

NO MAN's LAND
數位荒原

是一個持續自我重組中的媒體平台，創辦人為台灣數位藝術知識與創作流通平台前主編。我們的自我定位是在當代藝術、科技、表演、敘事與想像的邊陲，並以網路、文本和社群三者的創意性連結及循環為實踐。組織試圖透過地緣關係及去中心化的媒體操演，連結馬來西亞、泰國、菲律賓等地藝術現場，邀請觀者模擬與全球化／單一資本市場中的主流藝術協商的巧妙取徑。

NML is a media platform that continues to reorganize itself. NML positions itself peripherally in the field of contemporary art, technology, performance, narrative and imagination by utilizing creative connections and circulations among "networking/internet", "discourse" and "social community" as practice. In light of geographical proximity, the organizers in No man's land aim to connect the art scenes in Malaysia, Thailand and the Philippines through decentralized media maneuvers. It invites the audience to take a turn on the monopolized perception of mainstream contemporary art under globalization/single capital market.

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PROFILE 02

DA+C 藝術節國際交流特刊



Image Credit: 王鼎曄 WANG, Ding-Yeh

愚人船：一則引言 | 王鼎曄

(約莫六月初，天氣：無風、無雨)

船長拿出左邊口袋裡的指南針，稍微瞄了一眼，將右手食指放進嘴裡含了一下，抽出來舉超過頭。

船長說：這艘船好像好久都沒有往前進了。我感覺它始終在同一個地方停留，這裡絲毫沒有一點流水，沒有一絲風的氣味，彷彿就像是固定住一般，他不再向來了，也不左搖右晃，這是一艘與世隔絕的船，外面的世界繼續走著，那我們呢？就該如此一般嗎？就在這裡終其一生嗎？我一定要想辦法脫離這個死寂的地方，航向更好的世界，這是我應該要做的，我背負著這艘船的命運，那是我的責任，我的責任啊！

現在這個無可救藥的地方，其實這艘船曾經停靠在一個如天堂般的地方，那裡有美麗的風光，四季如春的節氣，常年維持宜人的乾爽，豐饒的食物以及源源不絕的物資。那裡的人沒有煩惱，沒有煩惱。像極了傳說中的桃花源，也如同香格里拉般的夢幻之境，那裡的人們唱著美麗的歌，歌詞訴說著那個地方的悠悠歷史，一切充滿了愛與智慧，但是歌詞的最後唱著：我們美麗的大地，如一切人民的嚮往，但最後寶藏是埋藏在瘋顛的生活之中。我實在不懂那麼美好的地方，如何跟瘋顛的生活牽扯上關係？

這是先人的預言嗎？有金銀財寶埋在瘋癲的生活中嗎？這些財寶到底在哪裡呢？聽說後來有許多人為了而尋找寶藏，最終卻都迷失了自己。生命真是捉弄人，且不管那島上的人，我現在在這艘船上，一動也不動，什麼都沒有，只剩下平靜且清楚的腦袋，但是大家都說我瘋顛了。

又有一次我們航過一座小島，沒有看任何的花、草、飛鳥、走獸，陸地上只有一棵巨大無比的樹，它的樹頭竄上了雲霄，樹根蔓延了數百公里，從一塊大陸延伸到另一塊陸地，樹葉是不規則的形狀，看起來像是一座島的形狀，應該是闊葉的種類吧！在日出之後葉子會變得閃閃發亮，那一種炫目的光澤夾雜了非常多耀眼的顏色，紅色、橘色、紫色、藍色、黃色，唯獨沒有青翠的綠，其中還

有些螢光色的成分，那是化學人造的色調，這些人工的不自然色彩成分散落在葉子的各處，最多顏色是閃閃的銀色，這種銀色有一點白，些許的透，反射出日照的光芒，尤其是日正當中時的光亮，讓整棵樹發出如鑽石般刺眼的光，令人不敢直視。只要多看她兩眼，就會頭昏目眩，如果死盯那些光，甚至會因為太強烈的光芒刺激著腦部而喪命。白天，整棵樹都如此的閃耀。直到日落的那一刻，太陽緩緩的消失在地平線上，橘色的圓頂沈沒到海面之下時，這些葉子頓時瞬間變黑萎縮，呈現一種死寂的狀態。

作家闔上正在進行中的一本小說，這本小說寫了很久，一直理不出頭緒，就像這艘停留在原地的船，遲遲沒有前進。他將書收了起來，拿出一根長長的樂器，這樂器的頭像漏斗一般，樂器上有些孔，寫作家拿起樂器，雙手按住幾個孔。深深吸了一口氣，將嘴巴湊上吹嘴，一股腦兒地將剛吸的一口氣吹出來，樂器發出了幾個不連續的聲響，最後一個音還破破的，他不死心的連續吹了幾次，每次都將肺裡的空氣死命的吐出，但都沒有吹出悅耳音符。反覆了幾次，血液的含氧量不足，打了幾個哈欠，便感到頭昏目眩。

