

**公／共製造 台北論壇：**  
**財產、抗爭、公／共以及藝術的另類經濟**

2015年9月2-20日

台北當代藝術中心  
台北市保安街49巷11號

「私人與企業對公共機構日益增加的影響力方興未艾，加上數位知識愈益受到智慧財產權的管束以及破壞現有社區和社會價值的地產發展態勢，構成三股看似無法抑止的趨勢。我們在這龐大的勢力之前，如何尋找具頑強生命力的公共文化？」

—Marysia Lewandowska 及呂岱如

《財產、抗爭、公／共以及藝術的另類經濟》是一系列於香港舉辦的公開工作坊以及在台北舉行的電影特映與論壇。與會者主要以「慷慨分享」模式從事另類創作、發表、傳播的藝術家、電影人、策展人、建築師、研究者及社會運動中的活躍份子。本聚會旨在集思廣益，於協作生產的過程裡探討如何豐富及建立公共領域，與會者將從不同面向揭示財產權議題在亞洲高速全球化與現代化的踴躍過程中所扮演的角色，以及對公共文化造成的影響。

這三場活動為藝術家 Marysia Lewandowska 及策展人呂岱如的合作研究項目《公／共製造》，將透過系列活動的開展，協力促成一個出版集結，深入回應私有化進程如何影響日常生活與政治，並嘗試在各種羅散、個體化的實踐間尋求新的連繫，合力想像一個共同的未來。

台北論壇創造一個盈聚由台灣、香港及各方相關人士匯聚能量的平台，針對地緣政治下的社會困境與難題、非物質生產與傳播的另類經濟方法，以及公共文化中永續共有財的提案，進行交流與耕耘。近來所在台灣與香港發生與318學運和雨傘運動所連動的事件，以及它們促發各種對於社會關係和政治現實的省思，將會是本次論壇討論議題的重要參照，以回應主辦城市自身的脈絡現況。從這些相關討論出發，本論壇將以批判性與創造性的眼光來審視藝術創作與其剩餘價值的生產關係，進一步了解文化生產過程如何成為社群醞釀聚合與知識產出的新力量。我們將再度評量在複雜詭譎的衝突性現代化生活領域下，公／共的生產狀態。這個質地脆弱的世界籲求不同的關注以及減速的侵入。

### 電影特映會, 由參與者共同策劃

9/2 (三) 7pm

在微光閃爍之後 (2013) 2h 34' 導演: Hafiz Rancajale

9/9 (Wed) 7pm

馬萊岡的超人 (2008) 52' 導演: Faiza Ahmad Khan

後運動論壇 (2014) 1h 32' 導演: 後運動工作團隊

9/16 (三) 7pm

三重C剪輯百年 (2015) 18' 49" 導演: Marysia Lewandowska

由左入夜 (2015) 33' 39" 導演: Wendelien van Oldenborgh

親密同志——香港獨立媒體 (2014) 1h' 14' 導演: 黃孫權

### 論壇

9/19 (六) 論壇第一日

1:00-1:15pm 開場介紹 by Marysia Lewandowska+呂岱如

#### 焦點 # 1 從抗爭到公/共生產

1:15-1:45pm 黃建宏+黃奕捷/藝術如何面對運動傷害

1:45-2:15pm 黃小燕/抗爭演義: 鏡中物體比所示更\_\_\_\_\_

2:15-2:45pm 賤民解放區成員/賤民如何解放實驗計畫報告

2:45-3:15pm 魂游/從個人到公共: 抗爭與連結之微軟游擊

3:30-5:00pm 討論與觀眾問答 主持人: 呂岱如

#### 焦點 # 2 公共分享模式

7:00-7:30pm 呂佩怡/「藝術/運動」做為公共平台的可能

7:30-8:30pm Laurel Ptak/資產形塑所有社會關係

8:30-9:30pm 討論與觀眾問答 主持人: 朱珮瑩

9/20 (日) 論壇第二日

#### 焦點 # 3 作為一種文化過程的財產、所有權、相屬關係

1:00-2:00pm Emily Pethick/組織的藝術

2:00-3:00pm Hafiz Rancajale/知識生產與分享, 以Forum Lenteng為例

3:00-3:30pm 黃孫權/從《無地之愛》到合作社

4:00-5:00pm 討論與觀眾問答 主持人: Marysia Lewandowska

5:15-7:30pm 總結

本活動將以中英雙語進行。中文報告之現場英文口譯將透過手機app Zello發送給英文聽眾; 英文報告將即席口譯為中文給在場所有觀眾。因此, 中文報告每節30分鐘, 英文報告每節一小時。請英文聽眾下載Zello到手機上, 並加入Made in Public頻道, 以收聽現場翻譯。

