

IN

TERMS

OF

SPORT

體育課

IN TERMS OF SPORT

2024.07.05

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展覽地圖

導論 —— 體育時刻

B1

- 01 一件作品：〈TTP〉富安隼久 Hayahisa Tomiyasu 12
- 02 一個運動場：「SESC Pompéia 的運動場」 14
- 03 一位運動員：「我的體育生活」 16
- 04 一座美術館（遊樂場） 18

A1

- 05 . 1-9 球網、獎盃、護具、毛帽、岩塊、滑板、板球、溜冰鞋、槳 20

B2 / B3

- 06 美術館的運動場 24
- 07 〈懸滯〉藤吉維·尼基·恩科西 Thenjiwe Niki Nkosi 25

A4

- 08 〈看我舞動〉羅智信 26

B2 + 天臺

- 09 〈徑〉張幼欣 27

B4

- 10 「只是玩一場遊戲」楊季涓 28

B5

- 11 〈溜冰鞋上的黑色面具〉阿莫·帕特爾 Amol K. Patil 29

B6

- 12 〈SWINGUERRA〉芭芭拉·瓦格納 & 班傑明·德·布爾卡 30
Bárbara Wagner & Benjamin de Burca

B7

- 13 〈同軌〉藤吉維·尼基·恩科西 Thenjiwe Niki Nkosi 32

B8

- 14 〈Plastonki 的沙坑〉楊季涓 33

C5

- 15 *I Just Wanna Surf* 34
- 16 攀岩與滑板 35

教育推廣活動

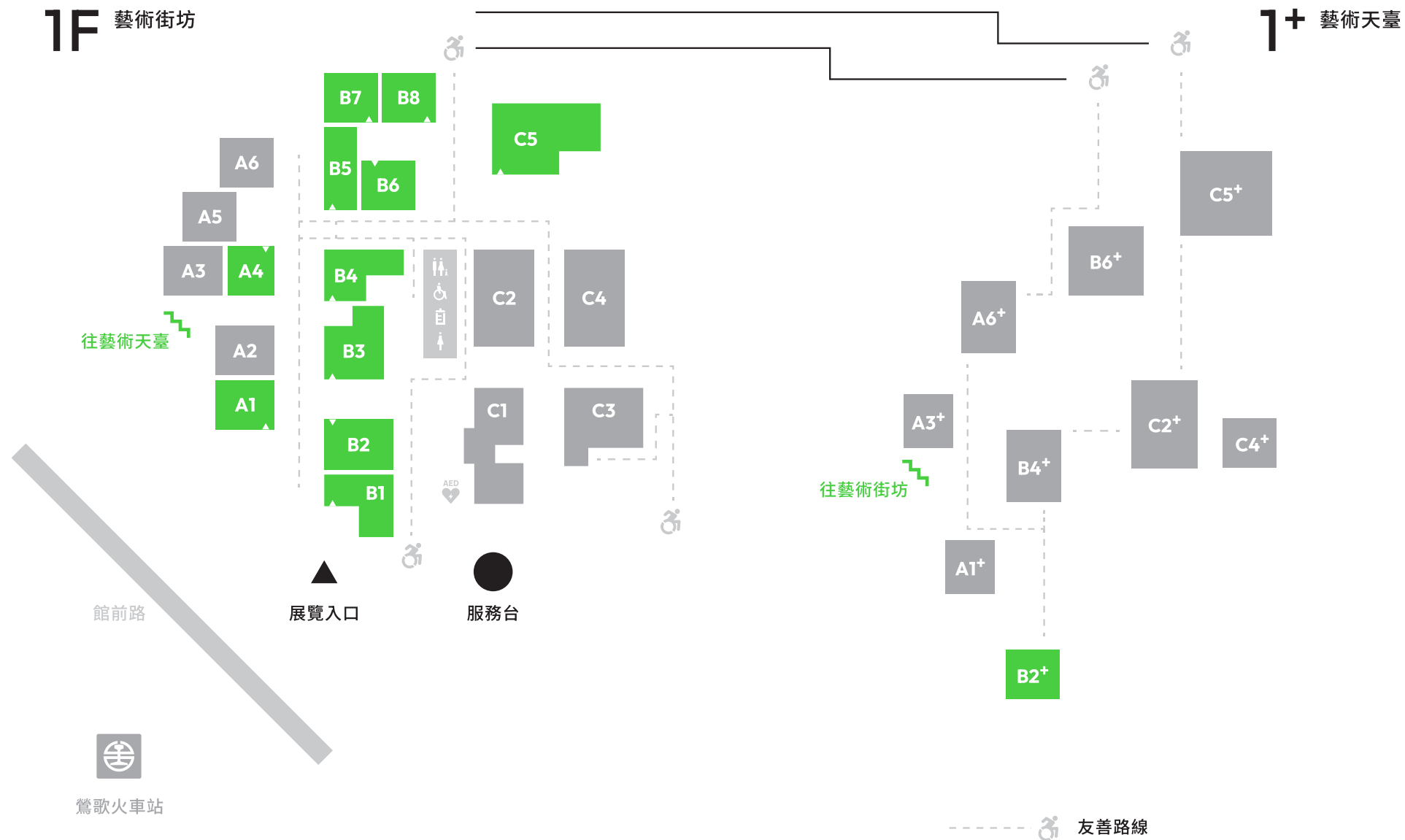
English Version

38

展覽地圖

1F 藝術街坊

1+ 藝術天臺



當你想到「體育」的時候，想的是什麼？是穿著體育服的義務教育、挑戰極限的體能訓練、田徑場上的起跑槍響、國際賽事的決賽轉播、運動策賭的非法醜聞，或是電視牆上的健美廣告？關於現代體育的日常時刻，我們應該都不陌生。熟悉的情節就像在團體生活與國民健康規範下實施的體能教育，或在家中緊盯著賽事轉播隨之鼓譟地當起一日球迷。而若場景來到國際運動賽事，有著殖民歷史的國家或地區，時常面臨另一種交織著過去與現實的異樣情境——代表特定族群認同的運動員，成為身負與傳遞特定意識形態的「國家代表隊」。

當我們談論「體育」的時候，談的是什麼？當我們觀看「運動」的時候，看的又是什麼？對於殖民政權而言，在殖民地舉辦鼓勵群眾參與的體育賽事，不僅能夠展現該地國民健康與體能的教化程度，同時也能彰顯其現代化的治理能力。我們可以說，運動的普及化是一面反映國家發展與族群政治的透鏡——例如板球在印度、棒球在臺灣、足球在拉丁美洲。借鏡阿君·阿帕度萊（Arjun Appadurai）的論調，殖民統治下的運動，實則是一種「殖民的普世機構」（The Colonial Ecumene）。假以運動發展爬梳地方文史，看見的將會是一段段始於政治與治理，以團隊運動體現與建立後殖民與全球文化框架的過程。¹

換言之，關於運動、體育和國家的現代故事，早已是運動場外的社會敘事。在歷史與當代的反思之外，體育競賽的性別差異與不對等的權力結構更是不容忽視的現實。近年來，從 #MeToo 運動揭露美國國家體操隊隊醫對未成年選手的數百件性侵事件、

國際體壇議論跨性別運動員參賽的權益與公平性、美國女足國家隊爭取與男足國家隊「同工同酬」的權利，到今年的巴黎奧林匹克運動會首次達到男女參賽選手一比一的性別比例。運動對於公共議題的影響力，已然從場內延伸到場外，曾經朗朗上口的「政治歸政治，運動歸運動」，今日早已成為不合時宜的語境代表。

以運動為名，在鄰近鶯歌國民運動中心的新北市美術館展出的「體育課」（In Terms of Sport），從藝術、建築和體育的三個案例開展：一件在富安隼久（Hayahisa Tomiyasu）的鏡頭下，以桌球桌為題卻不打桌球的藝術作品、一座由麗娜·波·芭蒂（Lina Bo Bardi）設計，無法舉辦正規賽事，只做休閒使用的社區運動場，以及一位體育即生活，曾代表日本、滿州和臺灣參賽，名為張星賢的國家代表隊隊員。這三個來自不同時代、地緣、族群，與社會結構的案例，企圖勾勒出「不只是運動」的體育日常。

在此，運動的功能不僅止於常保身體健康，體育的社會與文化意涵也不再緊扣主流意志。倘若策展的場域，是獲取與體驗意義的聚會之所，也是持續對於既有的事物準則和價值觀重新詮釋的過程，藉由展覽的故事集結，看似毫無關聯的時空、社會、美學、經濟、文化或政治語境，將移轉至同一個（暫時）脈絡，一個由藝術與文化來引導對話的場所。² 這樣的換位（transpositions）關係，催生出意義重組與生產的契機。³ 而當展覽的意圖是拆解與挑戰「體育」的普世價值——藉由展場空間體驗非常規的體育場與陌生的運動器材；遇見藤吉維·尼基·恩科西（Thenjiwe

Niki Nkosi) 的〈懸滯〉和〈同軌〉出神與隱身的國家代表隊；端看羅智信的〈看我舞動〉和楊季涓的「只是玩一場遊戲」的自轉運動；踏上張幼欣〈徑〉取材山林的動態音景；與阿莫·帕特爾 (Amol K. Patil) 〈溜冰鞋上的黑色面具〉的勞動者歌聲共同前行；隨著芭芭拉·瓦格納 & 班傑明·德·布爾卡 (Bárbara Wagner & Benjamin de Burca) 〈SWINGUERRA〉來自街頭的影像起舞；走過〈Plastonki 的沙坑〉，在滑板場前望向加布里埃拉·安戈蒂瓊斯 (Gabriella Angotti-Jones) 《我只是想衝浪》眼前的汪洋——公眾將得以於此，製造與找尋屬於自己的運動軌跡。

回到日常生活中的體育時刻，我們可以說那是休閒，是健身，也是競技；是伴隨諸多非關動作的經驗敘事。而當以運動體現的共感身體遇上以視覺言說的感官技藝，在「展覽」中展示的運動現場，無論是在德國萊比錫的公園爬上桌球桌；在國際奧運的體操會場抹起手粉；在美國加州蔚藍的海灘衝上浪頭；在印度孟買的巷弄穿梭滑行；在巴西勒西菲的街頭共舞，或是在臺灣東海岸追隨移動的氣息，這些關於（或非關）運動、漫無邊際的虛擬實境，就像是一堂堂關於差異與認同的「體育課」。

鄒婷

¹ 參見阿君·阿帕度萊，〈消失的現代性：全球化的文化向度〉，台北市：群學，2009，頁 127-136。

² 參見 Smith, Terry. *Curating the Complex & The Open Strike*, London: Sternberg Press, 2021, pp.7-8.

