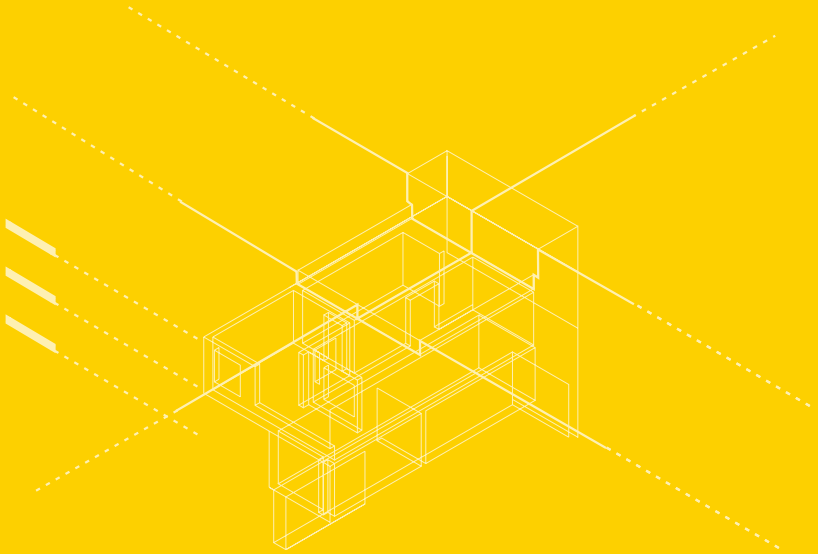
每一個花萼都是棲息之所

Thirteenth Taipei Culture Award
"IT Park" Promotion Event

Every Chalice is a Dwelling Place

09 April - 28 April, 2010



美的視野
看見「城市」、「人」的生活美學
第十三屆台北文化獎伊通公園推廣活動

台北文化獎，今年正式邁入了第13個年頭。在今年標榜的「環境生活美學」主題下，由過去20年以一個自發性的小空間，蘊育無數藝術人才的「伊通公園」，及長期致力美學教育的蔣勳得獎。

人物不論大小，有力量便值得推崇

臺北市副市長兼代文化局長李永萍說，得獎的不只是伊通公園及蔣勳，同時也是「過去這麼多年來，為這種價值在努力的人。」臺北文化獎最大的功能，就是把伊通公園和蔣勳背後的價值標舉出來，「讓這個世代的人知道，這也是一種可以追求和嚮往的人生方向。」

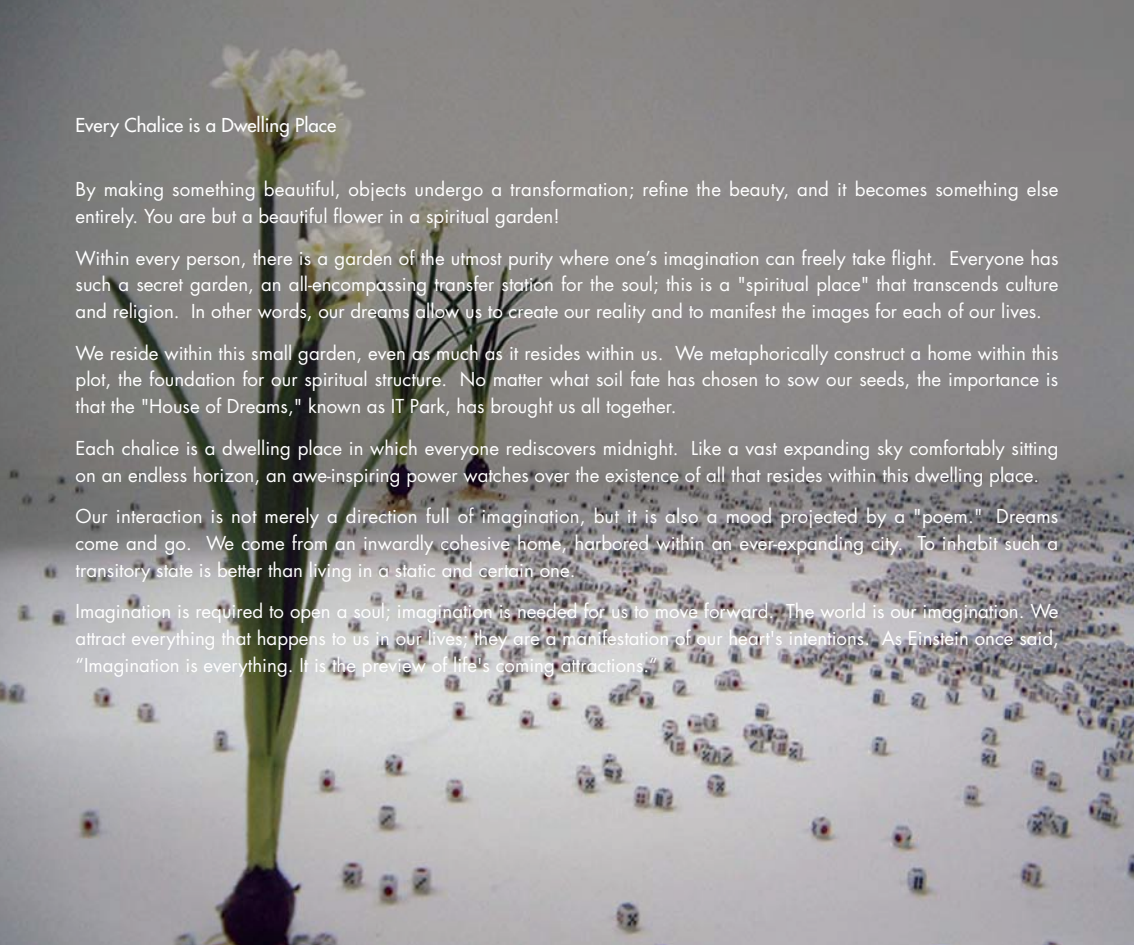
The View of Beauty
To View the "City" & "People's" Aesthetics in Life
Thirteenth Taipei Culiure Award "IT Park" Promotion Event

The Taipei Culture Award has officially entered its thirteenth year. This year's recipients, IT Park, for fostering numerous artistic talents over the past 20 years, and Chiang Hsun, for his long-term commitment to aesthetic education, were honored for their dedication to promoting "Aesthetics in Life."

Regardless of Influence, Every Contributor Deserves Recognition

Taipei City Deputy Mayor and Department of Culture Affairs Commissioner Lee Yong-ping stated that recognition is not just limited to IT Park and Chiang Hsun, but also for "anyone who has contributed to the promotion of this value over the past years." The foremost function of the Taipei Culture Award is to recognize the value that IT Park and Chiang Hsun stand for, and "to let people of this day and age know that this ideal is a viable pursuit in life."

底圖／海蒂．沃特作品：美就像一位畫家和鑽孔在藝廊牆上不期而遇
Bottom of the image by Heidi Voet: "As beautiful as the chance encounter on a gallery wall of a painter and a drill hole" 2008



Every Chalice is a Dwelling Place

By making something beautiful, objects undergo a transformation; refine the beauty, and it becomes something else entirely. You are but a beautiful flower in a spiritual garden!

Within every person, there is a garden of the utmost purity where one's imagination can freely take flight. Everyone has such a secret garden, an all-encompassing transfer station for the soul; this is a "spiritual place" that transcends culture and religion. In other words, our dreams allow us to create our reality and to manifest the images for each of our lives.

We reside within this small garden, even as much as it resides within us. We metaphorically construct a home within this plot, the foundation for our spiritual structure. No matter what soil fate has chosen to sow our seeds, the importance is that the "House of Dreams," known as IT Park, has brought us all together.

Each chalice is a dwelling place in which everyone rediscovers midnight. Like a vast expanding sky comfortably sitting on an endless horizon, an awe-inspiring power watches over the existence of all that resides within this dwelling place.

Our interaction is not merely a direction full of imagination, but it is also a mood projected by a "poem." Dreams come and go. We come from an inwardly cohesive home, harbored within an ever-expanding city. To inhabit such a transitory state is better than living in a static and certain one.

Imagination is required to open a soul; imagination is needed for us to move forward. The world is our imagination. We attract everything that happens to us in our lives; they are a manifestation of our heart's intentions. As Einstein once said, "Imagination is everything. It is the preview of life's coming attractions."