這些發瘋的人，失去了理智
瘋癲的行為讓人無法理解
真的是失去了理智嗎？
又或者是太過於理智了呢？

王鼎曄
1978 年生於台北，2011 年獲得德國德勒斯登高等藝術學院－卓越藝術家文憑。擅長使用錄像裝置與繪畫，作品環繞於自身、社會與環境議題。深信人們能夠透過創作與外部社會連結或對抗，同時達到自我療癒。作品於台灣、美國、以色列、法國、德國等國展出。



QUALIA, Penang State Museum(2015); WU, I-Yeh

DA+C 藝術節參展藝術家訪談

鄭文琦 + 吳宜曄 + 羅仕東

今年 8 月 7 日到 8 月 16 日馬來西亞 DA+C 藝術節策展人蘇萊曼 (Suzy Sulaiman) 邀請數位荒原策劃《歷史上的今天》(Hari Ini Dalam Sejarah) 展覽，由我推薦台灣藝術家王鼎曄、吳宜曄、羅仕東，從 7 月 25 日開始進駐殖民風格的街區數週。在今年主題「文化托邦」下與當地社群共同探索 UNESCO 世界文化遺產的喬治城老街脈絡。在三位藝術家裡，吳宜曄最早完成了作品〈QUALIA〉。雖然他不是第一次駐村，但在此之前，他從未去過東南亞。

吳：我在芬蘭駐村時展過〈Dollar-Post〉，它是一套客製化電子郵件系統，傳送速度取決於寄件人選的郵票和收件者的距離。四種郵票分別為：鴿子、驢子、船及飛機。後來思考如何呈現一個展，因為我展過系統寄送的文件記錄，不想再展相同方式，也不想讓人現場操作，想用另一種方式來談，等於多做一件錄像。在台灣展出時則把它們分開，包含寄信系統和錄像〈在未來〉。

鄭：駐村時間好像過得很快，之後過得比較慢。這裡涉及某種時間的相對性。你這次的作品偏向單純的視覺感受，如果說之前的〈Dollar-Post〉模擬不同的內的時間，這次作品就比較找不到適當的描述方式，特別是你提到「在西伯利亞買不到紅墨水」的寓言，放在這裡作用很曖昧，我很難不聯想成一種反諷。吳：這個寓言出自齊澤克著作，紅、藍墨水（註）隱喻重點不在於言論的監控，而是在於自由表達的層次。我們雖然使用著語言，可是我們缺乏一種真實表達的工具也好、媒介也好，好像很難真正講出自己想講的東西。

鄭：對我而言好像不只是工具的問題。心理學家容格把人格分成理智、情感、感受和直覺四種主要功能，再把每種功能分內向型和外向型。因此，這段溝通或許正可以說明我們之間的主要差異：我從外界找到紅墨水的線索，是說話者無法暢所欲言；但是你把紅墨水指向內在的現實，質疑自己傳達真實感知的有效性。

（註：共產時代的老笑話：有個傢伙從東德派到西伯利亞工作，他知道自己寫信都會被監看，因此他告訴朋友：「我們定一個暗號，假如我的信用藍墨水寫，裡面說的都是真話；如果我用紅墨水，說的都是假話。」一個月後他的朋友收到第一封信：「這兒一切都美好，商店裡塞滿好吃的食品，戲院播放西方電影，住宅又大又豪華。唯一買不到的東西就是紅墨水。」）

吳：我創作好像一直是這樣，在來之前我正在準備個展；也一直回到自己在想的議題。即使在檳城所做的東西也跟你想談的「地方性」不太有關。但我覺得每個人對作品詮釋都不同，要把我的作品詮釋成更具「地方性」也可以的。（鄭：若是這樣我們還需要紅墨水嗎？或許我們想的「有效表達的語言」其實是不一樣？）紅墨水真正存在嗎？我覺得沒這麼簡單啦，就是它可以這麼神奇地、完全正確描述你想表達的東西。因為我們的思考、感知本來就都是不一樣的過程。

吳宜曄
曾經入選第五屆臺北數位藝術節互動項目，他畢業於倫敦金匠學院。作品主要藉由電腦程式、影像裝置和文字碰觸屬於個人的獨特感知，他運用科技的語言模仿人與人或人與機械之間的訊息溝通。

羅仕東是第二次來喬治城。他上次在當地找到一個帶有不明文字訊息的鐵櫃，激發了裝置的靈感。但這次進駐，除了呼應主題《歷史上的今天》，是否延用現成物更成為他如何在眾多藝術節引進的眾多技術物、展示空間乃至自身定位之間取得平衡的關鍵表徵。

羅：我一開始不想用上次的鐵櫃，反而後來和它互動才讓我回到創作軌道上。我想做別的東西，就像你說的我容易受到外界影響一並不是指要不要做同一件、或從上次延續的建議限制了我，而是因為這次藝術節都是邀請有技術的藝術家，比如 Andreas SIAGIAN、顏峻、梅田哲也。我認為策展人先是預設技術（technique），她把技術丟到這個容器裡，看會發生什麼變化。

鄭：這樣就等於把在別處會看到的作品引進喬治城，觀眾看的是原來就做那些的藝術家。如果產生什麼真正屬於這裡的東西當然很好，對我們這些去年就來的人來說，重點可能是如何延續地方性。

