those whom they are fated to meet into their lives. A member of the Atayal community, Yuma Taru is a state-designated "preserver of important traditional art" and "living national treasure." In 1991, she returned to her community with a

年計劃」，持續關注族群的織布工藝，以及一個民族如何振興。她一生致力於族群織品與編織文化的研究與保存；作為藝術家，她持續實驗將編織轉化創新，以編織的技術呈現原民宇宙觀，為哲學家許煜所稱「宇宙技術」—技術秩序與倫理秩序的相互符應—的最佳例證。其持續進行的作品《生命的迴旋系列——如布之舌》以迴旋的大型編織裝置，呈現泰雅族人對耆老級長輩的期許，希望長者的舌頭能如同布一般柔軟，運用包容的力量去解決面臨的各種疑慮與困難，藉由其經驗和智慧為子孫解開疑惑、排解紛爭。如今進入耆老階段的尤瑪·達陸，也期許自己能具有如布之舌的生命狀態。《情與物的飄移》以文件與紀錄的展示方式，呈現她個人的生命向度，將被遺忘、受到不同殖民歷史影響改變的傳承與記憶，以情感豐沛的織網形式，綿密聯繫著過去、現在與未來的交纏，與對國家生命政治、殖民歷史和多元宇宙觀的展示，展現當代原住民生存的韌性與複雜性。

50-year plan divided into 5 periods of 10 years each, to focus on artisanal weaving techniques and cultural revival. Yuma Taru devotes her life to the study and preservation of the indigenous textile and weaving culture. As an artist, she has consistently experimented with transforming weaving in innovative ways, and has employed techniques of weaving to present the indigenous cosmic view. This makes her work the perfect example of the "Cosmotechnics" — the correspondence between technological order and moral order — coined by philosopher Yuk Hui. Her ongoing project — *The spiral of life — the tongue of the cloth (yan pala na hmalil)*, a large-scale weaving installation in a spiral form, refers to the Atayal people's expectations for their elders: to possess a tongue that is as gentle as cloth and to use the power of tolerance to deal with anxieties and difficulties, in addition to experience and wisdom to resolve the feelings of uncertainty of their descendants and disputes among them. The artist, who is now of the age of an elder, hopes to live her life as if possessing a tongue of cloth. *Drifts of Sentiments and Objects* comprises documents and records to show the dimensions of her personal life. The work interweaves forgotten legacies and memories altered by different colonial regimes in history, and unveils a web of overflowing feelings and emotions, which closely connects the entangled past, present and future with the demonstration of national biopolitics, colonial history, and diverse cosmic views, exhibiting the complexity of contemporary indigenous life.

# 徐容 + 娜塔莉亞・李維拉

Jung HSU + Natalia RIVERA

02

傅柯 (Michel Foucault) 於上個世紀七〇年代對生命政治的批判，預示了當代疫情、疫苗對於人的影響。2022 年「林茲電子藝術節」的「互動藝術 + 組金尼卡大獎」得獎作品〈*BiOfilm.net: Resist like bacteria*〉，以 DIY 的實踐哲學，透過當代藝術所倡議的自造者 (maker) 精神，以共享與無政府主義的態度，在後反送中、後疫情的時代，以細菌的技術與生物行為，作為人類未來抗爭或是抵抗極權、抵抗中央系統可能的手段，在此過程中，細菌智能 (bacterial intelligence)，也就是細菌式的情動模式，共同創造連結與溝通技術，是一種「Be water」的技術解決方案，雖是無領導者、去中心化的抗爭群眾，卻有著非常團結的連結與互動。借用了香港雨傘運動的標誌「黃色雨傘」，並根據 Andrew McNeil 的開源教學，將其改造成 WiFi 天線。

In 1970s, Michel Foucault's critique of biopolitics has foretold the influences of the pandemic and vaccines on humanity in the contemporary time. *BiOfilm.net: Resist like bacteria*, which won the Golden Nica of the Interactive Art + category in the 2022 Ars Electronica, adopts the DIY philosophy, and embodies the maker spirit advocated by the contemporary art scene. Through sharing and with an anarchist attitude, in the era that has witnessed Hong Kong's anti-extradition movement and survived the pandemic, the work employs bacterial technologies and biological behaviors to formulate possible means of human protests or resistance against authoritarianism and centralized systems in the future. In this process, bacterial intelligence beckons a bacterial mode of affect, which offers a way to co-create a technology of connection and communication. It is a technical solution informed by the spirit of "be water," which creates highly unifying connection and interaction in protesting crowds despite being leaderless and decentralized. The artists took one of the Hong Kong movement's icons, the yellow

## 工作坊場次

11 月 11 日 (五) 13:30-16:30

## Workshop

11/11 (Fri.) 13:30-16:30





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〈BiOfilm.net: Resist like bacteria〉，2022，複合媒材，尺寸依場地而定，藝術家提供。

*BiOfilm.net: Resist like bacteria*, 2022, mix media, dimensions variable. Courtesy of the Artist.

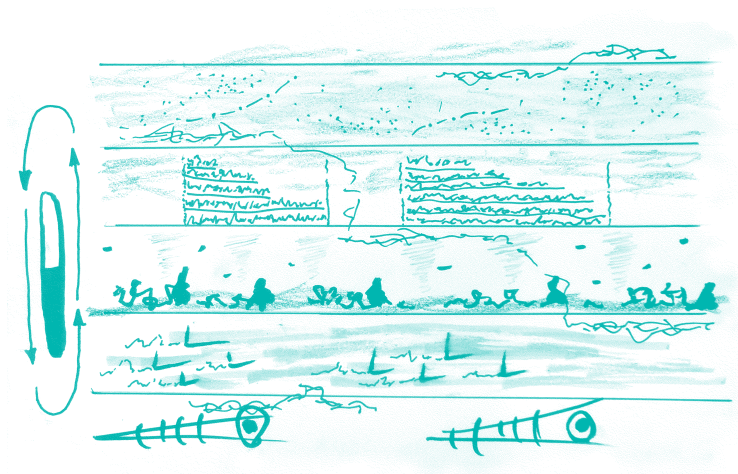
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〈*BiOfilm.net: Resist like bacteria*〉除了遮蓋、隱藏和保護使用者，還能夠幫助使用者進行通訊。這把雨傘可以作為迷你伺服器、中繼器或路由器的天線，在擴大通訊範圍的同時，也建立在抗議遊行中的游牧網絡。而徐容以非藝術科班出身的背景，從參與太陽花的經歷，對香港政治命運的親身觀察出發，作品也恰好呼應此次台灣美術雙年展所探討的技術與情動。

umbrella, and adapted it, based on an open resource created by Andrew McNeil, into a parabolic WiFi antenna. In addition to covering, hiding, and protecting users, 〈*BiOfilm.net: Resist like bacteria*〉 helps them to communicate. The umbrella can act as an antenna for a mini server, a repeater, or a router, increasing the communication range, while building a nomadic network that accompanies street demonstrations. Hsu Jung, who does not come from an artistic background, develops this work based on her personal experiences and observations of the Sunflower Student Movement and the political fate of Hong Kong; and in a precise way, this work also echoes the topics of technics and affect explored by this edition of the Taiwan art Biennial.

手扶梯下的畸零空間，有如位於土耳其伊斯坦堡的地下水宮殿，而古代蓄水池作為公眾供水系統的一環，積蓄聚集同時輸送流動著水流，如何將這一小塊畸零空間與宏偉的地下水宮殿類比，劉芳一試著將此地轉化為「聲音的蓄水池」，當聲音如水流般由外在環境流向人耳的聽覺感知時，這片「蓄水池」與人體也就都成為了「時間機器」。

The lost space under the escalator like the Basilica Cistern in Istanbul, Turkey. As part of the public water supply system, ancient cisterns were used to collect, store, and transport water. He then thought about how to create a comparison between this small plot of lost space and a magnificent underground cistern, transforming this space into a "sound cistern." When sound, like water, flows from the external environment and is perceived by the human ear, the "cistern" and the human body become a "time machine."



〈地下宮殿、時間機器〉，2022，多聲道聲音裝置、複合媒材，30 分 30 秒、尺寸依場地而定。藝術家提供。

*Underground Cistern, Time Machine*, 2022, multiple-channel sound installation, mix media, 30 min 30 sec, dimensions variable. Courtesy of the artist.

# 陳彥斌 Fangas Nayaw

04

## Fangas Nayaw



陳彥斌 Fangas Nayaw，創作橫跨新媒體、戲劇與舞蹈，並關注部落傳統在全球化當代社會影響下的持續與傳承，其四頻道錄像作品〈拉什麼龐克〉將劇場製作轉置為影像裝置，想像若在平行宇宙中，臺灣原住民族已經絕跡，〈拉什麼龐克〉則以科幻的概念，杜撰未來阿美族樂舞文化的模組，以阿美族年齡階層的傳承方式，探究如何以最少的資源來適應新可能的變遷，作品以「原民龐克」（indigenous punk）的未來主義，透過虛構概念重新架構阿美族樂舞文化，並探討阿美族社會以年齡階層劃分部落責任的傳統，以及都市化的原民青年所面對的族群刻板印象和叛逆精神，反思回應原民現身的當代性。另外，藝術家也為此次雙年展，針對

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〈拉什麼龐克〉，2021，四頻道錄像，16分11秒。  
軟硬倍事、原住民族委員會原住民族文化發展中心收藏，圖片由藝術家提供。

*La XXX Punk*, 2021, four-channel video, 16 min 11 sec. Collection of Fist & Cake Production and Indigenous Peoples Cultural Development Center. Image courtesy of the artist.

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Fangas Nayaw works across different fields, including new media, drama, and dance, with an emphasis on the continuation and inheritance of indigenous tradition in contemporary society influenced by globalization. His four-channel video, *La XXX Punk*, converts a theatrical production into a video installation, envisioning that Taiwan's indigenous peoples have disappeared in a parallel universe. In *La XXX Punk*, a counterfactual model is used to fabricate the future music and dance culture of the Amis people. With few resources, how can the methods for passing on the Amis age organization (for apportioning responsibilities) adapt to change? This work reconstructs the Amis music and dance culture with fictional ideas through the futurism of the "indigenous punk." The work also explores the Amis tradition of dividing communal responsibilities according to a hierarchical system based on age, along with ethnic stereotyping encountered by urbanized indigenous youths, their rebellious spirit, and the artist's reflection on and response to the contemporaneity of the indigenous presence. Furthermore, for this biennial, the artist has conceived a performance, using the lost place of the National Taiwan Museum of Fine Arts. The site-specific performance project, titled *Demi-Ami Cladogenesis*, is a

國美館的畸零地，現地創作〈亞人阿咪使〉表演計畫，從工程計畫的身體性、時間性和體感中，以長時間展演的方式，演譯出現代性治理的秩序背後所造成的混亂過程。亞人阿咪使演化期共計有六期，在這些持續進行的活動中，表演者的身體與場館有形無形的機制發生碰撞，透過肢體的運動在美術館的邊界上來回穿梭，以表演之現場性對應不同期程來想像畸零地的可能，也再一次提醒了我們當代藝術衝撞體制的特質，一方面也呼應了策展論述中，對於技術史與城市空間的對話，並以此「活化」既定且僵化的硬體規訓，同時也探討人與場域、文化認同與空間治理之間的交涉。

## 表演場次

亞人阿咪使 | 蹤跡 移動行為展演

2022/12/10 (六) 16:00-16:30

2022/12/11 (日) 16:00-16:30

2023/01/07 (六) 16:00-16:30

2023/01/08 (日) 16:00-16:30

亞人阿咪使 | 工程失誤 施工行為展演

2023/01/08 (日) 10:00-16:00

2023/01/15 (日) 10:00-16:00

2023/01/29 (日) 10:00-16:00

2023/02/05 (日) 10:00-16:00

亞人阿咪使 | 分支群 發聲行為展演

2023/02/11 (六) 16:00-16:30

2023/02/12 (日) 16:00-16:30

2023/02/18 (六) 16:00-16:30

2023/02/19 (日) 16:00-16:30

long durational performance, which starts from the body, temporality, and bodily perception in construction projects to portray the chaotic situations behind the seemingly orderly modern governance. There are six stages of *Demi-Ami Cladogenesis*. In these ongoing events, the performers' bodies collide with the institutional mechanisms, both the tangible and intangible ones. Through the physical movements of repeatedly traversing through the boundary of the museum's premises, and the liveness of the performance to correspond to different schedules to imagine the possibility of lost spaces, the audience are once again reminded of a crucial characteristic of contemporary art, which is to challenge the institution. Thus, the work not only echoes the dialogue between the history of technics and urban space, but also "revitalizes" the existing and much rigidified discipline imposed upon us through hardware, while investigating the negotiation between humans and sites, as well as cultural identity and spatial governance.

## Performances

*Demi-Ami Cladogenesis* | *The Track: Mobile Performance Art*

2022/12/10 (Sat.) 16:00-16:30

2022/12/11 (Sun.) 16:00-16:30

2023/01/07 (Sat.) 16:00-16:30

2023/01/08 (Sun.) 16:00-16:30

*Demi-Ami Cladogenesis* | *Construction Mistake: Construction Performance Art*

2023/01/08 (Sun.) 10:00-16:00

2023/01/15 (Sun.) 10:00-16:00

2023/01/29 (Sun.) 10:00-16:00

2023/02/05 (Sun.) 10:00-16:00

*Demi-Ami Cladogenesis* | *Clade: Vocalization Performance Art*

2023/02/11 (Sat.) 16:00-16:30

2023/02/12 (Sun.) 16:00-16:30

2023/02/18 (Sat.) 16:00-16:30

2023/02/19 (Sun.) 16:00-16:30



〈父親〉，2021，八頻道錄像、數位輸出，22 分（每頻道）。藝術家提供。

*Ama Mama Tama*, 2021, eight-channel video, digital print, 22 min (each channel). Courtesy of the artist.

陳建北的作品《助產序曲》、《父親》為兩組多頻道錄像、聲音與物件裝置。《助產序曲》以助產士顏桂英女士和彼時她所接生的婦女訪談為引子，勾勒出婦女在社會中的處境及傳宗接代的意義。蘇格拉底說他的角色是一個哲學助產士，不告訴人們真理是什麼，而是幫助他們取出他們內在已有的真理。當然，助產士的角色訴說了人類繁衍，以及所有物種生生之力的傳遞，如何讓情之絲線不斷綿延

Chen Chien-Pei's *Midwife Overture* and *Ama Mama Tama* are two installations both comprising multi-channel videos, sounds and objects. In *Midwife Overture*, the artist uses the interviews of Yen Kui-Ying, a professional midwife, and the women she has delivered in the past as an introduction to delineate women's situations in our society, and the meaning of human procreation. Socrates once compares his role to a philosophical midwife—he does not tell people what the truth is, but rather helps them obtain the truth that is already within them. Naturally, the role of a midwife

交纏。而作品《父親》環繞著花蓮豐濱鄉的磯崎、新社、貓公和港口，四個海岸來自撒奇萊雅族、布農族、阿美族、噶瑪蘭族不同年齡層的三十二位受訪者，以八屏幕投影呈現。藝術家以長期部落田調的方式，捕捉族群內部的個人與跨世代生命歷史，自然呈現世代背景和時空流轉的特殊性。受訪者由二十到九十歲等八個年齡層所描述的父親，讓整個作品的時間從十九世紀至今，超過百年的向度，而藝術家也在影像末尾置入「西班牙與中南美洲原住民」、「日殖時期與原住民」、「國民政府來臺與原住民」、「南非共和國族人爭取平等」等受到殖民迫害的史料圖像。兩件作品都以身體出發，從個人的生命故事，探討不同時期人的情況中的心靈畸零地，讓人清楚看見生命政治如何與集體記憶與歷史相結合。

speaks about human procreation, the continuation of the life of all species, as well as how this thread of sentiments has kept intertwining and entangling. Shown as an eight-channel video installation, *Ama Mama Tama* revolves around four coastal Pangcah communities, namely, Kaluluwan, Paterungan, Fakong, and Makotaay, and comprises interviews of thirty-two interviewees of different ages and indigenous descent, including the Sakizaya, the Bunun, the Amis, and the Kavalan tribes. The artist conducts a long-term field study, and records the individual and inter-generational life histories in these communities, allowing their video recordings to be natural presentations of distinct generational backgrounds and the flow of time and space. The interviewees ranged in age from 20 to 90. The memories of fathers shared by people in eight age groups moved the time frame of this work to the 19th century, more than 100 years ago. At the end of the video are historical images of colonial persecution, such as of that of the indigenous peoples of Central and South America by the Spaniards, that of the indigenous peoples of Taiwan by the Japanese and after the arrival of the Kuomintang government, and the fight for equality in South Africa. Both works use the body as a starting point, and explore the colonial experiences of different periods from the perspective of individual life stories, inquiring into fragmented individual lives constituting the human condition in different eras, while demonstrating how biopolitics is merged with indigenous collective memory and history.



