〈升火工作室〉成立於西元2000年,歷經最初的個人工作室階段後, 近年來開始增加各項在 地教學、創作營、展覽之類的安排,開始回歸部落,不但讓其他人也能接觸及了解,部落未來所面 臨的考驗與地方產業的困境與方向,也成為部落地區的藝術家據點。

在POSTO中將以〈升火工作室〉為中心,在部落中鄰近的地點舉行活動與討論。Sumi的創作 計畫也將在石梯漁港發生。

林鳳美,《你要什麼?》,2009

在Sumi的作品中·不斷體現部落文化與現實之間的拉扯·她積極的使 用「說故事」這古老的方法將部落美麗的傳說流傳出去·這種與現實保 持距離的敘事方式·成為Sumi作品裡隱沒的一種狀態·如果說Sumi是關 懷部落文化‧不如說她是對於土地有著無法分離的情感‧同時這也顯現出 一個藝術家的地方生活。

「以物易物」的計畫中·當後地方丸停靠花蓮石梯漁港時·Sumi和部落的 人將與船上的人進行物品交換,這種買賣狀態非建立在對等的價值,它也不 是用規格的貨幣來取得某種共識、而是處在越過平等概念:需求。另一方面 船的登陸形成一種跳躍式的空間向度·而Sumi口述中的交易傳說·將在這向度 中展開。藝術家喚起一個地方「曾在的歷史」、透過依稀模糊的地方經驗、帶我

Sumi LIN, "What You Want?", 2009 Introduction written by Chun-Chieh CHIU

Sumi's works have constantly embodied the struggle between the tribal culture and reality. She uses positively the ancient method of "storytelling" to spread the beauty of the tribal legend. This kind of narrative way keeps a distance from the reality and then turns into a sort of invisible state in Sumi's work. Rather than saying Sumi has concerns about the tribal culture, she probably has more unseperated feelings to the land. Simultaneously, it reveals a local life of the artist as

In the project - "What You Want?", Sumi and the tribal people will proceed to the good exchange with people from the boat when POSTO MARU stops at Hualien Shihti Harbor. This state of commercial exchange is not built on a reciprocal values or the use of a standard currency to acquire a kind of common view, but it is standing on the concept of the beyond equality- need. On the other hand, the disembarkation from the boat forms umping dimensional direction where Sumi's legendary oral trade will be pread from it. Through a vague local experience, the artist arouses a place

'The history that ever existed" where it will brings us back to the memory of

時間:2009/9/29下午4~5點。船抵達石梯漁港當日

及金錢的買賣交易。

時間: 2009/10/10中正紀念堂 2009/10/11台北當代藝術館。

Sumi於台北展場周圍(或者台北商業區的市街)進行交易行為。藝術 家 Sumi會準備著對自身有意義的事物(例如:將樹木切成一段一段・裡面放著 部落的工藝品)、於市街上觀察、尋找可以進行交換的路人、與之商量一個 飾品或是一首傳統舞蹈可以和路人交換身上的物品。這個交易行為中,價值 由交換的雙方決定。交易的規模(人數、物品數量、或是一個完整的舞蹈表



SUMO Studio

SUMO Studio的地方性是一種游移中的場 「特定性:在異地經驗中透過偽裝成自然的姿態・[;] r·與其說是地景作品·毋寧將之視為地景行動。 UMO Studio在面對自然物與景象(如:植物、火山口 泊) · 都涉及著環境中潛在的震盪 · 以輕巧的諧擬避開了 出不同於一九七、八零年代地景藝術的輕盈特質。

見地揭發出環境的可動性。在一段延展時間中的現地製 改在自然與非自然、風景與非風景這種二元的對立結構・而 「揭露出一個處在社會性維度與詩意的潛在性的交會點」·呈現

SUMO STUDIO oduction written by Yen-Hsiang FANG

e topos of SUMO Studio is the specificity of a location while it is oving: camouflaging to be natural while in an exotic environment, and ealing the mobility of the surroundings in the present location. Local duction during an extended period of time is topographical action her than just a topographical piece of work. When facing the to potential uncertainties of the nature and natural sceneries (e.g. plants, a crater, lakes), SUMO Studio uses parody and skips the binaries of natural versus unnatural, scenic versus not scenic; SUMO tudio "reveals the crossing point between the sociological dimension and the poetic potentials", and brings out the lightness of the topographical art.

