

r:ead #5 |

Residency · East-Asia · Dialogue
on

Myth · History · Identity



Hong Kong

Japan

Korea

Taiwan



神話・歴史・身分 対話・東亞・居住

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2012 年 r:read 在東京啟動時，我正揭起「代表亞洲、日本、東京」的旗號，致力於舉辦大型藝術節。那時候作品的質與量都受到嚴格要求，在各種制度的限制下，不容失敗的緊張感無時無處不在。其背後以能窺見，公共文化事業在今日作為地方主義城市與國家間競爭的代言人，被規模與性質所嚴格評判的宿命。

r:read 從最初背負著公共文化事業的使命，發展到如今嘗試在自由領域裡深深地播下一粒小小的種子。來自東亞四國的藝術家、策劃人和翻譯匯聚一堂，只是為了對話。面對「即是鄰人，亦是他人」的對象，談論自己的創作和自身立足的社會與歷史。並非因為受人之請，只為在與他人的對話中，將自己所處的歷史和現狀重構、客體化，然後重新放在面前審視。在被對話深深挖掘的土壤中，播下一粒粒作品和項目的種子。通過兩周有餘的對話，參加者全體人員將共同定下並共享一個育芽計劃。這就是 r:read 的活動。

r:read 只是一個獨立活動體，根據具體情況，做出相應的變化。最初的兩屆在日本召開，第三屆是在第二屆的參加者龔卓軍先生的自發組織下得以在台南召開，並擴展到了台灣全境。上一屆第四屆，亦是在第三屆的參加者趙芝恩女士和安素賢女士的大力推動下，得以在韓國召開。作為第五屆的本屆，則是由第四屆的參加者張嘉莉女士和鄭怡敏先生率先倡導，從而得以於香港召開。並非因為受人之請，只因為在這些相信其必要性的人之間不斷接力，這個項目才得以在東亞周遊至今。

r:read 在這 5 屆的過程中，已經有了新的發展。東京藝術公社是以 r:read 的課題為主旨而發足的。緊隨其後，因為得到台南與 r:read 相關的獨立運動旗手的接力，台南藝術公社成立了。並且，作為 r:read 最重要也最困難的課題，特殊翻譯領域的「Art Translators Collective」，也在擔任 r:read 翻譯策劃的田村 Kanoko 的主導下逐漸建立起來，給藝術翻譯界注入了新鮮的血液。所有的一切，都是從 r:read 的實踐經驗出發，在各地域的特性和現實情況中發展起來的必然結果。

r:read 採用了「全體人員說母語」這種極為質樸，然而極為艱難的交流原則。傳承上一屆，本屆又再次將生活在兩種語言和兩種文化之間的翻譯者放到了藝術家和策劃人並列的「第三表現者 / 媒介者」的位置，將東亞的語言問題本身放到了桌面上。東亞至今為止，因為必須經由西方語言而被扭曲的藝術和語言的關係，正是 r:read 如今所要面對的最大挑戰。

r:read 不具有政治議題，也並非有框架和預算的項目，只是一個因為參加者感到了其必然性而成立的虛構和假設中的共同體，只有在不斷的對話中才能成立。並非因為受人之請，只因為承接了一個理念，每個人都是東亞的當事人、歷史的主體、現在的更新者。作為藝術家，作為策展人，作為翻譯，我們在不同性質的存在於時間之間架起了媒介。這個共享的平台，要由不同性質的人們來開拓。也許只是一粒非常小的種子，然而我們把它深深地播下了。這粒種子會長成什麼樣的芽，誰也無法預料。但也正因為無法預料，我們才再一次聚在一起，渴望對話。

在此，向在如此不穩定的情況下，仍然幫助實現了本屆香港之行的張嘉莉女士和鄭怡敏先生，以及給予支持與幫助的香港藝術發展局，國際交流基金，以及本屆及往屆參加 r:read 的所有藝術家、策展人、翻譯、職員和有關人員致以衷心的感謝。

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2012 年に r:read を東京で立ち上げた当時、私は「東京を、日本を、アジアを代表」することを掲げる大規模な芸術祭のディレクターを務めていた。作品の質と量が厳しく問われる場であり、様々な制度的制限の中で失敗することは許されない緊張感が常にあった。その背後には、今日の公的文化事業が、地域主義的な都市間や国家間の競争を代理し、動員数や祝祭性によって厳しく評価されるという宿命にあることは言うまでもない。

r:read はこうしたインスティテュショナルな文化事業が背負わざるを得ない使命から自由な領域で、小さく、しかし深く、種をまく試みである。東アジア 4 各国のアーティストとキュレーター、通訳者が同時期に同じ場に集まり、ひたすら対話をする。「隣人であり、他者である」者たちと、自らの創作やそれが立脚する社会について、歴史について、語り合う。誰に要請されるわけでもない。ただそのプロセスにおいて、私たちは自らの歴史と現在地を、他者との対話によって裏返し、相対化し、もう一度自分の前に置き直す。対話によって深く掘られた土壌に、次の作品やプロジェクトの種がそっと蒔かれる。2 週間弱の対話の最後に、参加者全員がその芽をどう育てるかプランを発表し合い、共有する。これが r:read のプログラムである。

r:read はあくまでインディペンデントに、状況に応じて、状況を受け入れながら変容し、進化する小さな運動体でもある。最初の 2 回は日本で開催したが、3 回目は 2 回目の参加者であったゴン・ジョジュン氏のイニシアティブにより台南および台湾全土を移動しながら開催、前回は、3 回目の参加者であったチョ・ジウン氏とアン・ソヒョン氏の強いイニシアティブによって、韓国での開催が実現した。そして今回は、4 回目の参加者であった張嘉莉と鄭怡敏のイニシアティブによって香港での開催が実現する。誰に要請されるわけでもない。それが必要だと信じる者たちの手によって、東アジアを周遊しながら、このプロジェクトはリレーされている。

r:read はこのような 5 回の過程の中で、あらたなインディペンデント・イニシアティブを生み出し始めた。r:read で深めた問いを主要なコンセプトとして発足した東京芸術公社に続き、r:read に関わった台南のインディペンデントシーンの担い手たちによって台南芸術公社が発足した。さらに、r:read で最重要であり最難関の課題である通訳・翻訳に特化した「アート・トランスレーターズ・コレクティブ」が、r:read の翻訳ディレクターを務める田村かのこのイニシアティブによって組織され、アート通訳の世界に新しい風を吹き込んでいる。どれも、r:read の経験からそれぞれのローカルな文脈や切実な課題と向き合い直した結果、必然的に立ち上がってきたものである。

r:read では「全員が母国語で話す」という、極めてシンプルだが恐ろしく骨の折れるコミュニケーションルールを採用している。今回も前回に引き続き、二つの言語や文化のあいだで生きる通訳者・翻訳者たちを、アーティストやキュレーターと並ぶ「第三の表現者 / 媒介者」と位置付け、東アジアにおける言語の問題そのものを明確に机上にあげるようになった。これは、これまで西洋言語を経由しなければならなかった東アジアの屈折した芸術と言語の関係に、今こそ向き合い直す r:read の大きな挑戦でもある。

r:read は、政治的アジェンダがあり、枠組があり、予算が執行される類のプロジェクトではない。そこに参加する一人ひとりが、ただ、必然性を感じるからこそ成立する仮構の、仮設の共同体である。それは対話を積み重ねていくことによってしか成立しない。誰に要請されるわけでもなく、誰もが東アジアの当事者であり、歴史の主体であり、現在の更新者であることを引き受けていくこと。アーティストとして、キュレーターとして、翻訳者として、私たちは異質なものの、異質な時間を媒介する。その作業を共有する場を、異質な者同士で開きあう。とても小さく、しかし深く、種をまく。その種がどのような芽として発芽するか、誰にも分からない。だが私たちは分からないからこそ、またここに集まって、対話を切望するのである。

そのような不安定さを受け、今回の香港開催を実現させて下さった張嘉莉氏と鄭怡敏氏、ご支援を下さった香港芸術開発局、国際交流基金、そして今回およびこれまでの r:read に参加して下さったすべてのアーティスト、キュレーター、通訳者、スタッフ、関係者の皆さまに心より御礼申し上げます。

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2012 년 도쿄에서 r:read 를 시작했을 당시에 나는 " 도쿄를, 일본을, 아시아를 대표 " 할 것을 표방한 대규모 예술제의 디렉터를 맡고 있었다 . 작품의 질과 양을 엄격히 따지는 장소인 데다가 다양한 제도적 제약 때문에 실패는 허용치 않는다는 긴장감 속에 항상 있었다 . 그 배후에 오늘날의 공공문화 사업이 지역주의에 따른 도시 간 혹은 국가 간 경쟁을 대신하여 관객 동원수와 축제성에 의해 엄격하게 평가받을 운명이었다는 것은 말할 것도 없었다 .

r:read 는 이러한 제도적 문화 사업이 짊어질 수밖에 없는 사명에서는 자유로운 영역이었고, 작지만 깊숙이 씨를 뿌리는 시도였다 . 동아시아 4 개국의 아티스트와 큐레이터 그리고 통역가가 같은 시기, 같은 장소에서 모여 오로지 대화를 한다 . ' 이웃이자 남인 ' 사람들과 함께 자신의 창작물과 그것이 입각한 사회에 대하여 그리고 역사에 대하여 이야기를 주고받는다 . 누군가에게 따로 요청받은 것이 아니다 . 다만 그 과정에서 우리는 스스로의 역사와 현재 위치를 타자와의 대화를 통해 뒤집어보고, 상대화하고 다시 한 번 자신의 앞에 돌려놓는다 . 대화를 통해 깊숙하게 파 헤쳐진 토양에 다음 작품이나 프로젝트의 씨앗이 살며시 뿌려진다 . 2 주가 조금 모자라는 대화의 끝에 참가자 전원이 그 씨를 어떻게 성장시킬지 계획을 발표하고, 서로 공유한다 . 이것이 r:read 의 프로그램이다 .

r:read 는 어디까지나 독립적이고 상황에 응답하며 상황을 받아들이면서 변모하고 진화하는 작은 운동체이다 . 처음 두회는 일본에서 개최했지만, 세번째는 2 회째 참가자였던 공 조준 씨의 주도에 의해 타이난 및 대만 전역을 이동하면서 개최되었다 . 또 지난 회는 3 회째 참가자였던 조 지은 씨와 안 소현 씨의 추진으로 한국에서의 개최가 실현되었다 . 그리고 이번에는 4 회째 참가자였던 정 이만 씨와 장 지아리 씨의 주도로 홍콩에서 개최가 실현된다 . 누구에게 따로 요청받은 것이 아니다 . 이게 필요하다고 믿는 사람들의 손에 의해서 동아시아를 돌아다니며 이 프로젝트의 릴레이는 계속되고 있다 .

r:read 는 이러한 다섯 번의 과정 속에서 새롭고 독립적인 이니셔티브를 만들기 시작했다 . r:read 에서 심화 질문을 주요 컨셉으로 발족한 도쿄 예술 공사에 이어 r:read 에 관련된 타이난의 독립 장면의 담당자들에 의해 타이난 예술 공사가 발족했다 . 또한, r:read 에서 가장 중요하고도 어려운 과제인 통역 · 번역에 특화된 < Art Translators Collective > 가 r:read 의 번역 디렉터인 타무라 가노코의 주도 아래 조직되어, 예술 통역 세계에 새로운 바람을 불어 넣고 있다 . 전부터 r:read 의 경험에서 각각의 지역적 맥락이나 절실한 과제와 다시 마주한 결과, 필연적으로 나온 것이다 .

r:read 는 ' 전원이 모국어로 말하기 ' 라는 간단하면서도 상당히 고된 커뮤니케이션 규칙을 채택하고 있다 . 이번에도 전회에 이어, 양쪽 언어와 문화 속에서 살아가는 통역 · 번역자들을 예술가와 큐레이터 와 대등한 ' 제 3 의 표현자 / 매개자 ' 로 자리 매겨 동아시아의 언어 문제를 명확하게 공론화했다 . 이것은 지금까지 서양 언어를 통해야만 했던 동아시아의 굴절된 예술과 언어의 관계를 지금부터라도 제대로 마주하려는 r:read 의 큰 도전이다 .

r:read 는 정치적 의제가 있고 틀이 정해져 있어 예산이 집행되는 류의 프로젝트가 아니다 . 거기에 참여하는 개인이 그저 필연성을 느끼기 때문에 성립하는 허구 혹은 가설의 공동체이다 . 그것은 대화를 쌓아 나감으로써 밖에 성립하지 않는다 . 누구에게 요청받는 것도 아니고, 모두가 동아시아의 당사자이며, 역사의 주체이자 현재를 갱신하는 주인공임을 도맡아 가는 것이다 . 아티스트로서 큐레이터로서 번역자로서 우리는 서로 이질적인 것, 이질적인 시간을 맺어 준다 . 그 작업을 공유하는 자리를 이질적인 사람들끼리 모여서 마련한다 . 아주 작은 하지만 깊이 씨앗을 심는다 . 그 씨앗이 어떻게 싹으로 돌아날지는 아무도 모른다 . 그러나 그것을 우리가 모르기 때문에 여기에 모여서 대화를 갈망하는 것이다 .

이러한 불안정함을 떠맡아 이번 홍콩 개최를 실현시켜 주신 정 이만, 장 지아리씨와 후원을 해주신 홍콩 예술 개발국과 국제 교류기금, 그리고 지금까지 r:read 에 참여해주신 모든 아티스트, 큐레이터, 통역 및 직원, 관계자 여러분들께 진심으로 감사드립니다 .

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In 2012, r:read was established in Tokyo. At the time I was working as the director of a large-scale art festival that aimed to “represent Tokyo, Japan, and Asia.” Bound by various institutional limitations, it was a place where the quality and quantity of a piece were scrutinized. In such a tense environment, mistakes were not tolerated. Needless to say, the fate of present-day public cultural institutions is to fight on behalf of localist municipalities and nations in intercity and international competitions, only to be harshly evaluated for attendance and festiveness of the programs.

r:read is an attempt at sowing seeds deeply on a small scale, in a territory free of the obligations that burden cultural organizations. Artists, curators, and translators from four East Asian countries gather in the same place at the same time and engage in dialogue. They are both “neighbor and stranger” to one another, as they discuss their creations, societal contexts, and histories. We were not asked to organize this project. But we realized that in such a process of discourse, we turn over, relativize, and face our own history once again. Seeds of future works are softly sowed in the ground plowed deep by dialogue. At the end of the two-week conversation, all participants present on how they plan to

nurture their sprouts. This is the program at r:ead.

r:ead is also a small and independent body in motion, shifting and evolving in accordance with its surrounding situations. r:ead was held in Japan for the first two years but for the third, thanks to Jow-Jiun Gong who participated in r:ead #2, it became a roving event in Tainan that traveled across Taiwan. Owing to the strong initiative of r:ead #3 participants Cho Jieun and Ahn Sohyun, we were able to realize our fourth iteration in South Korea. And this time, Cheng Yee Man Gum and Clara Cheung who participated in r:ead #4 took the initiative to organize r:ead #5 in Hong Kong. This is a project traveling across East Asia, relayed by those who believe in its necessity.

Over the course of five years r:ead has brought new independent initiatives into being. With the inquiries cultivated at r:ead as its chief concept, Arts Commons Tokyo was established. Leaders of Tainan's independent art scene followed suit. Furthermore, r:ead's translation director, Kanoko Tamura is exploring new possibilities in the field of art translation, by organizing the Art Translators Collective, specializing in the most important and challenging aspect of our program: interpretation and translation. These projects arose as a natural result of re-confronting local contexts and pressing issues through r:ead.

At r:ead we have an extremely simple, yet frighteningly laborious rule of communication. Everyone speaks in their mother tongue. Continuously from last program, we have situated interpreters and translators living between two languages and cultures, as the third creators/mediators beside artists and curators. This move explicitly raises the issue of language in East Asia. One of the major challenges of r:ead is to address the relation between art and language in the region, heretofore distorted by the inevitable translation into Western languages.

r:ead is not the type of project that has a political agenda, framework, and a budget. Rather it is a temporary community, which comes into existence solely because each participant feels its necessity. And it can only be formed by an accumulation of discourse. No one asked us to do what we do. Everyone involved has a direct connection to East Asia and is the subject of history, taking on the task of renewing the present. As artists, curators, and translators, we mediate otherness. As foreigners, we widen the site of this shared work. We sow the seeds deeply on a small scale. No one knows how they will sprout but we gather here precisely because we do not know, because we yearn for dialogue.

I would like to thank Cheng Yee Man Gum and Clara Cheung who accepted the unstable nature of this project and made it possible to host this year's event in Hong Kong. I would also like to extend my sincere appreciation to our supporters at Hong Kong Arts Development Council, The Japan Foundation and to all artists, curators, interpreters, and staff who have participated in r:ead.

概念 CONCEPT

r:ead 系列交流計劃，由日本藝術工作者相馬千秋發起，是年度活動。自 2012 年開始，先後在日本、台灣、韓國舉行。是次 r:ead#5 就在香港舉行，並由我們 C & G 藝術單位籌劃及合辦，r:ead「駐村・東亞・對話」是一個有特定主題、著重面對面交流、對話與經驗分享和研討的集體活動，「以提高東亞區域的藝術及社會問題的重視程度，並且能讓該區域共享資訊為目的，並期望成為居住在中國、韓國、台灣及日本的藝術家及與其相關的評論家 / 戲劇編導 / 策展人的交流平台。」

r:ead 這個文化藝術交流平台其中獨特之處，是希望不同地區的參加者可以利用自己母語去表達、分享和研討，所以設立一個特殊的角色—翻譯。翻譯作為日、韓、國、廣語言之間橋樑，搭通了所有參與者的溝通網絡。

r:ead#5 (2017) 的主題為《神話・歷史・身份》。神話存在於不同民族文化圈，自古有之。不同地域、民族的神話，反映其不同的文化特質，而不同文化特質，同時也塑造其不同的神話傳說。神話經歷不同時代的洗刷，出現不一樣的時代性演繹版本，對神話的各樣演繹也反映當時的演繹者的文化身份。作為藝術工作者不多不少也是神話的嚮往者、演繹者、創造者及設計者。是次為期 11 天的 r:ead#5 交流活動，不單是追溯遠古神話，亦廣義地探討近、當代的不可思議。由人化的神話 或 神話化的人 或 實在還是虛構等等話題，都會是我們的討論範疇。期望分享及探討：

「神話，經過歷史的洗刷，到現在，如何塑造我們當下的文化身份。」也希望透過神話，加強大眾對歷史、文化、身份的重視和包容。

交流活動於 2017 年 6 月 15 日至 25 日舉行，除邀請日、韓、台、港的藝術工作者互相就《神話・歷史・身份》題目作分享、討論，並會帶參與者遊歷香港、了解香港歷史、文化。亦會有公眾講座、分享及研討會及之後的文獻回應展覽，費用全免，歡迎各位參加。

有關 r:ead 的過往活動及相關資料，請參看此網頁：<http://r-ead.asia>

First started in 2012 by Japanese director, Ms. Chiaki Soma, r:ead has evolved to be a yearly project taking place in different East Asian cities led by different directors. For example, r:ead #1(2012) and r:ead #2(2013) took place in Tokyo, r:ead #3(2014) in Tainan and r:ead #4(2015) was in Seoul. Hosted by different cities in turn, "r:ead" facilitates exchanges amongst artists from the area of East Asia, where Chinese, Korean and Japanese are spoken. "The region of East Asia has been forming a common cultural area for several thousand years, a process which has been continued in recent years with the increasing exchange of information, people and goods... By limiting the target area to the region of East Asia, individuals living in this area will be able to deal with each other in depth, sharing their commonality as well as local differences, seeking a mutual reality that they can express artistically and share in their work."

The program is conducted in four languages: Japanese, Chinese (Mandarin & Cantonese), Korean and English. Translators play a key role in r:ead to help different artists and curators who present in their mother-tongues to communicate with each other. Standing among the participants to exchange words, the translators are involved in a creative process as well.

Inspired by both the dialogue-based format and critical content from their previous experience in r:ead #4, C&G Artpartment proudly takes turn to host r:ead #5, with the theme on "Myth・History・Identity" for exploration in June 2017. All cultures have their own mythical stories from the ancient time, and these stories, to a certain extent, reflect how their ancestors understood and encountered with the world and nature in the past. The study of historical myths helps reveal the development of a culture and its cultural identity. Indeed, mythical stories can also be considered as the combination of history writing and poem writing, with an enormous amount of creative visuals. Mythical thoughts often consist of strong creativity for imagination and the ability to traverse areas full of unknowable. Besides interpreting "myths" as ancient stories about gods and/or heroes, participants are also encouraged to come up other possible interpretations, for example, to look at contemporary "myths" in our societies and to create new "myths" for alternative imaginations about the current systems.

The current exchange project will make use of related materials to trigger artistic dialogues and inspire creative ideas. Besides bringing participating art practitioners to different historical sites in Hong Kong, the project also involves public talks, sharing sessions and a Documentation & Response Exhibition in order to engage the public in this creative journey about myths. All programs are free for public.

To find out more information about the previous r:ead programs, please visit: <http://r-ead.asia>.

活動組織者 | Program Directors

香港 HK	C & G 藝術單位 C & G Artpartment
日本 Japan	相馬千秋 Chiaki SOMA
	田村 Kanoko TAMURA Kanoko
韓國 Korea	安素賢 AHN Sohyun
	趙芝恩 CHO Jieun
台灣 Taiwan	龔卓軍 GONG Jow-Jiun

參與策展人 | Participating Curators

香港 HK	鄧國騫 TANG Kwok Hin
日本 Japan	石倉敏明 Toshiaki ISHIKURA
韓國 Korea	朴佳熙 Gahee PARK
台灣 Taiwan	林正尉 LIN Chen-Wei

參與藝術家 | Participating Artists

香港 HK	陳翊朗 Oscar CHAN Yik Long
日本 Japan	玄宇民 HYUN Woomin
韓國 Korea	崔允 Yun CHOI
台灣 Taiwan	陳冠彰 CHEN Guan-Jhang

參與翻譯者 | Participating Translators

張碧霄 Frankie ZHANG (國語 – 日文 / Mandarin – Japanese)
卓穎嵐 CHEUK Wing Nam (廣東話 – 日文 / Cantonese – Japanese)
呂妙敏 Janet LUI (廣東話 – 日文 / Cantonese – Japanese)
宋美娜 Mina SONG (韓文 – 廣東話 / Korea – Cantonese)
金真 JIN Zhen (國語 – 韓文 / Mandarin – Korean)
李將旭 Jangwook LEE (韓文 – 日文 / Korean – Japanese)
王海 Christopher Hoi WONG (廣東話 / 國語 – 英文 Cantonese / Mandarin – English)

參與的嶺南大學視覺研究系學生 |
Participating Students from Visual Studies Department of Lingnan University

趙政 CHU Ching, Alan
李晴欣 LEE Ching Yan, Cherry
梁詩雅 LEUNG Sze Nga
鄧詩雅 TANG Sze Nga
蔡悅嘉 TSOI Yuet Ka, Katherine
楊昱航 YANG Yu Hang

行政助理 | Project Coordinator

謝梓珊 Crystal TSE Tsz Shan

實習生 | Assistant Intern

徐清華 TSUI Ching Wa, Roy
何芷文 HE Zhiwen, Kris

活動內容
ABOUT THE PROGRAM

各參與藝術工作者自我介紹 | Self-Introduction with all Participants

日期 / Date	2017 年 6 月 16 日 (星期五) / 16th June, 2017 (FRI)
時間 / Time	第一節 / Session I: 10:00 am – 1:00pm 第二節 / Session II: 3:00 pm – 6:00pm
地點 / Venue	香港 新界 屯門 青山公路八號 嶺南大學 MB G12 號房 Rm MB G12, Lingnan University, 8 Castle Peak Road, Tuen Mun, N.T, Hong Kong
講者 / Speakers	第一節：日本、台灣 及 香港參與藝術工作者 第二節：韓國 參與藝術工作者 及 翻譯工作者 Session I: Japanese, Taiwanese and Hong Kong participants Session II: Korean participants & Translators

公開講座及研討會 (一) | Public Talk and Seminar I

日期 / Date	2017 年 6 月 17 日 (星期六) / 17th June, 2017 (SAT)
時間 / Time	4:00pm – 6:00 pm
地點 / Venue	香港 九龍 油麻地 上海街 404 號地下 碧波押 Green Wave Art, 404 Shanghai Street, Yau Ma Tei, Kowloon, Hong Kong
講者 / Speakers	石倉敏明 Toshiaki ISHIKURA (日本 Japan) (文化人類學家 cultural anthropologist)
題目 / Topic	《宇宙論 與 神話的思考：神話傳釋》 Cosmology and Mythopoeic Thought: What Do Myths Translate?

公開講座及研討會 (二) | Public Talk and Seminar II

日期 / Date	2017 年 6 月 18 日 (星期日) / 18th June, 2017 (SUN)
時間 / Time	4:00pm – 6:00 pm
地點 / Venue	香港 鰂魚涌 英皇道 677 號 榮華工業大廈 22 樓 Para Site 藝術空間 Para Site, 22/F, Wing Wah Industrial Bldg., 677 King's Road, Quarry Bay, Hong Kong
講者 / Speakers	蕭競聰 SIU King Chung (香港理工大學副教授 Associate Professor in the School of Design, Hong Kong Polytechnic University) 丁穎茵 Vivian TING (獨立策展人 Independent curator)
題目 / Topic	《以當代藝術創造神話：與蕭競聰和丁穎茵細談「盧亭」的故事》 Myth-making in contemporary arts: A dialogue on “Lo Ting” with SIU King Chung and Vivian TING

交流成果分享會 | Public Presentations on Residency Program Summaries

日期 / Date	2017 年 6 月 24 日 (星期六) / 24th June, 2017 (SAT)
時間 / Time	第一節 / Session I: 10:30am – 1:30pm 第二節 / Session II: 2:30pm – 6:30pm
地點 / Venue	香港 中環 下亞厘畢道 2 號 藝穗會「樓上劇場」 Fringe Upstairs 1/F, Fringe Club, 2 Lower Albert Road, Central, Hong Kong
講者 / Speakers	第一節：由韓國 及 台灣參與藝術工作者主講 第二節：由日本、香港參與藝術工作者 及 翻譯主講 Session I: Korean and Taiwanese participants Session II: Japanese and Hong Kong participants & Translators

文獻回應展覽開幕活動 | Opening of the Documentation & Response Exhibition

《盧亭》聲演現場 / “Lo Ting” Sound Performance

日期 / Date	2017 年 7 月 22 日 (六) / 22nd July, 2017 (SAT)
時間 / Time	4:30 pm – 5:00pm
地點 / Venue	香港 九龍 土瓜灣 馬頭角道 63 號 牛棚藝術村 12 號單位 Unit 12, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon, HongKong
策劃 / Curator	鄧國騫 TANG Kwok Hin
創作團隊 / Collaborative participants	陳翊朗 Oscar CHAN Yik Long、鄧國騫 TANG Kwok Hin、趙政 CHU Ching, Alan、李晴欣 LEE Ching Yan, Cherry、梁詩雅 LEUNG Sze Nga、鄧詩雅 TANG Sze Nga、蔡悅嘉 TSOI Yuet Ka, Katherine、楊昱航 YANG Yu Hang、何芷文 HE Zhiwen, Kris、徐清華 TSUI Ching Wa, Roy、謝梓珊 Crystal TSE Tsz Shan

展覽分享對談 | Sharing and Dialogue

日期 / Date	2017 年 7 月 22 日 (六) 22nd July, 2017 (SAT)
時間 / Time	5:00 pm – 6:30pm
地點 / Venue	香港 九龍 土瓜灣 馬頭角道 63 號 牛棚藝術村 12 號單位 Unit 12, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon, Hong Kong
講者 / Speakers	鄧國騫 TANG Kwok Hin、陳翊朗 Oscar CHAN Yik Long、瞿暢 QU Chang、張碧霄 Frankie ZHANG、賴依欣 Nicole LAI、吳其育 WU Chi-Yu、李將旭 Jangwook LEE、張嘉莉 CHEUNG Clara

文獻回應展覽內容 | Details of Documentation & Response Exhibition

日期 / Date	2017 年 7 月 23 日至 8 月 15 日 23rd July – 15th August, 2017
時間 / Time	1:00pm - 7:00pm
地點 / Venue	香港 九龍 土瓜灣 馬頭角道 63 號 牛棚藝術村 12 號單位 Unit 12, Cattle Depot Artist Village, 63 Ma Tau Kok Road, To Kwa Wan, Kowloon, HongKong
參與藝術工作者 / Art Practitioners	陳翊朗 Oscar CHAN Yik Long、鄧國騫 TANG Kwok Hin、鄭怡敏 CHENG Yee Man(Gum)、張嘉莉 CHEUNG Clara、瞿暢 QU Chang、HK Farm 與參與者 HK Farm and Contributors、文 Wen、勞麗麗 LO Lai Lai、Map Office、楊沛鏗 Trevor YEUNG、張碧霄 Frankie ZHANG、玄宇民 HYUN Woomin、竹川宣彰 TAKEKAWA Nobuaki、趙純惠 CHO Sunhe、崔允 Yun CHOI、金東圭 KIM Dongkyu、金真 JIN Zhen、李將旭 LEE Jangwook、陳冠彰 CHEN Guan-jhang、賴依欣 Nicole LAI、吳其育 WU Chi-Yu、沈森森 SHEN Sum-Sum、致穎 Musquiqui Chihying、何明桂 Ho Ming-Hui、陳伯義 Chen Po-I、曾伯豪 Tseng Po-Hao、破空間 The Post-Theatre、黃彥穎 Huang Yen-Ying、小嫩豬樂團 Sexy Little Young Pig、Kaori Tazoe

交流計劃 EXCHANGE PROGRAM



參與 r:ead#5 交流活動的日本、台灣、韓國及香港參加者，共三十多人。在嶺南大學課室內編排分組報告流程
More than thirty participants from Japan, Taiwan, Korea and Hong Kong in r:ead#5 arranging their presentation schedule in the classroom of Lingnan University



r:ead 交流計劃發起人相馬千秋 (日本)
Founder of r:ead exchange project:
Chiaki SOMA (Japan)



部分參與 r:ead#5 的翻譯者以日、韓、國、廣四種語言簡介「翻譯者」的角色
Translators in r:ead#5 using Japanese, Korean, Mandarin and Cantonese to introduce the roles of "interpreters"



r:ead#5 交流活動主辦者「C & G 藝術單位」(香港)代表張嘉莉
Representative of the r:ead#5 organizer, C&G Artpartment (Hong Kong): Clara CHEUNG



r:ead#5 交流活動參與策展人石倉敏明 (日本)
Participating curator in r:ead#5:
Ishikura TOSHIKI (Japan)



r:ead#5 交流活動參與藝術家玄宇民 (日本)
Participating artist in r:ead#5: Woomin HYUN (Japan)



r:ead#5 交流活動參與策展人林正尉 (台灣)
Participating curator in r:ead#5: LIN Chen Wei (Taiwan)



r:ead#5 交流活動參與藝術家陳冠彰 (台灣)
Participating artist in r:ead#5:
CHEN Guan Jhang (Taiwan)



r:ead 交流活動參與策展人鄧國騫 (香港)
Participating curator in r:ead#5:
TANG Kwok Hin (Hong Kong)



r:ead#5 交流活動參與藝術家陳翊朗 (香港)
Participating artist in r:ead#5:
Oscar CHAN (Hong Kong)



r:ead#5 交流活動參與策展人朴佳熙 (韓國)
Participating curator in r:ead#5:
Gahee PARK (Korea)



r:ead#5 交流活動參與藝術家崔允 (韓國)
Participating artist in r:ead#5: Yun CHOI(Korea)



r:ead#5 交流活動參與翻譯者李將旭 (韓文 - 日文)
Participating translator in r:ead#5:
LEE Jang Wook (Korean - Japanese)



r:ead#5 交流活動參與翻譯者宋美娜 (韓文 - 廣東話)
Participating translator in r:ead#5:
Mina SONG (Korean - Cantonese)



r:ead#5 交流活動參與翻譯者金真 (國語 - 韓文)
Participating translator in r:ead#5:
JIN Zhen (Mandarin - Korean)



r:ead#5 交流活動參與翻譯者王海 (廣東話 / 國語 - 英文)
Participating translator in r:ead#5:
Christopher WONG (Cantonese/Mandarin - English)



參與策展人鄧國騫邀請大家到圍村品嚐盆菜
Participating curator, TANG Kwok Hin, inviting everyone to his home in the walled village for "Poon Choi"

牛棚藝術村
CATTLE DEPOT ARTIST VILLAGE



r:ead#5 參加者到牛棚藝術村參觀
r:ead#5 participants visiting Cattle Depot Artist Village



花牌師傅黃乃忠先生講解花牌的傳統意義
Master WONG explaining the traditions of "Flower Plaque"

2017年6月17日(星期六) / 17th JUNE, 2017 (SAT)

碧波押
GREEN WAVE ART



公開講座及研討會(一) 於油麻地碧波押進行
Public talk and seminar I at Green Wave Art, Yau Ma Tei



碧波押主持人三木簡介碧波押的發展
Curator of Green Wave Art, Sanmu, introducing the organization



r:ead#5 交流活動參與翻譯者卓穎嵐(日文 - 廣東話)
Participating translator in r:ead#5, CHEUK Wing Nam (Cantonese - Japanese)



當晚研討題目：《宇宙論 與 神話的思考：神話傳釋》
The title of the public talk: "Cosmology and Mythopoeic Thought: What Do Myths Translate?"



