



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

Joyce Ho, Cheng Hsien-Yu and artists from the previous editions of ADAM

— 北藝中心開幕季 —

島嶼酒吧 — Ratava

Island Bar - Ratava

何采柔、鄭先喻
與歷屆亞當計畫參與藝術家



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2022.9.09 Fri. 20:30
2022.9.10 Sat. 17:30 * 錄影場
2022.9.10 Sat. 20:30 * 錄影場
2022.9.11 Sun. 17:30
2022.9.11 Sun. 20:30 * 錄影場

演出場地
Venue

臺北表演藝術中心 11 樓排練室 1
Rehearsal Studio 1, 11F,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 節目全長約 **90** 分鐘，無中場休息。
- ◎ 中文演出，無字幕。
- ◎ 演出內含啜飲酒精飲料安排，此橋段限 **18** 歲以上觀眾參與。

- ◎ **90 minutes without intermission.**
- ◎ **In Mandarin, no surtitles.**
- ◎ **Contains alcohol consumption. No alcohol for audience under 18.**

* 本節目為臺北表演藝術中心委託創作作品 *
“Commissioned by Taipei Performing Arts Center.”

節目介紹

2022 島嶼酒吧 的貴賓您好：

您有一封來自 匿名使用者 (Ratava) 的登入邀請，請於 2022/9/9-9/11 前往 臺北表演藝術中心 查看 _

Dear Esteemed Guest,

Welcome to IsLands Bar 2022.

You have a log-in invite from Unknown User (Ratava) . Please check your invite at Taipei Performing Arts Center on September 9-11, 2022_

→

Ratava 新增了一個例外的夜晚。若您已厭倦預設的故事背景，欲解鎖額外劇情，敬請把握此次機會 _

Ratava has added an exceptional evening. If you are tired of the default story setting, and would like to unlock additional plots, you are cordially invited to take advantage of this opportunity_

→

我們為您設計了更多巧遇。您可以裝配自己的人物形象，在這個繁衍敘事的獨立區域，隨意增補、擷取或轉譯任何你所接觸到的訊息 _

We have designed more encounters for you. You are free to customize your character, and add, extract, or translate any information you come in contact with in this independent zone of multiple narratives_

→

多與其他角色進行互動，您將學會一些新遊戲的玩法 _

More interaction with the other characters will allow you to pick up ways to play new games_

「島嶼酒吧」由臺北表演藝術中心在 2017 年的亞當計畫啟動，2018 年受臺北藝術節委託，由余美華（香港）、藤原力（日本）與李銘宸（臺灣）統籌，匯集了十二位亞洲創作者。「島嶼酒吧」現在是一個開放資源的計畫。

IsLand Bar is an open-source project by Taipei Performing Arts Center (TPAC), first initiated as an experiment in ADAM Artist Lab 2017, and commissioned in Taipei Arts Festival 2018 led by principal artists Scarlet Yu (Hong Kong), Chikara Fujiwara (Japan), Lee Ming-Chen (Taiwan).

節目介紹

牛俊薈〈回憶：亞洲女孩〉

「我們該如何更愛自己呢？」

在多年的感情飄盪中，俊薈與詩翰都想知道怎麼做才能找到那個對的人。藉著催眠，俊薈看見前世裡那位女子，她的一生顯現了俊薈在關係中的盲點，和無法愛自己的原因。

詩翰將藉著 Hannah，他的女性化身，詮釋這一位俊薈前世的女子，來和你們分享，關於愛、真實，與療癒的夜晚。

阮英俊 (Tuan Mami) 〈移動廟宇〉

阮英俊正在進行一項針對人類移動的研究，本演出為該研究的一部份，自越南山區發起，當地山石過度開發導致居民無法生存、被迫遷離家園，他們流落到越南各地、甚至離開國土到世界其它國家。

本演出模仿越南母道信仰 (Đạo Mẫu) 中稱為上僮 (Hầu Đồng) 的一種精神催眠儀式，以此討論現今社會所面臨的問題。

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林安琪 Ciwas Tahos 〈生氣的紅肉李〉

釀酒的過程中，糖與菌活讓酒產生氣泡與酒液，《生氣的紅肉李》精神性地醞釀於南投泰雅萬大群的親愛部落，釀酒行為作為一種聯繫族群的方式，也是與祖先聯結的媒介。

作品透過擬人化紅肉李醞釀很久的悶氣與內心世界，轉譯探討集體釀酒文化的消失、自然生態的斷裂與族群離散的關聯性，當國家公賣局把酒變成金錢上交易的商品時，紅肉李們與我在夢境裡相遇的祖先 Temi Nokan，我們的身體再次受困於無形上的當代隘勇線，而透過傳統儀式的釀酒，我們是否能再相聚？