IO Studio由四位藝術家所組成‧包括林國威、吉田真悟、 Ludovic Méhauté、Caroline

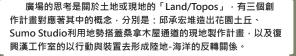
饒加恩,《熱病地段》,2009

藝術家將自己設定為一接觸過多政治言論而染上政治熱病的路人甲·症狀是在政治經濟歷史中 ·找 🏾 專不同的符號·試著建構不同的紋徽·作為小至個人大至國族可自我投射和認同的

The artist defaults himself to the passerby who, being overexposed political statements, catches a political fever. His symptoms include looking for various symbols in the socio-economic history in rder to construct different emblems as the personal or national self projections and identifications. This toning others without the oversimplified political symbol identification of the local. These colonial period to today, these symbols range from the emblem of recorded in 1905 by an English explorer, the architectural style applied by crops, some sister countries' emblems, and the muscle fiber of labor workers; ley are all turned into flags, and being used in demonstration parades. Chia-En Jao uses these symbols of symbols to inspect and ridicule the loose structures of today's national identities.

熱病地段網站 Fever Distric Website http://feverdistrict.blogspot.com/

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邱承宏,《山稜邊》,2009

eate the magnificent memory inpainting.

他在地上製造了一個山丘·一個都市中的外來者·將人與城市的以及人與自然的兩種相處經驗並置於此·形成一種既直 溫和的衝突。邱承宏的雕塑一貫地談論著在雕塑歷史中隱含的人的某種精神活動,一部分關於人的生存與土地的關係, 另一些是關於長 久以來・深植在人們記憶中的自然的印象・在城市中已然不復存。而倘若我們有機會聽聞這座山丘的起源 - - 來自藝術 家祖母的一張刺繡 - 我們便多少能體會邱承宏是如何思索將某種消逝於現代城市邊緣的原始精神重新給予命題‧並試著發展出巨大的記憶修

Chen-Hung CHIU, "Mountains Edge", 2009 Introduction written by Yu-Jian XU

He made a Hill, an alien to the metropolis, on the ground, which juxtaposes the experiences of people versus the city and that of people versus the nature and creates a direct yet mild conflict. The sculptures of Chen-Hung Chiu speak in unison about the etaphors of human psyche in the history of sculpture—parts of the metaphor are about the relationship between human survival nd the land, and others are about the deeply rooted impressions of the nature in humn memory, all of which are gone from the city cenery of today. Should we have the chance to listen to story about the origin of this Hill—and it came from a piece of embroidery made by the artist's grandmother—we would somehow experience how Chen-Hung Chiu reformulate the thesis out some disappearing primordial essences which only leave slight traces on the rim of the city-sphere; he attempts to

復興漢工作室,《海綿》,2009

這個團隊的藝術家不僅將生活「公社化」(communization),還幾乎活在一種 消費、創作與生活不分的狀態、在新的混沌中挑逸出生活的框架、其發想則 集中在用超過一般身體的負荷去完成一些習以為常的消費性影像,於是 身體既因為消費性影像的虛構而顯得瘋狂、又在重新提醒觀眾身體記憶 之後,瞬間揭露了生活的虚幻。所以,在實踐中彷彿是要將現實與幻見 (fantasy) 拉近·但事實上·又會在一種不可能或無效的勞動中·讓幻 見的邏輯在身體與影像的不可能之中表露無遺。

This group of artists lives a life of "communization". Yet nearly they consumption of images by extremely using a load of body in general. As the result, the body already seems to be cracked by the fiction of consuming images, and directly it exposes to illusion of life after reminding audience's body memory again. Hence, in the practice of performance as if it will draw reality and fantasy closer. Yet in fact, it will make the logic of fantasy leave nothing covered in unimaginable bodies and images among impossible or ineffective labor activities as well.

Fuxinghen STUDIO, "Sponge", 2009 Introduction written by Chien Hung HUANG

live in the state which computerization, creation and daily life are rable. In the new chaos, they break out from the stereo framework of life. The idea focuses on accomplishing some accustomed

《你要什麼?》 "What You Want?" project

Sumi在《後地方》的作品以交換行為的形式來探討人與人之間價值的差距與 互動·主要分為兩個部份:

人:大港口部落居民與後地方丸船員

登船人員與藝術家準備自己認為有價值可以交換的物品·當地居民由Sumi策 動攜帶自己的交換物品 (飾品、工藝品、或一則傳說、一首歌) · 於黃昏時 間船抵港時進行交換的行為。這個行為中將只有物品與勞務的交換,而不涉

地點:台北當代藝術館廣場至中山地下書街範圍

演)也由現場雙方的彼此認同的狀態來決定



圖像。除了主動"為他人定調"的莫名外‧同時在所提供的符號中‧試圖 및 對在 地因過度 ▮ 簡 化的政治符號認 同·做出對照的可能。這些符號是從西方開拓時期開始到今 日. 跟台灣這個區域有關連的事件. 從荷蘭東印度公司的徽章、1905年由 英國探險家記錄的帝雉、蔣中正在台灣所使用的建築樣式 、經濟作物、友邦國徽到勞工肌肉纖維等等。透過製成國旗和發起遊行·饒 加恩檢視並揶揄了今日我們國家認同的鬆散結構。 Chia-En JAO, "Fever District", 2009 Introduction written by Yu-Jian XU

eason also attempts to juxtapose the symbols he found with symbols he found are all related to Taiwan, from the West he Dutch West India Company, the Mikado's Pheasant Chiang Kai-shek while he lived in Taiwan, to the economic