羅：不管是緬甸、馬來西亞或泰國，我都要尋找自己如何定位。只是特別讓我焦慮的是藝術節的技術層面，我除了考慮我自己，還有其他藝術家要被放在怎樣位置上才能發揮各自作用。本來我找不到自己要放在哪，包括在交流、藝術節，還有去年到今年的軸線上，特別是考慮我們在展場的裝置或物件個性要怎樣才會有效。因為鼎曄做錄像，宜曄做程式影像，我做裝置，所以我選擇讓銀幕朝向牆壁，考慮的不是要做得多厲害，而是在空間脈絡下怎樣有效果。一部份考慮作品本身，一部份考慮和空間要如何對話。

鄭：地方性跟駐地創作的關係是什麼？比起更有規模的藝術機構，在東南亞這些缺乏策展機制的地點，地方性更被凸顯嗎，還是更依賴自我的技術？我們發現有些藝術家不管去哪裡進駐，都看不出環境對作品的影響。我想知道你怎樣看？你去過

他需求也很熱心地提供建議與協助，過程也不算是太困難，就算有困難也總能一一解決。

鄭：但我們在檳城美術館遇到不少障礙。你認為我們該怎樣面對這些障礙？例如，可以怎樣反映館方改善？哪些又是最急迫的問題？

王：對我而言最大的問題是人跟展場，這是展覽團隊與美術館之間的問題，藝術家只負責把展覽作品做好，其他我並不清楚。不過有些細節與流程沒安排好，與美術館溝通失調，導致很多該到位的事情沒到位。當然駐村期間過於緊迫，而且雖然有很多學生和幫手，但多數沒有實際的展覽經驗，在展覽進度上沒有掌握好，人力安排與組織分層負責都有改進空間。

鄭：你最新的個展內容是什麼？它跟你的新創作有何關係？

王：最新個展《人造抽筋》是從去年開始規劃，內容跟我去喬治城雖然沒有直接的關係，但是在那期間展出的作品，倒是跟這一系列的作品有關，觀眾這次會看見我在檳城做的〈煙花門〉(Smoke Gate)。最後要感謝 DA+C 藝術節的工作團隊，到每個新的地方總有新的思考，特別是回到奶奶的出生地。

Ship of Fools: An Introduction
WANG, Ding-Yeh

(It's a day without wind or rain in early June)

Captain takes out a compass from the left pocket for a glimpse, puts his right forefinger in the mouth for a second, and raises his arm up above head.

This ship doesn't seem to move forward for a long time, says Captain. I feel it always stays in the same place. You don't see water flows. You don't smell wind flows. Everything feels like stagnation. It doesn't go forward. It doesn't shake or sway. This is an isolated ship. While the world moves one, how about us? Will we stay like this for the rest of our life? I have to jump out of this dead silence, and sail for a better world. This is what I should do. I carry the destiny of this ship. It's my responsibility. MY RESPONSIBILITY!

It's hopeless now. In fact, this ship once berthed at a place like paradise, with beautiful scenes, comfortable seasons, dry and cool weathers, as well as abundant food and resources. People there had no troubles at all. It looked like utopia or Shangri-la. People there sang beautiful songs, describing its

東南亞這麼多地方，像變色龍一樣在緬甸、泰國都做不同計劃，會讓你有喪失主體的焦慮嗎？換之你還保留哪些屬於自己的部分？

羅：確實我從 2012 年到現在都在東南亞各地跑，我也在想自己的主體性，自己要擺在哪個位置？現階段就先擱著。我去緬甸行為藝術節、台泰交流、檳城甚至台南，都希望不止一次。因為每次只有 1、2 個月，緬甸或這裡只有一星期，這麼短是不可能一擊中的，這是很難的。

（吳宜曄：你剛剛說你是會去處理要怎樣的位置，個人在這個空間、地方或藝術節裡的關係，好像也是我們剛才談論的，或說一種跟「地方」互動的技術。）

鄭：我覺得這次藝術節的現場性跟展覽是衝突的，強調與表演當下同在的「現場」，《Warung Wayang》單元的重點在於移動的現場。但展覽屬於視覺藝術，在藝術史裡的任務是再現某個現場或經驗，肯定不等於現場本身，甚至是背離或轉化了現場。「再現／現場」有一定程度不相容。為什麼他們的藝術家可以重複做動畫，不是說他們屬於這類作者，而是他們的界面是現場，我們的界面卻是美術館，儘管要考慮跟場地空間的關係，它仍然訴諸一種需要被召喚的時空經驗。

羅：我還滿羨慕那種操作技術，在哪裡都能用它跟觀眾對話。像 Jiandyn 有一個肖像計劃，他們到哪裡進駐，沒靈感時都可以透過這個技術生產一個立即的界面。我比較希望進駐時間、次數可以延續，所以當初受邀時，我的考慮就是也許 DA+C 是希望延續相同的藝術家，不管我們要不要把去年的 Project Glocal 和 DA+C 藝術節視為某種延續，相信都比一次就決定藝術節走向更適合。

羅仕東
生於 1983 年，畢業於國立台灣藝術大學造形藝術研究所碩士，打開 - 當代藝術工作站成員。現工作、生活在台灣台北。其創作關注於社會中日常可見的特殊紋理，將其視為如班雅明論述中的碎片，折射 / 反映一完整的結構與世界。近年多活動於東南亞進行具連結性的不定形式藝術創作。



Smoke Gate, Penang State Museum (2015); WANG,Ding-Yeh

long history. Everything was full of love and wisdom. At the end of the lyrics, though, it mentioned: *Our beautiful land provides everything we long for, but the treasure is hidden in crazy lives*. I really don't understand how that wonderful place is connected to crazy lives.

