

CIT 24

International Conference of  
the Curators' Intensive Taipei 24  
2024 國際策展論壇

# EVOLVING LANDSCAPE

Contemporary Curating in the Age of 'Crisi-tunity'

## 演變的 風景

危機即轉機時代裡的當代策展

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## 演變的 風景

危機即轉機時代裡的當代策展

10.19 六

地點 | 臺北市立美術館 視聽室

10:00–10:30	報到
10:30–10:45	<b>致詞</b> 王俊傑 臺北市立美術館館長 鄭慧華 立方計劃空間總監
專題演講 I	<b>雙年展與地方</b>
10:45–12:00	講者 霍爾·阿爾·凱西米 沙迦藝術基金會總監 主持人 王俊傑 臺北市立美術館館長 與談人 賴香伶 新北市美術館館長
12:00–13:00	午休
場次 I	<b>自然之道</b>
13:00–14:10	講者 葉德晶 新加坡美術館策展與研究總監 主持人 謝豐嶸 新北市美術館資深策展人 與談人 葉佳蓉 鳳甲美術館館長

14:10–14:20 休息	
場次 II	<b>島鏈：策展作為觀照自我的所在</b>
14:20–15:20	講者 <b>簡正怡</b> 臺北市立美術館展覽規劃組組長
	主持人 <b>莊偉慈</b> 臺灣當代文化實驗場策展人
	與談人 <b>林怡華</b> 山治計畫藝術總監
15:20–16:00 休息	
場次 III	<b>策展實踐作為一種推測性合作</b>
16:00–17:00	講者 <b>阿莉亞·斯瓦斯帝嘉</b> 日惹雙年展基金會總監
	主持人 <b>徐詩雨</b> 獨立策展人
	與談人 <b>呂佩怡</b> 國立臺北教育大學當代藝術評論與策展研究全英語碩士學位學程主任
圓桌論壇	主持人 <b>鄭慧華</b> 立方計劃空間總監
17:00–18:00	與談人 <b>霍爾·阿爾·凱西米</b> 沙迦藝術基金會總監
	<b>葉德晶</b> 新加坡美術館策展與研究總監
	<b>簡正怡</b> 臺北市立美術館展覽規劃組組長
	<b>阿莉亞·斯瓦斯帝嘉</b> 日惹雙年展基金會總監
	<b>賴香伶</b> 新北市美術館館長
	<b>葉佳蓉</b> 鳳甲美術館館長
	<b>林怡華</b> 山治計畫藝術總監
	<b>呂佩怡</b> 國立臺北教育大學當代藝術評論與策展研究全英語碩士學位學程主任

10.20 日

地點 | 臺北市立美術館 視聽室

12:30-13:00	報到
專題演講 II	<b>黑盒子—白方格</b>
	講者 <b>古納蘭·納德拉罕</b> 密西根大學斯坦普斯藝術與設計學院榮譽院長與教授
	主持人 <b>李立鈞</b> 國立清華大學藝術與設計學系助理教授
13:00-14:10	與談人 <b>曾鈺涓</b> 國立清華大學科技藝術研究所教授
14:10-14:20	休息
場次 IV	<b>大都會藝術博物館與 M+ 的現當代亞洲藝術策略分析</b>
	講者 <b>馬唯中</b> 紐約大都會藝術博物館現當代藝術部策展人
	主持人 <b>賴依欣</b> 臺中市立美術館館長
14:20-15:20	與談人 <b>郭昭蘭</b> 國立臺北藝術大學美術學院副教授

10.20 日

地點 | 臺北市立美術館 視聽室

15:20–16:00 休息	
場次 V	反博物館學
16:00–17:00	講者 薩比·阿邁德 杜拜伊撒拉藝術基金會總監
	主持人 丁穎茵 獨立策展人
	與談人 徐文瑞 獨立策展人
圓桌論壇	主持人 王俊傑 臺北市立美術館館長
17:00–18:00	與談人 古納蘭·納德拉罕 密西根大學斯坦普斯藝術與設計學院榮譽院長與教授
	馬唯中 紐約大都會藝術博物館現當代藝術部策展人
	薩比·阿邁德 杜拜伊撒拉藝術基金會總監
	曾鈺涓 國立清華大學科技藝術研究所教授
	郭昭蘭 國立臺北藝術大學美術學院副教授
	徐文瑞 獨立策展人

October 19 Sat.

Venue | Auditorium, Taipei Fine Arts Museum

10:00–10:30	REGISTRATION
	<b>Welcome Remarks</b>
10:30–10:45	<b>Jun-Jieh Wang</b> Director, Taipei Fine Arts Museum <b>Amy Cheng</b> Director, TheCube Project Space
KEYNOTE SPEECH I	<b>Biennial and Place</b>
10:45–12:00	<b>Speaker</b> <b>Hoor Al Qasimi</b> Director, Sharjah Art Foundation <b>Moderator</b> <b>Jun-Jieh Wang</b> Director, Taipei Fine Arts Museum <b>Respondent</b> <b>Hsiang-Ling Lai</b> Director, New Taipei City Art Museum
12:00–13:00	LUNCH
SESSION I	<b>Nature of Nature</b>
13:00–14:10	<b>Speaker</b> <b>June Yap</b> Director, Curatorial and Research, Singapore Art Museum <b>Moderator</b> <b>Feng-Rong Hsieh</b> Senior Curator, New Taipei City Art Museum <b>Respondent</b> <b>Chia-Jung Yeh</b> Director, Hong-gah Museum



# October 19 Sat.

Venue | Auditorium, Taipei Fine Arts Museum

14:10–14:20	<b>BREAK</b>
<b>SESSION II</b>	<b>Island Chain: Curating as a Place for Contemplation</b>
	<p>Speaker  <b>Cheng-Yi Chien</b> Chief Curator, Exhibition Department, Taipei Fine Arts Museum</p> <p>Moderator  <b>Wei-Tzu Chuang</b> Curator, Taiwan Contemporary Culture Lab</p> <p>Respondent  <b>Eva Lin</b> Art Director, mt.project</p>
14:20–15:20	
15:20–16:00	<b>BREAK</b>
<b>SESSION III</b>	<b>Curatorial Practice as Speculative Collaboration</b>
	<p>Speaker  <b>Alia Swastika</b> Director, Biennale Jogja Foundation</p> <p>Moderator  <b>Shih-Yu Hsu</b> Independent Curator</p> <p>Respondent  <b>Pei-Yi Lu</b> Director, MA in Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education</p>
16:00–17:00	
<b>ROUNDTABLE DISCUSSION</b>	<p>Moderator  <b>Amy Cheng</b> Director, TheCube Project Space</p> <p>Panelists  <b>Hoor Al Qasimi</b> Director, Sharjah Art Foundation  <b>June Yap</b> Director, Curatorial and Research, Singapore Art Museum  <b>Cheng-Yi Chien</b> Chief Curator, Exhibition Department, Taipei Fine Arts Museum  <b>Alia Swastika</b> Director, Biennale Jogja Foundation  <b>Hsiang-Ling Lai</b> Director, New Taipei City Art Museum  <b>Chia-Jung Yeh</b> Director, Hong-gah Museum  <b>Eva Lin</b> Art Director, mt.project  <b>Pei-Yi Lu</b> Director, MA in Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education</p>
17:00–18:00	

October 20 Sun.

Venue | Auditorium, Taipei Fine Arts Museum

12:30–13:00	REGISTRATION
KEYNOTE SPEECH II	<b>Black Box – White Cube</b>
	Speaker <b>Gunalan Nadarajan</b> Dean Emeritus and Professor, Stamps School of Art and Design, University of Michigan
13:00–14:10	Moderator <b>Li-Chun Lee</b> Assistant Professor, Department of Arts and Design, National Tsing Hua University
	Respondent <b>Yu-Chuan Tseng</b> Professor, Graduate Institute of Art and Technology, National Tsing Hua University
14:10–14:20	BREAK
SESSION IV	<b>Strategies for Modern and Contemporary Asian Art at The Met and M+</b>
	Speaker <b>Lesley Ma</b> Ming Chu Hsu and Daniel Xu Curator, Modern and Contemporary, The Met, New York
14:20–15:20	Moderator <b>Yi-Hsin Lai</b> Director, Taichung Museum of Art
	Respondent <b>Jau-Lan Guo</b> Associate Professor, Graduate of Fine Art, Taipei National University of the Arts

# October 20 Sun.

Venue | Auditorium, Taipei Fine Arts Museum

15:20–16:00	BREAK
SESSION V	<b>Against Museology</b>
16:00–17:00	Speaker
	<b>Sabih Ahmed</b> Director, Ishara Art Foundation, Dubai
	Moderator
	<b>Vivian Ting</b> Independent Curator
	Respondent
	<b>Manray Hsu</b> Independent Curator
ROUNDTABLE DISCUSSION	Moderator
17:00–18:00	<b>Jun-Jieh Wang</b> Director, Taipei Fine Arts Museum
	Panelists
	<b>Gunalan Nadarajan</b> Dean Emeritus and Professor, Stamps School of Art and Design, University of Michigan
	<b>Lesley Ma</b> Ming Chu Hsu and Daniel Xu Curator, Modern and Contemporary, The Met, New York
	<b>Sabih Ahmed</b> Director, Ishara Art Foundation, Dubai
	<b>Yu-Chuan Tseng</b> Professor, Graduate Institute of Art and Technology, National Tsing Hua University
	<b>Jau-Lan Guo</b> Associate Professor, Graduate of Fine Art, Taipei National University of the Arts
	<b>Manray Hsu</b> Independent Curator

## 演變的風景

### 「危機即轉機」時代裡的當代策展

在面對時代劇烈轉折的當下，策展如何再作為知識生產和文化思辨的積極方法，同時成為激發文化創造力的前沿實踐？而面臨當代人的精神世界、感知機制的改變和諸多自然與人為災難、變異的來襲，策展又觸及了什麼樣的關鍵議題？本次由臺北市立美術館主辦、立方計劃空間合辦的CIT24國際策展論壇，以《演變的風景－「危機即轉機」時代裡的當代策展》為題，試圖叩問這些當下急迫的問題，嘗試在時代的轉向中再次勾勒關於策展所應具備的動能，並檢視策展實踐中所演化的風景。