³ 參見 Von Bismarck, Beatrice. *The Curatorial Condition*, London: Sternberg Press, 2022, pp.80-86.

01 一件作品：〈TTP〉富安隼久 Hayahisa Tomiyasu

2011年8月14日，星期日，下午大約三點，我出門散步。沿著Tarostrasse走，再接到Strasse des 18. Oktober。

當我在德國國家圖書館的轉角轉彎，走往Curie Strasse的時候，遇見了一隻狐狸。從我的角度，可以看到牠身體的右側。

我們的距離很近，但牠可能沒有注意到我，或是選擇忽略我的存在。牠閉著眼睛，嗅著人行道和草皮之間的石頭。在幾步之遙的地方，立著「禁止進入」的標誌。

牠蹲在草皮上，緩慢地把頭向左傾斜，再倒回來。眼睛閉著做著牠的事情。而後，牠直起身子迅速地朝附近的灌木叢前進，在消失在樹林之前，牠停下腳步，朝我的方向一瞥，尾巴的尖端散著白光。

2011年8月30日的早晨，我起床望向窗外。我的房間在八樓，朝南，屋前是一座運動場。右手邊有室內游泳池和小足球場，旁邊是健身房。左邊則是沙坑、跑道、一座更大的足球場和一張桌球桌。

我在運動場上發現了一隻狐狸，牠平靜地穿過沙坑和跑道，在經過桌球桌時停了下來，抬頭看了看球桌。然後繼續前進，離開了運動場。

在那之後，我常常在窗前等待那隻狐狸，但牠再也沒有出現。緩慢但確實的是，我開始觀察那張桌球桌。

富安隼久

攝影

2012-2016

〈TTP〉是一組系列攝影，記錄著藝術家從德國萊比錫的學生公寓望出的窗景。朝南的窗外，可以看見一張有著各種用法的桌球桌（Tischtennisplatte），它是日光浴床、洗衣檯、兒童攀爬架、運動健身場、家庭午餐的聚點，與暫離繁忙街區的避風港——花招百出的用法，就是沒被用來打桌球。富安花了五年的時間，記錄這張不起眼的桌子，多虧他持之以恆的好奇心，得以讓我們在四季更替、情景流變，與人潮來去之間，觀察人類行為和社交習慣的癖好。

02 一個運動場：「SESC Pompéia 的運動場」

麗娜·波·芭蒂 Lina Bo Bardi

當藝術機構是一場小型的社會主義實踐，那會是什麼樣子？位於聖保羅的「SESC Pompéia」實驗著這樣的想像。它由義大利裔巴西女建築師麗娜·波·芭蒂設計規劃，而她，一向致力於實踐建築的社會與文化功能。

SESC Pompéia 原為鋼筋混凝土建構的大型工廠。工廠停工後，佔地一萬六千餘平方公尺的園區成為當地居民的遊樂場。由波·芭蒂一手規劃改建的 SESC Pompéia，留存的不僅僅是具有時代意義的鋼筋混凝土結構，更包含當地居民在街坊巷弄之間共融生活的樣態。設有劇院、游泳池、運動場、圖書館、餐廳、咖啡廳、展覽廳、工作室與教室等設施，SESC Pompéia 恰如一座完美運行的里民活動中心；每一處的公共空間，都多了一些社群間的共享連結與組成的結構差異。例如不符合國際標準運動競賽場地規範的運動中心——因為運動不該成為競技；有著對向的觀眾席與沒有舞台後台的劇院——因為舞台不該有前後之分、觀眾席也不該有階級之差；又或是在同一個屋簷下比鄰的圖書館和兒童遊樂區，與一旁僅設有流水和火爐，空曠無牆的「do nothing」區域——因為這樣的空間調度，才是社區活動中心的本質。

在 SESC Pompéia，公眾接觸到的是一個民主的文化空間，它受貧窮建築（Architettura Povera）的啟發，在工藝上用最少、最謙遜的手段，實現最大化的交流和尊嚴。而建築師於當地觀察到的「生活結構」，落地生根為樸實切身的建築環境。原定位為「體育與文化」中心（sporting and cultural centre）的 SESC Pompéia，就此藉由波·芭蒂的轉譯，成為從「休閒」（leisure）起始的另一種體育與文化時刻。⁴

「『文化』這個詞太沉重，會讓人們認為他們應當聽命行事，進行文化活動。這可能會導致壓抑或創傷性的麻木。」波·芭蒂說得言重，並進一步闡述「文化」一詞應該被隔離起來，讓它休息一下，好恢復它原始的意義和深度。而「體育」一詞，暗示的是競賽和爭議，這在已經過度競爭的社會中，是一種有害的傾向。因此，這裡的體育（或運動），將僅僅是「休閒」。⁵

座落在巴西聖保羅的 SESC Pompéia，是建築師波·芭蒂為大眾敞開的歡聚場所，也是她想像中文化生產的可能方程式。在此，「體育」活動轉化成「休閒」，並帶著一種不太尋常的誘因：這裡的運動場以四季為名、有著四季的色彩，頂著略低於標準規格的天花板，四周牆面挖開馬鈴薯外形的大窗洞——這是一個無時無刻都透著都市光景，就是沒有任何正規運動賽事的體育場。

14

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⁴ 參見 Bo Bardi, L., *Stones against Diamonds*, London: Architectural Association, 2013, p.98.

⁵ Ferraz, Marcelo. "The Making of SESC Pompéia," <https://linabobarditogether.com/>, accessed 15 Mar. 2024.

03 一位運動員：「我的體育生活」張星賢

張星賢，1910年生於臺中，是臺灣首位參加奧林匹克運動會的體育選手，曾代表日本隊參加第十屆洛杉磯奧運（1932）和第十一屆柏林奧運（1936）。這段從臺灣開始、在臺灣結束的「體育生活」，是他從選手到推手，終其一生對運動的熱血與熱愛的貫徹始終；也是一部橫跨日本時期、滿州國、國民政府與戰後臺灣的生命史。

六月二十八日（二）晴天

昨天休息了一天，所以今天身體的狀態柔軟了許多。今天早上十點要拍奧運選手的紀念照，所以大家都換上了西裝的制服，看著大家的打扮，心情真是十分爽快。這一艘船全都採取西式的，所以吃飯時一定要穿西服，但奧運選手們不習慣，覺得很麻煩，只有在晚餐時穿得很整齊。但是，早、中餐時是穿訓練服，就是只套上寫有「日本」的練習服，心情也比較輕鬆。不過每天都必須穿西服，所以也已經相當習慣了。（後略）⁶

一九三六年十月〇日

張星賢至楊肇嘉函

肇嘉先生

我在十五日平安地回到了大連，敬請安心。一回到公司才知道在職務制度上有了大改革，當下錯愕不已。但是我沒有變動，還是在原來的部署，總算安心了。

星期日（十八日）基振特地由新京過來，請我和鄭先生、曾先生吃飯。能在這個地方愉快地一起吃飯，真的非常高興。柯子

彰還在持續、認真地打橄欖球。二十五日，有日、滿橄欖球比賽，同時也舉行我的歡迎競技會。如同先生所說的，我是該停止比賽了。我是不會停止運動的，但是決定不再遠征，不再出賽。要是不再以參加奧運為目標的話，我想之後空閒的時間也會增加，所以計劃在語言學習上要多加強。最遺憾的是，沒能在奧運上留下傑出功績，雖然說問心無愧，我與優勝者一樣在賽場上都盡了全力，但是對這樣的結果，還是有著無比的遺憾，無奈實力不足，除了放棄，別無他法，也只能祈望今後臺灣能有更強的選手出現。（後略）⁷

自己的宿命

光復之後，我一次也沒有被派往參加奧運。

光復後至今三十餘年，我在體育方面，特別是田徑領域重要的職位上服務。多數了解我的體育界朋友常說，只要由星賢兄帶領選手參加奧運，就能更團結，也能獲得佳績。而且我有兩次參加奧運的經驗，能帶給隊伍安心感。有老前輩同行，對外聯絡、交涉等也方便，為何我一次也沒有被派往奧運呢？每次他國舉辦奧運時，無論那個人和體育相關與否、對體育有沒有興趣，只要是和該國有關係的我國人才，國家就會任用他當作聯絡人員，卻從未任用我，我的朋友都感到不可思議，總是問我原因。⁸