當日坐無虛席
Full house during the talk



四語翻譯人員準備就緒
Translators for four different languages getting ready



講者石倉敏明教授(日本)
Speaker: Professor Ishikura TOSHIAKI (Japan)



相馬千秋的團圞也貼身參與
The son of Chiaki SOMA actively participating as well

2017年6月17日(星期六) / 17th JUNE, 2017 (SAT)



一行參觀灣仔富德樓
The whole group visiting Foo Tak Building in Wan Chai



於富德樓午膳
Lunch at Foo Tak Building



參觀由四位浸會大學視覺藝術院畢業生合租的工作室
Visiting the artist studio of four graduates from Baptist University's Academy of Visual Art



參觀藝術家張施烈的工作室
Visiting the artist studio of CHEUNG Szelit

2017年6月18日(星期日) / 18th JUNE, 2017 (SUN)



公開講座及研討會(二) 於 Para/site 藝術空間進行
Public talk and seminar II at Para/site



講者蕭競聰生動論述二十年前有關創作「盧亭」的
《香港三世書》系列展覽
Speaker, SIU King Chung, vividly talking about
artworks of "Lo Ting" in the exhibition series of
"Hong Kong Reincarnated" from twenty years ago



觀眾傳閱當時展覽的文獻
Audience passing around documentation from the
"Lo Ting" show



翻譯者正為非廣東話語系的朋友即時傳譯
Translators interpreting for non-Cantonese speakers



當日研討題目：《以當代藝術創造神話：與蕭競聰和
丁穎茵細談「盧亭」的故事》
The title of the public talk: "Myth-making in
contemporary arts: A dialogue on "Lo Ting" with
SIU King Chung and Vivian TING"



講者蕭競聰正閱讀當時展覽的文獻
Speaker, SIU King Chung, reading materials of the
"Lo Ting" exhibition documentation



講者丁穎茵以研究及分析角度探討《香港三世書》
對香港現況的啟示
Speaker, Vivian Ting, analyzing and discussing the
influence and inspiration for contemporary Hong Kong
from "Hong Kong Reincarnated"



活動組織者之一安素賢(韓國)積極提問
One of the r:ead organizers, AHN Sohyun (Korea)
actively raising questions

2017年6月18日(星期日) / 18th JUNE, 2017 (SUN)



一行人到達長洲
The whole group visiting Cheung Chau



乘街渡去張保仔洞
Riding the local "Kaito" ferry to Cheung Po Tsai Cave



落船後，正步行去張保仔洞
Walking toward Cheung Po Tsai Cave



沿途雨勢頗大
Heavy rain along the way



仍有部分朋友冒險入洞
Part of the group entering the cave despite the bad weather



完成張保仔洞之旅
Finishing the trip to Cheung Po Tsai Cave



參觀藝術家杜煥於長洲的工作室
Visiting the artist studio of TO Wun in Cheung Chau



藝術家杜煥正介紹他的製作「麒麟頭」的特色
Artist, TO Wun, introducing the characteristics of the "head of Kirin" made by him



r:ead#5 參加者正仔細研究「麒麟頭」
r:ead#5 participants seriously studying the "head of Kirin"



藝術家杜煥表示傳統工藝必須要傳承，還要與時並進
Artist, TO Wun, explaining the importance to inherit the traditional craft, and to adapt along the way



藝術家杜煥介紹紮作的骨架結構
Artist, TO Wun, introducing the structure of local bamboo craftwork



藝術家杜煥正示範如何舞「麒麟頭」
Artist, To Wun, demonstrating how to dance with the "head of Kirin"



居於長洲藝術家羅偉珊正講解當日行程
Artist, Susie LAW, who lives in Cheung Chau introducing the touring plan



藝術家羅偉珊應邀作導遊帶領 r:ead#5 參加者逛長洲
Artist, Susie LAW, giving a tour for the r:ead#5 participants



r:ead#5 參加者到海邊茶座邊飲邊傾
r:ead#5 participants chatting at the seaside cafe



藝術家羅偉珊介紹長洲的文化、歷史、古蹟景點
Artist, Susie LAW, introducing Cheung Chau's culture, history and historical sites



r:ead#5 參加者於天水圍社區中心進行第二次分享活動
r:ead#5 participants having the second internal sharing and discussion at Tin Shui Wai Community Center



活動組織者之一田村 Kanoko (日本) 協助
石倉敏明 (日本) 介紹其最新計劃
One of the organizers, TAMURA Kanoko (Japan),
assisting Ishikura TOSHIKI (Japan) to introduce his
new project



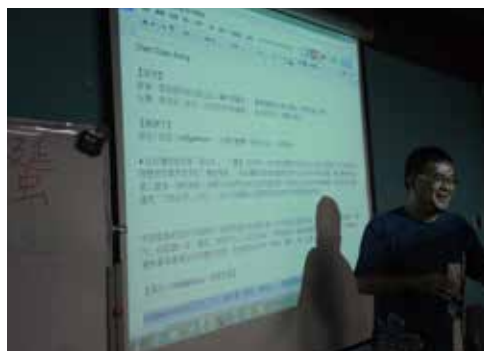
參與藝術家玄宇民 (日本) 講解其最新藝術計劃
Participating artist, Woomin HYUN (Japan), introducing
his upcoming art project



參與策展人朴佳熙 (韓國) 及藝術家崔允 (韓國)
共同講解其最新藝術計劃
Participating curator, Gahee PARK (Korea), and
artist, Yun CHOI (Korea), introducing their upcoming
collaborative project



參與策展人鄧國騫 (香港) 講解其有關圍村的歷史
Participating curator, TANG Kwok Hin (Hong Kong),
explaining the history of walled villages



參與藝術家陳冠彰 (台灣) 講解其最新藝術計劃
Participating artist, CHEN Guan Jhang (Taiwan),
introducing his upcoming art project



參與策展人林正尉 (台灣) 講解其對香港重要歷史事件的見解
Participating curator, LIN Chen Wei (Taiwan), explaining
his understanding of the important historical events of
Hong Kong



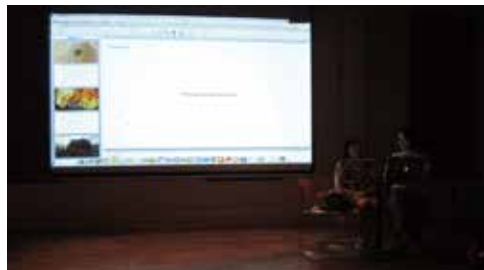
參與藝術家陳翊朗 (香港) 講解他對香港神像崇拜的見解
Participating artist, Oscar CHAN (Hong Kong),
explaining how he understands the worshipping
tradition in Hong Kong



r:ead#5 參加者互相討論
Discussion among r:ead#5 participants



r:ead#5 參加者大合照
Group photo with all participants in r:ead#5



參與藝術家崔允(韓國)及策展人朴佳熙(韓國)講解她們最近藝術計劃—“hanaco”(韓風)
Participating artist, Yun CHOI (Korea), and curator Gahee PARK (Korea), introducing their recent art project: “hanaco”



參與策展人林正尉(台灣)講解其對香港人身份的看法
Participating curator, LIN Chen Wei (Taiwan), explaining how he understands Hong Kong identity



交流成果分享會的現場情況
Sharing session of the exchange program



參與策展人朴佳熙(韓國)講解如何為崔允策劃“hanaco”概念展覽
Participating curator, Gahee PARK (Korea), explaining how she will curate the exhibition about “hanaco” for Yun CHOI



參與藝術家陳冠彰(台灣)以「液態身份」形容現代人的流徙狀態
Participating artist, CHEN Guan Jhang (Taiwan), explaining “liquid identity,” as a mobile status of modern beings



參與策展人石倉敏明(日本)分析日本的神話觀。活動組織者鼓勵觀眾發問及表達意見
Participating curator, Ishikura TOSHIKI (Japan), analyzing mythology in Japan, while audience members actively respond and raise questions



活動組織者之一安素賢(韓國)提問
One of the organizers, AHN Sohyun, raising questions



參與藝術家玄宇民(日本)講解其對自我身份認同與追溯的問題
Participating artist, Woomin HYUN (Japan), talking about the search and recognition of self-identity



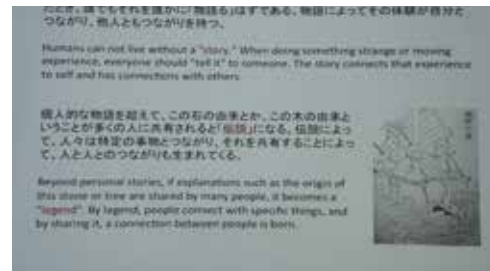
參與策展人鄧國騫(香港)分享其對「香港祖先」—盧亭的想像
Participating curator, TANG Kwok Hin (Hong Kong), sharing his thoughts on the imagination of “Lo Ting” “the Hong Kong ancestor”



鄧國騫及陳翊朗透過聲演劇場與觀眾互動
TANG Kwok Hin and Oscar CHAN interacting with audience in a sound performance



陳翊朗的即場繪畫成品
On-site live painting by Oscar CHAN



石倉敏明(日本)分析民間故事、傳說、神話間的演化與互相影響
Ishikura TOSHIKI (Japan) analyzing the development of folk tales, legends and myths



參與翻譯者宋美娜(韓文-廣東話)參與提問
Participating translator, Mina SONG (Korean – Cantonese) raising questions



參與藝術家陳翊朗(香港)正準備即場繪畫
Participating artist, Oscar CHAN (Hong Kong) getting ready for on-site live painting



現場觀眾蒙眼參與鄧國騫、陳翊朗及工作人員的聲演
Audience covering their eyes to participate in the sound performance led by TANG Kwok Hin and Oscar CHAN



來自加拿大溫哥華的觀眾參與提問
Audience members from Vancouver raising questions



現場觀眾提問
Audience participating in discussion



活動組織者趙芝恩 (韓國) 參與提問
One of the organizers, CHO Jieun (Korea) participating in discussion



參與翻譯者金真 (韓文 - 國語) 表達對 r:ead#5 交流活動的看法，十分凝重
Participating translator, JIN Zhen (Korean - Mandarin), seriously expressing her feelings of this exchange project



參與翻譯者呂妙敏 (日文 - 廣東話) 表達對 r:ead#5 交流活動的看法，感激參與
Participating translator, Janet LUI (Japanese - Cantonese), expressing her thankful thoughts on this project



參與翻譯者李將旭 (韓文 - 日文) 表達對 r:ead#5 交流活動的看法，非常開心
Participating translator, Jangwook LEE (Korean - Japanese), expressing his happy experience in this project



陳翊朗講解其繪畫衝動
Oscar CHAN explaining his artistic concepts



參與翻譯者王海 (廣東話 / 國語 - 英文) 表達對 r:ead#5 交流活動的看法，很好玩
Participating translator, Christopher WONG (Cantonese/Mandarin - English) talking about his positive and fun experience in r:ead#5 exchange project



參與翻譯者張碧霄 (日文 - 國語) 表達對 r:ead#5 交流活動的看法，感情流露
Participating translator, Frankie ZHANG (Japanese - Mandarin), emotionally expressing her views of this project



參與翻譯者宋美娜 (韓文 - 廣東話) 表達對 r:ead#5 交流活動的看法，挑戰
Participating translator, Mina SONG (Korean - Cantonese), expressing her views about this project: Challenging



參與翻譯者合照
Group photo with participating translators

參與藝術工作者文章 PARTICIPANTS' ESSAYS

初めて訪れた香港では、まずその都市空間の垂直性に圧倒された。限られた空間でフロンティアを求め、建物は上へ上へと階層を重ねてゆく。そうした天へと伸びる垂直性に対し、到着してからの数日間で感じたのは「落ちる」ことへの欲求であった。ゼロ地点へ落ちること、そしてそのまま地面の下へ「落る」ことは可能であろうかという問いである。

そうした問いを携え、プログラムの一環で長洲島という離島を訪れた。島での目的の一つは清朝時代の海賊が財宝を隠していたとされる「張保洞」という洞穴を訪れることであった。洞穴といっても岩場の隙間にある全長5mにもみえない小さなものだったのであるが、穴に「潜り」、暗闇を抜け、再び地表に出る、という行為を経た時に不思議と香港に受け入れられたような気分になった。こうした感想を今回のパートナーである石倉氏と共有してゆく中で、垂直的な空間の都市部を対象化し、香港のもつ水平性を考えるきっかけとして島嶼空間をリサーチの対象にしようという方向性がつくられた。そして長洲島を訪れた翌日、さらに小さい規模の坪洲という島を訪れることにした。

坪洲はどういう島ですか？と香港在住のトランスレーターに訪ねると「椅子に座ったおじさんがたくさんいますよ」という答えが帰ってきた。どういうことか聞いてみると、やる事のないおじさんお婆さんたちが自分の椅子を街中に置いておき、天気が良いと何をするでもなくその椅子に座っているのだという。そのエピソードに心を惹かれ島を訪れてみると果たして船着場の前にたくさんの椅子が置かれているのであった。そこに座っている人たちはお互いに会話をするでもなく、ただぼーっと行き来する人々を、海岸線を、あるいはその向こうに見える都市部を眺めている。

リサーチをすすめてゆくと、坪洲島ではかつて香港最大のマッチ工場を始めとした産業が栄え、100以上の工場が小さな島内にひしめきあっていた時代があった、ということを知った。しかしそうした工場も70年代後半までには徐々に姿を消し、現在島内にその面影はほとんど残されていない。そこで浮かんだのが3つ目の「白昼夢」というキーワードであった。

海辺でプラスチックの椅子に腰かけているおじさん、お婆さんたちは目の前の風景を見ているのではなく、在りし日の坪洲の姿に想いを馳せているかもしれない。「寝落ち」という言葉があるように彼らは座って海を眺めつつも、過去に落ち、潜っているのではないか。そこに香港の過去と現在、時間軸と空間が結節する点が存在するように思え、今回の「歴史・神話・アイデンティティ」というテーマへの応答として「FALLING, DIVING, DAYDREAMING」というプレゼンテーションを行なった。

経済、物流、資本主義、といった目に見えないもののネットワークの中心である香港で東アジアそれぞれの「アイデンティティ」について考えることの意味は、国家や民族といった強固な神話を背景とした自己同一性ではなく、より流動的で、移ろいやすい自己同一性の可能性を模索することにあるはずである。そうした可能性に作品という形でアプローチをするのであれば、坪洲島での体験がひとつの出発点になるように思えた。

香港から帰国しての数日間、毎晩夢を見た。夢の中では香港におり、ひきつづき read のメンバーと議論を行っていた。そうしたこともあってか、目を醒ましている日中もなかなか日本での現実生活に戻れず、ちょっとしたきっかけで香港の風景がフラッシュバックした。それまで香港に何のゆかりもなかったにも関わらず、ここまで異国の地の風景が頭をよぎる、「白昼夢」から抜け出せないでいる、という状況は初めてのことであった。

思い返せば坪洲島を訪れた際にも、韓国の済州島のことを考えていた。その時は単純に香港における都市一島嶼部の関係性からこれまで作品制作の舞台としてきた済州島とソウル、済州島と東京、という地理的関係を考察する新たなヒントが得られるのでは、という目論見があったに過ぎない。

しかしそうした地理的な比較や類似性を探そうとするよりも、突然日本で香港の風景がフラッシュバックするといったような突然の接続性にこそ新たな可能性があるのではなからうか。一見関係のない土地土地を、個人的な感覚を頼りに突発的に並置しながら考えてゆくこと。それこそが「地図上には存在しない東アジア」を考えるためのひとつのアプローチになるはずである。そうした可能性を開くのに香港以上にふさわしい場所はないはずであり、一度開かれた「白昼夢のネットワーク」から振り落とされまいと今日も熱心に夢を見ている。



リムランディア：東アジアの辺境を架橋する神話的ネットワーク RIMLANDIA: MYTHOLOGICAL NETWORK BRIDGING THE MARGINS OF EAST ASIA

石倉敏明 | 이시쿠라 토시키 | 이시쿠라 토시아키 | ISHIKURA TOSHAKI

現代人の共通の祖先であるホモ・サピエンス・サピエンス（現生人類）は、今からおよそ20万年前にアフリカ大陸で発生し、7万年ほど前にユーラシア各地へと拡散していった。「出アフリカ」を果たした人類は、いくつもの小集団を形成し、驚く程のスピードでユーラシア大陸各地へ拡散している。北アフリカから西アジアを超え、ヒマラヤの南麓を迂回して東南アジアへと向かった集団は、さらにスダンランドを通して海路でオセアニアへと向かっていった。同じくヒマラヤ山脈の北側を超えた集団はそこからシベリアに到達し、後にまだ陸地であったベーリング海峡を徒歩で超えて、アメリカ大陸に到達した。こうした地球規模の旅の途上、現生人類は今からおよそ4万年前に、豊かな海と肥沃な大地を持つ東アジアに足を踏み入れた。彼らこそ、現代東アジア人の最も古い祖先である。

ヒマラヤの南北へと別れて進んだいくつかの現生人類の集団は、アフリカから遠く離れたこの地で再び出会い、やがて大陸や半島や島々に定住して、いくつもの共同体を作った。新石器時代を迎えると、漁撈、農業、牧畜、土器作り、漆の利用などの技術が、これらの社会の発展を支えた。やがて都市が生まれ、文字が発明され、哲学や宗教が繁栄した。東アジアの諸社会は、それぞれの民族の神話や歴史を伝承し、大小の国家を築いた。これらの社会は、時には戦争によって覇権を争い、時には耐えがたい苦しみを隣人に強いたこともあった。ヨーロッパ世界との接触以後、矛盾に満ちた植民地支配を強いられたこともある。日本もかつて、大東亜共栄圏という国家神話を、東アジア各地に押し付けた時代があった。

イギリスから中国への返還から二十年を経た21世紀の香港を歩き、その周辺の島々を船で回りながら、私はずっとこうした東アジアの歴史について、考えを巡らせてきた。限られた土地に林立する高層ビル群と、水平線を超えて広がる広大な海の世界。古ぼけたコンクリートの集合住宅と、最新のコンピュータ技術で制御された交通網。そうした、両極端の現実が仲良く共存する香港の都市環境に、東京郊外に生まれ育った私は親しみを感じていた。東京も香港も、小さな古い漁港から、世界規模の大都市へと発展していった。そのせいか、ショッピングモールに直結した高層ホテルの窓から見える風景は、実家の近くに広がるニュータウンの都市計画をもっと過激に進めたらこうなるのでは？と思わせる何かがあった。限界まで拡張される都市の居住エリアは、今の東京が失ってしまった無邪気な経済発展の夢を感じさせた。そこは私たち東アジア人に共通する、夢の破片が散らばっていたのだ。

同時に（当たり前なことだが）、香港には東京とは決定的に違う現実があった。日本では、どんな都会や田舎へ行っても、人間の居住地の周囲に様々なスケールの「自然」が立ち現れる。そして、住居の多くは今でも、いつか大きな自然災害が来て破壊され、粉々にされるのを待っているかのように、儚い木造建築で作られている。そればかりか、東京ではコンクリート製の高層ビル群や巨大な電波塔でさえ、まるで、いつかゴジラのような神話的な怪物がやって来て倒してくれるのを待っているかのように見えるのだ。日本列島は常に強大な自然の脅威に晒されており、それゆえに、自然の果てしない愛に浸されてもいる。しかし、ゴジラは決して地盤の固い香港を破壊しようとは思わないだろう。垂直方向に居住空間が連なる多層都市・香港は、日本列島よりもずっと地震の可能性は少ない。しかし、そこには、SARSや鳥インフルエンザといったパンデミックのリスクが常に宿っていて、この脅威を乗り越えながら、香港人はかろうじて自らのアイデンティティーを保っているように見える。その絶妙のバランス感覚は、揺れ動く小舟の上で暮らしていたかつての船上民のそれと、どこか似ている。

香港の社会は、グローバリズムとローカリズム、資本主義と社会主義、国境を越える資本と大国の膨大な人口という二つの大きな力に引き裂かれ、危ういバランスを保っている。この都市は、私には常に歴史の脅威に晒されており、同時に歴史の愛に浸されているようにも感じられた。その歴史は、一つの地域に閉じられているのではなく、海の方こうの様々な地域の現実に通じている。香港は、ユーラシア大陸の中華世界からグローバル世界へと突き出た、むき出しの「東アジアの岬」なのだ。この岬は、かつて海賊や漁民たちが暮らし、近年はマッチ工場や磁器の絵付けの産業化で栄えていた、いくつかの島の記憶にとり囲まれていた。

世界中の文化と金と情報とDNAが交錯し、交換されるこの香港に、韓国、台湾、日本から、それぞれ作家とキュレーターが集まるということ。この稀有な体験の最中、香港から見える東アジアの海を見渡しながら、私は「リムランド」という地政学の概念を思い出していた。地政学では、大陸の内奥に位置する「ハートランド」に対して、沿海部の辺境に続く土地や島々を「リムランド」と呼ぶ。日本の人類学者、中沢新一によれば、「中央集権的な国家の舞台となるハートランドとは対照的に、周縁をつなぐネットワーク型のリムランド文明には、柔軟性に富んだ混成文化が発達を遂げる」という（『日本の大転換』）。十日間のプログラムの最終日に、私はこの概念を元に「リムランディア」という一つの神話を提案した。それは、互いに影響関係にある東アジアの沿岸社会が、他者の歴史を否定することなく、それぞれの文化的差異や独自性を尊重し合いながら共存していくためのヴィジョンである。

もし私たちが本当の意味で他者の歴史を理解するためには、他者の神話をも理解しなければいけない。この場合、神話とは、単に歴史を否定する虚構ではなくて、むしろその歴史に語られなかった未知の現実を理解するための、想像力を駆使した飛躍を意味する。他者の神話を通して、私たちは互いの社会が持つ最も深い理想や夢を知り、その起源に横たわる歴史への理解を深めることもできるだろう。少なくとも、神話は理解を遠ざける危険な誤謬というよりは、もっと配慮して取り扱うべき、深い次元での理解の鍵だと考え直さなくてはならない。そのような意味を、私は「リムランディア」という概念に込めた。

プログラムが行われた十日間、私たちはひたすら、それぞれの地域の神話や伝説について、植民地化の影響について、芸術の歴史について、そして民族や文化、政治意識や言語のアイデンティティーについて、昼夜なくひたすら語り合った。プログラムを通じて、私は日本の哲学者である小倉紀蔵氏が提案した「共異体」という概念を知った。この思想を私に教えてくれたのは、通訳者のイ・チャンウクである。互いに異なる歴史を持っている日本・韓国・中国が、完全に同化するという幻想（「共同体」）を共有することは難しい、と小倉氏は明快に述べている。これらの国々が理解し合うためには互いの差異を認め合いながら共にあるということ、すなわち「共異体」という新しい理解の枠組みが必要なのだという（『東アジアとは何か』）。私はこの「共異体」という思考実験に、台湾や香港といった他の

ローカルな社会も招いてみたい。可能であるならば、アイヌや沖縄や、他の無数の環太平洋の諸社会をも。

東アジアの辺縁を結ぶ、諸社会の芸術的ネットワーク。歴史が神話になり、神話が歴史に変容するこの地点は、決して単なる虚構ではない。それは、乗り越えなければならない「捩れ」であり、このプログラムの中で何度も生成し、たしかに私が経験した現実である。それは、芸術が誕生し、現実が新たな意味を帯びる次元の始まりであるに違いない。2017年の香港は、少なくとも私にとって、そのような新しい意味を帯びることになった。この白昼夢のような現実を、私は「リムランディア」と名付けたのだ。

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Homo sapiens sapiens, a common ancestor of modern humans, originated in the continent of Africa about 200 thousand years ago from now and spread to various parts of Eurasia about 70 thousand years ago. Humans who leave “Out of Africa” have formed a number of small groups, spreading all over the Eurasian continent with surprising speed. Some groups that crossed West Asia from North Africa, headed to Southeast Asia bypassing the southern foot of Himalayas, went further to Oceania by sea via Sundaland. Likewise, the groups beyond the northern side of the Himalayas reached Siberia from there, and later reached the Americas by walking beyond the Bering Strait, which was still land. On this global journey, the modern humans, has entered East Asia with a rich ocean and fertile grounds about 40,000 years ago. They are the oldest ancestors of contemporary East Asians.

Several groups of Homo sapiens sapiens, who broke up to the north and south of the Himalayas met again in this distant place far from Africa and soon settled on the continent, the peninsula and the islands, and made a number of communities. In the Neolithic era, technologies such as fishery, agriculture, pastoralism, pottery making, and lacquer use supported the development of these societies. After a while, cities were born in various places, letters were invented, philosophy and religion thrived. The societies of East Asia passed on the myths and history of each ethnic group, and established large and small nations. These nations sometimes fought supremacy through war and suffered others by aggression. After contacting the European world, these societies have been forced to control unreasonable colonial rule. There used to be an era when Japan once pressed the national myth called the Greater East Asia Co-prosperity Sphere over East Asia.

While walking through Hong Kong in the 21st century, or shipping around the islands around it, which passed twenty years after returning from the UK to China, I have been thinking about East Asian history. Skyscrapers forested in limited land and a vast sea world spreading beyond the horizontal line. High-rise apartment houses of old concrete and complicated transportation network controlled by the latest computer technology. I felt familiar with that, I grew up in the suburbs of Tokyo in the urban environment of Hong Kong where the reality of both extremes co-existed together. Both Tokyo and Hong Kong developed from a small old fishing port town in the Middle Ages to a modern world city. Because of that, I wonder if Hong Kong's landscape seen from the window of the high-rise hotel directly connected to the shopping mall would advance the urban plan of New Town which is spreading near my parent's house in Tokyo more radically? There was something to make me think. The residential area of the city that is expanded to the limit has made us feel the dream of innocent economic development that Tokyo has lost. There were pieces of dreams common to us, East Asians, scattered around.

At the same time (as a matter of course), there was a reality that was definitely different from Tokyo in Hong Kong. In Japan, no matter what big city or remote countryside, various scales of "nature" will appear around the human settlement. And many of the houses are still made of fleeting wooden buildings, as if one day a big natural disaster came and was destroyed and waiting to be shattered. Besides that, even in Tokyo, high-rise buildings made of concrete and even huge radio towers look as if they are waiting for mythical monsters like Godzilla will come over someday and beat them. The Japanese archipelago is always exposed to the violent threat of nature and therefore it is immersed in the endless love of nature. However, Godzilla will never think to destroy the solid Hong Kong. Hong Kong, a multilayered city with living space in the vertical direction, has less chance of earthquake than the Japanese archipelago. However, there are always risks of pandemic such as SARS and avian flu, and while overcoming this threat, Hong Kong seems to keep its own barely identity. The exquisite sense of balance is reminiscent of a former Tanka people that lived in houses above swinging boats.

The society in Hong Kong is torn apart by the two great forces of globalism and localism, capitalism and socialism, cross border capital and enormous population of China, maintaining a dangerous balance. This city has always been exposed to the threat of history and I felt as immersed in history love at the same time. Its history is not closed in one area, but in reality in the various areas beyond the sea. Hong Kong is a bare "East Asian cape" that protrudes from the Chinese world of the Eurasian continent to the global world. This cape was surrounded by the memories of several islands where pirates and fishermen once lived, and in recent years they flourished in the industrialization of match factories and porcelain painting.

An experimental program that artists and curators get together from Korea, Taiwan, Japan, and local Hong Kong to this city where the world's cultures, currency, information and DNA interlace and are exchanged. While I was experiencing this rare event, I remembered the idea of geopolitics called "Rimland" while looking over the distant sea from a ship over Hong Kong. In geopolitics, the land and islands that follow the margin of the coastal area are called "Rimland " by contrast with concept of "Heartland" located in the inner part of the continent. According to Japanese anthropologist Shinichi Nakazawa (中沢新一), “Contrary to Heartland, which is the territory of the centralized nation, a flexible

hybrid culture develops in the network-shaped Rimland civilization that connects the periphery.” (『日本の大転換』"Great transformation in Japan"). On the final day of the ten-day program, I proposed one mythology called "Rimlandia" based on this concept. It is a vision for East Asian coastal societies that have an influence on each other to coexist while respecting their cultural differences and identity without denying the history of others.

If we truly understand the history of others, we must also understand the myths of others. In this case, the myth means not just a fiction that denies history but rather a leap using the imagination to understand the unknown reality that was not told in its history. Through the myths of others, we will be able to learn the deepest ideals and dreams of each other's society and deepen their understanding of the history lying in their origins. At the very least, myths must be regarded as a key to understanding in a deeper dimension that should be treated with more consideration, rather than a dangerous error that keeps understanding away. I tried to put such implications into the concept of "Rimlandia". For the ten days when the program took place, we talked about myths and legends of the area of origin, the influence of colonization, the history of arts, the identity of ethnicity and cultures, political consciousness and language etc day and night. Through the program, I learned a concept of "co-variants" (「共異体」) proposed by Kizou Ogura (小倉紀蔵), a Japanese philosopher. Interpreter Lee Jang-wook is the one who taught me this idea. Mr. Ogura clearly states that it is difficult to share the illusion that Japan, Korea, China, which have different histories from each other, will completely assimilate. Therefore, in order for these countries to understand each other, the conventional word of "Kyoudoutai" (「共同体」) which emphasizes the identity of the community in Japanese, is inadequate. Instead, He invented the concept recognizing each other's differences, that is, a new understanding framework called "Kyouitai" (「共異体」) or "co-variants" which represents a heterogeneous coexistence system (『東アジアとは何か』"What is East Asia?"). I would like to invite other local societies such as Taiwan and Hong Kong, or Ainu, Okinawa, and countless societies of the Pacific Rim to this thought experiment, if possible.

An artistic network of society connecting the margins of East Asia is working. This point where history becomes mythology and myths transform into history is by no means just a fiction. It is a "twist" that must be overcome, it has been generated many times in this program, and it is the reality I have certainly experienced. That must be the beginning of the dimension where art is born, reality takes on a new meaning. In 2017 Hong Kong had at least such a new meaning to me. The reality like this daydream was named "Rimlandia".

