

SAN ART

PARA SITE



IT

BankART 1929



搞空間 Creating Spaces

Post Alternative Spaces in Asia

姚瑞中 監製
吳達坤 策劃
呂佩怡 主編

亞洲後替代空間

SLY

art space

LOOP



箭
厂



arrow factory

文晷浦茶工銀行
PAINT HOUSE

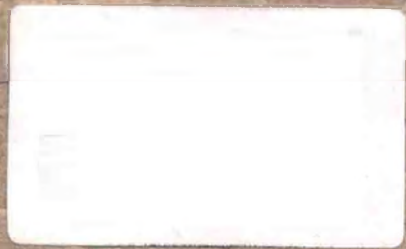


空
間

바다
대안공간 space bandee

SANANT

DARA
S...



029

OC



SM

ART SPACE



箭

arrow factory



PAINT HOUSE



空



NO. 111 space pandee

國家圖書館出版品預行編目(CIP)資料

搞空間——亞洲後替代空間

/呂佩怡 主編--初版--臺北市：田園城市文化事業

2011.05 336面；17x23公分

ISBN 978-986-6204-20-3 (平裝)

1. 藝術市場 2. 藝術

906.8

1000006732

搞空間——亞洲後替代空間

CREATING SPACES: POST ALTERNATIVE SPACES IN ASIA

監製/姚瑞中

策劃/吳達坤

主編/呂佩怡

翻譯/一元翻譯

企劃編輯/劉佳旻

美術設計/林銀玲

發行人/陳炳樞

發行所/田園城市文化事業有限公司

登記證/新聞局局版台業字第6314號

地址/104台北市中山北路二段72巷6號

電話/886-2-2531-9081

傳真/886-2-2531-9085

部落格/gardenct.pixnet.net/blog

電子信箱/gardenct@ms14.hinet.net

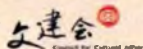
劃撥帳號/19091744 田園城市文化事業有限公司

初版一刷/2011年5月

ISBN/978-986-6204-20-3 (平裝)

定價/新台幣500元

贊助單位/



版權所有 翻印必究

(缺頁或破損請寄回更換)

Planning Supervisor / Yao, Jui-Chung

Planning Director / Wu, Dar-Kuen

Chief Editor / Lu, Pei-Yi

Translator / One Meaning

Editor / Liu, Chiamin

Book Designer / Lin, Lynne

First published in Taiwan, May 2011 by Garden City Publishers

6, Lane 72, Sec. 2, Zhongshan N. Rd., Taipei, Taiwan

Tel. 886-2-25319081 Fax. 886-2-25319085

Blog. Gardenct.pixnet.net/blog Email. gardenct@ms14.hinet.net

Publisher / Vincent Chen

© 2011 Garden City Publishers All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any storage and retrieval system, without prior permission in writing of the copyright holders.

2011 Printed in Taiwan.

ISBN/978-986-6204-20-3

Price NTD 500

Sponsor: Council for Culture Affairs, Republic of China (Taiwan)

搞空間

Creating Spaces

Post Alternative Spaces in Asia

亞洲後替代空間

006

序
Preface

吳達坤 WU Dar-Kuen

010

從「替代空間」到「後替代空間」
From "Alternative Space" to "Post Alternative Space"

姚瑞中 YAO Jui-Chung

014

由朋友，到朋友的朋友，再到朋友的朋友的朋友……
『後』替代空間在亞洲
Through Friends to Friends of Friends to Friends of Friends of Friends…
Introduction for *Creating Spaces: Post Alternative Spaces in Asia*

呂佩怡 LU Pei-Yi

027

3331 千代田藝術中心 | 東京, 日本 |
3331 Arts Chiyoda | Tokyo, JAPAN |

039

環形替代空間 | 首爾, 韓國 |
Alternative Space Loop | Seoul, KOREA |

053

箭廠空間 | 北京, 中國 |
Arrow Factory | Beijing, CHINA |

067

全藝社 | 澳門 |
Art For All Society | MACAU |

081

螢火蟲藝術空間 | 釜山, 韓國 |
Space Bandee | Busan, KOREA |

093

無名之徒 | 曼谷, 泰國 |
As Yet Unnamed | Bangkok, THAILAND |

109

竹圍工作室 | 台北, 台灣 |
Bamboo Curtain Studio | Taipei, TAIWAN |

123

1929 銀行藝術中心 | 橫濱, 日本 |
BankART1929 | Yokohama, JAPAN |

149

豆皮文藝咖啡館 | 高雄, 台灣 |
Dogpig Art Café | Kaohsiung, TAIWAN |

165

青木瓜藝術計畫 | 昆錫市, 菲律賓 |
Green Papaya Art Projects | Quezon, PHILIPPINES |

177

伊通公園 | 台北, 台灣 |
IT Park | Taipei, TAIWAN |

193

打開-當代藝術工作站 | 台北, 台灣 |
Open-Contemporary Art Center | Taipei, TAIWAN |

205

文賢油漆工程行 | 台南, 台灣 |
Paint House Studio | Tainan, TAIWAN |

219

Para/Site藝術空間 | 香港 |
Para/Site Art Space | HONG KONG |

229

乒乓藝術工作站 | 台北, 台灣 |
PING PONG Art | Taipei, TAIWAN |

243

聖藝術 | 胡志明市, 越南 |
San Art | Ho Chi Minh City, VIETNAM |

259

新樂園藝術空間 | 台北, 台灣 |
SYL Art Space | Taipei, TAIWAN |

273

台北當代藝術中心 | 台北, 台灣 |
Taipei Contemporary Art Center | Taipei, TAIWAN |

285

維他命創意空間 | 廣州, 中國 |
Vitamin Creative Space | Guangzhou, Beijing, CHINA |

301

非常廟藝文空間 | 台北, 台灣 |
VT Artsalon | Taipei, TAIWAN |

319

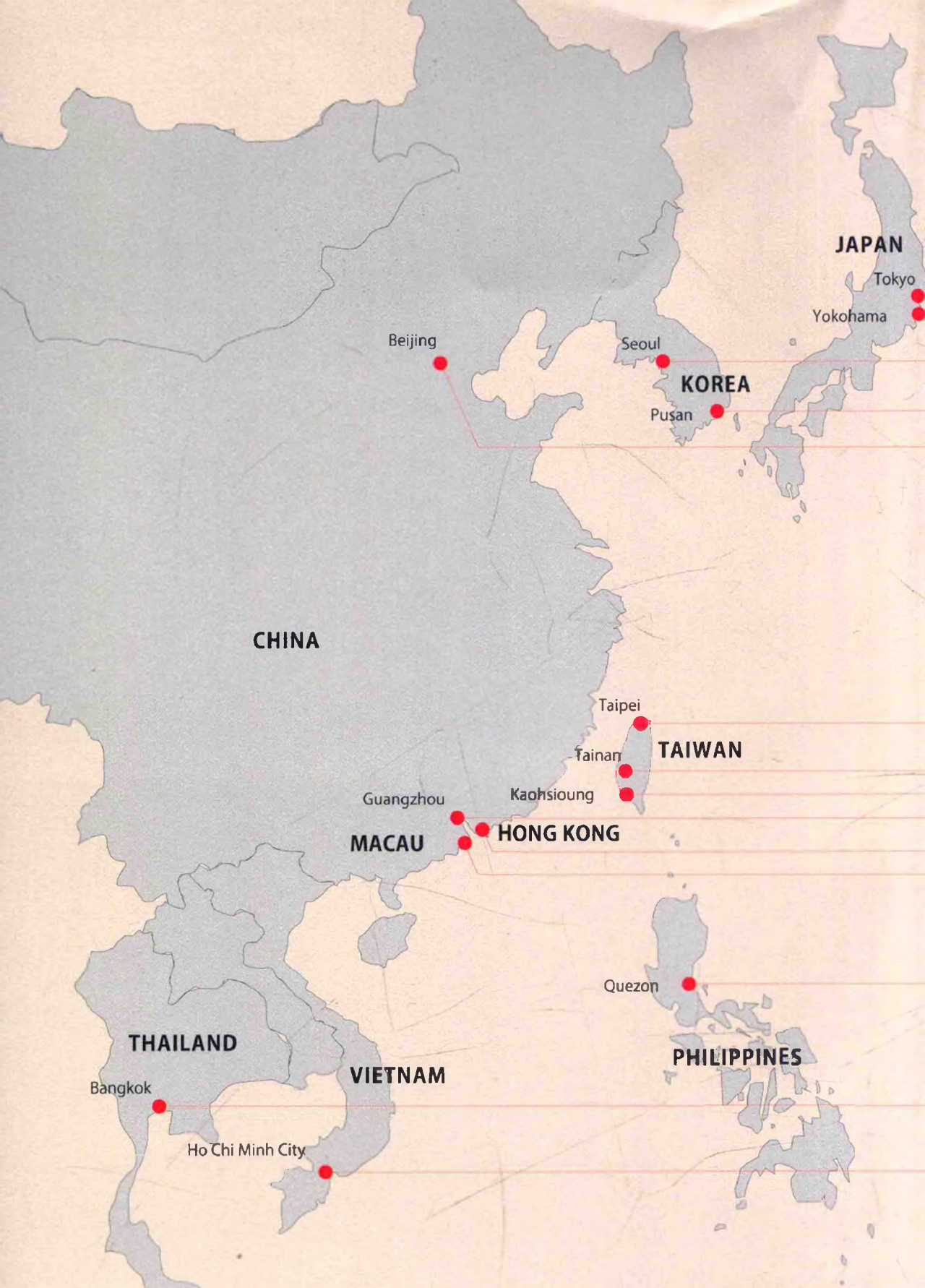
活化廳 | 香港 |
Woofier Ten | HONG KONG |

333

謝誌
Acknowledgment

搞空間 Creating Spaces
Post Alternative Spaces in Asia

亞洲後替代空間



JAPAN

Tokyo

Yokohama

KOREA

Seoul

Pusan

Beijing

CHINA

Taipei

TAIWAN

Tainan

Kaohsiung

Guangzhou

MACAU

HONG KONG

Quezon

PHILIPPINES

THAILAND

Bangkok

VIETNAM

Ho Chi Minh City

3331 千代田藝術中心 (東京, 日本), 3331 Arts Chiyoda (Tokyo, JAPAN)
1929 銀行藝術中心 (橫濱, 日本), BankART 1929 (Yokohama, JAPAN)

環形替代空間 (首爾, 韓國), Alternative Space Loop (Seoul, KOREA)

螢火蟲藝術空間 (釜山, 韓國), Space Bandee (Busan, KOREA)

箭廠空間 (北京, 中國), Arrow Factory (Beijing, CHINA)

全藝社 (北京, 中國), Art For All Society (Beijing, CHINA)

維他命創意空間 (北京, 中國), Vitamin Creative Space (Beijing, CHINA)

非常廟藝文空間 (台北, 台灣), VT Artsalon (Taipei, TAIWAN)

台北當代藝術中心 (台北, 台灣), Taipei Contemporary Art Centre (Taipei, TAIWAN)

新樂園藝術空間 (台北, 台灣), SYL Art Space (Taipei, TAIWAN)

乒乓藝術工作站 (台北, 台灣), PING PONG Art (Taipei, TAIWAN)

竹圍工作室 (台北, 台灣), Bamboo Curtain Studio (Taipei, TAIWAN)

伊通公園 (台北, 台灣), IT Park (Taipei, TAIWAN)

打開-當代藝術工作站 (台北, 台灣), Open Contemporary Art Center (Taipei, TAIWAN)

文賢油漆行 + 豆油筒俱樂部 (台南, 台灣), Paint House Studio + Soy House Artist Club (Tainan, TAIWAN)

豆皮文藝咖啡館 (高雄, 台灣), Dogpig Art Café (Kaohsiung, TAIWAN)

維他命創意空間 (廣州, 中國), Vitamin Creative Space (Guangzhou, Beijing, CHINA)

Para/Site 藝術空間 (香港), Para/Site Art Space (HONG KONG)

活化廳 (香港), Woofer Ten (HONG KONG)

全藝社 (澳門), Art For All Society (MACAU)

青木瓜藝術計劃 (菲律賓, 昆嶼市), Green Papay Art Projects (Quezon, PHILIPPINES)

無名之徒 (曼谷, 泰國), As Yet Unnamed (Bangkok, THAILAND)

聖藝術 (胡志明市, 越南), San-Art (Ho Chi Minh City, VIETNAM)

搞空間

Creating
Spaces

Post
Alternative
Spaces in Asia

亞洲後替代空間

006

序
Preface

吳達坤 WU Dar-Kuen

010

從「替代空間」到「後替代空間」
From "Alternative Space" to "Post Alternative Space"

姚瑞中 YAO Jui-Chung

014

由朋友，到朋友的朋友，再到朋友的朋友的朋友……
『後』替代空間在亞洲
Through Friends to Friends of Friends to Friends of Friends of Friends…
Introduction for *Creating Spaces: Post Alternative Spaces in Asia*

呂佩怡 LU Pei-Yi

027

3331 千代田藝術中心 | 東京, 日本 |
3331 Arts Chiyoda | Tokyo, JAPAN |

039

環形替代空間 | 首爾, 韓國 |
Alternative Space Loop | Seoul, KOREA |

053

箭廠空間 | 北京, 中國 |
Arrow Factory | Beijing, CHINA |

067

全藝社 | 澳門 |
Art For All Society | MACAU |

081

螢火蟲藝術空間 | 釜山, 韓國 |
Space Bandee | Busan, KOREA |

093

無名之徒 | 曼谷, 泰國 |
As Yet Unnamed | Bangkok, THAILAND |

109

竹圍工作室 | 台北, 台灣 |
Bamboo Curtain Studio | Taipei, TAIWAN |

123

1929 銀行藝術中心 | 橫濱, 日本 |
BankART1929 | Yokohama, JAPAN |

149

豆皮文藝咖啡館 | 高雄, 台灣 |
Dogpig Art Café | Kaohsiung, TAIWAN |

165

青木瓜藝術計畫 | 昆錫市, 菲律賓 |
Green Papaya Art Projects | Quezon, PHILIPPINES |

177

伊通公園 | 台北, 台灣 |
IT Park | Taipei, TAIWAN |

193

打開-當代藝術工作站 | 台北, 台灣 |
Open-Contemporary Art Center | Taipei, TAIWAN |

205

文賢油漆工程行 | 台南, 台灣 |
Paint House Studio | Tainan, TAIWAN |

219

Para/Site藝術空間 | 香港 |
Para/Site Art Space | HONG KONG |

229

乒乓藝術工作站 | 台北, 台灣 |
PING PONG Art | Taipei, TAIWAN |

243

聖藝術 | 胡志明市, 越南 |
San Art | Ho Chi Minh City, VIETNAM |

259

新樂園藝術空間 | 台北, 台灣 |
SYL Art Space | Taipei, TAIWAN |

273

台北當代藝術中心 | 台北, 台灣 |
Taipei Contemporary Art Center | Taipei, TAIWAN |

285

維他命創意空間 | 廣州, 中國 |
Vitamin Creative Space | Guangzhou, Beijing, CHINA |

301

非常廟藝文空間 | 台北, 台灣 |
VT Artsalon | Taipei, TAIWAN |

319

活化廳 | 香港 |
Woofier Ten | HONG KONG |

333

謝誌
Acknowledgment

序

一個空間之於人的影響非常無形、也非常巨大。如果說每個由藝術工作者所創造的空間本身都是一個有機的容器，那我們的身體會因為空間的不同組成而去回應「它」，而這些藝術工作者所創造的「它」又會如何的回應我們？終究是藝術家的身體介入「它」還是「它」介入藝術家的生命？最終，時光荏苒之下不知不覺的「它」已經成為我們生命中無法割捨的一部份。

五年前，VTArtsalon(VT)由8位台灣當代藝術工作者與30多位藝術圈的朋友們支持下在台北伊通街現址成立了。5年來，我們經歷了太多生命中的第一次：從一棟舊大樓頹圯破舊的地下室廢墟中，一磚一瓦慢慢建設出現在的VT雛形；之後一陣轟轟烈烈的開幕蜜月期，也成為藝文媒體的目光焦點，年少的我們以為自己創造了歷史。但跌跌撞撞的第一年營運實驗像是某種行為藝術計畫一樣短暫。愁雲慘霧之後，一次的會議，我們決定止血轉型並結束了吧台的複合經營，回歸到藝術家擅長的藝術空間營運範疇。不過，我們打了美好的第一仗！當然，5年間VT也經歷了不知多少的風雨關卡，包含財務危機、法令問題、意見爭辯、路線發展…等等，幸運的是VT總是能在命懸一線之際安然渡過。漸漸的，我們也慢慢摸索發展出符合自我理想又能順利執行的方式。同時，來自藝術圈眾多朋友的鼓勵支持更是維繫我們持續下去的動力，也讓我們因而深信自己的存在價值。

多年經驗下來，VT已然成為一個有機的藝術戰鬥團體，我們8位在各自的位置上彼此分工也分進合擊，建立了如同兄弟姐妹一般的情誼，也共同為了實踐台灣當代藝術的推展而努力奮鬥。當初的無心插柳，我們發動了一場改變藝術發生方式的美學革命。過去許多曾在VT展出的年輕藝術家都得到相當好的發展，讓VT扮演著「文化藝術的培養皿」的使命不斷發酵，潛移默化的改變社會對當代藝術的價值觀，這也是我們最感到欣慰的事，相信這是維繫VT團體持續發展的最重要意義。

一個人總是要走陌生的路，看陌生的風景。當自己回首看著VT這五年來所發生的一切痕跡，走過的變與不變皆歷歷在目。在VT進入下一個階段的開始之際，我們僅以此書獻給所有為當代藝術共同努力的朋友，更感謝許多參與這本書催生的國際藝術友人。希冀藉由你們的參與，本書的出版能連結成一個跨亞洲的藝術替代空間平台，開啟另一個對話關係的起點。我們彼此都在「空間」與「理想」之間徘徊，所有點滴甘苦皆在內心。但我們並不感到寂寞，因為我們知道在世界的其他角落也有一群人一樣堅持著共同的理想在努力的「搞空間」！

吳達坤

非常廟藝文空間 總監

Preface

A space's influence on a person is invisible and very large. It is said that if every space created by an artist were an organic container, then our bodies would respond to "it" based upon the different elements that comprise the space. Yet, how will "it" respond to us? After all, is it the artist's body's involvement in "it" or is "it" involved in the artist's life? Unconscious to the flow of time, "it" becomes a part of our life that we cannot give up.

Five years ago, VT Artsalon (VT) was established by eight Taiwanese contemporary artists in Taipei on Yi-Tong Street with the support of over thirty friends in the art scene. Since then, we had witnessed gone through many first time experiences. We gradually formed VT out of the ruins of a basement of a dilapidated, old building. Afterwards, entering the honeymoon period of the opening and becoming the center of attention of the art/culture media, we amateurishly believed that we had made our mark in history. However, the experimental first-year of operations suffered tumbling losses, it was as short-lived as some art projects. After a period of deep gloom, we called a meeting where we decided to stop the bleeding. We cancelled the operations of the bar and returned to what the artists were good at: operating an art space. However, we did fight a good first battle! Of course, VT continued to face countless storms in these next five years, such as financial crises, legal issues, opinion differences, route development, and so on. Fortunately, however, VT has always been able to rise to the occasion even if it was hanging by a thread. Gradually, we have explored and developed methods that are both ideal and effective in execution. In the meantime, the encouragement and support from our numerous friends in the art scene have strengthened our resolve to maintain our course, as well as reaffirmed the value of our existence.

With these experiences over the years, VT has seemingly become an organic art task. The division of labor is split amongst our eight members, which can come together for a coordinated attack. A sibling-like relationship has formed amongst us as we continue to fight to promote Taiwanese contemporary art. In the beginning, we unintentionally launched an aesthetic revolution that changed the way that art occurred. Over the years, the young artists that VT exhibited all received relatively good developments in their careers. As a result, VT has taken up the role of "petri dish" for art and culture, promoting their continuous fermentation. It also hopes to enact subtle changes to the value that society holds on contemporary art. These are the duties that we find most gratifying, and I

believe that they have provided the most important meaning to VT's continued development.

A person always wants to walk strange roads and view different scenery. When I look back at the traces of events over the last five years at VT, all of the various changes become particularly vivid in my view. As VT enters the next stage, we can only dedicate this book to all our friends who are also contributing and promoting contemporary art. We would like to particularly thank our international friends who have participated in the compilation of this book. Through your participation, we hope that the publication of this book can be connected into a platform that transcends beyond just alternative spaces in Asia and opens a starting point for another dialogue. We are all hovering between "space" and "ideal" with bittersweet sensations in the heart. Yet, we do not feel lonely because we know that there are groups of people in other corners of the world who also are also persisting in the common ideal of "creating space"!

WU Dar-Kuen
VT Artsalon Director

從「替代空間」 到「後替代空間」

1980年代，亞洲許多國家處於新舊更迭之際，隨著政治鬆動與經濟高速成長，社會也隨之趨向多元發展，藝術界有識人士因急欲擺脫傳統美學束縛，除了在創作上的革新之外，也效仿歐美行之有年的「替代空間」，做為前衛藝術運動的基地，以有限資源進行實驗性展演活動，這些懷抱著理想性的藝術工作者所組成的展演平台紛紛掘起，成為90年代亞洲各國前衛藝術的溫床。

90年代的「替代空間」因自覺性高、性格鮮明大膽、社會參與度強，雖然許多創作議題因具爭議性而吸引大眾媒體報導，引領風騷之餘卻也經常與政府處於緊張關係。大致上這類「替代空間」可歸納為幾種運作模式，例如藝術家以自助會方式集資輪流舉辦展演、或是藝術家以工作室形態維持另一展覽空間，有些藝術家則以經營咖啡廳兼畫廊的方式自籌經費，或以畫會、團體形式組成公司、非營利機構運作，其目的都在於堅持藝術有限的獨立性與純粹度，不過度受政策或商業市場左右（或可說當時的藝術市場並不接受這類藝術風格）。

但公元2000年之後，全球化風潮席捲全球，隨著1998亞洲金融風暴肆虐，藝術產業一片哀號，90年代具有批判能量的「替代空間」為了生存，紛紛採取了更靈活或折衷的方式因應，不但不排斥向政府部門申請藝文補助，並主動向企業界募款或合作，或以公司名義進行有限度的商業活動，甚至也販售藝術品或承接公部門藝術專案，有效使用納稅人資源進行在地美學與國際的連結，在波濤洶湧的藝術界形成了另一股潛流，在此姑且稱這類空間為「後替代空間」。

然而在商業畫廊蓬勃的亞洲各國，為何仍存在著許多「後替代空間」？而這些空間在各國當代藝壇中為何扮演著吃重角色？這些空間又是如何營運？實乃本書編纂之目的。

「後替代空間」與商業畫廊或藝術基金會最大的不同，就在於本著以藝術家為

中心所維持的實驗性、獨立性、自主性、學術性、機動性為主軸；換句話說，可以有市場嗅覺但不一定被市場牽著鼻子走、有理想性但不一定立場鮮明地與政策對立、有學術性但不一定要吊書袋故弄玄虛，若為了藝術大局可以適度妥協但不必然抱著觀眾大腿…。

總之，在商業畫廊、藝術博覽會、美術館或藝術學院之外，「後替代空間」提供了一處實現藝術夢想的可能途徑；年輕、自由而開放的心態是其最大本錢，可以更為靈活地穿梭在現實與理想之間，以有限資源體現在地藝術家從事藝術探索的意志力與決心；不但是青年藝術家的試金石，也可能是美學思潮的前鋒、藝術革命的前哨站，在體制邊緣兀自散發著開拓性能量，在各國藝術發展的脈絡中，扮演著關鍵的歷史角色。

姚瑞中

非常關藝文空間 顧問

From "Alternative Space" to "Post-Alternative Space"

During the 1980s, many Asian countries were undergoing a transitional phase of modernization that led to increased political freedom, rapid economic growth, and dynamic society. To break away from traditional aesthetics, artists at this time not only created innovative works, but also took to the example of their Western counterparts in creating "alternative spaces." These were places where progressive art movements could take place. Making the most of a limited amount of available resources, these artists hosted many experimental art and performance events. Art organizations created by these idealists dedicated to art began to spring up everywhere, forming the spawning ground for the Asian avant-garde art of the 90s.

Due to their high-level of self-awareness, audacious style, and active social-involvement, these "alternative spaces" of the 90s were pioneers that attracted the media's attention and often found themselves in a tense relationship with the government. In general, the management of these "alternative spaces" can be classified into different categories. For example, they could've been exhibitions that were financed through a pooling of artist funds or studios which acted as make-shift exhibition spaces. Other artists operated cafes to finance their art exhibitions and activities, or formed painting associations, clubs, businesses, or non-profit organizations to conduct their art. The purpose for this was to create limited, independent and pure art environments that would not be affected by government policies or market trends (or art forms that had not yet accepted by the general market).

However, following the Asian financial crisis of 1998 and the full swing of globalization in 2000, the art industry was in a state of destitution. To survive, these once critical "Alternative Spaces" all began to adopt a more flexible and compromising attitudes. Not only did they apply for government art and cultural funds, they also sold artworks or undertook public art projects. In this way, they effectively used public funds to link the local art scene to the international one. During this rough time, this became the undercurrent for the art scene and which eventually led to the formation of "post-alternative spaces."

However, with the rise of commercial galleries in Asian countries, it brought up common questions: Why do so many "alternative spaces" still exist? What kind of arduous role do these spaces fulfill in their respective countries? How are these

spaces being managed? This book aims to answer these questions.

The biggest difference between a "post-alternative space" and a commercial gallery or art foundation is that a post-alternative space places artists at its core to maintain experimentation, independence, academics, and flexibility. In other words, it can have a market sense, but its nose isn't necessarily being led by the market. It has its ideals, but it doesn't necessarily hold a position opposed to policies. It has an academic side, but it doesn't necessarily hold its book bags mysteriously. It may be willing to make some compromises for the general art viewing public, but it doesn't necessarily hang upon the viewers' every word...

In short, aside from commercial galleries, art fairs, museums, and art academies, "post-alternative spaces" provides a possibilities to achieve artistic dreams; being young, free and open minded are its greatest assets, since they can flexibly shuttle between reality and the ideal. Under an environment of limited resources, the will-power and determination of local artists to explore art are even more clearly reflected. Not only are post-alternative spaces a touchstone for young artists, they can also serve as the vanguard of aesthetic thought: an art revolution outpost that stands at the edges of the system to disseminate a pioneering-spirit. In the context of the development of national art, they play a key role in its history.

YAO Jui-Chung
VT Artsalon Consultant

由朋友，到朋友的朋友，再到朋友的朋友的朋友……

「後」替代空間在亞洲

撰文／呂佩怡*

如果說「替代空間」是建立於藝術家們如兄弟姐妹般的情誼，「搞空間：後替代空間在亞洲」一書的誕生正是這種精神的向外擴大與聯結，由朋友，到朋友的朋友，再到朋友的朋友的朋友……

本書中所收錄的21個藝術家所經營的替代空間，包括9個台灣的替代空間，與12個亞洲各國的替代空間。這些多為姚瑞中與吳達坤等非常廟藝文空間(VT Artsalon)成員們曾經拜訪、駐村，或透過其它藝術家所認識的亞洲其它單位。正如替代空間的隨機與靈活，這本書以一種藝術家的視野，與其之間氣味相投的情誼，呈現當下一種亞洲新興的「後替代空間」特質。

後替代空間在台灣

「後替代空間」為姚瑞中觀察台灣替代空間這二十多年來的發展所鑄造的新詞彙。首先，有必要先理解何謂「替代空間」(Alternative Space)? 在台灣，80年代末，大量歸國藝術家苦惱於沒有適合的展出空間，由於當時唯一的現當代美術館：台北市立美術館，仍處保守階段，無法接納藝術家前衛的作品，而那個時代台灣當代藝術也無任何市場，這些藝術家們興起學習西方替代空間DIY的精神，自己來經營空間。有自己的空間便可以擁有獨立性與自主性，一方面有展覽機會，另一方面也有同儕之間持續聚會與討論的空間，因此，「空間」與「人」一直都是替代空間在台灣最重要的兩個元素。另外，由於早期替代空間的組成成員多具有國際經驗，在那個資訊不發達的時代，替代空間可以說是一推介國際藝術思潮的窗口，以及在地演練西方藝術形式的場所。

藝術家連德誠在1993年所發表的一篇深具代表性的文章「替代空間，替代什麼？」¹明確的指出台灣的替代空間特質，也就是「替代空間」此一舶來品在地實踐的結果為何？文章中，連德誠先對西方替代空間，尤其是70年代在美國的發展，做一回顧，並引用黛安娜·克蕾因(Diana Crane)的說法認為替代空間的根本精

神是對藝術既成體制的反動。由此，再分析90年代初三個台灣的替代空間：伊通公園、二號公寓（成員改組為新樂園），以及已經消失的NO.1。他發現：第一，雖然台灣的替代空間是非營利性，但藝術家偶而還是可以做些小買賣，並不是嚴厲地反商業系統。第二是，替代空間在台灣，主要是「空間」的問題，而不是「替代」的問題，也就是說西方的替代空間的前衛性、反體制的精神在我們的替代空間中是很難看到的。第三，台灣的替代空間多為提供一個「中性空間」，而不是另一個空間，因此比較強調其藝術形式上的實驗。綜合以上，「西方替代空間強調它與藝術體制不同（甚至對立），而台灣的替代空間則配屬在整個藝術系統之內，它較少有質的改變，而是量的擴增」，「是從邊緣、支流向中心、主流（特別是美術館）匯集」²，也就是說替代空間作為美術館／畫廊的再現，尤其台灣現代當美術館至迄今仍數量不足³。

出現於80年代末的替代空間，發展到2010年左右的情況如何呢？除了來來去去，無數像流星般一閃而過的替代空間短命現象之外，隨著90年代中期之後，官方補助制度的建立，公部門釋出資源的增加，早期替代空間那種前衛、與官方對立姿態，已失去戰場。2000年之後，藝術與企業的合作被提倡（藝企結合），民間各種合作模式相繼建立，再加上2007年開始，台灣當代藝術市場的大好，讓替代空間與商業之間的關係轉趨緊密。正如姚瑞中所說，從90年代末期之後，替代空間為了生存而採取更靈活或折衷方式因應，既不與政府對立（接受官方補助，承接官方藝術專案），同時也不與商業敵對（主動尋求企業贊助，經營藝術市場等）。以上這些後替代空間的特質在連德誠對早期替代空間的觀察文章中已展現，然而這些本質性問題依然存在「後替代空間」時代，而且更加發揚光大。

例如，替代空間元老，成立於1988年的「伊通公園」，近期除了申請官方補助之外，也在2007年之後因為藝術市場熱潮而得營運收支平衡；由二號公寓成員

另起爐灶的「新樂園藝術空間」除了以會員制籌碼資金外，也獲得官方補助；「竹圍工作室」前期為藝術家工作室與展覽空間之結合，目前重點在於公共事務涉入、合作、觀察，並監督政府行事，並在2005年成立竹圍創藝有限公司，以公司形式從事創意產業與亞洲藝術網絡之經營；「豆皮文藝咖啡館」除了原有咖啡館的經營之外，更積極地走向藝術行動的社會實踐，對高雄地區都市發展議題發聲；2005年成立的「非常廟藝文空間」(VT)先以藝術夜店形式轟轟烈烈出現，後不堪虧損，轉為藝文空間經營與藝術品買賣，曾經在VT展出的藝術家紛紛被商業畫廊挖角簽約，VT似乎成了藝術市場的風向球；甫成立的「台北當代藝術中心」(TCAC)原為楊俊在2008年台北雙年展的案子，後來演變成對於一個藝術中心的討論，以及對於官方過度文化治理的反動，目前TCAC獲建商企業提供空間支持；「文賢油漆行」由家族空間出發成為社區共造的藝術場所，2010年又增加了由鄰居所捐贈300坪的空間，成立豆油間俱樂部；原始成員多為藝術學院學生的「打開-當代藝術工作站」與「乒乓藝術工作站」，其空間既是受學院之影響，又獨立於學院之外，靈活運用年輕活力與創意在地實踐。

總而言之，從本書中所收錄的台灣替代空間來看，「後替代空間」時代的重點不是「替代」問題，而是以「空間」為軸心的一種標榜「後」式經營模式。當然，替代空間裡的「人」依然是重點，只是這些人已經不同於早期多為歸國藝術家，後期成立的單位許多是由在地藝術家、學生等所組成。後替代空間時代，這些空間所扮演的角色也由早期的國際藝術思潮轉介站，轉變為在地藝術行動與實踐，以及站在將台灣當代藝術向外推廣的位置。因此，後替代空間時代的主要議題是如何「搞空間」？以及如何在「理想」與「現實」之間達到收支平衡？

「後替代空間」在亞洲？

「後替代空間」一詞做為台灣近期替代空間發展的觀察非常真實而準確，然而，此名稱與定義是否同樣適用於其他亞洲各國？從本書所收錄的12個空間來看，可以觀察到這個趨勢：以非營利組織身份出現，結合官方與私人企業資源，採取商業模式來自籌部份經費。例如，去年3月開幕的「3331 Arts Chiyoda」是日本政府的藝術空間委託計畫，由Common N藝術家團體來經營一所千代田廢校的空間，除了政府與企業的資金之外，以出租空間、辦講座、招商（商業畫廊進駐）等方式自籌部份經費。日本替代空間「1929銀行藝術中心」也是這種公辦民營形式，並肩負橫濱新都心社區改造計畫的重責大任。做為韓國最早替代空間的「LOOP替代空間」，成立於1999年，以門票收入、藝術作品販售等之收入來維持40%的自籌款。中國最早的替代空間「維他命創意空間」，用商業畫廊機制買賣作品，參與博覽會與國際展覽等，除了廣州原有空間之外，2010年於北京成立「觀心亭」空間。另一個也在北京成立空間的為來自澳門的「全藝社」，全藝社目前有澳門與北京兩個空間，經費完全由特區政府支持，以官方力量推廣澳門當代藝術。香港的「Para/site」在不同階段有不同的選擇，由藝術家自主到成立非營利組織，並獲香港藝術發展局支持部份經費。另一個位於香港油麻地舊區的「活化廳」，同樣獲香港藝術發展局的支持，除了經營政府委託的空間之外，並走向社區，以藝術介入社會的角度對城市發展的重大議題採批判角度。

除了這些具後替代空間特質的單位外，也有一些替代空間採取另一種姿態。一如我詢問「箭廠空間」的負責人姚嘉善關於「後替代空間」這個定義是否適用於中國當下的狀況，她認為中國的情況比較像是同時並呈「替代空間」與「後替代空間」，有像維他命創意空間採用商業機制，也有像她所負責的箭廠空間完全是自籌經費。箭廠空間位於北京胡同裡的空間，大小只有15平方米，經營

費用完全由三位成員來支付，頗有西方替代空間的獨立意味，只是更多了與胡同鄰居之間的社區情誼。

另外，從本書收錄有限的空間來分析，亞洲各國替代空間常常做為美術館與畫廊的平行系統，做為當代藝術發展的補充。在某些沒有現當代美術館的地區，替代空間常常代替成為當代藝術中心與新思潮的轉介之地。例如，韓國釜山的「螢火蟲替代空間」，在當地缺乏前衛實驗性展覽空間的環境之下，投入心力；位於泰國的「無名之徒」團體成立泰國第一個新興獨立現代藝術展場，其成員多為歸國藝術家們，情況與80年代台灣的替代空間時期相似。越南的「San Art」也擔任介紹新思潮藝術平台的角色透過在美國成立越南藝術基金會來維持運作，以展演空間與閱讀室為越南藝術界注入新血。菲律賓「青木瓜藝術方案」也扮演一個介於機構、商業畫廊與社區之間的調合者角色，給藝術家一個伸展的平台。

亞洲各國政治、社會、文化背景差異極大，因此要呈現出替代空間在區域之間的差異，必須奠基於大規模、長時間、深入地針對不同國情與藝術發展進行研究調查才有可能。本書的出版，在有限資源與時間之下，僅能非常初步拋出藝術家對亞洲藝術生態的觀察，以朋友與朋友的朋友方式來相互串連，盡己之力呈現。在作法上，本書的構成是由所收錄的21個替代空間提供資料，包括一篇介紹文章、圖片，以及回答11個問題，因此眼尖的讀者會發現每篇文章調性與行文方式殊異，在此差異之中，我們會儘量用排版的方式去前後連貫。雖然此方法有許多的缺憾，但這是目前本書可以呈現這些空間的方法，希望將來有機會能由台灣觀點出發，針對亞洲各地替代空間再做深入探討。由於替代空間人力有限，本書的出版有賴於各單位的密切配合，在此，再三感謝。

最後，做為藝術家們「搞空間」這個行為，我更讚賞另一個詞彙：「藝術家經

營空間」(Artist-Run Space)，我認為這個詞彙會更合適當下我們所看到的這些空間特質。藝術家視其所經營的空間為一件藝術作品來製作，不論是個人創作或是集體合作，這些空間依照著藝術家特質、創作脈絡、創作意識之不同，隨著時局與時代而變化。「空間」不「替代」些什麼，它只是不斷的在「創造」。

從替代空間到後替代空間時期，亞洲藝術家們「搞空間」的行為從未停歇，不同的只有怎麼「搞空間」的態度與創意。

*呂佩怡，本書主編。

英國倫敦大學人文與文化研究博士，目前任教於台北藝術大學博物館學研究所助理教授。

1. 連德誠，〈替代空間，替代什麼？〉，《炎黃雜誌》，第44期，38-41頁。或見伊通公園網站資料庫 http://www.itpark.com.tw/archive/article_list/21 流覽日期21011.02.01。
2. 同註1。
3. 目前台灣僅有四座公立現當代美術館，從事當代藝術展演、教育推廣等。1983年 台北市立美術館開幕；1988年省立美術館(後改名為國立台灣美術館)開幕；1994年高雄市立美術館開幕；2001年台北當代館開幕。

Through Friends to Friends of Friends to Friends of Friends of Friends...

Introduction for *Creating Spaces - Post Alternative spaces in Asia*

By Dr. LU Pei-Yi*

If "alternative space" is said to be built on the sibling-like bond amongst artists, then this book, *Creating Spaces: Post-Alternative Spaces in Asia*, is an outward expansion of a spiritual connection that links friends to friends of friends to friends of friends of friends...

This book records 21 alternative spaces managed by artists, consisting of 9 from Taiwan and 12 from other various Asian countries. These are mostly spaces that Yao Jui Chung, Wu Dar Kuen, and other VT Artsalon members have visited, resided, or been introduced to by other artists. Retaining the random and flexible spirit of alternative space, this book uses the vision of an artist and the mutual bonds between entities to present an emerging Asian "post-alternative space" phenomenon.

POST-ALTERNATIVE SPACES IN TAIWAN

"Post-alternative space" is a new term that resulted from Yao Jui Chung's observations of alternative spaces in Taiwan over the last twenty years. First, is it necessary to understand the meaning of in Taiwan "alternative space"? During the late 80s, many artists returning to Taiwan found it extremely difficult to find an appropriate exhibition space. At that time, there was only one contemporary art museum, Taipei Fine Arts Museum. However, it held a conservative outlook and would not accept avant-garde works by artists. Also, there was no market for Taiwanese contemporary art. As a result, these artists began to learn the "do it yourself (DIY)" spirit of Western alternative spaces and started to operate their own art spaces. With their own art space, they could have independence and autonomy. Additionally, they would have the space to hold exhibitions, and ongoing meetings and discussions between colleagues. As a result, "space" and "people" have always been the two most important elements for an alternative space in Taiwan. Furthermore, these earlier alternative spaces were comprised of members with international experience. During that era when methods of information transfer had not yet been developed, this could be said to have been a window into the promotion of an international movement in art, as well as a location for local practice in Western art forms.

In 1993, the artist, Lien Te Cheng published a highly representative article, "Alternative Space, Alternative to What?" It clearly pointed out the unique

characteristics of Taiwan's alternative spaces, as well as explained the reasons why there was a local need for this seemingly exotic object. In the article, Lien reviews Western alternative spaces, particularly their development in the United States during the 70s era. He refers to Diana Crane's belief that the spirit rooted in alternative spaces is a reaction to art's de facto system. Thus, he further analyzes three alternative spaces in Taiwan created during the early 90s: IT Park, Apt # 2 (members reorganized into SLY Art Space), and the no longer existent NO.1. He discovered a few points. First, even though alternative spaces in Taiwan are non-profit organizations, artists could still occasionally conduct some small business. As a result, they would not operate under a strictly anti-business system. Second, alternative spaces in Taiwan mainly have a problem with just "space," and not with "alternative." That is to say that the avant-garde and anti-establishment approaches of Western alternative spaces are hard to find in Taiwan. Third, alternative spaces in Taiwan more or less provide a "neutral space," and not another space. As a result, it emphasizes the experimentation of art forms. Based on the above, "Western alternative spaces emphasize the differences between themselves and the art system (even opposing it), while alternative spaces in Taiwan are attached within the entire art system. They have fewer changes in quality and more in quantity". "From the edges, tributaries stream towards the center, while the mainstream (especially museums) gathers". In other words, alternative spaces are the reproduction of museums/art galleries, especially since there are still an insufficient amount of Taiwanese contemporary museums.

How has the development of alternative spaces fared ever since their appearance in the late 80s up to around 2010? Aside from the countless alternative spaces that have come and gone like shooting stars in their life span, a government subsidy system has been established since the mid-90s. Public sector resources have increased and the early opposition to avant-garde approaches by officials has already disappeared. Since the year 2000, collaboration between art and businesses has been promoted (combining art and business), and many cooperative methods have been established for the public. Adding to this, Taiwan's contemporary art market has been excellent since 2007, sweetening the relationship between alternative spaces and business enterprises even more. As Yao notes, alternative spaces adopted more flexible and compromising methods since the late 90s for the sake of survival. They do not resist the government

(accepting government grants, taking on official projects) and are not hostile to businesses (actively seeking corporate sponsors, art markets, etc.). These above characteristics of post-alternative spaces have already been demonstrated in Lien's article on his observations of earlier alternative spaces. However, these basic problems still exist in the "post-alternative space" era and are further promoted.

For example, alternative space pioneer, IT Park, which was established in 1988, not only applied for government support recently, it also achieved a stable operating income since 2007 when the art market became hot. Created by the original Apt#2 members, SLY Art Space not only collects membership funds, but also receives government support. Last period, Bamboo Curtain Studio combined artist studios with an exhibition space. It currently emphasizes involvement and collaboration with the government, as well as observation and monitoring of its affairs. And, in 2005, it established Bamboo Culture International, which uses a business model to operate within the cultural and creative industry and the Asian art network. In addition to income from its original coffee shop business, Dogpig Art Cafe is even more actively walking the path of artistic action in social practices, making its thoughts heard about the development of Kaohsiung City. Established in 2005, VT Artsalon first emerged as an art nightclub. After mounting financial losses, it converted its operations to an art and culture space, and art trading room. Artists who previously exhibited at VT gradually began to get poached by commercial galleries. VT practically became the trial balloon for the art market. The recently established Taipei Contemporary Art Center was originally a project by Yang Jun for the 2008 Taipei Biennale. Later, it evolved into an art center for discussion, as well as a reaction to government overregulation of culture. Currently, TCAC receives operating support from construction and commercial enterprises. Wun Shien Painting Supplies and Contractors launched from a family-owned space to become a community arts venue. In 2010, it added 300 ping of space donated by neighbors and established Soy House Artist Club with it. With its original members mostly comprised of art academy students, Open-Contemporary Art Center and PINGPONG Art are both influenced by and independent from academies. They make use of the vitality and creativity of young people in dynamic ways.

All in all, from looking at all the alternative spaces recorded in this book, the "Post-Alternative Space" era's focus does not seem to be on a problem with "alternative." Instead, it emphasizes management style that comes "after" flaunting the "space" as the central concern. Of course, the "people" within alternative spaces

remain the centre. However, these people are already very different from the artists from abroad in the earlier periods. Nowadays, many of the organizations are established by local artists and students. In the era of post-alternative spaces, the roles taken up by these art spaces utilize the earlier period international art movement as a referral point for change into local art action and practices, as well as promotion of Taiwanese contemporary art abroad. As a result, the main topic for the era of post-alternative spaces becomes: how does one "create space"? And, how do you strike a balance between "ideal" and "reality"?

"POST-ALTERNATIVE SPACES" IN ASIA?

"Post-alternative space" is a very real and accurate observation of Taiwan's recent development in alternative spaces. However, can this name and definition be applied to other Asian countries? From 12 art spaces recorded in this book, one can observe this trend: With the identity of a non-profit organization, they combine the resources of public and private entities, as well as use a business model for self-financing. For example, the opening last march of 3331 Arts Chiyoda was an art space commission plan by the Japanese government. The artist group, CommondN, is managing this entire space near the renovated Rensei Junior High School. In addition to receiving government and business resources, it rents out space, organizes lectures, and conducts business activities (commercial gallery residences) and other methods of self-finance. Japanese alternative space, BankART1929, also takes this public-private form, and shoulders the great responsibility of leading the plan to regenerate Yokohama City. Established in 1999, Alternative Space Loop is Korea's earliest alternative space. It receives revenue from admission tickets, sales of art works, and other sources to maintain 40% of its self-financing. China's earliest alternative space, Vitamin Space, uses a commercial gallery mechanism to sell artworks, and participate in events such as expos and international exhibitions. Aside from its original location in Guangzhou, it established "The Pavilion" art space in Beijing in 2010. Also located in Beijing, Art For All Society hails from MACAU, and currently has an art space in both cities. It is funded entirely by the MACAU SAR government to officially promote the contemporary art of MACAU. Hong Kong's Parasite art space has had different options at different stages, from independent artist autonomy to its setup as non-profit organization. It receives part of its funds from the Hong Kong Arts Development Council. Also located in Hong Kong's Yau Ma Tei old district, Woofer Ten art space also receives support from the Hong Kong Arts Development Council. Besides being an art space commissioned by the government, it delves

into the community, using the perspective of art intervening in society to gather criticism of major issues in urban development.

Aside from these units that have the special features of a post-alternative space, there are also some alternative spaces that take another position. When I asked Arrow Factory director, Pauline J. Yao, whether the definition of post-alternative space was fitting for China's current condition, she replied that it was a situation where both "alternative space" and "post-alternative space" exist. There are those that use commercial mechanisms similar to Vitamin Space. And, there are others like Arrow Factory, where the management of the space is entirely self-funded. Located in a Beijing hutong, Arrow Factory's art space is approximately 15 square meters. Its operating expenses are completely funded by its three members. With quite the independent style of western alternative spaces, it also holds a warm communal relationship with its neighbors.

Additionally, this book records and analyzes spaces that have limited space. Asian alternative spaces are often a parallel system to museums and art galleries, acting as a supplement to the development of contemporary art. In some areas that do not have contemporary art museums, alternative spaces often become contemporary art centers and an exchange point for new ideas. For example, Space Bantee, located in Busan, Korea, was created as a response to the lack of local avant-garde experimental art exhibition spaces in the area. In Thailand, As Yet Unnamed, was the first new and independent exhibition space for contemporary art in Thailand. Its members mostly consist of artists returning from abroad, similar to the condition of alternative spaces in Taiwan in the 80s. Vietnam's San Art also acts a platform that introduces new trends in art. Its operations are funded by a Vietnamese art fund setup in the U.S.A. As an exhibition space and reading room, it injects new blood into the Vietnamese art scene. The Philippines' Green Papaya Art Projects also plays a role that blends institutions, commercial galleries, and community, and provides artists an extended platform.

The political, social, and cultural backgrounds of Asian countries vary greatly. As a result, to accurately present the differences between the regions of the alternative spaces, one must conduct research and investigation on the large-scale, in-depth development of the nation and art of each country. Under limited resources and time, the publication of this book can only provide a very preliminary observation by artists about the Asian art environment. Using the "friend and friend of friend" method to connect everyone, we are able to build upon each other's efforts. In

practice, this book collects information provided by the 21 alternative spaces, which consists of introductory articles, pictures, and answers to 11 questions. So, sharp-eyed readers might discover the unique tone and wording of each article. Within these differences, we try to use layout methods to form a coherent structure. Even though this method has many shortcomings, this is the only way which this book can use to present these spaces at this moment. We hope that we will have an opportunity in the future to take a Taiwanese perspective to conduct a more in-depth exploration of alternative spaces throughout Asia. With the limited manpower of alternative spaces, the publication of this book depended on the close cooperation of all individuals and organizations involved. With this said, thank you deeply to everybody.

Finally, as an artist that "creates space," I have a fonder appreciation for another term: "Artist-Run Space." I believe that this term will be more even more suitable for the special features of space we have observed today. Artists run a space as if creating a single piece of artwork, whether it is a personal or collaborative one. These spaces rely on the differences in the special characters, creative contexts, and creative awareness of artists that go along with changes in the situation and eras of time. "Space" is not replacing anything as an "alternative." It is only continuously "creating."

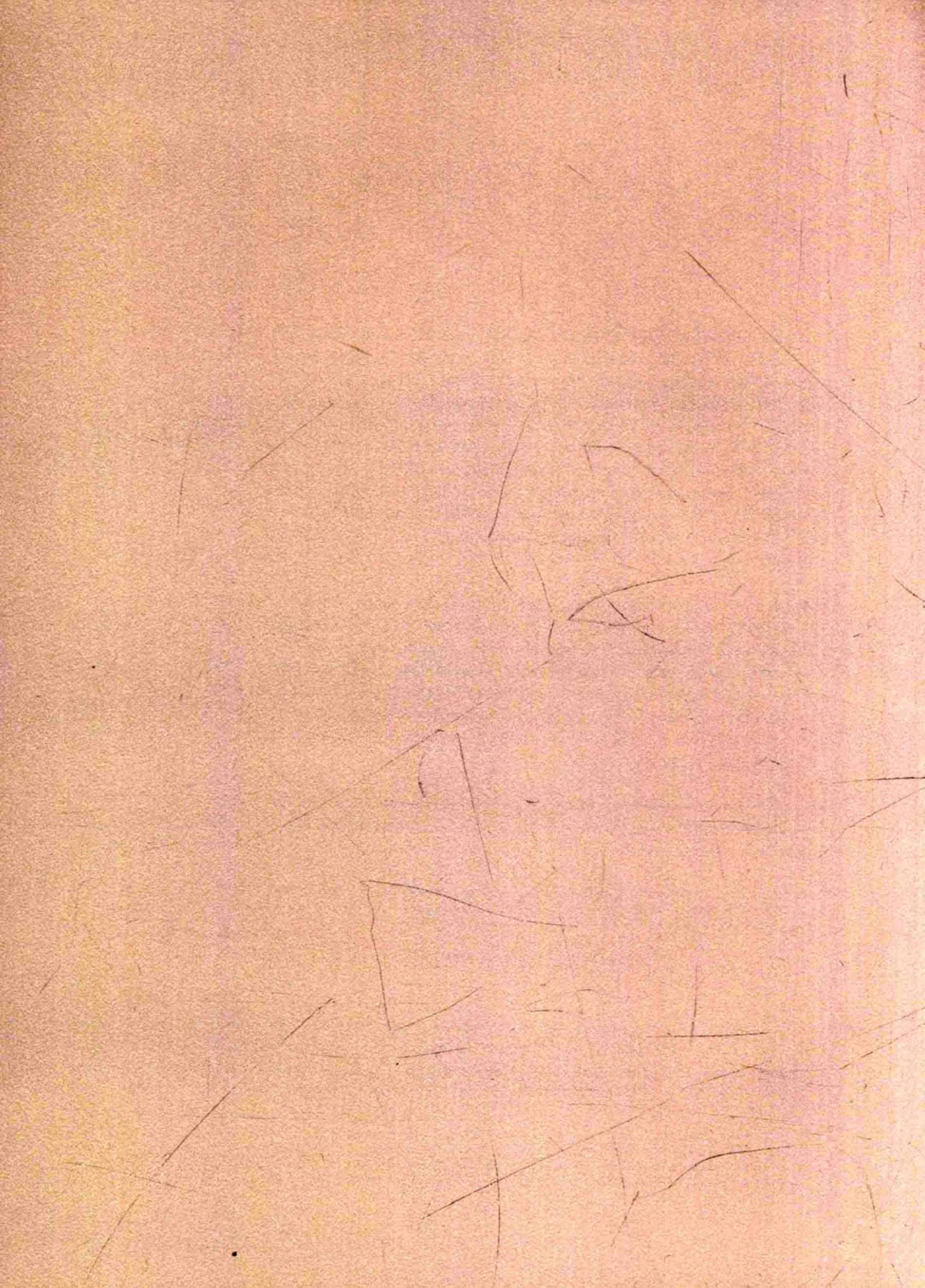
From the era of alternative space to that of post-alternative space, Asian artists have never stopped "creating space." The only difference is their attitude and inspiration in "creating space."

**(Dr. LU Pei-Yi is the chief editor of this book. She awarded her PhD in Humanities and Cultural Studies, London Consortium, Birkbeck College, University of London. Recently, she is an assistant professor in the Graduate Institute of Museum Studies, Taipei National University of the Arts.)*

1. Lien Te Chen, "Alternative Space, Alternative to What?", Yan Huang Magazine, Issue 44, Pages 38-41 or visit IT Park archive at its website URL: HYPERLINK "http://www.itpark.com.tw/archive/article_list/21" http://www.itpark.com.tw/archive/article_list/21 Browsing date 21011.02.01

2. Same as footnote 1

3. Currently, Taiwan has only four public contemporary art galleries that conduct contemporary art exhibition, education, and promotion activities. Taipei Fine Arts Museum opened in 1983; Provincial Taiwan Museum of Art (later renamed the National Taiwan Museum of Fine Arts) opened in 1988; Kaohsiung Museum of Fine Arts opened in 1994; Museum of Contemporary Art Taipei opened in 2001.





3331 ARTS CYD

3331千代田藝術中心
3331 Arts Chiyoda



千代田藝術中心

與多重表現相遇的地方

文字提供 / 3331

3331千代田藝術中心位於翻修後的練成中學，創造了一個讓藝術家和創作者可以自由表達多元表現的空間，讓前衛藝術與熟悉的日常生活結合在一起。

一樓畫廊展示一系列激動人心的展覽作品，突顯3331獨特的藝術眼光。3331的宗旨在於擺脫傳統博物館令人難以接近的印象，而創建一個人人都可以輕鬆進入的藝術天地，包括遊客可以免費享用的廣泛空間。當漫遊於藝術中心時，遊客能感受到藝術家和創意工作者豐富多樣的創意能量。

3331是一個有活力的空間，透過舉辦各種活動和展覽，建構一種新的表達形式。這使3331不僅成為東京的藝術中心點，也連接日本和亞洲各地區的藝術，並成為一個新類型的國際藝術基地。

「3331」的意圖是成為亞洲前衛藝術的先鋒，闡述新的價值，並以國際文化與藝術交流促進創造力。

3331是什麼意思？

3331這個名字來自於傳統江戶時代的「一本締」拍手法 (Ippon Tejimehandclap) 的節拍，轉化為數字。以前，古人用「一本締」拍手法來表達他們的喜悅，是一個古老但非物質的江戶時代傳承。當一個人叫喊：「Iyo'o!」（據說是祝賀 (祝おう) 的縮短，「壹哇喔 iwaou：讓我們慶祝」）帶領大家拍手，三組三拍：「噠-噠-噠 噠-噠-噠 噠-噠-噠」，總共九拍。日文「九」的發音類似日文「苦」的發音，所以代表壓力或勞工。因此，最後的一拍把九拍變成十拍，象徵著把壓力與勞工都緩解（「九」的漢字加上一劃就變成「丸」字，並代表成就）。以一個來自於符號的名字，「3331」在視覺上喚起了節奏，以及提取人們的感激之情和積極情感。

1. Ote wo haishaku (借用[您]的手)
2. Iyo'o 拍拍拍，拍拍拍，拍拍拍，拍拍拍
3. Arigato gozaimashita (謝謝大家的掌聲)





以新方案支持藝術家創造性，作為社區發展的動力

從更廣闊的視野，3331將進行一系列的計畫來接近藝術家，從事創造性表達工作者的創新動力，並具體將其帶入當地的情況。這計畫的重點將不是僅根據它的結果，而是取決於藝術製作的動機和過程。

在秋葉原（日本的東京千代田區）都會的支持下，促進國際文化。在秋葉原區都會的扶持下，並延伸於東京千代田區，3331的目標是成為一個國際的藝術文化交流平台。此外，該中心建立在千代田區的傳統根源上，它繼承了江戶時代的習俗、慶典和文化，連接過去與未來。

基於許多文化組織機構來拓展文化

許多各個領域工作的組織將積極展開相互交流與合作，聚集在一個單一的結構下，支持藝術、創意製作、與新形式的藝術培養關係，並公開歡迎市民以及年輕藝術家參與。

在一個專為培訓、支持藝術家的地方提出先進的思想與方案為培養藝術家，3331以國際的視野提供特製的方案與支持，不論其年齡，並結合重於全球文化的個人發展計畫於此方案。此外，3331也提出致力於兒童、勞工、老人和殘疾人士的創意方案，歡迎任何愛好文化活動的人士參加。

東京3331千代田區藝術中心：主要特點

新的藝術參與形式

一樓畫廊將定期舉行展覽。這一個畫廊空間使人們可以從不同的角度與藝術互動，目的在於促進建立一個更加自由、超越博物館概念的藝術空間。

人們聚集的休閒空間

3331提供了廣泛的空間，每個人都可以自由進入享用。從公園中心前面的木甲板到屋頂天台，到公用、休息空間都充滿了藝術的資訊。



結合藝術和美食享受的咖啡館

在一樓咖啡廳空間 (Foodlab)，您可以同時享受美味的食物、飲料和周圍的藝術品。此外，廚房將開放給各式料理專家，提供料理愛好者一個交流空間，並同時散佈最新的料理資訊給公眾。

藝術品資料庫

休息空間充滿了最新3331、日本和亞洲各地的美術資訊。在這舒適的環境中您可以放鬆地瀏覽經過挑選的美術資訊。

天台種植空間

屋頂上的32個小塊土地 (3.3m²) 提供一個為園藝愛好者種植自己喜愛的植物和蔬菜的空間。在這，人們可以享受天台的風景，並且與其他園丁交流，每月也可享受園藝專家的指導。

眾多的活動和展覽

藝術中心原先的教室空間遍布了各式各樣住戶組織的工作室、畫廊和辦公室。歡迎各界人士參觀展覽，與參加藝術從業者舉辦的各種研討會與活動。





3331 Arts Chiyoda

3331 - a place to encounter multiple expressions

By 3331

Based in the renovated Rensei Junior High School 3331 Arts Chiyoda creates a space in which leading artists and creatives have the freedom to present their diverse expressions. 3331 brings together cutting edge art with the familiar everyday.

The first floor gallery presents an exciting range of exhibitions highlighting 3331's unique vision of the art scene. 3331 aims to break the barrier of inaccessibility often associated with art museums and instead create an art space which everyone can enter at ease, including a wide range of spaces which visitors can enjoy for free. While walking throughout the arts centre you can sense the creative energy which makes up 3331 through the diverse range of artists and creative practitioners based here.

3331 is an active space hosting a wide range of events and exhibitions and transmitting a new form expression not only as a hub for Tokyo, but also acting as a hub which links Japan's various regions and that of wider Asia, with the objective of forming an international base for a new kind of art.

"3331" is intent on becoming a leading base for the advancement of arts in Asia, expounding a new value and promoting creativity through truly international cultural and artistic exchange.---Main

characteristics of "3331"

New programs supporting artists' creativity as a driving force for community development

3331 will carry out a range of programs which will approach artists from a wider perspective as those engaged in creative expression, and harness their creative dynamism to feed into local contexts. The emphasis of this program will not be solely upon its results, but also upon the motivation and process of artistic production and expression.

Promoting culture internationally with the support of the cosmopolitan Akihabara district, located at the center of Chiyoda Ward in Tokyo, Japan.

Fostered by the central support of the cosmopolitan Akihabara district and radiating from Chiyoda ward at the heart of Japan's capital, 3331 aims to become a significant art platform for artistic and cultural exchanges at both international and regional levels. Moreover, the centre will build upon the traditions rooted in the local Chiyoda area, which inherits customs, celebrations and cultures from the Edo Period, linking the past with the future.

Increasing cultural strength thanks to various cultural organizations gathered into a single institution

Several organizations working actively in various fields will undertake mutual exchange and collaboration, gathering under a single structure in the support of artistic and creative production, fostering positive relationships with new forms of art, and openly welcome the participation of citizens as well as young artists.

Putting forward cutting edge programs and ideas in a place dedicated to the training and support of artists

3331 offers programs and support adapted towards the nurturing of artists with a global outlook, regardless of their age, combined with personal development programs specifically focusing on global cultures. Furthermore, creative programs dedicated to children, workers, the elderly and disabled people are also broadly proposed, welcoming anyone who wishes to carry out cultural activities.

KEY FEATURES OF 3331 ARTS CHIYODA

■ **Exhibitions for a new arts engagement**

The first floor gallery will be holding regular exhibitions. This is a gallery space which allows one to engage upon a new level with art, presenting stimulating exhibitions which aim towards a freer conception of art beyond the art museum.

■ **A relaxing space where everyone can come together**

3331 offers a wide range of spaces which everyone can freely enter and enjoy, from the park in front of the centre up to the wood deck patio, through to the community space, to the lounge space filled with arts information.

■ **A café space to enjoy art and food together**

In the first floor café space—Foodlab—you can enjoy good food and drink while being surrounded by art. In addition the kitchen will be opened to various food experts and provide a session space for those interested in cuisine, while distributing new information about food to the public.

■ **A select archive of art information**

The lounge space is filled with the latest arts information from 3331, Japan's various regions and from all over Asia. Here you can relax in this comfortable environment and look through the select range of materials.

■ **Rooftop Allotments**

On the rooftop 32 allotment spaces (3.3 m²) are provided for gardening enthusiasts. Offering the opportunity to grow your own plants and vegetables while enjoying the rooftop space and communicating with fellow gardeners. Guidance by a gardening expert will also be offered each month. A multitude of events and exhibitions to see and join

■ **Multitude of events and exhibitions**

to see and join. The former classroom spaces are filled with a diverse range of tenant organizations with studios, galleries and offices throughout the arts centre. All are welcome to visit the exhibitions and participate in various workshops and events organized by these creative practitioners.

