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負地平線  
Negative Horizon

2016 The 5th Taiwan International  
Video Art Exhibition

台灣國際錄像藝術展

2016 Oct.15 — 2017 Jan.08

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國際徵件評審團 |

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馬容元、馬可·丹尼爾

International Call for Entries Jurors |

Pei-Yi LU, Fang-Tze HSU, Frankie, Po-Chi SU,  
Yung-Hsien CHEN, Esther LU, Chia-Wei HSU,  
Yung MA, Marko DANIEL



財團法人邱再興文教基金會於1991年在馬水龍教授建議下成立。初期以「春秋樂集」每年兩季為台灣音樂創作者提供發表的舞台。經過多年深耕努力終獲社會各界肯定，於1998年獲頒文建會第一屆文馨獎特別獎殊榮。深受鼓舞之際，董事長邱再興先生也期望在音樂之外嘗試推廣音樂與視覺藝術的結合，以紮根社區為使命，並以紀念邱父鳳甲之名，積極催生鳳甲美術館的創立。

鳳甲 美術館 HONG-GAH MUSEUM

鳳甲美術館經過多方努力終於在1999年10月25日正式對外開放。我們希望藉由美術館的成立，以展示、座談、導讀等方式，為社區學生、社團及民眾提供溫馨優雅的藝術欣賞環境，播撒藝術的種子。鳳甲美術館是社區居民心靈的家，也是深耕推廣藝文活動的起點，希望關懷社區的人士，能在美術館獨特的環境與設備中推動社區文化發展，提昇精神生活的泉源，以展現社區人情溫潤的文化風貌。鳳甲美術館於2003年10月25日正式掛牌成為文建會地方文化館的一員，並繼1998年獲第一屆文馨獎特別獎後，再度因鳳甲美術館為社區藝文推廣所投注的心力，獲得文建會2006年第八屆文馨獎的肯定，榮獲「評審團獎」特別獎的殊榮，而這個肯定，也為鳳甲美術館邁向另一個高峰打下深厚的根基。

Upon the proposal of Prof. Ma Shui-long, Chew's Culture Foundation was founded in 1991. In its initial establishment, it served as a venue for the presentation of original Taiwanese music by the holding of two events annually, the "Euterpe: Spring & Autumn". Many years of careful cultivation and hard work earned praises from every sector in the society, and in 1998, it won the Special Honor of the first Council Sponsors Award from the Council for Cultural Affairs. Deeply encouraged by these achievements, Chairman Andrew Chew also placed great expectations in promoting the integration of music and visual arts, making it his mission for his work to take root in the community in honor of his late father, Hong-gah. Thus, the Hong-gah Museum was established.

After much effort, the Hong-Gah Museum was formally opened to the public on October 25, 1999. We hoped that by establishing this museum, presenting exhibitions and holding seminars and reading workshops, that we could provide a warm and elegant environment where students, organization and the general public could appreciate art and in this way sow the seeds of art in the community. The Hong-Gah Museum is a spiritual home for the community, and a starting point for programming promoting the arts. We hope our unique museum environment and facilities can be used to care for the community, promote spiritual life and advance cultural development. The Museum officially became a Local Community Museum of the Council for Cultural Affairs on October 25, 2003, and after Chew's Cultural Foundation received the first Wenxin Award in 1998, the Museum won the Grand Prize at the eighth Wenxin Awards in 2006 for its efforts in promoting culture in the community. This special honor and affirmation has helped the Museum to build a new foundation for reaching a new summit.

## 負地平線 展覽簡介

呂佩怡 & 許芳慈

「影像為何而動？」第五屆台灣國際錄像藝術展「負地平線」由影像的本體論出發，探討「動態影像的歷史進程如何交織著當代迫遷離散的個體生命」，以展覽所在地—北投為參照，視北投為台灣百年移動史的縮影，由地方到全球，召喚觀者的感性能動。

展覽標題「負地平線」一詞，藉法國哲學家保羅·維希留（Paul Virilio）探討速度—影像—現代性暴力系列書籍之一的 *L'Horizon négatif* (1984)，批判性地將哲學意象的「負」置換為影像載體之底片負像，探問視覺上的平坦滑順，究竟象徵著效率的無阻，還是欲求的深淵？以物質性、身體感與在地脈絡詮釋此展覽標題。**Negative** 既有消極、否定與陰性意象，也是底片的物質性與時間感，託寓著影像在載體上顯影的過程。**Horizon** 是天與地之間動態的「界」，依據天候環境與觀者視角而異，將 **Horizon** 從地平線與界限延伸至視域，乃至全球化之跨國移動中可能的臨時集結。當 **Negative** 與 **Horizon** 結合成為此次台灣國際錄像展標題，「負地平線」指涉那些「正（常）可視」之外、之後、之下、之反面…的景況，這些不可視迫待可視，尤其當跨國／跨界移動逐漸成為日常生活之必須，移動是拓展了我們的眼界、認識與感受，抑或透過合理化的流動蒙蔽潛在的剝削？

2016 年台灣國際錄像藝術展「負地平線」將從不同面向緊扣「移動」，包括邀請與國際徵件共計 27 位國內外的藝術家（團隊）參與：台灣影像藝術先驅高重黎以克里斯·馬克

（Chris Marker）1962 年的經典散文電影〈堤〉為對話對象，批判影像、帝國與資本勾結；多明妮可·貢札雷斯·佛斯特（Dominique GONZALEZ-FOERSTER）與楊俊，分別從王家衛的香港與楊德昌的台北，淬煉出亞洲新興都會的異化與游移；然而，同樣以電影為美學援引，錄像藝術家程然則以 467 分鐘的動態影像向電影致敬；喬恩·凱茨（Jon CATES）挪用 1930 年代西部電影的影像敘事，以當機美學介入屏幕政治，使潛在於美國國族主義中集體無意識的暴力顯影；Futoshi MIYAGI、阮純詩（Trinh-Thi NGUYEN）與露西·戴維斯（Lucy DAVIS）也同樣以動態影像檔案為命題，藉敘事鬆動影像形式，重組影像與記憶政治的關聯。

面對失去歷史的記憶，紀錄片導演劉吉雄的關懷，逼迫我們反思冷戰結構下遭遺忘噤聲的澎湖難民營；王虹凱將日據時期由「蔗農組合」填寫的「甘蔗歌」為載體，用工作坊集結，重新連結受迫的身體經驗；這也呼應印尼雙人組蒂塔·薩利娜與伊旺·安米特（Tita SALINA & Irwan AHMETT）長期關注印尼非法移工的世界勞動經歷，強調結構暴力下受迫者的能動性；張乾琦以自身的移動現實對應著兒女出生前後，於其所到之處採集的搖籃曲，私密揪心，呈現由攝影作品組成逐格動態影像。納達弗·阿索爾（Nadav ASSOR）在以色列與巴勒斯坦邊境，進行的地景繪測影像動員；高山明（Akira TAKAYAMA）為北投量身打造的聲演旅途〈北投異托邦〉，此兩位藝術家作品期盼以觀者的身體經驗與記憶完成影像的動感／感動。

「負地平線」展覽著眼於影像與其物質性的敘事，藉著底片膠卷、機器、物件、文獻等裝置，在放映之外，策動視覺、觸覺、身體感知乃至記憶。期盼透過藝術家之眼及各種機械性之外的動態影像，使個人生命敘事與當代全球社會共享的歷史現實顯影。

Introduction of Taiwan International  
Video Art Exhibition 2016—  
*Negative Horizon*

Pei-Yi LU & Fang-Tze HSU

Starting with this inquiry based on the epistemology of image, *Negative Horizon*, the 5th Taiwan International Video Art Exhibition (2016 TIVA), explores how the historical trajectory of image movements comes about and intertwines with the contemporary experience of displacement. The venue of 2016 TIVA is located in Beitou District, which is a starting point and will serve as a referencing point representing the compressed hundred-year history of movement and migration taking place in Taiwan. Setting off from Beitou, 2016 TIVA tries to connect this specific locale to the whole world, summoning the emotive agencies of the audience.

The title of the exhibition—*Negative Horizon*—was derived from the title of Paul Virilio's book published in 1984. In *L'Horizon négatif*, as a philosopher, Virilio discusses the violence caused by the newly-formed trinity of speed, image and modernity. By replacing the philosophical articulation of negatives with the material history of photographic film, 2016 TIVA attempts to question what the smooth visual experience symbolizes, wondering if it represents certain kind of efficiency without obstacle or the abyss of unsatisfied desire. The term “negative” is a word with multiple meanings, referring to passiveness, negation, femininity as well as an essential vehicle to mobilize image—the celluloid film which has played a vital role in the materialized process of appearance. The term “horizon” embodies the dynamics within the liminal space between the heaven and the earth, which is conditioned by the correlation between the perspective of the spectator and her/his circumstance of the surroundings; this term also bringing a sense of mobility embodied by the economic and political exiles, which result from contemporary geopolitics in conjunction with the disruption of citizenship

caused by human trafficking beyond political borders. *Negative Horizon* thus stands for those invisible scenes that dwell opposite to, behind, or underneath the normative visibility, especially when these transnational/transregional voyages gradually become a part in the lives/life of the modern time, expanding our vision, understanding and feelings and at the same time transformed into underlying and legitimized exploitation.

2016 TIVA intends to follow the theme of the exhibition—“mobility”—from different dimensions closely. Twenty-seven foreign and domestic artists/artist groups, including the invited ones and the finalists from the international open call, participate in this exhibition. What follow are the brief introduction of some artists and their works:

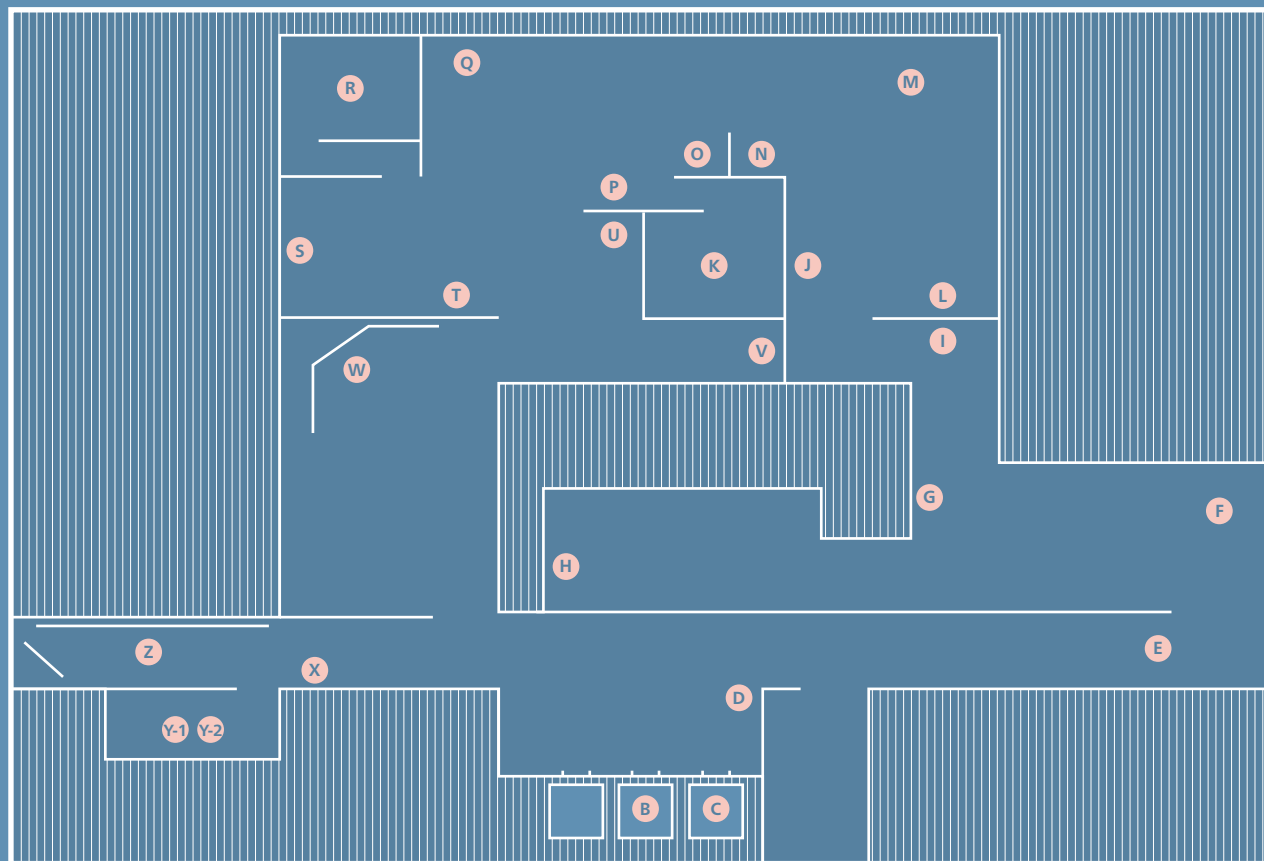
KAO Chung-Li, the pioneer of Taiwanese image art, converses with *La Jetée*, Chris MARKER's classical omnibus film produced in 1962, via his work, which criticizes the collusion between image, the empire and the capital. Dominique GONZALEZ-FOERSTER and YANG Jun separately but coincidentally choose two Asian directors—Edward YANG and Kar-Wai WONG—to deal with the alienation and diaspora in the young metropolises (YANG's Taipei and WONG's Hong Kong). Similarly, dealing with the aesthetic of films, CHENG Ran, the video artists, composes a 467-min moving image to pay his attribute to films. John CATES hijacks the image narration in the western films, interrupting the screen politics with glitch art in order to show the violence in the collective unconscious of American nationalism. Futoshi MIYAGI, Trinh-Thi NGUYEN, and Lucy DAVIS also support their theses with moving images files. With the narration loosening the formation of image, they reconstruct the relationship between image and memory politics.