It is prophetic? Are there treasures or wealth buried in crazy lives? Where exactly are they? It is said that many people lose their mind looking for treasure. Life is tricky. No matter what those people on the island said. I am now on this ship, having nothing and going nowhere. I am left with a peaceful and clear mind, but everyone says I am crazy.

Once we sailed besides another small island. There was no flowers, grass, birds, animals, but a tremendous tree. The tip of the tree poked through clouds, and roots covered hundreds of miles, extending from one piece of land to another. Leaves are irregular forms, similar to the shape of an island. It should be a broad-leaved species. After sunrise, leaves glittered with many different colors, like red, orange, purple, blue yellow, and even some neon colors. Green was the only missing one. Those unnatural, chemical and artificial colors scattered among leaves, mostly shining silver. It's slightly white and slightly transparent, reflecting sunshine. Under the bright sunlight at noon, the whole tree shone like a diamond. If you stared at the tree, you felt dizzy right away. If you looked directly for too long, you might die for stimulating your brain too much. In daytime, the tree flamed until the moment sun set. As the orange sun slowly disappeared from the horizon under sea, leaves suddenly darkened and shrank into dead silence.

A writer paused from his working novel. He's been writing for a long time without a clear thread, stagnant like this ship. He took out a long instrument with a head like funnel. There were holes on this instrument. He picked up and covered a few holes. He took a deep breath and tried the play the instrument. Although he's put all of his forces, he only produced a few broken sounds. He tried several times, exhaling all the air in his lungs, without any pleasant notes. With falling oxygen concentration in his blood, he yawned several times and felt dizzy.

These crazy people have lost their reason.
Their lunatic behaviors are beyond our understanding.
Have they really lost their reason?
Or have they been too reasonable?

離家近一點：與王鼎曄談駐地創作

鄭：你在檳城做的作品是現地 (Site-Specific) 製作嗎？它和你之前的作品系列有何關聯？

王：這次一開始就朝現地製作進行。我在出發前已開始蒐集素材及構思作品，並在抵達第一天著手進行，從原本構思的方向做更深入的地取材與研究。經過四、五天後，我發現原計劃礙於時間因素而不可行，但是踏查過整個城鎮後，對這個地方有了新的想像與思考。它跟我過去系列的關聯有二：一、都是使用「肖像」作為影像的主軸。二、「臉孔」作為一個舞台，承載主體在整個社會裡的狀態。

鄭：這次去東南亞有什麼特別的感受？又如何反應在作品裡？

王：我並非初次到東南亞，但是第一次到馬來西亞，更準確地說：檳城。它對我來說有一份特殊的情感，在這個層面上，我會更謹慎地感受。我得小心不被自己的情感蒙蔽。經過幾天探訪，發現這座小島有屬於自己的時空狀態。簡單來說，它停留在過去的某個時間，沒有繼續邁進未來，我覺得這點很特別。因為地理位置的因素，它處在中途島的位置，應該更容易接受（或者更渴望）外來文化、資訊的刺激，然而它沒有這樣發展。從建築、產業到製造技術，可以發現這個地方的時空凝結。我從這樣的凝結狀態發展影像，影像中的肖像不停地湧現；那種笑開來的臉部情境，搭配黑白並摻雜顆粒的畫質呼應處在自我時空的狀態感，表情搭配煙霧的迷幻感受（煙霧的運用來自檳城無數的廟宇與神明崇拜，處處都有焚香的煙霧），朦朧的畫面回應了島嶼的時間感與文化氣氛。

鄭：在這次來檳城的藝術家裡我和你討論最久，也得知你對喬治城可能有些情感投射。它是怎樣的過程？又是否影響你的創作思考？

王：這樣的過程是令人意外的。告知家裡要去檳城之後，得知祖母在檳城出生並度過童年。早先我完全不知此事；祖母過世得早，生前好長一段時間臥病在床，對於她的記憶都屬於人生後半段，所以這段旅程讓我對檳城有另一種情感，不再只是一個駐村地點。我請父親向長輩詢問奶奶在檳城的記憶，再將蒐集起來的回憶寫成一個故事。我循著故事的線索去尋找、想像奶奶在檳城的點點滴滴。最終我並未將故事放入作品中，可能就如奶奶一直想回檳城卻沒機會，等到能回來的機會出現，卻拒絕了。我猜想，那是一種近鄉情怯的心情吧！

鄭：這次來的藝術家裡，也只有你完全在這裡重新拍攝作品。可否談談作品創作過程遇到哪些困難？

王：在不熟悉的地方創作本來就是一項挑戰，尤其是要做新的作品更難。錄像需要一些人手幫助，需要足夠的器材，所以在出發前就要詳細規劃。這次的藝術節團隊有人協助，需要器材或其

Wang Ding-Yeh
Has received the degree of Meisterschule from the Dresden Academy of Fine Arts (Hochschule für Bildende Künste Dresden) in 2011. He specializes in video installation and painting. His works primarily focus on issues concerning his life, the society, and the environment. He firmly believes that people will be able to resist or connect themselves with the external world and meanwhile achieve self-healing through artistic creation. His works have been exhibited in Taiwan, US, Israel, France, and Germany.