熱病地段工作坊Fever Distric Workshop 《熱病地段》(Fever District)接續《你是匹我永不想騎的馬》展覽的工作坊將領你到馬場選神豬.進行符號考古和搜尋.最終要將創造國徽的衝動傳染給不愛口水的你。不須準備材料.只要穿上 最能代表你的衣服來。

Introduction written by Chien Hung HUANG the artist has started his visual traveling (observation). Hence it drags a distance from his inner dialogue and recording of sound from surrounding. But the artist let this distanciation never be realized in an imaginative narrative Since a narrative enables audiences to enjoy "creations" of video and sound freely and then it is to be unmasked. Thus, the artist further connects such video creations with a field work based on a community in order to have realistic

文|黃建宏 譯| 林仁達通過錄像,在一些得以寄生記憶的地點與風景,重新凝聚自身記憶深處中的「某處」。也就是說,藝術家並非用

POSTO Maru 後地方丸

航程:台北淡水漁人碼頭(9.28)>官蘭南方澳漁

● 後地方丸 POSTO Maru Activity

09.28 後地方丸啟航歡送派對 | 淡水漁人碼頭 10:00

09.29 林鳳美《你要什麼?》計畫 | 花蓮石梯漁港 16:00

Sep. 29 Talking Bar at Sheng Huo Studio in Hualier 20:30 Sep. 30 Tsunami Concert Party at Cacangawwan in Hualien 19:30

Oct. 2 Big Sea Bird Party at Hai-an Road in Tainan City 20:00

Oct. 3 Second Opening Party at New Day St. in Pushin 19:00

外掛一:林仁逹《豐玉藥局》之珊瑚|the Gallery 畫廊

2009.10.1(四)19:30|臺南縣官田鄉大崎村66號

在這個計劃中,船將由台北的淡水港(漁人碼頭)出發,東

行至宜蘭南方澳、花蓮石梯港口,南下西行繞過台灣南端到台南

安平港,北上至新竹南寮,最後再回到淡水,整個航程將繞行台

船的航行,除了是本展覽對海洋這個作為台灣被忽視的邊界

之想像與詮釋,兩位藝術家: SUMI、林仁達將在船的航行中進

行與展示他們的行動與作品。Sumi將在石梯漁港進行以物易物

的計畫,林仁達則是臨時性的錄像放映。另外,還有萬德鐵人組

的外掛行動,將以慢跑的方式繞行臺灣一圈。在船上以及港口的

停泊的過程中,將進行一系列關於各地方藝術狀況的討論會。

gallery.blogspot.com | 交通:高雄捷運美麗島站 2 號出口 步行約兩分鐘

Plug-in 1: <Harry's Drug store-The coral> by Jin-Da LIN at the Gallery

外掛二:萬德秀三 | 萬德鐵人組 : 江忠倫、林郁盛、陳敬元、張立人、蘇育賢 | 後地方丸

Oct. 1 Plug-in Workshop at Doctoral Program

10.01 Plug-in 後地方工作坊 | 國立台南藝術大學藝術創作理論研究所博士班 19:30

Sep. 28 POST.O Maru starts its journey at Tamshi Fishers' Wharf 10:00

Sep. 29 <What You Want?> project by Sumi Lin | Hualien \$hihti Harbor 16 : 00

in Art Creation and Theory of Tainan National College of The Arts 19:30

9.20-10/21|(二)-(五) 14:00 - 22:00 (六)-(日)13:00-23:00 | 高雄市中正四路71號(交自立二路) | 07-2815025 | massart-

Sep. 21 - Oct. 21 | TUE-FRI 14:00 - 22:00, SAT-SUN 13:00-23:00 | No.71 Chung-Cheng 4th. Rd. Kaohsiung Taiwan |

Plug-in 3: Plug-in Workshop hosted by Manray + Jun Yang at Tainan National University of the Arts

386-7-2815025 | Official Blog: massart-gallery.blogspot.com | transportation: Kaohsiung MRT to Formosa Boulevard Station

Plug-in 2: Wonder Show 3 by W.T. Team: Chung-Lun CHIANG, Yu-Sheng LiN, Ching-Yuan CHEN, Li-Ren CHANG, nofearsam921

台南安平漁港(10.1-10.3) > 新竹南寮漁港(

10.3-10.4) > 台北淡水漁人碼頭(10.4)

