a d / o t

五月共感：民主中的众流

May Co-Sensus:
Demo-stream in Democracy

目次 Contents

法西斯的回返

策展人｜黃建宏

法國大革命以來至今，人們深刻體認到「民主」並不代表人類社會的天性或本質，而比較是「人民」的生存權遭到剝奪時，意即生存所需的安全和基本物質條件失衡，而導致社會危機時所出現的「集體」。可以說，自二十世紀初到第二次世界大戰結束，來自各地殖民地的獨立運動構成了現代展現民主意圖的景象之一：「解殖」的民族獨立運動、獨裁政權的瓦解與改革。此外伴隨戰後殖民地的解放，與清洗猶太人的集中營曝光，也出現對於歐洲法西斯主義的普遍批判，以及「人權」此一普遍價值的創造和立法。解殖與人權於是乎成為二十世紀全球政治的雙螺旋結構。然而，一個世紀下來大家習慣了的自由、平等、民主，卻在迎接二十一世紀的前夕，因為政治的詭辯和武力的運用變得曖昧不清、甚至倒錯；二十世紀九〇年代伴隨全球化的狂歡，也大量出現獨裁、民族主義與種族屠殺（即法西斯的回返），使得二十一世紀保守主義陸續登上政治的主要舞台。先前由左翼思想主導批判資本主義所造成的各種社會民生問題，也大都移轉到對於民主的質疑，因此民主社會也轉而支持保守主義，以區域利益為主軸，全球都出現了超越左右派立場的法西斯化。

多層共感的群聚

進入二十一世紀的左翼批判思想在此十多年來癱瘓在腐朽的冷戰情結和政治正確的鄉愿中，甚至導致政治的失效與瓦解，使得知識份子面對今日的法西斯化，要不生產一些無法產生社會同理心的文字，要不自我感覺良好保持沈默、形同失語。簡單來說，廣義的左派失去十九世紀末以及二十世紀六〇、八〇年代召喚「共感」的能力，而任憑共感以網路社群媒體簡化後的標記量來計算，「民粹」因此成為數位時代的雙面刃。香港的反送中運動，以及發生在土耳其、烏克蘭、印尼、印度、伊朗等地的社會運動，都是為了抵抗法西斯化而出現的無政府式運動，然而大多數右化的政權都不予理睬甚至強力鎮壓；這個困局戲劇化地遭遇「2019 新型冠狀病毒」全球感染的襲擾，許多不為異議人士所動的右傾或極權國家因為資訊不透明與假新聞的操作而陷入內政危機。

隨著疫情的擴張，對於「他者」的排擠再度出現，「群聚」和國籍身份也因而成為可疑的項目，但生命的危機卻讓更多人能夠匯聚並

追求確實的訊息與觀點，人們開始以不同層次的「共感」進行新的群聚。這樣的現象揭示未來的改變會發生在多重世界中，經由單一位址的具體群聚、聚集出再現意識形態的影像必須是多重運動的一環，而不是唯一，因此如何群聚？或說群聚能夠創造出什麼場域？是我們今天必須面對的政治挑戰。「諸眾」（multitude）作為後共產、後冷戰、無共識（即無單一意識形態）、去中心化時代的「群聚」，成為許多人對於社會團結和動員的主要慾望和無政府想像，但同時間商業市場中的「i」意識形態也大張旗鼓地席捲了整個市場，再加上網路社群平台的「運算」，「集體」必然在這樣的抵消中難以發生。明顯地，民主與群聚的關聯遠比和意識形態之間更為關鍵，當群聚不再能夠通過意識形態或認同來運作，而是以「認同的情感動員」（affective mobilization of identity）之外的「動情力」（affect）要素與「迷因」（meme）來連動，動情力、迷因要素促成了關係性的流動（relational flux），並以此產生群聚乃至於集體的發生，簡言之，群聚並非認同的凝結與完成，而是認同被再現之前的「共感」（co-sensus）事件。

众流的動態單元：自游

我們在過於強調認同的民主史紀錄方法中，對於可見形式的偏執幾乎掩蓋掉對於「力量」與「能量」產生的生態式問題，因為大多既存的思想資源與社群溝通一直到全球化中才暴露出其限制。動情力的力量與能量促成流動，而流動的啟動（動情力的施作）才是群聚過程中的事件，這就是我們想要通過藝術途徑創造、捕捉理解的共感。這「共感」不能著落在感性分享（洪席耶）的理解上，因為感性分享還是在以傾向結構性的關係上來思考感知的運作以及該運作呈現的政治效應。但今天面對的「共感」困難或「感知剝奪」不是通過結構性的關係來運作，而是以剝除微型要素（動情力）、人為地植入「迷因」、大量替換為特定語言介面的普遍性要素來進行，因此，相對必須以促成流動的「動情力」讓微型要素激發出「分享」效益。這裡所謂的微型要素就是存於個體自身的潛在慾望、動能與認知。

如果說，八〇年代末期是冷戰瓦解、全面民主化的重要時期，毫無疑問，台灣的美麗島事件（1978）與南韓的光州起義（1980）便是這波民主化潮流中東亞的象徵性事件，在這種全球政治氛圍下，

南韓或台灣都出現許多反獨裁體制的運動以及對於自由的要求，促求政府結束戒嚴與獨裁政權。然而，即使今天多層共感的群聚和這個時期非常不同，但八〇年代的民主群聚和今天無政府式運動在極為不同的政治脈絡下所企求的群聚是否也存在共通之處？杭亭頓曾嘗試用分類統計的基礎來訴說民主的產生，聚焦在體制上的描繪與分析，提供一種關於民主化的結構分析的分類學，其中群聚的流動主要依變於整體結構和環境變動；若林正丈針對台灣威權體制下的民主化轉型，基本方向上和杭廷頓相近，更細緻地以「民主空間」如何跟各種「自力救濟」之間相互依變而令政治空間「液態化」；然而，洪席耶的感知學政治論則嘗試釐清整體結構與環境變動，如何在民主化中一次次地產生足以撼動結構和環境的感知學轉化，並在一系列涉及當代政治現象的著作中，辯證提陳民主政治的論述與社會行為之間的種種矛盾、差距與誤認。事實上，個體以創造性共感引發事件性群聚，正是讓差距變得可感、讓分配下的不可連結者發生連結；如今更深刻感受到「民主化」需要一種能夠隨差異進行調整、令差異共容的能力。從反送中運動發出的以「自游」（be water）作為連結動情力、流動與民主動態的「狀詞」，便提供出這樣的技術範例。

「自游」這個概念出自李小龍對武打技術的說明，主要意味的就是無形、無狀的能動狀態，能夠隨外部狀態而變形，「變形」並非製造差異、而是創造「連結」；武術主要為了施力、傳力而需要接觸與連結，特別是面對對質抗爭的時候，為了有效的施力與作用效能而必須練就百變的技術。事實上，如果「自游」是武術的能動性本質，我們甚至認為這其實是民主的基礎動能，意即「個人」進入到因政治而激化的公共空間後，為了達成某種效能與發揮某種力量而機動地與其他個人連結，並且連結出能夠適切回應外部環境樣貌的操作關係。「自游」能夠跨越許多民主社會的困境，逕而串連出有效的關係網絡、傳遞強化的訊息、情感的溝通與經驗分享。於是，「武術」因為「自游」而可以作為一種貫穿個體與群聚的自我技術，這自我技術就是共感的創造，因此「自游」通過「共感」指向「众流」。

众流的季節

「五月」是中國的一九年、法國的六八年、南韓的八〇年，也是台灣的八八年，五月讓二十世紀充滿變革與年輕的能量，因為「春天」的氣候適合外出、適合認識新朋友，或許利於表達自己、適合吶喊！現在，我們面對的可是二十一世紀的五月，如果再次召喚二十世紀的這些五月，為的不就是再次夢想外出交朋友、以更細膩的心思來搖撼這個世界的季節。因此，我們在這特別的季節與南韓光雙基金會的金宣廷合作策展，主要關注點是重新思考八〇年代的民主化，台灣的部分特別專注在生成挑戰體制與霸權的決定性力量，並形成了民眾匯流的臨時集體性：众流（Demo-stream）。通過「众流」，我們希望從藝術家的思考和作品中，看到這些充滿活力的匯聚與運動中更多的層次，試圖提出生物政治時期民主化的生態觀點。民主運動也代表著新的共同生活觀念，新的感性分配以及新的共同生存世界的出現。計劃在 Demo-stream 主題下呈現連結人們的共感「流」，如思緒流（陳界仁、程展緯）、資訊流（陳劭雄、流水生 +m#e^s）、人形流（張紋瑄、荒川醫與林仁子）、拓撲流（王虹凱、鄭庚昇）、痛感流（張明曜、王兵）。陳界仁以一反向命題去看待今天的政治如何處理人們的感知，「迷向屋」便是一種企圖摧毀共感潛能（思緒的溝通與流動）的手段，程展緯則呈現如何在面對香港警暴後衍伸出的思緒、而陳劭雄的照相速寫繪畫與「流水生 +m#e^s」（黃宇鵬、張美宇、蔣永祥）對於運動圖像和影音的編輯，則先後分別對於「世界」（結構）與「環境」（處境）對於媒體共感進行測量，張紋瑄、荒川醫與林仁子以人的不同角色重組運動與政治敘事，創造出思辯性的張力與關係，讓這些角色在歷史性的基礎上，成為重新架建批判性關係的共感要素，王虹凱、鄭庚昇則通過對於事件脈絡中的「生命地理學」的考察，嘗試描繪並凸顯出既有框架中未被接受的「力」，並在計畫或作品中將力重置於關係中而激發出新的場域，王兵、張明曜專注在個體深刻的存在感（痛感）與環境或事件之間的關係，當然痛感一直都是民主敘事中很重要的因素，因為民主化運動所引致的犧牲與隨後的創傷都會在身體上聚積為「痛」，也因此，「痛」具有強滲透性的共感。