From Both Sides of Islands
Rikey Tenn talks to Wang, Ding-Yeh, Wu, I-Yeh, and Lo, Shih-Tung on DA+C Festival in Penang

Note: DA+C Festival curator Suzy Sulaiman in Malaysia invites No Man's Land to curate "Hari Ini Dalam Sejarah" exhibition from August 7th to 16th this year. Along with the curatorial project, Artists WANG, Ding-Yeh, WU, I-Yeh and LO, Shih-Tung were selected to the artist-in-residence in colonial-style blocks, starting from July 25th, for few weeks. Under the theme CULTURETOPIA, they explore contexts in Georgetown old streets with local communities. Here are the interviews that we contribute to DA+C Festival after we come back to Taiwan.

1. Does Red Ink Really Exist? - Interview with WU, I-Yeh

W: I exhibited my work *Dollar-Post* during my residency in Finland. It's a customized email system. Transmission rates depend on stamps, including pigeon, donkey, ship and aircraft, and physical distances from receivers. I later thought about how to present an exhibition. As I had exhibited sent mail records from the system before, I didn't want the same way. I wasn't interested in on-site operation, either. In the end, I produced another video to showcase it from a different approach. The show in Taiwan was separated into a mailing system and a video *In Future* (2013).

R: Residency programs seem to run faster, and the time afterwards goes slower. It's about the relative sense of time. Your new work *QUALIA* speaks about visual perception. If Dollar-Post simulates different timeframe, I can't find an appropriate way to describe the new work. The fable you mentioned about "*no red inks in Siberia*" seems to be ambiguous here. I can't help but assume it as sarcasm.
W: The fable comes from writer Slavoj Žižek. Red and blue inks* are not about censorship of speeches, but different levels of free expression. Although we use languages without

limitation, we lack of a real expression tool or medium. It's difficult to really speak out our minds.

R: To me, it's more than a matter of tool. Jung divides personality into four basic types: thinking, feeling, sensing, intuiting; combining with the polarities of introversion (directing one's energy inward toward thoughts, feelings & awareness) and extroversion (outward toward people, actions & objects). Our dialogue might have well proven the main difference between us. I find the red ink clue from the outside, referring to inability to speak out freely. You, on the other hand, point RED INK to inner reality, and question the effectiveness to express real sentiments.

W: My works seem to be always on this track. I was preparing solo exhibition and thinking these issues before DA+C festival. Even if my work in Penang doesn't seem to be connected to "locality"

R: If that's the case, do we still need red inks? Are we talking about different "effective languages"?

W: Or does red ink REALLY exist? I don't think it's easy to miraculously and precisely describe what we have in mind, because we (all) think and sense in different processes.

** There's an old joke in communist era: A guy is sent for work from East Germany to Siberia. He knows every letter will be monitored, so he tells his friend, "Let's make a deal. If my letters are written in blue ink, it's true. If in red ink, it's false." One month later, his friend receives the first letter. It says, "Everything is wonderful here. Shops are packed with delicious food, Western films are broadcasted in theaters, and houses are huge and luxurious. The only thing I can't buy here is red ink".*

Wu, I-Yeh
Has been nominated for Digital Art Awards (Interactive Installation) at the 5th Digital Art Festival, Taipei. Most of his works focus on performing one's distinct perception by means of computer programs, videos, and texts. He is also skilled in exploiting languages of machines to imitate the multi-faceted communication between individuals, and between humans and machines.



3. Halfway to Eternal Home: Interview with WANG, Ding-Yeh

R: Is the work which you made in DA+C Festival a site-specific one? What's the relationship between this work and former works?

D: I started with the site-specific idea. Before I set off to Penang I had searched and gathered materials for drafting my work, then I got down to the project by further local information collecting which is based on the original plan. After 4 to 5 days, I realized my project was not practical due to limited time, meanwhile, I had new thoughts and imaginations toward this place by time. The relationship between it and my former works are two: first, both of them use "portrait" as the main manifestation. The second is the "face", as a platform carrying the status of subjective who lives in the society as a whole.

R: Any special feeling for this Southeast Asia trip? And how dose your work reflect the impression?

D: It's not my first time been to Southeast Asia but the first time to Malaysia indeed, more specifically, Penang. In terms of the special feeling I had toward the city, I need to be more careful to perceive it, that is to say I have to be cautious so that I would not be blinded by my emotions. After visiting the place for days, I figured out that the island has its own time-space. Simply speaking, the city stopped at a certain moment in the past without moving forward by time which I think is peculiar. As an island located in the middle of the country, I assume it should absorb foreign informations easily or even eagerly but there's no such phenomenon can be observed in local architectures, industries or manufactures. I started my image with the time-frozen status of the city which expressed by the emergence of different laughing portraits surrounded by smoke immersively. And the black-white and low-fi image which accompanied with psychedelic smiley faces in the smoke manifests the condition of self-indulgence in time. (The apply of smoke derives from ubiquitous local religions and temple where is enclosed by incense always), in general, the vague image tells the time in the island also the cultural atmosphere.

