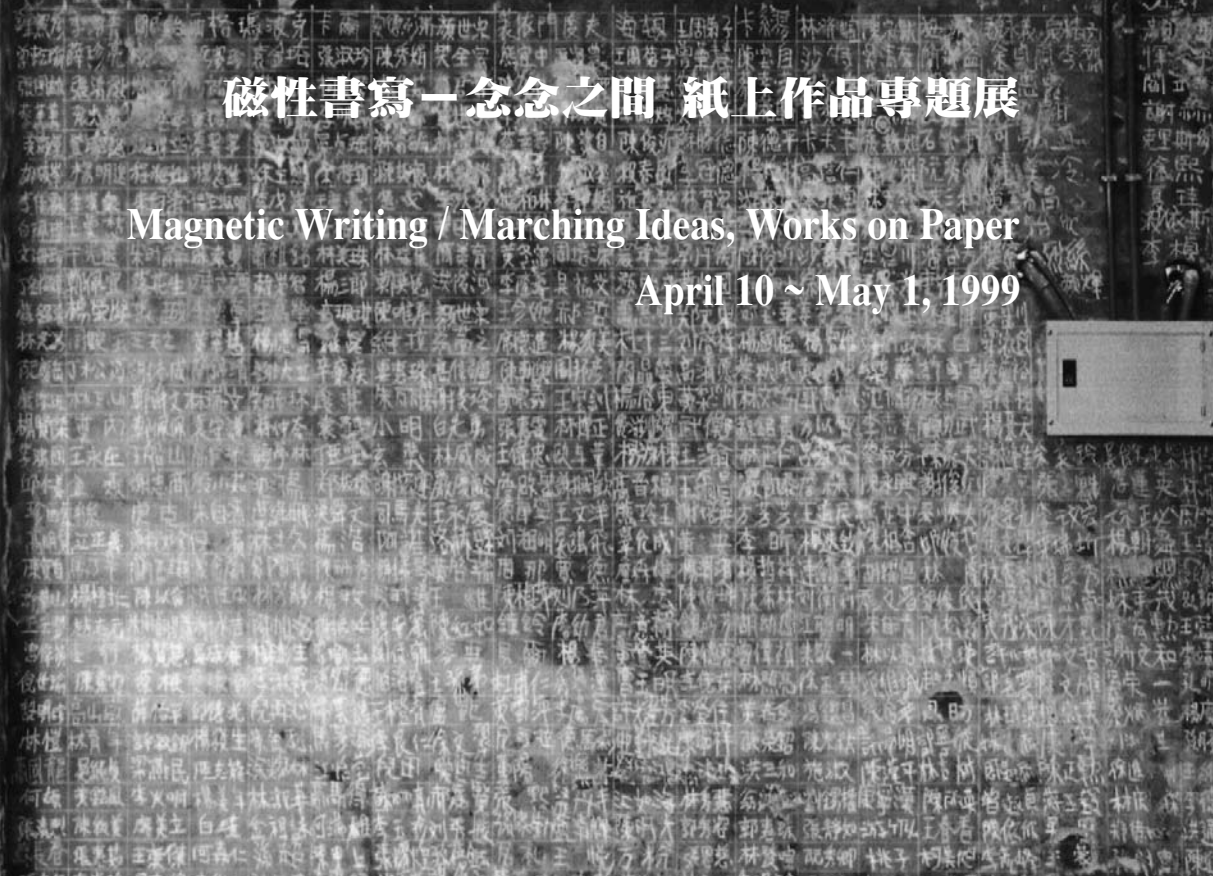


磁性書寫一念念之間 紙上作品專題展

Magnetic Writing / Marching Ideas, Works on Paper

April 10 ~ May 1, 1999





**磁性書寫－念念之間 紙上作品專題展**

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## 主委序

這些年來伊通公園已樹立了獨特的方向與風格，受到國際間藝文人士相當的注目與佳評。它運用時代的語彙，本著自由實驗的精神，經由藝術創作的詮釋、對話與衝擊，試圖培養觀眾對現代藝術的認知；期使藝術成為真實存在的探究形式，對當代藝術而言，開放似乎是一種最有效的學習和認知方式，雖然可能存在些許的冒險，但也只有經由這一途徑，我們得以開闢更多藝術發展的可能形式與內容。

「磁性書寫－念念之間」紙上作品專題展，將不同城市中活動的藝術家作品共聚一堂，每個人處在科技高度發展的時代體認中，對文化、背景、境遇及性格的不同而發展出迥異的創作風格與理念。由於本展覽著重於彰顯當代藝術家對網際效應和磁場能量之間的概念傳達或省思，我們企盼藉由這個展覽所呈現的眾多風貌，瞭解當代藝術創作者所欲傳達的意念與主張。

在展覽專刊付梓之際，本人謹向所有參與的藝術家和單位，特別是伊通公園及所有工作人員致上最高的敬意，我們也盼望有更多的藝術創作者、藝術評論者、藝術教育工作者、藝術史研究者、藝術行政工作者及藝術愛好者來參與，為我們當今的社會、文化與人文呈現更豐富的創作內涵與面向。

林澄枝  
行政院文化建設委員會 主任委員



## 磁性書寫－念念之間

顧世勇

身體的磁藏能量不斷，雖然這麼說，可是我們仍然經常用腦過度，遺忘了我們最親近的身體，就像眼鏡是我們最貼近的工具，我們不也經常忘了它的存在嗎？而當它缺席時往往是證明它存在的最好方式。

過去在藝術上的表現，身體的知覺一直和作品的關係是很直接的，至少表現在繪畫或雕刻上面。身體感的重新被喚醒是當代藝術重要的課題，這不正反映出我們對身體的長期遺忘所導致而出的「缺席意義」，使我們在缺席中反證身體優位的重要性。的確這是現代人對身體失落感的恐慌症候群，特別是在一片網際網路的電腦化年代，我們的身體，將再度遠離自然而癱瘓在螢光幕前，呈現出自我耽溺式的自摸身體。不過這樣說是相對於傳統的身體知覺，也許仍落入二元對立當中，所以如何看待自摸式的網路身體，也許更具有開放性的可能。

磁性書寫這個展覽正對傳統表現形式的身體書寫及身體透過數位化後的書寫作出深刻的提問及反省。誠然，身體的延伸介面速度越來越快的今天，是否就表示身體能量的擴充毫無障礙？這恐怕仍值得我們深思，至少介面的多元從傳統的紙張、畫布到光碟的聲音和影像的儲存，並不表示我們已全然能掌握我們的身體書寫痕跡，相對的也可能使我們失去更多，畢竟身體能量的釋放，永遠不只是念念思緒之間所轉化而出的介面遺跡，更直接的，可能是和世界未分化前的身體。





## 磁性書寫－念念之間

廖仁義

還有甚麼比跟自己發生口角更難以說明？

每一個人的生命都是一個磁場，分享著一個屬於宇宙的更大的磁場，而我們首先屬於地球這個磁場，也因此我們總是雙腳著地，據說有人稱之為地心引力。我不懂，我只知道，我們跟這個據說是球狀的玩意兒難分難捨，所以我們無法像小王子那樣自由自在飄著過日子，無法像他那樣過著寫詩一般或者根本就是如詩一般的日子。

但是，在我看來，詩人能飛。但能飛，也不是永遠離開，而只是能飛得高，更高，再更高，高到可以看到地球到底是圓是扁，高到可以看到自己的影子，就像彼得潘那樣，影子不再屬於自己，甚至跟它可以有一番搏鬥。

不是嗎？我的藝術家朋友們，你們不是都想跟自己的影子搏鬥嗎？並沒有比詩人好多少，你們也是來自謬思女神的家族，你們懷抱著對大地的愛戀，卻又不斷跟它發生口角。是口角，但你們偏說那是詩，那是音樂，那是繪畫，總之，那是藝術。

只是，可能嗎？你們可能永遠都像小王子飛得那般高，高得那般悠閒嗎？就因為你們根本不可能永遠是小王子，那麼，在發生口角之後，總有一天你們又會雙腳著地，回到原點，跟磁場同在。只不過，你們不能因此就不想發生口角，因為你們畢竟是藝術家，你們跟磁場的關係，曖昧。

非常曖昧，曖昧得即使用磁性書寫來說明也只是欲賦新詞罷了。



## 磁性的念念陣營

高千惠

伊通公園的「磁性的書寫—念念之間」，邀請了海內外，寶島南北共八十餘位藝術家共襄盛舉，這是台灣近年來難得的藝術聯誼大團拜，素有形象清晰，具去區域色彩的伊通公園，曾在台灣樹立一個新思潮的當代基地形象，其成員的國際學習經驗，亦使該據點成為台灣當代藝術的觀光庫房。伊通公園經過十年「實驗空間」的在野奮鬥，念念之間，提出了「磁性的書寫」一展，此展打破台灣當代藝壇疆域，很成功地進行了全台藝術家收編行動。

主題是「磁性的書寫」，策展理念是煞有其事地提出「磁性書寫，是正對傳統表現形式的身體書寫及身體透過數位化後的書寫，作出深刻的提問及反省。」爾後，有很「專家」的後現代新思考文本補註，在學術理論上，亦網羅了不少學者背書，提出我們已經進入「磁性書寫的時代」。很奇怪，八十多位中台東西兩地的藝術家，加上文化共襄盛事的各界人士，似乎都連署團拜，而展覽出的作品，其實都是藝術家在合乎單位要求下，配合提出廿公分平方紙上平面作品，顯然，伊通的號召力，已經超越了藝術家個人的思辨力，「不好意思不參加」的心理，證實這個單位已經具有不能得罪的「磁性」。

這個展覽經過「學術」的包裝，也說明知識份子面對商業機制的一種特殊性格。除了讓藝術家掏出自己的私房小畫，尺寸規格化，定價規格化，分成協定規格化，作品外框規格化；結果，這裡就出現藝術家如何展現其「書寫」的能量了。這些作品，不乏素描草稿、印刷小品、現成物、紙張拼貼、攝影，有些藝術家的「作品」顯然過於「認真」了，在齊頭式的藝術家列名當中，有人交出了筆畫甚多的素描，有人只拿出一個「被觀念化」過的現成物。請注意，這個「觀念化」，就是「藝術家身分」的價碼所在。

此展很像是藝術家的觀念身分展，一人一張小作，代表藝術家「這個人」的與眾不同，展覽藝術理論也可以再黃袍加身如是說：我們進行的正是拍賣藝術家觀念與身份的藝術行動，來，猜猜看，閣下可以把藝術家的名字與作品對號入座嗎？其實，這個「遊戲」是很圈內精英者的玩法，這件「國王的新衣」，有太多藝術家、學者加蓋藝術官印認可，「新台灣藝壇」，湯面的表面張力平和，有吹縐一池春水之意者，大概最好去組一人一黨公司。此展最大的意義，是顯影出藝術如何合理化地包裝，進入現實體制。

## 「磁性書寫—念念之間」展觀後感

石瑞仁

伊通的「磁性書寫」展，集結了出身於台／港／中三個地區，生活在歐／美／亞不同城市的八十餘位華人藝術家的迷你作品。此次參展名單，可說是眾星雲集，展出的作品雖然尺幅特小，就質量言之，仍不妨是通觀、比較和了解華人當代藝術現貌的一個良好機會。以伊通有限的空間格局和人力資源來說，辦理這類的展覽，頗有人小志氣高的意味，其精神是很值得欽佩的。

此次的展題訂為「磁性書寫」，顯是有意呼應當代科文的一個藝術命題。歷來，我們的習慣認知是：藝術的內容，不論是經驗的再現，心思的記錄，或純然的想像與創造，都需要技術與才情的結合；而在結合之際，則需要適當的載體，和一種有效的書寫方式。另一方面，所有的藝術書寫，不論是旨在自我實現與檢驗，或抱著與人溝通的社會目的，則需要有一個可供呈現的空間或傳播的管道。準此，觀賞這個「磁性書寫」展，我們也不妨藉機省視兩個重點：其一是，在科技掛帥的時代，藝術繼續做為一種「文明書寫工具」的存在價值；其二是，在伊通這種小格局的替代空間，辦理「大拜拜」型展覽的積極意義。

### 當代藝術：磁性書寫的先驅

藝術，是歷史最悠久，是既原始又文明的一種書寫方式。原始，是因為它老是從個人出發，老是從「混沌」或「零」開始；文明，是因為它一直目光向前，一直有向無窮處試探的欲望，和尋找新生，開拓新面目的衝動。自有人類以來，因為表意／傳播的需要，藝術的書寫就已被發展出現。及至文字的發明，咸認是人類思想／傳播史的第一次大革命。有趣的是，藝術的書寫並未因文字的出現而衰落，反而更顯現其在視覺傳播上的工具價值，和本身可以做為一種審美對象的特殊意義。事實上，藝術書寫的完成物，早被人們當成一種自具意義和價值的實物來珍待，而不只是人之思想／情感／意念的一種代理符號罷了。

現在，科學家把我們帶入了電子傳播／磁性書寫的時代。許多人認為，「磁性書寫」可能是繼文字之後，影響人類最深遠的另一個「書寫的革命」。於此，最值得注意的是，磁性書寫的技術，由早期的類比模式進展到現今的數位科技，已經使得歷來有別各種書寫形式——包括圖象、影像、聲音、文字...等等，不但可以在同一個界面上進行作業和整合，並且可以在不同的作業平台上相互交換。與此同樣具有革命性意涵的是，在傳播技術上，由於網際網路的形成，所有以磁性書寫的方式完成的作品，現在不但可以傳播的更快更遠，不但可以同時在世界各地出現，而且可以「原神原貌」的重現。這個來自科技領域的發展事實，不但把我們的日常生活空間擴大到無限，也在人和人之間，開拓出了無限的關聯通道；在藝術的領域中，「磁性書寫」的概念必將會引發一些新思維的浪潮，這是可以肯定的；但是，它是否會導致藝術書寫的重大變革，其實是有待我們加以觀察的。

於此，我想指出的是，科技的「磁性書寫」或許正告了文明新時代的來臨，若論它所揭櫫的跨媒材 / 跨界面 / 跨平台的概念，其實在藝術的領域中，早已經被實驗多年了。例如，在五零年代美國藝術家羅森伯的複合媒體繪畫中，我們就已看到，把傳統的畫布發展成一種超級平台 (Super-platform) 的企圖和觀念；再以近十年的台灣藝壇為例，我們亦不難發現類似的觀念及行動——許多當代藝術家也已跳出了傳統的藝術界別，在創作中，或是自由地使用聲音、圖象、影像和實物等各種材料，或是自在地混用平面，立體或空間性的書寫方式。在此，我們甚至可以說，當代藝術與傳統藝術的最大差別就是，它不喜歡「安份」，也不太「務本」，它經常從超界面 (hyper-interface) 的心思出發，喜歡嚐試跨界面 (trans-interface) 的行動，而最終完成的藝術成果，也往往是帶有超文本 (Hyper-text) 性格的。

準此，我覺得「磁性書寫」展的基本精神，並不在於它是否展現了多少藝術家對於此一命題的觀點與詮釋，或對此一新新書寫方式的技術性回應。做為一個大型聯展，它的操作意義應該是，邀請藝術家提供一種較具「實驗書寫」意味的「私房作品」參展，讓我們重新注意到了，藝術創作的根本課題之一就是超越現狀——為此，許多藝術家私下可能隨時在做一些創作實驗，這些實驗可能是隨興的，可能是毫無系統的，可能也有些胡思亂想或趕「時髦」的成份，總之它是我們平常所看不到的另一種「創作事實」。我們如果承認它們正是探求藝術新書寫的一種過程產物，那麼找機會讓它們一起出來亮亮相——就像這個具體而微的「大拜拜」展，應該是某些積極的意義可以提煉的。

### 磁性空間—進念的壓縮

以伊通小小的空間，要呈現近九十位藝術家的作品，除非展品經過「壓縮」，顯然是不太可能的。對此，伊通倒是很有概念，也很有經驗——記得幾年以前，它即曾經以很短的作業時間，在資源非常拮据的狀況下，主辦過一次相當成功的國際郵件藝術展 (Mail Art)。這次的「磁性書寫」展，就運作層面看，也是上回郵件藝術展的技術延伸——參展的藝術家人數，希望以量取勝；參展的作品，則限定在一定的規格 (A4 尺寸) 之下；送件方式，以郵遞為原則；實際展覽時，則是將所有作品統一裝潢，以間格整齊的方式排列展出。這樣的安排，也



上：行政院文化建設委員會主任委員林澄枝蒞臨開幕致詞  
下：莊普為國家文化藝術基金會執行長簡靜惠導覽作品

Up: Lin Cheng-chih, Director of The Council of Cultural Planning and Development delivered an address at the opening night.

Down: Tseng Pu introduced Chien Ching-Hui, Director of National Culture and Arts Foundation to the works on show.

許使得展覽場充滿了「量販店」的空間氣氛，或造成了「大拜拜」的感覺，但是，它試圖在有限的空間中展現一些量化的事實，試圖以「檔案壓縮」的類似概念來顯現「藝術乃異術」的事實，此中的用心與機趣，毋寧是更值得我們識讀的。

從質的觀察來談這次的展覽，或許可以借用時下各種書寫軟體的一些用語和概念，把展出的作品做一個簡單的區分：

第一類 袖珍完整版：意思是，參展的作品，雖然經過減量與壓縮的處理，質卻沒有甚麼「質衰變」的現象，它們除了具體而微的反映了作者的創作力度與風貌，本身也因有相當完整的演出，顯現了作者不以物小而輕率為之的創作態度。屬於此類之例，包括了姚瑞中、于彭、王俊傑、林明弘、陳順築、黃銘哲、陳幸婉、黃宏德、謝鴻均、楊頡蒼、莊普、谷文達、許自貴、李明維、陳張莉、劉世芬、薛保瑕、盧明德、徐冰等人的作品。從中，我們不只看到已經熟悉的一種個人風格或手跡式符號，也看到了一種自我延伸的努力。

第二類 搶鮮試用版：這類作品，可能我們一時覺得樣相有點陌生，因為作品和作者之間的關聯，似不太容易直接端詳出來。它們最令人感到興趣之處是，隱約透露出了那些藝術家正利用甚麼新招式在研探創作新徑的一絲絲訊息。此展可以算是此類的例子，包括王德瑜、楊茂林、侯俊明、連建興、曲德義、黎志文、鄭在東、范姜明道等人的作品。

第三類 珍藏秘笈版：此類作品，指的是在其他正式的展出場合中，不太容易出現遠原創素描及構想草圖。這回展出的，如吳天章、蔡國強、林文強、葉竹盛、楊世芝、李銘盛、徐瑞憲、陶亞倫、郭娟秋、陳正勳、曾清揚、陳慧嶠、袁廣鳴、夏陽、游正烽、許拯人、彭弘智等人的作品，都可歸為此類。它們是藝術家記錄其心思與想像的第一度書寫，可能是很粗簡，但也是最很純真性格的。日本人把這類的構想素描視為「藝術家的身份證」，想來是不無道理的。

第四類 科學應用版：這類作品，或直接探觸科技新媒體的藝術表現性，或是把電腦當成圖像處理的一種替代界面。屬於此類的，包括何兆基、陳建北、朱嘉樺、韓湘寧、王俊傑、林書民、楊茂林、黃文浩、鄭淑麗、梅丁衍、顧世勇、湯皇珍、李民中等人的作品。嚴格說來，在此次展出中，這類作品最具有「主題意識」，也最能夠呼應「磁性書寫」的字義觀念。但是，一般人期之於藝術的溫暖的手工質感，在這裡已完全被冰冷的輸出／列印機器取代了。這到底會是另一種藝術特色的形成，或是一個傳統藝術本色的消失，恐怕就有待人們去自行判斷了。



李玉玲陪同約瑟·柯史士來此暢談  
Lee Yulin kept Joseph Kosuth company to have a good conversation about art  
at the IT Park Gallery.

## 伊通的磁場性格

接著，我們不妨從量的角度，檢討一下伊通籌辦此展的角色意義。伊通成立於 1989 年前後，堪稱是台灣最元老的一個另類藝術空間。近十年來，它在官方體制和畫廊系統之外，充份發揮了「替代空間」的角色意義。



亞倫·卡布羅到此一遊  
Allan Kaprow paid his visit to the IT Park Gallery.