## 論壇參與者

**朱彌璧**，香港策展人及作家，香港亞洲藝術文獻庫的公共活動策展人。CCS巴德學院策展碩士，她曾在多所國際美術館與非營利藝術機構工作，包括：The Power Plant (加)、CCA Wattis Institute for Contemporary Art、Creative Time、Forever & Today, Inc.、Noguchi Museum、舊金山現代美術館等。她的寫作曾於多項當代藝術與文化期刊上發表，包括Afterall、frieze、Kaleidoscope、TimeOut New York、Yishu等。她在2012年獲選Creative Capital | Warhol Foundation Arts Writers Workshop。

**黃建宏**，現職國立臺北藝術大學藝術跨域研究所副教授，從事關於影像與策展的研究。同時也書寫電影、當代藝術與表演藝術的評論，並從事法國當代理論，如德勒茲 (Gilles Deleuze)、布希亞 (Jean Baudrillard) 與洪席耶等人著作的翻譯。著作有：2009年的《COQ》、2010年的《一種獨立論述》、2011年的《EMU》、2013年的《蒙太奇的微笑》，與董冰峰、朱朱、杜慶春合編《從電影看》譯文論集、後藤繁雄合編《渾變》。於2007年開始接觸策展，策劃了國美館線上展覽《Exception》、2009年的《S-HOMO》、2009年九月展出的《後地方：post.o》、2010年與中國OCAT合作策展《從電影看》，以及2011年的《渾變》交流展、視聽藝術博覽會《日光浴》特展。並於2012年規劃Chim ↑ Pom《美麗世界：倖存之舞》與《心動Emu》特展、2013《臺灣分裂2.0》、《NG的羅曼史》、2014《運動之後：穆勒咖啡之夜》、2015《失調的和諧》。

**黃奕捷**，藝術工作者，時任「後運動論壇」Post-Movements Squad主持人。1992年生於台灣台南。畢業於國立台北藝術大學。曾為太陽花學運參與者，學運後與同儕持續思考運動所衍生的相關問題，並合作「後運動論壇」等活動。現則與同儕共同發展一項以家人生命史為主軸的計畫，探索台灣在經濟成長與民主轉型後所留下的種種遺緒。

**黃孫權**，國立台灣大學建築與城鄉所工學博士。長期研究並介入媒體、網絡文化與社會運動。現為高師大跨藝所助理教授，客座教授。於香港嶺南大學文化研究所、台北藝術大學藝跨所、南藝大建築藝術研究所等講座兼任。1994年創立《破報》任總編輯，2007~09任《文化快遞》總監。1997年擔任反對市政府推土機一14、15號公園反拆遷運動總召，並拍攝〈我們家在康樂里〉紀錄片。2004年創立台灣部落格 (twblog.net)，同年創立台灣獨立媒體中心 (tw.indymedia.org) 成為全球120個城市的全球獨立媒體中心網絡 (indymedia.org) 之一。近年開始從事策展與藝術創作等工作，在高雄經營「搗蛋藝術基地」，為南台灣重要的實驗社區藝術基地，參加深圳香港城市／建築雙城雙年展 (2007、2013)，台北立方空間〈錄地景-memoscape〉、高雄美術館《高雄點唱機》、北京紅磚美術館〈無地之愛〉個展 (2014) 等。策劃過《寶藏巖GAPP》、《跨域雙城展》、《巖空間》、高美館的《創作論壇—侯淑姿個展—望向彼方亞洲新娘之歌》、高雄市勞工博物館的《跨國候鳥在台灣—跨國移工展》等項目。著有《綠色推土機》、《除非我們尋找美麗》、《建築與烏托邦》。譯

有《自己幹文化-英國九零年代的派對與革命》，編有《大台北文化誌》、《魂夢雪泥—文學家的私密》、《隱匿的城市靈魂》等。目前正在進行《諸眾之貌—亞洲社會運動影像資料庫》與合作社計畫，其為橫跨建築、媒體、社會運動與藝術的藝術者。

**Marysia Lewandowska**，波蘭藝術家，主要居於倫敦。自1985年起，她的合作性計畫即開始大量探索文獻資料庫、收藏、展覽的公共功能與作用。從1995至2008年間，她與Neil Cummings發展長期的合作項目。在她的藝術實踐中，研究一直是作品計畫的重心。出版品有The Value of Things (Birkhauser/August 2000)、泰德現代美術館出版的Capital (2001)。作品Enthusiasm (2004-2006) 曾在華沙CCA、倫敦Whitechapel Gallery、柏林Kunst-Werke、巴賽隆納Tapiés基金會展出。電影作品Screen Tests (2006)在British Art Show 6展出。Social Cinema (2006)於倫敦建築雙年展呈現。Generosity Broadcasting House (2006)於Kunsthau Graz展出，Post-production (2008)參展於第七屆歐洲宣言大展。斯德哥爾摩現代美術館委託製作電影Museum Futures: Distributed (2008)、Tender Museum (2009)為Museum Sztuki所收藏。於斯德哥爾摩現代美術館展出的How Public is the Public Museum? (2010)的主題為智慧財產權、Re-Distributed Archive (2011)於華沙歐洲文化會議展出。與建築師Colin Fournier合作的Open Cinema (2012)是2012歐洲文化之都的公共藝術項目，並也在里斯本的2013年建築三年展中展出。Shanghai Exhibition Histories於上海奧沙畫廊展出。《三重C剪輯百年》(2015)參與維也納雙年展。她的個展Re-Negotiation近日於奧克蘭的Artspace展出。她即將在澳洲現代美術館展的40週年館慶上展出新作Unlimited Edition。與Laurel Ptak合作編輯、由Sternberg Press所出版的Undoing Property? 於2013年發行。2014至15年為香港亞洲藝術文獻庫的駐村藝術家。

