

TOWARDS
현_現 실_實
MYSTERY
RIOUS
Towards Mysterious Realities
REAL
비_秘 경_境
TIMES

AU Sow-Yee / Francisco CAMACHO / CHANG Chien-Chi / CHIN Cheng-Te /
James T. HONG / HOU Chun-Ming / HSU Chia-Wei / IM Heung-Soon /
Donghwan JO & Haejun JO / LI Liao / Okin Collective / Prajakta POTNIS

Curator Amy CHENG / Nathalie Boseul SHIN

2018.4.26 - 2018.6.24

現實秘境 *Towards Mysterious Realities*

2018.4.26 - 6.24

Venue Total Museum of Contemporary Art, Space 55

Curator Amy CHENG, Nathalie Boseul SHIN
Artist AU Sow-Yee, Francisco CAMACHO,
CHANG Chien-Chi, CHIN Cheng-
Te, James T. HONG, HOU Chun-
Ming, HSU Chia-Wei, IM Heung-Soon,
Donghwan JO + Haejun JO, LI Liao,
Okin Collective, Prajakta POTNIS

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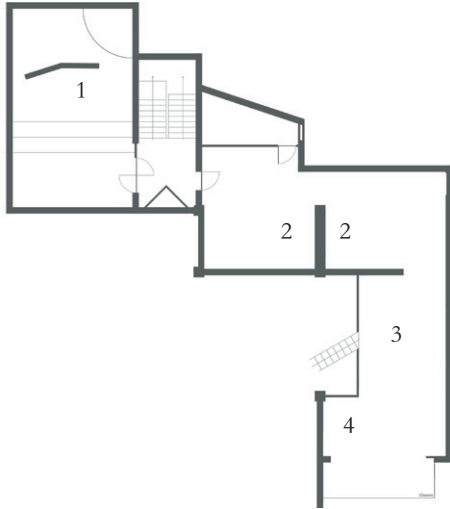
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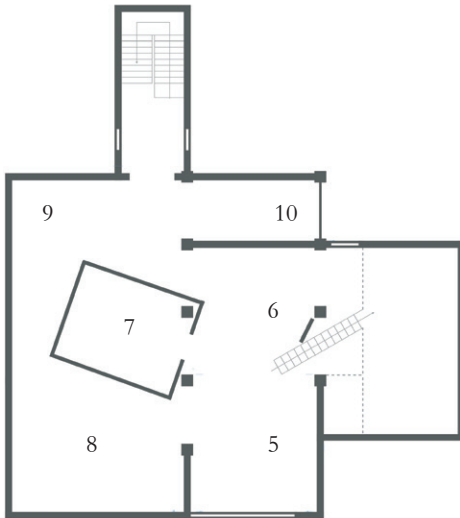
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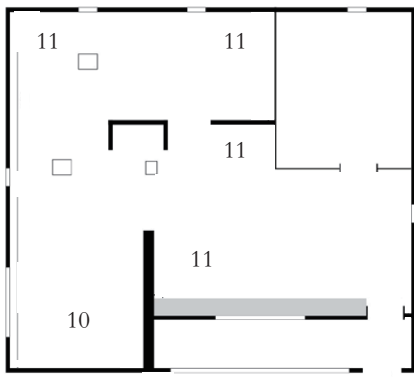


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現實秘境

鄭慧華

《現實秘境》是一檔關於重新思索當下亞洲與世界關係的展覽。十二組藝術家主要來自亞洲，通過他們對特定歷史和生活經驗的關注，組成多重時空向度，嘗試以不同視角結構和揭露歷史過往與當下現實之間的關係。

本展中的作品，無論是個人經驗還是集體意識，都關係到不同的歷史進程，在政治與社會變革力量的推動或消長狀態下被形塑出的樣貌，宏大至現代國族意識的發生、生存疆界變動，細微至個人生命遭遇與家族歷史。在此之中，展覽特別關注二十世紀後半葉的冷戰過程，檢視那些已被忽略或遺忘了的意識型態與生活價值之爭在今日如何以超驗的方式漫延和滲透至日常生活裡，並期待以這段穿越了幾個世代的歷史經驗作為主要的反思樞紐（pivot），以勾劃另一種認識和敘述現實的途徑。

然而「敘述現實」並不如表面看起來那般容易，因為「現實」不是單一的線性因果，更多情況，是多重而複雜的經驗的交互作用——除了我們所描述的地理或物理性的世界，還包含了人的意識所投射與反映的心靈與精神世界。我們或可將展覽中的個別作品視為「現實的切片」，這些「切片」彼此之間所隱含的各種有形或無形的斷裂、連繫或對話，將為我們鋪述出一幅更深刻的當代亞洲集體圖像。

台灣劇場導演暨文化評論家王墨林曾經說過：當人們面對歷史（考古、文件或紀錄）的時候，其實「時常是用了比較概念化的『記憶』，而不是『歷史』這個有知識生產性的名詞。」¹那麼何謂「有知識生產性」的歷史？王墨林說，「……常常隔了很久以後，突然有個歷史學家跑出來告訴我們哪一段歷史是假的，我們一直在真真假假的歷史裡面。」面對這樣的狀態，當你不能爭辯哪一段歷史訊息為真時，他認為更重要的，是去探索和感知那存在歷史中「幽微的心靈活動」。

此外，本展以「亞洲」為核心來進行對現實的再敘述，但為何是「亞洲」？在這裡，「亞洲」不僅關係到地緣及文化政治，亦可視為是歷史心靈上的一個問題意識。香港亞洲藝術文獻庫曾於2013至2014年間，通過藝術實踐、亞洲藝術的典藏研究、檔案整理推動了一個深具意義的計畫，名為「拼湊亞洲」，正如其出版物中的導言所述：「光是『拼湊亞洲』這個命題的不可即，就足以叫人暈頭轉向。……[它]預設了一個版圖拼湊和整合過程。」²亞洲這個龐大而紛雜多面的概念，夾帶著數百年來對「他者」的想像投射，以及無數自我辨識的過程，它從來就不是單一而固定的，其認同也並非是理所當然的。

那麼，在這些歷史與文化差異中，又是否存在可以讓我們重新對話與聯繫的方法？印度學者阿希斯·南迪（Ashis Nandy）曾提出過，在由現代國家體制與主權所畫下的邊界裡、在消費性和主導性的強勢文化支配下，我們應當去思索和追求的，應當是可以超越民族國家、社群、甚至文化本身的「共享自我」（the shared self）³。換句話說，儘管亞洲內部有各自殊異的文化、信仰、語言和甚至是刻骨的歷史苦難，然通過開放性的檢視和面對共同的困境，我們將發現仍有許多過程是共存、甚至共享的，這可能也意味著，去認知那些不同經驗中的「共同」（卻隱蔽）的近代歷史，或將會是讓我們辨識出「共享自我」的一個開始。

近年來，亞洲再度成為被高度關注的「議題」，和它在全球化年代裡成為了推動資本市場引擎的一塊豐富燃料的事實息息相關，在此局勢下，亞洲也成為了各種國際政治的角力場。這並非歷史的偶然，就在這些看似各個獨立，實則相互牽動的現象此起彼落之際、在新一波政治、經濟與文化競爭與對抗中，昔日「冷戰經驗」也再度浮現其殘影。儘管，這已不再意味著舊日立場鮮明的意識型態對抗或圍堵，但檢視存在於其中的歷史意識「殘餘」，或許可以使我們窺知何以

「瞭解亞洲」與「自我表述」近年來再度成為了某種（具危機感的）渴望，或甚至是成為迫切的選擇。

換言之，現代／當代亞洲「觀」（visions）的形成和歷史經驗不可分割，而從冷戰歷史出發，我們將範圍擴大為戰後至今，若能以製圖學的方法來繪製一張「近現代亞洲心靈地圖」，那即意味著：在被國家權力、政治經濟利益及意識型態戰爭所勾劃而鞏固的圖像之外，還呈現什麼樣的生存與認同意識。最終，通過《現實秘境》這個展覽所想提問的，是關乎每個生存個體又將如何從這些多重幽微的訊息中獲得更多關於自身未來選擇的洞見。

1. 參閱〈形塑幽微史觀：為失語的歷史找到話語—專訪王墨林〉，收錄於《藝術與社會》，鄭慧華編著，台北市立美術館出版，2009，p.40 – 41。
2. 《拼湊亞洲》，香港亞洲藝術文獻庫出版，2014，p.9。
3. 出自〈巫師、蠻夷之地與荒野：論異見之可聞與文明之未來〉，收錄於阿希斯·南迪中英對照讀本《民族主義、真誠與欺騙》，張頌仁、陳光興、高士明主編，上海，上海人民出版社，2011，p. 103。

TOWARDS MYSTERIOUS REALITIES

Amy CHENG

Towards Mysterious Realities is an exhibition aiming to encourage profound reflection on Asia's relation to the world. The majority of the twelve invited artists/collectives are from Asia. They not only add multiple temporal and spatial dimensions to this exhibition through their concerns over specific pieces of history and life experiences, but also attempt to construct or discover the relationships between historical contexts and current realities from different perspectives.

All the works presented in this exhibition, be they based on personal experiences or collective awareness, are linked with different historical trajectories charted by the vicissitudinal political and social forces. They may appear as grand as the rise of modern national consciousness or the re-demarcation of *Lebensraum*, and also as subtle as personal life stories or family histories. In this situation, the exhibition is particularly concerned with the unsettling Cold War experiences throughout the second half of the 20th century, seeking to examine how the previous head-on confrontations over ideologies and values, which have been ignored or consigned to oblivion, lurk in our quotidian existence in a transcendent manner. Besides, this exhibition expects such a historical experience stretching back generations to serve as one of major pivotal points for profound reflections wherefrom we can map out alternative routes to grasp and re-narrate realities.

However, "narrating realities" might not be as easy a task as it sounds, because "realities" are not simply linear causal chains of events occurred here and now, but mostly the interplay of incidences and experiences in various dimensions revolving around the spatial and temporal axes. In addition to the tangible geographical or physical world, realities contain the mental and spiritual world projected and mirrored by human consciousness. In this sense, we may construe each work in this exhibition as a specific entry point to the realities concerning a given individual or group. The tangible and intangible disconnections and connections among these entry points may thus outline a broader vision of contemporary Asia.

Taiwanese theater director and cultural critic Mo-Lin Wang remarked that people "often employ the more conceptualized term 'memory' rather than 'history,' a noun with intellectual function—the capability of knowledge production—when they are faced with historical material (e.g. archaeological evidence, documents and records)." In this case, what is the history with the capability of knowledge production? Wang continued, "...it was not until after a long time that a historian would alert us to the inauthenticity of a specific piece of history. We have been mired in the history in which the true mingled with the false." As far as Wang is concerned, in the situation that you failed to distinguish the true from the false, what matters is to explore the "subtle mental activities" lurking in history.¹

The re-narration of realities in this exhibition revolves around Asia. Why Asia? The Asia here is not simply a term of geopolitics and cultural politics, but also a problematique regarding psychic experiences on history. Between 2013 and 2014, the Hong Kong-based Asia Art Archive undertook a meaningful project titled *Mapping Asia* which unfolded itself through engaging with different artistic practices, research on Asian art collections, and archive collating. As stated in the note from the editors of the project's publication, "[t]he title of the third issue of *Field Notes*, 'Mapping Asia,' should be enough to induce an immediate state of dizziness at the sheer impossibility of such a proposition... [which] presupposes a mapping process."² Asia is a portmanteau concept involving centuries of imagination about "others" and a ceaseless process of self-identity construction. As a result, we can neither give Asia a single rigid definition, nor take the Asian identity for granted.