提到替代空間，過去大家習於用「邊緣性格」和「反主流意識」來加以看待，這次的展覽，剛好提供了另一種觀察思考的角度。我認為，對許多創作者而言，像伊通這樣的替代空間，真正的存在價值就是做為一個「藝術的自然磁場」，它所擁有的，與其說是一種「聚眾喧譁」的力量（這是辦大拜拜最需要的），不如說是一種真實無華的吸引力。如果說官方藝文體制提供的是一種聲名的誘惑，藝術市場提供的是一種利益的斬穫，伊通所能提供給藝術家的，首先殆只是一種「賓至如歸」的自在感覺吧。

常聽人說，藝術界是一盤散沙，果真如此，伊通的角色和功能，就更像是一座磁場了——許多散沙，陸續沾附到這個空間以後，就變成了一些活性的鐵粉，相互之間也有了能量交換的願力。揆諸事實，十年來曾在伊通進出／展演的藝術家，幾可用「難計其數」來加以形容，他們雖構不成（或根本就不想構成）一個正式的同儕團體，彼此之間的凝聚力，卻是不難被驗證的。以這次展覽為例——一個小小的舞台，沒有甚麼耀眼的燈光，沒有甚麼有利的誘因，單靠一個簡單有趣的藝術命題，竟能招徠近九十位台／港／中藝術家送件參展。伊通的磁場性格，從諸多藝術家的行動響應中，已可看出一般了。

如果說，展覽活動是一種社會性的書寫行為，展出的空間，殆就是這個書寫活動的載體了。從這個論點衡量，伊通做為一種藝術書寫的空間載體，它和美術館之有所不同，它和商業畫廊的最大差異，就在於它比後兩者更具有「磁片」的性格和重複錄寫能力——它的容量雖然有限，卻允許不斷的被寫入和讀出，並允許各種不同的書寫方式和書寫實驗。於此，我們不能忽視的一項事實是，在此地美術館與畫廊中看到的一些藝術書寫方式的變革，有很多是率先在伊通這類的替代空間中進行試寫的。根據我的觀察，台灣當代藝術的發展，不論是「量變」或「質變」，替代空間以低容量／高轉速的運作方式所發揮的先導機能，實在是不宜被低估或忽視的。

伊通既不是藝術的廟堂，也不是藝術的市場，而只是一個擁有自然引力的藝術磁場，我想，它所籌辦的任何「大拜拜」型展覽，其中的「量」所展現的意義，是可以被細緻地思考和更公平看待的。





## Preface

Over the past ten years, IT Park has established its own direction and style, and gained international attention and acclaim. It is emblematic of the language of our time, of freedom and experiment, and by creating a forum for interpretation, dialogue, and impact, attempts to bring modern art to the general public. It seeks for an art as an investigation of truth. And in contemporary art, open-mindedness seems to be the most effective way of learning and knowing. Despite all kinds of risk inherent in such an adventure, this is the only passage to the widest possibilities of form and content.

The special exhibition, “Magnetic Writing/Marching Ideas” , invites artists from diverse cities to deal with the issues of the age of technology and produce works from their own cultural and personal background and situation. The exhibition focuses on how contemporary artists communicate and reflect on the impact of the internet and magnetic energy. So we hope the varying and complicated outlook of the exhibition will give an insight into what contemporary artists try to say.

For the publication of the exhibition catalogue, I would like express my highest regard to all involved artists and institutions, especially those who work in and with IT Park. I also look forward to participation of more artists, critics, educators, art historians, administrators, and art lovers. Their involvement will help enrich and diversify our society and culture.

Helen Chen-chi Lin

Chairwoman of the Council for Cultural Affairs Executive Yuan, R.O.C.

Translator by Manray Hsu



## Magnetic Writing / Marching Ideas

By Ku Shih-yung

Translator by Manray Hsu

Our body has an enormous amount of magnetism. But more often than not, we are so preoccupied with thinking as to forget this intimate body. Don't we usually forget something so close to us like the glasses we wear? Absence is sometimes the best proof of existence.

Bodily perception used to have a very direct connection with art work, at least in the case of painting and sculpture. The fact that the sense of body reemerged as a central issue of contemporary art indicates our forgetfulness about body, as if the primacy of body could only be redeemed in its absence. Maybe this is a panic syndrome we are experiencing in the modern loss of bodily perception. Especially in the age of internet, our body may be further distanced from nature, dissolved in front of the computer screen, and indulge itself in a kind of imaginary masturbation. Of course, this being said, we shall try not to fall back into the old dualism of body and mind. For the moment, perhaps it would be better to leave open the question of the onanistic internet body.

"Magnetic Writing" is an exhibition to address the issues of corporeal writing both in its traditional form and in its digitized configuration. Does the rapid extension of bodily interface, as it is happening now, mean that our body's magnetic energy can be infinitely expanded? We may need to remain skeptical. At the very least, from traditional paper and canvas to multimedia CD-ROM, the diversification of interface has not enabled us to completely capture all aspects of corporeal writing. Rather, we are at the risk of losing more. After all, the release of bodily energy will never rely solely on the relics of interface resulting from the march of ideas. Instead, it is related more directly to the body which is not yet separated from the world.



## Magnetic Writing / Marching Ideas

By Liao Jen-i

Translator by Manray Hsu

What can be more inexplicable than having a quarrel with oneself ?

Every-body is a magnetic field, belonging to the much larger magnetic field of the universe. And since we first of all belong to the earth, our two feet are attached to it by what people call “gravity”. I don’t understand. I only know that we are inseparable from this ball-like stuff. So we cannot live like the Little Prince who is able to fly as free as he wants, to live a life of writing poetry or even having a poetic life.

But I think the poet can fly. Being able to fly does not mean leaving here altogether, but just hovering in the air higher, and higher and higher, so as to see the shape of the earth, to behold one’s own shadow. Like Peter Pan, the poet’s shadow no longer belongs to him or her, but may engage in a wrestling with the self.

Right ? My artist friends, don’t you wrestle with your shadows all the time ? Being part of the Muses’ family, you are no better than poets; you are in love with the earth, and yet continuously in fight with it as well. A fight, yet you rather call it poetry, music, painting, and above all, art.

But, is it possible ? Is it possible for you to fly as high and freely as the Little Prince ? Just because you cannot always be a Little Prince, you have to land on the ground again, come back to where you were from, and be within the magnetic field. Of course, you are not free from the fight; after all you are an artist, your relationship with the magnetic field is AMBIGUOUS.

So ambiguous that even the magnetic writing is just a pretense and pretext.

## Magnetic March

by Kao Chien-hui

Translator by Hsiao Shu-wen

Magnetic Writing: Marching Ideas, Works on Paper, a mega exhibition presented in Taipei at the IT Park Gallery, invites all the artists both domestically and internationally to join the club, which remarkably shows dedication to the hubbub of the art circles in recent years. The IT Park Gallery has had a reputation as a de-regional gallery where possesses its own distinctive stature and has been grounded in the foundation of new thinking of contemporary art. In addition, the experienced staff of the Gallery are well capable of dealing with international exchange, marking it as a treasure house of tourism on the contemporary Taiwanese art front. The IT Park Gallery has undergone numberless struggles over the last decade while managing such an 'experiment space' occupying a marginal place in society. The opening of Magnetic Writing: Marching Ideas, Works on Paper has succeeded in effectively integrating local artists throughout the island into the Gallery space. In so doing, the Gallery is in an attempt to cross the border along contemporary Taiwanese art lines.

The title of the exhibition is 'Magnetic Writing' which is intended as a central theme around which ideas evolve. Seemingly, the ideas are posed to 'gain an insight into a broader rumination on a traditional form of body writing and digitizing writing of body. 'Moreover, many 'professionals' have devoted themselves to writing the texts offering a specific rationale for this orientation as a supplement to some new thinking in the time of post-modernism. At the same time, it attracts a number of scholars to endorse on the academic front where they address the issue of 'the emergence of a magnetic writing epoch'. Strangely enough, even if it brings together approximately 85 artists the world over and people of diverse group on the cultural front to worship the mega show, all the works need to be done on paper measuring 20 square centimeters in compliance with the exhibition guideline. It is quite plain that the IT Park Gallery itself has great impact on the show, which is far beyond the comprehension of any individual artist. This is the very signal that the Gallery possesses 'the force of magnetism' where 'artists could not afford the rejection of the invitation.'

The exhibition is packaged the way anything academic at school is. The truth indicates that the posture towards the commercial system is peculiar to the intelligentsia. Artists ultimately have their private small drawings dealt with in accordance with certain unified standards such as the dimensions of each work and its frame, pricing, the share of

profits, and so forth. Consequently, it appears how artists have their energy to play with 'writing'. All the works exhibited encompass the first drafts of drawings, the copies of printouts, ready-made objects, collages, photographs, ...etc. Nevertheless, there are few of artists devoting all their time to engaging in the production of the 'works'. Amongst those artists standing equally in a row, some present drawings with delicate strokes, but at the same time some present simply a 'conceptualized' ready-made object. It is noted, however, that 'conceptualizing' relatively marks price with 'an artist's identity'.

Magnetic Writing is held to reveal artists' identities with their concepts. In that sense, each artist produces a small piece of work to explore his own distinctive character. 'We are involving in the art campaign to auction artists' concepts and identities. One will be always welcome to join a quiz game in which it enables him to match works with artists', as it is crowned by art theory. Indeed, the 'game' is sort of trick played by the elites in the art community. Such a 'king's new dress' is given so many artists' and scholar's authentic approval. Seemingly, the tension coming to the surface is stable on the Taiwanese art arena. If anyone intends to make a gentle wind blow on the water, it probably ends up forming a one-man institution. What is then the meaning of the show valued most? An answer to the question is how art is reasonably packaged to accommodate all points of view in reality.

Here are a few excerpts from "The Transforming and Transposing of New Taiwanese Art Arena - An Investigation into the Three Exhibitions of Contemporary Art in Taipei", Artist Magazine, 99(288), 337-338.

## An Investigation Into “Magnetic Writing / Marching Ideas, Works on Paper”

by Shih Jui-jen

Translator by Hsiao Shu-wen

The opening of Magnetic Writing: Marching Ideas, Works on Paper at the IT Park Gallery has brought together the diverse groups of artists originally from Taiwan, Hong Kong, and China. It should be noted however, that the entire exhibition comprises their mini works by approximately 90 artists who are now settling in Europe, the States, or Asia. The apparent vogue for the selection of participating artists embraces the megastars in the art community. The exhibition was installed with mini works, but at the same time it gave one an opportunity to broadly examine, compare, and understand the current landscape of contemporary Chinese art either in quality or in quantity. Far from being resistant to such constraints as space limitations and a shortage of human resources, the Gallery has succeeded in organizing a show of the kind. Indeed, it appears to be a remarkable accomplishment for such a small-scaled independent gallery to fulfill it alone. It is plainly recognizable what the IT Park Gallery has done is admirable.

The working title of the exhibition is Magnetic Writing which takes shape as a central theme around which art considerably responds to the movement of modern technology. We have long become more and more preoccupied with the ideas that the subject matter of art depicts the reproduction of experience, the records of mind, or merely the form of imagination and creation which are all rooted in both skills and talents. From that point of view, it demands a carrier as appropriate and a certain amount of effective writing as well. In a sense, even if it is tailored to self-fulfillment and self-examination, or to the activity of communication in society, art writing needs to be done in a way that it has to take up space for a public show or make entry into dissemination. Since Magnetic Writing is delicately poised at such a threshold, with a view towards what is presented, there seems to be the two crucial elements that the audience should focus on at the first opportunity. The two crucial elements are: what is a sense of value on art when it is continually serving as approach towards civilization writing in the time of technology; what is behind this ‘super show’ taking place at the IT Park Gallery, alternative space on a small scale.

Contemporary Art-Magnetic Writing’s Vanguard

Art presented in the form of writing primitive and civilized has its long-standing history. It is somewhat primitive in



sense that more often than not, art creation originates from a self, from chaos, or from zero at one level. It unveils layers of civilization for another level in an attempt to look to the future, to explore a desire to seek infinity, to search for new life, and to have great drive to move into a new phase. The demand for expression/dissemination had led to the presence and development of art writing at the outset of human history. One soon realized that the invention of characters for the first time was the great revolution both in the way of human thinking and in the history of the mass communication. Interestingly enough, art writing seemed not to be on the decline even though characters were invented by human beings. Yet it considered as tool to serve visual communication and at the same time art writing itself has evoked a sense of beauty in a meaningful way. In view of the fact that the work of art creations bears its own meaning and value, each is recognized as object treasured by people. The art pieces are not purely a sign of human thinking, human emotion, and human concept from that viewpoint.

Today scientists lead us to a new epoch of the electronic communication/magnetic writing. Many thought 'magnetic writing' succeeding characters will perhaps have great impact on humans in the next 'writing revolution'. In addition, it should be aware that people have ventured into a new phase in regard to the technique of magnetic writing where new developments including modern digitalized technology have gradually replaced a pattern of analogy in the days of old. Consequently, the forms of writing in variety such as picture, image, sound, words and so on are able to be integrated into a whole with one interface, and at the same time they are likely to interchange with each other on different platforms. As one sees, the mass communication involves in the development of the Internet component leveling with digitalized technology to embrace the idea of revolution. Indeed, it facilitates and broadens the dissemination of all the works of magnetic writing with the aid of Internet. In so doing, the works coincide to come into view across the world, above all, they are in essence original. The situation is complicated by the fact that technology has occurred in our daily life where everything stretches away to infinity. In the meanwhile, technology explores the possibility of closer links between people. There will be a massive wave of the concept of "magnetic writing" stimulating new ideas in the art field. But nevertheless it comes to mind if the concept will end up enormous change in art writing. Bearing this in mind, we need to have further investigation into it.

In highlighting the use of technology, “magnetic writing” maybe has declared the imminence of a new epoch of civilization. Indeed, the ideas of trans-media, trans-interface, trans-platform have taken shape to serve as an experiment in art circles for years and years. American artist Robert Rauschenberg, for instance, applied mix-media in his paintings in the 50's where he intended to explore the concept of a super-platform using traditional canvas. Over the last decade it is observed to happen in Taiwan art circles likewise while many contemporary local artists have no longer confined themselves to certain forms of art which used to remain sharply divided along art lines. Instead, they freely employ all kinds of media such as sound, picture, image, and objects in art creations. Alternatively, some spontaneously embrace together the elements of two-dimensions, three-dimensions, or three-dimensional writing in art creations. One may question, ‘What distinguishes contemporary art from traditional one ? ’ It is found that contemporary art in sharp contrast with traditional one is unlikely to deal with ‘settling components’ and ‘concrete matters’. Contemporary art frequently has developed from the perspective of the hyper-interface. It is eventually done in favor of the trans-interface, bearing all the marks of a hyper-text.

From that point of view, I have perception that Magnetic Writing is grounded in much more than what artists pay tribute to the concept and interpretation of the title or how they respond to the technique in the practice of a new form of writing. A group exhibition on a large scale seems to be more significant in operations where artists are invited to engage in ‘experimental writing’, ending up the installation of ‘a private collection’. It enables us to recall that going beyond the status quo is one of the fundamental principles on which art creations are based. In so doing, a number of artists probably experiment with creations in private all the time. Some are but an automatic experiment not observed in a systematic way. Some might be filled with weird fancies or sort of vogue. No matter what they are, we see ‘new evidence in art creations’ that is rare. If we admit that, the experiments are regarded as the processing of a new form of art writing. As a result, dedicating to such a ‘super group show’ small but complete, the Gallery brings them together on view, which makes a relatively positive gesture towards it.

#### A Magnetic Space-Compressing the March of Idea

There has approximately 90 artists to participate in Magnetic Writing held at the IT Park Gallery where takes up a small open space. All the works need to be installed in there-even if that is clearly a mathematical impossibility. It possibly can not be done unless each work is scaled down. At one point, the Gallery did have great idea and experience of how it goes when making space arrangements. I recall that many years ago the gallery once

organized a show of Mail Art over a short period of time found a great success even if it had been carried out on a shoestring budget. Magnetic Writing can be observed as extension of Mail Art at the operations level. On the one hand, the number of participating artists indicates that the exhibition is installed in quantity. On the other, the Gallery demands strict uniformity of size A4 on all the works on paper. In line with a delivery instruction, the works are forwarded by mail. The works at the end of the day are arranged merely a formality on show-a neat display putting them in lines on the walls. The sort of arrangements have made the venue in the context of 'warehouse store' where evokes a sense of worship in the name of 'super show'. The exhibition seems to be measured quantitatively as far as space constraints are concerned. In view of the fact that the idea of 'compressed files' is explored in the show, the organizer is in an attempt to reveal that 'art is bizarre' very much indeed. The exhibition is done with great effort and amusement which is well worth your while to track down these treasures.

Magnetic Writing perhaps falls into categories from the qualitative perspective if I appropriate the software jargon and its concept:

Small But Complete Edition: In a sense, the kind of works has been processed in the use of de-quantity and compressing, but still it does not appear deteriorating conditions in quality. Those small but complete works are done to reflect artists' strength and distinctive flavour in creations while the presentation is rather integral to the works themselves on the whole. It is plain that artists express great concern over art performance without considering the scale of work. The works of Yao Jui-chung, Yu Peng, Wang Jun-jieh, Lin Ming-hong, Chen Shun-chu, Huang Ming-che, Chen Hsing-wan, Huang Hung-the, Juin Shieh, Yang Jie-chang, Tsong Pu, Gu Wenda, Sheu Tzu-kuey, Lee Ming-wei, Jenny Chen, Liou Shih-fen, Ava Hsueh, Lu Ming-te, Xu Bing fall into this group. The truth as I perceive it is that their works depict not merely some sort of individual style familiar to us or the kind of a manuscript sign, but the idea of self-expression with effort.

Hot Trial Edition: The works divided into the group, in particular, their forms are something completely new for us as there is a lack of direct link between artist and work itself at first glance. Amusingly enough, it implicitly indicates that artists of that kind are playing new tricks in an attempt to explore new approach towards creations. Those artists including Wang Te-yu, Yang Mao-lin, Hou Chun-ming, Lien Chien-hsing, Chu Teh-I, Lai Chi-man, Cheng Tsai-tong, and Fang Marvin Min-to produce such works as hot trial edition.

Treasured Private Copy Edition: The works of the group comprising original artists' drawings and drafts are rarely seen in the exhibition. Artists Wu Tien-chang, Cai Guo-qiang, Lin Wen-chiang, Ye Chu-sheng, Emily S.C. Yang, Lee Ming-sheng, Shyu Ruey-shiann, Tao Ya-lun, Kao Chuan-chou, Chen Cheng-hsun, Tseng Ching-kan, Chen Hui-chiao, Yuan Guang-ming, Hsia Yan, Kevin Yu, Hsu Cheng-jen, Peng Hung-chih produce such works as treasured private copy edition. They are observed as original records of artists' mind and fancy which may be unsophisticated but pure and genuine. It comes straight to the point where the Japanese have deemed them as "artist's identification".

Applied Science Edition: The works falling into the group are done in highlighting the practice of new media-technology-in a straightforward way, or of computer images as alternative interface. Artists including Ho Siu-kee, Chen Chien-pei, Chu Chia-hua, Han Hsiang-ning, Wang Jun-jieh, Lin Shu-min, Yang Mao-lin, Huang Wen-hao, Cheng Shu-lea, Mei Dean-e, Ku Shih-yung, Tang Huang-chen, and Lee Min-chung produce works of that kind. Strictly speaking, Amongst all the works, the group, in particular, embraces the theme and literally responds to "Magnetic Writing" . Yet the traces of human drawings using hands are missing, instead the remarkable art character has been replaced by bloody cold computer images where they are done using printer. Where will art be next? It might make one begin to ponder whether it ends up creating another form of art or discarding art tradition.

#### Highlighting a Magnetic Field at The IT Park Gallery

Afterwards I would like to make a thorough examination of the Gallery as organizer of Magnetic Writing from the perspective of quantity. The IT Park Gallery has been established since around 1989 where is used to be deemed an alternative space at the earliest by Taiwan art circles. Over the last decade, the Gallery exactly has given a fine example of 'alternative space' without following the systems of the authorities and the gallery. As a matter of fact, one used to mark alternative space as 'marginal gap' and 'the antithesis of the mainstream of society' . Magnetic Writing is done to commit to a ground-breaking investigation into it from different angles. In my own opinion, alternative space like The IT Park Gallery is dedicated to many creators where succeeds in establishing 'a spontaneously magnetic field of art' . What it possesses in there is the strength of 'the hubbub' (a measure of the heightened dedication to the show) greatly catching our attention by the simple and unadorned art. The IT Park Gallery provides artists simply with a warm touch of 'a home from home' while art authorities seem to tempt them with fame, and it is heading for substantial profits on the art marketing.

There is a saying that the art circles are seen as a sheet of loose sand. Based on that assumption, The IT Park Gallery serves as a magnetic field where turns a sheet of loose sand to be reactive iron power. In so doing, it is able to pour the energy throughout the exchanges. In view of the fact that there have been 'numberless' artists making their art performance at the Gallery over the last decade, they perhaps do not constitute a formal group, but at the same time the great interaction has arisen to testify to the close link amongst them. Magnetic Writing, for instance, a small-scaled stage is neither acknowledged very much in the spotlight nor motivated by any beneficial factors. Ultimately, there are approximately 90 artists from Taiwan, Hong Kong, and China in celebration of the show on grounds of a simple but amusing art theme. Indeed, Magnetic Writing has successfully marked The IT Park Gallery as a magnetic field remarkable and unique where enables many artists to respond to in action. It is well perceived from that viewpoint.