09.29 說話吧! | 升火工作室 20:30

09.30 海嘯音樂會 | 項鍊工作室 19:30

10.03 日新街開幕晚會 | 日新街 19:00

Sep. 28 Yilan Nanfangau Fish Harbor

10.02 大海鳥派對 | 台南市海安路 20:00

09.28 宜蘭南方澳漁港

Plug-in 外掛

Oct. 1st,2009 (THU) 19:30

港(9.28-9.29) > 花蓮石梯漁港(9.29-10.1) >

平的空間移動來再現兩個地點之間的類似性,而是不斷地將某個新地點虛構為記憶中的過往地點,這種虛構使得他能多 旅行的記錄中不斷生產出敘事,而這些敘事又會回返連結上藝術家對於某些記憶片段的重新思考。林仁達是一個製造「縱 深」的藝術家·從山野到城市、海港·從台北到高雄·他在這些地點之間編造(fake)著記憶的景深。

Jin-Da LIN. "Harry Drug Store", 2005~2009 Introduction written by Chien Hung HUANG

林 仁達, 《豐玉藥局》, 2005~200

Lin Ming-Da is an artist of "depth-making." From a mountain to a city and a harbor; from Taipei has faked the depth of memory field in between these locations.

《文貴》,2008於台北當代藝術館地下實驗•創意秀場

10.1-10.3) > 新竹南寮漁港(10.3-10.4) > 台北淡水漁人碼頭(10.4)

每日11:00-20:00 | 台址捷運中山地下書街 B30/32/34 | 02-25523721 | www.mocataipei.org.tw 《海事》,2005~2008 於後地方丸 航程:台北淡水漁人碼頭(9.28)>宜蘭南方澳漁港(9.28-9.29)>花蓮石梯漁港(9.29-10.1)>台南安平漁港

《珊瑚》, 2008~2009 於the Gallery 畫廊 9.20-10/21 (二)-(五) 14:00 - 22:00 (六)-(日)13:00-23:00 | 高雄市中正四路71號(交自) gallery.blogspot.com | 交通:高雄捷運美麗島站 2 號出口 步行約兩分鐘

"Wen Gui" , 2008 at MOCA studio MON-SUN 11:00-20:00| Taipei Metro Zho http://www.mocataipei.org.tw

"Maritime", 2005~2008 at POSTO Maru Route: Tamshi Fishers' Wharf (Sep. 28) > Yilan Nanfangau Fish Harbor (Sep. 28-Sep. 29) > Hualien Shihti Harbo

(Sep. 29-Oct. 1) > Tainan Anping Harbor (Oct. 1-Oct. 3) > Hsinchu Nanliao Harbor (Oct. 3-Oct. 4) > Tams Wharf (Oct. 4) "Coral", 2008~2009 at the Gallery

Sep. 21 - Oct. 21 | TUE-FRI 14:00 - 22:00, SAT-SUN 13:00-23:00 | Mo.71 Chung-Cheng 4th. Rd. Kaohsiung Taiwan | 886-7-2815025 | Official Blog: massart-gallery.blogspot.com | transportation: Kaohsiung MRT to Formosa Boulevard Station 2nd Exit, walk 2 mins

許家維,《花東新村》,2009 文|黃建宏 譯|

他如皮膚般地緊抓住每一枚影像的表面,但又以某種陌生感將拍攝之物推到影像的底端,並在這樣一種視像中開始了他的旅行 因而他的內在話語和環境收錄的聲音也拉開了距離·但藝術家卻讓這疏離化(distanciation)在敘事的想像中無法被意識到 ・叙事既讓觀眾順暢地享受影音的「創作」・卻又變成為待揭露的面紗。在此・藝術家進一步將這樣的影像創作推到社群的調 查上,讓真實的記憶更為激進地倚賴著沉默的敘事,且讓敘事在這對於真實的觀看中慢慢地瓦解。

Hsu Chia-Wei," Hwa-dong Xing Tsun", 2009

memory pretty much relied on the silent narrative. Gradually the narrative collapsed during the observation in real

「地方性」(Topos)是台灣當代藝術面對「國際化」與「全球

發展中卻越來越流於僵化的定義,不是過於陳舊、無法因應新的 `

越來越全面性地影響著我們每天浸身其中的文化風景下,「地方性[「]

再只是意味著迫切需要捍衛的本質・也不再是相對地作為一種對

Baumann)與「柔變人性」(by Brian Holmes)的狀態下.變成

一種通過行動「令地點生成」的創造性。「後地方」不再是拓樸地

摸索著空間或地表的連續性・而是逆反地創造出屬於當下的「地方

對於經歷九〇年代至今的台灣人來說,可以意識到幾種變化。在

数層面上・首先經歷了一個千禧年來臨的宣告・這個宣告沒有揭示

辯證,轉向關心現實政治對於個體生活的影響。

可明顯、必要的改變・僅只是「一切都在改變中」。然後是一種政

即一種體現在民主政治的明確象徵。但這些改變並未與台灣外部

當代藝術對於地方性的想法・則主要產生自一種拉扯・一端是九

台意識到特定時空內容產生的差異化·而且不再著眼於藝術觀念 `

日常生活中關於地方性的概念與觀點,可以通過許多途徑中獲

得·我們接受著他人告知自己所在之地——城市或國度——為何·也 被告知身為這個地方的一份子會是什麼模樣。那麼·當代藝術的 行動怎麼對這些進行新的「刺激」?就某種程度而言·當代藝術無 日在消費社會的結構中生產巨型的有效反抗·這樣說並不是悲觀的感嘆·而

