

無地之愛

u-topophilia

Art in Field and Societal Space

黄孙权 个展
HUANG Sunquan's Solo Exhibition

2014.10.27 — 2015.1.16

艺术家报告：在田野与社会性空间的艺术
Artist Report: Art in Field and Societal Space

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主持人 Moderator: 郭晓彦 GUO Xiaoyan | 报告人 Speaker: 黄孙权 HUANG Sunquan
与谈人 Panel: 陈界仁 CHEN Chieh-jen、李巨川 LI Juchuan、王家浩 WANG Jiahao

“地方叙事与社会性空间”项目
Local Narration and Societal Space Project



红 砖 美 术 馆
RED BRICK ART MUSEUM



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主持人 Mo
与谈人 Pa

乌托邦是人类不满现实而顽强希望的历史。“Utopia”的“u”希腊字源来自“ou-topos”，即无地方，接近英文的“a-topia”。“U”也可解释成“eu-topos”，意味着快乐美好。“Topophilia”则是地方之爱，场所之爱，著名的人文地理学者段义孚的一本书便以此命名，展现了人们对地方之认同与情感生成。“U-topophilia”，同时包含了爱无地以及地之爱的冲突意涵。这冲突之意涵却指出实践新意：从属地主义式的认同与美好幸福的地方感，藉由认识诸众与地方之差异，转而无地之爱的社会性艺术实践，这也许是面对当今新自由主义造成的社会生活分裂下艺术生产最有意义的面向之一，也可代表艺术行动者黄孙权教授从至今的学术、策展与创作的核心思想。本展的四件作品展示了艺术行动者如何从创作者的主体观，转变成与田野成为共同生产者的团体协作过程，从地方之爱到无地之爱的实践转变。“Ou”（乌有）以及“eu”（喜爱）在当代建筑意义上被统一了，建筑无视空间条件（无地方）完成自己梦想（愉快美好）的模式。艺术又何尝不是如此？在个人主体无限放大的感受下忽略了社会政治的历史过程，建筑与艺术在翻译人们渴望时才显得如此失败。唯有建筑与艺术重回田野与社会性空间，识异与交往，确保差异关系的再生产，我们才能学习寓所在自己心中。

The concept Utopia reflects the “unsatisfied yet desired history” of human beings. “U” in “Utopia” comes from the Greek word “ou-topos” which means “no place”, similar to the English word “a-topia”. “U” here can also be interpreted as “eu-topos”, meaning joy and happiness. The word “Topophilia”, on the other hand, means love of place. The Chinese-U.S. Geographer Yi - Fu TUAN once wrote a book on “Topophilia”, examining the affective bond between people and place, and how it contributes to the formulation of identity. Here the new word “u-topophilia” refers to the conflicts between love of no place and love of place. Such conflicts may lead to new possibilities: by recognizing and acknowledging differences among people and places, we may shift from Jus soli, identity associated with place to socially engaged art practices that do not bond love with a particular place, which may be one way of mediating the social contradictions caused by new liberalism.

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序 Preface

台湾学者，前《破报》主编黄孙权和我及美术馆团队将一同发起地方叙事与社会性空间系列研究和展示计划。此计划的工作目标和构建中的课题，将讨论，在目前普遍的艺术与伦理、娱乐和政治的混乱合谋中，如何重新将艺术考虑为变动的媒介；如何在不同的话语和社会实践空间中，分析艺术边际和定位思考，如何通过田野打通日常生活和社会思想层面的行动，由此计划唤起艺术的现实能力的讨论；另一方面，通过对这些不同于当前流行中的艺术案例的观察和讨论，来辨析，在今天，是否可能重新刷新艺术的动力，是否可以直接去做艺术的行动而不仅仅囿于某种艺术界限的自律之中创作；艺术如何与周围及现实产生更多的连结性生产。

这个项目的首个计划将由黄孙权这些年思考和执行中的四个项目的展示和讨论开始，并在今后两至三年时间内，提出以“地方叙事与社会性空间”为研究和展示的一系列计划。

在黄孙权的工作中，作为田野者，亦是思考者和行动者。田野的目的是遍寻、罗列事物状态之生成，在此成为对现实的历史状态的深读者；亦是收集、整理和思考所处问题的种种潜在脉络，并在一种深入的展开中，寻找历史和现实的回响；同时，成为合格田野者时的状态就是思想者——不断辨析历史和现实的话语陷阱，凝聚批判和思考成为行动力——如此面对不可知的界面，自己成为行动和改变的主体。

在其工作中，也看到这样的线索：思考如何建构我们的艺术目的论和行动力，在艺术、建筑、都市研究、媒介研究的跨界中提供可能的思想资源与学科的建造；促成训练、锻炼与教育的同时发生，也以此促动新的当代艺术策展的可能性，使艺术在今天面对所处境遇和共时性问题、不同的“社会”层面，有创造性的剖析，并对项目的相关“地点”带来的影响。“无地之爱——黄孙权个展”正在某种程度上呈现他的思考和工作的不同面向。

这个展览并非简单的关于创作的展示，而是方法的讨论和行动的建立。世界上总是发生着各种不同的艺术创作实践。在这个计划中，如何将不同于主流，但处于各种思想前沿的人们的思考和行动重新聚集在一起，建构可能的、新的艺术与社会的界面，是我们在项目的展开中所期待的。

郭晓彦

Huang Sunquan, Taiwan scholar and former chief editor of *Pots Weekly*, will launch the *Local Narration and Societal Space* study and exhibition series projects together with me and the art museum team. The work objectives and the constructing subjects will discuss, in the universal chaotic conspiracy of art with ethics, entertainment and politics at present, how to turn art concern into changing media again; how to analyze margin of art and positioning thinking in different discourses and societal practice spaces; how to arouse discussion about the realistic capability of art with this project through connecting daily life and social ideological actions with fieldwork; on the other hand, to analyze whether it's possible to refresh the initiative power of art today, and whether we could directly do artistic action rather than merely limited in some sort of autonomy of art; meanwhile, how could art generate more related production associated with the surrounding and reality.

The first plan in this project will start from the exhibition and discussion of four projects which Huang Sunquan has been thinking about and implementing these years; moreover, we plan to propose series of projects studying and showing *Local Narration and Societal Space* in the upcoming two to three years.

Huang Sunquan is working as a fieldworker, as well as thinker and activist. The purpose of fieldwork is to look for and list the forming of things and situations, thus to become a deep reader of realistic historical situations; moreover, it is also to collect, sort out and think about various potential context of problems, and to look for historical and realistic echo in a thorough launching; at the same time, a qualified fieldworker is a thinker, who constantly analyze and differentiate discourse traps in history and reality, and get mobility in critique and deliberation, thus to face the unknown world and become the subject of action and change.

In other works, we also see such clues: thinking about how to construct our art teleology and power of action, to provide possible thinking resources for disciplines construction in the cross-field work of art, architecture, urban study and media study; thus to promote training, practicing and education, meanwhile to promote the new possibilities in contemporary art curatorship; so as to make art have creative analysis when facing today's environment and synchronic problems on different "social" levels, and influence related "site" of the projects. *U-topophilia: HUANG Sunquan's Solo Exhibition* presents different aspects in Huang's thinking and working to a certain extent, and it is not simply a show of art creation, but rather a discussion of methods and establishment of action.

Benjamin once said, in ancient society art created a new perception. There are always different artistic creation

and practice happening unceasingly around the world. In the project *Local Narration and Societal Space*, what we are looking forward to while launching the project is how to re-gather the thinking and action of those who are out of the main-stream yet have been advanced in thought together, in order to construct possible and new interface between art and society.

Based on such discussion, presentation and publications, can art generate meaning towards the reality, the society, the community and the people? I particularly hope it will emerge from the names we mentioned and the things we listed in the project, gradually but steadily, generate new possibilities.

