

三、參展作品介紹

1. 鄭淑麗

派樂西王國：燒！燒！燒！

2003

「派樂西王國：燒！燒！燒！」是一個網站介面和裝置作品，著眼於國際著作權制度的附帶傷害，反應全球主義體制如 WTO 的催逼之下，中國、台灣和許多其他國家公開燒毀盜版 CD。這件作品主張發揚「燒錄」，認為這是數位複製時代裡一般文化活動。「派樂西王國：燒！燒！燒！」認同 P2P 的檔案分享，以及網路上大量的 MP3 檔案，並利用瀏覽器作為公開上傳與下載的共享空間，把上傳的 MP3 音樂檔案用不同顏色加以編碼。這個媒體漫遊裝置不僅供人免費下載和燒錄，展場還堆疊空白 CD 片，供參觀者自由取用。「派樂西王國」計畫為一開放線上工作場域，探討數位內容的自由共享——常被斥為海盜行徑——且視之為網路的終極藝術形式，試圖激發觀眾質問、投入、分析、正視這座不斷成長的王國。在派樂西王國中，所有的生產本質上都是集體合作的、衍生的，且具有密切內在關聯的環境。

鄭淑麗為一游牧飄忽的數位藝術家，主要創作領域為網路裝置藝術、社會介面和電影拍攝。

Shulea Cheang (A Kingdom of Piracy Project. <http://kop.kein.org>)

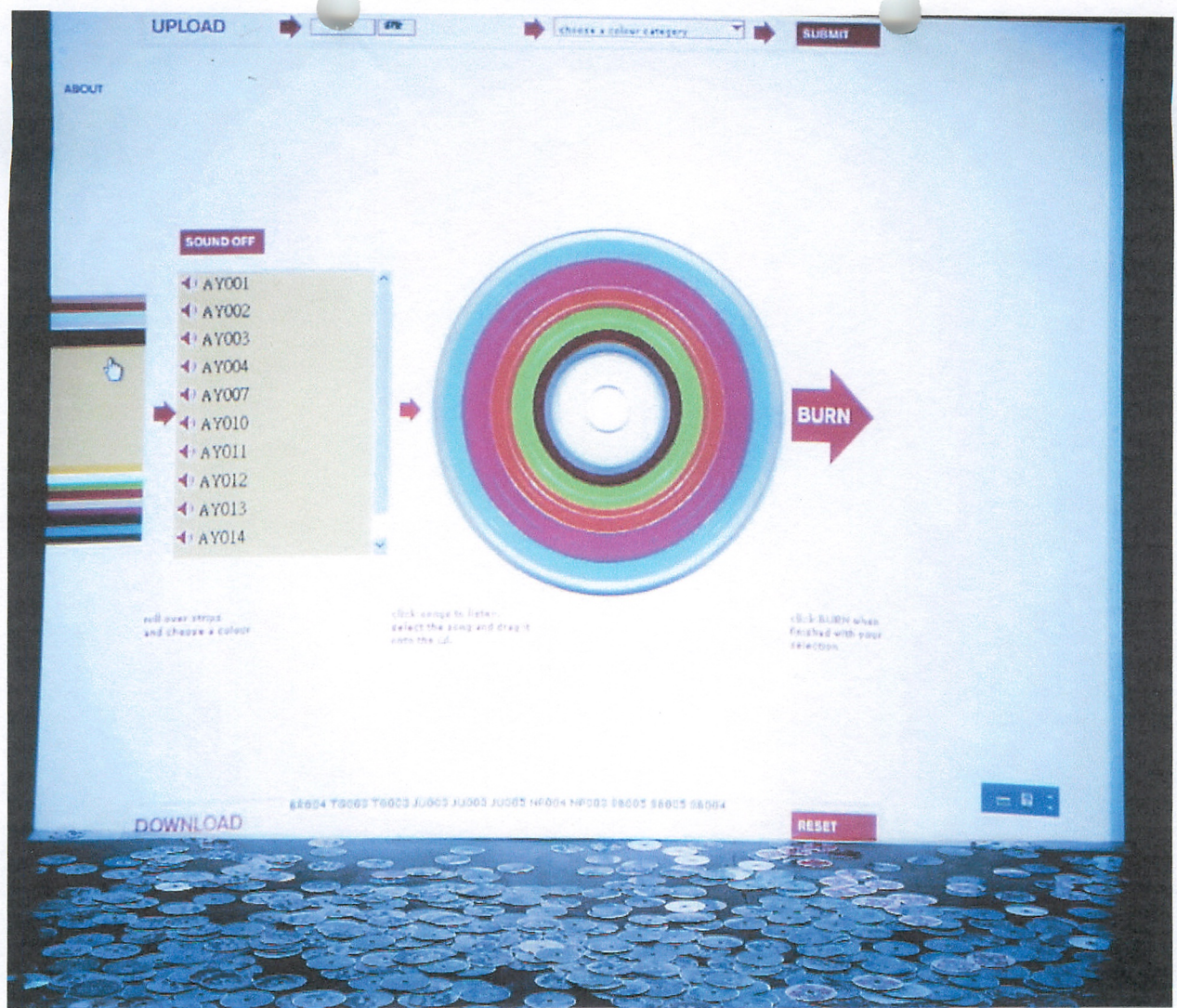
BURN

2003

Website: <http://kop.kein.org/burn>

BURN, a web interface and installation, addresses the collateral damage of the international copyright regime, recalls the bonfire showdown of pirated CDs in China, Taiwan and many other countries urged by such globalist structures as WTO, and celebrates the act of BURN (CDs) as common cultural practice in the age of digital reproduction. BURN acknowledges the file sharing practice of P2P (peer to peer) and the abundance of MP3 files on the net, while creating a browser-based public upload and download sharing space on the web. The BURN interface further encodes MP3 music files uploaded in assorted colors. Free for download and burn, the media lounge installation consists of piled-up blank CDs available for free public consumption. BURN is a project of Kingdom of Piracy, an online, open workspace to explore the free sharing of digital content - often condemned as piracy - as the net's ultimate art form. It challenges its audience to question, contribute to, analyze and otherwise address this growing Kingdom, a place in which all productions are part of an innately collaborative, derivative and intimately interconnected environment.