* 特別感謝 *mama' Yukan Watan* 的紅肉李採集以及釀酒知識指導。

* 作品啟發於閱讀《台灣社會研究季刊》第 77 期 (2020 年 3 月) 〈失神的酒：以酒為鑑初探原住民社會資本主義化過程〉頁 5-58 / 作者：夏曉鶯。

節目介紹

程昕 (Xin Cheng) 〈成為生態系〉

「成為某物就一直處在發生變化、成為別的東西的過程。」—人類學家 Tim Ingold。

在人行道尾端，你是否曾注意過那些自行變化、不受人為設計所控的角落？在那裡，各式各樣的生物以放射狀的生長方式彼此共存共榮。

你是否曾自在安坐、仔細聆聽碎片—紙板、電線、輪胎橡膠—發出的聲音？並且在過了一陣子之後，聽見它們訴說著想要變成的樣子？

你是否曾在居所中，參與空間中一切存有與物質之間的活動，然後彼此交織、成為一種新的生命狀態？

本演出將邀請你一起加入這些生態系。

* 與 IMMA 創辦人黃芳惠的共同創作，由 Adam Ben-Dror 攝影紀錄，Creative New Zealand 贊助。



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摩·薩特 (Moe Satt) 〈春天的軍曹〉

本演出結合了藝術家童年時期的遊戲。

摩以兒童遊戲，例如：剪刀石頭布，延伸其背後隱藏的意義，小孩習以為常的日常物件成為緬甸社會政治情境中的隱喻。藝術家邀請觀眾參與演出，一起遊戲、對話。



主創者介紹

概念、策畫 | 何采柔

1983 年生於臺灣臺北，現居住、工作於臺灣臺北。
臺灣跨領域藝術家，加州大學國際關係學士，愛荷華大學藝術研究所碩士。

何采柔的作品試圖以局部分解的動作、日常習慣的切片與豐富迷離的光影來呈現人與現實之間某種既親密又疏離的緊張關係。而這些獨特而強烈的創作一方面包圍著觀眾，卻又與其保持對峙的狀態，讓日常的片刻成為了一道風景或儀式。

重要展歷包括「我們並非獨自做夢：亞洲協會三年展」（亞洲協會博物館，紐約，美國 2021）；「暗光」（吳美術館，上海，中國，2020）；「橫濱三年展：餘暉，捕捉光的碎片」（橫濱美術館，橫濱，日本，2020）。

藝術家個人網站：<http://www.joycehostudio.com/>

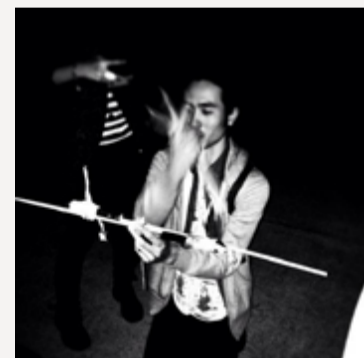


汪德範 © 攝影

概念、策畫 | 鄭先喻

1984 年出生於臺灣高雄市，現居住、工作於臺北。國立臺北藝術大學劇場設計系舞台設計主修，並於荷蘭格羅寧根漢斯大學 Frank Mohr Institute, Academe Minerva 藝術學院取得藝術碩士，現為藝術家與軟體開發人員。創作多以電子裝置、軟體、生物電子實驗裝置為主，內容多在探討人類行為、情感、軟體與機械之間的關係，企圖以詼諧的方式去賦予作品某種生命象徵或是存在意義，也是藉此隱喻自身對於周遭環境的體會與觀察。2011 年獲得荷蘭 young talent 入選，2013 年獲台北數位藝術獎 首獎，2017 年獲高雄美術獎新媒體藝術組優選，2019 年獲得銅鐘藝術賞。個展與聯展多為臺灣、亞洲與歐洲等地，近期參加廣州三年展、鳳甲錄像雙年展、以及荷蘭與斯洛維尼亞、挪威、義大利、法國、德國等展覽。

