

TAIWAN
INTERNATIONAL
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ARTWAVE

Curators' Intensive Taipei 19

International Conference and Workshops

當代策展的新挑戰

——國際論壇暨青年策展工作坊

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Curators' Intensive Taipei 19: International Conference and Workshops

Contemporary Curating Rethink: In the Context of Asia and Beyond

Conference October 11, 12, 13, 2019 (1–6pm)

Workshops May 18, 25; June 1, 8; Oct. 10, 14, 2019 (1:30–6pm)

The National Culture and Arts Foundation (NCAF) and the Taipei Fine Arts Museum (TFAM) are honored to co-organize the Curators' Intensive Taipei 19: International Conference and Workshops (CIT19). As a platform established by the ARTWAVE–Taiwan International Arts Network, the CIT19 accentuates the discussion and contemplation on the profession of contemporary curating, insofar as to echo the diversification of contemporary curatorial approaches, forge a congenial platform for international dialogue and exchange, build up a strong network of art practitioners, and get the curatorial education into a state of greater profoundness.

The contemporary curating began to sprout in Taiwan in the 1990s. The NCAF and the TFAM have taken a bellwether role in vigorously supporting and incubating the diverse developments of Taiwanese talents for curating. Based on the 20 years' root-taking development of curatorial studies in Taiwan, the CIT19 international conference is dedicated to constructing Taiwan's curatorial history and advancing knowledge about curating.

Contemporary Curating Rethink: In the Context of Asia and Beyond is the main theme that runs through the CIT19 international conference. Centering on Taiwan's cultural heritage, geographical location, and historical background, the conference not only explores the history and methodology of curating as well as the role and responsibility of a curator within the Asian context, but also stimulates reflections on how "curating," while simultaneously in researchful, exhibitional and pedagogical roles, can lay out brand new contexts as effective as creative in face of the trends towards cross-cultural fusion and exhibition-based educational turn.

A total of 15 groups of speakers headline the CIT19 international conference, and its agenda consists of three interconnected threads: *Transdisciplinary Curating, the Institution of Art, and the Educational Turn*, *Cross-regional/Cross-cultural Curating and Geopolitics*, and *Curatorial Practice and the Construction of Art History*.

The keynote speakers include Raqs Media Collective, David Teh, and Pi Li. The other speakers include Yoann Gourmel, ruangrupa (Ade Darmawan and Mirwan Andan), Kenjiro Hosaka, Zoe Butt, Eileen Legaspi Ramirez, Jo Hsiao, Feng-Rong Hsieh, Yu-Ling Chou, Manray Hsu, Raimundas Malašauskas, Pei-Yi Lu and Francis Maravillas. In addition, scholars including Hong-John Lin, Jau-Lan Guo, Fang-Tze Hsu, Yi-Hsin Nicole Lai, Ming-Jiun Tsai and Nobuo Takamori are invited to the round-table discussion.

Apart from the 3-day international conference, the CIT19 also contains six curatorial workshops. The first to fourth workshops were held in this May and June. In coordination with the international conference, the fifth and sixth are scheduled on October 10 and 14 to be led by Fang-Wei Chang and Esther Lu from Taiwan as well as Raimundas Malašauskas and Yoann Gourmel.

The contents of the CIT19 international conference will be uploaded to our official website in the form of video file. For details please visit the website: <http://curatorsintensive.tw/>

Agenda

Date/Time	October 11 (Fri.)	October 12 (Sat.)	October 13 (Sun.)
	Transdisciplinary Curating, the Institution of Art, and the Educational Turn	Cross-regional/Cross-cultural Curating and Geopolitics	Curatorial Practice and the Construction of Art History
13:00–14:00 Keynote Speech	Welcome Lin Ping Director of Taipei Fine Arts Museum Lin Mun-Lee Chairman of National Culture and Arts Foundation Keynote Speaker Raqs Media Collective Respondent Lin Hong-John	Keynote Speaker David Teh Respondent Hsu Fang-Tze	Keynote Speaker Pi Li Respondent Guo Jau-Lan
14:00–14:20	Break		
14:20–15:20	Moderator Lai Yi-Hsin Speaker 1 ruangrupa Speaker 2 Jo Hsiao	Moderator Nobuo Takamori Speaker 1 Manray Hsu Speaker 2 Zoe Butt	Moderator Tsai Ming-Jun Speaker 1 Yoann Gourmel Speaker 2 Chou Yu-Ling
15:20–15:50	Tea Break		
15:50–16:50	Speaker 3 Kenjiro Hosaka Speaker 4 Hsieh Feng-Rong	Speaker 3 Lu Pei-Yi Speaker 4 Francis Maravillas	Speaker 3 Raimundas Malašauskas Speaker 4 Eileen Legaspi Ramirez
16:50–17:00	Break		
17:00–18:00 Roundtable Discussion	Moderators Lai Yi-Hsin Lin Hong-John Speakers Raqs Media Collective ruangrupa Jo Hsiao Kenjiro Hosaka Hsieh Feng-Rong	Moderators Nobuo Takamori Hsu Fang-Tze Speakers David Teh Manray Hsu Zoe Butt Lu Pei-Yi Francis Maravillas	Moderators Tsai Ming-Jun Guo Jau-Lan Speakers Pi Li Yoann Gourmel Chou Yu-Ling Raimundas Malašauskas Eileen Legaspi Ramirez
	Conclusion		

Conference October 11, 2019

Transdisciplinary Curating, the Institution of Art, and the Educational Turn

Trans-trance Force Fields

(On the Curatorial Bearing of New Knowledge)

We come face to face with the “curatorial” whenever we witness within ourselves or around us the collision of artistic forms. There can be head on collisions, unforeseen accidents, jolts born of contact, eerie afterimages, as well as the accumulation of readings against the grain of intention. Contact and confrontation, in art, as in life, are an occasion for the multiplication of generative misunderstandings. Our sense of the “transdisciplinary” practice is embedded in this sort of generative collision. The “trans” in transdisciplinary seems to us to be suggestive of a fluid state of transition between different modes of practice, thinking and being.

Being a long-term triangulation of three people with widely dispersed and disparate curiosities, passions and interests, we recognize this state of flux, this “trans-trance,” as a marker and anchor of both our artistic as well as curatorial practices. Our curatorial work often brings into play a range of what we call sources and itineraries, which acts as points of origin or even engines for adventures in thinking and feeling the heft and weight of particular questions that strike us as urgent and necessary.

These sources and itineraries (the moves made by ideas and questions) come to us from diverse origins—and embody our eclectic reading and experiences and our ongoing conversations and contacts with people engaged in different kinds of labor in the contemporary world as well as practitioners and thinkers in different fields of knowledge and creativity (art, the natural and mathematical sciences, literature, language and lexicography, history, medicine, architecture, computer science and software).

These ongoing points of contact and contagion create transdisciplinary force fields that make the act of navigation between diverse knowledge bases and forms of embodied discourse an everyday necessity within our practice.

They leave in their wake a spectrum of stable legacies and ephemeral traces that can be seen as acts of “instituting” artistic and cultural realities, both for the present, and in anticipation of future—of founding and putting in place processes that sometimes lead to profound changes in the composition and direction of an artistic milieu. A case in point being Sarai, a “transdisciplinary platform of research and practice” that we founded and administered within a research institution in Delhi. Another example is through producing new networks of invitation that outlast temporal boundaries, such as of the biennale event.

These processes also lead to new kinds of knowledge formation. By this we mean a networked auto-didactic impulse that connects different kinds and instances of autonomous learning and thought. We see ourselves as bearers of this impulse and recognize its ability to act in all the instances where we enter. This spins what is thought of as the “educational turn” in a different and unknown direction. Here, it is not art that is the bearer of knowledge to an un-informed public. Instead, art is the means by which, and the ground on which, the artists discover themselves as bearers of new knowledges.

Raqs Media Collective

Raqs Media Collective was formed in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. The word raqs in several languages denotes an intensification of awareness and presence attained by whirling, turning, being in a state of revolution. Raqs Media Collective take this sense to mean "kinetic contemplation" and a restless and energetic entanglement with the world, and with time. Raqs Media Collective practices across several forms and media; it makes art, produces performances, writes, curates exhibitions and occupies a unique position at the intersection of contemporary art, philosophical speculation and historical enquiry. The members of Raqs Media Collective live and work in Delhi, India.



Exhibitions curated by Raqs include *The Rest of Now* (Manifesta 7, Bolzano, 2008), *Sarai Reader 09* (Gurugram, 2012-13), *INSERT2014* (New Delhi, 2014) and *Why Not Ask Again* (Shanghai Biennale 2016-2017). Their artistic work has been exhibited at documenta, the Venice, Sao Paulo, Manifesta, Istanbul, Shanghai, Sydney and Taipei Biennales, amongst others. Their prospective, *With an Untimely Calendar* was held at the National Gallery of Modern Art, New Delhi, in 2014-2015. Other solo shows at museums include at Isabella Gardner Museum, Boston (2012), CA2M, Madrid (2014), MUAC, Mexico City (2015), Fundacion Proa, Buenos Aires (2015), Tate Exchange, London (2016), Laumeier Sculpture Park, St Louis (2016), Whitworth Art Gallery, Manchester (2017), K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf (2018), and Mathaf: Arab Museum of Modern Art, Doha (2019).

In 2000, Raqs co-founded the *Sarai initiative* at the Centre for the Study of Developing Societies in Delhi, and the *Sarai Reader Series*, which they edited till 2013. Sarai was a pioneering platform for inter-disciplinary research and independent practice that brought together, theorists, researchers, artists, media practitioners and activists from all over India to pursue independent research projects. Sarai became a catalyst for an entire generation to find a new language for cultural and intellectual production that resonated with contemporary realities.

Raqs Media Collective have been invited to teach in many institutions and self-organised initiatives across the world. Raqs received the Multitude Art Prize in 2013. They are the Artistic Directors of the forthcoming Yokohama Triennale (2020).

Monica NARULA

Monica Narula is an artist and curator with Raqs Media Collective.

She formed Raqs in 1992 with Jeebesh Bagchi and Shuddhabrata Sengupta. The collective makes contemporary art, edits books, curates exhibitions, and stages situations. It has collaborated with architects, computer programmers, writers, curators, and theatre directors, and has made films. It co-founded Sarai (the inter-disciplinary and incubatory space at the Centre for the Study of Developing Societies, Delhi) in 2001, where it initiated processes that have left deep impact on contemporary culture in India.



Jeebesh BAGCHI

Jeebesh Bagchi is an artist and curator with Raqs Media Collective.

He formed Raqs in 1992 with Monica Narula and Shuddhabrata Sengupta. The collective makes contemporary art, edits books, curates exhibitions, and stages situations. It has collaborated with architects, computer programmers, writers, curators, and theatre directors, and has made films. It co-founded Sarai (the inter-disciplinary and incubatory space at the Centre for the Study of Developing Societies, Delhi) in 2001, where it initiated processes that have left deep impact on contemporary culture in India.



Extended Living Room: Space and Conversation

In many of our practice, not only has ruangrupa often worked in different contexts, but we also have invited people from various contexts to Jakarta many times. Every time, we question not only what we can bring to the place and the community that we are visiting, but also how to conduct meaningful meetings, dialogues, and exchanges. How should we handle new working patterns and approaches, speculations, as well as uncertainties? How can we learn from a new negotiation and encounter? How can we consider misunderstanding more interesting than understanding? Our work is an all-encompassing social, spatial, and personal practice. We started from scratch, building and expanding it naturally through each of our physical lives in the urban setting, creating spaces and initiating everyday live events.

I will share some of our experience in developing the ecosystem as regenerative knowledge and speak about the cooperative platform we develop in Gudskul ekosistem. Moreover, I will explore our spatial and conversational based practice as a translation strategy to bring institutional practice/aesthetics to other context via few cases in Sonsbeek and Gudskul ekosistem.

ruangrupa

ruangrupa is a Jakarta-based collective established in 2000. It is a non-profit organization that strives to support the idea of art within urban and cultural context by involving artists and other disciplines, such as social sciences, politics, technology, media, etc. to give critical observation and views towards Indonesian urban contemporary issues. ruangrupa also produce collaborative works in the form of art projects, such as exhibition, festival, art lab, workshop, research, as well as book, magazine and online journal publication.



As an artists' collective, ruangrupa has been involved in many collaborative and exchange projects, including participating in big exhibitions, such as Gwangju Biennale (2018, 2002), Cosmopolis at Centre Pompidou (2017), Aichi Triennale (2016), São Paulo Biennial (2014), Asia Pacific Triennial of Contemporary Art (2012), Singapore Biennale (2011), Istanbul Biennial (2005). In 2016, ruangrupa curated *Sonsbeek 2016: transACTION* in Arnhem, Netherland.

From 2015-18, ruangrupa co-developed a cultural platform Gudang Sarinah Ekosistem together with several artists' collectives in Jakarta, located at Gudang Sarinah warehouse, Pancoran, South Jakarta. It is a cross-disciplinary space that aims to maintain, cultivate and establish an integrated support system for creative talents, diverse communities, and various institutions. It also aspires to be able to make connections and collaborate, to share knowledge and ideas, as well as to encourage critical thinking, creativity, and innovations. The results of these joint collaborations are open for public access and presented with various exhibitions, festivals, workshops, discussions, film screenings, music concerts, and publications of journals.

In 2018, learning from their experience establishing Gudang Sarinah Ekosistem and together with Serrum and Grafis Huru Hara, ruangrupa co-initiated *GUD- SKUL: contemporary art collective and ecosystem studies* (or Gudskul, in short, pronounced similarly like "good school" in English). It is a public learning space established to practice an expanded understanding of collective values, such as equality, sharing, solidarity, friendship and togetherness.

Mirwan ANDAN

Mirwan Andan studied French Literature at the Universitas Hasanuddin, Makassar from 1999–2004. In 2012, he graduated from Political Science in the Universitas Indonesia, while working in ruangrupa as a researcher and developer since 2007. He took part in Jakarta Biennale 2015 as researcher and co-curated *TRANSaction: Sonsbeek 2016* in Arnhem, Netherlands.

His writing and book editorial works include “All for Jakarta—a note on the tenth anniversary of ruangrupa: Decompression #10, Expanding the Space and Public” (*Journal of Inter-Asia Cultural Studies*, 2011); and *20Kuldesak: Networking, Rebelling, Maneuvering, Moving* (Kuldesak Network, 2018). Some international forums he has participated in are Independent Creative Art Spaces Leadership Training, Trans Europe Halles & ASEF (Paris, 2007); Enhancing Asia-Europe Meeting Visibility Through Cultural Visibility, ASEF (Halong Bay, 2010); State of Independence: A Global Forum in Alternative Space, Roy And Edna Disney California Arts (Los Angeles, 2011); Youth Initiative and Civic Engagement Training, UNESCO (Jakarta, 2013); Inter-Asia Cultural Studies Society Conference (Surabaya, 2015); Berlin Meeting, Responsibility of Religions for Peace, Federal Foreign Office of Germany and Ministry For Foreign Affairs of Finland (Berlin, 2018) and Ministerial to Advance Religious Freedom, U.S. Department of State (Washington D.C., 2018).

From 2016–2018, he worked as advisor for Director General of Culture, Ministry of Education and Culture, Republic of Indonesia. He now lives in two cities, back and forth, Jakarta and Makassar, mainly for family reasons. He recently opened a small library called Riwanua, at Gudside, Jakarta, while continuously running a project initiative called Jalur Timur in Makassar with his fellow researchers, artists, and cultural activists.



Ade DARMAWAN

Ade Darmawan lives and works in Jakarta as an artist, curator and director of ruangrupa. He studied at Indonesia Art Institute (I.S.I), in Graphic Art Department. In 1998, a year after His first solo exhibition at the Cemeti Contemporary Art Gallery, Yogyakarta (now Cemeti Art House), he stayed in Amsterdam, Netherlands to attend a two-year residency at the Rijksakademie Van Beeldende Kunsten. Back in Jakarta in 2000, with five other artists from Jakarta he founded ruangrupa, an artists’ run initiative, which focuses in visual arts and its relation with the social cultural context especially in urban environment.

His works range from installation, objects, drawing, digital print, and video. In 2015, he had his solo exhibition *Magic Centre* in Portikus, Frankfurt, Germany and in 2016 in Van Abbe Museum, Eindhoven, Netherlands. In Gwangju Biennial and Singapore Biennale 2016, he was involved as participating artist. He also contributed in many collaborative curatorial projects: *Condition Report* (2017), *Media Art Kitchen* (2013) and *Riverscape in-flux* (2012) with several South East Asia curators and artists.

With ruangrupa as an artists’ collective platform, he had participated in Sao Paulo Biennial (2014), Asia Pacific Triennial Brisbane (2012), Istanbul Biennale (2005), and Gwangju Biennale (2002). In 2016, he curated Sonsbeek International in the Netherlands. From 2006–2009, he was a member of Jakarta Arts Council and in 2009, he became the artistic director of Jakarta Biennale. Since 2013, he has been the executive director of Jakarta Biennale.



Reflections on Contemporary Curation

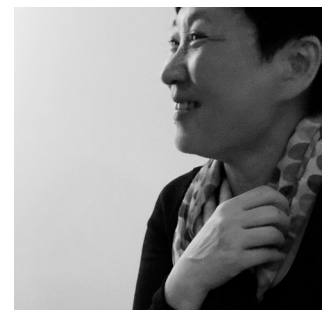
When we speak of “curating,” we must go back to the final decade of the previous century, when the academic institutions of Europe and North America established a variety of academic programs on curation. These programs systematically studied the history of contemporary art curation, building a discourse that placed curating within the context of knowledge production and establishing a new model for the production of exhibitions. At the same time, a new fashion for biennials and triennials rose up around the world. Many emerging economies, countries outside Europe and North America, were eager to demonstrate their national and economic power through large-scale exhibitions. Each sought to recruit the next “major curator,” and this collective quest converged at an ever-quicken pace with the force of a tide or even an ocean, eventually exalting the role of curator to a position of power. During this same era, Taiwan was establishing a much wider diversity of museums, and public art museums became petri dishes for Taiwanese “curators.” Moreover, these institutions lavished immense funds on recruiting international curators, who introduced cutting-edge international experiences. The Taipei Biennial, hosted by Taipei Fine Arts Museum, is an excellent example, inviting an internationally renowned curator once every two years since 1998.

Interestingly, of late “curating”—this model of exhibition production extolled by the art world—has suddenly and as if by magic spread across the four corners of the earth. Whether for art exhibitions, film festivals, art festivals, or a host of different commercial expos, be it themed or unthemed, for intellectual ends or entertainment’s sake, curating has actually become an act of self-definition. Amidst this clamor of voices, curating has become a prominent subject in academia. Many students at art academies and schools of design express the desire to become curators. As curating has risen to a new height in Taiwan, can we still discuss it by using its old definitions? More precisely, curating, in essence, is a form of knowledge or a skill that highlights a relationship of either confrontation or accommodation between curation and politics. At some level, we must acknowledge that exhibitions curated as forms of knowledge production are objects of the art world. Yet, we live in an era where the art world and the non-art world coexist. It is well understood that a moving, interesting exhibition plan is one whose motivation lies outside the realm of knowledge production.

To be honest, since the word “curating” arose from the art world to be deftly employed in a wide variety of performances and events, it has become a fashionable line of work, and this perfectly reflects how effective the market dominated by consumerism always is. If any given event bandies the word “curation”—brimming as it is with the concept of creativity—anticipation about what wonderful thing is about to blossom forth like a flower fills the hearts of everyone, be they aesthetes or intellectuals, the urbane or the provincial. This makes me think of a food dish. Provençal ratatouille is a kind of stew, made with onions, bell peppers, courgettes, aubergines, squash, garlic and lots of spices. This culinary agglomeration is born out of chaos, but its different vegetables blend perfectly to arouse the taste buds with fiery desires. I imagine curating to be a lot like ratatouille: it must go through a conscious process of disorder, eschewing stability. Meaning, meaninglessness, harmony, contradiction, the knowable, the unknowable...we place disparate elements together within the same clear milieu and find the explanation of an exhibition that is most reasonable to us. Ultimately, whether the customer buys, or a debate erupts over whether it is real or phony, or it is spectacular enough to satisfy everyone’s expectations, curating itself is not the answer. Nonetheless, it attempts to take a stance and to express a perspective. And yet these objectives are not always “effective.” Actually, when we speak of curating, there is always a lot to talk about.

Jo Hsiao

Jo Hsiao earned a master’s degree in museum studies from the University of Leicester in England and is currently a senior curator at Taipei Fine Arts Museum. Since 2015, she has curated several mixed-form exhibitions, including *Testimony of Food: Ideas and Food* (2015), *Alice’s Rabbit Hole: Everyday Life Comprehensible and Incomprehensible* (2015), *Under the Azure Sky: Life between Delight and Discomfort* (2016), *Arena—An Adventurous Expression of the Dual Engagement of Exhibition and Performance* (2017), and *Cross through the Magical Mirror, and Enter a New World!* (2018).



The New Role of Architects and Private Collectors for the Institution of Art

Collaboration with architects and private collectors at institutions of art has been more noticeable in recent years.

For example, the Manifesta in Palermo in 2018 asked AMO to investigate the historical city before deciding on a theme or location. Cities such as Shenzhen, Chicago, Seoul, and Oslo have also launched architectural biennales rather than art. There are criticisms about the commercialization of contemporary art. If you wanted a more serious proposal for our life in the city and/or a viable workshop, an architectural exhibition should be chosen. We have to remember some legendary exhibitions like *The Model* (Moderna Museet, Stockholm, 1968) and *The Street. A Form of Living Together* (Van Abbe Museum, Eindhoven, 1972).

Montpellier's new institution, MOCO, directed by Nicolas Bourriaud, has now chosen to work with private collectors rather than forming a new collection of contemporary art. The collaboration with collectors itself is not something new. It has been already done at ZKM in Karlsruhe and Hamburger Bahnhof in Berlin. But as the MOCO's first exhibition was composed of a collection by Mr. Ishikawa in Japan, the frame of collaboration was sifted from local to global. The acquisitiveness of collectors will allow them to acquire the work by the artist who prohibit any document of it, while most of museum cannot be so ambitious.

Amid these changes, we are now facing the question "what is the role of the curator at institution of art?"