The Return of Fascism Curator | Huang Chien-Hung

Since the French Revolution, people have deeply realized that "democracy" does not represent the nature or essence of human society. It is rather the "collectiveness" that emerges in times of social crisis when "people's" rights to survival are deprived, which means the security and basic material conditions necessary for life are out of balance. It can be said that from the early 20th century to the end of the World War II, independence movements in various colonies have constituted one of the scenes of the intention to demonstrate modern democracy: the "decolonization" in national independence movements and the collapse and reform of authoritarian regimes. Also, following the post-war liberation of colonies and the exposure of the concentration camps where the Jewish people were eliminated, there emerged a general criticism of European fascism, as well as, the establishment and legislation of the universal value, "human rights." "Decolonization" and "human rights" thus constitute the double helix structure of the 20th-century global politics. Over the past century, we have been accustomed to freedom, equality, and democracy. However, at the turn of the century, political sophistry and the use of force made these elements ambiguous or abnormal. In the 1990s, with the carnival of globalization, there also emerged the proliferation of dictatorship, nationalism, and genocide (i.e., the return of fascism), which allowed conservatism of the 21st century to step on the main stage of politics gradually. Moreover, all kinds of social and livelihood problems caused by the previous criticism of capitalism led by the left-wing ideology have mostly shifted to the question about democracy. As a result, democratic societies have turned to support conservatism, which is dominated by regional interests. Fascism beyond the left and right wings has appeared all over the world.

The Clustering of Multi-layered Co-Sensus

In the 21st century, left-wing critical thinking has been paralyzed by the decadent Cold War complex and the hypocrisy of political correctness, which even leads to the failure and collapse of politics.

This phenomenon makes the intellectuals either compose words that fail to generate social empathy or self-complacently remain silent as having the aphasia when facing today's fascistization. Briefly speaking, the broad left lost its ability to call for "co-sensus" which it once obtained in the late 19th century and the 1960s, and 1980s. In contrast, we have measured the "co-sensus" with the method which is simplified by online social media; hence, "populism" has become a double-edged sword of the digital age. The anti-extradition protests in Hong Kong, as well as social movements in Turkey, Ukraine, Indonesia, India, and Iran, are all anarchy movement struggling against the fascistization. Yet, most rightist regimes have ignored or even suppressed those movements forcefully. The global-infected 2019 novel coronavirus has dramatically interrupted the predicament. Many rightist or totalitarian countries have run into a domestic affairs crisis due to non-transparent information and fake news operations.

As the epidemic spreads, the exclusion of "the other" reemerged. "Gathering" and nationalities become suspect issues. However, the crisis of survival allows more people to stay together and require exact information and viewpoints. People have started to gather in new approaches with different levels of "co-census." Such phenomenon reveals that future changes will take place in multiple worlds. The specific clustering of a single site and the collected images that represent ideologies must be part of the multiple movements, instead of the only ones. Hence, how should we cluster? Or, what context will be created out of the clustering? It is the political challenge we must face today. "Multitude" as a "cluster" in the era of post-communism, post-Cold War, non-consensus (i.e., without single ideology) and decentralization, it has become a significant desire and anarchic imagination for social solidarity and mobilization. However, meanwhile, the "i" ideology in the business market also swept across the entire market. Coupled with the "computation" of the online social networking service, "collectiveness" is bound to be difficult to happen in such offset. Clearly, the connection between democracy and clustering is far more critical than its connection with ideology. When clustering can no longer be operated through ideology or identity but driven by the "affect" on top of the affective mobilization of identity and memes. The affect and memes contribute to the

relational flux, and thus generate clustering and collectivity. In short, clustering is not the condensation and completion of identity, but the "co-sensus" event before identity is represented.

The Dynamic Unit of Demo-stream: Be Water

In our method for documenting the history of democracy that over-emphasizes on identity, the obsession with visible forms almost obscures ecological issues generated by "power" and "energy" since most existing resources of thought, and community communication have not revealed their limits until the emergence of globalization. The force and energy of emotivity precipitate the flow. The undertaking of the stream (the act of emotivity) is thus the event in the gathering process, which is the co-sensus that we wish to create and capture through artistic means. We cannot comprehend this "co-sensus" from the perspective of the distribution of the sensible (Rancière), because the distribution of the sensible still ponders the operation of perception and the political effects presented by such operation in terms of structural relations. Nevertheless, difficulties in "co-sensus" or the "deprivation of perception" that we confront today operate not through structural relationships but the stripping of microelements (affect), the artificial implanting of "memes," and the general elements massively substituted to specific language interfaces. Therefore, it is relatively necessary to stimulate the "sharing" benefits of micro-elements with "emotivity" that precipitate the flow. The so-called micro-elements here refer to the latent desire, momentum, and cognition that dwell in individuals.

If the late 1980s is a significant period of the collapse of the Cold War and full democratization, then, undoubtedly, the Kaohsiung Formosa incident in Taiwan (1978) and the Gwangju Uprising in Korea (1980) are the symbolic events in East Asia of this wave of democratization. In this global political climate, there have been movements against authoritarian regimes and demands for liberation, urging their governments to lift the martial laws and end the dictatorship. However, even if today's cluster of multi-layered co-sensus is very different from the period mentioned above, does

the democratic clustering in the 1980s share anything in common with today's anarchic movement in very different political contexts? Huntington has tried to explain the emergence of democracy with the basis of classification statistics. He focused on the description and analysis of the institution, providing structural analysis taxonomy of democratization, in which the flow of clusters depends on the overall structural and environmental changes. Wakabayashi Masahiro obtained a similar concept to Huntington's approach in analyzing Taiwan's democratic transformation under the authoritarian regime. He described how "democratic space" liquefies political space depending on various "self-assistance" in a more detailed way. However, Rancière tried to clarify the overall structure and the environmental changes in his political theory of the sensible, discovering how it generates the sensible transformation tremendous enough to vibrate the structure and environment in the process of democratization. He also argued for the various contradictions, gaps and misconceptions between the discourse of democratic politics and social behaviors in a series of works on contemporary political phenomena. In fact, individuals trigger event clustering with creative co-sensus, which makes the gap sensible and connects the unconnected of the distribution. Now, we do have a more profound feeling that "democratization" requires a kind of ability to adjust to differences and to accommodate them. The concept of "be water" operated in the anti-extradition protests as a "token" connecting the affect, flow and democratic dynamics provide such a technique example.

"Be water" is derived from Bruce Lee's interpretation of martial arts skills. It mainly implies the invisible and formless dynamic state that can be transformed with the external state. "Transformation" is not creating differences but building up "connections." Martial arts require contact and connection for exerting and transmitting power, especially when one is confronting the face-to-face confrontation and protest. One should be skilled in martial arts for the effective application of force and excellent performance. Indeed, if "be water" is the nature of martial arts, we would even argue that it is the basic momentum of democracy, which means that "individuals" enter a politically activated public space and responsively connect to other individuals

to achieve certain efficiency and to wield certain power, and further build up an operational relationships which can respond to external environment appropriately. "Be water" can overcome dilemmas in many democratic societies, further building up an effective network, conveying reinforced information and boosting emotional conversations and experience sharing. In this sense, "be water" allows "martial arts" to acts as a technology of self that runs through individuals and clusters. "Martial art" could become an important self-technic between individual and clustering via the idea of "be water". This self-technic means the creation of co-sensus, otherwise, "Be water" goes toward "demo-stream" through "co-sensus".

The Season of Demo-stream

"May" was significant in the year of 1919 in China, in 1968 in France, in 1980 in South Korea, and 1988 in Taiwan. The energy of change and youth occupied in "May" in the 20th century, since the climate in "spring" is suitable for going out, meeting new friends, expressing ourselves, and speaking up. Now, we are facing May of the 21st century. When we recall those "Mays" of the 20th century, we do dream of going out to make friends again and vibrate the world with a more delicate mind. So, we are collaborating with Sunjung Kim from the Gwangju Biennial Foundation in curating this exhibition. This exhibition will mainly pay attention to the rethinking of the democratization in the 1980s. The discussion of Taiwan's situation specifically focuses on the generation of the decisive power that challenges the system and hegemony and forms the temporary collectiveness: Demo-stream. Through "Demo-stream," we aim to find more layers in this energetic convergence and movements from artists' though and practices. We try to put forward the ecological view of democratization in the bio-political period. The democratic movement also represents the emergence of new concepts of common life, new perceptual distribution, and a new world of common existence. The exhibition will open on 30 April, 2020 at the Kuandu Museum of Fine Arts in Taipei, with a preview of the exhibition in Gwangju in late August. The project aims to present the "streams" of people's co-sensus under the theme of Demo-stream, such as the stream of thinking (Chen Chieh-jen and Luke Ching), the stream of information (Chen Shaoxiong and Mr. Water+m#e^s), the stream of

people (Chang Wen-Hsuan and Ei Arakawa & Inza Lim), the stream of topology (Hong-Kai Wang and Yooseung Jung), and the stream of pain (Chang Ming-Yao and Wang Bing). Chen Chieh-Jen applies a reverse proposition to see how politics today deals with people's perceptions. The "Room of Disorientation" is thus a means of attempting to destroy the potential of co-sensus (i.e., the communication and flow of thoughts and feelings). Luke Ching presents his thoughts on the method of dealing with the aftermath of police violence in Hong Kong. While the photographic sketches by Chen Shaoxiong and the editing of images and videos taken from the protests done by "Mr. Water+m#e^s" (Wong Yu-Pang, Chang Mei-Yu, Chiang Yung-Hsiang) measure the media co-sensus of "world" (structure) and "environment" (situation). Chang Wen-Hsuan and Ei Arakawa & Inza Lim create speculative tension and relations with the reformation of movements and political narrative from different roles, enabling these figures to become the co-sensus elements for reconstructing critical relations on the historical basis. Hong-Kai Wang and Yooseung Jung yet try to illustrate and highlight the unaccepted "forces" in existing frameworks through the exploration of "bio-geography" in a certain context, stimulating new sites by relocating the "forces" in their project and artwork. Wang Bing and Chang Ming-Yao concern about the profound sense of the existence of individuals (pain) and the relationship between individuals and the environment or incidents. Pain is an essential element in the democratic narrative since the sacrifice and trauma caused by democratization movements will accumulate on the body as "pain, and therefore, "pain is the co-sensus with a strong permeability.