Then, is there any practical method for us to resume the aforementioned dialogues and connections among the *différance* of histories and cultures in Asia? In his article "*Shamans, Savages and the Wilderness: On the Audibility of Dissent and the Future of Civilizations*," Indian scholar Ashis Nandy argued that we should contemplate and pursue the "shared self" that transcends nation-states, communities, perhaps even cultures themselves, since

we are fettered by the demarcations of modern sovereign states and dominated by the mainstream consumer culture nowadays.³ To put it another way, we may discover many of our parallel or even shared origins and processes through open-minded reflections on the *cul-de-sac* we encounter in the present era, despite Asia's diverse cultures, beliefs, languages, and historical traumas. It also implies that finding out the common (yet veiled) driving forces in modern history that brought us different experiences is perhaps an appropriate departure point for identifying our "shared self."

In recent years, Asia has not only arisen as an urgent geopolitical issue from the wrestling among these historical driving forces once more, but also become the gasoline and electricity by which the engine of capitalist market is powered throughout the process of neo-liberal globalization, which is by no means a result of historical contingency. While these seemingly independent yet actually interlocked events occurred one after another, the haunting ghost of the "Cold War experiences" was resurrected from the oblivion with this new wave of political, economic and cultural competitions and confrontations. Although it no longer implies the head-on ideological confrontation or containment in the old days, we may conjure up the reason why "re-understanding Asia" and "self-formulation" have become aspirations (with the awareness of crises) or even imperative options

in recent years by reviewing these historical "residues."

To put it simply, these modern/contemporary visions of Asia share an indissoluble bond with Asia's historical experiences. Based on a review of the Cold War and post-Cold War history, this exhibition covers a long span from the post-war period to the present. In addition to the images outlined and reinforced by states' power, politico-economic interests and ideological wars, the state of Asia's survival and identity would be uncovered if we employ cartographic methods to draw a "modern Asian cognitive map." In sum, the ultimate quest of this exhibition is to address the question as to how individuals garner a higher level of insights about their future options from these subtly discernible messages.

1. See "Shaping a Subtle Historical Point of View: Re-orientating the Disorientated History—An Exclusive Interview with Mo-Lin Wang," in *Art and Society: Introducing Seven Contemporary Artists*, ed. Amy Cheng (Taipei: Taipei Museum of Fine Arts, 2009), pp. 40-41.
2. Asia Art Archive, "Field Note", Mapping Asia, , issue 3, 2014, p. 9.
3. Ashis Nandy, "Shamans, Savages and the Wilderness: On the Audibility of Dissent and the Future of Civilizations", *Nationalism, Genuine and Spurious: Ashis Nandy Reader* (Chinese-English), eds. Tsong-Zung Chang, Kuan-Hsing Chen, and Shi-Ming Gao (Shanghai: Shanghai People's Publishing House, 2011), p. 264 (English original text).

一個中國佬的機會

對日本來說，獨島與尖閣群島代表了相反的紛爭。日本向南韓爭奪獨島的主權，反之，日本控制了尖閣群島，但中國和台灣都宣稱擁有其主權。南韓政府並未正式承認獨島主權有爭議，且同樣的，日本也沒有正式承認中國與台灣的宣稱。數十年來，二者爭議日益加劇，但釣魚台／尖閣群島衝突在近幾年顯得特別險峻，因為它涉及了中國的崛起與美國的重回亞洲。

〈一個中國佬的機會（獨島與尖閣群島）〉於兩地拍攝。一個是南韓治理的群島，名為「獨島」，日本政府則宣稱其名為「竹島」。南韓與日本之間的紛爭其實波及這個小島週圍的海洋——一般稱為日本海，但南韓政府稱其為「東海」。另一個地方是中國東海同有主權爭議的島嶼，中國稱為「釣魚島」，台灣稱為「釣魚台」，日本稱為「尖閣群島」。（洪子健）

A Chinaman's Chance

For Japan, Dokdo and Senkaku represent conversely polarized disputes. Japan contests South Korea's sovereignty over and administration of Dokdo, whereas it controls the Senkaku Islands, which China and Taiwan both claim as their own. The South Korean government does not officially admit of a sovereignty dispute over Dokdo, and similarly, Japan does not formally recognize China and Taiwan's claims. Both of these disputes have been festering for decades, but the Diaoyu/Senkaku clash has become more dangerous in recent years as it involves a rising China and an Asian-pivoting U.S.

A Chinaman's Chance (Dokdo and Senkaku) was shot in 2 locations. The first is the South Korean administered group of islets called "Dokdo," which the Japanese government also claims and labels "Takeshima." This

dispute between South Korea and Japan actually spills into the islets' surrounding ocean, which is commonly called "The Sea of Japan," but which the South Korean government dubs "The East Sea." The second location is the East China Sea group of disputed islands called "Diaoyudao" in China, "Diaoyutai" in Taiwan, and the "Senkaku Islands" in Japan. (James T. Hong)



〈一個中國佬的機會—獨島東側〉，雙頻道錄像，12'30"，2015
A Chinaman's Chance – Dokdo East island, dual-channel video, 12'30", 2015

洪子健

生於 1970 年

居住和工作於台北

洪子健是美籍亞裔電影製作人及藝術家，已有二十多年的影片與錄像製作經驗，他的作品主題包括海德格、史賓諾莎、日本生物戰、鴉片戰爭與種族主義。近年他完成了一部關於國族主義和中國東海領土爭議的紀錄片，該片曾於 2016 柏林影展及紐約古根漢美術館放映。他目前正在研究東亞的道德概念，並於 2016 台北雙年展中發表了一件多媒體的實驗作品〈尼采轉世為一位中國女性與他們共享的生命〉。其文章散見於《e-flux Journal》和其他出版物。

洪子健的電影及錄像作品包括〈Behold the Asian: How One Becomes What One Is〉、〈Condor: A Film from California〉、〈資本主義萬萬歲〉及有關德國哲學家海德格的作品〈The Denazification of MH〉。有關日本七三一部隊的得獎紀錄片作品〈731: Two Versions of Hell〉於 2007 年完成，此主題於 2010 年由作品〈歷史血痕〉延續。其 2012 年的電影作品〈The Turner Film Diaries〉，根據臭名昭著的種族主義美國小說《透納日記》而創作。

他過去參加國內外展覽與影展包括 2016 台北雙年展、在南韓光州亞洲文化中心的 ACT Center 所舉辦的《Interrupted Survey: Fractured Modern Mythologies》、香港 Para Site 藝術空間的《土尾世界——抵抗的轉喻和中華國家想像》、2016 柏林影展，以及菲律賓馬尼拉當代藝術與設計博物館所舉辦的《土與石，靈與歌》。

James T. HONG

Lives and works in Taipei

James T. Hong is a filmmaker and artist who has been producing films and videos for over twenty years. He has produced works about Heidegger, Spinoza, Japanese biological warfare, the Opium Wars, and racism and recently completed a documentary about nationalism and disputed territory in the East China Sea which was screened at the 2016 Berlin Film Festival and the Guggenheim Museum in New York. He is currently researching the concept of morality in East Asia and presented a new experimental, multimedia work about Nietzsche and metempsychosis at the 2016 Taipei Biennial. Hong also occasionally writes articles for e-flux Journal and other publications.

Hong's films and videos include *Behold the Asian: How One Becomes What One Is*, *Condor: A Film from California*, *Suprematist Kapital*, and *The Denazification of MH* about Martin Heidegger, which is analyzed in the journal *Film-Philosophy*. Hong produced the award-winning documentary *731: Two Versions of Hell* about Japan's Unit 731 in 2007, which was followed by *Lessons of the Blood* in 2010. His 2012 short film *The Turner Film Diaries* is based on the infamous, racist American novel, *The Turner Diaries*.

Hong has participated in numerous international exhibitions and film festivals and his most recent include: *Interrupted Survey: Fractured Modern Mythologies* at ACT Center, Asia Culture Center in Gwangju, South Korea; *A Hundred Years of Shame – Songs of Resistance and Scenarios for Chinese Nations* and *Creative Operational Solutions* at Para/Site Art Space in Hong Kong; *2 oder 3 Tiger* at the Haus der Kulturen der Welt in Berlin, Germany; *Tito's Bunke* at the Württembergischer Kunstverein, Stuttgart, Germany; and *Soil and Stones, Souls and Songs* at the Museum of Contemporary Art and Design in Manila, Philippines and the JT Art Center in Bangkok, Thailand.

回莫村

「回莫村計畫」講述 1949 年後一批撤退泰緬邊境的中國軍隊所面臨的多重文化的交錯、不被認可的尷尬身份，以及邊境地區孤軍部隊的故事。這些在分裂歷史陰影下生活的人們，最終產生的是常人所不具有的歧義性。1949 年國共內戰之際，國民黨戰敗後原屬國民黨政府的正規軍由雲南撤退至緬甸，原二十多萬人員抵達緬甸時僅存兩千餘人員。在國際的壓力下，蔣介石指示這支部隊撤回台灣，但事實上則是「明撤暗留」：表面上這支部隊已解散，但私底下仍然保持戰備狀態以圖反攻。這一次形同向國際宣告，「當地軍人」不再有任何行動，以後與中華民國政府無關。因此，他們依然生活在泰鄉，像一群無家可歸的人、沒有任何國籍與正式身份。

1970 年，這支孤軍因生存需要，應泰國軍方要求，出面協助遠征泰共以換取居留權，並確定了孤軍在泰北以傭軍形式長久駐留的必要性。這段期間，許多人也開始種起滿山的罌粟花，並協助毒梟從緬甸運送毒品以改善生計，在過去這裡的毒品的產量佔全球產量的 80%，成為世界毒品中心。回莫村還有一個特殊的背景，此地大多是情報局的老兵或是家眷，因為在 1970 年代的冷戰架構下，美國政府秘密支持中華民國政府在回莫村成立了情報局，名為「國防部 1920 區光武部隊大陸工作組」，這支情報部隊的主要任務在於監控大陸的共產黨活動。此地成為了一個鮮少人知的情報村。

作品〈回莫村〉關注泰國清邁回莫村的自強之家，創辦人是一位牧師，但同時在冷戰時期，他也秘密地擔任 CIA 情報員，持續了有 39 年的時間，他的身份也點出了這段歷史的源頭及變化的過程。此地從 1980 年代開始成為世界的毒品中心，走私與販賣問題極為嚴重，目前有大約七十位左右的院童，這些孩童的父母親大多是因為販毒或走私毒品而遇害或入獄，因為當地的

毒品問題而成為孤兒。

在這件錄像作品中，藝術家邀請這些孩童成為拍攝團隊，與他們共同使用攝影機、錄音設備與燈光等等拍片器材，並且由孩童們親自訪問這位牧師，牧師在影片中娓娓道出作為情報員的過往。藝術家慣有的拍攝手法在本作品中仍在延續：從講故事的人、聽故事的人、到由孩童們組成的拍攝團隊，藝術家站在更為後方的位置，觀察著這一切、探討這個地區複雜的歷史。（許家維）

Huai Mo Village

Huai Mo Village Project relates the story of remnant troop on the border regions of Thailand and Myanmar (Burma) who face multiple cultural identities and the embarrassment of being of an unrecognized identity. People who live under the specter of history end up producing an ambiguity absent in ordinary people. In 1949, during the Chinese Civil War, the defeat of the KMT resulted in a perilous retreat of the Nationalist army from Yunnan to Myanmar with only 2,000 among 200 thousand soldiers reaching the destination in the end. Due to international pressure, Chiang Kai-Shek instructed the troop to retreat to Taiwan. In fact, the troop seemed to have disbanded, but in secret they remained in a state of combat preparing for their counterattack. Their actions were like declarations to the world that the "local soldiers" will no longer intervene. They severed all ties with the government of the Republic of China. Therefore, they remained living in this Thai village, like a group of homeless people without any national identification.

