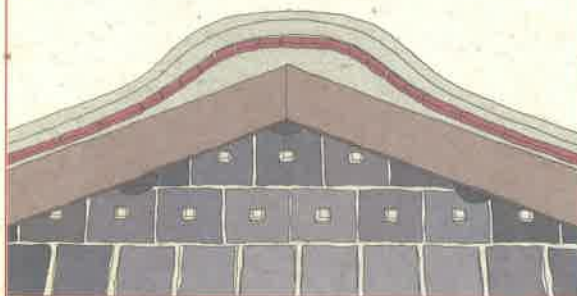


記憶留轉

關於兒時回憶的五感體驗

歷史建築公司田溪程氏古厝開幕特展



**INLAID
MEMORY**

Opening Exhibition of Cheng Family Abode by the Gongsitian River

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文·化·局·長·的·話

古稱「滬尾」的淡水，擁有 400 年的豐厚歷史，數百年來因地理環境的獨特地位，演繹一齣齣撼人心魄的歷史事件，這些富有傳奇色彩的歷史故事，直到今天，依然保留著彌足珍貴的痕跡。

淡水以古蹟的活化與再利用，結合觀光旅遊推廣，成為國人在假日出遊選擇的好去處。近幾年更將發展重心結合藝術人文的提升，結合在地豐富的文化資產與濃郁的藝術氣息，持續推動新北市全區的美學擴展與城市觀光深度涵養。「公司田溪程氏古厝」作為新北市淡水區內第一座指定為「歷史建築」的傳統民宅，其完整獨特的建築本體，充分展現了近百年閩南人建築的特色與農家環境的人文風貌。本開幕特展「記憶留轉」特別結合當代藝術作品的裝置展現，透過藝術家依照程氏古厝別具風味的空間規劃，打造出具有人文互動與文化深度的藝術特展。期待程氏古厝的開幕，能匯集更多藝文工作者及民眾的參與，成為新北市最具傳統風味的藝術新據點，共同激盪出更絢爛的藝術火花，豐厚淡水的藝術文化深度。

新北市文化局 局長

林錫綺

Foreword

As the first historical museum in Taiwan, Tamsui Historical Museum is devoted to the long-term integration of historical sites and public spaces in Tamsui, and is part of the life of local inhabitants, cultural and historical workers as well as tourists in order to provide an internationally visible platform for art and culture. Cheng Family Abode is located in the Tamsui New Town of New Taipei City. It is the only existing farm house built in the traditional san-he-yuan style in the Gongsitien River area, and a building that fully embodies the Taiwanese architectural characteristics of the late Ching Dynasty. After many appraisal meetings, its restoration was finally completed in December, 2010.

In addition to connect and combine the Tamsui Art District and the Tamsui New Town in terms of art, culture and the environment as a unique feature of the entire area, Cheng Family Abode by the Gongsitien River is also a very practical platform of artistic interaction that promotes the works of local artists. Through creating opportunities for artistic exhibitions and shows, the local art would be able to interact with foreign art and learn from each other, enabling an artistic living space without borders and walls. We hope to create a new face of Cheng Family abode that amalgamates the traditional and the creative elements with "Inlaid Memory," an exhibition of five contemporary artists, and introduce artistic activities into Tamsui area from the urban center, developing a unique art district in Taiwan that successfully brings together local history and geographical environment as well as culture and art.

Lin, Chien Chi

*Commissioner
Cultural Affairs Bureau,
New Taipei City Government*

館·長·的·話

作為臺灣第一座以古蹟為特色的博物館，淡水古蹟博物館長期整合各古蹟建物與公共空間，融入在地居民、文史工作者與觀光遊客，提供一個具國際能見度之藝文展演舞臺。位於淡海新市鎮重劃區內的程氏古厝，為公司田溪地區碩果僅存的農宅，其三合院格局與典型的農宅建築方式，充分體現清末民初時期的台灣建築特色；歷經多次的審查會議，古厝終於民國 99 年 12 月修復完工。

公司田溪程氏古厝除串聯淡水藝術大街與淡海新市鎮在藝術、人文、環境三者交融的全區域特色之外，也將實質的提供做為藝術交流的平臺，將在地藝術家的創作能量，透過展演及藝術進駐的各種方式與外國藝術創作相互砥礪，創造一個跨越界線、無牆的藝文生活空間；更期許藉由 5 位當代藝術家的開幕特展「記憶留轉」，打造程氏古厝融合傳統與創新的嶄新風貌，將藝術活動的發展路線自都會中心引導至淡水，成功打造全臺灣獨一無二、結合人文藝術、地理環境、在地歷史的藝術特區。

新北市立淡水古蹟博物館 代理館長

廖文卿

Foreword

As the first historical museum in Taiwan, Tamsui Historical Museum is devoted to the long-term integration of historical sites and public spaces in Tamsui, and is part of the life of local inhabitants, cultural and historical workers as well as tourists in order to provide an internationally visible platform for art and culture. Cheng Family Abode is located in the Tamsui New Town of New Taipei City. It is the only existing farm house built in the traditional san-he-yuan style in the Gongsitien River area, and a building that fully embodies the Taiwanese architectural characteristics of the late Ching Dynasty. After many appraisal meetings, its restoration was finally completed in December, 2010.

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Liao, Wen Ching

Acting Director

Tamsui Historical Museum, New Taipei City

不同時代更替，許多相異的事物景觀，卻有著相似的特徵；譬如上海、香港及臺北等開發度極高的都會大城，同為人口眾多、高樓聳立、夜晚燈火燦爛…等都會景象，因全球化快速發展而造成的景觀迷失現象，讓我們即使身處異鄉，卻因這些相似的人造空間而產生錯亂感；我們以為許多名稱或指示招牌能告訴自己身在何處，但感官經驗卻使我們益發以為居於懷念之地。這些於都會中相似度極高的特徵，使我們產生的共感作用 (effect of sympathy)，無疑是一種視覺共感下的幻象，人因這種相似處境而產生的迷失，似乎也是一種對於逝去美好的懷想。

這種共感作用，不屬於明確邏輯的地名處境，卻是記憶的重要來源。我們不一定依賴字與詞才能記得某些事物，視覺、聽覺甚至於嗅覺的印象有時更深刻在我們記憶之中。就如同我們總記得某個夏天午後風吹過臉龐的味道；赤腳踩在外婆家榻榻米上的刺痛感；童年時在冒險遊戲中發現的神祕水塘；或是那個母親抽屜裡閃閃發亮的珠珠項鍊；這些由感官懷戀所帶來的印象是我們身體裡無法抹除的記憶，這當中有真有假，即便隨著時間的流逝而逐漸與事實有所出入，卻建構出我們心中對於歸屬感最堅固的信念。

「記憶留轉」展覽邀請 5 位臺灣當代藝術家，以人們對於「兒時回憶」的五感體驗為創作概念，配合程氏古厝三合院的復舊地景環境，利用裝置藝術呈現關於「逝去的美好」所擁有的深刻概念。藝術作品本身並非裝飾物，而試圖讓觀者有更多層面思考與直覺感受，藉著與程氏古厝文化本體的連結提供更多元化的思考，如此才能提升展覽無形的附加價值。程氏古厝作為平臺基地角色，邀請 5 位展出藝術家協力合作，從展覽參與中瞭解環境 / 建物 / 藝術 / 人文的相互關聯；在作品的互動與應用中，創造個人經驗與人文藝術跨界新視野。另一方面，期待透過此次展覽建立藝術人文媒合平臺角色，由生活中的五感經驗出發，跳脫藝術評論的框架，透過直覺經驗，挑戰傳統藝術慣性思考方式，從藝術角度體驗生活，讓展覽對各觀看族群產生不同的詮釋意涵。

Although times change, many different things still retain the same characteristics. For example, highly developed metropolitans, like Shanghai, Hong Kong and Taipei, have large population, skyscrapers, and mesmerizingly lit nights. Massive globalization has homogenized the cityscapes, and in turn, caused a sense of spatial bewilderment that silences people from telling where they are. As if the names or signs could specify the locations, our senses trick us into believing that we are living somewhere we have been longing for. These homogeneous characteristics in the metropolitans produce an effect of sympathy that is doubtlessly a visual illusion. The fact that people gradually get lost in these seemingly similar environments is possibly simultaneously a kind of nostalgia for the wonderful past.

