



ASIA ANARCHY ALLIANCE 亞細亞安那其連線 アジア・アナーキー・アライアンス

時間 DATE / 地點 VENUE

2014
5.16 Fri. ~ 7.13 Sun.
日

國立臺北藝術大學關渡美術館 KUANDU MUSEUM OF FINE ARTS | 1-3F

展覽說明

「亞細亞安那其連線 Asia Anarchy Alliance」(後簡稱AAA)是一場對應真實「想像」而策劃的跨國藝術實踐，基本設定以「近代 / 當代」亞洲為場景舞台。透過AAA展覽本身在日本與台灣的巡迴展，與大東京連線 (AAA Tokyo Alliance) 項目的同時進行，在僵化的亞洲海投入一顆小石，試圖推動在哲學思考與全球化運動的現實之間找尋可能的突破縫隙。

日本當代思想家柄谷行人(Kojin Karatani)所著《世界史的結構》一書中提到：「日本戰後憲法的精神，明顯來自康德。但我重新閱讀康德，不只為了『和平』；我站在揚棄國家與資本的觀點，重新閱讀康德。因為康德 (Immanuel Kant) 所說的『永久和平』，不只是沒有戰爭，而是消弭一切國家之間的敵對性；換句話說，就是對『國家』的廢棄。」這段言論可謂極為激進，卻大幅超越現今「資本-國族-國家」的道路跟方向。事實上，經過兩次世界大戰，康德所構想逐步成真，那就是國聯 (國際聯盟) (League of Nations) 與聯合國 (United Nations)，而AAA的想法即是呼應康德的美學展現：「由藝術家們自己創建的亞洲藝術連線！」

從哲學家到藝術家再轉換到真實世界的理念實現，這是個極大膽的嘗試，AAA重新撿拾起被我們社會、國家捨棄的諸多信念。鼓吹重新擁抱面對現實的態度，這意念的實現過程看似漫長，卻是極為浪漫的理想展現。

從甲午戰爭到AAA

120年前的日清甲午戰爭牽動了後續東亞政治版圖發展。今年，同樣又逢甲午年，亞際之間的變動持續劇烈，日本右翼政黨在此次大選獲勝，而社會的低迷經濟、核能原發等民生社會議題依舊無解。大國崛起之後的中國是否能克制自己走出亞洲的意圖？中日之間的關係也因為各項情勢狀態更顯緊張，世界運行是以我們意料不到的方式快速轉動，彈指一瞬，亞洲各國該如何面對外來文化上的轉譯、拉扯過程中維持平衡？亞際藝術家有沒有可能走出全球化政經系統宰治下成為例外？作為亞際藝術家，在無政府組織的信念之下，AAA又如何破解各層次的相關議題以對抗現實的無力感呢？

因此，在AAA的架構之下，無論東京展出的40餘位藝術家或是台灣的25位藝術家們，每位參與的藝術家作品既是單一個體亦是展出主體。這是一群亞際藝術家發起的跨國「小運動」，一場對應於當今亞洲真實「想像」而策劃的藝術實踐運動！透過作品的提問，指涉出當今亞洲自身的社會性議題。

AAA的激進意識是試圖在亞洲各地策動以「在地國際主義」包圍「全球化」的實地演練；同時也是一場由亞洲藝術界所自發自省的「內在革命」！這是一個以「藝術之名」建構的西太平洋島鏈，我們盼望可為亞洲當代藝術提供一條參照的出口。(文 / 吳達坤)

Introduction

Setting “modern / contemporary” Asia as its background, the “Asia Anarchy Alliance”(hereafter: AAA) is a transnational artistic practice adopted to reflect real “imagination.” Through the parallel proceeding of its exhibition and the project of AAA Tokyo Alliance, the AAA casts a pebble into the ossified surface of Asian Ocean, trying to find a possible breakthrough amidst philosophical reflection and the reality of globalization.

In his book “The Structure of World History”, Japanese contemporary thinker Kojin Karatani mentioned that “[the] Kantian origins of that constitution [namely Japanese postwar constitution] are clear. My rereading of Kant, however, is not simply concerned with peace but also with the sublation of state and capital. What Kant calls ‘perpetual peace’ is not simply the absence of war, but rather the abolition of all antagonism between states—meaning, that is, the abolition of the state itself.” It could be said that this remark is genuinely radical, but Karatani’s idea indeed transcends far beyond the “capital-nation-state” system. In fact, Kant’s idea was realized only after the two world wars by the establishment of the League of Nations and the United Nations. The conception of the AAA is therefore an aesthetic presentation of Kant’s idea, namely “Asian art alliance created by artists.”

The switch from a philosophical ideal to an artistic alliance and then to the realization of ideals in the real world is definitely a very bold attempt. The AAA not only attempts to strengthen the beliefs abandoned by our societies and states but also advocates recognizing and re-embracing the reality. The realization of such an ideal may seem to be a long journey. However, it will be a wonderfully romantic adventure.

From the First Sino-Japanese War to the AAA

The development of East Asian political situation is largely ensued from the First Sino-Japanese War (also as War of Jiawu)fought between Qing Dynasty China and Meiji Japan 120 years ago. This year is Jiawu year again according to the Chinese sexagenary cycle. Changes in Asian countries remain drastic. Japanese right-wing party won the congressional election. However, several welfare and social issues such as economic recession and the development of nuclear power remain unsettled. Besides, will the rising China constrain itself from expanding beyond Asia? The Sino-Japanese relationship is getting strained due to the recent development of East Asian political situation.

The world actually operates in an unpredictable way. In such a short moment, how do Asian states deal with different interpretations on foreign cultures and hold the balance of power in their tug-of-war? Is it possible for Asian artists to break away from the dominance of globalized political and economic systems, and therefore become an exception? As a collective of Asian artists who believe in anarchism, how does the AAA deal with related issues at all levels and dispel the feeling of helplessness about the reality?

