

SENSE OF DAILY +

第二屆大臺北  
當代藝術雙年展

The Second Greater Taipei  
Biennial of Contemporary Art

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國立臺灣藝術大學

National Taiwan University of Arts

有章藝術博物館 / 九單藝術實踐空間 / 北區藝術聚落

Our Museum / Nine Single Rooms Art Space / Northern Campus

新北市板橋區大觀路一段59號 No. 59, Sec. 1, Daguang Rd., Banqiao Dist., New Taipei City

2018.11.21<sup>WED.</sup> ————— 2019.1.20<sup>SUN.</sup>

11am-5pm | 週一休館 Closed Mondays

總策展人 Chief Curator

陳志誠博士 Dr. Chih-Cheng CHEN

策展人暨參展藝術家 Curator-artist

張君懿 Chun-Yi CHANG

查理·卡克皮諾 Charles CARCOPINO / 駱以軍 Yi-Chin LO

建築團隊 (賀昌申、王維周) Architectural group (Kenneth HUO, Rémi Wei-Chou WANG)

參展藝術家 Artist

皮埃爾－勞倫特·卡西爾 Pierre-Laurent CASSIÈRE

周曼農 Man-Nung CHOU

克羅德·克勞斯基 Claude CLOSKY / 傑夫·帝森 Jeff DESOM

杜立安·高登 Dorian GAUDIN

菲力絲·艾斯堤恩·多佛 Félicie d'ESTIENNE d'ORVES

平川祐樹 Youki HIRAKAWA / 賴志盛 Chih-Sheng LAI

艾曼紐·雷內 & 班雅明·瓦倫薩 Emmanuelle LAINÉ & Benjamin VALENZA

劉和讓 Ho-Jang LIU / 伯恩德·歐普 Bernd OPPL

奧利維耶·帕斯格 Olivier PASQUET / 朱利安·佩維厄 Julien PRÉVIEUX

史蒂芬·帝德 Stéphane THIDET / 尼可拉斯·圖爾特 Nicolas TOURTE

蔡宛璇 Wan-Shuen TSAI / 島嶼時光團隊 Island's Time Group

# 超日常 —— 第二屆大臺北當代藝術雙年展

文 | 張君懿

「藝術使生活比藝術更有趣。」—— 羅伯·費理歐

那滿額皺紋、年老工人般的《多疑聖托馬斯》，魯莽地將食指探入耶穌的肋骨。如果我們朝著卡拉瓦喬所再現的這幕「日常」手勢望去，免不了看見維梅爾畫裡日光斜照下倒著牛奶的婦人、庫爾貝的掘石工人、米勒農田裡的拾穗婦人，乃至馬內所描繪的蘆筍，甚或回想起早在15世紀初便堅持以回到現實的方式刻畫日常一隅的范艾克；從自然主義、寫實主義、達達、新達達、普普藝術、集合藝術、新寫實主義、激流派、偶發藝術、貧窮藝術……至今，若藝術實踐進程早已讓藝術一步從完美神聖的殿堂走入「日常」，那麼，走入「日常」後的當代藝術何去何從——「日常」是否一如往昔仍為驅動藝術實踐的創作資源之一？而若人們熟悉的「日常」總是有所遮蔽，讓人無法直視生活本身，從藝術折返日常是否能讓我們洞察生活？

第二屆大臺北當代藝術雙年展，以「超日常」為展題，集結來自法國、美國、奧地利、盧森堡、日本以及臺灣等地的藝術家；首先邀請臺灣小說家駱以軍，沿著「北區藝術聚落」與「九單藝術實踐空間」這一片巷弄蜿蜒的展場空間，書寫一部揉合日常生活殘影、以及曾經於此發生之作品片段的小說《翻牆者》，以此作為第一件介入雙年展的作品，揭開本屆雙年展的序幕。受邀參展的藝術家，繼而以此小說以及展場空間作為創作發想的參照，以接龍的方式分線發展，而作品在個別發展的同時，亦成為其他作品的參照對象，彼此漸次勾勒出隱形的聯動關係。由此，以展場空間為主軸書寫而成的小說、以小說為創作發想參照的作品，在互為文本的過程中，漸次開啟一種介於作品、文本以及場所之間的多層次對話，交織出相互指涉的意義網絡，一如層層疊疊的複寫跡痕，積澱成如羊皮紙般的隱跡文本。

如此從日常衍異的「超日常」，不只停留在日常的再現或轉譯，也並非源於與日常之間的斷裂，而是藝術創作主體在不同的現實切面之間，經由對日常進行拆解與重構的各種藝術實踐而重返日常，並在重返之中揭示日常的原始獨特；透過與日常拉開距離，從此間的依附關係中尋獲參照點／可把握／可超越之處，以將日常化為可賴以創造的無窮資源；猶如於日常的內在輕劃出一道摺痕，讓日常的既有的向度在微微轉向之際，指出陌生未知的他方，將日常帶向似近却遠之處，賦予它原本沒有的將來。藉此，我們希冀開啟藝術與日常的多重對話關係，並於展期間透過一系列的論壇與工作坊，逐步揭開「藝術工作者們的日常」，邀請觀者穿行在充滿皺褶的想像與思考空間，覺察一層又一層被挪用、變形或轉化的日常：越是超日常，越是回到日常。

# Daily<sup>+</sup> —— the 2<sup>nd</sup> Greater Taipei Biennial of Contemporary Art

Text | Chun-Yi CHANG

"Art is what makes life more interesting than art." —— Robert FILLIOU

As an old labourer full of wrinkles on his front, *Doubting Thomas* recklessly probes the index finger into the ribs of Jesus. Following the "daily" gesture represented by Michelangelo Caravaggio, we are bound to see Johannes Vermeer's woman pouring milk under the sunlight, Gustave Courbet's stone stackers, Jean-Francois Millet's cleaners, and even Edouard Manet's bunch of asparagus. We might even recall in early 15th century Jan van Eyck, who insists on portraying in the real world everyday life on the corner, Artistic practices have evolved under various trends, such as naturalism, realism, Dada, Neo-Dada, pop art, assemblage art, new realism, Fluxus, happening art, arte povera and so on. If the course of evolution has step by step turned from the sacred temple of perfectness into "the daily", then where would contemporary art in "the daily" go? Does "the daily" still belong to one of the creative resources stimulating artistic practices? If in "the daily" we are familiar with exists always some aporia which keeps us from gazing upon life itself, could a shuttle between art and daily life render us more insightful of life?

Baptised as *Daily<sup>+</sup>*, the 2<sup>nd</sup> Greater Taipei Biennial of Contemporary Art unites 35 artists from France, USA, Austria, Luxembourg, Japan and Taiwan. Engaged firstly in the biennial, the Taiwanese novelist Yi-Chin LO writes along the exhibition venues, Nine Single Rooms Art Space and Northern Campus, and transforms the spaces full of winding alleys as interwoven reminiscences into *Wall Climber*, which mixes residual images of daily life with segmented work on what had happened here. The novel is the first invited work that lifts the curtain of the biennial. Taking the novel and exhibition spaces as reference of inspiration, the invited artists develop as a card game their projects in multiple direction, and the developing projects later become as well a reference to each other, through which the invisible relationship of linkage is thus gradually drawn out. Therefore, the novel based on the exhibition sites and the artworks referring to the novel — both create intertextually between artwork, text and site a sort of multi-level dialogue from which is generated a significance network of inter-reference, similar to a parchment-like invisible text, full of layers of overlapping and accumulated traces.

Derived from the daily life, the *Daily<sup>+</sup>* is neither translation nor representation of the daily; it is not a clean break from the daily routine either. Rather, it signifies that in the different slices of reality stands a subject of art creation who, by means of various art practices, deconstructs and reconstructs the daily in order to return to it anew. Out of the very returning can a subject reveal the originality of the daily. In other words, keeping a distance from the daily life, a subject is thus able to discover in the relationship of dependency some points of reference, of substantiality and of transcendence, and to further transform the daily into infinitive resources for creation. As a folding mark cut slightly on the inner of the daily, the *daily<sup>+</sup>* diverges the dimension of the daily to the unknown, to a place seemingly close yet out of reach, and endows the daily with a future never expected. Thus, we hope to unfold a multi-dialogue between art and daily life, and at the meantime, through a series of forums and workshops, to reveal progressively the "daily of artist", and finally to invite spectators to stroll in a wrinkled space of imagination and thought so as to observe each layer of daily life, diverted, metamorphosed, or transformed. The more the daily becomes the *daily<sup>+</sup>*, the more the *daily<sup>+</sup>* becomes the daily.