If the exhibition campaign depicts a pattern of writing act in the community, its venue is observed as a carrier holding the activity of writing. If one considers from that perspective, The IT Park Gallery as a carrier of art writing provides a sharp division in which it seems to bear more marks of 'floppy disk' and to be more capable of performing writing repeatedly-the repetition of writing and reading so regardless of its capacity constraints and of several experiments on a diverse form of writing-as compared with what the art museum and the commercial gallery do. As a result, it can not be possibly ignored that there contains a number of changes on the front of art writing in local art museums and galleries, which is acknowledged to emerge for the first time at such alternative space as The IT Park Gallery where continually carries out the experiment on writing. According to my personal observation, the development of contemporary Taiwan art, no doubt, postures a leading position in the way of either 'quantitative mutation' or 'qualitative mutation', which is rather noticeable at alternative space where pioneers to motivate operations with low capacity and high speed.

The IT Park Gallery is neither observed as a shrine dedicated to art nor as art marketing. What it possesses is merely a spontaneously magnetic field. This ought to make me think that organizing any super group shows embracing 'the hubbub' unveils what 'quantity' exactly means, and this can be deliberately reconsidered and can be judged in a more fair way.



參展藝術家 ARTISTS

夏 陽 HSIA YAN、蕭 勤 HSIAO CHIN、韓湘寧 HAN HSIANG-NING、鄭淑麗 CHEANG SHU-LEA、蔡國強 CAI GUO-QIANG、徐 冰 XU BING、谷文達 WENDA GU、林天苗 LIN TIAN-MIAO、楊詰蒼 YANG JIECHANG、何兆基 HO SIU-KEE、文晶瑩 MAN CHING-YING、游正烽 KEVIN YU、侯玉書 GEORGE HO、林書民 SHU-MIN LIN、李明維 LEE MING-WEI、張心龍 H.ALAN CHEUNG、陳張莉 JENNY CHEN、司徒強 SZETO KEUNG、李銘盛 LEE MING-SHENG、黃進河 HUANG CHIN-HO、黎志文 LAI CHI-MAN、曲德義 CHU TEH-I、陳國強 CHAN KUOCHIANG、陳世明 CHEN SHU-MING、胡坤榮 HU KUN-JUNG、黃宏德 HUANG HUNG-TEH、江賢二 PAUL CHIANG、黃銘哲 MICHELL HUANG、葉竹盛 YE CHU-SHENG、陳正勳 CHEN CHENG-HSUN、林偉民 LIN WEI-MIN、林文強 LIN WEN-CHIANG、木 殘 MU TSAN、許自貴 SHEU TZU-KUEY、梅丁衍 MEI DEAN-E、薛保瑕 AVA HSUEH、謝鴻均 JUIN SHIEH、徐洵蔚 MAGGIE HSU、吳瑪俐 WU MALI、陳幸婉 CHEN HSING-WAN、賴純純 JUN T. LAI、湯瓊生 C. S. JOAN TANG、蕭麗虹 MARGARET SHIU TAN、劉世芬 LIOU SHIH-FEN、劉淑美 LIU SHU-MEI、王紫芸 WANG TZU-YUN、郭娟秋 KAO CHUAN-CHOU、于 彭 YU PENG、鄭在東 CHENG TSAI-TONG、吳天章 WU TIEN-CHANG、楊茂林 YANG MAO-LIN、李民中 LEE MIN-CHUNG、連建興 LIEN CHIEN-HSING、陳建北 CHEN CHIEN-PEI、盧明德 LU MING-TE、陳順築 CHEN SHUN-CHU、朱嘉樺 CHU CHIA-HUA、季鐵男 CHI TIE-NAN、黃文浩 HUANG WEN-HAO、顧世勇 KU SHIH-YUNG、陳愷璜 CHEN KAI-HUANG、姚瑞中 YAO JUI-CHUNG、林明弘 LIN MING-HONG、莊 普 TSONG PU、湯皇珍 TANG HUANG-CHEN、陳慧嶠 CHEN HUI-CHIAO、彭弘智 PENG HUNG-CHIH、袁廣鳴 YUAN GUANG-MING、王俊傑 WANG JUN-JIEH、陳正才 CHEN CHENG-TSAI、連德誠 LIEN TE-CHENG、陳龍斌 CHEN LONG-BIN、曾清揚 TSENG CHING-KAN、黃志陽 HUANG CHIH-YANG、侯俊明 HOU CHUN-MING、楊世芝 EMILY S. C. YANG、范姜明道 FANG MARVIN MINTO、王德瑜 WANG TE-YU、洪東祿 HUNG TUNG-LU、方偉文 FANG WEI-WEN、陶亞倫 TAO YA-LUN、徐瑞憲 SHYU RUEY-SHIANN、許拯人 HSU CHENG-JEN、程文宗 CHENG WEN-TZONG、杜十三 DO SHE-SUN、鄧秋彥 DENG QIU-YAN

夏 陽 HSIA YAN

人像 A 22cm Dia 直徑 紙盤、壓克力 1999

Portrait A

Disposable plate, acrylic

人像 B 22cm Dia 直徑 紙盤、壓克力 1999

Portrait B

Disposable plate, acrylic





蕭 勤 HSIAO CHIN

新精神磁場 20x20cm 混和媒材 1999

A Magnetic Field In New Spirit

Mixed media



韓湘寧 HAN HSIANG-NING

公物 20x20cm 數位輸出 1998-99

Public Property

Digital Image

市府 20x20cm 數位輸出 1998-99

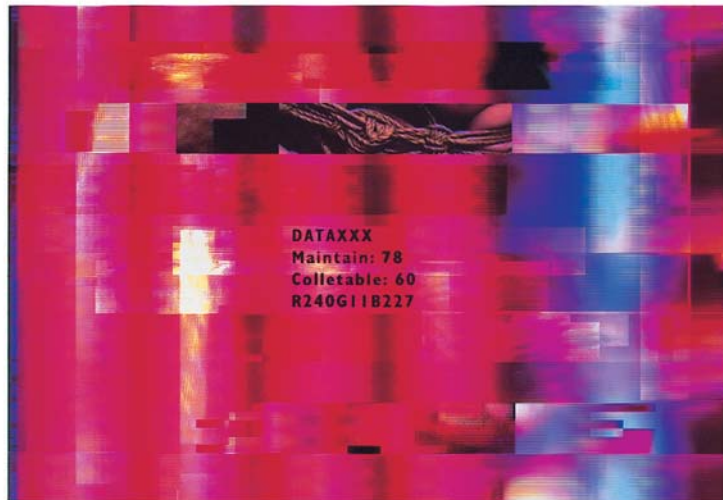
City Hall

Digital Image

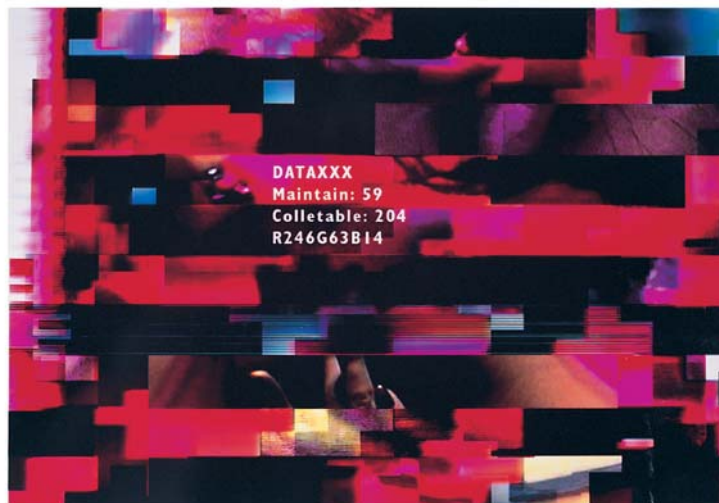


鄭淑麗 CHEANG SHU-LEA  
Mosaic Study for I.K.U / R240G11B227  
Mosaic Study for I.K.U / R246G63B14  
25.5x18cm 數位輸出 1998-99  
Digitizing printout





*Amber* p. 1999



*Amber* p. 1999

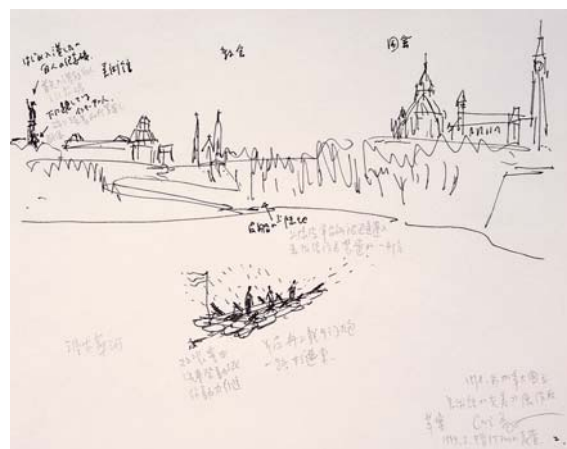
蔡國強 CAI GUO-QIANG

龍從渥太華河來－為加拿大國立美術館作的草圖 29.5x21cm 1998

The dragon came from Ottawa River--A sketch done for National Fine Arts

Museum of Canada,





徐 冰 XU BING

標誌設計 29.5x21cm 紙、印刷 1999

A Sign Design: Women/Men

Paper, prints



谷隋 1999



谷隋 1999

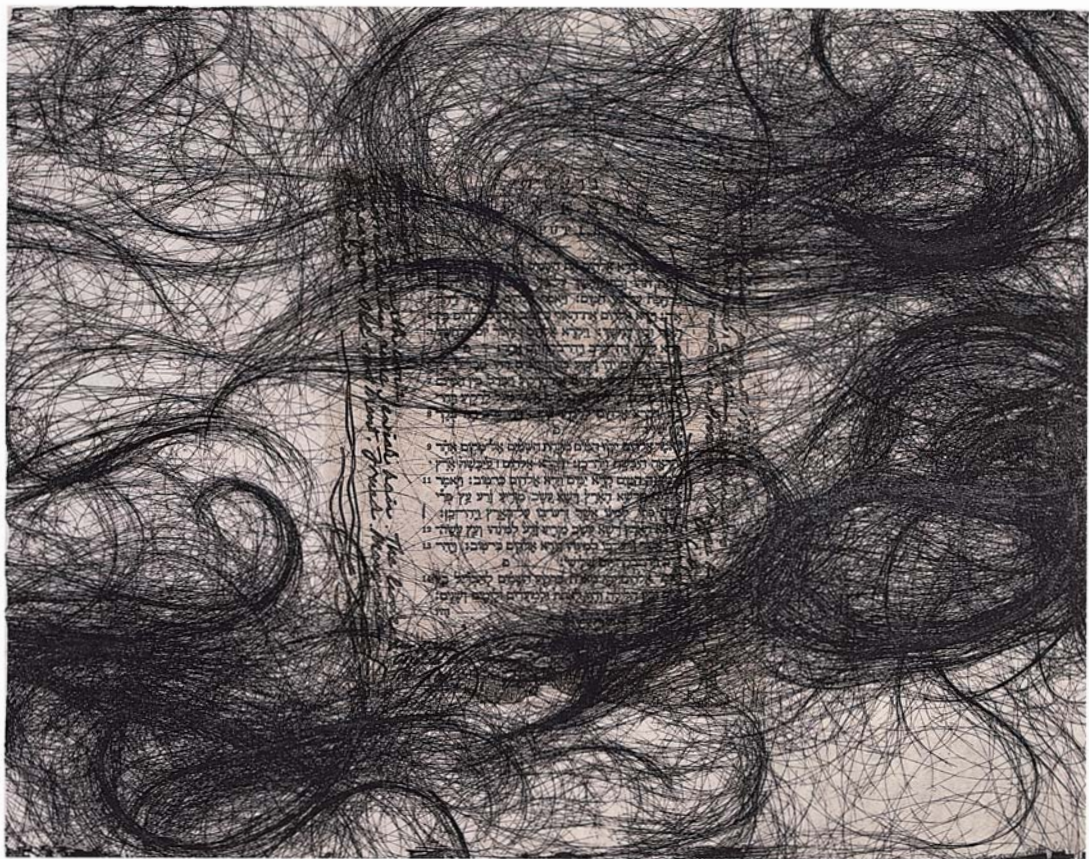
谷文達 WENDA GU

聯合國－以色列紀念碑草圖

38.5x49cm 銅版畫猶太人髮、希伯來語聖經 1995

The United Nations - A Sketch of Israeli Monument

Etching, the Hebrew Bible



1/15

cgf

林天苗 LIN TIAN-MIAO

別再說了 33x33cm 紙、棉線 1999

Knock it off

Paper, cotton thread



磁性書寫一念念之間

撰文：顧世勇 1999/2/14

身體的磁場能量不斷，雖然這麼說，可是我們仍然經常用腦過度，遺忘了我們最親近的身體，就像眼鏡是我們最貼近的工具，我們不也經常忘了它的存在嗎？而當它缺席的時候，我們就明瞭存在的最好方式。

消正在藝術上的表現，海關的知識，和作品的關係係何被消解，消正在給觀衆的提示。沈從文在《沈從文文集》中，有對沈從文作品的研究。

楊詰蒼 YANG JIECHANG

方千里 17x13cm 炭棒、鉛筆 1994

Vast Square,

Charcoal, pencil

以刀畫地 17x13cm 炭棒、鉛筆 1999

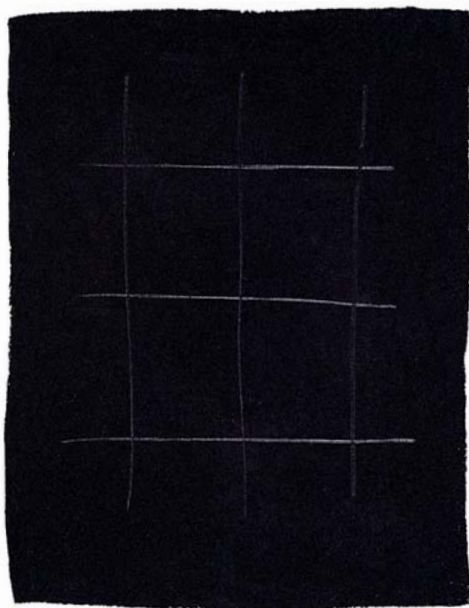
Dividing the Land with a Knife,

Charcoal, pencil





"方千里" Vast square Yang Jinyang 杨进阳 1994.



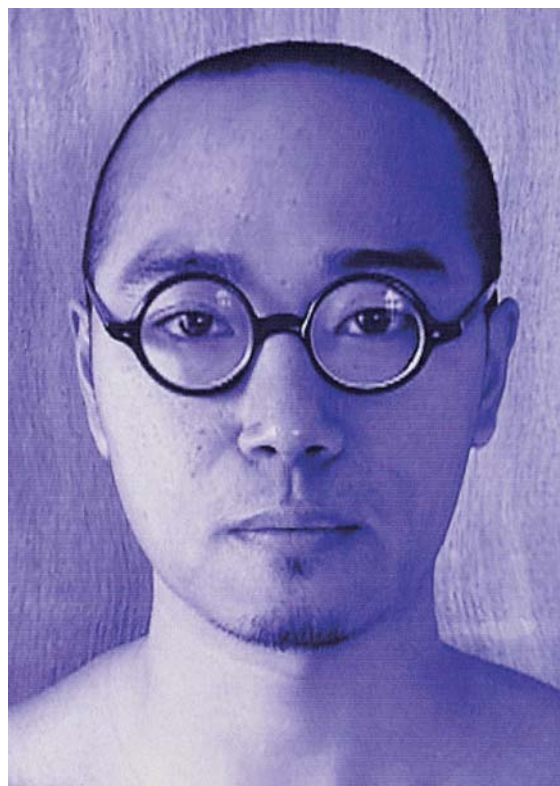
以刀畫地 To scratch the soil with a knife Yang Jinyang 杨进阳 1999.

何兆基 HO SIU-KEE

殊相一似與不似之間 21x30cmx2 數碼影像 1999

Appearance - A Thin Line Between Resemblance and Distinction

Digital image



文晶瑩 MAN CHING-YING

節錄自九八年十二月七日晚的一段網上清談室對話

28x21.5cm 電腦輸出、紙 1999

An Extract from Light Chat of December 7th 1998 on the Internet

"12/7/98 12:09:00 AM,"Lee Doris",are u an artist?"  
 "12/7/98 12:09:08 AM,"Paul in SC,"how you define art"  
 "12/7/98 12:09:30 AM,"Paul in SC,"we're all artists in the general sense"

"12/7/98 12:11:17 AM,"Lee Doris",what kind of art do u make?"  
 "12/7/98 12:11:36 AM,"Paul in SC,"i shape my body!"  
 "12/7/98 12:11:54 AM,"Paul in SC,"exercise"  
 "12/7/98 12:12:06 AM,"Paul in SC,"art in it's most basic form"  
 "12/7/98 12:12:28 AM,"Lee Doris",what kind of exercise?"  
 "12/7/98 12:12:54 AM,"Paul in SC,"weight training but not heavy weights"  
 "12/7/98 12:13:19 AM,"Paul in SC,"large overdeveloped muscles are not my intention"

"12/7/98 12:13:29 AM,"Lee Doris",i see"  
 "12/7/98 12:13:43 AM,"Lee Doris",Can i see you?"  
 "12/7/98 12:13:48 AM,"Paul in SC,"just symmetry...is that art?"

"12/7/98 12:17:02 AM,"Paul in SC,"you are very pretty" ( i made up and wore a wig )

"12/7/98 12:17:26 AM,"Lee Doris",i can't see your face" (When Paul approached the webcam, he just showed his body. He was wearing a checker shirt. When he tried to show his face, he stood far away. Therefore i could not see his face clearly )

"12/7/98 12:18:28 AM,"Paul in SC,"would you like to see how my body looks?"  
 "12/7/98 12:18:42 AM,"Lee Doris",wait"  
 "12/7/98 12:19:03 AM,"Paul in SC,"art...you know"

"12/7/98 12:25:24 AM,"Lee Doris",i think art is creative and expressive"

"12/7/98 12:25:40 AM,"Lee Doris",is your body like that"  
 "12/7/98 12:25:52 AM,"Paul in SC,"you'll see"  
 "12/7/98 12:28:41 AM,"Paul in SC,"some statue?" (He started to pose like statues.)  
 "12/7/98 12:29:34 AM,"Paul in SC,"well...how do i look?"

"12/7/98 12:42:18 AM,"Lee Doris",i don't feel comfortable to see you naked"  
 "12/7/98 12:42:26 AM,"Lee Doris",sorry"  
 "12/7/98 12:42:50 AM,"Paul in SC,"something wrong?"  
 "12/7/98 12:42:56 AM,"Lee Doris",because we don't know each other very well"  
 "12/7/98 12:43:21 AM,"Paul in SC,"and truthfully...we probably never will"

"12/7/98 12:44:46 AM,"Paul in SC,"we'll probably never meet...agreed?"

"12/7/98 12:45:09 AM,"Lee Doris",yes"  
 "12/7/98 12:45:25 AM,"Lee Doris",if it is only an art show "  
 "12/7/98 12:45:30 AM,"Lee Doris",it is ok"

"12/7/98 12:45:49 AM,"Paul in SC,"then i will give you a special art show" (He started his strip show. i don't want to show my body anymore. i moved my camera shooting the keyboard.)



I made up & wore a wig



He just showed his checker shirt.



He closed up to his eye. i never saw his face.



He showed his naked body. i don't want to show my face anymore.

1/10 第885年十廿二晚的(一)第885年(二)第885年 2/25/99

"12/7/98 12:46:52 AM,"Lee Doris",don't u know any body art?" ( The picture of Joseph Beuys explaining painting to a dead hare appeared in my mind.)

"12/7/98 12:49:14 AM,"Lee Doris",like Chris Burden, Carolee Schneemann, "  
 "12/7/98 12:49:38 AM,"Lee Doris",Chris Burden was shot his hand with a gun."  
 "12/7/98 12:50:00 AM,"Lee Doris",Vito Acconci bit himself as many parts of his body as he could reach."

"12/7/98 12:50:38 AM,"Paul in SC,"now...comes the real art show" (He moved the camera shooting his bed. He went to bed and started masturbating.)

"12/7/98 12:51:41 AM,"Lee Doris",Carolee put a scroll in her vagina"  
 "12/7/98 12:52:08 AM,"Paul in SC,"sounds like fun"  
 "12/7/98 12:52:11 AM,"Lee Doris",pull it out and read the words on it"

"12/7/98 12:54:47 AM,"Paul in SC,"this might get messy!!!!"

"12/7/98 12:59:17 AM,"Lee Doris",you just masturbate"

"12/7/98 12:59:37 AM,"Lee Doris",many people do that"

"12/7/98 1:01:29 AM,"Lee Doris",just close up your penis" (too bad. His penis pointed at the camera that meant me. It doesn't matter. i was just sending a keyboard image to him. Let him fuck the keyboard image.)

"12/7/98 1:05:25 AM,"Lee Doris",why did you do that?"

"12/7/98 1:05:54 AM,"Paul in SC,"better still...why did you watch?" (Since i was sending keyboard images, he was not sending his body image anymore. i just saw his room.)

