

「天天上演」展始於一個簡單的問題，在視覺藝術的脈絡下，我們該怎麼理解現下的現場藝術或表演？或是如操演性或現場性等因應著越趨開放與跨域的各式邊界，供深度討論需求所衍生的各種抽象化形容詞？我們該以一種藝術創作的媒材去理解，抑或是一種作品的類型？還是我們該以什麼「不是」現場/表演來思考？回顧歷史，藝術史學者羅絲李·戈柏（RoseLee Goldberg）曾將現場/表演的底蘊溯及1900年代初期歐洲未來主義，並近至1968－2000年後觀念與新媒體藝術。若我們藉由她拉出的脈絡觀看過去作品，回應前述的疑問，也許可以說，這些過去至今的作品皆具有一個共通的內在力量，即以一具具有文化性的策略作為核心，藝術家以之作為工具去打開及實驗一些在既有脈絡下被排除的空間，並作品化為所謂的現場/表演（live / performance art）。而在此展中，則是希望邀請觀眾將目光聚焦於這個共有的內在力量，並以此切面進入展覽及作品進行觀看、參與及思考。

具有「文化性的策略」聽來是個非常廣泛的範疇，在此希望表達的是，在一個文化系統中進行理想與願景變革的實踐領域。它是一個開放且不斷變動的狀態，重新構想並改寫敘事與情境，進而改變構成文化的共享空間和規範。若從視覺藝術發展的歷史來說，有關於行為/表演所具涵的文化策略常常有一種「不」或「抵抗」的性質，所映射的現實領域也自突破藝術創作的材料、書布或對象，擴展至藝術品的定義，藝術與生活的關係，觀眾的角色與主被動狀態，甚至進入社群、社會、經濟與政治的溝通層面。美術館作為公共空間，也作為文化的基礎設施，正是這些藝術事件（文化活動）發生、連結、保存的場域。

嘉義市立美術館作為「天天上演」展發生的公共場域，是一個安坐於嘉義市中央的美術館，左右相鄰街坊，建物也帶著過去的歷史向身處的當下與未來移動。在嘉義市立美術館開館的論述中，期許此館作為一個「城市中的客廳」。而此展立於前述的基礎上，希望藉由展覽想像「城市中的客廳」這個概念活/動起來。讓這個公共空間成為一場表演，讓這個表演成為一個具有文化性的策略，邀請參與的藝術家將之做為一種工具，以之去回應一系列與自身、藝術創作、社會或是環境的問題。

此展覽傳遞出的聲音，從作品本身的內在，到經由藝術家視野對於不同外在情境的詮釋共鳴，再至觀眾的主觀見解，這一連串成形中的過程，也是作品不同階段的呈現。今日大多藩籬已破，現場/表演從邊緣走向了舞台中心，正面挑戰系統的「不」的策略，要面對的可能反而是一種被打包成高強度娛樂性刺激經驗的危機。此展期待創造一個平行空間，恰恰好足夠距離能與現實世界產生聯繫，但卻不易被直接捲入既成的系統中，並創造一個終端開放式的不確定性，作為一個與觀眾、嘉美館、時空、社會及自然共舞、溝通及交談的表演，也作為一種有效碰觸真實系統，且具文化性的策略。

Group exhibition *Everyday Performing* originates from a simple question: how should we approach contemporary live/performance art, as visual art evolves? Or the various abstract terms born out of needs for in-depth discussions, such as performativity and liveness, which straddle increasingly open and interdisciplinary boundaries? Should we perceive it as a medium of art making, or a form of art? Should we consider live/performance art in terms of what it is not? Looking back, art historian RoseLee Goldberg traced live/performance art back to Futurism in the early 1900s Europe, and more closely to conceptual art and new media between 1968 and 2000. If we examine past works within the context she has framed, it could be said, in response to the aforementioned questions, that the works from the past to the present parallel in a universal, intrinsic force, which is a cultural strategy at the core to create a space that is otherwise excluded from the existing context, a means for an artist to transform a work into what is known as live/performance art. This exhibition invites the viewer to focus on this shared internal force, to use it as an entry point to engage with, participate in, and reflect upon the exhibition and works on view as a whole.