每一個花萼都是棲息之所

只要讓它多一分美麗，事物就會改頭換面；稍微再美一些，事物就會完全改變。你就是那美麗的花朵！

每個人的心中都有一塊淨土，在那裡，可以自由自在地發揮自己的想像力。人人都有這樣的一個秘密花園，一個遼闊的心靈的轉驛站；這是一個超脫風俗教化、宗教信仰的「精神場所」。換言之，是夢想讓我們創造出自己的現實，創造出自己的生命景象。

我們在這小小的花圃之中，這小小的花圃也在我們之內。我們詩意地建構著家屋，這家屋也靈性地結構我們。機緣，把我們這樣子的種子，播種在什麼樣子的土壤裡面，其實並不重要；重要的是，伊通這棟「夢想之屋」把我們聚合在一起。

每一個花萼都是棲息之所。每個在裡面的人都重新發現了夜晚。就像遼闊浩瀚的天空安坐在廣袤無垠的大地上，一種浩然的力量護持著窩居於此巢中的世間存有。

我們彼此所交流的，不僅是一個充滿想像的方向；它們同時也是「詩」所欲呈現的意境。夢，來來去去。我們從一棟向內凝聚的家屋，托庇到一處向外擴張的城市。能夠棲巢在一種暫時的狀態，會比活在一種確切了結的狀態中來的好。

想像才足以開啟一個靈魂，想像才能讓我們持續前行。世界，就是我們的想像。生命中所發生的一切都是我們自身吸引來的，它們能藉由我們心中所抱持的意向而湧現出真理。如愛因斯坦所言：「想像力就是一切，它可以預見你的未來。」

底圖／莊普作品：希吧拉風景
Bottom of the image by Tsong Pu: The Si Ba Rai Scenery, 2002

Park is now almost 14 years old. IT is more than just a
Taiwan's tra

展出形式

空間規劃／季鐵男（b.1957），空間製圖／林秉宏（b.1980）

第十三屆台北文化獎得主「伊通公園」的展廳，是由建築師季鐵男與參展的藝術家共同發想，於台北市政府大樓中庭以水平鋪陳展開的空間形式，重新「再製造」一個「伊通公園」的觀念，將原本三層的垂直空間切割、挪移、重組在同一地平面上，以提供十位藝術家 ── 莊普（b.1947）、顧世勇（b.1960）、朱嘉樺（b.1960）、 王俊傑（b.1963）、陳順築（b.1963）、 陳慧嶠（b.1964）、 林明弘（b.1964）、袁廣鳴（b.1965）、姚瑞中（b.1969）、吳季璁（b.1981）── 分別在自己屬意的空間中進行《每一個花萼都是棲息之所》的展出。每個空間既獨立且開放，猶如一個有機的生命結構體，相互衍生、共存。在此，個人是整體的一個隱喻，而整體也只是眾多差異的巧合。

此以「空間複製」的展出概念，曾於2002年由國際知名策展人侯瀚如邀請於「韓國光州雙年展」展出。這種根莖式水平空間的簡單表面鋪展，可以反向地滋生複雜的聯想，正如班雅明（Walter Benjamin）可以從碎片上透視出繁縟的巴洛克戲劇一樣，在這十位藝術家抽樣的瞬間中，我們依然可以感受到「伊通公園」的空間書寫痕跡。

IT Park Exhibition

Spatial Planning/ Chi Ti-Nan (b.1957), 3D Graphic Representation/ Lin Ping-Hung (b.1980)

The thirteenth annual Taipei Culture Award recipient, IT Park, was formed by architect, Chi Ti-Nan, and participating artists. Utilizing a horizontal layout to recreate the concept of IT Park gallery, floors two to four of the gallery were replicated through the process of cutting, diverting, and restructuring, and placed within Taipei City Hall's Shen Pao-Chen Hall (center courtyard). Within this replicated space, ten artists: Tsong Pu (b.1947), Ku Shih-Yung (b.1960), Chu Chia-Hua (b.1960), Wang Jun-Jieh (b.1963), Chen Shun-Chu (b.1963), Chen Hui-Chiao (b.1964), Michael Lin (b.1964), Yuan Goang-Ming (b.1965), Yao Jui-Chung (b.1969), Wu Chi-Tsung (b.1981) will showcase their unique expression of the theme, "Each Chalice is a Dwelling Place." Each exhibition space is independent, but is bonded through a symbiotic and mutually beneficial relationship. Here, the individual is a metaphor for the collective whole, while the collective whole is the coincidence of differences.

The concept of "Spatial Replication" was utilized by internationally renowned curator, Hou Hanru, in the 2002 "Gwangju Biennale." The simple surface layout of the rhizome like space can allude to complex associations just as Walter Benjamin showcased cross-sections of a Baroque opera house through the use of ruins and debris. From each instance of these ten artists' works, we can sense the continuum of IT Park gallery through time and space.

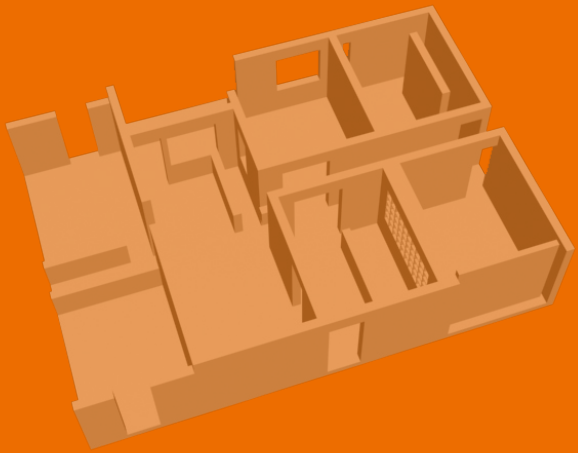
莊　普
Tsong Pu
Artist, b. 1947, Feb. 26

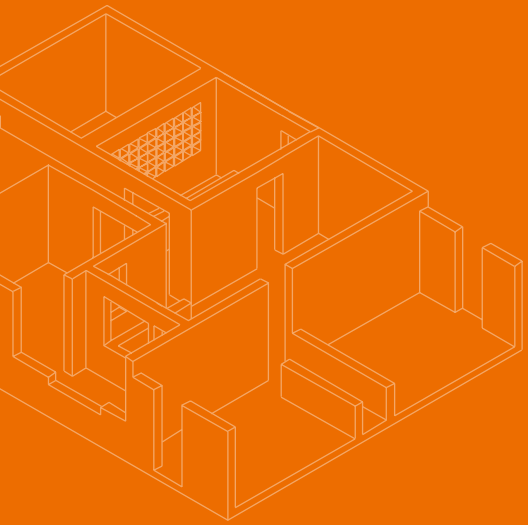
顧世勇
Ku Shih-Yung
Artist, b. 1960, Feb. 25

朱嘉樺
Chu Chia-Hua
Artist, b. 1960, Jun. 06

陳順築
Chen Shun-Chu
Artist, b. 1963, Jul. 25

王俊傑
Wang Jun-Jieh
Artist, b. 1963, Dec. 16





陳慧嶠
Chen Hui-Chiao
Artist, b. 1964 Feb. 19

林明弘
Michael Lin
Artist, b. 1964 Nov. 06

袁廣鳴
Yuan Goang-Ming
Artist, b. 1965 Apr. 25

姚瑞中
Yao Jui-Chung
Artist, b. 1969 Dec. 19

吳季璁
Wu Chi-Tsung
Artist, b. 1981 Mar. 30

As the world undergoes global warming and natural greenery begins to disappear, people recycle and replant those objects around them. In this piece, "Flowers within Concrete," Tsong Pu directly presents this theme in postcards, attempting to revert paper back to its original form as trees and plants. Through a completely imaged appeal to form, Tsong Pu shares his perspective on the separation and gathering forces of nature. Through deconstruction of the established shape, properties of a deep spiritual potential are released, depicting nature as a non-"absolute" expression. Deconstructing traditional figurative beauty brings the vision to a lyrical level, candidly translating Tsong Pu's perspective on nature.

According to Tsong Pu, all life forms can be beautiful and grand, but life can also be taken at an easy pace. This ease is similar to that of the flowers emerging from the concrete, residing in this man-made and industrialized space. Evolving from two to three dimensions, it is a perspective full of mutual support, but consisting of parts independent from each other. Under this transformation of form lies a deep experience of beauty that no longer relies on a particular standard, but on that of the ease of a smiling Buddha who has already transcended his original form.