「溫哥華的日記記述了原住民在周圍海域上，乘著獨木舟從事表面上看似毫無意義的移動。原住民不是採取由甲地到乙地的直線，而是取道沒有明顯邏輯的複雜路徑。但是對駕獨木舟的原住民來說，他們的移動有十足的道理，因為他們認為海洋是跟特殊精神和危險有關的一組地方。殖民者望著海洋，看見單調空盪的空間，原住民卻看見了地方。」
《地方－記憶、想像與認同》，Tim Cresswell。

前言：

來到香港前我對於這城市一直 有進步的金融印象（一如大樓的高聳），以及令我 期待的「港式料理」。直到前往香港策展人鄧國騫位於元朗錦田公路側的工作室，吃到他特別準備的家鄉菜「盆菜」，對於「圍村」（walled villages）才開始認識。當晚國騫介紹：「傳說宋朝的君臣因為蒙古大軍南下，而逃難至香港錦田新界一帶的圍村，村民不知道如何招待遠方來的貴賓，因此村里每戶都從家裡拿出了菜餚一同放入木盆招待皇帝，而現在每逢大節日便會食用。現在新界的原居民也會以『盆菜』祭祖。」

是夜有機會好好了解圍村以及「原居民」一詞，並透過「原居民」了解曾有一群人沒有被法律承認身份「一群以船為家捕魚的漁民」，我開始浪漫地思索大澳（Tai O）的「水上人家」（boat people），並且反身地質問自己的好奇是否只是獵奇。

從「居所」空間上思忖，我把「圍村」概括為「根著於土」，而「水上人家」為「根著於水」。圍村人居此已逾五百年可說「本『土』於此」、那水上人家是否可用「『本水』於此」來思考。

原住（indigenous）一詞源自古拉丁文，意味著「原住（原生）」，最常用來形容動植 物，後來被來指稱族群在土地上的居先性。「但把自己形塑為原住者把他人塑造為外來者（alien），從來都不是一種清白無邪的舉動」¹。我思考的是，有否可以透過「本水」開啟對於「液態敘事」或是「液態史」的書寫。

或許可以借用大奧的水上人家「蜑家」，來思考「本水」的敘事該如何進行。探求於「蜑家」前我想先問，水上人家的歷史起源如何被書寫。重讀「蜑家人」的始祖「盧亨」的故事：「（前略）不能言語，惟笑而已，久之能著衣食五穀，攜之大魚山，仍沒入水，蓋人魚之無害於人者。」²，「不能言語，惟笑而已」，短短八字或許已足矣說明對於水上人家歷史的匱乏，一如盧亨自己的故事無法以自己的語言記述，非得被「人」書 寫下來方有史。同為香港的原居民，盧亨離土居水之上，無土而被視為「他者」或非人， 如在《廣東新語》中盧亨是被歸類於〈第二十二卷鱗語 — 怪魚〉之中。

當代的水上人家又該如何書寫，或許馬智恆的紀錄片新作《岸上漁歌》³ 給出了思考的對象—「漁歌」。當年青一代的漁民，向上輩學唱漁歌時，也同時聆聽了長輩們自身與海相處的故事，舉例來說，在海上如何思考「空間與位置」，或許以地名構成的行船歌《大船拋住沱凼頭》便給出了有別陸上思考的液態敘事。以海灣、山頭、礁石等名 稱辨識位置，透過空間的對應，在腦海中組成一幅以語言、曲韻誦記的全球定位系統（GPS）。

延續著「原居者」（圍村與水上人家）身份與居所（土地 / 海洋）關係，我想將討論放在當代高度的都市化所形成的「水土不服」，到近幾十年來台灣、香港（文化相關）年輕人返鄉開始的「植土種水」所形構的液態身份。

水土不服（對於自身歷史空缺的焦慮）

「水土不服」意指初抵陌生之所，面對環境氣候的改變，身體未能即時適應新環境所引起的不適症狀。在此我借用以形容社會環境的改變所形成的生活困難。以台灣而言，市區的低薪以及高房價讓年輕人感到水土不服，因此吹起了一股「青年返鄉」的熱潮。我也親見周圍有許多同學回到鄉村租地工作，甚至有許多進行與「農業」相關的工作，務農的收入有比較好嗎？不盡然，甚至有其自然災害的風險。但與其說返鄉是一種遁逃，不如說返鄉是種「自我」生活的實踐。

香港的部分我不認為自己夠熟悉去討論，但這次來引起我注意的有兩個展覽。分別是 2015 由 C&G 藝術單位所策劃的，《後桃花源記：錦田 — 釜山藝術交流計劃》，以 及 2017 年在 Para-site 的《土與石，靈與歌》。

《後桃花源記》策展人挑選了晉朝陶源明筆下的「桃花源」作為參照典故，或者可就此問題見到一些端倪。一如畫冊內文劉建華所言：「一方面指出其帶有『出世』的道家思想，另一方面卻借一評論人之口，指這種平靜的對峙，亦是『對惡濁亂世的一個挑戰』」。

再者是 Para-site 的《土與石，靈與歌》的策展論述提到：「對於一個國家而言，土壤是實質上和象徵性的代表，往往被視為神聖的國土、歷史的蘊藏以及最有價值的經濟資產……土壤和農業、歷史和領土、本土社群和精神性以及香港不斷變化的身份認同。」

這兩檔展覽，均透過「土、水所生產歷史」銜接當今的「土地運動」以及「新農耕文化」，借由耕種生產意義，對歷史下的身份認同進行討論。

植土種水

從外部社會關係思考，台灣青年開始返鄉做工的引發點始於農村相關法案的鬆綁，地目可以輕易變改，以及對農村花園景觀化的錯誤定位，將造成農村毀滅性的打擊。因此台灣關心農村未來的人開始投入積極性的抵抗，思考台灣農村的未來，同時也有青年返鄉開始進行小農復耕，除了農業之外，有更多領域的人回來一同參與生活實踐。

回到藝術領地，我開始以「土地」進行思考，是源自於，2014 年參加由龔卓軍老師策展的《鬼魂的迴返》的座談，在那一場我以「地方腔 — 姑姨說：『 』」這個計畫報告這幾年跟台南社子社（一個西拉雅村庄）的互動過程。

活動結束之後與談人之一的王聖閔寫了文章〈田野的誘惑與藝術史的重新評估〉，文章開頭便提到台灣當代藝術的兩個關鍵詞：「民族誌轉向」及「田野調查」，以及提問兩點「當藝術家開始像人類學家一般工作，其實踐

成果究竟與後者有何異同？而當「田野」歷經藝術上的挪用轉化，藝術家的觀察者位置與話語權力又該如何理解？」

在《後桃花源記》、《土與石，靈與歌》這兩檔展覽中，看見藝術家勞麗麗在反高鐵運動後轉而務農的生活實踐，她說：「在高度發展的香港，農耕是對盲目城市化的積極 抗衡，而在距離邊境不遠的新界土地耕種，更是對『發展是硬道理』的殖民手段之一種徹底反抗。」

回探香港，我欲以 2006 年起的天星碼頭以及皇后碼頭的保護活動，一直到 2008 年菜園村事件所引發的土地保育運動，思考後來所引發的「地方意識」或稱為「本土意識」，甚至如同《後桃花源記》策展人提到，開始有文化工作者進入到錦上路一帶進行土地上的實踐。從台灣視角如何思考當今香港以農業或土地實踐最為一種抵抗的手段？但這樣回返田園的生活實踐，我不欲以避世歸於田園生活思考，反而是看似進入地方產生了有別於過去與土地的根著，在此我看到的是一種更彈性的流動身份。

液態身份

若說 2008 年發生菜園村事件，行動者所欲對抗的國家機器為之現形，那麼在運動後，行動者如何思考自身的位置以及日常生活呢？

在後運動時代，我們看到文化生產者對於大歷史、大敘事（grand narrative）反思與屏棄，轉向小歷史或是地方角度（local vison），如同 John Schaar 所說的：「把有權交給 了碎片」，換個角度想是否我們也只是從「全球性」的認同位置，移動到對立面「地方性」（the local）而已。

或許可以暫且借用德勒茲在《千高原》中以「圍棋跟軍棋」比擬「戰爭機器以及國家機器」來理解流動身份，象棋中各個棋子被界定身份，其行動明確「將、士、象、車、馬、炮」依著一定邏輯運行，其空間部署實已高度科層化；反觀圍棋身份的流動性，透過差異與重複生產關係空間，個體是作為複數形態的結構關係出現，進行間不同棋子的 情境關係，形成如星座般的外在性關係，不具有內在屬性，而是群體的關係屬性。

套用 James Clifford 的話語：「『現實主義』是自覺的跟局部歷史（partial histories）周旋，時時注意它的建構性張力」⁴，或許 James Clifford 提出來的「銜接」，可以重思如何不用「我 / 他者」，去面對我們所陌生的文化、群體，這樣說好了，如何構思「我」跟「他們」的關係，或說我們更在意那流動般的「關係性」如何被「銜接」與「生成」。

我試著以香港藝術家勞麗麗做為思考的對象，她從反高鐵後開始對農業以及土地的關切，而成立「生活館」（Sangwoodgoon）在土地上進行實踐，上街頭讓他們重新思考藝術的生產關係，從對於西方藝術的形式關切，轉向日常生活的實踐而提出「半農半 X」的生活（花三天種田，其他的時候透過工作坊、書寫、創作等形式說明自己的理念），與其說她在創作藝術，還不如說她在思考身份認同與社會關係。

半農半 X 的生活，在台灣有著對於田園的浪漫想像，我借用 Peter Adey 在《移動》一書中關於移動性的政治思考，來理解香港的土地實踐：「移動性經常是帶有意識形態 的，鑲嵌於最鮮明的政治論述」⁵，這樣的移動所形成的流動身份，實則有「滲透邊界」之用，透過液態流動，如同上述圍棋般，與鄰坊、甚至與社會形成複數形態的結構關係，可以跳脫已被定型的固態性身份，繼續生產游牧般的外在關係。

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“Vancouver’s journal reports the seemingly nonsensical movements of natives in their canoes in the sea around them. Rather then taking a direct line from point A to point B the natives would take complicated routes that had no apparent logic. To the native canoeists their movements made perfect sense as they read the sea as a set of places associated with particular spirits and particular dangers. While the colonialists looked at the sea and saw blank space, the natives saw place.”
-Cresswell, Tim. (2015) *Place: an introduction*

Foreword

My impression of Hong Kong before this visit was that it was an established financial centre (flourishing like the skyscrappers) with delicious “Hong Kong cuisines” that I longed for. I did not know anything about the walled villages until my visit to the studio of Hong Kong curator, TANG Kwok-hin, on Kam Tin Road in Yuen Long, to taste the specially prepared home dish “Poon Choi.” “It is said that the Song emperor and his ministers fled to the south in escape of the Mongolian invasion. When they passed by the walled villages in Kam Tin in the New Territories of Hong Kong, the villagers did not know how to welcome and treat these important guests travelling all the way from the north, so they decided that each family would contribute a dish to be served in one wood basin for the emperor. Nowadays, we serve ‘Poon Choi’ during festive days, and the indigenous in the New Territories will also pay their respect to the ancestors by presenting ‘Poon Choi,’” Kwok-hin introduced that night.

It was a good opportunity for me to learn more about walled villages and the word “indigenous” (in the Hong Kong context). I also found out that there was a group of fishermen living on boats, whose citizenships were not recognised by the law. This triggered my romantic imagination about the “boat people” in Tai O, and, on the other hand, questioned myself whether this curiosity was just another form of exoticism.

Putting it in the framework of a “living space,” I concluded “walled villages” are “founded on earth” while the ‘boat people’ are “founded on water”. If we say this piece of land is the root for villagers who reside here for more than 500 years, can we also say that the sea here is the root to the boat people?

The word “indigenous” originates from ancient Latin, which means “inborn, innate, native,” commonly

used to describe animals and plants, but also borrowed to refer to ethnicity that firstly resides on a specific piece of land with native “priority.” “Casting oneself as indigenous, and others alien, is never an innocent act.” My concern is the possibility to explore “liquid narrative’ or “liquid history” through the lens ‘founded on water.’

Perhaps we can look at the boat people “Tanka” in Tai O, when we explore the narrative of home founded on water. The question prior to “Tanka” is how the history of boat people is written. The story of “Lo-ting” (a half-fish-half-human creature, the ancestors of Tanka people in folk stories) might hint a bit to this question: “...cannot speak but smile, who gradually get used to wearing clothes and eating grains. Residing in the water of Lantau Island, they do no harm to human.” The ancestors of boat people “cannot speak but smile.” This explains how thin the history of boat people is: Lo-ting cannot pass down their stories with their native language. Their stories must be written down by “human,” to be collected as part of the history. As a Hong Kong indigenous, Lo-ting lived not on land but water, and thus was treated as ‘alien’ or non-human. In the book “New Narrative of Canton,” the presence of Lo-ting is found in chapter twenty-two titled, “The words of scales – an odd fish.”

When it comes to the history writing of modern boat people, it may be useful to refer to the fishermen’s songs recorded in Ma Chi-hang’s new documentary “Ballad on the Shore.” When the new generation of fishermen learn from their seniors to sing the songs, they are also learning the stories of how the fishermen have been living with the sea. For example, when they think about “space and position” in the sea, the song “Anchor large boats at the tip of To Nin~Sampan” (《大船拋住沱潭頭》) provides a liquid narrative different from that developed by people living on land. The song identifies directions through shores, hills and reefs. In the mind of the fishermen, they map out the space with their own GPS with language, rhythms and melodies.

Following the relationship between “indigenous” identity (of walled villagers and boat people) and living space (land/ ocean), I would like to further discuss the phenomenon of “un-acclimatization” resulted from the intense urbanisation in the modern era, and the fluid cultural identity developed by the younger generations in Hong Kong and Taiwan, who have started to move to the farmland in order to “(re)plant themselves into the water and earth” for the “liquid identity.”

Unacclimatization: anxiety due to the absence of self-history

“Unacclimatization” refers to the uncomfortable symptoms developed because one’s body is unable to adapt to a new environment or climate at the very first point of contact. Here, I borrow this term to refer to the difficulty of make a living because of social changes. In Taiwan, low wages and high property prices are the reasons for un-acclimatization among the young generation. It also causes the recent trend of young people heading back to their rural homes. I have witnessed many schoolmates renting land in rural villages for their work, and many even engage themselves in agriculture. Does farming provide better income? Not necessarily. Indeed, farmers have to face the high risk of natural disasters. After all, returning to the rural land should be understood as a way to ‘reveal the selves,’ rather than escaping from the problems in the city.

I am not familiar with the situation in Hong Kong, but there are two exhibitions that draw my attention: “In Search of the Peachland: Art Exchange Project between Kam Tin and Busan” by C&G Artpartment in 2015, and the ‘Soil and Stones, Souls and Songs’ by Para-site in 2017.

The curator of “In Search of the Peachland” has chosen “The Peach Blossom Spring” written by the poet, Tao Yuanming, in Jin Dynasty, as a reference for the clue to this problem of unacclimatization. “... The text is at once a Taoist wish of resigning oneself from society, as well as ‘a silent but strong challenge posted against the corrupted world.” LAU Kin-wah Jasper noted in the project catalogue.

The curator in Para-site’s “Soil and Stones, Souls and Songs” also mentions, “Soil is the practical, symbolic and often sacred home of the nation, the repository of its history, as well as its most valued economic asset (It is important to look at) soil and agriculture, history and territory, indigenous communities and spirituality, and the rapidly shifting identity of Hong Kong.”

Through reviewing “the history originated from land and water,” both exhibitions have connected contemporary “land movement” and the “new farming culture.” They also discuss identities within the historical paradigms by revealing the significance in the act of farming.

(Re)planting oneself into the water and earth

The external social factors that trigger the Taiwanese youngsters going back to rural villages are the loosen regulations in the rural areas, that allow the land zones to be easily changed and provoke wrong visions for spectacular gardening in the countryside. These all are devastating to the rural villages. Thus, Taiwan people who care about the future of the villages have started their proactive defence for the land and for the future of the rural area. At the same time, some youngsters have resumed small-scale farming. Apart from agriculture, more and more from across different industries go back to live the rural lives.

In the area of the arts, my thought on “land” stems from the forum about the exhibition “The Return of Ghosts” curated by GONG Jow-jiun in 2014, during which I reported my project: “Local Narration - Says The Tribal Psychic: ___” to show my interaction with the village of Siraya people in Tainan in the previous years.

After the event, one of the guest speakers WANG Sheng-hung and I jointly wrote the essay, “The

Temptation of Field Research and Revaluation of Art History.” There are two keywords and two key questions about Taiwan contemporary art in this essay. The keywords are “the shift of ethnography” and “field-research,” while one of the key questions is about the similarities and differences between the works by artists and anthropologists, when artists start to practice like anthropologists. The other question is about the role of artists in “field-research” re-appropriated for the arts, especially in terms of their objective roles as observers and their subjective roles as artists with discursive power.

Through the two exhibitions “In Search of the Peachland” and “Soil and Stones, Souls and Songs”, artist LO Lai-lai has presented her new way of living after the anti-express-rail-link movement. “In an over-developed city like Hong Kong, farming, no doubt, is a pro-active resistance against the neo-capitalistic urban development. Agriculture developed near the Hong Kong border in the New Territories, in fact, is a protest against the colonial governing ideology of “nothing but development.”

Looking back at the events in Hong Kong, the conservation movements of Star Ferry’s Pier and Queen’s Pier in 2006, and the land conservation movement triggered by Choi Yuen Tsuen incident in 2008, have provided the lens to look at the concept of “local awareness.” Some cultural workers have even started to work on the land around Kam Sheung Road as mentioned by the curator of “In Search of the Peachland”. How can we look at farming or practices on soil in Hong Kong as a means of protest from the Taiwanese perspective? It is not an escape from life, but a new way to develop a sense of belonging with the soil, in a way that is different from the traditional idea of root and homeland. What I see here, instead, is a more flexible and fluid identity.

Liquid identity

If the Choi Yuen Tsuen incident in 2008 has clearly revealed the state apparatus, what roles and positions should the protesters take in their daily lives after the movement?

In the post-movement era, cultural practitioners have reviewed and abandoned the grand narrative, and switched to the local history or local vision. As John Schaar once said, “give the power to fragments.” After all, the only change we have undergone is just moving from the “global” to the “local.”

Perhaps we can use the example “Chess and Go” in Deleuze’s “A Thousand Plateaus” as an analogy for “war machine and state apparatus,” to help interpret the liquid identity. In chess, every piece has a designated role. The movements in the game compile with the logic of “General, Advisor, Elephant, Charlot, Cannon” in a highly bureaucratic space. On the other hand, Go involves liquid identities where every individual serves multiple roles in the structural relationships, and in the space constructed by differences and duplications. In Go, different situations and contexts formulated by the stones are like the external networks in horoscopes. There is no specific internalised role for each stone, but each is in different relationships with the groups.

James Clifford said, “[r]ealism works self-consciously with partial histories, alert to their constitutive tensions”. The concept of convergence can help avoid the binary thinking about “we/ others,” when encountering a foreign culture or community. How to conceive the relationship between “others” and “ourselves?” Perhaps we should be more focused on how the liquid relationship is “converged” and “formulated.”

I attempt to take Hong Kong artist LO Lai-lai as an example. She was involved in the establishment of Sangwoodgoon, because of her concern for agriculture and land issues after the anti-speed-rail-link movement. Street protest led her and many in the movement to reconsider the art production process, and shift their concern from art forms (within the western art discourse) to everyday life practices. She proposed a living of “half-farming, half others” (spending 3 days each week for farming, and the rest of the week for advocating her ideals through workshops, writings and other forms of creation). Instead of making art, she is contemplating the relationship between identity and society.

The life of “half-farming, half others” provides a romantic imagination for the people in Taiwan. Peter Adey’s political idea about mobility provides a possible understanding of these practices over the soil in Hong Kong: “mobility is frequently ideological, embedded within the most overt political discourses.” The liquid identity formed by such mobility is in fact “infiltrating boundaries.” With fluid mobility, like in the game of Go, one can form multiple structural relationships with neighbours and even with the larger society. One can then escape from the fixed identity being imposed, and continue to produce external relationships in a nomadic style.

1 詹姆斯・克里弗德 (James Clifford) , 林徐達, 梁永安譯, 《復返：21 世紀成為原住民》, 2017 , 台北 : 桂冠 , 頁 18-19 。

2 屈大均, 《廣東新語》, 〈第二十二卷鱗語 — 怪魚〉。中國哲學書電子化計劃, 2017.06.28 查詢, <http://ctext.org/wiki.pl?if=gb&chapter=458810> 。

3 《岸上漁歌》, 馬智恆, 艺鵠發行, 2017 。

4 詹姆斯・克里弗德 (James Clifford) , 林徐達, 梁永安譯, 《復返：21 世紀成為原住民》, 2017 , 台北 : 桂冠 , 頁 52 。

5 彼得・艾迪 (Peter Adey) , 徐苔玲, 王志弘譯, 《移動》, 2013 , 台北 : 群學 , 頁 116 。

誠摯感謝 C&G、龔卓軍老師與藝術家陳冠彰支持和邀請下，代表台灣出席 r:ead #5。即便目前自己少以當代藝術策展身分，而是以社區藝術的研究和實踐任職。十天研究發表過程中，以自己語言發表策劃展覽的研究心得，透過翻譯者努力，即時譯成粵韓日英等語言，r:ead #5 計畫團隊與香港 C&G 的努力相當令人感動。

7 歲時，我曾來到香港啟德機場，當下恐慌飛機直接衝入民宅。當年，我被香港的皮蛋瘦肉粥臭過，成了一輩子創傷。十年來，則以表演藝術研究者、藝術評論人、社運研究、記者與登山休閒者等身分先後來到這座城市。由於身分的模糊，我對香港的感覺既熟悉也陌生。

好耐冇見。2017 年是我第 6 次來港。每回來港，總在尋找 25 年前的某個早晨，我在銅鑼灣街上走路時，路旁不時傳來公園裡的青草味，混著晨露的飄香。現今香港多了人潮和汽車，草味已成鄉愁。

在台灣，我吃著港式燒臘，希望能以勉勉強強的粵語問聲「來自邊度？」他們總是笑笑，90 年代之後，從新界來到台灣搵食。在台灣，我關心外籍勞動者的居住故事，幾年下來，我的研究主題始終在「移動」和「移民」上。我在台北西門町街區裡的「小香港」，台灣都市和鄉間無處不在的港式燒臘店，和東馬來西亞的山打根 (Sandakan) 等地，認識了「香港」的複數 (Hong Kongs)。散落世界角落的「小香港」、「小台灣」的面貌，或許是我未來的關心主題方向。

法國歷史學家布勞岱爾 (Fernand Braudel) 給後人相當大的遺產。參與 r:ead #5 時，我經常想起這位學者。他主張以海洋為中心的歷史史觀，使得我們就鄰近港澳、台灣、日本、韓國等地區參與者可以「平等」且尊嚴地對談，並不受更高的「國家」權力影響。如同我們參訪香港海盜張保仔遺址，發現其晚年任職於台灣澎湖。也如我們一同熱切討論盧亭的香港神話，日本團隊亦能在自身神話脈絡中提出相對應的造型。這些寶貴經驗值得我們進一步思考相同及相異之處。

@ 一種對香港的策展提案

歷史任務不僅僅是認識過去，而是要移除妨礙我們向未來前進的絆腳石。

香港總被說成不中不西。我策略性的挑選 4 與 7 兩個數字：前者是住飯店的靈感，4 在中華脈絡往往被視為禁忌；7 在西方脈絡則是被視為某種神祕的循環，或者好運及財富。

以兩個數字建構當代香港藝術展覽，難免受到當地聽眾質疑自圓其說。我認同這項質疑，但我關心的課題並非歷史自身，而是如何思考朝向未來的香港歷史。某種程度而言，4 和 7 的並置，在香港歷史脈絡中究竟起了什麼樣「未被探索」的作用？方法看似有趣，但背後嚴肅。我試圖從香港歷史圖像裡，思索移民者的動機，面對 20 年來的香港政治問題，甚至回應 2047 年的迷惘。

這是《出香港記：光明之城》策展提案緣起。我選用舊約聖經當中的河流與難民意象，及 13 世紀義大利商人 Jacob D'Ancona《光明之城》，正正反映強權底下的某種移動者處境。

《出香港記》欲透過建築、攝影、漫畫、塗鴉、錄像、電影、表演藝術文件與流行音樂等多元展演形式，建構某種香港的移動及居留的歷史史觀：它亦包含今日的居港中國婦女與（東）南亞裔人士的生活樣貌。

「要遷移？還是留在香港？」(To Migrate or to Stay?) 往往是香港（人）政治命運的難題。此展除展現本港藝術家對「移動」的視野之外，也含括思考 19 世紀英國畫家錢納利 (George Chinnery) 的《蠻家女》、林呱 (Lam Gua) 的帆船畫、1940 年代後期由中國渡港的「人間畫會」的余本所繪的中國海外苦力演奏者等。當代香港藝術家鄧國騫、勞麗麗、何兆基作品分別以圍村記憶、農業和造磚故事，述說本港藝術工作者的土地連結。此外，羅婉儀深入中國湖南進行「女書」的文化傳承，以藝術創作及書寫等方式，將流傳於鄉村女性心聲記錄下來。

I would like to present my heartfelt thanks to the support and invitation from C&G, Mr GONG Jow-jiun and artist CHEN Guan-jhang for me to represent Taiwan in r:ead #5, despite the fact that I am more a researcher and practitioner of community art, instead of a contemporary art curator. During the 10-day research residency, I could present the curatorial idea in my mother tongue, with the aid of interpreters translating it into different languages such as Cantonese, Korean, Japanese and English. I am thankful for the touching effort by r:ead #5 project team and C&G in Hong Kong.

At seven year old, I visited Hong Kong Kai Tak Airport. I was so afraid that the planes would dive directly to the residences. The lean pork with century egg congee traumatised me. In the past ten years, I had come back to this city with different identities, such as a researcher of performing arts, an art critic, a researcher of social movements, a journalist, an amateur hiker etc. I have a familiar yet foreign feeling for Hong Kong because of the ambiguity in my multiple identities.

Long time no see. This is my sixth time visiting Hong Kong. Upon my return every time, I would look for that particular morning from 25 years ago, which was mixed with the smell of green grass and morning dew from the park I past by in Causeway Bay. Hong Kong is now full of people and vehicles. The smell of grass is nostalgic.

In Taiwan, whenever I have Hong Kong style barbeque, I always ask the chef or waiter with my broken Cantonese “where are you from?” They would just answer with a smile, saying that they moved from the New Territories to Taiwan for a living after the 90s. In Taiwan, I am concerned with the life stories of the migrant workers. “Mobility” and “migration” has been my research topic in recent years. I have met many different Hong Kong faces (Hong Kongs), in the “little Hong Kong” in Ximending of Taipei, the ubiquitous Hong Kong style barbeque shop across different urban and rural areas in Taiwan, and Sandakan of East Malaysia. The “little Hong Kong” and “little Taiwan” scattered in different corners of the world perhaps will become my research topic in the future.

French historian Fernand Braudel has left a huge legacy for the later generations. During the time in r:ead #5, I always thought of this scholar. He proposed an ocean-centred approach to history writing, which allows Hong Kong, Macau, Taiwan, Japan, Korea and other neighbourhood regions to develop dialogues with “equal” status and dignity, without the influence from any superior powers of “nation states.” For example, when we visited the historic site of Hong Kong pirate: Cheung Po-tsai, we had discovered that he was appointed to serve in Penghu of Taiwan in his later years. When the legend of Lo Ting from Hong Kong was discussed enthusiastically, teammates from Japan could easily correspond with mythical characters from their folk tales. This is a precious experience for us to reflect upon the similarities and differences in our cultures.

A Curatorial Proposal for Hong Kong

The mission of history is not just about knowing the past, but to remove obstacles that hinder us from moving forward to the future.

Hong Kong has always been framed as non-Chinese and non-Western. I have strategically chosen number 4 and 7. The former is inspired by the hotel we stay in, where 4, as a taboo for Chinese, is missing, while 7 is a kind of mysterious cycle, or as luck and fortune, in western culture.

Developing a contemporary art exhibition about Hong Kong with these two numbers, I was inevitably suspected by local audience that I was merely self-justifying. I agree, but my concern is not the factual history per se. It is more about how to contemplate the kind of Hong Kong history that points to the future. Are there any “unexplored” functions, in the historical context, the juxtaposition of 4 and 7, can help reveal? While it seems to be a fun gesture, it is equally solemn. I try to understand the motivation behind migrants in the pictures of Hong Kong history, to shed light on the political problem in Hong Kong for the past twenty years, and even to serve as a response to the lost and unknown 2047.

The above is the rationale of my curatorial proposal, “Exodus Hong Kong: the City of the Light”. My choice of the analogy, using streams and refugees in the Old Testament, as well as the “City of Light” written by Italian merchant Jacob D'Ancona in the thirteenth century, intends to reflect certain migrates’ situations under hegemonic powers.

“Exodus Hong Kong” wishes to build a historical narrative of the Hong Kong migration and residence, through exhibiting diverse art forms of architecture, photography, comics, graffiti, videography, film, performing art documentation and pop music. The exhibition also talks about the livelihood of women from Mainland China and South (East) Asians living in Hong Kong.

To migrate or to stay? That is the difficult question for Hong Kong (people) in face of their uncontrollable political situation. The exhibition does not only show Hong Kong artists’ visions on ‘mobility,’ but also the paintings of Tanka Women by the British painter, George Chinnery, in the 19th century, yacht paintings by LAM Gua, and paintings of foreign coolie playing musical instruments by YEE Bon (YU Ben), who came to Hong Kong from China in the late 1940s. The works of Hong Kong contemporary artists TANG Kwok-hin, LO Lai-lai Natalie and HO Siu-kee, on the other hand, will be about the memories of the walled village, agriculture and stories of brick-making respectively, in order to illustrate the connection between local artists and this piece of land. Meanwhile, Dr LO Yuen-yi has paid an extensive visit to Hunan China to record nushu (women's script) and demonstrate through art and writings as a succession of the culture and the female voices in the rural villages.

吃力地提起筆，感覺沒有意欲書寫任何文字。眼前是當下表象錯綜複雜的局面，並置背後純淨無常的處境。

我試著再審視神話、歷史和身分，幕地一刻一脈絡貫穿三者，它們不都是各種時空及維度裡相關經歷過後的集結體或詮釋手段嗎？要談神話的什麼天、地、神、妖、怪、精、夢？或是談歷史的什麼事變、戰爭、革命、建國、災難、政策、選舉、民生？亂世中，要如何定義一己身分？如是藝術家或策展人？香港人或中國人？既有設定在法權與金權的支撐下沒有被分崩離析、支離破碎的實況擊倒，也沒有讓新興的信念經官方進場。實虛間錯置的走向致使設立者跟受眾相互失去耐性和包容，徒添誤解和仇恨。然而，矛盾中見空隙，人事物的本質在族群撕裂的過程是否更赤裸顯露？

所謂矛盾之一，個人修行對應政治現實。心靈的學習是，一切形而上文化上的追求、感悟，自有助靈性和精神覓歸處，但若談現實處境面對權力、資本，在廿一世紀絕對的都市系統和秩序裡，訊息流通與自由穿透私隱；體制掌握野性和慾望。如我們依樣談神話、歷史和身分，是否還期盼在徹底的建制前；規格的教育系統前，訴諸歷史長河裡曾出現的道德感召，以達至巨大的且具民眾信念充權的集體行動標準？

從根本思考思辨本身，一些局限了看待過往和當下的詞彙必須先死掉後被提煉，以另外的詞彙延展之。

神話是想像；歷史是過去。二者兼備且用，才可能有身分。身分是邊界，是建設邊界的過程。是什麼？不是什麼？是怎樣？不是怎樣？人類在靈性上未能達至高度共識理解真理前，只能飽受維持、創與滅流轉的循環學習，不斷大膽為身分塑形，直到一天可將身分釋放。惟想像力在瞬變的經濟體系、消費熔爐般的香港，以至全球化的各國中被孤立。白盒子、劇場、戲院等，精煉了美學卻約束了美，正如示威區約束了示威；道理約束了道；生活約束了活。

活吧，先有活，讓生活在規範的邊界遊走，讓詞彙可伸縮，有跳躍的力。

神話、歷史、生活和身分。補上生活。生活是當下。神話是想像過去的當下；歷史是過去的當下；生活的神話是想像當下；每一個當下形成歷史，那裡有身分；身分有想像、過去，在當下可不辯自明。港道；日道

機緣巧合結伴香港同行到日本四國旅遊，日本藝術家下道基行當嚮導，拜訪日本傳統建築並體會其文化，相當地道。我藉此嘗試解答，「為何日本的傳統與文化能夠承傳？」，這埋藏心底好久的問題，也為「神話、歷史、生活和身分」這命題下一例證。

甫下機，視線凝在每處均被修剪過的草。都市景觀的齊整讓人聯想到體系，人道的建立。自由與制度中間是怎麼樣的灰？身分是制度嗎？名可名，非常名。到底沒有指標還是有好？到底沒有身分還是有好？港道與日道，似是各走極端。

從宏觀看，香港的「道」跟日本的「道」有截然不同的因果和面貌。香港的「道」是靠攏極端資本現實主義的，其成因固然可訴諸於民選政府的缺席；效率效益為核心的思辨方法，譬如樓宇、街道、商場等利益最大化的設計；教育制度塑造的階級觀念及耳濡目染的典範人生等。香港人的現實也許有絕情的標準和歸處滿足衣食住行，美酒美食盛裝華服無一匱乏。當然，富豪窮人見證著不一樣的生活，但不論富貧，香港人的精神層面是淺薄的；是沒有歸宿的，因為我們的生活沒有彰顯深層次精神的渠道。這個城市，有意無意間全方位扼殺可能性和想像力。而若果我們訴諸傳統精神，譬如我的圍村傳統，當我親眼目睹村民因建新房而推倒幾百年歷史的圍牆為獲取多兩三寸的樓房空間時，我便大概了解，普遍香港人的精神價值已徹底被文明、經濟和政治擊潰。

香港人的「道」跟日本人的「道」均是體系，同樣展現出高度的控制。日本的「道」在不同界別卻承載滿滿的，某一大道的、特定的想像力和精神性。通過循序漸進的步驟，如花道、柔道、劍道、茶道、動漫、遊戲，以至生活眾多的禮儀，經過鍛鍊、修行，達至約束、細膩的藝術及精神層次。從家庭、學校、生活場景的教育，其每一大道搭建起超穩定結構讓文化承傳，後來的日本人可以此脈絡將大道修正、鑽研，就似一整個民族做妥一件事情的感覺，個人主義相對弱，衍生經常討論到的精神壓抑與低慾望族群等問題，也缺乏懷抱未知的叛逆的精神，意念跳躍的能量。不過，特別一提的，是日本的大道雖具約束力，但能極力保留文化原點的完整，當中不少既定的叛逆有承傳下來，例如在公路上跳阿波舞的情景。阿波舞展演當天，不少觀眾席在中午已設置於公路兩旁，不少觀眾也早在席間坐下靜待表演。觀眾席跟汽車駛經的距離只有約一米，卻沒有欄杆阻擋。節慶融和、熱鬧、親近的原意，終究沒被扭曲。

那麼「道」於生活是約束或是承傳傳統文化精神？二者都是，只有約束才能承傳傳統文化；才能抑制自然生死輪替的定律。那麼是承傳或輪替較好？本質上是沒有優劣區分的。無為而無不為，人們可以選擇做所有事情，或選擇所有事情也不做。然而，亂世中，不該惶恐作選擇。生死奈何，沒有善惡。

套落香港的政治處境，是有民主還是沒有好？在權力失衡傾倒建制的前提下，一套可制衡力量的制度自是良方。但如果沒法獲取民主當如何？推倒重來好不好？

Live to your fullest

The pen feels heavy; this is not the moment to write down anything. What lies ahead is a complex situation without a trace of regularity.