Coping with the topic of historical amnesia, Asio Chi-Hsiung LIU, a documentary director, forces us to reconsider the forgotten and muted Penghu Vietnamese Refugee camp under the Cold War structure. Hong-Kai WANG connects people via workshops to reconnect the oppressed physical experience in the matrix of the “Sugarcane Song”, which was composed by Sugarcane Farmers' Association during Japanese Occupation. Tita SALINA and Irwan AHMETT, Indonesian artists, have concerned the Indonesian illegal migrant workers' working experience worldwide, emphasizing the mobility of the oppressed under the structural violence. CHANG Chien-Chi compares his migration reality with the real condition before and after his children were born. Following his navigation and trajectory, he has collected lullabies wherever he has been. His photos interweave his collection of lullabies, giving birth to the stop-motion moving images with his personal feelings. Nadav ASSOR mobilizes images on the border between Israel and Palestine by surveying and mapping landscape. Akira TAKAYAMA presents *Beitou Heterotopia*, an intersubjective tour performance perceived by our auditory sense with the local specificity of Beitou. Both TAKAYAMA and ASSOR's works harbour the anticipation that audience can accomplish the art pieces with their memories and physical experience.

From the negative film, objects, archive, and installation, the exhibition attempts to interrogate the subject of “mobility” from various aspects as an effort to mobilize the feelings of visibility, tactility, corporeality, and even memory. The exhibition engages with artistic visions and their corresponding trajectories in engaging the mechanical motion pictures to expose a historical reality shared by global communities.

## 展場平面圖 Floor Plan

- A** 林泰州 | 台灣  
Tay-Jou LIN | Taiwan  
作品位於本館一樓大廳  
The work is located at museum ground floor lobby
- B** 程然 | 中國  
Ran CHENG | China
- C** 橋本麦 & 野上勝己 | 日本  
Baku HASHIMOTO & Katsuki NOGAMI | Japan
- D** 高山明 | 日本  
Akira TAKAYAMA | Japan
- E** 露西·戴維斯 | 新加坡  
Lucy DAVIS | Singapore
- F** 楊俊 | 中國／奧地利  
Jun YANG | China / Austria
- G** 多明妮可·貢札雷斯·佛斯特 | 法國  
Dominique GONZALEZ-FOERSTER | France
- H** 玄宇民 | 南韓  
Woo-Min HYUN | South Korea
- I** 巴德爾·艾爾·哈瑪密 | 摩洛哥  
Badr EL HAMMAMI | Morocco
- J** 伊旺·安米特 & 蒂塔·薩利娜 | 印尼  
Irwan AHMETT & Tita SALINA | Indonesia
- K** 張乾琦 | 台灣  
Chien-Chi CHANG | Taiwan
- L** 阮純詩 | 越南  
Trinh-Thi NGUYEN | Vietnam
- M** Futoshi MIYAGI | 日本 Japan
- N** 涅斯托爾·席爾 | 古巴  
Nestor SIRÉ | Cuba
- O** 芭芭拉·奧汀格 | 智利  
Barbara OETTINGER | Chile
- P** 王佩瑄 | 台灣  
Pei-Hsuan WANG | Taiwan
- Q** 菲奧娜·阿蒙森 | 紐西蘭 & 提姆·柯博利 | 加拿大  
Fiona AMUNDSEN | New Zealand & Tim CORBALLIS | Canada



- R** 高重黎 | 台灣  
Chung-Li KAO | Taiwan
- S** 喬恩·凱茨 | 美國  
Jon CATES | USA  
本作品同時於華碩奇岩大樓門口展出  
地址：北投區中央南路 2 段 18 號  
The work is also presented at the ASUS Chi-yen building entrance.  
Add. No.18, Sec 2, Zhongyang S. Rd., Beitou Dist.
- T** 菲利普·加百列·普魯度歐 | 波蘭  
Filip Gabriel PUDLO | Poland
- U** 劉吉雄 | 台灣  
Asio Chi-Hsiung LIU | Taiwan
- V** 芙倫希亞·蕾薇 | 阿根廷  
Florencia LEVY | Argentina
- W** 納達弗·阿索爾 | 以色列／美國  
Nadav ASSOR | Israel / USA
- X** 嘉手刈志朗 | 日本  
Shiro KADEKARU | Japan
- Y-1** 羅·卡米尼奧 | 西班牙  
Ro CAMINAL | Spain
- Y-2** 弗洛里安·安德烈亞斯·杰德克 | 德國  
Florian Andreas DEDEK | German
- Z** 王虹凱 | 台灣  
Hong-Kai WANG | Taiwan



## 黑色星球獎的啟示 *Lessons of Darkness*

2016  
單頻錄像  
single-channel video  
9'16"

林泰州 Tay-Jou LIN  
台灣 Taiwan (b. 1968)

林泰州影像創作類型多元，包括劇情片、紀錄片、實驗電影、錄影藝術、動畫與廣告，近年積極投入環保運動，並以紀錄影像作為反石化污染抗爭的媒體武器。〈黑色星球獎的啟示〉以跨國「石化王國」的台塑集團為主角，控訴台塑在美國（德州、路易斯安那州、伊利諾州、德拉瓦州）、柬埔寨、台灣等地均造成嚴重污染。2009年11月環保人士與德國倫理暨經濟基金會（ethecon）在德國柏林頒發國際黑色星球獎（Awarding ceremony of ethecon “Black Planet Award”）給該集團，並表示：「台塑集團依然保持『毒害地球的領導地位』」。全片以空拍角度俯視台灣台塑工業廠區景觀，配上德國倫理暨經濟基金會代表對台塑得獎原因的致詞／控訴聲音，作品以音／畫分離技巧展開對比撞擊，突顯此跨國集團作為全球石化業龍頭與資本家掌控全球環境的縮影。

Tay-Jou LIN creates in a variety of image genres, including drama, documentary, experimental film, video art, animation, and advertisement. In recent years, the artist is actively engaging in the environmental movement, and document images as the PR weapon against the pollution of fossil fuels. *Lessons of Darkness* focuses on the multinational “Kingdom of Petrochemistry,” FORMOSA PLASTICS GROUP, accusing it of bringing severe pollution to the United States (Texas, Louisiana, Illinois, & Delaware), Cambodia, and Taiwan. In November, 2009, a group of environmentalists and Ethecon Foundation in Berlin, Germany gave Black Planet Award to the Group, and commented “FORMOSA PLASTICS GROUP continues to enjoy the title of ‘the leader of poisoning the planet.’” The video was shot from the angle of bird view to look down to the plants of FORMOSA PLASTICS GROUP, Taiwan, and dubbed with the commentary/accusation from the representative of Ethecon Foundation of Germany. It separates the sound and picture to create the impact of contrast, and present such multinational corporation as the epitome of global fossil fuel industry and capitalists seizing the environment of the planet.

A



## 奇蹟尋踪 *In Course of the Miraculous*

2015  
單頻錄像  
single-channel video  
467'00"

程然 Ran CHENG  
中國 China (b. 1981)

「『離開這裏』，這就是我的目的地。」—  
弗朗茨·卡夫卡（Franz Kafka）的短篇小說  
《出發》（*The Departure*, 1921）

中國藝術家程然的〈奇蹟尋踪〉是一部長達 467 分鐘的史詩式電影。這個標題源自於荷蘭藝術家（Bas Jan Ader）於 1975 年最後的行為表演作品，他在洛杉磯完成作品的第一部分，最後於大西洋的航行過程中失蹤。程然將這個事件與另外兩個旅程並置：1942 年英國登山者首次挑戰聖母峰後失蹤，以及 2010 年從海上返回中國過程中喪失大部分船員的一個懸案，以隱喻且象徵性的流動影像交織這三個情節迥異的故事，在真實與虛構之間探討「尋找」的代價與意義。這部長片延續程然對電影語言的觀察，467 分鐘的長片遠超越錄像藝術或是商業電影的標準長度，突破既有框架，使創作變得自由，但同時也挑戰觀者的感知閾限。在此片中他參照早期電影的模式，設置序幕、中場休息、幕前休息、退場音樂等，回溯老電影年代與劇場之間相延續的關係，重溫那個年代對電影的尊重與儀式感，創造觀看經驗的美學。

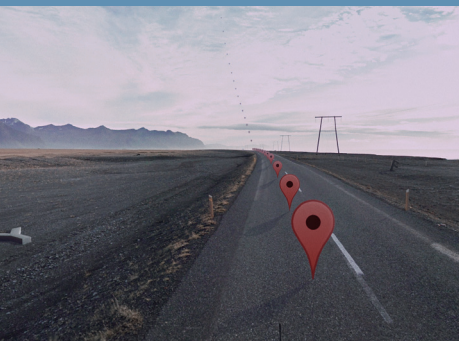
“‘Away-from-here,’ that is my destination.”  
— Franz Kafka (1921). *The Departure* (short story)

Chinese artist Ran CHENG's *In Course of the Miraculous* is a 467-minute epic film. Its title derives from the final performance work of Bas Jan Ader in 1975, who had finished the first part of the work in Los Angeles, and disappeared on the voyage in the Atlantic Ocean. Cheng juxtaposes such episode with two other journeys: the disappearance of a British mountain climber in the first attempt of climbing Mt. Everest in 1942 and the mystery of a voyage returning to China via ocean with most of its crew disappeared in 2010. Through the metaphoric, symbolic moving images, the three separate chronicles are intertwined to investigate the price as well as the meaning of “search” in between the truth and fiction. Such long film follows Cheng's observation on film language. The 467-minute film goes far beyond the length of video art or that of commercial films. As such, it breaks the existing boundaries, leaving room for creativity while challenging the threshold of audience's perception. In this film he refers to the pattern of the movies of the early days, arranging its overture, intermission, entr'acte, and exit music. Via the retrospect of the relationship between movie and theatre in the old days, it brings the audience to recapture the respect as well as the sense of ritual toward movies back in the days, and creates the aesthetic of viewing experience.