藝術家與作品

Artists and Works
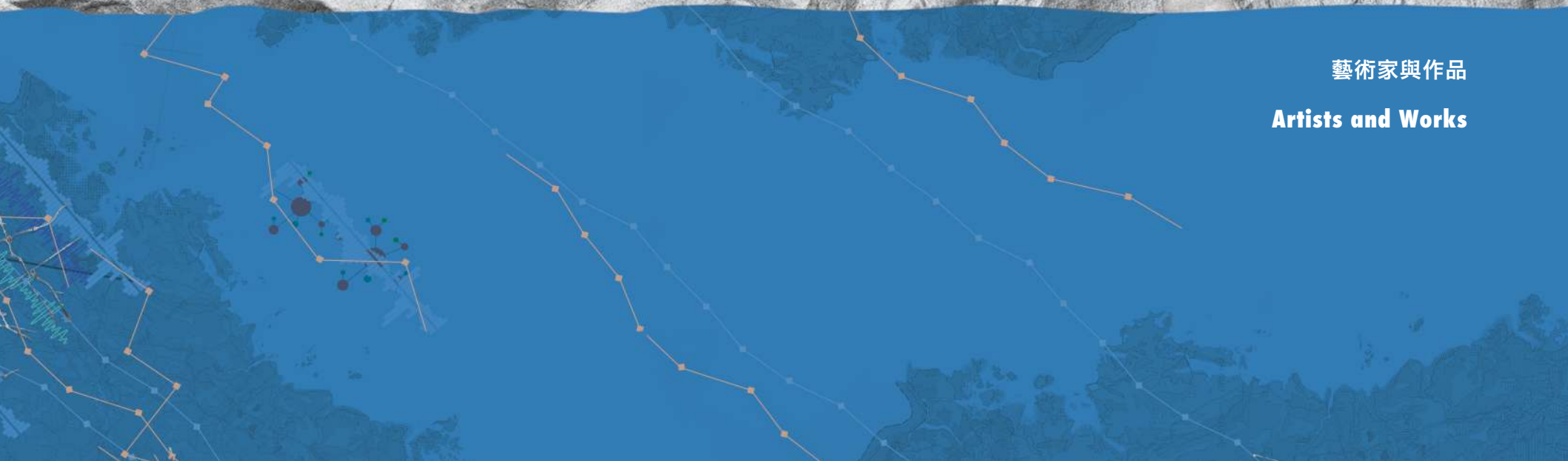
王虹凱
Hong-Kai Wang

王虹凱生於台灣虎尾，目前為奧地利維也納藝術學院 PhD in Practice 博士候選人。其創作、調研關注殖民與離散的勞動歷史，透過「聽」的政治，探討權力、生存經歷和歷史交錯點上被遮蔽、排除或消失的知識和實踐，以表演、聲音、工作坊、裝置、出版等形式，實驗不同的聆聽與聚集模式，探觸時／空交錯中欲望生成、共存想像和知識維度之間複雜與多變的關係。

Born in Huwei, Taiwan, Hong-Kai Wang is currently a Ph.D. in Practice candidate at the Academy of Fine Arts Vienna. Wang's research-based practice confronts the politics of knowledge lost in colonial and diasporic encounters at the intersection of lived experience, power, and "listening." Through experimental modes of sonic sociality, her multidisciplinary work seeks to conceive of other time-spaces that critically interweave the production of desire, histories of labor, economies of co-habitation, and formations of knowledge.

Hazzeh
聲音、文字、照片，尺寸依空間而定，2019。

Hazzeh
Sounds,texts and pictures, Dimension variables, 2019.

《Hazzeh》在阿拉伯語裡不僅意味著搖動或顫抖，也是地震的同義詞。此作品強而有力地脈絡化了一塊土地所難以承受的歷史重壓，衝突動盪，如板塊碰撞般地破裂顫動。王虹凱召喚了幾乎被遺忘、為人忌諱的巴勒斯坦口傳悼念傳統「Nuwah」，回應惹內在約旦境內，如地震儀般對身邊周圍的土地的理解。她與數位年輕的巴勒斯坦和約旦女性表演者合作，這些表演者向認識的長者們學習 Nuwah，並在約旦北方和巴勒斯坦不同的地點間，以一種開放式彩排的方式，一面向不同的斷層線一起哀悼吟唱，一面在她們共同創造的時間縫隙中，聆聽土地回響的頻率。王虹凱則隨同錄音此過程。《Hazzeh》因此成為一種由詢問、致敬、悲悼和傾聽密切交織而成的共感空間，試圖傳遞著一段聲音禁制與例外化的歷史。

Hazzeh means shaking or quivering in Arabic, also referring to the earthquake. Here it powerfully contextualizes the tumultuous conflicts, the land that tectonically cracks and quivers under the heaviness of history. The almost forgotten, banned oral Palestinian lament tradition of "Nuwah" is the means Hong-Kai Wang decided to use to get in touch with Genet's seismographic way of understanding the landscape around him in Jordan. She collaborated with the young Palestinian and Jordanian women who had heard Nuwah only from their elderly. They sang and mourned together to the cracks in different spots in North Jordan and Palestine in an open rehearsal form, as Wang recorded. Within that time gap they collectively created, they listened to the frequency of the response that echoed back from the land. Hazzeh, therefore, is a sensual environment weaved of such a condensed act of asking, honoring, grieving and listening, as an attempt to communicate with a history that is cut away from the world.

斷層
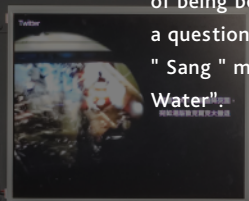32° 19'31.5"N 35° 43’ 37.1"E
約旦阿杰隆，丘陵上

Fault line
On a hilltop, Ajloun, Jordan

流水生 +m#e^s
Mr. Water+m#e^s

流水生 +m#e^s 是由一群關心藝術與運動的藝術家所組成的團隊；+m、#e、^s 則為組員的代號名稱。「流水」呼應著香港反送中運動所彰顯的特性，「生」則有生成的意味。流水生作為提問，也作為行動。廣東話「生」有先生之意，故又名「Mr. Water」。

Mr. Water+m#e^s is a team of artists who care about art and movement. +m, #e, ^s are the code names of team members. "Lau Shui " means flowing water, the characteristics highlighted by the Hong Kong Anti-Extradition. "Sang" means birth, has the meaning of being born. Lau Shui Sang is used as a question and as an action. Cantonese " Sang " means Mr., so also called "Mr. Water".

Militant/pacifist-militant
ONENESS
稱

Militant
勇武

Blackshirt Actions
黑衣行動

Be

Four principles四項原則：
Be strong as ice　結冰如冰
Be fluid like water　流水似水
Gather like dew　聚結露水
Scatter like mist　如煙一般散開

無分和勇

各派協作

團結・不割蓆

記住 Tip：

1. 抗爭手語
2. 千祈唔好落單
3. 有同顏色衫隊友就埋堆
4. 睇地圖留意返屋企路線
5. Keep住喺哨兵報告
6. 任何時候，都唔好行入兩個出口嘅地方，被大黑狗包抄後係危險
7. 自裝物資及裝備
   （服裝最少：進場前一套
   𡢃山一套 離場一套）
8. 入哨兵Group
9. 做戰士最強大嘅後盾
   必要時夾地走

手勢 Hand signals

頭盔 Helmet
眼罩 / 豬嘴 Mask
黑色T恤 Black shirt
風樓外套 Coat
雨樓 Raincoat
黑背囊 Backpack
手套 Gloves
黑長褲 Black pants

黑鞋 Black shoes
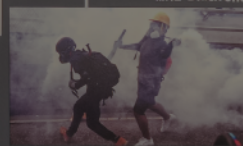
重要安全須知 Safety instruction：

1. 任何時候帶好除口罩
2. 保護裝備
3. 唔好落單
4. Social Media及科技篇
5. 任何時候唔好入死角
6. 小心有人裝Cam偷窺
7. 保護手足
8. 提前睇好地圖
9. " Be Water"

10. 自備物資
11. 全裸脫晒嘅準備
12. 香城Online
戰地點方法
報料方法
補給線

突襲小隊 Commando：
突擊小隊要以 " Be Water" 為宗旨
「天下武功，唯快不破」
反擊結合流水行動迅速，結合 " Master Wong " 借力側擊，以唔好硬碰之為上策

地形戰術 Terrain tactical.

