

# 桃園地景藝術國際論壇

## 藝術打樁 - 以藝術作為深化在地人文地景的策略

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# **Actions on Instilling Value to Local Culture Landscape**

## **2015 Taoyuan Land Art International Forum**

### **Handbook**

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## 大會議程

時間	活動內容	參與者
9:00-9:30	與會者報到	
9:30-9:45	貴賓致詞	
9:45-10:00	規劃團隊策展人簡介計畫精神與內容	主講人：蕭麗虹
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12:00-13:00	午 餐	
13:00-14:00	藝術打樁座談 1： 「生活脈絡裡的藝術」	與談人： 王文志、 阿里亞·邦嘉盧、 潘羽祐、吳麗春 主持人：吳瑪俐
14:00-14:10	中場休息	
14:10-15:10	藝術打樁座談 2： 「桃園的地景與特色」	與談人： 沙卡林·酷翁、黃瑞茂、 周靈芝、向家弘 主持人：吳瑪俐
15:10-15:30	茶 敘	
15:30-17:00	圓桌論壇： 「桃園地景藝術節的願景規劃」	主持人：蕭麗虹
17:00-	賦 歸	



2015 桃園地景藝術國際論壇



## 論壇簡介

桃園市政府在舉辦二年地景藝術節之後，今年以國內外藝術家進駐與國際論壇的方式，沈潛，重新思考未來的舉辦方向。

九月中旬，泰國藝術家沙卡林·酷翁、印尼藝術家阿里亞·邦嘉盧以及我國藝術家范姜明道、黃瑞茂、周靈芝與潘羽祐陸續進駐社區，進行藝術進駐活動，透過藝術家與在地居民的互動與對話，引導民眾用另類的觀點認識這片土地，重新思考和探索人與環境的關係。

而緊接駐村活動的國際論壇「藝術打樁 - 以藝術作為深化在地人文地景的策略」，旨在連結國內外經驗與實踐，探討藝術作為啟動在地對話、協助社會永續發展的方法與價值。本論壇特別邀請到《藝術介入空間》作者法國策展人卡特琳·古特以及日本知名裝置藝術家兼策展人川俣正，以他們豐富的藝術操作經驗進行專題演說，並邀請國內策展人蕭麗虹、參與過國內外知名地景藝術節的藝術家王文志、社造聯盟秘書長向家弘以及本次參與駐村的藝術家等貴賓，透過藝術的討論和激盪，一同和與會的專業人士及市民對話，探討桃園地景藝術節如何能帶動桃園的整體發展，讓桃園成為連結國際與在地的展現舞臺。



2015 桃園地景藝術國際論壇



## 專題演講 1：「當我們同在藝起」

卡特琳·古特



兼具藝術史與美學的專業，古特對於“風景 (paysage)” 有她個人特殊的見解。從藝術的領域出發，她對建築、環保、都市發展等議題也顯露非常的興趣，並透過研討會、工作營、展覽等形式與之進行對話。

古特曾擔任巴黎北邊小城，翁根勒本市 ( Enghien-les-Bains · Ile-de-France ) 當代藝術雙年展策劃人，並為東京大學日法都會空間景觀研究小組的發起人之一，與日本藝術圈保有長期合作關係，也對東方美學有所涉獵。2002 年受竹圍工作室邀請，共同策劃「城市與河流的交會 - 竹圍環境藝術節」，以藝術重啟民眾的感官經驗。其中文著作《藝術介入空間》( 遠流，2002 ) 以及《重返風景》( 遠流，2009 ) 對台灣藝術界帶來深遠影響。

古特女士現於法國里爾的國家建築學院 ( Ecole nationale supérieure d'architecture et de paysage de Lille ) 教授美學。



## 當我們同在藝起

藝術和藝術家在都市空間與公共領域的表現有多元意義、目標和用途，可以被檢視與分析。它可以是：賦予某種推動能量、講一個故事、把事物轉變為展演活動、把某個轉角意象化或公共化、享受美的事物、處理記憶、顛覆習以為常的觀念和習慣。它可以是觀光操作、社會變革以及都市規劃的一部分，或是追尋未知的深切需求，進而轉變我們。而我認為其最重要的意義關係到某種存在的方式，像是存在的關聯，或是在世界的疆域裡，成為它的一部分。

### 三個觀點

在介紹一些藝術計畫之前，我想先說明三個觀點。第一個，當然是 *藝術與藝術家*。第二個觀點則是 *共同世界*。在此我們必須釐清它的三個意涵：一般以政治目的所定義的人類世界（無關私人利益的共同目標）；一個由每個生命物種以及個人世界所構成的“場域”，它的定義多少受限於我們的身體或是家庭、親族、工作與休閒（如藝術領域或是運動領域等等）。第三個觀點則是 *情境 (situation)*，這會跟隨背景脈絡而有不同的理解：比方說把一個空間想像為情境可以讓我們有複合性的認知，而不僅僅只是一個地點。這關乎場域以及我們和它以及和人的世界的關係，這也牽涉到歷史文本與當下的狀態（包括從全球到在地觀點的經濟、生態、社會以及文化等事務）；另一個背景脈絡則是每個人都有的私人情境，像是情感、年齡與性別、健康與社會條件、現在從事的活動和作為。

世界和情境是相互關連的，而藝術讓它們的連結鮮活起來。這三個觀點（藝術、世界和情境）可以幫助質問我們對藝術的期待與必要性，其成果該是件藝術作品、一個過程、一個實踐、一種存在的方式、一種重新思考的助力、抑或是一場相遇。它們同時也對委託或是補助創作（有時是連著好幾年的計畫）的處理方式提出質疑，對藝術與環境和人的關係以及人之於計畫的關係亦然。





