

當代藝術中的展演力

空氣草

Air Plant

2017.11.16 — 2018.1.14

國立臺灣藝術大學

有章藝術博物館/北區藝術聚落

展區位置圖 MAP

A-H

北區藝術聚落

The Northern Campus



策展人 CURATOR

張君懿 Chun-Yi CHANG

參展藝術家 ARTISTS

何采柔 + 黃思農 Joyce HO + Snow HUANG

李蕢至 Kuei-Chih LEE

拉·里博 La Ribot

林人中 River LIN

河床劇團 Riverbed Theatre

郭文泰 (Craig QUINTERO) / 卡爾·強森 (Carl JOHNSON) /
安德魯·考夫曼 (Andrew KAUFMAN) / 李如寧 (Lee RUNNING)

徐瑞謙 Jui-Chien HSU

張永達 Yung-Ta CHANG

克里斯汀·赫佐 Christian RIZZO

郭月女 Yueh-Nu KUO

彭葉生 Yannick DAUBY

劉彥宏 Yen-Hong LIU

蔡影澂 Ying-Cheng TSAI

盧詩潔 Shih-Chieh LU

縫縫工作室 Fong-Fong's Group

姚汶 (Min YAO) / 施潔晴 (Jie-Ching SHIH) /
游秦榆 (Chen-Yu YU) / 黃萱 (Xuan HUANG)

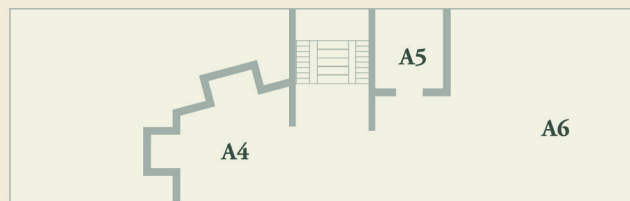
蘇威嘉 Wei-Chia SU

藝術家依中文姓氏筆畫排列

2F



3F



B-H 北區藝術聚落
The Northern Campus



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空氣草——當代藝術中的展演力

文 | 張君懿

當代藝術和後現代時期的多元文化型態共存至今，是否已具備開創新時代的條件？還是它仍躑躅於直線進步和反覆循環式的歷史處境之間，不自覺地安睡在規範式思想的襁褓裡，或無止境地沈湎於拜物式的懷舊情懷？布希歐（Nicolas Bourriaud）從當代藝術實踐領域中觀察到，某種跳躍性的轉變會在後殖民論述的推波助瀾下，統合現代性與後殖民主義而結束後現代時期，促使新的現代性成形，而成為人類歷史上首度基於全球對話所發展出的「衍異現代」（altermoderne）。（註1）為了闡釋「衍異現代」，布希歐以「莖上根」（radicant）為喻，借用此不斷從莖上長出新根、朝不同方向繁衍的植物意象，描繪一種持續變化生成的當代藝術形式。（註2）「莖上根」會向外進行多向的聯結，與德勒茲（Gilles Deleuze）所謂的「地下莖」（rhizome）之生長方式十分相近，其任一端點都可與其它端點產生連結（註3），但後者著重於擴張時所開展出來的繁多性，而布希歐則將焦點回歸到與環境發生關係的單一主體，聚焦於它以活躍模式在演變路徑及過程中漸進衍生的樣態。（註4）

「空氣草」一展以鳳梨科植物為喻，指涉自由活躍的藝術創作主體，試圖提呈一畝富孕育力的藝術實踐田野。空氣草，一如莖上根植物可攀生長成、因應環境調節生長機能；不同的是，空氣草甚至「離根」仍能存活；有根則長於土壤之上，無根則獨株長成；它是靠葉子吸收「養份」，即使環境貧瘠仍可生存，生命力十分頑強。一如「養份」之於空氣草，若存在一座允許藝術創作主體從中汲取養份的藝術實踐田野或文化礦脈，它不應受限於原生土壤，並非來自於傳統主義與多元文化主義所固守的「文化同一性」，而是如朱利安（François Jullien）所主張，應源於文化與文化之間透過「間距」（l'écart）所製造出的「文化孕育力」（la fécondité des cultures）（註5）。而一如能「離根」生長的空氣草，若主體與母文化稍微拉開了距離，並非為了與根部決裂，亦無關乎是否離開浸淫其中而形

塑著思維模式的文化母地，也不是要將主體懸置在無歷史文化的想像中，而是走出經久固著的原生地，與自視為理所當然的事物保持距離。如果說人們唯有進入另一種思想才可能離開自己的思想，而瞥見那些駐留在思想已久卻從未察覺的事物，那麼藝術創作主體唯有透過這段距離，才能察覺一直以來據以思考卻因而無法思考之處，亦即察覺同時作為條件與界限的創作思維本身，而在與他者對話或從環境汲取養分的過程中，開展出更具創造力的個體。

