

## 概念

發想自巴西女作家Clarice Lispector於Agua Viva一書中的摘文「文字是我的第四維度。」（The word is my fourth dimension.），且巧妙地用字（word）與世界（world）的連動，試圖以文字力量持續進駐知識生產與交流，來換取全球暫停鍵之下的不靜止運動。

在概念上，《白話腳本 / 黑話旁白》試圖打破對於既定的直敘，並且反題語境的壟斷，拓展在線性敘事之外的另一種可能，或另多種可能。若說「解構」是出對於語言的不信任態，換言之則以「解構」之姿檢視「書寫」責任，並期以最忠實且最內在的思維爬梳自身概念系譜。以遠端屬性的展演文本作為零度的介質，策展場域於其結構之穿透性，在於觀念性展演的實踐，於敘事之外從抽象的概念回到最根本的行動。解構是一道自我提問，藉由先是一個有喻意的佈局，複製出一個有寓意的展演，通過遠端實踐的新平台操作，探討當代藝術的閱讀形式中可能看不見的可見性，並以尋找異質性語彙的鋪成創造敘事線的立體面向。

以此線上平台作為呈現與分享，視為《白話腳本 / 黑話旁白》的導讀本，此形式的發想來自於2020橫濱三年展中，策展團體Raqs Media Collective在開展的半年前公布的並不是策展主題的說明或釋義，而是把在前置調查階段，策展人與藝術家們進行田野工作所蒐集的材料製作成一本《資源手冊》（Sourcebook），公開攤現於觀眾眼前，其中包含不同時代、不同文化背景的人們的思考與生活方式。這一舉動意大幅反思了在疫情的封鎖時代，線上的知識分享是一個相當重要的作法。

## 摘要

此計畫分為兩大部分，第一部分是「白話腳本」：主題研究與知識分享。以兩位重要的拉丁美洲藝術家Ulises Carrión（墨西哥）與León Ferrari（阿根廷）的美學典範作為此次主軸研究路徑。在六零年代末起於歐洲發跡的墨西哥藝術家Ulises Carrión堪稱為「藝術家的書」作為創作形式的先發藝術家，近年來西方國家美術館等對於Carrión的檔案整理以及其之於書、出版、語言、藝術等跨域創作的總體脈絡爬梳了不少。阿根廷藝術家León Ferrari的The words of Others則是一件為期十小時的演講形式表演作品(含書寫出版)，以顛覆語言的表演性，進行藝術語彙的政治性批判。此作於1967年由藝術家親導表演後則未再

呈現，直至近年再次由美國的Redcat美術館與墨西哥Jumex美術館以及Ferrari基金會的研究組合作並作巡迴再現，並以檔案展呈現The Words of Others的相關研究爬梳。以上兩位藝術家之於敘事語言的美學應用是此計畫的中心點，以此主軸展開的平行支線，羅列近十位拉丁美洲藝術家，如Tania Bruguera, Bárbara Wagner and Benjamin de Burca, Pedro Reyes, Teresa Margolles, Iñaki Bonillas, Mariana Castillo Deball, Minerva Cuevas. 藉由編輯藝術家們的專文報導呈現其創作爬梳的逐篇彙整。此發想來自於Sarah Pierce於2012年在倫敦The Show Room機構所展出的作品Artist Talks，其作品概念定位為一個演說慣例的開放系統，通過使用新的錄像、攝影、雕塑和表演的形式，講述未完成作品的想像完成品，藉此開啟演講與檔案之間的非絕對關係。第二部分是「黑話旁白」：策劃一個表演性編輯檯，羅列藝術家的演說表演之演講稿、行動書寫、藝術書寫等，其包含張紋瑄、致穎、李奧森、Valentina Jager, Charlie Godet Thomas, Francesco Pedraglio, 此計畫發布於 Vernacular 編輯檯 Vernacular Script / Black Language。

### 成效

此計畫藉由透過策展人彭若瑩的跨國編輯協作，提出一種對後疫情交流思維的重新測繪計畫。透過跨區域的國際連結，並和計畫中的研究對象的藝術家與文化工作者一起展開知識上新的生產以及藝術上的想像，形塑新的後疫情藝術觀點與價值基礎，藉此平台計畫擴大拉丁美洲當代藝術於台灣的討論度：持續作為兩地當代藝術交流的推手，以實質的遠端協作積極建立拉美與台灣的美學對話。