關於藝術，其癥結的兩個問題也許是：什麼是藝術？我們的日常生活需要藝術嗎？而放在公共性的前提下，我們還得問：如何能確認該環境有對藝術的期待？是真的期待藝術的表現而非只是用來裝飾、娛樂或是宣傳？在此，我不會討論藝術的價值，或是如何欣賞的標準。不過，一個人只要有機會與藝術相遇，就會知道什麼是藝術、以及它如何對我們產生影響。我偏愛透過藝術家的態度、藝術實踐、每個參與計畫的人和其經歷來檢驗藝術、共同世界與場域以及情境之間的關聯。透過與藝術相遇經驗所建構的關係，滋養了對藝術的想像，而這又可以對應到我們在共同世界的行為，並思索它與環境不可分割的關連。我深信，唯有透過經驗才能產生這樣的連結。因此我將會介紹一些計畫，來回應桃園地景藝術的操作。

### 一些藝術計畫、方法以及存在的方式

2005 年法國的里爾市 ( Lille ) 有一間醫院改建。西川勝人 ( Nishikawa Katsuhito ) 在給行人進出的主庭院、入口和其室內延伸空間做了一個公共藝術計畫。其中起居空間的改變是為了給民眾不一樣的感受。藝術家非常在意情境 ( 醫院以及巨大的建築 ) 以及不同民眾的狀態 ( 診斷、治療、拜訪親友、醫療實習、執業醫生、護士以及行政人員 )。

另一個由讓·克里斯多夫·努西松 ( Jean-Christophe Nourisson ) 的公共藝術同樣也結合了不同的情境。為了阿斯克新城 ( Villeneuve d'Ascq ) 建築學院二棟建物之間的公共通道與景觀，他設計了三個物件。從它們的位置與方位，不但建構了空間的張力也可以作為街道家具。

西川和努西松二人都留意到人們走路、穿越空間、以及和周遭環境互動的方式。他們希望營造可以接待不同背景民眾的空間，創造與他者相遇的可能。對某人來說，這可能是寧靜的場所，但對其他人來說可能較為活潑。這些藝術作品都相當顯眼，但也不會有人特別把它們當成藝術品來觀賞。它們是整體空間的一部分。它們讓情境更有質感。而且，藝術品也不因此而自貶身價。但如果沒有人的存在與之間的交互關係，這件作品就失去其存在的意義。



其他藝術家與計畫也有相同的目的但用不同的手法。像是雕塑家喬治·初阿卡斯 ( George Trakas ) 就深入參與一個複雜情境的場域營造。為了要完成一件與環境、大自然、民眾的日常生活、時空以及他們期待相關連的作品，他把自己完全置入其中。他可以侃侃而談該場域的豐富性、歷史並設身處地的想像它與所有元素和行為的連動 ( 空間與土壤與水與潮汐與季節與動物與漁夫與工人...，以此類推 )。

謹記共同世界可以幫助我們認識譬如社會階級關係的新可能，並且超越偏見，好讓每個人有機會被建立關係或是參與，使其成為大家共同的計畫。海倫·梅爾·哈里森和紐頓·哈里森 ( Helen Mayer Harrison and Newton Harrison ) 和其協力團隊非常重視這點。「對話」這個字可以簡扼地說明其態度。他們用動人的對話形式來解釋他們的作法、分析和提案，並且安排會議讓人們 ( 居民、公部門、科學家等等 ) 可以對某地點 ( 甚至地域 ) 或是狀況，以共同利益為前導進行討論。他們的態度卓越，因為他們在乎的是人類世界以及整個環境。至於他們的藝術計畫，他們說，他們的老闆不是付錢的人或機構，而是生物多樣性以及文化的多元化。他們希望這二者的不同以及關連性可以被理解。他們的方法論及策略多年來已成為參考依據，因為它能夠更新共同世界的內容，在國家議題外新添環境與文化議題。

當個人以及公共參與已然成為場域、生活情境與藝術的選項，那麼永續性 ( sustainability ) 就會被含納在態度與計畫之中。它就不再是一個必須另外考量的關鍵字。它是行動、克服困境的辦法；它是與具體情境、態度、生活和創造力緊密連結的。

從事公共計畫的推動，吳瑪俐和蕭麗虹說，她們認為這是一項公共事業。這一方面意味有來自公部門資金的挹注，另一方面則顯示，這並不是為了藝術的藝術。她們以現地狀況和民眾 ( 包括最早的社區 ) 來豐富這個計畫。這也表示這個藝術計畫並不是以藝術作品的製作為主要任務。當然，藝術作品還是可以做，但它不僅僅是一個物件，



也代表過程的一部分與連結。我們在某些藝術家身上也可以看到這樣精神的實踐，如川俣正，他一直深信來參與作品設計與執行的人都將發展出他稱作「自我教育」的過程。

一直以「場域」為創作核心的鈴木昭男 ( Akio Suzuki ) 則提倡要成為自然的一部分；也就是要感受它、與它相伴，而不是去控制它。去聽 ( 不是聽聲音而已 ) 可以是一個感受當下時刻我們與世界相處的很好的方式。

拉妮·麥斯楚歐 ( Lani Maestro ) 經過多年已經發展出一種她稱呼為「關懷倫理 ( ethic of care )」的工作方式。這關乎到對生活、人群、事務、工藝、記憶、姿態、差異與性別的感官與公共參與。如此對世界以及他者的開放性，讓人樂於秉棄任何權力慾望。

### 參與為什麼如此重要？

如果藝術的經驗能夠像我所描寫的，可以開啟和世界與場域的連結，那是因為它把我們置入其中。我們突然被世界圍繞而不是在他方：在我們自己的意念、在我們的小確幸、在遠處或是其他我們想去的地方。置身其中、成為世界的一部分，就是在一起：在當下這個時刻與民眾、事物、元素、生物與植物共聚一堂。

