

(一) 展覽新聞稿、

Exhibit Title: Public Spirits

Exhibit Venue and Organizer: Centre for Contemporary Art Ujazdowski Castle

Sponsors: National Culture and Arts Foundation, Taiwan,

RC Culture and Arts Foundation,

Department of Cultural Affairs, Taipei City Government

Exhibition date: Sep. 22, 2016-Jan. 8, 2017

Curator: Meiya Cheng

Participating Artists :

Teng Chaoming (Taiwan), Hojang Liu (Taiwan), Hsu Che Yu (Taiwan), Hsu Chia Wei (Taiwan), Chen Sze Han (Taiwan), Kwan Sheung Chi (Hong Kong), Mao Chenyu (China), Zhou Tao (China), Art Labor (Vietnam), Dinh Q. Lê (Vietnam) 、UuDam Tran Nguyen (Vietnam), Charles Lim (Singapore), Ho Rui An (Singapore) 、Agung Kurniawan (Indonesia) , Life Patch (Indonesia) , Vuth Lyno (Cambodia), Vandy Rattana (Cambodia), Sutthirat Supaparinya (Thailand), Orawan Arunrak (Thailand), Maung Day (Myanmar) ...

Special program by MO Xiao Fei

In the special program, the archivist MO Xiao Fei will bring in total of Asian films made decades ago in response to the concept of the exhibit. This program discovers the desire, strategies, the intertwine of nation state with commodities from the historic perspective.

Concepts of the exhibit

The rise, violence and governance of nation-states in Asia

In his *Imagined Communities*, Benedict Anderson argued that techniques and institutions developed before the mid-19th century (including censuses, cartography and museums) served as key elements for colonial regimes in their methods of governance, and also formed the basis of their theories of governance. Nowadays, some Asian nation-states formed during the tide of self-determination either further the legacy of governance left by their colonial masters, or adopt the doctrine of developmentalism, in which traditional cultures, agrarian production and social

structures must be destroyed in order for society to modernize.

Sea State is a decade-long research project by the artist Charles Lim. Centered on the relationship between Singapore and the sea, Lim scientifically scrutinizes the history and governance of the Singapore government with regard to its marine territory, including land reclamation, expanded maritime claims, legal documents claiming the government's sovereignty, and the project of moving universities to the seabed. This expansion utilizes modern technology for the purposes of all-inclusive governance, a total control of both man and nature. Founded upon the presumption of national self-determination, Singapore forged status as a modern country by prioritizing economic development above all else, and the government has institutionalized racial categorizations, using policies to promote births to maintain a 75% ratio of ethnic Chinese in the population, and to solidify their grasp on power. Meanwhile, throughout the process of modernization in many Asian countries, it has far from been the exception to see national governments dividing and governing their citizens based on ethnicity, race, language, ideologies and religion, using these elements as a basis for excluding or evicting certain groups, or even systematic and institutionalized violence against these groups, a famous example being the Khmer Rouge massacres of 1975.

We have seen the rise and fall of authoritarian military regimes or monarchies in Taiwan, Malaysia, Indonesia and Thailand. Chen Chieh-jen's *Realm of Reverberations* focuses on the Lo Sheng Sanatorium, a leper colony built during Japanese rule in Taiwan, and facing imminent demolition by the Taiwanese government. This work portrays the sanatorium inmates segregated and monitored under violence sanctioned by the state, and the stories of young laborers forced to adopt a life of wandering under the neoliberal division of labor.

Files built upon multitude

The construction, preservation and interpretation of history lies within the hands of authoritarian national apparatuses, while outside of these unified historical narratives, the preservation, restoration and unearthing of files lie fragmented in the hands of separated individuals, or possibly even remain as an unknown. DACHS (The Digital Archive of Cambodian Holocaust Survivors) attempts to establish stories and information for the more than 1 million victims of the Pol Pot-era massacres during

Khmer Rouge rule (1975-1979).

Dinh Q. Lê's art project "Light and Belief: Sketches of Life from the Vietnam War" seeks to piece together a history of the Vietnam War soldiers through many years of field studies, interviews, life stories and images. The history of Vietnam War has been told from the stances of US government and romanticized by Hollywood film industry, while on the other side, histories and memories are entirely under the interpretation of the Vietnam government from a totally different perspective. Through the project, a different story about history told by those who has been through it.

Community and collaborations

In his investigation of social capital based on social networks, trust and co-operation, Robert Putnam used the example of rotating credit arrangements established by farmers and urban laborers in Indonesia, Algeria and Mexico, arguing that these sought to remedy the failures of capitalism, in which the goal is to maximize the profits of the individual. However, do communities have the potential to become a mobile political subject? In discussing the house squatting community's fight for residential rights in India, Partha Chatterjee argues that this struggle does not fully equate with the political actions of civil organizations in a civil society. Communities are active agents in political practice in non-Western countries, mobilizing all their resources (including private and/or clan-based relationships) as leverage in negotiations with the state. This is not a political domain where citizens possess the right to participate in the functioning of the state, but rather a political society in which all kinds of strategic collaboration and confrontation are present. This is the community's political effect when the material, cultural and political bases for a civil society have not yet matured.

In some Asian countries where resources and public infrastructure are lacking, the pattern of social collaboration and assistance is commonplace in artistic production. Artistic organizations in Indonesia, such as ruangrupa, the Kunchi Cultural Studies Center, Life Patch, and IVAA, function based on communal decisions and collaboration, with collaborative projects often based on inter-organizational personal relationships and networks. Furthermore, the art groups Wok the Rock, Life Patch,

and Art Labor will discuss how youth subculture and technology can be applied to the needs of society, and their interdisciplinary studies and practices in traditional culture.

About the organizer:

the Centre for Contemporary Art Ujazdowski Castle is attempting to evolve as a new type of cultural institution in which various fields of art coexist with each other, interact, and transgress their own boundaries, in order to create new qualities and phenomena. The CCA draws particular attention to the relationship between art and society, as well as interdisciplinarity, interactivity, site-specific productions, various forms of collaboration, networking, and co-production. The CCA would like to transform itself into more of a space for artistic exploration, research, laboratories, workshops, and experiments than remain a traditional exhibition space.

<http://csw.art.pl/index.php?lang=eng>

About the curator:

Meiya Cheng (b. 1975,) is a freelance curator. She lives and works in Taipei. Her selected curated exhibition include: *Augmenting the World*, (The 6th Taipei Digital Art Festival, international section, 2011)) *Trading Futures*, (co-curated with Pauline Yao, TCAC, 2012, *6th Queens International* (co-curated with Hitomi Iwasaki, Queens Museum, NYC, 2013), *The Great Ephemeral* (co-curated with New Museum team, New Museum, NYC, 2015.)

Cheng focuses on the exchange mechanism of labor and value, and the structural issues in art production. She participated in the founding and operation of Taipei Contemporary Art Center since 2009 and was the chair of Taipei Contemporary Art Center Association (2012-2014.) With teamwork as the working model, she tries to build up an alternative model that constantly examines and self/examines institutional the conditions in art production.