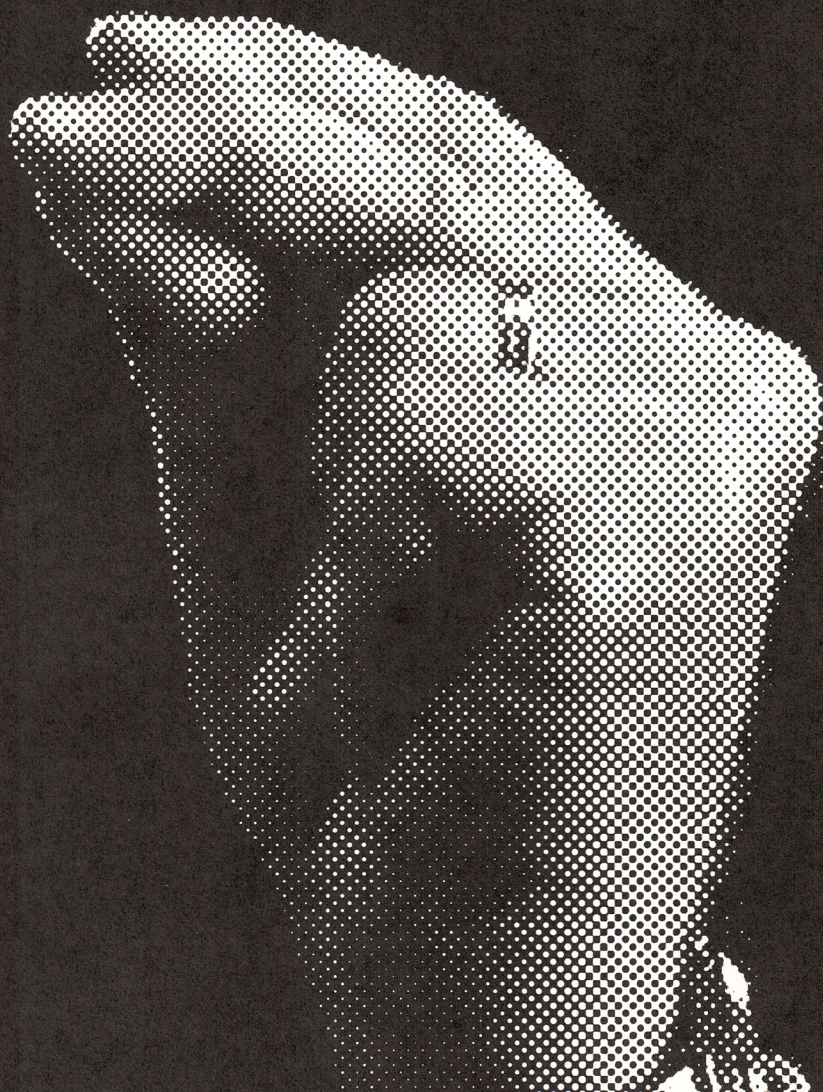


TheCUBE ●

5202/8/006
2010-1 美術展覽

● 親歷
幻見

TRAVERSING THE FANTASY



崔廣宇

TSUI Goang-Yu

劉和讓

LIU Ho-Jang

吳長蓉

WU Chang-Jung

阿羅拉 & 卡札德拉

Allora & Calzadilla

朱利安·佩維厄

Julien Prévieux

Superflex

theCUBE

親歷幻見 Traversing the Fantasy

展覽

策展 | 立方計劃空間 (鄭慧華)

參展藝術家 | 吳長蓉 · 崔廣宇 · 劉和讓 ·

Allora & Calzadilla · Julien Prévieux · Superflex
(按筆劃及字母順序排列)

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本展覽圖錄除展覽介紹文字外，其餘內容皆由藝術家提供

Artist statements and introductions were provided by the artists.

策展 Curator

鄭慧華 Amy Cheng

藝術評論暨獨立策展人，工作和生活於台灣台北。1997 年至 1999 年任輔仁大學夜間部英文系兼任講師，並為《藝術新聞》雜誌特約作者；2000 年開始任典藏《今藝術》雜誌溫哥華特約作者，現為該雜誌特約主筆。

鄭慧華策劃過的展覽包括：〈看不見的城市〉(溫哥華亞洲當代藝術中心 2003)；共同策劃 2004 台北雙年展〈在乎現實嗎？〉；「2005 年度視覺藝術策展專案」：〈疆界〉(台北市立美術館 2006)，以及〈寶藏巖泡茶照相館 / 第五階段 / 勘誤：葉偉立、吳語心之個人與共同創作〉(溫哥華亞洲當代藝術中心 2008) …等。2009 年，鄭慧華出版其編著的訪談集《藝術與社會：當代藝術家專文與訪談》(台北市立美術館出版)，並於 2010 年四月與羅悅全共同成立「立方計劃空間」，並策劃第一檔展出〈親歷幻見〉。

About the exhibition

親歷幻見

Traversing The Fantasy

藝術家 Artists

崔廣宇 TSUI Goang-Yu · 劉和讓 LIU Ho-Jang · 吳長蓉 WU Chang-Jung · 阿羅拉 & 卡札德拉 Allora & Calzadilla
朱利安 · 佩維厄 Julien Prévieux · Superflex

《親歷幻見》(Traversing the Fantasy) 邀請六組藝術家：法國的朱利安·佩維厄 (Julien Prévieux)、美國及古巴的雙人組阿羅拉 & 卡札德拉 (Allora & Calzadilla)、丹麥的創作團體 Superflex，以及台灣的影像藝術家崔廣宇、年輕藝術家吳長蓉，以及攝影為主要創作媒材的藝術家劉和讓。形式包括：錄影裝置、平面輸出、文件及多媒體作品。

《親歷幻見》主題聚焦於存在於當代生活中各種「可見」與「不可見」的「系統」對於個人生活的制約和其影響，並試圖從不同藝術家創作中看見人們於現實生存中之對應能力與想像力。

「社會」是一個龐大而複雜的組織結構，透過這個結構中存在著各式各樣的系統規範，使生活得以運作，文化價值受到認同，這其中包括了國族身份、律法框架、商業消費、傳媒系統……，甚至到常民生活習俗等無所不在的規則，它們一方面規範了人的生活、創造了生活秩序，使人與人得以在共通共享的「價值」與「認同」平台下「溝通」；但另一方面，往往這些無所不在的系統規範也存在著超越表面所能察覺的意圖，和不被彰顯的潛在監控和集體意志，

甚至，更透過其展現出社會的潛意識型態與形塑方式。生活在當代社會，服膺於「認同」過程與其「秩序」中的人，在生存上的感知、行為、溝通方式如何被創造和被界定？不同的生存個體又如何因應與從中找到與之共處的和諧與不合諧過程？這將是本展積極探討的內容，而企圖游走、碰觸秩序與幻見的邊界的游離份子則被認為是「模糊」或「不和諧」的，也常常受人忽略，然它們往往是社會中值得思考與關注之鮮活、有機的生成狀態。

《親歷幻見》這檔展覽並不著眼龐大的意識型態，轉而從每個人的日常生活切入作為觀察角度，以一種微觀的方式檢視存在於生活中的各種思維、認同過程所織造出和生活本身的「關係」；展覽不僅一方面企圖突顯和批判某些強行介入生活的力量一如當代社會中資本主義的運作與影響，更著重在創作者本身如何以機智、幽默，和具有主動意識地進行價值翻轉、抵抗或與之妥協。若我們將每一位創作者視為一個微小的出發點，那麼透過展覽他們將連成一線，成為今日反思資本主義、傳媒奇觀操控，反抗單一扁平的消費價值或社會意識的精神陣線。更重要的，這些主動的力量將激發出我們更多對生活的主動想像。



崔廣宇

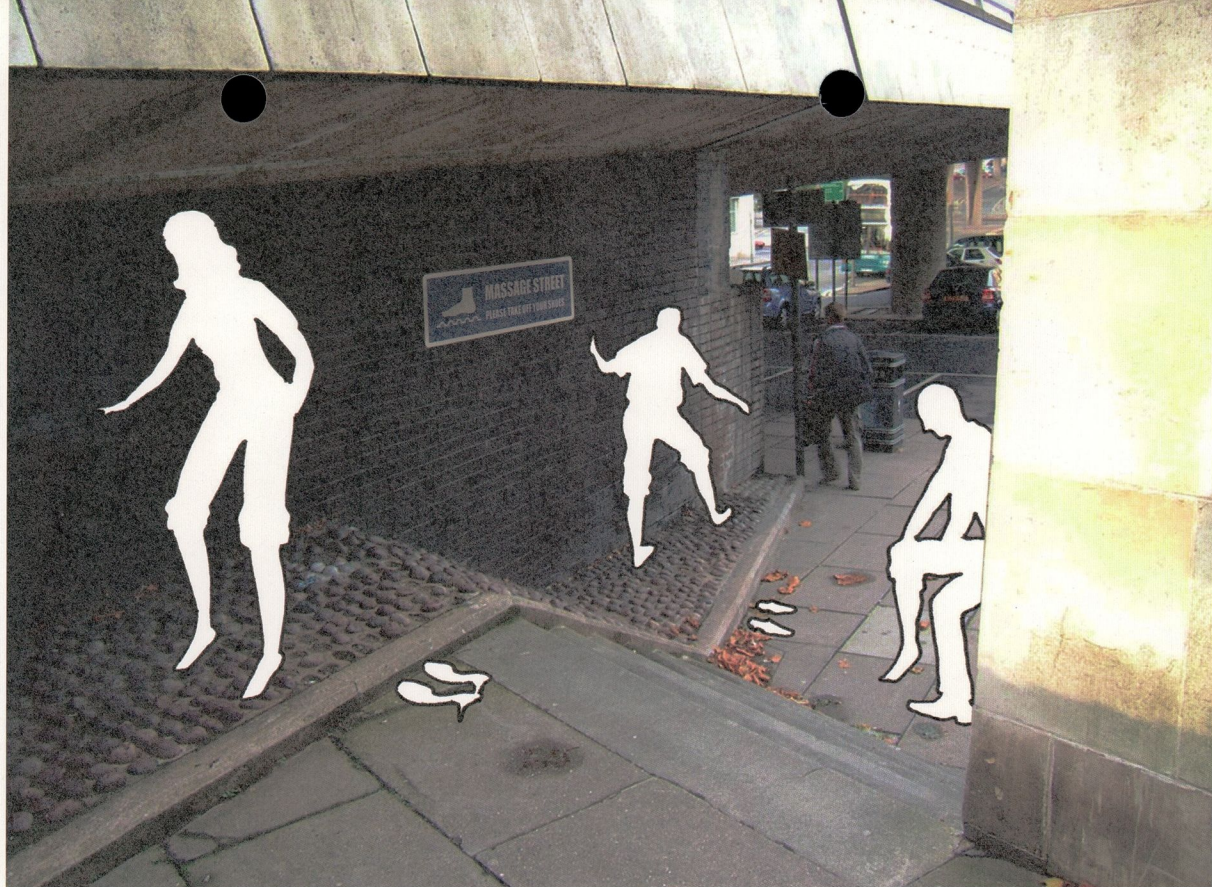
TSUI Kuang-Yu

1974 年生，生活和工作於台灣台北。一直以來崔廣宇試圖以生物學的脈絡去回應人與社會系統之間的適應關係，並透過行動來重新定義或者質疑我們所處的體制系統，藉由超出常態標準的行為與試驗，來建立一套適應環境與重新定義現實的方法。藝術家將這樣的行為視為一種衡量環境寬容度的媒介，並企圖將某些存在於體制以及人與環境間的關係，以不斷重複的親身實驗來突顯某些我們習以為常的社會價值與現實環境背後的荒謬性。