1. 對戰線 戰術有足夠了解
2. 向甲乙習慣性學習
3. 對Telegram有基本了解，對
4. 睇地圖留意返屋企路線
5. 戰術參考

"Be Water" 可以做主動，可以干擾，同時堅守陣地，發揮 " Be Water"既優勢

物資供應鏈 Supply chain：

為前線人員提供所需的任何裝備
適合後排和理非 / 發夢新手 危險程度低★★
物資兵：係物資幫手

1. 學好手語傳物資
2. 可以從Telegram Group 𢳂到現場所需要物資進行補給
3. 長期組成物資鏈 方便FA同影相嘅朋友有路去前線

★★☆☆☆
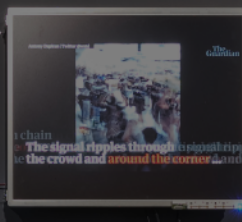
The signal ripples through the crowd and around the corner

提供/報導者《烈火黑潮：城市戰地裡的香港人》柳廣成

唔好盲目跟人行，
見到無懼性戰，代
䐥到已經有兩個造反
唔清楚後面有冇，
有需要就走，唔好

流水生邊度
影像裝置、圖像設計，依空間尺寸而定，2020。

Where is Mr. Water?
Video installation and graphic design , Dimension variables, 2020.

反送中運動期間所提出的「如水」、「自游」抗爭模式，不斷展示出高強度表現力與靈活度的行動之餘，於現代疏離社會中也凝聚出新的社群想像。明白當中的力量生成，運動如何開展，一如藝術創作。流水生 +m#e^s 以「流水生邊度」作為提問（粵語的「邊度」是「哪裡」的意思），嘗試抽絲剝繭、回溯、分析並展開運動的眾流面貌。

Be Water as a mode of resistance during the Anti-extradition movement expresses such a high-intensity and flexibility of actions. In addition, Be Water generates as well the new communal imagination in modern distancing society. Understanding then the generation of power and the deploy of movement are similar to artistic practices. With the question "Where's Mr. Water?", we try to look back, analyze, and explore the face of Demo-stream.

流水生邊度
影像裝置、圖像設計，依空間尺寸而定，2020。

Where is Mr. Water?
Video installation and graphic design , Dimension variables, 2020.

陳劭雄
Chen Shaoxiong

陳劭雄，1962 年出生於中國汕頭，2016 年於北京去世。創作包括影像、裝置、攝影蒙太奇、繪畫、表演及集體參與等，而主題關注在全球化進程中中國所遭遇的各種挑戰。與此同時，他對於歷史表現形式的再創作也進入了其創作領域，或邀請公眾成員參與其部分作品的創作過程，用以激發和分享對於城市和社會變革的共同記憶與理想。

Chen Shaoxiong was born in 1962, Shantou, China; died in 2016, Beijing. Chen has worked in a range of forms, including video, installation, photomontage, painting, performance, and collective action; his pieces have increasingly focused on the major challenges faced by Chinese society as a result of globalization. At the same time, he has also permitted the re-creation of the expressive forms of the past to enter his practice. He invites members of the public to participate in some of his works, which inspire and share collective memories and ideals related to urban and social change.

墨水媒體
動畫錄像，3 分 45 秒，2011-2013。

Ink Media
Video Animation, 3min45sec, 2011-2013.

抗議、遊行和集會，圍繞著各個城市中心廣場。這種街頭群聚政治的傳統由來已久，而今日又藉網際網路而越發快速發展和傳播，在各種社交網絡中啟動出一個個虛擬的廣場：令人揪心的、鉅細無遺的、追蹤直播的、暴力血腥和前景未卜的場面。陳劭雄在社交媒體中收集與創作全球同時發生的街頭運動圖片，藝術家在平靜的畫室創作，外面是轟轟烈烈的世界。陳劭雄延用圖像與宣紙的敘事、相機和電腦的邏輯，在與之平行的日常生活中通過網際網路所看到的另一個世界。在重新觀看群聚影像中思考「眾流」。

Protests, marches and rallies surrounded the central squares in various cities. This long-standing tradition of street politics is now growing and spreading more rapidly through the Internet, activating a virtual square in various social networks: heart-wrenching, exhaustive, live-streaming, violent, bloody and unpredictable scenes. Chen Shaoxiong collects and creates images of street movements happening simultaneously around the world on social media. While the artist works in a quiet studio, the world outside is full of vigorous spectacular. Using the narrative of image and rice paper, and the logic of cameras and computers, Chen sees another world, which is in parallel to our daily lives, through the internet. This work allows us to think about the "demos" in re-reading the image of clustering.

墨水媒體
動畫錄像，3 分 45 秒，2011-2013。

Ink Media
Video Animation, 3min45sec, 2011-2013.

陳界仁
Chen Chieh-Jen

1960 年生於台灣桃園，目前生活和工作於台灣台北。在冷戰／反共／戒嚴時期，陳界仁曾以遊擊式的行為藝術干擾當時的戒嚴體制，1987 年解除戒嚴後，曾停止創作八年。1996 年重新恢復創作後，開始和失業勞工、臨時工、移工、外籍配偶、無業青年、社會運動者等進行合作，並通過佔據資方廠房、潛入法律禁區、運用廢棄物搭建虛構場景等行動，對已被新自由主義層層遮蔽的人民歷史與當代現實，提出另一種「再 - 想像」、「再 - 敘事」、「再 - 書寫」與「再 - 連結」的拍攝計畫。

Born in 1960 in Taoyuan, Taiwan, Chen Chieh-jen currently lives and works in Taipei, Taiwan. Chen employed guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda and martial law (1950 – 1987). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that has been obscured by neo-liberalism, Chen embarked on a series of video projects in which he used strategies he calls "re-imagining, re-narrating, re-writing and re-connecting."

迷向屋
聽力檢查室、聲音裝置、紅外線監視器、螢幕、文件一份，
尺寸依空間而定，2020。
此作品之聲音由陳懋璋製作。

A Room of Disorientation
Hearing test room, sound installation, infrared monitoring device,
display monitor, document, Dimension variables, 2020.
Sound for this work was produced by Chen Mao-chang.

陳界仁數年前於醫院做全身健康檢查，在聽力檢查時被帶入了一間狹小的聽力檢查室。當他進入隔絕外界聲音的小房間後，燈光熄滅，黑暗中浮現無數人的交談聲，不斷環繞、盤旋至陳界仁無法分辨這些聲響，而後聲響又交混成像是某種由聲音構成的重力，由上方墜下⋯⋯。個體感知的迷向成為一種權利的剝奪，成為製造「例外者」的酷刑。此次《迷向屋》即是將此經驗複製，人隔絕後輸入大量無法辨識的資訊，遊走於現實與非現實的感官，如同當下社會帶給人類的壓迫及迷向。

Chen Chieh-Jen had a physical examination in the hospital a few years ago. He was brought into a cramped audiometric test room for a hearing test. When he entered the small room isolated from the sound outside, the light went out, and the voices of countless people talking emerged in the darkness. The voices kept circling around Chen that he couldn't distinguish the sounds, and then the sounds became a sort of gravity formulated with various sounds, falling from above....... The disorientation of individuals' perception becomes a disenfranchisement and torture that create the "demos." The work "A Room of Disorientation" replicates Chen's experience. After being isolated, human's senses wander through reality and non-reality with an input of considerable unidentifiable information, just like the oppression and disorientation the current society brings to humankind.

迷向屋
聽力檢查室、聲音裝置、紅外線監視器、螢幕、文件一份，
尺寸依空間而定，2020。
此作品之聲音由陳懋璋製作。

A Room of Disorientation
Hearing test room, sound installation, infrared monitoring device,
display monitor, document, Dimension variables, 2020.
Sound for this work was produced by Chen Mao-chang.
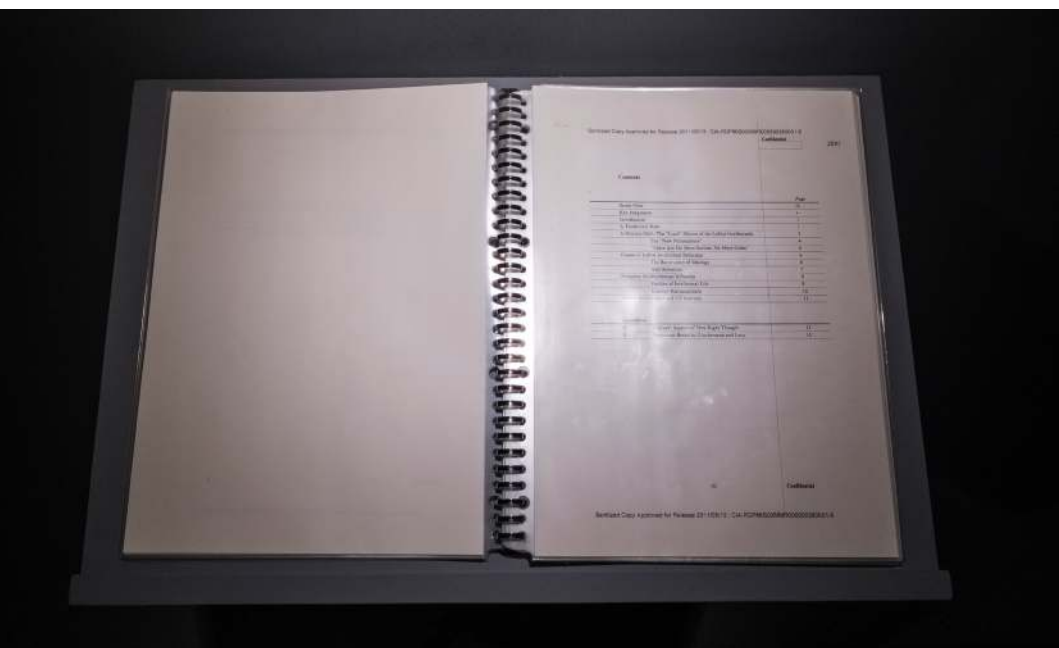
程展緯
Luke Ching

程展緯作品側重概念導向和社會介入，不僅作為創作者同時也是觀察者的角色，程展緯遊走於城市內外，藉作品中離奇可笑的幽默感來回應與質疑社會及政治問題。過去二十年間，程展緯參與多場國際展覽和駐村計畫。2016 年獲頒香港藝術發展局視覺藝術類的年度最佳藝術家獎。2019 年，他的「臥底」計畫被提名 Visible Award。

Luke Ching twists the roles of artists and observers within and beyond the city. He breeds a discursive system with a good mix of humor, responding to and interrogating the cultural and political collisions occurring in Hong Kong. Ching has participated in exhibitions and residencies worldwide. In 2016, he was awarded the Artist of the Year (Visual Art) award by the Hong Kong Arts Development Council. His "Undercover Worker" project is recently shortlisted for the Visible Award 2019.