## 駱以軍

Yi-Chin LO Taiwan/b.1967

臺灣當代重要小說家，曾獲第三屆紅樓夢獎世界華文長篇小說首獎、聯合報文學大獎、臺灣文學獎長篇小說金典獎、時報文學獎短篇小說首獎、聯合文學小說新人獎推薦獎、臺北文學獎等。著有多部長、短篇小說集，為臺灣創作質量最佳的當代小說家之一。

LO is an important contemporary novelist in Taiwan and has been awarded numerous prizes, including Dream of the Red Chamber Award: World's Distinguished Novel in Chinese, Grand Award of United Daily News, Taiwan Literature Award, Literature Award of China Times, Short Story Award, Literature Award of United Daily News: Best Young Writer, and Taipei Literature Award and so on. Versatile author of several epic and short novels, he is viewed as one of the best contemporary writers in terms of quality and quantity.

## 張君懿

Chun-Yi CHANG Taiwan/b.1975

藝術家／策展人，近年創作關注如何在「遊戲／事件」之間重新複現永逝之物、在瞬息萬變之中襯托出持存的永恆。巴黎第一大學造形藝術創作博士、法國魯昂藝術學院碩士，曾獲德國「格爾達·漢高」與法國「遠見與創新」獎學金，於法國人文之家世界研究學院進行博士後研究，師從法國思想家朱利安。

Artist/Curator. The recent creation focuses on how to represent the forever lost objects between "game/event" so as to bring out the persistent eternity in this ever changing world. Ph. D in Arts and Sciences of Art, Université Paris 1 Panthéon-Sorbonne and master in plastic expression, École Regionale des Beaux-Arts de Rouen. Awarded scholarships from Gerda Henkel Stiftung (Germany) and la Fondation Prospective et Innovation (France), CHANG conducted a postdoctoral research at the School of World Studies (FMSH) under the tutelage of the French thinker François Jullien.

## 《翻牆者》

### Wall Climber

2018 | 紙本書、電子書、有聲書，混合媒材——木材、LED燈、壓克力、鍍鋅鋼板、電腦、觸控式螢幕、iPod touch、耳機，尺寸依場地而定 (paper book, e-book, audio-book, mixed media —wood, LED, acrylics, galvanized steel, computer, touch screen, iPod touch, earphone, dimension variable)

《翻牆者》為小說家駱以軍為2018年「大臺北當代藝術雙年展—超日常Daily+」所書寫之新作。此小說是以展區舊眷舍空間為軸，揉合老空間過去生活影像與曾在此空間發生的作品書寫而成，作為第一件介入此次雙年展的作品，成為受邀參展藝術家創作發想的參照文本。策展人／藝術家張君懿則將此沿著展場空間書寫的小說轉化為不同的閱讀與展呈形式，包括美術館展區中的紙本閱讀區「閱讀膠囊」、巡迴各串聯藝文單位中的微型展臺「超日常衛星站」（含電子書及有聲書）以及分布在展場中描繪展場空間意象的碑文「翻牆指南」，讓小說文本重新折返展覽場所。



Wall Climber is particularly written by the novelist Yi-Chin LO for the Daily+ — 2018 Greater Taipei Biennial of Contemporary Art. The novel focuses on the spaces of the exhibition sites composed of old houses, mixing with the writing on what had happened here. As the first invited work of the biennial, the novel serves as a reference of inspiration for the invited artists. Curateur-artist Chun-Yi CHANG attempts to transform the novel based on the exhibition sites into different forms of demonstration and reading, including "Reading Capsule" as paper book reading area in Our Museum, "Daily+ Satellite Station" (e-book and audiobook) as micro-casework on tour among the joint art organisms, and "Guide of Wall Climbing" as scattered inscriptions engraved with spatial significance describing the sites to which the text can be returned anew.

## 朱利安·佩維厄

Julien PRÉVIEUX France/b.1974

獲2014年杜象獎，曾參與第10屆伊斯坦堡國際雙年展以及2015年里昂雙年展等大型國際性展出；作品融合各種媒體和文化工業，以精確的機智和批評意識、質疑並反思當今世界的種種策略與現象。

Awarded with Prize of Marcel Duchamp in 2014, the artist was invited to the 10th Istanbul Biennial Istanbul and Lyon Biennial in 2015. His works touche various fields of medias and culture industry, through which the artist interrogates and reflects, with witty and critical consciousness, all sorts of strategies and phenomena in the world.

## 《非動機信》

## Letters of Non-motivation

2000-2007 | A4紙張上列印徵人啟事、藝術家的應徵信、徵人單位回覆 (A4 prints : job offer, Julien Prévieux's letter, response)

在此計畫期間，藝術家化身各種角色回應徵才廣告，透過書寫「不應徵工作」的「非動機信」，揭示企業招聘體系的荒謬性。

During the execution of project, the artist/author assumes different roles in response to classified ads. The artist writes letters of non-motivation for turning down the job in question, in order to reveal the inherent absurdity of the entire recruitment system.

Julien Prévieux  
16, rue des Moulins  
75003 Paris

Katief Plines - Mr Babie  
ZI de Sorey  
Saint-Sulpice  
77214 Donnemarie en Gât

Objet : Poste d'électronicien  
Le 14/06/2007

Monsieur,

Je vous prie s'il est votre attention pour dans le journal "Le travail de demain" de mai 2007. Après avoir vu les postes d'assistant technique et commercial, manager, conducteur de ligne automobile, administrateur, électromécanicien, chimiste, bricoleur, comptable, conducteur de travaux, agent d'entretien, technicien, collaborateur technique, fleuriste, chauffeur, secrétaire, secrétaire adjointe, technicien adjoint administratif confirmé, technicien conseiller en installation, cabotier, contrôleur itinéraire, architecte, préparateur, concepteur, fleuriste, fleuriste... j'ai répondu, recevant par la suite de votre part de réponse, concernant le poste d'assistant technique, conducteur de ligne automobile, ingénieur, technicien conseil, conseiller, assistant cell, ingénieur de production, agent de service technique, technicien, directeur de magasin, coiffeur, receveur, agent, éducateur de jeunes enfants, cuisinier, responsable services techniques, contrôleur itinéraire, chauffeur automobile, conducteur, technicien, peintre, monteur fruits et légumes, technicien de bière, cuisinier chargé, technicien, conducteur d'engins, manipulateur radio, préparateur de commandes commerciales, secrétaire, technicien, technicien, attaché commercial, animateur de stand, délégué commercial, aide soignant, technicien, technicien, responsable des ventes, ingénieur commercial, responsable de site, assistant commercial, technico-commercial, technicien, technicien, technicien, technicien de maintenance, chef de secteur, responsable rayon fruits et légumes, adjoint directeur, collaborateur, responsable de personnel, secrétaire polyvalente, secretariat, médecin, aide d'accueil, délégué à la santé, pompier, professeur, professeur mathématiques, surveillant de nuit, technicien SAV, employé, infirmière, réceptionniste, préparateur, préparateur, assistant de production, responsable production, technicien et sécurité, technicien frigoriste, médecin, responsable d'équipe, technicien, technicien, gendarme de police municipale, technicien, supérieur, technicien, chargé de production, responsable professionnel et sécurité au travail, responsable de site, gestionnaire de site et des pays, adjoint responsable paramètre, formateur en gros œuvre, leur maître chargé de recrutement, préparateur, technicien, ingénieur, application, contrôleur de gaz, directeur financier, directeur général, directeur marketing, cuisinier, responsable recrutement. Le le plaisir de vous annoncer que je refuse le poste d'électronicien que vous proposez.

Dans l'attente d'une réponse de votre part, je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués.

Julien Prévieux

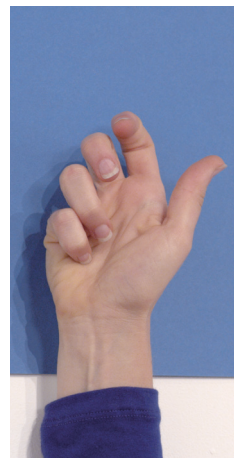
## 《接下來該怎做？》

## What Shall We Do Next? (Sequence #2)

2014 | 高畫質影像，有聲 (HD video, sound) | 16'47"

藝術家以智慧手機的「滑動解鎖」專利手勢為構想繪編成舞譜，由六位舞者表演這些抽象舞步，讓這些專利化手勢從實際功能中釋放出來。

The artist uses as dance scores all kinds of diagrams of patented gestures of smartphone such as "slide-to-open". Six dancers perform such choreographic abstraction so as to liberate the patented gestures from the practical functions.



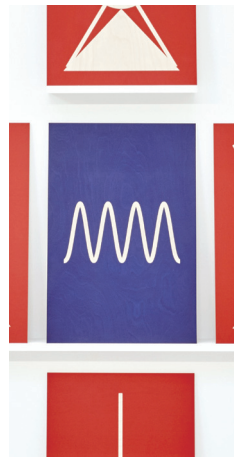
## 《拉娜猩猩語》

## For Lana

2014 | 木板網印 (silkscreen on wood) | 60x40 cm for each panel

透過專為非人類靈長目語言學習所創造的人工語言「耶基斯語」，黑猩猩拉娜可以與人類溝通索取食物。藝術家在掌握此語言的同時，構想出一系列超現實主義視覺詩。

By the artificial language Yerkish invented for great apes' language learning, the female ape Lana is able to communicate with people for food. The artist has acquired the Yerkish and created the installation for a series of visual surrealistic poems.