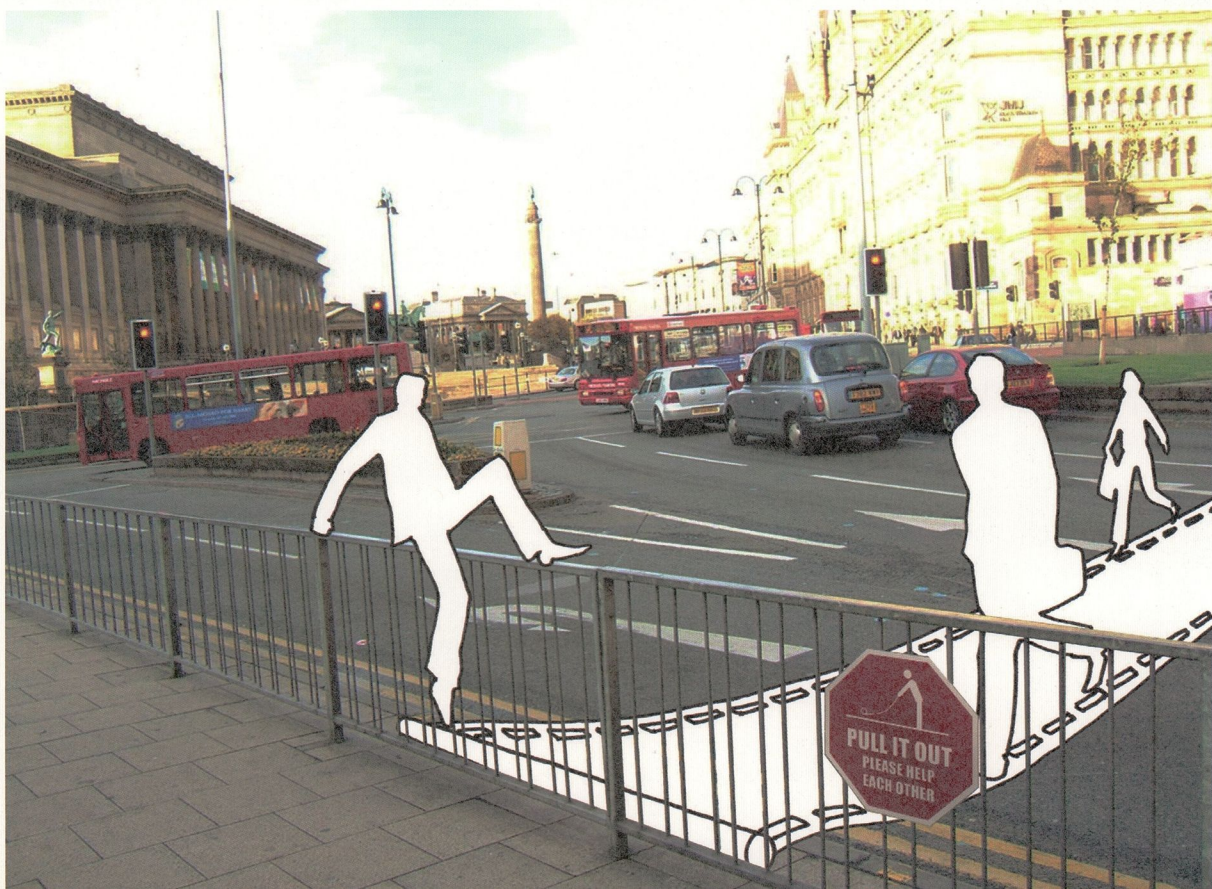
從 95 年至今的創作過程裡，崔廣宇逐漸將這種以行動介入生活環境的行動，賦予某種系統化操作的示範性意義，透過藝術家本身的行動與環境互動所產生的對比提出某種社會介入的軌跡與參照，除了看似荒謬的行為之外也讓整個行動的發生變成一個提問，藝術家稱之為「捷徑」，一個用來探測與發掘隱藏於當下體制環境裡的另一個系統的捷徑。這種對於周遭文化與社會的測量與提問，在崔廣宇的作品裡成為主體介入和改造與環境之間關係的媒介與方法，或者說這是一種轉換現實的方式，及如何在日常生活中尋求縫隙穿越於體制或是環境障礙的觀念與示範。

〈隱形城市：利物浦精神〉

在利物浦城市轉型的過程中，從原有的都市規劃裡我們可以發現到許多定義模糊，規劃不明的空間與設施，這些莫名其妙的空間如同是散落在這座城市中的謎團，等待適時地被揭露，或者被改變。這次的計畫依然延續著城市精神的核心概念，透過某種觀察與行為介入來提出都市與環境存在狀態的種種可能；並基於不改變任何環境現狀的前提下，透過都市導覽的方式，站在藝術家個人的觀點來對這些地點提出詮釋，透過這些合理化都市尷尬空間的詮釋，解除功能與意義的連結來重新提問人與生活空間的關係，同時也藉由顛倒是非與捏造事實的荒謬情境，試圖找出與當下的生活片段相重疊的部份。



〈隱形城市：利物浦精神〉，錄影裝置，14'03"，2006（圖片提供：崔廣宇）
Invisible City: Liverpool Top 9, video installation, 14'03", 2006 (courtesy the artist)





〈易物計畫〉，攝影燈箱，2005（圖片提供：劉和讓）
Goods Exchange, photographic installation, 2005 (courtesy the artist)

劉和讓

LIU Ho-Jang

1972 年生，生活和工作於台灣台北。「劉和讓利用他的攝影當作是一種貨幣與交易，介於作品內的人與群眾」(Michael Brakke)。作品常常在於記錄了事件殘留的跡象，或是為了觀察事件參與者的參與行為。把事件產生的影像作為對應當代社會的一種「擬像」，並以一種看似隱匿與哀愁的嘲諷去觀看社會體制內的荒謬行徑。

目前發表的重要作品有 2004 年與葉偉立合作的〈寶藏巖泡茶照相館計畫 I 與 II〉、2005 年的〈易物計畫〉與〈寶藏巖國民身分證計畫〉、2006 年的〈四十八小時〉、2008 年〈家景計畫 II——他的濃度〉、2009 年〈兄弟博物館〉與〈剝皮三十一波〉，以及 2010 的「夏日地毯」。

〈易物計畫〉創作自述

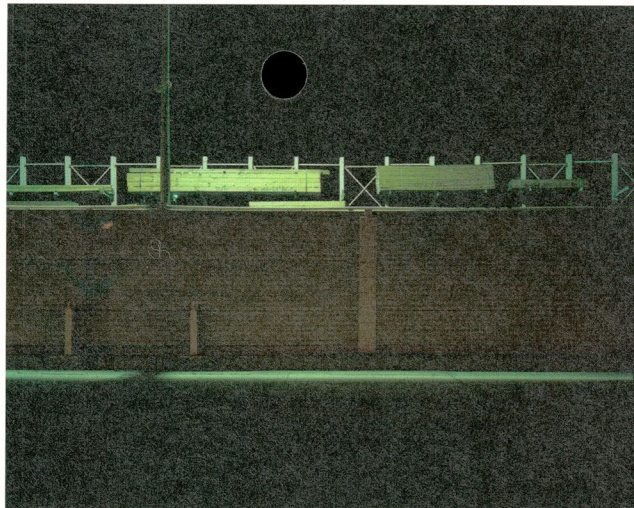
2005 年參與「台北市公共藝術節」發表作品〈易物計畫〉，這個計畫涉入當地的流動攤販以及存在許久的小吃店。在與他們接觸的時間裡，隨機散布了關於「公共藝術」的活動訊息，以拍攝他們的食物當作攝影的服務，日後製成的燈箱成為與他們販售食物的交換條件。

作品的概念在探究「公共藝術」被操作出來的一種政治意涵：關於市政如何使用「公共藝術」去反轉居民對為政當局的未來期待。

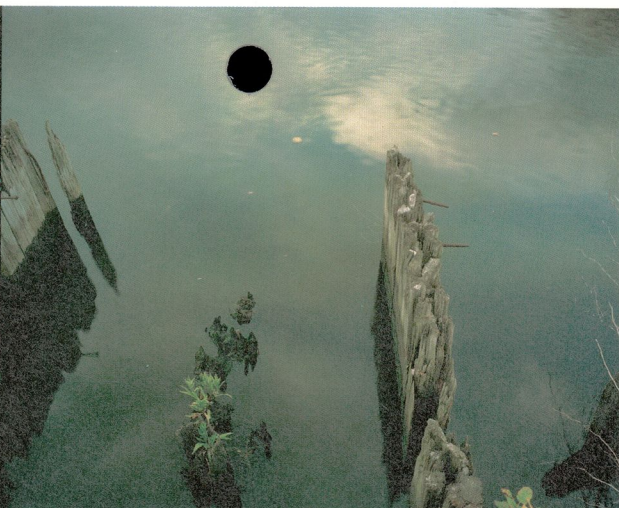
拍攝的食物，長久以來作為日常生活中的消費常態，未被媒體的行銷下，長久在社區中靜默的運行，而食物與小吃店之於在地居民，就像日常生活中巷弄間路過的一個轉角，無意識下的一種地景，孕育於他們所知的鄰里。

我以燈箱去比喻一個商業機能的介入，如「公共藝術」的置入。從燈箱在商家的異常性，引發居民對此事件介入的好奇，串起商家與居民的相互回應，並藉此也暗喻公共藝術突如其來介入社區的一種狀態。

