



La Biennale di Venezia

59. Esposizione
Internazionale
d'Arte

Eventi Collaterali

Impossible Dreams

不可能的
夢



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Director's words

Jun-jieh Wang

Director of the Taipei Fine Arts Museum

In 1995, the Taipei Fine Arts Museum started organizing the Taiwan Exhibition at the Venice Biennale, an important milestone in Taiwan's diplomatic efforts and presence in the international art scene. Looking back at the 27 years of the Taiwan Exhibition, while compromises were made due to the international political reality in the early stage, significant exchanges and dialogues with the global professional art communities have been carried out. In each edition, the Taiwan Exhibition went through the discussions of different issues, and adopted different methods and proposals for nominating the representative artists. A showcase of Taiwanese contemporary art on the international stage, it also attempts to respond to issues that the international art communities are concerned with through diverse and expert curating. Through the works of Taiwanese artists and the collaboration between the curators and numerous professional staff, it puts on a high-quality spectacle of art.

Palazzo delle Prigioni, the venue of the Taiwan Exhibition, is a notable historical building from the early 17th century. At the Venice Biennale, the oldest art biennial in the world, the significance of the Taiwan Exhibition's participation in the international artistic dialogue lies in the demonstration of openness and the attempt of making active intervention. In particular, under the global impact of the Covid-19 pandemic and the shadow cast by war, art plays an even more invaluable role for the progress of human civilization. This year, the theme of the Taiwan Exhibition at the Venice Biennale is "Impossible Dreams", a most fitting footnote for the crumbling global institutions and the current world political situation. What is the meaning of art for society? What can art practices bring to civilization? This year's Taiwan Exhibition will provide an open platform in the form of "archives" and "forums".

Impossible means “not-yet possible”, a description of a condition and a hope for better things, people and worlds to come. Not only does it conjure up memories and spur the imagination, it also contains the intention of actively moving forward. This year’s Taiwan Exhibition consists of two parts, an “archival display” and “public events” that interact with and speak to each other. Curated by the Taipei Fine Arts Museum, the “archival display” revisits the historical contexts and viewpoints of the previous 13 editions of the Taiwan Exhibition at the Venice Biennale. The “public events” comprise four thematic forums, responding to current issues addressed by the international communities in a pluralistic manner with multinational participation. I wish to especially thank senior Philippine curator and convenor of the forums Patrick Flores, the advisory committee and nominating committee of this edition, and veteran curators of our museum for their professional support and expertise in shaping the exhibition structure of “Impossible Dreams”. I am also grateful to the exhibition execution team for their wholehearted commitment and hard work. In a changing world fraught with restrictions, the Taiwan Exhibition makes the “Impossible Dreams” possible by working actively to overcome the constraints of the prevailing crisis.

王俊傑

臺北市立美術館館長

臺北市立美術館自1995年開始籌辦威尼斯美術雙年展台灣館，為臺灣涉外事務及參與國際藝壇的重要里程碑。回顧台灣館27年的歷史，前期曾遭遇國際政治現實的妥協，但更多來自國際專業藝術社群的交流與對話。在逐次的參與過程中，台灣館經歷不同階段議題的討論、操作與推派代表藝術家的提案，它不僅僅是將台灣當代藝術推向國際舞台的展示，更試圖以多元專業的策劃，回應國際藝術社群所關注的命題，透過臺灣藝術家的作品、策展人及無數專業工作人員的共同協作，表現高水準的藝術展呈。

台灣館的所在地威尼斯普里奇歐尼宮邸（Palazzo delle Prigioni）為十七世紀初期的著名歷史建築，相對於最悠久歷史的威尼斯美術雙年展，台灣館所參與的國際藝術對話意義，在於展現開放與積極介入的企圖，特別是在全球新冠肺炎疫情影響與戰爭動盪陰影的時期，藝術在人類文明演進中的角色更為珍貴。本屆威尼斯美術雙年展台灣館的主題定為「不可能的夢」，它成為在當前全球化體制崩解與國際政治情勢的最佳註解，藝術之於社會的意義為何？藝術實踐又可為文明帶來什麼？我們將透過「檔案」與「論壇」形成本次台灣館的開放平台。

「不可能」意指「尚未成為可能」，是對現況的描述以及對未來美好事物、人與世界的希望，它不僅在召喚記憶，提出想像，更是具有積極前進的意圖。本屆台灣館分為「文獻展示」與「公眾活動」兩部份，兩者互為體現及對話。「文獻展示」由北美館策劃，再現台灣館13次參與威尼斯雙年展的歷史脈絡與觀點；「公眾活動」包含四場主題論壇，以多元形式及跨國參與方式回應當代國際社群議題。「不可能的夢」展覽架構的成形，特別感謝論壇召集人菲律賓資深策展人派崔克·佛洛雷斯、本屆諮詢委員和提名委員，以及北美館資深同仁的專業支援及經驗傳承。也謝謝全體展覽執行團隊的全力以赴。在此世界變動與受限之際，台灣館以積極的行動，突破危機的限制，得以完成這個「不可能的夢」。

Impossible Dreams

Dreams are vessels, stations, and visions that complicate time and dimension; they create chances of passage from reality to fantasy, from states of awareness to spheres of the unconscious; and ultimately set imaginations free. In the same breath, dreams flesh out fears, revisit pain and anxieties, and retell the stories of breathtaking origins. The exhibition faces both the tensions and risks of being in other worlds and becoming different selves. Impossible Dreams acknowledges the constraints of the prevailing crisis and at the same time works towards the realization of a possibility. Impossible means “not-yet possible,” a description of a condition and a hope for better things, persons, and worlds to come. Just like dreams arising from trauma and bodies and spirits migrating across different realms, the project is a work of memory and conversation.

Ever since the opening of the Taiwan exhibition at the 46th Venice Biennale at the Palazzo delle Prigioni on April 21, 1995, Taiwan has organized 13 iterations of engaged and inspiring presence. In a changing planet and marked by a more patient rhythm, the effort in 2022 takes a pause as it brings together selected pieces from previous Taiwan exhibitions at the Venice Biennale. This collection reflects on the presentation of vital Taiwanese cultural contexts and perspectives through a wide range of contemporary art that sharply and decisively responds to current issues addressed by the international communities.

The exhibition moves across two sections: archival display and public events. The archival display and public events are meant to be viewed as interacting platforms, speaking to each other and prompted by each other’s materials. They are not separate curatorial initiatives but assemblies that address memory (archive) and presence (event), both sustaining a faith in the future. The archive becomes an aesthetic event, and the event becomes a deliberative archive. The event is a lively seminar of performative gestures (from talks to artistic interventions) and the archive comprises enigmatic objects (from artworks to performances). The themes of the public events are generated by the various anxieties surrounding the world today as well as the artistic insights into them gained from the artistic and curatorial labor of the earlier exhibitions of Taiwan at the Venice Biennale. Both the archive and the discursive exchange revolve around the following questions and interests: “What Makes a Pavilion? What does a Pavilion Make?,” “Time, Body, Technology,” “Ecologies of History,” and “Freedom of Others/Other Freedoms.”

The exhibition will be divided into two parts – “display of archival materials” and “public events”:

For the sake of international promotion and exchange, the archival materials to be displayed include publicity materials and images, exhibition documentation, archives of the works, and documentation on the key events. The publicity materials and images include: the main visual (poster), exhibition catalogues (including the curators’ and artists’ statements), photos of the exhibition venue, news releases, photos of celebrity visitors, image videos, as well as relevant physical promotional souvenirs. Exhibition documentation includes photographs of the works and exhibition venues (exhibition installation and the finished result). In terms of the archives of works, among pieces from our collection that have been featured in the Venice Biennale, we will select those that can allude and relate to the theme of the Biennale and use the body as the medium of artistic practices. Examples include: Tsai Ming-Liang’s *It’s a Dream*, which echoes the title of this year’s Biennale, “The Milk of Dreams”, and uses a story, a dream and an unrealistic parable to convey the ambiguous reality of the Taiwan Exhibition, linking the past, present and the unknown; Tehching Hsieh’s *Jump* and Chang Chien-Chi’s *China Town* series, which express the dilemma of migrants and identity; Chen Chieh-Jen’s *Empire’s Borders*, which is concerned with reflections on and the critique of imperialism; Tsui Kuang-Yu’s *Eighteen Copper Guardians in Shaolin Temple* and *Shortcut to the Systematic Life: City Spirits*, which rethink new modes of living; Yao Jui-Chung’s *Territory Takeover*, which responds to history through body fluids and performances; as well as Tang Huang-Chen’s *I Go Travelling V*, using four journeys to raise all kinds of questions about the nature of “communication acts” in the 21st century. Others include manuscripts of projects or independently published publicity materials of works that have been featured,.



LA BIENNALE DI VENEZIA

Ente Autonomo

Il Presidente



Mrs. Tsai Ching-fen
 Taipei Fine Arts Museum
 181, Chung Shan N. Roa, Sec 3
 Taipei - Taiwan
 Republic of China
Fax 00886 2 5912181

Venice, May 11, 1995

Dear Mrs. Ching-fen,

the Biennale of Venice on the occasion of the celebration of its Centenary, culminating in the XLVI International Art Exhibition, is glad to invite Taiwan to take part in such an event officially. This participation is particularly significant for us because Taiwan takes part in the Biennale for the first time.

We are pleased to invite Mrs. Cheng Shu-ming, Chairwoman of CCPD, Council for Cultural Planning and Development, Mr. Kuo Wei-fang, Minister of Ministry of Education, Mr. Yu Yu-chao, Director of the Bureau of International Cultural & Educational Relations, the Ministry of Education, Mr. Chen Shui-bien, Mayor of Taipei, and Mrs. Tsai Ching-fen, Deputy Director of Taipei Fine Arts Museum to the opening ceremony, which will be held on June 11th, 1995.

Looking forward to meeting you, best regards

Gian Luigi Rondi

S. Marco, Ca' Giustinian
 30124 Venezia
 Telefono 041/5200311
 Telex 410685 BLE-VE-I

Letter from the organizer of the Venice Biennale inviting Taiwan to participate in the 46th Venice Biennale in 1995.

1995年威尼斯雙年展大會邀請臺灣參加第46屆威尼斯雙年展信函

不可能的夢

夢是使時間和維度複雜化的容器、站點與願景；創造從現實到幻想，從意識狀態到無意識層面的機會；並最終釋放想像力。與此同時，夢充實了恐懼，重溫了痛苦和焦慮，重述了動蕩起源的故事。展覽面臨著身處於其它世界並成為不同自我的緊張與危機。「不可能的夢」承認當前危機的限制，同時作品為努力實現一種可能性。不可能的意思是「還不可能」，是對現況的描述以及對未來更美好事物、人們與世界的希望，正如來自創傷的夢、身體與心靈穿越不同領域，展覽計劃是一項記憶與對話之作。

自1995年4月21日在義大利普里奇歐尼宮，首次舉行「第46屆威尼斯雙年展台灣館」的揭幕儀式，至今已舉辦13屆。於此世界變動與放慢步調之際，策劃威雙台灣館回顧展，思考13屆以來藉由創造力與實驗性的台灣當代藝術，呈現台灣文化特質與觀點，並以此回應當代國際社群議題。

展覽內容分為「文獻展示」與「公眾活動」二個部分。檔案展覽和公眾活動作為互動平台，透過彼此的素材而產生論述。它們不是單獨的策展計劃，而是一個講述記憶（檔案）和存在（活動或事件）的集會，兩者都維持著對未來的信念。檔案成為審美活動，活動成為審慎的檔案。活動是一場生動、表演姿態的研討會（從講座到藝術干預），檔案包括神秘的物件（從藝術作品到表演而來）。活動中的四個關注的靈感來自當今世界的各種焦慮，以及之前威尼斯台灣館的作品所提供的藝術洞察力。在當代的氛圍中所形構貫穿論壇的兩項要旨：傳統與現代；和表演的主體性。4場論壇的主旨包括：「是什麼構成了國家館？國家館又產生什麼？」、「時間、身體、科技」、「歷史生態學」與「他人的自由 / 他種自由」。

在國際推播與交流的宗旨上，展示文獻類型有文宣形象、展覽現場紀錄，作品檔案，重要事件文獻。文宣形象包括：主視覺（海報）、專輯（含策展人與藝術家創作論述）展覽現場照、新聞稿與參訪名人照、形象影片，以及相關實體文宣紀念品。展覽現場紀錄：作品與展覽現場照，包含：佈展及完工。在作品檔案方面，從過去參加威尼斯雙年展中的典藏品中，擇選可隱喻與扣合大會主題，以及以身體為藝術實踐的作品，例如：蔡明亮〈是夢〉，回應本屆「夢之乳」標題，用故事與夢，非現實的寓言表達台灣館曖昧不明的實體與現實，串連著過去、未來與未知；謝德慶〈跳〉、張乾琦〈中國城〉系列呈現移民與身分認同的難難處境；陳界仁〈帝國邊界〉關注對帝國主義反思與批判；崔廣宇〈十八銅人·表皮生活圈·城市精神〉反思新生活型態；以及姚瑞中〈本土佔領行動〉藉由身體體液與行為回應歷史。以及湯皇珍〈我去旅行V〉，四趟的旅行目的是針對此21世紀「溝通行為」之溝通本質提出的層層探問的行動計劃。其它包括曾參展的作品計劃手稿、單獨出版文宣品等。

Display of Archival Materials

文獻展示

Taiwan Exhibitions

台灣館歷屆展覽介紹

1995-2019

1995

ART TAIWAN

臺灣藝術

Theme of the main exhibition

Identity and Alterity.

Figures of the Body

1895-1995

Artistic Director

Jean Clair

大會主題

認同與差異

總策展人

尚·克雷

Curator of the Taiwan Exhibition

Taipei Fine Arts Museum

Participating Artists

Mali Wu

Chun-ming Hou

Te-cheng Lien

Chih-yang Huang

Chin-ho Huang

台灣館策展人

臺北市立美術館

參展藝術家

吳瑪悒

侯俊明

連德誠

黃致陽

黃進河

For this debut exhibition, five artists most suited for the exhibition space are selected. Each of them attempts to interpret the humanistic character they perceived in a changing environment, manifesting rich regional cultural differences.

首度參展，以最適合展出空間表現的前提下，遴選出五位藝術家。各自詮釋在環境遞變中所感受的人文面貌，呈現濃厚的區域性文化差異特質。

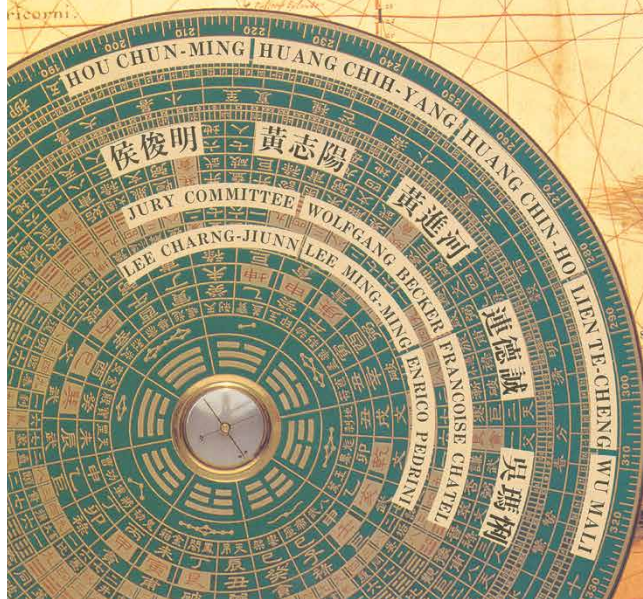
ARTTAIWAN



LA BIENNALE DI VENEZIA
XLVI ESPOSIZIONE INTERNAZIONALE D'ARTE



臺灣藝術



DATE: 11 JUNE - 15 OCT 1995
PLACE: PALAZZO DELLE PRIGIONI
Sponsored by: R.O.C Government and China Airlines

臺北市立美術館
TAIPEI FINE ARTS MUSEUM



above | 上

Group photo of the participating artists for the Taiwan Exhibition at the 46th Venice Biennale (from left: Chih-ho Huang, Chun-ming Hou, Mali Wu, Chih-yang Huang and Te-cheng Lien)

「第46屆威尼斯雙年展台灣館」參展藝術家合影（左起：黃進河、侯俊明、吳瑪俐、黃致陽、連德誠）

middle | 中

Chih-yang Huang

The Afforestation Plan B: Mountains and Water

Mixed media, 400×400 cm, 1994

黃致陽

〈山水（植樹計畫B.）〉

1270度高溫陶瓷、塑膠電話線，
400×400 cm，1994

below | 下

Mali Wu

The Library

Mixed media, 200×90×28 cm, 1995

吳瑪俐

〈圖書館〉

鐵製書架、絞碎的書、透明壓克力盒，
200×90×28 cm，1995

above | 上

Chun-ming Hou

Gods Searching

Paper Print, 153.5×107.5 cm (×37),
1993

侯俊明

〈搜神〉

版畫，153.5×107.5 cm (×37)，1993



middle | 中

Te-cheng Lien's work photographed at
the exhibition venue

連德誠作品展場照

below | 下

Chin-ho Huang

Fire

Oil on canvas, 815×400 cm, 1991-1992

黃進河

〈火〉

油畫，815×400 cm，1991-1992



1997

TAIWAN TAIWAN: *Facing Faces*

台灣・台灣：面目全非

Theme of the main exhibition
Future, Present, and Past

Artistic Director
Germano Celant

大會主題
未來、現在、過去

總策展人
傑瑪諾・契藍

Curator of the Taiwan Exhibition
Taipei Fine Arts Museum

Participating Artists
Jun-jieh Wang
Tien-chang Wu
Ming-tse Lee
Jui-chung Yao
Chien-pei Chen

台灣館策展人
臺北市立美術館

參展藝術家
王俊傑
吳天章
李明則
姚瑞中
陳建北

Examining the cultural diversity phenomenon in Taiwan and proposing a regional identity with inherent modernist qualities. The title “Taiwan Taiwan: Facing Faces” suggests that the face of Taiwan is not entirely predictable, but is elastic and constantly changing.

