

**We  
Will  
Win**

***COUNTER-ATTACK***

# We Will Win

## 7. Taipei Biennale 2010

**Director:** Hsieh Hsiao-yun

**Counter-Attack / WE WILL WIN Survey**

**Acting Director:** CHEN Wen-ling

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**Artist:** Burak Delier

**Spatial design of the WE WILL WIN Survey installation:** Burak Delier

**Curator:** Tirdad Zolghadr & Hongjohn Lin

**Text:** Burak Delier

**Graphic Design:** Vahit Tuna Design & Consultancy, Istanbul

**Design Assistance:** Ayse Bozkurt

**Coordinator:** Estelle Wu

**Translation:** Turkish-English: Michael Ziya Dikbaş

English-Chinese: Yen-huei Tsuei

Chinese-English: Andrew Corey Baker, Sabrina Chen, Estelle Wu

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## ACKNOWLEDGEMENTS

As an artist, I believe a distinct subject with which we can validly call “an artist” no longer exists. In this day and age, it is only within the art market that the artist subject can survive – if you call it a life, that is. Following the cross-pollination between the business world and world of art, it has become possible to refer to a “man of art” in the same way one would refer to a man of business, a businessman. Despite this, I believe that art that aims to activate its critical potential must be deployed in proximity to the social sciences; recruiting tools, methods and concepts from the social sciences. I benefited from the support of numerous people in the preparation of this survey. Among them, I owe a debt of gratitude to Eylem Akçay and Gökhan İrfanoğlu, who are far more experienced with regard to surveys, and the role of the researcher. I would also like to extend my thanks to the curators of the 7th Taipei Biennale, Hongjohn Lin and Tirdad Zolghadr, who created the opportunity that bore within its own being the critical resistance found in, for instance, returning to a work completed earlier.

前言

作為藝術家，我相信我們可以用來正確地稱呼為「藝術家」的明確主體已不復存在。在今日這個時代，唯有在藝術市場當中藝術家主體才能存活；如果你稱它是世道，它的確是。在商業圈與藝術圈之間異業結盟後，某人會去談論一個從商者，做生意的人，會以同樣的方式去談論「做藝術的人」已變得可能。儘管如此，我相信以活化其批判潛能為目標的藝術必須被部署於社會科學的範圍；從社會科學那裡召募各種工具、方法與概念。在這項調查的準備中我受益於許多人的支持；在他們當中，我獲得了在關於調查與研究者的角色方面有著更豐富經驗的艾倫·阿凱(Eylem Akçay)與葛闕·伊凡諾格魯(Gökhan İrfanoğlu)兩位的情義相助，不勝感激。此外，我也想將我的謝忱擴及到第七屆台北雙年展的策展人林宏璋(Hongjohn Lin)與提達·佐赫德(Tirdad Zolghadr)，他們促成了這個機會，透過先前所完成的作品中，找到存在其中的批判性反抗。

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68	Is it possible to provide critique at an art biennale? by Burak Delier
	布拉克·德里爾(Burak Delier)
	雙年展裡提出批判是否可能？
	前言

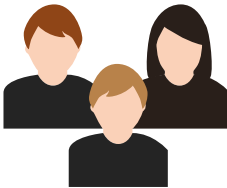
**General Art Idea >>>**



ICONS



Manager



Audience



Artist&Curator

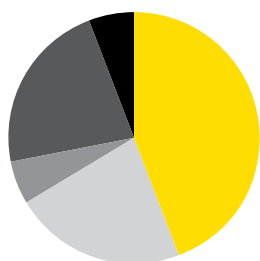


Staff

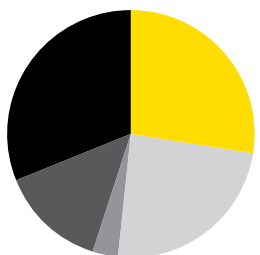
## 1. What would you say is important for a young artist's success?

你覺得一個年輕藝術家成功的要素是什麼？

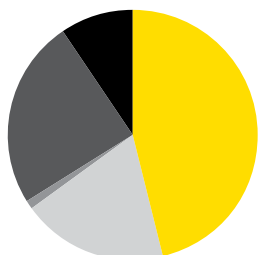
■ Virtuosity in personal expression ■ Critical theory ■ Political Engagement ■ Marketing ■ Other: see page 38  
 個人喜好與賞識 批判性的論述 政治參與 市場行銷 其他



■ 44.4% [8]  
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■ 27.5% [8]  
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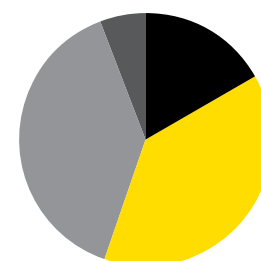


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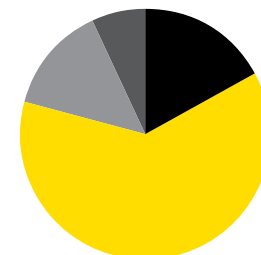
## 2. Do you agree that art should be a critical power?