R: You are the one whom I discussed with for the longest time among the artists who come to Penang this time, so I know you may have emotional projection toward the Georgetown. What's the process of it and dose it affect the concept of your work?

2. Find A Pivot Point From Transi(en)t to DA+C: Interview with LO, Shih-Tung

R: You were with me in *Transi(en)t: Penang 2014*. During the visit, a cabinet was found with unknown messages. In response to the theme this year, using the cabinet or not has become your key decision to strike a balance among imported technical objects, display spaces and personal position.

L: At the beginning, I didn't want to use that cabinet, but it's my interactions with it that brought me back to the creative path in the end. I'd like to do something else. As you've mentioned, I am easily influenced by external factors, not meaning I'm not limited to the idea of utilizing the same object or remaking the same piece. Other invited artists come with techniques, such as Andreas SIAGAN, YAN Jun, or Tetsuya UMEDA. I think the curator assumes to see techniques, so she put them all in this container and see what happens.

R: In that case, it just brings works from somewhere else to Georgetown. The audience will see what artists have been doing in other places. It would be great to produce something really belongs here. For people who have visited here since last year, it may be more important to continue the locality.

L: I need to find my own position, no matter in Myanmar, Malaysia or Thailand. I am anxious about technical aspects in this festival. Besides my position, I have to consider how other artists can maximize their effects. I couldn't find my place at the beginning in the exchange process, festival or the main focus in the past two years. We have to think about how to create effective installations or object characters in the venue. WANG presents video, WU showcases programming images, and I produce installation. My screen, in the end, faces the wall, in order to create some effects in this spatial context. I have to think partly about the installation itself, and partly about conversation with the space outward.

R: What's the relationship between locality and on-site? Compared to any larger art institutions, is locality more highlighted in places without curatorial schemes, such here at Malay Peninsula? Or do we rely more on our techniques? For some artists, locations don't influence their works at all. You have been to many places in the region and presented different projects in Myanmar or Thailand. Are you anxious about losing your subjectivity? In other words, what's your bottom line?

D: The process was unexpected. When I told my family that I was going to Penang, I was informed that my grandmother was born and spent her childhood there. I didn't know anything about it before the trip. My grandmother died when I was young. Most of the memory I had about her is her old age when she was had lain on bed weakly. So Penang wasn't just a location for artist-in-residence rather a place where I had a special connection with! I asked my father to inquire the elders about their memory of my grandmother's childhood in Penang, then I pieced together all the clips in to a story which becomes the leads for picturing the life my grandmother once had there. Eventually I didn't put the story into my work due to the complex which might be similar to my grandmother's. She always wanted to go back to Penang, but once the chance came she didn't take it. I guess it's a sort of feeling that returning to the long-lost home with a paradoxical emotional turmoil.

R: You are the only one who conceived of a whole new work among the other artists. Would you like to talk about what difficulties you had been through?

D: It's always a challenge for artist to produce work in an unfamiliar environment especially conceiving a whole new one. Like video which requires a comprehensive plan including assistances and kinds of equipments before you set off. Luckily we had sufficient helps, advises and equipments provided by the host and it wasn't too hard for me. Even there were obstacles, I still had sources to cope with.

R: But we do encounter predicaments when we were at Penang State Museum. How do you think we can solve them? For instances, how would you present issues you had faced upward to the institution? and in your perspective which part is most urgent?

D: For me, the biggest problems are people and the exhibition site. It needs negotiation between the curation team and the museum. The mainly concern for me, as an artist, is to bring out good work so I'm not at the position. But there were some details, networking problems and miscommunications with museum which can be improved indeed. More specifically, the time-limited residential project is understandable but there are spaces for improvements for issues like volunteer assistants who had few exhibition related experiences, progress tracking, arrangement of human resources and organizations.

L: Indeed, I have been travelling around Southeast Asia since 2012, and I think the question of subjectivity often. Where's my place? I leave that question aside for this stage. I've been to *Beyond Pressure* (Myanmar), *ThaiTai Fever* (Thailand), Penang and even Tainan, hopefully each more than once in the future. I only stayed in one location for 1~ 2 months each time, one week in Yangon and in Georgetown. It's very difficult to hit the mark in such a short time.

(Wu, I-Yeh: You mention about personal state and relationship with this space, this location or this festival. It's somewhat related to the "technique" that we have discussed about, how LO interacts with the local.)

R: In my opinion, the exhibition is difficult in the festival. The festival emphasizes on "live" works that coexists with performers. *Warung Wayang* program focuses on moving site. Exhibitions, on the other hand, are visual art. In art history, they are tasked to "represent" certain spaces or experiences, and different from happening on-sites by themselves. Exhibitions even depart from or transform "sites (localoty)". To represent contradicts to perform on-site. The performers make lively animations repeatedly, as they interface with sites in that moment. But our interface rests in gallery spaces. Although we have to consider our relationships with venues also, exhibitions always call upon another experiences in space-time.

