

附件二、展覽設計文宣品

- 「話鼓電台」Logo



- 「話鼓電台」主視覺



- 「話鼓電台」文宣貼紙



- 展覽「液態之愛」 & 「聲經絡」海報主視覺



- 展覽「液態之愛」 & 「聲經絡」活動網頁 Banner



- 展覽「液態之愛」 & 「聲經絡」邀請卡設計



- 展覽「液態之愛」 & 「聲經絡」EDM

MOCA Taipei

SOUND 聲經絡 MERIDIANS

台灣-菲律賓-新加坡-馬來西亞的聲響文化脈絡
Cultural Counter-mapping through Sound: Taiwan, the Philippines, Singapore and Malaysia

策展人 Curators
羅悅全 Jeph Lo | 達雅·雅洛拉 Dayang Yraola
袁志偉 Chee-Wai Yuen | 區秀貽 Sow-Yee Au

LIQUID LOVE 液態之愛

策展人 Curators
鄭慧華 Amy Cheng | 黃郁婕 Yujie Huang

INVTATION

謹訂於2020年11月13日(五) 18:30 於台北當代藝術館舉行
「聲經絡—
台灣、菲律賓、新加坡、馬來西亞的聲響文化脈絡」 「液態之愛」
開幕晚會 敬請蒞臨

We cordially invite you to an opening reception celebrating the exhibition
**Sound Meridians —
Cultural Counter-mapping through Sound:
Taiwan, the Philippines, Singapore and Malaysia** **Liquid Love**
18:30, Friday, November 13th, 2020, at the Museum of Contemporary Art, Taipei

台北當代藝術館館長 駱嘉真 *Josephine*
Director of MOCA Taipei

開幕演出
Opening Performance
HH

入場須知 Notice to Visitors

因應嚴重特殊傳染性肺炎(COVID-19)疫情，入場時，敬請配合工作人員進行管理與衛生防護：

1. 入場後，請全程佩戴口罩，並配合實量體溫；量測體溫與酒精消毒。
2. 佩戴口罩與量體溫時請保持至少一米社交距離。
3. 健康防護，開幕現場不提供飲食與飲水。

上述相關防疫措施，將依據中央流行病指揮中心與臺北市政府公告採滾動式修正。

Due to the Coronavirus disease (COVID-19) situation, we ask you to work with us to follow the health and safety protocols during your visit.

1. All visitors are required to wear facemasks. Visitors should be asked to leave the contact information, to measure the body temperature and to disinfect with medical alcohol before entering the museum.
2. Visitors without facemasks and/or show temperature higher than 37.5 °C will not be allowed to enter the museum.
3. To ensure health protection, food and beverage will not be provided at the opening.

Pandemic prevention measures above will be adjusted according to latest instructions from the Central Epidemic Command Center (CECC) and the Taipei City Government.

鮮花拒送 Kindly omit flowers.

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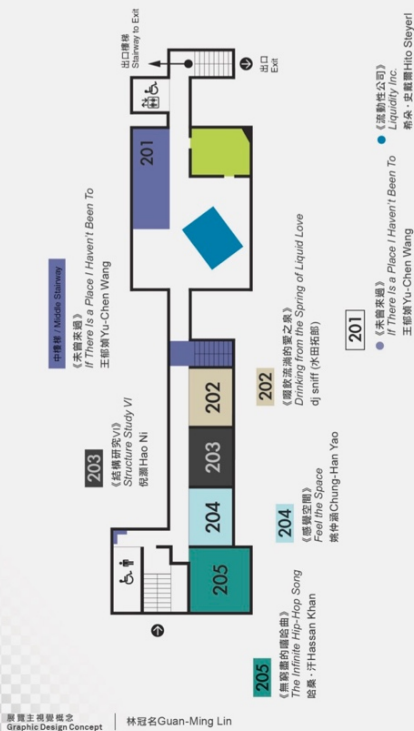
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- 展覽「液態之愛」手冊（節錄）





圖案主視覺概念 Graphic Design Concept | 林冠名Guan-Ming Lin

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德國 Germany
希朵·史戴爾 Hito Steyerl