B

完整放映場  
12月10日 12:00-21:00 Woolloomooloo 西門店  
(台北市萬華區武昌街二段120巷2號)

Complete Screening  
12:00-21:00, December 10th, 2016; Woolloomooloo Ximen  
(No.2, Ln.120, Sec.2, Wuchang ST., WanHua Dist., Taipei)



## 眼 EYE

2016  
單頻錄像  
single-channel video  
3'33"

橋本麦 Baku HASHIMOTO  
野上勝己 Katsuki NOGAMI  
日本 Japan (b. 1992)

〈EYE〉是日本電子雙人組合 group\_inou 在 2015 年發行專輯「地圖」的音樂錄影帶，這兩位 90 年代出生的藝術家用特殊方法將自己的影像與 google 地圖中的立體街道導覽相聯繫。畫面中他們手拿著遊戲機（或 DJ 唱盤），一邊吟唱著歌曲，一邊身體不斷地迅速移動，從黑暗的隧道到高速公路、從偏鄉無人的山頭到城市高樓林立的街景，在時空壓縮的全球一體狀態之下，他們所經過的是無法辨識的地景、地域或國家，可以是任何真實地點，也可以是甚麼都不是的虛擬空間。〈EYE〉以音樂錄影帶形式展現一種年輕世代的輕盈與樂觀，他們是網路時代的原住民，平滑快速地優遊於虛擬世界，無邊界、無阻礙，一路高歌前行。當這個計畫完成之後，他們也在網路上公開製作的軟體與方法作為開放資源，回應網路作為分享平台的概念。

EYE is a Music Video included in the album "MAP" released by Japanese electronic music group "group\_inou" in 2015. These two artists, born in 1990s, fused their own figures with the 3D images from Google Street View. In the video, they hold a game console (or a DJ system), singing while moving rapidly from dark tunnels to highways, from desolate hilltops in countryside to city streets with skyscrapers standing alongside. Compressing the space-time around the globe, they travel through unrecognizable landscapes, regions or countries. It could be any authentic location in reality or nothing at all in a virtual space. EYE, in the form of music video, demonstrates the brisk optimism of the young generation, who are the digital native of the Cyber Age, roaming swiftly while singing in the virtual world without boundary, limit, or whatsoever. After the project is finished, they make the software and the know-hows open-sourced on the Internet, in concert with Internet's idea of a platform for sharing.

C



## 北投異托邦 Beitou Heterotopia

2016  
藝術行動  
art action

高山明 Akira TAKAYAMA  
日本 Japan (b. 1969)

〈北投異托邦〉計畫是日本的都市劇場導演高山明延續其團隊 Port B 於 2013 年東京藝術節發表的〈東京異托邦〉構想與執行架構為藍本，進行跨國實踐。高山明將北投豐富的人文地景作為都市劇場的特定場域，此計畫將從一張特別為這件作品繪製設計的地圖開始，帶觀眾走訪七個具特殊歷史意義之地點：鳳凰閣、白團、軍醫院、眷村、地熱谷、過去的性病檢查所，以及計程摩托車榕樹下休息站。參與計畫的台日作家包括管啟次郎、溫又柔、陳又津、瓦歷斯·諾幹，他們為這些地點量身撰寫文字，錄製廣播劇。觀眾可搭乘當地的計程摩托車參訪這些地點，感受別具在地風味的移動狀態，在現場使用智慧型手機下載這些聲音檔案，聆聽這個聲演旅遊劇場所呈現這百年來東亞／東南亞移動史的北投地方故事。

Beitou Heterotopia is a transnational initiation as well as an extension based on the conceptual framework of Tokyo Heterotopia, taking on the philosophical outline of urban theatre, the project produced by Japanese theatre director Akira TAKAYAMA and his team Port B, and later showcased on Festival/Tokyo 2013. Akira TAKAYAMA takes the complex historical trajectory inscribed upon then cultural landscape of Beitou as the terrain for his play. This project starts from a map made specifically for this piece, leading the audience to go on a tour of 7 sites with significant historical connotations: Phoenix Pavilion, the White Group, Military Hospital, Veteran Village, Thermal Valley, the former STD Inspection Institute, and Banyan Motorbike Taxi Rest Stop. The participating writers from Japan and Taiwan include Kenjiro SUGA, Yu-Ju WEN, Yu-Chin CHEN, and Walis Nokan. They tailor-made information in texts and radio drama. The audience could take the local motorbike taxi to visit these sites, enjoy the unique mobile experience of the local, and download the audio files on-site to listen to the local stories of Beitou with sound performance theatre depicting the mobile history of East Asia/Southeast Asia for the last hundred years.

D

本作品採預約制，摩托計程車資 500 元，欲搭乘觀眾請向館方報名。

RSVP

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木：刻電影——  
再聚 (木：刻) 第六輪迴 靈魂  
*Wood: Cut Cinema –Together  
Again (Wood:Cut) Part VI SPIRITS*

2012  
錄像裝置  
video installation  
23'00"

露西·戴維斯 Lucy DAVIS  
新加坡 Singapore (b. 1970)

倘若時間是某種語言形式，露西·戴維斯的〈木：刻電影〉便是以時間做為跨物種的共通語言，探討跨境遷徙的兩種平行生態：生物與政治。〈木：刻電影〉係由〈再聚 (木：刻)〉之創作計畫演進而來，是另一重組〈柚木之道〉裝置的新作品，不僅呼應「負地平線」的展覽主題，即以移動形式展現現代性中的暴力，更透過木頭呈現的時間感，重新闡敘新加坡成為現代國家的進程，進一步詰問人類世機械創造出的動態影像。〈木：刻電影〉的裝置主要有三個部分：帶動木刻懸絲偶所進行的燈影戲、民國之際流亡南洋的中國左翼知識份子所創作之兩幅現代木刻版畫，以及結合木刻版畫美學的逐格實驗動畫。這批中國知識份子的歷史經驗，交織在他們創作所使用的柚木木料中：南洋的柚木自16世紀起便歷經著跨海貿易的旅途。戴維斯在此創作計畫構築了複數時間組成的星叢，包含著木頭的時間、發展主義的時間觀以及南洋大學創校先烈從公眾記憶中逝去的時間。藝術家深切體會當今全球非法伐木的濫墾，以及具社會主義傾向的藝術創作遭大眾集體遺忘之迫切現實，藉由〈木：刻電影〉尋求帶有社會生態意識的觀看模式，並試圖發展動態影像的另翼美感認知。

If time could be a form of language, Lucy DAVIS has traced the movement of time via the recording of material, poetic and genetic and art historical migrations of wood to weave a sort of language between the human world and the ecosystem. *Wood: Cut Cinema* is the latest incarnation an ongoing series of inquiries into stories of wood in island Southeast Asia, entitled *Together Again (Wood: Cut)* (2008-2017). This particular reconfiguration not only resonates with the curatorial inquiry of *Negative Horizon* i.e. the violent impacts of modernity in forms of mobility—but also interrogates the anthropocentric apparatus of the moving image by rearticulating the formation of Singapore as a modern state from the temporal perspectives of trees and wood. *Wood: Cut Cinema* consists of three major components: The first is an installation with animated woodprint puppet dioramas informed by the modern woodblock movement as well as evoking to the shadow play of *wayang kulit* shadow theatre. The second component comprises two woodprint collage works; the one a reproduction of Nanyang University 1955 an iconic print by Lee Kee Boon; a member of the mid twentieth century Modern Woodblock Movement of the migrant Chinese left. The is other a print of a 1930's teak bed found in a Singapore karang guni junk store; the main material actor and subject of the third component; an experimental hand-animated film integrating an aesthetic of woodprint and stop-motion. The historical experiences of diasporic Chinese artists and intellectuals interweave with the timbers used in their artworks and the teak that has been traded across the oceans since the 16th Century. DAVIS deliberately sets up a constellation of temporalities, including the time of wood, the time of developmentalism, and the time of the faded collective memories of Nanyang University from those woodblock print artists. Motivated by a global context of deforestation and illegal logging in the region and by the collective oblivion of the historical trajectory of art with socialist affiliations, *Wood: Cut Cinema* suggests an alternative epistemology of the aesthetics of moving images combined with a historical socioecological awareness.



楊俊 1975 年出生於中國，1979 年隨家人移居奧地利，成長在西方社會，他的作品反映自身經歷的文化衝擊與身分認同。〈關於遺忘與記憶的一則短篇〉以自身對亞洲城市既陌生又熟悉的觀察角度進入台北這座城市，以影像與文字鋪陳出可見與不可見的台北。影片中虛構了一位男主角：一個未能適應白天生活而總是失眠，在夜晚都市中漫遊的台北人，以第一人稱敘事的獨白揭露這個城市獨特卻又矛盾的一面。忽倏而過的車流、昏黃的路燈、遠處閃爍的霓虹招牌、影像重疊的紛雜聲量，以夜晚作為一種「過渡」和「之間」的隱喻，在失去時間感的迷離之中，開始深入台北人的精神和城市的內在性。記憶／歷史、植入／遺忘、真實／虛構、個人情感／地方集體認同交織、流動、構成這一則詩般的短篇。

關於遺忘與記憶的一則短篇  
*A short-story on forgetting  
and remembering*

2007  
單頻道錄像  
single-channel video,  
Super16mm Film on HD  
20'00"

楊俊 Jun YANG  
中國、奧地利 China, Austria (b. 1975)

Jun YANG was born in China in 1975, immigrated to Austria with family in 1979, and grew up in the Western society. As such, his artworks reflect the culture shock as well as identity issue he has experienced. *A Short-story on Forgetting and Remembering* probes into Taipei City with his own strange and yet familiar eyes toward Asian cities, and portrays the tangible and intangible Taipei via images and words. There is a fictional male protagonist in the film, who can never adapt himself to day life. He is a resident of Taipei that suffers from insomnia, and wanders around in the city at night. Through the soliloquy of the first-person narrator, it reveals the unique but paradoxical aspects of this city. The abrupt, swift traffic, the dim street lights, the flickering neon signs, and the hustle and bustle. The night serves as some kind of metaphor for "transition" and "in-between." Amidst the bewilderment due to the loss of sense of time, it explores the spirit of the people of Taipei as well as the immanence of the city. Memory/history, implanted/forgotten, truthful/fictional, individual emotions/domestic collective identity, flow and intertwine into this poetic short story.



## 中環 *Central*

G

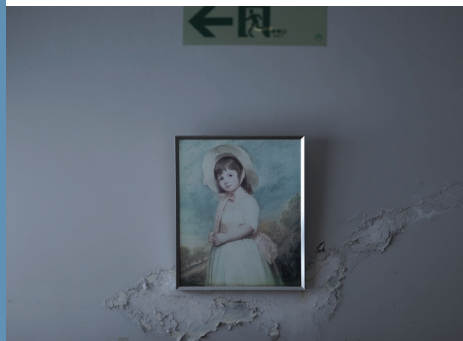
2001  
超 8 毫米及 35 毫米轉載於 DVD  
Super 8 and 35mm on DVD  
10'30"

多明妮可·貢札雷斯·佛斯特  
Dominique GONZALEZ-FOERSTER  
法國 France (b. 1965)

電影、文學、現代建築與藝術史是法國藝術家多明妮可·貢札雷斯·佛斯特作品的基礎，她的作品以一種寧靜地、私密地的口吻質問現代城市生活。作品〈中環〉是藝術家以水和城市為靈感的短片三部曲之一，以王家衛電影為參照與呼應的文本。影片拍攝香港維多利亞港口碼頭的清晨，鏡頭下徘徊於維多利亞海港的女人，以獨語的方式訴說著自己即將見到分隔兩地的哥哥。她喃喃自語「……如果他已經抵達，那我們期待什麼發生？是下一次的離別，或下一次的到港呢？船隻總是來來去去，人總是望著別人的背，當面對面時又面面相覷……」，藝術家以影片描繪出一座城市如夢般的孤寂肖像。1997 年香港回歸中國，在回歸前後引起香港歷史上另一次的大移民潮，拍攝於 2001 年的這件作品也以某種情緒回應港人對於不確定未來的移民方案。影片中的帶著英式殖民建築色彩的天星碼頭，已在 2006 年被拆除重建，消失的城市記憶，僅能在影片中尋找。

Film, literature, modern architecture, and art history are the basis for French artist Dominique Gonzalez-Foerster's artworks. Her works often involve a quiet, intimate interrogation of contemporary urban life. The work *Central* is one of the short film trilogy inspired by water and city, a text alludes to and echoes with Wong Kar-Wai's films. The artwork was filmed in the early morning at Victoria Harbor, Hong Kong, with a woman wandering around at Victoria Harbor, soliloquizing of her meeting with the long-lost brother around the corner. She whispers "...If he's already arrived, what do we expect? Is it yet another departure, or another arrival at the harbor? Boats come and go; people gaze one another's back, and stare silently at each other when face to face, nonetheless..." The artist portrays a lonely silhouette of a dream-like city. Hong Kong was returned to China in 1997, and came yet another big wave of immigration around that period in the history of Hong Kong. The artwork, shot in 2001, somehow echoes the immigration solution of the people of Hong Kong in the face of an uncertain future. Star Ferry Pier that carries the tint of colonial architecture in the film has been demolished and rebuilt. Nowadays, we can only find the faded reminiscence of the city in the film, nevertheless.