While “cultural strategy” sounds like a broad term, here it refers to a practical realm where change is enacted and ideals are shaped in a cultural system. An open, constantly morphing state, it allows narratives and contexts to mutate, altering the shared space and rules that constitute culture. Throughout the history of visual arts, cultural strategies associated with live/performance art are often defined by a sense of refusal or rebellion, mirroring a reality that extends beyond the confines of artistic mediums or subjects, to encompass the redefining of art, the interplay between art and life, the passive/active role of the viewer, even social, societal, economic, and political communication. A museum, as a public space and part of the cultural infrastructure, serves as a domain where these arts events [cultural activities] occur, connect, and dwell.

The Chiayi Art Museum, as a public space where *Everyday Performing* is on view, sits at the center of Chiayi City in Southern Taiwan. Adjacent buildings steeped in history in the neighborhood transition into the present and future. The museum’s mission statement declares that it aspires as a “living room within the city,” an idea *Everyday Performing* aims to galvanize into life. To reconfigure this public space into a performance that transforms into a cultural strategy, which morphs into a vehicle for the participating artists to respond to issues personal, artistic, social, and environmental.

This group exhibition conveys an array of voices, from the sovereign force of the work itself, the artist’s adaptation of external circumstances, to the subjective perception of the viewer. This formative process encapsulates the different stages of a work of art. In today’s world, where boundaries have been broken, live/performance art — no longer marginalized — basks in the limelight, its rebellious strategy to confront the system tackling the risk of being packaged into an intense, entertaining experience. This exhibition attempts to create a parallel space that maintains just enough distance to connect with the real world without being easily swept into the established system, while fostering a sense of open-ended uncertainty. Ultimately it embodies not only a performance that facilitates communication between the viewer, the museum, space and time, society, and nature, but effectively a cultural strategic approach to the real system.



1 一個短暫且稍縱即逝的故事
A Short, Ephemeral, Story 2015
 表演（演出包含指導員向演出的參與者口述一則由張奕滿書寫的500字短篇故事）
 Performance involving the oral transmission of a 500 word short story written by Herman Chong between a trainer and a participant

Courtesy of The National Museum of Art, Osaka
 Photo by Takuma Uematsu



5 繪畫《黃色尖叫》
Painting "Yellow Scream" 2012
 單頻道錄像
 Single-channel video
 31'06"



2 擴展生活空間
Extended Living Spaces 2024
 聲音、影像
 尺寸依場地而定；《居所》32'36"、《離島的離島》17'11"、《山林》19'58"
 Audio, Video
 Dimensions variable; *Habitat—jū suō* 32'36"; *Childhood of an Archipelago* 17'11"; *Forest* 19'58"

本作包含箇所(2014)、離島的離島(2016)、山林(2018)
 This work included *Habitat—jū suō* (2014), *Childhood of an Archipelago* (2016), *Forest* (2018)



6 幾種等待的方式
Several Ways of Waiting 2014, 2016, 2024
 複合媒材
 尺寸依場地而定
 Mixed-media installation
 Dimensions variable



2 二哥的藍色斑鳩
Second Brother's Blue Turtledove 2024
 藝術微噴、不織布地毯、紙、玻璃、喇叭、耳機、天線
 尺寸依場地而定
 Giclée print, non-woven carpets, paper, glass, speakers, headphones, antennas
 Dimensions variable

作品軟體聲音結合由文策院未來內容創製開發支持計畫與國藝會多元藝術創能補助計畫雙經費贊助
 The software and hardware of this work is generously sponsored by the Future Content Prototype program of Taiwan Creative Content Agency and the Art Advances program of National Culture and Arts Foundation,



7 溜冰鞋上的黑色面具
Black Masks on Roller Skates 2022
 單頻道錄像
 Single-channel video
 10'00"



4 Key in
Key in 2024
 口香糖、鍵盤
 Chewing gum, keyboard
 45x13.5x3.5 cm
 720"
小旅行
Small Trip 2024
 石頭、鞋子
 Stone, canvas shoes
 27x31x18 cm
小石子電風扇
Small Stone Fan 2023
 石頭、電風扇
 Stone, electric fan
 42 x 42 x 84 cm