「白話腳本」的部分所羅列的九位藝術家，其作品在拉丁美洲當代藝術界皆具有美學上的高度，且各個藝術家的創作脈絡亦具有相對的開放性相容架構，每位藝術家在語境的呈現都具有極高的在地化藝術語言。藉由與每位藝術家的工作室團隊以及其中兩位已逝藝術家的基金會與私人收藏機構等進行遠端對話以及遠端田野資料的整理與編輯，搜羅與藝術家相關的專文報導，並藉由文章爬梳、編輯專文等，整理出包含編輯轉發與翻譯等，共計十一篇專文，建構線上導讀平台，試圖於各個藝術家的創作背景中取徑脈絡上的對話，並藉由專文的匯集，拓墾台灣與拉丁美洲兩地文化美學脈絡的比較。此部分的計畫所遇的困難點為難以找到專精藝術領域的中文對西文（或西文對中文）的翻譯，因此在專文的部分，致力於英文與西文的雙語呈現，並搭配中文的摘要。「黑話旁白」的表演性策展，考量於製作時間的不足，由原訂的虛擬展覽改為線上書寫發表平台，並斟酌減量四位國際藝術家

(歐美與亞洲)，轉而將焦點集中於三位台灣藝術家與三位駐拉丁美洲藝術家的發表，共計六位藝術家，並羅列這些藝術家彼此具有對話性的作品。

此計畫作為國際交流之務是為打開雙向文化的對話機制，並致力於探究藝術與社會的互為脈絡，據此，在全球化語境當中致力在地性美學，以譜出一條另類視野，並拉出一條非歐美中心的敘事線。

## 成果

[www.vernacular.institute/editorial](http://www.vernacular.institute/editorial)

《白話腳本 / 黑話旁白》編輯檯首頁

VERNACULAR

Ulises Carrión  
León Ferrari  
Tania Bruguera  
Bárbara Wagner &  
Benjamin de Burca  
Minerva Cuevas  
Iñaki Bonillas  
Pedro Reyes  
Teresa Margolles  
Mariana Castillo Deball

**Black Language**

Musquiqui Chihying  
Valentina Jager  
Val Lee  
Charlie Godet Thomas  
Chang Wen Hsuan  
Francesco Pedraglio

**Vernacular Script**

《白話腳本 / 黑話旁白》 內容頁面

Minerva Cuevas: Disidencia

Minerva Cuevas: Disidencia. Alina Claire Feldman. CUNY Bernard M. Baruch College. Clayton Press. Salango Parkes. Gabriel Rogosian.

Feldman, A., Press, C., Farkas, S., & Rogosian, G. (2021). Minerva Cuevas: Disidencia. Retrieved 20 October 2021



DISIDENCIA  
Alina Claire Feldman

By incremental or radical change, our institutions are ripe for great questioning and re-evaluation at this juncture. How can we practice such forms of dissent today? A crack in the sidewalk, an intricate misspelling, a mass protest? Whatever way we choose, both the imaginary and tangible actions are needed.

In an era when election seems almost impossible against the backdrop of growing neoliberal power and an increase in the privatization of public services and spaces, a sea change is subtly emerging. From Minneapolis to Mexico City, from San Juan to Standing Rock, we see how democratic self-organizing can succeed when confronting seemingly impenetrable structures. It is within these cracks that Minerva Cuevas situates her work. Her visual language imagines, embraces, highlights, and amplifies instances of dissent and progress, thereby transforming our perception of politics and our political consciousness.

The centerpiece of this exhibition is a 25-minute film that began in 2007 (titled Disidencia (Dissent)) which is appropriately the title of the exhibition itself as well. An ongoing archive (consisting of over 30 hours of original footage) the film traverses Mexico City while looking for signs of dissentful behavior — be it in public squares or in the streets, whether a squall of tents along the sidewalk or graffiti hiding in the shadows. Deviant behavior also appears as collective gardening, controlling the means of one's labor, and a baby soccer game among a group of young women. The film's constant horizontal panning of the camera and the flashes of powerful public scenes of assistance bring to mind one of cinema's earliest political films, Dada Victor's *Maratha Movie Camera* from 1929. Verbos devoted himself



Teresa Margolles



#LADISTINCIÓN:  
Teresa Margolles:  
What else are we going to talk about?