檢視臺灣當前的多元文化現象，提出一種具有現代主義內在本質的地域性面貌。標題「面目全非」傳遞臺灣的面像並非全可預期，具有不斷轉變的靈動性。

BV 97

La Biennale di Venezia

XLVII Esposizione Internazionale d'Arte

TAIWAN TAIWAN

*Facing
FACES*

15 June-9 November, 1997

Artists: Tien-chang Wu, Jui-chung Yao,
Jun-jieh Wang, Ming-ise Lee, Chien-pei Chen

Exhibition Organized by

Taipei Fine Arts Museum

Exhibition Supported by

Council for Cultural Affairs, Executive Yuan, R.O.C.

Ministry of Education

Ministry of Foreign Affairs

Taipei City Government

<http://www.tcf.gov.tw/Artists/venex.html>

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

PALAZZO DELLE PRIGIONI, PALAZZO DUCALE S. MARCO, VENEZIA



above | 上

Group photo of the participating artists at the Taiwan Exhibition at the 47th Venice Biennale (from left: Jui-chung Yao, Chien-pei Chen, Tien-chang Wu, Mingtse Lee and Jun-jieh Wang)

「第47屆威尼斯雙年展台灣館」參展藝術家合影（左起：姚瑞中、陳建北、吳天章、李明則、王俊傑）

middle | 中

Jui-chung Yao

Territory Take Over - Maneurer Sequence

Mixed media, 1994

姚瑞中

〈本土佔領行動〉

複合媒材，1994

below | 下

Tien-chang Wu

Wounded Funeral I-IV

Mixed media, 192×130 cm, 1994

吳天章

〈傷害告別式（一）～（四）〉

複合媒材，192×130 cm，1994



above | 上

Ming-tse Lee's work photographed at
the exhibition venue

李明則作品展場照



middle | 中

Chien-pei Chen

Praying for Heaven's Charms

Incense ashes, gold foiled paper, metal
foiled paper / installation, 1990

陳建北

〈求緣〉

複合媒材 / 裝置 · 1990



below | 下

Jun-jieh Wang

Neon Urlaub-Expo Version

Mixed media / installation, 1997

王俊傑

〈極樂螢光世界之旅—商展版〉

複合媒材裝置 · 1997

1999

Close to Open: *Taiwanese Artists Exposed* 意亂情迷：台灣藝術三線路

Theme of the main exhibition

Aperto over All

Artistic Director

Harald Szeemann

大會主題

全然開放

總策展人

哈洛德·史澤曼

Curator of the Taiwan Exhibition

J.J. Shih

Participating Artists

Tung-lu Hung

Chieh-jen Chen

Bun-ching Huang

台灣館策展人

石瑞仁

參展藝術家

洪東祿

陳界仁

黃步青

For the first time, the curator is selected through a call for submissions. Based on the principle of “liberating the mind and open action”, the exhibition breaks free from the taboos before the lifting of martial law in Taiwan and seeks the truth of transcending oneself, echoing the meaning of “Aperto Over All”, the theme of the main exhibition. It showcases the ever-changing and self-replenishing state of Taiwan.

首度以徵選策劃案的方式選出策展人。展覽本著「心靈解禁，行動開放」原則，擺脫台灣解嚴前之桎梏，尋求自我超越之事實，以呼應大會主題「全然開放」之意義。呈現臺灣不斷的變化與補充狀態。

TAIWAN

Artists Exposed



48.
esposizione
internazionale
d'arte

意亂情迷
台灣藝術三線路

Close to Open

Palazzo delle Prigioni, Riva degli Schiavoni 4209, Venezia



above | 上

Group photo of the participating artists at the venue of the Taiwan Exhibition at the 48th Venice Biennale (from left: Buh-ching Huang, Chien-jen Chen, Tung-lu Hung, Mun-lee Lin/ Director of the Taipei Fine Arts Museum, J.J. Shih/ Curator)

「第48屆威尼斯雙年展台灣館」參展藝術家合影（左起：黃步青、陳界仁、洪東祿、北美館館長林曼麗、策展人石瑞仁）



below | 下

Buh-ching Huang

Feast in the Wild

Mixed media / Installation, Approx. 1300×900 cm, 1999

黃步青

〈野宴〉

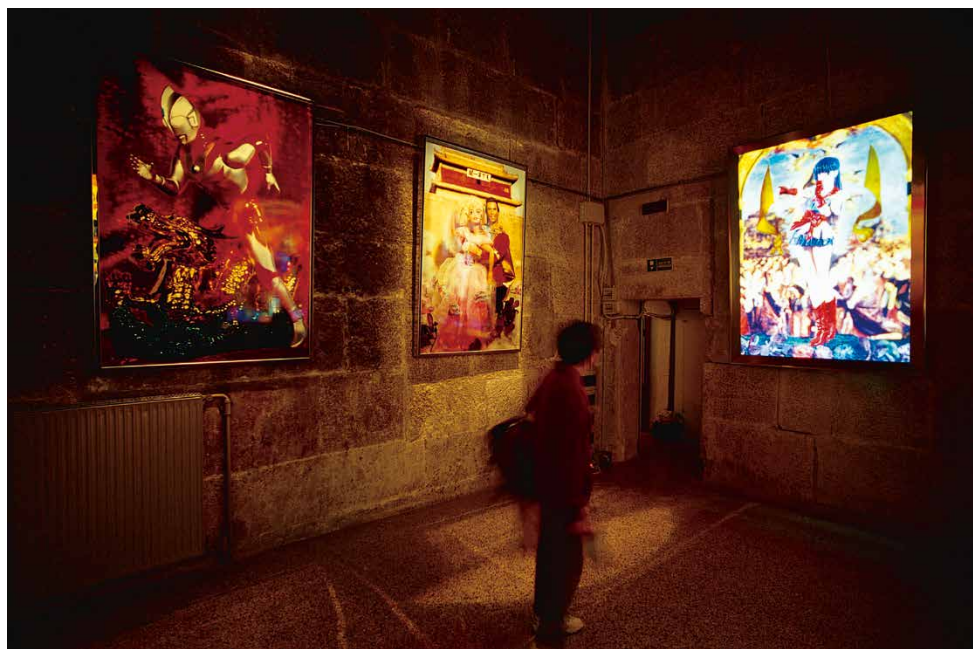
綜合媒材/裝置，約1300×900 cm，1999



above | 上

Chien-jen Chen's work photographed
at the exhibition venue

陳界仁作品展場照



below | 下

Tung-lu Hung's work photographed
at the exhibition venue

洪東祿作品展場照

Theme of the main exhibition

Plateau of Humankind

Artistic Director

Harald Szeemann

大會主題

人類的舞台

總策展人

哈洛德·史澤曼

Curator of the Taiwan Exhibition

Chien-hui Kao

Participating Artists

Wen-chih Wang

Michael Ming-hong Lin

Shu-min Lin

Chien-chi Chang

Shih-fen Liu

台灣館策展人

高千惠

參展藝術家

王文志

林明弘

林書民

張乾琦

劉世芬

The theme “Living Cell” is a metaphor for Taiwanese contemporary art and the regional cultural phenomena. Like the unpredictable collision of cells, the works expand the aesthetics of modes of expression and engage in a dialogue on the human spirit with art from other time periods and spaces, highlighting the role of Taiwanese art on the international stage.

以「活性因子」隱喻臺灣當代藝術與區域人文現象，正以分子能量的不可預測之撞擊幻化，延伸表現型態的美學，與其他時間、據點的藝術，進行有關人的精神工坊之對話。點出臺灣藝術在世界舞台的角色。

la Biennale di Venezia
49. ESPOSIZIONE INTERNAZIONALE D'ARTE



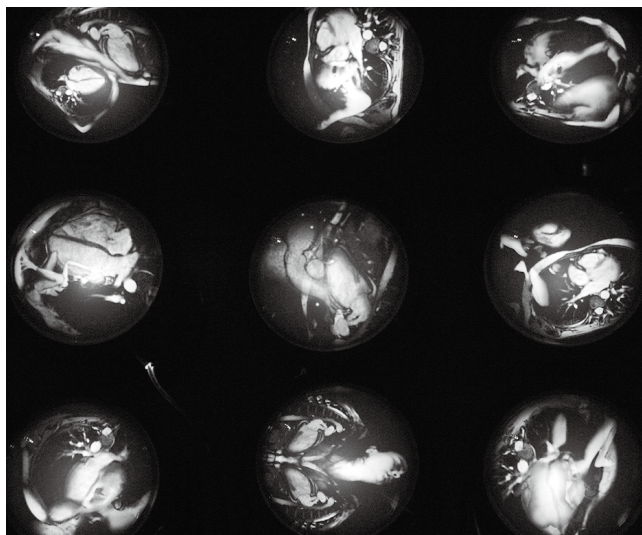
Taiwan

CELLULA VIVENTE

活性因子

LIVING CELL





above | 上

Group photo of the curator and participating artists for the Taiwan Exhibition at the 49th Venice Biennale (from left: Michael Ming-hong Lin, Wen-chih Wang, Tsai-lang Huang/ Director of the Taipei Fine Arts Museum, Shih-fen Liu, Chien-hui Kao/ Curator, Shu-min Lin and Chien-chi Chang)

「第49屆威尼斯雙年展台灣館」策展人和參展藝術家合影 (左起：林明弘、王文志、北美館館長黃才郎、劉世芬、策展人高千惠、林書民、張乾琦)

middle | 中

Wen-chih Wang

Beyond the Site

Taiwan Cypress, sandalwood, camphor tree, padauk, vine, 320×320×450 cm, 2001

王文志

〈方外〉

台灣檜木、黃檀、牛樟、紅木、藤，320×320×450 cm，2001

below | 下

Shih-fen Liu

Deciphering the Genetic Map of Love: Eyeballs of a Lover

MRI, mix media, DVD projection installation, 555×360×465 cm, 2001

劉世芬

〈99種關於愛情的基因圖譜：戀人的眼球〉

核磁快速造影心臟掃描圖像、複合媒材及DVD投影裝置，555×360×465 cm，2001

above | 上

Shu-min Lin

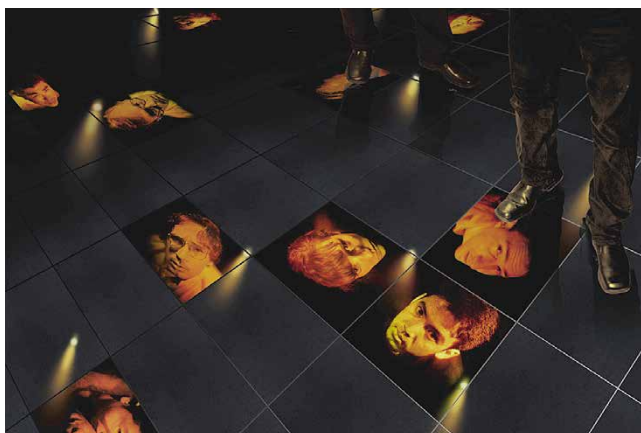
Glass Ceiling

Holograms, lights installation, granite tiles, 840×480 cm, 1997

林書民

〈玻璃天花板〉

雷射立體影像、燈光、花崗石地磚，
840×480 cm，1997



middle | 中

Chien-chi Chang

The Chain

Silver gelatin print, 157.5×106.7 cm, 1998

張乾琦

〈鍊〉

銀鹽相紙，157.5×106.7 cm，1998



below | 下

Michael Ming-hong Lin

Palazzo delle Prigion, 6.10-11.4, 2001

Pentalite, wall painting,

1345×735×40 cm, 2001

林明弘

〈普里奇歐尼宮，6月10日-11月4日〉

乳膠漆壁畫裝置，1345×735×40 cm，
2001



2003

Limbo Zone

心感地帶

Theme of the main exhibition

Dream and Conflicts

Artistic Director

Francesco Bonami

大會主題

夢想與衝突

總策展人

法蘭契斯卡·波那密

Curator of the Taiwan Exhibition

Shu-min Lin

Participating Artists

Daniel Lee

Mingwei Lee

Goang-ming Yuan

Shu Lea Cheang

台灣館策展人

林書民

參展藝術家

李小鏡

李明維

袁廣鳴

鄭淑麗

The exhibition explores the unique psychological state of modern man. Amid rapid changes, there is a widening gap between the utopian dream and reality. With the sensitivity of artists, the four participating artists visit the zone in the depth of man's soul formed by dreams and conflicts.

探討一個屬於現代人特有的心理狀態，在急遽的變幻之中，夢想烏托邦與現實之間愈形加大的鴻溝。四位參展藝術家以藝術家敏感知覺，造訪人類心靈底層中，夢想與衝突沖積而成的地帶。

EVENTO NELL'AMBITO DELLA
50ESIMA
ESPOSIZIONE
INTERNAZIONALE
D'ARTE

Organized by

TAIPEI FINE ARTS MUSEUM OF TAIWAN

Limbo Zone

心 感 地 帶

Palazzo delle Prigioni, Castello 4209, San Marco



above | 上

Group photo of the curator and participating artists for the Taiwan Exhibition at the 50th Venice Biennale (from left: Mingwei Lee, Goang-ming Yuan, Shu-min Lin/ Curator, Shu Lea Cheang and Daniel Lee)

「第50屆威尼斯雙年展台灣館」策展人和參展藝術家合影 (左起：李明維、袁廣鳴、策展人林書民、鄭淑麗、李小鏡)

below | 下

Shu Lea Cheang
Garlic=Rich Air
Net. Installation, 2003

鄭淑麗
(大蒜元)
網路裝置，2003



above | 上

Goang-ming Yuan

City Disqualified - Ximen District in Day time

Digitally altered photography,
240×300 cm, 2002

袁廣鳴

〈城市失格-西門町白日〉

4x5相紙、數位處理、相紙電腦輸出，
240×300 cm，2002

middle | 中

Daniel Lee

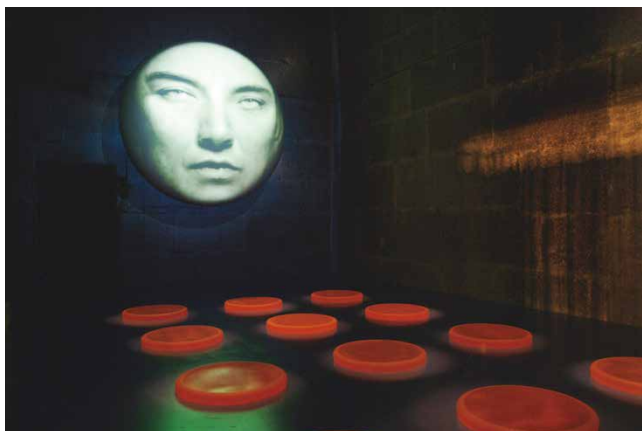
108 Windows

Mixed-media / video installation, 2003

李小鏡

〈一〇八眾生相〉

複合媒材 / 錄像裝置，2003



below | 下

Mingwei Lee

The Sleeping Project

Mixed media interactive installation,
2002

李明維

〈睡眠計畫〉

複合媒材互動性裝置，2002



2005

The Spectre of Freedom

自由的幻象

Theme of the main exhibition

*The Experience of Art
Always A Little Further*

Artistic Director

María de Corral,
Rosa Martínez

大會主題

藝術經驗

行道無涯

總策展人

瑪利亞·德·柯芮爾、
羅莎·瑪汀妮茲

Curator of the Taiwan Exhibition

Chia chi Jason Wang

Participating Artists

Hsin-i Eva Lin

Chung-li Kao

Kuang-yu Tsui

I-chen Kuo

台灣館策展人

王嘉驥

參展藝術家

林欣怡

高重黎

崔廣宇

郭奕臣

With the current situation of Taiwan as the starting point, the exhibition shows the local artists' contemplation on the contemporary Taiwanese environment. With an eye on the situation of the world today, especially in terms of the shared destiny of mankind due to globalization, they also offer universal reflections from a Taiwanese perspective.