如果一場對話可被開啟，是因為對話者在彼此間提供了讓各種可能性穿行的空間，那麼對話的延續還需仰賴的是對話者間「可理解的共通」（le commun de l'intelligible）（註6）。在這畝藝術實踐的田野裡，「空氣草」提供了參展藝術家對話的共同平台：在作品成形前可通過彼此作品的初步構想，窺見展覽未來成形時的大致樣貌，亦即在觸發可共同理解之創作思維的同時，共處於作品思維生發的千萬種可能性中；如此在渾沌狀態裡活化創作效能的藝術實踐，是藉由向他方伸展的觸角探勘自身未知的創作向度。我們希冀透過藝術實踐的對話，呈現當代藝術的展演力、呈現在不同創作脈絡的交疊中遊藝逐形而居的種種可能性：展覽往返於物件—道具、行為—表演、裝置—造景之間，開展為身體、物件與空間的重新構組、肢體動作與錄像語彙的演繹、想像與現實的相互傾軋、日常物拼湊而成的他者人生藍圖等，邀請觀者在人（身體）、事（行為／表演）、物（雕塑／物件／裝置）的流轉中體驗展演力的交織與延拓——展演力是未完成的，但通過對話，它將可無限延展。

註1 | 張君懿，〈現代與後現代之後〉，《典藏今藝術》，臺北：典藏藝術家庭，第196期，頁54。

註2 | Nicolas Bourriaud, *Radicant: pour une esthétique de la globalisation*, Paris, Édition Dénoël, Paris, 2009.

註3 | Gilles Deleuze, Félix Guattari, *Mille plateaux*, Paris, Éditions de Minuit, 1980, p. 13-14.

註4 | 同上註，頁62。

註5 | 朱利安認為文化孕育力是從文化與文化之間彼此拉開的「間距」而來，是「間距」所造成的張力製造出文化孕育力。他主張不存在所謂的「文化同一性」，因為文化的本質在於變化，固定不變的同一性只可能發生在已故的文化中；而與其捍衛造成不同文化縫紉在各自差異裡的「文化同一性」，我們應捍衛的是文化資源或文化孕育力。參閱：François Jullien, *Il n'y a pas d'identité culturelle*, Paris, L'Hermé, 2016.

註6 | 同上註，頁91。

策展人／藝術家——張君懿

巴黎第一大學美學與藝術科學研究所造形藝術博士、法國魯昂藝術學院造形藝術創作碩士。曾榮獲德國「格爾達·漢高」與法國「遠見與創新」學術研究獎學金，於法國人文之家世界研究學院進行博士後研究，師從法國當代知名思想家朱利安（François Jullien），專攻當代造形藝術實踐相關研究。旅法期間受邀於巴黎、紐約、北京等地之美術館、藝術中心及畫廊展出，並先後獲文建會以及文化部補助，前往紐約ISCP國際藝術工作室及洛杉磯第十八街藝術中心駐村。現任國立臺灣藝術大學美術系兼任助理教授、有章藝術博物館典藏研究組組長。

Air Plant: Performance Ability within Contemporary Arts

Curator | Chun-Yi CHANG

Does the coexistence between contemporary art and postmodern era multiculturalism provide a foundation for advancing towards a new era? Or does it signify entering a state of linear progress and repeated examination of history, becoming ingrained in normative thinking, or wallowing in endless nostalgia? By observing the field of contemporary art, Nicolas Bourriaud found that following postcolonial discourse, drastic transformations, modernism, and postcolonialism will come together to end the postmodern era and give birth to the “altermodern (altermoderne) era,” a new “contemporary era” and the first-ever global discourse-based altermodern era in human history.(1) To explain the concept of altermodernism, Bourriaud used radicans as an example: he showed how their new roots continue to grow from their stems in different directions, symbolizing the constant changes and creations of contemporary art.(2) Concerning radicans, they are characterized by their continual growth and connections to the outside world (in

various ways), mirroring the growth of rhizomes described by Gilles Deleuze (i.e., any part of a rhizome can become connected to an external object to form a bond).(3) However, Deleuze emphasized the diversity that rhizome engenders when it grows, whereas Bourriaud focused on the return of a radican to the environment as well as how it actively and progressively induces changes and evolutions.(4)

The *Air Plant* exhibition, themed on air plants (which belong to the Bromeliaceae family), introduces free, active art creations and presents a highly productive art world. Similar to radicans, air plants can adjust their growth mechanism in response to the environments they are in. However, contrary to radicans, air plants can survive even without their roots. With roots, air plants grow on soil; without soil, they grow by absorbing nutrients using their leaves. Air plants are incredibly resilient even in barren surroundings. Similar to nutrients for air plants, there should be an art and cultural treasure chest unconfined by the “soil” (i.e., location) in which it is found in order to provide the nutrients needed to create art. This notion differs from the idea of “cultural identity” preached in traditional and multiculturalism-oriented doctrines and supports the philosophy of “cultural fertility” (la fécondité des cultures) advocated by François Jullien, where cultural fertility is created by the gap between cultures.(5) Comparable to air plants that continue to thrive without roots, the separation between art and its place of origin does not imply a break-up between the two, a departure from the place where art is shaped, or “suspending” art in illusory imaginations. Rather, it indicates stepping away from the place where art has stationed itself for an extended period of time and constantly questioning about things that are considered “matter of fact.” If people have to think outside of the box in order to escape from deep-rooted ideas and perceive ideas that have been around us but have remained unobserved, then the creation of art must adopt a similar approach to identify facts as rules as well as boundaries. By interacting with others or absorbing new nutrients from the environment, improved creativity will emerge.