你認同「藝術應該是一股批判力量」的想法嗎？

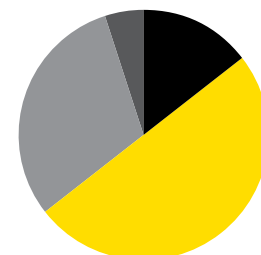
■ Totally agree ■ Agree ■ Disagree ■ Totally disagree  
 完全同意 同意 不同意 完全不同意



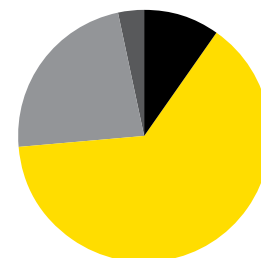
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 ■ 4.9% [12]



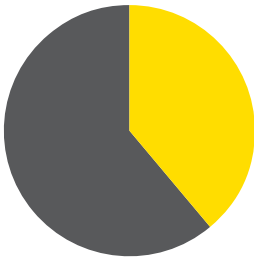
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3. Do you think that art is a democratic and egalitarian field?

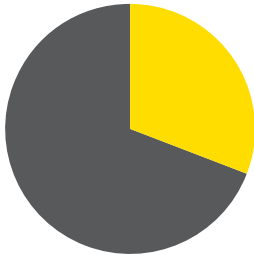
你認為藝術是一個民主且平等的範疇嗎？

Yes  
是

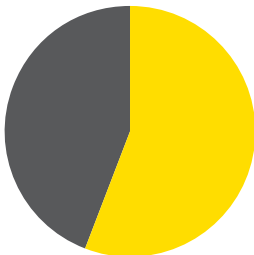
No  
否



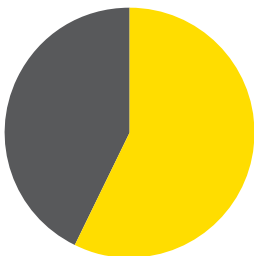
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42.6% [26]

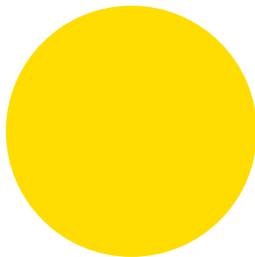
4. If Yes: Why?

回答「是」的原因？

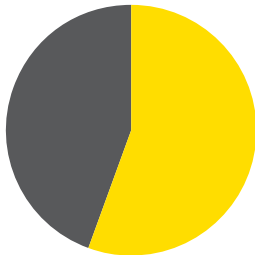
Freedom of expression  
人人都有表達的自由

Openness to all  
對大眾開放

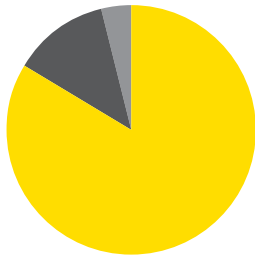
Other  
其他



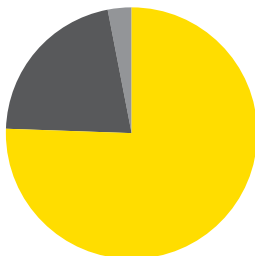
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55.6% [5]  
44.5% [4]  
0% [0]



83.8% [114]  
12.5% [17]  
3.6% [5]



75.7% [25]  
21.2% [7]  
3% [1]

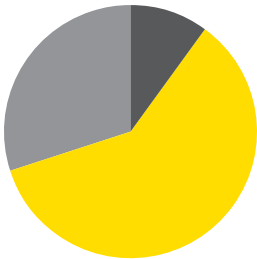
5. If No: Why not?

回答「不是」的原因？

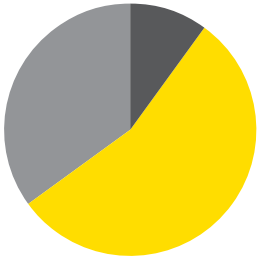
■ Labor exploitation conditions  
剝削勞工的情況

■ Discrimination  
差別待遇

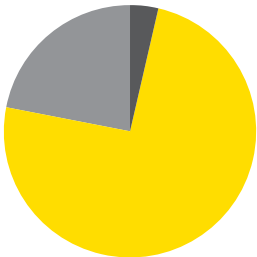
■ Other: see page 39  
其他



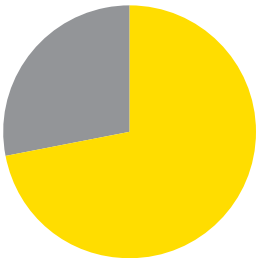
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■ 10% [2]  
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■ 35% [7]