**賤民解放區**主要由自發性的個人組成，有社運工作者、咖啡店工作人員、樂團樂手、電音dj、自由業者、劇場人、上班族、木工師傅、醫生、無業者各式各樣的人。在3/18佔領立法院期間，成立的新聚合，賤民選在主場的邊緣拉出新的軸線，試圖拉出與主場運動不同路線。立志藉由賤民解放區多元的成員背景，去實驗更賤、更批判/自我批判、更多元、更有趣、更基進、帶有左翼觀點且互為主體的團體。對外舉辦過的公開活動包括：318學運期間每天進行各式論壇、活動、聚會、派對，辦理《賤民解放區重回濟南路!》、《賤民香港佔中論壇》：今日香港、明日台灣? 提防左膠? 沒有大台、只有群眾?、《賤民解放區一日店舖特別計劃!》、賤民論壇和系列活動、派對《party is PARTY part.1》、賤民解放區港台系列活動等，近日行動《「東亞諸國大笨蛋獨立和平協議締約儀式」超正式高峰會 - 來去凱道 chill 一下》。賤民解放區第一期正式刊物即將於今年10月發行。

**呂岱如**從事策展與寫作，現居台北，目前擔任台北當代藝術中心總監。碩士畢業於高德斯密斯學院，參與斯德哥爾摩CuratorLab策展實驗室的進修課程與駐村。她的策展實踐關注各種機制與可見度的交互作用，以觀念性的計畫探討藝術的能动性，並在社會場景與藝術平台間梳理另類的藝術生產，探索今日藝術的批判角色與功能。近年的策展計畫包括《物非物》、第55屆威尼斯雙年展平行展《這不是一座台灣館》(2013)等。近期文章散見於典藏讀天下、ArtReview Asia、Pipeline、藝術家等藝術雜誌。

**呂佩怡**，策展人，研究者，藝評人。倫敦大學人文與文化研究博士，現任台北教育大學文化創意產業經營學系助理教授。研究興趣為當代策展研究之理論/實踐、off-site art (美術館外的藝術實踐)、美術館議題等。近期出版《台灣當代藝術策展二十年》(2015)；擔任2014年深圳雕塑雙年展「我們未曾參與」副策展人，2015年策畫「微型小革命」於曼徹斯特華人當代藝術中心(CFCCA)。曾授課於國立台北藝術大學博物館研究所、美術學院、台北教育大學藝術與設計學系，香港中文大學文化管理碩士課。



**Emily Pethick**自2008年起為倫敦藝術空間The Showroom的總監。從2005-2008年她擔任荷蘭烏特勒支藝術空間Casco, Office for Art, Design and Theory的總監，2003-2004年在倫敦Cubitt擔任策展人。她在The Showroom進行了多項藝術計畫委託製作，包括藝術家The Otolith Group (2009)、Lawrence Abu Hamdan (2012)、Petra Bauer (2012)、Ciara Philips (2013)、Ricardo Basbaum (2013)、Wendelien van Oldenborgh (2015)。在2010年，她發起了《社區知識》長期節目，讓藝術家和The Showroom在地的居民和團體有合作性的計畫。她也是倫敦Common Practice網絡以及歐洲Cluster網絡的共同發起倡議者。她為多本圖錄與雜誌撰文，包括Artforum、Frieze、Afterall、The Exhibitionist、dot dot dot，編輯Casco Issues X: The Great Method (2007，與Peio Aguirre共同編輯)、Casco Issues XI: An Ambiguous Case (2008，與Marina Vishmidt、Tanja Widmann共同編輯)、Circular Facts (2011，與Mai Abu ElDahab和Binna Choi共同編輯，Sternberg Press出版)、Cluster: Dialectionary (2014，與Binna Choi、Maria Lind和Natasa Petresin-Bachelez共同編輯，Sternberg Press出版)。

**Laurel Ptak** 跨足策展、藝術、教育的領域關注藝術和科技的社會政治輪廓。她與Marysia Lewandowska共同編輯Undoing Property一書，討論非物質性生產、政治經濟與公共性和藝術生產之間的聯繫 (2013年Sternberg Press出版)。她近年的計畫從不同的視角討論資產的概念，

