

「封閉世界的設定集」以情境規劃的角度展開研究，不限於漫長時間軸中的歷史事實，所有的環境變化與想像都包含其中。自歷史與小說描述的事件集合成一系列資料，透過亂數生成不同的封閉世界情境，開發出更多反烏托邦的想像。

計畫受演化生物學的島嶼法則啟發。此假說說，島嶼的孤立環境——諸如資源短缺或天敵消失——將促成物種進一步演化出新的機能與樣貌。特有種的誕生與滅絕，關係著環境與外界的隔離與連接。研究首先關注科幻小說中異己接觸的主題，影射地理大發現期間與原住民的遭遇，以及東亞海禁與鎖國的歷史。封閉的界線可被破壞，也可重組，作為一種保護策略，如同面對疾病時的檢疫政策，它亦毒亦藥。貿易保護主義與民族主義的興起，以自己（國家）優先的浪潮掀起貿易衝突、關稅壁壘，所築起的邊界正形塑著下個封閉情境。不論在現實或是虛構中，接觸之下的邊界演變，往往只留下單一視角的描述，但在接觸當下共寫故事的物種，卻都成為敘事裡「無聲的存在」。

「封閉世界的設定集」模擬著一位在地球上搜尋封閉世界概念的異星訪客，它試圖在島嶼的地理特質與特定世界觀中找出關聯。在閱讀這份資料時，它認識到了地球是一座黑暗虛空中運動的島嶼，此觀點映著地球物種的生存環境，以及人類社會中的結構演變。在最終，它為這顆行星島嶼提供的狹隘世界設定集配上關鍵的時間、地點與對象，找出物種始滅的節奏，也為未來的宇宙提供一份生態編的牽引指南。

Through the approach of scenario planning, *Atlas of the Closed Worlds* unfolds extensive research, stretching beyond historical facts along the long river of time, and including a cornucopia of changes in the surroundings and myriad imagined possibilities. Events from history and novels are amalgamated into a repository of information, generating different closed worlds through random numbers, evoking dystopian fantasies.

This project is inspired by the island rule in evolutionary biology. The hypothesis posits that an isolated environment, like an island, with a lack of resources or the disappearance of natural enemies, would prompt species to further evolve, developing new functions and assuming new appearances. The birth and extinction of an endemic species correlate with the isolation and connection between its habitat and the outside world. The project's research first focuses on alien contact in science fiction, alluding to the encounters with the aborigines during the Age of Discovery, as well as the sea ban and closed country approach enforced in East Asia, which was a series of isolationist policies restricting maritime trading with other countries. Closed boundaries can be broken or rebuilt. As a protection strategy, closed boundaries — like quarantine measures during a pandemic — can be a double-edged sword. The rise of protectionism and populism has led to a wave of trade conflicts and tariff barriers that foregrounds the “our country first” mentality; boundaries are being drawn only to shape the next “closed country” scenario. Whether in reality or fiction, changing boundaries upon contact often only leaves room for a single perspective that tells a one-sided story, but the species that has helped cower the story upon the moment of contact, invariably becomes a silent existence in this narrative.

Atlas of the Closed Worlds simulates a scenario where an alien visitor who has arrived on Earth with a mission to gather information on closed worlds, while attempting to find a connection between the geographical characteristics of an island and particular worldviews. Upon reading this atlas, the alien realizes that Earth is in fact an island that operates amid the dark void. This perspective reflects the living environment of terrestrial species, as well as the structural evolution of human society. Ultimately, the alien matches critical points in time, places, and subjects with the narrow atlas of worlds provided by this planetary island, and identifies the extinction rate of the species, offering at last a guide of ecological entropy for the universe in the future.