希朵·史戴爾，1966年生於慕尼黑，於柏林居住和工作。

畢業自漢堡電視藝術學校 (Academy of Visual Arts) 和慕尼黑電視與電影大學 (University of Television and Film)，並於維也納藝術學院取得哲學碩士學位。

史戴爾為2019年柏林藝術學院卡瑟·柯羅維茲獎 (Käthe Kollwitz Prize) 的得獎人，2015年獲得由荷蘭EYE電影研究中心 (EYE Film Institute) 以及佩蒂與伍德·雷伊·費莫爾藝術基金會 (Paddy & Joan Leigh Fermor Arts Fund) 合頒的環球獎 (EYE Prize)。2010年，榮獲哥本哈根國際紀錄片影展的新·視野獎 (New-View Award)。

近年的個展包含：「希朵·史戴爾：軍事演習」(Hito Steyerl: Drill) 於紐約第七軍團總帳庫 (Park Avenue Armory) (2019)；「發電機」(Power Plants) 於倫敦蛇形畫廊 (Serpentine Galleries) (2019)；「破窗之聲」(The City of Broken Windows) 於柏林利沃和德威美術館 (Castello di Rivoli) (2018)；「流動性公司」(Liquidity Inc.) 於波士頓當代藝術中心「太陽工廠」(Factory of the Sun) 於洛杉磯當代藝術館 (2018)；「散佈的影像」(The Distributed Image) 於亞利桑那LUMA基金會 (2016)；「網絡世界」(Too Much World) 於布里斯本現代藝術中心 (2016) 等。

自2014至2017年間，擔任柏林藝術大學代理政治研究中心 (Research Centre for Proxy Politics) 共同創辦人，並發起一系列相關工作坊。2017年，以媒體「代理人及其政治」(The Proxy and its Politics) 總結研究成果，同時出版《網絡時代的權力與崩潰》(Power and Subversion in a Networked Age) (柏林 Archive Books) 一書。

Hito Steyerl was born in 1966 in Munich. She currently lives and works in Berlin.

Steyerl has studied at the Academy of Visual Arts, Tokyo and the University of Television and Film, Munich. She also completed a doctorate in philosophy at the Academy of Fine Arts, Vienna.

Steyerl is the recipient of the 2019 Käthe Kollwitz Prize from Akademie der Künste in Berlin. In 2015, Steyerl was awarded the EYE Prize from the EYE Film Institute Netherlands and the Paddy & Joan Leigh Fermor Arts Fund. In 2010, she received the New-View Award from the Copenhagen International Documentary Festival.

The artist's recent solo exhibitions include *Hito Steyerl: Drill*, Park Avenue Armory, New York (2019); *Power Plants*, Serpentine Galleries, London (2019); *Hito Steyerl*, Akademie der Künste, Berlin (2019); *The City of Broken Windows*, Castello di Rivoli, Turin (2018); *Liquidity Inc.*, The Institute of Contemporary Art, Boston (2017); *Factory of the Sun*, Museum of Contemporary Art, Los Angeles (2016); *The Distributed Image*, LUMA Foundation, Artes (2016); *Too Much World*, Institute of Modern Art, Brisbane (2016).

From 2014 to 2017, Steyerl co-founded the Research Centre for Proxy Politics at the University of Arts Berlin. The initiative led a series of workshops and in 2017, it concluded with a final conference, *The Proxy and its Politics*, and the publication of *Proxy Politics, Power and Subversion in a Networked Age* (Archive Books, Berlin).



《流動性公司》- 「感嘆未來」展覽現場。安大略美術館，2019-2020 (由希朵·史戴爾、紐約的Andrew Kreps攝影及柏林Käthe Schöper-Luhmann攝影。攝影：Dean Tomlinson/安大略美術館) Liquidity Inc., exhibition view. This is the Future, Art Gallery of Ontario, 2019-2020, courtesy the artist, Andrew Kreps Gallery, New York and Esther Schöper, Berlin © Dean Tomlinson / Art Gallery of Ontario

《流動性公司》 Liquidity Inc.