另一方面，「食物」呈現的是一個時效性，或者說是一種溫度，而「攝影」是不是也在當今社會呈現出某種時效性呢？我試著去抓住這兩者在影像上的再現可能。在當食物臨界於一個美味的高點，它其實也意味著開始腐敗，那像是我所理解的世界，萬物的更替。食物是一種縮影，也如同攝影框架內的一種呈現。



〈40.715920, -73.925205〉，照片輸出，拍攝於紐約，2010（圖片提供：劉和讓）
40.715920, -73.925205, photograph, New York, 2010 (courtesy the artist)



〈40.71979, -73.924646〉，照片輸出，拍攝於紐約，2010（圖片提供：劉和讓）
40.71979, -73.924646, photograph, New York, 2010 (courtesy the artist)



〈40.709089, -73.930824〉，照片輸出，拍攝於紐約，2010（圖片提供：劉和讓）
40.709089, -73.930824, photograph, New York, 2010 (courtesy the artist)



〈40.716538, -73.922566〉，照片輸出，拍攝於紐約，2010（圖片提供：劉和讓）
40.716538, -73.922566, photograph, New York, 2010 (courtesy the artist)

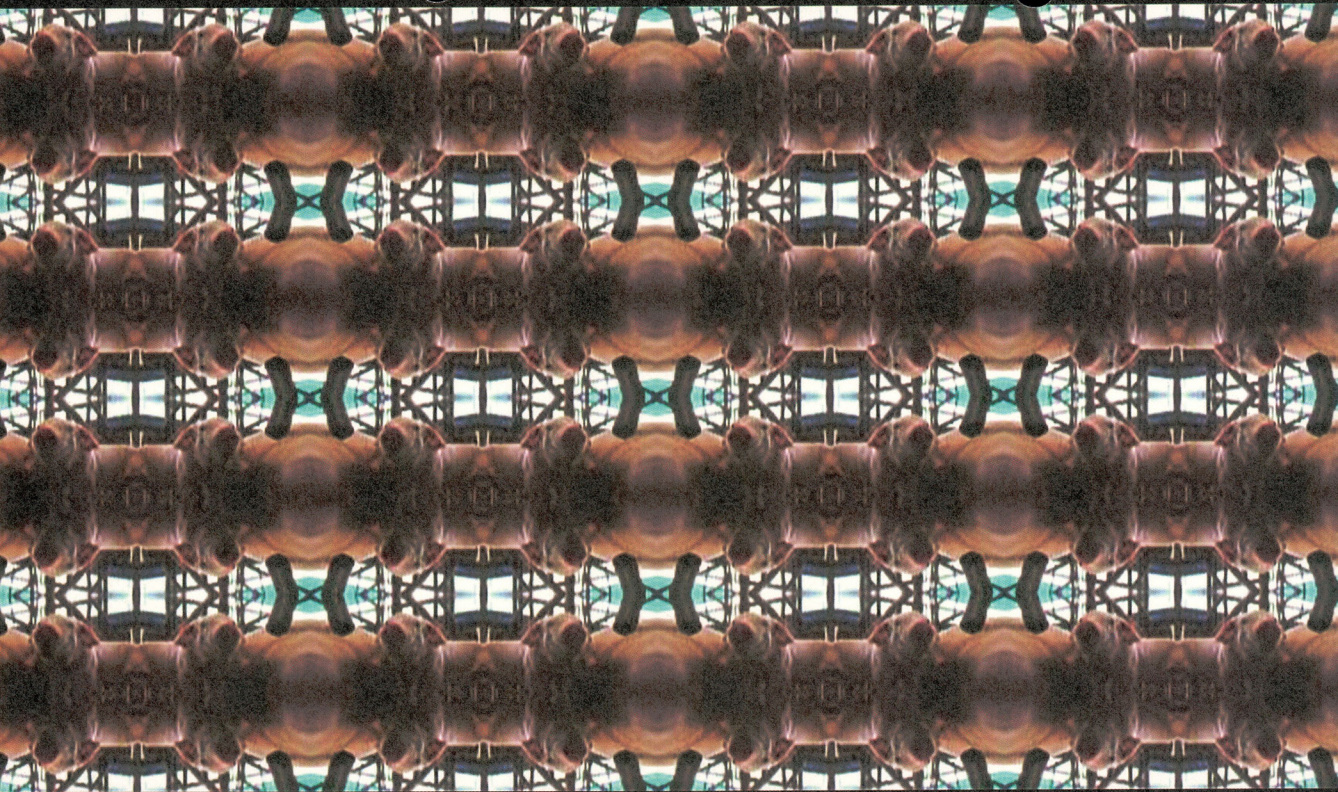
在燈箱與攤販完成食物的交換後，於公共藝術節開幕時，食物分享給群眾食用。我思考著攤販這樣的一個「公共空間」，重塑它機能的原點，同時令我思考著藝術家身份在社會中的機能與角色為何。

〈東部雞肉—我們所知的鄰里〉創作自述

這個名稱的來由源於2010年六、七月在紐約的駐村期間，在布魯克林（Brooklyn）與皇后區（Queens）行政區劃分交界處，追溯並拍攝工作室近郊的麥斯佩斯溪（Maspeth Creek）。我以當地一間以肉品量販聞名的超市「西部牛肉」（Western Beef）的商標口號（slogan）「我們所知的鄰里」（We Know the Neighborhood），作為我作品的名稱和發想引述的題材。這間超市正緊臨麥斯佩斯溪的支線之一，而環繞在這人工溪流的旁邊，皆是巨型原物料所在的地景，我把這條溪流作為旅行溯源的路線，拜訪各支流水域停滯固之處，如同拓荒者對山澗泉流發源處的嚮往，並在不同時間利用攝影「臨摹」現場，以此提出未來觀者對影像的想像與拍攝者在現場真實所「見」之間所可能產生的誤差。

另一方面，這一帶被美名為「威廉茲堡產業園區」（Williamsburg Industry Park），在當代消費與工業生產體系運作之下，麥斯佩斯溪的地景反應的其實是污染源的「座標」與「指數」。除了當地產業相關工作者外，相對於我的旅遊路徑所認識的「我所知的鄰里」，是充滿反調、被消費所遮蓋的生活環境倫理。

「東部雞肉—我們所知的鄰里」的發想，受邀於立方計畫空間（TheCube project space）的合作計畫，我以「西部牛肉」作為源起，以「東部」作為暗喻遠東的辭彙，並選擇家禽類的「雞肉」作為同樣引發我即將認識的鄰里內容。以立方計畫空間作為開展的基地、台北公館地區販售雞肉的商家作為第一階段的線索，朝向引發販售者、展演空間與藝術家生產共同對「鄰里的認識」。在九月五日至九月三十日之間，以展出「西部牛肉」的部份影像作為起始，並將空間運用為臨時的工作平台，將此過程呈現於現場，提供「正在發展」與「對話」的展演機能。



〈豬五花〉，紀錄影片，錄影裝置，3'10"，2009（圖片提供：吳長蓉）
Pig Five Flower, video installation, 3'10", 2009 (courtesy the artist)

吳長蓉

WU Chang-Jung

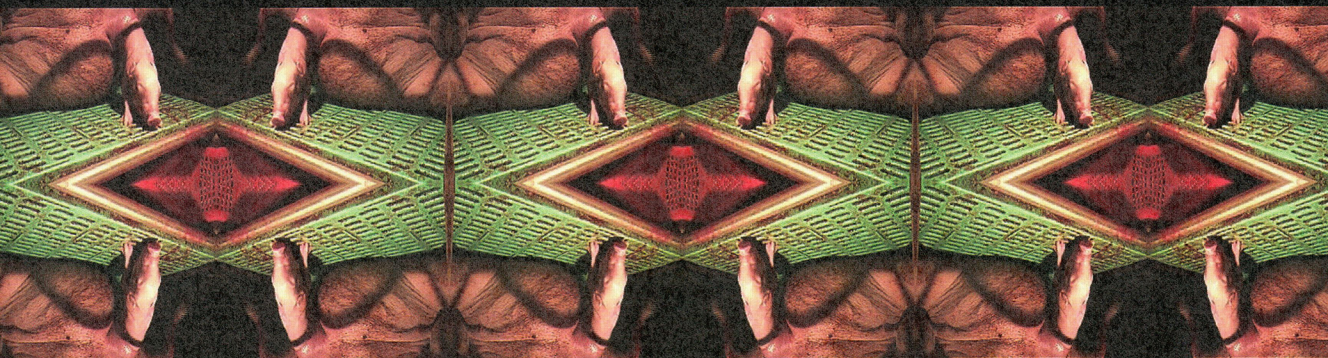
1984 年生，目前在台南、屏東生活及創作。就讀於台南藝術大學造形藝術研究所。為 2010 文建會與畫廊協會共同主辦之台北國際藝術博覽會：MIT 台灣製造——新人推薦藝術家，2010 年獲高雄獎新媒體類優選。吳長蓉曾參與「香港藝博 ARTHK10」、「Eslite Showcase・新星舞台櫥窗展」、「第二屆時尚當代水墨新秀獎聯展」等多項聯展。主要媒材以新媒體、實驗水墨、空間裝置為主，作品與生活息息相關，2009 年開始進行一系列受金融風暴影響下開始養豬的日常紀錄片，並創造出屬於自己風格的紀錄片形式。

〈豬五花〉創作自述

這部作品叫做豬五花，豬五花是我替家中健康的豬所取的名字，2008 年家中原本的飼料工廠事業受到整個大環境影響，原物料不

斷上漲之下導致家中經濟上出了狀況，為了克服經濟問題因此把飼料事業給暫緩，轉投入養豬這副業，以便有效處理飼料工廠的剩餘存貨。而在為了節省一切開銷之下也把豬舍的員工都辭去，從此擁有兩千多頭豬的豬舍，所有工作都落在我和爸媽的身上。為了家計，我脫下水晶指甲換上雨鞋，全心全力到豬舍幫忙。2008 年到 2009 年除了家中經濟上有了很大的改變外，我也有很大的改變！我總自嘲自己「從千金變成養豬千金」。

在豬舍，每天大量勞力工作中，我和家人每天所期待的就是豬群們都有健康的表現，健康的豬會繞著飼料桶旋轉進食，由此讓我覺得，豬舍就像是一個萬花筒！



〈SLOT MACHINE〉，錄影裝置，2'58"，2010（圖片提供：吳長蓉）
Slot Machine, video installation, 2'58", 2010 (courtesy the artist)

我紀錄了每天工作中所期待的健康豬表現畫面，並將紀錄畫面編織成想像的萬花筒狀。炫目的萬花筒畫面中健康的豬群不斷出現、旋轉，呈現出我和家人希望豬群保持健康讓家中經濟狀況好轉的期望，也企圖希望能在這部紀錄片當中，豬群炫麗萬花筒畫面不斷呈現之下，可以多多少少減輕家人面對經濟狀況上的壓力。