■ 3.8% [4]  
■ 74.5% [79]  
■ 21.7% [23]



□ 0% [0]  
■ 72% [18]  
■ 28% [7]

6. In your opinion what is the most important thing in an art work?

依你之見，一個藝術作品最重要的是什麼？

■ Political Engagement  
政治參與

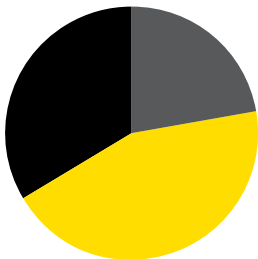
■ Ambiguity  
曖昧模糊

■ Beauty  
美感

■ Criticality  
批判性

■ Technique  
科技感

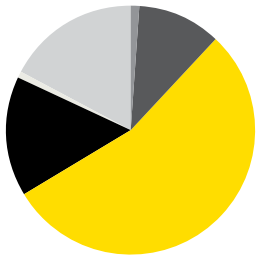
■ Novelty  
新穎



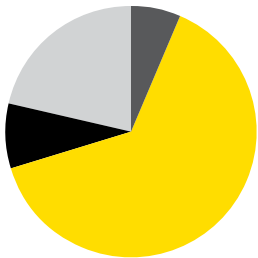
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■ 33.3% [6]  
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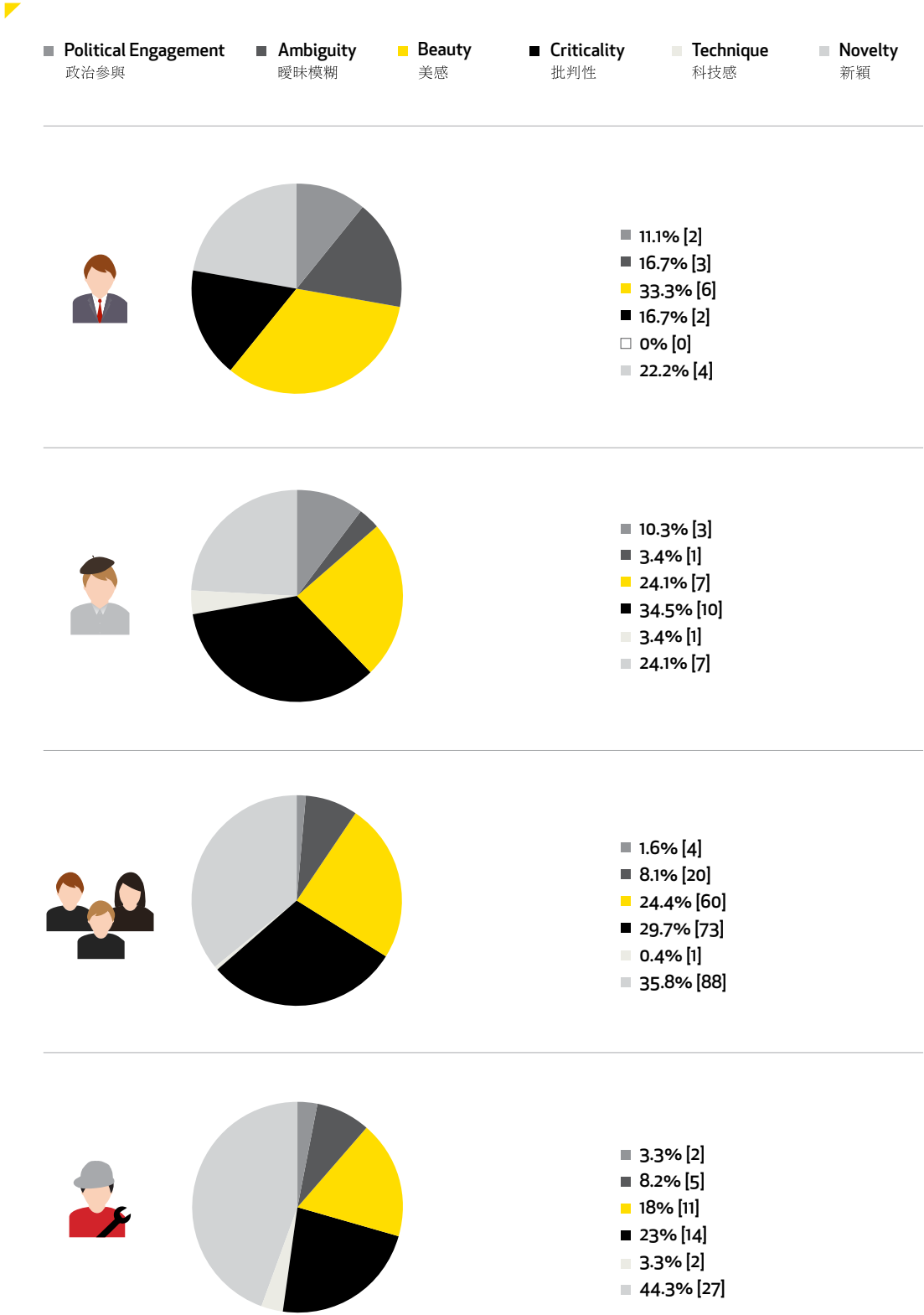
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■ 11% [27]  
■ 54.3% [133]  
■ 15.5% [38]  
■ 0.8% [2]  
■ 17.14% [42]