I tried to revisit the meaning of myth, history and identity; I suddenly realised the same clue connecting the three of them: aren't all of them the conglomeration or interpretation of different experiences at a certain time and space? Which environments, gods, devils, monsters, elves or dreams shall we talk about? What historical events, battles, revolutions, founding nations, disasters, policies, elections or livelihood issues shall we talk about? How to define ourselves in this chaotic world? Are we artists or curators; Hongkongese or Chinese? The structure laid in the past survived the dismantled fracturing reality with supports of the legal and economic powers; there is no room for

new ideology to emerge officially. In between truth and disguised facts, reporters and audiences are losing patience and understanding for each other; misunderstanding and hatred grow in the cracks. However, perhaps it is when dilemmas tearing things apart, can the essence of all beings be revealed.

One of the dilemmas is found between mindfulness and political reality. The learning of the mind is metaphysical. To pursue and understand the culture will benefit the growth of your mindfulness and help reach serenity. But when it comes to tackling power and capital in reality, it is the institutions that control the primitive impulse and lust. Privacy has been absorbed by the liberal information technology systems in metropolitans of the 21st century. Under the thoroughly institutionalised reality and a standardised education system, when we talk about myths, histories and identities, are we trying to reproduce the moral calling emerged in the long history in order to initiate a huge public movement empowered by the people?

On a philosophical level, the language that confines our understanding of the past and contemporary must be expelled for sublimation, and then further evolve to be new vocabularies.

Myths are imaginations; history is the past. Only when both of these are encountered, an identity can be born. Identity is a boundary, as well as the process of boundary construction. What should it be like? How should it take place? Before spiritually reaching a consensus of the ultimate meaning of Truth, human beings can only repeat the learning cycle of upholding, creating and destroying in order to re-construct our identity boldly until the existing identity to be emancipated one day. Unfortunately, the power of imagination has been isolated in the contemporary consumerist society like Hong Kong and everywhere in the world under the fast-paced global economy. While aesthetics is sublimated by white cubes, theatres and cinemas, beauty has been restricted, just like protest being restricted by official protest zones, the way of reasoning being restricted by existing reasons and the way of living being restricted by livelihood itself.

Go and live to your fullest. Live your own life and stroll along the established boundaries; allow your language to be adaptable and ground-breaking with energy.

“Myth, History, Livelihood and Identity.” Livelihood is inserted, for it is about the present moment. Myths are the present imagination of the past; history is the presence in the past. The myths of livelihood are the imagination of the present moments. Whenever a present moment slips into the history, an identity is born. An identity becomes self-evident, when it encounters imagination and the past.

The Way of Hong Kong; The Way of Japan

I recently have got a chance to visit Shikoku, Japan with friends from Hong Kong. Japanese artist, Shitamichi Motoyuki, was our guide to traditional architecture and culture in Japan. With this experience, I try to answer the long awaiting question, “Why traditional culture can be inherited in Japan?” The answer to this also gives a manifestation to the title of “Myth, History, Livelihood and Identity”.

When I got off the plane, I had noticed that grass was trimmed everywhere. The neat cityscape suggested the well-established system and the Way of human beings. What shades of grey are there between freedom and institutions? Is an identity part of institutions anyway? Taoist once said: things that can be named and identified are not the quintessential classic. Is it good or bad to have a standard? Is it good or bad to have an identity? It seems that the Ways of Hong Kong and Japan are on their own extremes.

From a macro perspective, the Way of Hong Kong and that of Japan have completely different rationales and dimensions. The Way of Hong Kong tends to be extremely capitalistic and realistic due to the absence of democracy. Effectiveness and efficiency are the core values. Housing, streets and shopping malls are designed to maximise profits, while its education system keeps reinforcing the class hierarchy and the single standard of ideal life. Perhaps the livelihood of Hong Kong is standardised with a bit of coldness, but you can find everything from the basic need to lavish way of living in this city. Of course, the rich and the poor are living very different kinds of life. The spiritual life of Hong Kong people, regardless of their fortune, is shallow and lack of a sense of belonging. The life in this city has no channel for a deeper meditative state, and always intentionally and unintentionally shutting off any imaginative possibilities. Take the historical walled village in which I live as an example: When villagers are tearing down walls with hundred years of history for slightly more space of their newly built apartments, I know that the spiritual values of most Hong Kong people have been entirely ruined by civilisation, economy and politics.

Both the Ways of Hongkongese and Japanese are part of institutions, exerting high level of control. However, the Way in Japan flourishes in various areas with specific imagination and spirit in each discipline. Through precise procedures in Ikebana, judo, kendo, chado, animation, games and various life rituals, arts and minds are trained to reach a disciplinary and delicate meditative level. Education in families, schools and different daily life scenarios all reveals the Way when constructing together a solid structure for cultural inheritance. Later generation in Japan can further examine or amend the Way in life following the traditional context. It feels like the entire nation is establishing something altogether. Individualism is relatively weak though. Depression and the low-desire generation become the commonly discussed social issues. There is a lack of the rebellious spirit to embrace the unknown, as well as lacking the energy to jump out of the box. Even though the Way of Japan has its restraining power, it has remarkable ability to comprehensively preserve the cultural origins, which even consist of the rebellious elements in tradition. Take Awa Dance on the highway as an example. On the day of Awa Dance Festival, many seats had already been set on both sides of the road at noon.

A large group of audience also arrived early for the performance. There was no fence between the audience seats and the driveway, even though the distance in between was only one meter. The harmonious, festive and intimate spirits of the festival were revealed without distortion.

Is the Way a kind of confinement of livelihood or cultural inheritance? I would say both. Culture cannot be passed on without confinement. Only with confinement can the natural law of life cycle be suppressed. Is it better to have the succession or the life cycle of replacement? Essentially speaking, none is more preferable. To act through inaction, one can choose to do everything or nothing at all. One should not fear to make choices in the chaotic era though. Life and death is beyond control; there is no absolute justice.

In the case of Hong Kong's political situation, is it good or bad to have democracy? Under the condition of the imbalance power favouring only the pro-establishment camp, a counterbalance system should be a good solution. But what can be done if democracy is not achievable? Can it be started all over again from ground zero?

アーティスト 竹川宣彰と、作品『この寿司を喰らえクソども』について
アーティスト 타케가와 노부아키와, 작품 <이 초밥을 처먹어라 이 새끼들아!>에 대하여
"EAT THIS SUSHI, YOU PIECE OF SHIT"

趙純惠 | 趙純惠 | 조순혜 | CHO SUNHE

타케가와 노부아키 (r : ead # 4 참가 아티스트) 는 1977 년 일본에서 태어나 2002 년경부터 도쿄를 거점으로 작가 활동을 해왔다 . 타케가와는 경제 성장 이후에 일본 안에 나타난 사회적 과제로 주목하면서 일찍부터 전통적인 서양 미술과 아시아적 표현의 새로운 관계를 구축하는 시도를 해왔다 . 그 제작 방법은 회화 , 조각 , 설치미술 등 다양하다 . 또한 작가 활동과 함께 외국인에 대한 ‘헤이트 스피치 ’를 행하는 일본의 보수 단체에 직접 대항하는 운동에 2013 년부터 참여하고 있다 . 그리고 2011 년 동 일본 대지진 , 후쿠시마 원전 사고를 계기로 일본 사회에 대두된 새로운 시민운동에 앞장서 참가한 경험을 바탕으로 자신의 작품에 적용하면서 , 일관성을 갖고 꾸준히 사회 문제를 환기하는 작품 활동을 하고 있다 . 이처럼 , 지금까지 일본 사회 안으로부터 일정한 거리를 둔 시민운동과 미술의 경계를 뛰어넘는 표현을 실천하는 , 지금의 일본에서는 드문 존재감을 발휘하는 미술 작가라고 할 수 있다 .

오늘 7 월 22 일부터 개최되는 r:ead#5@ 홍콩 전시회를 위해 타케가와가 제작한 신작 " 이 초밥을 처먹어라 이 새끼들아 !"에 대한 작가의 말을 인용하면서 이야기를 이어가고 싶다 .

한때 일본에서 ' 신화 , 역사 , 정체성 '은 국가에 의해 찬탈된 제국주의 / 국가주의를 위해 이용당한 쓰라린 경험이 있었다 . 그런데 그러한 시대의 부활을 시도하는 정권이 오랫동안 계속되고 있는 것은 < 신성한 역사를 가진 일본의 정체성 >이라는 환상이 다시 일본 사회에 그림자를 드리우고 있음을 여실히 보여주고 있다 .

핑크 하이힐

2014 년에 타케가와가 일본의 섬 중 하나인 고치현에 머물렀을 때 겪은 고치의 여성들로부터 영향을 받아 시작한 퍼포먼스 작품 . 옛날부터 이 지역의 여성들이 “오토코 마사리 = (남성 못지않게 활기찬 성격)"라고 불려왔는데 , 타케가와는 드랙 퀸 (Drag Queen) <노부코>로서 주민들과 교류하는 퍼포먼스를 했다 . 그리고 이 하이힐이 바로 올해 5 월에 열린 CLUB LUV+ 라는 이벤트 무대에서 <노부코>가 착용한 것이다 .

평소에 정체성을 별로 의식하지는 않지만 , 하이힐을 신는 일은 정체성과 연관된 것이라고 생각한다 . 화장을 하며 망사 스타킹과 하이힐을 신는 행위를 통해 사회 규범에 의해 내면화된 신체성에 대항할 때야말로 진짜 자신의 신체를 마주하게 되는 것을 실감했다 . 반대로 생각해보면 대항해야 할 때에 대항함으로써 없어지게 되는 자신 (또는 위치)이 바로 정체성이라고도 할 수도 있을 것이다 .

하이힐 받침대 아베 신조와 스가 요시히데

일본의 총리 아베 신조와 넘버 2 권력자인 내각 관방 장관 스가 요시히데의 잘난 입에 하이힐을 물려서 , 민주주의를 파괴하고 있다고 비판받는 둘의 입을 틀어막고 있다 . 작가는 <노부코>가 이 하이힐을 착용할 때에 `무엇을 짓밟고 서 있나 `그 대상을 조형화하려고 시도한다 . 노부코는 한마디로 여성 혐오에 저항하고 있다 . 그리고 그 여성 혐오가 항상 국가주의의 토양이 되어 왔던 것에 주의해야 할 필요가 있다 . 국가주의의 내면에는 여성 혐오로 가득 차 있고 그것이 없어지면 정치는 텅 비게 될 것이다 . 이 하이힐은 그러한 것들을 통째로 짓밟는 도구이다 .

<아베 야매로 (그만둬) > 현수막 사진

2017 년 7 월 도쿄에서 의회 의원을 선출하는 <도쿄 의의회 의원 선거>가 열렸다 . 이것은 한 지역의 지방 자치 단체 선거지만 전국 최대 유권자를 소유한 도쿄의 대형 선거이며 , 선거 결과는 최근 정치 정세를 좌우하는 요인으로서 주목받고 있다 .

7 월 1 일 자민당 의원 후보의 응원 연설을 위해 ' 아키하바라 '에 방문한 아베 총리에 대해 많은 국민들이 <아베 야매로>라는 구호를 외치며 , 아베 정권을 비판하는 다양한 플래카드를 내 걸었다 . 그리고 직책을 더럽힌 아베 총리에 대한 비판을 시각화한 대형 <아베 야매로> 현수막도 내걸렸다 . 이 작은 사진집은 당시 타케가와가 국민의 한 사람으로서 현수막을 내건 기록이며 아베 정권의 지지율을 크게 낮추는 계기가 된 (미래에 퇴진으로 이어질) 사건의 역사적 자료이기도 하다 .

도의원 선거에 응원 온 아베 대해 <아베 야매로>라는 현수막이 내 걸렸다 . 아베 총리는 현수막을 가리키며 " 이런 사람들에게 질 수는 없다 "라고 말했다 . 이는 국민의 분단을 부추기는 발언이라고 비난받았을 뿐만 아니라 또 그 안에 담겨있는 차별적 의미 또한 짐작할 수 있다 . 지지자에 국기를 나눠준 가두선전으로부터의 `이런 사람들 ` 이런 발언은 `일본인으로서 인정할 수 없는 사람들 `이라고 해석할 수 있다 . 한편 시위에 모인 사람들 중에는 반 차별 운동에 참여한 사람들도 많이 나와있어 자신들도 그 일부로서 현수막 대열에 참여했다 .

이번 작품의 타이틀인 " 이 초밥을 처먹어라 이 새끼들아 !"는 사육을 채우려 직권을 남용한 일본의 총리와 그 외 정치인들에 먹이기 위해 , 일본인의 정체성이라 할 수 있는 <스시>를 비교아서 사회 규범에 대항하기 위해 직접 내세운 상징물인 <하이힐>로 바꿔 놓음으로써 완성되는 작가의 강렬한 카운터 메시징인 것이다 . (그리고 아이러니하게도 <스시>는 아베 총리가 즐겨 찾으며 , 마스크를 پوش이기 위한 회식에 사용하는 것으로도 유명하다 .)

현재 동아시아의 여러 나라 사람들은 자신의 정체성을 권력에 빼앗기지 않으려고 행동하며 싸워왔다 . 타케가와 노부아키의 <하이힐> 역시 권력을 화려하게 짓 뭉개기 위한 도구로서 계속 투쟁할 것이다 . 그리고 이제 우리도 `자신의 하이힐 `을 찾아야 할 때이다 .



文獻作品展覽

Documentation & Response

Exhibition

崔允
チョイ・ユン
최윤
Yun CHOI
韓國 韓国 한국 Korea

市民之林
시민의 숲
Citizen's Forest

錄像 Video

25 分鐘 minutes

2017

市民之林 (2014-2016) 拍攝於韓國首爾的一個公園—良才市民之林，影片中，我們將踏上與這片森林的妖精相遇之旅。在這個地方，意想不到的和不可思議的事情往往同時發生。一方面，這個公園裡有很多國家紀念碑。在這些紀念碑之間，經常有數十至數百名來自網絡群組的成員來到此片森林進行角色扮演的拍攝，他們想要從拍攝中喚醒自己的幻想世界。每當生活中有人死去，這個城市便會透過建立紀念碑去刻印人們的思想意識。

他們需要森林神秘的，栩栩如真的和柔和的表面形象作為背景影像。透過 回憶這個動作，奇幻與思想意識在這片森林中交匯猶如攝影和紀念碑的相遇。為什麼大家會將這個 "公園" 稱作 "森林" 呢？其實這個城市在替公 園命名的時候已經有明確的目的，而這個問題正是故事的開始。在《市民之林》中，公園變成了森林，而市民則變成了神話。

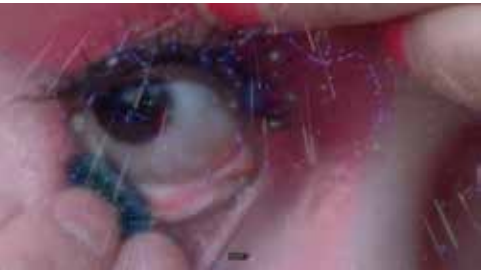
妖精或精靈一直被認為是一種超脫自然的存在，是一種由民間傳說和神話 故事建構而成的精神形式。與此同時，在現代社會中，我們在面對妖精或精靈的時候，往往被迫於相信神話是一種具有國家代表性的存在。有時候人們幻想自己擁有超然的能力。但事實上，人們是被身處的制度體系所操控。那些角色扮演所深信的，建立了現今的社會體制，而且繼續其無止境的循環。

Citizen's Forest (2014-2016) is filmed at Yang-Jae Citizen's Forest located in Seoul, a journey to meet a fairy in the forest. In this place, unexpected strange things happen simultaneously. On one side of the park, there is an area where has many national memorials. And among the memorials, from dozens to hundreds of the Internet costume play community's members gather for photo shooting. They take photos to recall their fantasy, and the city builds the memorials to imprint their ideology whenever citizen's death occurs.

They both need mysterious and picturesque, smooth surface of the forest as a backdrop image. On this, fantasy and ideology meet in the forest as a photography and memorial stone by remembering. Why do people call 'park' 'forest'? Because the city named it with a clear purpose. This question is the beginning of the story. In the "Citizen's Forest", just like the park becomes the forest, the citizen becomes the fairy.

Fairy is known for a supernatural being, a form of spirit from a folklore and myth. But at the same time, in contemporary society, we face fairy as a national figure being forced to believe in. Sometimes people even fantasized themselves, but in fact controlled, always within a big system behind. The belief of the costume play that forms today's society keeps turning in an endless loop.

< 시민의 숲 >(2014-2016) 은 양재 시민의 숲에서 요정을 만나는 여정을 담는다 . 시민의 숲에서 비의도적으로 마주치게 되는 사건들은 서로 연결고리를 이루며 전개된다 . 공원 입구에는 항상 전도사들이 전도를 위해 대기하고 , 4 월임에도 공원 스피커에는 크리스마스 캐럴이 흘러나온다 . 각종 편의시설과 동떨어진 공원의 한 켠에는 여러 기념비가 몰려있고 , 인터넷 코스플레이 동호회에서 주최하는 사진 촬영회가 열린다 . 그들은 모두 신비스럽고 매끈한 숲의 표면을 배경막으로서 필요로 한다 . 이렇게 판타지와 사상은 사진과 비석으로 기억되어 만난다 . 왜 공원을 숲이라고 부를까 ? 이곳에서는 공원이 숲이 되듯이 시민들은 요정이 된다 . 요정은 구전이나 신화에 등장하는 초자연적인 존재로 알려져 있다 . 동시에 현대 사회에서 요정은 ‘국민 요정’ 과 같이 국가를 대표하며 추앙 받는 인물이기도 하다 . 때때로 사람들은 스스로를 신비화한다 . 이러한 분장 놀이의 믿음은 살아남기 위한 필수 사항처럼 조장되지만 , 믿음 속 빈틈에서 바뀌는 서로 어긋나 제자리를 돌고 돈다 .



李將旭
イ・チャンウク
이장욱
Jangwook LEE
韓國 韓国 한국 Korea

紀念
Observance

可變裝置藝術
Variable Installation

可變
可変設置
가변설치
Variable Size

韓紙、香、蠟燭和
混合媒體
韓紙、香、蠟燭、
ミックスメディア
한지、향、초、
Mixed Media
Hanji, Incense,
Candle and
Mixed Media

2017

據某些歷史學家指出，韓國的強大在於如何在那名為中國的巨大黑洞的威脅下生和克服種種困難直至現今。在這次的作品 Observance 中，"韓文"象徵著巨大的力量和韓國的強大的身分。那就是，韓文當中所蘊含的力量能讓韓國人凝聚起來，加強本土意識，韓國也因此得以作為一個國家生下去。然而同一時間，因韓國人對"韓文"固執的這個習慣(或者個人方面而言，韓文能象徵著漢的讀音)，薄弱了多樣化所帶來的影響，也許令韓國在某些方面更能保留國家的獨特性。在韓文從漢衍生的那一天，我們應該做些什麼事來紀念這件事呢？

SINOSPHERE 是將每一個始源與中國的文如注射針般滲透到韓文當中，而 Observance 是這一系列的第 6 件作品。

ある歴史学者によると、韓国の優れた点は、中国という巨大なブラック ホールの隣にあるのに、その張力に吸い込まず、ずっと残っている ということである。今回の作品で「ハングル」は、巨大な力に対抗するための韓国の強いアイデンティティを象徴する。それは、互いに凝集しながら韓国として生き残ることが可能になったが、そのような習慣のためか、まだ凝集した社会の下にある小さな多様性(あるいは個人、作品の中で漢で象徴)が薄まっているかも知れない。漢文化の中からハングルが生まれたあの日に、私たちは何を記念すべきか。

SINOSPHERE はハングル文章の中の漢語に鍼を打つ作品シリーズであり Observance はその六番目の物語である。

어떤 역사학자에 따르면, 한국의 뛰어난 점은 중국이라는 거대한 블랙홀을 옆에 두고도 그 장력에 빨려 들어가지 않고 여전히 남아있다는 것이라고 한다. 이번 작품에서 '한글'은 거대한 것에 대항하기 위한 한국의 강한 정체성을 상징한다. 그것은 서로를 응집시켜 한국으로서 살아남는 것을 가능하게 하였으나 그와 같은 습관은 여전히 응집된 사회 속에서 소소한 다양성(혹은 개인, 작품 내에서 한자로 상징)을 희미하게 만들고 있을지도 모른다. 한자문화를 뚫고 한글이 태어난 그날에 우리는 무엇을 기념해야 할 것인가.

SINOSPHERE 은 한글 문장 안의 한자어에 침을 놓는 작업이고, Observance 는 그 여섯번째 시리즈이다.

Some historians claim that Korea's greatness lies in surviving its adjoining neighbor: having had to overcome the gravity of the gigantic black hole that is China. In Observance, 'Hangul' symbolizes the Korean identity in its struggle, a biting resistance against that massive force. It has worked tirelessly to bind one Korean to another, so making it possible for Korea to remain Korea. At the same time, however, this strong habit of bondage might be just as stubbornly building an unforeseen side-effect: it could be constantly suffocating diversity within the Korean society (or individuality, represented as Chinese characters in the series). On this day commemorating the emergence of Hangul, which has pierced through the dominance of the Chinese written-word culture, what are we to really celebrate?

SINOSPHERE is the operation where, upon sentences written in Hangul, each of the Chinese-originated words is (acu)punctured; and Observance is the 6th work in this series. (Trans.Demian)



金真
キム・ジン
김진
JIN Zhen
中國 中国 중국 China

主人
주인
Subject

錄像
Video

20 分鐘 15 秒
20 minutes 15 seconds

2016

"主人"是對主體問題，也是對無形的權力運轉的質疑。這種無形的權力運轉所帶來的影響，浸透在生活的各方面，使我們喪失了對自我的認知，喪失了自己作為"人"或"主人"的能力。作品將日常動作抽離出來，進行重新編排，透過動作與動作之間的聯繫，試圖創建另一種言說方式。它是對主體和他者相互關係的一種追問，也是對人的境況的一種思考。

'주인'은 주체성 그리고 보이지 않는 권력의 작동에 대해 의문을 던지는 작업이다. 이러한 보이지 않는 힘의 작동들은 생활 속 곳곳에 그것의 영향을 미치고 있다. 그러한 영향들은 우리 자신의 눈을 가리게 하며 자신이 '사람' 혹은 '주인'로서의 능력까지도 상실하게 만들고 있다. 이번 작업에서 나는 인물들과 오브제의 관계속에서 드러나고 있는 복잡한 사연들을 설정한 동작들로 하나씩 분리시켜 추출해내어 재구성 했으며 다른 방식의 이야기 서술을 시도해 보았다. 이 작업은 '주체와 타자'의 상호관계에 대해 문제제기를 하는 것이고 또한 인간 상태에 대한 되물을 이기도 하다.

'Subject' is probing questions about subjectivity, and the movement of the invisible powers. The impacts of this movement indulge in various aspects of life, which causes the loss of our self-awareness and the ability to become an independent 'being' or a 'subject'. This artwork re-arranges actions from our daily routines out of their original context. It attempts to create another way to speak through connecting different actions and gestures together. It is questioning the relationship between the 'subject and object,' and at the same time, contemplating about the situation of human beings.



金東圭
キム・ドンギョ
김동규
Dongkyu KIM
韓國 韓国 한국 Korea

口唇協奏曲
구순 협주곡
Verbal Concerto

錄像
Video
- 김동규의 작가노트 중에서

6 分鐘 44 秒
6 minutes 44
seconds

2014

타 지역 작가들 간의 상징적 교환과정을기록해보자는 의도에서 나온 작업이다. 내가 제시한서른 개의 문장을 홍콩의 작가들이 한국어로 읽고, 그들이 쓴 서른 개의 문장을 내가 홍콩어로 읽었다. 원어민이 듣기에는 서툰 발음을 통해 오히려 문장의의미를 새로이 환기시킬 수 있으리라 생각했다. 예상치 못한 것은, 내가 읽은 문장들과 그네들이읽은 문장들이 평행선을 그리며 병치되지 않고의미상의 간섭을 일으킨다는지점이다. 연대라는것은 개별 주체들 간의 공통점을 확인하거나차이점을 학습하는 과정이라기보다 제 3 의 의미를도출시키는 과정이 아닌가 싶다. 한국어 제목 '구순 협주곡' 보다 영어 제목 'Verbal concerto' 를 먼저 떠올렸다. 여기서의 'Verbal' 은 '언어적인' 이라는 의미와 '동사 () 의 ' 라는 의미모두를 충족시키며 양의적으로 이해될 수 있을것이다. 우리가 나눈 것은 행동적인 언어이기도하고 언어적인 행동이기도 하다. 그 양의성을 비슷하게나마 담을 수 있는 단어로 '구순 ()' 을 떠올렸다. 입은 '말' 과 '행위' 사이에있는 기관이기 때문이다.

I intended to record the process of symbolic exchange between local artists from different countries. Hong Kong artists recited the 30 sentences, which I prepared, in Korean, and I recited 30 sentences Hong Kong artist prepared in Cantonese. I thought that the clumsy pronunciation that a native speaker hears would newly evoke the sentences' meanings. What I did not expect is that the sentences that I read and the sentences the others read would cause semantic interference rather than a juxtaposition that draws parallel lines. Perhaps what we call solidarity is not the process of confirming commonality or learning the differences among individuals, but rather the process of arriving at a third meaning. The word 'verbal' used in the title of the work can be interpreted as both the 'linguistic' and 'verbal' meaning. What we shared is both performative language and verbal act. I recalled the word 'mouth' that may similarly contain both meanings. The mouth is an organ that is located in between 'language' and 'act'.

玄宇民
겐ウ ミン
현우민
Woomin HYUN
日本 日本 일본 Japan

未完成的人生旅程
未完の旅路への旅
Unfinished Voyage

錄像
Video

25 分鐘 minutes

2017

這件作品拍攝於 2016 年 9 月，內容圍繞一名韓國女飛行員—朴敬元。她於 1897 年出生於大邱，後來為了成為飛行員而獨自搬到日本。當時的她在橫濱的某工廠工作，直到當上了一名飛行員。當朴敬元在日本航空學校考 獲第二級的飛行員許可證之後，她一心想著衣錦還鄉，自行飛回韓國。然而因為天氣的惡化，她的飛機撞毀在日本熱海的山上。從羽田機場起飛計算只有短短 50 分鐘的時間，她便失去了自己的性命。這一段朴敬元嘗試飛回她的家鄉韓國，最終卻失敗的故事，正是這部影片的開始。事實上，1930 年代的韓國已變成日本的殖民地，她所想要回去的“家鄉”其實早已不復在。所以可以說，她所嘗試飛去她心目中“曾經的家和國”，但最終卻失敗收場。

另一位韓國女士尹心惠在日殖民時期也搬到日本居住。她出生自 1897 年的平壤，因獲得國家頒發的獎學金而定居日本。其後在日本青山學院畢業後，於東京音樂學院主修歌劇。畢業之後，她往返日韓兩地工作，亦計劃留學義大利。其後她卻愛上了一名同在日本留學的男子金祐鎮，可是他在韓國擁有自己的家庭。留學義大利的計劃最終告吹，她也開始出現了一些財政的困難。1926 年，尹心惠在大阪錄製了 "praising of death" 這首歌之後，她與金祐鎮從一艘輪船上跳進位於日本九州西北部海域的玄界灘自殺，被發現時已經證實死亡。

這兩個未能成功返回韓國的故事啟發了我創作這件作品。比起之前直接通過與移民相處和交談所創作的作品，這件作品的主題更加有關於過去的移民和間接性。這件作品的演繹方式是由這些演員所詮釋。通過演員們一幕幕以演技表現的畫面，再加上現實中的演員和攝影團隊的紀錄片，韓國變成了戰敗國而且被日本帝國所統治的形象得以呈現和被了解。這段紀錄片也包括了我這個身兼導演和編劇，負責執導拍攝和我半生不熟的韓語與主要演員溝通的人。同時負責兩個部分的紀錄片的包括一個擔任總監的韓裔移民的後代和一隊攝影團隊。以公路電影的手法拍攝關於追尋移民的腳步的影片，事實上是在嘗試將過去和現在的移民文化聯繫起來。

今作は 2016 年の 9 月に撮影された。作品の題材となるのは、朴敬元という実在の韓国人女性飛行士である。1897 年韓国のテグに生まれた彼女は、単身日本に渡り、横浜の工場で働いたのち飛行士を志す。やがて日本飛行学校に入学、2 等飛行士の免許を取得し、1933 年に祖国への凱旋飛行に挑戦するも、天候不順により羽田を出発したわずか数時間後熱海の山に衝突、墜落し命を落とす。この達成されなかった祖国への飛行というエピソードが作品の出発点となった。また目的地であったところの「祖国」も 1930 年代は大日本帝国の統治下にあったため、国家としては存在していなかった。いわば「かつてあった祖国」というイマジナリーに向かったの飛行であり、そしてそれも未完に終わる。

占領下の日本に渡った韓国人の別の例として、ユン・シムドクという女性がいる。彼女も朴敬元と同じく 1897 年平壤に生まれ官費留学生として日本に渡り青山学院を卒業、東京音楽学校に入学しオペラを学ぶ。彼女は卒業後、イタリア留学を目指しつつ韓国、日本の両国で活動をする。やがて同じく日本で演劇を学んでいたギム・ユジンと恋に落ちるが、彼は韓国に妻子のある身であった。イタリアへの留学もかなわず、金銭的なトラブルもかかえたユン・シムドクは 1926 年、大阪のレコード会社で「死の賛美」という曲を吹き込んだ後、ギム・ユジンと共に関釜フェリーに乗り込み、玄界灘に身投げをし自ら命を断った。

この二つの果たされなかった韓国への帰還、が今作の出発点であった。これまでの作品は移動を経た当事者によるマイグレーションであったが、今作は過去の移動、それも直接の当事者ではない移動がテーマで



あった。それを可能にする手段として、再び俳優を起用するという手法をとった。大日本帝国、そして失われた国としての韓国というイマジナリーに、俳優による演技によって作り出される映像というイマジナリーでアクセスを試み、なおかつ演技をしていない俳優と撮影クルーのドキュメンタリーを並行して撮影した。ドキュメンタリーパートでは監督である筆者自身が登場し、拙い韓国語で主演の韓国人俳優に企画を説明し、コミュニケーションを図っている。実際に韓国から移民してきた世代の子孫である筆者および撮影クルーとのドキュメンタリー、そしてかつてあった移動をたどるロードムービーパートの行き来を通して、過去と現在のマイグレーションを接続することを試みている。

This work, filmed in September, 2016, is about a Korean female pilot, Kyungwon Park. Born in Daegu in 1897, she moved to Japan alone to become a pilot while working in a factory in Yokohama. Entering a Japanese aviation school, she obtained the second-level pilot permit, and attempted a return flight in triumph. Yet due to the deteriorating weather, her flight was crashed in the mountain of Atami, only 50 minutes after from the departure in Haneda, and lost her life. This episode of her failing in returning to her home country is the beginning of this film. The “home country” that she aimed to return, was in fact not existed as a country since Korea was under Japanese colonization in 1930s. So to speak, she flew to an imagery of “once home country” which failed.

Another Korean woman named Simduk Yun moved to Japan under the colonization. In 1897, she was born in Pyongyang, and moved to Japan with a national scholarship. Graduated from Aoyama Gakuin, she majored in opera at Tokyo Academy of Music. After graduation, she worked in both Korea and Japan, planning to study abroad in Italy. She ended up falling in love with Yujin Kim who also was studying in Japan, but he had a family back in Korea. The plan to study abroad in Italy failed, and she also started to go through some financial problems. In 1926, after recording a song “praising of death” in Osaka, she committed a suicide together with Yujin Kim on a ferry. They threw themselves into Genkai Sea, and found dead.

These two failure stories of returning to Korea has motivated this work. While previous works have dealt with a person directly involved in migration, the theme of this work is rather related to the migration of past and an indirect character. The methodology here is acting by actors. The imagery of Korea as a lost country under the Japanese empire is approached and accessed by the imagery of scenes that actors are creating by acting, along with the documentary of actors and crew in reality. The documentary involves myself, a director and a writer, who is explaining the directions and communicating with leading actors in smattering Korean. Both parts of the documentary of the director, a descendent from Korean immigration, and crews, and the road movie of following the footprints of migration are in fact attempts to connect past and present in their migrations.