當我們 ( 超越自然與文化的分野 ) 與其他人和所有生命體在一起並湧上身處其中的感受時，這就有機會把我們引導入一種公共參與。這還是個假設。由於藝術經驗是非常個人化的，我無法確保它足以創造次世界與情境的連結。再者，這也不是藝術的功能。但當它成為計畫的目標時，其他型態的行動就會隨之浮現。對藝術的期待以及對如此參與的期盼則被共同參與此計畫者分享與散佈。如此一來，藝術的體驗、周遭環境的體驗以及我們自身的體驗全部被連結起來，得以滋養環境中對創造共同 ( 人類 ) 世界的意圖。



2015 桃園地景藝術國際論壇



## 專題演講 2：「從藝術生產談在地經驗的建立」

川俣正



日本策展人川俣正在年僅28歲即被選為威尼斯雙年展藝術家，自此，參與卡賽爾文件展及許多國際展覽，在歐洲與全世界都有極高的聲譽。

他的作品超越藝術語彙，延伸到建築、都市規劃、歷史、社會、日常生活，甚至醫療等領域。他在 2009 年於越後妻有的介入計畫，成立了「CIAN 在地國際藝術網絡：Center for Inter-local Art Network」，匯集、串連國內外藝術介入社區的計畫。他認為，藝術介入社區可幫助人們發現新的視角，並辯證藝術活絡在地的當代意涵。



# 創作舞台遍及全球，地方人士共同施作

摘自 2012 年 11 月 21 日 日本經濟新聞晚報專訪

日本經濟新聞 (夕刊)

2012年(平成24年)11月21日(水曜日)

夕刊文化 16

## 夕刊文化

美術家  
川俣 正さん

(かわまた・ただし) 1953年北海道生まれ。82年ベネチア・ビエンナーレの日本代表作家に。パリ国立高等美術学院教授。来年1月13日まで、横浜のBankART Studio NYKで個展を開催中。



（聞き手は編集委員 吉田俊宏）

### 世界中で制作、現地の人巻き込む

僕が目指しているのは場所を生かすアート。その場所に合ったアートと云ってほしい。ここにきて制作してほしい」と呼ばれて、世界中の街や村に出かけていく。その土地の人というんな話

国内外の様々な土地を訪れ、仮設の建造物を作る美術家の川俣正さん。「個人的公共事業」と称して、現地の人々と一緒に制作する。結果より作業を通じて共有した体験こそ大切と説く。

## アートは問いかけから

をしつ、歴史を調べたり。そこからアートが始まっている。アートはクエスチョン（問いかけ）だと思ふ。よき者の僕が地元の人々に問いを突きつけることで、土地の特徴が浮かび上がってくる。

例えば、その村がリンゴの産地としたら、農家の納屋には今も木製のリンゴ箱が眠っている。それを集めて積み上げてみよう。あるいは近々の古い団地を取り壊されるのなら、廃棄処分される建員が大量に出るのではないかと、それらを使って全く別の構造物を組み立ててみよう。といった具合だ。

必ずしも歓迎されるとは限らないし、摩擦が生じることもある。しかし、それを機に地元の人々が土地の歴史を再発見したり、多くの人が集まったり。木材を使うのは、誰にでも扱いやすく、世界中どこでも安く手に入るからだ。不登校の子もたち、職を失った人たち、刑務所にいる人たちなど、いろんな立場の人々と一緒に作業する。最初はこんなに変なことばかりだ。たかひと言っていた人でも、次第に打ち解けて自分のことを語り出す。

日本藝術家川俣正走訪國內外各種不同類型的的地方，並打造臨時性建築。他稱之為「個人的公共事業」，並結合地方人士一起投入施作。而共同施作的體驗分享遠比結果重要，正是他的主要訴求。

### 藝術源自於詢問

川俣正所追求的是，能展現該地特質的藝術，換言之，就是符合當地的藝術。「請來這裡為我們創作」，在各界的邀約中，他走訪了全球各地的城鎮鄉村。



所到之處，川侯總是先和當地人密切交流，調查當地歷史，才開始著手藝術創作。他認為藝術是源自於詢問。透過他這外地人的詢問，讓當地的特徵浮現檯面。例如，假設該村莊盛產蘋果，他就會問，昔日果農裝蘋果的木箱，是不是還閒置在倉庫裡？就會請當地果農收集木箱，試著堆疊起來看看。或是，如果附近有舊社區正在拆除，他也會問，現場應該有大量的廢棄建材吧？就利用這些廢棄物試著組裝成不同的結構體吧。

當然，對方也未必會照單全收，有時甚且會出現摩擦。然而就是透過這種契機，讓地方人士可以重新發現歷史，也趁此讓更多人齊聚一堂，彼此交換意見。藝術就像加味的辛香料，沒有，日子照樣可以過，而重要的是如何透過藝術的運作，讓地方特色得以發揮。

**把椅子堆疊起來當成迴廊，建築與建築之間就用木造橋加以串聯。**

**川侯的藝術位於建築的邊緣。**

傳統建築受限於種種法規，即使有趣的提案也無法輕易實現。而川侯正認為他的藝術作品終究會解體並撤離，屬於暫時性的結構，所以才能獲得許可。雖然作品的規模無法太大，但相對的，也因為是藝術才得以自由發揮。

「我的作品是單純靠肉體勞動完成。男女老幼，呼籲當地人大家一起投入。多使用木材是因為，大家都能輕易上手，而材料取得上全球各地也普遍較便宜。逃學的孩子，失業的族群，受刑人，我曾和各種不同處境的人一起工作。而剛開始，抱怨工作太辛苦拒絕參與的人，最後也終於打開心房，說出自己的心事。」



