

TOWARDS

現實

MYSTERY

RIOUS

REALM

ITIES

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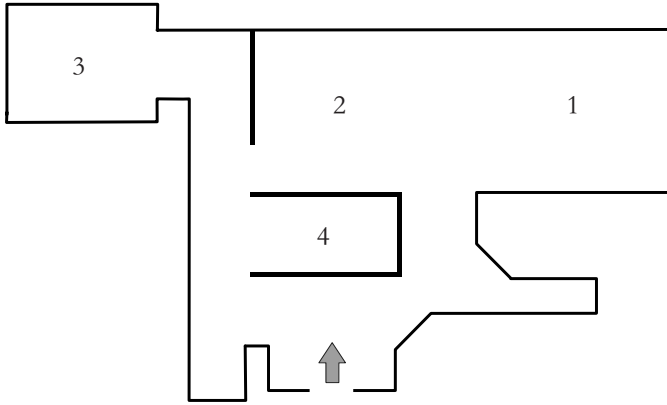
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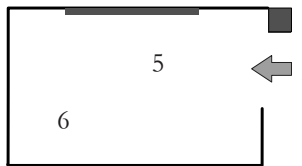
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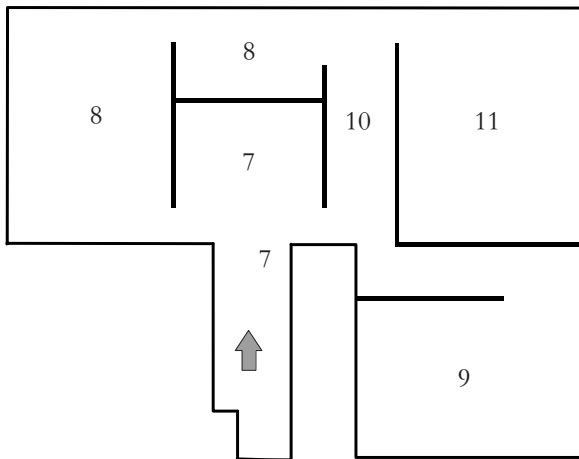
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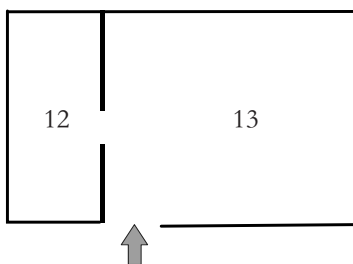
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現實秘境

鄭慧華

他忽然感到彷彿被整個世界所拋棄了的孤單。他這才想到：這一整個世界，似乎早已綿密地組織到一個他無從理解的巨大、強力的機械裡，從而隨著它分秒不停地、不假辭色地轉動。¹

——陳映真〈上班族的一日〉，1978

《現實秘境》是一檔關於重新思索當下亞洲與世界關係的展覽，十三組藝術家主要來自亞洲，通過他們對特定歷史和生活經驗的關注，組成多個或交錯或平行的時空向度，以異地／共時，或者是異時／共地的不同視角，去嘗試建構和揭露出歷史過往與當下生存之間的關係。其中無論是個人經驗還是集體意識，都關係到不同的歷史進程，在政治與社會變革力量的推動或消長狀態下所被形塑出的存在樣貌，宏大至現代國族意識的發生、生存疆界變動，細微至個人生命遭遇與家族歷史。這些特殊歷史過程的碰撞，是複數的、多層次的交織關係。在此之中，展覽特別關注二十世紀後半葉的冷戰過程，試圖檢視那些已被忽略或遺忘了的意識型態認同、生活價值之爭，如何以超驗的方式漫延和滲透至今日的日常生活裡。展覽也期待以這一段穿越了幾個世代的歷史經驗作為主要的反思樞紐（pivot）——而非歷史的結論——去勾劃另一種認識和敘述現實的路徑。

敘述現實

然而「敘述現實」並不如表面看起來那般容易，因為「現實」不是單一的線性因果於當下／此地所構成的情狀而已，更多情況，是在時間與空間兩個軸線所形成的各種維度裡的事件、經驗的交互作用，那除了我們所描述的地理、或物理性的世界，還包含了人的意識所投射與反映的心靈與精神世界。如何將這複數視野中的現實顯影出一幅持續且相關的變化關係，是這個展覽想要一探究竟的。換句話說，我們或可將展覽

中的個別作品視為某個關於個體或集體的現實切片，而這些「切片」彼此之間所隱含的各種有形或無形的斷裂或連繫，都將為我們鋪述出一幅更深刻的當代亞洲圖像或甚至是「共相」。

換句話說，《現實秘境》所想要呈現的，是通過類似現象學的方法——以藝術家對經驗、感知、記憶的挖掘、轉化與闡述作為基礎，去察覺意識與特定事物之間的幽微作用。這裡所說的「秘境」，並非指向神祕學，也無關乎遙遠的異境，而是如同本文前言引文裡作家陳映真所描寫的，對日常中所存在的「意義未明」的「提問」或持續的「體認」。這也意味著，本展企圖將那些自經驗提煉出的思想與覺知，視為一股延續性的「能量」或「趨力」，「歷史」在此不被視為封閉的過去，它是以「能量」的各種方式幽微而深刻地牽動、貫穿和形變／形塑現代人的生活 and 生存價值。

台灣劇場導演暨文化評論家王墨林曾經說過：當人們面對歷史（考古、文件或紀錄）的時候，其實「時常是用了比較概念化的『記憶』，而不是『歷史』這個有知識生產性的名詞。²」那麼何謂「有知識生產性」的歷史？他說，「……常常隔了很久以後，突然有個歷史學家跑出來告訴我們哪一段歷史是假的，我們一直在真真假假的歷史裡面。」面對這樣的狀態，當你 cannot 爭辯哪一段歷史訊息為真時，他認為更重要的，是去探索和感知那存在歷史中的「幽微的心靈活動」。王墨林因此說道：「若說歷史成為一種『心靈活動』，那麼這種幽微性是不是一種歷史？……當我們不相信歷史是一種後設觀點，那還不如相信歷史是一種幽微

的心靈活動。³」我們參照王墨林的方法：從文學、藝術作品的感性敘事所發展出來的「精神世界」去理解「我跟歷史」的關係，而倘若我們也把同樣的方法放置到「敘述現實」的肉搏性場域裡，這些歷史心靈活動的幽微性或許也將示現出關於自我認同的構造過程。

亞洲的「共享自我」

本展期冀以亞洲為核心來進行對「現實」的再敘述，但為何是「亞洲」？在這裡，「亞洲」與其說是地理名詞，不如就看作是歷史心靈上的一個問題意識。香港亞洲藝術文獻庫（Asia Art Archive）曾於2013至2014年間，通過藝術實踐、亞洲藝術的典藏研究、檔案整理推動了一個深具意義的計畫，名為「拼湊亞洲」（Mapping Asia）。正如其出版物中的編輯導言所述：「光是『拼湊亞洲』這個命題的不可即，就足以叫人暈頭轉向。……〔它〕預設了一個版圖拼湊和整合過程。⁴」「亞洲」這個龐大而紛雜多面的概念，夾帶著數百年來對「他者」的想像投射，以及無數自我辨識的過程，從十三世紀末馬可波羅帶回給歐洲的故事，到數個世紀之後帝國主義崛起，通過殖民手段所擠壓出的現代歷史進程，它從來就不是單一而固定的，其「認同」也並非是理所當然的。

那麼，又是否存在一種可以讓我們從這些不斷延異的歷史與文化差異中，找到相互對話與聯繫的方法？印度學者阿希斯·南迪（Ashis Nandy）曾提出過，在由現代國家形制與主權所畫下的疆界裡、在具消費性和主導性的強勢文化支配與宰制下，我們應當朝去向去思索和追求的，是那可以超越民族國家、社群、甚至文化本身的「共享自我」（the shared self）⁵。他認為「共享自我」有兩個評判標則：一是對熟悉的或陌生的不同聲音的開放度；二是對人為苦難的直接而敏銳的意識。對於第二點，南迪舉了個例子：「哲學家說我們不能感覺到別人的牙痛，這可能是對的，但我們可

以認知到這痛，並用這認知作為我們概念框架的歸謬法。⁶」換句話說，儘管亞洲內部有各自殊異的文化、信仰、語言和甚至是刻骨的歷史苦難，然通過開放性的檢視，和面對共同困境時，我們將發現仍有許多緣由與過程是共存、甚至共享，這也意味著，首先去認知那些造成我們不同經驗中的「共同」（但卻又被隱蔽）的近代歷史趨力，或將會是讓我們辨識出「共享自我」的開始。

近年來，亞洲再度成為「議題」，成為推動資本市場引擎轉動的一塊豐富的燃料，在此局勢下，也成為了各種國際政治的角力場。這並非歷史的偶然，它正是因應著歷史趨力的危機而浮現——冷戰結束後的二十年內，隨著資本主義自由市場全球化與跨國間的戰力競逐、中國於時序跨過了第二個千禧年之際宣示「大國將崛起」、2008年，世界發生了骨牌效應般跨國金融危機、美國則於2009年宣佈其重要的國際政治戰略：「重返亞洲」（Pivot to Asia），而2016年美國大選結果似乎又將打亂世界強權的亞洲戰略佈署。就在這些看似各個獨立，實則相互牽動／牽制的事件、現象此起彼落之際，冷戰時代「亞洲島鍊」的作用力在新一波的政治、經濟與文化競逐與對抗中再度浮現其殘影，儘管這條「鍊」早已不再意味著立場鮮明的意識型態對抗，但它依然是政治、經濟與軍事的角力場，並且局勢更加詭譎。這或許可以使我們窺知一二，何以在各種政經與文化抗衡張力下，重新瞭解亞洲、談論亞洲在近年來成為了某種（具危機感的）渴望，或甚至是成為急迫的選擇與決策。然我們需要抱持警覺的是：亞洲這個複雜的概念或實體，如何再次提供了政治的、經濟的利益，乃至於文化也成為被汲汲追逐和消費的對象？

換言之，現／當代「亞洲『觀』」（visions）」的形成和其歷史經驗不可分割，而從冷戰歷史出發，我們將範圍擴大為戰後至今，若以製圖學的方法來繪製一張「近

現代亞洲心靈地圖」，那意味著：在被國家權力、政治經濟利益及意識型態戰爭所勾劃而鞏固的圖像之外，還呈現什麼樣的意識的網絡。然而最終通過《現實秘境》這個展覽所想提問的，是每個生存個體如何從這些幽微訊息中獲得更多關於自身未來選擇的洞見。今日，我們身處衝突與危機的時代，如何再次從對各種記憶與差異所構成的歷史關係中，去體會南迪所說的存於人類之間「共享自我」的意義，或許是如今思考日益複雜的亞洲命題和想像未來時，我們所能採取的第一步行動。

1. 出自陳映真，〈上班族的一日〉，收錄於《陳映真小說集3：上班族的一日》，洪範書店出版，台北，2001。
2. 參閱〈形塑幽微史觀：為失語的歷史找到話語—專訪王墨林〉，收錄於《藝術與社會》，鄭慧華編著，台北市立美術館出版，2009，p.40-41。
3. 同上註。
4. 《拼湊亞洲》，香港亞洲藝術文獻庫出版，2014，p.9。
5. 出自〈巫師、蠻夷之地與荒野：論異見之可聞與文明之未來〉，收錄於阿希斯·南迪中英對照讀本《民族主義、真誠與欺騙》，張頌仁、陳光興、高士明主編，上海人民出版社，2011，p.103(中文)，p.264(英文)。
6. 同上註。
7. 中國於2003年提出「和平崛起」作為外交政策話語，用以化解國際對其經濟與軍力發展的疑慮。而中國央視於2006年製作播映的系列紀錄片《大國崛起》也許更可視為中國對內與對外的總體戰略宣示。

鄭慧華

獨立策展人，2010年與羅悅全共同成立非營利獨立機構「立方計劃空間」。立方計劃空間以策劃及研究導向之實踐關注「拓展策展」的可能性，致力於深耕在地文化、與藝術創作者的長期合作，和推動台灣與國際的對話連結。鄭慧華近年策劃的展覽：2011 威尼斯雙年展台灣館《聽見，以及那些未被聽見的——台灣社會聲音圖景》、《重建/見社會》系列（2011-2013，台北）、《巫士與異見》（2013，香港）、《現實秘境》（2016）等；共同策劃的展覽包括：第三屆台灣國際錄像藝術展《憂鬱的進步》（2012）、《造音翻土——戰後台灣聲響文化的探索》（2014）、《文明幻魅》（2015，盧森堡）以及《告訴我一個故事——地方性與敘事》（2016，上海）等。

TOWARDS MYSTERIOUS REALITIES

Amy CHENG

He felt a sudden surge of desperate loneliness, as if the world forsook him. Not until then did he realize that the entire world has been enmeshed in a piece of gargantuan, elaborately structured, and ergo unintelligible apparatus, around which it revolves ceaselessly and undisguisedly.¹

– Ying-Zhen CHEN, *A Day in the Life of a Salaryman*, 1978

Towards Mysterious Realities is an exhibition aiming to encourage profound reflection on Asia's relation to the world. A majority of the thirteen invited artists/collectives are from Asia. They not only add multiple intersected or parallel dimensions to this exhibition through their concerns over specific pieces of history and life experiences, but also attempt to construct or discover the relationships between historical contexts and our day-to-day survival from different perspectives. Specifically speaking, they make observations either from different geographical locations synchronously, or from the same location at different time courses. Both personal experiences and collective consciousness are linked with different historical trajectories charted by the vicissitudinal political and social forces. They may appear as grand as the rise of modern national consciousness or the re-demarcation of *Lebensraum*, and also as subtle as personal life stories or family history. The clashes of these unique historical trajectories demonstrate a pluralistic, multi-level and intertwined configuration. On top of that, this exhibition is particularly concerned with the unsettling Cold War experiences throughout the second half of the 20th century, seeking to examine how the previous head-on confrontations over ideologies and values, which have been ignored or consigned to oblivion, lurk in our quotidian existence in a transcendent manner. Furthermore, this exhibition expects such a historical experience stretching back generations to serve as one of major pivotal points for profound reflections — rather than to bring about a hasty conclusion — wherefrom we can map out alternative routes to grasp and re-narrate realities.

Narrating Realities

However, “narrating realities” might not be as easy a task as it sounds, because realities are not simply linear causal chains of events occurred here and now, but mostly

the interplay of incidences and experiences in various dimensions revolving around the spatial and temporal axes. In addition to the tangible geographical or physical world, realities contain the mental and spiritual world projected and mirrored by human consciousness.

Towards Mysterious Realities is ergo dedicated to develop continuous and interconnected dynamics from the realities in the pluralistic horizons. In this sense, we may construe each artwork in this exhibition as a specific entry point to the realities concerning a given individual or group. The tangible and intangible disconnection and connection among these entry points may thus outline a broader vision of contemporary Asia or even the “*sāmānya*” (shared essence) of Asian cultures.

