

SECRET

So Far, So Right

走秘

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國立臺北藝術大學 關渡美術館 一樓展廳
1F, Kuandu Museum of Fine Arts, TNUA



走私

一個越境的生命經濟學

隨著冷戰後世界權力版圖的重新位移，今日新的全球治理之敘事方案正在重新升起；以「新框架」為名由新興權力體所想像鋪設，它透過跨國創投結盟、資源與物流系統的重建，以及對資訊科技等新治理技術的吸納掌握，新的治理性力量以更佳的效率跨越國界、進入生命治理的內部縱深。

《走私》計畫的想像在於形變以及滲染此給定的全球治理框架界線。計畫起始於考察與描繪兩段後共產軸線的蛻變、連結與張力關係，嘗試於其歷史及未來想像上提出一種再纏繞的方法，啟動另一則新的生命敘事方案。

以分處於昔日社會主義陣營兩側的政治地理軸線作為背景線索，從過去經濟互助委員會的經貿勞動同盟，陸續由共產體制片面或全面性轉換至市場體制，至今日作為全球體系中新興經濟體的角色；探討在其政經轉型中內部面對市場化、民主化、國族認同建構等課題之變化與矛盾，以及外部面對所屬區域政治經濟聯盟與強權間之牽動糾結，其中個體或群體及社會性的潛流與動態。

借助離散與越境經驗的表述與美學化，描繪一個概念或狀態上的特殊邊界之穿行與擾動，我們意圖捕捉書寫一種往返的連結史，一種跨越國家計劃經濟與全面市場、技術化之治理性編程的生命史。在外部邊境中——無論是對斷層線的縫合，或是一個外部纏鬥的力量——我們看見一種對國家權力框架和資本生命部署的外溢，進行著對生命經濟化治理的抵抗。

方彥翔

So Far, So Right

A Study of Reforms and Transitions Across Borders

Since the balance of power shifted after the Cold War, a new proposal for global governance has been in the making. In the name of a new framework, this proposal is conceived by emerging great powers, where the alliance of startups across countries, the reconstruction of transnational resources and logistics systems, as well as the acquisition of new management technologies such as information technology, together allow the new governing powers to transcend borders and enter the realm of biopolitics all the more efficiently.

Project *So Far, So Right* is based on the concept of deforming and how it osmoses into the given framework of global governance. The project unfolds from the investigation and delineation of two post-communist narratives as well as their metamorphoses, interweaving relations, and tensions, proposing a possible method to re-entangle their histories and imagined futures, thus launching a new life story.

Set against the backdrop of two former socialist blocs and their political geography in the past, the project delves into the history of the trade and labor alliance of the Council for Mutual Economic Assistance, the gradual process of the communist system partially or entirely transitioning into the market system, and how these countries transform into emerging economies on a global scale. The project also investigates the transmutations and contradictions in the ways marketization, democratization, and the construction of national identity confront these regions during their political and economic transition, as well as how they grapple with the regional political and economic alliance of which it is part, the delicate relations between great powers, and the undercurrents and volatile states of the individual, the collective, and society.

Through the manifestation and aestheticization of diaspora and cross-border experiences, portraying a unique state of passing through and interfering with conceptual or physical borders, this project attempts to trace a back-and-forth history of connection, a biohistory that transcends the governance of national planned economy and all-encompassing marketization and technologization. As we examine the biohistory from an external vantage point – whether it's the bridging of political fault lines, or the tenacious force that resists and wrestles outside the system – we witness an opposition to the framework of national power and capitalist deployment, defying the governing force of the economization of life.

Fang Yen Hsiang

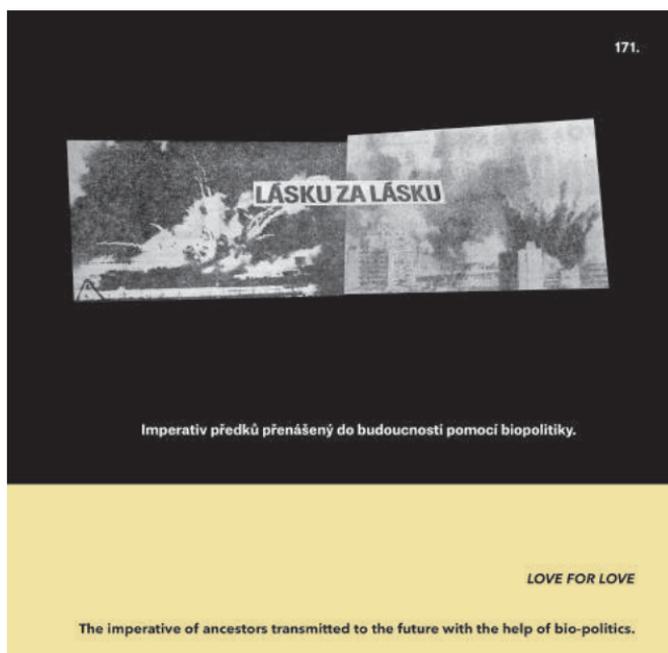
Zbyněk Baladrán

茲比涅克·巴拉德

茲比涅克·巴拉德的創作實踐以人類學和人種學的方法，一種詩性的虛構進行理論與思想的考古，重構一種對團體、政體、社會系統等人類集體圖像與未來的想像。

《十則無政府共產主義紀要》是印在鑄模與打磨工業教學手冊的一連串獨白式的提問。它們是一些對共同生活與工作的基本問題，以類似自由意志社會論者口吻提出的個體與群體間的差異與對話。《初步報告/個案研究》是基於西格蒙德·弗洛伊德和約瑟夫·布魯爾的《歇斯底里研究》（1895）所編寫。此雙頻道錄像使用了一連串拾得影像所構成，包含：代表社會主義時代勞力密集的勞動象徵之礦工業的照片，以及一位四十歲女子的歇斯底里症狀的個案研究；在一個簡單的操作聯繫中去探討現代性的集體症狀。《偶然命題》是一組由拼貼影像以及文本書寫相互呼應組成的作品，材料取自1971-1989年份的共產黨日報〈赤色真理〉和1989-2008年份的後革命時期自由派日報〈人民報〉之剪報。它跨越了兩種意識形態、驅動二十世紀的兩大巨獸，以格言和寓言體例，穿透資本、集體、意識形態的驅動力量之間，勾勒一個未明的人類未來座標之宇宙論。