⁶ 張星賢，《我的體育生活：張星賢日記及書信》，臺南：國立臺灣歷史博物館，2020，頁34。

⁷ 同上，頁232。

⁸ 同上，頁405。

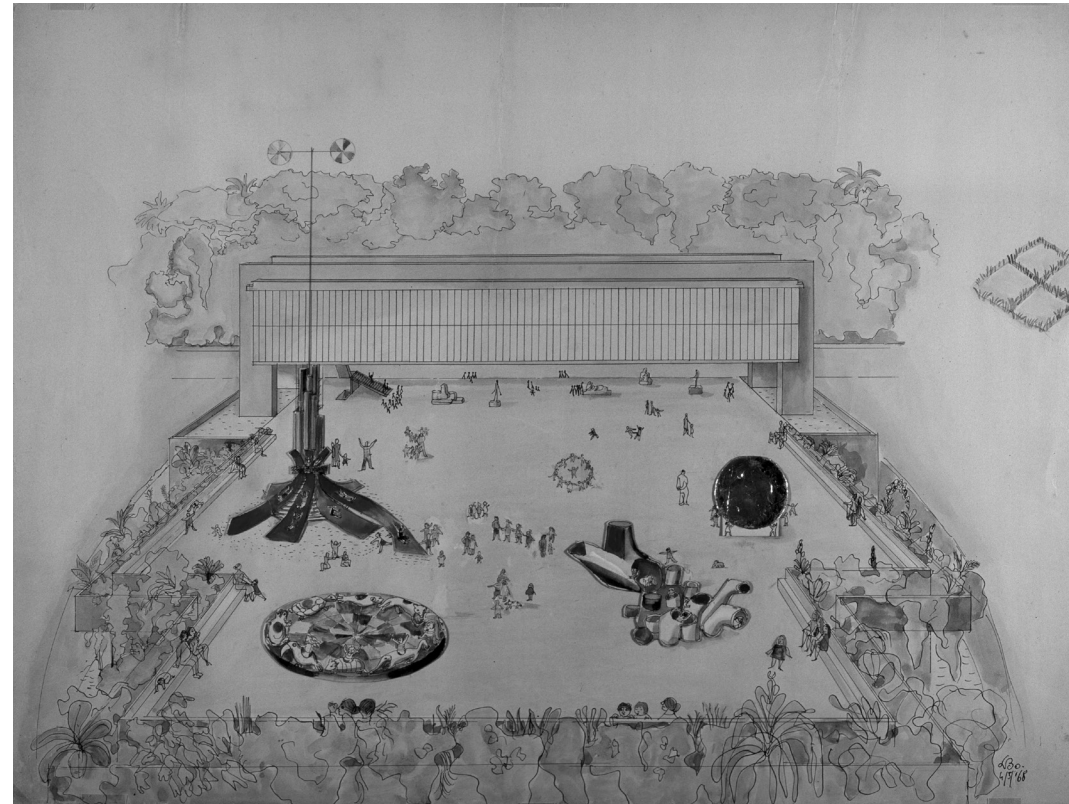
04 一座美術館（遊樂場）

「我尋求，在聖保羅藝術博物館重返某種狀態。我尋求（並希望它發生），在特里安儂重新創造一個『環境』。我希望大眾去那裡，參觀與討論著露天的展覽，聽聽音樂、看看電影。我希望小朋友們沐浴在早晨和午後的陽光下玩耍。」

—— 麗娜·波·芭蒂，1967

18

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05.1 球網

這座方形的球網看起來或許有些陌生，它是過去數十年來臺灣穩站世界排名第一的運動「巧固球」的球網。由瑞士生物學家赫爾曼·布蘭德（Hermann Brandt）發明的巧固球，是一項不需身體接觸，禁止撞、搶、攔截等動作的球類運動。巧固球的基本規則是攻擊方完成射網動作且球彈至比賽場內，而防守方未接到球，則攻擊方得分。當一方正在傳球、射網或接球時，另一方不得有任何阻擋行為。

05.2 獎盃

這是一座 2019 年由國際奧林匹克委員會頒發的「女性與運動世界獎盃」（IOC Women and Sport World Trophy），受獎人為臺灣第一位女性棒球裁判劉柏君。自 2000 年開始，國際奧會設立性別平權獎項（IOC Gender Equality, Diversity and Inclusion Champions），表揚在體育運動上致力推廣性別平等、多樣和兼容的人士。這是一座不以「競賽」來獲得的奧運獎盃。

05.3 護具

由臺灣通德興業股份有限公司為棒球裁判劉柏君特別訂製的女用護檔與護脛。在這組護具出現之前，劉柏君沒有一套合身的主審標準配備。棒球裁判少見的女性身分與根深蒂固的性別偏見，使她參與這項「全民運動」的歷程，摻雜無數的歧視與荒誕。然而，劉柏君不變的堅持改變了現實，正如她的座右銘「If she can see it, she can be it」。

20

21

05.4 毛帽

一頂有著特殊的布料與剪裁，專門設計給霹靂舞（Breaking）頭轉動作的毛帽。與嘻哈音樂形影不離，源自 1970 年代美國街頭的霹靂舞，以極限的舞技和獨特的藝術特質，成為 2024 年巴黎奧運新增項目。同樣是「地板動作」，奧運場上的自由體操（Floor Exercise）已有超過七十年的歷史。值得一提的是，女子組的自由體操必須搭配自選音樂（偶爾也能聽得到嘻哈的節奏），男子組則禁止使用音樂，被認定為無須音樂輔助的無聲競技。

05.5 岩塊

「運動攀登」是 2020 年東京奧運新增的競賽項目，將戶外的攀岩活動移師到室內的人工競技場。造形多變、色彩繽紛的攀岩牆，或許跟自然界的山壁岩塊有些出入，但面對高山／聳牆，人類企圖「尋徑」與「登頂」的初心不變。這塊像是岩點、造形有些奇特的深色陶器，不是來自加工廠的攀岩塊，而是出自藝術家楊季涓之手的一顆「看起來好抓的石頭」。

05.6 滑板

滑板起源於 1950 年代的美國衝浪文化，是一種體現「陸上衝浪」的運動。裝上四顆輪子的木板，將「浪」從海洋滑上街頭。這是一項特別受年輕族群歡迎的年輕運動，代表著時下另類、次文化的，叛逆與街頭的態度。2020 年，滑板正式成為奧運競技項目，不分年齡、不分性別。而第一位奧運滑板金牌得主，是一位 12 歲的日本女性。

05.7 板球

2023年於印度孟買召開的第141屆國際奧會（IOC）年會，決議通過2028年奧林匹克運動會將加入「板球」。這項臺灣民眾較為陌生的運動，堪稱印度國球，於大英帝國殖民時期引進印度。人類學家阿君·阿帕度萊（Arjun Appadurai）曾約略闡釋印度與板球的特殊關係：

為何板球會成為民族激情？為什麼它不只是單純的本土化，反而成了體現印度的運動象徵？為什麼從薩爾加到馬德里的球場裡，也在所有其他媒體的脈絡下，人們都狂熱地注視著它？為何板球明星受人崇拜，程度甚至比起相對應的電影明星猶有過之？

回答這些問題肯定要部份考慮到以下觀念間的深刻連帶關係：遊戲在人類生活中的地位、有組織化的運動如何同時動員強烈的民族和人性情感、以及競爭式的運動如何重新校正了現代工業社會裡休閒和歡愉的關係。從這些觀點出發，板球可視為競爭式遊戲的某種形式，它完全擄獲住了印度的想像力。⁹

05.8 溜冰鞋

這雙裝有電動清潔刷的紅色溜冰鞋，是藝術家阿莫·帕特爾（Amol K. Patil）特製的溜冰鞋。它屬於印度孟買的街區，有著自己的主題曲。

05.9 槳

兩支船槳和一個槳袋：臺灣南島支架大洋舟協會創辦人江伊萊（Yvonne）的第一把槳、藝術家Lafin Sawmah（拉飛·邵馬）的木刻划槳，和Akac Orat（陳豪毅）以臺灣黃藤編織的槳袋。支架大洋舟（Outrigger Canoe）是一種裝配有支撐架以增加船隻穩定度的船型，有著悠久的歷史，也是數千年前南島語族航海遷徙的交通工具。乘載著海洋與島嶼的物資、文化和移動軌跡的支架大洋舟，近代於夏威夷、紐西蘭、澳大利亞等地發展成現代水上運動。在作為體育競賽之外，這項運動也成為南島語族交流海洋文化的活動。對許多人來說，它不僅是一種運動，更是一種生活。

⁹ 阿君·阿帕度萊，《消失的現代性：全球化的文化向度》，台北市：群學，2009，頁154。

06 美術館的運動場

「如何在美術館上一堂不一樣的體育課？」

運用體育活動的器材、設施、規則、材質和視覺元素，B2 與 B3 展間分別從「隔網運動」與「肢體動作」的基礎設施出發，設計出兩間非常規的運動遊樂場。圓弧的球場、另類的器材，與高低彎曲的平衡木，這些熟悉又陌生的運動場景，試圖誘使觀者親身踏入、實際參與——從雙人對打的隔網運動到單人體驗的肢體延展，開始遊戲在這堂美術館裡的體育課。

24

07 〈懸滯〉 Sierra Brooks, Daisha Cannon, Luci Collins, Olivia Courtney, Naveen Daries, Dominique Dawes, Nia Dennis, Makarri Doggette, Daiane dos Santos, Gabby Douglas, Dianne Durham, Yesenia Ferrera, Annia Hatch, Ashleigh Heldsinger, Laurie Hernandez, Kiya Johnson, Dipa Karmakar, Jennifer Khwela, Mammule Rankoe, Sibongile Mjekula, Betty Okino, Elizabeth Price, Caitlin Rooskrantz, Tasha Schwikert, Jamison Sears, Stella Umeh, Gabby Wilson, Corrine Wright