3331

千代田藝術中心

3331

Arts
Chiyoda

101-0021日本東京都千代田區外神田6丁目11-14

101-0021 Tokyo Chiyoda-ku Sotokanda 6-11-14 Japan

+81-(0)3-6803-2441

<http://www.3331.jp>

成立時間：2010年6月26日開幕

Date established: Grand Opening 26th June 2010

成員：執行長中村藏人(Masato Nakamura)

核心工作人員 Mitsunori Sakano、Takuma Ishiyama、Yumi Shishido 和 Tomomi Ohzone

Founding Members: Director: Masato Nakamura

Core staff: Mitsunori Sakano, Takuma Ishiyama, Yumi Shishido and Tomomi Ohzone

這個藝術空間成立的目的為何？

成立3331，是N司令部（command N，成立這個嶄新藝術中心的機構）長久以來的願景。由中村帶領的N司令部，在過去這十年一直在全日本從事創新的藝術計畫，與許多不同的社群合作，致力於將藝術融入人們日常的生活。

3331千代田藝術中心的成立，是這個願景的終極目標；它的經營模式是一個獨一無二的，中心歡迎各個世代、不同背景和興趣的人來參與，舉辦視覺藝術、時尚、設計、音樂、替代媒材等多元取向的活動，這些內容豐富的活動項目，讓身心障礙的人、兒童、在地居民、學生、專業人士以及任何對藝術好奇的人們可以聚在一起。它的規劃不是單純為了東京和日本的藝術族群，而是為了吸引來自世界各個不同領域、有創意的前衛人才。

成立這個空間時，面臨最大的挑戰是什麼？

我很猶豫是否要重覆有關經費短絀這樣的問題，但這確實是所有藝術空間所面臨的現實壓力，不管在建物 and 設施的維護方面，或在舉辦新奇有趣的活動方面都是如此。我們當然要迎向這樣的挑戰，而且我們相信與其自怨自艾，每個藝術空間更應該負起責任，積極改變這個狀況。3331追求的是獨特的生存方式，使我們可以繼續接觸未來最先端的計畫。獨立自主也是我們生存的核心目標。

最值得回憶的時刻或經驗是什麼？

此刻，可以實踐我們長久以來的夢想，是最了不起的成就。我們的名稱3331源自於江戶時期一種傳統打招呼的拍手方式，它象徵了對人們及其周遭事物的激賞之意；它反映了這個中心的開闊態度，接納各種形式的表現、所有類型的人們及各種類型的社群。因此，當我們以這種特殊的拍手方式，為中心揭開序幕時，面對各種不同的藝術家團體、贊助者、在地居民和廣大的群眾，我們真的很感激，那麼多人在此群聚一起，認同我們的計畫，未來將會有更多人參與和受益於這些計畫。

你認為管理一個藝術空間最理想的狀況是什麼？

有決心追求自己的理想是十分重要的，但也要保持良好的合作關係。3331的中心思想就是引領不同團體的人共同合作、交流、對話，激發新的藝術表現形式，從中產生全新的語言。3331幕後的組織不是孤軍奮鬥，而是和許多不同的創意團體、機構，以及在中心的其他組織共同合作，這樣的團隊形式使我們的創造力更強。要組織這麼多不同型態的社群和人員，我們必須關照各個不同層面的需求，各個團體和個人抱持的期待都不一樣。要管理這樣的藝術空間，有那麼多不同社群，並要將藝術融入日常生活，最重要的，就是要和目標的觀眾群保持緊密的對話。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

我們才開始運作，目前要回答這個問題還太早；不過我們對自己的發展方向深具信心，也相信我們是個前所未有的營運範例，可以啟發其他藝術家和藝術機構。我們有決心創造一個特殊的藝術空間，並克服日常發生的各種不同阻礙、不同經驗與知識之間的隔閡，打造一個開放的交流場域，使人們與不同的思想，在這裡能持續對話。



WHY WAS THE ART SPACE CREATED ?

3331 has been established through the long-term vision of commandN, the founding organization of this brand new arts centre. For over 10 years commandN, led by Masato Nakamura, has pursued innovative arts projects throughout Japan designed to bring art closer to our every day lives and to engage many different communities.

3331 Arts Chiyoda is the pinnacle of this vision. It is a unique model which invites people of all generations, backgrounds and interests to participate in its open approach to fine art, fashion, design, music, alternative media etc., with various programs which encompass people with disabilities, children, local residents, students, experts and those with a curiosity for the arts. It is designed not only as an arts hub for Tokyo and Japan but as an international centre where creative practitioners from all over the world can come together.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

I hesitate to reiterate the common complaint of lack of funding, but this is a pressure which all art spaces face, not only in terms of maintaining the building and facilities but perhaps even more importantly in pursuing a highly stimulating program: We of course face such challenges but we believe that instead of bewailing the situation art spaces have a responsibility to do something about it. 3331 is pursuing a unique model for sustainability so that we may continue to realize cutting edge projects long into the future. Independence and sustainability are central to our thinking.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

At this moment the actual realization of this long lived dream is our most heartily felt achievement. Our name 3331 comes from a traditional handclap greeting from the Edo-period, it is meant to show appreciation for the people and everything around us, it reflects the openness of the centre, is willingness to engage in all forms of expression, all kinds of people, whole ranges of communities. Therefore when we made the special handclap on the opening of the centre, with such a diverse group of artists, supporters, local residents and the wider public then we were really able to appreciate just how many people are coming together to realize this project and how so many more will participate in it and benefit from it.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

It is important to pursue your vision with determination, but to also be constantly engaged in collaboration. 3331 is all about collaborations, exchanges, dialogues, about bringing a diverse group of people together and nurturing a new form of expression, a new form of language from this. The organization behind 3331, is not pursuing such a vision alone, it is in collaboration with the many different creative practitioners, organizations and groups based in the centre itself, infinitely increasing our creative strength. In bringing such a diverse range of people together we must be aware of the many different needs, many different expectations which such groups and individuals have, in managing an art space which strives to engage communities and to bring art closer to our everyday lives it is of high importance to be in continuous and close dialogue with the many different audiences which such a centre aims to reach.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

Well, we have only just started, so it is a little early for such hindsight, but we have strong confidence in our direction and believe we are pioneering a new model which will become an inspiration to other artists and arts organizations. We have a determined commitment to creating a space which overcomes the daily barriers between different fields, different experiences, different areas of knowledge and create a place of open exchange where people and ways of thinking can be in constant dialogue.

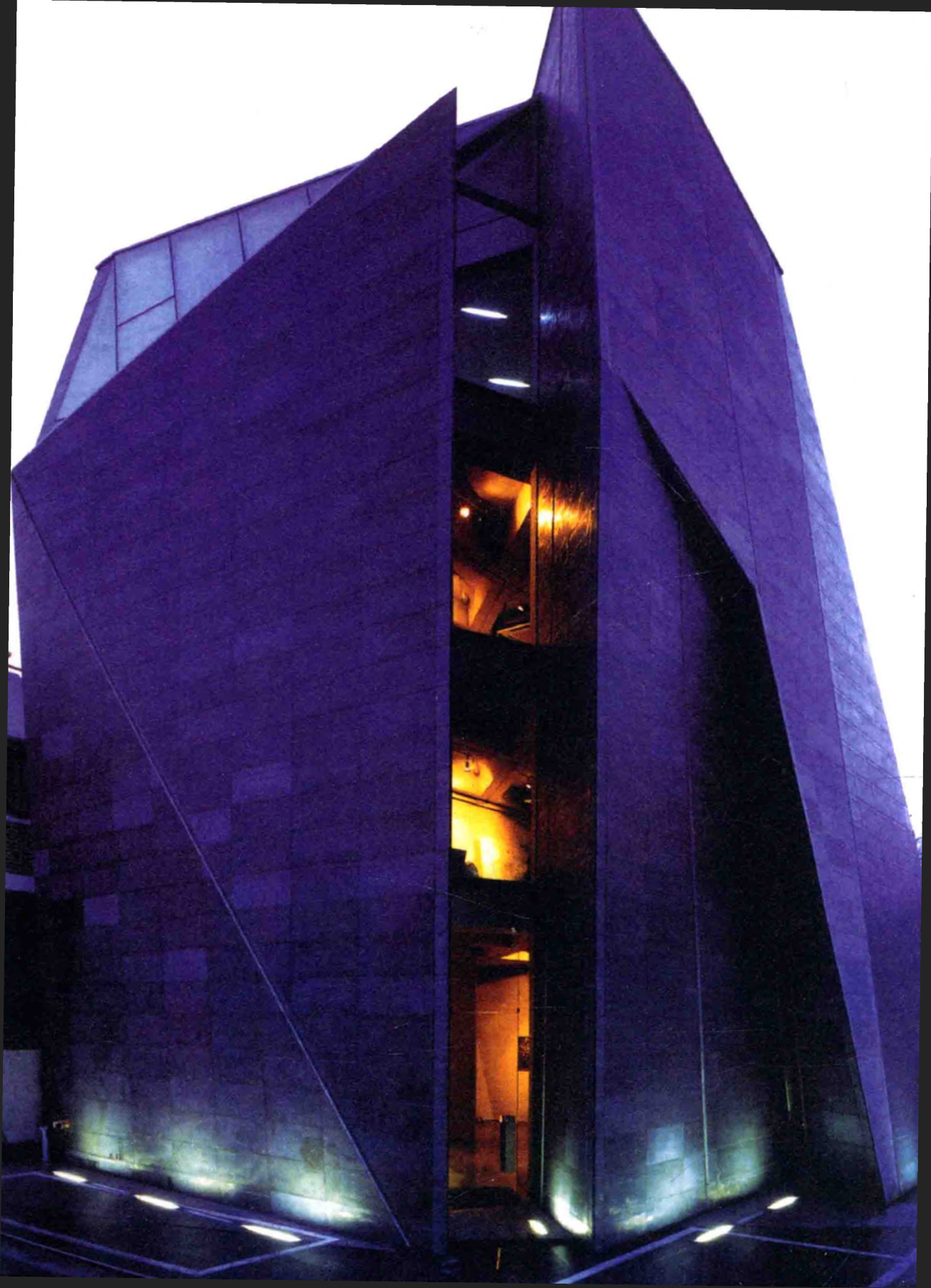
LOOP

環形替代空間

Alternative

Space

LOOP



環形替代空間

文字提供 / LOOP

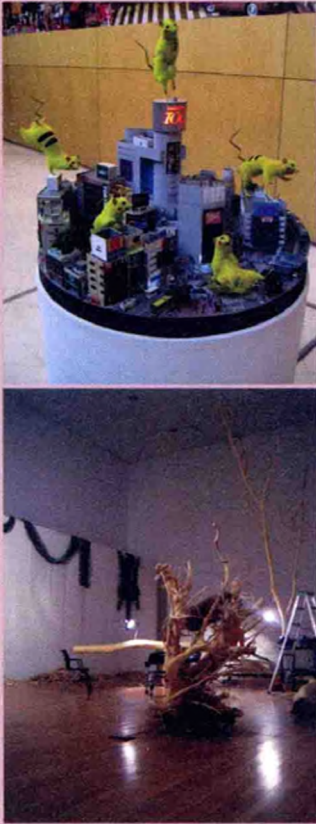
替代空間LOOP成立於1999年的上水洞地區(Sang-Su Dong)，而後轉移到西橋洞(Seo-kyo Dong)的一個地下室；2005年擴大規模至目前的狀況，進入其歷史的新篇章。LOOP作為韓國重要替代空間之一的首要承諾是不斷的定義亞洲替代藝術與文化，用以面對西方的全球化現象。此外，LOOP打算設立一個專為亞洲當代藝術產業而設計的新平台，提倡一個活躍、正面的藝術市場。LOOP拒絕為另類而另類，而是希望以明確的目標和使命，成為一個真正的替代空間來挑戰主流的藝術機構，並為提倡藝術家創作更多更好的作品，持續以「定義亞洲當代藝術」此一理念繼續努力。

- 發掘年輕、新興的藝術家
- 推廣視覺藝術與其他領域的連接
- 建立替代空間的國際交流
- 支持創意活動與更好的展覽環境

邀請新血

環形替代空間(LOOP)誠摯歡迎新進和正在崛起的年輕藝術家們，帶著創新的主題、實驗的藝術態度和理想目標來參加LOOP的年度競賽。這些極具潛力的藝術家們被指定為需通過三個階段的篩選過程，全程皆由LOOP館長、國內策展人、以及國內外的顧問把關。藝廊毫無保留的培養藝術家們的創造性發展，並透過持續不斷在國內和國際的推廣來策劃他們的個展。





支持前輩

LOOP也支持那些藝術家前輩們一步一步朝向國際邁進，曝光率不斷提昇，進而幫助他們自己拓展藝術版圖。LOOP提供線上和離線的一致推廣，並創造一個讓藝術家有舉行個展的機會。尤其是在一個國家最低潮時，不管這會是一個成功的職業生涯，或是就藝術成熟度來說，都該試一試。

建立一個結合其他文化的網站

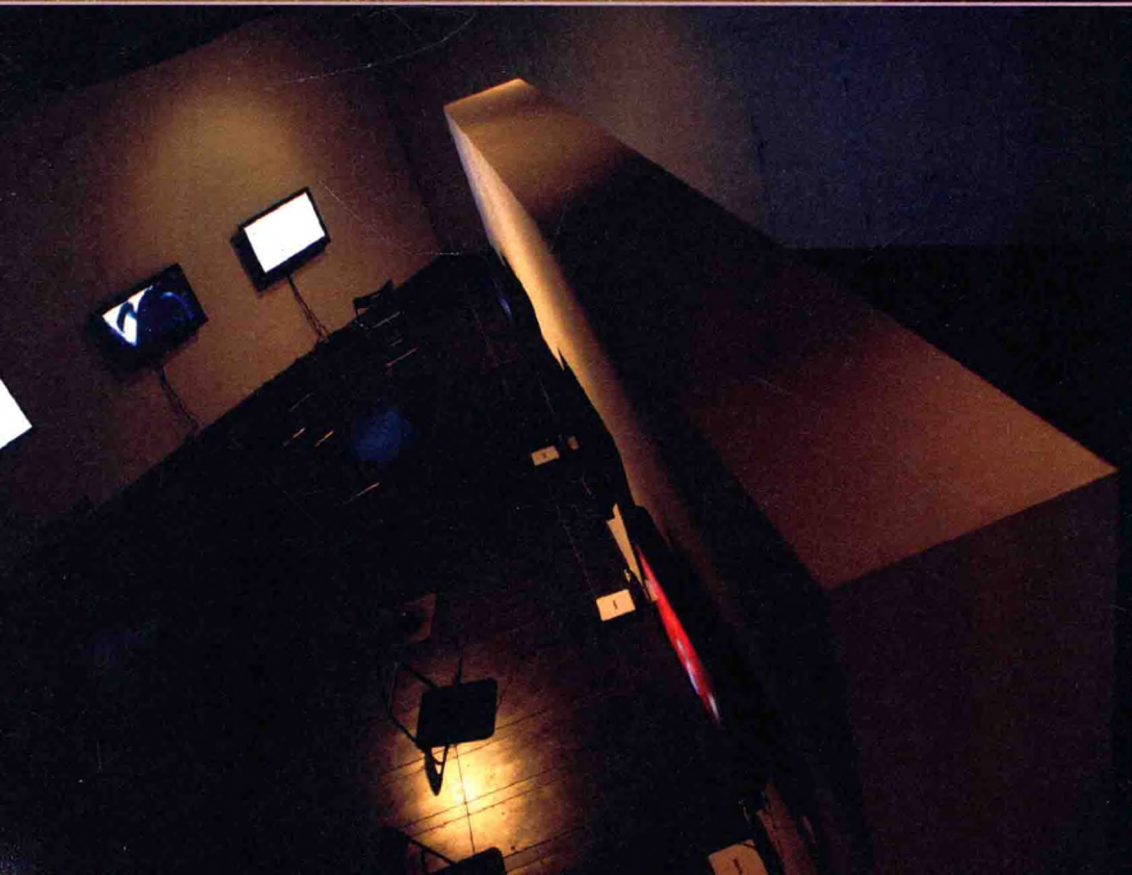
LOOP不斷地開發與維護藝術並且和韓國之外的亞洲文化進行文化交流。它藉由積極的舉辦旅遊展和座談會的活動與當代藝術圈進行創作和藝術的分享與交流。另外，在韓國，LOOP發起許多各式各樣的文化和藝術活動，並藉由策劃各種展覽和論壇來向多國介紹韓國的當代藝術。這是與國際知名策展人既獨立又共生的合作策劃。

引領二十一世紀的一個契合體裁之研究

LOOP空間在文化、國家和形式的研究當中，尋求契合且超越流派之間的界線，並藉由結合視覺藝術、人文學科、工程和經濟進而生產出一種多重價值並力求維持此新的語素。LOOP也在21世紀的此時，和其他藝術機構建立溝通橋樑，連繫彼此網絡，共享信息。

《2010邁向亞洲》單視頻錄像藝術節決定了未來影像藝術的趨向

《邁向亞洲》是一個每年由亞洲網路負責人所舉辦的單視頻錄像藝術節。此活動的目的是希望大家把目光聚焦在現在與未來21世紀的影像藝術上。每年此活動都會在不同的東道國舉行。此舉動吸引和聚集了來自亞洲各地二十多家的博物館館長和30多位影像藝術家。《邁向亞洲》已透過展覽、研討會以及新的出版品創造出一套有系統的生產模式，並且每年會在多方協調下設立出一個全新的主題。而



今年主題是「錄像藝術中的密封時間」。主旨強調不連續的美學處理，支離破碎，時間循環和反映錄像藝術中運行的時間以及它的普遍性與獨特性。

《亞洲藝術獎》

亞洲藝術獎主要是在發掘和培養新新亞洲青年藝術家，並為他們提供一套體系，支持他們將自己推向國際，以及其作品的流通。此藝術競賽的目的是希望重新確立亞洲當代藝術的地位，以及為了領導亞洲藝術的未來，為亞洲藝術專業人士率先建立的一個基礎地位。善加利用大眾媒體、網路、出版品、民眾等等，在多方面下功夫，以便於和廣大市民建立更積極更良好的溝通橋樑。

參賽者由一個國際委員會推薦42位來自韓國、日本、中國大陸，印度和東南亞的菁英。這42位被提名的藝術家將經由一個7人小組篩選，到最後僅存6名決賽者。這6名藝術家將舉辦個展，巡迴3個亞洲國家並進行一個駐村藝術計畫。在這6名決賽者當中，最後的獲勝者將在展覽的開幕酒會上公佈出來。得獎者也會獲得全力支持將其藝術推向國際舞台。





《媒體景觀·世界以東之地區》

作為一個參與「城邦」這個計畫的一份子，《媒體景觀·世界以東之地區》代表了從首爾、東京、北京、台北、新加坡至紐約、德國不萊梅港市至倫敦的國際亞洲藝術家團隊。英國韓國文化中心（倫敦）和LOOP（首爾）代表韓國邀請10位韓國國際藝術家和已經提名另外十位藝術家加入此計畫。這些藝術家們都有相同的亞洲文化背景，他們的故事既包含了他們自身對故鄉的認知，以及他們從世界各地所汲取的新發現。

在「城邦」的計畫中，這些不斷更替的影像暗喻著一切皆和亞洲城市迅速開發有關——世界以東之地區。每1/24秒改變的圖示迫使觀眾參與這不斷變化的常景。這樣的情況類似於亞洲城市本身經歷的快速成長。起源於亞洲的藝術家們對於此快速變化的情形已具有免疫能力，並且在很短暫的時間內習慣這種環境變遷的視覺轉換。當談到要決定藝術的表現方法時，亞洲藝術家理所當然的採用媒體藝術，尤其是對移動影像的使用。藉由此展覽，民眾可深入探討虛擬現實（virtual reality）之概念，以及在亞洲迅速發展的當代藝術景象。





Alternative Space LOOP

By LOOP

Setting out in 1999 in Sang-Su Dong, and then moved to a basement in Seo-Kyo Dong, alternative Space Loop entered upon a new chapter of its history starting from the year 2005. Loop expanded size-wise; however its very first commitment for suggesting alternatives for Korean Art scene remains the same. Loop keeps sticking to its foremost responsibility of defining alternative Asian art and culture by confronting Western-oriented globalization. In addition, Loop plans to set up a new platform for Asian contemporary art industry, and promotes an art market that is dynamic yet upright. Loop objects to an alternative for the sake of an alternative. With clear vision and mission, Loop will become a truly alternative space that challenges the mainstream art institutions. In order to advocate artists to produce more and better quality works, and also to define identities for Asian contemporary arts, Loop will continue the following activities.

- Searching for Young Emerging Artists
- Promoting Connections between Visual Arts and other Genres
- Establishing International Networks of Alternative Spaces
- Supporting Creative Activities and Better Environment for Exhibition

INVITES EMERGING ARTISTS

LOOP welcomes young or rising artists with innovative themes, experimental artistic attitude, and imaginary vision to enter the gallery's annual competition. Highly promising artists are chosen through a three-stage screening process, overseen by LOOP curators, domestic curators, and domestic and foreign advisors. The gallery

also works tirelessly on nurturing the creative growth of artists and organizing their solo exhibitions through constant domestic and international promotions.

SUPPORTS ESTABLISHED ARTISTS

LOOP also supports established artists with reaching global exposure, thus assisting them to expand their career world-widely. LOOP provides consistent on and off-line promotion, and creates an opportunity for solo exhibition to artists, in particular, in a state of nadir despite a successful career or artistic maturity.

BUILDS A NETWORK WITH OTHER CULTURES

Alternative Space LOOP constantly develops and maintains artistic or cultural exchanges with Asian cultures outside of Korea. It also creates or shares artistic communication with contemporary art communities globally by active travel exhibitions or symposiums of kind. Moreover, LOOP presents a wide variety of cultural, artistic events in Korea, and introduces contemporary Korean art to multi nations by organizing diverse exhibitions or forums, that are either independently planned or co-curated with internationally renowned inviting-curators.

LEADS A STUDY OF CONSILIENCE OF GENRES IN THE 21ST CENTURY

Alternative Space LOOP seeks consilience, beyond boundaries between genres, cultures, nations, and forms of study. LOOP generates a multiplicity of values, and maintains new

discourse, by combining the study of visual arts with subjects of humanities, engineering, and economics. LOOP also builds great networks, building bridges with other prestigious artistic institutions, sharing information for the 21st century.

"Move On Asia 2010"- Single Channel Video Art Festival Sealed Time in Video Art

"Move on Asia" is a single-channel video art festival organized annually by the Asia Curator Network in an aim to throw light on the presence and the future of the 21st century video art. Each year's event takes place in a different host country and brings together more than 20 curators and 30 video artists from across Asia. "Move on Asia" has created an array of productive discourses through exhibitions, seminars and new publications coordinated under a major theme newly set every year.

This year's theme is 'Sealed Time in Video Art', dealing with the aesthetics of discontinuous, fragmented, cyclic time and reflecting on the significance the running time holds in video art and its universality and uniqueness.

ASIA ART AWARD

The Asia Art Award was designed to discover and cultivate the talents of young Asian artists and to provide them with a system that will support the international promotion and circulation of their art. This art competition aims to re-establish the status of Asian contemporary art and build the foundation for positioning Asian art professionals as art leaders of the future. Utilizing mass media, online, publication, residency, and etc., multi-faced efforts will be made in order to promote better, active communication with the general public.

Nominees are recommended by an international committee of 42 art experts from South Korea, Japan, China, India and South East Asia. The 42 nominated artists are then screened by a panel of seven judges who narrow the list down to six finalists. These six finalists will all take part in solo exhibitions that will tour three Asian nations and be part of an artist-in-residence program. Among

the six finalists, the final award winner will be announced on the opening reception of exhibition and will be receiving full support for their art to enter the international art scene.

"MEDIA LANDSCAPE, ZONE EAST"

"Media Landscape, Zone East", as one participating project of 'CityStates', represents a group of internationally working Asian artists from Seoul, Tokyo, Beijing, Taipei, Singapore to New York, Bremen and London. The Korean cultural Centre UK (London) and Alternative Space LOOP (Seoul) representing the Republic of Korea, have invited ten internationally working Korean artists and have nominated ten other artists to join the project. While all these artists come from Asian cultures, their stories encompass both their hometown identities and their new discoveries from across the world. These moving images stimulate associations with the rapidly developing cities across Asia - "Zone East". The images change their pictorial representation every 1/24 second and force the viewer to engage in the changing scenery. This situation itself resembles Asian cities that have witnessed rapid growth. Artists originating from Asia are immune to this rapid change, and are adapted to the total visual transformation of their environment in a short period of time. When it comes to deciding means of artistic expression, it is only natural that Asian artists have no reservation about choosing media art, especially moving images. With this exhibition, viewers are able to explore the notion of the virtual reality and Asia's rapidly developing contemporary art scene.

環形替代空間

Alternative
Space
LOOP

121-836 韓國索爾麻浦區西橋洞335-11 (335-11 Seokyo-dong, Mapo-gu, Seoul, Korea, 121-836)
335-11 Seokyo-dong, Mapo-gu, Seoul, KOREA [postal code: 121-836]
• 82-(0)2-3141-1377
www.galleryloop.com

成立時間：1999年2月6號

Date established: February 6th, 1999

成員 (members) :

執行長／徐金淑 (SUH Jinsuk / Director)

策展人／孟政玟 (MOON Jungmin / Curator)

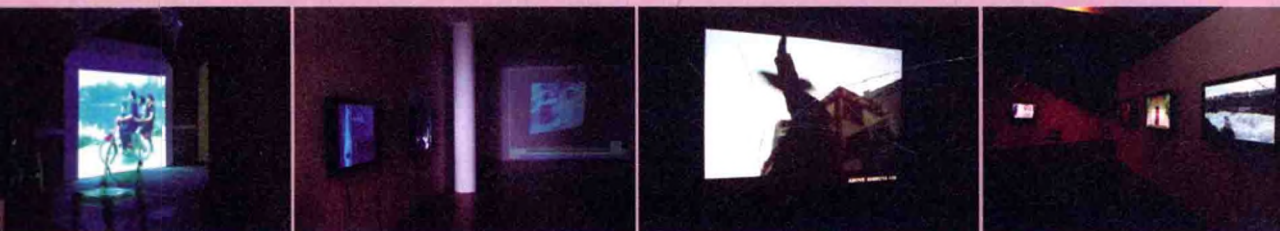
助理策展人／沈孝元 (SHIM Hyowon / Assistant Curator)

展覽行政／金冶姬 (KIM Yeji Viviana / Exhibition Coordinator)

展覽行政／張甲英 (JANG A-Young / Exhibition Coordinator)

設計總監／李珊尹 (LEE Sangyoon / Chief Designer)

設計／黃申惠 (HWANG Shinhye / Designer)



這個藝術空間成立的目的為何？

請參閱我們網站的資訊單元，<http://www.galleryloop.com>

成立這個空間時，面臨最大的挑戰是什麼？

每一年為我們的策展計畫申請經費，以及這個空間的管理維護。

最值得回憶的時刻或經驗是什麼？

這個空間曾經因為財務的困難，無法支付電費而短暫關閉了三個月；然而這種狀況卻為藝術家和藝術社群，創造了一個強而有力的凝聚力；必須要想辦法維持藝術和相關社群能在環形替代空間生存下去，也使他們體認到環形替代空間經營的企圖與理念。

你認為管理一個藝術空間最理想的狀況是什麼？

環形替代空間每年為了維持空間維護，都必須向政府申請補助，但經費經常是不足以維持每一項開銷。最理想的狀況是能有充分的資金支援，贊助這個空間的財務與管理，以完成每年最主要的展覽或創作計畫。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

是的。



WHY WAS THE ART SPACE CREATED ?

Please refer to the information section on our website, <http://www.galleryloop.com>

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

Applying for grants each year for curatorial projects and maintenance of the space

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

Due to the financial difficulties at one time, the space failed to pay for electricity which caused a brief close for about three months. This, however, led to create an environment for artists and art community to form a stronger union together for the sake of keeping art and its community alive at Alternative Space LOOP as they acknowledged LOOP's intention or principles of its foundation.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

Each year, LOOP applies for government grants for sustainment of the space which, in a lot of cases, are inadequate to cover every expense. It would be ideal to have sufficient amount of monetary support to finance management of the space to completely focus on creative projects or exhibitions every year.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

Yes.

箭
厂

arrow factory

空
间

箭廠空間
Arrow
Factory



小是新的大

箭廠藝術空間

撰文 / 姚嘉善 翻譯 / 戴章倫

原刊載於《當代藝術&投資》，issue 28, (2009.04), p. 52-58

在過去幾年中，中國當代藝術的發展勢如破竹。如果中國當代藝術存在根基的話，其在商業上的迅速崛起以及官方對它的曖昧的寬容則造就了這個根基的易滲漏和不穩固。掃視今日中國的藝術空間和藝術機構會讓人看到一個當代中國的藝術世界。這個藝術世界有著極大的要建立制度化，專業化，教育化系統的心願。這些系統將使得中國當代藝術可以與其世界鄰居並駕齊驅，然而這樣便忽略了對這些結構的長期基礎建設。此外，進來在商業上的迅速成功以及市場的主導地位不僅危害了上述系統也阻止了那些更富於冒險精神的藝術實驗和討論模式的出現。如果798和草場地已經變成了中國當代藝術與文化產業新近發展的同義語，那麼它們過多依賴重商主義，精英主義，事件的奇觀以及那些將藝術生產的數量凌駕於品質之上的超規格的畫廊空間，則成為了這兩個地方的內在症候。

圈定城市中的某個特殊區域為「藝術區」似乎是北京市政府支持當代藝術的明顯證明，然而身處於城市裏那些偏遠的角落，這些被欽點的藝術區也產生了兩方面很重要的問題：可接近性問題，也即地理和心理上的距離問題；消費問題，在這些藝術區裏，那些實際的消費者與畫廊空間的經營和生產者是同一群人，觀光者也是在藝術區裏消費，但是實際上藝術品在除了藝術區之外的情境中很難真正銷售出去。這個背後的動機不是要使當代藝術與它周圍的環境和周圍的社區建築形成一種對抗或是相互作用，而毋寧說是將它緊鎖在堡壘般的大門之內，使得當代藝術不能夠在一般的社群居民中實現傳導的效果，在當代藝術與一般民眾之間劃了一條清晰可見的界線。因此「當代藝術泡沫」更基於市場現象，而且這種勢頭正在擴散到那些其他的區域，這些區域似乎將藝術和藝術家封鎖在了一個既定區域，因此一種與社會條件和政治條件緊密的藝術品呼之欲出。

箭廠空間位於北二環路，遠離任何的藝術區，那些繁榮發展的美術館和開發區。地處靠近市中心的一個小胡同裏，箭廠呈現出了一種新的藝術空間模式。這種模式的展覽和展示是根據一種實際的物理位置和不斷變化的社會環境來定



義的。我們謹慎地將空間大小限定在15平米，它不僅提供了一個有別於那些不斷擴大的商業畫廊和藝術區的「替代比例」，也具有一種實踐意圖，因為箭廠完全是自我組織，自我贊助。以往北京當代藝術的發展經驗很大程度上已經被限定在了特定的藝術區，針對目前的這種氣候，箭廠的目標是將藝術放在一個去神話的，不是美術館和畫廊的情境中去展示，嘗試讓藝術性的參與，探索和實驗直面每日生活中的社會和政治現實。

箭廠與北京其他的藝術區有所不同。我們不僅佔用的空間小，而且運作方式也如同在經營一個小商店，只是把設計作品展示在面街的櫥窗裏。我們按照臨時性商業機構的統一標準繳納租金，但是實際上我們並不賣任何東西。通常我們不舉辦開放性的聚會（除非藝術家自行組織），也不會通過任何方式為自己做廣告。我們適度的干預到胡同中人們的日常生活中，以裝置和視頻作品的形式，24小時向路人展示，與當地的環境保持交流。對於我們來說，意義的生成是在與當地環境相互作用的過程中產生的，而當地的環境是一個先於社會範疇而存在的概念。我們採用的策略是讓這個環境成為作品的一部分，而不僅僅是社會結構中的一部分。值得鼓勵的藝術模式是特效的也是暫時性的，它源於時間和地點。我們希望從我們的角度更多的關注藝術中包含生命經驗的形式和它對多樣性的經濟、政治、社會有意義的回應。

在每個城市裏都有藝術區，但是它們之間並沒有顯著的區別。藝術被標誌成一個新的領域，是根源于藝術有用論的想法。藝術有其自身的功能和目的，它能夠通過批評、揭露，甚至僅僅通過最先定位了一個自然存在來促進某種模式或形態的轉變。當我們置身於箭廠胡同（一個看似武斷的現場）之中，我們試圖重新解讀人與空間的關係，以個體為中心逐漸向外界放射，放射到鄰居、城市、國家，最終到整個地球。我們的觀眾的主體主要是生活在胡同裏的居民或生活中大多數時間活動在這個區域裏的人，還有偶爾路過的旅遊者。箭廠不是798或草場地的副本，觀眾也並不是那些動機明確或對藝術瞭若指掌的人。我們的活動

被動的遭遇著附近居民和路人好奇的眼神和詭詐的評論，他們一定在說：「你最好還是回家賣菜吧！」

箭廠於2008年四月份創建於北京，創建人是何穎宜 (Rania HO)、王衛 (Wang Wei)、翁維 (Wei Weng) 這3名藝術家，館長是姚嘉善。除了偶爾來自朋友和參加藝術家的現金資助外，我們完全是自主創業和經營。我們將自己的事業定義為「非營利性的」，「有選擇性的」，「獨立自主的」，雖然說這些術語越來越含糊不清。我們將自己的定義為「非營利性的」，並不僅僅因為我們的展品類型和我們推出的藝術家，更是因為我們的目標是要擺脫商業和經濟的糾纏。因此，我們既不出售藝術品，也不收取任何比例的佣金。我們希望箭廠符合「精選藝術的空間」的定義，就像美國19世紀70、80年代許多先鋒性的藝術空間一樣，他們的任務便是去抵抗所謂的「制度化的」意識形態的過度流行。但是反過來說，這些術語也忽略了藝術世界的自身結構，就像Andrea Fraser所說，「反對制度並不是什麼問題，我們自身創造了制度。真正的問題在於，我們現在的制度是什麼，什麼樣的制度是有價值的，我們如何得到報酬，什麼樣的報酬是我們渴望得到的。」

到目前為止，我們已經實施了4個方案。每一個方案都是一次有價值的實踐和策略實施，它們以各自的方式展現了我們的觀念。展示的方法極富創造性，並且與環境產生互動，使之可以被大家分享。《側切》是一個合作性的作品，它由翁維、何穎宜共同完成。這個作品分為兩個部分，由何穎宜製作的與實物等大的手工紙板乒乓球桌和由翁維在特定位置的牆面上繪製的一幅畫。這幅畫將被切碎、撕扯、刻劃，從中抽取出運動和思維的觀念。雖然這些作品讓渡了工藝品的價值，一種手工的隨後到來的奧運會，路人還是被何穎宜設置的在一個張拼貼的乒乓球桌上永不休止懸浮在空氣中的乒乓球給迷惑了。

來自紐約的藝術家張怡的項目名為《可能接觸》（2009年7月29日—9月29日），它表達了箭廠空間對藝術處理過程以及藝術生產問題的一貫興趣。《可能接觸》是藝術家在北京與箭廠空間合作拍攝的以翻譯、無譯、跨文化傳譯、詮釋和表演概念為核心的多層次錄影藝術作品。它以那些與文化批評家瓦爾特本雅明以及美國亞裔電影明星黃柳霜相關的事件為起點，將把上述二者放到當代藝術情境中去重新想像和解讀。

《維瓦拉迪法蘭西》（2008年11月7日—2009年1月7日）是藝術家倪海峰的一個裝置作品，作品直接反應了參與和介入胡同經濟的興趣。利用商業化的生產中廢棄的工業垃圾（織物碎片），藝術家同兩個截然不同的勞動者通力合作，



製作出兩件獨特的「高端」時裝外套，這兩套時裝外套將以不同於胡同周遭簡陋環境的高級櫥窗展示的形式在箭廠空間展示。倪海峰有目的地選擇了與兩個具有完全不同背景的團隊合作——一個是坐落在箭廠空間附近胡同裏的一家叫做「別具一格」的夫妻裁縫店，以為鄰里居民提供縫紉製衣，縫補和洗滌服務為生，另一個則是目前在北京的法國及澳洲設計師，以此來揭露一種過度浪費與地方性簡潔審美之間的視覺與經濟差異。

我們最近的一個項目是北京藝術家王功新的裝置，題為《與鄰居無關》（2009年1月22日—4月2日）。該作品仍然是與箭廠空間位於胡同之中這種直接的社會語境相作用，只是引用了更多的視覺手法。白天的時候，《與鄰居無關》是一件雕塑裝置，它是隔壁餅鋪店面的離奇複製——北京的胡同裏經常可以見到的一種簡易的鋁合金玻璃店面。夜幕降臨後，在店面上呈現出的影像則描繪了鄰居店鋪製作和出售大餅與麵條的工作場景。兩個近鄰空間之間至關重要的視覺聯繫被它們不同的功能所破壞了：一個是仰仗當地居民來獲得收入的營業場所，而另一個則是獨立的、不具備任何實用功能的，但又有賴於胡同和日常生活模式的視覺機制。通過提供一種與此在地點的指向性聯繫，《與鄰居無



關》旨在提出一個新的關於當代藝術如何在一個公共情境中展現的問題。

4月到5月，箭廠會與關萱合作首次啟動一個系列專案，我們暫時把它稱為「溫床計畫」。藝術家會在箭廠空間裏實驗不同的想法和概念，展示那些半完成狀態的以及正在進行的不定期修改的作品。與以往一開始就展示已完成的作品不同，這個專案中的作品都是接近完成的，它呈現出異於通常展覽模式的另一種相反模式。它希望藝術家能夠獲益於不再關注「完成」的概念，而是趨向一種持續不斷的空間中的變化從而使得公眾觀者得以更加深層的關注對藝術處理過程。

最終，箭廠空間所感興趣的不是與那些在大藝術區裏的藝術空間分道揚鑣，而是通過提供一種觀看和生產藝術的替代模式，通過鼓勵那些偶發性的，但是具有實驗精神的創作來與其合作。針對那些隨處可見的「白盒子」式的，用一種事先規劃好的形式來對待當代藝術的藝術空間，我們發現箭廠能夠提供一個藝術家更加需要的平臺。在這個平臺上，藝術家能直接與那些特定地點的社會關係相互作用，並最終提醒我們藝術固有的與當下條件的暫時性聯繫。

Small is the New Big

The Arrow Factory

By Pauline J. Yao

Published in *Contemporary Art and Investment*, issue 28, April 2009

Over the last few years the development of contemporary art in China has been both sweeping and incremental. Swift leaps in the commercial sector and halting acceptance on the official side has left an infrastructure that is unstable and highly porous, if existent at all. A brief scan of today's art spaces and organizations reflects a contemporary Chinese artworld that sits heavy with ambition to establish institutional, professional and educational systems that will put it on par with its global neighbors, and yet is largely inattentive to the long-term sustainability of these structures. Moreover, the recent fast-track commercial success and dominating presence of the market has not only jeopardized these systems but has also dissuaded more adventurous modes of artistic experimentation and discourse. If 798 or Caochangdi have become synonymous for recent advances within contemporary art and cultural industry in China, they are also symptomatic of deeper ills in terms of excessive reliance on commercialism, elitism, spectacle-driven events, and over-sized gallery spaces that have skewed artistic production towards quantity over quality.

Designating special areas of the city as 'art districts' is one of the more visible ways that the Beijing city government has manifested its support for contemporary art. But

exiled in increasingly remote corners of the city, these designated art zones pose important questions about accessibility—they represent not only a physical removal from the urban fabric of the city, but a psychological barrier as well—and consumption, given that the work shown there is made by and for individuals that frequent these contexts alone. The motivation behind these districts is geared not towards engaging and interacting with the surrounding area or building ties to local communities beyond the artworld itself, but rather cutting oneself off behind fortress-like gates that make patently visible the lines of demarcation between the art-indoctrinated and average working inhabitants. The contemporary art "bubble" is thus more than market phenomenon, it also extends geographically to define these enclaves which seem to put art and artists in an cordoned off area, severing an artwork's ties to the very social and political conditions it is alleged to represent.

Enter the Arrow Factory, located inside Beijing's Second Ring road, far away from any art districts and high-powered art museums or developments. Situated in a hutong alley near the center of the city, Arrow Factory presents a model of an art space whose approach to exhibition making and display is uniquely

defined by its physical location and immediate social setting. Our modestly sized space (155sqm) provides an alternative scale to the ever-expanding commercial gallery spaces and art districts, but also serves a practical purpose since we are entirely self-organized and self-funded out of our own pockets. Under the current climate in Beijing, where the experience of encountering contemporary art has been largely confined to purpose-built art districts, Arrow Factory aims to present art in a context that reaches beyond the sanctified white-box setting of museums and galleries, seeking to bring artistic participation, exploration and experimentation up against the social and political realities of everyday life.

The Arrow Factory has several features that set it apart from the usual contemporary art spaces in Beijing. We are not only small in size but we operate as a storefront, with projects that are designed to be viewed from the street only while glass doors to the space remain locked. Our rental of the space (a former vegetable stand) comes with a temporary commercial business license, but in reality we do not sell anything. There are no opening parties at the Arrow Factory (unless the artist takes it upon him/herself to organize it), nor is there much in the way of signage, advertising or promotion. Instead we offer restrained interventions into the everyday context of the hutong in the form of installations and video works that maintain continual dialogue with the local surroundings and are available for viewing nearly 24 hours a day to anyone passing by. For us, meaning making is an activity that occurs through interacting with the pre-existing social field of the local environment, and adopting a strategy

whereby the social frame does not so much 'surround' as much as it becomes part of the work. By encouraging modes of art making that are specific and contingent, rooted in time and in place, we hope to give fuller attention to art that embody forms of lived experience and meaningful responses to the diverse economic, political and social conditions of our given locality.

In any given city, there are gallery districts and art enclaves, but there are also notable exceptions too. The act of staking out new territory, as we have done, is rooted in the idea that art does something, that it has functionality and purpose and can enact some form of change either through critique, exposing truths or merely through the nature of its existence in that site in the first place. By situating ourselves in Jianchang Hutong (a seemingly arbitrary locale) we aim to accentuate the relationships between people and space that radiate outwards from the levels of the individual, the neighborhood, the urban, the region, to finally, the global. This is reflected in our audience, which is made up mostly of local residents who either live in the hutong or frequent the area on a daily basis, and the occasional global traveler. Unlike our counterparts in 798 or Caochangdi, which tend draw a motivated and interested audience already familiar with art, our activities are passively met with puzzled looks and quirky comments from the neighboring residents and passersby who have been known to remark, "you'd be better off selling vegetables."

Arrow Factory was founded in April 2008 by three artists, and one curator, all based in Beijing. Aside from the occasional cash donations by friends and participating artists, we are completely self-funded and operated.

We use 'non-profit' and 'alternative' and 'independent' to describe what we do, though admittedly these terms have grown increasingly vague. We consider ourselves to be non-profit not only because of the types of programming we present and artists we support, but because of our stated goal to stay free of the usual commercial entanglements. Thus we do not handle sales of artworks nor do we collect any percentages or commissions. Our thinking behind starting Arrow Factory might be seen to fit with the classic definition of an "alternative art space" as pioneered by various artist-run spaces in America during the 1970s and 80s, whose mission was to take up a firm position against excess commodification and prevalence of so-called "institutional" ideologies. But to see things only in these oppositional terms neglects our own complicit role in the structure of the artworld itself, as Andrea Fraser puts it, "[it's] not a question of being against the institution, we are the institution. It's a question of what kind of institution we are, what kind of values we institutionalize, what forms of practice we reward, and what kinds of rewards we aspire to."

The four projects we have organized to date each in some way represent the types practices we value and the working strategies that we reward—approaches to exhibition making that are inventive and interactions with locality that are participatory and collaborative. *Slice* (April 30 to July 12, 2008) is a collaborative work by Arrow Factory co-founders Rania Ho and Wei Weng. The two main works—a life-size ping-pong table handcrafted out of cheap cardboard materials by Rania Ho, and a site-specific wall painting by Wei Weng allude to acts of cutting, slicing and carving and elicit

notions of movement and perspectival shifts in space. Though the works yielded valuable associations to craft, the handmade and the ensuing Olympic games, passersby were likely most enthralled by Ho's addition of a constantly levitating ping-pong ball atop the makeshift ping-pong table.

New York based artist Patty Chang's project entitled *Touch Would* (July 29 to September 29, 2008) represents Arrow Factory's ongoing interest in highlighting the artistic process and issues of production. Shot in Beijing and co-produced by the Arrow Factory, *Touch Would* is a two-channel video work that centers on the concept of translation and performance. It takes as its departure point events that concern the cultural critic Walter Benjamin and Asian American film starlet Anna May Wong, but re-imagined and reinterpreted in a contemporary context. The project forms a lens through which Chang explores notions of public/private space, staged performance, and linguistic mishap. Presented in the hutong environment of Arrow Factory, the piece gained instant popularity with the local audience who stopped by often to watch the video of the teenage knifethrower show off his talents.

Vive la Différence (November 7, 2008 to Jan 7, 2009) is an installation created by artist Ni Haifeng that directly reflects an interest towards collaboration and involvement with the local economies of the hutong. Using shreds of fabric that have been discarded after commercial factory production, the artist invited two different design teams to produce a pair of unique "high-end" fashion garments; these garments were then installed in Arrow Factory in the form of a luxury shop window display that

clashed with the modest surroundings of the hutong. Ni purposefully chose collaborators with dramatically different economic backgrounds—one is an international design team based in Beijing and the other is the local tailor shop in the hutong, to expose the visual dissonance and economic difference between the extremely lavish and the humble aesthetic of the local.

Our most recent project is a video installation by Beijing-based Wang Gongxin entitled *It's Not About the Neighbors* (Jan 22 – April 2, 2009). The work also engages with the immediate context of Arrow Factory's hutong alley location but enlists a more visually minded approach. During the day, *It's Not About the Neighbors* is a sculptural installation that offers an uncanny imitation of the neighboring pancake shop's façade, while at nightfall, the work comes to life through a backlit video projection that simulates the neighboring shop workers making and selling their bread and noodles. The overriding visual connection between these two adjacent spaces is undermined by their different functions: one is an operating business that depends on local residents and neighbors for its income; the other is independent and non-functional, relying instead upon the visual economies of the hutong itself. Offering an indexical relationship to its own location, *It's Not About the Neighbors* is also aimed at uncovering new questions about presenting contemporary art in public contexts.

In April – May, Arrow Factory will work with artist Kan Xuan to launch the first in a series of projects we are tentatively calling 'incubator projects'. The idea is to use the space of Arrow Factory to give an artist the opportunity to test out different ideas or concepts,

showing only semi-finished work or works-in-process that are continually modified over a fixed period of time. Instead of exhibiting a finished work at the beginning, the work will only reach completion at the end, representing an inverse model of a conventional exhibition format. It is hoped that artists can benefit by diverting attention away from a finished concept towards one that is constantly evolving within the space and that gives the viewing public a deeper look into the artistic process.

The interests of Arrow Factory, in the end, are not at odds with the goals of other art spaces residing in larger art districts but rather seek to work in tandem with them by providing alternative ways of seeing and producing art, and by encouraging modes of making that are contingent and yet committed to a spirit of experimentation. Given the ubiquitous presence of 'white-box' spaces which insist on prescribed encounters with contemporary art, we find that Arrow Factory can offer a much needed platform for artists to engage directly with the social relations of a specific site and ultimately, to remind us of art's unbreakable temporal relation to conditions of the present.





箭廠空間
Arrow
Factory

圖北京市箭廠胡同38號(圓子監街內)
38 Jianchang Hutong, Dongcheng District, Beijing, China
www.arrowfactory.org.cn
成立時間：2008年4月
Date established: APRIL 2008
成員：何曠宜·王衛·姚嘉善
Members: Rania HO, WANG Wei, Pauline J. YAO

這個藝術空間成立的目的為何？

為北京市提供一個藝術生產的空間。

成立這個空間時，面臨最大的挑戰是什麼？

終於明白除了自己想辦法之外，不可能找到其他任何資金的挹注（或許有一些個人及朋友的贊助）。

最值得回憶的時刻或經驗是什麼？

曾經聽人說，他們試著要來參觀這個空間，卻找不到，因為他們以為這裡應該是一個真正的廠房。

你認為管理一個藝術空間最理想的狀況是什麼？

降低人事成本、財務穩定，可以獨立自主策畫有想法的、且在時間的累積下具有意義的活動。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

是的。

WHY WAS THE ART SPACE CREATED ?

To offer new avenues of artistic production in Beijing.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

Realization that there are no funding sources to draw upon but ourselves (and perhaps some personal contacts or friends).

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

Overhearing someone say they tried to visit the space but never found it because they were looking for an actual factory.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

Low overhead, financial stability and independence to plan a thoughtful program that can become meaningful over time.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

Yes.





全藝社

Art
For
All
Society



全藝社介紹

文字提供／全藝社

「全藝社」(Art For All Society)，為2007年在澳門成立的非營利藝術工作組織，宗旨為推動澳門本地藝術家創作及發展，協助澳門特區政府發展本土文化事業。

目前澳門總部位於啤利喇街工業廠房3樓及6樓，澳門全藝社除了擁有自己的展示空間外還設有藝術家工作室，總面積約為1000平方米，目的是希望能鼓勵更多澳門藝術家全身心投入到創作中，並能以穩定的藝術工作室的創作環境，配合相關的個展，進行對外宣傳推廣與作品出售，同時也希望組織本地藝術家參加海內外大型藝術博覽會，形成健全的文化產業市場發展模式，讓更多澳門有興趣及具潛力的藝術工作者借著這些計畫去發展個人的藝術事業，為澳門藝術發展而努力。

除澳門外，全藝社亦順應國際藝術發展的大趨勢，2008年十月於北京設立北京全藝社，為大陸瞭解澳門藝術的發展以及澳門與北京之間的溝通搭建了一個良好的交流平臺。北京全藝社的空間位於798藝術區，北京全藝社的展覽最大程度上涵蓋了大陸、澳門、香港、臺灣兩岸四地青年藝術新銳的作品，它向北京這個國際化的都市展示著不同的文化形態。

全藝社另設有藝術獎學金項目，用以鼓勵澳門當地的年輕藝術學者到國外和大陸進行深造，為澳門當地培養優秀的藝術從業者。

展望未來，全藝社將繼續以推動當代藝術發展為主，包括繪畫、裝置、攝影、雕塑及多媒體等藝術形式，策劃優秀澳門藝術家的個人展覽及與國內藝術家合作的聯展，以配合澳門政府銳意發展文化產業的方向。





澳門全藝社、發掘本地優秀創作

全藝社於2010年將以「澳門全藝社展覽中心」為創作及展示基地，營運上與其他商業畫廊注重利益的經營理念不同，全藝社致力配合特區政府發展文化產業，培養本地創意人才的方針，於2010年舉行15個本地及國內藝術家的個人作品展及參加不少於四個國際性的藝術博覽會，聯繫約30位本地最活躍的當代藝術家，累積本地優秀當代藝術作品最新創作不少於200件，讓本地市民、企業或外來遊客、收藏家、文化機構負責人、傳媒等能透過「全藝社」此唯一推動澳門當代藝術的組織來認識本地創作面貌，選購作品或委約本地藝術家進行專項創作，由全藝社作橋樑，鼓勵企業、政府部門與藝術家合作，發揮雙方的優勢，造成雙贏局面，開拓本地藝術市場，使藝術能走向市場化的健康發展出路，逐步減低過去因沒有市場而導致藝術工作者完全依賴政府扶助的現象。





參與國際藝術博覽、讓世界看到澳門當代藝術

本社將爭取2010年內參加鄰近地區四個國際藝術博覽會，一方面於本地透過藝術家個展累積優秀作品，同時積極向國際推介，展示澳門當代藝術力量，並藉此宣傳澳門的文化城市形象。2010年已獲大會通過並正式邀請參與的國際藝術博覽會包括北京的「藝術北京—國際藝術博覽會」、「台北國際藝術博覽會」及「上海國際藝術博覽會」及「馬來西亞國際藝術博覽會」。

推動藝術獎學金、發掘本土藝術人才

在本地熱心人士支持下，於2008年成立「全藝社藝術獎學金」，目的是為支持本地30歲以下的年青藝術愛好者修讀或持續進修與視覺藝術相關之大專課程，優秀之學員更會受邀於「澳門全藝社」及「北京全藝社」舉辦展覽，讓更多年輕藝術工作者有機會投身藝術創作的世界。2009年共批出3項申請，資助3名本地學生出外修讀藝術課程。2010年的獎學金將會於本年8月底批出，以資助更多有志以創作為事業的年青人出外進修，培養本地創意人才。

自強不息成功關鍵、孜孜不倦打造澳門藝術品牌

環顧現今藝術創作潮流，當代藝術為世界性普遍較易被接受的媒介，不論是較為傳統的繪畫、版畫、攝影、雕塑，以至近年發展迅速的裝置、錄像、行為藝術

等，從傳統技術表現到注重概念、創意，當代藝術所強調的理念均與現實生活接近，在強調創意思考的21世紀，當代藝術正是改變慣性思維的最佳媒介，不只是藝術，更是一種態度、視野與正面能量。當代藝術的發展於世界各地方興未艾之際，本地藝術發展若要緊隨時代步伐，與世界接軌，推動具在地特色的當代藝術發展尤其重要。

澳門藝術家過去多年一直面對缺乏藝術市場與中介者（畫廊）協助籌劃展覽、宣傳、推廣及行銷，致使不少藝術家或具潛質的藝術工作者未能一展抱負、發揮所長。全藝社期望藉著藝術工作室計畫能逐步協助解決以上問題，使藝術家能專注於創作，為本地累積一定質量與數量的作品。包括「澳門全藝社」與「北京全藝社」的運作均需要一定預算的支持，才能發揮推動京澳兩地藝術交流與促進發展的作用。參與國際性的藝術博覽會雖然費用高昂，但卻是將澳門藝術作品推向世界市場最直接有效的方法。

全藝社極希望能獲得特區政府繼續支持，藝術家的培養與藝術市場的建立並不容易，需要長時間的開拓與持續不斷的投入，才有成功之希望。





Introduction to "Art for All Society"

By Art For All Society

Established in 2007 in MACAU, Art for All Society (AFA) is a non-profit art organization that carries the mission of promoting and cultivating local artists, while assisting the MACAU SAR government with the development of local culture.

Currently, its headquarters in MACAU is located on the third and sixth floors of the Industrial Pou Fung on Pereira St. In addition to having its own exhibition space, AFA MACAU also contains artist studios, with a total area of about one thousand square meters. Its aim is to encourage even more MACAU artists to devote themselves to creative thought, and to provide a stable and creative art studio environment suited to the needs of their individual exhibitions where they can promote and sell their works. Simultaneously, it also hopes to organize the entry of works of local artists into large-scale art exhibitions both domestically and abroad, shape a healthy cultural industry market development model that will aid interested artists with potential to develop their art and business, and place efforts in developing MACAU's art scene.

To introduce Macau Art to Mainland China and to build an art exchange platform between Macau and Beijing, we have set up a branch, AFA Beijing, in October 2008. AFA Beijing is located in "798 Art Zone", consisting two

sections -- the exhibition area and artist studios. Exhibitions organized by AFA Beijing present newest artworks by artists from Mainland China, Macau, Hong Kong and Taiwan, showing the international city of Beijing various cultural forms.

AFA also offers art scholarship programs to encourage young artists and scholars in MACAU to conduct further studies abroad and in China, and to cultivate them into outstanding art practitioners.

Looking ahead, AFA will mainly continue to promote the development of contemporary art, such as in painting, installation, photography, sculpture, multimedia, and other art forms. It plans to exhibit the solo exhibitions of talented MACAU artists alongside those of Taiwan, complying with the wishes of the MACAU government to develop its cultural industries.

AFA MACAU DISCOVERS LOCAL CREATIVE TALENT

In 2010, AFA based its exhibitions at its "AFA MACAU Exhibition Centre." In its operations, it focused on ideas about business and profit that are different from other commercialized art galleries. This organization is committed to the development of cultural industries alongside the SAR government and the cultivation of local



creative talent. In 2010, it organized fifteen solo exhibitions for local and national artists, and participated in at least four international art fairs. It contacted approximately thirty of the most active local, contemporary artists, and accumulated more than two hundred pieces of MACAU's most noteworthy contemporary artworks. As a result, local residents, businesses, foreign tourists, collectors, directors of museums and cultural institutions, and the media were able to familiarize themselves with the MACAU art scene through "AFA," which is the only organization that promotes local contemporary art. There, they were also able to purchase artworks or commission local artists for special creations. With AFA as the bridge, cooperation among businesses, government agencies, and artists is encouraged, letting each have the ability to show their competency, creating a win-win situation, and developing the local art market. As a result, art can develop with a market-oriented approach in a healthy

manner, gradually reducing the past appearance that art completely relies on government support due to the lack of market.

INTERNATIONAL ART EXHIBITION: SHOW THE WORLD THE CONTEMPORARY ART OF MACAU

This year, AFA will seek to participate in art expositions in neighboring locations. On one hand, this will help amass high level artworks of individual artists. On the other hand, it will thrust local artists onto the international art scene, thereby showcasing the strengths of MACAU's contemporary art and promote MACAU's image as a culturally rich city. For 2010, AFA has received formal invitations to participate in the following international art expos: "Beijing International Art Exposition," "Art Taipei," "ShContemporary," and "International Art Expo Malaysia."

PROMOTING ART SCHOLARSHIPS TO DISCOVER LOCAL TALENT

The "AFA Art Scholarship" was established in 2008 with the enthusiastic support of the local people. The goal was to support the hopes of local, young art lovers under the age of 30 years to attend or continue visual arts related college courses. Outstanding students would be invited to exhibitions organized by "AFA MACAU" and AFA Beijing" so that more young artists would have the opportunity to join the world of art. In 2009, a total of three applications were

granted, and three local students were given scholarships to attend art classes abroad. In 2010, the scholarship will be awarded at the end of August to aid more young people to go abroad and hone their creative talent.

THE KEY TO SUCCESS IS TIRELESS SELF-IMPROVEMENT, CEASELESSLY RAISING THE MACAU ART BRAND

Looking at the trend of modern art works, contemporary art is a media that is generally easier to be accepted internationally, whether it is more traditional painting,



printmaking, photography, sculpting, as well as the rapid development in recent years of installations, video, performance art, and others. From traditional technical expression to a focus on concept and creativity, the emphasis of contemporary art in bringing together ideas and real life emphasizes twenty-first century creative thinking. Contemporary art is the best media to change thinking habits. It is not just an art, but also an attitude, vision, and positive energy. Development of contemporary art around the world is in full swing and local art must adapt to the times and the world. The promotion of contemporary art's development with local characteristics is especially important now.

Over the past years, local artists have been lacking an art market and an intermediary (gallery) to help in planning exhibitions, publicity activities, promotional events, and marketing assistance. This caused many promising artists to be unable to pursue their ambitions and realize their potential. This organization plans to use the art studio plan to gradually help solve this problem and let artists focus purely on creating works, so that an amount of local works holding a certain level of quality will be accumulated. "AFA MACAU" and "AFA Beijing" requires a certain budget for its operations for it to promote

artistic exchange and development between the two areas. And, though participating in international art fairs is expensive, it is the most direct and effective method to promote MACAU artworks in the international market.

This organization greatly hopes to continue qualifying for support from the SAR government. The cultivation of artists and the establishment of an art market are not easy tasks. For this to even hope to succeed, it will require time and an ongoing investment.



AFA MACAU: 澳門啤利喇街45至49號聯興計織廠三樓

AFA Beijing: 北京市朝陽區酒仙橋路2號798藝術區706北一街

AFA MACAU: Rua. Francisco X. Pereira No.45-49. FL-3, Ed. Lun Hing Knitting Factory, MACAU

AFA Beijing: 1 ArtBase, "Beijing 318 Art Garden" East 6-3, Hegezhuang Village, Cuigezhuang Township, Chaoyang District, Beijing, China

AFA MACAU: +853-28366064 / AFA Beijing: +86-010-59789625

www.afamacau.com

成立時間: 2007年11月

Date established: November 2007

成員: 朱焯信、黃家龍、龐重、李少莊、郭恬熙、若瑟、狄莫、君士坦丁、吳方洲等

Jasper ZHU, Jia-Lung HUANG, Zhong TANG, Shao-Zhuang LEE, Tian-Shi KUO, Jun Shi Tan Ding, Fang Zhou WU, etc.

這個藝術空間成立的目的為何?

最初開始的時候,是希望透過全藝社這個藝術家自發組成的藝術組織,與商業企業合作,讓企業家可以商養藝,而藝術家亦可協助商業機構獲取更多的知名度,從而提昇企業形象以至營利。故此2008年11月於大三巴牌坊全藝社與康納企業創辦「三巴藝門」。地方由企業提供,所有行政、營運、策劃由全藝社負責並執行。一年後企業在獲取大量社會知名度後以金融海嘯為由,由免租加租至每日3000元,在此情況下,全藝社唯有另覓地方,而「三巴藝門」則由該企業繼續運作。2009年中全藝社遷至位於啤利喇街的工業大廈繼續運作,分別於3樓開設畫廊及於6樓設立7間藝術家工作室。

全藝社的成立主要是強調以培養澳門藝術創作為主,以「全藝社」為基地,構建平台,為澳門從事當代藝術創作的藝術家籌劃個人作品展,及將優秀作品帶到海外參與展覽及國際藝術博覽會,而統籌、展覽製作、宣傳及推廣之所有經費及行政工作均由全藝社負責,目的是希望讓澳門藝術家能專心創作,透過此計畫不斷累積經驗及提昇自身創作水平,讓本地市民、企業或外來遊客、收藏家、文博機構負責人、傳媒等能透過全藝社此唯一推動本地當代藝術的組織來認識本地創作面貌,選購作品或委約本地藝術家進行專項創作,由本社作橋樑,鼓勵企業、政府部門與藝術家合作,發揮雙方的優勢,造成雙贏局面,開拓本地藝術市場,使藝術能走向市場化的健康發展出路,逐步減低過去因沒有市場而導致藝術工作者完全依賴政府扶助的現象。

此外,在澳門企業家的資助下,全藝社設有藝術獎學金項目,用以鼓勵澳門當地的年輕藝術學者到國外和大陸進行深造,為澳門當地培養優秀的藝術從業者。

成立這個空間時,面臨最大的挑戰是什麼?

最大的難題主要有三方面。一是營運上的資金;二是專業的藝術行政人員於澳門非常缺乏;三是澳門沒有藝術品買賣市場,作品較難出售。

最值得回憶的時刻或經驗是什麼?

最難忘的事件分別為零八年十月於北京設立「全藝社當代藝術交流中心」(後改稱為「北京全藝社」),為大陸瞭解澳門藝術的發展以及澳門與北京之間的溝通搭建了一個良好的交流平臺。北京全藝社的空間位於一號地藝術區,和澳門全藝社一樣擁有展示空間和藝術家工作室兩部分,北京全藝社的展覽最大程度上囊括了大陸、澳門、香港、臺灣兩岸四地青年藝術新銳的作品,它向北京這個國際化的都市展示著不同的文化形態。進一步將澳門與北京兩地的展覽變成恆常的展出機制,令澳門藝術家的創作有更多曝光機會。而另一難忘事件為被迫遷離「三巴藝門」,不論對政府、企業以至全藝社均為三輸局面。

你認為管理一個藝術空間最理想的狀況是什麼?

有足夠的經費,聘請足夠且專業的人員去執行展覽、推廣的計畫,專責的人員負責銷售與客戶聯絡,與藏家保持良好的關係。藝術家們只給予運作上的意見,給予藝術方向上的支持而不用插手行政與日常事務,主要專心從事創作即可,此為最理想狀態。

如果有機會再重新開始,你會用同樣的方式管理這個空間嗎?

很難說。有些成員認為值得,有些成員參與不多,認為全藝社可有可無。

WHY WAS THE ART SPACE CREATED ?

When we first started, we wanted to use AFA, an organization formed by artists, as a way to cooperate with businesses. By fostering an ego system where businesses could support the creation of art, artists could, in turn, help improve the businesses' images so they could make more of a profit. This materialized in November 2008, when AFA Ruinas da Antiga Catedral de S. Paulo's, along with Corner Management Company, established "St. Paul's Fine Art." The location was provided by the company, while the administration, operation, and planning was managed by AFA. A year later, after gaining substantial public recognition for this undertaking, Corner used the financial crisis as a reason to start requesting M\$3000 per month for rent. Under such conditions, AFA was forced to leave, and now "St. Paul's Fine Art" is operated by Corner.

During mid 2009, AFA was relocated to an industrial complex on Rua de Francisco Xavier Pereira. The third floor of the complex became the gallery, while the sixth and seventh floor became studios.

