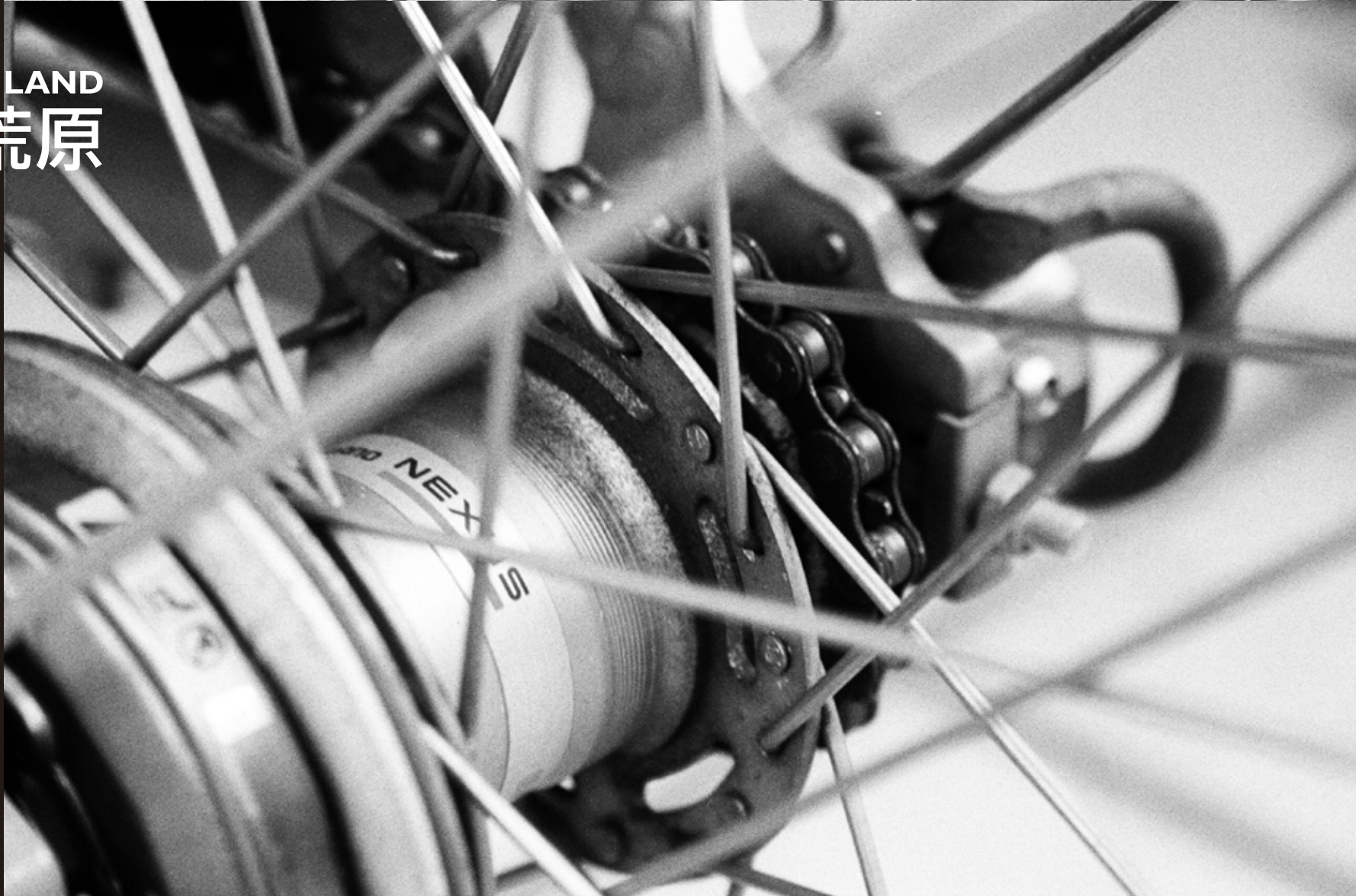


數位荒原 (www.heath.tw) 成立於 2011 年 11 月，每逢雙月發表專題。荒原意象出自藝術家 Hito Steyerl 在後設媒體時代的弱影像 (In Defense of the Poor Image) 寓言，關於一種漫無方向的群聚循環、數位流竄、裂解又多變的時間性。自 2013 年底啟動銜接亞洲場景的《Project Glocal 亞洲城市串流》，透過策展人 Dayang Yraola 連結檳城、馬尼拉等地，並以見面會和失聲祭等本地場景為基礎，邀請東南亞藝術家與台灣藝術家合作，轉化觀眾對區域 vs 國際的地域性想像。相關文獻、活動紀錄請見計畫網站 (projectglocal.heath.tw)。



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後數位景觀社會 | 張賜福

「後數位」(post-digital) 這個詞彙其實並非直到現在才出現，至少在 2000 年新媒體藝術家羅伯·佩波羅 (Robert Pepperell) 與麥可·龐特 (Michael Punt) 即合著一本名為《The Postdigital Membrane: Imagination, Technology and Desire》的書，將當時勃興中的數位技術、人類想像力與藝術創作進行有趣的案例分析。在上世紀末，他們提出面對不斷加速技術演進的數位時代，人們自此無法脫離 on/off、0 與 1 的世界，進而從人的基本需求與反應為中心，提出後數位時代的願景。其中佩波羅更早在 1995 年即出版《The Post-Human Condition》，探討人類與科技不斷提高共生狀況的現實。十餘年後的現在，許多評論者開始將後數位視為當代，而將數位推擠到過去式的討論範圍。在不同創作類型的領域中，常常對數位技術帶來的便利性已視為當然，並同時聲討其無新意與魅力喪失的缺失。以音樂為例，電子音樂家金·卡司柯尼 (Kim Cascone) 的《Aesthetics of Failure》引用 MIT 的尼葛洛龐帝 (Nicholas Negroponte)：「數位革命已經結束。」西方世界與好萊塢以商業手段打包帶走了。這些專業者的討論無法一一列舉，但都有類似的態度，一致指向相近的焦點，即作為人的意義及重新思考的必要性。