藝術家個人網站：chenghsienyu.com



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主創者介紹

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共同創作、演出 | 牛俊薈

牛俊薈（牛俊強）擅長計畫型的錄像，結合空間裝置、攝影和複合媒材。目前工作於臺北，亦為實踐大學媒體傳達設計學系助理教授。

其作品以「視覺如何成為一種存在的形式？」出發，延伸至時空向度中，不可見的關係連結、個人至群體的意識，做細膩而宏觀的提問。

曾參與鹿特丹國際影展金虎獎短片競賽、FAFF 錄像藝術節、英國 Osmosis 錄像藝術節、美國 Pixilerations 新媒體藝術展、紐約 Cutlog 藝術節、西班牙 Aguilar 影展、法國 Tours 亞洲影展、法國 ARTchSO 錄像藝術、日本東京 Interdisciplinary 藝術節、韓國光州 ACC Asian Arts Space Network Show、兩岸四地藝術交流計劃、台北金馬影展、臺北美術獎、台灣國際錄像藝術展、台北電影節等國內外藝術節和影展展出。作品亦在柏林、伊斯坦堡、特拉維夫、俄羅斯、墨西哥、首爾、北京、深圳等國際重要城市發表。曾獲頒第 53 屆美國休士頓國際影展最佳實驗電影，第 42 屆金穗獎最佳實驗片，第 35 屆金穗獎最佳實驗片，及第十七屆台新藝術獎入圍。

藝術家個人網站：<https://natniu.net/index/>

* 牛俊強為 2019 年「亞當計畫」的參展藝術家。



王世邦 © 攝影

主創者介紹

共同創作、演出 | 阮英俊 (越南)

1981 年生，目前居住並工作於河內。

阮英俊為一名跨領域實驗型的藝術家，在特定場域的進行裝置藝術、影像、表演與觀念藝術，透過反思式的質問與社會研究，不斷地探索新的媒介、手段與方法。

他主要關注生活相關的議題，著重於人與人、人與環境的社會互動，將情境進行重構，讓特定現實的人或物參與其中，彼此互動、共同參與一場社會過程。

阮英俊舉辦過多次個展，如：2013 年於芝加哥 Defibrillator 藝廊舉辦的《Protest Against the Void》、2013 年洛杉磯 POST 的《24Hours Tension》，以及 2016 年鹿特丹 Art Rotterdam、2018 年胡志明市 The Factory Art Space、2018 年東京 Teratoteria 展出的《In a Breath–Nothing Stands Still》。

他亦曾參與多項國際展覽，包括：南韓昌原雕塑雙年展《The Clouds Will Tell》(2014)、南韓光州亞洲文化中心 (Asia Culture Center, ACC) 《Plastic Myths》(2015)、英國諾丁漢《Krisis》(2016)、美國科羅拉多 CU Art Museum 《Documenting Change–Our Climate》(2019)、德國慕尼黑 The Haus Der Kunst 《Southeast Asia Performance Collection》(2019)、臺灣台北當代藝術館《災難的靈視 (Co/Inspiration in Catastrophes)》(2019)、捷克布拉格雙年展《Matter of Art》(2020)、德國第 15 屆卡塞爾文獻展 (Documenta15) 《Nhà Sàn Collective》(2022)。
藝術家個人網站：<http://tuanmami.com/>

* 阮英俊 (Tuan Mami) 為 2017 年首屆「亞當計畫」的參展藝術家。



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主創者介紹

共同創作、演出 | 林安琪 Civas Tahos

林安琪 Civas Tahos 是行為藝術與新媒體藝術創作者，畢業於加拿大西蒙菲莎大學當代視覺藝術系，現居臺北，就讀國立臺北藝術大學新媒體藝術學系碩士班，透過錄像藝術、行為藝術、網路藝術和裝置藝術的跨領域創作，試圖探討主流世界觀之外的新理解形式。今年 2022 年的展覽計畫包括：Artspace Aotearoa 個展（紐西蘭）、細着藝術 (Suaveart) 與 Jatiwangi Art Factory 於第 15 屆德國文件展（印尼 / 德國）的聯合創作計畫。近期重要作品展出包含：2021 年未至之城 – 2021 亞洲藝術雙年展、《她可能來至____社》（臺灣）、2021 年綠島人權藝術季《水池中的土地》錄像作品、2020 年原住民當代藝術中的性別視鏡：迷園展出《紋面》與《獨木舟》作品（臺灣）、參與 2019 年第 24 屆日本國際行為藝術節（日本）。

藝術家個人網站：<https://www.anchilin.ca/>

* 林安琪 Civas Tahos 為 2021 年「亞當計畫」的參展藝術家。



林彥翔 © 攝影

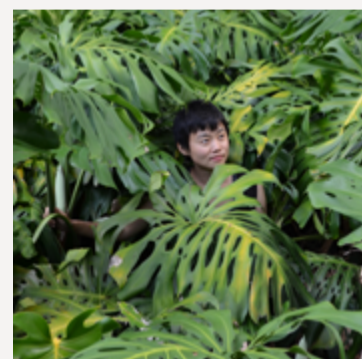
共同創作、演出 | 程昕 (Xin Cheng) (紐西蘭)