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■ 21.3% [13]

7. And the second important thing is?

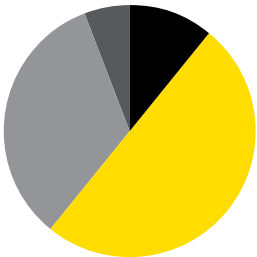
呈上題，第二重要的是？



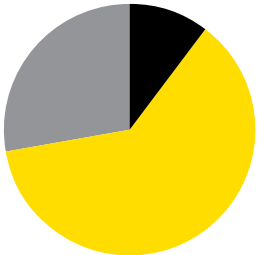
9. Do you agree that art should try to effect public opinion?

你同意「藝術創作應試著影響輿論」嗎？

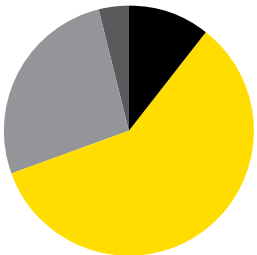
■ Totally agree 完全同意    ■ Agree 同意    ■ Disagree 不同意    ■ Totally disagree 完全不同意



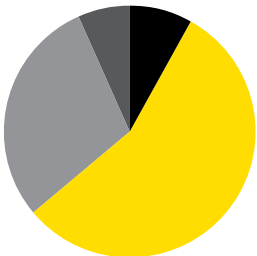
■ 11.1% [2]  
■ 50% [9]  
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■ 10.6% [26]  
■ 59% [145]  
■ 26.8% [66]  
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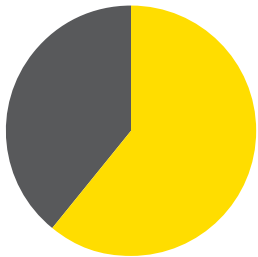


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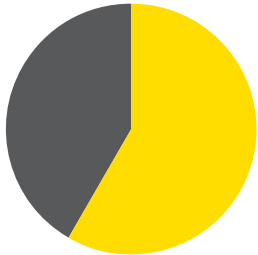
10. Do you think that art should be autonomous from dominant political and economic power?

你認為「藝術創作應該獨立存在於政治影響及經濟勢力之外」嗎？

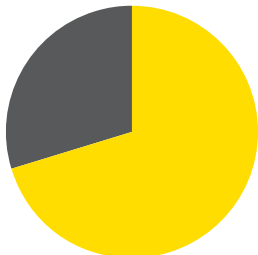
■ Yes 是    ■ No 否



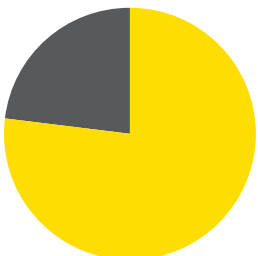
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■ 41.4% [12]