Shulea Cheang is a mobilized digital artist working in the field of net-based installation, social interface and film production.



鄭淑麗 派樂西王國：燒！燒！燒！ 2005 大趨勢畫廊

2. 日日春關懷互助協會

客廳

2005

日日春關懷互助協會成立於1999年，那時候，台北市政府驟然決定廢除合法娼妓制度，因而引起了軒然大波和浩大的抗議。為了鼓勵開放討論性工作的相關議題，日日春關懷互助協會所運用的戰術包括表演、攝影、詩歌、紀錄片等藝術媒介。

這個展覽介紹他們正在進行的計畫之一：原性工作者利用舊有妓女戶的「客廳」，釀造自製的傳統四物醋。以家庭營業的這種小生意，具有兩個主要的目的：為先前的性工作者找到其他出路，讓他們能夠維生，並使這些性工作者化身為社會運動者。

COSWAS

The Living Room

2005

COSWAS (Collective of Sex Workers And Supporters) was established in 1999, in a period, resulted from an extensive campaign against the abrupt decision taken by the Taipei City Government to abolish the licensed prostitute system. The use of artistic media such as performance, photography, poetry, songs, documentaries is part of many COSWAS's tactics to encourage open discussions on sex-work-related issues.

In the exhibition COSWAS introduces one of their current projects: In the "living room" of a former prostitute house, former sex workers produce self-made Chinese herb vinegar. This small business, with the structure of a family business, has two main goals: to find alternative ways for former sex workers to make their living and also to transform these sex workers into activists.



日日春關懷互助協會 客廳 2005 大趨勢畫廊

3. 許兒帕・古普塔 拼命三郎宅急便 2002

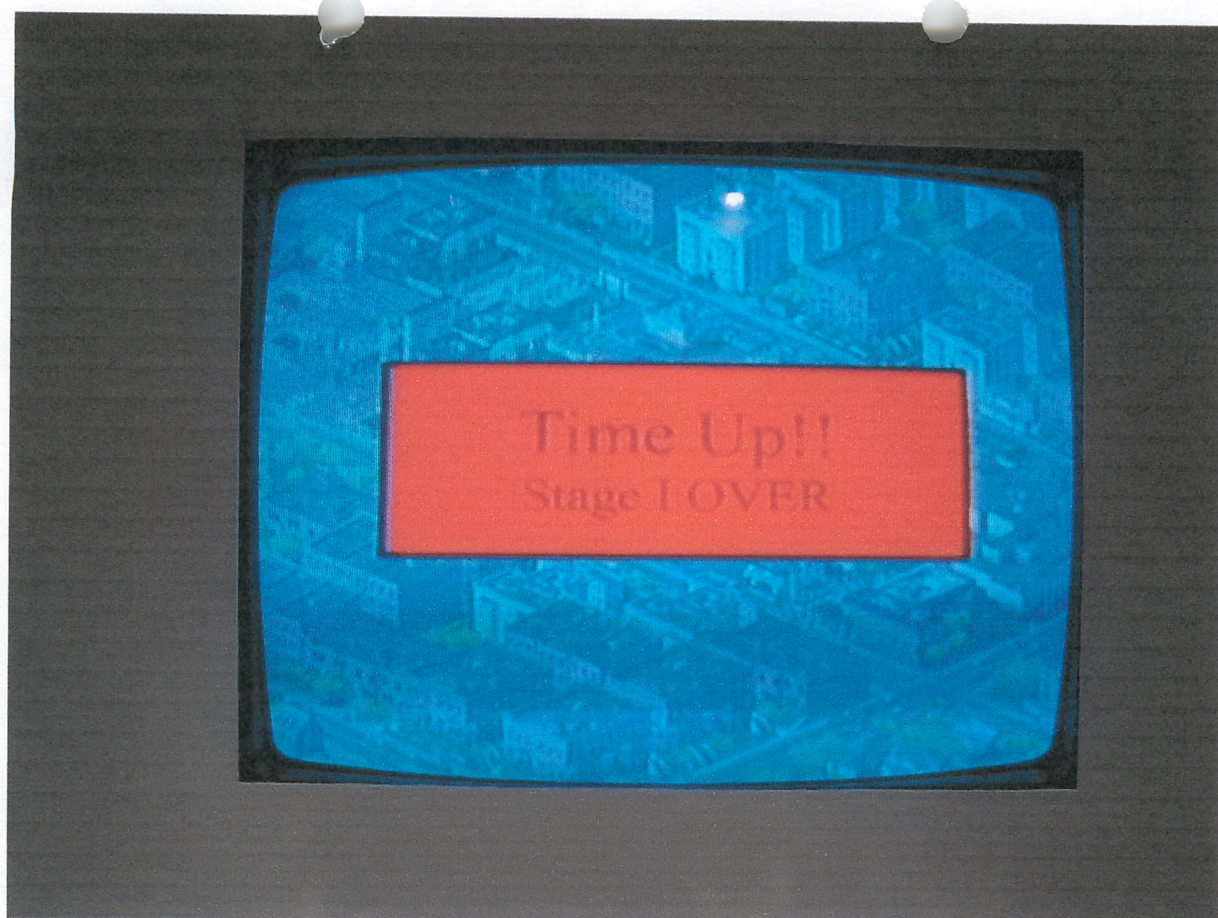
許兒帕・古普塔的作品「拼命三郎宅急便」把焦點放在印度一個特殊的非正式部門：一般所謂的 Dabbawallas（直譯為「揸箱者」）的午餐遞送系統，他們把午餐從個人居家送到辦公室。在孟買，大眾運輸系統慢如牛步，極不可靠。在外國人和當地精英份子的眼裡，整個城市就像龐然的交通混亂支配著城市。這種見地和這項事實相反：非正式的食物配送其高度複雜的系統（遞送約 700 000 份午餐）每天藉著 5000 名「便當遞送員」而準時開工。許兒帕・古普塔曾經模擬一種電腦遊戲的片段，其中顯示了高度自我組織的流通，但也提出了關於這個分配體系裡的競爭（為保住工作而奔波）之議題。

