



失敗的日常似潮騷

Fail Daily as the Songs of Tidal Waves

東海岸大地藝術節 &
東南亞藝術進駐論壇暨
台灣藝術進駐聯盟年會

2019 TECLand Arts Festival &
TASA Annual with Southeast
Asian Artist Residencies Meeting



SOUTHEAST
ASIAN ART
RESIDENCIES
MEETING

20
19



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會議主題

2019 年年會主題訂為「失敗的日常似潮騷」，將邀請台灣與東南亞地區藝術空間的營運者共聚一堂，同在南太平洋區域內的我們，共同面臨氣候環境的變化、殖民歷史的經驗，也在不同的政治體系下求生，試圖永續經營，長期在社區內創造影響力。藉由深入對談，我們將分享日常營運的失敗與成功案例，在過程中反省藝術進駐的方法和手段，也從不同的經營模式裡找到異同，建立東南亞藝術進駐網絡系統的論述，並促進區域性的藝術文化交流。

背景說明

「台灣藝文空間連線 TASA 協會」(Taiwan Art Space Alliance, TASA) 成立於 2016 年，結合全台數十個藝術村以及藝術空間，每年定期以會議及講談形式討論藝術進駐 (AiR) 在當代藝術的定位和角色，在會員與國內藝文機構中進行橫向串連、培育藝術進駐專業管理人、拓展台灣與國際間的藝術交流，也積極參與公共事務，加強台灣的文化交流能力，為國內藝文政策提供建議，健全台灣藝術村與整體藝文環境。

「東海岸大地藝術節」(Taiwan East Coast Land Arts Festival) 是交通部東部海岸國家風景管理處於 2015 年開始委託專業辦理，每年以不同策展主題沿著台灣東海岸 168 公里各地舉辦的藝術活動，內容包括邀請國內外藝術家於東海岸沿途之轄域內進行駐地創作大型戶外作品。除此之外，還有沿著台 11 線公路的開放藝術工作室、藝術市集、月光·海音樂會等，是一個以東部海岸線區域的自然環境、部落生活、棲息居住、旅行壯遊為主的藝術節。藝術節透過藝術駐地創作、藝術品設置、藝術活動、完善的旅行設施，讓台灣東部藝術與觀光結合且深入在地社區部落與生活，並以此提供一個除大型開發方案之外的另一個以藝術為介質提振在地深度觀光價值之首例。

在 2018 年，TASA 年會邀請菲律賓 98B COLLABoratory 發起人之一 Marika Constantino 來台，她與 TASA 現任常務理事，同時為東海岸大地藝術節計畫主持人吳淑倫在會中達成協議將 2019 年的「東南亞藝術進駐論壇」移至台灣辦理。為有效將資源集中、達成最大網絡效益，2019 年本會之「台灣藝術進駐聯盟年會」、東海岸大地藝術節論壇將和「東南亞藝術進駐論壇」共同策劃，並與台東史前文化博物館合作，期能為台灣及東南亞各國的藝文單位打造更為直接的溝通橋樑。

今年我們將在美麗的東台灣舉辦「2019 東海岸大地藝術節 X 東南亞藝術進駐論壇暨台灣藝術進駐聯盟年會」，以東海岸大地藝術節的重頭戲 -- 月光·海音樂會展開序幕，隔天即開始一系列的專題討論。

實際生活在好山好水的台東，不論在山上或海邊，低頭採集、抬頭觀察日照，動靜間皆伴隨著風向和海流的潮騷韻律，人們的身體像是裝了計時器，看似愜意緩慢的生活，俯仰吸吐間卻也都需要專注於生活於土地的智慧 and 經驗，也如同藝文空間的勞動者每年都必須跟著政府補助和社會意識的節奏，採集新的創意、發掘被遺忘的人事物，隨時注意社會結構的改變、經濟浮動的壓力。看似理性的、優雅的、啟發人心的藝術活動背後，都是藝文組織工作者的堅持和追求。每日掙扎在理想與現實之間，從失敗與成功的經驗中梳理出一套求生工具，已然成為生活自有的韻律。



Fail Daily as the Songs of Tidal Waves — 2019 TECLand Arts Festival X

TASA Annual Meeting with Southeast Asian Artist Residencies Meeting

Theme

The theme of the 2019 annual meeting is "Fail Daily as the Sound of Tidal Waves". Southeast Asian art space operators plus the invited guests from other regions will gather together to discuss the challenges that we face every single day towards natural disasters, human errors, social structure, political conflicts and urban development. The objectives of the Taiwan Art Space Alliance annual meeting and Southeast Asian AiR Meeting are mapping different contexts within the region, fostering stronger connections, working towards better sustainability, building ongoing networks, exploring possibilities of exchange development, and promoting regional residencies to artists/residencies. This is a knowledge-sharing network reflecting on our daily practice in art production and art space operation, enabling further collaborations among partners, and fortifying new exchange programs as well.

Background

About Taiwan Art Space Alliance (TASA)

Established in 2016, the Taiwan Art Space Alliance (TASA) combines dozens of artist villages, artist-in-residencies and artist run spaces operators to clarify the mission and the role of the artist residency in the context of contemporary art. Via annual meetings, workshops, talks and seminars, TASA builds internal networks among members and local art organizations, as well as providing training programs for AiR managers and introducing them to international networks, to improve the professional skills in art space management. It aims to promote cultural mobility in Taiwan and to empower professionals in art management and environment.

About Taiwan East Coast Land Arts Festival

The East Coast National Scenic Area, Tourism Bureau, Ministry of Transportation and Communications (ECNSA), Republic of China will host the fifth annual East Coast Land Arts Festival. We invite artists to submit proposals to create installation arts that combine the natural environment, geographic landscape, and spatial aesthetics of the East Coast National Scenic Area. Through these years Taitung Dawn Artist Village (TDAV) and The Other Woman Gallery cooperation with the ECNSA organized the TECLand Arts Festival. The festival emphasizes onsite creation and local participation, focusing on the dialogue among art, nature and culture to adapt to the climate and ecological context of the East Coast. The purpose is to gather local and international artistic creativity through a modern cultural tourist strategy into shaping unique cultural and scenic landscapes of the East Coast of Taiwan.

The co-founder of 98B Art Collaboratory Marika Constantino was invited as the speaker for TASA Annual Meeting 2018. She was also the facilitator of Southeast Asian AiR Meeting 2018. Shu-Lun, Wu who is a member of TASA and organizer and Project Host of Taiwan East Coast Land Arts Festival is taking part in the SEA Meetings, strongly encourages a joint conference for TECLand Arts Festival, TASA annual and SEA Meeting in 2019 for the beautiful Taiwan East landscape and the networking among Southeast Asian artists and managers.