《Archaeology of Media》的作者西格弗里德·齊林斯基 (Siegfried Zielinski) 曾回應一個問題：Is New Media Really New？他在 1999 年接受電視訪問時曾提出一個人類文明進程的淺白立論，即：此刻的我們並非完全創新，而是在歷史累積的基礎上緩步向前，朝向未來，數位科技亦是如此。身為新媒體藝術的前衛學者，有趣的是，他並不看重一般以為新媒體藝術應該具有的互動的特質。關於互動，他認為是一連串被設定的程序，本身並無關藝術，甚至有害於藝術表現的多樣性。能讓觀眾隨意選擇不同的可能性、自由組合，一直是自從超文本標示語言 (HTML) 觀念普及廣泛應用之後，被視為時代特色與數位藝術的強項並加以推崇。但他卻一語道破其中的弔詭，也就是說看來廣泛、難以數計的互動選項，其實是在觀眾與作品之間有限制的變化，是無稽的，甚至於對藝術有害。他進一步解釋數位與類比在性質上如何區別的問題，簡潔有力指出了：數位技術是被發明來避免錯誤，它可以創造完美的計算，基本的特質是「正確」。然而演化與創造

卻相反，錯誤混亂是必須的。西格弗里德·齊林斯基認為數位在生活中許多面向並不夠強壯，反之類比的熱情與非理性力量更可以依賴。

數位技術與顯示介面的高度發展提供了細緻模擬自然的視覺介面，背後仍然是一連串複雜不容錯置的指令，完全不離正確計算的功能。當計算提高數千萬倍的速度後，提供人的感知經驗無法察覺順序的指令，而被我們視為同時並存的多樣選擇。事實上它提供的只是容量有限的分類路徑，選擇即使看來目不暇給仍是有限的組合。而類比或自然現象一開始就提供完全無限的可能，但無法重複與保證正確。非理性的熱情與理性的技術常是不相容的，新媒體核心價值就必須建立在不斷更新與反思的精神性辯證之上。或許我們必須努力將非理性、熱情的力量，置入理性的邏輯與機械技術之中，創造出全新的融合。

近半世紀前，居伊·德波 (Guy Debord) 《The Society of the Spectacle》創造了「景觀」(Spectacle) 的概念，作為資本主義發達社會危害人類精神的原點。像所有的前衛思想一樣，他的基本主張是反藝術、特別是與真實生活脫離實際聯繫的藝術生產。因為作為愚弄人類的手段，由資本主義源頭所生產的一連串限制性影像符號，最終將使人類真實情感的表現都限縮在有限性的影像或詞彙裡，徹底被統治而不自覺。將這些主張拿來與現況作對照，在邁入後數位時代的此刻竟然並不顯陳舊，反而是更加生動的描寫，彷彿是現場陳述。因為他所反對的情況一直都沒有本質性的改變，尤其在數位技術完全融入生活之後，相對應的控制手段更加精密與難以擺脫，這些軟硬體工具被用心製造成精品的樣貌，安靜無害遞送到我們的手上，讓我們樂於收納展示且愛不釋手。在很短的時間內，所有的人都迷上智慧手機指尖點選滑動的互動行為，專心膜拜的樣子彷彿形成了一種集體催眠的奇觀。其中的聲光內容、資訊傳遞與回饋方式，正如德波所憂心的未來，人們使用著被預先設定好的貧乏詞彙溝通著，並表達出誤認為是自於自己感受的意見。沒有人有機會能阻止這種情況持續發展，因為數位技術現在已經取得大多數人的信任，從人的助理演變成人的代理，但是使用者選擇權 (Opt-in/Opt-out) 的闕如正是自由社會的反向指標。

除上述嚴重缺點之外，剩下都是眾人皆知的優點。持續創新的技術確實提供最多機會，前所未有的在藝術領域裡作為創作工具的代表。藝術家也跟一般人一樣，身處在這個後數位景觀社會

之中，無法獨自創造出另一個世界，但藝術家應該擁有更敏銳的觀察力與行動力，滲入這個被數位技術層層羅織的網罟，作為典範轉移與反抗的先鋒，而不是加入景觀的生產線。藝術家也是樂觀的批評者，但只能以藝術作為反藝術的武器。媒體變體學 (Variantology of Media) 的研究指出偶一出現不合時宜的發明，在另一個時空下可能啟發、改變了媒體常態發展的歷史。在數位藝術即將成為老詞的現在，也應該是群魔亂舞的浪漫時代，以便向後世證明我們並不怠惰。偏見即主張。在藝術的領域裡，我們無法提出周延的論述，只能將自己內心的想法老實說出來。

七月專題：「動態、影像，與數位化」



張賜福

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The Society of Post-Digital Spectacle

| AIF CHANG

“Post-digital” is a concept frequently mentioned in recent discussions about the current conditions of digital technology and artistic practice. This concept is not newly formulated but has emerged at least since 2000 in the book *The PSostdigital Membrane: Imagination, Technology and Desire* co-authored by new media artists Robert Pepperell and Michael Punt. This book provided detailed and interesting case studies on the burgeoning digital technology, human imagination, and artistic creation. At the end of the twentieth century, the two artists pointed out that human beings are no longer able to escape from the world composed of “on/off” and “0 and 1” in face of the accelerating technological evolution in the digital era. Therefore, they proposed a vision for the post-digital era by treating human basic needs and reactions as primary concerns. Early in 1995, Robert Pepperell published *The Post-Human Condition*, which investigated the deepening and strengthening symbiotic relationship between humanity and technology. Nowadays, many critics begin to regard “post-digital” as contemporary and put “digital” in the past tense. In different fields of creation, artists often take the convenience offered by digital technology for granted, and criticize its vapidty and lack of charm. Take the field of music for example, in the book *Aesthetics of Failure* written by electronic musician Kim Cascone, there is a quotation from Nicholas Negroponte, the founder of MIT Media Lab: “The digital revolution is over,” because the Western world and Hollywood have packaged it up with commercial means and taken it away. The opinions expressed by the front-line creators may be inconclusive, but they formulated very constructive questions because these creators are the very experts who are overly familiar with digital technology and artistic creation. Among these examples, Robert Pepperell was invited to present his works at AEC, Linz, Austria in the 1990s, while Kim Cascone participated in the music production for *Two Peaks*, a film directed by David Lynch. As a result, their opinions are by no means laymen’s immature conjectures. The list is not exhausted; however, a full coverage of all the examples is beyond the scope of this essay. What we know for sure is that these examples express similar attitudes and point to similar issues, namely the meaning of a human being and the necessity of re-think.