Under the structure of AAA, the artworks created by the over forty Asian artists included in the Tokyo exhibition and the twenty-five artists in Taiwan's are each considered an individual entity as well as a subject for this artistic symbiosis. The questions they raise with their works highlight diverse issues in Asian societies. These group of Asian artists launched this “small-scale” transnational movement and their radical ideology of the AAA is to besiege “globalization” with “local internationalism” instigated in Asia. This is a chain which bands the Western Pacific Islands together in the name of art and we anticipate that this movement may pave a way out for Asian contemporary art. (Text by WU Dar-Kuen)

AAA本事 / The Manifesto of AAA

2014年，311福島核災事件發生後的第三年，因為輻射持續外洩、核廢料等問題無法解決，引致亞洲各國勢力重新改組，各國政府與跨國公司更加緊密結合 奉行新自由主義 以延續其政治版圖。

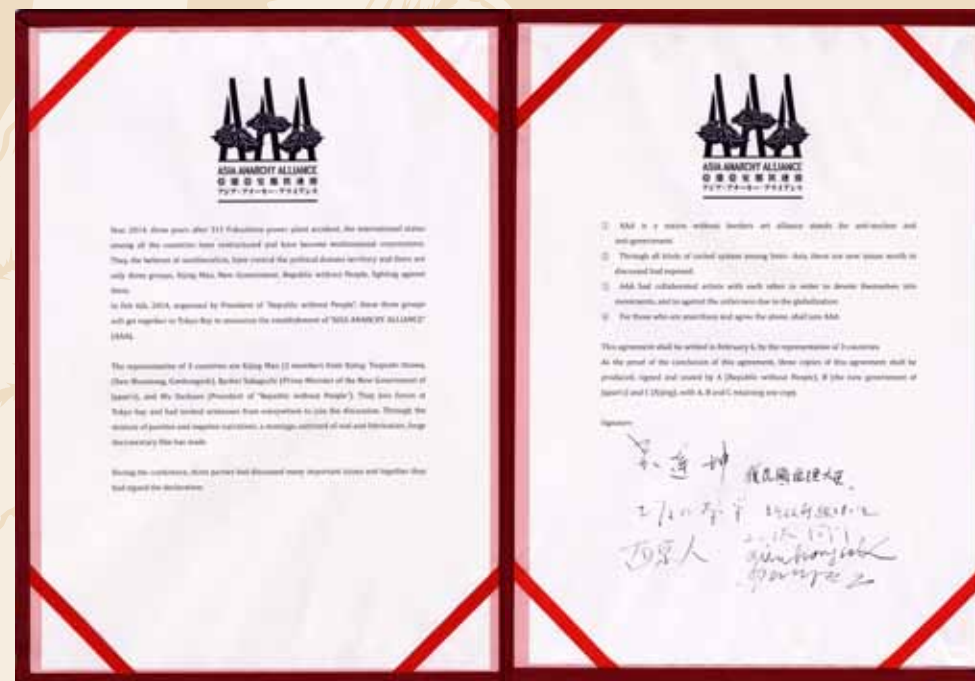
後民國 (Republic without People)、西京人 (Xijing Men)、新政府 (The New Government of Japan) 與數十位亞洲志同道合的藝術家結成同盟，堅守反核能、自由意志與人道關懷價值。2014年2月6日，由後民國一沒



人共和國總理大臣召集了西京人與坂口恭平所成立的日本新政府在東京灣會師，宣布AAA亞細亞安那其連線在東京成立，由三方代表簽署聯合公約。2014年3月8日-4月20日亞細亞安那其連線佔領了東京TWS進行了第一波在日本的藝術家展示運動。同時，3月18日，由台灣年輕世代的發起抗爭運動影響到全亞洲。呼應台灣年輕世代的抗爭，2014年5月16日，AAA決定將計劃移到台北，佔領了關渡美術館進行為期8周的藝術展示計劃。

In 2014, the third year after the incident of 311 Fukushima nuclear disaster, with the leaking of radiation and nuclear waste issues still remain unsolved, which alters the political map of the leading countries in Asia. In order to continue its political influences, the governments and multinational enterprise adapt neoliberalism more closely as its consequences.

People's Republic of China Republic without People, Xijing Men, The New Government of Japan and a great number of like-minded Asian artists then allied as Asia Anarchy Alliance, they insisted on principles of anti-nuclear power, free wills and the humanitarian concerns. 6th, February, 2014, The prime minister of People's Republic of China Republic without People convened an official meeting with Xijing Men and the New Government of Japan founded by Kyohei Sakaguchi in Tokyo Bay. Later the AAA founding manifesto was released in Tokyo, with the convention alliance signed by three parties. From 8th, March 2014 to 20th, April 2014, the AAA occupied the Tokyo Wonder Site as its first wave of Art-exhibiting movement; meanwhile, the influence of protest activity initiated by youth generation of Taiwan was widespread in Asia. In order to resonate with the Taiwanese youth protest, the AAA decided to move the project to Taipei and to occupy the KdMoFA with its art-exhibiting project for eight weeks.



ASIA ANARCHY ALLIANCE 亞細亞安那其連線 アジア・アナーキー・アライアンス

會田誠 AIDA MAKOTO / 陳界仁 CHEN CHIEH-JEN / 陳肇耀 CHEN CHING-YAO / 陳敬元 CHEN CHING YUAN
張立人 CHANG LI-REN / 李光瑛 DINH Q. LE / 潘逸舟 HAN ISHU
文敬嫻 & 全浚皓 MOON KYUNGWON & JEON JOONHO / 強派特·庫斯納托 JOMPET KUSWIDANANTO
坂口恭平 SAKAGUCHI KYOHEI / 森村泰昌 MORIMURA YASUMASA / 杜珮詩 TU PEI-SHIH
照屋勇賢 TERUYA YUKEN / 姚瑞中 YAO JU-CHUNG / 葉振宇 YEH CHEN-YU / 袁廣鳴 YUAN GOANG-MING
孫原 + 彭禹 SUN YUAN + PENG YU / 蘇圖西亞·蘇芭芭恩雅 SUTTHIRAT SUPAPARINYA
東京灣圓桌會議 AAA TOKYO BAY CONFERENCE: 西京人 XUJING MEN / 小澤剛 OZAWA TSUYOSHI,
陳勁雄 CHEN SHAOXIONG, 金鴻錫 GIMHONGSOKO / 坂口恭平 SAKAGUCHI KYOHEI / 吳達坤 WU DAR-KUEN