We invite all of you to come and enjoy the beautiful East Coast of Taiwan while the 2019 annual art residencies meeting takes place in Taitung, Sept. 15th-19th. The seminar starts the following day of the moonlight concert by the beach. People who live in Taitung seem at luxury to enjoy the relaxing life in green mountains and the blue ocean. In fact, when working under the sun or in the forest, people are very sensitive to the nature. They pay lots attention on the changes of the seasonal patterns of the ocean, the wind and the sky. It is just like artists who always pay attention on challenges from governmental policy, industrial structure, economic condition and social trends. Behind the seemingly rational, elegant and inspiring artistic activities are the art workers' determination and persistence. The accumulation of daily struggles between ideals and reality turns into a series of survival kits, no matter failure or success. It is the rhythm of life.

會議地點：台東史前文化博物館視聽中心（台東市博物館路1號）

日期：9月15日（週日）－9月18日（週三）

9月15日（週日）東海岸大地藝術節市集、月光·海音樂會			
時間	活動	主題	地點
16:00-18:00	東海岸大地藝術節	創意藝術市集	都歷遊客中心 台東縣成功鎮信義里新村路25號 *自由參加，毋須報名
18:30-21:00		月光·海音樂會	

第一天－9月16日（週一）			
時間	活動	主題	備註
09:30-10:00	民眾報到		
10:00-10:15	開幕致詞	東管處長官、史前館館長致詞	主持人：吳淑倫、李曉雯
10:15-10:30	開場－東南亞藝術進駐論壇沿革		Marika Constantino
10:30-10:50	介紹東海岸大地藝術節		吳淑倫
10:50-11:10	簡介台灣文化行政體系與台灣藝文空間連線		李曉雯
11:15-12:15	專題演講		竹圍工作室負責人蕭麗虹
12:15-13:30	午餐		
13:30-15:30	場次一 藝術進駐與自然災害	藝術駐村活動和環境/自然災害的思考 1. 藝術家/團體如何回應自然災害? 2. 藝術家/團體如何利用藝術帶領民眾面對自然災害? 3. 自然災害帶給藝術村/藝術家的啟發? 4. 藝術家/團體面對自然災害所做的調適	主持人：東海岸大地藝術節策展人李韻儀 * 成龍濕地國際環境藝術計劃策展人王昭湄（臺灣） * 藝術家拉黑子.達立夫（臺灣） * Merv Espina, Green Papaya Art Projects（菲律賓） * Muhammad Sibawaihi, Pasirputih（印尼）
15:30-15:50	茶敘		
15:50-17:20	工作坊一	1. 王昭湄（成龍濕地藝術進駐計畫） 2. 吳淑倫（東海岸大地藝術節） 3. Merv Espina（Green Papaya Art Project） 4. Muhammad Sibawaihi（Pasirputih）	主持人：東海岸大地藝術節策展人李韻儀
18:00-19:30	晚餐		台東文旅
19:30-20:30	日本交流之夜	* 札幌天神山藝術空間總監小田真由美 Mami Odai * 北海道 Art Lab Kitafune 總監 Maki Shirahama	台東文旅

第二天－9月17日（週二）			
時間	活動	主題	備註
09:30-10:00	報到		
10:00-12:00	場次二 藝術進駐與社會變革	新制度、新法律、都市發展、人口結構、產業轉移等人為因素而產生的結構性改變 1. 藝術家/團體如何回應社會變革? 2. 藝術家/團體如何利用藝術帶領民眾面對社會變革? 3. 社會變革帶給藝術村/藝術家的啟發? 4. 藝術家/團體面對社會變革所做的調適	主持人：竹圍工作室洪秉綺 * 東海岸大地藝術節策展人李韻儀（臺灣） * Lightbox 攝影圖書室曹良賓（臺灣） * Dara Kong, Sa Sa Art Projects（柬埔寨） * Sig Pecho, Komunidad X（菲律賓）
12:00-13:00	午餐		
13:00-13:30	國立臺灣史前文化博物館導覽		
13:30-13:45	休息		
13:45-15:30	場次三 藝術進駐與組織永續	藝術進駐計畫管理案例反思	主持人：Marika Constantino * 蕭瓏、總爺國際藝術村黃瓊瑩科長（臺灣） * 新樂園藝術空間總監張雅萍（台灣） * Budi Agung, Ketemu Project Space（印尼） * Jason Wee, Grey Projects（新加坡）
15:30-15:50	茶敘		
15:50-17:20	工作坊二	藝術進駐與社會變革 李韻儀+ Dara Kong (Sa Sa Art Projects) 曹良賓 (Lightbox) +Sig Pecho (Komunidad X) 藝術進駐與組織永續 黃瓊瑩 (蕭瓏、總爺) +張雅萍 (新樂園) Budi Agung (Ketemu) ++ Jason Wee (Grey Projects)	主持人：竹圍工作室洪秉綺
18:00-19:30	晚餐		台東文旅
19:30-20:30	法國交流之夜	* 法國藝文推廣總署藝術進駐總監 F Gintani Nur Apresia Swastika anny Rolland * 巴黎西帖國際藝術中心總監 Bénédicte Alliot * On the Move 文化行動資訊平台秘書長 Marie Le Sourd * Thankyouforcoming 創辦人 Claire Migraine	台東文旅

第三天 - 9月18日 (週三)			
時間	活動	主題	備註
09:00-09:30	報到		
09:30-11:30	場次四: 藝術進駐與 社群連結與合作	Community Regeneration and Collaboration	主持人：台東曙光藝術村負責人吳淑倫 * 利澤國際偶藝村行政總監曾麗真(台灣) * 臺東國立史前文化博物館館長王長華、研究員吳意琳 * Gintani Nur Apresia Swastika, ACE House Collective(印尼) * 昆士蘭藝術中心亞洲藝術部策展人 Reuben KEEHAN(澳洲)
11:30-11:40	休息		
11:40-12:40	工作坊三	1. 昆士蘭藝術中心 2. 利澤國際偶藝村 3. ACE House Collective 4. 國立史前文化博物館	主持人：台東曙光藝術村負責人吳淑倫
12:40-13:00	閉幕活動		主持人：吳淑倫、李曉雯
13:00-14:00	午餐		
14:30-17:00	參訪東海岸大地藝術節	沿線導覽藝術節作品 台十一藝文工作室	

第四天 - 9月19日 (週四) (自由參與)			
時間	活動	主題	備註
9:30		早餐	
9:30-10:30	手作文化體驗	卡塔文化工作室 琉璃珠燒製體驗	自由參與燒製體驗
10:30-12:30	藝術家工作室與開放 藝術工作室參訪	足渡蘭 蘭調空間 (藝術家哈拿葛 琉工作室) 希巨蘇飛工作室 都蘭二倉 月光小棧女妖在說畫藝 廊	
12:30-13:30		午餐	旗魚風味餐
14:00-15:00		實驗平台	
15:00-15:30	表演藝術團體交流	吞瓦樂團表演參訪	都歷阿美族民俗中心
15:30-16:30	午茶		月光海咖啡屋 (台東曙光藝術 工作室)
16:30-17:30	返程		