藤吉維·尼基·恩科西 Thenjiwe Niki Nkosi

單頻道錄像，6 分 45 秒
2020

25

在如同星際般夢幻的背景音樂下，藝術家交錯剪輯出 28 位體操選手，在競賽的起步／起手之前的特寫鏡頭。這些時而模糊、時而清晰，時而混著雜訊的青春面容，明示出不同紀錄年代的影像技術。而當影片在格放的像素、跳動的色塊和銳利飽和的畫面之間不斷切換之際，她們專注卻忐忑的神情，不僅未因任何時代改變，甚是格外清晰。

畫面中，接連出現的選手不時抿起雙唇、搓揉雙手，直盯著鏡頭外的體育場。她們在下一刻的飛躍或墜落雖不可見，但在挑戰人體技藝與服膺國家與社會期待的巔峰時刻，夾雜的是屬於個人稍縱即逝的真空。

08 〈看我舞動〉 羅智信

動力機構、複合媒材、編程與控制系統
2024

「看我舞動、看我表演；我成為球，或身上的球成為我。飛越過人群或兀自獨舞，不管是在光中或角落暗處。我也許不是你最鍾愛的舞蹈家，但我繼續舞動。跳到磨損、跳到支離破碎、跳到電池耗盡、跳到成為塵埃。」

選擇身體中最貼近「球體」或直接稱為「球」的部位，如眼球、乳房和睪丸，製作成動力機械裝置，依照編排好的路徑隨機在空間中滾動。原為個體的舞者（運動員），在此共組成一個和諧的整體——這可被視為舞台或運動場上的完美連動，也可以從微觀的視角，想像獨立的單位如何構成一個集合的身體。

動力機構：鄭先喻、鍾湫泓
燈光編程：吳羿璉、洪素喆、鄭任翔

26

09 〈徑〉 張幼欣

聲音裝置
2024

如果體育也是一種聽覺的運動，什麼樣的樂音可以用來動身與詮釋？以臺灣原住民族在傳統領域持續實踐的動作為例，採藤、伐木、狩獵、擔重等任務，都是與族群的文化傳承和日常生活息息相關的技能。除了高密度的勞動，在不同的呼吸、力矩，速度和動能的相互牽引下，會帶出什麼樣的韻律？透過（部分）聲音紀實和器樂模擬的音像實驗，〈徑〉嘗試在新北市美術館的「藝術天臺」打造出一段跋山涉水的動態生活場景，利用聽覺作為形塑運動和美學的共通感知能力，探索音樂家和運（勞）動者之間的巧妙關聯。

笛樂：林小楓
低音大提琴：李東熙
擊樂：張幼欣
錄音／混音／音場設計：劉詩偉

27

10 「只是玩一場遊戲」 楊季涓

雕塑（陶瓷）、色粉、釉下彩、鋼繩、銅鏈、不鏽鋼、白蠟木、動力設備
2024

以旋轉的動力設備懸吊陶瓷風鈴，擺動出時而和諧，時而雜沓的聲響——既像是運動時無法控制的心跳，也像是面臨過於激烈或不安的心情時，緊繃的生理夾雜著嘗試平靜的動作節奏。在展場中，藝術家以〈小小的汗水〉和〈跳得高跑得快〉兩組作品，展開一段段以動力驅使的情境敘事。在看似歡樂的遊戲時刻與競賽式的慶典中，體感是並存且難以拆解的。那可能是奮力一搏的激昂情緒；面對速度無力招架的身體與挫折的反應；抑或（出乎預料地）失敗後，流下的快樂與悲傷交雜的淚水。

陶土製作協力：李霈姍、游佳臻
動力裝置：穀米機工

28

11 〈溜冰鞋上的黑色面具〉 阿莫·帕特爾 Amol K. Patil

單頻道錄像，10 分 20 秒
2022

一位年輕男性，穿上一雙裝有電動清潔刷的紅色溜冰鞋，揹起收音機，放著印地文的歌曲，穿梭在孟買的街區。他的形象，源自於藝術家父親的老友，阿尼爾·圖埃貝卡（Anil Tuebhekar）：他總是穿著溜冰鞋，手拿掃帚，腰間掛著收音機，每天反覆地清掃街道——他清潔了城市，卻不受城市的歡迎。他知道自己不能搭公車，也無法去飯店喝飲用水，日復一日地用音樂隔絕世界，是他有聲卻沉默的抗議。

與「Powada」（源於 17 世紀的印度傳統音樂形式，近代也作為批評社會和政治的手段）音樂家亞爾加爾·桑斯克提克·曼奇（Yalgaar Sanskrutik Manch）合作，帕特爾改編了他祖父收集的勞工抗爭歌曲〈聽這個故事吧，人們啊〉（Katha Suno Re Logo），引領觀眾走過圖埃貝卡的旅程。隨著理應清潔地面卻似無用處的溜冰鞋滑行，越見清晰的，是一段段不斷重複的抗爭樂句與層層疊加的寫實場景。

29

12 〈SWINGUERRA〉 芭芭拉·瓦格納 & 班傑明·德·布爾卡 Bárbara Wagner & Benjamin de Burca

雙頻道錄像裝置，5.1 聲道，21 分鐘
2019

結合巴西東北部的音樂舞蹈風格「Swingueira」和葡萄牙語言的「guerra」（戰爭），一場名為〈SWINGUERRA〉的競技，由跨性別與非二元性別者為眾的舞者在體育場開演。透過當地舞團「Cia」、「Extremo」、「Grupo La Máfia」，和「Bonde do Passinho/As do Passinho S.A.」的姿態，〈SWINGUERRA〉精湛地跳出藝術家和表演者的故鄉勒西菲（Recife）的激情舞風。這些看似性感、直白、露骨甚至色情的音樂歌詞與舞蹈，實則改編自巴西傳統音樂（如森巴、Bossa Nova、雷鬼等）。而如此新穎且落地的風格，往往來自於該地最貧困的地區。

當鏡頭流轉於各種舞風，表演者列隊在高舉的旗幟前方，一幕愛國場景浮現。代表不同舞蹈類型的表演者，共同喊出國家的座右銘「秩序與進步」。面對巴西國內跨性別者被謀殺案數的居高不下，這段歡樂的群舞暗藏悲傷的訊息。借鏡巴西社會的意識形態差異，〈SWINGUERRA〉製造的群像企圖走出現有的權力結構，找尋另一種國家的歸屬。

30

製作團隊

With Eduarda Lemos, Willam Vinícius, Stephane Melo, Davyson Lima, Clara Santos, Aline Linhares, Marclio Gomes, Myllena Mello, Melissa Salazar, Hefrain Nunes, David Helder, Wallisson Vieira, Vinícius Lima, Renato Victor, Williams Ferreira, Diego Matarazzo, Edlys Rodrigues, Myllena Moura, Bethy Carvalho, Kally Albuquerque, Aline Marques, Julia Vitória, Higor Leandro, Ailton Silva, Deivesson Maksuel, Matheus Ferreira, Fábio Santos, Antonio Henrique da Sena Pinto (MC Fininho), Victor Adriano de Melo, Alex Martins da Silva, Wesley Victor da Silva, Clara Damaceno, Julian Letícia, Tamires Gonçalves, Vitória Caiury Gentil da Silva, ngela Maria da Silva (Kinha do Tamburete)
With the Support of Fundação Bienal de São Paulo
Produced by Bárbara Wagner & Benjamin de Burca
Executive Producers Dora Amorim, Thais Vidal
Cinematographer Pedro Sotero
Production Designer Benjamin de Burca
Editor Eduardo Serrano
Assistant Director Gabriel Domingues
Cast Preparation, Choreography Diego Matarazzo, Clara Santos, Edlys Rodrigues, Antonio Henrique da Sena Pinto (MC Fininho)
Production Manager Julia Machado
Production Coordination Jairo Dornelas
Set Designer André Antônio
Graffiti Carlos André
Costume Designer Rita Azevedo
Styling Zé Lucas
Sound Mixer Lucas Caminha
Boom Operator Catharine Pimentel
Sound Design Mixing Nicolau Domingues, Caio Domingues
Original Soundtrack Carlos Sá
Sound Engineer Bruno Lins, Carranca Estúdios
Percussion Renato Nogueira, Zé Paulo
Guitar Caio Domingues
Vocals Allison Marx
Finishing Studio Clandestino
Colorist Pablo Nóbrega
Second Assistant Director David Moura
First Camera Assistant Maíra Iabrudi
Second Camera Assistant, Logger Lana Lo Bianco
Logger, Editing Assistant Ivitch Barret
Gaffer Marcinho Lima
Key Grip Sandro dos Santos
Grip Clóvis Albuquerque Lima
Translation Pedro Neves
Shot in Olinda and Jaboatão dos Guararapes, Pernambuco, Brazil
SWINGUERRA
 Bárbara Wagner & Benjamin de Burca, 2019
 Courtesy the artists and Fortes D'Aloia & Gabriel, São Paulo and Rio de Janeiro

13 〈同軌〉 藤吉維·尼基·恩科西 Thenjiwe Niki Nkosi

單頻道錄像，海報
4分03秒
2022

〈同軌〉混合剪輯了「大英國協運動會」的運動員、觀眾和管理者的歷史檔案，與英國殖民地和大英國協成員國的經濟和宣傳活動紀錄。在影片中出現的各個場景，提醒著觀者留意——這些運動會，包括眼前的這一場，都是一場持續數百年的政治計畫。2022年大英國協運動會期間，〈同軌〉持續在場館外的螢幕上播放，並在當時的主辦城市伯明罕舉辦地區放映活動。

32

14 〈Plastonki 的沙坑〉 楊季涓

陶瓷、色粉、釉下彩、釉藥、沙子
2020-2024

「Plastonki」是一種藝術家自創的物種，名字由「Plastic」（塑料）和「Stone」（石頭）組合而成。牠是以陶製成、有著塑料垃圾的外形，生長於沙灘上的奇異種。對於其他生物來說，牠的存在就像是神話裡的傳奇角色。從科學角度出發，綜合地質及生物演進脈絡，以詼諧諷刺的口吻言說，藝術家將沙灘上散落的垃圾場景再生於藝術展場，討論堅硬如石的「Plastonki」，究竟從何而來？