許兒帕・古普塔，現居孟買，在其作品中，她以一種嘲諷的調調，對比大型公司的策略和非正式／地下市場策略。

Shilpa Gupta Race to Keep My Job 2002

Shilpa Gupta's project "Race to keep my job" focuses on a specific and important informal sector of India – the lunch box delivery system of so called Dabbawallas (literally translated as "one who carries a box") from private homes to offices. In Mumbai the public transport system is seen as particularly slow and unreliable. From a foreigner's perspective, but also in the view of the local elite, a gigantic traffic chaos rules the city. This perception contrasts with the fact that a highly complex system of informal food distribution (about 700 000 lunch boxes) takes place punctually every day through 5000 "Dabbawallas". Shilpa Gupta has simulated a computer game trailer which demonstrates the circulation and the high degree of self-organisation but also the issue of competition (Race to keep my job) of this distribution system.

Shilpa Gupta, who lives in Mumbai, contrasts in her work the strategies of big corporates with Informal/black market strategies in an ironic tone.



Shilpa Gupta 拼命三郎宅急便 2005 大趨勢畫廊

4. Big Hope 共享大富翁 2003

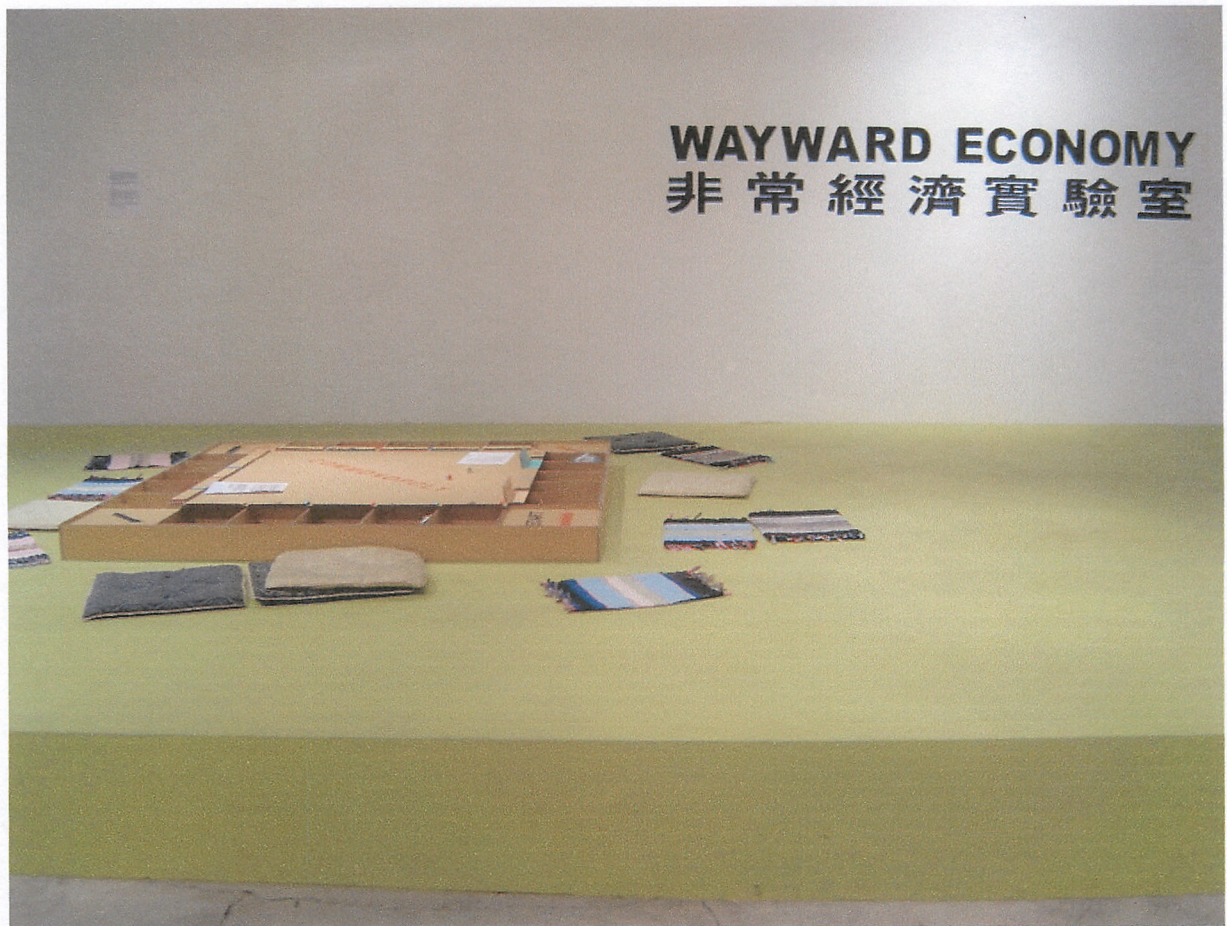
Big Hope 藝術計畫團隊針對全球主要經濟系統，提出對立的觀點。新作「談經濟」使他們的創作進入另一個階段。他們建構一座大型遊戲組，稱為「共享大富翁」(Commonology，有別於以競爭壟斷為標的的「大富翁」Monopoly)，由一組小盒子、現成物、遊戲卡所組成，放在展場讓觀眾一起玩。參與者在遊戲中所做的簡單互動與貢獻，代表著各式各樣不同的另類經濟體系，並透過實際的參與，為未來的遊戲者擴展並維繫遊戲的內容。遊戲的內容部份，有些概念取材於展覽所在地相當獨特而小型的經濟系統，有些則涉及較理論性的觀念，總之，都永續經營、社群、共享等基本想法。