Kenjiro HOSAKA

Kenjiro Hosaka, curator of the National Museum of Modern Art, Tokyo (MOMAT). M.A. from Keio University. He has worked for MOMAT since 2000 and curated many exhibitions there, including *Architectural Creation: Peter Märkli and Jun Aoki* (2008), *Emotional Drawing* (2008), *Where is Architecture? Seven Installations by Japanese Architects* (2010), *Leiko Ikemura: Transfigurations* (2011), *Francis Bacon* (2013), *Guess what? Hardcore Contemporary Art's Truly a World Treasure: Selected Works from the YAGEO Foundation Collection* (2014), *The Voice Between: The Art and Poetry of Yoshimasu Gozo* (2016), and *The Japanese House: Architecture and Life after 1945* (2017). He has also curated for other institutions, including *Double Vision: Contemporary Art from Japan* (Moscow Museum of Modern Art and Haifa Museum of Art, 2012), *Logical Emotion: Contemporary Art from Japan*, Haus Konstruktiv, Zurich, MOCAP Museum of Contemporary Art in Krakow, and Kunstmuseum Moritzburg Halle (Saale) (2014-15), and *The Japanese House: Architecture and Life after 1945*, MAXXI National Museum of 21st Century Arts (2016). He is author of many articles on Francis Bacon, art brut, architecture, modern and contemporary art. He is also a part-time lecturer of Tokyo University of the Arts. He is now preparing the exhibitions; *Kengo Kuma*, MOMAT (2020) and Vladivostok Biennial in 2020.



“Disorderly Performance”: An Innovative Attempt at Curating

Art museums had mushroomed in China with its economic boom between the late 1990s and early 2000s. The craze for museum establishment swept China’s first-tier cities previously and second-tier ones today. Globalization and cultural exchange have made occidental museums a source of reference for local art institutions, whether in terms of their functions or the philosophies and forms of their curatorial practice.

A “curatorial turn” occurred in the Western world during the 1990s, which was highlighted by Paul O’Neill in his essay¹ that art exhibitions, while go in tandem with curatorial discourses, have been increasingly distinguished as larger than the mere presentation of artworks. To put it another way, they not only serve as vehicles for knowledge production and intellectual speculation, but also open up new spaces for art criticism. As curatorial practice evolves every day, theories from different disciplines have been introduced as conceptual materials into exhibitions. With regard to art exhibitions, the balance of their focus has been weighed too much towards theoretical sophistication, and their forms have grown rigid as well, and hence the unidirectional edification from art to audience. It is exactly the curatorial mainstream nowadays. In the meantime, the massive production of exhibitions has dulled visitors’ senses, which is exacerbated by the mutual influence between the consumer market and the artistic ecology. Therefore, we are not only confronted with the challenge of rigid exhibition forms, but also hit by the crisis that consumer-oriented exhibitions are replacing academic and critical projects.

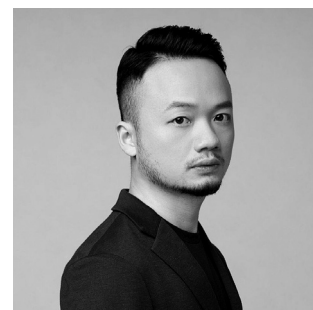
In view of the aforementioned issues, the Rockbund Art Museum initiated an annual project titled *RAM HIGHLIGHT* in 2016, seeking to transcend the limitations of existing exhibition forms by treating performance as a method. On a more specific basis, this project extensively applies performance-related concepts and harnesses their “fluidity” to constantly disturb the established structures, relations and order, insofar as to reconstruct the art-audience relationship. The project also features collaboration with artists and commissions of site-specific works without stipulating any art form in order to explore new possibilities. Apart from curating exhibitions, the museum not only organizes a series of seminars to facilitate interdisciplinary dialogues, but also plans to have its own publications. That is, a multi-pronged strategy has been employed towards the sustainability of this experimental venture.

Note

1. Paul O’Neill, “The Curatorial Turn: From Practice to Discourse”, in *Issues in Curating Contemporary Art and Performance*, eds. Judith Rugg and Michele Sedgwick, Intellect Books, 2007.

HSIEH Feng-Rong

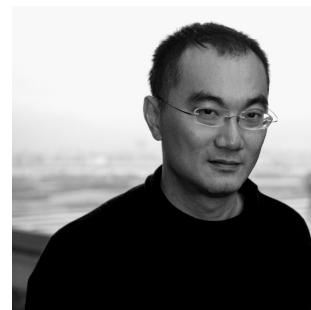
Hsieh Feng-Rong is a senior curator and founding staff member of Rockbund Art Museum; he joined Rockbund Art Museum in 2009 during its preparatory stage. He was the coordinator of the renovation process and implemented the institutional structure of the museum. In 2013, he got involved in founding the first HUGO BOSS ASIA ART award and was also the project manager for the award. With the rise and development of Arts Museum in China, Hsieh is concerned about the changing roles this institute should play and how it can retain its self-criticality. He continues to explore the relationships between arts and the audience and how these relationships can be redefined. Recently, he focuses on topics related to performance as method and has curated a series of talks and events along this line of thinking. Meanwhile, he hopes to inspire more cross-cultural and cross-regional conversations, furthering explorations of mechanism of visibility. Recent exhibitions curated by Hsieh include: *Walking on the Fade out Lines, Shanghai* (co-curated with Larys Frogier, 2018), *Tell Me a Story: Locality and Narrative*, Fondazione Sandretto, Turin (co-curated with Amy Cheng, 2018), *RAM HIGHLIGHT 2018: Is It My Body?*, Shanghai(2018), *An Opera for Animals*, Shanghai (co-curated with Para Site, Hong Kong, 2019).



Respondent

LIN Hong-John

Lin Hong-John is an artist, writer and curator. Graduated from New York University in Arts and Humanities with Ph.D., he has participated in exhibitions including Taipei Biennial (2004, 2012), Manchester Asian Triennial (2008), Rotterdam Film Festival (2008), China Asia Biennial (2014), and Guangzhou Triennial (2015). Lin was curator of the Taiwan Pavilion: *Atopia*, Venice Biennial, 2007, co-curator of 2010 Taipei Biennial (with Tirdad Zolghadr), and numerous curatorial projects, such as *Taizhong's The Good Place* (2002) and *Live Ammo* (2012). Lin is serving as Professor at the Taipei National University of the Arts. For the past 10 years, he has been working on project based on George Psalmanazar, a fake Taiwanese in the early Enlightenment.



He is interested in transdisciplinary arts, politics of aesthetics, and curating. His writings can be found in *Artco* magazine, *Yishu* magazine, international journals, and publications of *Art as a Thinking Process* (2010), *Artistic Research* (2012), *Out now: Experimental Aesthetics* (2014), and *Altering Archive: The Politics of Memory in Sinophone Cinemas and Image Culture* (2017). He wrote the Introductions for Chinese edition of *Art Power* by Boris Groys and *Artificial Hells* by Clair Bishop. His books in Chinese include *Beyond the Boundary: Interdisciplinary Arts in Taiwan* (2004), *Writings on Locality* (2005), *Curating Subjects: Practices of Contemporary Exhibitions* (2012), and *Poetics of Curating* (2018).

Moderator

LAI Yi-Hsin

Curator and transdisciplinary art worker, currently appointed director of Chiayi Art Museum. Having graduated from the Institute of Visual Culture at Westminster University, London in 2011, Nicole now lives and works in South Taiwan. Her primary long-term curatorial themes include the urban texture in the post-colonial era, the deferral of the historical space, and how the creation and exhibition of contemporary art can become another way of rewriting and reimagining historical and cultural narratives. At this stage, she is committed to improving the profile, professionalism and diversity of the art museum, and promoting international and local art exchanges.





Conference October 12, 2019

Cross-regional/Cross-cultural Curating and Geopolitics

What is the Curatorial Function?

What defines the curatorial role in Asian contemporary art, and are its parameters different elsewhere? However much our contemporaneity pretends or aspires to be global, however pivotal curators may have been in art's globalization, the terms "curatorial" and "contemporary" are still too rarely scrutinized, and in any case far from universal. As one of the main actors qualifying the contemporaneity of contemporary art, the curator has nevertheless become a salient figure in the latter's history, at least where Southeast Asia is concerned. In this paper, I will address particularities of the curatorial function in the region, setting aside some (Western) professional assumptions which have not historically attended the role in this geography, looking instead to the curator's ambivalent relationships to state power, to bureaucratic labor, and to authorship. Such structural questions may have been deferred while Asian curators sought to consolidate their profession on an equal footing with the nomadic, visionary taste-makers of the international art system. But as that system's center of gravity shifts in our direction, they cannot be put off any longer.

David TEH

David Teh is a writer, curator and Associate Professor at the National University of Singapore, specializing in Southeast Asian contemporary art. His curatorial projects have included *Returns* (12th Gwangju Biennale, 2018), *Misfits: Pages from a Loose-leaf Modernity* (Haus der Kulturen der Welt, Berlin, 2017), *Transmission* (Jim Thompson Art Center, Bangkok, 2014), *Video Vortex #7* (Yogyakarta, 2011), and *Unreal Asia* (55. Internationale Kurzfilmtage Oberhausen, 2009). Teh's essays have appeared in *Third Text*, *Afterall*, *Artforum International*, *Theory Culture & Society*, and *ARTMargins*. His book *Thai Art: Currencies of the Contemporary* was published by the MIT Press in 2017, and he was co-editor (with David Morris) of *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992-98* (2018), for *Afterall's Exhibition Histories* series.



Indigeneity and Contemporary Art: Some Curatorial Thoughts

What is the most daunting challenge for a curator to organize an exhibition on Taiwanese indigenous contemporary art, especially when the curator is an outsider whose ethnic and educational background can be “legitimately” identified as part of the cultural “mainstream,” which implies that he is a living descendant of the “colonizers” over the past four centuries? I have no intention to simplify the complexities of all stripes that a curator may encounter. However, we may identify ourselves, whether actively or passively, consciously or unwittingly, as the advantaged or disadvantaged in terms of social status, gender, ethnicity, nation, inter alia. Besides, at different life stages with introspection, external impacts, contingencies or epiphanies, we may more or less adjust our identities, and ergo alter our relations to others or change our political stances. Hence, the present era can be construed as “the age of perpetual revolution of identity.”

The talk centers on the two bottlenecks (i.e. two sets of problematics) that stymied my curating of *When Kacalisian Culture Meets the Vertical City: Contemporary Art from Greater Sandimen*, as well as the “solutions” I worked out in the curatorial process. The first bottleneck was the “outsider” problem. The outsiders who possess special cultural power are usually the authority of artistic mainstream incarnate. The indigenous contemporary art exhibition curated by such an outsider inevitably involved the anthropological issue of “contact zone.” In my curatorial statement, this contact does not refer to the encounter between a mainstream art museum and the colonized indigenous people or between a scholar (an ethnographer?) and his or her research object, but that between a “freelance” (independent) curator and “native” indigenous artists. In the meantime, as the curator, I further took my identity as a descendant of Taiwanese plains indigenous peoples (cooked savages) into consideration in the process of close dialogues (with for instance heated debates and hilarious jokes interlaced by betel nuts and millet wine in bulk). In this exhibition, the “contact zone” is understood not so much a geographical concept as a field opened up by the dynamic interaction. It was everything to the exhibition.

The second problematic, to put it in a nutshell, was the lack of an art museum, history, and discourse dedicated to Taiwanese indigenous contemporary art. The necessary funds, administrative professionals, and policies remain wanting. As these shortages oscillate between alleviation and exacerbation, tackling the aforementioned lack has become a more urgent and challenging task. Indigenous artists’ oeuvres are seldom incorporated into the contemporary art system and the artistic evolution in the last century. How should we define art, contemporaneity, and indigeneity? How does art relate to our society and politics? The answers to these questions can be analytically outlined only through a “nativist” and down-to-earth process of historicization, rather than through theoretical speculations within the frameworks of “globalization,” “modernity” and “cosmopolitanism.”

This exhibition illustrated how the curator broke the abovementioned bottlenecks from multiple dimensions, such as the title conception (*When Kacalisian Culture Meets the Vertical City*), exhibition form (instead of confining their works to the traditional houses and the quasi-white box space in the cultural park, the participating artists staged their respective solo exhibitions in the Park’s preserved traditional buildings that not only highlighted their sui generis creative contexts but also addressed different questions of their times and the environment), exhibition catalogue, art forum, and so forth.

In his article *Varieties of Indigenous Experience: Diasporas, Homelands, Sovereignities*, anthropologist James Clifford accentuated that we need to understand the indigeneity embodied in migratory movements from different, varying spatio-temporal scales and intertwined, interactive processes of diaspora and homecoming, insofar as to allow the vicissitudes of identities and “indigenous peoples” to manifest themselves in such an understanding. Exhibitions constitute a small yet physical link in the chain of manifestation. As a curator of contemporary art, I tend to think by doing something, thereby deepening my thoughts, innovating my experiments, and creating new possibilities. The instable structure of contemporary art exhibitions, along with artists’ motivations and institutional ambitions, renders the profession of curator captivating.

Manray HSU

Manray Hsu is an independent curator and critic. His intellectual work focuses on cultural conditions of globalization, the relationship between aesthetics and politics, and geopolitical situations of contemporary art. Manray Hsu has curated exhibitions include *Wayward Economy* (2005), Liverpool Biennial (co-consulted/curated with Gerardo Mosquera, 2006), *Naked Life*, Taipei Museum of Contemporary Art (2006), Taipei Biennial, Taipei Fine Arts Museum (co-curated with Jerome Sans, 2000; co-curated with Vasif Kortun, 2008), Forum Biennial of Taiwanese Contemporary Art, TCAC (2010), Autostrada Biennale (Kosovo, 2017), *The South –An Art of Asking and Listening*, Kaohsiung Museum of Fine Arts (2017). Manray Hsu often engages in collective work on workshop, conference and publication in Europe, America, Asia and Australia.



The Journey of Conscience as Consciousness: Re-tracing Histories

What does it mean to think and present, as a curator, the shared histories between artists and the trauma of cultural memory, to international audiences? In the process of commissioning work that undertakes an examination of nation beyond the borders of country, what are some of the considerations necessary in its research and realization?

This presentation examines particular projects commissioned/realized for *Sharjah Biennial 14: Leaving the Echo Chamber—Journey Beyond the Arrow*. Sharing the learning experience of working across the violence of cultural borders; interrogating historical periods that remain locked under official red tape; acknowledging the residual suspicion and emotional stigmatism between and within differing community: all of this and more will be shared in addition to the curatorial praxis of *interpretation* in the realization of this labor as an exhibition experience for foreign audiences.

Central to the motivations behind such a journey of conscience is the question of responsibility in the facilitation of history as curators. In understanding the landscape of artistic production and art education across the world is very uneven, and in knowing how the art industry has an increasing penchant for “socially-engaged” artwork—how do we as curators, advise and engage community through artist’s and their production? What are our parameters of concern when it comes to our facilitation of representation of others, in the naming of people, issues, cultures and potentially tragic circumstances that are not our own, by the artists in our care? The necessity to comprehend there is always intangible elements to every tangible occurrence is crucial in the transference of object and testimony across differing spaces of culture.

Artists under discussion will include Tuan Andrew Nguyen, Jompet Kuswidananto, Phan Thao Nguyen, Antariksa, Ahmad Fuad Osman and Kidlat Tahimik.

Zoe BUTT

Zoe Butt is a curator and writer based in Vietnam. Her curatorial practice centers on building critically thinking and historically conscious artistic communities, fostering dialogue among countries of the global south. She is currently Artistic Director of The Factory Contemporary Arts Centre (The Factory), Vietnam’s first purpose-built space for contemporary art, in Ho Chi Minh City. She formerly served as: Executive Director and Curator of Sàn Art, an independent contemporary art space in Ho Chi Minh City (2009-2016); Director, International Programs, Long March Project, Beijing, China (2007-2009) and Assistant Curator, Contemporary Asian Art, Queensland Art Gallery, Brisbane, Australia (2001-2007). Zoe has been published by Hatje Cantz, Germany; *Art Review*, London/Hong Kong; *Art Asia Pacific*, Hong Kong; Independent Curators International, New York; Lalit Kala Akademi, India; *Artlink*, Australia; *Printed Projects*, Ireland, JRP-Ringier, Zurich; Routledge, London; Sternberg Press, Berlin, amongst others.



Zoe is a PhD candidate with the Center for Art and Politics, University of New South Wales, Australia; a member of the Asian Art Council for the Solomon R. Guggenheim Museum in New York and a Young Global Leader of the World Economic Forum since 2015. In 2019, Zoe presented *Leaving the Echo Chamber: Journey Beyond the Arrow*, one of three exhibitions, as part of the 14th Sharjah Biennial.

Her curatorial projects include interdisciplinary dialogue platforms such as *Conscious Realities* (2013-2016); the online exhibition *Embedded South(s)* (2016); and group exhibitions of Vietnamese and international artists at various international venues. Recent exhibitions include: *Interface: Oanh Phi Phi*, The Factory, Ho Chi Minh City (2019), *Empty Forest: Tuan Andrew Nguyen*, The Factory, Ho Chi Minh City (2017), *Spirit of Friendship*, The Factory, Ho Chi Minh City (2017), *Poetic Amnesia: Phan Thao Nguyen*, The Factory, Ho Chi Minh City (2017), *Dislocate: Bui Cong Khanh*, The Factory, Ho Chi Minh City (2016), *Conjuring Capital* San Art, Ho Chi Minh City (2014), *Disrupting Choreographies*, Carre d’Art, Nimes, France (2013), *Poetic Politic*, Kadist Art Foundation, San Francisco, USA (2012).

Making South: The “South” as a Method in Taiwan Contemporary Curating

The term “South” is never merely a word referring to geographical location but is more related to geopolitics and cultural orientation. In contrast to the North, the South sometimes implies negative meanings: otherness, marginality, weakness, the invisible, dispossession, the colonized, the sacrificed, etc.. Nevertheless, the South could also be seen as a vital place of salvation, and an alternative utopia, which is considered a method to overturn the mainstream.

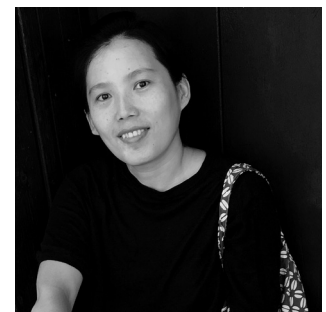
The notion of a “Global South” has shifted its meaning from the concerns of political economy to an emphasis of the local cultural context of non-Western countries in the global art perspective. In the mid-80s, the Havana Biennale proposed an idea of the “South-South Alliance” as a horizontal connection that bypasses the Euro-American mediation of art. From 2010, the Jogja Biennale launched the “Equator Project” inviting artists from Equator countries to join in exhibition and culture exchange over a period of 10 years. “Learning from Athens,” the theme of the 14th documenta in 2017, took the current situation of the South as a way to understand the operation of global neoliberal capital. The magazine *South as a State of Mind* is a platform to collect, present and discuss the art from the margins with a geopolitical aspect.

For Taiwan, the idea of the “South” not only marks its geo-cultural location but also is a symbol that embody multiple geo-political and cultural meanings in the different historical stages. “Making South” becomes a method to fulfill political, economic, social and cultural imperatives, such as the “Southern Expansion Doctrine” (Nanshin-ron) during the Japanese occupation, the “Southern Policy” of Lee Teng-Hui in 1990s, and the “New Southbound Policy” promoted by the Tsai Ing-Wen Government since 2016, positioning Taiwan in the South, connecting to the south seas (Southeast Asia) and aligned with the communities of Austronesian languages (the Indigenous) in a cultural sense.

The ambiguity of the idea of the “South” has frequently emerged in various exhibitions. In the context of Taiwan, a number of exhibitions have expanded the multi-faceted meaning of the “South,” marking its geo-cultural and geo-political location as well as defining its uneven internal development between the North and South and its modernity and ecological future as part of the Global South and as aligned with Southeast Asia and Austronesia. This presentation will critically examine recent exhibitions relating to the idea of “South.” In particular, it will analyze a number of case studies, such as *South Country, South of Country–Vietnamese & Taiwanese Artists Exchange Project* (Howel Space, Tainan and Zero Station, Ho Chi Ming City, 2012–2013), *The South: An Art of Asking and Listening* (Kaohsiung Museum of Fine Arts, 2017), *The Hidden South* (presented in multiple spaces across four towns in the south-link areas of Taitung, 2018) and so on in order to probe the questions of curating in Taiwan in the context of its multi-layer colonized history, and as a country marked by geopolitical rivalry. What is driving force behind “making south” as a curatorial method? Is it an attempt to explore Taiwan’s identity or an expression of political correctness? How does the ambiguity of the idea of the “South” impact on contemporary curating? Could the practice of “Curating the South” become a strategy to unsettle conventional ways of presenting art from the margins, or does it simply reinforce the existing hierarchies of the globalized art world?

LU Pei-Yi

Lu Pei-Yi is a curator, researcher and art critic based in Taipei. She awarded PhD in Humanities and Cultural Studies (London Consortium) from University of London in 2010. Her research interests mainly divide into two parts: one relates to Off-Site Art (artistic practice outside museums, including institutional critique, public art, art and city, community art, participatory art, socially-engaged art, and activist art) and another is about exhibition histories with a specific focus on Taiwan exhibition histories after 90s, curatorial research and exhibition-making. A research-based book edited by her *Contemporary Art Curating in Taiwan (1992–2012)* was nominated the 10th Annual Award of Art China for Publication of the Year. Her curatorial practices include associate curator of the 8th Shenzhen Sculpture Biennale: *We Have Not Participated* (2014); curator of *Micro Micro Revolution* (2015) at the Centre for Chinese Contemporary Art (CFCCA) and co-curator of the 5th Taiwan International Video Art Exhibition: *Negative Horizon* (2016) at Hong-Gah Museum. She is the founding director of MA Program on Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education and now serves as an assistant professor. Her publications can be found in various conferences, such as Tate Modern, World Congress of Art History (CIHA) and journals, such as *Art Critique of Taiwan (ACT)*, *Journal of Taipei Fine Art Museum*, *Museum and Culture*, *Yishu: Journal of Chinese Contemporary Art* and so on.