梳草
Comb Hair 2024
 單頻道錄像
 Single-channel video
 720"
也是收納
Also Storage 2024
 布料、折疊椅
 Fabric, folding chairs
 44x95x90 cm

1 張奕滿
 1977年出生於馬來西亞麻坡，目前生活和工作的新加坡。張奕滿的創作介於圖像、表演、情境與書寫之間。他的藝術實踐可被理解為創造一種具有想像、書視及干預性質的日常媒介，面向日常政治中的基礎結構。近期，張奕滿與何內·斯塔爾（Renée Staal）共同創立及運作《未讀圖書館》，這是一個由被消廢的書籍所構成的參考圖書館，收錄的藏書皆為過去書籍所有者擁有但卻從未讀過的書冊。

Herman Chong
 Herman Chong (b. 1977, Muar, Malaysia) now lives and works in Singapore. His work is located at the intersection between image, performance, situations, and writing. His practice can be read as an imagining, interrogation and sometimes intervention into infrastructure as an everyday medium of politics. Chong is the co-director and founder (with Renée Staal) of The Library of Unread Books, a library made up of donated books previously unread by their owners.

《一個短暫且稍縱即逝的故事》包含一段由藝術家所書寫的短篇故事，及指導員與參與者間一對一的互動關係所構成。指導員將手持小說稿件並誦讀，參與者需逐字記憶下故事以進行另一種形式的深刻閱讀。在藝術家的設定下，作品中的小說閱讀透過具有表演性及參與性的機制，與公眾進行交換/交易。表演結束後，短篇小說將以記憶的形式贈予參與者，而參與者將以個人的時間、精神的力量及記憶過程中連結起的過往經驗作為交換。這個交換行為在經濟系統的層面測試了藝術品與價值之間的關係，而交換行為的本身也探索了一種社會關係的建立，那可能是約束、對抗或是合作。

《擴展生活空間》由彭葉生的三件聲音及影像製作所構成，藉由面對山、海、城三種不同的生活居住場景，以採集記錄的聲音建構一個聲音敘述的現場，回應對於城市客廳/生活空間的思考。此次展出的三段聲音-影像就像是三個轉換口，在藝術家的聲音視角下，觀眾藉由聆聽滑入不同的聲景現場。《擴展生活空間》中的山、海、城，呈現了周處於相異環境下人們面對日常需求所展現的不同態度、行為與價值觀。彭葉生進入田野，敞開域外的身體感知書寫，考察場所話語，並轉譯自身的具地行為為聲景的書寫，邀請觀眾透過藝術，反身性地思考自身與環境及文化的關係。

investigates the relationship between art and value within an economic framework, while exploring the establishment of a social relationship, which involves commitment, confrontation, or collaboration.

★ This short story will not be published in print or digital form. The only way to experience it is through participation in this work.

2 彭葉生
 1974年出生於法國尼斯，目前主要生活和創作於台灣。彭葉生的專業養成成為具象音樂和即興音樂，使用拾得物、電子原音工具和攝音術進行田野錄音的藝術性創作實踐。作為一個錄音工作者，他對動物、自然、都會、工業情境或其他不尋常的聲音現象都很感興趣，他著迷於人類學與生態學，並透過個人創作的研究，持續探索台灣這座島嶼的聲音風景。同時發展與地方社群相關的創作，紀錄生物和某些環境的互動，創造介於藝術與地方的計畫。

Yannick Dauby
 Yannick Dauby (b. 1974, Nice, France) now lives and works in Taiwan. With a background in musique concrète and improvisation, he incorporates found objects, electroacoustic devices, and phonographs in his artistic practice of field recording. As a sound recorderist, he has particular interest in animals and nature sounds, as well as urban/industrial situations, and unusual acoustic phenomena. He is fascinated by anthropology and ecology, and continues to explore the Taiwan island's soundscape through artistic research. He develops art projects in local communities, such as the Hakka and Atayal, as well as documents the fauna and its environment, creating projects that straddle contemporary art and the local landscape.