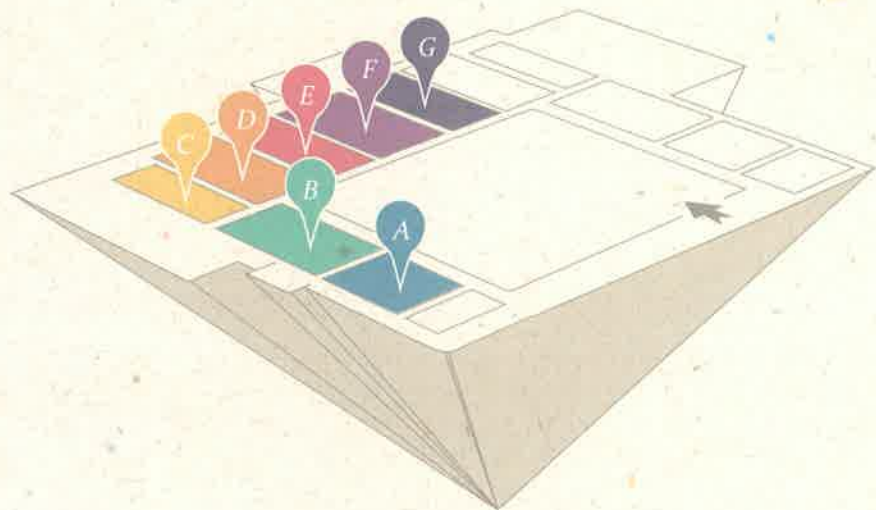
However, this effect of sympathy as well as the unclear names of places is an important source of memory. We do not necessarily rely on certain words to remember things. Our visual, audio, and even olfactory sense sometimes leaves a deeper impression in the mind. We would always remember the breeze that gently brushed against the face in a summer afternoon; the stinging feeling of stepping barefoot on the tatami at grandma's house; the secret pond accidentally discovered in a childhood adventure; the shining pearl necklace in mom's drawer. These memories captured by the senses are inscriptions within our bodies. Some are real and some are not. Some gradually faded and altered with time. Nevertheless, they build up our strong faith in that sense of belonging we cling to.

“Inlaid Memory” invites five Taiwanese contemporary artists to create works based on the five senses of childhood memories. Combining with the three-section compound of the Cheng's Residence and its environment, this exhibition uses installation art to represent the profound concept of “the disappeared happiness.” The artworks are not decorations but attempts that provoke the viewers' contemplation and intuitive perception. Through the connection with a cultural entity such as the Cheng's Residence, the exhibition provides a more diverse perspective and enhances its unseen value. The Cheng's Residence, therefore, becomes a platform for the five artists, who work together to create a cross-disciplinary vision of personal experience, culture and art through understanding the connections between the environment, architecture, art, and culture. In addition, we also hope to establish a platform that could bring together art and culture, and focus on the five senses essential to our daily life to escape the confinement of art criticism, challenge the traditional thinking about art so that it becomes possible to experience life from an artistic perspective through intuition and allows different interpretations of multiple groups toward the exhibitions.

場·地·介·紹

程氏古厝是新北市淡水區內第一座登錄為歷史建築的傳統民宅，建築保存完整，為公司田溪地區碩果僅存的農宅，屬於三合院格局，以安山岩為基腳，採用唐山斗磚和山牆穿瓦衫，周邊有竹林圍繞，溝渠流過，可展現淡水近百年閩南人建築的特色與農家環境的人文。

民國 88 年學者及文史工作者到現場會勘，歷經多次審查會議，於民國 92 年新北市政府登錄「公司田溪程氏古厝」為歷史建築。民國 98 年由新北市政府文化局主辦，展開相關修復工程，修復過程遵照傳統工法，保持古厝原有樣貌，古厝修復於民國 99 年 12 月完工，並開放民眾參觀。



- A. 王福瑞 Wang, Fu-Jui
- B. 朱駿騰 Chu, Chun-Teng
- C. 沈昭良 Shen, Chao-Liang
- D. 郭昭吟 Kuo, Chao-Yin
- E. 盧之筠 Lu, Chih-Yun

About the Abode

Cheng Family Abode is the first traditional, well-preserved architecture designated to be a historical building within the Tamsui New Town of New Taipei City. It is the only farmhouse left in the Gongsitien River area. It is of the san-he-yuan structure, based with Andesite, using bricks laid on its edge and gables, and is surrounded with bamboo groves and trenches. It is a farmhouse characteristic of the southern Fujian architecture as well as the culture and lifestyle of the countryside over the past 100 years in Tamsui.

Cheng's descendants led scholars and historians to the old residence for a survey in 1999. After various appraisal meetings, New Taipei City Government officially declared "Cheng Family Abode by the Gongsitien River" a historical building in 2003. Restoration undertaken by the Cultural Affairs Department of New City Government started in 2009, and they followed the traditional architectural method in order to restore the building's original appearance. The whole project was completed in December, 2010, and has been open for the general public since then.







作品

Works

藝術家

Artists



王福瑞

Wang, Fu-jui



《聲點》主要是透過聲音的創作，來傳達當下生活狀態與運算機器間的密切關係；這呼應人類早在遠古時代，便會透過敲擊所發出的聲音高低與大小，來對模仿自然界的聲音，並作為社會生活人與人之間的傳達。在數位資訊的當代，我們以 0 與 1 的形式來處理與傳遞電腦訊息；以透過大量光點的明、暗，使我們感知圖像訊息。而這最小單位（0 與 1，或明與暗）的構成與流動，也令人重新思考「聲音」創作的本質。

此聲音裝置作品懸掛於整個展間內，觀賞者可走入裝置作品之中感受由數百個喇叭所構成的作品，每個喇叭經由晶片運算而產生不同的音頻，有如數百個頻道的聲響在空間中迴盪，透過數百如點的發聲體，大量高速、亂數控制的聲音點之流射，使欣賞者進入超驗的意識流動狀態，如同記憶夏夜中的蟲鳴野徑。

Artwork

“Sound Dots”

“Sound Dots” is a sound artwork that conveys the idea of a close relationship between the current life and the constantly operating machines. It echoes something that human learned to do in the beginning of our history that we made different sounds through knocking to imitate the sounds in nature and to communicate with other people in the primal society. In the digital era, the computers process messages in the form of 0 and 1, and represent the images of messages through immense bright and dark dots. The structuring and flowing of this minimal unit (0 and 1; or the bright and the dark) also invites us to rethink about the essence of “Sound Dots.”

This audio installation is hung in the entire exhibition room. When the audience walk into the space, they will be immersed in this piece that is composed of hundreds of speakers. With computer logarithm, each speaker gives out sounds of different frequency. Therefore, the piece is like hundreds of channels broadcasting at the same time in the room. Through these sound entities, massive, random and high-speed sound dots bounce around, transporting the audience into a flowing consciousness similar to the singing of cicadae at a summer night in our memory.

國立臺北藝術大學「藝術與科技中心」(Center of Art and Technology) 未來聲響實驗室主持人。主要專長為聲音藝術、互動藝術。1993年成立台灣第一個實驗音樂廠牌和刊物「Noise」，2000年加入「在地實驗」，是臺灣媒體藝術發展中少數以團體實驗室方式進行數位藝術的實驗、實踐與探討，並推動「異響/Bias」聲音藝術展與「臺北數位藝術獎」聲音藝術類別，將聲音藝術推展成國內數位藝術具有特色的領域。2008年起策劃「超響」聲音藝術展演，帶動國內新一波數位藝術發展。

Artist

Wang, Fu-Jui

As the director of the Future Sound Laboratory, Center of Art and Technology, Taipei National University of the Arts, Wang specializes in sound art and interactive art. He founded the first music label of experimental music in Taiwan in 1993 and the magazine, Noise. In 2000, he joined the ETAT LAB, an artistic entity that discusses, creates and experiments on digital art in the form of a laboratory group, which is rarely seen in the development of Taiwanese media art; they also launched the "Bias" sound art exhibition and promoted the category of sound art in Digital Art Festival Taipei and its awards, making sound art a unique field in digital art in Taiwan. In 2008, he launched the "TranSonic" and created a new wave in the development of digital art.