A dialogue is initiated when dialogists provide a platform for all possible information to be presented. Likewise, a dialogue is sustained when the dialogists reach an intelligible consensus (le commun de l’intelligible)(6). In the *Air Plant* exhibition, exhibitors are offered a platform for engaging in dialogues. Prior to finalizing their work, these exhibitors use others’ works (in their preliminary stages) to get a glimpse of what the exhibition will transform into in the end. As well, unlimited possibilities are explored as these exhibitors inspire each other. The revitalizing of art in a state of chaos rivals a rhizome extending its “tentacles” to explore the unknown. We wish to display the power and influence of contemporary art as well as various possibilities through art-based dialogues. The *Air Plant* exhibition touches on a variety of subjects including objects and props, behavior and performances, installations and landscape, the reorganization of bodies, objects, and space, the interpretation of body movements and videos, the friction between imagination and reality, and the blueprint of people’s lives created by piecing together daily objects. Visitors are invited to experience the power and influence of contemporary art by observing how

people (bodies), things (behavior/performances), and objects (sculpture/items/installations) are presented in it; its power and influence is an unfinished process, which may be expanded, without limit, through dialogues.

- (1) Chun-Yi Chang, "Post-Modernism and Postmodernism", *ARTCO Monthly*, Taipei, ARTCO, Jan. Vol. 196, p. 54.
- (2) Nicolas Bourriaud, "Radicant : pour une esthétique de la globalisation", Paris, Édition DENOËL, 2009.
- (3) Gilles Deleuze, Félix Guattari, *Mille plateaux*, Paris, Éditions de Minuit, 1980, p. 13-14.
- (4) *Ibid.*, p. 62.
- (5) François Jullien believes that cultural fertility is created by the gap between cultures. More precisely, it is created by the tension formed by the said gap. Jullien objects the notion of cultural identity because he thinks that the nature of culture should be constantly changing, and argues that for culture to remain unchanged, it must have perished. Therefore, people should protect cultural resources and cultural fertility rather than cultural identity because cultural identity creates differences. Ref. François Jullien, *Il n'y a pas d'identité culturelle*, Paris, L'Hermé, 2016.
- (6) *Ibid.*, p. 91.

Curator-Artist: Chun-Yi CHANG

Chun-Yi Chang is a graduate from the Institute of Art and Science, Pantheon-Sorbonne University (Paris 1) and has a doctor's degree in plastic arts. In addition, she is a graduate from the Rouen Art Institute with a master's degree in plastic arts creation. During her time in France, her works were exhibited at galleries, art museums, and art centers in France and New York. Moreover, she received subsidies from the Council for Cultural Affairs and the Ministry of Culture for international artist-in-residence programs; she subsequently entered the artist-in-residence programs offered by the International Studio & Curatorial Program (ISCP; located in New York) and the 18th Street Arts Center (located in Los Angeles). Chang has been awarded scholarships from Germany (i.e., Gerda Henkel Stiftung) and France (i.e., la fondation prospective et innovation) and conducted postdoctoral research at the School of World Studies (le Collège d'études mondiales, FMSH). She studied under the tutelage of François Jullien, a renowned French contemporary thinker, and specialized in performing contemporary art practice-related research. She currently works as a part-time assistant professor at the Department of Fine Arts, National Taiwan University of Arts (NTUA) and is the department head of the Collection and Research Department, Yo-Chang Art Museum, NTUA.

何采柔 Joyce HO

臺灣 Taiwan (b.1983)



《等它飄到我面前，我會想起》

2017 | 空間裝置，尺寸依場地而定

等待是一個很有趣的事情，它讓我們的時間產生一個特殊的段落，也成為一種記憶的招喚。此作品試圖把這些我們可能在現實中時常碰到的等待過程，轉化為一個空間裝置，透過空間的重複與扭曲帶出我們的身體記憶。並藉由一種新的距離，一種不同的空間關係，讓這些尋常的經驗體現出在現實裡不易察覺的焦慮。

These Things That Drift Away

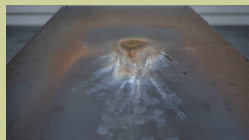
2017 | spatial installation, dimensions variable

Waiting for someone/something is a fascinating thing; it creates a special chapter in our lives and becomes a part of our memories. This creation attempted to transform the waiting processes that we regularly encounter in our lives into a spatial installation, in which space is repeated and distorted to refresh people's bodies' memories, allowing new "distances" and different spatial relationships to bring out the anxiety that they fail to perceive in their personal experiences.