"12/7/98 1:06:12 AM,"Paul in SC,"it works both ways"

"12/7/98 1:07:29 AM,"Paul in SC,"Here is like a fantasy land"

"12/7/98 1:08:02 AM,"Paul in SC,"you know that you're never going to really meet someone in person".....

"12/7/98 1:08:27 AM,"Paul in SC,"think of netmeeting like dreams".....

"12/7/98 1:08:50 AM,"Paul in SC,"you can really do things that you would not do otherwise".....

"12/7/98 1:09:21 AM,"Paul in SC,"why not...nobody gets hurt"

"12/7/98 1:13:09 AM,"Paul in SC,"very exciting".....

"12/7/98 1:13:40 AM,"Paul in SC,"and we will remain anonymous"

"12/7/98 1:19:01 AM,"Lee Doris",i think nakedness is a kind of honesty"

"12/7/98 1:19:16 AM,"Lee Doris",naked your body"

"12/7/98 1:19:21 AM,"Lee Doris",naked your heart"

"12/7/98 1:24:59 AM,"Lee Doris",what is your occupation".....

"12/7/98 1:26:49 AM,"Paul in SC,"physician"

"12/7/98 1:37:31 AM,"Paul in SC,"Actually, i don't like it"

"12/7/98 1:37:40 AM,"Lee Doris",why?"

"12/7/98 1:37:48 AM,"Paul in SC,"too many sick people!"

"12/7/98 1:37:58 AM,"Paul in SC,"sounds weird?"

"12/7/98 1:38:07 AM,"Paul in SC,"gets depressing"



He went to bed and masturbated.



He closed up and made his penis look bigger.



I showed the keyboard image. he showed his room only.

1/10 第885年十廿二晚的(一)第885年(二)第885年 2/25/99

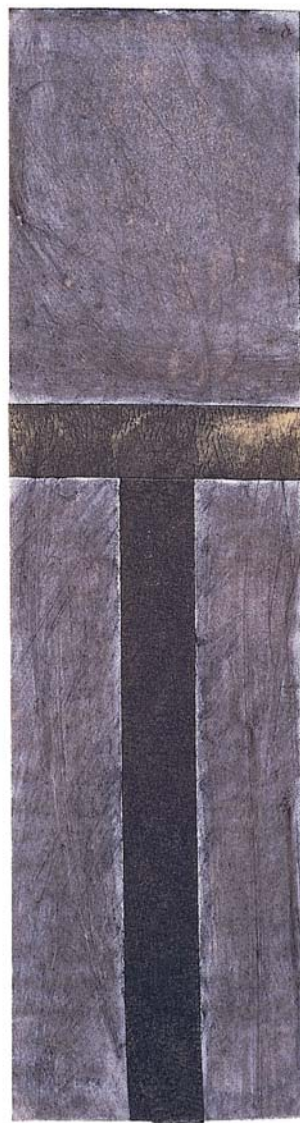
游正烽 KEVIN YU

———— 7.9x29.7cm 碳、膠帶 1986

CARBON, ADHESIVE TAPE

———— 39x29.7cm 碳、膠帶 1986

CARBON, ADHESIVE TAPE



侯玉書 GEORGE HO

善念 18x18cm 壓克力顏料、紙、電腦列印 1999

Good Thoughts

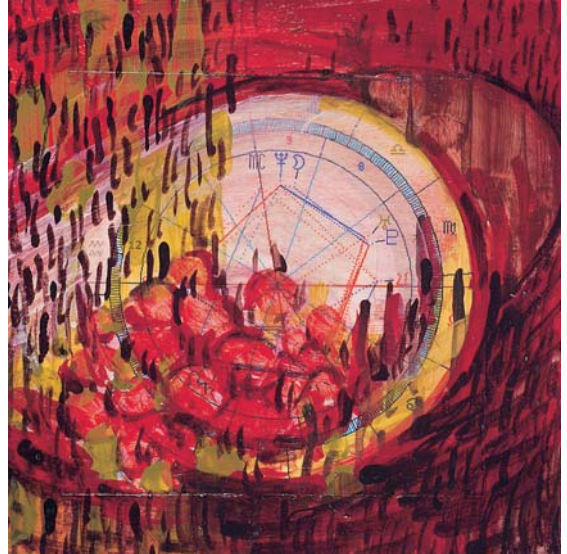
Acrylic, paper, computer printout

惡念 18x18cm 壓克力顏料、紙、電腦列印 1999

Evil Thoughts

Acrylic, paper, computer printout





林書民 SHU-MIN LIN

有人發揮生命，有人揮發生命 20x20cm 熱感應紙膜 1999

請將手掌按於作品上10秒鐘

Some live life with abandon; Some abandon their life

Please place your palm on the piece and press for ten seconds



李明維 LEE MING-WEI

我要畫畫，FORTE 15x21.5cm 混合媒材、紙 1999

Mixed media, paper



張心龍 H.ALAN CHEUNG

小觀園 25x25cm 混和媒材 1999

A Small Garden

Mixed media





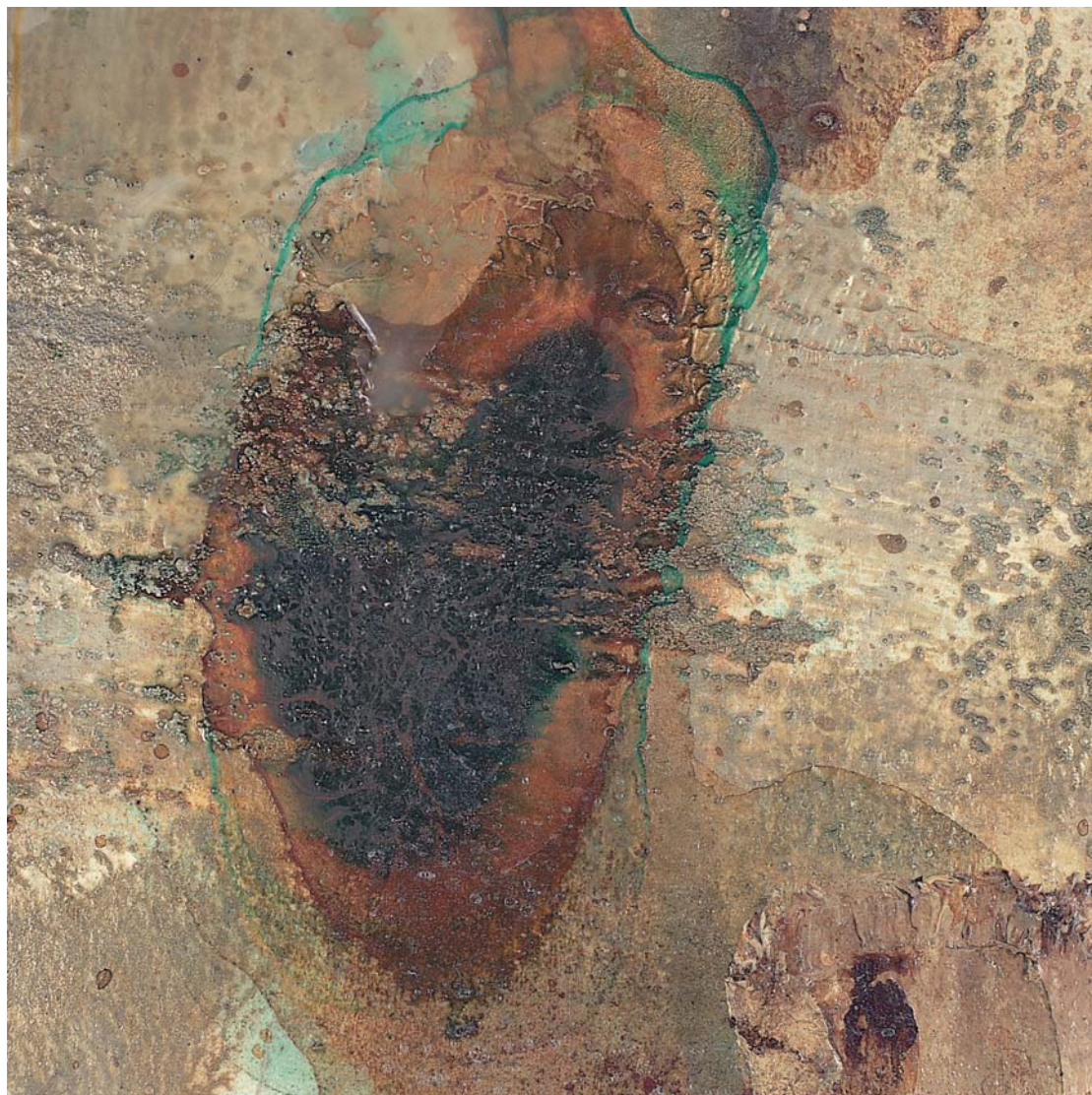
陳張莉 JENNY CHEN

再生 20x20cm 壓克力顏料、紙、臘、玻璃粉 1995

Rebirth

Acrylic paint, paper, wax, glass power



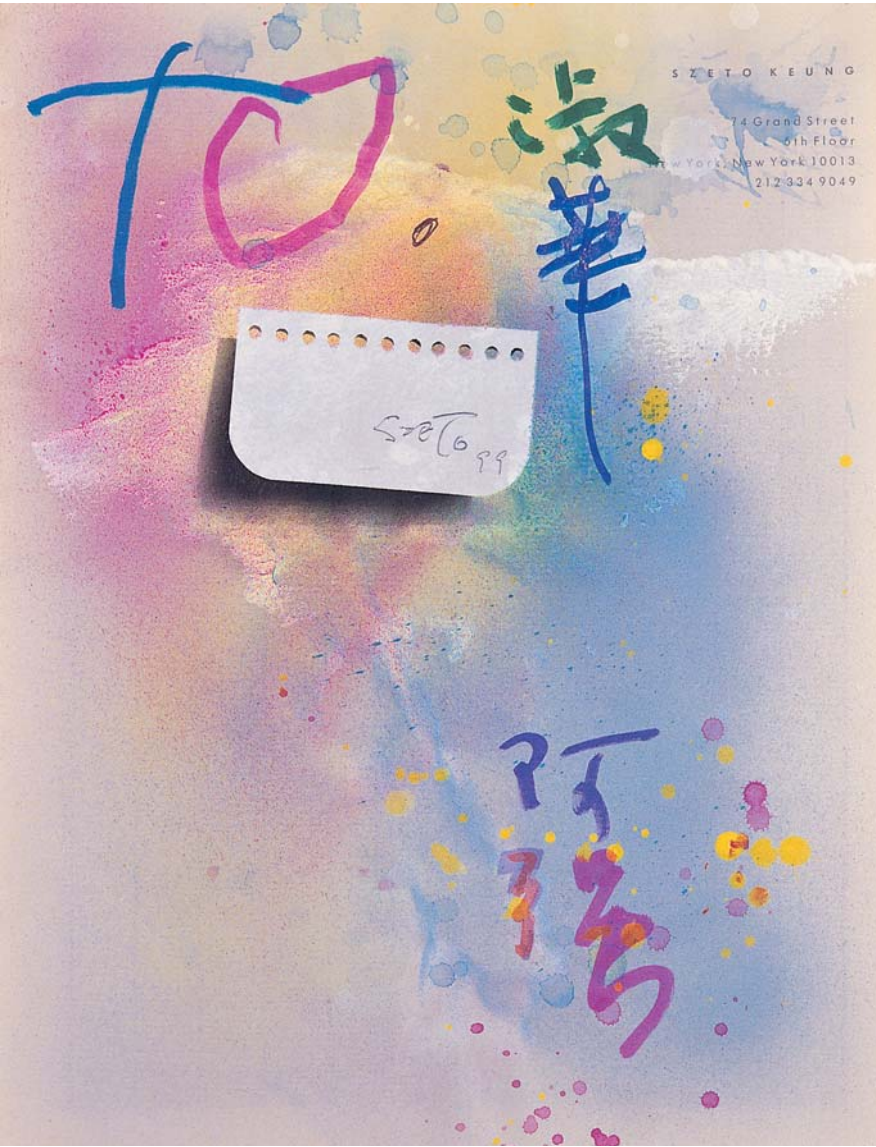


司徒強 SZETO KEUNG

To: 淑華 39x29.7cm 綜合媒材 1999

In the Name of Shu-hua

Mixed media



SZETO KEUNG

14 Grand Street  
6th Floor  
New York, New York 10013  
212 334 9049

Szeto 99

阿強

李銘盛 LEE MING-SHENG

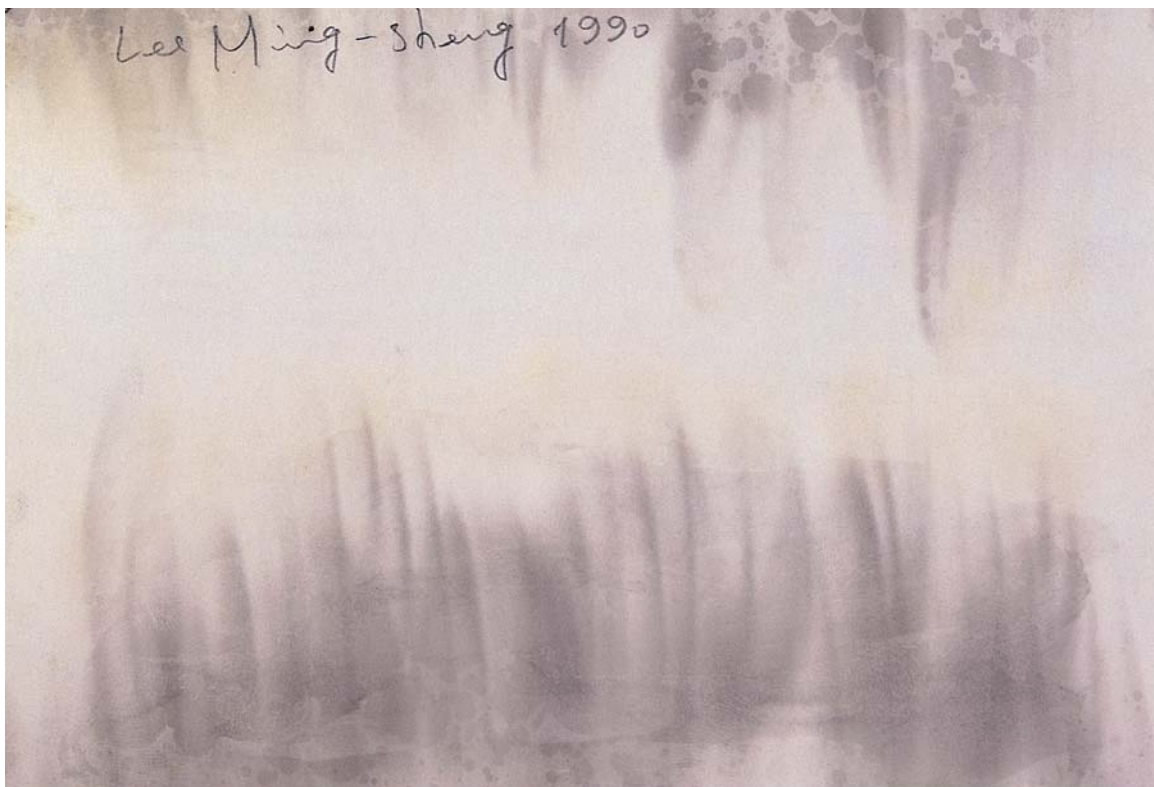
火化李銘盛 10.8x15.7cm 煙燻、蠟、紙 1990

Cremate Lee Ming-sheng

Smoked-finish, wax, paper



Lee Ming-sheng 1990



黃進河 HUANG CHIN-HO

無題 38x26cm 紙上素描 1998

Untitled

Drawing on Paper



黎志文 LAI CHI-MAN

無題 I 20x20cm 綜合媒材 1999

Untitled I

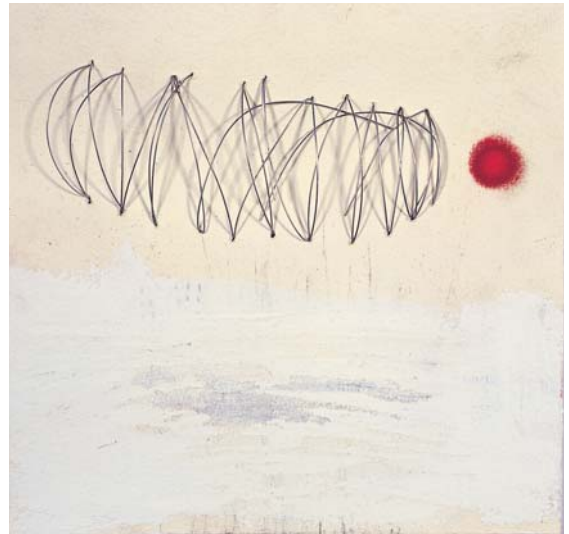
Mixed media

無題 II 20x20cm 綜合媒材 1999

Untitled II

Mixed media



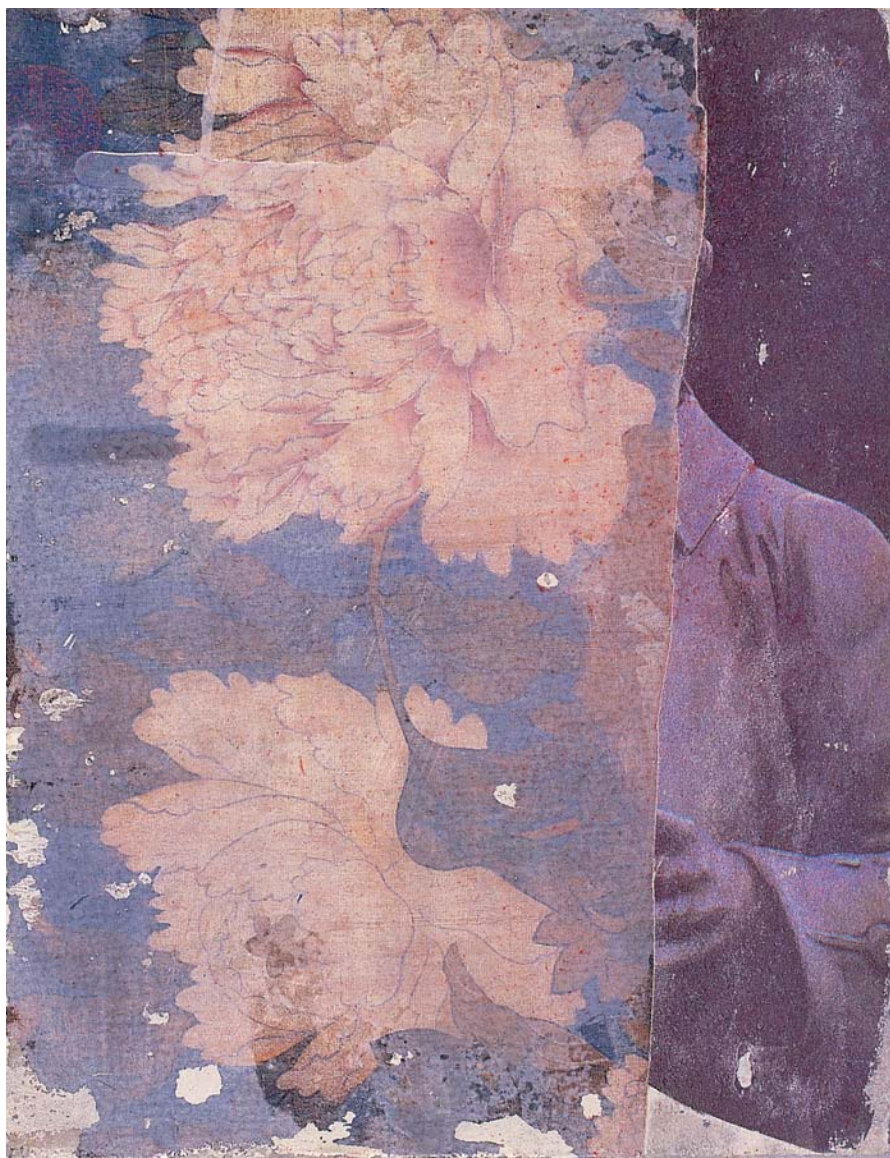


曲德義 CHU TEH-I

花樣年華 18x14cm 大理石、紙 1999

Freshness Youth

Marble, paper



陳國強 CHAN KUOCHIANG

片斷 25x14.7cm 混合媒材、卡紙 1999

Fragments

Mixed media, cardboard



陳世明 CHEN SHU-MING

無念 20x20cm 墨、壓克力、紙 1999

Pure Thoughts

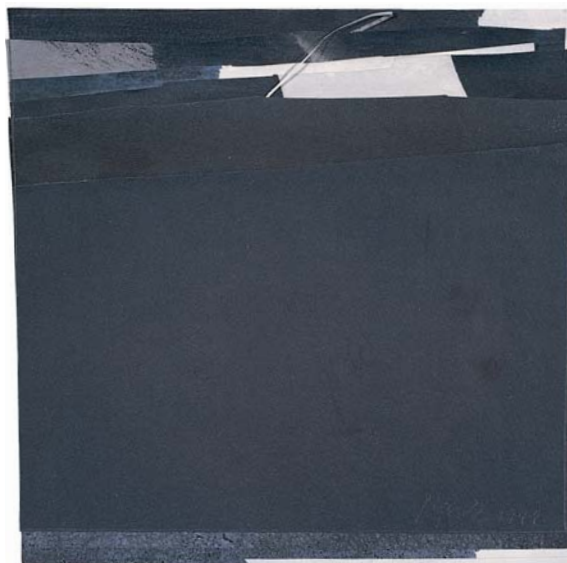
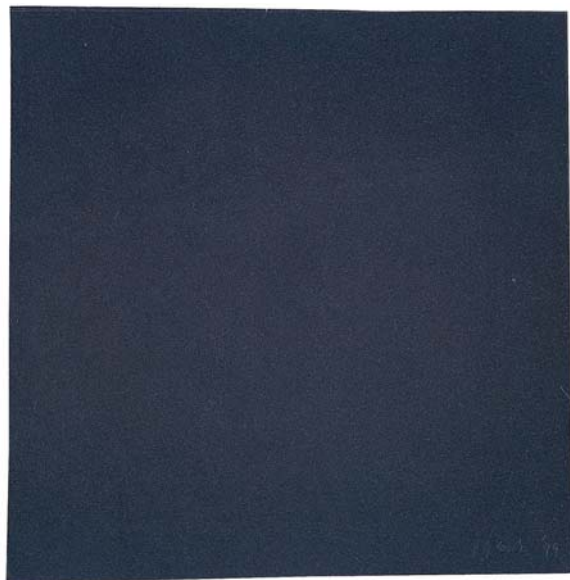
Ink, acrylic, paper