封閉世界的設定集—吳其育個展 Atlas of the Closed Worlds - Wu Chi-Yu Solo Exhibition

2021.5.8-7.11 (Wed~Sun 2-8PM)

吳其育

1986年生於台北。作品的基本關懷在於找尋如何在被技術—資本主義摧毀的廢墟中重建人、事物、動物與世界連結的方式。其創作主要以動態影像為主，透過口述歷史與傳說的紀錄進行文本的再製，在逝去的記憶中尋找當代敘事的語言型態，同時也進行裝置、影像裝置與表演等不同類型的合作計畫。

近期參與的聯展包括「液態之愛」（台北當代藝術館，台北，2020）、上海雙年展「高步」（上海當代藝術博物館，上海，2018）、「穿越正義：科技@潛翔」（台北當代藝術館，台北，2018）、「離戀」（Para Site，香港）、2016台北雙年展（台北市立美術館，台北，2016）、第二屆CAFAM未來展（中央美術學院美術館，北京，2015）；影展包括北京國際短片聯展（2017）、EXIS Festival（首爾，2017）、Arkipel Festival（雅加達，2016），曾舉辦個展「時間91平方米」（TKG* Project，台北，2017），並曾進駐於荷蘭皇家藝術村（Rijksakademie，阿姆斯特丹，2014-2015）。

<http://www.wuchiyu.com/>

Wu Chi-Yu

Wu Chi-Yu born in 1986, is an artist based in Taipei, Taiwan. Chi-Yu's work has long been focusing on re-establishing the connections among humans, things, animals, and the ruined world left by technic capitalism. His practice revolves around the moving image, looking for contemporary narratives in lost memory through the reproducing of oral history and myths. He is also involved in different collaboration projects of installation, video installation, and performance.

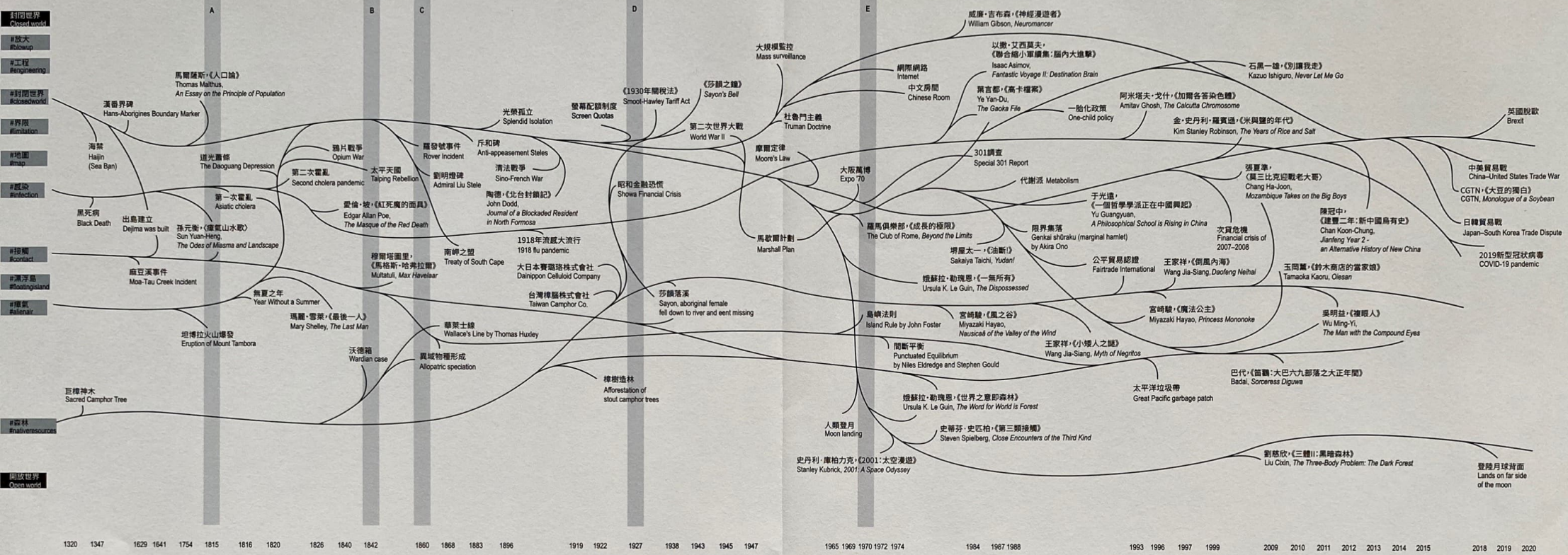
The exhibitions he once participated include: *Liquid Love* (MoCA Taipei, 2020); 12th Shanghai Biennale: *Progress*, (Power Station of Arts Shanghai, 2018); *Trans-Justice* (MoCA, Taipei, 2018); *Crush* (Para Site, Hong Kong, 2018); Taipei Biennial (Taipei Fine Arts Museum, Taipei, 2016); The 2nd CAFAM Future Exhibition (CAFA Art Museum, Beijing, 2015). His films have been screened at Beijing International Short Film Festival (2017); EXIS Festival (Seoul, 2017); Arkipel Festival (Jakarta, 2016). He had a solo show, *91 Square Meters of Time* (TKG* Project, Taipei, 2017) and was a resident artist at Rijksakademie van beeldende kunsten (2014-2015).

