

NEW DAY ST

日新街



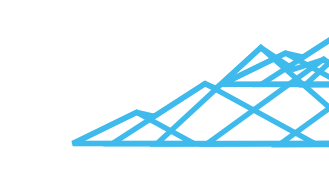
這座由台大建築師事務所所設計、歷經了施工期、現在成為了這個社區發展之後的「地人工作」場域。透過攝影與攝影的攝影 (Photo as Photo) 的創作，將這些關係作為核心PPT，再在這些關係中進行場域的對話。(在後地方)的場域對話。藉由這些關係而產生場域的對話關係，獨立於這個社會之外。在「新街」的「New Day St」(在後地方)的創作，即是透過這些關係而產生一個新的場域關係的創作。另一個場域關係則是由藝術家與藝術家在場域中的對話關係，包括獨立對空間關係的對話，以及與社會、(Phantom Island)製作場域中台與台關係的對話。

蕭麗蓉 PTT
水樹

葉偉立 《詩語》2009
文/陳誠 譯/葉偉立

Wei Li-Yeh, "Poem of God", 2009
Introduction written by Hsiao-Lan Fan
It is a broken chair found in a dilapidated house located next to the Xuejinyi living trail. Wei Li-Yeh spent two weeks conducting photography and moving the chair that he had found while searching down the trail. During the photographing process, he moved the chair around in an dilapidated house and recorded the broken pieces part by part. Finally he transported the chair back to New Day Street in Putian, and put other (produced) materials to "repair" the chair back to what it forms should have been. His emphasis, "The whole process can be seen as a 'repair' and 'do-over' (I need a special reason or procedure; it is a self-empirical situation)."
The accumulation of time, the movement of space and the irreversible impact interwove with their sociological implications, and this process is what Wei Li-Yeh most emphasizes in his creative attitude and concept.

每週四晚間
7:00-9:00
SUPER THURSDAYS
sound & text
experiments
starts @ 8pm during
every Thursday
of exhibition
period