提示著必要在消費系統之外尋求可能性,或是與消費的相對性速度進行競爭,

b對話·反倒以各種方式在內部生產出虛幻飄渺的「國際現實」 | 性與「外掛」方式進行地方性的連結·甚至

〇年代初·台灣既有的地方性概念因為「同質化」的地方分治而開 ;最後·則將面對地方性在時間上的可能性 始庸俗化·另一端則在全球當代藝術發展中·藉著雙年展的訊息· 這一部分將通過後續的各種介面與活動延

(N):未來的公共性(th

-・以及迴避今天政經體制 (

會價值·通過藝術行為的溝通召 喚新的公共性的思考。

生認同 (the non-identical

-藝術家以調查者、保存回憶

人、處理外來語、主體化的

publicness to come)——藝術家 嘗試如何脫離過往超越性的集體

會現狀,就是在消費社會的流通裡趨向同一化。今天,在全球化化

於「邊緣」的指稱;「地方性」在「流態社會」(by Zygmunt

【後地方】展覽的特殊性・應該就在於「後地方」的概 並非一種前衛性的概念,也不源自國際上的藝術議題,

≧從藝術家所開啟的可能性・以及與藝術密切相鄰的環;

F質這兩個面向的思考出發漸次成形。首先,挑戰的?

為出發點・既非單一展場・也不是多展場・而是「如何

が成展場」・首先就圍繞著台北當代館・並依附著當

的資源與權力脈絡,進行「潛在結構」的創生,

||是當代館廣場、地下實驗•創意秀場、捷運中||

下書街、田園城市 地下室、葉偉立埔心工作室

Zone): 而藝術家或藝術團隊則各自提供著

「同的「地方性」衍生計畫・其中包含有「在地

耕」的地方性、「歷史記憶」的地方性・也有

傳說」或「科幻」的地方性・還有跨國團隊現地 ,發生的地方性 · 或是以生命場域和身份移轉所表

訊息流通與展示(由策展團隊負責)的地

的地方性、虚構生命狀態、置身異地的地方

這一部分將捅過後續的各種介面與活動延續

測」展(cal-curating)的起點。

所有的努力都是為了「重新」進行討論・

且·討論即是一種地方性的記錄:這是

學佈署的政治性

dispositive)——藝術家 呈現個體想像在社會狀況。

提示(the implication of t production of sensible) 成一種批判距離。

品化」的概念,不是為了某種後

d is also the starting point of cal-curating, or assessment through the curating of exhibitions.

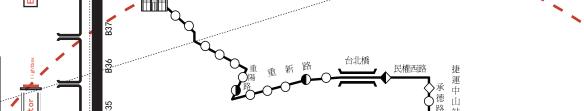
abetted by the regime of politico-economy, creating new public reflections through art behavior.

設藝術(meta-art)或後設政治

當代藝術家與社會之間的介面

位置與結構・並以感性生產

「展場」的概念・【後地方】便試著以這概念內容的



此展區位於台北捷運中山地下書街,策展的概念是關於著「流動」或「移動」的地方性。展出五 件作品分別觸及著聚落變遷的移動(許家維)、聲響的移動(i/O)、草木的移動(劉吉雄)、日常

性的移動(白雙全)以及地方記憶的連結(林仁達)。

由i/O成員所策動的失聲祭已經邁入第3祭·嚴然成為台北都會裡最具指標性與持續性的聲響表演平台·而i/O自身的聲響探索就如同一種翻摺的器官·反 轉著地方-城市、造音-收聽種種的關係。i/O在POST.O的集體行動中又再度將自身對聲響的想像,翻擱於這個城市的市街之中,去形成一個漫遊者的「聲響地

g 於此的聲響途徑。 此輔具-「公眾的外掛」藉由User的意識驅動裝置,在此過程中的不同定點預置數段藝術家在此地所聽聞之聲響作品,並在不斷行走的過 而User也可 透過延伸之機具·改變所聽之訊息與現場聲響。