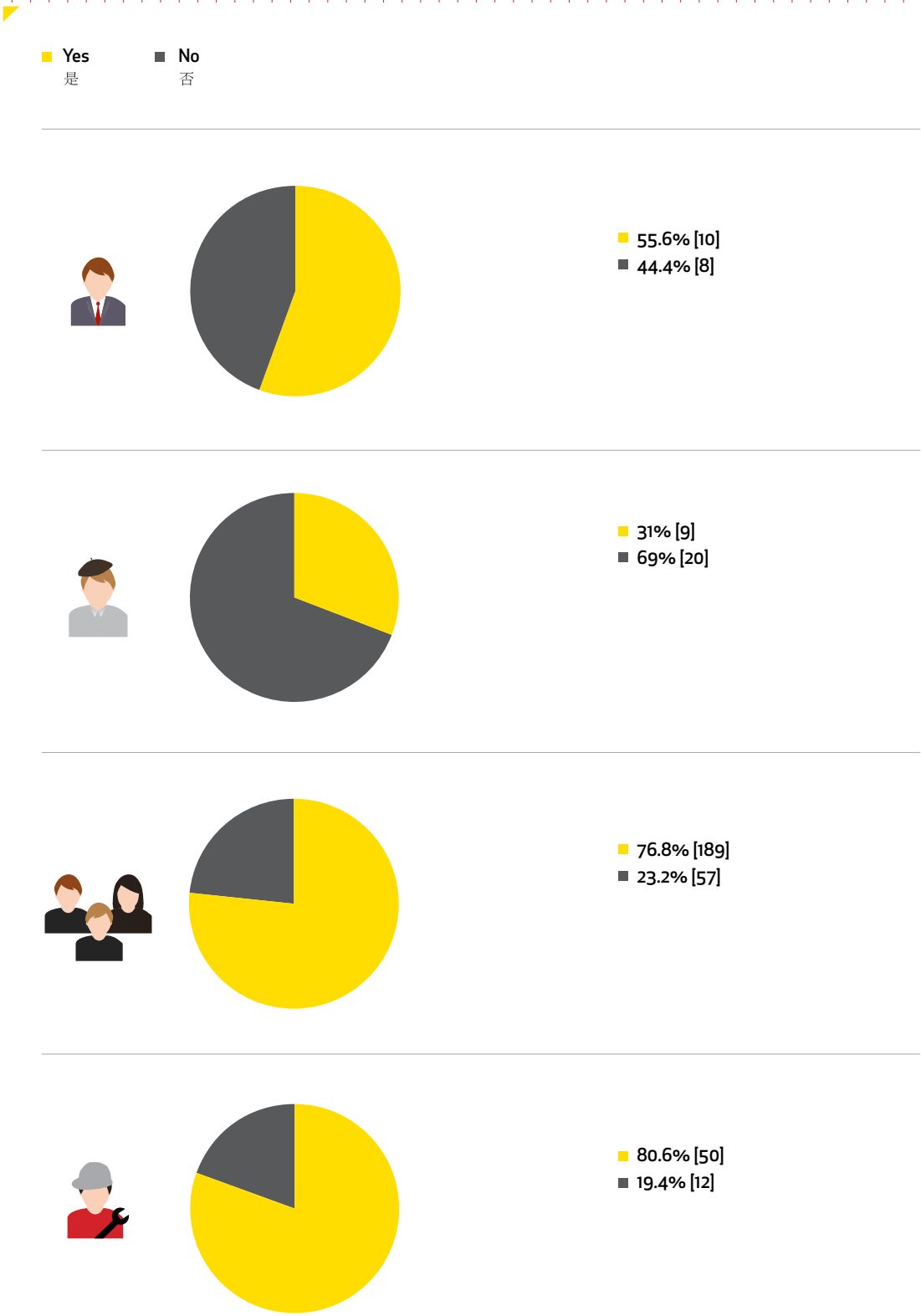
■ 70.3% [173]  
■ 29.7% [73]