驚恐症
混合媒介裝置：雙面膠帶、三頻道錄像，
裝置：依空間尺寸而定，
錄像片長：6 分 12 秒，2019。

Panic Disorder
Mixed media installation: double-sided tape,
3-channel video, Installation size variable,
Video duration: 6min12sec, 2019.

34

在反送中行動中，警察將示威者以蟑螂稱之。而程展緯於 20 年前就學時，首次使用雙面膠帶製造蟑螂，但因恐懼蟑螂，所以不曾正視過蟑螂的結構，也無以照片或實物來對照寫生。這隻創造的蟑螂中有許多幻想的細節，讓蟑螂某些特點被放大，某些不存在的部分被創造出來。如將真實的蟑螂與之對照，也根本不像。程展緯於《驚恐症》中製造他幻想中的可怕蟑螂，暗喻人往往經由將他者魔妖魔化、動物化甚至物化來合法化施予例外者（demos）的極端暴力。

In the anti-extradition movement, the police referred to the protesters as cockroaches. Luke Ching first used double-sided adhesive tape to make cockroach sculptures when he was a student 20 years ago. However, due to his fear of cockroaches, he has never faced up to the structure of cockroaches, nor has he sketched them according to photographs or real objects. There are many fantastical details in this human-made cockroach that magnifies certain features of the cockroach and certain non-existing parts are created. If one compares the human-made one to real cockroaches, it does not look similar at all. In "Panic Disorder," Luke Ching creates a terrifying cockroach in his fantasy, implying that people often legalize extreme violence inflicted on the demos by demonizing, animalizing or even objectifying the Other.

驚恐症
混合媒介裝置：雙面膠帶、三頻道錄像，
裝置：依空間尺寸而定，
錄像片長：6 分 12 秒，2019。

Panic Disorder
Mixed media installation: double-sided tape,
3-channel video, Installation size variable,
Video duration: 6min12sec, 2019.
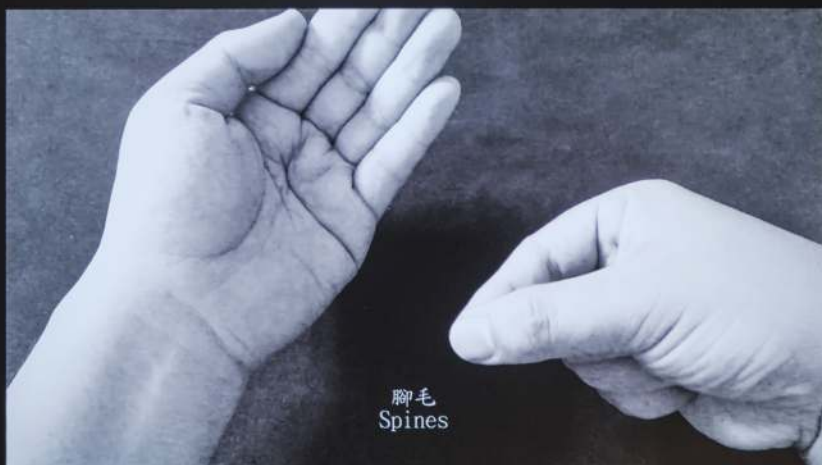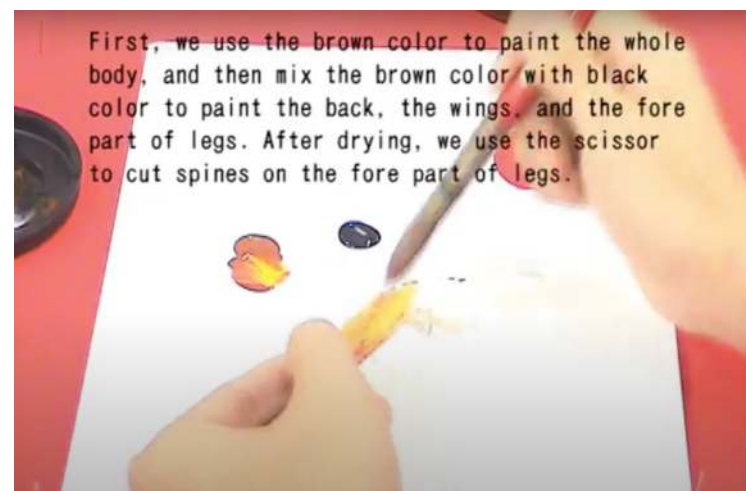
鄭庚昇
Yooseung Jung

1990 年生於光州的鄭庚昇常以錄像、裝置、出版的方式創作，近期創作主題則以性工作者生活狀態的觀察為背景，同時也致力於處理東亞的性別問題。她曾在擔任非營利組織的志工期間觀察光州當地性產業的歷史空間，以及性工作者居於其中的生活方式。

Yooseung Jung (born in Gwangju, 1990) records her views on sex workers in a variety of ways, including video, installation, and publication. She researches the history of sex workers and the spaces they are gathering and the lives of people living there. At the same time, she works on dealing with East Asian gender issues.

來自黃錦洞的她們
霓虹燈管，70×100 公分，2018。

Women of Hwang Geum-dong
Neon sign, 70×100 cm, 2018.

鄭庚昇此次展出的作品，圍繞著光州 518 民主運動期間不被記名的運動者，一群被稱為來自黃錦洞電話亭（Hwang geum-dong call box）的女人，在光州五月運動中協助載水、食物，亦自主舉辦捐血活動，但由於對於性工作者的污名，她們成為行動中沒有聲音的「例外者」（demos）。藝術家轉化光州官方用以放置於不義遺址的紀念碑形式，將歷史邊緣例外者的生活紋理（聲音、物件、記憶）重新接合到民主的省思中。

This project concerning the women of the Hwang geum-dong call box, the anonymous protests in the Gwangju Uprising. They took charge of transporting water, food and even contributed their blood as a medical donation. But with the stigma of prostitution, they became the silent "demos." The artist appropriates the official memorial form of injustice site in Gwangju as a reflection of democracy through these historically marginalized demos' life textures, like voices, objects and memories.

那個地方的日夜
雙頻道錄像，依空間尺寸而定，2018。

Day and Night of District
Dual-channels video, Dimension variables, 2018.

計畫參與

Project Participation
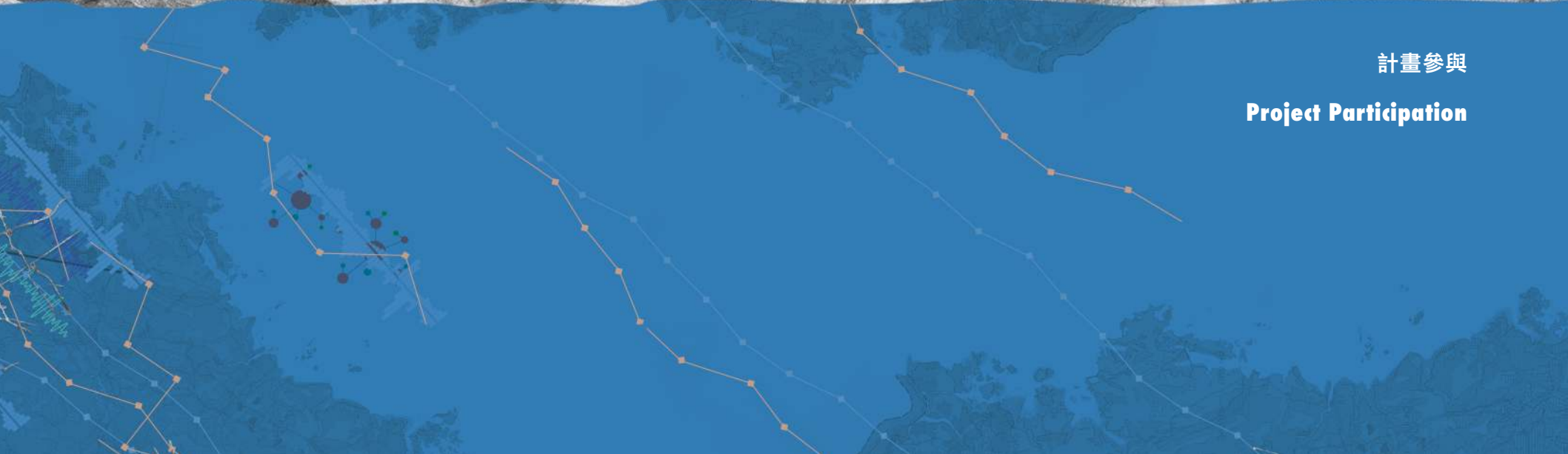
王兵，1976 年生於中國陝西西安市。於 1999 年他始之拍攝實驗電影。其多數作品專注於觀察人與歷史，如被大工廠壓榨的血汗勞工或中國文化大革命下的勞改營。他首部作品為《鐵西區》由鏽跡、廢墟、鐵路及死魂四個部分組成，也依此片獲得了眾多國際獎項。

Wang Bing born in 1967 in Xi'an, Shaanxi Province, China. He started to make experimental films in 1999. Most of his works are dedicated to the observation of people and history, such as the sweatshop labour being suppressed in large factories or the labour camp of the Cultural Revolution in China. His debut as a director came with "Tiexi District: West of the Tracks", followed by "Rust, Remnants and Rails", and "Dead Souls", for which he received numerous awards and grants.