GUO Xiaoyan

无地之爱——在田野与社会性空间的艺术

此次红砖美术馆展出的内容，与其视为我近年实践的部分作品，不如视作我对艺术与空间生产思考之方法论报告，视作陆续开展之“地方叙事与社会性空间”的首曲。亦是思考艺术为何田野，社会性空间中差异再生产的重要性，跨出所属之地的情感构造，来面对当代艺术失去历史计划（historical project）之危机。

艺术家为何田野？

田野是我思考与实践的场域，而非外于我生活空间的他方。如果建筑与都市理论的背景使得我对田野深感兴趣，那是由于田野并非历史社会于空间写下的痕迹而已，也是科学的客体与生活的主体交织之处。田野，一如地景，总是辩证的看与被看，是作为科学客观的分析、调查的对象，也是生活于其中的人们之感受经验。进入田野意味着，我们学习与他人他方的差异，相互碰撞、矛盾、冲突、共感、连结，产生对双方而言皆可改变现实，改变既定意义，有用的知识与行动。同时藉由进入现实一步一步修复社会关系，反抗景观的与碎裂的，且到处都可以有的审美经验。

当代艺术家进入田野显然因为作品生产需要更多“异文化”、“异地”的素材，艺术家必得像搜集材料画笔颜料一样的收集异于自己的人类文化，然后学会再现“他们”。自八零年代后，当代艺术逐渐接受由作者主体向与社会交遇，个体技术集体创作，挑战欧洲中心主义以瞬间短暂感受为基准所建立的美学理论，强调美学感受可以是长期的，持续的，对话性的。以探寻、揭露公共议题的艺术计划而非作品装置的公共艺术，使得艺术家与社会交往变得必要。上都涉及广义的田野工作，更牵涉到参与、政治介入、合作/协作等行动。然而艺术家进入田野若未经过审慎反思，常沦为二流社会学家报告与庸俗民族志者，作品是不精准观察报告，专注于形式再现，田野资料既无检验标准也无品质，更无需对田野对象负责。艺术家不以改善现况为目的，总以“引起讨论”作为已经有了反身性思考来推卸责任，导致艺术评论不敢论断参与式艺术作品的好坏，因为这是“公众参与”的结果，艺术家不再担负美学与政治责任，社会参与和公共议题的揭露就好似质量的保证。我们更应追问艺术家为何田野？为何有权田野？艺术家的田野与社会学家、民族志学者的田野有何不同？

今日当代艺术家进入田野的热潮，是班雅明“作为生产者的作者”的艺术翻版（Benjamin, 1986），“作为民族志者的艺术家”（Artist as Ethnographer）（Foster, 1995）。艺术自主论的布尔乔亚机构仍旧定义着艺术、观众、作品，艺术家却越来越喜欢与文化及民族志意义上的“他者”接近。艺术家假定了艺术转换（transformation）的基地（site）就是政治的基地，此基地落于他方（elsewhere）。于是乎一批准人类学

¹ 在原本文章中，我用的是“sociality art”，借用法国社会学家米歇尔·马费索利（Michel Maffesoli）的概念。现代主义是一个社会系统（social system），是机械性的或政治经济的结构，所以每一个个体（individual）是一种功能性的存在，社会的关系是一个契约的关系。后现代的社会组织方式跟现代主义的组织是不一样的，是“sociality”（社会性）。社会性是一个复杂而有机的组合，也有机的出现在一般人口语中的“大众”，或是知识分子的“诸众”（multitudes 或 masses）。这时候人是一个角色（person）出现，人作为一个角色不是为了满足某种社会功能存在的个体，他是一个需要扮演什么角色的问题，（Maffesoli, 1996）。此可延伸至社会性空间（societal space）中有关“社会”的概念，社会是人与人之间的关系，两个英文字意义或有些微差异，但都重新赋予社会一词的能量。

家（quasi-anthropologic）产生了，要与文化上的他者，被压迫的后殖民国度之人，庶民和次文化合作。他者永远是外于自己的，异质性（alterity）是颠覆宰制性文化的主要因素。因此，艺术家若不能被视为是社会或文化上的他者，就无能接近此种转换，相反地，就可以自动具有转换能力。无论哪种模式，生产者模式，还是类民族志模式，其实都是现实主义假设的错误，因为后殖民也好，无产阶级也好，都不仅是意识形态的，而是社会地被压迫、政治地制造以及物质地被生产出来的。

表现出认同差异和他者作为外在者（outsider）的自动编码，使得文化政治的边缘性（marginality）更为坚固而本质化了，使得我们自身内在的文化政治失去作用，而内在的文化政治更贴近于跨国资本主义的后殖民情境。如果作为生产者的作家站在无产阶级的位置，也只是代理赞助者的角色，那准人类学家们尽管有着政治介入和逾越体制的决心，在特定的场所社区工作，也只不过希望这件作品被赞助者记录成是社会支援，经济发展，公共关系……或者是艺术。对于差异性的热爱，对于他者或外在的政治投射都会减损此刻的政治，因为差异不保证颠覆与转换，因为是投射，外部就不会是纯粹的他者。当今学术报告开始流行情感性批评，忏悔式声明，而准民族志的作品在艺术市场流窜。十几年前，人类学家对艺术家充满妒意，艺术家是反身性典范，对差异敏感，对改变持开放态度，是有自觉的读者。现在相反了，艺术家羡慕起人类学了，人类学是差异科学的主干，以文化作为对象，有脉络的实践与他者的关系，可以裁定跨领域为何，人类学家的自我批判更是迷人。艺术机制不再仅是白墙内空间，也连结了其他社群和对象，而艺术（家）被扩充进了文化领域（人类学家）。

尽管充满危险争议，但我认为田野有着更高的，不完全工具的目的。艺术家进入田野是寻求一种有效的行动方案，帮助田野者与田野对象创造可以解决问题改变现状（政治）的知识。田野是一个剧场，艺术家面对不同地方与人群文化，试着回应田野给出的问题。这意味着暂停自己熟悉的形式世界，摆脱自己的“美学”，重新认识你自己与地方、与社群 / 社区感觉结构的异同。毋宁说，艺术家做田野，是为了回答创作者的“谜题”（puzzle），谜题可以来自个人特殊的生活经验、对常识的质疑、挑战社会科学理论与主流意识认为理所当然的论点，丰富美学感受的思考，最终力量仍是艺术家的终极关怀。因为田野工作可能让创作者惊讶，可以产生无法以原来立场解释的新知识与美学关系。

社会性空间中的艺术生产

我曾提出“社会性艺术”的雏议¹是回应艺术家为何要进入田野，以及艺术实践的方法论（黄孙权，

2013）。社会性艺术与社会艺术（social art）不同，并非仅是参与或协作型艺术。Social 与 societal 两者虽都指涉着社会，但 social 在日常生活中多半意味着社会条件下的个人（individual）反应，说某人的社会倾向，承受的社会压力，都意味着个人要接受社会状态的塑造，终就是个人要接受或者调整自己。Societal 一词中世纪出现，虽然使用较少，但学术界仍保留了其严格指涉了人与人之间的互动关系（interpersonal）的特性，在中文语境里我翻成社会性。

社会性艺术是立基真实的社会政治过程，重新唤起人与人的连结，并且将少数人的文化旨向变成社会承认的规范价值之一，并在社会性空间中创造新的艺术生产模式。艺术家与民众一起工作，为的不是将他们当做再现的材料，而是与他们一起生产出“作品”，解决艺术家与民众的共同问题并获得知识上的进步。社会学家亚兰·杜汉（Alain Touraine）强调行动者的主动性，强调“社会学式介入”（sociological intervention），主张社会行动的集体和研究工作共同产造知识，而研究者的介入主旨在于协同行动者从他们的处境中脱离出来，以此能够创造与以往左翼工运不同的社会性运动（societal movement）。社会性运动不外乎个人的利益的集体抗争（针对政治体系对社会需求的失能）以社会冲突的形式寻求文化价值的首肯与重建，这些文化旨向（投注）具体化为一个特定的社会形式的实践，也是个人主体转化成历史主体（historical subject）的过程（Touraine, 2002），是一个社会性运动从反抗权力的抗争迈向为更合理的社会发生过程。艺术工作者对文化行动的操作并不陌生，杜汉的提法正好提供了一个理论的视点，将艺术实践与文化行动连结起来，从生产力层次而论，艺术与文化行动的实践指向非常类似的，生产力并非全是物质也包含文化行动，“社会的所有面相，全部都是在文化旨向与价值之间，在社会自身生产的措施与那些再生产不平等和特权的措施之间被形塑出来的。”（Touraine, 2002, p. 185）