“Guess Who’s Coming to Dinner”: Food and Hospitality in Contemporary Art and Exhibitions in Asia and Beyond

In recent times there has been a growing artistic and curatorial interest in the conjunction of food and art. The revival of the alimentary in art has coincided with a heightened awareness of the ethics of hospitality that underlie the relational dynamics of art and curatorial practice and its capacity to engender forms of participation, dialogue and social engagement. Importantly, the emergence of contemporary art from Asia onto the global stage has expanded the range of alimentary practice across new sensory and semiotic terrains, as well as cultural and geographic territories. Indeed, it is more than just a passing coincidence that food has been a recurring motif in contemporary art in and from Asia, one anchored in the popular valorization of the alimentary as a vital ingredient of sociality and as a quotidian index of identity (variously coded in cultural, gendered and religious ways) in a region deeply marked by multiple colonial and postcolonial histories, and by contemporary processes of globalization. Moreover, there has been a growing recognition of the urgency of attending to the complexities of hospitality in art and curating and their embeddedness in specific local histories, contexts and politics.

This presentation seeks to consider the idea of hospitality in art and exhibition-making through a critical survey of the various uses and representation of food in contemporary art and exhibitions in Asia and beyond. In particular, it offers an analysis of the ethics of hospitality in art and curating and the ways in which it enables a rethinking of not just the tensile connection between aesthetics and politics, but also the imbrication of the political with what we have come to call “the curatorial.” It argues, moreover, for the curatorial—as a mode of inquiry and a form of knowledge and practice—to be attuned to the specificities of local histories and geographies in order to set the table and the stage for a more complex understanding of the performative, relational and sensuous processes of the alimentary in art, its relation to the everyday and its entanglement in the political economy of survival in a globalizing world.

Francis MARAVILLAS

Francis Maravillas is assistant professor in the Critical and Curatorial Studies of Contemporary Art (CCSCA) program at the National Taipei University of Education. His research interests focus on contemporary art and visual culture in Asia and Australia, curatorial and exhibition histories, socially engaged and performative practices in art. He is currently writing a book on the aesthetics and politics of food in contemporary Asian art. He has published journal articles, book chapters and exhibition catalogue essays on the Asia-Pacific Triennial exhibition series, Asian artists in the diaspora in Australia, and food and hospitality in contemporary Asian art. He recently co-curated (with Marnie Badham) *Bruised Food: A Living Laboratory* at RMIT Gallery, Melbourne (2019), using methods of curation and public pedagogy to frame the discourse of the politics and aesthetics of food as employed by contemporary social practice artists. He is area editor (Asia-Pacific) of the *Asian Diasporic Visual Cultures and the Americas* journal. He was previously a board member of the 4A Centre for Contemporary Asian Art, Sydney, Australia.



 Respondent

HSU Fang-Tze

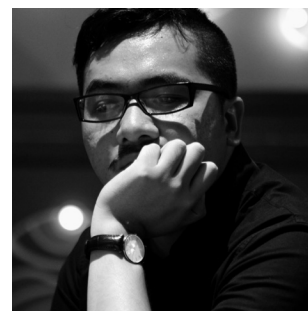
Hsu Fang-Tze is a curator in the National University of Singapore Museum. She holds a Ph.D. in Cultural Studies from the National University of Singapore. Her dissertation research, *Cold War Acousmètre: Artist Films and the First Island Chain*, was supported by the President's Graduate Fellowship and the FASS Promising Graduate Scholar Award. 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 2019, she presents *Gendered Bodies in Southeast Asia* in collaboration with Tessa Maria Guazon at the Metropolitan Museum of Manila. In 2016, she co-curated *Negative Horizon: 5th Taiwan International Video Art Exhibition*, 2016, with Lu Pei-Yi, and presented the curated research project, *Working-Through: Vandy Rattana and His Ditched Footages*, at TheCube Project Space, Taipei. Her other cross-disciplinary research projects include Singaporean artist Loo Zihan's *Artists' General Assembly: The Langenbach Archive* (2013), *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), and *On Site: A Centennial Retrospective of Robert Capa* at the National Taiwan Museum of Fine Arts. Her research interests include contemporary knowledge formation, Cold War aesthetics, memory, philosophies of technology, and the embodiment of artistic praxis in everyday life. Her writings can be found in *the Journal of the Malaysian Branch of the Royal Asiatic Society*, *Art Critique of Taiwan* (ACT), and *LEAP* (China).



 Moderator

Nobuo TAKAMORI

Curator; researcher of Taiwan International Arts Network, National Culture & Arts Foundation; director of "Outsiders Factory", a curators collective; selected important exhibition curatorial works include *Post-Actitud* (Ex Teresa Arte Actual, Mexico DF, 2011), *South country, South of Country* (Zero Station, Ho Chi Minh City & Howl Space, Tainan, 2012), *The Lost Garden* (Eslite Gallery, Taipei, 2014), Taiwan International Video Art Exhibition 2014 *The Return of Ghosts* (Hong Gah Museum, Taipei), *I Don't Belong* (Galleria H., Taipei, 2015), *Wild Legend* (Jumin Museum, Jinshan, 2015), *Blue Bird in the Labyrinth: A Walk from Japanese Modern Art to Asia Contemporary Art Scene* (Galerie Nichido Taipei, 2016), *Tabaco, Carpet, Lunch Box, Textile Machinery and Cave Men: the narratives of craftsmanship and technologies in contemporary art* (Hong Gah Museum, Taipei, 2017), *Is/In-Land: Mongolian Taiwanese Contemporary Art Exchange Project* (976 Art Gallery, Ulaanbaatar; Kuandu Museum of Fine Arts, Taipei, 2018), *The Middleman, the Backpacker, the Alien Species and the Time Traveler* (TKG+, Taipei, 2019).



Conference October 13, 2019

Curatorial Practice and the Construction of Art History

Works or/and/with Ideas: Curatorship and Historical Construction in the Museum Context

A majority of existing art museums (incl. modern art museums) tend to base their art historical discourses on the idea of “autonomy of art history” promoted by Heinrich Wölfflin and Alois Riegl in the 19th century. Making use of the antithesis between form and subject-matter, Wölfflin categorized all the invisible as “subjects,” and matter (incl. representations, painting motifs, expressive forms, tones, and use of tools) as the “visual layer of form.” Instead of focusing on subjects, Wölfflin described formal characteristics with quasi-mathematical methods, analyzed stylistic variations with quasi-functions, and accounted for formal changes with the dialectic of time. On the other hand, Riegl attributed stylistic variations to “Kunstwollen” — a spontaneous formal impulse. The discourse and expression of art history obtained autonomy and dignity thanks to the scholarly research on formal evolution in Wölfflin’s and Riegl’s theories.

As art museums gradually constructed their own art historical discourses by building up and exhibiting their collections, artistic creation had undergone a sea change in the last century. It showed stronger inclination toward non-materialization, which behavior, performance, conceptualism and social intervention continually manifested themselves in exhibitions and actions. Art museums’ practice deviated from the development of art, prompting us to contemplate how “art as concept” and “art as form” coexist in art historical discourses, or, to put it another way, how art museums constructed the conceptual history of art by overdoing it. In recent years, disaffection and criticism over the art historical discourses revolving around works of art have also found expression in researches on documents and exhibition history.

In his writing titled “Aby Warburg and the Nameless Science,” Giorgio Agamben extracted Warburg’s conception of and approach to images, that is, the reconstruction of the images abandoned by art history and traditional art history. Employing a method which breaks away from traditional art history, Agamben, along with Warburg in his description, evolved a new form of art history. Agamben wrote:

“The symbol and the image play the same role for Warburg as the ‘engram’ plays in Semon’s conception of the individual’s nervous system; they are the crystallization of an energetic charge and an emotional experience that survive as an inheritance transmitted by social memory and that, like electricity condensed in a Leyden jar, become effective only through contact with the ‘selective will’ of a particular period. This is why Warburg often speaks of symbols as ‘dynamograms’ that are transmitted to artists in a state of great tension, but that are not polarized in their active or passive, positive or negative energetic charge; their polarization, which occurs through an encounter with a new epoch and its vital needs, can then bring about a complete transformation of meaning.”

This is the point of departure for our discussion...

Pi Li

Pi Li is the Sigg Senior Curator of M+, a visual culture museum in Hong Kong. He previously served as the deputy executive director of the art administration department at the Central Academy of Fine Arts (2001-2012); the co-founder and director of Boers-Li Gallery (2005-2012) in Beijing, former Universal Studios-Beijing in Beijing. Exhibitions Pi Li curated include *Right is Wrong: Four Decades of Chinese Art in M+ Sigg Collection* at Whitworth Gallery, Manchester (2015) and Bildmuseet, Umea (2014); *Under Construction*, Tokyo Opera Museum (2002); *Moist: Asia-Pacific Media Art*, Beijing Millennium Monument Art Museum (2002); *Fantasy Zone*, Art Museum of DongA Daily (2001) and Beijing Modern Art Center (2002); *Image is Power*, He Xiangning Art Museum, Shenzhen (2002). He was the curator of Media City Seoul in 2006. He has also served as curator for the Shanghai Biennial in 2002; and *Allôrs la Chine* at Centre Georges Pompidou in 2003. Publications include *From Action to Concept* (2015), *Farewell to Moralism* (2018). Pi Li earned his PhD degree in art history from the Central Academy of Fine Arts.



Les fleurs américaines

“Once upon a time, there was a history known as the history of modern art...”

The exhibition *Les fleurs américaines* presented at Le Plateau/Frac Ile-de-France, Paris, in 2012 began like a tale whose leading characters were the various artists, curators, historians, and collectors at the hub of 20th century art, not forgetting works, exhibitions and institutions.

Conceived by Salon de Fleurus, New York, and the Museum of American Art, Berlin, upon an invitation by Elodie Royer and Yoann Gourmel, this exhibition brought together three exhibitions, revisiting the development of the narrative known as the “history of modern art,” from its origins at the beginning of the 20th century to its recognition as a dominant narrative in the 1950s. Its aim was to question the bases and heritage of modern art while at the same time, by way of copies and anonymity, short-circuiting the criteria of artwork originality, uniqueness and authenticity, that still prevail today.

If all the works on view in the show were reproductions, they were not, for all that, seeking to hide their status as copies: their dates of creation were inaccurate and it seemed their producers had in no way tried to repeat the material quality of the originals. What we saw there were not so many individual artworks but series of artifacts organized as stories. These were memories of works playing a special part in what had helped to define the “history of modern art.”

Organized in three distinct chapters, or collections, the exhibition brought together stories told by Gertrude Stein, with her famous Salon de Fleurus, housing the American author’s modern art collection in Paris; Alfred Barr Jr, the founding director of the Museum of Modern Art (MoMA) in New York, with 46 iconic works by European artists dated between 1990 and 2035 and presented on the basis of his hanging plan for the exhibitions *Cubism and Abstract Art and Fantastic Art, Dada and Surrealism*, both held at the MoMA in 1936; and the MoMA curator Dorothy Miller, with paintings reproducing archival documents and pages from the catalogue of the travelling exhibition *50 Years of Art in the United States*, currently regarded among other travelling MoMA projects as a form of cultural propaganda, which contributed to the artistic supremacy of the United States after the 2nd World War.

By juggling with the established categories of the original and the copy, history and fable, signature and anonymity, painting and conceptual art, *Les fleurs américaines* set in motion the facts and strategies, which helped to define 20th century art. In this sense, it was not an exhibition of modern art, but a contemporary exhibition about the construction of the history of modern art and the way it still defines today’s art criteria...

Yoann GOURMEL

Yoann Gourmel is a French curator and writer, working at Palais de Tokyo since 2016. His recent projects include the solo exhibitions of Julien Creuzet (2019), Massinissa Selmani (2018) and Taloi Havini (2017) as well as the large-scale collective exhibitions *Another Banana Day for the Dream-Fish* (2018) dedicated to the imaginaries of childhood and their influence on the construction of identities, and *All Watched Over by Machines of Loving Grace* (2017) which examined “emotional capitalism” and the impact of the market economy and new technologies on the production of our emotions and their representations.



He is currently co-curator and curatorial coordinator of the 15th Lyon Contemporary Art Biennale entitled *Where Water Comes Together with Other Water* (September 18, 2019–January 5, 2020), devised as an ecosystem at the intersection of biological, economic and cosmogonic landscapes.

Since 2006, he has regularly collaborated with international institutions, such as the Château de Versailles with *Voyage d'Hiver* (associate curator, 2017), the CEAAC, Strasbourg, France (guest curator, 2014-2015), Le Plateau/Frac Ile-de-France, Paris (guest curator, 2011-2013), Mercer Union, centre for contemporary art, Toronto, Canada (2012), the GAMeC, Bergamo, Italy (laureate of the 5th Premio Lorenzo Bonaldi per L'Arte for young curators, 2010), Tate Modern, London, Great Britain (festival *No Soul For Sale*, 2010)

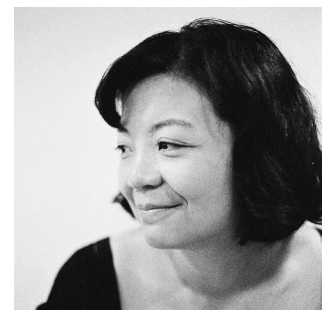
From 2014 to 2016, he has taught history of exhibitions and history of contemporary art at Ecole Supérieure d'Art et Design, Grenoble, France; Ecole Supérieure d'Art et Design, Saint-Etienne, France; and Ecole Nationale Supérieure d'Art, Dijon, France. In 2011 to 2012, he gave lectures on conceptual art from year 1000 to nowadays at CAPC, Museum of contemporary art, Bordeaux, France. His texts are regularly published in magazines and exhibition catalogues.

Thinking through the Visual: Curating as an Alternative Way of Constructing Art Histories

Art histories and (art) museums have been closely interdependent in terms of mechanism and profession. Nevertheless, art histories do not rest on the laurels as mere theories of museology or phantoms of art institutions. Museums are not simply platforms for art histories or display techniques of artistic mise-en-scène, either. The discussion will revolve around the thinking and legacies of art history construction within museums, thereby addressing the question as to what way of understanding did the fictionality of art histories embody when they no longer use the sequential exhibition of “objects” as their narrative but involve non-material images.

CHOU Yu-Ling

Chou Yu-Ling gained her PhD on Humanities and Cultural Studies at The London Consortium, Birkbeck college in 2015. She is currently an in-house curator of the National Taiwan Museum of Fine Arts. Her recent curatorial projects are *The Man with the Moving Projector—Kao Chung-li's solo exhibition* in the Peltz Gallery, Birkbeck, School of Arts, London (2015). *Every Film is an Enigma: Moving Images in the Black Box and White Cube* at Soulangh Cultural Park, Tainan (2017) and *Wild Rhizome: 2018 Taiwan Biennial* at National Taiwan Museum of Fine Arts, Taichung (2018). Her research interests are focusing on visual culture, moving images' curation and curatorial methodology.



Making Tea in a documenta Mug

In 2007, I've sent a following letter to a circle of people I wanted to receive a response from:

"I would like to invite you to participate in the speculative-imaginary project that will take the form of a special supplement of *A Prior* magazine (Brussels). What I would like to ask from you is very simple—please send me a brief proposal for the documenta exhibition in Kassel. Together with 19 other proposals, your idea will comprise an individual publication of 32 pages, black and white, 5000 copies, to be distributed for free at Art Brussels and documenta 12. It is scheduled to be released in mid-April of this year.

The deadline for your proposal is very close—it has to be received by March 15, yet there is a certain advantage to having this shortage of days to think. The time span that your proposal should address is rather indefinite. Any documenta—whether it is the first one in 1955 or the last one in 2002 or the 19th one in 2042 [...]— is at your disposal. In classic Sci-Fi tradition, wherein time-travelling manipulations of the past may change the future (like the narratology of *La Jetée* or *The Terminator*), travelling in the future may also affect the past. Please feel free to navigate past or future extensively while changing the course of events that have passed and those to come. Moreover we do not have to stick to the linear notion of time. We can multiply documenta in parallel dimensions of time and alter it irreversibly (the content of this project is not going to be in any way negotiated or authorised by documenta authorities.) Please do not forget to acknowledge (or construct) the position in time, which your proposal is coming from. For instance, you can shoot your idea from the nineteenth century straight to the '50s or come from the future to Okwui Enwezor's hands via today. To make things easier (and to save your time), together with Dexter Sinister who will design the publication, we have devised a special template for your proposal. It indicates both the temporal or historic position of the addressee as well as the sender. It is attached as a pdf file to my message. [...]"

Raimundas MALAŠAUSKAS

Raimundas Malašauskas works as a curator and writer. His curatorial work explores as much as new artistic practices as forms of exhibition making. He has presented art exhibitions through séances—his *Hypnotic Show* and variety performances, such as in his *Clifford Irving Show*. His writing combines his interest in contemporary art, music, culture, food, history, rumors, time travel, among other subjects.

Malašauskas worked as one of the agents of dOCUMENTA(13), and curated oO, the pavilions of Lithuania and Cyprus in 55th Venice Biennale. Previous to this, he was curator of the *Satellite* exhibition series at the Jeu de Paume Museum in Paris in 2010-2011; a curator at Artists Space, New York in 2007 to 2009; and, visiting curator at California College of the Arts, San Francisco in 2007 to 2008.

From 1995 to 2006, Malašauskas worked at the Contemporary Art Centre in Vilnius, where he curated numerous exhibitions, including the IX Baltic Triennial, *Black Market Worlds* (2005). There, he also co-produced the first two seasons of the weekly television show *CAC TV*, an experimental merger of commercial television and contemporary art, which ran under the slogan: *Every program is a pilot, every program is the final episode*.

Among Malašauskas' independently curated exhibitions are: *Sculpture of the Space Age*, David Roberts Art Foundation, London (2009); *Into the Belly of a Dove*, Museo Tamayo, Mexico City (2010); and *Repetition Island*, Centre Georges Pompidou, Paris (2010). He is also co-author of the *libretto Cellar Door*, an opera by Loris Gréaud produced by the Palais de Tokyo, Paris (2007). *Paper Exhibition*, a book of Malašauskas' selected writings, was published by Sternberg Press.



Making Peace with the Baggage of History: Negotiating Between Curatorial Leverage and Reckoning with Readings of the Past

This paper is underpinned by a suspicion that the curatorial recoil from history is both defensive and tactical to some extent. In refusing to be pinned down to static narratives and essentialisms and instead insinuating the worth of yet unfolding stories—what could be seen as possibly inchoate but avowedly presentist scripts—a degree of a historicity is presumed to make discursive room for the understudied or ignored. Curators of contemporary Asian art have adopted such variant strategies—calling on a range of tropicalities, crafting tenuous fictions and purported equivalences in thinking regionally, thinking geographically, thinking postcolonially, thinking alter-modernities, thinking transnationally, and thinking intra-regionally.

The presentation takes inspiration from Nora Taylor's *Art without History* (2011) and Joan Kee's essay *A Call for a Normalized Art History* (2004), these texts variably indicting the glossing over of productive subtleties and the superficiality triggered by thematic pigeonholing.

Kee specifically makes an emphatic call to step away from the “abnormal ways in which contemporary art history is taught” as she makes a compelling case for the misalignments engendered by mindlessly pairing Jackson Pollock with Kazuo Shiraga and thus failing to address the “need for accountability to the work.”

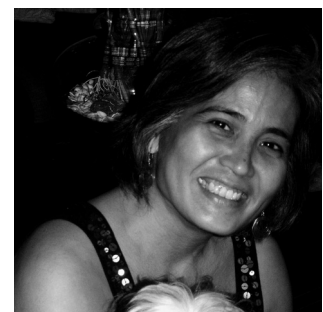
The fact that both references are between 8-15 years old by this time should give us pause, and this precisely because such writing still speak to what otherwise should already be dismissed as irrelevant. One finds, on the contrary, that what still abounds is appalling art reportage about Asia not having any contemporary art history before the 90s or 00s propping up unapologetic premises about the linear and evolutionary (i.e. retrograde nature of artistic development in these parts).

To be fair, I would wager that a rekindled interest in art history of variably renegade streams has since bristled to the surface—where curatorial and scholarly tracks have tried to veer away from merely casting their lot wholly with either academe or exhibition histories to render the past as if these spheres were entirely worlds apart. More and more, I sense that a steady core of curators have begun to insist on logics that aren't built on former orthodoxies—the range could be seen running along such strains as war-born/domestic trauma and feminism, art in community contexts, activism, conceptualism, equatorial affinities as in the case of Jogjakarta, such history of histories as the undertakings issuing out of Gwangju, as well as locally nuanced narratives that pay keener attention to internal dynamics emanating from multiple art cores within countries, or between homegrown practice and the diasporic. The pitch then is not to totally abide nor do without historicization, but in cultivating more thematic and discursive approaches that play up non-singularities both of history and practices which draw strength from mobilities enabled by reflexive and itinerant impulses.

Eileen Legaspi RAMIREZ

Eileen Legaspi Ramirez is a faculty member of the University of the Philippines Diliman Department of Art Studies. Her most recent writing includes “Southeast Asia in a Crawl Space: Tempering Curatorial Hubris”, in *Southeast Asia Spaces of the Curatorial* (NTU Centre for Contemporary Art Singapore/Sternberg Press, 2017) and “Embodied Subjectivities: Accounts of Affect in Lani Maestro's Site-Specific Work” in *New Histories of Southeast Asian Art, 1945-1990* (National Gallery Singapore and Power Publications, 2018).

Her international engagements include serving as member of the *Southeast of Now* Editorial Collective (NUS Press), Advisory Board member of Asia Art Archive, and Steering Committee member of Another Roadmap School. She is the associate editor of the Visual Arts volume of the revised *Cultural Center of the Philippines Encyclopedia of Philippine Art* and has served as curatorial consultant of Lopez Museum and as President of the non-profit art organization Pananaw ng Sining Bayan.