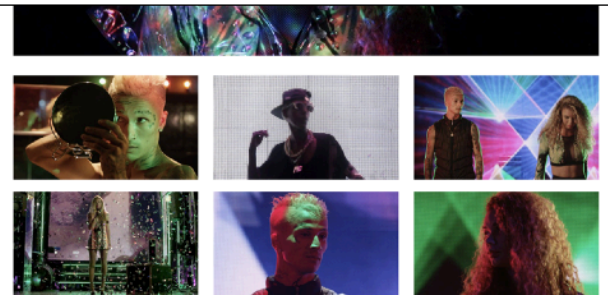
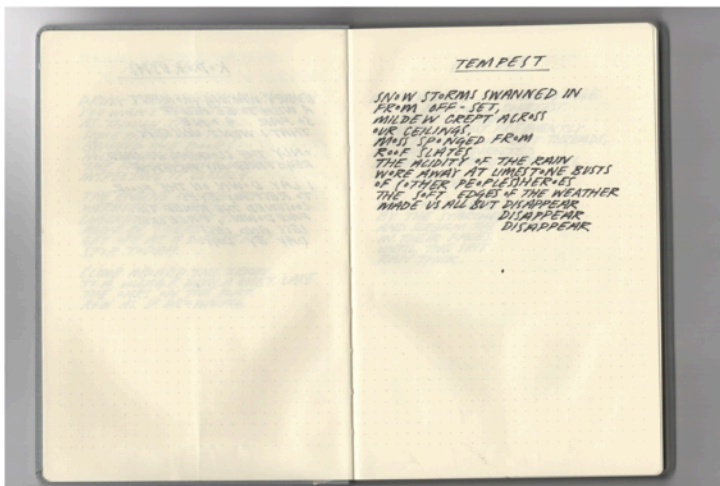
PACO DE BLAS presents LA DISTINCIÓN as a series of encounters with creators, mediators or distributors of contemporary art in Spain, which aims to abound in the strategies of differentiation and distinction that promote its unique place in our contemporary cultural scene. LA DISTINCIÓN receives Teresa Margolles. One knows how an interview with Teresa begins but not how it will end. She is not very into the exhibitions about herself, so she grants them from time to time. Her exhibition at Fs Baluard Museu makes things easier and perhaps also a friendship and admiration forged in 2006, when we had the opportunity to collaborate in Argos, the Center for Audiovisual Arts in Brussels.

Little effort must be made to perceive the distinction that Teresa's work contains. A deep humanism and audacious plastic solutions create an overwhelming beauty in his works.

PACO DE BLAS plantea LA DISTINCIÓN como una serie de encuentros con creadores, mediadores o distribuidores del arte contemporáneo en España, que pretende abundar en las estrategias de diferenciación y distinción que propician su lugar único en nuestro panorama cultural contemporáneo. LA DISTINCIÓN recibe a Teresa Margolles. Uno sabe cómo empieza una entrevista con Teresa pero no cómo acabará. Poco amiga de la exhibición de sí misma, la concede muy de tarde en tarde. Su exposición en Fs Baluard Museu facilita las cosas y quizá, también una amistad y admiración forjadas en 2006, cuando tuvimos ocasión de colaborar en Argos, el Centro de Artes Audiovisuales de Bruselas.

Poco esfuerzo hay que hacer para percibir la distinción que la obra de Teresa contiene. Un humanismo hondo y soluciones plásticas audaces, crean una belleza sobrecogedora en sus obras. Con un índice de notoriedad (según ARTEINFORMADO) que no para de crecer desde 2017, intervenciones en las citas más exigentes del calendario internacional, Teresa comparte su vida en Usera con jóvenes creadores y la abigarrada variedad humana que da color a este barrio de Madrid. (Por cierto, no está de más señalar que allí donde no llegan las instituciones locales, la iniciativa artística de un puñado de

Charlie Godet Thomas



Vdrome

Estás viendo cosas (You are seeing things)

In the darkness of a nightclub, hairdresser Patrick and firefighter Dyanara try their luck as Brega singers while plotting their course from studio to stage. Gestures are followed by melodies about love, betrayal, luxury and power in an experimental documentary about how pop music is experienced as a new form of labour in the Northeast of Brazil.

Fernanda Bremer: Can you tell me about the preparation process of You are seeing things, from the research to the script, and also how you choose the cast and locations?

Brian Wilson: The film takes its title from an old Brega song in which a male singer imagines being betrayed while he's at work. The theme goes about his suffering and true love, until a female voice cuts into the tune saying that "it's all an illusion from his heart", and that he's "seeing things". We took those lyrics as a starting point to reflect on what the image of Brega is made of today. Traditionally sung by an elite as a kitsch music style performed by "poor yet glamorous people", but that today became a huge media phenomenon produced by popular artists who know very well how to deal with their own image, the subject presents itself as a urgent matter to be approached by audiovisual documentary form.

Benjamin de Barros: Brega emerged in the 70's as a sort of contrast to Bossa Nova, rooted in a formula that combined romantic melodies with interpretative lyrics often considered of "bad taste". Today it evolved into a good humored form that presents the body and voice of youngsters living in the peripheries of Recife, in the Northeast of Brazil, where we are currently based. Only very recently they started gaining access to technology in order to make their own audiovisual material. It's not a coincidence that music videos made exclusively for Youtube are the catalyst of that new industry, similar to Funk in Rio and Siso Paulo, or Arrocha in Bahia. We started looking more attentively at it in 2013, following local singers, DJs and MCs from recording studios to nightclubs. We also documented the making of their videoclip productions. That's what we understood that the majority of these artists are part of a generation that is experiencing making a living from music for the first time. Many of them do keep a double life as security guards, street vendors, truck drivers, mothers... dreaming the somebody they will reach thousands of online followers.