AFA is mainly focused on cultivating art creation in MACAU. Using "AFA" as a base, a platform dedicated to organizing exhibitions for MACAU artists has been created. Furthermore, it also helps promote notable works at international art expositions. The costs of organizing, curating, and promoting, as well as managing, are equally shouldered by the members of AFA. The goal is to create an environment where artists can focus on creating art. Through this endeavor, we wish to accumulate much experience to elevate the quality of our work. Also, with AFA as an interface, we hope to let local citizens, businesses, tourists, collectors, representatives of cultural agencies, and media become acquainted with the local art scene. AFA will conduct the buying and selling of artworks, as well as coordinate commission based projects. With the collaboration between businesses, government, and artists, resources can be utilized effectively. With such a win-win scenario at hand, it is possible to cultivate the local art market so that MACAU's art scene can develop and flourish in the international arena. Eventually, with these market driven mechanisms in place, art creation no longer has to be supported by the government.

Furthermore, with the support of MACAU's businesses, AFA has created a scholarship award, which encourages young local artists to expand their horizons abroad or in China, thus cultivating MACAU's future art talents.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

There are three main challenges. (1) Funds to sustain operations; (2) Difficulty of finding professional art administrators in MACAU; (3) A lack of an art market exchange in MACAU, making artworks harder to sell.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

The most memorable event was when "AFA Beijing Contemporary Art Centre" (later renamed to "AFA Beijing") was established in Beijing. This helped create a platform for China to better understand the progress made by MACAU's contemporary art scene, as well as establish a medium for the art scenes of Beijing and MACAU to interact. AFA Beijing is located at Beijing No. 1 Art Base and, like AFA MACAU, it is comprised of an art studio and exhibition space. AFA Beijing's exhibitions include cutting-edge works of young artists from the four areas of cross-strait relations: China, MACAU, Hong Kong, and Taiwan. Within the international city of Beijing, it exhibits a variety of cultural forms. This is a further step in establishing a mechanism that will coordinate frequent and consistent exhibitions between MACAU and Beijing, thus granting more exposure for the MACAU artists. Another memorable event was when AFA was forced out of "St. Paul's Fine Art." This was a lose-lose situation for the government, businesses, and art communities of MACAU.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

With an ample budget, it is possible to hire professional curators, conduct formal promotion campaigns, recruit dedicated marketers to contact clients, and maintain a better relationship with collectors. Through this, artists would only have to provide suggestions on management, but not deal with the day-to-day administration of the art spaces, only focus on the creating art. This would be the ideal condition.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

This is hard to say. Some members think it is worthwhile and some members, who are not involved as much, don't really care.

반디
space bandee

螢火蟲替代空間

Space
Bandee

ART SPACE BANDEE

바디
대안공간 L space bandee

바디
L

10

가면 회의실



螢火蟲替代空間

文字提供 / 螢火蟲替代空間



位於釜山的螢火蟲替代空間(Space Bandee)，是一個在各個領域都十分活躍的非營利藝術組織。Bandee（原意為螢火蟲）使用的空間是一座老舊的大眾澡堂，於1999年，由一位藝術家（目前的執行長金誠淵）和兩位策展人聯手，以「替代空間SUM」的名義所成立的。然而在2001年時，因為空間維護管理困難，有一段時間暫停活動，爾後由金誠淵將自己的工作室改建，繼續展開各項活動，並於2002年將這個工作室命名為螢火蟲空間。

螢火蟲處於一個當地文化結構狀況不佳的環境裡，那裡即缺乏展覽空間、教育活動，也沒有專業的藝評和論述、專業的展覽行政規劃，更缺少了和其他地區連繫的網絡。

2007年1月，螢火蟲搬遷到新的空間，一個靠近廣安海濱(GwangAn Beach)，已經關閉多時的大眾澡堂，從此展開了一個全新的時期。他們保留了這個舊空間原有的特色，並與當地的藝術家們合作，創造了一個獨一無二的展覽場域，和過去的空間比較起來，新空間更有變化，可以舉辦更多元化的活動。螢火蟲替代空間的主要活動如下所述。

展覽

螢火蟲以展出當代藝術為主，包括媒體藝術等已舉辦了超過120場的展覽，並透過不同的管道發掘、推廣年輕有潛力的藝術家，舉辦挑戰當代問題的前衛展覽。最特別的是，我們所舉辦的展覽都與當下社會生活中不同的藝術領域聯連，使一般的大眾也能參與；另外，如媒體藝術以錄像、燈光、聲音以及實驗性強的展覽，皆有別於普世的商業機制。

釜山國際錄像節(BIVF)

這項年度盛會始於2004年，目的在激發人們對錄像藝術的興趣，錄像藝術比起其他與生活相關的藝術項目，更為敏感脆弱；透過這項展覽活動，我們可以了解當代錄像藝術發展的潮流，並支持年輕錄像藝術家的創作活動。

教育活動

教育推廣活動始於2005年，使喜愛藝術的人們、學生和社會大眾，可以從更多不同面向來接觸藝術教育。自從搬到這座澡堂，教育推廣活動拓展到更寬廣的領域，像是提供年輕藝術家各種不同的資訊、展覽策劃課程、藝術理論，像是美學和藝術史的課程，以及影片、建築、哲學都在我們的教育推廣項目內。







在地藝術家和檔案資料的推廣計畫

這個計畫的主要目的在向全球的藝壇，介紹釜山的年輕藝術家；我們製作專輯，再將專輯發行到國內外的美術館和畫廊，結果為許多藝術家創造了受邀到國內或國外展覽的機會。我們將這些資料不斷地向畫廊，以及美術館的策展人和館長推荐，更擴大了本地藝術家的活動範疇。

藝術家駐村計畫

2001年，我們開始了為數不多的錄像藝術家駐村計畫，有三位藝術家，分別來自於首爾和日本參與其中。未來，我們也計畫讓策展人來進行駐村。

公共關係、研討會、工作營和網絡

《B-Art》是一份月刊，自2009年9月開始發行，內容涵蓋了討論和評論兩個部份。除此之外，也有藝術家之間的工作營、研討會，以及給一般大眾和社區居民的活動，我們也一直努力要和其他國家建立良好的網絡關係。



ALTERNATIVE SPACE BANDEE

By Space Banded

Space Banded is a non-profit art organization which has been active in various filed such as exhibition, video festival, artist in residency program, publication...etc. Banded is a pure Korean word which means firefly and is well known for using old public bathhouse. In 1999, Lee Dong-suk(1964-2004, ex-curator of Busan Museum of Art), Kim Seoun-Youn(Artist, current director at Banded) and Lee Young-Jun(present team leader of exhibition at Gimhea Arts and Sports Center) began their activity together with the title, <Alternative Space SUM>. At that time, in a situation that there were only commercial galleries, they claimed to advocate non-profit and initiated a new business which aims to support young local artists and to plan meaningful exhibitions because they agreed to attempt even if insignificant rather than to complain the various limits of art in the region.

However, in 2001, they temporarily stopped their activity due to the difficulty of maintain the space, and by KIM, Seong-youn(current director), reopened their activity from a small space which was renovated his studio under the name of <Space Banded> in 2002.

In January 2007, since move into a new space, a closed public bath which is near to the GwangAn Beach,

it was a beginning of a new era. With the cooperation of local artists, they created a unique exhibit space with maintaining its characteristics of existing space and regarding the previous space, the various art activities became possible and easier. The main activities of Space Banded are as follows.

EXHIBITION

Including media art, Banded deals with contemporary art and had been held the exhibitions of more than 120 times. And through various channels, we had been dig out and promote prospective young artists, and present the exhibitions which question the issues of the contemporary. Especially, we mainly plan the exhibitions that accept other genres of art field, allow the participation of general people, media art which deal with video, light, sound and experimental which is irrelevant from commercial viability.

BUSAN INTERNATIONAL VIDEO FESTIVAL (BIVF)

This exhibition began from 2004 with the aim to stimulate the interest to video art which is vulnerable genre comparatively than other genres of art in the region. In this exhibition, we select the recommended video art works from other countries and evaluated video artworks of Korean young artists. Through this exhibition, we would like to understand the

current stream of contemporary video art and support the activities of young video artists.

EDUCATIONAL PROGRAM

Educational Program initiated from 2005 with the objectives to vitalize the education of art for art relevant people, the general public and students. This educational program began with 'basic course of video art' in 2005-2006, and since relocate to the public bath, this educational program has been expanding to the various education. The classes like diverse information for young artists, curatorial program, art theory such as aesthetic and art history, and film, architecture and philosophy are proceeding in this educational program.

PROMOTION PROGRAM FOR LOCAL ARTISTS AND ARCHIVES

This part has the aim of promotion of young artist in Busan to the art filed of the world. We produced catalogues so that we can distribute them to the museum and galleries both at domestic and abroad. As a result, many artists were invited to the many exhibitions in domestic and foreign countries. And also, constant promotion to the galleries, curators and directors in museums with these documents is distributes to extend the realm of activity of local artists.

ARTIST IN RESIDENCY

In this year, we conducted a limited residency program only for video artists and artists from Seoul and Japan participated in this residency program. We are also planning the curatorial residency program in the future.

PUBLIC RELATIONS, SEMINAR, WORKSHOP AND NETWORK

B-Art is a monthly art magazine which

has been published from September 2009 and encompasses the both realm of critic and discussion. In addition, there are workshops among artists, seminars and programs for general public and local residents and we have been continue our effort to establish the network between other countries.

Bandee have been practice the multiple attempt in a poor condition of local cultural structure which involves various inadequate factors like absence of varied exhibit space, educational program, creation of discourse and critic, media, professionals in planning and critic, networking among other regions and art market for local artists. As a result, we led the change of the general perception that artist ought to move to the Center-Seoul for their activities, and we made some small contributions so that enrich the discourse of local art through encourages young artists for their aesthetical challenge and suggest more possibilities of various genres of art.

Alike our first beginning, we don't have grandiose plan or greed. And nobody knows how long it will last. We would like to be alert to any distortion of pure passion in the early or transfigure into another negative power. Actually, it is enough hard to keep these present activities. Simply we consider that it is necessary to training curators, efforts to expansion of discourse and strengthen the networking among overseas. Despite the problem of financial affair is still remain as a thing to be solved, we willingly going to seek the possibility of consistent field for the creation of discourse based on the experience of our attempt and endeavor in the last 10 years.

螢火蟲藝術空間

Space
Bandee

169-44, KwangAn 2Dong, SuyongKu, Busan, (Republic of) Korea

+82-(0)51-765 3313

www.spacebandee.com

成立時間：1999(自有替代空間名稱開始計算)

Date established: 1999 (as name of alternative space sum)

成員：一位執行長、二位策展人、數位志工、數位顧問

1director, 2curators, several volunteers, several advisors



這個藝術空間成立的目的為何？

與首爾相比，釜山的藝術發展狀況，有一段很長的時間都很貧乏、短缺；我認為只要能為當地藝術環境的改善做點什麼，即使只是很小的改變，也比只是抱怨來得強。

成立這個空間時，面臨最大的挑戰是什麼？

1999年剛開始時，在韓國我們沒有任何其他替代空間運作的概念和範例可以參考，每一件事對我們而言都是挑戰而充滿困難的。2002年，當我們面臨空間生存的問題，我必須義務地把工作室改到螢火蟲藝術空間的名義下。

最值得回憶的時刻或經驗是什麼？

2007年1月剛開始，我們搬進了現在的空間，一個公共澡堂，許多在地藝術家自動自發，不接受任何費用的協助我們。（女性藝術家們為我們煮飯）令我們印象深刻。

你認為管理一個藝術空間最理想的狀況是什麼？

有無所求、願意真心支持藝術的人，或是政府，能支持我們（這是最重要的）。同時有優秀的企劃人員或策展人，規劃高水準的活動，當然，這也要視該空間的性質和目標而定。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

就我個人而言，我不會重來一次。然而，我並不認為我做錯了，也沒有後悔。而且這十年來和以往也大不同了；我從來沒有個人的貪婪或諂媚，但我相信在自己的能力範圍內已經做到最極致。



WHY WAS THE ART SPACE CREATED ?

For a long time, the condition of Art in Busan always has been in shortage and inadequate to compare with the Center. And I thought I'd rather to do anything for even small change of the environment of local art than only complaining about.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

The beginning, in 1999, as we had to start without any concept and model of activities as an alternative space in Korea, everything was challenge and difficulties. And when we faced the problem of maintain the space, I was obliged to move my studio under the name of <Space Bandee> in 2002

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

In the beginning of January 2007, at the time that we move into this current space - public bath, many local artists helped us spontaneously for nothing (Women artists supported cook). It was very impressive.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

Support by people who willing to support the art world for nothing(indeed!) or by government. And to guarantee the activities of highly motivated planners and curators...however, it is up to what is the objectives like of the space.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

Personally, I won't start again. However, I don't think it is fault and don't regret. Moreover, there is difference from 10 years before. I've never had private greed or grandiose and I am confident that I did my best within my capacity



無名之徒
As
Yet
Unnamed



「無名之徒」的基本化學元素

撰文 / Worathep AKKABOOTARA · David TEH

凡聚過必留下痕跡

「無名之徒」於1998年由一群來自泰國曼谷與清邁的藝術系學生與畢業生所創立。他們經常在各種校外展覽場合，工作坊或研討會會面。創立此團體的目標是為了使藝術系學生對實驗藝術的開放觀念與創新得以傳播；他們首先於1999年一個稱為 Project 304 的藝術空間展出，並將他們集體合作的特定場域藝術命名為「無名之徒」（尚未成熟之意），這個由團長 Gridthiya Gaweewong 所創辦的空間同時也是曼谷的第一個新興獨立現代藝術展場。

十年過去，儘管在藝術領域中各有特別的活動展演，但當代藝術的基礎並未真正被開發。而「無名之徒」的藝術家們決定要繼續在曼谷生活與工作，並希望能尋找一個能夠相聚，從事藝術工作、討論、展覽與合作的據點。於是他們重新聚首，以 ANA(www.artsnetworkasia.org) 組織提供的一小筆補助金，在曼谷的中國城的「About 工作室咖啡館」——同時也是曾經紅極一時、但現已漸漸沒落的當代藝術重要據點，再創他們的工作站。這個新工作站的成立目標，是為這群藝術家提供一個相聚討論的平台、甚至是藝術品展場，並能共享理念及參與重視過程的藝術專案。對大部分藝術家而言，這是一個不同於因應商業藝廊或制式藝術，而能展現地方特色、共同創作的機會。一年之後，這個團體搬離「About 咖啡館」；目前他們沒有特定聚所，正在尋找下個據點。

由1997年金融危機後的幾年間，藝術聯展、商業畫廊與拍賣活動加劇了藝術界的競爭與藝術泡沫化。儘管當時有幾項能支持藝術系畢業的學生們開展藝術事業的道路可供選擇；「無名之



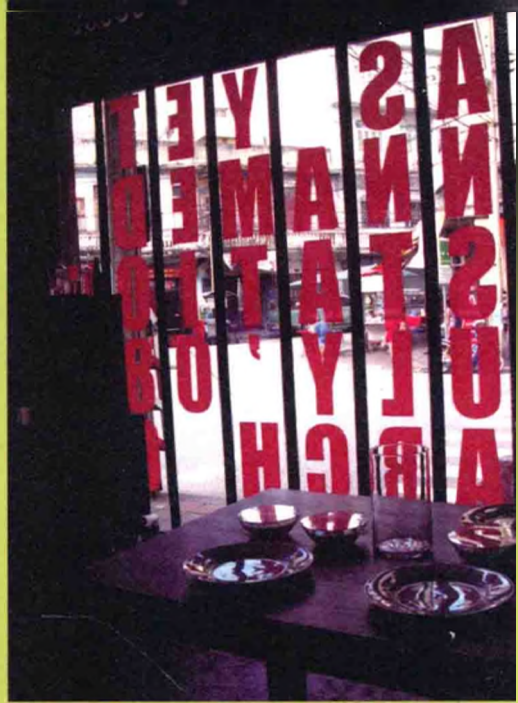
徒」們卻選擇不取近道而行，嘗試一個全新的方案；這也意味著來自尚未受體制包袱掌控的藝術家們，他們所擁有的煥然一新的能量與見解。當年在Project 304的開幕致詞時，「無名之徒」曾提出一個集體創作實驗藝術的研究式方案；這個方案中呈現出一個另類架構，以不同創作者的作品表現，集結成一個共同理念的藝術品，並將視聽、互動式與參與式的元素，融合進雕塑、文字、繪畫等不同類型創作之中。

當代泰國藝術圈的關鍵能量，來自於曾經在海外學習、研究或工作的藝術家、學者以及策展人。這些學成歸國的知名人士中，像是Surasi Kusolwong、Montien Boonma、Janice M. Wongsurawat、知名策展人Gridthiya Gaweewong以及Klaomard Yipintsoi，都給予「無名之徒」極大的支持，幫助他們展開創作的實踐場域。「無名之徒」們在追求個人學術方面成就之餘，也不定期在個展、專題研討會與藝術家的演講之間穿插聚會。About工作室咖啡館與Project 304持續舉辦各式有趣的藝術計畫，並為新生代藝術家的藝術實驗提供空間。這些計畫中，有部份是由一位具挑戰精神、身兼教師身分的藝術家Chitti Kasemkitwattana所主持。

第一處交流站

無名之徒的成員們在從事藝術活動之餘，也花費相當的時間從事各行各業的工作——無論是藝術家，生意人，編輯或是出版商——來賺取資金與生活經驗。2008年初，10位當年參與Project 304的成員，在一名策展人帶領下，決定在當年7月到隔年3月間的展期中，回歸當地藝術舞台。一群熱情的靈魂以極少資源，在中國城內的「About工作室咖啡館」再度相聚。

為期一年的藝術企劃中，以繪畫、表演、裝置到概念攝影等多種創作類型，結合如影像放映、實驗音樂、小型工作坊、研討會、講座和展覽等廣泛項目，共多達二十餘項表演活動與計畫。部分計畫由兩到三位一組的藝術家聯展，





或是合作建設一個共享的藝術空間。此外，「無名之徒」成員的朋友們也被邀請來創作，例如Laura Cooper，以網路直播的方式在利物浦雙年展展出她的據點表演。這個工作站開放給不同類型的藝術創作，Arin Rungjangm與Sylvain Saily兩人這對創作搭檔住在About工作坊咖啡館，於2008年11月到12月中一同以「in situ」（拉丁文：在原位）的形式展出作品。無名之徒同時也是管理展場的會員們，他們定期聚會、不眠不休的討論、分享彼此的想法；他們的合作與創作通常基於友誼多過展示；關心友誼與合作關係多過大眾的關注。展期間，這個麻雀雖小五臟俱全的團體不停的聚在一起，討論這些表演，或者只是喝個小酒或唱唱卡拉ok。

「無名之徒」成員們在藝術界各有所展：Kornkrit Jianpinidnan是個走在時代尖端的時尚攝影師；Charit Supaset是名舞台設計師；Arin Rungjang 和Disorn Duangdao在 Chatuchak週末市集開了成功的服飾店；Kata Saengkhae在曼谷大學任職並管理該大學的畫廊；Pratchaya Phinthong為大師及藝術家Rirkrit Tiravanija的助手，並經營VER獨立畫廊；Suwicha Dussadeewanich與許多大師及藝術家如 Sakrin Krue-On一同工作；筆工精細的畫家Thakol Khao Saad同時身兼電影導演與時尚製作，並擔任Olafur Eliasson 等國際知名的藝術家的助手。平面設計師 Vishnu Charoenwong在國家電力局工作。Worathep Akkabootara 在藝術家與作家兩種身分中取得平衡，並與新一代和老一輩的藝術家及展場策劃合作。唯獨 Montri Toemsombat是名獨立藝術家，而David Teh是獨立藝廊管理人與批評家，在幾所大學任教。

「策劃一場個展覽雖然是一個艱難的任務，但當我們組成一個團隊後，經濟支援的力量變得強大起來」，Kornkrit說。有了泰國當地藝廊的館長支持，「無名之徒」得到來自新加坡非營利組織的 Arts Network Asia組織的4000美元補助金。About咖啡館的Klaomard提供免費空間，啤酒公司Tiger提供聚會時用的免費啤酒，Soda（一精品時尚品牌）也提供了這次展覽免費的解說目錄。團體正在找尋下一個藝術展覽的空間。「我們很有可能會去將某個公寓或是廢棄的建築物，將它重新整理來當作我們的藝廊」，Arin 說道。

藝術種子不會白白生長

曼谷的藝術界以貧乏的資源和極少數的贊助商維繫運作；公共設施無法提供足夠的物力，也沒有適當的工具和專門知識足以彌補當代藝術家和社會大眾之間的鴻溝。針對此種情況，「無名之徒」這個團體已經成為一個不斷發展的平台，不時舉辦短期展覽和巡迴計畫。偶爾，這個團體也會舉辦傳統的展覽或商





業藝廊，例如參與由Krissada Dussadeewanich領導的一群年輕一代藝術家所策劃、名為Brand New（2009年曼谷大學藝廊）的展覽。

最近，「無名之徒」受邀參與由國際知名藝術家Rirkrit Tiravanija 主辦的展覽，其中部份展出的作品移至香港另類藝術展覽空間 Parasite 的 Sharp/Clear/Deep繼續展出。這些跨國、跨世代的嘗試在在都指出，「無名之徒」不需過多的資源來維繫他們的活力。這個團體是個有彈性的組織，他們不需要永久不變的聚會地點，成員們也可以以個人或團體方式在世界各地工作。2010年8月，時常參與無名之徒討論會的 David Teh，應邀參加泰國東北處 Khon Kaen大學的攝影媒體研討會。三位成員（David、Kornkrit 和 Woratthep）皆參與此行，到了第三個校園演講時，他們邀請了一位年輕藝術家 Alongkom Sriprasert一起加入藝術家對談，同時也加入兩位以泰國電影研究為專長的英國電影歷史學者May Adadol Ingawanij與 Dr. Richard MacDonald。他們此行以不同形式呈現各長。第四場大學演講於今年10月舉行，Woratthep與Pratchava將參與工作室座談會討論新興媒體，為清邁大學的碩士學生帶來一場演講。

這種形式的獨立教育講座在泰國很少見，而這些由「無名之徒」所製作的計畫是由公立大學主持，同時也會有其他在當代藝術或文化領域高度活躍的獨立藝術家一同參與。「無名之徒」的知識與資源來自各種不同領域的朋友與合作者，為的就是要引出更多的參與和批評討論，也希望能更積極振興在體制邊緣生活、工作的藝術家、學者和學生們。

雖然第一個據點已經在2009年3月結束，但仍留下大量且形式繁多的檔案材料，包括目錄，素描，電影和影片，到附贈的物品例如海報，明信片或複印的



照片等都有。這些檔案文獻資料並不僅作為計畫的證據或記錄，以長期的歷史角度來看，更重要的是描繪了那些藝術活動以及那些藝術家們的所有過程。各種影像、視聽資料和著作都隨著「無名之徒」在曼谷各地的學術活動和教育企劃一起生產出來。年輕藝術家們的事業所帶出的創造能量，也隨著他們個人不同的追求界面而灌注到社會中。

2009年7月，無名之徒的兩位藝術家（Worathep Akkabootara以及Kata Saengkhae）參與了「Safe Place in the Future」的展覽企劃。展後座談由VER藝廊（藝術家自營的獨立藝廊）同時也是展覽企劃策劃人之一的Somsuda Piamsamrit 所主持，其中，「無名之徒」的成員 Arin Runjang 與 David Teh 受邀參與評論策劃想法與策展結果。無名之徒致力於開放更多隨性空間，供民眾以非正式的方式，在休閒的氣氛中討論藝術，以得到教育目的。

一路走來，我們走走停停，是為了更加釐清方向

無名之徒並非試圖成為公共機構。它所扮演的角色是給眾多藝術家們提供討論的平台。泰國的藝術界就像其他地方一樣，常強調得到公開或開放的認可。但無名之徒並非試圖得到所謂「一般民眾」的認可。「無名之徒」們認為，當務之急是制定出可以在一起工作，並可持續發展的藝術創作方式，來鞏固現有的人脈與友誼，而非花費過多的資源做宣傳。因此，「無名之徒」的意圖並不在於開放給每個人。除了最開始的那一組藝術家外，也有其他藝術家紛紛加入，我們對於合作的建議也一直持以開放心態。想要參與「無名之徒」來一同藝術創作並沒有明確的一套準則，反而，我們時常邀請朋友來加入討論、參展，或參加各種研討會，而這些朋友分別再邀請他們的其他朋友，一起加入談天說笑，自然就會在不知不覺的情況下產生出一些意外的共同作品。嚴格來說，這裡沒有一套制式化的規則。



The Fundamental Chemistry of As Yet Unnamed

By Worathep AKKABOOTARA and David TEH

STARTING FROM SCRATCH

As Yet Unnamed was founded in 1998, by the group of art students and graduates from various art academies in Bangkok and Chiang Mai. They met often at exhibitions, workshops and seminars outside of their schools. Their initiative aimed to sow new seeds of creation, as art students open to experiment and unconventional practices. The group held its first site-specific and collective project – entitled 'As Yet Unnamed (Not Yet In Progress)' – at Project 304, one of Bangkok's first independent sites for emerging contemporary art, founded by curator Gridthiya Gaweewong.

Ten years on, despite constant activity in the scene, contemporary art's infrastructure had not really been developed. Yet these artists had all decided to keep living and working in Bangkok, and desired a place to meet, work, talk, exhibit and collaborate. With a small grant from ANA (www.artsnetworkasia.org), As Yet Unnamed regrouped to initiate its first 'station' at About Studio / About Café, in Bangkok's Chinatown, another important node of contemporary art that had also become inactive. The main idea of this 'station' was a platform for discussion, a place to meet and talk, although exhibitions were also staged there. The emphasis was on the sharing of ideas, and process-oriented projects.

For most of the artists, it was a chance to do something local, collaborative, and something different to what they would do at a commercial or institutional gallery. After one year, the group moved out of About Café. At present it is floating, and considering where and how to build its second 'station'.

The years leading up to the 1997 economic crisis saw a stream of art competitions and art bubbles fuelled by corporate collections, commercial galleries and auction events. Artists wishing to sustain their career after graduating had few paths open to them. As Yet Unnamed bet on the unexplored route, rather than follow the shortcuts. This meant channeling new energy and ideas from people who were not trapped in an institutional mindset. In its inaugural exhibition at Project 304, As Yet Unnamed proposed a collaborative, experimental laboratory. This represented an alternative framework, subsuming their individual practices into a single collective piece, combining sculpture, text and drawing with audio-visual, interactive and participatory elements.

Key to the energies of the Thai art scene in this period were the contributions of artists, teachers and curators who had studied and practiced abroad. These returnees – among them prominent figures like Surasi

Kusolwong, Montien Boonma, Janice M. Wongsurawat, and the curators Gridthiya Gawee Wong and Klaomard Yipintsoi – gave crucial encouragement to the members of As Yet Unnamed, helping to stretch the boundaries of their practice. Alongside their academic pursuits, the members of As Yet Unnamed often gathered informally, around solo shows, seminars and artist's talks. Both About Studio/About Café and Project 304 continued to host many interesting programmes, and provided space for the new generation's experiments. Several of these were curated by the artist and teacher, Chitti Kasemkitwattana, a challenging and stimulating curator.

FIRST STATION AS MELTING AND MEETING PLACE

The members of As Yet Unnamed have all spent considerable time working outside of the art world – as writers, designers, small businessmen, editors or publishers – collecting experience and much needed funds. In early 2008, the group decided to return to the local art scene with a project running from July through March 2009. This first station brought together 11 artists and a curator, ten years after their first show at Project 304. With a collective spirit and minimal resources, the first station breathed new life into About Studio/About Cafe, once a popular Chinatown hangout for the art crowd, but by then under-utilised.

The one-year project comprised a wide range of activities such as screenings, experimental music, workshops, seminars, talks and exhibitions featuring diverse media, from painting and drawing to performance, installations and conceptual photography, totaling some 20 scheduled events and programmes.

Some were two- or three-artist shows, or collaborative constructions in a shared space. Some friends of As Yet Unnamed were invited to create their own works, such as Laura Cooper who made a site-specific performance and web-cast for the Liverpool Biennale. The station was open for all kinds of work. Arin Rungjang worked with Sylvain Saily, the pair residing in About Studio/About Café and collaborating on an in situ work from November through December 2008. The members, who were also running the space, regularly gathered, day and night, to share their thoughts. The focus was on relationships rather than spectacle, on friends and collaborators, rather than the general public. Over the season, small but dedicated groups of audience and friends returned many times to the space for discussions, shows, Karaoke and drinks.

Most of the As Yet Unnamed group had by this stage become established and well known in their respective fields: Kornkrit Jianpinidnan as a leading fashion photographer; Charit Supaset as a set-designer; Arin Rungjang and Disorn Duangdao have successful clothes shops at the Chatuchak Weekend Market; Kata Saengkhae teaches at Bangkok University and runs the university's gallery; Pratchaya Phinthong assists senior artist Rirkrit Tiravanija and has been running the independent VER Gallery; while Suwicha Dussadeewanich works with senior artists including Sakrin Krue-On and assists with setting up major exhibitions in Bangkok and abroad. Thakol Khao Sa-ad, a skillful painter, works as an art director on film and fashion productions, and assists international artists including Olafur Eliasson. Vishnu Charoenwong is a graphic designer working for the state electricity authority. Woratthep

Akkabootara works in parallel fields as an artist and writer, collaborating with artists and curators of both the younger and elder generations. Only Montri Toemsombat is an independent artist. David Teh was an independent curator and critic, and taught in several leading Thai universities. Hosting an individual show is hard, but teaming up gives us much more power to find financial support, says Kornkrit. With the backing of local curators, the group received a small grant of USD 4000 from Arts Network Asia, a Singapore-based non-profit organisation. About Cafe's Klaomard provided the space without charge, Tiger donated beer for the parties and Soda (a boutique fashion label) paid for the catalogues. The group is currently exploring new spaces for its next project. We may turn an apartment or an abandoned building into our new gallery, says Arin.¹

SOWN SEEDS DO NOT USELESSLY GROW

The Bangkok art world works with meager resources, and only a few sponsors and patrons. The infrastructure does not provide enough dynamism, nor the proper tools and know-how, to bridge the gaps between contemporary artists and the public. In response to this situation, As Yet Unnamed has become an evolving platform, rather than a fixed space, for staging temporary and roving programmes. From time to time, though, the group contributes to more conventional exhibitions in art institutions and commercial galleries, such as its participation in Brand New (Bangkok University Gallery, 2009) at the invitation of a younger generation of artists led by Krissada Dussadeewanich

More recently, As Yet Unnamed was invited to participate in Imagine Peace (Bangkok Art and Culture Center, 2010) by the internationally acclaimed artist, Rirkrit Tiravanija, who curated a subsection of the exhibition. Later, some of the works made for this show were included in 'Sharp/Clear/Deep' at Parasite, an alternative space in Hong Kong. International and intergenerational forays like these have shown that As Yet Unnamed does not need lavish resources to maintain its dynamic. The group is a loose-knit network that does not require a permanent space; its members can work and travel individually or collectively. In August of 2010, David Teh, a frequent contributor to group discussions, was invited to conduct a seminar on photo-media by a professor at Khon Kaen University in Thailand's northeast. Three members (David, Kornkrit, and Worathep) took part in this, As Yet Unnamed's third campus tour; they invited a younger artist, Alongkorn Sriprasert, to deliver an artist's talk alongside them; and were also joined by two U.K.-based film historians specializing in Thai cinema, Dr May Adadol Ingawanij and Dr Richard MacDonald. The group's collective dynamism takes different forms for each engagement. The fourth campus tour, this October, will see Worathep and Pratchaya conducting studio visits and a seminar on new media for masters students at Chiang Mai University.

Such independent education programming is a rare thing in Thailand. While produced by members of As Yet Unnamed and hosted by a state-run university, these programmes also feature other independent people active in contemporary art and cultural fields. As Yet Unnamed draws on the knowledge and resources of a diverse

range of friends and collaborators, aiming to engender more engaged and critical discussion, and to energise the more proactive artists, teachers and students working on the fringes of institutional life.

Although the first station concluded in March 2009, considerable archival material has been produced and gathered, in diverse forms ranging from catalogues, sketches, films and videos, to give-away items such as posters, postcards and photocopies. The archival materials were not only used as evidence or records of the project, but are important historically, illustrating activities, and transition points for each artist, over a long duration. Images, audio-visual content and writings have been produced along with As Yet Unnamed's contribution to academic events and education programmes, taking place at many venues both in Bangkok and elsewhere in Thailand. Mainly to introduce a creative energy from young artists' career which gradually accumulate during the time of each member's pursuit.

In July 2009, two As Yet Unnamed artists (Worathep Akkabootara and Kata Saengkhae) participated in the 'Safe Place in the Future' exhibition project. A post-exhibition roundtable was hosted by Gallery VER (then an artist-run independent gallery) and facilitated by emerging curator Somsuda Piamsamrit who co-curated the show; As Yet Unnamed members, Arin Runjang and David Teh were invited to criticize and discuss the ideas of the show and the curatorial outcome. As Yet Unnamed strives to open casual spaces for discussion and education around such projects, allowing people from many

disciplines to participate in an informal manner and atmosphere.

WE HAVE COME A LONG WAY; WE PAUSE, WITHOUT GETTING LOST

As Yet Unnamed is not trying to be a public institution. It performs the role of a conversation platform amongst artists. The art world - in Thailand as elsewhere - talks a lot about public access and openness. But As Yet Unnamed is not an attempt to reach a huge number of supposedly 'ordinary' people. We feel that the first priority is to devise sustainable ways of working, and working together, consolidating our existing networks and friendships, rather than spending resources and energy on publicity. So the group was not intended to be open to everyone. Apart from the starting group, several collaborators have joined, and we are always open to proposals for collaboration. There are no explicit criteria for participating or collaborating with As Yet Unnamed. Instead, we invite friends to our discussions, exhibitions and events. They invite their friends. We eat and drink together. Conversations emerge. Collaborations emerge. There are no rules.

1. Phatarawadee Phataranawik, 'Idea Farmers' in *The Nation* (ACE #1), October 2008. Ibid, p.10.

無名之徒 As Yet Unnamed

一個街頭藝人經營的觀念網站 Yet Unnamed is an itinerant artist-run initiative

+66-8787-80758 (Worathep Akkabootara)

asyetnotyet@gmail.com

http://www.asyet.org

成立日期：1998年12月

Date established: December, 1998

聯合創始人 (Co-founders) : Daracha Chiravich, Vishnu Charoenwong, Disorn Duangdao, Suwicha Dussadeewanich, Thakol Khaosa-ad, Kornkrit Jianpiridnan, Montri, Pratchaya Phinthong, Arin Rungjang, Sylvain Saily, Kata Saengkhae, Charit Supaset, Naweeya Tangsakul, David Teh, 和 Worathep Akkabootara

為什麼要開創這個藝術空間？

As Yet Unnamed 是一個為當代藝術家設立的衍生性資源網絡，是一個在線上和離線皆能使用的點對點網絡，目的在加強和集中整合藝術家們的各種訊息、個人資料和資源。As Yet Unnamed 不是一個生產製造的機構，也不將展覽作為主要目的。藝術家們只是單純的創作並竭盡所能地運用團體、商業和個人的各種資源集中和分享以展示他們的作品。同時As Yet Unnamed 提供了一個支持藝術家們之間互動的環境。它整體的目標不是推銷某個藝術家，而是幫助城市中的當代藝術社團聚集能量和焦點，並促進其交流和推廣分享資源、知識訊息和觀眾。

這個企劃也隱約地呈現新興藝術家目前的困境，給予他們在曼谷獨立的創作空間。在這裡他們可以得到充分的呈現實驗藝術。現有的公共機構的力量不但薄弱並陷入官僚的困境中，但是藝術本身的呈現已經不只是在畫廊的展示牆上。As Yet Unnamed 認知到博物館或畫廊展覽已不再是唯一呈現當代藝術的媒介。因此這個企劃也支持當代藝術在其他場合和媒體的推廣；包括（平面印刷和線上）出版、現地的特定企劃、在公共空間藝術展示、教育和其他在社區的置入性活動。As Yet Unnamed 不是一個藝術空間，它是一個在現有的空間中呈現各種長期和短期訪問並不斷循環的集合。有時它會涉及到展覽，但主要重點是對話；持續對話的藝術家、策展人和朋友。

什麼是創立這個組織時所面臨最大的挑戰？

當我們完成了我們的藝術訓練，很少有管道可以讓我們獲得在當代藝術領域的空間和地位。我們只能把贏得獎項和參與美術比賽視為建立聲望的主要途徑。而這可能需要花費數十年的時間讓一些藝術家的成就被認可。然而在1990年代中期，我們同時看到了一個策展和一個學術的轉變。這兩種具有挑戰性的展場出現（非主流的展示空間如 Project 304 和 About Studio/About Cafe）不但為藝術的可能性標示出一個新的範疇，也帶來讓這些年輕的藝術家和學生可以思考的新審美方向和重點。但是在這些新的藝術能源枯竭後，卻也導致當代藝術的舞台在2003年後殞落。這些非主流的展示空間被證明是無法持續的，造成了培養展覽製作和推廣當代藝術的特定專業人員（如館長、作家、組織者）嚴重短缺。

另一個挑戰是科技。我們發現，很難去創造一個我們想擁有足夠資源與共享合作的持續性線上管道。而且泰國仍然具有很強的口語文化，也就是當事情發生的時候大家習慣用面對面來討論，並不適用文件的方式來記錄這些事情，而且可能是非常費時的。這就衍生了我們建構和忠實反映過去種種困難的問題。在泰國這些問題遠遠超出了藝術範疇，作為一個團體我們了解這個問題，但不能倖免於難。

在這之中甚麼是最難忘的情況或經驗

有兩個經驗讓我最難忘。第一個是這個團體在1998年的開幕式，我們以一個藝術相關系所學生組成的團體脫服、企劃和實現了我們和 Project304 合作的第一個展覽。第二件事就是同一年，我們一些成員被邀請參與 Art Market（為了紀念學生起義25周年）的企劃，這個活動是由Gridthiya Gawee Wong所安排的。As Yet Unnamed 得到了第一份藝術活動的收入。（500 銖約合12美金）

在管理藝術組織中你認為最理想的狀況是？

這種性質的組織需要的是能夠培養在兩種方向下有一定的動能；包含將活動企劃延伸為長期的性質並收集可以廣泛宣傳的題材來建構，但坦白說我們也還沒找到一個適當的方案。當然在一個行動的平台上工作有不一樣的優缺點，在某些情況中的確需要一個實體的場地讓人們看到並運用這些收集到的題材。街頭的巡迴活動反常的讓我們有機會接觸一些需要符合特殊時間、空間和人，以及工具的新機會。我們正在努力的尋找正確的方法在空間上和概念上來持續著我們的創作；或許一些可以重複運用的技巧可以幫助我們解決宣傳和接觸的問題，但是我們的成員仍然樂意在一些如酒吧、咖啡廳、大學校園、公園、公寓或廢棄的場所漫遊和逗留。

如果可以重頭來過你還會用相同的方式創立這個組織嗎？

是的。這個方式的優點在於其鬆散的結構。雖然它讓我們無法成長及在很多情況中無法獲得利益，但這也讓我們避免了僵化和制度化。表演創作機會的來臨在我們之中會有某種程度的意義，這種共同成就一件事的能量能激發並帶領我們。我們就是從這些稀有的資源和在體制的縫隙開始的。到現在都還是有人質疑這樣的一個組織怎麼能夠找到認同和贊助者，雖然贊助者為少數也是事實，但重點是我們怎麼能去幻想有著成熟品味的新贊助者和收藏家們來告訴我們，現在這個世代的藝術家到底在做些甚麼嗎？在這團體還有一個重要的情況就是成員們在他們的藝術家主業外，持續的維持（不管是商業或是學術制度上的）第二個角色。這兩種角色的實踐不但通常是很聰明的互補，也讓每個成員有更寬廣的領域及更多的合作者和管道來支持更進一步的實踐和創作。As Yet Unnamed 就是設計成讓這些相互支持的資源保持開放，而且能夠盡可能的共享。

WHY WAS THE ART SPACE CREATED ?

As Yet Unnamed is a generative resource network for contemporary artists, a kind of peer-to-peer network - functioning both online and offline - designed to strengthen and concentrate their knowledge, profile and resources. As Yet Unnamed is not an institution in the making. Nor is it primarily concerned with exhibition. The artists simply carry on their practice - and show their work - mustering and sharing institutional, commercial and personal resources as best they can. Meanwhile, As Yet Unnamed provides a support structure around and between their activities. The collective goal is not to promote individual artists, but to help focus the energies and attention of the city's contemporary art community, and facilitate the sharing and extension of its resources, knowledge and audiences.

The project also anticipates looming difficulties for emerging artists, given the dearth of independent spaces in Bangkok where experimental art can be adequately presented. Not only are the existing institutions weak and mired in bureaucracy, but art's own horizons have expanded beyond the gallery walls. As Yet Unnamed recognizes that museum/gallery shows are no longer the only place for contemporary art. The project supports contemporary art's extension across other contexts and media including publishing (print and online); site-specific projects and art in public space; events, education and other community-embedded activities. As Yet Unnamed is not an art space. It is an itinerant collective that stages long-term and short-term visitations at existing spaces. Sometimes this involves exhibitions, but the main focus is on conversations, on-going dialogues between artists, curators and friends.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE ORGANISATION ?

When we emerged from our artistic training, very few channels existed for gaining a place and status in the contemporary art landscape. The main path involved building a reputation by winning prizes in art competitions. It could take decades for some artists to have their achievements recognised. The mid-1990s saw both a curatorial turn and an academic turn. The appearance of two challenging venues (alternative spaces, Project 304 and About Studio/About Café) signaled a new range of possibilities, bringing fresh aesthetic directions and focal points around which young artists and art students could gather. The exhaustion of these new energies, however, resulted in a decline in the contemporary scene after 2003. The alternative spaces turned out to be unsustainable. There was an acute shortage of dedicated professionals (curators, writers, organizers) to grow and develop the exhibition, framing and promotion of contemporary art.

Another challenge is technology. We have found it very hard to create a sustainable online channel for the sort of resource-sharing and collaboration we want to do. Thailand still has a strong oral culture - things happen face-to-face. It's not always appropriate to document these real-world encounters, and when you do, it can be very time-consuming. This raises big questions for archiving and makes reflection on the past difficult. In Thailand this problem extends far beyond the art scene. As a group, we're aware of it, but not immune to it.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

Two experiences stand out. First, the group's inaugural show in 1998: as a group of art students, we conceived, planned and installed our first collaborative exhibition at Project 304. Second, in the same year, some members were invited to the Art Market project (commemorating the 25 year anniversary of the student uprisings in 1973). This event was organized by Gridthiya Gawee Wong; As Yet Unnamed members received their first artist fees (500 Baht, then worth around 12 USD).-

REGARDING THE MANAGEMENT OF AN ART ORGANISATION, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

Organisations of this nature need to develop a certain momentum whilst looking in two directions: both extending the project over the long term, and collecting archival material which can be publicized for wider usage. Frankly, we have not yet found a proper solution to this. There are of course both pros and cons to working without a space, on a mobile platform. At some point, you need a venue for people to see and make use of the collected materials. Paradoxically, itinerancy allows us to drift and plug-in to new opportunities, responding to the time and spaces available with the necessary personnel and tools. We are striving to find the right method to sustain our creation, spatially and conceptually - perhaps some reproducible format that can help us to solve the problems of dissemination and access. But our members are still happy to roam and plug into shorter term venues such as bars and cafés, universities, public parks, apartments or abandoned spaces.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ORGANISATION THIS WAY ?

Yes. The strength of this collective is its loose structure. This prevents us from growing, and in some cases prevents us from taking advantage of situations. But it also prevents ossification and institutionalisation. When an opportunity arises that means something to some of us, the energy to do it together erupts and carries us along. We started with scarce resources and gaps in the infrastructure. Even now, people still question how such a group can continue to find sponsors and patrons. They are few indeed. Do we dare to dream about new patrons and collectors with developed tastes, well informed about what today's generation of artists is doing?

One important condition of this group is that members maintain their practice alongside a second role, additional to their artistic career, in parallel fields (some commercial, some institutional). Not only are their two practices often complementary, in an intellectual sense, but each member can also draw on a wider range of support structures, collaborators and channels for advancing their practice. As Yet Unnamed is designed so as to keep these lines of support open and, where possible, share them.



竹園工作室

Bamboo
Curtain
Studio



在城市的邊緣找到藝術的位置

竹圍工作室與竹圍創藝國際

撰文／張曉文

位於淡水的竹圍工作室，原本是佔地1200坪的養雞場。因為淡水捷運線的開發被收購部分土地，留下800多坪的空間。1995年，蕭麗虹、范姜明道、陳正勳以這裡做為陶藝工作室，將其中無隔間、無柱子的80坪空間做為展覽之用，100坪的廣闊區域則做為工作室。此時，這裡也開始了「替代空間」性質的展演，也是許多年輕陶藝創作者與跨領域藝術家的工作基地。也正是這一年，「游牧美術館」開始展出，成為竹圍工作室初期極有代表性的系列展覽，直到1997年2月為止。

1997年5月，竹圍工作室登記立案，是台灣第一個由藝術家成立的藝術服務事務所，迄今十五年推展藝術創作、藝術家驻村、文創相關的國際性工作。而1997年夏天開始，竹圍工作室與展覽活動之間的連結，一改過去藝術家個展形式的「游牧美術館」，轉為大量的聯展型態，包括多項與其他單位合作、當時在台灣崛起且盛行的特定場域（Site-Specific）展覽。

特定場域展覽強調的即是當代藝術對於展出環境的回應。竹圍工作室的環境與場所狀態，並非一個個案或者特例，而是這個時代之下城市發展的一個樣本。黃瑞茂曾分析道，竹圍工作室的所在的高灘地，同時也是台北都會區發展過程中，種種都市廢棄物傾倒的場所。就台北地區而言，淡水河系的淡水河與基隆河的汙染與親水環境，長久以來持續惡化，淡水河口在一個後工業都市的轉型中，面臨嚴重的河川生態整治問題。直到今天，淡水河的整治仍然是政治人物選舉必談的議題之一。

具備這層地緣背景的竹圍工作室，在1990年代後期開始藉由參與、策畫相關的展覽，呼應對於環境與生態的省思，許多藝術家以創作回應竹圍地域。藝術家吳瑪悌曾經談道：「竹圍工





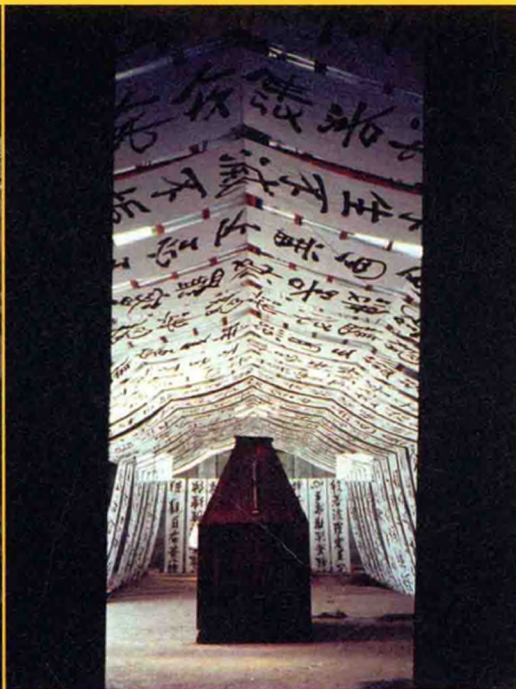
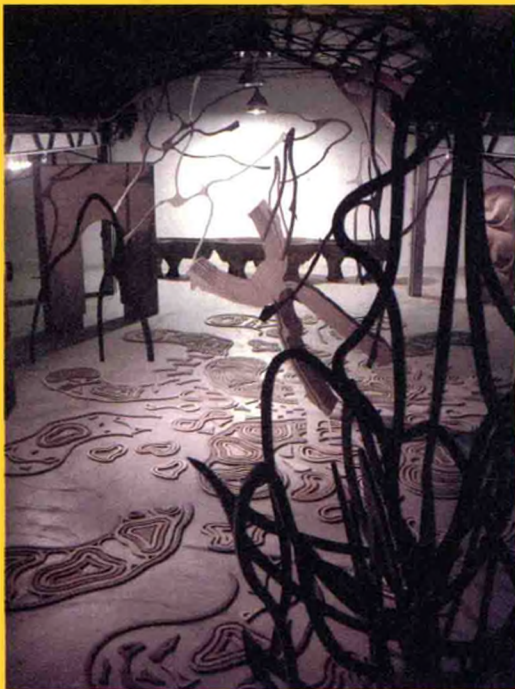
作室就在淡水河邊，周邊都是農田為主的地景。如果過了捷運站，我們又看見竹圍的大樓，剛好是一個很有趣的反差。竹圍工作室是一個可以讓人沉思整個城市發展的一個很好的場域。它有一個很好的位置，讓人可以去思考做為一個藝術家怎麼去回應我們所生活的環境。」

回顧十五年來的歷史，竹圍工作室在裝置藝術當道、藝術家需要大量自由展演空間的背景下定時地出現，補足了藝術環境的需求。也正是這種思量環境的意識，一直扣緊了竹圍工作室的發展。它並非只為了解決眼前的空間需求而暫時性地存在，而是將關懷的重點放在藝術家及更抽象的環境需求上——做一個對藝術體制有能力觀察、監督，甚至是因應的角色。竹圍工作室所在的環境，面對的不僅是單純的自然問題，也包括了人治的層面；同樣地，藝術活動社會性的一面，也一直是竹圍工作室關切的部分，如同黃海鳴在〈竹圍工作室創藝產業網絡基地——談環繞在竹圍工作室及蕭麗虹的能量綿延網絡〉一文中指出的，這和竹圍工作室的負責人蕭麗虹熱中投入藝術生態的公共事務，有密不可分的關係。

如今，儘管「替代空間」這個名詞不再時興，特定場域展覽也已在多年的實踐下變換了內在形貌，近年來當代藝術創作或者展覽的意識、討論，逐漸從回應土地轉向與人群或觀眾的連結，竹圍工作室自成立之初對於創作、創意的支持未曾稍歇，它從認識自身的環境開始，深切體認藝術家做為創作本源的重要性，它因應環境的改變階段性地調整步伐，在找問題和解決問題的行動交替中，一直經營下去。

十五年來，竹圍工作室的硬體條件和環境狀況，吸引了適其所需的藝術家前往。許多新興藝術家與策展人在這裡初試啼聲，其中很大的因素在於這裡沒有禁忌，也支持實驗性。實驗性格可以展現在創作手法、媒材使用、處理空間的方式上，也可以是總體的創作呈現狀態。竹圍工作室對年輕藝術家慷慨提供資源，讓不容易得到援助的新興藝術家獲得及時的幫助。近年，竹圍工作室更提供場所，讓年





輕藝術家長時間進駐創作，許多藝術家也因為在這裡的創作、展覽經驗，影響了日後的創作形式。

從竹圍工作室的發展，及其與藝術生態、文化政策之間的關係看來，它與幾個在1980年代末陸續成立的替代空間一樣，都是因應藝術家的創作、展覽需求而生，但做為一處閒置再利用的空間，其運作先於幾項相關的文化政策。身兼演展場所、藝術家工作室、駐村空間的竹圍工作室，在1990年代末到2005年之間與國家大力推展的幾項政策平行運作。1998年，台北華山藝文特區在藝文界人士奔走、爭取之下，轉變成爲藝文展演活動的空間，2000年由中華民國藝文環境改造協會取得經營權。1999年視覺藝術聯盟成立，蕭麗虹此後參與其中事務多年。這些與藝術空間改造、藝術家駐村相關的環境變化，也都在竹圍工作室的經營過程中，看見彼此的關連性。

2002年起，文化創意產業成爲國家重要的文化政策，竹圍工作室也在2005年成立竹圍創藝有限公司，致力當代藝術的育成與推廣。做爲一個民間機構，竹圍工作室向來被劃分爲「邊緣」的一群，它站在邊緣的位置，其實是與中心保持一定的緊密關係。竹圍工作室並不打著徹底反對官方的旗幟行事，而是在公共事務涉入、合作、觀察、監督之中，決定它的行動方式。

這樣的密切關係在尺度的拿捏上並非易事。然而，這十五年來，一片廢棄的工業地景在蕭麗虹的經營之下，已經透過藝術文化活動轉變成爲文化地景。在竹圍工作室的歷史中，除了可以看見當代藝術發展的軌跡，同時也可以看到文化政策對於藝文生態的影響和改變。而蕭麗虹就像一位有機的行動者，在行走藝術文化領域的同時，也警醒地監督政策的走向是否得當。或許正是這樣的敏銳與動能，讓竹圍工作室在十五年的時間裡能夠歷經不同的角色與功能，在每個階段找到屬於它自身的位置。



Finding a Place for Art in the City's Outskirts

Bamboo Curtain Studio and Bamboo Culture International

By CHANG Ching-Wen

Situated in Dan Shui, Bamboo Curtain Studio's location was originally a 1200 ping (3966 square meter) chicken farm. Due to the construction of the nearby Dan Shui Mass Rapid Transit line, part of the land was acquisitioned by the government, thus leaving only 800 ping of space. In 1995, Margaret Shiu, Fang Marvin-Minto, and Cheng-Hsun Chen used this space as a pottery studio, which consisted of an 80 ping unobstructed indoor area for exhibition space and 100 ping for studio use. During this time, the space also became an "alternative space" for performances to take place. Many young potters and cross-disciplinary artists also used it as a pottery studio. It was in this year that the "Nomad Gallery" started to hold exhibitions, which became Bamboo Curtain's earlier representative series. This series of exhibitions lasted until February of 1997.¹

In May 1997, Bamboo Curtain Studio was officially established, making it Taiwan's first arts service agency organized by artists. Over the past fifteen years, Bamboo Curtain has promoted art creation, invited resident artists, and hosted international cultural events. In the summer of 1997, Bamboo Curtain Studio merged its exhibition and studio activities. This marked a departure away from the "Nomad Museum" method of conducting solo exhibitions. Large group exhibitions began to be organized, as well as collaborative

efforts with other entities. This helped foster the popularity of a/the site-specific exhibition style in Taiwan.

Site-specific exhibitions emphasized contemporary art's reflections over its surrounding site. Bamboo Curtain's environment and location were not unique; rather they served as a perfect reference for modern urban planning. According to Jui-Mao Huang's analysis, Bamboo Curtain was located on a floodplain, which happened to be where all of Taipei's urban pollution flowed during the city's developing stages.² In terms of the Greater Taipei area, the Dan Shui River and Kee Lung River's aquaculture (ecosystems) and environment were deteriorating at this time. At the Dan Shui River's mouth, a former industrial city was undergoing a transformation, and the river's habitat was facing serious problems directly resulting from this contamination.²

Even now, pollution in the Dan Shui River system is a subject that all politicians have to face.

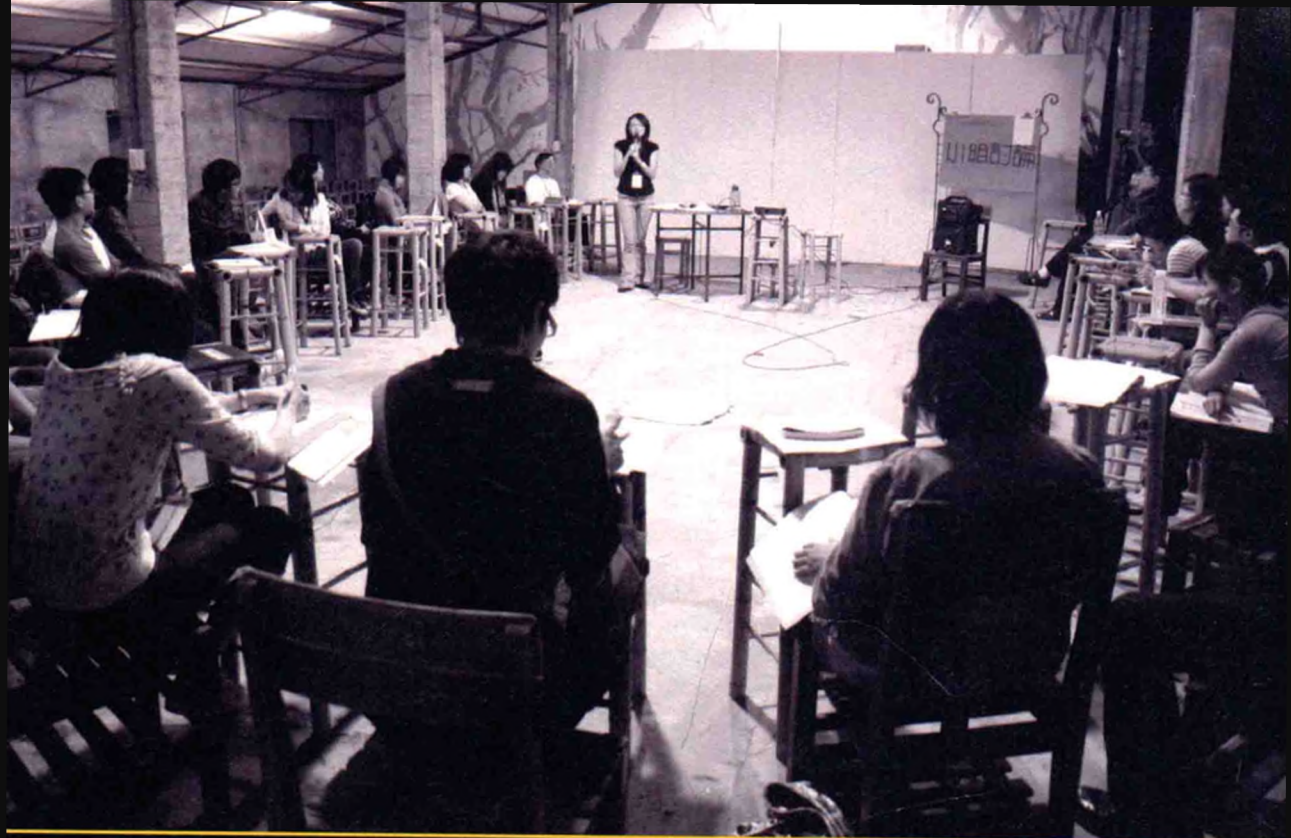
Throughout its involvement and exhibition activities, Bamboo Curtain Studio, an art-space surrounded by nature, started to engage in environmental issues during the late 90s. Prompting deeper thoughts regarding natural habitats and the ecosystem, the works of these artists were used as a medium to reflect on ZHU Wei's environment. Mali Wu

once said: "Bamboo Curtain Studio is located along the Dan Shui River, and is surrounded by farming communities. However, if one travels a bit further to the next MRT station, he or she will witness the high-rise buildings of Zhu Wei. This forms an interesting contrast. Bamboo Curtain Studio is a great place where people can reflect on the urban development of Taipei City. It is well situated, where artists can ponder how to provide feedback on society's living environment."³

Looking back at its fifteen year history, Bamboo Curtain, with its large endowment of open space, held sway in the installation-art field due in part to the requirement of large unobstructed spaces for the execution of such works. This is also a type of thought-provoking environmental consciousness that has guided the development of Bamboo Curtain. It is not intended to exist temporarily to solve short term problems, but rather to focus on artists and more abstract environmental needs: It takes on the role of an observer, supervisor, and feedback provider for the art scene at large. The environment of Bamboo Curtain not only faces ecological issues, but also political ones. Similarly, another facet that Bamboo Curtain focuses on, is the social aspect to art activities. For example, in the essay, "Bamboo Curtain Studio Culture Creation Website: On Bamboo Curtain's Surroundings and

Margaret Shiu's Energies in Expanding the Network," Hai-Ming Huang pointed out that such focus is directly linked to Shiu's public work in art's eco-system. Currently, even though the word, "alternative space," is no longer used and the core of site-specific exhibitions have changed, the creation of modern art and the awareness/discussion of exhibitions, which used to provide reflections only, have gradually started to interact with the lives of the public. However, Bamboo Curtain has never stopped supporting art creation and remains true to its founding principles. It began from the understanding of its environment and the importance of the artist as a creative source. In response to changes in the environment, it periodically adjusts its pace, while looking for issues to be solved. It continues to operate in this manner to this day.

For the past fifteen years, Bamboo Curtain Studio's facility endowments and surrounding conditions have attracted many artists in need of such a space. Many progressive artists and curators have made their debut there, the main reason being that there are no restrictions to experimentation. Experimental forms can be expressed with any creative method, medium, or spatial arrangement, while a holistic experimental approach is also possible. Bamboo Curtain Studio has contributed generously to younger artists over the



past years.

Resources are finally provided to aid new artists with their creative work. For the past few years, Bamboo Curtain has provided space, where artists can live and work. Because of this, many new artists' later works have been greatly influenced by this experience. Bamboo Curtain's development, artistic environment, and relation with culture/politics are similar to those of many art spaces formed in the late 80s. Like them, Bamboo Curtain was also born out of the artists' necessity for space to create and exhibit artworks. However, it was a pioneer in its method of reusing idle spaces and managing them. As a performance space, art studio, and artist residence, Bamboo Curtain was actively involved in promoting many government policies during the late 90s to 2005. In 1998, the Huashan Art District was formed, becoming a big hit for the culture/art communities. After long deliberation, it was transformed into an art and performance space. In 2000, the Association of Culture Environment Reform Taiwan gained the management rights to operate Huashan. In 1999, the Association of the Visual Arts in Taiwan was formed, and Shiu was involved in many of its operations for years. These kinds of art-space conversions and artist residence villages can all be linked to her earlier work with Bamboo Curtain. Since 2002, cultural and creative industries have become an important aspect for cultural policies. In 2005, Bamboo Culture International was formed, and began to promote and cultivate modern art. As a private entity, Bamboo Culture International has always been labeled as an "outsider." However, in reality, it holds a certain degree of ties to the core. Bamboo Culture is not completely

against activities undertaken by the government. Rather, it just takes its own approach when dealing with public activities, partnerships, monitoring, and supervision.

This kind of delicate relationship is not easy to maintain. However, over the past fifteen years, Shiu's leadership has transformed the once abandoned industrial landscape into a place of culture. Throughout Bamboo Curtain's history, one can witness the development of contemporary art. In the meantime, it keeps a watchful eye on the unfolding of public policies, and their appropriateness. Maybe it is this kind of astute energy that has allowed Bamboo Curtain to take on so many different roles while lending a helping hand throughout the fifteen years of its establishment.

1. "Nomad Gallery" series included the following exhibitions: Tsong Pu's "Name and Warehouse," (May, 1995); Chen Chien-Pei's "By Foot," (July, 1995); Jun T. Lai's "Heart Chamber," (August, 1995); Chih-Yang Huang's "Imprisoned," (October, 1995); Huang-Chen Tang's "Moving Store," (June, 1996); Tu Wei's "Space for Stigmatized People," (Oct. 1996); Jia-Ching Lee's "Pink Dreams within the Chicken Farm," (Nov. 2996); Margaret Shiu's "Home." (Feb. 1997).

2. Huang, Jui-Mao. Huang's Bamboo Curtain Studio's Local Activism: "Building Aesthetics From the Other Side: 12 Years of Bamboo Curtain Studio. (page. 62)" Bamboo Culture International, 2008.

3. Interview with Yi-Jie Jiang on 2010, August 14; not published.

竹園工作室

Bamboo
Curtain
Studio

新北市淡水區中正東路二段八十八巷三十九號

Address: No. 39, Lane 88, Sec. 2 Zhong-Chan E. Rd., Zhuwei, Danshui Dist, New Taipei City, Taiwan (R.O.C.)