L: So I envy that kind of technique, which can converse with the audience everywhere. The Portrait Project by Thai artist duo Jiand Yin can instantly produce an interface wherever they are, even when they don't have inspirations. I prefer to extend residency duration. When I was invited, I hope DA+C can continue with the same group of artists. No matter if we regard *Transi(en)t: Penang* (2014) and DA+C Festival as continuity or not, it is better than deciding the direction of DA+C once and for all.

Lo, Shih-Tung
(b1983) is graduated from National Taiwan University of the Arts, Graduate School of Plastic Arts. He currently lives and works in Taipei, Taiwan. Lo focuses on the special textures present in our daily life, seeing them as in Walter Benjamin's discourse-fragments and reflections of a complete structure, a whole world. His works can be viewed as organic documents, unlimited to specific mediums, attempting to arouse inquiry and contemplation on everchanging warped messages.

R: What is the content of your latest solo exhibition? And what's the relationship between the latest and the work you made in Georgetown?

D: My latest solo exhibition *Artificial Cramp* has been conceiving since last year, which is not related directly to the work I made in Georgetown. Somehow it dose derive from the experiences I had there. And one thing is for sure that the audience will see "*Smoke Gate*" which I made in Penang at my latest exhibition. Lastly, I am grateful to the curation team of DA+C Festival for what they have done, and I got new thinkings and ideas every time I visit new places, especially this time its a place where my grandmother was born.



2015

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表演節目

「新世代電子聲音藝術

2014台法電子音樂作曲比賽得獎作品音樂會」

「GRM法國當代先鋒電子音樂藝術音樂會」

「第六屆數位藝術表演獎首獎表演《Render Ghost》」

吉隆坡 Lostgens' 當代藝術空間 | 鄭文琦 + 楊兩興

於吉隆坡的 Lostgens' 當代藝術空間由幾名藝術家於 2004 年初創立。它的起源和一次充滿理想性的跨族群、跨領域發聲有關，名稱取自海明威的「失落的世代」。由於負責人楊兩興等人在以及臨近中國移民為主的茨廠街地緣 關係，2015 年八月藝術家區秀詒的個展《居所與他方》也在此發表。

鄭：Lostgens' 的成員有哪些人？

楊：最早有我、藍氏君、張俊景、Analiza binti Mohammed。2003 年我們找到閒置的獨棟洋房，便籌一筆錢租下。後來有不同種族的藝術家、設計師進駐。2004 年認識兩位馬來藝術工作者 Ili Farhana、Saiful Razman，談到想搞一些類似藝術節的活動，當時大家都覺得馬來西亞國家畫廊（Balai Seni Lukis Negara）這個最高的藝術單位並未善盡義務，應對它表達不滿，於是串聯籌劃一個叫做跨種族、跨媒介的非那局（NOTTHATBALAI）藝術節。同時我提議將空間以 Lost generation 命名。這個藝術節在 2004、2005、2007 年辦了三次。第三屆連續 14 天，涵蓋六個空間和街頭。2007 年藝術節結束後，我們檢討藝術和社會、和這片土地的關係，認為藝術應該主動走入人群。於是 2008 年到 2011 年，我們離開吉隆坡到檳城、馬六甲、半山芭等地策劃社區活動。2011 年茨廠街爆發捷運徵地事件，我們推動保街，2013 年 Lostgens' 搬進這區。其實在某個程度上，Lostgens' 可以只是一種「概念」，可以為了需要而移植到不同地方。

鄭：請介紹一下吉隆坡的藝術組織。

楊：有葉紹斌等人的 Rumah Air Panas（熱水湖屋），最早從 1997 年起活動，2006 年後捨棄實體空間，改以不同計劃為導向與其他空間合作。2007 年成立的 Findars（無限發掘）是一個由藝術家經營的藝廊。同樣跟聲音有關的還有一個馬來藝術家龐克組織 Rumah Api。2014 年慶祝 30 週年的 Five Art Centre 主要關注表演及舞蹈。這幾個組織和 lostgens' 都有共同的關注，也有不同的經營方法。

R: There are more independent spaces with different interests in KL. Can you introduce for us?

Y: Rumah Air Panas, founded by Yap, Sau-Bin and Chai, Chang-Hwang, among others, was launched since 1997. It has transformed into an artist collective without physical space in 2006 and collaborated with other spaces for projects. Findars, established in 2007, is an artist-operated gallery. Malay artist punk organization Rumah Api is another sound-oriented group. Five Art Centre, which celebrated 30th anniversary in 2014, mainly focuses on performance and dance. These organizations share same concerns with lostgens' but operate differently.

R: What was the forced eviction in Sultan Street and Petaling Street (2013), and how can local communities and artists respond to it?