Respondent

GUO Jau-Lan

Guo Jau-Lan is an associate professor of modern/contemporary art, theories of art history, and curatorial practice at the Taipei National University of the Arts. Her doctoral dissertation specifically addressed the question as to how American art criticism formulated an anti-modernist version of post-modern art theory by interpreting Robert Rauschenberg and Neo-Dada in the 1960s. Focusing on image, visual culture, and the interplay between sound practice and visibility, her recent curatorial projects are briefly mentioned as follows. Curated by Guo, a collaborative project by Guo and Amy Cheng, the 3rd Taiwan International Video Biennial: *Melancholy in Progress* (2012) discussed conflicts and problems arising from the progression of modernity in the world's various regions. *Amnesia and Malevich's Pharmacy* (2016) framed seven sets of questions on public collection, art history, and modernity, serving as an aide-mémoire for those haven't been collected yet. Revolving around the idea of "score," *Harsh Landscape: Sonic Cartography* (2016) treated sound culture's imaging approach as an alternative method for drawing maps of the future. Within the creative context dominated by visual arts, *Sound Matters* (2018) inquired into how the sound element assumed as belated takes a latecomer posture to simultaneously advance the problématiques in modern art's reflexive discourse and contemporary transdisciplinary thinking. Apart from these curatorial projects, Guo also translated Boris Groys' *Art Power* from English to Chinese (Artist Publishing, 2015).



Moderator

TSAI Ming-Jiun

Tsai Ming-Jiun was born in Kaohsiung, Taiwan in 1981, and Nantou is her hometown. She has been a nomad moving between different countries, cities and houses since age sixteen. As an observer, her long-term relationship with art—studying and working in the field of art since junior high school—stimulates her interests in the relationship between art, public and society. Recently, her care of environment, nature and biological issues leads her project into environment without walls. As an independent curator and artist, Tsai Ming-Jiun's projects are often site and context specific involving working closely with different collaborators and producing commissions. Tsai Ming-Jiun is currently assistant professor in short-term contract in Tunghai University Department of Fine Arts. Her curatorial projects in recent three years include *The Desired End of Spirit—Lee Chu-Hsin Solo Exhibition*, *2019 Madou Sugar Industry Art Triennial*, *Oasis*, *Collective Negative Space Village—Ministry of Culture: Taiwan Air Force Innovation Base Experimental Architecture Project*, *Knead and Gain—Hou Chun-Ming, Body Image*, *Interview project* and *Post-Colonialism Project—Practice Rooted in Communities*.



Emerging Curators' Workshops

May 18, 25; June 1, 8; October 10, 14, 2019

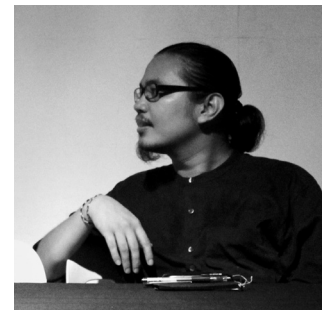
The scope of this workshop considers issues of curating contemporary art and its knowledge production. How does one critique the different politics and dynamics at play in the space of curating and exhibition-making, vis-à-vis the production of exhibition, of institutional and museum collections?

Taking into consideration the spatial context of art production, be it in/of Taiwan, (East and Southeast) Asia and other regions, and in white cube and non-institutional spaces, how can we think, play, experiment alongside or outside such spaces? This is important to challenge the stagnancy or limitation of institutional attempt of art historical framing or constructing narratives about art of a region or places. We could ask, for example, how curators/curation could engage or address the alternative or multiplicities of Southeast Asia beyond a single survey exhibition could envision. What could such alternative projects offer us?

The workshop invites curators to envision, to explore different transdisciplinary, transregional approach of research, collaboration, and as an active partner working with artist and other field of practitioners.

Merv ESPINA

Merv Espina is an artist and researcher based in Quezon City, Metro Manila. His practice spans moving image, sound, performance, and text, to play with the lapses of cultural institutions, mistakes of current historiography, and the problematics of archives. His interests span the half-life and migration of ideas, images, sounds and spices, and how they sometimes became an essential part of localities and specific cultural landscapes. Traversing 60s Pop Yeh Yeh ecologies to failed nation states, spycraft and espionage to the white rajahs of Sarawak, Badjao gypsy electro to distilling the scents of cities, his projects attempt to tease out propositions and alternatives, through off-tangents and fuzzy juxtapositions, aimed at new knowledge production.



He helps run Green Papaya Art Projects, an independent arts initiative founded in 2000 that's slated to close in 2021. He's also one of the organizers of WSK Festival of the Recently Possible (founded in 2008), an experimental music and media art festival. In 2014, he started the Kalampag Tracking Agency with artist Shireen Seno, an initiative that explores the screening program as participatory archive of Philippine experiments with the moving image. He was part of the curatorial team of *SUNSHOWER: Contemporary art from Southeast Asia 1980s to Now* (2017) at the Mori Art Museum and National Art Centre Tokyo, the largest survey of Southeast Asian artists to be exhibited in Japan. More recently, he was one of the curators of VIVA EXCON 2018, the longest-running arts biennial in the Philippines.

YAP Sau-Bin

Yap Sau-Bin teaches at the Faculty of Creative Multimedia, Multimedia University and is a member of Rumah Air Panas (RAP), an artist initiative based in Kuala Lumpur. His practice encompasses conceptual work, installations, performance, mapping and curation with RAP. Yap has also worked on the Narratives in Malaysian Art volumes published by Rogue Art. He has served on the jury panel for the Young Contemporary Arts Award (2013); as nominator for the Sovereign Asian Art Prize (2014–2016), Arts Maebashi AIR Programme (2016–2018) and the Hugo Boss Asia Art award (2017).



The *MappingKLArtSpace* mapping project on art spaces in the city had been featured in the 8th Havana Biennale in 2006; *Migration Addicts* in the 52nd Venice Biennale, and ShenZhen & Hong Kong Bi-city Biennale of Urbanism & Architecture in 2007; *The Independence Project* at Galeri Petronas in 2007 and Gertrude Art Space, Melbourne 2008. Other collaboration includes Wasteland Twinning Network in Berlin 2011; *Operasi Cassava in the Media/Art Kitchen* exhibition in Kuala Lumpur, 2013 and Yamaguchi Center for Arts and Media (YCAM) in 2014. Recent curatorial project includes *ESCAPE from the SEA* organized by the Japan Foundation, Kuala Lumpur in 2017.

Focus on the intimate personal bond which evolves between a curator/gallerist and the artist, especially in the format of a solo exhibition, both Chou and Lau will take case studies based on their experience of working in different settings as departure point, and look into how this direct relationship to artworks have been overshadowed by the reduction of exhibitions to ideas which are largely communicated in the art world's current lingua franca. And if there's conflict of working paradigm within the different capitalist structure—market oriented v.s. non-profit institution? We would also like to explore the scope of curatorial work that has been ignored in the current definition of professionalism in curating, and ask to what extent can curatorial discourse continue to maintain a distance, or not necessary, from the solo show which serves as a catalyzing moment for artistic production; and could solo exhibition functions as archive of writing contemporary art history?

Freya CHOU

Freya Chou is a curator and writer. She was a curator of Para Site in Hong Kong from 2015 to 2019. Prior to that she was co-curator of the 10th Shanghai Biennial (with Anselm Franke, Cosmin Costinas and Liu Xiao, 2014), assistant curator of the 7th Taipei Biennial (co-curated by Hongjohn Lin and Tirdad Zolghadr, 2010) and curatorial assistant of the 6th Taipei Biennial (co-curated by Manray Hsu and Vasif Kortun, 2008). She has edited and contributed her writing to many books, magazines, and exhibition catalogues. Chou currently lives in Hong Kong.



Alexander LAU

Alexander Lau is a curator, writer, and (former) filmmaker based between New York and Hong Kong. He has been director of Empty Gallery in Hong Kong and its associated record label, Empty Editions, since their founding in 2015. Lau is also a board-member of Blank Forms, a New York-based non-profit organization dedicated to the promotion and preservation of time-based art practices. He has organized or participated in events in partnership with organizations such as Tai Kwun Contemporary, Videotage, Triple Canopy, and Printed Matter.



The proliferation of performance from conventions of the theatre across to multiple platforms such as museums, galleries, site-specific and public spaces and art fairs—especially in the last decade, prompting thus the phenomenon of the “performance turn” in the visual field—have prompted new considerations of what curating and producing means in relation to the economies of time-place-action, spectatorship, market and politics. In this workshop, we will attend to the expanded forms of performance, and read the challenges and implications of what “the stage” means today.

TANG Fu-Kuen

Tang Fu-Kuen is the current curator of Taipei Arts Festival under Taipei Performing Arts Center. He has been an independent dramaturg, curator and producer active in contemporary performance and visual fields in Europe and Asia. He was sole curator of the Singapore Pavilion in 53rd Venice Biennale for which artist Ming Wong was awarded Special Jury Mention. The platforms he has worked for include: Singapore Arts Festival, Indonesian Dance Festival, In-Transit Festival (Berlin), Exodos Festival (Ljubljana), December Dance (Brugge), Colombo Dance Platform (Sri Lanka), and Bangkok Fringe Festival. He also worked in immaterial conservation in UNESCO in Paris and SEAMEO-SPAFA in Bangkok.



YUEN Chee-Wai

Yuen Chee-Wai is a musician, artist, designer based in Singapore. Born in 1975.

Often inspired by ideas drawn from philosophical and literary texts, and perspectives glimpsed through the filmic eye and photographic lens, Yuen's stylistic oeuvre in improvised music is marked by internalized reflections on memory and loss, invisibility and indeterminacy.

In 2008, he teamed with Otomo Yoshihide (Japan), Ryu Hankil (South Korea), and Yan Jun (China) to form the improvised music quartet, FEN (Far East Network). FEN focuses on the continuing multifaceted networks and collaborations between Asian countries. Since its inception in 2014, Yuen is part of Ensembles Asia as Project Director for Asian Music Network, to which he co-curates the annual Asian Meeting Festival (AMF) with dj sniff in Japan.



He is also a member of the avant-rock band The Observatory (Singapore), with whom he plays guitar, synth and electronics. With twelve albums to date, with the most recent being a split with Japanese psych rockers Acid Mothers Temple and the Melting Paraiso U.F.O., called *Trails to the Cosmic Vibrations* (2018), The Observatory has also conceived a vanguard of initiatives such as the annual festival Playfreely, which gives artists new creative avenues for performing and working together.

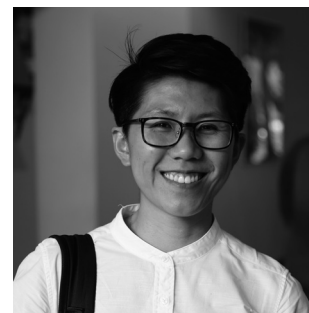
He continues to tour extensively with FEN and The Observatory, performing in Europe, America and Asia regularly, and has presented in MIMI Festival, Lausanne Underground Music and Film Festival, All Ears Festival, Ftarrri Festival, Gwangju Biennale and CTM Festival.

Absented Exhibitions

Absented Exhibitions take its cue from the concept of “hauntology” that developed by Jacques Derrida in *Specters of Marx* (1993). It attempts to explore “exhibition-making” as a conceptual maneuver to (re-)engage with the accumulation of unsettled past in Cold War geopolitics of present-day Asia by looking into possible events of knowledge that did not happen. By framing the process of exhibition-making as a critical thought experiment towards the development of experiential epistemology, the theoretical framework of the workshop triangulates the following three areas of discussion—the curatorial, the historical and the aural. As David Harvey has so rightly put, “How we represent space and time in theory matters because it affects how we and others interpret and then act with respect to the world.” The workshop unpacks the practice(s) of curatorial by questioning how could the curatorial practice(s) as both a research approach and the process of politicization in its own right could engage with the past through its absences. In other words, how the faded, obscured, and unmarked could come into presence through the curatorial practice(s). Participants are required to engage with a set of reading materials. The workshop will be conducted in a seminar format with potential walking exercise involved.

HSU Fang-Tze

Hsu Fang-Tze is a curator in the National University of Singapore Museum. She holds a Ph.D. in Cultural Studies from the National University of Singapore. Her dissertation research, *Cold War Acousmètre: Artist Films and the First Island Chain*, was supported by the President’s Graduate Fellowship and the FASS Promising Graduate Scholar Award. 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 2019, she presents *Gendered Bodies in Southeast Asia* in collaboration with Tessa Maria Guazon at the Metropolitan Museum of Manila. In 2016, she co-curated *Negative Horizon: 5th Taiwan International Video Art Exhibition*, 2016, with Lu Pei-Yi, and presented the curated research project, *Working-Through: Vandy Rattana and His Ditched Footages*, at TheCube Project Space, Taipei. Her other cross-disciplinary research projects include Singaporean artist Loo Zihan’s *Artists’ General Assembly: The Langenbach Archive* (2013), *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), and *On Site: A Centennial Retrospective of Robert Capa* at the National Taiwan Museum of Fine Arts. Her research interests include contemporary knowledge formation, Cold War aesthetics, memory, philosophies of technology, and the embodiment of artistic praxis in everyday life. Her writings can be found in *the Journal of the Malaysian Branch of the Royal Asiatic Society*, *Art Critique of Taiwan* (ACT), and *LEAP* (China).



Vipash PURICHANONT

Vipash Purichanont is an independent curator and a cofounder of Waiting You Curator Lab, a curatorial collective based in Chiangmai. Purichanont received his doctoral degree in Curatorial/Knowledge from the Department of Visual Cultures, Goldsmiths, University of London. Purichanont’s practice has its roots in collaboration. Most of his theoretical work focused on notions of collectivity and community as well as caring and sharing. Although most of Purichanont’s curatorial projects are structured around Southeast Asia, his main objective is to initiate a meaningful conversation between the region and the globe. His previous curatorial projects included *Concept Context Contestation: Art and the Collective in Southeast Asia* at Bangkok Art and Cultural Centre (2014); *Couldn’t Care Less: Cross Cultural Live Art Project* at Deptford Lounge in Southeast London (2015); and *Metaphors: An Evening of Sound and Moving Image with Kick the Machine* at Bangkok CityCity Gallery (2017). He was an assistant curator for the 1st Thailand Biennale (Krabi, 2018) and currently one of curators for Singapore Biennale (Singapore, 2019). Purichanont is shortlisted for the ICI Gerrit Lansing Independent Vision Curatorial Award in the same year. He is currently a lecturer at the department of Art History, Faculty of Archeology, Silpakorn University, Bangkok.



From Lemon to Bluebells

Dear,

Life is a strange loop. It happens to me. 9, 8, 7 runs. I know we gonna meet again soon. It feels quite comfortable.

I was trying to watch the *Hypnotic Show* (<https://reurl.cc/k57dNL>) on Youtube for the second time (the first time was quite a while ago), and also going through those links sent yesternight to collect ideas—it was no surprise that one of them directing me to rye.tw.

It was a site of lovely mysteries, and there I paused on an image. I thought I saw something from my dream. Familiar, known, but from afar. How far? Like every wall evaporates and the clock stops. But you'd still remember every wall there, every wall you paint and hang, with all the angles and cracks, layers of colors—one after another. 6. 5. 4. AM You work late. You spend time on screens and walls. Me on doors and holes. I clicked that image, and it went to Amazon.

There I went back to the beach. It is actually—the posture of my reality. Two ships, two cups, sky and sea, 2 on the cover, and the seat is blue. You are not audience.

I wonder, if this is not an exhibition but a play, how would you act or curate?

Act III

If lemons are on fire (<https://reurl.cc/gv07kN>)

Act II

I know how to go through them

Act I

Who is inside the elevator?

Act X

Collection of gestures in a supermarket (<https://reurl.cc/L1p3jL>) or, better, a library (after everyone dances)

Only if this is more than a game, and only if you are exploded like Fluxus in 2050 and we all bow together to each other as ringing tomorrow in a mirror.

xxBluebells (<https://reurl.cc/yyQZyO>)

Yoann GOURMEL

Yoann Gourmel is a French curator and writer, working at Palais de Tokyo since 2016. His recent projects include the solo exhibitions of Julien Creuzet (2019), Massinissa Selmani (2018) and Taloi Havini (2017) as well as the large-scale collective exhibitions *Another Banana Day for the Dream-Fish* (2018) dedicated to the imaginaries of childhood and their influence on the construction of identities, and *All Watched Over by Machines of Loving Grace* (2017) which examined “emotional capitalism” and the impact of the market economy and new technologies on the production of our emotions and their representations.



He is currently co-curator and curatorial coordinator of the 15th Lyon Contemporary Art Biennale entitled *Where Water Comes Together with Other Water* (September 18, 2019–January 5, 2020), devised as an ecosystem at the intersection of biological, economic and cosmogonic landscapes.

Since 2006, he has regularly collaborated with international institutions, such as the Château de Versailles with *Voyage d'Hiver* (associate curator, 2017), the CEAAC, Strasbourg, France (guest curator, 2014-2015), Le Plateau/Frac Ile-de-France, Paris (guest curator, 2011-2013), Mercer Union, centre for contemporary art, Toronto, Canada (2012), the GAMeC, Bergamo, Italy (laureate of the 5th Premio Lorenzo Bonaldi per L'Arte for young curators, 2010), Tate Modern, London, Great Britain (festival *No Soul For Sale*, 2010)

From 2014 to 2016, he has taught history of exhibitions and history of contemporary art at Ecole Supérieure d'Art et Design, Grenoble, France; Ecole Supérieure d'Art et Design, Saint-Etienne, France; and Ecole Nationale Supérieure d'Art, Dijon, France. In 2011 to 2012, he gave lectures on conceptual art from year 1000 to nowadays at CAPC, Museum of contemporary art, Bordeaux, France. His texts are regularly published in magazines and exhibition catalogues.

Esther LU

Esther LU is a curator and writer with a background in literature, art history, activist and curatorial studies. She is interested in formulating conceptual ways of seeing and discursive events crossing art and reality. Many of her projects focuses on interplays of sensibility, body, institution and memory, driven by the curiosity to explore human conditions, boundaries of knowing and how art embodies and exceeds our imagination to address various concerns toward humanity, culture and relevance of life.



Esther was the director of Taipei Contemporary Art Center from 2015 to 2017, and the curator of *This is not a Taiwan Pavilion* — collateral event in the 55th Venice Biennale in 2013. She has curated a number of international exhibitions and workshops in Asia and Europe. Her recent curatorial practice involves creating co-learning and innovative mediation strategies for professional workshops or audience experience.

How Does a Smoke Finds its Destination?

(Raimundas Malašauskas as RM, Chang Fang-Wei as FW)

RM: I would like to make myself available for a conversation about difficulty. It could be an intimate encounter between different minds and hands, touching difficulty of all sorts: creative, communicative, interpersonal, etc. Where it could bring us to?

FW: The nature of smoke itself is the same as that of the mountains. Language, habits and reflections are all smoke. We live in the smog. The workshop will focus on difficulties, the energy and feedback it activates and transforms through a series of conversations, moving and writings.

RM: Not just smog, but also a contraction of smoke and glow, a part time companion of the air it goes through, in, with, until it becomes part of the glowing potential and gets in turn swallowed, literally. Turning smoke into nutriments, agitators—which sounds dangerously close to alligators.

FW: Hunting dogs are clever animals. They have a sensitive sense of smell and it can smell the crocodile eggs in the nest. The smog is like dogs, snakes, wind and hurricanes, dissipating and retreating, turning into thousands, dangerous and attractive. It is both an intruder and intruded. Things are we are things, like walls, mirrors, mountains, and time. This means being in a certain subjective ambiguity, and an unstable position of looping, of smog.

Raimundas MALAŠAUSKAS

Raimundas Malašauskas works as a curator and writer. His curatorial work explores as much as new artistic practices as forms of exhibition making. He has presented art exhibitions through séances—his *Hypnotic Show* and variety performances, such as in his *Clifford Irving Show*. His writing combines his interest in contemporary art, music, culture, food, history, rumors, time travel, among other subjects.

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CHANG Fang-Wei

Chang Fang-Wei is currently curator at the Taipei Fine Arts Museum, in charge of parts of the Public Programs. She had been the Commissioner of the 53rd Venice Biennial, Taiwan Pavilion (2009), the Director of Biennial and International Projects Office (2008-2012) and Chief Curator of the Taipei Fine Arts Museum (2002-2008). She has organized the Taipei Biennial from 1996 to 2012 for which she worked as in-house curator and collaborated with Taipei Biennial guest curators. She has been in charge of setting up the exhibitions of Taiwan Pavilion at Venice Biennial from 1997 to 2011 (except 2001, 2003). Other exhibitions she curated include: *I Want to Dream* (2015-2016), *Boundaries on the Move* (Herzliya Museum, Tel Aviv, Israel, 2012), *Whose Exhibition Is This?* (2009), *Open City: Architecture in Art* (2008), *Taipei/ Taipei: Views and Points* (2006), *2003 City-Net Asia* (Seoul City Art Museum, 2003), *Field Day: Sculpture from Britain* (2001), *Ritual in the Fin de Siecle: Contemporary Taiwanese Art* (Taipei Gallery, NY, 1999), etc.