策展人 CURATOR 吳達坤 WU DAR-KUEN

國立臺北藝術大學關渡美術館 KUANDU MUSEUM OF FINE ARTS | 1-3F

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交通方式 | 捷運淡水線關渡站下車，由1號出口候車處，搭乘北藝大接駁車或搭乘大南客運紅35號紅55號公車上山

Direction | Take the MRT Danshui Line to the Kuandu Station (Exit No. 1), then take TNUA shuttle bus or Da-nan Bus Red 35, 55 to the museum

開放時間 | 10:00-17:00 (週一休館) Open Hours | 10:00 - 17:00 Closed | Mondays

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就在藝術空間

贊助 | 財團法人國家文化藝術基金會 指定投影機 | EPSON 指定大型顯示器 | SAMSUNG

Organizer | Kuandu Museum of Fine Arts (Taipei National University of the Arts)
Tokyo Metropolitan Foundation for History and Culture .Tokyo Wonder Site
Project Fulfill Art Space (Taiwan)

Support | National Culture and Arts Foundation: NCAF

Appointed Projector Sponsor | EPSON Appointed LFD Sponsor | SAMSUNG



01 會田誠 | AIDA Makoto
無事紀念碑 | Monument for Nothing IV
日本 | Japan

《無事紀念碑》是自2004年開始創作之系列作品，以諷諧的方式模仿戶外真正氣勢雄偉的「紀念碑」。此系列作品的共同特徵是質地輕、結構脆弱，並安裝於當代美術館的巨牆上。

此次展出之作品為此系列的第四件作品，以發生於2011年3月的福島核災為其主題。意外發生隔天，這場核災便成為在推特(Twitter)上被熱烈討論的議題。一年七個月後，已經累積了無數條有關核能、輻射線與福島的推文。在考慮使用哪些推文時，我採取隨機取樣的方式，盡可能地避免個人主觀意見之干擾。如此一來，此作品中的取樣包含了名人與一般人的各種政治觀點與評論，無論他們的評論是嚴肅的抑或輕率的，都被混合在一起。

核災發生以來，推特上所顯示的日本民眾心態劇變令我感到訝異。因此，記錄並保存這種變化的重要性便成為創作此件作品之動機。此件作品的整體造型與淡藍色的設計是模仿核電廠在爆炸中被炸毀的上半部結構。

“Monument for Nothing” was a series begun in 2004. Designed with the aim of parodying the imposing grandeur of actual outdoor ‘monuments’, the works all share the common feature of being light-weight / flimsy constructions mounted on the colossal walls of the contemporary art museum.

This piece, the fourth work in the series, takes as its subject the Fukushima nuclear accident in March 2011. After the day of the accident, it was a topic of intense discussion on Twitter. For one year and seven months, an infinite number of Tweets regarding nuclear power, radioactivity and Fukushima were accumulated. In selecting which ones to use, I tried as much as possible to avoid involving my subjective opinion and to aim for a random sampling. People of all political viewpoints, both famous people and unknowns, those with serious and filipant comments... All are shuffled together.

I have been astonished by the radical change in the mentality of the Japanese people that has become noticeable since the accident. To both document and preserve the significance of this change, as an artwork, was the motive behind this piece. The overall shape and light blue design is meant to mimic the idea of the nuclear plant’s upper part being blown away by the explosion.



《無事紀念碑》 合板、紙、壓克力、木拼板共62片，570 x 750cm，2012
“Monument for Nothing” Plywood, Paper, Acrylic, Wood Bolt (62 pieces) 570 x 750cm, 2012

02 坂口恭平 | SAKAGUCHI Kyohei
新政府國會議事堂 | New Government's Legislature
日本 | Japan

長期以來一直擁有土地（此種不可思議行為）的人們，今後究竟該如何是好，我希望提供一個讓這些人們進行討論的場所，因此於2011年震災後，擅自創立了新政府的國會議事堂。

What should the people who have long held pieces of land (such an incredible behavior) do from now on? I plan to provide these people with a place for discussing their issues. Therefore, I arbitrarily established the New Government's Legislature for them after the earthquake occurred on 11 March 2011.

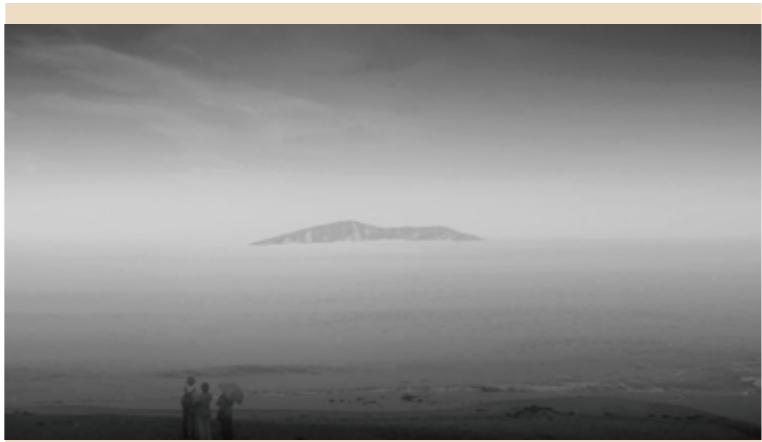


《新政府國會議事堂》 複合媒材，依場地而定，2014
“New Government's Legislature” Multi-media, Dimension Variable, 2014

03 潘逸舟 | HAN Ishu
彼此的記憶 | Memory of Each Other
日本 | Japan

我生於上海，母語是中文，但因成長於青森，所以我的國家認同深受日本文化影響。我總是在有意無意間探尋我的國家認同，而這種探問逐漸演變為我希望藉由作品呈現的重要主題。舉例而言，每當中國出現反日示威，或是尖閣諸島（釣魚台群島）爭議又成為新聞議題時，我便會自問：我是誰？我該站在哪一邊？這些議題究竟與誰相關？究竟誰有資格來談論這些議題？人們總是發現自己屬於一個更大的群體，並且不自覺地尋求該群體的接納而由此獲得歸屬感，終而讓此群體以一種迷惑性的方式掌控個人的生活。我以質疑此種接納為起點，我認為這種探問並非針對一個稱為「國家」的群體，而是關於個人。換言之，我透過這些作品思索個人如何能夠彰顯自我的存在。