以臺灣當下的情境作為出發點，反映本土藝術家對臺灣當代環境的觀照，同時，亦針對今日世界的局勢，尤其是全球化的景況下，當代人類共同的處境，以提出具有臺灣觀點的普世性反思。

FINE ARTS MUSEUM OF TAIWAN

THE SPECTRE OF FREEDOM

自由的幻象



Palazzo delle Prigioni, Castello 4209, San Marco

12 June - 6 November 2005

Palazzo delle Prigioni, Castello 4209, San Marco, Venezia, Italy
(Boat station: S. Zaccaria, next to the Palazzo Ducale)
Hours open : 10:00am~6:00pm (closed Monday, except 13 June)
Previews: 9, 10, 11 June 2005. Hours open: 10:00am~8:00pm

Curator

Chia Chi Jason WANG

Artists

Chung-li KAO

I-chen KUO

Hsin-i Eva LIN

Kuang-yu TSUI

Supported by

Ministry of Foreign Affairs, R.O.C.



Ministry of Education, R.O.C.



行政院文化建設委員會

Council of Culture Affairs, Executive Yuan, R.O.C.



Taipei City Government



Department of Cultural Affairs
Taipei City Government

Sponsored by

BenQ

Special thanks to



展場/義大利威尼斯 普里奇歌尼宮 開放時間/10:00am~6:00pm (星期一休息 - 6月13日除外) 預展時間/9, 10, 11 June 2005, 10:00am~8:00pm
策展人/王嘉驊 參展藝術家/高重黎 郭奕臣 林欣怡 崔廣宇
指導/中華國際文化節 教育委員會 行政院文化建設委員會 台北市政府 台北市政府 主辦策畫/台北市立美術館
贊助/IBUFA 推廣協助/荷蘭駐台



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www.TFAM.gov.tw

TAIPEI 51. INTERNATIONAL ART EXHIBITION LA BIENNALE DI VENEZIA THE EXHIBITION OF THE TAIPEI FINE ARTS MUSEUM IN TAIWAN



above | 上

Group photo of the curator and participating artists at the venue of the Taiwan Exhibition at the 51th Venice Biennale (from left: Chung-li Kao, I-cheh Kuo, Tsai-lang Huang/ Director of the Taipei Fine Arts Museum, Kuang-yu Tsui, Chia chi Jason Wang/ Curator and Hsin-i Eva Lin)

「第51屆威尼斯雙年展台灣館」展場策展人和參展藝術家合影 (左起：高重黎、郭奕臣、北美館館長黃才郎、崔廣宇、策展人王嘉驥、林欣怡)



below | 下

I-cheh Kuo

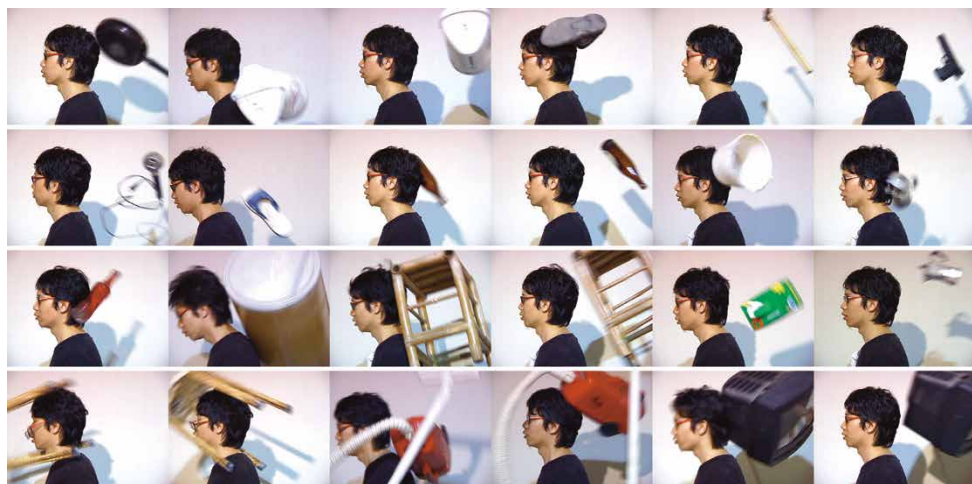
Invade the Prigioni

Video installation, 2005

郭奕臣

〈入侵普里奇歐尼宮〉

錄像裝置，2005



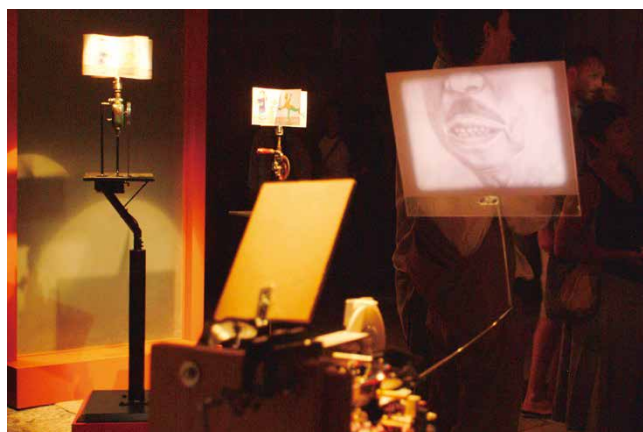
Kuang-yu Tsui

Eighteen Copper Guardians in Shao-Lin Temple and Penetration : The Perceptive
Video, 2' 42", 2001

崔廣宇

〈十八銅人，穿透，感受性〉

錄像，2' 42"，2001



above | 上

Chung-li Kao's work photographed at
the exhibition venue

高重黎作品展場照

below | 下

Hsin-i Eva Lin

De-strike

Net installation, 2005

林欣怡

〈倒罷工〉

網路裝置，2005



2007

ATOPIA

非域之境

Theme of the main exhibition
*Think with the Senses-Feel
with the Mind.*

Art in the Present Tense

Artistic Director
Robert Storr

大會主題

有感的思考，有覺的感悟，
現在時態中的藝術

總策展人

羅柏·史都

Curator of the Taiwan Exhibition

Hongjohn Lin

Participating Artists

VIVA

Kuo-min Lee

Huang-chen Tang

Shih-chieh Huang

Ming-liang Tsai

台灣館策展人

林宏璋

參展藝術家

VIVA

李國民

湯皇珍

黃世傑

蔡明亮

Borrowing from the observations of German sociologist Helmut Wilke about new cultural topologies arising in the midst of globalization, the exhibition responds to issues related to the dissolution of borders by globalization, such as the shrinking of the world's territories, superimpositions of space, and urbanization. Furthermore, it reflects upon the special context of Taiwan within the logic of globalization.

借用德國社會學家漢姆特·維克 (Helmut Willke) 對全球化之下新文化地理的觀察，對全球化過程中世界版圖的縮小、空間的錯置，以及都會化等面向裡「疆界消弭」的問題予以呼應。同時回應台灣處於全球化邏輯下的特殊情境。

TAIPEI FINE ARTS MUSEUM OF TAIWAN

Palazzo delle Prigioni, Castello 4209, San Marco

10 June – 21 November 2007

ATOPIA

非域之境

la Biennale di Venezia

52. Esposizione
Internazionale
d'Arte
Eventi collaterali

Curator

Hongjohn LIN

Artists

TSAI Ming-Liang
Huang-Chen TANG
Kuo Min LEE
Shih Chieh HUANG
VIVA

Palazzo delle Prigioni, Castello 4209, San Marco

Palazzo delle Prigioni, Castello

4209, San Marco, Venezia, Italy

(Boat station: S. Zaccaria,
next to the Palazzo Ducale)

Hours open: 10:00 am-6:00 pm
(Closed Mondays, except 11 June)

Preview: 6, 7, 8, 9 June 2007.

Hours open: 10:00 am-8:00 pm

展場 義大利威尼斯 普里奇歐尼宮

開放時間 10:00 am~6:00 pm (週一休館 6月11日除外)

預展時間 6, 7, 8, 9 June 2007 (10:00 am~8:00 pm)

策展人 林宏璋

參展藝術家 蔡明亮 湯皇珍 李國民 黃世傑 VIVA

指導 中華民國(台灣)外交部 行政院文化建設委員會 台北市政府 台北市文化局

主辦策畫 台北市立美術館

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臺北市立美術館
TAIPEI FINE ARTS MUSEUM OF TAIWAN

Supported by

Ministry of Foreign Affairs, R.O.C. (Taiwan)



行政院文化建設委員會
Council for Cultural Affairs, Taiwan



Taipei City Government



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Taipei 10641, Taiwan, R.O.C.
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Fax +886 2 2594 4104
info@tfam.gov.tw
tfam.museum



above | 上

Group photo of the curator and participating artists at the venue of the Taiwan Exhibition at the 52th Venice Biennale (from left: VIVA, Ming-liang Tsai, Huang-chen Tang, Kuo-min Lee, Shih-chieh Huang and Hongjohn Lin/ Curator)

「第52屆威尼斯雙年展台灣館」策展人和參展藝術家合影（左起：VIVA、蔡明亮、湯皇珍、李國民、黃世傑、策展人林宏璋）

middle | 中

VIVA

VIVA

Mixed media and performance, 2007

VIVA

〈VIVA〉

複合媒材與表演，2007

below | 下

Huang-chen Tang

I Go Traveling V / A Post Card with Scenery

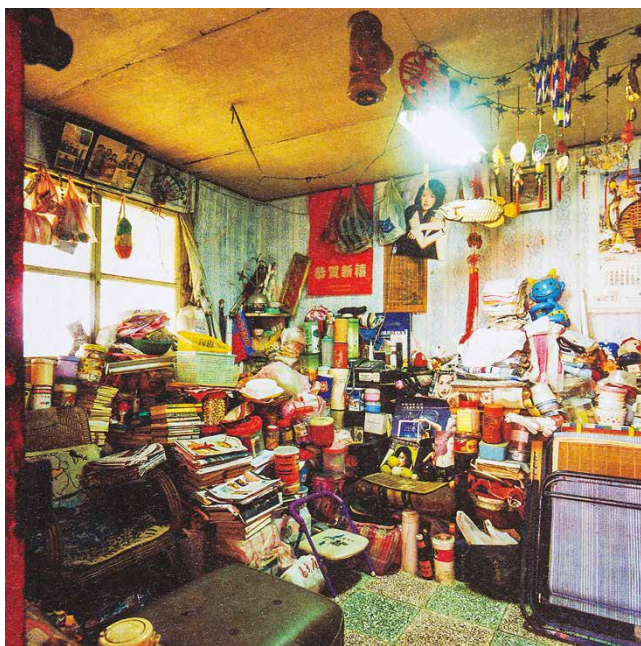
Mixed media and action in Korea/ Taiwan/France/Italy, 2003-2007

湯皇珍

〈我去旅行V / 一張風景明信片〉

裝置及行動（韓國 / 台灣 / 法國 / 義大利），2003-2007

Kuo-min Lee
Uncle Beauty, Living Room.
Treasure Hill
 Lambda semi-transparency print,
 2006.9
 李國民
 〈寶藏巖—美女伯 客廳〉
 燈片輸出，2006.9



above | 上
 Ming-liang Tsai's work *It's a Dream*
 photographed at the exhibition venue
 蔡明亮〈是夢〉展場照

below | 下
 Shih-chieh Huang
EVX-07
 Mixed media, 2007
 黃世傑
 〈EVX-07〉
 複合媒材，2007



Theme of the main exhibition

Making Worlds

Artistic Director

Daniel Birnbaum

大會主題

製造世界

總策展人

丹尼爾·包曼

Curator of the Taiwan Exhibition

Fang-wei Chang

Participating Artists

Cheng-ta Yu

Chien-chi Chang

Chieh-jen Chen

Ying-chun Hsieh

台灣館策展人

張芳薇

參展藝術家

余政達

張乾琦

陳界仁

謝英俊

The exhibition explores the practices of cross-regional/ cross-disciplinary art in the context of globalization, and reflects on the methods and possibilities of intervention in other regions through Taiwanese contemporary art, and also the question of Taiwan's status and identity.

探討在目前全球化的景況下，跨地區/領域的藝術實踐狀況，進一步思考臺灣透過當代藝術介入其他地區的方法與可能性，以及臺灣的身分認同等問題。

7 June - 22 November, 2009

Palazzo delle Prigioni, Castello 4209, San Marco



53. Esposizione
Internazionale
d'Arte

Eventi collaterali

Foreign Affairs

Artists from Taiwan

Artists

HSIEH Ying-Chun
CHEN Chieh-Jen
Chien-Chi CHANG
Cheng-Ta YU

Commissioner

Fang-Wei CHANG

TAIPEI FINE ARTS MUSEUM OF TAIWAN

Venue: Palazzo delle Prigioni, Castello 4209, San Marco, Venezia, Italy
(Boat station: S. Zaccaria, next to the Palazzo Ducale)

Dates: 7 June - 22 November, 2009

Hours Open: 10:00 am-18:00 pm (Closed Mondays, except 8 June)

Press Preview: 4, 5, 6 June, 2009 Hours Open: 10:00 am-20:00 pm

展場 義大利威尼斯 普里奇歐尼宮邸

展覽日期 2009年6月7日至11月22日 開放時間 10:00 am ~ 18:00 pm (星期一休息，6月8日除外)

預展時間 2009年6月4、5、6日 (10:00 am ~ 20:00 pm)

主辦人 張芳菱 參展藝術家 謝英俊、陳界仁、張乾琦、余政達

Supported by
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Ministry of Foreign Affairs
Republic of China (Taiwan)



行政院文化建設委員會
Council for Cultural Affairs, Taiwan



Taipei City Government



臺北市文化局
Taipei City Culture Bureau

Organized by
主辦單位



臺北市立美術館
TAIPEI FINE ARTS MUSEUM OF TAIWAN



above | 上

Group photo of the curator and participating artists at the venue of the Taiwan Exhibition at the 53th Venice Biennale (from left: Cheng-ta Yu, Ying-chun Hsieh, Chieh-jen Chen, Chien-chi Chang, Fang-wei Chang/ Curator, Hsiao-yun Hsieh/ Director of the Taipei Fine Arts Museum)

「第53屆威尼斯雙年展台灣館」策展人和參展藝術家合影（左起：余政達、謝英俊、陳界仁、張乾琦、策展人張芳薇、北美館館長謝小韜）

middle | 中

Cheng-ta Yu's work photographed at the exhibition venue

余政達作品展場照

below | 下

Cheng-ta Yu

Ventriloquists:

Liang Mei-Lan and Emily Su

HDTV, video installation, color/sound, 2009

余政達

〈附身【聲】者〉：梁美蘭與艾蜜莉蘇

HDTV，影像裝置，彩色 / 有聲，2009

above | 上

Chieh-jen Chen

Empire's Borders I

35mm transferred to DVD, single-channel, color/sound, continues projection, 20 documents, 27', 2008-2009