To put it another way, *Towards Mysterious Realities* performs a quasi-phenomenological analysis to find out the subtle effects between consciousness and specific things on the basis of the artists' excavation, transformation and interpretation of their experiences, perceptions and memories. The term “mysterious” in the exhibition title refers not so much to occultism or any exotic destination as to the question about and appreciation of the ambivalence of our quotidian experiences. This is exactly what exemplified in the quotation from Ying-Zhen Chen at the beginning of this article. It implies that this exhibition treats the ideas and consciousness extracted from experiences as a source of continuous power or driving force. History is no longer the concluded past. It affects, runs through, and shapes modern people's life and *raison d'être* in a subtle yet profound manner.

Taiwanese theater director and cultural critic Mo-Lin WANG remarked that people “often employ the more conceptualized term ‘memory’ rather than ‘history,’ a noun with intellectual function — the capability of knowledge production — when they are faced with history (e.g. archaeological evidence, documents and records)”². In this

case, what is the history with the capability of knowledge production? Wang continued, "...it was not until long time after that a historian would alert us to the inauthenticity of a specific piece of history. We have been mired in the history in which the true mingled with the false." As far as Wang is concerned, in the situation that you failed to distinguish the true from the false, what matters is to explore the "subtle mental activities" lurking in history. Wang asked accordingly that "whether the subtleness counts as history if history is construed as a series of mental activities? ...We would rather regard history as subtle mental activities than believe it as a meta-viewpoint."³ Following this methodology, Wang has sought to comprehend his relation to history by delving into the "spiritual world" unfolded with the poetics of narratives woven by works of literature and art. In this sense, the subtleness of these mental activities (i.e. history) may also illustrate the process of self-identity construction if we apply his methodology to the competitive arena of "narrating realities."

Asia's Shared Self

The re-narration of realities in *Towards Mysterious Realities* revolves around Asia. Why Asia? The Asia here, as a medium of self-reflection, is not so much a geographical term as a problematique regarding psychic experiences on history. Between 2013 and 2014, the Hong Kong-based Asia Art Archive undertook a meaningful project titled *Mapping Asia* which unfolded itself through engaging with different artistic practices, research on Asian contemporary art, and archive collating. As stated in the note from the editor of the project's publication, "[t]he title of the third issue of Field Notes, *Mapping Asia*, should be enough to induce an immediate state of dizziness at the sheer impossibility of such a proposition... [which] presupposes a mapping process."⁴ Asia is a portmanteau concept involving centuries of imagination about "others" and a ceaseless process of self-identity construction. It evolved from Marco Polo's stories of his Asian voyages in the 13th century to the modernization forcibly driven by the imperial expansion and colonialism centuries later. As a result, we can neither give Asia a single rigid definition, nor take the Asian identity for granted.

Then, is there any practical method of forging dialogues and connections among the *différance* of histories and cultures in Asia? In his article *Shamans, Savages and the Wilderness: On the Audibility of Dissent and the Future of Civilizations*, Indian scholar Ashis Nandy raised the question as to whether it is still possible for us to contemplate again "the shared self" that transcends nation-states, communities, perhaps even cultures themselves, since we are fettered by the demarcations of modern sovereign states and dominated by the mainstream consumer culture nowadays. Nandy further laid out two criteria: "[o]penness to voice, familiar or strange, may well have to be the first criterion of the shared self... A direct, sharp awareness of man-made suffering, a genuine empirical feel for it, maybe the second."⁵ He offered the following example regarding the second criterion: "[p]hilosophers who say that we cannot feel the toothache of others may be right, but we can cognize the ache and use that cognition as the *reductio* of our conceptual frames."⁶ In other words, we may discover many of our parallel or even shared origins and processes through open-minded reflections on the *cul-de-sac* we encounter in the present era, despite Asia's diverse cultures, beliefs, languages, and historical traumas. It also means that finding out the common (yet veiled) driving forces in modern history that brought us different experiences is perhaps an appropriate departure point for identifying our "shared self."

In recent years, Asia has not only arisen as an urgent geopolitical issue from the wrestling among these historical driving forces once more, but also become the gasoline and electricity by which the engine of capitalist market is powered throughout the process of neo-liberal globalization. It has also served as a wrestling ring for different forces in international politics in this state of affairs, which is by no means a result of historical contingency but a product in response to the times of crisis. Within the first two decades of the post-Cold War era, the globalization of capitalist free market reached an unprecedented level, major powers resumed their fierce competition, China declared its "peaceful rise" as a great power soon after the dawn of the second millennium,⁷ a global financial crisis was precipitated in 2008, and the

United States mapped out “Pivot to Asia” in 2009 as a crucial part of its international political strategy. Right at this moment, the result of the United States presidential election of 2016 will certainly exert some “check and balance” effects on the global structure in general and Asian politics in particular. While these seemingly independent yet actually interlocked events occurred one after another, the “haunting ghost” of the Asian First island chain, a dominant strategy devised in the highly charged atmosphere during the Cold War, were resurrected from the oblivion with this new wave of political, economic and cultural competitions and confrontations. Although the “chain” no longer implies the head-on ideological confrontation or containment in the old days, the representation of its historical “residues” has made the state of affairs more elusive. Through this development, we may conjure up the reason why the re-understanding of and re-discussion on Asia have become aspirations (with the awareness of crisis) or even imperative options or decisions in recent years under the escalating political, economic and cultural tensions. However, we need to stay vigilant about the question as to how Asia, as a complex concept or entity, represents political and economic interests again, so that its cultural productions have been also turned into popular objects of consumption.

To put it simply, the development of modern/contemporary visions of Asia shares an indissoluble bond with Asia’s historical experiences. Based on a review of the Cold War and post-Cold War history, the exhibition *Towards Mysterious Realities* covers a long span from the post-war period to the present. The hidden networks of consciousness in addition to the images outlined and reinforced by states’ power, politico-economic interests

and ideological wars would be uncovered if we employ cartographic methods to draw a “modern Asian cognitive map.” Nonetheless, the ultimate quest of the exhibition is to address the question as to how individuals are able to garner insights about their future options from these subtle yet discernible messages. We live in an era of conflicts and crises. How can we fathom the mystery of what Nandy termed “the shared self” among human beings by reference to the historical relationships built with memories and *différance* of every stripe? Seeking the answer to this question may be a good start for us to contemplate the increasingly labyrinthine propositions about Asia and the hypothetical scenarios of its future.

1. Quoted from Ying-Zhen Chen, “A Day in the Life of Salarymen,” in *The Anthology of Stories by Ying-Zhen Chen, Vol. 3* (Taipei: Hong Fan, 2001).
2. See “Shaping a Subtle Historical Point of View: Re-orientating the Disorientated History — An Exclusive Interview with Mo-Lin Wang,” in *Art and Society: Introducing Seven Contemporary Artists*, ed. Amy Cheng (Taipei: Taipei Museum of Fine Arts, 2009), pp. 40–41.
3. *Ibid.*
4. Asia Art Archive, *Mapping Asia*, Field Note, issue 3, 2014, p. 9.
5. Ashis Nandy, “Shamans, Savages and the Wilderness: On the Audibility of Dissent and the Future of Civilizations,” in *Nationalism, Genuine and Spurious: Ashis Nandy Reader* (Chinese-English), eds. Tsong-Zung Chang, Kuan-Hsing Chen, and Shi-Ming Gao, Shanghai: Shanghai People’s Publishing House, 2011, p. 130 (Chinese translation), p. 264 (English original text).
6. *Ibid.*
7. “China’s peaceful rise” was coined as a foreign policy rhetoric by the Chinese government in 2003 to rebut the prevailing misgivings over its strengthened economic and military muscles. Besides, *The Rise of the Great Powers*, a Chinese documentary television series produced by CCTV in 2006, could be construed as a declaration on China’s grand strategy for both domestic and international politics.

Amy Cheng is a curator and writer based in Taipei. She co-founded TheCube Project Space with Jeph Lo in 2010, which serves as an independent art space devoted to the research, production and presentation of contemporary art in Taipei. She has curated various exhibitions including *The Heard and the Unheard: Soundscape Taiwan*, Taiwan Pavilion at the 54th International Art Exhibition — La Biennale di Venezia (2011), the exhibition series *Re-envisioning Society* (Taipei, 2011–2013), *Shamans and Dissent* (Hong Kong, 2013) and *Towards Mysterious Realities* (2016). She also co-curated these exhibitions: *Melancholy in Progress* — The 3rd Taiwan International Video Art Exhibition (2012), *ALTERing NATIVism* — *Sound Cultures in Post War Taiwan* (2014), *Phantom of Civilization* (Luxembourg, 2015) and *Tell Me a Story* — *Locality and Narrative* (Shanghai, 2016).

亞洲人的父親¹

2008年，我開始了「亞洲人的父親」訪談創作。

那時候我的父親已八十六歲，每看見父親一次，父親就更衰老一些，更趨近死亡一些。這讓我很焦慮，有著被時間追趕的迫切感。我不太回家的，即使回家，也很少與父親互動，其實是一直無法與父親互動，無法與父親建立起緊密的聯結。但父親已經衰老，我快要失去與父親聯結的機會了。

不曉得為什麼，我非常渴望這種父子的聯結，好像少了它，生存的動力就無法被建立。

透過「亞洲人的父親」一對一的訪談創作，我想知道別人都有著什麼樣的父親，別人是怎麼當父親的，父親對他們是重要的嗎？而父親對他們的影響又是些什麼？

大部分的受訪者說，這是他們第一次全面而深刻的談論父親。父親很遙遠，很陌生。他們對父親的了解有限。他們無法了解父親。

我想，用動物的形象來談父親或許會簡單些。所以有些人的父親在訪談中變成了大象、獅子、老鷹……。透過這些形象的描述與塗鴉，有更多更具體的回憶不斷被喚起，甚至改變了受訪者對父親的了解。對父親有更多的包容、諒解與疼惜。

在訪談中我也發現，日本人的父親在工作與家庭角色之間有很大的斷裂，泰國人的父親很包容子女，而台灣人的父親對子女有比較強烈的控制……。

這樣的結論很有意思，但偏頗。我的取樣並不具備足夠的份量來概說它們。

「亞洲人的父親」訪談所限定的區域大致是以台灣為中心輻射出去的鄰近國家，以「城市」為單位做定點的訪談。

這些東北亞、東南亞的「鄰居」們在政治、宗教、文化上都與台灣有著歷史的淵源。包括面對帝國的擴張與反抗、儒釋道回等宗教信仰的傳遞與演繹，以及七〇年代「四小龍」的經濟競爭，晚近的移工、跨國婚姻、新中國的崛起，都更緊密的聯結著這個區塊，迫使我們必須更深切的了解我們的「鄰居」。

「父親」是每個人都能談的，極具私密的個人生命故事，卻又能被放到大時代的背景裡來被理解，在不同區域的社會文化呈現出不同的「父親」共相。

但尋求共相不是我的目的，應該是這樣的，有多少種人就有多少種父親。透過「父親」，我們看見的是在大時代脈絡下具體的個人生命歷程。（侯俊明）

1. 「亞洲人的父親」是於亞洲六個城市進行的訪談暨創作計畫，本次展覽中展出嘉義（2014）、曼谷（2010）、橫濱（2008）三套作品。展出內容包括訪談問卷、錄影、受訪者素描、粉彩，及侯俊明為訪談而作的繪畫。

The Asian Father Interview Project¹

I've undertaken *The Asian Father Interview Project* since 2008.

My father was 86 at the time this project was launched. Every time I see him, I find him older, weaker, and closer to death. It really concerns me, and I feel like I'm racing against time. I am seldom home; even if I was, I rarely talked with my father. The fact of the matter is that I don't know how to interact and forge a close bond with him. He is getting old at a blistering pace, and I am running out of time to make it.

Somehow I long for the close bond between father and son, and I feel that it is my *raison d'être*.

Through these one-to-one interviews in this project, I try to address the following questions. What do others' fathers look like and tend to do? Do their fathers have particular significance to them? What are the influences of their fathers on them?

Most of the interviewees said that this was the first time they talked about their fathers to such a comprehensive and profound extent. Their fathers are always away, and therefore unfamiliar to them. The interviewees know little about their fathers, let alone understand them.

As far as I am concerned, describing the role of a father with the images of animals might be a more intelligible way. As a result, the interviewees compared their fathers to elephant, lion, eagle, and so forth. These symbolic descriptions and pieces of graffiti evoked the interviewees' vivid memories and even helped them know more about their fathers, which resulted in the former's tolerance, understanding and affection to the latter.

These interviews also indicated an unbridgeable chasm in Japanese men between their roles as a worker and a father. Besides, Thai fathers are relatively tolerant of their children, while Taiwanese fathers act in an authoritative manner *vis-à-vis* their sons and daughters...

Such a conclusion is intriguing yet biased. My sample size was too small to yield reliable data and indication.

The scope of this project is confined to the countries lying adjacent to Taiwan, and the project per se consists of city-based interviews.

These neighboring countries in Northeast and Southeast Asia have historically indissoluble bonds with Taiwan in terms of politics, religion and culture, such as their sufferings from imperial expansion and their ensuing resistance, the transmission and interpretation of Confucian, Buddhist,

Taoist and Islamic religious traditions, the competition among the Four Asian Tigers in the 1970s, as well as the recent issues such as migrant workers, mixed marriage and the rise of a new China. All these contribute to a stronger connection among the members in this region, urging us to know more about our neighbors.

"Father" is a common topic of discussion for everyone. It involves private life stories but can be grasped against the context of grand times. The universal symbol of father is multifariously manifested in different socio-cultural milieus.

However, I have no intention of looking for the universal, but believe that there is no parallel between any two fathers. Treating "father" as the topic, we have the opportunity to glance at these interviewees' life journeys charted within the context of grand times. **(Hou Chun-Ming)**

1. *The Asian Father Interview Project* is an interview-based art series created successively in six Asian cities. This exhibition presents three series of this project: Chiayi (2014), Bangkok (2010) and Yokohama (2008). The content of these exhibits include interview questionnaires, documentary videos, the pastel sketches of the interviewees, and Chun-Ming Hou's paintings inspired by the interviews.