呼應新北市美術館園區的熱門景點「戲水沙坑」，〈Plastonki 的沙坑〉從遊樂場的概念出發，為這個物種帶來新的情境。結合沙灘常見的塑料玩具、攀爬向上的牆面岩塊，與行走於該地山區不時會遇見的廢棄陶器等地方「物語」，從海上山的「Plastonki」，帶來了另一種演進的風景。

33

15 *I Just Wanna Surf*

《我只是想衝浪》

加布里埃拉·安戈蒂瓊斯 Gabriella Angotti-Jones

攝影與攝影書

2022

「昨天，從國小以來，我第一次在我的頭髮裡找到了一圈金紅色的捲髮。當我發現它時，我想起了小時候在海灘玩了一整天後，在家裡的浴室，看到頭髮裡出現一縷金色捲髮的情景。哇，我頭髮的顏色真漂亮。我記得它有多麼的淺。也記得當時的自己想著：看吧，我也可以當個金髮美女。」

「我拍攝黑人女性和非二元性別的衝浪者，是因為歷史上沒有關於我們的影像。在這個過程中，我的情緒意外地激動。」

「我意識到如果想拍出更好的照片，必須學會如何把浪衝得更好。我不確定自己能否碰觸到那個曾經被拋下的部分自我。我將海洋與我生活中的創傷連在一起。我不確定自己能否駕馭這種創傷。我感到卑微，當我重新去認識所有因為自己長時間遠離衝浪而失去的東西。重新學習自己的過去。」

—— 加布里埃拉·安戈蒂瓊斯

34

35

16 攀岩與滑板

適逢 2024 年巴黎奧林匹克運動會，來自街頭的霹靂舞與滑板；山與海的攀岩與衝浪，正式成為新增比賽項目。

「體育課」的最後一間展間設置為滑板與攀岩的運動體驗區，展期間週末設有專業教練駐場指導，相關開放時間與參加辦法請見新北市美術館網站。



詳細資訊

教育推廣活動

展覽期間將舉辦以「運動」為題的多元系列活動，報名辦法及活動詳情請留意美術館網站公告。



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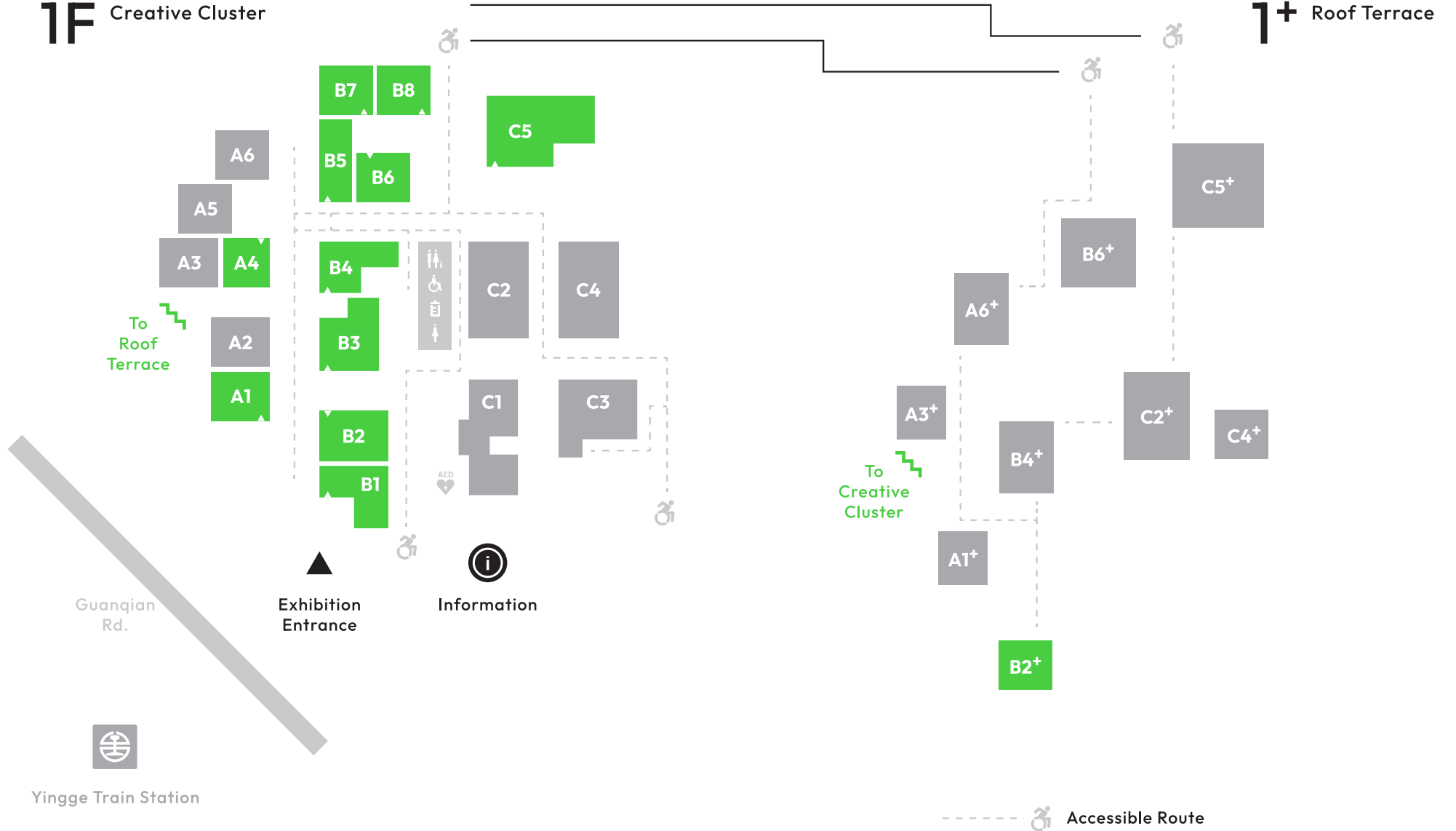
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劉柏君、鍾文中

IN TERMS OF SPORT

Map

1F Creative Cluster

1+ Roof Terrace



Times of Sport

When you think of sports, what comes to mind? Is it the compulsory physical education in school uniforms, the intense physical training that pushes the limits, the sound of a starter pistol at the tracks, the broadcast of international competition finals, the dark underbelly of illegal sports betting scandals, or the bodybuilding commercials on a video wall? We are all familiar with these everyday moments of modern sports. These scenarios, like physical education implemented under the mandates of communal living and national health standards or becoming a fervent fan during a game broadcast at home, are well-known to us. With international sports events, a region with a colonial history often confronts a peculiar interweaving of past and present — a scenario where an athlete representing a specific ethnic identity becomes an envoy that carries a certain ideology as part of a national team.

When we talk about sports, what do we talk about? What do we truly observe when we watch sports? For a colonial regime, organizing sports events that encourage mass participation in the colony not only flaunts the health and physical education levels of the local population, but highlights its capacity for modern governance. We can say that the popularization of sports mirrors national development and ethnic politics — for instance, cricket in India, baseball in Taiwan, and soccer in Latin America. Drawing on the discourse of anthropologist Arjun Appadurai, sports under colonial rule can be seen as a form of the "colonial ecumene." If we trace local cultural history through the development of sports, we would see vivid chronicles of how a postcolonial, globalized context

has its inception in politics and governance, then become epitomized by team sports.¹

Modern stories about sports, physical education, and the nation have long been social narratives outside the sports field. Historical and contemporary reflections aside, gender difference and unequal power structure in sports competitions are unignorable facts. In recent years, the #MeToo movement and the hundreds of sexual assaults it has revealed against underage athletes by doctors of the U.S. Gymnastics Team, international debate on inclusion and fairness when it comes to transgender athletes, the fight of the U.S. Women's National Soccer Team for equal pay as the Men's Team, as well as unprecedented full gender parity achieved in this year's Paris Olympics. The influence of sports on public issues has far extended from inside the field to the outside, the common refrain that politics and sports don't mix saliently an antiquated idea.

On view at the New Taipei City Art Museum adjacent to the Yingge Civil Sports Center, "In Terms of Sport" unfolds through a look at art, architecture, and sports. An artwork about a ping-pong table without actual ping-ponging through the lens of Hayahisa Tomiyasu; a community sports center designed by Lina Bo Bardi that cannot host formal sports games, but only leisure activities; a professional athlete and the epitome of "sports is life" named Chang Hsing-hsien, who represented Japan, Manchuria, and Taiwan in international sports contests. Together these three examples from different time periods, geographical contexts, ethnic groups, and social structures encapsulate what remains the mundane nature

of sports: it never is just sports.

Here, sports do not merely serve to maintain physical health; the social and cultural significance of physical education is no longer bound to mainstream ideas. If the curatorial site is a meeting place for acquiring and experiencing meaning, it is also a continual reinterpretation of existing precepts and valuations. Through the compilation of exhibition narratives, seemingly unrelated contexts of time, society, aesthetics, economics, culture, and politics are shifted into one (temporary) framework — a space where art and culture guide the dialogue.² Such transpositions facilitate a renewal in the production of meaning.³

And when the intention of the exhibition is to deconstruct and challenge the universal values of sports — by experiencing unconventional sports venues and unfamiliar sports equipment in the exhibition space; encountering the impeccable and invisible national team in Thenjiwe Niki Nkosi's *Suspension* and *The Same Track*; witnessing the rotational movement in Luo Jr-shin's *Look at Me Grooving* and Yang Chi-chuan's "Just Playing a Game;" stepping into the dynamic soundscape of mountains and forests in Sayun Chang's *Trails*; moving forward amidst the laborers'song in Amol K. Patil's *Black Masks on Roller Skates*; street dancing against urbanscape in *SWINGUERRA* by Bárbara Wagner & Benjamin de Burca; walking by Yang Chi-chuan's *Plastonki's Playground*; gazing at the ocean in Gabriella Angotti-Jones' *I Just Wanna Surf* at a skate park — here, the public will create and find their own trajectory in sports.