本作品由西九文化區 M+ 博物館收藏  
The work is collected by west Kowloon M+ Museum



玄宇民是「在日韓國人」的第三代，出生於日本，從幼稚園到大學為止都在日本就學，照理來說他可說是日本人，然而，擁有韓國名字的他常常遭遇身分認同的議題。小學時恐懼遭人指出他是「韓國人」，甚至在被指認後，會回答「我是日本人與韓國人的混血兒」強詞說法，企圖以混血兒更優越的微妙論調，把身為在日韓國人的身份進行一種正當性轉化。因此，玄宇民的作品經常與身分認同相關，〈秋田國語傳習所〉此作品討論日語／國語／標準語在國族認同建構裡的重要性，透過拍攝目前已經沒有學生的西成瀨小學校，也就是過去遠藤熊吉的「國語／標準語」課堂，反思這個訓練「標準」的場域。一如影片中提到的「認識國語，即認識祖國」、「國語經常被形容為流淌於國民血管中的血液，國語代表了國民性」。通過拍攝這個作品，玄宇民逐漸變得能夠客觀看待自己的出身。

## 秋田國語傳習所 *Akita National Language Education Institute*

H

2016  
單頻錄像  
single-channel video  
13'03"

玄宇民 Woo-Min HYUN  
日本 Japan (b. 1985)

Woo-Min HYUN is the 3rd generation of "Korean-Japanese." Born in Japan, he has been studied in Japan from kindergarten to college. As such, he is a Japanese to the bone. Yet, bearing a Korean name, HYUN often encounters identity issue. In elementary school, he was afraid of being identified as a "Korean," and even after being identified, he would reply "I am a half-breed of Japanese and Korean" in his defense, in attempt to justify his identity as a Korean in Japan with the tricky theory of half-breed supremacy. Hence, HYUN's works often involve the issue of identity. The work *Akita National Language Education Institute* probes into the importance of Japanese/national language/standard language in the construction of national identity. Through the filming of *Nishinaruse Elementary School* without student at present, the successor of Kumakichi Endo's institute of "National Language/Standard Language," it aims to reflect the training venue of "standard." As it is said in the film, "To know the national language is to know your mother country," "The national language is often described as the blood flowing in the veins of the nationals, the incarnation of the nationality." In the process of shooting this film, Woo-Min Hyun gradually saw his origin in a more objective angle bit by bit.



## 記憶 #2 MEMORY #2

2012-2013  
單頻錄像  
single-channel video  
6'07"

巴德爾·艾爾·哈瑪密  
Badr EL HAMMAMI  
摩洛哥 MOROCCO (b. 1979)

藝術家巴德爾·艾爾·哈瑪密來自摩洛哥，他對於邊界感興趣，在查閱地圖時他看見的不是國家或其他形式的區域，而是分隔彼此的「線」，然而摩洛哥在歷史上一直都是非洲和歐洲之間的交通要道，也成為多方勢力角逐之地。他的作品直接或隱喻式地透過文字、影像、聲音、裝置等討論邊界相關的議題，將邊界的多樣及其不穩定狀態具體呈現。〈記憶#2〉以一張黑白靜態照片為主，照片中一群摩洛哥的孩子手拿著各式鏡子，反射著來自鏡頭方向的陽光。在時間的推移之下，孩子的面容、動作與姿態完全凝聚在一瞬間，影像的變化僅在於反射光線的角度、陽光刺眼的程度與反光的範圍。在此作品，鏡子做為邊界測量之工具，它的反射恰恰展現基於外在環境而產生的極大變動性。鏡子也做為其對立面觀看鏡頭的某種抵抗，對映的是光的渙散，而非影像的生產。

The artist Badr EL HAMMAMI comes from Morocco, and his interest in border makes him see no nation or any other form of region but boundaries that separate each other when reading a map. Nevertheless, Morocco has always been the key channel between Africa and Europe in history, and thus become a land at the mercy of various powers. His works explicitly or metaphorically touch the issue of borders via texts, images, sounds, and installations, vividly displaying the variety as well as the inconsistency of borders. *Memory #2* based on a black-and-white photograph, in which a group of Moroccan children hold mirrors to reflect the sunshine coming from the direction of the camera. As time moves on, the facial expressions, movements, and gestures of the children are frozen in an instant. The only change of the image lies in the angle of the reflected beams, the glares of the sun, and the area of the reflection. In this work, mirror serves as the measuring tool of borders, the reflection of which demonstrates just how dynamic it could be due to the variation of the external environment. The mirrors act as some resistance to the camera in front, while its reflection brings about the diffusion of light, instead of the production of image.



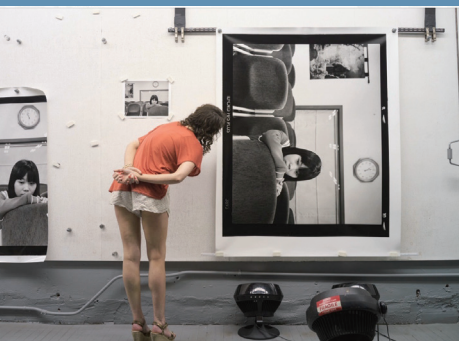
## 飄零而形不離影 Inseparable Flakes

2016  
單頻錄像  
single-channel video  
13'13"

伊旺·阿米特 Irwan AHMETT  
蒂塔·薩利娜 Tita SALINA  
印尼 Indonesia (b. 1975, 1973)

來自印尼雅加達的藝術家雙人組，伊旺·阿米特與蒂塔·薩利娜，延續2015年於亞洲雙年展中進行之社會介入行動，以及兩件展出的錄像作品〈壽〉與〈灑鹽於海〉中，對於非法移工與印尼青壯年勞工人口外移的關注，提出〈飄零而形不離影〉創作計畫。〈飄零而形不離影〉的計畫源於五名遭監禁的非法漁工中，其中一名漁工與家庭的現況；由於父親仍身陷囹圄，母親為了生計被迫來台從事家庭傭工的工作，留下兩名幼兒在沒有雙親庇護的環境下成長。藝術家並未選擇如這類再現形式的視覺語彙來講述故事，而是選擇將離別的悲傷壓縮封存在紙片中，這組紙片是由藝術家探視孩子時，撿拾他們掉落的皮屑毛髮所製成，並試圖將該信件大小的紙片送進獄中父親的手上。與此象徵性團聚儀式並置的，是錄像投映所繪製的地圖中，當代共有的流離失所境況與遷徙路徑；紙片則深刻而脆弱的乘載著家族成員間的聯繫。因對勞動者的種族歧視而到導致人際關係間的普遍隔閡，形成大眾對於此種結構性暴力的忽視，〈飄零而形不離影〉，不但是對全球勞工流動潮依舊漠視者的溫情提醒，更是企圖從感知能動性中，重新找到彼此平等聯繫的見證者。

Irwan AHMETT and Tita SALINA are an artist duo from Jakarta, Indonesia. They have presented two video pieces, including *Salting the Sea* and *Longevity*, in conjunction with their social interventions at the Asian Art Biennial in Taiwan, 2015. *Inseparable Flakes* is a part of their continuous investigation regarding the living conditions of the undocumented migrant workers from Indonesia. The situation of the jailed fishermen inspired the project. One imprisoned worker whose children are left behind and the mother has no choice but to work as a domestic worker in Taiwan to make a living. Instead of taking on the representational modes of visual storytelling, such as the documentary, AHMETT and SALINA compress and seal the sorrow of separation by making a piece of paper with the discarded skin flakes from the children's bodies in order to sneak this letter-sized paper into prison to the father. In conjunction with the symbolic reunion of the divided family presented by the hand-made paper consisting of human skin flakes, the shared contemporary circumstance of displacement and the migration routes as the context are showed through the presentation of video mapping. The extremely fragile paper carries the profoundness of the family bonds; the pervasive estrangement coined by simplified and racialized discourse leads to the collective ignorance towards such a structural violence. *Inseparable Flakes* is not only a gentle reminder for those who still turn their blindfolded faces towards the cruelty of global international migration flows but also an eyewitness of the sensorial agency attempting to reconnect us in equality.



## 在路上 *On the Road*

2014  
單頻錄像  
single-channel video  
15'30"

張乾琦 Chien-Chi CHANG  
台灣 Taiwan (b. 1961)

1991年張乾琦開始專業報導攝影生涯，作品呈現一貫的人道關懷與對社會不公不義的批判。相機成為進入他者私密生活的護照，見證時時變動不安的歷史時刻，體現「一台相機，一個鏡頭，一個人對抗著一個世界」這種將攝影作為生活方式的態度。2013年第一個孩子的出生改變他看待世界的角度，以及重新思考人與人之間的關係，製作於2014年的〈在路上〉不同於過去站在相機後方的那雙眼，張乾琦將相機轉向自己與自己的私生活，這部長達二十五年的自傳式作品紀錄他穿梭於全球各地移動的身影，他總是在路上、在時差中過渡，機場、車站等暫留之非地方（non-place）深刻地成為他的真實。這部作品也開始讓鏡頭裡的人物有他們自己的聲音，說自己的故事，包括機場廣播、電視新聞報導、孩子的笑聲，以及收錄十五首由當地的母親哼唱的搖籃曲，與平面攝影交織組成動態影像。

In 1991, Chien-Chi CHANG started his career in professional photography and journalism. His works consistently convey the warmth of humanity as well as the critiques to social injustice. Camera has become the passport to the private lives of others, witnessing the ever-changing moments of history. It is the embodiment of "one camera, one shot, one man against a world," a lifestyle of photography. His first-born child in 2013 changed his angle of viewing the world, making him rethink the relationship among individuals. *On The Road* (2014), different from the eyes behind the camera as it was, turns the camera to Chang himself and his personal life. This autobiographical work documents his figures around the world for the past 25 years. He's always on the road, having jet lags, and the non-places such as airport and train stations become his reality. The artwork allows the figures in camera have their own voices to tell stories, including broadcast of the airport, news on TV, laughter of kids, and the 15 lullabies sung by local mothers, which fuse with photographs and thus become moving images.

Image Credit | Courtesy of the artist, Magnum Photos and Chi-Wen Gallery

K



## 地景系列·之一 *Landscape Series #1*

2013  
幻燈片  
slide projection  
5'00"

阮純詩 Trinh-Thi NGUYEN  
越南 Vietnam (b. 1973)

日本電影導演，同時也是七十年代前衛電影運動「地景理論」發起人之一的寺山修司，曾為該論點下了切確的註解：「人被歷史遺棄時，就會援用地理。」近四十年後，以河內為根據地，同時跨足媒體藝術的獨立影像製作人阮純詩，藉自身所遭遇的後殖民境況中，自我視角的大他者化，重訪寺山修司的命論。〈地景系列·之一〉這組由播放 77 張幻燈投影片的動態影像，以及 24 張黑白明信片所構成的裝置作品，呈現大批性質一致的影像：眾多不具名的越南人表情木然地面對鏡頭的畫面，指向畫面外某個不知名的事件。阮純詩在全球媒體景觀中，與這批再現影像偶然且弔詭地相遇，觸動她檢視在攝影師的觀景窗後，那揮之不去的帝國凝視。某種意義上來說，〈地景系列·之一〉藉檢索全球網路資訊庫的數位影像，進一步考掘圖像文字說明的教化本質與圖像本身開放意義間的動態權力關係，帶領觀眾進入一場視覺遨遊，漫步於在影像負面暗示下所繪製而成的地貌圖，以及歷史大敘事集體記憶中的不知名地景之間。

Shuji Terayama, a Japanese film director and one of the initiators of an avant-garde film movement called landscape theory in the 1970s, offered this profound manifestation: "When one is renounced by history, [s/he] would seek for landscape [in order to restore his/her evidence of existence]." Almost four decades after, Trinh Thi NGUYEN, a Hanoi-based independent filmmaker and video/media artist, revisits Terayama's claim by otherizing the self from her postcolonial circumstance. *Landscape Series #1* is an installation composed of a 35mm slide projection with 77 slides and 24 pieces of black and white postcards. Both image devices feature the same set of images capturing anonymous Vietnamese people pointing to a specific event outside the camera frame. NGUYEN's sudden yet uncanny encounter with the huge amount of pictorial representations of Vietnam on the global mediascape urges her to examine the internationalized imperial gaze behind the viewfinders and, in a sense, further to explore the power dynamics between the didactic nature of captions and the arbitrary essence of images. Retrieving digital images from the Internet database and converting those images into an archive, *Landscape Series #1* offers a visual voyage based on the cartography of negative implications and leads the audience to go through a journey of the collective anonymousness buried underneath the grand historical narrative.