主·要·展·出

- 2012 「雜音空態」，聲音裝置；「創造對話語言者」，關渡美術館，臺北
2012 「聲點」，聲音裝置；The Physics Room，基督城，紐西蘭
2012 「雜音空態」，聲音裝置；「心動 EMU」，臺北當代藝術館，臺北
2011 「雜音空態」，聲音裝置個展；伊通公園，臺北
2011 「聲點」，聲音裝置；聲音生物，新苑藝術，臺北
2011 「聲碟」，聲音裝置；「粉樂町」，臺北
2011 「聲碟」，聲音裝置；「Liquid Shell」，IAC Berlin Gallery，德國
2010 「聲泡」，聲音裝置；清邁聲林，夏可喜畫廊，臺北
2010 「悸動靜態」，數位影像個展；國立陽明大學藝文中心，臺北
2010 「雲端下的聲林」，聲音裝置個展；臺北數位藝術中心，臺北
2010 「天際線」，戶外建築投影；超未來，廣達電腦，桃園
2010 「寂靜旅館」，聲音裝置；超未來 - 片刻，廣達電腦，桃園

主·要·演·出

- 2012 「Noise × Beat 音波相乘」，臺北當代藝術館，臺北
2012 「Trigger Clork」，交通大學演藝廳，新竹
2012 「KRG#21/KK Null Taipei Gig」，地下社會，臺北
2012 「New Zealand Tour」，The Russian Frost Farmers，威靈頓，紐西蘭
2011 「威尼斯雙年展」臺灣館，義大利
2011 「臺北福島聲音連線」，南海藝廊，臺北
2011 「Liquid Shell」，IAC Berlin Gallery，德國
2011 「超響 TranSonic 2011」，國立臺北藝術大學舞蹈廳，臺北
2010 「Sound Effects Seoul, Taiwan 2010」，臺北當代藝術中心，臺北
2010 「6oX6o」，臺北當代藝術中心，臺北
2010 「超響 TranSonic 2010」，國立臺北藝術大學戲劇廳，臺北

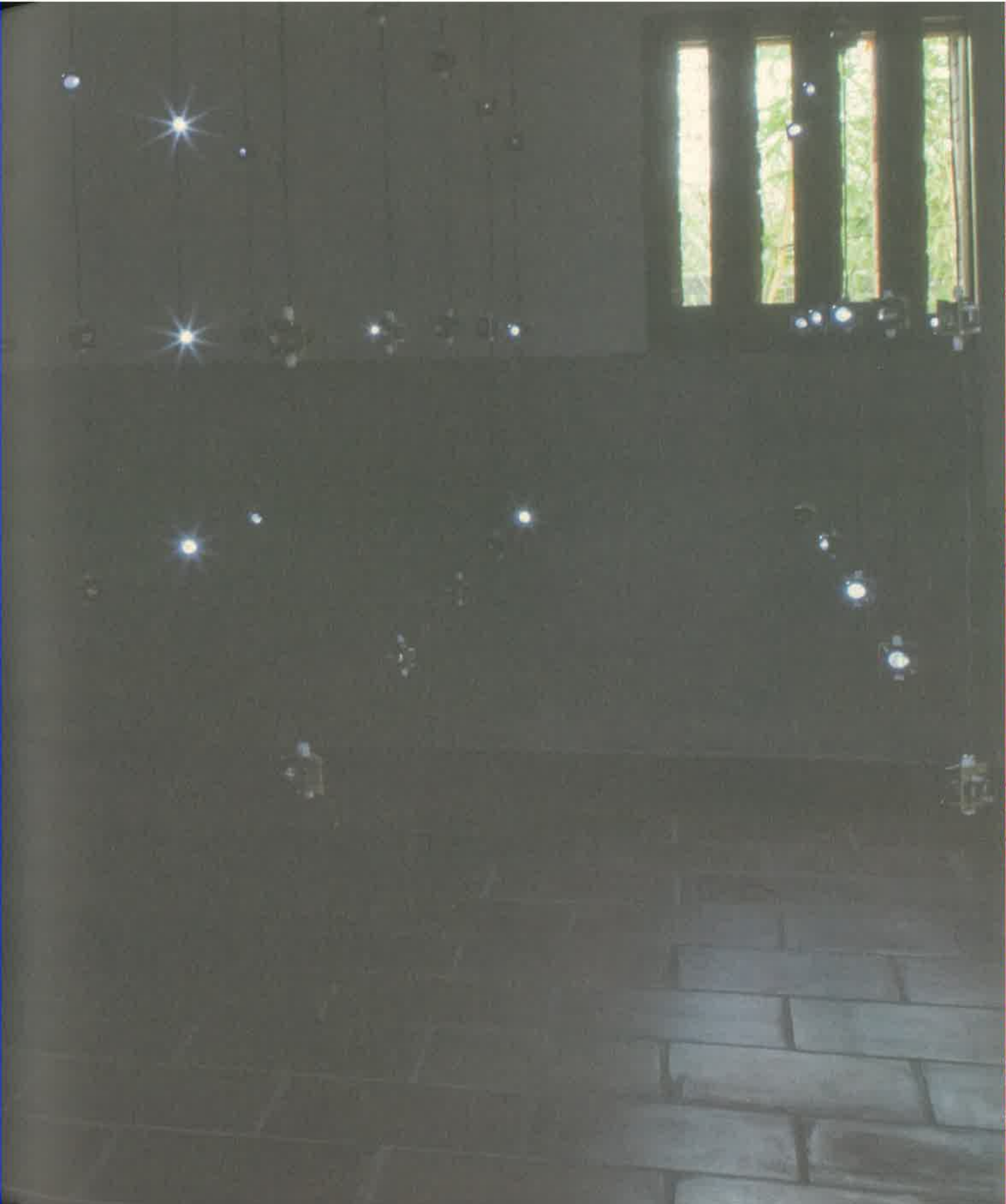
Exhibitions

- 2012 "Hollow Noise," Sound Installation, "Creators of Dialogue" KdMoFA, Taipei
- 2012 "Sound Dots," Sound Installation, "The Physics Room" Christchurch, New Zealand
- 2012 "Hollow Noise," Sound Installation, "Crush on EMU" MOCA Taipei, Taipei
- 2011 "Hollow Noise," Sound Installation IT Park, Taipei
- 2011 "Sound Dots," Sound Installation, "Sound Creature" Galerie Grand Siecle, Taipei
- 2011 "Sound Disk," Sound Installation, "Very Fun Park" Taipei
- 2011 "Sound Disk," Sound Installation, "Liquid Shell" IAC Berlin Gallery, Germany
- 2010 "SoundBulb," Sound Installation, "Whispering in ChiangMai Forest" Sakshi Gallery, Taipei
- 2010 "Throbbing Stillness," Digital Images Art and Culture Center, National Yang Ming University, Taipei
- 2010 "Sound Forest Under The Cloud," Sound Installation Digital Art Center, Taipei
- 2010 "Skyline," Outdoor Projection, "Transfuture" Quanta Computer, Taoyuan
- 2010 "Silent Hotel," Sound Installation, "Transfuture/Moment" Quanta Computer, Taoyuan

Performances

- 2012 "Noise x Beat" MOCA, Taipei, Taiwan
- 2012 "Trigger Clork" NCTU Arts Center, Hsinchu, Taiwan
- 2012 "KRG#21/KK Null Taipei Gig" Underworld, Taipei, Taiwan
- 2012 "New Zealand Tour" The Russian Frost Farmers, Wellington, New Zealand
- 2011 "La Biennale di Venezia-The Heard And The Unheard" Venice, Italy
- 2011 "Taipei-Fukushima Connection: Feedback Machine" Nanhai Gallery, Taipei, Taiwan
- 2011 "Liquid Shell" IAC Berlin Gallery, Germany
- 2011 "TranSonic 2011" TNUA Dance Theater, Taipei, Taiwan
- 2010 "Sound Effects Seoul" Taipei Contemporary Center, Taipei, Taiwan
- 2010 "60X60" Taipei Contemporary Center, Taipei, Taiwan
- 2010 "TranSonic 2010" TNUA Experimental Theater, Taipei, Taiwan







朱駿騰

Chu, Chun-Teng



《疲倦的沸騰》是一件源自創作者自身過去三年在倫敦的狀態。就像數以萬計到西方求學的國際學生般；期待著西方留學 / 生活經驗會為帶來更美好的未來，但文化衝擊與不適應卻無所不在。為融入夢想已久的「西方」；但同時間種種挫折與衝突不斷提醒著自己的不同，最後種種矛盾不斷反覆糾結，就像那些無止盡串連轉換的轉接頭，而自身，就像電鍋疲倦的沸騰着。

此件作品裝置於程氏古厝原廚房位置，當觀眾隨著微弱的燈光走近，可聞到空間中散發陣陣的米飯香味，幾乎被掀開的鍋蓋不斷的冒出白煙，各式各樣的插頭，加起來三、四十個。串聯古厝中傳統的大灶以及象徵文化衝擊的作品裝置，讓觀者有更加深刻的體會。

Artwork

“The Foaming Weariness”

This artwork inspired from the artist's personal experience of living in London for three years. Just like other thousands of international students, expecting a better future that might result from the experience of studying and living abroad, he found the cultural shock and inability of adapting to the environment never subsided. The dream of fitting into the "Western society" lasted while the constant frustrations and contradictions kept reminding him of his differences. As a result, all the conflicts intertwined and manifested as the endless adaptors while the electric pot kept boiling like the artist himself.