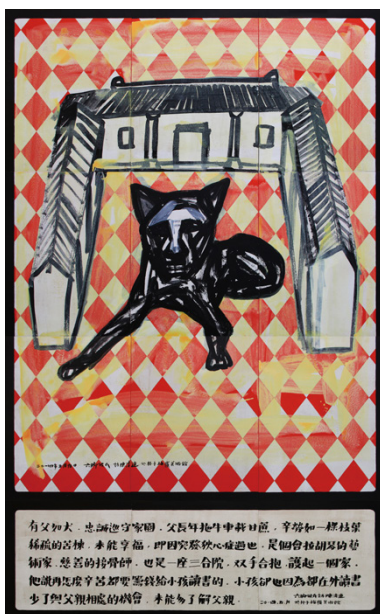
〈亞洲人的父親：橫濱篇——山岸由乃之父〉，蠟筆、粉彩紙，76×54 cm，2008

The Asian Father Interview Project: Yokohama - Yamagishi Yoshino's Father, crayons and pastel paper, 76×54 cm, 2008



〈亞洲人的父親：曼谷篇——泰式按摩師 Saleetip 之父〉，壓克力、習字本，101.6×73.6cm，2010

The Asian Father Interview Project: Bangkok - Tai Massagist Saleetip's Father, acrylic and writing books, 101.6×73.6 cm, 2010



〈亞洲人的父親：嘉義篇——陳清連之父〉，壓克力、紙板，203×118 cm，2014

The Asian Father Interview Project: Chiayi - Chen, Qing-Lian's Father, acrylic and paperboard, 203×118 cm, 2014

侯俊明（六腳侯氏）

生於 1963 年

居住和工作於台北和苗栗

侯俊明，1963 年出生於台灣嘉義縣六腳鄉，貫以「六腳侯氏」署名，畢業於國立藝術學院（現改制為國立台北藝術大學）美術系第一屆。九〇年代以裝置、版畫形式進行創作，大膽挑戰禁忌、富儀式性，作品恆常與當下台灣政治環境和社會現況有密切關聯，曾於 1995 年及 2013 年受邀威尼斯雙年展等國際展。近年創作轉向心靈探索的隨手畫、自由書寫和以文字形音義為發想並結合台灣民俗信仰之漢字創作；並於 2008 年起陸續於橫濱、台北、台中、曼谷、嘉義及香港等城市進行「亞洲人的父親」訪談創作計畫，其最新的創作系列〈身體圖〉創作也依訪談模式進行身體慾望的意象探索。

著有《搜神記》（時報文化，1994）、《三十六歲求愛遺書》（大塊文化，2002）、《穀雨·不倫》（華藝文化，2007）、《鏡之戒》（心靈工坊，2007）、《侯俊明的罪與罰》（田園城市，2008）及《跟慾望搏鬥是一種病：侯俊明的塗鴉片》（心靈工坊，2013）。

HOU Chun-Ming

a.k.a. Legend Hou/ Hou of Liuchiao Township

Born in 1963

Lives and works in Taipei and Miaoli

Born in Liuchiao Township, Chiayi County, Taiwan in 1963, Hou Chun-Ming graduated from the National Arts Academy (now Taipei National University of the Arts) and styles himself as Hou of Liuchiao Township. He engaged in taboo-breaking installations and woodcut prints as early as in the 1990s, and his uncanny and ritualistic artworks always faithfully reflect the political and social status quo of Taiwan. Hou has been invited to participate in many international art exhibitions including the Venice Biennale, Taiwan Pavilion in 1995. In recent years, he has re-orientated his artistic practice towards freehand drawing in which he finds inner sustenance, *écriture automatique*, and Chinese characters that represent an aesthetically pleasing mix of configuration, pronunciation, meaning and Taiwanese folk beliefs. Since 2008, Hou has embarked on *The Asian Father Interview Project*, an interview-based art series created successively in Asian cities including Yokohama, Taipei, Taichung, Bangkok, Chiayi and Hong Kong. His latest work *Body Map* once again uses interview-based techniques and methodologies to transform bodily desires into artistic expressions.

He is the author of several books, including *Anecdotes about Spirits and Immortals* (China Times Publishing, 1994), *A Suicide Message of Dying on Love at Age 36* (Locus Publishing, 2002), *Grain Rain. Amorous Affair* (Cans Art, 2007), *The Caution in Mirror* (Psy garden Publishing, 2007), *Legend Hou's Sin & Punishment* (Garden City Publishing, 2008) and *Suffer from Desires: Hou Chun Ming's Free Drawing* (Psy garden Publishing, 2013).

相信海洋是陸地的船

曹海準與李京洙的作品來自於曹海準與父親（曹東煥）之間的談話。雖然兩位藝術家使用多種媒介和藝術形式，但他們最常使用的創作手法卻是「文件素描」。藝術家將父親所講述的奇妙故事以單純的素描手稿描繪出來，父與子之間的關係因此進入到南韓社會的集體記憶裡另外一個完全不同的層面。由於曹海準和父親過去從未實際進行合作，近年來，他們開始合作拍攝短片〈之間的場景〉（*Scenes of Between*, 2013），以1970年代南韓全羅北道鎮安郡所發生的真實事件口述回憶為主題所拍攝。影片裡，曹海準與李京洙在群山市美軍基地附近的海埔新生地發現一艘小船。〈相信海洋是陸地的船〉以此作為動機，呈現一艘船置於結構體（底座）被停泊在陸地上的處境。此外，文字、素描和〈之間的場景〉的場景腳本，企圖生產出關於「多凱比」（Dokkaebi，韓國民間神話的妖怪，棲息在森林、墓場、荒野、廢屋等地，了解人類文化並喬裝打扮與人類生活）的故事、雕塑和影片。（曹海準 + 李京洙）

A Ship Believing the Sea is the Land

Haejun Jo & KyeongSoo Lee's work mainly comes out of Jo's conversations with his father, Donghwan Jo. Although the two artists employ a variety of media and artistic formats, their creative output is usually in the form of records named 'documentary drawings'.

As the amazing stories told by Jo's father are narrated through simple writing-drawings, the relationship between a father and his son enters a completely different plane,

which is the collective memory of Korean society. In recent years, Haejun Jo and Donghwan Jo realized that they had not been collaborating on a physical level, which led them to produce a short film titled *Scenes of Between* (2013). The narrative of the film is based on an oral memory about a real event that happened in the 1970s in Jinan in Jeonbuk Province, South Korea. In the film, Haejun Jo and KyeongSoo Lee discover a small boat in reclaimed land near a US military base in the city of Gunsan. *A Ship Believing the Sea is the Land* (2014) takes the boat as a motive, presenting a situation in which a boat is anchored on land through a structure (plinth) that supports it. In addition, writings, drawings and edited footage of *Scenes of Between* are presented as part of an attempt to produce stories, sculptures and a film about Dokkaebi, a mythical being that appears in Korean folktales. (Haejun Jo & KyeongSoo Lee)



〈相信海洋是陸地的船〉，複合媒材裝置、素描、影片，2014

A Ship Believing the Sea is the Land, multimedia installation, drawing and video, 2014

熊與父親

這件影像作品以講故事的方式拍攝，內容描述我那位日據時代被徵召到北海道的祖父和他的兒子曹東煥之間「最初與最終的對話」。

在 2015 年末，我父親曹東煥將他與我祖父在北海道的最終對話繪製成素描。由於這些素描極富戲劇張力，我決定和父親一同前往北海道夕張市拍攝一部電影，影片中有原始人（父親－曹東煥）和熊（兒子－曹海準）。

到了夕張市，我們抽空前往充滿父親兒時回憶的地方。然而，久遠的記憶被修改且日漸遺忘，七十一年前的陰影已成為混亂的場景。當時被徵召的韓國人所居住的村莊、公共浴室，以及曾作為載運和處理煤礦的龐大的夕張車站，不是消失就或是被改建為煤礦博物館。

1942 至 1945 年——韓國獨立運動年間——我父親曾居住於北海道夕張市。2016 年冬天，我與他一同造訪此地，無論在他過去的幼年時光裡，還是眼前的景觀裡，依然鐫刻著痛苦的殖民主義枷鎖。

我們兩人都未曾經歷過自己父親的苦痛，因此我們花了一些時日進行角色替換，猶如死者向生者訴說，使我們得以面對對方的白晝與黑夜。

片中的原始人是父親，即所謂「支配者」的替身。所謂的「亡父的陰影」是刻印在我父親的回憶中的支配者，在此被描述為歷經失敗和挫折的人。而熊則是兒子，作為「被支配者」的角色。畏於殖民政權統治者的威權，試圖保持「生命的希望」的父親為了家庭而犧牲自己。死者的靈魂在此得以體現。

基本上，我想藉由這部影片揭示的是「要比其他政治聲明更容易領會、要比其他政治行動更意味深遠」的事。藉由這段「年少時的父親和年輕的兒子七十年前的對話」，我們得以再次檢視日本殖民統治期間：太

平洋戰爭、徵召、強制勞役、意外事故、襲擊、死亡、歷史上懸而未決的道歉和責任義務、賠償議題……，這些所有使死者的靈魂難以平撫、失去方向而不斷回返的悲愴歷史問題。在哀悽之外，本片的拍攝是為了傾聽我們上一代用超過七十載的氣息道出衰老且模糊的聲音，像是敲在歷史大門上的回音，那扇門早已封閉，猶如廢棄礦坑的入口，被徹底地遺忘。（曹海準）

Bear and Father

This work is a film cinematized in a story-telling style, featuring “the first and the last dialogue” between my grandfather, who was drafted to Hokkaido in Japan during the period of Japanese occupation, and my father, Donghwan Jo.

At the end of 2015, my father transformed his last dialogue with my grandfather in Hokkaido into drawings. Mesmerized by the dramatic tension around these drawings, I decided to head for Yubari, Hokkaido with my father and produce a film there, a film based on the story of a primitive man (father - Donghwan Jo) and a bear (son - Haejun Jo).

Arriving in Yubari, we found time to revisit the places filled with my father's memories of childhood. However, the shadows of Yubari's past haunting my father for 71 years have become chaotic scenes over the course of time. These places have been largely repurposed, as if his memories were consigned to oblivion. The Korean draftee village, bathhouses, the colossal Yubari station for coal carriage and handling were either disappeared or repurposed into the coal museum.

My father had lived in Yubari between 1942 and 1945 during the Korean Independence Movement. In the winter of 2016, we revisited Yubari only to find that the inscription of the painful colonial past has been engraved, whether in his childhood memories or in the landscape laid out in front of his eyes.

Each of us has never experienced the pains and sufferings that our fathers had endured, ergo we spent days on exchanging our roles, as though the perished victims speak to the survivors, enabling us to face up to each other's joys and sorrows.

The primitive man in the film is a father, an incarnation of the so-called "dominator". For my father, the "shadow of his late father" is a dominator imprinted in his memories and described as a man who experienced failures and frustrations. The bear represents a son, a role of "the dominated". Feeling intimidated by the power of the colonial regime, the father sacrificed his life for his family in order to keep the "beacon of life" aflame. The spirit of the deceased is therefore embodied in this film.

To sum up, what I expect to reveal through this film is the realities "more comprehensible than any other political statements and eventually more meaningful than any other political acts". By virtue of this "father-son dialogue held 70 years ago", we may review the realities during the period of Japanese occupation, such as the Pacific War, the draft, the forced labor, accidents, assaults, death, historically unsettled obligation and official apology, the issue of compensation, and so forth. All these unsolved issues have not only prevented the perished victims from resting in peace but also trapped them in a loop of disorientation and tragic history. In addition to lamentation, this film is dedicated to applying the viewers' ears to the old and feeble voice that our parents' generation muttered under their breath for over seven decades, which sounds like the echo from the great gate of history, a gate as completely sealed and forgotten as an abandoned pit. **(Haejun Jo)**



〈熊與父親〉，單頻道錄像，14'26"，2016

Bear and Father, single-channel video, 14'26", 2016

曹海準 + 李京洙

曹海準生於 1972 年；李京洙生於 1974 年
居住和工作於斯圖加特和首爾

曹海準與李京洙從 2005 年的《設想之戰》（關於韓國民眾藝術的展覽）起，兩人開始共同創作。他們曾收集南韓及阿拉伯國家的民主化過程所發生的事件和故事，將其轉化成素描、裝置和由口述歷史所拍攝的影像。他們的主要計畫包括〈偉大的父親〉（2005）、〈阿拉伯之春：阿拉伯世界之外的反思〉（2013）。曹海準與李京洙也共同創作了〈之間的場景〉（2013），並參與伊斯坦堡雙年展（2009）、《自由！》（埃爾蘭根，德國，2013）、SeMA 首爾媒體城市雙年展（2014）、《告訴我一個故事》（外灘美術館，上海，2015）和《PROSPECTIF CINEMA》（龐畢度藝術中心，巴黎，2016）等。

Haejun Jo & KyeongSoo Lee

Haejun Jo, born in 1972 ; KyeongSoo Lee, born in 1974
Live and work in Stuttgart and Seoul

Haejun Jo and KyeongSoo Lee started working together from 2005 when they participated in the exhibition *The Battle of Visions*. Jo and Lee have been collecting incidents and stories from the democratization process of South Korea and the Arabic countries, transforming them into drawings, installations, and videos based on oral memory. Their major projects include *Amazing Father* (2005) and *Arab Spring: The Arab World Reflected From Without* (2013). Jo and Lee also worked as collaborated to produce *Scenes of Between* (2013). Jo and Lee participated in the Istanbul Biennale (2009), *Freiheit!* (Kunstpalaies Erlangen, 2013), SeMA Biennale MEDIACITY SEOUL (2014), *Tell Me a Story* (Rockbund Art Museum, Shanghai, 2015) and *PROSPECTIF CINEMA* (Centre Pompidou, Paris, 2016) among others.

克里斯計畫 I：瑪利亞、錫礦、香料與虎

關於「克里斯計畫」

「克里斯計畫」從「棉佳蘭」出發，進而以解開線性時間軸，想像歷史的方式，進一步重新檢視、想像馬來西亞和其鄰近區域（馬來群島）文化主體性的變異以及「他者」（Other）的異化過程。東南亞這個於1950、1960年代才出現的名詞，以及隨著二次世界大戰結束後冷戰時期所劃下的國家「界限」，這些看不見卻在意識中清楚烙下的國界實際上隱藏了掌權者虛構的能力，以及諸如民族、宗教信仰等的歷史幽魂們。「克里斯計畫」企圖啟動一部關於「他者化」的結構與演變史的書寫，以「電影」作為方法，嘗試牽連出1950、1960年代電影（明星）工業——電懋、國泰以及邵氏，和電影（明星）工業背後和冷戰相關的幽微關係與因此建制的框架、看不見的界限，以及早於西方馬來群島殖民史甚至早於馬來王朝建立的文化（主體性）移動史間的多重對話與難題。1950、1960年代香港主要的兩家電影公司電懋和邵氏，實際上都來自當時的馬來亞，其中電懋為國泰的子公司。1964年台灣轟動一時的神岡空難，來台出席當時亞洲電影節和擴展電影版圖的國泰老闆陸運濤為罹難者之一。陸雲濤的罹難，宣告了電懋與國泰電影版圖的萎縮與消失。而二戰結束後，國泰與邵氏為了因應馬來群島（尤其是新馬）的電影市場，也各自建立了馬來電影的製片廠。

展出作品〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉

〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉以「棉佳蘭」一家隱秘的想像電影工作室為軸，以及導演 Ravi（「棉

佳蘭計畫」裡〈棉佳蘭一日無光（第一章）〉中的其中一個角色，也是馬來西亞國小課本中最常出現的印度裔名字）一部嘗試借鏡於印度寶萊塢電影和電懋音樂性電影的處理手法，以拆解印度史詩 Ramayana 和諸多民間傳說（人民和「外來者」版本）為敘事文本，卻音畫分離時空與素材錯置的「類電影」、和 Ravi 拍攝「電影」前所「蒐集」的各類照片、文件、物件等為座標，結合叩問文化主體性變異過程中「他者化」異質書寫的問題意識，共同組成觀者自行建構的意識影像。其中，Ravi 所「蒐集」的眾多資料當中除了 Ramayana 部分文本與其圖集以外，還包括日本將領德川義親（Marquis Yoshichika Tokugawa）於1921年在馬來亞森林成功捕獲一只老虎的紀念照和當時他所寫的敘述文。老虎常和鼠鹿一同出現在民間故事中，也出現於馬來西亞的國徽，象徵著人民的勇敢與堅強。老虎也是殖民政府建構馬來亞國族敘事而運用的隱喻之一。（區秀詒）

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau

About The Kris Project

The Kris Project departed from Mengkerang, an imagined place, and gradually re-examine and re-imagine transformation of culture subjectivity of Malaysia and its' nearby region, as well as alienation of the "Others", through untying linear timeline and ways of re-imagining history. The term Southeast Asia emerged only during the 1950s and 1960s. Nation borders were drawn after the end of Second World War and during the Cold War. These borders were not visible but were printed into our consciousness.