Although I was born in Shanghai, and my mother tongue is Chinese, because of my upbringing in Aomori, my national identity is strongly influenced by my Japanese culture. Therefore, I have always questioned my identity, both consciously and unconsciously, and this questioning has evolved into a greater theme in my work. For example, every time an anti-Japan demonstration occurs in China, or every time the Senkaku Island dispute emerges on the news, I question myself, “who am I?” and I question which side should I take. Who is it exactly that those issues are concerning? Moreover, who is qualified to talk about those issues? We always find ourselves in a larger community and unconsciously feel the necessity to gain approval to belong to it. Eventually it can take over your life in an obsessive way. My starts by questioning this approval, because I believe that this questioning is not for a community called “nation”, but is for individuals. Throughout my work, I think about how individuals manifest themselves in relation to this questioning.



《彼此的記憶》 單頻道錄像，6分35秒，2010
“Memory of Each Other” Single Channel Video, 6'35", 2010

04 孫原+彭禹 | SUN Yuan & PENG Yu
芝麻開門 | Open Sesame
中國 | China

中國藝術家孫原和彭禹的作品《芝麻開門》，既挑戰國界的問題也摸索合法性的邊界，同時探討著收藏和慾望的複雜問題。在台北，他們用贊助人提供的製作費買了兩枝收藏級的高端氣槍。在中國大陸，藏有任何類型、不論真假的槍都是禁止的。故此，他們將兩枝槍無限期借予這次展覽的贊助人，而這位贊助人本身也正好是一位藝術收藏家。經雙方協議，這兩枝槍的擁有權仍屬於孫原和彭禹，但將無限期交由這位收藏家保管。合約中註明，這位收藏家是兩枝槍的唯一監護人，一旦中國法律有變，兩位藝術家隨時有權取回藏品。這些前提呈現了擁有和擁有權、永久和暫時之間的差異。

The work “Open Sesame” by Chinese artists Sun Yuan and Peng Yu touches upon the question of national boundaries, explores the frontier of legality, and investigates the complex relation between collection and desire. The two artists bought two sophisticated air guns worthy of collection in Taipei with the funding from their sponsor. In China, the law forbids possessing guns of any kind. As a result, the artists leave the guns in the care of the sponsor, who happens to be a collector. According to their bilateral agreement, the ownership of the two guns rests firmly with the two artists, although the guns are put under the sponsor's custody sine die. Under the terms of their contract, the sponsor is the sole custodian of the guns; nevertheless, the artists enjoy the right to retrieve them once the Chinese government lifts the prohibition. These premises reveal the differences between possession and ownership as well as permanence and temporality.



《芝麻開門》 M-200狙擊步槍（玩具槍）、德國MG42式7.92mm通用機槍（玩具槍）、二次世界大戰德國MG42式7.92mm通用機槍托架、樣框的中文簽名合約及信件，依場地而定，2012

“Open Sesame” M-200 Sniper Gun (toy gun), MG42 7.92mm General-purpose Machine Gun (toy gun), II War MG42 7.92mm General-purpose, Machine Gun Tripod Framed and signed agreement and letter in Chinese, Dimension Variable, 2012

05 李光頂 | Dinh Q. Lê
聲音與狂怒 | Sound & Fury
越南 | Vietnam

此件三頻道錄像裝置作品《聲音與憤怒》從影像層次強烈地對一個國家的過渡性景觀提出省思。過去十年來，越南境內嶄新閃亮的購物商場、大型看板上凡賽斯名牌的廣告，以及因反射陽光而閃爍的摩天大樓已如同該國共產黨宣傳性的紅黃相間橫幅廣告那樣普遍。李光頂的作品呈現出一個被捲入這些矛盾世代力量當中的國家。此作品以越南首都河內的清晨作為序幕，場景是體現該國理想革命精神的胡志明的陵墓。然而，我們可從這些年輕軍官的敷衍姿態中察覺到某種空虛性，因為共產主義的光輝時期對這些軍官而言已是超過一個世代之前的事。李光頂以一種投降的姿態，將攝影機鏡頭上下顛倒，藉此捕捉足球比賽勝利後，車隊中年輕人狂歡集會的影像，這是越南官方唯一允許的公眾集會。在此，觀者可再次察覺民族主義情緒的渲染。然而，儘管人們揮舞著越南國旗，我們察覺到卻是一種無根的民族主義。這意味著對老一代越南人言論自由與批判性參與的禁令，使得年輕一代對政治無感，亦無法理解自身與高采烈姿態背後的真實意涵。(文 / 愛普薩拉·迪金齊歐)

The three-channel video installation “Sound and Fury” offers a powerful cinematic meditation on the transitional landscape of a country that in the last decade has become as well known for its shiny new shopping malls, giant billboards advertising Versace, and shimmering skyscrapers as for its signature propagandistic red-and-yellow communist banners. Lê presents a nation enmeshed in these contradictory generational forces. The work begins at dawn in the capital city of Hanoi, in northern Vietnam, at the mausoleum of Ho Chi Minh—the leader who embodied the country's ideal revolutionary spirit. Despite the nationalist overtones one begins to sense an emptiness in the perfunctory gestures of young military men separated from the glory days of Communism by more than a generation. In a gesture of surrender, Lê turns the camera upside-down to capture images of youthful motorcades during the frenetic rallies that occur after victorious soccer matches—the only type of public rally permitted in Vietnam. Again a sense of nationalism is palpable, but despite the Vietnamese flags being brandished one begins to sense that it is a brand of nationalism unmoored from its roots. The implication here is that the impositions on an older generation, which was discouraged from free expression and critical engagement, produced a younger generation that is apolitical and doesn't understand the significance of its own exuberant gestures. (Text by Apsara Diquinzio)



《聲音與狂怒》 三頻道錄像裝置，依場地而定，9分鐘，2012
“Sound & Fury” 3-channel Video Installation, Dimension Variable, 9'00, 2012