雜念 20x20cm 墨、壓克力、紙 1999

Distracting Thoughts

Ink, acrylic, paper





胡坤榮 HU KUN-JUNG

四季 20x20cm 壓克力、紙 1999

The Four Seasons

Acrylic, paper





黃宏德 HUANG HUNG-TEH

烏 23x25cm 壓克力顏料、紙 1995

Black

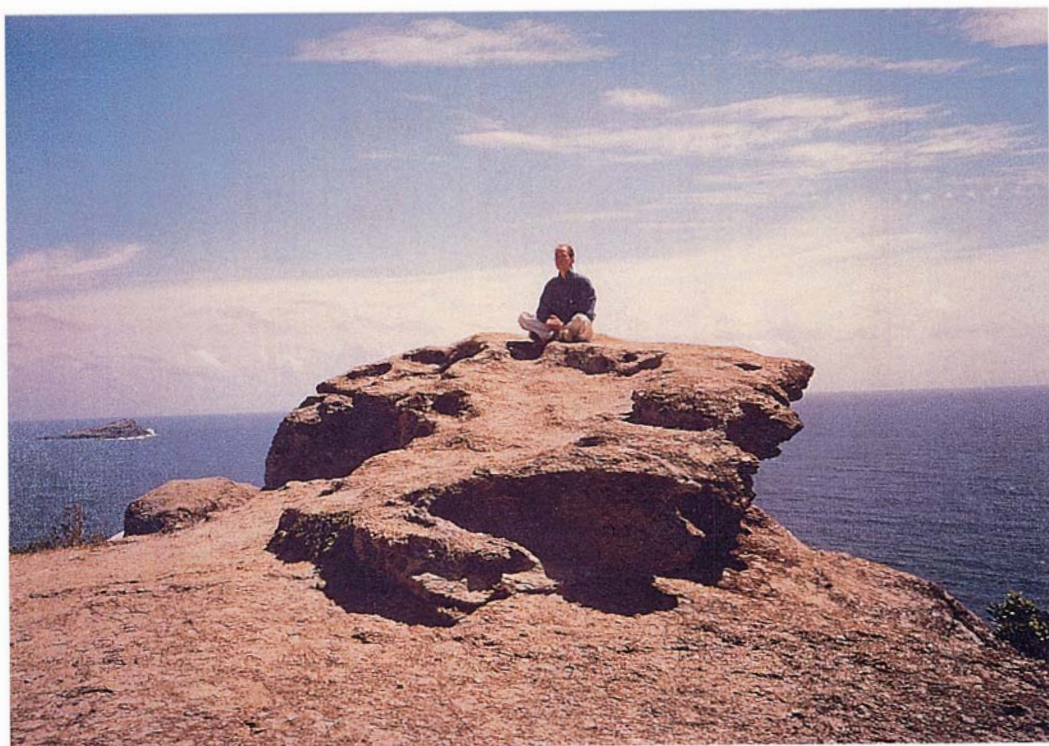
Acrylic, paper



江賢二 PAUL CHIANG

Tracing 95-1 21x27.5cm 電腦輸出、紙 1999

Computer printout, paper



Tracing 95-1

江賢 = 1999.