# A3



## 菲力絲·艾斯堤恩·多佛

Félicie d'ESTIENNE d'ORVES France/b.1979

作品結合光影投射、雕塑與新興科技，側重視覺感官的過程與情境。擅長以光影作畫，透過陰影或顏色漸層效果來達成視錯覺，也常運用現象學式的手法來強調時間感知的連續性。從2014年開始，她的重心轉向與天體物理學相關之空間，以及自然光週期的研究。

The work of Félicie d'ESTIENNE d'ORVES combines light, sculpture and new technologies. Her research focuses on vision, its processes and conditioning. Her immersive installations use a phenomenological approach to reality, they underscore the perception of time as a continuum. Since 2014, the artist's researches have focused on space in relation to astrophysics and on the study of the natural light cycles.

### 《光尺》

#### Light Standard

2016 | 鋼、LED、電子裝置、程式 (acier, led, electronic, programmation)  
113 x 4 x 2.5 cm

此系列作品以宇宙時間與自然的相關性為參考系統，以一公尺為基準，光在尺上的軌跡將根據美國太空總署對星體預測的實際位置，顯示一年內的持續演變；可變的衡量幅度會隨著太陽系中每個星體與地球之間的即時距離而有所變化。其恆常的變動幅度擺脫了片段的時間衡量標度，讓瞬間的思緒轉成綿延的感知。

The *Light Standard* series reintroduces the idea of cosmic time linked to natural cycles as a reference system. The variable amplitude of each light standard follows in real-time the distance between us and each planet of the solar system. On the length of one meter, the light of this benchmark reproduces this duration which evolves over the year, while following the true position of the planets, as given by the NASA predictions. The constant oscillations of each light standard seem to free themselves from a fragmented metric time scale, changing instant thinking into long-term perception.



# A4



## 伯恩德·歐普

Bernd OPPL Austria/b.1980

作品強調空間的形式、表面與建築設計，試圖將之隱遁於無形，像是把居民們轉移他處。歐普擅長使用模型建構一個介於現實與想像間的空間，模擬日常的空間情境，藉由視角的轉換來擾亂人們的感官。

His works focus on the form, surface and architectural design of spaces that aim to retreat into invisibility, as they transport their inhabitants somewhere else. The dioramas he built create a space between reality and imagination and provoked a simulation of daily situation that confuses our perceptions by ever-changing perspective.

### 《場景調度》

#### Mise-en-scène

2018 | 混合媒材，尺寸依場地而定 (mixed media, dimension variable)

這一系列的黑房間實際上是藝術家針對完全空曠的空間所作的場景調度。它們是真實空間的縮小版本，黑白色調與光滑表面去除了場景中原有的雜亂細節，強調過渡空間中不確定性所主導的灰色地帶經驗。此次展出包含五件作品：〈放映室〉、〈在宇宙微波背景的閃爍中〉、〈我在網路中漫遊〉、〈全都藏〉，以及〈黑鏡〉。

The black rooms are in fact mises-en-scène that the artist stages out of completely empty spaces: miniature versions of generic spaces. Often in monochrome, the smooth surfaces of these tiny models further strips away the messy details of these places and focuses on the moments of transition as a grey zone of experience in which uncertainty prevails. Five pieces are regrouped, including 'Screening Room', 'In the Shine of the Cosmic Microwave Background', 'I Look around the Internet', 'Keep It All Inside' and 'Black Mirror'.



# A5



## 杜立安·高登

Dorian GAUDIN USA/b.1986

藝術家的裝置經常包含精心設計卻沒有任何明確目的的機械動力裝置，啟動後會造成自主性的移動。這些自動、無法預期的藝術品讓觀者質疑物的本質，以及當人類面對機械裝置時，是主動的使用者，還只是被動的觀者。

His installations often include masterfully engineered machines that lack any explicit purpose, yet move spontaneously, animated from within. These autonomous and unpredictable works of art allow us to question the nature of objects and whether we can engage with machines as active users or are in fact passive viewers.

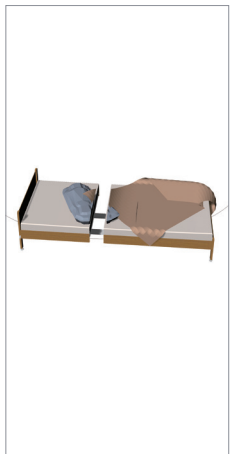
### 《露西之夢》

#### Lucie's Dream

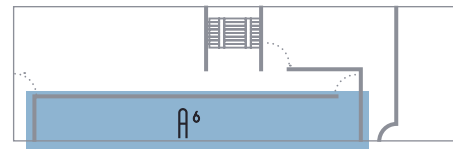
2018 | 鋁、動力機械裝置、馬達、床 (aluminum, mechanical parts, motor, bed) | 190 × 90 × 100 cm

藝術家以一張加裝滾輪、切成兩半的老舊單人床連結機械裝置，使其得以張合移動，如走馬燈般，在展場中不斷移動繞圈，彷彿在找尋一個遙不可及的出口。

A single bed on wheels is cut into two pieces. The two parts are connected to each other with a mechanical device allowing them to move apart and back together. In doing so, the bed moves on and off in circles as if it was wandering around or looking for an exit.



# A6



## 查理·卡克皮諾

Charles CARCOPINO France/b.1975

法國獨立策展人暨錄像藝術家，2000-15年起擔任法國影像創作中心克提爾藝術之家演藝廳負責人，設計多種影像、舞台與媒體互動裝置。目前為跨藝術新科技影像平台EXIT藝術節與VIA藝術節之國際展演活動策展人。

Independent curator and videographer, the artist was the founder and director of the Studio at the "Maison des Arts et de la Culture in Créteil" from 2000 to 2015. He creates visuals and interactive scenography installations and is also curator for the international Exit Festival held at the Maison des Arts de Créteil and the VIA festival.

### 《個人電腦音樂》

#### Personal Computer Music

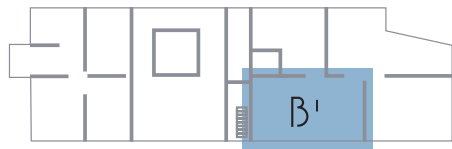
2008 | 複合媒材 (mixed media) | 由查理·卡克皮諾與馮素-厄德·瓊弗共同製作 (Charles CARCOPINO and François-Eudes CHANFRAULT)

此作品使用作曲家馮素-厄德·瓊弗的個人電腦音樂，演繹作曲家生命最後片刻。以單音起始的樂音愈趨複雜同時，其波型在數位調音程式下簡化、扭曲，而後透過投射轉化為空間，創造極致的融浸經驗，讓觀者宛如走入音樂之中。

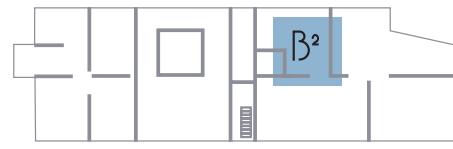
François-Eudes Chanfrault's *Personal Computer Music* is an extreme sensorial experience that stages the confrontation found in the last moments of life. The music starts with a single sound object and becomes gradually more complex and rich; the sound's waveform is here subjected to the reductions and distortions acquired by the application of an entire palette of digital processes so as to create the ultimate immersive experience, as the listener literally enters the music.



# B<sup>1</sup>



# B<sup>2</sup>



## 傑夫·帝森

Jeff DESOM Luxembourg/b.1984

曾獲2012電子藝術大獎的帝森是一位多棲創作者：同時是作家、電影導演與視覺藝術家。作品結合了實境動作、拾得錄影和數位特效，並獲邀於世界各地的眾多藝術節中展出。

Awarded 2012 prix Ars Electronia, Jeff DESOM is a writer, film director and visual effects artist. Combining live-action, found footage and digital effects, his work has been selected and awarded at a number of festivals around the world.

### 《後窗》

#### *Rear Window Loop*

2010 | 影像裝置 (video installation) | 2400 × 600 px

此作品使用後製與Photoshop軟體精心剪貼，將希區考克的經典電影《後窗》風景以原鏡頭攤開重建，重新創作20分鐘的全景動態影像；逼近原作之真實性的同時，亦重新創造推動著敘事的環境變化。

Meticulously assembled by Jeff DESOM, using just After-Effect and Photoshop, the video condenses Hitchcock's masterwork into twenty minutes, with the iconic window panorama being neatly tailored and augmented with various photographic effects so as to achieve verisimilitude with the original and to recreate the environmental changes that propel the narrative along.