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封閉／開放世界年表 圖：吳其育 文：陳璽安、吳其育 編輯：許修豪

A 1815年，印尼坦博拉火山的大爆發讓火山灰籠罩整個北半球。接下來的一年則是歷史上著名的無夏之年，歐洲與亞洲都有飢荒的紀錄。當時，被連綿不絕的大雨困在日內瓦的瑪麗·雪萊 (Mary Shelley) 與一群哥德作家們開始發展關於世界終結的寫作與科幻的想像。在科幻世界的敘事設定中，讀者可以接受未知事物沒有任何原因地突然到來，或者倏忽地從世界上消失，科幻的開端確實也是如此。也許，末日科幻確實能代表兩百年前人們的心情，因為在這場災難之前，歐洲才因為莫斯科的焦土戰，得以從多年的拿破崙戰爭中脫身，卻在氣溫驟降的年份，同時見證亞洲的亂流流行。

B 19世紀的倫敦籠罩在工業革命的重度空污中，連花園裡的植物都難以存活。倫敦居民開始嘗試用密封玻璃箱——沃德箱 (Wardian cases)——以隔絕外界污染，並意外發現這不但可行，而且還能夠使用於跨海航運植物。在大規模的跨域旅行中，原本只能短暫存活的茶樹種子，與無法適應長時隔海上旅行的幼苗，在行動溫室中透過水氣循環得以長期存活。自溫帶歐洲行至熱帶地區的人們，在無法適應不同溫度、濕度空氣的情況下，將生物種間的差異與文明連結起來。來自於溫帶歐洲的理性思維無法接受熱帶地區的種種環境徵候，熱帶氣體中的微生物，連帶將其中的異種物質，皆被視為破壞理性世界的致病因子。

C 1860年，荷蘭官員穆爾塔圖利 (Multatuli) 發表了小說《馬格利·哈弗拉爾》(Max Havelaar)，詳述印尼殖民政體的定植制度以及稅收代理制度所引發的系統性貧困。小說帶來的改革最終讓當地定植制度走入歷史，也在之後影響40年代的印尼獨立運動，甚至在80年代成為公平貿易的象徵。1857年，同樣面臨殖民印度正當性危機的英國則以比較法學的發展，依照每個地區不同的風俗發展出差異化的治理，來調解寄給特許字宙論的習慣法和普通主義的民法。事實上，正是由於定植制度、稅收和所有權等法律問題，移民才能夠創造出原住民的身分。在季風驅動的世界尺度之下，隨著異地制度而產生了碰撞；我們是否能夠透過這樣的關係建構過程，重新閱讀穆爾塔圖利以1860年代，台灣「南碑之盟」為背景寫的《傀儡花》？