Seminar Venue

Auditorium, National Museum of Prehistory
(No.1, Museum Road, Taitung)

Sep. 15th (Sun) – Sep.18th (Wed)

Sep. 15, Sunday (Concert & Art Market)		
Date/Time	Main Event	Notes
16:00-21:00	Open studio, workshops, art market	
18:30-21:00	Moonlight Concert	Duli Visitor Center 25 Shintsuen Road, Chenggong Town, Taitung

Day 1 -- Sep. 16 th , Monday (Seminar)			
Date/Time	Main Event	Topic	Speaker/Host
09:30-10:00	Registration		
10:00-10:15	Opening Remarks	Remarks from the East Coast National Scenic Area Headquarter and National Museum of Prehistory	Moderator: Wu Shu-Lun, Catherine Lee
10:15-10:30	Introduction of Southeast Asian Art Residencies Meeting		Marika Constantino
10:30-10:50	Introduction of TECLand Arts Festival		Wu Shu-Lun
10:50-11:10	Introduction of Taiwan Cultural Context and TASA		Catherine Lee
11:15-12:15	Keynote Speech		Margaret Shiu Founder, Bamboo Curtain Studio
12:15-13:30	Lunch (Provided)		
13:30-15:30	Session 1 <u>Residency & Natural Disasters</u>	The co/relationship of art residency and natural disasters and environment. 1. How do artists and art organizations respond to natural disasters? 2. How to use AIR as a way to think about natural disasters? 3. What is the inspiration natural disasters bring us? 4. How do we adjust to natural disasters?	Moderator: Lee Yun-Yi * Wang Chao-Mei, Cheng-Long Wetlands International Environmental Art Project (Taiwan) * Rahic Talif, Artist (Taiwan) * Merv Espina, Green Papaya Art Projects (Philippines) * Muhammad Sibawaihi, Pasirputih (Indonesia)
15:30-15:50	Coffee Break		
15:50-17:20	Group Discussion	1. Wang Chao-Mei, Cheng-Long Wetlands Intl. Environmental Art Project 2. Wu Shu-Lun, TECLand Arts Festival 3. Merv Espina, Green Papaya Art Projects 4. Muhammad Sibawaihi, Pasirputih	Moderator: Lee Yun-Yi
18:00-19:30	Dinner		Venue: TCE Resort
19:30-20:30	Japan Night	* Mami Odai, Sapporo Tenjinyama Art Studio * Shirahama, Art Lab Kitafune	Venue: TCE Resort

Day 2 -- Sep. 17 th , Tuesday (Seminar)			
Date/Time	Main Event	Topic	Speaker/Host
09:30-10:00	Registration		
10:00-12:00	Session 2 <u>Residency & Social Changes</u>	Art and nan-made or institutional changes such as political situation, new regulations, urbanization, changes of social and industrial structures. 1. How do artists and art organizations respond to social changes? 2. How to use AIR as a way to think about social changes? 3. What is the inspiration social changes bring us? 4. How do we adjust to social changes?	Moderator: Iris Ping-Chi Hung, Bamboo Curtain Studio * Lee Yun-Yi Curator, TECLand Arts Festival (Taiwan) * Tsao Liang-Bing Founder, Lightbox Photo Library (Taiwan) * Dara Kong Coordinator, Sa Sa Art Projects (Comodia) * Sig Pecho, Komunidad X (Philippines)
12:00-13:00	Lunch		
13:00-13:30	National Museum of Prehistory	Guided Tour	
13:30-13:45	休息		
13:45-15:30	Session 3 <u>Organizational Sustainability</u>	Case Studies on the experiences, inspirations and challenges	Moderator: Marika Constantino * Huang Chiung-Ying Division Chief, CEO, Siao-Long & Tsung-Yeh Artist Village (Taiwan) * Chang Ya-ping Director, Shin Leh Yuan Art Space (Taiwan) * Budi Agung Co-founder, Ketemu Project Space (Indonesia) * Jason Wee Founding Director, Grey Projects (Singapore)
15:30-15:50	Coffee Break		
15:50-17:20	Workshop II	* <u>Residency & Social Changes</u> 1. Lee Yun-Yi (TECLand Arts Festival), Dara Kong (Sa Sa Art Projects) 2. Tsao Liang-Bing (Lightbox), Sig Pecho (Komunidad X) * <u>Organizational Sustainability</u> 3. Joanne Huang (Soulangh and Tsung-Yeh), Chang Ya-ping (Shin Leh Yuan) 4. Budi Agung (Ketemu), Jason Wee (Grey Projects)	Moderator: Iris Ping-Chi Hung, Bamboo Curtain Studio
18:00-19:30	Dinner		Venue: TCE Resort
19:30-20:30	France Night	* Fanny Rolland Director, Art Residencies Department, French Institute * Bénédicte Alliot Director, Cité Internationale des Arts * Marie Le Sourd Secretary General, On the Move * IrisClaire Migraine Founder, Thankyouforcoming	Venue: TCE Resort

Day 3 -- Sep. 18 th , Wednesday (Seminar)			
Date/Time	Main Event	Topic	Speaker/Host
09:00-09:30	Registration		
09:30-11:30	Session 4: <u>Residency & Community Regeneration and Collaboration</u>	Community Regeneration and Collaboration	Moderator: Wu Shu-Lun, Taitung Dawn Artist Village * Tzeng Li-Chen Managing Director, Lìzé Puppet Art Colony (Taiwan) * Wang Chang-Hua Director, National Museum of Prehistory (Taiwan) * Wu Yi-Lin Researcher, National Museum of Prehistory (Taiwan) * Gintani Nur Apresia Swastika, ACE House Collective (Indonesia) * Reuben Keehan Curator, Contemporary Asian Art at the Queensland Art Gallery (Australia)
11:30-11:40	Break		
11:40-12:40	Workshop III	1. Reuben Keehan (Queensland Art Gallery) 2. Tzeng Li-Chen (Lìzé Puppet Art Colony) 3. Gintani Nur Apresia Swastika (ACE House Collective) 4. National Museum of Prehistory	Moderator: Wu Shu-Lun, Taitung Dawn Artist Village
12:40-13:00	Closing Remarks		Moderator: Wu Shu-Lun, Catherine Lee
13:00-14:00	Lunch		
14:30-17:00	Bus and Walking Tour for the East Coast Land Arts Festival		