川侯說：聽來或許會覺得這說法矛盾，  
不過我認為自己的藝術是屬於「個人的公共事業」。

對川侯正而言，作品完成與否不重要，而施作過程本身才是目的所在。他曾經在荷蘭和酒精中毒的患者一起用木頭拼裝步道，每天不斷重複著單純而簡單的工作。在漫長的施工中，步道也一點點逐漸延伸開來。重點不在於步道成果如何，而是在施作過程中，這群人到底能體悟到什麼。

「我目前正在橫濱舉辦展示會，會期中一直持續有作品施作，會場始終處於施工狀態。最後沒有完成也無妨。施作只不過為了是發掘契機，其最終目的就在於實現某種溝通。我的藝術所要追求的是，促使彼此交談，分享一起揮汗的光陰。這份記憶才是無價之寶。」





## 主持人簡介

### 蕭麗虹



擁有美國加州柏克萊大學經濟學系的背景，蕭麗虹曾任職於經濟相關產業，而後轉投入視覺藝術創作，並多次參與國內外展覽。她關注每個人所具備之創意潛力，並在過去的14年內，不斷發掘與培養新秀的創意才能、與在地機構進行合作。她並以文化工作者身分擔任台北市都市計畫審議委員，累積多年的經驗，深感都市原有的文化環境與生態對市民的影響乃多層次的面向。多年來，蕭女士協助台北市文化空間再造，開放空間的多元運用，使市民能有更多文化參與的空間與機會。現階段亦努力推動創意城市，希冀以創意為推手，改變城市為永續與樂活的社會。

蕭女士同時領導文化交流政策研究，倡議藝術家駐村計畫、國際文化交流事務，推廣文化多元化的理念。她活躍於許多創新組織、概念的推動，強調藝術家在文化、社會與環境多元與永續發展上的角色，並持續與許多國際組織進行研究、合作與交流。

### 黃海鳴

甫自國立臺北教育大學退休，國內重量級藝評與策展人黃海鳴仍在藝術系以及文創產業學系教授幾門課程，並持續協助國內重要的替代空間南海藝廊作一些策展，並持續以跨領域藝術節推動社區營造。他以生活的微觀處理當代城市居住生存的問題與觀察的面向。他同時也是音樂愛好者，用很多時間玩音樂，樂器以鍵盤、薩可斯風以及電吉他為主。





## 吳瑪俐



出生於台北，畢業於德國杜塞道夫藝術學院。80 年代深受台灣社會運動的啟發，而思考藝術家的社會角色。90 年代發展系列裝置作品，探索性別、歷史與家/國的關係。2000 年開始進行投入社會的藝術計劃，與非營利組織合作，關注藝術在公領域可以發揮的作用。吳氏個人作品曾在威尼斯雙年展、台北雙年展、亞太三年展等展出。而近年進行的合作型藝術實踐，

其中與台北竹圍工作室合作的“樹梅坑溪環境藝術行動”於 2013 年獲得台新視覺藝術大獎。2014 年策劃“與社會交往的藝術—香港台灣交流展”，獲得國家文化藝術基金會的獎助。吳氏目前任教於國立高雄師範大學跨領域藝術研究所。



## 與談人簡介

### 王文志



王文志 1959 年出生於台灣嘉義。他代表台灣參加 2001 年威尼斯雙年展，並參與多項大型公共藝術計畫。他的作品曾在亞洲、歐美、澳洲等地展出。他的作品深沉根源於他的家鄉社群，也保持對空間的廣泛靈敏度，讓外部自然及內部空間的延續性調和一致。連結工匠功能，創作真實並賦予喜慶質感。他的作品由自然、社會和觀眾而共同形成，也混合著趣味性及創造性。王文志的作品源於亞洲的自發、直觀方法，由他誕生土地而產生。竹子在王文志作品中非常重要，他巧妙地利用其彈性、強度及圖像。他自稱：“把他知道的東西放在當代藝術中”。他創造的作品，交集出：繪畫、景觀設計、建築及雕塑。隨著不斷變化的視點，也顯現出周圍環境，這兩件事情都讓觀眾被吸引且驚喜。

### 向家弘

現任星火燎原工作室執行長和社團法人台灣社造聯盟秘書長，專長領域為鄉村營造、文化創意產業、文化研究。曾任 2001 年文建會九十年社區總體營造輔導暨協調中心計畫協同主持人(心點子及文化產業)、2002 年「在地論劍—社造論壇」總策劃、2002.2003 年度文建會社區總體營造專業工作團隊—專案輔導管理中心計畫主持人、2003 年度文建會社區總體營造年會「新故鄉館」「願景館」總策劃、2003 年度勞委會職訓局「多元就業開發方案考核暨優良單位評選」計畫之計畫主持人、2004 年度文建會社區總體營造及地方文化館計畫-專案行政中心計畫主持人。





## 吳麗春

富岡時人食農文化沙龍主持人

桃園市政府文化桃園季刊諮詢委員

桃園市文化基金會顧問

中華花藝研究推廣基金會顧問

自強基金會園藝治療研習講師

種子文化協會理事

花藝家雙月刊一間小花園的紀錄片專欄寫作

有機誌月刊有機生活專欄寫作

鄉間小路月刊封面繪圖

桃園縣社區營造委員





## 進駐藝術家簡介

### 沙卡林·酷翁

藝術家沙卡林·酷翁擅長以各種媒材即表徵的手法，探討文化深層的底蘊。本次希望他能針對桃園陂塘進行參訪，從文化性觀點，注視陂塘的地域特色，創造地景藝術節的想像。



### 阿里亞·邦嘉盧



藝術家阿里亞·邦嘉盧擅長以故事敘述的形式，啟發民眾對社會議題的關注。安排他進駐楊梅富岡地區，透過工作坊與居民的互動，採集在地故事。以他異國文化的視野，敘述出地景藝術節中具有寓意的人文故事，重新解讀「地景」中文化的意涵，讓地景不只是視覺性的認知。