Big Hope 在 1998 年成立於布達佩斯，當時，來訪的蘇格蘭藝術家多米尼克·西司絡普和匈牙利藝術家密克羅司·艾哈特在討論社會議題，如何擴大藝術群眾的溝通策略時，觀點不謀而合。在這新計畫中，柏林藝術家耶兒思克·羅森費德也入行列。

Big Hope Commonopoly 2003

As counterpoints to the dominant global economic system, the project group Big Hope has added a new stage to their ongoing project; 'Talking About Economies', by building a large scale game-like structure - 'Commonopoly' - a series of boxes, found objects and instruction cards that can be played by gallery visitors. Engaging with the piece by making brief interactions and contributions that represent the ideas of various alternative economic systems, participants can expand and sustain the game's content for future players. Whilst some of the ideas modeled take their source from quite specific, small scale economies existing in the locality of the exhibition, others bear on more theoretical approaches, but all are concerned with notions of sustainability and extending the idea of community and sharing.

'Big Hope' was formed in Budapest in 1998 when visiting Scottish artist, Dominic Hislop and Hungarian artist, Miklos Erhardt found a mutual interest in discussing strategies of engaging with social issues and communicating with a broader public in art. Berlin based artist Elske Rosenfeld joins them for this project.



Big Hope 共享大富翁 2005 大趨勢畫廊

5. 卡爾海因茲·克老福

展示的方法

2003

卡爾海因茲·克老福檢視台灣最顯眼的非正式經濟現象：檳榔攤，透過建築、社會學、文化元素的分析，反省台灣的都會戰術。

檳榔業來自上個世紀後半葉經濟的急速發展，而有必要對這種處境提出因應之道。既有建物的四面八方，添加了違章建物，基於生產和儲存的需​​求，而獲得容忍。客廳忽然變成工廠，「家庭即工廠」甚至成為官方的宣傳口號。活動的臨時替代性構造四處出現，用來販賣五花八門的東西。其中，最富文化風味，也最獨特的部門，應屬檳榔攤所開發出來的新行銷策略。經由各式各樣不同的地區性和全球性力量所形成的這種獨立的新文化，於焉誕生。

維也納藝術家卡爾海因茲·克老福關注的重心是都會環境中彼此互相衝突的結構，例如都市計畫與自發自主的系統之間的矛盾等。

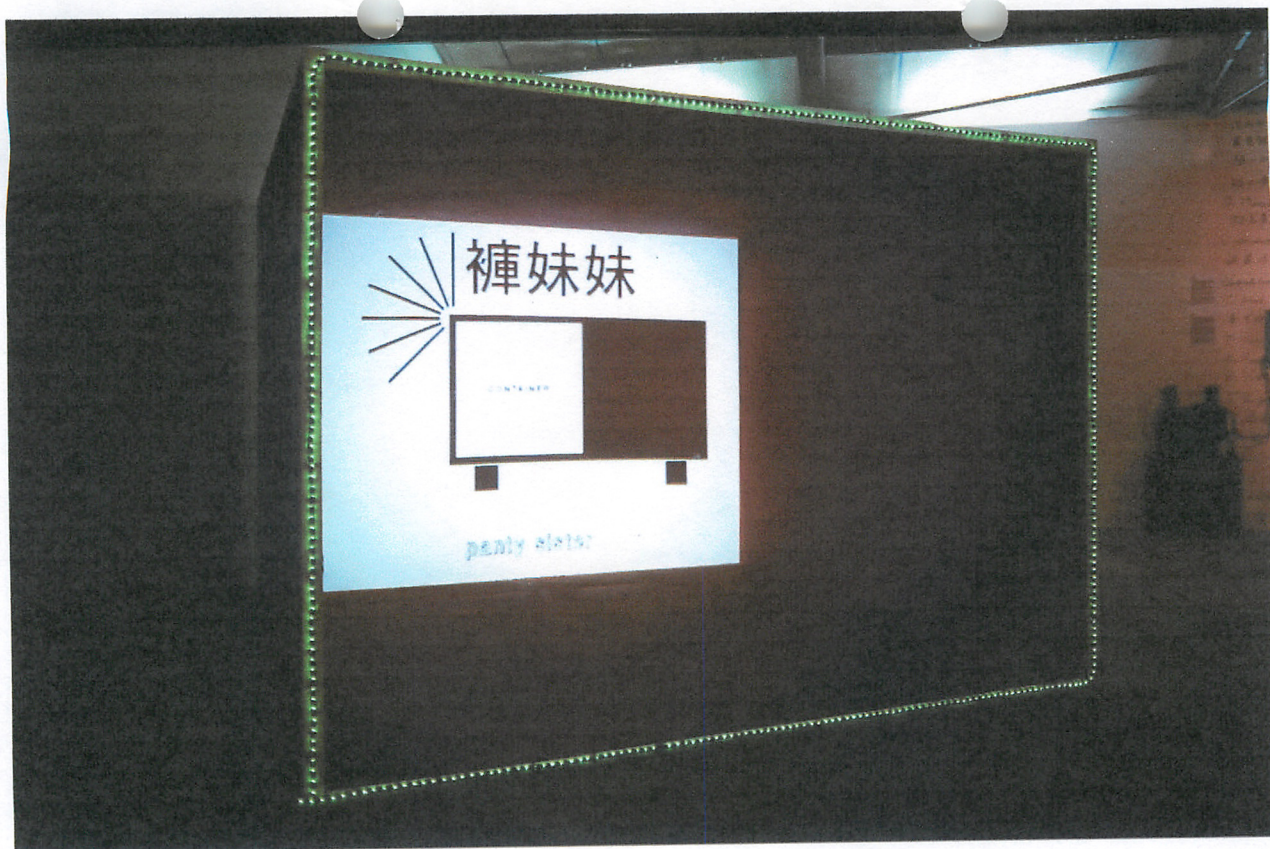
Karl Heinz Klopf

By Way of Display

2003

By analyzing the architectural, sociological and cultural components Karl-Heinz Klopf reflects on the urban tactics in Taiwan, looking into the phenomenon of one of the most visible informal businesses: the betel nut shops. Betel nut business is a result of the extremely fast economic development in the second half of the last century and its necessity to handle this situation. Existing buildings were illegally expanded in all directions, which was tolerated due to the need for production and storage spaces. Living rooms suddenly became factories. The "family as a factory" was a promotion slogan. Mobile makeshift constructions emerged for the selling of everything possible. Probably the most culturally interesting and particular sector is betel nut shops, which developed out of the new marketing strategies for betel nuts. A new independent culture emerged that mirrors various different regional and global influences.