社会性艺术一定发生在社会性空间中。空间弥漫着社会关系，空间不是一个容器，而是造成社会关系持续再生产的原因和结果，每个社会都会生产其支持社会关系的空间（Lefebvre, 1991）。关切人与人的连结所产生的动能，现实与历史连结所产生的批判效果，社会空间结构化过程，目的乃是对世界进行政治批判与美学干预。对我来说，社会性艺术就是理解社会政治过程，在推进 / 干预 / 改造实践中的思考艺术生产之技术。

无地之爱

当代艺术不再有历史计划（historical project），只有诠释与更多的诠释。在大型展览中作品成为论述的证

实物，展览成为解释不再成为事件。历史中的艺术主义都有其历史任务，如他们自我宣称的那样斗争出美学范式。无今艺术思潮没有山头要奔，于市场漂浮，抵抗成为形象之爱，革命变成形象，一切都可成为商品，审美（伴随着各样的感知分配理论）随手可得。为了面对新自由主义的经济福音与身体 / 道德养成，我们更应该从田野与社会性空间中，锻造艺术实践新的方法论，挖掘社会性艺术的历史任务，是积极在理解社会政治过程后，行动的政治实践。

无论田野还是社会性空间，都隐含了地方，而地方则被多重社会力量所结构。这次的展出作品，是从地方出发又离开地方的，从主体出发又回到互我的过程，关切的都是空间生产。《我们家在康乐里》是从主体实践参与历史主体的开展，这部华人首部的都市更新纪录片，是我作为一个运动组织者自己拍摄制作，非一般“客观中立”或“外于运动”的纪录片，却实际影响了台湾 15 年来都市更新抗争运动的经验（这部片已成为台湾大学各相关空间专业的必阅资料），以及相关影像呈现的模式。《乌托邦出柜》则针对建筑成为展览，以及建筑作为资本先锋的堕落，乌托邦建筑与建筑乌托邦如何从社会经济计划沦为造型操弄。《A Day》则是从尝试离开作者所能观看记录的范围，透过劳工于城市的工作生活，重绘城市与劳动面貌。《复岛》系列的三个作品，则是以“集体”组织的方式和“地方居民”一同生产的作品。参与不是目的，也不是为了参与而参与，这再也不是为了要替谁代言，而是开始想象日常生活对于艺术的需要，想象寻常大众对于艺术的可能需求。

乡土认同，任何地方情感连带（affective bond），其根源都跟土地独占有关。是对所有权不质疑而发展的意识，我们如何想象去爱一个不属于我、没有我的家的地方，并发展出一个丰厚长远的地方之爱？移民城市、落脚城市皆是人们寻求生活之地，而非对土地固着之爱。对土地之拥有与拥有的历史会慢慢长成乡土之爱，国家之爱，可是这恰好是财产制所确保的地方之爱。有时候，我们这种爱土地的感觉，常常会扩大到侵略别人的权利。于是，我们必须离开所属。

社会性艺术不是政治艺术，它非以宣言式、事件化处理政治美学或揭露政治阴谋，也非以政治正确与否做作为好艺术的判断；社会性艺术不是参与艺术，它非以解除艺术独特形式的伦理要务为目的，不断强调民主表达（有时候恰恰相反），不是将空间、社区、群体变成再现的客体，成为创作工具的磨练；社会性艺术也不是十九世纪巴黎的社会艺术（social art）为弱勢发声或教条地为社会主义宣称那种资产阶级救赎意识，不是让中产阶级看到贫民或异文化的展示，而是让“他者”有生产 / 接近 / 使用艺术的权利，主张接近艺术的权利（the right to art）。社会性艺术乃是基于历史诊断，基于对政治社会过程知识的理解，基于对日常

生活的重新获取，基于重新分配所有权，基于田野认识而产生的。社会性艺术是连结的行动，是取回主体与经验，是对各种社会动员剧场具有图绘能力，它有很多种可能去想象，去生产，去实践一种差异关系的再生产。社会性艺术另立（counter-）而非反对（anit-），是社会的对抗而非政治的对抗，主张公共历史就是公共艺术（public histories as public art），恢复少数人的历史、记忆、习俗与权利，是重写猎物的历史而非猎人的成功。

无地之爱，u-topophilia，是从地方之爱出发，抛弃地方之束缚，离开属地主义式的感情，认识差异，与 he 者交换视野与位置，寻得与整个世界的交流，如此才能寓所在自己的心中。

黄孙权

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U-topophilia - Arts in the Field and Social Spaces

What's on show this time in the Red Brick Art Museum should rather be regarded as my report on the thinking methodology of art and space production, than as some artworks in my recent year practice; it should be regarded as a prelude to the gradually launching "local narration and social space". Meanwhile, it's also a consideration about the reason why arts should be done as fieldwork, to think about the importance of difference reproduction in social space, in order to step out the emotional structure of where one belongs to, and face the crisis that contemporary art is losing historical project.

Why should artists do fieldwork?

Field is where I think and practice, rather than other place out of my life space. If it is the architectural and urban theory backgrounds aroused my interest in field, the reason is only that field is not only the trace written down by historical society in space, but rather, it is also the interwoven point of scientific object with life subject. Field, just like landscape, has always been viewing or viewed dialectically; it is the object in scientific analysis and research, meanwhile, it is also people's feeling and experience living in it. To enter the field means we should learn differences of others, to collide into each other, to have contradiction, conflicts, common sense and connection, to produce useful knowledge and action that could change reality and existing meanings for both sides. At the same time, we should enter the reality to gradually restore social relationship, thus to resist those landscape like and fragmented aesthetic experiences.

Obviously, contemporary artists enter field for more alien-culture and other-place materials in art production; artists should collect human culture different from their own just like collecting materials, painting brush and pigment, then they learn to re-produce "the others". After 1980s, contemporary art gradually accepted the aesthetic theory that turning from author-centered to social communication and personal skill but collective production, which is challenging Euro-centrism and established on transient sense; it emphasizes that aesthetic sense could be long-standing, constant and dialogic. Public arts which focus on art projects rather than installation researching and revealing public topics made it necessary that artists should communicate with the society. All the above are related to generalized fieldwork; moreover, they also involve actions like participation, political intervention and cooperation. However, if there is no strict and careful reflection before art entering field, then the result often turns out to be second-rate Sociologists' report and vulgar ethnographic work; it would be inaccurate observation report and focus on formal reproduction of which the field data would be of neither inspection standards nor quality; let alone being responsible for fieldwork objects. Artists do not pursue the

goal of improving the situation but rather shirk responsibility through taking "arousing discussion" as reflection, so that art critics dare not judge the artwork; because it is a result of "public participation", artists no longer be responsible for aesthetics and politics, as if social participation and revealing public topics had assured its quality. Therefore it is more necessary for us to question why artists should do field work? Why do they have the right to do this? What's the difference between fieldworks of artists and that of sociologists and ethnographer?

Today, there is a great fervor among contemporary artists in fieldwork, which is an artistic version of Benjamin (1986)'s "author as producer", namely "artist as ethnographer" (Foster, 1995). Bourgeois institutions of art autonomist are still defining art, audience and artwork, while artists are growing fonder of getting closer to the "Others" in a cultural and ethnographic sense. The artists assumed that the site for artistic transformation is the one for politics, which locates at elsewhere. So that a batch of quasi-anthropologists appeared, they want to cooperate with cultural others, oppressed peoples from post-colonial countries, common people and subculture. Other is always other than self; alterity is the main factor that subverts dominating culture. Therefore, if artists cannot be regarded as social or cultural others, they can never get close to this transformation; but on the contrary, they could automatically have the capability of transformation. All modes, of producer or ethnographer, are actually mistakes assumed in realism; as both post-colonial and proletariat are not only ideological, but also oppressed socially, made politically and produced materially.