王兵 Wang Bing

張明曜，1987 年生於台灣彰化。創作的內容多受到漫畫與遊戲影響，並運用在不同的媒材中。通過對自身經驗以及感受的反省、審視，將其中的傷痛與荒謬，轉化為作品的主要觀念。在其創作中多半藏有某種苦笑般的幽默感，乍看嘲弄外在對象，實則多有自嘲其對現實無能為力的意味。擁有一顆愛逞強的玻璃心。

Born 1987 in Changhua, Taiwan, Chang Ming-Yao is an interdisciplinary artist. Chang's work is influenced by comic and video games culture. Through his lived experience, self-reflection, and re-examination of himself, Chang's practice critically interweaves the pain and the absurdity. A sense of humor is usually presented awkwardly in his work. With powerful irony and self-deprecating, Chang's work also seeks to confront the depression in a realistic predicament. Chang considers himself a sensitive but sturdy person.

張明曜 Chang Ming-Yao

張紋瑄的藝術實踐透過重讀、重寫及虛構，質問機構化歷史的敘事結構，並同時暴露出潛藏在歷史敘事中，不同權力之間的角力關係，而此暴露結構的手段，也同時意味著重新處理個人故事及歷史書寫之間的關係及能動性。藉由不同媒介——包含裝置、錄像、講述及教育項目——的使用，他經常以質疑一手資料之本真性的方式，讓觀者得以反思歷史如何影響了當下的形塑與未來的推進。自 2018 年起開啟〈書寫公廠 Writing FACTory〉長期計劃，集中在書寫作為政治及藝術實踐的訪調，以及與歷史相關機構合作，透過展示規劃進行檔案的再詮釋。

The artistic practice of Chang Wen-Hsuan questions the narrative structure of institutionalised history with re-readings, re-writing, and suggestions of fictional alternatives. To expose the power tensions embedded in historical narratives is a way of managing the relationships and dynamics between individual stories and the writing of history. Through versatile platforms including installations, videos, lectures and educational programs, she often question the authenticity of primary data to trigger reflections on how the understanding of history affects the purport of the present and thrust of the future. In 2018, she launched Writing FACTory, a long-term project aiming at the research of writing as political and artistic practice and the curatorial collaboration with historic institutions and organizations.

張紋瑄 Chang Wen-Hsuan

荒川醫
Ei Arakawa

荒川醫，1977 年生於日本福島，現生活、工作於美國紐約及洛杉磯。林仁子，1976 年生於南韓光州，現居於南韓首爾與光州。

《有主人公的劇場》(與小丑劇會、Shinmyoung 劇團、Tobaki 劇團，以及虛構的瀝青劇團所做的角色研究) (2014) 是由日本藝術家荒川醫與韓國獨立製作人林仁子合作完成。該作品聚焦 1980 年代的光州戲劇史。當時的藝文活動常受制於政治與社會壓力。然而在光州事件期間成立的小丑劇會、Shinmyoung 劇團與 Tobaki 劇團，仍然扮演了抵抗軍政獨裁的重要角色。並且透過「廣場劇」(Magang Theater)、「假面舞」(Talchum) 與其他現代劇場技術，試圖塑造當地民眾的社群意識。

在 2014 年光州雙年展，荒川醫與林仁子虛構了創立於 1980 年的劇場團體。並透過現實中 Shinmyoung 劇團與 Tobaki 劇團創作的故事與女性角色，想像光州戲劇史的另一種敘事。荒川醫與林仁子由此開展了他們的研究創作，並試圖在其中叩問

「戲劇演出在多大程度上再現了當時的社會與政治狀態？」

荒川醫使用藝術作品作為觀眾即興創作的道具，並與藝術家、策展人、歷史學者合作。他的合作計畫經常能開啟，與戰後日本、歐洲、北美前衛藝術的對話。林仁子在 2010 年成為南韓表演藝術社群裡最年輕的藝術總監，她時常能突破表演藝術的極限，而更進一步的探索當代議題。

Book jacket

林仁子
Inza Lim

Ei Arakawa born in 1977 in Fukushima, Japan. Lives and works in New York and Los Angeles, USA. Inza Lim born in 1976 in Gwangju. Lives and works in Seoul; Gwangju, South Korea.

The Unheroed Theatre (Character Studies with Gwangdae, Shinmyoung, Tobaki, the Fictitious Aseupalteu) (2014) is a collaboration between Ei Arakawa, a Japanese artist based in New York andLos Angeles, and Inza Lim, a Korean independent producer. The work focuses on the history of theatre in Gwangju in the 1980s, when artistic activities were suppressed by the grands weep of socio-political history. In Gwangju, theatre companies such as the early Gwangdae, and later Shinmyoung and Tobaki were founded at the time of the Gwangju Democratic Uprising and played a significant role in resisting the military dictatorship.

They promoted a sense of community through different forms of performance including Madang theater, Talchum (maskdance), and more modern theatre techniques. For the Gwangju Biennial, Arakawa and Lim have created an imaginary third theatre company whose origins date to 1980. Inspired by both the stories and female protagonists created by Shinmyoung and Tobaki, they imagine an alternative narrative. Arakawa begins his journey with Lim by asking "To what extent are social and political situations involved in theatrical representation?" Arakawa has staged many performances and collaborated with contemporary artists, curators and historians, using artworks as props with which to improvise with the audience. His collaborative practice often establishes a dialogue with the postwar avant-gardes of Japan, Europe and North America. Lim became the youngest artistic director in the Korean performing arts community in 2010. She explores contemporary issues by pushing the limits of the performing arts.

特别放映

Screening Program
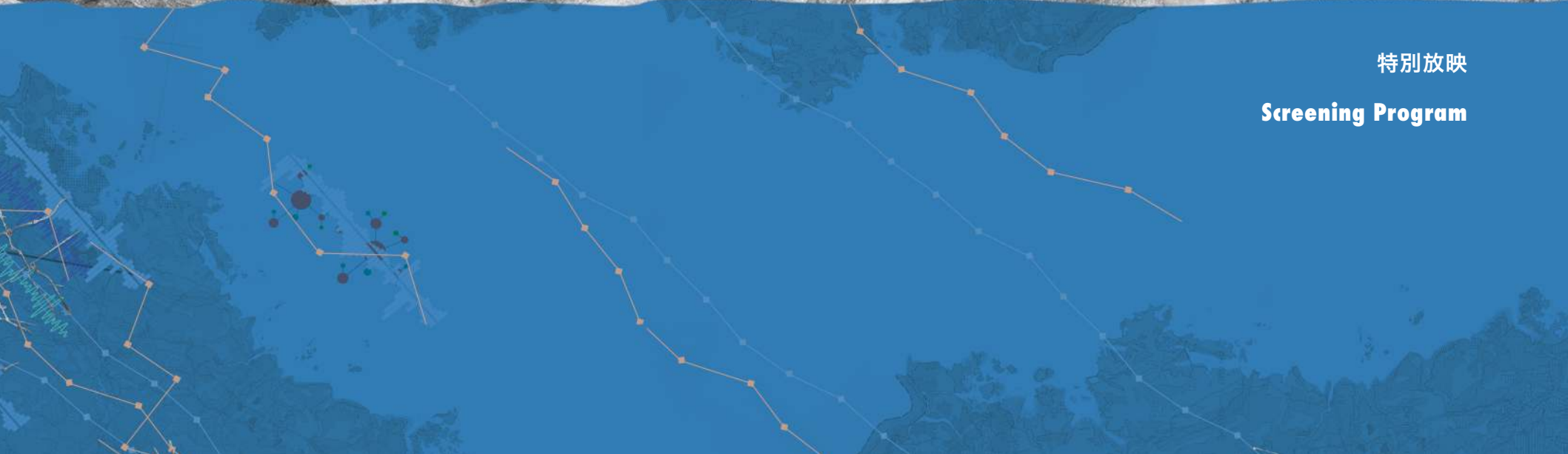
在「光州事件」四十週年之時，此次特別放映中包含由光
州信息文化產業振興院（Gwangju Information and Culture
Industry Promotion Agency）邀請六位韓國導演合作委製
影片，類型包含劇情片、科幻片和紀錄片，以各種視角來
擴增「光州事件」的討論面向。除了這些電影的臺灣首映
外，韓國歷史上已有幾部討論歷史的劇情片，本次也將選
映《光州事件之謎：誰是金君》、《5.18 辛茲彼得的故事》，
期待以新、舊電影的眼光，更廣泛地認識「光州事件」之
於個人生命史的影響。除此之外，亦藉中國導演王兵對人
和歷史的探究，對比出二十世紀的東亞革命，加入《無名
者》、《美是自由的象徵》的放映

On the 40th anniversary of the Gwangju Uprising, this special
screening program includes 6 GITCT-financed cinematic works.
Including drama, fiction and documentary, this program aims to
extend further discussion on the Gwangju Uprising from various
perspectives. Not only the works debuted in Taiwan, but also a few
classic works, "KIM-GUN" (2018) and "5.18 Hinzpeter Story" (2018),
would be screened. Screening these different works, this special
program intends to reveal how the Gwangju Uprising influences every
individual and their life. Additionally, Wang Bing's works, "Man with
No Name" (2009) and "Beauty Lives in Freedom" (2018), would be
included in this program. Through Wang Bing's research on people
and history in his works, the revolution history of East Asia in the
20th Century would be presented in a comparative perspective.