黃銘哲 MICHELL HUANG

北投春天 19x13.5cm 壓克力顏料、紙 1999

Peitou in the Spring

Acrylic, paper





葉竹盛 YE CHU-SHENG

線條表情 I 20x20cm 壓克力顏料、碳精筆、炭筆、紙 1999

The Expression of Lines I

Acrylic, carbon pen, charcoal, paper

線條表情 II 20x20cm 壓克力顏料、碳精筆、炭筆、紙 1999

The Expression of Lines II

Acrylic, carbon pen, charcoal, paper





陳正勳 CHEN CHENG-HSUN

1999-1 20x20cm 陶土、金箔、壓克力 1999

1999-1, Ceramic, gilded-finish, acrylic

1999-2 20x20cm 陶土、金箔、壓克力 1999

1999-2, Ceramic, gilded-finish, acrylic



林偉民 LIN WEI-MIN

交錯 28x25cm 複合媒材、紙 1999

Intersection, Mixed media, paper

找我 24x21cm 複合媒材、紙 1999

In Search of Me, Mixed media, paper



林文強 LIN WEN-CHIANG

人物 I 20x20cm 鉛筆、紙 1999

Figure I

Pencil, paper

人物 II 20x20cm 鉛筆、紙 1999

Figure

Pencil, paper II



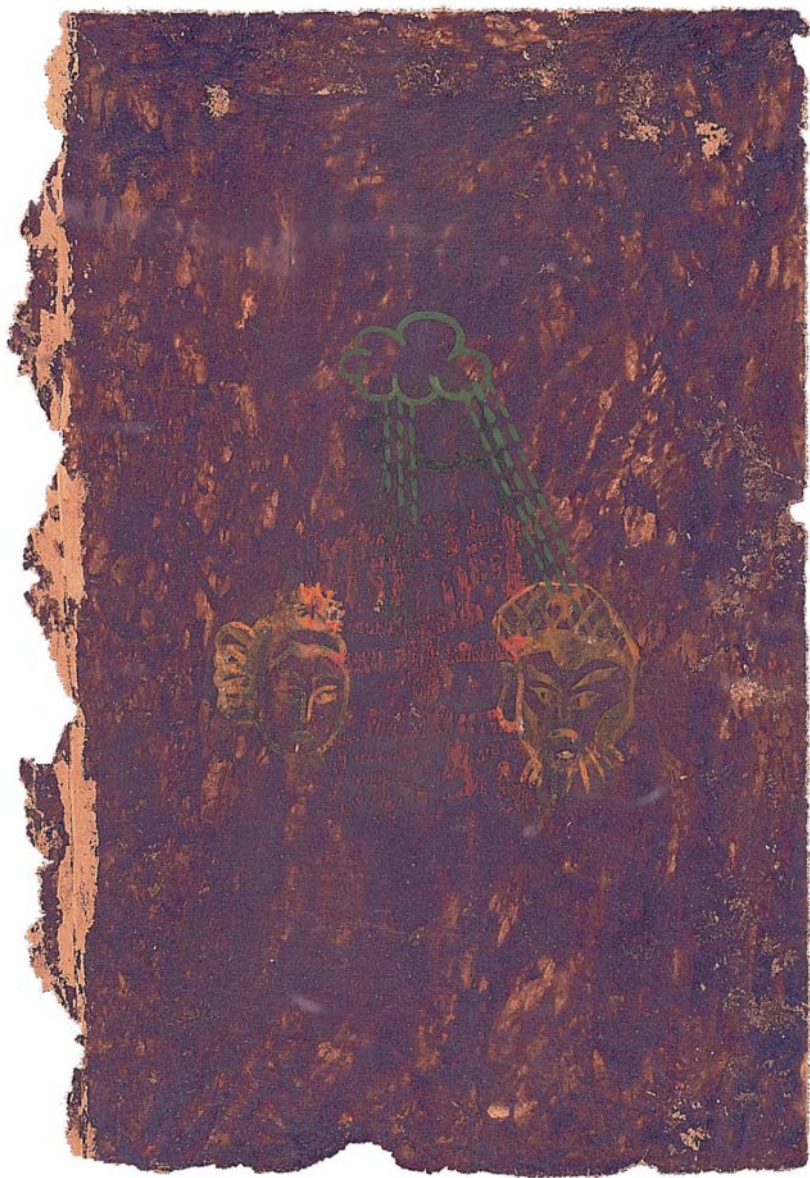
木 殘 MU TSAN

雲下的人頭 14x20cm 綜合媒材 1999

A Head In the Cloud

Mixed media, paper



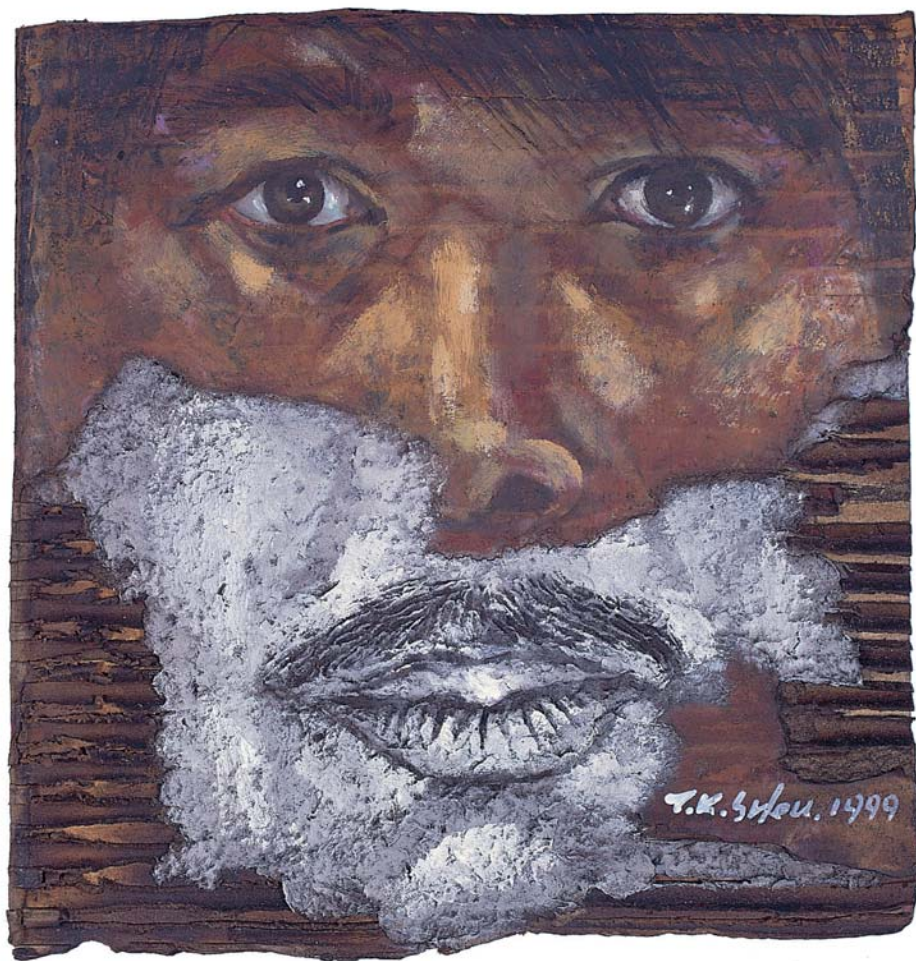


許自貴 SHEU TZU-KUEY

拼湊自我 20x20cm 油彩、紙漿、紙 1999

The Assemblage of a Self

Oil paint, paper pulp, paper



梅丁衍 MEI DEAN-E

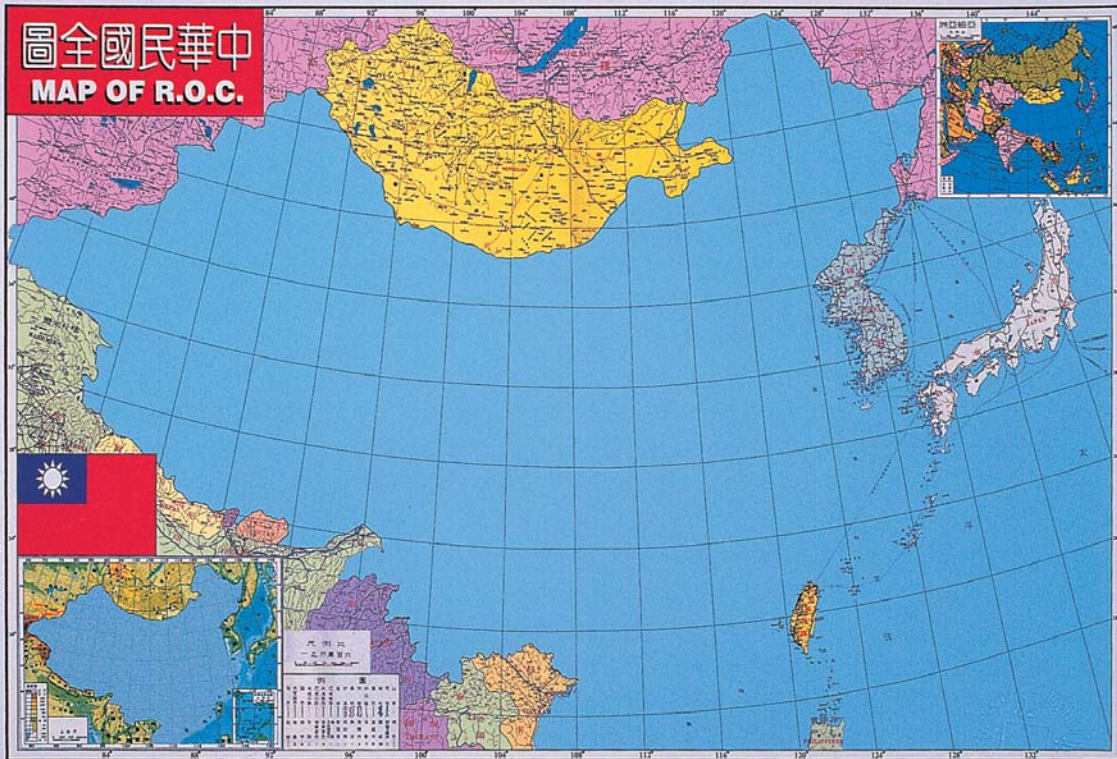
中華民國全圖 35x35cm 電腦輸出 1998

The Map of the Republic of China

Computer printout



# 圖全國民華中 MAP OF R.O.C.



發行人：梅丁衍

中華民國全圖

1998

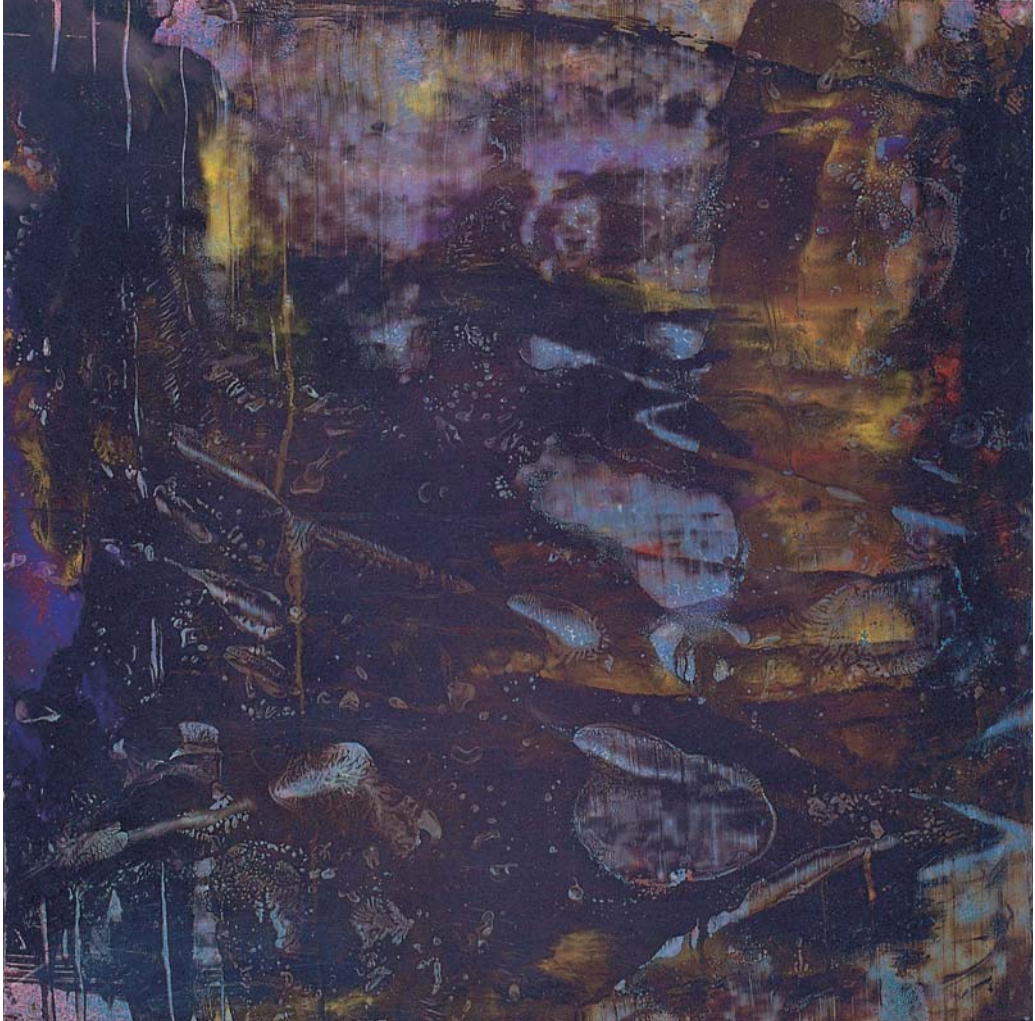
梅丁衍

薛保瑕 AVA HSUEH

真空、書寫 20x20cm 壓克力顏料、投影片 1999

Vacuum, Writing

Acrylic, projection



謝鴻均 JUIN SHIEH

志氣 17.5x14cm 壓克力顏料、蔗板 1999

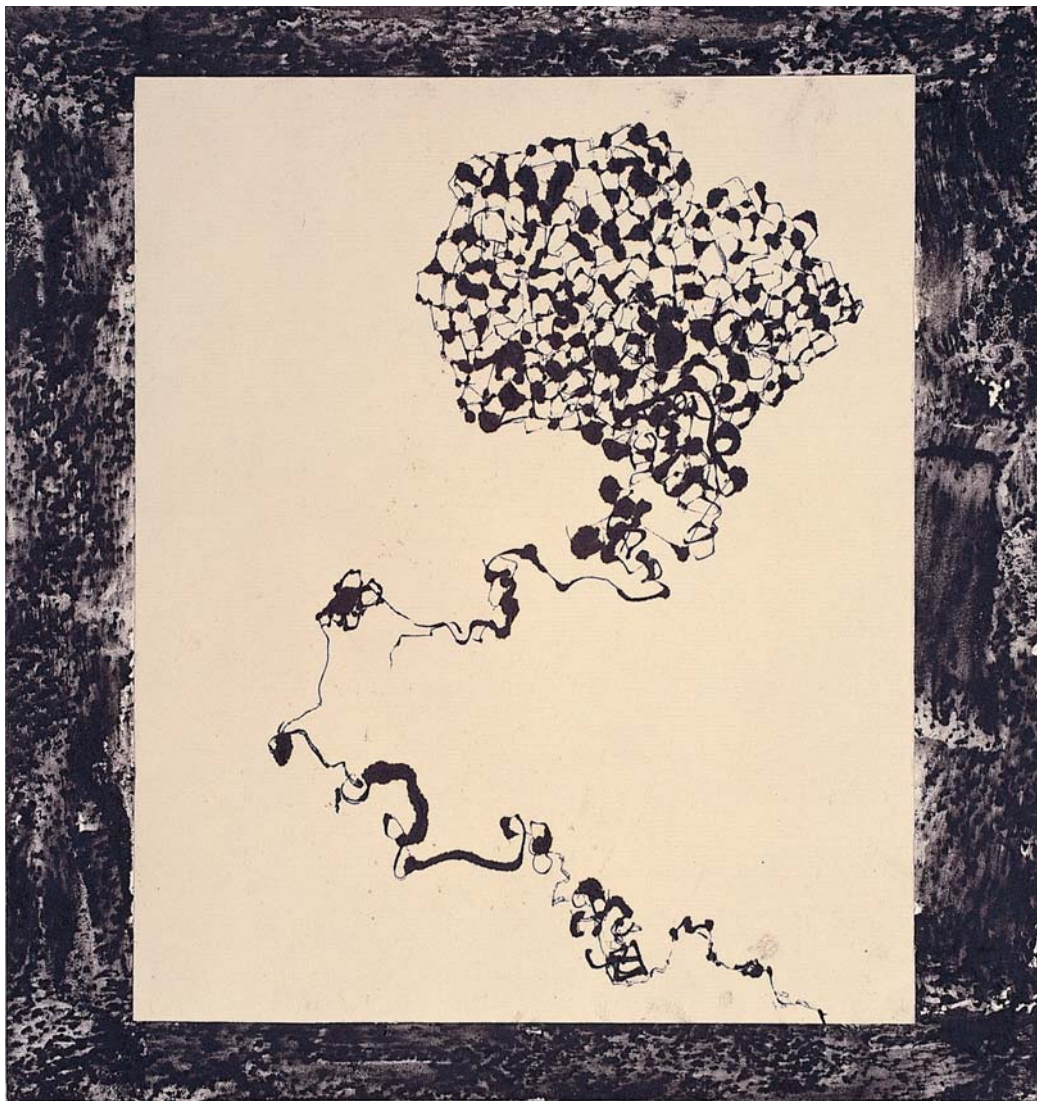
Aspiration

Acrylic, plywood





徐洵蔚 MAGGIE HSU  
源 20x20cm 綜合媒材 1999  
Source  
Mixed media



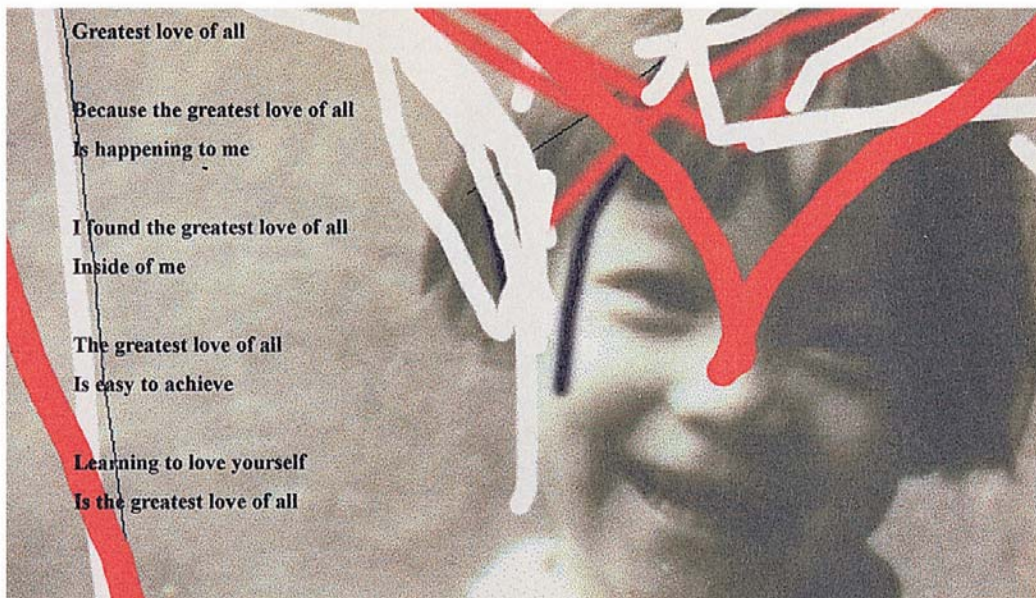
吳瑪俐 WU MALI

小甜心 10x17cm 紙、電腦輸出 1999

Little Sweethearts

Greatest Love of All

Paper, computer printout



mpin wu  
1999



陳幸婉 CHEN HSING-WAN

98PS1, 98PS2 35x35cm 宣紙、墨水 1998

Tissue paper, ink



賴純純 JUN T. LAI

你是紅 20x20cm 紙、珍珠板、壓克力顏料 1999

You Are Red

Paper, foam board, acrylic

我是綠 20x20cm 紙、珍珠板、壓克力顏料 1999

I Am Green

Paper, foam board, acrylic





湯瓊生 C. S. JOAN TANG

再探他 / 她的本命花 20x9x2cm 雙連作 複合媒材 1999

Search for his/her original flowers again

Two-Piece, Mixed media



蕭麗虹 MARGARET SHIU TAN

全家人 / 獎 / OUR / 黨 22x22cm 紙、紗布 1999

The Family / Award / Our

Paper, gauze

對話 / 不應 / 容 / 依 / 性 22x22cm 紙、紗布 1999

Faction / Dialogue / No Response / Compatibility / Compliance / Sex

Paper, gauze



劉世芬 LIOU SHIH-FEN

現象書寫 P.4 — 小詩人的愛情預言 18.8x23.5cm

「婦科學」英文書頁、壓克力、油性粉彩、鉛筆、影印拼貼 1999

Phenomenal Writing P.4 - A Love Prediction By Little Poet

One of pages in “Gynaecology”, acrylic, pastel, pencil, collages





劉淑美 LIU SHU-MEI

灰燼 I 14.5x18.5cm 鋼筆、紙 1990

Ash I

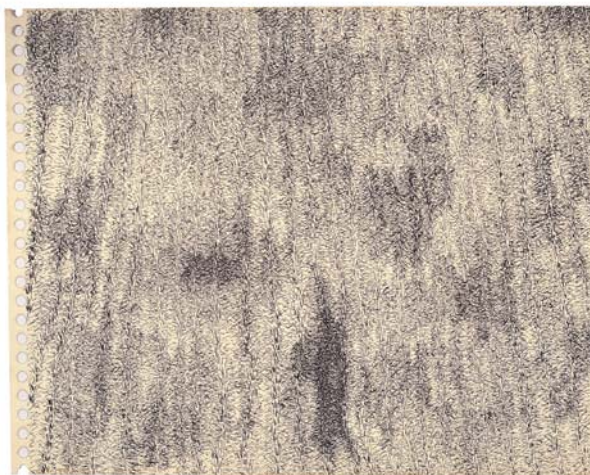
Fountain pen, paper

灰燼 II 18.5x14.5cm 鋼筆、紙 1990

Ash II

Fountain pen, paper





王紫芸 WANG TZU-YUN

正 16x22cm 壓克力顏料、水彩、紙 1999

The Front

Acrylic, watercolor, paper

背 16x22cm 壓克力顏料、水彩、紙 1999

The Back

Acrylic, watercolor, paper



郭娟秋 KAO CHUAN-CHOU

無題 11.4x20.5cm 碳精筆、紙 1998

Untitled

Carbon pen, paper



于 彭 YU PENG

赤日鳳鳴初驚時，冷月旅人多蕭瑟 18x30cm 宣紙、水墨 1999

Landscape

Tissue paper, Chinese ink





齊二宜銘隆昌吉書館

建義元年七月十五日刊



鄭在東 CHENG TSAI-TONG

自畫像 17x16cm 報紙、壓克力顏料 1999

A Self-Portrait

Papers, acrylic



西德名廠

# 加利士皮鞋

欸美·舒適



吳天章 WU TIEN-CHANG

今宵多珍重 20x21cm 鉛筆、紙 1999

Take Care Tonight

pencil, paper

春宵夢 20x24cm 鉛筆、紙 1995

Dream of Past Era

pencil, paper



楊茂林 YANG MAO-LIN

98' 瞭解紅蘿蔔的 N 種方式之草圖

15.5x23.5cm 電腦相紙輸出 (3版) 1998

The Sketch of Knowing Carrot In Numberless Ways 1998, Computer printout  
(the 3rd edition)

天作之合之草圖

16x23cm 電腦相紙輸出 (3版) 1999

The Sketch of Being Perfectly Matched, Computer printout  
(the 3rd edition)



1/3 98 瞎脚红葡萄的N种说法之草图 楊英朴



1/3 大員經事·天作之合  
之草圖  
楊英朴

李民中 LEE MIN-CHUNG

1972 春天 20x24cm 印表機輸出、紙 1999

Spring 1972

Computer printout, paper



1972春天 (1181x1168x256 jpeg)



it-park

寄件者: it-photo <a5070677@ms18.hinet.net>  
收件者: it-photo <a5070677@ms18.hinet.net>  
傳送日期: 1999年4月12日 AM 09:37  
附加檔案: 1972春天.JPG  
主旨: Fw: from lee min jong ...> <...

----- 原始郵件 -----

寄件者: LEE MIN JONG <leemions@ms23.hinet.net>  
收件者: 喬 <a5070677@ms18.hinet.net>  
日期: 1999年4月11日 PM 05:49  
主旨: from lee min jong ...> <....

sorry sorry . i send to a wrong add .....  
hope not too late .... hee hee hee ..... LEE MIN JONG



連建興 LIEN CHIEN-HSING

你寂寞嗎？ 24x20cm 紙上水性顏料、壓克力顏料 1999

Do You Feel Lonely ?

Watercolor on paper, acrylic



你畫嗎：1999.7-7  
0935259591 找連連看

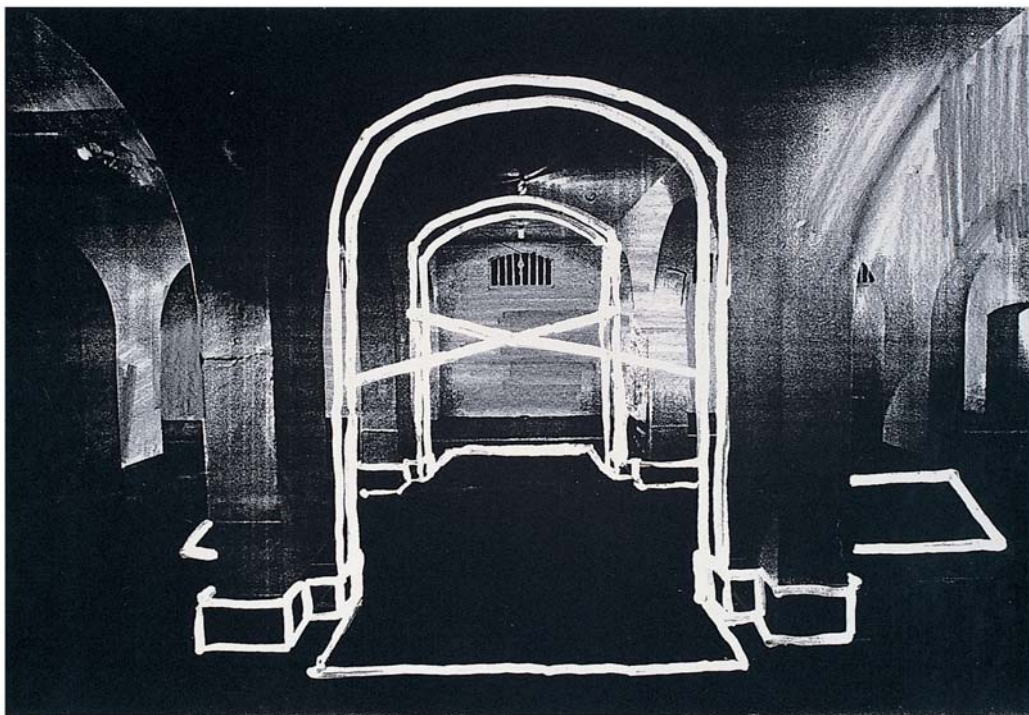
LIEN, CHIEN-HSIN

陳建北 CHEN CHIEN-PEI

透越憂鬱的窗 ed 2 / 5 16x23cm 電腦輸出、相紙 1999

Come In Through A Melancholy Window

Computer printout, printing paper



Chien pei chan 1999  
超越愛夢的窗 水

盧明德 LU MING-TE

千禧年 NO.2 24x24cm 混合媒材 1999

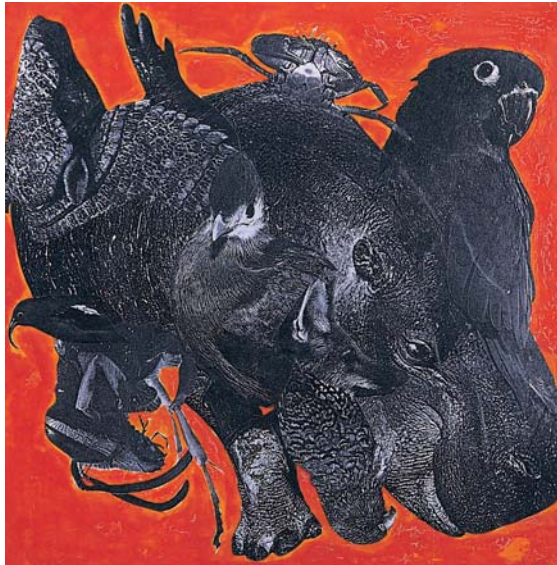
A Millennium No.2

Mixed media

千禧年 NO.3 24x24cm 混合媒材 1999

A Millennium No.3

Mixed media



陳順築 CHEN SHUN-CHU

簡單的視界 25x20cm 黑白 RC 相紙 1999

A Simple Vision

Black and white RC Printing paper



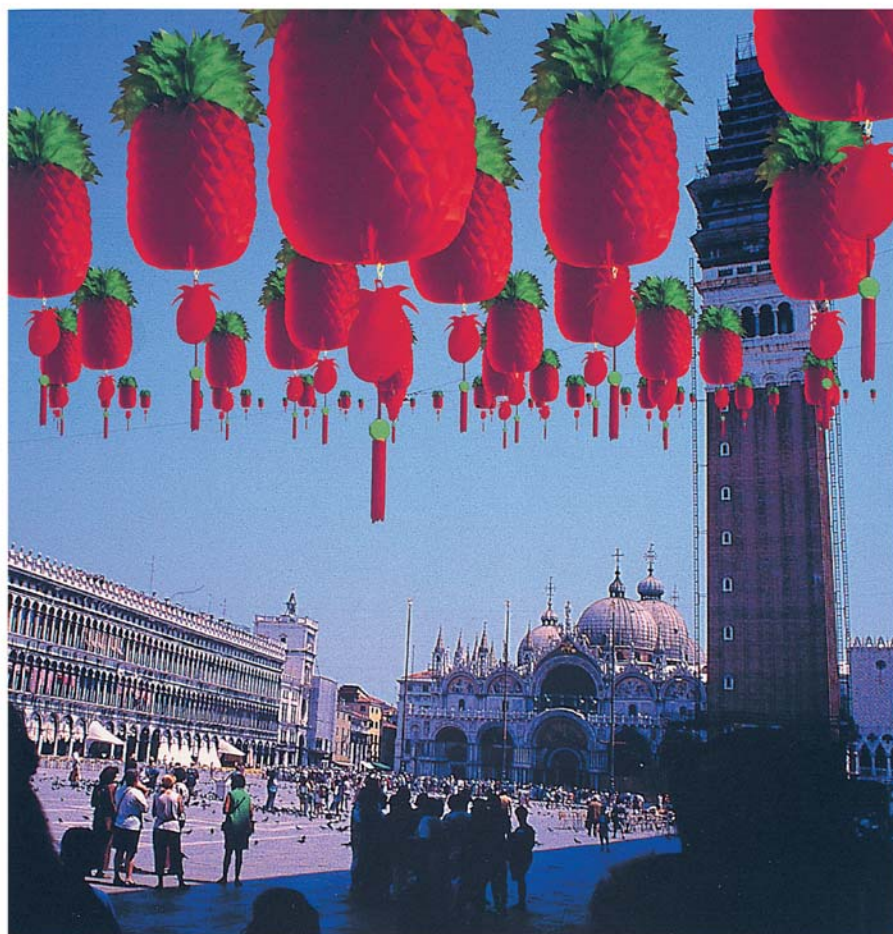


朱嘉樺 CHU CHIA-HUA

威尼斯、義大利（旺來系列） 19.5x20.5cm 相紙 1998

Venice, Italy ( The Prospects and Prosperity Series )