張永達 Yung-Ta CHANG

臺灣 Taiwan (b.1981)



《相對感度N°4-C》

2017 | 複合媒材，尺寸依場地而定

「相對感度」是一系列創作計畫，圍繞在以身體感官對於聲音、視覺、溫度和空間之間的關係，所發展的聲音、空間裝置，企圖挑戰觀看的方式和感官的支配。此次展出作品《相對感度N°4-C》，以三種不同濃度之藍色硫酸銅水溶液，分別滴在地面的三個加熱鐵板上，鐵板表面殘留的結晶與紋路將產生不同的時間性雕塑、繪畫發展的狀態。

Relative Perception N°4-C

2017 | mixed materials, dimensions variable

Relative Perception is a creative series that revolves around the relationships between people's physical perception of sound, images, temperature, and space, on the basis of which a sound-spatial installation is built. The objectives are to challenge the way the museum guests see and utilize their other senses. For *Relative Perception N°4-C*, the artwork exhibited at this exhibition, three blue copper sulphate aqueous solutions of varying concentrations are dripped onto three heated iron plates on the ground. The varying concentrations of the aqueous solutions create different residual crystals and crystal patterns on the iron plates, forming dissimilar "paintings" and "sculpture."



林人中 River LIN

臺灣 Taiwan (b.1984)



《有章藝術博物館行政專員的一天》

2017 | 表演、錄像，尺寸依場地而定

本作品意圖在博物館創作一件長時間表演作品，表演者正是這間博物館的行政專員。這件作品分為現場表演與錄像兩部份。在展覽空間中，架構一個辦公室場景，博物館行政專員在該展區辦公，表演其一日工作生活的真實樣態，並在這件作品中跟觀眾實際接觸。同時，現場將有一組錄像，記錄、訪問這名行政專員如何看待自己的工作與日常生活。

A Day in the Life of the Administrator of Yo-Chang Art Museum, NTUA

2017 | performance, video, dimensions variable

This work is a performing art created to showcase the Yo-Chang Art Museum over a long period of time. The performer of this performing art is the administrator of the museum. This work is divided into two sections, which are live performances and video recordings. For the exhibition, an office scene is created, in which the daily job responsibilities of the Museum administrator during office hours are authentically portrayed, and she shares her office life with the audience. The administrator is also interviewed on-site to answer how she views her work and life, where the interview is recorded on video.



河床劇團 Riverbed Theatre

郭文泰 (Craig QUINTERO) / 卡爾·強森 (Carl JOHNSON) /
安德魯·考夫曼 (Andrew KAUFMAN) / 李如寧 (Lee RUNNING)

臺灣 Taiwan (b.1998)



《我在沉睡的獅群中赤裸裸地站在街上》
2013-2017 | 混合媒材 (雕塑 / 噴泉 · 繪畫 · 錄像 · 獸骨) · 尺寸依
場地而定

「未被表達的情緒永遠都不會消失。它們只是
被活埋了，有朝一日會以更醜惡的方式爆發出
來。」——西格蒙德·佛洛伊德

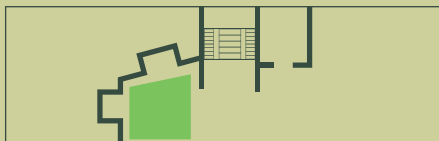
河床劇團利用佛洛伊德與他的著作做為此協作展的
起點，探索夢想與現實之間的模糊界限，並深入人
類大腦中陰暗且未被發現的缺口。我們到底是誰？
為什麼我們能夠在創造令人嘆為觀止的藝術的同時
又展現了如此醜惡、難以想像的暴力呢？

I Stand Naked in the Street with Sleeping Lions

2013-2017 | mixed media (sculpture/fountain, painting, video, animal bones), dimensions variable

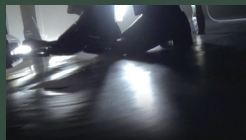
“Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways.” — Sigmund Freud

Using Freud and his writings as the starting point for this poetic meditation, this collaborative exhibition explores the fuzzy boundaries between dreams and reality, delving deep into the shadowy unexplored recesses of our brains. Who are we? Why are we capable of both creating such remarkable beauty and such unimaginable violence?



拉·里博 La Ribot

西班牙 Spain (b.1962)



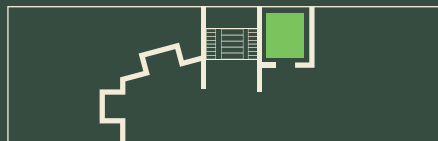
《當心遭人模仿！》
2014 | 混合媒材 · 錄像與裝置 · 尺寸依場地而定

西班牙馬德里之「燃燒的房子 (La Casa Encendida)」為了向洛伊·富勒 (Loie Fuller) 致敬而舉辦特展《身體情景》(Escenarios del Cuerpo)，並於2014年委託拉·里博創作此作品。發想之初，拉·里博即被洛伊·富勒前衛作品中那漆黑、空蕩的舞台所啟發。拉·里博與實驗音樂家卡爾斯·桑托斯共同合作，以手持攝影機拍攝出一種仿若水中奇特景觀。

Beware of Imitations!