## 奧利維耶·帕斯格

Olivier PASQUET France/b.1974

聲音與視覺藝術家，也是音樂製作人。除了音樂與裝置藝術，同時涉足表演藝術，如舞蹈、劇場與歌劇，與建築、建築設計與特殊場地有密切關係。熱愛藝術與科學的二元性，並致力於在其藝術研究中加入科學思考的元素。

Olivier PASQUET is a sound, visual artist and music producer. Besides music and installations, he is also involved in performance pieces such as dance, theatre, opera. All has consequently a strong relation with architecture, architectural design and specific sites. Beyond a close interest for duality between art and science, he endeavors links throughout scientific and artistic researches.

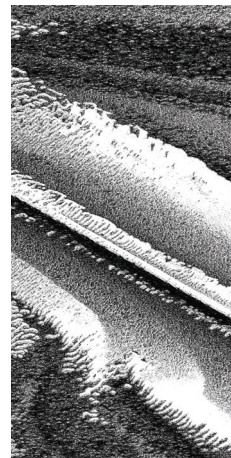
### 《比鄰星B》

#### *Proxima B*

2016 | 錄像聲音裝置 (video with sound) | 15 min. loop

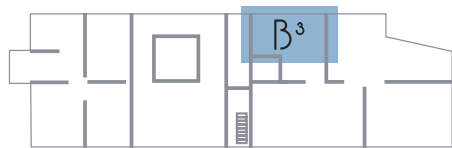
此作品是一部不斷自我生成的聲音錄像，以巨量的對比層相互作用為基礎所譜成的純粹視覺文本。它以聲音紋理與像素作為最小單位，透過原生運算系統彼此結合後會生成新的模式。重複播放的影像不是相同的迴圈，而是時時刻刻都在變化。

*Proxima b* is a generative endless audio video. The artist considers it as a purely visual score based on a huge amount contrapuntal layers interacting between one another. Sound grains and pixels are the smallest possible units and some genetic algorithmic system generates the music and visuals all together. The piece plays in iteration, but they are not loops and are never exactly the same version every time.





# B<sup>3</sup>



## 艾曼紐·雷內

Emmanuelle LAINÉ France/b.1973

## 班雅明·瓦倫薩

Benjamin VALENZA France/b.1980

雷內的作品經常吸收與融合周圍環境，「組裝」她在場館和其它地方找到的材料，利用日常物品的視覺語言，特別強調事物以意料之外的方式形成的時刻；瓦倫薩是位於洛桑的獨立藝術空間1m3的創辦人之一，也是Labor Zero Labor執行製作，同時也在波爾多高等藝術學院任教。

Often assimilated in the surroundings, Emmanuelle LAINE's work is based on the specificity of each exhibition context as well as visual language of daily object in attempt to emphasize the unexpected moment of the object formation. Benjamin VALENZA is one of the founding members of 1m3 situated in Lausanne as well as executive producer for Labor Zero Labor. He is also professor of sculpture at EBABX Bordeaux.

### 《隨時準備體驗藝術家的習癖？》

#### Ready to Try the Artists' Habits?

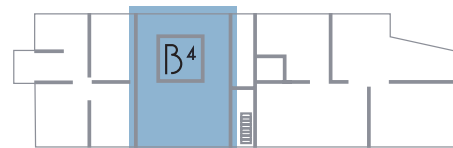
2018 | 彩色影像、立體聲 (color video, sound stereo)

以多人受訪片段彙整、構成女主角一人多角的敘述綜合體，片中主導的女人是所有藝術機構的一則寓言：她是一個不斷變化、無法定義之虛構女性身體，也是個寓意不定的寓言。

A woman presents a narrative combined the individual accounts (fragments of interviews) by lip-synching with the original narrators in different vocal ranges. This commanding woman is an allegory of this art institution, even of all art institutions. She's a mutating fictional body, a female body becoming something that defies definition. An allegory, and an unstable one.



# B<sup>4</sup>



## 克羅德·克勞斯基

Claude CLOSKY France/b.1963

2005法國杜象獎得主，是過去廿年來法國當代藝術家的指標人物之一。作品素材形式十分多元，涉及繪畫、雕塑、攝影、錄像、拼貼、寫作與有聲作品。其創作源於對媒體與人際溝通的細膩觀察，窮盡各種再現形式的極限。

Laureate of the Prize of Marcel Duchamp in 2005, and one of the leading figures of contemporary art in France over the past twenty years. Based on a keen observation of the media and social communication, his works resort to different art forms, such as painting, internet, sculpture, photograph, video, collage and writing, in attempt to exhaust the major models of representation

### 《通知》

#### Notification

2018 | 錄像聲音裝置、電腦程式、7臺平板電腦、30條USB充電線 (智慧型手機與平板)，彩色壁紙 (video and sound installation, processing program, 7 pads, 30 usb power cables for smartphones and pads, color wallpaper pasted on the room walls) | 280 × 1332 × 1122 cm

本作品是藝術家為本次雙年展打造的新作品，展場空間內由離線的7個平板電腦與許多交錯的充電線組成，部分充電線由天花板垂直而降供觀者充電。每台平板電腦皆安裝新設計的程式，可與觀者產生互動。

The artist's new work for the biennial. The messy exhibition site consists of seven tablets and a number of staggered charging cables inside a wallpaper decor, some of which are vertically dropped from the ceiling for the spectators to charge their smartphones. Each tablet is equipped with a newly designed program, a platform that will interact with the spectators.



C



## 劉和讓

Ho-Jang LIU Taiwan/b.1972

以「攝影和創作並非僅僅涉及影像自身或技術操作問題」為創作觀，其藝術實踐方式往往映照出對象物相屬之社會關係和政治性意義；一個物件、地方、社群的顯影是在勞動、時間總總因素的疊置下展現獨一無二的特殊和差異性。藉由挪動可見與不可見的關係，他為藝術的社會機能、感知介質鋪陳了新的想像。

His photographic works and projects concern more than image making or technology quality. His peculiar artistic practice often reflects the social context and politics behind the surface—may it be an object, a place, or a community, his works shed light on their individualities and differences. By appropriating the relation between the visible and the invisible, he provides an authentic narrative to the social functions and sensibility of art to transform the values of human network into forces that sustain art in its becoming.

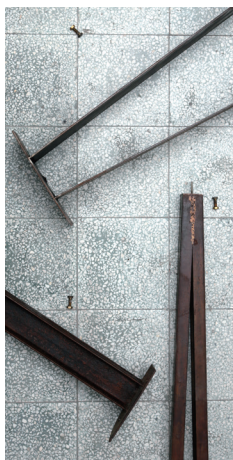
### 《大觀別墅——極短篇》

#### *DaGuan Villa - Flash Fiction*

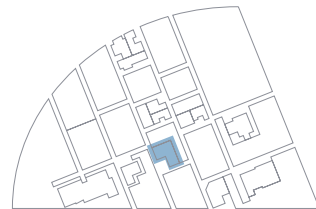
2018 | 複合媒材 (mixed media)

這件作品創造了時間上的空間移轉，以藝術家私人的世界來回應龐大的公共世界，從物的記憶中，浮現時間裡在現實的相交方式。以「大觀別墅」為空間的裝置作品包含四件1993-1994年間的雕塑〈捲曲的雲〉、〈青銅器〉、〈純潔的象徵〉、〈墜落的雲〉，同時「極短篇」的文字則透過信件書寫，投遞給在現場的鄰居，彌補藝術身份在地方的缺席。

The work creates a spatial shift in time. From the interaction of realities reflecting in the memories of objects and in time, the artist responds with his own private micro-world to the public macro-world. The space installation *DaGuan Villa* contains four pieces of sculpture realised between 1993 et 1994, including 'Rolling Cloud', 'Bronze', 'Symbol of Purity' and 'Falling Cloud'. At the same time, *Flash Fiction* is a form of compensation for the artist's absence from the local, and will be transformed in letters to the neighbors on the site.



D1



## 皮埃爾－倫特·卡西爾

Pierre-Laurent CASSIÈRE France/b.1982

受到聲音考古學、建築、音樂學與生理學的影響，作品強調與運動有關之感知經驗。其聲音影像裝置經常處理感官的極限，以脆弱、不起眼，甚至非物質元素吸引人們對於當下事件的注意力，藉此探索隨機與不確定性內部之詩意與沈思潛力。

Various fields such as media archaeology, architecture, physics, musicology or physiology influence his work, which focuses primarily on perceptive experiences related to motion. His audio-visual systems often deal with the limits of the senses. The artist uses fragile and informal elements to create situations of attention to live events, which explore the poetical and contemplative potential of randomness and indeterminacy.