D 作家巴代 (Badai) 曾在《巫族》中藉由真實煤礦之視野，寫了一場史詩般的植物戰爭。延伸巴代的思路，也許真正的巫族應是樟樹與其他更多物質之間的鬥爭史。曾過伴台灣中低海拔丘陵地帶的樟樹為環境的形成提供了絕佳的環境。移民爭奪樟樹，同時也拉奪奪多個物種；使獵人迫遷或成為工人，原先台灣犬與原住民一度建立的夥伴關係也因為樟樹管制和日本的引進而遭受衝擊。在接近一個世紀的臺北化後，樟樹沒了使開始種植低矮的茶樹。到了1916年，日殖政府甚至開始預想樟樹或許會因此滅絕，並展開造林計劃。不難想像當時樟樹產業興盛的程度，特別是考慮到樟腦銷售起家的鈴木商店，其財務危機之大，曾引發了日本歷史上昭和金融恐慌 (Shōwa financial crisis)。戰爭期間，日本的電影政策要求專賣對富士公司特供樟腦，提升本土膠卷的產能，並用以拍攝一系列映畫預算下的電影。也許，《巫族》中的樟樹最終成了由樟腦製作而成的膠卷。

E 巴塔耶 (Georges Bataille) 曾在《評論》期刊 (Critique) 上，針對對俄的馬歌爾計劃是否否為一種帝國部署，告駁法國經濟學界。其觀點基於普遍經濟學，認為美國本身的積累早已超過無法再增長的規模，必須透過此一政策，將國人的財富贈送出去。巴塔耶崇拜太陽，認為太陽提供萬物生長；相較之下，人類的勞動行為為本質上並非積累，純粹就是在消耗過剩。不過，也許真正能夠準確代表美國的國家視野的並不是太陽，而是石油。馬歌爾計劃之後，對於石油能永遠不枯竭的錯覺認知，一度促使人們認為資本主義能夠無限增長。堺屋太一 (Taichi Sakaiya) 策劃的1970年大阪世博會正是日本宣言標準化規模生產的高峰。但另一方面，70年代也發生過兩次的石油危機，同時也是作家的堺屋太一於1976年發表了描繪著炭基能源枯竭場景的科幻小說《油斷！》(Yudani)，便是自現實事件得到靈感。科幻小說成為人們對於未來想像的投射。而70年代的石油危機也引發台灣決定推動半導體產業的政策。

The Chronicle of Closed / Open Worlds Image: Wu Chi-Yu Text: Chen Zian, Wu Chi-Yu Editor: Shiu Shiou-Hau

A In 1815, the powerful volcanic eruption of Mount Tambora—a volcano located in present-day Indonesia—produced an enormous amount of ash that shrouded the Northern Hemisphere, which caused a period of significant climate change in the following year known as the Year Without a Summer. Records showed widespread harvest failures and famines across Europe and Asia. At the time, Mary Shelley and a group of Gothic writers trapped indoors in Geneva by persistent heavy rain started developing speculative writings about the apocalypse and their science fiction imagination. In a science fiction universe, certain narrative presuppositions of the universe allowed readers to tolerate sudden inexplicable appearance or disappearance of the unknown, which well mirrored the formative phase of science fiction. Perhaps apocalyptic science fiction indeed illustrated people's state of mind two hundred years ago. Right before the volcanic catastrophe, Europe that had been weary of a prolonged period of upheavals eventually got away from the Napoleonic Wars at the expense of a burnt-down Moscow city, only to witness Asia plunged into the abyss of cholera pandemics at around the same time during the following years of lowered global temperatures.

B London in the 19th century suffered from severe air pollution consequent to the spread of the Industrial Revolution. The air was so noxious that even garden plants could hardly survive. Some Londoners began using fully-glazed cases—Wardian cases—to protect plants from external pollutants. They then accidentally discovered that these cases not only worked for the said purpose but also found great use in transporting plants by watercraft across the oceans. With the new Wardian cases, tea plant seeds and tender young plants previously unable to endure long, large-scale sea journey across different regions could be set on deck to benefit from the moisture circulated within the mobile greenhouse that kept them watered and alive. People who traveled from Europe, a temperate zone, to tropical areas and who had difficulties adapting to a new environment with different temperatures and humidity levels were inclined to associate the variations in ecosystems with that in cultures. Symptoms showing that temperate European minds were incompatible with tropical regions further enhanced their perception of microorganisms and alien entities found in the tropical air as etiological agents that could subvert the rational world.