在這個全球暖化、綠意都將消失的時代裡，人總是想將身邊的物質回收再綠化。在《水泥中的花朵》作品中，莊普則直接的呈現在明信片裡，試圖在紙張的材質還原成原本的花木，此動作是知其不可為而為之，透過一個全然意象化的訴求形式，對自然生命那種分裂與緊合的看法投注在其中。而這種解構了既定形制，提出了物性本身所潛伏深厚的精神性，倒也為描述大自然的風景走出了一個「非常式」的表情。解構了傳統的具象美，將美的視野轉向一個抒情層面界，事實上也轉譯了對於自然生命的另一種看法。

生命或自然界生命，當然都可以華麗且隆重，但生命也可以自在且輕淺。這自在就好比那些從水泥中冒出的花朵一樣，在這樣充滿人工及工業的空間裡，從平面躍升為立面，彼此相互依融卻也兀自獨立，而在這種樣貌轉換下，深深地體會到美麗不再是擁有標準評定模式，反倒是具有拈花微笑的自在，早已超脫了形制的本身。

莊普
水泥中的花朵
Tsong Pu
Flowers within Concrete
Mixed Media Installation
2010

A mirror's reflection of light materializes the images of flowers, leaning close to "Gaia" to speak with Mother Earth at this time, in this scene, in the middle of our gaze at the flowers. There, proof exists.

Ku Shih-Yung's series, "All Rise…," uses various flowers at their most beautiful point in development to blend natural gestures and make a statement about all existence – no bearing, no burden… etc, only blooming the significance of self, like shooting a ray of morning light into the vast darkness. In the world of "All Rise…," the blooming of flowers is the radiance of the stars. Artists use a "people-into-texture" approach to create an image that lets people visually see the illusion of infinite hope and light.

We mortals find our individual fortunes in the surging growth of the earth. Yet, it is also in this surging growth of the earth that we find our most solid foundation. Losing the earth, we lose our roots. …Language is the flower that blooms from our vocal cords. In language, the earth blooms flowers that face the sky. … If we use Holderlin's naming of language in "Words in Blood, Like Flowers," we are still unable to extricate ourselves from the "mud pit of the metaphysical interpretation of art." "Words in Blood, Like Flowers" …this time nothing has been "obtained." On the contrary, words are being maintained by returning to the source of their existence.

In the display of "All Arise…," no meaning is carried, only a return to the earth. Color is just a combination of different frequencies of radiation. Once we attempt to understand it and explain it, the color disappears. Only when the color of light is maintained without being sought after or explained will it reveal itself. From this, we see an alternative world that we have not yet named.

鏡予反射的光，那花朵集結的圖像，貼近「蓋亞」同大地之母對話，此時，在這現場，我們皆在花朵的凝視中，存有的明證。

顧世勇的《諸物升起…》系列創作，以各種花卉在其最美麗的時刻，以瞬間凝結的自然姿態來展示諸物存在的狀態——無承載、無負擔，唯綻放其自身的意義，猶如諸物在茫茫黑夜中射出一道晨光。在這《諸物升起》的世界當中，花朵的綻放即是繁星的光芒。藝術家以人為織構的方式，擬造出如此的形象，使人在視覺上，產生了無窮希望與靈光的幻境。

我們芸芸眾生正是在大地的涌動生長中獲得自身的繁榮，也正是從大地的涌動生長中獲得了我們穩固的根基。失去了大地，我們也就失去了根。……語言是人口開出的花朵。在語言中，大地對著天空之花綻放。……如果我們把赫爾德林對語言的命名『語詞如花』，僅僅看做一個比喻，那就說明，我們還身陷於形而上學的泥坑難以自拔。『語詞如花』……這時並沒有什麼被『得出』，相反，語詞被置回到它的存在的源頭的保持之中。

《諸物升起…》中的花海，不承載意義，把自己置回大地，顏色放射光芒而且只是放射光芒，一旦我們企圖理解它、解釋它，顏色光芒就撤回消失了，只有當顏色光芒保持在不被揭示、不被解釋的狀態時，它才顯現自己。由此我們看到一個另類世界，這個另類世界尚未被我們命名。

顧世勇
諸物升起…
Ku Shih-Yung
All Rise…
C-Print
2002

In 1990, when Chu Chia-Hua studied abroad in Italy, he discovered that "our generation of youth is in the seams of history in which we can't grasp the subtleties of Eastern culture, nor can we completely assimilate into Western culture." Therefore, when he returned to the Eastern cultural scene, he searched for something that he could use to express his own identity. He accomplished this through "retaining the spirit of traditional culture and combining it with modern concepts to reflect the era in which I come from." Having a zeal for classical Chinese art, he began a pilgrimage in 1999 to visit China's great mountains, monuments, caves, and museums. In 2006, he opened a studio in Beijing as a result. In the field of classical Chinese art, he is most interested in paintings from the Northern Wei Dynasty period.

The piece "Looking at Taipei from the Grassy Mountain" borrows characteristics from the Northern Wei Dynasty style of dimensionless painting, and combines it with ubiquitous clouds often portrayed in Tang Dynasty paintings to capture the view of the Taipei basin when looked upon from Yangming Mountain.

一九九〇年朱嘉樺還在義大利留學時，就領悟了一個道理。「我們這一代的年輕人，處於歷史的夾縫中，既沒能領略東方文化的奧妙之處，也無法完全沈浸於西方文化的洗禮」。由此，他回到東方的文化脈絡當中，找尋可以代表自己身分的標誌，「保留傳統文化的精神，加以現代概念的混合，來反映我所處的時代」。

深愛中國經典美術的朱嘉樺，自一九九九年開始實地走訪中國名山大川、古蹟、石窟與博物館等等，並於2006年在北京設置工作室。在繪畫方面他個人最感興趣的是北魏時期的繪畫。《草山望台北》，就是以北魏線刻平塗的繪畫特色，加上唐朝繪畫中雲的造型，表現從陽明山上眺望台北盆地的景象。

朱嘉樺
草山望台北
Chu Chia-Hua
Looking at Taipei from the Grassy Mountain
Oil on Canvas
2007

As always with his works, Chen Shun-Chu deliberately guides the audience down memory lane to let them revisit feelings of warmth and nostalgia; however, this kind of warmth is not expressed in a personal and intimate sense. Family, heritage, memories, seasons, etc… are some of the poetic elements of melancholy he portrays though manipulation of old photographs, which he places on ruins and tome stones. The weathered old photographs represent ruins that used to hold images and memories that have eroded over time. With the author's manipulation and compilation, an image of a large family becomes a memorial for the departed and the forgotten. The author deliberately creates a burial ground for memories by replacing the portraits placed on the tombs with images of symbolic items. These are the candles that flicker within the black-box we call our memory.

Flower Ritual's sentimental form is rooted from revelations about religious scriptures, which are used to contemplate the artist's personal loss of distant relatives. Although family conflicts can be passed throughout generations, this installation communicates through pictographs of recurring scenes of daily life, much like his previous work "Assembly, Family Parade". Placed in an abraded landscape, the pictographs are similar to a platoon of troops. With a camera suspended in midair to capture this scene from above, it invokes the feeling of God watching the parade of the departed with a cold gaze.

"Flower Ritual," is composed of roughly three hundred 8 by 10-inch prints of images of plastic flowers. These various colored images are placed in tin frames that have a flowery design. The artist takes these framed prints to his family cemetery in the hometown of Penghu, and "plants" these images representing his late great grandfather, grandmother, father, aunts, and cousins…etc beside their tomb. By doing so, the artist creates a mourning ground that uses flowers as a medium to portray the "ongoing beauty" of deceased relatives.

陳順築的作品總是把觀者引入一種有計劃的溫情。然而，這種溫情並非以私密形式出現，家族，血緣，記憶，四季……，這些令人惆悵的詩意元素通過他對老照片的改造，被同時賦予廢墟與紀念碑的想像。破損的老照片是影像與記憶的廢墟，歲月剝蝕之後，加上作者的刻意經營，巨大的家族影像成為一個充滿儀式性的殘缺的在場。被作者刻意剝離出的局部被替換為充滿暗示的事物，放置在地板上，那是記憶暗箱中的點點燭光。

《花懺》的感情形式，來自經書的啟示，再返身觀照血濃於水的親情殤逝。雖然家庭心結有著剪不斷理還亂的千頭萬緒，但裝置的語言，一如『集會．家庭遊行』系列作品，將反覆收錄生活切片的特定形符，結合地景刻痕，多元連次撒豆成兵，以架高在搭台上的攝影鏡頭──「神」視般的冷眼俯看，紀錄著生離死別的影像陣仗。

《花懺》的裝置材料，是約三百件的塑膠花影像，沖印成八乘十吋姿態、身影互異的彩色照片，裝入鏤空雕花的錫框，帶往家鄉澎湖的數個家族墳地，「植」滿祖父、祖母、父親、姨丈、表弟……等陰宅墓園，裝置出一個以「花」為媒介的悼念場域，追憶彷若「花容宛在」的家族永恆形影。