2014 | mixed media, video and installation, dimensions variable

La Casa Encendida (Madrid), in 2014 commissioned a new work from La Ribot as a tribute to Loie Fuller for the exhibition 'Escenarios del Cuerpo'. As a starting point for the creation La Ribot is inspired by the empty black stage that characterises Loie Fuller's avant-garde works. In collaboration with the experimental musician Carles Santos, La Ribot films this piece, with camera in hand, resulting in a suggestive and strange subaquatic atmosphere where only the composer's grand piano shines.



克里斯汀·赫佐 Christian RIZZO

國家編舞中心／蒙彼里埃 ICI-CCN/MONTPELLIER

共同創作：蘇菲·萊利、江元皓 With Sophie LALY & Iuan-Hau CHIANG

法國 France (b.1965)

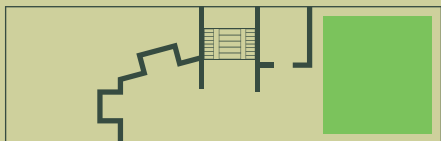


《有些事正在進行……》
2017 | 混合媒材，錄像與裝置，尺寸依場地而定
作為造型藝術背景出身的編舞家，赫佐所關注的是動作與空間的鏈結及其可能性，無論是敘事性或抽象性的。動作軌跡成為一分享的空间場域，有生命之體與無生命之相在此彼此相交，在佈局疏密中與其編舞結構共舞。此次展覽，赫佐提出一種空間模式，能安置與展示作品亦能將整體視為一個舞台創作，即時觸發創作者的故事片段並與之對話。

Some Events Are Currently Ongoing...

2017 | mixed media, video and installation, dimensions variable

As a choreographer with a background in plastic art, his focus has always been to link movements with space and to identify movement-space possibilities regardless of whether these possibilities are narrative and/or abstract-based. Movement thus becomes an item shared in the physical space, where living entities become one with inanimate objects and engage in a series of shrinking and expanding-oriented interaction with space. For this exhibition, Rizzo was required to find a form of presentation that enables his performing arts to be exhibited and/or viewed as stage performances, where he shares his personal stories with the audience.



澎葉生 Yannick DAUBY

法國 France (b.1974)



《軌跡與碰撞》
2012-2017 | 聲音裝置
經常與舞者合作的澎葉生，有時以錄音和電子樂器進行現場演出，有時為舞蹈製作配樂，有時則在空間中錄製身體動作的聲音。澎葉生重溫這些錄音，並以四聲道的聲音擴散方式，建構一件新的聲音作品，且在相鄰空間中，提供另外三種聆聽方式：以均勻擴散方式播放的蘇威嘉影片音軌，為耳機設計與地景概念相關的立體聲，和以專為雙耳設計的雙聲道聲音裝置。

Trajectories & Impacts

2012-2017 | sound installation

Yannick Dauby is regularly and often collaborating with dancers. Sometimes he performs live improvisation using recorded sounds and electronic instruments, sometimes he prepares soundtrack for the choreography. But something that he finds even more intriguing is the sound recording of body movements in space. In this creation, he is re-visiting these recordings, and turning them into a new sound piece, conceived for four-channel sound diffusion. In the adjacent spaces, three other ways of listening are presented: the sound track for a video by Wei-Chia Su using unusual tools for sound diffusion, a stereo work conceived for headphones related to the concept of landscape, and a two-channels sound installation devoted to the two ears.



蘇威嘉 Wei-Chia SU

臺灣 Taiwan (b.1981)



《自由步——聽身變位》
2017 | 錄像 影像：張君蕊 / 聲音：彭葉生

《自由步》是編舞者蘇威嘉自2013年發起的十年創作計畫，作品著重在身體的開發，拋卻形式，藉由頂尖舞者的身體為媒介，共同探索、創造更多名為舞步的身體語彙。在一段雙人舞中，身體的觸覺可以轉換成用來溝通想法的聽覺。在身體不斷糾纏、變形與分合中的應、對、進、退裡，當舞台的距離可以被排除，身體中會有更多的身體景色與遐想。

FreeSteps — Sense of Place

2017 | video Video: Chun-Yi CHANG / Sound: Yannick DAUBY

FreeSteps is a ten-year project created by choreographer Wei-Chia Su since 2013. It is dedicated to pure body exploration instead of forms, and through the embodiment of great dancers, to generate diverse body languages that we call “steps.” In the duet, dancers are capable of transforming physical sensibility into a way of communication serving as listening. There are much more scenes and imaginations within bodies during the movements of twisting, deforming, integrating and separating, especially when the process is beheld closely.