茲比涅克·巴拉德，1973年出生於捷克斯洛伐克，現居住與工作於布拉格



偶然命題 Contingent Propositions

2015 | 283幅數位拼貼之裝置 Installation of 283 digital collages | 25 cm x 71 m |

Courtesy of the artist

Zybnek Baladrán's creative practice uses anthropological and ethnographic methods to archetype theories and ideas in a poetic and fictional way. Reconstructing a vision of groups, social systems, political systems, the big picture of human collective and its future.

10 Anarcho-communist minutes is a series of industrial teaching manuals on foundry and sand molding. With a series of questions in a monologue regarding basic issues of living and working together. Similar to Libertarian socialist tone of the different dialogues between individuals and groups. *Preliminary report/ Case study* is from the 1895 *Studies on Hysteria* by Sigmund Freud and Josef Breuer. Through the use of a series of visuals including a mine labor, the symbol of labor in the socialist era, a photograph of industrialization, and a case study of a 40 year-old women with symptoms of hysteria all presented in a duo-channel form. Through this simple reorganization of visual it explores the collective symptoms of modernity. *Contingent Propositions* consisted of newspaper clippings from the communist daily *Rudé právo* (1971-1989) and the post-revolutionary liberal daily *Lidové noviny* (1989-2008). These local Czech newspaper sources maps the demise of the two dominant ideological monsters of the 20th century, sketching out the coordinates of an undisclosed global future.

Zbyněk Baladrán, born 1973 in Czechoslovakia, lives and works in Prague



十則無政府共產主義紀要 10 Anarcho-communist minutes

2013 | 數位輸出於紙上、尼龍線、夾、攝影、特殊垂掛 Digital print on paper, nylon, clips, plumb Unique | 10 x 380 cm | Courtesy of the artist and Galerie Jocelyn Wolff

Luchezar Boyadjiev

盧切札·博亞杰夫

《藝術移工》是一另類藝術家編年史，追蹤記載了約從保加利亞共黨垮台後十年間，盧切札·博亞杰夫所參與、獲得由西方藝文機構出資、贊助計劃之中的財務動向。由於所記載的金錢皆非藝術家個人或家庭所有，因此藝術家在此過程中僅僅是作為一個資源流通、轉換的暫時性中介。而財務的完整流向也顯現了部分藝術經濟循環的關係網絡與狀態，金錢如何在國家、機構與公司之間流動，並質問著這些流通對於溝通與創造究竟推展了多少可能。

藝術家將自身視為藝術的資本操作系統裡的一個有價商品，這個自我肖像也是一個關於從「社會人」到「經濟人」的換置，其文化活動的蹤跡從個人讓渡到藝術贊助者與經濟主，它呈現當代藝術家如何置身於國際經濟與全球性文化交易中，在自我剝削中延續自身的藝術生命與生活，亦對藝術活動被經濟活動所界定壟斷的全然資本化狀態提出批判。

盧切札·博亞杰夫，1975年出生於保加利亞，現居住與工作於索非亞

GastARTbeiter is an alternative artist chronicle, that tracks down a decade of financial trends from the commission and sponsorship from western art institutions for Luchezar Boyadjiev's participation after the fall of the Bulgarian Community Party. Yet none of the money is directly owned by the individual artist or his family, thus the artist acts only as an ephemeral agent for the movement and transition of capital. The flow of capital shows a state of the art economic cycle, how money flows between nations, institutions and companies. In addition questioning how this flow promotes the possible growth in communication and creativity.

The artist sees himself as a valuable commodity in this capitalist art economy. This self-portrait is a sign of a change from a person in "society" to "economy". Traces of cultural activity go from personal to artistic sponsor to economist, shows how contemporary artists strive to survive in an international economy and globalized society through self-exploitation. The artist criticises the capitalization of artistic activities monopolized by the economy.

Luchezar Boyadjiev, born 1975 in Bulgaria, lives and works in Sofia



藝術移工 GastARTbeiter

2000-2007 | 數位輸出於帆布 Digital print on fine-grain vinyl | 220 x 520 cm | Courtesy of the artist

David Maljković

大衛·馬爾加克維奇

在作品《形式後》中，大衛·馬爾加克維奇嘗試去描繪一種在其中關於現代性的不同觀點被調和的情境。「Afterform」可以解釋為「根據形式」，這指涉著形式主義傳統如何透過形式的構成要素減低，並排除其他心理、社會或政治上的指涉。但「Afterform」也可以被指稱為「形式之後」，且以禁令作為形式主義遺產的替代形式。

在這個動畫電影中，大衛·馬爾加克維奇復活了一個於1960年代南斯拉夫建築雜誌上所發表的幽默漫畫。他抽取其中的要素加以重構：集合式住宅的建築特點、棋盤式都市主義以及穿著西裝的技術官僚，呈現對現代主義與其建築、城市規劃上荒誕又諷刺的寫照，反映著前南斯拉夫歷史中美學發展與意識型態相互牽動的關係。