In 1970s, in order to sustain themselves in foreign lands and to exchange for the right to abode, the lost troop answered the request of the Thai military in assisting their expedition against the Thai communists, which then determined their prolonged stay as mercenaries in northern Thailand. During this period, many people



〈回莫村〉，單頻道錄像，8'20"，2012

Huai Mo Village, single-channel video, 8'20", 2012

grew poppies to increase their incomes for a better life, or assisted drug dealers to traffic drugs from Myanmar. The drug production in this region used to account for 80% of the global supply, determining its status as the international drug trade center at the time. Most of the villagers were either former intelligence officers or families. During the Cold War in the 70s, the American government secretly supported the Republic of China government's return to the Huai Mo Village to establish an intelligence base there, which was referred to as the District 1920 Guangwu Troop Department of Defense Chinese Affairs Team. The main task of the team was to monitor Chinese communist's activities. Now only a few people know about this village.

Huai Mo Village focuses on the Huai Mo Tzu Chiang House in Chiang Rai, Thailand. The founder of this house is a priest who, during the Cold War period, served as a secret informer for the CIA for thirty-nine years. His identity indicates the sources of this

period of history and the process of change. Starting from the 1980s, this region has turned into a world drug center facing serious issues of smuggling and trafficking. Currently, there are around 70 children most of whose parents have been killed or jailed due to drugs trafficking or smuggling. Owing to the local drug problems, these kids have become orphans.

In this video work, the artist invited these children to form a filming team and jointly used camera, sound recording equipments, lights, and other filming facilities. Children were able to interview the priest in person and to listen to him tirelessly talking about the past of the Intelligence Bureau. The artist's customary style is extended in this work — the people telling the stories, the people listening to the stories, the filming crew made up of orphans, with the artist standing further back, observing and exploring the complex history of this region. **(Hsu Chia-Wei)**

廢墟情報局

〈廢墟情報局〉是在回莫村的情報局遺址所拍攝而成，情報局原有的房舍已經拆除，現今只遺留下地基，並且由泰國陸軍所管轄。藝術家邀請了目前仍居住在這個區域的情報局老兵參與拍攝，並以此地基作為一個舞台，演出泰國的傳統木偶表演。此外也邀請擔任情報工作39年的老情報員（同時也是自強之家院長）錄製這部影片的旁白，同時在錄音室錄製旁白的過程也成為了影片的部分。

影片從情報局地基上的木偶劇團表演開始，操偶師頭戴黑色面具並身著黑衣進行這場表演。旁白述說著一個遠古的傳說，關於猴子將軍哈努曼（Hanuman）拯救軍隊的故事。這是流傳於東南亞各國的經典神話，在神話中，哈努曼帶領軍隊作戰，最終協助王子回到他當初被驅逐的王國。

旁白描述著這個故事的同時，畫面切換到了錄音室，老情報員正在錄製這段旁白，他看著巨大的投影，一面說遠古的傳說，一面描述著自己的真實經歷以及這些老兵在回莫村的真實處境，他們並不像神話裡的王子一樣能夠回到自己的王國，事實上這些老兵再也回不去他們的家鄉。當畫面回到了情報局遺址，舞台前聚集了很多觀眾正在觀看木偶劇團的表演，一部分是目前駐守在此的泰國陸軍，另一部分的觀眾則是情報局的老兵，他們全部戴著黑色面具，他們是在歷史洪流之中被遺忘的一群無名之人。影片的最後一幕是錄音室的空景，只有這部影片在錄音室獨自播放著。這是一部結合了神話與現實、紀錄與虛構的電影，並呈現了回莫村複雜的認同、記憶與想像。（許家維）

Ruins of the Intelligence Bureau

Ruins of the Intelligence Bureau was filmed at its historical site in Huai Mo Village. The original building of the Intelligence Bureau does not exist any longer, yet foundation slab, now governed by the Thai army, still remains. The artist invited former intelligence officers, who still live in this area, to participate in filming. The foundation slab was turned into a stage for a traditional Thai puppet show. The narrator in this video is the head of the Huai Mo Tzu Chiang House who served as an intelligence officer for thirty-nine years. The video also reveals the narration recording process.

The video opens with the puppet show upon the grounds of the Intelligence Bureau; the puppeteers are dressed in black and wear black masks. Simultaneously, the narrator recounts an ancient legend about the monkey general Hanuman rescuing the army. This classic myth is well-known amongst the Southeast Asian nations. In this story, Hanuman leads the troop to battle, and helps the prince to return to the kingdom he was exiled from.

While the narrator tells this story, the camera switches to the studio and shows the veteran officer in the middle of recording. He, while looking at a huge projection, recites the myth and describes his own personal experiences as well as the real situation of other former officers in Huai Mo Village. Unlike the prince in the myth, they are not able to return to their kingdom. In fact, these veterans cannot go back to their home country. When camera cuts back to the site of the Intelligence Bureau, one can see a large audience watching a performance of puppet troupe. Some of the audience currently serve for the Thai army and some are the former informants. All of them wear black masks. They are a group of unknown people who had been forgotten in the tides of history. The final scene of the video reveals an empty recording studio, where only the video is still running. Weaving together folklore and reality, documentary and fiction, this video reveals complex identities, memories and dreams of people in Huai Mo Village. (Hsu Chia-Wei)



〈廢墟情報局〉，單頻道錄像，13'30"，2015

Ruins of the Intelligence Bureau, single-channel video, 13'30", 2015

許家維

生於 1983 年

居住和工作於台北

許家維對於亞洲冷戰時期被遺忘的歷史有著濃厚的研究興趣，作品發展出對於探究現實與幻象、歷史與當下間的敏銳知性，並透過建立鏡頭以外的事件，連結正規歷史描述所未及的人與地方的關係。他不斷嘗試融合當代藝術與電影的語言去發展作品，並關注於如何通過影像創作介入現實，進而生產一種介於敘事世界與現實之間的異質敘事體。同時透過一種批判的態度，藉由影像的能力，將場域帶到美術館外任何一個地方，作為影像創作在政治實踐上的可能。他曾在 2015 年於荷蘭凡阿比美術館舉辦個展；作品也在 2013 年的威尼斯雙年展台灣館展出，同年也入圍了 HUGO BOSS 亞洲藝術大獎。另外也在許多的美術館及國際影展展出，包括巴黎網球場美術館、第三十九屆鹿特丹影展、2012 利物浦雙年展、2012 台北雙年展、龐畢度藝術中心、柏林世界文化之家及西班牙索菲亞美術館所舉辦的相遇國際錄像藝術節。

HSU Chia-Wei

Born in 1983

Lives and works in Taipei

Graduated from Le Fresnoy - Studio national des arts contemporains, France, Chia-Wei Hsu stresses specifically on the actionability underneath image creation when comes to the practice of art, while linking up the relationships of humans, materials, and places omitted in the narrative of the conventional history through establishing the incidents beyond camera. Hsu has thrown solo exhibitions including *Industrial Research Institute of Taiwan Governor-General's Office* at Liang Gallery, Taipei, Taiwan (2017), *Huai Mo Village* at Hong-Gah Museum, Taipei, Taiwan (2016) that was recognized by the Annual Grand Prize of The 15th Taishin Arts Award, *Huai Mo Village Project* at Art Basel, Hong Kong Convention and Exhibition Centre, Hong Kong, China (2016), and *Position 2* at Van Abbemuseum, Eindhoven, Netherlands (2015). The artist has participated in exhibitions such as *2 or 3 Tigers* at Haus der Kulturen der Welt, Berlin, Germany (2017), 2016 Taipei Biennial - *Gestures and Archives of the Present, Genealogies of the Future* at Taipei Fine Arts Museum, Taipei, Taiwan (2016), *HUGO BOSS ASIA ART* at Rockbund Art Museum, Shanghai, China (2013), The 55th International Art Exhibition - La Biennale di Venezia: *This is not a Taiwan Pavilion* at Palazzo Ducale, Venice, Italy (2013), and *Faux Amis / An Ephemeral Video Library* at JEU DE PAUME, Paris, France (2010). He and a group of artists also run an art space in Taipei: Open-Contemporary Art Center, an organization with functions of curation, creation, narrative, inter-disciplinary exchange, education as well as promotion of art that strives to seek every possibility to create communication in contemporary art. He is also the curator of Taiwan International Video Art Exhibition at Hong-Gah Museum, Taipei, Taiwan (2018) and *THAITAI: A Measure of Understanding* at Bangkok Art and Culture Centre, Bangkok, Thailand (2012).

美國派

臺灣解嚴（1987）前後的劇變時代，我剛好正讀著高中，除了親身目睹經歷了一場場激昂的街頭運動——比如某日放學就遇上「520 農民事件」，也開始對課本外的土地歷史感興趣。透過「黑名單工作室」《抓狂歌》專輯內〈臺北帝國〉的歌詞：「穿的是麵粉袋做的短褲」，首先讓我知悉並注意到印有「中美合作」握手標誌的各式各樣品牌麵粉袋。進而順藤摸瓜認識二戰與韓戰後，世界兩大陣營對峙的冷戰格局下，原來美國才是真正實質操控、左右島鍊臺灣的老大哥。

固然可以透過網路或出版品研讀熟稔這段歷史，但不知是否因為從小學習且有志創作之故，我還是喜歡透過雙手身體性地收集「中美合作」種種相關原件的漫長過程，猶如在陽明山求學生活、每每漫步徘徊於美軍眷區，彷彿自導自演著穿越劇，得以想像重返冷戰臺灣的時空現場感受體驗……。事實上，若非藉由這些點點滴滴地實物蒐羅、匯聚、整理，不僅對這座島嶼恐怕仍完全無知無感，甚至於根本也不可能會有強烈的創作實踐驅動力量，陸續轉化為諸如《美國派》（筆記書）、《小臺正傳》、《冷島》、《蔣王朝》、《美帝國》等系列的立碑計劃吧！（秦政德）

American Pie

I was a senior high school student in 1987, seeing the lifting of martial law in Taiwan. In addition to witnessing a wave of public protest in that turbulent period (for instance, I happened to be at the site of the 520 Peasant Movement one day on my way home from school), I became interested in this island's history deliberately excluded from textbooks. "The paints we wear are made of flour sacks" is part of the lyrics of *Taipei Empire*, a song included in the Blacklist Studio's album "Songs of

Madness." It alerted me to the fact that there were flour of different brands with a handshake sign on the sacks, symbolizing the Chinese-American cooperation in that period. Following this clue, I tracked down the bare fact that the United States was the real "Big Brother" who controlled Taiwan and the island chain in the Cold War structure, in its total confrontation with the communist bloc after the Second World War and the Korean War.

Certainly I could grasp this piece of history by collecting information from the Internet or related publications. Somehow, I preferred collecting the original objects of every stripe related to the history of Chinese-American cooperation by hand. I'm not sure whether it was because I aspired to learn and to be an artist at my tender age. As a result, I tended to roam around the American Military Housing when I lived and studied at the Yangming Mountain, as if I was directing and starring a time-travel TV drama, immersing myself in the atmosphere of cold-war Taiwan charged with excitement and tension. As a matter of fact, but for the incremental collection, accumulation and collation of these material objects, I would be ignorant about and insensitive to everything on this beautiful island as well as lacking the strong motivation to carrying out the series of stele-erection projects such as *American Pie* (a note-book), *The True Story of the Small Taiwan*, *Cold Island*, *The Chiang Dynasty*, and *The American Empire*. (Chin Cheng-Te)



〈美國派〉，藝術家收藏的歷史物件與文件，2016。左起：書籍《台灣在「海島防綫」上》、「我們一定要解放台灣」傳單、「中美合作」標誌。
American Pie, historical objects and documents collected by the artist, 2016. From the left: Book: *Taiwan on the Island Chain*, Flyer: “We must liberate Taiwan!,” The logo of Chinese–American Cooperation.