陳界仁

〈帝國邊界-I〉

35mm 轉DVD，單頻道錄影裝置，彩色 / 有聲，20份文件檔案，27'，2008-2009



middle | 中

Ying-chun Hsieh

Mutual Subject: What to Be Done

1999~

謝英俊

〈互為主體：怎麼辦〉

1999~



below | 下

Chien-chi Chang

China Town

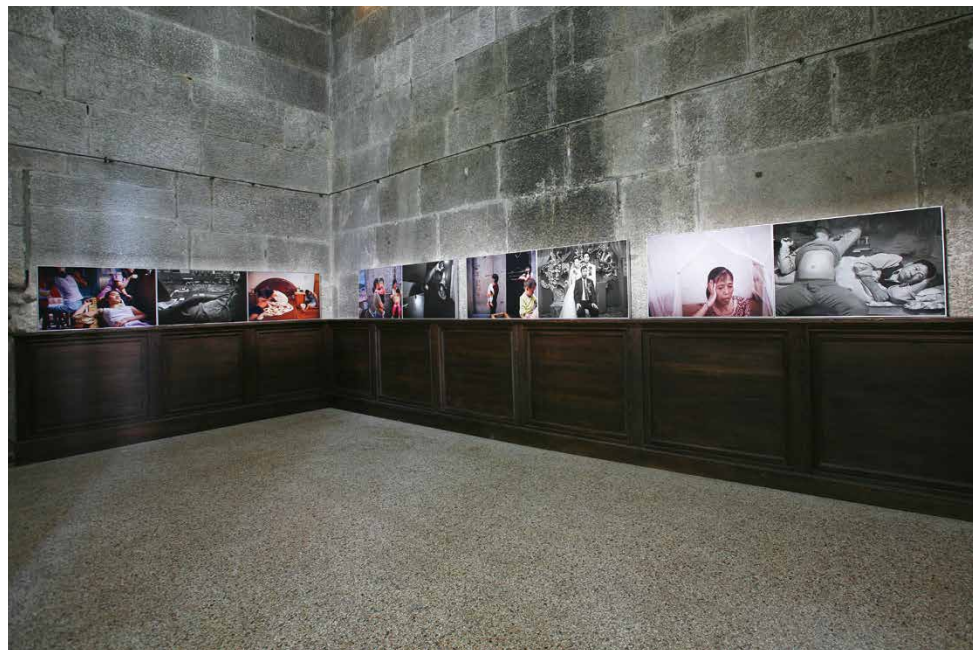
6 Silver Gelatin Prints, 7 C Prints, 97.6×65.3 cm each, 1992-2008

張乾琦

〈中國城〉

銀鹽相紙，C Print，

97.6×65.3 cm each，1992-2008



2011

The Heard and the Unheard Soundscape Taiwan

聽見，以及那些未被聽見的一 台灣社會聲音圖景

Theme of the main exhibition

ILLUMInation

Artistic Director

Bice Curiger

大會主題

啟迪

總策展人

比琪·庫萊格

Curator of the Taiwan Exhibition

Amy Cheng

Participating Artists

Hong-kai Wang

Yu-hsien Su

台灣館策展人

鄭慧華

參展藝術家

王虹凱

蘇育賢

With “sound” as protagonist of the exhibition, it explores Taiwan’s social soundscape since the lifting of martial law. It hopes to explore in-depth how different “individuals” or “groups” declare their existence or how they exist in society. Through the political energy that “sound” may produce, it examines the sense of community, the emergence of social movements and the construction of cultural forms.

以「聲音」為核心，敘說解嚴後，臺灣的社會聲音圖景。希望深入探討社會中的不同「個體」或「一群人」以什麼方式宣稱其存在，或如何存在；通過「聲音」所可能產生的政治動能，展開探討社群意識、社會運動的發生和文化形式的構成。

la Biennale di Venezia

54. Esposizione
Internazionale
d'Arte

Eventi collaterali

4 June Palazzo delle Prigioni
↓
Castello 4209, San Marco
27 November, 2011
TAIPEI FINE ARTS MUSEUM OF TAIWAN

THE & UNHEARD SOUNDSCAPE TAIWAN

聽見，以及那些未被聽見的——台灣社會聲音圖景

Curator Amy Cheng Artists Hong-Kai Wang Yu-Hsien Su Sound Library/Bar Designer Kuo-Chang Liu Content researchers and organizers Tieh-Chih Chang Jeph Lo
Performing Artists Fujui Wang Chi-Wei Lin DJ @llen

Venue Palazzo delle Prigioni, Castello 4209, San Marco, Venezia, Italy (Boat station: S. Zaccaria, next to the Palazzo Ducale)

Dates 4 June - 27 November, 2011 Opening hours 10 am - 6 pm (closed Mondays)

Sneak Preview 31 May, 2011 Hours open 12 pm - 9 pm (party "Sounds Edgy!" 7 pm - 9 pm) Press Preview 1, 2, 3 June, 2011 Hours open 10 am - 9 pm

策展人 鄭慧華 藝術家 王虹凱 蘇育賢 聲音資料庫 / 酒吧 設計 劉國達 內容企劃統籌 張鐵志 羅悅全 開幕表演藝術家 王福瑞 林其蔚 DJ @llen

展場 義大利威尼斯 普里奇歐尼宮邸 展覽日期 2011年6月4日 - 11月27日 開放時間 10 am - 6 pm (星期一休館)

暖身預展 2011年5月31日 12 pm - 9 pm (party "Sounds Edgy!" 7 pm - 9 pm) 媒體預展 2011年6月1/2/3日 10 am - 9 pm

指導
Official Support



Ministry of Foreign Affairs,
Republic of China (Taiwan)



文建會
Council for Cultural Affairs



REPUBLIC OF CHINA (TAIWAN)



TAIPEI



台北市文化局
Department of Cultural Affairs
Taipei City Government

策劃主辦
Organized by



臺北市立美術館
TAIPEI FINE ARTS MUSEUM



above | 上

Group photo of the curator and participating artists at the venue of the Taiwan Exhibition at the 54th Venice Biennale (from left: Hong-kai Wang, Amy Cheng/ Curator and Yuh-sien Su)

「第54屆威尼斯雙年展台灣館」策展人和參展藝術家合影（左起：王虹凱、策展人鄭慧華、蘇育賢）



below | 下

Hong-kai Wang

Music While We Work

Audio and video installation, Huwei, Yulin, Taiwan, 2011

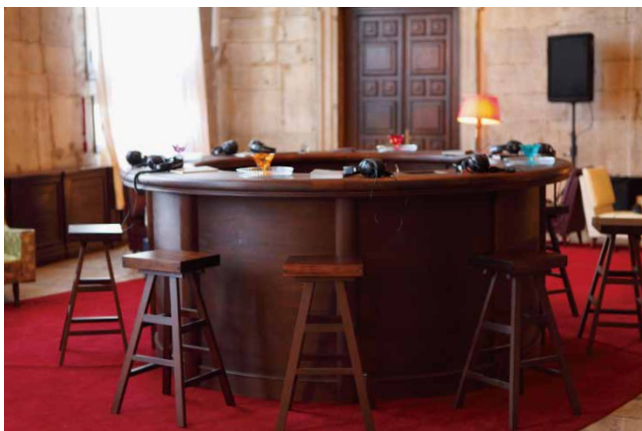
王虹凱

〈咱的做工進行曲〉

多頻道聲音影像裝置，虎尾，雲林，臺灣，2011



Yu-hsien Su
Sound of Nothing
 Music album and video installation,
 2011
 蘇育賢
 〈那些沒什麼的聲音〉
 獨立專輯與錄影裝置，2011



Sound Library/ Bar
 〈聲音資料庫 / 酒吧〉

2013

This is not a Taiwan Pavilion 這不是一個台灣館

Theme of the main exhibition
The Encyclopedic Palace

Artistic Director
Massimiliano Gioni

大會主題
百科殿堂

總策展人
馬西彌利亞諾·喬奧尼

Curator of the Taiwan Exhibition
Esther Lu

Participating Artists
Bernd Behr
Chia-wei Hsu
Kateřina Šedá+
BATEŽO MIKILU

台灣館策展人
呂岱如

參展藝術家
白伯恩
許家維
凱特里娜·色達+
巴帖左·米齊陸

This exhibition reveals the paradox of the “Taiwan Pavilion” through a “speech act” that explores reality. Through the simple statement “This is not a Taiwan Pavilion”, it exposes how reality is constructed and created.

以揭露「台灣館」弔詭之處，作為一場探究現實的言說行動 (speech act)。以簡單的描述句「這不是一個台灣館」，暴露了現實如何被建構、製造的問題。



la Biennale di Venezia

55. Esposizione
Internazionale
d'Arte
Eventi collaterali

This Not A Tai wan Pa vilion



VENUE

Palazzo delle
Prigioni, Castello
4209, San Marco

Boat station › S. Zaccaria,
next to the Palazzo Ducale

PREVIEW

29 » 31 May 2013
10am › 8pm

EXHIBITION

1 Jun » 24 Nov 2013
10am › 6pm, Closed on Mondays

藝術家 白伯恩·許家雄·凱特里娜·色達
+ 巴帖左·米齊陸

策展人 呂岱如

展場 威尼斯·普里奇歐尼宮邸

ARTISTS

Bernd Behr
Chia-Wei Hsu
Kateřina Šedá +
BATEŽO MIKILU

CURATOR

Esther Lu

EVENT

Performance »

Live Bianshi Narration of
Bernd Behr's Film *Chronotopia*
by Ying-Hsiung Huang
6pm (30MIN), 29 May » 1 Jun
Palazzo delle Prigioni

Action »

This Is Not A Czech Pavilion
Kateřina Šedá + BATEŽO MIKILU
10am › 8pm, 29 May » 2 Jun
Between 6 or 7 people
in 88 International Pavilions

Talk »

This Is Not A Czech Pavilion
BATEŽO MIKILU ›
Kateřina Šedá < Esther Lu
6pm, 2 Jun, Palazzo delle Prigioni



SUPPORTED BY



Ministry of Foreign Affairs
Republic of China (Taiwan)



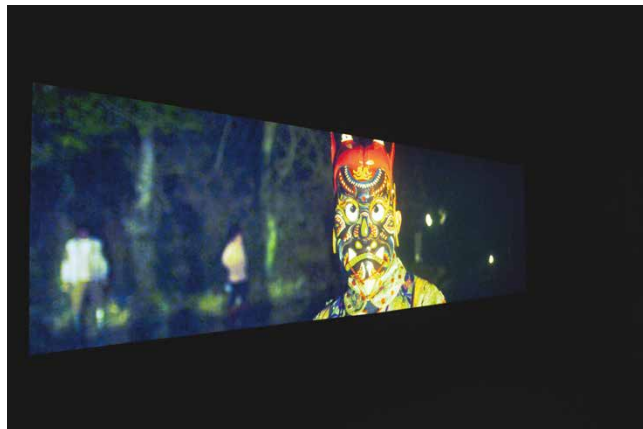
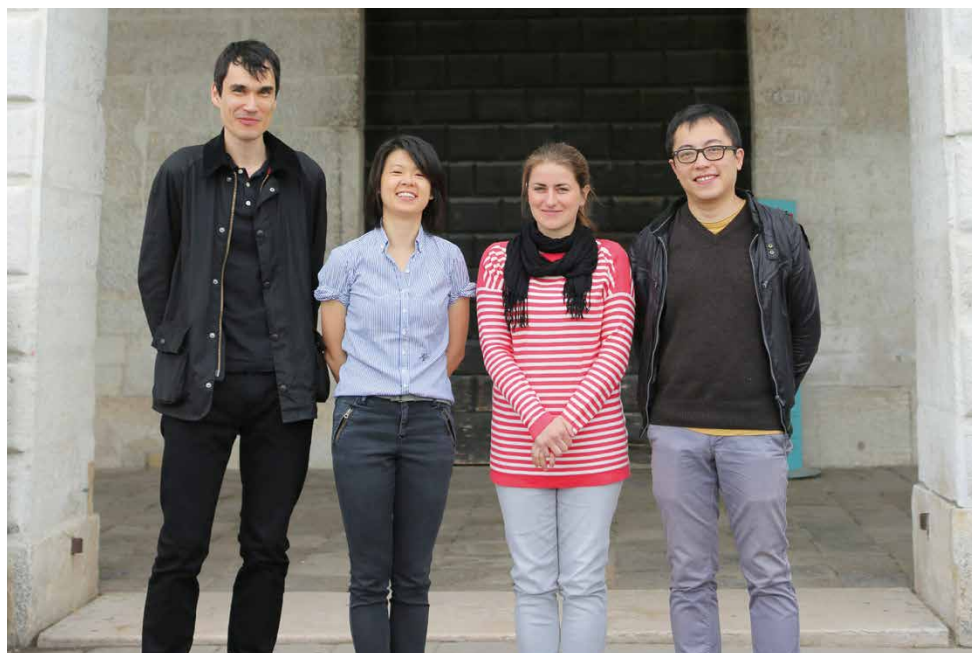
ORGANIZED BY



SPECIAL THANKS TO



Cincolo Artistico di Venezia



above | 上

Group photo of the curator and participating artists at the venue of the Taiwan Exhibition at the 55th Venice Biennale (from left: Bernd Behr, Esther Lu/ Curator, Kateřina Šedá and Chia-wei Hsu)

「第55屆威尼斯雙年展台灣館」策展人和參展藝術家合影 (左起：白伯恩、策展人呂岱如、凱特里娜·色達、許家維)

below | 下

Chia-wei Hsu

Marshal Tie Jia

Single-channel HD video (6 min 30 sec), single-channel ultra HD video (10 min), mixed media installation, photography, documentation, oil on canvas, text, 2013

許家維

《鐵甲元帥》

單頻道HD錄像 (6分30秒)、單頻道ultra HD錄像 (10分鐘)、綜合媒材裝置、攝影、文件、油畫、文字、2013

above | 上

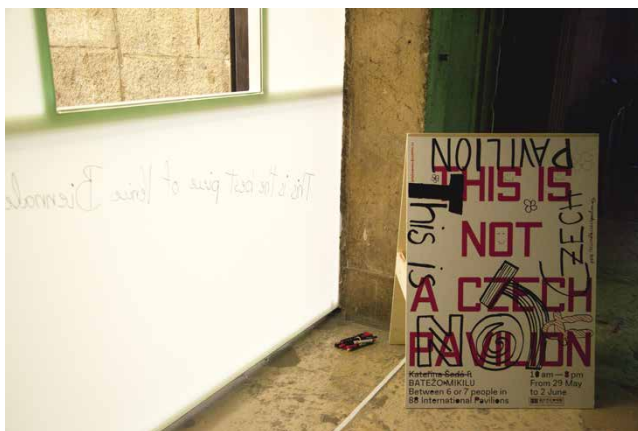
Kateřina Šedá+BATEŽO MIKILU

This is not a Czech Pavilion

Action, installation, performance,
digital documentation, and
communication, 2013

凱特里娜·色達+巴帖左·米齊陸
〈這不是一座捷克館〉

行動、裝置、表演、數位文件與溝通，
2013



below | 下

Bernd Behr

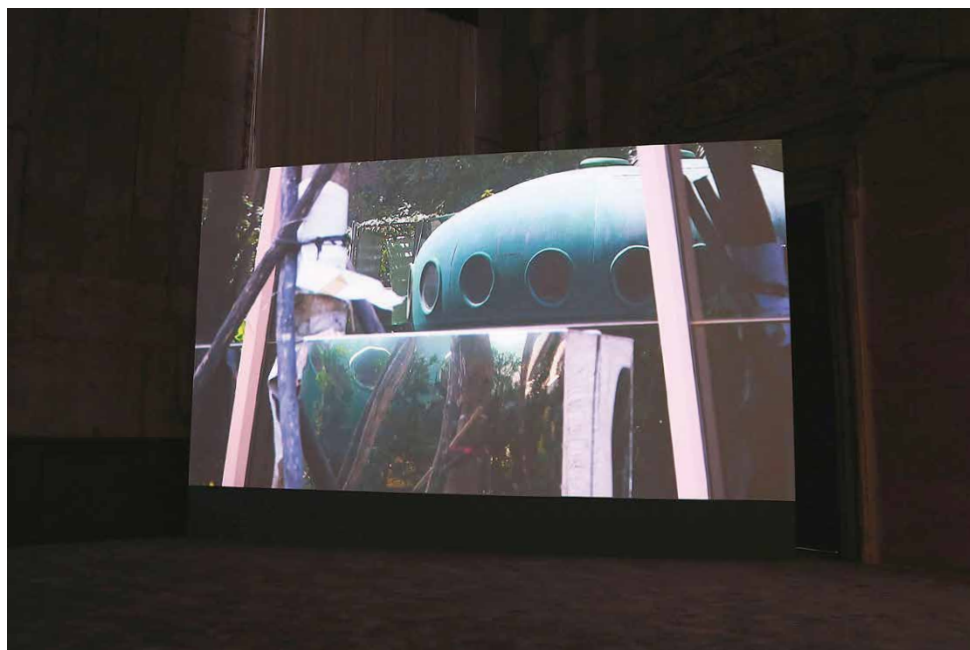
Chronotopia

Single-channel HD video, dual-channel
audio installation, 16' 38", 2013

白伯恩

〈時托邦〉

單頻道HD錄像、雙頻道聲音裝置，
16' 38"，2013



2015

Wu Tien-chang:
Never Say Goodbye
吳天章：別說再見

Theme of the main exhibition
All the World's Futures

Artistic Director
Okwui Enwezor

大會主題
全世界的將來
總策展人
奧奎·恩威佐

Curator of the Taiwan Exhibition
Taipei Fine Arts Museum

Participating Artist
Tien-chang Wu

台灣館策展人
臺北市立美術館
參展藝術家
吳天章

The Taiwan Exhibition presents the solo exhibition of a single artist for the first time. The exhibition conjures up the memories and nostalgia that haunt everyone like ghosts at a prison, who refuse to leave, unwilling to let go of the love and hate of this world. Using mask-like artificial skin membrane, exaggerated and gaudy images and a magical visual expression, it depicts the lives of those in the lower echelons of Taiwanese society and the joys and sorrows of human life.