Karl Heinz Klopf, a Vienna-based artist, is interested in the conflicting structures of urban settings, for example, urban planning versus self-organized systems.



Karl-Heinz Klopff 展示的方法 2005 大趨勢畫廊

6. Re-Code. Com 2001-2004

Re-Code. Com 是 Carbon Defense League 的線上計畫，目的是呼籲人們重新思考，購物可以是一種積極的社會運動行為。這個網站因為法律問題，目前已遭到查禁。它的作用是讓使用者把他們欲購物品的資訊輸入一個供人公開檢索資料庫，包括某個產品的名稱、廠牌、商店、通用產品編號 (UP)、價格和包裝材料。利用產品的通用產品編號，使用者可以在自己的螢幕上即時製造條碼，自行印列後，再到商店中把價錢比較低的條碼貼在較貴同類商品的條碼之上，結帳時只要商家掃描條碼，消費者就可以較低的價錢買到較貴的商品。網站本身模仿 Priceline.com，美國的一個熱門網路商店，以「消費者即革命家」(consumer as revolutionary) 為宣傳口號，呼籲消費者自行對商品和服務提出價格。Re-Code.com 的基本構想就是要把這口號發揮到極致。網站的購物指南，把程序分成前購物（印出新的條碼）、購物（到商店更換條碼）和後購物（把你的資訊輸入 Re-Code.com 的資料庫）。

Carbon Defense League 是由媒體藝術家、科技專家、社運份子和理論家組成的團體，他們利用傳播科技開發戰術媒體計畫，探索激進理論、社會運動、與科技顛覆的交會地帶。

Re-Code.com

2001-2004

Re-Code.com is an online project of the Carbon Defense League, which prompts to rethink shopping as an activist process. The web site, currently censored, allows users to enter information about products they purchased into a database that is then publicly searchable. This information includes name, brand, store, UPC ID number, price, and packaging material. It uses the UPC number of the product to generate a barcode in real time on the user's screen, which the user can print out and stick over the barcode of a pricier product in the market. The web site itself imitates Priceline.com., a popular web-shop in the U.S. , which uses "consumer as revolutionary" advertising slogan to entice people to name their own price for goods and services. Re-Code.Com is conceived as the logical consummation of this slogan. The site's shopping guide directs the user through pre-shopping (print out a new bar-code), shopping (go to the shop and replace barcodes) and post-shopping (contribute your information to the re-code.com database).

The Carbon Defense League is a collective of media artists, technologists, activists and theorists working to explore the intersection between radical theory, activism, and technology subversion through the creation of tactical media projects utilizing communication system technologies.



RE-CODE.COM
LIBERATING CAPITAL

Sign up for the Hactivist.com email list [email address]

Donate and Get a Video. Own the Original Un-Censored Commercial and Other Works!

Welcome

Watch Videos

- Commercial 1
- Let Not Us Steal

Corporate Theft vs Consumer Theft

Story

Donate

- Donate Cash
- Get a Free Shirt
- Get a Video

Code

Press & News

Comments

Artists

Disclaimer

Shut Down!

CENSORED

What was Code.com?

How did you make money?

Why is it no longer around?

KICKBACKS

NEW!

Download Code Information

Download Videos

Commercial 1 (Edited)

I'm Not Stealing... Don't Put Me Behind Bars

The site is temporarily down while we decide how to deal with the latest threat from Wal Mart attorneys!

Re-Code. Com

Re-Code. Com

2005

大趨勢畫廊

7. 奧立佛·雷斯樂

另類經濟，另類社會

2003-

這件作品的出發點是共產主義的實驗崩潰之後，資本主義的經濟變成了唯一的主流，工業化國家在探討所謂「另類」經濟和社會發展時，總是依附在資本主義系統和代議制民主的既有權力關係中，而其他違背這項前提的社會經濟模型，則一概被貶抑為烏托邦，無法進入嚴肅的討論。「另類經濟，另類社會」為一系列 20 至 37 分鐘左右的訪談，每一個訪談都由一個電視螢幕播放，藝術家訪談的對象包括經濟學家、女性主義者、社會運動者、作家、電影導演等，以質疑拒斥資本主義體系為前提，各自談論一個主題，並附上標題，主要包括 Takis Fotopoulos 的「包容式民主」(Inclusive Democracy)、Michael Albert 的「參與式經濟」(Participatory Economy)、Christoph Spehr 的「自由合作」(Free Cooperation)，以及 Nancy Folbre 討論女性在非正式經濟中佔有重要地位的「關懷型勞動」(Caring Labor)，Marge Piercy 討論女性主義無政府烏托邦的社會幻想；p.m. 討論到 "bolo' bolo,"。其他包括耐人尋味的歷史案例：Todor Kuljic 探討 60 和 70 年代南斯拉夫勞工的自我管理，Salome Molto 探討西班牙內戰(1936-38)期間的勞工團體等。展場除了各自獨立的電視螢幕外，藝術家從每一個訪談中擷取一句能夠反映其內容的話，印在地面上，形成一個交錯的對話空間。