2019年，「當代策展」作為一門專業在臺灣發展了約20年之際，北美館與國藝會共同主辦了為期三天的「CIT19－當代策展的新挑戰」國際論壇，以亞洲文化歷史脈絡為基礎，探索地緣關係中的策展（史）與方法學，以及策展人的社會職能與角色。隔年，一場改變世界的疫情爆發，世界旋即進入了緊急狀態，過往的社會關係也出現迥異的變化與張力，藝術生產作為文明運轉中的一環，也同樣迎來前所未有的挑戰。

現下回首，人們似乎還能夠將因疫情所遭逢的巨大衝擊視為一種基進地汰舊換新的循環，藉此重新認識人、物和這個世界。然而世界持續加速展現於自然、文化、生態、政治、技術，乃至於環境物種生滅等種種複雜狀態上的改變，在後全球化時代裡，也正通過策展作為一種動能來重新定義與檢視。

《道德經》曰：「禍兮福所倚、福兮禍所伏」，充滿危機亦是蘊藏巨大轉機的時刻，CIT24國際策展論壇承接2019年的脈絡，提出三個討論主軸與之回應：一、策展作為方法，如何思索當下與未來？二、面對技術革命所帶來的創作與展示範式的轉變；三、再探地緣政治中的文化藝術實踐路徑。這三個方向並非各自獨立的主題，而是一種總體觀察下的分徑和交會的討論。

CIT24國際策展論壇邀請七位來自世界不同區域的主講者，對時下藝術體制、區域觀點、策展思想的演變提出其深刻的洞見和觀察，期冀藉由本次與臺灣藝術專業工作者共聚一堂的機會，持續建立跨地域的對話場域和交流網絡，同時致力推動和深化在地的策展教育。

## **Evolving Landscape — Contemporary Curating in the Age of 'Crisi-tunity'**

In the current climate of drastic change, how can curating serve again as an effective method for knowledge production and cultural rumination, and meanwhile become a cutting-edge praxis which stimulates cultural creativity? Besides, what crucial issues does curating touch upon as it is confronted not only with the alterations in contemporary people's spiritual realm and perceptual mechanism but also with the strikes of disasters and variances be they natural or anthropogenic? Organized by Taipei Fine Arts Museum in collaboration with TheCube Project Space under the theme of *Evolving Landscape – Contemporary Curating in the Age of 'Crisi-tunity'*, the International Conference of the Curators' Intensive Taipei 24 (CIT24) seeks to address the aforementioned urgent issues, outline again the momentum that curating should have, and examine the evolving landscape of curatorial praxis at the turn of times.

In 2019, when "contemporary curating" as a profession had been developing in Taiwan for around 20 years, Taipei Fine Arts Museum and National Culture and Arts Foundation co-organized the Curators' Intensive Taipei 19 – International Conference and Workshops to explore the curatorial history and methodology in geographical relations as well as the societal functions and roles of curators based on Asian cultural and historical contexts. In 2020, the outbreak of the COVID-19 pandemic ushered the whole world in a state of emergency. Dynamic changes and tensions arose among previous social relationships. As a part of civilization, art production was not spared such an unprecedented challenge.

In retrospect, people seem to be able to regard the pandemic's massive impact as a cycle of radical replacement of the old with the new, thereby reacquainting themselves with others, things, and the world. However, the accelerating world manifests itself in the complex fluctuations in nature, culture, ecology, politics, technology, and even the emergence and extinction of different species in the environment, which is currently redefined and examined as fresh momentum through curating in the post-globalization era.

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“Upon misfortune, it is good fortune that rests; and around good fortune, it is misfortune that lurks.” This quote from *Laozi (Daodejing)* implies that every crisis has a silver lining. To continue the context of the CIT19, the International Conference of the CIT24 comprises three main axes of discussion: how curating, as a method, (1) contemplates the present and the future; (2) responds to the paradigm shifts of creation and display caused by technological revolutions; and (3) revisits the approaches of cultural and artistic praxis in geopolitics. The three axes are not so much discrete themes as the bifurcation and intersection of discussions under general observation.

The International Conference of the CIT24 invites seven keynote speakers from different regions of the world to share their brilliant insights and observations about the evolution of art institutions, regional perspectives, and curatorial ideas in the contemporary scene. Taiwan’s art professionals are afforded the opportunity to meet with these keynote speakers at the conference, so that they can build cross-regional dialogues and exchange networks, and meanwhile promote and deepen local curatorial education.

## 雙年展與地方 Biennial and Place

講者 | Speaker

霍爾·阿爾·凱西米 沙迦藝術基金會總監

**Hoor Al Qasimi** Director, Sharjah Art Foundation

主持人 | Moderator

王俊傑 臺北市立美術館館長

**Jun-Jieh Wang** Director, Taipei Fine Arts Museum

與談人 | Respondent

賴香伶 新北市美術館館長

**Hsiang-Ling Lai** Director, New Taipei City Art Museum

## 霍爾·阿爾·凱西米 Hoor Al Qasimi



霍爾·阿爾·凱西米，沙迦藝術基金會主席兼總監。2009年成立的沙迦藝術基金會是一個獨立的公共藝術組織，旨在推動和倡導阿聯酋、沙迦及全球的藝術發展。自2003年起，霍爾擔任沙迦雙年展總監，為沙迦藝術基金會和眾多國際機構策劃及聯合策劃了許多重要展覽，包括備受讚譽的第十五屆沙迦雙年展：「歷史性地思考當下」（2023）、巡迴回顧展「哈桑·夏里夫：我即作品」、以及為多位藝術家個展，包含：塔瑞克·阿圖依、西蒙娜·法塔爾、拉希德·阿萊因、草間彌生、法莉黛·拉莎伊和哈里伊·拉布。她同時擔任國際雙年展協會主席、沙迦非洲學院主席、沙迦建築三年展總監，以及新成立的沙迦全球研究大學的負責人。她過去曾策劃2020年的拉哈爾雙年展，並被任命為2025年第六屆愛知三年展及2026年第二十五屆雪梨雙年展的藝術總監。

Hoor Al Qasimi is the President and Director of Sharjah Art Foundation, the independent public arts organization she established in 2009 as a catalyst and advocate for the arts in Sharjah, UAE, and around the world. Director of the Sharjah Biennial since 2003, she has curated and co-curated major exhibitions for the Sharjah Art Foundation and numerous international institutions, including the critically acclaimed Sharjah Biennial 15: *Thinking Historically in the Present* (2023); the touring retrospective *Hassan Sharif: I Am The Single Work Artist* (2017–2018); and solo exhibitions for artists Tarek Atoui, Simon Fattah, Rasheed Araeen, Yayoi Kusama, Farideh Lashai, and Khalil Rabah. Al Qasimi also serves as president of the International Biennial Association and The Africa Institute, Sharjah; director of the Sharjah Architecture Triennial; and head of Sharjah's newly established Global Studies University. Al Qasimi curated the 2020 Lahore Biennale and has been appointed artistic director of the 6th Aichi Triennale in 2025 and the 25th Biennale of Sydney.



## 雙年展與地方

近年來，隨著雙年展在國際間迅速擴張，這類型的展覽製作模式引發大量批評與激辯。然而，這些討論往往忽視大多數當代雙年展的策劃和構思實際上深受地方特性的影響。畢竟，雙年展理應能夠融入其所處地區，反映當地的民情、文化、關注議題和地理環境。

在本次演講中，我將分享在沙迦雙年展擔任總監和策展人的經驗，以及這段超過二十年的歷程如何形塑我的策展實踐。除此之外，我也將論及如何立基於沙迦的經驗之上，在世界各地不同城市策劃雙年展，進而深化我對這一種展覽製作模式的理解和關注，其中案例包括：第二屆拉哈爾雙年展（2020）、突尼斯年度表演藝術節的視覺藝術計畫「夢想之城」（2023），以及近期在古巴馬坦薩斯市的「間歇之河」雙年展（2024）。最後，我亦會簡述即將策劃的愛知三年展（2025）與雪梨雙年展（2026）。

## Biennial and Place

The international proliferation of biennials in recent years has resulted in criticism and debate as to the relevance of this model for exhibition-making. These discussions often overlook the important specificity of place that underlies the planning and conception of most contemporary biennials. A biennial can and should feel a part of the place in which it is realized – reflecting its people, culture, concerns, and geography.

In this presentation, I will share my 20 years of experience working on the Sharjah Biennial both as curator and director, and how it has informed my curatorial practice. In addition to my work in Sharjah, I will also discuss how curating biennials in a range of cities around the world have built on my Sharjah experience and added depth to my understanding and respect for this exhibitionary model. Among the projects, I will cover are my works on the 2nd Lahore Biennial (2020), the visual arts program *Dream City* as part of the annual Tunis Performance Festival (2023), and more recently *Ríos Intermitentes*, a biennial in the city of Matanzas in Cuba (2024). I will also touch on my plans for the upcoming Aichi Triennial (2025) and the Sydney Biennial (2026).

## 王俊傑 Jun-Jieh Wang



王俊傑，臺北市立美術館館長、國立臺北藝術大學新媒體藝術系教授。畢業於德國柏林藝術學院，獲卓越藝術家最高文憑。1984年開始錄像藝術創作，為台灣新媒體藝術發展的開創者之一。重要國際邀展包括：歐洲媒體藝術節（2016）、柏林超媒體藝術節（2014）、亞太當代藝術三年展（1999）、威尼斯雙年展（1997）、台北雙年展（1998、2000）、光州國際雙年展（1995）。重要獨立策展包括：「——重構：楊德昌」（臺北市立美術館，2023）、「狂八〇：跨領域靈光出現的時代」（臺北市立美術館，2022）、「再基地：當實驗成為態度」（臺灣當代文化實驗場，2018）、台北雙年展「（限制級）瑜珈」（臺北市立美術館，2006）、「異響——國際聲音藝術展」（臺北市立美術館，2005）。

Jun-Jieh Wang is the Director of Taipei Fine Arts Museum and the Professor in the Department of New Media Art at Taipei National University of the Arts. He graduated from the HdK Art Academy in Berlin, completing a master class. In 1984, Wang started working with video art and became one of the pioneers of new media art in Taiwan. Wang has been active in the international contemporary art arena. Invitations to major international exhibitions came from the Gwangju Biennale, the Venice Biennale, the Taipei Biennial, the Asia-Pacific Triennial of Contemporary Art, Transmediale Berlin, and the European Media Art Festival. His main work as curator includes: *A One and A Two: Edward Yang Retrospective* (Taipei Fine Arts Museum, 2023), *The Wild Eighties: Dawn of a Transdisciplinary Taiwan* (Taipei Fine Arts Museum, 2022), *Re-Base: When Experiments Become Attitude* (C-LAB, 2018), *2006 Taipei Biennial: Dirty Yoga* (Taipei Fine Arts Museum, 2006), *BIAS: International Sound Art Exhibition* (Taipei Fine Arts Museum, 2005).