Consisted of three sound and video pieces from his earlier practice, *Extended Living Spaces* is Yannick Dauby's contemplation on the idea of the living room/space in the city, through recorded sounds that evoke an auditory narrative about habitats in the mountains, by the sea, and in the city. The three audio-visual segments presented in this work serve as three portals, through which the viewer is transported to different sonic landscapes through the artist's auditory perspective. The mountains, the sea, and the city portrayed here reveal different attitudes, behaviors, and values that people demonstrate when faced with their everyday needs in diverse environments. Dauby ventures into the fields, where he composes through his perception, explores the place he inhabits, and translates his site-specific actions into soundscapes, inviting the viewer to reflect on their relationship with the environment and culture.

3 黃博志
 1980年出生於台灣桃園，目前生活和工作的台北。黃博志多元化的藝術實踐，著重探討農業、製造業、生產、消費等議題，而這皆與他的個人家庭處境和家族歷史息息相關。2013年出版散文集《藍色皮膚：老媽的故鄉》，透過記錄他的母親，一個平凡個體的職業流變，去間接反映台灣成衣產業的創作者創作計畫《五百棵檸檬樹》，將展覽作為募資平台，一方面運用藝術世界的資源活化廢耕地、種植檸檬樹並釀造檸檬酒；另一方面則聯繫家族成員、當地農夫、消費者，產生新的社群關係。

Huang Po-Chih
 Huang Po-Chih (b. 1980,Taoyuan, Taiwan) now lives and works in Taipei. Po-Chih's diverse artistic practice comprises long-term projects. As each project progresses, a new story is added to the previous narrative that revolves around the circumstances and history of his family, which allows him to be involved in issues like agriculture, manufacturing, production, and consumption. Since 2013, his ongoing project "Five Hundred Lemon Trees" has been transformed into a crowd-funded platform, allowing the appropriation of artistic resources for developing an agricultural brand, activating fellow farmland, and growing lemon trees for lemon liquor. On the other hand, the project has connected his family members, local farmers, and consumers to bring forth a new social relationship. In the same year, he published his first collection of essays *Blue Skin: My Mother's Story*, a story about his mother. Reflecting

Taiwan's agricultural economic reform and social change over the past 50 years, this brief account of personal history serves as a microcosm of his family history and Taiwanese society as a whole.

運作。她也關注生活中物件與其功能，去發覺它們與人體姿勢、形象在使用中的相互關係，並試圖透過錯誤的使用來翻轉觀眾感知。

Huang Xuan
 Huang Xuan (b. 1995, Taipei, Taiwan) now lives and works in Taipei. Her practice stretches across performance and film. She uses her own body as the medium, with simple but persistent movements as a scale for experiments in the environment, exploring the subtle limitations and operations of everyday routines. Concerned with objects and their functions, she attempts to discover their interrelationship with human gestures and images when they are in use, and to reverse the viewer's perception through intentional misuse.

一支被塞滿了碎石的電風扇、一雙腳底被石塊卡死的帆布鞋、一個被嚼過口香糖沾住的鍵盤、她把穿了件外衣的摺疊椅、一雙手梳著鋒利野草如同枯者秀髮、一些週真的日常場景、平凡動作與未稍觸感，在並置此下的作品中，被拼貼與雕塑成了一個新的動作-物件。「填滿」，或者藝術家此次的意見與動作。在原有的系統皮層下塞入了另一個相異的運作動能，並未能改造系統本身，但將致使原有系統轉向或減速，也暗示了另一種意識與欲望，在高速流動的當代社會中，除了正面進行預判與阻礙，也有跳躍慣常的改編想像出口。

Huang Po-Chih began a series of conversations with his mother in 2011. Through her recollections, though part of a brief personal history, they mirror the agricultural transformation, economic reform, and social change in Taiwan over the past half century. These stories were compiled in his book *The Blue Skin: My Mother's Story*, published in 2013.

Second Brother's Blue Turtledove draws from the story about the artist's mother and her brother in *The Blue Skin: My Mother's Story*. The work reconfigures physical experience, memory, and emotion within a space. The viewer enters an environment where artificial and real turtledove calls overlap. As they move through the space, they encounter various events or listen to stories. Crafting an emotional mise-en-scène, the artist layers familial historical events onto the perceptual experience or personal memory of the viewer. The embodiment of the written word in the performance, as well as the power of discourse that occurs both within and outside the scene, continue to add depth, weight, and an opportunity for dialectical interpretation between personal history and societal transformation.