### 范姜明道

藝術家范姜明道為范姜老屋的後代，更是國際馳名的藝術家。其創作擅長以「融合」的手法，創造出令人驚奇的作品。本次邀請他重返故鄉，除了解新屋的發展現況，更期待透過其專業，提出藝術創作如何融合於地域與社區的觀點，讓未來的作品設置能適切地成為桃園的新地景。





## 黃瑞茂



建築系教授黃瑞茂為經驗豐富的社區規劃師與城鄉發展顧問。他將以「生活地景」工作坊進行社區介入，藉由「一日生活圈」的建構，帶領民眾在日常的習慣中，重新整理自己的生活資源。讓這個區域因為地景藝術節的關係，產生屬於在地的新生活節慶。

## 周靈芝

藝術家周靈芝長久進駐於社區，透過藝術操作引領居民從生活面相回歸對於自然生態的關懷。此次她將進駐觀音區，希望能針對石滬、藻礁等自然資源與居民生活的交集，衍生出未來地景藝術節中人們對自然生態保護的創意觀點。



## 潘羽祐



藝術家潘羽祐擅長透過地域觀察，以「童真的趣味」手法連結過去的生活情懷與未來想像。此次安排他進駐大園區希望他能以在地關注的議題提出未來地景藝術節可操作的趣味想像。

**Actions on Instilling Value to Local Culture Landscape**  
2015 Taoyuan Land Art International Forum  
Handbook

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## Forum Timetable

Time	Program	Speakers
09:00-09:30	Participants check-in	
09:30-09:45	Opening remark	Representative of Taoyuan City Government
09:45-10:00	Introduction of 2015 Taoyuan Land Art Program	Margaret Shiu
10:00-10:40	Keynote Speech 1: Togetherness	Catherine Grout
10:40-10:55	Break	
10:55-11:35	Keynote Speech 2: Inter-Local Experiences through Art Work Production	Tadashi Kawamata
11:35-12:00	Q&A	Moderated by Huang Hai-ming
12:00-13:00	Lunch	
13:00-14:00	Panel discussion 1: Art from Our Daily Life	- Panelists: Wen-chih Wang, Arya Pandjalu, Yuyo Pan, Li-chuan Wu - moderated by Mali Wu
14:00-14:10	Break	
14:10-15:10	Panel discussion 2: Characteristic and Landscape of Taoyuan	- Panelists: Sakaran Krun-on, Jui-mao Huang, Julie Chou, Chia-hung Hsiang, - moderated by Mali Wu
15:10-15:30	Tea Time	
15:30-17:00	Roundtable discussion: Taoyuan Landscape Festival Outlook	Moderated by Margaret Shiu
17:00~	Farewell	





## Foreword

After two years of full-steamed operation, it is time to rethink the sustainability of Taoyuan Landscape Festival and its future direction.

Just before the forum, 6 artists from Taiwan and abroad are invited for a short residency into various communities in Taoyuan. They are Sakarin Krue-on (Thailand), Arya Pandjalu (Indonesia), Marvin Minto Fang, Jui-mao Huang, Julie Chou and Yuyo Pan. They will lead the communities to observe their hometown with alternative perspectives, hence to re-discover the correlation of people and their environment.

“Art as Strategy: actions on instilling value to local culture landscape” Taoyuan Landscape International Forum aims to investigate art as way to open dialogue for strategy towards a sustainable society. We are honored to have French curator and critic Catherine Grout and Japanese artist Tadashi Kawamata as keynote speakers to share their best practices. We will also hold panel discussions with participation of Taiwanese curator Margaret Shiu, Mali Wu, Hai-ming Huang, resident artists this year and communities activists to talk about how Taoyuan Land Art Festival could be of help for local development, and make Taoyuan a site of choice to present creative ideas.



## Keynote speech 1: Togetherness

### Catherine Grout



Well trained in art history and aesthetic, Catherine Grout is specialized in landscape (paysage) with outreach in various fields such as architecture, environment and urban development. She is also independent curator and have organized many exhibitions in public space to reactivate the sensual experience in our daily life, such as Contemporary Art Biennial of Enghien-les-Bains in Paris (1993-2004) and Zhuwei Environment Festival in Tamsui (2002) in collaboration with Bamboo Curtain Studio. Her two publications in Chinese “Pour de l’Art dans Notre Quotidien – des oeuvres en milieu urbain” (Yuan-liou, 2002) and “Representations et experience du paysage” (Yuan-liou, 2009) both have great influence to Taiwan art field.

Catherine Grout is currently professor of Aesthetics and researcher in National School of Architecture and Landscape in Lille, France.



## TOGETHERNESS

Multiple interests, aims and purposes can be recognized and analysed concerning the presence of art and of artist in urban space and public realm. Among others it can be: giving a kind of dynamism or impulse, telling a story, changing things into a spectacle, symbolising or publicizing a turn, enjoying something beautiful, dealing with memories, destabilisation of the unquestioned ideas and habits. It can be part of a touristic management, of a change into the society and the urban planning and/or of a profound need for something unknown that transforms us. I would like to propose that one of the most important meanings is related to a certain way of being, as being-in-relation, or part-of-the-world, *situated* within.

### *Three approaches*

To develop, I will present some art projects from three approaches. The first one, of course, is *art and artist*. The second one concerns the *world*. I propose to distinguish three meanings of it: the common world that is the politically goal for the human world (a public goal without private interests), the “milieu” that is the surrounding world for each living species and the personal world that is our own milieu more or less confined to our body or to our family, relatives, work and leisure (for example the art milieu, the sport milieu and so on). The third approach is the *situation*, which is understood differently depending on the context: to think a place as a situation for example helps to have a more complex understanding than just as being a site. It concerns the milieu and our relationships to it and to the human world, it concerns the historical context and the present moment (including economy, ecology, social and cultural matters, from global to local view point); the second context is the personal situation for each person that is related to feelings, age and gender, health and social condition, present activity and actions.