Siegfried Zielinski, the author of *Archaeology of Media*, once replied to a question: “Is New Media Really New?” In a TV interview held in 1999, he made a plain argument about the advance of human civilization, that is, we are not inventing anything new but slowly step toward the future on the basis of historical accumulation, and so is digital technology. As an avant-garde scholar in new media art, it is quite interesting that he did not emphasize the interactive characteristics that new media art is usually expected to exhibit. In his opinion, interaction is a series of predetermined procedures, which has nothing to do with art and may even reduce the diversity of artistic presentation. Since the popularization and wide applications of HyperText Markup Language, the possibilities for viewers to freely choose and combine various elements have been eulogized as the characteristics of the digital era and the strengths of digital art. However, Zielinski revealed the paradox therein. To wit, the seemingly extensive and inestimable interactive options are in fact limited variations amidst viewers and digital artworks. Those options make no sense and even undermine the health of art. He further elaborated on the qualitative differences between digital and analog. Concisely and convincingly, he pointed out that digital technology is invented to avoid mistakes, because it conducts perfect calculation and its basic characteristic is “accuracy.” However, evolution and creation proceed in an exactly opposite way to that of digital technology because mistakes and chaos are inevitable for them. In sum, Siegfried Zielinski considers that the digital is not as influential as we suppose in several aspects of our life. Contrarily, the enthusiasm and non-rational power of analogy are more reliable.

The spectacular advances in digital technology and display interface provide a sophisticated and nature-simulated visual interface. However, for the interface to be effective, it still requires a series of complex and error-intolerant commands to carry out accurate calculation. The significant increase of computing velocity makes human beings unable to comprehend the sequence of complex commands. Therefore, we are forced to regard the complex commands as co-existed options. In fact, they are just categorized paths with limited volumes. The options may seemingly innumerable, but are essentially limited combinations. On the contrary, analogy or natural phenomena provide infinite possibilities right at the beginning, although these possibilities are neither replicable nor accurate-guaranteed. Non-rational passion is always incompatible with rational technology. This is why the core value of new media art should be built on the basis of an incessantly refreshing and reflective dialectical spirit. Perhaps, we should endeavor to embed non-rational and passionate power into rational logic and technology, and thereby complete a brand new combination of the analog and the digital.

Nearly half a century ago, Guy Debord published *The Society of the Spectacle*, in which he coined the concept “Spectacle” to point out that advanced capitalist society jeopardizes the human spirit. Like all other avant-garde ideas, his basic position is anti-art, particularly against the artistic production without any substantial connection

to real life. As one of the means to fool human beings, the series of restrictive visual symbols created by capitalism will ultimately confine our expression of true feelings to limited amount of images or vocabulary, and we are unaware of their dominance over us. In comparison with the current situation, Debord’s idea surprisingly does not appear as an antithesis of the post-digital age. Rather, he described the current situation in a more vivid way, as if he were making live statements. This is because the situation he attempted to remedy remains essentially unchanged so far. Especially after digital technology is fully blended into human life, the derivative means of control is getting more sophisticated and more difficult to be won out. These software and hardware are carefully fabricated as exquisite goods and delivered to us quietly and harmlessly. They drum up our interest in collecting and displaying them, and make us reluctant to let go of them. In a very short time, most people become smartphone addicts who are obsessed with the interaction of tapping and sliding on the screens with fingertips. They act as if they are worshiping something wholeheartedly, which constitutes a collective hypnotic spectacle. The sound-light effects and the way to transmit information and feedbacks performed by smartphones reflect the future that Guy Debord foretold with anxiety. People communicate with each other and express opinions that they misunderstand as their true feelings with a small amount of predetermined vocabulary. No one is able to curb this tendency because digital technology has earned most people’s trust and turned itself from an assistant into an agent for human beings. Ironically, the inexistence of opt-in/opt-out is exactly a contrary indicator of a free society.

Except the aforementioned major deficiencies of digital technology, the rest are its merits known to all. The continuously innovated technology actually creates as many opportunities for artists as possible. It successfully becomes an unprecedented typical tool for artistic creation. Like every ordinary person, an artist is unable to single-handedly create a new world beyond the post-digital society of the spectacle. However, artists should develop greater ability of observation and actively infiltrate into the network densely knitted by digital technology. They should serve as the pioneers who organize defiance and cause paradigm shifts, rather than join the production line of the spectacle. Artists are optimistic critics, but they can only use art as their weapon of anti-art. Some researches on variantology of media indicate that a fortuitous and untimely invention may inspire and reshape the development of media in another space-time. The era in which “digital art” is going to be outdated is also supposed to be a romantic storm-and-stress period in which diverse ideas emerge. Only in this way can we prove our diligence to the later generations. To sum up, biases are opinions. In the field of art, we are unable to formulate rigorous arguments but to express our thoughts frankly.

AIF CHANG

Digital artist and curator; currently living in Taipei. Curator of Taipei Digital Art Festival and Artistic Director of DAC (20069). Board member of Digital Art Foundation and member of ETAT.



圖：Mecaniques Discursives, 2012. Dimension variable. Courtesy of the artist.