陳順築
花懺
Chen Shun-Chu
Flower Ritual
Mixed Media Installation
2000

Commemorating
Planet Cull

"Whatever godlike powers and principalities lurked beyond the stars, Poole reminded himself, for ordinary humans only two things were important: Love and Death." (Arthur C. Clarke, 3001: The Final Odyssey)

In the year 2000, artist, Wang Jun-Jieh, started The Microbiology Association series to explore the relationship between mankind and civilization through a virtual research project whose theme was to save a world from inevitable destruction. He completed the Clothing Project (2000), Condition Project I (2000), Hotel Project (Bibless) (2001), Golden Fleece Project (2002) and Condition Project II (2005). "The Final: Cullinan+", the last project of the series, consists of mankind's archaeological records in the year 3002 of discoveries made by the first batch of earth migrants to outer space…

"The Final: Cullinan+" exhibition presents the archaeological records of mankind detailing their migration to outer space in the future. They show that while human civilization has advanced to an unprecedented degree by 3000 A.D., man still cannot avert the earth's destruction. With great bitterness, people are forced to abandon their advanced civilization and struggle like primitives on another desolate planet...The parable-like "Final: Cullinan+" is presented in the form of a museum exhibition of historical records. Through use of various symbolic objects and documents, it turns man's dreams about having adventures in outer space and finding other signs of life into a story of disillusionment in the course of civilization. Everything returns to its beginnings, just like the aftermath of the mass extinction that once occurred on earth.

「不曾隱身在星辰背後的是什麼天神般的力量和主權，普爾提醒自己，對普通人來說，重要的只有兩件事，那就是愛與死。」──摘自 Arthur C. Clarke "3001: The Final Odyssey"

「微生物學協會」是藝術家王俊傑始於2000年的系列創作計畫，藉由虛擬的拯救瀕臨毀滅世界之研究，討論關於人類與文明的關係，已完成的作品包括：《衣計畫》(2000)、《狀態計畫 I 》(2000)、《旅館計畫（神經指南）》(2001)、《金羊毛計畫》(2002)、《狀態計畫 II 》(2005) 等。《終曲：克里南特星》則是本系列的最後一個計畫；本作品描述了未來人類對3002年第一批外太空移民之見聞的考古記錄。

《終曲：克里南特星》，是以未來人類的角度觀察人類移民外太空的考古學，它顯示在西元3000年時的人類文明雖已發展至前所未有的可能，但卻無法阻止地球的毀滅，因此人類帶著悲憤，被迫拋棄自我的高度文明，重新在另一個荒漠開始過著如原始人般的奮鬥生活……。《終曲：克里南特星》猶如一個寓言，它以博物館的歷史性文件展覽方式呈現，透過多個隱喻性的物品與文件，企圖將人類對於外太空冒險與生命跡象的憧憬，轉化為文明的另一次失落，一切回歸到原點，猶如地球曾遭遇的大滅絕般。

王俊傑

微生物學協會之終曲：克里南特星

Wang Jun-Jieh

Microbiology Association's "The Final: Cullinan+"

Digital Laser Print

2008

In Michael Lin's works, what we find is a contemporary version of minimalism. Usually through use of bright and clear color contours, and repeatedly presenting the surface of an object or space, his works transform the topology of the exhibit space into a fantasy world, where personal and public domains of life intersect.

This exhibition, "Untitled," is Michael's representative piece for 1995. Under Michael's design, the form taken is that of a diluted state: They are a decoration, a progression of motion, and a directionless action in progress. What Michael really wants to convey is the "meandering" of the "eye." To meander is to look for nothing in particular. Meandering as an action is to move without direction. For Michael Lin's purposes, the meandering of the eye is an act of looking that is rather close to cruising. To meander is not to hold a certain perspective, but to wander from a multitude of them without a particular order. It is an excursion, a cruise around town. If perspective is the understanding of a single point of view, Michael is proposing a type of looking that is not stable, but restless. To meander is to be uninhibited by a language of significance, thus allowing for the freedom to observe and experience.

To be more specific, one can begin to separate the differences between to "look," which he proposes is closer to the meaning of meandering, and to "read," which is recognition of symbols or semiotic code that necessitates decoding. On the other hand, the act of "looking" is not dictated by the manifolds of language and the message it conveys. It does not matter where one looks, or what one looks at. It is the passing of time, a release of energy, that requires no purpose or aim, where one can immerse and lose themselves.

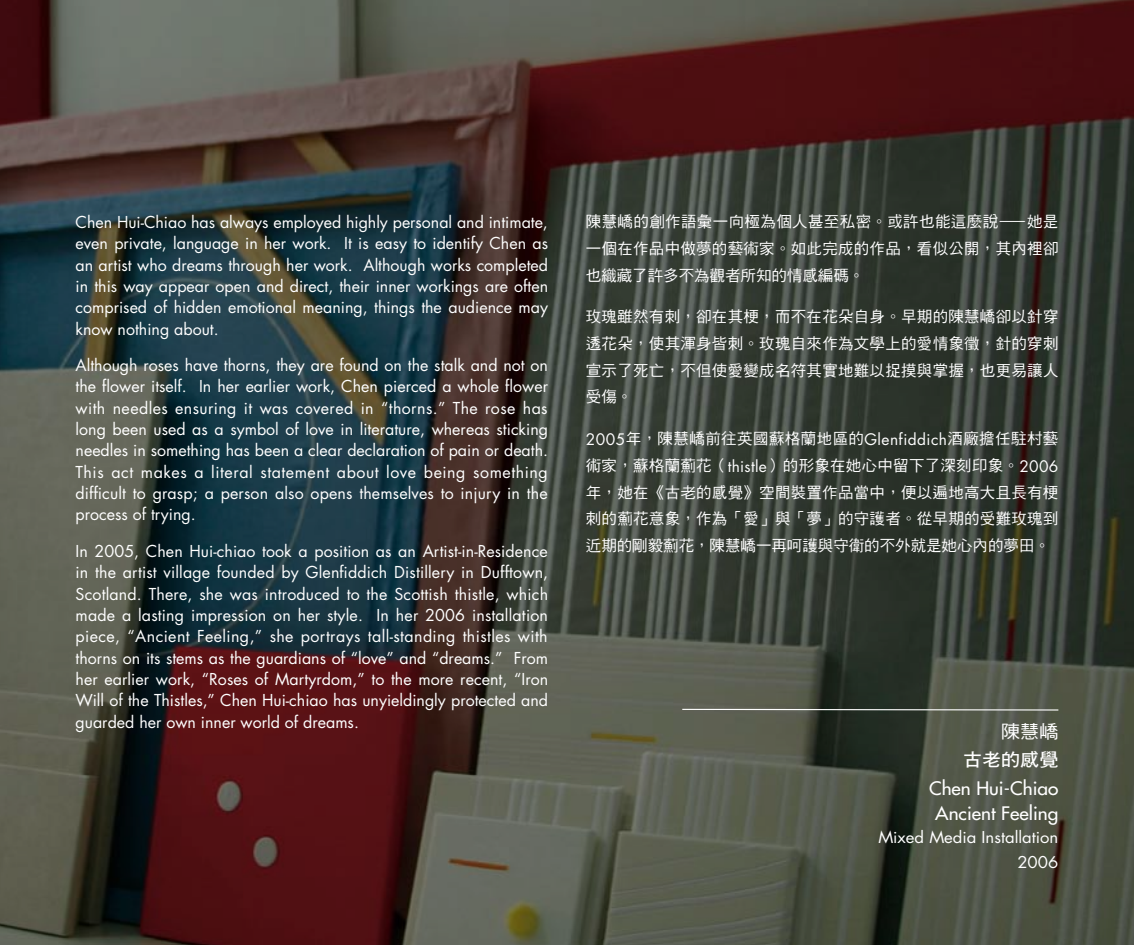
林明弘的作品中，我們看到的是一個當代版本的低限作品，通常是以鮮艷亮麗的輪廓與明顯的色彩，重複呈現於一個物件或空間的表面，將展演空間佈局成一個公私領域交雜的異想世界。

這次參展的物件裝置中，《無題》是他1995年的代表作。在林明弘的佈局中所採取的姿勢是個被稀釋的狀態：它們像擺飾，像一個進行中的動作，一個正在發生且無方向性的事件。林明弘想要討論關於「眼睛」的「閒逛」，它是一個與其說是「注視」不如說是「流覽」的行為。如果我們說「眼界」是一種觀點，那流覽就是不具任何特定觀點的行為，它是在各觀點間作沒有次序的散步、遊走、離心環繞，不具確定性的、無休止的看。「在流覽中」指的是不被語言定義所拘束，讓看的歡愉漫無目的進行，隨便看看。

若要再具體一點區分「看」與「讀」，林明弘所提到的「流覽」就是「看」，而「讀」呢，則是一種需受語言或象徵密碼來確認的一個行為，它需要被譯成普通文字，需要被轉化成意念的訊息；相反的「看」則無所謂在看什麼？！甚或不知是看什麼看，一種時光的流逝，一種能量的釋放，一種無宗旨、無目的、享受在迷失中、迷失在享受中。

林明弘
無題
Michael Lin
Untitled
Mixed Media Installation
1995

LOVE



Chen Hui-Chiao has always employed highly personal and intimate, even private, language in her work. It is easy to identify Chen as an artist who dreams through her work. Although works completed in this way appear open and direct, their inner workings are often comprised of hidden emotional meaning, things the audience may know nothing about.