當代策展的亞洲語境及其超越

國際論壇 2019年10月11、12、13日 (1-6pm)

工作坊 2019年5月18、25日；6月1、8日；10月10、14日 (1:30-6pm)

「CIT19：當代策展的新挑戰——國際論壇暨青年策展工作坊」是由國家文化藝術基金會「ARTWAVE—台灣國際藝術網絡平台」所推動，並與臺北市立美術館共同主辦。CIT19 聚焦於當代藝術策展專業，透過國際論壇與工作坊雙軌並行的方式，對應當代策展多元化的操作方式，建立國際性對話場域、連結各地藝術專業工作者的交流網絡，並致力於策展教育的深化。

當代策展自90年代開始在臺灣萌芽和發展，國家文化藝術基金會和臺北市立美術館，一直是策展專業養成、人才培育的重要推手及前哨站。CIT19 國際論壇的舉辦，立基臺灣策展20年的發展基礎，期冀進一步落實和推動臺灣展覽史與策展學知識體系的建構。

CIT19 國際論壇以「當代策展的亞洲語境及其超越」(Contemporary Curating Rethink: In the Context of Asia and Beyond) 為總主題，以臺灣的文化內涵、地緣位置與歷史過程為輻輳重心，在亞洲地域及歷史的脈絡下探索文化地緣關係中的策展(史)與方法學、策展人的社會職能與角色。並在跨文化融合發展及展演教育功能擴張的趨勢中，思考「策展」如何能同時在研究、展示、教習等複合角色中，鋪陳出高效力與創造性兼備的嶄新語境。

三天的議程中，共有來自臺灣及國際共15組講者參與，聚焦於以下三個脈絡：「跨領域策展、展覽機制和教育轉向」、「跨地域、跨文化的策展與地緣政治」、以及「策展與藝術史的構建」。

邀請的專題講者包括印度瑞克斯媒體小組(Raqs Media Collective)、新加坡國立大學副教授鄭大衛(David Teh)及香港M+博物館資深策展人皮力。其他講者包括巴黎東京宮策展人尤恩·古梅爾(Yoann Gourmel)、第十五屆卡塞爾文件大展(2022)策展團隊ruangrupa(埃德·達瑪萬[Ade Darmawan]和馬讓·安登[Mirwan Andan])、東京國立近代美術館策展人保坂健二郎(Kenjiro Hosaka)、越南胡志明市工廠當代藝術中心(The Factory Contemporary Arts Centre)總監柔依·柏特(Zoe Butt)、菲律賓學者艾琳·黎加斯比·拉米雷斯(Eileen Legaspi Ramirez)、北美館策展人蕭淑文、上海外灘美術館策展人謝豐嶸、國立台灣美術館助理研究員周郁齡、臺灣策展人徐文瑞、立陶宛策展人瑞牧德斯·馬拉薩斯卡(Raimundas Malašauskas)，以及臺北教育大學當代藝術評論與策展研究學程(CCSCA)助理教授呂佩怡及澳籍助理教授弗朗西斯·馬拉維拉斯(Francis Maravillas)。此外，邀請臺北藝術大學教授林宏璋、副教授郭昭蘭、新加坡大學美術館策展人許芳慈、嘉義市美術館館長賴依欣、東海大學美術系助理教授蔡明君、獨立策展人高森信男等在地學者參與圓桌會議。

除了三天的國際論壇，CIT19同時舉辦六場招募特定學員的策展工作坊。繼2019年5月及6月起跑並執行四場之後，配合國際論壇的發生，於10月10日及14日舉辦第五場及第六場。最後兩場將邀請北美館副研究員張芳薇及獨立策展人呂岱如分別與受邀的國際講者瑞牧德斯·馬拉薩斯卡及尤恩·古梅爾共同擔綱。

CIT19 國際論壇將於舉辦結束後，發表紀錄以影音檔案方式上傳至官網。

更多資訊及議程，請參閱活動官網：<http://curatorsintensive.tw/>

議程

時間	10月11日 (週五)	10月12日 (週六)	10月13日 (週日)
	跨領域策展、展覽機制和教育轉向	跨地域、跨文化的策展與地緣政治	策展與藝術史的構建
13:00–14:00 專題演講	主辦單位致歡迎詞 林平 北美館館長 林曼麗 國藝會董事長 專題講者 瑞克斯媒體小組 (Raqs Media Collective) 主持/回應人 林宏璋	專題講者 鄭大衛 (David Teh) 主持/回應人 許芳慈	專題講者 皮力 主持/回應人 郭昭蘭
14:00–14:20	休息		
14:20–15:20	主持人 賴依欣 講者1 ruangrupa 講者2 蕭淑文	主持人 高森信男 講者1 徐文瑞 講者2 柔依·柏特 (Zoe Butt)	主持人 蔡明君 講者1 尤安·古梅爾 (Yoann Gourmel) 講者2 周郁齡
15:20–15:50	茶敘		
15:50–16:50	講者3 保坂健二郎 (Kenjiro Hosaka) 講者4 謝豐嶸	講者3 呂佩怡 講者4 弗朗西斯·馬拉維拉斯 (Francis Maravillas)	講者3 瑞牧德斯·馬拉薩斯卡 (Raimundas Malašauskas) 講者4 艾琳·黎加斯比·拉米雷斯 (Eileen Legaspi Ramirez)
16:50–17:00	休息		
17:00–18:00 圓桌論壇	主持人 賴依欣 林宏璋 講者 瑞克斯媒體小組 ruangrupa 蕭淑文 保坂健二郎 謝豐嶸	主持人 高森信男 許芳慈 講者 鄭大衛 徐文瑞 柔依·柏特 呂佩怡 弗朗西斯·馬拉維拉斯	主持人 蔡明君 郭昭蘭 講者 皮力 尤安·古梅爾 周郁齡 瑞牧德斯·馬拉薩斯卡 艾琳·黎加斯比·拉米雷斯
	結語		

國際論壇 2019年10月11日

跨領域策展、展覽機制和教育轉向

跨－出神力場

(論新知識的策展方向)

每當我們在自身或者身旁感受到不同藝術形式的碰撞時，就會碰上所謂的「策展性」(curatorial)。這些碰撞或許來自正面衝突、不可預見的事故、接觸後的痙攣、怪異的殘像，以及批判性閱讀的心得積累，都有可能。與生活無異，藝術中的接觸與抗衡易造成生產性誤解 (generative misunderstandings)，而「跨學科」的實踐也同樣處在這種有生產性的碰撞之下。跨學科的「跨」在我們看來，似乎暗示著不同的實踐模式、思維，與存有之間的流動狀態。

我們三個人彼此長期三足鼎立，知道引起彼此好奇的事物、熱情和興趣皆不同，且相當分散而廣泛，因此知道這種流動「跨－出神狀態」(trans-trance) 不只是藝術實踐，也是策展實踐的指標 / 定錨。在策展工作裡，經常會處理我們稱之為源頭 (source) 與途徑 (itinerary) 的資料，這些將成為思想探險的起源，甚至是驅動引擎，並幫助我們掌握某些緊迫而必要的問題的勢力與重量。

這些源頭和途徑 (由想法和提問所導出的軌跡) 從不同的起源來到我們眼前——也豐富了我們的閱讀和經驗，讓我們得以與從事不同領域的勞動者、創作者，與思想家持續對話 (藝術、自然和數學科學、文學、語言和詞典學、歷史、醫學、建築，計算機科學和軟體)。

持續的接觸與蔓延造就了跨學科的力場，使得來回航行於知識庫和具論述的形式之間，成為我們實踐中的日常所需。這些過程留下了扎實的累積與短暫的痕跡，可謂藝術和文化現實的「建構」(instituting)；為了當下，也為了未來——這些過程有時會構成新的藝術環境，造成影響深遠的轉向。一個典型的例子是 Sarai——我們在德里的一個研究機構創立並管理的「跨學科研究和實踐平台」。另一個例子則是創立新的邀請網絡，這些人際網絡比雙年展這類有期限的活動更為持久。

這些過程也會衍發新的知識形成。這裡指的是呈網狀蔓延，連接不同類型的自主學習和思考的自學衝動。我們承認這股衝動，並知曉在任何情境這股衝動都有可能發作，也因此將所謂的「教育轉向」(educational turn) 導向了一個未知的方向。在這裡，藝術並非教育無知大眾的知識載體，而是藝術家成為新知識傳播者的手段和基礎。

瑞克斯媒體小組 Raqs Media Collective

瑞克斯媒體小組，1992年由三位媒體藝術家：吉比許·巴什（Jeebesh Bagchi）、莫妮卡·納魯拉（Monica Narula）與舒德哈布拉塔·森古普塔（Shuddhabrata Sengupta）組成，成員目前都工作及居住於印度德里。「Raqs」一詞，代表的是藉由「旋轉」達到意識與存有的發展與實現：一種近乎輪迴的狀態。瑞克斯媒體小組取其意，指涉「動態的冥想」，以及一種對世界與時間不安的躁動與連結。瑞克斯媒體小組創作橫跨多種形式與媒材，他們創作藝術作品，也製作表演、從事寫作、策劃展覽，在當代藝術、哲學推理及歷史訴求的交會處，佔有獨特的一席之地。



其策展實踐眾多，包括：第七屆歐洲宣言展「當下之餘」（The Rest of Now）（2008）、「Sarai Reader 09」（2012–2013）、「INSERT2014」（2014）、第十一屆上海雙年展「何不再問」（Why Not Ask Again）（2016–2017）。作品曾參與多國際大展的展出：卡塞爾文件大展、威尼斯雙年展、聖保羅雙年展、歐洲宣言展、伊斯坦堡雙年展、上海雙年展、雪梨雙年展及臺北雙年展等。個展「With an Untimely Calendar」（2014–2015）於新德里國家現代藝廊展出。其餘個展則分別在：波士頓伊莎貝拉加德納美術館（2012）、馬德里CA2M藝術中心（2014）、墨西哥國立自治大學當代藝術館（2015）、布宜諾斯艾利斯普羅阿基金會（2015）、倫敦泰特交換計畫（2016）、聖路易斯勞梅爾雕塑公園（2016）、曼徹斯特惠特沃思美術館（2017）、杜塞道夫北萊茵－威斯特法倫美術館K21館（2018）、杜哈卡達馬薩夫阿拉伯現代美術館（2019）等多地美術館與獨立空間舉辦。

2000年，瑞克斯媒體小組與德里社會發展研究中心共同發起「Sarai 倡議」（Sarai initiative），並且持續編輯《Sarai 讀本系列》（Sarai Reader Series）至2013年。Sarai 作為一個提供跨領域研究及獨立製作的前衛平台，吸引印度各界人才，包括：理論家、研究學者、藝術家、媒體實踐者以及行動革命者加入，成為新世代尋找文化與知識生產新語言的催化劑，與當代現實產生強烈共鳴。

瑞克斯媒體小組曾受邀至許多國際藝術機構或是自主發起的計畫中教授課程。團隊曾於2013年獲頒「群集藝術獎」（Multitude Art Prize）。現任2020年橫濱三年展藝術總監。

莫妮卡·納魯拉 Monica Narula

藝術家與策展人，瑞克斯媒體小組的一員。1992年，與吉比許·巴什（Jeebesh Bagchi）、舒德哈布拉塔·森古普塔（Shuddhabrata Sengupta）成立瑞克斯媒體小組，團隊多從事當代藝術創作、編輯書刊、策展、場景設計等不同藝術實踐；更與不同領域專才，如：建築師、程式設計師、作家、劇場導演合作，共同製作影片。2001年，瑞克斯媒體小組與德里社會發展研究中心共同創立Sarai，一個專注於跨領域研究與實踐的孵化空間，對於印度的當代文化影響深刻。



吉比許·巴什 Jeebesh Bagchi

藝術家與策展人，瑞克斯媒體小組的一員。1992年與莫妮卡·納魯拉（Monica Narula）與舒德哈布拉塔·森古普塔（Shuddhabrata Sengupta）共同成立瑞克斯媒體小組。團隊從事當代藝術創作、編輯書刊、策展、規劃場景等不同藝術實踐；更與不同領域專才，如：建築師、程式設計師、作家、劇場導演合作，共同製作影片。2001年，瑞克斯媒體小組與德里社會發展研究中心共同創立Sarai，一個專注於跨領域研究與實踐的孵化空間，對於印度的當代文化影響深刻。



延展的客廳：空間和談話

在ruangrupa的諸多實踐中，我們經常在不同的脈絡下工作，也曾多次邀請不同背景的人到雅加達。不但每次都會思索自己可以為參訪的地方和社群帶來什麼，也會思考如何執行有意義的會議、對話和交流？如何面對新的工作模式、方法、見解，以及不確定性？從新的協商和際遇中我們可以帶走什麼？如何把誤解看得比理解更有趣？我們所進行的是包羅萬象的社會的、空間的和個人的實踐。在都會環境中，我們從零開始，自然地經營和延展，我們創造空間，並且發起日常的活動。

在講座中，我們將分享如何將生態系統發展為再生的知識，以及我們在Gudskul ekosistem中所開發的合作平台。我們也以Sonsbeek與Gudskul ekosistem為例，探討如何以空間和對話實踐作為一種翻譯策略，將制度實踐 / 美學帶進其他脈絡。

ruangrupa

印尼當代藝術集合ruangrupa由雅加達的一群藝術家於2000年創立。作為一非營利組織，ruangrupa結合藝術家以及來自社會科學、政治、科技與媒體等不同領域的專才，給予印尼城市的當代議題具備批判性的觀察與觀點。ruangrupa同時也以展覽、藝術節、藝術實驗室、工作坊、研究，以及書、雜誌、線上日誌等形式，實踐許多共創計畫。

作為藝術家群體，ruangrupa曾參與眾多國際合作與交換計畫，包括：光州雙年展（2002、2018）、伊斯坦堡雙年展（2005）、亞太三年展（2012）、新加坡雙年展（2011）、聖保羅雙年展（2014）、愛知三年展（2016）、巴黎龐畢度中心「集體智慧」（Cosmopolis）平台計畫（2017），以及荷蘭阿納姆「Sonsbeek 2016 : transACTION」（2016）。



自2015到2018年，ruangrupa與多位雅加達藝術家於共同發展Gudang Sarinah Ekosistem跨領域文化平台，旨在維繫、培育及建立整合系統，支持創意人才、多元社群及機構；同時也促進了合作連結與知識分享，鼓勵批判性思考、創意與創新。平台的成果則是透過展覽、藝術節、工作坊、討論會、電影放映、音樂會與期刊專書等方式對公眾開放。

2018年，有了先前Gudang Sarinah Ekosistem的經驗之後，ruangrupa與Serrum及Grafis Huru Hara兩團體共同發起「GUD- SKUL當代藝術集合生態學」（GUD-SKUL: contemporary art collective and ecosystem studies，讀音似英文的「好學校」[good school]），並且以公共學習空間的方式經營，拓展對共享價值（collective values）的理解，例如：平等、分享、團結、友誼、歸屬感等。

馬讓·安登 Mirwan Andan

1999到2004年於望加錫的哈桑丁大學（Universitas Hasanuddin, Makassar）主修法國文學，2012年畢業於雅加達印尼大學（Universitas Indonesia），主修政治科學。從2007年至今，任職於ruangrupa研究與發展部門；2015年以研究員身份參與雅加達雙年展；隔年2016年，共同策劃荷蘭阿納姆「Sonsbeek 2016: transACTION」（2016）。

他的書寫與編輯著作包括：〈All for Jakarta — a note on the tenth anniversary of ruangrupa: Decompression #10, Expanding the Space and Public〉，收錄於《亞際文化研究期刊》（2011）；以及由Kuldesak Network出版的《20Kuldesak: Networking, Rebelling, Maneuvering, Moving》（2018）。多次參與國際論壇，包括：「獨立創意藝術空間中心領袖訓練」（亞歐基金會，巴黎，2007）、「以文化看見歐亞交流工作坊」（亞歐基金會，下龍灣，2010）、「獨立狀態：全球獨立空間論壇」（RAEDC當代藝術中心，洛杉磯，2011）、「青年領袖與公民參與訓練營」（聯合國教科文組織，雅加達，2013）、「跨亞洲文化研究論壇」（泗水，2015）、「柏林會議：和平信仰的責任」（德國與芬蘭外交部，柏林，2018）、「信仰自由促進會議」（美國國務院，華盛頓，2018）。

自2016至2018年，擔任印尼教育文化部顧問。由於家庭的關係，現居雅加達與望加錫兩地。近期於雅加達的Gudside設立一小型圖書館Riwanua，並且持續與其他研究員、藝術家與文化行動者於望加錫進行Jalur Timur計畫。



埃德·達瑪萬 Ade Darmawan

藝術家、策展人及藝術團體ruangrupa總監，現居住與工作於印尼雅加達，畢業於印尼藝術學院，主修平面藝術。1998年於雅加達的切曼提當代藝術畫廊（今切曼提藝術村Cemeti Art House）首次個展後，便前往荷蘭阿姆斯特丹皇家視覺藝術學院進行為期兩年的駐村計畫。2000年返回雅加達，與五位藝術家組成藝術團體ruangrupa，致力於視覺藝術與社會文化脈絡的連結，尤其是都市環境等相關議題的拓展。

達瑪萬的創作類別涵蓋裝置、物件、繪畫、數位輸出與錄像。在印尼及世界各地以藝術家與策展人等不同身份參與許多藝術計畫與展覽，2015年，於德國法蘭克福門廊美術館（Portikus Frankfurt）舉辦個展「魔幻中心」；緊接著於2016年巡迴至荷蘭愛因荷芬的凡艾比美術館（Van Abbe Museum）。曾以藝術家身份參與多項國際大展，包括：2016年的光州雙年展及新加坡雙年展；同時也與東南亞策展人與藝術家策劃多項展覽合作計畫，包含：「流動河景」（2012）、「媒體／藝術廚房」（2013）以及「狀況報告」（2017）。

藉由ruangrupa這一藝術團體平台，埃德·達瑪萬參與過2002年光州雙年展、2005年伊斯坦堡雙年展、2012年布里斯本亞太當代藝術三年展、2014聖保羅雙年展，以及荷蘭的「Sonsbeek」國際藝術展（2016）。2006年至2009年間擔任雅加達藝術委員會成員一職，並於2009年成為雅加達雙年展藝術總監，2013年成為該雙年展的執行長。



反思當代策展

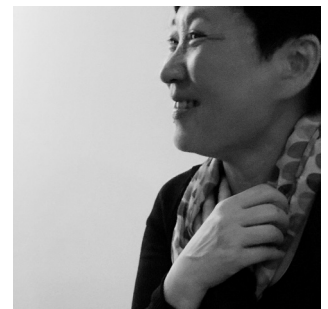
談「策展」，必須回溯上個世紀的九十年代，歐美藝術學院設置了各種策展學程，這些課程汲汲於從當代藝術策展史爬梳，建立起一套論述，企圖把策展（curating）結合知識生產，創造一種展覽生產新典範。同時，一波一波的雙年展、三年展在全球颳起一陣旋風，許多新興經濟體非歐美國家無不渴望藉由超大尺度展覽去展現它們的國力與經濟力。確實，在這股風潮裡，尋找下一個「大策展人」，就像是一個潮汐甚至會是一片海洋，是一種以持續的節奏匯流，最終把策展人角色推到權力價值的位置。同個時期，在台灣，這股浪潮依附著博物館多元發展，公立美術館成為國內「策展人」的培養皿。除此之外，最時髦的國際經驗因不惜重金邀請國際策展人被喚醒了。臺北市立美術館所策畫的臺北雙年展，從1998年起，每二年都會邀請一位國際知名策展人就是一個最佳例證。

有意思的是，直到最近「策展」這個被藝術界高高捧起的展覽生產模式，突然有了魔力四處擴散，不論是美術展覽、影展、藝術節、各式各樣商展活動，有主題的、無主題的、知識性的、娛樂性的，策展實際上成為一種自我定義。在眾聲喧嘩中，策展在學院中也成為顯學，許多藝術學院及設計學院的學生表達出一種成為策展人的渴望。隨著「策展」在台灣興起，我們是不是能在舊有的定義上來討論它？更確切地說，策展本質是一種知識或是一種技術，其中點出了策展和政治之間的對抗與同化。在某種層次上，我們都必須承認具知識生產所策畫的展覽是屬於藝術世界的事物。但我們處於一個藝術世界與非藝術世界共存的時代，令人感動和感興趣的展演策畫成為關於知識生產之外的動機是為人理解的。

說實了「策展」一詞走出藝術世界，被靈巧地導入各式各樣展演活動，成為一種時髦工作，恰恰反映出消費主義所統治的市場機能總是有效。一個展演活動只要祭出策展這個充滿創造性的概念，不論是文青、知青或是一般普羅大眾都期待著它能把什麼東西變出一朵花來！於是，這讓我想起了一道菜。普羅旺斯燉菜是一道把洋蔥、甜椒、櫛瓜、茄子、南瓜、大蒜和各種香料拌炒悶燉的料理。這道雜菜從混沌中而生，不同蔬果完美交合激發出充滿火熱慾望般的味蕾。我想像「策展」就像普羅旺斯燉菜，必須經歷一種有意識的混，拒絕在穩定之間進行。有意義的、無意義的、和諧的、矛盾的、可知的、不可知的，把不同元素一起放入清晰的脈絡中，找到自己對展覽最為合理化的解釋。最終，看倌埋不埋單，是似是而非、議論紛紛，或是滿足每個人所期待的精采，策展本身不是答案，然而它企圖說出立場表達觀點，但這些目的上的並不總是「有效」。事實是，談策展，總是說來話長。

蕭淑文

英國萊斯特大學博物館學碩士。臺北市立美術館資深策展人。從2015年起策畫多檔混合形式展演包括：「食物箴言：思想與食物」（2015）、「愛麗絲的兔子洞：真實生活可理解與不可被理解的交纏」（2015）、「藍天之下：生活帶來的種種愉快與不安之間」（2016）、「社交場—關於展覽和表演並進的激進表態」（2017）及「讓我們穿透魔鏡，迎向新世界！」（2018）。



建築師與私人蒐藏家之於藝術機構的新角色

近年來，藝術機構與建築師及私人蒐藏家的合作越來越引人注目。

例如2018年，在義大利巴勒莫（Palermo）舉辦的歐洲宣言展，在決定展覽主題以及展出地點前，會事先邀請AMO（大都會建築事務所旗下組織）進行歷史城市的調研。此外，各大城市如深圳、芝加哥、首爾和奧斯陸也相繼舉行建築雙年展，而非藝術雙年展。現今，有批評的聲音認為當代藝術已被商業化，我們若希望針對城市生活和（或）有效的討論進行更審慎的提案，那麼就應該考慮舉辦以建築為主的展覽。我們別忘了那些著名展覽：像是1968年在斯德哥爾摩當代美術館舉辦的「模型」（The Model）以及1972年在荷蘭愛因荷芬（Eindhoven）的凡艾比美術館（Van Abbe Museum）舉行的「街道：一種共居的形式」（The Street. A Form of Living Together）。

另一方面，位於南法新成立的蒙彼里埃（Montpellier）當代美術館，在尼可拉·布西歐（Nicolas Bourriaud）的領導之下，他們選擇與私人蒐藏家攜手合作，而非建立新的當代藝術典藏。其實，機構與私人蒐藏家搭檔並非新鮮事，德國卡爾斯魯爾（Karlsruhe）的藝術與媒體中心（ZKM）以及柏林漢堡車站美術館也曾進行過類似的策畫模式。但是，當蒙彼里埃當代美術館選擇以日本藏家石川康晴（Yasuharu Ishikawa）先生的藏品作為首檔展覽時，代表著合作框架已從在地推進至全球。值得一提的是，相較於美術館，私人蒐藏家對於收藏那些拒絕文件記錄的藝術家之作品所展現的野心，往往是多數美術館所不及的。