The Body Gesture between 0 and 1 —“TYPE: ZERO” by Mannet Villariba and Lee Bo-Ting | Shih, Ming-Jay

“Type: Zero” is a collaborative work by Taiwanese artist Lee Bo-Ting and Filipino artist Mannet Villariba who participates in the “Project Glocal.” This project seeks to bring artists from different cities together to create more possibilities for dialogue through their diverse backgrounds and contexts of creation. Instead of producing a grand narrative beyond national borders, this project aims at challenging the boundaries among different issues. Villariba employs the theory of macro-evolution developed by Japanese American scientist Michio Kaku as the context of his performance, namely “Type: Zero.” The theory identifies three types of civilization. The first is a “planetary civilization” that controls the energy of the whole planet. The second is a “stellar civilization” that controls the energy radiated from its own star. The third is a “galactic civilization” that utilizes the energy in its own galaxy. Humanity is currently in a state between type zero and the first type. Michio Kaku claims that there are two divergent attitudes in the transition from type zero to type one. The first is a pluralistic culture that emphasizes the boundlessness brought by



圖：Mannet Villariba, “Type: Zero”, collaborated with Lee, Bo-Ting (photo: 蔡欣邑)

technologies. The second is terrorism that underscores the reactions made by technologies. Villariba attempts to symbolize the borderless fluidity through specific objects and unusual body gesture, that is, combining his body with technological objects.

The whole performance is a series of interactive processes between the artist’s body and technological objects. Performing like an animal in face of a new environment, Villariba interacts with objects and experiences curiosity, trepidation, contact, conquest, control, recognition, purification, and thereby formulates technological objects with his body. An object is by no means something to be identified, but is created through its interaction with actants. According to Latour, objects and actants together weave the social network. At the beginning, Villariba treats common technological objects as ordinary “objects.” Then he makes us feel curious and astonished when we realize that these objects may lead us to a whole new world. We wonder to where we are taken and fear that our own purity may be compromised. In the conquering and accepting processes, we create new perceptive forms and observe a kind of perceptive power generated by technological objects.

In addition, the discomfort and awkwardness caused by the artist’s performance in which he uses gummed tape to wrap mainboards around his head directly reveal a desire and anxiety for the relationship between technology and body perception. Perhaps the artist derives this idea from Marshall McLuhan’s concept of “the extensions of man.” That is, technologies not only determine the nature of times by transforming the environment, but also change people by shaping their particular perception. When the subject tries to observe its own perception through technologies as the interface, the situation resembles Villariba’s head covered with mainboards, namely a black box. In other words, “if technologies determine our perception, we can no longer observe the medium per se when we observe through the medium.” As a material assumption, the mainboards wrapped around the artist’s head can only veil this paradox temporarily. At the turning point from type zero to type one, do we encounter the foregoing dilemma? Or, how do we deal with the invasion of homogeneity as the artist points out? Perhaps we can phrase this question in a different way. How is this presentation form or thinking position possible? In other words, how can we on the one hand imagine the situation of our body in the grand narrative and on the other hand explore our perception through observing others’ bodies?

The newspapers and mainboards scattered on the floor symbolize the explosion of information in this performance, while the conveyor belt under the performer’s feet implies that we are forced to migrate ceaselessly in this era. Villariba’s performance demonstrates the process of evolution in which animal-like desire evolves into the desire for controlling information, and the interaction between body and media technology offers us perceptive experiences in the technological structure. Rather than inquiring the artist’s standpoint or fighting position from which he chooses this theoretical discourse, we should investigate how the artist “performs” the proposition in the art space. At first, the artist provides the performance with a “soundscape” background through a pre-recorded voice-over. The space contains two rooms. While the artist performs in the left-side room, the voice-over is broadcasted in both rooms by different loudspeakers. Besides, the wall between the two rooms creates surrounding and flowing sound effects. Such an arrangement not only corresponds to the theoretical proposition of flowing modernity and the background connection of this project, but also lays the foundation for the subsequent superimposition of sensory perception.

If we temporarily concede our own power of discourse to the flowing discourse surrounding us, we can therefore focus on the situation of our body in this discursive context. At the moment, the body becomes a body to be identified by the viewers who can easily typify the state of the body, be it anxious, excited, or oppressed. Perhaps the body represents an accusation of technological oppression, unveiling a cyborg world in which technologies dominates the planet. Michio Kaku abstracts the energy of the whole planet with the very androcentrism. Or, the body symbolizes the transition from the animal-like curiosity demonstrated by the performer at the beginning, the attempts at controlling and recognizing technologies, to the celebration of the cyborg body in the end. The whole process presents two facets of technology. On the one hand, the technological objects, such as conveyor belts, papers, or mainboards

that carry flowing information, serve as an interface for body perception. On the other hand, they exist as material instruments that collide with, rub against, penetrate into, and even combine with the body. More importantly, the viewers can connect the meaning of actions with their experiences through the relationship between the performer and the media. However, such a relationship also limits the switch of perceptive power in the field of art.

Once we recognize technological objects as technological media that are able to signify forms and be present in the form of specific objects, we can therefore determine the position of the performer in the process. In particular, when we observe the fact that “media technology determines sensory experiences,” we simultaneously differentiate between consciousness and perception. For the viewers who are in the space, such an observation implies the differentiation between consciousness and body, because we can observe the body only by specifying it as externalized perception. Based on the very foundation, we can reconstruct the corporeality through observation and determine the position of the artist at the turning point of the grand narrative. The viewers can identify the meaning of actions by observing the interaction between the performer and the media. For example, when the performer keeps piling up the scattered newspapers and risks life and limb for climbing up the top of the piled newspapers, do these actions imply the unpredictable risks we must take when we try to control technological media? It is another story when we shift our focus onto the technological objects by detaching from the performer. At the moment, we do not typify the meaning of body, but allow the body to present itself.