Printing paper



朱嘉桦

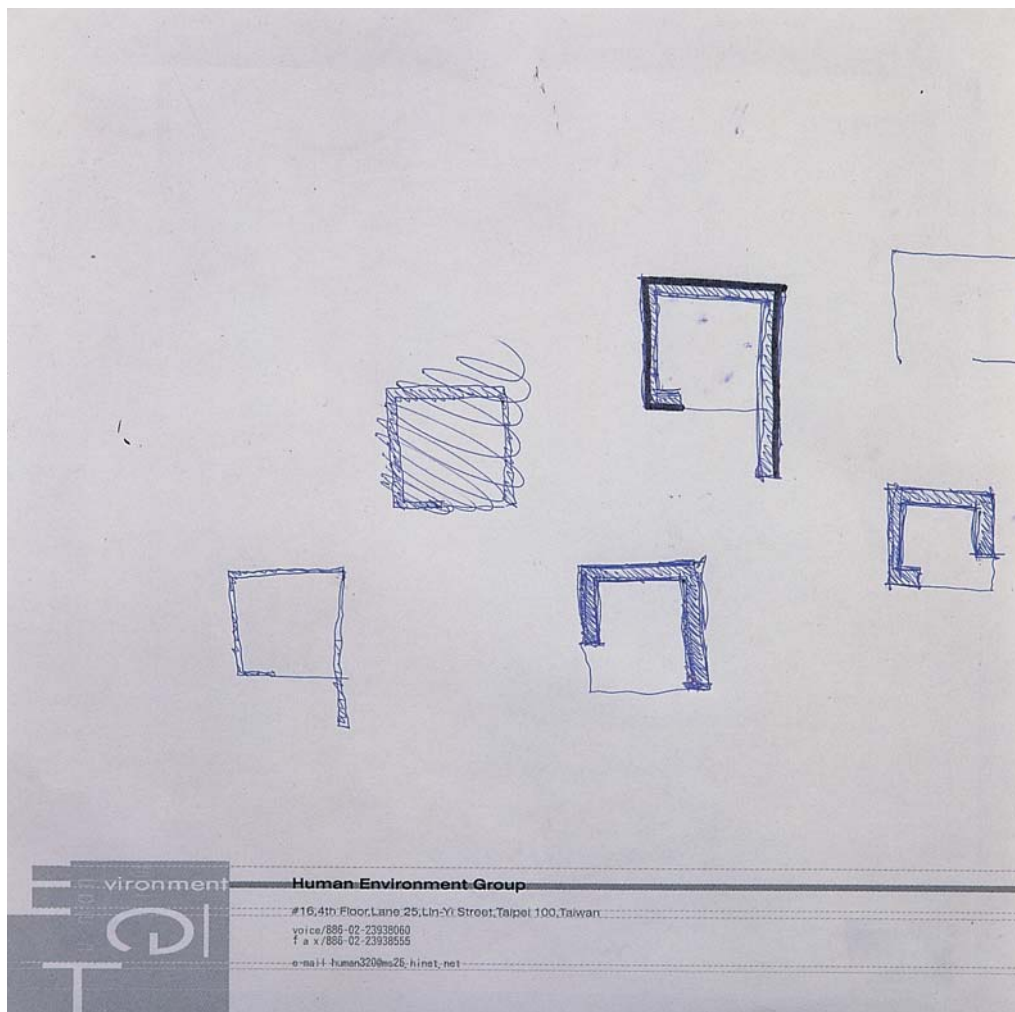
1998

季鐵男 CHI TIE-NAN

剖面 20x20cm 電腦繪圖 1999

Section

Computer generated graphics



Human Environment

### Human Environment Group

#16, 4th Floor, Lane 25, Lin-Yi Street, Taipei 100, Taiwan

voice / 886-02-23938060  
fax / 886-02-23938555

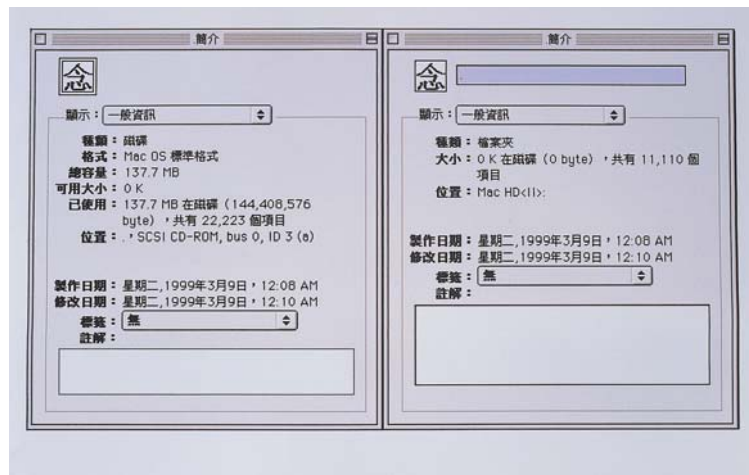
e-mail - human320@ms26.hinet.net

黃文浩 HUANG WEN-HAO

萬念俱空 12.5x14.2cm 光碟、紙 1999

Losing All Hopes

CD-ROM, paper





顧世勇 KU SHIH-YUNG

2001 年 1 月 1 日 - 回家的路上 A4 電腦動畫 1998

January 1, 2001-Return home on the way

Computer animation



陳愷璜 CHEN KAI-HUANG

精神之石 25x32cm 紙上水性顏料 1989

The Stone of Spirit

Watercolor on paper



La base d'esprit

Kai Huang TCHEN '83

姚瑞中 YAO JUI-CHUNG

有怪獸 I 1/10 版 20x20cm 照片、金箔 1999

Monster I 1/10 Edition

Photo, gilded-finish

有怪獸 II 1/10 版 20x20cm 照片、金箔 1999

Monster II 1/10 Edition

Photo, gilded-finish



林明弘 MICHAEL MING-HONG LIN

無題 I. II. III 21x29.5cm 花布、投影片、油漆 1999

Mohammed Yusuf, Mohammed Wasim

Facilitated by David Chaimers Alesworth, Durriya Kazi

Untitled I. II. III

Floral cloth, projection, paint





莊 普 TSONG PU

尺度內 20x25.5cm 綜合媒材 1999

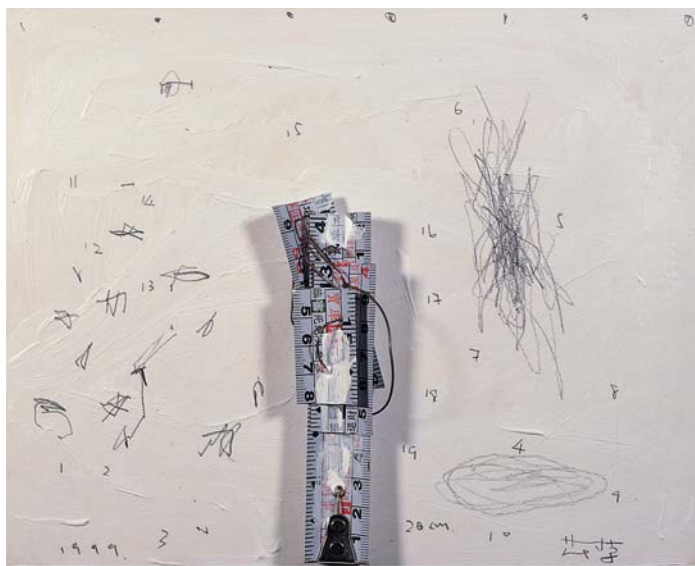
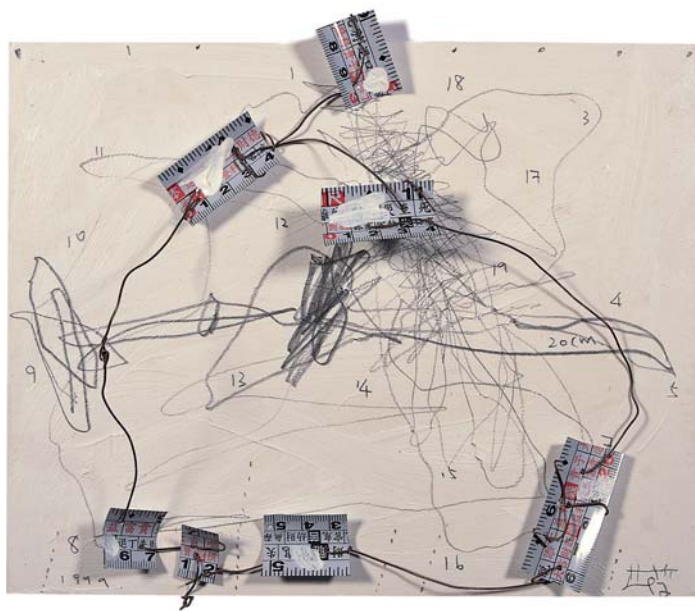
Measure Inside

Mixed media

尺度外 20x25.5cm 綜合媒材 1999

Outside

Mixed media



湯皇珍 TANG HUANG-CHEN

1999 年 3 月 21x20cm 噴墨、熱感應紙 1999

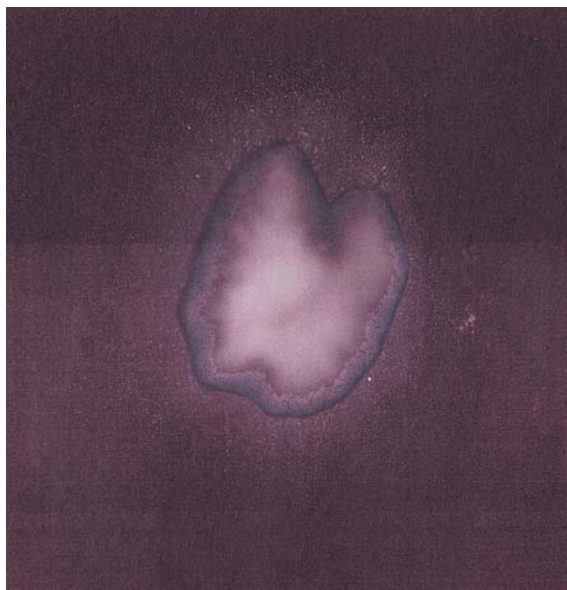
March 1999

Jet ink prints, sensitive paper

1999 年 4 月 21x20cm 噴墨、熱感應紙 1999

April 1999

Jet ink prints, sensitive paper



陳慧嶠 CHEN HUI-CHIAO

機率 9x9x1.5cm 舊撲克牌 1989-1999

Probability

Old playing cards





陳慧嶠 CHEN HUI-CHIAO

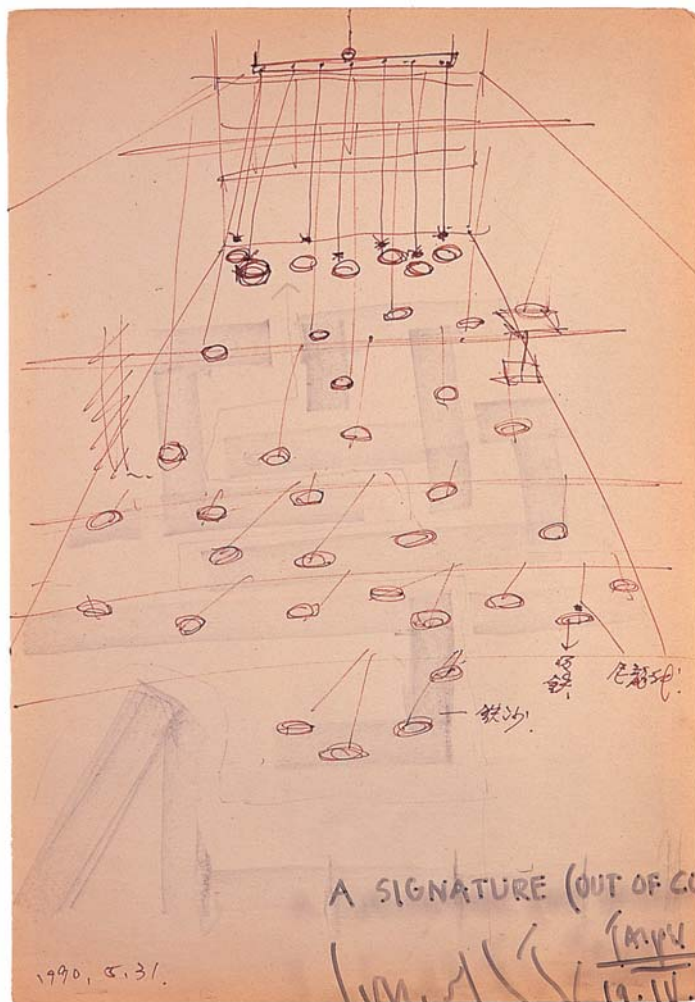
磁暴 20.5x29.5cm 紙上草圖 1990

Magnetic Storm

Sketch on Paper

約瑟·柯史士 在本文之外簽名 1999, 4 / 19

Joseph Kosuth's a Signature (Out of Context)



A SIGNATURE (OUT OF CONTEXT)

1990. 5. 31. 19. IV. 99

彭弘智 PENG HUNG-CHIH

眼睛掉下來了 21x21cm 鉛筆、壓克力顏料、紙 1999

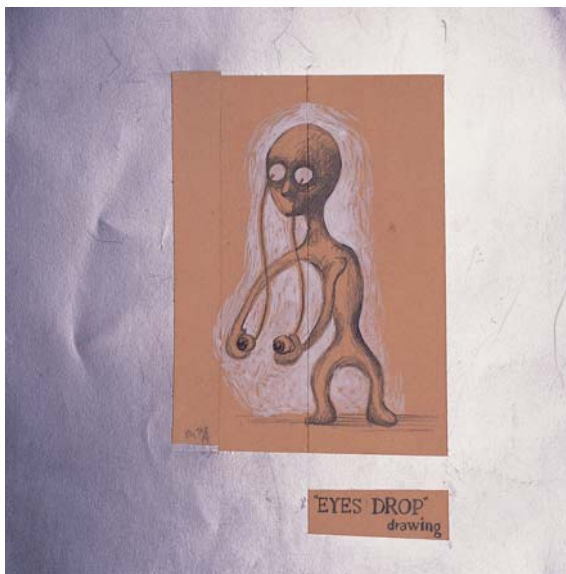
Eyes Drop

pencil, acrylic, paper

針孔相機 21x21cm 鉛筆、壓克力顏料、紙 1999

Surveillance Camera

pencil, acrylic, paper



袁廣鳴 YUAN GUANG-MING

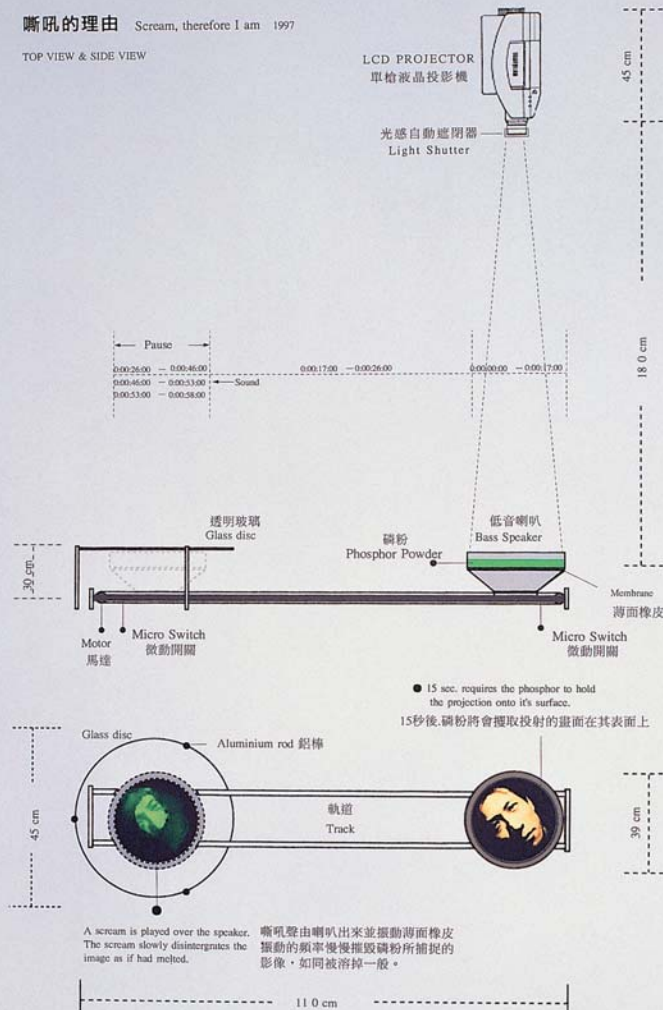
嘶吼的理由 29x21cm 電腦輸出 (5 版) 1997

The Reason for Roars

Computer printout (the 5th edition)

嘶吼的理由 Scream, therefore I am 1997

TOP VIEW & SIDE VIEW



27. March. 1999

王俊傑 WANG JUN-JIEH

FOCL 新品 4 20x20cm 電腦相紙輸出 (3 版) 1999

New Product FOCL 4

Computer printout ( the 3rd edition )

FOCL 新品 5 20x20cm 電腦相紙輸出 (3 版) 1999

New Product FOCL 5

Computer printout ( the 3rd edition )





<Solitude> The new product by F&C Laboratory Co.  $\frac{1}{3}$  Milla '99



<Heaven M92> The new product by F&C Laboratory Co.  $\frac{1}{3}$  Milla '99

陳正才 CHEN CHENG-TSAI

NO END 18x24cm 攝影 1999

Photo



199 #287

連德誠 LIEN TE-CHENG

無題 21x21cm 信封、圖片 1999

Untitled

Envelope, picture

限時專送  
PROMPT DELIVERY



伊通公園收  
陳慧嶠

台北市伊通街41號3樓

台北市同安街80巷21號  
之一樓3樓連德誠



陳龍斌 CHEN LONG-BIN

閱讀繪畫 I 20x20cm 雜誌、壓克力顏料 1999

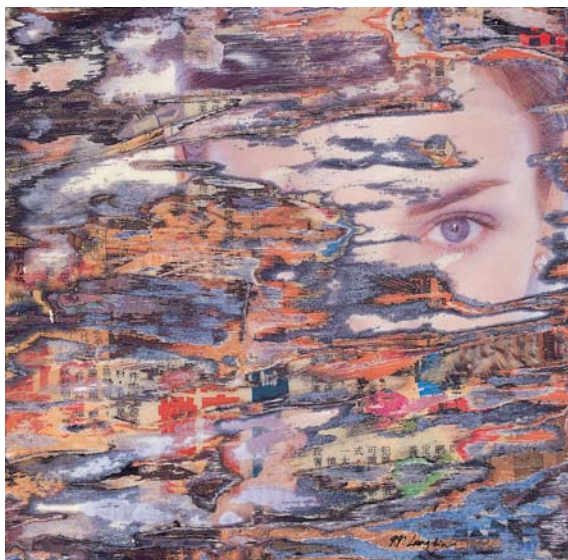
The Reading of Painting I

Magazine, acrylic

閱讀繪畫 II 20x20cm 雜誌、壓克力顏料 1999

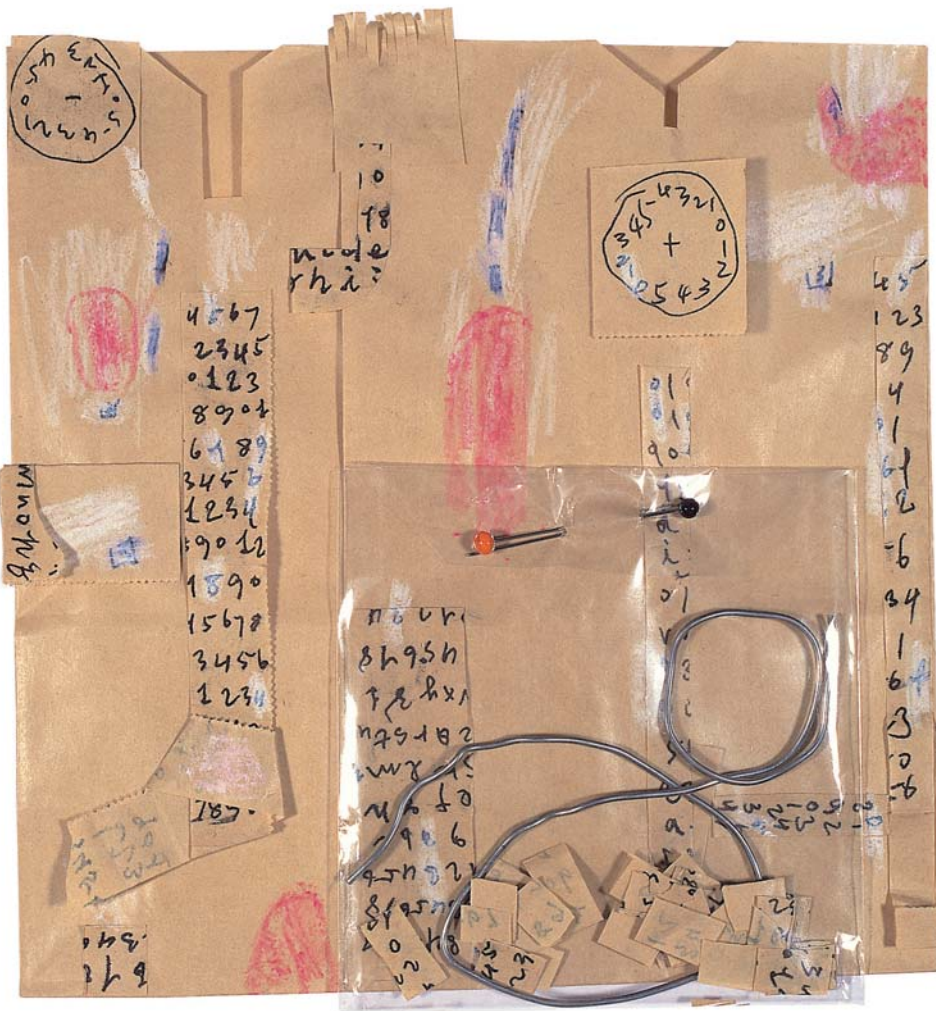
The Reading of Painting II

Magazine, acrylic





曾清揚 TSENG CHING-KAN  
“+” “-” 20x20cm 紙 1999  
paper



黃志陽 HUANG CHIH-YANG

踩一下 I 18.5x20cm 蚵仔殼、紙 1999

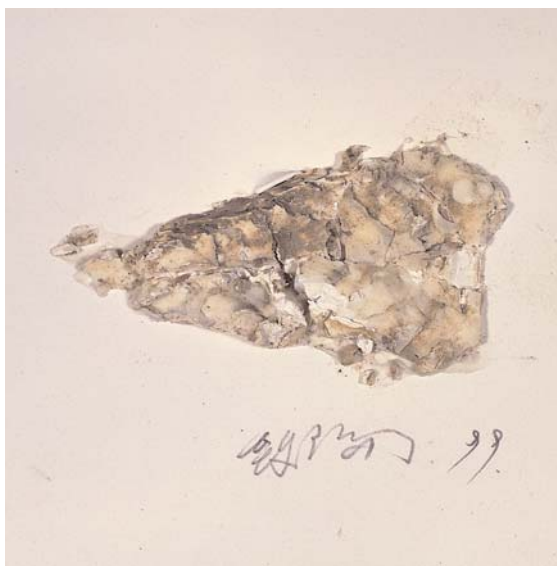
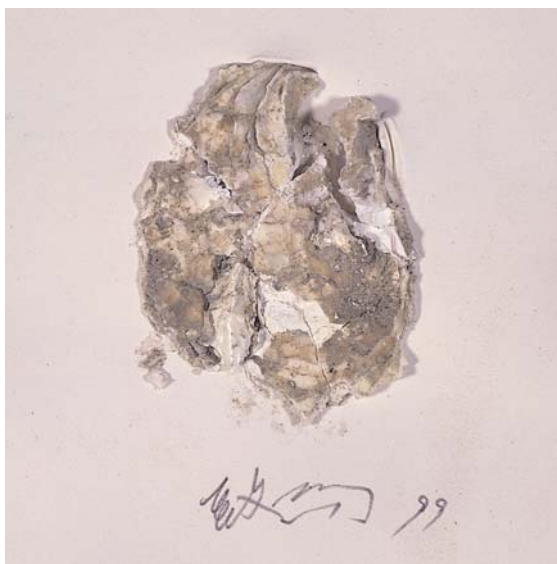
Step on I

Oyster shells, paper

踩一下 II 18.5x20cm 蚵仔殼、紙 1999

Step on II

Oyster shells, paper



侯俊明 HOU CHUN-MING

網友 I (限量 5 版) 15.2x20.4cm 照片 1999

Friends on the Internet I ( Limited Edition of 5 )

Photo

網友 II (限量 5 版) 15.2x20.4cm 照片 1999

Friends on the Internet II ( Limited Edition of 5 )

Photo



楊世芝 Emily S. C. YANG

鳥 20x25cm 紙 1999

Bird

Paper



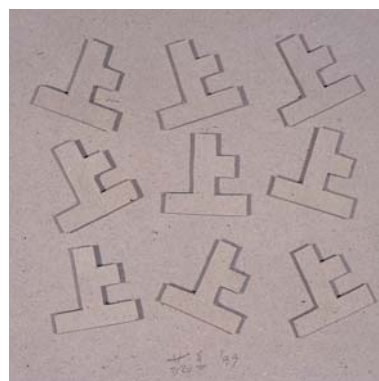
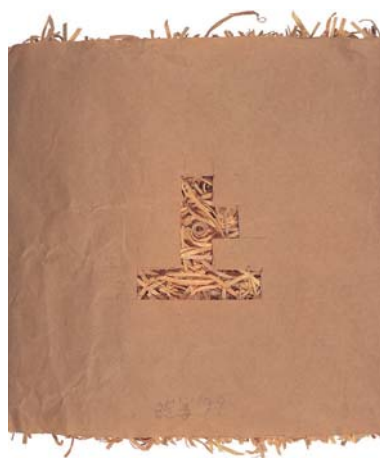
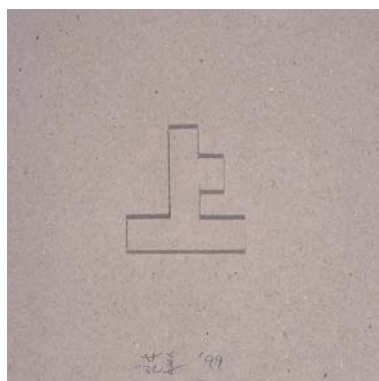