〈漁夫〉，2022，藝術微噴，50 × 75 公分。藝術家提供。

*The Fisherman*, 2022, giclée print, 50 × 75 cm. Courtesy of the artist.

※原作為彩色。The original artwork is colored.

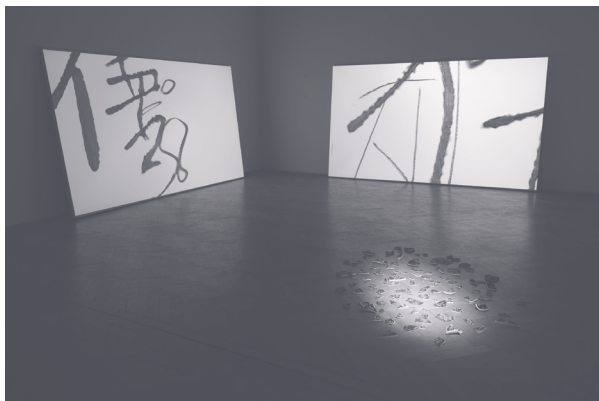
世代居濁水溪溪口的補漁人，在中秋節之後，就開始準備捕撈鰻苗的作業，年復一年，至少超過一甲子。濁水溪口海洋文化也是世襲漁人的傳統，傳承了海域的生存需求，更見證了海洋環境的變化與更迭。漁人說：「抓一輩子的鰻苗，真的不知道鰻苗怎樣來的，只知鰻魚很厲

Every year, for more than 60 years, fishermen living near the Jhuoshuei River estuary have started fishing for glass eels after the Mid-Autumn Festival. This is their tradition and part of this area's marine culture, serving to pass on methods of surviving at the estuary and as a witness to the changes in the environment. One fisherman says, "I have fished for glass eels my entire life. I really don't know how it is that glass



害，從海裡來可以在淡水的泥灘地生存，真正是鹹水來淡水去」，鰻苗到此地的時刻，是對漁人來說重要的季節。而幽默風趣又見廣識博的彰化臺西「野鰻·人」許震唐則提到，西方哲學家亞里斯多德認為鰻魚來自於泥漿，而心理學家佛洛伊德曾研究過眾多的鰻魚，卻仍然找不出鰻魚性別與繁殖樣態的成因。時至今日，科學家和鰻魚養殖業仍然難以解開其繁殖的秘密，無法用人工的方式培育出大量的鰻魚苗。在臺灣每年立冬開始至大年後，是濁水溪口捕鰻魚苗的旺季，而許震唐從企業界高階主管退休的背景，重返攝影的藝術熱情，訪問多名在濁水溪口捕鰻人，如世襲討海的老前輩，記錄這群討海人在潮起潮落間下網收網、趕潮汐的身影，作品中展現出多元物種的環境生態觀，呼應本展覽主題。

eels come here. All I know is that they are capable of surviving in both the ocean and on freshwater mudflats.” The time when glass eels arrive at the area is the season of utmost importance to the fishermen. Based in Taixi, Changhua, and known for his work — *The Fisherman and Glass Eels*, humorous and knowledgeable photographer Hsu Cheng-Tang mentions that Western philosopher Aristotle believed that eels originated from mud, and that psychologist Sigmund Freud once studied eels but was unsuccessful in figuring out the secrets of the sex of eels and how they reproduced. As of today, scientists and the eel farming industry are still unable to crack the reproductive mystery of the species, and consequently lack the means to artificially reproduce eels at large quantities. In Taiwan, the period from the solar term of “Li Dong” (winter begins) to after the Lunar New Year marks the peak season of catching glass eels at the Jhuoshuei River estuary. After Hsu retired from being a high-level corporate executive, he has picked up his artistic passion for photography again, and has interviewed numerous eel fishermen at the estuary. Like a predecessor in the same walk of life, he documents the views of the fishermen casting nets and making use of the rising tides amidst the ebbs and flows, and the ecological viewpoint of species diversity visualized in his work resonates with the theme of the exhibition.



具備傳統書法與篆刻等專業養成的藝術家張嘉哲，近年來創作重心往影像裝置發展，並以媒介的視野重新思考文字書寫行為和生產工具的關聯，打開書法篆刻固著於文本與傳統美學的框限，另闢一條文字藝術的蹊徑。作品〈記憶鏈流〉結合一項名為「Brain to Text」的科學研究，將人類腦部與電腦直接連結，將微型電極陣列植入至癱瘓者大腦皮層內，而傳送的神經信號經解碼後，不需要透過其他輔具，即可在演算法的優化下，顯示出相應的字母呈現在電腦螢幕上。而張嘉哲運用「生成對抗網路」（GAN，Generative Adversarial Network），

Chang Jia-Chae has a professional training in traditional calligraphy and seal carving. In recent years, his creation focus has developed into video installations, and rethought the relationship between text writing behavior and production tools from the perspective of the media. His practice frees calligraphy and seal carving from a confining attachment to text and conventional aesthetics, and thus unveils an alternative route to the arts revolving around Chinese characters. *Ephemeral Radical* incorporates the aim of "Brain to Text" scientific research, which is to construct direct communication channels between the human brain and computers. When a miniature electrode array is implanted in the cerebral cortex of a person suffering from paralysis, it is not necessary for decoded neural

一套仿生物神經網絡的機器學習 AI 系統，輸入參與觀眾所自造的「人字旁」新字，再由 GAN 學習並創造新字，剪輯成影片中的「人字旁」新字。藝術家選擇「不介入」AI 的工作，讓 AI 和藝術家之間，互有獨立性，彷彿往昔詩人與自然的關係。如果 AI 是有情眾生之一，那麼在這影片和實體陶片、在人字旁的「類文字」之間，就形成多重生命體的牽繫網絡。這也是藝術家透過這些仿古的泥板銘刻、數位時代、觀眾參與，以及數千年演化出來的中文字型技術，所建立起的情動網絡圖。猶如一個當代版「倉頡」造字神話：造字者在這宇宙中尋找可能的形象搭配，其結果係基於何種必然性和偶然性？

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〈記憶鏈流〉，2022，泥板文獻、雙頻道錄像、13 分 48 秒。藝術家提供。

*Ephemeral Radical*, 2022, clay tablets, two-channel video, 13 min 48 sec. Courtesy of the artist.

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signals to pass through a mechanical arm or device. With optimized algorithms, handwriting trajectories conceptualized in the brain appear as corresponding letters on a screen. Chang utilizes a Generative Adversarial Network (GAN), an AI machine learning system of bionic neural networks. When the audience enter self-invented characters composed of the radical “亻” (meaning “human” or “human related”), the GAN will learn these characters to create new ones. These new characters with the radical will then be edited and incorporated into the video. In this work, the artist chooses “not to intervene” in the work of the AI, which allows independence for both the artist himself and the AI, and produces a relationship similar to that of a poet and nature. If the AI could be considered sentient, a network connecting multiple lifeforms would be generated among the video, the ceramic pieces, and the “pseudo characters” invented with the radical. This network is also an affective one woven by the artist, with remnants from the antique clay seal carvings, the digital era, the audience’s participation, as well as the technics of Chinese scripts, the last of which have evolved over several thousands of years. Like a contemporary version of Canjie’s mythological invention of characters, one might ask: When an inventor of characters searches for potential combinations of images in the cosmos, what inevitability and contingency are the results eventually hinged on?

# 引爆火山工程

08

## Engineering of Volcano Detonating



引爆火山工程係一群跨越不同學科領域的知識工作者，結合生態文史調查、古文明研究、飛碟研究、甚至靈異學說，以及火山站的儀器觀測，以臺灣北部大屯火山群作為實作場域，進行異質知識的橋接試驗，藝術是構築這想像網絡的那一隻蜘蛛。讓這些有如火山的心跳（不定期的週期性地震），噴氣（地鳴）、溫度（地熱）、血流（岩漿庫與熱液系統）的生息，藉由儀器觀測、數據轉換、震波辨位、波形分析、聲頻辨識等方式，凝聚出各種異質知識於「火山」此一地理場域，藉以編織一種朝向「火山之城」的近未來科幻敘事。展出計畫分成〈焱山〉和〈焱族〉，前者把火山視為一個生命體，融合火山觀測站的科學數據、當地凱達格蘭人關於飛碟、祭祀和巫術的傳說，以及當代薩滿感應經驗，描繪出一幅火山的

Engineering of Volcano Detonating comprises a group of knowledge workers from different disciplines, bringing together ecological and cultural-historical investigation, study of ancient civilizations, study of unidentified flying objects (UFO), theories of supernatural phenomena, as well as volcano monitoring and equipment at observation stations. Focusing on the Tatun Volcano Group in northern Taiwan as the site of their practice, they have experimented on bridging heterogeneous knowledge. Art, in this case, is like a spider weaving a network of imagination: these volcanic vital signs, such as heartbeat (irregularly periodic earthquakes), exhale (subterranean rumbling), temperature (terrestrial heat), and blood flow (magma chamber and hydrothermal system), are coagulated into various heterogeneous knowledge at the geographical site of "volcanoes" through monitoring, data conversion, determining locations of seismic waves, analysis of waves, identifying sound frequency, etc., thus weaving a near-

有情眾生相。後者把這火山描繪成一個生態，棲居在這「火山之城」的眾生包括魔神仔、紅色人形生命、造訪的外星人、人類，以及其他可能居住其中的形形色色物種。從「跨宇宙」（pluriverse）的角度，亦即相信我們所居住的世界同時存在著許多不同世界，這些世界之間用「情」彼此連結、溝通著，那麼這類關於焱山、焱族的故事，就會讀起來不那麼虛構，而是真實的現實經驗。這也是我們在臺灣和地球上大部分地區的人所體驗的現代性：使用著高科技產品，學習著現代科學的知識，但同時也真誠信奉媽祖、土地公、基督、佛祖、祖靈，以及各式各樣的神靈，除非一個人認真相信現代性已經除魅了「這個世界」。總之，這些宇宙技術是人存在的倫理基礎。

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〈焱族〉，2020，雙頻道錄像，27分。藝術家提供。

*The History of Yen*, 2020, two-channel video, 27 min.  
Courtesy of the artist.

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future sci-fi narrative about “the city on volcanoes.” The art project featured in this exhibition is divided into *Volcanoes* and *The History of Yen*. In the former, volcanoes are viewed as a living entity. They combine scientific data from volcano observation stations, legends about flying saucers, sacrifice rituals, and sorcery told by the local Ketagalan people, and contemporary experience of shamanism, delineating volcanoes as sentient beings. The latter portrays the volcano group as an ecology – “a city of volcanoes” inhabited by “mosina” (a type of mythic goblinoid monsters in Taiwan), red humanoid creatures, visiting aliens, human beings, and a wide range of species. From the angle of the “pluriverse” – that is to say, if we believe that there are multiple and varied worlds existing within this world of ours, which are connected and communicate with each other through “sentiments” – these stories about the volcanoes and the Yen people would appear to be less fictitious but authentic experiences of reality. This also beckons the modernity that Taiwanese people and most of Earth’s population have experienced: We use high-tech products and learn knowledge built upon modern sciences, but at the same time, we also sincerely worship and believe in Mazu, land gods, the Christ, the Buddha, the ancestral spirit, and many other deities, unless a person firmly believes that modernity has already disenchanted “this world.” All in all, these cosmotechnics constitute the ethical foundation of human existence.



自八〇年代末從事劇場工作迄今的劉守曜，2014 年受身體氣象館邀請，編導演出〈Shapde5.5——劉守曜獨舞〉，盼將劇場訓練三十年的時間刻度封存在其中，以此探見自身存在的意義。而「在地實驗」在 2018 年製作「Archive or Alive——劉守曜獨舞數位典藏研發」360VR，則企圖將藝術家的獨舞作品，以數位技術典藏的方式，保存並賦予藝術作品不同的觀看形式與意義。本次在美術館的展出，則再次以「重製檔案」做為方法，提出「爆炸圖」式的影像裝置設

Liu Shou-Yuo has been involved in the theater since the late 80s. In 2014, he was invited by Body Phase Studio to choreograph, direct, and perform his then all-new solo dance work, *Shapde5.5 – Shou-Yuo Liu, Solo Dance* within and through which he encapsulated a timeframe of 30 years of theater training to inquire into the meaning of his own existence. The 360VR – *Archive or Alive: Digital Archiving Development of a Solo Dance by Shou-Yuo Liu* of 2018, which was produced at ET@T is an attempt to use digital archiving technology to preserve and give the artist's solo dance a different form of viewing and meaning. For this exhibition at the National Taiwan Museum

計，將〈Shapde 5.5〉這部獨舞的物質（舞台模型）與影音（原劇場演出錄影、VR、側方記錄影片）從檔案中重新組裝，再現於實體世界。一方面既要挑戰檔案如何保留現場，另一方面亦提問著「現場」該如何被感知，讓人反思數位技術時代，紀錄的完整性、作品的物質性（包括場景、道具）與三維度影像之間的關聯。特別是在特定紀錄影像的觀點之中，因為不同時代技術條件的變化，而產生紀錄成為新作的可能，「使作品復活」，在表演者視角、VR 鏡頭視角、觀眾選擇觀看的視角上，呈現作品生命的多元樣貌。而表演者的「出神」狀態、與「在場性」之「情」（真實），如何在 VR 拍攝的過程中保留下來？如何在新技術的「archiving」中保持「alive」？這些不同的紀錄觀點，也考驗技術、創作，與研究之間的多重辯證關係。

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〈Shapde 5.5〉，單頻道錄像，57 分 20 秒。  
身體氣象館提供。

*Shapde 5.5*, 2014, single-channel video, 57 min 20 sec.  
Courtesy of Body Phase Studio.

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of Fine Arts, Liu designs an “exploded view” video installation based on the “reproduction of archives.” The solo dance material (stage model) and audiovisual material (original theater performance video, VR, behind-the-scenes footage) of *Shapde 5.5* are reassembled from archives and re-presented in the real world. On the one hand, the artist challenges how archives preserve the live scenes; and on the other hand, he also questions about how these “live scenes” can be perceived. Furthermore, the archive project also encourages reflection on the relationship among the integrity of documentation, the materiality of a work (including scenes and props), and three-dimensional films. Especially, from the perspective of specific documentation, the evolution of technical conditions in different times engenders the possibility of transforming documentation into a new work. Hence, “the resurrection of a work.” From the viewpoint of the performer, that of the VR camera, and the angle of views chosen by the audience, the work’s diverse life unfurls. How does one preserve the performer’s state of “trance” as well as the “sentience” (reality) of his “presence” in VR filming? How does one stay “alive” in the “archiving” enabled by new technology? These documentary viewpoints also constitute a test to the multi-dialectical relation among technology, creation, and research.