無名者

中國｜2009｜紀錄片｜97 分鐘｜導演｜王兵

無名拾荒男子獨自生活在荒漠洞穴，沒人知道他來自何方。他是
自我放逐？還是無奈至此？王兵在一次偶遇後開始拍攝他，過程
中他們完全沒對話，也沒有介入或打擾。這位「無名者」與自然
共存，以低限的方式活著，他撿拾牛糞，耕種植物並收成煮食，
年復一年，安靜的離群所居，彷彿一幅人類原初的生命圖貌。完
全無對白的影像，恰與滿滿自述的《和鳳鳴》相互輝映。

Man with No Name

China | 2009 | Documentary | 97 min | Director | Wang Bing

A nameless scavenger works like an animal into the ruins the day;
the night, he sleeps like a primitive in a cave. His food comes from
his own picking or from what he finds in another villages. He never
speaks a word. Sometime, he speaks to himself. Sometime, he
bursts into laughter. Day and night, month and year, he lives this
way until his death in the cave, in the ruins or in the fields.

6.04〈THU〉18:10-19:50
Arts and Activity Complex ,TNUA
國立臺北藝術大學　藝文生態電影院

美是自由的象徵

中國 ∣ 2018 ∣ 紀錄片 ∣ 220 分鐘 ∣ 導演 ∣ 王兵

83 歲的高爾泰和他的妻子浦小雨一起住在拉斯維加斯。根據他在極權主義制度下度過了 50 多年的個人經驗，高爾泰對關於美學和異化提供了一個深刻的分析，分析了一個人如何被強制疏遠並變成一個政治體制的傻瓜。在一個普通人自由衝動的驅使下，被壓迫的身體本身將作為一種疏離的工具來證明美是自由的象徵。

Beauty Lives in Freedom

China | 2018 | Documentary | 220 min | Director | Wang Bing

Gao Ertai, 83, lives with his wife Pu Xiaoyu in Las Vegas. Based on his personal experience of over 50 years under a totalitarian system, Gao Ertai's works on aesthetics and alienation provide a piercing analysis of how an individual is coercively alienated and turned into atool of a political regime. Driven by an ordinary man's urge to be free, an oppressed body uses himself as an alienated tool to demonstrate that beauty is the symbol of freedom.

6.04〈THU〉13:30-17:55
Arts and Activity Complex ,TNUA
國立臺北藝術大學　藝文生態電影院

光與空氣

韓國 ∣ 2020 ∣ 紀錄片 ∣ 95 分鐘 ∣ 導演 ∣ 任興淳

光州一詞在韓文中有「好光亮」、而西班牙的布宜諾斯艾利斯則有「好空氣」之意，在這部電影中，兩方政府所犯的暴力真實寫照，已在春和景明之中出土。

Good Light, Good Air

Korea | 2020 | Documentary | 95 min
Director | Im Heung-soon

Gwangju originally means"good light," and Buenos Aires, "good air." In this films, the true picture of violence perpetrated by the two governments has been excavated and reconstructed.

7.03〈FRI〉13:30-14:15
Arts and Activity Complex ,TNUA
國立臺北藝術大學　藝文生態電影院

光州 5.18 事件短片集

韓國 ∣ 2020 ∣ 劇情片、紀錄片 ∣ 105 分鐘
導演 ∣ Kim Jae-han, Kim Go-eun, Park Ki-bok, Baek Jung-min

光州信息文化產業振興院為紀念光州 5.18 事件，邀請並資助多名導演以此為題進行創作。此次短片集中包含了四個導演的作品，從不同的創作視角回看光州民主運動的歷史。四部影片分別為：「射！射！射！射！磅！」、「休假」、「房內的大象」、「落花殘香」。

Short Films on the May 18 Gwangju Uprising

Korea | 2020 | Drama, Documentary | 105 min | Director | Kim Jae-han, Kim Go-eun, Park Ki-bok, Baek Jung-min

GITCT- financed film for the 40th anniversary of the Gwangju Democratization on Movement. In "Short Films on the May 18 Gwangju Uprising" 4 directors from different perspective thought back the history of May 18 Gwangju Uprising. Including "Shoot, Shoot, Shoot, Shoot, and Bang!" ,"Vacation", "Elephant in the Room" and "Break Away".

7.03〈FRI〉14:30-16:15
Arts and Activity Complex ,TNUA
國立臺北藝術大學　藝文生態電影院

7.12〈SUN〉13:30-15:15
Tourist Service Center,
National Human Rights Museum
國家人權博物館　遊客中心

光州影像

韓國 I 2020 I 紀錄片 I 80 分鐘 I 導演 I 李肇勳

在《光州影像》中，揭示了光州 5.18 事件始末的佈局，及國家在事件後，陸續進行的所有調查。

Gwangju Video

Korea | 2020 | Documentary | 80 min
Director | Lee Jo-hoon

In this film, the creation and distribution of "the Gwangju Video" that revealed the truth about the Gwangju Democratization Movement are investigated.

7.03〈FRI〉13:30-14:15
Arts and Activity Complex ,TNUA
國立臺北藝術大學　藝文生態電影院

光州事件之謎：誰是金君？

韓國 I 2018 I 紀錄片 I 85 分鐘 I 導演 I 姜相宇

1980 年的光州事件，是南韓民主運動史上最慘烈的抗爭；但 2015 年，前軍方官員卻指控現場影像中的某人，實際上是北韓派來煽動的間諜。一時引發軒然大波，憤怒的受害者們甚至打算提出告訴，然而照片裡這位「金君」究竟是誰，卻無人可以作證。導演追訪當時參與民眾，宛如偵探般抽絲剝繭，逐步逼近金君真實身份同時，也為光州事件記憶的空白處，填補進最溫熱的血肉。

Kim-Gun

Korea | 2018 | Documentary | 85 min
Director | Kang Sang-woo

In May 1980, a man is spotted in various places in the city of Gwangju. Military expert Ji Man-won names him "the 1st Gwang-su," a North Korean commando, while others remember him as boy next door "Kim-gun." The truth about the uprising unravels from a photograph.

7.04〈SAT〉13:30-14:55
Arts and Activity Complex ,TNUA
國立臺北藝術大學　藝文生態電影院

7.11〈SAT〉14:30-15:55
Tourist Service Center,
National Human Rights Museum
國家人權博物館　遊客中心

5.18 辛茲彼得的故事

韓國 I 2018 I 紀錄片 I 94 分鐘 I 導演 I 張榮柱

1980 年 5 月的某一天，來自德國的記者辛茲彼得不得不想盡辦法離開光州，向世界報導一場大規模的流血事件！在光州被軍政府封鎖的情況下，在國內新聞大幅污名化光州革命的情況下，他以新聞照片揭露真實發生在光州的情況，真正的起義終於被世界知曉。

5.18 Hinzpeter Story

Korea | 2018 | Documentary | 94 min
Director | Jang Young-joo

One day in May 1980, one had to escape Gwangju and report the bloodshed! The true picture of the isolated city of Gwangju in May 1980 was revealed by a German reporter named Jürgen Hinzpeter. The devastating, then-unknown Gwangju Uprising of May 1980 is finally unveiled.

7.04〈SAT〉15:10-16:45
Arts and Activity Complex ,TNUA
國立臺北藝術大學　藝文生態電影院

7.11〈SAT〉12:30-14:05
Tourist Service Center,
National Human Rights Museum
國家人權博物館　遊客中心