Abilities of people in power to fictionalize things and phantoms of nation, religion, and faith were hidden beneath or behind these borders. Using “film” as a method, *The Kris Project* attempts to initiate a piece of writing on transformation as well as changing structure of “being the other” in history. While implicating the dark relations between film industry in the 1950s and 1960s and the Cold War, such as Motion Picture and General Investment Ltd., Cathay and the Shaw Brothers, this project also attempt to re-examine the restrictions that were built after, that is the invisible borders. *The Kris Project* also tries to construct multiple conversations and difficulties between the above mentioned film industry and history on the mobility of culture subjectivity earlier than the colonization era and even the establishment of Malay Sultanates. Motion Picture and General Investment Ltd. and the Shaw Brothers, two major film companies in Hong Kong during the 1950s and 1960s, were actually from the then Malaya. Cathay in fact, was the mother company of Motion Picture and General Investment Ltd. Loke Wan Tho, the owner of Cathay, died in a plane crash in Taichung after attended the Asian Film Festival in the year 1964. Loke Wan Tho’s death signified the recession and disappearance of Cathay film. Both Cathay and the Shaw Brothers established their own production studio of Malay films after the Second World War.

Exhibited work:

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau started from a hidden and imagined film studio in Mengkerang. Ravi, the film director, as well as one of the fictional character appeared in *A Day Without Sun in Mengkerang (Chapter One)* (2013), also one of the regular Indian names to appear on Malaysian primary school textbooks, makes a dislocating “pseudo film” that tries to imitate Bollywood and Motion Picture

and General Investment Ltd. musical filmmaking style, as well as deconstructing Indian epic *Ramayana* and all sorts of folklores, be it the people version or the “pendatang” version. Altogether with “collected” photos, documents, sketches, objects by Ravi for pre-production of his “film”, and alienated writing of the “Others” during the transforming process of culture subjectivity, they form a self-construct images of the consciousness in the viewer’s mind. Among the “collected” items of Ravi include a photo of Marquis Yoshichika Tokugawa in 1921, where he portrayed with the tiger he captured in Malayan forest. Tiger (harimau) and Sang Kancil were regulars in Malaysian folklores. Tiger also was presented on the national emblem of Malaysia, symbolizing courage and strength of the people, as well as a metaphor for national narrative of Malaya, implemented by the colonial government. **(Au Sow-Yee)**



〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉，單頻道錄像、物件與文件，15'，2016

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau, single-channel video, objects and documents, 15', 2016



〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉，單頻道錄像、物件與文件，15'，2016
The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau,
 single-channel video, objects and documents, 15', 2016

區秀詒

生於 1978 年

居住和工作於台北

出生於馬來西亞，畢業自文化大學戲劇系，舊金山藝術學院電影研究所。區秀詒主要的創作方向分成兩部分，一是對影像生成機制的關注，以自製機械和機械式電影放映機而作的現場電影（live cinema）。二是以錄像、觀念、裝置等混合形式，探討和擴延影像與影像製造以及政治、權力之間的關係。區秀詒曾兩次獲得馬來西亞 Krishen Jit Astro Fund 的贊助。她同時也是《燧火評論》和《數位荒原》特約作者並曾擔任 2010 和 2011 KLEX 吉隆坡國際實驗電影與錄像節選片人。

AU Sow-Yee

Born in 1978

Lives and works in Taipei

Au Sow-Yee was born and grew up in Malaysia. Graduated from Chinese Culture University (Taiwan) majored in theatre arts and attained her M.F.A degree from San Francisco Art Institute (U.S.A). Her works concentrated mainly on two directions, one is the continue interest in image making mechanism, creating live cinema performance using self-made mechanism and mechanical film projectors. Second is to question, explore as well as expand the relation between images, image making, politics and power, through video installation and other mediums. Sow-Yee is currently a guest writer for online magazine *Promethean Fire Review* and *No Man's Land*. She used to be programmer for KLEX (Kuala Lumpur Experimental Film and Video Festival).

法蘭西斯柯·卡馬丘

FRANCISCO CAMACHO

平行敘事

這個世界所存在的多種歷史，已成為我們整個政治與社會生活的一部份，因為這些歷史可以解釋我們生命過程的前因後果，和我們群體的構造。我們從歷史學習理解和感知這個世界的方法，以及人生的哲學。

歷史並非複雜而有序的系統，而是液態的，隨著時間不斷改變，現今標註歷史變化的細節，和建構歷史的重大事件，在未來卻無關緊要，而某些過去隱而不見的事實卻會突然出現，改寫了我們的過去。

我們的歷史是活生生的，是伴隨我們一生的實體。它並非一成不變的陳年往事，而是當下指引我們未來方向的指南針，也是我們藉以解釋自己生命的方法。我們會記得當下受到衝擊的感受，這會改變我們對事實的觀點，扭轉我們覺知當下的方式，改變我們對未來的看法。

我們不能用科學家的規則，把歷史解讀為事實的線性排列，相反的，應該把過去看成是有多條叉路的途徑，每個交會點都導向多種不同的方向。

個人的歷史與認同是以多種不同的敘事所組成，但我們傾向於忽略甚至遺忘大部份的敘事。但是這些未知的敘事卻建構了我們的過去和我們現在所走的路，也難怪我們會錯誤地詮釋自己的歷史。

我們今天的世界，儘管經濟發展多元，科技先進，文化依然是各自為政，甚至彼此孤立，文化之間的觀念隔閡，令國與國互相誤解。分隔各個文化的鴻溝，仍然存在。

我們心中的世界圖像、我們的社會身份及知識，大多建基於一套理念。尼采在《不合時宜的沉思》中斷言大家對歷史進行科學探求，其成果或會摧毀脆弱的心智，甚至妨礙未來世代從事自身文化的改革和復興事業。德勒茲對這理論的回應是：歷史的真實，不等同

於人們切身體驗的真實。

順着這邏輯，我主張中國海員曾遠渡太平洋，到達彼岸考查事物。若把已被陳述的事情放一邊，再觀察美洲在西班牙統治前的考古文物，會發覺它們與另一個地方的器物很相似，而這些不同的文化使用了一些相同的技術。

要瞭解這兩個系統的古文物之間的關連，困難之處在於，必須先摒棄對科學和藝術的文化功能那些先入之見。要探索中國和南美洲「古代文物」的相似之處而不帶成見，就得尋找新方法，用那些似乎無理可循的實物證據，去平衡看似理性的學術研究語言。（法蘭西斯柯·卡馬丘）

Parallel Narratives

Many histories of the world exist; they have become an integral part of our political and social life because they can explain to us causes and effects of the course of our life, as well as how the communities we live in are organized. Histories explain to us the understanding of the world and how we conceive it, they explain us the philosophy of our life.

Histories are not complex and orderly systems, they are liquid, they change throughout the time, the details that help us to remind them change, the important facts are irrelevant in multiple futures and the facts that were hidden suddenly come to surface and reinvent our past.

Our history is alive, it is an entity that accompanies us during all our life, it is not a fixed event in the past but it is a compass that guides our present and the way we rationalize our life. We can remember feelings that impact our present and this changes our point of view altering the way we perceive our present and changing our perspective of the future.

We can not read our history as a linear order of facts, with the discipline of a scientist, but instead we have to consider our past as a road of forking paths where every cross point is a connection to many different directions.

There are narrations that complete our personal history and identity, we ignore many of these narrations, we forget many of these narrations and we may misinterpret our own history. These unknown narrations however construct our past and therefore the path that we follow in our present.

Despite the economic diversification and technological progress in our world today, cultures remain separated, even isolated, the conceptual barriers that exist between them causing nations to misinterpret each other. The abyss separating cultures still remains.

Our images of the world we live in, our social identities, and our knowledge are largely based on a set of ideals. In *Untimely Meditations*, Nietzsche claimed that the products of a scientific pursuit of history might overwhelm weak minds and prevent future generations from undertaking their own projects of cultural reform and renewal. Gilles Deleuze responded to this theory by saying that the reality of history is not the same as reality experienced by people.

Following this logic, I submit that Chinese sailors crossed the Pacific Ocean in search of what could be found on the other side. Contrary to what has been said, when we observe archaeological artefacts from pre-Hispanic America, we notice that they are very similar to those of societies elsewhere in the world, and that these different cultures used some of the same technologies.

The challenge in understanding the links between these two bodies of archaeological pieces of art is in doing away with our preconceptions of the cultural functions of science and art. To investigate the similarities between Chinese and South American "antiquity" without prejudice, we must find new ways to reconcile the apparent irrationality of visual evidence with the apparent rationality of the language of scholarly research. **(Francisco Camacho)**



影像截圖：照片翻攝自宋兆霖著作《故宮院史留真》：文物裝箱前預備工作（2013年）

Still image: preparation for crating, photographically reproduced from Daniel C. Sung's book *The History of the National Palace Museum* (2013)



影像截圖：翻攝自魏聚賢著作《中國人發現美洲》（1982年）

Still image: photographically reproduced from Wei Ju-Xian's book *Chinese Discovery of America* (1982)



影像截圖：古董收藏家宋杰介紹元朝青花龍紋蓮瓣大蓋盒

Still image: antique collector Sung Jieh introducing Blue-and-White "Dragon and Lotus Petal" Large Covered Box of the Yuan Dynasty

〈平行敘事〉，單頻道錄像，41'54"，2016

Parallel Narratives, single-channel video, 41'54", 2016

法蘭西斯柯·卡馬丘

生於 1979 年

居住和工作於阿姆斯特丹

法蘭西斯柯·卡馬丘生於哥倫比亞的波哥大。曾在 2008 至 2009 年間於阿姆斯特丹的皇家國際藝術村擔任研究員。卡馬丘的社會與政治參與計畫——可視為一種行動主義或社會論述——曾在國際的多場個展與聯展中展出，其中包括 2007 年魁北克雙年展，和 2012 年台北雙年展。他曾於 2009 年在阿姆斯特丹的 SKOR 公共藝術基會的「表現史賓諾沙」項目裡表演他持續進行的計畫〈集體結婚〉，其他的計畫包括打破金氏世界紀錄以及〈真理紀念碑〉——其中包括了與新墨西哥州小鎮居民共同製作的影片和雕塑，如今是格羅尼洛溫泉博物館的固定展示品。2010 年於盧森堡的卡西諾當代藝術中心駐村時，他發表了個展《Entkustung de l'art》。2011 年，他在〈十二種手勢〉計畫裡完成了一項介入行為，這項計畫是由洛杉磯的「公共學校」和巴黎的卡蒂斯基金會所發起。同年，他在荷蘭的范艾比現代美術館創作了一項與社區有關的計畫。他目前正執行一項社交媒體網站計畫 www.fulltopia.com。

Francisco CAMACHO

Born in 1979

Lives and works in Amsterdam

Francisco Camacho was born in Bogota, Colombia. He was a research fellow at the Rijksakademie in Amsterdam in 2008–2009. Camacho's social and politically engaged projects, which can be viewed as forms of activism or social discourse, have been presented in numerous solo and group exhibitions internationally, notably at the 2007 Biennale de Québec and the 2012 Taipei Biennale. In 2009 Camacho performed his ongoing project *Group Marriage* at SKOR in Amsterdam as part of *Manifestatie Spinoza*. Other projects include record-breaking feats in *The Guinness World Book of Records*, and *Truth Monument*, a video and sculpture created with the inhabitants of a town in New Mexico, now on permanent display at the Geronimo Springs Museum. His solo exhibition *Entkustung de l'art* was presented at Casino Luxembourg – Forum d'art contemporain, where he was a resident artist in 2010. In 2011 Camacho completed an intervention as part of *12 Gestures*, a project initiated by The Public School, Los Angeles, and the Kadist Art Foundation, Paris. Also in 2011, he created a community-based project for the Van Abbe Museum, Eindhoven. Currently he is working on a web social media project www.fulltopia.com.

美國派

臺灣解嚴（1987）前後的劇變時代，我剛好正讀著高中，除了親身目睹經歷了一場場激昂的街頭運動——比如某日放學就遇上「520 農民事件」，也開始對課本外的土地歷史感興趣。透過「黑名單工作室」《抓狂歌》專輯內〈臺北帝國〉的歌詞：「穿的是麵粉袋做的短褲」，首先讓我知悉並注意到印有「中美合作」握手標誌的各式各樣品牌麵粉袋。進而順藤摸瓜認識二戰與韓戰後，世界兩大陣營對峙的冷戰格局下，原來美國才是真正實質操控、左右島鍊臺灣的老大哥。

固然可以透過網路或出版品研讀熟稔這段歷史，但不知是否因為從小學習且有志創作之故，我還是喜歡透過雙手身體性地收集「中美合作」種種相關原件的漫長過程，猶如在陽明山求學生活、每每漫步徘徊於美軍眷區，彷彿自導自演著穿越劇，得以想像重返冷戰臺灣的時空現場感受體驗……。事實上，若非藉由這些點點滴滴地實物蒐羅、匯聚、整理，不僅對這座島嶼恐怕仍完全無知無感，甚至於根本也不可能會有強烈的創作實踐驅動力量，陸續轉化為諸如《美國派》（筆記書）、《小臺正傳》、《冷島》、《蔣王朝》、《美帝國》等系列的立碑計劃吧！（秦政德）

American Pie

I was a senior high school student in 1987, seeing the lifting of martial law in Taiwan. In addition to witnessing a wave of public protest in that turbulent period (for instance, I happened to be at the site of the 520 Peasant Movement one day on my way home from school), I became interested in this island's history deliberately excluded from textbooks. "The paints we wear are made of flour sacks" is part of the lyrics of *Taipei Empire*, a song included in the Blacklist Studio's album "Songs of Madness." It alerted me to the fact

that there were flour of different brands with a handshake sign on the sacks, symbolizing the Chinese-American cooperation in that period. Following this clue, I tracked down the bare fact that the United States was the real "Big Brother" who controlled Taiwan and the island chain in the Cold War structure, in its total confrontation with the communist bloc after the Second World War and the Korean War.