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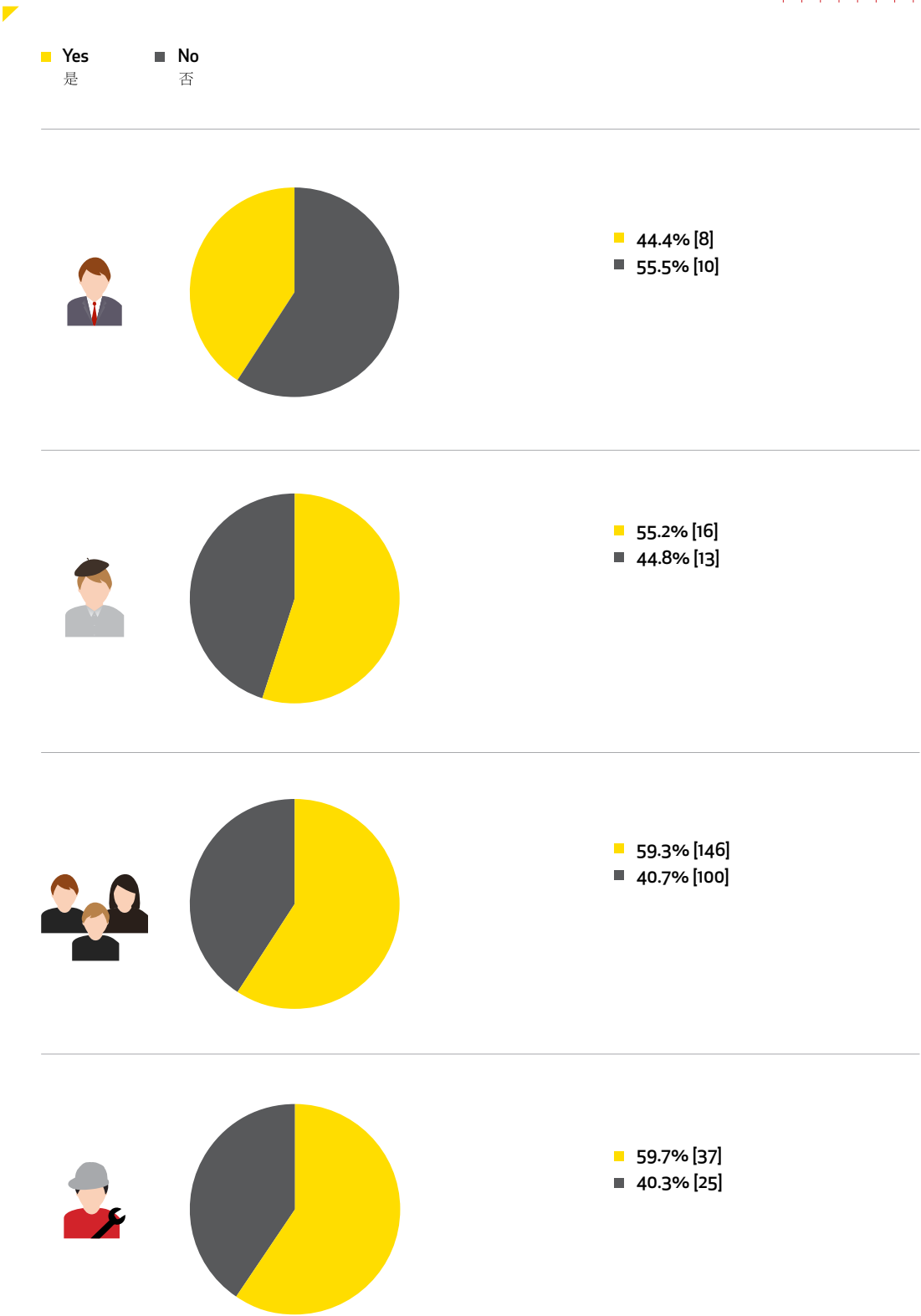
11. Do you also think that art should be autonomous from any social political struggle in the public realm?

你也認為「藝術創作應該獨立存在於任何公開的社會政治角力之外」嗎？



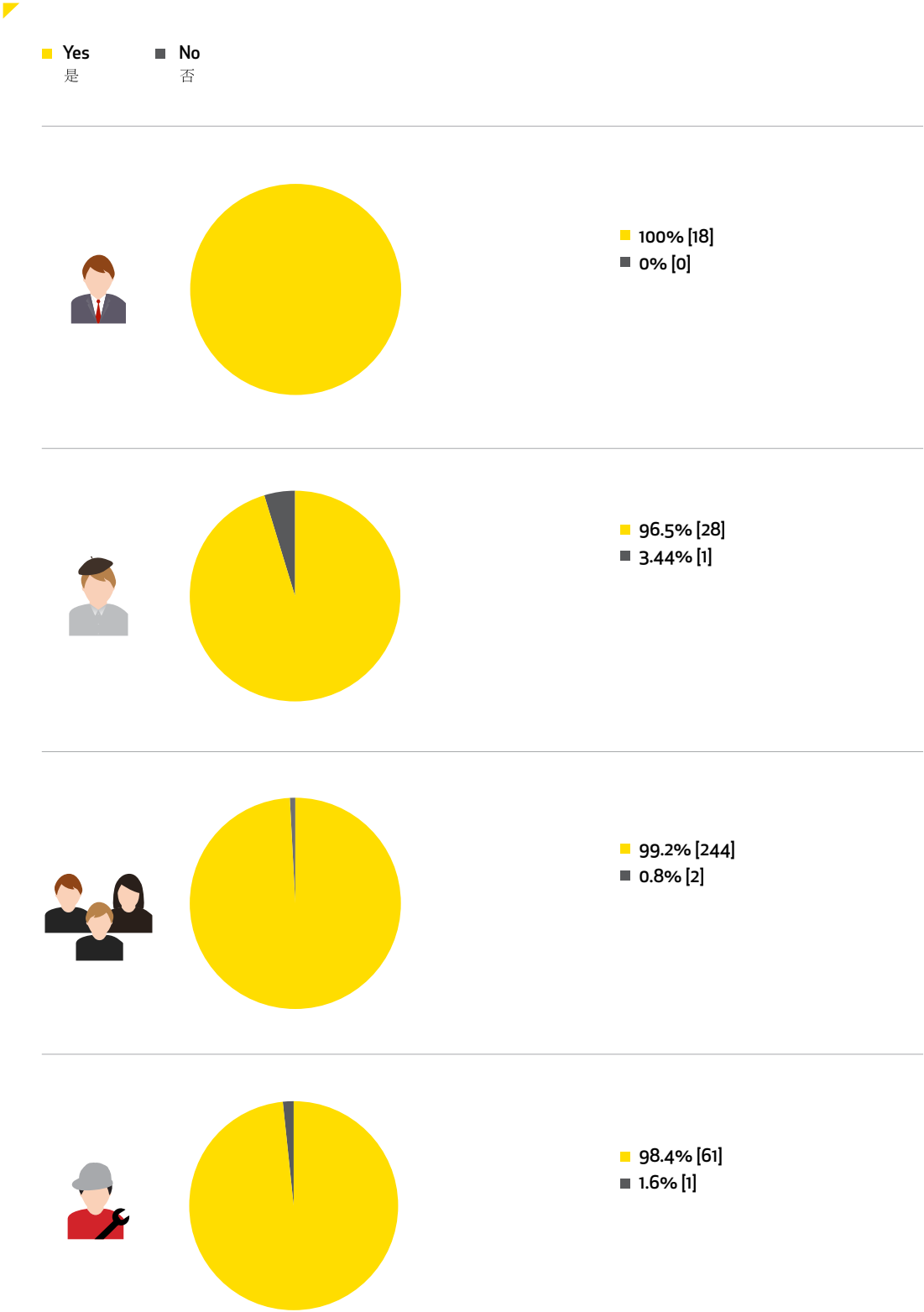
12. Do you think that artist/curators should collaborate with margins of the society in order to create a common ground between bureaucratic institutions and these margins?