Automatic coding showing identity gap and other as outsider, has solidified the marginality of cultural politics and made it essential, meanwhile, it made the internal cultural politics of us get out of action and get closer to a transnational capitalistic post-colonial context. If the author as a producer stands in the position of proletariat, he is no more than playing a role of acting sponsor; then although quasi-anthropologists have the determination of political interference and transcend system, while working in special site, the community, they merely hope that this piece of "artwork" could be recorded by sponsors as social support, economic development, public relationship or "arts". Love for differences, for others or for external political projection will decrease the politics at this moment, as differences cannot promise subversion and transformation; because projection will imply that the external one will not be a pure other. At present, emotional critique and confessional statement begin to be popular in academic reports, while quasi- ethnographic artworks overwhelmed the art market. Dozen years ago, anthropologists were full of jealousy towards artists, who were models of reflexivity and were sensitive about differences, and they were self-conscious readers open to reform. Yet now it's different, artists begin to admire anthropologists; anthropology became the main force in the study of difference with culture as its objects; they

have contextual practice and relationship of others, they could define what is cross-border and their self-criticism are more attractive. Artistic system is no longer merely internal space inside white walls, but rather, it connects other communities and objects, while art (-ist) has been expanded into cultural fields (anthropologist).

Although dangerous and controversial, yet I believe that fieldwork has higher purpose that is more than a tool. The artist is looking for an effective action plan through entering field, to help fieldworkers as well as fieldwork objects in knowledge for solving problems and changing present situation (politics). Field is a theatre; the artist is trying to respond to the questions proposed by field when facing different places and mass culture. This means to take a pause in your familiar formal world, to get rid of your “aesthetics”, to re-recognize the differences and similarities between you and the local as well as the community. Rather, the artist is trying to reply the puzzle of creator through doing fieldwork; this puzzle can be special personal life experiences, doubting about common sense, opinions challenging the social scientific theory and the taken for granted mainstream ideology and reflection that enriches aesthetic feelings, whereas the ultimate strength is still artist's ultimate concern. Fieldworkers might surprise creators as they could produce new knowledge and aesthetic relationship that cannot be explained with the original stance.

Artistic Production in Societal Space

Responding to the question why artists should do fieldwork and the methodology of artistic practice, I had once proposed the suggestion of “sociality art”¹(Huang Sunquan, 2013). Societal art is different from social art, it is not just participatory or collaborative art. Although “social” and “societal” both refer to society, “social” mostly means individual reaction under social conditions in daily life; while talking about social tendency or social pressure of someone, it means that the individual should accept the shaping of social condition and should finally accept or adjust oneself. Societal is a word appeared in the Middle Ages; though rarely used, yet its particularity that strictly refers to the interpersonal relationship has been kept in the academic circles ;in Chinese context, I translate it into “*she hui xing*”.

Sociality art is social political process based on reality; it could re-call connections between peoples and turn cultures of the minority into one of the normative values acknowledged by society, meanwhile, create new artistic production mode in societal space. Artists work together with the masses in order to produce “artwork” together with them, rather than taking them as the material of reproduction; they are solving common problems

¹. In the original article, I used “sociality art”, which is a concept of the French sociologist Michel Maffesoli. Modernism is a social system, a mechanical or political economical structure; therefore each individual is a functional existence and social relationship is a contract relationship. Post-modernist social organization way is “sociality”, different from that of modernism. Sociality is a complicated and organic combination, which also organically appear in spoken English of normal peoples as “masses” or intellectuals as “multitudes”. Now peoples appear as person, which is not to satisfy some social function as a person, but rather a question of what a person to be (Maffesoli, 1996). This could be extended to the concepts about “society” in societal space; society is the relationship between peoples; subtle differences exist between the two English words, yet they both bestow energy to the world “society” (社会).

of both artists and masses, and gain advance of knowledge. The sociologist Alain Touraine emphasized initiative of actors and sociological intervention; he argued that the collective of social action should produce knowledge together with researchers while the main purpose of researchers to intervene is to help actors getting rid of their unfavorable situation, thus to create societal movement different from the earlier Left-wing labor movement. Societal movement is no more than collective protest for personal interests (in the light of the disability of political system in social needs), which seeks for approval and reconstruction of cultural value through social conflicts; the purpose of these cultural action specify to be a certain practice of social form, which is also a process of individual subject turning into historical subject (Touraine, 2002) , a social generation process of societal movement becoming more rational from fighting to resist power. Art workers are not strange to operation of cultural action; Touraine’s opinion has just provided a theoretical viewpoint and connected art practice with cultural movement; to discuss in a sense of productivity, the directivity of both artistic and cultural actions are quite similar to each other; productivity includes not only material but also cultural action, “All looks of the society are shaped between cultural purpose and value, social production measures and inequality, privilege, in re-production.” (Touraine, 2002, p.185)

Societal art definitely happens in societal space. Social relationships permeate the space while space is not a vessel, but rather the reason and result caused constant re-production of social relationship; every society produce spaces supporting social relationships (Lefebvre, 1991). The purpose in concerning for the function of connection between peoples, the critical effect in the connection between reality and history, as well as the structured process of social space, is to politically criticize and aesthetically intervene into the world. For me, societal art is to understand social political process and concern for the skill of art production in promotion, intervention and transformation practices.

U-topophilia

Contemporary art is no longer a historical project; it is just interpretation and more interpretation. In large-scale exhibitions, artworks have become the testimonies of discourses, and the exhibitions per se have become interpretation rather than events. Art-ism in history has a historical task of its own, which fights for aesthetics norms as alleged. Nowadays, art trends belong nowhere and drift along the market. Resistance has become the love of imagery while revolution has become an image; everything could be a commodity, and aesthetics (together with a variety of theories of perceptible distribution) is highly approachable. In order to confront the

economic evangels and physical/moral nurturance of neoliberalism, we ought to forge new methodologies for the practice of art through field and societal space. To excavate the historical tasks of societal art is the political practice of action as the result of a positive understanding of social politics.

Both field and societal space bear locales, and locales are structured by multi-layered social powers. Works on display are launched from yet detached to locales, and they depart from yet return to the subject, all concerning spatial production. Our New Homeland is an expansion that the subject practically participates in history. The first Chinese documentary regarding urban renewal, shot and produced by me, an organiser of the movement, is not “objectively neutral” or “out of movement”. On the contrary, it has indeed influenced the movements against urban renewal in Taiwan for the past fifteen years (this film has been recruited as must-read data of all space-related majors in Taiwanese universities) as well as the mode of image presentation. Come out! Utopia focuses on the degeneration that architecture becomes exhibition and capital vanguard and looks at how utopian architecture and architectural utopia degrade from socioeconomic plans to modelling manipulation. A Day tries breaking away the range that the artist could observe and record, and it redraws the landscape of the city and labour via labourers’ urban life and work. The three pieces of Island series are jointly done by the artist and the “local residents” via collective organisation. Participation is not the purpose, and neither is it representing anyone any more; instead, participation begins to prospect the need of art in everyday life, namely common people’s possible demand for art.

Local identity, as well as the affective bond anywhere, is rooted in the occupation of land, and it is the consciousness bred by the undoubted ownership. How are we supposed to love a locale that does not belong to or include us, and even develop a deep and long-lasting affection for the locale? Immigrant city and temporary residential city are both where people seek for life but not where people develop a solid affection for the land. The possession of land and the history of such possession gradually generate affection for the land, and then the fatherland, and this is exactly the affection for the locale guaranteed by the property system. Sometimes, our affection for the land can be extended to infringe other people’s rights; therefore, we must leave where we belong.

Societal art is not political art. It does not deal with political aesthetics or reveal political conspiracy by manifestos or events, and neither does it use political correctness as the criterion to judge art. Societal art is not participatory art. It is not aimed at the ethics of relieving the distinctive forms of art or continually emphasising democratic expression (sometimes even completely contrary), and it does not transform space, communities or groups into representative objects or tools for creation. Societal art is not social art of Paris in the 19th century that spoke for

the disadvantaged or dogmatically condemned the bourgeois consciousness of salvation on behalf of socialism. It does not demonstrate paupers or alien cultures to the middle class; instead, it endows “others” with the right to produce, to access and to use art, which argues for the right to art. Societal art is based on the diagnosis of history, the understanding of the process of political society, the recapture of everyday life, the redistribution of ownership and the cognition of field. Societal art is a connected action that retrieves subjects and experiences, equipped with the graphic capability on various social theatres. It has many possibilities to imagine, to generate and to practise a sort of discrepant reproduction. Societal art bears the connotation of “counter-” rather than “anti-”, and it is social antagonism rather than political antagonism. It advocates that public histories as public art, and that to recover the histories, memories, conventions and rights of the minority means to rewrite the history of the prey rather than the success of the hunter.