Y: Government planned to construct subway systems under Sultan Street beside Petaling Street, and build a 118-story skyscraper for cultural heritage on Petaling Street. Forced evictions continue to happen. When we intervened in 2011, official stance was very determined, and business owners were divided. I proposed a community project to creatively stand against authoritarian measures. Many shop owners, including some partners later in the project, had questioned its feasibility at first. Artists played an important role in this movement. We mobilized Malay and Indian communities, and requested government to recognize cultural heritage in all three ethnic communities. We also worked with engineers, activists, designers and heritage preservation experts, and introduced large numbers of art workers in the process. At its peak, 5,000 people participated in our street campaign. Although government promised to recognize Petaling Street and its cultural heritage status, it violated the promise in 2013 after general election. Several heritage buildings were torn down, and another one was imposed. Currently, artists stay away from the front line, and serve as observers and recorders. We keep oral history records, collect vintage

鄭：面臨遭到迫遷的茨廠街，藝術家有何因應之道？

楊：政府計畫在茨廠街旁的蘇丹街捷運做地下化工程，要在茨廠街一帶興建 118 層樓的遺產大樓，目前持續迫遷。2011 年我們這群人進駐時，由於政府的態度相當強硬，業主內部亦嚴重分歧。我主張推動社區計劃，用創意對抗強權的策略（茨廠街社區藝術計畫）。當時有許多業主包括後來和我們合作的幾戶，都曾質疑是否可行。後來藝術家在保街運動裡扮演重要角色。我們和馬來人、印度人村莊聯合，要求政府承認三種族所在的文化遺產地位，也和工程師、行動者、設計師、古跡保存專家合作。同時引進大量的文藝工作者參與保街運動。最高峰時號召了五千人上街，向政府表達保街意願，後來政府承諾將認可茨廠街的文化遺產地位。但在 2013 年大選過後承諾並未兌現，幾棟歷史建築遭到拆除，還有一棟被徵用，保街運動告一段落。目前藝術家社群的策略是退守第二防線，擔任觀察、紀錄的角色。我們做社區口述歷史，蒐集舊照片，推動社區文化建設，同時和鄰里持續互動，串聯在地組織，準備應付第二波拆遷。

鄭：藝術家區秀詒在 Lostgens' 展出《居所與他方》 的考量為何？

楊：她表示這個場所選擇佈滿了複雜的情感、歷史、時間，和（想像的）地理連結。這裡是她小時候和少年時期的後花園，在那裡買了人生第一片卡帶，第一本翻譯小說，走路即可走回家；「Lostgens 不在一個光線亮麗的區域，而是英殖民時代的舊城區。如今遠離權力核心且已經被資本主義和權力慾望強行逐步架空，處在破敗與想像的進步光鮮形象的模糊交界處。在如此交織的所在思考展覽本身所希望推進的問題意識，以及其所能打開的對於歷史和地理想像的景深或許會有更多可能。」

（《數位荒原》ISSUE Jul, 2015: 島的記憶）

photos, promote cultural infrastructure, engage with neighborhoods and connect with local organizations, in preparation for the second wave of eviction.

R: What is the consideration behind Au Sow-Yee's decision to exhibit *Habitation And Elsewhere* in Lostgens' space in KL?

Y: According to Sow-Yee, her choice lies on interconnected emotions, history, time and imaginary geography. She spent a lot of time in the area during her childhood and adolescence. Sultan Road is only a short walk from home. It is the place where she bought her first cassette tape and translated novel. "Lostgens' does not located in the glamorous part of the city, but near the old city district during British colonization. No longer the center of power, the area was hijacked by capitalism as well as endless desires. It now situate in the ambiguous region between ruins and imaginary image of progression. Thinking about issues that hopes to be pushed ahead by the exhibition, more possibilities on history and (imaginary) geography might be open up."

(ISSUE Jul, 2015: *Recalling Islands*; NML)

Belle of Penang: Rhizome, PSM (2014~5); LO,Shih-Tung



LOSTGENS' CONTEMPORARY ART SPACE, KL | Rikey TENN + YEOH, Lien-Heng

Note:Lostgens' established in 2004 by a group of artists. Though situated in the bustling capital city, Lostgens' has managed to take on certain quietness and edginess that comes from being off the beaten track with trans-disciplinary collaboration. It's named after Hemingway's words. It has been chosen to present AU Sow-Yee's show, Habitation and Elsewhere (2015), due to its gesture of resistance to the dominant culture in the margin of central KL area.

R: Please introduce the founding members of Lostgens'.

Y: It starts with me, Tsuji Lam, Joseph Teo and Analiza binti Mohammed. We found an unused house in 2003, so we rented it together. Artists and designers from different ethnic backgrounds joined us later. We met two Malay art workers Ili Farhana and Saiful Razman in 2004, and discussed about organizing events such as festivals. Everyone agreed that Balai Seni Lukis Negara (Malaysia National Gallery), as the highest art institution, didn't fulfill its duties, and we wanted to express our discontents by organizing NOTTHATBALAI festival across ethnicities and media. I proposed to name the space Lost Generation. This festival was held thrice in 2004, 2005 and 2007. The third edition lasted 14 days and covered six spaces and street corners. In 2007, we reviewed the relationship among art, society and land. We concluded that art should walk into community, so from 2008 to 2011, we left Kuala Lumpur for community activities in Penang, Malacca and Pudu. After subway eviction incident happened to Petaling Street in 2011, we advocated preservation. Lostgens' relocated to this district in 2013. In some ways, Lostgens' is a concept, which can be implanted anywhere for various purposes.