〈SLOT MACHINE〉創作自述

SLOT MACHINE 這部作品記錄了我在豬舍工作中很重要的配種生產環節。

在自然交配狀態下，一隻健康的母豬可以生出大約六至九隻小豬，

而人工授精可以讓母豬的生產數提高到十至二十一隻不等。一隻小豬剛生出來約有一千元左右的價格，因此為了提高豬場經濟效益，人工授精已經漸漸取代了豬隻的自然配種方式，每一次的人工授精需等待六個月母豬生產完才能知道是否成功。面對經濟壓力，在這人工追趕催促到等待產量成果揭曉的過程中，我執行配種這工作如同玩吃角子老虎機一般。

此部紀錄片延續了我對豬舍為萬花筒的想像，並藉由 SLOT MACHINE 的形式來表達我在人工授精、自然交配授精這兩項豬舍重要工作中，等待成功結果的情緒與想像。

Allora & Calzadilla

阿羅拉 & 卡札德拉

珍妮佛·阿羅拉 1974 年出生於美國賓州費城，吉拉莫·卡札德拉 1971 年出生於古巴哈瓦那。他們的創作不拘泥於單一媒材，融合雕塑、攝影、聲音和影像，甚至表演。其作品兼具批判性與趣味性，同時也發人省思，並隱含尖銳的政治指涉。目前居住於波多黎各的聖胡安 (San Juan) 的阿羅拉與卡札德拉，曾參與蛇形畫廊 (Serpentine Gallery)、文藝復興協會 (Renaissance Society)、蘇黎世美術館 (Kunsthalle Zurich)、阿姆斯特丹市立美術館 (Stedelijk Museum Amsterdam)、慕尼黑藝術館 (Haus Der Kunst)、克雷費爾德美術館 (Kunstmuseum Krefeld)、奧斯陸國家博物館 (National Museum, Oslo) 等知名美術館的專題展。他們也是國際美術館聯展的常客，如巴黎市立現代美術館當代藝術部 (Musée D'Art Moderne de La Ville De Paris/Arc)、龐畢度中心、泰德美術館，並曾受邀參加多場雙年展，如威尼斯雙年展、聖保羅雙年展、惠特尼雙年展、里昂雙年展與伊斯坦堡雙年展。

〈討論中〉

〈討論中〉是得自「地標」這樣的概念而做，並是一系列現地製作計畫中之一項。在這計畫中，打破所謂「地景藝術」的形式與生態上的前題，它提出幾項問題：土地被「標識」出來是基於誰的利益，又是為了什麼目的？什麼樣的「標識」被認為是值得保存，又有哪些將被抹除？

這些問題的陳述是回應波多黎各別克斯島 (Vieques) 「轉變的地理」(transitional geography)，六十年來，此地被美國海軍當作訓練基地，彈藥轟炸的傷痕留在土地的景觀中，生態系統也遭到嚴重的破壞。2003 年，一場公民非暴力反抗運動成功地迫使軍方退出，然這塊土地已被指定為聯邦野生動物保護區，在多年的暴力轟炸之後成為一個需要阻隔人類以產生自然過程的區域。這個指定經過必然伴隨著它自身的暴力，忽略島上居民的需要——也就是徹底地清除污染和回歸市政管理，因此它的未來應當經過民主辯論。

這個衝突是〈討論中〉這件作品的出發點。一張倒置的會議桌加裝了從小型漁船拆下來的引擎。這艘混血交通工具的功能超越了只是交通及勞動的工具；它質疑「功能性」自身，特別是當「讓東西有用」成為政治的終極目的與全體。這張桌子是一種共通的結構式比喻，用來形容平等溝通及解決衝突的非暴力方式等等的民主思維。然而此思維時常無法說明協商一開始就存在結構空間的不平等——例如權勢者將窮人定義為對環境的威脅，而非將之視為自有一套生態知識的公民。

〈討論中〉是一個為傳遞這類知識所做的實驗工具，它不單單是關於訊息，也是對阻斷了自身政治空間的「環境正義」的權力宣討證明書。在這支影片中，一位在地的行動主義者運用這張加了動

力的桌子，引領觀者在島上禁區附近進行一趟情境主義的生態之旅，標識出那縈繞於如畫海岸景色中的對抗，並見證「漁夫行動」(Fisherman's Movement) 的記憶，即最早引發要求轟炸退出生態環境的反抗行動。

〈聲音回應〉

〈聲音回應〉於 2003 年，在波多黎各的別克斯島 (Vieques) 製作。該島嶼於過去 60 年主要被美國軍方和北約部隊作為轟炸練習軍事演習之用，如針對越南、韓國、豬灣、巴爾幹地區、索馬里、海地、波斯灣、阿富汗和伊拉克等地的軍事演習。在當地的公民非暴力反抗運動以及國際網絡的支持下，迫使美國軍方於 2000 年 5 月停止了轟炸等軍事用途，美軍部隊從島上撤離，進而開啟了去軍事化、清除污染以及未來的開發計畫。

〈聲音回應〉承認和平和正義的運動之成功，同時也提出新的問題。這部影片所著重的不僅是別克斯島的地景，還在於其聲音圖景，島上居民的記憶仍留存著過往轟炸所帶來的音波暴力。阿羅拉與卡札德拉找來一位不服從主義者兼行動者宏馬爾 (Homar)，他騎著一台輕機車，排氣消音管焊著小喇叭，遊蕩於這座已去軍事化的島嶼。機車的排氣消音器原本的用途被翻轉，發出引人注意的響亮呼聲。這支排氣消音管成為反樂器，它吐出的聲音並不是預想過的音符，而是依路面的顛簸度與機車時快時慢的加速而變化，宏馬爾以聲音再領域化 (reterritorialize) 了這座過去被震耳欲聾的爆炸聲所籠罩的島嶼。

小號呼聲的無調性——令人產生多重聯想，如救護車的警報器、路易吉魯索洛的未來主義「噪音機器」(Intonarumori)，甚至實驗騷莎舞 (salsa) 或爵士樂——這與我們一般所以為的，要標示一場勝利或與「土地」親近的音樂傳統，也就是「anthem」(贊頌曲)，是大相徑庭的。藝術家對「anthem」作為一種紀念架構的意義感興趣，但並不滿意這個字傳統的意涵，反而比較喜歡這個字的希臘字源，「anti-phonos」(回應的發聲)，由「anti-」(回應) 與「phonos」(聲音) 所組成，它可提供更多可能性的聯想。此作品的標題挖掘了「anthem」的字源，從內部去攪動它。這首贊頌曲於是便對這個聲音活動承擔了一種責任，去引領要去回應的人。和諧的「人民之聲」通常與土地共有之道的形象緊緊相連，此字原初意義標示了一種潛在的不和諧音，與和諧的人民之聲是相關的。而在別克斯島，領土收復的未來仍存在著不確定，並且它被阻絕在民主的訴求之外——〈聲音回應〉一方面贊頌一場勝利，同時又表露其中的不確定性，以喚起從未有過的關注。





◀ ▲ 《聲音回應》，單頻道錄影裝置，有聲，5'42"，2004（圖片提供：Allora & Calzadilla）
Returning a Sound, single channel video with sound, 5'42", 2004 (courtesy the artists)



《討論中》，單頻道錄影裝置，有聲，6'14"，2005（圖片提供：Allora & Calzadilla）
Under Discussion, single channel video with sound, 6'14", 2005 (courtesy the artists)



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操作員/生產技術人員（參考碼：CP/RHF/MDT）

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▲ ▶ 〈拒職信〉，信件文件輸出，2000~（圖片提供：Julien Prévioux）
Lettres de non-motivation, letter documents, 2000~（courtesy the artist）

Julien Prévioux

朱利安·佩維厄

朱利安·佩維厄（Julien Prévioux）撰寫拒絕求職信函，以此拒絕工作；他親身在城市裡衝撞，為好萊塢電影添加特效，或設法取得法國內政部的指印檔案。他以自己獨有的方式，嘗試了解深受意識型態變遷影響的世界，而他的方法為我們指出了在這個世界的生存之道。他的策略介於荒謬的幽默和反叛的企圖之間，這些策略的謀劃是基於孤獨的個體面對既定的（建築、社會、經濟...）體系所做的刻意對抗。透過一系列詮釋（誤釋）政治經濟的大文本的幾何繪畫或圖表，他持續在今日進行圍繞著工作和生產價值的概念的探究。

朱利安·佩維厄生於 1974 年。他具有生物碩士學位，並且畢業自葛宏諾柏（Grenoble）和巴黎的藝術學院。他的作品近期曾呈現在巴黎的第二屆「藝術的力量」（Force de l'Art 02）聯展、第十屆伊斯坦堡雙年展（Istanbul Biennial）、舊金山藝術學院（San Francisco Art Institute）、平台——法國當代藝術大巴黎區收藏（Plateau Frac Ile-de-France）以及德勒斯登藝術館（Kunsthhaus Dresden）。他在 2007 年出版了《拒職信》（Letters of non-motivation）（由 Zones / La Découverte 發行）。

〈拒職信〉

在此計劃中，朱利安·佩維厄連續數年針對報紙徵才廣告寄出拒絕應徵的信函。這項計劃日復一日地進行，成了他的全職工作，對於不同風格的徵才內容，他在每封信採用不同的理由，抨擊這種徵才求職儀式固有的荒謬性。藝術家扮演多種角色，像巴托比（註）、領失業救濟金的人、偏執狂、工作狂，以此產生無窮盡的強烈理由來質疑和拒絕應徵工作。而這些公司回覆的信件，有的是制式信，有的是親筆信，充滿了機器對話或胡言亂語，由此揭露整個徵才系統的誤謬。

註：巴托比（Bartleby）是作家梅爾維爾（Melville）筆下的人物，他是工作認真的謄寫員，但除了抄寫外，其他事情都不願意作。

R.H. Facilities
48 rue de la Bienfaisance
75008 Paris

Julien Prévieux
11, avenue Gambetta
75020 Paris

Objet : Altis, poste d'opérateur / technicien de production
Réf : CP /RHF/MDT

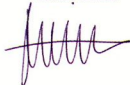
Le 5/09/2003,

Madame, Monsieur,

Je vous écris suite à votre annonce parue dans le journal « Le marché du travail ». Je dispose d'une solide formation technique et d'une bonne présentation. Très proche des semi-conducteurs depuis maintenant six ans, je pense pouvoir vous assister efficacement et être capable de fabriquer des puces électroniques dans le respect des volumes, des délais et des spécifications. Mon costume blanc et mes deux jambes me permettent de marcher, de monter des escaliers ou encore de porter des objets. Disposant d'une fonction « marche » m'autorisant une vitesse de 2 km/h en ligne droite, je m'estime capable d'assumer la tâche que vous me proposez. Mes récepteurs photosensibles doublés des indispensables mécanorécepteurs me permettent de me positionner dans l'espace de manière précise et de rester en équilibre lorsque je marche. Mon nouveau contrôleur portable, ayant reçu l'implémentation de l'algorithme « true-life », permet à tout opérateur déclaré une manipulation bien plus aisée des mes actions. Malheureusement les variables « rémunération + horaires » restent définitivement « undefined », je me vois dans l'obligation de refuser votre offre.