影片和其裝置是由異質的歷史元素所組成。安裝於三腳架上的屏幕召喚了類比的投影技術，但16:9的寬高比是數位時代的特徵。《形式後》並置了雜誌漫畫和藝術家自身作品的再製，一位服務員以托盤托著摩天樓，接續而來是液晶鬧鐘。由於它們的數位性、視聲效果在歷史主題上形成對比，更延展了原始插圖中的反諷意味。通過整合自己的作品，大衛·馬爾加克維奇使自身成為一個矛盾的批評對象。

大衛·馬爾加克維奇，1973年出生於克羅埃西亞，現居住與工作於札格瑞布



形式後 Afterform

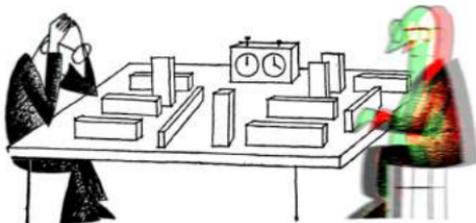
2013 | HD錄像、台座、三腳架投影幕、HD投影機、立體聲喇叭 HD Video, plinth, tripod projection screen (white, 120 inch diagonal 16:9), HD projector, stereo speakers | 20.3 x 792.5 x 487.7 cm (plinth) | Courtesy of the artist and Metro Pictures, New York

In *Afterform*, David Maljković manages to portray a situation in which differing perspectives on modernity are reconciled. "Afterform" could be taken to mean "according to form", which would be a reference to the formalist tradition: reducing form to its constituent elements while excluding any other notion, either psychological, social or political. "Afterform" can also be construed as "after form", a title in the form of an injunction as an alternative to the formalist legacy.

In this animated film, David Maljković recycles humoristic cartoons published in a Yugoslavian architecture magazine from the 1960s. The architecture of collective housing is featured, as well as checkerboard urbanism and technocrats in suits. These drawings constitute an absurd and ironic portrayal of modernism, its architecture and its urban planning. It reflects the interactional relationship between the development of aesthetics and the ideology in Yugoslavia's history.

The film and its installation are made up of heterogeneous historical elements. The screen mounted on a tripod is evocative of analogical projection techniques, but its 16:9 aspect ratio is characteristic of the digital age. *Afterform* juxtaposes magazine cartoons and reproductions of the artist's work. A liveried waiter brings in a tower building on a tray followed by a liquid crystal alarm clock. Due to their digital nature, the visual and sound effects contrast with the historical subject and prolong in turn the irony of the original illustrations. By integrating his own works, David Maljković becomes a contradictor as much as making himself the object of criticism.

David Maljković, born 1973 in Croatia, lives and works in Zagreb



Courtesy of the artist and Metro Pictures, New York

Kosta Tonev

科斯塔·托尼夫

《天體，一旦投入切確的運動後，即不斷重複》命名引自〈資本論〉第一卷第二十五章《資本主義積累的一般規律》，該段落分析在資本增殖擴大的過程中，如何同時生產出過剩的勞動力人口，形成週期性不斷重複的膨脹與收縮運動，成為了現代工業的生產與生活條件。

在這一組事物採集的圖畫中，涉及了對於時間、歷史、勞動與交換的不同理解。分別為：記載起源於奧圖曼帝國時期保加利亞以人力轉動的摩天輪原型，勞力與歡愉的生產轉換既直接而赤裸；1950年代福特公司研發的概念性無輪飛行車，此克服阻力與路線限制的移動想像，在人類歷史中從未缺席也尚未實現；1929-1940年間施行而宣告失敗的蘇維埃革命曆法，該曆法以不同於格里曆的五日一週與六日一週，重新調配了生命的勞動週期；一種因病毒感染而具有特殊顏色的鬱金香球，十六世紀開始暢銷歐陸，體現經濟活動的病理性特質；保加利亞共黨解體後為經濟與意識型態的改革轉型而發行的一百里拉，此繪有生命輪的新鈔無法抵擋通貨膨脹而僅有數年的流通使用；1970年第一個創立於紐約，專門服務於影視產業運送底片盒的單車快遞，是物流史中勞力網絡與影像傳輸的短暫重合的篇章。這六件物品登錄了六種資本運行的路徑，以及財貨與勞力的特殊轉換關係，它們都僅存在於某一段特殊時刻裡，被如同天體的動態般描繪下來。

科斯塔·托尼夫，1980年出生於保加利亞，現居住與工作於普拉地夫與維也納



天體，一旦投入切確的運動後，即不斷重複

The Heavenly Bodies, Once Thrown into a Certain Definite Motion, Always Repeat

2013 | 鉛筆、紙本 pencil on paper | 100 x 75 cm (each) | Installation view at Gemak, The Hague, Netherlands | Photo credit: Hannah Dawn Henderson

The title for the work, *The Heavenly Bodies, Once Thrown into a Certain Definite Motion, Always Repeat*, is quote referencing "Chapter 25: A General Law of Capitalist Accumulation" in Volume I of Karl Marx's *Capital*. The specific passage analyzes the process of capital increase and expansion, and the simultaneous production of surplus labors that lead to the periodic expansions and contractions that have become a condition of production and life of modern industry.