SOUTHEAST ASIAN ART RESIDENCIES MEETING 2019

- ◎ 主辦單位 | 東海岸大地藝術節、台東曙光藝術村、台灣藝文空間連線TASA協會
- ◎ 協辦單位 | 國立臺灣史前文化博物館、法國在台協會
- ◎ 指導單位 | 文化部、交通部觀光局
- ◎ 組織營運贊助 | 財團法人國家文化藝術基金會
- ◎ 媒體合作 | 藝術地圖
- ◎ 合作贊助單位 | Mata家屋、家天下事業體、台東文旅、鼎東客運
- ◎ 設計協力 | 趁著有光設計工作室



Marika Constantino



Marika Constantino is an artist who has participated in significant exhibitions in the Philippines and abroad. As an extension of her art practice, she works as an independent curator and researcher. She is also a freelance writer who has contributed to a number of globally distributed publications. Her early exposure to art and her boundless fascination for the creative process resulted to a degree from the UP College of Architecture to further studies at the UP College of Fine Arts, with Art History as her major. Constantino is continually striving to strike the balance between the cerebral, conceptual and experiential aspects of art with life in general, thus, fueling her fervent passion for artistic endeavors. In 2017, she was selected to be one of the Global Cultural Fellows of the Institute of International Cultural Relations at the University of Edinburgh, United Kingdom. On that same year she was supported by the British Council, Manila to participate in a cultural leadership program at the Kings College in London, United Kingdom. Aside from her individual art practice, she co-directed the programs and activities of 98B COLLABoratory (2012-2018), curated and coordinated the undertakings of the First United Building Community Museum in Escolta, Manila (2015-2018) and curated the Destileria Limtuaco Museum in Intramuros, Manila. For 2018-2019 she was awarded the New York Fellowship from the Asian Cultural Council. She is currently based in both Manila and Roxas City, Capiz in the Philippines.



吳淑倫 Shu-Lun Wu



吳淑倫平埔族馬卡道族擅長陶瓷與玻璃的創作同時也是一位南島文化的研究者與愛好者與台東曙光藝術村的創辦者與策展人。畢業於國立東華大學民族藝術研究所碩士後即投身部落工作曾於台東風災受災區芭伊工坊工作協助扶植部落婦女工坊成立並自立後，即開始成立並獨力營運的台東曙光藝術村，仍關心台灣的南島文化與世界南島文化及原住民文化的關係。2015年應台東生活美學館邀請擔任2015年花東原創生活節東海岸區策展人、2015-2016年東海岸大地藝術節策展團隊行政規劃與執行者與2017年東海岸大地藝術節行政總監。2018--2019年東海岸大地藝術節暨月光海音樂會計畫主持人兼任行政總監。

Shu-Lun Wu is an artist and also the founder of Taitung Dawn Artist Village. During her research she find out her parentage belongs to Makatao tribe. She is focused on the relationship of Austronesian culture between Taiwan and other countries. Especially with interest in the Taiwan indigenous arts, she explores each region's local cultures, histories, environments, and social issues.



李曉雯 Catherine Lee



李曉雯，台北市文化基金會藝術村營運部總監，負責台北國際藝術村與寶藏巖國際藝術村相關業務。過去曾擔任竹圍工作室研發總監，歷經「藝術進駐網」專案執行、「竹圍國際藝術進駐」計劃總召、「荷蘭藝術進駐平台」專案實習、「樹梅坑溪環境藝術行動」計畫執行、「綠色藝術行動」策劃執行、「流域：環境藝術國際小聚」展覽總召等，持續發展永續藝術與國際連結。

Catherine Lee is working at Taipei Artist Village / Treasure Hill Artist Village as the general director since 2017. After she got her Master degree at Texas Tech University, she started her career in museum (1997–2002). After she returned back to Taiwan, she had worked in National Science and Technology Museum as the PR specialist, the docent, the educator and the executive secretary (2004–2011). Later on she got her training in the AIR programs since she worked in the Bamboo Curtain Studio (2011–2017). Currently, she also serves as the chairperson of Taiwan Art Space Alliance, which is the platform to foster the communication and collaboration among the domestic and international AIR programs.



洪秉綺 Iris



現任竹圍工作室營運總監，在半導體業工作多年後，決定重返學校，在英國倫敦金匠大學 (Goldsmith) 獲取文化產業碩士，研究游擊式文化在仕紳化空間的政治關係。返回台灣後，曾在策展公司工作，負責規劃、行銷、運輸、公關和文化交流。

2014 年加入了竹圍工作室的團隊。竹圍工作室是台灣資深藝術進駐單位之一，支持跨文化交流，提供時間及空間，讓藝術工作者及團體的各式創藝能量，在這裡得以發酵滋育與有發聲的可能性。她主要負責組織營運規劃和協助藝術家執行進駐計畫。參與多項竹圍工作室主導的計畫，包含藝術進駐計畫、竹圍工作室 20 週年展、亞洲綠色藝術實驗室聯盟的成立、環境藝術介入計畫、文化領導力計畫等。2017 年參加在金邊的文化領導力課程和在威爾斯舉辦的創意氣候領導力課程。2018 年，策劃環境藝術展覽「無限巡迴」在舊金山展出。

Iris Ping-chi Hung manages the Bamboo Curtain Studio (BCS) Artist-in-Residency programme, and is the Executive Director of Taiwan Art Space Alliance. Previously, Iris worked in business but decided to go back to school and received an MA in Culture Industry from Goldsmiths, University of London, focusing on the role of pop-up culture in gentrified areas. Iris started working in an event company and a gallery after returning to Taiwan, taking on roles in planning, marketing, delivery, PR and communications. In 2014, she has joined Bamboo Curtain Studio, one of the leading Artist-in-Residency programme in Taiwan, as a managing director in charging artist projects and space maintainness. She is also one of the coordinator of initiating GALA Asia in 2015. At the same year, she also participated ArtCop21 workshop in Paris. In 2017, She joined the Cambodian Living Arts leadership workshop in Phenom Prim and Creative Climate Leadership in Wales.