06 張立人 | CHANG Li-Ren
戰鬥之城第一集 | Battle City EP01
台灣 | Taiwan

「一個人即降毀滅世界，拯救世界的將會是誰？」

這是一個在虛擬城市裡訴說著關於一個人能做甚麼，以及這些被困住的人們的故事。張立人的《戰鬥之城》計劃最早開始於2010年，當時計劃製作一部關於對城市想像的影片，而這計畫最終目的並不是為了製作一個動畫，而是一個過程。藝術家在這個過程裡試圖強調以一個人的能力可以做些甚麼？並且在這個生活的空間中再找到縫隙製作這樣一個城市。也因此這計劃不只是創作，更像是在城市的夾縫中掙扎。這城市裡的模型都是由藝術家一個人利用日常的材料與技術，透過影像進行再製所完成。在創作歷程中，張立人所關懷的面向總是超過一般傳統視覺藝術的範疇。

“When a man is going to destroy the world, who will be the one to save it?”

This is a story in a virtual city about the possibilities of what a person can do, and for those who trapped in it. Chang Li-Ren started the “Battle City” series in 2010. He was planning on making a film on urban fantasy. The ultimate goal for the Battle City series is not to make an animated film, but is to emphasize the making process. In this process, the artist attempts to underline the abilities of what a person can do. The miniature city was made by everyday objects and materials through the completion of filming process, which was created completely by artist himself. Therefore, this project is not like a creative production, but is more like a reflection of how people struggle to survive in a city. Through his creative practices, the center of Chang Li-Ren's concern always exceeds the scope of traditional visual arts.



《戰鬥之城第一集》 模型、草稿文件、單頻道錄像，彩色，有聲，依場地而定，6分56秒，2012
“Battle City EP01” Model, Sketch document, Single channel video (color, sound), 6'56", Dimension variable, 2012

07 森村泰昌 | MORIMURA Yasumasa
安魂曲：嘲笑獨裁者 | A Requiem: Laugh at the Dictator
 日本 | Japan

我們從獨裁者身上得到不甜美的夢魘，透過噩夢交織出我們存活的真實世界。這件作品是2007年森村泰昌以卓別林的電影《大獨裁者》(1940)為藍本所再次自導自演拍攝的錄像作品。在此部作品中，森村泰昌將自己扮演成卓別林在電影中所飾演隱射的希特勒造型，以第一人稱再次呈現了電影中末段最經典的演說。藝術家化身為披著歷史認證的獨裁幽魂，從殘暴的外表之下陳述著自由民主的普世人權言論。如此的反諷手法，讓森村泰昌 = 卓別林 = 希特勒看似三位一體的外表產生強烈邏輯上的衝突錯位。藝術家以個人經驗所折射的雙重飾演，穿越了整個20世紀的近代史，宣告著未來：「21世紀的獨裁者，是看不見的幽靈。」

We live in a world consists of terrible nightmares created by the dictator. Morimura Yasumasa created this video artwork in 2007 by reference to the film "The Great Dictator" starring, directed, and produced by Charlie Chaplin in 1940. Like Chaplin, Morimura plays the role that insinuates Adolf Hitler, delivering the classical speech that appeared at the concluding stage of the film in the style of first-person narrative in this video. The artist incarnates himself as the ghost of the historically recognized dictator, advocating universal values such as freedom, democracy, and human rights in a brutal appearance. Such a satiric approach leads to apparent logical contradiction and misalignment in the trinity of Morimura-Chaplin-Hitler. The dual-play reflected by the artist's life experience travels through the history of the twentieth century, declaring that "the dictator in the twenty-first century is an invisible ghost."



《安魂曲：嘲笑獨裁者》 HD高畫質錄像，彩色與單色，立體聲，10分27秒，2007
 "A Requiem: Laugh at the Dictator" HDTV (color/monochrome), stereo, 10'27", 2007
 credit: copyright the artist, courtesy ShugoArts, Portrait:c|Kazuo Fukunaga

08 葉振宇 | YEH Chen-Yu
毯子系列 | Blanket Series
 台灣 | Taiwan

台灣政府近幾年開始大肆徵收土地推動公共建設或都市更新，特別是在房價最高的首善之都-臺北，在各個老舊社區推動公辦或民辦的都市更新計劃，但政府及建商的協調與執行手段相當自我中心，許多市民因此流離失所。

2012年3月28日，台北市政府調派大批警力協助建設公司強制拆除不願意參與都市更新計劃的士林宅宅，我們不同意任何人保有原來生活的模式，亦不考慮更新範圍之外全市民的利益，就這樣任意把人們的生活夷為平地，我們的政府不斷藉著都市更新將屬於全民的有限容積私有化，最終我們失去的不只是社區關係以及多樣的生活方式，而是下一代的立足之地。

Recently, Taiwan government has initiated a series of land requisition for infrastructure and urban renewal, especially in the capital city of Taipei, where the housing price is the most expensive. Encourage a lot of public or private urban renewal projects. However, government and developer are being very dictative and not providing enough clear communication, thus forced many citizens lost their homes.

On 28th, March, 2012. Taipei City Government assigned massive police to assist a developer demolishing the Wang Mansion, who refuse to join urban renewal, we denied people who want to remain the way they live, we ignored the interest of people whose houses were not assigned for renewal. Houses are easily demolished, and our government privatize limited GFA (gross floor area) through urban renewal again and again. Citizens lost not only the relationship of community and various living styles, but also a place called home for our next generation



《毯子-都市更新》 布料、密集板、皮料, 130 x 130cm, 2012-2014
 "Blanket-Urban Renewal" Fabric, Chipboard, Leather, 130 x 130 cm, 2012-2014