〈我們在這裡—— Makotaay 港口部落〉，2020，油墨、代針筆、胚布，  
160 × 293 公分。藝術家提供。

*Here We Are — Makotaay Tribe*, 2020, ink, technical pen, cotton grey fabric,  
160 × 293 cm. Courtesy of the artist.

排灣族的伊誕·巴瓦瓦隆說，族人常會在回顧人生時以「kinaizuan nua ku (tja) pudek」（我／我們臍帶的居所）來表述自己的出生地，不管遷徙到哪個地方，家永遠是出生時臍帶埋藏的地方、是離世的先人的永恆居所、也是生命的根源。而王秀茹的作品，以長期的部落田調和駐地，透

Etan Pavavalung of the indigenous Paiwan descent says that his people refer to their birthplace as “kinaizuan nua ku (tja) pudek” (the place of my/our umbilical cord). In other words, no matter where they migrate, home is where their umbilical cord was buried after birth, that eternal place of their ancestors and their source of life. WANG Hsiu-Ju’s work combines long-term field study and stationing in indigenous villages, and



過參與式藝術的方式，再一次召喚了我們關於「原民現身」的當代想像：《部落地圖》計畫從 2019 年開始，藝術家和臺灣不同部落的族人耆老，共同繪製舊部落的精神與記憶地圖。這些已經離散的部落耆老，回憶家鄉有關狩獵、採集、一木一石、左鄰右舍的點點滴滴，拼貼成一幅幅的集體記憶圖。在這些共創過程中，藝術家和族人回返舊部落土地，尋回祖先相連的臍帶，探討了天然災害、生存資源變化、殖民治理、現代化技術與原生生態環境混合等各種因素，造成自願或非自願的部落遷徙。這次展出的作品，係藝術家根據族人共創的圖像，重新再製的獨立創作。在《我的腳是寫詩的隊伍》系列繪畫中，藝術描繪蜘蛛和地景的關係，從蜘蛛身體的移動姿態中，暗示出看不見的蜘蛛網，有如千絲萬縷般交織的網路意象，描繪世界與自我的關係，也暗示了有情眾生的多重網路隱喻，從殘存的文化與傳統中重新編織，在錯綜複雜的後現代性中，尋找與土地、文化的連結。

uses approaches of participatory art to evoke the contemporary imagination of “the presence of indigeneity.” Through her art project, *Tribal Maps*, which was launched in 2019, the artist has co-created spiritual and memory maps of old villages with elders from different indigenous communities in Taiwan. These elders who have lived a diasporic life recall vivid memories about their homes, from hunting, gathering, plants, rocks, to their neighbors, and with the artist, they have pieced various maps of collective memories. During this co-creative process, they return to these old indigenous villages, and retrieve their connection with their ancestors, while exploring how various factors – natural disasters, changes of survival resources, colonial governance, the mixing of modern technology with their native ecology and environment – have led to voluntary or involuntary migration of their communities. In this exhibition, the artist has remade a new, separate work based on the images co-created by the elders. In the painting series, entitled *My legs are an Army of Poets*, Wang delineates the relationship between spiders and landscape through the movements and postures of spiders to portray invisible webs. The imagery of intricately woven networks portrays one’s connection and relationship with the world. At the same time, the work signals the multiple networks of sentient beings, conveying how remnants of culture and tradition could be re-woven in order to search for one’s connection with the land and culture in the midst of the labyrinthine landscape of post-modernity.

## 瓦歷斯·拉拜 (吳鼎武)

11

Walis Labai (WU Diing-Wuu)



瓦歷斯·拉拜（吳鼎武）的名字，透露著臺灣當代原民現身的過程中，個人和族群的所經歷的複雜歷史。父親是隨著國民政府撤退的外省老兵，母親為賽德克族人，他原名吳鼎武，1980年代復振運動時改名為「吳鼎武·瓦歷斯」，1990年代正名為「瓦歷斯·拉拜」，爾後又改為現在的「瓦歷斯·拉拜（吳鼎武）」。這個多元文化的複合現象，正好見證了原住民子民自我追求和身份認同的複雜「復返」過程。過去二十年來，他的創作系譜主要環繞在當代新媒體的實驗、探索和應用，例如歷史影像的數位修圖、電腦影像合成；或透過光

The artist's name, Walis Labai (WU Diing-Wuu), tells the complex history experienced by individuals and communities throughout the emerging process of the presence of contemporary indigeneity in Taiwan. Born to the given name, WU Diing-Wuu, the artist's father is a mainland Chinese veteran, who retreated to Taiwan with the Nationalist government, and his mother is of Sediq descent. During the revitalization movement in the 1980s, he first changed his name to WU Diing-Wuu Walis. Then, in the 1990s, he corrected his name to Walis Labai. Afterwards, he changed it to his current name, Walis Labai (WU Diing-Wuu). This phenomenon of hybridization involving diverse cultures serves as a testimony to the complicated "revitalization" process encountered

柵片技術處理，將植物、岩石、人物影像合成概念上的混融而形成作品；或利用簡單的投影在人煙罕至的山林河岸之間、巨石孤崖之上，呈現投影裝置。這次「台灣美術雙年展」，他特別以外祖父母的影像為底製作光柵片，延續《隱形計畫》。《隱形計畫》系列，一方面指向殖民傳統導致具體生命被迫隱藏不見，只以人類學家的採集、書寫的方式存在，一種沒有歷史的人的「曾此在」。或持續以隱而不顯的歧視（微歧視）讓原住民的創傷深刻世世代代遺留下去。另一方面，也影射世界上許多原住民族的泛靈信仰，呈現在日常的儀式或在人與生態、其他物種和諧相處的起源神話中，而這些當前世界性的環境危機所需要的生態智慧，也正隨著原住民族的消失而逐漸從我們的日常經驗中消退。

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〈行進中的隱形榮耀〉，2022，單頻道錄像，1 分 50 秒。藝術家提供。

*A Walking Spirit of Glory*, 2022, single-channel video, 1 min 50 sec. Courtesy of the artist.

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by indigenous peoples in their quest of the self and identity. In the past twenty years, his creative practice centers on the experiment, exploration, and application of contemporary new media, including digital retouching of historical images and digital composite images. He also creates works by utilizing the technology of grating plates to conceptually hybridize images of plants, rocks, and figures, or by producing projection installations to create simple projections onto giant rocks or lonely cliffs by riversides and in mountains, where people rarely visit. This time, for the "Taiwan Art Biennial," he specially creates grating plates based on the images of his maternal grandparents, as a continuation of his *Invisible Project*. On the one hand, *Invisible Project* points to the history of how colonial tradition has forced tangible lives into hiding, turning them into mere existences in the gathering and writing by anthropologists—a kind of "that-has-been" without history. Or, with consistent yet invisible (micro) discrimination, colonial tradition could continue to sustain the deep traumas suffered by indigenous peoples through generations. On the other hand, the project also hints at the animist beliefs of many indigenous communities around the world, which can be found in everyday rituals, or in origin mythologies depicting the harmonious coexistence among man, ecology, and other species. However, such wisdom about the ecology, which is much needed in the face of environmental crises spreading worldwide, has disappeared gradually from our everyday experiences following the disappearance of indigenous communities.



2020 年，葉名樺開始《SHE》的計畫，以個人的生命際遇，透過肉身走進舞蹈史教科書上的傳奇。這個計畫以重要的女性舞蹈家作為座標，她們包含了英國芭蕾伶娜瑪歌·芳婷（1919-1991）、中國第一位向西方學習的舞蹈家裕容齡（1889-1973），以及臺灣頂尖舞蹈家羅曼菲（1955-2006）等，葉名樺回顧自身在成為專業舞者的養成過程，與其背後國際與本土社會情境的間接影響。而作品中一連串「看與被看」的層層交錯，暗喻了這場演出對凝視／權力位階關係的多層次探問。葉名樺以個人的舞蹈生涯經歷，串連舞蹈史中重要編舞者的身體系譜，並以此探討更廣大文化

In 2020, Yeh Ming-Hwa launched the project, *SHE*, in which she revisits some of the female icons in world dance history, in parallel with her own reflections as a dancer and choreographer growing up in Taiwan. This ongoing project intersects with women whose dance careers span different epochs, including prima ballerina assoluta, Margot Fonteyn (1919-1991), the first Chinese dancer to receive a dance education in Europe, Yu Rong-Ling (1889-1973), and celebrated Taiwanese dancer Lo Man-Fei (1955-2006). Through this project, Yeh reviews her own training as a professional dancer, as well as the indirect influences from international and domestic social situations on her training. In this work, a series of interwoven gestures of "looking and being looked at" serves as a metaphor for the multilayered interrogation of the gaze/the hierarchy of power relation embodied by this

史、身體史脈絡的思辨。透過舞蹈動作、物件、聲音朗誦、影像的交錯，展現了三個重要而令人欣喜的面向：一、在內容上，編舞家交織了個人與西方文化社會脈絡、西洋與臺灣舞蹈的記憶，將個人經驗結合了歷史的厚度，豐富了臺灣身體史的內涵；二、在舞蹈技術上，編舞者／舞者展示了如何將美麗的舞姿轉化為當代編舞的元素，並探討如斯蒂格勒（Bernard Stiegler）所說的「技術作為記憶」的概念；三、在形式上，透過觀看與被看、凝視的多層次指涉，以宛若拍片場般靈活穿越不同的時間和空間，打開了對劇場表演形式的想像——而這一切多層次私密的親暱展演，正是藝術家對女性編舞者的重新省思與致敬，恰如其名「SHE（她）」——葉名樺為臺灣的歷史，寫下了長期被人忽視的女性面向。

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〈SHE\_O.S.〉，2022，雙頻道錄像裝置，20分。  
藝術家提供。攝影：陳宥中。

*SHE\_O.S.*, 2022, two-channel video installation,  
20 min. Courtesy of the artist. Photo credit:  
Chen Yu-Chung.

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performance. With her experiences drawn from her personal dance career, Yeh Ming-Hwa strings together bodily lineages of crucial choreographers in dance history, and further investigates dialectically a wider context of cultural history and the history of the body. Through interlacing dance movements, objects, reading and images, she unveils three important and exciting aspects: 1. In terms of content, the choreographer integrates personal and Western socio-cultural contexts, as well as the memories of Western and Taiwanese dance, to carry a historical depth into personal experiences, which allows her to further enrich the Taiwanese history of the body; 2. With regard to dance techniques, the choreographer/dancer demonstrates how to transform mesmerizing dance movements into contemporary choreographic elements, while exploring the idea of “technics as memory” put forth by Bernard Stiegler; 3. Concerning the form, through the multilayered referencing of looking, being looked at, and gazing, the work traverses different times and spaces in a cinematic way, and unfolds a new imagination of theatrical performance. Such multilayered, private performance of intimacy represents the artist’s reflection on and tribute to female choreographers, as the title *SHE* suggests. With her work, Yeh has inscribed a long overlooked aspect about women for the history of Taiwan.

## 表演場次

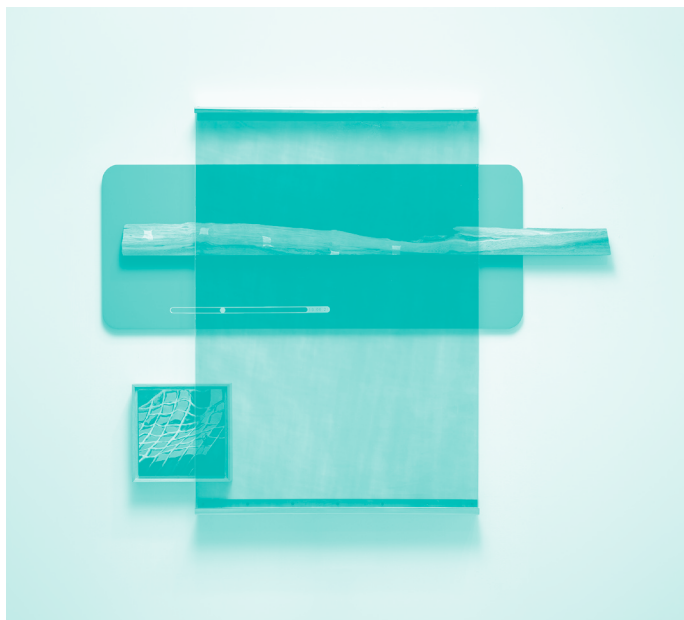
2022/11/20（日）14:30-14:50

## Performance

2022/11/20 (Sun.) 14:30-14:50

周代燦的創作以臺灣歷史和環境議題為主軸，透過拼貼不同時空的圖像，堆疊出存在與不存在的風景，猶如現代數位圖層式的觀看路徑，呈現當今處理繪畫裝置的方法學。他的作品展現出一種屬於此一世代特有的視覺經驗，將平面繪畫轉化為繪畫裝置，從拼貼到最新的環境裝置，通常給人一種冷峻的美感，但背後的故事卻是數百年來臺灣這塊土地及其原住民所遭受的災難與創傷。藝術家採用技術影像拼貼法，把不同的影像技術，尤其數位技術所得到的影像，疊置於畫面上，透過層疊的邊匡、突兀地出現於畫面的單色塊、暗示流動性的水平色塊，以及森林火焰的景象，產生一個具有不同歷史深度的地理景觀，好似李維史陀（Claude Levi-Strauss）拼貼與修補術，將被遮掩的畫面、歷史縮影下的地景，藉由當代技術氛圍，轉化成繪畫語言的實驗，猶如拼裝車，表達出技術對想像力的影響。而藝術家探討關於這座島嶼過往歷史的視野、以及現代工程在治理邊坡防治上的訊息轉化，其中許多影像技術指

The research axes of Chou Tai-Chun's works are Taiwan's history and environmental issues. Through collages that include images from different time periods and places, he superimposes existing/non-existing landscapes, comparing the viewing paths of quasi-modern digital layers and presenting the methodology used for exhibiting paintings today. His work demonstrates an idiosyncratic visual experience emblematic of his generation. Transforming two-dimensional paintings into painting installations, and from collages to the latest environmental installations, Chou's work exudes a detached aesthetic. However, the stories conveyed by his work are disasters and traumas suffered by the land of Taiwan and the indigenous peoples inhabiting this island over centuries of time. The artist utilizes the approach of technological image collage to interlace different image technologies in his works, especially images rendered by digital technologies. Through layered frames, the monochromatic blocks abruptly appeared in the images, the horizontal color blocks signifying fluidity, and the scenes of forest fires, collectively produce geographic landscapes with varied historical depths. We are thus reminded of the concept of bricolage put forth by



涉現代性及其權力如何運作於殖民統治、對土地和生命的形塑，堪稱現代性的神話故事。

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〈逆長成・再見・漫遊者〉，2020，木板、檜木、玻璃膜、鋼化玻璃、壓克力彩、畫布。  
116 × 150 × 7.5 cm。藝術家提供。

*Reverse Growth · Farewell · Voyagers*, 2020, wood panel, cypress, glass films, tempered glass, acrylic on canvas, 116 × 150 × 7.5 cm. Courtesy of the artist.

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Claude Levi-Strauss: the blocked images and the landscapes epitomizing history are transformed into an experiment of the painting language through the contemporary technological atmosphere. Like reassembling cars, his work expresses the influence of technics on imagination. He deals with perspectives on the history of this island, as well as the transformation of messaging regarding the application of modern engineering methods to slope management. Many image technologies therein reference the working of modernity, its power on colonial governance, and how it shapes the land and life. From this perspective, Chou's work can be viewed as a modern mythology.