探討包括另類經濟、債、女性主義、智慧財產權、勞動等議題。她目前於Parsons帕森設計學院的藝術媒體與科技系、The New School任教，並在紐約的藝術家自營空間Triangle Arts Association擔任總監與策展人。

**Hafiz Rancajale** 是藝術家、策展人、研究者，1971年出生於Pekanbaru。自雅加達藝術學院美術系(1990-1994)畢業，他是印尼藝術團體ruangrupa的協同創辦人(2000)、Forum Lenteng的創辦人(2003)。90年代時期，他在多處展出作品，包括雅加達藝術中心、Cemeti Art House、Bentara Budaya等。自2000年起，他專注於媒體藝術的發展，錄像媒體作品在國際間展出，如光州雙年展、伊斯坦堡雙年展、多倫多影像節等。2007年，他獲得日本基金會Jennesys Program的亞洲年輕策展人獎學金。他執導多部實驗短片、紀錄片，與阿根廷、墨西哥、荷蘭等地的藝術家和導演合作。他同時是線上電影錄像評論雜誌www.jurnalfootage.net主編。2003年他創立OK.Video雅加達國際錄像節，與印尼國家藝廊合作。自2005年起，擔任OK.Video電影節的藝術總監。寫作發表於畫冊、國際雜誌，主要關注於印尼的媒體藝術發展。2011年他出版了《印尼錄像藝術十年》的錄像藝術合集和專刊。2011年，擔任多倫多Free Gallery的客座策展人，並擔任多倫多影像節的評審。他製作了紀錄片Ranksbitung: A Piece of Tales (2011)、The Dragon Who Walks On The Water (2012)、Behind The Flickering Light (2013)以及The Raging Soil (2014)，在多個國際電影節放映。2012年，'Adaptation' Exhibition在奧地利 steirischer herbiest 展出。他同時作為2013年至今雅加達國際紀錄片與實驗影展ARKEPEL的藝術總監，2013年雅加達雙年展SIASAT的策展人和藝術總監。他和ruangrupa將作為在Arnhem舉辦的Sonsbeek Festival之協同策展人，他也是雅加達藝術委員會的成員。

**魂游**，跨媒介藝術家、研究、策劃及評論人，近年專注於即場/行為及媒體藝術的創作及研究。作品多是就地創作，愛在文化差異及公共與親暱之間進行微妙游擊，主要作品包括：「像藝術家一樣畫畫」(繪畫/概念藝術，2010-)、「我是丁級藝術家」(跨媒介，2009-13)、「無視//不在」(針孔攝影，2008-)、「双|本」系列(跨媒介，2008-)、「尋找國民」系列(錄影及即場演出，2007-)、「以身相許」系列(即場演出，2007-)、「聽寫王」系列(即場及媒體裝置，2005-)及《(我)沒有罪》系列演出計畫(演出，2004-05)等。作品曾於香港、澳門、中國內地(北京、成都、西安、廣州、深圳)、台灣、日本、韓國、菲律賓、緬甸、美國、玻利維亞、紐西蘭、瑞典、芬蘭、英國、德國、法國、意大利、斯洛伐克等地展出，並為香港及亞洲多份報章、雜誌及網站撰寫文章，曾策展每月一度社區互動演出「隔窗有嘢」(香港，2009-2011)、「10年回歸前後話」(香港，2007)、「i-D兒女——公展生活」(香港，2005)及「LIVE+MAY」(香港，2003)。曾任亞洲藝術文獻庫香港及項目研究員，亦是香港社區藝術空間「活化廳」創辦人之一，並積極參與創意及藝術教育活動。現於香港浸會大學視覺藝術院攻讀博士課程，研究回歸後香港社會運動與展演性實踐，並獲頒傅爾布萊特獎學金赴美國西北大學作訪問學人(2015-2016)。

黃小燕，讀設計及文化人類學，搞香港設計、藝術和視覺文化研究。2002年-2011年間，任職亞洲藝術文獻庫研究部。現為自由撰稿人，文化苦力上身，在思考與勞動的辯證之間，詰問可以為文化做什麼。黃小燕亦是「民間博物館計劃」成員，錄映太奇董事局成員。

亞洲藝術文獻庫、  
台北當代藝術中心 聯合主辦  
贊助：國家文化藝術基金會、  
Foundation for Art Initiatives (FAI) 及  
Office for Contemporary Art Norway  
(OCA)

設計伙伴：倫敦 Luke Gould

特別鳴謝：Spring 工作室

香港工作坊部分為亞洲藝術文獻庫  
十五周年節目項目之一，由何善衡  
慈善基金會有限公司及 C.K. & Kay  
Ho Foundation 慷慨贊助。亞洲藝術  
文獻庫由香港藝術發展局支持，15  
Invitations是香港藝術發展局20週年慶  
系列活動。