09 姚瑞中 | YAO Jui-Chung
萬歲 | Long Live
 台灣 | Taiwan

姚瑞中拍攝此作時，時逢辛亥革命一百年，冷戰早已結束，新自由主義席捲全球，政治強人紛紛被廣大民眾丟入歷史餘燼中，極權統治接連垮台，跨國資本主義的運轉邏輯已然成為普世價值；但什麼是亘古不變的歷史法則？什麼又是民族主義的萬世千秋？在建國一百年之際，台灣是否已然金蟬脫殼，還是堅守法統、黨國復辟，仍服膺以各種形態遺魂的歷史幽靈？本片以冷戰前線的金門為切入點，圍繞著海岸邊的軌條營，在潮起潮落中逐漸被浪濤侵蝕，充滿著肅殺氛圍的古寧頭三角堡地雷滿佈，最爾小島下的地底隧道綿密交織，全球最大的北山心戰播音塔不斷地朝大陸發出「萬歲！」之聲；穿透喇叭，只見陽明山中山樓旁廢棄的青邱營區介壽堂內，獨裁者(姚瑞中扮演)不斷地對著空無一人的禮堂高喊著「萬歲！」，平板的低沉嗓音迴盪在滿目瘡痍的空間內，昔日歌功頌德的標語掉落滿地；隨著高舉的手臂與不絕於耳的萬歲聲，鏡頭逐漸拉遠，場景慢慢地轉換到廢棄的金門金沙電影院內，電影螢光幕上正播放著這場荒謬的獨白劇，獨裁者喊完「萬萬歲！」之後踉蹌正步離場，在夕陽餘暉的照射下，空蕩的電影院只留下飄盪著灰塵的觀眾席，萬壽無疆的口號，似乎已成為歷史宿命的永劫輪迴…。

When Yao made this art work, it has been the centenary of Hsinhai Revolution; the Cold War was long ended, neoliberalism conquered the world, the logic of global capitalism became universal currency. But what is the transcendental rule of history? Could there be a Nationalism's everlasting dynasty? This video begins in Kinmen, the frontier of the frontiers of Cold War. Not a single soul in sight on the chilling battlefield, all we hear is "Wansui [literally 'ten thousand years']!" repeatedly coming through the most powerful loudspeakers of all psychological wayfarers'. Beyond the speakers, the Generalissimo is also calling for "Wansui!" in the derelict Chieh-shou [literally 'long live Chiang Kai-shek] Hall next to the Chungshan Building in Yangmingshan. At the end the camera takes to



《萬歲》 單頻道錄像，彩色，有聲，5分30秒，2011
 "Long Live" Single-channel Video (color, sound), 5'30", 2011

10 陳界仁 | CHEN Chieh-Jen
路徑圖 | The Route
 台灣 | Taiwan

《路徑圖》為2006年利物浦雙年展委託製作的作品。影片中陳界仁邀請高雄港碼頭工人進行一場虛構的「罷工」行動，以此連結全球勞工運動史上著名的海王星玉號(Neptune Jade)事件。

2006年8月初，陳界仁在與高雄碼頭工會講述海王星玉號事件後，獲得高雄港碼頭工會的同意——圍起一個象徵性的罷工線。2006年8月17日至19日，在承租高雄港碼頭的私人公司員工私自放行下，影片于港口邊的公共空間與私人碼頭內拍攝完成。之後，再於利物浦雙年展期間通過放映影片的方式，與利物浦當地居民進行對話。

對陳界仁而言，拍攝一場虛構的「罷工」行動，不僅是在資本與國家共同聯手的新自由主義下，提出對未來政治行動的想像，他同時關注的是如何以藝術形式「延伸」原先事件的結局，讓歷史事件帶來的啟發性與積極意義——成為可被觀眾繼續想像與發展的「故事」、「經驗」與「方法」。

Made for the 2006 Liverpool Biennial, Chen Chieh-jen's video The Route is based on the historic Neptune Jade incident and the global worker's movement. For the video, Chen invited members of the Longshoremen's Union of the Port of Kaohsiung to perform a simulated strike.

After discussing the Neptune Jade Incident with the Kaohsiung Longshoremen's Union and getting their approval, Chen Chieh-Jen staged a symbolic strike from August 17 to 19, 2006. Without their employer's knowledge, workers at a private company (a Port of Kaohsiung tenant) helped Chen gain access to a private dock near the port, and it was here, along with an adjacent public area, where filming took place. The film was later exhibited at the Liverpool Biennial, thus initiating dialog with Liverpool residents.

Chen's simulated strike responds to neoliberalism promoted by national governments' alliances with capitalism, and suggests a course of political action for the future. In making this film, Chen was also concerned with art as a means of extending the outcome of the historic Neptune Jade incident and highlighting its inspirational value and dynamic significance, such that it will continue to occupy the public imagination and experience.



《路徑圖》 單頻道錄像，黑白，無聲，16分45秒，循環放映+相關文件，2006
 "The Route" single channel video, B&W, silent, 16'45", continuous loop + documentation, 2006

11 陳敬元 | CHEN Ching-Yuan
議場裡的肖像 | Portraits in Legislature Yuan
 台灣 | Taiwan

這系列的肖像計劃是在318佔領立法院議場的期間所創作的。在佔領議場的初期，場內是相當混亂而且緊繃的，除了要面對警察一波又一波的攻堅，又要隨時掌控場內突發的狀況。在這個必須急迫的建立某種秩序來應對接踵而來的事件與壓力，每個人之間都存在著許多懷疑與不信任。但為了對抗國家機器，又必須暫時拋開這些問題，全力的付出自己能力與專長。這段時間裡面的氣氛跟人的關係是相當矛盾與複雜的。透過這個計劃，用一個很簡單的繪畫形式作為一個開始，在描繪的過程中，瞭解他們參與運動的方式還有他們正在進行的計劃，因為畫肖像是一種很容易讓大家進入並理解的，因此很快的彼此能夠有所交流。在退出議場後，我請他們寫一封信給我，描述在場內的情況與未來如何繼續參與運動的想像。

I made this series of work at the time of the protest " 318 Occupy the Legislature". Apparently it was total chaos and very tense when the protesters first occupied the assembly hall of the Legislature. Apart from defending themselves against the police, they also needed to handle every expected and unexpected incident now and again in the hall. In order to confront it, they really needed to establish some sorts of disciplines or rules to help themselves out. Under this terrible stress, in between them, distrust hence occurred. Nevertheless, they were there to fight against the apparatus, not to each other. For this they as well needed to leave this inner distrust, and co-op to each other by contributing everyone's strength and profession. The atmosphere and relationship in between every individual at that moment were rather than complicating and contradictory. I started this project from the very essential form of art-painting/portraits. In the process of painting their portraits, I looked into the structure of this protest and listened their further plan. Portrait is a form which is relevantly easy to draw the viewers in to the art therefore we then naturally interacted and communicated with each other. The occupying carried on for 24 days and when they finally left, I asked everyone to write me a letter to describe the situation in the hall and talk about his/her further plan to this protest.