〈吃土〉舞蹈製作計畫，2022，雙頻道錄像、檔案，25 分 5 秒。藝術家提供。  
攝影：陳宥中。

*"Tsiàh Thóo" Project, 2022, two-channel video and archives, 25 min 5 sec. Courtesy of the artist. Photo credit: Chen Yu-Chung*

壞鞋子舞蹈劇場以長期草根性「田野採集」作為創作方式，長期訪查民間祭典、軒社、儀式場域，作品經常呈現與土地靈魂的感知，將民間祭儀與宗教儀式當中的泛靈精神，轉化為當代臺灣的藝術創作。編舞家林宜瑾自小於雲林縣西螺鎮長大，日常生活緊密貼合各式祭儀、身體姿態和聲音，成為她成長的記憶和美感的養分，〈吃土〉在身體處理上，著重在

Bare Feet Dance Theatre is known for their works based on long-term and grassroots "field research." The dance theater has visited and studied folk rites, musical troupes, and sites of ceremonies for a long time. Their works often involve the perception of the essence of land, and feature performances that seem to honor the presence of deities, transforming folk and religious rituals into contemporary Taiwanese artistic works. Choreographer Lin I-Chin grew up surrounded by tradition. Her childhood memories include the physical movements and sounds of



腳步，比如說踩踏、拖移、輾壓，直接與地面進行連結跟對話；而在音樂部分，則是以土地的視角來思考土地的躁動，試圖召喚人原本能夠與自然連結的能力。舞團以個人的生命經驗出發，穿插臺灣的傳統祭儀與民間軼事，交織出一個多線敘事、多重隱喻且也多樣化觀點的臺灣身體歷史；編舞家用實驗性的舞蹈思辨互相對話，演繹了歷史、記憶、傳統與傳承如何成為討論當代創作不可獲缺的養分。另一方面，舞團的田野調查以漢人和在地的民間信仰為主，在重新考察學院之外臺灣人的身體技術史後，在北管、電子音樂、工尺鼓詩等不同的脈絡中，穿插出多元的信仰價值，並進一步深入自然物種之境，感知與思辨「泛靈」所處的時空，重新叩問萬物有情的新世界。

temple ceremonies, which have nurtured her sense of aesthetics. In terms of physicality, *Tsiàh Thóo Project* emphasizes on stomping, dragging, and squishing, in an attempt to connect and communicate with the land. In terms of music, the inspiration is the vibe and events of the earth and the sky, calling on the energy of connection between people and nature. Starting from individual life experiences interlaced with Taiwanese historical incidents, they produce a rich tapestry woven with multiple narrative threads, multilayered metaphors, and diverse perspectives, embodying the history of the Taiwanese body. The choreographer engages in dialectic dialogues through experimental dance, depicting how history, memory, tradition, and legacy are converted into quintessential elements in the discourses about contemporary artistic creation. On the other hand, the field research of the dance theater centers on the folk beliefs of the Han Chinese people and the locals. After re-investigating the Taiwanese history of body techniques outside the academic scene, they have employed various context, involving Beiguan, electronic music, "Siāng-tshe-kong" (a traditional Chinese music notation), to introduce diverse value of beliefs, while further exploring the world of natural species. Therefore, as the work perceives and contemplates on the space-time of "animism," it also inquires again into the new world in which all things are sentient.



《遊林驚夢：巧遇 Hagay》以科技薩滿主義（Technoshamanism）與宇宙的法則（Gaya）的概念，探索性別在太魯閣族宇宙中自然而多元的狀態，作品結合吟遊頌讀、性別互換、雷射光影、影像投射、植物樂音、肢體舞蹈，以此重訪歷史與神話、祖靈與儀式，從山林迷走、夢境驚醒而重生，以科技來傳承部落文化知識的生產，呈現出原民未來主義的前衛性，未來進行式的新技術猶如過去舊時代的魔法，將不可能幻化為可見。而鄭

《遊林驚夢：巧遇 Hagay（研究計畫）》，2022，裝置展覽、表演及演後討論會，尺寸依場地而定。藝術家提供，攝影：翁程軒。

*HAGAY DREAMING (Research Project)*, 2022, installation, performance & forum, dimensions variable. Courtesy of the artist. Photo credit: Weng Cheng-Hsuan

Derived from a fabricated legend recounted by Dondon Hounwn, *HAGAY DREAMING (Research Project)* explores technoshamanism and Gaya principle to investigate the natural diversity of gender in a primeval state. The work combines chants, gender swapping, hiking-listening, laser lighting, image projection, plant music, and dance to revisit history and myth, ancestral spirits and rituals, forming a forest-wandering and dream-awakening techno-fantasia guided theater of revival, while utilizing technology to inherit and continue the production of tribal cultural knowledge. Foregrounding the avant-garde in indigenous futurism, showing new technologies of the future as magic from the old times, *HAGAY DREAMING (Research Project)* transforms the impossible into the visible. The experimentality deriving from the collaboration among Shu Lea Cheang and Dondon Hounwn, together with other artists, as well as the multilayered possibility of the performance site and aesthetics of their collaboration lie in the “indeterminacy” of the work: Similar to

淑麗、東冬・侯溫與合作藝術家的實驗性；表演場域與美學的多重可能性在於：猶如性別的展演性，不確定性或「未決」，讓技術的未決的邊際得以呈現為一種未來主義。也因此，這件作品的呈現方式，每一次都會不同，在台雙展的展覽部份，將劇作文本轉化為七組陶瓷雕塑作品，搭配整體計畫自 2020 年展開至 2022 年底，七組劇作不同階段的紀錄影像，呈現《遊林驚夢：巧遇 Hagay》研究與發展的過程以及未來展望。表演部份從劇場劇本擷取重點片段，演出創作進行中的表演，包括迎神儀式、吟遊誦念、性別轉換排演，運用影像書寫、雷射投影、現場音樂的即興創作，伴隨舞者以肢體、動作、舞蹈，重複排演多重性別的政治辯論。透過論壇和部落踏查的工作坊，以此強調具身經驗中的原民未來性。

gender performativity, such uncertainty or “indeterminacy” – in particular, the technical indeterminacy – unveils a certain futurism at the indeterminate border. Consequently, the presentation of the work always differs from its previous version. In the Taiwan Art Biennial, The text of the theater work is transformed into seven sculptures with seven sets of videos that document the research and development process and vision of *HAGAY DREAMING* from 2020 to the end of 2022. The performance takes place inside the National Taiwan Museum of Fine Arts, appearing as a work in progress, comprising a spirit-welcoming ceremony, with ancient chanting and a gender swapping rehearsal, combined with writing of video images, laser projection, improvised live music, and dancers repeatedly rehearsing multiple gender political debates. For the post-performance discussion, four experts in the areas of gender/theater performance/art and technology/social and indigenous policy are invited to participate and provide their analyses. Forums and workshops in the indigenous community are added to emphasize on the indigenous futuristic quality in embodied experiences.

## 表演與演後討論會

2022/11/19 (六) 18:15-21:00

## Performance & Forum

2022/11/19 (Sat.) 18:15-21:00



〈從地籍線的誤差裡挖出來的土地〉，2022，複合媒材，單頻道錄像，8 分 39 秒。藝術家提供。

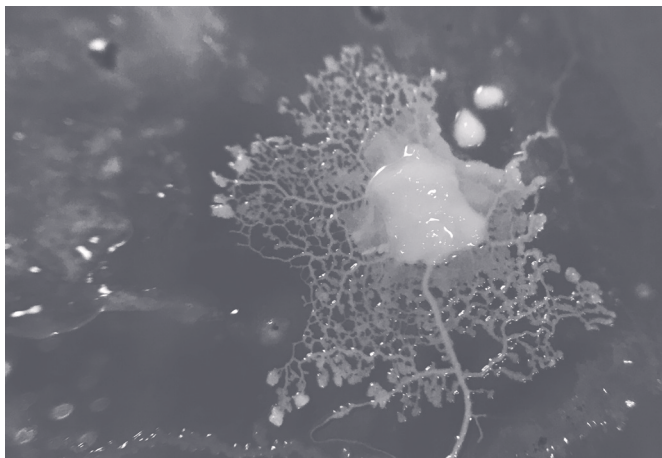
*Land Dug Up from the Margin of Error in Cadaster*, 2022, mix media, single-channel video, 8 min 39 sec. Courtesy of the artist.

藝術家蔡國傑自 2004 年起，長期關注空間與社會的關係，他從繪圖技術探討國家統治，將測量與再現工具，直指面對地球所提供的土地時，每一個時代的測量技術與藉由此測量技術所界定的律法，是永遠都不準確的，會被下一個技術所取代的。而這些誤差所產生的「盈餘」（surplus），測量的「差額」，正好是地球作為土

Since 2004, Cai Guo-Jie has focused on relations between space and society. He explores national governance from the angle of cartography, using instruments of measurement and representation to point out his observations: When facing the land offered by the planet Earth, technologies of measurement in different eras, and the laws based on which these technologies create boundaries, are never accurate, and will always be replaced by later technologies. The "surplus" produced

地來講，還沒辦法被人類的測量技術所衡量掌控的東西，那個「狹小地帶」，或政治形上學（關於地球政治的基本單位）意義上的「畸零地」，正是藝術家帶領我們去注視的東西：尤其當我們把人類歷史，例如短暫的現代史，在現代律法的眼睛之下，使世界各地的原住民族所長期生養繁衍、創造文明的地方，從殖民者所稱的「無主之地」，轉變成可資測量並利用的現代土地「資源」，那麼，這些「盈餘」應該如何存在？其存在樣態為何？在這層層對歷史中地界爭奪的考察中，藝術家在其中找出了暗藏其中的權力與資源的爭奪。而藝術家在政府機構進行土地繪測與挖土的行為，既是藝術計畫的一部分，也是在邊界上挑戰體制，此次配合國美館的畸零地計畫，特別考察國美館經歷過多次的改建和建築體的重整，重新思考土地制度、現代性治理技術和國家與歷史正義的問題。

by the differences of technologies, and the "margin" of measurement, in terms of the planet as land, are what cannot be controlled and grasped by human technologies of measurement yet. This "narrow area," or "lost space," in light of political metaphysics (which addresses the basic unit of the politics of the Earth), is precisely what the artist guides our attention to. This is especially the case when we view the human history, such as the brief modern history, in which modern laws have converted land inhabited by indigenous peoples around the world – the land on which their offspring have been nursed and civilizations created – into "terra nullius" (nobody's land) to be subsequently measured and turned into usable modern land "resource." So, how does such "surplus" exist, and in what forms? Throughout his investigation about land contention and controversial boundaries, the artist has uncovered the struggles for power and resource therein. Part of this art project involves measuring land and digging up soil on the premises of a public organization, which constitutes a challenge on the institution on the border. In accordance with the Lost Space Project at the National Taiwan Museum of Fine Arts (NTMoFA), he has specifically examined the NTMoFA's multiple renovations in the past and the re-configuration of its architecture as a way to re-consider the topics of land system, modern governmentality, as well as national and historical justice.



〈黏菌、爛泥、原初〉，2022，複合媒材裝置，尺寸依場地而定。  
藝術家提供。

*Slime Molds, Ooze and the Primordial*, 2022, mix media installation,  
dimensions variable. Courtesy of the artist.

正如人類歷史上許多關於生命的謎，  
亙古以來編織起想像、倫理、技術的  
知識之網，黏菌在近代生命科學中也  
扮演著類似的角色。作為原生物質  
(Protista)，黏菌至今仍難以被科學  
分類，在變形體狀態之時，黏菌以  
「社會阿米巴」(Social amoebas)  
集體生活的生命狀態存在，而在實驗

Throughout the human history, there have  
been innumerable mysteries of life, which  
weave together a web of imagination,  
ethics, and technical knowledge since  
time immemorial. In life sciences, since  
the early modern period, slime molds  
have played a similarly mysterious role.  
As protista, slime molds have defied  
scientific classification even until today.  
In the plasmodium state, slime molds

室中，黏菌能在道具迷宮中，以最短的距離找到藏起來的食物，好似具有思考能力。這件作品展示了從知識演化的角度，人和其他物種之間的多重可能關係，包括學習、記憶、感知的可能，以及建構宇宙的「共業」，人與非人共同面對的未來。如同其他政治，作為物與物之間的交往與協商，宇宙政治（cosmopolitics）存在於各種生命與無生命的層次上。「現代的」黏菌正好是一個這樣的寓言：如果西方現代性把生命與無生命、有意識與無意識進行了形上學的區分，同時也利用現代性的體制「除魅化」我們的生活世界，那麼，黏菌和發生在它周邊的許許多多想像與世界觀（如果它的科普知識傳遞算是世界觀的建構的話），不就是我們這個時代、我們這個地方的宇宙政治之一？

exist collectively as social amoebas; and in laboratories, slime molds – as if they were capable of thinking – can even find hidden food within the shortest distance in an artificial maze. From the perspective of knowledge evolution, this work demonstrates potential and multiple connections between the human race and other species, including the possibilities of learning, memory, and perception, while constructing a cosmic “collective fate”—a future faced by human and non-human together. Like other forms of politics, cosmopolitics denotes interactions and negotiations among species, and involves dimensions of both the living and the non-living. “Modern” slime molds consequently constitute an apt fable: As Western modernity distinguishes metaphysically the living and the non-living, the conscious and the unconscious, while utilizing the institution of modernity to perform disenchantment of our lifeworld, perhaps slime molds and the myriads of imaginations and worldviews revolving around them (if imparting general scientific knowledge could be viewed as a way of constructing worldviews) could also be conceptualized as one of the cosmopolitical forms characterizing the place and time inhabited by us all.

《旋轉浮浪貢》是一個 DJ 混音室機器置入在畸零地之中的混響概念，原本夜店跳舞用的音樂器材進入美術館閒置的空間，無法正確混音與無法大聲的展場環境，氣氛自成各自的矛盾。機器因本身的外在播放聲音與內部運轉聲音不同，形成另一種聽覺的反差。這種被時代淘汰的氛圍相當於流轉於人世間的「浮浪貢」，依然漂泊在外，面對外界的反場域、反音樂，把自己旋轉成噪音裝置來對社會發聲。

*Spinning phû-lōng-kòng* is based on the concept of reverberation in a lost space, as sound mixers, used by DJs and normally seen in nightclubs, are brought into a fine arts museum. In such an environment, it is difficult to properly mix or play music, leading to self-created contradictions. In addition, there are contrasts in the sounds that are broadcast externally from the equipment and those that are produced internally. The outdated atmosphere that is equivalent to *phû-lōng-kòng* (being idle). Drifting outward and facing the external anti-venue, anti-music world, spin to become a device that creates noise and is heard by society.





〈旋轉浮浪貢3〉，2022，唱盤裝置， $38 \times 45 \times 10$  公分。藝術家自藏。

*Spinning phũ-lông-kông 3*, 2022, turntable installation,  $38 \times 45 \times 10$  cm. Courtesy of the artist.