Certainly I could grasp this piece of history by collecting information from the Internet or related publications. Somehow, I preferred collecting the original objects of every stripe related to the history of Chinese-American cooperation by hand. I'm not sure whether it was because I aspired to learn and to be an artist at my tender age. As a result, I tended to roam around the American Military Housing when I lived and studied at the Yangming Mountain, as if I was directing and starring a time-travel TV drama, immersing myself in the atmosphere of cold-war Taiwan charged with excitement and tension. As a matter of fact, but for the incremental collection, accumulation and collation of these material objects, I would be ignorant about and insensitive to everything on this beautiful island as well as lacking the strong motivation to carrying out the series of stele-erection projects such as *American Pie* (a note-book), *The True Story of the Small Taiwan*, *Cold Island*, *The Chiang Dynasty*, and *The American Empire*.
(Chin Cheng-Te)



〈美國派〉，藝術家收藏的歷史物件與文件，2016。左起：書籍《台灣在「海島防綫」上》、「我們一定要解放台灣」傳單、「中美合作」標誌。
American Pie, historical objects and documents collected by the artist, 2016. From the left: Book: *Taiwan on the Island Chain*, Flyer: "We must liberate Taiwan!", The logo of Chinese-American Cooperation.

秦政德

生於 1971 年

居住並工作於台北

朋友們叫他「阿德」，當年「文化大學美術系事件」¹的關鍵人物，也因文大事件與同學共同創立「小草藝術學院」，自許為永遠的「小草 N 號志工」，小草藝術學院長年持續以在臺灣歷史文物中發現的圖像為載體製作明信片。除了臺灣歷史文件的蒐藏，他在藝術創作的方法學上發展出極具個人特色的地理學田野工法，透過「立碑」的行動揭示及再現被人忽略及被宏大敘事遺忘的重要臺灣歷史片段。（陳政道）

1. 1994 年秦政德於文化大學成立團體「藝術法西斯」諷刺美術系老師對學生言論的壓制而遭到退學，美術系學生於是發起抗議行動以及一個多月的罷課。最後秦政德復學，而美術系主任被停職。罷課期間，學生自行成立「小草藝術學院」，邀請校外藝術家、老師與校友於學校廣場舉辦體制外的講座，這個短暫的學院，讓此事件多了另一個層次的意義。

CHIN Cheng-Te

Born in 1971

Lives and works in Taipei

"A-Te," as his friends call him, was a pivotal figure in the historical incident of the Department of Fine Art at the Chinese Culture University occurred in 1994¹. The event prompted him to establish the "the Spring Grass Arts Academy" in collaboration with his classmates, after which he styles himself as the lifetime "Grass Volunteer Worker No. N." Over the past decades, the Academy has kept producing postcards carrying the images appropriated from Taiwanese historical artefacts and documents. In addition to his collection of Taiwanese historical documents, the artist also developed sui generis geographical fieldwork techniques as part of his artistic methodology. By virtue of his actions of erecting steles, he managed to re-explore and represent those forgotten and neglected landmark events or fragments in the grand narrative of the Taiwanese history. **(Chen Cheng-Tao)**

1. As a student in the Department of Fine Arts, Chinese Culture University in 1994, Chin Cheng-Te founded the artistic group "Art Fascism" as an ironic reply to the professors who threatened their freedom of speech. This action unfortunately resulted in Chin's involuntary withdrawal, and the students in the department organized a demonstration and a one-month strike. This incident ended with Chin's re-enrolling and the dean's suspension from duties. The student-founded "Spring Grass Arts Academy" was born during the strike, when it actively invited external artists, teachers and alumni to deliver public, informal lectures. This Academy might be ephemeral, but it gave a deeper meaning to this incident.

普拉賈克塔·波特尼斯

PRAJAKTA POTNIS

廚房辯論

本作品的標題取自 1959 年 7 月 24 日於莫斯科的索科爾尼基公園所舉辦的「美國博覽會」開幕裡，美國副總統尼克森與蘇聯領導人赫魯雪夫一連串透過口譯者的即席意見交換。在美國博覽會的開幕儀式中，尼克森和赫魯雪夫在展場內的廚房展示區裡，進行了一場關於資本主義與共產主義的激烈辯論。這所謂的「廚房辯論」已成為冷戰時期的著名事件。

在普拉賈克塔·波特尼斯於 2014 年在柏林的貝塔寧藝術村駐村期間，她重新研究並思索這個特別的事件，同時檢視它對我們這個時代所造成的影響。由於她長期且廣泛地關注決定家庭空間動力的多方面潛流，使她立刻為這場廚房辯論所吸引。

她把廚房當成檢視的場域，進一步凝視我們現代生活方式的核心——那間擺放著日常家用裝置的小房間。生活例行家事如洗碗、攪拌、冷凍，她將這些有點乏味的儀式賦予了活力，試圖將其轉化為怪物，讓人聯想到核彈似乎就是在家庭廚房內製造出來。她使用基因改造的花椰菜這類的蔬菜，隱約地指涉了日復一日吞噬我們的毒化生活。

普拉賈克塔·波特尼斯希望能夠過藝術創作，把這條從過去到當下的脈絡，與自己的脈絡連結在一起。（普拉賈克塔·波特尼斯）

The Kitchen Debate

The title is adopted from a series of impromptu exchanges that transpired (through interpreters) between then U.S. Vice President Richard Nixon and Soviet Premier Nikita Khrushchev at the opening of the American National Exhibition at Sokolniki Park in Moscow on July 24, 1959. During the grand opening ceremony of the American National Exhibition in Moscow, Vice President Richard Nixon and Soviet leader Nikita Khrushchev engaged in a heated debate about capitalism and communism in the midst of a model kitchen set up for the fair. The so-called "kitchen debate" became one of the most famous episodes of the Cold War.

During her residency at the Kunstlerhaus Bethanien in 2014, Potnis revisited and explored this particular episode, to also examine its repercussions within our present times. Her extensive long-term engagement with the various undercurrents that determine the dynamics of a domestic space instantaneously drew her to the kitchen debate.

By proposing the kitchen as a site of investigation, she proceeds by gazing into the cavities of certain everyday domestic apparatuses central to our modern existence. Animating the daily routine of washing, blending, refrigerating these otherwise mundane rituals, attempt to translate as anomalies to draw references to the making of a nuclear bomb probably in the ambit of a domestic kitchen. By employing vegetables like the genetically modified cauliflower she subtly tries to hint to the toxic lives that consumes us on a day-to-day basis.

Prajakta Potnis promises to engage through her art making, threads from this past – present to hers. **(Prajakta Potnis)**



〈廚房辯論〉，複合媒材裝置，2014

The Kitchen Debate, multimedia installation, 2014

普拉賈克塔·波特尼斯

生於 1980 年

居住和工作於孟買

普拉賈克塔·波特尼斯的作品處於個人的私密世界與外部世界之間，二者有時候僅被一道「牆」所區隔。她把牆視為見證歷史的紀錄，其內嵌藏著棲居的痕跡。她試著將從中產階級家庭中的「牆」，到形成各種制度的「牆」放在一起思考，視它們為各種細微分子所能穿透的「薄膜」，也就如同由上而下的政策影響個人的方式。「牆」成了一個起點，她從這裡出發，探討社會的與個人的焦慮。波特尼斯的創作包括繪畫、現地雕塑裝置和公共藝術介入等不同形式，巧妙地將自身的複雜情緒和這個時代的真相交織在一起。

波特尼斯參加過許多備受好評的展覽如：2015 年紐約皇后美術館所舉辦的聯展《午夜過後》、由 Jitish Kallat 策劃的 2014 科欽－穆茲里斯雙年展《渦漩探索》、上海「西天中土計畫」舉辦的展覽《巫士與異見》（香港，漢雅軒），並獲得 The Clark House Initiative 邀請參與在巴黎卡蒂斯藝術基金會舉辦的展覽《L'exigence de la saudade》。於 2013 年威尼斯雙年展期間，她亦參加由 Francesca Chiacchio、Zasha Colah 和 Thakur Sumesh Sharma 共同策劃的第二屆跨國主題館《We Have Arrived Nowhere》。

Prajakta POTNIS

Born in 1980

Lives and works in Mumbai

Prajakta Potnis's work dwells between the intimate world of an individual and the world outside which is separated sometimes only by a wall. She refers to the wall as a witness to history that has traces of inhabitation embedded within. She tries to contextualize the wall from a middle class home to the walls that build institutions with a membrane through which imperceptible elements pass, how resolutions passed by top down policies affect an individual. The wall becomes a starting point through which she addresses social and individual anxieties. Potnis effortlessly weaves complexities of emotions and the veracity of today's times through her practice. Prajakta's practice sails through painting, site-specific sculptural installations to public art interventions.

In 2015 she was part of the group exhibition, *After Midnight* at Queens Museum in New York. She has participated in a number of critically acclaimed exhibitions, *Whorled Explorations* at Kochi-Muziris Biennale 2014 curated by Jitish Kallat, *Shamans and Dissent* initiated by The West Heavens Project, Shanghai at the TZ Hanart Gallery Hong Kong. She was invited by The Clark House Initiative to participate in a show titled *L'exigence de la saudade* at the Kadist Art foundation, Paris. She also participated in the 2nd Transnational Pavilion *We Have Arrived Nowhere* curated by Francesca Chiacchio, Zasha Colah, Thakur Sumesh Sharma, during the Venice Biennale, Venice 2013.

回莫村

「回莫村計畫」講述 1949 年後一批撤退泰緬邊境的中國軍隊所面臨的多重文化的交錯、不被認可的尷尬身份，以及邊境地區孤軍部隊的故事。這些在分裂歷史陰影下生活的人們，最終產生的是常人所不具有的歧義性。1949 年國共內戰之際，國民黨戰敗後原屬國民黨政府的正規軍由雲南撤退至緬甸，原二十多萬人員抵達緬甸時僅存兩千餘人員。在國際的壓力下，蔣介石指示這支部隊撤回台灣，但事實上則是「明撤暗留」：表面上這支部隊已解散，但私底下仍然保持戰備狀態以圖反攻。這一次形同向國際宣告，「當地軍人」不再有任何行動，以後與中華民國政府無關。因此，他們依然生活在泰鄉，像一群無家可歸的人、沒有任何國籍與正式身份。

1970 年，這支孤軍因生存需要，應泰國軍方要求，出面協助遠征泰共以換取居留權，並確定了孤軍在泰北以傭軍形式長久駐留的必要性。這段期間，許多人也開始種起滿山的罌粟花，並協助毒梟從緬甸運送毒品以改善生計，在過去這裡的毒品的產量佔全球產量的 80%，成為世界毒品中心。回莫村還有一個特殊的背景，此地大多是情報局的老兵或是家眷，因為在 1970 年代的冷戰架構下，美國政府秘密支持中華民國政府在回莫村成立了情報局，名為「國防部 1920 區光武部隊大陸工作組」，這支情報部隊的主要任務在於監控大陸的共產黨活動。此地成為了一個鮮少人知的情報村。

作品〈回莫村〉關注泰國清邁回莫村的自強之家，創辦人是一位牧師，但同時在冷戰時期，他也秘密地擔任 CIA 情報員，持續了有 39 年的時間，他的身份也點出了這段歷史的源頭及變化的過程。此地從 1980 年代開始成為世界的毒品中心，走私與販賣問題極為嚴重，目前有大約七十位左右的院童，這些孩童的父母親大多是因為販毒或走私毒品而遇害或入獄，因為當地的

毒品問題而成為孤兒。

在這件錄像作品中，藝術家邀請這些孩童成為拍攝團隊，與他們共同使用攝影機、錄音設備與燈光等等拍片器材，並且由孩童們親自訪問這位牧師，牧師在影片中娓娓道出作為情報員的過往。藝術家慣有的拍攝手法在本作品中仍在延續：從講故事的人、聽故事的人、到由孩童們組成的拍攝團隊，藝術家站在更為後方的位置，觀察著這一切、探討這個地區複雜的歷史。（許家維）

Huai Mo Village

Huai Mo Village Project relates the story of remnant troop on the border regions of Thailand and Myanmar (Burma) who face multiple cultural identities and the embarrassment of being of an unrecognized identity. People who live under the specter of history end up producing an ambiguity absent in ordinary people. In 1949, during the Chinese Civil War, the defeat of the KMT resulted in a perilous retreat of the Nationalist army from Yunnan to Myanmar with only 2,000 among 200 thousand soldiers reaching the destination in the end. Due to international pressure, Chiang Kai-Shek instructed the troop to retreat to Taiwan. In fact, the troop seemed to have disbanded, but in secret they remained in a state of combat preparing for their counterattack. Their actions were like declarations to the world that the "local soldiers" will no longer intervene. They severed all ties with the government of the Republic of China. Therefore, they remained living in this Thai village, like a group of homeless people without any national identification.

In 1970s, in order to sustain themselves in foreign lands and to exchange for the right to abode, the lost troop answered the request of the Thai military in assisting their expedition against the Thai communists, which then determined their prolonged stay as mercenaries in northern Thailand. During this period, many people grew poppies to increase their



〈回莫村〉，單頻道錄像，8'20"，2012

Huai Mo Village, single-channel video, 8'20", 2012

incomes for a better life, or assisted drug dealers to traffic drugs from Myanmar. The drug production in this region used to account for 80% of the global supply, determining its status as the international drug trade center at the time. Most of the villagers were either former intelligence officers or families. During the Cold War in the 70s, the American government secretly supported the Republic of China government's return to the Huai Mo Village to establish an intelligence base there, which was referred to as the District 1920 Guangwu Troop Department of Defense Chinese Affairs Team. The main task of the team was to monitor Chinese communist's activities. Now only a few people know about this village.

Huai Mo Village focuses on the Huai Mo Tzu Chiang House in Chiang Rai, Thailand. The founder of this house is a priest who, during the Cold War period, served as a secret informer for the CIA for thirty-nine years. His identity indicates the sources of this period of history and the process of change. Starting from the 1980s,

this region has turned into a world drug center facing serious issues of smuggling and trafficking. Currently, there are around 70 children most of whose parents have been killed or jailed due to drugs trafficking or smuggling. Owing to the local drug problems, these kids have become orphans.