Accordingly, the meaning of body can only be presented and therefore offer feedbacks at the present. Rather than being arbitrarily inferred by theorists, the turning point of a civilization can only be grasped when it is embodied in the present situation.

The multiple shifts between technology and body in the audio narrative represent a projection of the future. It not only highlights the anxiety of unable to correctly describe the contemporary social structure, but also forces us to respond to such kind of reality. The paradoxical forms of contemporary technologies and technological objects have been proposed in the field of art. They entail multiple technologies for observing perception. The artist actively externalizes perceptive narratives and embodies them in his body gesture. He introduces Michio Kaku's presumptions, produces an excess of symbolic connotations, and erases the perceptive blankness left by the multiple technologies. Our projection of the future in fact complements the present structure that we cannot appropriately describe. Perhaps we must further explore these veiled forms in order to create more possibilities for the future.

ISSUE May: "Why Don't People Move?"

Ming-jay SHIH

Master of Sociology, National Tsing-Hua University. He has won the Best Sound Award of the 2012 Golden Bell Awards. He is engaged in composition, sound design, and writing.



圖：Mannet Villariba, "Type: Zero", collaborated with Lee, Bo-Ting (photo: 蔡欣邑)

Transi(en)t: the Reproduction Process of the Asian Body | Rikey Cheng

“Project Glocal: Transi(en)t” is an experimenting project co-organized by the independent curator Dayang Yraola and No Man’s Land in early 2014. This project invites three artists respectively from the Philippines, Malaysia, and Indonesia to reside in Taipei for a month and create works in collaboration with three Taiwanese artists. Before the end of their residency, the three pairs of artists will present their respective live performances that cover the forms of sound art, performance art and media art.

The curator's strategy based on the one-to-one interaction is not novel. Previously, there have been exhibitions featuring artists presenting Four Areas around the Strait (i.e. China, Hong Kong, Macau, and Taiwan) or two specific cities (Taipei and some foreign city), which prompted the visitors to associate these exhibitions with dialogues. Prior to 2012, nevertheless, Taiwan's contemporary art circle in general had only fragmentary understanding of and sporadic exchange with Southeast Asian art circle. In view of this deficiency, Yraola invites three artists from three different cultures and languages

and situated them in two contemporary art/sound art scenes in Taiwan, namely TheCube Project Space and Lacking Sound Fest. Such a practice surely can be regarded as the experiment, exchange, and artist-in-residence project through which Taiwan's contemporary art circle seeks to engage in a "Asian dialogue" on the basis of reciprocal creation. Its diverse attributes blur the boundaries among live performance, performing and sound art, and therefore make this project difficult to be framed by single exhibition venue. Somehow, this strategy without presuming any existed difference inevitably attracts bitter criticism.

What is worth noticing is that the cultural production or activism mentioned here refers to that the curator decides the forms and tools for creation before producing discourses, and such a meta-referential statement makes collective production the most significant part in the curating process. In other words, the final results are embedded in the exchange, and the participating artists in this experiment treat co-production as the underlying principle. The practice transforms the conventional relationship between curator and artist in today's art world. In this project, the concept formulated by the curator is integrated into the actual works completed by the artists.

Asian Cities inTransi(en)t

In this project, the curator develops a main theme that runs through and therefore connects Asian cities such as Taipei, Manila, and Penang. The term “transi(en)t” carries two implications. One refers to “transit” and the other “transient.” With the embedded (en), the term “transi(en)t” not only leaves room for the audience’ interpretation, but also encompasses the inconclusive visual variables and actions from one end to the other that implied by the term “transit.” In other words, “transi(en)t” is simultaneously a temporal and spatial term. It keeps reminding us of the following questions when we try to identify the functions of this exchange. What does the exchange run through and from where to where? What is the subject in transit? Or, in the end, how transient is the existence that gets passed through?

Under the aforementioned signification, the term “Asia” lurks in all themes in a self-evident posture. Here “Asia” serves not only as the common context for Taiwan, Malaysia, the Philippines, and Indonesia but also as the prime intersection of the conditions for artists’ creation in these countries. However, the fact that Taiwan is not acknowledged as a normal state by the international society makes the implicit intersection incomplete. Apart from this, these countries share common geographical and historical trajectories shaped by the ocean, islands, climates, cultures, immigrants & migrants, decolonization & re-colonization (on the border of the empires), as well as the capitalist context. Under these common trajectories is the intricate exoticism with which these countries alienate, bury, or disclose the multiple features reflecting their respective technological development, political agenda, and economic inequality.

Technology

In the chapter of “The Disciplining and Domestication of Body,” performance artist Wang Mo-Lin claimed that “when the globalization of capitalism meets the body which is treated as the tool for production, the body’s existence in a consumer society seems to be redundant. The bodies of migrant workers and denizenized spouses have nothing to do with exoticism. However, the set of exclusive mechanisms established by the consumer society regards them as heterogeneous groups. That is, the consumer society still oppresses the bodies of “immigrants/migration.” 2

For the Filipino artist who belongs to a labor-exporting country, Taipei as a consumer society exhibits extreme ruthlessness disguised by conservative moralism. Cultural pluralism is reduced either by the beautification-based action of expelling the migrant workers who gather around the Taipei Railway Station on Sunday or by the gentrification process of urban renewal, that eliminates the diversity with bulldozers to create a homogenized space. Mannel Villariba, who collaborates with Li Bo-ting in the project, creates their work performed by his own body. He notices the Filipino economic structure based on long-term exportation of cheap labor, and transforms it into his presentation of bio-politics. For the viewers, however, such a bio-political interpretation does not insinuate how ruthless the migrant workers are exploited in others' viewpoints, but

can be read as an allegory of recapturing their autonomy by reversely appropriating technology. (Marcin Ramocki: "DIY: The militant embrace of technology")