Dans l'attente d'une réponse de votre part, je vous prie d'agréer, Madame, Monsieur, l'expression de mes sentiments distingués.

Julien Prévieux



Monsieur PREVIEUX Julien
11, avenue Gambetta

75020 PARIS

Rouen, le 21/10/2003

Référence : ALTIS - Collaborateur de production -

Monsieur,

Nous vous remercions de l'intérêt que vous avez manifesté pour la société Altis en vous portant candidat à l'annonce référencée ci-dessus.

Après examen approfondi de votre candidature, nous vous informons que celle-ci ne répond pas suffisamment aux critères de recrutement que nous avons définis. En conséquence, nous ne pouvons lui donner une suite favorable.

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Pour l'équipe recrutement



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敬啟者，

茲回覆您在《工作市場情報》上刊登的廣告。我具有堅實的技術背景及和藹可親的外表。過去六年來，我一直都很熟悉半導體的領域，我也自認能夠有效地協助您，並將能在注重數量、期限和規格之下來製造微晶片。我的白色套裝和二條腿讓我行走、爬梯或甚至搬運東西。我具有「行走」按鈕，它使我能以時速二公里的速率直線前進，因此，我自認有能力承擔您指派給我的任務。我的照相感應接受器附有基本的機械接收器，讓我能夠精準地在空間裡為自己定位，並在行走之際保持平衡。我新的可攜式搖控器內建有「擬真」演算系統，讓任何登入的操縱者能更順暢地操控我的動作。遺憾的是，由於「薪資+輪班」的變數仍然明顯地「未定義」，我必須謝絕您提供的工作機會。

期盼您的回覆。

朱利安·佩維厄敬上

人力資源部

朱利安·佩維厄先生
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Gambetta 大道 11 號

2003 年 10 月 21 日於盧昂

回覆：ALTIS - 生產部協調員

敬啟者，

感謝您申請本職位與對 Altis 公司的興趣。

經過徹底審查您的申請，我們必須告知：您的資格並不符合我們要求的工作標準，因此無法任用。

希望您在專業上的努力有最順遂的發展。

人力資源團隊 敬上

Superflex

丹麥藝術團體 Superflex 是由傑寇·芬格 (Jakob Fenger)、羅斯莫斯·尼爾森 (Rasmus Nielsen)、伯瓊斯傑尼·克利斯汀森 (Bjornstjerner Christiansen) 等人於 1993 年組成，他們計畫的主題在於經濟力、民生生產條件以及自我組織等等。這個團體嘗試要展現出全新的藝術態度。他們身處於一個異質、複雜的社會，而在他們組成計畫和發展小組時，也考慮到了這些「使用者」(會受到計畫影響的個人及團體)的特定興趣、不同的發聲機會、以及他們所關注的主題和對未來的預期。Superflex 將這些計畫稱為是工具、產品或是系統，認為這些非藝術家所能獨有的資產，而必須要由他人來使用或再修改，才會具有意義。

近年來，Superflex 曾參與的展覽包括 2001 年的第二屆柏林雙年展；2003 年第五十屆威尼斯雙年展上的「烏托邦站」(Utopia Station)；2005 年第九屆國際伊斯坦堡雙年展；2006 年第二十七屆聖保羅雙年展。此外，還有 2002 年在瑞典馬爾莫 (Malmö) 的羅希烏姆博物館 (Rooseum)；2005 年在瑞士巴塞爾藝術館 (Kunsthalle Basel)；2006 年在赫爾辛基的克雅斯馬當代藝術博物館 (Kiasma)；2007 年在泰德美術館利物浦分館 (Tate Liverpool)；以及 2008 年在柏林的 KW 當代藝術館 (KW Institute for Contemporary Art) 及 2008、2010 台北雙年展。

(節錄編寫自《2008 台北雙年展》導覽手冊)

〈金融危機〉

全片共分四段：「看不見的手」(The Invisible Hand)、「喬治·索羅斯」(George Soros)、「你」(You)，以及「老朋友」(Old Friends)；此片為 2009 年 Frieze 藝術博覽會製作，由倫敦 Frieze Films 及英國公共廣播第四頻道 (Channel 4) 推出。

在這部由四個催眠片段構成的影片中，將金融危機視為精神性的症候，而試圖以催眠來治療受危機衝擊的個體。在催眠師的導引下，個體將想像陷入經濟崩潰的局面，而面臨恐懼、焦慮、挫折等心理狀態。

Superflex 成員傑寇·芬格談〈金融危機〉

訪問者：鄭慧華、林心如，翻譯：林心如 (2009.10)

問：請你先談談最新的影片〈金融危機〉(The Financial Crisis, 2009)。近年來，拍攝影片成為你們團體的實踐中重要的部分，這可以從〈水淹麥當勞〉(Flooded McDonald's, 2009) 和這部新片看出來。

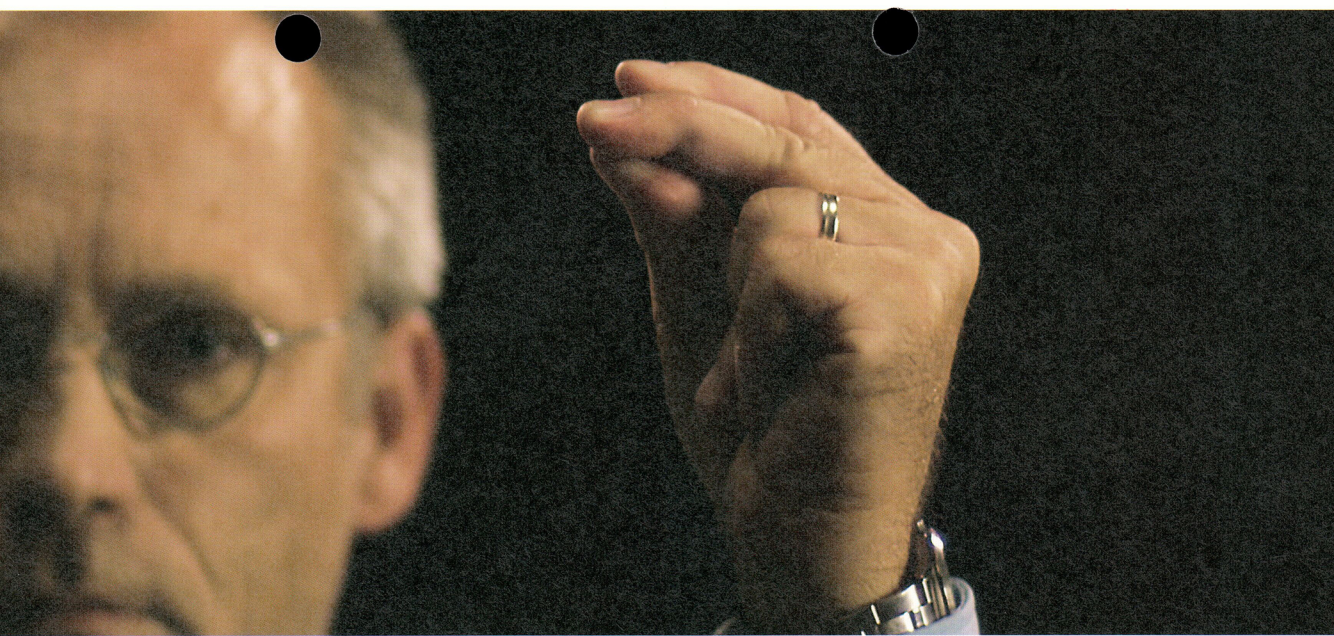
芬格：我們一直都有用影片創作，但之前比較是以紀錄片的方式拍攝。而在四、五年前，我們作了〈活力果汁——瓜拉那〉(Guaraná Power, 2003) 這項計畫；我們為此也拍了一些影片。它們是廣告片，虛構的短篇。我們確實在過去幾年更有興趣多拍一些片子。

問：為何特別對「影片」這個媒材感興趣？它有什麼特別的意涵？

芬格：就我們向來的工作方式，我們從不會只拘泥於一種特定的媒材。我們一直視所作的東西而改變媒材：有時是飲料，有時是啤酒，有時是沼氣 (Biogas)。在談論特定的東西時採取不同的媒材。這部新片的情況可能有點不一樣，因為它看起來更像傳統的電影。這或許是妳所指的意思。實際上，這對我們來說並不是很大的改變，這部片的主要改變在於它有開頭和結尾，它不像我們作過的那種持續的長期計畫——像〈活力果汁——瓜拉那〉、〈自由啤酒〉(Free Beer) 或有機瓦斯的情形，這些計畫以某種方式持續進展，而我們的新片則具有某種開頭和結尾。

問：為什麼這次想以「催眠」來處理金融危機這個主題？

芬格：首先，「金融危機」的概念關係到我們的這個訴求：這項危機是某種精神的問題。當然，因為人們正以種種方式而失業、賠錢，這變成了現實。但從更廣泛的層面來看，這是個精神的危機。因此我們試著以一個古老的治療方式處理它：你進入某項災難的各個面向、透視恐懼、正視它，然後學著和它共處。



〈金融危機〉，影片（錄影裝置），12'00"，2009（圖片提供：Superflex）
The Financial Crisis, video installation, 12'00", 2009 (courtesy the artists)

某方面，催眠的部分也關係到為何我們何以同時想到金融危機和催眠活動，因為它也是透過媒體所營造的東西；通常人們在真正感知到什麼事之前，就已經開始想著它。他們之所以感知到它，是因為他們談論它。於是這成為某種歇斯底里。所以，社會裡也大有著「催眠」的部分。

問：這是很情緒性的效應。

芬格：沒錯，即媒體操作這個議題的方式。的確，媒體持續談論這項危機，然後人們開始更明顯感受到它，所以這具有催眠效應。各種恐懼的情況也一樣，例如對恐怖份子的恐懼等。你開始談論某件事，然後它變成真實，就像某種催眠的階段。所以這就像某種疾病治療。此外，今天我們對事情的反應方式也很像催眠。每個人都被催眠，以至於相信資本主義、對恐怖份子的恐懼之類的事。