奧地利的奧立佛·雷斯樂創作長期性的藝術計畫，主要關注資本主義經的全球發展。

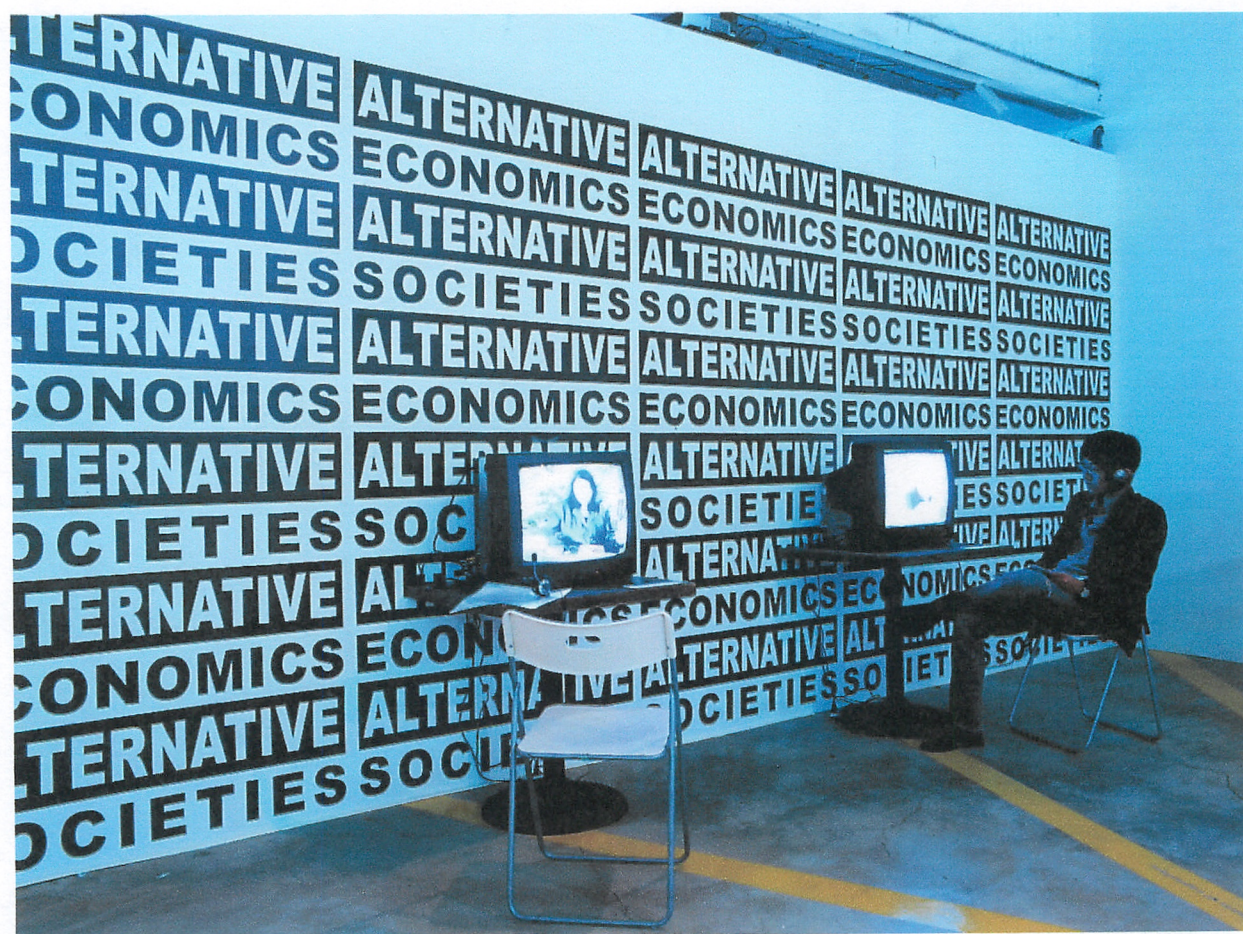
Oliver Ressler

Alternative Economies, Alternative Societies

2003-

In the framework of the theme-specific installation, "Alternative Economics, Alternative Societies," Oliver Ressler focuses on diverse concepts, models, and utopias for alternative economies and societies which all share a rejection by the capitalist system of rule. For each concept, an interview was carried out and is shown on a separate monitor thus forming the central element of the artistic installation. The project presents alternative social and economic models such as "Inclusive Democracy" from Takis Fotopoulos (GB/GR), "Participatory Economy" from Michael Albert (U.S.A.), and "Free Cooperation" from Christoph Spehr (G). Nancy Folbre (U.S.A.) speaks about her concept of "Caring Labor," and Marge Piercy (U.S.A.) discusses the feminist-anarchist utopias of her social fantasies, p.m. (CH) discusses "bolo'bolo". As interesting historical models, the workers' self-management in Yugoslavia in the sixties and seventies are thematized in the exhibition by Todor Kuljic (SCG) and the workers' collectives during the Spanish Civil War (1936-38) by Salome Molto (E).

The Austrian Oliver Ressler creates long-term projects, which stress his main concern about the global development of capitalist economy.



Oliver Ressler 另類經濟，另類社會 2005 大趨勢畫廊

8. Channel A

文化交換匯率

2005

什麼是 Channel A?