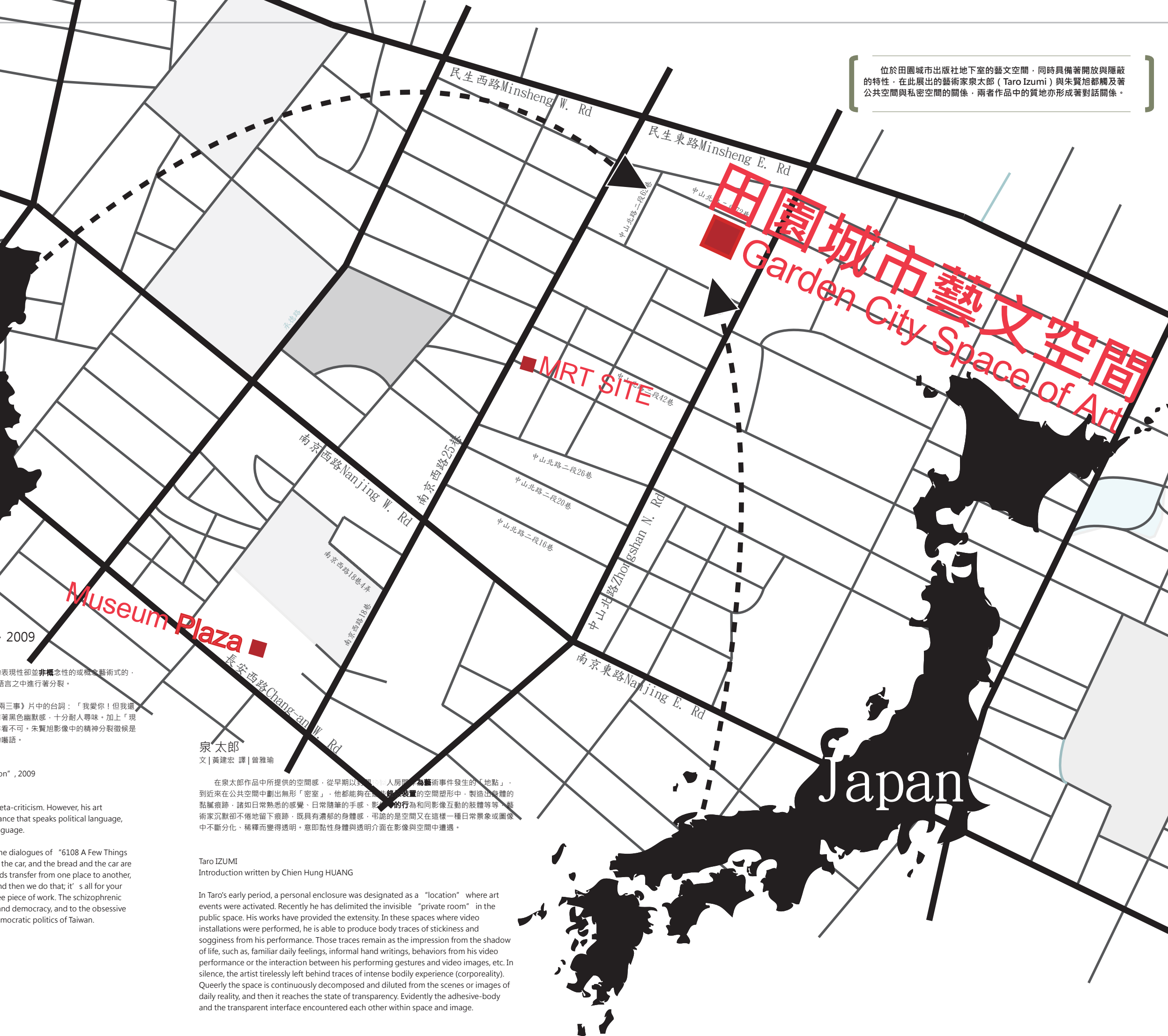


場 景 · (Phantom Island) · 2009
文/陳誠 譯/葉偉立

Jun Wang, "Phantom Island", 2009
Introduction written by Chen Hung HUANG
About Jun Wang, we can see that his multiple identities of the state seems to arouse either the viewer's insights or dynamic critiques. All of his geographical projects become the artist's various demonstrations of how to traverse the history. His creative energy seems to come from an ever non-reductive tension between "here" and "there so here". And his point of view of the social and political issues do not appear as a kind of systematic critique or ideological sign. Instead, his work of images, they appear sequentially as a kind of poetic which his political landscape naturally makes various relations to our meaning and symbol which are created in the part of the image.

Jun Wang, "Phantom Island", 2009
Introduction written by Chen Hung HUANG

Wei Li-Yeh, "Poem of God", 2009
Introduction written by Hsiao-Lan Fan



Curator's Statement
Topsis is the aspect of contemporary art in Taiwan that has been most impacted by growing internationalization and globalization, and our definition of what can be considered topsos has become increasingly rigid during the course of its development over the last twenty years. Considering quantity, topsos is either passé, it is unable to respond to existing social conditions, or it fails to develop homogeneously over time. Contemporary topsos is a kind of postmodernist or post-structuralist consumer society. Today, in light of globalization's growing influence on our part of the world, it is no longer merely implies a 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 the "borderline", the concept of topsos is no longer a position that can be generated through certain operations. The significance of the exhibition POSTO MARU is that it is a kind of local identity, contemporary art in Taiwan has mostly stretched itself between two extremes, at one end is the concept of local identities which became watered down at the beginning of the 1990s due to the homogenized policies of local governments, and the other extreme coming from the development of global contemporary art and international biennials, which contributed to an awareness of discrepancies between specific contexts. This resulted in artists no longer focusing on dialectical art concepts, but after turning their attention to the influence of politics on their individual lives.

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—by visiting keynotes 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-investigate this notion of local 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 opens up the necessity of seeking alternatives to consumption, or to compete with it at its own rate, in order to create unique local qualities that will not fall prey to consumer society. Proactively speaking, we can start from a few undefined positions, or from the differences between locations. From these, we can create a place in being, which is the mandate of this exhibition.