出生於中國，成長於紐西蘭。

程昕的作品跨及藝術、社會設計與地方生態，自 2006 年起，她便持續研究與策畫亞太地區與歐洲非專業人士的各類型工作坊，這一系列的研究使她在 2019 年透過德國漢堡美術大學 Materialverlag 出版了《a seedbag for resourcefulness》。近期，她與 Adam Ben-Dror 於紐西蘭威靈頓共同創立「A Place for Local Making」空間，轉化並思考在地材料與生命循環彼此的關係。此外，她亦持續在關注周遭環境與跨物種間的關係，試圖藉由動態圖像與聲音來揭視微觀宇宙與其細微複雜的故事。曾任奧克蘭藝術家自營空間 RM 的聯合總監，並於挪威、義大利、臺灣、柬埔寨、瑞士、韓國、日本、墨西哥等國家進駐與執行創作計畫。擁有德國漢堡美術大學 (DE) 美術碩士學位。

藝術家個人網站：<http://xin-cheng.info>

* 程昕 (Xin Cheng) 為 2019 年「亞當計畫」的參展藝術家。



Asumi Mizuo © 攝影

主創者介紹

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共同創作、演出 | 摩·薩特 (緬甸)

摩·薩特 (1983 年出生) 現居緬甸仰光，為一名藝術家及策展人，2008 年於緬甸創立國際表演藝術節《跨越壓力》(Beyond Pressure)，並於亞洲、歐洲、美洲參與多項現場藝術節。他的作品涵蓋各種媒介，透過攝影、雕塑到影像與聲音裝置，探討緬甸軍事統治下的社會與政治議題。

摩·薩特亦多次受邀參加國際藝術家駐村計畫，包括：英國 Delfina Foundation (2020)、紐約 ACC (2017)、瑞典於默奧 IASPIS (2016)。他的作品亦於許多展覽中展出，包括：日惹雙年展 (2019)、政治藝術：墨爾本東南亞表演藝術先鋒 (2017)、北京 CAFAM 雙年展 (2013)、釜山雙年展 (2012)。新加坡藝術博物館與 Kadist 基金會皆有收藏他的作品。2015 年獲選進入 Hugo Boss 亞洲藝術獎的決選名單。

* 摩·薩特 (Moe Satt) 為 2017 年首屆「亞當計畫」的參展藝術家。



Min Sett Hein © 攝影

演出者及設計群介紹

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現場演出 | 王世緯

1997 年入行，至今仍活躍於臺灣舞台。

中華藝術學校影劇科畢業；美國密蘇里州林登沃德大學 (Lindenwood Univeristy) 舞蹈戲劇雙修學士。

2021 MOD 金片子大賽最佳女演員獎、2020 美國催眠師協會 NGH 催眠師與催眠治療師認證、2019 年與夫婿創辦「好媳婦食堂表演課」客製化表演學堂，致力將戲劇運用在生活的每個層次。

現場演出 | 白若瑜

來自南投縣仁愛鄉親愛村親愛部落的泰雅萬大群 (Pingawan) 族人 Temi Nokan (白若瑜)，目前就讀於國立成功大學牙醫系。自 2019 年起持續關注族群文化相關議題，過去多以文字或抒發或對族群相關時事表態，今年三月受邀參與 Ciwas 構想的行為藝術演出，第一次以更加柔和於文字符號呈現的意念於所思所感於在意的族群文化有關的議題有機體。

現場演出 | 黃芳惠

從事社區營造多年，以社區場域為生活田野，從物品的修復、再造，帶入社會議題及人文關懷，修復世界與社會中，人與人之間的關係。同時也透過社區營造，展開個人的生命探索，在收穫滿溢的旅程中，不斷滋養無限潛力與愛，讓生活越無憂無懼，內外合一，開心順流，活在無限自在的當下。

演出者及設計群介紹

現場演出 | 禰思敏 (香港)

畢業於香港演藝學院戲劇院，主修表演，獲頒藝術學士 (榮譽) 學位。憑香港戲劇協會《瘋狂夜宴搞偷情》獲第八屆香港舞台劇獎最佳女配角。2014 年憑《漂流》獲第六屆小劇場獎最佳女主角。