This series of collected still-life drawings relates to various understandings of time, history, labor, and exchange. The works depict: the hand-cranked pleasure wheel, documented to have originated in Bulgaria during the Ottoman Empire, embodies a direct and unadorned transformation from manual labor to joy; a concept wheel-less vehicle developed by Ford Motor Company in 1950 imagines transportation that overcomes the obstacles and the limitations of roadways. An idea that has always been present but has never realized in human history; the Soviet Calendar used from 1929 to 1940, which was subsequently declared a failure – unlike the Gregorian calendar, the Soviet Calendar experimented with a five day week and a six day week to calibrate life's weekly work cycle; a popular commodity in the 16th century, the color variations in the rarest and prized tulip bulbs were the result of a viral infection, reflecting the pathological characteristics of economic activity; the 100 Leva note, issued when the Bulgarian communist party dissolved, marked economical and ideological reform and transformation, this new currency with an image of "The Wheel of Life," was unable to withstand the impact of drastic inflation, and was pulled from circulation after a few short years; the first bicycle messenger service in New York which launched in 1970 to transport canisters for the film industry, this collaboration between the labor network and image transmission was a brief chapter in the history of logistics. These six item documents the path of six capitalist operations and the special relationship of conversion between goods and labor which existed in a specific moment and are described as the motion of heavenly bodies.

Kosta Tonev, born 1980 in Bulgaria, lives and works in Plovdiv and Vienna

Syu Jia-Jhen

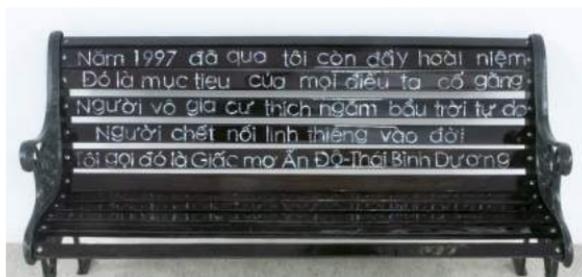
許家禎

一則「中國製造」、「台灣加工」、「越南組裝」的移動敘事，畫出了先後作為世界工廠的三邊連結。藝術家將一款尋常的公園座椅經網購自中國廣東運至台灣，使用「螺鈿」這種傳統木工藝的鑲貝技術嵌入數段文字，再將加工後的木料私運入越南境內，於河內市的公共空間重新組裝成為其中一部份。這些語句進入該地方的脈絡與語境中，繼續著它可能喚起的對話，亦有可能在這個具有言論審查的國家中立刻被撤除。此一私運行動不僅指涉著三地木材工業之競爭與相繼取代的關係，產業移轉成為這三角地帶區域經濟的常態。雖然這是一系列加工品的輸入過程，而事實上這裡所輸入的卻是潛藏著政治性訊息的話語，它們設法融入河內常見的政治宣傳標語的環境裡。作品映照著一種慾望或是想望的生產、輸出輸入關係，昔日的創傷之國如今成為一個被投射著全球佈局大夢的願景之國，人們又如何將其想望流動於這國際性的加工、組裝、分配的部署當中。

許家禎，1989年出生於台灣，現工作與居住於台北與彰化

A moving narration of "Made in China", "Processed in Taiwan", "Assembled in Vietnam" draws trilateral links creating a world factory. The artist transported an ordinary park bench from Guangdong China to Taiwan via online shopping. Then embedding several paragraphs of text with the traditional woodshop technique of raden in Taiwan before privately transporting the processed wood into Vietnam for reassembly as part of a public space in Hanoi. These statements enter the different context and environments, continuing the dialogue that it by evoke, or be immediately dismantled from the country where the inspection is conducted. This act of smuggling not only refers to the relationship between the competition and the successive replacement in the timber industry in the three locations, but also the transfer of industries into norms in the regional economy and the rise and fall of Taiwan's traditional processing industries. Although this is the process of inputting a series of processed products, the underlying message is a political messages that seeks to integrate into the popular political propaganda slogans in Hanoi. The work mirrors the relationship between production, output and input of a desire. The former "state of trauma" has now become a nation of visions projecting the global vision of a dream country. How people have moved their hopes into this international deployment of processing, assembly and distribution system.

Syu Jia-Jhen, born 1989 in Taiwan, lives and works in Taipei and Changhua



公共訂制 Public Tailor

2017 | 木頭、貝殼、攝影 Wood, shells, photography | 尺寸依場所而定
Dimension variable | Courtesy of the artist

Aleksandra Domanović

亞歷山德拉·多曼諾維奇

前南斯拉夫聯邦的區域頂級域名「.yu」首先註冊於1989年，使南聯邦成為第一個加入網際網路的社會主義國家。爾後隨著聯邦的分崩離析，致使「.yu」的使用管理有著複雜且戲劇性的發展：從成立於斯洛維尼亞盧布爾雅那，南斯拉夫解體後各國陸續取得自己的域名，轉交給南斯拉夫聯盟因聯合國制裁一再延宕，到黑山脫離塞黑聯盟後使用「.me」作為域名；過程雖經歷南斯拉夫戰爭，但「.yu」始終保持使用狀態，在幾經波折的移轉過程後直至2010年才終下線。「.yu」的身世等同是一道後南斯拉夫的平行歷史之縮影，「.yu」的位址也成為一個延續南斯拉夫聯邦而短暫存在的虛擬國度。

亞歷山德拉此一系列作品以「網域之母」為名擴展「賽博女性主義」概念在地緣政治歷史上的討論；以向來被忽略的女性在媒體與科技的發展歷史中所扮演的重要角色，透過兩位影片主要聚焦的女性電腦科學家——分別是於1989年註冊「.yu」的斯洛維尼亞網際網路科學先鋒布爾卡·賈曼·布雷潔可與1994年開始接手該網域移轉至賽黑的前管理員米里亞娜·塔西琪——她們的個人性自傳、「.yu」的科技孕育史以及所處動盪政治環境的關係，交織為一個非父權式國家政治框架主導宏觀敘事的歷史書寫。