This artwork is placed in the kitchen of Cheng Family Abode. When the viewers walk toward the dim light, they smell the cooking rice as the steam keeps rising from under the lid of the electric pot. More than three hundreds of different plugs and adaptors link the traditional stove of the old building to the installation, symbolizing the cultural shock and brining the viewers a deeper, stronger understanding.



2010年畢業於英國倫敦大學金匠學院 (Goldsmiths, University of London) 藝術創作碩士班。大學時主修電影，並執導多部實驗短片，靈感取自於川端康成同名小說的畢業作品『睡美人』，入選 28th 客萊蒙費宏國際短片影展、19th 新加坡影展等多國際影展。大學畢業後專心於藝術創作，作品已於上海 MOCA 當代美術館、臺北當代美術館、格拉斯哥當代藝術中心、葡萄牙 Palácio das Artes...等群展中展出。

Artist

Chu, Chun-Teng

Chu obtained the MFA in Fine Art from Goldsmith University of London. In college, he majored in film studies and directed many experimental short films. "The House of Sleeping Beauty," his graduation project, inspired by Kawabata Yasunari's novel of the same title, made the short list of various international film festivals, such as the 28th Clement-Ferrand International Short Film Festival and the 19th Singapore International Film Festival. After receiving his BA, he shifted his direction toward fine arts. His works have been selected for group exhibitions in Palácio das Artes – Fábrica de Talentos (Portugal), Taipei Contemporary Art Museum, Shanghai Contemporary Art Museum, and Glasgow Center for Contemporary Arts, etc.



- 獲·獎
- 2011 年臺北美術獎 優選
2011 蔚藍藝術獎 影像組入選
- 個·展
- 2012 「我叫小黑」朱駿騰個展，視盟藝文空間，臺灣
- 聯·展
- 2012 移動中的邊界：臺灣—以色列，跨文化對話，荷茲利亞當代藝術中心，以色列
2011 「2011 台北美術獎」，臺北市立美術館，臺灣
「審查機制再生產」，The Invisible Dog，紐約，美國
「圓周」，4 Piccadilly Place，曼徹斯特，英國
「情束」，視覺藝術聯盟，臺北，臺灣
「外掛×附加：一段城市間的預演」，Rag Factory，倫敦，英國
「後民國—沒人共和國」高雄市立美術館，臺灣
「窗口」大未來耿畫廊 TKG+，臺北，臺灣
「肉體與石頭的場域」Simotas Building，伊斯坦堡，土耳其
2010 「ViVa Festival」原美術館，東京，日本
「他者測量——臺灣當代藝術展」，索卡藝術中心，北京，中國
「2010 金匠大學藝術創作碩士畢業展」，金匠大學，倫敦，英國
「Like Tears in Rain」Palácio das Artes - Fábrica de Talentos，波多，葡萄牙
「暫停與退出 2」Shoreditch 市政廳，倫敦，英國
「與線再相遇」格拉斯哥當代藝術中心，格拉斯哥，英國
- Awards
- 2011 “Taipei Art Award “Honorable Mention, Taipei, Taiwan
2011 “Celeste Art Prize” Video Short List, New York, USA
- Solo Exhibitions
- 2012 “My Name is Little Black – Chu Chun-Teng Solo Exhibition” Association of the Visual Arts, Taipei, Taiwan
- Group Exhibitions
- 2012 “Boundaries on the Move: Taiwan –Israel, a Cross-culture Dialogue” Herzliya Museum of Contemporary Art, Israel
2011 “2011 Taipei Art Award” Taipei Fine Art Museum, Taiwan
“Producing Censorship” The Invisible Dog, New York, USA
“PERIPHERIES” 4 Piccadilly Place, Manchester, UK
“Bonds of Affection” Association of the Visual Arts, Taipei, Taiwan
“Plug In × Add On: a Rehearsal of Potential Connection Between Two Cities” Rag Factory, London, UK
“Republic without People” Kaohsiung Museum of Fine Art, Taiwan
“Window” Tina Keng Gallery TKG+, Taipei, Taiwan
“Site of Flesh and Stone” Simotas Building, Istanbul, Turkey
2010 “ViVa Festival” HARA Museum of Contemporary Art, Tokyo, Japan
“Measurement of the Other” Soka Art Center, Beijing, China
“2010 Goldsmith MFA Fine Art degree show” Goldsmith Large Bath, London, UK
“Like Tears in Rain” Palácio das Artes - Fábrica de Talentos, Porto, Portugal
“PAUSE AND EJECT 2” Shoreditch Townhall, London, UK
“Encounters With the Line” Glasgow Center for Contemporary Arts, Glasgow, UK



沈昭良

Shen, Chao-Liang



《Stage 10》

臺灣攝影家沈昭良歷時近六年，針對本土綜藝團、康樂隊演出時使用的移動式舞臺車，以當代攝影形式，深刻描繪台灣特有娛樂產業與文化景況的視覺彙編。其作品多呈現絕空無一人的舞台景緻，結合周邊環境間落差關聯，是創作者凸顯舞臺車存在於庶民社會的現狀，及與多樣現實場域間無可名狀的對照；有別於傳統寫實紀錄風格，沈昭良朝向融合環境肖像、視覺群化與類型建構的當代式書寫。

在數位發展進程快速的現代環境下，當觀者走進程氏古厝主廳，透過「Stage 10」作品的陳述，可做為審視臺灣當代社會發展進程中，傳統與現代文化衝突可能衍生的另一種轉折與關注。

Artwork

“Stage 10”

《Stage 10》

Shen, a Taiwanese photographer, spent nearly six years photographing the stage truck of Taiwanese cabaret, the local entertainment groups and bands, vividly capturing the unique Taiwanese entertainment industry and culture in images. In this series of works, the fact that there is usually nobody on the stage brings out the disparity between the stage and its existing environment, which is stylistic of the artist to point out the current situation of how the stage truck exists in Taiwanese society as well as an indescribable juxtaposition of multiple sites in reality. Differing from traditional, realistic photography, Shen develops his style of capturing the contemporary, combining environmental portraits, visual grouping and genre construction. In an era of fast developed digital technology, through the statement of “Stage 39,” when the viewers step into the main hall of Cheng Family Abode, they are able to review the cultural conflicts of the traditional and the modern that have taken place during the development of contemporary Taiwanese society.