工作坊

Workshop
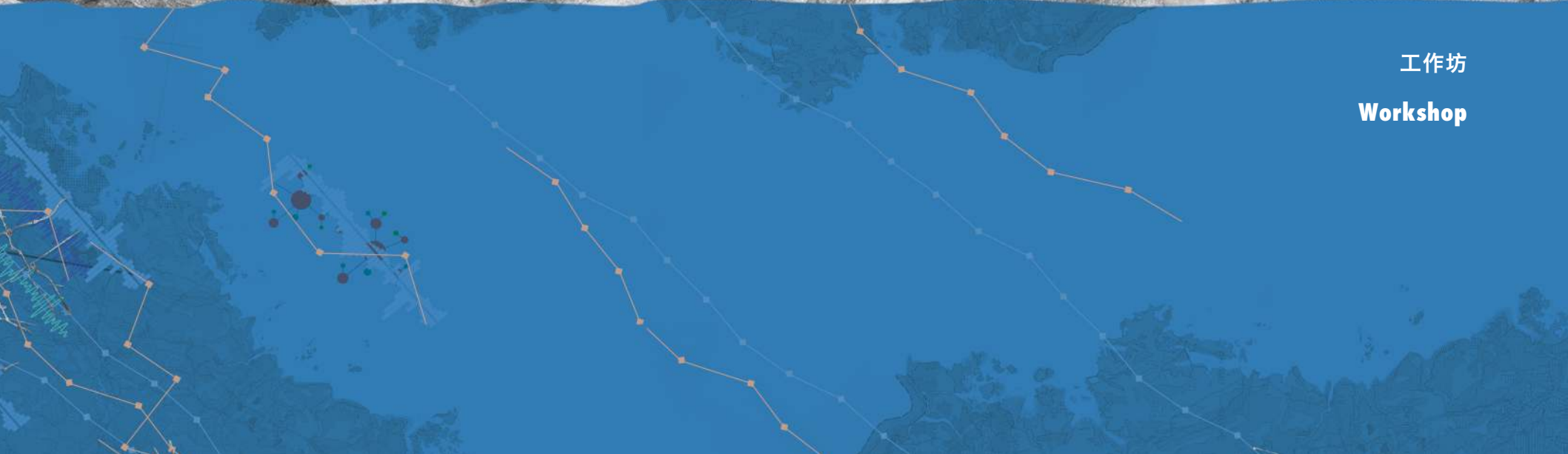
流水生 +m#e^s Mr. Water+m#e^s

重讀反送中檔案 | 以使用者介面 (UI) 作為方法
Reload Archives | User Interface as a method

🕐 5/27 WED. 13:30 - 16:30

本次工作坊將回望 2019 下半年，反送中運動期間所積累的大大量資料，試圖抵抗龐大且快速的資訊流動中，伴隨而來的快速遺忘。我們邀請工作坊參與者，一同探索是否有更有力的形式，將這些資料重新關聯（或衝突），並藉此尋索資料中的感覺，以及能予我們同代所用的判斷與行動。

This workshop will look back at the second half of 2019, a large amount of data accumulated during the "Anti-Extradition Law Amendment Bill Movement" in Hong Kong, and try to don't forget the meanings of these huge and information flow. The participants are invited to find a better way to re-associate (or to doubt) these materials; to find the feelings in the materials, and see these judgments and actions as the sources that can be used in our time. The workshop will re-read the databases and information flow on the major community media during the "Anti-Extradition Law Amendment Bill Movement". Furthermore, we will use the online platform "Figma" and the "User Interface (UI)" as the main data interface, to re-liberate the user interface knowledge system, to link data, and to write the narrative texts with the tools and/or weapons. There will be a total of 6 hours of the workshop, please check the information below for details.

58

程展緯 Luke Ching

香港民間藝術｜蟑螂製作工作坊
Hong Kong Folk Art Series
Making Cockroach Workshop

🕐 6/3 WED. 13:30 - 16:30

真正的「恐懼」是發現自己早已死去，利用幻聽、幻覺把其他有靈魂的人視為「蟑螂」而戰勝了自己的良心譴責。「香港民間藝術：蟑螂製作工作坊」邀請大家來學做手工，以雙面膠帶製作一隻放大了一點點的蟑螂，好讓我們對未來不能預測的事作一先驗的心理準備，作為一種培養心理抗體的過程。

The real "fear" is to find that you are already dead but still treat other souls as "cockroaches" with hallucination, to deal with your conscience. The workshop "Hong Kong Folk Art Series: Making Cockroach Workshop" invites everyone to learn how to make a bigger handcraft cockroach by using double-sided tape, so that we can make a priori psychological preparations for things that cannot be predicted in the future, as a kind of the process of cultivating psychological antibodies.
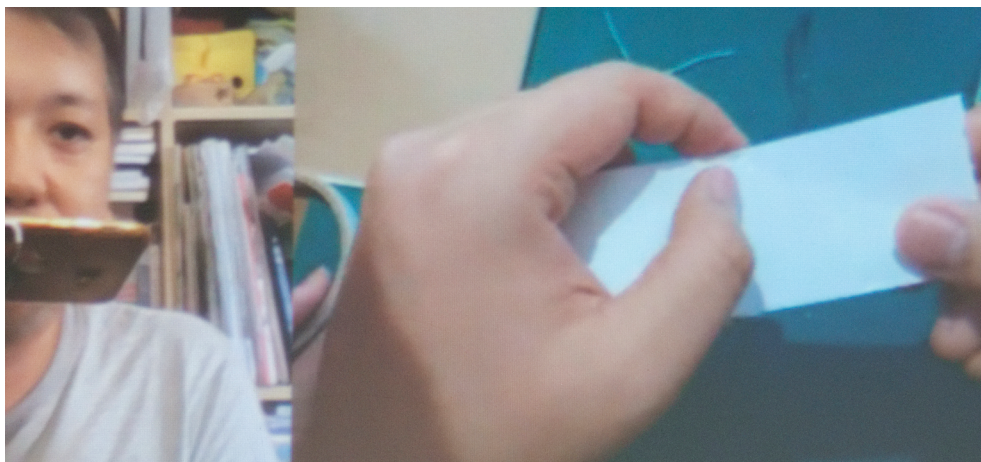
張紋瑄 **Chang Wen-Hsuan**

魚尾獅是何時絕種的？— 21 世紀成功敘事學
When did the Merlion become extinct?
-The Narrative to Succeed in the 21st Century

🕐 6/17 WED. 16:00 - 18:00

「魚尾獅是何時絕種的？」作品標題來自 2009 年的一段短訪，以第三名之姿代表新加坡到非洲參加世界小姐選美賽的琵拉・阿蘭多（Pilar Arlando）受 Razor TV 問答訪問，當她被問到「魚尾獅是何時絕種的？」的時候，她在遲疑很久之後回答：「1965 年」。事實上，魚尾獅是個在 1964 年才被一個英國設計師創造出來的東西，1965 則是新加坡獨立的年份。「魚尾獅是何時絕種的？」的問題一如「國家是如何開始的？」，問句中的主詞本身就是個餌，誘使答題者以自然物來指認「魚尾獅」、「國家」這樣的人造物。在將無法化約的複數濃縮為單數之後，得出了清晰主角與敵手、難局與重生，這樣的單一神話（monomyth）在流通之後，再度讓晃動的主詞得以越來越穩固。在這場講述表演中，上述的問答成為開啟關於單一歷史敘事討論的公案；同時，講述表演作為一種介於學術及藝術之間的混種，以仿機構的視覺形式展示知識──在此作中為體制化的歷史──被生產、框架的過程，也提醒觀眾以看著戲中戲的角度，後設地審視正在被傳遞的訊息。

- 本作獲新加坡南洋理工大學當代藝術中心支持 （NTU CCA）

The title came from a short interview in 2009, when Pilar Arlando, who represented Singapore at Miss World Pageant in South Africa, was interviewed by Razor TV. She was asked "When did the Merlion become extinct?" She hesitated, and then answered "1965". In fact, Merlion was designed by a British designer in 1964. And 1965 is the year of Singapore's independence. The question "When did the Merlion become extinct?" is just like the question "How did a nation begin?", that the subjects of the questions are baits, alluring the answerers to identify "Merlion" and "nation", the artifacts, as natural subjects. After condensing the plurals that cannot be reduced, into singulars, the clear images of protagonists, enemies, difficulties and rebirth are generated. Once the monomyth is circulated, the wobbling subjects are further stabilized. In the lecture performance, the questions and answers above open up the public case that discusses a single historical narrative. At the same time, lecture performance as a hybrid of academic and art, displays knowledge in a visual format that imitates institutions. It signifies the institutionalized history, the process of being produced and shaped, reminding the audiences to view the story within a story, decoding the messages sent in the lecture performance about lecture performance.

- This work has been supported in part by the NTU Centre for Contemporary Art Singapore, a national research centre of the Nanyang Technological University.

張明曜 Chang Ming-Yao

疫起加油－藝術微噴版畫工作坊
Keep Fighting-Giclee Printing Workshop

🕐 7/5 SUN.　13:30 - 16:30

在 2020 年初，因武漢肺炎造成藝文產業重創，許多藝術機構暫時停止運作、博覽會陸續取消實體活動。藝術市場遭受不小的影響。在這個時間點，藝術家王建揚於臉書發起　藝起加油　之活動，希望透過自由且大眾的形式，提供藝術家紓困的平台。並比照英國的藝術家 Matthew Burrows 之 #artistsupportpledge 規則，將交易上限訂於新台幣六千八百元整。一方面使藝術作品更平易近人，另一方面藉由買五購一的規則，促進創作者互助與交流。 而在活動中，大量的數位複製畫打著藝術微噴數位版畫的名號，搭配多版次的銷售，引起版畫工作者一些討論。除了斂財之爭議以外，更重要的是數位輸出之複製畫是否可被視作版畫進行發表。 這個討論延伸出的思考便是，數位輸出與版畫是否存在交會的可能。

In early 2020, the arts industry was taking a hit due to COVID-19, many art institutions have stopped operating while art fairs canceled all activities. At this point, the "#artistsupportpledgetw" page on Facebook was initiated by artist Wang Chien-Yang, who was hoping to provide a platform for artists to bail out freely and open to the public. According to Matthew Burrows, a British artist and the founder of #artistsupportpledge, the maximum price is NT$6,800 to encourage more transactions. To deepen the interaction between the artists, anyone who sells five works through the platform has to buy one work from other artists.

A large number of digital reproduction paintings are used as the pretext for Giclee printings with multiple editions on the platform to create wealth. It caused some discussion among print artists that if digital reproduction paintings are seen as printings made by the artists? If not, is there any possibility to intersect with these two forms?