4 黃金範
 1995年出生於台灣台北，目前生活和工作的台北。黃金的創作內容多為行為及錄像，以自身身體為材料，用簡單而持久的動作作為環境中測試的衝率，探訪日常裡許多隱微限制和生活作息的

——一個基進地提問著感知的世界。他的作品中常可感受到藝術家所設下的荒誕命題及其一本正經又幽默的訴說與傳達方式，玩笑式地又精準地翻轉了對於該命題情境的常態預設，也同時讓觀眾開始對我們所認識的外在真實世界產生疑問。

Kim Beom
 Kim Beom (b. 1963, Seoul, South Korea) lives and works in Seoul. Through an expansive practice that spans painting, drawing, sculpture, video, and artist books, Kim contemplates a world in which perception is radically questioned. His visual language is characterized by deadpan humor and absurdist propositions that playfully and subversively invert expectations, allowing the viewer to question the real world as we know it.

作品《繪畫〈黃色尖叫〉》借用教學影片的形式，透過結合不同尖叫與情緒的特殊繪畫筆觸，教導觀眾共同創作完成一幅名為《黃色尖叫》的抽象繪畫。在看似荒誕而具有幽默感與娛樂性的技法展示過程中，有時像是一齣喜劇表演，有時又免不了出現被制中的感受。這些微小而精準的介入作用於觀眾的認識/認知系統，穿梭在熟悉與驚訝間，感受到的可能是當代藝術中意義或演繹方式的的不確定性，也可能是對於慣常事物認定的重新思考與疑問。在金範的創作中，藝術創作、創作者、創作對象與生活觀察被凝為一個整體，而非各種現象拼湊的集合。而他的作品就像在這流動性的整體中，找到人們視為慣常或理所當然的消隱空間，並向那個平靜水面丟下小石塊引起層層漣漪。

Painting "Yellow Scream" employs the format of a tutorial video to teach the viewer how to collaboratively create an abstract painting titled *Yellow Scream*, with unique techniques that integrate different screams and emotional expressions. Presented with a blend of absurdity, humor, and entertainment, the demonstration oscillates between comedic performance and poignant moments of being emotionally struck. These subtle, pinpoint interventions engage the viewer's perceptual/cognitive systems, moving between familiarity and surprise, conveying the uncertainties inherent in the meaning or interpretation of contemporary art, as well as prompting a reevaluation and questioning of conventional perceptions. In Kim Beom's artistic practice, the artist, the subject of the work, life observations, and art making are unified into a cohesive whole, rather than a mere assemblage of phenomena. His work operates

within this fluid totality, identifying and challenging the passive space that people often overlook, as if rippling a still pond with his tiny, consistent pebbles.

6 林怡君
 1990年出生，目前生活和工作的台灣台北。林怡君認為創作即是與生命同行，作品如在真實世界中設置一個陷阱，標示出現實與想像的界線。她的興趣及研究在摸索事物與敘事晦含的潛在話語與結構，並在結構的內外間創造一條可供經驗的路徑。說故事的方法就像是她創作的主要材料，她常以敏銳的心理感知與身體測量重現日常生活邏輯，並在現代生活系統中探索身份與價值的流動性及記憶生產的過程。

Esther Yi-Chun Lin
 Esther Yi-Chun Lin (b. 1990, Nantou, Taiwan) is a contemporary artist living and working in Taipei. Art making, for her, is a life's journey; an artwork serves almost like a trap in the real world, drawing a boundary between reality and imagination. Her interest and research delves into the underlying discourses and structures implicit in objects and narratives, creating a pathway for experience within and beyond these structures. The method of storytelling is like the main medium in her practice, where she often reshapes the logic of the everyday with her psychological perception and physical experience, while investigating the fluidity of identity and value, and the production of memory in modern life.