## 賴香伶 Hsiang-Ling Lai



賴香伶，現任新北市美術館館長。具有藝術史及博物館學專業背景，以及豐富的藝術機構創辦、營運、策展及顧問經驗。曾任台北當代藝術館館長、上海外灘美術館創館館長，以及臺灣當代文化實驗場執行長，並於國立臺灣美術館及臺北市立美術館擔任策展人。賴香伶於超過三十年的工作歷程中，致力推動當代藝術的研究推廣、實驗創新、公共參與、社會連結、國際交流和人才培育，積極支持台灣藝術史的研究推廣和國際對話。

賴香伶目前擔任臺北市立美術館及高雄市立美術館之典藏委員、忠泰建築藝術基金會及帝門藝術教育基金會之董事。

Hsiang-Ling Lai is the Director of New Taipei City Art Museum. She has academic backgrounds in art history and museum studies. Formerly the curator at the National Taiwan Museum of Fine Arts and the Taipei Fine Arts Museum, she has more than 30 years of experience in curatorial practice and museum management in Taiwan and Shanghai. She was the Founding Director of Taiwan Contemporary Culture Lab (Taipei), Rockbund Art Museum (Shanghai), and was the Executive Director of Museum of Contemporary Art (Taipei). In her previous work, Lai has committed to promoting research, creation, public engagement, social communication, and international exchange through museum management and art curation.

Lai currently serves as the Collections Committee member of the Taipei Fine Arts Museum and Kaohsiung Fine Arts Museum, as well as the board member of Jut Foundation for Arts and Architecture and Dimension Endowment of Art.

## 自然之道 Nature of Nature

講者 | Speaker

**葉德晶** 新加坡美術館策展與研究總監

**June Yap** Director, Curatorial and Research, Singapore Art Museum

主持人 | Moderator

**謝豐嶸** 新北市美術館資深策展人

**Feng-Rong Hsieh** Senior Curator, New Taipei City Art Museum

與談人 | Respondent

**葉佳蓉** 鳳甲美術館館長

**Chia-Jung Yeh** Director, Hong-gah Museum

## 葉德晶 June Yap



葉德晶，新加坡美術館的策展與研究總監，負責美術館的展演內容和項目規畫。她曾先後擔任古根漢美術館瑞士銀行MAP南亞及東南亞藝術策展人、新加坡當代藝術學院副總監暨策展人，以及新加坡美術館的策展人。她策劃的重要展覽包括：2022年新加坡雙年展——「娜塔莎」、「收藏的纏結與具象歷史」策展合作子計畫——「禮物」、「白南準——未來即當下」（新加坡國家藝廊）、與大阪國立美術館共同策劃「言語不通」（香港大館當代美術館）、「越域：南亞及東南亞當代藝術展」（古根漢UBS MAP全球藝術行動）、與新加坡藝術家何子彥合作第五十四屆威尼斯雙年展新加坡館「未知的雲朵」、「展覽的未來：似曾相識」（新加坡當代藝術中心）、「天堂在他方」（德國國際關係中心）、媒體藝術系列展「擾序」與「明日黃昏」（新加坡美術館）。2016年出版《回顧：新馬當代藝術的歷史美學》一書。

June Yap is the Director of Curatorial & Research at the Singapore Art Museum, where she oversees content creation and museum programming. Her prior roles include Guggenheim UBS MAP Curator (South and Southeast Asia), Deputy Director and Curator at the Institute of Contemporary Arts Singapore, and curator at the Singapore Art Museum. Amongst exhibitions she has curated are: Singapore Biennale 2022 named *Natasha, The Gift* as part of the curatorial collaboration *Collecting Entanglements and Embodied Histories*, Nam June Paik-*The Future is Now* at the National Gallery Singapore, *They Do Not Understand Each Other* co-curated with National Museum of Art, Osaka, at Tai Kwun Contemporary (Hong Kong), *No Country: Contemporary Art for South and Southeast Asia* as part of the Guggenheim UBS MAP Global Art Initiative, *The Cloud of Unknowing* at the 54th Venice Biennale with artist Ho Tzu Nyen, *The Future of Exhibition: It Feels Like I've Been Here Before* at the Institute of Contemporary Arts Singapore, *Paradise is Elsewhere* at Institut für Auslandsbeziehungen (Germany), media art exhibitions *Interrupt* and *Twilight Tomorrow* at the Singapore Art Museum. She is the author of *Retrospective: A Historiographical Aesthetic in Contemporary Singapore and Malaysia* (2016).

## 自然之道

一場全球性的疫情揭示了我們錯綜複雜的關係，尤其是那些過往看似遙不可及或容易被忽略的事物，現在卻顯得重要。隨著展覽和旅行恢復到了疫情前的節奏，我們不禁要問，這種大規模的動盪和阻擾是否引起了根本性的變化，哪怕是細微的改變。畢竟，巨大的變革正是由微小的改變所逐漸積累而成。氣候變遷的挑戰正是揭露了這種大規模的相互關聯性，而藝術與策展的演進也可說是如此。

在視覺體驗和傳達的集體探索之中，生態議題正逐漸佔據核心位置——無論是直接表現、參與式、引用和語境上——這與我們致力於理解人類在氣候變遷中的位置和使命密切相關。有趣的是，這種復興也使「景觀」(landscape) 再次成為焦點。而從策展的角度及批判性思考所帶來的可能性來看，這對我們意味著什麼？藝術家的創作預示了哪些關於當前和未來的啟示與想像？這些表現和呈現又如何影響著我們感知和創造的環境和美學生態？

# Nature of Nature

The global nature of a pandemic reveals the intricacies of our relations, especially the significance of that which previously appeared distant or conveniently overlooked. As exhibitions and travel resume their pre-pandemic schedules, we are left to ask if we have fundamentally changed after its wide-reaching disruption, even if just by a little. After all, it is from little and cumulative movements that great shifts occur. The challenge of climate change is precisely in its interconnectedness on a massive scale, and the same may be said of artistic and curatorial evolution.

Central to this collective navigation through visual experience and expression is the subject of the ecological that has of late taken a lead – in direct representation, engagement, reference and context – in part related to attempts of understanding our place and purpose in the midst of climate change. Interestingly, it is a resurgence that also brings *landscape* back to the fore. Yet what does and could this mean for us from a curatorial perspective and in critical consideration of its possibilities? What revelations and presentations are artists creating and envisioning of this present and of our futures? And how might these representations and presentations influence the environment and aesthetic ecologies as felt and made?



謝豐嶸

Feng-Rong Hsieh



謝豐嶸，新北市美術館資深策展人，曾任上海外灘美術館創館成員，並擔任該館的資深策展人。近年策劃的展覽包括：「游人如織」（新北，2023）、「混雜的氣味——再探九零前衛藝術」國際論壇（新北，2022）、「預演未來」（高雄，2021）、「哨聲響起前」（上海，2019）、「百物曲」（與康喆明、謝清及曾明俊共同策劃，上海，2019）、「告訴我一個故事：地方性與敘事」（與鄭慧華共同策劃，杜林，2018）及「誰的身體？」（上海，2018）。

Feng-Rong Hsieh is the Senior Curator at the New Taipei City Art Museum. He was a founding staff member and senior curator of Rockbund Art Museum in Shanghai. Recent programs curated by Hsieh include: *Interweaving Travelers* (New Taipei City, 2023), *Restless Ambiance: Re-exploring Experimental Arts in Taiwan and Beyond-International Forum* (New Taipei City, 2022), *Rehearsing the Future* (Kaohsiung, 2021), *Before the Whistle Blows* (Shanghai, 2019), *An Opera for Animals* (co-curated with Cosmin Costinas, Claire Shea and Billy Tang, Shanghai, 2019), *Tell Me a Story: Locality and Narrative* (co-curated with Amy Cheng, Turin, 2018), *Is It My Body?* (Shanghai, 2018).

## 葉佳蓉 Chia-Jung Yeh



葉佳蓉，鳳甲美術館館長及策展人，曾任空場藝術聚落董事、日本水戶藝術館策展助理。近年策展以「北投在地採集系列」、「美術館迪斯可計畫」以及錄像藝術家個展為主，研究聚焦於民眾參與型藝術計畫的規劃與執行，並且從地方美術館的角度推動不同年齡層觀眾多元的視覺藝術參與。於鳳甲美術館開展台灣影像創作者的研究，策劃「Matter of Scale —— 羅晟文個展」（2022）、「越洋信使——林羿綺個展」（2020）、「委託製作——陳以軒個展」（2019）、「凹凸史——劉玕個展」（2018）等，並與獨立策展人徐詩雨共同策劃第八屆台灣國際錄像藝術展「生/活在一起」（2024）。

Zoe Chia-Jung Yeh is the Director and Curator of Hong-gah Museum. Prior to Hong-gah Museum, she served as the board member of Polymer Art Space and the curatorial assistant at Art Tower Mito. Her recent curatorial practices include *Beitou Local Series Collecting Project*, *Disco in the Museum Project*, and solo exhibitions of video artists. Her research revolves around organizing participatory art projects and promoting diverse visual art engagement among different age groups from the perspective of local art museums. She began her research on Taiwanese video artists at the Hong-gah Museum, and she curated *Matter of Scale: Solo Exhibition of Sheng-Wen Lo* (2022), *Selamat, the messenger over the sea. Lin Yi-Chi Solo Exhibition* (2020), *Commissioned: I-Hsuen Chen Solo Exhibition* (2019) and *The History of the Concave and the Convex: Liu Yu Solo Exhibition* (2018). She co-curated the 8th Taiwan International Video Art exhibition — *Living Togetherness* (2024), with the independent curator Shih-Yu Hsu.