亞歷山德拉·多曼諾維奇，1981年出生於前南斯拉夫諾威薩，現居住與工作於柏林



你我之間 From yu to me

2013/2014 | 有聲HD錄像 HD video with sound | 35 mins | Courtesy of the artist and Tanya Leighton, Berlin | Commissioned by Abandon Normal Devices, Fridericianum and Rhizome



Courtesy of the artist and Tanya Leighton, Berlin

.yu, the Internet country code top-level domain (ccTLD) of Socialist Federal Republic of Yugoslavia (SFRY), was first registered and assigned to Yugoslavia in 1989. The registration made the SFRY the first socialist state that joined the Internet. The original registrants of .yu were located in Ljubljana, Slovenia. As the SFRY dissolved, Slovenia and Croatia registered their own domain name. The domain name .yu was failed to hand over to the State Union of Serbia and Montenegro under the international sanction for ongoing Yugoslav wars. After Serbia and Montenegro formed a Federal Republic of Yugoslavia (FRY), they each acquired their own ccTLD .rs and .me in 2007. During the transition period, the old .yu ccTLD was still in use until it was expired in 2010. The history of .yu domain reflected that of the Post-Yugoslavia, and the site .yu temporarily existed as an internet-based virtual state of the collapsed Socialist Federal Republic of Yugoslavia.

Aleksandra Domanović names the series after "The Mother of Domain" to expand the discussion of Cyber-feminism in geopolitical history. Through focusing on the important roles women play—which are often neglected—in the history of media and technology, the video addresses two female computer scientists, Borka Jerman Blažič, a Slovenian Internet science pioneer who registered .yu domain in 1984, and Mirjana Tasić, a former domain administrator who took over the handover of .yu to Federal Republic of Yugoslavia in 1994 their autobiographies, the history of .yu domain, and the contemporary unsettled political environment. Via the video, Aleksandra reveals a big picture of history from an anti-patriarchal perspective.

Aleksandra Domanović, born 1981 in Novi Sad, former Yugoslavia, lives and works in Berlin

Phu Luc (The Appendix)

附錄

連接越南北方的鐵路線全程1726公里，連通河內與胡志明市的慢速列車「統一號」需費時超過38小時才能抵達。承載著國家意識形態，該列車以1975年的兩越統一為名。它跨越幾個不同的歷史時期：從法國殖民時期興建完工貫著越南南北；接著在南北越兩政權分裂和越戰期間，鐵道被一分为二，互不相通；直至越戰結束兩越再度統一後，南方與北方再度連通；現今為民眾日常生活中主要的公共交通要道。

「附錄」此越南表演團體的創作一直進行著在日常生活領域中的表演，他們運用身體、物件、重複性日常行為創造出一種劇場性時刻，討論著勞動、身份、歷史以及當下生活處境等課題。在2016年時他們決定選擇這個具有歷史意義的場域作為背景，開始演練一趟從北方河內前往南方胡志明市的行為旅程。他們各自選擇攜帶了許多二手拍賣或傳統市集購得的家當、生活必需品，並將之編目，從河內的 Nha San Collective 藝術空間出發，前往這需要跨越2夜的長程旅行，直到抵達胡志明市火車站大廳。隨著這個沒有具體劇場演出的過程裡，你所目睹的是劇烈加速度中的城鄉地景，差異、癒合、活力、發展、失落與重獲新生，皆融混在此投身現代化與全球市場的境況之中。

附錄，由六位藝術家成立於2010年，活動於河內之藝術團體。目前主要以四位藝術家：Nguyễn Huy An, Vũ Đức Toàn, Nguyễn Song 和 Ngô Thành Bắc為核心



統一號之旅 Reunification -1 Journey

2015-2016 | 行為、紀錄、物件 Performance, documentation, objects | 尺寸依場所而定 Dimension variable |
Courtesy of Nha San Collective

The railway system connecting northern and southern Vietnam covers 1,726 kilometers. The trip from Hanoi to Saigon (Ho Chi Minh City) takes 38 hours on the local train. The train, Thống Nhất 1 (Reunification), was named to commemorate the 1975 reunification of Vietnam and carries the national ideology. It crosses several historical periods: from its completion during the French colonial period, connecting northern and southern Vietnam; to being severed into two disconnected lines due to separatist north-south politics and the Vietnam War. Then reconnected again when the northern and southern Vietnam were reunified after the war. Today, it remains a main artery of transport in the daily lives of the people.

Vietnamese performance group The Appendix (Phụ Lục) has continuously focused their performances in the quotidian realm. They create a site-specific theatrical moment using their bodies, objects, and routine everyday behaviors to discuss issues such as that of labor, identity, historicity, and current life situations. In 2016, they decided to choose this historically symbolic arena as a backdrop for a behavioral journey from Hanoi in the north to Saigon in the south. They each selected and cataloged several household items and daily necessities purchased second-hand or from traditional markets. Before departing from the Nha San Collective art space in Hanoi on this long journey that would take over two nights before arriving in the lobby of the Ho Chí Minh City train station. Without an actual theatrical performance, what you witness in this process is a dramatically accelerated urban and rural landscape, the contrast, healing, vitality, development, loss and renewal, all blending into the context of modernization and the global marketplace.