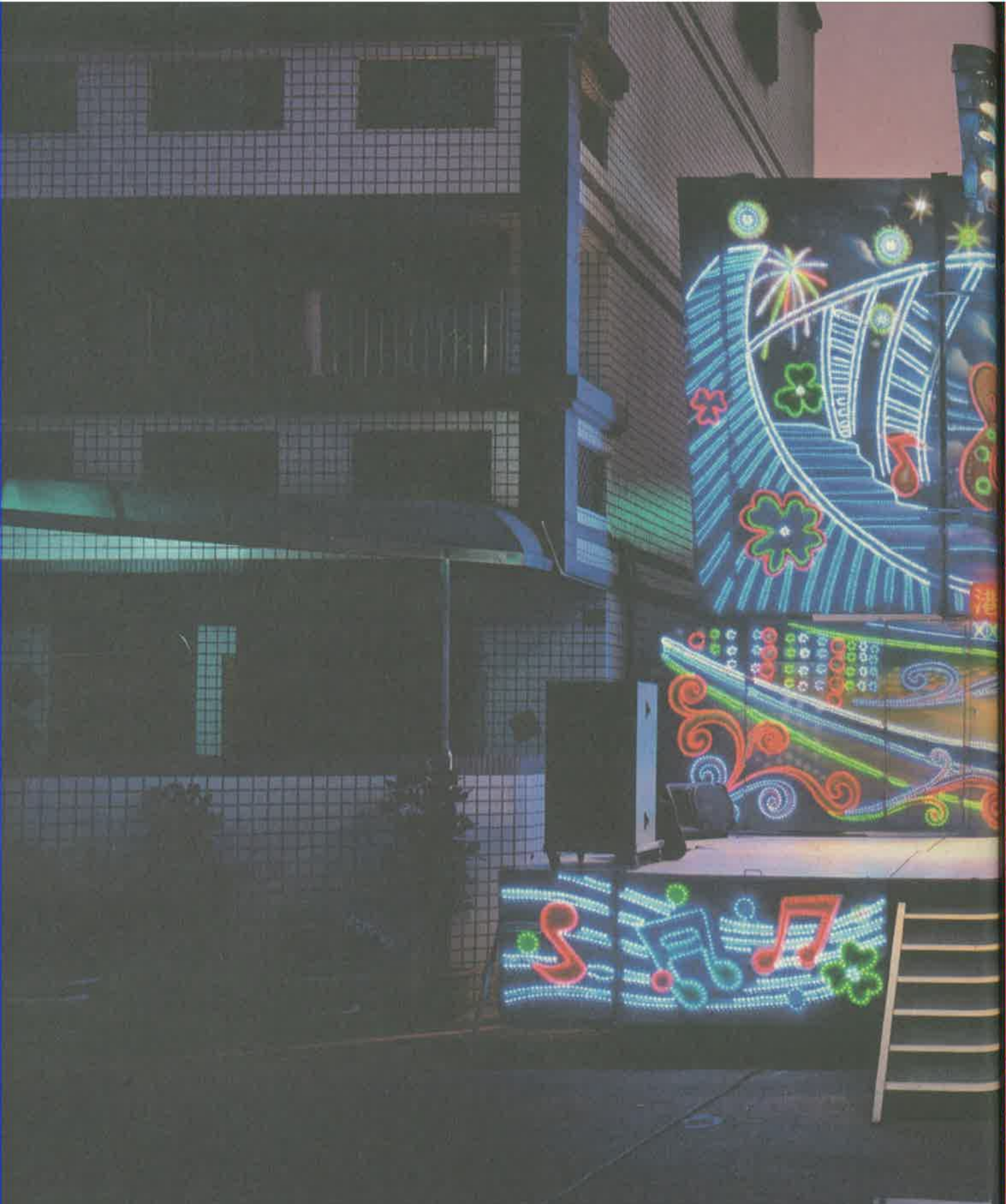
1968年生於臺灣臺南，畢業於台灣藝術大學應用媒體藝術研究所。近年以建構臺灣特有娛樂產業與文化現象的《STAGE》系列作品，除於紐約、多倫多，東京、大阪及臺北等地舉辦巡迴個展，同時亦受邀於2012年美國聖安東尼國際攝影節、2011年秘魯利馬 Catholic 大學文化中心、2011年韓國蔚山國際攝影節、2011年法國 PHOTOQUAI 攝影雙年展、2011年香港藝術博覽會、2011年兩岸當代藝術展、2010年臺灣美術雙年展、等重要國際大展中展出。著有《STAGE》、《築地魚市場》、《玉蘭》、《映像·南方澳》及《BRAND 9—全球九大暢銷品牌創意解析》。

Artist

Shen, Chao-Liang

Shen was born in Tainan, Taiwan, in 1968, and obtained his master degree from the Graduate School of the Applied Media Arts, National Taiwan University of Arts. In recent years, his series of works, "Stage," focusing on unique Taiwanese entertainment industry and cultural phenomenon, has been exhibited in New York, Toronto, Tokyo, Osaka and Taipei. Meanwhile, he has also been invited to several international exhibitions, including 2012 Fotoseptiembre USA International Photography Festival (San Antonio, USA), "Asian Fictions" (Catholic University, Lima, Peru), 2011 Ulsan International Photography Festival (Ulsan, Korea), 2011 PHOTOQUAI (Paris), 2011 Hong Kong International Art Fair (Hong Kong), Contemporary Art Exhibition Across the Strait 2011 (Beijing; Taichung), 2010 Taiwan Biennial (Taichung), etc. He has written several books, including Stage, Tsukiji Fish Market, Yulan Magnolia Flowers, Reflections of Nan-fang-ao, and Brand 9—the Creative Ideas of the World's Nine Best-selling Brands, etc.

- 獲·獎**
- 2012 美國 IPA 國際攝影獎 (International Photography Award) (職業組)
紀實攝影集首獎及獨立出版類第二名, 洛杉磯, 美國
- 2012 行政院文化部雜誌影像類金鼎獎, 臺北, 臺灣
- 2012 紐約 Artists Wanted: 2011 年度攝影獎, 紐約, 美國
- 2010 臺北美術獎優選獎, 臺北, 臺灣
- 個·展**
- 2012 「幻影現實」, 臺北市立美術館, 臺北, 臺灣
- 2011 「STAGE」, 湖濱中心攝影藝廊, 多倫多, 加拿大
- 2011 「STAGE」, 駐紐約臺北經濟文化辦事處, 紐約, 美國
- 2010 「STAGE」, 也趣藝廊, 臺北, 臺灣
- 2010 「STAGE」, Yoshiaki Inoue 藝廊, 大阪, 日本
- 聯·展**
- 2012 「STAGE」, 新加坡國際攝影節, 新加坡
- 2012 「STAGE」, 2012 聖安東尼奧國際攝影節, 聖安東尼奧, 美國
- 2011 「亞洲幻影」, Catholic 大學文化中心, 利馬, 秘魯
- 2011 「STAGE」, 2011 韓國蔚山國際攝影節, 蔚山, 韓國
- 2011 「STAGE」 & 「臺灣綜藝團」, 2011 PHOTOQUAI 攝影雙年展, 巴黎, 法國
- Awards**
- 2012 International Photography Award (IPA) (Pro) 1st Place, Book of Documentary Category and 2nd Place, Self-published Category, LA, USA
- 2012 The Golden Tripod Award Best Photography (magazine category), The Ministry of Culture, Taiwan
- 2012 Artists Wanted: Photography Category Award Winner (Year in Review 2011), New York, USA
- 2010 2010 Taipei Art Award Honorable Mention, Taipei, Taiwan
- Solo Exhibitions**
- 2012 “Illusion Reality” Taipei Fine Arts Museum, Taipei, Taiwan
- 2011 “Stage” Harbourfront Centre Photo Gallery, Toronto, Canada
- 2011 “Stage” Taipei Economic and Cultural Office in New York, New York, USA
- 2010 “Stage” AKI Gallery, Taipei, Taiwan
- 2010 “Stage” Yoshiaki Inoue Gallery, Osaka, Taiwan
- Group Exhibitions**
- 2012 “Stage” Singapore International Photography Festival, Singapore
- 2012 “Stage” 2012 Fotoseptiembre USA International Photography Festival, San Antonio, USA
- 2011 “Asian Fictions” Cultural Center of the Catholic University, Lima, Peru
- 2011 “Stage” 2011 Ulsan International Photography Festival, Ulsan, Korea
- 2011 “Stage” “Taiwanese Cabaret” 2011 PHOTOQUAI, Paris, France





宗教立委
宋熙光



郭昭吟

Kuo, Chao-Yin



郭昭吟運用日常生活中常見的麻繩為創作素材，以編織手法建構一個看似簡約卻又夾雜著極繁情感的夢幻時空；碩大的香菇、花朵、果實等知名或想像的奇幻植物，以麻繩慢慢編織帶來作品紮實的厚度，活潑溫暖的色調渲染上色讓靜態的植物中滿生命力。藝術家以身體的感受和自身成長的經驗，領悟對夢想中的世界關注的投射，從童話世界中擷取創作的靈感，透過編織的手法來打造這片兼具童趣與女性細緻的奇異花園；此作品表現了我們都熟悉卻充滿童心世界，就像一直到了長大後的成人經驗中，在時光的流逝時每個人心中都還是有那一片秘密花園，引領著觀眾凝視其作品時，透過自身想像感染與記憶，都能融入這彩色花園中，重拾那塵封已久的童心。

Artwork

"The World of Fairy Tales"

The artist uses a technique of weaving and common hemp threads to create a simple yet fantastic space of intricate personal sentiments. Real or imaginary giant mushrooms, flowers, and fruits are given a sense of thickness because of the hemp threads while a sense of liveliness is bestowed onto this static world of plants because of their vivid, warm colors. The artist uses her own bodily senses and personal experience to realize her projection of this dream world. Inspired by the fairy tales, she has created an amazing garden that combines childish fun and feminine exquisiteness through her method of weaving. This work represents an inner space that reveals a childhood playground everyone used to know. Although time flies and people grow up, each person still maintains a secret garden in his or her mind. This work invites the audience to gaze upon it and re-enters this colorful garden to retrieve their enclosed innocence through their imagination and memory.