# 島鏈：策展作為觀照自我的所在

## Island Chain: Curating as a Place for Contemplation

講者 | Speaker

簡正怡 臺北市立美術館展覽規劃組組長

**Cheng-Yi Chien** Chief Curator, Exhibition Department, Taipei Fine Arts Museum

主持人 | Moderator

莊偉慈 臺灣當代文化實驗場策展人

**Wei-Tzu Chuang** Curator, Taiwan Contemporary Culture Lab

與談人 | Respondent

林怡華 山治計畫藝術總監

**Eva Lin** Art Director, mt.project

## 簡正怡 Cheng-Yi Chien



簡正怡，臺北市立美術館展覽規劃組組長。出生於台北，過去曾擔任臺北市立美術館助理研究員，高雄市立美術館資深策展人，專長領域為攝影及影像藝術、文化研究、藝術展覽策展、藝術行政、藝術管理與藝術評論。她的策展經歷包括：「開放式結局：TFAM 放映計畫」（臺北市立美術館，2024）、「無垠之森」（臺北市立美術館，2023）、「小說：雙城計畫」（臺北市立美術館，2019）、「WAWA：南島當代藝術」（高雄市立美術館，2018）、「一個都不放過：當代藝術中的推理事件」（高雄市立美術館，2017）、「南方上岸：2015 影像典藏展」（高雄市立美術館，2015）、「2015 高雄國際貨櫃藝術節：明日方舟」（高雄市立美術館，2015）、「女人——家：以亞洲女性藝術之名」（高雄市立美術館，2014）以及「愛你一生一世：動漫美學雙年展」（高雄市立美術館，2013）等展覽，並參與2024年威尼斯雙年展台灣館，以及2018年至2022年台北雙年展之籌辦執行。其藝術評論散見《現代美術》等期刊。

Cheng-Yi Chien is currently the Chief Curator of the Exhibition Department at the Taipei Fine Arts Museum. Born in Taipei, she has previously served as an Assistant Researcher at the Taipei Fine Arts Museum and a Senior Curator at the Kaohsiung Museum of Fine Arts. Her areas of expertise include photography and video art, cultural studies, art exhibition curation, art administration, art management, and art criticism. Her curatorial experience includes projects such as *Open End: TFAM Screening Project* (Taipei Fine Arts Museum, 2024), *Forest of being Time* (Taipei Fine Arts Museum, 2023), and *Fiction: Double-City Project* (Taipei Fine Arts Museum, 2019). She has also curated *WAWA: Contemporary Austronesian Art* (Kaohsiung Museum of Fine Arts, 2018), *Leave No One Behind: Detective Events in Contemporary Art* (Kaohsiung Museum of Fine Arts, 2017), *Southward Migration: 2015 Video Collection Exhibition* (Kaohsiung Museum of Fine Arts, 2015), 2015 Kaohsiung International Container Arts Festival: *Ark of Tomorrow* (Kaohsiung Museum of Fine Arts, 2015), *Women-Home: In the Name of Asian Female Art* (Kaohsiung Museum of Fine Arts, 2014), and *Love You Forever: Biennial of Animation Aesthetics* (Kaohsiung Museum of Fine Arts, 2013). Additionally, she has participated in the 2024 Taiwan Pavilion at the Venice Biennale and organized the Taipei Biennial from 2018 to 2022. Her related art criticisms can be found in journals such as *Modern Art*.

## 島鏈：策展作為觀照自我的所在

「島鏈」是由美國前國務卿杜勒斯於1951年冷戰時首次提出的概念，係指一連串位於太平洋上島嶼的統稱。它既隸屬地理上的概念，又具備政治及軍事上的意涵。台灣作為島鏈的一環，位居陸地與海洋的交界，長河及南島歷史在這裡交匯出多元複雜的語彙，美學也在碰撞中呈現難以歸類的樣貌。

本演講試圖從我2023年，在臺北市立美術館策劃的展覽「無垠之森」出發，淺談當代影像藝術展如何成為一個「異托邦」，映照出島嶼作為中介與過渡的場域。在這脈絡之下，我嘗試援引近幾年數檔典藏策劃展為案例，通過對冷戰這則命題之理解與切入，呈現戰後台灣來自陸地（中、美）及海洋（南方）兩種美學的激盪，以及展覽如何成為時代記憶的切片。最後，站在戰爭的遺骸上，2024年威尼斯雙年展台灣館則為我們體現了另一種觀照自我的角度。展覽以「日常戰爭」為題，通過影像對藝術家個人記憶，宛如夢魘般的重製再現，引領觀者重新面對並思索地緣衝突的歷史中，那些屬於我們集體，卻早已習以為常、充滿煙硝味的「日常」。策展人陳暢曾以「島嶼思維」來形容台灣獨特的地域屬性，作為大陸的邊陲、島鏈的一環，它不屬於海或陸的任何一邊，卻足以成為多元文化的聯繫、交流場所與轉變之地，同時亦是容納眾聲喧嘩的空間與場域。

## Island Chain: Curating as a Place for Contemplation

The concept of “island chain” was formulated by former U.S. Secretary of State John Foster Dulles in 1951 during the Cold War, referring to West Pacific islands. It is a geographical concept with political and military implications. As a part of the island chain, Taiwan is located at the junction of land and sea, where continental history and Austronesian history converge to create diverse, complex vocabulary and where aesthetics exudes sui generis charm in the clash of cultures.

Starting from the exhibition *Forest of being Time* I curated at the Taipei Fine Arts Museum in 2023, this speech is intended to discuss how contemporary image art exhibitions can become a “heterotopia” that mirrors Taiwan as an intermediary site of transition. Following this context, I try to cite several recent collection exhibitions as examples and treat the understanding of the Cold War as the entry point, so as to present the clash of continental (China and the U.S.) and oceanic (Austronesian) aesthetics in postwar Taiwan and to reveal how these exhibitions have become slices of memories in our time. Finally, standing on the wreckage of wars, the Taiwan Pavilion at the Venice Biennale 2024 embodied an alternative way of contemplation. Titled *Everyday War*, it represents the artist’s nightmare-like memories with images, prompting the viewers to relive and rethink our collective and tumultuous “everyday” in geopolitical conflicts to which we’ve been accustomed ourselves. The curator Abby Chen once used the term “island-thinking” to describe Taiwan’s unique regional attributes. Located on the continental periphery and existing as a part of the island chain, Taiwan belongs to neither the sea nor the land, yet it serves as a place of multicultural linkage, exchange, and transformation, and meanwhile it is a space and field that accommodates the clamor of the multitude.

## 莊偉慈 Wei-Tzu Chuang



莊偉慈，臺灣當代文化實驗場策展人，前《藝術家》雜誌總編輯。長期關注臺灣當代藝術發展，主要研究領域為藝術觀念及其展演技術的變貌，以及藝術史中的性別議題。近年策畫之展覽有「Signal Z」（2023，第二十二屆台新藝術獎第三季提名）、「超限社會」（2022，第二十一屆台新藝術獎第四季提名）、「背陽——情慾伏流及其隱現」（2022，第二十一屆台新藝術獎第二季提名）、「勒法利計畫」（2021，入圍第二十屆台新藝術獎）、「Re:Play：操 / 演現場」（2020，「展演現場」單元）。

Wei-Tzu Chuang is the Curator of C-LAB and the former editor-in-chief of *Artist Magazine*. Chuang has been highly interested in the diversity of contemporary art in Taiwan. Her research focuses on the change of artistic ideas and technology rendered in the exhibition and performance, as well as the gender issues in art history. Her recent curatorial projects are *Signal Z* (2023, nominated for the 22nd Taishin Arts Award), *The Unrestricted Society* (2022, nominated for the 21st Taishin Arts Award), *(De)phallocentrism* (2022), *Project: The Folly* (2021, nominated for the 20th Taishin Arts Award), and *Display on Live* in C-LAB annual exhibition *Re: Play* (2020).

## 林怡華 Eva Lin



林怡華，現任山治計畫藝術總監，關注非典型展域與場外策展（off-site），透過跨域實驗性操演，探測隱身的人文記憶，強調身體感知現場，開啟空間與地方多元的認識論，近期展覽包括：「夢十夜」（金瓜石，2024）、「淺山行路人」（浪漫台三線，2023）、「地下工事」（馬祖國際藝術島，2022）、「你我不住在同一個星球上」（共同策展，龐畢度藝術中心－梅斯，2022）、2020年台北雙年展公眾計畫策展人（臺北市立美術館，2020-2021）、第七屆台灣國際錄像藝術展「阿尼瑪」（共同策展，鳳甲美術館，2020）、「池田亮司」（共同策展，臺北市立美術館，2019）、「南方以南」南迴藝術計畫（台東南迴四鄉，2018）、映像節「破壞控制」（宜蘭中興紙廠，2017）。

Eva Lin is the Art Director of mt.project and an independent curator known for her off-site curatorial projects at unconventional venues to engage in experiments that constitute her interdisciplinary practices. Lin's dynamic interests drive her into alternative thinking and response to cultural production in diverse forms in order to extend the agency and force of art. Her recent curatorial projects include *Sleepless in Stone* (Jinguashi, 2024), *From Nowhere to Now Here* (Romantic Route 3, 2023), *Underground Matter* (Matsu Biennial, 2022), *You and I Don't Live on the Same Planet* (co-curator, Centre Pompidou-Metz, 2022), 2020 Taipei Biennial public program curator (Taipei Fine Arts Museum, 2020-2021), 7th Taiwan International Video Art Exhibition – *ANIMA* (co-curator, 2020), *Ryoji Ikeda Solo Exhibition* (co-curator, Taipei Fine Arts Museum, 2019), *The Hidden South* (South Link Highway of Taitung, 2018), and *Parallax: Damage Control* (Chung Hsing Cultural and Creative Park, 2017).