秦政德

生於 1971 年
居住並工作於台北

朋友們叫他「阿德」，當年「文化大學美術系事件」¹的關鍵人物，也因文大事件與同學共同創立「小草藝術學院」，自許為永遠的「小草 N 號志工」，小草藝術學院長年持續以在臺灣歷史文物中發現的圖像為載體製作明信片。除了臺灣歷史文件的蒐藏，他在藝術創作的方法學上發展出極具個人特色的地理學田野工法，透過「立碑」的行動揭示及再現被人忽略及被宏大敘事遺忘的重要臺灣歷史片段。（陳政道）

1. 1994 年秦政德於文化大學成立團體「藝術法西斯」諷刺美術系老師對學生言論的壓制而遭到退學，美術系學生於是發起抗議行動以及一個多月的罷課。最後秦政德復學，而美術系系主任被停職。罷課期間，學生自行成立「小草藝術學院」，邀請校外藝術家、老師與校友於學校廣場舉辦體制外的講座，這個短暫的學院，讓此事件多了另一個層次的意義。

CHIN Cheng-Te

Born in 1971
Lives and works in Taipei

“A-Te,” as his friends call him, was a pivotal figure in the historical incident of the Department of Fine Art at the Chinese Culture University occurred in 1994¹. The event prompted him to establish the “the Spring Grass Arts Academy” in collaboration with his classmates, after which he styles himself as the lifetime “Grass Volunteer Worker No. N.” Over the past decades, the Academy has kept producing postcards carrying the images appropriated from Taiwanese historical artefacts and documents. In addition to his collection of Taiwanese historical documents, the artist also developed sui generis geographical fieldwork techniques as part of his artistic methodology. By virtue of his actions of erecting steles, he managed to re-explore and represent those forgotten and neglected landmark events or fragments in the grand narrative of the Taiwanese history. **(Chen Cheng-Tao)**

1. As a student in the Department of Fine Arts, Chinese Culture University in 1994, Chin Cheng-Te founded the artistic group “Art Fascism” as an ironic reply to the professors who threatened their freedom of speech. This action unfortunately resulted in Chin’s involuntary withdrawal, and the students in the department organized a demonstration and a one-month strike. This incident ended with Chin’s re-enrolling and the dean’s suspension from duties. The student-founded “Spring Grass Arts Academy” was born during the strike, when it actively invited external artists, teachers and alumni to deliver public, informal lectures. This Academy might be ephemeral, but it gave a deeper meaning to this incident.

平行敘事

這個世界所存在的多種歷史，已成為我們整個政治與社會生活的一部份，因為這些歷史可以解釋我們生命過程的前因後果，和我們群體的構造。我們從歷史學習理解和感知這個世界的方法，以及人生的哲學。

歷史並非複雜而有序的系统，而是液態的，隨著時間不斷改變，現今標註歷史變化的細節，和建構歷史的重大事件，在未來卻無關緊要，而某些過去隱而不見的事實卻會突然出現，改寫了我們的過去。

我們的歷史是活生生的，是伴隨我們一生的實體。它並非一成不變的陳年往事，而是當下指引我們未來方向的指南針，也是我們藉以解釋自己生命的方法。我們會記得當下受到衝擊的感受，這會改變我們對事實的觀點，扭轉我們覺知當下的方式，改變我們對未來的看法。

我們不能用科學家的規則，把歷史解讀為事實的線性排列，相反的，應該把過去看成是有多條叉路的途徑，每個交會點都導向多種不同的方向。

個人的歷史與認同是以多種不同的敘事所組成，但我們傾向於忽略甚至遺忘大部份的敘事。但是這些未知的敘事卻建構了我們的過去和我們現在所走的路，也難怪我們會錯誤地詮釋自己的歷史。

我們今天的世界，儘管經濟發展多元，科技先進，文化依然是各自為政，甚至彼此孤立，文化之間的觀念隔閡，令國與國互相誤解。分隔各個文化的鴻溝，仍然存在。

我們心中的世界圖像、我們的社會身份及知識，大多建基於一套理念。尼采在《不合時宜的沉思》中斷言大家對歷史進行科學探求，其成果或會摧毀脆弱的心智，甚至妨礙未來世代從事自身文化的改革和復興事業。德勒茲對這理論的回應是：歷史的真實，不等同於人們切身體驗的真實。

順着這邏輯，我主張中國海員曾遠渡太平洋，到達彼岸考查事物。若把已被陳述的事情放一邊，再觀察美洲在西班牙統治前的考古文物，會發覺它們與另一個地方的器物很相似，而這些不同的文化使用了一些相同的技術。

要瞭解這兩個系統的古文物之間的關連，困難之處在於，必須先摒棄對科學和藝術的文化功能那些先入之見。要探索中國和南美洲「古代文物」的相似之處而不帶成見，就得尋找新方法，用那些似乎無理可循的實物證據，去平衡看似理性的學術研究語言。（法蘭西斯柯·卡馬丘）

Parallel Narratives

Many histories of the world exist; they have become an integral part of our political and social life because they can explain to us causes and effects of the course of our life, as well as how the communities we live in are organized. Histories explain to us the understanding of the world and how we conceive it, they explain us the philosophy of our life.

Histories are not complex and orderly systems, they are liquid, they change throughout the time, the details that help us to remind them change, the important facts are irrelevant in multiple futures and the facts that were hidden suddenly come to surface and reinvent our past.

Our history is alive, it is an entity that accompanies us during all our life, it is not a fixed event in the past but it is a compass that guides our present and the way we rationalize our life. We can remember feelings that impact our present and this changes our point of view altering the way we perceive our present and changing our perspective of the future.

We can not read our history as a linear order of facts, with the discipline of a scientist, but instead we have to consider our past as a road of forking paths where every cross point is a connection to many different directions.

There are narrations that complete our personal history and identity, we ignore many of these narrations, we forget many of these narrations and we may misinterpret our own history. These unknown narrations however construct our past and therefore the path that we follow in our present.

Despite the economic diversification and technological progress in our world today, cultures remain separated, even isolated, the conceptual barriers that exist between them causing nations to misinterpret each other. The abyss separating cultures still remains.

Our images of the world we live in, our social identities, and our knowledge are largely based on a set of ideals. In *Untimely Meditations*, Nietzsche claimed that the products of a scientific pursuit of history might overwhelm weak minds and prevent future generations from undertaking their own projects of cultural reform and renewal. Gilles Deleuze responded to this theory by saying that the reality of history is not the same as reality experienced by people.

Following this logic, I submit that Chinese sailors crossed the Pacific Ocean in search of what could be found on the other side. Contrary to what has been said, when we observe archaeological artefacts from pre-Hispanic America, we notice that they are very similar to those of societies elsewhere in the world, and that these different cultures used some of the same technologies.

The challenge in understanding the links between these two bodies of archaeological pieces of art is in doing away with our preconceptions of the cultural functions of science and art. To investigate the similarities between Chinese and South American “antiquity” without prejudice, we must find new ways to reconcile

the apparent irrationality of visual evidence with the apparent rationality of the language of scholarly research.
(Francisco Camacho)



影像截圖：翻攝自魏聚賢著作《中國人發現美洲》（1982年）
Still image: photographically reproduced from Wei Ju-Xian's book *Chinese Discovery of America* (1982)



影像截圖：古董收藏家宋杰介紹元朝青花龍紋蓮瓣大蓋盒
Still image: antique collector Sung Jieh introducing Blue-and-White “Dragon and Lotus Petal” Large Covered Box of the Yuan Dynasty

〈平行敘事〉，單頻道錄像，46' 47"，2018
Parallel Narratives, single-channel video, 46' 47", 2018

法蘭西斯柯·卡馬丘

生於 1979 年

居住和工作於阿姆斯特丹

法蘭西斯柯·卡馬丘生於哥倫比亞的波哥大。曾在 2008 至 2009 年間於阿姆斯特丹的皇家國際藝術村擔任研究員。卡馬丘的社會與政治參與計畫——可視為一種行動主義或社會論述——曾在國際的多場個展與聯展中展出，其中包括 2007 年魁北克雙年展，和 2012 年台北雙年展。他曾於 2009 年在阿姆斯特丹的 SKOR 公共藝術基會的「表現史賓諾沙」項目裡表演他持續進行的計畫〈集體結婚〉，其他的計畫包括打破金氏世界紀錄以及〈真理紀念碑〉——其中包括了與新墨西哥州小鎮居民共同製作的影片和雕塑，如今是格羅尼洛溫泉博物館的固定展示品。2010 年於盧森堡的卡西諾當代藝術中心駐村時，他發表了個展《Entkustung de l'art》。2011 年，他在〈十二種手勢〉計畫裡完成了一項介入行為，這項計畫是由洛杉磯的「公共學校」和巴黎的卡蒂斯基金會所發起。同年，他在荷蘭的范艾比現代美術館創作了一項與社區有關的計畫。他目前正執行一項社交媒體網站計畫 www.fulltopia.com。

Francisco CAMACHO

Born in 1979

Lives and works in Amsterdam

Francisco Camacho was born in Bogota, Colombia. He was a research fellow at the Rijksakademie in Amsterdam in 2008–2009. Camacho's social and politically engaged projects, which can be viewed as forms of activism or social discourse, have been presented in numerous solo and group exhibitions internationally, notably at the 2007 Biennale de Québec and the 2012 Taipei Biennale. In 2009 Camacho performed his ongoing project *Group Marriage* at SKOR in Amsterdam as part of *Manifestatie Spinoza*. Other projects include record-breaking feats in *The Guinness World Book of Records*, and *Truth Monument*, a video and sculpture created with the inhabitants of a town in New Mexico, now on permanent display at the Geronimo Springs Museum. His solo exhibition *Entkustung de l'art* was presented at Casino Luxembourg – Forum d'art contemporain, where he was a resident artist in 2010. In 2011 Camacho completed an intervention as part of *12 Gestures*, a project initiated by The Public School, Los Angeles, and the Kadist Art Foundation, Paris. Also in 2011, he created a community-based project for the Van Abbe Museum, Eindhoven. Currently he is working on a web social media project www.fulltopia.com.

玉仁集體 OKIN COLLECTIVE

〔練習 02—插曲〕

汝矣島公園作為一個舞台，它像是由時間與事件層層堆疊而成的薄餅，玉仁集體在此構思著一場由無法被定義的裝置與表演所組成的插曲。〔練習 02—穿插〕拍攝的場景——汝矣島公園——過去曾是機場跑道所在，接著被改為五·一六軍事政變的紀念廣場，如今則是一座公園。在公園的另一側，有一架民用 C-47 運輸機被擺放在大韓民國臨時政府建立時的歷史事件發生地。C-47 運輸機以歷史時間、空間和環境位置介入於此空間之中，喚起社會政治脈絡與歷史的關係。玉仁集體的表演轉化自對場所與身體、身體與語言、行動與行動的不同提問，並運用當下普遍的溝通媒介：文字簡訊來指涉，使用擬聲字取代情感表達及具象詩的文學形式，而這樣的文學形式在日本殖民統治時期（韓國）詩人李箱的詩詞中也看得到。（玉仁集體）

[Practice02-Interlude]

Regarding Yeouido Park as a stage in which thin layers of time and incidents are overlapped like crepes, Okin Collective conceived an interlude comprised of unidentifiable installations and performances. Yeouido Park, the space for *[Practice 02-Interlude]*, was once a runway for an airport, then a square to commemorate the May 16 military coup, and now it has become a park. On the other side of the park, there is a civilian transport C-47, placed at the coordinates of a historical event, where the Provisional Government for the Republic of Korea was established. The ways in which the C-47 aircraft intervenes in this space, with its coordinates set by its own place in time, space, and circumstance, invoke the ways in which sociopolitical context deals with history. Okin Collective's performance transcends the different questions that arise from place and body, body and

language, and action and action, making reference to text messages, which have become a universal medium for communication, the use of onomatopoeia that substitutes for emotional expression, and the literary form of concrete poetry, which can be seen in Yi Sang's poems written during the Japanese colonial rule. (Okin Collective)