Worlds and situations are interconnected, and art lives up the connection. Those three approaches (art, world and situation) can help to question the wish and necessity of art, art as a work, a process, a practice, a way of being, a help for thinking anew, and an encounter. They question at the same time the process of



commissioning, of supporting the work and project within time (sometimes for years), as well as the relation to the place and people and people to the project.

About art, maybe two main questions are: what is art? Do we need art in our daily life? In a public context from them another one arises: how to be sure that there is a *wish for art*? A wish for art and not for decoration, entertainment, advertising? I will not discuss here about the evaluation of art, about criteria for its appreciation. Since someone has encounter art one day, one knows what it is and that it can transform oneself. I prefer to put into question the relation between art, common world and milieu and the situations through the attitude of the artist, the practice of art, the project within everyone involved in it and its experience. This relation through the experience of the encounter of art nurture the wish for art and it can correspond to a way to act for a common world and to think it in connection with the milieu. I am convinced that this happen only through the experience. Therefore I will present some projects as a way to link to what is organized here in Taoyuan.

### *Some art projects, methods and ways of being*

A hospital was reorganised around 2005 in Lille. Nishikawa Katsuhito did a 1% project to design the main courtyard for the pedestrian access and entrance to the building, and indoor spaces following the entrance. The living space was changed for the people in order to give them another feeling. The artist cares about the situation (a hospital and a monumental architecture) and about the different people's situations (going there to have a diagnosis, for treatment, visiting relatives or family, learning medicine, being a doctor, a nurse, someone from the administration staff).

Another 1% project done by Jean-Christophe Nourisson is also a conjunction between the situations. For what became a public path between two buildings for the school of architecture and landscape architecture in Villeneuve d'Ascq, he designed three elements. From their location and orientation, they give a tension in the space and can be used as furniture.

Both, Nishikawa and Nourisson were attentive to people's way of walking, crossing



the space, being in relation or not with the surrounding and others. They wanted the space to welcome people in their differences, in a way to propose a place for the encounter with others. For one it is a peaceful place, for the other a more dynamic one. Those artworks are visible and at the same time, no one is going there to look at them as work of art. They are part of the space around. They gave a quality to the situation. Then, the artwork is not reduced to its own form. It doesn't exist really without people's presence and interrelationships.

Other artists and projects have the same aim with different approaches. For example the sculptor George Trakas, is deeply involved into a remarkable attention to the milieu as a complex situation. He begins to relate himself to it, in order to do a work in connection with the elements, the nature, the wishes of people and their everyday life, space and time together. He can reveal the richness of the milieu, his history and furthermore to be situated within, with all the contacts and moves (air with soil with water with tides with season with animals with fishermen, with workers, and so on...).

Having in mind the common world helps to recognize, for example, the potential hierarchical social relationships and to go beyond the prejudices, in order to let potentially everyone being related to, and involved in, the project as a common project. Helen Mayer Harrison and Newton Harrison and the team working with them pay attention to this. The word conversation can resume this attitude. They explain their approach, analyse and proposal through a conversational mode more poetical and they organise meetings where people can speak together about a common interest related to the place (even a territory) and the situation (local people, people from administration, scientists, and so on). Their attitude is outstanding as they care about the human world and the milieu. For their art projects, they say that their patron is not the people or institution that pay for it, but the biodiversity and cultural diversity. They care about the recognition of both, of their differences and relation. Their approach and method are references since many years as it can renew the content of what is a common world in order to include ecological and cultural issues with the political issue (having the meaning of the Greek *polis* not of political party).



When personal and common involvement is opened to the milieu, to the lived situation, and to the art, the sustainability is included in the attitude and project. Then it is no more a key word. It is actions, ways to overcome contradictions; it is connected to concrete situation, attitudes, life and creativity.

Working on a public project, Wu Mali and Margaret Shiu said that they were thinking of it as a public utility. This means of course, that public money is used and also that art is not for art's sake. They nourish the project from the situations and people, including first the community living there. This means also that the art project has not as a main purpose the realisation of an artwork. Of course an artwork can be realised. But, it is not only an object, it is also part of the process and connections. We know the importance of this for some artists, for example, Kawamata Tadashi, who has in mind the wish that people who will participate in the design and realisation of the work will develop what he called a "self-education".

Living and working within the "milieu" Suzuki Akio proposes to be part of the nature; that means to feel it, to be within, and not to control. To hear (not only to listen to) can be a good way for being situated, grounded in the present moment.

Lani Maestro develops since years a way of working corresponding to what she named an "ethic of care". This is related with a sensuous and political involvement towards life, people, things, craft, memories, gestures, differences, gender. This openness to the world and to the otherness of the others, correspond to an abandonment for any wish of power.

### *Why to be situated is so important?*

If the experience of art may open to the world and to the milieu, as I wrote, this happens because it situates us here and there. We are suddenly in the surrounding world and not somewhere else: in our ideas, in our small world, in distance, or where we want to go. To be situated, to be part of the surrounding world, is togetherness: being present within people, things, elements, living organisms, plants.





If emerges the feeling of being situated here and there, within others and all the living organisms (beyond the separation of nature and culture), it can lead potentially to a political involvement (again not related to any political party). This is only potentially. As the experience of art is very personal, I am not sure it can be enough for the conjunction with the worlds and the situation. Furthermore, this is not the function of art. When it is the aim of the project itself, other kind of actions may emerge related with. The wish for art and the wish of this involvement have to be shared and carried by people together in the project. Then the experience of art, of the surrounding world and of us in connection with, altogether, may nourish the intention of a common (human) world within the milieu.