首次以單一藝術家個展參展。展覽訴說盤旋在每個人心中難以揮別的過往記憶與往日情懷，如同流連在監獄中的鬼魅，因執戀人世間的愛恨情仇，不肯離去。利用彷彿面具的人工表層皮膜、誇張妖異的意象及魔幻的視覺表現，演繹臺灣底層文化生活及人世間的悲歡離合。

la Biennale di Venezia

56. Esposizione
Internazionale
d'Arte
Eventi Collaterali

Wu Tien-chang Never Say Goodbye

再別見說 吳天章

Palazzo delle Prigioni

Castello 4209 San Marco
Station: S. Zaccaria
next to the Palazzo Ducale

9 May – 22 November 2015

Hours: 10am – 6pm (Closed Mondays)

Preview: 10am – 8pm 6-7-8 May 2015

Free Admission

Official Support



文化局

TAIPEI

台北市文化局
Department of Cultural Affairs
Taipei City Government

Organized by



臺北市立美術館
TAIPEI FINE ARTS MUSEUM OF TAIWAN



above | 上

Artist: Tien-chang Wu

藝術家吳天章



Tien-chang Wu

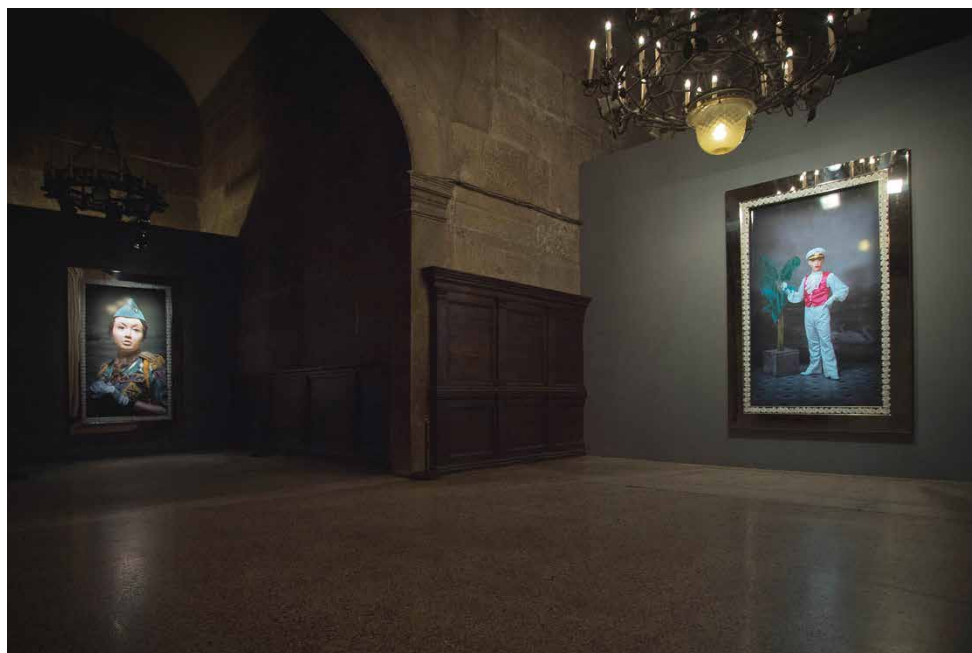
Farewell, Spring and Autumn Pavilions

Video installation, 4' 10", 2015

吳天章

〈再見春秋閣〉

錄像裝置，4' 10"，2015



Tien-chang Wu's work photographed at
the exhibition venue

吳天章作品展場照

2017

Tehching Hsieh: Doing Time

謝德慶：做時間

Theme of the main exhibition

Viva Arte Viva

Artistic Director

Christine Macel

大會主題

藝術萬歲

總策展人

克里斯汀·馬薩爾

Curator of the Taiwan Exhibition

Adrian Heathfield

Participating Artist

Tehching Hsieh

台灣館策展人

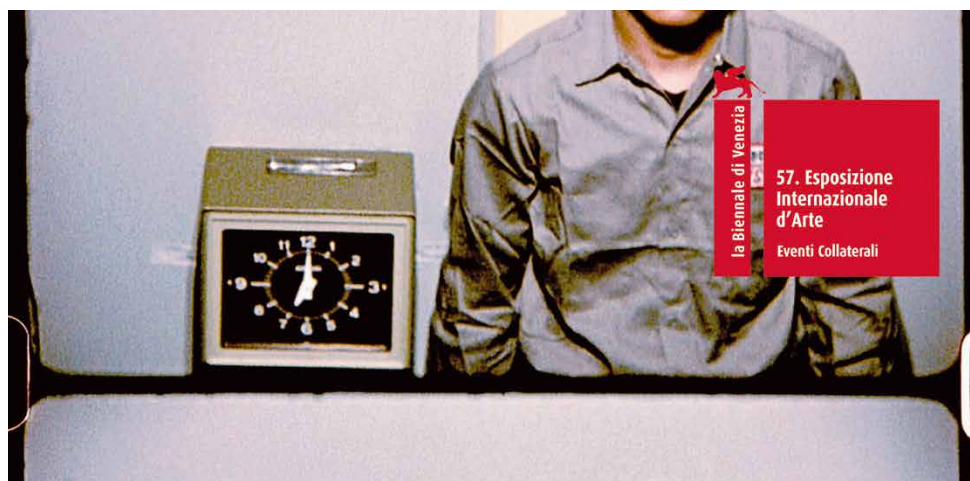
亞德里安·希斯菲爾

參展藝術家

謝德慶

The exhibition title “Doing Time” refers to the long duration of the works of Tehching Hsieh, and reflects his personal philosophy and creative history. It is also a pun (“doing time” means serving a prison term), attempting to highlight imprisonment in another sense, since the Taiwan Exhibition takes place at the Palazzo delle Prigioni, a former prison of the Palazzo Ducale in Venice.

展覽名稱《做時間》指向謝德慶生命作品中的長時間性延續，更反映他個人哲學及創作歷史；展名「Doing Time」為雙關語（英文「do time」意指「服刑期」），試圖烘托台灣館展覽場位於威尼斯總督宮前屬監獄普里奇歐尼宮邸（Palazzo delle Prigioni）的另一層監禁意涵。



la Biennale di Venezia

57. Esposizione
Internazionale
d'Arte
Eventi Collaterali

TEH CHING
HSIEH
DOING TIME
謝德慶
做時間
13 MAY-26 NOVEMBER 2017

PALAZZO DELLE PRIGIONI, CASTELLO 4209, SAN MARCO | AT STATION: S.ZACCARIA | HOURS: 10AM-6PM (CLOSED MONDAYS) | PREVIEW: 10AM-8PM 10-11-12 MAY 2017 | OPEN ON MONDAY 15 MAY



OFFICIAL SUPPORT
S. ZACCARIA
Galleria d'Arte Moderna
Palazzo delle Prigioni
Castello 4209
San Marco
Venezia



Curator: Adrian Heathfield

Artist: Tehching Hsieh

Photograph: © Hugo Glendinning

策展人亞德里安·希斯菲爾德和藝術家
謝德慶

攝影：◎ 雨果·葛蘭丁寧



above | 上

Tehching Hsieh

One Year Performance 1980-1981

Performance, New York

Photograph: © Hugo Glendinning

謝德慶

〈一年行為表演1980-1981〉

行為表演，紐約

攝影：◎ 雨果·葛蘭丁寧



below | 下

Tehching Hsieh

Exposure, 2016

Video still of performance, Taipei, 2016

Director of photography: Hugo Glendinning

Curator: Adrian Heathfield

© Hugo Glendinning & Tehching Hsieh

Courtesy of Tehching Hsieh

謝德慶

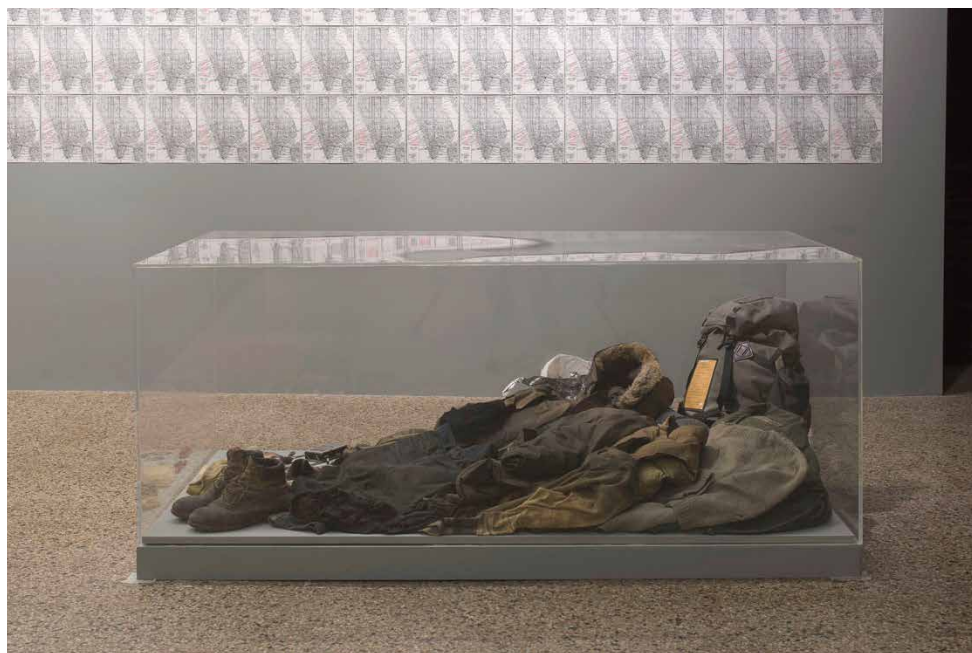
〈曝光〉，2016

行為表演影片截圖，臺北，2016

攝影：雨果·葛蘭丁寧

策畫：亞德里安·希斯菲爾德

◎ 雨果·葛蘭丁寧與謝德慶，藝術家提供



Tehching Hsieh

One Year Performance 1981-1982

Performance, New York

Photograph: © Hugo Glendinning

謝德慶

〈一年行為表演1981-1982〉

行為表演，紐約

攝影：© 雨果·葛蘭丁寧

2019

Shu Lea Cheang: 3×3×6

鄭淑麗：3×3×6

Theme of the main exhibition

*May You Live in
Interesting Times*

Artistic Director

Ralph Rugoff

Curator of the Taiwan Exhibition

Paul B. Preciado

Participating Artists

Shu Lea Cheang

台灣館策展人

保羅·普雷西亞多

參展藝術家

鄭淑麗

大會主題

願你生活在有趣的時代

總策展人

拉夫·魯戈夫

Inspired by ten cases of imprisonment due to gender and sexual nonconformity, both past and present, the exhibition questions the legal and visual regimes that have formed sexual and gender norms during different ages. The work's title "3×3×6" refers to the new architectural design of prisons throughout the world: a 3×3 square-meter cell constantly monitored by 6 cameras.

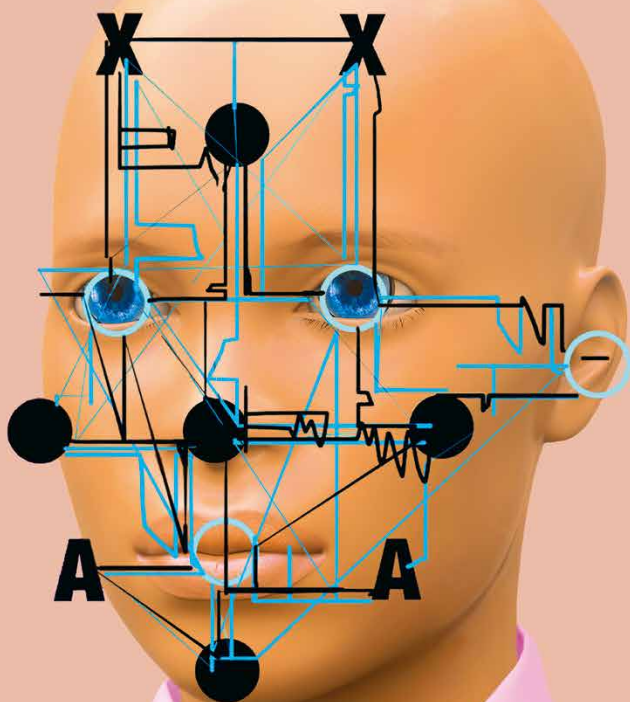
以十位歷史上及當代由於特殊性別取向而不見容於社會、甚至遭受監禁的個體為靈感，探詢不同時代下視覺及法治霸權建構、及合理化關於性與性別成規的方式。「3×3×6」來自可見於全球的新型監獄建築，「3×3」指涉九平方米的拘禁空間，「6」則是不停監看著該空間的六個監視器。

3X3X6

SHU LEA CHEANG

La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte
Eventi Collaterali



11 MAY – 24 NOV 2019

PALAZZO DELLE PRIGIONI CASTELLO 4209, SAN MARCO

STATION: S. ZACCARIA. NEXT TO THE PALAZZO DUCALE | HOURS: 10 AM-6 PM (CLOSED MONDAYS, EXCEPT 13 MAY, 2 SEP, 18 NOV) | PREVIEW: 10 AM-8 PM 8-9-10 MAY 2019