《議場裡的肖像》
 油畫、信，共13件，2014
 "Portraits in Legislature Yuan"
 Oil on Canvas, Letters, 13 pieces, 2014

12 蘇圖西亞·蘇芭芭恩雅 | Sutthirat Supaparinya
流星 | Shooting Stars

《流星》這件作品呈現出對媒體本質的反思。媒體能將現實轉變為不同甚至恰好相反的事物。我們可從媒體對於2010年5月曼谷大屠殺的報導中發現其易於說謊之本質。掌權者可控制並操弄記錄事實的影像與聲音，使之成為他們所欲看到、聽到與讀到的「事實」。掌權者亦可輕易封鎖任何不支持他們立場的媒體。在《流星》這件作品中，一列火車在昏暗街燈下從清邁駛往曼谷的動態影像可被視為一道流星或一道死亡的閃光，端看觀者如何體會。

這件作品是以藝術作為隱喻來評論我個人的所見所聞。媒體可輕易地扭曲真實發生的事件，並且選擇性地呈現相關訊息。

"Shooting Stars" is a reflection on the nature of media, capable of transforming reality into something different, or even into its own opposite. The media can tell lies, as was made clear by the massacre in Bangkok in May 2010. Those who are in power can control and manipulate images/sound of reality to be what they want to hear, watch and read. They can easily close down any other media that does not support their version. In *Shooting Stars*, moving images of dark streetlight scenery along a railway from Chiang Mai to Bangkok could be seen either as shooting stars or a ray of death. It depends on how one experience it.

The art work comments on encounters and situations that I rendered into artistic metaphors. The media can easily function as a distortion and present incomplete information about what is actually being seen.



《流星》 單頻道HD高畫質錄像，9分6秒，2010
 "Shooting Stars" Single Channel, HD Video, 9'06", 2010

13 文敬媛&全浚皓 | MOON Kyungwon & JEON Joonho
世界的盡頭 | El Fin del Mundo: SYNOSIS

韓國 | Korea

二十一世紀末，浩劫過後，地球大部分地區均沒於水中，而大部分的人類亦死於浩劫，倖存者則生活於險峻艱困的環境中。在這個混亂的世界，所有的秩序、價值、國家政府與社會系統均已崩解，僅存少數公司維持著一個新的人類社會系統。這些公司各自拉攏倖存者，將他們齊聚一處，賦予「公民」身分，並提供他們舒適的生活與文明的種種好處。這些公司利用倖存者勞動的產能相互競爭，各自都希冀成為掌控這個新世界的霸主。這些倖存者必須完成危險的任務，還得經過嚴格的篩選過程，方能從這些公司手中取得公民身分。

這部影片分為兩個屏幕播放，一邊是男主角，一邊是女主角。影片同步描述男主角如何在浩劫之後繼續從事藝術創作，以及身為倖存者後代的女主角如何在浩劫過後獲得美學領悟。女主角被其所屬公司TEMPUS指派到某個遠端檔案庫執行任務，碰巧男主角許久以前在該處工作過，女主角進而發現男主角所留下的蛛絲馬跡，兩者便發生超越時空的接觸。

In the late 21st century, following a catastrophe on Earth, most of the world is under water, and the majority of humans have died. Survivors now live in a dangerous environment. In this world of chaos, where all order, values, national governments and social systems have collapsed, a small number of corporations maintain a new system of human society. The companies gathered survivors together, gave them "citizenship," and provided them with comfortable lives and the benefits of civilization. Using survivors' labor, the corporations now compete with one another in order to acquire hegemonic control of the new world. Survivors complete dangerous tasks and go through a strict screening process before they finally attain citizenship from any one company.

This film is divided into two separate screens: one for the man and the other for the woman. The film simultaneously depicts how the male character continues to work on his art even through the catastrophe and how the female character, a descendant of the survivors, has an aesthetic realization after the catastrophe. The woman is sent by TEMPUS, one of the remaining companies, to a remote archive and happens upon the place where the man worked long ago, coming into contact with traces of the man that transcend time and space.



《世界的盡頭》 雙頻道HD高畫質影像，13分35秒，2012
"El Fin del Mundo: SYNOSIS" Dual Channel, HD Film, 13'35", 2012

14 杜珮詩 | TU Pei-Shih
世界博覽會 | World Expositions

台灣 | Taiwan

杜珮詩以日本舉辦的歷屆世博會海報作為藍本，並對照了當年的國際報章媒體對於重大事件的報導，重新創作了這系列作品。世博會的舉辦目的，是透過一個國際性的展覽平台，使參與的各國在各項議題上獲得廣泛交流，某方面來說更是各國國力的展現。記錄了人類對於社會文明的智慧和對於未來文明的前瞻性。藝術家以拼貼的蒙太奇的手法，重新喚醒世人對於世博會的記憶之外，也提出她的質問：「人類的需要世博會嗎？」

Tu Pei-Shih utilizes the posters of World expositions in Japan as her base, also media reports on large events of these days as cross references to create this series of works "World Expositions". The purpose of World Exposition in a way is to build an international platform for discussion, through which participants are able to communicate, however, it wended up to become a competition of national strength that notes civilized cultures and progressive ideas of human beings. Tu montages all the material sources to awaken people's memories of World Exposition, also questions us: "Do we need a World Exposition?"