In this video work, the artist invited these children to form a filming team and jointly used camera, sound recording equipments, lights, and other filming facilities. Children were able to interview the priest in person and to listen to him tirelessly talking about the past of the Intelligence Bureau. The artist's customary style is extended in this work — the people telling the stories, the people listening to the stories, the filming crew made up of orphans, with the artist standing further back, observing and exploring the complex history of this region. **(Hsu Chia-Wei)**

廢墟情報局

〈廢墟情報局〉是在回莫村的情報局遺址所拍攝而成，情報局原有的房舍已經拆除，現今只遺留下地基，並且由泰國陸軍所管轄。藝術家邀請了目前仍居住在這個區域的情報局老兵參與拍攝，並以此地基作為一個舞台，演出泰國的傳統木偶表演。此外也邀請擔任情報工作39年的老情報員（同時也是自強之家院長）錄製這部影片的旁白，同時在錄音室錄製旁白的過程也成為了影片的部分。

影片從情報局地基上的木偶劇團表演開始，操偶師頭戴黑色面具並身著黑衣進行這場表演。旁白述說著一個遠古的傳說，關於猴子將軍哈努曼（Hanuman）拯救軍隊的故事。這是流傳於東南亞各國的經典神話，在神話中，哈努曼帶領軍隊作戰，最終協助王子回到他當初被驅逐的王國。

旁白描述著這個故事的同時，畫面切換到了錄音室，老情報員正在錄製這段旁白，他看著巨大的投影，一面說遠古的傳說，一面描述著自己的真實經歷以及這些老兵在回莫村的真實處境，他們並不像神話裡的王子一樣能夠回到自己的王國，事實上這些老兵再也回不去他們的家鄉。當畫面回到了情報局遺址，舞台前聚集了很多觀眾正在觀看木偶劇團的表演，一部分是目前駐守在此的泰國陸軍，另一部分的觀眾則是情報局的老兵，他們全部戴著黑色面具，他們是在歷史洪流之中被遺忘的一群無名之人。影片的最後一幕是錄音室的空景，只有這部影片在錄音室獨自播放著。這是一部結合了神話與現實、紀錄與虛構的電影，並呈現了回莫村複雜的認同、記憶與想像。（許家維）

Ruins of the Intelligence Bureau

Ruins of the Intelligence Bureau was filmed at its historical site in Huai Mo Village. The original building of the Intelligence Bureau does not exist any longer, yet foundation slab, now governed by the Thai army, still remains. The artist invited former intelligence officers, who still live in this area, to participate in filming. The foundation slab was turned into a stage for a traditional Thai puppet show. The narrator in this video is the head of the Huai Mo Tzu Chiang House who served as an intelligence officer for thirty-nine years. The video also reveals the narration recording process.

The video opens with the puppet show upon the grounds of the Intelligence Bureau; the puppeteers are dressed in black and wear black masks. Simultaneously, the narrator recounts an ancient legend about the monkey general Hanuman rescuing the army. This classic myth is well-known amongst the Southeast Asian nations. In this story, Hanuman leads the troop to battle, and helps the prince to return to the kingdom he was exiled from.

While the narrator tells this story, the camera switches to the studio and shows the veteran officer in the middle of recording. He, while looking at a huge projection, recites the myth and describes his own personal experiences as well as the real situation of other former officers in Huai Mo Village. Unlike the prince in the myth, they are not able to return to their kingdom. In fact, these veterans cannot go back to their home country. When camera cuts back to the site of the Intelligence Bureau, one can see a large audience watching a performance of puppet troupe. Some of the audience currently serve for the Thai army and some are the former informants. All of them wear black masks. They are a group of unknown people who had been forgotten in the tides of history. The final scene of the video reveals an empty recording studio, where only the video is still running. Weaving together folklore and reality, documentary and fiction, this video reveals complex identities, memories and dreams of people in Huai Mo Village. (Hsu Chia-Wei)



〈廢墟情報局〉，單頻道錄像，13'30"，2015

Ruins of the Intelligence Bureau, single-channel video, 13'30", 2015

許家維

生於 1983 年

居住和工作於台北

許家維對於亞洲冷戰時期被遺忘的歷史有著濃厚的研究興趣，作品發展出對於探究現實與幻象、歷史與當下間的敏銳知性，並透過建立鏡頭以外的事件，連結正規歷史描述所未及的人與地方的關係。他不斷嘗試融合當代藝術與電影的語言去發展作品，並關注於如何通過影像創作介入現實，進而生產一種介於敘事世界與現實之間的異質敘事體。同時透過一種批判的態度，藉由影像的能力，將場域帶到美術館外任何一個地方，作為影像創作在政治實踐上的可能。他曾在 2015 年於荷蘭凡阿比美術館舉辦個展；作品也在 2013 年的威尼斯雙年展台灣館展出，同年也入圍了 HUGO BOSS 亞洲藝術大獎。另外也在許多的美術館及國際影展展出，包括巴黎網球場美術館、第三十九屆鹿特丹影展、2012 利物浦雙年展、2012 台北雙年展、龐畢度藝術中心、柏林世界文化之家及西班牙索菲亞美術館所舉辦的相遇國際錄像藝術節。

HSU Chia-Wei

Born in 1983

Lives and works in Taipei

Hsu is interested in the forgotten histories of the Cold War in Asia. His works develop a keen sensitivity that weaves together reality and illusion, history and the present by building a circuit of events in the hors-champ of people and places off the screen of history. He has been continuously trying to merge the languages of contemporary art and film to originate his works, in concern of how to step into reality through film creation, fabricating a mythical narrative which lingers between fiction and reality. He maintains a critical attitude toward filming, and through the power of film creation, he strives to move art to locations outside museums and to developing his political practice. In 2015, he had a solo exhibition at the Van Abbemuseum in the Netherlands. In 2013, he was invited to present his works in La Biennale di Venezia for the Taiwan Pavilion. In the same year he was a finalist for the Hugo Boss Asia Art Award. His artworks had been presented in many exhibitions in museums, biennials and film festivals, such as Jeu De Paume, The 39th International Film Festival Rotterdam, 2012 Liverpool Biennial, 2012 Taipei Biennial, The 8th Taiwan International Documentary Film Festival, and Rencontres Internationales Paris/Berlin/Madrid, and screened at the Centre Pompidou in Paris, Haus der Kulturen der Welt in Berlin, and Reina Sofia National Museum in Madrid.

一個中國佬的機會

對日本來說，獨島與尖閣群島代表了相反的紛爭。日本向南韓爭奪獨島的主權，反之，日本控制了尖閣群島，但中國和台灣都宣稱擁有其主權。南韓政府並未正式承認獨島主權有爭議，且同樣的，日本也沒有正式承認中國與台灣的宣稱。數十年來，二者爭議日益加劇，但釣魚台 / 尖閣群島衝突在近幾年顯得特別險峻，因為它涉及了中國的崛起與美國的重回亞洲。

〈一個中國佬的機會（獨島與尖閣群島）〉於兩地拍攝。一個是南韓治理的群島，名為「獨島」，日本政府則宣稱其名為「竹島」。南韓與日本之間的紛爭其實波及這個小島週圍的海洋——一般稱為日本海，但南韓政府稱其為「東海」。另一個地方是中國東海同有主權爭議的島嶼，中國稱為「釣魚島」，台灣稱為「釣魚台」，日本稱為「尖閣群島」。（洪子健）

A Chinaman's Chance

For Japan, Dokdo and Senkaku represent conversely polarized disputes. Japan contests South Korea's sovereignty over and administration of Dokdo, whereas it controls the Senkaku Islands, which China and Taiwan both claim as their own. The South Korean government does not officially admit of a sovereignty dispute over Dokdo, and similarly, Japan does not formally recognize China and Taiwan's claims. Both of these disputes have been festering for decades, but the Diaoyu/Senkaku clash has become more dangerous in recent years as it involves a rising China and an Asian-pivoting U.S.

A Chinaman's Chance (Dokdo and Senkaku) was shot in 2 locations. The first is the South Korean administered group of islets called "Dokdo," which the Japanese government also claims and labels "Takeshima." This

dispute between South Korea and Japan actually spills into the islets' surrounding ocean, which is commonly called "The Sea of Japan," but which the South Korean government dubs "The East Sea." The second location is the East China Sea group of disputed islands called "Diaoyudao" in China, "Diaoyutai" in Taiwan, and the "Senkaku Islands" in Japan. **(James T. Hong)**



〈一個中國佬的機會—獨島東側〉，雙頻道錄像，12'30"，2015
A Chinaman's Chance – Dokdo East island, dual-channel video, 12'30", 2015

台灣大規模毀滅性武器

〈台灣大規模毀滅性武器〉原發表於2012台北雙年展，作為其中微型博物館「歷史與怪獸博物館」的核心作品。這個微型博物館以展示於玻璃櫥窗中的多種歷史物件和文檔所組成，因此很容易被認為檔案庫。裡面的每件物品都代表著台灣化學、生物，或者核武器計畫中的一個里程碑。用班雅明的話說，每件物品實際上都「同時是一份野蠻的文檔」。

國際社會已經採取了諸多措施來禁止 WMD（大規模毀滅性武器）或者至少控制其擴散，但是台灣不是該國際社會的官方成員，由於台灣（「中華民國」）是在一種例外情況下，因緊急狀態而誕生的，而 WMD 特別適合這樣的情況和緊急狀態。換言之，在不顧一切的絕望時期，生產這樣的武器具有國家意義。

由於公眾普遍憎惡任何形式的 WMD，任何涉及到這樣的武器或者其運用，都可能引發激烈的爭議或強烈的譴責。典型社會自由主義對於 WMD 的成見與偏見，如核能、化學，或是生物武器，大過於任何對武器的爭議，如武器之自衛功能或是發動戰爭。甚至連一個虛幻的 WMD 都可能具有國際威脅的功能並成為戰爭的起因。不過，核武器依然被視為必要的威懾物，至少它還存在於九個國家的軍械庫中，並且，全世界私下秘密進行的生化武器研發計畫仍繼續得到其政府的支持。儘管存在反對的偏見，WMD 依然有其道理。（洪子健）

Taiwan WMD

Taiwan WMD was originally presented as the centerpiece of *The Museum of the Monster that is History* — a mini museum within the 2012 Taipei Biennial. Composed of various historical objects and documents in vitrines, this mini museum is easily recognized as an archive. Each object represents a milestone in Taiwan's chemical, biological, or nuclear weapons programs. In the language

of Walter Benjamin, each object literally “is at the same time a document of barbarism.”

The international community has taken steps to ban or at least control the spread of WMD's (weapons of mass destruction), but Taiwan is not officially a part of this international community, and since Taiwan (“The Republic of China”) was born as a state of emergency in a state of exception, WMDs are especially well-suited for just such states and just such emergencies. In other words, in times of great desperation, the production of weapons like these makes national sense.

Since the public generally abhors WMD's of any sort, any reference to or application of such weapons would generate vigorous controversy or condemnation. Typical social liberal prejudices and biases surrounding even the idea of WMD's, be they of nuclear, chemical, or biological origin, probably overdetermine any arguments for their utility as self-defense or to make war. Even a phantasmic WMD can function as an international threat and *casus belli*. And yet, nuclear weapons are still considered an essential deterrent in at least nine national arsenals, and clandestine chemical and biological weapons programs around the world continue to be supported by their respective governments. Despite the prejudices against them, WMD's still make sense. **(James T. Hong)**



〈台灣大規模毀滅性武器〉，複合媒材裝置、文件，2012
Taiwan WMD, multimedia installation and documents, 2012

洪子健

生於 1970 年

居住和工作於台北

洪子健是美籍亞裔電影製作人及藝術家，已有二十多年的影片與錄像製作經驗，他的作品主題包括海德格、史賓諾沙、日本生物戰、鴉片戰爭與種族主義。最近他完成了一部關於國族主義和中國東海領土爭議的紀錄片。他目前正在研究東亞的道德概念，並於 2016 台北雙年展中發表了一件多媒體的實驗作品〈尼采轉世為一位中國女性與他們共享的生命〉。其文章散見於《e-flux Journal》和其他出版物。洪子健的電影及錄像作品包括〈Behold the Asian: How One Becomes What One Is〉、〈Condor: A Film from California〉、〈資本主義萬萬歲〉及有關德國哲學家海德格的作品〈The Denazification of MH〉。有關日本七三一部隊的得獎紀錄片作品〈731: Two Versions of Hell〉於 2007 年完成，此主題於 2010 年由作品〈歷史血痕〉延續。其 2012 年的電影作品〈The Turner Film Diaries〉，根據臭名昭著的種族主義美國小說《透納日記》而創作。

他過去參加國內外展覽與影展包括 2016 台北雙年展、在南韓光州亞洲文化中心的 ACT Center 所舉辦的《Interrupted Survey: Fractured Modern Mythologies》、香港 Para Site 藝術空間的《土尾世界——抵抗的轉喻和中華國家想像》、2016 柏林影展，以及菲律賓馬尼拉當代藝術與設計博物館所舉辦的《土與石，靈與歌》。

James T. HONG

Born in 1970

Lives and works in Taipei

James T. Hong is a filmmaker and artist who has been producing films and videos for over twenty years. He has produced works about Heidegger, Spinoza, Japanese biological warfare, the Opium Wars, and racism and recently completed a documentary about nationalism and disputed territory in the East China Sea. He is currently researching the concept of morality in East Asia and presented a new experimental, multimedia work about Nietzsche and metempsychosis at the 2016 Taipei Biennial. Hong also occasionally writes articles for e-flux Journal and other publications. Hong's films and videos include *Behold the Asian: How One Becomes What One Is*, *Condor: A Film from California*, *Suprematist Kapital*, and *The Denazification of MH* about Martin Heidegger, which is analyzed in the journal *Film-Philosophy*. Hong produced the award-winning documentary *731: Two Versions of Hell* about Japan's Unit 731 in 2007, which was followed by *Lessons of the Blood* in 2010. His 2012 short film *The Turner Film Diaries* is based on the infamous, racist American novel, *The Turner Diaries*.

Hong has participated in numerous international exhibitions and film festivals and his most recent include: The 2016 Taipei Biennial, *Interrupted Survey: Fractured Modern Mythologies* at ACT Center, Asia Culture Center in Gwangju, South Korea; *A Hundred Years of Shame – Songs of Resistance and Scenarios for Chinese Nations* at Para/Site Art Space in Hong Kong; the 2016 Berlin Film Festival, and *Soil and Stones, Souls and Songs* at the Museum of Contemporary Art and Design in Manila, Philippines.