The uniqueness of the exhibition POSTO MARU lies in its inspiration, which comes from possibilities opened up by artists and special qualities found in the immediate environment of an artwork. It is not meant to be an avant-garde, nor is it concept derived from international art dialog. The foremost challenge posed by POSTO MARU is its concept which was our starting point when conceiving of the exhibition, the point of which wasn't a single venue or multiple venues, but rather how to form a space. At first we focused on the Museum of Contemporary Art in Taipei (MOCAP) and its related context of resource, and power generating general constructs and diving them into the following locations: MOCAP, MOCAP Studio, Zeng Cheng Metro Book Mall, the basement at the Garden City Publishers, Yeh Wei-li's studio in Tainan, POSTO MARU and ATC. Participating artists were invited to investigate the special qualities of locations through various points of view, such as deep archeology, historical memory, legends or science fiction. Transnational teams also investigated topsos on site. Topsis was expressed through writing identities among different living contexts, as well as through "Pleistocene".

conditions such as inserting the self into foreign regions and plugging into regionalism. There were even topsos investigations related to inform the political of the aesthetic disposition. The artist presents the position and structure of individual imagination in society, and forms a critical distance with the implication of the production of the sensible.

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

South: The other than the artwork on site. The other than the artwork, or non-artwork concept isn't for the purpose of meta-art or meta-politics, but for reminding the interaction between contemporary artists and society. Making this reminding operation itself become the content of the interface.

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

【後地方】商業的特徵性，應是處於在「後地方」的場域中，而後地方，則是一個以商業為核心的場域，其特徵性在於其商業的場域中，而後地方，則是一個以商業為核心的場域，其特徵性在於其商業的場域中...

Living in Taiwan from the 1990s to today, one becomes aware of certain changes. On a symbolic level, the fact was the possibility of the end of the millennium, which did not herald any obvious or essential changes, but merely happened during a time when everything was in flux. Not just a kind of political mishap—Chen Shui-ban was elected president, which changed the interior reality of Taiwan with the clear-cut signification of democracy. However, these changes still have not adequately dealt with places outside of Taiwan, but instead have produced a kind of vague illusion of international reality within Taiwan. In relation to local identity, contemporary art in Taiwan has mostly stretched itself between two extremes, at one end is the concept of local identities which became watered down at the beginning of the 1990s due to the homogenized policies of local governments, and the other extreme coming from the development of global contemporary art and international biennials, which contributed to an awareness of discrepancies between specific contexts. This resulted in artists no longer focusing on dialectical art concepts, but after turning their attention to the influence of politics on their individual lives.

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—by visiting keynotes 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-investigate this notion of local 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 opens up the necessity of seeking alternatives to consumption, or to compete with it at its own rate, in order to create unique local qualities that will not fall prey to consumer society. Proactively speaking, we can start from a few undefined positions, or from the differences between locations. From these, we can create a place in being, which is the mandate of this exhibition.

The uniqueness of the exhibition POSTO MARU lies in its inspiration, which comes from possibilities opened up by artists and special qualities found in the immediate environment of an artwork. It is not meant to be an avant-garde, nor is it concept derived from international art dialog. The foremost challenge posed by POSTO MARU is its concept which was our starting point when conceiving of the exhibition, the point of which wasn't a single venue or multiple venues, but rather how to form a space. At first we focused on the Museum of Contemporary Art in Taipei (MOCAP) and its related context of resource, and power generating general constructs and diving them into the following locations: MOCAP, MOCAP Studio, Zeng Cheng Metro Book Mall, the basement at the Garden City Publishers, Yeh Wei-li's studio in Tainan, POSTO MARU and ATC. Participating artists were invited to investigate the special qualities of locations through various points of view, such as deep archeology, historical memory, legends or science fiction. Transnational teams also investigated topsos on site. Topsis was expressed through writing identities among different living contexts, as well as through "Pleistocene".

conditions such as inserting the self into foreign regions and plugging into regionalism. There were even topsos investigations related to inform the political of the aesthetic disposition. The artist presents the position and structure of individual imagination in society, and forms a critical distance with the implication of the production of the sensible.