Although roses have thorns, they are found on the stalk and not on the flower itself. In her earlier work, Chen pierced a whole flower with needles ensuring it was covered in "thorns." The rose has long been used as a symbol of love in literature, whereas sticking needles in something has been a clear declaration of pain or death. This act makes a literal statement about love being something difficult to grasp; a person also opens themselves to injury in the process of trying.

In 2005, Chen Hui-chiao took a position as an Artist-in-Residence in the artist village founded by Glenfiddich Distillery in Dufftown, Scotland. There, she was introduced to the Scottish thistle, which made a lasting impression on her style. In her 2006 installation piece, "Ancient Feeling," she portrays tall-standing thistles with thorns on its stems as the guardians of "love" and "dreams." From her earlier work, "Roses of Martyrdom," to the more recent, "Iron Will of the Thistles," Chen Hui-chiao has unyieldingly protected and guarded her own inner world of dreams.

陳慧嶠的創作語彙一向極為個人甚至私密。或許也能這麼說——她是一個在作品中做夢的藝術家。如此完成的作品，看似公開，其內裡卻也織藏了許多不為觀者所知的情感編碼。

玫瑰雖然有刺，卻在其梗，而不在花朵自身。早期的陳慧嶠卻以針穿透花朵，使其渾身皆刺。玫瑰自來作為文學上的愛情象徵，針的穿刺宣示了死亡，不但使愛變成名符其實地難以捉摸與掌握，也更易讓人受傷。

2005年，陳慧嶠前往英國蘇格蘭地區的Glenfiddich酒廠擔任駐村藝術家，蘇格蘭薊花（thistle）的形象在她心中留下了深刻印象。2006年，她在《古老的感覺》空間裝置作品當中，便以遍地高大且長有梗刺的薊花意象，作為「愛」與「夢」的守護者。從早期的受難玫瑰到近期的剛毅薊花，陳慧嶠一再呵護與守衛的不外就是她心內的夢田。

陳慧嶠
古老的感覺
Chen Hui-Chiao
Ancient Feeling
Mixed Media Installation
2006

Yuan Goang-Ming will present his series, "Disappearing Landscape." In 2007, these work were presented at his solo exhibition in IT Park, which broke his silence since his then last exhibition, "City Disqualified" series, of 2001. In this new work, the concept of "removal" has been adopted again, and transformed into a more poetic concept of "disappearing." The disappearing landscape not only refers to the disappearance of nature but also that of our identity and the nature within us.

"Disappearing Landscape" is not a narrative, but depicts a contradictory condition that exposes an ambiguous relationship between "illusion" and what we call "truth." The work not only disguises a profound reality that is disappearing, but also covertly reflects one.

Yuan painstakingly removed all the veins from scanned images of leaves via digital image manipulation. By retaining the rhizomes and branches, the artist creates an image that is homogeneous, complex, familiar, and yet unfamiliar. Every leaf links to a rhizome and to a branch, but it has no veins on its surface– it is as if the leaf has no distinct face but comes from a defined origin. Does a leaf have a reason to be a leaf? Like the defining of a leaf, how are we identified as individuals…by surface features or something deeper? This scenery exists still but it is disappearing.

自2001年的《城市失格》系列之後，2007年的《逝去中的風景》為藝術家袁廣鳴一全新系列的作品，承繼「去除」的概念轉向更為詩意的「逝去中」(disappearing) 的想法，而這「正在消逝中」的風景除了指向自然中的風景也指向心中的風景及身份的樣貌 。

《逝去中的風景》並未敘事但呈現了一個尷尬的存在狀態，這個狀態讓再現的「幻像」和所謂「真實」情境之間有種隱誨的關係，它不但掩蓋了深刻現實消失的事實，同時又隱隱地反映了深刻的現實。

袁廣鳴以掃描的方式紀錄「葉子」，在電腦當中再將每一片葉子的葉脈去除，保留根莖及樹枝，企圖製造一個均質、繁複及熟悉又陌生的風景。每片葉子都有其根莖及樹枝但獨缺葉脈，似乎都有其源頭但面目模糊，葉子如何成為葉子的理由？就如同我們的身分如何被確定？風景仍在，只是正在逝去當中。

袁廣鳴

逝去中的風景

Yuan Goang-Ming

Disappearing Landscape

Digital Photography

2007

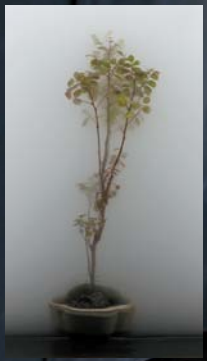
This series of works named, "Dreamy," are based on Yao Jui-Chung's personal reverence for several late Ming dynasty "Distortionist" painters and historical Chinese landscape paintings. These approaches are then combined with Yao Jui-chung's personal experiences to produce his own unique style. The main characters depicted in the painting are the cynic and the demon, who allude to the chaotic social environment of modern day Taiwan. It speaks of a fictional scenario about a past scholar who is exiled and marginalized. Painting on rough handmade Indian paper with silky, tight-knit, and solid brush strokes, and combining techniques of gold foil void filling, the author expresses his desire to live in seclusion within the wilderness. This can be seen as Yao Jui-chung's personal recollection of world events presented in a diary-style format, which also expresses his great desire to leave society.

Although the "Dreamy" series uses ancient compositions as reference, the presentation and coloring are improvised during the process of painting. The brush strokes fluctuate with the daily changes in thought and mood of the artist. It is during the instances between each stroke of the brush and steady addition of gold foils when Yao Jui-Chung channels the power of serenity through a calm mind, enabling him to create images of landscapes once foreign to his imagination. He was surprised by this discovery, after having long regarded traditional subject matters as not "avant-garde" enough. Yet before the age of forty, he rediscovered the classics, and found new possibilities within them.

《如夢令》系列作品，是姚瑞中個人推崇的幾位晚明變形主義畫家，以及中國歷朝傳統山水畫家為構圖參考範本，再結合姚瑞中個人的生活經驗進行變奏，畫面中設定的人物，主要是由犬儒者與魔鬼共同組成，影射了面對目前台灣混亂的社會環境，所想像出往昔文人被流放邊陲的虛構情節，以印度粗糙手工紙配合「春蠶吐絲」綿密硬筆法、以及金箔填補空白等手法，混雜勾勒出作者心中遁入自然山水隱居的終極嚮往，可視為姚瑞中個人日記式的世局感懷，也可寥表他多年來頗欲退隱江湖的綺想之作。

雖然《如夢令》系列參考了古人構圖，不過皆是邊畫邊決定內容及設色，筆觸隨著每天思緒變動，多少也有情緒上的起伏，就在這一筆一劃之間、在不急不徐貼金箔(gold foil)的緩慢過程中，姚瑞中體會了靜心所帶來的沉默之力，進而刻畫出不曾想像過的奇異山水畫，連他自己都感到十分意外；那位曾視傳統題材不夠「前衛」的他，竟在邁入不惑之年前，回過頭來重新認識古典，並從古畫中找到新的可能。

姚瑞中
如夢令
Yao Jui-Chung
Dreamy
Hand made paper, ink with gold leaf
2010



These works are inspired by a cherished memory of painting; however, the mourning over this lost memory might not be limited to painting only. Some nameless emotions and memories unconsciously and slowly dissipate until, to our surprise, they are far away and cloaked by a white mist, their appearances obscured.

During the process of creating these works, Wu Chi-Tsung felt a slight sense of guilt, as if creating paintings so pleasing to the eye would be a betrayal of Eastern aesthetic pursuits and an act of despair. After all, this is just art that seeks to please the eyes, while contemporary art seeks to emphasize the concepts of innovation and subversion... ...continuously severing nourishment and comfort from our memories and cultural roots because we feel inferior, we wish only to become someone else.