It's convenient to apply technology to artistic creation in a consumer society such as Taiwan that pursues high-tech products. Nonetheless, people still cannot help but associate this scene with the alienation caused by rapid advances in the modern civilization. As a result, the scene tends to be the target of ideological criticism toward the technology topic addressed in artworks.³ There may be a "digital divide" between Taiwan and many Southeast Asia countries regarding the circulation of technological and electronic products. The reverse engineering adopted by the Filipinos and Indonesians eliminates not only the priority of technological application but also the poverty of creativity in our thinking. In terms of the liberal attitude about emancipation and exploration, Southeast Asian artists show us a practical technique of struggling against exploitation. Such a technique not only helps them resist the alienation of commodities but also invokes the metaphor of resisting the alienation of labor through the artist's body.⁴

The Asian Body

As the common framework of understanding shared by the audience and the artists, Asia not only opens up the horizons through which we stretch beyond our status quo, but may also define our dialogue relation in an intangible way. This project intends to create a stretchable subjective dialectic with sound art, visual art, performance art, together with various technologies. However, we are unable to discuss why Taiwan's visual art community seemingly inclines to bypass the communication with or visit to the heterogeneous adjacent regions but unreservedly accept the "international" (or De-Southeast Asian) artistic context that deliberately ignores the asymmetrical production relationship in the real world (formed under the process of Neo-Liberal globalization with incompatible decolonisations of different Asian countries.)⁵

The materiality demonstrated by individual Asian bodies is reminiscent of the goals of performance art using bodies as the media for creation. The goal is twofold. The first is to topple the rigid hierarchical regime and agency status of the Western art scene and the second is to challenge the established knowledge (of art-making) through the connection among people, environment, and media. Nowadays, should we uphold the legitimacy of a “meta-mediated” body as a production tool, whether in terms of the contemporary instrumental rationality seemed progressive but actually regressive, or the manifestation of the “Asian body” in the digital map of the Internet? Besides, who is responsible for this subjectivity redeemed in/for the Asian body, the performers or the viewers? How can the Asian body as the subject resume its “ability of perception” with(in) new media if its construction is not meant to conjure up people’s memory of history?

No matter what, the viewers must not reject that the question “why do people move” asked by the artist in this project exactly corresponds to the free trade/market issue in the real world. The Glocal Project also carries the connotation of “glocalization.” Even though the curator of artists cannot directly influence the course of regional free trade or avoid the risk of being incorporated in a larger market, they still can do something to help people revisit the concept of “glocalization” and develop more threads of concerns (particularly about Asia) from the perspective of body as the physical basis of existence when they encounter the bureaucratic machines, market economy, and demographic transition. Perhaps the relationship of artistic collaboration gradually formulated between Taiwan and part of Southeast Asia can be understood within the context of how to respond to the capitalist society, and thereby provides fresh realization for us.

ISSUE May: "Why Don't People Move?"

Rikey Cheng

Rikey Cheng was once a freelance translator of critical essays. Founder of No Man's Land Project of DAF. Currently being a corresponding author in ARTCO. An amateur astrologer interested in all mysticisms.

The image is a horizontal banner with a white background. On the far left is a large, black, stylized envelope icon. To its right, the text 'ISSUE Sep, 2014' is in a small, black, sans-serif font. Below this, 'Museum of No Man' is written in a larger, bold, black, sans-serif font. Underneath that, '荒原博物館' is written in a bold, black, sans-serif font. To the right of this text, separated by a thin horizontal line, is the name '高森信男 (Nobuo Takemori) 客座主編' in a bold, black, sans-serif font. Below the line, there is a paragraph of text in a black, sans-serif font. On the far right is a portrait of a man with dark hair and glasses, wearing a dark shirt. The background of the portrait is a pink and black pixelated pattern.

0 與 1 之間的身體姿態－談維拉里巴與李柏廷的〈TYPE: ZERO〉 | 史旻玠

〈Type: Zero〉是《Project Glocal 亞洲城市串流》的菲籍藝術家維拉里巴 (Mannet Villariba) 與台灣藝術家李柏廷共同創作。此計劃嘗試結合不同城市藝術家，由彼此間背景脈絡的差異激發出更多的對話可能，這個合作計劃的目的並不在於創造超越國境的大敘事，而是去挑撥不同議題的疆界，維拉里巴在〈Type: Zero〉中卻選擇日本物理學家加來道雄 (Michio Kaku) 的鉅型演化論作為表演脈絡。理論建構了三種文明，第一種是能掌握整個星球的能源，稱為「行星文明」；第二種掌握恆星能量輸出的文明狀態，稱為「恆星文明」；最後則是「星系文明」，掌握整個恆星能量。而今我們僅僅處在通往第一型文明前的 0 型文明。加來道雄區分處在這轉折處的兩種態度，一種是趨向多元文化、另一種是恐怖主義，強調科技帶來的無疆界性及其反動，表演中他試圖透過特定物件來象徵突破疆界的流動性，透過突出的身體姿態，以一種夾在身體與科技物之間的方式呈現。

整個演出其實是身體面向技術物的一連串互動過程。維拉里巴從一種幾近動物性的方式開始，漸漸和物產生更多交會，從好奇、驚恐、接觸、征服、控制到認同、洗滌，開展對技術物的身體表述。物，不是那靜態的等待被指認的對象，行動者和物在相互循環的互動中被撰寫出。如拉圖 (Latour) 所認為的物和行動者一同編織了社會網絡。藝術家一開始將我們習以為常的技術物視為單純的「物」，但當我們發現這些物質能將自身帶領到全新的世界時，好奇和驚恐油然而生，好奇不知會被帶往何處，也驚恐於自身純淨不斷的被侵蝕。在征服與接收的過程，造就了感知型態，也讓自己觀察到透過技術物能夠推展的感知能量。

另一方面，正如演出中他以膠帶將主機板交纏住頭部所引發的不適與掙扭，也直指一種對與科技和身體感知關係的慾望和焦慮。前者或來自麥克魯漢 (Marshall McLuhan) 的「人的延伸」，由於科技改造環境而決定時代本質時，此媒介也引發人們特殊的感知頻率，從而改變人們。當主體試著透過科技作為介面來觀察自己