在這些轉變中，我們正面臨著一個問題：「藝術機構中策展人的角色究竟是什麼？」

保坂健二郎 Kenjiro Hosaka

現任國立東京現代美術館策展人。畢業於慶應義塾大學藝術碩士。2000年開始任職於國立東京現代美術館，策劃多檔展覽，包括：「建築的創造：彼得·馬克利與青木淳建築展」（2008）、「情感繪畫」（2008）、「建築在何處：七件來自日本建築師的裝置」（2010）、「池村玲子：跨形體」（2011）、「法蘭西斯·培根」（2013）、「猜猜看？現代美術確實是世界寶藏：國巨基金會典藏精選展」（2014）、「聲響之間：吉增剛造的藝術與詩集」（2016）及「日本之家：1945年後的日本建築與生活」（2017）。於其他國際藝術機構舉辦的展覽包括：羅馬二十一世紀美術館（MAXXI National Museum of 21st Century Arts）「日本之家：1945年後的日本建築與生活」（2016）、克拉科夫當代美術館與莫里茨堡「邏輯·情感：日本當代藝術展」（2014-15）、莫斯科現代美術館與海法藝術博物館「雙重視野：日本當代藝術展」（2012）。



關於保坂健二郎所撰寫的文章，其主題多圍繞法蘭西斯·培根、非主流藝術、建築、現當代藝術。現任東京藝術大學兼任講師。近期正籌備中的展覽計畫包括：國立東京現代美術館「隈研吾個展」（2020）與第八屆符拉迪沃斯托克雙年展（Vladivostok Biennial）。

「脫序演出」：策劃實踐的新嘗試

在中國，承接上世紀九零年代末，繼而於本世紀初，隨著經濟成長，進而促成美術館大量且快速的建立，如今已歷經幾波美術館建設的風潮，從一線城市開始，目前逐漸轉向二線城市的發展。隨著全球化進程與文化的流動，既有西方美術館模式成為本地藝術機構的參考範本，無論是美術館的各項職能，抑或是策劃實踐的思路與形式。

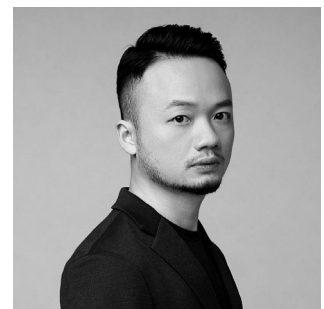
從1990年代開始，展覽在西方發生「策展轉向」(curatorial turn)的範式轉變，保羅·奧尼爾(Paul O'Neill)在他的專文(註)中提出，展覽從單純作品展示到論述的轉變，成為一個知識生產及智性思辨的載體，並且創造現實中的批判空間。隨著策展實踐的發展，不同學科的理論被引入成為展覽意義構建的材料，展覽核心變得過度重視理論的闡述，且形式日漸僵化，藝術與觀眾之間形成一種單向教化關係，這也正是當今主流的展覽形式。與此同時，伴隨著消費市場與藝術生態之間相互影響的關係，大量的展覽生產亦快速麻痹了觀眾的感官，因此，我們所面對的不僅是現行展覽形式僵化的挑戰，同時也面臨消費型展覽取代學術與批判性計畫的危機。

在意識到上述議題的情況下，上海外灘美術館於2016年始策劃年度項目RAM HIGHLIGHT，嘗試「以表演作為方法」(performance as a method)，試圖挑戰現行展覽形式的限制，廣泛地援用表演的概念，以其「流動性」不斷地擾動既定的結構、關係與秩序，重建藝術與觀眾的既有關係，並與藝術創作者共同討論、委託限地製作品，不限定藝術的形式，探索各種新的可能性。除策劃展覽項目之外，同時規劃一系列的研討活動，促成來自不同藝術領域、不同藝術實踐者的對話，並計劃發行出版物，從各方面推進此一實驗的可持續發展性。

註：Paul O'Neill, "The Curatorial Turn: From Practice to Discourse", in *Issues in Curating Contemporary Art and Performance*, eds. Judith Rugg and Michele Sedgwick, Intellect Books, 2007.

謝豐嶸

上海外灘美術館資深策展人。2009年加入上海外灘美術館進行籌備開館工作，同時與美術館團隊建立各項制度；2013年參與規劃首屆HUGO BOSS亞洲新銳藝術家大獎。隨著美術館在中國的發展與崛起，謝豐嶸關注機構角色的演變及自我批判，並探索藝術與觀眾之間關係及重新被定義的可能性。近期專注以表演作為方法，進行一系列的項目與講座策劃；同時積極促進跨文化、地區的對話，探索圖像與歷史生成機制。近年策劃的項目包括：「行將消褪—作品來自山德雷托·雷·雷包登戈收藏」(與拉瑞斯·弗洛喬[Larys Frogier]共同策劃，上海，2018)；「告訴我一個故事：地方性與敘事」(與鄭慧華共同策劃，都靈山德雷托基金會，2018)；「RAM HIGHLIGHT 2018：誰的身體？」(上海，2018)及「百物曲」(與香港Para Site藝術空間共同策劃，上海，2019)。

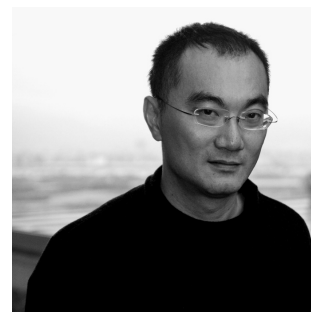


主持/回應人

林宏璋

藝術工作者，從事創作、寫作及策展。紐約大學藝術人文博士。作品曾參加臺北雙年展、曼徹斯特亞洲三年展、廣州三年展、中國亞洲雙年展等；策展臺北雙年展、威尼斯雙年展台灣館、以及國內外當代性展演計畫等。於過去十年內以偽台灣人喬治·薩滿納扎為題創作概念型性作品計畫，於2014年在臺北伊通公園舉辦個展。現任職臺北藝術大學教授。

研究專長為跨領域藝術、美學政治、當代藝術思想等面向。藝評寫作散見國內外期刊雜誌，並發表相關論文，參與《Art as a Thinking Process》(2010)、《Artistic Research》(2012)、《Out now: Experimental Aesthetics》(2014)、《Altering Archive: The Politics of Memory in Sinophone Cinemas and Image Culture》(2017)之英文寫作；編著《2010臺北雙年展文獻》、《2010臺北雙年展》、《臺北雙年展演講劇場》等書；為《藝術力》及《人造地獄》寫中文版序；著有《策展主體：當代展演》(2004)、《後當代藝術徵候：書寫於在地之上》(2005)、《界線內外：跨領域藝術在台灣》(2012)、《策展詩學》(2018)等。



主持人

賴依欣

策展人，跨領域藝術工作者，現職為嘉義市立美術館館長。2011年英國西敏大學視覺文化研究所博士畢業後即定居台南，現於南台灣工作和生活。策展主題長期關注後殖民時代的城市紋理、歷史空間的遞延，藉由當代藝術的創作與展演提出另一種（歷史）敘事的書寫與想像的可能。現階段致力於提升美術館的專業性、公共性與多元性，並推動國際與在地的藝術交流。



國際論壇 2019年10月12日

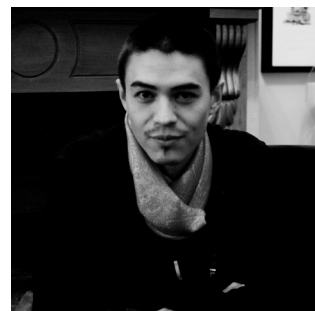
跨地域、跨文化的策展與地緣政治

策展的職能為何？

是什麼因素定義了策展在亞洲當代藝術中的角色，而這些因素與世界其他地方又有何差別？無論我們的當代性有多麼自以為或者渴望顯得全球化，無論策展人在藝術全球化之中可能有多麼關鍵，「策展」與「當代」這兩個專業術語仍舊很少被審慎地檢視，且在任何情況下也絕非普世。作為演繹當代藝術之當代性的主要演員之一，策展人依然會在往後的歷史中特別顯眼，至少他們在東南亞地區相當受矚目。在本次的報告中，我將重點討論策展職能在亞洲的特殊性，撇開一些在這個地區的歷史上並不成立的（西方）專業假設，去尋找策展人與國家權力、官僚勞動以及作者權之間的愛恨關係。過去因為亞洲策展人在努力地追求與國際藝術系統中那些在製造視覺品味的游牧者在平等的基礎上鞏固自身專業，上述那些結構性的問題便可能被放在一邊。但隨著該系統的重心向我們的方向移轉，我們就不能再迴避這些問題了。

鄭大衛 David Teh

作家、策展人，現任國立新加坡大學副教授，研究聚焦於東南亞當代藝術。其策展計畫包含2018年第十二屆光州雙年展七個子題之一「返回」、「Misfits: Pages from a Loose-leaf Modernity」（世界文化宮，柏林，2017）、「傳遞」（湯普生藝術中心，泰國，2014）、「第七號影像旋渦」（日惹，2011）、「不真實亞洲」（第55屆奧伯豪森國際短片電影節，2009）。其寫作散見於國際藝術期刊，包含：《Third Text》、《Afterall》、《Artforum International》、《Theory Culture & Society》、《ARTMargins》。他的著作《Thai Art: Currencies of the Contemporary》2017年由麻省理工學院出版社出版；與David Morris共同編輯《Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992-98》（2018），此為「Afterall展覽史」系列叢書之一。



原民性與當代藝術：幾個策展反思

作為一個策展人，策劃一檔關於台灣原住民當代藝術的展覽，最難通過的瓶頸是什麼？特別當你是一個外來者，你的族群身份和教養背景，可以「正正當當」地歸類為「主流」藝術圈的策展人，而這意味著你是四百多年來「殖民者」的後代？這提問方式，我無意簡化一個策展人所可能面對的各式各樣的複雜性，至少就身份而言，每一個人都主動被動地、有意無意地處在有力者或弱勢者的位置、性別、族群、國族、階級等等，不一而足，更何況人生的不同階段，透過自省、外來衝擊、偶然的境遇，或無意間的醒悟，多少會調整自己的身份認同，從而改變自己與他人的關係、改變政治立場。我們這個時代可以稱作「身份認同的永恆革命年代」（the age of perpetual revolution of identity）。

這個演講裡，我想討論我遇到的兩個瓶頸，在策劃「當斜坡文化遇到垂直城市：大山地門當代藝術展」的過程中所苦惱的兩組問題意識，以及我在這過程學習體悟到的「解決方案」。第一個瓶頸，是「外來者」問題，擁有特殊文化權力的外來者，通常這意指主流藝術圈的權威性，這樣的外來策展人策劃原住民當代藝術展覽，不可避免地進入了人類學者所謂的「接觸地帶」（contact zone）。在我的描述中，這個接觸地帶不是一個主流美術館遇到被殖民的原住民族群，也不是一個學者（民族誌者？）遇到他的研究對象，而是一個「自由」（freelance, independent）策展人遇到「本國」原住民當代藝術家，同時又在這相遇中，逐漸把自己是平埔族（熟番）後代的身份放入藝術考量，利用不斷的對話（多少檳榔小米酒，參雜著辯論搞笑？）推進的過程。在我的描述裡，「地帶」不是地理物理的概念，而是接觸過程的動態所形成的場域。這場域，就是展覽的全部。

第二個瓶頸，簡單說，就是台灣原住民當代藝術嚴重欠缺自己的美術館、博物館，以及自己的藝術史和論述。缺錢缺人缺政策，當這些日常的短缺慢慢被回填，但又頻繁出現時，我注意到原住民當代藝術館和藝術論述的缺口，變成效應擴大、越加緊急而致命。原住民藝術家的創作很少回饋到當代藝術體制和過去百年來的藝術發展的反思。什麼是藝術、當代性、原民性、藝術與社會的關係、藝術與政治？這些問題的答案都不應該在「全球」、「現代」、「世界主義」的框架下，直接進行理論的反思，而必須以「很在地」的態度、接地氣的方式、歷史化的過程，才能有條理的勾勒出來。

從題目設計，「當斜坡文化遇到垂直城市」，到展覽形式，「打開文化園區的傳統家屋和類白盒子空間，藝術家們各自做一個個展，凸顯自己的創作脈絡，並回應時代和環境的提問」，到展覽畫冊、論壇等等，這個展覽多方面地表現策展人如何解決上述兩個瓶頸。

人類學者詹姆斯·克里弗德（James Clifford）在〈形形色色的原民經驗：離散、原鄉、主權〉（Varieties of Indigenous Experience: Diasporas, Homelands, Sovereignities）一文中強調，原民運動所展現的原民性，需要從不同的、變動的時間空間規模，交纏互動的、離根又生根的過程來理解，才能彰顯不斷消長的身份認同，使「原住民」從中浮現出來。展覽只是在這現身過程中的一個小環節，但也是一個真實的環節。作為當代藝術策展人，我習慣邊做邊想，讓深度思索，大膽實驗，讓事情發生。當代展覽的這種不穩定結構，加上藝術家們的動力和機構的願意嘗試，使這個策展行業變得迷人。

徐文瑞

獨立策展人兼藝評家。研究興趣主要在於全球化的文化狀況、美學與政治的關係、當代藝術的地理政治處境，以及人類世的藝術等。曾策劃許多國內外展覽，其中包括：「非常經濟實驗室」（2005）、2006 利物浦雙年展（與 Gerardo Mosquera 共同策劃）、台北當代藝術館「赤裸人」（2006）、臺北雙年展（與 Jerome Sans 共同策劃，2000；與 Vasif Kortun 共同策劃，2008）、2010 台灣當代藝術論壇雙年展、2017 科索沃公路雙年展「邊界的未來」（Autostrada Biennale）、高雄市立美術館「南方：問與聽的藝術」（2017）。他亦經常在歐洲、美洲、亞洲及澳洲等地參與工作坊、研討會、出版等。



良心作為意識之旅：重溯歷史

作為策展人，思索藝術家之間共同歷史和文化記憶創傷，並展示給國際觀眾看的意義何在？委託作品針對國家進行超越疆界的檢視時，哪些是研究和實現過程的必要考量？

本次演講將探討第十四屆沙迦雙年展「走出同溫層」的委託計畫「超越箭矢之旅」，分享如何跨越文化邊界所產生的暴力？如何審視官方檔案仍處於封鎖狀態的歷史時期？如何面對不同社群之間，以及各個社群內部所殘存的不信任和情感創傷？除了上述議題外，本報告也將探討如何以策展實踐來「詮釋」並為外國觀眾提供觀展經驗的這種勞動。

這種良知之旅的背後，是策展人扮演歷史推動者的責任問題。在理解世界各地的藝術生產和藝術教育的不平衡，也知道藝術產業越來越喜歡「社會參與」的藝術作品之後——作為策展人，我們如何透過藝術家與作品生產來參與社群，並提供建議？當我們負責的計畫中遭遇要再現他者，而且我們邀請的藝術家以非自身的人民、議題、文化和可能極為悲慘的際遇作為主題之時，有什麼需要注意的面向？在不同文化空間的對象和證詞的轉移中，理解每一個有形事件都有無形因素是必要的。

演講中討論到的藝術家將包括：阮俊（Tuan Andrew Nguyen）、強派特·庫斯維達納托（Jompet Kuswidananto）、潘濤阮（Phan Thao Nguyen）、安塔日沙（Antarksa）、阿馬德·法德·奧斯曼（Ahmad Fuad Osman）和塔西米克（Kidlat Tahimik）。

柔伊·巴特 Zoe Butt

策展人、作家，目前工作居住於越南胡志明市。其策展實踐主要聚焦於建立具備批判性思考與歷史意識的藝術社群，促進位於南方的國家之間的良性對話。現任胡志明市工廠當代藝術中心（the Factory Contemporary Arts Centre）藝術總監。過去曾任：胡志明市獨立藝術空間 Sàn Art 執行策展人（2009–2016）；北京長征空間藝廊國際部負責人（2007–2009）；昆士蘭藝廊亞洲當代藝術助理策展人（2001–2007）。其出版著作散見各大國際藝術刊物，包括：德國 Hatje Cantz 出版社、倫敦及香港《Art Review》雜誌、香港《Art Asia Pacific》雜誌、紐約獨立策展人國際聯盟、印度國家美術院、澳洲《Artlink》雜誌、愛爾蘭《Printed Projects》期刊、蘇黎世 JRP-Ringier 出版社、倫敦 Routledge 出版社、柏林 Sternberg Press 出版社等。



柔伊·巴特是雪梨新南威爾斯大學藝術與設計學院博士候選人、紐約古根漢美術館亞洲藝術委員會委員；自2015年起擔任世界經濟論壇的世界青年領袖。2019年，作為第十四屆沙迦雙年展（Sharjah Biennial）策展人之一，策劃展中展「超越箭矢之旅」（Journey Beyond the Arrow）。

她的策展實踐亦包含建構跨學科的對話平台，如：「意識現實」（2013–2016）、線上展覽「嵌入南方」（2016），以及策劃越南籍與國際藝術家在不同地方的聯展：包括：「仲介之面：阮菲菲個展」（2019）、「無人之林：阮俊個展」（2017）、「友誼之靈」（2017）、「詩意的失憶：潘濤阮個展」（2017）、「錯置：裴公慶個展」（2016）、「想像資本」（2014）。

製作南方：「南方」作為台灣當代策展之方法

南方，從來不只是一個簡單的地理區位指稱，更多與地緣政治與文化相關。相對於北方，南方通常被賦予負面意義——他者、邊陲、弱勢、隱形、被剝奪、被殖民、被犧牲等；儘管如此，南方也可被視為活力之地、救贖之所與另類烏托邦，具有翻轉現實的可能。

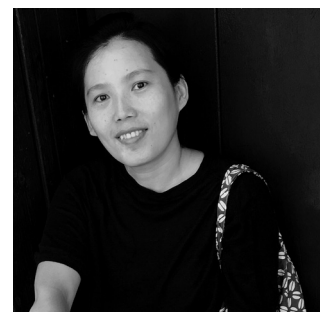
「全球南方」(Global South) 概念從政治經濟之考量轉向全球藝術視野下注重非西方地域的在地文化脈絡。八零年代中期的哈瓦那雙年展提出橫向連結的「南－南結盟」(South-South)，以繞過歐美藝術的仲介；日惹雙年展2010年發起長達十年的「赤道計畫」(#Equator)，邀請赤道地區國家交流展出；2017年第十四屆文件大展「向雅典學習」的主題，正是將南方現況作為理解全球新自由主義資本運作的視角，並且以雜誌《南方：一種心靈狀態》(South as a State of Mind) 作為收集 / 展現 / 討論地緣政治邊緣、非主流之藝術的平台。

對台灣而言，「南方」一詞既是台灣自身的地理文化位置，更是在相異的歷史階段中，作為多重地緣政治與文化意義體現的象徵。「製作南方」變成一種實現政治－經濟－社會與文化的需求：日治時期「大東亞共榮圈」主張之下提出台灣作為「南進政策」的重要基地；1993年李登輝總統的「南向政策」(Southern Policy) 結合經濟與外交的南向；2016年蔡英文政府主張「新南向政策」(New Southbound Policy)，在文化意義上將台灣置身於南方，往東南推向南洋(東南亞)，也往西南連結南島語系(原住民)。

曖昧多義的「南方」在文化展演之中持續現身，同時文化展演也不斷拓展「南方」之於台灣的多面向意義：從地理區位到台灣內部的南北不均，到全球南方相關的現代性與生態議題，再到東南亞與南島語系等。本報告將觀察分析近年來幾個與「南方」相關之策展實踐，例如「南國·國南－台越藝術家交流計畫」(台南鮑空間與胡志明市Zero Station, 2012-2013)、「南方：問與聽的藝術」(高雄市立美術館, 2017)、「南方以南：南迴藝術計畫」(南迴四個鄉鎮多處空間與活動, 2018)等，探討台灣作為一個多重殖民歷史的國家，置身於強權環繞的地緣競爭，「製造南方」作為策展方法的驅動力為何？是自我認同之探索，抑或符合政治正確？歧義 / 異議的「南方」概念如何影響當代策展？「南方策展」實踐可能成為翻轉的利器，去動搖傳統慣習呈現邊緣地區藝術的方式，還是僅僅強化全球化藝術世界的現有階級？

呂佩怡

以臺北作為基地的策展人、研究者與藝評。2010年獲頒倫敦大學伯貝克學院人文與文化研究博士學位。研究方向主要分為兩個主軸：一為美術館之外藝術實踐與策展，包括機制批判、公共藝術、藝術與城市、社區 / 社群 / 社會參與、文化行動等。另一軸線則為當代策展，關注展覽史(尤其是九零年代之後的台灣展覽史)、策展理論研究，以及透過策展實踐來回應檢視研究。研究計畫書籍《台灣當代策展二十年(1992-2012)》獲得第十屆AAC藝術中國「年度出版提名獎」。策展實踐包括：第八屆深圳雕塑雙年展「我們從未參與」(2014) 副策展人、英國曼徹斯特華人當代藝術中心「微型小革命」(2015) 策展人、第五屆台灣國際錄像藝術展「負地平線」(2016) 共同策展人。她是國立臺北教育大學當代藝術評論與策展全英文碩士學程的創辦主任，目前擔任該學程專任助理教授。其出版散見於國內外各研討會，例如泰德當代美術館研究中心、世界藝術史大會等，以及期刊《藝術觀點》、《現代美術學報》、《博物館與文化》、《Yishu: Journal of Chinese Contemporary Art》等。



誰來晚餐： 亞洲及其他地區的當代藝術與展覽中的食物及待客

近年來，藝術與策展對於連結食物與藝術的興趣與日俱增，此般的復甦適逢藝術對於待客倫理的覺知提高，這種待客倫理潛藏在藝術與策展實踐中的關係動力學之下，以及參與、對話與社會介入的形式生產之中。重要的是，亞洲在全球當代藝術舞台的出現，不僅透過飲食文化擴大新的感知與符號範疇，更是對文化與地理版圖的擴張。事實上，在一個深受多重殖民、後殖民歷史以及當代全球化進程影響的地區，食物一直是亞洲當代藝術中反覆出現的主題，這不僅僅是巧合，其中飲食文化的價值主要被作為社會性的重要組成，並作為一種日常身份的線索（由文化、性別與宗教等不同方式編碼而成）。除此之外，人們也越來越關注到策展與藝術中的好客之情的複雜性，以及它如何根植於在地歷史、脈絡與政治。