〈練習 02—插曲〉，單頻道錄像，有聲，彩色，10' 40"，2017
[Practice02-Interlude], Single Channel Video, Full HD, Sound, Color, 10' 40", 2017

玉仁集體

玉仁集體（2009 迄今）是由李庭旼（Joungmin Yi）、金華用（Hwayong Kim）和陳是有（Shiu Jin）組成的藝術家團體。團體名是以首爾市鐘路區的玉仁公寓大樓——同時也是他們第一個計畫的發生地點來命名。

玉仁集體的第一個計畫「玉仁公寓計畫」，肇始於拜訪一位曾住在集合式建築玉仁公寓（當時預定 2009 年 7 月拆除）中的藝術家成員。公寓的重建發展決策來得非常突然，因此居住其中的租戶們沒有足夠的時間進行搬遷。「玉仁公寓計畫」現地研究包括了訪查住戶在過程中被迫搬遷的不幸遭遇、追溯昔日居民留下來的種種痕跡、探討現代主義建築的象徵價值以及周邊環境的歷史性。

玉仁集體透過挪用、仿製、對場所的再挖掘、借用語言的碎片等等不同的實踐方法來創造混合的情境。對玉仁集體而言，藝術在社會中的角色是為現實提供新的觀點，在其藝術實踐中，「即興」特質創造了一種以合作和尊重差異為基礎的另類工作方式，並且在他們的創作結構中，直接體現合作生產所需的靈活性。

玉仁集體自成立以來已進行各式各樣的計畫、表演和展覽，包括 2010 年於首爾玉仁公寓舉辦《玉仁：開放場址》個展，參與釜山美術館的《人生，永無平靜，只有冒險》（2010）、《開放庫房》（西班牙，2012）、《有形真相》（奧地利，2012）、總體當代美術館舉辦的《發聲行動》（2013）、Festival Bo:m 2014、第十屆光州雙年展（2014）、人造物藝術節（比利時，2015）、《Rien ne va plus? Faites vos jeux!》（de Appel 藝術中心，2016）等展出。自 2010 年 9 月起，玉仁集體網路廣播電台 [STUDIO+82] (<http://okin.cc>) 正式開播。

Okin Collective

Born in 1985

Lives and works in Singapore

Okin Collective is an artists' group, which consists of Joungmin Yi, Hwayong Kim, Shiu Jin, named after Okin Apartment complex in Jongnogu, Seoul, where in which the first group project was held.

The inaugural project, 'Okin Apartments Project' was stemmed from a visit to one of the artist member who lived in the complex where was to be demolished in July, 2009. The decision of redevelopment was abrupt so the tenants did not have enough time to prepare their move out. The project composed of researches the stories on the site including: the tenants' unfortunate situation during the eviction process for the redevelopment project, traces left by the former residents, symbolic values of the modernist buildings, and historicity of the surroundings.

According to the artists of Okin Collective, art's role in society is to offer new perspectives on reality. They create hybrid situations through complex matrix of appropriation, pastiche, discovery of sites, borrowed linguistic fragments and different methods of practice. The improvisational quality of their practice offers an alternative way of working defined by cooperation and respect for difference, and the flexibility required for collaborative production is directly demonstrated in the structure of their works.

The group has organized various projects, performances and exhibitions since its inception, including its solo show entitled *Okin OPEN SITE* at Okin apartments, Seoul(2010). It has participated in *Life, No Peace, Only Adventure* at Busan National Museum of Art (2011), *Open Hangar* (Spain, 2012), *Truth is Concrete* (Austria, 2012), *Acts of Voicing* at Total Museum (2013), *Festival Bo:m 2014*, 10th Gwangju Biennale (2014), ARTEFACT FESTIVAL 15 (STUK, Belgium, 2015), *Rien ne va plus? Faites vos jeux!* (de Appel art centre, 2016) and more. They have been running Okin Collective Internet radio station [STUDIO+82] (<http://okin.cc>) since September 2010.

李燎 LI LIAO

春風

武漢某寫字樓下，找裡面上班的人在他上班時把我鎖在樓下，直到他下班時給我解開。（李燎）

Spring Breeze

I stood downstairs an office building in Wuhan, asking someone who works there to lock me up on site, and unlocked me after he came off duty. (Li Liao)



〈春風〉，單頻道錄像行為記錄，127'，2011

Spring Breeze, documentary of artist's performance, 127', 2011

李燎

生於 1982 年

居住和工作於深圳

中國行為藝術家李燎生於湖北，2005 年畢業於湖北美術學院，並在 2013 年獲得 HUGO BOSS 亞洲新銳藝術家大獎提名。李燎的創作形式多元，以行為表演為主，他往往將自己置身於公共社會場域，雖不帶有特定批判意識，但能以一些荒誕和微小的行為，來反映隱藏在社會規範下的普遍認知。他通過轉換自身經歷來提問藝術與社會之間的關係，或是針對如藝術體系、展覽機制等問題。李燎的行為藝術深深根植於他的日常生活與情感需求。他的意圖不僅在於培養一種基於親密關係的藝術風格，而是在日常情感和公共空間之間創造一種令人意想不到的強烈碰撞。

LI Liao

Born in 1982

Lives and works in Shenzhen

Graduated from the Hubei Institute of Fine Arts in 2005, Chinese performance artist Li Liao was nominated for the HUGO BOSS Asia Art Award in 2013. His oeuvre takes on multifarious forms with a large body of performance art. Adopting no critical attitude, he tends to situate himself in public places, carrying out absurd and low-profile acts to reveal the stereotypes masked by social regulations and norms. By reference to his personal experiences, Li undertakes an enquiry into the relationships between the arts and the society, as well as questions the art system and exhibition mechanism. His performance has been deeply rooted in his quotidian existence and emotional needs. He intends not only to form an intimacy-based art style but also to provoke an unanticipated head-on clash between quotidian sentiments and public spaces.

克里斯計畫 I：瑪利亞、錫礦、香料與虎

關於「克里斯計畫」

「克里斯計畫」從「棉佳蘭」出發，進而以解開線性時間軸，想像歷史的方式，進一步重新檢視、想像馬來西亞和其鄰近區域（馬來群島）文化主體性的變異以及「他者」（Other）的異化過程。東南亞這個於1950、1960年代才出現的名詞，以及隨著二次世界大戰結束後冷戰時期所劃下的國家「界限」，這些看不見卻在意識中清楚烙下的國界實際上隱藏了掌權者虛構的能力，以及諸如民族、宗教信仰等的歷史幽魂們。「克里斯計畫」企圖啟動一部關於「他者化」的結構與演變史的書寫，以「電影」作為方法，嘗試牽連出1950、1960年代電影（明星）工業——電懋、國泰以及邵氏，和電影（明星）工業背後和冷戰相關的幽微關係與因此建制的框架、看不見的界限，以及早於西方馬來群島殖民史甚至早於馬來王朝建立的文化（主體性）移動史間的多重對話與難題。1950、1960年代香港主要的兩家電影公司電懋和邵氏，實際上都來自當時的馬來亞，其中電懋為國泰的子公司。1964年台灣轟動一時的神岡空難，來台出席當時亞洲電影節和擴展電影版圖的國泰老闆陸運濤為罹難者之一。陸雲濤的罹難，宣告了電懋與國泰電影版圖的萎縮與消失。而二戰結束後，國泰與邵氏為了因應馬來群島（尤其是新馬）的電影市場，也各自建立了馬來電影的製片廠。

展出作品〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉

〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉以「棉佳蘭」一家隱秘的想像電影工作室為軸，以及導演 Ravi（「棉

佳蘭計畫」裡〈棉佳蘭一日無光（第一章）〉中的其中一個角色，也是馬來西亞國小課本中最常出現的印度裔名字）一部嘗試借鏡於印度寶萊塢電影和電懋音樂性電影的處理手法，以拆解印度史詩 Ramayana 和諸多民間傳說（人民和「外來者」版本）為敘事文本，卻音畫分離時空與素材錯置的「類電影」、和 Ravi 拍攝「電影」前所「蒐集」的各類照片、文件、物件等為座標，結合叩問文化主體性變異過程中「他者化」異質書寫的問題意識，共同組成觀者自行建構的意識影像。其中，Ravi 所「蒐集」的眾多資料當中除了 Ramayana 部分文本與其圖集以外，還包括日本將領德川義親（Marquis Yoshichika Tokugawa）於1921年在馬來亞森林成功捕獲一只老虎的紀念照和當時他所寫的敘述文。老虎常和鼠鹿一同出現在民間故事中，也出現於馬來西亞的國徽，象徵著人民的勇敢與堅強。老虎也是殖民政府建構馬來亞國族敘事而運用的隱喻之一。（區秀詒）

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau

About The Kris Project

The Kris Project departed from Mengkerang, an imagined place, and gradually re-examine and re-imagine transformation of culture subjectivity of Malaysia and its' nearby region, as well as alienation of the "Others", through untying linear timeline and ways of re-imagining history. The term Southeast Asia emerged only during the 1950s and 1960s. Nation borders were drawn after the end of Second World War and during the Cold War. These borders were not visible but were printed into our consciousness. Abilities of people in power to fictionalize

things and phantoms of nation, religion, and faith were hidden beneath or behind these borders. Using “film” as a method, *The Kris Project* attempts to initiate a piece of writing on transformation as well as changing structure of “being the other” in history. While implicating the dark relations between film industry in the 1950s and 1960s and the Cold War, such as Motion Picture and General Investment Ltd., Cathay and the Shaw Brothers, this project also attempt to re-examine the restrictions that were built after, that is the invisible borders. *The Kris Project* also tries to construct multiple conversations and difficulties between the above mentioned film industry and history on the mobility of culture subjectivity earlier than the colonization era and even the establishment of Malay Sultanates. Motion Picture and General Investment Ltd. and the Shaw Brothers, two major film companies in Hong Kong during the 1950s and 1960s, were actually from the then Malaya. Cathay in fact, was the mother company of Motion Picture and General Investment Ltd. Loke Wan Tho, the owner of Cathay, died in a plane crash in Taichung after attended the Asian Film Festival in the year 1964. Loke Wan Tho’s death signified the recession and disappearance of Cathay film. Both Cathay and the Shaw Brothers established their own production studio of Malay films after the Second World War.

Exhibited work:

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau started from a hidden and imagined film studio in Mengkerang. Ravi, the film director, as well as one of the fictional character appeared in *A Day Without Sun in Mengkerang (Chapter One)* (2013), also one of the regular Indian names to appear on Malaysian primary school textbooks, makes a dislocating “pseudo film” that tries to imitate Bollywood and Motion

Picture and General Investment Ltd. musical filmmaking style, as well as deconstructing Indian epic *Ramayana* and all sorts of folklores, be it the people version or the “pendatang” version. Altogether with “collected” photos, documents, sketches, objects by Ravi for pre-production of his “film”, and alienated writing of the “Others” during the transforming process of culture subjectivity, they form a self-construct images of the consciousness in the viewer’s mind. Among the “collected” items of Ravi include a photo of Marquis Yoshichika Tokugawa in 1921, where he portrayed with the tiger he captured in Malayan forest. Tiger (harimau) and Sang Kancil were regulars in Malaysian folklores. Tiger also was presented on the national emblem of Malaysia, symbolizing courage and strength of the people, as well as a metaphor for national narrative of Malaya, implemented by the colonial government. **(Au Sow-Yee)**



〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉，單頻道錄像、物件與文件，15'，2016

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau, single-channel video, objects and documents, 15', 2016



〈克里斯計畫 I：瑪利亞、錫礦、香料與虎〉，單頻道錄像、物件與文件，15'，2016

The Kris Project I: The Never Ending Tale of Maria, Tin Mine, Spices and the Harimau, single-channel video, objects and documents, 15', 2016

區秀詒

生於 1978 年

居住和工作於台北

出生於馬來西亞，畢業自文化大學戲劇系，舊金山藝術學院電影研究所、國立台北藝術大學新媒體藝術研究所。區秀詒的創作實踐以擴延影像與影像製造以及和歷史、政治、權力之間的關係為核心概念。作品曾在東京森美術館、柏林 HKW、曼谷文化與藝術中心（BACC）、上海外灘美術館、新加坡國際電影節、韓國首爾國際實驗電影節牯嶺街國際小劇場藝術節等展覽與電影節發表。她同時也是《數位荒原》特約作者、「亞答屋 84 號圖書館」共同創辦人之一。

AU Sow-Yee

Born in 1978

Lives and works in Taipei

AU Sow-Yee was born and grew up in Malaysia. Her practice revolves around moving images, historical narrative, representational politics and power. She completed her M.F.A from San Francisco Art Institute on experimental filmmaking and Graduate School of New Media Arts at the Taipei National University of the Arts. Sow-Yee's works were exhibited in Mori Art Museum (Tokyo), HKW (Berlin), Shanghai Rockbund Art Museum, Singapore Film Festival, official selection of Experimental Film and Video Festival in Seoul (ExiS), BACC (Bangkok) and various other exhibitions and screenings. She is currently a guest writer for online magazine *No Man's Land* and co-founded Kuala Lumpur's Rumah Attap Library and Collective in 2017.