+886-2-8809-3809

blogwww.bambooculture.com/

http://bamboocurtainstudio.blogspot.com

1995年5月成立

Date of establishment: May 1995

常態進駐藝術家—蕭麗虹、陳正動、吳偉谷、身聲劇場

Members: Frequent artists-in-residence – Margaret SHIU, CHEN Cheng Hsun, WU Wei Ku, Sun Son Theatre

為什麼會成立這樣一個空間？

竹園工作室由藝術家蕭麗虹所創立，只因當時她和一樣從事陶藝創作的夥伴：陳正動、范姜明道因為大型雕塑與裝置的需求，需要一個閒闊、不受干擾、離市區交通又方便的環境。工作室的現址原為一座供飼料工廠試驗用的雞寮，但自從政府將部分土地徵收為淡水捷運線用地，使工廠和實驗室一分为二之後，此地就只剩下幾幢老舊的廢棄建築，其中兩個廢棄的雞寮連同鄰接的空地先被整理起來，一個作為陶藝創作的工作室，另一個則變為當時很需要的實驗性裝置展演空間。先後有范姜明道以「游牧美術館」為名策劃的八檔展覽，之後由蕭麗虹接手，以公開申請與邀請的方式提供展演空間，至今已有逾140檔，來自24個國家、超過260位藝術家在此展演。2006年我們收回相連的農舍與另一棟倉庫，空間重新調整，主要分為長期進駐、駐村、與展演三種空間使用方式。

成立至今遇到的最大難題是什麼？

我們成立的主旨是希望能提供實驗性空間，並透過各種行動補強藝術環境發展的弱點。但是大部份的私部門對於經費有更實際的考量，因此贊助爭取一直十分的不易。現在近年來有國會議會提供營運上的部分補助，以及來自於文建會對空間總體上的經費支持，但是每年要找到八百坪空間的理想營運費用仍然讓我們耗盡心力，財務因此一直是我們經營上最大的壓力。在近期，經過了核心內部的再審視與檢討後，竹園工作室即將申請成為一個非營利專業組織，並且也藉此鼓勵企業捐助以達到節稅，並同時挹注藝文發展的目的。展覽與活動的行銷與效益推廣也是我們的最大挑戰，現在我們希望透過加強與在地和國際的合作，跨大後續影響力。

最難忘的事件或者經驗？

一是2000年~2006年和當時住在農舍的廟公抗爭，他因長期非法使用不願遷離，和藝術空間這邊有許多的摩擦，並以武力恫嚇。最後我們除了贏得訴訟，還需要透過黑白二道的管道才能將他驅離。當寺廟倒下後，我們從四百坪的土地瞬間變為八百坪，增加了兩間倉庫還有一座花園，竹園工作室搖身成為國內外藝術家進駐最跨領域的實驗的場所。

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

空間經營帶動地方氛圍轉換，藝術與生活零界線。竹園工作室的宗旨：我們深信藝術家在社會中有高度的附加價值，他們的社會角色必須被認可；藝文空間則是讓藝術家與文化工作者實踐藝術是深植於日常生活，當代社會也必須有這些空間讓人們意識到藝術的力量之於文化歷史脈絡與/或環境的影響。我們也希望可以增加在淡水地區的藝文服務，特別是缺乏公共文化聚合地的竹園地區。如此一來人們會想要找到我們，並且在他們於自行車道上放鬆的同時，也可以欣賞藝術；然而最重要的是，我們所關注的重心一直都是藝術社群裡實體與虛擬的創意聚落。

假如時光倒轉，您們還是會成立這樣一個空間嗎？

會。我們的理念是補強藝術發展環境中較弱的環節。我們察覺到發展創意藝術環境中缺少了三要素：一個讓有類似理念的人聚集、與開放交流的環境，讓人可以省思內在的隱居處所，以及一個讓創意者實驗、製作模型或測試服務的彈性空間。竹園工作室是為了滿足上述需求而成立，也一直提供相對服務內容來協助這些需求的執行，尤其是針對短期創意空間的需求。

WHY CREATE THIS TYPE OF SPACE ?

Bamboo Curtain Studio was founded by artist, Margaret Shiu, because she and her fellow ceramics artist partners at the time, Cheng Cheng Hsun and Fan Chiang Yi, knew that the creation of large-scale sculptures and installations required spacious, uninterrupted environments that had convenient access to the city.

The present location of the studio previously consisted of chicken coops that were used by feeding mills for experimentation purposes. But, when the government invoked eminent domain to take the land to build the Danshui line for the Mass Rapid Transit, the mill and lab were split in two, leaving only blocks of old abandoned buildings. Among them, two abandoned chicken coops and the adjacent land next to them were the first to be renovated. One of the coops was remade into a ceramic art studio, while the other became a much-needed experimental installation exhibition space at that time. There, Mr. Fang first organized eight exhibitions called the "Travelling Museum." Later on, Ms. Shiu took over and opened up the application process, inviting artists to make use of the exhibition space. Since then, more than 260 artists from 24 different countries have organized more than 140 exhibitions at the location. In 2006, we recovered the connecting farmhouse and another warehouse. The resulting space was reorganized and separated into spaces for residences, rentals, and exhibition spaces.

WHAT HAS BEEN THE GREATEST DIFFICULTY ENCOUNTERED SINCE ITS ESTABLISHMENT ?

The purpose for our establishment is to provide an experimental space and make up for any weaknesses in the development of an environment that fosters art. However, a large portion of the private sector has more practical considerations when it comes to funding. As a result, it has been very difficult to find sponsors. In recent years, the National Arts Council has granted us some operating funds and the Council for Cultural Affairs has provided financial support for space maintenance. However, finding the ideal amount of operational funds for eight hundred pings of space every year has been exhausting our efforts. With that said, financial issues have been putting the most pressure on our operations. After an internal review and reexamination, Bamboo Curtain Studio will apply to become a non-profit organization. We also encourage corporations to help by making charitable contributions, which can be written off from their taxes, and simultaneously help boost the development of the arts. The sale and effective promotion of exhibitions and activities are also our greatest challenge. Now, we hope to strengthen the cooperation between local and international entities to capitalize on the aftereffects of an exhibition.

WHAT HAS BEEN THE MOST MEMORABLE EVENT OR EXPERIENCE ?

First, from 2000 to 2006, the administrator of the temple who lived in a farmhouse at Miao Gong at the time began protesting. Because he had lived there for a long time illegally, he was reluctant to move, and caused a lot of friction with the art spaces. He even made threats of force. In the end, we not only won the lawsuit, but also needed to go through both the government and the mob to force him to leave. Once the temple was torn down, we suddenly increased our area from 400 to 800 ping, and gained a storage space and a garden. Bamboo Curtain Studio suddenly became the most interdisciplinary experimental location for both domestic and international artist residents.

WHAT DO YOU THINK IS THE IDEAL CONDITION FOR AN ARTIST-OPERATED SPACE ?

The management of space promotes the conversion of the location's atmosphere into a zero boundary for art and life. Bamboo Curtain Studio's mission: we deeply believe that artists in a society hold a high degree of added value. Their role in society must be recognized. Art and culture spaces let artists and cultural workers practice art that is rooted in everyday life. Modern society must also have these spaces to help people become aware of art's power in a cultural historical context and/or a surrounding environment.

We also hope to increase art and culture services in the Danshui region, especially in the Zhu Wei area which lacks a gathering place for public cultural events. In this way, people will want to find us. While they relax and ride on the bike paths, they can simultaneously enjoy art; but, most importantly, the focus of our concern has always remained on the physical and intangible creative settlements within the art community.

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL ESTABLISH SUCH A SPACE ?

Yes. Our philosophy is to strengthen the weak links in the development of a creative environment that fosters art. We are aware that this development lacks three elements: an environment that allows people who share the same philosophies and exchange ideas, secluded premises where people can reflect inwardly, and a dynamic space that lets creators experiment, build models, or test services. Bamboo Curtain Studio was established to meet and assist in fulfilling these needs, especially those for short-term creative spaces.

BankART 1929

1929 銀行藝術中心
BankART1929

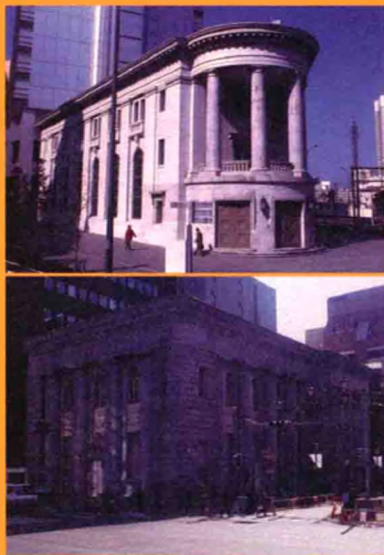


1929 銀行藝術中心的未來方向

撰文：池田 峰 (Osamu IKEDA)

1929銀行藝術中心，是橫濱創意城市的指標性計畫之一，肇始於將城內歷史建物以及市中心倉庫，重新開發成以文化與藝術使用為主的計畫。為了推廣橫濱都心的改造，市政府發啟了四項大型計畫：1.國家藝術公園計畫；2.創意社區方案；3.影像文化城市；4.橫濱三年展。1929銀行藝術中心的使命，與創意社區的形塑有密切的關連。具體言之，它肩負了新都心社區改造的責任。

自2004年開始營運的1929銀行藝術中心，一開始時佔用了昔日第一銀行和富士銀行的建物。現在我們的基地，是日本郵船株式會社先前位於海岸大道上的倉庫所改建而成的。橫濱市政府不但提供我們這塊面積達2,600平方米免租金的房子，還提供了6千萬日幣的營運資金，以支付我們的設施、保險、保全、維管費、清潔，以及部份的人事費及行政支出。銀行藝術中心每年獨立的收入總計約計8千萬日幣，這些收入總合負擔了我們整體營運的費用。目前，我們有8位全職的工作人員，以及數名的兼職人員。我們是以團隊的方式工作，因此企劃和行政並沒有區分部門，除了中心內的咖啡廳、酒吧和紀念品店，我們也經營學校，一年幾乎開放300天。每一年我們至少主辦及協辦將近250場的活動，也受理政府其他部門將近200場的委辦活動，而最近來自海外的合作亦日趨增加。橫濱市政府於2003年底釋出這個標案，我們在2004年3月開始，啟動一個為期2年的臨時性計畫，爾後，我們才全力投入建立整體的行政系統。這份合約至今已經續約了兩次，下一次的合約更新將在2013年的3月底。第二次的續約，根據督評委員會議定的原則，決定了一個為期三年的計畫。這項計畫有三個主要目標：1.建立對創意社區計畫所具有



的開拓本質之共識；2.建立一個國際性及城市內部的網絡；3.建立財務健全的基礎。有鑑於行庫藝術中心已成立了7年之久，我希望藉此機會，說明截至目前為止我們曾經成功完成的任務有那些，並勾勒未來我們希望達到的目標與遠景。

1. 銀行藝術中心：某些關鍵字

為什麼我們自稱為1929銀行藝術中心呢？

我們的名稱包含了三個特別的理念，每一個又具有多重的意涵。銀行，即說明這個地方過去是銀行的建物，經過改建後成為文化施設；這兩家銀行是在1929年落成，和紐約現代美術館成立是同一年，1929年同時也是世界金融風暴劇烈震盪的時期；我們認為藝術是一種重生的力量，因此而命名為1929銀行藝術中心。

作為公眾的設施，我們盡最大的可能，為橫濱市民服務；身為私人的組織結構，我們竭盡所能的推廣創新的活動，希望可以達到一種全新的公辦民營的行政組織模式。每三個月會召開一次督評委員會，委員會的角色在確保管理的順



利平穩，除此之外，還有來自於橫濱市政府和銀行藝術中心的代表們一起參與會議；這些會議提供了三方一個緊密而有效的溝通機制。

「藝術活動」不單單是為藝術而藝術，而是可以活化整個都心區的一項「工具」；當我們第一次聽到市府機構用這個名詞時，我們都很驚訝。就如同許多工具一樣，必須有正確的用法，譬如剪刀，要剪裁布料前必須先決定好樣式。橫濱市給了我們一把好剪刀，她提供我們一項利器讓我們可以自由的運用。我們將酒吧和學校的收入再投注到設備裡，我們就和其他私人企業體一樣自由，並儘量在一天的24小時內，發揮這棟建築物的潛能。從任命行政管理團隊到建築物重新開幕，我們只有短短的45天；因此，不論是工作人員或硬體設備都還沒有充裕的時間可以備齊。即便如此，我們還是以倉促的準備工作從學校和酒吧開始經營，然後再慢慢地從外部聘用專業人士加入。如同一個初生嬰兒剛來到這個世界一樣，在他們能用自己的雙腳走路之前，需要我們細心的呵護與養育。

套用一句棒球術語，我們不自認為是投手，而是捕手；在完成我們的計畫之前，我們永遠為橫濱市的市民服務，協助他們認識自己的夢想和理想。我們的角色就像是協調者，感謝許多委員們對不同藝術計畫所提供的真知灼見，讓我們可以成功的把這些活動實現。對任何的建議、任何計畫我們都採取開放的態度，只要它是合適的。我們的基本信念很簡單，就是不輕言放棄。

除了從事國際性的藝術和文化活動之外，我們也和很多地方和社區團體合作；這兩種合作方式也都各有其困難之處，當然我們仍要持續不斷地努力。「沙發計畫」(Sofa Project)是一個與社區合作的最佳例證；我們向當地社區蒐集了將近300件各式各樣的沙發和椅子，將它們展示在展場裡。另一個成功的冒險計畫是「尋找Mobo and Moga」(In Search of Mobo and Moga)，我們向地方居民徵集在過去的年代裡，穿著時髦的年輕男、女的老照片，這個活動成功地將社區與過往的歷史連結起來。同樣的計畫後來在全日本5個海港城市，以及她們在海外的姐妹城市舉辦過。「架橋」(Building Bridges)結合了當地居民的協助，增建了一座身心障礙人士專用的坡道，讓行動不便的觀眾也可以輕鬆的造訪中心的展場。

為了更有效率地運用時間與空間，我們區分了數個不同的主題，為這棟歷史建物做了許多創新的用途。我們做了巨大的、可移動式的展示牆(3.6×2.5×0.7/24座)，18座移動式坐椅檯、11座舞台(4.0×1.6×1.9)，以及可拆卸的燈光和視聽設備。原則上，我們可以在全年的每一天，任何時間、白天或夜晚，舉辦任何

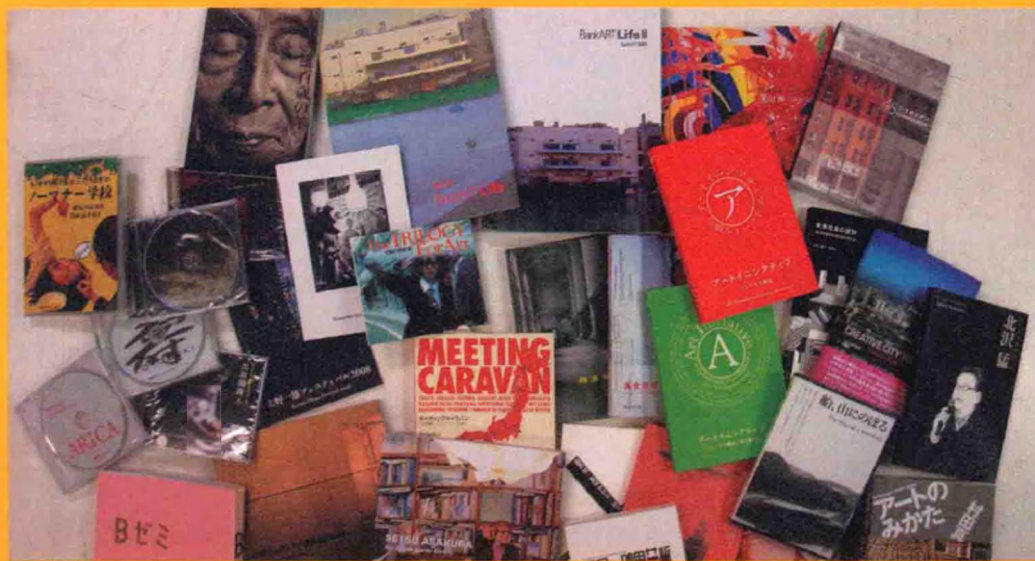


活動。在其他公眾場合關閉的時間，我們的空間也適合做媒體拍攝、任何私人聚會，就像市中心24小時營業的便利商店一樣，我們期望可以全方位的運用時間及這裡的空間。

2. 銀行藝術中心的獨特性

現在我們來檢視一下銀行藝術中心的獨特性，也許有人認為它的管理風格太前衛，但經過仔細地觀察，其實中心的管理方式與其他的美術館，或是畫廊的經營方式並沒有不同。至於相關設施，我們有接待區、酒吧和咖啡廳，以及藝術家的工作室。此外，我們也舉辦系列性的學術演講、提供活動協辦和各種活動企劃的服務，諸如此類的內容不勝枚舉。但為什麼銀行藝術中心可以廣受到國內、外的注意呢？

以我們的接待服務為例，我們發展出一套系統，即使是在沒有展覽或活動舉辦的期間，也可以吸引為數可觀的民眾來參觀我們的建築物，以及周圍海岸邊的景緻。透過和觀眾們的交談，中心很謹慎地累積有關參觀者個人興趣的資料庫，以便改善我們對參觀者需求之回應。於是，中心擁



有超過40,000筆郵寄地址的客戶資料庫，以及15,000筆的電子郵件信箱。銀行藝術中心的書店以藝術書籍為主，書店每天有超過20,000日元的收入，但我們仍然沒有任用正職人員的能力。我們的政策是，減少庫存，進數量小卻能讓人愛不釋手的美麗書籍，以繼續維持接待區和書店的服務。

銀行藝術中心的酒吧營業到深夜23:00，它像是藝術家、學生和職員們聚會的場所，當然它也是中心對大眾開放的一個重要場域。銀行藝術中心的學校雖然規模很小，但它重要的特色之一，就是提供了令人意想不到的教育機會。為期兩個月的八堂課程，每班學生保持在20名以內，從星期一開放到星期六。就像是現代的短期學校，它提供了將近200種課程，有570位師資，目前大約有3000名的註冊學生。我們強烈地主張，不但學生和工作人員，即使學生彼此之間也應有表達和交流的自由。例如，選修任福住(Ren Fukuzumi)藝術評論課程的學生，利用課餘的時間，自發性的成立了一份期刊，至目前為止已發行了三期；飯沢耕一郎(Kotaro Iizawa)的攝影班也籌辦了一場聯展，向梅若猶彥(Naohiko Umewaka)學習「能」劇(Noh)的學生們，則舉辦了一場表演，還吸引了350位觀眾購票欣賞。

雖然我們的藝術家駐村計畫還沒有完全成熟，但這個計畫卻促進國際交流的不斷增加，目前我們進行的是為期兩個月的進駐計畫，可為45位來訪藝術家提供可租用的工作室。

銀行藝術中心「海鷗會所」的住宿設施，確保了這個計畫的延續，並提供給來自海外或來自日本其他城市的藝術家進駐。

銀行藝術中心同時也兼具出版社的功能，出版展覽的專輯以及年輕創作者的書籍和DVD。目前算起來，應該也累積了將近60個項目之多。協辦活動，也是銀行藝術中心的強項之一，我們並不自我設限，將自己扮演的角色侷限為受僱者；銀行藝術中心都秉持一對一的服務態度，為確保活動成功，從媒體公關一開始的準備工作就介入，直到掌握每一個細節。以大學的冬季畢業典禮和畢業典禮後的展示為例，銀行藝術中心從準備宣傳單、海報開始，然後確認該活動的媒體宣傳，如果計畫夠有創意，我們可以從協辦，到為這個計畫項目找經費。以一年為例，我們接到了將近1,000個協辦的計畫，其中大概有1/4順利執行。

贊助機構的基本想法不僅僅是重新啟用橫濱市內的老舊設施和建物，更期待它發展出與時俱進的當代精神。橫濱市最偉大的資產、它的歷史建物、街景、

食物、時尚、攝影、舞蹈、舞蹈(BUTOH)等都充滿了無限潛能。問題是如何開發這些潛能呢？銀行藝術中心曾以這個主題，籌劃了數個展覽，最值得一提的是：「食物與當代藝術——橫濱市藝術街」(Food and Contemporary Art—Yokohama Norengai)，以及「地標計畫」(Landmark Project)；這些計畫都直接接觸到城市和市民。另一個令人驚喜的例子，是「地震博覽會」(Earthquake Expo)，兩個完全不同特質的展覽——藝術和災難的預防，在同一個屋簷下展開。除了以上這些例子，還有許多其他重要的活動是由銀行藝術中心贊助的，如：銀行藝術中心「生命」首部曲(BankArt Life 1)、銀行藝術中心「生命」二部曲(BankArt Life 2)；目前已舉辦了第7屆的「大野一雄藝術祭」(Kazuo Ohno Festival)，橫濱攝影博物館、尋找橫濱市的摩登男孩和摩登女孩；日本、法國當代藝術交流展等等，這些都只是其中的一小部份而已。

3. 銀行藝術中心短暫歷史中的輝煌時刻

我想談談幾個銀行藝術中心特殊的觀點：我們的基本組織原則——轉型和回應。在銀行藝術中心一開始的前四個月令人不可思議的事情發生了，我們被告知要離開原本富士銀行的建築物主體，因為東京藝術大學的電影和新媒體研究所，想要搬進這個地方。對橫濱市而言，這當然是個好消息，我們也被告知，大學那邊被橫濱市吸引的原因之一，就是因為有中心的存在，所以，我們不應該反



對離開。但從一個管理者的角度來看，我們絕對不可能無條件的點頭同意，於是中心決定提出三個條件，如果相關單位能夠滿足這些條件，我們才會離開：

1.必須在走路可以到的地方，替銀行藝術中心找到另一個空間；2.新空間的面積大小必須和原來的一樣；3.等到新空間完全整理妥當可以使用後，我們才搬離舊地點。市政府有關單位保證所有的障礙都可以排除。政府單位對日本郵船會社倉庫的擁有者施加強大的壓力，很快地確定了預算追加，並下令倉庫必須在12月底準備好，讓我們可以搬過去。1月份時，銀行藝術中心工作室NYK開放了，到4月時，大規模的整建開始，東京藝術大學在橫濱市的校區開啟了它的大門。隨著這一連串的事件，我們一直往前看，彷彿什麼事都沒有發生過一樣。

連鎖效應

在銀行藝術中心成立、營運的第一年，森建築(Mori Buildings)的擁有者提議要重新開發兩棟位於銀行藝術中心對街，北仲道(Kitanaka)的兩個泰桑(Teisan)的舊倉庫。這兩座倉庫還有兩年才正式改建，他們希望在這個的空檔時間內有替代的使用方案。我們建議與其要支付政府財產稅和法定的管理費，不如以一個





固定的費率，把空間租給我們。這是一個雙贏的局面：一樓已經是隔間好的小型工作室，適合出租給年輕的藝術家，而相較之下空間更寬敞的3樓和4樓，則適合給建築師們運用。我們開始連絡60個我們之前認識過的、可能會有興趣的不同團體，經過兩次的探尋，過濾到50組。謝謝森建築的決斷力，以及非常合理而吸引人的租金，這些空間在3個月內就奇蹟般地完成租賃的行政工作而步上軌道。另一個使這個計畫成形的決定性影響因素，是邁肯建築事務所(Mikan)決定立刻搬進來，再者，我們也不能忽略某些市政府官員的協助，若是沒有他們的熱心支持和敲邊鼓，我們絕不可能克服了這一路以來所有的行政障礙。他們對銀行藝術中心的能力具有信心，而我們的行政效能也是能說服森建築的老闆們，相信我們可以完成使命的利器。

有關北仲計畫，有兩點值得一提：第一，當一群有活力的創業者聚集在一起，會自然而然的啟動能量，北仲計畫的成功不僅靠便宜的租金，以及森建築老闆的合作，更是那些老倉庫，所有工作室租用者們單純、不懈的努力。這項地標計畫在為未來的長期發展設定步驟。另一個因素是市政府當局如何回應這項計畫，由於合約只有兩年，他們必須審慎思考，並預先準備ZAIM為後繼地點，ZAIM是財政部之前的舊建築。雖然公共競標已經公佈，1/3北仲倉庫的房客已搬到了ZAIM大樓。市府對那些希望能在新空間裡安居落戶的人，也提供了財務上的協助。這是橫濱市第一次積極主動的嚐試吸引藝術家來到這裡，從此開啟了一系列具有正面意義的活動。

城市經驗

這個經驗與橫濱市的一個私人企業有直接的關係，至今他們尚未完全了解銀行藝術中心的功能與運作，那就是漢町45號建築物的計畫。由於ZAIM建物租約的不確定性，使原本在北仲倉庫的一群建築師，對搬遷仍然存在疑慮。他們希望有更多自主權，於是開始在橫濱市裡尋找新的目標，不過起初並不順利，後來他們終於經過漢町的一樓老建物，就在銀行藝術中心的正對面。銀行藝術中

心扮演了中間人的角色，擔任建物大樓主人的顧問；建物的主人對我們有這樣的評語：「在過去兩年裡，我一直在注意你們如何成功的經營。」他同意出租這樣正等待重新開發的大樓第4和第5層，出租條件和北仲倉庫一樣。剛聽到這樣的評語，我們既高興也很惶恐，對我們而言這是個具代表的事件。

自從我們開始營運，周邊也都跟著動了起來：市政府、私人企業體、我們自己，大家逐漸看到這個城市的街道緩慢但積極的在轉變。

4. 充分的聯結

銀行藝術中心另一個重要的特質是，我們持續與周邊的一切做充分的聯結，開放自由的參與，我想引用當時銀行藝術中心開幕時起草的一份文件「火車站和預言」(Railway Station and Predictions)裡的內容。

「我將銀行藝術中心視為一個像火車站的場域；歐洲的火車站是大眾見面、聚會的場所，各個階層的人們來來去去，有人來此暫停一下，喝杯咖啡或飲料；有些人則在長椅上睡覺，偶爾有人發生爭執，有音樂家免費在那兒表演。我希望銀行藝術中心成為像那樣包容的空間，每一個人都可以在這裡渡過悠閒的時光。橫濱市也是一個令人愉快的城市，來自不同地方的人們聚集於此，藝術家們住在這兒，彼此交流資訊，經濟活動旺盛，橫濱是貿易和商業之都。我們希望建立一套系統，使全球的藝術工作者和那些支持他們的人，來參與這個城市的轉型。銀行藝術中心應該是一個讓每位冒險家在這裡都能看到曙光的地方。」

我相信中心長久以來都和社區維持了很好的聯結，我們認真對待每一個問題：一般人該如何親近這個空間？這地方怎麼在橫濱市裡生存？我們可以維持生計嗎？我們借用了市內某些美術館重整計畫的經驗，容我借用一段南裕介先生（東京國立藝術中心策展人）所寫的評論，他參與了2005年銀行藝術中心舉辦的橫濱三年展，當時展覽期間所有的空間全日開放達50天之久。

銀行藝術中心的活動—24小時不打烊的熱情

「他們打出的口號：我們可以住在作品展覽的地方嗎？的確是令人側目：事實上，三年展期間，藝術家和受過訓練的志工們確實在展場過夜。為了實踐這個口號，中心也使展場更為舒適、放鬆，同時又將這樣的活動視為三年展的另一項展出。這樣的安排也是從展覽的主題衍生出來的，一方面也更說明了這個展場身為替代空間的特質，是由非營利組織經營的本質。為大眾建立了一個允許

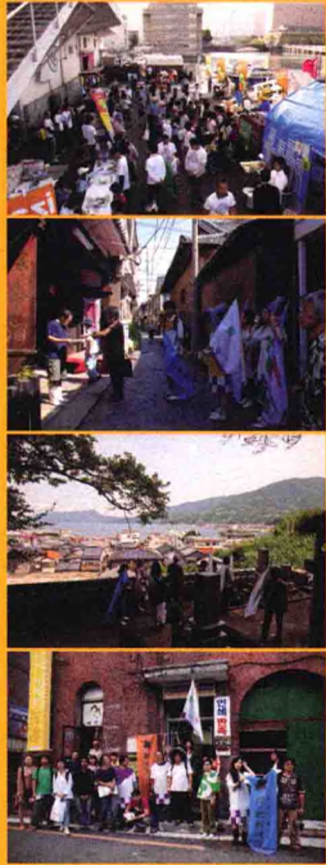
各種不同的藝術創作者、建築師和設計師都可以放鬆、休閒及參與的空間。我認為要達到這些目標，整個行政管理系統必須有某種彈性和變通；換句話說，必須要融合這麼多不同的元素，才能創造出如此輕鬆愉快的實驗性活動。」

另一個值得注意的因素是，這個標語如何與三年展的內容聯結。如此激進的態度很明顯的是從銀行藝術中心開始的，並且反映了這個組織的基本態度，也說明了它在試探理論上的可能性。另一句標語：銀行藝術中心，是一種生活風格／在銀行藝術中心生活，強調了這個目的；我認為這個藝術空間裡的活動，本身已經成為很複雜的表現……。」

觀察銀行藝術中心如何整合、籌辦像三年展如此龐大的活動，使我有機會重新瞭解他們的運作與功能；從外表可以清楚地看到：銀行藝術中心對橫濱市的重要性，由於它有創作國際交流的能力，姑且不論這些激進的活動主題是否合宜，但可確定的是，銀行藝術中心做為一個公眾基礎的組織，已經持續維持充分的聯結，並開創了革新的一面。

5. 進入第7年的全新發展

2010年，這個中心的營運即邁入第7個年頭了，一方面繼續之前提過的各項活動之外，在國內或國際的交流上，也持續進行幾項重要的變革。截至目前為止，中心和地方上合作密切，即使是外圍郊區我們也沒有忽略，當然更積極擴展與國際的合作可能性。雖然篇幅有限，我無法在此詳細的描述細節，我只想提及幾個正在進行中的計畫：朝鮮的當代續集－韓國的外交遠征，這是一個促進亞洲國家，以及日本各大城市彼此交流、接觸的計畫。尤有甚者，我們考慮在柏林成立銀行藝術中心第一個歐洲的分支機構。我們將舉辦極具特色的活動：「食物和當代藝術公司」，來為橫濱市及其周邊地區、郊區建立起聯結。





6. 結論：從上到下，從裡到外

雖然在某些方面對銀行藝術中心而言還在起步階段，我們已經面臨到很重要的轉捩點，我想借用我最近寫過的文章裡的一小段文字說明：

相較於其他的公益團隊，我一直認為銀行藝術中心很幸運，我們所具有的條件，如預算、薪資和物資狀況，都是他們羨慕的對象。然而，來自市政府方面的合作卻是一直都是次要的，甚或微乎其微。身為一個具有實驗性的冒險家，我們很幸運地擁有非常機動而彈性的作法，至今我們的經驗都非常奇妙而充滿歡愉。但最重要的問題是：未來它的結局會是什麼樣子？它是否值得我們繼續奮鬥？若我們觀察紐約或柏林的現況，值得注意的是，那些藝術家們自發性的開始創造、改變他們自己的生活環境，甚至非法侵佔或翻新建築物。相反的，那些建物的管理權被不同的市政府或政府機構接管。街道運動，對城市文化的發展有很大的貢獻，這樣的作法在現今日本應該是不可能發生的。



在橫濱市，通常由市政府取得啟動權，再結合不同地方團體的力量；雖然主導權最終將無可避免地轉到民間團體，然而問題是，下一步是什麼？

為避免未來產生任何的誤解，對銀行藝術中心也一樣，我相信市政府現在應該要向幕後退一步；雖然我們仍然需要相當多來自市政府的合作與協助，但在長期成為自治團體上，這卻是很重要的考量。我們必須找到自己的立足點，強化我們的系統，在財務上能獨立自主。在一次研討會上，一位來自其他團體的行政管理者曾提到：「一個沒有好的原因建立起來的美術館，最後也會沒有任何好理由而被關閉。」這句話用在銀行藝術中心也是同樣的有道理。

銀行藝術中心如今已經邁入它的第二個階段，我們必須完全融入橫濱市民的日常生活，考慮所有可能的選擇，隨時機動性的調整我們的結構。我們需要從對抗轉型到合作；熱誠對待所有善意的人，帶著累積多年的城市生活經驗，繼續向前推進，而且更要保持和各方的充分聯結。我們清楚的認識到自我的限制以及優勢，坦然迎向未來的挑戰。

Future Directions for BankART 1929?

By Osamu IKEDA

As one of Yokohama's pilot Creative City projects, BankART1929's starting point was to redevelop inner city historical buildings and downtown warehouses for cultural and artistic purposes. To promote Yokohama's inner city regeneration, City Hall initiated four large-scale projects: 1) National Art Park Plan; 2) Creative Neighbourhood Scheme; 3) Image Culture City; 4) Yokohama Triennale. BankART 1929 regards its mission as closely linked to the formation of Creative Neighbourhoods. In concrete terms, this entails the creation of new inner city communities.

Launched in 2004, BankART1929 initially occupied the erstwhile premises of the Daiichi Bank and the Fuji Bank. We are now based at the renovated former warehouse of Nippon Yusen Kaisha on Kaigan Dori. Along with providing us with this 2,600 square meter premises on a rent-free basis, Yokohama City Hall also contributes some 60 million yen towards running costs: for our utility costs, insurance, security, maintenance, cleaning, in addition to part of the personnel and administrative costs. BankART's independent earnings amount to some 80 million yen yearly. The combined intake covers our entire running expenses. Currently, we employ 8 full-time staff, and an equal number of part-time employees. We work as a unit, thus planning and administration

are not separate departments. In addition to the cafe, bar and shop on the premises, we run a school, which is open almost 300 days a year. We produce and co-ordinate some 250 events on an annual basis. We receive more than 200 delegations yearly from other governing authorities, and in recent times the number of overseas observers has increased. Yokohama City put out a tender at the end of 2003; we started out in March 2004, initially on a 2-year provisional basis, after which we evolved into a fully established administrative entity. This agreement has thus far been renewed twice, and comes up for renewal at the end of March 2013. The second renewal was concluded following the submission of a three-year plan based on guidelines set forth by the Assessment Committee. This plan sets forth three essential goals: 1) Creating awareness of the pioneering nature of the Creative Neighbourhood Projects; 2) Establishing an International and Intercity Network; 3) Establishing a firm financial basis.

Seeing this is BankART's 7th year in existence, I would like to avail of this occasion to highlight what we have succeeded in achieving thus far, and to outline what we are aiming for in the future.

1. BANKART: SOME KEY PHRASES

Why do we call ourselves BankART 1929?

Our title combines three distinct concepts, each with multiple meanings: Bank refers to the fact that our original premises were erstwhile banks, transformed and put to cultural use. Both bank premises in question were completed in 1929, as was New York's Museum of Modern Art. 1929 was also the year of seismic upheavals on the world's financial markets. We regard Art as a viable means of regeneration, thus the name BankART 1929.

As a public facility, we do our utmost to be of the greatest possible use for Yokohama's citizens. As a private sector organisation, we can actively promote innovative activities and thus pursue the creation of new forms of private administration for public facilities. The role of the Assessment Committee in ensuring smooth management is significant. It meets every three months, and is joined by representatives from Yokohama's City Hall and BankART. These sittings provide an occasion for close-knit communications between the three independent groups.

Artistic activities not for the sake of art, but rather as a 'tool' with which to regenerate our inner city. On first hearing that term used by a city official, we were surprised. As with all tools, they must be put to positive use; in the same way a scissors decisively cuts through cloth. Yokohama has given us a good pair of scissors, in the sense that it has offered us a 'tool' which we can use freely. We reinvest our intake from the school and the bar in the facilities. We are as free as any other private

enterprise and avail of the building's vast potential throughout the entire twenty-four hours in a day. A mere 45 days separated the designation of the management team and the opening of the building, thus we were not fully prepared for the task in terms of personnel or equipment. Though we started both the school and pub with little preparation, we were over time to gradually involve experts and people from outside. At birth babies are not fully equipped for this world; they, just as we, require nursing and parenting before standing on their own two feet.

To borrow a baseball term, we see ourselves not as pitchers, but as catchers. While proactive in completing our own projects, we are always there for the people of Yokohama, to help them realise their dreams and ideas. We see our role as that of a co-ordinator. Thanks to the advice received from various committee members on the viability of the proposed artistic projects, we have been able to implement many of them successfully. We are open to any suggestion, and willing to work on any project, in so far as it is feasible. Our fundamental stance is one of easy access, and not giving up lightly.

In addition to working in artistic and cultural domain on an international basis, we have also collaborated with various local and communities groups. Both ventures have their inherent difficulties, both nonetheless we have continued with our efforts. Sofa Project was a notable example of a community-based scheme. We gathered some 300 different sofas and chairs locally, and placed them in the venue. Another successful venture was In Search of Moba and Moga. We collected from local people photographs of fashionably dressed young men and women in the

old days, and in so doing succeeded in creating links with the elderly in our community. The same project was subsequently organised in 5 port cities throughout Japan, as well as their sister cities abroad. Building Bridges involved local helpers building a ramp for physically impaired persons so that they could access the building.

We have devised various schemes so as to utilise time and space more efficiently. This historical building has been put to many innovative uses. We have at our disposal large movable exhibition walls (3.6 x 2.5 x 0.7/24 mounts); 18 movable seating modules; 11 stage modules (4.0 x 1.6 x 1.9) as well as portable lighting and audio rigs. In principal, we can host any event on any day of the year, at any hour of the day or night. The space is available for media shoots and other private events during those hours prior and subsequent to public opening hours. In the same way a 24-hour convenience store operates in a downtown area, we exemplify a highly efficient usage of time and space.

2.BANKART'S UNIQUENESS

Now let us examine BankART's uniqueness. While some might consider its management style radical, on closer observation one sees that it barely differs from how other museums or galleries function. In terms of facilities, we have a reception area, pub and cafe, studio space for the artists. Moreover, we run a course of lectures, provide co-ordination and planning for various initiatives. The list is endless. Though no different, why has BankART become the focus of so much attention, both nationally and internationally?

Our reception services, for instance,

are exemplary. We've developed a system whereby we can attract a wide range of people to visit the premises and its waterside surroundings, even when a show or exhibition is not being held. Through talking with our visitors, we've carefully accumulated database about their interests and in so doing improved our response to our visitors. One result is that we've compiled a database with some 40,000 postal addresses, along with 15,000 e-mail addresses.

The BankART bookshop specialises in art books. Given its daily intake rarely exceed 20, 000 yen, we still can't afford to hire expert personnel. Our policy is for it to continue serving as a shop and a reception area, while stocking small but beautiful books.

The BankART Pub remains open until 23:00; it serves as a meeting ground between the artists, pupils and staff. It also plays an important role in offering the general public an opening into the space. One of the particularities of the BankART School is that despite its small size, it offers tremendous educational opportunities. Based on a system of eight classes over a two-month period, with an upper limit of 20 students per class, the school runs Mondays thru Saturdays. As the modern equivalent of a temple school, it offers some 200 courses, has a teaching staff of 570, with more than 3,000 students currently enrolled. We greatly believe in importance in the freedom of expression and open exchanges not alone between students and staff, but also between the students themselves. For instance, students of Ren Fukuzumi's seminar on art criticism, volunteered to establish a periodical in their after-school hours. Three numbers of the periodical have already been printed. Students of



Kotaro Iizawa's photographic class organised a group exhibition, while those studying Noh under Naohiko Umewaka organised a performance, which drew 350 paying spectators.

Thanks to the Artist in Residence Program, international exchanges have increased, even though the program has yet to fully benefit from its great potential. We are currently running an intensive 2-month residency program, and provide studios for some 45 visiting artists on a rental basis.

Securing the accommodation facilities at BankART Kamome-so has enabled the program to expand and offer residencies both to overseas as well as artists from other Japanese cities.

BankART also acts as a publishing house, producing exhibition catalogues as well as books and DVDs of young creators. To date, it has published some 60 items. Co-ordination is BankART's forte. Not confining itself

to being the conventional enterprise for hire, BankART works more on a one to one basis. So as to ensure success BankART assists with public relations and publicity, thus becoming involved on every level of an event's preparation. For the university's winter graduation and post-graduation shows, for instance, BankART puts together the flyers and posters, thus ensuring independent publicity for the event. If a project is interesting enough, it assists with its planning, and goes so far as to help with the funding. On a yearly basis, it receives requests for about a 1,000 projects, a quarter approximately of which are realised.

The sponsoring office's fundamental thought is to not only to re-use Yokohama's existing facilities and assets, but to develop them in a contemporary vein. Yokohama's greatest assets, its historical buildings, streetscapes, food, fashion, photography; dance; Butoh, all brim with potential. The question remains:

how to tap this potential? BankART has organised several exhibitions on this theme, notably, Food and Contemporary Art—Yokohama Norenagai; as well as the Landmark Project. These projects have involved the city and its citizens directly. Another striking example was Earthquake Expo where an exhibition about two distinct phenomena, art and disaster prevention, was held under the same roof. Aside from the examples mentioned above, there have been numerous other major initiatives sponsored by BankART, notably: BankART Life 1) BankART Life 2) The Kazuo Ohno Festival Series now in its 7th year; Yokohama Shashin-kan (Photographic Museum); In Search of Yokohama's Modern Boy and Modern Girl; Noriyuki Haraguchi Exhibition; Setsu Asakura Exhibition; Yokohama Dance Neighborhood; France Japan Contemporary Arts Exchange Exhibition to name but some.

3. SOME OUTSTANDING MOMENTS IN BANKART'S SHORT HISTORY

I would like to discuss several distinctive aspects of BankART: Our fundamental Organising Principle is one of transmission and response.

Something incredible happened within four months of BankART opening. We were told to leave the building we then occupied (the former Fuji Bank) as the Tokyo University of the Arts, Graduate School of Film and New Media wished to move into the premises. For Yokohama city, this was naturally enough great news. We were informed that one of the reasons the University found Yokohama so attractive was our presence, so we had no grounds as such to oppose vacating the premises for them. Yet at the same time, seen

from an administrator's perspective, that was certainly no reason for us to nod our head in assent. We set down three pre-conditions, which, if satisfied, we would move out:

- 1) To find alternative premises within walking distance.
- 2) Premises with an equivalent surface area.
- 3) That we would move out whenever our new premises were ready to be occupied.

The city authorities ensured that all hurdles were cleared. They exerted strong pressure on the owners of the Nippon Yusen Warehouse; rapidly ensured a supplementary budget, and had the warehouse into which we were to relocate ready by the end of December. In January, BankART Studio NYK opened. In April, following large-scale renovations, the Tokyo University of the Arts' Yokohama campus opened its doors. Following this chain of events, we carried on just as though nothing had happened.

Chain Reaction

Within a year of BankART being up and running, the owners of Mori Building proposed redeveloping two former Teisan warehouses in the Kitanaka block, situated across the street from BankART. Reconstruction was not due to begin for 2 years, so instead of having the buildings lie empty for that period, they asked us how the office buildings facing the street could be put to use. We proposed that in return for the payment of property tax, and negligible maintenance fees, that they lease us the buildings on a fixed term basis. It was a win-win situation: the ground floor was already partitioned into small studios-- and as such suitable for rent by young artists, while the comparatively larger spaces on the 3rd and 4th floor would be suitable for a group of architects. We set about asking 60 different interested parties

with whom we had previous contacts. Following a second interview, we reduce the number to 50. Thanks to Mori Building's decisiveness, coupled with attractive bargain rents, the facility was miraculously up and running within 3 months. Another influential factor in getting the project launched was that the Mikan group of architects decided immediately to move there. Moreover, we cannot overlook the patronage we received from a certain city official, without whose interest and clout, we would have never overcome all the bureaucratic hurdles in our way. He had confidence in BankART's ability, and as such was able to convince the owner's of Mori Building that we could administer the project competently.

Two points are worth mentioning with

regard to the Kitanaka project: Firstly, whenever a group of dynamic creators get together, energy is automatically generated. The success of the Kitanaka project was not only dependent on cheap rents and the co-operation of the Mori Building owners, but also the sheer drive and competence of those who rented studios in the old warehouses. This landmark project was to set the pace, and develop long-term. Another factor was how the city authorities responded to this dynamism.

Keenly aware that the lease was limited to 2 years, they prepared in advance its sequel, ZAIM, the former premises of the Finance Bureau. Though public tenders were published, a third of the tenants of the Kitanaka warehouses



moved to ZAIM. Moreover, City Hall also provided financial assistance to those wishing to establish themselves in the new premises. This was the first time that Yokohama had actively gone about trying to attract artists to the city, and was to be the beginning of a series of positive events.

The City's Experience

This had a direct bearing on one of the city's private enterprises which hitherto had not fully grasped BankART's impact, notably the Honcho building 45 (Shigokai). Given some uncertainties regarding the lease at ZAIM, the group of architects based in Kitanaka warehouse, were hesitant about the move. They wanted more autonomy, so started scouting round the city for new premises--- without success initially. They finally came across the Honcho building, directly opposite BankART. Acting as the intermediary, we consulted with the building's owner, whose comment was: "I've been watching how you've successfully operated over the last 2 years." He consented to leasing the fourth and fifth floors of a building

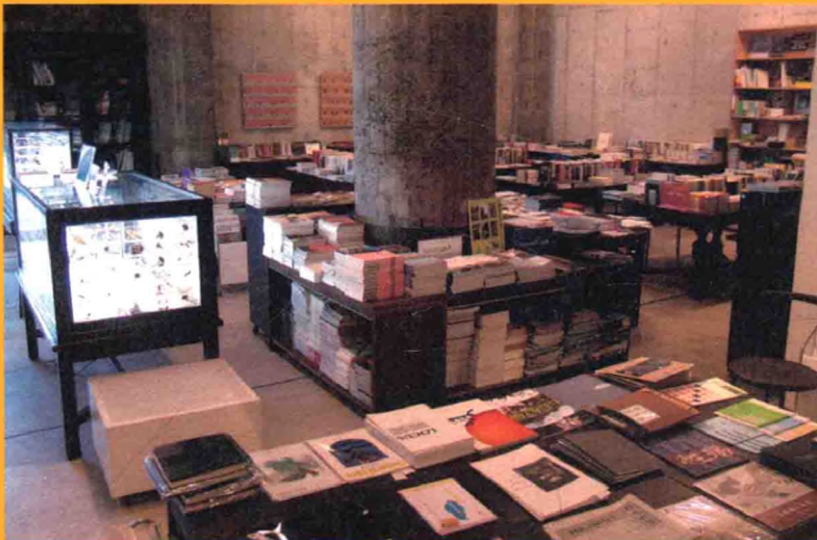
that was due for redevelopment, under similar conditions as those at the Kitanaka warehouses. On hearing his comment, we were at once both delighted and anxious. This was, for us, a symbolic incident.

Since our inception, all sides have been in motion: the city, private enterprise, we ourselves, and one can gradually see the slow but progressive results on the city's streets.

4. FULLY CONNECTED

Another essential feature in BankART's approach is that we have constantly kept fully connected with our surroundings. Openness equals participation. I would like to quote from *Railway Station and Predictions*, a document drawn up as BankART initially opened its doors.

"As I see it, BankART ought to be like a railway station. European train stations are public meeting-grounds: all types of people come and go; some stop for a coffee or a drink; others sleep on a bench, occasionally somebody starts



an argument. Musicians perform there freely. I would like BankART to be such a tolerant space, one in which visitors can pass their time comfortably. In a like manner, Yokohama is a city of great comings and goings: People from all over gather here, artists live here; information is shared here; the economy thrives here; it is namely a city of trade and commerce. We would like to participate in its transformation, in the creation of a system whereby both performers, in every sense of the word, and those who support them, thrive. BankART ought to be a place in which such ventures see the light of day."

I believe that we have tried to keep connected all along. We've listened to the questions asked: How can one feel close to such a facility? How would it function in this city? Could one make a livelihood with it? We've used the knowledge acquired from redeveloping the city's museums and such. Let me read you an extract of a comment written by Yusuke Minami (Curator at the National Art Centre, Tokyo) in relation to BankART's role during Yokohama Triennale 2005, whereby all BankART's facilities remained open on a round-the-clock basis for 50 days in an event titled.

BankART Life - 24 hour Hospitality.
"Their slogan, Can We Stay at the Exhibition Space?" was indeed a catchy one: In fact, accredited volunteers and artists did overnight there during the Triennale. By making the space more comfortable, they could relax, while at the same time offering the impression of being the Triennale's second venue. This was in part due to the exhibition's theme, but it also underpinned the fact that it was an alternative space, as championed by the NPO. Establishing such a public space for recreation and

relaxation involved the participation at various different stages of artists, architects and designers. I had the impression that in order to combine such talents there was a moderate loosening up of the entire management system. In other words, combining various essential elements contributed towards creating such a relaxing experiment.

Another factor of note was how the question posed by the slogan directly referred to the Triennale. Such radicalism had been evident from BankART's beginnings, and reflects the organisation's fundamental attitude as well as illustrating how it probes theoretical possibilities. Another slogan: BankART-like Lifestyle / Living at BankART underlines this approach. I felt that the activities in this space were also becoming a comprehensive expression in themselves.....

Observing BankART collaborating on such a large-scale event as Triennale enabled me to re-interpret their function. The significance of what surfaced was clear: the importance for Yokohama of BankART, along with its ability to create an international dimension. Leaving aside whether radical is the suitable term or not, what is certain is that BankART, as a publicly funded organisation, has continually kept fully connected and open to innovation.

5. FRESH DEVELOPMENTS ON ENTERING OUR 7TH YEAR

In 2010, this project will be running into its 7th year. While keeping fundamentally on course as regards the various aspects above mentioned, we also have some important changes in mind, notably greater international exchanges as well as local programs.

For the time being we are working closely with the regions, and not forgetting the suburbs, while at the same time sounding out the possibilities of expanding on an international level. Though I don't have enough space here to go into the subject in detail, I would like to mention several ongoing projects: A Contemporary Sequel for the Joseon-Korean Diplomatic Expeditions, as well as fostering contacts between Asian countries and other regional cities in Japan. Moreover, we are considering establishing BankART's first European branch in Berlin. We would also like to build upon the relationship between Yokohama, its suburbs and the regions with the help a characteristic BankART project: Food and Contemporary Art Company.

6. CONCLUSION: FROM TOP DOWN TO BOTTOM UP

Though BankART in some ways has only just begun, we have already reached an important turning point. I would like to quote a short passage from a text, which I wrote recently: "I've always considered BankART to be privileged. While one couldn't claim that our circumstances, if contrasted with other public bodies, were particularly enviable in terms of budgets, salaries and material conditions." Nonetheless the level of co-operation from members of City Hall has invariably been second to none. As an experimental venture, we are fortunate to have a flexible approach. So far our experience has been truly fascinating and enjoyable. The big question remains: How will it be in the future? Is it good enough that we continue to free-load? If we observe what happens in New York or Berlin, it is noteworthy how it is the artists themselves who took the initiative, and started creating

their own living environments. They went as far as illegally occupying and renovating buildings. In turn, the management of these buildings was taken over by various civic and governmental bodies. Street-level movements contributed towards the city's cultural development. Such an approach isn't viable in present day Japan.

In Yokohama, it is normally City Hall who takes the initiative, before then joining forces with various local groups. Transfer of authority to the private sector will inevitably come about. However, the problem is: What comes next?

In order to avoid any future misunderstandings - and this applies equally to BankART - I believe City Hall should now take a step back. Though continuing to collaborate and receive considerable assistance from them, it is critical that we become autonomous in the long run. We need to find our footing, consolidate our systems, and become financially independent. An administrator from an outside organisation commented once at a symposium: "A museum built without good reason, will also close without good reason." These words could very well be applied to BankART.

BankART has now entered its second phase, one in which we need to immerse ourselves fully into Yokohama's daily life. We need to consider all the options open to us, and adapt our structures correspondingly. We need to transform resistance into co-operation; hostile responses into joyous ones, and move forward while accumulating many year's experiences of city life. And, above all, we've got to keep fully connected. I would like that we face into the future knowing our

1929
銀行藝術中心
BankART
1929

■231-0002日本神奈川橫濱中區海岸通3-9

3-9 Kaigan-dori, Naka-Ku, Yokohama, Kanagawa ■231-0002 Japan

•tel (0)45-663 2812

<http://www.bankart1929.com>

成立時間：2004年3月6日

Date established: March 6, 2004

成員：池田修；細原太麻紀；渡邊曜；鈴木香織；另雇用10位計時的兼職工作人員

Members: Osamu Ikeda; Toshio Mizohata; Tamaki Hosobuchi; Yoh Watanabe; Eriko Niino; Kaori Suzuki

Additionally over 10 part time workers are hired.





豆皮文藝咖啡館

Dogpig
Art
Cafe



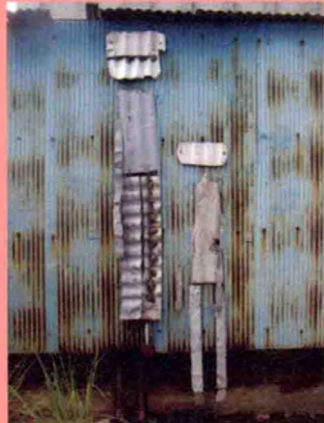
高雄的空間

政治：豆皮文藝咖啡館的城市抵抗行動

撰文／李宇軒

日常美學的空間政治

豆皮的空間政治不是文藝空間經營問題。自80年代中，高雄市就見頗具特色的文藝空間。例如南風劇團、串門書廊及阿普畫廊等，豆皮並非唯一。反之，空間政治是回應當代社會及文化脈絡的空間權力問題。豆皮1999年成立時，社會解禁逾十年，正逢南台灣政權轉變，民心思變，謝長廷推動城市光廊、愛河等文化建設，加上文化局及文藝空間出現讓工業城轉向文化經濟。不過，文化領域也不斷地自由化及商業化，文化批判力量也漸趨建制化。當時，豆皮店長劉秋兒辭掉自由時報房地產廣告業務的工作，將攢來的錢創立豆皮，自此影響了高雄的藝術空間生態，也開啟在地抵抗行動的當代文化現象。豆皮空間政治的日常生活美學觀讓民眾及文藝界交會，開始學習如何抵抗高雄都市更新縉紳化、房地產再開發趨勢，拒絕文化商業及政治宰制機構的共謀關係，實質扮演高雄文化民主的要素。豆皮空間政治的實踐，源自劉秋兒早期藝術路線的選擇－日常美學。此路線得以實現是因為豆皮經濟條件自給自足，不受官方及商業資源分配。其次，豆皮不依附主流美學評鑑及藝術市場，不以會員制供藝術家個展，開放群眾進入進行文化生產。例如2001年每個月舉辦一次的「狂喜日」，有各種表演項目，如音樂歌劇、戲劇表演、行動藝術、人體彩繪、現場速描、繪畫教學等。如此賠本辦活動，欲提供空間宣導做自己的文化(DIY culture)。迎合90年代當時台灣社會的「文化轉向」，凡事政經導向的分配政治、名份政治轉向肯認政治(politics of recognition)，劉秋兒(1994)《活著幹嘛：繪畫秀行為創造錄》中反對既有藝廊及美術館的空間及形式的權力關係，強調繪畫本



身的特性不在建築物的裝飾物、音樂等外在的特性，應鼓勵欣賞者直接觸摸把玩，不受限於空間條件的束縛。所以豆皮自訂遊戲規則，讓人有進入一般消費空間的感覺，也能利用狂喜日等文化節慶活動，讓人進行藝術生產。

豆皮空間政治欲解除空間權力魔咒，表現在許多有抵抗能量的「文化行動」，如台灣文化保存及社運界，如青年學子、藝術家及知識份子介入樂生療養院、寶藏巖文化保存等，豆皮以空間政治為基礎，挑戰有權勢者再現的文化，賦與弱勢者權力面對自己及社會的議題。例如豆皮邀專業創作者於2002年中的「勞動藝術」提出音樂、戲劇、展覽等活動，目的在深化非營利的菁英勞動空間，後續類似如豆皮2005年至台北參展藝術博覽會以基進手法凸顯博覽會的市場導向及商品化，以及2007年的「井底計畫」等，以簡樸的方法展演，實質確立豆皮空間政治的論述特性：放棄以經濟價值目的、放棄藝術家身份、公開徵展、無審查制、勞動目標不在票房。空間因此看重生活方式及內在德性的選擇，讓消費場合也扮演前衛思潮匯聚的場所，不以替代任何美術館或畫廊為任務，更讓咖啡館有時等同都會社區的公共論壇及增勇營。



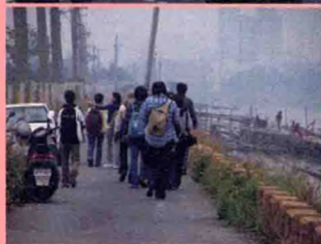
政治空間的實踐

豆皮的空間政治有侷限性。常來豆皮的藝術家及學術界人士往往講著只有自己聽得懂的語言，僅實現專屬藝術的名份政治，例如豆皮2009年底參與台北藝術界發起「創作者職業工會」籌備會。究其實，豆皮自訂遊戲規則，有權力讓更廣群眾參與僅是空間政治的初階。更重要的，本文將說明豆皮如何讓藝術空間的政治衍生出「擴充運動」的基進政治，並同時以「大修計畫」整合空間政治及政治空間的實踐。

擴充運動

豆皮的擴充運動源於2007年初創立的「行走學校」，包括「嘴巴路線」，參與者藉論壇及講座表達己見，包括藝術創作、城市及地方的文化現象及社會運動、文化政策。此外，行走學校的「腳底路線」讓參與者於大高雄地區步行或騎車觀察，例如參與者自製人力鐵支車全天步行高雄市西臨港鐵路，也設計地圖、紀錄文字及影像等，所有參與「同學」再結合嘴巴路線與簡單作業藉部落格傳播，使都市觀察能建立在智識、演辯及身體體驗，探索城市空間中的生活那些被忽略或隱藏的面向及問題，自己提出都市論述。藉行走瞭解城市公權力對於市民遊走的限制及規訓，例如「野渡高屏溪」行程有些是平常被視為禁止通行、無路可走的路線，但參與者會嘗試冒險穿越，發展自己抵抗城市規劃、城市導覽的意識及方法。如此以攝影、自製交通工具及書寫等城市文化抵抗行動，將空間重新政治化的具體表現，也於豆皮空間外政治、經濟及社會層面權力及不平等的問題找到抵抗的人力基礎。

2008年野草莓學生運動，豆皮有跨領域的連結，由中央公園陪伴靜坐到2009年結識不同名份的行動者，運用當地資源進行「就地抵抗」的行動，例如「南方野盟」在豆皮定期聚會。2008年正逢台灣政權再次轉移，民間力量欲跳脫過去以藍/綠的結構；同時，文化領域也因著新政權重新結構，社區營造及文化資源的分配似有重新結構的趨勢。



在此脈絡下，豆皮空間政治轉變為在地的政治空間，進行文化抵抗行動，包括鳳山公視遊行、舢舨船文化保存運動、古巴影展及電療俱樂部的電影賞析、公開講座、以及哈瑪星代天宮針對高雄港站文化保存的公開演講等。這些「公民藝術」的新方法論，主張公民有權挑戰權力關係，說明城市能讓所有市民參與的傑作，空間實踐觸角能擴充於公有土地、鐵道、歷史古蹟、學校、寺廟、渡船頭等地。

大修計畫

豆皮擴充運動的概念不易辨明，只能在不同的實踐過程中細究，豆皮2010年的大修計畫修繕的不僅是物質空間或營運組織轉變，也啟發都市空間/政治分析，即高雄文藝的空間正義。面對鹽埕區都市更新，近年歷經街道綠化、港區文藝化及老房舍拉皮等都更計畫，如碼頭倉庫改造的駁二藝術特區、勞工博物館、流行音樂中心等，或是藝術團隊介入五金街及銀座等歷史紋理空間的造街工作，豆皮大修計畫突顯城市空間中的政治，即主導權的問題。

首先此計畫源於豆皮批判高雄由官方文化局及商業力量主導的文化世界，但空間經營者衡量空間經營與社會實踐的衝突，卸下運動組織者的名份後才有餘裕整修空間，所以大修某程度上即大「休」。其次，大修計畫與空間所有權有關，因為豆皮欠缺實質的主導權，只能被迫於都市脈絡中認清名份及降低生存風險。最終，大修計畫攸關社會實踐與再現。豆皮面對官方介入開發而修復或活化的總體趨勢中，提供某種工程外的反思，究竟閒置或廢棄空間的修







復，需要的改變是什麼？活化或大修需要什麼社會實踐作為條件？實際上，大修計畫與豆皮的擴充運動不可分。豆皮社會實踐及再現有基進化、跨領域的傾向，但有待觀察的是豆皮欲再現「誰」？「如何」秀？大修計畫期間於台灣北中南都市欲接合文化與政治，將民間打狗驛及行走學校等議題整合到作品、理論、空間實踐及場域的權力，揭露一波波爭取公共性及文化民主的論述關係的脈絡。例如(1)推動打狗驛車場的文化資產保存；(2)參與藝術創作者工會；(3)支持如新濱碼頭地方藝文替代空間的理想營運。打狗復興漢聯展；(4)協力年輕藝術創作者於台中駐站藝術家的聯展；(5)策劃台北不同文藝術空間及社會論壇的展演。包括台北當代藝術中心/全區覆屎計畫、雙年展/愛愛咖啡館、台灣社會研究學會/返景入深林。

結論：走出豆皮，走入人群

上述大修的擴充運動，不為孤芳自賞。當看到豆皮在各地有發聲管道，成就了誰？日後值得分析豆皮交會的人及「我們」的故事。回過頭來，能否正視此空間的核心價值？對無發聲者的開放性？能吸引一群人來此空間交談及分享個人及社會議題？能否在此組成有政治及文化的聯盟，形成在地人民的社會認同及日常生活？豆皮至今與一般庶民仍有所距離，多為文化及藝術生產能力及「秀異」知識份子登台的機會。例如當豆皮獲邀參展高雄「打狗復興漢」，以及北上參與「藝術創作者工會」或其他如「TCAC 論壇雙年展」、「台灣社會研究學會」，釐清豆皮作為能貢獻文藝或學術的是社會性運動中較少提及的文藝運動領域，特別是大修計畫與擴充運動點出城市空間/政治。擴充運動解構了替代空間功能及傳統連結，追求差異認同，也期待呼應台灣批判性藝術家檢視既有體制的遊戲規則及資源分配，如籌組工會或參與社會研究學會，皆企圖與更廣的網絡連結，以爭取社會資源及社會認同，為下一波的抵抗做準備。



Kaohsiung's Space

Politics: Dogpig Art Cafe's Acts of Resistance Against the City

By LEE Yu-Hsuan

THE SPATIAL POLITICS BEHIND DAILY AESTHETICS

Managing Dogpig's spatial politics is not about running a typical art space. Since the mid 80s, a number of distinctive art spaces emerged in Kaohsiung City. Such spaces included Spring Wind Art Theatre, The Doors Artspace, Up Art Gallery, and many others. Dogpig was no longer the only art space in Kaohsiung. On the contrary, Dogpig's spatial politics is a response to the power struggle for space within a contemporary social and cultural context. When Dogpig was established in 1999, martial law had ended for more than a decade and southern Taiwan was experiencing a shift in political power. It was a time when people yearned for change. During that time, then-Kaohsiung Mayor Frank Hsieh promoted the development of Urban Spotlight? and the formation of other cultural establishments along the Love River. In addition, the emergence of Taiwan's Department of Cultural Affairs and many art/culture spaces transformed this industrial city into a city full of culture. However, as the cultural scene continuously became more commercialized and market-driven, cultural criticism also became increasingly institutionalized.

During that time, Leo LIU, Dogpig's manager, resigned from his real estate advertising post at the Liberty Times, so he could focus on establishing

Dogpig. Since then, he has influenced Kaohsiung's art space landscape, and initiated local resistance activities, a contemporary cultural phenomenon. Dogpig's spatial politics of daily aesthetics lets the public interact with the art/culture scene, while simultaneously educating the public how to resist the gentrification of Kaohsiung City amidst the trend of real estate redevelopment. Standing as resistance to the culture industry's collusion with political entities, Dogpig has become an important player in the democratizing of Kaohsiung's cultural scene.