問：從你們的藝術實踐中，往往可以看到你們傾向於突顯各種資本主義經濟活動背後隱藏的法則或是其運作方式。你們運用各種形式和工具來轉化、表達和傳達這些通常是看不見的面向，將它們變成各種過程或行動。在你們實現這些計畫之際，最困難的部份為何？你們是否期待透過這樣的過程達到特定的結果，或是保持開放？

芬格：這和媒材的問題一樣：我們從不知道接著將以哪一種媒材創作。這並非既定，要看我們想走的方向，我們在不知道終點或去向之下前進。如果我們知道所有的答案，就沒有理由提出問題了。從〈活力果汁——瓜拉那〉這樣比較大型的計畫，或許比較容易了解。我們從基本的層面出發：我們在巴西和一些農民見面，他們跟我們談關於一間大型飲料公司和農民之間的權力鬥爭。農民覺得公司虧待他們。於是我們開始跟他們談他們的處境，〈活力果汁——瓜拉那〉就從這番對話中產生了。這是一場漫長而尚未結束的旅行的開端，其中，我們重新創造一切、重新界定脈絡。但我們不知道答案。

在〈金融危機〉一片中，也沒有解答。其中四場不同的催眠，它們像是將你置於某種情境，你在這裡看到可怕和災難性的東西，但我們不知道這將產生出什麼結果。當然，這同時是對於人如何自我組織、以及針對

我們視體制為理所當然的批判。在我成長的過程中，還存在著社會主義和資本主義世界的對立，至少當時還有遊戲和正反兩方。但今天，現實已經改觀，所以，當體制瓦解時，我們還能夠相信什麼？

問：我們是否可以把「創造既有之外的另外選項」視為你們實踐的一項動機——如果不要說是直接的對立？

芬格：或許不只是創造另外的選項而已，而更是對體制的批判或進行干擾。再舉〈活力果汁——瓜拉那〉計畫為例，它是和資本主義一起運作的，但也在資本主義中提出不同的立場。它運用體制的機制來做不同的東西。

問：也就是激起某種反思或意識？

芬格：是的，但此外，也不只是這樣。這也是關於採取行動和去實際去做些什麼。像巴西的農民，他們知道問題和他們的侷限，他們通盤瞭解。但他們並沒有真的進入下一個層次，比如說：「去他們的，我們就做吧，就做這種飲料，然後走下一步。」在那樣的計畫中，我們起而行動。

問：是否可以說，你們的實踐有很強的行動主義特質？

芬格：當然，我們的實踐有某種行動主義的面向，但是在這個意義下：這種實踐實際上是跨入別的領域。它是行動派，不只是待在那裡等事情發生。它也是深入某個直接的現況，並作出行動。但再次說明，行動主義也是很危險的字眼，因為它和傳統的政治鬥爭混在一起，而我不認為這是我們所做的。

我認為重大的區別之一在於：政治行動主義者似乎心裡有答案、有特定的政治目標。我們則是在尋找，我們不知道我們想要的結果會是什麼，即使我們看起來找到了解答——它依舊還是個問題。所以在界定某個東西具有行動主義特質的時候，必須很清楚，我們做的其實有別於主流的政治。

About the exhibition

Traversing The Fantasy

Curated by Amy Cheng, *Traversing the Fantasy* is an exhibition that includes the work of French artist Julien Prévieux, the art team of Allora and Calzadilla from the US and Cuba, the Danish art collective Superflex, Taiwanese video artist Tsui Goang-yu, Wu Chang-jung and photographer Liu Ho-jang. Works for the show will include video installation, digital prints, documents and multimedia installation.

The theme of *Traversing the Fantasy* will focus on various visible and invisible living systems, and how they condition and influence the individual. From the perspective of different artists' work and the topics they explore, the exhibition will also attempt to examine how we imagine and cope with reality.

Within the vast construct that is a society, there exist all kinds of systematic norms which allow it to operate smoothly. Members of a society base their identities on its cultural values, which are formed by nationality, legal frameworks, consumer behavior, mass media as well as ever-present customs, beliefs and traditions. While norms create order by regulating individual lives and establish a common basis for communication and the sharing of values, they often penetrate a society more deeply than these apparent surface intentions, producing subtle forms of oversight, collective will and latent ideologies. Therefore, this exhibition explores the following issues: how modes of perception, communication and behavior are produced and defined in people who live in contemporary societies and assent to the regulating processes of cultural identification; and how different individuals within a society manage to coexist harmoniously with one another, or adapt to one another when harmony cannot be achieved. Those who stray from norms, or attempt to transcend ideologies that maintain order in society, are often considered confused or discordant, and perhaps ignored. These individuals, however, represent a vivid and organic aspect of the human experience and therefore deserve our attention.

Traversing the Fantasy does not focus on sweeping ideologies, but rather operates from the perspective of everyday life to examine societal connections built by identity formation processes both in the physical and philosophical worlds. The exhibition not only attempts to critique certain global forces that have entered our daily lives, but also, by encouraging reflection on capitalist and social mechanisms, to present how artists subvert, resist or submit to these forces with humor and wit. More importantly, the artwork presented in this exhibition has the potential to set our imaginations in motion and allow us to think more freely about contemporary life.

Amy Cheng

Amy Cheng is an art critic and independent curator who lives and works in Taipei, Taiwan. From 1997 to 1999 she served as lecturer in the evening program of Fu-Jen Catholic University's English department. In 2000 she became a Vancouver-based feature writer for ARTCO magazine, where she currently works as lead feature writer. Cheng has served as curator in such exhibitions as *The 2004 Taipei Biennial: Do you Believe in Reality?* at Taipei Fine Arts Museum (co-curator), *Altered States* at Taipei Fine Arts Museum (2006), *THTP/Phase Five/Oversight/2008* at Centre A: Vancouver International Centre for Contemporary Asian Art (2008), and *Traversing the Fantasy* at TheCube Project Space, Taipei (2010). Cheng is the editor/writer of the interview collection: *Art and Society: Introducing Seven Contemporary Artists* (Taipei Fine Arts Museum, 2009) and is the co-founder of TheCube Project Space.



Installation view / TheCube

TSUI Kuang-Yu

Born in 1974, lives and works in Taipei, Taiwan.

Tsui Kuang-Yu has been trying to respond to the adaptation relation between human and the society from a biological point of view. He also attempts to redefine or question the matrix of the institution we inhabit through different actions and experiments that ignore the accustomed norm. In doing so, the artist has developed new means to adapt to the environment and redefine reality. His action can be regarded as a medium, or a parameter, to gauge social tolerance. Also an attempt to show relationships in the present institution and the relation between man and his environment. Tsui's repetitive body experiments accent the absurdity of the social values and reality that people have grown accustomed to. During his creative process from 1995, the artist has gradually given his systematic "interceptions" to the living environment a demonstrative significance. His contrasting actions and interactions with the surrounding environment can be taken as a trace of or parameter for social interception. In addition to being absurd, the actions also act as a question to the institution. The artist refers these actions as a shortcut that can further detect and expose other shortcuts to a different system within the present institution. In Tsui's works, his subjective intervention and alteration are shortcuts, or a medium and method, that measure and question the surrounding culture and society. Alternatively, one could say that Tsui has demonstrated a way to alter the reality or survive within the crevices in the present institution, or to overcome obstacles in the living environment.

Invisible City: Liverpool Top 9

In the process of Liverpool urban transformation, we can find in the old urban plan a lot of spaces and facilities that are vaguely defined and planned. These weird spaces are like mysteries scattered over the city, waiting to be disclosed or changed at an appropriate time. This project continues the core concept of city spirit – through observation and behavioural interposition, the possibilities of the co-existence of city and surroundings are brought forward. Also, on the premise that no changes to the present surroundings will be made, through a form of urban tour, an interpretation is made of these locations from the artist's point of view. Through these interpretations that rationalize the embarrassing urban spaces, the link between functions and meanings is removed to readdress the relationship between people and life spaces. Also through ridiculous scenes, an attempt is to be made to search for an overlap of life experiences.

LIU Ho-Jang

Born in 1972, lives and works in Taipei, Taiwan.

Liu "uses his photographs as a kind of currency, a transaction, between the people he photographs and the audience." (Michael Brakke.) Oftentimes his work focuses on documenting the token of an event that has already happened, or observing those who were involved in the event and their behaviors. The image then created from the event can be seen as a reflection of contemporary society. Liu views the absurdities inside our social system with a seemingly subtle and sorrowful but ironic attitude.

Goods Exchange

I presented my work *Goods Exchange* at the 2005 Taipei Public Art Festival. This work involved interacting with the local hawkers and small eateries that had existed for a long time. I approached them and distributed information about this "public art" event. Offering to photograph their food, I suggested giving them my light boxes later in exchange for the food they sold.

The concept of the work is to explore the political implication of "public art": how the city administration uses "public art" to reverse the residents' expectations of the authorities.

The food that I photographed is consumer goods in everyday life that has always been sold without any media marketing. For the local residents, the food and the snack shops are like a street corner that they pass by every day, subconsciously constituting part of the landscape.

I use the light boxes to symbolize the intervention of a commercial mechanism, just like the mediation of "public art". The unexpected presence of the light boxes at the shops will arouse residents' curiosity about this intervention, and stimulate conversations between the shops and residents. It is also a metaphor for the sudden intervention of public art in the community.

On the other hand, "food" suggests an expiry date, or a kind of temperature. Does "photography" also have an expiry date in contemporary society? I try to explore the possibility of representing both of these meanings through images. When food is at its most appetizing, it also starts to rot. It is like the world that I understand, with everything being constantly renewed. Food is an epitome, and a manifestation within the frame of photography.

After I exchanged the light boxes for food with the hawkers, it was served to the people at the opening of the Public Art Festival. I reflected on the "public space" of the hawkers, which was returned to its functional starting point. At the same time, it caused me to meditate on the function and role of the artist in society.

Eastern Chicken – We Know the Neighborhood

The title of this work is derived from my residency in New York in June and July 2010, during which I photographed the Maspeth Creek in the suburbs where my studio was at the boundary between the Brooklyn and Queens boroughs. I used the slogan of a large supermarket Western Beef famous for its meat products, "We Know the Neighbourhood", as the title of my work and my inspiration. This supermarket adjoins one of the tributaries of Maspeth Creek. The areas around this artificial creek are the sites where huge supplies of raw materials are stored. I followed this creek and visited the spots where the water was stagnant along its tributaries, just like a pioneer looking for the source of a mountain spring. Using photography to "copy" the sites at different hours, I tried to highlight the possible gap between how future viewers imagine the images and what was really "seen" at the sites by the photographer.