C In 1860, Dutch colonial officer Multatuli published *Max Havelaar*, a novel detailing systemic poverty in Dutch East Indies induced by the colonial government's implementation of the cultivation system and a tax collection system in which the collecting agents were paid by commission. The reform brought about because of the novel eventually ended the local cultivation system. It further impacted the Indonesian National Awakening in the 1940s and even became a symbol to call for fair trade later in the 1980s. In 1857, the British empire that also faced challenges against the legitimacy of its colonial rule over India, on the other hand, developed nuanced modes of governance according to regional specificities and resorted to the study of comparative law to negotiate conflicts between common law systems that could accommodate particular world views and civil law systems that stressed universalism. In fact, it was exactly through these legal issues such as the cultivation system, taxation, and property rights that the settlers prompted the native's identity into formation. Throughout the course of world history propelled by monsoons (in Southeast Asia), we see inevitable clashes that came with encounters between foreign systems. In light of the aforementioned multilateral dynamics, could we re-read Chen Yao-Chang's *Lady Butterfly of Formosa*, a novel set in Taiwan in the 1860s and based upon the "Treaty of South Cape"?

D In *Witch Way*, writer Badai has fabricated a grand epic narrative of wars between plants—through the eyes of an indigenous Bunun spirit medium. Given Badai's thoughts, the real witch way/journey could be understood as the history of camphor trees fighting against other entities. Widespread camphor trees once covered Taiwan's middle-lower altitude hill ranges and provided a perfect environment for developing hunting grounds. Settlers exploited camphor trees and at the same time looted many other species—forcing hunters into displacement or into becoming laborers. Moreover, the existing close bond established between Formosan dogs and indigenous people took a serious hit upon the implementation of gun regulations and the import of Japanese dogs. After nearly a century of forest exploitation, small bushes of tea plantations stood in place of disappeared camphor forests. It was not until 1916 did the Japanese colonial government entertain the possibility of camphor tree's eventual extinction and start afforestation programs. How significant the booming camphor industry was at that time could be easily imagined. Take the Suzuki Trading Company (Suzuki Shoten) as an example. The company founded and flourished with Taiwanese camphor business once faced a major financial crisis so severe that it even resulted in the Shōwa Financial Crisis in Japanese history. During the war, Japan's film industry policies demanded the Monopoly Bureau of Taiwan Governor General Office provide camphor specifically to Fujifilm in order to increase Japan's local production of film rolls. These film rolls were then used in the shooting of movie serials encouraged by the national motion picture program. Perhaps the spirits of camphor trees in *Witch Way* had eventually become film rolls made of camphor.

E After Georges Bataille published his opinions about the Marshall Plan in the journal, *Critique*, heated debates were sparked off in the circle of French economists about whether the plan was a type of imperialistic arrangement. Based upon what he called general economy, Bataille argued that the excessive and non-recoverable part of the US's economy—the surplus—was destined to an outpouring of the country's economy that must be spent through this plan. Bataille admired the sun, for it sustained the growth of all organisms with the superabundance of energy. Contrarily, human being's labor was not accumulative in its essence but an act to simply consume surpluses. Nonetheless, what might accurately stand for the US's national vision was not (the abundance model of) the sun but (the scarcity model of) petroleum. After the Marshall Plan, the growth of petroleum-based economy prompted people to believe in the infinite future of capitalism. The 1970 World Exposition in Osaka, Japan, which was organized by Japanese author Taichi Sakaiya, marked the pinnacle of Japan's ambition to declare standardized mass production. However, Taichi Sakaiya's own sci-fi fiction *Yudani* depicted a different scenario where carbon-based fuel was completely used up. Sci-fi novels inspired by occurrences in history became people's projection of the future, while the two oil crises in the 1970s had also led Taiwan's economy to undergo significant transformation that saw the start of developments in semiconductor industry.