U-topophilia departs from the affection for the locale, discards the fetters of the locale, abnegates the sentiments of territorialism, cognises discrepancy, exchanges horizon and position with others, seeks to communicate with the entire world, so as to reside within one’s own heart.

HUANG Sunquan

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作品简介 Works

我们家在康乐里 Our New Homeland

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日常生活的一天 A Day

-

复岛 Islands

-

乌托邦出柜 Come out! Utopia

我们家在康乐里

Our New Homeland

影像
86 分钟
1998

Video
86 minutes
1998

2007 深港城市 \ 建筑双城双年展。
2004 台北双年展、台北铁马影展；
1998 香港 Video power 影片展；
台湾大学众多建筑与社会学专业的指定参考数据。

It was exhibited at Bi-City Biennale of Urbanism\Architecture 2007, the Video Power in Hong Kong in 1998, Taipei Biennial 2004 and Taipei Iron Horse Film Festival 2004, and it is the prescribed reference data of many architectural and sociological disciplines at National Taiwan University.

以 90 年代台北都市公园生产过程为蓝本，指出城市如何从非正式地景迈向成为现代国家制度化地景，“绿化”成为一种隐藏性与修辞性的都市政策工具，以视觉美景驱离城市违建群落，抹平了贫困社区与异质文化。此举更激起台湾首次的反都市更新运动，成就了台湾城市规划史上，进步建筑师、规划师与激进学院的师生在 90 年代后，参与一连串有关违建、都市更新、闲置空间再利用等辩论与社会实践斗争。

本片记录了 1997 年台湾第一场都市社会运动“反市府推土机”，台北市长在 1997 年短短三个月中拆迁了一个六十多年的违建社区，导致了台北都市统治的政治危机与一连串有关空间议题的行动。导演既是运动组织领导者，也是记录者。是华人地区第一部有关都市更新与社会运动的纪录片。

With the producing process of Taipei City Park in 1990s, how did the city turned from an unofficial landscape into institutionalized landscape of modern country is pointed out; “greening” became a kind of hidden and rhetoric urban policy tool, which concealed poverty-stricken communities and heterogeneous cultures through driving out city illegal buildings with beautiful scenery. This action provoked the first Anti-urban-regeneration Movement in Taiwan and led to a series of discussion and social practice struggle about illegal building, urban renewal, reuse of unused space and others on the urban planning history of Taiwan, in which radical teachers and students participated after 1990s.

The film documents “Protest against the Bulldozers of the Municipal Government” in 1997, the first urban social movement in Taiwan. That year, the mayor of Taipei had an unauthorised community that had existed for over six decades demolished, which resulted in a political crisis of the municipal governing of Taipei as well as a string of actions regarding the discourses on space. The film director is not only an organiser and leader of the movement but also the recorder of it. The film is the first documentary of all Chinese communities that focuses on urban renewal and social movement.



康乐里航照图 1978 年
The aerial view of Kangle Li, 1978



在弯弯曲曲巷弄里奔跑的孩童 摄影 / 吴金塘
Children Running in the Crooking Alleys
Photo by WU Jinyong

《复岛》系列 Islands series

多媒体装置

复岛地图 30×84.5cm×8

Memo-scape 尺寸不定

高雄点唱机 160×110×75cm

2012 - 2014

Multi-media installation

Map of the islands, 30×84.5cm×8

Memo-scape, Dimensions variable

Kaohsiung Jukebox, 160×110×75cm

2012 - 2014

2014 年高雄美术馆；

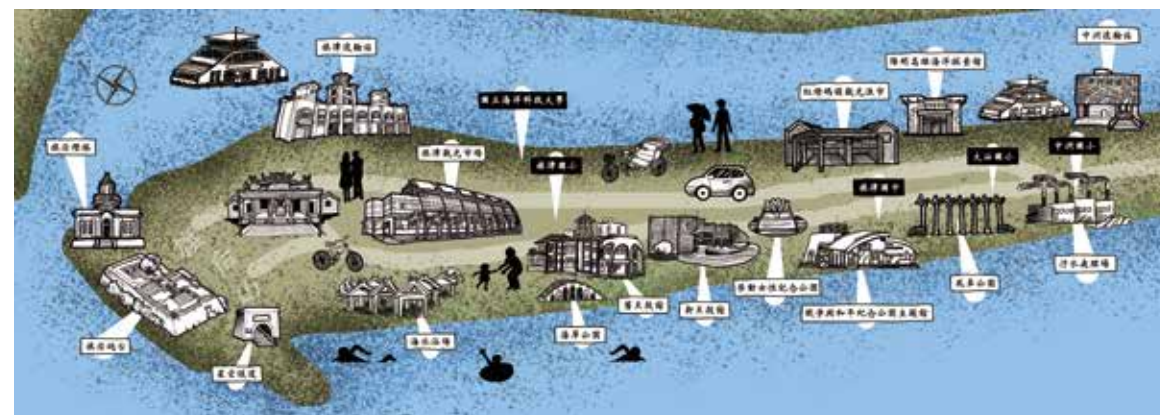
2013 高雄捣蛋艺术基地、旗津贝壳馆、旗津战争与和平纪念馆。

The series was exhibited at the Kaohsiung Museum of Fine Arts in 2014, and at the Daodan Art Base, the Cijin Shell Museum and the Cijin War and Peace Memorial Museum in Kaohsiung, 2013.

复岛团队为高雄师范大学黄孙权教授于 2011 年底组成，关注田野、空间与艺术生产，因应基地条件组织不同的艺术家参与。擅以科技技术聆听 / 记录底层生活，改造现存社会条件或干扰主流意见，并陈艺术家与民众的张力辩证关系，让政治正确在对抗的作品中出现而非艺术家单方面的正当性宣称。其作品 2012-2014 《复岛》，创造了自动叙事机器（auto-narration machine）与利用开源码制作的 AR 软件进行旗津的空间历史探究。

2014 年团队则进行高雄的旗津的研究。旗津居民原为清朝时为捕乌鱼而来建临时寮屋的移民，历经了不同文化政体的现代化，是南台湾第一个西化开港的岛屿，有着南台湾第一所公校、第一支打败日本少棒的本土少棒队、第一个兴建西方教堂与西医医院，以及战后兴盛的拆船业与两千年后兴起的游艇设计制造工业。之后，高雄的市中心从旗津移往盐埕，构成了战后高雄最繁荣的洋货零售与美式酒吧中心。然而，历史的厚度在急速的经济发展过程中溶解，旗津在人们心中仅为海鲜夜市的观光沙滩，例如甫获国际宜居城市奖的高雄市多项成就之一的“旗津海岸线保护工程”，实则是生态灾难的后续，八零年代政府花钱“买”了大量的工业遗留的电石渣作为垫高逐渐流失的海滩基底，在上头建立起可供旅游的海滩与现在获奖的保护工程。而盐埕，则如风华已过的妇人，在驳二文创带来的青年观光人潮景象后一栋栋繁华历史建物被陆续拆除。地景变迁既是社会也是生态的。“Memo”是备忘录，也是记忆；而“scape”则是形貌之意。一般的田野计划，乃为生命史与地方史之记录，单以社会学或人类学的观点切入常陷入“凝固的历史”的再现工作，使得艺术品最终只是泛黄历史的整理；而与地方或社区的艺术工作又常常限于“社区型”的表达，将艺术能动性限于社区内参与。《Memo-scape》从工作坊与田野访谈开始，找出能代表社区历史的老照片，继之重演凝固的历史，团队开始寻找人与景相遇之初，以及现在的人与景的变化，透过寻人寻景，寻人，即以重新联系历史中震荡分离的人情聚合，寻景，即桥接（bridge）历史与当下之景，透过双重故事的“复刻”，创造连结（articulate）人群情感与空间记忆的机制。人群与历史的田野就是创作过程，作品则是众人的历史与当代记忆。《Memo-scape》乃是重绘诸众公共历史（public histories）的实验行动。