Phụ Lục (The Appendix), founded in 2010 by six artists, the Hà Nội-based performance art group. Currently made up of four core members: Nguyễn Huy An, Vũ Đức Toàn, Nguyễn Song and Ngô Thành Bắc

UuDam Tran Nguyen

阮陳烏達

中國堅稱自己在「九段線」（或牛舌線）的主權，而南中國海上菲律賓、印尼、越南、汶萊、馬來西亞與台灣亦做同樣宣稱。此一區域緊張關係激起藝術家重新思考測量的概念與疆域之間的關係，特別是對事物的真實距離的測量並非總是科學性的，而總是因為慾望、信仰和國家的需要所驅動與生產。

來自童年時普遍的經驗，攤開手掌以手指間的範圍測量，這幾乎是一種最原初的測量單位與行為，亦是一個人的最小的疆域範圍。《時間迴旋鏢》如同神話學般想像張手觸碰著地球的巨人；藝術家將張開五指的手勢翻製為金屬雕塑，再將五個金屬手指尖截斷，透過送往分散於五個大陸的海洋海域中。藝術家象徵性地擴大了自身的測量範圍與領地，藉著這舉動重新討論今日的國際疆域衝突與國際政治的非理性面，希望提出一個延展的時間與空間，在其中有著可以進行沈思與對話的空間。

阮陳烏達，1971年出生於越南，現居住與工作於胡志明市

《時間飛旋鏢》展出項目包含：第一階段、兩個部分的第二階段與第四階段。

第一階段：測量事物的真實距離

第二階段：擁有良好護照的新征服者，五之二

第四階段：製圖101：創造世界瘋狂新秩序



時間迴旋鏢 Time Boomerang

2014- | 雕塑、表演式錄像、其他 Sculpture, performance video, etc. | 尺寸依場所而定 Dimension variable |
Installation view: SUNSHOWER: Contemporary Art from Southeast Asia 1980s to Now, The National Art Center, Tokyo, 2017 | Photo: Ueno Norihiro | Courtesy of The National Art Center, Tokyo



Photo: Tran Luong

China's bold move to claim the contentious "cow's tongue" (or "Nine-Dash Line") and all the islands which also claimed by the Philippines, Indonesia, Vietnam, Brunei, Malaysia and Taiwan in the South China Sea, this tension made the artist rethink the concept of measuring and it's relationship with the territory. Especially when the real distance of things being measured is not necessarily scientific, especially when it is influenced by desire, belief, and national interest.

From childhood experiences, measuring things with our fingers: the primal act of almost pure measuring. The project *Time Boomerang* conveys a mythological imagination of giant touching the Earth with its fingers. The artist cast his hand in metal, fingers fully outstretched in his childhood measuring gesture. When it was completed, he cut off the five fingertips, and moved them away from the hand, placing the fingertips in oceans in five different continents. The artist symbolically extending his ability to measure and mark new territories. Through this gesture, reopening the discussion of today's international border conflicts and the irrational aspects of international politics, hoping to elevate a regional conflict into a vast time and space where meditated dialogues can take place.

UuDam Tran Nguyen, born 1985 in Vietnam, lives and works in Ho Chi Minh City

Time Boomerang project presents phase #1, two parts of phase #2, and phase #4.

Phase #1: The Real Distances of Things Measured

Phase #2: The New Conqueror with a Good Passport, 2 parts out of 5

Phase #4: Cartography 101: Creating the New Freaking World Order

Chen Szu-Han

陳思含

從網路媒體搜尋政治邊界上的新聞事件，收集一張張戰地記者捕捉的攝影作品作為考察，揀選出的邊境（frontier）事件，像是透過攝影者重塑的邊界，藝術家思考現代國家制定的政治界線，對比澳洲原住民以歌唱作為協商界線傳統，一種邊界隨著歌聲變動的概念：在遷移時，歌唱以告知大地上的生靈，包括動植物、人類、祖靈。作品試著擷取影像中的元素，詮釋發生於界線上的新聞事件場景，抽離文脈的物件、聲音、動作成為裝置的一環，相互間沒有時間軸的線性發展，無法解釋歷史，沒有地理位置的相對關係，無以構成邊界地圖的參照。描繪人與人、意識形態之下的邊界，在重塑的閱讀關係中試問一種協商路徑的原型。

陳思含，1981年出生於台灣，現居住與工作於台北

From looking up "political border" on the news and collecting the different images that reporters have captured. Then deciding on the frontier event is as if reconstructing the borders through the lens of the reporters. The artist compares how countries map political border to the traditional aboriginal Australian use of singline to negotiate borders. Through the changes in the song during migration the song informs the land and all living being including the plants, people and their ancestors. This work attempts to explain the captured images from the news but without the people, objects or sounds. Abstracting from the element of time presenting a continuous timeline without an explanation of history or its geographical location. With no structural framework presenting depictions of people and their conscious understanding of borders. Then reconstructing those readings of relations and the passage to negotiating borders, thus creating an original outlook to the archetype of negotiation.

Chen Szu-Han, born 1981 in Taiwan, lives and works in Taipei



協議的原型 How to Stage an Archetype of Negotiation?