### 《錯置》

#### *Dislocation*

2017 | 聲音裝置——電腦、程式、超聲波喇叭 (sound installation—computer, program, ultrasonic speakers)

### 《片刻》

#### *Moment*

2018 | 動力裝置——風扇、燈光、重低音喇叭、電腦、電力裝置 (kinetic installation—fan, light, subwoofer, computer, electronics)

這兩件作品邀請觀者在空盪的屋子裡感受一個略微扭曲的現實。《錯置》指涉極簡主義中的雕塑姿態，而《片刻》中的場景則讓人聯想到平靜生活中流逝光陰的再現。透過感官經驗的解構重置，模糊了現實、記憶與想像的界限。

The two works exhibit dynamic phenomena playing with invisibility. When *Dislocation* refers to sculptural gestures of minimalism, the setup with the desk in *Moment* brings to mind a representation of passing time in still life. The introduction of doubts in the viewer's perception of simple everyday elements aims to blur the boundaries between physicality and memory, between reality and imagination.





## 尼可拉斯·圖爾特

Nicolas TOURTE France/b.1977

作品結構豐富錯綜，如同催化劑般如夢似幻的氛圍，邀請觀者進入充滿詩意卻不與現實脫節的世界。視覺上的矛盾吸引觀者的目光，同時也質疑人類情境的脆弱。

The abundant structure of Nicolas TOURTE's work functions as a catalyst that invites the viewers to a poetic world, never completely detached from reality. The visual oxymorons of his work enchant us and make us capsize while questioning our fragile human condition.

### 《不知》

#### *I Don't Know*

2018 | 傢俱、塑膠篷布、噴漆 (furniture, plastic veil, aerosol paint)

以實物與投射結合，搭配無光澤的透明帆布投射出鮮麗場景，讓觀者游移在現實與虛幻之間。

With an airy, transparent matt plastic veil, the work combines real object and effect of projection and invites viewers to move between reality and fiction.

### 《頌與離》

#### *Song and Detachment*

2018 | 投影、聲音，尺寸依場地而定 (projection, sound, dimension variable)

將移動的光粒投射在建築物內部，並依照建築的邏輯在物體上彈跳。

The moving particles of light are projected inside the exhibition site and bouncing on the objects according to the logic of the structure.

### 《潮浪》

#### *Tidal Wave*

2018 | 木材，聲音，依場地而定 (wood, sound, dimension variable)

地面上彎曲的木板如同海浪，每個開口處都可聽見水聲。

The curved planks of the ground are similar to waves, and at each interstice and opening a sound referring to water can be heard.



## 賴志盛

Chih-Sheng LAI Taiwan/b.1971

早期作品多發表在臺北都會區外圍的廢墟，以狀似徒勞的工事召喚絕對性、轉換場所意義。承接觀念藝術的反身思考，晚近的創作不斷回應著當代藝術世界賴以運作的展示系統，透過自我指涉來探索一種極微的感性。

The artist presents his early work in disused structures around the periphery of Taipei, which often involved seemingly futile labor, combined with reference to the transformation of site or the reign of absolutism. Extending the tradition of self-reflexivity seen in conceptual art, his recent work responds to the contemporary art world's reliance on display systems of self-reference in an exploration of minute perceptions.

### 《浮洲》

#### *Drifting Sandbar*

2018 | 複合媒材，尺寸依場地而定 (mixed media, dimension variable)

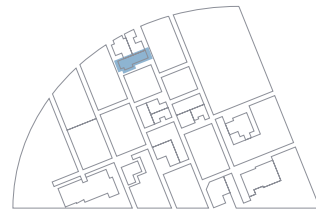
在舊房舍樓板中，早已廢棄不用的、深藏的中空管道中穿附的管線末端附近挖鑿，並使用鋼索拉展至展場中，宛如將內裡看不見的管線延伸出來，並交織構築出一片近似地板卻略為懸起的平台。就如老房子在拉扯與晃動之間，造出了一片浮洲。

The artist drills near the ends of the hollow wiring ducts, deeply hidden and abandoned long ago in the floor slab, and leads them out with steel cables, as if the invisible cables in the house are stretched out. These interwoven cables will support a platform similar to the floor slightly suspended, just like an old house creating a drifting sandbar between pulling and shaking.





# F



## 《在牆上種一棵樹》

### *A Tree Planted on the Wall*

2018 | 裝置，尺寸依場地而定 (installation, dimension variable)

「我在牆上種了一棵樹。

在這段時間的觀察中，我發現這裡的植物很懂得怎麼跟身邊的房子相處，而因為這些植物的關係，幾乎讓房子成了自然的一部分，所以我想種植一棵樹，在某個午後映照著光線的牆堵上。倘若某一天，它長太大了，大到足以把展牆撐壞掉，那到時候我們就有機會重新想想這個空間還能怎麼改。」

"I planted a tree on the wall.

During the observation period, I found that the plants around here knew quite well how to get along with the houses. Thanks to them, the houses became almost part of nature. So, I want to plant a tree on the wall, under the sunshine in some afternoon. If, one day, it grows big enough to break the wall, then we will have the opportunity to reconsider how the space could be further configured."



## 蔡宛璇

Wan-Shuen TSAI Taiwan/b.1978

創作媒介含括裝置、圖像、錄像以及詩文書寫。2004年起與聲音藝術工作者 Yannick Dauby 合作創作，並先後於歐陸及臺灣，陸續透過駐村、展覽、出版、錄像或小型演出等形式發表共同作品，同時也持續進行個人創作。

Her creation is shared among mixed-media, installation, drawing, video and poetry. In parallel of her personal projects, she has been collaborating with the sound artist Yannick Dauby, whose joint works are showcased in Europe and Taiwan, in form of residency, exhibition, publication, video or small performance.

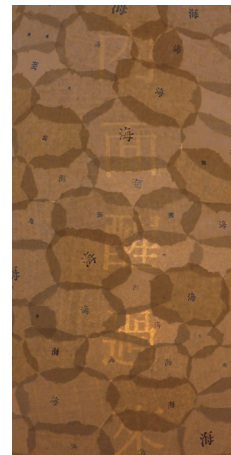
## 《植與蕪》

### *Plant and Waste*

2018 | 鉛字、物件、文字，尺寸依場地而定 (type, objets, texts, dimension variable)

透過鉛字的鉛合金所呈現的物質性，與鑄於鉛塊上漢字的特有表徵及意涵系統，構築出一種具體而微的空間感知。在這片收攏與散逸、遺置與治理氣味交錯的舊宿舍區域裡，細小的鉛字嵌合於建築體表面，來自不同詮釋維度的話語字詞，與場域內各種物質性存在，形成相互指涉、彼此借用的浮動意義網絡，或者時而逸出意義之外。

Through the materiality of type made of lead alloy and the unique sign system of Chinese characters forged on the lead block, the artist tries to construct a spatial perception in miniature. The site of old dormitories is interwoven of scents of gathering and distraction, discard and governance. The tiny lead type from discourses of different dimensions of interpretation is embedded on the surfaces of the building and further forms a floating network of significance with, or sometimes beyond, all sorts of the materials in the site.



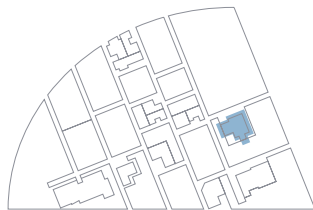
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G



## 史蒂芬·帝德

Stéphane THIDET France/b.1974

喜愛使用自然元素創作雕塑和裝置作品，並特別著力於藝術與空間的關係，試圖帶給觀者浸透著故事和詩意現實的另類藝術視覺。

The artist likes to use natural elements to create his sculptures and installations and focuses particularly on the relation of art and space so as to bring to the spectators an alternative artistic visual art where stories and poetic reality dwell.

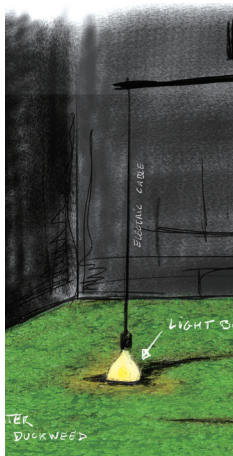
### 《無暗之界》

#### *There is No Darkness*

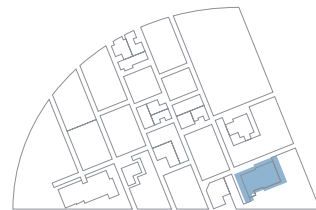
2018 | 複合媒材 (mixed media)

作品靈感來自舊作《孤》，是藝術家為本次雙年展現地製作之新作。房舍內的水池充滿浮萍，像是覆蓋著一層皮膚。燈泡半浸在水池中，在表面不斷迴旋，畫出一個又一個的漣漪。這是一個關於時間、關於光明、關於黑暗，關於永無止盡地描畫圓弧的作品。

Inspired by the past creation *Solitaire*, the new piece is an installation on site for the biennial. The floor of a room is full of water. The liquid is covered by duckweed, like a skin on the surface. A light bulb is partly submerged in the water, and the movement of it is drawing an infinite circle on the surface. The work is about time, about light, about darkness and about a never-ending drawing.