《世界博覽會》 拼貼，25 x 29.4cm，共5件，2014
"World Exposition" Collage, 25 x 29.4cm, 5 pieces, 2014

15 強派特·庫斯納托 | Jompet Kuswidananto
一國之眾 | National Crowds

印尼 | Indonesia

此計畫收集、閱讀、研究並表演1998年以來為印尼人民團體所創作的歌曲。人民團體的蓬勃興起標示著印尼民主時代的發端，而這些歌曲則轉變為一條重要的線索，我們可以根據這些歌曲來觀察這個社會如何被不同的新思想路線割裂、歷史與夢想如何被描繪、人民與國家的關係如何被質疑、文字與音樂如何用來團結與動員人民，以及民主如何被有機地定義與實行。十五年後，新的歌曲不斷地被創作出來，共同成為描述當今社會的大敘事。

此裝置作品將這些人民團體歌曲的歌詞列印於旗幟上，並以「雲」的形式展現。其中某些不同的藝術物件進一步呈現出緊張、節奏，以及暴力感。

The project collects, studies, and researches on hundreds of Indonesian mass organizations' anthem written since 1998. The boom of the mass organization remarks the beginning of Indonesian democratic era, and those anthems are important clues to see how society is then imaginarily fragmented by new lines; how history and dreams are depicted, how relationships among people and countries are questioned; how words and music are conventionally used to unite and mobilize the mass; how democracy is organically defined and staged. For 15 years, new anthems have been written one over the other, as a whole it become a grand narrative of Indonesian today's society.

In the installation, the anthem's lyrics are printed on flags and displayed as 'cloud', among them are different objects creating the sense of tension, celebration, and violence.



《一國之眾》
複合媒材，依場地而定
2014

"National Crowds"
Multi-media, Dimension
Variable, 2014

16 袁廣鳴 | YUAN Goang-Ming
佔領第561小時 | The 561th Hour of Occupation

台灣 | Taiwan

立法院撤場前兩天，我拉出了一條鋼鐵、架上了攝影機、開始高空掃描這撤場前夕的場景。

立法院議場的場域在繪畫上看為一個穩定的三角形構圖，所有的焦點或透視的消失點聚集在前方的主席台及後面的國父遺像，遺像下標明著佔領時數。作品的聲音來自象徵一個國家永恆的歌曲—《國歌》，我將它播放速度放慢一半及倒轉，於是議場頓時轉變為教堂，瀟灑神聖且犧牲奉獻的氛圍；時間在過去、當下及未來，在豐盛、頹圯及虛空（void）中往返滑。

這消逝的片刻風景，似乎從我們藉由大眾媒體上所熟悉的議會現場，打開另一扇較為冷靜、或比媒體奇觀更為奇觀的場景。

Two days prior to withdrawal of Legislative Yuan, I installed a steel wire rope and a video camera to record the scene before the eve of students' withdrawal.

The chamber of the Legislative Yuan resembles a stable triangle composition or half of the Colosseum in terms of painting. The perspectival focus of this place locates on the rostrum and the portrait of Sun Yet-Sen, below which the hours of students' occupation is marked. The soundtrack of this documentary is derived from our national anthem, a song symbolizes the eternity of our country. I slow down the playback speed of the anthem and reverse it, turning the chamber into a church pervading a sacred and sacrificial atmosphere. As a result, time flies back and forth among the past, present, and future, as well as among abundance, dilapidation and void.

This vanishing ephemeral scenery transforms the chamber which is made familiar to us by the mass media into a spectacle soberer or more magnificent than the media spectacle.



《佔領第561小時》 單頻道HD高畫質影像，5分鐘，2014
"The 561th Hour of Occupation" Single Channel HD Video, 5'00", 2014

17 照屋勇賢 | YUKEN Teruya
亞元 | AU

日本 | Japan

這是一個為促成亞洲共同體的構想。這張「亞洲合眾國」的紙幣以簡單的線條呈現各種動植物。我將美元挪用為「亞元」的基本單位，之所以挪用美元是因為多數亞洲經濟體的成長皆奠基於與美國的貿易。亞洲的農業意象對亞元而言具有舉足輕重之地位。

It is an idea for a community in Asia. This paper currency for the "United Countries of Asia" shows various flora and fauna rendered in a simple line. I decided to appropriate the U.S. dollar as the basic unit for my Asian money, the "AU". This decision was also based on the fact that much of the growth of Asian economies is based on trade with the U.S. An image of agriculture in Asia is very important to be "AU".



《亞元》 版畫，61cm x 55cm (直徑 13 cm)，2006
"AU" Print, 61cm x 55cm (Diameter 13cm), 2006

承蒙亞洲協會與新加坡泰勒版畫研究院允許使用
Courtesy of Asia Society and Singapore Tyler Print Institute (STPI)

18 陳擎耀 | CHEN Ching-Yao
親愛的領袖，我們愛您！ | Dear Leader, We Love You!

台灣 | Taiwan

《親愛的領袖，我們愛您！》這系列作品的誕生，主要是建立在一個傳言，那就是包含北朝鮮金日成，越南胡志明這兩個世界級的“人民英雄”，在他們漫長不見天日的奮鬥革命日子裡，或因為死亡，或因為意見不同，不約而同的都有被共產國際偷天換日掉的傳言，我在這先假設這些傳言為真。

上帝造人，而人也在各地處處造神，那麼這些被造出來的所謂的政治的神，竟是如此的容易被替換及創造的，當然我想我也可以輕易的去替換他們，變成神，而且毫無疑問地，大家也必須愛我……

"Dear Leader, We Love You!" This series of work is mainly founded on the rumor about two world-class heroes of people who are Kimilsungia of North Korea and Ho Chi Minh of Vietnam. They revolted hard against the Japanese underground in a long and long day. In this process, perhaps they met with misfortune, or cause they supported different opinions, we knew that the end of them usually was replaced by the others. Or it may be a rumor for Communist International perpetrating a gigantic fraud. But now I assume this rumor is true.

God made people, and people made gods everywhere. So that we called "the god of politics" is easily to be replaced and created. Of course I think I can easily replace them, and then becoming the god. Through this way, no doubt, people need to love me too.



《親愛的領袖，我們愛您！》
油畫，單張38 x 45.5 cm，共10張，2012-2014
"Dear Leader, We Love You!"
Oil on Canvas, 38 x 45.5 cm each, 10 pieces, 2012-2014