## Keynote speech 2: Inter-Local Experience through Art Work Production

### Tadashi Kawamata



Born in 1953.

At the youthful age of 28 he was chosen to be a participating artist in the Venice Biennale. Having since taken part in Documenta and international exhibitions, he has achieved high acclaim in Europe and around the world. Today he is an important artist and indispensable presence within a growing trend in art to value the production process and participation in society and history.

Kawamata's work transcends the art context and extends to fields such as architecture and city planning, history, sociology, everyday communication, and even medical treatment.

2000, Japan Arts Foundation Encouragement of Contemporary Art Awards.

2013, the Minister of Education Award for Fine Arts.

2014, L'ordre des Arts et des Lettres, (Officier)



## Collaborating with Local People around the World

- An abstract of exclusive interview with Nikkei Evening Newspaper (November 21<sup>st</sup>, 2012)

Japanese artist KAWAMATA Tadashi visits all kinds of places around the world and builds temporary architectures. He refers to it as “personal public services,” and joins forces with local communities for implementation and construction of these projects. The sharing of the collaborative experience is more important than the outcome, which is Kawamata’s very objective.

### ***Art Comes from Asking***

What I pursue is art that can manifest unique features of the place; in other words, I am looking for art that is right for the place. “Please come and create for us.” With invitations by various communities, I have visited towns and villages all around the world.

Wherever I go, I always interact with local citizens and study local history before conducting art creation. I believe art comes from asking. *Through the questions asked by me, a foreigner, the local features will emerge.* For example, let’s say the village is known for apples, I will ask, are the wooden cases farmers used to contain apples in the past unused and stored in warehouses? I’ll ask them to collect the cases, or try to pile the cases up. Or, if there is an old community nearby being demolished, I will say to them, there must be lots of unwanted building materials, let’s make use of these discarded materials and try to assemble them into a structure.

Of course, people may not always listen to my suggestions, and sometimes there will be some friction. However, it is through this kind of opportunities that the local citizens can rediscover history, and get more people together to exchange opinions. Art is like spices; without it, life goes on, but the important thing is how to use art to further enhance and exhibit local features.

***Pile Chairs up into Corridor. Connect Buildings with Wooden Bridge.******Kawamata's Art is on the Edge of Architecture***

Traditional buildings are limited by various regulations, and even when you have interesting proposals, it is not easy to carry them out. However, my artworks will eventually be dissembled and removed, and they are temporary structures. This is why they are granted permissions. The scales of the works are limited, but on the other hand, I enjoy full creative freedom because it is art.

My works rely purely on physical labor. Men and women, elders and children, we try to get everyone involved. I mainly use wood because it is easier for people to work with, and around the world, wood is a more popular and relatively cheaper material. School dropouts, unemployed, and inmates, I have worked with people in all kinds of situations. People who complain about the laborious tasks and refuse to participate in the beginning will always open up, and share with us their stories eventually.

***It May Sound Contradictory, but I See My Art as “Personal Public Services” - Kawamata***

To me, whether we finish a project or not, it is not important; what's important is the process. I once worked with patients of alcohol poisoning in the Netherlands, and we assembled a wooden trail together. Everyday, we repeated the simple and easy task, and the trail gradually stretched out over the long construction period. The point is not the outcome of the project, but what the group of people can realize over the process of construction.

Currently I am holding an exhibition in Yokohama, and during the exhibition, I will continue to execute projects. Some kind of construction will always be going on at the exhibition space throughout the period, and it doesn't matter if I don't finish them by the end. These implementations are only for the discovery of opportunities, and the ultimate goal is to conduct a certain kind of communication. What I pursue in my art is to give people the opportunity to converse with one another and share the time working with each other. This memory is truly priceless.





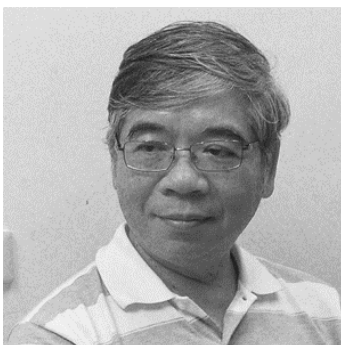
## Moderators

### Margaret Shiu

With a background in economy development and artist herself, Margaret Shiu is the founder and director of Taiwan's Bamboo Curtain Studio which just celebrated its 20th anniversary. It is a residency program, and also an international cultural exchange research and facilitation hub. The studio promotes public and private support for international exchange. Margaret's vision is to promote art and culture as vital components for global understanding, and local sustainability, by sharing, connecting and co-creating new practices. Local Action: Global Connection is the mission for the past 20 years. The studio focuses on serving talents by providing artists with time and space for creative incubation. Margaret serves as a regional representative of TransCulture Exchange in Boston. She also works closely with the Taiwan Ministry of Culture and Taipei city government on cultural policies for support of creative talents.



### Huang Hai-ming



Recently retired from National Taipei University of Education, Huang is still active as art critic and curator, and also director of Nanhai Gallery, an important alternative exhibition space in Taiwan.

Huang considers city as a big stage for our daily life and himself an observer. Since year 2005, he turns the district around Nanhai Gallery into an experimental arena for the concept, and finds solutions for contradictions of urban development through micro actions and interventions. Huang Hai-ming is also a music lover, spending a lot of time playing instruments like keyboard, saxophone and electric guitar.



## Mali Wu

Born in Taipei, Wu Mali had art education at the National Art Academy in Dusseldorf, Germany. Deeply influenced by the social political movement in the 80's in Taiwan, she valued the artist's role in society. A series of installation works developed at this time explored from gender perspective, the historical narratives on home/land issues.