竹川宣彰
竹川宣彰
타케카와 노부아키
Nobuaki TAKEKAWA
日本 日本 일본 Japan

你老味 食壽司
この寿司を喰
らえクソども
Eat this sushi, you
piece of shit.

高跟鞋, 陶瓷, 攝影簿
High heel shoes,
ceramics, photobook

31 x 20 x 17(高 H) cm ;
21 X 30 cm

2017



陳冠彰
チャン・クアンジャン
진관창
Guan-jhang CHEN
台灣 台湾 대만 Taiwan

地方腔 — 尪姨說：「」
Local Narration –
Says The
Tribal Psychic: __

錄像
Video

18 分鐘 minutes
12 秒 seconds

2014

近年來近身記錄一位原住民巫師，思考巫師在當代社會脈絡下的運作及其意義。

作品的影像是我的田野紀錄，我將報導人，即一位西拉雅尪姨的日常生活以及祭典儀式整理成一篇篇的短故事，並委託研究者將故事翻譯成西拉雅語。由於影像是以西拉雅語配音，觀者能從作品中聽到遺失已久、且僅在祖靈降臨尪姨身上才使用的古西拉雅語。受限於語料，若是無法以西拉雅語翻譯的故事，我則以村子日常使用的台語配音。這個作品透過該部落族群的語言敘事，形構了獨特的「田野世界」，因此以「地方腔」命名之。

我是借用語言中的「方言差」或是「腔調」來理解這些靈魅故事，而我所思考的是當地的「腔調」是否在事上，或是理解世界上，有其獨特看法。

For the past years, I have been video-recording the life of an indigenous shaman in the hope of figuring out what the role of a shaman is and what it means to be a shaman in a contemporary social context.

The videos are derived from the field interviews with my informant, that is, the tribal shaman, and they are later presented in the form of a series of short stories. I then entrusted the stories to researchers of the Siraya language for translation (from Taiwanese into Siraya). Since the videos are dubbed into the Siraya language, viewers are able to hear this long-lost and ancient language which only used by the shaman when he is obsessed by ancestral spirits. Due to limited corpus of the language, I have those stories untranslatable at the time being dubbed into Taiwanese, the language used by the indigenous community in daily life. The final product features a combination of an exclusive perspective and linguistic expression indigenous to the community in question, hence "local narration".

I resort to linguistic concepts, such as 'dialect' or 'accent', to perceive the supernatural stories recounted by the tribal shaman, and intend to identify whether local narration of a particular indigenous community grants us outsiders an alternative and unique way to make sense of the world.



吳其育
Chi-Yu WU
沈森森
Sum-Sum SHEN
致穎
Chihying
MUSQUIQUI
台灣 台湾 대만 Taiwan

梭羅河的歌
Sound Route:
Bengawan Solo

聲音裝置
(每 35 分鐘播放)
Sound Installation
(Play in every
35 mins)

投影，喇叭
Projection, Speakers

2016

《梭羅河 (Bengawan Solo)》是由作曲家葛桑，馬多哈多諾 (Gesang Martoharton) 在戰爭時期所創作的印尼民謠。後來由於殖民、戰俘遣送和移民等因素，這首寫給梭羅河的情歌在接下來的數十年跨越東南亞的海峽，在各地被不同語言改編重唱，並且以各種姿態穿梭在不同電影之間，到了今天幾乎成為跨域最為耳熟能詳的東南亞歌曲。作品《梭羅河的歌》以 50、60 和 70 每間隔十年取樣一部亞洲電影中歌曲《梭羅河》出現的橋段製作成廣播劇形式的聲音電影。而同樣的這一首旋律，也在三段跨越三十年、分別來自日本、香港和印尼的故事中，以變體的樣貌成為截然不同的政治時空與社會壓力底下的愛情故事。

“Bengawan Solo” is an Indonesian folk song produced by composer Gesang Martohartono during the war. Later, due to the colonial rule, repatriation of war prisoners, immigration and other factors, the love song written to Bengawan has been adopted in different languages from different rehearsals across the Strait of Southeast Asia in the next few decades, and appears in different films in a variety of ways. Until today it almost becomes the most familiar Southeast Asian song across-domain. The work “Bengawan Solo” selects a section of the song Bengawan from Asian films sample every 10 years at 50's, 60's, and 70's, and interpret into a radio drama in the form of sound film. The same melody also appears in three sections of stories across three decades, respectively from Japan, Hong Kong and Indonesia, to show a love story in a variant form shaped by the distinctly different political times and social pressures.



策展人 **Curator**
賴依欣
賴依欣
라이이신
Yi-Hsin Nicole LAI

參展藝術家
Participating Artists
何明桂
Ming-Kuei HO
陳伯義
Po-I CHEN
破空間
The Post-Theatre
田添 かおり
Kaori TAZOE
小嫩豬
Sexy Young Little Pig
曾伯豪
Po-Hao TSENG
黃彥穎
Yen-Ying HUANG
台灣 台湾 대만 Taiwan

城市傳說」—
2015 藝術家駐市計劃
Urban Legend—2015
Artist in Residence
Program

2015

2015 年由草埕文化藝術工作室所舉辦的「城市傳說」，展覽概念建構在探 索與思考這些隱形的文化象徵與故事，在城市中展開對於傳說的各種探掘、描述與詮釋，藉由思考歷史、故事、場景、聲音、物件和現代生活等作為文本，從大眾文化與現代生活中再現或建構傳說與想像，並回應自身經 驗，以及思索傳說在形塑過程中所生產的公共性 / 私詮釋的再創造。

參與的七組藝術家，藝術家何明桂作品「古蹟製造社 _ 未知的歷史」透過兩塊碑文，皆以基督主導文為內涵，呈現兩種不同史觀下關於台灣真實存在的文本，形成傳說的想像；陳伯義的「牆說」採集居民口述與故事，以聲音和殘磚裝置為一面述說府城舊事的廢墟，兩位從不同文化和歷史面向中所在的真實與虛構的流傳故事出發。破空間的「{ 現場 } 喚 魂 醮」以拾荒為戲劇動作，重新拾起被丟棄的記憶、遺忘的故事、不再為人注意的場景，捕捉並招喚曾經存在的靈魂，將過去的傳說重新轉化與當下現場產生對話；曾伯豪的「鬼講堂計劃」將焦吧哖事件以及台灣民間故事改寫成十五個段，以變文的文體形式演出，並邀請各領域表演者參與，兩組演出者皆將原有傳說故事進行解構與建構，透過不同的戲劇與說書方式進行展演，並在展覽現場展現創作文件；另一組表演團體小嫩豬，則以走唱方式實際於城市場景演出「府城人肉秀」。

來自日本的 Kaori Tazoe 置身於留有許多日本元素的台南街道，想起了一部日本古時候的電影，將自身於台南街道和廟宇的經驗、對於早期故鄉的懷念和電影場景連結，化作一部作品「Autofocus」，在場景的設定中對於「 故事 / 虛構」的建構進行探索。黃彥穎與全美戲院合作舉辦「全美大畫展」，進行兒童繪圖競賽的徵件以及展出，透過與看版畫師顏振發師傅一起辦畫展，讓全美戲院的電影看板在兒童繪畫的展現對於電影與大眾媒體文化的詮釋與想像下，成為一種與在地文化和老戲院深刻連結的新座標。

“Urban Legend”, is the theme of 2015 Artist in Residence Program conducted by Art Square Taiwan, the concept of the project is based on the exploration and reflection about these invisible cultural symbols and stories. The various disclosures, descriptions and interpretations about the legends in the city is dug up, with its main text done up by ways of reflecting on history, stories, settings, sounds, objects and modern life. The legend and imagination from the mass culture and modern life is reproduced or constructed, and responded to one’s own experiences. Among them, the project also tries to question the re-creation of the public and private interpretation produced in the process of shaping a legend.

Among the seven participating artists, the work of Ho Ming-Kuei, “Heritage Manufacture Club–Unknown History”, is presented through two inscriptions, both with a connotation of the Lord’s Prayer, displaying two different historical viewpoints about Taiwan’s real existence, an imagination of the formation of the legend. Chen Po-I’s “Stories Told By the Wall” collects the orally passed down storied of the residents, and used the sound and debris devices to construct an installation which retells those old stories of Tainan. These two persons approached the existence of these real and fictional circulating legendary stories from different cultural and historical dimensions. The “{Site} call soul ritual” of the Post-Theatre used scavengers as its dramatic action where the discarded memories, forgotten stories, and unnoticed scenes are picked up once again. Those once-existing spirits are captured and summoned where the past legends are retransformed to generate a live dialogue with the audiences. Tseng Po-Hao’s “Ghost Forum Project” rewrote the Tapani Incident and various Taiwan folktales into fifteen story scripts and they were performed in the style of Bianwen. Performers from various field backgrounds were invited to perform. Both two groups of performers deconstructed and constructed the original tales and performed using various theatrical and storytelling methods. The created documentation of the performance is exhibited on the performing site. Another performing group, Sexy Young Little Pig, performed the “Tainan Human Flesh Show” by ways of singing in an actual city scenery.

Kaori Tazoe from Japan was reminded of an old Japanese movie when she was present at the Tainan streets which have many exposures to Japanese element. She produced the film “Autofocus” by linking up her experience of Tainan streets and temples with her early nostalgic thoughts and movie settings. She explored the construction of the “story / fiction” in her set up of the scene. Huang Yan-Ying cooperated with Chuan-Men Theatre to organize a “Chuan Men Art Exhibition” where the children’s drawings for the competition were collected and exhibited. Together he held a joint art exhibition with the film printmaker, Yan Zhen-Fa. The billboards of Chuan Men Theatre, under the children’s paintings of their interpretation and imagination about the movie and the mass media culture, became a new focal location which has a profound linkage between the local culture and the old theater.





張碧霄
フランキー・ジャン
장벽소
Frankie ZHANG
香港 香港 홍콩
Hong Kong

洩露 #1
露呈 #1
Disclosure #1

180 x 40 cm

洩露 #2
露呈 #2
Disclosure #2

61 x 171.5 cm

可收藏噴墨打印
インクジェットプリ
Archival Inkjet Print

2016

"我們看見的所有事情都隱藏著另一面，我們總是想看到被隱藏的東西。被隱藏的部分總是有看得見的事情所沒有的吸引力，這種吸引會以相當激烈的情感形式浮現，可以說是一種看得見的和隱藏的事情之間的張力和衝突。"

— 雷內·馬格利特

"私たちが見える全ての物事には何かを隠している、私たちは常に隠されている事に惹かれる。見える部分に無い面白さが見えないところに有る、その惹かれようが時に激しい感情の形として表れ、相反する隠されしものと見えるもの間にある、一種の衝突とも言えるものでしょう。"

— ルネ・マグリット

"Everything we see hides another thing, we always want to see what is hidden by what we see. There is an interest in that which is hidden and which the visible does not show us. This interest can take the form of a quite intense feeling, a sort of conflict, one might say, between the visible that is hidden and the visible that is present."

— René Magritte



鄧國騫
タン・クオク・ヒン
등국건
Kwok Hin TANG
陳翊朗
チャン・イエ・ロング
진익랑
Oscar CHAN Yik Long
香港 香港 홍콩
Hong Kong

創作團隊
Collaborative Participants
趙政
CHU Ching Alan
李晴欣
LEE Ching Yan Cherry
梁詩雅
LEUNG Sze Nga
鄧詩雅
TANG Sze Nga
蔡悅嘉
TSOI Yuet Ka
Katherine
楊昱航
YANG Yu Hang
謝梓珊
Crystal TSE Tsz Shan
徐清華
TSUI Ching Wa Roy
何芷文
HE Zhiwen Kris

盧亭
Lo Ting

聲音裝置
Sound Installation

2017

擱淺的魚戀上天地，從竄遊海裡到俯伏地面挺著撐，象形古字裡，長出雙腿直立的人魚。

花樹谷澗，山嶺溪河動植物人間，由戀花移情傾慕蟲鳥雲霞。海陸往返，化作永不歸屬一途的旅客。然而土地變了，留給戰場、財富和現代化。人魚與人都變，誰忘記前世今生？那裡有海和地？仍有人魚還有花？

A stranded fish fell in love with the earth, and drifted from the sea to the land with all its effort. Legs grew out of it in its pictographic body to become a standing human-fish.

It went on its journey, with all its love and admiration, throughout all the water and mountains, amongst all the greens in the nature and all the creatures on the earth. Changes came. Left behind are the battlefields, wealth, and modernization. The human-fish and human kinds are all different. Who has forgotten the previous life? Where is the sea and land? Are the human-fish and flowers still alive?



陳翊朗
チャン・イエ・ロング
진익랑
Oscar CHAN Yik Long
香港 香港 홍콩
Hong Kong

一滴惡夢
A Drop of Nightmare

行為藝術
Performance art

2017



策展人 Curator
瞿暢 Qu Chang

參展藝術家
Participating Artists
HK Farm 及參與者
HK Farm and contributors
勞麗麗 Lo Lai Lai
Map Office
鄧國騫
Tang Kwok Hin
文 Wen
楊沛鏗 Trevor Yeung
香港 香港 香港
Hong Kong

《魚米之鄉記》
The Land of Fish
and Rice

2017

《漁米之鄉記》是一個由真實與想像片段組成的虛構空間，它選擇性地截取「水」與「土」作為一場儀式的「神聖元素」，基於本土歷史與傳說、信仰與政治，透過一種戲劇性的張力對香港作為「共同體」的不同想像連接成一個多棱，同時流動的歷史及群體敘述。

以對香港早期民族構成的想像為起始，本「傳記」將蜑家 / 福佬人的水生文化與客家 / 廣府人的農耕傳統作為入口，透過當下普遍盛行的「懷舊」視角，將這些早期文化脈絡中與農業社會緊密關聯的生產、習俗、信仰與傳說並置，生成一個召喚歷史同時又深具表演和想像意涵的招靈場；同時，本土的農漁業生產歷史亦銜接當下與土地運動並行的「新農耕」文化，借耕種行為的 時間性與培育 / 生產意義，使這個儀式現場同時成為對想像之未來的召喚。

結合多條線索構成的本土意識敘述、多個群體的不斷融合所組成的流變的城市文化、多種歷史片段拼貼而成的本土歷史，《漁米之鄉記》試圖搭建一個以戲劇性、神秘主義為佈景，同時具備閱讀、思考和討論等功能的複合性空間。

Comprising both factual and fictitious sections, this case study is based on Hong Kong's indigenous history and legends, religions and politics. It employs “water” and “soil” as traditionally sacred elements, to weave different strands of imaginations of Hong Kong, into a multi-faceted and ever-shifting historical and collective narrative with dramatic tension.

Beginning with a vision of the ethnic composition of early Hong Kong, the “tale” takes the current perspective of nostalgia, and uses the fishing and farming traditions of the Tanka/Hokkien and Hakka/Cantonese people, respectively, as the doorway, through which it juxtaposes the production, folkways, worship, and legends closely related to agricultural societies in early cultural fabrics, into a theatrical and imaginary scene of an evocation ritual that summons the past. Meanwhile, the recounting of the history of local farming and fishing production correlates with the “new farming” culture concurrent with modern Hong Kong's land movements, and utilises the concepts of time, cultivation, and production in the act of farming to beckon an imagined future.

Combining a narrative of local consciousness with multiple origins, the ever- morphing urban culture created by the convergence of multiple groups, and the local history as a collage of multiple fragments from history, A Tale: The Land of Fish and Rice tries to build a small multiplex, with a theatrical and mystical background setting, that fosters reading, thinking, and dialogue.



張嘉莉
張嘉莉
장지아리
Clara CHEUNG
香港 香港 홍콩
Hong Kong

「盧亭」玩具故事—
向賣魚的外婆致敬
Lo Ting Toy Story —
Salute to my
grandmother who
was a fish hawker

燈片連燈箱、鹹魚、
洋娃娃
Duratran with
Lightbox, Salted Fish,
Dolls

66 x 82cm;
43 x 53cm;
可變 size variable

旺角廣東道街市
Canton Road Market
at Mongkok

2016

外婆外公曾在石硤尾街頭做小販，賣魚養家。有一趟，警察清場，他倆走得慢，被拘捕，要其中一人負責。為了保住一家之主的面子，外婆奮不顧身，一人承擔，上了警車返警署過了一晚。我不懂賣魚，卻會做「盧亭」玩具，（盧亭是傳說中很久以前在大嶼山（大嶼山）出沒的半人半魚生物），和講「盧亭」故事。是次，藉著在街頭把盧亭送給承諾會與家人分享「盧亭」故事的的路人。

My grandparents used to be fish hawkers at Shek Kip Mei. When the police cleared up the hawking area, they were not able to run fast enough to escape. One of them had to be responsible. In order to protect my grandpa, the head of the family, my grandma quickly volunteered to be completely responsible for the stall. She immediately went up to the police van and stayed at the police station for a night. I don't know how to sell fish, but know how to make “Lo Ting” toy and tell stories about it. (“Lo Ting” is a half-fish and half-human mythical creature that used to live at Lantau Island) As a salute to my respectful grandma, the “Lo Ting” toys were given to passersby who promised me that they would retell the story of “Lo Ting”.



鄭怡敏 (阿金)
鄭怡敏 (阿金)
정이민
CHENG Yee Man Gum
香港 香港 홍콩
Hong Kong

這就是大家的生活。無神話可言

This is our life. No more myth.

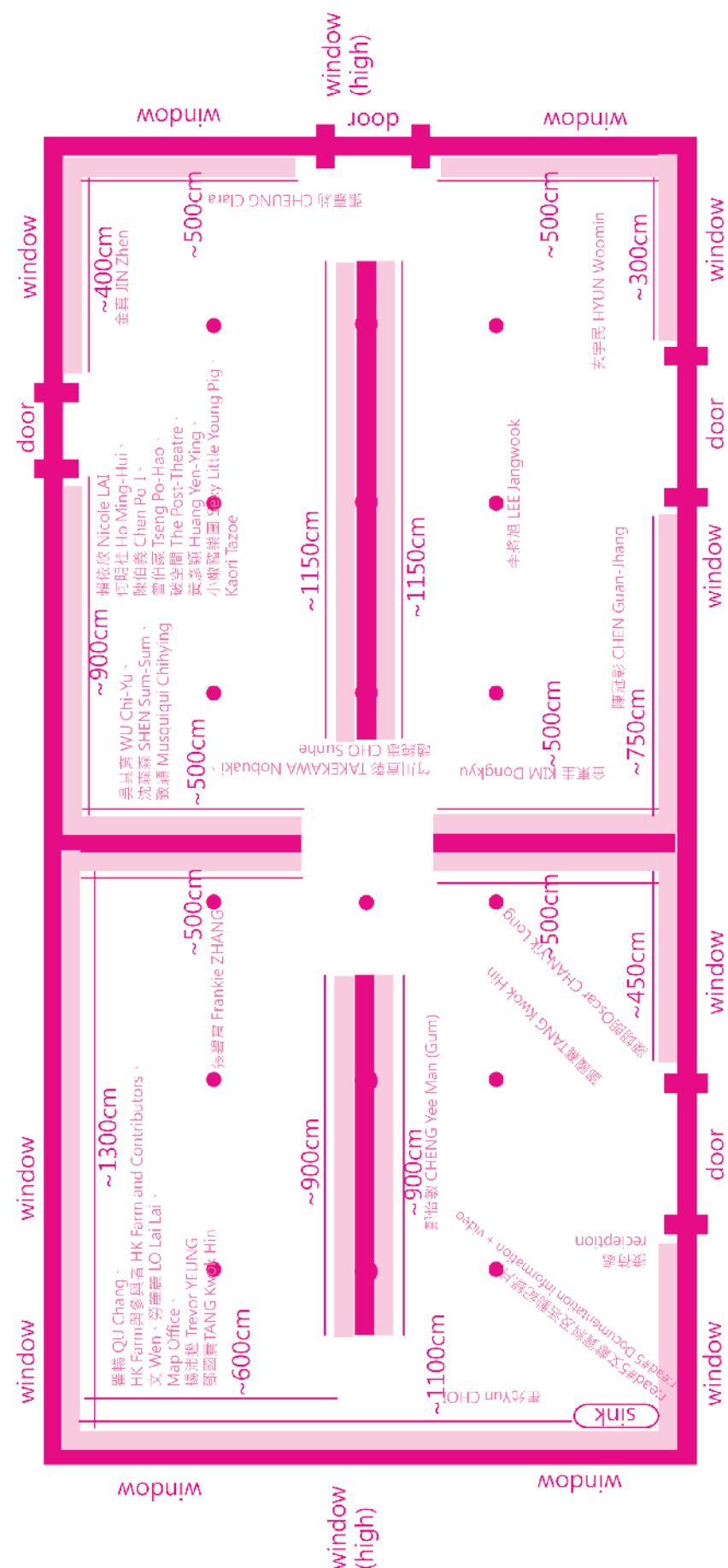
虛擬城市生活
My-Lie-Th

塑膠彩布本
Acrylic on cloth

112 X 310 cm

2017





參與藝術工作者簡歷 PARTICIPANTS' BIOS

鄭怡敏 (阿金)
| **ジェン・イーミン**
| **정미민**
| **CHENG YEE MAN GUM**
| **香港**
| **香港**
| **홍콩**
| **HONG KONG**
| **總監**
| **ディレクター**
| **디렉터**
| **DIRECTOR**

香港出生。1998年畢業於香港理工大學應用社會科學系，2002年獲 RMIT University 純藝術 (素描) 學士學位。2007年獲香港中文大學比較及公共歷史碩士學位。

曾任中學校董、現為註冊社工、兼任藝術學院講師、C & G 藝術單位創辦人之一、藝術團體二二六工程會長。自 2000 年始策展藝術展覽、教育、研討、交流等活動數以百項。策展理念以質疑政治、社會、民生議題及藝術制度為主。個人藝術創作範疇廣泛，包括：繪畫、素描、行為藝術、單格動畫、攝影、錄像、裝置等。

香港出身。1998 年香港理工大学応用社会科学学部卒業、2002 年ロイヤルメルボルン工科大学美術学部ディッサン専攻学士学位取得。2007 年香港中文大学比較及び公共歴史修士学位取得。

かつて中学校の教諭を担当し、現在は登録社会福祉士として働くと同時に、芸術学院の講師を務めている。アーティストユニット C&G の創立者であり、芸術団体「二二六工程」の会長でもある。2000 年から現在にかけて、100 回以上の展覧会や教育・研究・交流などの芸術イベントを企画した。主に政治・社会・市民生活・芸術制度などへの批判をもとにキュレーションを行う。絵画・ディッサン・パフォーマンスアート・動画、撮影、ビデオ、オブジェなど、アーティストとしても幅広く創作活動を行っている。

홍콩출생, 1998 년 홍콩폴리테크닉대학에서 응용사회과학으로 졸업하고 2002 년 RMIT 대학에서 순수미술 (소묘) 전공으로 학사학위를 획득했다. 2007 년 홍콩중문대학교 비교와공공역사 전공으로 석사학위를 획득했다. 중학교 이사를 역임하고 현재 사회복지사로 등록하고 예술학교에서 임시 강사로 일하고 있으며 C&G 예술유니트의 일원으로, 그리고 예술단체 226 엔지니어링의 회장으로 일하고 있다. 2000 년부터 예술전시기획, 교육, 세미나, 교류 등의 100 여종의 활동을 하고 있다. 큐레이터 이념은 정치, 사회, 민생문제와 예술제도에 있어서 주로 문제 제기한다. 개인예술창작의 범위는 회화, 소묘, 행위예술, 싱글프레임 애니메이션, 사진, 비디오, 설치 등이다.

Gum was born in Hong Kong. In 1998, Gum completed the social work programme at Hong Kong Polytechnic University. He graduated with distinction of Bachelor of Arts (Fine Art) in Drawing, at RMIT University in 2002. In 2007, Gum received M.A. in Comparative and Public History from the Chinese University of Hong Kong.

Gum was a member of School Management Committee. He is a registered social worker, part-time lecturer of the Hong Kong Art School, founder of C & G Artpartment, chairman of a Hong Kong non-profit art group “Project 226”. Since 2000, he has curated more than 100 art exhibitions, educational programme, seminars, exchange programme etc. His curatorial directions mainly criticize politics, social issues and art eco-system. His artworks explore various media, like painting, drawing, performance, stop-motion animation, photography, video and installation.

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張嘉莉
| **チャン・ジャアリ**
| **장지아리**
| **CLARA CHEUNG**
| **香港**
| **香港**
| **홍콩**
| **HONG KONG**
| **總監**
| **ディレクター**
| **디렉터**
| **DIRECTOR**

2002 年畢業於美國 Rhodes College，獲學士學位，主修純藝術和電腦科學。2003 年獲香港中文大學教育文憑，主修藝術教育。2007 年獲嶺南大學文化研究碩士學位。曾任本港中學視覺藝術科科主任、現為 C & G 藝術單位創辦人、非牟利藝術團體「二二六工程」及「藝術到家」的委員，積極策劃及參與不同的藝術展覽。同時，也為不同的機構設計和策劃藝術教育項目。近年創作以行為藝術和混合媒材為主，也多從女兒的玩具及兒童科學書籍取得靈感。

2002 年アメリカ Rhodes College 卒業、学士学位取得、専攻は芸術とコンピューター科学。その後、香港中文大学にて芸術教育を専攻し、2003 年修了。2007 年嶺南大学文化研究修士学位取得。香港の中学校で視覚芸術科の教員リーダーを担当した後、現在は C&G の創設者、非営利芸術団体「二二六工程」及び「藝術到家」の主要メンバーとして、積極的に様々な芸術展覧会を企画し、参加している。それ以外にも、多くの芸術教育系プロジェクトを手掛ける。近年の創作活動は主にパフォーマンスアートとミックスメディアの形式を取る。娘のおもちゃや児童科学書籍からもたくさんインスピレーションを得ている。

2002 年 미국 Rhodes College 에서 순수미술과 컴퓨터과학으로 학사학위를 받았다. 2003 년 홍콩중문대학교에서 미술교육을 전공하였다. 2007 년 링난대학문화연구석사학위를 취득했다. 홍콩지역고등학교 시각 예술 감독을 역임하고 현재 C&G 예술유니트를 설립하고 비영리예술단체 <226 엔지니어링> 과 < 예술의 극치 > 의 요원으로서 적극적으로 다른 미술전시에 기획, 참여하였다. 뿐만 아니라 다른 기관의 예술 교육프로젝트 설계 및 계획에도 참여하였다. 최근 몇 년 동안, 공연예술 및 혼합미디어의 창작을 주로 하고 뿐만 아니라 다른 여아의 다른 완구와 아동과학서적에서 영감을 받아서 창작행위를 하고 있다.

Graduated at Rhodes College (TN, USA) with double majors in Fine Art and Computer Science in 2002, Clara Cheung then received her master degree of Cultural Studies at Lingnan University, Hong Kong in 2007. Being the founder of C&G Artpartment, she is currently an active member of non-profit art groups: Project226, and Art Together, and a part-time lecturer at different local universities. She has curated many art exhibitions at C&G Artpartment and other venues, in response to local social issues. Besides, she has organized various art education programs for different organizations and schools. Performance art is an art medium she likes to explore recently and many of her artworks obtain inspiration from her daughters' toys and science books.

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C & G 藝術單位是由兩位香港藝術家：張嘉莉及鄭怡敏在 2007 年創立的藝術空間，分別以視覺藝術教育及展覽空間雙線發展，目標是關注本地的藝術生態，回應社會時事，善用現址環境及空間，集中發展本地新晉藝術，協助培育本地藝術工作者，拓展觀眾，以填充本地藝術圈的灰色地帶和縫隙，期望成為具本地特色的藝術交流中心。在過去七年，C & G 藝術單位共策劃了三十多個展覽，包括「基本回歸」、「0771」、「致曾特首」、「西九新展場・預展」、「請病假」、「鳥巢之下」、「貪婪」、「心肺復甦法」、「原始當代系列」、「致曾特首二」、「西九文化大革命區」、「6,000」等。這些展覽的主題均是關注本地的藝術生態及回應社會時事，吸引了不少觀眾參觀和傳媒報導。自 2013 年 12 月起，他們每月舉辦「床下底」放映計劃，嘗試以更多元、即興的方式，建立藝術分享平台。近期，他們更積極參與及策劃不同的藝術交流活動，希望進一步拓展本地與其他地區的文化藝術對話，過去交流地方包括：波蘭，印度，以色列，南韓，澳門，台灣，中國，紐約，墨爾本，威尼斯等。另外，C&G 也經常以二人藝術組合的身份創作，例如從 2004 年遊行訂婚開始，每年都會以藝術形式參與 7.1 遊行，在 2014 年，他們乃亞洲藝術文獻庫的駐場藝術組合，在 2014 年 5 月，主持了「床下底藝術常識問答比賽」，邀請了不少香港當代藝術家參與，共治一爐，一起回顧香港藝術圈中的重要軌事。

アーティストユニット「C&G」は、二人の香港出身アーティスト、張嘉莉と鄭怡敏が2007年に創立したアートスペースで、主に視覚芸術教育と展示の二つの分野で活動している。地元の芸術環境と社会の動きに注目し、現地の環境と空間を活用してローカルアーティストと現代アートの土壌を作っている。観客の幅を広げることを目標とし、地元の芸術界のグレードゾーンやギャップを解消し、この土地独特の魅力があふれる芸術交流センターを築いていくことを目指す。過去の7年間、C&Gは30回を越える展覧会を手掛けた。例えば、「基本回歸」、「0771」、「曾特首へ」、「致曾特首二」、「西九新展場・預展」、「請病假」、「鳥巢之下」、「貪婪」、「心肺蘇生法」（「心肺復甦法」）、「原始当代シリーズ」（「原始當代系列」）、「曾特首へ第二」（「致曾特首二」）、「西九文化大革命区」、「6,000」など。これらの展覧会はすべて地元の芸術環境と社会ニュースに焦点をあて、数多くの観客とメディアに注目された。2013年12月から毎月、「ベッドの下にて」（「床下底」）放映談話会を主催し、より多様な方法で芸術を共有する空間づくりを試みる。さらに、様々な芸術交流活動に積極的に参加し、文化と芸術をめぐって、ローカルと他の地域の対話を広げている。交流活動に訪れていた所は、ポーランド・インド・イスラエル・韓国・マカオ・台湾・中国・ニューヨーク・メルボルン・ヴェネツィアなど。

C&G 예술유니트는 두 명의 홍콩예술가로 이루어져 있다. 장지아리와 정미민은 2007 년에 예술공간을 마련하여 시각예술교육과 전시공간을 동시에 개발하여 목표는 현지예술생태에 집중하고 사회시에 반응하고, 현지환경과 공간을 최대한 활용하여 현지신진예술발전에 집중하고, 지역예술가들을 육성하는데 이바지하고, 관객을 넓히고 지역예술권의 화석재와 격자를 채우며, 지역 특색 있는 예술교류센터가 이루어지길 기대하고 있다. 지난 7 년 동안, C&G 예술유니트는 < 기본회귀 >, < 0771 >, < 홍콩특별행정구지정하기 >, < 서구룡신전시장 >, 미리보기 >, < 병가요청 >, < 동지아래 >, < 탐욕 >, < 심폐소생술 >, < 원시시대리조트 >, < 홍콩특별행정구지정하기 2>, < 서구룡문화대학명구 >, < 6,000 > 등 30 여개가 넘는 전시를 기획하였다. 이 전시의 주제의 최대의 관건은 지역예술생태와 사회시에 반응하고, 방문참관과 언론보도를 많이 이끌어내는 것이다. 2013 년 12 월부터, 그들은 매월 < 침대일, 아래 > 라는 정기회를 방영, 개최하여 더 많은 다원화, 즉흥적 방식으로 예술공유플랫폼을 구축을 시도한다. 최근 그들은 보다 적극적으로 다른 종류의 예술교류활동을 적극적으로 참여, 계획하고, 추가로 더 나아가 지역 예술과 타지구의 문화예술대화를 확대하기를 희망하고 있다. 폴란드, 인도, 이스라엘, 한국, 마카오, 대만, 중국, 뉴욕 멜버른, 베니스 등의 지역과 과거로부터 교류해왔다. 또한, C&G 는 종종 2 인예술조합의 형태로 2004 년부터 퍼레이드에 참여하고, 매년 7.1 여행 같은 예술형식에 참여하기도 한다. 2014 년 그들은 아시아 예술문헌 아카이브의 예술조합을 형성했으며 2014 년 5 월 < 침대일, 아래 예술상식문답 대화 > 를 주최하고 많은 수의 홍콩현대예술가의 참가를 초청하여 융광로에서 함께 홍콩예술계 중 중요 일화를 회상하는 일을 관장했다.