鄭淑麗 TAIWAN
IN VENICE

OFFICIAL SUPPORT

台北文化局

台北市政府

臺南市文化局

臺南市文化局



above | 上

Artist: Shu Lea Cheang

Curator: Paul B. Preciado

藝術家鄭淑麗和策展人保羅·普雷西亞多

below | 下

Shu Lea Cheang

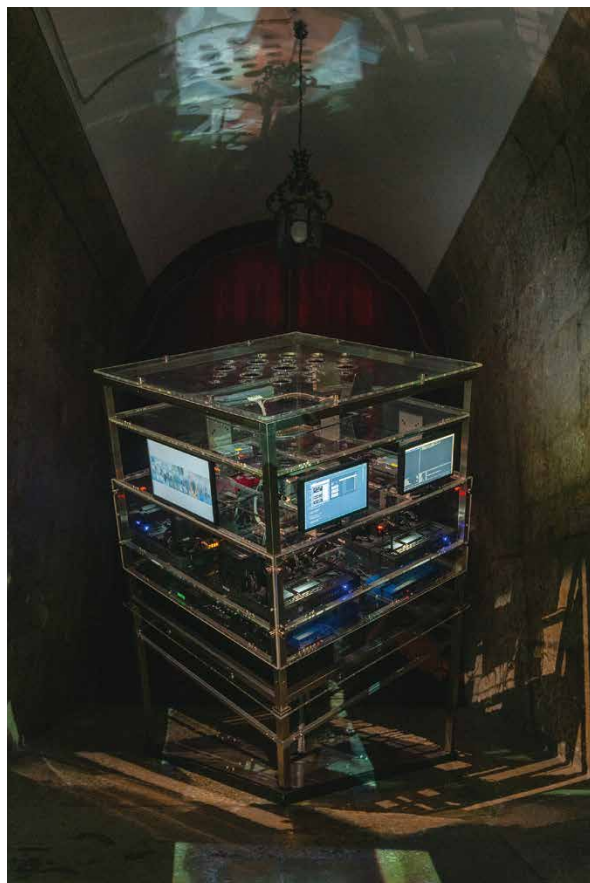
3×3×6

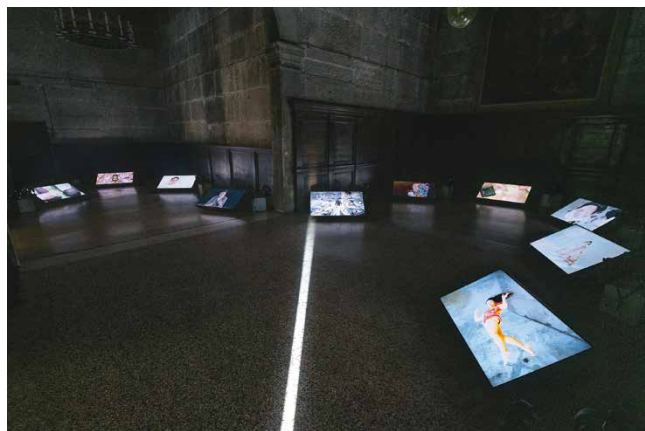
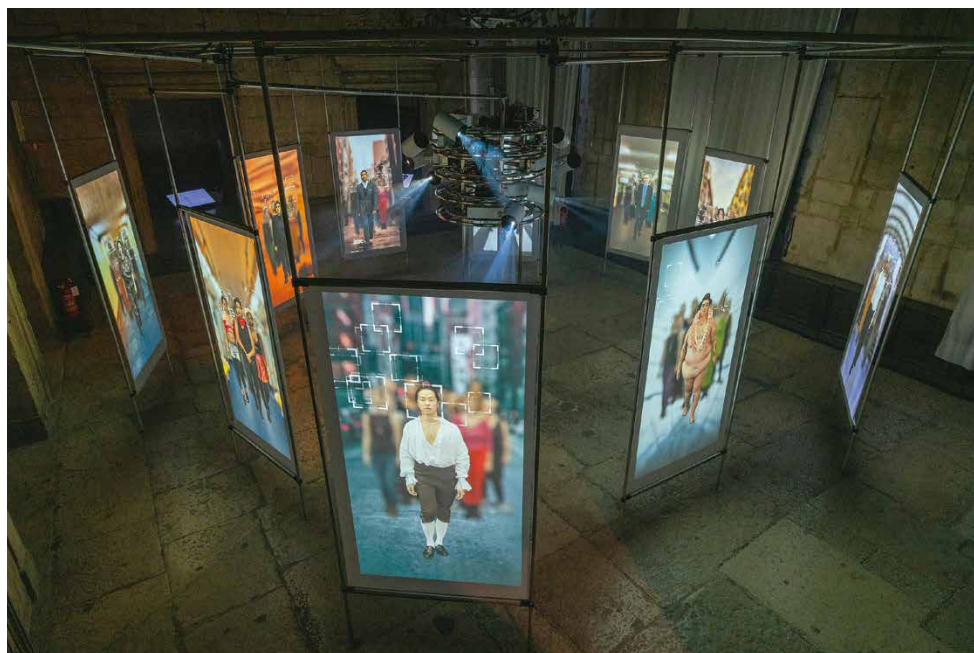
Mixed-media installation, 2019

鄭淑麗

(3×3×6)

複合媒材裝置，2019





Shu Lea Cheang
 3×3×6
 Mixed-media installation, 2019
 鄭淑麗
 〈3×3×6〉
 複合媒材裝置 · 2019

Chronology of the Taiwan Exhibition 台灣館大事紀

- Main Exhibitions 大會記事
- Taiwan Exhibitions 台灣館記事



In 1995, the Taiwan Exhibition first participated in the Venice Biennale with the theme “Art Taiwan”. The production team photographed at the entrance of the Palazzo delle Prigioni.

1995年台灣館以「臺灣藝術」首度參展，工作團隊於普里奇歐尼宮門口合影。

1895

The 1st International Art Exhibition of the City of Venice officially opened in the Giardini di Castello.

威尼斯雙年展在綠園城堡正式揭幕。

1983

The Taipei Fine Arts Museum was established.

臺北市立美術館成立。

1993

The artist Lee Ming-Sheng was invited to participate in the “Aperto ‘93 - Emergency” exhibition at the 45th Venice Biennale. He was the first Taiwanese artist to be featured in the Venice Biennale.

藝術家李銘盛受邀參加第45屆威尼斯國際美術雙年展「開放’93—緊急關頭」（Aperto ‘93）大會展覽。成為首度在威尼斯雙年展曝光的臺灣藝術家。

1995

The 46th International Art Exhibition Venice Biennale
第46屆「威尼斯國際美術雙年展」

The Venice Biennale celebrated its centenary. The French curator Jean Clair was its first foreign artistic director, and the exhibition theme was “Identity and Alterity”. Clair’s cancellation of the Aperto show that had showcased numerous new artists since 1980 was met with much criticism. South Korea was the last country to qualify for a national pavilion at the Giardini.

威尼斯雙年展慶祝百周年，由第一位外國策展人，法國籍尚·克萊爾擔任總策展人，大會主題「認同與差異」。克萊爾取消自1980年以來不斷推出新藝術家的「開放展」，導致許多批評。南韓取下最後一個在綠園建立國家館的資格。

Taiwan participated for the first time with a national pavilion under the name “Republic of China on Taiwan”, hiring the Palazzo delle Prigioni near the Palazzo Ducale on the Piazza San Marco as the venue. Under the theme of “Art Taiwan”, the exhibition featured Lien Te-Cheng, Huang Chin-Ho, Wu Mali, Hou Chun-Ming, and Huang Chih-Yang.

臺灣以「中華民國在台灣-台北」名義，以國家館身分首度參展。承租位在聖馬可廣場總督宮旁的普里奇歐尼宮為場地。以「臺灣藝術」為主題，由連德誠、黃進河、吳瑪悧、侯俊明、黃志陽代表參展。

1997

The 47th International Art Exhibition Venice Biennale

第47屆「威尼斯國際美術雙年展」

The Italian curator Germano Celant was the artistic director. In 1967, Celant published the manifesto of Arte Povera. The theme of this exhibition “Future, Present, and Past” was an extension of the ideas of Arte Povera.

1997年義大利籍傑瑪諾·塞倫特 (Germano Celant) 擔任總策展人，塞倫特於1967年提出「貧窮藝術」(Arte Povera) 宣言，本屆大會主題「未來、現在、過去」是「貧窮藝術」觀念的擴張。

Under the theme “Taiwan Taiwan: Facing Faces”, the Taiwan Exhibition featured Chen Chien-Pei, Wu Tien-Chang, Lee Ming-Tse, Wang Jun-Jieh and Yao Jui-Chung.

For the first time, with private corporate sponsorship, another Taiwanese exhibition “Segmentation/Multiplication – Three Taiwanese Artists”, was held simultaneously at the historic Scuola Grande San Giovanni Evangelista in Venice (curated by Yang Wen-I, featuring Tsong Pu, Marvin Minto Fang and Wu Mali). It set a precedent for the sponsorship of the presentation of Taiwanese contemporary art in the international arena by private enterprises.

台灣館以「台灣·台灣：面·目·全·非」為主題，由陳建北、吳天章、李明則、王俊傑、姚瑞中代表參展。

臺灣首度由民間企業贊助，同時在威尼斯歷史古蹟聖約翰教堂展出，「裂合與聚生：三位台灣藝術家展」（策劃羊文漪、參展藝術家莊普、范姜明道、吳瑪悒），創私人企業贊助臺灣當代藝術躍登國際舞台的模式。

1999

The 48th International Art Exhibition Venice Biennale

第48屆「威尼斯國際美術雙年展」

The independent Swiss curator Harald Szeemann was the artistic director. Under the theme and curatorial concept “APERTO Over All”, it invited a large number of young and women artists, highlighting the forward-looking approach of the Venice Biennale at the turn of the century. The Arsenale was officially designated as an exhibition venue from this edition.

瑞士籍獨立策展人哈洛德·史澤曼 (Harold Szeeman) 擔任總策展人，以「全然開放」的主題及策展理念，透過大量邀請年輕藝術家與女性藝術家，突顯威尼斯雙年展在跨世紀的未來性。本屆大會正式將軍火庫列為展區。



Internationally renowned curator Okwui Enwezor visited the exhibition of the Taiwan Exhibition at the 48th Venice Biennale

國際知名策展人奧奎·恩維佐參觀「第48屆威尼斯雙年展台灣館」展覽



Opening performance by the New Formosa Band

新寶島康樂隊開幕表演

For the first time in the history of the Taiwan Exhibition, the curator J.J. Shih was selected through a call for submissions. Under the theme “Close to Open: Taiwanese Artists Exposed”, it showcased the work of Huang Buh-Ching, Chen Chieh-Jen and Hung Tung-Lu.

台灣館首度以徵選策劃案的方式選出策展人石瑞仁，以「意亂情迷：台灣藝術三線路」為主題參展，展出黃步青、陳界仁、洪東祿三位藝術家作品。

2001

The 49th International Art Exhibition Venice Biennale

第49屆「威尼斯國際美術雙年展」

Harald Szeemann was the artistic director of the exhibition under the theme “Plateau of Mankind”. Taiwanese curator Manray Hsu was a member of the biennial jury.

由哈洛德·史澤曼擔任總策展人，大會主題「人類的舞台」。臺灣策展人徐文瑞為大會評審團成員。

Curated by Kao Chien-Hui, the Taiwan Exhibition “Living Cell” showcased the works of five artists, including Wang Wen-Chi, Lin Shu-Min, Michael Lin, Chang Chien-Chi and Liu Shih-Fen. The Taiwanese pop music group New Formosa Band performed at the opening ceremony.

台灣館由高千惠策展之「活性因子」(Living Cell) 參展，展出王文志、林書民、林明弘、張乾琦、劉世芬五位藝術家作品。由臺灣流行音樂界「新寶島康樂隊」擔任開幕演出。

2003

The 50th International Art Exhibition Venice Biennale

第50屆「威尼斯國際美術雙年展」

The Italian curator Francesco Bonami was the artistic director and the exhibition theme was “Dreams and Conflicts: The Dictatorship of the Viewer”. Bonami invited eleven curators and artists to co-curate ten sub-exhibitions under the main theme. Due to the impact of the SARS epidemic, the Chinese Pavilion participating for the first time cancelled its exhibition.

The organizer created the “Extra 50” collateral exhibitions, accepting applications from art institutions of different countries to join. From this edition, Taiwan no longer participates under the name “Taiwan, R.O.C.”. Instead, with the Taipei Fine Arts Museum as organizer, the Taiwan Exhibition was listed among the “Extra 50” exhibitions, which became known as Collateral Events from 2005.

義大利籍策展人法蘭契斯卡·波那密明 (Francesco Bonami) 擔任總策展人，大會主題為「夢想與衝突—觀者自裁」 (Dreams and Conflicts: The Dictatorship of the Viewer)。波那密明邀請11位策展人及藝術家，在總主題的旗幟下，共同策劃十項子題展。受到SARS疫情影響，第一次參展的中國館取消參展。

大會增設「50之外」 (Extra 50) 外圍展，接受不同國家的藝術機構申請參展。自本屆開始，台灣館參加威尼斯雙年展之列名，從原有的國家參展名稱 (Taiwan, R.O.C.)，改列為「50之外」外圍展，由臺北市立美術館主辦參展。「50之外」於2005年更名為「平行展」 (collateral events)。



Shu Lea Cheang
Garlic=Rich Air
Performance, 2003

鄭淑麗
〈大蒜元〉
表演，2003

The Taiwan Exhibition was curated by Lin Shu-Min and the curatorial theme was “TAIWAN - Limbo Zone”. It featured the artists Daniel Lee, Lee Ming-Wei, Shu Lea Cheang and Yuan Goang-Ming. Shu Lea Cheang showed her “Garlic = Rich Air” series both at the main exhibition in the Arsenale and at the Taiwan Exhibition. In the form of performance art, she traded garlic in Venice as an outdoor event of the Taiwan Exhibition.

台灣館由林書名擔任策展人，策展主題「心感地帶」。參展藝術家為李小鏡、李明維、鄭淑麗、袁廣鳴。鄭淑麗以「Garlic=Rich Air」系列，同時在軍火庫大會主題展及台灣館展出，以表演藝術方式，在威尼斯交易大蒜，成為台灣館的戶外活動。

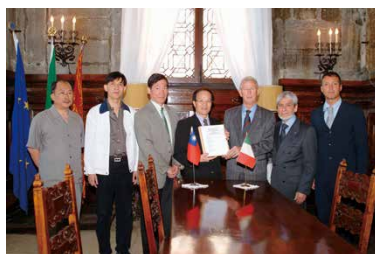
2005

The 51th International Art Exhibition Venice Biennale 第51屆「威尼斯國際美術雙年展」

This was co-directed by the two Spanish curators Maria de Corral and Rosa Martínez. It was the first time that two women had co-directed the Venice Biennale. They created the two different yet complementary exhibitions “The Experience of Art” and “Always a Little Further” respectively. Taiwanese artist Chen Chieh-Jen was invited to participate in “The Experience of Art”.

首度由瑪利亞·德·柯芮爾 (María de Corral) 和羅莎·瑪汀妮茲 (Rosa Martínez) 兩位西班牙籍策展人共同聯手策劃。此為威尼斯雙年展有史以來第一次由兩位女性共同擔綱策展。兩人分別策劃「藝術經驗」 (The Experience of Art) 與「行道無涯」 (Always a Little Further) 兩個迥異又互補的展覽。臺灣藝術家陳界仁受邀參展「藝術經驗」。

Curated by Chia Chi Jason Wang under the theme “The Spectre of Freedom”, the Taiwan Exhibition featured the works of the four artists including Kao Chung-Li, Tsui Kuang-Yu, Eva Lin Hsin-I and Kuo I-Chen.



Chen Chi-Nan(fourth left), Chairman of the Council for Cultural Affairs (the antecedent of the Ministry of Culture), signed a four year "Agreement for the Hiring of the Palazzo delle Prigioni" with Domenico Falconera (third right), president of the Circolo Artistico in Venezia which managed the Palazzo delle Prigioni.

文建會（現為文化部）主委陳其南（左4）於2005年6月10日，與威尼斯藝術家協會主席多明尼哥·佛拉尼拉 (Domenico Falconera，右3)，簽訂租賃普里奇歐尼宮的4年合約



The curator attended the introduction of the "Atopia" exhibition of the Taiwan Exhibition by the organizers of the Venice Biennale.

策展人出席威尼斯大會簡介台灣館《非域之境》展覽

Since 2004, the National Taiwan Museum of Fine Arts has participated in the Venice Biennale International Architecture Exhibition. To secure the right of use of the venue, Chen Chi-Nan, Chairman of the Council for Cultural Affairs (now Ministry of Culture), signed a four year "Agreement for the Hiring of the Palazzo delle Prigioni" with Domenico Falconera, president of the Circolo Artistico in Venezia which managed the Palazzo delle Prigioni.

台灣館由策展人王嘉驥以「自由的幻象」為題參展，展出高重黎、崔廣宇、林欣怡、郭奕臣四位藝術家作品。

由於國立臺灣美術館於2000年開始參與威尼斯國際建築雙年展，為確保場地使用權，文建會（現為文化部）主委陳其南與普宮管理單位「威尼斯藝術家協會」主席法可尼拉 (Domenico Falconera) 共同簽訂「普里奇歐尼宮租用協議書」四年期約。

2007

The 52th International Art Exhibition Venice Biennale 第52屆「威尼斯國際美術雙年展」

The American curator Robert Storr was the artistic director and the theme was "Think with the Senses - Feel with the Mind. Art in the Present Tense". He was the first American to serve as artistic director of the Venice Biennale.

美國籍策展人羅伯·史陀 (Robert Storr) 擔任總策展人，大會主題「有感的思考·有覺的感悟·現在時態中的藝術」。他是首位擔綱威尼斯雙年展總策展工作的美國策展人。

Curated by Hongjong Lin, the Taiwan Exhibition "Atopia" featured the works of five artists including Tsai Ming-Liang, Tang Huang-Chen, Lee Kuo-Min, Huang Shih-Chieh and VIVA.

台灣館由林宏璋策劃「非域之境」參展，展出蔡明亮、湯皇珍、李國民、黃世傑、VIVA 五位藝術家作品。

2009

The 53th International Art Exhibition Venice Biennale 第53屆「威尼斯國際美術雙年展」

The Swedish curator Daniel Birnbaum was the artistic director and the theme was "Making Worlds".

瑞典籍丹尼爾·畢爾包曼 (Daniel Birnbaum) 擔任總策展人，大會主題「製造世界」。

Curated by the Taipei Fine Arts Museum, the Taiwan Exhibition "Foreign Affairs" showcased four artists: Hsieh Ying-Chun, Chen Chieh-Jen, Chang Chien-Chi and Yu Cheng-Ta.