Looking at the everyday moment in sports, we can call it recreation, workout, or athletics; it is a narrative of experience that revolves not really around movement. The body as the vehicle for sports meets the sensory

technique of storytelling through the sports scenes on view in this exhibition. Whether it is climbing onto a ping-pong table in a park in Leipzig, Germany; dusting chalk in a gymnastics arena at the Olympics; riding waves on the crystalline beach of California, U.S.; weaving through the alleys in Mumbai, India; dancing in the streets of Recife, Brazil; or traversing the east coast of Taiwan, these moments manifest themselves as virtual realities — pertaining or unrelated to sports — each a physical education class about difference and identity.

Tsou Ting

¹ Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*, London: University of Minnesota Press, 1996, pp.91-97.

² See Smith, Terry. *Curating the Complex & The Open Strike*, London: Sternberg Press, 2021, pp.7-8.

³ See von Bismarck, Beatrice. *The Curatorial Condition*, London: Sternberg Press, 2022, pp.80-86.

01 An Artwork: *TTP* by Hayahisa Tomiyasu

On Sunday August 14th, 2011 I went for a walk at around 3.00pm. Down Tarostrasse, then Strasse des 18. Oktober.

As I was turning the corner of the German National Library veering into Curie Strasse, I came across a fox. From my angle I could see the right side of its body.

The distance between us was rather short. It probably did not notice me or chose to ignore my presence. Its eyes were closed and it was sniffing the stones between the sidewalk and the adjacent lawn. There was a Do Not Enter sign a couple of feet away on the sidewalk.

Then it squatted in the grass, tilted its head to the left and back again slowly. It kept its eyes closed and did its business. Upon finishing it straightened up and speedily proceeded towards the nearby shrubbery. Shortly before vanishing into the bushes it stopped and glanced in my direction. The tip of its tail was glowing white.

On the morning of August 30th, 2011 I got up and looked out the window. My room was on the 8th floor looking south. In front of the building was an athletic field. Located on the right was an indoor swimming pool and a small soccer field, adjacent to a gym. To the left there was a sand pit, a running track, another larger soccer field and a ping pong table.

I spotted a fox on the athletic field, calmly crossing the sand pit and the running track. It stopped right before passing the ping pong table and lifted its head to look at it. Then it went on and left the field.

Ever since then I have frequently been at my window waiting for the fox, but it never appeared again. Slowly but surely I started to observe the ping pong table.

Hayahisa Tomiyasu

TTP

Hayahisa Tomiyasu

Photography

2012-2016

TTP is a series of photographs made by Hayahisa Tomiyasu from the window of his former student apartment in the German city of Leipzig. From his south-facing view we see a "Tischtennisplatte" or ping pong table used for a plethora of purposes – including a sun bed, a laundry counter, a kids' climbing frame, an exercise site, a family lunch spot, a refuge from busy streets, among various other uses – except from table tennis. Tomiyasu spent five years documenting the humble table and thanks to his sustained curiosity we observe the idiosyncrasies of human behavior and social habits, as seasons change, scenes mutate and people come and go.

02 A Sports Field: "SESC Pompéia's Sports Field" by Lina Bo Bardi

What would it look like if an art institution were a small-scale socialist practice? "SESC Pompéia" in São Paulo experiments with such an imagination. It was designed and planned by Lina Bo Bardi, an Italian-Brazilian architect devoted to the social and cultural purposes of architecture.

Originally a vast reinforced concrete factory, SESC Pompéia was transformed into a recreational area for local residents, sprawling over 16,000 square meters after the factory ceased operations. Planned and redesigned by Bo Bardi, SESC Pompéia retains not only the reinforced concrete structure of historical significance but also includes the living patterns of residents mingling in the neighborhood alleys. Featuring facilities like a theater, swimming pool, sports field, library, restaurant, café, exhibition spaces, workshops, and classrooms, SESC Pompéia functions as an ideal community activity center. Each public space enhances the shared connections and structural differences among the community. For instance, the sports center, which deviates from international standards for competition venues, underscores the belief that sports should not be competitive; a theater with facing seats and no backstage area promotes the idea that stages should have no front or back and that seating should not be hierarchical; similarly, a library and children's play area are situated side by side under the same roof, adjacent to a minimalistic "do nothing" zone with only a stream of water and a fireplace, open and without walls, embodying the essence of a community center.

At SESC Pompéia, the public encounters a democratic cultural space inspired by "Poor Architecture"

(Architettura Povera), where the craftsmanship uses minimal and modest means to maximize exchanges and dignity. The "life structure" observed by the architect locally takes root in a plain and personal architectural environment. Originally envisioned as a "sporting and cultural center," SESC Pompéia, through Bo Bardi's reinterpretation, evolves into a unique sporting and cultural moment rooted in "leisure."⁴

Instead of a "sporting and cultural" centre, we began to use the term "leisure" centre. "Cultural," said Lina, "is too weighty, and can make people think they should perform cultural activities by decree. And that can lead to inhibition or traumatised dullness." She said the word "culture" should be put in quarantine, given some rest, left to recover its original meaning and depth. And the term "sporting" implied competition and dispute – which she considered a harmful tendency in a society already excessively competitive. It would just be "leisure," therefore.⁵

Located in São Paulo, Brazil, SESC Pompéia is a welcoming space for public gatherings, conceptualized by architect Bo Bardi as a formula for cultural production. Here, "sports" activities transform into "leisure," with an unusual allure: the sports field, named after the four seasons and colored accordingly, features a ceiling slightly lower than the standard, with large potato-shaped windows carved into the walls—creating a sports venue that continuously exposes the urban scene, yet free from formal sporting events.

⁴ See Bo Bardi, Lina. *Stones against Diamonds*, London: Architectural Association, 2013, p.98.

⁵ Ferraz, Marcelo. "The Making of SESC Pompéia," <https://linabobarditogether.com/>, accessed 15 Mar. 2024.

03 An Athlete: "My Life as an Athlete" by Chang Hsing-hsien

Chang Hsing-hsien, born in 1910 in Taichung, was the first Taiwanese athlete to participate in the Olympic Games, representing the Japanese team in the 10th Los Angeles Olympics (1932) and the 11th Berlin Olympics (1936). His "life as an athlete," which started and ended in Taiwan, was a fervent testament to his lifelong passion for sports from being an athlete to a mentor, as well as a piece of life history spanning from Japanese Rule through Manchukuo, the era of the Nationalist government, to post-war Taiwan.

June 28th (Tuesday), Sunny

After resting yesterday, my body feels much more flexible today. At 10 a.m. this morning, we all dressed in suits for the commemorative photoshoot of Olympic athletes. Seeing everyone's attire genuinely uplifted my spirits. This ship adheres strictly to Western customs; hence, suits are obligatory for dining. While the athletes find this cumbersome and dress formally only for dinner, they opt for more comfortable training gear marked "Japan" during breakfast and lunch, which allows for a more relaxed atmosphere. But since we have to wear suits every day, I've become quite accustomed to it. (The rest is omitted) ⁶

October □, 1936

Chang Hsing-hsien to Yang Chao-chia

Dear Mr. Yang,

I returned safely to Dalian on the 15th, so please rest assured. I was initially shocked to discover significant reforms had been implemented in the company's organizational structure upon my return, but I was relieved to find my position unchanged.

52

On Sunday (the 18th), Ji-zhen made a special trip from Hsinking to treat Mr. Cheng, Mr. Tseng, and me for a meal. It was a joy to dine together so delightfully in this setting. Ke Tzu-chang is still deeply committed to playing rugby. On the 25th, a Japanese-Manchukuo rugby game was held, coinciding with a welcome competition in my honor. As you have advised, I should cease competing. While I will not stop participating in sports, I've decided to no longer participate in distant competitions or races. This decision to not participate in any more Olympic games will likely free up more of my time, which I plan to dedicate to advancing my language studies. I feel immense regret for not being able to achieve better results at the Olympics. Although I have no regrets and tried my best just like the winners, I feel helpless due to insufficient strength, with no choice but to give up, hoping that stronger athletes from Taiwan will emerge in the future. (The rest is omitted) ⁷

53

My Fate

Since the Restoration, I have not been sent to participate in the Olympics even once.

For over thirty years after the Restoration, I have held significant roles in sports, particularly in athletics. Friends familiar with my background in sports often remark that if Brother Hsing-hsien were to lead athletes at the Olympics, the team would be more cohesive and likely to achieve good results. And my two Olympic experiences would provide a sense of security to the team; an accompanying predecessor would also make external communications and negotiations easier. Why have I never been assigned to the Olympics? Every time another country hosts the Olympics, regardless of whether a person is related to sports or interested in sports, if they have any connection with that country, the state appoints them as liaisons, yet I have never been appointed, which is inconceivable to my friends, who always ask me why. ⁸

04 A Museum (Playground)

"I sought, at the Museu de Arte de São Paulo, to resume certain positions. I sought (and hope it happens) to re-create an 'environment' at Trianon. And I would like the public to go there, to see exhibitions in the open air and to discuss, listen to music, watch films. I would like children to play in the morning and afternoon sun."