名為《愜聽》·i/O團隊創造一個屬於個人User的科技性聆聽輔具·以當代館地下街為根據地·向四週延展畫一矩形路徑·經由手持螢幕導航觀眾進入預

platform 🕟 the metropolis of Taipei. Exploring sound for i/O is like a body organism squirming; it turns around the relationship between place and

bublic Pluq-in" uses the User's consciousness to drive the installation. During this process the Users listen

i/O成立於2005/10/19·是由一群以實驗聲音創作為主的集合。嘗試以更多元的方式融合影像、聲音、裝置與動力機械等媒介,尋求主流之外,新的可 。2006年8月i/O SoundLab. 更名為 i/O.挑戰更多創作元素、實現跨領域創作結合。目前成員包括王仲堃、王連晟、姚仲涵、張永達、黃鐘螢、葉摩默 -----

白雙全,《舟邊之旅,和幾個關於島的想法》,2009

opos is the aspect of contemporary art in Taiwan that has been most

impacted by growing internationalization and globalization, and our

during the course of its development over the last twenty years. Conse-

desperate defense of identity or a position on the fringe. Under Zygmunt

Bauman's notion of society in liquid times, and Brian Holmes's notion of

locale can be generated through certain operations. The significance of the exhibition title POST.O is that it represents the phase we find ourselves in

now; we are no longer groping at regional history as indicated by topogra-phy, or defining ourselves through a place situated somewhere in the continuity of the Earth's surface, but on the contrary, inventing locales as

Living in Taiwan from the 1990s to today, one becomes aware of certain

millennium, which did not herald any obvious or essential changes, but merely happened during a time when everything was in flux. Next was a

kind of political mishap—Chen Shuibian was elected president—which

changed the interior reality of Taiwan with the clear-cut signification of democracy. However, these changes still have not advanced dialog with places outside of Taiwan, but instead have produced a kind of vague illusior

of international reality within Taiwan. In relation to local identity, contempo-

awareness of discrepancies between specific contexts. This resulted in artist

The concept of a location carrying specific qualities appears in our everyday

lives in many forms. We are made aware of where we are—a certain city or

country—bý visiting foreigners who show us what it looks like to be a part of the place in which we live. In light of this prevalence, how do contemporary

artists undertake new projects that re-invigorate this notion of local

unique local qualities that will not fall prey to consumerism's effects.

Proactively speaking, we can start from a few undefined positions, or fror the differences found in a location, and use these to form a place in itself,

identity? Generally speaking, contemporary art is powerless to generate

large-scale, effective resistance to consumer society, but this is no reason to

be pessimistic. Instead, this fact points out the necessity of seeking alterna

ives to consumerism, or to compete with it at its own rate, in order to creat

The uniqueness of the exhibition POST.O lies in its inspiration, which comes rom possibilities opened up by artists and special qualities found in the

nor is it's concept derived from international art dialog. The foremost

challenge posed by POST.O is it's venue which was our starting point when

multiple venues, but rather how to form a venue. At first we focused on the

conceiving of the exhibition, the point of which wasn't a single venue or

Museum of Contemporary Art in Taipei (MOCA) and its related context of

Puxin, POST.O Maru and Art Zone. Participating artists or art groups

resources and power, generating potential constructs and dividing them into the following locations: MOCA Plaza, MOCA Studio, Zhongshan Metro

Book Mall, the basement at the Garden City Publishers, Yeh Wei-li's studio in

investigated the special qualities of locations through various points of view such as deep archeology, historical memory, legends or science fiction.

rary art in Taiwan has mostly stretched itself between two extremes: at one

end is the concept of local identities which became watered down in the

beginning of the 1990s due to the homogenized policies of local govern

ments; and the other extreme coming from the development of global contemporary art and international biennials, which contributed to an

no longer focusing on dialectical art concepts, but rather turning their attention to the influence of politics on their individual lives.

changes. On a symbolic level, the first was the proclamation of a new

lexible personality, topos becomes an opportunity for creativity since a

quently, topos is either passé, is unable to respond to existing social

他的創作根植在基層的生活型態,以及它們成為藝術的一種想像上。有時候甚至在一個生活 物件上追尋著藝術物件想像的可能。例如:《彩虹》是香港的同名地鐵站中現有的建築壁面裝飾 : · 貼上一條綠色的線條 · 《與一家陌生人分享同一個西瓜》在購買半顆西瓜而達成另一半在 處人家中,使食衣住行成為藝術物件。白雙全在公共場域中的微小作品成就了政治表達, 一種屬於文學的方式,包括一直持續在明報上發表的獻給香港的作品,以及《 公共圖書館計畫)。這裡的文學是一種進入商品系統的事件,透露著文學本來即包

與販售。對白雙全而言沒有所謂的展場,「藝術的場所」等於著生活場域。

Sheung-chuen PAK, "", 2009

onditions such as inserting the self into foreign regions and plugging into regionalisms. There were even topos investigations related to informa ion circulation and exhibitions (as implemented by curatorial teams). Finally, concerning the possibility of dealing with topos in relation to time, he exhibition will be followed up with other programming. All of this is for the purpose of renewing discussions, which is a way of recording topos