台灣館由臺北市立美術館策劃，以「外交」(Foreign Affairs)做為展出主軸，參展藝術家共有四位：謝英俊、陳界仁、張乾琦、余政達。

2011

The 54th International Art Exhibition Venice Biennale

第54屆「威尼斯國際美術雙年展」

The Swiss curator Bice Curiger was the artistic director and the theme was “ILLUMInations”. It opened with three works of the 16th century Venetian painter Tintoretto. Both the Bahrain Pavilion and the Lebanon Pavilion withdrew from the exhibition due to political instability.

瑞士籍畢絲·克芮格 (Bice Curiger) 擔任總策展人，大會主題「啟迪之光」(ILLUMInations)，以三幅16世紀的威尼斯畫家丁托列托 (Tintoretto) 作品揭開序幕。巴林館與黎巴嫩館皆因政局不穩而退出本屆展覽。

Curated by Amy Cheng, the Taiwan Exhibition “The Heard and the Unheard: Soundscape Taiwan” showed the works of two artists, Wang Hong-Kai and Su Yu-Hsien, while Chang Tieh-chih, Jeph Lo and Liu Kuo-chang were invited to organize and design a “Sound Library/Bar”. The preview featured performances by sound/performing artists Wang Fu-Jui, Lin Chi-Wei and DJ @llen.

台灣館由策展人鄭慧華以「聽見·以及那些未被聽見的一台灣聲音圖景」為主題參展，展出王虹凱及蘇育賢二位藝術家作品，並邀請張鐵志與羅悅全規劃統籌，劉國滄設計「聲音資料庫/酒吧」。開幕期間有聲音及表演藝術家王福瑞、林其蔚及DJ@llen於現場表演。

2013

The 55th International Art Exhibition Venice Biennale

第55屆「威尼斯國際美術雙年展」

The Italian Massimiliano Gioni was the artistic director and the theme was “The Encyclopedic Palace”. Angola, which was participating for the first time, won the Golden Lion for Best National Participation. It was also the first African country to have won since the inauguration of the Venice Biennale. Germany and France swapped their pavilions, while Singapore withdrew from this edition due to “reassessment of the necessity of long-term participation”.

義大利籍馬西米利亞諾·吉奧尼 (Massimiliano Gioni) 擔任總策展人，大會主題「百科殿堂」(The Encyclopedic Palace)。本屆金獅獎最佳國家獎頒給了首次參展的安哥拉，安哥拉同



Kateřina Šedá+BATEŽO MIKILU

This is not a Czech Pavilion

Action, installation, performance, digital documentation, and communication, 2013

凱特里娜·色達 + 巴帖左·米齊陸

〈這不是一座捷克館〉

行動、裝置、表演、數位文件與溝通，2013

時也是威尼斯雙年展開辦以來首次獲獎的非洲國家。德國與法國於本屆交換展館。新加坡因「重新評估長期參展的必要性」，宣布退出本屆威尼斯雙年展。

Curator Esther Lu curated “This is Not a Taiwan Pavilion”, inviting three groups of artists to participate, including Bernd Behr, Hsu Chia-Wei and Kateřina Šedá + BATEŽO MIKILU. It sparked a controversy over the nationalities of the artists.

An “Open Futures: Young Curator Workshop” satellite event was held, inviting viewers interested in exhibition production to imagine and engage in curatorial practices through a two-day workshop.

台灣館由策展人呂岱如推出「這不是一座台灣館」，邀請三組藝術家白伯恩 (Bernd Behr)、許家維、凱特里娜·色達 + 巴帖左·米齊陸 (Kateřina Šedá + BATEŽO MIKILU) 共同參與展演計畫。因藝術家國籍問題引發爭議。

舉辦「OPEN FUTURES開放未來年輕策展人工作坊」衛星活動，徵求對展覽製作有興趣的觀眾，透過兩天的研習活動，進行策展實踐的想像與練習。

2015

The 56th International Art Exhibition Venice Biennale

第56屆「威尼斯國際美術雙年展」

The African American curator Okwui Enwezor was the artistic director and the theme was “All the World’s Futures”. In this edition, the installation of the Iceland Pavilion as a mosque triggered protests by local residents. Soon after the opening, it was shut down by the City Administration of Venice. Due to problems about the nationalities of artists and the infiltration of Chinese capital, the Kenyan government withdrew the Kenyan Pavilion from the exhibition. The Costa Rican government also announced its withdrawal from the Venice Biennale over the scandal of the curator taking money from the artists.

美籍非裔奧奎·恩威佐 (Okwui Enwezor) 擔任總策展人，大會主題「全世界的未來」(All the World’s Futures)。本屆冰島國家館因將展場設置為一座清真寺而引發當地居民抗議，開展不久即被威尼斯市政府關閉。肯亞館因為藝術家國籍及中國資金介入問題，由肯亞政府宣布退出國家館。哥斯大黎加館也因策展人向藝術家收取經費醜聞，由哥國政府宣布退出威尼斯雙年展。

For the first time, the Taiwan Exhibition presented the solo exhibition of a single artist, featuring Wu Tien-Chang’s “Never Say Goodbye”. An international PR firm was hired

for the first time to devise marketing strategies and enhance the effect of international exchange. TV wall ads at the Marco Polo Airport were also purchased to step up publicity and promotion.

台灣館首次以單一藝術家個展的方式，由吳天章代表參展，推出展覽「別說再見」(Never say Goodbye)。本屆首度結合國際公關公司資源，策略行銷擴大國際交流效益。並嘗試於馬可波羅機場購置電視牆廣告，擴大形象推播效益。

2017

The 57th International Art Exhibition Venice Biennale

第57屆「威尼斯國際美術雙年展」

The French curator Christine Macel was the artistic director and the theme was “Viva Arte Vive”. The Taiwanese curator Amy Cheng was a member of the jury, while the Taiwanese artist Lee Ming-wei was invited to exhibit in the main exhibition.

法國籍柯里絲汀·馬歇兒 (Christine Macel) 擔任總策展人，大會主題「藝術萬歲」(Viva Arte Vive)。臺灣策展人鄭慧華為大會評審團成員。臺灣藝術家李明維受邀於大會主題館中展出。



Tehching Hsieh and Marina Abramovic

Photograph: © Hugo Glendinning

藝術家謝德慶和藝術家瑪莉娜·阿布拉莫維奇

攝影：©雨果·葛蘭丁寧

The Taiwan Exhibition continued to adopt the format of the nomination of a single artist, and was represented by the performance artist Tehching Hsieh. In terms of the operation and planning of the Taiwan Exhibition, multiple experiments were carried out. The independent curator Adrian Heathfield was invited to curate the exhibition “Doing Time”. A professional exchange dinner gala for international guests and an “Art Administration Training Programme” offering docent internship positions and one curatorial internship position were first held. During the holding of ART BASEL in Hong Kong, a preview talk was held at the Hong Kong Arts Centre, while two other talks were held during the opening and closing of the exhibition. More intensive marketing strategies and resources were deployed. The number of visitors was the highest in the history of the Taiwan Exhibition, including distinguished guests such as Marina Abramović. The New York Times listed the exhibition among “The 10 Best Things we saw at the Venice Biennial”.

台灣館延續單一藝術家推舉制度，由行為藝術家謝德慶代表參展。本屆針對台灣館之操作及規劃，進行多面向嘗試：邀請獨立策展人亞德里安·希斯菲爾德 (Adrian Heathfield) 擔任策展人，策劃展覽「做時間」(Doing Time)；首度辦理國際嘉賓專業交流晚宴，以及「現場導覽實習生」及「策展培力」兩項人才培育計畫。利用香港ART BASEL 期間，在香港藝術中心舉辦前導座談，另於展覽開幕與閉幕期間舉辦兩場座

談，投入更周密的宣傳策略與資源。本屆總參觀人數為台灣館史上最高，吸引造訪貴賓如瑪莉娜·阿布拉莫維奇（Marina Abramovic）。《紐約時報》喻為「十件本屆威尼斯最棒的作品」（The 10 Best Things we saw at the Venice Biennale）。

2019

The 58th International Art Exhibition Venice Biennale 第58屆「威尼斯國際美術雙年展」

The British curator Ralph Rugoff was the artistic director and the theme was “May You Live in Interesting Times”.

英國籍拉爾夫·魯格夫（Ralph Rugoff）擔任總策展人，大會主題「願你生活在有趣的時代」（May you Live in Interesting Times）。

Curated by Paul B. Preciado, the Taiwan Exhibition presented the work “3×3×6” by Shu Lea Cheang. The artist put together a Taiwanese technical team to create an immersive installation on site. Technical staff hired through Venice and a Taiwanese remote mechanism controlled the surveillance system and ensured its smooth running during the term of the exhibition. The number of visitors at the preview was a historic high for the Taiwan Exhibition, which also attracted influential art professionals such as Hans Ulrich Obrist, artistic director at the Serpentine Galleries in the UK. As proposed by the curator, the public program of this edition were held on San Servolo. Multi-layered discourses were held on the exhibition theme in various lighthearted forms, such as reading, dialogue and performance. Digital Minister Audrey Tang attended remotely through a digital robot.

台灣館由鄭淑麗及策展人保羅·普雷西亞多（Paul B. Preciado）共同推出「3×3×6」參展。由藝術家籌組台灣技術團隊，打造一現地製作的沉浸式裝置。並透過威尼斯特聘技術人員及臺灣遠端系統操作監控，確保作品在展期間順利運作。預展期間參觀人次突破台灣館歷史新高，吸引藝術圈具影響力專業人士如英國蛇形藝廊藝術總監漢斯·烏爾里希·奧布里斯特（Hans Ulrich Obrist）等人造訪。本屆公共活動由策展人規劃於聖塞爾沃島（San Servolo）舉辦。以朗讀、對談、表演等多元輕鬆的方式，對展覽議題進行多層次的討論。數位政委唐鳳透過數位機器人遠距出席。

2022

The 59th International Art Exhibition Venice Biennale 第59屆「威尼斯國際美術雙年展」

Due to the impact of the Covid-19 pandemic, the 59th International Art Exhibition of the Venice Biennale



The internationally renowned curator Hans-Ulrich Obrist visited the exhibition of the Taiwan Exhibition at the 58th Venice Biennale.

國際知名策展人漢斯·烏爾里希·奧布里斯特參觀「第58屆威尼斯雙年展台灣館」展覽



Public Program: The Failures of Electronic Discipline-A Symposium of Gender and Sexual Outlaws

公共活動：電子規訓之失能—性別與性異議者討論會



Performers of Public Program (from left: Khaleb Brooks as D X, Liz Rosenfeld as SADE X, Enrico Wey as CASANOVA X, Aéreo Negrot as B X) / Photograph: Choy Tsai

公共活動表演者（左起：喀列布·布魯克斯飾演D X、莉茲·羅森菲爾德飾演薩德X、魏道揚飾演卡薩諾瓦X、艾莉亞·聶格羅飾演BX）/ 攝影：蔡耀徵

originally slated for 2021 was postponed to 2022. From August 29 to December 8, 2021, the exhibition “The Disquieted Muses: When La Biennale di Venezia Meets History”, a historical retrospective on the 125th anniversary of the biennial, took place at the Giardini.

The Italian curator Cecilia Alemani is the artistic director, and the theme is “The Milk of Dreams”. This edition puts a particular spotlight on the works of women and gender nonconforming artists. NFT art will officially debut in this year’s Venice Biennale.

Russian Pavilion Curator and Artists pull out of Venice Biennale amid Russia’s war on Ukraine.

原訂於2021年舉辦的「第59屆威尼斯國際美術雙年展」，因受新型冠狀病毒（COVID-19）肺炎疫情影響，延遲至2022年舉辦。威尼斯雙年展大會於2021年8月29日至12月8日於綠園舉辦125週年歷史回顧展「不安的繆斯：當雙年展遇見歷史」（The Disquieted Muses. When La Biennale Meets History）。

義大利籍塞西莉亞·阿萊馬尼（Cecilia Alemani）擔任總策展人，大會主題「夢之乳」（The Milk of Dreams）。本屆針對女性和多元性別藝術家的作品投以高度關注。NFT加密藝術在本屆威雙正式亮相。

因烏俄戰爭，俄羅斯藝術家與策展人選擇退出威尼斯雙年展國家館。



Taiwan Exhibitions, 1995–2019

台灣館，1995–2019

The artist Sakuliu Pavavaljung was to present “Kinerapan: Right of Crawling” for the Taiwan Exhibition, curated by the Philippine curator Patrick Flores. However, prior to the exhibition, Sakuliu’s qualification was terminated due to sexual offence allegations. The Taipei Fine Arts Museum re-submitted the proposal “Impossible Dreams” to the Biennale to hold a 27th anniversary historical retrospective of the Taiwan Exhibition as well as four thematic forums.

台灣館參展藝術家撒古流與菲律賓策展人派崔克·佛洛雷斯（Patrick Flores）共同推出「蔓生：撒古流」（Kinerapan: Right of Crawling）。開展前因撒古流遭受妨害性自主指控引起關注，其台灣館代表資格受終止。臺北市立美術館重新向大會申請提案通過「不可能的夢」（Impossible Dreams），推出台灣館27年歷史回顧展及四場主題論壇。

International Forums

國際論壇

A Framework for Forums

Patrick Flores

Convener of Forums

A forum is a seminar, a term that refers to a conference, a meeting of minds and bodies. From the word *seminarium*, it is a breeding ground, a nursery, an arboretum. It is a potential ecology. The French thinker and writer Roland Barthes argues in the essay “To the Seminar” that the “seminar’s work is the *production of differences*.” Barthes clarifies that “difference is not conflict...each relation, gradually (it takes time), is *made original*: discovers the originality of bodies taken one by one, breaks off the reproduction of roles, the repetition of discourses, counters any staging of prestige, of rivalry.”¹ In his imagination, the seminar is both productive and differential and cannot be reduced to a marketplace of diverse ideas or an arena of competition. The seminar is a chance to recover an origin, an indigenous address. It resists the capture of reproduction and repetition, and the acquisition of status and privilege. He goes on to say that “in the seminar...all teaching is foreclosed: no knowledge is transmitted (but a knowledge can be created), no discourse is sustained (but a text is sought): teaching is *disappointed*. Either someone works, seeks, produces, gathers, writes in the others’ presence; or else all incite each other, call to each other, put into circulation the object to be produced, the procedure to compose, which thus passes from hand to hand, suspended from the thread of desire.”² The pedagogy of the seminar mediates efforts to ensconce hierarchies and masters and their monopolies; instead, it encourages co-presence, refuses mastery, and releases teaching from the fixities of and fixations on fully formed knowledge only waiting to be proffered. Again: teaching is disappointed.

There is openness and open-ended-ness in the methods of the seminar. But the ethos is urgent and punctual, even as the consequences of ethical desire may be infinite. In Athenian democracy, the deliberative promise of a gathering partly stems from *krisis*, a tear in the polity that prompts the convening of an assembly, which in a way is a seminar. The theorist Wendy Brown annotates that “critique is an old term that derives from the Greek word *krisis*.”³ She continues that for the Greeks, *krisis* was a jurisprudential term identified with the art of making distinction, an art considered essential to judging

1 Roland Barthes, “To Seminar,” in *The Rustle of Language*, trans. Richard Howard (Berkeley: University of California Press, 1984), 334.

2 Roland Barthes, “To Seminar,” 337.

3 Wendy Brown, “Untimeliness and Punctuality: Critical Theory in Dark Times,” in *Edgework: Critical Essays on Knowledge and Politics* (New Jersey: Princeton University Press, 2005), 5.

and rectifying an alleged disorder in or of democracy.” The process involves “sifting and sorting...focused on distinguishing the true from the false, the genuine from the spurious, the beautiful from the ugly, the right from the wrong...Krisis thus comes close to what we would call today deliberation.” Beyond Antiquity, the word critique and criticism drifted away from crisis and only retained the connection to the field of medicine, which is quite pertinent at this moment of the pandemic. The idea of a critical condition speaks of an emergency, specifically “the crucial stage of a disease in which a decision had to be made but had not yet been reached...indicating that accurate diagnosis and judgments about appropriate interventions potentially stand between life and death. A critical condition is thus a particular kind of call: an urgent call for knowledge, deliberation judgment, and action to stave off catastrophe.” This theorization on crisis and critique is instructive as it enables us to think of the ways in which a “worldly event or phenomenon, whether a collapsed empire or a diseased body, connects a specific condition with an immediate need to comprehend by sifting, soring, or separating its elements, to judge, and to respond to it.”⁴ What is vital is also what is critical.