The materialization of Dogpig's spatial politics can be traced back to Liu's early decision to pursue a career in the arts: daily aesthetics. Liu succeeded because Dogpig was a self-sustaining entity, which did not need to rely on government or business resources for support. Also, Dogpig did not follow mainstream aesthetic trends, which were set by the market. Furthermore, with no exhibition membership system in place, Dogpig is open to the public, so that the creation of culture can freely take place. For example, each month in 2001, Dogpig hosted an "Ecstasy Day," during which a variety of performances took place, such as music, opera, drama, action art, body painting, live sketch, painting teaching, etc... The aim of hosting such a unprofitable, or even money-losing, event was to utilize the

space for promoting *DIY* culture.

During the 90s, Liu faced modern Taiwanese society's "changing culture," which can be characterized by the politics of recognition. In response, Liu Chiu-Er published his 1994 book, *Live for What? Painting Shows Creative Record*, in which he denounces the influences of museums and galleries on the usage of space. He emphasizes that the essence of paintings does not lie in external attributes, such as building ornaments or music. Rather, people should be encouraged to interact with art and should not be hindered by spatial restrictions. Therefore, Dogpig set its own rule: every commercial space can use the "Ecstasy Day" model to host cultural activities and let the people actively engage in the creation of art and culture.

Dogpig hopes to use its spatial politics to break the colluding powers' curse on spaces and express the "cultural movement's" energies of resistance, which resemble Taiwan's cultural preservation and social movements. Like a bunch of students, artists, or scholars intervening in a leper colony or preserving national treasures, Dogpig uses spatial politics as a foundation to challenge the culture fostered by the powerful, thus granting the powerless the ability to face the issues of their society. For example, in 2002, Dogpig invited professional art creators to propose music, plays, and exhibitions for the event, "Blue Collar Art." Its aim was to deepen the roots of non-profit, yet professional, cultural events for the masses. In 2005, when participating in an art expo in Taipei, Dogpig used a radical method to call forth the commercial and market-driven nature of the expo. Another example is 2007's

"Tunnel Vision Project," for which Dogpig used a rudimentary exhibition scheme to solidify Dogpig's political statement: abandon art for profit, relinquish the "artist" title, promote competitions based on merit, and give up the belief that high box office figures is the ultimate goal. Spaces should focus on living choices and intrinsic human values. Commercial spaces should be transformed into congregation places where radical thoughts transpire, eliminating the need for museums and galleries. In their place, cafes or other metropolitan gathering spaces can serve as forums for progressive expressions.

THE PRACTICE OF POLITICAL SPACE

Dogpig's spatial politics has limitations. Artists and academics who come to Dogpig speak only the language they understand, because their focus is to achieve political ends dedicated to art only. This was evident during Dogpig's participation in the preparatory meeting for the Taipei art community initiated event, "Union for Art Professionals," in late 2009. In fact, Dogpig set its own rule, emphasizing the participation of the masses to affect spatial politics. More importantly, this essay shall explain how Dogpig fosters radical political "expansion campaigns" from spatial politics. In the meantime, the "Big Restoration Project" will consolidate spatial politics and the space of politics.

EXPANSION CAMPAIGN

Dogpig's expansion campaigns originated from early 2007's "School Campus Walks," which included "The Course of the Mouth." For this forum/seminar, participants expressed their views on art, the city, local cultural phenomenon, and social movements, as well as cultural

policy. Furthermore, by traveling along the "footpaths" of various campuses, the participants could examine Greater Kaohsiung from the perspective of a pedestrian or cyclist. For example, participants constructed human-powered rail carts, and used them to travel along Kaohsiung's West Harbor Railway. They also designed maps, and created written and video recordings of the event. Each "student" then combined this with the "Path of the Mouth" and posted their recordings on blogs. Thus, urban observations can take place in an intellectual, dialectical, and first-handed manner. After seeking out the life within urban spaces and uncovering the neglected and hidden issues of a city, individuals were then able to publicly state their urban proposition. By walking through the city, one becomes aware of the restrictions imposed on people by the city's policy makers. For example, "Trespassing the GaoPing River Route," encourages participants to try new ways of crossing the river, which used to be thought impossible. By doing so, one is actively resisting urban planning and fostering one's own method and mindset to travel throughout the city. The photographic works, self-assembled vehicles, and books created from these activities are a manifestation of spatial re-politicizing. Also, this will help form grassroots movements, which will rise against the social and economic inequalities outside of Dogpig Art Cafe.

Extending its focus outside of its usual scope, Dogpig collaborated in 2008's Taiwan Wild Strawberry Movement. Dogpig organized a sit-in protest at Kaohsiung's Central Park, as well as conducted individual guerilla style activities that helped the cause. By utilizing local resources, "local resistances" were initiated. For

example, the "Southern Wild Group" used Dogpig Art Cafe as a meeting location. In 2008, Taiwan was experiencing a second shift in political power, and its public transcended beyond partisan differences. In the meantime, the cultural scene also underwent reshaping as the political environment changed. Resources for community building and culture creation were reallocated. Under such trends, Dogpig's spatial politics became the political voice for the local communities as it conducted cultural resistance activities. Such activities included the Fengshan Public TV March, Sampan Boat Culture Preservation Campaign, Cuba Film Festival, Shock Therapy Club's movie sampling event, public forums, Hamasen Temples Culture Preservation Forum, etc... All these new methodologies of "Citizen Art" advocated that citizens have the right to challenge public authorities, therefore making the city a work of art shaped by the city's inhabitants. By expanding communal roots, its influences can affect public spaces, historical artifacts, school campus, temples, ferry stations, etc...

BIG RESTORATION PLAN

The concept behind Dogpig's expansion campaigns is difficult to identify. It can only be carefully studied in a different process of practice. Dogpig's 2010 Big Restoration Plan not only repairs physical spaces and remodels operational organizations, but also invokes the analysis of city space/ politics, and justice for art spaces in Kaohsiung.

The urban renewal of the YanCheng district includes city plans in recent years, such as the greening of streets, the cultivation of an art and culture scene to the seaport area, a face lift for tenements, the Pier-2 Art Center

at the wharf, the Kaohsiung Museum of Labor, the Popular Music Center, and more. Or, the art team involved in forming the landscape of historical locations such as WuJing St. and the YingZuo area. Dogpig's restoration plan highlights the politics behind city spaces and the problems of ownership.

First, this plan originally came from Dogpig's criticism of Kaohsiung's Department of Cultural Affairs and how commercialization has dominated the development of local culture/culture spaces. However, the measured approach taken by the space's operator clashed with community's social practices. Only after removing the organizer's status, could there be a margin of renovated space. As a result, the overhaul to a certain extent is a big break. Second, because Dogpig lacks any substantive ownership of this restoration plan and space, it can only recognize this fact and increase its chances of survival. In dealing with government's involvement in restoring or reviving as a whole, Dogpig provides some sort of reflections beyond the

scope of engineering. Should a space be revamped, or left idle? What are the changes that must take place? What forms of social conditions must be met for a space to be revived or restored? In fact, the big restoration plan is inseparable from Dogpig's expansion campaign. Dogpig's social practice, radical approach, and interdisciplinary respective is a given; however, what remains to be seen is "who" is Dogpig representing? And, "how" is it shown? The big restoration project will take place within the urban setting of central-southern Taiwan, combining its cultures and politics. It will incorporate Takaoyi Station and Campus Walks' topics into one work, theory, and spatial manifestation. Thus, this will bring forth issues regarding public domains and democratic culture. For example: (1) Promote the preservation of Takaoyi Station's cultural heritage; (2) Participate in unions for art professionals; (3) Support the creation of alternative art spaces such as Sin Pin Pier Art Space; (4) Help resident artists at the Taichung's Artist in Residences; (5) Arrange various





art spaces and host social forums in Taipei. This will also include the Taipei Contemporary Art Center (TCAC)/ Feces All Over Project, Biennial / House of Love Cafe, Taiwan Institute of Social Research, Taiwan: A Radical Quarterly in Social Studies/Back to the Jungle.

CONCLUSION: WALKING OUT OF DOGPIG AND INTO THE CROWD

The massive restoration and expansion above are not for narcissistic purposes. When seeing Dogpig's conduits at various locations, whose achievement is it exactly? In the future, it would be worthwhile to analyze the people engaged with Dogpig as well as "our" story. Looking back, can we face the core value of this space? Can we open up the voices of those who don't like to speak up? Can we attract people to this space for discussion to share personal and social issues? Can we form a political and cultural consensus that will shape the social identity and daily life for local communities? Dogpig still stands some distance from the general public, as it mostly creates exposure opportunities

for cultural/artistic creators and "distinguished" intellectuals.

For example, Dogpig's invitation to participate in Kaohsiung's "Ta Kao Fu Xin Han," the "Artist's Union" or other events such as "TCAC Biennial Forum" and "Taiwan Research Institute," shows that the art or academic study that Dogpig can contribute are the fields of literature and art, both which are mentioned less in social movements. In particular, this is apparent in city spaces/politics that are revealed during restoration and expansion plans. Expansions deconstruct the functions and traditional link of alternative spaces in pursuit of a different identity. It also expects to echo the criticism of Taiwanese artists against the current system of game rules for resource allocation. For example, through the formation of trade unions or participation in social research institutes in an attempt to link with a greater network, fight for social resources and a social identity, and prepare for the next wave of resistance.

豆皮文藝咖啡館

Dogpig
Art
Cafe

高雄市五福四路131號2樓
2f 131 wufu 4th Rd. Kaohsiung, Taiwan
+886-7-5212422
<http://blog.xuite.net/Dogpig.art/xox333>
1999年12月成立
Date of establishment: 1999, Dec
成員：劉秋兒
Members: Leo LIU

為什麼會成立這樣一個空間？

無聊，想找一點興趣的事做。

成立至今遇到的最大難題是什麼？

藝術家沒什麼錢又特別挑剔，萬一有錢就會去奢華的地方去。

最難忘的事件或者經驗？

颱風每年都會在豆皮的外牆上吹掉一些東西，藝術家每年卻都會在豆皮裡面的牆上留一些釘痕。

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

小弟小妹在外面忙到腳酸死了，我在裡面數鈔票數到手酸死了。老實講就是嗜好。

假如時光倒轉，您們還是會成立這樣一個空間嗎？

不會，因為我想搞更厲害一點的。老實講就是會。

WHY WAS THE ART SPACE CREATED ?

Boredom. I wanted to find something interesting to do.

WHAT HAS BEEN THE GREATEST DIFFICULTY ENCOUNTERED SINCE ITS CREATION ?

Artists don't have much money, but they like to be fussy. If they do have money, they go to luxurious areas.

WHAT HAS BEEN THE MOST MEMORABLE EVENT OR EXPERIENCE ?

Every year, typhoons will blow away certain parts of Dog Pig's outer wall. Every year, artists will leave a few nail piercings in Dog Pig's inner wall.

WHAT DO YOU THINK IS THE IDEAL CONDITION FOR AN ARTIST OPERATED SPACE ?

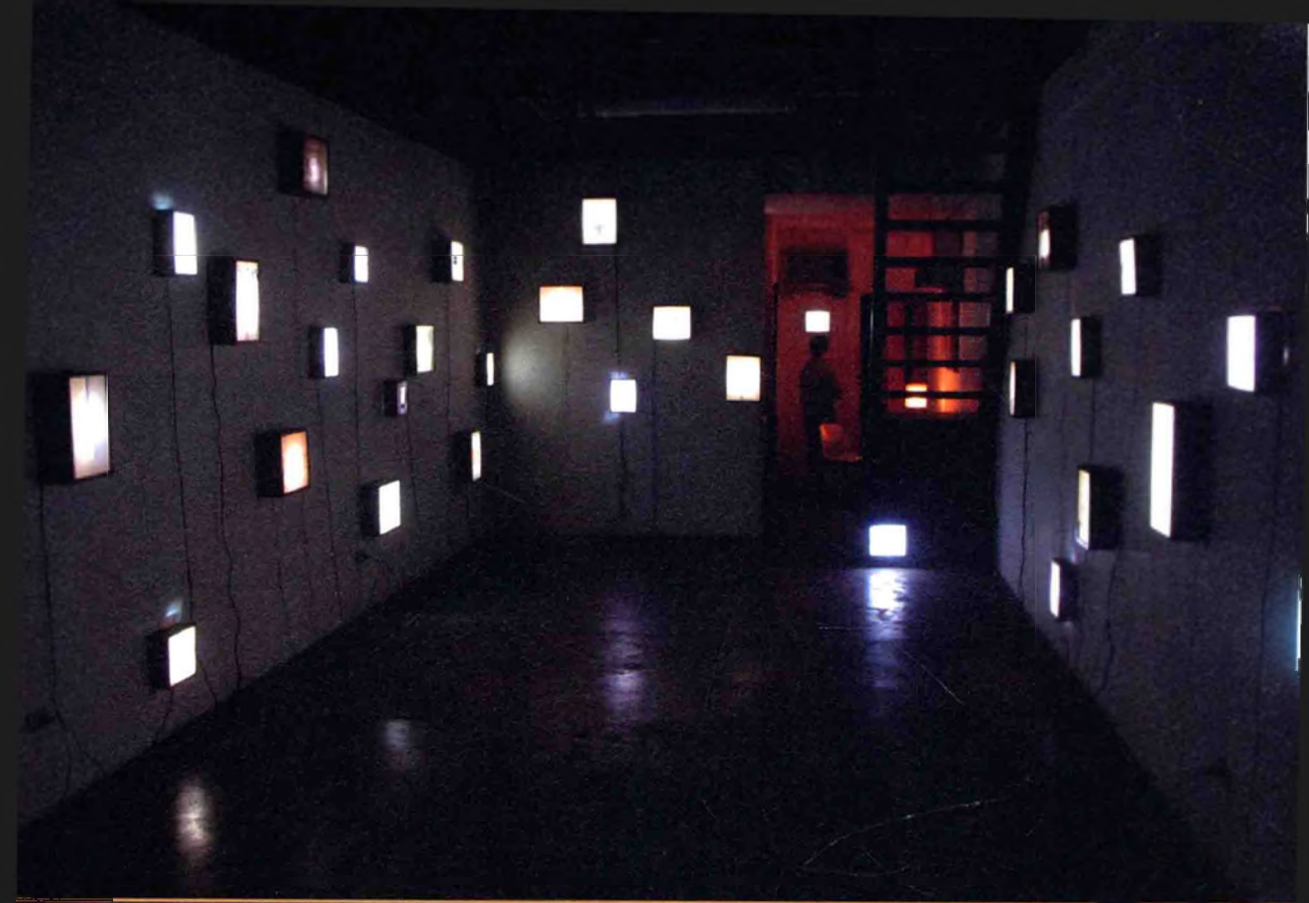
Staffers outside working until their legs are sore, while I stay inside and count money until my hands become sore. Honesty is a hobby.

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL CREATE SUCH A SPACE ?

No, because I would make something even better. Honestly, I would.



青木瓜藝術計畫
Green Papaya
Art Projects



青木瓜藝術方案

B計畫

撰文／Ringo BUNOAN（亞洲藝術文獻庫）

「青木瓜」自十年前成立至今經歷許多動亂與劇變，是最後幾個在馬尼拉存活下來、由藝術家經營的另類空間，由諾伯特·羅丹（Norberto Roldan）和唐娜·米蘭達（Donna Miranda）於2000年創建，地點座落於奎松市的菲律賓大學附近寧靜村落的一棟公寓大樓裡。他們的第一位策展人是曾任職Hiraya畫廊的波比·巴倫蘇埃拉（Bobi Valenzuela），他邀請瑞爾·希拉里奧成為「青木瓜」的第一位駐地藝術家。羅丹與巴倫蘇埃拉已經和Hiraya畫廊以及一群來自菲律賓巴洛科的黑人藝術家們一同工作了很長一段時間，而巴洛科正是羅丹的故鄉。眾所皆知巴倫蘇維拉的藝術一直有再現社會現實的傾向，因此，他們名為「傘之國」的開幕展，展出了菲律賓社會現實主義五大巨匠：Nunelucio Alvarado、Santiago Bose、Imelda Cajipe-Endaya、Charlie Co與 Brenda Fajardo等的作品。此外，他們為年輕的藝術家提供發表空間，也代理了一些新秀藝術家，像是Maria Taniguchi、Geraldine Javier、Kiko Escora和Katti Sta. Ana。

巴倫蘇埃拉為青木瓜設計的方案和他在Hiraya畫廊所做的性質很相像，然而，羅丹則想要嘗試一些有別於社會現實主義類型的新東西——他首先邀請了同時兼有概念藝術家與策展人身份的UP美術學院教授Roberto Chabet，策劃一檔Gerry Tan的學生作品展覽，這是他與巴倫蘇埃拉在經營概念上分道揚鑣的起點。接下來，名為「二為道」的展覽展出了Patty Eustaquio、Mm Yu、Lea Lim、Jose Beduya、與 Poklong Ananding等人的作品，這個展覽不僅為羅丹和米蘭達開了眼界，也讓他們確認什麼樣的作品自己想要支持、展出的藝術。於是，羅丹和巴倫蘇埃拉意識到他們無法在分歧的意見中做出協調，於是巴倫蘇埃拉也在2001年Bose的展覽後離開了青木





瓜另類藝術空間。

2002年，青木瓜另類藝術空間搬進了改裝過後的雙車車庫，地點仍是在教師村的同一條街上。羅丹同時也擔任平面設計師，加入他設計業同事Manuel Chaves的工作團隊。除了展覽，他們還經營一家小酒吧，並利用他們設計項目的收入來資助畫廊的經營。唐娜·米蘭達是一名舞蹈家、編舞家，同時也是羅丹的伴侶，她開始更投入和積極的策劃表演。漸漸脫離原本由巴倫蘇埃拉建立的社會現實主義體制後，青木瓜開闢了更廣闊的美學，同時展出已有名氣的藝術家以及新秀們的作品。他們的定期展覽中，展出了包括藝術家Lani Maestro的知名作品「我之於你」，Louie Cordero的「侵權與賠償」和Nona Garcia、Wire Tuazon、Jose Legaspi、與 Robert Nery巡迴澳洲的大型群體展覽「快樂與痛苦」；同時也舉辦國際交流活動、拜訪了Asialink的藝術家如Nery 和 Cath Bowdler。

在當時，當其他藝術空間——像是「四面環水藝術空間」和「天體智慧藝術空間」，還在努力維持營運時，青木瓜已度過難關、繼續向下一步邁進。Chaves希望羅丹和米蘭達可以獨自來管理青木瓜藝術空間，而他們恰好在2003年生下一名小男孩Joaquin，並住在畫廊後面的一棟公寓中，於是他們開始以一種家



庭式風格來營運這個空間：除了安排展覽與表演外，羅丹甚至親手DIY設計邀請卡；而米蘭達則撰寫邀請卡的內容，並為開幕式準備茶點；同時Joaquin則在一旁和藝術家們玩樂。

青木瓜藝術空間努力規劃他們的展覽活動和定期計畫，展出包括Manuel Ocampo 和 Argie Bandoy的合作作品「問題中的風格」；Asialink的藝術家和帆船貿易公司則從馬尼拉海灣地區的海岸為他們介紹來Fil-Am的藝術家們。他們還在克勞斯親王基金會的支持下，於菲律賓當代藝壇上發行了一本名為「木瓜」的雜誌；並於這兩年中，每個星期三晚上都會舉辦一個名為「今天是星期三，我戀愛了」的開放平台駐場計畫。此活動由亞洲藝術網的Angelo V. Suarez、Diego Maranan、Mark Salvatus、Andrea Teran、Martha Atienza 和 Jed Escueta贊助。

六年後，青木瓜藝術空間在2008年搬到了不同的地點，但依舊在奎松市。這次他們搬到Kamuning中的40年代的兩層樓公寓中，與之前置身於倉庫中的畫廊形成鮮明的對比。位於馬卡蒂市唐野羅塞斯大街（原Pasong Tamo）的倉庫型畫廊也剛好在同一時間開幕。羅丹和他的家人也在此時搬到了一個新的住處，座落的位置離畫廊亦或是Joaquin的學校都不算太遠。「青木瓜」在此時以一

種另類伸展平台的姿態，在當代藝術的新興論述和跨媒體間確立了它的身分地位。他們重新舉辦了一個大型群體展覽，聚集了許多當今馬尼拉最顯著的新興藝術家，像是Jayson Oliveria、Lena Cobangbang 和 Lara Delos Reyes。他們甚至還推出了以「連環殺手」為年度展覽的主題，來探討當代藝術的連環性概念。此展成為青木瓜空間和羅丹結束一個階段，開始一個新階段的里程碑；羅丹和米蘭達目前處於離婚的狀態，而「連環殺手」也於2009年的12月舉辦最後一次的展覽。

當我於去年一月見到羅丹時，他正忙著裝修「青木瓜」。2010年2月12號，他將重新開放「青木瓜」，並舉辦私人的喬遷之喜派對。羅丹打算繼續他們的實習和其他計畫，但將不再維持以前那種舉辦定期展覽的作法。樓下的展場面積現在改裝成為一間小商店和一個小酒吧，一個星期會開放三天；而樓上則成為他和Joaquin的私人空間，裡頭有一個小工作室和一間盥洗室。至於之前大家飲酒作樂的甲板上，現在則成為Joaquin的遊樂區。羅丹現在唯一想要確保的是，他們可以將Joaquin的遊戲間從他們之前與媽媽米蘭達一起住、但後來離開的家中搬過來。





在一個像菲律賓這樣的國家，在藝術支持系統功能失調、加上處於一個龐大潮流不斷增長、且無指引的藝術市場中，強調藝術家經營的空間之重要性是當務之急。作為一個介於機構、商業畫廊和社區中的調和者，藝術家經營的空間將提供一個伸展的平台，讓藝術家們能不受限制地自由創作，且不需要背負來自畫廊和其他藝術空間的期望。這是一個可讓藝術家交流、交換意見，甚至一起合作、進行創作的空間。對於許多年輕藝術家來說，這個藝術空間將會是他們起步的地方；而對已經有名氣的藝術家來說，這個空間則讓他們得以從事一些可能在其他畫廊看起來覺得十分危險、但實在還是該被大眾看到的實驗性或是探索性的工作。但更重要的是，藝術空間給藝術家們絕對的自由和掌控的權利，讓他們自己決定怎麼做並且如何著手去進行。



但「青木瓜」空間該如何持續不斷的進行下去仍然是個隱憂。藝術與生活是一個極具影響力的結合，但隨之而來的問題可能會人頭疼，就像宿醉一樣。如何保持平衡並持續發展，對於經營這些藝術空間背後的大多數藝術家來說可能是一個非常關鍵的問題。藝術家們到後期可能會倦怠、拆夥、破產、失望或者是已經將目光轉向別處。如果沒有一個共同的空間，社群會瓦解，人們會因為沒有一個地方能留下而來來來去去。然而，這需要有人率先提出方案，堅持下去有時需要集體的力量。每個人都是脆弱的，但重要的是我們可以不顧一切來擔保維護這個滋養我們的空間。

Green Papaya Art Projects

PLAN B

By Ringo BUNOAN for Asia Art Archive

One of the last surviving alternative artist-run spaces in Manila, Green Papaya has gone through several moves and upheavals since its opening ten years ago. Founded by artists Norberto Roldan and Donna Miranda in 2000, Green Papaya was first located in a condominium building in a quiet village near the University of the Philippines (UP) in Quezon City. Bobi Valenzuela, who formerly worked with Hiraya Gallery, was their first curator and brought with him Riel Hilario as their in-house writer. Roldan and Valenzuela have worked together for a long time with Hiraya and the Black Artists of Asia, a group of Filipino artists from Bacolod to which Roldan belonged. It is well known that Valenzuela had an inclination for art that represented social realities, thus their inaugural exhibition entitled 'The Umbrella Country' showcased five big names in Philippine social realism: Nunelucio Alvarado, Santiago Bose, Imelda Cajipe-Endaya, Charlie Co, and Brenda Fajardo. Also part of their mission was to provide a venue for emerging young artists, so alongside the veritable ones, they also represented new talents such as Maria Taniguchi, Geraldine Javier, Kiko Escora, and Katti Sta. Ana.

The program Valenzuela designed for Green Papaya was not so dissimilar from what he did at Hiraya. Roldan, however, wanted something fresh

and different from the tired social realist scheme. Their rift began when Roldan invited conceptual artist, curator and UP Fine Arts professor Roberto Chabet to curate an exhibition of works by Gerry Tan's students at Green Papaya. The exhibition "Two for the Road", which included the works of Patty Eustaquio, Mm Yu, Lea Lim, Jose Beduya, and Poklong Anading, became an eye-opener for Roldan and Miranda on what kind of art they wanted to support and exhibit. Roldan and Valenzuela realizing that they cannot reconcile their curatorial differences, parted ways and Valenzuela left Green Papaya after Bose's exhibition in 2001.

In 2002, Green Papaya moved into a converted two-car garage, still on the same street in Teachers Village. Roldan, who also worked as a graphic designer, was joined by Manuel Chaves, his colleague in the design industry. Aside from exhibitions, they ran a small bar and subsidized the gallery operations from their income from design projects. Donna Miranda, a dancer and choreographer and Roldan's partner, also became more involved and introduced performance – based projects in the program. Veering away from their original social realist agenda set by Valenzuela, Green Papaya at this point opened up to a wider aesthetic, showing work by both established and young artists of various persuasions. They mounted regular exhibitions

including notable ones such as Lani Maestro's 'I am you', Louie Cordero's 'Torts and Damages' and the group exhibition that traveled to Australia 'Pleasure and Pain' with Nona Garcia, Wire Tuazon, Jose Legaspi, and Robert Nery. They also hosted international exchange programs and visiting artists such as Asialink artists Nery and Cath Bowdler.

At a time when other artist-run spaces such as Surrounded By Water and Big Sky Mind were struggling to hold on to their operations, Green Papaya managed to stay afloat. Chaves has long since moved on and Roldan and Miranda ran Green Papaya by themselves. They also became parents to a little boy named Joaquin in 2003 and lived at an apartment just behind the gallery. In true DIY - family style, Roldan installed the shows and designed the invites and Miranda wrote the texts and cooked for the openings, while Joaquin played with the artists.

Green Papaya forged on with their exhibition programs and residency projects, including Manuel Ocampo and Argie Bandy's collaboration 'Problems with Style', Asialink artist David Griggs and the Galleon Trade, which brought Fil-Am artists from the Bay Area to Manila's shores. They also published 'Papaya', a magazine on Philippine contemporary art, with the support of the Prince Claus Fund. And every

Wednesday night for two years they toasted to 'Its Wednesday, I'm In Love', an open platform residency program funded by Arts Network Asia in which Angelo V. Suarez, Diego Maranan, Mark Salvatus, Andrea Teran, Martha Atienza and Jed Escueta participated.

After six years, Green Papaya relocated again in 2008 to a different space in Quezon City, this time to a modest 1940s two-level apartment in Kamuning, a sharp contrast to the warehouse galleries that opened at the same time on Pasong Tamo in Makati. Roldan and his family also moved to a new residence, not far from the gallery and Joaquin's school. By this time, Green Papaya's identity as an alternative platform for emerging discourses on contemporary art and cross media was quite established. They re-opened with '0%', a group exhibition that rounded up many of the most remarkable emerging and young artists in Manila today such as Jayson Oliveria, Lena Cobangbang and Lara Delos Reyes. They also launched 'Serial Killers', envisioned as an annual exhibition that probes into the idea of seriality in contemporary art, it became a countdown of sorts to a closing of another episode in Green Papaya's and Roldan's life. Roldan and Miranda separated and the second edition of 'Serial Killers', held last December 2009, was Green Papaya's final exhibition. For now.

When I saw Roldan last January, he was busy renovating Green Papaya. On February 12, 2010, he will re-open Green Papaya and have a private housewarming. Roldan intends to continue with their residencies and other projects, but will no longer maintain a regular exhibition program. The exhibition area downstairs will now be converted into a small shop and bar that will be open three days a week. Upstairs are their private quarters with a studio and a bedroom for Roldan and Joaquin. The deck, where many of us hung out for drinks will now be Joaquin's play area. Roldan wanted to make sure they can transfer Joaquin's playhouse, after giving up their home they once shared with Miranda.

In a country like the Philippines with its dysfunctional institutional support system for the arts and the ever-growing dominance of a largely speculative and unguided art market, artist run spaces are critical areas that need to be genuinely addressed. As a mediator between institutions, commercial galleries and the community, artist-run spaces provide a platform for artists to create and develop projects outside the usual limitations and expectations of galleries and other spaces. It is a space where artists could meet, share ideas and find ways to work together. For many young artists, their entry point to the art scene is through artist-run spaces, and for more established artists, it

allows them to engage in experimental or exploratory works that may be considered too risky for other galleries but should be shown nonetheless. But more importantly, artist-run spaces give freedom and control to the artists on what they can do, and how to go about doing it.

But how to keep on doing it remains a question. Art and life is a potent mix, and can sometimes leave you with a bad hangover. Balance and long-term sustainability are key issues for most of the artists behind these spaces. Artists get tired, break up, go bankrupt, disillusioned, or shift their gears elsewhere. Without a common space, communities unravel; people come and go simply because there is no one place for them to stay. While it may take one individual to come up with a plan, collective effort is sometimes needed to see it through. Fractured as we are, it is important that we all claim our stake to ensure that spaces that nurture the community are nurtured as well.

青木瓜藝術計畫

Green
Papaya
Art
Projects

41B T. Gener Street, Kamuning, Quezon City, 1103 Philippines

+63-(0)-9189457387

www.greenpapayaartproject.org

成立時間：2000年

Date established: 2000

成員：(董事會成員) 諾貝托·羅當·凱文·賈力托·卡夫·古茲·吉娜·拉山

Members: Board of Directors: Norberto Roldan, Kevin Garlitos, Khavn De la Cruz, Regina Lasam

這個藝術空間成立的目的為何？

青木瓜藝術計畫是一個獨立、自主的組織，主要在支持當代藝術在藝術與學術這兩個領域中，有各種不同的多元生產、研究和表現形式；同時組織、發起多項有策略性目標的行動和計畫。它致力於為藝術社群提供一個知識交流、資訊分享、評論對話以及實踐創意合作的平台。

成立這個空間時，面臨最大的挑戰是什麼？

資金，對任何一個非商業、非營利組織的營運而言，這都是最主要的挑戰；因此，要如何支付營運成本與各項活動、計畫的後勤支援，是每個月面臨的嚴苛挑戰。

最值得回憶的時刻或經驗是什麼？

應該就是在2010年時，能將青木瓜的「獨立個體：靈魂不能販售」藝術節活動，帶到倫敦的泰德現代藝術館，以及將「新世界：夜間藝術節」帶到新加坡國立博物館。為著名的學者班納迪克·安德森（Benedict Anderson）主辦了一場與藝術家們的聚會，在青木瓜短短的歷史上也算是一項重要的成績。

你認為管理一個藝術空間最理想的狀況是什麼？

需要活躍的藝術感知，年輕、沒有材質限制和市場導向的藝術家，心胸開放的群眾／觀眾，再加上公家及私人的資金挹注。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

只要和我們的理念相符，我們會繼續在現有資源下做能做的事。或者再重新創造吧！

WHY WAS THE ART SPACE CREATED ?

Green Papaya Art Projects was established as an independent initiative to support and organize actions and propositions that explore tactical approaches to the production, dissemination, research and presentation of contemporary art practice in varied artistic and scholarly fields. It endeavors to provide a platform for intellectual exchange, sharing of information, critical dialogue and creative-practical collaboration among the arts community.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

Funding has always been the over-riding concern in running a non-commercial and not-for-profit organization. So it has become a month-to-month challenge to meet overhead costs and logistics implementing projects and programs.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

Perhaps being able to bring Green Papaya's programs to Tate Modern, London, during the No Soul For Sale Festival of the Independents, and to the New World: Night Festival at the National Museum of Singapore both in 2010. Hosting an artists gathering for revered scholar and academic Benedict Anderson was also a landmark in our brief history.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

A spunky art scene, young non-media-based and non-market oriented artists, an open-minded public/audience plus State and private funding.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

We will continue with what we have for as long as we find it relevant and as far as our limited resources can bring us. Or re-invent ourselves.



伊通公園
IT
Park



無可替代的當代藝術空間

「伊通公園」二十週年誌記

撰文／王嘉驊

「伊通公園」自1988年9月成立迄今，已整整二十個年頭。放在台灣當代藝術發展的脈絡來看，這是一件值得慶賀與誌記的事情。

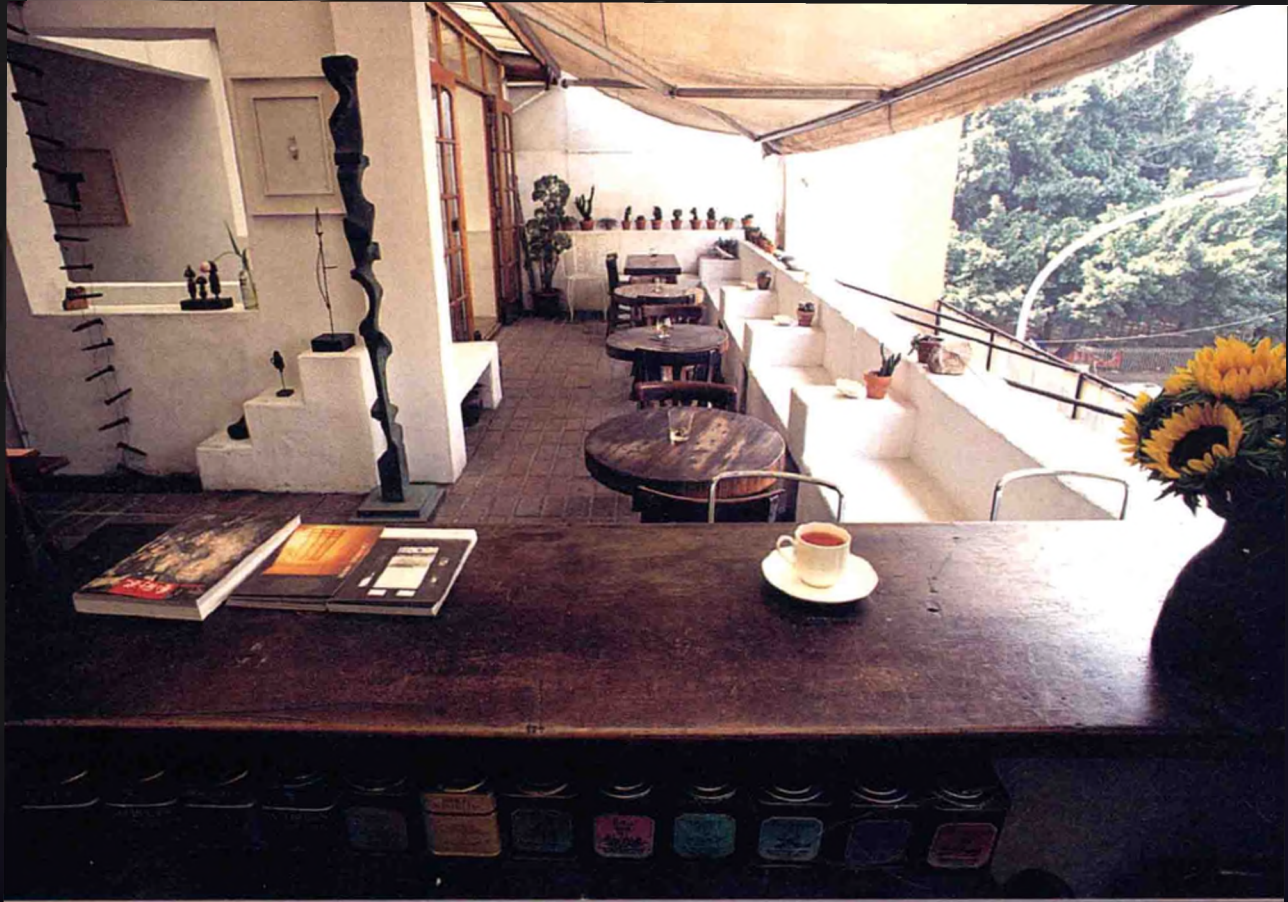
熟悉台灣當代藝術的專業人士或同好者，自來很習慣地將「伊通公園」定位為「替代空間」(alternative space)。這樣的空間概念，主要用來區別於一般所認知的非營利的美術館或是以商業交易為主的畫廊。值得指出的是，「伊通公園」原初是由藝術家莊普帶領幾位有心的年輕創作者共同成立；但是，有別於台灣其他知名的公社型或畫會型的替代空間，「伊通公園」堅持不採取招納會員式的繳費制度。

正因為「伊通公園」選擇了獨立營運的模式，並保持對藝壇開放的態度，因此博得台灣藝壇「公園」的稱譽。不知是否因此緣故，許多不熟悉「伊通公園」營運實情的藝術愛好者，甚至認為這是一個非營利組織的所在地。反諷的是，這樣的印象似乎也正是「伊通公園」過去二十年來的困境之一。

「伊通公園」雖由藝術家所發起，多年來實際在背後固定維持此一空間的，則是同樣佇居在「伊通公園」內部的一個攝影工作室的主持人劉慶堂——就是這位攝影家默默靠著商業攝影，將「伊通公園」承擔下來，並在經濟上確保「伊通公園」得以持續運作。

在第一個十年當中，「伊通公園」在舉辦展覽的同時，也經常透過座談或會談的形式，積極帶動或營造一種討論或





論述當代藝術的風氣。此一時期也是「伊通公園」仍有吧台的時代，此地似乎成為藝術界專業人士，包括藝術家與評論家，以及愛好藝術聚會的文化同好的聚會所。

作為替代空間，早期的「伊通公園」具有較為明顯的邊緣與另類性格，尤其重視藝術家創作態度的純粹性。1990年代期間，台灣幾個現代美術館對於藝術的視野，仍然躊躇於傳統與現代之間，畫廊普遍的經營模式，仍以迎合收藏家的口味為依歸，而鮮少冒險與開拓的精神。由藝術家組成的「伊通公園」，因為具有強烈的創作風格，因此提供了極為不同的精神視野與空間。

事實證明，許許多多曾經在此展演過的當代藝術家，後來都成為台灣官方與國際知名藝術展覽的常客，更成為美術館的典藏對象。過去二十年來，若要說「伊通公園」已是當代藝術家通往美術館與國際展的一道重要跳板，似乎亦不為過。

「伊通公園」的另類之處，也可由其對外開放的時間看出。相較於美術館與畫廊的時間表，多半依循日落而息的時間軌道，美術館至多開放至五點半，畫廊到了七點鐘，也須結束該日的作息。此時的「伊通公園」成了華燈初上，人們在下班、下課，以及晚餐之餘，少數或甚至唯一還能參觀藝術展覽的地方。在仍有吧台的時代，「伊通公園」更是藝術界同好可以自由出入，以及得以自在抒發與飲酌的談話空間。即使自從2000年底，此處的吧台拆除之後，熟悉該





地藝術氛圍的專業人士與愛好者，總也還是能夠善用此地已經行之有年的空間文化，自然而然地在此進行各種介於臧否、清談與論壇之間的藝術交流，甚至將此地視為必須經常探視的藝術之「家」。

二十年來，藝術界人士早已將劉慶堂與陳慧嬌視為「伊通公園」基本的景觀之一。前者負責經濟上的調度，維繫空間的正常開放；後者策劃並管理展務，更默默地整理與累積藝術家的資料。從他們人生最具創作活力的精華時刻開始，「伊通公園」既成為他們寄予理想的志業，更是他們因為堅持而顯得格外沈重的生命負擔。一直以來，對劉慶堂與陳慧嬌而言，將「伊通公園」視為藝術品買賣的交易場所，似乎使他們備覺忐忑，甚至有著隱隱的不安。「純粹性」既是他們最初成立「伊通公園」的態度之一，他們更重視的是藝術家的自我創新，也鼓勵實驗性的嘗試。如何維繫「伊通公園」的營運，固然極為關鍵，但商業化的銷售邏輯與運作模式並非他們的宗旨。

「伊通公園」的第一個十年，或許確實處在一種吊詭式的邊緣狀態。儘管伊通公園展出的藝術家作品，完全與當時的藝術市場或收藏品味南轅北轍，然而，時隔多日，原初在此地展出的藝術家，隨著官方美術館逐漸轉向當代藝術，同時，國際性的交流策劃展開始蔚為風氣之後，亦開始受到策展人與評論家的重視。有些藝術家甚至因此進入畫廊的經紀體系。不但如此，原本與「伊通公園」交往密切的一些藝術家，也陸陸續續進入學院的體制，扮演起重要的藝術啟蒙者的角色，甚至成為學院中的重臣。

進入第二個十年的「伊通公園」，隨著吧台的拆除，已經看出營運調度上的困難。據了解，一部份的原因亦在於攝影工作室的經營出現危機。「債務」二字成為許多藝壇人士在論及「伊通公園」，經常出現的既關心、憂慮，然卻愛莫能助的耳語話題。2000年之後，「伊通公園」的營運，除了劉慶堂週而復始地以小額週轉與人格借貸的方式，以債養債，勉強維持基本管銷之外，藝術空間展覽所需的經費來源，主要已須仰賴官方——尤其是國家文藝基



金會與台北市文化局——對於新興私人展演空間所提供的補助機制，或乃至於少數私人企業及有心人士的熱心支援。

儘管如此，此一時期「伊通公園」對於台灣當代藝術發展的重要性，反而才逐漸突顯開來。隨著藝術界全球化潮流之所趨，台灣官方也開始積極加入國際雙年展的軌道，「伊通公園」原本累積的藝術家創作及展出的資料檔案，進一步成為國際藝壇專業人士前來搜尋藝術家的重要管道。即使是官方的文化行政人員或美術館的專業人士，在邀請或招待國外美術館館長、策展人或藝術家前來參訪時，也都自然而然地將「伊通公園」視為基本的地標。

難能可貴的是，「伊通公園」二十年來始終維持在同一個地址：台北市伊通街41號2-3樓。雖然是一棟老舊公寓改良而成的藝術空間，卻因為經營者的堅持，使其成為關懷台灣當代藝術人士的必到之處。劉慶堂與陳慧嬌作為該地標的基本景觀之一，迄今仍未改變。

2006年之後，歐美當代藝術的行情水漲船高，中國當代藝術的市場更是一時爆紅，台灣當代藝術也因為此一效應而受惠。許多畫廊與藏家在中國當代藝術的交易中獲利之後，亦回頭眷顧台灣藝術家的作品，更出現比價效應。一時之間，商業畫廊與收藏家紛紛對當代趨之若鶩。原本對當代藝術就著墨最深的「伊通公園」自2007年之後，也開始目睹並經歷此一現象。出人意料的是，多年來的經濟沈痾，竟然因為這一波及時雨，而稍得紓解。這一波市場的熱潮，



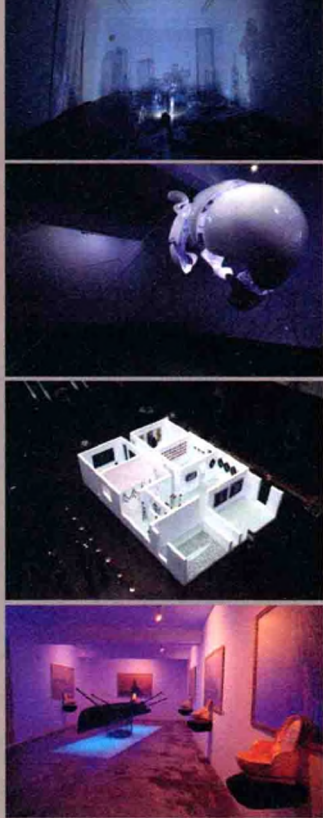
也使「伊通公園」開始注意並鞏固藝術作品的市場基本面，以利營運的平衡。

就在年屆二十的這個年頭，陳慧嶠也將長期累積的「伊通公園」藝術家的展覽歷史數位化，並在網路上建立屬於「伊通公園」自己的家園。而且，此一網站的架構雖以「伊通公園」為名，卻無私且慷慨地提供了所有與「伊通公園」相關的藝術家、策展人與藝評家，得以擴充並繼續餵給個人最新創作或寫作成果的空間。這對關心以及有心閱讀台灣當代藝術的同仁而言，無疑是一項莫大的功德。

在藝術市場的交易獲得上，「伊通公園」難比一般的畫廊，然而，他們所獲得的關懷，以及對於台灣當代藝術的貢獻，卻是絕大多數的商業畫廊所不能相提並論的。他們在拮据的經濟條件下，以極為有限的空間，持續提供和開放給當代藝術創作者的展演機會與次數，更足以令官方的美術館與任何的文化建設單位汗顏。在現實世界當中，「伊通公園」雖小，卻已創造了一個有效且友善的網絡系統，不但串連了台灣各界的藝術關心者與愛好者，其版圖更已跨出台灣，連向國際。

在台灣，當代藝術所面臨的現實始終嚴苛，而且時時存在危機。一時的美好，很可能已是下一個冬眠期的先兆。「伊通公園」在進入二十週年的同時，既要繼續其既往以來愛好「純粹」的精神，又要延續對於當代藝術的創新與實驗，同時，也要謀求在營運上的自給自足。在台灣今日一切以重商主義掛帥的媚俗社會當中，這些都不是容易堅持的態度。

作為近距離觀察此一空間多年的藝壇專業人士，「伊通公園」已是我日常生活中經常懷念的藝術居所。劉慶堂熱心討論與親切招呼小酌的爽朗聲，以及慣性隱身在櫃台後方整理資料，煙與咖啡常不離手的陳慧嶠，都是讓我不忘必須前來，而且一待總是超過凌晨的關懷之源……。



An Irreplaceable Contemporary Art Space: IT Park

Celebrates its Twentieth Anniversary

By WANG Chia-Chi

Established in September 1988, IT Park Gallery (hereafter called IT Park) recently celebrated its twentieth birthday. Placed in the context of the development of contemporary art in Taiwan, this is an event that deserves to be celebrated and recorded for posterity.

Over the years, professionals or art goers familiar with contemporary art in Taiwan have grown accustomed to defining IT Park as an "alternative space." This has mainly been used to distinguish the space from more well-known non-profit art museums or commercially oriented galleries. What should be noted is that IT Park was originally established by a group of like-minded young artists led by Tsong Pu. Where "IT Park" differed from other renowned commune-like or artists' association-like alternative spaces, was in its determination not to adopt a membership-based fee-paying system.

Precisely because IT Park chose to operate independently and retain an open attitude to the art world, it is now affectionately known as "The Park" by the local art community. I'm not sure if it is because of this, but many art lovers unfamiliar with how exactly IT Park is run often assume it is in fact a non-profit organization. Ironically, this impression has been

one of the problems the gallery has had to grapple with over the last two decades.

Although IT Park was launched by a group of artists, for many years now it has actually been maintained and run behind the scenes by Liu Ching-Tang, the owner of a photographic studio inside the gallery. As a photographer, Liu quietly makes a living from commercial photography and has also taken responsibility for IT Park, providing the economic support needed to keep it open.

During its first decade, whenever IT Park organized solo exhibitions it also held seminars or talks as a way of encouraging people to engage in discussion or debate on issues important to contemporary art. In this period, IT Park still had a bar and quickly became a place where like-minded art professionals, including artists, art critics and art goers gathered and hung out.

In the early years IT Park had a clearly defined character as a focus for marginal and alternative art, with particular importance given to the purity of artists' creative visions. In the 1990's, the major art museums in Taiwan expressed an artistic vision that seemed to awkwardly inhabit

the space between the traditional and modern. At the same time, the operational model commonly followed by art galleries was to cater to the tastes of art collectors, an approach that excluded adventurism and pioneering art. Because IT Park was established by artists, the gallery has always had a very strong creative style and therefore provided a different spiritual vision and space.

Many of the contemporary artists who have shown work at IT Park have gone on to officially represent Taiwan at various internationally renowned art exhibitions, or had pieces purchased by art museums for their permanent collections. For the last 20 years IT Park has played the role of an important springboard through which contemporary artists have become known to art museums and shown works at international exhibitions.

Where IT Park can most reasonably be considered "alternative" is in its opening times for the public. Most art museums stay open until 5:30PM at the latest and most galleries close their doors by 7:00PM. In contrast, IT Park usually stays open much later, becoming one of only a few, if not the only place, where members of the public could go to enjoy an art exhibition after school, work or an evening meal. When the gallery still had a bar, it proved a big attraction to the art community as a place where people could relax and talk with like-minded individuals. After the bar was removed at the end of 2000, professionals and art lovers familiar with the artistic feel of the gallery continued to use the space the way as it had been developed over years to engage artistic exchange. In fact, it would not be an exaggeration to say that many artists considered IT Park a "home" of art and as such felt it

necessary to visit regularly.

For 20 years, Liu Ching-Tang and Chen Hui-Chiao have been two of the permanent features of IT Park. The former is in charge of the economics and responsible for keeping the gallery open, the latter curates and manages all matters relating to exhibitions, whilst also quietly accumulating and organizing archives on various artists. Beginning as the most creative moment in their lives, IT Park has become the focus of their ideals, not to mention a burden that can sometimes seem particularly onerous because of an insistence that things run a particular way. Liu and Chen have always been a little uncomfortable with the view of IT Park as a place where art is bought and sold. The desire for "purity" was one of the guiding principles behind the establishment of the gallery and to that end the gallery focuses on the creativity of artists and the frequent encouragement of experimentation. In this sense, how to sustain the operations of IT Park is a key issue, but sales logic and commercialization are not routes they plan to consider.

During its first decade it could perhaps be said that IT Park found itself in a paradoxically marginalized position. Despite the fact that the art works shown at the gallery ran completely counter to the taste of the contemporary art market and art collectors, as mainstream art museums began to focus on contemporary art and international exchange, curated exhibitions have become popular. As fashions have changed curators and art critics alike have begun to attach much greater importance to artists, many of whom originally exhibited at IT Park. In fact, some artists are now part of the art gallery/agent system

and others who have been closest to IT Park over the years have joined the academic art world, taking up roles as educators and key players in the promotion of art education.

As IT Park entered its second decade and the bar was removed, the gallery began to experience operational difficulties. As far as I understand this situation arose in part because of financial problems faced by the photographic studio. Indeed, things were so bad for a time that whenever artists talked about IT Park the discussion invariably turned to "debt" and how so many people wanted to help but didn't know what to do. After 2000, IT Park survived on repeated small infusions of money that Liu Ching-Tang had loaned from various patrons using his personal credit, but this merely perpetuated the debt and barely covered the gallery's management costs. The funding for art exhibitions now came from official sources – specifically, grants from the National Culture and Arts Foundation (NCAF) and Taipei City Government's Department of Cultural Affairs, for new private sector exhibition/performance spaces or from the donations offered by a handful of interested enterprises and individuals.

Despite these developments, it was in this period that the important role played by IT Park in terms of the development of contemporary art in Taiwan gradually crystallized. As art has become increasingly global in nature, official circles in Taiwan have started to actively participate in international biennials. Against this backdrop, the artistic works and biographical data accumulated by IT Park became important source material for professionals on the international art scene searching

for artists. Whether government cultural administrators and museum experts invited or entertained foreign museum directors, curators or artists, IT Park was often the first name on their list of places to see.

What is particularly worthy of praise is the fact that IT Park has been located at 2-3F, No 41, YiTong Street, Taipei City, for 20 years. Although this art space was created from an old-style apartment, the determination of those in charge has successfully transformed it into a place that anyone interested in contemporary Taiwanese art absolutely must visit. For the last two decades Liu Ching-Tang and Chen Hui-Chiao have been permanent features of this particular landscape.

After 2006, the market price for contemporary art pieces soared in Europe and the United States, with Chinese contemporary art becoming a particular favorite. As a result, Taiwanese modern art also suddenly found itself in the limelight. Once galleries and collectors made money from dealing in contemporary Chinese art they began to take a closer look at works by Taiwanese artists, which appeared to be bargains by comparison. Suddenly commercial galleries and collectors flocked to contemporary art. Since 2007, IT Park's long determined focus on this particular genre has reaped dividends. What was most unexpected was the way in which years of financial difficulties have since been resolved almost over night by such a change of taste in the collector's realm. This sudden market upturn has also forced IT Park to start to focus on and consolidate the basic market for art work so as to place the gallery's operations on a more financially

sound footing.

As we celebrate IT Park's twentieth birthday, the exhibition history of artists who have shown works at the gallery have been recorded and compiled by Chen Hui-Chiao over the last two decades has been digitized and is now available online on IT Park's website. Although this site carries the "IT Park" name, it also selflessly provides information on all artists, curators and art critics connected to the gallery. In this way, the site seeks to keep art lovers up-to-date with the latest creative works and writings. For those individuals who are interested in reading about contemporary art in Taiwan this is without doubt a truly wonderful gift.

When it comes to benefitting from the art market, IT Park cannot really compete with other art galleries, but very few commercial galleries can claim to elicit as much passion or to have made such an important contribution to contemporary art in Taiwan. Despite facing almost non stop economic difficulties and having only extremely limited space, IT Park has continued to provide contemporary artists with the chance to show their works, an approach which in its own is enough to make the administrators of art museums and cultural institutes break into a cold sweat. In the real world, IT Park is a small gallery but despite this, it has still created a highly effective and friendly network of contacts that has not only brought together artists and art lovers from across Taiwan, but is now in the process of going international.

The reality faced by contemporary art in Taiwan has always been one of difficulties punctuated by periodic crises. In other words, the success of

today often marks the beginning of the next downturn. As it celebrates its 20th birthday this year, IT Park is looking to sustain its passion for the "purity" of art whilst extending its work on innovative and experimental contemporary art. At the same time, the gallery is striving to become operationally self-sufficient. In the Taiwan of today where commercialism is more often than not to the fore, this is an approach that is not easy to adhere to, making the efforts of IT Park all the more laudable.

As a professional in the art world who has observed the operations of IT Park up close over many years, I would have to say that the gallery is one of those places one cannot help but think of fondly and regularly about; the enthusiastic conversation and warm welcome offered by Liu Ching-Tang, the sight of Chen Hui-Chiao hidden behind the counter sorting through files, with coffee and cigarettes is never far away. These are unforgettable images, no less alluring for their familiarity and the fact that any visit invariably never ends until the early hours of a contented morning.



伊通公園
IT Park

台北市伊通街41號2、3樓

No. 41, 2 Fl YiTong St. Taipei, Taiwan

+886-2-25070677

www.itpark.com.tw

成立時間：1988

Date of establishment: 1988

成員：陳慧峰、莊晉、劉慶堂

Members: CHEN Hui-Chiao, TSONG Pu, LIU Ching-Tang

為什麼會成立這樣一個空間？

需要有自己的舞台

成立至今遇到的最大難題是什麼？

空間營運經費

最難忘的事件或者經驗？

1991國際郵遞藝術交流展

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

獨立自主

假如時光倒轉，您們還是會成立這樣一個空間嗎？

會

WHY WAS THE ART SPACE CREATED ?

Needed own platform.

WHAT HAS BEEN THE GREATEST DIFFICULTY ENCOUNTERED SINCE ITS CREATION ?

Operating expenses for the space.

WHAT HAS BEEN THE MOST MEMORABLE EVENT OR EXPERIENCE ?

1991 International Mail Art Exchange Exhibition

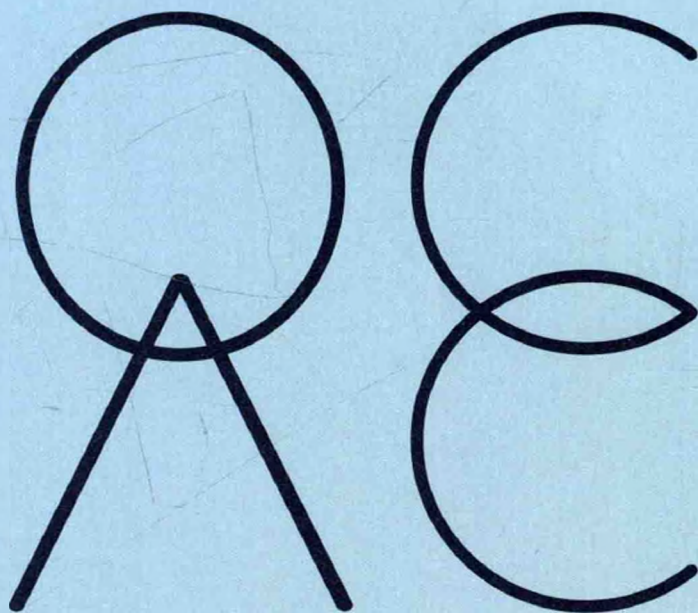
WHAT DO YOU THINK IS THE IDEAL CONDITION FOR AN ARTIST OPERATED SPACE ?

Independence and autonomy.

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL CREATE SUCH A SPACE ?

Yes.





打開—當代藝術工作站
Open-Contemporary
Art Center

打關下當代

天祺素食自助餐

素食



天祺素食

打開——當代藝術工作站

文字提供／打開當代

打開——當代藝術工作站成立於2001年，由一批藉著獨立策展集結在一起的藝術家所組成¹，以板橋某處空間作為實體基地，共同經營一個同時具有策展、創作、論述、跨領域交流，以及藝術教育推廣等諸多面向的組織。打開——當代的標的，不只為藝術家個人創作的實踐空間，更重要的是透過藝術家成員間的合作與團結，聯結更多其他藝術家與國內外各界藝術人士、機構等。

在過去，打開——當代(OCAC)經常是從「替代空間」的意義上被理解。這是由於台灣當代藝術發展的早期，替代空間提供了一種對美術館的反抗與不信任的理想方案，藝術家們開始了解到與美術館爭奪話語權的可行性，並深為此種解放與自由著迷。事實上，替代空間僅解釋了一部份打開——當代的脈絡。從需求的層面來說，對學院教育的抵抗亦是催生打開——當代早期成員集結的主因之一。當時，當代藝術的系統化教學在以傳統油畫為主要目標的藝術學校中並沒有得到太多的重視，資源也理所當然付之厥如，如此的藝術環境與學院外的藝術世界形成了一個無法忽視的落差。打開——當代早期成員除了在有限的課堂內容中摸索，也開始找尋共同談論當代藝術的伙伴，試著談論某些新的美學話語，進而在學院內起作用。然而，學院內部的古老結構使得這種更新持續地緩衝，慢慢地，我們了解到一種外於學院的真實力量存在的必要性，藝術基地的創建勢在必行。

打開——當代的成立一方面反映了對學院內空間資源缺乏的生存策略；另一方面，通過對當代藝術“in situ”概念的探究與擴大，工作室的美學實踐²逐漸發展出一種關於「知



覺一場所」的拓樸學式討論，這種討論深化了一般意義上的「工作室狀態」，也提供了打開一當代成員在最初階段處理創作的基礎性問題。此外，不同於一般的藝術家組織，打開一當代在成立之初就是以獨立策展組織的方式集結，至今，無論是大型計畫如「打開一當代系列」(OCAC Curatorial Project)³，以及其他如《可能是 首部曲 可居、可遊的平台－關於當代水墨的新提議》(A Possible Inhabitable and Playful Platform-New Questions on Contemporary Chinese Painting)⁴等中小型計畫，策展始終是打開一當代的主要工作之一。在效應上，「藝術家策展」也恰當地指出了它與一般理論工作者策展的異同，藉由強調藝術家創作優位的解釋主權，構築一種創作的實踐理論的可能。這種知識性的態度，自然也無可避免地也影響了這些藝術家的創作思考。

自2004年打開一當代系列7《非族主裔》(OCAC Curatorial Project 7- Plural Cultural Genealogy)⁵起至2006年打開當代10《後文件》(OCAC Curatorial Project 10 Post-Document)⁶，我們開始針對當代藝術在台灣領域化以及類型化的狀況進行思考，此一時期，隨著新的一批留學人才回流，當代藝術在全球快速增生的題目之下，更大量的被引入國內，同時，台灣的文化政策也進入了一個相對成熟的階段，我們面對了藝術的政經環境的相當大的轉變，它直接或



間接的促生了「跨領域」的概念與需求在台灣的談論。從既定藝術範疇上的模糊（如建築，表演藝術），到經濟產業上的結合（如科技藝術），儘管大部份的過程在國外已行之有年，也有一定的討論，我們仍試圖循序拋出相應的命題，呈現台灣當代藝術的區域性與在地性的問題，以及藝術版圖擴張的樣貌。距今最近的打開—當代II《後地方：地方性的逆轉》(OCAC Curatorial Project II- Post. O: The Reverse of TOPOS)⁷就是在這個基礎上進一步以「地方性」(Topos) 這個台灣藝術發展面對「國際化」與「全球化」時，首當其衝的核心面向來切入在地藝術版圖的流變與方向。綜觀整個打開—當代系列，可以看見一種自人類學到政治經濟學觀點的轉進，在策展的工作上，我們以持續地給出不同的新視野作為目標。

因此，在面對營運打開—當代這個空間／組織的態度上來看，我們所期望的不只是一般藝術家工作室的生產、儲藏及發貨的空間，也不是一般替代空間的概念，而是結合藝術家的創作實踐、實體展覽空間、學術研討⁸、交流平台及跨領域藝術事件等，透過藝術家的集結，實際地經營一種新型態的藝術中心，從中擴展藝術家個體在社會中的意義。

於2010年初，打開—當代由經營了九年的板橋喬遷至位於台北市的藝術城中街區(UrbanCore)⁹，與許多其他來自不同領域的藝術團體庇鄰而居。在這樣的空間、地域與藝術環境等諸多條件的轉變之下，我們面臨到許多較以往更不同的挑戰，同時，這也使我們重新思考打開—當代於當前藝術生態中的位置。如今，身處於當代全球的藝術情境下，打開—當代仍舊持續地調整其發聲的方式，不斷地提出藝術生產的新內容，致力於提供一種多元對話與交流的可能。





- 1999年6月，一群台藝大美術系／造形所學生與教授為核心的義千鬱策展小組(Chih Chien Yu Curatorial Team)，與新北市蘆洲市政府合作，策劃了《藝術基地—新形「A、J」I》(Art Base-New Situation I)；同年10月，在文建會與台北市立美術館的贊助下策劃了《台北-巴黎：複式世代》，分別在巴黎與台北兩地展出。隔年，他們又在華山烏梅酒廠策劃了《藝術基地—新形「A、J」II：54.5×4.5×9》(Art Base-New Situation II: 54.5×4.5×9)，這三次的策展經歷凝聚了一批志同道合的藝術家，也互相確認了他們對一種草根性藝術組織的理想，於是，透過這三檔展覽所驅動的人與事件，即是打開—當代藝術工作站之前身。
- 「工作室的美學實踐」為打開—當代成立之初的核心概念之一，強調實踐優先的態度，以打開—當代的實體基地作為藝術創作的場域。諸如「作品展一件」(One Work)系列為定期邀約站內站外藝術家參與展出；「素描實踐大計畫」(Daily Practice)則為藝術家成員的實際操演計畫，透過這種工作室內的美學勞動，藝術家能對自己的創作有新的開拓與延展。
- 「打開—當代系列」(OCAC Curatorial Project)為一打開—當代持續進行的大型策展系列，從1999年至今已執行了11檔的大型策展案，藝術家透過個人創作的經驗，並密切的注意國內外當代藝術脈動及其萌發之內容，透過藝術家間的討論、分工，藝術家同時具備了策展人身分，將藝術之實踐專有領域視為打開—當代系列的核心，來呈顯給大眾另一種觀看與切入方式。十年來，這十一檔策展案也分別針對著每個時間切片當下，台灣藝術環境的真實回應。
- 2003年，由打開—當代所策劃之《可能是 首部曲 可居、可遊的平台》(A Possible Inhabitable and Playful Platform)為一針對當代水墨提議之展覽。內容由中國傳統美學中汲取靈感，以「可居、可遊」者對場所的切身觀照，並將此處所指之場所轉移至實體空間，藝術家各自對物與空間的真實觀察，並以身體作為度量單位介入場所。
- 2004年2月應國北師南海藝廠的邀請，打開—當代拋出「非族主裔」(Plural Cultural Genealogy)這一概念，非僅就台灣此地域情境而言，它也是今日地球村的境況。首先，是由創作實踐匯聚的社會時代總呈作為標向，藝術作品的探訪、邀展來開啟視野，來審視此一將是全球性之藝術文化思維，此「非族主裔」(Plural Cultural Genealogy)是台灣邁向藝術創作實踐之本土在地基植及全球化的新國際秩序的對話的一種提議。
- 2006年，在國家文化藝術基金會的贊助之下，打開—當代於華山文化園區所舉辦的《後文件》(Post-Documents)策展案，試圖建立另一種藝術創作與當代社會的相互關係，以及藝術如何回應真實。我們拋出「後文件」(Post-documents)這個概念對當代藝術的提議，在更懇切的狀態下提出能夠聚焦討論的切入視點。2007年，本案獲得第五屆台新藝術獎提名。
- 打開—當代II《後地方》(OCAC Curatorial Project II: Post.O: The Reverse of TOPOS)為打開—當代與策展人黃建宏合作之策展案，獲得國藝會九十八年度視覺發展專案補助與同期文化局補助。此案包含了不同的展覽現場：台北當代藝術館、田園城市出版社、葉偉立於埔心的工作室及花蓮石梯坪部落，並邀集了13組國內外藝術家（團體與個人），除了現場作品的展出之外，展覽策劃了一個圍劃台灣本島的航行行動（船從淡水出航行經花蓮大港口、高雄西子灣，繞行台灣西部，再回到起點淡水漁人碼頭），透過一個在本島外圍的部署導向重新指出一個「地方」的事實。
- 在打開—當代推動的多種學術研討的計畫中，「當代講堂」(OCAC Forum)乃是歷時最久也最具代表性的工作，講堂以造形藝術範疇的重要課題為主要的講授內容，諸如創作實作的繪畫、雕塑、身體、多媒體（材）、書法、水墨、建築、影像、科技藝術等核心要項。另外，站內定期的讀書會、針對造形藝術範疇邀請國內外學者專家進行座談、與藝術家沙龍等，這些學術性的活動使在傳衍授受間能夠累積自身的學術根基外，並分享與所有有興趣的藝術愛好者。
- 忠泰建築文化藝術基金會於2010年開始推動「UrbanCore 城中藝術街區」(UrbanCore)，由其母體企業忠泰建設提供土地資源與閒置房舍，至民國100年9月底，引進許多藝術協會與藝術團體辦公與創作的實體空間，企圖從中建立一個涵納國內外藝術的交流平台及生活網絡的社區。

Open-Contemporary Art Center

by Open-Contemporary

Open-Contemporary Art Center (OCAC) was established in 2001 by a group of artists who got to know each other through the hosting of exhibitions¹. Using a space in BanCiao City as their base, they formed an organization focused on curation, art creation, discussion, interdisciplinary exchanges, and art education promotion. OCAC is not only a place where artists can practice art, but, it also functions as a hub that connects local and international artists with art organizations.