畢業於國立臺北藝術大學造形藝術研究所 (MFA)。專長複合媒體空間雕塑，擅長使用布料、纖維等軟性材質；以徒手操作和直接接觸材質的感受，充分的表現纖維這種材質的肌理美感和深層內涵，創作出軟性雕塑作品。曾參與過臺北、新竹等地區駐村計畫，也有許多國內外展覽資歷。

Artist

Kuo, Chao-Yin

Kuo obtained her master degree from the Graduate School of Plastic Arts, National Taiwan University of Arts, and specializes in spatial sculpture with mixed media and utilizing soft materials, such as fabrics and fibers. She fully expresses the beauty of the texture and meaningful possibilities of such materials to create soft sculptural works through direct touching and feeling of the materials with her hands. She has participated in artist residency in Taipei and Hsinchu as well as in many domestic and international exhibitions.



獲·獎

- 2010 水磨坊藝術中心夏季藝術節入選，紐約，美國
2004 國際鹽雕大賽入選，臺南，臺灣
2005 全省美展雕塑類優選，臺中，臺灣
2005 桃源美展優選，桃園，臺灣
2008 臺灣美術新貌展入選，臺中，臺灣

個·展

- 2011 「奇幻世界」，板橋文教會館，臺北，臺灣
2009 「童話世界 II 個展」，臺新金控大樓，臺北，臺灣
2009 「顏藝園 colorful garden」，435 國際藝術村，新北市，臺灣
2009 「童話世界個展」，臺北藝術大學關渡美術館，臺北，臺灣
2007 「細胞個展」，臺北教育大學，臺北，臺灣

聯·展

- 2011 「時態練習」，新樂園藝文空間，臺北，臺灣
2010 「瀾宮聯展」，華山藝文中心，臺北，臺灣
2010 「天堂聯展」，水磨坊藝術中心，紐約
2010 「啾啾神功聯展」，新樂園藝文空間，臺北，臺灣
2009 「Haslla International Festival」，江陵，韓國

Awards

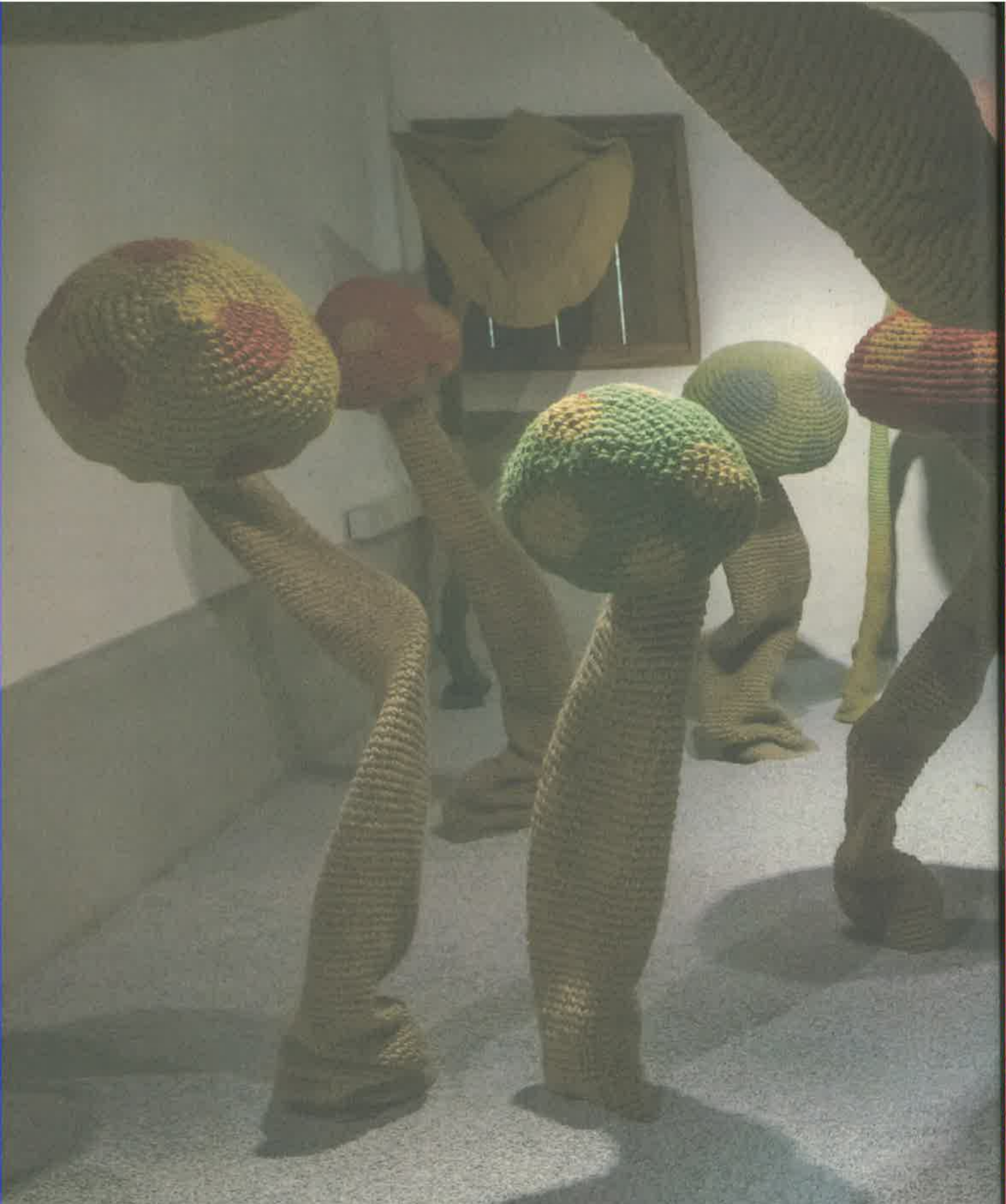
- 2010 Watermill Center Summer Program Residency, New York, USA
2004 Group Exhibition of Art Festival in N.T.C.A, Best-selected, Tainan, Taiwan
2005 Taiwan Art Exhibition Sculpture Class, Best-selected, Taichung, Taiwan
2005 Taoyuan Fine Arts Exhibition, Best-selected, Taoyuan, Taiwan
2008 The Newly Emerging Artists in Taiwan 3D Creation Series, Best-selected, Taichung, Taiwan