「我在做這件作品時，覺得好像越密切地不斷相處，彼此的距離（藝術）越來越遠。因此，我有些奇想，想要創造一「事件」，來打破關於美術館、藝術與實際生活的邊界。假地／就地發生的，藉此事件造成機制／空間／看法上的擾動，當越多人跟著此事件行動起來的時候，這個事件真正地存在過。」藝術家林怡君以作品《幾種等待的方式》邀請大家在美術館裡，一同尋找這位即將在美術館生活一段長長時光的未知「訪客」。藉由數次的前期工作坊，她與美術館內部的工作人員訪談交流，進入他們的記憶及視角去推衍這個具有流動性的生命體可能有什麼樣的形象、行為與慣習，並在作品中設下各種可能與她相遇的指引及觸發點。藝術家所謂的未知生命體是什麼？也許，是一個名叫「美術館」的生物？

“When I was making this work, it felt like I was constantly engaging with it, yet somehow drifting further away from art. So, I had this quirky idea to create

‘events’ that disrupt the boundaries between the museum, art, and real life. I wanted to create an event, something that happens right here and now, using it to disrupt mechanism, space, and perspective. When more people become engaged, the presence of this event will sustain.” In her work *Several Ways of Waiting*, Esther Yi-Chun Lin invites the viewer to search for an elusive, unknown visitor who is about to inhabit the museum for a long period. Through several preliminary workshops, she engaged with museum staff in discussion, delving into their memories and perspectives to conceptualize what this fluid entity might look like, how it might behave, and its habits, setting up various cues and triggers in her work for potential encounters. What is this unknown creature? Perhaps, it is a living being known as the museum?

7 阿莫·帕特爾
 1987年出生於印度孟買，目前生活和工作的孟買及阿姆斯特丹。阿莫·帕特爾的創作橫跨繪畫、物件裝置、錄像及表演，除了對於自身家族歷史的研究外，他也持續挖掘並研究印度的「貧民公窩」（chawl），並捕捉這些建給勞工居住的社會住宅中，交織於人的日常慣習與環境間的行為與聲音脈動。近期他擴大研究範疇至都市化及社會結構的轉變，深入探討新興的城市想像中被忽略的勞動階層。他的創作計畫希望創造一種「對抗記憶」（counter-memory）或「對抗敘事」（contesting narrative），來描繪並擾動人類與城市環境的關係。

Amol K. Patil
 Amol K. Patil (b. 1987, Mumbai, India) is a conceptual and performance artist. His work is an ongoing excavation and investigation to recapture the pulsating, vibrating movements and sounds of the ‘chawl’ architecture and habits. In his recent work, Patil is expanding his research on the construct of urbanization and invisibility of the working class in emergent urban imaginaries. His project aims to build ‘counter-memory’ and ‘contesting narratives’ that describe and disturb the relationship between humans and landscapes.

《溜冰鞋上的黑色面具》是介於過去與現在、禁錮與自由、沉默與發聲、暴力與平等的交互回響。作品中觀眾們將跟隨著藝術家的鏡頭，進入孟買街頭並加入勞動階層的抗議。城市清潔員穿上改造的掃尾溜冰鞋，依著平日工作的路徑前進，肩上扛著不斷播音的收音機溜上廣場。藝術