West: The non-identical identity of the artivist. The artist as investigator, preserver of memories, one who deals with foreign language or producer o subjects enters a place and expresses a person with multiple identies.

outh: The other than the artwork of artwork on site. The other than the artwork, or non-artwork concept isn't for the purpose of meta-art or

neta-politics, but is for remolding the interface between contemporary artists and society. Making this remolding operation itself become the

North: The publicness to come. Artists attempt to cast aside the transcendent collectivity of the past, and avoid today's populist social values that are

: The politicity of the aesthetic dispositive. The artist presents the position and structure of individual imagination in society, and forms a critical

劉 吉雄,《草木戰役》,2007

出品·製作:印花印象|MIMEO FILMS草木顧問:潘富俊|監製:馮賢賢|製片人:劉建偉|總策畫:本騷伊明 |共同策畫:薛常 慧・黃思嘉 |共同撰文:瞿筱葳 |導演・攝影指導:劉吉雄|戲劇主演:吳雨致・陳羽榛|旁 . 白演出:楊文文·林凱羚|音 樂:fi•n.the · 黃一晉 · 929(吳志寧) · 風建漢 | 協力製作:國家電影資料館 | 協力出品:財團法人公共電視廣電事業基金會《紀錄觀點》

家庭子 認同乃是政治的起點。一如在《草木戰役》DVD的封底說明上寫著:「可以描述的・不是外國草木的真正模 樣·是人們對外國草木的想像
不是外國的本身·是人們對外國的外國情調(exoticism)。」草本戰役的可見 角是植物的外來種與原生種之爭·而事實上它也藉此揭露了這個土地上的人們 (我們) 是如何建立起認同 以及認同的戰爭。 量太無祖國 . 在温長的牛熊中中它們或定居或遷移 . 而人們有限的歷史卻反過來 ?外來與原生·蕃薯的歸屬成了這個認同系統中的諷刺·於此·草木戰役是一則不折不扣的政治寓言。

an history, we define "native" and "exotic"; the final destination

sound & text experiments starts @ 8pm during every thursday of exhibition period

楊俊,《Phantom Island》,2009

在楊俊身上,可以看見多重身份的生命狀態,似乎得以激發出最為清澈的洞見力,與活潑的批判力。 地理上每一次的旅行都成為藝術家穿越幻見(traverse of fantasy)的各個示範·他創作的力量似乎都來 自「就在這裡」與「這裡並非此處」之間永遠無法化約(reduced)的張力。而這些社會性與政治性議題 在他的眼中, 並非形成某種系統性批判或是意識型態式的標誌, 而是一次次地在影像中出現一種「詩性」 (poetics) \cdot 這詩性的風景「自然地」 (naturally) 讓各種制約我們的意義與象徵在影像的粒子中粉碎

Jun YANG, "Pantom Island", 2009 Introduction written by Chien Hung HUANG

About Jun YANG, we can see that his multiple identities of life state seem to arouse either the clearest insights or dynamic critiques. All of his geographical travels became the artist's various demonstrations of how to traverse the fantasy. His creative energy seems to come from an ever non-reducible tension between "here" and "here is no here". And in his point of view, the social and political issues do not appear as a kind of systematic critique or ideological sign. Instead, in his work of images, they appear sequentially as a kind of poetics in which this poetical landscape naturally makes various restrictions to our meaning and symbol which are crashed in the particle of



這個原為埔心大戲院的舊式建築,歷經了加工廠時期,現在成為了葉偉立遷出寶藏巖之後的 私人工作室。葉偉立延續著寶藏巖泡茶照相館(Treasure Hill Tea + Photo)的精神・將這個空 間標誌為埔心THTP,再度在桃園埔心這個地方形成環境與社群的對話。在〈後地方〉的策劃討論 過程中,經由藝術家葉偉立與楊俊的對話所形成的這個展區,葉偉立將此展區命名為「日新街」 (New Day St.)。〈後地方〉「日新街」的呈現可以被視為兩個部份:一部分是葉偉立與楊俊 個別的創作作品;另一部分是兩位藝術家由自身創作計劃延伸出在此空間中的對話關係,包括葉

偉立對空間環境的改造,以及楊俊在《Phantom Island》製作過程中對日新街的想像與回應。

葉 偉立 , 《仙跡》 , 2009 文|范曉嵐 譯|張華玲

藉由一張位於仙跡岩步道旁廢棄住屋中破敗的椅子,葉偉立花了兩週的時間觀察、拍攝與移動這個在先前散 步時偶然發現的物件。拍攝過程中他將椅子在空屋中移動並將毀壞的部分逐漸剝除,最後再將這張椅子運回埔心 「日新街」、以其他的(木頭)材料拼表、「修復」出該有樣式的骨架。葉偉立強調「整個過程可以視為一種「行 為」、不需要有特定的原因或是步驟、它是一個自我解釋的情況。」 時間的累積、空間的位移、以及最後這種「不可回復」式的修整形成永遠的改變、三者之間的社會學關連緊密交 織·而這個實踐的「過程」即是葉偉立創作的態度與觀念中最著重的部份。