無眠者的公墓

我對音樂的喜愛將我引領至此，音樂在某方面成為敵人。這不代表我輕視音樂，反之，我想要更徹底研究它，了解是否有什麼方式可以重新去關注它。我不太確定自己是否期待著解答，但有一點我想說的是：「倘若無知是福，那麼通曉便是地獄。」也許不遠的將來，對周遭一切，和人之所以為人的道理，我們都將遺忘，或同今日一樣地無知，無論這些事情於今日或未來可能意味著什麼。或許到那時，我們會看到某種形式的烏托邦的表象，冷酷、機械且貪婪。或許到那時，我會找一種方法讓自己消失或死去。就像現在，雖然我發現了生命的意義，但轉譯得如此拙劣因而看不出意義，所以我只能繼續追問。

文化冷戰，如同字面意義，「文化」作為冷戰時期以交戰之利益為目的的策略和方法。在這個重要的時期裡，文化被大量對外傳播，是美國推銷民主價值的宣傳工具之一。音樂學家斯圖爾特·尼科爾森（Stuart Nicholson）在他的著作《全球化時代的爵士樂和文化》（Jazz and Culture in the Global Age）中指出了冷戰時期爵士樂在國際化之下的複雜性，他說道：「……影像成功地覆蓋了現實，美國爵士樂不再只是『它自身』，……而是夾帶著美國的文化力量，投射美國民主與自由的符號和神話，促使其他國家支持美國的意識型態……」但是，使用音樂當成傳佈權力與控制社會的作法，早在十四世紀就已流行，國王買通游方藝人，四處頌揚國王的統治。藉由公共與私人的機構來展示國家所許可／鼓勵的經濟實力與開放性的類似策略，在今日仍留有回響與殘餘，它已不只是透過文化傳播，而這個趨勢正領導著二十一世紀的新加坡。這個城市—國家的「智慧國家」計畫（Smart Nation）¹是一種倡議，尋求另一輪社會、政治與經濟的合併調查，並且將私人與公共設施的角色與利益的重疊在一起，進一步影響／控制公眾、人民和空間。在這裡，

風險資本家、藝術家、企業家與決策者被更深地捲入、糾纏進強勢資本主義的敘事裡，於其中，一般公眾與其空間的在場、存在與角色，多半被忽略或被剝削（有誰能夠從臉書和谷歌的產品／服務中真正地得到利潤與收益？），為的是去推展和餵養經濟（以及操控它的人），這種當下的地景（可稱之為公墓）提供了一個約略的印象，關於充滿著控制、權力與矛盾的過去。作家兼研究者耶夫根尼·莫洛佐夫（Evgeny Morozov）進一步地闡述：「科技失憶症，和對歷史（特別是科技失憶症的歷史）的漠然，一直是當今網路辯論的重要主題。」「機器土耳其人」（Mechanical Turk）²是沃爾夫岡·馮·肯佩倫（Wolfgang von Kempelen）於十八世紀的發明，本作品以其為作指涉，比擬它背後的概念／思維，也間接指涉了現今由電商公司亞馬遜（Amazon）所提供的服務及詞彙³的用途與存在。〈無眠者的公墓〉思考的是權力系統，和投射（保護）它的欲望，檢視政治的、經濟的和社會的地景之間的複雜網絡與關係，並且追問現今新自由主義氛圍下——恐懼、娛樂和無聊等等治理機制，經過調校共組為沒有需求的供給——公眾的角色為何。（巴尼·海卡爾）

譯註：

1. 「智慧國家」是新加坡於2014年發佈的政策，計劃於住宅和特定區域大量裝設感測器，蒐集空氣品質、交通流量、河流水位、交通流量和保安監控等等資訊，以這些大數據為公共服務的依據。
2. 「機器土耳其人」是一具會下西洋棋的機器人，但後來被證明是騙局，它其實由躲藏在機器內部的真人所操作。
3. 亞馬遜的「機器土耳其人」是一種網路媒合服務，使用者可在網頁上提出任務需求和報酬，另一批使用者則可在線上接受任務並獲取報酬。

Necropolis For Those Without Sleep

My love for music brought me here. A place where music has, in some way, become the enemy. That's not to say I despise it. No, I want to study it even more. I want to understand if there is in fact a way to undo this indifference. I'm not quite sure I look forward to the answer. But this much I'll say: "If ignorance is bliss, then knowing is hell." Someday, and maybe not too long from today, all of us will forget about or simply remain ignorant of everything around us and what makes us human, whatever that may mean today or in the future. Maybe then, a semblance of a form of utopia is visible. Cold, mechanical and insatiable. Maybe then, I'll find a way to get lost and die trying. And just like today, how I found the meaning of life but because the translation was so bad it made no sense, keep questioning to know.

The Cultural Cold War, where the prefix "Cultural" symbolises the strategies and methods built around the interest of engagement during the Cold War, is a significant period where culture was widely exported as part of state propaganda by the US promoting the promise of democracy. Musicologist Stuart Nicholson, in his book *Jazz and Culture in the Global Age*, addresses the complexities of the internationalisation of Jazz music during the Cold War, stating, "...the successful projection of image over reality, whereby American jazz ceased to be 'a thing in itself', [...] instead came with the weight of American cultural power behind it, projecting the symbols and myths of American democracy and freedom to encourage other nations to be sympathetic to the ideology of the United States...". Yet methods of disseminating power and control over society, particularly through music, has been prevalent as far back as the 14th century, where minstrels are paid to serve kings, singing praises of their rule. Today, the resonances and residues of similar strategies by both public and private

bodies in its efforts to demonstrate economic prowess and openness permitted / encouraged by the state, is not merely through cultural exports that is leading Singapore in the 21st century. The city-state's Smart Nation programme is an initiative that invites another round of social, political and economic inquiry altogether; the overlapping roles and interest of private and public institutions and their influence / control over the public, people and spaces. Where venture capitalists, artists, entrepreneurs and policy makers are further embroiled and entangled in the dominant capitalist narrative where the presence, existence and roles of the general public and its spaces are often ignored or exploited (who truly benefits or profits from products / services such as Facebook and Google?) in an attempt to run and feed the economy (and those who operate it), this present landscape (referred to as a necropolis) offers a brief impression of a past riddled with control, power and contradictions. Amplifying theories of writer and researcher Evgeny Morozov, where he wrote, "Technological amnesia and complete indifference to history (especially the history of technological amnesia) remain the defining features of contemporary Internet debate.", this work references and draws parallels from the concept / ideas behind the late 18th century invention by Wolfgang von Kempelen, the Mechanical Turk (also alluding to the present day usage / presence of the term and service by electronic commerce company Amazon.com), *Necropolis for those without Sleep* reflects on systems of power and the desire to project (protect) it, examining the complex network and relationships of the political, economic and social landscapes and asks questions pertaining to the role of the public in the present neoliberal climate, where control mechanisms such as fear, entertainment and boredom are calibrated to orchestrate supply without demand. **(Bani Haykal)**



〈無眠者的公墓〉，複合媒材裝置，2015

Necropolis For Those Without Sleep, multimedia installation, 2015

巴尼·海卡爾

生於 1985 年

居住和工作於新加坡

巴尼·海卡爾是一位文本與音樂實驗者。作為一位獨奏者，他的作品主要使用原音樂器，包括傳統的及改造的。他的研究圍繞於敘事、結構即興以及話語。他是 OFFCUFF 及 b- 四重奏的成員，也是團體 The Substation 的聯合藝術家。作為藝術家與音樂家，海卡爾參加過 Media/Art Kitchen、da:ns 等藝術節和新加坡 M1 藝穗節。他同時也是新加坡前衛搖滾樂團「觀測台」（The Observatory）的成員，這個樂團曾巡迴挪威（2012）和義大利（2013）。海卡爾於 2013 年獲得新加坡青年藝術家獎，2015 年入選「總統青年藝術家獎」。海卡爾研究爵士樂風潮和文化冷戰的關係、影響與歷史，揭露其潛藏於社會政治、經濟和文化敘事中關於自由及民主概念的政治意涵。他以此和新加坡當下對音樂與藝術的興趣傾向做出參照。海卡爾視文化擴張和自由的觀念為政治與觀念的污染，並且需要被重新思考和想像。作為一位具批判力的藝術家和思想者，海卡爾的作品檢視感知、關聯性、聲音和音樂文化。通過與不同領域的藝術家合作為方法挖掘新的音樂形式，這些樂曲可被詮釋為用以瞭解更廣泛政治作用的語言。

BANI Haykal

Born in 1985

Lives and works in Singapore

Bani Haykal experiments with text and music. As a soloist, he works primarily with acoustic instruments, both traditional and/or hacked, and his studies revolve around narratives, structured improvisation and spoken word. He is a member of OFFCUFF and b-quartet. An Associate Artist with The Substation, Haykal has collaborated, exhibited, performed and toured internationally, as an artist and a musician, participating in festivals including Media/Art Kitchen (Indonesia, Malaysia, Philippines and Japan), da:ns Festival and The M1 Fringe Festival (Singapore) among others. Haykal was also a member of the Singaporean avant rock band The Observatory, with whom he has toured Norway (2012) and Italy (2013). Haykal was a recipient for the Young Artists' Award (2013) and has been selected for the 2015 President's Young Talents. Haykal's research looks into the history and affect of the cultural cold war through the movement of Jazz music; identifying the political baggage associated with freedom and democracy as unpacked concepts locked in to the sociopolitical, economic and cultural narrative. Mirroring it to the narrative of Singapore's present interest in music and the arts, Haykal posits the myths of freedom and cultural expansion as political and conceptual pollution that needs to be rethought and reimagined. As a critically reflective artist and thinker, Haykal's work examines the perceptions, relevance and culture of sound and music. This is often materialised through collaborations with artists across all fields as a means to discover new musical forms. These compositions can be interpreted as language in which to understand wider politics at play.

春風

武漢某寫字樓下，找裡面上班的人在他上班時把我鎖在樓下，直到他下班時給我解開。（李燎）

Spring Breeze

I stood downstairs an office building in Wuhan, asking someone who works there to lock me up on site, and unlocked me after he came off duty. **(Li Liao)**



〈春風〉，單頻道錄像行為記錄，127'，2011

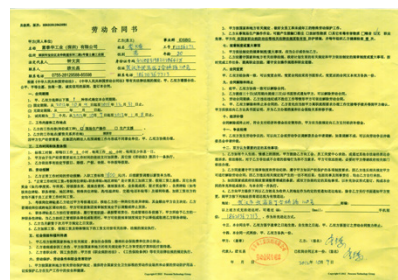
Spring Breeze, documentary of artist's performance, 127', 2011

消費

2012年10月9號李燎通過龍華的招聘市場應聘進入深圳富士康（龍華園區）當一名流水線工人，任職在iDSBG事業群SMT製造課，崗位——焊前AOI，工作45天，直到用自己生活之餘的工資足以購買一台該部門的產品（iPad mini Wi-Fi 16GB），11月23號離職出廠。（李燎）

Consumption

On 9 October 2012, Li Liao completed the recruiting procedure and was employed as an assembly line worker at the Longhua Plant of Foxconn in Shenzhen. He took up the position of Pre-welding AOI in the SMT Manufacturing Division of the Innovation Digital System Business Group. He worked for the company for 45 days, and resigned from that position on 23 November as the salary he earned and saved was able to afford an iPad mini (Wi-fi 16GB) produced by that factory. **(Li Liao)**



〈消費〉，複合媒材裝置，2012
Consumption, multimedia installation, 2012

李燎

生於 1982 年
居住和工作於深圳

中國行為藝術家李燎生於湖北，2005 年畢業於湖北美術學院，並在 2013 年獲得 HUGO BOSS 亞洲新銳藝術家大獎提名。李燎的創作形式多元，以行為表演為主，他往往將自己置身於公共社會場域，雖不帶有特定批判意識，但能以一些荒誕和微小的行為，來反映隱藏在社會規範下的普遍認知。他通過轉換自身經歷來提問藝術與社會之間的關係，或是針對如藝術體系、展覽機制等問題。李燎的行為藝術深深根植於他的日常生活與情感需求。他的意圖不僅在於培養一種基於親密關係的藝術風格，而是在日常情感和公共空間之間創造一種令人意想不到的強烈碰撞。

LI Liao

Born in 1982
Lives and works in Shenzhen

Graduated from the Hubei Institute of Fine Arts in 2005, Chinese performance artist Li Liao was nominated for the HUGO BOSS Asia Art Award in 2013. His oeuvre takes on multifarious forms with a large body of performance art. Adopting no critical attitude, he tends to situate himself in public places, carrying out absurd and low-profile acts to reveal the stereotypes masked by social regulations and norms. By reference to his personal experiences, Li undertakes an enquiry into the relationships between the arts and the society, as well as questions the art system and exhibition mechanism. His performance has been deeply rooted in his quotidian existence and emotional needs. He intends not only to form an intimacy-based art style but also to provoke an unanticipated head-on clash between quotidian sentiments and public spaces.

工業園區

韓國經濟的急劇發展曾經讓世界其他國家感到驚訝，但隱藏在其後的卻是對被邊緣化的女工的壓迫。這部影片邀請觀眾進入女性工人階級的生活，從 1960 年代的紡織工業勞動者，到現今的空服員、收銀員與非正規雇用工人的故事。勞動形式的外貌似乎已經改變，但是根本的核心生存問題依然如舊。影片後段提及柬埔寨，我們看到那裡的勞工狀況已取代當年的韓國，歷史再度重演。（任興淳）

Factory Complex

The drastic economic development in South Korea once surprised the rest of the world. However, behind of it was an oppression the marginalized female laborers had to endure. The film invites us to the lives of the working class women engaged in the textile industry of the 1960s, all the way through the stories of flight attendants, cashiers, and non-regular workers of today. The form of labor seems to change its appearance but the essence of a bread-and-butter question remains still. The film ends up in Cambodia, where we encounter the repetition of the history of labor that took place in Korea. **(Im Heung-Soon)**



〈工業園區〉，單頻道錄像，完整版 95'，2014 / 簡短版 25'，2015

Factory Complex, single-channel video, full version: 95', 2014 / short version: 25', 2015



〈工業園區〉，單頻道錄像，完整版 95'，2014 / 簡短版 25'，2015
Factory Complex, single-channel video, full version: 95', 2014 / short version: 25', 2015

任興淳

生於 1969 年

居住和工作於首爾

任興淳是首爾的視覺藝術家兼電影導演。在他早期以工人階級家庭為主題的作品中，就已開始探索被社會、政治、資本家與國家所邊緣化的人民之生活。他同時帶著政治性與感性的作品使用了多種視覺媒材，包括攝影、裝置、電影、公共藝術與社區藝術。他的第二部專題電影〈工業園區〉（2014）曾於 2014 年釜山影展的「廣角紀錄片單元」裡首映，並於 2015 年第 56 屆威尼斯雙年展獲得銀獅獎。他的作品曾在多地展出，其中包括巴黎的龐畢度中心（2016）、紐約的林肯中心（2016）、巴塞隆納天使藝廊（2015）、威尼斯雙年展（2015）、光州雙年展（2002、2004、2010），沙迦雙年展（2015）與紐約的 PS1 當代美術館（2015）。

IM Heung-Soon

Born in 1969

Lives and works in Seoul

IM Heung-soon is a visual artist and cinema director based in Seoul. Since his early works on his working-class family, he has explored the lives of people who are marginalized in social, political, capitalist, and national contexts. His political yet emotional works are embodied through different visual mediums such as photography, installations, cinema and public art and community art. His second feature film, *Factory Complex* (2014), was premiered at the Wide Angle Feature Documentary section of 2014 Busan International Film Festival and many others after having been awarded the Silver Lion at the 56th Venice Biennale 2015. His works have been exhibited, among others, at the Pompidou Centre, Paris (2016), Lincoln Center, NY (2016), Àngels Barcelona (2015), Venice Biennale (2015), Gwangju Biennale (2002, 2004 and 2010), Sharjah Biennale (2015) and MoMA PS1, New York (2015).