2017 | 裝置 Installation | 尺寸依場所而定 Dimension variable | Courtesy of the artist

Phuong Linh Nguyen

阮芳伶

阮芳伶關注於一種處於環境、地理、傳統與歷史等碎片間的人的處境，在她對話於越南歷史經驗、文化脈絡的創作中，往往如同進入其中那無法以言語表述、意識之下、記憶尚且模糊的縫隙縱深，將之形塑成可觸及的、感官性的溝通形式。此計畫裡，藝術家進入柏林社區中由越南移民所經營的美甲彩妝工作室，在長期與他們共處生活的過程中學習美甲的技術，事實上是一種關於觸摸、形塑、展現與交誼的身體技術。聯繫著勞動與自我欣賞與自我呈現的美學化，將這種高度親密性的身體勞力，轉譯為一種既謙卑又具尊嚴的姿態手勢。

阮芳伶，1985年出生於越南，現居住與工作於河內

Phuong Linh Nguyen focuses on the condition of human experiences in the disjunction among environment, geography, tradition, and history. By addressing Vietnamese historical experiences and the cultural context, she tackles the emotional depth of unspeakable, unconscious and vague memories, and reconstructs them into reachable and sensual forms of communication. For this project, Nguyen spent a long time staying in a manicure and makeup salons ran by Vietnamese immigrants and gradually learned how to give a manicure: a physical practice of touching, shaping, exhibiting, and socializing. The highly-intimated physical labor work that connects hard work, self-appreciation and aesthetics is then transformed to a humble and reverential gesture.

Phuong Linh Nguyen, born 1985 in Vietnam, currently lives and works in Hanoi



異鄉白霧 White Mist in Foreign Country

2017 | 攝影輸出於塑膠布 Digital print on PVC | 尺寸依場所而定 Dimension variable | Courtesy of the artist

Wu Chi-Yu

吳其育

高爾-彼得斯投影的世界地圖修正了一般在麥卡托投影地圖裡高緯度國家明顯面積被放大的現象。這個以政治性企圖作為視覺修正的考量，是讓還給政治經濟較為弱勢的低緯度國家另一種觀看的方式，在面積尺寸上拿回視覺觀感上的不平等；此投影法使得中低緯度地區的陸塊形狀明顯被拉長變形，成為一種為了正確而進行的變造。

吳其育的作品戳刺著全球化的景觀體制，與形成現今我們主要認識世界方法的權力機制。眾聲喧嘩的哥打峇魯（馬來半島西岸的吉蘭丹州首府）市集、海邊利用蟒蛇吸引觀眾的攤販、醉心於左派思想的獨立出版書攤，透過不同脈絡的影像碎片在蒙太奇中組裝，市場交易、知識傳播等認識現實的途徑都在觀看與聆聽的關係中重組，讓我們看到從「區域」到「全球」的位差，關聯著我們在全球化中知識和認識的侷限、生存-政治現實與其中的交易/不可交易。

吳其育，1986年出生於台灣，現工作與居住於台北

Gall-Peters projection corrects the distortion of magnified high latitude countries from Mercator projection. This modification is a concern of political attempt as the visual adjustment to return the underprivileged low latitude countries with an alternative way of viewing. Balancing the visible inequality by representing its proper dimensions. Consequently it creates another distortion of stretching the low latitude countries in order to present a politically correct amendment.

Wu Chi-Yu's works mainly focus on provoking the scenery system of globalisation and intend to form an authority machine in order to gain the knowledge of the world methodology. Throughout the video montage with the heteroglossic market in Kota Bharu (located in Kelantan, Malaysia), the street vendors who attract people by showing their pythons and the left-wing independent book stands. Fabricating a narrative through various contexts of image segments, such as market trades or knowledge exchanges, a path that leads to the reality is reconstructed by the relationship between seeing and listening. With the limited comprehension in globalisation and the dealable or undealable in the existing political reality, as a result, it discloses the contrasts between the local and the global to us.

Wu Chi-Yu, born 1986 in Taiwan, lives and works in Taipei



閱讀清單 Reading List

2017 | 錄像裝置 Video installation | 尺寸依場所而定 Dimension variable |
Courtesy of the artist

Morgan Wong

黃榮法

「虛線」之劃設，除了用以表示非物質性的界線與其可穿透的兩側，卻也表露著一種權力的不確定性。它預設著一種需要的完整性，一個朝向與導引出的整體方案——即便線段之間不需要也不可能連接。因此它是語帶保留的政治學，在聲稱擱置爭議的同時進而主張共識。

單獨地注視虛線段本身，《短劃》是從「十一段線」到「九段線」所遺落的兩線段，表徵著兩岸的歷史，也是兩岸理解「一個中國」差異的象徵：隨中華民國到中華人民共和國的權力轉移、中越友好外交而取消了這兩線段；它們是在歷史中被取消、僅存在於某個片刻的虛像，如同幽靈卻被具體描繪出形狀。而在「格式塔」的觀看中，線段的連接與否即是一種政治時刻；好似「一中各表」是透過分離的各線段看成是心理上可以連接完整的線，「一國兩制」則是將虛實的線段與間隔，理解為同一線的兩個部分，而練習其中的看見與看不見，這是我們兩岸三地的「格式塔」虛線政治學。