When we look back at those distant moods, they are still so moving; however their beauty has long become foreign.

《小品》這系列作品的發想，來自於對繪畫的緬懷；但緬懷追悼的，或許不僅止於繪畫。

某些無以名狀的情感和記憶，不知不覺中慢慢的消逝，等到你忽然驚覺，它們早已遠去，淹沒在一片白霧中，面目模糊難以辨識。

創作這組作品的過程，吳季璁一直有種淺在的罪惡感，好像做這麼美感的東西是種錯誤，販賣東方情境是種墮落，這不過就是視網膜上的藝術，當代藝術追求的可是創新而顛覆的概念……於是我們不斷的切除來自記憶和文化根源的養分，因為我們是如此的自卑，我們一心只想成為他們。

再回頭看看那悠遠的意境，還是如此動人；但它的美，早已是種異國情調。

吳季璁
小品 單頻道錄影
Wu Chi-Tsung
Still Life
Single-Channel Video
2009

底圖／湯皇珍作品：我去旅行 V/ 一張風景名信片
Bottom of the image by Tang Huang-Chen: I Go Traveling V/ A Postcard with Scenery, 2005

AN IRREPLACEABLE CONTEMPORARY ART SPACE

伊通公園開幕聯展

IT Park Opening Exhibition, 03 Mar ~ 31 Mar, 1990

IT PARK - CELEBRATES ITS TWENTIETH ANNIVERSARY

An Irreplaceable Contemporary Art Space: IT Park - Celebrates its Twentieth Anniversary

Text by Chia Chi Jason Wang 2008

Established in September 1988, IT Park Gallery (hereafter called IT Park) recently celebrated its twentieth birthday. Placed in the context of the development of contemporary art in Taiwan, this is an event that deserves to be celebrated and recorded for posterity.

Over the years, professionals or art goers familiar with contemporary art in Taiwan have grown accustomed to defining IT Park as an "alternative space." This has mainly been used to distinguish the space from more well-known non-profit making art museums or commercially oriented galleries. What should be noted is that IT Park was originally established by a group of like-minded young artists led by Tsong Pu. Where "IT Park" differed from other renowned commune-like or artists' association-like alternative spaces, was in its determination not to adopt a membership-based fee paying system.

Precisely because IT Park chose to operate independently and retain an open attitude to the art world, it is now affectionately known as The Park by the local art community. I'm not sure if it is because of this, but many art lovers unfamiliar with how exactly IT Park is run often assume it is in fact a non-profit making organization. Ironically, this impression has been one of the problems the gallery has had to deal with over the last two decades.

Although IT Park was launched by a group of artists, for many years now it has actually been maintained and run behind the scenes by Liu Ching-Tang, the owner of a photographic studio inside the gallery. As a photographer, Liu quietly makes a living from commercial photography and has also taken responsibility for IT Park, providing the economic support needed to keep it open.

During its first decade, whenever IT Park organized solo exhibitions it also held seminars or talks as a way of encouraging people to engage in discussion or debate on issues important to contemporary art.

無可替代的當代藝術空間
—「伊通公園」二十週年誌記

文／王嘉驥 2008

「伊通公園」自1988年9月成立迄今，已整整二十個年頭。放在台灣當代藝術發展的脈絡來看，這是一件值得慶賀與誌記的事情。

熟悉台灣當代藝術的專業人士或同好者，自來很習慣地將「伊通公園」定位為「替代空間」（alternative space）。這樣的空間概念，主要用來區別於一般所認知的非營利的美術館或是以商業交易為主的畫廊。值得指出的是，「伊通公園」原初是由藝術家莊普帶領幾位有心的年輕創作者共同成立；但是，有別於台灣其他知名的公社型或畫會型的替代空間，「伊通公園」堅持不採取招納會員式的繳費制度。

正因為「伊通公園」選擇了獨立營運的模式，並保持對藝壇開放的態度，因此博得台灣藝壇「公園」的稱譽。不知是否因此緣故，許多不熟悉「伊通公園」營運實情的藝術愛好者，甚至認為這是一個非營利組織的所在地。反諷的是，這樣的印象似乎也正是「伊通公園」過去二十年來的困境之一。

「伊通公園」雖由藝術家所發起，多年來實際在背後固定維持此一空間的，則是同樣佇居在「伊通公園」內部的一個攝影工作室的主持人劉慶堂──就是這位攝影家默默靠著商業攝影，將「伊通公園」承擔下來，並在經濟上確保「伊通公園」得以持續運作。

在第一個十年當中，「伊通公園」在舉辦展覽的同時，也經常透過座談或會談的形式，積極帶動或營造一種討論或論述當代藝術的風氣。此一時期也是「伊通公園」仍有吧台的時代，此地似乎成為藝術界專業人士，包括藝術家與評論家，以及愛好藝術聚會的文化同好的聚會所。

In this period, IT Park still had a bar and quickly became a place where like-minded art professionals, including artists, art critics and art goers gathered and hung out.

In the early years IT Park had a clearly defined character as a focus for marginal and alternative art, with particular importance given to the purity of artists' creative visions. In the 1990's, the major art museums in Taiwan expressed an artistic vision that seemed to awkwardly inhabit the space between the traditional and modernism. At the same time, the operational model commonly followed by art galleries was to cater to the tastes of art collectors, an approach that excluded adventurism and pioneering art. Because IT Park was established by artists, the gallery has always had a very strong creative style and therefore provided a different spiritual vision and space.

Many of the contemporary artists who have shown work at IT Park have gone on to officially represent Taiwan at various internationally renowned art exhibitions, or had pieces purchased by art museums for their permanent collections. For the last 20 years IT Park has played the role of an important springboard through which contemporary artists have become known to art museums and shown works at international exhibitions.

Where IT Park can most reasonably be considered "alternative" is in its opening times for the public. Most art museums stay open until 5:30PM at the latest and even galleries close their doors at 7:00PM. In contrast, IT Park stayed open much later, becoming one of only a few, if not the only place, where members of the public could go to enjoy an art exhibition after school, work or an evening meal. When the gallery still had a bar it proved a big attraction to the art community as a place where people could relax and talk with like-minded individuals. After the bar was removed at the end of 2000, professionals and art lovers familiar with the artistic feel of the gallery continued to use the space the way as it had been developed over years to engage artistic exchange. In fact, it would not be an exaggeration to say that many artists considered IT Park a "home" of art and as such felt it necessary to visit regularly.

For 20 years, Liu Ching-Tang and Chen Hui-Chiao have been two of the permanent features of IT Park. The former is in charge of the economics and responsible for keeping the gallery open, the latter curates

作為替代空間，早期的「伊通公園」具有較為明顯的邊緣與另類性格，尤其重視藝術家創作態度的純粹性。1990年代期間，台灣幾個現代美術館對於藝術的視野，仍然躊躇於傳統與現代之間，畫廊普遍的經營模式，仍以迎合收藏家的口味為依歸，而鮮少冒險與開拓的精神。由藝術家組成的「伊通公園」，因為具有強烈的創作風格，因此提供了極為不同的精神視野與空間。

事實證明，許許多多曾經在此展演過的當代藝術家，後來都成為台灣官方與國際知名藝術展覽的常客，更成為美術館的典藏對象。過去二十年來，若要說「伊通公園」已是當代藝術家通往美術館與國際展的一道重要跳板，似乎亦不為過。

「伊通公園」的另類之處，也可由其對外開放的時間看出。相較於美術館與畫廊的時間表，多半依循日落而息的時間軌道，美術館至多開放至五點半，畫廊到了七點鐘，也須結束該日的作息。此時的「伊通公園」成了華燈初上，人們在下班、下課，以及晚餐之餘，少數或甚至唯一還能參觀藝術展覽的地方。在仍有吧台的時代，「伊通公園」更是藝術界同好可以自由出入，以及得以自在抒發與飲酌的談話空間。即使自從2000年底，此處的吧台拆除之後，熟悉該地藝術氛圍的專業人士與愛好者，總也還是能夠善用此地已經行之有年的空間文化，自然而然地在此進行各種介於臧否、清談與論壇之間的藝術交流，甚至將此地視為必須經常探視的藝術之「家」。

二十年來，藝術界人士早已將劉慶堂與陳慧嶠視為「伊通公園」基本的景觀之一。前者負責經濟上的調度，維續空間的正常開放；後者策劃並管理展務，更默默地整理與累積藝術家的資料。從他們人生最具創作活力的精華時刻開始，「伊通公園」既成為他們寄予理想的志業，更是他們因為堅持而顯得格外沈重的生命負擔。一直以來，對劉慶堂與陳慧嶠而言，將「伊通公園」視為藝術品買賣的交易場所，似乎使他們備覺忐忑，甚至有著隱隱的不安。「純粹性」既是他們最初成立「伊通公園」的態度之一，他們更重視的是藝術家的自我創新，也鼓勵實驗性的嘗試。如何維續「伊通公園」的營運，固然極為關鍵，但商業化的銷售邏輯與運作模式並非他們的宗旨。

and manages all matters relating to exhibitions, whilst also quietly accumulating and organizing archives on various artists. Beginning as the most creative moment in their lives, IT Park has become the focus of their ideals, not to mention a burden that can sometimes seem particularly onerous because of an insistence that things are run a particular way. Liu and Chen have always been a little uncomfortable with the view of IT Park as a place where art is bought and sold. The desire for "purity" was one of the guiding principles in the establishment of the gallery and to that end the gallery focuses on the creativity of artists and the frequent encouragement of experimentation. In this sense, how to sustain the operations of IT Park is a key issue, but sales logic and commercialization is not a route they plan on taking.