## 策展實踐作為一種推測性合作 Curatorial Practice as Speculative Collaboration

講者 | Speaker

阿莉亞·斯瓦斯帝嘉 日惹雙年展基金會總監

**Alia Swastika** Director, Biennale Jogja Foundation

主持人 | Moderator

徐詩雨 獨立策展人

**Shih-Yu Hsu** Independent Curator

與談人 | Respondent

呂佩怡 國立臺北教育大學當代藝術評論與策展研究全英語碩士學位學程主任

**Pei-Yi Lu** Director, MA in Critical and Curatorial Studies of Contemporary Art,  
National Taipei University of Education

## 阿莉亞·斯瓦斯帝嘉 Alia Swastika



阿莉亞·斯瓦斯帝嘉是策展人、研究者和作家。過去十年裡，她的實踐拓展了印尼去殖民和女性主義議題的視野，並且在不同的計畫中聚焦藝術的去中心化、藝術史的再書寫，以及鼓勵在地行動，目前擔任日惹雙年展基金會總監，持續投入印尼新秩序時期女性藝術家的研究。

2007年，她在日惹創立方舟藝廊，並擔任藝廊的項目總監直至2017年。曾參與多個國際雙年展與藝術節的策劃工作，包含：歐洲藝術節（2017）當代藝術圓桌論壇策展人，負責阿姆斯特丹的老教堂、安特衛普當代藝術館和比利時根特市立當代美術館的呈現、第九屆光州雙年展（2012）共同藝術總監、第十一屆日惹雙年展——「赤道計畫#1」（2011）共同策展人。2019年，發表印尼新秩序時期女性藝術家的相關研究。她同時也是2025年第十六屆沙迦雙年展的共同策展人之一。

Alia Swastika is a curator, researcher, and writer whose practice over the last ten years has expanded on issues and perspectives of decoloniality and feminism. Her different projects involve decentralising art, rewriting art history, and encouraging local activism. She works as the Director of the Biennale Jogja Foundation, Yogyakarta, and continues her research on Indonesian female artists during Indonesia's New Order.

She established and was Program Director for Ark Galerie, Yogyakarta (2007–2017). She was the roundtable curator for contemporary art exhibitions for the Europalia Arts Festival (2017), including presentations at Oude Kerk, Amsterdam; M HKA, Antwerp; and SMAK Ghent, Belgium; co-artistic director of the 9th Gwangju Biennale (2012) and co-curator for the Biennale Jogja XI – *Equator* #1 (2011). Her research on Indonesian women artists during the New Order was published in 2019. She is part of the curatorial team of Sharjah Biennale 16 in 2025.

## 策展實踐作為一種推測性合作

文化活動常常反映了不同社群如何共同合作，並運用在地的藝術形式和知識來強化集體的身份認同。然而，策展實踐如何進一步地為背景多元的藝術家和社群創造出「社會空間」呢？

隨著媒體時代的來臨，科技使連結變得輕而易舉，我們如何在這樣的時代背景下，去想像共存和共享的可能性，成為在權力的角逐場中至關重要且獨樹一格的政治議題。過去幾年，我頻繁地與來自全球南方的藝術家和社群合作，這不只是地緣政治立場的展現，更重要的是，在參與的過程中，嘗試從自身的視角重新建構敘事。我認為，一位策展人必須在去殖民的語境下，深刻地意識到「凝視」的存在，並且為藝術家和社群另闢一種新的共享與協作模式。我將於本次演講中，介紹一些過往的研究過程和展覽經驗，分享我們如何學習重新連結彼此和定位知識，並將之轉化為具批判性的當代藝術實踐。

# **Curatorial Practice as Speculative Collaboration**

Cultural events are always resemblances of how different communities work together and strengthen their collective identity through local art forms and knowledge. How does curatorial practice could go further to create “social spaces” for artists and communities with different backgrounds? In the age of digital media where connection is easily mediated through technological devices, to connect and to imagine a way of being together and sharing become a significant political constellation, in the midst of various power contests.

In the last few years, I worked often with artists and communities from the Global South context, not only to emphasize geopolitical standpoint, but also to reconstruct new narratives from our own point of view, based on a participatory process. In the context of decolonization, this awareness of “gaze” becomes a fundamental notion, where curators need to push the boundaries to seek a new methodology of sharing with artists and communities. In this speech, I would like to share various experiences from research processes and exhibitions where we learnt different possibilities of connecting and repositioning our embodied knowledges as contemporary and critical art practices.

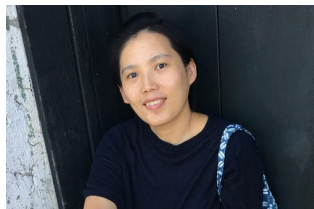
## 徐詩雨 Shih-Yu Hsu



徐詩雨，獨立研究者與自由撰稿人，為讀書會《軟爛》的成員。她畢業於國立中央大學通訊工程所與紐約大學視覺藝術行政研究所。2015年與夥伴共同創立《介面 SCREEN》中英雙語媒體藝術平台，並獲選臺北市立美術館2017年威尼斯雙年展策展培力，於2018至2021年間擔任台北當代藝術中心策展人。其研究的領域包括圖像、媒介與新物質女性主義，文章散見於《Yishu》、《典藏投資》、《數位荒原》、《藝術論壇》中文網與《藝術家》等媒體。她同時也是第八屆台灣國際錄像藝術展「生 / 活在一起」（2024）共同策展人。

Shih-Yu Hsu is an independent researcher and writer. She has been a member of the study group lám-nu since 2021. She graduated from Communication Engineering and Visual Art Administration at the National Central University in Taiwan and New York University. Her research field includes image, media, and new material feminism. She co-founded the bilingual online media art platform called *SCREEN* in 2015 and was the executive assistant of Taiwan Pavilion in Venice Biennale 2017. She was the curator at Taipei Contemporary Art Center in 2018-2021. Her writing on art has been published in several publications including *Artforum.cn*, *Artist Magazine*, *Art Investment*, *Leap*, *No Man's Land*, and *Yishu*. She is also the co-curator of the 8th Taiwan International Video Art exhibition — *Living Togetherness* (2024).

## 呂佩怡 Pei-Yi Lu



呂佩怡，國立臺北教育大學當代藝術評論與策展全英文碩士學程主任暨副教授。英國倫敦大學柏貝克學院人文學暨文化研究博士。研究方向分為兩部分：一為關注當代藝術策展，2015年研究出版《台灣當代藝術策展二十年》獲得第十屆AAC藝術中國「年度出版提名獎」。策劃系列演講「亞洲策展史I & II」（春之當代夜，台北當代館，2017–2018）與「對談。雙年展」（臺北市立美術館，2016），以及進行〈台新藝術獎二十年研究案〉（2021–2022）。另一脈絡則為美術館之外的藝術實踐（off-site），從公共藝術、藝術與城市、社區／社群藝術、社會參與藝術，到藝術行動主義等，探尋不斷創新越界的藝術實踐。2024年出版專書《「藝術／運動」作為公共平台：當代藝術與社會運動之間》。她曾擔任台北當代藝術中心理事、立方計劃空間學術顧問、台新藝術獎決審團、南島國際美術獎評審、桃源國際藝術獎評審。

Pei-Yi Lu is the Director and Associate Professor of MA in Critical and Curatorial Studies of Contemporary Art at National Taipei University of Education. She was awarded a Ph.D. in Humanities and Cultural Studies at Birkbeck (London Consortium), University of London. Her research interests mainly revolve around two areas. One relates to the studies of contemporary art curating. A research-based book organized by her *Contemporary Art Curating in Taiwan (1992–2012)* was nominated for the 10th Annual Award of Art China for Publication of the Year. She organized the talk series including *Curating History / Histories of Curating in Asia I & II* (MoCA Taipei, 2017–2018) and *Conversations. Biennial* (Taipei Fine Art Museum, 2016), and the research for *Twenty Years of Taishin Art Award (2021–2022)*. Another research area is off-site art, focusing on artistic practices outside museums, including art and city, community art, participatory art, socially-engaged art, and activist art. Her book *Art / Movement as a Public Platform: Studies on Contemporary Art and Social Movement* was published in 2024. She has served as a board member of the Taipei Contemporary Art Center (TCAC), Academic Advisor of TheCube Project Space, and the jury of Taishin Art Award, Austronesian International Arts Award, and Taoyuan International Art Award.

## 圓桌論壇 Roundtable Discussion

主持人 | Moderator

鄭慧華

Amy Cheng

與談人 | Respondent

霍爾·阿爾·凱西米

Hoor Al Qasimi

葉德晶

June Yap

簡正怡

Cheng-Yi Chien

阿莉亞·斯瓦斯帝嘉

Alia Swastika

賴香伶

Hsiang-Ling Lai

葉佳蓉

Chia-Jung Yeh

林怡華

Eva Lin

呂佩怡

Pei-Yi Lu



## 鄭慧華 Amy Cheng



鄭慧華是立方計劃空間的共同成立者，她以「拓展策展」為實踐，致力於與藝術家、文化行動者及研究者的深度合作，並發展長期的研究暨策展計畫。鄭慧華的策展大多關注自身所處的亞洲與世界的關係、歷史及地緣政治。自2010年起，她共同推動台灣現代聲響文化的研究，並以立方計劃空間為平台，將其延伸至展覽、出版、線上資料庫及網路廣播電台等多種文化形式的實踐。鄭慧華策劃過的展覽包括：「液態之愛」（台北，2020）、「現實秘境」（台北、吉隆坡、首爾，2016–2018）以及「聽見，以及那些未被聽見的——台灣社會聲音圖景」（威尼斯雙年展台灣館，威尼斯，2011）等；共同策劃的展覽包括「造音翻土——戰後台灣聲響文化的探索」（台北、高雄，2014）、第三屆台灣國際錄像藝術展「憂鬱的進步」（2012，台北）以及「在乎現實嗎？」（2004台北雙年展）等。鄭慧華曾受邀擔任第五十七屆威尼斯雙年展大會評審團（2017）及Hugo Boss亞洲新銳藝術家獎（2015）的評審委員。

Amy Cheng is the co-founder of TheCube Project Space, which serves as an independent art space devoted to the research, production and presentation of contemporary art in Taipei. Her curatorial practice centers on the historical and geopolitical relations between Asia and the world in the contemporary scene. With the aim of delving into local culture and establishing long-term relationships with artists and cultural practitioners, she explores the possibility of “expanding curating.” Since 2010, she has promoted the studies on Taiwan’s modern sound cultures and extended this endeavor to multiple cultural forms such as exhibition, publication, online database, and internet radio.