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

South: The other than the artwork on site. The other than the artwork, or non-artwork concept isn't for the purpose of meta-art or meta-politics, but for reminding the interaction between contemporary artists and society. Making this reminding operation itself become the content of the interface.

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

【地方性】(Topsis) 概念商業化與面對「國際化」則「全球」的場域中，而後地方，則是一個以商業為核心的場域，其特徵性在於其商業的場域中，而後地方，則是一個以商業為核心的場域，其特徵性在於其商業的場域中...

對於前九〇年代至二〇〇〇年，體面的人與工作關係，在九〇年代至二〇〇〇年，體面的人與工作關係，在九〇年代至二〇〇〇年，體面的人與工作關係，在九〇年代至二〇〇〇年，體面的人與工作關係...

北 (N) : 未來的公共性 (the publicness to come) 是一個關於「公共性」的場域，其特徵性在於其公共性的場域中，而後地方，則是一個以公共性為核心的場域，其特徵性在於其公共性的場域中...

西 (W) : 藝術行動者的非閉關 (the non-identical identity of the artist) 是一個關於「藝術家」的場域，其特徵性在於其非閉關的場域中，而後地方，則是一個以非閉關為核心的場域，其特徵性在於其非閉關的場域中...

東 (E) : 作者在場的工作 (work in the field) 是一個關於「工作」的場域，其特徵性在於其作者在場的場域中，而後地方，則是一個以作者在場為核心的場域，其特徵性在於其作者在場的場域中...

白雲全 《舟楫之旅：和幾個關於島的想法》 2009
文/白雲全 譯/白雲全

林仁達 《雙玉扇扇》 2005-2009
http://blog.sina.com.cn/jielai

林仁達 《雙玉扇扇》 2005-2009
http://blog.sina.com.cn/jielai

許家龍 《花東新村》 2009
文/許家龍 譯/許家龍

侯卓輝 《海鏡》 2009
文/侯卓輝 譯/侯卓輝

Art Zone 升火工作室
【升火工作室】成立於西元2000年，體面的人與工作關係，在九〇年代至二〇〇〇年，體面的人與工作關係，在九〇年代至二〇〇〇年，體面的人與工作關係...

《你要什麼?》 "What You Want" project
Sumi (蘇美) 的作品以象徵性的形式將私人與他人之間關係的複雜性，並加以具體化。其特徵性在於其象徵性的場域中，而後地方，則是一個以象徵性為核心的場域，其特徵性在於其象徵性的場域中...

Sumi (蘇美) 的作品以象徵性的形式將私人與他人之間關係的複雜性，並加以具體化。其特徵性在於其象徵性的場域中，而後地方，則是一個以象徵性為核心的場域，其特徵性在於其象徵性的場域中...

Sumi (蘇美) 的作品以象徵性的形式將私人與他人之間關係的複雜性，並加以具體化。其特徵性在於其象徵性的場域中，而後地方，則是一個以象徵性為核心的場域，其特徵性在於其象徵性的場域中...

Sumi (蘇美) 的作品以象徵性的形式將私人與他人之間關係的複雜性，並加以具體化。其特徵性在於其象徵性的場域中，而後地方，則是一個以象徵性為核心的場域，其特徵性在於其象徵性的場域中...

蘇加恩 《熱病地境》 2009
文/蘇加恩 譯/蘇加恩

蘇加恩 《熱病地境》 2009
文/蘇加恩 譯/蘇加恩

蘇加恩 《熱病地境》 2009
文/蘇加恩 譯/蘇加恩

邱承宏 《山嶺邊》 2009
文/邱承宏 譯/邱承宏

邱承宏 《山嶺邊》 2009
文/邱承宏 譯/邱承宏