During its first decade it could perhaps be said that IT Park found itself in a paradoxically marginal position. Despite the fact that the art works shown at the gallery ran completely counter to the taste of the contemporary art market and art collectors, as mainstream art museums began to focus on contemporary art and international exchange, curated exhibitions have become popular. As fashions have changed curators and art critics alike have begun to attach much greater importance to artists, many of whom originally exhibited at IT Park. In fact, some artists are now part of the art gallery/agent system and others who have been closest to IT Park over the years have joined the academic art world, taking up roles as educators and key players in the promotion of art education.

As IT Park entered its second decade and the bar was removed, the gallery began to experience operational difficulties. As far as I understand this situation arose in part because of financial problems faced by the photographic studio. Indeed, things were so bad for a time that whenever artists talked about IT Park the discussion invariably turned to "debt" and how so many people wanted to help but didn't know what to do. After 2000, IT Park survived on repeated small infusions of money that Liu Ching-Tang had to loan from various patrons using his personal credit, but this merely perpetuated the debt and barely covered the gallery's management costs. The funding for art exhibitions now came from official sources – specifically, grants from the National Culture and Arts Foundation (NCAF) and Taipei City Government's Department of Cultural Affairs, for new private sector exhibition/performance spaces or from the donations offered by a handful of interested enterprises and individuals.

「伊通公園」的第一個十年，或許確實處在一種弔詭式的邊緣狀態。儘管伊通公園展出的藝術家作品，完全與當時的藝術市場或收藏品味南轅北轍，然而，時隔多日，原初在此地展出的藝術家，隨著官方美術館逐漸轉向當代藝術，同時，國際性的交流策劃展開始蔚為風氣之後，亦開始受到策展人與評論家的重視。有些藝術家甚至因此進入畫廊的經紀體系。不但如此，原本與「伊通公園」交往密切的一些藝術家，也陸陸續續進入學院的體制，扮演起重要的藝術啟蒙者的角色，甚至成為學院中的重臣。

進入第二個十年的「伊通公園」，隨著吧台的拆除，已經看出營運調度上的困難。據了解，一部份的原因亦在於攝影工作室的經營出現危機。「債務」二字成為許多藝壇人士在論及「伊通公園」，經常出現的既關心、憂慮，然卻愛莫能助的耳語話題。2000年之後，「伊通公園」的營運，除了劉慶堂週而復始地以小額週轉與人格借貸的方式，以債養債，勉強維持基本管銷之外，藝術空間展覽所需的經費來源，主要已須仰賴官方──尤其是國家文藝基金會與台北市文化局──對於新興私人展演空間所提供的補助機制，或乃至於少數私人企業及有心人士的熱心支援。

儘管如此，此一時期「伊通公園」對於台灣當代藝術發展的重要性，反而才逐漸凸顯開來。隨著藝術界全球化潮流之所趨，台灣官方也開始積極加入國際雙年展的軌道，「伊通公園」原本累積的藝術家創作及展出的資料檔案，進一步成為國際藝壇專業人士前來搜尋藝術家的重要管道。即使是官方的文化行政人員或美術館的專業人士，在邀請或招待國外美術館館長、策展人或藝術家前來參訪時，也都自然而然地將「伊通公園」視為基本的地標。

難能可貴的是，「伊通公園」二十年來始終維持在同一個地址：台北市伊通街41號2-3樓。雖然是一棟老舊公寓改良而成的藝術空間，卻因為經營者的堅持，使其成為關懷台灣當代藝術人士的必到之處。劉慶堂與陳慧嶠作為該地標的基本景觀之一，迄今仍未改變。

2006年之後，歐美當代藝術的行情水漲船高，中國當代藝術的市場更是一時爆紅，台灣當代藝術也因

Despite these developments, it was in this period that the important role played by IT Park in terms of the development of contemporary art in Taiwan gradually crystallized. As art has become increasingly global in nature, official circles in Taiwan have started to actively participate in international biennials. Against this backdrop, the artistic works and biographical data accumulated by IT Park became important source material for professionals on the international art scene searching for artists. Whether government cultural administrators and museum experts invited or entertained foreign museum directors, curators or artists, IT Park was often the first name on their list of places to see.

What is particularly worthy of praise is the fact that IT Park has been located at 2-3F, No 41, Yitong Street, Taipei City, for 20 years. Although this art space was created from an old-style apartment, the determination of those in charge has successfully transformed it into a place that anyone interested in contemporary Taiwanese art absolutely must visit. For the last two decades Liu Ching-Tang and Chen Hui-Chiao have been permanent features of this particular landscape.

After 2006, the market price for contemporary art pieces soared in Europe and the United States, with Chinese contemporary art a particular favorite. As a result, Taiwanese modern art also suddenly found itself in the limelight. Once galleries and collectors made money from dealing in contemporary Chinese art they began to take a closer look at works by Taiwanese artists, which appeared bargains by comparison. Suddenly commercial galleries and collectors flocked to contemporary art. Since 2007, IT Park's long determined focus on this particular genre has reaped dividends. What was most unexpected was the way in which years of financial difficulties have since been resolved almost over night by such a change of taste in the collector's realm. This sudden market upturn has also forced IT Park to start to focus on and consolidate the basic market for art work so as to place the gallery's operations on a more financially sound footing.

As we celebrate IT Park's twentieth birthday, the exhibition history of artists who have shown works at the gallery recorded and compiled by Chen Hui-Chiao over the last two decades has been digitized and is now available online on IT Park's very own website. Although this site carries the "IT Park" name, it also selflessly provides information on all artists, curators and art critics connected to the gallery. In this way, the site seeks to keep art lovers up to date with the latest creative work and writing. For those

為此一效應而受惠。許多畫廊與藏家在中國當代藝術的交易中獲利之後，亦回頭眷顧台灣藝術家的作品，更出現比價效應。一時之間，商業畫廊與收藏家紛紛對當代趨之若鶩。原本對當代藝術就著墨最深的「伊通公園」自2007年之後，也開始目睹並經歷此一現象。出人意表的是，多年來的經濟沈痾，竟然因為這一波及時雨，而稍得紓解。這一波市場的熱潮，也使「伊通公園」開始注意並鞏固藝術作品的市場基本面，以利營運的平衡。

就在年屆二十的這個年頭，陳慧嶠也將長期累積的「伊通公園」藝術家的展覽歷史數位化，並在網路上建立屬於「伊通公園」自己的家園。而且，此一網站的架構雖以「伊通公園」為名，卻無私且慷慨地提供了所有與「伊通公園」相關的藝術家、策展人與藝評家，得以擴充並繼續餵給個人最新創作或寫作成果的空間。這對關心以及有心閱讀台灣當代藝術的同仁而言，無疑是一項莫大的功德。

在藝術市場的交易獲得上，「伊通公園」難比一般的畫廊，然而，他們所獲得的關懷，以及對於台灣當代藝術的貢獻，卻是絕大多數的商業畫廊，所不能相提並論。他們在拮据的經濟條件下，以極為有限的空間，持續提供和開放給當代藝術創作者的展演機會與次數，更足以令官方的美術館與任何的文化建設單位汗顏。在現實世界當中，「伊通公園」雖小，卻已創造了一個有效且友善的網絡系統，不但串連了台灣各界的藝術關心者與愛好者，其版圖更已跨出台灣，連向國際。

在台灣，當代藝術所面臨的現實始終嚴苛，而且時時存在危機。一時的美好，很可能已是下一個冬眠期的先兆。「伊通公園」在進入二十週年的同時，既要維續其既往以來愛好「純粹」的精神，又要延續對於當代藝術的創新與實驗，同時，也要謀求在營運上的自給自足。在台灣今日一切以重商主義掛帥的媚俗社會當中，這些都不是容易堅持的態度。

作為近距離觀察此一空間多年的藝壇專業人士，「伊通公園」已是我日常生活中經常懷念的藝術居所。劉慶堂熱心討論與親切招呼小酌的爽朗聲，以及慣性隱身在櫃台後方整理資料，煙與咖啡常不離手的陳慧嶠，都是讓我不忘必須前來，而且一待總是超過凌晨的關懷之源……。

individuals who are interested in reading about contemporary art in Taiwan this is without doubt a truly wonderful gift.