H1



## 周曼農

Man-Nung CHOU Taiwan/b.1976

作家、編導、演員。編劇作品兩度赴外亞維儂藝術節演出並多次受邀赴歐。關注劇場、影像與科技藝術領域中身體、美學、政治的問題。近年並從事跨領域創作，與舞蹈、視覺藝術、科技藝術領域合作。

Author, playwright and director/actress. Her plays were performed in Festival d'Avignon OFF twice and has since been invited to perform in Europe for many times. Man-Nung CHOU concerns herself with the issues of body, aesthetic and politics in the fields of theatre, image and technological art. In recent years, she has worked in the field of interdisciplinary, with dance, visual arts and technological arts.

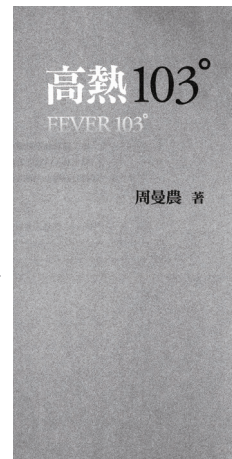
### 《高熱103°》

#### *Fever 103°*

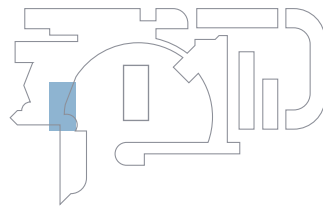
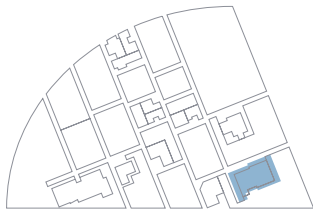
2018 | 複合媒材，尺寸依場地而定 (mixed media, dimension variable)

《高熱103°》之作品名取自取自女詩人西維亞·普拉斯的詩名。原作為劇本，以透過非線性的語言與音樂化的獨白，探討創作、生命、愛和死亡本質。此次以視覺裝置的型態加以重新創作、展示，將劇本文字重新演繹成為空間裝置作品。

Taken from the poetic work of Sylvia PLATH, *Fever 103°* is a dramatic piece that, through nonlinear language and musical monologue, explores the essence of creation, life, love and death. The artist revisits the play and transforms the words into an installation of visual space.







## 平川祐樹

Youki HIRAKAWA Japan/b.1983

作為錄像藝術家，他的作品受到考古學、地質學與鍊金術的影響，呈現駐留在地方與事物中的時間。藝術家大部分的作品以早期動態影像與其機械設備的研究為基礎，創作方法類似媒體考古學。

As a video artist, his works present the time dwells in places and matter through the method inspired by Archaeology, Geology and Alchemy. Most of his works are also based on a research about early moving image medias and its mechanical apparatus, thus his artistic approach is similar to Media Archaeology.

### 《消失的樹林》

#### *Vanished Tree*

2015 | 雙頻影像裝置，無聲 (double-channel video installation, silent) | 10 min. loop

此作品包含兩個影像：簡單的樹幹切面，以及從此一切面遙望的天空；其間的空間意指曾經存在的樹木。這件作品被稱為「不存在的雕塑」，在追尋、重建過去軌跡，再現消失樹林的企圖中，呈現出人們心中的想像樹林。

*Vanished Tree* consists of two facing images: the ordinary tree stump and the sky seen from there. The space among trees and the sky seen from there, indicates that there used to be a tree. Tracing the past phenomena and reconstructing the things left over, he calls the work "sculpture of absence", which presents the imaginary tree existing in our mind.



## 島嶼時光

### Island's Time Group Taiwan

島嶼時光為一結合科技與藝術之跨域團體，由臺灣藝術大學、文化科技輔導推動團隊、工業技術研究院的服務系統科技中心，以及「上銀科技」成員所組成。成員包括陳志誠、薛文珍、劉晉立、藍鈴涵、曾照薰、黃新財、林一泓、譚天、許瑋博、羅景中、朱雲嵩、張富傑、李俊逸×工研院服科中心。

An interdisciplinary group of art and technology, composed of the various organisations, including the National Taiwan University of Arts (NTUA), Culture & Technology Counseling Promotion Team, Service Systems Technology Center of the Industrial Technology Research Institute, and HIWIN Technologies Corp.. The participating members are as following: Dr. Chih-Chen CHEN, Wen-Jean HSUEH, Chin-Li LIU, Lin-Han LAN, Jao-Hsun TSENG, Hsin-Tsai HUANG, I Hung LIN, Tien TAN, Wei-Po HSU, Jing-Zhong LUO, Yun Song CHU, Fu-Chieh CHANG, Chun-I LEE × ITRSSCT: Tsang-Gang LIN, Hsiang-Lan SHIH, Chun-Ting LEE.

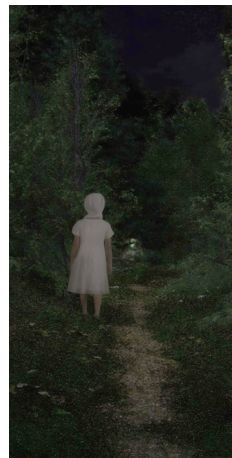
### 《島嶼時光縮影舞圖》

#### *Dancing through Time, an Island Performance*

2018 | 多媒體展演 (multi-media performance)

本作為國立臺灣藝術大學跨系所共同製作、融合新媒體科技之舞劇。內容係以人初現於大地的自然能動開展，透過劇幕的聲影幻化與時空凝縮，展現文明作用於身軀以及行動能為之模態。而人在科技遞衍下所逐漸消卻的主體性，又將如何招喚與回歸那原初的樸素情狀？

Joint production by various departments of the NTUA that combines dance, drama, music and new media technology. It begins with the natural force coming along with the first appearance of the human being and demonstrates how civilisation works up human body and his action. With the evolution of technology, how could the dissipating human subjectivity call for and return to the original condition of innocence?



## 賀昌申

Kenneth HUO USA/b.1962

旅美三十載，有對生命熱忱及鋒利的筆，把建築空間的觀察，向外無限的延伸；遊牧在建築戲劇生命的場域中，視建築為寄放安居、寄放情緒與思索的地方，以醒覺看待建築的辯證性。

With 30 years of traveling in the USA, HUO has a passionate and sharp pen for life. His observation of architectural spaces reaches outward without limit. As a nomad in the field of architectural and dramatic life, Huo keeps a sensitive mind of architectural dialectic and treats architecture as a place where dwell peaceful living, emotion and thought.

《緊箍咒和泄洪渠：建構一個當代文明的緩衝區域——大臺北試驗》

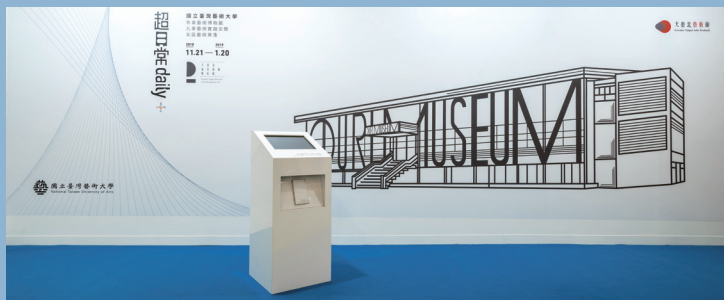
***Tightening Spell and Flood Channels: Construction of a Buffer Zone for Contemporary Civilization — Greater Taipei Experiment***

建築師提出一個「管道美學」的可能來整合「有章藝術博物館」、「九單藝術實踐空間」、「北區藝術聚落」等展區及周邊開放空間等場域。用同圓形柱狀物，攀搭、架構、連結、穿越、引導、輸送，意念上的、實質上的、建築上的、空間上的、巨觀的、微觀的、代謝的，延伸連結這些狹窄的巷弄巷道，使這個雙年藝術展聚落成為疏通但也是生命綻放的節點。

"Pipe aesthetics or tubular symbolism" as a possibility to integrate the free and open spaces around the exhibition sites of Our Museum, Nine Single Rooms Art Space and Northern Campus. HUO uses tubular columns of various sizes to convey an architectural operation, circling around concepts such as linkage, traversal, guidance, transportation, conceptual, architectural, spatial, macro/microscopic, metabolic extension of these narrow lanes which will turn the artistic settlements into dredging outlets and nodes of life bloom.



# Daily+ Satellite Station | 超日常衛星站



「超日常衛星站」為「第二屆大臺北當代藝術雙年展——超日常Daily+」的展出作品，同時，也是駱以軍為展覽書寫的小說《翻牆者》的多重閱讀載體，在雙年展期間，將在城市宇宙中移動，限定巡迴 11 家藝文據點。

衛星站中，包含了《翻牆者》的三種版本：以充滿空間感編排的「電子書」、由作家駱以軍本人朗讀的「有聲書」，以及《翻牆者》實體書展示，帶領讀者在展覽場域間嬉遊，步入魔幻日常的時光迷宮。

Created in particular for *Daily+ – the 2<sup>nd</sup> Greater Taipei Biennial of Contemporary Art*, *Daily+ Satellite Station* serves as a multiple reading support of *Wall Climber*, novel based on the exhibition sites by Yi-Chin LO. During the biennial, it will be touring the universe of cities and be only experienced in 10 artistic bases.