2019 年 Dharma Workshop Limited 《短暫的婚姻》，並提名第 29 屆香港舞台劇獎最佳女主角。

2009 年創作第一個個人作品《香港出品》，獲第二屆臺北藝穗節頒發明日之星個人大獎及大家都滿意獎。

2008 年成立梗劇場。

現場演出 | 簡詩翰 : Hannah

倫敦大學金匠學院表演創作碩士，國立臺灣藝術大學戲劇學系學士。以變不裝參與各式表演藝術。創作關注自身與表演藝術間的關係，從文化流動中取材。近期創作與合作：兩廳院《2057 今年沒有遊行》；南村劇場 solo《可能有個小毛病》；玩聚場《公主開箱》；Re: Play 操 / 演現場 C-LAB 林人中《如果具體派宣言是一首舞譜》；白晝之夜 Betty Apple《QvQ 異波來電舞池》；小事製作張雅為《森情款款》。

燈光設計 | 周佳儀 (甜不辣)

國立臺北藝術大學劇場設計學系主修燈光設計，目前為劇場自由工作者。

曾參與刺點創作工坊、楊景翔演劇團、《自由新鎮 1.5》、大城小肆音樂劇節、C Musical、活性介面、方式馬戲、同黨劇團、頑劇場、A 劇團、如果兒童劇團、心酸酸工作室、自由擊、新人新視野、無獨有偶...等合作劇團及燈光設計作品。

線上作品集：<http://pooh1985928.wix.com/chou-chia-yi>

演出製作團隊

概念、策畫 | 何采柔、鄭先喻

共同創作、演出 | 牛俊薈、阮英俊 (Tuan Mami)、林安琪 Ciwas Tahos、
程昕 (Xin Cheng)、摩·薩特 (Moe Satt) ※ 依姓氏筆畫排序。

現場演出 | 王世緯、白若瑜、一碼 IMMA  – 黃芳惠、禰思敏、簡詩翰：Hannah
※ 依姓氏筆畫排序。

戲劇顧問 | 鄧富權

燈光設計 | 周佳儀 (甜不辣)

聲音設計 | 鄭先喻

平面設計 | 何采柔

化妝 | 陳奕婷

技術統籌 | 黃昶智

執行製作 | 程馨柔

〈移動廟宇〉化妝 | 陳奕婷

Introduction

2022 島嶼酒吧 的貴賓您好：

您有一封來自 匿名使用者 (Ratava) 的登入邀請，請於 2022/9/9-9/11 前往 臺北表演藝術中心 查看 _

Dear Esteemed Guest,

Welcome to IsLands Bar 2022.

You have a log-in invite from Unknown User (Ratava) . Please check your invite at Taipei Performing Arts Center on September 9-11, 2022_

↪

Ratava 新增了一個例外的夜晚。若您已厭倦預設的故事背景，欲解鎖額外劇情，敬請把握此次機會 _

Ratava has added an exceptional evening. If you are tired of the default story setting, and would like to unlock additional plots, you are cordially invited to take advantage of this opportunity_

↪

我們為您設計了更多巧遇。您可以裝配自己的人物形象，在這個繁衍敘事的獨立區域，隨意增補、擷取或轉譯任何你所接觸到的訊息 _

We have designed more encounters for you. You are free to customize your character, and add, extract, or translate any information you come in contact with in this independent zone of multiple narratives_

↪

多與其他角色進行互動，您將學會一些新遊戲的玩法 _

More interaction with the other characters will allow you to pick up ways to play new games_

「島嶼酒吧」由臺北表演藝術中心在 2017 年的亞當計畫啟動，2018 年受臺北藝術節委託，由余美華（香港）、藤原力（日本）與李銘宸（臺灣）統籌，匯集了十二位亞洲創作者。「島嶼酒吧」現在是一個開放資源的計畫。

IsLand Bar is an open-source project by Taipei Performing Arts Center (TPAC), first initiated as an experiment in ADAM Artist Lab 2017, and commissioned in Taipei Arts Festival 2018 led by principal artists Scarlet Yu (Hong Kong), Chikara Fujiwara (Japan), Lee Ming-Chen (Taiwan).

Introduction

Niu Jun-Qiang “Recall: The Asian Girl”

“How do we love ourselves more?”

Over years of unstable romantic relationships, Jun-Qiang and Shih-Han are eager to know how to find the right one. By means of hypnosis, Jun-Qiang sees a girl in his previous life. Through her life he sees his blind spot in various relationships and the reason why he cannot love himself.