北區藝術聚落 / The Northern Campus

何采柔 + 黃思農 Joyce HO + Snow HUANG

臺灣 Taiwan (b.1983) / 香港 Hong Kong (b.1981)



《254 Yen》
2017 | 複合媒材、錄像裝置、聲音裝置，尺寸依場地而定

以老舊屋舍作為替代空間的展場，散落著闖入者的各種生活印記，字條上西門町酒店的地址，精神療養所的通知單與背包散落的550日圓，所有訊息所勾勒的生命，意外的與藝術家作品虛構的人物莫名雷同。以裝置及錄像還原各種可能的「相遇」，所有依循「共時性」所創造的藝術事件，就是正在發生的歷史事件本身，甚而，所有的生活都是潛在的犯罪現場。

254 Yen

2017 | mixed-media, video installation, sound installation, dimensions variable

Here, old houses are converted into an exhibition space, where various marks of one's daily life have been left scattered. A note with the address of a Ximending hotel, a notice from a mental health center, and 254 yen that fell out of a backpack all indicate that a person's life is in peril, and the events shockingly resemble those experienced by fictional characters created by the artists in the past. As we use the memories represented by objects to decipher all possible narratives and installations and videos to restore any possible encounters, all fictional events produced based on synchronicity become actual life events, to an extent that all activities in life may be potential crime scenes.



《能見度》、《The Everyman's》

何采柔

北區藝術聚落E

Visibility, The Everyman's
Joyce HO

The Northern Campus, E Building

北區藝術聚落 / The Northern Campus

蔡影澂 Ying-Cheng TSAI

臺灣 Taiwan (b.1974)



《No. 212》
2014 | 水池以及青花瓷磚，C棟建築庭院水池

作品所在社區的完整面貌，是來自不同時代及生活片段所結構而成，隨時間需求而不斷擴張與變異的建築群落與巷弄結構。這水池作品延伸自上述活動所營造形成的社區空間，透過青花瓷描繪日常的釉下彩手法與環境整體的語彙，嘗試回溯與拼湊社區所歷經的過往，並從參與個人在移動過程所能擷取片斷訊息的角度，重塑另一種過去社區空間的面貌整體。

No. 212

2014 | garden pool, blue and white tiles, c building courtyard pool

The complete features of a community where artwork is displayed are a byproduct of the different eras and people's living activities. Similar to such a community, *No. 212*, which consists of a labyrinth-like structure, continues to change and expand over time. *No. 212* is an extension of the abovementioned concept on how activities form and shape a community space. As blue and white porcelains authentically depict the daily glory and the overall environment, museum guests are encouraged to track and piece together the history of a community and use fragmented messages that can be collected as they move around to reshape the community space.



北區藝術聚落 / The Northern Campus

盧詩潔 Shih-Chieh LU

臺灣 Taiwan (b.1992)



《表演者》
2017 | 攝影鏡頭、液晶電視，尺寸依場地而定

透過藍幕後製影像，身穿藍衣的舞者帶領觀者搖擺身體，產生奇異的觀看經驗。電影藍幕和實境遊戲的身體轉移將認知身體的方式帶往虛擬舞台，使觀眾既成為觀者又是表演者。

《2017指令？舞蹈？》
2017 | 互動裝置，尺寸依場地而定

藝術家將一些體感遊戲的舞蹈符號拆解，將之重組為自創遊戲的指令，邀請觀眾進行肢體運動。到底這是單純的感應遊戲？還是通往下個步驟的指令系統？或只是一段舞蹈？

Performer

2017 | photography lens, LCD TV, dimensions variable

By using the blue screen postproduction images, dancers guide the audience in swinging its bodies, creating a strange viewing experience. Body movements on movie blue screens and reality games bring the audience's bodies onto a virtual stage, enabling the audience to become both the audience and performers.

Order or Dance 2017

2017 | interactive installation, dimensions variable

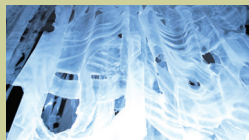
Artist rearranges symbols used in various dance-based somatosensory games and convert them into instructions in self-created games. Is this a somatosensory game, a system of instructions leading to the next step, or a dance?



北區藝術聚落 / The Northern Campus

郭月女 Yueh-Nu KUO

臺灣 Taiwan (b.1972)



《層狀空間》
2015-2017 | 複合媒材 (聚醋酸乙烯酯 (PVC · 樹脂) · LED燈管 · 乾冰機) · 空間裝置 · 尺寸依場地而定

作品概念源自生物大腦以及建築皮層。大腦皮層連結身體各系統，接收外來資訊並產生獨立意識；建築皮層如同同一種空間思維，足以抵抗外在環境壓力，保護內部空間。作品主要媒材是會隨著溫度差異及環境變化而呈現不同質地的聚醋酸乙烯酯，試圖透過創作者的身體勞動及質材構築的層疊狀態，探討日常空間與再造空間的感知與存在關係。

Layered Space

2015-2017 | mixed materials (PVC, LED, dry ice), spatial media, dimensions variable

The concept of this artwork was inspired by the brains of organisms and the cerebral cortex. The cerebral cortex is an organ connected to various parts of the body, in which the body parts function independently and transmit external stimuli back to the brain. The cerebral cortex serves as a spatial layer, embodies the concept of "a medium," and possesses sufficient strength to resist pressure from the external environments as it protects internal body parts. The primary material used to create this artwork was polyvinyl acetate, which displays different texture when exposed to changing temperatures or environments.