藝術家在城市與城市間的路徑，尋找旅行中暫留的「他處」，藉由旅人的角色，透過身處異地的陌生而產生旁觀者的角度，他將自肉身體感的經驗記憶轉化，成為創作的必定元素，並以此尋找出屬於這座城市的都會樣貌。邱建仁的作品把人放回去一個自己建造、城市、但已經陌生的生態之中。在這陌生裡，人建構了自己，見證了自己的存在。邱建仁的眼睛，一如數位相機，記錄了日常生活的點滴，以信手拈來或浮光掠影的樣式儲存，成為創作時的材料。他以一種城市漫遊者（flâneur）的姿態，走向城市邊界，在都市化與現代化的邊緣，

On the paths between cities, travelers search for the temporary "elsewhere." Through their roles and sense of unfamiliarity, they generate a bystander perspective. Memories of personal experiences are used to construct the essential elements of creation and search for the urban landscapes that belong to a particular city. The work of Chiu Jyian-Ren puts humans back into an urban, manmade ecology, which has somehow become unfamiliar to us. In such unfamiliarity, humanity constructs itself, and becomes a witness to its own existence. Chiu's eyes are like a digital camera. He records everyday scenes, and preserves in a spontaneous way or as fleeting impressions, which become his creative materials. In the manner of a flâneur, he saunters towards the borders

彷彿在旅行中尋找不同的地點，拍攝與身體、影像與城市相關的主題，而建築是一個被固定的實體，在被設計之初即被賦予了意義，人彷彿是被放置其中，去完成某種資本主義與現代性結合的共謀，而邱建仁畫作中的空間，則是由社會生產出來、具有某種歷史意義的身體經驗，彷彿透過攝影作為技術的媒介，以油彩滴流的物質性，勾引出觀者在現代城市中的身體日常記憶。作品呼應了技術物與城市流動的身體特性，讓清冷城市概念中的有情眾生，在單色畫的畫面中化為真實。

of cities. On the edge of urbanization and modernization, he seems to search for different locations in the journey, and photograph topics related to the body, image, and cities. Architecture is a fixed entity, and has already been given its meaning when being designed, and it is as if humans are placed in architecture to complete a certain amalgamation conspired by capitalism and modernity. On the other hand, the space in Chiu's painting is produced by society, and carries with it bodily experiences that present certain historical meanings. Utilizing photography as his technical medium, and employing the materiality of dripping oil paint, the artist evokes the spectators' everyday bodily memories in modern cities. Chiu's work echoes the fluid bodily characteristics embodied by artifacts and cities, rendering sentient beings in desolate cities real in the images of his monochrome paintings.

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〈告別了世界〉，2020，油彩、畫布，100 × 150 × 5 公分、  
100 × 100 × 5 公分。藝術家提供。

*Saying Goodbye to the World*, 2020, oil on canvas, 100 × 150 × 5 cm,  
100 × 100 × 5 cm. Courtesy of the artist.

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〈上崗嶺〉，2008，牛樟，107 × 27 × 40 公分。  
藝術家提供。

*Fishing Net Rope*, 2008, stout camphor wood,  
107 × 27 × 40 cm. Courtesy of the artist.

近代殖民主義對殖民地的抽取（extraction），不僅包括自然資源如森林砍伐、土地搶奪、採礦，也包含領土上的人民，尤其原住民，其生命、意志和各式各樣的知識。二次大戰期間，日本殖民政府在臺灣動員原住民前往南洋作戰的高砂義勇隊，就著眼於原住民熟稔熱帶山林的求生與作戰知識，以及戰鬥意志。二戰結

Early modern colonialism imposed extraction of colonies, which included not just natural resources, ranging from deforestation, land deprivation, and mining, but also people inhabiting the colonies, particularly their life, will, and the knowledge of indigenous people. During World War II, the Japanese colonial government mobilized Taiwanese indigenous people, sending them to southern battlefields as the Takasago Giyutai Squad because of their knowledge of surviving and battling in tropical forests and their fighting will. After the war, Taiwan was taken over by the Chinese Nationalist Party, who later recruited army, including indigenous soldiers, to fight in the Chinese Civil War. Some of the indigenous fighters were even captivated by the Communist 8th Route Army, and

束後，國民黨接收臺灣，在臺招募部隊投入國共內戰，也包含了原住民，其中甚至有人被共產黨的八路軍所俘而前往參加韓戰。這些人大多戰死沙場，少數人於戰後流落他鄉、輾轉回歸故里，但他們的事蹟卻被淡忘，被拋棄在國家正統歷史的圍牆之外，就像殖民者抽取大地資源之後遺留下來的廢墟上，如幽靈遊魂尋覓新生的機會。希巨·蘇飛長期研究部落族人中的這些邊緣耆老，除了與紀錄片工作者拍攝他們的故事外，也利用漂流木製作了許多雕塑作品。這次展出新作由〈大地之母〉、與〈高砂的翅膀（歸來）〉二組雕刻構成，雕像底部則鋪上了東部海岸的珊瑚與海石，希望告慰因時代環境所趨、因國族戰爭而消逝的青年靈魂。這些新舊作裝置在高大寬敞的展場，宛若一個儀式場域。在阿美族的神話裡，客死他鄉的亡靈必須乞求祖靈賜予翅膀，才能回歸原鄉。而當時前往戰場的族人之中，有一些未曾參加過母親為他們加冠的成年禮，藝術家也透過雕塑「遙祭」這個儀式給那些亡魂。

were sent to fight the Korean War. Most of these indigenous soldiers died in the battlefields, and only a few returned to their homeland after drifting in foreign countries after the war. However, their deeds were mostly forgotten, and their stories excluded from the official national history. Like ruins created and cast behind after colonizers were done with extracting needed natural resources, they have lived a ghostly existence, seeking a chance of rebirth. Siki Sufin has spent a long time researching and studying these marginalized elders in indigenous villages. In addition to collaborating with documentary filmmakers to produce their stories, he also utilizes driftwood to create sculptures inspired by this theme. Featured in the exhibition is a new work comprising two sets of sculptures, namely, *Mother Earth* and *Wings for Takasago Gijutai (Return)*. Their bases are covered in pieces of coral and rocks from the shores of eastern Taiwan. This work is created in the hope of comforting the young souls, who were lost due to the environment of the times or war. Installed in the expansive gallery space, they form a ritualistic site. In the Amis mythology, souls of those who die in foreign lands must pray to the ancestral spirit for wings to return to their native land. Yet, some of the Amis soldiers sent to the battlefields had never attended the rite of passage, in which their mothers would perform the coming-of-age ceremony for them. Therefore, the artist aims to perform this ritual with his sculptures, and "remotely offer the sacrifice" to those souls.

電影《潛行者》（*Stalker*, 1979）描述一處郊外小鎮因隕石墜落產生了超越物理現象的變化，在那裡，時間與空間被無形的力量操弄，變得不再線性與可預期。〈區〉試圖以聲響的手段，透過多聲道系統將館內的畸零空間扭轉成獨立的聲音場域，聽眾在此將聽到經調變後、非屬於所處時空的館內聲響，藉此模糊其對於「此在」與「所在」慣有的感官認知。

In the film *Stalker* (1979), a suburban town experiences phenomena that transcend the laws of physics after a meteorite lands there. Time and space are manipulated by unseen forces and are no longer linear or predictable. In *ZONE: A Gazing Practise of Ears*, an attempt is made to use sound as a device. Through a multi-channel system, an irregularly shaped space within the museum is transformed into an independent sound field. As audiences hear modulated sounds that do not belong to that time or space, their sensory perceptions of "here" and "there," to which they have become accustomed, are blurred.



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〈區〉，2022 年，聲音裝置，133 分 27 秒。藝術家提供。

*ZONE: A Gazing Practise of Ears*, 2022, sound installation, 133 min 27 sec.  
Courtesy of the artist.

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有情眾生的羈絆，就如同萬有引力的牽引，在舞蹈、雕塑等藝術作品中，與重力重心的處理緊密連結。一直以來，舞蹈處理人作為脊椎動物，與自然重力之間動力發展狀態的身體歷史：芭蕾舞踮高腳，輕盈向上提升去除地心引力重心的限制，追尋輕靈空氣的美感；現代舞赤足而舞，慢慢朝向土壤的重心，重新探討身體與土地的關係；而到了後現代舞時期，編舞者開始以垂直的牆面作為地面，來探索身體與重力間多層次的關係。而何曉玫舞團的幾支作品，以臺灣在地的元素出發，透過廟會藝陣、神靈般的擺

The entanglement among all sentient beings is like the pull of gravity, and works of dance and sculpture are closely linked with the working with gravity. Since the very beginning, dance has always dealt with the history of the body involving the human species as a vertebrate and natural gravity, along with the development of forces in between: Ballet requires dancers to dance on tiptoes, elevating their bodies lightly to free from the limit imposed by gravity, while pursuing a sense of ethereal beauty. Barefoot dancers of modern dance gradually shift their center towards the ground to re-explore the connection between the body and the earth. In post-modern dance, choreographers use vertical wall surfaces as the ground to



盪，在重心不穩的情況下，產生昏眩與出神的效果，〈肉身到虛擬：極相林 VR〉以巨大化的肉身，不僅展現超現實的肉身奇觀，也讓參與者體驗到具有靈性的震撼地景；〈默島新樂園〉則匯集了從家將神祇、檳榔西施、人間眾生形色男女、布袋人偶到芭比娃娃等辨識度極高的文化符碼，以特製的魁儡裝置，讓舞者站立於高空中，挑戰重心的極限擺盪；〈芭比的獨白〉中女舞者以鏡頭觀看身體的飄忽視角，呈現不同的自由重力動態；〈重心計畫：動作場域〉則刻畫了藝術家在創作過程中，積極地探索動作與重心的測量刻畫。透過上述實驗性的編舞，揭示了藝術家對身體與地心引力關係的多方嘗試，也與展覽中對身體技術史、性別、表演，和萬物有情的概念相呼應。

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〈默島新樂園〉，2022，單頻道錄像，3分57秒。  
藝術家提供。攝影：劉振祥。

*New Paradise of Silent Island*, 2022, single-channel video,  
dimensions variable. Courtesy of the artist. Photo  
credit: Liu Chen-Hsiang.

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## 表演場次

2022/11/05（六）20:00-20:20

inquire into the multilayered relationship between the body and gravity. These works by MeimageDance utilize local Taiwanese elements as a starting point. Drawing inspiration from swaying movement suggesting the presence of deities in temple folk parades, the loss of center and balance produces an effect of nausea and trance. In *VR from Flesh and Bloody to Virtuality*, the enormous body is not only a surreal spectacle of the flesh, but also a striking landscape that enables the participants to experience spirituality. *New Paradise of Silent Island* brings together multiple Taiwanese cultural elements, and collects highly recognizable cultural symbols, ranging from images of deities, betel nut beauties, all kinds of people in society, puppets, and Barbie dolls, and employs a customized puppetry device that enables dancers to stand in mid-air to challenge the dancers' center of gravity by extreme oscillation. The female dancer's unsteady perspective of looking at the body in *Monologue of Barbie* demonstrates a different dynamic of free gravity. *Balance on Edge: The Field of Movement* delineates how the artist's has actively explored different movements and tested the dancers' center of gravity throughout her creative process. These experimental choreographies reveal the artist's multifaceted attempt at exploring the relationship between the body and gravity, while responding to the technical history of the body, gender, performance, and the idea of "all things are sentient" discussed in the exhibition.

## Performance

2022/11/05 (Sat.) 20:00-20:20



〈Varhung ～聲之身〉，2022，四頻道錄像，16 分 4 秒。藝術家提供。

*Varhung*, 2022, four-channel video, 16 min 4 sec.  
Courtesy of the artist.

〈Varhung ～聲之身〉由蒂摩爾古薪舞集團長暨藝術總監路之·瑪迪霖發想，回到對傳統文化的探尋，用「以歌入舞」、「聲線導引」、「呼吸轉化」、「聲線創造」四種支線來營造以表演藝術為底蘊的展覽。透過呼吸帶動身體，由肢體的本質來外顯脈動的推演，引出「以歌入舞」、「呼吸轉化」之軸線，再透過當代的語脈來回應排灣族語的「Varhung」；而「聲之生」則是借氣息擴延至內涵的「生命」，由「聲線引導」、「聲線創造」帶出原民傳統與當代創新的過程。而

The concept of *Varhung* was developed by Ljuzem Madiljin, the head and artistic director of Tjimur Dance Theatre. The work explores the traditional culture of the Paiwan tribe in this performing arts-based exhibition based on four aspects: "the influence of song on dance movements," "sound guidance," "transformation of breathing," and "sound creation." In this work, breathing drives the body, and the nature of physical movement derives the pulse, drawing out the axes of a "song-inspired dance" and the "transformation of breathing," while responding to the Paiwan meaning of "Varhung" (the body of sound) in the contemporary context. This "birth of sound" makes use of the "life" starting from breathing and extending to the internal connotation of life to introduce a process of indigenous traditions and contemporary innovation through "sound guidance" and "sound creation." Tjimur Dance Theatre starts with the breathing rhythm of singing ancient ballads to show the possibility of transforming a traditional indigenous presence to a contemporary one, moving from the tempo of "Zeminyan" (a traditional Paiwan four-step dance) towards a metaphor integrated with the Paiwan mythology. In the traditional singing of Paiwan ancient ballads, dancers blend the rhythm of singing and breathing to create the dance flow. Breathing, as the foremost sign of life, marks the body's response to the

蒂摩爾古薪舞集由古謠吟唱的呼吸節奏出發，呈現從傳統轉化為當代的原民現身之可能，在排灣族傳統古謠吟唱中，舞者透過吟唱和呼吸連結出舞蹈的流動，呼吸作為生命存在的主要跡象，也是身體回應靈魂與氣息的關聯。舞者的身體藉由吟唱的發聲動作而擺動，重心朝下，安穩地踩在土地上，在地板的反彈之間，順勢轉移重心，讓腳踏地與抬起跳躍的連貫動作，產生一股穩重而協調的韻律，以此轉化出「排灣當代舞蹈」的形式語彙。另一方面，舞團藝術總監路之·瑪迪霖與同為編舞者的弟弟巴魯·瑪迪霖，繼承了父執輩的家族遺產，邀請同樣有著民族舞蹈背景的林文中駐村編舞，共同回訪臺灣原住民樂舞複雜的殖民歷史，舞作〈去排灣〉的「去」既是「走向、朝向」，也有著「減少、去除」的意義，用來反抗過去民族舞蹈的政治再現——包括娛樂性、風情化的表現形式，處理了臺灣政治脈絡下，對原住民舞蹈刻板印象的歷史糾結。

## 表演場次

2022/11/05 (六) 19:30-19:50

2023/02/12 (日) 11:00-12:00, 14:00-15:00

## 工作坊暨座談

2023/02/11 (六)

身體工作坊：10:30-12:00

座談：14:00-17:00

connection between the soul and breath. The dancers' bodies sway along with their articulating movement of singing. By placing the center on the lower body, the dancers solidly step on the ground; and as their feet bounce back from the floor, they shift their center along, creating a smooth, continuous movement of stepping on and jumping off the floor. A steady and coordinated rhythm is thus produced, and is subsequently converted into a formal vocabulary of "the Paiwan contemporary dance." At the same time, the dance artistic director Ljuzem Madiljin and the choreographer Baru Madiljin have inherited the legacy from their father's generation, and thus invited Lin Wen-Chung, who share their background in folk dance, to conduct a residency and choreograph a dance with them, as a way to revisit the complicated colonial history of Taiwanese indigenous music and dance. The dance *Go Paiwan* indicates both "moving towards" as well as "removing and reducing." It is a choreography that fights against the political representation of folk dance in the past, including the entertaining, stylizing forms of expression. The dual meaning of *Go Paiwan* dives into the Taiwan political context reflect on the historical entanglement of stereotyping indigenous dance.

## Performances

2022/11/05 (Sat.) 19:30-19:50

2023/02/12 (Sun.) 11:00-12:00, 14:00-15:00

## Workshop & Forum

2023/02/11 (Sat.)