台北當代藝術中心由文化部及RC文化  
藝術基金會贊助營運。



**Made in Public Taipei Forum:  
Property, Protest, Commons and the Alternative Economies of Art**

September 2–20, 2015

Taipei Contemporary Art Center  
No. 11, Lane 49, Baoan Street, Taipei

*'The proliferation of private and corporate interests infiltrating public institutions, together with digital enclosures of knowledge, and ongoing property development destroying neighbourhoods and their social values seems unstoppable. What are the alternatives that we can offer to build a thriving public culture in the wake of such an overwhelming levelling force?'*  
–Marysia Lewandowska and Esther Lu

**Property, Protest, Commons, and the Alternative Economies of Art** is a series of public workshops in Hong Kong and a screening programme and forum in Taipei involving artists, filmmakers, curators, architects, researchers and activists engaged in creating alternative production and dissemination models based on generosity and sharing. Envisioned as a collaborative endeavour exploring the possibility of actively producing the commons, participants will focus on the role property plays in the rapid globalisation of Asia, and its consequences for public culture in the stumbled modernisation process.

The three events have been conceived through a collaboration between artist Marysia Lewandowska and curator Esther Lu, forming part of their ongoing research leading to a collectively generated publication *Made in Public*. The project responds to the concerns over the effects of relentless privatisation of all aspects of life and everyday politics, and attempts to bring together isolated practices from across the region to contribute to imagining a different foundation for a shared future.

The Taipei forum creates a platform to meet the vibrant energy present in a diverse group of practitioners based in Taiwan, Hong Kong and beyond, to cultivate exchanges reflecting the social struggles in their geo-political contexts, methodologies for creating alternative economic models for immaterial production and circulation, and proposals for the sustainable commons in public life. The recent events connected with the *318 Movement* and the *Umbrella Movement* will serve as important historical references in the discussion, as they have led to new reflections on social relations and political realities in the two hosting cities. Departing from the related topics, the forum will examine their artistic production and various surplus values with critical and creative approaches, to understand how cultural processes could be a new driving force to empower communities and produce knowledge. We will be re-evaluating the relevance of the commons within the complex conjunctures of our modern, conflict-driven habitats. The fragility of our world demands shifting attention and slowing down intrusions.



**SCREENINGS** (Co-curated by the participants)

**9/2 (Wed) 7pm**

*Behind the Flickering Light* (2013) 2h 34' by Hafiz Rancajale

**9/9 (Wed) 7pm**

*Supermen of Malegaon* (2008) 52' by Faiza Ahmad Khan

*The Post-Movements Forum* (2014) 1h 32' by Post-Movements Squad

**9/16 (Wed) 7pm**

*Triple C. Editing the Century* (2015) 18' 49" by Marysia Lewandowska

*From Left to Night* (2015) 33' 39" by Wendelien van Oldenborgh

*Close Comrade: The Story of Inmediahk.net* (2014) 1h 14' by Huang Sun-Quan

**FORUM**

**9/19 (Sat) Day 1**

1:00 – 1:15pm Introduction by Marysia Lewandowska and Esther Lu

**Session 1: From Protest to Commons**

1:15 – 1:45pm Huang Chien-Hung and Huang I-Chieh

*Treating Social Movement Injuries in Art*

1:45 – 2:15pm Phoebe Wong

*Objects in This Mirror are \_\_\_\_\_ than They Appear*

2:15 – 2:45pm Loser Liberation Zone

*A Report on Losers' Liberation Experiments*

2:45 – 3:15pm Wen Yau

*From Personal to Public: Micro-Utopian Interventions as Resistance and Engagement*

3:30 – 5:00pm Discussion moderated by **Esther Lu**

**Session 2: Models of Public Sharing**

7:00 – 7:30pm Pei-Yi Lu

*'Art/Movement' as a Public Platform?*

7:30 – 8:30pm Laurel Ptak

*Property Shapes All Social Relations*

8:30 – 9:30pm Discussion moderated by Ingrid Chu

**9/20 (Sun) Day 2**

**Session 3: Property, Ownership and Belonging as Cultural Process**

1:00 – 2:00pm Emily Pethick

*The Art of Organisation*

2:00 – 3:00pm Hafiz Rancajale

*Forum Lenteng: Knowledge Production and Sharing*

3:00 – 3:30pm Huang Sun-Quan

*From U-topophilia to Co-ops*

4:00 – 5:00pm Discussion moderated by Marysia Lewandowska

5:15 – 7:30pm Closing Remarks

All sessions will be conducted in Chinese (with English simultaneous translation via smart mobile reception with Zello app) and English (with Chinese translation live). English presentations will last one hour and the Chinese presentations half an hour. Please download the **Zello** app and join the channel **Made in Public** for English translation.