Shih-Han will portray this woman in Jun-Qiang’s previous life through Hannah, his female embodiment, and to share with you a night about love, reality, and healing.

Tuan Mami “Mobile Temple”

This performance is a part of Tuan Mami’s on-going research about human on their moves. The research goes from mountain areas in Vietnam where stone is extracted badly, destroying all the living conditions, forcing local people move out of their motherlands, to different Vietnamese diasporas living around the world. The work mimics an old Vietnamese spiritual ceremony call ‘Hầu Đông’ from ‘Đạo Mẫu’ - a Mother Goddesses religion to discuss about our nowadays matters.

Anchi Lin (Ciwes Tahos) “Sulky Red Plums”

During the process of alcohol making, the bacteria and sugar produce air bubbles and liquor, which is like the act of sulking. ‘Sulky Red Plums’ was spiritually fermented and produced in Nantou by the Atayal PIngawan group in the Qin-Ai community. Alcohol-making was a way of binding the community, it was used as a medium to connect with ancestors. This work, through the personification of the red plums, connects the disappearance of alcohol-making culture, the disengagement with nature, and the diaspora people. When the nation-state criminalizes Indigenous collective alcohol-making and merchandizes alcohol as state-owned products. The bodies of my ancestor Temi Nokan (that I met in my dream) and red plums are once again subjected to the invisible contemporary colonial legacy of Ai-Yong electrical barred wires. Therefore, this work asks the question: can we meet again through the traditional ritual of alcohol-making?

**Special thanks to mama’ Yukan Watan for harvesting and collecting red plums and shared his knowledge of making red plum wine.*

**This work was inspired by reading *The De-Spirited Drink Exploring the Capitalization Process of Indigenous Societies in Taiwan* by Hsiao-Chuan HSIA.*

Introduction

Xin Cheng “Ecologies of Becoming”

“Being something is always on the way to becoming something else.” –Tim Ingold
Have you ever noticed, down the sidewalks, these nooks which are more grown than designed, where diverse beings gather in a radiant co-existence?

Have you ever sat down, and listened to scraps – cardboard, electric wire, tyre rubber– and how, after a while, they start to tell you, what they would like to become?

Have you dwelled in a place, where you join in the hands, beings and materials in movement, and woven a new kind of aliveness, together?

Here is an invitation to those ecologies.

**A collaboration with Huang Fang-Hui from IMMA, with videography by Adam Bendror, supported by Creative New Zealand.*



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Moe Satt “Captain Frog in Spring”

This piece is combining with the games in artist childhood life.

Through this piece, Moe exposes the hidden meanings behind the innocent childhood game like rock/paper/scissors; seemingly ordinary everyday objects that become metaphors for socio-political conditions in Myanmar those children have become accustomed to. There is a chance to audience can involve in the process of making the piece. Let's play together and dialogue it.



Profile

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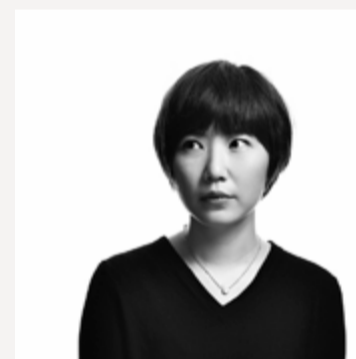
Concept and Curation: Joyce Ho

Born in 1983 in Taipei, Taiwan. Lives and works in Taipei, Joyce Ho received her M.A. in studio arts from the University of Iowa. She is an interdisciplinary artist, focusing specifically on painting, sculpture, and theater.

By integrating the deconstruction of movements and fragmentation of daily rituals with rich and illusory light and shadow, she demonstrates the intimate and isolating tensions between people and reality. Her unique and powerful work simultaneously captivates her viewers while keeping them in a state of confrontation, rendering the quotidian action depicted in her work as a momentary ritual.

Ho has exhibited internationally, including *We Do Not Dream Alone: the Asia Society Triennial*, Asia Society Museum, New York, NY, U.S. (2021); *Noire Lumière*, How Art Museum, Shanghai, China (2020); *Yokohama Triennale: Afterglow*, Yokohama Museum of Art, Yokohama, Japan (2020).