參展藝術家
張奕滿
澎葉生
黃博志
黃萱
金範
林怡君
阿莫·帕特爾
阮英俊

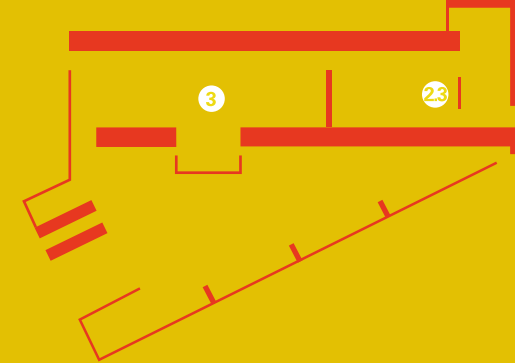
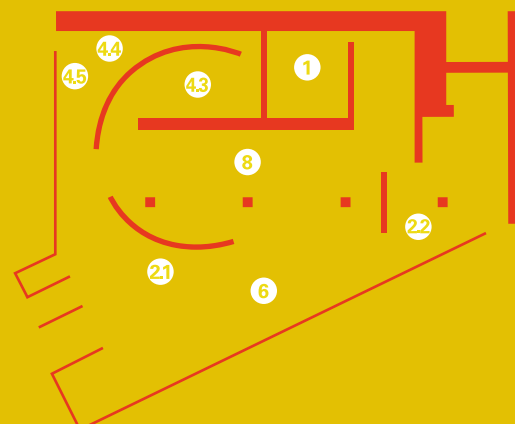
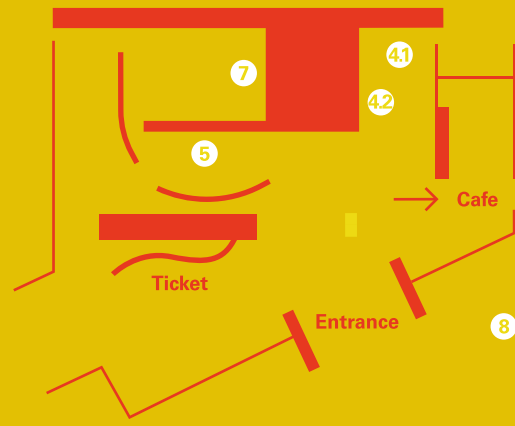
按姓氏筆字拼音字母排序

Artists
Heman Chong
Yannick Dauby
Huang Po-Chih
Huang Xuan
Kim Beom
Esther Yi-Chun Lin
Amol K. Patil
Mami Tuan

In alphabetical order of the last name

參展藝術家
1 張奕滿
2 澎葉生
3 黃博志
4 黃萱
5 金範
6 林怡君
7 阿莫·帕特爾
8 阮英俊

Artists
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家結合印度抗爭民謠傳統（Powada）的形式，邀請當代powada詩人音樂家創作，並結合他祖父過去為民眾發聲所寫的詩歌，將表演作為一種抗議方法，也做為一個凝聚群眾共識的呼喚。行進的過程中，街道廣場將化為一個舞台，受壓迫的人們站上舞台的中心，傳達一種解放並重構社會結構的訴願。

Black Masks on Roller Skates reverberates between the past and the present, confinement and freedom, silence and expression, violence and equality. In this work, the viewer follows the artist into the streets of Mumbai to join the outraged working class. City cleaners glide along their usual work route in modified broom-skates to a square, carrying on their shoulders radios that continue to broadcast their message. Inspired by the powada, a traditional form of Indian protest ballad, the artist invites contemporary powada poets and musicians to create new works, while incorporating the artist's grandfather's poetry written in advocacy for the people. This performance serves both as a method of protest and a call to unite and rally the masses. As they move ahead, the streets and the square transform into a stage where the oppressed — standing in the spotlight — voice a plea for liberation and the restructuring of the social framework.

8 阮英俊

1981年出生，目前生活和工作於越南河內。阮英俊的創作跨領域且具有實驗性，在人類學、社會研究與藝術間探索新的媒材及創作方法的可能性，也藉由裝置藝術、影像、表演與觀念藝術在特定場域重新建構一個社會互動情境。阮英俊對於「人類」的概念很感興趣，特別是在時代的更迭間人與環境的社會互動變化。他所創造的情境讓相關的人、事與物件能夠共同參與，並在此場域發生交互及連續性的社會活動。

Mami Tuan

Mami Tuan (b. 1981, Hanoi, Vietnam.) lives and works in Hanoi. He is an interdisciplinary experimental artist. He constantly explores new mediums and different methods from various fields, including anthropology and social research, and incorporates them into his art practice in increasingly meditative experiments with installation, video, performance, and conceptual art, where he reconstructs site-specific social settings. He is extremely interested in the concept of mankind, particularly the changes in social interaction between humanity and the environment over time. He reconfigures

situations into ones that engage people and objects that are related, allowing them to interact with each other in an ongoing social activity.