Body workshop: 10:30-12:00

Forum: 14:00-17:00

〈直角〉為一系列空間中的燈光與聲音裝置，三道實體直射光線搭上與其方向相反的聲音發展出三種不同相位，於空間中周而復始的運作著，進而對作品所處的空間做出光影與聲響反應，也間接影響其他主要展間中的光影成像以及聲音生成。本次洪梓倪利用國立臺灣美術館中通往三樓展間的畸零地——樓梯扶手與低矮迴廊結構，作為現地作品發想之基地，將〈直角〉的實體光線與聲音安置於樓梯轉折處，進而對選定的畸零地空間做出聲音與結構光影的反射與互動。

*Obtuse Angle* is a series of light and sound installations. Three different phases are developed using three rays of direct light and sounds emitted in opposite directions, with restarting of operations within the circumference of the space. This progresses to reactions of light and sound to the spaces in which the works are located, indirectly influencing image formation and sound generation in surrounding exhibition areas. Hung Tzu-Ni uses the irregularly lost space leading to the third floor of the National Taiwan Museum of Fine Arts – stairway railings and corridor – as the foundation for thinking about spatially-restricted works. *Obtuse Angle* installations are placed in selected lost spaces on staircase landings, enabling sound and structured light to reflect and interact.



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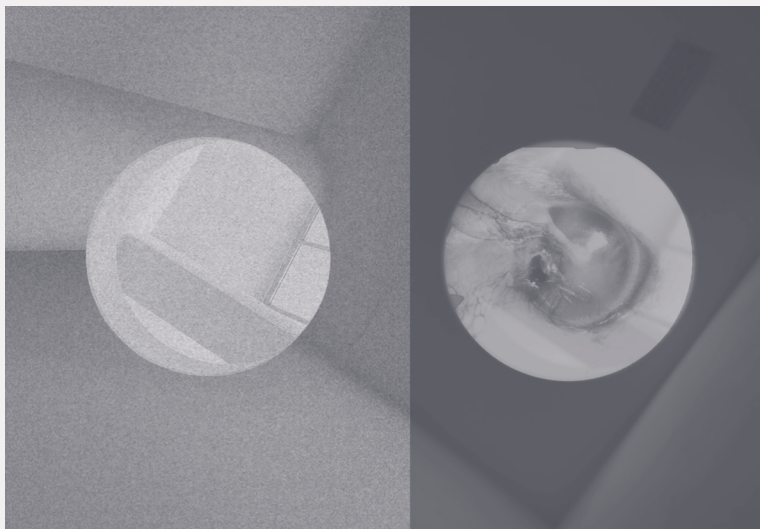
〈直角〉，2022，鋁、電子材料，尺寸依場地而定。藝術家提供。

*Obtuse Angle*, 2020, aluminum, electronic materials, dimensions variable.  
Courtesy of the artist.

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左右耳不定時出現四千至八千赫茲 (Hz) 的高頻，有時持續五至十秒、有時只出現三秒就停止——這是耳鳴愈漸頻繁的狀態。隨機出現的耳鳴聲和身體來到不同空間，產生有趣的連結。作品從樓梯與畸零地之間的過道，以多聲道聲音裝置模擬耳道內的狀態。牆上的鋁管傳出不同型態的高頻聲，隨著身體的移動，不同赫茲的高頻聲因為時間差，出現又消失。來到天井之下，四聲道喇叭所傳出的鼓膜震動與低頻聲，將成為耳道內的即興音景。

From time to time, high-pitched sounds (4,000-8,000 hertz (Hz)) are heard in both the left and right ears, for about 3 seconds or sometimes 5-10 seconds. This is a symptom of tinnitus. In different spaces, random ringing in the ears and the body create interesting connections. In this work, a multi-channel device, used to simulate the ear canal, is situated between a stairway and an irregularly lost space. From aluminum pipes on the wall come high-frequency sounds. As the body moves, high-frequency sounds of different Hz are heard and disappear because of time differences. In the courtyard, low-frequency sounds from four-channel speakers cause the eardrum to vibrate, creating an impromptu soundscape in the ear canal.

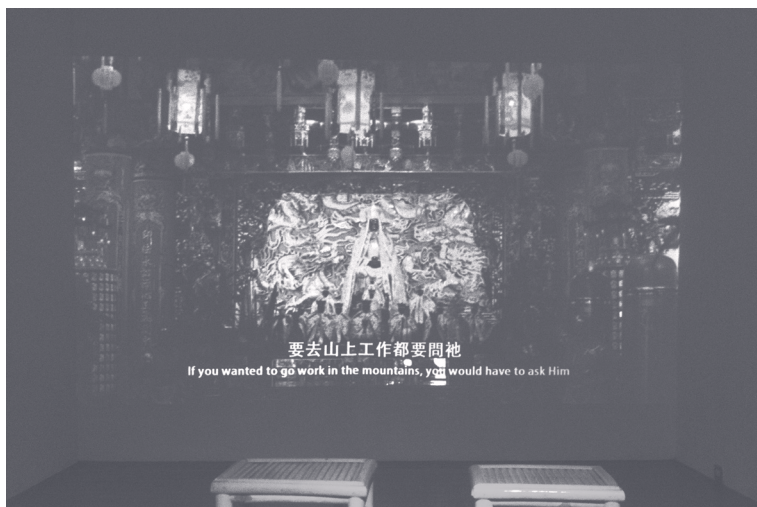


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〈耳邊的鼓聲〉，2022，聲音裝置，40 分。藝術家提供。

*Drumming in the Ears*, 2022, sound installation, 40 min. Courtesy of the artist.

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〈襲奪灣〉，2019，單頻道錄像，14 分 12 秒。藝術家提供。

*The Elbow of Capture*, 2019, single-channel video, 14 min 12 sec. Courtesy of the artist.

藝術家梁廷毓的《斷頭河計畫》以自己家鄉為研究對象和基地，探討這個地方複雜多元的歷史、幽暗晦冥的人文地景。地理位置在現今桃園與新竹的淺山地帶，以目前的族群分類屬於客家、泰雅、凱達格蘭、道卡斯、閩南人混居之地。若以清領時期的大部分時間來看，這裡屬於土牛界線快速

In *The Beheaded Stream Art Project*, Liang Ting-Yu studies his hometown and uses it as a research base to explore its complex, diverse history and dark, gloomy cultural landscape. The geographic location of this place is in an area of low elevation mountains between Taoyuan and Hsinchu, which is currently inhabited by a mixture of ethnic communities, including the Hakka, the Atayal, the Ketagalan, the Taokas, and the Minnan (Hokkien). During

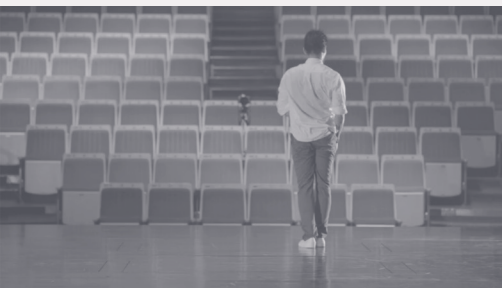


從狹小平地與水源地區往山腳地帶移動的趨勢，但各個不同族群之間處於競爭、融合、遷徙、通婚、掠奪，並與不同時期的殖民政府不斷協商的過程。藝術家利用跨越不同族群的口述歷史、文獻考據、地質調查、墳塚和廟宇考察，甚至訪問土地公——問卦於泛靈神祇——如此建構出一個我們難以歸類的歷史：它不是定居殖民者的歷史，也不是族群或部落主體性的角度所書寫的歷史，更不是投射到未來的新興民族歷史。作品以地質學的河川襲奪作用和斷頭河地形為引子，結合到墳塚、死亡事件的地方人文地理，呈現出文字書寫之外的幽冥空間，纏繞不離，世代代積累傳衍為土地神祇，這也是泛靈信仰中有情眾生最為活躍的場景。

an extensive period of the Qing rule, this area was in the section of the Tuniu Ditch (the boundary separating indigenous peoples and Han people), in which the topography changed rapidly from narrow flatlands and water source areas to a region of elevated foothills. This particular period also witnessed a historical process of competitions, integration, migration, marriage, and plunder among different ethnic communities, who were in constant negotiation with the colonial governments from different times. Liang utilizes oral histories, research of literature, geological surveys, field investigations to tombs and temples, as well as interviews with local land gods – in which case, he appeals to animist deities by tossing divination blocks – to construct an uncategorizable history. This is not a history of settler-type colonizers, nor a history subjectively written by ethnic or indigenous communities; and it certainly is not a projection of future national history. The work starts with the natural geological phenomena known as stream piracy and beheaded stream, and further combines elements from local cultural geography, such as tombs and death incidents, to portray a supernatural space beyond writing—one that has become so entangled with a place over generations that it has come to be perceived as the land god. This is also the most active scene of the sentient beings in the animist belief.

在電子網路高速運轉的當下，眼中所見之事物與虛擬機器所產生的影像，已難以區別，當觀者目睹「事件」後，影像先在腦中有機的運算，再被重新詮釋，形成一種新的觀看經驗，載體與主體互相嵌入，產生另一種錄像媒體與身體的關係。而陳武康與孫瑞鴻以舞蹈與影像探索出發，巧妙細緻地叩問身體、技術演進、影像與表演之間的關聯。透過與平常觀賞表演舞台時完全不同的觀看視角，轉化身體與鏡頭間的即興，舞蹈與攝影機之間有機的關聯，並非傳統「舞蹈電影」的導演視角，而是強調舞蹈在運動狀態的流動感與氣息，被攝影機的特寫所捕捉，舞者所呈現的並非只是大動作肢體的動態與動勢而已，而是身體細節的瞬間變化與氣氛。如同德勒茲（Gilles Louis René Deleuze）在論述「情感」（affect）時提到，特寫可以使影像脫離特定時空脈絡，製造出新的鏡頭內部與外部對照關係，有如連結點般讓這個身、這個物，與其他身、其他物產生流動（而

In this era of high-speed communication and distortion, it is difficult to differentiate between that which is real and images that are produced by electronic devices. An event, once witnessed, is stored in the memory of the viewer. Images in the brain are organically processed and re-interpreted to form viewpoints and viewing experiences. The relationship between carrier and subject is substituted into the relationship between video media and the body. Chen Wu-Kang and Sun Ruey-Horng use dance and film as a starting point to explore subtly and delicately the connection among the body, evolving techniques, film, and performance. Adopting a viewing perspective utterly different from that of watching stage performances, they transform the improvisation taking place between the body and the camera. The organic connection between dancing and cameras in this work does not stem from a directorial viewpoint found in traditional "dance films." Instead, it is one that emphasizes on the flow and breath characterizing the state of dancing movement, which is captured by close-up shots. What is shown by the dancers is more than large bodily movement and momentum, but instantaneous changes and an atmosphere revealed by



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〈強制對話〉，2016/ 2022，雙頻道錄像，21 分 6 秒。藝術家提供。

*Forced Discussion*, 2016/ 2022, two-channel video, 21 min 6 sec. Courtesy of the artist.

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這其實就是一種泛靈信仰的概念）。這件作品帶著私密的親密感，以兩位不同角色的藝術工作者，從各自的專業尋找表演現場的靈光，演繹了兩位創作者的接觸即興，有如雙人舞般互為主體性的互動，讓人彷彿撫觸到技術與身體間幽微的對話，再次看見有情技術的溫柔。

bodily details. When theorizing “affect,” Gilles Louis René Deleuze mentions that close-up shot frees images from a specific spatial-temporal context, and produces a new comparison between the inside and outside of the camera frame. Thus, it functions like a connecting point that enables flows between this body and object and other bodies and objects (in fact, this can be said to be conceptually animist). This work conveys a private sense of intimacy. Two art professionals, who usually play different roles, embark on a quest of the aura in the live performance through their respective profession, and perform their improvised encounter. Reminiscent of subjective interaction in a duet, the work seems to enable us to glimpse into a subtle dialogue between techniques and the body, and once again, perceive the tenderness of sentient techniques.



〈聲音地誌〉，2015-2022，相紙微噴鋁板裱裱、綜合媒材、聲音裝置，尺寸依場地而定。藝術家提供，圖像由TKG+Projects提供。

*Sound Geography*, 2015-2022, giclée print mounted on dibond, mixed media, sound installation, dimensions variable. Courtesy of the artist, photo credit: TKG+Projects.

《聲音地誌》是藝術家劉致宏的長期藝術計畫，內容收錄了經年累積的「聲音紋理資料庫」，透過身體感官開發成眾多聲響的聽覺器官，再加上藝術家的口述訪查、影像拍攝、素描線條的轉化等，將不可見的幻化為可視，而藝術家透過長期田野調查，蒐集臺灣不同城市的在地故事與文化底蘊，連結不同地域間「聽覺與視覺」的經驗，和在地性的土地之間的關聯，甚至可以把這些聲音當作不

*Sound Geography* is a long-term art project developed by Chihhung Liu. It comprises a "voice-drawing database" recorded and accumulated over many years. In this project, the invisible sounds are rendered visible by developing physical senses into an auditory organ to perceive various sounds, along with the artist's verbal accounts, numerous interviews, images, and transformed sketch lines,. Moreover, the artist has conducted field surveys over a long period of time to gather local stories and cultural history from different Taiwanese cities, and has connected the "auditory and visual" experiences

同地方之土地在「說話」。此計畫於 2015 至 2018 年間完成樣本採集，整理從日本山口縣、臺灣北投及高雄／恆春／臺南臨海、菲律賓達沃市、東馬來西亞亞庇、汶萊斯里巴加萬、澳洲雪梨等地；2019 至 2021 年間則完成製作／出版的計畫地域包括臺灣桃園《聲之形》、臺灣臺南《聲音地誌 S 漁光島》等。而本次展覽的《聲音地誌》展出由臺灣各冊（包括高雄、恆春、臺南臨海、北投及其他地區節錄等）選錄數篇章與素描、聲音與影像。以靜態呈現聲音地誌的書冊，加上壁面繪畫和四頻道聲音播放聲音採集的展覽現場，以壁畫加上聲音的系統來營造沉浸式的聲響環境聯展現場，將素描、手繪、聲音樣本的多媒介呈現，將其計畫中臺灣篇章的聲音集錦，以打破「物我」的跨感官經驗，呈現出歷史、土地與萬物的有情觀。

from varying regions, delineating the interconnection between locality and land. Consequently, these sounds can even be deemed as the “articulation” of land from different places. Sample collection for this project took place between 2015 and 2018, with editing and publishing completed for Yamaguchi, Japan; Beitou/ Kaohsiung/Hengchun and coastal areas of Kaohsiung/Hengchun/Tainan, Taiwan; Davao, the Philippines; Kota Kinabulu, Malaysia; Seri Begawan, Brunei; and Sydney, Australia. From 2019-2021, production/publishing was carried out for The Shape of Sound and Sound Geography S: Yuguang Island in Taoyuan and Tainan, Taiwan, respectively. This time, includes selected chapters, sketches, sounds, and images from Taiwan (including the coastal areas of Kaohsiung, Hengchun, and Tainan; Beitou; and other areas). the art project is shown statically through the publication of the project, combined with an exhibition space enriched by wall murals and four-channel sounds from various sound-gathering sites. The system of murals and sounds produces an immersive environment showcasing both sounds and the environment. Additionally, the multimedia presentation comprising sketch drawings, hand-painted murals, and samples of sound materials, features a collection of sounds in chapters of the project centering on Taiwan, which engenders collectively a trans-sensory experience that shatters the barrier between “object and self,” while conveying history, land, and the viewpoint of all things are sentient.



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〈嗨！你好嗎〉，2014，單頻道錄像，16 分 31 秒。藝術家提供。

*How Are You?*, 2014, single-channel video, 16 min 31 sec. Courtesy of the artist.