From year 2000 on, she is keen to develop socially engaged art projects, working with NGOs and focusing on how art can have input into the public sphere.

Wu's works have been widely exhibited internationally, e.g. Venice Biennial, Taipei Biennial and Asian Pacific Triennial. She has received Taishin Visual Arts Award in 2013.

Wu is teaching at the Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University, Taiwan.





## Speakers

### Wang Wen-Chih



Wang, Wen-Chih was born in 1959 in Chiayi, Taiwan. He represented Taiwan at the 2001 Venice Biennale and has been selected in a number of major public art projects. His work has been exhibited in Asia (Taiwan, Japan), Europe (France, Italy, Austria, the Czech Republic), America (United States, Canada) and Australia. his oeuvre lies in Asia, the land from which he was nurtured, for art is always an extension of the reasoning behind where it was created.

Bamboo is of vital importance in Wen-Chih Wang's works, and he skillfully exploits its flexibility and strength as well as its graphic qualities. A self-proclaimed craftsman who "puts what he knows how to do into contemporary art", Wang Wen-Chih creates works at the intersection of painting, landscape design, architecture and sculpture. With their succession of changing viewpoints out onto the surrounding environment, they both appeal to and surprise the spectator.



## Jia-hung Hsiang



Hsiang is funder and executive director of Sparkle Studio and vice-chairman of Taiwan Community Alliance. He's specialized in rural area revitalization, cultural and creative industry and culture study. He also has been directors for many special projects in local regeneration since year 2001.

## Li-Chuan Wu

As director of “Fu-kang People and Farming Salon”, Li-Chuan Wu is also advisor to Taoyuan Culture Foundation and to China Floral Art Foundation.

She is keen to promote organic life in Taoyuan region.





## Resident Artists

### Sakarin Krue-on



Sakarin Krue-on is a contemporary Thai visual artist. His works are often site-specific installations with traditional Thai cultural influences. He won the Silpathorn Award in 2009.

Krue-on is an art instructor, an advisor for postgraduate students, and the Associate Dean of the Faculty of Painting, Sculpture and Graphic Arts at Silpakorn University. Krue-on resides and works in the metropolitan area of Bangkok, although his projects and exhibitions frequently take him out of Thailand.

He is a follower of Silpa Bhisari. In 2014 he is a professor at Columbia University's School of the Arts.

### Arya Pandjalu

AryaPandjalu studied print making at the Indonesia Institute of the Arts, Yogyakarta, graduating in 2005. His work focuses on social and personal story telling through installation, print making, painting, sculpture and performance. He used to play with different medium to transfer and transform his ideas. But lately his focus is on working with paper because it is a simple and unique medium which can be found in many traditions and is above all environment friendly. For him working with paper is like going back to childhood which inspires him to making art works.



He has participated in the Sama-Sama Mural Project 2003 in San Francisco, Landing Soon Residency programme at Cemeti Art House in Yogyakarta in 2006, and in 2010 a residency at Kosmopolis in The Netherlands.



## Marvin Minto Fang



Born in 1955, Marvin Minto Fang is descendant of Xinwu District's Fang family and active in national and international art world. With a background of environmental design, Marvin is very good at creating fusion in art work from different media and cultural context.

Marvin was artistic director of Yuzi Paradise in Gui-lin, Guang-xi. He now lives in Beijing and Taipei. He just re-opened “Romad Museum” that he initiated 18 years ago as way lead the general public to encounter emerging art expressions.

## Huang Jui Mao

Jui-mao Huang is Dean of Architecture Department of Tamkung University and funder of Community Action Team. He specializes in urban and community design, and conducts many research projects and practices in related field, such as environment education programs, civic actions and transformation of public space.



He funded “Community Action Team” in 1993 to be able to take part in authentic reform in urban area. He has been devoted to many community actions in Tamsui and helps the local authority to put creative city concept into practice while preserving the culture heritage.



## Julie Chou



Artist, researcher and writer. Julie has been participated in “Art as Environment – A Cultural Action on Tropic of Cancer 2007 & 2008” and took a residency in rural village Donghouliao, Chiayi, Taiwan. She learned about organic farming and grew great interests in ecological, environmental and communal issues since then. In 2009, she took a research trip to Britain on its ecological art development and published a book of the research in 2012. Julie has many artist residency's experiences. She also works with communities nationally and internationally, including Japan.

## Yuyo Pan

Born in 1976, Yuyo Pan is artist who lives and works in Taipei. He uses Chinese ink painting to express the landscape of everyday life with an over pretentious elegance. In his latest works with acrylic, one can see a world in-between the reality and imagination, and the hero is contemplating his heart while lost in the urbanization. Ever since his graduation from school, Yuyo also started to focus on the correlation between human landscape and local heritage in general. Some of the results became mural paintings and intrigue people's reflection toward the sitting environment. He has participated in Taoyuan Landscape Art Festival in 2013.







## 活動集錦 Events Highlight

### 前置田野調查 Field investigation for project planning

- 與文化局長共同參訪富岡、新屋社區 Visit Xinwu and Fukang areas



- 8/23 公民咖啡館蒐集社區意見 World Café with communities





- 藝術家進駐行前社區說明會 Meeting with communities before artists' arrival



- 顧問王文志在地查訪 Project advisor Wen-chih Wang visiting potential sites







## 藝術家參訪 Artists getting to know different Taoyuan regions

### ■ 新屋地區 Xinwu



### ■ 觀音地區 Guanyin



### ■ 楊梅地區 (富岡) Fukang





■ 大園地區 Dayuan



■ 中壢地區 Chuangli



■ 八德地區 Bade





## 藝術家認識桃園人文地景 Artists learning local knowledge





2015 Taoyuan Land Art International Forum