蕭麗虹
Margaret
Shiu

蕭麗虹 擁有美國加州伯克利大學經濟系的背景，曾任職於經濟相關產業，中年才投入視覺藝術創作。他是藝術家也是策展人，更是實驗空間竹圍工作室的創辦人。在過去 24 年扶植年輕創作者，重視文化扎根，倡議藝術家進駐計劃與國際文化交流，一直活躍於許多創新的組織及概念的推動。她是多項國際文化主支的成員，也曾參與國內相關部門的研究或執行的創新計劃。國際連結」為策略與國際不同的平台做交換，期待臺灣創新工作者可以在互相學習中，分享、串連、及國際合作。

竹圍工作室在淡水河鄰近紅樹林的環境生態區。為國內民間經營的藝術聚落，是實驗性高的跨領域的平台，也是閒置空間再利用案例，提供國際合作的計劃。非常關心環境生態、氣候變遷等永續的議題。應用「在地行動：國際連結」為策略與國際不同的平台做交換，期待臺灣創新工作者可以在互相學習中，分享、串連、及國際合作。

www.margaretshiu.com
www.bambooculture.com

Margaret Shiu is born in Hong Kong, graduated in economic development from UC Berkeley, Calif., Shiu worked as an economist until she changed career path on arrival to Taiwan in 1976. She is an installations interactive process artist, participating in various national and international exhibitions. She is the winner of the Taipei Fine Arts Museum sculpture award, and the co-winner of the Taishin Art Award, with works collected by public museums in Taiwan.

As the founder of an alternative space, the Bamboo Curtain Studio, she has activated many issues on artist's role in cultural, social and environmental development and has networked with various international art organizations for research and collaborations.

Bamboo Curtain is a creative cluster of 2,400 sq. meters of farm land. these working studios in 24 years, hosted at least 500 artists on long and short term live / work spaces. It acts as a platform for experiments in innovative cross discipline ideas with contribution to society.

Margaret's vision is to curate programs to promote art for global understanding, and ensure local sustainability, via sharing, connecting and co-creating new practices to showcase the value of art to society.

Margaret is an active member of various international networks, and has worked closely with the Taiwan Ministry of Culture and Taipei city government, on cultural policies for support of creative talents.

www.margaretshiu.com
www.bambooculture.com



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李韻儀 Lee Yun-Yi

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研究所時期主要研究領域為台灣原住民當代藝術發展，2001 年為蒐集論文資料而移居台東。十餘年來致力於台灣東海岸視覺藝術創作發展的紀錄、觀察與論述，並透過策展實踐、經營獨立藝廊創造展演平台等，讓藝術事件、多元能量持續發生碰撞。2004 年起經營「女妖在說畫藝廊」，為以女性分享包容與自由精神運轉的東海岸藝文空間，2005 起與交通部觀光局東部海岸風景區管理處合作，將藝廊遷至位於台東都蘭山半山腰，海天景色絕美出塵的「月光小棧」，豐富而多元地、持續不斷地推出各類在地的、外來的，與整個東海岸生活氛圍對話的藝文展演，在一次又一次的藝文實踐中，累積這塊土地上獨特而流動不息的藝文能量。

相關策展經驗

以月光小棧女妖藝廊為基地，十餘年來也不斷拓展與國際交流對話的策展經驗。例如 2010 年為台東縣政府主辦之南島文化節策畫執行『共織地球的羽衣』國際木雕駐地創作聯展，匯聚台灣各族、斐濟、薩摩亞、紐西蘭、新喀里多尼亞和東加群島共十位南島民族藝術家在台東進行駐地創作交流與聯展。2011 年受高雄市立美術館邀請，擔任該年『高雄貨櫃藝術節』的策展委員，在與其他策展前輩共事的過程中獲益良多。2011 年擔任文化部的「東河藝文生活圈計畫」主持人，詳細踏查整理東海岸南段的藝文能量與資源，並開啟此後連續三年在美麗的百年老橋「東河橋」和「樟原橋」上進行周邊部落生活影像的展覽。2013 年為擔任「加路蘭遊憩區遊憩環境主題規劃」報告書中，我們首度建議東管處遊憩區的遊憩活動規畫應跳脫藝術物件放置的思維，而以更多元並深度呈現東海岸觀光價值的「地景藝術節」形式來操作。2015 年東管處啟動「東海岸大地藝術節」計畫，由潘小雪老師總策展，本人則擔任專案經理。2016 年「東海岸大地藝術節」則為負責統籌藝術家徵件、國際邀請與駐地創作等事宜。2017 年則為東海岸藝術節策展人。2015 年也為「國立台東生活美學館」主辦的『2015 花東原創生活節』擔任總策展人。所有這些策展工作的過程，思索、實踐如何在東海岸這樣大山大海的自然景致中，透過豐沛多元藝術人文創作，讓人們重新發現山海大地與人的關係。

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王昭湄

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王昭湄畢業於國立台灣師範大學環境教育研究所、英國萊斯特大學博物館學研究所，長年致力於台灣社區發展及環境教育工作，希望能結合環境教育及博物館的專業與志趣，建立社區型環境學習場域的典範。曾負責的計畫有「台灣鐵路舊山線人文地景維護與經營管理」、「彰化成功營區環境學習營地整體規劃及試營運」、「雲林縣口湖鄉成龍溼地社區學習參與計畫」等。尤其是雲林縣口湖鄉成龍村駐村工作期間，和美籍策展人艾婕音女士共同策劃執行的「成龍溼地國際環境藝術計畫」，結合環境、藝術、教育、社區、保育等各面向之關懷，從 2009 年辦理至今十年，讓原本因地層下陷失去希望的成龍社區重新振興，並在國際的藝術節領域裡成為倍受重視的案例。



拉黑子 · 達立夫 Rahic.Talif



拉黑子·達立夫 Rahic.Talif，1962 年出生於台灣花蓮阿美族港口部落，現專職創作，從事於木雕、裝置、行為、建築、家具、部落文化再造、原住民社會文化評論等領域。曾在部落裡作為年齡階層制度裡的帶領者 mama-no-kapah (青年之父)，負責帶領部落青年，組織及管理整個部落。並從採集神話故事、口述歷史和舊部落遺跡開始，重新學習部落的智慧，多次帶領部落族人參與國內外藝術展出及公共藝術創作發表。

二十多年來，他不斷地反省與探索自己的思緒，沉澱與積蓄自己的創作能量，使用充滿生命和記憶的漂流木作為材料，打破原住民藝術過往被認知的既定形象。作品多蘊含海洋文化特質與部落傳統精神，擅長以淬練後的雕塑線條與語彙精準的裝置傳達對全球化課題的環境思維辯證，探討族群結構瓦解及大社會變遷的現狀，透過自身的行為及藝術創作引發觀者的自我省思。於 2000 年獲亞洲文化協會 (ACC) 獎助前往美國考察當代藝術活動。2014 年被國立海洋科技博物館列入海洋文化之代表藝術家。重要作品包括《現代集會所》(1993)、《末始》(1999)、《歸零》(2000)、《站立之舞》(2005)、《殘》(2007)、《颱風計畫》(2008-2013)、《五十步的空間》(2013-2019)。著有《混濁》(2006)、《旅行在 50 步的空間》(2006)。

一路走來，已從文化詮釋的社會性批判、思索、重省、再現等可能，邁向對藝術本質之純粹性的探索。

Rahic.Talif was born into the Amis Makota'ay village of Hualien in 1962, Taiwan. He is a professional artist who works in the fields of wood sculpture, installation art, performance art, architecture, furniture, reworking tribal culture, indigenous society and culture etc. As a result of the tribal age hierarchy he has served in the position of mama-no-kapah (father of youth), in which capacity he has been responsible for guiding young people, organizing and managing the entire tribe. From his collection of tribal myths, oral histories and visits to old tribal sites, Rahic has sought to relearn tribal wisdom and helped tribal members participate in art exhibitions at home and abroad, as well create public art works.