The exhibitions curated by Amy Cheng include: *Liquid Love* (Taipei, 2020), *Towards Mysterious Realities* (Taipei, Kuala Lumpur and Seoul, 2016–2018), and *The Heard and the Unheard – Soundscape Taiwan* (Taiwan Pavilion, the Venice Biennale, 2011). She also co-curated these exhibitions such as *ALTERing NATIVism – Sound Cultures in Post-War Taiwan* (Taipei and Kaohsiung, 2014), the 3rd Taiwan International Video Art Exhibition – *Melancholy in Progress* (Taipei, 2012) and *Do You Believe in Reality?* (2004 Taipei Biennial). Cheng had been appointed as the jury member of the 57th Venice Biennale (2017) and the Hugo Boss Asia Art Award (2015).



# 黑盒子－白方格

## Black Box – White Cube

講者 | Speaker

古納蘭·納德拉罕 密西根大學斯坦普斯藝術與設計學院榮譽院長與教授

**Gunalan Nadarajan** Dean Emeritus and Professor, Stamps School of Art and Design, University of Michigan

主持人 | Moderator

李立鈞 國立清華大學藝術與設計學系助理教授

**Li-Chun Lee** Assistant Professor, Department of Arts and Design, National Tsing Hua University

與談人 | Respondent

曾鈺涓 國立清華大學科技藝術研究所教授

**Yu-Chuan Tseng** Professor, Graduate Institute of Art and Technology, National Tsing Hua University

## 古納蘭·納德拉罕 Gunalan Nadarajan



古納蘭·納德拉罕，藝術理論學者兼策展人，專注於藝術、科學和技術的交會領域，現任密西根大學斯坦普斯藝術與設計學院榮譽院長兼教授。曾出版多本專書，並被翻譯成多達十六種語言，包括：《視覺文化手冊》（合編，2012）、《藝術、媒體、科學與科技的地方研究：一場關於知識遷徙與現場的歷史研調》（合編，2009）、《新加坡當代藝術》（合著，2007）、《建設現場》（編輯，2004）、《移動》（2000），以及百餘篇的書籍章節、目錄短文、學術文章和評論。他同時擔任《技術性》系列書籍（愛丁堡大學出版社）和期刊《文化政治》（杜克大學出版社）的編輯委員。

他曾參與許多國際展覽的策劃，包括：「科技斡旋·亞洲觀點」（台灣，2022）、「位移」（北京，2014）、「深度地方」（墨西哥城，2009）、「斡旋之地」（奧克蘭，2004）、第二屆首爾媒體城市雙年展（首爾，2002）、「180公斤」（日惹，2002）、「移動」（新加坡，1999）。曾任國際電子藝術研討會藝術總監（新加坡，2008）、日本大垣雙年展聯合藝術總監（大垣，2006）、新加坡雙年展（2006）與第十一屆卡塞爾文件展（2002）顧問策展人，以及多個國際展覽和藝術節的評審，包括：曼徹斯特未來萬象藝術節（2009）、奧地利電子藝術中心（2007）、第五屆柏林跨媒體藝術節（2005）和國際電子藝術研討會（聖荷西，2006；赫爾辛基 / 塔林，2004）。2004年，榮獲皇家藝術學會院士。

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Gunalan Nadarajan, an art theorist and curator working at the intersections of art, science and technology, is Dean Emeritus and Professor at the Penny W. Stamps School of Art and Design at the University of Michigan. His publications include *The Handbook of Visual Culture* (co-edited, 2012), *Place Studies in Art, Media, Science and Technology: Historical Investigations on the Sites and Migration of Knowledge* (co-edited, 2009), *Contemporary Art in Singapore* (co-authored, 2007), *Construction Site* (edited, 2004), and *Ambulations* (2000), and over 100 book chapters, catalog essays, academic articles, and reviews. His writings have also been translated into 16 languages. He is on the editorial board of the book series, *Technicities* (Edinburgh University Press) and the journal, *Cultural Politics* (Duke University Press).

He has curated many international exhibitions including *Mediating Asia* (Taiwan, 2022), *Displacements* (Beijing, 2014), *DenseLocal* (Mexico City, 2009), *Negotiating Spaces* (Auckland, 2004), 2nd Mediacity Seoul (Seoul, 2002), *180KG* (Jogjakarta, 2002), and *Ambulations* (Singapore, 1999). He was Artistic Director of ISEA 2008 (International Symposium on Electronic Art) in Singapore, Artistic Co-Director of the Ogaki Biennale 2006, Japan, and contributing curator for Singapore Biennale (2006) and Documenta XI (Kassel, 2002). He served on the jury of a number of international exhibitions and festivals, including FutureEverything Festival (Manchester, 2009), Ars Electronica (2007), ISEA 2006 (San Jose), transmediale 05 (Berlin, 2005), and ISEA 2004 (Helsinki / Tallinn). In 2004, he was elected a Fellow of the Royal Society of Art.

## 黑盒子—白方格

為什麼在當代藝術展覽中，媒體藝術作品如此稀缺？媒體藝術，即那些運用當代和新興技術創作的藝術形式，在當代藝術展覽仍然是普遍缺席。在當今媒體技術迅速擴增、被消費化運用和常態化的時代，美術館、藝術空間對媒體藝術的忽略也逐漸成為一種制度性現象，這些空間對展示這類作品仍持懷疑態度，並也因此受到限制。媒體藝術的策展正面臨著它獨特的機遇與挑戰。

可以這麼說，媒體藝術策展史擁有兩條截然不同但時而重疊的軌跡：一是在展示其他媒介作品的展覽中納入運用科技的藝術作品，而策展的思考與主題並不特別關注「科技」本身；另一種則是專門探索科技的藝術性的展覽（即鮮少或甚至不展示其他媒介的藝術品）。值得注意的是，一些早期、具開創性的「媒體藝術」展覽並沒有明確區分媒體藝術和其他媒介，例如紐約現代藝術博物館的「機械藝術」（1934）、「機械時代末期的機械」（1968）、「資訊」（1970）和紐約猶太博物館的「軟體」（1972）。即便是針對媒體藝術的展覽，如紐約霍德·懷斯畫廊的「電腦生成圖像」（1965）、斯圖加特溫德林·尼德利奇畫廊的「計算機圖形」（1965）和倫敦的「控制論的機遇」（1968），也都未堅持將展覽的作品定義為「藝術」，而是選擇保留了展出物件於美學上和本體論上的模糊性。

本次演講中，我將著眼於我在亞洲、歐洲和拉丁美洲的經驗，探討將媒體藝術策展視為一種必然生成的實踐，這些藝術形式的定義、文化特殊性、創作模式、互動和接收形式，以及創作者身份概念在策展過程中都將被予以問題化。我將論證，正是在如此矛盾的空間中，技術的黑盒子（及往往多數時候是模糊不清的技術和社會政治共謀）能夠在美術館和藝廊這些所謂中立的白方格空間中被凸顯，甚至挑戰傳統的展示方式。可以說，媒體藝術策展的「生成性」體現在幾個層面上——一，通過在研究環境中調動跨學科的科學技術話語與實踐；二，在實體展覽空間內外與觀眾互動，開發體驗藝術作品的新方法；和三，通過藝術的探索，進行對新興技術的批判性和文化性評斷。

## Black Box – White Cube

Why are there so few media art works in contemporary art exhibitions? Media arts, namely art forms that engage the capacities and affordances of recent and emerging technologies, are still largely missing in contemporary art exhibitions and spaces. In an age of rapid proliferation, consumerized adoption and normalization of media technologies coupled with what can be characterized as an institutionalized neglect of media arts in museums and art spaces which are still skeptical of and thus restrained in showing such works, curating media arts represents some unique opportunities and challenges.

The history of curating media art exhibitions is best represented, it could be argued, as having two distinct and sometimes overlapping trajectories – one that involves the inclusion of artworks employing technology within exhibitions featuring works in other media and where the curatorial and thematic focus is not concerning “technology” as such and two, of those exhibitions curated to showcase exclusively artistic investigations of technology (i.e., that seldom if ever present artworks in other media). It is noteworthy that some of the pioneering exhibitions of a nascent “media arts” did not clearly differentiate between media arts and works in other media, for example *Machine Art* (MoMA, New York, 1934), *The Machine as Seen at the End of the Mechanical Age* (MoMA, New York, 1968), *Information* (MoMA, New York, 1970) and *Software* (Jewish Museum, New York, 1972). And the exclusively media art exhibitions like *Computer Generated Pictures* at the Howard Wise Gallery (New York, 1965), *Computer-Grafik*, Galerie Wendelin Niedlich (Stuttgart, 1965) and *Cybernetic Serendipity* (London, 1968), did not consistently articulate the works presented as “art,” instead choosing to maintain an aesthetic and ontological ambivalence about the objects exhibited.

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This talk will propose media arts curating as a necessarily generative practice where the very definitions, cultural specificities, modes of production, forms of interaction and reception and notions of authorship of these art forms are problematized. It will be argued that it is in this aporetic space that the black box of technology (in all its often obscure technological and socio-political complicities) can be made visible in and challenge the exhibitionary conventions of the purportedly neutral white cube of museums and galleries. The generativity of curating media arts issues in several fronts – through interdisciplinary mobilizations of discourses and practices of science and technology often in research settings, engagements with audiences in new ways of experiencing the artworks both in and beyond the physical exhibition space and enabling critical and cultural reckoning of emerging technologies through artistic explorations.

## 李立鈞 Li-Chun Lee



李立鈞，柏林洪堡大學文化學系博士，現為國立清華大學藝術與設計學系專任助理教授。於國立台灣師範大學美術學系畢業後，負笈德國，於柏林洪堡大學修習藝術、圖像史與文化學。研究興趣涵括圖像理論、圖像史、文化技術、媒介，關注影像跨領域、跨時代的關係。曾受邀至維也納大學、巴塞爾圖像研究中心、漢堡瓦堡學院、慕尼黑歷史學院發表論文。主要研究領域為圖像理論、圖像史、文化技術與媒介學。曾擔任臺北市立美術館「在夾縫中行走」展覽研究（2022–2023）、《當代文本：檔案》主編。近期出版《建構身體：中西醫學中的身體圖像》（2019）。

Li-Chun Lee received his Ph.D. in Cultural History and Theory from Humboldt University of Berlin and is currently an Assistant Professor in the Department of Arts and Design at National Tsing Hua University. After graduating from the Department of Fine Arts at National Taiwan Normal University, he pursued further studies in Germany at the Humboldt University of Berlin, where he studied Art and Visual History and Cultural Theory and History. His research interests include image theory, image history, cultural techniques, and media, with a focus on the interdisciplinary and transhistorical relationships of images. He has been invited to present papers at the University of Vienna, eikones – Center for the Theory and History of the Image, the Warburg International Seminar (Warburg-Kolleg), and the Munich Historisches Kolleg. He was the exhibition researcher for the exhibition *Walking the Crack* (2022–2023) at the Taipei Fine Arts Museum and chief editor of *TFAM Contemporary Texts: Archive* (2023). His most recent publication is *Körper bilden: Körperdarstellungen in der europäischen und chinesischen Medizin* (2019).