本次演講將通過對亞洲及其他地區當代藝術與展覽中對食物的多樣使用與再現方式，探討藝術和展覽製作中的待客思維。特別的是，這使我們能夠分析藝術與策展中關於款待的倫理問題，並藉此連結起政治與我們稱之為「策展性」（the curatorial）的關係，而不僅限於是美學與政治之間。此外，策展——作為一種探究知識的方法和知識的形式——將與在地歷史、地理的特殊性相調和，以便於搭起桌子與舞台，作為更深入理解藝術中的飲食之中那些表演的、關係的與感性過程的平台，它同時與日常生活以及全球化下和政治經濟相糾纏的求生之道有關。

弗朗西斯·馬拉維拉斯 Francis Maravillas

現任國立臺北教育大學當代藝術策展與評論全英語學位學程助理教授。其研究領域聚焦亞洲與澳洲兩地的當代藝術與視覺文化、策展與展覽史、社會介入與藝術展演。目前正著手書寫關於當代亞洲藝術中食物的美學與政治。其寫作主題廣泛，包含：亞太三年展系列、澳洲境內來自亞洲的離散藝術家、亞洲藝術中的飲食文化。近期在墨爾本RMIT藝廊與 Marnie Badham 共同策劃「Bruised Food: A Living Laboratory」（2019），以策展與公共教育（public pedagogy）形塑當代藝術中，藝術家賦予食物的政治與美學論述。現任期刊《Asian Diasporic Visual Cultures and the Americas》亞太地區編輯，過去曾任澳洲雪梨4A亞洲當代藝術中心董事會成員。



主持/回應人

許芳慈

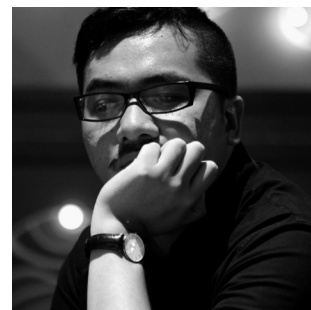
現任職於新加坡國立大學美術館擔任策展人。他於新加坡國立大學社會科學所亞洲文化研究課程獲博士學位，其博士論文研究獲新加坡總統獎學金與新加坡國立大學人文社會科學院潛力青年研究獎助，研究興趣為冷戰美學的現代性視覺考研，記憶政治之於動態影像的關聯性。曾任職香港亞洲文獻庫數位典藏經理、國立台灣美術館助理研究員；近期策劃展覽包括2019年於馬尼拉大都會美術館舉辦之「東南亞性 / 別身體」（與Tessa Maria Guazon共同策展），鳳甲美術館舉辦之「負地平線：2016年台灣錄像國際展」（與呂佩怡共同策展），於立方計劃空間舉行的「透工—萬迪拉塔那與他所捨棄的影像」（2016），國立臺灣美術館展出的「在現場：卡帕百年回顧展」（2013）等，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《馬來西亞皇家亞洲學會期刊》（Journal of the Malaysian Branch of the Royal Asiatic Society）、《藝術觀點》與《藝術界》。



主持人

高森信男

策展人、國藝會台灣國際藝術網絡平台研究員、策展團體「奧賽德工廠」廠長；近年重要策畫展覽包括2011年「後態度：台灣年輕當代藝術家聯展」（墨西哥城，Ex Teresa Arte Actual）、2012年「南國·國南：台越藝術家交流計畫」（胡志明市，Zero Station；台南，駒空間）、2013年「Sommerreise」（柏林GlogauAIR）、2014年「拾荒花園」（臺北，誠品畫廊）、2014年台灣國際錄影藝術展「鬼魂的迴返」（臺北，鳳甲美術館）、2015年「我不屬於」（臺北，恆畫廊）、「野生傳說」（金山，朱銘美術館）、2016年「迷宮中的青島：從日本近代美術至亞洲當代藝術」（臺北，日動畫廊）、2017年「菸葉、地毯、便當、紡織機、穴居人：當代藝術中的工藝及技術敘事」（臺北，鳳甲美術館）、2018年「Is/In Land：台蒙當代藝術游牧計畫」（烏蘭巴托，976 Art Space；臺北，關渡美術館）及2019年「留洋四鏢客」（臺北，TKG+）等。



國際論壇 2019年10月13日

策展與藝術史的構建

作品或 / 與 / 及觀念：美術館情境下的策展與歷史建構

今日的絕大部分藝術博物館（包括現代藝術博物館）的藝術史表述，是建立在十九世紀以來的以沃爾夫林（Heinrich Wölfflin）和李格爾（Alois Riegl）為代表的「藝術史自治」的觀念基礎之上的。沃爾夫林製造了形式與題材之間的對立，將所有看不見的東西歸納為主題，而將物質（matter），包括再現、圖畫母題、各種表現形式、色調，乃至不同工具的使用歸納為「形式的視覺層」。沃爾夫林不關注主題，而是用類似數學的方法來描述形式的特徵，用類似函數的方法來歸納風格的變化，從時間的辯證的方面演繹出形式的變化。李格爾則將風格變化的動因歸結為「藝術意志」（Kunstwollen）——一種自發的形式衝動。在沃爾夫林和李格爾的理論中，通過對於形式演進的研究，藝術史的言說和表達獲得了自治和尊嚴。

幾乎與博物館沿著上述方向通過收藏陳列建構起自己的藝術史表述的同時，藝術的創造在過去百年間發生巨大的變化，它呈現出越來越強的非物質化傾向，行為、展演、觀念主義與社會介入等範疇以展覽和行動為載體不斷生成。博物館實踐與藝術的發展之間背離要求我們不斷思考作為觀念的藝術與作為形式的藝術如何在博物館的藝術史敘述和呈現中並存，或者說博物館如何矯枉過正，呈現出藝術的觀念史。近年來，對於文獻和展覽史的研究，也正是反映了對以藝術作品為主體建立藝術史敘述的不滿和衝擊。

阿甘本在《阿比·瓦爾堡的無名之學》（Aby Warburg and the Nameless Science）中，抽離出瓦爾堡關於圖像的概念和方法，意即，將被藝術史遺棄的圖像與傳統的藝術史重組。阿甘本及其筆下的瓦爾堡以一種與傳統藝術史斷裂的方法，將藝術史進化成新的形態。阿甘本寫道：

「對瓦爾堡來說，象徵和圖像扮演的角色，和『記憶痕跡』在賽蒙關於個體的神經系統的概念中扮演的角色是一樣的；它們都是作為社會記憶的一項遺產倖存下來的，一種能荷與一種情感的經驗的結晶，並且，和萊頓瓶中儲存的電一樣，它只有通過與一個特定時期的『選擇意志』接觸，才是有效的。這就是為什麼瓦爾堡常說，象徵是『能量痕跡』（dynamograms）在一種巨大的張力狀態中傳遞給藝術家的，它們不會在其活性的和鈍性的、正的和負的能荷中極化；它們的極化，是通過與一個新時代和它的生存需要的遭遇發生的，因此而可能帶來一次意義的徹底轉變。」

而這將是我們討論開始的地方……

皮力

現為香港M+視覺文化博物館的希克資深策展人。此前他曾擔任中央美術學院藝術管理系常務副主任（2001-2012），也是北京U空間與博勵畫廊（2005-2012）的創辦人之一。皮力策劃的展覽包括2015年在英國曼徹斯特惠特沃斯美術館（Whitworth Gallery）及2014年在瑞典默奧大學視覺藝術博物館（Bildmuseet）舉辦的「對就是錯：M+希克收藏的中國藝術四十」、2002年於日本東京歌劇博物館舉辦之展「Under Construction」、北京中華世紀壇藝術館舉辦的「潤化：亞太媒體藝術」（2002）、2002年於北京現代藝術中心及2001年於南韓東亞日報博物館舉辦的「Fantasy Zone」，以及2002年於深圳何香凝美術館舉辦的「圖像就是力量」。2006年，皮力曾為首爾媒體城市雙年展（Media City Seoul）擔任策展人。此外，他是2002年上海雙年展和2003年「中國怎麼樣？」（法國龐畢度藝術中心）的助理策展人。皮力出版的著作包括《向道德主義告別》（2018）、《從行動到觀念》（2015）。皮力擁有中央美術學院藝術理論博士學位。



美國花

「從前從前，有段被稱之為現代藝術史的歷史……」

2012年「美國花」(Les fleurs américaines)在巴黎高原藝術中心(Le Plateau)展出，展覽就像一個故事，其主角是二十世紀藝術中心的各種藝術家、策展人、歷史學家，和收藏家，當然也少不了作品、展覽和機構。

由紐約的花園街沙龍(Salon de Fleurus)和柏林美國藝術博物館構思，應艾洛迪·羅耶(Elodie Royer)和尤恩·古梅爾的邀請，此展覽集結了三個展覽，重新審視了所謂「現代藝術史」的敘事發展。該敘事起源於二十世紀初，並於一九五零年代獲得認可成為主流敘事。此展目的在挑戰現代藝術的基礎和傳統，並且透過複製品和匿名製作，將原創性、獨特性與真實性這些至今仍牽絆著藝術界的標準加以連結。

展覽中的所有作品皆為複製品，而且沒有要向觀眾隱瞞自己是複製品：上頭的創作日期不正確，製作者也沒有想要仿製原作質感的意圖。我們眼前所見的不只是一個個藝術品，而是由成串文物所織成的故事。在「現代藝術史」的定義過程中，這些作品都佔有一席之地，此展所展出的則是它們的回憶。

展覽由三個不同的章節或收藏品組成，其一是美國作家葛楚·史坦(Gertrude Stein)與她位在巴黎著名的現代藝術收藏地——花園街沙龍；其二是阿爾弗雷德·巴爾(Alfred Barr Jr)，紐約現代藝術博物館(MoMA)的創始館長。他擁有四十六件歐洲藝術家的標誌性作品，完成年代於1990年至2035年之間，此展的佈展掛畫仿照1936年巴爾在MoMA所策劃的展覽「立體主義和抽象藝術」(Cubism and Abstract Art)與「奇幻藝術、達達，和超現實主義」(Fantastic Art, Dada and Surrealism)的設計。其三是MoMA策展人桃麗絲·米勒(Dorothy Miller)，此展的展出畫作重製了她所策劃的巡迴展覽「美國藝術五十年」(50 Years of Art in the United States)的檔案文件與畫冊頁面。這檔展覽和MoMA其他的巡迴展覽一樣，被認為是一種文化宣傳操作，是為了讓美國成為二次世界大戰後的藝術霸權。

在玩弄真跡和複製、歷史和寓言、簽名和匿名，繪畫和概念藝術的既定類別的同時，「美國花」點出了二十世紀藝術背後的歷史操作和策略。從這個意義上來說，此展不是一個現代藝術展覽，而是一個有關現代藝術史的建構，以及這些標準如何仍影響著當今藝術界的當代展覽……

尤恩·古梅爾 Yoann Gourmel

法籍策展人、藝評人，自2016年起任職法國巴黎東京宮。近期展覽計畫包括多位藝術家個展：Julien Creuzet (2019)、Massinissa Selmani (2018)與Taloï Havini (2017)；探索童年意象如何作用於孩童建立身份認同的大型群展「Another Banana Day for the Dream-Fish」(2018)，「All Watched Over by Machines of Loving Grace」(2017)討論「情緒資本主義」(emotional capitalism)、市場經濟與新興科技如何影響個人情感的產生與再現。

現任第十五屆里昂雙年展「水匯流之處」(Where Water Comes Together with Other Water)共同策展人，以結合生物、經濟與天體演化學的生態系統作為策展概念。自2006年起，曾多次與國際機構合作，包括：凡爾賽宮聯展「Voyage d'Hiver」(共同策展人，2017)、斯特拉斯堡當代美術館(客座策展人，2014—2015)、大巴黎區高原藝術中心(客座策展人，2011—2013)、加拿大多倫多Mercer Union藝術中心(2012)、義大利貝爾加莫GAMEC、倫敦泰特現代美術館No Soul For Sale藝術節(2010)。

2014至2016年，先後任職於法國格勒諾布爾(Grenoble)、聖德田(Saint-Etienne)的高等藝術設計學院，與第戎(Dijon)的國立高等藝術學院，教授展覽史與當代藝術史。2011年至2012年，於波爾多CAPC當代藝術美術館擔任「西元1000年至今的觀念藝術」專題講師。其寫作專文散見於各大藝術雜誌媒體與展覽畫冊。



視覺取相：策展作為藝術史另類建構的方法

藝術史與博物館 / 美術館在機制上與專業上向來存在依存關係，然藝術史不會滿足於只是博物館或美術館在實踐上的理論，甚至隱身為機構的鬼魂。博物館或美術館也不單只是藝術史的運用平台或藝術舞台轉換的展示技術。本次發表將討論美術館內的藝術史建構其思考方法與遺產，並進一步討論，若藝術史已經不再純粹地以「物件」的序列展示作為敘事方法，而有了影像的非物質性的介入，它展現的虛構性實踐了何種理解歷史的方式。

周郁齡

2015年畢業於倫敦大學伯貝克學院人文與文化研究博士班，現任國立台灣美術館助理研究員。近期策展經歷包括：「持投影機的人－高重黎個展」（2015）於倫敦伯貝克學院佩茲藝術空間、「每部影片都是一道謎語：黑盒子與白方塊的動態影像」（2017）台南蕭壠文化園區、「野根莖：2018台灣美術雙年展」台中國立台灣美術館。近期研究興趣在視覺文化，動態影像策展以及策展方法學。



用文件展的馬克杯泡茶

2007 年我曾寄了這麼一封信給一群人，並希望能收到他們的回覆：

「我要邀請你加入一個具思辨性與想像力的計畫，這個計畫將是布魯塞爾《A Prior》雜誌中一份特殊的補充文件，我的邀請非常簡單——請提交一份參加卡塞爾文件大展的簡易提案。你的想法連同其他十九份提案將被印製於一份三十二頁、黑白印刷五千份的出版品中，並且被免費發送於布魯塞爾藝術博覽會（Art Brussels）及第十二屆卡塞爾文件大展。預計於今年四月中出版。」

你的提案截止日期已經非常接近了——它必須在三月十五日前繳交，事實上你的提案所處理的時間跨度本應該是無期限的，因此如此緊湊的時程對你而言反而是種優勢。任何一屆的文件大展——無論是 1955 年的第一屆，2002 年的上一屆，或者是 2042 年的第十九屆、……——都可以在你的提案之內。在古典的科幻傳統中，時空之旅往往能從過去改變未來（就像電影《堤》〔La Jetée〕或《魔鬼終結者》的敘事學）而未來之旅也可能影響過去。在改變著已逝的和即將到來之事的過程中，請隨意的瀏覽過去和未來。而且，我們不需要拘泥於線性的時間觀。我們可以在平行的時空中使文件展增生，並不可逆轉地改變它（這個計畫的內容不會以任何方式與文件展的官方單位達成協商或取得授權）。請不要忘了聲明（或者建構）你的提案所在的時空脈絡，例如你的計畫可以從十九世紀直達一九五零年代，或者是從未來經由奧奎·恩威佐（Okwui Enwezor）之手回返今日。為了讓事情簡單一點（也節省你的時間），這份出版品的設計團隊「右使左使」（Dexter Sinister）也為你的提案設計一個獨特的模板，指示出收件人與寄件人所在的時間及歷史設定，這份模板就在本訊息附件的 pdf 檔。（……）」

瑞牧德斯·馬拉薩斯卡 Raimundas Malašauskas

瑞牧德斯·馬拉薩斯卡，策展人與作家。策展經驗豐富，多探討新型態的藝術實踐如何成為新的展覽製作模式。過去曾經類似「降靈會」的形式製作展覽——「催眠秀」（Hypnotic Show）及多樣化的表演，如「克里夫·歐文秀」（Clifford Irving Show）（2009）。其寫作題材廣泛，涵蓋他個人多樣的興趣包括：當代藝術、音樂、文化、食物、歷史、軼聞、時空旅行等。

他參與規劃第十三屆德國文件大展（2012）及第五十五屆威尼斯雙年展立陶宛與賽普勒斯聯合館。過去曾任：巴黎網球場現代美術館「衛星」展覽系列策展人（2010–2011）、紐約藝術家空間策展人（2007–2009）、加州舊金山藝術學院客座策展人（2007–2008）。



1995 至 2006 之間，任職於維爾紐斯當代藝術中心，策劃多檔展覽，包括：以「黑市世界」為主題，策劃第九屆波羅地海三年展，展覽期間製作兩季節目單元「CAC TV」，作為商業電視與當代藝術謀合的實驗歷程，並且喊出了：「每個節目都是試播，每個節目都是最後一集」的口號。

瑞牧德斯亦參與了許多獨立製作的展覽，包含：倫敦大衛·羅伯特藝術基金會的「空間時代的雕塑」（Sculpture of the Space Age）（2009），墨西哥城塔馬約博物館的「到鴿子的肚子裡」（Into the Belly of a Dove）（2010），和巴黎龐畢度中心的「重複島」（Repetition Island）（2010）。同時也是藝術家 Loris Gréaud 由巴黎東京宮製作的作品「酒窖」（libretto Cellar Door）（2007）的劇本共同作者。其著作包括由 Sternberg Press 出版的《Paper Exhibition, a book of Malašauskas' selected writings》（2008）。

與歷史共存： 在策展的槓桿力量與對過往的清算兩者間來回協商

策展實踐之所以迴避歷史問題，某種程度上是出自防禦性與策略性動機。此乃本文的立論基礎。策展實踐拒絕靜態敘事與本質主義之約束，並暗示那些尚未展開的故事所具有之價值及重要性，而我們或可視這些故事為尚未發展完善、但帶有明確現世主義內涵的腳本，其中需要一定程度的歷史性，方能為那些替角與被忽視者創造論述空間。亞洲當代藝術策展人便是採用這類變異的策略，內容包括各種熱帶風情、結構薄弱的杜撰，以及那些號稱同等重要的區域性、地理性、後殖民式、另類現代性、跨國性與區域內部性思維。

本次演講的主題乃受下列文本所啟發——諾拉·泰勒（Nora Taylor）的〈無歷史的藝術〉（Art without History）（2011）以及奇廷滋（Joan Kee）的〈尋求一種正常化的藝術史〉（A Call for a Normalized Art History）（2004）。這些文本殊途同歸地指出（歷史）的富饒精妙之處遭到掩蓋，以及人們總是膚淺地對（藝術）主題做出不公平的分類。

奇廷滋特別呼籲，我們應該盡量避免「以異常方式教授當代藝術」。對此，她提出一個有說服力的例子：有些人把傑克遜·波洛克（Jackson Pollock）和白髮一雄（Kazuo Shiraga）的作品胡亂配對，因而產生各種偏差，最終導致他們無法回應「作品可歸責性的要求」。

這兩份作為本次演講靈感來源的參考文獻距今已八至十五年，而它們所談論的內容就算在今日依然相當重要，但卻很可能被大多數人視為無關緊要而遭忽視。這項事實應當能夠讓我們停下來仔細思考。相反地，如今仍有許多糟糕的亞洲藝術報導，以對線性與演化的堅決信念作為前提，認為亞洲在1990年代或2000年代之前並無所謂的當代藝術史（例如對這個部分的藝術發展抱持退化的觀點）。

持平而論，我敢說，人們已重燃對各種帶有反叛性格的藝術史流派的興趣——策展人和學者正試圖改變這些流派的命運，不再僅依據學術界觀點或展覽史而把這些流派詮釋為互不相關、截然不同的領域。我也越來越感覺到，有一群冷靜沉著的策展人，已開始堅持依循各種非以舊時正統觀念為基礎的邏輯，包括戰爭導致的 / 個人生命歷程中的創傷與女性主義、社群脈絡中的藝術、行動主義、觀念主義、日惹的赤道親和取向、光州雙年展試圖處理的「歷史中的歷史」命題，以及各地之間帶有細微差異的敘事，這些敘事更加關注由國內多元藝術核心所形成的動態，或本土實踐與流散者之間的互動。因此，這場演講並非要求人們完全服膺歷史或全然去歷史化，而是呼籲建立更多主題性和論述性的途徑，並利用反身性驅力和流動性驅力所帶來的靈活性，從而發掘歷史與藝術實踐的非奇異點。

艾琳·黎加斯比·拉米雷斯 Eileen Legaspi Ramirez

藝術學者，現任教於菲律賓大學迪里曼分校藝術學院。近期出版文章包括：〈Southeast Asia in a Crawl Space: Tempering Curatorial Hubris〉收錄於《Southeast Asia Spaces of the Curatorial》（新加坡當代藝術中心 / Sternberg 出版社，2017）及〈Embodied Subjectivities: Accounts of Affect in Lani Maestro's Site-Specific Work〉收錄於《New Histories of Southeast Asian Art, 1945-1990》（新加坡國家藝廊 / Power 出版社，2018）。

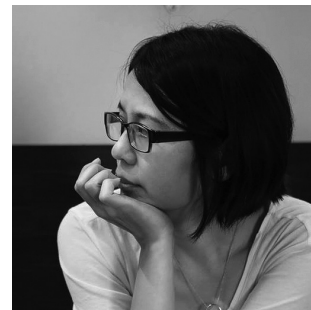
她參與的國際事務包括：期刊《Southeast of Now》（新加坡大學出版社）的編輯成員、亞洲文獻庫顧問委員、網路平台 Another Roadmap School 監督委員。同時也是《菲律賓文化中心－菲律賓藝術百科全書》修訂本的副主編、洛佩茲博物館策展顧問、非營利藝術組織 Pananaw ng Sining Bayan 主席。



主持/回應人

郭昭蘭

臺北藝術大學美術系專任副教授，主要教授現代與當代藝術、藝術史學理論與策展實踐。她的博士論文主要研究美國評論如何透過詮釋羅森柏格（Robert Rauschenberg）與1960年代美國新達達藝術，建構其反現代主義版本的後現代藝術理論。郭昭蘭的策展實踐關注聲音實踐與視覺性的交互作用、影像與視覺文化。展覽計畫包括：台灣錄像雙年展「憂鬱的進步」（2012）與鄭慧華合作策展，探索現代性發展歷程在世界不同地區所帶來的衝擊與問題。「健忘症與馬勒維奇的藥房」（2016）對公共典藏與藝術史、現代性，提出七組的提問，給尚未被典藏的事物，預備了一份備忘錄。「困難的風景：聲音製圖學」（2016），以「譜」為主軸，把聲音文化的圖像取徑，提議為建立未來地圖的另類方法。2018年為春之基金會籌劃「聲音想怎樣？」論壇，在過往由視覺藝術主導的創作生產脈絡中，探問被假設為遲到的聲音元素，如何在當代藝術的跨域思維中，以後進之姿，同時推進兩造的問題意識。翻譯著作有鮑里斯·葛羅伊斯（Boris Groys）的《藝術力》（2015，藝術家出版社）。