## BIOGRAPHIES

**Ingrid Pui Yee Chu**, a Hong Kong-born curator and writer, is Asia Art Archive's inaugural Public Programmes Curator. A graduate of the CCS Bard College Curatorial Studies MA programme (2003), she brings experience from international museums and non-profit art organisations including The Power Plant (Canada), CCA Wattis Institute for Contemporary Arts, Creative Time, Forever & Today, Inc., Noguchi Museum, and San Francisco Museum of Modern Art (USA), among others. Her writing has been featured in contemporary art and culture publications such as *Afterall*, *frieze*, *Kaleidoscope*, *Kaleidoscope Asia*, *Time Out New York*, and *Yishu*, and in 2012 she was selected for the Creative Capital | Warhol Foundation Arts Writers Workshop.

**Huang Chien-Hung**, Associate Professor of Taipei National University of the Arts, at the Institute of Trans-disciplinary Arts, focuses his research on image and curatorial studies, and contemporary French theory. Huang is a film, contemporary art, and performing arts critic, and has translated Gilles Deleuze, Jean Baudrillard and Jacques Rancière into Chinese. His publications include *COQ* (2009); *An Independent Discourse* (2010); *Trans-Plex Agenda* (2011); *EMU* (2012); and *Smile of Montage* (2013). Since 2007, Huang has curated exhibitions such as *Ex-ception* (2007); *S-HOMO*, K's Art (2009); *POST.O*, Taipei MoCA (2009); *Look by the cinema*, OCAT China (2010); *TRANS-PLex and Solarium* (2011); *Chimt Pom's Beautiful World and Crush on EMU* (2012); *Schizophrenia Taiwan 2.0* (2013); and *Post-Movements* (2014).

**Huang I-Chieh** is a Tainan, Taiwan born artist. Huang graduated from Taipei National University of the Arts. He participated in the Sunflower Movement and continued investigating protest related issues through organising Post-Movement's Squad events. He is developing a collaborative project exploring the residue of economic growth and transitional democracy in Taiwan based on the bio-history of several families.

**Huang Sun-Quan** received his PhD in Building and Planning from National Taiwan University, and is currently Assistant Professor at Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University and guest professor in the School of Inter-Media Art, China Academy of Art, Hangzhou. A guest lecturer at the Department of Cultural Studies, Lingnan University, Hong Kong, Institute of Trans-disciplinary Arts at Taipei National University of the Arts and Graduate Institute of Architecture in Tainan National University of the Arts. Huang has conducted long-term research and interventions in media, internet culture and social activism, and was the founder and editor-in-chief of POTS Weekly (1994–2014), and the director of Cultural Express (2007–2009). He was the director of the Anti-Green

Bulldozer Movement in 1997, and made the documentary film, *Green Bulldozer: the Rise of Your New Homeland*. In 2004, he created the Taiwan-based blog ([twblog.net](http://twblog.net)) and Taiwan Independent Media Center ([tw.indymedia.org](http://tw.indymedia.org)) as part of the Global Independent Media Center ([indymedia.org](http://indymedia.org)) network. Recently, he began a curatorial and artistic practice, running Monkey-Wrenching Art Center in south Taiwan. He participated in the Hong Kong/Shenzhen Bi-City Biennale of Urbanism and Architecture (2007, 2013); and exhibited in *Memoscape*, Cube Project Space; *Juke Box of Kaohsiung*, Kaohsiung Museum of Fine Arts; *U-topophilia*, Red Brick Art Museum, Beijing (solo); among others. He curated *Treasure Hill GAPP*; *Cross-disciplinary in Two Cities*; *Survival Scene*; *Lulu Shur-tzy Hou – Look toward the other side-Song of Asian Foreign Brides in Taiwan* and *Transnational Migratory Birds in Taiwan*, Kaohsiung Labor Museum. He is also the author of *Green Bulldozer*; *Unless We Look for Beauty*; and *Architecture and Utopia*. As a translator and editor, he is currently working on *Till We Have Faces!* ([multitude.asia](http://multitude.asia)), a co-op project looking across architecture, media, social movements and art.



**Marysia Lewandowska** is a Polish-born, London-based artist who through her collaborative projects has explored the public function of archives, collections and exhibitions. She collaborated with Neil Cummings between 1995 and 2008. *The Value of Things* (Birkhäuser/August 2000); *Capital* (2001), Tate Modern; *Enthusiasm* (2004–2006), CCA Ujazdowski Castle, Warsaw, Whitechapel Gallery, London, Kunst-Werke, Berlin, Tapiés Foundation, Barcelona; *Screen Tests* (2006), The British Art Show 6; *Generosity Broadcasting House* (2006), Kunsthau Graz; *Post-production* (2008), Manifesta7, Bolzano; and *Museum Futures: Distributed* (2008), Moderna Museet, Stockholm. Her solo projects include *Tender Museum* (2009), Muzeum Sztuki, Lodz; *The Women's Audio Archive* (2009), CCS Bard College, NY; *How Public is the Public Museum?* (2010), Moderna Museet, Stockholm; *Open Cinema* (with Colin Fournier) (2012), Guimaraes European City of Culture and 2013 Architecture Triennale, Lisbon; *Shanghai Exhibition Histories Distributed* (2014), Osage Gallery, Shanghai; *Triple C. Editing the Century* (2015), Vienna Biennale, Museum für Angewandte Kunst (MAK); and 3rd Ural Industrial Biennial, Russia. Her solo and forthcoming exhibitions include *Re-Negotiation* (2015), Artspace, Auckland, NZ and *Unlimited Edition* project celebrating 40 years of the Institute of Modern Art (IMA) Brisbane, Australia. She is the co-editor (with Laurel Ptak) of *Undoing Property?* (Sternberg Press, 2013).