的感知時，就像維拉里巴被主機板全然遮蔽一樣，呈現黑盒狀態，也就是「當然科技決定了感知時，我們無法在經由媒介觀察時也觀察媒介本身」，而這個綑綁的頭上的主機版作為一個物質性的假定，只能暫時遮掩這個弔詭。

從 0 型世界到能掌控能量的 1 型世界轉折處，是否就像這裡所面臨的困局？或藝術家指出的，面臨這個同質性侵略的轉變該如何應對？或許我們可以換個角度提問，這樣的表現形式或思考位置是如何可能的，也就是我們如何一方面想像處於宏大敘事下的身體處境，也可以想像透過觀看他人的身體去感知。

散落一地的報紙或主機板，在演出中皆是以一種象徵資訊爆破邊界的意涵放置，腳下的輸送帶似乎意指處在時代的我們被迫流動而無法停止。維拉里巴的表演像一演化論的展示過程，從動物性的慾望到駕馭資訊的慾望，透過身體與媒介科技的互動過程來開啟科技結構下的感知經驗。先不論維拉里巴是在什麼樣的立場或者戰鬥位置而選擇此理論論述，而是探問他如何在藝術空間中如何「展演」命題。首先，藝術家透過的預錄口白以「聲景」方式提供背景。演出空間有兩個房間，藝術家在進門的左側空間演出，但聲音不僅在這裡出現，也在另一個的空間被播放。口白的環繞切片在不同喇叭輪播著，但由於兩個空間中多一道牆，因此聲響的效果就不僅僅是環繞，更是竄流，這點除了呼應現代性流動的理論命題和整個計劃的背景串流之外，也替之後的感知交疊留下基礎。

把自身話語權先丟給週遭流動的話語時，我們就將注意力放在身體在此語境中的處境。這時身體是一具被指認的身軀，觀眾也更容易指向類型化過程，無論是焦慮、興奮、壓迫的身軀。或許它代表著一種對於壓迫的控訴，揭露一個關於技術控制覆蓋整個星球的賽柏格世界，加來道雄正是以男性中心主義抽象化整個星球能量。或者，就像表演者一開始所展現的一種動物性的好奇驅力，到嘗試控制技術、認同技術，甚至慶祝最後的賽柏格身軀。然而整個形貌的模態又必須重回技術才呈現出的兩面形式：承載訊息流動的技術物，無論是輸送帶、承載資訊的紙本、數位的主機板，一方面作為身體感知的通道介面，另一方面也作為物質性機具而存在，與身體碰撞、摩擦滲透甚至結合。更重要的，觀眾透過表演者與媒介的關係連結行動意義與體驗的連結，但它也限縮了藝術場域中感知能量的切換。

哪裡穿到哪裡？那穿越中的主體是什麼，或者到了最後，那被穿越過而消失的，究竟是怎樣的存在？

「亞洲」在這一種能指作用裡，以不證自明的姿態潛伏於所有主題下。它是台灣、馬來西亞、菲律賓或印尼等國共同脈絡，也是藝術家創作條件的最大交集。但這層隱性的疊影卻因台灣本身作為正常國家的主體失格，自背景映照出一種空缺的輪廓；此外亞洲經驗，更是彼此共有的，關於海洋、島嶼、移民、去殖民又再殖民（於帝國邊境）的，資本主義脈絡下的共同軌跡，從彼此此卻有梳理不清的異國情調，如對鏡自照般交相異化、掩蓋或揭示科技發展、政治進程或經濟落差的多重質地。

科技

王墨林在〈身體的規訓化〉一章中曾說：「當資本主義全球化遇見身體時、被當作生產工具的身體，出現在消費空間裡，似乎就變得是多餘的。外國勞工和外籍新娘的身體，與異國觀光情調絕對是兩回事，但消費社會所建立起的一套排除構造，卻視他們的存在為一種異質身體，換句話說，『移民／移動』的身體在消費社會裡的壓抑性依然存在。」

對於輸出移工國的菲律賓藝術家來說，台北市的消費社會性格，在保守主義倫理粉飾下呈現一種無情的極致。無論是為了追求美觀而在驅趕週末在台北車站聚會的外勞，或假更新之名全面以推土機抹除差異的均質化空間，都壓抑多元文化的差異性。和李柏廷合作的維拉里巴 (Mannet Villariba) 以自我肉身進行創作，在理念上，他意識到菲律賓長年輸出廉價勞力的經濟結構，轉化為本體的生命政治觀照。然而，觀眾卻注意到這種生命政治的主題演繹，並非影射他者眼中的勞動籌碼如何被踐踏，而是逆向挪用科技而奪回自主權的反抗寓言。（Marcin Ramocki, “The Militant Embrace of Technology”）

這使人不禁想起在追求高科技產品的消費社會如台灣，科技固然方便創作，但也象徵文明高度發展的異化結局，因此往往成為批判意識形態的論述和作品首先處理的對象。而在維拉里巴所來自的菲國社會，科技電子產品的流通速度遠遠不如台灣，民眾窮變則通的「逆向工程」(retro-engineering) 解放科技應用的優位性，而同時被解放的還有人們思想上的貧瘠性。特別是在破解與開源的自由態度上，我們反而可能從東南亞藝術家身上看到抵抗收編的實用技術，且此技術不但抵抗商品的異化，透過藝術家的身體