Initially, OCAC was seen as an "alternative space." This was mainly because alternative spaces were used as a means to express resistance and distrust against established museums during contemporary art's earlier years in Taiwan. At that time, artists realized that museums reduced artists' rights to free speech. Thus liberty and freedom became goals. In reality, OCAC cannot just be seen as an alternative space. OCAC was formed as a means of necessary resistance to the college education system. During that time, the inclusion of contemporary art education within the curriculum was not a priority for art colleges, which still primarily focused on traditional oil painting. This led to a lack of resources for contemporary art, only further highlighting the obvious discrepancies between academia and the art scene. OCAC's earlier members complained

about within the constraints of the art courses during that time. However, they started to seek out like-minded classmates to discuss the possibility of new artistic languages. This brought about the formation of a counterculture within the art college. Its anachronistic education system made any changes happen very slowly. This led to the realization that a base had to be formed outside of the school's campus.

OCAC's establishment was a direct response to the college's lack of space. Furthermore, through the exploration and expansion of the contemporary art concept, "in situ," the studio's aesthetic practices² gradually formed a kind of topology-style discussion on "perceptive-space." This kind of discussion added depth to the basic definition of a "studio" and prompted OCAC members to face the fundamental problems of art creation. Different from other artist groups from the outset, OCAC was formed as an independent-exhibition organization. Hosting large scale exhibitions, such as the "OCAC Curatorial Project,"³ or smaller ones like "A Possible Inhabitable and Playful Platform-New Questions on Contemporary Chinese Painting,"⁴ have remained one of the main focuses of OCAC. In terms of their effects, "artist exhibitions" accurately highlighted the differences and commonalities between OCAC and other curating

entities from general schools of thought. By prioritizing interpreting freedom for the artist, a theory for creating art was made possible. This type of intellectual attitude inevitably influenced the creative philosophies of these artists.

Since 2004's "OCAC Curatorial Project 7- Plural Cultural Genealogy" to 2006's "OCAC Curatorial Project 10⁵ Post-Document,"⁶ we started to ponder about Taiwanese contemporary art's segmentation and localization. With an influx of returning talent from abroad and contemporary art's global expansion, many of the outside influences introduced affected the Taiwanese art scene. Simultaneously, Taiwan's cultural policies were maturing as well, complementing these influences. We were facing drastic changes in the art scene, and this directly or indirectly initiated discussions about the concept of "interdisciplinary" in Taiwan. Everything from the vagueness of art categorization (e.g. architecture, dance, etc...) to art's role in industry (e.g. tech art) were all included as discussion topics. Even though these topics had already been touched upon for several years in Taiwan, we still tried to follow-up on this theme in order to focus on issues regarding the localization and topology of Taiwanese art during its expansion. Most recently, "OCAC Curatorial Project 11- Post.O: The Reverse of TOPOS"⁷ was organized around the theme, "Topos," to reflect on the development of Taiwanese art within the trends of "internationalization" and "globalization." We wanted be the first to cut into the core of these issues and grasp local art's topology and direction. Looking at the OCAC series, one finds an anthropological and social-political angle within the

curatorial approach. Because providing a new perspective is our goal.

Therefore, the attitude held when managing OCAC's art space and organization is that it is not just an ordinary artist studio, art storage, work distribution hub, or even a regular alternative space. Rather, it is a platform for artistic endeavors, exhibitions, seminars⁸, and exchanges. It is an interdisciplinary art occasion organized by a collaborative effort of artists. It is a new form of art center which spreads the intentions of individual artists across society.

Since early 2010, OCAC moved from its nine year base in Banciao to Taipei's UrbanCore⁹ and has become neighbors with many other art groups from various disciplines. In such a space, location, and artistic environment, we will continue to face many different challenges. In the meantime, this is an opportunity to rethink OCAC's role in the art scene. Situated in a globalizing art scene, OCAC will continue to adapt its approach in spreading its message, and while proposing new ways to create artistic content in addition to a diverse dialogue.



1. In June of 1999, a group of plastic-arts students and instructors from the College of Fine Arts of National Taiwan University of Arts, led by the Chih Chien Yu Curatorial Team, organized the exhibition, "Art Base-New Situation I" with the Lujhou government. In December of the same year, with sponsorship from the Council for Cultural Affairs and Taipei Fine Arts Museum, the group organized the exhibition, "TAIPEI-PARIS: Polynome de Generations," which was showcased in both Taipei and Paris. The following year, they conducted the "Art Base-New Situation II: 54.5X4.5X9" exhibition at the Huashan Plum Wine Factory. Through these three exhibitions, a group of like-minded artists assembled to form a grassroots art organization. This eventually led to the establishment of the Open-Contemporary Art Center.
2. "OCAC Curatorial Project" led to many large-scale exhibition series by OCAC. Since 1999, eleven large-scale exhibitions have been hosted by OCAC. Channeling their experiences in creating art, artists take note of contemporary art's development in Taiwan and abroad. Through discussion and collaboration amongst artists, the practice of various forms of art creation has become the core value of OCAC in its presentation of different perspectives to the public. Over these last ten years, these eleven exhibitions echoed the realities of the Taiwanese art scene.
3. "Art practice in the studio" was one of OCAC's core concepts when it was first founded. It is an idea that emphasizes practice is the first priority, with the actual space of OCAC as a space for creative work. Take for example the One Work series. OCAC invites artists to show their works on a regular basis. Another example is Daily Practice, a project that involves artists' manual labor. The artist completes sketches in a studio, experiments and turns initial ideas into prototypes. Through such practice in the studio, artists hope to develop new ideas about their artistic direction and creative process.
4. "OCAC Curatorial Project" led to many large-scale exhibition series by OCAC. Since 1999, eleven large-scale exhibitions have been hosted by OCAC. Channeling their experiences in creating art, artists take note of contemporary art's development in Taiwan and abroad. Through discussion and collaboration amongst artists, the practice of various forms of art creation has become the core value of OCAC in its presentation of different perspectives to the public. Over these last ten years, these eleven exhibitions echoed the realities of the Taiwanese art scene.
5. In February 2004, in light of an invitation from the Nanhai Gallery at the National Taipei University of Education, OCAC introduced a project titled "The Plural Cultural Genealogy." The project was based not only on Taiwan's situation, but also on that of the global village. It was a scrutiny of the Taiwanese contemporary art scene in a social and a global context. "The Plural Cultural Genealogy" proposed a dialogue regarding Taiwan's grassroots art practice and a new world order influenced by globalization.
6. In 2006, with the sponsorship of the National Culture and Arts Foundation, "OCAC's Curatorial Project No. 10, Post-Document," at the Huashan 1914 Creative Park, examined the relationship between art practice and society, and that between art and reality. The project was nominated for the Fifth Taishin Arts Award in 2007.
7. "OCAC's Curatorial Project No. 11, Post.O. The Reverse of TOPOS," was a collaboration between OCAC and curator Chien-Hung Huang. It was subsidized by the National Culture and Arts Foundation and Taipei City's Department of Cultural Affairs in 2009. The project included different exhibition venues, such as the Museum of Contemporary Art, Taipei; the Garden City Publishers; Wei-Li Yeh's studio in Puhsin; and the Tidaan Tribe in Hualian. Thirteen sets of artists (groups and individuals) participated in the project, who exhibited their works at the above-mentioned venues. A navigation operation was also part of the project, where a ship sailed from Danshui, to Da Gang Kou in Huanlian, to Sizihwan in Kaohsiung, around the west side of Taiwan, and back to Danshui's Fisherman's Wharf. The purpose of the operation was to spotlight Taiwan's innate locality.
8. The OCAC Forum has been the longest-running program of OCAC's many academic research projects. The forum centers on plastic arts, such as painting, sculpture, body art, multimedia, calligraphy, ink and water, architecture, imaging, and new media. Activities such as regular study groups, panel discussions with local and international scholars and professionals, and art salons, help participants cultivate their own academic learning while promoting a shared love for art.
9. In 2010, the JUT Foundation for Arts and Architecture started promoting a project named "Urban Core." The foundation's parent company, the JUT Land Development Group, provided land and abandoned or unoccupied spaces for many art organizations and art groups as their offices or studios. The goal is to build an exchange and network platform for contemporary art in and outside of Taiwan.



打開—當代
藝術工作站
Open-
Contemporary
Art Center

台北市中山區中興路一段91巷13號一、二樓

1,2F, No.13, Ln. 91, Sec. 1, Zhonghua Rd., Zhongzheng Dist., Taipei

-886-2-23897030

<http://open-c.blogspot.com/>

成立時間：2001年3月21日

Date of establishment: 2001, Mar. 21.

成員：李若玫、吳禮興、周育正、邱承宏、范曉嵐、許家維、徐建宇、郭姿怡、陳思含、陳淇桐、張恩瀛、劉千瑋、羅仕秉（目前成員人數十三人，不定期調動）

Members: LEE Jo-Mei, WU Chien-Hsing, CHOU Yu-Cheng, CHIU Chen-Hung, FAN Hsiao-Lan, HSU Chia-Wei, XU Jian-Yu, KUO Zih-Yi, CHEN Szu Han, CHEN Chi-Pang, CHANG En-Maan, LIU Chien-Wei, LO Shih-Tung (Currently 13 members. Membership changes from time to time.)



成立至今遇到的最大難題是什麼？

垃圾分類

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

我們持續思考這個問題

WHAT HAS BEEN THE GREATEST DIFFICULTY ENCOUNTERED SINCE ITS CREATION ?

Separating the garbage

WHAT DO YOU THINK IS THE IDEAL CONDITION FOR AN ARTIST-OPERATED SPACE ?

We'll continue to ponder this question.

文賢油漆工程行
PAINT HOUSE 

文賢油漆工程行

Paint
House
Studio



從家族空間到社區共造的藝術場所

撰文／張曉文

位於台南市東門路小巷內的「文賢油漆工程行」，對於街坊鄰居而言，十幾年前那是一間不折不扣的油漆行。但漸漸不知怎麼地，這個地方兼具倉庫、畫室、教室的功能，甚至變成一堆年輕人聚集、搞怪的所在。在這裡展覽也就罷了，甚至拆屋建屋，把原來畸零歪曲的房子，變成一個會漸漸長大的怪物。而正港的「文賢油漆工程行」，也還持續做著油漆生意。

這要從「文賢油漆工程行」的家族史說起。

大約四、五十年前，王婉婷的祖父從台南縣北門鄉遷至市區，「油漆行」現址即是他們三代同堂的家，王婉婷就在這裡出生長大。家族中只要有人成家，就把建築擴建出去，後來家族成員陸續搬出，這裡就變成一間有著不規則房間的屋子。王婉婷的父親後來在這裡經營「文賢油漆工程行」，沒人住的地方就是堆放油漆材料的倉庫。

1997年起，這裡除了做為倉庫，閒置的空間也成為王婉婷、林煌迪夫婦的工作室，同時經營「小手美術教室」。1999年他們進入國立台南藝術學院造形藝術研究所，空間暫時又閒置了下來。王婉婷、林煌迪在南藝結識了一堆在生活與創作上的朋友，2000年時，他們想到了家裡空著的那幢畸形房子，正好可以做為大家展演的基地。有了空間，做什麼都有點樣子，對於一群滿腦子想法的藝術家來說，這裡的確是一個不可多得的好地方。

於是那一年，林煌迪、王婉婷號召了幾位南藝的同學，舉辦「油漆行展」。「文賢油漆工程行」正式成為當代藝術





的展覽空間，大大小小展覽至今超過一百餘檔。

從家族空間到展覽空間，油漆行的性格是相當一貫的。油漆行從一種「家庭式」的氣氛開始，在成為展覽空間之後，最初主要的活動份子，也以林煌迪、王婉婷在南藝的同學們為多——這樣的人物聚落，也頗有幾分家庭的情感。油漆行空間不大，錢也不多，林煌迪說道：「我到現在都滿懷念第一年的時候，油漆行沒沒無聞，沒人理我們。大家真的是為了創作的興趣和熱忱，玩得很過癮。梁任宏、蕭聖健、曾偉豪、黃逸民、聶汎勳、鄭宏南、許書誠、王婉婷和我，大家有錢出前有力出力，意外地也帶起南藝各所同學間的互動，那陣子大家真的都挺熱絡的。」幾年之間發生的所有展覽、事件，都靠著這樣的有限條件增生繁衍出來。

「自從有油漆行，就一直有許多不同藝術家、藝評家、老師和同學們的支持和各種形式的贊助。雖然我們沒有錢，但卻有很多的人情味。油漆行是大家一起蓋起來的。」林煌迪說。

就像家庭一樣，大家都很有默契地行走於這裡。一年之後，油漆行的運作模式逐漸確立，也有愈來愈多人知道這個地方，對它感到好奇及興趣。此時，油漆行有更多來自各地的藝術家出沒，「事業」大了之後，經營管理問題也逐漸複雜，當初小本經營的油漆行憑著大家的熱忱就可以運作，第二年開始，林煌迪卻在不知不覺地從單純的空間主人變成賠錢的小老闆。但幸運的是，這個時期也獲得幾位贊助者的支持，讓油漆行繼續運作。

雖然藝術從來沒有離開油漆行，但是，林煌迪也體悟了該好好思考油漆行的走向。「我認為應該避免變成類似畫廊型態的空間，所以後來又邀游崧加入決策核心，一起想辦法，接著又有楊尊智的加入。油漆行的第三年就像三足鼎立，我們一起創造出『油漆行家庭計畫』和『油漆行改建計畫』」。



進入本空間後，請勿喧嘩，以免妨礙
鄰居之安寧，並切勿往鄰居的屋頂與
空中去棄煙蒂或其他雜物，謝謝！



硬體改造由楊尊智擔綱，他從2002年初開始了「掩體改建計畫」，穿透牆裡牆外的改造工程。屋裡擎起一座鋼造骨架，以木料和不鏽鋼疊架起貫穿室內外的走廊。從一樓空間邊牆的波浪板旁邊延伸向上，一路迂迴到屋頂的寶座，順牆直下可以通連到屋內的陽台和樓板空間。在有限的空間中要玩出有意思的東西，「掩體改建計畫」的實現，也說明了油漆行「邊做邊玩」的生存方式，其實是不含糊的。

楊尊智的改建行動第二階段開始，他成為油漆行的第一位常駐型房客。油漆行成了一個小型的藝術村，開始有藝術家進駐，在展場機能之外，人的進駐也讓油漆行更有創作基地的模樣。2002年中起，「家庭計畫」陸續展開，藝術家們以此為家，他們的創作行動後的紀錄、成品，也成為油漆行建物的一部分。

接下來的兩年，油漆行步入對外活動較為活躍的時期。兩年之後的2004年，因為基本成員陸續離開學校，也遠離了油漆行，這個空間便面臨了轉型的局面。這時油漆行轉變為「工作室／論壇」，其實有點回歸的味道。沒了安排展覽的事務，油漆行單純許多，要說這樣會靠近藝術一些，不如說這樣會更人性一點。「工作室／論壇」讓油漆行的對外開放時間變少了，但是與藝術相關的計畫卻一直沒有中斷過。

林煌迪說：「這個空間太有趣了，這種有趣無關藝術，而是非常地有人性。這個空間在無意中透露出曾經出入此地的人的想像和創造力，而且還保留了這個年代沒有一種知足感，而且必須實際介入此空間才感受得到。想要與人分享此處的空間經驗是一個很重要的動機，也因此一直到現在，我還是保有原來的精神。」

2005年，油漆行大規模地重新改造空間，打造同時做為工作坊與小展場的油漆行。除了修補屋頂漏水的問題，拆掉掩體改造計畫時期的建物，同時整頓了





屋外的庭院，形成油漆行入口進來的兩種風景——工作坊和花園。這項改造工作從那時起在林煌迪、陳寬育、陳惠菁、翁廷楷、莊景富等人的共同努力下逐步完成，現在，油漆行的硬體整備可說是告一段落，這五年內油漆行是一處結合了工作坊、展場、藝術家聚會場所等功能的民宅。

2010年，社區的鄰居提供油漆行一處約300坪的空間，就在油漆行現址旁20公尺處，做為藝文展演活動的延伸腹地。這個空間在二、三十年前是台南市一家著名的醬油釀製廠，後來閒置了十多年。目前除了做為油漆行的展覽空間，也做為藝術家創作、住宿、座談之地。林煌迪說：「對於此地我們有一個全新的願景，希望它是一個屬於各不同類型、不同領域創作者的交流平台，開放而充滿可能性。為了排除對於所有既有藝文空間概念的想像，我們稱它為「豆油間俱樂部」。

「這讓我們很欣慰。近幾年來我們對於鄰里關係的重視，盡量避免以藝術家向來習慣以自我為中心的方式進行創作，雖然我們充滿創作的慾望，但是身為社區的一份子，我們盡力和緩而節制地分享藝術創作，這樣的在地實踐創造了一種藝術與社區之間的良性對話，並保留了藝術創作在社區中發展的可能性。」

從家族空間到社區共造的藝術場所，油漆行的轉變，也體現了台灣當代藝術在這十幾年來內在和外在的改變。那個談論起來可以抽象到極點的藝術，在這裡從未被稀釋過，只是，林煌迪和所有曾經為油漆行努力的人們，也用盡了各種行動，在最實際的環境下實踐出那些不只是空談的理想。「見招拆招」是十幾年來油漆行面對變化、破解困難的公式，也因為如此，它可以不斷變形，永續生存。而油漆行最可愛之處，我想並不在於辦過什麼了不起的展覽，而是這些奇形怪狀的展覽、活動和所有轉變的過程，造就了這個有趣的油漆行。



From Family Business to Community Art Space

Wun Shien Painting Supplies and Contractors

By CHANG Ching-Wen

Located in an alley off Dong Men road in Tainan, "Wun Shien Painting Supplies and Contractors" has always been a simple traditional shop to neighbors around the area. As time went on, the simple shop was renovated many times and began to serve various functions: an art studio, gallery, and warehouse. In general, it was a hip gathering place for young people to congregate. The shop seemed to be a constantly evolving and expanding creature, while its regular painting and contracting business has continued on as usual.

To best narrate the story, it begins with Wun Shien's family history.

About forty or fifty years ago, Wong Wan Ting's grandfather moved from the suburbs of Tainan into Tainan city. Since then, the site for the shop has been the home for the entire extended family for three generations. Wong Wan Ting was born and raised at the shop. Whenever somebody in the family became married, they expanded the shop to accommodate the new family members. This went on, in an unplanned and haphazard fashion, after a few such expansions, the building of the shop grew oddly asymmetrical. However, family members soon began to move out and many of the rooms to the shop became vacant. Later on, Wong's father started "Wun Shien Painting Supplies and Contractors" there and began storing paint supplies in these vacant rooms.

In 1997, Wong Wan Ting and her husband, Lin Huang Ti, began using some of these vacant rooms to run their "Shiao Shou Art Studios." In 1999, they enrolled i again. After making some friends in the art community, they again thought of all that available space in their oddly asymmetrical shop and considered how perfect it would be to fit their needs. With a proper exhibition space, Wong and her artist friends could now really get things started.

In 2000, Lin Huang Ti, Wong Wan Ting, and a few of their friends from school put on their first joint exhibition at the shop. "Wun Shien Painting Supplies and Contractors" officially became a modern art gallery, and has since held over a hundred exhibitions.

From family home to art gallery, the shop has always retained its close-knit communal atmosphere over the years, with a sense of "family" derived from the shop's early days when it was lacking in facilities and funds. The shop exhibited the works of Wong, her husband, and a few of their friends from art school. Lin recalls, "I still miss our first year, when nobody cared or knew about what we were doing at the shop. We were simply propelled by our love for creating art. The work was satisfying and we had so much fun. I remember that our little group comprised of Liang Ren Hong, Hsiao Shung Jien, Tsung Wei Hao, Huang Yi

Ming, Nie Fan Xun, Cheng Hong Na, Hsu Su Cheng, my wife and myself, all helped out whichever way we could. We all became highly motivated working on our common project, and we inspired each other." Much was accomplished during these early years, setting up a good foundation for what was to come in the future. Lin stated that, "Ever since the shop took on the role of an exhibition space, it was as though people just started to come together. Artists, critics, professors and fellow students all offered to help in one way or another. Though we were lacking in funds, we had plenty of help. We were like a family and we all built the shop together."

A year later, the shop's operations expanded in scale and became more focused in its objective. Meanwhile, on the business end of the shop, sales of painting supplies and service contracts began to increase as well. Increasingly more people became aware and curious about the shop. Artists from other cities came to visit. But, as "business" grew, management became increasingly complex and things became different. During the first year, the shop was like a hobby that could be sustained by the "family's" passion. But, during the second year, Lin felt as if he was a small business owner struggling to break even. Fortunately, a few sponsors stepped in at times of need, so the shop's operations continued.

Despite the fact that the art aspect of the shop's operation never ceased, Lin realized the key to sustainability was to grow the business end to a sufficient scale. Lin stated, "I feel that we should not limit the shop to be just a gallery of exhibitions, so I invited Yu Wai and Yang Tsun Chih to join our management team and come up with

new ideas. During the third year, the three of us initiated two large projects: 'Wun Shuen and Family' and 'Shop Renovation.'"

Beginning in early 2002, the "Shop Renovation" project was headed by Yang. It completely overhauled the internal and external structure of the existing shop. A structural framework was erected inside the building, with catwalks and walkways of metal and wood spiraling throughout the entire building, extending from the first floor to the roof and various exterior verandas. This resulted in an odd, intricate maze contained within the building, a very striking-use of the building's limited space, and a full representation of the playful spirit of "Wun Shuen."

Furthermore in the middle of 2002, Yang began the second phase to his renovation plans. The shop soon became an Artists' Village with him as its first resident. The establishment of the artist village allowed its residents many more avenues of creative output, than a gallery. It became the home and base of operations for many local artists. Works of art became apart of the building itself.

For the following next two years, the shop began to host more events involving the public. However, in 2004, as many students finished their studies, then left school in Tainan, the shop once again found a need to further evolve its roles. The shop became the site for "workshop/forums" and, although events open to the general public waned, its focus on art remained. Lin Ti Huang stated, "This location is interesting and unique. However, it does not necessarily have to just be about art, only about the interactions of the community. Throughout the

years, it has unknowingly absorbed everything that went on in here, and the imagination and creative output of people who have come and gone. Most importantly, it has preserved a sense of contentment and of being happy with what you have...something that is so rare these days. You really have to be here to understand what I am saying. My wish to preserve and share this space with people is what drives me. So, even today, I am still as passionate about the shop as when we first began.”

In 2010, a kind neighbor in the community donated a 900 square-meter building situated just 20 meters away from the shop. The building was once a well-known soy-sauce factory about 20 or 30 years ago, which had been left vacant over the past decade. Currently, the space is being used for exhibitions, discussion forums, and as a dormitory for visiting artists. Lin said, “We have new ideas for this separate space. We want to differentiate it from the shop. It will be a platform to showcase the works of artists of alternative formats. Henceforth, the ‘Soya Club’ was born.”

Lin continued, “What really makes me

happy is the amount of help and support coming from the neighborhood. Over the years, the people of the shop and I have always prevented ourselves from overemphasizing the fact, that we are artists. We understand that, while we are artists, we are still members of this neighborhood and community and that, in our creative pursuits, we must always remain respectful of our surroundings. This allowed us to have an amicable relationship with the community while continuing to create art in the community.”

The evolution of the shop, from family home to artist village and from a small business into a community hub, has also seen more than a decade of change in Taiwan’s modern art scene. Art may be very abstract and ambiguous in discussions, but at the shop, this has never been diluted. Lin and everyone else who has ever worked for the benefit of the shop, allowed this shop to sustain itself and materialize their creative efforts beyond vapid concepts. For over ten years, they overcame problems and challenges, one after the other. Although the exhibitions, put on were nothing particularly magnificent, its oddity was its charm.



文賢

油漆工程行
Paint House
Studio Films

台南市東區東門路二段161巷20號

Tainan, Taiwan

•886-6-2750730

<http://painthouse.myweb.hinet.net/><http://www.zoomout.com.tw><http://www.facebook.com/pages/tai-nan-shi/wen-xian-you-qi-gong-cheng-xingdou-you-jian/281821558979?ref=mf>

成立時間：2000

Date of establishment: 2000

成員：沒有特定的會員制度

2000-2010年曾經踴躍此空間關係較為密切的藝術家有

梁任宏、王耀俊、陳真鋒、龔聖健、潘大護、陳寬育、許書誠、游麗、陳惠菁、曾偉豪、翁廷楷、莊景富、黃逸民、楊學智、吳建翰、鄭宏南、李耀生、林彥伶、蕭孔勳、吳東龍、曹愷壹、林煒迪、許遠達、林佳勳、王煥紳、陳曉朋、王瑞亨、簡益欣、張愛慈、蘇靖潔、林益群

Members: No set membership limits

Artists with a close relationship to this space from 2000-2010: LIANG Ren-Hong, WANG Yao-Jun, CHEN Kun-Feng, XIAO Sheng-Jian, PAN Da-Chen, CHEN Kuan-Yu, HSIU Shu-Cheng, YOU Wei, CHEN Hui-Jing, CHENG Wei Hao, WENG Ting-Kai, TSONG Jing -Fu, HUANG Yi-Min, YANG Zun-Zhi, WU Jian-Han, CHENG Hong-Nan, LI Yao-Sheng, LIN Yan-Ling, NIE Pan-Xun, WU Dong-Long, LUO Yi-Xuan, LIN Hwang-Di, HSU Yuan-Da, LIN Jia-Hsun, WANG Wan-Ting, CHEN Hsiao-Peng, WANG Rui-Heng, JIAN Tseng-Yan, CHANG Yan-Chi, SU Jing-Han, LIN Yi-Qun

為什麼會成立這樣一個空間？

剛開始是有發表作品的需求，但在那個年代可供發表作品的空間不多，我們自己家裡有一個這樣的空間，就提出來跟大家分享

成立至今遇到的最大難題是什麼？

這太難回答了，就如同人生必須面對的所有難題

最難忘的事件或者經驗？

都很難忘，看看紀錄片吧

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

不會漏水

假如時光倒轉，您們還是會成立這樣一個空間嗎？

無法作答

WHY WAS THE ART SPACE CREATED ?

In the beginning, we needed a space to exhibit our artworks. At that time, there were few spaces available for such art functions. We had a space, so we shared it with other people.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

That's a hard question to answer. There are just difficulties we must face in our life.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

All of them were memorable. Please watch our documentary.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

No water leaks.

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL CREATE SUCH A SPACE ?

No comment.

PARA SITE

Para/Site 藝術空間



梁志和談 Para / Site

香港/Para/Site Art Space

採訪/Interview: 沈瑞筠/SHEN Ruiyun 翻譯/ Translation: 洪邁/Michael Einar Engstrom

本文原刊登於《藝術界LEAP》第六期 另類空間 · 第90-91頁



Para/Site 是由藝術家於1996年自發組織而成的，初衷是想建一個能提供藝術家自由創作條件，又具備展出功能的空間。空間現在的宗旨是透過展出本地及國際當代藝術，以推動香港當代藝術發展。Para/Site 在2000年正式註冊成為一個非營利機構，在法案的要求下，成立了一個董事會，董事會的職責主要是關注團體的長遠發展，例如，人員架構、運營預算、空間擴充等，董事會成員是義務工作的性質。最初，董事會是由藝術家和文化界的朋友組成，2004年後，注入了一些各界的專才，例如，建築師、教育界、收藏界的朋友。空間裏的展覽由專業策展人來策劃，策展人以合約形式聘請，三年為一任，保持人員的多元性也是空間活力所在。Para/Site 一開始的營運並不是很專業，但卻很靈活。

我們利用任何可以利用的機會和元素，因為有不同的人脈關係而產生了不同的效應。例如成員何渭枝本來是環保人士，他在綠色和平組織工作過，他對非營利組織運作的經驗給Para/Site的運行作出很大貢獻，令我們自覺地覺得 Para/Site作為一個非營利組織對社會應該有所承擔。還有一些成員對社區的敏感度大一點，也會使Para/Site往那邊發展。我自己對國際交流的興趣和網路寬一些，因此會影響到Para/Site的某些項目。這樣多方面的合作方式，豐富了組織的層次。

「寄隅」空間是由漢雅軒資助，是Para/Site所營運的香港最小的藝術空間，只有書架一樣大。這個空間用作畫廊來說展示的作用不大，但 Para/Site 強調靈活性，空間對於創作來說沒有好壞之分。生活在香港，人們對空間的親密性關注比較大，當你生活在一個很小的空間，你就需要考慮這個空間提供給你的可能性，對空間的敏感度會影響到對展覽空間的使用。Para/Site在不同階段有不同的選擇，最初完全是藝術家自主；後來，藝術家提供想法，由別人來執行；再到藝術家退居二線，在董事會裏擔當策劃的角色，藝術構想和執行由一個專業團體來做；現在，藝術家大多已在空間裏淡出，由社會上各方面對社會有熱誠的人參與。作為一個藝術家，我感覺自己是和 Para/Site一起成長的，同時我自己的事業也由於它得到發展。到2003年尾，由於藝術創作繁忙，我們有想過關閉這個空間，但考慮到 Para/Site還是可以通過它的存在幫助到其他人，為更多藝術家帶來高水準的藝術資訊和展覽條件，我們決定以完全專業化的非牟利機構方式把它繼續下來。一個空間的成長很難說好與壞，不同階段做不同東西而已。

梁志和是藝術家、大學教授，Para/Site創始人及前總監。



LEUNG Chi Cho's* talk about Para/Site

Para/Site Art Space Hong Kong
Interview/Shen Ruiyun; Translation/Michael Einar Engstrom
Published in LEAP, No.6, Xec 2010, P.90-91

Spontaneously organized and founded by artists in 1996, Para/Site was originally intended to give artists a space to create and exhibit their works freely. At present, Para/Site's purpose is to promote Hong Kong contemporary art by exhibiting it alongside international contemporary art. In 2000 Para/Site was officially registered as a non-profit organization, which by law required us to establish a board of directors. At the beginning, the board was composed of artists and friends from cultural circles, but in 2004 we added professionals from all sorts of fields, including architects, educators, and collectors. The exhibitions in Para/Site are all organized by professional curators with a term of three years. It is in preserving the diversity of its staff that our space retains its vitality. Early on, Para/Site was not run in a professional manner, but it was nevertheless flexible.

We took every opportunity we had and embraced it, as everybody's connections were different and thus engendered different effects. Para/Site member Ho Wai Chi was originally in environmentalism, having worked for Greenpeace; his knowledge of non-profit organizations and their management contributed greatly to the smooth functioning of Para/Site. My interest in international exchange and in networking has broadened a bit, which has had an impact on some of our projects. In short, multi-faceted collaboration has enriched the dynamics of our organization. Sponsored by Hanart TZ Gallery, our satellite space Para/Site Central is the

smallest art space in Hong Kong, at about the size of a bookcase. While it might not function well as a space for exhibitions, we stressed its flexibility—as far as creation goes, the space is neither good nor bad. Living in Hong Kong, we place a great focus on intimacy with space. Decision-making at Para/Site has varied with time. At the beginning, artists made decisions on their own. Later on, the artists voiced their ideas, and others carried them out. Artists stepped back from the front lines to play strategic roles on the board of directors. Planning and logistics are now executed by a group of professional, passionate, socially committed individuals from all levels of society. As an artist, I feel that I have grown up with Para/Site, and that my career has developed thanks to its presence. At the end of 2003, we artists had become so busy that we considered closing the space down. However, we realized that through its existence alone, Para/Site could be useful to many others. We realized that it could continue to act as a valuable source of information for more and more artists, and give them quality conditions in which to exhibit their work. And so, we decided that Para/Site should go on, but in the form of a non-profit, with a professional director. When a space undergoes its growth process, there's really nothing bad or good to be said. It's better to say, simply, that at different stages, it does different things.

*Leung Chi Wo is an artist, university professor, founder and former director of Para/Site.



Para/Site
藝術空間
Para/Site
Art
Space

中國香港上環普仁街4號地下層

4 Po Yan Street, Sheung Wan, Hong Kong, China

• 852-2-25174620

www.para-site.org.hk

成立時間：1996年

Date established: 1996

成員：執行長／策展人：艾法羅·羅吉古茲·佛明尼亞

執行委員：提姆·李 (Tim Li)，威廉林·莎拉·王，楚查漢·雅娜·斐爾·惠賜靈

Members: Executive Director/Curator: Alvaro Rodriguez Fominaya. Board of Directors: Tim LI, William LIM, Sara WONG, Jehan CHU, Yana Peel, WAI Chi Ho

這個藝術空間成立的目的為何？

這個空間最初成立的目的在為香港藝術家和國際藝術家提供一個展覽平台，Para/Site藝術空間成立於1996年，是位於香港本島的當代藝術空間。我們舉辦創新、具挑戰性的展覽項目、影片、演講及活動，為香港帶來許多國際各領域的領導人物，同時激勵香港藝術家的能見度，以及促進東西方的對話。我們還有一個衛星場地，位於漢雅軒畫廊，是為年輕藝術家準備的展示棚窗。

Para/Site藝術空間曾經是香港2003及2009年兩屆威尼斯雙年展的官方代表，除此之外，也曾經參與光州雙年展、廣州三年展等重要展覽。Para/Site藝術空間的展覽和活動也曾經巡迴至德國、泰國、韓國、台灣、英國、新加坡和澳洲。最近的展覽包括沙奇亞·史坎德(Shahzia Sikander)；接近權威、阿孔契工作室 (Acconci Studio)。艾未未：一個合作企畫，及「亞洲問題」等。

Para/Site藝術空間的經營是由一位執行長／策展人、一位經理、一位活動企劃、教育和發展部門負責，並有董事局管理。Para/Site藝術空間是由香港藝術發展局、私人及基金會之友的大力贊助。

成立這個空間時，面臨最大的挑戰是什麼？

從一個藝術家的角色，轉換為專職的策展人，共同管理一個獨立、專業組織的藝術空間。

最值得回憶的時刻或經驗是什麼？

可以完成我們的使命、服務在地社團、激勵香港藝術家在國際上的能見度；2009和2010年我們分別在雪梨、曼谷、倫敦、台北、柏林、伯明罕、索爾和巴塞隆那等城市發展不同的計畫。

你認為管理一個藝術空間最理想的狀況是什麼？

能獨立自主的經營管理，並獲得董事局的支持。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

我無法回答這個問題，因為Para/Site藝術空間不是由一個藝術家經營的；但這只是個開始，至於Para/Site藝術空間的過去的活動計畫，請參考網址。



WHY WAS THE ART SPACE CREATED ?

It was originally created to provide with an exhibition platform for Hong Kong based artists and international artists. Para/Site Art Space is a contemporary art space located in Hong Kong Island and founded in 1996. We host an ambitious programme of exhibitions, screenings, talks and events that bring into Hong Kong some of the leading practitioners in the international arena, encourage the visibility of artists from Hong Kong, and facilitate East-West dialogue. We have a satellite venue located at Hanart TZ Gallery which showcases a younger generation of artists.

Para/Site Art Space has organized the official representation of Hong Kong in Venice Biennial in years 2003 and 2009, has also participated in Gwangju Biennial, Guangzhou Triennial, among others. Para/Site Art Space exhibitions and programmes have traveled to Germany, Thailand, Korea, Taiwan, United Kingdom, Singapore and Australia. Recent exhibitions include Shahzia Sikander: Authority As Approximation, Acconci Studio•Ai Weiwei: A Collaborative Project and The Problem of Asia.

Para/Site Art Space is run by a Executive Director/Curator, a Manager, a Programme Coordinator and an Education and Development Officer and governed by a board of directors. Para/Site is supported by the Hong Kong Arts Development Council as well as vital contributions from patrons and Founding Friends of Para/Site.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

The transition from artist run collective to independent art space with a professional structure run by a full time curator.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

To fulfill our mission to serve our local community encouraging the international visibility of Hong Kong based artists. In 2009 and 2010 we developed projects in Sydney, Bangkok, London, Taipei, Berlin, Hamburg, Birmingham, Seoul and Barcelona.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

To be able to run the space with independence, and with the support of a board.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY?

I can't answer as para/site is not an artist run space, but it was in the beginning ?
Selection of projects staged at Para/Site Art Space: Please see our website.



乒乓藝術工作站
PINGPONG Art



環球 檳榔

環球 檳榔
特大地口 30粒
特細小口 30粒
特大地口 50粒
特細小口 50粒
特大地口 70粒
特細小口 70粒
特大地口 90粒
特細小口 90粒
每斤 55元
每斤 55元

做
正職
員者加送

紅灰
白灰

藝術的集合

乒乓藝術工作站

撰文/陳豪毅

看似麻吉的幾個人在竹圍7-11門口蹲坐著喝啤酒，有幾個想法敲著他們的腦袋，導致於他們想要成立一個像是群體的東西。真是傻斃了！「年輕人」這個用語在年輕人身上無疑就是鬼打牆的一種潛意識，好似性高潮的那一剎納會感覺自己變的透明了，然後可以盡情的強暴任何社會規範。但是周圍的人好像都在聲稱要做「該做的事情」，這令人非常地迷惘，因為就我們幾個年輕人所組成的乒乓而言，好像根本上就做了錯的事情。但是如果說微軟PC非常地便宜容易越界，那我寧可分期付款買mac或者山寨版的平板電腦，至少比較不會那麼容易中了「政治正確(Political Correctness)¹」的毒。乒乓或許就是這樣誕生的，我們以為建立了一個新的品牌，像是蘋果電腦那種儉約風格、嶄新體驗的誕生，但是骨子裡卻不斷地凌駕著各樣的藝術假道學。

「成立之初，我們宣稱要地下化(undergrund)²，結果卻越加大張旗鼓。成員們來自於各項技術、理論、概念的能人才幹，但群起的創意卻互相抵消。搜羅來的資金原可建個三房舞廳，大家時常聚會，竟落得毫無章法地消耗殆盡；最終沒肌耐力，肌肉棒子也消氣」。這是兩年來的自我評語，如同鬼魂般地榮繞在所謂替代空間、藝術團體這樣成立之初的梦想初衷裡。但有一件事情卻非常值得一談，成立兩年來的拆拆蓋蓋，看似永無止盡的建設中(endless under construction)，卻讓我們建立美好家園的觀念，從石器時代演進到新石器時代³。反正任何的夢想永遠都會令人有所失落、感覺無力，那乾脆三人成伙來打老虎。真的有那種文明可以用嘴巴溝通就能夠晉升到齊口一致，那就是笑話了。

「藝術的集合⁴」應該會比較適合稱呼乒乓，「團體」反而讓大家的立場越拖越長而後失焦，最後四不像。曾經有那麼一陣



子，大夥們信誓旦旦的默認為「開放論壇、定時開會」可以助長咱們的生產績效。但卻也讓太多想法拖了三五個月後，乾脆流諸大海。「開會」⁵對於一個思想的集合來說根本上是危險的。因為沒人懂得自我學習與交際。這意味著，藝術根本無法被教導、藝術沒有辦法被逐條列項地審定成績。因為凡事都在四不像的錯誤降臨時延伸了石器時代的完美戰略：成員們應該互相批評、丟石頭、排擠、比較。意即，藝術上若能「捨棄共識、支持霸凌」反而能顯示思考藝術的途徑，前者所要捨棄的是全面(entity)一致的共識，後者所要支持的是藝術熱情所推生的互主動關係。而這種連結正是自我學習的啟發點：當火遇上土，石器時代才有精神。

1、我們以為可以辦展覽，乒乓卻沒有多少成員在自家辦展覽；2、我們以為可以賣啤酒⁶、led燈⁷，卻沒有人願意天天開店；3、或許咱們可以多辦點快樂派對，但辦久了卻彈性疲乏、無檔頭；4、如果我們組織化、章程化、企業化，但是根本沒人承認自己記不住太多清規戒律，這是所謂的四不像，歡迎大家參考使用。放棄藝術，或者應該準確地說：「放棄專業的藝術」。我們喜愛藝術圈的大家，更恨那些藝術形成的圈子、群體。正因為我們不敢聲稱自己具備了專業⁸的藝術水準，反而有利可圖。別開了，專業藝術家根本不缺展覽，因為他有管道可以變得更資深、更有經驗，恭喜發財；但為何一個藝術集合需要展覽？

藝術的集合無非不是於「自我解僱」的能力上彰顯，這包含在組織、合作、生產根基上的土法煉鋼。如果說，你在一個所謂的團體中解僱了自己。那你即將失去工作，但是如果你想做什麼，你會尋找需要的人，設定目標（不管是什麼屎），不斷地去完成某種影響力（集合於焉形成）。不論成效，藝術現實的







自我解雇意味著藝術集合的成立。天大地大世界還是十分渺小，藝術圈更小，10年後人們口中的乒乓藝術空間，是由一群經歷豐富的中生代年輕的時候穩紮穩打建立江山的，那是時代的宿命。到時候當然是資深的對在下的諄諄教誨，無庸置疑。但這與藝術的關係卻是進化論的、沙文的。乒乓藝術工作站兩年後希望開始推動超實驗的事物，我們已經讓許多藝術家在這裡住過許多夜晚，相當多的人擁有乒乓大門的鑰匙⁹。和人群、藝術家、有志之士合作是乒乓的調性，也是捨棄藝術進化論的歷史觀。而「超實驗」的真正意思是：超越實驗的實驗。這是從事當代藝術工作的重要關係之一，如果藝術與現實的關係無法準確地對應於展演實驗本身的問題意識，那麼超越實驗而（改變／修正／補充）展演實驗的影響力就會不斷地跳動，並且有能力轉動在地的真理。

如果回到最初那一群喝酒的麻吉在尋找空間的時候，我們無疑是純真地花了兩個月時間跑遍台北市區。與此同時亦不斷邀集了許多傑出俊秀一同加入乒乓，但是空間始終沒找著、人也不斷地變換。就在快要放棄的時候，我們發現了復興崗一棟剛貼上出租海報的白色樓房。這是我們的搖滾樂團，我想。

沒有多久我們就搬進來了。但只有我一個人睡在空蕩蕩的房子裡，沒有床，成天和蚊子作伴。我想說可以走到頂樓透透氣，在一樓的時候，我已深覺疲倦，「如果…」我想，「樓上有個正妹等著我，那我寧願在門口不斷徘徊。」到了二樓，我只能停下來環顧四週，這是個狹長的房子，從外頭看不出內部的深邃，儘管外頭艷陽，裡頭卻清爽許多。如果我有力氣，我會願意爬上三樓。在中央北路上，人們只能看到兩層樓，但「這棟房子卻有三層，頂樓有個陽台，可以俯瞰街道，也無疑是個自殺的好地方。」我未曾上到三樓過，儘管乒乓已經兩年了。但我始終認為在門口來回的走，才有可能編得出好歌。

1. 此處所指的是藝術環境中的政治正確。換言之，如果藝術具有政治正確，那意味著和平凡的日常生活一般「中立」，但傾向於權利。
2. 宣稱要地下化的理由在於讓藝術本身的光環被遮蔽，而非進行地下活動。
3. 此處以石器時代引喻為群體中的合作關係、以新石器時代引喻為藝術對於現實、日常生活的影響與生產力。
4. 集合(collect)是一種不穩定的關係，它代表了一個藝術事件如何可能重組與解構。而團體(group)相對於台灣藝術環境而言，則像是打群體戰爭、結黨結社。
5. 一個藝術集合本身並不是不需要開會設立章程，而是它必須在技術與事務上專業分工與落實，而非在藝術觀點上的齊口同聲。
6. 乒乓從網路上研究學得釀造啤酒的方法，但這些酒通常被用上於開派對與應酬聚會。
7. 乒乓於2009年曾設計幾款太陽能Led燈，但最終以商業即傷身為由，放棄執行。
8. 專業與非專業的問題點在於，藝術專業將會形成一道明顯的治政藝術圈。而非專業意味著「存而不論」的工作態度；意即，藝術圈的有無，端看於藝術主體本身的匱乏與慾望轉向。
9. 對於乒乓而言，如果你有任何想要實踐的計畫或者有熱情投入任何事務，透過與乒乓的對話，我們會以鑰匙作為象徵物。但是這個象徵物必須插入鑰匙孔方能觸碰到真實界(real order)——要偷東西、實現想像都歡迎。

Collection of Art

PINGPONG ART

By CHEN Hao-Yi

This studio points at the political-correctness in the art scene. In other words, if political-correctness is applied to art, then it must mean the "neutrality" in normal daily-life, but, with more in relation to basic rights. One of the main reasons to go underground was to hide art's halo rather than to solely conduct underground activities. Could be summarized as allusions to the Stone Age that are used to describe the studio's collaborative bonds, while those related to the Neolithic Era describe the effects of art on reality and the conditions of daily life. A collection is an unstable relationship. It represents the possibilities to the restructuring and deconstruction of an artistic event. In Taiwan's art scene, these groups are like warring gangs and factions. An art group does not need to have any regulations. Instead, It should be a collaborative effort amongst professionals in their respective fields, also there should not be a consensus on any particular artistic perspective. PINGPONG learned how to brew beer from the Internet. However, these brews were often served to host parties and other social functions. Looking like the members of the band Machi, while squatting in front of a 7-11, in Zhuwei drinking beers, a few thoughts knocked around on the sides of their heads which called for them to setup something like a group. How silly! The term, "youngsters," is without doubt an example of redundant self-

consciousness when labeling young people, like that momentary feeling of transparency one gets during an orgasm which allows to feel that they are capable of rape social norms at their pleasure.

However, people seem to enjoy proclaiming to do "things that ought to be done." To our group of young people that comprised PINGPONG, this is very confusing because it seems that, fundamentally, something wrong has been committed. But, if Microsoft PCs are able to cheaply and easily cross platforms, then I would rather pay in installments or buy a knock-off Tablet PC. At least, it won't be that easy for me to be stricken with the "politically correct ¹" virus. Perhaps, this is how PINGPONG was born. We thought we had established a new brand with an economical style similar to Apple's and creating a new experience. However, fundamentally, it continuously carried various forms of art hypocrisy.

"When first established, we proclaimed that we would be an underground ² operation." However, in the end, we created a large amount of fanfare. Our members hailed from all different kinds of backgrounds, professions, and schools of thought. However, the collaborative effort seemed to diminish individual creativity. Funds, originally intended for building quarters for meetings, were depleted. In the end

nobody had the will or energy to carry on. These are my reflections upon the events that took place over the past two years. Ghosts lingering in an alternative space now comprise the original dreams of this artists group. However, there is one thing that is worth mentioning: During the two years of stumbling and fidgeting, we were always under construction, but we did generate positive values in creating a home. This is an evolution that can be represented by the transition from the Stone Age to the Neolithic Age.³ Anyway, when one has dreams, one is bound to become disappointed and discouraged at times. So, why not work as a team to achieve the impossible? If there was one form of linguistic expression that can unite people, then it must be jokes.

"Collection of Art"⁴ is probably more suited to be called PING PONG. Because a "group" instead

drags people's positions until they are out of focus and eventually seen to be nothing. There was such a period when everybody promised to acknowledge that "open forums and regular meetings" could contribute to our production and performance. However, with this floodgate of ideas opened, the period dragged on for the next three to five months. For a collection of ideas, "meetings"⁵ are fundamentally dangerous because no one understands self-learning and communication. This means that art cannot be taught. Art cannot be judged and graded in an itemized fashion. Because everything falls in an amateurish mistake, the perfect strategy from the Stone Age is extended: members should criticize each other, throw stones, exclude others, and make comparisons. This means that if art can "abandon the consensus and support bullying," the thought processes of art can be revealed. The former seeks to abandon





unanimous consent, while the latter supports an interactive relationship promoted by artistic passion. This link is the inspiration for self-learning: only when fire met the earth, did the Stone Age have a spirit.

"1. At PINGPONG, we thought we had the ability to host exhibitions, when, in fact, we did not have the necessary manpower; 2. We thought we could sell beer ⁶ and LED lights ⁷, yet no one was willing to look after the shop on a daily basis; 3. Hosting parties was fun, but after a while such events became exhausting, ultimately amounting to nothing; 4. We wanted to be organized, regulated, and streamlined, yet nobody wanted to remember so many rules." This is amateurish behavior. I welcome everyone to learn from our experiences. Everyone is welcome to learn from these experiences so they don't make the same mistakes. To give up on art, or more accurately: "give up on being a career artist." We love everyone in the art scene; however, we hate the art cliques based on artistic formalities. Just because we don't dare proclaim we are professional ⁸ artists, is an advantage. Stop goofing around, because professional artists are never short of exhibitions since they have the proper channels to become more experienced, gain more

fame, and wealth. However, why do art collections need exhibitions?

In 2009, PINGPONG designed several solar LED lights. But, in the end, due to commercial failure, these designs were forsaken. Issues of professionalism and unprofessionalism began to arise. Professionalism in art tended to create obviously politicized artist circles. While unprofessionalism began to mean an "existing, but disregarded" work attitude; An existing work-ethic of little regard, this meant that the existence of artist circles depended on the shifting of the lacking and desires of artist subjectivity itself. For PINGPONG, if you wanted to proceed with a project or enthusiastically participate in any business, we would use keys as a symbol for the dialogue with PINGPONG. But, this symbol must be inserted into a keyhole that exists in a real order with tangible properties -- stealing things or materializing imaginations were all welcome.

Isn't the collection of art built on "one's self abdication," including the honing of teamwork, collaboration, production skills? If one resigns from a group, then they lose their job. However, if one wants to achieve something, he or she would seek partners, set goals (regardless of what they are), and arduously strive to create an impact (a collective formation). Regardless of the outcome, the abdication of art creation signifies the establishment of collective art. Earth is a tiny speck in the universe, and the art scene is an even smaller one. After ten years, when people will refer to the PINGPONG art space, they will say: "It was formed under the sound management of a group of young, yet experienced artists. It was fate." Of course, this would be what the experienced ones would lecture to the youngsters. But,

this relates to art in an evolutionary and chauvinistic way. After two years, PINGPONG hopes to initiate hyper experiments. Many artists have lived at PINGPONG and many of them own copies of the studio's keys. Collaborating with the masses, artists, and volunteers are all apart part of PINGPONG's nature, it is also an import aspect needed to work in the field of contemporary art. If the link between art and reality cannot reconcile the issues facing these experiments, then the hyper experiment's outcome (shift, correct, supplement) will constantly fluctuate to find the truth.

Returning to the very beginning with those boozing, Machi-like youngsters searching for an art-space, they took two months to seek out every possible spot in the Taipei-area, while simultaneously searching for talented team-members. However, at the end of this process, there was still no art space and people kept coming and going. Just when they were about to give up, the group saw a rental-ad posted on the white FuXingGang building. This is our rock band, I thought to myself.

It wasn't long before PINGPONG had moved in. But, I was the only one that was sleeping in the empty house. There was no bed and my daily companions were mosquitoes. I would like to say that I could always go up to the roof to breathe some fresh air. But, on the first floor, I always felt deeply tired. "If only..." I thought, "There was a beautiful woman waiting for me upstairs then I would willingly hover at the door, constantly." Arriving at the second floor, I could only stop and look around. This was a narrow house whose insides could not be seen from the outside and remained cool despite bright sunlight. When I had

strength, I would be willing to climb to the third floor. From ChungYan North Street, people can only see two floors, but, "this house actually has three floors with a balcony on the roof that overlooks the street; it is undoubtedly a great place to commit suicide." However, I have not yet been up to the third floor, although PINGPONG had already existed for two years by this time. But, I still think that only by walking back and forth near the entrance, can I compose a good song.

1. This studio points at the political-correctness in the art scene. In other words, if political-correctness is applied to art, then it must mean the "neutrality" in normal daily-life, but with more in relation to basic rights.
2. One of the main reasons to go underground "was to hide art's halo rather than to solely conduct underground activities
3. Allusions to the Stone Age are used to describe the studio's collaborative bonds, while those related to the Neolithic Era describe the effects of art upon reality and the condition of daily life.
4. A collection is an unstable relationship. It represents the possibilities to the restructuring and the deconstruction of an artistic event. In Taiwan's art scene, groups are like warring gangs and factions.
5. An art group does not need to have regulations. Instead, it has to be a collaborative effort amongst professionals in their respective fields, and should not be a consensus on any particular artistic perspective.
6. PINGPONG learned how to brew beer from the Internet. However, these brews were often served to host parties and other social functions. In 2009, PINGPONG designed several solar LED lights. But, in the end, due to commercial failure, these designs were forsaken.
7. In 2009, PINGPONG designed several solar LED lights. But, in the end, due to commercial failure, these designs were forsaken.
8. Issues of professionalism and unprofessionalism began to arise. Professionalism in art tended to create obviously politicized artist circles. And unprofessional began to mean an "existing, but disregarded" work attitude; this meant that the existence of artist circles depended on the shifting of the lackings and desires of artist subjectivity itself.

乒乓
藝術工作站
PINGPONG
Art

台北市北投區中央北路二段290號

No. 290, Section 2, ChungYang North Rd, Beitou District, Taipei City

+886-2-2895 8883

成立時間：2008/10/10

Date of establishment：2008/10/10

成員：陳彙鈞、陳萬仁、陳宏群、陳嘉榮、邱建仁、王仲堃、林厚成、方彥翔

Members: CHEN Hao-Yi, CHEN Wan-Jen, CHEN Ying-Yi, CHIU Jien-Jen, WANG Chung-Kun, LIN Hou-Cheng, FANG Yen-Hsiaing

為什麼會成立這樣一個空間？

真正的原因早就無法追溯了。有時候我們以為是因為某次喝酒說了一些想法，誤打誤撞就這樣成立了；有時候是因為覺得要當初想跟藝術大學的環境作一個切割，甚至還有可能是因為看到畫廊都是安全的展覽，因此想要用個180天的畫廊來體驗；當然很多人都是希望可以把空間當作自己的工作室，或者一個如同公社的居住環境。以乒乓的例子，對外宣稱，當然只是一種說法的問題，端看是否需要真正地豎立一個對抗的對象而定吧！

成立至今遇到的最大難題是什麼？

最大的問題是「成事」。一根筷子易折斷，但是眾人划槳大浪高。

最難忘的事件或者經驗？

最難忘的經驗太多了：檯檯攤流氓衝進來嗆聲、面對派對後的杯盤狼藉卻無力收拾、被鋸台割到拇指綻開、一起慶生彈奏樂器等。但是如果可以難忘，應該是面對成立兩年後，還可以繼續在乒乓現場進行想像和回憶。

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

乒乓的組成好像不全是藝術家，但可以通稱為藝術工作者就是了。實際上，我們好像並沒有確切的那種熱情經營空間。就好像藝術家租了一間小套房，如果真要經營，那肯定要在套房裡失眠了（想著房租、別人觀感）。因此最理想的狀態應該是將生活與工作確實實地分開。專心地睡覺、洗澡、作愛；醒來後專心的工作。同時也是因為藝術工作者並沒有特定的工作對象，有時候要接案子，有時候要想作品，有時候也要做行政、打掃、做木工。但如果某個人願意做，而且影響大家成事，那是最理想的。

假如時光倒轉，您們還是會成立這樣一個空間嗎？

答案是肯定的。某些事情是無法一個人完成的，對藝術空間來說，如果有某種時刻你可以和伙伴討論想法、同時也聽命於他人，也帶領著人群，那會是靈魂安穩的重要經歷。一個人往往無法預知世界與對方的想法，如果不是成立空間，這些經驗將只會在「入社會」這種約定俗成的界線之後發生，而且通常是失落與悲傷的。



WHY WAS THE ART SPACE CREATED ?

We have long given up on identifying the real reason. Sometimes we think it may have derived from a few ideas we came up with after having a few drinks. So, the creation might have actually been a kind of an accident. Other times, we think it launched from our desire during that time to cut into the art university environment. There are even times when we think that it was our reaction to the stale and safe exhibitions we saw at all the galleries. As a result, we wanted to experiment with a 180 day gallery. Of course many people wanted to turn an art space into their own studio or a type of communal living environment. Using the example of a ping pong to represent us is of course a type of problem with wording. It actually depends on whether an opposing object is really needed!

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

The biggest problem was "success." A single chopstick is easily broken, but a group of people can create big waves.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

There were too many memorable experiences: dealing with thugs from betel nut stands who would charge in and create a ruckus, cleaning up the mess of cups and plates left on the floor after a party, accidentally cutting my thumb open with the saw table, celebrating birthdays by playing instruments together, etc. However, if there is something particularly unforgettable, it would be that we can still continue our imaginations and memories at PINGPONG after two years since its establishment.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

PINGPONG is not just comprised of artists. You can say that there are some art workers also. In fact, we do not seem to have that passionate "management" of a space. It's as if an artist rented a small studio. If they really wanted to go into managing a space, then they would certainly be losing sleep in the studio (thinking about making rent and other people's feelings towards their art). Therefore, the ideal state should be where life and work are clearly separated. Focus on sleeping, showering, and making love. Then, after waking up, concentrate on work. At the same time, because art workers don't necessarily have a particular job, they sometimes have to shift their time taking cases, thinking about works, administrating, cleaning, and working on carpentry. However, if a person is willing to do this and helps everyone achieve success, then that is the most ideal situation.

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL CREATE SUCH A SPACE ?

The answer is of course. There are some things that cannot be achieved by just one person. Regarding an art space, one of the most important experiences is to discuss ideas with your colleagues, while able to both listen to and lead other people. Often, a person cannot predict the thoughts of others. If the art space was not established, these experiences would only occur after the conventional boundaries of "entering society," which is usually filled with loss and tragedy.