主持人

蔡明君

蔡明君，1981年出生於台灣高雄，家鄉在南投，從16歲離家唸書之後，經常處於一種游牧的狀態，在不同的國家、城市以及居所之間穿梭。不斷移動的狀態加上觀察者的性格，加上從國中上了美術班至今都在藝術領域中學習與工作，引發她探索藝術和大眾與社會之間關係的好奇，她長年來對於環境、自然與生態有著深刻的關心，近年的研究與實踐逐漸走入了無牆的環境之中。她的計畫多半是場域與脈絡限定，與合作對象以分享、討論、甚至挑戰的方式有著密切合作過程，並針對每一次的合作者以委託製作為概念發展出計畫與展覽。現為東海大學美術系助理教授，持續進行當代藝術創作與策展實踐。近三年的策展計畫包括「心靈的歸宿——李足新個展」、「2019麻豆糖業大地藝術祭」、「綠洲」、「負育群帶聚落——文化部空總文化實驗室實驗建築計畫」、「推拿——侯俊明《身體圖》計畫」與「後殖民計畫——社區生根創作」。



青年策展工作坊

2019年5月18、25日；6月1、8日；10月10、14日

本次工作坊聚焦於當代藝術策展及其知識生產問題。相較於館藏展或機構式的展覽生產，我們如何透過策展（curating）和展覽製作（exhibition-making）對不同的政治性以及動態性作出評論？

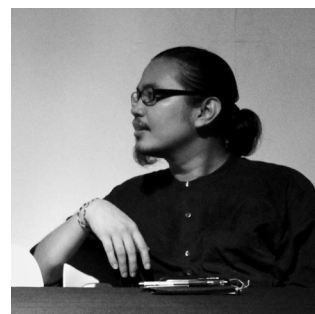
我們如何在台灣、東亞、東南亞和其他地區，抑或是白盒子空間和非機構空間，沿其藝術生產的空間脈絡進行思考、嬉耍、實驗，甚是進行外於這些空間的嘗試？這將對機構經由建構藝術史敘述所形塑出的區域性藝術的侷限及停滯，帶來重大挑戰。比如說我們可以這麼提問：策展人和策展如何藉由一個展覽來參與或處理超越展覽自身的另類與多樣的東南亞？而這些替代方案，又將為我們帶來什麼？

本次工作坊邀請策展人們進行發想，探索不同跨學科、跨區域的研究與合作方式，並在藝術家與其他領域的實踐者間，扮演積極的協作者角色。

墨夫·艾斯皮納 Merv Espina

駐馬尼拉大都會奎松市的藝術家和研究者。為了回應文化機構的失效、近代歷史學的失誤以及關於檔案的問題意識，他的實踐涵蓋了動態影像、聲音、表演和文本。他感興趣於思想、圖像、聲音和趣味性的週期與遷移，以及為何有時它們得以成為構成地方性與特定文化地景中不可或缺的一部份。穿越六零年代的POP YEH YEH生態到失敗的民族國家，從間諜和諜報活動到砂勞越（Sarawak）的白人拉惹（rajahs），以及經由瑤族的電子吉普賽樂再到蒸餾而出的城市氣味——艾斯皮納的計畫嘗試梳理命題和找尋替代方案，透過消弭界線和兼容並置來創造新的知識生產。

艾斯皮納目前協助經營一項發起自2000年，並預計結束於2021年的獨立藝術計畫「青木瓜藝術計畫」。他同時也是實驗音樂與媒體藝術節「WSK藝術節」（創立於2008年）的組織者之一。此外，2014年他和藝術家希林·施諾（Shireen Seno）共同創辦「The Kalampag Tracking Agency」，將動態影像的放映計畫作為使檔案參與歸檔的方法。他亦曾是展覽「太陽雨：1980年代至今的東南亞當代藝術」（2017）策展團隊的一員，該展是日本針對東南亞藝術家展開最大的研究展，展出於森美術館及東京國立美術館。近期，他則擔任菲律賓歷史最悠久的藝術雙年展「VIVA EXCON」2018年的策展人之一。



葉紹斌

目前任教於馬來西亞多媒體大學創意多媒體系，為吉隆坡藝術家自主空間Rumah Air Panas（RAP）成員之一。他的實踐包括觀念性的作品、裝置、表演、製圖和RAP的策展計畫，並曾參與Rogue Art出版的「馬來西亞藝術敘事」計畫。他曾擔任青年當代藝術獎評委會成員（2013），以及SOVEREIGN亞洲藝術獎（2014-2016）、Arts Maebashi AIR計畫（2016-2018）和HUGO BOSS亞洲藝術獎（2017）的提名人。

繪製城市中藝術空間地圖的計畫「製吉隆坡藝術空間圖」曾於2006年第八屆哈瓦那雙年展展出；「移民成癮者」曾於2007年第五十二屆維尼斯雙年展、港深城市 / 建築雙城雙年展中展出；「獨立計畫」曾於2007展出於吉隆坡國油藝廊展出，並於2008年展出於墨爾本。其他合作計畫包括2001年於柏林的「荒地結對網絡」；「木薯手術」則於2013年參與展覽「媒體 / 藝術廚房」、2014年展出於山口媒體藝術中心。葉紹斌近期的策展計畫包括2017年由Japan Foundation策劃展出於吉隆坡的「逃離東南亞之海」。



本次工作坊將以策展人與藝術家之間的合作關係為出發，探討此一關係在藝術生產過程，尤其是個展中，不斷生長游移的權力關係，以及延伸出在不同型態的資本結構和展出型態與現今主流藝術語彙間的關係。工作坊上也將進一步探討當策展專業逐漸被系統化及學術化時，是否也同時侷限且菁英化了對其工作範疇的定義，繼而消弭策展工作與藝術本質間的感性共存？並提問個展在藝術史書寫中所扮演的位置。兩位講者將以自身工作型態及案例為參考，在「市場」導向及「非營利」的橫桿兩端重看現有模式的矛盾並以襲擊打開不同的論述空間。

周安曼

策展人、作家，目前居住於香港。她在2015年到2019年間擔任香港Para Site藝術空間策展人。在此之前她參與許多國際雙年展，包括第十屆上海雙年展聯合策展人（協同安森·法蘭克、康喆明與劉瀟，2014）；第七屆臺北雙年展助理策展人（提爾達·佐格哈德與林宏璋聯合策展，2010）；第六屆臺北雙年展策展助理（瓦希夫·寇東與徐文瑞聯合策展，2008）。她也同時擔任許多出版物的編輯，並在藝術期刊及展覽專輯發表文章。



劉文棟

策展人、作家，曾從事電影創作，目前定居工作紐約和香港。自2015年香港Empty Gallery成立起便擔任該藝廊及旗下音樂廠牌Empty Editions的總監。他同時也是紐約致力推廣時基藝術創作（time-based）的非營利機構Blank Forms的董事成員。他曾與許多機構合作並籌備多項活動，包括香港大館當代美術館、錄映太奇、紐約Triple Canopy以及Printed Matter。



特別是在過去的十年間，各式表演從傳統劇場向外增生、繁衍，遍佈至多元的平台——諸如博物館、畫廊、限地計畫、公共空間和藝術博覽會——促成了視覺藝術範疇的「表演轉向」，這個現象引發了更多在時間－空間－行動的經濟學、觀演關係、市場和政治學的關係中，對策展與生產的意義為何的思量。在本次工作坊中，我們將專注於拓展表演的形式，並重新理解「舞台」在今天所面對的挑戰和可能的暗示。

鄧富權 Tang Fu-Kuen

現於臺北表演藝術中心擔任臺北藝術節的策展人。他是一位獨立的戲劇構作、策展人和製片人，活躍於歐洲和亞洲的當代表演藝術及視覺領域。鄧富權為第五十三屆威尼斯雙年展新加坡館策展人，其所策劃的黃漢明個展榮獲當年大會評審的特別提名獎，其它工作經歷包括：新加坡藝術節、印尼舞蹈節、德國柏林迴境藝術節、斯洛維尼雅盧比安納出走藝術節、比利時布魯日十二月舞蹈節、斯里蘭卡柯倫波舞蹈平台及曼谷藝穗節，亦曾在巴黎的聯合國教科文組織和曼谷的東南亞教育部長組織考古與美術區域中心從事非物質保護工作。



袁志偉 Yuen Chee-Wai

生於1975年，是一位新加坡的音樂家、藝術家和設計師。他不僅深受哲學思考與文學文本影響，也深受電影與攝影獨特觀點的啟發。袁志偉風格化的即興音樂創作對於記憶和失缺、不可見和不確定性提出深刻的反省。

2008年，袁志偉與來自日本的大友良英、韓國的柳漢吉以及中國的顏峻共同組織即興音樂四重奏遠東網絡（FEN），致力於亞洲國家間多元網絡的長期合作。2014年起，亞洲樂集成立，袁志偉自此擔任亞洲音樂網絡的專案主持人，與日本的dj sniff共同策劃每年度的實驗音樂節Asian Meeting Festival（AMF）。



袁志偉同時是新加坡前衛搖滾樂團天文台（The Observatory）的成員，他擔當吉他演奏、音樂合成和電子混音，至今已發行十二張專輯。2018年，與日本迷幻搖滾樂團酸媽廟以及極樂天堂不名飛行物合作，推出最新專輯《通往宇宙震動之徑》。此外，天文台還發起先鋒性的計畫，如一年一度的Playfreely音樂節，為藝術家提供共同表演與工作的創新渠道。

遠東網絡和天文台除定期在歐洲、美洲和亞洲巡迴演出，並曾參與法國馬賽MIMI音樂節、瑞士洛桑地下電影音樂節、挪威奧斯陸All Ears Festival、日本東京Ftarri Festival、光州雙年展和德國柏林CTM Festival。

散佚之展陳與失無的複數樣貌

「散佚之展陳與失無的複數樣貌」源於對德希達（Jacques Derrida）在《馬克思的幽靈》中所提出「魂在論」（hauntology）之啟發與開展的閱讀，在本次工作坊中，我們試圖探究「展覽製作」（exhibition-making）作為一種概念的預演，並透過審視那些未能發生的知識性事件，好來思索如何能重新建構遭冷戰地域政治所縈擾的當下亞洲，與那些尚未釐清的往昔及其不斷回返的樣貌之間的關聯性。憑藉著將展覽製作視為某種朝向建構經驗型認知方法的批判性思考實驗，工作坊的理論架構將環繞著策展、歷史與靈光這三個範疇進行討論。正如同大衛·哈維（David Harvey）所說：「我們如何再現時間和空間至關重要，因為這將會影響我們與他人如何詮釋，並透過這樣的詮釋理解，回應其所面對的客題世界。」工作坊將藉由探問策展實踐，如何同時是研究取徑亦是一種政治化的過程，來剖析策展的種種實踐意義。參與學員需要先行閱讀相關的指定文獻，工作坊將以研討形式進行，並可能藉由討論延伸至相關步行之身體性演習。

許芳慈

現任職於新加坡國立大學美術館擔任策展人。他於新加坡國立大學社會科學所亞洲文化研究課程獲博士學位，其博士論文研究獲新加坡總統獎學金與新加坡國立大學人文社會科學院潛力青年研究獎助，研究興趣為冷戰美學的現代性視覺考證，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2019年於馬尼拉大都會美術館舉辦之「東南亞性 / 別身體」（與Tessa Maria Guazon共同策展），鳳甲美術館舉辦之「負地平線：2016年台灣錄像國際展」（與呂佩怡共同策展），於立方計劃空間舉行的「透工—萬迪拉塔那與他所捨棄的影像」（2016），國立臺灣美術館展出的「在現場：卡帕百年回顧展」（2013）等，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《馬來西亞皇家亞洲學會期刊》（Journal of the Malaysian Branch of the Royal Asiatic Society）、《藝術觀點》與《藝術界》。



維帕·布利貞農 Vipash Purichanont

獨立策展人，同時也是清邁的策展團體Waiting You Curator Lab的創辦者之一，並擁有倫敦大學金匠學院視覺文化研究的博士學位。合作是布利貞農各種實踐的基礎，其理論工作則多聚焦於集體性、社群、關懷和分享等概念。雖然布利貞農的大部分策展項目都圍繞東南亞進行，但他的主要目標是在區域與全球之間開展意義深遠的對話。布利貞農曾參與數項策展項目：2014年位於泰國曼谷藝術文化中心的「觀念脈絡論壇：東南亞的藝術與群體」（2014）、倫敦東南部Deptford Lounge的「一點兒也不在乎：跨文化現場藝術計畫」（2015），以及曼谷城市畫廊的「隱喻：與開機電影（Kick the Machine）一起充滿聲音與流動影像的傍晚」（2017）。布利貞農方才結束泰國喀比府的第一屆泰國雙年展（2018）助理策展人工作，並於同年入圍獨立策展人國際聯盟的獨立視野策展人獎的提名名單。現為2019新加坡雙年展的策展人之一，擔任曼谷泰國藝術大學（Silpakorn University）考古學院藝術史學系講師。



檸檬到藍鈴花

親愛的，

生活裡迴圈總是發生在我身上。9、8、7輪。我知道我們還要相遇，這感覺很棒。

我試著在Youtube上重看《催眠秀》(<https://reurl.cc/k57dNL>) (距第一次看已經有一陣子了)，也從昨夜收到的連結裡收集想法——我不意外其中一個頁面把我轉到了rye.tw。

網站愉悅而神秘，我停在一個影像上。我以為那是夢裡掉出來的，熟悉卻又遙遠。多遠？像是每道牆都要蒸發而時鐘靜止一樣。然而，你還是記住那每一道牆，每一道你親自上漆、上作品的牆，上面所有的角度與裂痕，還有顏色，一層接著一層。你工作到凌晨6、5、4點。你花時間在螢幕和牆上；我在門和洞裡。我點進去那個影像，而它跑到亞馬遜上。

我回到那個海邊，那真的是——現實展開的姿勢。兩艘船、兩個杯子、天空和海、書封面上寫著2，椅子是藍色的。你不是觀眾。

我在想，如果這不是一個展覽而是一齣戲，你會怎麼演？怎麼策？

第三幕

如果檸檬著火 (<https://reurl.cc/gv07kN>)

第二幕

我知道如何穿越他們

第一幕

誰在電梯裡？

第十幕

超市裡的動作收藏 (<https://reurl.cc/L1p3jL>)，或更棒的是，圖書館的

只有當這超過一場遊戲、只有當你在2050年像Fluxus一樣爆炸而我們彼此鞠躬猶如在鏡中打電話給明天一樣。

藍鈴花 (<https://reurl.cc/yyQZyO>)

尤恩·古梅爾 Yoann Gourmel

法籍策展人、藝評人，自2016年起任職法國巴黎東京宮。近期展覽計畫包括多位藝術家個展：Julien Creuzet (2019)、Massinissa Selmani (2018) 與 Taloi Havini (2017)；探索童年意象如何作用於孩童建立身份認同的大型群展「Another Banana Day for the Dream-Fish」(2018)，「All Watched Over by Machines of Loving Grace」(2017) 討論「情緒資本主義」(emotional capitalism)、市場經濟與新興科技如何影響個人情感的產生與再現。

現任第十五屆里昂雙年展「水匯流之處」(Where Water Comes Together with Other Water) 共同策展人，以結合生物、經濟與天體演化學的生態系統作為策展概念。自2006年起，曾多次與國際機構合作，包括：凡爾賽宮聯展「Voyage d'Hiver」(共同策展人，2017)、斯特拉斯堡當代美術館(客座策展人，2014—2015)、大巴黎區高原藝術中心(客座策展人，2011—2013)、加拿大多倫多Mercer Union藝術中心(2012)、義大利貝爾加莫GAMEC、倫敦泰特現代美術館No Soul For Sale藝術節(2010)。

2014至2016年，先後任教於法國格勒諾布爾(Grenoble)、聖德田(Saint-Etienne)的高等藝術設計學院，與第戎(Dijon)的國立高等藝術學院，教授展覽史與當代藝術史。2011年至2012年，於波爾多CAPC當代藝術美術館擔任「西元1000年至今的觀念藝術」專題講師。其寫作專文散見於各大藝術雜誌媒體與展覽畫冊。



呂岱如

從事策展、寫作。她長期關注觀念性的策展實踐，在機制內外尋求連結與對話契機，於現實社會場景和藝術再現的平台間，梳理另類的生產關係，創造新的政治能動性。她的策展重視方法學的發展，關注美學生產過程的思辨如何展開更多元和開放的聯繫和運動，以抽象和包容的語言來回應當下不穩定的全球環境。她的許多計畫關注感性、身體、機制與回憶之間的共振的空間，由此去探索人的況境、知識的邊界，以及藝術如何超越現有的思維，更深刻地去面向人性、文化、生命之聯繫。

2015至2017年間於台北當代藝術中心擔任總監，主持策展與組織工作。近年策展計畫包括：「檸檬」(進行中，巴黎Cité des Art、維爾紐斯Contemporary Art Center)、「後超級未來亞洲寫作工作坊」(進行中，柏林ZK/U都市藝文中心、新加坡Grey Projects、台北當代藝術中心、首爾一民美術館)、The Extra Extra Ordinary (馬尼拉當代藝術設計美術館，2018)、「辛沙龍」(台北當代藝術中心，2017)、「肖像擺」(台北當代藝術中心，2016)、「物非物」(馬凌畫廊，2014)、「這不是一座台灣館」(第五十五屆威尼斯雙年展平行計畫，2013)等。



煙霧如何找到目的地？

(瑞牧德斯·馬拉薩斯卡：RM / 張芳薇：FW)

RM：我想來談談關於「困難」。譬如說，可以是透過與不同的人之間的親密接觸，觸及到各種困難：創造性，交際性，人際關係等。這可能帶我們何去何從？

FW：煙霧的性質本身跟山脈相同，語言、習慣與思考俱是煙霧，在煙霧繚繞中，我們存在。
此策展工作坊將透過一連串書寫、移動、與對話，專注「困難」，及其所激發、轉化的能量與反饋。

RM：不僅是煙霧，還有煙霧和輝光的收縮，它是空氣的兼職伴侶。它經過，進入，相與，直到成為發光潛能的一部分，然後被逐漸吞噬。將煙霧轉化為營養物質，如攪拌器的作用——但這聽起來與鱷魚一樣危險。

FW：而獵狗是聰明的動物，他們嗅覺靈敏，能聞到巢穴中鱷魚卵的味道。煙霧如狗，如蛇，如風，颶風，消散離退，瞬化萬千，危險而具有魅力；既是侵入者也被侵入。物我如一，如牆，如鏡，如山，與時。這意味著處於某種主體稟性，和一個不穩定的立場與迴圈，也是個絕大的機會改變。

瑞牧德斯·馬拉薩斯卡 Raimundas Malašauskas

瑞牧德斯·馬拉薩斯卡，策展人與作家。策展經驗豐富，多探討新型態的藝術實踐如何成為新的展覽製作模式。過去曾經類似「降靈會」的形式製作展覽——「催眠秀」(Hypnotic Show) 及多樣化的表演，如「克里夫·歐文秀」(Clifford Irving Show) (2009)。其寫作題材廣泛，涵蓋他個人多樣的興趣包括：當代藝術、音樂、文化、食物、歷史、軼聞、時空旅行等。

他參與規劃第十三屆德國文件大展(2012)及第五十五屆威尼斯雙年展立陶宛與賽普勒斯聯合館。過去曾任：巴黎網球場現代美術館「衛星」展覽系列策展人(2010–2011)、紐約藝術家空間策展人(2007–2009)、加州舊金山藝術學院客座策展人(2007–2008)。

1995至2006之間，任職於維爾紐斯當代藝術中心，策劃多檔展覽，包括：以「黑市世界」為主題，策劃第九屆波羅地海三年展，展覽期間製作兩季節目單元「CAC TV」，作為商業電視與當代藝術謀合的實驗歷程，並且喊出了：「每個節目都是試播，每個節目都是最後一集」的口號。

瑞牧德斯亦參與了許多獨立製作的展覽，包含：倫敦大衛·羅伯特藝術基金會的「空間時代的雕塑」(Sculpture of the Space Age) (2009)，墨西哥城塔馬約博物館的「到鴿子的肚子裡」(Into the Belly of a Dove) (2010)，和巴黎龐畢度中心的「重複島」(Repetition Island) (2010)。同時也是藝術家Loris Gréaud由巴黎東京宮製作的作品「酒窖」(libretto Cellar Door) (2007)的劇本共同作者。其著作包括由Sternberg Press出版的《Paper Exhibition, a book of Malašauskas' selected writings》(2008)。



張芳薇

現任職臺北市立美術館，負責部分公共計畫。曾任2009年「威尼斯雙年展台灣館」的主辦人(Commissioner)，2002–2008年任臺北市立美術館展覽組組長，2008–2012年任臺北市立美術館「雙年展暨國際計劃辦公室」主任，綜理及規畫台灣參展威尼斯與臺北雙年展及國際交流計畫，2011–2012年兼代理展覽組組長。任職美術館展覽組組長期間規畫、推進與綜理各項展覽；任職展覽組組長期間負責1996–2012年臺北雙年展與1997–2011年威尼斯雙年展台灣館展出平台(2001及2003年除外)；歷年曾策劃多項展覽如：「我想要做一個夢」(2015/6–2016/2)「持續變動中的邊界：跨領域對話」(以色列特拉維夫，2012)、「2009亞洲論壇：這是誰的展覽？」、「不設防城市：藝術中的建築」展(2008)、「台北二三」展(2006)、「2003亞洲城市網絡」(2003，韓國首爾市立美術館)、「靜觀其變：英國現代雕塑展」(2001)、「末世紀：台灣當代藝術展」(1999，紐約)等。



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