侯俊明 HOU CHUN-MING

亞洲人的父親¹

2008 年，我開始了「亞洲人的父親」訪談創作。

那時候我的父親已八十六歲，每看見父親一次，父親就更衰老一些，更趨近死亡一些。這讓我很焦慮，有著被時間追趕的迫切感。我不太回家的，即使回家，也很少與父親互動，其實是一直無法與父親互動，無法與父親建立起緊密的聯結。但父親已經衰老，我快要失去與父親聯結的機會了。

不曉得為什麼，我非常渴望這種父子的聯結，好像少了它，生存的動力就無法被建立。

透過「亞洲人的父親」一對一的訪談創作，我想知道別人都有著什麼樣的父親，別人是怎麼當父親的，父親對他們是重要的嗎？而父親對他們的影響又是些什麼？

大部分的受訪者說，這是他們第一次全面而深刻的談論父親。父親很遙遠，很陌生。他們對父親的了解有限。他們無法了解父親。

我想，用動物的形象來談父親或許會簡單些。所以有些人的父親在訪談中變成了大象、獅子、老鷹……。透過這些形象的描述與塗鴉，有更多更具體的回憶不斷被喚起，甚至改變了受訪者對父親的了解。對父親有更多的包容、諒解與疼惜。

在訪談中我也發現，日本人的父親在工作與家庭角色之間有很大的斷裂，泰國人的父親很包容子女，而台灣人的父親對子女有比較強烈的控制……。

這樣的結論很有意思，但偏頗。我的取樣並不具備足夠的份量來概說它們。

「亞洲人的父親」訪談所限定的區域大致是以台灣為中心輻射出去的鄰近國家，以「城市」為單位做定點的訪談。

這些東北亞、東南亞的「鄰居」們在政治、宗教、文化上都與台灣有著歷史的淵源。包括面對帝國的擴張與反抗、儒釋道回等宗教信仰的傳遞與演繹，以及七〇年代「四小龍」的經濟競爭，晚近的移工、跨國婚姻、新中國的崛起，都更緊密的聯結著這個區塊，迫使我們必須更深切的了解我們的「鄰居」。

「父親」是每個人都能談的，極具私密的個人生命故事，卻又能被放到大時代的背景裡來被理解，在不同區域的社會文化呈現出不同的「父親」共相。

但尋求共相不是我的目的，應該是這樣的，有多少種人就有多少種父親。透過「父親」，我們看見的是在大時代脈絡下具體的個人生命歷程。（侯俊明）

1. 「亞洲人的父親」是於亞洲七個城市進行的訪談暨創作計畫，本次展覽中展出曼谷（2010）、首爾（2018）兩套作品。展出內容包括訪談問卷、受訪者素描、粉彩，及侯俊明為訪談而作的繪畫。

The Asian Father Interview Project¹

I've undertaken *The Asian Father Interview Project* since 2008.

My father was 86 at the time this project was launched. Every time I see him, I find him older, weaker, and closer to death. It really concerns me, and I feel like I'm racing against time. I am seldom home; even if I was, I rarely talked with my father. The fact of the matter is that I don't know how to interact and forge a close bond with him. He is getting old at a blistering pace, and I am running out of time to make it.

Somehow I long for the close bond between father and son, and I feel that it is my *raison d'être*.

Through these one-to-one interviews in this project, I try to address the following questions. What do others' fathers look like and tend to do? Do their fathers have particular significance to them? What are the influences of their fathers on them?

Most of the interviewees said that this was the first time they talked about their fathers to such a comprehensive and profound extent. Their fathers are always away, and therefore unfamiliar to them. The interviewees know little about their fathers, let alone understand them.

As far as I am concerned, describing the role of a father with the images of animals might be a more intelligible way. As a result, the interviewees compared their fathers to elephant, lion, eagle, and so forth. These symbolic descriptions and pieces of graffiti evoked the interviewees' vivid memories and even helped them know more about their fathers, which resulted in the former's tolerance, understanding and affection to the latter.

These interviews also indicated an unbridgeable chasm in Japanese men between their roles as a worker and a father. Besides, Thai fathers are relatively tolerant of their children, while Taiwanese fathers act in an authoritative manner *vis-à-vis* their sons and daughters...

Such a conclusion is intriguing yet biased. My sample size was too small to yield reliable data and indication.

The scope of this project is confined to the countries lying adjacent to Taiwan, and the project per se consists of city-based interviews.

These neighboring countries in Northeast and Southeast Asia have historically indissoluble bonds with Taiwan in terms of politics, religion and culture, such as their sufferings from imperial expansion and their ensuing resistance, the transmission and interpretation of

Confucian, Buddhist, Taoist and Islamic religious traditions, the competition among the Four Asian Tigers in the 1970s, as well as the recent issues such as migrant workers, mixed marriage and the rise of a new China. All these contribute to a stronger connection among the members in this region, urging us to know more about our neighbors.

"Father" is a common topic of discussion for everyone. It involves private life stories but can be grasped against the context of grand times. The universal symbol of father is multifariously manifested in different socio-cultural milieus.

However, I have no intention of looking for the universal, but believe that there is no parallel between any two fathers. Treating "father" as the topic, we have the opportunity to glance at these interviewees' life journeys charted within the context of grand times. **(Hou Chun-Ming)**

1. *The Asian Father Interview Project* is an interview-based art series created successively in seven Asian cities. This exhibition presents two series of this project: Bangkok (2010) and Seoul (2018). The content of these exhibits include interview questionnaires, the pastel sketches of the interviewees, and Hou Chun-Ming's paintings inspired by the interviews.



〈亞洲人的父親：首爾篇〉藝術家侯俊明與受訪者任氏家族（任泰俊、任大植）合照，2018
The Asian Father Interview Project: Seoul, artist Hou Chun-Ming with interviewees Im family (Im Taejun and Im Daesik), 2018

侯俊明（六腳侯氏）

生於 1963 年

居住和工作於台北和苗栗

侯俊明，1963 年出生於台灣嘉義縣六腳鄉，貫以「六腳侯氏」署名，畢業於國立藝術學院（現改制為國立台北藝術大學）美術系第一屆。九〇年代以裝置、版畫形式進行創作，大膽挑戰禁忌、富儀式性，作品恆常與當下台灣政治環境和社會現況有密切關聯，曾於 1995 年及 2013 年受邀威尼斯雙年展等國際展。近年創作轉向心靈探索的隨手畫、自由書寫和以文字形音義為發想並結合台灣民俗信仰之漢字創作；並於 2008 年起陸續於橫濱、台北、台中、曼谷、嘉義及香港等城市進行「亞洲人的父親」訪談創作計畫，其最新的創作系列〈身體圖〉創作也依訪談模式進行身體慾望的意象探索。

著有《搜神記》（時報文化，1994）、《三十六歲求愛遺書》（大塊文化，2002）、《穀雨 · 不倫》（華藝文化，2007）、《鏡之戒》（心靈工坊，2007）、《侯俊明的罪與罰》（田園城市，2008）及《跟慾望搏鬥是一種病：侯俊明的塗鴉片》（心靈工坊，2013）。

HOU Chun-Ming

a.k.a. Legend Hou/ Hou of Liuchiao Township

Born in 1963

Lives and works in Taipei and Miaoli

Born in Liuchiao Township, Chiayi County, Taiwan in 1963, Hou Chun-Ming graduated from the National Arts Academy (now Taipei National University of the Arts) and styles himself as Hou of Liuchiao Township. He engaged in taboo-breaking installations and woodcut prints as early as in the 1990s, and his uncanny and ritualistic artworks always faithfully reflect the political and social status quo of Taiwan. Hou has been invited to participate in many international art exhibitions including the Venice Biennale, Taiwan Pavilion in 1995. In recent years, he has re-orientated his artistic practice towards freehand drawing in which he finds inner sustenance, *écriture automatique*, and Chinese characters that represent an aesthetically pleasing mix of configuration, pronunciation, meaning and Taiwanese folk beliefs. Since 2008, Hou has embarked on *The Asian Father Interview Project*, an interview-based art series created successively in Asian cities including Yokohama, Taipei, Taichung, Bangkok, Chiayi and Hong Kong. His latest work *Body Images* once again uses interview-based techniques and methodologies to transform bodily desires into artistic expressions.

He is the author of several books, including *Anecdotes about Spirits and Immortals* (China Times Publishing, 1994), *A Suicide Message of Dying on Love at Age 36* (Locus Publishing, 2002), *Grain Rain. Amorous Affair* (Cans Art, 2007), *The Caution in Mirror* (Psy garden Publishing, 2007), *Legend Hou's Sin & Punishment* (Garden City Publishing, 2008) and *Suffer from Desires: Hou Chun Ming's Free Drawing* (Psy garden Publishing, 2013).