The series of forums for the Taiwan Exhibition is in dynamic conversation with the previous participations of Taiwan in the Venice Biennale. This exhibition becomes an archive, a space for historical memory to be activated. As well, it is decisively positioned to dialogue with both immediate, deep-seated, and far-reaching issues. The study of objects, therefore, is a symptom of this history and memory that intersects with the symptoms generated by the various gestures the Taiwan Exhibition has over the years performed in an array of media, from painting to installation. Archive and forum create a reciprocal exchange of discourse and sensing, of thoughtful excitement through an exhibition and a colloquium.

This interplay between archive and forum speaks to the two concepts evoked by the title of the Taiwan Exhibition. In the phrase Impossible Dreams, two aspirations seem to move away from actuality and achievement. The gap created by this preconception of the words impossible and dreams is addressed by the Taiwan Exhibition through a reconsideration of what the impossible and dreams mean. Surely, the formulation of what is palpable in actual terms and what regulates in the form of an abstract ideal needs to be liberated from the binary.

The forum and crisis, therefore, co-habit the time and space of the Taiwan Exhibition, which is somewhere between the institution (the Taipei Fine Arts Museum), which is invested with the power to commission, and the contemporary work of art and the curatorial, which cannot be conflated with the prerogatives of the museum in Taiwan and

4 Wendy Brown, “Untimeliness and Punctuality: Critical Theory in Dark Times,” 7.

the biennale in Venice. This is why the concept of the pavilion is instructive, it enables the artist and the curator to move across scales and not be tied to structures and their attendant orthodoxies and complicities. That said, the decisions of the artist and curator are not totally autonomous from the authority of the structures and, in fact, can be limited, even rendered inconsequential or inarticulate, at certain times.

What is important to stress at this point is the (con)temporariness of this Taiwan Exhibition, as well as the precarity of the concept in relation to Taiwan, which is not regarded as a nation-state and so appropriates the pavilion modality in an idiosyncratic, if not daring, way. The Taiwan Exhibition changes every two years, with different artists and curators intervening to remediate it and contribute to the discourse of the Biennale around it. The Biennale in turn undergoes shifts every two years, too, remade and refunctioned by changing curatorial and artistic intelligences. This whirl of coming and going keeps the Taiwan Exhibition restless.

It must be noted that there are other pavilions surrounding the Taiwan Exhibition of the nation-state, and they similarly mutate regularly. It is this anticipation of changes that lets the Taiwan Exhibition offer a unique temporality and therefore materialize the situation of impossibility. In other words, this temporality resists the stasis of the accumulation of the Biennale's symbolic capital and the habitus of its practitioners. The feminist theorist Drucilla Cornell, meditating on Derrida's theory of the impossible, states that time or temporality "keeps open the 'not yet,' but as part of experience. There is never any reason—there can't be—in this real world of ours, for us to give up on our emancipatory desire."⁵ Cornell elaborates that "temporality means that the very categories of immanence and transcendence are shaken up, because there is no concept of the here-and-now. When time is out of joint, the dislocale of the emancipatory desire, meaning its impossibility of ever being located, is infinite possibility."⁶ The time of the Taiwan Exhibition, through the forum and the archive, consists of many layers, which may be sharp or fuzzy, but always in a state of emergence, evoked by whatever "present" speaks to it, or troubles and thrills it.

Finally, that the Taiwan Exhibition figures in the scene as a virtual seminar and an archive-exhibition bears the aspect of an elusive proposition in a time of internal and all-over crisis. The latter has precipitated this kind of calibration and will most likely haunt the narrative of the Taiwan Exhibition in the years to come. This haunting is to be accepted as a necessary insistence on both history and the future through the work of memory. The Taiwan Exhibition as an exhibition and seminar hosts this memory, the crisis that makes it impossible and therefore persistently present.

5 Peter Osborne, ed., "Feminism, Deconstruction and the Law: Drucilla Cornell," in *A Critical Sense: Interviews with Intellectual* (Routledge, London, 1996), 150.

6 Peter Osborne, ed., "Feminism, Deconstruction and the Law: Drucilla Cornell," 151.

The following are the trajectories of the forums:

1. What Makes a Pavilion? What does a Pavilion Make?

It reflects on the impulses that generate the desire for a Pavilion in Venice. What does it mean and what does it take to organize a Pavilion in Venice and what does the effort seek to achieve? Viewed from a historical perspective, this reflection on the contexts of the Pavilion over the years keenly revisits some works from the previous exhibitions and through these materials discuss certain concerns related to the origins and transformations of the Taiwan Exhibition in Venice.

2. Time, Body, Technology

It focuses on performance and the investment of the Taiwan Exhibitions in bodily initiations. With this gesture of movement come the problem of time and the mediation of technology. Here, the agency of the body and the structure of forces interact to produce a social moment of exchange.

3. Ecologies of History

It dwells on the intimate relationship between nature and history; the migration of species, peoples, and spirits; the cosmologies underlying social phenomena; and the values animating indigenous communities as they look after a range of resources.

4. Freedom of Others/Other Freedoms

It takes interest in the imperative political issues that touch on freedom, violence, resistance, and so on. It considers disagreements as well as solidarities built around race, gender, ethnicity, spirituality, sexuality, sovereignty, and so on.

派崔克·佛洛雷斯 (Patrick Flores)

論壇召集人

論壇是研討會 (seminar) 的一種形式，意指會議，代表思想與個體的交會。Seminar 源自 seminarium 一詞，具有養殖場、苗圃或植物園之意，是擁有成長潛力的生態體系。法國哲學家暨作家羅蘭·巴特 (Roland Barthes) 在其論文〈致研討會〉中如此論述：「研討會的工作是『創造差異』。」他進一步澄清：「所謂差異並非衝突…所有關係都漸次（這需要時間）被賦予『原創性』：逐一發掘個體的獨特性、斷絕角色再製與論述重複、反制威信和對立的塑造。」¹他所設想的研討會兼具生產力與差異性，不能單純視為不同想法的交換場所或競爭舞台。研討會是找回本質與原生表述的機會。它抗拒陷入再製與重複的牢籠，並獲得地位和特權。巴特繼續闡述：「研討會…排除教導：不傳遞任何知識（但可以創造知識），不堅持任何論述（但尋求文本）：教導令人沮喪。（研討會）是與他人一起研究、探索、創造、收集、書寫，或是所有人彼此激勵、彼此呼應，讓創作中的物件流通循環，接力進行創作。」²當階級、主宰與壟斷勢力試圖安逸生根時，研討會的教育法就會介入，鼓勵共存，拒絕支配，並將教導從完全定型、只待輸出的固定與固著知識中解放。總而言之，教導另人沮喪。

研討會具備「開放性」與「開放結局」這兩種特徵。它的本質又帶有迫切性與及時性，即使其所渴求的結果可能是無盡的。在雅典的民主制度中，集會審議承諾部分源於 *krisis*（危機），亦即政策上的分歧。促使大眾召集會議，也是某種形式的研討會。理論家溫迪·布朗 (Wendy Brown) 如此註解：「critique（批判）源自希臘文 *krisis* 的古老術語，。」³她接著表示：「希臘人認為 *krisis* 係屬法學詞彙，涉及『區別』的藝術，一種被認為對於判斷和糾正民主制度內部或民主制度本身的失序至關重要的藝術。」這個過程涉及「篩選與分類……專注於分辨是與非、真實與虛假、美善與醜惡、對和錯……因此『Krisis』近似於我們今日所稱的『審議』」。在古典時代之後，「critique」（批判）與「criticism」（審評）偏離了「危機」的意涵，只保留與醫學領域的關聯，值此疫情當下似乎甚為適切。危急狀況 (critical condition) 的概念涉及「緊急」(emergency)，具體而言是「疾病的關鍵階段，在此階段必須做出決定但尚未達成決議……表示針對關乎生死的適當介入措施做出準確診斷與判斷。危急狀況因此是一種特殊的求救：緊急呼求知識、審議判斷，以及避免災難發生所採取的行動。」這個關於危機 (crisis) 和評判 (critique) 的理論非常具有啟發性，致使我們思考「全球性的事件或現象，無論是崩潰的帝國或染病的身體，都與某個特定狀況有關，這個狀況需

1 羅蘭·巴特，〈致研討會〉(To the Seminar)，《語言的癡癡》(The Rustle of Language)，譯者：理查德·霍華德 (Richard Howard) (柏克萊：加州大學出版社，1984)，334。

2 羅蘭·巴特，〈致研討會〉，337。

3 溫迪·布朗，〈不逢時與及時：黑暗時代的批評理論〉(Untimeliness and Punctuality: Critical Theory in Dark Times)，《刀刃作業：知識與政治的批判論文集》(Edgework: Critical Essays on Knowledge and Politics) (紐澤西：普林斯頓大學出版社，2005)，5。

要立即理解，透過篩選、分類或分離其組成元素，加以判斷並予以回應。」⁴攸關生死就是危急狀態。

台灣館舉辦一系列論壇，並展出先前代表臺灣參加威尼斯雙年展的作品，兩者展開動態對話。這個展覽成為一座典藏資料庫、啟動歷史回憶的空間，擁有明確定位的對話場域，針對即時、深層與廣泛議題進行交流。這些歷史和回憶的表徵，以及台灣館多年來藉由繪畫、裝置等媒材展現不同態度所產生的表徵，共同構成物件研究。檔案與論壇，在論述與感知之間創造雙向交流，透過展覽和座談產生的想法和悸動也得以互通。

檔案與論壇間的交互作用，傳達台灣館展名提出的兩個概念。「不可能的夢」表述兩個看似遠離現實與成功的渴望。對於「不可能」和「夢」這兩個字詞的先入成見造成裂縫 (gap)，而台灣館藉由重新思考「不可能」與「夢」的意義，彌合這個裂縫。當然，實際語彙中的意思，以及所調整的抽象形式概念，在進行表述時必須脫離二元對立。

論壇與危機因此和台灣館的時間與空間共存。台灣館介於具有委託權力的機構（臺北市立美術館）和當代藝術及專業策展間，不能與北美館和威尼斯雙年展的機構職權混為一談。這正是為什麼「展館」的概念具有啟發意義，因為它能让藝術家和策展人不受體系和參與者的體制與繁文縟節所縛，自由在各種向度之間移動。雖說如此，藝術家和策展人的決定也非完全獨立於體制權威之外，且實際上可能受到限制，有時甚至會失去重要性和話語權。

現時需要強調的重點是台灣館的當代性與暫時性，以及與臺灣相關概念的不穩定性。臺灣目前不被視為國家，因此是透過不循常規（甚至冒險挑戰）的方式挪用展館型態。台灣館每兩年變動一次，邀請不同的藝術家和策展人參與介入與拾遺補缺，對台灣館在雙年展的相關論述做出貢獻。雙年展也同樣每兩年經歷一次轉變，由不同的策展人與藝術智庫重新打造與運作。這樣循環往復讓台灣館永不靜滯。

值得注意的是，台灣館周圍還有其他展館，且同樣會定期變動。正是這種預期變化的心態，讓台灣館得以提供獨特的時間性，從而讓不可能的情況成為現實。換句話說，此時間性抵抗了雙年展象徵資本積累與從業者慣習的停滯。女性主義理論家德魯西拉·康奈爾 (Drucilla Cornell) 省思德希達 (Derrida) 的「不可能性」理論，表示時間或時間性 (temporality) 「持續開啟『尚未』 (not yet)，但屬於經驗的一部分。在我們所處的現實世界，從來沒有任何理由，也不能有任何理由，要求我們放棄對解放的渴望。」⁵康奈爾如此闡述：「時間性意味著內在性 (immanence) 與超越性 (transcendence) 範疇產生動搖，因為根本沒有此時此刻 (here-and-now) 的概念。當時間脫軌 (out of joint)，解放渴望的錯位 (dislocale)，亦即定位 (located) 的不可能，正代表無盡的可能性」⁶。論壇與檔案讓台灣館的時間具

4 溫迪·布朗，〈不達時與及時：黑暗時代的批評理論〉，7。

5 彼得·奧斯伯恩 (Peter Osborne) 編輯，〈女性主義、解構與法律：德魯西拉·康奈爾〉 (Feminism, Deconstruction and the Law: Drucilla Cornell)，《批判意識：知識份子訪談》 (A Critical Sense: Interviews with Intellectual) (羅德里奇出版社，倫敦，1996)，150。

6 彼得·奧斯伯恩編輯，〈女性主義、解構與法律：德魯西拉·康奈爾〉，151。

有多種層次，可能清晰可能模糊，但永遠處於「發生」(emergence) 狀態，受到「現在」(present) 的啟發、干擾或刺激誘發。

於此背景之下，台灣館以線上研討會和檔案展覽的形式呈現，在這個存在內部與整體危機的時代，承載難以名狀 (elusive) 的命題。危機促成了這種標定，且極有可能在未來數年都於台灣館的論述之中纏繞不去 (haunt)。透過由記憶衍生的作品，這種「纏繞」將被接受並視為在過去與未來都有必要的堅持。台灣館藉由展覽與研討會形式安置這些記憶，亦即讓台灣館不可能存在但卻因此堅持存在的危機。

各場論壇主旨如下：

1. 是什麼構成了國家館？國家館又產生什麼？

這個論壇探討在何種衝動下催生在威尼斯設置國家館的渴望、在威尼斯籌備國家館的意義和付出，以及這些努力希望達成的目標。從歷史角度審視台灣館這些年來的境況，以敏銳眼光回顧先前展覽的作品，並透過這些素材，針對威尼斯雙年展台灣館的起源和變遷，探討引人關注的議題。

2. 時間、身體、科技

此論壇聚焦於台灣館在身體啟蒙方面的表現與投入。藉由身體動態引出時間問題以及對科技的省思。身體能動性和力的結構彼此互動，創造出彼此交流的社交性。

3. 歷史生態學

此論壇細究自然與歷史之間的緊密交織；物種、人類與精神的遷移；社會表象下的宇宙學；以及原住民族群在尋求資源之際，發現哪些令其重獲生機的價值。

4. 他人的自由/他種自由

此論壇關注重要政治議題，探索自由、暴力與抗爭等，並將「異議及團結」視為圍繞種族、性別、族裔、心靈、性、主權等重要議題。

Session 1

What Makes a Pavilion?

What does a Pavilion Make?

7.22.2022 19:30

Moderator

Patrick Flores (Philippines)

Speakers

Manray Hsu (Taiwan)

Sislej Xhafa (Kosovo)

Elvira Dyanyani Ose (Spain)

Session 2

Time, Body, Technology

8.19.2022 19:30

Moderator

Manray Hsu (Taiwan)

Speakers

Shu Lea Cheang (Taiwan)

Stefan Kaegi / Rimini Protokoll (Germany)

Eisa Jocson (Philippines)

Session 3

Ecologies of History

9.23.2022 19:30

Moderator

Patrick Flores (Philippines)

Speakers

Fang-tze Hsu (Taiwan)

Yuma Taru (Taiwan)

Cathleen Schuster and Marcel Dickhage /

titre provisoire (Germany)

Session 4

Freedom of Others/Other Freedoms

10.21.2022 19:30

Moderator

Mali Wu (Taiwan)

Speakers

Khanyisile Mbongwa (South Africa)

Irwan Ahmett and Tita Salina (Indonesia)

Ladislava Gaziova (Czech Republic)

第一場

是什麼構成了國家館？

國家館又產生什麼？

2022/7/22 19:30

主持人

派崔克·佛洛雷斯 菲律賓

主講人

徐文瑞 臺灣

西斯萊·屈法 科索沃

艾薇拉·戴楊楊尼·奧賽 西班牙

第二場

時間、身體、科技

2022/8/19 19:30

主持人

徐文瑞 臺灣

主講人

鄭淑麗 臺灣

史蒂芬·凱吉 / 里米尼紀錄劇團 德國

艾薩·霍克森 菲律賓

第三場

歷史生態學

2022/9/23 19:30

主持人

派崔克·佛洛雷斯 菲律賓

主講人

許芳慈 臺灣

尤瑪·達陸 臺灣

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第四場

他人的自由/他種自由

2022/10/21 19:30

主持人

吳瑪俐 臺灣

主講人

卡尼西爾·姆邦瓦 南非

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Impossible Dreams

59th International Art Exhibition - La Biennale di Venezia

The Milk of Dreams

April 23-November 27, 2022

Exhibition

Promoted and organized by

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不可能的夢

第59屆威尼斯國際美術雙年展

夢之乳

2022年4月23日至11月27日

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