— Lina Bo Bardi, 1967

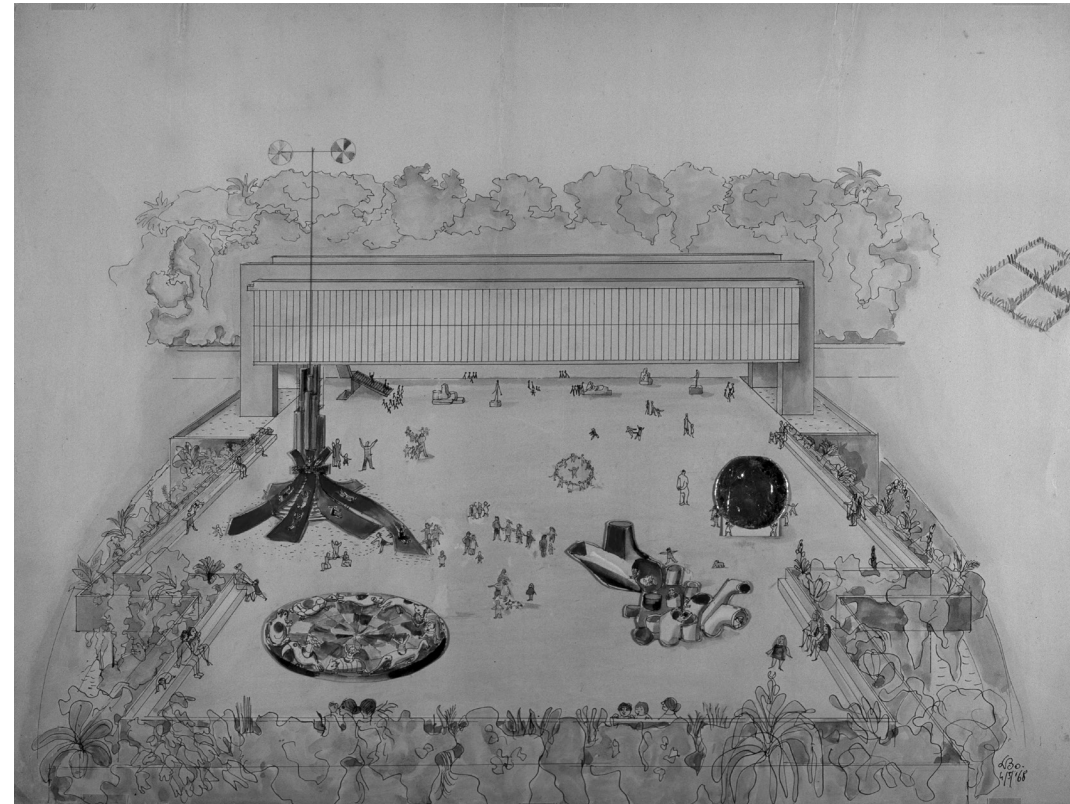
©Instituto Bardi / Casa de Vidro.

54

⁶ Chang, Hsing-hsien. *My Life as an Athlete: Diary and Letters of Chang Hsing-Hsien*, Tainan: National Museum of Taiwan History, 2020, p.34.

⁷ *Ibid.*, p.232.

⁸ *Ibid.*, p.405.



05 . 1 Ball Net

This square ball net might appear unfamiliar; it is used in "Tchoukball," a sport in which Taiwan has consistently held the world number one ranking over the past decades. Tchoukball was invented by Swiss biologist Hermann Brandt and is characterized by its non-contact nature, forbidding actions such as bumping, grabbing, and intercepting. The essential rule of Tchoukball is that the attacking team scores if they successfully make a net shot, and the ball bounces within the playing field, but the defending team fails to catch it. When one team passes the ball, shoots at the net, or catches the ball, the other must not perform any blocking action.

05 . 2 Trophy

This is the "IOC Women and Sport World Trophy," awarded in 2019 by the International Olympic Committee to Sophiyah Liu, Taiwan's first female baseball umpire. Since 2000, the IOC has recognized individuals and organizations promoting gender equality, diversity, and inclusivity in sports with the "IOC Gender Equality, Diversity and Inclusion Champions" awards. This is a trophy not earned through competition.

05 . 3 Protective Gear

These are the women's groin and shin guards specially tailored for baseball umpire Sophiyah Liu by Racer Sporting Goods Co., Ltd. Before this gear was made, Liu did not have fitting standard equipment to officiate games. The rarity of female baseball umpires and ingrained gender biases made her journey in this "national sport" rife with discrimination and absurdity. Nevertheless, Liu's

56

57

steadfast commitment has altered her reality, embodying her motto: "If she can see it, she can be it."

05 . 4 Beanie

This specially designed beanie, crafted from unique fabric and with tailored seams, is intended for the head-spinning maneuvers of breaking. Closely associated with hip-hop music and emerging from the 1970s American street culture, Breaking showcases extreme dance skills and unique artistic traits. It is set to debut as a new event at the 2024 Paris Olympics. Parallel to "floor movements," the Olympic floor exercise has been a fixture for over seventy years. Notably, the women's free gymnastics routine is set to chosen music tracks (which occasionally include hip-hop beats). At the same time, the men's is performed in silence, deemed a silent competition that requires no musical accompaniment.

05 . 5 Climbing Holds

"Sport Climbing" was added to the Tokyo 2020 Olympics, bringing the outdoor activity of rock climbing indoors to an artificial arena. The walls, vibrant and varied in shape, may not replicate the natural rock faces, but the intrinsic human desire to "find a path" and "reach the summit" persists. This dark pottery piece, resembling a climbing hold and peculiarly shaped, is not from a climbing block factory but "a rock that seems easy to grasp" created by artist Yang Chi-chuan.

05 . 6 Skateboard

Skateboarding, originating from the 1950s American surf culture, embodies "surfing on land." Wooden boards fitted with four wheels bring the "wave" from the sea to the streets. This sport is trendy among the youth and epitomizes alternative, subcultural expressions of rebellion and street ethos. In 2020, skateboarding was officially included as an Olympic sport, accessible to participants of all ages and genders. The first Olympic skateboarding gold medal was awarded to a 12-year-old Japanese female.

05 . 7 Cricket

At the 141st International Olympic Committee (IOC) session in Mumbai in 2023, it was decided that "Cricket" would be included in the 2028 Olympics. This sport, somewhat unfamiliar to the Taiwanese public but considered India's national sport, was introduced to India during the British Empire's colonial period. Anthropologist Arjun Appadurai has notably elucidated the unique relationship between India and cricket.

Yet all these factors do not get to the heart of our problem: why is cricket a national passion? Why is it not just indigenized but the very symbol of a sporting practice that seems to embody India? Why is it watched with rapt attention in stadia from Sharjah to Madras and in every other media context as well? Why are the stars of cricket worshiped, perhaps even more than their counterparts in the cinema?

Part of the answer to these questions doubtless lies in the profound links between the ideas of play in human life (Huizinga 1950), of organized sport in mobilizing simultaneously powerful sentiments of both nation and humanity (MacAloon 1984; 1990), and of agonistic sport in

re-calibrating the relationship between leisure and pleasure in modern industrial societies (Elias and Dunning 1986; Hargreaves 1982). From these perspectives, cricket can be seen as a form of agonistic play that has captured the Indian imagination decisively.⁹

05 . 8 Roller Skates

These red roller skates, fitted with electric cleaning brushes, were custom-made by artist Amol K. Patil. Designed for the streets of Mumbai, India, they feature their own distinctive theme song.

05 . 9 Paddle

Two paddles and a paddle bag: the first paddle of Yvonne Jiann, founder of the Taiwan Outrigger Canoe Association; a wood-carved paddle by artist Lafin Sawmah; and a paddle bag, crafted from *Calamus formosanus* by Akac Orat. An outrigger canoe is a type of boat equipped with lateral supports for added stability and has a long history; it was also the means of maritime migration for Austronesian people thousands of years ago. Outrigger canoes, which carry the materials, culture, and tracks of movement of the ocean and islands, have developed into modern watersports in places like Hawaii, New Zealand, and Australia. More than just a competitive sport, outrigger canoeing serves as a conduit for exchanging maritime cultures among Austronesian communities. For many, it transcends sport and embodies a lifestyle.

58

59

⁹ Appadurai, Arjun. *Modernity at Large: Cultural Dimensions of Globalization*, London: University of Minnesota Press, 1996, p.110.

06 The Museum's Sports Field

“How can we host a different kind of physical education class in a museum?”

By leveraging the equipment, facilities, rules, materials, and visual elements of sports, exhibition rooms B2 and B3 are ingeniously designed around the basic infrastructure of "net sports" and "body movements" to craft two unconventional sports playgrounds. An arc-shaped ball court, alternative equipment, and balance beams with varying heights and bends—these familiar yet unfamiliar sporting scenes aim to entice visitors to step in and actively participate—from two-person net sports to individual physical stretching, and the games begin in this physical education class at a museum.

60

07 *Suspension* (Sierra Brooks, Daisha Cannon, Luci Collins, Olivia Courtney, Naveen Daries, Dominique Dawes, Nia Dennis, Makarri Doggette, Daiane dos Santos, Gabby Douglas, Dianne Durham, Yesenia Ferrera, Annia Hatch, Ashleigh Heldsinger, Laurie Hernandez, Kiya Johnson, Dipa Karmakar, Jennifer Khwela, Mammule Rankoe, Sibongile Mjekula, Betty Okino, Elizabeth Price, Caitlin Rooskrantz, Tasha Schwikert, Jamison Sears, Stella Umeh, Gabby Wilson, Corrine Wright), Thenjiwe Niki Nkosi

Digital video and sound
6 min 45 sec
2020

Set against an ethereal soundtrack, the artist skillfully intercuts close-up footage of 28 gymnasts just before their competition routines commence. These faces, at times blurry, at times clear, and sometimes muddled with static, signify the varying image technologies of different recording eras. As the film switches incessantly between pixelated frames, dancing color blocks, and sharply saturated images, the gymnasts' focused yet anxious expressions remain timelessly distinct and exceptionally clear.