范姜明道 FANG MARVIN MINTO

紙上 I II III 20x20cm 紙、木屑 1999

On Paper I II III

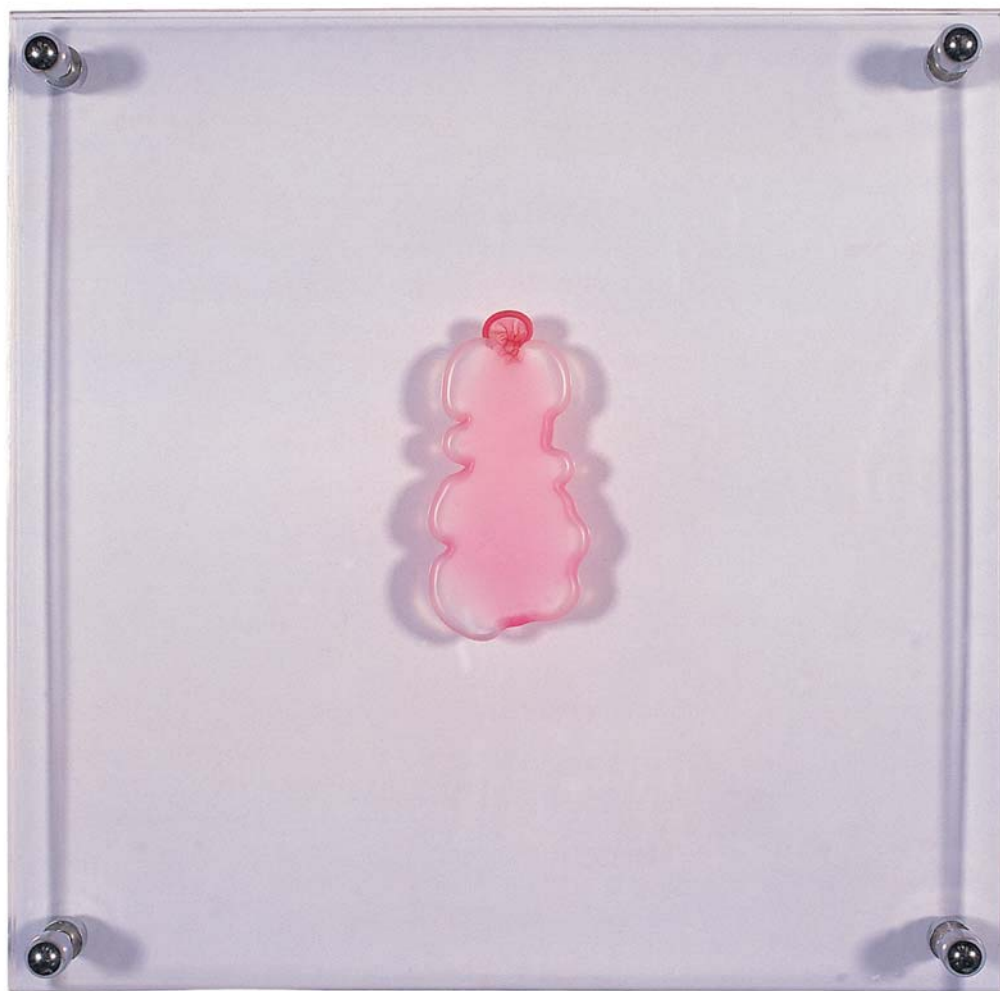
Paper, wood



王德瑜 WANG TE-YU

NO.35 20x20cm 壓克力、氣球、水 1999

Acrylic, balloon, water



洪東祿 HUNG TUNG-LU

這段情 I 20cm R3 相紙 1999

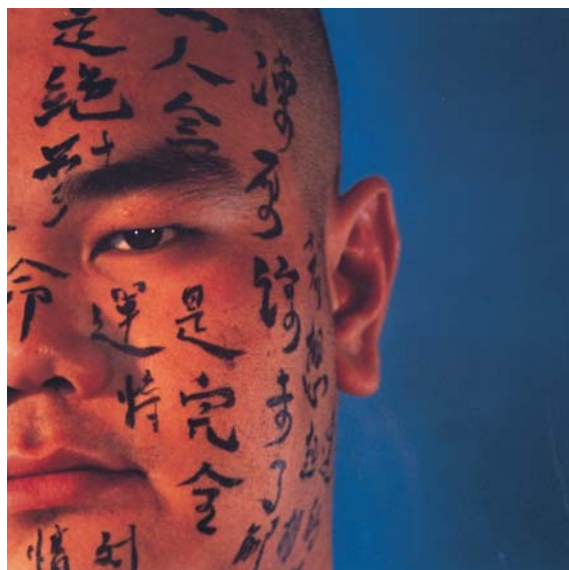
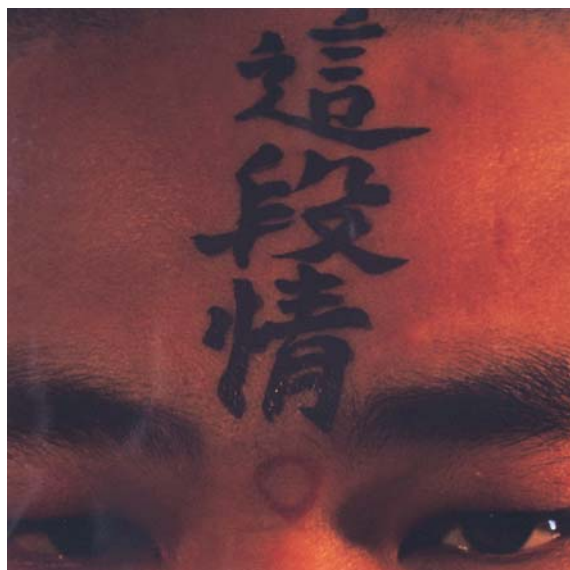
Affair I

R3 Printing paper

這段情 II 20cm R3 相紙 1999

Affair II

R3 Printing paper





方偉文 FANG WEI-WEN

自畫像 20x23cm 墨水、壓克力顏料、紙 1998

A Self - Portrait

Ink, acrylic, paper

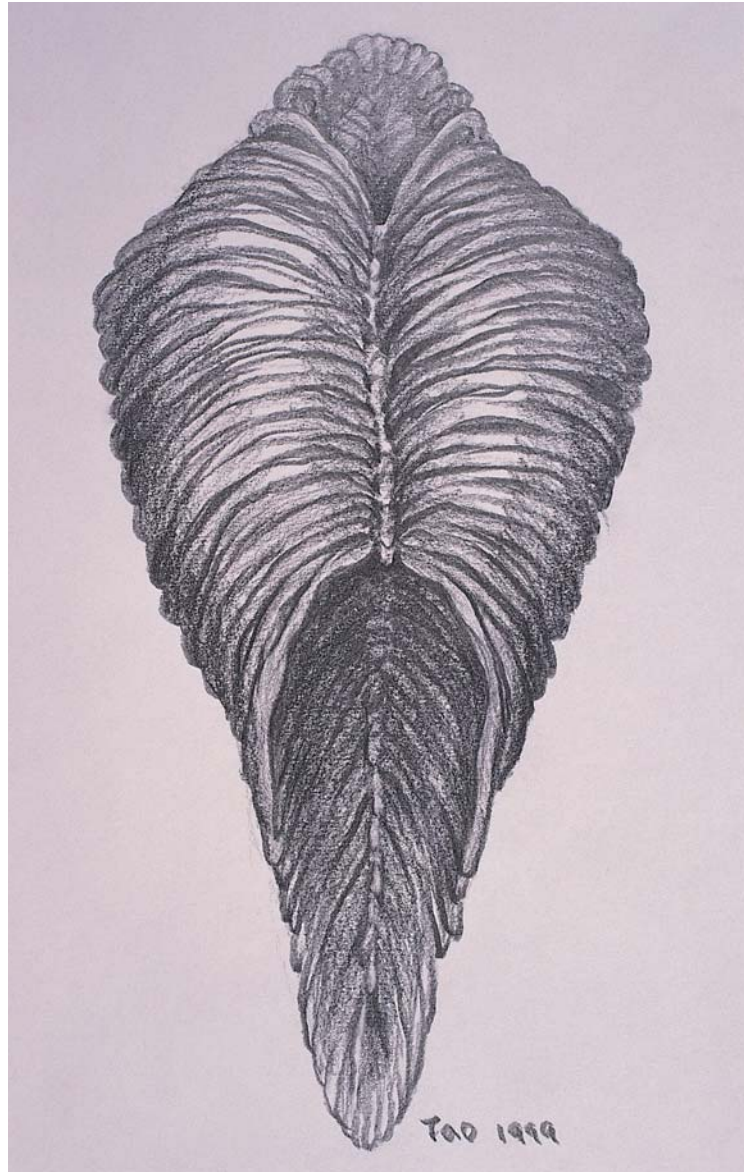


陶亞倫 TAO YA-LUN

無題 21x29cm 鉛筆、素描紙 1999

Untitled

Pencil, drawing paper



徐瑞憲 SHYU RUEY-SHIANN

運動研究草圖 22x17cm 水墨、紙 1997

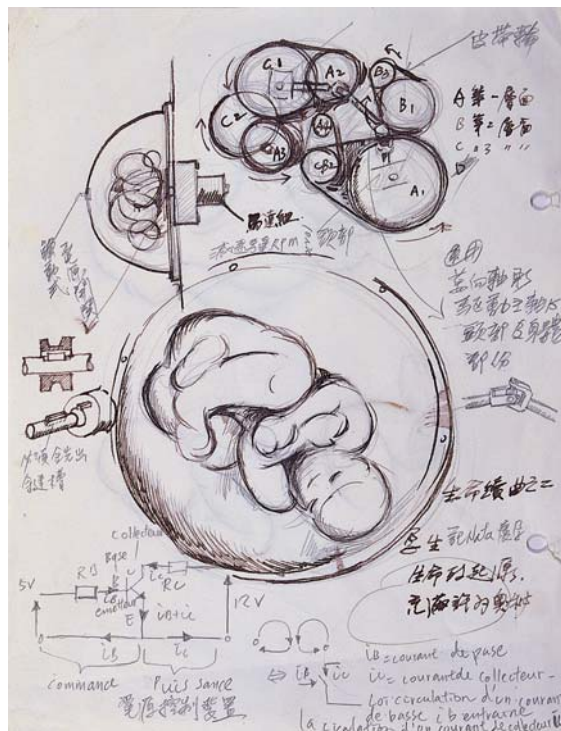
The Drawing of the Study of Exercise

Chinese ink, paper

生命續曲系列－孕生草圖 20x15cm 水墨、紙 1997

Life Melody in Sequence - Breeding Drawing

Chinese ink, paper



許拯人 HSU CHENG-JEN

拓 30.5x21.5cm 卡紙、描圖紙 1999

Trace a Drawing

Cardboard, tracing paper



### 白雞記

因爲我曾記載白雞山事跡  
且與了了不曾預訂的盟約  
我們宰別了聖經  
徑自前去那傾斜的城堡  
頂礼再三 我們  
歡欣於它遭受的詛咒  
它暇顧及殷殷戒律  
而你提前到寺的庆典  
將以它前世的容顏呈現  
前世的輝煌  
也將一併復活

### 白雞記

因爲我曾記載白雞山事跡  
且與了了不曾預訂的盟約  
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將以它前世的容顏呈現  
前世的輝煌  
也將一併復活

程文宗 CHENG WEN-TZONG

操作 20.5x18.5cm 描圖紙、電腦輸出 1999

Manipulation

Tracing paper, computer printout

PROTECTIONS - NOUS

## The proper use of Condoms

1. Make sure the part to be unrolled is on the outside.
2. Hold the nipple-end of the condom between thumb and forefinger against the head of erect penis.
3. Squeeze the receptacle end of the condom (To release any excess air inside nipple).
4. With the other hand, roll the condom over the entire length of penis. (As sperm can be released prior to ejaculation, the condom should be placed on the penis before any contact of the penis with vagina).
5. After intercourse, withdraw penis before losing erection. Hold the condom ring to prevent slipping off as it is being withdrawn.
6. Remove the condom and dispose.
7. Use a new condom for each set of intercourse.



V. Cheng 文成 97.11.

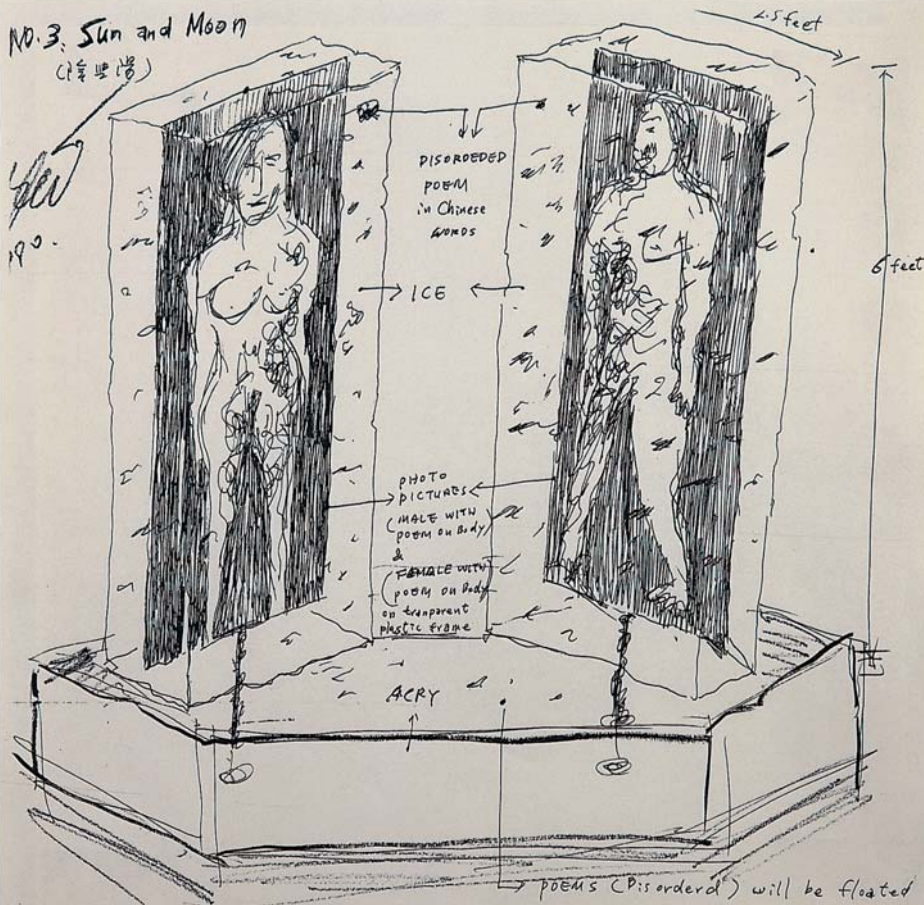
杜十三 DO SHE-SUN

冰凍詩 20x20cm 紙 手稿 1992

A Frozen Poem

Paper, manuscript

NO. 3. Sun and Moon  
(徐悲鸿)



POEMS (Disorderd) will be floated  
after the ice dissolved into water.

MALE PHOTOS WITH

XU BEIHONG 1992

鄧秋彥 DENG QIU-YAN

無題 20x20cm 混和媒材 1998

Untitled

Mixed media







磁性書寫－念念之間 紙上作品專題展

本展覽由行政院文化建設委員會與伊通公園聯合主辦

發行人 林澄枝

展覽策劃 伊通公園

藝術指導 莊 普

企劃總監 陳慧嶠

藝術行政 吳淑華

執 編 陳慧嶠

美 編 蔡 雪、陳慧嶠

翻 譯 徐文瑞、蕭淑文

攝 影 劉慶堂

發行單位 行政院文化建設委員會

台北市中正區愛國東路100號

電話：2343-4000

傳真：2322-2937

印 刷 黎明彩色印刷有限公司

出版日期中華民國八十八年六月 初版一刷 500 本



Magnetic Writing / Marching Ideas, Works on Paper

April 10 ~ May 1, 1999, IT Park Gallery

Co-presented by Council for Cultural Affairs Executive Yuan, R.O.C. and IT Park Gallery.

Director Helen Chen-chi Lin

Planning Organized IT Park Gallery

Art Director Tsong Pu

Planning Supervisors Chen Hui-Chiao

Planning Executive Wu Shu-Hua

Chief Editor Chen Hui-Chiao

Art Designer Tsai Sheue / Chen Hui-Chiao

Translator Manray Hsu / Hsiao Shu-wen

Photograph Liu Ching-Tang

Publisher Council for Cultural Affairs Executive Yuan, R.O.C.

Phone: 886-2-2343-4000

Fax: 886-2-2322-2937

Printer Li Ming Color Printing & Plate Making Co., Ltd.

Publication Date June, 1999. First Ed.



夏陽 HSIA YAN、蕭勤 HSIAO CHIN、韓湘寧 HAN HSIANG-NING、鄭淑麗 CHEANG SHU-LEA、蔡國強 CAI GUO-  
QIANG、徐冰 XU BING、谷文達 WENDA GU、林天苗 LIN TIAN-MIAO、楊詰蒼 YANG JIECHANG、何兆基 HO SIU-  
KEE、文晶瑩 MAN CHING-YING、游正烽 KEVIN YU、侯玉書 GEORGE HO、林書民 SHU-MIN LIN、李明維 LEE  
MING-WEI、張心龍 H. ALAN CHEUNG、陳張莉 JENNY CHEN、司徒強 SZETO KEUNG、李銘盛 LEE MING-SHENG、  
黃進河 HUANG CHIN-HO、黎志文 LAI CHI-MAN、曲德義 CHU TEH-I、陳國強 CHAN KUOCHIANG、陳世明 CHEN  
SHU-MING、胡坤榮 HU KUN-JUNG、黃宏德 HUANG HUNG-TEH、江賢 PAUL CHIANG、黃銘哲 MICHELL  
HUANG、葉竹盛 YE CHU-SHENG、陳正勳 CHEN CHENG-HSUN、林偉民 LIN WEI-MIN、林文強 LIN WEN-CHIANG、  
木殘 MU TSAN、許自貴 SHEU Tzu-KUEY、梅丁衍 MEI DEAN-E、薛保瑕 AYA HSUEH、謝鴻均 JIUN SHIEH、徐洵  
蔚 MAGGIE HSU、吳瑪俐 WU MALI、陳幸婉 CHEN HSING-WAN、賴純純 JUN T. LAI、湯瓊生 C. S. JOAN TANG、蕭  
麗虹 MARGARET SHIU TAN、劉世芬 LIOU SHIH-FEN、劉淑美 LIU SHU-MEI、王紫芸 WANG Tzu-YUN、郭娟秋  
KAO GHUAN-CHOU、于彭 YU PENG、鄭在東 CHENG TSAI-TONG、吳天章 WU TIEN-CHANG、楊茂林 YANG MAO-  
LIN、李民中 LEE MIN-CHUNG、連建興 LIEN CHIEN-HSING、陳建北 CHEN CHIEN-PEI、盧明德 LU MING-TE、陳順  
築 CHEN SHUN-CHU、朱嘉驊 CHU CHIA-HUA、李鐵男 CHI TIE-NAN、黃文浩 HUANG WEN-HAO、顧世勇 KU SHIH-  
YUNG、陳愷璜 CHEN KAI-HUANG、姚瑞中 YAO JUI-CHUNG、林明弘 LIN MING-HONG、莊普 TSONG PU、湯皇珍  
TANG HUANG-CHEN、陳慧崎 CHEN HUI-CHIAO、彭弘智 PENG HUNG-CHIH、袁廣鳴 YUAN GUANG-MING、王俊  
傑 WANG JUN-JIEH、陳正才 CHEN CHENG-TSAI、連德誠 LIEN TE-CHENG、陳龍斌 CHEN LONG-BIN、曾清揚  
TSENG CHING-KAN、黃志陽 HUANG CHIH-YANG、侯俊明 HOU CHUN-MING、楊世芝 EMILY S. C. YANG、范姜明  
道 FANG MARVIN MINTO、王德瑜 WANG TE-YU、洪東祿 HUNG TUNG-LU、方偉文 FANG WEI-WEN、陶亞倫 TAO  
YA-LUN、徐瑞憲 SHYU RUEY-SHIANN、許拯人 HSU CHENG-JEN、程文宗 CHENG WEN-TZONG、柱十三 DO SHE-  
SUN、鄧秋彥 DENG QIU-YAN