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在有限的肉身物質性當中，任何生命意志、傷痛或目標、渴望，總是都會在「積沙成塔」與「飛灰湮滅」兩種看似矛盾的動態間流轉、累積和消融。蔡海如的作品從自身女性多重經驗與白色恐怖受難者家屬的身份出發，作品指向數十年自我成長過程中的壓抑與禁錮，以及如何重生轉化的

Within the limited physical body, no matter the terms that are incorporated, any will to live, pain, goal, or desire circulates between two seemingly contradictory dynamic states: "sand tower building" and "fly ash annihilation," meaning accumulation and destruction. The starting point of Tsai Hai-Ru's work comprises her own multifaceted experiences as a woman and her identity as a family member of White Terror

長期疑問。在這次「台灣雙年展」的作品中，蔡海如以細膩而緩慢繁瑣的手工，把氣息力量加諸樹皮。從樹木原本要冒新芽的節點、鋸掉的側枝，可見樹木成長過程中所經歷的傷痕，但人為的敲打使樹皮延展，讓傷痕變大而歷歷在目。藝術家竭盡精力的敲打之中，既要維持冷靜、而同時又要如發洩無可言喻的情緒一般，將人類歷史中的轉型正義議題，以生命能量的交換，影射自創傷中死而復生的隱喻。而創傷與生命旅程的「積沙成塔」與「灰飛湮滅」的過程，也透過的有機與無機材質拼貼物中，以親密的創作語彙，傳遞出身體、技術與國家間的交織纏綿。作品的展示不是個人創傷經驗的再現，而是讓作品作為藝術家生命的技術延伸，透過美術館內部的有形無形機制繼續活下去——結合人與非人的一種生命的延續性與共存共同發展，成為生命續存可能性與韌性之所在。

victims. Her work brings together decades of repression and restraint in the process of self-growth, as well as the enduring question of how to achieve a rebirth and transformation from these experiences. In this edition of the Taiwan Biennial, Tsai applies delicate, slow-paced, and complex handwork to manifest a sense of life and power unto tree barks. On common tree trunks, from nodes where buds originate to branching twigs that have been cut off, one can see injuries suffered by trees during growth. By beating and extending the tree barks, Tsai renders these wounds even larger and vividly visible. Throughout the time- and labor-consuming act of beating, the artist must remain calm, while releasing inexpressible emotions to convert the issue of transitional justice in human history with the energy of her life into a metaphor for a rebirth from devastating traumas. The processes of "accumulation" and "devastation" in relation to trauma and the journey of life also reveal the intertwining and entangling relations of body, technics, and nation through the intimate artistic language of collaging organic and inorganic materials. The exhibition of the work does not mean to represent personal experiences of trauma. Instead, it is a technical extension of the artist's life in the form of the artwork through the mechanisms, both the visible and invisible ones, in the context of the museum—it is a way of combining the continuation, coexistence, and mutual growth of the human and the non-human life, and therein lies the possibility and persistence of survival.



〈製圖者〉，2020，單頻道錄像，  
28 分 32 秒。藝術家提供。

*Cartographer*, 2020, single-channel  
video, 28 min 32 sec. Courtesy of  
the artist.

郭敬耘的創作探觸多層次的歷史地景，透過個人親身的徒步行走勞動，以及田野調查、口訪、文獻蒐集整理，把近代殖民統治所造成的離散經驗，特別是被大歷史敘述所遺忘但卻殘留在人間，現代技術所改變的生態空間中卻展現著生存韌性，以他們自己的生命邏輯幽微地續存下來。藝術家將這些如幽魂般遊蕩於邊界地帶的有情眾生呈現在作品之中，創作出錄像作品《製圖者》。作品《空白地帶：製圖者余寵（1878），野呂寧（1910），美軍航照（2020）》翻轉近代以來地圖繪製技術所遺留的空白：1830 年代攝影術的發明以

Kuo Chin-Yun's practice engages in multidimensional landscape of history. Through personal hiking, walking, and laboring, as well as field survey, interview, and gathering and collating literature, she addresses diasporic experiences caused by early modern colonial rule, in particular, in the case of those left behind and out of the narratives of grand histories in life. Her work reveals the perseverance of survival in ecological space altered by modern technology, showing how different logic of life has survived in a subtle manner. The artist therefore includes and represents these spectral sentient beings wandering in the peripheries through her works, and creates the video work *Cartographer*. *Blank Zone*, by *Cartographer Yu Chung* (1878), *Noro Yasushi* (1910), *US Army* (2020)



後，透過高空攝影，結合穿山越嶺的基礎建設，使國家統治技術得以突破地形阻隔。就在地圖的皺摺之間，存在著抽取式殖民統治在地表上處處留下廢墟，這件作品令人想到人類學者安娜·羅文豪普特·秦（Anna Lowenhaupt Tsing）所描繪的末日松茸：在那個空白地圖上，藝術家 and 人類學家帶領我們追問「資本主義廢墟中生命的可能」。而《克里奧化身體》系列的2022年版是藝術家特別為「台灣美術雙年展」所製的版本。在此，藝術家對離散、遷徙和邊境經驗的興趣轉向自身，旅居歐洲讓自己看到更多習以為常的文化，例如茶道，藏匿著身體、生態、政治、歷史的許多密碼，也是身體的克里奧化過程之一。

reverses the blankness produced by early modern cartographic technologies: Since photography was invented in the 1830s, technics of national governance have utilized aerial photography, combined with infrastructure traversing mountainous regions, to break through geographic barriers. In between the folds on maps exist ruins created by extractive colonialism scattered on the surface of the Earth. This work reminds us of the “mushroom at the end of the world” depicted by anthropologist Anna Lowenhaupt Tsing—on that blank map, the artist and the anthropologist guide us to question about “the possibility of life in capitalist ruins.” The 2022 version of *The Creolization of Body* is specially produced for the “Taiwan Art Biennial.” In this work, the artist shifts her interest in diaspora, migration, and border experience to her own self: The experience of living in Europe for years has opened her eyes to the reality that many cultural practices, such as tea ceremony that she used to take for granted, are embedded with codes about body, ecology, politics, and history, which, to the artist, is part of the process of the creolization of the body.

## 表演場次

2022/12/10（六）16:30-17:00

2022/12/11（日）14:00-14:30

## 表演暨座談

2022/12/11（日）15:00-16:30

## Performances

2022/12/10 (Sat.) 16:30-17:00

2022/12/11 (Sun.) 14:00-14:30

## Performance & Forum

2022/12/11 (Sun.) 15:00-16:30



〈我的身體・我的歷史〉，2021/2022，單頻道錄像、複合媒材、聲音 / 燈光裝置，尺寸依場地而定。藝術家提供。攝影：李依璇。

*MY BODY MY STORY*, 2021/2022, single-channel video, mixed media, sound/lighting installation, dimensions variable. Courtesy of the artist. Photo credit: Lee Yi-Hsuan.

流動於空間的身體如同陳列於展間的檔案，裝載了歷史留下、抑或抹去的痕跡。〈我的身體・我的歷史〉（2022）以檔案形式，再現由舞蹈空間舞團委託製作、首演於2021年的同名劇場作品。在劇場作品中，編舞家董怡芬、舞蹈構作李宗興、與舞蹈空間舞團舞者共同發展，將身體與聲音、文件等歷史檔案形式並列呈現，以物質、文化、社會角度探詢身體與

Bodies flowing within a space are like displays of archived materials, carrying traces left behind or erased by history. In archive form, *MY BODY MY STORY* (2022) re-presents a production of the same name, commissioned by Dance Forum Taipei, that premiered in 2021. This theater work was jointly developed by choreographer Tung I-Fen, dance dramaturg Lee Tsung-Hsin, and dancers from Dance Forum Taipei. Bodies, sounds, and documents are presented side by side in archive form to explore the associations

歷史的關聯。而這件作品處理臺灣人的集體失憶症——忘記自己從何而來的家族史，從微觀的生命政治出發，探索更宏觀的殖民與解殖。超越個人的身體訓練史，往深層再挖進去，探索臺灣社會的認同與失語狀態。從自身的家族史田調開始，表演者訪問了家中長輩的陳年舊事，重新發掘自己身體動作的密碼，並以藝術治療般的方式，透過口述與繪畫重演自身家族的片段故事。而舞作一開頭和結尾的編排：單一舞者從神秘的聖光中（遠古智人形象）走出，在其他舞者動作的襯托下，浮現成孤單身影的人；結尾處，透明背板上的螢光文字，在藍光的巧妙照射下，幻化出多層次的炫目人體，呈現由多樣「個體」所組成的「眾」，透過意象鮮明的隱喻，揭露銘刻於身體上的記憶，並串聯了臺灣殖民史、生命政治、國家身體與個人身體的交纏。

## 表演場次

2022/11/20（日）14:00-14:20

2023/03/05（日）14:00-14:20

between the body and history from material, cultural, and social perspectives. This work tackles the collective amnesia of Taiwanese people – family histories in which people have forgotten their roots. It begins from micro-biopolitics to explore macrocosmically topics of colonization and decolonization. Surpassing personal history of bodily training, the work pushes towards a deeper level, and explores the identity of and mutism in Taiwanese society. The artist and dancers start with a field study of their own family history by interviewing family elders about family anecdotes and stories, through which they re-discover the codes to their bodily movements. Moreover, in a way similar to art therapy, they re-enacts snippets of their family stories through narrating and painting. In the beginning and ending of the choreography, a singular dancer emerges from mysterious, sacred light (the ancient image of homo sapiens), and the lone figure is set off by the movements of other dancers. In the ending, the neon words on the transparent panel reveal multilayered and mesmerizing human bodies under the ingenious blue lighting, forming a “multitude” comprising plural “individuals.” Through such a metaphor of vivid imagery, the work reveals the memory inscribed on one’s body, while interweaving together Taiwanese colonial history, biopolitics, as well as the entanglement of the national body and personal bodies.

## Performances

2022/11/20 (Sun.) 14:00-14:20

2023/03/05 (Sun.) 14:00-14:20

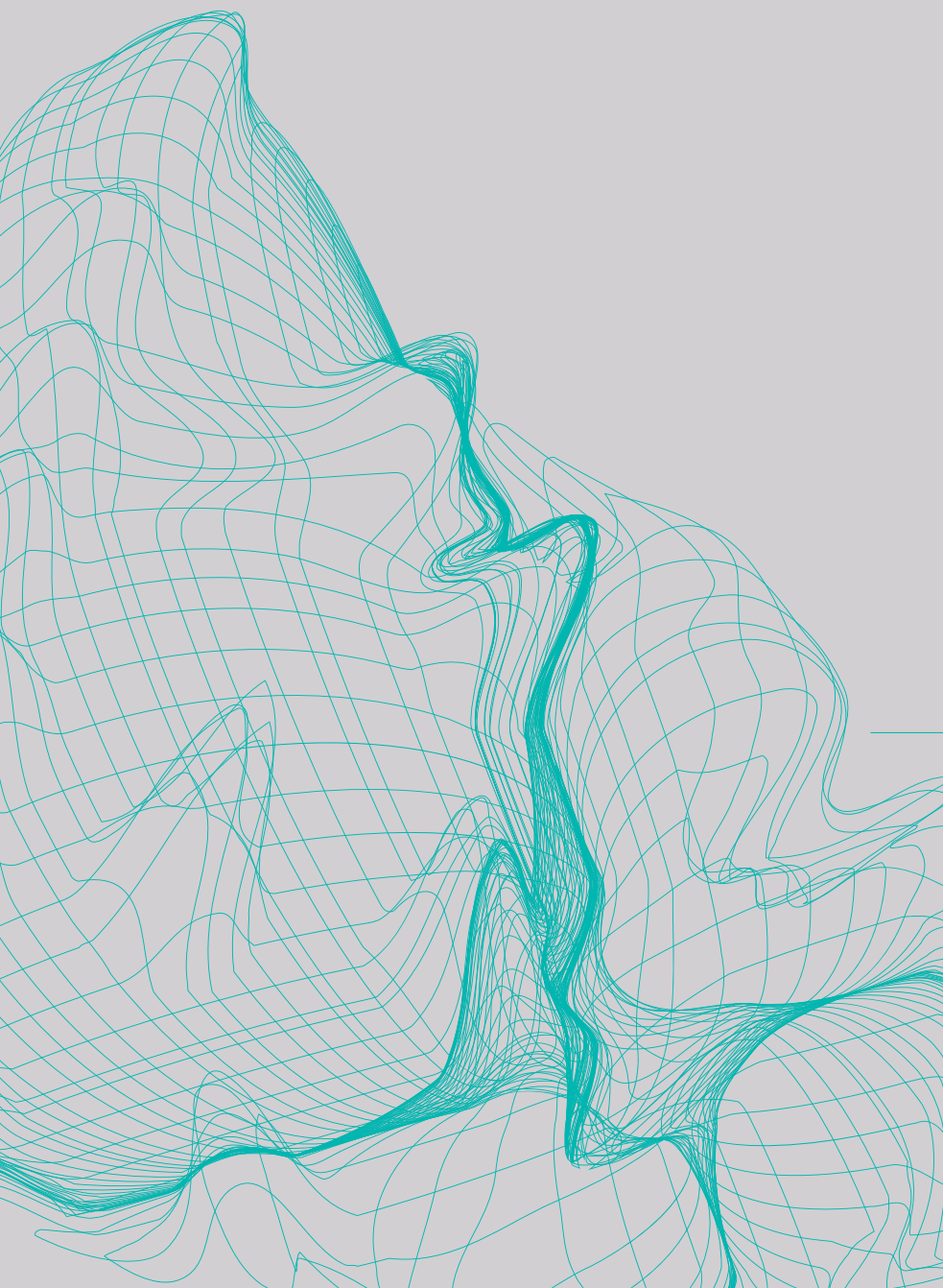
以橫跨天井的空橋畸零地出發，將其視為存有與非在間的一道陌路——立於浮空，盡於虛空。試圖將意象往返於聲音、影像與空間中，與場域結構相呼應，藉此探尋前與後、上與下、過去與未來等對相關係的交錯與共存。錯落迴盪的異聲劃開虛實的錨點；循返層謬的影像反射盡頭的起點，他以近年鑽研的多聲道系統作為聲音設計的呈現方式，依此實驗聲音與空間的關係：不同聲音紋理及相位的變化模糊、壓迫並堆疊質與感的邊界。

A bridge across a courtyard is an unfamiliar link between existence and non-existence – floating, in emptiness. This artist attempts a back and forth of imagery, among sound, images, and space, echoing the structure of the venue and exploring the interplay and coexistence of front and back, up and down, past and future. Staggered, reverberating, and strange sounds tear at the anchoring points of the virtual and the real, as recurring absurd images reflect the start of the end. Cheng makes use of a multi-channel system he has studied in recent years to present his sound designs, experimenting with relationships between sound and space: variations in and blurring of sound textures and phases and compression and stacking of boundaries between texture and perception.



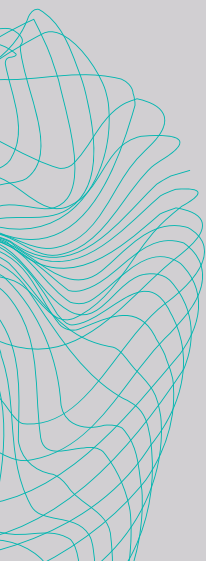
〈盡音〉，2022，單頻道錄像、五頻道聲音，尺寸依場地而定。  
藝術家提供。演員：陳穎。

*Where End Is Silent*, 2022, single-channel video, five-channel sound,  
dimensions variable. Courtesy of the artist. Cast: Alysée Yin Chen.



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相 關 活 動



## 相關活動 Events

2022 | 11 月 | November

### 藝術家座談 Artists Forum

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#### 2022台灣美術雙年展——藝術家座談會

時 間：2022/11/5 (六) 10:00-15:30

2022/11/6 (日) 10:00-17:00

地 點：演講廳

※ 本活動需報名

#### 2022 Taiwan Art Biennial Artists Forum

Time: 2022/11/5 (Sat.) 10:00-15:30

2022/11/6 (Sun.) 10:00-17:00

Venue: Auditorium

※ Registration is required for this event.