C&G (Clara & Gum) are two Hong Kong artists who have founded the art space: C&G Artpartment in Hong Kong, China, in 2007. With a strong concern over the local art ecology, C&G use their art to respond to social and cultural issues. Also, they help develop new flavors in the local art scene, and provide art education programs for the public in their art space. Their essential goal is to fill up the crack in the current art scene, and allow C&G Artpartment becomes an art space for idea exchanges. In the past 7 years, C&G Artpartment has curated more than 30 art exhibitions that included more than 70 local artists to respond to the social and cultural issues in Hong Kong, including “Back To The Basic,” “0771,” “To Tsang, C.E.,” “The Preview of New West Kowloon Exhibition Venue,” “Sick Leave,” “To Tsang, C.E. 2,” “West Kowloon Cultural Revolution District,” “6,000” and the “Primitive Contemporary” art exhibition series etc. All these exhibits successfully attracted the local media and, many visitors. C&G Artpartment has hosted monthly ‘Under The Bed’ screening and sharing sessions since 2013 December, in order to facilitate more spontaneous disussion amongst local artists and art lovers. Recently, they have also hosted and participated in various exchange projects to initiate more cultural and artistic dialogues amongst artists from Hong Kong, Poland, India, Israel, South Korea, Taiwan, China, New York, Melbourne, Venice etc. Besides building their own art space, C&G often present art projects in pair, as an art duo. For example, they have a series of performance pieces during the July 1st rally in Hong Kong every year since 2004. In 2014, C&G was the artist-in-residency at Asia Art Arhieve and hosted ‘Not as Trivial as You Think: Hong Kong Art Quiz,’ in May 2014, in which many local artists participated to recall important but often forgotten stories from the past in Hong Kong art scene. CandG-Artpartment.com

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相馬千秋
| **そうま・ちあき**
| **소마 치아키**
| **SOMA CHIAKI**
| **日本**
| **日本**
| **일본**
| **JAPAN**
| **共同監督**
| **共同ディレクター**
| **공동 디렉터**
| **CO-DIRECTOR**

2009 年至 2013 年擔任日本最大的劇場表演藝術祭「東京 / 藝術節」(Festival/Tokyo) 的第一代企劃策展人，並為該企劃規劃活動項目。2006 年

至 2010 年於橫濱的舞台藝術中心設立〈陡坡工作室〉以及擔任該處負責人。2012 年開始擔任 read (駐村・東亞・對話) 負責人。參與多數國內外策展計劃，並服務於文化廳文化審議會文化政策部門，擔任文化政策與藝術機構的委員、審查員以及理事等職務。畢業於早稻田大學，取得里昂第二大學碩士學位。

日本最大の舞台芸術祭フェスティバル / トーキョーの初代プログラム・ディレクターとして全企画をディレクション (2009-2013)。横浜の舞台芸術拠点「急な坂スタジオ」設立およびディレクション (2006-2010)。2012 年より read (レジデンス・東アジア・ダイアログ) ディレクター。国内外で多数の企画のプロデュース・キュレーションを手掛ける他、文化庁文化審議会文化政策部会をはじめ文化政策や芸術機関の委員、審査員、理事等を務める。早稲田大学、リヨン第二大学大学院卒。

아트 프로듀서. 일본 최대의 무대예술페스티벌 페스티벌 / 도쿄의 초대 프로그램 디렉터로 전기기획을 디렉션 (2009-2013). 요코하마 무대예술거점「큐나사카 스튜디오 (急な坂スタジオ)」설립 및 감독 (2006-2010). 2012 년부터 r:ead-레이더시・동아시아・다이얼로그 총합 디렉터. 국내외에서 다수의 기획 프로듀스, 큐레이터를 한다. 정부 문화청 문화정책위원회 문화정책부를 비롯한 문화정책과 예술기관의 위원, 심사, 이사등을 맡고있다. 와세다대학 및 리용제 2 대학 대학원 졸업.

Directed all the programs in FESTIVAL/TOKYO, the biggest theatre arts festival in Japan, as the first program director from 2009 to 2013. Established and directed the Yokohama Arts Platform: Steep Slope Studio from 2006 to 2010. Directing r:ead (Residency East Asia Dialogue) since 2012. Not only producing, curating or directing various events and programs both domestic and overseas, she has been involved in a number of cultural policies and art institutions as a judge or a board member, including the Cultural Policies Committee at the Council for Cultural Affairs. B.A. in Waseda University, M.A. in the University of Lyon.

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安素賢
| **안·소히ョン**
| **安素현**
| **AHN SOHYUN**
| **韓國**
| **韓国**
| **한국**
| **KOREA**
| **共同監督**
| **共同ディレクター**
| **공동 디렉터**
| **CO-DIRECTOR**

大學時期專攻美學，於韓國完成關於法國現代美學論文後，遠赴法國留學。在法國修完「美術館學與新媒體」碩士課程 (former D.E.S.S.)，隨後以《博物館空間的意義：Museographic 元素之符號分析》取得美術館學博士學位。安素賢主要策展過「如河流般平和」、「X之聲：約翰・凱奇，與白南準之後」、「鄉愁是個延伸的回應」、「不倦之重複」、「舞台上的白南準」、「早安，歐威爾先生，2014」、「2015 不經意的接近」，且於2012 年獲得「月刊美術」企劃公募展 (2012 Wolgan Art Prize) 的部門大賞 (共同企劃)。目前她以白南準藝術中心，以及獨立策展人身份活動，且關注展覽空間意義形成與美術的政治性等議題。

インデペンデント・キュレーター。大学で美学を専攻し、フランスの現代美学に関する論文で修士号を取得した後、フランスに渡り、「美術館学とニューメディア」Master 2 期のコースを修了。「ミュージアムスペースの意味：ムゼオ・グラフィの要素に対する記号学的分析」で美術館学の博士号を取得。これまで、「川みたいな平和」「X サウンド：ジョン・ケージと白南準の以降」、「ノスタルジアはフィードバックの二乗」、「しつこいリフレイン」、「ランニングマシン」、「白南準 オン・ステージ」、「グッドモーニング ミスター・オーウェル 2014」、「2015 ランドムアクセス」などの展示を企画、2012 年「月刊美術」展企画部門にて大賞 (共同企画) を受賞した。現在は「展示スペースによる意味形成と芸術の政治性」についてとくにに関心を持っている。

대학에서 미학을 전공하고, 프랑스 현대미학에 관한 논문으로 석사 졸업을 한 후, 프랑스로 건너가 " 미술관학과 뉴미디어 " Master 2 기 과정을 졸업하고, " 뮤지엄 공간의 의미: 무제오그래피 요소에 대한 기호학적 분석 " 으로 미술관학 박사 학위를 받았다. < 강 같은 평화 >, < X 사운드: 존 케이지와 백남준 이후 >, < 노스텔지 어는 피드백의 제공 >, < 끈질긴 후련 >, < 러닝머신 >, < 백남준 온 스테이지 >, < 굿 모닝 미스터 오웰 2014>, < 2015 랜덤 액세스 > 등의 전시를 기획했으며 2012 년 월간미술 전시기획 부문 대상 (공동기획) 을 수상했다. 현재 독립 큐레이터로 일하고 있으며, 전시 공간에 의한 의미 형성과 예술의 정치성에 관심을 갖고 있다.

Sohyun Ahn is independent curator, especially interested in the signification in exhibition space and the political nature of art. She studied Aesthetics and received her master's degree in French contemporary aesthetics. After her Master2(former D.E.S.S) in Museology and New Media, she received Ph. D. with the thesis titled Sense of Museum Space: Semiotic Analysis of Museographic elements in France. Her exhibitions includeX_sound: John Cage, Nam June Paik and After, Tireless Refrain, Learning Machine, Nam June Paik on Stage, Good Morning Mr. Orwell 2014, 2015 Random Access, etc. She was awarded the 2012 Wolgan Art Prize.

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趙芝恩 (MIXRICE)
| **초・지운**
| **조지은 (MIXRICE)**
| **CHO JIEUN**
| **韓國**
| **韓国**
| **한국**
| **KOREA**
| **共同監督**
| **共同ディレクター**
| **공동 디렉터**
| **CO-DIRECTOR**

趙芝恩關注於殖民時代空間內「植物」的變遷以及轉換，探求其中所形構出來的痕跡、經過、結果、記憶，且透過照片、影像或是漫畫表現手法，來探求與（殖民地）居住地周遭環境的呼應。mixrice (趙芝恩、楊哲樸) 創作主要關注於，過去與現在的模糊時間之交融，揭露在過度的開發的現代，以及系統性的建構下，平淡無奇的公共空間內的過往時光。而 Mixrice 以藝術家 and 策展人雙重身份，舉辦多樣化的工作坊，且以漫畫、影像、照片、繪畫、製圖、設計、實踐、文字書寫活躍中。他主要策劃過的展覽有「過去、現在與可能性」、「NNNCL&mixrice」(首爾，Atelier Hermes, 2013 年)、「APT7_Asia Pacific Triennale」(布里斯班，GOMA Gallery，2012 年)、「The Antagonistic Link」(烏德勒支，Casco，2009 年)、「拋

物面天線」(首爾，alternative Space pool, 2008 年)、「活力韓國：收集活動的浪潮」(普利茅斯，Govett-Brewster Art Gallery，2007 年)、「頑童們、現在、在此」(安山，京畿道美術館，2009 年)、「第六屆光州雙年展」(光山，雙年展館，2006 年)等。而她經過 2010 年在開羅的駐村計劃，出版藝術家書籍《非常平坦的空地》(Polam A，2011 年) 與《寄往達卡市的訊息》(sai comics，2013 年) 等書。

mixrice (믹스슬라이스=초・지운&얀・쵸르모) 是「移住」という状況が作り出した痕跡と過程、経路、結果、記憶について探求している二人のアーティストによるグループ。現在は植物の移動と進化、また植民地時代の痕跡とともに、移住の周辺で発生した予期しない状況と文脈について、写真と映像、漫画の手法を通じて作品を発表している。mixrice は、過去と現在の間の無名の時間、不可解な開発とシステムの構築によって真っ平らになった空間、そしてどこにも属せない個人、そのような不在の瞬間を想起させる作品を制作している。アーティストとして、時には企画者として、ワークショップ、漫画、映像、写真、絵画、ドローイング、デザイン、アクション、テキストなど多角的な活動が可能なグループである。主な展示に、第 12 回シャルジュ・ビエンナーレ「The Past、the Present、the Possible」(シャルジュ・アラブ酋長国連邦、2015)、「NNNCL & Mixrice」(アトリエエルメス、ソウル、2013) 、第 7 回アジア・パシフィックトリエンナーレ (グラスゴー現代美術館、プリズベン、2012) 、「The Antagonistic Link」(Casco、コトレヒト、2009) 、「バラボラアンテナ」(オルタナティブスペース プール、ソウル、2008) 、「アクティビティング コリア」(ゴベトブルスターアートギャラリー、プリマス、2007) 、「悪童たち、今ここ」(京畿道美術館、安山、2009) 、「第 6 回光州ビエンナーレ」(ビエンナーレ館、広州、2006) などがある。2010 年カイロでのレジデンスプログラムを経て、アーティストブック『とてもに平らな空き地』(ボラム A、2011) と『ダッカに行くメッセージ』(sai comics、2013) を出版した。

믹스라이스 (조지은, 양철모) 는 " 이주 " 라는 상황이 만들어낸 여러 흔적과 과정, 경로, 결과, 기억들에 대해 탐구해온 팀이다. 현재는 식물의 이동과 진화, 식민의 흔적과 더불어 이주 주변에서 발생하는 예기치 않은 상황과 맥락에 대해 사진과 영상, 만화를 통해 작업하고 있다. 믹스라이스는 과거와 현재 사이의 명명되지 않은 시간, 불가해한 개발과 시스템의 구축으로 평평해진 공간, 그리고 어디에도 속하지 못하는 개인, 그런 유체의 순간들을 상기하는 작업들을 해왔다. .. 작가가자 기획자로서, 체험 워크숍, 만화, 영상, 사진, 회화, 드로잉, 디자인, 액션, 글쓰기 등 을 통해 작업을 하고 있다. 주요 참여 전시로는 12 Sharjah Biennale <The Past, the Present, the Possible> (Sharjah, UAE), <nnncl & mixrice> (아틀리에에르메스, 서울, 2013), < 제 7 회 아시아 퍼시픽 트리에날레 > (글래스고 현대미술관, 브리즈벤, 2012), <The Antagonistic Link> (Casco, 유트레히트, 2009), < 전시안테나 > (대안공간 풀, 서울, 2008), < 액티베이팅 코리아 > (고벳 부르스트 아트갤러리, 플리마스, 2007), < 악동들, 지금 여기 > (경기도 미술관, 안산, 2009), < 제 6 회 광주비엔날레 > (비엔날레관, 광주, 2006) 등이 있다. 2010 년 카이로에서의 레지던시를 거쳐 아티스트 북『nnncl&mixrice』(에르메스 코리아 2014), 『아주 평평한 공터』(포럼 A, 2011) 와『다카로 가는 메세지』(세만회책, 2000) 을 출간하였다.

mixrice(Cho Jieun, Yang Chulmo) is a duo team who explores various traces and processes, routes, results and memories of circumstances caused by “immigration.” Their current work illustrates transportation and evolution of plants, unexpected situations and contexts around immigrants through photography, video and cartoon. Their work reminds us of an unnamed time between past and present, flattened spaces due to incomprehensible development plans and systematic construction, individuals who do not belong to any place, and moments of absence that we experience. As both artists and curators, mixrice is capable of all kinds of practices including workshops, cartoon, video, photography, painting, drawing, design, action and writing. Their main exhibitions include: 12 Sharjah Biennale The Past, the Present, the Possible (Sharjah, UAE), nnncl & mixrice (Atelier Hermes – LA FONDATION D'ENTREPRISE HERMES, Seoul, 2013) APT7_Asia Pacific Triennale (Gallery of Modern Art, Brisbane, 2012), The Antagonistic Link (Casco, Utrecht, 2009), Dish Antenna (Alternative Space Pool, Seoul, 2008), Activating Korea: Tides of Collective Action (Govett-Brewster Art Gallery, Plymouth, 2007), Bad Boys Here & Now (Gyeonggi Museum of Modern Art, Ansan, 2009), The 6th Gwangju Biennale (Biennale Hall, Gwangju, 2006). Following an artists residency in Cairo, 2010, they published artists books, Badly Flattened Land (Forum A, 2011) and Message to Dakar (Sai Comics, 2013).

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龔卓軍
| **гон・조쥘юн**
| **곤조준**
| **GONG JOW-JIUN**
| **臺灣**
| **台湾**
| **대만**
| **TAIWAN**
| **共同監督**
| **共同ディレクター**
| **공동 디렉터**
| **CO-DIRECTOR**

1966 年，龔卓軍出生於台灣嘉義，並在 1998 年以《身體想像的辯證：尼采・胡塞爾・梅洛龐蒂》一文，獲得國立台灣大學哲學博士學位。隨後曾任教於淡江大學通識中心、中山大學哲學研究所。2006 年，發表《身體部署：梅洛龐蒂與現象學之後》一書，獲台灣中央研究院年經學者研究著作獎。2007 年起，任教於國立台南藝術大學藝術創作理論研究所。2009 年起，擔任《藝術觀點》(ACT) 季刊主編。龔卓軍曾翻譯法國哲學家加斯東・巴舍拉的《空間詩學》、以及莫里斯・梅洛龐蒂的《眼與心》。近年來，龔卓軍開始進行當代藝術界的策展工作，曾於 2013 年於台北誠品畫廊策畫過「Are We Working Too Much ?」展覽。2014 年 6 月於台南策畫「絕對不純粹」東亞論壇：報民/AABB—台南 / 東京交流計畫、10 月於台南 RICVA+r:ead #3「東亞對話駐村計畫 #3」、11 月於台北鳳甲美術館「鬼魂的迴返」台灣國際錄像藝術展。

1966 年、嘉義 (台灣) 生まれ。1998 年、台湾国立大学哲学部に在籍。『Dialectics between Body and Imagination: Nietzsche, Husserl, Merleau-Ponty』と題した論文にて博士課程を修了。様々な大学で哲学の講師を務め、2007 年より、国立台南芸術大学視覚芸術学院で准教授兼所長に就任。美術論・美術批評・美学の授業を担当。2009 年より、季刊美術誌「Art Critique in Taiwan (ACT)」の編集長に就任。翌年に ACT が全国出版大賞の 2010 年度優秀賞を受賞。ゴンは翻訳の分野でも高い評価

を得ていて、G. バシュール・M.メルロー＝ポティ、C.G. ユングの中国語(繁体字) 翻訳者でもある。研究活動を続けながら、キュレーターとしても活動中。2013年、台北の Eslite Galleryにて「Are We Working Too Much?」を企画。本展覧会に関連する書籍 2冊を同時に出版した。

공탁군은 1966 년 대만 짜이(嘉義)에서 태어났으며, 1998 년에 논문 < 신체와 상상의 변증 : 신체, 후설, 메를로 폰티 > 로 국립 대만대학교 철학과에서 박사학위를 취득하였다 . 이후 대만 단강대학교 교양수업, 중산대학교 철학대학원 교단에 섰고 2006 년에는 < 신체의 부서 : 메를로 폰티와 현상학의 후 > 라는 책의 저자로서 대만 중앙연구소 젊은 연구자 / 학자 상을 받았다. 2007 년부터 국립 대남예술대학교 예술창조이론 대학원 교단에 섰으며, 2009 년부터는 '예술관점 (ACT) ' 간행물의 주요 편집을 맡았다 . 공탁군은 전에 프랑스 철학가 가스통 바슐라르의 < 공간의 시작 > 을 번역하기도 했으며, 또 모리스 메를로 폰티의 < 눈과 마음 > 의 번역을 맡기도 했다 . 최근 공탁군은 당대 예술계의 전시회를 기획하고 있으며 2013 년에는 타이페이 청핀 (誠品) 화랑에서 <Are We Working Too Much?> 라는 전시회를 기획하기도 했다 .

Born 1966 in Chayi, Taiwan. In 1998, Gong graduated from the Department of Philosophy of the National Taiwan University with his dissertation Dialectics between Body and Imagination: Nietzsche, Husserl, Merleau Ponty. After teaching positions at several universities in Taiwan, in 2007, he was appointed associate professor and director of the doctoral program in art creation and theory at the Tainan University of the Arts. From 2009, he also organized the quarterly art magazine Art Critique in Taiwan (ACT), as chief editor and chairman and established it as a public journal. One year later, in 2010, ACT won the Prize of National Publication as Outstanding Cultural Magazine. Gong is also acclaimed as Chinese translator of writings by Gaston Bachelard, Maurice Merlau-Ponty and Carl Gustav Jung into Chinese. Besides his research, Gong is engaging with curatorial activities. In 2013, he curated the exhibition Are We Working too Much? at the Eslite Gallery, Taipei. Related to the exhibition, he published two books, Are We Working too Much? I: Workbook, Are We Working too Much? II: Field Narratives. In that same year, he was appointed dean of the College of Visual Art of the Tainan National University of the Arts.

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田村 KANOKO | たむら・かのこ | 타무라 카노코 | **TAMURA KANOKO**
日本 | **日本** | **일본** | **JAPAN**
翻譯總監 | **トランスレーション・ディレクター** |
통번역 디렉터 | **TRANSLATION DIRECTOR**

1985 年生於東京。為專門從事藝術口譯、翻譯活動團體「Art Translators Collective」的代表。通過英日間的口譯、翻譯、編輯、策劃運營、宣傳等活動，探索語言翻譯無止境的可能性。2016 年起，於東京藝術大學大學院美術研究科兼任全球藝術實踐 (Global Art Practice) 專攻特任助教。負責教授藝術家溝通課程。在 .read 中擔任翻譯總監，並致力於改善口譯環境。2008 年畢業於塔夫斯大學 (Tufts University) 工學系土木建築科，2013 年畢業于東京藝術大學美術系先端藝術表現科。

1985 年東京都生まれ。アートを専門とする通訳・翻訳者の活動団体「Art Translators Collective」代表。日英の通訳・翻訳・編集、プロジェクトの企画運営、広報などを通じて、言語にとどまらない翻訳の可能性を探っている。2016 年より東京藝術大学大学院美術研究科グローバルアートブラクティス専攻特任助教を兼任し、アーティストのためのコミュニケーション授業を担当。read ではトランスレーション・ディレクターとして、5 カ国語が飛び交う .read プログラムに参加するトランスレーターたちの監修と、通訳環境の質向上に努める。2008 年タフツ大学工学部土木建築科卒業、2013 年東京藝術大学美術学部先端芸術表現科卒業。

1985 년 도쿄 출생. 예술 전문 통 · 번역자의 활동 단체 의 대표 .일명 통역 · 번역 · 편집, 프로젝트의 기획, 운영 및 홍보 등을 통해 언어에만 머무르지 않고는 번역의 가능성을 모색하고 있다. 2016 년부터 도쿄예술대학 대학원 예술 연구과 글로벌 아트 프랙티스 전공의 특임 조교를 겸임하고 있으며, 아티스트를 위한 커뮤니케이션 수업을 담당하고 있다. .read 에서는 번역 디렉터로서, 5 개 국어가 난비하는 .read 프로그램에 참여하는 통역사들의 감수와 통역 환경의 질적 향상에 힘쓰고 있다. 2008 년 터프츠대학 공학부 토목건축과 졸업, 2013 년 동경예술대학 미술학부 첨단 예술 표현과 졸업.

Born in Tokyo, 1985. Director of Art Translators Collective, an independent organization that specializes in translation and interpreting in the field of art. Tamura tries to expand the possibilities of translation as a creative way of expression by conducting translation, interpreting, editing, project management, and PR. Since 2016, she has also been in charge of art communication course as an assistant professor at Global Art Practice MFA program, Tokyo University of the Arts. For .read, she supervises participating translators of different languages as a translation director, and tries to improve the quality of communication. Graduated with a BS from the Department of Civil Engineering and Architecture at Tufts University in 2008, and received a BA from the Department of Intermedia Art at Tokyo University of the Arts in 2013.

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謝梓珊 | **クリスタル・チェー** | **사재산** | **CRYSTAL TSE**
香港 | **香港** | **홍콩** | **HONG KONG**
行政助理 | **アシスタント・ディレクター** | **PROJECT COORDINATOR**

1996 年於香港出生，在倫敦藝術大學－倫敦時尚學院修畢學士學位，主修時尚行銷，此外於英國皇家特許行銷學會獲得專業市場行銷證書。學習期間，她曾為時尚公司當設計師工作，範疇涉及行銷計劃，活動統籌及公關管理。在策劃市場行銷上，她喜歡創新，且在創意和可行性之間取得平衡。由於曾修讀視覺藝術，她十分重視概念的傳達，如展示的方法，象徵意義等皆可以令詮釋不一樣。除藝術外，她對神經科學及心理學也有興趣；近日就感官營銷作出了學術研究。

1996 年香港生まれ。ロンドン芸術大学ロンドン・カレッジ・オブ・ファッションにて、ファッションビジネスの学士号を取得した(英国公認マーケティング協会 (CIM) でマーケティングの専門家資格 (CPM) を獲得した。アパレル会社やデザイナーの下で、マーケティング企画、イベントマネジメント、PR など多岐にわたる業務を担当。とくにマーケティングにおいては常に挑戦を続けており、創造性と実現可能性の両立を図っている。

視覚表現を専攻したチェーがとりわけ重要視するのは概念をどう視覚的に伝達するかということだ。何をどのように象徴し提示するのかにより、解釈が全く異なるからである。アートの領域だけでなく神経科学や心理学にも関心があり、五感に訴えるマーケティングについての学術研究を発表したばかりである。

사재산은 1996 년에 홍콩에서 태어났다. 런던예술대학교 - 런던 컬리지 오브 패션 스쿨에서 학사학위를 취득했고, 패션 마케팅을 전공했다. 그외에도 영국 왕실 특허 마케팅 연구원에서 전문 마케팅 자격증을 취득했다. 학위 과정 중 패션 회사와 디자이너 업무를 맡았으며, 해당 업무는 마케팅 계획, 활동 기획과 설의 관리 등과 연관되어 있다. 그녀는 마케팅 시장의 기획과정에서 창의적 사고에 관심이 있으며, 창의적 아이템과 실행가능성 사이의 평형을 이루려고 노력한다 . 이전에 시각예술 분야에서 연구했기 때문에, 창의적이고 효과적인 아이디어 소통을 중시한다. 예컨대, 전시 방법, 상징적 의미 등은 오독을 최소화할 수 있도록 잘 관리되어야 한다. 예술 외에도, 그녀는 정신 과학과 심리학에도 관심을 갖고 있으며, 최근에는 감각기관 마케팅에 대해서도 학술 연구를 한 바 있다.

Born in 1996 in Hong Kong, Crystal studied her undergraduate degree of fashion marketing at University of the Arts London – London College of Fashion. On top of that, she received a qualification in professional marketing from The Chartered Institute of Marketing. During her study, she worked for fashion companies and designers on marketing, public relations and event management. She likes to blur the boundaries between creativity and practicality in marketing strategies.

Being influenced by her previous study in visual arts, she sees importance of innovative and effective idea communication, such that presentation and symbolism should be well managed to minimise misinterpretation. Apart from art, she is also interested in neuroscience and psychology; as such, she carried out a research study on sensory marketing – marketing that appeals to human senses.

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玄宇民 | **겐우민** | **현우민** | **HYUN WOOMIN**
日本 | **日本** | **일본** | **JAPAN**
藝術家 | **アーティスト** | **아티스트** | **ARTIST**

1985 年，生於東京。玄宇民在東京大學美學系畢業，取得學士學位；其後於東京藝術大學修畢碩士學位及博士學位，主修電影和新媒體研究。他在韓國和日本製作的電影，主題圍繞移民、身處異鄉的生活和回憶。主要作品包括 NO PLACE LIKE HOMELAND (2011) — 訪問了居住外地的年輕韓國人、OHAMANA (2015) — 一套取景於韓國渡船的公路電影及 Akita National Language Education Institute (2016) — 探索日本秋田県內教授日文的形態。他最近的作品 Journey to an Unfinished Journey (2017) 則與演員重新演繹韓裔女機師戰前居住在日本的生活。從 2016 年起，他的電影作品在首爾獨立電影節（韓國）、台灣國際錄像藝術展（台灣）和離散族裔電影節（韓國）展示。

1985 年東京生まれ。生まれた地を離れた人々のありようと移動の記憶、マイグレーションをテーマに韓国と日本で映像作品を制作。主な作品は韓国系移民の若者をインタビューした『NO PLACE LIKE HOMELAND』(2011)、韓国の実在するフェリーを舞台にしたロードムービー『OHAMANA』(2015)、秋田県で実践されていた標準語教育を題材とした『秋田国語伝習所』(2016) など。最新作は戦前の日本に暮らした韓国入女性飛行士の足取りを俳優と共にたどる『未完の旅路への旅』(2017)。

2016 年以降ソウル独立映画祭（韓国）、Taiwan International Video Art Exhibition (台湾)、ディアスポラ映画祭（韓国）で作品上映。東京大学文学部美学芸術学専修卒業。東京藝術大学大学院映像研究科メディア映像専攻修士課程、同博士後期課程修了。博士(映像メディア学)。

그리고 이주를 주제로 한국과 일본에서 영상 작품을 제작. 주요 작품은 한국계 이민자 청년들을 인터뷰 한 < NO PLACE LIKE HOMELAND > (2011), 한국에 실제로 있는 페리를 무대로 한 로드 무비 < OHAMANA > (2015), 아키타 현에서 실천되고 있었다 표준어 교육을 소재로 한 < Akita National Language Education Institute > (2016) 등이 있다.

최신작은 2 차 세계대전 발발 전의 일본에서 살았던 한국인 여성 비행사의 발걸음을 배우와 함께 추적하며 기록한 < 미완의 여정으로의 여행 > (2017) 이 있으며, 2016 년 이후 서울 독립 영화제 (한국), Taiwan International Video Art Exhibition (대만), 디아스포라 영화제 (한국) 에서 작품을 상영하였다.

도쿄 대학 문학부 미학 예술학 전공 졸업, 도쿄 예술 대학 대학원 영상 연구과 미디어 영상 전공 석사 졸업, 동 대학원 박사 후기 과정 수료. 박사 (영상 미디어학).

Hyun Woomin was born in Tokyo in 1985. He makes films in South Korea and Japan about migration, and the lives and memories of displacement of those who have left their homeland. His major works include NO PLACE LIKE HOMELAND (2011), which features interviews with young immigrants of South Korean descent, OHAMANA (2015), a road movie set on an actual ferry in South Korea, and Akita National Language Education Institute (2016), which looks at how the Japanese language was taught in Akita Prefecture. His latest work is Journey to an Unfinished Journey (2017), in which he joins actors in retracing the steps of a Korean female pilot who lived in Japan before the war.

Since 2016, Hyun's films have been shown at the Seoul Independent Film Festival (South Korea), the Taiwan International Video Art Exhibition (Taiwan), and the Diaspora Film Festival (South Korea). He graduated from the Department of Aesthetics at the

University of Tokyo, then obtained his masters in Film and New Media Studies at Tokyo University of the Arts, where he also completed his doctoral program. He has a PhD in Film and New Media Studies.

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崔允 | **チョイ・ユン** | **최윤** | **CHOI YUN**
韓國 | **韓国** | **한국** | **KOREA**
藝術家 | **アーティスト** | **아티스트** | **ARTIST**

崔允의藝術創作主要圍繞韓國現實社會和文化資產（一些慣常出現，卻性質奇異的），如流行音樂、大眾工藝、環境美化、業餘攝影、傳統文化、韓流（韓國流行文化）及高速網絡的體系。這一切與韓國歷史地位掛勾，且與（夾雜當代、現代和近代的複雜時期的）殖民地化、分界及現代化息息相關。崔允의藝術表達手法包括，把陳腔濫調的圖像扭轉時速、並透過親自捕捉、拍攝及運用日常用具將現實與虛幻融會貫通。近來，她參與了群體展覽，如「2016 Seoul Focus: No Longer Object」(SeMA・Buk-Seoul Museum of Art・2017), 「Shame on You」(Doosan Gallery New York・2017), 「A Snowflake」(Kukje Gallery・2017)。

チョイ・ユンの作品は主に韓國の現実と、社会を形成する特質にまつわる。ポップミュージック、大衆工芸、環境美化、素人写真、伝統的な文化活動、韓流、高速インターネット・ネットワークなどに見られる様々な慣習など、社会の隅々まで馴染んでいるのに本質的には奇妙な何かについてのものである。これらは全て、圧縮された一時のうちに起こった植民地化、分断、近代化につながる韓國の歴史的立ち位置に関係している。それは、現代、近代、前近代が捻れ、絡まって作り出されたものだ。チョイは自身の声を、ありふれたイメージにゆがんだ速度を与えて表現する。彼女は、一般的な道具や物を媒介者として伴い、自身の作った画面に飛び込んでいく。最近では、「2016 Seoul Focus: No Longer Object」(ソウル私立美術館・Buk-Seoul Museum of Art・2017 年)、「Shame on You」(Doosan Gallery New York・2017 年)、「A Snowflake」(Kukje Gallery・2017 年)といったグループ展に参加している。

최윤은 한국 사회의 리얼리티와 그 공간을 이루는 성질에 주목해 왔다. 익숙하지만 요상한 그 무엇을 예를 들어, 대중가요, 만들기 공작, (공공) 환경 미화, 취미사진, 전통문화, 한류, 초고속 인터넷 네트워크와 같은 통속적인 것들이다. 이는 한반도에서 벌어진 식민지, 분단, 근대화에서 기인한 한국 사회의 역사적 위치와 관계된 것들로 전근대와 근대, 현대의 시간이 꼬이고 엉켜만 들어진다. 최윤은 이 왜곡된 속도 속에서 양산된 이미지와 집단적 믿음의 상투성에 목소리를 낸다. 현실의 이미지들을 포착하여 생경한 풍경을 만들고, 이렇게 고안된 스크린을 향해 반복적이고 무모한 몸짓과 목소리로 뛰어들고, 지극히 평범한 물건들을 도구 삼아 개입함으로써 미디어로 호환하고 호출하는 작업을 하고 있다. 최근에는 '하나코'라는 익명의 식민지 여성에 집중하고 있으며, 웹 아카이브 yunyunchoi.com 에 '이미지 생산자 윤운최'라는 이름으로 꾸준한 작업의 재료를 올리며, 이들이 서로 뒤엉키고 변이하도록 놓아둔다. 최근에 참여한 전시로 <무엇과도 바꿀 수 없는>(북서울 미술관, 2017), <Shame on You>(두산 갤러리 뉴욕, 2017), <A Snowflake>(국제 갤러리, 2017)가 있다.