攝錄器錄像、建築裝置 HD Video, Single Channel in Architectural Environment | 30min, 15sec. | 2014

希朵·史戴爾的作品《流動性公司》是一件錄像裝置作品，展示在藝術家為不同展覽環境所構思設計的建築結構中——一座鋪有藍色柔道墊和豆袋沙發的曲線斜坡。

斜坡，或是灰藍色透明液體溢滿螢幕的3D效果圖，水的意象反覆不斷地出現，故事特別聚焦在「市場流動性」(market liquidity)，描述易於交易和交換的資產與貨物的經濟術語，及其在經濟衰退時所扮演的角色。

這部三十分鐘的錄像，是將網路蒐集來的電影畫面、電腦動畫、動態影像以蒙太奇的手法拼貼而成。影片故事結合了紀實和虛構，主角雅各·伍德 (Jacob Wood) 是位在2008年金融危機時失業的亞裔金融分析師。自那時起，他開始學習武術，並且遵循李小龍的規則：「如水一般，無形無相」。透過運用網路上的以葛飾北齋的著名浮世繪《神奈川沖浪裏》製成的彩色 GIF 動畫、雨季氣候節

裝置的建築結構包含了木製的曲線斜坡，上方以藍色柔道墊覆蓋。本作作為兩種呈現方式，一種是結構完整，另一種是部分表面結構被空，目的是為了給予觀眾宛如海浪襲來的氣息。此斜坡結構也是觀影區，歡迎觀眾躺臥於豆袋沙發上。

Hito Steyerl's work *Liquidity Inc.* is a video installation presented in a site-specific architectural setting conceived by the artist — a curved ramp with blue judo mats and beanbags for seating.

The 30-minute-long video is a montage of filmed footage, computer animation and moving images found online. Its story combines documentary and fiction. The film follows the protagonist Jacob Wood, a former financial analyst of Asian descent who lost his job during the 2008 economic crisis. Since then, he has been practicing martial arts, following Bruce Lee's tactics to "be shapeless, formless, like water." The water leitmotif is iterated by colorful Internet-sourced gif animations of *The Great Wave off Kanagawa* — Hokusai's famous ukiyo-e — improvised monsoon weather reports, or 3D renderings of bluish transparent liquid flooding up the screen. The story pays a special attention to the market liquidity — the economic term that describes easily traded and converted assets and goods — and their role during economic recessions.

The architectural environment encompasses a curved wooden ramp that has been painted blue and covered with blue judo mats. It exists in two variations: fully built or leaving parts of the surface empty, giving an impression as if the wave would have hit the structure. The architectural element serves as a viewing area for the video. The viewers are invited to lie in beanbags, placed at the bottom of the curved ramp.



- 展覽「聲經絡」手冊 (節錄)





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1990年代初，他便開始以電子合成器與Kyma（一種電腦音樂的程式語言）來創作出少許電腦音樂作品。不幸的是，他沒有足夠的時間去發掘新技術，在42歲那一年，曹節因肝癌英年早逝。其實，就在病到無法創作之前，他還在夢想著要結合他鍾愛的交響樂與用電腦創造的新聲音，並以新加坡的武吉美拉神話(Bukit Merah)為基礎，寫出一齣歌劇。但這件作品聽來如何，我們只能想像了。

「在各類不同的藝術家，作曲家恐怕是比較難的，因為你的夢想必須由其他人完成。」

——曹節

《夢瀾吞唱片快閃店》以曹節的作品呈現其一生，並視他為新加坡電子和電腦音樂的先驅。除了曹節一生與作品的心智圖之外，展品還包含他的樂譜複製、與他的遺孀和同學的訪談，並且邀請不同世代的新加坡或居住於新加坡的音樂家為他的作品製作的新聲音。

夢瀾吞空間設計：
依爾凡·卡斯班

Melantun Records Pop-Up: Electronic Dreams of Tsao Chieh
Mixed-media Installation, Texts, Prints, Audio and Video Documents
Dimensions Variable | 2020

Melantun Records was an artwork installed at a vacant unit of a Singapore shopping centre in 2017. Set up to look and feel like a record shop, the artwork allowed the audience to enter a place where the past, present and future of underground music culture in Singapore seemed to converge, through displays of historically seminal albums and gig posters, the organising of in-store gigs to facilitate the direct transmission of a musician's creative impulse to an audience, and the careful insertion of speculative elements such as the creation of album artwork from imagined futures. As an artwork, Melantun posited the space of the record store as cultural and intellectual economy, facilitating subcultural knowledge production and exchange.