溫室七十二變

這是一個發生在「七十二年」的故事，對台灣人而言，由於普遍習慣使用民國紀元（以1912年為民國元年），七十二年象徵著歲次癸亥、豬年、甲子年的前一年。在這間沒有玻璃、沒有嚴格溫溼度控制的「溫室」之中，不僅看不到許多人心目中共同的往日時光美好回憶，也聽不到當時的線索，只有一個幽閉者幽微的自言自語，以及空間外隱約傳來的壓力。當世界正在步向核戰，台灣停滯在欣欣向榮、莊敬自強的時代氣氛下，溫室裡更因為採光的關係，形成一個近乎與外界隔絕的世界。或許更因為如此，這個空間更變成某些人心目中的綠洲，他們紛紛在只有自己知道的角落，以及最值得向後代誇耀的位置，留下各式各樣的落款；而在他們離開之後，甚至還有一些人一而再、再而三地造訪，熟悉到就像自己的家一樣。他們唱著當時台灣最具爭議性的流行歌手羅大佑的〈現象七十二變〉，並且不斷重複當年的回憶……。

這篇故事，也依照敘述者的觀點、社會經濟地位、年資、歷練、怨念等因素，有了各種不同的變奏。原先的喃喃自語，也因此有了各式各樣的想像，去映照出各個世代苦悶沒有出口的人生。不管過了多久，始終沒人過問，已經消失，並在原地留下一道影子的幽閉者，是被過去的亡魂帶走？還是原地腐化成為一道灰土？（黃大旺）

Countless Changes of a Greenhouse

This is a story about the happenings in the 72nd Year of the Republic. The Taiwanese are accustomed to using the Republic of China calendar (with 1912 as the first year). The 72nd year was the year of the pig, and also the year of *guìhài* in the Chinese sexagenary cycle, after which the cycle begins again at *jiǎzǐ*. In this greenhouse of no glasses and temperature-humidity controls, we neither see the halcyon days in our collective memories, nor find any clues about that time. What we hear and feel are nothing but the faint voice of an unknown figure's soliloquy and the indistinct pressure from the environment. When the world was at the brink of nuclear war, Taiwan was immersed in "a thriving and robust *zeitgeist*". The greenhouse has become an almost isolated world due to the natural and ambient light, and has come to be an oasis for some people as a result. They respectively left various autographs in their secret corners with their most proud heritage. After those people left, some of them even revisited the greenhouse time and again, insofar as to make it as familiar as their loving homes to them. They on the one hand sang the song *Countless Changes of Phenomena* composed and written by the most controversial Taiwanese pop singer Da-You Luo during that time, and on the other hand repeatedly took a stroll down memory lane...

The storyline is set in fluctuation with the variation in the perspective, socioeconomic status, seniority, experience and the cause of resentment of different narrators. The original soliloquy thus triggers all kinds of associations, throwing a spotlight on different generations in the throes of finding no exit in life. Suffering from long-term neglect, the soliloquist disappeared, leaving only a pale shadow of its former self. Was he caught by the ghosts of the deceased or reduced to nothing but a speck of dust on site? (Huang Da-Wang)



〈溫室七十二變〉，複合媒材裝置，2016
Countless Changes of a Greenhouse, multimedia installation, 2016

黃大旺

生於 1975 年
 居住和工作於台北

先天性表演者。於網際網路開始於台灣興盛時，以「@黑暗校園民歌之狼」暱稱混跡於網路留言板。2001 年自主發行《宅錄十年選集》，2002 年與 Cold Burn 樂團合作，在「聖界」翻唱濁水溪公社代表作，是為第一次公開表演。同年起以多個計畫名義在台北、台中、高雄演出。2004 至 2010 年旅日期間，與日本與其他國家多位樂手、樂團合作。返台後以即興演奏與日文翻譯為活動重心。2011 年與張又升、陳藝堂等人組成環境即興與聲音採集團體「民国百年」，獲 2012 奧地利林茲 Ars Electronica 聲音藝術類榮譽獎。2012 年至 14 年間參與林婉玉導演紀錄片《台北抽搖》的拍攝，獲 2015 年台北電影獎評審團特別獎。曾於香港、澳門、新加坡、東京、大阪、柏林、林茲、紐約等地開唱，參與多檔聯展，翻譯多本日文書，於平面媒體發表評論及隨筆，並演出多部學生短片。

HUANG Da-Wang

Born in 1975
 Lives and works in Taipei

Born to be a performer, Huang used to hang out at the Bulletin Board System (BBS) with the user-name "the wolf of dark campus folksongs" during the time when Taiwan saw the dawn of the Internet age. He self-released his *Audio Graffiti Compilation* in 2001, and covered the magnum opuses of Loh Tsui Kweh Commune in collaboration with the band Cold Burn at Zeitgeist Live House in 2002, which was his stage debut, followed by a series of his performances delivered in Taipei, Taichung and Kaohsiung in the name of different projects. Huang had collaborated with several Japanese musicians and bands as well as those from other countries during his stay in Japan between 2004 and 2010. He re-orientated himself towards improvisation and Japanese translation/interpreting profession after returning home in 2010. Huang organized the improvised soundscape band Minkoku Hyakunen in collaboration with You-Sheng Zhang, Etang Chen and the others in 2011, and awarded Honorary Mention at the 2012 Ars Electronica in Linz, Austria. He had attended the production with Jessica Wan-Yu Lin, the director of the documentary *TPE-Tics*, and won the Special Jury Award at the 2015 Taipei Film Festival. He has delivered performances in Hong Kong, Macau, Singapore, Tokyo, Osaka, Berlin, Linz and New York, as well as participated in many exhibitions. Apart from translating Japanese books, Huang has also published reviews and notes in print media and acted in student films.

冷體計畫

「……求朱雀而自北門出。」

——京極夏彥，《鐵鼠之檻》

冷戰是二次大戰結束後的一種跨國家層級世界對話：全球國際均勢被拆解、劃分為自由與共產陣營，由兩大強權美國與前蘇聯收編戰後資源，各自集結組成對峙態勢。在冷戰中國家蛻變成為聯盟成員，為強權服務，各自的差異角色被功能化發展，結構性地支撐起巨大的陣營運作。

身在其中的台灣，更有個曲折複雜的歷史認同矛盾經歷：從戰前到戰後跨越了交戰國家陣營，經歷了戰敗與戰勝國的身份轉換，並在戰後成為被佔領的特殊區域，伴隨著中國內戰戰事失利、國民政府南遷而成為由蘇聯培育資助與訓練、日本軍事顧問秘密暗助、美援資源挹注，封存了中華文化的「自由中國」（free China）詭譎角色。

順利與全球冷戰體制無縫銜接的致冷引擎，我稱之為「冷體」（Coldware）。冷體無形，卻擁有實體、能造成影響，創造真實效應。中醫看待致病的寒氣，有著類似的建構性視角。中醫視寒為熱與動的反面，是一種相較於生命體活生生、溫暖循環體系的「阻斷物」。早期知識的創造者意識到外界溫度的變化，可以內在比喻、並且真實影響內在自身氣血運行順暢與否的關鍵要素：「……進到體內的寒氣是一種具體能量：以『氣』的形式在體內堆積、流竄，沈積日久，宛如休眠火山，壓縮緊實於氣血無法流通之處。一旦遭到正面摧擊，溫通引之、疏風散之，壓縮緊實的這一團積聚，開始慢慢分解、擴散，然後它必須找出口散逸。」

在幾十年之後，許多政治的建制已經灰飛煙滅，但人們仍然活在這些歷史與政治對立遺緒留下的無形「結界」之中。我們要如何才能從今日之資訊社會「逆向

工程」（reverse engineering），反向挖掘出那看不見的機制？本計畫企圖以法國歷史學家傅柯的「生活就是舞台」（tableau vivant）為思想工具，同時比較今日社會的右派政治組織「台灣民政府」表演現象，與素人科技與社會研究專家林炳炎先生的思想計畫，試圖捕捉看不見的「冷體」。希望藉由理解「冷體」致冷的運作動力，找到未來社會的解凍回暖契機。（李士傑）

製作團隊

藝術指導：劉吉雄 / 美術設計：廖旭方

特別感謝：林炳炎、YoHa（餘波）

Project Coldware

*"...go through the northern gate in search of the Vermilion bird."
— Barred Cage of Iron Murine, Natsuhiko Kyogoku*

The Cold War is a type of international structure formed after the end of the Second World War. The previous global balance of power was replaced by the total confrontation between the democratic and communist blocs. The United States and the late Soviet Union, as the two superpowers during that period, pooled the post-war resources of their respective allies in order to gain strategic advantage over each other. Other countries were closely allied with either the United States or the late Soviet Union, and served the interests of their respective alliance leaders. The originally diverse roles of these member countries were shoved aside by the functional requirements of this grand international system.

As an actor on the international stage, Taiwan has experienced a complicated sense of identity transformation. This island belonged to different camps before and after the war, underwent the identity shift from a vanquished nation to a victorious one, and became a special occupied territory in the post-war period. With the military setback and the



〈冷體計畫〉，複合媒材裝置，2016
Project Coldware, multimedia installation, 2016

Nationalist government's retreat to Taiwan, this island has become a bizarre mix of Soviet funding and training, undisclosed Japanese military officials participating, U.S. financial support, and traditional Chinese culture, which was given the intermediary and symbolic name "free China."

"Coldware," that's how I term the refrigeration system which helped and help Taiwan seamlessly blend into the international Cold War structure. Coldware is an intangible entity capable of wielding influences and exerting effects. Such a constructivist view bears a close resemblance to the way Chinese medicine treats the pathogenic cold. Chinese medicine regards the cold as the opposite of the heat and dynamics, as well as a "blocker" of the circulatory system of living organisms. Early polymaths compared the environmental temperature variation to the inner circulation of the human body, and identified the key factors that affect the smooth movement of air and blood therein:

"The cold is a kind of energy which may intrude the human body and then accumulates, flows and deposits in the form of 'Qi' (air). It resembles a dormant volcano, blocking and impairing the circulation of air and blood. To remove these obstructions, we should warm and dredge these choke points and ameliorate the pathogenic influence. The physical cul-de-

sacs of the cold will thus gradually disintegrate and dissipate from the exits of the body."

Decades later, many political regimes have been consigned to oblivion, yet we still live within the intangible "sīmā" (boundary) as an enduring legacy of the historical political confrontations. How can we employ "reverse engineering" to excavate the invisible mechanism from today's information society? Applying *tableau vivant*, the ideological device of French historian Michel Foucault hidden behind the surface of *Discipline and Punish*, this project seeks to compare the political scene of the right-wing organization "Taiwan Civil Government" with the ideological program undertaken by amateur STS researcher Pin-Yen Lin, thereby visualizing the invisible "Coldware." On top of that, this project expects to indicate the turning point for the society to find the warm spring not far behind by reference to the underlying mechanism of Coldware. **(Shih-Chieh Ilya Li)**

Production team

Artistic director: Asio LIU

Graphic Designer: Prince LIAW

Special Thanks: Pin-Yen LIN, YoHa

李士傑

生於 1973

居住和工作於台北

跨領域的數位文化思考與行動者。目前參與項目包括：社群媒體資料分析創業團隊（2015 起）、宏華環境保護與數位未來基金會執行長（2016 起）和杭州中國美院網絡社會研究所客座研究員（2015 迄今）。畢業於台灣大學心理學系，東華大學族群關係與文化研究所，早期網路運動研究者，推動台灣在地部落格運動，參與全球數位文化社群網絡。曾任台灣自由軟體鑄造場計畫創始計畫經理、數位典藏國家型計畫辦公室專案經理與國際合作計畫執行顧問。清華大學社會學研究所博士班研究（2007–2012）。早期論文從見證（witness）角度切入人類社會遭逢科技所產生的巨大撞擊與轉變，認為網路媒介創造現實社會之外的「不可能的見證」，導入且重新建構了新的「他者性」（alterity）；並關注從詩意與人文學科面向，觸及當代社會公民—使用者的感知能力，並審視網絡科學（network science）的可能性。

Shih-Chieh Ilya LI

a.k.a. Ilya Eric Lee

Born in 1973

Lives and works in Taipei

As a transdisciplinary thinker and activist, Li has devoted himself specifically to the field of digital culture development. His has been occupied with several positions, including a start-up company of social media data analysis (since 2015), the CEO of Honghua Foundation for Environmental Protection and Digital Future (since 2016), and a guest researcher at the Institute of Network Society, China Academy of Art (since 2015). Graduated from the Department of Psychology, National Taiwan University and earning his master's degree from the Department of Ethnic Relations and Cultures, National Dong Hwa University, Li is a researcher of early phase network movements who co-initiated the Taiwanese blog movement on the one hand and participates in the network of global digital cultural communities on the other. He is the founding program manager of Open Source Software Foundry in Academia Sinica, and used to be the program office project manager of Taiwan e-Learning and Digital Archives Program and an executive consultant on international cooperation. He was enrolled in the doctoral program at the Institute of Sociology, National Tsing-Hua University (2007–2012). Treating “witnessing” as the entry point, Li's thesis primarily addressed the drastic changes of human society ensued from the profound impacts of innovative technologies, arguing that online media make the “impossible witnessing” beyond our society possible. He introduced and reconstructed in his thesis a new “alterity,” not only discussing the awareness of contemporary citizen-users from the poetic and humanistic aspects, but also examining the possibility of the network science.

展覽系列活動 PUBLIC PROGRAMME

日期 Date	時間 Time	活動 Programme	地點 Venue
2016.12.03 (Sat.)	19:00-21:30	巴尼·海卡爾工作坊 — 人工 (聲響) 甘味劑 Artist Workshop / Bani Haykal	立方計劃空間 TheCube Project Space
2016.12.10 (Sat.)	15:00-19:00	藝術家導覽、開幕酒會 Preview & Exhibition Opening	TKG+
2016.12.17 (Sat.)	15:00-17:30	藝術家座談 / 鄭慧華 + 許家維 + 黃大旺 Artist Talk / Amy Cheng + Hsu Chia-Wei + Huang Da-Wang	TKG+
2016.12.24 (Sat.)	15:00-16:30	專家導覽 / 呂佩怡 Guided Tour / Lu Pei-Yi	TKG+
2017.01.06 (Fri.)	19:30-21:30	藝術家座談 / 李士傑 Artist Talk / Shih-Chieh Ilya Li	立方計劃空間 TheCube Project Space
2017.01.08 (Sun.)	14:00-17:00	數位荒原見面會 / 區秀詒 + 周郁齡 Meeting No Man's Land: Au Sow-Yee + Chou Yu-Ling	在地實驗 Et@t
2017.01.13 (Fri.)	19:30-21:30	影片放映 / 洪子健 Screening Event / James T. Hong	立方計劃空間 TheCube Project Space
2017.01.14 (Sat.)	13:00-18:30	侯俊明「亞洲人的父親：尋找父親」工作坊 Artist Workshop / Hou Chun-Ming	TKG+
2016.01.21 (Sat.)	13:30-17:00	秦政德工作坊 / 首都冷遺—領袖的龍脊天際禁區走踏 Artist Workshop / Chin Cheng-Te (A 3-hour walking tour)	集合地點：北美館前 Meeting place: Front door of Taipei Fine Arts Museum
2017.01.22 (Sun.)	15:30-17:00	策展人導覽 / 鄭慧華 Curator's Guided Tour / Amy Cheng	TKG+
	17:00-18:30	表演 / 黃大旺 Performance / Huang Da-Wang	

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