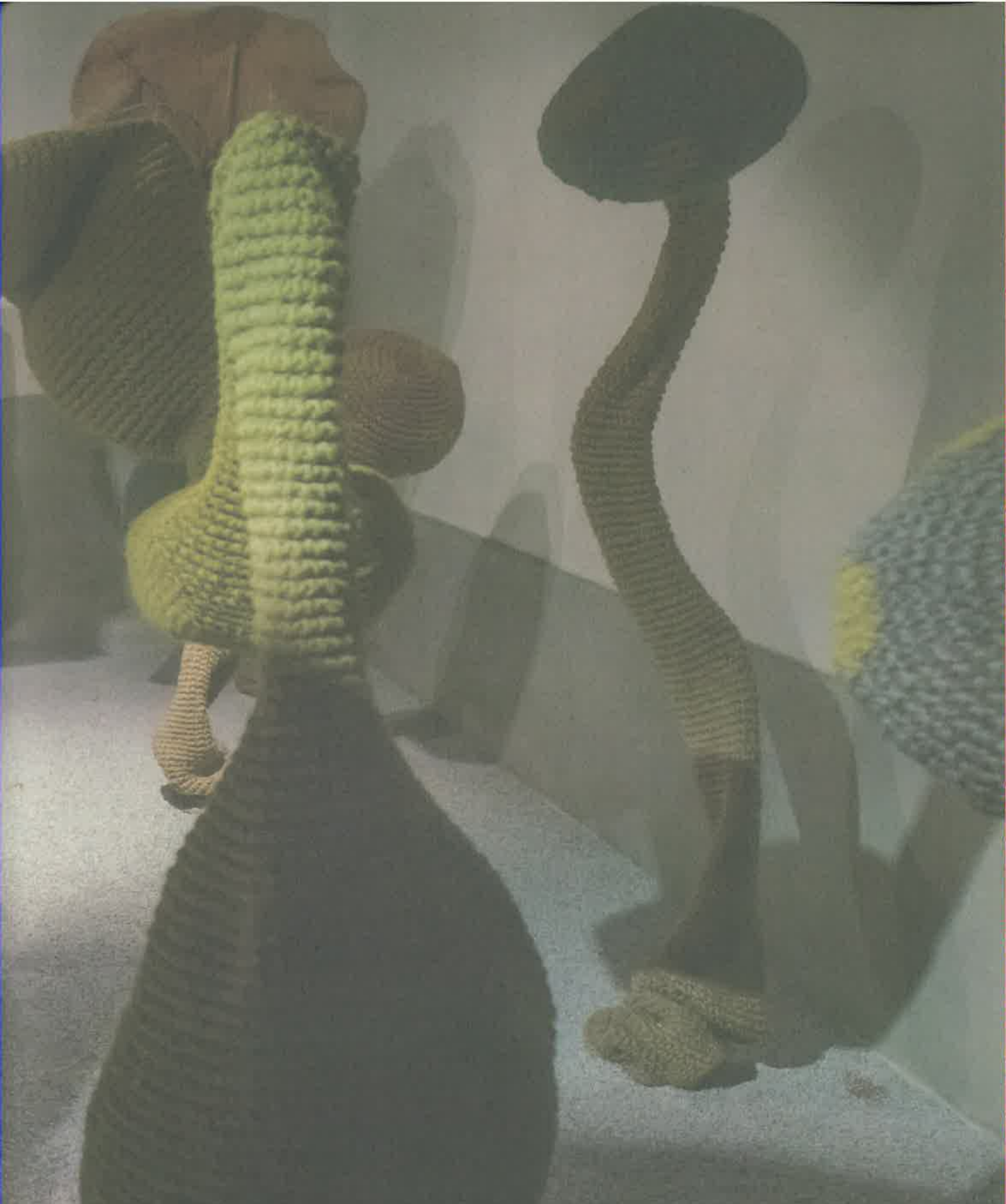
Solo Exhibitions

- 2011 "Fantasy World" Banqiao Culture and Education Center, Taipei, Taiwan
2009 "Dream of child" Taishin Bank, Taipei, Taiwan
2009 "Colorful Garden" 435 International Art Village, New Taipei City, Taiwan
2009 "The World of Fairy Tales" Kuandu Museum of Fine Arts, Taipei, Taiwan
2007 "Cell" Taipei National University of Education, Taipei, Taiwan Group Exhibitions

Group Exhibitions

- 2011 "Tenses Practices" SLY Art Space, Taipei, Taiwan
2010 "Mi Palace" Huashan Art District, Taipei, Taiwan
2010 "Heaven" The Watermill Center, New York, USA
2010 "Gigi group exhibition" Shin Leh Yuan Art Space, Taipei, Taiwan
2009 "Haslla International Festival" Gangneung, Korea







盧之筠

Lu, Chih-Yun



曾幾何時，我們無法再用往日的感受讀取今日，是環境使然？也或許是時間導致的轉變，在觀察現狀的模式上，盧之筠選擇以孩童的角度解讀，觀看他們的作品，就像站在過往的鏡子前，單純而直率的反映內心。

盧之筠的作品用一種接近殘忍的直率去訴說人類的情感，這些都被她歸屬於成人世界的現實面。盧之筠善於運用材質特性結合光線，她的作品就是舞台，小動物們正上演著一幕幕寫實的人生體會。

Artwork

“Where Is the Better Place to Live?”

My childhood memories are filled with fables or fairy tales based upon characters of animals from my mother's bedtime stories or exquisitely illustrated storybooks. For an artist, such anthropomorphic or metaphoric stories left a greater impression than any adult's lecturing.

I observe the world through my artworks created from a child's perspective. In an almost cruelly straightforward tone, these works express the different sides of the reality in a grown-up world. These sides are represented in my fairy tales that focus on animal characters, telling the stories of the human nature and emotions. Furthermore, I use intricate decorations and various materials to give the works a sense of femininity and personal style overall.

The exhibited works are situation installations that aim to create a visual effect of fantasy and sweetness, fabricating the interwoven sites of a child's memories of life and the imaginary world of the subconsciousness.



在童年記憶中，無論是媽媽的床邊故事，或是附有很多精美插畫的故事書裡，都常見到以動物主角的寓言或童話故事。對藝術家來說，這樣一個透過擬人或是暗喻的寓言故事，比起直接面對面講道理來的印象深刻多了。

盧之筠透過創作，以一種像孩童般的角度去觀看這個世界，用一種接近殘忍的直率去敘述成人世界裡的種現實面。這些現實都化作一則則童話故事，內容多以動物為主題，用動物角色來訴說人性和人類的情感。並使用複雜的裝飾物及多種材質，使整體更女性化且充滿個人特色。

展出作品以情境裝置擺設方式，營造出看似夢幻甜蜜的視覺效果，呈現出孩童生活記憶與淺意識想像世界交錯的場景。

Artwork

“Phase Transition of the Story”

My childhood memories are filled with fables or fairy tales based upon characters of animals from my mother's bedtime stories or exquisitely illustrated storybooks. For an artist, such anthropomorphic or metaphoric stories left a greater impression than any adult's lecturing.

I observe the world through my artworks created from a child's perspective. In an almost cruelly straightforward tone, these works express the different sides of the reality in a grown-up world. These sides are represented in my fairy tales that focus on animal characters, telling the stories of the human nature and emotions. Furthermore, I use intricate decorations and various materials to give the works a sense of femininity and personal style overall.

The exhibited works are situation installations that aim to create a visual effect of fantasy and sweetness, fabricating the interwoven sites of a child's memories of life and the imaginary world of the subconsciousness.



盧之筠出生於日本，父母都是美術老師，她在一個正規嚴謹美術體系下成長，卻孕育出了與父母親截然不同的藝術風格。

盧之筠的每一件作品，都以具有象徵、暗喻的寓言作為創作的核心理念。這些小故事皆取材自日常生活或是藝術家的內心世界，拼湊出個人的世界觀、價值觀，以及向外界發出的訊息。盧之筠認為，世上的一切事物都有其存在的價值；人性的醜惡，其實更能反映出人性的美好。