Channel A 是由奧地利藝術家日愛 (Ella Raidel) 及台灣藝術家林宏璋，及其他非固定人員所組成的跨國藝術組織，利用合作、聯線及頻道化的概念，他們創作在影像及媒體社會中的『事件』，利用數位影像的概念—alpha channel，他們操作／孤立／保護在媒體成為公共領域的奇觀社會中特定之私有影像。與其說 Channel A 創作作品，還不如說 Channel A 生產節目 (program)。

這種節目是一種消費性的參與社會面的運動。在目前的社會形態中，人需要在“工作”與“休閒”間取得一定的平衡，就社會生產機制而言—旅行、遊戲、消遣、嗜好不外是整個製造鏈的一環。Channel A 的『節目』必須在我們超越日常思考邏輯，成為新的想像社區的一部分。參與這次『文化交換匯率』行動的工作人員包含李國民，孫達夫，林宏璋，Ella Raidel 及 Chaudine Rouhoud。

為何是『文化交換匯率』行動？

2004 年十月，Channel A 開始與來自西非布幾那法索的音樂表演團體 A. A. K. Z. B. 接觸，A. A. K. Z. B. 的成員有 10 位，目前在台灣的烏來雲仙樂園工作。在他們 6 個月在台灣的時間中，他們每天表演三次，每個月一天休假，而從雲仙樂園對外唯一的交通管道是透過纜車與外界聯繫。

雲仙樂園包含飯店、旅社、射擊廠、森林遊樂場、兒童樂園、台灣原住民文化區...等典型的台灣主題樂園的設施，是一個綜合性的渡假休閒的場所，以往是一個少數著名台灣主題遊樂園之一。在近年中，雲仙樂園開始改善其營運方式，因而在今年 10 月起，從布幾那法索的音樂表演團體 A. A. K. Z. B. 開始進駐，每天為著遊客帶來最存正非洲音樂與舞蹈。對資方而言，A. A. K. Z. B. 的進駐代表著文化獵奇主義的消費運作，也有著其經濟面的考量。雲仙樂園除了提供機票（約台幣十餘萬元），也提供食宿等，除此之外 A. A. K. Z. B. 有些相對於台灣人的每月獎金（約台幣 1000—3000）。這種收入，一方面反應了全球經濟水平的不均衡（布幾那法索之國民年平均所得為美金 500—600），另一方面也反應特殊的文化財與經濟財的互換匯率。對於 A. A. K. Z. B. 的成員而言，這趟台灣之行也許是他們在地理及文化上的最遙遠之旅；但對他們眼中的台灣而言，台灣也許只是一個隔離的觀光樂園的印象。

雲仙樂園的纜車必需每年固定維修，所以在這段期間（1 月 17 日到 1

月 21 日) 雲仙樂園必須關閉, Channel A 得以邀請 A. A. K. Z. B. 到台北, 另一方面, 又因為台北藝術基金會的大力協助, A. A. K. Z. B. 在台北國際藝術村舉行他們表演, 有機會去提昇他們的文化及經濟價值: 一方面他們也不再是一個觀光樂園的娛樂者, 而是藝文空間的表演者; 另一方面他們有機會讓透過自由樂捐的方式, 讓他們在提高他們的經濟收入。這個機會也會讓 A. A. K. Z. B. 成員了解台灣文化; 同時也讓台灣的人看到、聽到來自西非『真正』的音樂及表演——這是一個文化交流的行動。

在『非常經濟實驗室』展覽中, A. A. K. Z. B. 將根據觀眾參與捐獻的程度而表演, 以提高他們的『文化交換匯率』, 這個表演『交換』的對象有二: 一個是經濟的, 另一個是文化; 而這兩者不可悖免的必須框架在我們目前所運作的全球化政治經濟邏輯中; 而透過這個的行動, 參與者的樂捐將是對這個邏輯所進行的一個『突刺』。

Channel A Cultural Exchange Rate 2005

What is Channel A?

Channel A, initiated by Hongjohn Lin and Ella Raidel, is a collective of different participants. Channel A provides programs on emerging soicocultural issues by adopting the language of media, in order to channel our everyday life from perception, interaction, and henceforth imagination. In producing Cultural Exchange Rate, the participating members of Channel A are Guomin Lee, David Sun, Hongjohn Lin, and Ella Raidel.