Three versions of *Wall Climber* demonstrated in the satellite station: visually spatialized e-book edition, audiobook read by the writer himself, and physical book in paper, invite readers to game playing among the exhibition venues as well as a promenade into a time labyrinth of the magical daily.

## 超日常衛星站巡迴場次 Daily+ Satellite Station Reading Tour 2018/11/17 (六)–2019/1/20 (日)

駐點期間 stationary period 藝文據點 artistic base

11/17 - 12/05	誠品書店 (敦南店) eslite Bookstore (Dunnan Store) 就在藝術空間 PROJECT FULFILL ART SPACE 非常廟藝文空間 VT ArtSalon
12/06 - 12/26	耿畫廊 TINA KENG GALLERY、鳳甲美術館 Hong-Gah Museum 福利社 FreeS Art Space
12/27 - 01/20	閱樂書店 YUE YUE & Co.
12/27 - 01/13	台北當代藝術館 MOCA, Taipei
12/27 - 01/09	小小書房 Small Small Book shop
01/10 - 01/20	新樂園藝術空間 SLY art space
01/14 - 01/20	薄霧書店 Mist Bookstore

# Daily+ Forums | 「藝術超日常」論壇與工作坊

## SPECIAL ISSUE

我們都只是翻牆者 Wall Climber of Us All

11/25 SUN. 12:00-14:00

有章藝術博物館 Our Museum, NTUA

11/25 SUN. 15:00-17:00

誠品書店 (敦南店) 2F藝術書區 2F eslite Bookstore (Dunnan Store)

1/06 SUN. 19:30-21:30

小小書房 Small Small Book shop

本場次為收費講座，讀者入場費為150元/人（現場付費）

小小書房  
Small Small Book shop

與談 Attendee | 駱以軍 Yi-Chin LO、張君懿 Chun-Yi CHANG、劉佳旻 Chiamin LIU

主持 Host | 張韻婷 Yun-Ting CHANG

藝術與文學的相遇如何消解空間本有的樣貌，成為記憶和想像的疊加之地？小說家駱以軍將分享小說《翻牆者》的創作過程，談談他如何在舊式眷舍改造而成的展覽場域中，以書寫逼近藝術實踐，帶著觀者翻過一道道有形無形之牆。

## 藝術家的日常 Artist's Daily

作品與小說的互文性 Intertextuality between Fiction and Artwork

11/22 THU. (現場備有逐步口譯)

PART 1 | 13:00-15:00

與談 Attendee | Pierre-Laurent CASSIÈRE、Bernd OPPL、Jeff DESOM

PART 2 | 15:30-17:30

與談 Attendee | Charles CARCOPINO、Dorian GAUDIN、Stéphane THIDET、Nicolas TOURTE

駱以軍小說《翻牆者》在展覽中埋下了虛實交錯的暗湧伏流，提供藝術家循跡往返場域之中。此場座談將邀請藝術家們一起聊聊這場藝文碰撞的創作旅程，探索小說與作品間彼此滲透、互為文本的過程。

重組居所的模態 Reconstruction of the Habitation Model

12/8 SAT. 13:00-15:00

與談 Attendee | 賴志盛 Chih-Sheng LAI、張君懿 Chun-Yi CHANG

主持 Host | 張韻婷 Yun-Ting CHANG

浮洲！浮舟？漂浮之島？藝術家究竟如何揉捏空間，在我們既近又遠處，將現實推移到距日常最遙遠的想像之境。賴志盛將在與策展人張君懿的對談中分享他如何以其特有的徒勞式工事，挑現空間裡再細微隱匿不過的感知紋理。

居住是一切的開始？ Is Habitation the Beginning of All?

12/15 SAT. 15:30-17:30 (現場備有逐步口譯)

與談 Attendee | REICHRICHTER (Marcus Vila RICHTER & Rebekka REICH)

德國藝術團體「REICHRICHTER」近年來遊走於各城市駐地創作，關注都會生活模態。他們將分享他們如何透過田調採集、手繪製圖、錄像或攝影等方式，來探索一個個陌生的他方。

日常與藝術實踐 The Daily and Artistic Practice

12/16 SUN. 13:00-15:00

與談 Attendee | 謝佑承 Yu-Cheng HSIEH、鄭亭亭 Ting-Ting CHENG、

周能安 Neng-An CHOU

日常如何在藝術家的眼與手中，被運用、轉化、挪用甚至扭轉出全然不同的屬性？新生代藝術家謝佑承、鄭亭亭、周能安將分享他們創作中的「日常」觀。

不在場的如臨時光 Immediacy of the Time Absent

1/12 SAT. 15:30-17:30

與談 Attendee | 劉和讓 Ho-Jang LIU、蔡宛璇 Wan-Shuen TSAI

記憶在時光的沖刷下如何變換面貌？當藝術家劉和讓以舊房客的身分，重回已改建為展間故居，而藝術家／詩人蔡宛璇再次駐足曾經熟悉的巷弄街道，他們是如何介入這段他們並不在場的時光？

## 策展人的日常 Curator's Daily

當代藝術策展的未來想像

Future Imagination of the Curating of Contemporary Art

1/6 SUN. 13:00-15:00

與談 Attendee | 許峰瑞 Fong-Ray HSU、羅禾淋 He-Lin LUO、

張君懿 Chun-Yi CHANG

主持 Host | 張韻婷 Yun-Ting CHANG

當代藝術展覽的未來為何？三位風格各異的策展人將從他們現下的策展思維出發，分享他們理想中當代藝術策展的未來可能面貌。

## 藝術教師的日常 Art Instructor's Daily

當代藝術跨領域課題 Interdisciplinary Subjects in Contemporary Art

12/6 THU. 15:00-17:00

主講 Speaker | 陳志誠博士 Dr. Chih-Cheng CHEN

藝術家該如何思索創作以及多元跨域的課題？具有創作與行政雙重身分的國立臺灣藝術大學陳志誠校長，將從實踐範疇出發，談論當代藝術中的跨領域現況。

經驗超日常 Experiencing the Daily\*

12/20 THU. 13:00-15:00

與談 Attendee | 黃小燕 Hsiao-yen HUANG、張之愷 Chih-Kai CHANG

創作者雖無超能力卻充滿想像力，他們究竟如何從日常的各種支線任務中抽身？肩負教學與行政的藝術家黃小燕與鑽研身心靈療癒的表演者張之愷將暢談他們如何在創作的超經驗與超感知中悠然漫遊。

哲學家眼中的文藝腔 Literary Touch in the eyes of Philosophy

12/22 SAT. 13:00-15:00

主講 Speaker | 林斯諺 Szu-Yen LIN

哲思、想像與創作之間是否可以彼此激盪出意料之外的火花？具有哲學家、小說家雙重身分的林斯諺，將分享三者間糾纏不休的愛恨情仇。

現當代藝術中的日常 The Daily in Modern and Contemporary Art

1/3 THU. 13:00-15:00

主講 Speaker | 陳貺怡 Kuang-Yi CHEN

日常即是藝術？藝術史學者陳貺怡將從現當代藝術的發展歷程切入，揭示「日常」在藝術實踐中的意涵，以及創作者對藝術邊界的挑戰。

## 斜槓世代的日常 Slash Generation's Daily

藝術書寫工作坊 Workshop of Literary Writing

12/1、12/29、1/5、1/12 SAT. 13:00-15:00 12/16 SUN. 15:30-17:30


坊主 Speaker | 王聖閔 Sheng-Hung WANG、陳文瑤 Wen-Yao CHEN、陳飛豪 Fei-Hao CHEN

主持 Host | 張韻婷 Yun-Ting CHANG

藝術作品該如何被書寫？工作坊中，坊主王聖閔、陳文瑤、陳飛豪以及主持人張韻婷，將透過對談、論辯、閱讀經典、展覽參訪與書寫練習等方式，與學員分享各自觀看的方式以及寫作的進路。（工作坊成果將集結成書）