L



## 浪漫樂派 *A Romantic Composition*

M

2015  
雙頻錄像及文件  
2 channel video and document  
21'27"

Futoshi MIYAGI  
日本 Japan (b. 1981)

沖繩出生居住並工作於東京的藝術Futoshi MIYAGI，以實地訪談帶動檔案化虛構敘事的展演形式，假託幽默的男同志情慾生命樣態，勾勒沖繩歷史經驗的參照，以錄像與檔案文件為依托的創作計畫〈浪漫樂派〉，援引好萊塢製作的「秋月茶室」(1956)，彰顯沖繩長期作為失去話語權的再現對象，所謂沖繩主體也在翻譯、轉譯與謬譯之間，遙映著冷戰結構下，亞洲熱戰內遭派遣至越南戰場的美軍與沖繩當地人共享的無以名狀惆悵。呼應著獨自般的書信文件，MIYAGI藉巴哈著名的無伴奏小提琴「夏康舞曲」進入沖繩的史實為平行敘事坐標，靜謐無人的沖繩與美國西岸都會地景，烘托著數名以第一人稱發聲的存在主體，跨越復歸前後的時間軸線，隱晦的第一人稱作者透過感性逾越聲影關係的思考式影像。

*A Romantic Composition* is an art project in video and documents created by Futoshi MIYAGI, an Okinawa-born artist now based in Tokyo. It is a reference depicting the historical experience of Okinawa by means of the obscure effect and desire of male homosexual living state in a presentation with archived fictional narrative introduced by a field interview. MIYAGI employs the Hollywood film *The Teahouse of the August Moon* (1956) to manifest Okinawa as a represented object that has lost its power of discourse for a long time. Beneath his translation, retranslation, and mistranslation, the subject of Okinawa corresponds to the unspeakable melancholy shared by the locals in Okinawa and U.S. soldiers who were sent to the fierce battlefield in Vietnam during the Cold War. Following J. S. Bach's well-known "Chaconne" for solo violin, MIYAGI's video leads us to Okinawa and its historical parallel reference site, United States. In contrast to silent landscapes of Okinawa and cities in the western coast of U.S. without anyone, various subjects in being speak in the first-person perspective, responding to the monologue-like letters and documents. The sensibility revealed by the implicit speakers goes beyond thoughtful images in the relationship between sound and pictures, crossing back and forth the time of Okinawa reversion.

Photo: Keizo Kioku  
Photo Courtesy: Nissan Art Award  
This Work Belongs to: Taguchi Art Collection



古巴藝術家涅斯托爾·席爾以作品詢問「認同是甚麼？」、「認同如何在全球化和去疆域化的時代建構？」、「它是否有可能在被丟棄的念頭裡被形成？」，藝術家訪談許多曾在機場或經過邊界控管區被刁難的人們，他們訴說著自己的經歷，例如他們為何被滯留於機場的安全室、被詢問哪些奇怪的問題、如何被對待、怎麼可以安全離開等，他們一面敘述，一面把護照上被註記「問題者」的特殊貼紙撕下，轉貼到藝術家個人的身分證件上，直到這張證件被各式貼紙層層疊疊的覆蓋，無法看見原本樣貌。如果旅程是追尋自我，穿越國界移動的過程正像一面鏡子，映照出自己。影片中碎片式的個人經驗與回溯，在述說與拋棄（轉貼）之間，集結成集體記憶，見證著當代移動的故事。

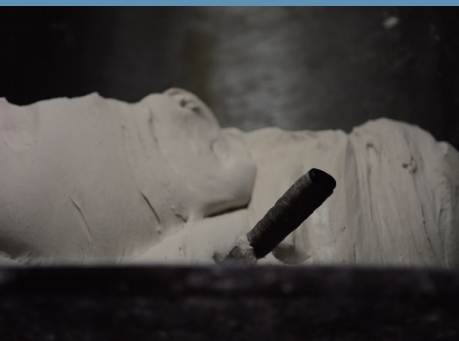
## 認同 *Identity*

N

2013  
單頻錄像  
single-channel video  
8'22"

涅斯托爾·席爾 Nestor SIRÉ  
古巴 Cuba (b. 1988)

Nestor SIRÉ, an artist from Cuba, often inquires by his works: "What is identity," "How identity can be constructed in an era of globalization and deterritorialization," and "Is it possible to be formed from the discarded ideas?" The artist interviews many people who have been questioned at the airport or the custom across borders. They tell their stories, like how they were taken to the security room at the airport, being attacked by weird questions, how they were treated, how they could get away safe. As they are telling the stories, they would tear off the little stamps "problematical individual" on their passports, and stick them onto the personal ID of the artist until the latter is fully covered by all sorts of stamps and can hardly be recognized its original appearance. If a journey is a quest to oneself, the process of crossing border is just like a mirror, reflecting who one is. The fragmented personal accounts and retrospects in the video, amidst the narratives as well as tossing (posting), are accumulated into one collective memory, witnessing the story of contemporary movement.



## 遠方此地 *Far is here*

2015  
單頻錄像  
single-channel video  
6'07"

芭芭拉·奧汀格 Barbara OETTINGER  
智利 Chile (b. 1981)

〈遠方此地〉拍攝麵包工廠工人的勞動，影片中傳達對彼岸他方的想像與落差。影片主角來自海地，家鄉本來就是貧窮與暴力充斥之地，2010年海地大地震，48萬人失去家園，370萬人受災，更加惡劣的生存環境迫使主角離開家鄉，賺取更多的錢養家活口。片中主角聽說智利的聖地牙哥是一個機會之地，努力籌款，克服困難前往，但抵達之後才發現那是一個不會更好的真實世界。片中以字幕作為口白自述，男主角沉默不語、持續不間斷的工作，他黝黑粗糙的雙手對比著白淨柔軟的麵糰，此影片以簡單的風格呈現跨國越洋移工的生命境遇。「家」成為移動的源頭，然而許諾的天堂從未來到，「家」最終仍成為回不去的地方。

*Far Is Here* documents the labor of a bread factory's worker, in which conveys the vision toward other places as well as the gap in between. The protagonist came from Haiti, a land of poverty and violence. The 2010 Haiti Earthquake displaced 480,000 people and impacted 3.7 million people. The further worsened environment forced the protagonist to leave home to earn a living for the family. The protagonist learned that Santiago of Chile is a land of opportunity, so he saved money and, against all odds, left home. However, soon after his arrival, he realized it is a real world could not be better. The narrative of the video is merely the subtitle, while the male protagonist stays silent and works relentlessly. His black, coarse hands make a sharp contrast to the white, soft dough, a simple demonstration of the life experience of the international migrant workers. "Home" is the motivation of immigration. While the promised paradise is lost, "home" becomes the place one can never return to, nevertheless.

O



## 追月 *A Moonlight Flit*

2016  
單頻錄像  
single-channel video  
10'14"

王佩瑄 Pei-Hsuan WANG  
台灣 Taiwan (b. 1987)

王佩瑄於2013年離開居住八年的美國回到台灣，開始重新認識台灣與其周邊的香港、東南亞等地，以及在其中生活的人們。〈追月〉一詞來自英國的諺語「月光下的遷移」，意指在深夜裡帶著全部家當，靜悄悄而快速地離開家園以逃避房租。王佩瑄以此詞彙的象徵意義作為此件作品的核心概念，探討跨界域文化與個人身份、土地認同間的微妙關係。影片2016年拍攝於台灣、香港、泰國等地，集結了來自英國／澳洲的年長旅人、落腳香港的泰國前家務工、孟加拉尋求庇護者浪子，以及寄居台灣的印尼看護。透過這些離散者的故事——關於新生兒、所愛的人、希望與恐懼、一生追尋的信仰……等，我們跟隨著這些不安於室的謙卑身體，跨越疆域與國界，開始想像由勞動與移動所串聯、創造的共同生命經驗與軌跡。

Pei-Hsuan WANG left the United States, where she had lived for 8 years, and returned to Taiwan in 2013. She started to learn once again about Taiwan and the neighboring Hong Kong and Southeast Asia, along with the people. *A Moonlight Flit* derives from a British saying, meaning to leave secretly and quietly with all one has to avoid paying rent. WANG takes the symbolic meaning of the term as the core concept of the work, so as to investigate the intricate relationship among inter-disciplinary culture, personal identity, and the identity of land. The film was shot in 2016 at places like Taiwan, Hong Kong, and Thailand, with a senior traveler from UK/Australia, a former domestic worker from Thailand to Hong Kong, a wanderer that seeks asylum in Bangladesh, and an Indonesian caretaker lives in Taiwan. Through the stories of these displaced people – about new-born baby, the beloved one, hope and fear, the faith worth life-long pursuit, etc. We shall follow the restless, humble figures to cross over territories and borders, and picture the shared life experiences and traces connected and created by labor as well as movement.

P



## 機械之風 *Machine Wind*

2015  
單頻錄像  
single-channel video  
10'47"

菲奧娜·阿蒙森 Fiona AMUNDSEN  
紐西蘭 Fiona AMUNDSEN (b. 1973)

提姆·柯博利 Tim CORBALLIS  
加拿大 Canada (b. 1971)

〈機械之風〉是菲奧娜·阿蒙森近來從攝影作為其藝術實踐之脈絡，前進到動態影像的範疇之中的嘗試。〈機械之風〉使用了散文電影的詩意框架，日本戰時的宣傳片段搭配上提姆·柯博利口白，與阿蒙森所拍攝的昭南神社遺跡的長鏡頭畫面相互交織，底片膠卷的質感與數位電影攝影術的流暢，佐以柯博利朗誦日本馬克思主義哲學家戶坂潤的文字所形成的辯證性蒙太奇，切開了地理政治之疆界與歷史分期。在日本帝國軍佔領新加坡時期，澳洲與英國的戰俘建造了昭南神社，此神社在 1942 年完工，1945 年在佔領結束後被摧毀；昭南神社作為阿蒙森整個作品的美學語境，將她的攝影意識與散文電影細緻的接合，昭南神社的遺址位於新加坡麥里芝蓄水池（MacRitchie Reservoir）的密林中，對於阿蒙森而言，神社本身體現的是資本軍國主義與發展帝國主義之間詭譎的重疊，作為前帝國的日本與以軟性極權主義為治理手段的新加坡，前者的過去與後者的現在，卻映照出存在於現在之中的過去，因此，可以將〈機械之風〉視為回應主流歷史敘事中，那股驅動製造影像的裝置乃至工具導向的認識論的慾望。

*Machine Wind* (made in collaboration with writer Tim CORBALLIS) represents one of Fiona AMUNDSEN recent adventures into the terrain of moving image from the artistic trajectory of photographic practices. *Machine Wind* takes on the poetic frame of essay film, weaving together wartime Japanese archival propaganda footage with long static present-day shots of Syonan Jinja as well as Tim CORBALLIS's voice-over. The textures of film reels, the smoothness of digital cinematography and CORBALLIS's reflection on the Japanese Marxist philosopher Jun TOSAKA form a dialectic montage, which cuts through the geopolitical boundaries and historical periodization. Syonan Jinja, a shinto shrine built in 1942 by Australian and British prisoners of war during the Japanese Imperial Army's occupation of Singapore, and destroyed in 1945 at the end of the occupation, operates as an aesthetic utterance that articulates AMUNDSEN's photographic awareness into an essayistic film. For AMUNDSEN, the ruin of the Syonan Jinja, located deep in the MacRitchie Reservoir jungle, embodies the uncanny overlap of capitalist militarism and developmental nationalism, which is shared by the previous Japanese imperialist regimes, as well as the present Singaporean soft authoritative governance. *Machine Wind* can be considered as a proposal for re-examining the predominant historiography, motivated by the desire of both the pictorial apparatus for image-making and the machinery-driven epistemologies.