SàN aRT

聖藝術空間

San Art

independent artist space



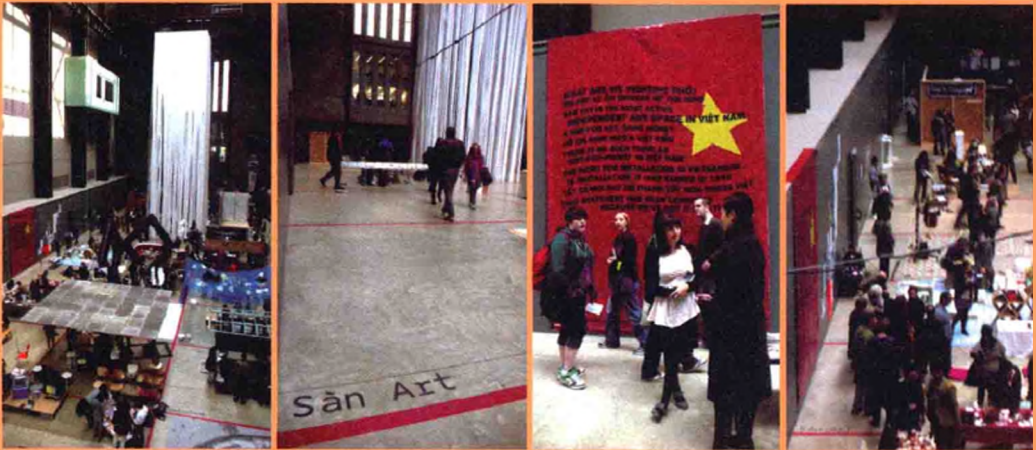
一段來自與越南胡志明市和 San Art創辦人Dinh Q Lê的訪談

刊登於2010年4月16日·國際獨立策展人·《派遣》

ZOE BUTT: 自從1978年，你的家人從越南的邊境城鎮-堅江省河仙逃離恐怖暴行後，你在1993年第一次回到了故鄉越南。身為一個流亡者和移民者的角色，在南加州學習的這段時間想必大大的影響你日後成為一個實踐藝術家的原則和準則。在這一系列「派遣」的訪談中，是為了更深入了解你在這段時間轉變的過程（像是從旅行中體驗的哲學、生活或教育的必要性、於不同的語言環境旅遊），你是怎麼看待自己在越南與美國之間不斷流動，而形塑出今日創作的形式，特別是在越南胡志明市為藝術、獨立藝術空間和閱讀室設立的基金會「聖藝術展演空間」？

DINH Q LÊ: 我於越南和美國間頻繁的奔波是有一定的需求的。我大部分的家屬都定居於南加州。作為一個生長於加州矽谷市的孩子，加州與遙遠的記憶，透過電視與電影的潮流反饋給我的一個國家的文化與形象，有時很難辯證這是我的記憶，或是經由普遍繼承的印象（我在「從越南到好萊塢」的照片織錦系列中和四路影像裝置的「假想國」中，將此議題放入透析並詳細介紹）。這也是我選擇回到越南的原因之一 是想為自身的記憶和身為一個越南人但我又是誰的背景做一個見證。

當我在90年代初期第一次回到越南時，我發現自己並不被當地社區接受。我被視為一位「越僑」，也就是身處於越南的越南僑胞，也就是海外的越南人。特別是在90年代，「越僑」是一個術語，代表的是諷刺與嘲笑。它對於那些選擇離開祖國的流亡者和在某種程度方面不相信祖國的人隱含了背叛之意。在此期間，許多的越僑同胞還是寄錢回去養家，也正是這種自覺意識的資產，慢慢擴展到了人們對我的接納。在當地火車站和許多展覽會場總存在著兩種價值觀：一種用於當地人，另一種則用在外國人身上。正如我們「越僑」被視為外國人，有時被收取的價格也比當地貴上兩倍。



不過這樣的態度在過去幾年裡發生了很大的變化。在地政府察覺到他們需要這些國外越僑的技能作為培訓的基礎，特別是在科學與技術方面，但越南的文化部門仍然將這些人視為具有強烈潛在危險的區塊份子。當地政府已採取些許行動來鼓勵越南裔海外藝術家回國，而那些藝術家們也沒有抗拒。政府部門和那些藝術家們保持著適當的距離，但仍舊緊盯著那些活躍的越僑藝術家社群。

在來回於越南與美國之間，我清楚地了解到在越南的藝術社區可能的發展性及需求。基於本身對美國藝術界的認知與英語的能力，可將越南接軌於國際網路上。我覺得我處於一個能提供自身社區些許協助的位置上。

關於開始執行聖藝術展演空間和越南藝術基金會，我認為有必要解釋一下當時越南的藝術體系（現在依然如此）。在胡志明市，藝術界最大且最重要的部份在於政府對於胡志明市藝術家協會的支持。他們每年固定會在國定假期時舉辦展覽，且其成員可以為了團體展覽或個人畫展而租下畫廊。大多數成員都是傳統的畫家。在當時沒有任何另類藝術崛起的前提下，大多數在胡志明市的藝術家都被隔離起來工作。他們在胡志明市藝術家協會的事件下聚集起來，但實際上並沒有真正在一起工作。在那個時期，政府十分注意南方人。畢竟，南方是反戰的那一邊。那些藝術家們在那樣的文化體制下像是一具具受驚嚇的屍體，這也就是為何那時期南方的藝術家們沒有試圖組織或創造一個另類藝術的世界。他們害怕被視為危險份子、進而被政府逮捕，他們也不想因此在監獄中度過餘生。

年輕藝術家開始慢慢崛起，但基本上他們仍然是在黑暗中遊走摸索的靈魂。在



當時，要取得當代藝術的資訊依舊十分困難。在越南，網路的使用被視為是違法的；而美國對越南的封港令依舊存在。所以，南方藝術家在當時可以說是完全無法與外界取得聯繫。

我想要做些什麼幫助那些年輕藝術家的最大原因是我對他們存有某種尊重。他們是受過良好訓練的畫家和傳統雕塑家，能夠真正藉由創作來創造出迎合新興旅遊藝術市場，並在此體制下活出自己。但他們最終決定放棄他們的傳統訓練，並試圖嘗試裝置和概念藝術，就算他們幾乎沒有相關的訓練和資訊。我個人認為當時的這批年輕藝術家十分勇敢。

正如那些回到越南的越僑，我不想讓當地的藝術家覺得我是回來接管其領土，或者如我們越南人所說的“dai doi”（教導他們什麼是真正的生活）。如何讓當地藝術家相信並了解我只是出自一個純粹想幫忙的心，這才是我真正所需要面對的挑戰。

這就是一個閱讀室的概念如何形成的開始，也是在後來得以發展成一個結合藝廊平台和聖藝術展演空間的雛形。要是沒了越南藝術基金會，就不會有今日的聖藝術展演空間。越南藝術基金會在洛杉磯經銷商 Shoshana，和 Shoshana Wayne 藝廊的 Wayne Blank 幫助下成立於 2006 年。當 Wayne 和 Shoshana 得知我想將更多有關實踐當代藝術的理念帶進越南，他們幫助我成立一個非營利組織的越南藝術基金會，來資助此聖藝術的教育計畫。那些慷慨的收藏家、博物館館長和當時董事會的董事，在我們的各種計畫中都贊助了許多資金以及提供了許多寶貴建議。因此，我們有非常強大的後盾在支持著我們。

ZB: 身為一位在美國受訓練的藝術家，並意識到當代藝術家在當地大學受到尊重，而此趨勢也橫跨了亞洲——你曾經想過利用此方法分享自己的經驗與知識嗎？

DQI: 我一直以來都想任教於胡志明市美術大學，即使是



免費的。但很不幸運的，越南的法律只允許外國人教授技術實踐的課程。沒錯，至今，越僑仍然是被當成外國人。如果我能在這教授一門藝術課程，我想我可以傳授所有的技術，但我不被允許討論課程內容。政府仍認為我們會將西方思想植入越南青年的腦袋並毒害他們。我們在聖藝術展演空間所做的事遠比這個有趣多了，而且我們也已經找到解決這個偏執政策的辦法了。經由海外相同領域的高層人士，我們已經能夠舉辦座談會和講座來實踐當代藝術。

ZB: 聖藝術在越南是一個非營利機構。在很少或幾近沒有政府支持前衛、實驗性藝術的情況下，若想要繼續走下去，這將是一個艱難的階段。事實上，支持這些聲音的人主要都來自越南的藝術家本身。請問你將這個藝術學運現象的開端視為一個可以在越南存活下去的藝術運作系統嗎？

DQL: 從實際上的角度來看，這是一個沒有希望的情況。但我們藝術家從未將現實面放在首位來思考。許多越南的藝術家在零支持度和零知名度的情況下，默默耕耘了數年。他們還是存活了下來。我覺得聖藝術的開端，像是聖藝術展演空間這種類型的，或許不會存活很久，但遠方總是會有一群藝術家正在崛起，準備接續這段旅程。藝術家總是會找到一個方法讓他們的夢想延續下去。

ZB: 你很快就會在六月下旬於紐約現代藝術博物館中展出你主要的裝置藝術作品〈農民與直升機〉。作為世界上最受好評的現代與當代藝術作品之一，你覺得此項成就將會在你周圍的生活圈被拿來討論嗎？

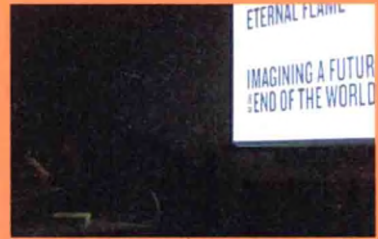
DQL: 是的，我很興奮紐約現代藝術博物館已經收購此項作品。對我來說，這項作品是非常重要的且極具意義的。它訴說著越南人民日常生活的故事——他們的魅力、記憶和夢想的機器「直升機」，但同時也裝載著恐怖與希望。將這些聲音收集起來，並成為20和21世紀歷史收藏的一部分是重要的。同時我也認為以此關係，相互連結著越南與美國，這是值得慶祝的。



至於越南本土該如何察覺到此事件，我相信有些藝術社區已經開始著手進行討論了。我希望藉此展覽讓他們相信，他們在越南的一舉一動都沒有被藝術界所忽視，而最終的目的地將會抵達像是紐約現代藝術博物館這樣的地方。

為了廣大的民眾，全國性的報紙一定會提到此展覽，而總是會廣播聖藝術展演空間開幕式的國家電視台也會報導它。我認為在好奇心、困惑和帶著一絲驕傲的綜合之下，這將成為人們茶餘飯後休閒娛樂之議題。這裡的人們仍然試圖在「當代藝術」這個名詞底下理出一個頭緒。

越南的藝術社區正卡在那些想在博物館系統間尋求國際對話和那些想在旅遊市場中創造出利益的人的夾縫中。越南在藝術教育方面仍有很大的努力空間。那裡擁有許多可利用的適當資源，其中不乏歷史的分享和1975年代後期藝術的發展，還有關於如何建立藝術的價值與信用的專業知識是如何被共享的。許多的年輕藝術家正積極的想從上一個世代中擷取靈感，找尋機會，並試圖開拓出一條屬於他們自己的路。而也正是這一個世代，聖藝術潮流的開端，讓我對他們寄予著極高的期望。



Dinh Q. Lê：越南藝術基金會（VNFA）創始人之一，並與其他三位越南藝術家（Tuán Andrew Nguyễn, Phú Nam Thúc Ha and Tiffany Chung）共同創立了聖藝術展演空間（San Art）。

Zoe Butt：聖藝術展演空間館長和策展人。

San Art 2007年10月成立於越南胡志明市。此聖藝術展演空間和閱讀室是許多藝術家作為開端的展演空間。San Art (sán意味著展演平台)的主旨在於促進、推動和透過展覽與討論展示當代藝術作品。在越南有少數的當代藝術展演空間是不在營利機構底下所運作的。聖藝術展演空間的成立揭露出展覽和當代藝術文化與討論實驗平台空間的匱乏。自1975年以來，察覺到這個國家的藝術教育體制幾乎不具任何與國際發展相關的專業技能和知識。聖藝術的創辦人決定創造出一個空間，讓海外和越南的藝術家能聚於此交流創作靈感與想法。



Interview with Dinh Q Lê, artist and co-founder of San Art, Ho Chi Minh City

Published April 16, 2010, Independent Cuators International, *Dispatch*.

Zoe Butt: In 1993, you returned to Vietnam for the first time since your family in the border town of Ha Tien had fled the horror of atrocity during the Vietnam and Cambodia War in 1978. Your study in Southern California, as a refugee and an immigrant at this time could be said to be heavily influential in guiding your principles and opinions as a practicing artist to this day. As this series of interviews for DISPATCH seeks to give insight as to how the processes of movement (as an experience of tourism, necessity or education in living/traveling to different locale), how would you say your movement between Vietnam and the USA has shaped the kind of work that you do today, particularly in relation to your establishment of the Vietnam Foundation for the Arts and the independent art space and reading room, San Art in Ho Chi Minh City?

Dinh Q Lê: My movement between Vietnam and the States is frequent and desired. Much of my immediate family resides in Southern California. As a child growing up in Simi Valley, California with the distant memories of a country whose culture and imagery was being fed back to me via mainstream television and film, it was at times difficult to pinpoint which memories were mine or popularly inherited (this was a topic I pored over in "From Vietnam to Hollywood" a photo-tapestry series and "The Imaginary Country" a 4-channel video

installation). This was also one of the reasons I chose to return to Vietnam – to determine for myself my own memories and contexts of who I was as a Vietnamese.

When I first returned in the early 90s, I found the local community rather unwelcoming. I am considered Viet Kieu in Vietnam, which means 'overseas Vietnamese'. In the 90s particularly, 'Viet Kieu' was a term used with derision and envy. It held connotations of betrayal, that as refugees who had chosen to leave the country and that we were in some way not believing in the motherland. Many Viet Kieu during this time were also sending money home to support their families and it is this perceived sense of wealth that also exacerbated people's reception of me. At local train stations and many other venues there were always two prices – one for the local and one for foreigner. As Viet Kieu we were considered foreigners and charged as foreigner sometimes more than double the local price.

This attitude has changed greatly in the last few years as the government recognizes their need for the skill-base of these foreign trained Viet Kieu, particularly in science and technology, but the cultural sector in Vietnam is still very much considered a potential dangerous area. The government has done little to encourage Vietnamese

overseas artists to come back but they also do not forbid it either. They are keeping a distance but also a weary watchful eye over the small community of very active Viet Kieu artists in Vietnam.

I would say that my movement between Vietnam and the USA has enabled me to identify what the possibilities and needs of the art community are here in Vietnam. With my connections to an international network beyond Vietnam; knowledge of the art scene in America; and English language capability, I felt I was in a position to offer some assistance to my local community.

With regard to starting San Art and the Vietnam Foundation for the Arts, I think it necessary to explain what the art system was like back then (and still very much remains so) in Vietnam. The biggest and most important part of the art scene in HCMC at the time was the government-supported HCMC Fine Arts Association. They would organize annual exhibitions on national holidays and its members could rent their gallery for group or personal exhibitions. Most of the members were traditional painters. There was no alternative art scene back then; most of the young artists in HCMC were working in isolation.

They gathered at the HCMC Fine Arts Association's events, but were not really working together. At the time, the government was very watchful of southerners. After all, the south was on the wrong side of the war. The artists were scared stiff of the cultural police, which is why the southern artists at the time did not organize themselves to create an alternative scene. They were fearful of being accused of being subversive by the government and didn't want to end up in jail. Young

artists had started dabbling with performance and installation, but they were basically searching in the dark. There was very little access to information on contemporary art at the time. Internet usage was illegal in Vietnam and the U.S. embargo against Vietnam was still on, so southern artists were completely disconnected from the rest of the world.

The biggest reason I wanted to do something to help was because of the respect I felt for young artists at the time. They were well trained as painters and traditional sculptors and could actually make a decent living by creating works catering to the emerging tourist art market. But they decided to abandon their traditional training and try out installation and conceptual art, even when they had little information on these practices. I thought they were very brave.

As someone who came back to Vietnam as "Viet Kieu," I did not want the local artists to think that I was trying to take over their territory or, as we say in Vietnamese, *dai doi* ("teaching them the facts of life").

The challenge was how to get the local artists to trust me and to understand that I was just trying to help. This is where the idea for starting a reading



room began, which later grew into the idea of a combined gallery space and thus 'San Art' was formed. It could not have been made possible without Vietnam Foundation for the Arts (VNFA). The VNFA started in 2006 with the help of my LA dealers Shoshana and Wayne Blank of Shoshana Wayne Gallery. Knowing that I wanted to bring more information on contemporary art practice to Vietnam, Wayne and Shoshana helped me to set up VNFA as a 'not-for-profit' organization to fund San Art's educational program. We have very wonderful supportive and generous collectors, museum curators and directors on our board, who donate funds and advise us on various projects.

ZB: As an artist who was trained in the US and is aware of the trend across Asia where practicing contemporary artists are respected teachers at local universities – have you ever considered sharing your experiences and knowledge in this way?

DQL: I have always wanted to teach at the Ho Chi Minh City Fine

Arts University, even for free. Unfortunately, the law in Vietnam only allows foreigners to teach technical practice. Yes, today Viet Kieu's are still considered as foreigner. If I were to teach an art class here, I can teach all the techniques I want to but I am not allowed to discuss the content. The government still thinks that we will poison the Vietnamese youth with our Western contaminated mind. What we are doing at San Art is much more interesting and we have been able to find ways to get around this paranoia policy. We have been able to hold lectures and discussions on contemporary art practices by some of the top people in the field.

ZB: San Art is a non-profit arts organization in Vietnam. This is a tough status to maintain when there is little to no government support for avant-garde / experimental art in the country. In fact, the support for these languages stems largely from the artists themselves in Vietnam. Do you see this community of artist-run initiatives as a kind of system of art making that is sustainable in Vietnam?



DQL: From a pragmatic point of view, it is a hopeless situation. But we artists are never practical in the first place. Many artists here in Vietnam have been making work for years in obscurity with zero support and recognition. They still survived. I think artist initiatives like San Art might not survive long term but there will always be other artist initiatives ready to continue this journey. Artists will always find a way to keep their dreams alive.

ZB: You will soon have your major installation 'The Farmers and the Helicopters' premiere at the Museum of Modern Art, in New York in late June. As one of the world's most reputable collections of modern and contemporary art, do you think this achievement will be something discussed in your local community?

DQL: Yes I am quite excited that MoMA have acquired this piece. It is a significant work for me as it tells the stories of everyday people in Vietnam – their fascinations, memories and dreams of a machine (the helicopter) that carried both terror and hope. To have these voices a part of this historical collection of the 20th and 21st Century is important and I think worth celebrating in the context of the relationship between Vietnam and the USA.

As for how the local community in Vietnam will perceive this event, I believe the artist community is already talking about it. I hope this exhibition will make them believe that what they are doing here in Vietnam is not ignored by the art world and it could end up in places like MoMA.

As for the community at large, the national newspapers will definitely

write about the exhibition. The national television stations might even report about it since they have always televised San Art's openings. I think a mixture of curiosity, puzzlement, and a sense of pride will be the reaction of the community. The community here is still trying to wrap its' mind around this thing named "contemporary art".

The artistic community in Vietnam is fractured between those who seek an international dialogue for their work in the museum system; and those who seek to make money from the tourist market. There is a lot of work to be done in terms of education in the arts in Vietnam, where appropriate resources are available that share the history and development of art post 1975; where expertise is shared of how an art work gains value and credit. There are many young artists today who are eager to take a different path from the previous generations for inspiration and opportunity and it is this generation that I have high hopes for, it is this group that San Art strives to nurture.

Dinh Q. Lê is one of founders of Vietnam Foundation for the Art's(VNFA). He also co-famed San Art with three other Vietnamese artists.

Zoe Butt is Curator and Director (Programs and Development) for San Art.

San Art is an artist-initiated gallery space and reading room in Ho Chi Minh City, Vietnam. Established in October 2007, San Art (san meaning 'platform') aims to promote, facilitate and showcase contemporary art through exhibition and discussion. Vietnam has few contemporary art spaces that are not commercially driven. San Art was established in response to this lack of experimental platforms for the exhibition and discussion of contemporary art and culture. Recognizing this country's art education system possessed little expertise and knowledge concerning international developments in contemporary art practice since 1975, San Art's founders decided to create a space where artists from Vietnam and abroad could gather together to share ideas and inspiration.

聖
藝術空間
San
Art

2 Me Linh, Binh Thanh District, Ho Chi Minh City

+84 8-3 8400 898

www.san-art.org

成立時間：2007年10月

Date established: October 2007

成員：李庭（協同執行長）、安德魯阮、哈叔富南、壽芬妮阮、佐依·布德（協同執行長）、瓊省武俠及馬特·陸切羅

Members: Dinh Q Le (Co-Director), Tuan Andrew Nguyen, Phu Nam Thuc Ha, Tiffany Chung, Zoe Butt (Co-Director), Vo Quynh Hoa and Matt Lucero

這個藝術空間成立的目的為何？

聖藝術空間的願景是為尊崇過去、反映現在及啟發未來的越南及東南亞文化，創造一個居所。聖藝術空間透過各種形式的視覺藝術、文學、表演和教育推廣活動，如演講、工作坊、藝術家示範（與其他可能串連的資源或其他教育和藝術機構合作），努力將當代藝術的觀念注入越南文化。有鑒於越南在國際藝術史和活動上的能見度及曝光率非常有限，聖藝術空間提供了一個平台，透過我們的活動，促使當地和活躍於國際的重要人士可以交流、分享彼此的想法。每六週，聖藝術空間會舉辦一場展覽及教育活動，會例行性地在國家電視頻道、報紙、網路社群網絡以及社區雜誌等，有訊息和報導露出。聖藝術空間對那些有意接觸在越南，和東南亞邊境活動的藝術家的策展人而言，也具有一定的國際知名度。

成立這個空間時，面臨最大的挑戰是什麼？

要找到能合作的工作夥伴，有共同的信念和願景，並了解我們的初衷：一旦開始就是長期的承諾。一般人在剛開始時，都是非常興奮而有熱忱，但當困難的工作來臨，就消失不見了。或是過一陣子，他們便失去興趣；這也是很多由藝術家經營的空間所面臨的問題，最後導致該空間的關閉。

最值得回憶的時刻或經驗是什麼？

最值得回味的經驗是聖藝術空間的第一個開幕；我們認為在胡志明市，人們應該會支持一個替代性藝術空間的成立，但不確定人們的支持度究竟有多少；當大批的人潮湧進開幕現場，人群擠到了外面的人行道，我們才相信自己得到了當地社群的支持與興趣。

你認為管理一個藝術空間最理想的狀況是什麼？

若是政府以及國際非營利組織對營運成本有財務的支持，那是最理想的狀態；但我們也需要訓練更多專業的藝術行政和行銷企劃人才，目前在越南這方面的專才還很缺乏。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

經過三年的營運，所有的創始元老都還聚在一起工作，當然這一路走來也有很多問題，但現在，在新任協同執行長佐依·布德(Zoe Butt)的協助下，聖藝術空間持續在成長，我們仍然相信和好朋友們一起工作是好的開始。



WHY WAS THE ART SPACE CREATED ?

San Art's vision is to create a house of culture that respects the past, reflects the present and inspires the future of Vietnam and South East Asian art. San Art endeavors to fill the gap in access and opportunity to engage contemporary ideas of culture in Vietnam, through all forms of visual art, literature, performance and educational activities such as lecture, workshop, artist presentations (held where possible in conjunction with other educational and art institutions). Recognizing the extremely limited exposure the arts community of Vietnam has to international art history and practice San Art offers a platform, through these activities, where local and international practitioners can meet, share and engage each other's ideas. San Art holds exhibition and education activities every six weeks that are regularly promoted on national television, newspapers, online social networks and community-based magazines. San Art is also internationally recognized as a key curatorial facilitator for visiting professionals desiring contact with artists in Vietnam and broader South East Asia.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

To locate collaborative partners that believes in the same vision and understands that what we are starting is a long-term commitment. People are always very enthusiastic in the beginning but when the hard work comes, they disappear. Or after awhile, they just lose interest. This is the problem that most artists run space find themselves in and eventually lead to the closing.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

The most memorable experience was San Art's first opening. We know that people were supportive to the opening of an alternative art space in HCMC but we just did not know how much. When the number of people showed up at the opening, the crowd overflowed onto the sidewalk. We knew then that we have the interests and the support of the community.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

Financial support for operational costs from the national government and the international NGOs would be ideal. But we also need to have more people trained in art management and grant writing. Currently, there is none in Vietnam.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

After three years of operation, all the original founders are still working together. Of course there were problems along the way. But today, San Art is growing with the help of our new co-director Zoe Butt. We still think the best way to begin is with good friends.

SLY art space

新樂園
藝術空間

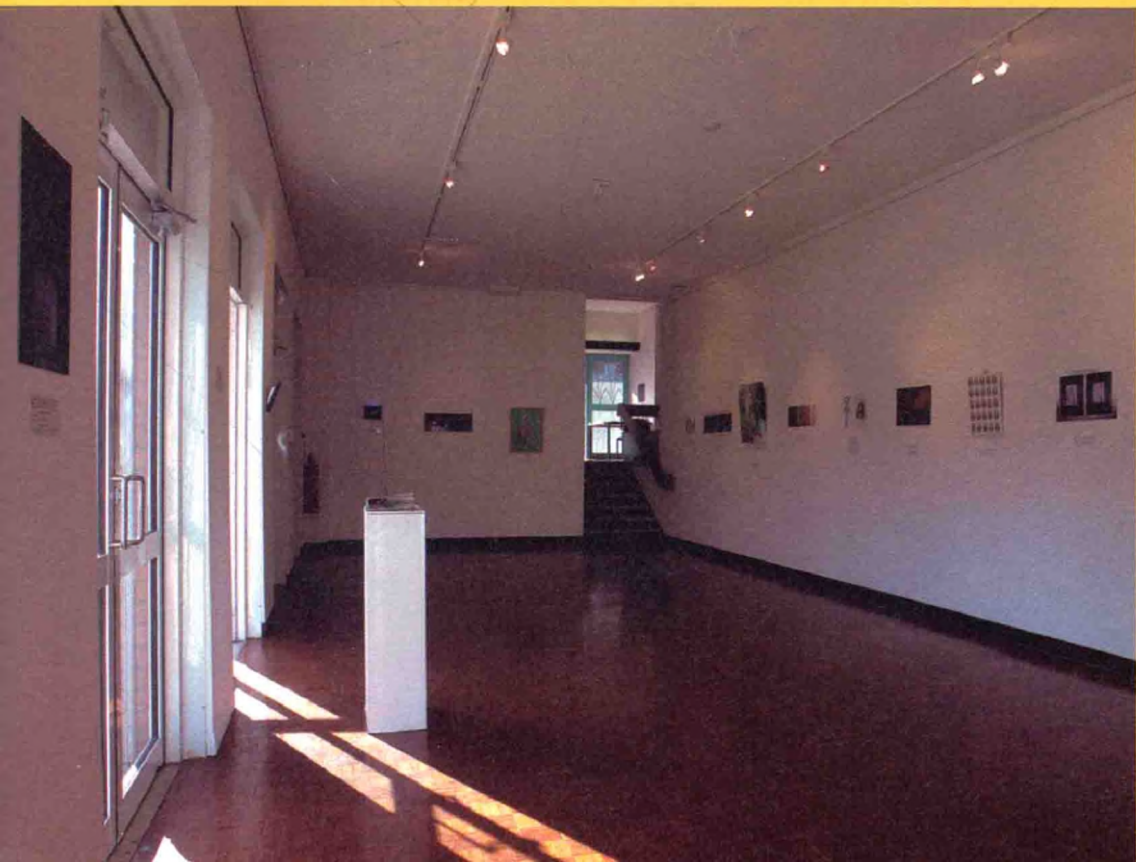
SLY
Art Space



序——繼續，新樂園

撰文／吳宇棠

新樂園藝術空間自1995年開始運作，至今已成為臺灣維持最久的藝術家合作畫廊。十三年間，這個空間從最初成立宗旨訴求「探討當前藝術與社群之關係」與「關心藝術的人文價值」；到確認以空間本身為主體，而不以突顯藝術家為號召的組織精神，號稱「維持一個具冒險性格與類似開放容器的實驗狀態，應是新樂園藝術空間的精神與存在的理由」¹；再到近年來因應運作效益要求，接受官方營運補助，逐漸重視內部人力資源整合，建立起執行委員輪值管理制度。可以看出，七個期次不同成員營運下的新樂園，空間體質也伴隨調整。





巴特（Roland Barthes）曾經以希臘神話中載著五十位英雄出海，尋找金羊毛的雅歌號（le vaisseau Argo），來比喻一種「常見的景象」（image fréquente）；他說，這些古希臘英雄們的海上冒險歷程中，經過不斷換料修補，這艘艦艇最終完全更新。然而，雅歌號本身的命名與形狀卻從未改變。巴特以這艘神話艦艇作為一種結構式的物體（objet）寓意，那就是：透過抽換（substitution）與存名（nomination）的行動，在同一且唯一的雅歌號名號中進行換裝組合，因此不存留有所謂源始（origine）的船體；因為，雅歌號的命名就是這個物體存在的起因，而其身分識別就在於它的型態。²

表面上來看，新樂園藝術空間本身的發展，似乎也有如巴特詮釋的雅歌號物體：構成新樂園空間延續的藝術家團體，其成員組合持續更替；新樂園之名對外也沒有所謂的代表性人物或代表藝術家。新樂園的空間名號就是這個藝術團體存在的起因，而其身分識別就在於這個藝術空間的型態。但是，如果是這樣來看待新樂園藝術空間，那麼這艘雅歌號便應該只是往返於冥河之上的渡靈船。而如果巴特只是這樣詮釋雅歌號，就如克勞絲（Rosalind E. Krauss）所引用來說明結構概念的那一部分³，那麼結構主義者便只能是懶惰的唯名論（nominaliste）繼承人，實在無從看出克勞絲以之對抗歷史主義式藝術本體論的積極性。

看待巴特藉雅歌號來詮釋結構的要旨，或許更應該關注在上述〈雅歌號〉一文後半：作者以他的兩個工作室為例，指出彼此之間無一樣物體是共通的；但這兩個空間卻又是同一的，因為其中紙、筆、書桌、菸灰缸等工具的擺設方式是一樣的。因此，是空間的結構，構成兩者的同一性。對此，巴特說，他的這種「私人現象」也是另一個雅歌號，亦即「系統」凌駕於諸物體的存在。

畢竟，巴特所舉的兩個雅歌號結構寓意，其性質並不全然相同。巴特透過主張兩個工作室的同一性，表明了自己的存在，扮演結構的組織者與系統的動因。也就是說，在命

名的同一性中，關注的是一種意義構成的關聯（lié），而絕非因而形成封閉的體制；因此個體的啟蒙關注其實是結構內部的潛規則。因此巴特對於神話雅歌號結構寓意的分析，已經將相關神話英雄們參與冒險的精神意識，視為是這個寓意成立的第一因，至於命名或型態的「結構」或「系統」分析，則只是方法論。這猶如巴特的「作者已死」理論，表面上解除了作者的權威；但正因為允許讀者參與意義生產的文本書寫，必須有意識地放回語言運作的系統性中，而非道德或審美真理等意識形態反映或再現而已，因此對作者之於文本的意義，反而進一步透過寫作性（le scriptible）獲得確認。⁴

循此回來論新樂園的空間寓意，2001年第四期重新運作時，所提出關於「新樂園「團契」的主體與自覺意識也永遠具有未完成性與不確定性」的神話⁵，實質上一直是維繫著整個空間運作的啟蒙驅力。雖然，所謂新樂園的精神，代表的是一種以空間所維繫的、結構式的藝術本體論之存在；但是這一結構並不因此便更具客觀性，當然也不保證真能迴避技術理性的「行話」（jargon）體制。雖然，表面上空間系統似乎勝過個別藝術家的主體存在；但是新樂園物體結構的本體意義，卻是因著藝術家主體以自我為移轉而來的主觀空間。新樂園運作機制固然是一個系統，但維持這個系統運轉的力比多（libido），至今仍然是在對內的、藝術的意義生產上進行交換，而不是對外的、社會的或資本秩





序的經濟。

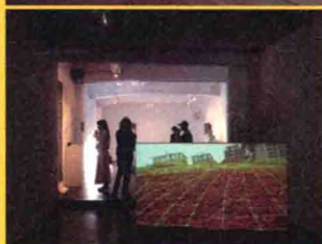
新樂園堅守容器性格的流動主體型態，則其存續的契機與風險便必然交纏並存。這是新樂園的可愛之處，也是它十三年來迭遭批評的風險運作，卻總還是有人認同這一系統，而將自我投入此一空間結構的原因所在。

如果加入新樂園的藝術家，是想像藉著新樂園的年資，獲得藝術體制權力的認可，那他們大概是要失望的。這是由於文本意義上的新樂園，確實是具備神話雅歌號的性格：新樂園英雄們追求的金羊毛，是獨立於社會審美習性的，在追問能力與表現能力上趨近自我真理的創作桂冠；至於王杖與王國的榮耀，到底並非大多數英雄加入冒險的目標。而這樣的神話結構，也讓新樂園至今仍未對於畫廊體制的商業流程，建立起內部必要的參考規範。這與其說是新樂園對於商業交易的疏離，倒不如說是這個空間至今尚未真正出現過畫廊制度的作品交易機會。

古希臘神話中的雅歌號最終還是破成粉碎，那是在眾英雄完成其冒險旅程之後；但眾神讚嘆之餘，決定將之安放在南方的天空閃閃放光。反倒是，為了王國與王杖而尋找金羊毛的伊阿宋（Jason），最後的命運不足為訓。

而現實中的新樂園的冒險旅程，仍然持續進行中。

1. 參見新樂園成立宗旨與空間精神，<http://www.slyart.com.tw/frame-p1.htm>。
2. Roland Barthes, article "Le Vaisseau Argo", Roland Barthes par Roland Barthes, Paris (Seuil) 1995 (c.1975), 51.
3. Rosalind E. Krauss, The Originality of the Avant-Garde and Other Modernist Myths, Cambridge, Mass. (The MIT Press) 1985, 1-7. 中譯見《前衛的原創性》之〈序言〉（遠流藝術館叢書27）。
4. Roland Barthes, "L'évaluation", S/Z, Paris (Seuil) 1970, 9-10.
5. 〈新聞稿〉，《沒問題—新樂園開團展》（2001.4.8-5.6）網頁，<http://www.slyart.com.tw/frame-p10.htm>。



Preface - Continued, Shin Leh Yuan Art Space

By WU Yu-Tang

SYL Art Space began operating in 1995, it has since become Taiwan's longest-running joint-artists gallery. Over the past thirteen years, SYL's commitments to explore the "relations between art and communities" and "art's cultural value" have become its main themes. Furthermore, the organization's values don't overemphasize the importance of the artists. Rather, an "adventurous nature and attitude for open experimentation" are the spirit and reason behind SYL's existence.¹ Recently, due to the necessity to turn a profit, SYL has accepted support from the government, as well as consolidated its human resources and established a rotating management-system for its executive committee. Therefore, one may witness seven? Why is the number 7, used here? Perhaps replace it with several different guises and management styles of the SYL Art Spaces.

Roland Barthes once utilized le vaisseau Argo, the mythological Greek ship that the Argonauts used to search for the Golden Fleece, as an analogy to describe "common sights" (image fréquente): He stated that, during that adventure, the Argo was continuously modified and patched up, ultimately resulting in an entirely new ship. Yet, the name of the ship never changed. Barthes used this ship, as a metaphor for a structural

object: Through substitution and nomination, the one and only Argo was transformed, with its original hull being replaced. However, the ship's structure remained identical in form, ultimately constituting the identity of the ship.²

On the surface, SYL Art Space's development is similar to Barthes' Argo: the team of artists that manage SYL is continuously changing; the name, SYL, however does not represent any particular artist or representative, but remains the unchanged title for the space, despite rotating artists and curators, not unlike the Argo. SYL n is the reason why this team exists, and its identity lies in its form. However, if one uses this perspective to view SYL, then the Argo would only be a ferry that travels across the River Styx. If this is Barthes' take on the Argo, then it follows Rosalind E. Krauss' illustration of the notion of structure through explanation of the Argo model³: Structuralists are just lazy followers of nominaliste. It is impossible to see Krauss' resistance to the ontology of historic art styles.

When analyzing Barthes' interpretation of the Argo, one should perhaps pay more attention to the Argo's description in the latter part of his essay: He calls both his work spaces - one in Paris and one in the country - his Argos. The offices are identical in structure, constituting their identity. They both contain desks, pens, papers, ashtrays,

and other similar tools. Therefore, it is this arrangement of space that connects the two. Regarding this, Barthes stated that this was a "personal phenomenon" as well as another form to the Argo. Namely, the "system" dictates the existence of an object.

After all, the structural meanings to Barthes' Argos are somewhat different in nature. He uses the similarities of his work spaces to express his existence as organizer and motivating force behind the system. This is also to say that, within a named identity, the focus lies on associations constructed through meaning "liè", while not resulting in a closed-system. Therefore, an entity's enlightening factor is actually based on its intrinsic, structural rules. Thus, according to Barthes' analysis of the Argo's meaning, the adventurous spirit of the Argonauts gave the Argo its meaning. The "structure" or

"system" analysis, based on naming or form-factor is just methodology. In Barthes' essay, "Death of the Author," the author's authority is intentionally nullified. Barthes challenges his readers to determine who is speaking, about what, while not merely reflecting or reproducing ideologies, such as morality and aestheticism. Therefore, the writer's intentions are further enhanced by this invitation to embroider "le scriptible."⁴

Based upon the aforementioned, the meaning of SYL Art Space will be discussed. When SYL restarted its operations in the fourth quarter of 2001, "the always incomplete or uncertain unity and consciousness of its 'fellowship'" were essentially the enlightening⁵, driving forces that have sustained the space's operations. Although, SYL's spirit represents an artistic ontology that



is held together by the space, its structure is not objective, it cannot guarantee that it will avoid being a "jargon spewing" organization. Even though, superficially, its space supersedes the existence of any individual art work exhibited there, SYL Art Space's consciousness is dictated by the individual will of the artists. SYL's operation mechanism still has only one system, but the libido that sustains this system is still internal (exchanges under the pretext of the meaningful creation of art), and not external (within the economic order of capitalistic society).

Moreover SYL will remain in a vessel-like, fluid state. Therefore, inevitability its existence is intertwined with opportunity and risk. I think switching the word order here- sounds better, and leads a better impression on the reader, over Risk and opportunity- hence- I've put this in blue- as it's a style suggestion.

This is what is so charming about SYL, and also characterizes its thirteen years of risky operations, which has elicited considerable criticism at times. Yet, SYL is still accepted as a system, which is the reason I have dedicated myself to this space.

If artists think that they can gain acceptance from the greater art community by joining SYL, then they will be disappointed. According to this essay, SYL is like the Argo, in search of the Golden Fleece: It is an entity that stands alone, in regards to aesthetics. Rather than search for an actual Golden Fleece, SYL is in pursuit for new artworks that help push the artist's abilities. However, glory for the kingdom is not the final goal for most of SYL's heroes. Because of its Argo-like structure, SYL has never had to



mirror-itself after more commercial galleries. Rather than say, SYL is alienating itself from commercial trade, it just never had the chance to form a gallery-like trading mechanism.

In Greek mythology, the Argo was destroyed after its heroes completed their voyage. However, to praise their efforts, the Gods placed the Argos in the southern sky as a star. Yet, the final fate as chosen by Jason, the famous leader of the Argonauts, is not an example to follow.

And, presently, SYL is still continuing on in its adventures.

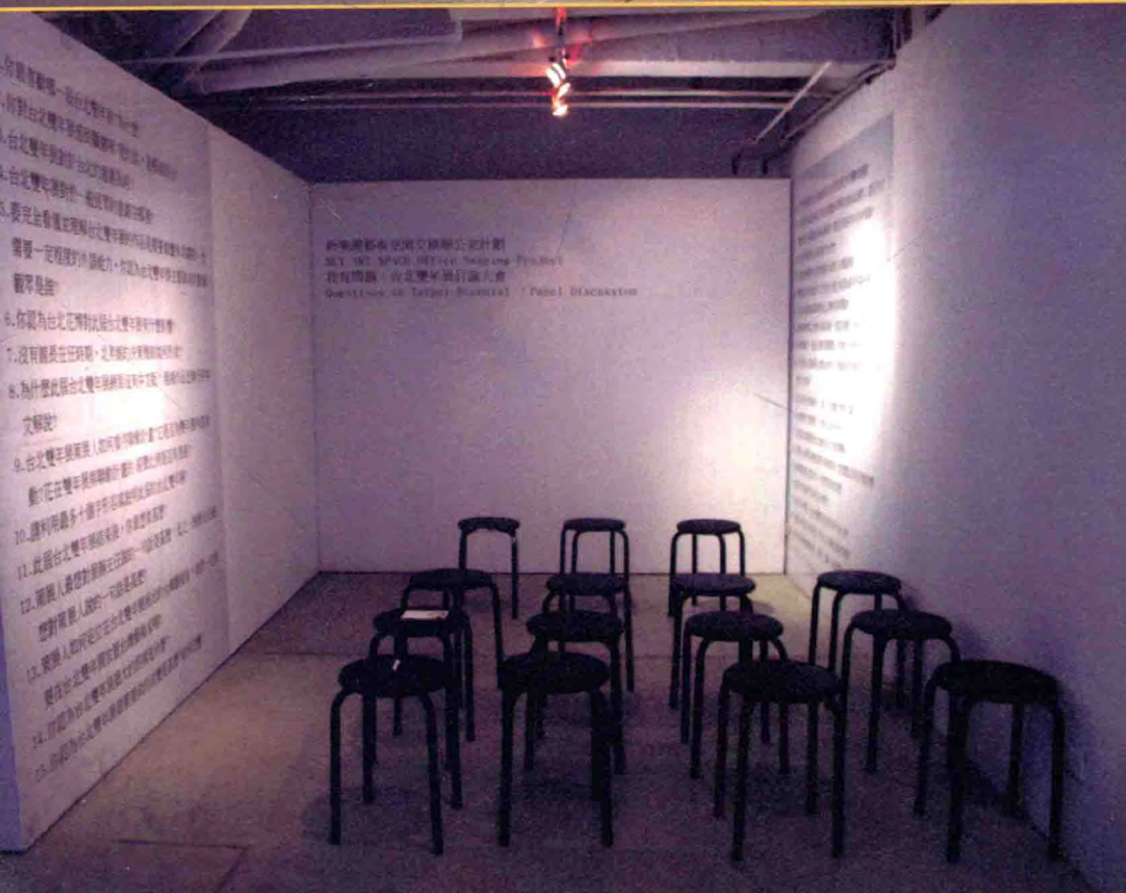
1. Please see the website of SYL, <http://www.slyart.com.tw/frame-p1.htm>

2. Roland Barthes, article "Le Vaisseau Argo", Roland Barthes par Roland Barthes, Paris (Seuil) 1995 (c.1975), 51.

3. Rosalind E. Krauss, *The Originality of the Avant-Garde and Other Modernist Myths*, Cambridge, Mass. (The MIT Press) 1985, 1-7.

4. Roland Barthes, "L'évaluation", *S/Z*, Paris (Seuil) 1970, 9-10.

5. Press release, "No Problem: Opening of SYL", 2001.4.8-5.6: blocked:<http://www.slyart.com.tw/frame-p10.htm> <http://www.slyart.com.tw/frame-p10.htm>



新樂園
藝術空間
Shin Leh Yuan
(SLY or New
Paradise)
Art Space

104台北市中山北路二段11巷15-2號1樓

1 F, No. 15-2, Lane 11, Section 2, Chung Shan N. Rd., Taipei City 104

•886-2-25611548

<http://www.wretch.cc/blog/slyart>

成立時間：1995

Date of establishment: 1995

成員：每期成員都有異動，目前是第九期，成員人數36位

Members: Members change every period. Currently, on the ninth period with 36 members.

為什麼會成立這樣一個空間？

新樂園藝術空間從1994年籌備，1995年正式開始營運至今已約15個年頭，以藝術家自主與協力方式共同經營空間營運，並以藝術具實驗性及當代性為創作精神，舉辦多次不同創作形式之個展，並每年籌劃策劃型展覽，突破空間限制並擴大藝術交流，朝向跨領域及跨地域的藝術多元方式，希望生發出台灣當代藝術的各種不同面向。

成立至今遇到的最大難題是什麼？（8-11題由陳文祥回答）

因經過一波藝術家行動訴求閒置公共空間（華山）的解禁，促使全國政府部門開始釋放出閒置空間供藝術家做展覽或工作室使用，使藝術家對展覽空間的取得較以往更為容易，2001年新樂園面臨招不到新成員的窘境甚至已向外界發出停辦訊息，最後須靠以前退出的老成員回鍋加入苦思對策，第四期才得以順利繼續營運。

最難忘的事件或者經驗？

也是第四期面臨停辦危機時，成員周靈芝有位小企業第二代的朋友願意以低廉的租金將位於中山北路精華地段的房屋租給新樂園使用讓我們喜出望外。接著成員們合力親手將此房屋已閒置達五、六年以前做為小型卡拉OK酒店的裝潢拆除過程讓我們很難忘記，當合力拉下天花板時，內部密密麻麻的螻蛄向外飛竄與死貓屍骨撒落滿身…（回憶起來會想吐）。另一位成員簡民熙具有室內裝潢技術，從室內隔間、生鐵大門與櫥窗電焊到埋管管移馬桶都難不倒他，為我們省下大筆支出。這種成員們胼手胝足合力開創的經驗令人難忘。

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

公私機構若能釋出租金低廉（例如只需付水電費用）的空間讓藝術家能有多餘的資金補足藝術行政的缺額（目前只有一位專職行政是不夠的，至少應有兩位，一位需具有文字能力，負責寫案、文書處理與聯絡；一位負責硬體設備、財物與展覽），如此藝術家較能全心創作與思考空間的經營方向。每期兩年新組合的藝術家應充分溝通凝聚新的經營共識，讓空間保持具有前瞻性的理念狀態，賦予空間某種程度的運動性格，避免停留於只是工具性的功能。（關於此點，新樂園內部看法各有不同，這只是其中一種想法）

假如時光倒轉，您們還是會成立這樣一個空間嗎？

新樂園成立的訴求有一部份是免審查而能自由自在地實現自己的展覽，但現在加入新樂園已經須要經過成員共審的過程似有違當時成立的初衷，但我們還是希望能以一種拋磚引玉的態度鼓勵所有年輕藝術家依其各自的理念訴求創造屬於他們自己免審查的「新樂園」，而很慶幸的是這樣的情況也已經在發生。所以假如時光倒轉，我們仍然願意成立這樣的自主空間。



WHY CREATE THIS TYPE OF SPACE ?

Preparations for SLY Art Space began in 1994. Operations officially began in 1995 and have been ongoing for almost 15 years. The space is operated through a collaborative effort by artists. With experimental and contemporary art styles at the core of its creative spirit, it has hosted many solo exhibitions presenting different creative forms, as well as curated exhibitions. Breaking through spatial constraints and expanding artistic exchanges, it utilizes diverse artistic elements that span disciplines and borders, hoping to develop and promote the various sides of Taiwan contemporary art.

WHAT HAS BEEN THE GREATEST DIFFICULTY ENCOUNTERED SINCE ITS ESTABLISHMENT ? (QUESTIONS 8-11 ANSWERED BY CHEN WEN HSIANG)

Because a wave of artists rose up to demand the lifting of the ban on unused public space (Huashan), the national government began releasing unused space for artists to use for exhibitions or studios. This made the obtaining of exhibition space for artists easier than ever before. In 2001, SLY Art Space faced the problem of being unable to find new members to recruit, even to the point where we let the word out that we were closing down. In the end, it had to rely on old ex-members to return, and add their thoughts and resources to the planning process. As a result, the fourth period was able to successfully continue operations.

WHAT HAS BEEN THE MOST MEMORABLE EVENT OR EXPERIENCE ?

It was also during the fourth period when it was facing the closure crisis. One of the members, Julie Chou, had a second generation small business friend who was willing to provide SLY Art Space a location at the Jin Hua lot on Chung Shan N. Road's for a low rent. We were overjoyed. Following this, the members worked together to renovate this location which had been a small KTV hotel five or six years ago, and had been sitting idly since. What we saw when we removed the decorations was unforgettable. Tearing down the ceiling together, hordes of cockroaches within flew out of the insides of the scattered bones of a dead cat corpse... (thinking about it again makes me want to vomit). One of the members, Jian Min Hsi, had interior decorating experience and handled everything from welding the interior partitions, iron gate, and windows to moving the pipes for the toilet. He saved us a lot of money on expenditures. This shared toil amongst the members created a memorable experience.

WHAT DO YOU THINK IS THE IDEAL CONDITION FOR AN ARTIST OPERATED SPACE ?

If public and private institutions can assist by providing low rent (for example, only need to pay for utilities) location, artists can have extra funds to spend on the administration shortfall (currently, the single full-time administrator is not enough. At least two is needed, one who has writing ability to conduct cases, word processing, and communication, and another in charge of hardware equipment, property, and exhibitions). This way, artists can fully concentrate on creating and thinking about the space's operating direction. Every period of two years, the new group of artists should communicate and gather a consensus on operations, preserving the space's concept of looking forward, providing the space a degree of movement, and avoid staying stagnant in the function of a tool. (For this point, SLY Art Space is comprised of many different perspectives. This is just one idea.)

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL ESTABLISH SUCH A SPACE ?

A part of SLY Art Space's original vision was to be free of interference so that artists can independently come up with their own exhibitions. But, now, new initiates to SLY Art Space need to undergo a review process by members, which might go against this original intention. However, we still hope to use a discussion approach to encourage all young artists to create their un-disturbed "new paradise" according to their own ideas. And it is fortunate that this is already occurring. So, if time did reverse, we are more than willing to establish such an autonomous space.



台北當代
藝術中心

Taipei
Contemporary
Art Center



藝術作為一種提問

台灣當代藝術論壇雙年展

刊登於《2010台北當代藝術論壇雙年展畫冊》，台北當代藝術中心

歷史源起

2008年台北雙年展參展藝術家—奧籍華裔藝術家楊俊，以外來者的角色，提出台北當代藝術生產機制中的關鍵匱乏——一個獨立、具生產性、國際聯結能力的藝術機構。其參展作品《一個台北當代藝術中心，（提案）》包含了：台北市立美術館的現場裝置，典藏今藝術的專題計畫，以及楊俊自費、自力尋求贊助所舉辦的「一個周末聚會」。該聚會邀集台灣當代藝術領域中五十多位策展人、藝評、藝術家，對台灣當代藝術生產機制、機構、高等教育等議題進行三天兩夜密集的討論。



2009年7月，一群來自或現居於台灣北、中、南、東的活躍當代藝術創作者、策展人、學者、組織者，以及都市改革運動者、社會運動者、文化評論，共同發起籌設「台北當代藝術中心協會」。協會的宗旨提到：



「這個協會的成立，是為了確保當代藝術的獨立性，使其不受政府政策與企業利益所左右，並勇於提出官方文化政策與自由市場邏輯之外的另類方案。…當代藝術的本質，正是批評、反對與另類的聲音。因此，一個民主政府必須保護、支持，而非控制當代藝術的批判性與自主空間。…作為當代藝術領域中具備批判反省力的個別工作者與知識份子，我們認為組成協會並開創一個實體空間，乃是實現這些目標與原則的必要途徑。」



「台北當代藝術中心協會」的籌設，標誌了一個分水嶺。該協會是由本地藝術工作者集體自力發起、籌組，並募集資源以營運台灣當代藝術有史以來規模最大的民間藝術中心——「台北當代藝術中心(Taipei Contemporary Art Center)」(下



略TCAC)。TCAC自此不再是單一藝術家的藝術提案（或提問），而是本地藝術工作者的一個集體計畫與行動。

從匱乏中，獨立站起

TCAC的成立暨運作，資源來源有二；一，由台灣當代藝術家大力襄助，提供作品由中心義賣進而籌措兩年的基本行政營運費。而全體營運團隊所投入的精神勞力，全為義務性的無償勞動。二，在空間上，由財團法人忠泰建築文化與藝術基金會無償提供市中心兩百多坪的空間兩年。

TCAC成立的原初精神宗旨在於創建一個獨立、專業而具批判性及影響力的藝術機構。它的獨立精神在於，其所有的展覽、活動、國際/本地網絡是由藝術工作者基於專業經驗與判斷所作的規畫與經營，不受資源的來源所左右。TCAC並非試圖創造一個脫離既存藝術經濟系統的烏托邦，或拒絕所有公、私部門的資源，反之，我們的任務是重新檢視當代藝術的資源結構，並盡最大努力，爭取當代藝術健全發展所必須有的獨立資源。

檢視台灣的當代藝術環境，大量資源流向為政策目的所服務的文化活動，包括；節慶化的大型「公共」藝術計畫，以進場人次為主要考量的美術館展覽、為特定政黨意識型態而進行的「國際」文化交流、產值、媒體曝光最大化的名牌國際巡迴展等。本地的當代藝術生產趨向弱化，國際交流成為斷續的官方表層連結，文化資源的運用嚴重傾斜於快速產值回饋的活動。需要長期深根培養、扶植、支持的非商業、小型、實驗性當代藝術活動越趨邊緣，本地的藝術工作者逐漸失去生產、發表、互動及論述空間及資源。

TCAC的成立正是在這樣的環境脈絡下，由專業藝術工作者所發起的一個為期兩年的實驗計畫。具體工作包括；籌建台灣當代藝術家資料庫、國際連結據點、論壇、作品發表、表演、出版、展覽，並且維護一個實體空間，讓上述所有活動發生並對公眾開放。它是一個對既存藝術機構、系統的批判，一個論述空間，也是國內外藝術生產者互相演示、互動、對話的平台。





TCAC的任務，在於以實際的藝術生產、組織、介入、影響既存系統，逃離、旁觀作為一個批判論述與策略，無法產生改變。我們希望，結合更多本地美學、依判理論學者及藝術工作者，深化批判論述，並且將其化為行動，對當代藝術的生態及系統產生實質影響力。

行動綱領—資源與組織

「台北當代藝術中心協會」的創始，包含了全台六十多位的藝術工作者人力、物力或深或淺、能力所及所作的集體貢獻，而這個公共性的計畫，其決策機制，在於行動的主要參與者。TCAC從開幕以來短短的半年時間，共舉辦了四場展覽、四十多場的論壇、作品發表、表演等等，以及本次集結了二十五位藝術家作品的大規模展覽—「台灣當代藝術論壇雙年展」。

當批判理論超越宣示，化為一個態度、行動及串連，我們必須面對台灣當代藝術生產系統的基本問題—資源匱乏。而TCAC作為一個批判理論與行動的生產據點，所面臨的挑戰則更加艱鉅。每一個行動的資源積聚，都包含了遊說、交換、串連、互助，經常必須挑戰僵化的資源系統及媚俗思維，它是一場又一場持續發生的日常戰鬥。正因為系統的龐大與難以撼動，一次次的微小行動，都是捍衛批判理論空間的努力。當獨立的藝術生產成為必須，這個日常戰役也將恆常持續。

Art as a Question

Published in *The Catalogue of 2010 Forum Biennial of Taiwanese Contemporary Art*, by Taipei Contemporary Art Center.

HISTORY

In 2008, Austrian-Chinese artist Jun YANG took part in the Taipei Biennial and found himself in the role of an outsider pointing out a key deficiency in the system underpinning the production of contemporary art in Taiwan – the lack of an independent, productive, internationally-connected art organization. His work "A Contemporary art Center, Taipei (a proposal)" included onsite installations from Taipei Fine Arts Museum, an Artco magazine project and a "weekend gathering" organized, paid for and self found-raised by the artist himself to solicit sponsorship. Over 50 curators, art critics and artists from the field of contemporary Taiwanese art were invited to this event and engaged in three days and two nights of intensive debate about the mechanisms, institutions and higher educational programs of contemporary art.

In July 2009, a group of active contemporary artists, curators, scholars, organizers, urban reformers, social activists and cultural commentators, originally from or currently living in Taiwan, got to collaborate on the establishment of the Taipei Contemporary Art Center. The mission statement adopted by the association included the following statement:

"This Association is established to guarantee the independence of contemporary art and to ensure it is not manipulated by either government policy or corporate interests/. To that end we undertake to boldly propose alternative projects beyond the confines of government cultural policy and free market logic ... The essential nature of contemporary art is that it is critical, opposite and alternative. As such, a democratic government must protect, support and not seek to control the critical core and autonomous space of contemporary art ... As individual workers and intellectuals in the field of contemporary art with the capacity for critical reflection, we believe that establishing this Association and developing a concrete space for its operations is a necessary act in seeing these objectives and principles realized."

The founding of the "Taipei Contemporary Art Center" signified a watermark in the development of contemporary art in Taiwan, in as much as it was launched, organized and funded from the collective efforts of local art workers – creating the largest private sector art center in the history of Taiwanese contemporary art – the Taipei Contemporary Art Center (TCAC). From this point on TCAC has been involved in much more than making proposals or asking questions of artists, representing as it does the

collective planning and action of local art workers.

From Weakness to Independence

The establishment and operations of TCAC have been funded from two sources; 1) Many contemporary Taiwanese artists gave the center works to sell in charitable auctions and these have provided of enough funding to cover basic administrative and operating costs for two years. In addition, the members of the TCAC team have all given of their own time for free and numerous enthusiastic volunteers and friends have also helped out; 2) The JUT Foundation for Arts and Architecture provided the use of a 200 ping (661m²) space in the city center, free of charge for two years.

When it was first established TCAC's mission was to create an independent, professional, critical and influential art organization. Its independent spirit came from the fact that all exhibitions, activities and local/international contacts were based on the planning and management of art professionals,

thereby avoiding being manipulated by those providing resources. However, TCAC did not attempt to create a Utopia somehow detached from the existing art economy or refuse all resources from public and private sponsors. On the contrary, our mission is to reexamine the resources structure of contemporary art and to strive to secure the independent funding needed to facilitate the healthy development of the field in Taiwan.

If we examine the local contemporary art environment, then a majority of official funding goes to cultural events that serve policy objectives, including; large festival-oriented "public art" projects, museum exhibitions where the number one consideration is attendance numbers, "international" cultural exchanges focused on the ideology of political parties, output value and branded international touring exhibitions with the greatest exposure. The production of local contemporary art is in decline, international exchange has become intermittent, superficial official contact, and the use of cultural



於東京3331千代田藝術中心展出 - 台北當代藝術中心 東京支部

resources is heavily skewed in favor of events that produce a rapid return in value. Having said that, the more the small-scale, non-commercial, experimental, contemporary art activities that have received long-term nurturing, and support focus on the margins, the more likely it is that art workers will gradually lose both the space and the resources to produce, publish, interact with and discuss contemporary art.

TCAC was established in this environment by professional art workers, as a two-year experimental project, with a remit to focus on such work as establishing a database of contemporary Taiwanese artists, international contact, seminars, work promotions, performances, publications and exhibitions, whilst simultaneously maintaining a concrete space open to the public in which to hold all the above events.

In effect, TCAC is a criticism of existing art institutions and systems, a space to encourage discourse and a platform on which local and overseas artists can perform, interact and conduct dialogue.

TCAC's task is to seek to influence the way the existing system utilizes detachment and watching from the sidelines as strategy, but nevertheless appears incapable of bringing about change. We hope to combine more local aesthetics, experts in critical theory and art workers, to offer deeper criticisms and commentaries, and to use these as a foundation for concrete action, thereby exerting genuine influence over the contemporary art environment.

ACTION PROGRAM – ORGANIZATION AND RESOURCES

Since it was established, "Taipei Contemporary Art Center" has relied on the collective contributions of over 60 art workers from across Taiwan. The decision making mechanism behind this project is based on the actions of its main participants. In the six months since it was formally opened, TCAC has organized four exhibitions, over 40 forums, art project presentations and performances, together with the "2010 Forum Biennial of Taiwanese Contemporary Art" which displayed work from 25 different artists.

When critical theory transcends declaration to become attitude, action and connection, we need to take a long hard look at the basic problem facing the production of contemporary art in Taiwan – its lack of resources. As a focal point for critical theory and action, TCAC faces a range of complex challenges. The resources dedicated to each action involve persuasion, lobby, exchange, connection, interaction, and often require us to challenge the existing resource system and old ways of thinking. It is a process of continuous daily struggle over one thing after another. It is just because the stiffness of the existing system means that each small act undertaken is critical to defend the space for criticism. When the independence of art becomes a necessary, those daily battles are set to continue into the foreseeable future.

台北當代
藝術中心
Taipei
Contemporary
Art Center

10042 台北市中正區延平南路160之6號

160-6, Yanping S. Road, 10042 Taipei, Taiwan

+886-2-23112626

<http://www.tcac.tw/>

成立時間：2010年2月

Date of established: 2010/02

成員：徐文瑞、鄭美雅、羅秀芝、崔廣宇、鄭慧華、王俊傑、張繼志、吳手聰

Members: Manray Hsu, CHENG Meiya, Sandy LO, TSUI Kuang-yu, Amy CHENG, WANG Jun-jieh, CHANG Tieh-chih, Wu Chi-tsung

台北當代藝術中心 (TCAC) 成立於2010年2月，這是由一群當代藝術家、策展人、學者及文化工作者所獨立籌設的藝術空間。這個為期兩年的領航計畫是一個藝術圈自我發表、互動、國際交流的平台及實體空間，也是台灣當代藝術社群關心、研究、討論社會政治議題、文化政策、美學立場的公共領域，以及形塑社會文化變遷批判意見的公器。

台北當代藝術中心座落於台北市中心西門町的一棟四層樓建築，一樓的檔案資料庫建置了國內外活躍的藝術家及專業藝術工作者的個人資料。藝術中心的主要活動包含藝術作品、電影、出版品、音樂、表演活動的展示播映，以及演講、座談、論壇、出版品及展覽等。除了藝術中心團隊自行策辦的活動外，我們也開放引進外來的專業計畫，並鼓勵青年藝術家及文化工作者在此策辦藝文活動，並自力開發新的論述空間。

創建初期，由藝術家捐贈作品，藝術愛好者慷慨解囊，共同為當代藝術中心籌募了營運經費。兩年的營運期間，我們將積極遊說爭取公部門及私人企業的贊助，企盼未來建立穩定而獨立的運作機制。



Opened in February 2010, Taipei Contemporary Art Center (TCAC) is an independent initiative founded by a group of artists, curators, scholars and cultural activists. TCAC is a platform for the art community to express itself, to interact among themselves and to exchange with international art worlds; a discursive space where the art community can discuss, research and address their concerns on socio-political issues, cultural policies and aesthetic positions -- ultimately becoming a shared channel where critical opinions on social and cultural changes are voiced.

During its two-year pilot phase, TCAC is housed in a 4-story building in the Taipei Ximen area. Major activities include the presentation of art works, films, books, music, and performances, as well as lectures, forums, symposiums, publications and exhibitions. Besides programs planned and produced by our operation team, we are also open to external initiatives. At TCAC, we welcome and encourage emerging artists and professionals to create and present their own discursive and artistic programs.

Taipei Contemporary Art Center Archives is a research database consisting of artists and other art professionals actively working in Taiwan (and abroad).

In its founding phase, the financial operation of TCAC is made possible by the generously donated works of artists and support of individuals. However, the long-term goal is to secure governmental and/or private sponsorship(s) to facilitate a stable and independent operation.