北區藝術聚落 / The Northern Campus

徐瑞謙 Jui-Chien HSU

臺灣 Taiwan (b.1994)



《從》
2017 | 複合媒材 (鐵、石膏、彈力繩、木頭、現成物) · 尺寸依場地而定

透過物件的介入書寫空間，物體彷彿在空間中運動，其軌跡顯現其移動過程。創作者的身體介入、動作產生的效應，到物件與物件間的構作下相互交織，與書寫軌跡在空間中打開了彼此的距離，創造了暫止的平衡。邀請觀者進入作品場域，透過閱讀，思考空間以及材料與自身的關係，在線索中進入詩意的感知空間。

Direct

2017 | mixed materials (iron, plaster, elastic rope, wood, the ready-made), dimensions variable

By measuring and accepting the writing of elements of the north campus, objects seem to exercise in the space, and we can see the moving process through the trace. By the participation of creator's body, the effect interweaves with the objects and opens each other's distance and direction, creating a balance of pause. When visitors enter the work field, they can get into the poetic sensory space by reading and thinking the space and the relation between materials and themselves.



北區藝術聚落 / The Northern Campus

E

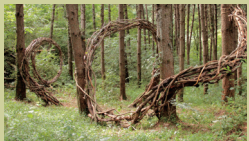
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12

D

李貴至 Kuei-Chih LEE

臺灣 Taiwan (b.1979)



《回收風景》
2017 | 複合媒材 (滿仔溝沙泥、電風扇、投射燈、樹枝、回收之生活物件)，空間裝置，尺寸依場地而定

此作以想像中的河流記憶在場域中再造風景，回應此展主題。李貴至將滿仔溝的沙泥塗抹於壁面，想像洪水過後的空間景象，樹根如水般流竄在這空間，它盤根錯節猶如我們居住的空間，也像是水的紋理，又恍如生活巷弄裡凌亂又相互纏繞的電線。以水的意象串連著該地特殊的地景故事，在人與自然之間創造出一個彼此平衡共生的回收風景。

Recycling Scenery

2017 | mixed materials (Nanzai Ditch mud, fans, projection lamps, tree branches, recycled living objects), installation, dimensions variable

This work reproduces a scenery based on Kuei-Chih Lee's memory of a river and echoes the theme of this exhibition. Lee smeared mud obtained from the Nanzai Ditch on a wall inside a room to create a view after a flood. Tree roots, like water, occupy this room and those that are intertwined mirror the living space and resemble watermarks and messy and intertwined wires in the alleys. This work reveals Lee's strong sense of nostalgia for past scenery that has been destroyed and uses the image of water to connect the city's special landscape, creating a balanced and symbiotic recycled scenery between man and nature.



北區藝術聚落 / The Northern Campus

縫縫工作室 Fong-Fong's Group

黃萱 (Xuan HUANG) / 施黎晴 (Jie-Ching SHIH)
姚玟 (Min YAO) / 游秦瑜 (Chen-Yu YU)



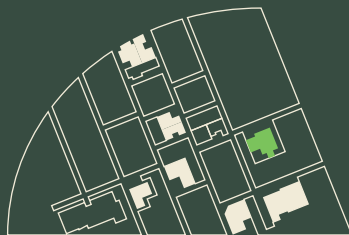
《縫縫屋》
2017 | 行為表演、工作坊，尺寸依場地而定

縫 (ㄘㄨˇ) 縫 (ㄘㄨˇ)，四位創作面向迥異的成員在複雜的空間結構與富有時間感的家屋內，發展出各具特質的作品。同時，她們也在彼此間探索縫隙，透過共同創作的模式，尋找穿梭於縫隙之間的無形之線，形成一種既封閉又流通的狀態。縫縫，是一種持續運動中的狀態，在展期間，她們透過人的進駐、事件的製造以及他者的介入，持續活化此家屋。

Fong-Fong House

2017 | behavioral performance, workshop, dimensions variable

For the creation of *Fong-Fong House*, four artists whose art creations are markedly dissimilar are put together in an age-old house. In the *Fong-Fong House*, a place characterized by its complex spatial structure and a rich sense of time, the four artists developed artworks with unique qualities. The artists drew inspirations from each other, where they employed the co-creation method to identify invisible lines hidden in "cracks" to create a state of openness (i.e., flow) and closedness. "Fong fong" signifies a state of continuous motion. In this exhibition, the artists utilized their residence in the house, the creation of events, and the interferences of others (i.e., people entering the house) to revitalize the building.