你認為藝術家應與社會邊緣人合作，以建立官方與地方的共識？



13. Do you agree that art make cities more attractive?

你喜歡這件作品/計畫嗎？







**WE WILL WIN.**



In 2008 artist Burak Delier /Counter-Attack contributed to Taipei Biennial with a site-specific intervention among the Shijhou Tribe. “Delier’s project sits at the center of controversial plans to dismantle housing on an area of land that has been flooded by typhoons. It has been proven that this site has been flooded three times in the past 30 years due to the simple defect of blocked gutters. In fact, close to the area, a golf course which is situated, at a lower level then the settlement. As is often the case, excuses such as “betterment of life” are connected to the benign term “urban renewal”. “These terms often obfuscate the desires of real estate development and speculative gain,” write curators of 2008 Taipei Biennial Vasif Kortun and Manray Hsu. Delier in collaboration with inhabitants, and a support group of the tribe, construed banner proclaiming “WE WILL WIN”. The banner was speaking from the ground to the heights of the upper class where the planning and surveillance of contemporary cities unfolds.

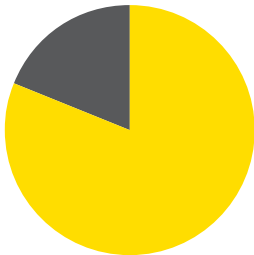
2008年，藝術家Burak Delier / 反擊計畫以台北雙年展的名義進行一個介入溪洲部落的在地裝置藝術。Delier的計畫坐落於一個爭議性村落中心，政府傾向拆遷這個曾因颱風淹水的部落，進行都市更新計畫。但依實際調查，這個地區在過去三時年來只發生了三次洪水，而且是因為排水溝堵塞，而且事實上，部落附近有一個高爾夫球場，地勢比部落更低。「面對這樣的情形，公部門通常以『改善生活品質』的說詞，使都市更新形象正面化，而這樣的包裝只是為了掩飾房地產的發展慾望及投資利益。」2008台北雙年展策展人瓦希夫·寇東、徐文瑞說。Delier與當地居民及部落支持團體合作，解釋標語「WE WILL WIN」的意義，並希望由平面標語向上層階級傳達，眾人都在檢視城市變遷的過程。

Impact of the work >>>

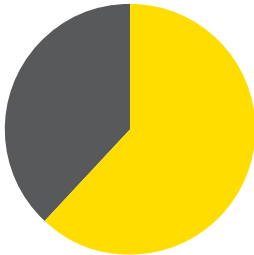
14. Did you like the project?

你喜歡這件作品/計畫嗎？

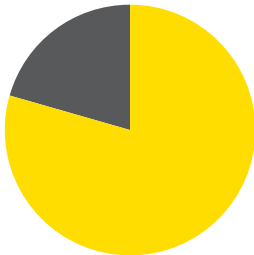
Yes 是      No 否 (for comments see page:41-50)



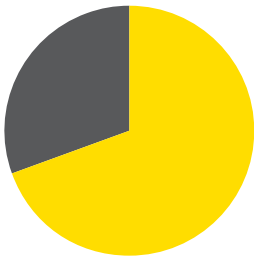
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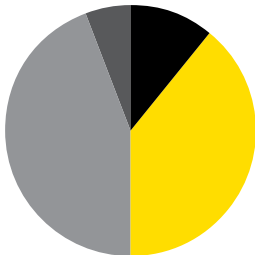


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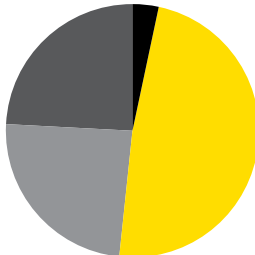
15. Is it political action or is it art?