The area is euphemistically known as the "Williamsburg Industry Park". In the context of contemporary consumerism and industrial production system, the landscape of Maspeth Creek shows the "coordinates" and "level" of pollution. The neighbourhood I know from the route that I travelled is full of irony, where environmental ethics is taken over by consumerism.

The concept of *Eastern Chicken – We Know the Neighbourhood* originated from a collaboration with TheCube Project Space. Taking inspiration from the name "Western Beef", I use "Eastern" to suggest the Far East, and "chicken" as the theme of the neighbourhood that I am going to explore. With TheCube Project Space as the base of development, I identify the shops selling chicken meat in the Gong Guan district of Taipei as the first stage of my exploration, in order to stimulate a joint discovery of the neighbourhood by the shops, the exhibition space and the artist. From September 5 to 30, I will show some images of "Western Beef", while using the space as a temporary work platform to showcase the process, providing a work in progress and starting a dialogue.

WU Chang-Jung

Born in 1984, lives and works in Tainan and Pingtung, Taiwan.

Wu is doing her study in Graduate Institute of Plastic Arts, Tainan National University of The Arts. She's the recommended new artist of Art Taipei 2010, which organized by Council of Cultural Affairs and Taiwan Art Gallery Association, and received the Selected Award of Kaohsiung Award 2010. She also participates in Art Hongkong 2010, Eslite Showcase, and the 2nd Contemporary Calligraphy and Painting Exhibition. Wu mainly focuses on new media art, experimental calligraphy painting, and multi-media installation. Her artworks are combined closely with everyday life, and she starts to produce a series daily documentary of pig-raising scenes after the depression of her own styles.

Documentary I – Pig Five Flower

This film is entitled *Pig Five Flower*. I call all the healthy pigs on our farm Pig Five Flower. In 2008, our family's pig-feed business became a victim of problems in the larger economic environment that led to rising prices on raw ingredients. We temporarily halted production, and focused on the pig breeding business to use up our leftover stocks of pig feed. As a cost-cutting measure, we laid off all of the employees at the pig farm, and my mom and dad took on the work of caring for the 2,000 pigs on the farm. I took off my nail extensions, put on my wellington boots and

pitched in to help out at the pigsty. Our family's financial situation went through a major transition between 2008 to 2009; and I, too, went through a major transition. I often joke that I went from being an heiress to a pigsty heiress.

Our entire focus for every hard-working day on the pig farm was the health of the pigs. One of the signs of healthy pigs is that they will circle around the trough as the food cylinder rotated and dispensed food. Visually, it reminded me of a kaleidoscope.

I documented the ideal image of healthy pigs that we'd hoped to see each day we worked at the pigsty, and edited the recorded images into the kaleidoscope that I'd imagined – a kaleidoscope that turned out herd after herd of healthy pigs, representing my family's hope for economic recovery. I also hope that through this documentary, this continuous kaleidoscope of healthy pigs would lessen the pressure my family feels about our financial situation.

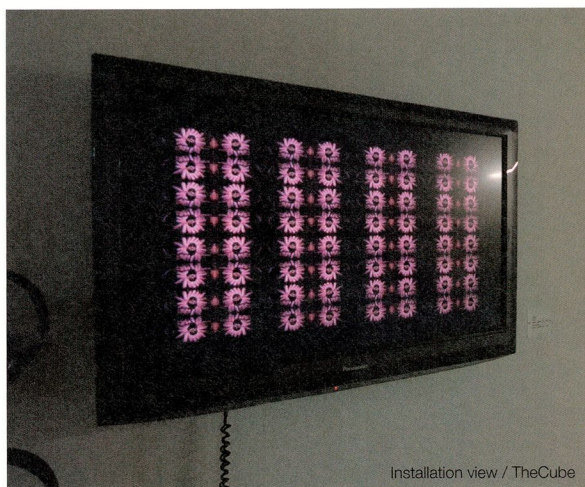
Documentary III- Slot Machine

This film, *Slot Machine*, is a record of an important aspect of my work at the pigsty – the mating and breeding of pigs.

Under natural settings for mating, a healthy female pig can give birth to 6 to 9 piglets, but through artificial insemination, a female pig could easily gestate 10 to 21 piglets. Each piglet carries a price tag of 1000 yuan. Thus, to raise the financial returns on a pig farm, artificial insemination has replaced natural mating methods.

It takes about six months before the results of an artificial insemination effort can be determined. Being under constant economic pressure, and wanting to maximize my own time and effort, this process of inseminating a pig and then waiting for results felt like I was playing the slot machines each time I artificially inseminated a pig.

This documentary is a continuation of my kaleidoscopic vision of the pigsty. Here, the slot machine theme accurately expresses my feelings of anxiety and my imagination as I wait for results after breeding, whether from natural mating or artificial insemination – one of my most important tasks at the pig farm.



Installation view / TheCube

Allora & Calzadilla

Jennifer Allora (b. 1974, Philadelphia, PA) and Guillermo Calzadilla (b. 1971, Havana, Cuba) are known for their complex artistic practice encompassing sculpture, video, photography and performance. Simultaneously critical and playful, their conceptual works are both thought provoking and politically incisive. The artists live and work in San Juan, Puerto Rico. Allora & Calzadilla have had various monographic exhibitions worldwide including at the Serpentine Gallery, Renaissance Society, Kunsthalle Zurich, Stedelijk Museum Amsterdam, Haus Der Kunst, Kunstmuseum Krefeld, and National Museum, Oslo. They have presented their work in numerous collective international exhibitions including at the Musée D'Art Moderne de La Ville De Paris/Arc, the Centre Pompidou in Paris and Tate Modern among others, and have taken part in numerous biennials including in Venice, São Paulo, Whitney, Lyon, and Istanbul Biennials.

Under Discussion

Under Discussion is part of the series of site-specific projects informed by the working concept Land Mark, which unsettles the formal and ecological premises of “Land Art” by posing the following questions: In whose interest is land marked, and to what ends? Which marks are deemed worthy of preservation, and which are subject to obliteration?

These questions were formulated in response to the “transitional geography” of the Puerto Rican island of Vieques, which for sixty years was used as a training ground for the U.S. Navy, leaving its landscape scarred with bomb-craters and its ecosystem severely contaminated. In 2003, a civil disobedience campaign was successful in forcing the military out, but the land has been designated as a Federal wildlife refuge, a zone of natural processes in need of protection from humans after years of violent bombardment. But this designation entails its own violence, marginalizing the demands of island residents that it be fully decontaminated and turned over to municipal management, so that its future can be democratically debated.

This conflict is the point of departure for *Under Discussion*. An overturned conference table has been retrofitted with an engine and rudder grafted from a small fishing boat. This hybrid vessel functions as something other than a means of transportation or labor; it questions the principle of functionality itself, especially when making things work becomes the end all and be all of politics. The table is a common architectural trope used in liberal thought for symmetrical communication and the non-violent resolution of conflict. Yet it often fails to account for the inequalities that structure spaces of negotiation to begin with—such as the dominant definition of poor people as a threat to the environment rather than citizens with their own forms of ecological knowledge.

Under Discussion is an experimental device for the transmission of such knowledge, not only as a matter of information but as a testimonial rights-claim for environmental justice that interrupts the space of politics itself. In the video, a local activist uses the motorized table to lead viewers on a kind of situationist eco-

tour around the restricted area of the island, re-marking the antagonisms that haunt the picturesque costal landscape and bearing witness to the memory of the Fisherman's Movement, which initiated the first acts of civil disobedience in response to the ecological fall-out of the bombing.

Returning a Sound

Returning a Sound, 2003, was made in Vieques, Puerto Rico, an island used for the past 60 years by the U.S Military and NATO forces to practice military bombing exercises. To name just a few of the military interventions that were prepared for in Vieques: Vietnam, Korea, The Bay of Pigs, The Balkans, Somalia, Haiti, The Persian Gulf, Afghanistan, and Iraq. The local civil disobedience movement along with an international network of support led in May of 2002 to the stopping of the bombing, the removal of the US Military forces from the island and the beginning of the process of demilitarization, decontamination, and future development.

Returning a Sound acknowledges the achievement of the peace and justice campaign, while at the same time, points to the new stakes. The video addresses not only the landscape of Vieques, but also its soundscape, which for residents of the island remains marked by the memory of the sonic violence of the bombing. It follows Homar, a civil-disobedient and activist, as he traverses the demilitarized island on a moped that has a trumpet welded to the muffler. The noise-reducing device is diverted from its original purpose and instead produces a resounding call to attention. It becomes a counter-instrument whose emissions follow not from a preconceived score, but from the jolts of the road and the discontinuous acceleration of the bike's engine as Homar acoustically reterritorializes areas of the island formerly exposed to ear-splitting detonations.

The atonality of the trumpet's call—it variously evokes the siren of an ambulance, Luigi Russolo's Futurist *In tonarumori* and even experimental salsa or jazz—puts it at odds with the musical convention we might typically expect to mark a popular victory and an affinity with a “land,” namely an anthem. Interested in the idea of an anthem, as a commemorative structure, but not satisfied with the conservative connotations of the word, the artists preferred the more open set of associations that the Greek etymology of the word offered, anti-phonos (‘sounding in answer’), a composite of anti- (in return) and phonos (voice). The title of the work excavates the etymological origins of the word in order to unsettle it from within. The anthem thus entails a kind of answerability to a sonic event that precedes the one who answers. This primitive definition marks a potential dissonance in a genre associated with the harmonious “voice of the people,” a figure normally tied to the principle of territorial co-belonging. Yet in Vieques, the future of the reclaimed land remains uncertain and is largely insulated from democratic claims—*Returning a Sound* at once celebrates a victory and registers its precariousness, calling for an unheard-of vigilance.