When it comes to benefitting from the art market, IT Park cannot really compete with other art galleries, but very few commercial galleries can claim to elicit as much passion or to have made such an important contribution to contemporary art in Taiwan. Despite facing almost non stop economic difficulties and having only extremely limited space, IT Park has continued to provide contemporary artists with the chance to show their works, an approach which on its own is enough to bring the administrators of art museums and cultural institutes out in a cold sweat. In the real world, IT Park is a small gallery but despite that it has still created a highly effective and friendly network of contacts that has not only brought together artists and art-lovers from across Taiwan, but is now in the process of going international.

The reality faced by contemporary art in Taiwan has always been difficulties punctuated by periodic crises. In other words, the success of today often marks the beginning of the next downturn. As it celebrates its 20th birthday this year, IT Park is looking to sustain its passion for the "purity" of art whilst extending its work on innovative and experimental contemporary art. At the same time, the gallery is striving to become operationally self- sufficient. In the Taiwan of today where commercialism is more often than not to the fore, this is an approach that is not easy to adhere to, making the efforts of IT Park all the more laudable.

As a professional in the art world who has observed the operations of IT Park up close over many years, I would have to say that the gallery is one of those places one cannot help but think fondly and regularly about; the enthusiastic conversation and warm welcome offered by Liu Ching-Tang, the sight of Chen Hui-Chiao hidden behind the counter sorting through files, coffee and cigarettes never far away. These are unforgettable images, no less alluring for their familiarity and the fact that any visit invariably never ends until the early hours of a contented morning.

底圖／吳瑪俐作品：伊通的小甜心
Bottom of the image by Wu Mali: Sweeties of IT Park 2000

Co-presented by ITPARK GALLERY & PHOTO STUDIO

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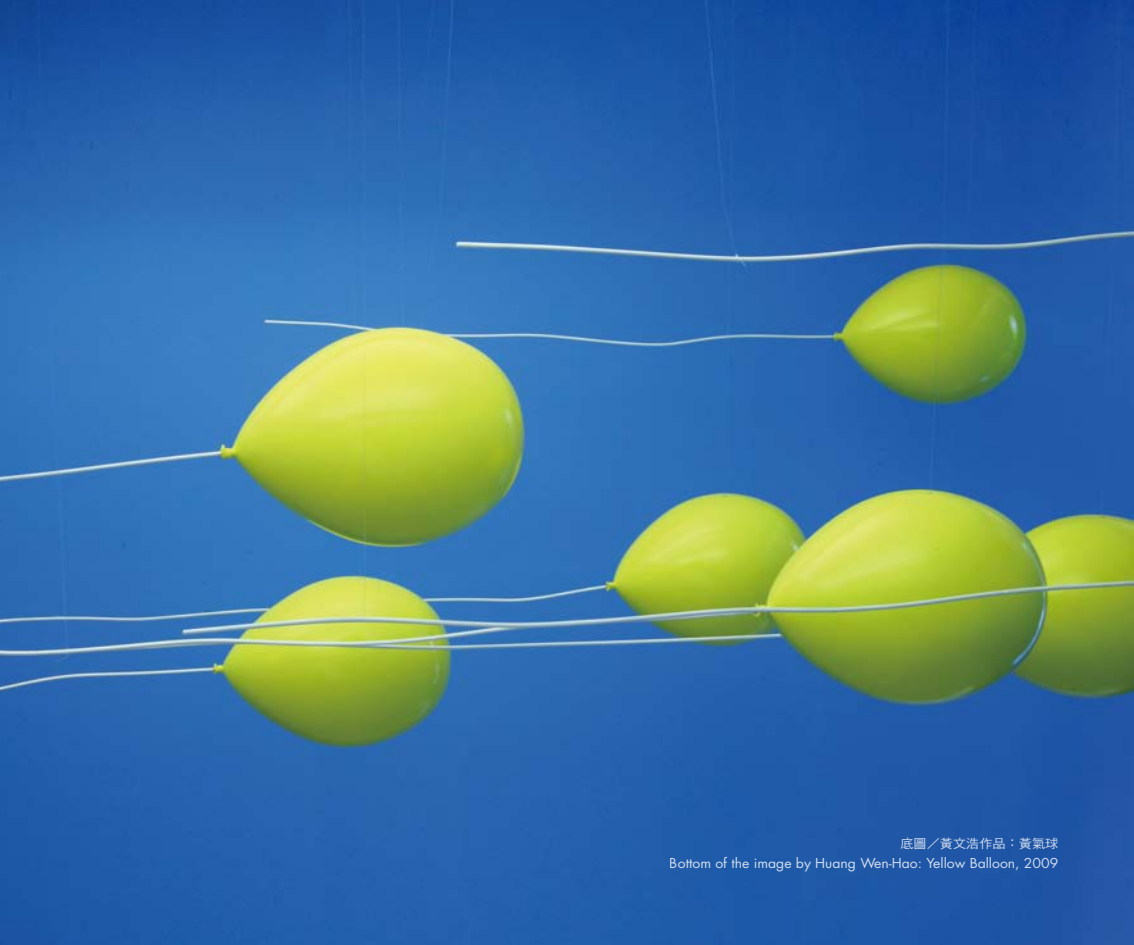
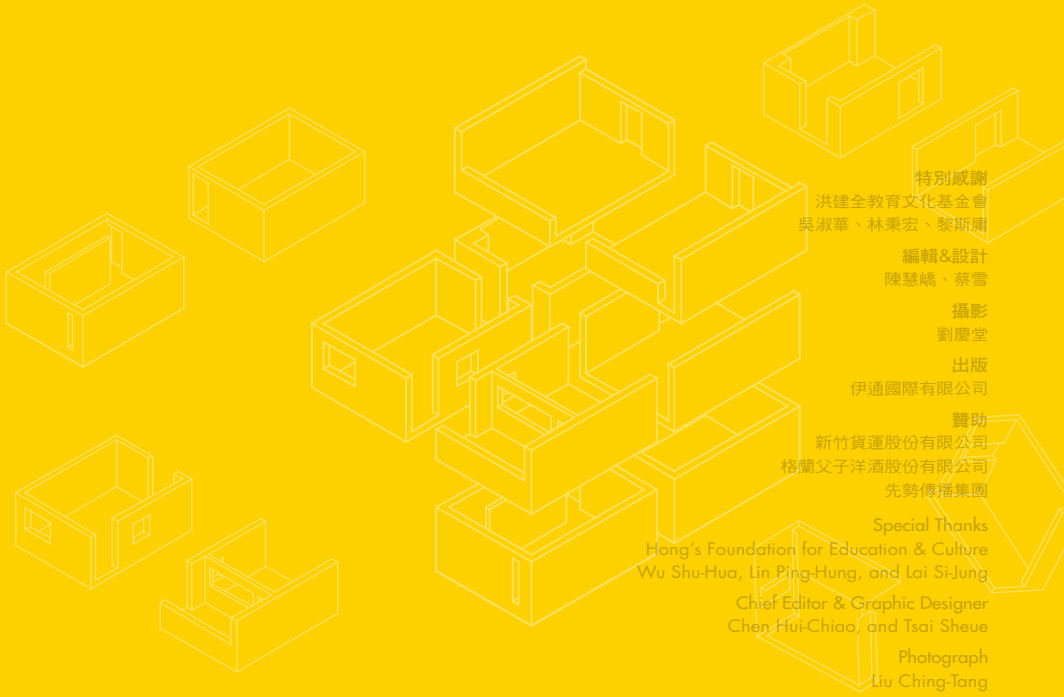


底圖／黃文浩作品：黃氣球
Bottom of the image by Huang Wen-Hao: Yellow Balloon, 2009



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