<http://www.joycehostudio.com/>



© Wang Te-Fan

Profile

Concept and Curation: Cheng Hsien-Yu

B. 1984, Kaohsiung, Taiwan; lives and works in Taipei. Graduated with a BFA from the Department of Theatrical Design & Technology, Taipei National University of the Arts, Cheng holds a MA from the Frank Mohr Institute at the Minerva Art Academy, Hanze University Groningen, the Netherlands. As an artist and a software developer, Cheng's working process expands into electronic installations, software and experimental bio-electronic devices, with an aim to explore the relationships amongst human behavior, emotion, software and machinery. In a humorous manner, he attempts to endow his works with vital signs and existential or empirical significance, to metaphorically embody his own experience and observation of the environment. He was selected as Young Talent 2011 in the Netherlands and won the first prize of Taipei Digital Art Award in 2013, New Media Art of Kaohsiung Award in 2017, Tung Chung Art Award in 2019, and 19th Taishin Arts Award - Visual Arts Award. His solo and group exhibitions were mostly exhibited in Taiwan, Asia and Europe. Recently, he has participated in the Guangzhou Triennial, Taiwan Biennials, and some other exhibitions in the Netherlands, Slovenia, Norway, Italy, Germany and France.

chenghsienyu.com



© Photo courtesy of the artist

Profile

Co-creation and Performance: Niu Jun-Qiang

Niu Jun-Qiang was born in 1983. He graduated with MFA in New Media Art from Taipei National University of the Arts. His artworks mainly focus on the video, film and mixed media installations. He is also the assistance professor of Communication of design in Shih Chien University. During the creative process, Niu has investigated the incredible relations between materiality and spirituality which in our life consciousness from the individuals to groups. He has worked with different sorts of participants to narrate their past experiences for the creation of a more united, joint experience. Niu Jun-Qiang's artworks have been featured in the short film competition at the Rotterdam International Film Festival (the Netherlands), Osmosis Audiovisual Media festival (U.K.), Pixilerations Tech Art Exhibition (U.S.A.), the Aguilar International Short Film Festival (Spain), Tours Asian Film Festival (France), ARTchSO Video Festival in Rennes (France), It Takes Four Sorts: Cross-Strait Four-region Artistic Exchange Project (Taiwan, Mainland China, Hong Kong, and Macau, Taipei Golden Horse Film Festival, Taipei Arts Awards in Taipei...etc). His works also have been shown in Paris, Berlin, Istanbul, Tel Aviv, Mexico, Seoul, Beijing, Shenzhen. He won the 53rd Worldfest-Houston, Remi Award, Experimental Film & Video Art Film, 2020.

<https://natniu.net/index/>

**Niu Jun-Qiang is the participating artist at ADAM Artist Lab 2019.*



© Anpis Wang

Profile

Co-creation and Performance: Tuan Mami (Vietnam)

B.1981, live and work in Hanoi.

Mami is an interdisciplinary-experimental artist, working with site-specific installation, video, performance and conceptual art, who constantly explores new mediums, means and methods of evolving with reflective questioning, and social research.

His focus deals with questions about life, social interactions between people, and people with their environment, to re-construct situations into ones that engage people or objects from particular reality to enter and involve together in a social process.

Mami has held number of solo exhibitions such as: "Protest Against the Void", Defibrillator Gallery, Chicago, 2013; "24Hours Tension", PØST, Los Angeles, 2013; "In a Breath-Nothing Stands Still" project in Art Rotterdam 2016; The Factory Art Space, Hochiminh 2018; Teratotera, Tokyo 2018. He has also participated in many international exhibitions including: "The Clouds Will Tell", Changwon Sculpture Biennale, S.Korea 2014; "Plastic Myths", ACC Gwangju, S.Korea 2015; "Krisis", Nottingham, UK 2016; "Documenting Change- Our Climate", The -CU Art Museum, Colorado 2019; "Southeast Asia Performance Collection", The Haus Der Kunst, Munich 2019, "Co-Inspiration in Catastrophe", MOCA Taipei, Taiwan ; "Matter of Art", Prague Biennale, Czech Republic 2020; Documenta15, "Nhà Sàn Collective", Kassel, 2022.

<http://tuanmami.com/>

** Tuan Mami is the participating artist at ADAM Artist Lab 2017.*



© Photo courtesy of the artist

Profile

Co-creation and Performance: Anchi Lin (Ciwias Tahos)

Anchi Lin [Ciwias Tahos] is a performance and new media artist of Taiwanese Indigenous Atayal and Hō-ló heritage based in Taipei, Taiwan. Following completion of a Bachelor of Fine Art in Visual Art at Simon Fraser University (Canada), Lin is pursuing a Master of Fine Art in New Media Art at Taipei National University of the Arts (TNUA). Through her artistic practice, Lin seeks out new forms of understanding beyond the hegemonic worldview using video, performance, cyberspace, and installation.