Q



高重黎的幻燈簡報電影如同蘊含技術的美學寓意，以殖民論述為後盾，體現他對於機器影像中資本主義本體之嚴正批判，不同於過往以內藏卡式錄音機的幻燈機放映的形式，高重黎刻意選用數位投影呈現〈幻燈簡報電影之七 延遲的刺點一堤II〉，試圖強調攝影、電影與錄像之間的不同，進而探討時間技術性這個至關重要的問題。作品名稱本身暗示藝術家援引羅蘭·巴特的《明室》（1980）一書，以及克里斯·馬克之電影〈堤〉，從中鍛煉自身的史學方法辯證。高重黎以乘載著戰前日本民眾日常景象，象徵常民影像記憶的濕版火棉攝影術之負片為視覺論述重心，透過穿插剪輯馬克的〈堤〉，與木下惠介的反戰名作〈二十四隻眼睛〉（1954）中電影場景劇照，以口白驅動影像，重申我們因遭到電影機制綁架，而失去情感的能动性；藝術家撰寫的字卡，則參照馬克思的《路易·波拿巴的霧月十八日》，進一步論述殖民主義之全球擴張、電影影像之氾濫，以及階級鬥爭之失敗，三者間弔詭的相似性。如同高重黎在影片中所闡釋：「負像是一影像的影像，技術的技術，時間的時間。」高重黎以影像中具有政治性的物質性，與影像中人類社會的歷史，揭示當代的生存境況，以及深陷於機械式感知化約的時間，由動態影像再現，關於歷史軌跡的敘事；換言之，在高重黎的影像論述中，由機器影像／影像機器所操作的影像，早已化為我們當代共享的新型態生命治理技術。

R

## 幻燈簡報電影之七 延遲的刺點一堤 II *Slide-Briefing Film No.7— Belated punctum: La Jetée II*

2015  
單頻錄像  
single-channel video  
16'30"

高重黎 Chung-Li KAO  
台灣 Taiwan (b. 1958)

As an aesthetic trope of visual technique, Chung-Li KAO's slide-briefing film embodies his philosophical critique of the capitalistic ontology of mechanical image with the colonial discourse as the backbone. Instead of screening on sound slide projectors (with audio cassettes) as usual, KAO deliberately screens the *Slide-Briefing Film No.7—Belated punctum: La Jetée II* in the format of digital video to indicate the essential difference, in terms of technicity of time, between photography, cinema, and video. The title of the work suggests points of references on the dialectic of historiography proposed by Roland BARTHES in the book titled *Camera Lucida* (1980) and by Chris MARKER in the film titled *La Jetée* (1962). Through highlighting the negatives produced by the collodion wet plate process, which were taken by anonymous Japanese citizens before World War II, KAO re-edits a sequence of stills from both Marker's *La Jetée* and Japanese director Keisuke KINOSHITA's famous anti-war film *Twenty-Four Eyes* (1954). KAO's voice-over mobilizes these still image to accentuate our collective unconsciousness regarding the exploitation of our sensorial agencies through the cinematic apparatus. The intertitles, also written by the artist, which make direct reference to Karl Marx's *The Eighteenth Brumaire of Louis Napoleon* and others, further theocratize the uncanny parallel between the global expansion of colonialism, the pervasiveness of cinematic image, and the failures of class struggle. In KAO's words, "the negative is an image of an image, technology of technology, time of time." KAO draws upon the politic materiality of image and its societal history to show us how much our contemporary living experiences and the narrative of historical traces have been trapped within the mechanical sense of time represented by the moving image of cinema. In other words, for KAO, Image employed by cinema has become a form of governance in our shared contemporaneity.



## 鬼鎮 Ghometown

2016  
錄像裝置  
依實際場地而定  
video installation  
variable

喬恩·凱茨 Jon CATES  
美國 USA (b. 1973)

S



## 城堡行動 Operation Castle

2013  
拾得影像檔案單頻錄像  
found footage single-channel video  
4'21"

菲利普·加百列·普魯度歐  
Filip Gabriel PUDŁO  
波蘭 Poland (b. 1976)

T

匯融創作者、媒體理論與藝術史學者、教育家與電影檔案研究者等數種實踐於一身的美國藝術家喬恩·凱茨，是以網際網路與媒體硬體機制為創作平台之當機藝術（Glitch art）的先驅。〈鬼鎮〉是凱茨近年來整理研究芝加哥電影資料館膠卷檔案時，面對二十世紀初美國大量拍攝的西部電影，做出美國國族主義內核某種男性陽剛氣質導致之系統性暴力的深刻反思，透過西部電影之影像敘事，檢視美國建國肇基至今仍難以面對的兩大暴行——對第一民族（所謂美國印第安人）進行的種族清洗以及對非裔族群的奴役歷史。〈鬼鎮〉以多重屏幕之錄像裝置，透過當機藝術美學中硬體屏幕所體現的媒體系譜學，乘載那些既存在於動態影像史、也實踐於生活中對種族與階級的暴行。本作品與華碩文教基金會合作，展覽期間同步於華碩奇岩大樓門口展出。

Chicago-based artist Jon CATES is an artist of many parts. He is a creator, an educator, a media theorist, an art historian, and a film archivist all rolled into one. Most importantly, he has been recognized as a pioneer of the Glitch art, the artistic practice and the aesthetic pursuing, adopting or creating signal failure from either a circuit of digital data or an analog device. *Ghometown* is the reflection of CATES on the masculinity in the core of American nationalism resulting in the structural violence after examining the films in Chicago Film Archives, which has collected a huge amount of Western films made in the 20th century. With the narration of American Western films, CATES inspects two vital atrocities in American history after the establishment of the nation which by far cannot be faced by the population on the continent—the genocide of the First Nations (i.e. so-called American Indians) and the slavery of the African. *Ghometown* is a video installation with multiple screens with Glitch art; by presenting the media genealogy, it also displays the violence existing in the history of moving image and the brutality against class and races in life. The work is supported by ASUS Foundation and will also be presented at the ASUS Chi-yen building entrance.

「城堡行動」既是1954年美國在太平洋進行的一系列核爆實驗，也是同年由隸屬於美國原子能委員會（Nuclear Regulatory Commission, NRC）管轄的「美國軍用特種武器計畫」（Armed Forces Special Weapons Project, AFSW）進行之影像紀錄，波蘭影像藝術家菲利普·加百列·普魯度歐將原先以類比訊號保存於國家電視標準委員會盒式錄像帶格式存在的影像資訊，轉化為數位編碼的影像格式，並透過錄像數據信息探勘的影像分析技術，機械式地訊號分析各類色溫、焦距與亮度等影像的量化物質性狀態，藝術家將〈城堡行動〉這件影像作品視為原版影像紀錄之「語言學式摘要」。電子聲的影像自我闡述，毫無抑揚頓挫的機械語調與空洞的內容，對照著影像訊息所再現的大規模毀滅性，普魯度歐以影像本質批判影像機器無意識之動態暴力。

*Operation Castle* refers to the series of nuclear weapons tests conducted in the Pacific Rim by the United States in 1954 and the documentary project initiated by the Nuclear Regulatory Commission's Armed Forces Special Weapons Project in the same year regarding the tests. Filip Gabriel PUDŁO, a Polish video artist, first renders the analog data of the visual information stored in NTSC VHS tapes to digital-coded format. Then he applies the framework for linguistic summaries using video-mining algorithms. Mechanically, image analysis based on machine algorithms was simulated on a technical level, including quantitative depictions such as color temperature, focus, luminance, and so on. PUDŁO describes *Operation Castle* as "linguistic summaries for *Operation Castle* (1954)." Without intonation and narrative content, the computer-generated voices contour a hermeneutic report of the material aspect of the moving image itself. The emptiness of the narration juxtaposes with the visual semiotics of the film, representing the scenes of nuclear weapons tests that are saturated with atrocious violence and heinous destruction. PUDŁO's ontological scrutiny of the mechanical image makes the apparatus condemn its own unconsciousness of violence done in forms of movement.



## 例外之地 v.1.0 *Place of Exception v.1.0*

2016  
立體聲錄像  
stereo sound video  
8'00"

劉吉雄 Asio Chi-Hsiung LIU  
台灣 Taiwan (b. 1971)

〈例外之地：台灣海峽之澎湖越南難民營〉是一個長達二十年，目前仍持續拍攝與追尋線索的紀錄片計畫。此次在展覽中呈現的〈例外之地〉是這個未完成的檔案型紀錄片的節錄片段。紀錄片的拍攝位在台灣海峽的澎湖白沙鄉講美村的越南難民營，此一「離島之離島」的「例外之地」，不為大眾所知。1975年西貢淪陷，越南統一，經濟破敗和政治迫害導致許多越南人出逃，其中大部分的人乘船出海漂流，因而有「船民」的稱呼。1977-1988年間，澎湖越南難民營曾經收容過46艘難民船、超過2000名難民。但是它從1980年代中期開始，就被台灣人與世界所完全遺忘，並且在2003年春天完全拆除。劉吉雄的一個夢境讓他趕在拆除之前，使用16厘米mm電影底片前往拍攝，所紀錄之影像是本作品的最原始材料，呈現一段幾乎淹沒的台灣「飄流近代史」。

*Place of Exception: Penghu Vietnamese Refugee Camp in Taiwan Strait* is a 20-year, still on-going documentary project. *Place of Exception* for this exhibition is the excerpt of an unfinished archive of documentary. It was shot at a Vietnamese accommodation center at Chiang-Mei Village of Paisha Township, Penghu in Taiwan Strait. This "island of island" of "a place of exception" is unknown to the public. After the fall of Saigon and the unified Vietnam in 1975, the battered economy as well as political persecution forced many Vietnamese to fled. Part of them fled by sea, so they were called the "Boat People." Between 1977 to 1988, the Vietnamese accommodation center in Penghu sheltered 46 refugee boats and over 2,000 refugees. Yet, since mid-1980s, it has been forgotten by Taiwanese and the world, and was utterly demolished in the spring of 2003. A dream of LIU drove him to shoot the film before the demolition. The 16-mm footage is the last record of it as well as the original material for this work, presenting the "drifted modern history" of a Taiwan close to submergence.

U



## 致人之地景 *Landscape for a person*

2014  
單頻錄像  
single-channel video  
8'06"

芙倫希亞·蕾薇 Florencia LEVY  
阿根廷 Argentina (b. 1979)

來自阿根廷布宜諾斯艾利斯的美倫希亞·蕾薇畢業於英國聖馬丁藝術學院接受繪畫訓練，並積極探索攝影、錄像乃至現地製作與工作坊的其他媒材的創作可能。在〈致人之地景〉中蕾薇以大眾媒體對於衝突事件詮釋之輿論霸權與再現機制為質詢對象，藉由Google街景為影像素材資料庫，剪輯一系列如美墨邊境、卡達的尼泊爾移工勞動傷害現場、葉門與敘利亞內戰以及巴西原住民土地鬥爭等場景，配上新聞報導的對話與藝術家長期訪談流離失所的個人之對話檔案。靜默的Google街景不斷因轉換地點在視覺上呈現的拖曳失真影像，熟悉的報導式聽覺經驗與視閱的解離，片尾與美國德州墨西哥移工的訪談，試圖在媒體資訊化的生命書寫中，反轉並奪回自我的詮釋可能。

Coming from Buenos Aires, Argentina, Florencia LEVY received her M.A. from the Central Saint Martins in University of the Arts, London, actively exploring the possibility of using other media such as photograph, video, site specificity and workshop to create artworks. In *Landscape for a Person*, LEVY targets the discursive hegemony and representation of the explanations of conflicts in the mass media as the subject she would like to question. With the materials from Google Street View, LEVY edits a series of scenes such as the encounters around the Mexico-United States border, the spot of Nepalese migrant workers in Qatar injured at work, civil wars in Syria and Yemen, Brazilian aboriginals' struggle for lands and so on, dubbing the news report voiceover as well as conversation from her interview of the homeless and the displaced. Silent street views from Google become visually distorted due to the constant change of the sites. This separation between familiar auditory experience from the reports and visual range as well as the interview with the Mexican migrant workers in Texas, United States seems to reverse the habitual media formula of telling life stories and to regain the possibility for the individuals to speak up and interpret their own stories.