For more than two decades, Rahic has reflected on and explored his own ideas, as a result of which he developed a very distinctive creative energy. This has involved using driftwood imbued with life and memories as his main medium and creating pieces that depart from the generally received understanding of aboriginal art. Many of Rahic's works reference aspects of ocean culture and traditional tribal spirit. He has also proved particularly adept at installation art that makes use of honed sculpted lines and precise language to convey environmental dialectical thinking on the issue of globalization, as he discusses the collapse of communal structure and major social change, encouraging viewers to reflect on such issues through his own actions and art. In 2000, Rahic received a grant from the Asian Cultural Council to attend art activities in the US. In 2014, he was designated an ocean culture artist by the National Museum of Marine science and Technology. His main works include "Modern Meeting Room"1993, "Ending and Beginning"1999, "Return-to-Zero"2000, "The Dance of Standing" 2005, "Incomplete" (2007), "Action Project for Typhoon"2008-2013, "The Space of Fifty Steps"2013-2019, and he has written "Turbid."2006, "Journey in the space of 50 steps."2019.

During his artistic career Rahic has moved from a focus on the possibilities inherent in social criticism, ideas, reflection and re-presentation of cultural interpretation, to an exploration of the essential purity of art.

拉黑子網站 Rahic's website
<https://rahictalif.com>



Merv Espina



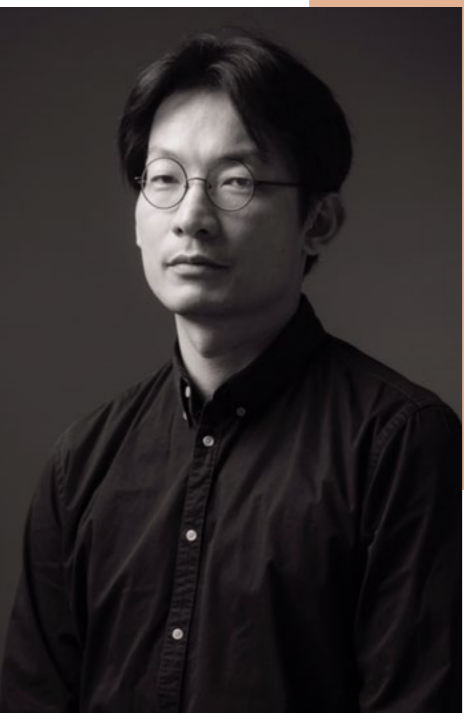
Merv Espina is an artist and researcher based in Quezon City, Metro Manila. His investigations delve into archives and questions knowledge-production in an attempt to mark cracks in discourse and history so the future doesn't trip over them. He helps run Green Papaya Art Projects, an independent arts initiative founded in 2000, now in the process of tying loose ends as it prepares to close in 2021. He's also one of the organisers of WSK Festival of the Recently Possible, an experimental music and media art festival founded in 2008. In 2014, he started the Kalampag Tracking Agency with artist Shireen Seno, an initiative that explores the screening program as participatory archive of Philippine experiments with the moving image. He was part of the curatorial team of SUNSHOWER: Contemporary art from Southeast Asia 1980s to Now (2017) at the Mori Art Museum and National Art Centre Tokyo, the largest survey of Southeast Asian artists to be exhibited in Japan. More recently, he was one of the curators of VIVA ExCon 2018, the 15th edition of the longest-running arts biennial in the Philippines.



Muhammad Sibawaihi



Siba was born in Pemenang Village, North Lombok, West Nusa Tenggara, on May 20th 1988. He is the Program Director at the Pasirputih Foundation. His works concern on research, writing, making video, film and curating cultural event which is initiated by Pasirputih Foundation, Bangsa Menggawe, an annual festival as a platform for Pemenang people.



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曹良賓 Liang-Pin Tsao

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台灣新竹出生，現居新店，從事影像創作。美國紐約普拉特藝術學院，藝術創作碩士。曾獲選文化部紐約駐村創作計畫、普拉特藝術學院獎學金、美國紐約甘柏馨藝術獎等。作品於國際間展出，近期創作主題探討國族歷史、轉型正義與價值意識之間的張力關係，並追索其中的社會和文化意涵。

創作之外，亦關注各項社會議題、開放文化，並致力於藝文推廣。曾受邀至台北美術館、台北當代藝術館、台北國際藝術村等機構進行影像教育、工作坊、策展等活動。2015年，出版首本攝影集《中途》，並與友人共同發起「PHOTO TALKS」，促進台灣當代攝影的討論。2016年，成立「Lightbox 攝影圖書室」，致力於匯集整理台灣的攝影出版物，並提供大眾自由閱讀。期望以社會參與的方式，共構共享台灣攝影，逐步朝向文化自主、知識自由的方向前進。

Born and raised in Taiwan, Liang-Pin Tsao is an artist based in Taipei, Taiwan. He holds an MFA degree from Pratt Institute, and his works have been exhibited internationally. Liang is the recipient of New York Residency Program sponsored by the Ministry of Culture Taiwan, Pak-Hing Kan Arts Grant, and scholarship from Pratt Institute among others. His recent works investigate the relational tension between national history, transitional justice and value awareness, exploring its socio-cultural significance.

Liang also devotes himself to educational and curatorial affairs, and has presented lectures, workshops and curations at Taipei Fine Art Museum, Museum of Contemporary Art Taipei, Taipei Artist Village, etc. He has initiated a symposium project, PHOTO TALKS, since 2015 to help promote contemporary photography in Taiwan. In 2016, he establishes Lightbox Photo Library, a non-for-profit organization, which is free and open to all, and employed as a method to achieve cultural autonomy and intellectual freedom.



Sig Pecho



SIGLO is a performance-maker whose works interweave in various praxis in storytelling, theatre, shadowplay, puppetry, graphics, and video.

He is an independent artist working with Sipat Lawin Inc's KOMUNIDAD X, a new collective and gathering of independent contemporary performance-makers creating arts as tools for civic engagement and social innovation.

He was an artist-in-residency at the Lagablab Artist Residency 2017, a program under the Edukasyon (education) component of Sipat Lawin Ensemble's Karnabal Festival: Performance and Social Innovation.