Wei-Li YEH, "Traces of God", 2009 Introduction written by Hsiao-Lan FAN

It is a broken chair found in a dilapidated house located next to the Xianjiyan hiking trail. Wei-Li Yeh spent two weeks observing, photographing and moving this object that he had found while sauntering down the trail. During the photographing process, he moved the chair around in the dilapidated house and peeled of the broken parts piece by piece. Finally he transported the chair back to New Dav Street in hin, and used other (wooden) materials to "repair" the chair back to what its frame should have been. Yeh emphasizes, "The whole process could be seen as a 'behavior,' and it doesn' t need a special reason or procedure; it is a self-explicable situation."

The accumulation of time, the movement in space and the irreversible repair intertwine with their sociological implications, and this process is what Wei-Li Yeh most emphasizes in his creative attitude and

位於田園城市出版社地下室的藝文空間,同時具備著開放與隱蔽 的特性,在此展出的藝術家泉太郎(Taro Izumi)與朱賢旭都觸及著 公共空間與私密空間的關係,兩者作品中的質地亦形成著對話關係

朱 賢旭 / 《6108 關於 分配與組合之兩三事》 · 20

系統理論的方法來進行批判理論的後設批評·而他的表現性卻並**非概**念性的或 女治性語言的表演性一直在「感性-物質」的附著上發展·在感覺與語言之中進行著分裂。 值得注意的是·朱對語言進行遊戲的琢磨·在《6108 關於分配與組合之兩三事》片中的台詞:「我愛你!但我還 在車上,麵包與列車正在排列。」一句話語一直在不同的位置中轉換,並且有著黑色幽默感,十分耐人尋味。加上「現 在這麼說、等會兒那樣做、都是為了你的健康。」兩句台詞就足以讓此作品非看不可。朱賢旭影像中的精神分裂徵候是

Hsien-Hsu CHU, "6108 A Few Things about Distribution and Combination", 2009 Introduction written by Yen Hsiang FANG

一種集權與民主的錯亂·是對台灣當代藝術狀況以及台灣民主政治偏執狂式的囈語。

France

The works of Hsien-Hsu Chu have always executed systematically with meta-criticism. However, his art expression is not conceptual nor is it concept art; it is an almost performance that speaks political language, which grows on "Sensibility-object," and splits between senses and language.

What is worth noting is that Chu polishes language into games. One of the dialogues of "6108 A Few Things about Distribution and Combination" says, "I love you! But I' m still in the car, and the bread and the car are permutating." Just one line of the dialogue and the positions of the words transfer from one place to another, and this whole line carries black humor. Further on, "Now we say this, and then we do that; it's all for your health." Just look at these two lines and we can see why this is a must-see piece of work. The schizophrenic symptoms in Chu's images sum to a displacement of authoritarianism and democracy, and to the obsessive ravings about the situation of Taiwan contemporary art world and the democratic politics of Taiwan.

到近來在公共空間中劃出無形「密室」,他都能 黏膩痕跡·諸如日常熟悉的感覺、日常隨筆的手感、影**◆◆的行**為和同影像互動的肢體等 術家沉默卻不倦地留下痕跡,既具有濃郁的身體感,弔詭的是空間又在這樣一種日常景象或圖像 中不斷分化、稀釋而變得透明。意即黏性身體與透明介面在影像與空間中遭遇。

Taro IZUMI Introduction written by Chien Hung HUANG

文|黃建宏 譯|曾雅瑜

在泉太郎作品中所提供的空間感。

In Taro's early period, a personal enclosure was designated as a "location" where art events were activated. Recently he has delimited the invisible "private room" in the and the transparent interface encountered each other within space and image.

public space. His works have provided the extensity. In these spaces where video installations were performed, he is able to produce body traces of stickiness and sogginess from his performance. Those traces remain as the impression from the shadow of life, such as, familiar daily feelings, informal hand writings, behaviors from his video performance or the interaction between his performing gestures and video images, etc. In silence, the artist tirelessly left behind traces of intense bodily experience (corporeality). Queerly the space is continuously decomposed and diluted from the scenes or images of daily reality, and then it reaches the state of transparency. Evidently the adhesive-body

■ 指導單位:分支後之化水液を引き 主辦單位: 「打馬・電代藝術主作技 Good Good Good Many And College and And ■ 本展覽為財團法人國家文化藝術基金會「視覺藝術簽劃性展覽專案」This project is funded by The National Culture And Arts Foundation Production Grants to Independent Curators in Visual Arts