總策劃／展人 Chief Organizer | 陳志誠 Dr. Chih-Cheng CHEN  
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 策展人 Curator／藝術總監 Art Director | 張君懿 Chun-Yi CHANG  
 媒體連絡人 Public Relations | 柏雅婷 Ya-Ting PO、李佳儒 Chia-Ru LEE  
 預約導覽 Exhibition Guided Tour Arrangement | 楊宜晨 Yi-Chen YANG  
 展務聯繫 Communication／翻譯 Translation | 林志忠 Chih-Chung LIN  
 論壇規劃 Organiser of Forums | 張韻婷 Yun-Ting CHANG  
 行銷企畫 Marketing and Planning | 李佳儒 Chia-Ru LEE  
 文案規劃 Interpretive Planner and Editor | 劉佳旻 Chiamin LIU  
 視覺設計 Graphic Designer | 賴柏燁 Boyea LAI  
 網路技術支援 Consultant on Internet Technical Resource | 三思資訊 Sense Info  
 網路社群推廣 Social Media Promotion | BAR台藝術網絡平台 (Beaux-Arts Réseaux)  
 攝影 Photographer | 劉蕙棠 Wei-Tsan LIU  
 作品導覽配音員 Audio Guide Narrator | 葉珺玲 Martida YEH  
 宣傳短片製作 Producer of Promotional Video | 張君懿 Chun-Yi CHANG  
 宣傳片動畫製作 Animation Producer of Promotional Video | 林鼎傑 Din-Chieh LIN  
 記錄拍攝 Documentary Filming | Lane 216, Eas  
 展務執行 Exhibition Staff | 盧思諭 Sz-Yu LU

主辦單位 Official Organizer |  國立臺灣藝術大學  
 National Taiwan University of Arts

執行單位 Executive Organizer |  OUR MUSEUM  
 有聲藝術博物館

合作單位 Co-Organizer | 國立臺灣藝術大學美術學系  
 Fine Art Department, NTUA

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 忠泰美術館 JULI ART MUSEUM

 VIARTSALON  
 非常藝術文空間

 台灣視覺藝術協會

 福利社 FreeS Art Space

 新樂園 SLY ART SPACE

 小小書房

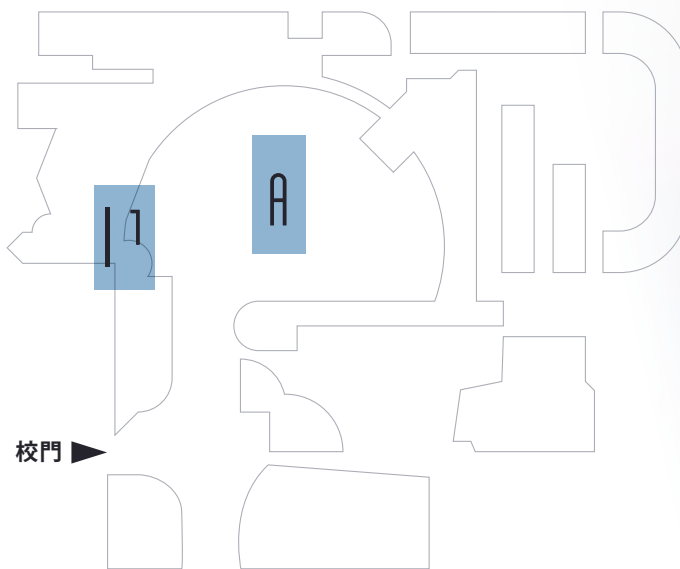
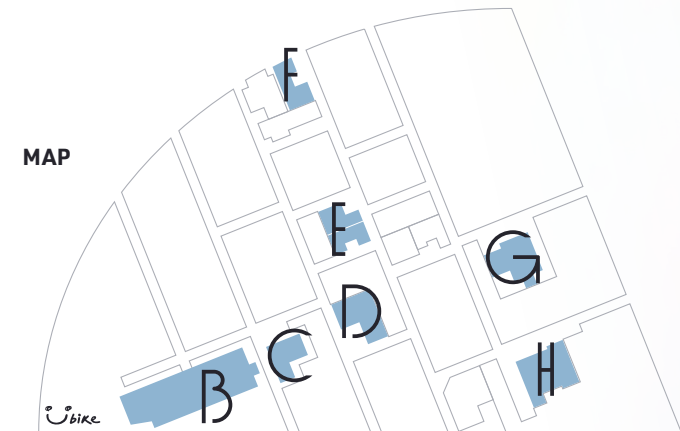
 薄霧書店

 Alliance Française  
 Taipei - Taiwan

 Oploma



## 全展區地圖 MAP



校門

### 有章藝術博物館 Our Museum

# A

- A1 駱以軍 Yi-Chin LO
- 張君懿 Chun-Yi CHANG
- A2 朱利安·佩維厄 Julien PRÉVIEUX
- A3 菲力絲·艾斯堤恩·多佛 Félicie d'ESTIENNE d'ORVES
- A4 伯恩德·歐普 Bernd OPPL
- A5 杜立安·高登 Dorian GAUDIN
- A6 查理·卡克皮諾 Charles CARCOPINO

### 九單藝術實踐空間 Nine Single Rooms Art Space

# B

- B1 傑夫·帝森 Jeff DESOM
- B2 奧利維耶·帕斯格 Olivier PASQUET
- B3 艾曼紐·雷內 Emmanuelle LAINÉ
- 班雅明·瓦倫薩 Benjamin VALENZA
- B4 克羅德·克勞斯基 Claude CLOSKY

### 北區藝術聚落 Northern Campus

# C-H

- C 劉和讓 Ho-Jang LIU
- D1 皮埃爾·勞倫特·卡西爾 Pierre-Laurent CASSIÈRE
- D2 尼可拉斯·圖爾特 Nicolas TOURTE
- E 賴志盛 Chih-Sheng LAI
- F 蔡宛璇 Wan-Shuen TSAI
- G 史蒂芬·帝德 Stéphane THIDET
- H1 周曼農 Man-Nung CHOU
- H2 平川祐樹 Youki HIRAKAWA
- I1 島嶼時光團隊 Island's Time Group
- I2 賀昌申 Kenneth HUO
- 王維周 Rémi Wei-Chou WANG

2018.11.17 SATURDAY	11.21 WEDNESDAY	11.22 THURSDAY	11.25 SUNDAY	12.01 SATURDAY	12.05 WEDNESDAY	12.06 THURSDAY
	<b>開幕</b>	藝術家日常 <b>作品與小說的互文性</b> Artist's Daily Intertextuality between Fiction and Artwork	特別場 <b>我們都只是翻牆者</b> Special Issue Wall Climber of Us All	斜槓世代日常 <b>藝術書寫工作坊 1</b> Slash Generation's Daily Workshop of Literary Writing 1		藝術教師的日常 <b>當代藝術跨領域課題</b> Art Instructor's Daily Interdisciplinary Subjects in Contemporary Art
誠品書店(敦南店) eslite Bookstore (Dunnan Store)	就在藝術空間 PROJECT FULFILL ART SPACE					耿畫廊 TINA KENG GALLERY
非常廟藝文空間 VT ArtSalon						鳳甲美術館 Hong-Gah Museum
						福利社 FreeS Art Space

12.08 SATURDAY	12.15 SATURDAY	12.16 SUNDAY	12.20 THURSDAY	12.22 SATURDAY
藝術家日常 <b>重組居住的模態</b> Artist's Daily Reconstruction of the Habitation Model	藝術家日常 <b>居住是一切的開始</b> Artist's Daily Is Habitation the Beginning of All?	<b>日常與藝術實踐</b> <b>藝術書寫工作坊 2</b> The Daily and Artistic Practice Workshop of Literary Writing 2	藝術教師的日常 <b>經驗超日常</b> Art Instructor's Daily Experiencing the Daily*	藝術教師的日常 <b>哲學家眼中的文藝腔</b> Art Instructor's Daily Literary Touch in the Eye of Philosophy

12.26 WEDNESDAY	12.27 THURSDAY	12.29 SATURDAY	2019.1.03 THURSDAY	1.05 SATURDAY	1.06 SUNDAY
		斜槓世代日常 <b>藝術書寫工作坊 3</b> Slash Generation's Daily Workshop of Literary Writing 3	藝術教師的日常 <b>現當代藝術中的日常</b> Art Instructor's Daily The Daily in Modern and Contemporary Art	斜槓世代日常 <b>藝術書寫工作坊 4</b> Slash Generation's Daily Workshop of Literary Writing 4	<b>當代藝術策展的</b> <b>未來想像</b> Future Imagination of the Curating of Contemporary Art
					<b>我們都只是</b> <b>翻牆者</b> Wall Climber of Us All

1.09 WEDNESDAY	1.10 THURSDAY	1.12 SATURDAY	1.13 SUNDAY	1.14 MONDAY	1.20 SUNDAY
		<b>不在場的如臨時光</b> <b>藝術書寫工作坊 5</b> Artist's Daily Immediacy of the Time Absent Workshop of Literary Writing			<b>閉幕</b>

超日常衛星站  
巡迴場次  
**Daily+  
Satellite Station  
Reading Tour**

「藝術超日常」  
論壇與工作坊  
**Daily+  
Forums**

活動詳情請見手冊28-31頁內容

閱樂書店 YUE YUE & Co.  
小小書房 Small Small Book shop  
台北當代藝術館 MOCA, Taipei

新樂園藝術空間 SLY art space  
薄霧書店 Mist Bookstore