若就歷史的尺度而言，虛線是一種特殊的懸置片刻。此懸止的政治態勢，如今散佈繪製連結在我們的政治生活與生活政治之間。

黃榮法，1984年出生於香港，現居住與創作於香港

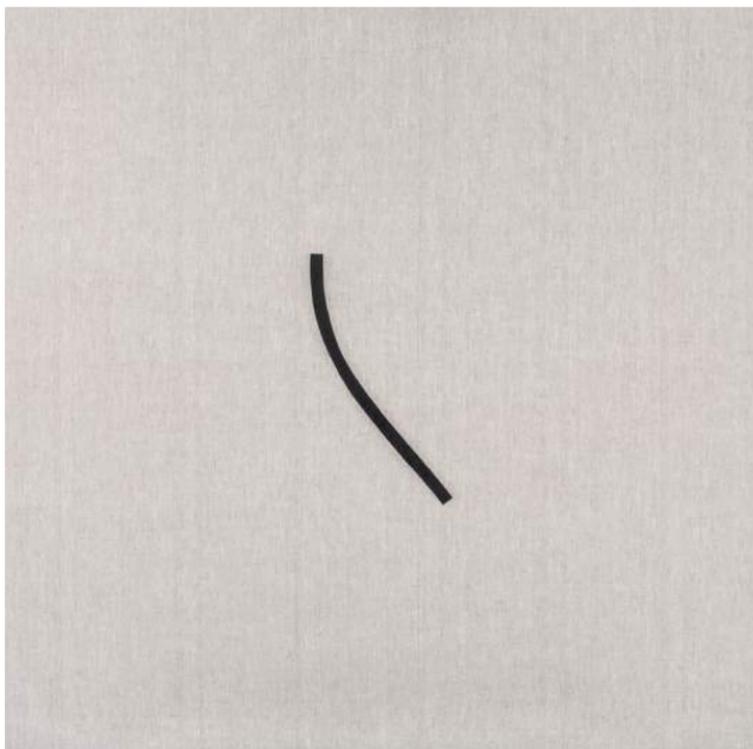
"Dashed line" illustrates the non-material boundary with its penetrable duo-sided form revealing the uncertainty of power. It predicts a demand for integrality and a direction leading out the fully scheme - even there is impossible yet unnecessary to be connected among the lines. Therefore it is a sandbagging politics claiming to leave the debates while reaching the commons.

It can be found in the *Dash Line* that is composed of two disappearing line segments between Eleven-Dash Line and Nine-Dash Line. It depicts the history between Taiwan and China and providing the symbolic debates with "One-China Policy" from both sides. Though the transit of power from the Republic of China to the People's Republic of China as well as the China-Vietnam Friendship diplomacy, these two disappeared line segments are meant to be sealed as their absences. They are deleted in the history and merely exist in a virtual image during certain moments as a solid shaped ghost.

Regarding Gestalt's point of view, it is somehow a type of politics either the lines achieve the connection or not. "One China with respective interpretations" seems to be seen as a full-length dashed line reached each ends. However "One country, two systems" implies the gaps between the dashes to be the separated parts within a whole. Perhaps exercising to see and not to see can be a way to learn Gestalt dashed politics among China, Hong Kong and Taiwan.

Due to the historical measurement, a dashed line is hanging by a moment. The still of the current political situation nowadays spreads between our political life and daily politics.

Morgan Wong, born 1984 in Hong Kong, lives and works in Hong Kong



短劃 -10 Dash Line -10

2016 | 亞麻布油畫 Oil on linen | 150 x 150 cm | Courtesy of the artist and A+ Contemporary



被建議邊界 Proposed Boundary

2017 | 單頻道錄像 Single channel video | HD, stereo, color | 5 mins | Courtesy of the artist

SO FAR, SO RIGHT PROJECT

Official Website

www.sofarsoright.org

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Art Talk 座談

2017.12.30 [Sat.] 14:00

2018.01.27 [Sat.] 14:00

Taipei Contemporary Art Center

台北當代藝術中心

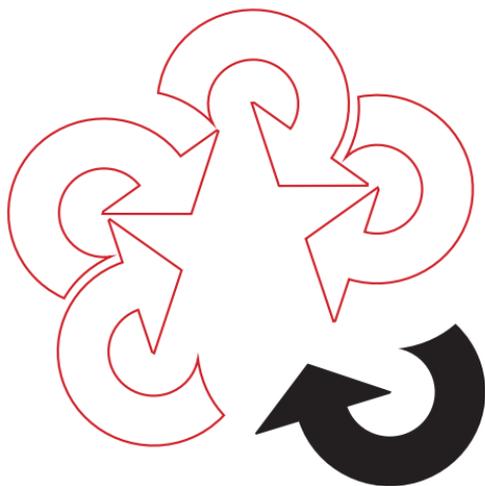
Screening 放映

2018.01.13 [Sat.] 15:00

2018.01.22 [Sat.] 15:00

Taipei Contemporary Art Center

台北當代藝術中心



走私

一個越境的生命經濟學

So Far, So Right

A Study of Reforms and Transitions Across Borders

亞歷山德拉·多曼諾維奇

陳思含

大衛·馬爾加克維奇

科斯塔·托尼夫

盧切札·博亞杰夫

黃榮法

阮芳伶

附錄

許家禎

阮陳烏達

吳其育

茲比涅克·巴拉德

Aleksandra Domanović

Chen Szu-Han

David Maljković

Kosta Tonev

Luchezar Boyadjiev

Morgan Wong

Phuong Linh Nguyen

Phụ Lục (The Appendix)

Syu Jia-Jhen

UuDam Tran Nguyen

Wu Chi-Yu

Zbyněk Baladrán

策展

方彥翔

Curated by

Fang Yen Hsiang

國立臺北藝術大學 關渡美術館 一樓展廳

1F, Kuandu Museum of Fine Arts, TNUA

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METRO PICTURES

GALERIE JOCELYN WOLFF

地點 | 國立臺北藝術大學關渡美術館 開放時間 | 10:00-17:00 (週一暨國定假日休館) 地址 | 112 臺北市北投區學園路1號 交通方式 | 捷運淡水信義線關渡站下車，由1號出口候車處搭乘北藝大接駁車或大南客運紅35號、紅55號公車。 Venue: Kuandu Museum of Fine Arts, TNUA Hours: 10:00-17:00 (Closed on Monday and National Holidays) Address: 1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan Direction: Take the MRT Tamsui-Xinyi Line to Guandu Station (Exit 1), then take TNUA shuttle bus or Da-nan Bus Red 35, Red 55 to the Museum Tel: 02-2896-1000 ext. 2444 Fax: 02-2893-8870 http://www.kdmofa.tnua.edu.tw