2014 年于高雄美术馆展出的作品《高雄点唱机》，则以声音化地方历史为尝试。坐着北上的最后一班车，七贤路的美军酒吧的外语变成印度尼西亚杂货店的外语，辉煌的大酒家的歌声落幕成为保龄球撞击声，台湾民主政治史最重要的美丽岛事件的冲突呐喊被高捷提示声淹没，后劲五轻的抗议与世运馆里的欢呼共鸣，大林埔迁村的焦噪对抗着南星游艇美梦呓语，中油中钢中船的高噪机械音与烟囱排气，六和夜市的传统叫



互动的历史 / 观光的旗津 Interactive History / Touring Cijin

卖逐渐渗入北京话腔调。艺术家与团队以具象音乐的操作方式，混合了当代高雄日常生活声音与历史事件的声音记录，在往赴声音来回间，让观者以点唱的方式，展开自己的聆听高雄方式。

The team “Islands”, which centres on field, space and art production, was organised by Prof. HUANG Sunquan of the National Kaohsiung Normal University in the end of 2011. Depending on the condition of the base, the team invites different artists to participate. It is adept at hearing and recording the voice of the underprivileged with the aid of technology as well as improving the existent social conditions or interfering the mainstream viewpoints; it juxtaposes the dialectical relation between the artists and the public and demonstrates the political correctness, instead of the artists’ ex parte declaration of righteousness, in oppositional works. The work *Islands* 2012-14 has created an auto-narration machine and an open-source-based AR software to probe into the spatial history of Cijin.

In the year of 2014, the team carried out a research on Cijin, Kaohsiung. The ancestors of Cijin residents migrated to the island in the Qing Dynasty; they came for fishing and set up their huts. Witnessing the modernisation of various systems of culture and politics, Cijin is the first island in South Taiwan that got westernised and opened its ports. It also has the first public school in South Taiwan, the first local teenage baseball team that ever defeated Japanese teenage baseball teams, the first Western church and the first Western hospital; in addition, it is known for the ship-recycling industry that prospered after WWII and the yacht designing and manufacturing industry that burgeoned in the new millennium. The downtown of Kaohsiung later moved from Cijin to Yancheng, which formed the busiest area of imported goods retailing and American bars in post-war Kaohsiung. Nevertheless, the rich history was diluted in the rapid economic development, and Cijin became a touristy beach occupied by night bazaars of seafood. The Coastline Protection Project of Cijin District that won Kaohsiung a LivCom Award, for instance, is known as one of the city’s major achievements, but in fact it was the subsequence of ecocatastrophe. In the 1980s, the government “purchased” a great deal of industrial carbide slag to block up the disappearing foundation of foreshore so as to build up the tourism-oriented beach and to implement award-winning project. Yancheng, however, has gone out of favour; behind the scene of increasing popularity caused by the Pier-2 Art Centre, the once-flourishing buildings are demolished one after another. Landscape changes are both sociological and ecological. “Memo” herein stands for memorandum as well as memories while “scape” represents landscape. Field projects in a general sense

record the life history and local history; if a field project is based sheer on sociology or anthropology, it tends to get stuck in the representation of “unchangeable history”, which renders art a way of gathering up the faded history. The practice of art in a certain locality or community always sticks to the “regional” expression, which limits the motility of art within the scope of the locality or community. *Memo-scape* began with workshops and field interviews. The team found old photos representative of the community and reproduced the unforgettable history; after that, the team tried to trace the scene of the people first encountered the landscape and their respective changes up to now. Via the search for people and landscape—the search for people is to integrate the parted people and their emotions and the search for landscape is to bridge history and the present—and the “replication” of the dual storyline, the team has created a mechanism that articulates human emotions and spatial memories. The field of people and history is the process of creation, while the work the collective memories of history as well as the contemporary. *Memo-scape* is an experimental act of reconstructing the public histories.

Kaohsiung Jukebox, a work exhibited at the Kaohsiung Museum of Fine Arts in 2014, transforms local history into a trial by means of sound. Taking the last train going northward, the foreign language at the bars of American army on the Cisian Rd. turns into the foreign language at the Indonesian groceries, the singing in the grandiose restaurants end up with the clashes of bowling, the battle cries of the Kaohsiung Incident - the most significant event in Taiwan’s history of democracy - is drowned by a warning tone, the protest in Anti-Wuqing resonates with the cheers in the National Stadium, the fuss of Dalinpu to be displaced confronts the sleep-talking on the Nanxing yachts, and the mechanical noise of the petroleum, steel and shipbuilding industries, together with the chimney exhausting and the night bazaar hawking, gradually seeps into the Beijing dialect. With the method of concrete music, the artist and his team mix the sound of contemporary life in Kaohsiung with audio recordings of historical events, thus inviting the audience to shuttle through the sounds like using a jukebox and have their own way to hear Kaohsiung.



Memo-scape / 重现记忆形貌
Memo-scape / Reproduce the Looks in Memory



高雄点唱机 / 地方历史声音化 (摄于台湾高雄市立美术馆“造音翻土特展”)
Kaohsiung Juke Box / Voice of Local History (shot at *Altering Nativism Sound Cultures in Post-war Taiwan* at Kaohsiung Museum of Fine Arts in Taiwan)

乌托邦出柜

Come out! Utopia

10 屏幕影像装置
450×250×250cm, 约 5 分钟
2013

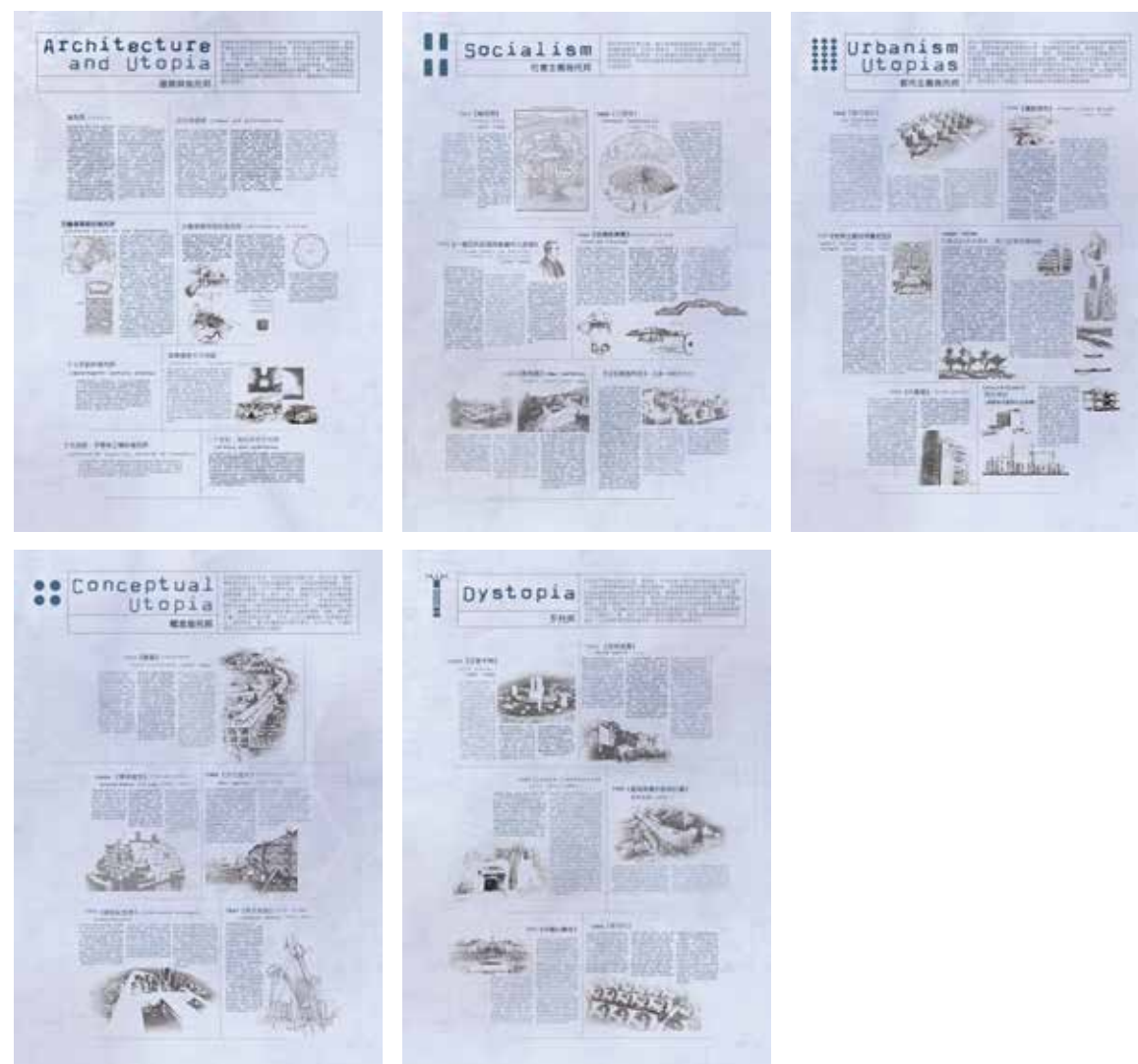
10 screen video installation
450×250×250cm, about 5 minutes each
2013