V



## 剝露：穆撒拉拉 *Strip: Musrara*

W

2015  
3 HD 投影  
3 HD projections  
76'00"

納達弗·阿索爾 Nadav ASSOR  
以色列、美國 Israel, USA (b. 1979)

以色列多媒體暨聲響藝術家納達弗·阿索爾，自 2009 年以來便不斷透過〈剝露系列〉的創作，實驗探究紀錄片美學與即時地誌影像的創作實踐，〈剝露：穆撒拉拉〉便是此系列創作的新嘗試，將以色列與約旦邊境的小城穆撒拉拉化為創作主題，藉拍攝該城鎮獨特的城市地景，提醒觀眾以色列獨立戰爭之際，該城鎮有著眾多信仰基督教的阿拉伯裔居民遭到放逐；此外，根據藝術家的研究，此處更是 1960 至 1970 年代，以色列黑豹黨的重要據地。為了使世人重新看見烙印在這塊土地上豐富且龐雜的歷史與生跡，阿索爾帶領一批由 3 到 9 位配有穿戴攝影器具的「繪測員」，儘可能地以他們的足跡與攝像機掃描過整座城鎮，接著將拍攝的動態影像資訊匯入由阿索爾撰寫的影像軟體，藉此投影出身臨其境式的全景視聽影像。如藝術家所強調地：「數位地圖逐漸控制了我們的地理認知，決定我們感知空間的方式，本作品便是對數位地圖提出之私密、片段、間接、擴大而凝縮的反論。」影像進入與貫穿的身體感受，更逼使穆撒拉拉因以色列政治經濟現況而遭噪聲遺忘的那部分顯身。

Nadav ASSOR, an Israeli sound and multimedia artist, has been experimenting with the aesthetics of the documentary in conjunction with an attempt to conduct a real-time cartography through the art series titled *Strip* since 2009. *Strip: Musrara* is another incarnation of this artistic exploration, which took place in Jerusalem's neighborhood of Musrara. Located on the Israeli side of the border between Israel and Jordan, the unique cityscape of Musrara is a reminder of the permanent expulsion of the Christian Arab residents during the Israeli War of Independence. Moreover, based on ASSOR's research, this is also the origin of the Israeli Black Panthers movement during the 1960s and 1970s. In commemorating the rich and complex history of the community inscribed upon the remains, ASSOR employs a camera crew including three to nine "surveyors" equipped with wearable cameras, which he launches in different directions in order to scan the neighborhood. Then, by feeding those scans to the custom-made software coded by the artist himself, ASSOR would generate a large-scale, immersive audio-visual panorama. As emphasized by the artist, "It is a personal, fragmented, rippling, expanding and contracting antithesis to the digital maps that increasingly control our geography and determine the way we perceive space." The corporeality of walking through and crossing were highlighted by the characteristic alleys of Musrara. In *Strip: Musrara*, ASSOR has also exposed the traces of oblivion in Musrara under the current political and economic circumstance of Israel.



## 插曲 *Interlude*

X

2015  
單頻錄像  
single-channel video  
9'41"

嘉手苺志朗 Shiro KADEKARU  
日本 Japan (b. 1985)

嘉手苺志朗生於 1985 年復歸後的沖繩，畢業於沖繩縣立藝術大學，目前仍以沖繩作為生活與創作的基地。〈插曲〉這件錄像作品以美軍政府統治沖繩時期及相當著名爵士女歌者與世山澄子 (Sumiko Yoseyama) 為主角，藝術家載著與世山女士繞行現今日本航空自衛隊那霸基地的前駐日美軍那霸空軍基地，並近距離地捕捉與世山女士隨著汽車卡式播放帶吟唱，熟稔地詮釋著 1950 年代由美國歌手珍·克里斯堤 (June Christy) 所演唱的爵士名曲「插曲 (Interlude)」時，面容每一個幽微著變化。對嘉手苺來說「吟唱著爵士樂曲這個由佔領者美軍所帶來的樂音，如同失語而受迫已非自身的語言傳達訊息一般，呼應著沖繩的歷史現實。」

Born in Okinawa in 1985 after the reversion and graduating from Okinawa Prefecture University of Arts, Shiro KADEKARU is an Okinawa-based artist who casts Sumiko Yoseyama, a famous Jazz singer who has been known to the public since the time under United States administration, as the main character of his video work. The artist drives her around Naha Air Base, which is one of the Japan Air Self-Defense Force bases and was the former air base for U.S. Army. During the recording, Mrs. Yoseyama skillfully sings "Interlude", the popular jazz song sung by the American singer June Christy in 1950s, with the cassette played in the car and the artist catches every subtle change on her facial expression closely. For KADEKARU, Jazz is a music genre brought to the island by the occupant—the U.S. Army and singing it is like forcing someone losing his/her own language to express his/herself with alien languages. Singing Jazz songs thus is an action resonating the historical reality of Okinawa.



## 〈我是黑人〉重啟 *Moi, un noir. Reloaded*

Y-1

2015  
單頻錄像  
single-channel video  
65'33"

羅·卡米尼奧 Ro CAMINAL  
西班牙 Spain (b. 1966)

《我是黑人》重啟以一系列第一人稱書寫的字卡，檢討深植於身處歐洲之非洲移民的境遇中，前被殖民者矛盾的生活經驗。錄像長達近 3 分鐘的無聲開頭，代表著無居留與身分證件的非法移民遭噤聲的事實。歐洲，既是因也是果，無聲的影像體現眾多無名的非洲裔移民，被迫來到前殖民者的土地尋夢的無奈。本作品由羅·卡米尼奧執導，試圖向法國電影導演暨人類學家尚·胡許的作品，〈我是黑人〉致敬，〈我是黑人〉重啟一作，遙遙呼應胡許的〈我是黑人〉影片基調中，那股離鄉背井和流離失所間，兼具滿溢情感與辯證的張力。然而，不同於其前輩的作品，〈我是黑人〉重啟以大量生活場景與日常活動的影像，彰顯非洲移民的能動實踐；刮鬍子、無目的的漫步、煮食以及聚會的場景之間，主角們冷靜陳述每日所遭受、富含種族與性別歧視的結構性暴力，以或多或少充滿疏離感的聲音，詮釋現實中異化的生活狀態，而與此同時並置的，則是一幕幕主角們與其塞內加爾社區的人們之間活靈活現的對話。卡米尼奧身為帶有民族誌眼光與社會敏感度的藝術家，其鏡頭以反身自省的感知能力，幽微地映照著〈我是黑人〉片中的關懷與尚未解決的問題。

*Moi, un Noir. Reloaded* starts with a series of intertitles examining the deeply rooted colonial paradox that African immigrants have experienced in Europe from the first-person perspective. The silent opening of the film could represent the muffled experiences of these undocumented immigrants. Europe is the cause as well as the effect. The silence embodies the collective voice of the numerous anonymous Africans forced to pursue their dreams in the land of their previous colonial masters and exploiters. Directed by Ro CAMINAL, who attempts to pay tribute to *Moi, un Noir* (1957) by Jean Rouch, a French filmmaker and anthropologist, *Moi, un Noir. Reloaded* resonates with the leitmotif of Rouch's *Moi, un Noir* regarding the emotive but dialectic tensions between voyage and displacement. However, *Moi, un Noir. Reloaded* updates its predecessor with scenes of African migrants' agentic practices throughout their daily routines and grounded mundaneness. Between scenes of shaving, meandering, cooking, and gathering, the voices of three protagonists calmly narrate moments of structural violence in terms of the racism and sexism they encounter on a daily basis. Collaterally, their somehow-detached voices discussing the alienation of reality go hand in hand with the vivid dialogue between the protagonists and their local Senegal community. As an artist with an ethnographic eye and societal sensitivity, CAMINAL uses his lens subtly to shed the light on the unresolved concern of *Moi, un Noir* with a sense of reflexivity.



Y-2

然而，據我所知，  
那兒必然有什麼是值得的  
*Then indeed there's got to be,  
what do I know, something good*

2016  
單頻錄像  
single-channel video  
31'17"

弗洛里安·安德烈亞斯·杰德克  
Florian Andreas DEDEK  
德國 Germany (b. 1984)

德國紅軍派 (Red Army Faction, RAF) 作為 1968 年全球學潮的一個章節，從學生抗議運動與媒體論戰，逐漸演變成社會政治行動。對於像藝術家的弗洛里安·安德烈亞斯·杰德克這樣出生於德國杜伊斯堡的同輩人，德國紅軍派運動更深深烙印在他們的家族記憶中。援用〈德國之秋〉 (*Germany in Autumn*) 這部發行於 1979 年，被認為與紅軍派有關聯的經典散文電影中的對白為作品名稱，杰德克的主觀鏡頭帶著觀眾從家族相簿來到相關事件的舊址，從公路、監獄這類社會基礎建設，藝術家的父母透過電話抑或面對鏡頭，重訪那個懸置的命題：「倘若當時我遭受到莫須有的罪名構陷入獄？」社會對於德國紅軍派集體失憶的人文地景，呼應著藝術家兒時雙親缺席的成長過程，也是西德文化經歷與記憶政治的敘事之一。

Having begun as a student protest movement and a media controversy in 1968, the Red Army Faction (RAF) developed into a social political movement. For those born in Duisburg, Germany, like Florian Andreas DEDEK, this movement is deeply imprinted in the family memory. Borrowing lines from *Germany in Autumn* the classic omnibus film released in 1979 and widely regarded as a close reference to the RAF, to title his work, DEDEK uses the camera subjectively to bring audiences from the family photo albums to sites associated with RAF events, including highways and prisons. The artist's parents appear in the work via camera and phone. What DEDEK revisits is conceivable scenario—"what if I were framed and put in jail for some fabricated charges today?" The collective amnesia surrounding the RAF constitutes the cultural landscape, framed by the fact that DEDEK grew up without the presence of his parents, and resonating with a narrative of political memory and cultural experience in West Germany.



## 南與之耳 *Southern Clairaudience*

Z

2016  
多媒體裝置  
multiple media installation

王虹凱 Hong-Kai WANG

台灣 Taiwan (b. 1971)

出生於雲林虎尾的王虹凱，以聆聽作為側翼教習（pedagogy）之美學實踐，藉由工作坊組織臨時性集結與群體互動的表演，激發其他身體性的詮釋，並探究當代生命經驗中遭抹煞的不同集體性、時間性與地域性。在〈南與之耳〉這個進行中的研究計劃中，藝術家回訪日治時代1925年由「蔗農組合」填寫的抗議歌「甘蔗歌」。這首歌被推崇為協助動員據稱台灣歷史上反殖民農民運動濫觴的「二林蔗農事件」。數十年後，一群二林的文史工作者開始收集地方耆老的口述歷史，於西元2001將原本沒沒無聞的「二林蔗農事件」（包括「甘蔗歌」）重新帶回歷史的舞台。然而，回憶通常也是某種遺忘的模式，這首重新出土的歌詞弔詭地揭露了某些記憶的缺塊：比如歌的旋律，歌詞提到的其他勞動者烏鬼、長工、女性，以及其他可能遭到否認的存在。

藉著〈南與之耳〉，藝術家試問：透過「做歌」是否能創造第二次機會召喚那些散逸的歷史與知識？經由一系列嘗試「製造共鳴」的即興表演，王虹凱與跨越身體、時間和地理疆界的合作者一同重新想像「甘蔗歌」，聽／觀眾將從聲音、錄像、檔案資料等，

Born in Huwei, Taiwan, Hong-Kai WANG engages with ways of listening as an alternative pedagogy in the context of artistic practices. Through organizing workshops as temporary gatherings, mobilizing collaborative sociality as performance, and encouraging other bodily interpretations, WANG attempts to rehabilitate the disavowed modes of lived experience, collectivity, temporalities and territoriality.