He is a junior puppeteer at the UP Teatrang Mulat ng Pilipinas (UPTMP), and a student-artist at the Dulaang Unibersidad ng Pilipinas (DUP) and the UP Playwrights Theater (UPPT). He completed a Certificate in Theatre Arts and pursues a degree in BA Theatre Arts at the University of the Philippines - Diliman.

He is currently the official Ring Announcer of the Manila Wrestling Federation, a Pinoy pop culture driven pro-wrestling promotion based in Manila.

He attended international festivals for performance, puppetry and children's theatre such as Zürcher Theater Spektakel (Switzerland, 2017), XO State Dark, Asia TOPA Festival (Australia, 2017), Asian Theatre for Young Audiences, Ricca Ricca Festa (Japan, 2016), Chiang Mai International Puppet Festival (Thailand, 2014), International Storytelling Festival (Singapore, 2013), Bali Puppetry Festival and Seminar (Indonesia, 2013), ASEAN Puppetry Festival (Singapore, 2012 & Vietnam, 2014), among others.

His first solo project is MINIKANIKO (a LABORatory performance), an open allegory of the city and the departments that constitute to the entire state. MINIKANIKO is a puppetry of operations, structures, systems and the dynamics it beholds.

He is a visiting faculty at the Philippine High School for the Arts teaching Technical Theatre and Management.



Dara Kong



KONG Dara (b. 1990, Prey Veng Province, Cambodia) lives and works in Phnom Penh. He studied art at Sa Sa Art Projects, where he also has worked as Residency Coordinator for 3 years. He also was previously Operations Coordinator at SA SA BASSAC from 2013 until 2015. He also works at TINI Cafe. Dara's artistic practice is across different media. His artwork investigates his memory, politics, emotions, social change, and LGBT+ communities. Dara works with drawing, sculpture, photography, installation, paper, tracing paper, ceramic clay and color pencils. In recent projects, he has used ceramic clay for installations, detailing complex experiences, developments, politics, emotions, and memories. His work was featured in a solo exhibition, Open Mind, at Strange Fruit, in Phnom Penh (2015). His has undertaken several residencies in Cambodia and internationally, include Open-Contemporary Art Center, Taipei, Taiwan; San Art Laboratory, Ho Chi Minh City, Vietnam; Tentacles Art Space, Bangkok, Thailand; Sangker Art Space & Gallery, Battambang, Cambodia and Sa Sa Art Projects, Phnom Penh. His group exhibitions have been at venues including Nhà Sàn Collective, Hanoi; SA SA BASSAC, Phnom Penh; The Mansion, Phnom Penh; Cloud, Phnom Penh; Sangker Art Space & Gallery, Battambang; Carol Shen Gallery, New York; Cambodian Youth Art Festival's and Sa Sa Art Projects, Phnom Penh.



黃瓊瑩 HUANG CHIUNG-ING



國立中山大學公共事務管理研究所碩士畢業
 通過國家高等考試二級文教行政類
 長期策劃、執行展演及藝文扎根計畫
 現任臺南市政府文化局文化園區管理科科长
 經營蕭壩文化園區、總爺藝文中心及籌設水交社文化園區
 2013 籌設並營運蕭壩國際藝術村
 2014 營運總爺國際藝術村
 2017 辦理近未來的交陪 - 蕭壩國際當代藝術節計畫
 2019 辦理麻豆糖業大地藝術祭計畫

Huang received her master's degree in Institute of Public Affairs Management at National Sun Yat-Sen University. She passed the Level Two of Civil Service Senior Examination for cultural and educational administration, and has been dedicated to organizing exhibition, performance and implementing art projects of foundation for years. Now as the division chief of the Division of Cultural Park Management of Cultural Affairs Bureau of Tainan City Government, she is in charge of the management of Siao-Long Cultural Park (蕭壩文化園區) and Tsung-Yeh Arts and Cultural Center (總爺藝文中心) and is working on the preparing of Shuei-Jiao-She Cultural Park (水交社文化園區).

2013- Build and operate Siao-Long Artist Village
 2014- Operate Tsung-Yeh Artist Village.
 2017- Organize Kau-Pue, Mutual Companionship in Near Future, Siao-Long International Contemporary Art Festival.
 2019- Organize Madou Sugar Industry Art Triennial.



張雅萍
Ya-ping
Chang



張雅萍出生於臺北，2004 畢業於朝陽科技大學視覺傳達設計系，開始投入藝術創作。2007 年於臺中 20 號倉庫鐵道藝術村駐村，2008 年加入新樂園藝術空間迄今，2013 畢業於臺北藝術大學美術系碩士。2016 年於日本金澤 K A P O 駐村。2017 年駐地創作於桃園龍潭。目前就讀交通大學應用藝術所博士班。主要創作為複合媒材及空間裝置，關注社會體制內的運作和對抗以及個人與生活環境內在的對話。

Ya-ping Chang was born in Taipei. She graduated from the Department of Visual Communication Design, Chaoyang University of Technology and began a career in artistic creations. In 2007, she was the artist in resident for Art Stock 20 in Taichung. In 2008, she joined Shin Len Yuan Art Space, where she is still a member today. She graduated with a Master's Degree in Fine Arts from the Taipei National University of the Arts. In 2016, she was the artist in resident for Kapo (kanazawa art port) in Japan. In 2017, she was the artist in resident in Taoyuan in Longtan. She is currently studying for a doctoral degree at the Institute of Applied Arts, National Chiao Tung University.

The majority of her creative works are mixed media and installations that focus on the inherit operation and conflicts within the social structures and the inner dialogs between a person and the living environment.



黃漢沖
Jason
Wee



黃漢沖 (Jason Wee) 是一位藝術家和作家。

他的藝術實踐關注於掏空群體中單一權勢的力量，並支持不同類型聲音存在的可能。他將這些獨特的歷史內涵與場域轉換成各種視覺和書寫材料，並將重點放在其結構、理想主義及未知的未來。

他是 Grey Projects 的創始人及經營者，Grey Projects 是一個關注於策展能力、新式寫作方法及設計提案的藝術空間，同時也是圖書館與駐村空間。他是 Softblow 詩刊的編輯，亦曾在由 Plastique Kinetic Worms 出版的汽車藝術雜誌擔任編輯。他於 2005 – 2006 年是惠特尼博物館獨立研究計畫 (Whitney Museum Independent Study Program) 工作室研究員之一。2008 年獲得新加坡年輕藝術家獎 (Young Artist Award) 的視覺類首獎，2009 年獲得新加坡美術館觀眾票選獎。

Jason Wee is an artist and a writer.

His art practice is concerned with the hollowing out of singular authority in favour of polyphony. He transforms these singular histories and spaces into various visual and written materials, with particular attention to architectures, idealism and unexplored futures.