美軍與父親

〈美軍與父親〉包含了八十九份的紀實素描，內容描繪我父親曹東煥從 1945 年他 11 歲時，第一次在日本北海道見到美國軍人，到 1959 年服役於美國陸軍附編韓軍（KATUSA）這段期間的所見、所聞和所經歷的歷史。

這件作品的創作過程進行得非常緩慢。當我試著回溯父親的記憶時，有時候會很難具體地傳達他記憶中的事件與場景。我特別注意他在回憶這些往事時的精神狀態，當他以防衛與內省的方式回溯過去的行為時，往往顯得吞吞吐吐，使對話難以順利進行。然而，若對話過程完整，那些在意識深處被遺忘的個人史，以及被隱藏的家族故事，就能夠順利展開來。這些素描清楚呈現了上述的事情，不過，有一天我們的對話中觸及了韓戰，現實就像是一場意識型態的惡夢。儘管如此，最重要的是，透過讓他人從心理層面介入他個人的歷史經驗，我父親得以將自己從過去被視覺與聽覺感官經驗所佔據的精神狀態中解放出來。

生 生—父子計畫，2002~2009

開啟我和父親一起創作的契機是我五歲時在他的雕塑上小便的記憶。那件雕塑放置在父親過去任職的學校校園中。那件雕塑的影響來自於 1952 年時，他在東京—大阪法國當代藝術展海報封面上第一次見到羅丹〈沈思者〉的圖像。1974 年，「新村運動」正積極展開中，為了激勵學生奮發思考學習，他在那年刻了這座坐姿的中學生人像。

2002 年三月，我計劃把他的雕塑置放在文學促進組織設立的「新世代韓國當代美術館」中。就在這時，我開始傾聽他談到這件雕塑和海報的事情，然後將他的故事畫成素描，放進展覽。這件作品不僅展現當時韓國現代化與文明體系的落後，也呈現父親在極權下的

日常生活、夢想，以及改變這些事情的渴望。我試圖透過他的繪畫與雕塑來展現父親的時代與我的時代之間的關係。

藉由上述的創作方法，我開始可以用客觀的角度來理解他。後來，我對他過去沈重的人生開始感到好奇，在他的家鄉不斷寫信給他。信件往來中，我想要了解更多他日常生活與家務事的細節。談話的展開，是召喚家庭機制中的各種小故事與傷害，從過去一直進行到現今。我們經過長期的對話，一起回溯他的記憶。我告訴他，我想以繪畫加上文字的方式來講這個故事。父親同意後，他開始用這種紀錄形式描述他的故事。

這些素描講到他的童年歷程——他隨著被徵召到日本北海道的我祖父一同在日本生活了四年、回到家鄉後發生韓戰的記憶、被鄰居說三道四、無故死亡的含義、在釜山的艱困環境下求學、以美術老師的身份在湖南高速公路的開幕上展示他設計的人體排字，還有在 1974 年新村運動中創作的雕塑〈讓我們思考和工作〉。

我在這件作品中試圖呈現的不僅是作品本身的圖像或實體，還有真實的行為，以及父子之間的怪主意，圍繞在這些事情的互相理解、合作，和各種複雜的思想與事件的各個面向。（曹海準）

U.S. Army and Father

U.S. Army and Father is a 89-page documentary drawing of the history that my father, Donghwan Jo who has seen, heard, and experienced since he was 11 years old in 1945 when he had seen an American soldier for the first time at Hokkaido in Japan and till he was in service of KATUSA in the US Army in 1959.

The process of the work has been completed very slowly. During the time that I retrieved the memory of my father,

I had sometimes hard time to express in the concrete his memory on events and situations. I've focused more on his mental state for such subject matters. The hesitation when he revealed his past behaviors in a defensive and introspecting way made impossible the conversation go smoothly. However, he showed his individual history and hidden family story as rumples of forgotten consciousness are smoothed out by having a full conversation. The drawing shows it very well, but the reality like the nightmare of ideology which is switched up in a one day during the Korean War is intervening in our conversation. Yet, the most important thing is that my father freed himself from the psychological state which seized what he had heard and seen in his private territory and that he opened a way by which others can intervene in his private history in the psychological side.

Life Life-Project for Father and Son, 2002~2009

The beginning that I worked with my father was the memory on my piss on his sculpture when I was 5 years old. The sculpture is set up in the campus where my father had been employed. He sculptured it under the influence of *Le Penseur* of Rodin that was the cover-page of pictorials 6eme Tokyo-Osaka Exposition Francais Contemporain that he first met in 1952. In 1974 when this sculpture was made, New Village Movement was running actively. In order to inspire his students with hard study with thinking, he sculptured this sitting a middle-school student.

I intended to install his sculpture in the pavilion of Korea Modern Art of New Generation planned by Literary Work Promotion Organization in Mar 2002. Meanwhile, I started to listen him talk on the sculpture and pictorials. I turned the story into drawings and put them on exhibition. This work shows not only poor Korean modernization and civilization system, but also everyday life of my father in Totalitarianism and his dreams and hope adjusted in that. Working with his drawings and sculptures, I intended to

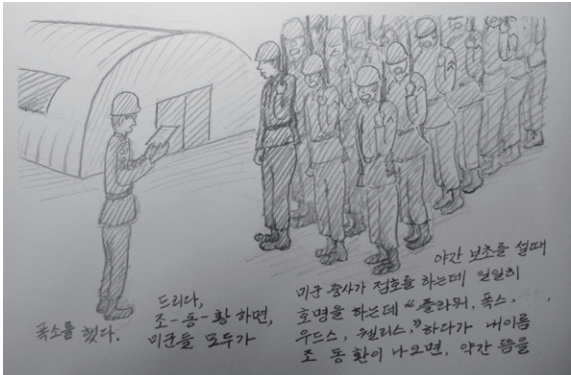
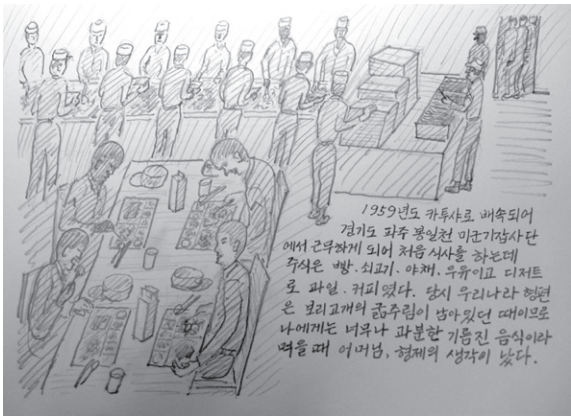
show the relationship between the times of my fathers and mine.

By means of the work above, I could become understand him in an objective point of view. Getting to be interested in his severe life like that, I wrote him in his hometown repeatedly. Be in correspondence with him, I wanted to know more details on his personal life and family affairs. The communication with him was developed by calling out various episodes and hurt in the family mechanism into the current time. Through the communication for a long time, I retraced his memory with him. I desired to make the story in the form of drawings with essay. Accepting the offer, he started to describe the story under the form of documentary.

The drawings tell his childhood, grand fathers conscript to Hokkaido in Japan, family's 4-year-life in Japan, memories on Korean War after coming back to homeland, gossips by neighbors, meaning of the dead without any special reason, living in Busan for studying in adversity, and show his presentation of card section in Honam Express Way Opening as an art teacher, and sculptures to the effect of *Be Thoughtful Before Working* during the New Village Movement in 1974.

What I intended to realize in this work is not only the work itself in image or object, but also real conditions and extraordinary ideas between father and son, comprehension and cooperation for that, actual process assuming an aspect of various and complicated ideas.

(Haejun Jo)



《美軍與父親》，89 張素描與文字，2002 - 2009
U.S. Army and Father, 89 drawings with texts, 2002-2009

曹東煥 + 曹海準

曹東煥生於 1935 年，韓國，目前工作與生活於全州。

曹海準生於 1972 年，韓國，目前工作與生活於首爾、泉州及德國斯圖加特。

Donghwan JO & Haejun JO

Donghwan Jo, born in Korea in 1935, lives and works in Jeonju.

Haejun Jo, born in Korea in 1972, lives and works in Seoul, Jeonju and Stuttgart, Germany

張乾琦 CHANG CHIEN-CHI

脫北者

1990 年代後期，在一次於 2300 萬人中至少餓死了一百萬人的嚴重飢荒之後，「脫北者」開始逃離北韓進入中國。他們跨越邊界來到中國躲藏，等待走上一趟極為隱密、危險的逃脫之路，這條所謂的「亞洲的地下鐵路」自華北一路延伸至寮國，跨過湄公河來到泰國，最後才會被遣送至南韓。

這趟不可預期的逃脫旅程可能花上幾個禮拜、幾個月甚至數年。中國警方例行地取締這些企圖跨國逃亡的北韓人。警方的掃蕩行動可一次網羅上百名逃脫者。若在中國或寮國的逃離途中被逮捕，他們會被遣返極權主義的北韓，送入嚴酷的勞改營或是判處死刑。

馬格南攝影通訊社的攝影師張乾琦，在 2007 與 2009 年與這些逃亡者同行，記錄下這段黑暗旅程。迄今為止，他仍持續地記錄「脫北者」的困難處境。

Magnum photographer Chien-Chi Chang traveled with the defectors to document the darkest journey in 2007 and 2009. To date, He has continued to document the plight of North Korean defectors.

Escape from North Korea

The exodus of North Korean defectors into China began in late 1990s after a severe famine that destroyed at least one million of its 23 million people. Once they cross the border to China, they'll be in hiding and waiting to embark on an extremely secretive, dangerous escape route, known as Asia's Underground Railroad from northern China all the way to Laos, crossing Mekong River, to Thailand and finally to South Korea.

The unpredictable journey can take weeks, months or even years. Chinese police routinely hunt for North Koreans attempting to escape cross-country. Police crackdowns can net hundreds of victims. If they are caught while escaping in China and Laos, they will be repatriated to totalitarian North Korea, facing severe labor camps or capital punishment.



〈脫北者〉，單頻道錄像，5'40"，2009

The Exodus of North Korean, single-channel video, 5'40", 2009

非戰之戰

因為受邀製作展出一部關於台灣和冷戰的影片，某天，我出於好奇向母親詢問她是否知道「冷戰」，她回答我：「那是誰？」

母親出生於 1938 年台灣中部的貧困山區，沒受過什麼教育，在嫁給我父親前後幾乎大半輩子都在工作。台灣所歷經的世界史上第二長的戒嚴（1949 — 1987 年）對她幾乎沒有影響，她一生都僅求溫飽。她告訴我，當時因為村子裡沒有電，在一日田間工作後，她常騎著舊單車到最近的鎮上去為家裡的電池充電。載著我和電池在夜晚回家的路上，她經常不小心跌進污濁的小溪裡。

這部訪談影片主要拍攝我的母親，我擔任訪問者，而我的母親是受訪者。所有的提問都關於她的一生，來自農村、貧苦且未受教育的女孩成為了妻子和五個孩子的母親，直到 2000 年代中期，她都仍在炎熱的田間工作、擔任洗衣婦、清潔婦。

這些關於她人生的提問與冷戰期間所發生的歷史事件並列，後者來自匈牙利鐵幕博物館（Iron Curtain Museum）的歷史影像和馬格南攝影檔案庫，其間穿插我母親的訪談——她從未聽說過冷戰。（張乾琦）

The War That Never Was

I have been invited to produce a video on Taiwan and Cold War for an exhibition. So out of curiosity, the other day, I asked my mother if she knew what Cold War was and she replied "who was that?"

My mother, born in 1938, in a poverty-stricken mountainous region in central Taiwan received little education and worked her entire life before and after she

was married to my father. Taiwan's second longest martial law (1949 - 1987) in history had little effect on her. Her whole life was merely to work for a meager survival. She told me that back then, there was no electricity in our village and she, after working the whole day on the rice paddy, used to ride an old bicycle to the nearest town to charge a battery for the household electricity. She lost track of how many times she ran into the dirt creek in the dark when coming back with a charged battery and me and in the backseat.

This interview-based video is centered on my mother. I am the interviewer and my mother the interviewee. All the questions are about her life from a rural, poor and uneducated girl to a wife and a mother of five children, working in scorching rice field, later a washer-woman and a domestic cleaner until mid 2000s.