### 開幕表演 Opening Performance

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#### 去排灣 選粹

藝術家：蒂摩爾古薪舞集 × 林文中

時 間：2022/11/5 (六) 19:30-19:50

地 點：國美館入口至 203 展間

#### Go Paiwan

Artist: Tjimur Dance Theatre × LIN Wen-Chung

Time: 2022/11/5 (Sat.) 19:30-19:50

Venue: Main Entrance to Gallery 203

### 專家導覽 Guided Tours

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#### 策展人導覽

講 者：徐文瑞，張懿文

時 間：2022/11/5 (六) 15:30-17:30

集合點：大廳

#### Curator tours

Speakers: Manray HSU, I-Wen CHANG

Time: 2022/11/5 (Sat.) 15:30-17:30

Meeting point: Lobby

### 開幕表演 Opening Performance

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#### 默島新樂園

藝術家：何曉玫 MeimageDance

時 間：2022/11/5 (六) 20:00-20:20

地 點：水牛廳

#### New Paradise of Silent Island

Artist: HO Hsiao-Mei, MeimageDance

Time: 2022/11/5 (Sat.) 20:00-20:20

Venue: Main Lobby



## 工作坊 Workshop

### Resist like Bacteria Encounter — 抵抗策略工作坊

參與藝術家及分享者：徐容、Natalia Rivera、Robert Schnüll (GE)、Eric Siu (HK)、Mutante (CO)、TBA

時 間：2022/11/11 (五) 13:30-16:30

地 點：時光天井、水牛廳

※ 本活動需報名

### Resist like Bacteria Encounter — How to?

Artists and speakers: Jung HSU, Natalia Rivera, Robert Schnüll (GE), Eric Siu (HK), Mutante (CO), TBA

Time: 2022/11/11 (Fri.) 13:30-16:30

Venue: Multiple Screens Area and Main Lobby

※ Registration is required for this event.

## 衛星活動 Satellite Event

### 《遊林驚夢：巧遇 Hagay (研究計畫)》 森織工作坊

藝術家：東冬・侯溫與合作藝術家

時 間：2022/11/12, 11/13 (六、日)

兩天一夜

地 點：花蓮銅門部落

※ 本活動需費用及報名

### HAGAY DREAMING Research Project — Forest Weaving Workshop

Artist: Dondon Hounwn & Collaborators

Time: 2022/11/12, 11/13 (Sat., Sun.)

Two days trip

Venue: Downmng Tribe, Hualien

※ Registration and registration fees are required for this event.

● 本展相關活動訊息，請以官網公告為準：[www.ntmofa.gov.tw](http://www.ntmofa.gov.tw)

● Please check the NTMoFA website for latest event updates: [www.ntmofa.gov.tw](http://www.ntmofa.gov.tw)



## 表演與演後討論會 Performance & Forum

### 《遊林驚夢：巧遇 Hagay（研究計畫）》

#### 表演及演後討論會

藝術家：東冬・侯溫與合作藝術家

時間：2022/11/19（六）18:15-21:00

地點：水牛廳

表演 18:15-19:15

雷射：張方禹

表演者：東冬・侯溫、絲釋民、陳珊瑚及五位部落表演者

演後討論會 19:30-21:00

主持人：潘小雪

講者：瓦旦・督喜、呂瑋倫、吳梓寧

※ 本活動需報名

### HAGAY DREAMING (Research Project) — Performance & Forum

Artist: Dondon Hounwn & collaborators

Time: 2022/11/19 (Sat.) 18:15-21:00

Venue: Main Lobby

Performance 18:15-19:15

Laser: aka\_chang

Performers: Dondon Hounwn, SZU Shih-Min, CHEN Shan-Shan and five tribal performers

Forum 19:30-21:00

Host: PAN Sheau-shei

Speakers: Watan Tusi, LU Wei-Lun, Laza WU Tzu-Ning

※ Registration is required for this event



國美館官方 YouTube  
NTMoFA's Official  
Youtube Channel



活動直播  
Livestream Code

## 表演 Performance

### 我的身體・我的歷史

藝術家：董怡芬 × 舞蹈空間舞團

時間：2022/11/20（日）14:00-14:20

地點：水牛廳

### MY BODY MY HISTORY

Artist: TUNG I-Fen × Dance Forum Taipei

Time: 2022/11/20 (Sun.) 14:00-14:20

Venue: Main Lobby

## 表演 Performance

### SHE\_O.S.

藝術家：葉名樺

時間：2022/11/20（日）14:30-14:50

地點：104 展間

### SHE\_O.S.

Artist: YEH Ming-Hwa

Time: 2022/11/20 (Sun.) 14:30-14:50

Venue: Gallery 104

## 表演 Performance

### 聲無哀樂，音亦無情

藝術家：徐嘉駿，李嘉齡，鄭道元，

鄭琬蓓，劉芳一，DJ 誠意重

時間：2022/11/20（日）15:00-16:30

地點：英才門前廊

### Sound Has Neither Grief nor Joy — It is Emotionless

Artists: XU Chia-Chun, LEE Chia-Ling,  
CHENG Dao-Yuan, CHENG Wan-Chien,  
LIU Fang-Yi, DJ Rex CHEN.

Time: 2022/11/20 (Sun.) 15:00-16:30

Venue: Yingcai Atrium

## 論壇 Forum

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### 技術・身體・多重宇宙 ——2022 台灣美術雙年展論壇

時 間：2022/12/10（六） 10:00-17:20  
地 點：演講廳  
※ 本活動需報名

### Technique, Body, Multiple Cosmos ——2022 Taiwan Art Biennial Forum

Time: 2022/12/10 (Sat.) 10:00-17:20  
Venue: Auditorium  
※ Registration is required for this event.

## 表演 Performance

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### 克里奧化身體——2022 版

藝術家：郭敬耘  
時 間：2022/12/10（六） 16:30-17:00  
          2022/12/11（日） 14:00-14:30  
地 點：下凹庭園（遇雨將更動至水牛廳）  
※ 本活動需報名

### The Creolization of Body—2022 version

Artist: KUO Chin-Yun  
Time: 2022/12/10 (Sat.) 16:30-17:00  
          2022/12/11 (Sun.) 14:00-14:30  
Venue: Courtyard (Fallback plan for rainy days: Main Lobby)  
※ Registration is required for this event.

## 表演暨座談 Performance & Forum

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### 克里奧性 V.S. 身體感的探索

藝術家：郭敬耘  
對談者：余舜德  
時 間：2022/12/11（日） 15:00-16:30  
地 點：演講廳  
※ 本活動需報名

### Creolization V.S. Body Experience Exploration

Artist: KUO Chin-Yun  
Speaker: Yu Shuenn-Der  
Time: 2022/12/11 (Sun.) 15:00-16:30  
Venue: Auditorium  
※ Registration is required for this event.

## 表演 Performance

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### 亞人阿咪使 | 蹤跡 移動行為展演

藝術家：陳彥斌 Fangas Nayaw  
表演者：劉予寬、杜岳霖  
時 間：2022/12/10, 12/11（六、日）  
          16:00-16:30  
地 點：藝術家作品位置周圍

### Demi-Ami Cladogenesis | The Track: Mobile Performance Art

Artist: Fangas Nayaw  
Performers: LIU Yu-Kuan, DU Yue-Lin  
Time: 2022/12/10, 12/11 (Sat., Sun.)  
          16:00-16:30  
Venue: Around the artist's work

2023 | 1 月 | January

### 表演 Performance

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亞人阿咪使 | 蹤跡 移動行為展演

藝術家：陳彥斌 Fangas Nayaw

表演者：劉予寬、杜岳霖

時 間：2023/1/7, 1/8 (六、日)

16:00-16:30

地 點：藝術家作品位置周圍

### Demi-Ami Cladogenesis | The Track: Mobile Performance Art

Artist: Fangas Nayaw

Performers: LIU Yu-Kuan, DU Yue-Lin

Time: 2023/1/7, 1/8 (Sat., Sun.)

16:00-16:30

Venue: Around the artist's work

### 表演 Performance

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亞人阿咪使 | 工程失誤 施工行為展演

藝術家：陳彥斌 Fangas Nayaw

表演者：張家明 Ciamin Panay

張杰 Kaniw Panay

李聖恩 Paylang

鄭廷逸 Looh Mahengheng

時 間：2023/1/8, 1/15, 1/29 (日)

10:00-16:00

地 點：藝術家作品位置前

### Demi-Ami Cladogenesis | Construction Mistake: Construction Performance Art

Artist: Fangas Nayaw

Performers: Ciamin Panay

Kaniw Panay

Paylang

Looh Mahengheng

Time: 2023/1/8, 1/15, 1/29 (Sun.)

10:00-16:00

Venue: Infront of the artist's work

## 2023 | 2 月 | February

### 表演 Performance

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#### 亞人阿咪使 | 工程失誤 施工行為展演

藝術家：陳彥斌 Fangas Nayaw

表演者：張家明 Ciamin Panay

張杰 Kaniw Panay

李聖恩 Paylang

鄭廷逸 Looh Mahengheng

時間：2023/2/5 (日) 10:00-16:00

地點：藝術家作品位置前

#### Demi-Ami Cladogenesis | Construction Mistake: Construction Performance Art

Artist: Fangas Nayaw

Performers: Ciamin Panay

Kaniw Panay

Paylang

Looh Mahengheng

Time: 2023/2/5 (Sun.) 10:00-16:00

Venue: Infront of the artist's work

### 表演 Performance

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#### 亞人阿咪使 | 分支群 發聲行為展演

藝術家：陳彥斌 Fangas Nayaw

表演者：張家明 Ciamin Panay

張杰 Kaniw Panay

李聖恩 Paylang

鄭廷逸 Looh Mahengheng

時間：2023/2/11, 2/12, 2/18, 2/19 (日)

16:00-16:30

地點：藝術家作品位置前

#### Demi-Ami Cladogenesis | Clade: Vocalization Performance Art

Artist: Fangas Nayaw

Performers: Ciamin Panay

Kaniw Panay

Paylang

Looh Mahengheng

Time: 2023/2/11, 2/12, 2/18, 2/19 (Sun.)

16:00-16:30

Venue: Infront of the artist's work

原住民當代舞蹈的身體性：如何轉化傳統樂舞

時 間：2023/2/11（六）10:30-17:00

身體工作坊 10:30-12:00

地 點：水牛廳

帶領者：蒂摩爾古薪舞集

座 談 14:00-17:00

地 點：演講廳

主 持：張懿文

講 者：路之·瑪迪霖、巴魯·瑪迪霖、  
林文中、盧玉珍

※ 本活動需報名

The Physicality of Aboriginal Contemporary Dance: How to Transform Traditional Music and Dance

Time: 2023/2/11 (Sat.) 10:30-17:00

Body workshop 10:30-12:00

Venue: Main Lobby

Lead: Tjimur Dance Theatre

Forum 14:00-17:00

Venue: Auditorium

Host: I-Wen Chang

Speakers: Ljuzem Madiljin, Baru Madiljin,  
LIN Wen-Chung, LU Yu-Chen

※ Registration is required for this event.

表演 Performance

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去排灣 選粹、路之行走

藝術家：蒂摩爾古薪舞集 × 林文中

時 間：2023/2/12（日）11:00-12:00,  
14:00-15:00

地 點：國美館入口至 203 展間

Go Paiwan, Ljuzem Walks

Artist: Tjimur Dance Theatre × LIN Wen-Chung

Time: 2023/2/12 (Sun.) 11:00-12:00,  
14:00-15:00

Venue: Main Entrance to Gallery 203

閉幕表演 Closing Performance

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我的身體·我的歷史

藝術家：董怡芬 × 舞蹈空間舞團

時 間：2023/3/5（日）14:00-14:20

地 點：水牛廳

MY BODY MY HISTORY

Artist: TUNG I-Fen × Dance Forum Taipei

Time: 2023/3/5 (Sun.) 14:00-14:20

Venue: Main Lobby



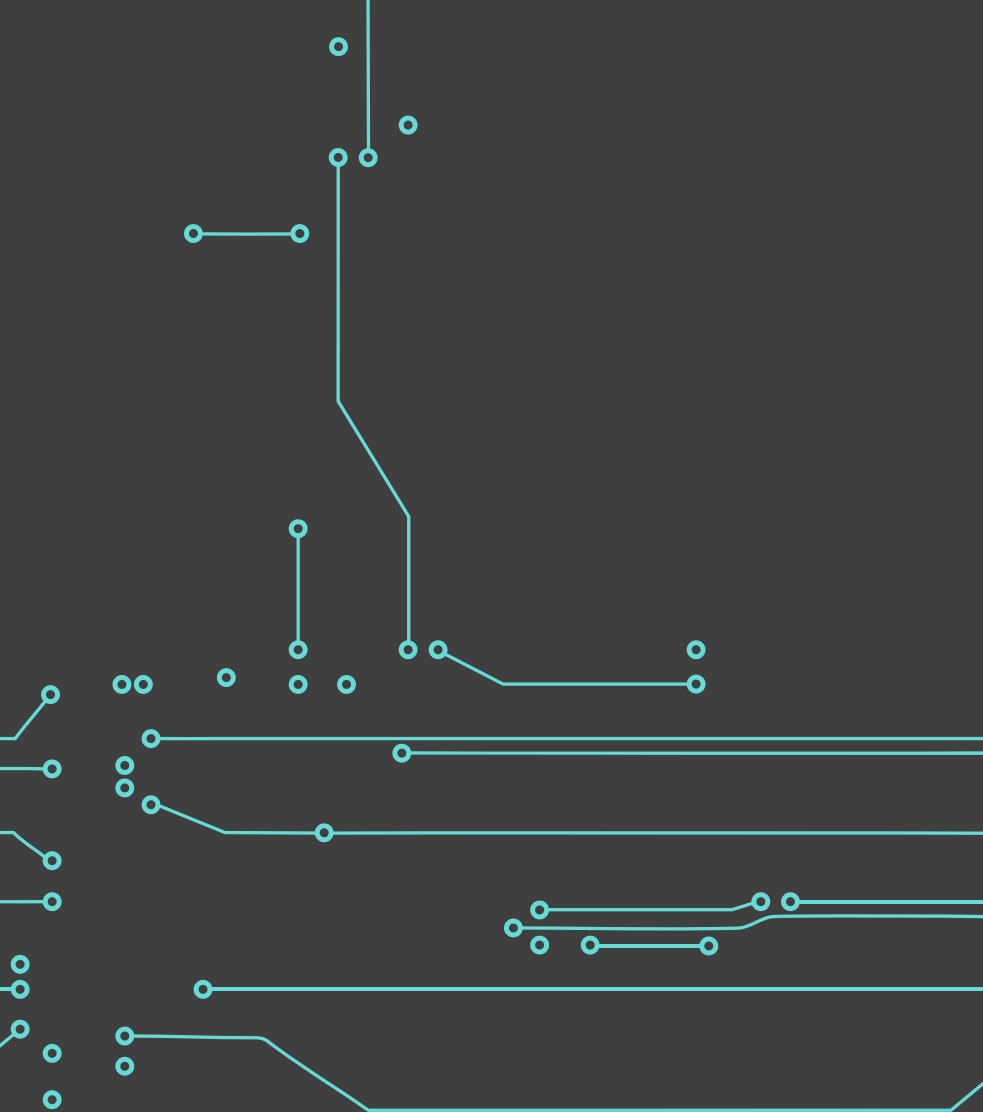
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指導單位 Supervisor



主辦單位 Organizer