She is a Resident Artist at Asia Art Archive in Hong Kong 2014/ 15 and currently is Professor at the Chinese University of Hong Kong.

**Loser Liberation Zone** members are composed of activists, coffee shop baristas, indie band musicians, deejays, freelancers, theatre performers, office workers, carpenters, doctors, and unemployed people. In 2014 they formed a new cluster during the 318 student movement in Taipei to create an alternative activist scene, and produced different strategies for imagining the movement. Due to diverse member backgrounds, the group is experimenting in becoming more critical, self-reflexive, diverse, radical, fun and leftist inter-subjective. Loser Liberation Zone organised seminars, events, parties and gatherings during the 318 movement including 'Losers Return to Jinan Road'; 'Loser Forum on Umbrella Movement'; 'Loser's One Day Shop'; a series of forum events, and a three-day conversation on the Umbrella and Sunflower Movements. Recently they organised actions, including 'East Asian Dummies' Peace Agreement: Chill out in Ketagalan Boulevard'. The inaugural issue of *Loser Liberation Zone* magazine will be launched in October, 2015.

**Esther Lu** is a curator based in Taipei, and currently the director of Taipei Contemporary Art Center (TCAC). She received her MA from Goldsmiths' College, University of London and participated in Konstfack's University CuratorLab program in Stockholm. Lu's practice focuses on creating different interplays with institutions and visibility. Her conceptual projects often address the agency of art and initiate alternative artistic productions in-between social scenes and artistic platforms in order to investigate the critical role of art today. Her curatorial projects include *This is not a Taiwan Pavilion* (2013) — collateral event in the 55<sup>th</sup> Venice Biennale, and *Never Odd or Even* (2014). Her recent articles have been published in art magazines including *Artco Journal*, *ArtReview Asia*, *Pipeline*, and *Artist*.



**Lu Pei-Yi** is a researcher, art critic and curator with a PhD in Humanities and Cultural Studies from the University of London. She is Assistant Professor at the Department of Cultural Creative Industry, National Taipei University of Education. Her research interests are contemporary curating in theory and practice, off-site art, socially-engaged art, participatory art, and museum studies. Recently, she edited *Contemporary Art Curating in Taiwan* (1992–2012). She was an Associate Curator of 8th Shenzhen Sculpture Biennale *We Have Not Participated* (2014) and curator of *Micro-Micro Revolution* (2015), CFCCA, UK. She has taught MA programmes

in Museum Studies at Taipei National University of the Arts; Cultural Management at the Chinese University of Hong Kong; and at the Fine Art School, Taipei National University of the Arts.

**Emily Pethick** has been the director of The Showroom, London since 2008. Between 2005 and 2008, she was the director of Casco, Office for Art, Design and Theory, in Utrecht, The Netherlands. From 2003 to 2004, she was a curator at Cubitt, London. At The Showroom she was commissioned to produce several projects by artists such as The Otolith Group (2009); Lawrence Abu Hamdan (2012); Petra Bauer (2012); Ciara Phillips (2013); Ricardo Basbaum (2013); and Wendelien van Oldenborgh (2015). In 2010 she initiated Communal Knowledge, a long-term programme that involves collaborations between artists and residents and groups local to The Showroom. She also co-founded the advocacy network Common Practice in London and the European network Cluster. She has contributed to many catalogues and magazines, including *Artforum*, *frieze*, *Afterall*, *The Exhibitionist*, and *dot dot dot*. She has edited books such as *Casco Issues X: The Great Method* (co-edited with Peio Aguirre, 2007) and *Casco Issues XI: An Ambiguous Case* (co-edited with Marina Vishmidt and Tanja Widmann, 2008); *Circular Facts* (co-edited with Mai Abu EIDahab and Binna Choi, pub. Sternberg Press, 2011); and *Cluster: Dialectionary* (co-edited with Binna Choi, Maria Lind and Natasa Petresin-Bachelez, Sternberg Press, 2014).

**Laurel Ptak** works across curatorial, artistic and pedagogical boundaries to address the social and political contours of art and technology. Together with Marysia Lewandowska, she is the co-editor of the book *Undoing Property?* (Sternberg Press, 2013) which explores artistic practices in relationship to immaterial production, political economy and the commons. Ptak's projects over the past few years have questioned notions of property from radically different vantage points and addressed subject matters including alternative economies, debt, feminism, intellectual property and labor. She currently teaches in the Department of Art, Media and Technology at Parsons, The New School and serves as Director and Curator of the New York artist-run space Triangle Arts Association.