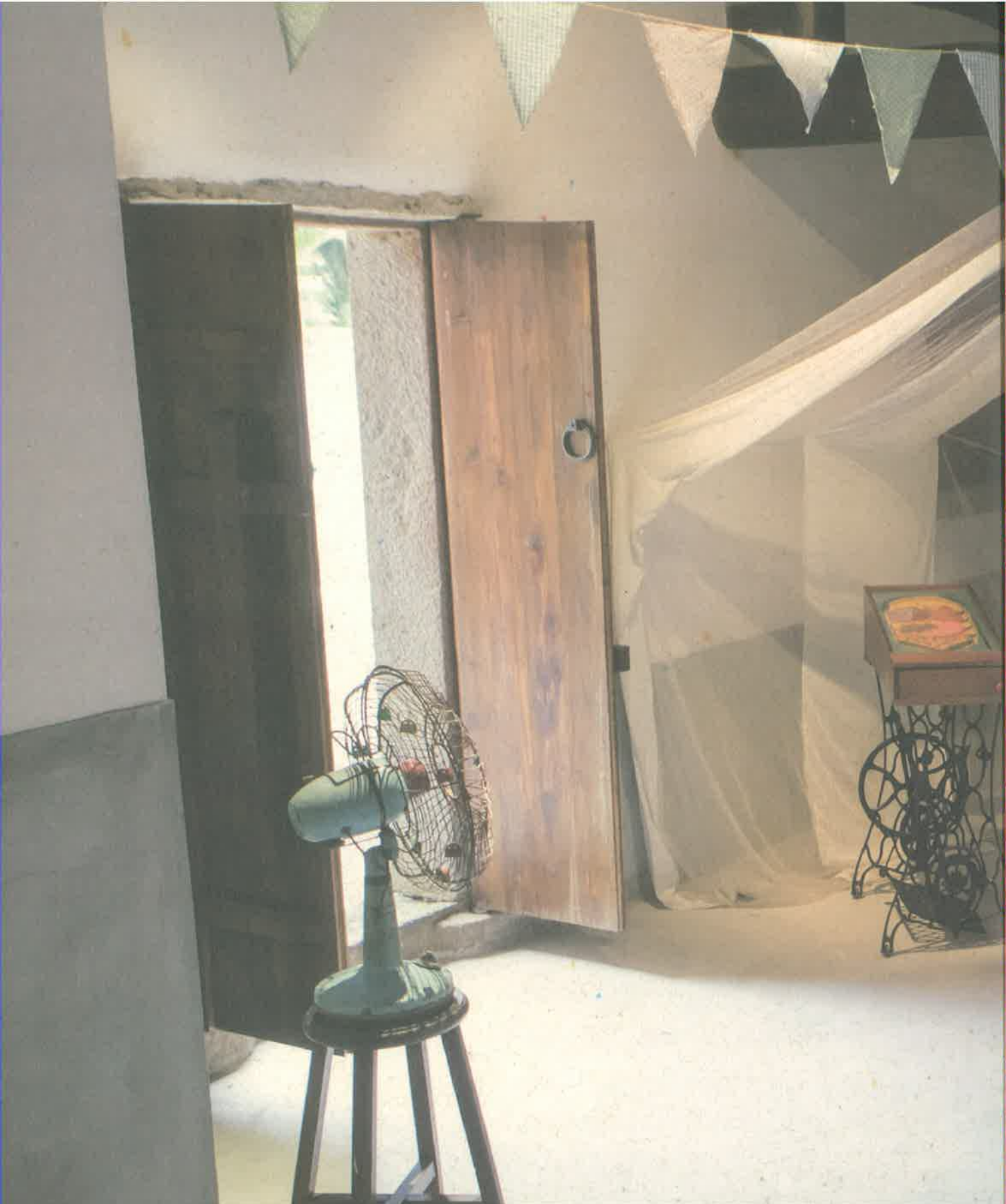
Artist**Lu, Chih-Yun**

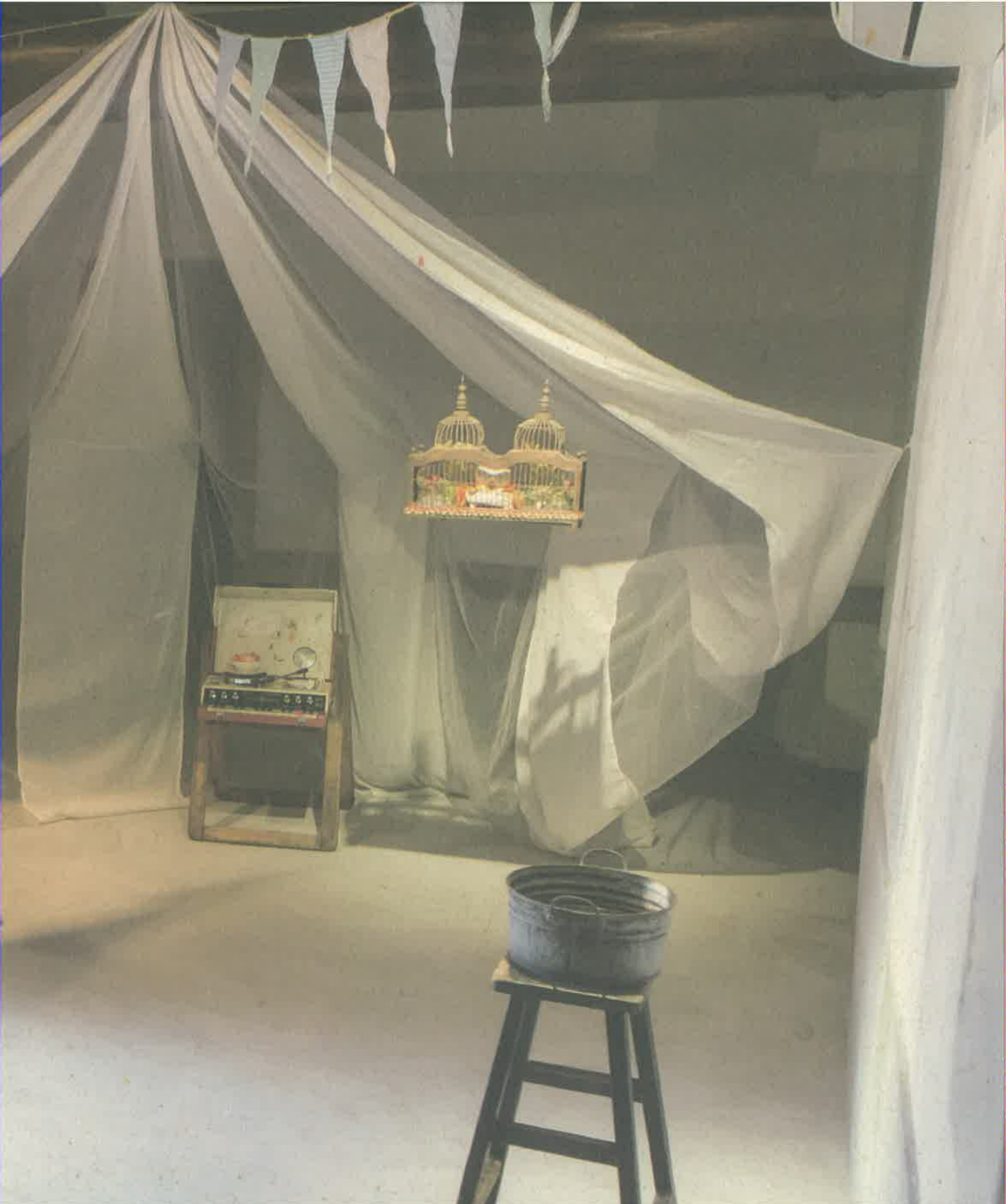
Lu was born in Japan. Both of her parents were art teachers, so she grew up with a formal and serious training of academic art. However, her artistic style differs greatly from what her parents had taught her.

Each of her works is usually created with a core idea that is a symbolic, metaphoric allegory. These stories were gathered from her daily life or fabricated from her inner world, putting together her worldview, values, and the messages for the outer world. In her opinion, everything in this world has its value of existence. Even the ugliness of humanity could actually reflect the beauty therein.



獲·獎	2010	GEISAI TAIWAN 奈良美智獎
	2008	臺灣美術新貌 - 立體創作系列 第一名
個·展	2012	「真實的存在 - 仰角的視界」, 也趣藝廊, 臺北, 臺灣
	2010	「寓言的相變」, 就在藝術空間, 臺北, 臺灣
	2009	「彩虹的盡頭」, 乒乓, 臺北, 臺灣
聯·展	2012	「AIR 藝術蓋臺 II: 臺北藝術進駐藝術家聯展」, 臺北國際藝術村, 臺北, 臺灣
	2012	「Tokyo Story」, Tokyo Wonder Site Aoyama, 東京, 日本
	2011	「粉樂町」, 臺北東區, 臺北, 臺灣
	2010	「笑 CC·遊街區」, 西門町, 臺北, 臺灣
	2010	「春燕夏至」, 上海 498 原創館, 上海, 中國
	2010	「Finding New Stars-GEISAI TAIWAN 成果展」, 築空間, 臺北, 臺灣
	2010	「GEISAI#14」, 東京, 日本
	2010	「後青春」, 國立臺灣美術館, 臺中, 臺灣
Awards	2010	GEISAI TAIWAN#1, Nara Yoshitomo prize
	2008	New Perspective Art in Taiwan 3D Creation Serious, first prize
Solo Exhibitions	2012	“First Exit Existence III” AKI Gallery, Taipei, Taiwan ,
	2010	“Phase Transition of the Story” Project Fulfill Art Space, Taipei, Taiwan
	2009	“Over the rainbow” Ping Pong, Taipei, Taiwan
Group Exhibitions	2012	“AIR Overlapping: AIR Taipei Group Exhibition” Taipei Artist Village, Taipei, Taiwan
	2012	“Tokyo Story” Tokyo Wonder Site Aoyama, Tokyo
	2011	“Very Fun Park” Taipei East District, Taipei, Taiwan
	2010	“Culture X Creativity” Ximending, Taipei, Taiwan
	2010	“Yen Chau Shanghai” Shanghai 498, Shanghai, China
	2010	“Finding New Starts” ARKI Galéria , Taipei, Taiwan
	2010	“GEISAI#14” Tokyo Big Sight, Tokyo, Japan
	2010	“Post-adolescence” National Taiwan Museum of Fine Art, Taichung, Taiwan





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