維他命創意空間
Vitamin Creative Space



16. What is brain? 16. 什么是大脑?



維他命創意空間

撰文／楊俊、翻譯／黃麗娟，《典藏今藝術》第2000期，2009.05，第25頁



由張巍（策展人）胡舫（文學創作者）與鄭國谷（藝術家）於2002年共同在廣州創立，目的在創造出一個當代藝術與文化交流的獨立平臺和地點，當時創立一間藝術中心在中國任不是件尋常的事，創辦者決定將地點設定在珠江三角洲的廣州，而不是在文化與政治中心的北京與上海。

要在中國經營一個當代藝術空間，並沒有來自公家經費的支持，只能靠私人公司與私人捐助者微薄的資助（那些則會造成依賴）；另一種例子則像維他命創意空間，成為自力經營的商業模式，他運用商業畫廊的機制，如參加藝術博覽會，以及代表一些藝術家參加獨立藝術中心的展覽。商業畫廊的運營層面，不只是在財力上支持活動的方法，而是一種全面性的觀念，期望挑戰和不斷再界定對畫廊與藝術機構的既定成見。

從創立之初，維他命創意空間就舉辦了許多演講與討論，亦在其他地點策劃展覽（例如2008年胡舫在橫濱三年展、張巍在斯哥德爾摩bonniers konsthall美術館）。其他活動計畫則包括與國際藝術中心合作，發行各種刊物，例如《do it》中文版，由胡舫與歐布希特（hans ulrich obrist）共同主編。2008年維他命創意空間決定在北京設立一個空間，他選擇不加入著名的798或朝陽藝術區的畫廊與藝術空間，而是在北京中心的蘇荷商業區裏開設一間商店，再度挑戰人們對畫廊、藝術中心、以及（這個案例中）一個商店的傳統想法。

維他命創意空間（廣州）

Vitamin，是生命必須的化合物，它促進調節代謝，幫助我們的身體釋放能量。

Vitamin Creative Space將藝術以及與之相關的創造性活動視為維護我們精神健康運作的「維他命」，借助藝術等創造性活動，人們不斷提高對周遭事物和日常生活的敏感度，擴充生命的能量。

- **空間意義：**

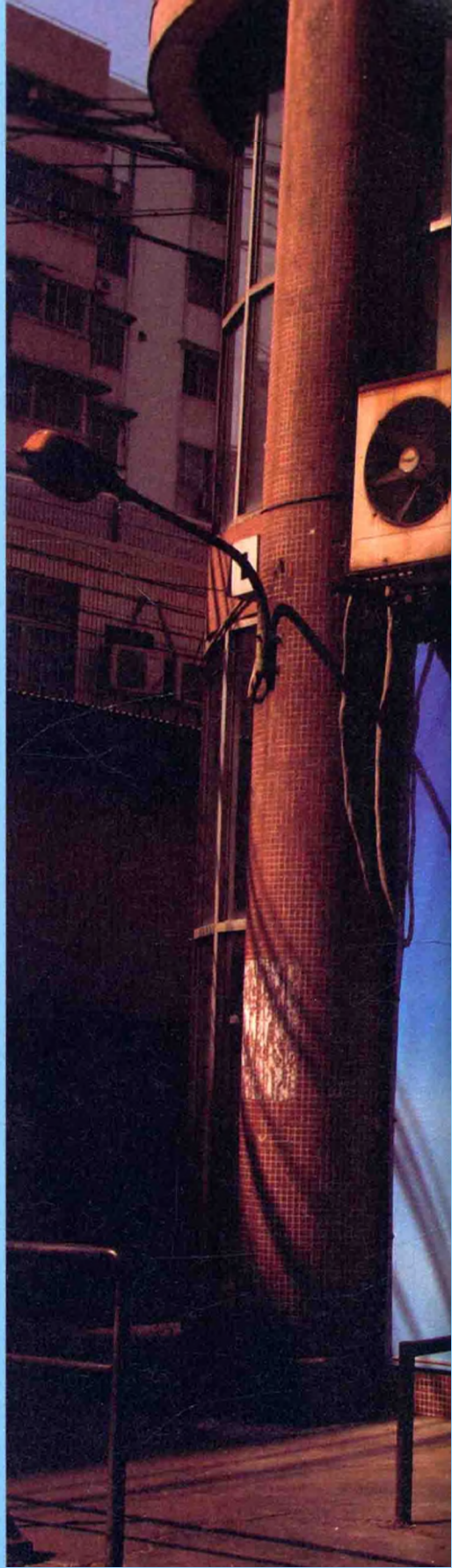
Vitamin Creative Space是目前中國珠三角地區唯一的另類當代藝術空間。它致力於當代藝術的交流和當代文化各種形態的探討和融和：

1. 它是一個中國當代藝術的空間，我們的視線始終集中在當代，因為中國當代作品充滿活力，充滿可能性。
2. 它是一個當代文化交流的空間，藉此，不同文化背景的人會聚在一起，探討我們生存的環境。
3. 它是一個個性化創造的空間，我們鼓勵跨領域的創造活動和不同領域創造者之間的對話。

- **創造**

Vitamin Creative Space並不相信人們只是被動地接受生活的變化，相反，生活是人們推動和創造的結果。

生活是一個能動的無限開放的過程。在這個空間發生的所有事情都必將和創造性、可能性有關。





這個店（北京）

2008年11月～2010年11月成立，由Vitamin Creative Space策劃製作。概念主要來自張巍、胡舫。

- 「這個店」將以「店」的形式創作一個公共空間。
- 店內展示的將是從不同的個體生存經驗出發的，能在日常生活中應用的藝術作品，通過看和使用它們，觀眾將體驗到這個空間所散發出來的「想」和「做」的信號。
- 人們在「這個店」裏不僅能看到，也能買到這些作品，購買將成為一種由物及人，進而進行思想交流的媒介。
- 「這個店」作為展覽，作為生活哲學的現實介面，將是一個共生在公共空間的小公共區域，更直接地促成創造行為和日常生活關係的轉化。
- 「這個店」的形態會因不同創作者的加入而產生變化，展示的作品也將發生演變，並隨展出情境的變化而變化。
- 對於「更好的生活」這一可能性的追尋和實踐，將進一步融合了創作者和作品，作品和觀眾的界限。





觀心亭（北京）

在「這個店」（2008年至今）的實踐過程中，我們的討論引發了「觀心亭」這個新的空間在現實中的成形：「觀心亭」也許是一個有意識「空」的空間，去養護精神生活。

如果說，藝術家的日常創作實踐是通過物質形態的轉化，保持其日常精神敏銳，以達到能量流動的根本之道的話，那麼，如何建構一個日常空間能呈現這種能量的流動？

如何通過人為建構去達到「自然狀態」？在今天，藝術如何持續並達到對生命的「養護」？

在「觀心亭」中，我們關注藝術家創作中「虛實轉換」的發生，如果說，作品本身的物質形態是實，作品所攜帶的能量流動是虛，那麼，「觀心亭」所要促成的，正是一個虛實相映的流動性空間，在作品的非物質性空間得以被觀眾感受到的同時，空間也成為類似「亭子」的空間：一個透明的、打破內外界限的空間。

作為人為建構的「自然狀態」，「觀心亭」的空間和其中的作品，將和大家交流藝術在今天維護和滋養日常精神的可能性和實踐的豐富性，重新追問藝術對生命的「養護」，而這將觸及到藝術在今天全球政治中的區域：日常政治的區域。





Vitamin Creative Space

By Jun YANG

Vitamin Creative Space was initiated in 2002 in Guangzhou by Zhang Wei (from a curating background), Hu Fang (originally from a literature background) and Zheng Guogu (artist).

The intention was to create an independent platform and space for contemporary art and cultural exchange at a time when opening an art centre was not a weekly event in China. They decided to position themselves in Guangzhou in the Pearl River Delta away from the cultural and political centres like Beijing and Shanghai.

The only possibilities to run an art space in China, where there is no public funding for contemporary art, are either the support of private companies and private donors (both create again a direct dependency) or as in the case of Vitamin on a self-sustaining business model.

In other words they decided to make use of the tools and mechanism of a commercial gallery such as participating at art fairs and representing a number of artists for an independent art centre. The commercial aspects, however, of a gallery are not seen as means to only finance oneself but are merged with the concept of the space in the hope to challenge and constantly re-define the preconception of both gallery and art institution.

Since the beginning Vitamin has hosted lectures, discussion series, worked with various artists not represented by them or both Zhang Wei and Hu Fang have curated exhibitions at other venues (Hu Fang at the Yokohama Triennale 2008, Zhang Wei at the Bonniers Konsthall Stockholm 2008). Other projects of Vitamin Creative Space were cooperating with international art centres or releasing various publications; such as "Do it - Chinese version" (co-edited by Hu Fang and Hans Ulrich Obrist).

In 2008 Vitamin Creative Space decided to open a space in Beijing. Instead of joining the galleries and art spaces in the art-area such as 798 or Chaoyang they went further in their concept and opened the shop in the commercial SoHo district, downtown Beijing. Again challenging and raising the discussion what a gallery, and art centre and in this case a shop is...

Jun YANG

*Written for ARTCO magazine no.200, (may 2009)

** in summer 2010 'the Shop' in Beijing closed (since the contract of the space terminated); Vitamin Creative Space decided to move to a new space; which is called 'the Pavilion' situated on the top-floor of an high-rise in downtown Beijing.

***In addition to both spaces an online shop with items specifically conceived for it was initiated in 2010 as well. <http://ourvitamin.taobao.com/>



VITAMIN (GUANGZHOU)

Vitamins are essential for life, Vitamin Creative Space views contemporary art as the vitamin which keeps our life and society open.

*Space

It is a Space of physical and spiritual unity: the "Space" has been developing by the non-stop explorations within the transforming Chinese context, practically and theoretically.

*Creative

Life is a process of endless movement and extension. The activities happening in this Space are constantly connected with the floating energies from life.

Vitamin Creative Space explores an alternative working mode specifically geared to the contemporary Chinese context, and constantly inspired by the confrontation between the contemporary life and ancient Chinese philosophy. In order to operate independently from institutionalized funding, it is active both as an independent art space and as a 'commercial' gallery. Vitamin Creative Space actively challenges preconceptions by merging these two traditionally opposed strategies for supporting and presenting contemporary art, targeting the search for new Chinese contributions at both the artistic-practice and the institutional level within the new global context.

THE SHOP (BEIJING)

the shop is curated and produced by Vitamin Creative Space.

Concept: Zhang Wei, Hu Fang

*the shop will take the form of a "shop" within public space;

*the shop will exhibit pieces inspired by individual experience, made by emerging artists, fashion designers and various young creators, and can all be used in daily life.

Through viewing and using these objects, viewers will be able to experience the signals for "thought" and "action" that this space emanates.

*Aside from viewing the "products", one can also purchase them, the shop thus transforms the shopping process into a new mode of communication.

*As an exhibition, the shop presents a tangible interface of the philosophy of life. It will generate a non-hierarchical medium within the public space, for people to experience and re-discover life's energy;

*The physical form of the shop and the works presented will evolve depending on the participating artists and circumstances surrounding the exhibition;

*the shop attempts to dissolve the separation between subject and object, hence further stimulating the integration between life and art. It allows for personal approaches to the pursuit for and realisation of a "better life" in our times.

THE PAVILION (BEIJIN)

From the experience of the process of the shop (November 2008 until the present, and ongoing), we feel the potential and necessity to explore a new approach to public space, leading to the emergence of "The Pavilion":

If an artist strives to achieve the flow of energy by transforming the material and exposing the mundane, they sharpen everyday perceptions through daily creative practice. How could a daily space reveal such transformative energy?

How to achieve a "nature state" through certain conceptual constructions?
How to nourish spiritual potential of our life through art within today's circumstance?

The Pavilion focuses on the "transformation of the seen and unseen / the material and immaterial" in art. If the material form of a work of art is "seen," and the immaterial flow of energy it embodies is "unseen," then what The Pavilion aims to create is a fluid space in which the seen and

unseen can interact. The space invites the viewer to experience both the material and immaterial aspects of the works that are visualized, while also serving as a type of "pavilion" – a transparent space that dissolves the boundaries between interior and exterior, material and immaterial, seen and unseen.

As a "constructed natural environment", The Pavilion leads the audience to contemplate how art can nourish spiritual potential and add to creative diversity. It takes a fresh look at how art can support life, and the role of art in today's global political environment – the politics of daily life. In order to nourish life, The Pavilion might have to be a void with Yishi*.

* Yishi is a Chinese term, close to the meaning of "consciousness" but slightly different from consciousness; it's more about the awareness of consciousness.



維他命
創意空間
Vitamin
Creative
Space

維他命空間（廣州）

Vitamin Creative Space (Guangzhou)
廣州赤崗西路橫一街29號301室(510300)
Room 301, 29 Hao, Hengyijie, Chigangxilu
Guangzhou, 510300, China
•86-20-84296760
•86-20-84201467
www.vitamincreativespace.com

這個店（北京）

the shop (Beijin)
北京市朝陽區東三環中路39號 禧外SOHO西區 15號樓 B1-1503
B1-1503, Building 15, JianwaiSOHO, 39 East 3rd-Ring Rd, Chaoyang District, Beijing
<http://ourvitamin.taobao.com/>

觀心亭（北京）

The Pavilion (Beijin)
北京市朝陽區百子灣路32號院萬果社區 北區2號樓 B座2503
2503-B·Building 2, Northern District, Pingod Community, No.32 Baiziwang Road, Chaoyang District, Beijing
100022, China
•86-01 58263440
<http://vitamincreativespace.blogbus.com/>

為什麼會成立這樣一個空間？

可以將個人的熱情延伸到一種公共性的測試，在和現實的碰撞中，看為精神存在的空間能走多遠。

成立至今遇到的最大難題是什麼？

究竟通過什麼方式，能使意識強度得以不斷延續。

最難忘的事件或者經驗？

日常的切磋。

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

可能要問藝術家。

假如時光倒轉，您們還是會成立這樣一個空間嗎？

是的，如果命運無法改變的話。



WHY WAS THE ART SPACE CREATED ?

It is personal enthusiasm extended to a public test. When this collides with reality, I see how far the spiritual space can go.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

Finding a method to extend the strength of consciousness continuously.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

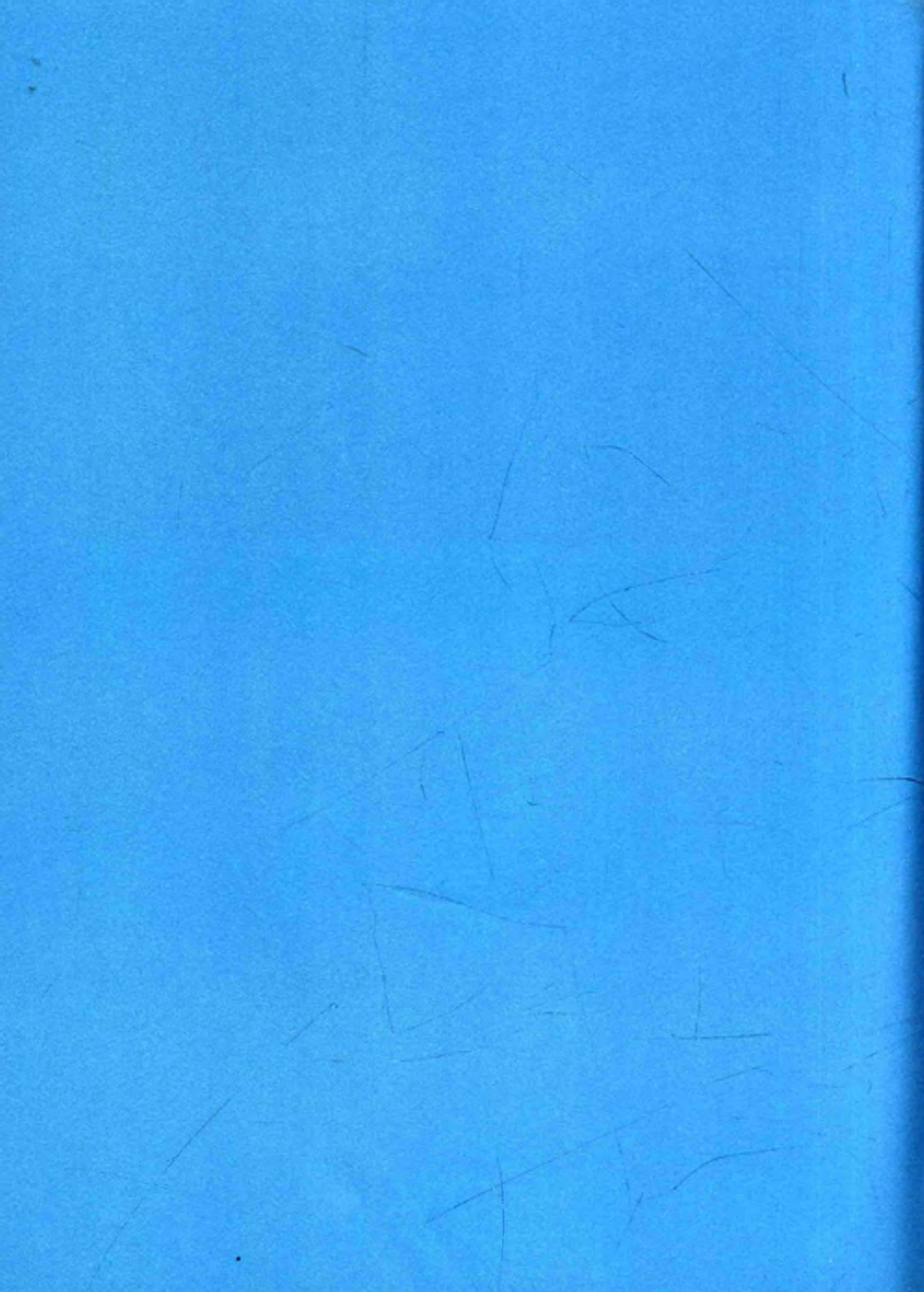
Daily lessons

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

You might want to ask an artist.

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL CREATE SUCH A SPACE ?

Yes, if fate cannot be changed.



VT ARTSALON

非常廟
藝文空間

VT Artsalon



過去、如今、將來， 依然「非常廟」……

撰文/盧崇真

場景一：一段車上的談話

作為《搞空間》這本專書的計劃主持人，吳達坤（VT第二任負責人）邀我見面討論關於這本書的編輯構想。那日，正逢蘇匯宇（VT第三任負責人）2010年的個展《使蒂諾斯家庭實境秀》。於是，這場討論，就在一行人驅車前往「耿畫廊」的路上展開……

一邊駕著車，匯宇問到：所謂「替代空間」究竟是什麼意思？

聽到這個問題，我隨即抬出藝術社會研究的知識本能，賣弄起有關1989年後台灣美術發展歷史的知識論述，談起當年國外留學歸台的新人藝術家們，基於挑戰官方藝術體制或商業畫廊系統的理念，開始籌組那些屬於藝術家自己的空間；當然，我照例非常老套地呼喚著當年那些、至今仍耳熟能詳的例子：阿普畫廊、二號公寓、伊通公園……

匯宇打斷我，繼續追問：

我想我的問題不在於追溯那段歷史的發生過程。

你不覺得「替代空間」這個專有名詞，如何在台灣的脈絡下出現，是個相當值得玩味的問題嗎？歐美脈絡下所稱的 Alternative Space，直接翻譯過來也應該稱作「另類空間」；我們慣稱的「替代空間」，好像在概念上相似於「另類空間」……令我不解的是：究竟，在這些藝術家籌組的空間裡，什麼東西被「替代」了？

我：（停頓）……是，你的問題很直接……（停頓）





那日一席談話，不但讓我一時之間接不上話，更讓我意識到了一些事情。

場景二：伏在案前寫作的困境

被委託為《搞空間》一書，撰寫以「VT Artsalon非常廟藝術空間」為報導主題的文章，我在自己的書桌前，為著如何選擇一個適當妥切的寫作形式而困擾不已。

因為，VT很特別，它是一個「正在發生中」的特殊現象。

身為一個致力於探究「藝術與社會」相關議題的研究者，我從2008年開始關注和研究VT。這個由八位藝術家組成的「藝術空間」，成立於2006年，成員包括姚瑞中、陳浚豪、陳文淇、胡朝聖、涂維政、吳達坤、蘇匯宇、何孟娟。2010年的今天，我發現，要著手書寫VT的困難來自於，無論任何一種角度的「定位」，恐怕都不足以完全描述這個發生中的對象。



場景三：VT八大登場

一開始，VT吸引大家的目光，它以「藝術夜店」的姿態閃亮登場。位於伊通街的地下室空間裡，日復一日地發生著各種「類藝術/類商業活動」包括：時尚派對、話題派對、電子音樂—非主流音樂表演、酒吧、包廂聚會、裝飾性空間展覽、前衛藝術。那幾年，「文化創意產業」正在台灣打得火熱。外界（特別是政府單位）大都非常熱切地想在VT經營型態上找到「當代藝術產業化」的可能火花。但我不禁要問：這個由八位藝術家組構起來、實踐出來的「藝術夜店」，難道純粹只是一種「藝術產業化」的想像嗎？

有很多時候，藝術家的作為往往超前於社會對藝術的認知。我當然不能說藝術家的作為就必定是一種「先見之明」，我要說的是：「藝術」（特別是當代藝術），在本質上就是一種對既有存在現況的發問，藝術家們的實踐，不管是創作藝術品還是籌組空間，多會造成一種力量去震盪「藝術和社會現存關係」。化身為「藝術夜店」的VT，就曾遭遇到警察單位以懷疑特種行業的態度進行搜查臨檢，而在整個過程中連文化主管單位都不知道該如何評估、如何管理這種「類型異質」、「跨界經營」的所謂「藝術空間」？！





場景四：「轉型」意味著什麼？

開張後不到一年的時間，VT因為營運虧損，便開始從一個「藝術夜店」轉型為「複合式藝術空間」，「董事會」決定將整體空間分成Art Salon和畫廊兩個部分來經營。Art Salon依舊維持派對、酒吧和表演的功能，除此之外還提供「裝飾性空間展覽」，主打年輕藝術家。畫廊的部分，則邀請創作成熟、富知名度的當代藝術家來展出，由八位成員共同決定邀展對象，不接受開放申請。另外，《VTTA藝類精品》的研發和銷售，也是這個階段企圖發展的項目。

畫廊部分的銷售十分亮眼，這次「轉型」為VT帶來了財務上的轉機。這一切或許應當歸功於由這八位藝術家所共同編織出來的獨到藝術品味，八位活躍的當代藝術家所把關的畫廊空間，好像在向市場昭告什麼才是挑選「真正的當代藝術」的敏銳眼光。

然而，這次「轉型」仍有它的內在焦慮，一種來自於「新的焦慮」。

如果說，VT非常廟，從「初登場」以來給大家的印象就是：一個「新型態的」藝術家籌組的藝術空間。這個「新型態」的藝術空間，賣酒也很藝術，在提供時尚派對的同時嗅得到濃濃的藝術家個人生活風格，藝術家們不甘願再作被補助政策保護的珍禽異獸，他們相信這一波的時尚潮流應該搭得上當代藝術的創造性，朝向下一波推進。

轉型後的VT，以畫廊為主要的支撐力，這，豈不就是一種經營型態上的「向舊倒退」嗎？是這八位藝術家們「錯估情勢」？亦或是「經營不力」？2010年開始，VT已經徹徹底底地從一個創新的藝術夜店沙龍，回歸成一個單純的畫廊式藝術展覽空間。

我們要怎麼看待這個現象？把它當成一個文化創意產業的失敗案例，檢討經營模式的缺失？還是，藉此評斷藝術創



作的本質，根本無法被商品化而被消費大眾所接受，藝術創作終究只能是小眾菁英的炫耀性消費？

想要回答上述提問，得要看我們有沒有充分意識到：自己究竟在問什麼問題。

場景五：究竟是「空間」？還是「團體」？

八位藝術家一起搞空間，他們搞的究竟是「空間」？還是「團體」？

記得我第一次面對八個人坐下來訪談，是在2008年VT的尾牙宴上。當時我懷抱著的新型態藝術空間的經營問題，逐一進行訪談。當時令我感興趣的發現是：這八位藝術家成員分別都掛有「XX總監」（例如：藝術總監、設計總監、行政總監…等等）的名銜，但不見得每一位都平均涉入了空間營運的實質操作。對我來說，這些名銜不是分工意義下的職位，而是用來標誌著這八位藝術家在藝術界的特殊地位，並藉以說明八人之間的互惠關係。



於是，我開始注意到，與其稱VT八大是藝術空間的經營者，不如說他們是一個藝術團體。只是，這裡所謂的「藝術團體」，已經不是在台灣行之有年的那種、以明確「風格」為識別中心的畫會傳統。而是用「空間」來實現一種藝術行動與實踐的凝聚力，從而將八位藝術家及他們各自所發散出來的網絡力量，串連在一起。果不其然，我們在2010年的台北雙年展以及台灣雙年展同時看到了「VT非常累畫室」的展出。VT在台灣，顯然已經是一個用「空間」來為人所認識的「團體」。

藝術家搞「空間」，從VT這裡我看到了藝術家們讓所謂「空間」，既不純粹意指物理的空間性質，也不純粹意指經濟的空間效益，也不純粹意指社會的空間功能。由姚瑞中、陳浚豪、陳文淇、胡朝聖、涂維政、吳達坤、蘇匯宇、何孟娟這八位活躍於當代藝術生態中的藝術家們所搞出來的「非常廟」，作為一種空間上的想像，其實，從名字當中已然透露著玄機。





不管他們決定做什麼或不做什麼，還要做什麼或還要不做什麼，全都不能用單一邏輯來進行評估和測度。「廟」當然是一個物理性的空間概念，但它卻能發揮象徵性的心理效果。此「廟」之「非常」，正是因為他們靠著「搞空間」來維繫一個藝術團體的關係，那麼一來，誰也不會因為這個團體的風格定位問題，而喪失了各自的獨立性。因為「空間」是一種直接了當的社會實踐，既屬於物理性的、也包含了經濟性、更脫離不了社會性。用這樣的容器來承裝「藝術」，總是指向藝術的「將來性」。

中場休息之前：回到那場車上的對話

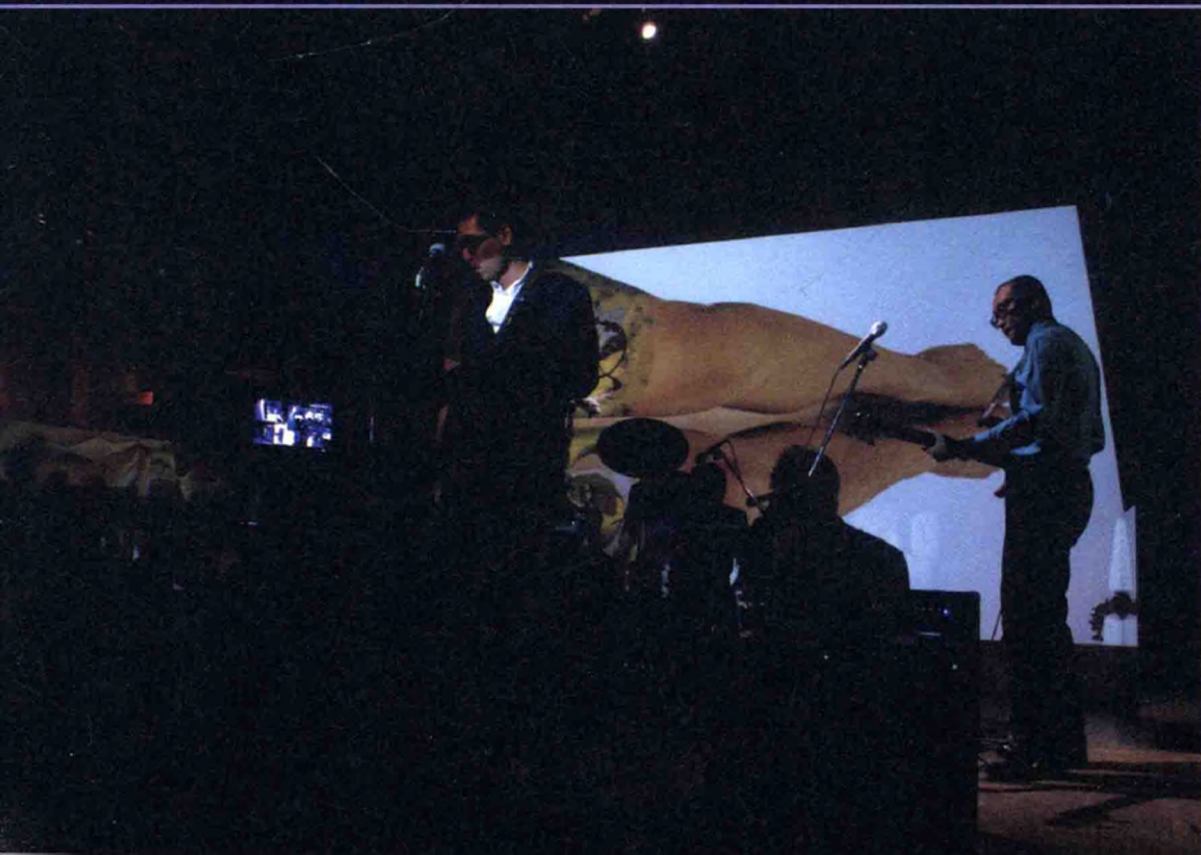
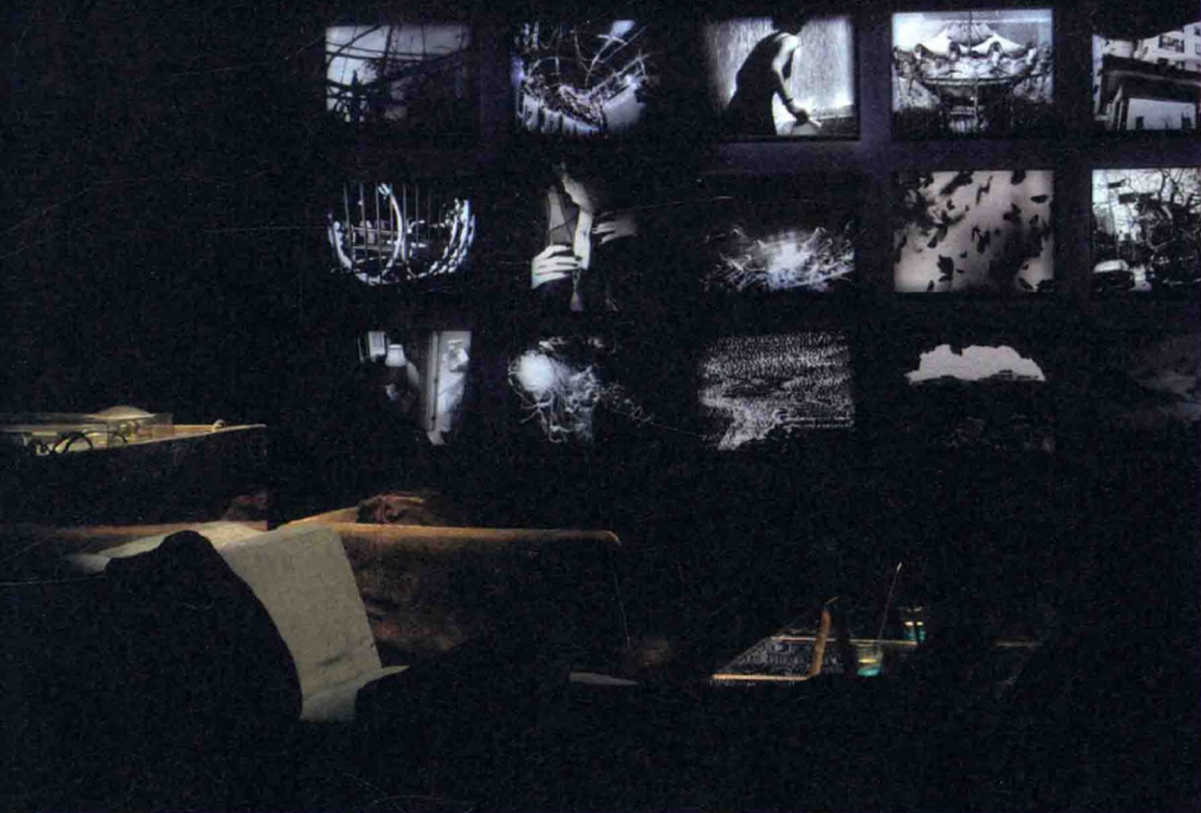
在這篇簡短的文章裡，我始終沒有提到VT自己在聲稱經營理念時，總會強調的「文化櫥窗」、「藝術培養皿」或「發聲平台」等面向。這些當然是VT之所以存在的重要功能之一。而我也當然記憶鮮明於眾多國際策展人、評論家、藝術家，總將VT視為參訪台灣藝術圈的第一站。

我不是刻意要遺漏這個事實，我只是想要迴避功能性的表述。現在VT的酒吧不再經營了，櫥窗的社交性當然也不復存在，但VT向國際藝術社群的展示意義卻從來不會在空間運用的多元重構過程中消失。

回到那天匯宇的問題：究竟，在這些藝術家籌組的空間裡，什麼東西被「替代」了？

如果「替代空間」不只是一個台灣藝術家搞空間的歷史性名詞，而這個字眼，說不定可以在VT身上找到一種新的現實性和當代性。

我的回答是：在VT這個藝術家籌組的空間裡，所有已經固定下來的藝術空間的社會意義，永遠都要成為被替代的對象。



Past, Present, Future, Still "VT Artsalon"...

By LU Chung-Chen

SCENE 1: A CONVERSATION WITHIN A CAR

As the lead designer for the profile book, *Creating Space*, Wu Dar-Kuen (VT's second director) invited me to meet and discuss ideas about its editing. On that day, Su Hui-Yu's (VT's third director) 2010 solo exhibition, "Stilnox Home Video" was on display. Thus, the discussion proceeded on our way to Tina Keng Gallery.

As he drove, Su asked: "What does this so-called, 'alternative space' mean?"

Hearing this question, I instinctively called up my art society research, showing off my knowledge regarding the history of the development of Taiwan's art scene since 1989. I discussed the new artists that returned to Taiwan from abroad that year. Challenging the philosophies of the official art system and the commercial gallery model, these artists began to form spaces they could call their own. Of course, I routinely and old-fashionedly called upon the still familiar examples of 1989: Ah Pu Gallery, apt#2, I-Tong Park...

Su interrupted, and continued to ask: My question was not to inquire about the events during that period of history.

Don't you think that how the term,

"alternative space," appeared in the context of Taiwan is a question worth pondering? In the European and American context, a literal translation of "alternative space" is "another space." The "alternative space" we use seems to be similar in concept to "another space"...however, what I can't understand is: in the spaces formed by these artists, what exactly has the "alternative" "replaced"?

Me: (Pause)... Yes, your question is very direct...(pause)

This discussion not only made me suddenly feel at a loss for words, but also opened my awareness to a few things.

SCENE TWO: WRITING DIFFICULTIES HIDDEN BEFORE THE CASE

For this book, *Creating Space*, I was assigned to write about "VT Artsalon." While in front of my desk, I was having difficulty choosing an appropriate form of writing. Style of VT was very special and this made it hard to choose. It had a unique image that it was "currently happening."

As a researcher who was committed to the exploration of "art and society," I began to put my attention into researching VT in 2008. This "art space" comprised of eight artists was

established in 2006. The members included Yao Jui-Chung, Chen Chun-Hao, Chen Wen Chi, Hu Chao-Shen, Tu Wei Cheng, Wu Dar-Kuen, Su Hui-Yu, Isa HO. Today in 2010, I discovered that, regardless of the "position" of any perspective, the difficulties of writing about VT sprang from being unable to sufficiently and completely describe this currently happening object.

SCENE III : VT'S EIGHT GRAND DEBUTS

From the start, VT attracted everyone's attention, debuting as an "Art Club." Located in a basement underneath beneath Yi-Tong Street, "art/commercial activities" occurred daily, such as: fashion parties, topic discussions, electronic music - non-mainstream music performances, bar, party room, decorative space exhibitions, and avant-garde art exhibitions. During those years, the "cultural and creative industries" were heating up in Taiwan. The outside world (especially the government) was generally very eager to find the possibilities of the "contemporary art industry" within VT's management style. But I had to ask: "Was this 'art club' established and operated by eight artists or just purely an imagining of the 'contemporary art industry'?"

Artist's actions often hold an advanced understanding of society and art. Of course, I cannot say that an artist's actions must be some type of "foresight." What I want to say is that: "art" (especially contemporary art) in its nature is both a type of questioning of the status quo and a practice conducted by artists. Whether it is in the creating of art works or forming a space, it creates a type of power that shocks the "existing relationship between art and society." As an "art club," VT was

searched and inspected by the police who were suspicious of their unique activities. Throughout this entire process, even the cultural department had no idea how to evaluate or manage this type of "heterogeneous, cross-discipline business" this so-called "art-space"?!

SCENE 4: WHAT DOES IT MEAN TO "RESTRUCTURE"

Due to financial losses, VT restructured itself after its first year of operations, from being an "art club" to a "multi-purpose art space." The "executive committee" decided to split the space into two operating parts: art salon and gallery. The artsalon continued to organize parties, operate a bar, host performances, as well as provide space for "installation exhibitions" to promote younger artists. The gallery portion still hosts exhibitions for more senior and renowned artists' works, which are selected by the eight founding members rather than by artist solicitations. Also, the development and marketing of "VTTA Alternative Boutique" is also conducted by the gallery.

Furthermore the sales revenue for the gallery became impressive and marked a financial turnaround as a result of the "restructuring." This was due in part to the good taste in works selected for exhibition by the eight members. A gallery guarded by eight flamboyant artists was a direct challenge to the market's designation of "true contemporary art."

However, this "restructuring" had its inherent uncertainties stemming from the anxiety that comes with attempting new things. This "initial" impression that people held of VT Artsalon was that it was a "new form"

of art space, managed by artists. Even the sale of alcohol in this "new form" of art space was sold, in an artistic way, while the parties hosted were infused with a strong sense of the personal-lifestyle of artists. Artists were no longer content, being treated as endangered animals under the protection of government programs. They believed that the rising trend in fashion complemented the creativity of contemporary art and acted as the precursor to a new wave.

After this restructuring, VT's main source of income came from its gallery operations. One might ask, isn't this a retrogression in terms of managing an art space? Or is it considered a result of "poor management?" Starting from 2010, VT completely transformed, from an art nightclub into being purely a gallery exhibition space.

What should we make of this phenomenon? Should it be seen as an example of failure within a creative industry that learned from its mistakes? Or should we blame the intrinsic nature of art, which cannot

be commercialized and can only be enjoyed by an elite few?

To answer these questions, it depends on whether we understand, "What questions are we trying to answer?"

SCENE 5: IS IT A "SPACE" OR A "GROUP"?

Eight artists come together to create a space. But, are they forming a "space" or a "group"?

I remember when I first sat down with the eight artists during VT's 2008 year-end banquet feast. At that time, I conducted an interview and asked them questions regarding the management of new forms of art spaces. What intrigued me the most was that these eight artists all held the title of "director" (e.g. artistic director, design director, executive director, etc...), yet every member was not equally involved in the actual operations of the space. I slowly realized that their titles did not reflect their duties, but signified each member's unique status within the group. This clarified the



dynamics between the members within the group.

As a result, I also started to realize they were more an artists group comprised of eight members, rather than eight artists managing an art space. However, this so-called "artist group" was not a traditional one defined by a common artistic-style at its core. Instead, they used "space" to materialize a type of cohesion through artistic action and practice. This cohesion connected the eight artists and the networks they command individually. Not surprisingly, we saw the "VT: Very Tired Studio" project exhibited simultaneously at the Taipei Biennial and Taiwan Biennial in 2010. In Taiwan, VT is apparently an "artist group" that is recognized by its use of "space."

Artists create "space." From VT, I saw this so-called "space" of artists. It doesn't purely refer to the physical qualities of a space. Neither does it completely refer to the spatial efficiency of the economy nor the spatial functions of society. Created by eight practicing artists, Yao Jui-Chung, Chen Chun-Hao, Chen Wen Chi, Hu Chao-Shen, Tu Wei Cheng, Wu Da-Kun, Su Hui-Yu, Isa Ho who are actively involved in the contemporary art scene, VT Artsalon (Chinese literal name: Extreme Temple) takes on the role as a space of imagination. In fact, the mystery is already revealed by the name itself.

No matter what they have chosen to do or not to do, or what they do or don't want to do, all cannot be judged or measured using a single strain of logic. The "Temple" is, of course, a physical concept of space, but it can emit a symbolic, psychological effect. This "temple" and "extreme" are exact

descriptions because they rely on "creating space" to maintain an art group's relationship. With that said, no one would lose their independence because of problems with a defined, set style for the group. Because "space" is a straightforward social practice, it is not only physical, but it also includes economic and, even more so, social aspects. The usage of this type of container to hold "art" always ends up leading to the "future" of art.

In this short essay, I have not mentioned anything about VT's self proclaimed management philosophies that emphasize aspects: "cultural outlet," "art incubator," and "forum platform." Of course, these are important functions of VT. Also, I still clearly remember that many internationally renowned curators, critics, and artists often view VT as their first destination when paying Taiwan's art scene a visit.

I did not deliberately omit these facts. I am merely trying to avoid describing functions. Now that VT's bar is no longer in business, it no longer a hub for socializing. However, VT has not disappeared with the many different utilizations of its space.

In the spaces formed by these artists, what exactly has the 'alternative' replaced? If "alternative space" is not just a historical term used by Taiwanese artists to organize space, then this word might find a new reality and modern significance through VT.

This is my response: In this artist's formed space called VT, the social significance of fixed artist spaces are always just objects to be replaced.

非常廟
藝文空間
VT
Artsalon

台北市伊通街45 & 47號B1

B1, No.45 & 47 Yi-Tong St. Taipei, Taiwan

+886-2-25161060

<http://www.vtartsalon.com>

成立時間：2006年3月

Date of establishment：March 2006

成員：由姚瑞中、陳文祺、涂維政、胡朝聖、陳浚豪、吳道坤、蘇匯宇、何孟娟等八位主要成員成立，及30多位的藝文界朋友們共襄盛舉。

Members: Eight key founding members YAO Jui-Chung, CHEN Wen-Chi, TU Wei-Cheng, HU Sean C.S., Howard CHEN, WU Dar-Kuen, SU Hui-Yu, and Isa HO, and more than thirty friends from the art and culture community.

為什麼會成立這樣一個空間？

有感於2006年之前藝文圈經過幾次公辦大展、雙年展之後，規律、制度化的形式反而讓人覺得缺乏新鮮感與活力。我們覺得需要做一件「什麼事」來活絡一下！VT決定成立自己的空間，作為培育台灣當代藝術的「培養皿」。

成立至今遇到的最大難題是什麼？

第一年後臨的鉅額虧損，「藝術家的天真」所引發的財務危機。

最難忘的事件或者經驗？

數不清多少次的活動開幕因吸引太多人潮之後被警方臨檢，最後也練就強壯的心臟。

對於藝術家經營空間，您們認為最理想的狀態是什麼樣子？

獨立自主，財源不虞匱乏。偶有私人跟公部門的贊助支持，並建立起國際化的網絡平台，讓藝術家能盡情發揮自我理想。

假如時光倒轉，您們還是會成立這樣一個空間嗎？

就算時光回溯，縱使這五年來發生這麼多大大小小的困難事件，依照藝術家的熱血性格來說，我們VT的答案還是一樣會！



WHY WAS THE ART SPACE CREATED ?

It was a response that came from attending the Public and Biennale exhibitions prior to 2006. The defined and institutionalized forms of art and culture back then felt like they lacked freshness and vitality. We felt the need to do "something" to shake them up! As a result, VT decided to create its own space to cultivate the "petri dish" of Taiwanese contemporary art.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

Facing huge losses and a financial crisis after the first year due to "artist naiveté."

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

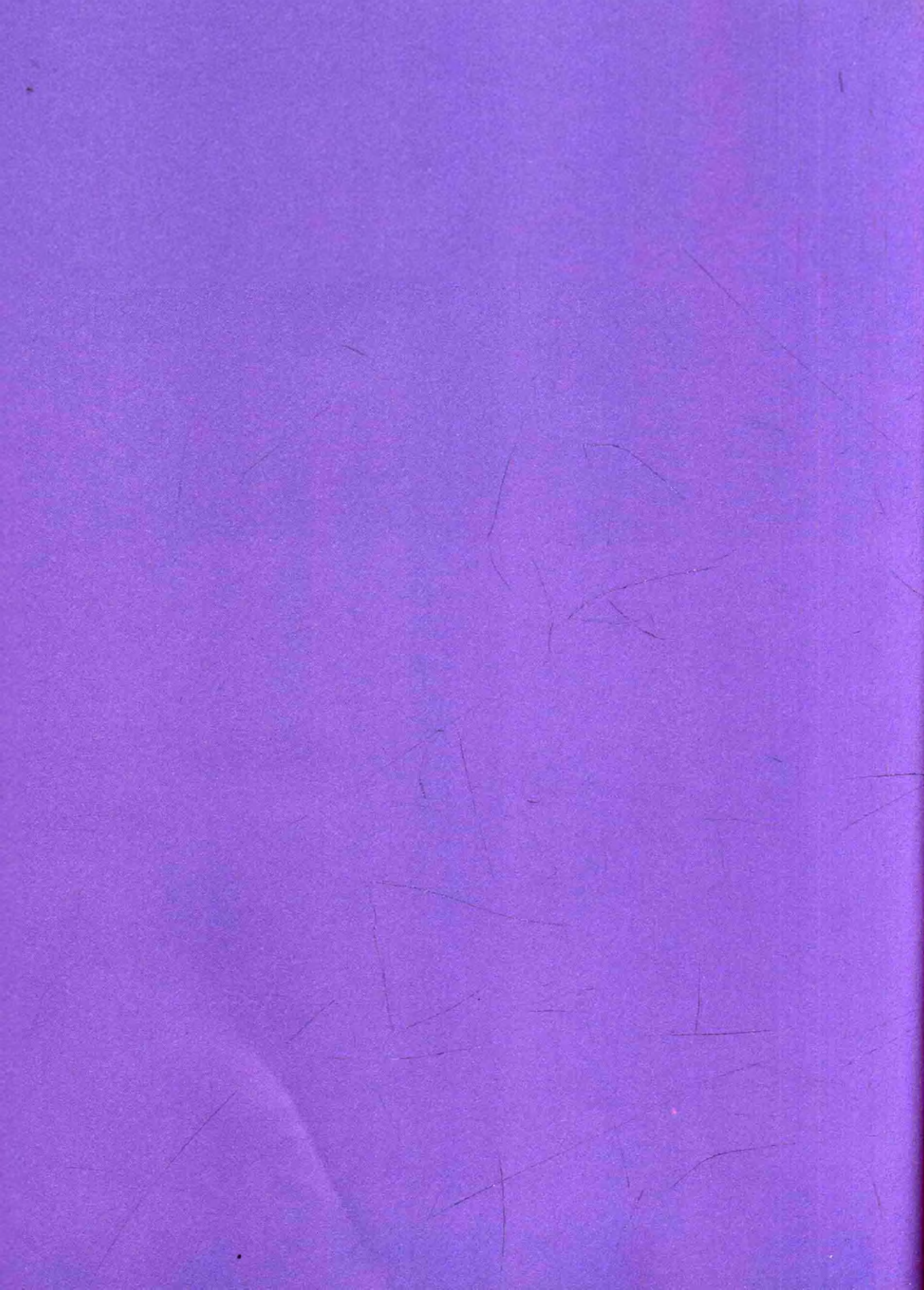
The countless number of openings to events, which ended up attracting so many people, that the police came. In the end, these experiences strengthened our determination and thickened our skin.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

With independence and autonomy come hard-pressed financial resources. Occasionally, private and public entities provide financial support and establish an international networking platform, allowing artists to present their ideals and thoughts freely.

IF YOU COULD GO BACK IN TIME, WOULD YOU STILL CREATE SUCH A SPACE ?

Even if time reversed and we had to relive all the hardships we experienced over the last five years, we still invoke our passionate artist personality. VT's answer is: Yes!





活化廳

Woofer

Ten

活 化 廳

海街視藝空間

Shanghai Street
Artspace

Shanghai Street

436-404 上海街 404-342

群策創新天



劉慧卿

「爭取普選」

誓不罷休



藝術空間

FAX

Move On

FAX

Shanghai Street Artspace

活化廳

撰文／劉建華

「活化廳」借香港藝術發展局釋出的上海街視藝空間為平臺，仿擬社區中心來營運這位於油麻地舊區的藝術空間，從展示環境、互動導賞等層面入手，以眾多幽默的小細節處理，務求解除對藝術陌生而起的戒心，持續與市民分享生活化和富趣味的當代藝術，融合草根街坊基調與前衛手法，作為社區藝術實驗場，同時亦不避觸碰社會時事政治議題，既望能以鮮活的理念和手法，活化香港藝術的外框與內涵，亦也為當下市民社會注入活力。

活化廳於2009年註冊，為非營利社團，成員皆為香港活躍的藝術工作者，從事創作、策展、評論、教育或營運藝術空間等崗位，包括另亦於太子開設「C&G 藝術單位」的鄭怡敏（阿金）及張嘉莉，把「騎劫藝術」發揚光大的程展緯、長期撰寫評論的黎健強和劉建華、文字人俞若玫，Liveart藝術工作者魂游，概念藝術夫妻檔關尚智及黃慧妍、開闢文化新陣地和戰場的羅文樂與李俊峰，以及小職員鍾惠恩。活化廳成員也都關心社會政治、民主政制與民生政策，更多



會策劃展覽（如至曾特首/騎劫遊樂場/斷估唔拉/出嚟行/十年回歸前後話/6644 拆掂佢/愛國風雨飄搖時…），通過促發藝術創作、撰文或框架建構，以藝術介入社會議題。

社區藝術方面，活化廳看到當代藝術的發展，培植出好些重視開放過程、參與、合作互動的手法及政治美學原則，以為這些手法對於社區藝術也別具啟發性，讓社區與藝術互促滲透，既能使藝術介入生活環境發揮作用，平民生活則帶動藝術社群社會意識的成長，更為當代藝術迎合民主化挑戰。活化廳另也會如實把些相較敏感的政治議題（如六四屠殺）寫進申請書，希望也推動政治藝術在藝圈以及資助申請過程得被平常化、正常化看待。

在2009到2010年，活化廳舉辦了多項展覽計畫，牽頭的《多多獎少少賞》透過一個頒獎禮的框架，嘗試讓人欣賞到舊區街里的生活形態和人情點滴。依據街坊提供的有趣經驗，策展人帶領著一批藝術家／藝術學生改装各式獎座，繼





而頒發到鄰近店舖，扭反公共紀念性雕塑的從上而下。而在社區導覽外，兩名藝術家分別以安慰獎吸引街坊互動，及將其於活化廳所遇的街坊化成為武俠小說中人物，先導不同社區藝術的創作模式。

展覽《師父贊》集中表揚民間手工藝師傅們，既有委約創作，也有與藝術家各不相同的配對關係，對象也不限於傳統手工藝，還包括一些實用類的技藝（如鎖匠、電視維修等），甚至普通百姓的一些DIY（自己做）。在發掘工藝尋求發展和生存中的特殊作業模態，反映油麻地社區的人文風景同時，也從民間吸取智慧啟迪。當中的「你敢學我敢教」工作坊系列，則上承了《出得廳堂》的技能分享計畫。



《出得廳堂》是活化廳將附帶協助藝發局和康文署的「藝術品外借計畫」的責任，轉變成為凸顯該計畫資源浪費和官僚化思維的機會，並行的一個比照計畫；《藝術造假》展覽，也從藝術品的真偽，形式內容的擬仿到核心價值的失落，跨入鏡照香港光怪政治的現實荒謬。兩個展覽同樣



突出了各式非官方版「惡搞」進路所蘊藏的豐富詮釋空間。

《堪輿為體風水為用雕塑裝置》則把握了民間風俗的普及與對迷信的忌諱落差，把藝術空間、藝術創作與風水佈局多重疊合，將藝術家與觀眾也穿梭於不同的思維體系語言，既入鄉隨俗，亦挑戰一貫認知。其實活化廳以社區中心為基調，從一開始反現代主義白盒子式畫廊與藝術作品中心的展示模式，當以桌面玻璃跟電腦屏幕桌面、魚缸、雪櫃等為展出空間。除了室內物盡其用，活化廳也在櫥窗外，開闢了民主牆及塗鴉空間，更落力支援各式路邊活動及周邊公園表演等搞作。

另外，活化廳亦把原來《駐場藝術家計畫》改成邀請因市區重建而被迫遷的花牌師傅黃乃忠長期留駐，一方面讓造訪者對於這門獨特傳統行業拉近距認識，另也具體呈現活化廳對於好些城市發展重大議題的立場姿態，在文化保育運動推廣上，黃生的例子也提供了舉一反三之效。

天安門廣場
是世界上最乾淨的廣場



The Cleanest Square on Earth :
Tiananmen Square in China

Vertical Chinese text on a small poster or notice posted on the wall.

Vertical Chinese text on a poster or notice posted on the wall.





的報導反應一般不俗，尤其吸引了港聞版記者眼光，跳出文化藝術歸於副刊和消費指南之版頁，另闢以軟性方式探討社會時事、文化保育舊區活化政策等之繞徑。另外每月在《明報》「星期日生活」的專頁，除配合活動宣傳，也把時事話題插科打諢，讓更多公眾對活化廳搞作產生好奇。至於網上，除網站網站 Facebook 外，活化廳還伙拍香港藝術搜索頻道(HKADC) 網台或參與爭取開放大氣電波的FM101電台。

總而言之，活化廳展覽策劃模式希望能帶動藝術圈思考和經驗社區創作的可能性，激發創新方案，給不同的社區文化團體有所啟示。而對於街坊觀眾，活化廳與庶民話語嘗試聲氣互通，相信長期持續接觸的累積感染，正是座落社區的藝術空間的特殊優勢。在香港市中心座擁難得的空間資源，活化廳也樂於力撐如八十後青年和其他不同社會運動組織，將活化廳跨出純藝術空間的狹隘形象，亦使文化界、社運界等人仕認識到活化廳的存在，持續開啟不同合作的契機。

一年下來，活化廳已逐步吸引到附近一些街坊慣性到訪，彼此互動互助，每次活動也會盡力找尋合適街坊參與的可能性，並強化這種交往本身的創造性。通過牽動社區人仕，既為社區提供日常化的文化藝術參與，也為社區注入以文化藝術視角的連結，加深街坊對其生活空間與模式的欣賞和關顧，讓他們感覺到自己作為持份者的那份公民權利和歸屬感，作為文化參與者的自我價值——那才將是衡量活化廳作為的關鍵。

Introduction of "Woofers Ten"

By Jaspar LAU

As its platform, "Woofers Ten" utilizes the Shanghai Street Artspace developed by the Hong Kong Arts Development Council. Located in the Yau Ma Tei old district, this art space operates on a community center model. Adding a sense of humor to its exhibition environment and interactive guided tours, Woofers Ten seeks to lift the wariness of those who are relative strangers to art. As a result, it continues to share rich and relatable contemporary art with the public while fusing a grassroots neighborhood tone with an avant-garde approach. Woofers Ten serves as a testing ground for community arts, and does not avoid social or political issues. It hopes that fresh ideas and practices will arise as a result to energize the Hong Kong art scene and enliven the vibrancy of civil society.

Woofers Ten registered as a non-profit organization in 2009. Its members are active Hong Kong artists involved in creating, curating, reviewing, educating, or operating art spaces. Such members include Yee Man Cheng (Ah Gum) and Clara Cheung from "C&G Artpartment" located at Prince Edward; Luke Ching who brought forward, "Hijacked Art;" long time reviewers, Edwin K. Lai and Jaspar Lau; literati, Cally Yu; Liveart artist, Wen Yau; husband and wife concept artist team, Sheung Chi Kwan and Doris Wong; the pioneers who opened up a new frontier in the art and culture scene, Man-Lok

Law and Chung Fung Lee, as well as staff member, Ian Chung. Woofers Ten members all pay attention to society, politics, democracy and livelihood issues. Even more, they have also planned a number of exhibitions, such as Chief Executive, Hijacked Playground, ChiE - Culture Sieges Politics, Out and Walking, Talkover/ Handover, 6644 Fix it, and Feng Yu Piao Yao Ai Guo Shi. Through the priming of art creation, authors, and frame construction, Woofers Ten combines art with social issues.

For community art, Woofers Ten has watched the development of contemporary art, nurturing the process of attention, participation, cooperation, and interaction in matters of political aesthetic principles. It believes that these methods provide unique inspiration for community art by setting up encounters between the community and art, and cultivating the role of art in daily life. Additionally, it hopes to develop the social awareness of community art through examples of daily life, and even more, to take on the challenge of making contemporary art more accessible. Woofers Ten will also write into their application more sensitive political issues (such as the Tiananmen massacre) in hopes to promote political art in art circles and make applications for funding such an area commonplace.

From 2009 to 2010, Woofers Ten organized many exhibition plans, the first being, "Prize! Prize! Prize!", which modeled itself after an awards ceremony and

attempted to let people enjoy the lifestyle and sensations of the old district. The exhibitors led a group of artists/art students to modify a variety of awards and trophies based on interesting experiences provided by the neighborhood, and then presented them in neighboring shops. This twisted the entire image of public commemorative sculptures. Aside from guided tours of the community, two artists used consolation prizes to attract neighborhood interaction. Through activities such as these, Woofer makes the neighborhood an object or character from a martial arts novel and begins a new type of community art model.

The exhibition, "Master's Praise," focuses on praising arts and crafts instructors. It is comprised of both commissioned works and those created through the matching of different-styled artists. Objects are not limited to those made through traditional crafts, but also practical skills (such as locksmithing and TV repairs), and D.I.Y. (do it yourself) from the general public. It explores the special operating modes of the development and existence of crafts, reflecting the Yau Ma Tei community's cultural landscape and drawing from much folk wisdom. The "You Dare Learn, I Dare Teach" workshop series undertakes the "Household" skills sharing plan.

"Presentable" is a project undertaken by Woofer Ten for Hong Kong Arts Development Council and Leisure and Cultural Services Department's "Artwork on Loan" plan. Later, it became an opportunity to highlight the wastefulness and bureaucratic thinking of the project's planning. Woofer Ten soon started a parallel plan of its own. The exhibition, "Fake It," uses the authenticity of artworks, and imitations

of their form and content to present the loss of core values and mirror the dysfunctional political reality of Hong Kong politics. Both exhibitions highlight various non-official versions of "parody" to provide a rich interpretation of space.

"Geomancy and Feng Shui for Sculptural Installations" grasps the taboo gap between popular folk customs and superstitions to turn the various overlapping of art space, artworks, and Feng Shui into a multi-language system of thought for artist and viewers. While it follows tradition, it simultaneously challenges established notions. In fact, Woofer Ten uses the tone of a community center, beginning from an anti-modernist white boxed art gallery and artwork center exhibition model, and attempts to create exhibition space from such objects as glass surfaces of desks, computer screen desktops, fish tanks, and refrigerators. In addition to optimal interior usage, Woofer Ten is also active outside the window, opening up the Democracy Wall and graffiti space, as well as providing solid support for various street events, park performances, and other activities.

Furthermore, Woofer Ten used its "Resident Artist Program" to provide long-term housing for flower plaque master Nai, Chung Huang, who was forced out of his home due to urban renewal. On one hand, it lets visitors approach this unique traditional industry. On the other hand, it visualizes Woofer Ten's position on many major issues of urban development. And, in the promotion of cultural preservation activities, Huang's example also provides a learn-by-analogy effect.

In addition to performance art's use of location and pedestrian interaction with street windows in the monthly, "Neighboring Window Has Something," Woofer Ten usually organizes intense extracurricular activities that do not go by the book, expanding interest in

the neighborhood and spurring the natural development of grass-roots organizations. There are also some members who prepare to give back to society. For example, the National Flag Series exhibited during the October 1st opening highlighted the tense relationship amongst national and regional flag laws, freedom of speech, and creative freedom. For traditional festivals, Woofer Ten has also organized community events to celebrate the neighborhood, such as mid-autumn song and lantern festivals. At the "Anti-Manchuism" exhibition held during the Chinese New Year period, New Year paintings were matched with satirical political posters and feverish "referendum" comics. Aside from New Years stalls, a political party calligraphy art election was organized which opened up a new social awareness about the funding of the arts.

The exhibition, "64 Incidents," is not only a collection of documents regarding the June 4 Massacre Beijing, but also a juxtaposition of artists across two different generations. It also presents scenes of the vast army of crossing bicycles on June 4. These out-of-image types of Woofer Ten activities receive an impressive response similar to those of mainstream media coverage, particularly attracting the attention of Hong Kong journalists. They jump out of the supplementary and consumer guide pages that culture and arts are typically confined, as well as open up soft approaches to exploring social issues, policies to revitalize and preserve old cultural districts, and other avenues. Monthly, in Ming Pao newspaper's "Sunday plugged" section, Woofer Ten not only announces upcoming events, but also brings a humorous twist to current events, generating general curiosity about it. As for the Internet, in addition

to blogs and Facebook, Woofer Ten has also partnered up with the Hong Kong Arts Discovery Channel's (HKADC) net platform and participated in the fight to open the radio airwaves of the FM101 station.

All in all, Woofer Ten's exhibition planning model hopes to spur the creative thinking of art circles and possibilities drawn from the experiences within downtrodden areas. It also aims to stimulate the creation of innovative programs to provide inspiration to different communities and cultural groups. And, for the neighborhood audience, Woofer Ten attempts to discuss life with commoner words, believing that accumulated, long term, and sustained exposure is the unique advantage of an art space situated in a downtrodden area. With the rare space resources acquired by a location in downtown Hong Kong, Woofer Ten is happy to support the post-eighty generation and other different social movement organizations. Woofer Ten crosses out of the narrow space of pure art, entering cultural and social movements who acknowledge Woofer Ten's existence and continue undertaking different types of cooperative opportunities.

A year later, Woofer Ten has gradually attracted momentum with visits from nearby residents through mutual interaction and assistance. And with each event, it makes every effort to involve appropriate neighborhood participation, strengthening the natural creativity from these types of exchanges. Through affecting the people of the community, it provides daily participation in culture and art for the community, as well as links the perspective of culture and art. This enhances the appreciation and care that the residents have for their living style and space, letting them feel as if they were stakeholders with a sense of civil rights and belonging. This becomes a cultural participant's feeling of self-worth -- this is the key measure of Woofer Ten.

活化廳 Woofer Ten

香港九龍油麻地上海街404號地下樓

G/F, 404 Shanghai Street, Yau Ma Tei, Kowloon, Hong Kong

+852-2-3485-6499

www.wooferten.org

成立時間：2009年4月1日

Date established: 2009/4/1

成員：鄭怡敏、張嘉莉、程廣輝、關尚智、黎健強、劉健華、羅文樂、李俊峰、禰游、黃慧妍、俞若玟

Members: Clara CHEUNG, Gum CHEUNG, Luke CHING Chin Wai, KWAN Sheung Chi, Edwin LAI Kin Keung, LAU Kin Wah (director), LAW Man Lok, LEE Chun Fung, Wen Yau, Doris WONG Wai Yin, Cally YU

這個藝術空間成立的目的為何？

程廣輝發現了一個公開徵選企劃案的計畫，認為社區藝術可能很有趣，不妨嚐試一下。

成立這個空間時，面臨最大的挑戰是什麼？

我真希望能把所有的問題攤開，將我們所面臨到的現實問題像定義X、Y或Z這樣的列表！但是有那麼一次，我認為也許是我們自己的創意不足。

最值得回憶的時刻或經驗是什麼？

像我之前提到的，我們試著要把所有的問題分析、定義出X、Y或Z，或者每一刻對我們而言都是值得紀念的。

你認為管理一個藝術空間最理想的狀況是什麼？

像我之前提到的，我們試著要把所有的問題分析、定義出X、Y或Z，因為我們相信沒有一個所謂最理想的腳本。

如果有機會再重新開始，你會用同樣的方式管理這個空間嗎？

像之前完全一模一樣的狀況嗎？抱歉，我們無法回答，我們現在就是這樣組成的。

WHY WAS THE ART SPACE CREATED ?

Luke Ching Chin Wai spotted that there was an open call for proposal, and thought community art could be fun to try.

WHAT WERE THE GREATEST CHALLENGES FACED WHEN CREATING THE SPACE ?

I do wish to denounce all questions which like to identify the most X, Y, or Z... from the flux of reality we face, but just once, for this question, maybe it is that ourselves not being creative enough.

WHAT WAS THE MOST MEMORABLE SITUATION OR EXPERIENCE ?

As said, we try to denounce all questions which like to identify the most X, Y, or Z..., for perhaps every moment counts for us.

REGARDING THE MANAGEMENT OF AN ART SPACE, WHAT DO YOU THINK ARE THE MOST IDEAL CONDITIONS ?

As said, we try to denounce all questions which like to identify the most X, Y, or Z..., for we believe there is not one most ideal scenario.

IF GIVEN THE CHANCE TO START ALL OVER AGAIN, WOULD YOU STILL FORM YOUR ART SPACE THIS WAY ?

Under the condition, everything as it is? Sorry, we can't tell, we are the way we form.

謝誌

Acknowledgement

(依姓氏英文字母序排列)

Worathep AKKABOSTARA

Ringo BUNOAN

Zoe BUTT

CHANG Ching-Wen (張晴文)

CHANG En-Maan (張恩滿)

CHEN Hao-Yi (陳豪毅)

CHENG Meiya (鄭美雅)

CHEN Hui-Chiao (陳慧嬌)

CHU Juhui (朱汝慧)

James CHU (朱焯信)

Alvaro Rodriguez FOMINAYA

HE Cong (賀聰)

HU Fang (胡飭)

HUANG Shan-shan (黃姍姍)

Yeung Pui HUANG

HIS Shih-Bin (席時斌)

IEONG Chi Kin (楊子健)

Osamu IKEDA

KIM Seong-Youn

KIM Yeji Viviana

KUO Hui Chan (郭慧禪)

LAU Kin-Wah (Jasper LAU)(劉建華)

Dinh Q LE

LEE A Li (李婉如)

LEE Chun-Fung (李俊峰)

LEE Jo-Mei (李若玫)

LIU Leo (劉秋兒)

LIN Huang-Ti (林煌迪)

LU Chung-Chen (盧崇真)

Darcy McCabe

MOON Jungmin

Masato NAKAMURA

Ayako OSANA

Norberto ROLDAN

Mitsunori SAKANO

SHIN Yang-Hee

SUH Jin-Suk

Margaret SHIU (蕭麗虹)

David TEH

Mizohata TOSHIO

TSAI Hairu (蔡海如)

Tamaki HOSOBUCHI

TSENG Yun-Jung (曾韻容)

Jun YANG (楊俊)

Anne YAO (姚孟吟)

Pauline J. YAO (姚嘉善)

WANG Chia-Chi (王嘉驥)

WU Yu-Tang (吳宇棠)

Asia Art Archive (亞洲文獻庫)

ARTCO 《典藏今藝術》

Contemporary Art and Investment 《當代藝術&投資》

Independent Curators International

LEAP 《藝術界》