理解技術物可以作為標示形式的技術媒介，以及作為特定物的形式在場時，就能分派表演者在這個過程中處於什麼經驗位置。尤其是「感官能夠被媒介技術決定」這件事被觀察到時，也區分了意識和感知。對於在表演空間裡的觀眾而言，則是意識和身體的區分，因為我們只能透過將身體設定成感知的外化來觀察。也就是在這個基礎上，在觀察中重新建構身體性，並賦予藝術家在宏大敘事的轉折處採取和種位置。觀眾可以觀察表演者和媒介的互動來指認行動意義，例如當他不斷把散落周遭的報紙堆起來，冒著跌落的風險爬上頂端，是否意味著當人們試圖控制技術媒介時，無法預期的風險。另一方面，當我們將注意力擺在表演者抽離出來而去體驗這些技術物時又是另一回事，這時我們不再去類型化身體意義，而是讓當下的身體自我呈 V 現。身體的意義只能在當下呈現並回饋，文明轉折處只有在當下的處境體現時才能被掌握，而不是由理論家武斷推論。

技術形式與身體形式在聲音敘事的換繞下進行多重切換，這是關於未來的投射，並回頭突顯自身無法正確描述當下社會結構的焦慮，逼迫我們試著反應這樣的現實。當代技術（物）的弔詭形式已經藝術場域中不斷提出，這是一種對感知觀察的多重技術。藝術家使用許多感知敘述的外化，體現在身體的呈現中；並導入加來道雄的預設，產生了過多的象徵意涵，缺失了多重技術留下的感知空白。我們對於未來的投射其實彌補了我們無法適切地描述當下之結構，或許我們需要的是挖掘這些被掩蓋的形式，進而導出更多未來的可能。

五月專題：「移動之人」



史旻玠

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鄭文琦

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載具，更有抵抗勞動異化的隱喻。*

亞洲的身體

作為觀眾與藝術家共通的理解框架，亞洲，是我們必須超越既有位置的視野，卻也可能無形地限定彼此得以開展的對話關係。儘管本計畫意圖透過不同科技，聲音與視覺或表演藝術等等對話方法，達成一種可以擴展的主體性論證型態，但我們無法談論的是：本地視覺藝術社群似乎選擇繞過生產條件異質化的臨近區域交流或出訪，卻總是傾向毫不保留的、全然地接納另一種刻意忽略現實裡不對稱生產關係的（或者說是「去東南亞」的）「國際」藝術脈絡。

個別的亞洲身體所展現的物質性，讓人聯想到行動藝術以身體為創作媒介的前提，是為了打破西方藝術僵化的美學階層建制和代理身份，藉著與他人，環境，或其他媒體之間的連結而衝撞既定認知。如今，我們是否應重新接納一個「後設的身體」作為藝術媒介的合法性，無論是基於當代的工具理性看似進步實則倒退的意識形態，或是為了讓「亞洲的身體」於網路串聯的數位版圖重新顯影？更重要的是，尋找主體性的亞洲身體，究竟是表演者的問題，還是觀眾的問題？作為主體的亞洲身體，若不是如評論所說的，基於復甦人民對歷史的記憶而建構，還能怎樣在新的媒體裡重拾對「新的感受能力」？

無論如何，觀眾必須承認這次藝術家提出的「人為何移動？」命題，確實呼應著現實裡的自由化貿易議題。誠如源自英文 Glocalisation 一詞的 Glocal 交流計畫，也不免引申並擦出「全球在地化」的火花，但就算藝術家真的沒有辦法直接改變區域架構下自由貿易的進程，或抗拒被一個更大市場吞併的危險，他們仍然可以做些什麼來提醒人們面對國家、市場經濟與人口遷徙時，如何回到身體作為存在的物質性基礎這個觀點，來重新看待全球在地化，並展開更多的思考歧路（特別就亞洲而言）。或許，在台灣與東南亞局部逐漸形成的共同生產橋樑，也可以這樣放在如何回應資本主義社會的思路來理解並給與啟示吧。

穿（景）：亞洲身體的再生產 | 鄭文琦

「Project Glocal 亞洲城市串流」是菲律賓策展人達鶯·雅洛拉 (Dayang Yraola) 與數位荒原在 2014 年初共同策劃的一項社會實驗。內容是邀請來自菲律賓、馬來西亞與印尼的三位藝術家在台北進駐一個月的時間，並與本地的三位藝術家搭擋創作。在進駐結束之前，三組人將分別生產出三組現場表演，其類型涵蓋了聲音、行為 (performance) 以及媒體藝術。

在考慮到這種以一對一的交往為基礎而共同創造的「策展」模式時，我們首先發現這作法並不罕見，甚至過去也有標榜是兩岸四地、雙城的策展引起觀眾對於此類展演如同對話功能的聯想。但在 2012 年前台灣當代藝術圈對於東南亞藝術生態、或社會對該區域的認識或交流往往僅止於個案，再加上策展人找了三種不同語彙和文化的組合，疊置在立方計劃空間與失聲祭這兩個本地的當代藝術／聲音場景上，因此它確實該被視為台灣近期欲透過對等的生產位置，明顯聚焦「亞洲對話」意圖的實驗交流與進駐案例，對象多元屬性也打破藝術、表演或聲音的類型劃分，成為難以被展演場域所框架的狀態。但，這樣不預設差異性的配對策展也帶來一定的批評。

特別的是，這裡所說的文化生產或行動，因為先決定創作工具與位階再生產論述，某種後設的自述型態，讓共同創作成為這個策展裡最重要的一件事，又或者說，交流的行動內嵌了最終成果的生產，是故參與實驗者以共同創作為決定性的最終原則。它既調整了當代藝術策展人在生產過程中先於藝術家的正常順序，正確地說，策展人的概念也轉化為製作人的實質內容。

亞洲串流：城市穿（景）

直譯《穿（景）》(Transi(en)t) 的「Project Glocal 亞洲城市串流」策展，是策展人企圖貫穿台北、馬尼拉、檳城等不同亞洲城市的主軸。《穿（景）》開放地指向「穿過 (transit)」和「瞬眼所見 (transient)」兩種意義，藉由前置詞 (en) 開啟詮釋的保留空間，它包含後者那種場景難以蓋棺論定的視覺變項，也保留由一端到另一端的行動層次。換言之，它同時是時間與空間的。這使我們在觀察交流的功能命題之前，就不斷被提醒：它穿越了什麼？從