建筑与乌托邦是历史双生儿。乌托邦者的建筑是幼稚的，构想完美政治和社会结构后，造型是或圆或方的集中营；建筑师的乌托邦则是天真的，只寻找快乐、平等和妄想以形式消除社会罪恶，沦为形式主义。然而，乌托邦确是人类“不满而顽强希望的历史”，催生了社会主义，迪斯奈以及明日科技的诞生或人性毁灭，是人类生存斗争的潘朵拉，打开它，革命乐观者可见今日乌托邦即明日的现实，批评悲观者则为了避免极权平等而走向阶级深化社会的歹托邦。《乌托邦出柜》精炼了乌托邦主义者的城市理想与形式悲剧的灰烬，巨型镜塔的立面切割设计撷取自历史上著名的乌托邦建筑师方案，且将他们未曾在现实中实践的蓝图，转为真实比例的 3D 模型放入塔中，向他们致敬且使后人得以观看思考，透过镜面的凹凸反射他们的智慧与现实之差距。巨大的镜塔之外，以建筑师最擅长的类型学建档方式照见历史长河中革命火种，整理出建筑与乌托邦的历史批判图文。镜塔不但从展场周遭吸收历史中乌托邦的实践与当下的残响，同时也将“世人”的身影收入，形成思想与人间的对照。照见历史为的不是重新点燃它，而是让人类学会历史，避免沾沾自喜的闹剧与形式主义者不断尝试之鲁钝。

Architecture and utopia are twins of history. A utopian's architecture is naïve; it conceives a perfect structure of politics and society modelled as a circular or rectangular concentration camp. An architect's utopia is innocent; it seeks for euphoria and equality, attempts to eliminate social evilness by means of forms, and therefore descends to formalism. However, utopia is indeed the “unsatisfied yet desired history” of human beings, which catalyses socialism, the Disney, the naissance of future technologies or the extermination of humanity. It is the Pandora's box of human struggle for existence; once uncovering it, optimistic revolutionists see today's utopia i.e. tomorrow's reality while pessimistic critics move towards the dystopia that has a deepened class-consciousness to avoid the totalitarianism of equality. *Come out! Utopia* extracts the utopian ideality of cities and the embers of formalist tragedy. The vertical cutting design of the colossal mirror tower is inspired by the famous utopian architectural plans in history, and those unimplemented blueprints are realised into a life-size 3D model built in the tower. It pays a tribute to the previous masters and sparks contemplation, and the concave-convex mirrors reflect the gap between their wisdom and the reality. Outside the colossal mirror tower, the artist employs the typological archiving method that architects are skilful at to display the revolutions in history and files the historical criticism on architecture and utopia. On one hand, the mirror tower absorbs the utopian practice in history and the reverberations at present on the site; on the other hand, it collects the figures of the “common people” and thus strikes a contrast between ideologies and the world. The purpose of mirroring history is not to resurrect it but to let people learn history lest there should be complacent farces or formalist ignorance.

2014 中央美术学院美术馆第二届 CAFAM 双年展

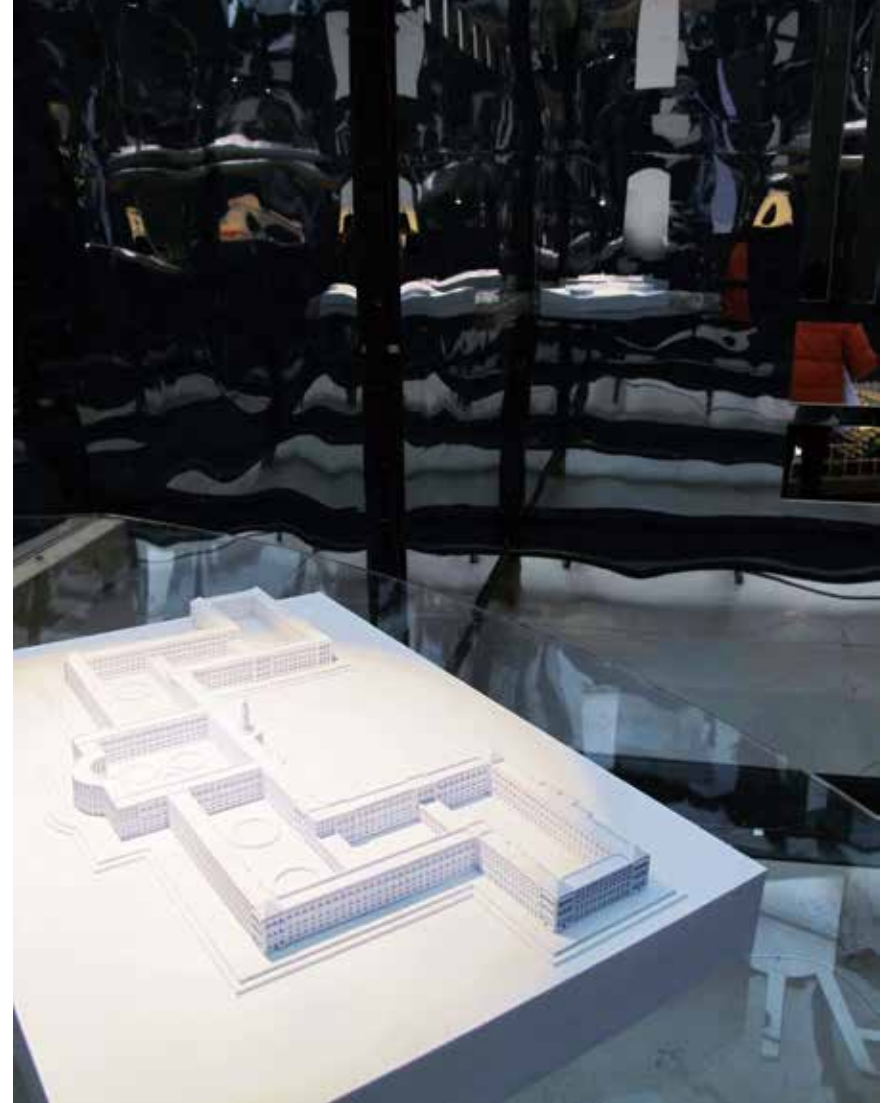
The work is exhibited at the 2nd CAFAM Biennale at the CAFA Art Museum in 2014.