Upcoming 2022 projects include Artspace Aotearoa solo exhibition (New Zealand), project under Suaveart for Jatiwangi Art Factory in Documenta 15th (Indonesia / Germany). Lin recently won 1st Prize for the TNUA Genie Lab Art Competition. Recent significant works include *Perhaps she comes/to__Alang* in Phantasmapolis Asia Art Biennale, 2021(Taiwan); *The Land in the Middle of the Pond* commissioned by the Green Island Human Rights Art Festival, 2021; *The Mask and Canoe* in Silent Carnival: The Sight of Gender in Taiwan, Taoyuan City Indigenous Culture Centre, 2020; performance artist for the 24th NIPAF'19, 2019 (Japan).

<https://www.anchilin.ca/>

** Anchi Lin (Ciwias Tahos) is the participating artist at ADAM Artist Lab 2021.*



© Lin Yan-Xiang

Profile

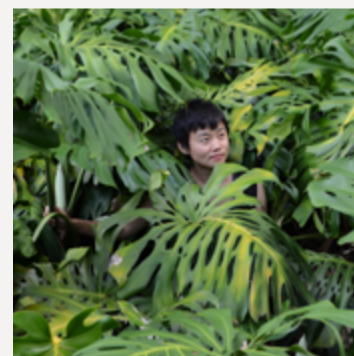
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Co-creation and Performance: Xin Cheng (New Zealand)

Xin Cheng works across art, social design and local ecologies. Born in China, grew up in New Zealand, since 2006 she has been researching and hosting workshops around the creative making by non-specialists across the Asia-Pacific and Europe. This body of research culminated in the publication, 'a seedbag for resourcefulness' by Materialverlag (DE) in 2019. Recently she set up "A Place for Local Making" with Adam Ben-Dror, a convivial space for transforming and thinking with local materials and life cycles in Wellington (NZ). Additionally, she has been attending to interspecies kinship in her surroundings, unveiling micro-cosmos and intricate stories through moving image and sound. Previously she was a co-director of the artist-run space RM in Auckland (NZ), and has done residencies and projects in Norway, Italy, Taiwan, Cambodia, Switzerland, Korea, Japan, Mexico. She holds a Master of Fine Arts from Hamburg University of Fine Arts (DE).

<http://xin-cheng.info>

** Xin Cheng is the participating artist at ADAM Artist Lab 2019.*



© Asumi Mizuo

Profile

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Co-creation and Performance: Moe Satt (Myanmar)

Moe Satt (b. 1983) lives and works as an artist and curator in Yangon, Myanmar. In 2008, he founded and organized Beyond Pressure, an international festival of performance art in Myanmar. He has participated in live arts festivals throughout Asia, Europe and America. In his works, which span various mediums from photography, sculpture; to video and sound installations, Moe addresses provocative social and political issues in military-ruled Myanmar. He has been invited to several artist-in-residence programs, among others, Delfina Foundation in UK (2020), ACC in New York (2017); IASPIS in Umeå, Sweden (2016). His work has been featured in several group exhibitions, including Biennale Jogja XV (2019), Political Acts: Pioneers of Performance Art in Southeast Asia in Melbourne (2017), CAFAM Biennale, Beijing (2013); and Busan Biennale (2012). His works have been collected by the Singapore Art Museum & Kadist foundation. He was shortlisted for the Hugo Boss Asia Art Award 2015.

** Moe Satt is the participating artist at ADAM Artist Lab 2017.*

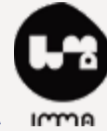


© Min Sett Hein

Production Team

Concept and Curation: Joyce Ho, Cheng Hsien-Yu

Co-creation and Performance: Niu Jun-Qiang, Tuan Mami, Anchi Lin (Ciwias Tahos), Xin Cheng, Moe Satt *listed alphabetically by Chinese last name.



Performance: Jasmine Wang, Temi Nokan, Huang Fang-Hui from IMMA
, Huen Sze-Man, Chien Shih-Han: Hannah *listed alphabetically by Chinese last name.
Dramaturgy: Tang Fu-Kuen

Lighting Design: Chou Chia-Yi

Sound Design: Cheng Hsien-Yu

Graphic Design: Joyce Ho

Make-up: Chen Yi-Ting

Technical Direction: Huang Chang-Chih

Associate Production Management: Chen Hsin-Jou

"Mobile Temple" Make-up: Chen Yi-Ting



主辦單位
Organizer



指導、贊助單位
Advisor and Sponsor



贊助單位
Sponsor



主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

www.tpac-taipei.org