The questions about her life juxtapose with the years when the historical events took place during the Cold War. The latter is done with historical images, from the Iron Curtain Museum in Hungary and Magnum Photos archives intertwined with the interview to my mother who has never heard of Cold War. . **(Chang Chien-Chi)**



〈非戰之戰〉，單頻道錄像，15'40"，2017

The War That Never Was, single-channel video, 15'40", 2017

張乾琦

1961 年生於台灣台中

目前居住並工作於奧地利格拉茲

張乾琦是一位攝影記者，在 1991 至 1994 年間曾先後加入《西雅圖時報》、《巴爾的摩太陽報》。1995 年加入馬格蘭通訊社（Magnum Photos）。攝影作品散見於《紐約客》、《國家地理雜誌》、《時代雜誌》、《新聞週刊》、《紐約時報》、《GEO》等多家國際出版社。

張乾琦的作品主要呈現疏離和牽繫的抽象概念。他移居美國多年後至奧地利，從自身深刻而分歧的移民經歷探索人與人之間的束縛關係。他投入二十四年時間拍攝紐約唐人街中國移民的生活，以及他們在中國福建的妻子和家人。目前仍在進行中的〈唐人街〉攝影計畫，曾於新加坡國家博物館（2009）、紐約國際攝影中心（2012）展出。

張乾琦參加的展覽包括 2001 年威尼斯雙年展和 2011 年巴塞爾文化博物館（Museum der Kulturen Basel），展出作品〈鍊〉；2014 年於雪梨國家藝術學校畫廊、雪曼當代基金會（Sherman Contemporary Foundation）及釜山雙年展展出〈家〉。他獲得許多獎項，包括美國國家新聞攝影家協會年度攝影獎（1998、1999）、荷蘭世界新聞攝影獎（1998、1999）、法國影像 Visa d'Or 國際紀實攝影獎（1999）和尤金·史密斯紀念基金會所創立的人道主義攝影獎（1999）。

將他的攝影作品列為永久典藏的機構包括英國布拉德福德的國立媒體美術館、台南奇美博物館、紐約國際攝影中心、高雄市立美術館、洛杉磯市立美術館、國立台灣美術館、紐約皇后美術館、美國德頓海灘東南攝影博物館、台北市立美術館。

CHANG Chien-Chi

Born in Taichung, Taiwan, 1961

Lives and works in Graz, Austria

Born in Taiwan, works and lives in Graz, Austria. Chang Chien-Chi was a photojournalist for *the Seattle Times* and later *the Baltimore Sun* between 1991-1994. In 1995, Chang was elected to join Magnum Photos. His work has been published by *New Yorker*, *National Geographic Magazine*, *TIME*, *Newsweek*, *The New York Times Magazine*, *GEO* (France and Germany) and many other leading international publications.

In his work, Chang makes manifest the abstract concepts of alienation and connection. Chang's investigation of the ties that bind one person to another was drawn on his own deeply divided immigrant experience first in the United States and later in Austria. For 24 years, Chang has photographed the bifurcated lives of the Chinese immigrants in New York's Chinatown, along with those of their wives and families back home in Fujian, China. Still a work in progress, *China Town* was hung at the National Museum of Singapore in 2008 as part of a mid-career survey and at La Biennale di Venezia, 2009 as well as at International Center of Photography, New York. 2012.

Chang has had steady solo and group exhibitions including *The Chain*, La Biennale di Venezia, 2001, Museum der Kulturen Basel, 2011 and recently, *Home*, at National Art School Gallery/Sherman Contemporary Foundation, Sydney, 2014, Busan Biennale 2014, Chang has received numerous awards from National Press Photographers Association, Picture of Year (1998 & 1999, USA), World Press Photo (the Netherlands, 1998 & 1999), Visa d'Or at Visa Pour L'image (1999, France) and was the recipient of the W. Eugene Smith Memorial Fund on Humanistic Photography in 1999.

Chang's photographs have been in the permanent collection of The National Media Museum, Bradford, Chi-Mei Museum, Tainan, International Center of Photography, New York City, Kaohsiung Museum of Fine Arts, Kaohsiung, Los Angeles County Museum, National Taiwan Museum of Fine Arts, Taichung, Queens Museum, New York City, Southeast Museum of Photography, Daytona Beach and Taipei Fine Arts Museum, Taipei.

普拉賈克塔·波特尼斯

PRAJAKTA POTNIS

廚房辯論

本作品的標題取自 1959 年 7 月 24 日於莫斯科的索科爾尼基公園所舉辦的「美國博覽會」開幕裡，美國副總統尼克森與蘇聯領導人赫魯雪夫一連串透過口譯者的即席意見交換。在美國博覽會的開幕儀式中，尼克森和赫魯雪夫在展場內的廚房展示區裡，進行了一場關於資本主義與共產主義的激烈辯論。這所謂的「廚房辯論」已成為冷戰時期的著名事件。

在普拉賈克塔·波特尼斯於 2014 年在柏林的貝塔寧藝術村駐村期間，她重新研究並思索這個特別的事件，同時檢視它對我們這個時代所造成的影響。由於她長期且廣泛地關注決定家庭空間動力的多方面潛流，使她立刻為這場廚房辯論所吸引。

她把廚房當成檢視的場域，進一步凝視我們現代生活方式的核心——那間擺放著日常家用裝置的小房間。生活例行家事如洗碗、攪拌、冷凍，她將這些有點乏味的儀式賦予了活力，試圖將其轉化為怪物，讓人聯想到核彈似乎就是在家庭廚房內製造出來。她使用基因改造的花椰菜這類的蔬菜，隱約地指涉了日復一日吞噬我們的毒化生活。

普拉賈克塔·波特尼斯希望能夠過藝術創作，把這條從過去到當下的脈絡，與自己的脈絡連結在一起。（普拉賈克塔·波特尼斯）

The Kitchen Debate

The title is adopted from a series of impromptu exchanges that transpired (through interpreters) between then U.S. Vice President Richard Nixon and Soviet Premier Nikita Khrushchev at the opening of the American National Exhibition at Sokolniki Park in Moscow on July 24, 1959. During the grand opening ceremony of the American National Exhibition in Moscow, Vice President Richard Nixon and Soviet leader Nikita Khrushchev engaged in a heated debate about capitalism and communism in the midst of a model kitchen set up for the fair. The so-called "kitchen debate" became one of the most famous episodes of the Cold War.

During her residency at the Kunstlerhaus Bethanien in 2014, Potnis revisited and explored this particular episode, to also examine its repercussions within our present times. Her extensive long-term engagement with the various undercurrents that determine the dynamics of a domestic space instantaneously drew her to the kitchen debate.

By proposing the kitchen as a site of investigation, she proceeds by gazing into the cavities of certain everyday domestic apparatuses central to our modern existence. Animating the daily routine of washing, blending, refrigerating these otherwise mundane rituals, attempt to translate as anomalies to draw references to the making of a nuclear bomb probably in the ambit of a domestic kitchen. By employing vegetables like the genetically modified cauliflower she subtly tries to hint to the toxic lives that consumes us on a day-to-day basis.

Prajakta Potnis promises to engage through her art making, threads from this past – present to hers.

(Prajakta Potnis)



〈廚房辯論〉，複合媒材裝置，2014
The Kitchen Debate, multimedia installation, 2014

普拉賈克塔·波特尼斯

生於 1980 年
 居住和工作於孟買

普拉賈克塔·波特尼斯的作品處於個人的私密世界與外部世界之間，二者有時候僅被一道「牆」所區隔。她把牆視為見證歷史的紀錄，其內嵌藏著棲居的痕跡。她試著將從中產階級家庭中的「牆」，到形成各種制度的「牆」放在一起思考，視它們為各種細微分子所能穿透的「薄膜」，也就如同由上而下的政策影響個人的方式。「牆」成了一個起點，她從這裡出發，探討社會的與個人的焦慮。波特尼斯的創作包括繪畫、現地雕塑裝置和公共藝術介入等不同形式，巧妙地將自身的複雜情緒和這個時代的真相交織在一起。

自 2001 年起，波特尼斯的作品在印度和國際上都廣泛地被展示。2017 年初她參加了由鄭慧華策展的《現實祕境》展覽（台北，TKG+）、由 Julia Sarisetiati 和 Renan Laru-an 策展的《O.K video 印度尼西亞媒體藝術節》、由 Arshiya Lokhandwala 策展，具標誌性的展覽《India Re- Worlded: Seventy Years of Investigating a Nation》，2016 年她受邀參與由瑪麗亞·琳德策展的第 11 屆光州雙年展。2015 年紐約皇后美術館所舉辦的聯展《午夜過後》。

Prajakta POTNIS

Born in 1980
 Lives and works in Mumbai

Prajakta Potnis's work dwells between the intimate world of an individual and the world outside which is separated sometimes only by a wall. She refers to the wall as a witness to history that has traces of inhabitation embedded within. She tries to contextualize the wall from a middle class home to the walls that build institutions with a membrane through which imperceptible elements pass, how resolutions passed by top down policies affect an individual. The wall becomes a starting point through which she addresses social and individual anxieties. Potnis effortlessly weaves complexities of emotions and the veracity of today's times through her practice. Prajakta's practice sails through painting, site-specific sculptural installations to public art interventions.

Prajakta Potnis's practice sails through painting, site-specific sculptural installations to public art interventions. She has extensively shown her works since 2001 nationally and internationally. In early 2017 she was part of an exhibition titled *Towards Mysterious Realities*, curated by Amy Cheng, TKG foundation and TheCube Space, Taipei. Her work was included in the *O.K video - Indonesia Media Arts Festival* curated by Julia Sarisetiati and Renan Laru-an. She was part of an iconic exhibition *India Re- Worlded: Seventy Years of Investigating a Nation*, curated by Arshiya Lokhandwala marking 70 year of independence. In 2016 she was invite to participate at the 11th Gwangju Biennale, curated by Maria Lind. In 2015 she was part of the group exhibition, *After Midnight* at Queens Museum in New York.

工業園區

韓國經濟的急劇發展曾經讓世界其他國家感到驚訝，但隱藏在其後的卻是對被邊緣化的女工的壓迫。這部影片邀請觀眾進入女性工人階級的生活，從 1960 年代的紡織工業勞動者，到現今的空服員、收銀員與非正規雇用工人的故事。勞動形式的外貌似乎已經改變，但是根本的核心生存問題依然如舊。影片後段提及柬埔寨，我們看到那裡的勞工狀況已取代當年的韓國，歷史再度重演。（任興淳）

Factory Complex

The drastic economic development in South Korea once surprised the rest of the world. However, behind of it was an oppression the marginalized female laborers had to endure. The film invites us to the lives of the working class women engaged in the textile industry of the 1960s, all the way through the stories of flight attendants, cashiers, and non-regular workers of today. The form of labor seems to change its appearance but the essence of a bread-and-butter question remains still. The film ends up in Cambodia, where we encounter the repetition of the history of labor that took place in Korea. (Im Heung-Soon)



〈工業園區〉，單頻道錄像，95'，2014

Factory Complex, single-channel video, 95', 2014



〈工業園區〉，單頻道錄像，95'，2014

Factory Complex, single-channel video, 95', 2014

任興淳

生於 1969 年

居住和工作於首爾

任興淳是首爾的藝術家兼電影導演。在他早期以工人階級家庭為主題的作品中，就已開始探索被社會、政治、資本家與國家所邊緣化的人民之生活。他同時帶著政治性與感性的作品使用了多種視覺媒材，包括攝影、裝置、電影、公共藝術與社區藝術。他的第二部專題電影〈工業園區〉（2014）曾於2014年釜山影展的「廣角紀錄片單元」裡首映，並於2015年第56屆威尼斯雙年展獲得銀獅獎後多次放映於世界各地。他的作品曾在多處展出，其中包括首爾的國立現代美術館（2017）、柏林的世界文化中心（2017）、巴黎的龐畢度中心（2016）、紐約的林肯中心（2016）、台北雙年展（2016）、倫敦的泰特現代藝術館（2015）、東京的國立新美術館（2015）、沙迦雙年展（2015）與紐約的PS1當代美術館（2015）。

IM Heung – Soon

Born in 1969

Lives and works in Seoul

IM Heung-soon is an artist and filmmaker based in Seoul. Since his early works on his working-class family, he has explored the lives of people who are marginalized in social, political, capitalist, and national contexts. His political yet emotional works are embodied through different visual mediums such as photography, installations, cinema and public art and community art. His second feature film, *Factory Complex* (2014), was premiered at the Wide Angle Feature Documentary section of 2014 Busan International Film Festival and many others after having been awarded the Silver Lion at the 56th Venice Biennale 2015. His works have been exhibited, among others, at the MMCA, Seoul (2017), HKW, Berlin (2017), Pompidou Centre, Paris (2016), Lincoln Center, NY (2016), Taipei Biennale (2016), Tate Modern, London (2015), The National Art Center, Tokyo (2015), Sharjah Biennale (2015) and MoMA PS1, New York (2015).



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