Choi Yun's art is mainly about the reality of South Korea and the properties that form the society. It is about something that is accustomed to all in society, yet very bizarre in nature, like different conventions in the form of pop music, public craft, beautification of environment, amateur photography, traditional cultural practices, the Korean wave and high-speed internet network. They all have relevance to Korea's historical position, which is linked to colonization, division and modernization that happened within a compressed temporality. It is made from the twisted and tangled time of the contemporary, modern, and pre-modern periods. Choi usually expresses her voice with cliché images with distorted speed. She captures and makes her own screen and jumps into it with ordinary tools and objects as a mediator. She recently participated in group exhibitions: <2016 Seoul Focus: No Longer Object>(SeMA, Buk-Seoul Museum of Art, 2017), <Shame on You>(Doosan Gallery New York, 2017), <A Snowflake>(Kukje Gallery, 2017).

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陳冠彰 | **チャン・クワンジャン** | **진관창** | **CHEN GUAN-JHANG**
臺灣 | **台湾** | **대만** | **TAIWAN**
藝術家 | **アーティスト** | **아티스트** | **ARTIST**

陳冠彰於1983 年生於台灣，是視覺藝術家，也從事獨立教育和文化研究：我是來自台灣的藝術家，目前在台灣從事體制外教育，我以居住的城市作為研究對象，透過各種不同的觀點跟學生一起進行認識與建構，近年來透過古地圖、歷史文獻、以及反覆的訪談，書寫我居住的城市。關注的方向有地方敘事、原住民文化、民間信仰、人文教育。

七年來，我近身記錄一位原住民巫師，思考巫師在當代社會脈絡下的運作及其意義，將以巫師家族史作為研究與書寫的起點，透過影像、文字、物件去記錄及再現巫師的生命故事。

我特別著重在「合作社生產」以及「地方知識」如何重返地方。簡單來講就是當研究者或是藝術家長期參與地方後，如何將所生產的知識、物件透過當地的脈絡重返地方，期待可以翻轉「地方」被「中心」掠奪知識、人員、資源。

1983 年台湾生まれの陳冠彰はビジュアル・アーティストであり、インディペンデントな教育者であり、文化人でもある。アーティストとして台湾を拠点に活動する彼の取り組みの一つに、型にはまらない教育がある。自身の住んでいる街を主題とし、生徒たちとともにリサーチを行う。現在は古代の地図、歴史文学、インタビューなどをもとに街に関する執筆も試みている。関心を寄せているものに地域の声、土着の文化、民族宗教、リベラルアーツなどがある。

過去 7 年間は、先住民のシャーマンの役割や現代社会の文脈におけるシャーマンの意味を追求するべく、彼らの生活を映像に収めている。これらの問いを探るため、リサーチを行い、シャーマンの家族史について執筆し、生活を記録し、それらを映像、文章、物体を用いて描こうとしている。

「共同制作」と「土着の知識を土着のコミュニティへ返還すること」が彼の主たる関心である。端的に言えば、土着の人々が知識や資源を剥奪されるというありふれたモデルを覆そうとしているのである。

진관창은 1983 년 대만에서 태어났다. 그는 시각 예술가이면서 독립 교육과 문화연구에 관한 일들에 종사하고 있다.

그는 대안적 교육을 진행하고 있으며, 자신이 거주하고 있는 도시를 연구대상으로 하여, 학생들과 함께 다양한 관점으로 인식의 구성을 연구한다. 최근에는 고 (古) 지도, 역사 문헌, 그리고 여러 인터뷰를 통해 우리가 거주하고 있는 도시를 그려내려 한다. 관심사는 주로 지방 서사, 원주민문화, 민간신앙, 인문교육이다. 진관창은 7 년 동안, 원주민 무당과 가깝게 지내며 그를 기록하였고, 오늘날의 사회에서 무당은 어떤 역할을 하고 무당이 된다는 것은 어떤 의미인지를 생각해보려 하였다. 무당의 가족사를 바탕으로 연구와 글쓰기 작업을 시작하며, 영상, 문자, 물품 등을 통해 무당의 생애 이야기를 기록하고 재현하려고 한다. 그는 특히 '협력 생산' 과 '지역 지식' 에 관심을 갖고 있다. 말하자면 예술가가 연구자로서 장기적으로 지역에 참여한 후애, 어떻게 그 지역의 맥락에서 생산된 지식과 물품들을 지역으로 되돌려 줄 수 있는지를 고민한다. 즉 '지역' 이 '중심' 으로부터 지식, 인력, 자원 등을 약탈당하는 상황을 역전시킬 것을 기대한다 .

Born 1983 in Taiwan, Chen,Guan-Jhang is a visual artist, independent educator, and cultural worker. Chen is an artist based in Taiwan. Part of what he is engaging in is alternative education. He takes the city he lives as a subject and approach it with his students. Now, he is trying to use ancient maps, historical literature and interviews as sources of my writing on the city. He is interested in local narratives, indigenous culture, folk religion, liberal arts, etc.

For the past seven years, he has been video-recording the life of an indigenous shaman in the hope of figuring out what the role of a shaman is and what it means to be a shaman in a contemporary social context. To answer the questions, he is intended to start from researching on and writing about the shaman’s family history and record his life and represented it in videos, texts and objects.

“Collaborative production” and “returning local knowledge to the local community” are his main concerns. To put it simply, he wants to subvert the common model in which the local is often deprived of knowledge and resources.

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陳翹朗 | **チャン・イエ・ロング** | **진익랑** | **OSCAR CHAN YIK LONG**
香港 | **香港** | **홍콩** | **HONG KONG**
藝術家 | **アーティスト** | **아티스트** | **ARTIST**

陳翹朗 (1988 年，香港)，2011 年畢業於香港浸會大學視覺藝術系。創作穿梭裝置、陶瓷、插畫等不同媒介，發掘表現自己身體感受的藝術語言。作品關注個體生存的狀態，多與展覽場地互動，將自身的經歷轉化對個人、群體至社會關係的探討。參與展覽包括個展《也許是魔鬼》（觀察社，廣州，2015）；群展《山中美術館》（四方當代美術館，南京，2016）、《Stars and Monsters》（感星海王，香港，2016）、《A Journal of the Plague Year》(Kadist Art Foundation and The Lab，三藩市，2015)、《獨自入眠》(站台中國，香港，2013)、《疫年日志》(ParaSite，香港，2013)、《重未定》(方由美術，香港，2013)。藝術家現居香港。

陳翹朗 (1988 年香港生まれ) は 2011 年に香港浸会大学視覚芸術院を卒業。自身の個人的体験に根ざした制作を、主にサイト・スペシフィックに、インスタレーション、陶芸、イラストレーションといった様々なメディアを通して行う。生きるための環境、そして他者への関わり方を模索する作品が多い。過去の展覧会は「The Devil, Probably」(Observation Society、広州市、2015 年)などの個展、そして「Mountain Sites: View of Laoshan」(Sifang Art Museum、南京市、2016 年)、「Stars and Monsters」(Neptune、香港、2016 年)、「A Journal of the Plague Year」(Kadist Art Foundation and The Lab・サンフランシスコ・2015 年)、「we all sleep alone」(Platform China、香港、2013 年)、「A Journal of the Plague Year」(Para Site、香港、2013 年)、「Re Un Defined」(Galerie Ora Ora、香港、2013 年) そして「New Trend 2011」(Artist Commune、香港、2011 年) などのグループ展がある。現在香港を中心に活動中。

진익랑 (1988 년 홍콩 출생) 은 2011 년 홍콩침례대학 시각예술과를 졸업했다. 설치, 도예, 삽화 등 다양한 매체를 통해 자신의 신체로 감지하고 있는 예술언어를 탐구하고 전달하고자 한다. 그는 삶의 조건, 즉 개인들이 주로 전시장에서 상호작용을 하면서 자신의 경험을 개인, 집단 더 나아가 사회관계로 전환하는 방식을 연구하고있다. 참여한 전시로는 개인전 '귀신일지도 모른다' (Observation Society, 광저우, 2015) 과 단체전 '산속미술관' (Sifang Art Museum, 난징시, 2016) ', 'Stars and Monsters' (Neptune, 홍콩, 2016), 'A Journal of the Plague Year' (Kadist Art Foundation and The Lab, 샌프란시스코, 2015), '혼자 잠든다' (Platform China, 홍콩, 2013), '역병의 해 일지' (Para Site, 홍콩, 2013), '정의된적 없다' (Galerie Ora Ora, 홍콩, 2013) 등이 있다. 현재 홍콩에 거주하고 있다.

Oscar Chan Yik Long (b. 1988, Hong Kong) graduated from the Academy of Visual Arts of Hong Kong Baptist University in 2011. His practice focuses on personal experiences through different media including installation, ceramics, and illustration, most of which are site-specific. The works explore conditions of life, and how individuals associate themselves with others. Past exhibitions include solo exhibition “The Devil, Probably” (Observation Society, Guangzhou, 2015), and group exhibitions “Mountain Sites: View of Laoshan” (Sifang Art Museum, Nanjing, 2016), “Stars and Monsters” (Neptune, Hong Kong, 2016), “A Journal of the Plague Year” (Kadist Art Foundation and The Lab, San Francisco, 2015), “we all sleep alone” (Platform China, Hong Kong, 2013), “A Journal of the Plague Year” (Para Site, Hong Kong, 2013), “Re Un Defined” (Galerie Ora Ora, Hong Kong, 2013), and “New Trend 2011” (Artist Commune, Hong Kong, 2011). The artist currently lives and works in Hong Kong.

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石倉敏明 | **イシクラトシアキ** | **이시쿠라 도시아키** | **ISHIKURA TOSHIAKI** 日本 | 日本 | 일본 | JAPAN 策展人 | キュレーター | 큐레이터 | **CURATOR**

1974年生於東京，Toshiaki Ishikura 是一位文化人類學家，專門探討藝術人類學和比較神話學。在印度錫金、大吉嶺及尼泊爾加德滿都谷地實地考察後，他就日本、印度、尼泊爾及其他太平洋地區國家有關「山神女」的神話作出比較研究。他亦對非人類及藝術圖象(如本土制品、傳統物品、宗教遺物和當代藝術)進行生物文化的探究。

除了學術研究外，他與一些著名藝術家也有製作上的合作，當中有 Masakatsu Takagi (視覺藝術家、音樂家、鋼琴家)、Masaru Tatsuki (攝影師)、Tomoko Konoike (繪畫家) 和 Masashi Ifuji (木工藝術家)。2006 至 2011 年間，他曾於多摩藝術大學－藝術人類研究所擔任研究員；現時則在秋田公立美術大學任職副教授，為「Arts and Roots」課程的教職員，其授課內容圍繞文化人類學及於日本東北部 (Tohoku) 的文化根源。

1974年東京都生まれ。シッキム、ダーズリン、カトマンドゥ等でフィールド調査を行ったあと、日本列島、インド、ネパールをはじめ環太平洋地域を対象とする「山の女神」についての比較神話研究を行う。また民族芸術、工芸、宗教的遺物、現代美術作品などについて、非人間種のイメージをめぐる様々な研究を行っている。

学術研究の傍、高木正勝(映像作家・音楽家・ピアニスト)、田附勝(写真家)、鴻池朋子(画家)、山口信博(グラフィックデザイナー)、井藤昌志(木工作家)といった作家の制作パートナーとしての活動も行っている。多摩美術大学芸術人類学研究所で助手としての勤務（2006年～2011年）を経て、現在は秋田公立美術大学美術学部アーツ&ルーツ専攻、及び大学院複合芸術専攻准教授として、文化人類学や東北日本の文化的ルーツについての授業を行っている。

1974 年 도쿄 출생 . 시킴, 다르질링, 카트만두 등에서 현장 조사를 실시한 뒤 일본 열도, 인도, 네팔을 비롯한 환태평양지역을 대상으로 하는 '산의 여신'에 대한 비교 신화 연구를 실시한다. 또한 민족 예술, 공예, 종교성을 띤 유물, 현대 미술 작품 등에 대해 비 인간 종의 이미지를 둘러싼 다양한 연구를 수행하고 있다 .

학술 연구와 더불어, 다카기 마사카즈 (영상 작가 · 음악가 · 피아니스트), 타츠미 마사루 (사진가), 고우노 이케 토모코 (화가), 야마구치 노부히로 (그래픽 디자이너) 이후지 마사시 (목공 작가) 등 작가의 제작 파트너로서의 활동도 병행했다 .

타마미술대학 예술 인류학 연구소에서 조교로 근무 경력 (2006 년 ~ 2011 년) 을 거쳐 현재는 아키타 공립 미술대학 미술학부의 ART & ROOT 전공 및 대학원 복합 예술 전공 준 교수로, 문화인류학이나 동북 일본의 문화적 뿌리에 대한 수업을 실시하고 있다 .

Toshiaki Ishikura, born 1974 in Tokyo, is a cultural anthropologist who specializes in art anthropology and comparative mythology. After field researches in Sikkim, Darjeeling hill (India) , and Kathmandu valley (Nepal), he conducted comparative studies of the myths of “mountain goddess” around Japan, India, Nepal, and other pacific basin countries. He also studies about bio-cultural context of non-human species and artistic images, such as indigenous artifacts, traditional products, religious relics, and contemporary artworks.

Along with his academic career he is also known as productive partner of distinguished artists like Masakatsu Takagi (visual artist / musician / pianist), Masaru Tatsuki (photographer), Tomoko Konoike (painter), and Masashi Ifuji (woodcraft artist). He has been researcher at the Institute for Art Anthropology, Tama Art University, from 2006 to 2011. He is now associate professor at Akita University of Art, where he teaches cultural anthropology and cultural roots of north-east Japan (Tohoku) as a teaching staff of “Arts and Roots” course.

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鄧國騫 | **タン・クオク・ヒン** | **등국견** | **TANG KWOK HIN** 香港 | 香港 | 홍콩 | HONG KONG 策展人 | キュレーター | 큐레이터 | **CURATOR**

鄧國騫，混合媒介藝術家，香港中文大學藝術碩士。其創作路途始於對其原居民背景不間斷的追問。他的作品淡化藝術和生活的界線，透過融和創作及人類種種矛盾展現本質的意義。他時常挪用和重構日常與個人的文本訴說隱伏生活的故事，如觸及成長、承傳、自由、資本主義、消費主義、政治、規範等。2009 年獲香港當代藝術雙年獎優秀獎，亦為 2013 年亞洲文化協會獎助金得主。

ミクストメディア・アーティストの鄧國騫は2008年に香港中文大学で芸術学修士号を取得。Hong Kong Contemporary Art Biennial Award 2009 最優秀賞を受賞し、2013 Asian Cultural Council 助成対象者に選出された。鄧の制作プロセスは、自身のルーツや背景に問いを投げかけ続けることから始まる。彼は、本質的な価値をあらわにする人間同士の対立と創造行為を融合させることで、芸術と生活の境界を曖昧にする。日常や個人の文脈を引用し、再構成することで、成長、継承、自由、資本主義、消費主義、政治、規範などにまつわる人生の隠れた物語をつむいでいく。

등국견은 다양한 매체를 이용하는 작가로, 홍콩중문대학 석사과정을 졸업했다. 그는 자신이 태어난 배경에 대한 끊임없는 질문을 던지면서 작업을 시작했다. 그는 예술과 생활의 경계를 흐리게 하면서 인간의 여러 모습들을 그의 작업에 통합시키면서 본질의 의미를 드러내고자 한다. 그는 주로 일상적이고 개인적인 텍스트를 변형하거나 재구성하여, 삶에 숨어 있는 이야기들을 서술한다. 그것들은 성장, 전승, 자유, 자본주의, 소비주의, 정치, 규범 등에 결부되어 있다. 2009년에 홍콩 동시대 미술 비엔날레 우수상을 받았었고 또한 2013년 아시아 문화협회의 후원 상금을 받았다 .

Tang Kwok-hin, mixed media artists, Master of Fine Arts from the Chinese University of Hong Kong in 2008, first prize winner at Hong Kong Contemporary Art Biennial Award 2009, 2013 Asian Cultural Council grantee. Tang starts the artistic path from continuous queries towards his native background. He blurs

boundaries between art and life by integrating creation with conflicts of human kinds which reveals intrinsic values. He often appropriates and reconstructs daily and personal contexts to narrate hidden stories in life, dealing with growth, inheritance, freedom, capitalism, consumerism, politics, norms, etc.

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朴佳熙 | **パク・ガヒ** | **박가희** | **PARK GAHEE** 韓國 | 韓国 | 한국 | KOREA 策展人 | キュレーター | 큐레이터 | **CURATOR**

1985 年，生於韓國。朴佳熙曾修讀現代藝術史，現為一位策展人，於首爾藝術博物館工作。她熱衷於舉辦展覽，藉展覽成為表演平台的可能性，將藝術創作轉化成行動。透過策展，她就切身議題「now and here」提問及引導批判性思考。她策劃了不少展覽，如「SeMa Exhibition Archive 1988-2017: Read Write Speak」(2016)、「Urban Legends」(2016，in collaboration with the Pavillon Neuflyze OBC, research lab of the Palais de Tokyo)、「Re-play: 4 Platforms & 17 Events」(2015)、「Malfunction Library」和「The Growing Manual」(2014)。近來，她與同事 Hyo Jeon 及 Eunbi Cho 翻譯了 self-organised (mediabus，2016)。

1985 年、韓國生まれ。韓国・ソウルを拠点に活動するキュレーター、パク・ガヒは2013年からソウル市立美術館（SeMA）に勤める。彼女の主な関心は展示企画と、その企画が行動を起こす場となり、アートの実践が一つの活動モデルとなることである。展示の企画を通して「今・ここ」の問題に取り組み、それに対する問いと批評的視座を呼び起こすことを試みる。キュレーターとしての主な活動に「SeMa Exhibition Archive 1988-2017: Read Write Speak」(2016年)、「Urban Legend」(2016年、パレ・ド・トーキョーの研究ラボ the Pavillon Neuflyze OBC との コラ ボ レ ー シ ョ ン)、「Re-play: 4 Platforms & 17 Events」(2015 年)、「Malfunction Library」、「The Growing Manual」(2014 年) などがある。最近では同僚である ヒ ョ ・ ジ ョ ン と ユ ン ビ ・ チ ョ と 共に『self-organised』(mediabus、2016 年) の翻訳を行った。専門は現代アート理論。

큐레이터, 2013년부터 서울시립미술관에서 일하고 있다. 전시 만들기 와 매체로서의 전시가 갖는 수행적 플랫폼의 생산 가능성에 가장 주목하고 있다. 수행적 플랫폼으로서의 전시 만들기를 통해 창작 활동을 일종의 행동 양식으로 삼아 우리를 둘러싼 '지금 여기'의 문제들을 불러내고, 이에 대한 비평적인 질문과 사유를 촉발하고자 한다. 주요 전시로는 <성장교본 The Growing Manual> (2014), <오작동 라이브러리> (2014) , <리 -플레이 : 4 개의 플랫폼 & 17 번의 이벤트> (2015) , <도시괴담 > (2016, 팔레드도쿄 르퐁비옹 공동기획) , <SeMa 전시 아카이브 1988-2017: 읽기 쓰기 말하기> (2016) 가 있다. 최근에는 동료 기획자 전효경, 조은비와 함께『 스스로 조직하기 (self-organised) 』(2016, 미디어버스)를 번역했다 . 현대미술이론을 전공했다 .

Gahee Park is a curator based in Seoul, Korea and has been working at Seoul Museum of Art (SeMa) since 2013. Her main interest is on exhibition-making and its possibility of producing a performative platform where art practice becomes a model of action. Through the exhibition-making, she attempts to address issues of ‘now and here’ around us and evoke questions and critical thoughts on it. Her curatorial practices include <SeMa Exhibition Archive 1988-2017: Read Write Speak>(2016), <Urban Legends>(2016, in collaboration with the Pavillon Neuflyze OBC, research lab of the Palais de Tokyo), <Re-play: 4 Platforms & 17 Events>(2015), «Malfunction Library», <The Growing Manual>(2014). Recently, she has translated self-organised(mediabus, 2016) with her colleagues Hyo Jeon and Eunbi Cho. She studied contemporary art theory.

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林正尉 | **린・첸웨이** | **임정위** | **LIN CHEN-WEI** 臺灣 | 台湾 | 대만 | TAIWAN 策展人 | キュレーター | 큐레이터 | **CURATOR**

1985 年生。記者、藝評人、策展人，前《四方報》社區營造專案經理兼記者，現為「奧賽德工廠」成員、《移人》特約記者、「聯合線上」及「關鍵評論網」專欄作家。曾任「表演藝術評論臺」特約評論人。文章散見於臺灣《四方報》、《Artplus 藝術地圖》、《Core》、《今藝術》、《藝外》、《典藏投資》、《藝術家》、《藝術觀點 ACT》、《牯嶺街劇場文化報》、澳門《劇場閱讀》報等。

1985 年生まれ。林正尉はヴィジュアル・アーティスト、視覚芸術批評家、舞台芸術批評家、さらに2014から15年にかけてはコミュニティアート・フェスティバルのキュレーターとして活動してきた。台北に拠点を置く独立キュレーター・グループ Outsiders Factory のメンバーでもある。彼の論文や批評は台湾、シンガポール、マカオなどで発表されており『Theatrex Asia』（シンガポール）や『Performing Art Forum』（マカオ）など国外の雑誌をはじめ『Artist, ARTITUDE, Art. Investment』、『Art Plus』、『and4-Way Voice』など10種以上の雑誌やメディアに掲載された。現在、林は『4 Way-Voice Newspaper』のジャーナリスト兼プロジェクト・マネージャーを務める。とくに移住、エコ・ミュージアム、そして近隣建築についてリサーチを進めている。

임정위는 1985년생으로 기자, 예술평론가, 큐레이터이다. 현재 <4-Way Voice> 의 기자이자 커뮤니티 담당 매니저이며, 이주, 에코-뮤지엄 등에 관심을 갖고 있다.

<아웃사이더 공장>(타이페이의 독립 큐레이터 그룹)의 구성원이다. 의 객원 기자이며 <연한 온라인> 과 <포커스 평론 사이트> 칼럼니스트, <퍼포밍 아트 포럼> 의 객원 평론가이다. 그의 글들은, <4-Way Voice> 등의 대만 잡지와 (싱가폴), (마카오) 같은 해외 잡지에 실린 바 있다.

Born in 1985. Lin, Chen-wei works as a visual artist, visual art

critic, performance art critic and community art festival curator in 2014(Longtan / Xingwu Town in Taoyuan County, Taiwan)-2015. He is member of Outsiders Factory (independent curator group in Taipei).His essays and critics published over 10 kinds of magazines and media in Taiwan, Singapore and Macau, Such as Artist, ARTITUDE, Art. Investment, Art Plus, and4-Way Voice. Also in oversea magazines, such as Theatrex Asia (Singapore) and Performing Art Forum (Macau), etc.

Now, Lin works as a journalist and project manager in 4 Way-Voice Newspaper. His research focuses on migration, eco-museum and neighborhood building.

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賴依欣 | **賴依欣** | **라이이신** | **YI-HSIN NICOLE LAI** 臺灣 | 台湾 | 대만 | TAIWAN 策展人 | キュレーター | 큐레이터 | **CURATOR**

2011 年於英國西敏大學視覺文化研究所取得博士學位。回台後於台南成立草埕文化藝術工作室，希望透過專業策展的方式詮釋藝術與文化，定期以主題策展的方式 邀請藝術家進駐創作，提出「城市記憶」、「流動的想像」、「城市傳說」等一系 列以城市紋理、流動、嵌入的文化意涵，和居民記憶為關照的展覽；並持續對後殖民城市空間、身份認同、歷史與文化等議題進行探索和研，策劃展覽包括「此曾在」、「末日再生－台灣・澳門」和「破碎的神聖」等，亦從事刊物編輯、教學、文字書寫等工作。

Lai received her doctorate degree in 2011 from University of Westminster, Visual Culture Course. Her research primarily focused on the development of contemporary art and media. After returning to Taiwan in 2011, Lai founded Art Square Taiwan as a space to present art and culture through professional curatorial practices. Each year, artists are invited to participate in a residency program with themes such as “Memory of the City”, “The Imaginations in Fluidity”, and “City Legend”. As part of continuing research in postcolonial urban space, self-identity, history and culture, exhibitions are curated around city patterns and movements, their cultural meanings, and memories of the residents. The other curated exhibitions include “There Has Been”, “Lost in the Mobius—Taiwan · Macau”, “Shattered Sanctity”, “The Bard Sound” etc. Lai also engages in various works editing, teaching, writing and other works.

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何明桂 | **MING-HUI HO** 臺灣 | 台湾 | 대만 | TAIWAN 藝術家 | 아티스트 | 아티스트 | **ARTIST**

1978 年生於嘉義。目前工作生活於嘉義市。2005 年畢業於英國雪菲爾哈蘭大學獲藝術創作碩士文憑。近年作品曾在台灣、英國、中國、日本、泰國、韓國、香港等地展覽。包括 2005 年在英國雪菲爾年度新媒體展「Immediate 3」、2008 年日本橫濱 BankART1929 NYK 個展「干物女的最終電車」、2009 年泰國曼谷「Unspeakng Engagement」、2010 年歌畫廊「咬呀的物件展」、2011 年於深圳何香凝美術館、香港藝術中心、臺北關渡美術館、三地巡迴展出「1+1 兩岸四地交流展」及鳳甲美術館「台灣當代素描展」、2012 年韓國光州「女性之光__2012 國際女性藝術展」、2014 年於關渡美術館展出「如夢如幻」個展、2015 年高雄美術館「凝視·八一」、2016 年台南絕對空間「夢中擒人」，2015 年矜川首爾藝術空間駐村、2008 年曾獲選為臺北__日本橫濱 BankART1929 交換藝術家。2016 年「夢中擒人」一展獲台新獎提名。

我的作品一直以來都圍繞在「重製空間」的主題上，藉由擬真的模型道具以及特定的攝影角度，來呈現我對所有如幻的想像空間。例如：別人對特定時空的文字描述、小說中的奇特場景、朋友目擊飛碟的生動場景、我自己私人的特定回憶場景、以及場景特殊的夢境。

這些目標們都有著一個捉摸不定的特性，它們具有真實的描述，卻又充滿具有缺陷的細節呈現，所以在我的想像與重製中，它們被賦予了另一種奇異的樣貌，一種似曾相識卻又陌生的感覺。

Born in 1978, Ho Ming-Kuei currently lives and works in Chiayi City. Ho obtained a MA Fine Art in 2005 at Sheffield Hallam University, Sheffield, UK. She has held a solo exhibition titled As Dream, As Illusion (2014) at Kuandu Museum of Fine Arts, Taipei, Taiwan; Himono-onna's Final Call (2008) at BankART1929 NYK, Yokohama, Japan, where she was awarded an Artist in Residency grant and worked as an exchange artist. Ho has also participated in exhibitions across Asia and in the UK, including Dreamlover (2016) Tainan, Taiwan; Gaze: Visual Art Exhibition for the August 1st Gas Explosion Incident (2015), Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan; Light of Women-2012 International Women Arts Exhibition (2012), Gwangju, Korea; Drawings Now (2011), Hong-Gah Museum, Taipei, Taiwan; 1+1: Cross-strait Four-Regions Artistic Exchange Project (2010-2011), He Xiang Ning Art Museum, Shenzhen, China, Hong Kong Arts Centre, Hong Kong, and Kuandu Museum of Fine Arts, Taipei, Taiwan; Oopject (2010), Tina Keng Gallery, Taipei, Taiwan; Unspeaking Engagement in Bangkok, Thailand (2009) and Coventry, UK (2010), and Immediate 3 (2005), Sheffield, UK. In 2016, she was nominated by Taishin Award with the collaborative project “Dreamlover” and nominated in the category: Best Emerging Artist Using Drawing by “Prudential Eye Awards” in 2014.

My work revolves around the subject of “recreating spaces,” with realistic models and props, photographed at particular angles to represent an imaginative space of the illusory. For example: the written descriptions others may have of a specific space and time, a peculiar scene in a novel, and a friend's vivid account of a UFO sighting, or an episode from my own memory and unusual dreams.

These subjects are elusive: They inhabit a real narrative, but are flawed in their presentation of details, and so through my imagination and recreation, they are bestowed another bizarre appearance—a feeling that is at once familiar, but also alien.

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陳伯義 | **Chen Po-I** 臺灣 | 台湾 | 대만 | TAIWAN 藝術家 | 아티스트 | 아티스트 | **ARTIST**

陳伯義，1972 年生於台灣嘉義，1999 年成功大學水利及海洋工程研究所畢業，曾參加 2013 年「交叉口．異空間－兩岸四地藝術交流計劃展」在深圳何香凝美術館、2014 年「台灣藝術家『刺客列傳』」；1971~1980一六年級生」在國立台灣美術館、2015 年「河流 — 轉換中的生存之道／亞洲當代藝術連線」在駁二藝術特區與 2016 年「傾圮的明日」在歐洲攝影之家……等展覽，在 2015 年參加「r:ead #4」的東亞區域藝術交流平台，也曾從事過攝影教學及策展等工作，專長為攝影及海洋工程，作品曾被國立台灣美術館、高雄市立美術館、日本清里攝影美術館及歐洲攝影之家典藏。

目前就讀於國立成功大學水利及海洋工程研究所博士班。

Born in 1972 in Chiayi, Chen Po-I received his master degree in Ocean Engineering at National Cheng Kung University (NCKU) in Taiwan.

As a photographer, Chen’s works concern the humanities and social aspects of Taiwan, using his lens to connect himself with the greater context of Taiwanese society. With this, his photographs have the power to express the collective memories of Taiwan. His photographic works are frequently invited for exhibitions, recently include Crossroads · Another Dimension—A Cross-Strait Four-Regions Artistic Exchange Project 2013 (He Xiangning Art Museum, 2013), The Pioneers of Taiwanese Artists, 1971-1980 (The National Taiwan Museum of Fine Arts, 2014) , Rivers - The Way of Living in Transition / Asia Contemporary Art Links (The Pier-2 Art Center, 2015) , Lendemain Chagrin (Maison Européenne de la Photographie, 2016). In 2015, he participates the residency east-asia dialogue intends to share and raise the awareness of issues on art and society in East-Asia (R:ead #4).

At this moment, Chen is actively engaged in the photography education and also works as an exhibition curator. Some of his photographic works now become the permanent collection at National Taiwan Museum of Fine Arts (Taiwan), Museum of Fine Arts, Kaohsiung (Taiwan), Kiyosato Museum of Photographic Arts (Japan), Maison Européenne de la Photographie (France) and are also collected by private collectors.

Chen is currently a PhD candidate at the Department of Hydraulic and Ocean Engineering at NCKU.

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曾伯豪 | **TSENG PO-HAO** 臺灣 | 台湾 | 대만 | TAIWAN 藝術家 | 아티스트 | 아티스트 | **ARTIST**

1991 年生於高雄縣，家裡在台南築巢，現就讀台北藝術大學藝術跨領域研究所。曾為不紅的樂團主唱，近年來接觸表演藝術，參與各種不怎麼賺錢但能多少養活自 己的表演合作。於 2015 年組織了鬼講堂，近期創作多在尋找地方傳說與個人生命史的交會處，並試圖透過此過程反問自身處境，是個在上路，但是很常跑線卻沒努力拿到頭的藝術相關工作者。

Born in 1991 in Kaohsiung City. Grew up in Tainan City. Tseng Po-Hao Studies in Trans-disciplinary Arts from Taipei National University of Arts . He used to be an unpopular band vocal, and focus on the performing arts in recent years. In 2015, he planed a series of projects “Ghost Lecture Forum”. His recent projects mostly research the overlapping between local legends and personal life history, and try to remind(think) our situation by this process.

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破空間 | **THE POST-THEATRE** 臺灣 | 台湾 | 대만 | TAIWAN 藝術家 | 아티스트 | 아티스트 | **ARTIST**

POST- 後現代，又稱為郵局，THE POST-THEATRE 又可戲稱郵局劇場，破，動 詞，有打破，爆破，破壞原本空間的狀態之意，破空間，實驗媒材、改變原有空間質感，探索環境與文本，發展出當代的新型態現場表演，刺激思考，創造觀念，實踐行動。

The term “POST” is used in the phrases of “post-modern” or “post office”. The Post- Theatre is jokingly known as the Post-Office Theatre. “Post” pronounces as “po” in Mandarin, which verb has the meaning of breaking and blasting. The theatre group uses and directs the meaning to a series ideas of breaking original space, changing the quality of space and exploring environment and context, in order to develop the new contemporary style of site specific performances, and to stimulate thinkings, create ideology and carry out practices.