北區藝術聚落 / The Northern Campus

劉彥宏 Yen-Hong LIU

臺灣 Taiwan (b.1975)



《琉璃草 地水火風空界》
2015-2017 | 影像與空間裝置、繪畫(油畫、水彩、壓克力)、雕塑
(陶土釉、尺寸依場地而定)

香格里拉百雞寺山邊，看見一株琉璃草，在紅土上開了藍色的花，如同身體裡有著五種元素在運轉，地水火風空。但也依著這五大元素的變換，而經歷著各種體相用的變化，心思念頭牽繫著五大元素。依著2017年9月的三日減食與斷食的體驗而有了界分別觀的創作思維。本作品試圖透過影像、繪畫、雕塑、裝置、行為來釐清與認識地水火風空界分別觀。

Ceylon Houndstongue and the Realms of Land, Water, Fire, Wind, and Space

2015-2017 | video and spatial installation, painting (oil painting, watercolor, acrylic), sculpture (glazed pottery), dimensions variable

On the mountainside near which the Shangri-La Hundred Chicken Temple is located, he witnesses blue ceylon houndstongue flowers above red soil. Similar to the five elements of the body in operation, land, water, fire, wind, and air undergo transformations to produce changes. He finds himself thinking about the five elements. The experience of fasting and hunger strike for three days in Sept. 2017 has inspired him to create the following work of art. Images, paintings, sculpture, installations, and behavior are used to clarify and understand the realms of land, water, fire, wind, and space.



飲光結茶 (北區藝術聚落 H)

共同發表——劉彥宏、無事文創商號

2017/11/17 12:00-14:00

邀請大家一起參與。泡茶、飲茶、儀式。

Drinking Tea and Light

(The Northern Campus, H Building)

Co-presented by: Yen-Hong Liu and Caketrees Studio

2017/11/17, 12:00-14:00

Tea making, tea drinking, and tea ceremonies, in which everyone is invited to join.

北區藝術聚落 / The Northern Campus

論壇與工作坊

空氣草
當代藝術中的
展演力

論壇主持——張韻婷

藝術講堂 | 有章藝術博物館 2F

視覺藝術與表演的跨域融合

12/02 (六) 14:00-16:00

講者 | 周受農

當代策展觀察

12/16 (六) 13:00-15:00

講者 | 簡子傑

當代藝術實踐範疇

12/20 (三) 18:00-20:00

講者 | 陳志誠

空氣草——

當代藝術中的展演力

12/22 (五) 14:00-16:00

講者 | 張君懿

Between Art and Performance

12/28 (四) 15:00-17:00

講者 | 郭文泰

藝術漫談 | 有章藝術博物館 2F

故事進行式——

空間與身體的連結

11/18 (六) 11:00-13:00

講者 | 克里斯汀·赫佐 (Christian RIZZO)

浮復之洲與層累之城——

戰時航拍中的板橋地景

12/09 (六) 13:00-15:00

講者 | 黃同弘

異托邦——

作品的時間軌跡

12/09 (六) 15:00-17:00

講者 | 徐瑞謙、張永達、齊簡

藝術搖籃——

學院中創作實踐之觀察

12/16 (六) 15:00-17:00

講者 | 黃小燕、李俊賢

謊言之必要——

從作品中的虛構性談起

12/23 (六) 13:00-15:00

講者 | 何采柔、陳文瑤、黃思農

换位遊戲——

創作者與參與者的互涉關係

12/23 (六) 15:00-17:00

講者 | 崔廣宇、劉彥宏、蔡影澈

空氣草——

當代藝術中的論述力

12/28 (四) 13:00-15:00

講者 | 王聖閔、陳貽怡、簡麗庭

藝術工作坊

朗讀空間計畫——

凝視浮洲島

12/05 (二) 14:00-17:00

北側藝術聚落G區

坊主 | 黃純真

聲音敘事

12/06 (三)、12/13 (三)、12/20 (三)

14:00-17:00

有章藝術博物館2F

坊主 | 澎葉生 (Yannick DAUBY)

身體、聲音與空間

12/27 (三) 14:00-17:00

有章藝術綜合大樓瑜伽教室 (地下室)

坊主 | 郭文泰

線上報名



論壇與工作坊洽詢



諮詢電話

有章藝術博物館

02 2272 2181 ext.1425 或 2454

空氣草

總策劃——陳志誠

計畫主持人／佈展統籌——羅景中

策展人／藝術總監——張君懿

媒體公關——柏雅婷

預約導覽——楊宜晨

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行銷企劃——李佳儒

網路技術支援 & 行銷推廣顧問——三思資訊

網路社群推廣——BAR台(藝術網絡平台)

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宣傳片聲音製作——江易錚

宣傳片動畫製作——李欣恬

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Animation Producer of Promotional Video —— Xin-Tian LI

Documentary Filming —— Chu-Chung PAN

Exhibition Executor —— Dao-Hsuan LIN, Pin-Han ZHAO, Yu-Hsuan LIN, Jyun-Pei LIN, Meng-Tzu TSAI

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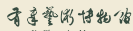
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