Melantun Records Pop-Up: Electronic Dreams of Tsao Chieh finds the beloved record store reviving the story of forgotten Singaporean polymath, Tsao Chieh (1953–1996). Tsao was an engineer with a distinguished career in the military but who also established himself as a composer, especially of Romantic and Postmodern orchestral works. Sent overseas by the military to study engineering in England and the United States in the 1970s and 1980s, Tsao took the opportunity to pursue his musical passions, taking extra classes in music (a subject not offered by local universities in Singapore back then). By the time he graduated from Stanford University in 1985 with a PhD in electrical engineering, he had somehow also found the time to obtain master degrees in music composition and mathematics.

On his return to Singapore, Tsao began to establish himself as a promising composer, writing works such as the ambitious Singapore, Symphonic Suite for Large Orchestra, a 40-minute work in five movements. The piece was performed by the Singapore Symphony Orchestra at the Singapore Arts Festival in 1986, which contributed to his national recognition as Outstanding Young Person of the Year that same year. What is perhaps less known is his pioneering work in electronic and

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computer music in Singapore. His stint at Stanford in the early 1980s had exposed him to the work of the Centre for Computer Research in Music and Acoustics and he had used the MS software created by Stanford's Professor Leland Smith to write his compositions. In the early 1990s, Tsao created works for synthesizers and also used Kyma, a programming language for computer music, to compose a handful of computer music pieces. Unfortunately, he did not have much time to explore these new technologies, as he fell sick and soon passed on from liver cancer at the age of 42. In fact, shortly before he was too sick to work, he had conceived of writing an opera based on the myth of Bukit Merah in Singapore, which would combine his love of orchestral music and the new sounds he could create using the computer. We can only imagine how this might have sounded.

Of all the different artists, it is quite terrible to be a composer, because your dream has to be realised by other people.

—Tsao Chieh

The artwork will present the life and works of Tsao Chieh from the angle of his work as an electronic and computer music pioneer in Singapore. Besides an original mindmap of Tsao's life and work, there are also reproductions of his scores, interviews with his widow and colleagues, and newly commissioned remixes of his work by different generations of Singaporean or Singapore-based musicians.

Melantun space is designed by Irfan Kasban.

《夢瀾吞唱片快閃店》展覽現場 · 2017 (袁志偉提供)
Melantun Records, exhibition view, 2017 (Provided by Chee-Wai Yuen)

區秀詒 Sow-Yee Au

生於1978年，馬來西亞。工作、生活於台北。區秀詒的創作主要以錄像、觀念、裝置等混合形式，探討和質疑影像與影像製造、以及和歷史、政治、權力之間的關係。她經常關注如何從歷史從冷戰結構的影響釋放出來。最新作品尤其其是馬來西亞與東南亞區域的歷史問題意識。

曾入圍2018年亞太廣播基金會傑出藝術家 (Asia Pacific Broadcasters Foundation Signature Art Prize) 馬來西亞大獎賽。作品曾在美國國立現當代美術館 (MICA)、東京森美術館、柏林世界文化宮 (HKW)、曼谷文化與藝術中心 (SACC) 上海外灘美術館、及新加坡國際電影節與展覽與電影節發表。目前為線上雜誌《數位荒原》的特約作者。曾獲「亞洲區04媒體藝術獎」共四屆A之一。

Born in 1978 in Malaysia, she now lives and works in Taipei. Au's works focus mainly in questioning, exploring as well as expanding the relation between images, image making, history, politics and power, through video installations and other mediums. Sow-Yee's recent works focus on re-imagined history of Malaysia, South-east Asia and its related region from perceptions and ideologies bounded by the Cold War.

She is a finalist for the 2018 Asia Pacific Broadcasters Foundation Signature Art Prize and Han Neffkens Foundation - Loop Barcelona Video Art Award 2018. Sow-Yee's works were exhibited in MICA (Seoul), Mori Art Museum (Tokyo), HKW (Berlin), Shanghai Rockbund Art Museum, Singapore Film Festival among others. Sow-Yee is a guest writer for online magazine No Man's Land and co-founded Kuala Lumpur's Rumah Attap Library and Collective in 2017.