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黃彥穎 | **YEN-YING HUANG** 臺灣 | 台湾 | 대만 | TAIWAN 藝術家 | 아티스트 | 아티스트 | **ARTIST**

黃彥穎，1981 年生於台灣屏東，畢業於國立台南藝術大學造形藝術研究所、國立台灣藝術大學美術系。重要個展包括「停在神旁邊－黃彥穎個展」(非常廟藝 文空間，2013)「愛要即時－黃彥穎回顧展」(台南加力畫廊，2010)、「閃光－黃彥穎個展」(非常廟藝文空間，2010)。創作媒材涵括繪畫、雕塑、攝 影、錄像、裝置等，於 2009 年及 2012 年，獲選文化部國際視覺藝術人才交流計 畫，至紐約 ISCP 國際藝術工作室及巴黎西帖 Cite des Art 藝術村駐村，2012 年同年 亦受 ACC 亞洲文化協會贊助前往印尼智美蒂 Cemeti Art House 駐村。

擅長操作意義與形式之間的符號轉化，用一種不斷轉換身份（轉身）的方式，在關係碎裂的狀態下享受一種逃逸的輕快。這種轉換、轉身

與逃逸的手法，就像在綿密的交易網絡中鑲嵌感性，並期待藉由此種過程生產出可在思想中多重運動的意義媒體。目前居住於台南，參與海馬迴光畫館的展演企劃，並以自己出版社的名義發行 多項文創商品，現階段的創作思考著重在藝術與社會的多重關係性，並試著以多種 身分來探索藝術的生產機能。

Born in 1981 in Peng-tung, Taiwan. Huang Yen-Ying graduated from Tainan National University of the Arts, Graduate Institute of Plastic Arts, and National Taiwan University of Arts, Arts of Mixed Media. His important solo exhibitions include “Stop Right Beside God—Huang Yen-Ying Solo Exhibition” (VT Art Salon, 2013), “Love Won’t Wait—Huang Yen-Ying Solo Exhibition” (Inart Space, 2010), and “Shine Ground—Huang Yen- Ying Solo Exhibition” (VT Art Salon, 2010). His works apply forms and media include painting, sculpture, photography, video and installations. In 2009 and 2012, he was nominated for the International Visual Arts Exchange Program by Ministry of Culture Taiwan, to carry out residencies at ISCP International Art Studio and The Cité Internationale des Arts-Paris.

Huang’s works mainly focus on the symbolic transformation between meanings and forms, with a way of constantly changing the identity (turn) to enjoy a lightness of escape in fragmented relationship. The ways of conversion, turning and escape that he applies in works, are as if to inlaid sensibility in the complicated and condensed trading network, expect to produce meaningful ideas and media in the process of ideological movement.

Huang now lives and works in Tainan. He participates in exhibitions and performances planning in Fotoaura Gallery in Tainan, and publishes many sorts of cultural and creative products under the name of One-Man Publishing Agency. At this stage, his works focus on the multiple relationship between art and society, and try to explore the function of artistic production in a variety of ways.

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小嫩豬樂園 | **SEXY LITTLE YOUNG PIG**
臺灣 | **台湾** | **대만** | **TAIWAN**
藝術家 | **아티스트** | **ARTIST**

小，取年輕可愛之意境；嫩，為吹彈可破之實體；豬乃香甜好吃之欲望。小嫩豬就是真心讚賞淑女的動感名詞。主要成員二名，以全臺找外掛樂手為組成真相，以國中生心態佐專業程度山寨他人現成歌詞為消，以蘇聯國歌改編的《你的肉肉之間》為經典，成為友人結婚進行曲。成員包括吉他：Oh Au (陳俊宇)；鈴鼓＋嘴巴：倪祥；二胡＋多功人：曾伯豪；吉他&節奏：蘇光光 (蘇育賢)；吉祥：熊貓 (陳姿蓁)。

The name of the band is a vigorous term that means to praise ladies sincerely: “little” indicates their cuteness, “young” suggests their smooth skin, and “pig” manifests the desire for something aromatic, sweet and delicious. The band consists of two main members, and the truth is they have to enlist other musicians around Taiwan to complete their performance. The band focuses on parodying others’ lyrics professionally with a junior high’s mindset. The band’s iconic song Between Your Fat and Meat is an adaptation of the State Anthem of the Soviet Union, and it was once used for a friend’s wedding ceremony. The current members include: guitar: Oh Au (Chun-Yu CHEN), tambourine & vocalist: NI Xiang, erhu & multitasking: Po-Hao TSENG, guitar & tempo: SU Kuang-kuang (SU Yu Hsien) and mascot: Panda (CHEN Zue-Ya).

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KAORI TAZOE
日本 | **日本** | **일본** | **JAPAN**
藝術家 | **아티스트** | **ARTIST**

Kaori Tazoe 出生和工作於日本橫濱，為 Scratch Tile Art Space 的共同創辦人 (橫濱最早的替代空間之一)。她曾受邀參展 2005 年舉辦的橫濱三年展，並在 2006 年獲選亞洲文化協會的補助至紐約 Location One 駐村。Tazoe 近期的複合媒材作品探索劇場和娛樂在人們生活中所扮演的角色。自 1995- 2002 年，她和時尚藝術創作者 Junko Ito 共同創作「Suit」，為一系列探索個體和集體思想的觀念藝術創作，探討議題如穿著制服對於個人和群體的影響等。

Tazoe 在 1993 年畢業於 Ohtsuka Textile Design Institute, 在建業公司工作數年。之後開始為在東京和橫濱演出的劇場和表演藝術計畫進行服裝和舞台的設計，並在 2001 年參與 Scratch Tile Art Space 的成立，為橫濱最早的替代空間之一。2005 年受邀參與橫濱三年展。

Born and based in Yokohama, Kaori Tazoe co-founded Scratch Tile Art Space (one of the first alternative art spaces in Yokohama), participated in the 2005 edition of the Yokohama Triennale, and in 2006 received a grant from the Asian Cultural Council to complete her residency at Location One, New York.

Kaori Tazoe’s recent mixed-media works explore the role of theater and entertainment in people’s lives. From 1995 to 2002, she collaborated with artist/fashion designer Junko Ito in “Suit”, a series of conceptual art projects exploring the relationship between the individual and the collective mind, and the ways that the act of wearing a uniform affects both the individual and the group.

Kaori Tazoe graduated from a two-year program at the Ohtsuka Textile Design Institute in 1993 and worked in an architectural firm for several years. She began designing costumes and stage sets for theater and performance art projects in Tokyo and in Yokohama, where she co-founded Scratch Tile Art Space in 2001, one of the first alternative spaces in the city. In 2005 she was selected as one of the few Yokohama artists included in the Yokohama Triennale.

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竹川宣彰 | **たけかわ・のぶあき** | **타케카와 노부아키** | **NOBUAKI TAKEKAWA**
日本 | **日本** | **일본** | **JAPAN**
藝術家 | **아티스트** | **아티스트** | **ARTIST**

1977 年出生於日本。2002 年開始創作活動。使用自然、動物等寓意式手法進行油畫、雕刻和裝置藝術創作。在優先發展經濟的日本社會中，將目光投向與各種被遺忘的課題的同時，進行著構築傳統西洋美術和亞洲式表現手法間新關係的嘗試。近年來參加的展覽會包括，2012 年「現實・日本式」國立國際美術館、2013 年「第十二屆里昂雙年展」里昂現代美術館、2015 年「Don't follow the wind」東京電力福島第一核電廠周邊返還困難區等。作為創作活動的平行延伸，於 2013 年參加了反仇恨言論保守運動小組的「反種族主義隊」。將 2011 年東日本大震災後新市民運動的經驗反饋於作品中，再次作為實踐者將目光投向社會。

1977 年日本生まれ。2002 年から作家活動を開始。自然や動物をアレゴリカルに使用したペインティング、彫刻、インスタレーションを制作。経 済成長優先の日本社会で取り残されてきた思考課題に注目しながら伝統 的な西洋美術の表現とアジア的な表現の新しい関係を構築する試みを行う。近年参加の展覧会は 2012 年「リアル・ジャパネスク」国立国際美術 館、2013 年「第 12 回リヨンビエンナーレ」リヨン現代美術館、2015 年「Don't follow the wind」東京電力福島第一原子力発電所付近帰還困難区域など。作家活動と平行して 2013 年にヘイトスピーチを行う保守運動に対抗するグループ「レイシストをしばき隊」に参加。2011 年東日本大震災以降に台頭した新しい市民運動における経験を作品ヘフィードバックし再び実践のな力として社会ヘ投げかける往還を行う。

Born in 1977 in Tokyo, Takekawa began working as an artist in 2002. He uses nature and animals allegorically in paintings, sculptures, and installations. He attempts to construct a new relation between traditional Western art and Asian modes of expression, while focusing on the problems of thought abandoned by Japanese society whose priority is economic growth. Recent group exhibitions include Real Japanesque: The Unique World of Japanese Contemporary (The National Museum of Art, Osaka, 2012), 12th Biennale de Lyon (Musée d'art contemporain de Lyon, Lyon, 2013), and Don't Follow the Wind ('Difficult -to -return zone' near Fukushima Daiichi Nuclear Power Station, Fukushima, 2015). Alongside his activities as an artist, Takekawa joined an anti -racism group in 2013 (later known as Counter Racist Action Collective) to confront conservative hate speech. His work reflects his experience in civic movements emerging after the 2011 Great East Japan Earthquake. He is currently engaged in a process of casting his works back into society as a practical force.

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翟暢 | **Qu Chang**
香港 | **香港** | **홍콩** | **HONG KONG**
策展人 | **キュレーター** | **큐레이터** | **CURATOR**

翟暢，研究生畢業於巴黎文化藝術管理學院藝術文化管理專業，現為香港 Para Site 藝術空間副策展人，工作與生活於香港和深圳。策展項目包括：“照相享：劉衛和黃永生”(2017)、“漁米之鄉記”(2017)、“黑香”(2016)、“他 / 她從海上來”(2016)，等。曾任“事件的地貌”(2016)、“耿建翌：小橋東面”(2015)、“新刻度和錢嘅康：中國早期觀念藝術的兩個案例”(2015)、“從藝術的問題到立場的問題：社會主義現實主義的回響”(2014)等展覽的策展助理 / 助理策展人，並參與多本出版物的寫作、翻譯及編輯工作。

Qu Chang graduated with a master’s degree in Art and Culture Management from IESA, Paris and currently works at Para Site, Hong Kong as the Associate Curator. Her curatorial projects include Photo Booth: Lau Wai and Wong Wing Sang (2017), A Tale: The Land of Fish and Rice (2017), Black Spice (2016), Adrift (2016). As an assistant curator/curatorial assistant, she also worked on exhibitions such as Digging A Hole in China (2016), Geng Jianyi: East to the Bridge (2015), New Measurement and Qian Weikang: Two Case Studies in Early Chinese Conceptual Art (2015), From the Issue of Position to the Issue of Art: Echoes of Socialist Realism (2014). Meanwhile, Qu is also involved in the writing, translation, and editing of multiple publications.

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李将旭 | **イ・チャンウク** | **이장욱** | **LEE JANGWOOK**
翻譯・**口譯** (日語 / 韓語) | **トランスレーター** (日本語 / 韓国語) | **동번역자** (일본어 / 한국어) | **TRANSLATOR (JAPANESE/KOREAN)**

在韓語和語言的世界中，正在製作能夠表達何謂現代韓國性的作品。為了探究在東亞意思溝通現場中韓國扮演什麼樣的角色和定位而參加 r:read#4 及 r:read#5。對文化轉譯抱持關心。

ハングルと言語の世界で現代の韓国性とは何かを表す作品を制作している。東アジアの意思疎通の現場で韓国の役割と色合がどんな姿なのか探求するために参加。文化トランスレーションに関心を持っている。

한글과 언어의 세계에서 지금 시대의 한국성은 무엇인지 담아내는 작품 활동을 하고 있다. 동아시아적 소통 현장에서 한국의 역할과 색깔이 어떤 모습일지 탐구하러 참여했다 . 문화 번역에 관심이 있다 .

Lee creates works that represent the contemporaneity of Korea with a special focus on language and Hangul letters. He joins the program hoping to explore the roles and tones of color that Korea has in an active field of dialogue in East Asia. He is interested in cultural translation.

王海 | **クリストファー・ワン** | **왕해** | **CHRISTOPHER HOI WONG**
翻譯・**口譯** (中文 / 粵語 / 英語) | **トランスレーター** (中国語 / 広東語 / 英語) | **동번역자** (중국어 / 광둥어 / 영어) | **TRANSLATOR (CANTONESE/MANDARIN-ENGLISH)**

英語 / 粵語 / 普通話同聲及交替傳譯

英語・広東語・中国語の通訳。同時・逐次通訳に対応。

영어 / 광둥어 / 만다린 통역사 (동시통역 & 연속통역)

English/Cantonese/Mandarin Interpreter (SI & CI)

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張碧霄 | **フランキー・ジャン** | **장벽소** | **FRANKIE ZHANG**
翻譯・**口譯** (日語 / 中文) | **トランスレーター** (日本語 / 中国語) | **동번역자** (일본어 / 중국어) | **TRANSLATOR (JAPANESE/MANDARIN)**

張碧霄，出生廣東常住英國，現居香港。主要語言英文，日文，粵語，普通話。作為創作人的主要媒介為影像與多媒體，2016 年首次個展《念無念》為利用隨機而拋棄攝影的主觀視角的一次嘗試，張的作品受佛學現象學以及老莊思想啓發，John Cage 以及激浪派運動在創作理念上對張也有很大的影響。此外張作為雜誌供稿人還有數年日本創作者採訪經驗，喜愛對日本電影及藝術文化的研究。

中国広東生まれ、イギリス育ち。現在香港を拠点とする。広東語北京語以外に英語、日本語を使いこなす。主に実験映像や写真、ビデオアートなどの分野でインディペンデントに制作・研究をしている。2016 年に写真作品の個展《念無念》開催。仏教の現像論や儒教の易経、またジョン・ケージの作曲コンセプトに影響を受けて制作した。主に雑誌のライターとして数々の日本のクリエイターや文化人にインタビュー / 通訳した経験があり、日本映画や現代芸術文化の研究を趣味としている。

중국 광둥 출생, 영국에서 자랐다. 현재는 홍콩을 거점으로 활동한다. 광둥어, 북경어 이외에 영어, 일본어를 능숙하게 사용한다. 주로 실험 영상이나 사진, 비디오 아트 등의 분야에서 독자적으로 제작 및 연구를 하고 있다. 2016년 사진 작품의 개인전 <념 무념>을 개최. 불교의 현상론이나 유교의 역경, 그리고 존 케이지의 작곡 개념에 영향을 받아 제작했다. 주로 잡지 기자로서 수많은 일본의 크리에이터, 문화인과 인터뷰 및 통역을 한 경험이 있고 일본 영화와 현대 예술 문화의 연구를 취미로 하고 있다 .

Born in Guangdong and lived in the UK, Zhang speaks English, Cantonese, Mandarin and Japanese. As creator Frankie works mainly in an experimental field of video and film, her first solo work “thought on thoughtlessness” which is a series of conceptual photography determined by chance, inspired by Buddhist phenomenology and the use of chance in I-ching. Zhang is also influenced by John Cage and the fluxus movement. Zhang has also been writer and interviewer, especially experienced in interviewing Japanese creators, and topics about Japan cinema and art culture.

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卓穎嵐 | **チェオ・ウィン・ナン** | **탁영람** | **CHEUK WING NAM**
翻譯・**口譯** (日語 / 粵語) | **トランスレーター** (日本語 / 広東語) | **동번역자** (일본어 / 광둥어) | **TRANSLATOR (JAPANESE/CANTONESE)**

卓穎嵐是本地同時從事聲音雕塑、新媒體藝術創作和程式設計的跨媒體藝術家。畢業於香港浸會大學視覺藝術碩士課程，主修藝術創作與延伸媒體。擅長新媒體藝術裝置、聲音雕塑，尤其關注從光與影、聲音與空間之間進行創作及表演。

畢業於香港理工大學時裝設計系高級文憑課程及香港城市大學工商管理國際商業（日本）系學士課程。在校期間曾獲日本航空獎學金計劃（JAL Scholarship Program）遠赴日本深造及體驗日本文化。

香港出身。2007 年香港城市大学の国際商業学部（日本）卒業。在学中、JAL スカラシップ（2006 年）香港地域を受賞して、日本の文化を体験。

2015 年香港浸会大学修士（スタジオアートと広範囲メディア専攻）を取得した後、現在サウンドアートと科学技術など様々なメディアを用いた分野横断的な表現を行う作家として活躍している。日カン（広東語）の擬音語と文化の関係に興味がある。

홍콩 출신. 2007 년 홍콩시립대학의 국제 상업 학부 (일본) 졸업. 재학 중 JAL 스칼라십 (2006 년) 홍콩지역을 수상 후, 일본의 문화를 체험. 2015 년 홍콩 침례대학에서 석사학위 (스튜디오 아트와 광역 미디어 전공) 를 취득한 후 현재 사운드 아트와 과학 기술 등 다양한 미디어를 이용하여 분야를 횡단하는 표현을 하는 작가로 활약하고 있다 . 일 칸 (광둥어) 의 의성어와 문화의 관계에 관심이 있다 .

Cheuk Wing Nam is an interdisciplinary artist who devotes to develop her artwork with new concepts of mixing sound and other media with the modern computer technology. She currently graduated from her Master Degree of Visual Arts (Studio Art and Extended Media) in Hong Kong Baptist University. She is specializing herself in new media installation and sound sculpture. Before receiving her postgraduate training, she graduated from Bachelor of Business Administration in International Business (Japan) and minor in Marketing from City University of Hong Kong. Then she went on to pursue a High Diploma in Fashion and Clothing (Fashion Design stream) in Hong Kong Polytechnic University. She was the winner of JAL scholarship program in her Bachelor degree, which took her to Japan in order to experience Japanese culture extensively.

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金真 | **キム・ジン** | **김진** | **JIN ZHEN**
翻譯・**口譯** (韓語 / 普通話) | **トランスレーター** (韓国語 / 中国語) | **동번역자** (한국어 / 중국어) | **TRANSLATOR (KOREAN / MANDARIN)**

金真在 1990 年出生於吉林省延吉市。2009-2016 年期間在中央民族大學兼獲美術教育系學士學位以及中國畫專業碩士學位。目前就讀於韓國梨花女子大學造型藝術大學藝術學專業，正修讀「碩博連讀」課程。作品曾參加，《首屆吉林省油畫雙年展》，《第八屆宋莊藝術節》，《南京國際美術展》，《Emerging Artist 2015》，《“ 新 Art 村 ” 新村都市再生項目－韓中藝術項目》等展覽，繪畫作品曾刊載於“ 世界知識畫報・藝術視界 ”。論文《" 當代藝術 " 是一種生活方式－顧德新個案分析》曾發表於《 金田 》雜誌、《重疊記憶於身份的爭議》則發表於《藝術殿堂》期刊。曾自行策劃兩個展覽，分別是《SECRET》五人展（北京）和《The Outside》展（西藏拉薩）。

1990 年、吉林省延吉市生まれ。2009 年から 2016 年にかけて芸術教育の学士号、そして中国伝統絵画の修士号を取得。現在は梨花女子大学の学生として、視覚芸術研究の修士・博士混合プログラムに参加している。「The First Jilin Provincial Oil Painting Biennial Exhibition」、 「The 8th Culture And Art Festival Of Songzhuang China」、 「Nanjing International Art Festival」、 「Emerging Artist 2015」、そして「Shinchon Urban Regeneration Project: Korea China Art Project」に参加。彼女の絵画作品は中国の「World Affairs Pictorial (Art)」(2015 年) で展示され、また論文も・《Contemporary Art is a lifestyle—The Case Study of Gu Dexin》は『Jin Tian』(2015 年)、そして《Overlapping memory and the controversy of the identity》は「Palace of Art」(2016 年) といった雑誌にそれぞれ掲載された。その一方で、5 人展「SECRET」(北京)や合同展示「The Outside」(チハット、ラサ) といった展覧会のキュレーションも行っている。

1990 년 중국 길림성 연길시에서 태어 났다 . 2009 년 2016 년까지 중앙민족대학교 미술교육전공에서 학사학위를 받았고 동대대학원 중국화전공에서 석사 학위를 받았다 . 현재는 이화여자대학교 조형예술대학 예술학과에서 석박사 통합과정을 하고 있다 .

작가로 활동하며 < 제 1 회 길림성 유화 비엔날레 > , < 제 8 회 송창 아트 페스티벌 > , < 제 1 회 남경 국제 비엔날레 > , < Emerging Artist 2015 > , < ‘신아트촌’ 신촌도시재생프로젝트 : 한중예술프로그렘 > 등 전시에 참여 했었다 . 페인팅 작업 들은 < World Affairs Pictorial (Art) > 에 기재된 바가 있으며 논문 < 동시대미술은 일종의 라이프 스타일이다－ Gu Dexin 사례분석 > , < 기억의 복합성과 정체성의 갈등 > 은 중국 학술지에 발표 되었다 . 북경에서 “SECRET” 5 인전 , 티벳에서 “The Outside” 展을 조직 , 기획 및 전시를 했었다 .

JIN Zhen was born in Yanji City, Jilin Province in 1990. From 2009 to 2016 she finished her Bachelor degree in Arts Education and MFA in Traditional Chinese Painting. She is currently a student in Ewha Woman's University, working on a combine master/PhD program in Studies of Visual Arts. She has participated in 'The First Jilin Provincial Oil Painting Biennial Exhibition', 'The 8th Culture And Art Festival Of Songzhuang China', 'Nanjing International Art Festival', 'Emerging Artist 2015' and 'Shinchon Urban Regeneration Project: Korea China Art Project'. Her paintings has been shown in the journal of 'World Affairs Pictorial (Art)' (2015) in China and her essays have been published in different journals as well: 'Contemporary Art is a lifestyle—The Case Study of Gu Dexin' in 'Jin Tian' (2015), and 'Overlapping memory and the controversy of the identity' in 'Palace of Art' (2016). Besides, she has also curated exhibitions such as “SECRET” 5 Person Exhibition (Beijing) and “The Outside” Double joint Exhibition (Tibet lhasa) .

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宋美娜 | **ソン・ミナ** | **송미나** | **SONG MINA**
翻譯・**口譯** (韓語 / 粵語) | **トランスレーター** (韓国語 / 広東語) | **동번역자** (한국어 / 광둥어) | **TRANSLATOR (Korean/Cantonese)**

韓國出生，在香港居住和工作逾二十年。宋美娜於首爾國立大學畢業，獲得學士學位，主修純藝術；她其後於香港理工大學和香港中文大學修畢兩個碩士學位，主修科目分別為設計和文化管理。2006 年，她在修讀課程、受訓成為設計師的過程中獲得在香港藝術中心任職藝術行政人員的工作機會，主力舉辦及管理大、中型公共藝術項目。項目包括「藝綻@冬日」(2009-10 年)、「濕地製造」(2010 年) 、「藝綻公園」(2010-11 年) 、「藝聚政府大樓」(2012-13 年及 2013-14 年)和「悠遊藝術大樓」(2015 年)。作為一名藝術行政人員，她熱衷於為不同藝術項目尋覓適合的藝術家，向香港普羅大眾推廣本土藝術，並盼望將之國際化。除了參與藝術活動外，她亦透過寫作將香港藝術文化宣揚。2012 年，她藉著韓國出版社 Sigongsa 出版了一本有關香港博物館和藝術氣象的書籍；另外，她正計劃書寫另一本作品，旨在描述女性權力在香港藝術及文化產業的角色和影響。空閒時，她喜愛閱讀和觀看電影。

ソン・ミナは韓国出身で、20 年以上香港を拠点に活動している。ソウル芸術大学美術学部卒業後、香港理工大学、香港中文大学でそれぞれデザインとカルチュラル・マネジメントの修士号を取得。デザイナーとしての教育と訓練を受ける一方で、2006 年に香港芸術センターで働く縁に巡り合い、主に大・中規模の公共アートプロジェクトの運営に携わってきた。主な仕事としては、「Budding Winter」(2009-10 年)、「Made in Wetland」(2010 年)、「ArtAlive@Park」(2010－11 年)、「Art@Government Buildings」(2012－13 年、2013－14 年) 、そして「ARTivating Public Buildings」(2015 年) などがある。アートプロジェクトを運営する者としての主な関心は、最適なアーティストを最適なプロジェクトとつなげること、そして香港の作家を国内外でより多くの人々に紹介していくことにある。そういった興味に基づいて執筆した香港の美術館とアートシーンについての書籍は 2012 年、韓国の出版社 Sigongsa より出版されており、現在は香港の芸術文化産業における女性の活躍に関する新たな書籍を構想中である。仕事のオフには、読書や映画鑑賞を嗜む。

송미나는 홍콩에서 20 년 넘게 생활하고 일을 하고 있는 한국사람이다 . 서울대학교 미술대학에서 학사를 했으며 , 홍콩폴리테크닉대학교와 홍콩중문대학교에서 각각 디자인 석사와 예술행정 석사를 마쳤다 . 디자이너로 훈련 받고 일

을 했으나 , 2006 년 , 우연한 기회로 홍콩아트센터에서 예술행정일을 시작하게 되었다 . 그 이후 , 중대형 사이즈의 공공미술 프로젝트를 주로 진행했다 . 프로젝트는 Budding Winter (2009 – 10), Made in Wetland (2010), ArtAlive@Park (2010 – 11), Art@Government Buildings (2012-13 and 2013-14) 그 리 고 ARTivating Public Buildings (2015) 등이 있다 .

예술행정인으로써 그녀의 주요 관심사는 알맞은 프로젝트에 알맞은 아티스트를 찾는 것이며 , 보다 많은 사람들에게 홍콩 아티스트와 홍콩 아트계를 소개하는 일이다 . 그런 취지로 2012 년엔 홍콩의 미술관과 아트스페이스를 소개하는 책을 썼으며 , 이는 시공사에서 출판되기도 했다 . 현재는 홍콩 예술문화계에서 일하는 여성들에 대한 책을 구상 중이다 . 그녀의 취미는 독서와 영화감상이다 .

Mina Song is a Korean living and working in Hong Kong for over two decades. She has a Bachelor’s Degree in Fine Art from Seoul National University, and two Master’s Degrees from The Hong Kong Polytechnic University (Design) and The Chinese University of Hong Kong (Cultural Management). While educated and trained as a designer, a chance meeting led to working at the Hong Kong Arts Centre in 2006. Since then she has been working as an arts administrator mainly working on large and medium sized public arts projects. Her works include Budding Winter (2009 – 10), Made in Wetland (2010), ArtAlive@Park (2010 – 11), Art@Government Buildings (2012-13 and 2013-14) and ARTivating Public Buildings (2015).

Her main interests as an arts administrator are identifying the right artists for the right projects, and promoting Hong Kong artists arts scene to the wider public locally and internationally. It’s in that vein she has written a book on Hong Kong museums and art scene published by a Korean publisher, Sigongsa in 2012, and is planning to write another book on the female power in Hong Kong arts and culture industry. When she’s not working, she likes to read books and watch movies.

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呂妙敏 | 러묘민 | JANET LUI

翻譯・口譯(日語 / 粵語) | トランスレー ター (日本語 / 広東語)
동번역자 (일본어 / 광둥어) | TRANSLATOR (JAPANESE/CANTONESE)

獨立製作人，於浸會大學傳理學院畢業後，加入本地設計工作室 AllRightsReserved Ltd 擔任平面設計師及助理監製。2005 年為 Sanrio 香港首個跨界設計展《Hide & Seek with Hello Kitty》統籌逾 70 位海外藝術家及設計師；2007 年為日本前衛藝術家草間彌生於香港首個戶外裝置展《萬點迷》，負責訪問、編輯及中譯該展覽名稱。編輯及製作之書籍包括《Special Effects》(2007)、《Super Premium》(2007)、《Artist Artshow》(2008)，設計作品包括杜琪峯導演《黑社會以和為貴》、《神探》海外影展電影書。及後於香港設計中心擔任助理經理，負責其旗艦項目「設計營商周」(2008，2010-2012)之公共傳訊及媒體策劃；2012 年應 TEDxKowloon 創辦人 之邀策劃首個以廣東話舉行的 TEDx 論壇。

2014 年她擔任威尼斯建築雙年展香港展覽之監製，於 3 個月內籌組由 4 位香港年輕導演及 8 個建築項目交織的展覽，以故事及空間，探索及重塑香港在「邊界、流動性、安居、填海」幾個命題下的人與生活。

其後，她加入壹傳媒集團並帶領開拓跨媒體付費內容的發展。短短一年內除參與《蘋果日報》副刊《果籽》的改革，亦製作了活用 AR 及傳統紙媒的跨平台得獎市場推廣項目。

홍콩 침례대학에서 커뮤니케이션으로 학사를 마친 후 , 러묘민은 홍콩의 크리에이티브 스튜디오에서 프로듀서와 그래픽 디자이너로 일을 했다 . 2005 년에는 일본 기업 산리오를 위한 최초의 상업 전시 "Hide & Seek with Hello Kitty" 에 참여한 국제적인 아티스트 70 여명을 관리했다 . 2007 년에는 홍콩에선 최초로 선보인 야외 설치물 "Dot Obsession" 과 관련하여 일본 아방가르드 아티스트 쿠사마야요이와의 인터뷰를 진행했으며 해당 전시의 중국어 타이틀 " 萬點迷 " 을 지었다 . 그녀는 디자인 책 , Special Effects (2007), Super Premium (2007), Artist Artshow (2008) 을 제작하고 편집했으며 , 디자인 작업으로 홍콩 영화 감독 자니토의 2" (2006) 과 "Mad Detective" (2007) 가 있다 . 2008 년 , 2010 년 , 2011 년과 2012 년도 Business of Design Week (BODW) 이벤트를 위한 미디어와 멀티미디어 프로젝션을 홍콩 디자인 센터에서 어시스턴트 프로젝트 매니저로 일했다 . 2012 년에는 TEDxKowloon 의 창시자들이 그녀를 TEDxKowloon 2012 컨퍼런스의 초대 큐레이터로 초청했다 .

2014 년에는 제 14 회 베니스 비엔날레 국제 건축 전시의 홍콩전 "Fundamentally Hong Kong? Delta Four 1984-2044" 의 프로젝트 매니저로 일 했다 . 3 개월 내에 그녀는 홍콩의 4 개의 스토리와 8 개의 프로젝트를 위해 4 명의 젊은 디렉터와 8 개의 건축 회사를 라인업했다 . 이는 건축의 정의인 "Broader", "Connectivity", "home/community", "disappearance/remembrance" 를 보여줄 뿐 아니라 이러한 공간에서 삶을 이끌어 가는 사람들의 정신 세계에 대한 것이었다 .

일년 후 , 러묘민은 Next Media Group 에 입사했으며 , 전통적인 신문과 스폰서된 이야기를 통한 POP 를 VR, AR 인터랙티브 미디어와 연결한 콘텐츠 마케팅의 창의적인 프로젝트들을 주도했다 . 프로젝트 Go Around Japan with KIT KAT 는 The Spark Awards for Media Excellence 2016 Best Media Campaign – Mobile : Gold Award 와 Most Innovative Technology : Bronze Award; Integrated Media : Silver Award 를 수상했다 .

After graduating with a Bachelor's degree in Communications from Hong Kong Baptist University, Janet worked as a producer and graphic designer for a Hong Kong-based creative studio. In 2005, she managed over 70 visual artists from around the world for the first commercial exhibition "Hide & Seek with Hello Kitty" for Sanrio Japan in Hong Kong. In 2007, she arranged interviews with Japanese avant-garde artist Yayoi Kusama around her first outdoor installation in Hong Kong, "Dot Obsession", and gave the exhibition its Chinese title: " 萬點迷". Janet has produced and edited the design books Special Effects (2007), Super Premium (2007), Artist Artshow (2008); design works include "Election 2"(2006) and "Mad Detective" (2007) for Hong Kong film director Johnnie To. She worked at the Hong Kong Design Centre as Assistant Project Manager for media placement and multimedia production of the organization's anchor event Business of Design Week (BODW) 2008, 2010, 2011 and 2012. In 2012, she

was invited by the founders of TEDxKowloon as the founding curator of TEDxKowloon 2012 conference.

In 2014, she was the project manager of "Fundamentally Hong Kong? Delta Four 1984-2044",Hong Kong Exhibition at the 14th Venice Biennale International Architecture Exhibition. In 3 months time she manage to line-up 4 young directors and 8 architect firm to narrate 4 stories and 8 projects of Hong Kong not only base on the architectural definition of "Broader", "Connectivity", "home/community", "disappearance/remembrance", but the in-the-moment state of mind of people lead their life within these spaces.

One year later, Janet joined Next Media Group and lead pioneer projects on cross-platform content marketing with VR, AR interactive media seamlessly combines with traditional newspaper and POP via sponsored stories. Award winning project include Go Around Japan with KIT KAT (The Spark Awards for Media Excellence 2016 Best Media Campaign – Mobile : Gold Award; Most Innovative Technology : Bronze Award; Integrated Media : Silver Award).

花絮 HIGHLIGHTS



r:ead#5 (2017)
2017 年 6 月分交流計劃 (紀錄錄像)
Exchange Programme in June 2017(Documentary)
https://youtu.be/x9-YA-AO_ka



r:ead#5 (2017)
2017 年 7 月分展覽分享會 (紀錄錄像)
Exhibition Sharing in July 2017(Documentary)
<https://youtu.be/zu6DHGYI878>



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