Julien Prévieux

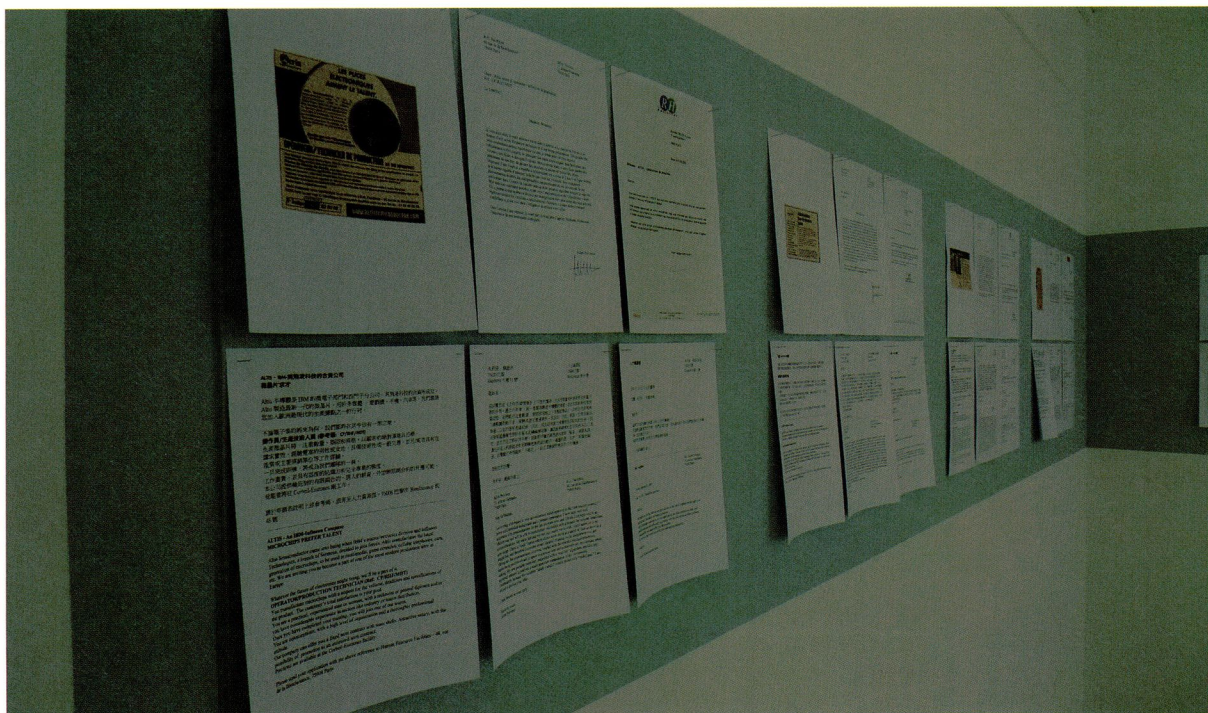
Julien Prévieux writes letters of non-motivation to refuse jobs, he crashes himself in the city, he adds special effects to Hollywood films or manages to get the fingerprints of the French Minister of the Interior. In his own way, he is trying to decipher a world marked by deep ideological changes and his methods show us ways of living in it. Between absurd humor and revolt attempts, the strategies he develops are based on voluntary confrontation of a lonely individual with a given system (architectural, social, economic ...) Through a series of geometric paintings or diagrams that (mis)interprets the great texts of political economy, he continues today his research on the notion of work and production value.

Julien Prévieux was born in 1974. He holds a master in biology and graduated in the schools of Fine Arts of Grenoble and Paris. His work was recently presented in Force de l'Art 02 in Paris, in the 10th Istanbul Biennial, in the San Francisco Art Institute, in Plateau Frac Ile-de-France and in the Kunsthau Dresden. He has published the *Letters of non-motivation* (Zones / La Découverte) publishing in 2007.

Non-motivation Letters

Tirelessly pursued for several years, this project shows Julien Prévieux saying no to offers of work found in the newspapers. Restated day after day, his absence of motivation becomes a full-time job, with each letter an excuse for a different stylistic exercise attacking the inherent absurdity of this kind of ritual. Bartleby, a pensioner, a paranoiac, a workaholic: the artist / author assumes a host of roles allowing for endlessly vehement reasons for turning down the job in question. The replies sent back by the companies — sometimes automatic, sometimes personal — fuel a dialogue of the deaf, a verbal delirium in which the entire recruitment system is revealed as defective.

Installation view / TheCube



Superflex

Founded 1993 in Denmark

Superflex. (Jakob Fenger, Rasmus Nielsen and Bjornstjerne Christiansen) works on projects related to economic forces, conditions of democratic production and ideas of self-organisation. The group's practice attempts to demonstrate a new form of artistic attitude. Their starting point is a heterogeneous, complex society and when they assemble the project and development team, they take into account the specific interests of the 'users'- the individual group of people effected by their efforts and the different opportunities for articulation, as well as their interests and projections. Superflex describe these projects as tools, products or systems that are not the exclusive property of the artists and that only make sense when they are being used or adapted independently by others.

In recent years Superflex has participated in exhibitions including the 2nd Berlin Biennial, 2001; Utopia Station, 50th Venice Biennale, 2003; 9th International Istanbul Biennial, 2005; 27th Sao Paulo Biennial 2006; as well as in exhibitions at Rooseum, Malmö, 2002; Kunsthalle Basel, 2005; Kiasma, Helsinki, 2006; Tate Liverpool, 2007; KW Institute for Contemporary Art, Berlin, 2008 and 2008, 2010 Taipei Biennial.

www.superflex.net

(edited from the guide book of 2008 Taipei Biennial)

The Financial Crisis

The Financial Crisis (Session I-V) is a film work in which SUPERFLEX address the financial crisis and meltdown from a therapeutic perspective. A hypnotist guides us through our worst nightmares to reveal the crisis without as the psychosis within. During 4 sessions you will experience the fascination of speculation and power, fear, anxiety and frustration of losing control, economic loss and personal disaster.

Session 1 - The Invisible Hand

Session 2 - George Soros

Session 3 - You

Session 4 - Old Friends

Interview with Jakob Fenger from Superflex

Questions by Amy Cheng. Interview realized by Sylvie Lin. (2009.10)

Q First I'd like to start with your latest film. Filmmaking isn't a main part of your practice until very recently, with *Flooded McDonald* (2009) and your latest film *The Financial Crisis* (2009).

A We always worked with films, but earlier on it was more in a documentary kind of way. We did this project called the *Guaraná Power*, probably four, five years ago ; for that we also did some films. They are advertisements, small fictional stories. Indeed, in the last couple of years, we have become more interested in making more films.

Q Why this interest in this medium? Why use films ?

A With the way that we've been working, we have never been stuck in a specific medium. It's always changing, depending on what we are doing. Sometimes it's soft drinks, sometimes it's beer, sometimes it's biogas. There'll be different kinds of media that you use for talking about something specific. In this case with the film, it might be a little bit different because it looks more like traditional films. This may be what you're talking about. Actually, for me it's not a big change. You could say that the main change of this film is that it starts and ends. It's not like the kind of long-term projects that go on and on, which we also do, like the case of the *Guaraná Power*, the *Free Beer* or the biogas. This kind of projects somehow keep moving on, whereas our latest film has the sort of a start and an end.

Q Why the idea of treating the theme of the financial crisis with the hypnotism ?

A Concerning the idea of *The Financial Crisis*, first of all, what we claim here is that it's a psychological problem. Of course it becomes factual because people are losing jobs and money in different ways. But on a very large level, it's a psychological crisis. Somehow we try to treat this in an old-fashioned way of therapy where you go into different aspects of a disaster, look into the fear, see the fear, and learn to live with the fear.

The hypnosis part somehow deals also with the reason why we all start to think about the financial crisis and the hypnotic events.

Because it's also something that is created through media ; people start to think about it before they can actually feel it. And they can feel it because they talk about it. Then it's a kind of hysteria. So there is also a very hypnotic part within the society.

Q A very emotional effect.

A Yes. The way that the media operates the issue. It's true that the media keeps talking about the crisis, and people start to feel the crisis more and more, so it has a hypnotic effect. It's the same with all kinds of fear, like the fear of terrorists, etc. You started to talk about something and it becomes reality after. It's like a kind of hypnotic stage. So this is like a kind of treatment to a disease. Besides, our ways to react to things today are very hypnotic. Everybody's been hypnotized to believe in the capitalism, in the fear of terrorists, this kind of things.

Q In your artistic concept, we often see a tendency to foreground the principles hidden behind all kinds of capitalist economic activities, or the ways they operate. You use all kinds of forms and tools to transform, express and translate these usually invisible aspects into diverse processes or actions. What do you think to be the most difficult part in carrying out these projects ? Do you expect certain result out of such process, or just keep it open ?

A It's the same with the question of the medium : we never know what medium we'll work with next. It's not a given thing. It depends on where we go. But we go somewhere without knowing where it's going to end or where we're going. If we knew all the answers, there's no reason for making questions. Maybe it's easier to see in the larger projects like the *Guaraná Power*. We started out on a very basic level. We meet some farmers in Brazil, they told us about the power game going on between a big beverage company and the farmers. The farmers feel misused by the company. Then we started to discuss the situation with them and out of this conversation came *Guaraná Power*. This was a beginning of a long still not ended journey where everything is being reinvented and re-contextualised. And we do not know the answer. Also, there is no answer in the film on the financial crisis. It's four different hypnotic sessions which kind of put you in a situation where you see something terrible and disastrous. But we don't know what would come out of that. Of course, at the same time it's a criticism toward the way we organize ourselves as humans and take the system for granted. When I grew up there was a socialist

world and a capitalist world - there was a opposition. At least there was a game and its two sides, but today it's no longer the reality. So what is there to believe in when the system collapse?

Q Can we say that this is one of the motivations of your practice : to make alternative, not to say overt opposition ?

A Maybe even not making an alternative but more to criticize the system or make obstacles. Again if you look at the *Guaraná Power* project, it works with the capitalism while also offering different positions within that. It uses the mechanism of the system to do something different.

Q To encourage certain reflection, consciousness ?

A Again it's more than that. It's also about taking action and doing things. Like the farmers in Brazil, they knew the problem, their limitations, everything. But they didn't really take it to the next level, like saying : fuck them, let's do it, let's make this soft drink and move on. In a project like that, we go for actions.

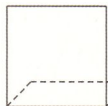
Q In your practice, we also see a very strong activist character. Can we say that ?

A Certainly in our practice there's an activist aspect, in the sense that it actually moves out to other fields. It is pro-active, not just hanging on and waiting for things to happen in the future. It is also going into a direct situation and making an action. But again it is a very dangerous term because it is mixed with the traditional political games and I don't think that is what we are doing. I guess one of the big differences lies in that the political activists seems to know the answers ; there is a specific political goal. We are searching. We don't know what we want and even though it may look like we have got answers, it's still a question. So when defining something to have an "activist character" one has to be aware that we are not doing mainstream politics.

關於TheCUBE

TheCUBE Project Space／立方計劃空間是由鄭慧華與羅悅全所主持的獨立藝文活動空間。座落於兼具文藝與嘉年華氣息的台大商圈／公館夜市之間。TheCUBE聚焦於關注在地脈絡、社會現實與政治、社會性之前衛藝術展覽，以及藝文性的講座活動。

交通 於水源市場與東南亞戲院附近巷弄，可搭乘捷運至公館站1號出口。週邊地區有寶藏巖停車場與自來水博物館停車場。



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