《銀色噪音： 關於流亡的馬來半島 局部聲音迴路》

文字、聲音及影像裝置 | 尺寸可變商業 | 2020

馬來半島並不是今日馬來西亞的全部。這塊延伸自泰國以南、位於新加坡以北的半島，認真地建構馬來亞主流歷史敘事。這裡與政治的是一個起於流亡的故事。流亡中與流亡地的一首歌，轉變成為二十世紀中後期一個新興國家新自語的真實，牽動著印度洋至太平洋的窺視身世。

1876年，馬來半島霹靂州 (Perak) 的蘇丹阿都拉歐平莫沙二世 (Sultan Abdulah Muhammad Shah II) 因涉入蘇丹州前任參政司羅治 (J.W.W. Birch) 的謀殺事件而遭放逐到塞舌爾。位於印度洋南端的塞舌爾島為法國東印度公司和英國的殖民地。在英國管轄期間有很長一段時間，成為英國流放政治犯的場所。島上的蘇丹聆聽著遠處舞會或樂隊演奏的歌曲，並對其中一曲情有獨鍾。

這個遙長於他者步調的旋律，在超過半個世紀以後，進入新興馬來西亞的國歌之中。像是給這首歌命名為《我的國家》(Negara-Ku) 的歌曲一則無法明說的預言。傳說中來自19世紀一位法國作曲家之筆，隨後被改編成各種版本。包括真實與虛構相和的歌曲《馬穆拉月》(Mamula Moon)，與馬來亞國歌的敘事「這是我鮮血流過的土地」，形成某種詭譎的對立。《馬穆拉月》和其各種分身，包括遠渡於馬來群島 (Malay Archipelago) 海域的民謠《明月》(Terang Bulan) 至今仍然是馬來西亞的國歌。

「銀色噪音：關於流亡的馬來半島局部聲音迴路」本身，既作為一種反抗敘事，也是反叛的建構過程。如弗雷德里希·基特爾 (Friedrich A. Kittler) 在《留聲機電影打字機》一書中所言，「這種敘述開來的確實是一種奇異的、聞所未聞的銀色噪音。沒有人知道是誰在唱歌」。

Silver Noise: Sound Circuits of Peninsula Malaysia in Parts, on Exile

Texts, Sound and Video Installation | Dimensions Variable | 2020

Peninsula Malaysia is not Malaysia in its entirety. The peninsula stretching from the southern part of Thailand and located in the north of Singapore, has ironically constructed the mainstream historical narrative of Malaysia. Here is a story that begins with exile. A tune or a song being heard while in exile had then become a self-dialectical allegory of a newborn country in the second half of the 20th century, affecting the complicated relations linking the Indian and Pacific Ocean.

In 1876, Sultan Abdulah Muhammad Shah II was put into exile in Seychelles, accused of being involved in the assassination of J.W.W. Birch, a British colonial officer in Perak. Seychelles is an island located somewhere in the southern Indian Ocean which used to be colonized by French as well as later by British. The island had been a place for exile of political detainees under British administration for a long time. The Sultan on exile listened to songs and tunes played in parties on the island and was particularly fond of one of the tunes.

This tune grew from steps of the "Others" then diverged into the national anthem of a newly established country more than half a century later. It was said that the melodies of Malaysian national anthem were the creation of a French musician in the 19th century. The melodies were then adapted into different versions, including *Mamula Moon*, a song with Hawaiian style laid-back melodies. This formed a strange opposite against the lyrics in



1874年6月，蘇丹阿都拉歐平莫沙二世在霹靂州河岸的流亡地 (區秀詒提供) Malay Peninsula: Sultan Abdulah at Perak river, Straits Settlements, June 1874. (Provided by Sow-Yee Au)

the national anthem of Malaysia, "this is the land where my blood shed." *Mamula Moon* as well as its various transformations, including *Terang Bulan* which is a popular folk song in the Malay Archipelago, remains banned until today in Malaysia.

Silver Noise: Sound Circuits of Peninsula Malaysia in Parts, on Exile is a construction process of the re-asking consciousness and self-reflection. Just like what Friedrich A. Kittler argued in his book *Gramophone, Film, Typewriter*, "And what transpires then is indeed a strange and unheard-of silver noise. Nobody knows who is singing..."