In the scene, participants appear in succession, pursing their lips and rubbing their hands, intently gazing beyond the camera at the sports field. Though their next moment of flight or fall is unseen, these peak moments of challenging the concept of anthropotechnics while conforming to national and societal expectations are interlaced with fleeting instants of a suspended self.

61

08 *Look at Me Grooving*, Luo Jr-shin

Kinetic installation, mixed media, programming, control system
2024

"Watch me dance, watch me perform; I become the ball, or the ball on me becomes myself. I soar over crowds or dance alone, whether bathed in light or hidden in shadowed corners. I may not be your favorite dancer, but I persist in my movement. I dance until I am worn, dance until I break apart, dance until my batteries deplete, dance until I turn to dust."

Parts of the body closest to a "sphere" or directly named "balls" such as eyeballs, breasts, and testicles, are chosen and crafted into a mechanical installation, rolling randomly in space along a predetermined path. Originally individual dancers (athletes) now form a harmonious whole—this can be seen as the perfect linkage on stage or sports field, or from a micro perspective, imagining how independent units constitute a collective body.

Mechanical Design: Cheng Hsien-yu, Chung Chiu-hung
Lighting Programming: Wu Yi-lian, Hong Yang-che, Cheng Jen-hsiang

62

09 *Trails*, Sayun Chang

Sound installation
2024

If sports could also be perceived as an auditory activity, what kind of sounds would incite motion and interpretation? Considering the enduring practices of Taiwan's Indigenous peoples in traditional activities—such as rattan gathering, logging, hunting, and carrying heavy loads—all are skills deeply embedded in cultural heritage and daily life. Besides intense physical toil, what rhythms emerge from different breaths, torques, speeds, and kinetic energies pulling at one another? Through (partial) sound documentation and instrumental simulation experiments, *Trails* attempts to create a dynamic life scene of traversing mountains and waters at the New Taipei City Art Museum's "Roof Terrace" Using the auditory sense as a shared capacity to shape movement and aesthetics, the piece explores the subtle connections between musicians and athletes (laborers).

Flutes: Lin Hsiao-feng
Double Bass: Lee Dong-hee
Percussion: Sayun Chang
Recording/ Mixing/ Sound Design: Liu Shih-wei

63

10 "Just Playing a Game," Yang Chi-chuan

Sculpture (ceramics), colored powder, underglaze, steel cable, copper chain, stainless steel, Chinese ash wood, kinetic equipment
2024

Suspended by rotating mechanical devices, ceramic wind chimes sway, generating sounds that oscillate between harmony and discord—akin to the uncontrollable heartbeat during physical exertion or the tense physiology intertwined with attempts to maintain composure amid intense or anxious emotions. In the exhibition space, the artist unfolds narratives driven by mechanics with two sets of works, *Tiny Drops of Sweat* and *Jumping High, Running Fast*. Within seemingly joyful moments of play and competitive celebration, body sensations are concurrent and inseparable. It may be the fervor of a vigorous effort, the body's and mind's reactions to overwhelming speed and frustration, or the mingled tears of joy and sorrow after (unexpected) failure.

Studio Assistant: Lee Pei-shan, You Chia-chen
Mechanical Design: Okome Studio

64

11 *Black Masks on Roller Skates*, Amol K. Patil

Single channel video
10 min 20 sec
2022

A young man sporting a pair of red roller skates equipped with electric cleaning brushes, carrying a radio playing Hindi songs, navigates through Mumbai's streets. His image is inspired by Anil Tuebhekar, an old friend of the artist's father: always in roller skates, a broom in hand, a radio at his waist, he repetitively cleans the streets—cleansing the city, yet unwelcome in it. He knew he couldn't take the bus or drink water at a hotel. Shutting the world out with music was his audible yet silent protest.

In collaboration with "Powada" (a traditional Indian music form from the 17th century, also used as a means to critique society and politics) musician Yalgaar Sanskrutik Manch, Patil adapted a protest song collected by his grandfather, *Katha Suno Re Logo* (Listen to This Story, People), guiding the audience through Tuebhekar's journey. As the roller skates, designed for cleaning yet ironically ineffective, move along, the performance vividly layers repeated motifs of protest and realistic portrayals.

65

12 *SWINGUERRA*, Bárbara Wagner & Benjamin de Burca

Two-channel video installation, color, sound, aspect ratio 1.85:1, looped without credits

21 min

2019

Merging the music and dance style "Swingueira" from Northeast Brazil with the Portuguese word for war, "guerra," a competition named "Swinguerra" is performed by dancers from the transgender and non-binary community in a sports hall. The local dance groups "Cia," "Extremo," "Grupo La Máfia," and "Bonde do Passinho/As do Passinho S.A." skillfully express the fervent dance spirit of the artists' and the performers' hometown Recife through the work *SWINGUERRA*. The music, lyrics, and dance moves, seemingly sensual, explicit, and even perceived as erotic, are creative reinterpretations of traditional Brazilian music styles, such as Samba, Bossa Nova, and Reggae. These innovative and down-to-earth styles are often rooted in the nation's most impoverished areas.

As the camera navigates through varied dance styles, with performers arrayed before hoisted flags, a scene of patriotism unfolds. Representatives from different dance genres vocally affirm the national motto, "Ordem e Progresso (Order and Progress)." This lively ensemble dance subtly embeds a somber message amidst the distressingly high rates of transgender murders in Brazil. Reflecting ideological differences in Brazilian society, *SWINGUERRA* creates a collective image that attempts to break free from existing power structures to find a sense of national belonging.

66

With Eduarda Lemos, Willam Vinícius, Stephane Melo, Daivson Lima, Clara Santos, Aline Linhares, Marcílio Gomes, Myllena Mello, Melissa Salazar, Hefrain Nunes, David Helder, Wallisson Vieira, Vinícius Lima, Renato Victor, Williams Ferreira, Diego Matarazzo, Edlys Rodrigues, Myllena Moura, Bethy Carvalho, Kally Albuquerque, Aline Marques, Julia Vitória, Higor Leandro, Ailton Silva, Deivesson Maksuel, Matheus Ferreira, Fábio Santos, Antonio Henrique da Sena Pinto (MC Fininho), Victor Adriano de Melo, Alex Martins da Silva, Wesley Victor da Silva, Clara Damaceno, Julian Letícia, Tamires Gonçalves, Vitória Caiury Gentil da Silva, ngela Maria da Silva (Kinha do Tamburete)

With the Support of Fundação Bienal de São Paulo

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Production Designer Benjamin de Burca

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Shot in Olinda and Jaboatão dos Guararapes, Pernambuco, Brazil

SWINGUERRA

Bárbara Wagner & Benjamin de Burca, 2019

Courtesy the artists and Fortes D' Aloia & Gabriel, São Paulo and Rio de Janeiro

13 *The Same Track*, Thenjiwe Niki Nkosi

Digital video and sound, posters

4 min 03 sec

2022

The Same Track interweaves archival footage of athletes, spectators, and administrators from the "Commonwealth Games" with images of economic and promotional activities in British colonies and Commonwealth member states. The film prompts viewers to recognize that the Games, including the current one, are part of a centuries-long political agenda in the making. During the 2022 Commonwealth Games, *The Same Track* continued to play on screens outside stadiums and in local screenings in the host city of Birmingham.

68

14 *Plastonki's Playground*, Yang Chi-chuan

Ceramics, colored powder, underglaze, glaze, sand

2020-2024

"Plastonki" is a species created by the artist, derived from "Plastic" and "Stone." They are peculiar ceramic creatures resembling plastic trash, found on beaches, appearing mythical to other beings. From a scientific perspective, integrating geological and evolutionary narratives with a satirical tone, the artist recreates the scene of littered beaches within the art space, questioning the origin of these rock-hard "Plastonki."

Echoing the popular "Water Playground" at the New Taipei City Art Museum, *Plastonki's Playground* creates a new context for this species from the idea of a playground. The installation merges elements such as plastic beach toys and upward-going climbing wall rocks with discarded pottery frequently encountered in the local mountains, presenting an alternative evolutionary scenery of "Plastonki" from sea to mountains.

69

15 *I Just Wanna Surf*

Photography, book
2022

"Yesterday, for the first time since I was in elementary school, I found a golden red ringlet in my hair. When I found it, I remembered being in my childhood bathroom, looking at a golden curl in my hair after spending the day at the beach. *Wow, my hair is a pretty color.* I remember how light it was. I also remember thinking, *See, even I can be blonde.*"

"I photograph Black female and non-binary surfers because there are no historical images of us. The process has been surprisingly emotional."

"I realized that if I wanted to take better pictures I needed to learn how to surf better. I wasn't sure if I could access that part of me that I'd let go. I associated the ocean with the trauma in my life. A trauma I wasn't sure if I could navigate. It's been humbling, re-learning all the shit I lost being away from surfing so long. Re-learning old parts of myself."

— Gabriella Angotti-Jones

70

71

16 Sport Climbing and Skateboarding

Coinciding with the 2024 Paris Olympics, breaking and skateboarding from the streets, sport climbing and surfing from mountains and seas officially join the Olympic program. The final room of the "In Terms of Sport" exhibition is dedicated to skateboarding and rock climbing activities. During the exhibition period, visitors can take part in these two activities under the guidance of professional coaches on weekends. Visit the New Taipei City Art Museum website for the session hours and how to join.



[more info](#)

Printed to accompany the "In Terms of Sport"
exhibition of NTCAM.

In Terms of Sport
2024.07.05 - 2024.11.17
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