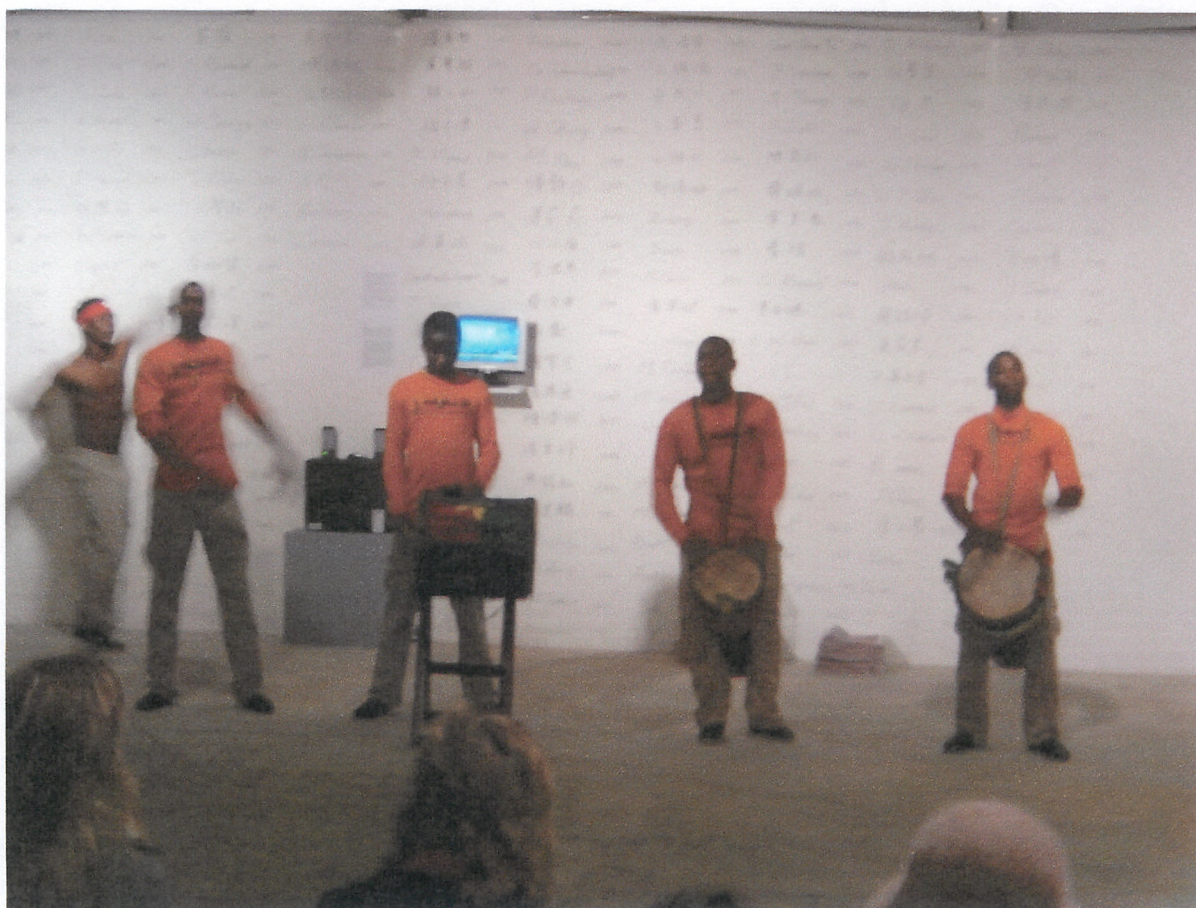
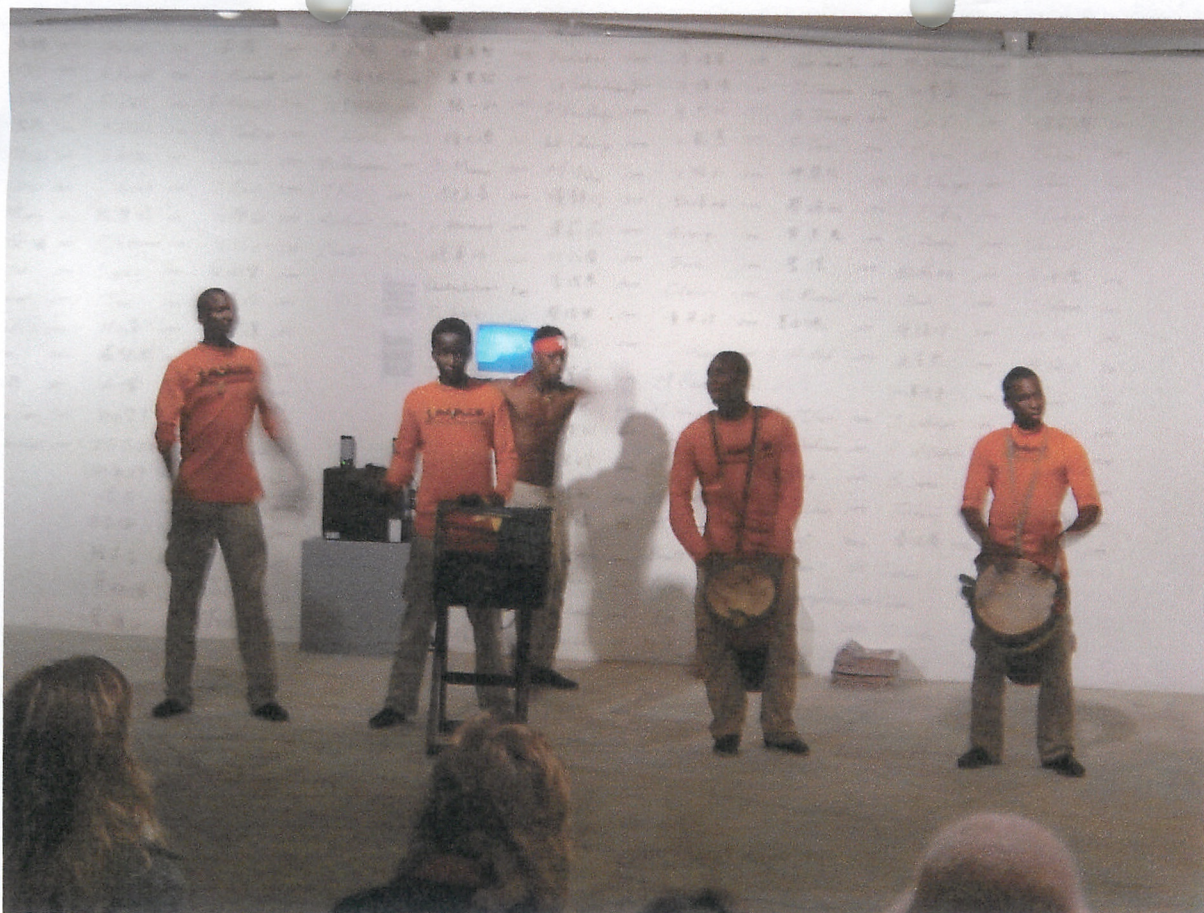
Why do Channel _A produce the event "Cultural Exchange Rate"?

In October 2004, Channel A getw in contact with a West-African music group A.A.K.Z.B. (Atelier Artistique Kaam- Zoug-Bangre) from Burkina Faso in an entertainment park in Wulai, Taiwain. Their residency is located on a remote place, deep in the mountain of Wulai, where a cable car has to be taken to reach the Hotel and the park, and 10 musicians play everyday 3 times per day for the duration of 6 months.

The entertainment park, who also owns the hotel, and shooting galleries, a ghost train and children playgrounds, frames the setting for the exotic group as one of the park's sensations. These men work for the cost of accommodation, eating, and a pocket money (NT 1000-3000 per month), to make perhaps the most far-away trip of their life, to the most isolated location.

Thanks to the shutdown of the park while renovating its cable car, the sole connection to the outside world, Channel A gets the chance to invite this group to Taipei City, with the help of Taipei Artist Village. Channel A attempts to elevate their cultural exchange rate to enhance their cultural and economic value, to introduce A.A.K.Z.B. members to the cultural life of Taiwan, instead of being isolated in the park, and finally to present west African music and dance to Taiwan.

At the opening of the Wayward Economy show, A.A.K.Z.B. will perform, based on the amount of donation form the audience, in order to raise the cultural exchange rate to economy, or simply to another culture.



Channel A 文化交換匯率 2005 大趨勢畫廊