## 曾鈺涓 Yu-Chuan Tseng



曾鈺涓，數位藝術家，策展人與研究者。國立陽明交通大學應用藝術研究所博士，目前任教於國立清華大學科技藝術研究所專任教授，擔任台灣科技藝術學會副理事長、台灣女性藝術協會榮譽理事長、數位藝術基金會董事。1998年開始從事數位藝術創作，2002年開始網路藝術創作，思考數位時代中「人」的存在狀態。多次策畫展覽，舉辦個展，受邀參展於國內外重要美術館、藝術中心與畫廊。2003年臺北市立美術館「Let's Make ART」個展，是台灣第一個於美術館所進行網路及時互動創作。其研究方向為數位藝術與網路藝術，文章發表於國內外期刊與國際性研討會，如Leonardo國際期刊、ACM Multimedia、國際電子藝術研討會（ISEA）等。2012年參與Leonardo國際期刊之國際數位藝術白皮書撰寫計畫。

Yu-Chuan Tseng, a digital artist, curator, and scholar, obtained her Ph.D. from the Graduate Institute of Applied Art at National Yang Ming Chiao Tung University. She is currently the Professor at the Graduate Institute of Art and Technology, National Tsing Hua University. Additionally, she serves as the vice chairperson of the Taiwan Art & Technology Association, the honorary chairperson of the Taiwan Women's Art Association, and a board of directors of the Digital Art Foundation. Tseng began creating digital artworks in 1998 and initiated the Net Art Project in 2002, focusing on the existence of humans in the digital age. She has curated numerous exhibitions, held solo exhibitions, and participated in group exhibitions at prominent art museums, art centers, and galleries both in Taiwan and internationally. In 2003, she presented her solo exhibition *Let's Make ART* at the Taipei Fine Arts Museum, which was the first exhibition in Taiwan to utilize instantaneous web-based interaction. Her research interests include the theory of digital art and net art. Her articles have been published in domestic and international journals and conferences such as *Leonardo*, ACM Multimedia, and the International Symposium on Electronic Art (ISEA). In 2012, she participated in the Leonardo Digital Art Initiative.



# 大都會藝術博物館與 M+ 的現當代 亞洲藝術策略分析

## Strategies for Modern and Contemporary Asian Art at The Met and M+

講者 | Speaker

**馬唯中** 紐約大都會藝術博物館現當代藝術部策展人

**Lesley Ma** Ming Chu Hsu and Daniel Xu Curator, Modern and Contemporary,  
The Met, New York

主持人 | Moderator

**賴依欣** 臺中市立美術館館長

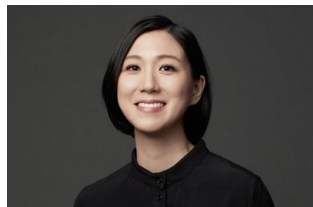
**Yi-Hsin Lai** Director, Taichung Museum of Art

與談人 | Respondent

**郭昭蘭** 國立臺北藝術大學美術學院副教授

**Jau-Lan Guo** Associate Professor, Graduate of Fine Art,  
Taipei National University of the Arts

## 馬唯中 Lesley Ma



馬唯中，紐約大都會藝術博物館首位現當代藝術部Ming Chu Hsu與Daniel Xu策展人，負責現當代東亞及東南亞藝術的典藏與展覽規劃。2013年至2022年間，她擔任香港M+視覺文化博物館首任水墨策展人。在此之前，她為香港Para Site藝術空間策劃展覽，也擔任過紐約蔡國強工作室的專案總監。她自加州大學聖地牙哥分校獲得藝術史、理論、評論博士學位，主要研究台灣戰後抽象繪畫。

Lesley Ma is the inaugural Ming Chu Hsu and Daniel Xu Curator in the Department of Modern and Contemporary Art at The Metropolitan Museum of Art in New York. She leads the strategy for the acquisition and programming of modern and contemporary East and Southeast Asian art. From 2013 to 2022, she was the founding Curator, Ink Art at M+, Hong Kong. Prior to M+, she curated projects at Para Site, Hong Kong, and was Project Director at Cai Guo-Qiang's studio in New York. Her Ph.D. in Art History, Theory, and Criticism from the University of California, San Diego, focused on abstract painting in postwar Taiwan.

## 大都會藝術博物館與M+的現當代 亞洲藝術策略分析

「現當代藝術」向來為紐約大都會藝術博物館的定位帶來質疑。以古文明和全球博物收藏聞名，有一百五十四年歷史的大都會博物館，其實早在從二十世紀初就開始收藏和展示「當下的藝術」，並於1967年成立現當代藝術部門，但是大都會博物館的當代藝術活動始終受到外界嚴格的審視。在現當代藝術展廳即將展開修建之際，我想藉此機會，以館內近期展示的亞洲當代藝術作為幾個案例，討論其所面對的挑戰和機遇。同時，與聚焦二十及二十一世紀全球視覺文化的香港M+博物館以亞洲視角作為收藏和展示策略的做法對照與討論。在到大都會藝術博物館任職之前，我自2013至2022年任職於M+博物館策展團隊，本次盼能透過分析兩館針對現當代亞洲藝術的研究和規劃，提供一些跨年代和地域對話的淺見參考。

## **Strategies for Modern and Contemporary Asian Art at The Met and M+**

For the 154-year-old Metropolitan Museum of Art, “modern and contemporary art” has always been at the core of its existential query. Though the encyclopedic museum began to collect and display “art of the present” in the early 20th century, and the Department of Modern and Contemporary Art has been established since 1967, contemporary art at The Met has often been treated with intense scrutiny. As the Modern and Contemporary Wing prepares for an architectural overhaul, I will lay out some of the challenges and opportunities ahead by looking at a few of the museum’s recent presentations of contemporary Asian art. The discussion will be viewed in parallel to the collection and display strategies of Hong Kong’s M+, a museum focusing on 20th and 21st-century global visual culture with an Asian perspective that opened 3 years ago. I had the privilege to serve on the inaugural curatorial team of M+ (2013–2022) before joining The Met. By examining the curatorial visions of the two institutions, I hope to offer some fruit for thought in creating dialogues across time and continents on the topic of the contemporary.

## 賴依欣 Yi-Hsin Lai



賴依欣，臺中市立美術館館長，曾任嘉義市立美術館館長、獨立策展人。2011年自英國西敏大學視覺文化研究所博士畢業後，經歷近十年獨立策展工作，策展主軸長期關注政治與社會沉默的聲音、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。

Yi-Hsin Nicole Lai is the Director of Taichung Art Museum, and previously served as the Director of Chiayi Art Museum and independent curator. After graduating with a Ph.D. from the Institute of Visual Culture at the University of Westminster in the UK in 2011, she has experienced nearly ten years of independent curatorial work. The main focus of her curatorial practice has long been on the silent voices of politics and society, and the postponement of historical space. Through the artistic creation and curation of contemporary art, she proposes the possibility of re-writing and re-imagining another (historical) narrative. At this stage, Lai is dedicated to enhancing the professionalism, public engagement and diversity of art museums, as well as promoting international and local art exchanges.

## 郭昭蘭 Jau-Lan Guo



郭昭蘭，國立臺北藝術大學美術系碩士班藝術史與視覺文化組副教授，主要教授現代與當代藝術、藝術史與策展實踐。研究興趣圍繞移動、流通與史觀的力動，以及展覽如何製造歷史。

2021年與藝術家林明弘和策展人安靜合作策展「穿越人煙罕至的小徑」，嘗試以跨歷史並置方式，探索視展覽製作為藝術史學法擴張場域的可能性。「有譜」計畫則是將跨際交流理性化、視覺化，並將「譜」重新調動時間與空間的潛能應用於包含區域藝術「生態一形式」的對象之中。其翻譯著作有葛羅伊斯的《藝術力》（合譯，藝術家出版社，2015）。她也是2022年國立臺灣美術館「重建藝術史」計畫主持人，該研討會以「水平的藝術史」為題，進行藝術史編撰法在台灣的學術研討。

Jau-Lan Guo is the Associate Professor of MA in Art History and Visual Culture at Taipei National University of the Arts. She teaches modern and contemporary art, art history, and curatorial practice. Her research interests revolve around the issue of artistic migration, circulation, art historiography, and how exhibitions make history.

In *On the Passage of a Few Persons Through a Brief Moment in Time* (MoNTUE, 2021), a collaboration with artist Michael Lin and curator Lee Ambrozy, she explored the possibilities of trans-historical display as an expanded field of art historiography. In the *Score Project*, she rationalized and visualized interdisciplinary exchanges while reintegrating a “score’s” capability of mobilizing time and space into the subject of “ecology-form” in regional art. Guo is also the Chinese translator of Boris Groys’ *Art Power* (co-translator, Artist Publishing, 2015). She was the organizer of the 2022 Reconstructing History of Art in Taiwan symposium in the National Taiwan Museum of Fine Arts, entitled *Horizontal Art History: Perspectives from Taiwan*.