《生存之樹》是藝術家阮英俊「越南移民花園」計畫的第7號嘉義市版本，此次的花園從久居嘉義的范氏夢女士的一棵無花果樹展開。這棵無花果樹的故事來自一個遙跑移民，范氏夢女士協助將他的骨灰送回故鄉越南，作為交換，也剪下一段無花果枝枒帶回台灣栽種。無花果樹的葉子、果實及其延伸製品在越南文化中各有不同的用途，夢女士將這棵無花果樹的生產，化為社群中的共有資源。阮英俊的作品從這個無花果樹出發，展出的表演裝置旨在藉由作品本身去創造一個環境或情境作為社群交流的平台，也作為藝術與生活相遇的平台。在這個藝術家創造的相遇平台上，人們講述故事，分享生活，也交換手邊的資源。而我們的目光隨著這些遷徙植物的足跡及他們在不同文化語境下落地生根的方法，看見人們遷徙背後更複雜政經關係與個人情感記憶。

Tree of Survival is the seventh iteration of Mami Tuan's *Vietnamese Immigrating Garden* project, set in Chiayi, Taiwan. This particular garden begins with a fig tree belonging to Mrs. Mông, a longtime resident of Chiayi. The story of the fig tree starts with a runaway migrant worker who Mrs. Mông helped by returning his ashes to Vietnam. In return, she brought back to Taiwan a fig branch she had retrieved in Vietnam, and planted it on her rooftop. In Vietnamese culture, the leaves and fruit of the fig tree and products made from them have various uses. Mrs. Mông has turned the yields of the tree into a communal resource. Inspired largely by this fig tree, Tuan's performative installation creates an environment designed to serve as a platform for community engagement and a meeting point between art and everyday life. On this platform that the artist has created, individuals share stories, experiences, and resources. The project illuminates the complex socio-economic relationships and personal histories underlying migration, as observed through the trajectories of these transplants and their adaptation across different cultural contexts.

館前廣場
8 阮英俊
Mami Tuan
1F
43 黃萱
Huang Xuan
42 黃萱
Huang Xuan
5 金範
Kim Beom
7 阿莫·帕特爾
Amol K. Patil

生存之樹 越南移民花園 No.7
*Tree of Survival
Vietnamese Immigrating Garden No.7*
小旅行
Small Trip
小石子電風扇
Small Stone Fan
繪畫《黃色尖叫》
Painting 'Yellow Scream'
溜冰鞋上的黑色面具
Black Masks on Roller Skates

2F
1 張奕滿
Heman Chong
21 澎葉生
Yannick Dauby
22 澎葉生
Yannick Dauby
43 黃萱
Huang Xuan
44 黃萱
Huang Xuan
45 黃萱
Huang Xuan
6 林怡君
Esther Yi-Chun Lin
8 阮英俊
Mami Tuan

一個短暫且稍縱即逝的故事
A Short, Ephemeral Story
擴展生活空間：山林
Extended Living Spaces: Forest
擴展生活空間：居所
Extended Living Spaces: Habitat-jū suǒ
梳草
Comb Hair
也是收納
Also Storage
Key in
Key in
幾種等待的方式
Several Ways of Waiting
生存之樹 越南移民花園 No.7
*Tree of Survival
Vietnamese Immigrating Garden No.7*

3F
23 澎葉生
Yannick Dauby
3 黃博志
Huang Po-Chih

擴展生活空間：離島的離島
Extended Living Spaces: Childhood of an Archipelago
二哥的藍色斑鳩
Second Brother's Blue Turtledove

展期 **Dates**
2024.05.29 — 09.29

地點 **Venue**
嘉義市立美術館
Chiayi Art Museum
60045嘉義市西區廣寧街101號
No.101, Guangning St.,
West Dist., Chiayi

開放時間 **Opening Hours**
週一至週日 09:00-17:00
週一休館
Tuesday to Sunday 09:00-17:00
Closed on Mondays

指導單位
Supervisors



主辦單位
Organizer



展覽製作
Exhibition
Production

點仔腳製作所
Tiammaka
Production

空間設計
Spatial Design

顏大誌
Yen Ta-Che

視覺設計
Visual Design

和圖數位文創有限公司
Happ Design

特別感謝
Special Thanks

MONTUE 社群實驗室
MONTUE Community Lab



天天上演 EVERYDAY PERFORMING 2024 MAY.29 — SEP.29



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王韓芳
馮馨
Curators
Wang Han-Fang
Feng Hsin