*Southern Clairaudience* is an ongoing research project that revisits the “Sugarcane Song” written by the Sugarcane Workers Union in 1925. The song is ascribed to mobilizing arguably the first anti-colonial agrarian uprising, which is known as the Erlin Sugarcane Workers’ Revolt, in Japan-colonized Taiwan. In 2001, a group of Erlin-based historians restored the radical event including the song from obscurity with oral accounts collected from the descendants of the revolt’s participants. However, remembering is often precisely a mode of forgetting. The lyrics of the “Sugarcane Song” reveals a deficit of certain memories in the now renewed narrative: the melody, the “ookui,” (烏鬼) indentured laborers and women mentioned in the song, and possibly others.

*Southern Clairaudience* asks: is it possible to create the second chance(s) to hear the missing histories or knowledges about different modalities

見證異質性身體之間的演繹與對話，以及被喚醒或接通的拒絕普常化的地域政治親密性。

of existence and their affiliations with one another, through “song-making?” In collaboration with people across the border of bodies, lands and ocean whose life worlds are invested in the history of sugar to varying degrees, WANG takes reimagining the melody of “Sugarcane Song” as a point of departure. The exhibition sees documentations of a series of improvised “resonance making” performances that not only make the diverse corporeality therein visible but also reinvigorate or even forge their unexpected geopolitical intimacy that refuses to be generalized.

With support of



Co-produced by



美國舊金山 The Lab  
(San Francisco, USA)

台糖雲林東勢甘蔗原料區辦公室  
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## 2016TIVA X 春之藝術基金會

### 《影像為何而動：機器及其政治》放映與座談

10.23 sun 14:00 » 17:00

倘若影像有國籍 I：  
以中華民國與越南社會主義共和國  
政治宣傳片為例

主持：徐明瀚 講者：武洪章臺  
地點：納豆劇場 (Võ Hồng Chương-Dài)

11.13 sun 14:00 » 17:00

倘若攝影機懷孕了：  
女性與其影像的性別勞動生產

主持：葉佳蓉 講者：許芳慈、  
地點：納豆劇場 羅珮嘉、王君琦

10.30 sun 17:00 » 20:00

倘若影像有國籍 II：  
〈皇天后土〉(The Coldest Winter in  
Peking, 1980) 原址放映

主持：徐明瀚  
地點：北投中央製片廠

12.04 sun 14:00 » 17:00

倘若放映機有身體：  
放映的展示政治與場域美學

主持：呂佩怡 講者：高俊宏、  
地點：納豆劇場 孫松榮

11.6 sun 14:00 » 17:00

倘若攝影機是武器：  
〈飢餓藝術家〉(Artist Of Fasting, 2016)  
放映暨映後座談

主持：許芳慈 講者：足立正生  
地點：納豆劇場 (Masao Adachi)

### 2016 TIVA X 當代敘事影展

10.18 tue 19:30 » 22:00 (19:00 開放入場)

沖繩暗啞・島鏈罔兩  
The Muted Okinawa・The Penumbra  
Archipelago

講者：許芳慈  
地點：台北月見ル君想フ

10.24 mon 19:30 » 21:30

萬迪・拉塔那〈炸彈池塘〉  
VANDY Rattana, *Bomb Ponds* (2009)

同場放映：戰爭是一件柔軟的事物  
地點：台北市客家文化主題公園  
文化中心三樓放映廳

10.22 sat 16:30 » 18:00

阮純詩〈來自賓童龍的信〉  
Trinh-Thi NGUYEN, *Letters from  
Panduranga* (2015)

講者：阮純詩、區秀詒 (映後導演座談)  
地點：台北市客家文化主題公園  
文化中心三樓放映廳

10.27 thur 16:00 » 16:35

阮純詩〈來自賓童龍的信〉  
Trinh-Thi NGUYEN, *Letters from  
Panduranga* (2015)

地點：台北市客家文化主題公園  
文化中心三樓放映廳

10.23 sun 18:10 » 19:40

東陽一〈沖繩列島〉  
Yoichi HIGASHI, *Okinawa Retto  
(The Okinawa Island, 1969)*

地點：台北市客家文化主題公園  
文化中心三樓放映廳

10.30 sun 10:00 » 12:00

萬迪・拉塔那〈炸彈池塘〉〈獨白〉  
VANDY Rattana, *Bomb Ponds* (2009)  
& *MONOLOGUE* (2013)

同場放映：何處是我柬埔寨的家  
地點：台北市客家文化主題公園  
文化中心三樓放映廳

**2016 TIVA X Woolloomooloo**  
**《移動時代》放映與座談**

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**12.2 fri** 19:00 » 21:30

**Doug AITKEN**  
**〈Station to Station〉**  
**放映與座談**

主持：呂佩怡      講者：陳永賢  
地點：Woolloomooloo 西門店

**12.10 sat** 12:00 » 19:00

**程然〈奇蹟尋踪〉**  
**467 分鐘完整放映**

主持：呂佩怡、蘇珀琪  
地點：Woolloomooloo 西門店

**12.9 fri** 19:00 » 21:30

**Videoclub ( 英國 ) &**  
**Videotage ( 香港 ) 放映與座談**  
**(Both Sides Now-3Programme)**

主持：呂佩怡      講者：Videotage  
地點：Woolloomooloo 西門店

詳細內容請洽

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策展人簡介  
About Curators



呂佩怡 Pei-Yi LU

策展人，研究者，藝評人。倫敦大學人文與文化研究博士，研究興趣為當代策展研究之理論／實踐、off-site art（美術館之外的藝術實踐）、美術館議題等。近期出版《台灣當代藝術策展二十年》（2015），獲得第十屆ACC藝術中國「年度出版物」提名獎。其他出版包括主編“Off-Site Art in Taiwan, Hong Kong and China”專輯，Yishu: Journal of Contemporary Chinese Art（2010）；《搞空間：亞洲後替代空間》（2011），以及專書Off-Site Art curating（2011）。擔任2014年深圳雕塑雙年展「我們未曾參與」副策展人，2015年策畫「微型小革命」於曼徹斯特華人當代藝術中心（CFCCA）。曾任教於國立台北藝術大學、香港中文大學，現任國立台北教育大學文化創意產業經營學系助理教授，以及擔任當代藝術評論與策展全英文碩士學程主任。

Pei-Yi LU is a curator, researcher and art critic, based in Taipei. PhD in humanity and Cultural Studies (London Consortium), University of London. Her research interests are off-site art, museum studies and curating in theory and practice. Recently, a research-based book edited by her *Contemporary Art Curating in Taiwan (1992-2012)* is nominated the 10th Award of Art China. Her publications include “Off-Site Art in Taiwan, Hong Kong and China” Special Issue of Yishu: Journal of Contemporary Chinese Art (2010), the edited book *Creating Spaces- Post Alternative Spaces in Asia* (2011) and the book *Off-Site Art curating* (2011). She was an associate curator of 8th Shenzhen Sculpture Biennale “We Have Not Participated” (2014) and curator of “Micro Micro Revolution” (2015) for Centre for Chinese Contemporary Art (CFCCA). She had been teaching in the Taipei National University of the Arts and The Chinese University of Hong Kong. Now, as an assistant professor of Department of Cultural Creative Industry, National Taipei University of Education and Program Leader, MA in Critical and Curatorial Studies of Contemporary Art.



許芳慈 Fang-Tze HSU

獨立研究者暨策展人，美國芝加哥藝術學院藝術策展學群碩士畢業，目前為新加坡國立大學社會科學所亞洲文化研究課程博士候選人，同時也是亞際跨界調研計劃「場景／亞洲」的研究員暨策展人之一，移動於亞際冷戰島鏈之間。研究興趣為冷戰美學的現代性視覺考證，以及記憶政治之於動態影像的關聯性。曾任職香港亞洲文獻庫數位典藏經理、國立台灣美術館助理研究員；近期策劃展覽包括於國立臺灣美術館展出的「在現場：卡帕百年回顧展」（2013），於立方計畫空間舉行的「透工—萬迪拉塔那與他所捨棄的影像」（2016）；其他參與的跨界研究展演計畫包括新加坡藝術家羅子涵的「藝術家大會—朗根巴哈檔案」（2012-2013），以及由柬埔寨Sa Sa Bassac藝術空間與紐西蘭聖保羅藝廊協同舉辦的移動式駐村計畫「田野：柬埔寨流移探詢」。寫作散見於《今藝術》、《藝術界》與線上媒體「數位荒原」等藝評平台。

Fang-Tze HSU is an independent researcher and curator. She holds an MA in curatorial studies from the School of the Art Institute of Chicago and is a Ph.D. candidate in the Cultural Studies in Asia programme of the National University of Singapore. As a curator of the transregional research-driven project, “Scene / Asia: Movements Toward Active Spectatorship,” she is currently conducting field research across the Cold War archipelago of Asia. Her research interests include contemporary knowledge formation, Cold War aesthetics, memory, philosophies of technology, and the embodiment of artistic praxis in everyday life. From 2010 to 2013, she served as the digital manager for the Asia Art Archive. She was appointed as a curator for the National Taiwan Museum of Fine Arts in 2013. In 2010, she curated “On Site: A Centennial Retrospective of Robert Capa” at the National Taiwan Museum of Fine Arts. In 2016, she presented the curated research project, “Working-Through: Vandy Rattana and His Ditched Footages” at the Cube Project Space, Taipei. Her other cross-disciplinary research projects include Singaporean artist Loo Zihan’s *Artists’ General Assembly: The Langenbach Archive* (2012-13), and “FIELDS: An Itinerant Inquiry Across the Kingdom of Cambodia” (2013) co-organized by the SA SA BASSAC (Cambodia) and the ST PAUL St Gallery (Aotearoa, New Zealand). Her writings can be found in *ARTCO Magazine* (Taiwan), *LEAP* (China), and the online art criticism platform, *No Man’s Land*.

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更感謝您們理解他們因為展覽計劃而不能陪伴在您們身邊的時刻

For all the family members and partners of the Negative Horizon team,  
we can't appreciate you more for the emotional support throughout the journey.  
We also feel incredibly grateful for your understanding of those moments  
when your beloved one can't be with you due to the exhibition related responsibilities.

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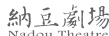
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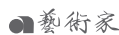
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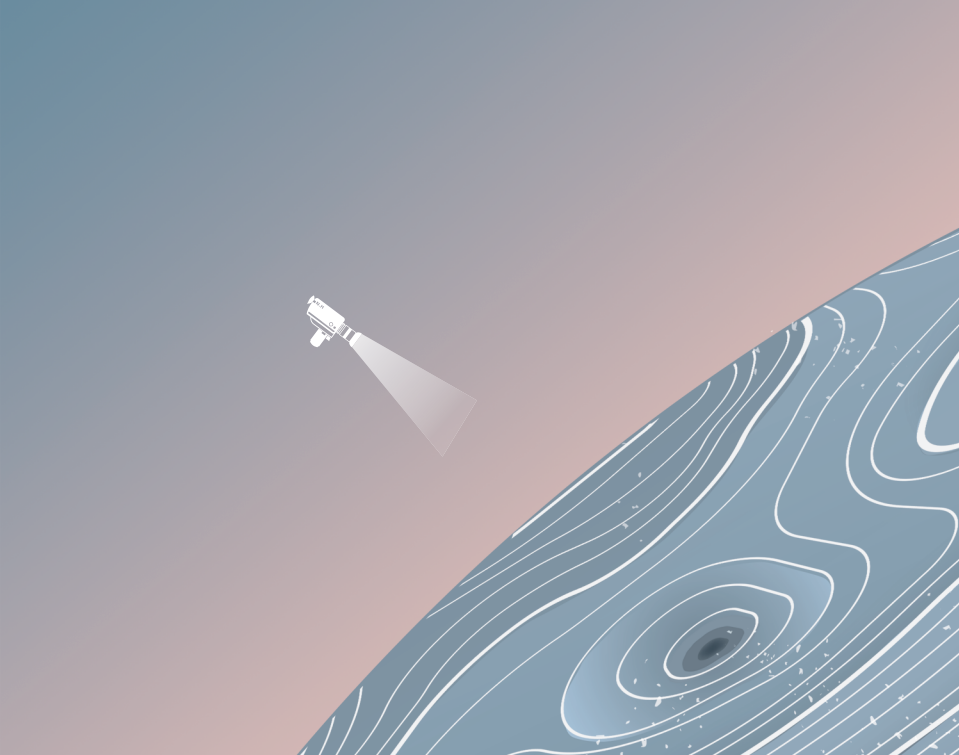
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