建筑与乌托邦 / 社会主义乌托邦 / 都市主义乌托邦 / 概念乌托邦 / 歹托邦 (共 5 张)
Architecture and Utopia / Socialism / Urbanism Utopias / Conceptual Utopia / Dystopia



乌托邦出柜 (摄于 2014 中央美术学院美术馆“第二届 CAFAM 双年展”)
Come out! Utopia, photo at the 2nd CAFAM Biennale at the CAFA Art Museum in 2014



乌托邦出柜——傅立叶的法伦斯泰尔
Come out! Utopia - Phalanstères by Charles Fourier

艺术家简历

Artist Biography

黄孙权

台湾大学建筑与城乡所博士。研究专长包含建筑与空间理论、文化与媒体、社会动员、跨领域艺术，现为高雄师范大学跨领域艺术研究所教授。曾于香港岭南大学文化研究所（2005）与中国美院跨媒体学院（2013）客座，兼任台北艺术大学艺术跨领域研究所，台南艺术大学建筑艺术研究所教授。1994年开办《破报》并担任破报总编辑至今。1997年担任反对市政府推土机——14、15号公园反拆迁运动总召，并拍摄《我们家在康乐里》纪录片。2004年创立台湾部落格（twblog.net）曾为全球最具有影响力的部落格媒体，同年并创立台湾独立媒体中心（tw.indymedia.org）成为全球120个城市的全球独立媒体中心网络（indy media.org）之一。近年开始从事策展与艺术创作等工作，在高雄经营“捣蛋艺术基地”成为南台湾重要的实验社区艺术基地，作品曾参加深圳香港城市建筑双城双年展（2007、2013）、中央美术学院美术馆双年展（2014）、台北立方空间以及高雄捣蛋艺术基地等。策展《宝藏岩 GAPP》、《跨域双城展》、《曦空间》、高美馆的《创作论坛——侯淑姿个展——望向彼方亚洲新娘之歌》（2010）、高雄市劳工博物馆的“跨国候鸟在台湾”移工展（2011）。著有《绿色推土机》、《除非我们寻找美丽》。译有《自己干文化——英国九零年代的派对与革命》，编有《大台北文化志》、《魂梦雪泥——文学家的私密》、《隐匿的城市灵魂》等。其为横跨建筑、媒体、社会运动与艺术的艺行者（artist）。

HUANG Sunquan

As a doctor of National Taiwan University Graduate Institute of Building and Planning, his research orientation includes architecture and space theory, culture and media, social mobilization, interdisciplinary arts; now he is professor of the Interdisciplinary Arts Department of Kaohsiung Normal University. He was visiting professor at Department of Culture Studies of Lingnan University, Hong Kong (2005) and SIMA of China Art Academy (2013), as well as professor of Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts, and Graduate institute of Architecture Art, Tainan Art University. In 1994 he established *Pots Weekly* and serves as its editor-in-chief till now. He served as the organizer of the Against the Municipal Bulldozers - Anti-demolishing No.14, 15 Parks Movement and shot the documentary *Our New Homeland*. In 2004, he established twblog.net, which was once the most influential blogging site in Taiwan; in the same year, tw.indymedia.org was also established and became a member of the Independent Media Center network spanning across 120 cities around the world. In recent years, Dr. Huang has begun engaging in curatorship and artistic creation, the Monkey Wrenching Art Center he operated at Kaohsiung became an important experimental art site in Southern Taiwan. His artworks has participated in exhibitions such as *Shenzhen & Hong Kong Bi-City Biennale of Urbanism\Architecture*, (2007, 2013), *CAFAM Biennale* (2014), Taipei Cube Space as well as Kaohsiung Monkey Wrenching Art Center. He also organized *Treasure Hill GAPP*, *Cross-disciplinary in Two Cities Exhibition*, *Survival Scene* and *Lulu Shur-ty Hou Solo Exhibition - Look toward the other side-Song of Asian Foreign Brides in Taiwan* (2010) in Kaohsiung Museum of Arts, *Transnational migratory birds in Taiwan* migratory worker exhibition in Kaohsiung Labor Museum (2011). He wrote books entitled *Green Bulldozer* and *Unless We Look for Beauty*. He translated *DIY- Party and Protest in 90's Britain*, edited *The Cultural Annals of Greater Taipei*, *Dreams along the Path - Secrets of Literates*, *The Hidden Urban Soul* and others. He is an artist across architecture, media, social movements, and arts.

公共活动 Public Programs

艺术家报告

无地之爱——在社会性空间的艺术与田野

Artist Report

u-topophilia - Art in Field and Societal Space

主持：郭晓彦

报告人：黄孙权

与谈人：陈界仁、李巨川、王家浩

时间：2014年10月28日（周二）14:00-17:00

地点：红砖美术馆多功能厅

语言：中文

本活动免费

Moderator: GUO Xiaoyan

Speaker: HUANG Sunquan

Panel: CHEN Chieh-Jen, LI Juchuan, WANG Jiahao

Time: 28th October, Tuesday, 14:00 - 17:00

Venue: Red Brick Art Museum Auditorium

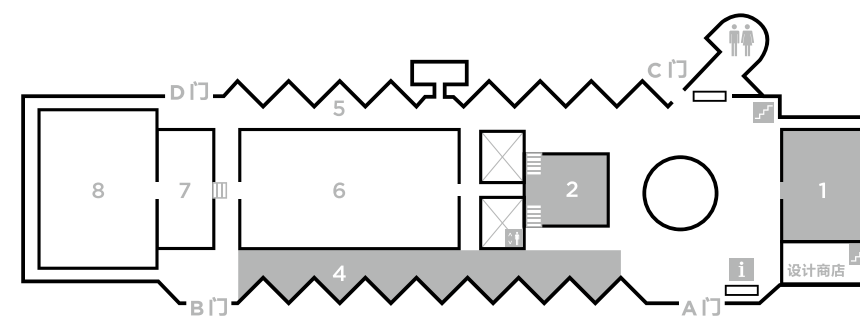
Language: Chinese

Free admission

更多活动信息参见红砖美术馆官方网站。

Please refer to the Red Brick Art Museum official Web site for more information.

导览图 Floor Plan and Site Map



乌托邦出柜 Come out! Utopia

1号展厅 Gallery 1

-

我们家在康乐里 Our New Homeland

2号展厅 Gallery 2

-

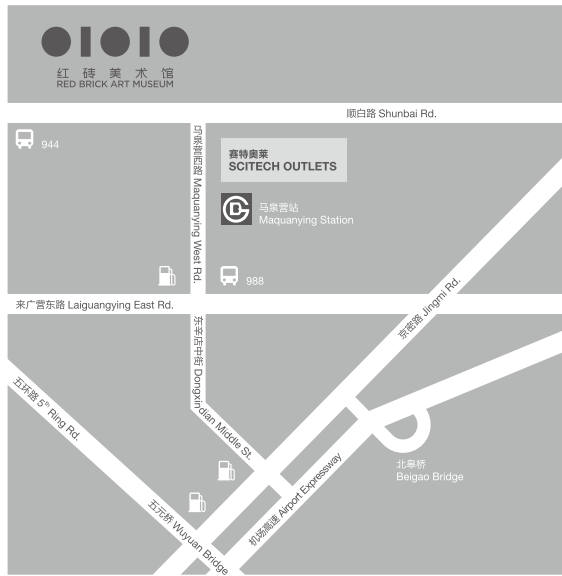
日常生活的一天 A Day

2号展厅 Gallery 2

-

复岛 Islands

4号展厅 Gallery 4



自驾: 机场高速北皋出口, 上京密路(顺义方向), 经来广营东路至马泉营西路, 北行至顺白路丁字路口左转 250 米即到。

BY CAR: Take the Airport Expressway to the Beigao Exit. After passing through the toll gate, bear right and get on the road to Shunyi, called Jingmi Road. At the first stop light, turn left onto Laiguangying East Road. At the third stop light, turn right onto the Maquanying West Road. At the end of the road turn left onto the Shunbai Road. The museum is on the right side of the road.



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 Opening Hours: 10am – 5pm, Tuesday – Sunday, Closed on Mondays

Tel: +86 10 8457 6669
 info@redbrickartmuseum.org

www.redbrickartmuseum.org



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“无地之爱：黄孙权个展”展出之际

Published on the occasion of

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Local Narration and Societal Space Project

Organized by Red Brick Art Museum

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