**Hafiz Rancajale** is an artist, curator and researcher from Pekanbaru, Indonesia. He studied at the Fine Arts Department of the Jakarta Institute of Arts (1990–1994) and was one of the founders of Ruangrupa (2000) and Forum Lenteng Jakarta (2003). In the 1990s he exhibited at the Jakarta Art Center, Cemeti Art House, and Bentara Budaya, among others. Since 2000, Hafiz's practice focuses on media arts and his works have been featured internationally at the Gwangju Biennale, Istanbul Biennale, and the Toronto Images Festival. In 2007, he received Fellowship Young Curator from Asia, Jenesys Program from The Japan Foundation. He has directed

many experimental short films, documentaries, and collaborated on projects with international artists and directors. He is chief editor of [www.jurnalfotage.net](http://www.jurnalfotage.net) and in 2003, initiated OK.Video at the Jakarta International Video Festival in collaboration with the National Gallery of Indonesia. Since 2005, he has served as Artistic Director of the OK.Video Festival and is a member of the Jakarta Arts Council. His articles have been published in catalogues and international journals on Indonesian media art. In 2010, he published *10 Years of Video Art Indonesia*. In 2011, he was a guest curator at the Toronto Free Gallery and one of the juries at the Toronto Images Festival. His documentaries include *Dongeng Rangkas/ Rankasbitung: A Piece of Tales* (2011); *Naga Yang Berjalan Di Atas Air/The Dragon Who Walks On The Water* (2012); *Anak Sabiran: Di Balik Cahaya Gemerlap/ Behind The Flickering Light* (2013); and *Marah Di Bumi Lambu/The Raging Soil* (2014), all of which have been shown at international film festivals. In 2012, *Adaptation* was included at the Steirischer Herbst in Graz, Austria. He is Artistic Director of ARKIPEL Jakarta International Documentary and Experimental Film Festival (2013 – present) and Curator/Artistic Director of Jakarta Biennale SIASAT (2013). Together with Ruangrupa, he is a curator for Sonsbeek Festival, Arnhem, The Netherlands.

**Wen Yau** is a cross-media artist, researcher, curator and writer. Recently, she has been concentrating on performance/live art and time-based media. Her works often grapple with cultural differences and intimacy in public space. Recent projects include *Painting like an Artist* (conceptual painting, 2010–); *I am a Grade D Artist* (mixed media, 2009–2013); *Seeing is Existing* (pinhole photographic series, 2008–); *cop.ied* (cross-media, 2008–); *Civil Left/Right* (video & performance, 2007–); *i-(s)wear* project (one-to-one performance, 2007–); *TengSeWong/Voice-Writer* series (media & live art, 2005–); *I pledge (not) guilty* (live art, 2004–05); among others. Her works have been shown in Hong Kong, Macau, across Mainland China, Taiwan, Japan, Korea, Philippines, Burma, United States, Sweden, Finland, United Kingdom, Germany, France, Italy, Slovakia, New Zealand, and Bolivia. She is actively engaged in various creative and arts educational projects. She has curated *See Through* (2009–2011); *Talkover/ Handover* (Hong Kong, 2007); *i-D Generations – Living Art Expo* (Hong Kong, 2005) and *LIVE+MAY* (Hong Kong, 2003). She has worked as Researcher in Hong Kong and Project Researcher at Asia Art Archive, contributing to various newspapers and magazines in Hong Kong and Asia. She is also a co-founder of Woofer Ten, a Hong Kong-based art space advocating social practice. Currently, she is studying for her PhD at the Academy of Visual Arts at Hong Kong Baptist University researching performative practices in post-colonial Hong Kong art and activism, and has been awarded the Fulbright Scholarship to visit Northwestern University, USA (2015–2016).

**Phoebe Wong** has a background in design and anthropology. She is a Hong Kong-based culture worker with a special interest in contemporary art, design and visual media. She was the Head of Research at Asia Art Archive before becoming an independent researcher and writer in 2012. Wong is a co-founder of the Community Museum Project, a research and curatorial collective dedicated to re-evaluating indigenous creativity, under-represented histories and practices of the everyday. Since 2013, she has served as Board Director of Videotage.



*Made in Public* is co-presented by Asia Art Archive and Taipei Contemporary Art Center

Supported by the Foundation for Art Initiatives (FAI), National Culture and Arts Foundation, Office for Contemporary Art Norway (OCA), and Spring Workshop

Graphic Design Partner:  
Luke Gould, London

The Hong Kong workshops are part of *15 Invitations*, Asia Art Archive's 15 Year Anniversary programme, generously supported by the S. H. Ho Foundation Limited and the C. K. & Kay Ho Foundation. AAA is supported by The Hong Kong Arts Development Council. *15 Invitations* is part of the ADC 20th Anniversary Celebration Series.

TCAC is sponsored by the Ministry of Culture and RC Culture and Arts Foundation.