He founded and runs Grey Projects, an artists' space, library and residency that focuses on curatorship, new writing, design propositions and art. He is an editor for Softblow poetry journal. He was previously editor of Vehicle arts journal, published by Plastique Kinetic Worms. He was a 2005-2006 Studio Fellow at the Whitney Museum Independent Study Program.

He is the 2008 Young Artist Award winner for visual arts in Singapore. He is the 2009 Voters' Prize winner from the Singapore Art Museum.



王長華 Wang Chang-Hua



學歷

國立高雄師範大學成人教育研究所博士畢業
國立臺灣大學人類學研究所碩士畢業
國立臺灣大學人類學系大學畢業
考試 93 年薦任公務人員晉升簡任官等訓練及格
79 年公務人員高等考試經建行政中等

經歷

國立臺灣歷史博物館館長 (2016~2018)
國立臺灣史前文化博物館副館長 (2012-2016)
國立科學工藝博物館主任 (2002-2012)
高雄縣政府文化局副局長 (2000-2001)
高雄縣立文化中心主任 (1998-1999)
屏東縣立文化中心組長 (1995-1997)
臺灣省原住民文化園區管理處組長 (1993-1994)



吳意琳



國立台灣文化史前博物館 研究員
法國巴黎楠特爾大學 史前史與技術實驗室 博士班
法國艾克斯馬賽大學 藝術與考古學院史前史研究所 碩士
國立清華大學 人類學研究所 碩士

研究領域

考古學、文化資產、陶器技術研究



Gintani Nur Apresia Swastika



Gintani Swastika, born in Yogyakarta in 1984, completed a Bachelor of Fine Arts at the Indonesian Institute of Art in Yogyakarta in 2010 and is pursuing her Master degree in Religious and Cultural Studies at Sanata Dharma University in Yogyakarta, focusing on Indonesian women artists.

She mainly works as an artist and has been involved in various group exhibitions, residency programs, and art projects in Indonesia, Singapore, Taiwan, and Australia. Her works were also featured in the book *Indonesian Eye: Contemporary Indonesian Art*, published by SKIRA in 2011. She is a founding member of Ace House Collective, an artist collective founded in 2011 in Yogyakarta that is active in the field of youth-pop culture and that emphasises the exploratory approach both in theory and practice, conceptually and contextually, as well as finding new possibilities on visual art perspective.

Working collectively where works and responsibilities are shared equally, she developed her artistic, curatorial, and managerial practice through Ace House and various other art projects. Amongst others Yogyakarta Cultural Festival (FKY) where she appointed as Creative Director (2019), Arisan Tenggara: South East Asia Art Collective Forum where she is working as the Director (2018). Since then, she has been actively involved in many forums and courses, locally and internationally, such as TRANScuratorial Academy, Mumbai, India (2017), 7th Gwangju Biennale International Curator Course, Gwangju, South Korea (2016), 4A Curators' Intensive, Emerging Curator Forum, at 4A Centre for Contemporary Asian Art, Sydney, Australia (2014), and Gender Under Reflection on South East Asia Women Artist Forum, Yangon, Myanmar (2012).



Reuben Keehan



Reuben Keehan is Curator, Contemporary Asian Art at Queensland Art Gallery | Gallery of Modern Art, where he has been a curator for the 2012, 2015 and 2018 editions of the Asia Pacific Triennial of Contemporary Art (APT). With a long history in the public, non-profit and artist-driven art sectors, he was previously Curator at Artspace, Sydney (2006–11) and editor of its journal *Column* (2008–11).

In addition to the APT series, Reuben's recent exhibitions have included *We can make another future: Japanese art after 1989* (QAGOMA, 2014) and *Burn what you cannot steal* (Gallery Nova, Zagreb, 2011), and solo exhibitions by Yayoi Kusama, Ahmet Ögüt, Raquel Ormella and many others. He was co-curator, with Adele Tan and Russell Storer of *Yayoi Kusama: Life is the Heart of a Rainbow* (2017-18) at National Gallery Singapore, QAGOMA, and MACAN, Jakarta; with Che Kyongfa, Hashimoto Azusa and Michelle Ho, of *Time of Others* (2014-15), which evolved between the Museum of Contemporary Art, Tokyo, National Museum of Art, Osaka, Singapore Art Museum and QAGOMA; and, with Mami Kataoka and Gabriel Ritter, of *Out of Doubt: Roppongi Crossing* (2013), the Mori Art Museum's triennial survey of Japanese art.

Since the late 1990s, he has also written widely for publications such as *Artforum*, *Flash Art* and *Bijutsu Techo*, and he is currently an editorial advisor and occasional contributor to *divan | A Journal of Accounts*. His work focuses on critical intersections of art and the public sphere, with an emphasis on the Asia-Pacific. Specialist interests include East and Southeast Asian contemporary art, histories of Japanese art after 1980, and intra-Asian artist networks and collaborations.



曾麗真
Li-chen
TSENG



無獨有偶創始人之一，現擔任無獨有偶行政總監。1992年起擔任劇場演員，擅長活動企劃及偶戲研習課程規劃，擁有豐富的偶戲教學及規劃經驗，曾任舊金山慧智中文學校文藝營活動統籌及戲劇指導老師，並參與國際偶戲工作坊，師承德國懸絲偶大師 Albrecht Roser 及美國光影大師 Larry Reed。曾主持駐館媒合計畫、藝教於樂、基層巡演、偶戲聯演、國際偶戲交流等多項大型活動企劃及行政統籌，目前擔任無獨有偶製作人、戲劇活動與偶戲教學講師，為劇團進程的重要掌舵手。

As a founding member of Puppet & Its Double Theater, Li-chen Tseng is currently the Executive Director of the company. She has worked in theatre as an actress since 1992. With an expertise in project management and puppetry course planning as well as the rich experience in puppetry teaching, she has taught theatre at Wisdom Culture and Education Organization and helped them organize cultural and arts workshops as a project director. She has studied with Albrecht Roser, a German master marionette puppeteer, and Larry Reed, a magician of light and shadow from the USA, at international puppetry workshops. The large-scale projects and activities she has participated in or organized as an executive director include artist-in-residence matchmaking programs, art education projects, campus tours, puppetry programs, international puppetry collaborations, etc. Tseng, a pilot for the theatre company, is the main producer of Puppet & Its Double Theater's production, while she is also teaching puppetry and arranging other puppetry-related activities.

失敗的日常似潮騷

Fail Daily as the Songs of Tidal Waves

東海岸大地藝術節 &
東南亞藝術進駐論壇暨
台灣藝術進駐聯盟年會

2019 TECLand Arts Festival &
TASA Annual with Southeast
Asian Artist Residencies Meeting



SOUTHEAST
ASIAN ART
RESIDENCIES
MEETING

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