# 反博物館學 Against Museology

講者 | Speaker

薩比·阿邁德 杜拜伊撒拉藝術基金會總監

**Sabih Ahmed** Director, Ishara Art Foundation, Dubai

主持人 | Moderator

丁穎茵 獨立策展人

**Vivian Ting** Independent Curator

與談人 | Respondent

徐文瑞 獨立策展人

**Manray Hsu** Independent Curator

## 薩比·阿邁德 Sabih Ahmed



薩比·阿邁德，現居阿聯酋，杜拜伊撒拉藝術基金會總監，同時也是策展人與文化理論學者。他的策展工作多與展覽、檔案、教育學及理論相關。在加入伊撒拉基金會之前，他在2009年到2019年間，擔任亞洲藝術文獻庫的資深研究員和專案經理，並參與新德里辦公室的成立。他曾於德里安貝德卡爾大學擔任訪問教授，任職期間（2014–2019）參與多項策展計畫，包括：由瑞克斯媒體小組策劃的第十一屆上海雙年展「何不再問？」（2016）的策展委員、與桃絲·馬哈切娃合作，由Kadist和龐畢度中心組織的「超級英雄高峰會」（2019）。2022年，他在伊撒拉基金會策劃「納維特·阿爾塔芙：模組」一展，以及在2023年與桑德西尼·波達爾共同策劃「時間的符號」。

多年來，他帶領許多藝術家檔案數位化的計畫、創建多語藝術書目，並為阿布達比文化觀光部、印度當代藝術基金會、紐約現代藝術博物館C-Map和加德滿都攝影節等多個機構，組織研討會、講座、工作坊和指導項目。他曾任謝爾－桑達拉姆藝術基金會的顧問委員。文章散見於《Whitworth》、《The Arts Newspaper》、《Arts Cabinet》、《Mousse》、《Oncurating》和《Sarai Reader》等。他與謝藍天合著的《Mass Traffic》，2023年由伯爾尼美術館和Mousse出版社出版。



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Sabih Ahmed is a curator and culture theorist living in the UAE. He is the Director of the Ishara Art Foundation in Dubai. His curatorial work spreads across exhibitions, archives, pedagogy and theory. Prior to Ishara, Sabih was a senior researcher and projects manager at the Asia Art Archive from 2009-2019, where he was involved in establishing their office in New Delhi. He served as a Visiting Faculty at the Ambedkar University Delhi from 2014 to 2019, and has been involved in several curatorial projects that include being a curatorial collegiate member of the 11th Shanghai Biennale *Why Not Ask Again?* curated by Raqs Media Collective in 2016, *The Superhero Summit* in collaboration with Taus Makhacheva and organized by Kadist and Centre Pompidou in 2019, *Navjot Altaf: Pattern* at Ishara in 2022, and co-curator of *Notations on Time* with Sandhini Poddar at Ishara in 2023.

Over the years, he has led projects around the digitisation of artist archives, creation of multi-lingual bibliographies of art, and has organized colloquia, seminars, workshops and mentorship for the Department of Culture and Tourism in Abu Dhabi, the Foundation for Indian Contemporary Art in Delhi, MoMA C-Map in New York and Photo-Kathmandu in Kathmandu, among others. Sabih serves on the Advisory Board of the Sher-Gil Sundaram Arts Foundation. His writings have been featured in publications and journals that include the *Whitworth*, *The Arts Newspaper*, *Arts Cabinet*, *Mousse*, *Oncurating*, and *The Sarai Reader*. He is co-author of the book *Mass Traffic* with Lantian Xie, published by Kunsthalle Bern and Mousse Publishing in 2023.

## 反博物館學

當前的策展歷史必須被重新書寫，換言之，我們應拋棄其在語源學和博物館學的傳統定錨依據。在本次演講中，我將探討現代博物館實踐的根本原則，其從十七、十八世紀的源起，一路追溯到它在當代新自由主義中的型態演化，並進一步地將其定位在阿基爾·姆本貝所描述的「死亡政治」體系中——即「將生命屈服於死亡的權力及技術之下」。

通過藝術家、策展人和哲學家所提供的研究案例和理論框架，本次演講將詳細闡述在二十一世紀策展思維中的典範轉移，及其如何挑戰博物館學知識生產的認識論、假設、方法和政治。

# Against Museology

The history of curating has to be rewritten, abandoning its etymological and museological moorings. The presentation questions the foundational principles of modern museum practices since their emergence in the 17th and 18th centuries into their neoliberal avatar, locating them in regimes of what Achille Mbembe describes as necropolitics (a subjugation of life to the power and technologies of death).

Drawing on case studies and theoretical frameworks offered by artists, curators and philosophers, the talk asserts and elaborates on a paradigm shift in 21st century curatorial thought that challenges the epistemologies, assumptions, methods and politics of museological knowledge production.

## 丁穎茵 Vivian Ting



丁穎茵，現為獨立策展人及研究員。其研究著眼於藝術詮釋理論及不同觀眾群的文化想像與文化消費模式，從而思考藝術文化如何塑造社群的公共生活。多年來一直與大學及藝術機構合作進行策展項目，以創意形式發掘本土歷史文化的多元論述。曾參與的藝術項目，包括：「素問人間：石岡媽媽足印及其時代」（2024-）、「賽馬會學藝再玩創齡藝術計劃展覽」（2022–2024），以及「越後妻有大地藝術祭—香港部屋駐留計劃」（2019）等。

Vivian Ting is an independent curator and researcher. Her research interest focuses on the cultural imaginations of diverse audience groups and their cultural consumption patterns in considering how public life can be shaped in different cities. She has been working with universities and art organizations to develop curatorial projects that encourage multiple narratives of local history articulated through creative means. Some of her projects include *Essential Ques: Women's stories and their times in Shigang District* (2024-), *Jockey Club Artistry Creative Aging Project Show* (2022-2024), and *Hong Kong House Residency programme at Echigo-Tsumari Art Triennale* (2019).

## 徐文瑞 Manray Hsu



徐文瑞為獨立策展人兼藝術評論家，現居台北。現為國立臺北藝術大學跨領域研究所兼任助理教授，活躍於國際當代藝術界，長期關注全球化、環境生態、解殖、原民性、文化復振等議題。近年主要策劃展覽包括：「問世間，情不為何物：2022台灣美術雙年展」（國立臺灣美術館，2022）、「天與地之間：臺灣原住民當代藝術特展」（澳洲布里斯本亞太三年展，2021）、「我們與未來的距離：臺灣原住民當代藝術展」（臺灣原住民族文化園區，2021）、「本草城市新竹：淺山海作為方法」（新竹市美術館、241藝術空間，2021）、「未來潮：大山門當代藝術展」（屏東美術館，2020）、「跨越土牛溝：神靈再起駕，馬卡道族正名運動」（米克斯計畫，台北當代藝術館，2020）、「斜坡藝術節：跨越土牛溝」（屏東潮州泗林平地森林公園，2019）、「當斜坡文化遇到垂直城市：大山門當代藝術展」（與伊誕巴瓦瓦隆共同策劃，臺灣原住民族文化園區，2019）。徐文瑞曾任第四十九屆威尼斯雙年展國際評審，以及第七屆伊斯坦堡雙年展「聯合國教科文組織獎」國際評審等。

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 and the arts of Anthropocene. His recent curatorial projects include: *2022 Taiwan Art Biennial: Love and Death of Sentient Beings* (with I-Wen Chang, National Taiwan Museum of Fine Arts), *Between Earth and Sky: Indigenous Contemporary Art from Taiwan* (10th Asia Pacific Triennial of Contemporary Art, 2021), *Distances between Us and the Future: An Exhibition of Taiwanese Indigenous Contemporary Art* (Taiwan Indigenous Peoples Cultural Park, 2021), *Herbal Urbanism Hsinchu: Margins of the City as Method* (Hsinchu City Art Gallery, Hsinchu 241 Art Gallery, 2021), *Futurist Wave: Contemporary Art from Greater Sandimen* (Pingtung Museum of Art, 2020), *Crossing the Tuniu Ditch – Reactivating Tribal Deities, the Name Rectification of Makatao* (Assembly of Communities: MIX, MoCA Taipei, 2020), *Kacalisian: Crossing the Tuniu Ditch* (Pingtung Chaozhou Linhousilin Forest Park, 2019), *When Kacalisian culture meets the vertical city: Greater Sandimen Contemporary Art* (Taiwan Aboriginal Culture Park, Pingtung, 2019). Hsu served as a jury member for the 49th Venice Biennale and the UNESCO Prize of the 7th Istanbul Biennial.

## 圓桌論壇 Roundtable Discussion

主持人 | Moderator

王俊傑

Jun-Jieh Wang

與談人 | Respondent

古納蘭·納德拉罕

Gunalan Nadarajan

馬唯中

Lesley Ma

薩比·阿邁德

Sabih Ahmed

曾鈺涓

Yu-Chuan Tseng

郭昭蘭

Jau-Lan Guo

徐文瑞

Manray Hsu

## 王俊傑 Jun-Jieh Wang



王俊傑，臺北市立美術館館長、國立臺北藝術大學新媒體藝術系教授。畢業於德國柏林藝術學院，獲卓越藝術家最高文憑。1984年開始錄像藝術創作，為台灣新媒體藝術發展的開創者之一。重要國際邀展包括：歐洲媒體藝術節（2016）、柏林超媒體藝術節（2014）、亞太當代藝術三年展（1999）、威尼斯雙年展（1997）、台北雙年展（1998、2000）、光州國際雙年展（1995）。重要獨立策展包括：「——重構：楊德昌」（臺北市立美術館，2023）、「狂八〇：跨領域靈光出現的時代」（臺北市立美術館，2022）、「再基地：當實驗成為態度」（臺灣當代文化實驗場，2018）、台北雙年展「（限制級）瑜珈」（臺北市立美術館，2006）、「異響——國際聲音藝術展」（臺北市立美術館，2005）。

Jun-Jieh Wang is the Director of Taipei Fine Arts Museum and the Professor in the Department of New Media Art at Taipei National University of the Arts. He graduated from the HdK Art Academy in Berlin, completing a master class. In 1984, Wang started working with video art and became one of the pioneers of new media art in Taiwan. Wang has been active in the international contemporary art arena. Invitations to major international exhibitions came from the Gwangju Biennale, the Venice Biennale, the Taipei Biennial, the Asia-Pacific Triennial of Contemporary Art, Transmediale Berlin, and the European Media Art Festival. His main work as curator includes: *A One and A Two: Edward Yang Retrospective* (Taipei Fine Arts Museum, 2023), *The Wild Eighties: Dawn of a Transdisciplinary Taiwan* (Taipei Fine Arts Museum, 2022), *Re-Base: When Experiments Become Attitude* (C-LAB, 2018), *2006 Taipei Biennial: Dirty Yoga* (Taipei Fine Arts Museum, 2006), *BIAS: International Sound Art Exhibition* (Taipei Fine Arts Museum, 2005).

本冊為2024國際策展論壇【演變的風景——「危機即轉機」時代裡的當代策展】手冊，論壇於2024年10月19日、10月20日於臺北市立美術館視聽室舉辦

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