你認為這是政治活動還是藝術？

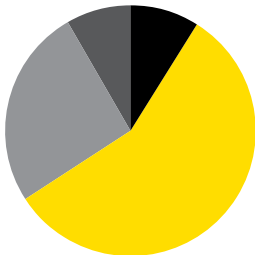
Political action 政治活動      More like political action 比較像政治活動      More like art 比較像藝術      Art 藝術



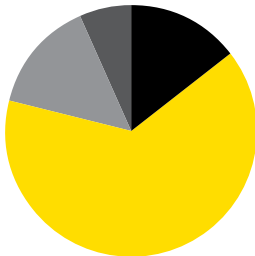
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48.3% [14]  
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24.1% [7]



8.9% [22]  
56.9% [140]  
26% [64]  
8.1% [20]

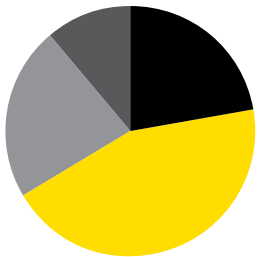


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6.5% [4]

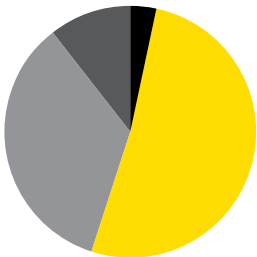
16. Do you agree that such site-specific works are more effective at offering critique?

你認為這樣現地製作的作品是否為提供更有效的批判？

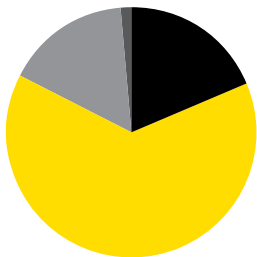
■ Totally agree 完全同意    ■ Agree 同意    ■ Disagree 不同意    ■ Totally disagree 完全不同意



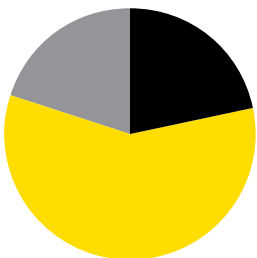
■ 22.2% [4]  
■ 44.4% [8]  
■ 22.2% [4]  
■ 11.1% [2]



■ 3.4% [1]  
■ 51.7% [15]  
■ 34.5% [10]  
■ 10.3% [3]



■ 18.6% [45]  
■ 64% [155]  
■ 16.1% [39]  
■ 1.2% [3]

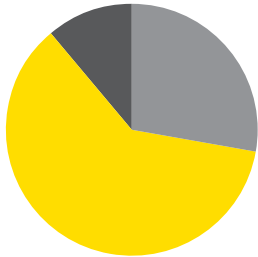


■ 21.7% [13]  
■ 58.3% [35]  
■ 20% [12]  
□ 0% [0]

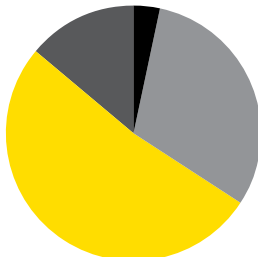
17. Do you think the housing should be dismantled?

你認為那些屋舍應該被拆除嗎？

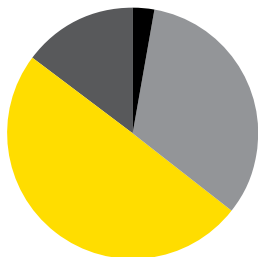
■ It should be dismantled 應該被拆除    ■ The Tribe has a right to keep the housing 該部落有權利保留他們的房子    ■ Authorities should figure out a solution 政府應該想出一個解決辦法    ■ Authorities should follow the tribe's needs 政府應該滿足部落的需求



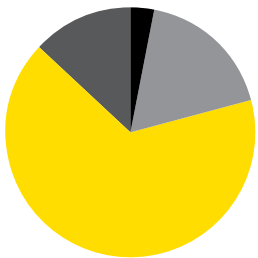
□ 0% [0]  
■ 27.8% [5]  
■ 61.1% [11]  
■ 11.1% [2]



■ 3.4% [1]  
■ 31% [9]  
■ 51.7% [15]  
■ 13.8% [4]



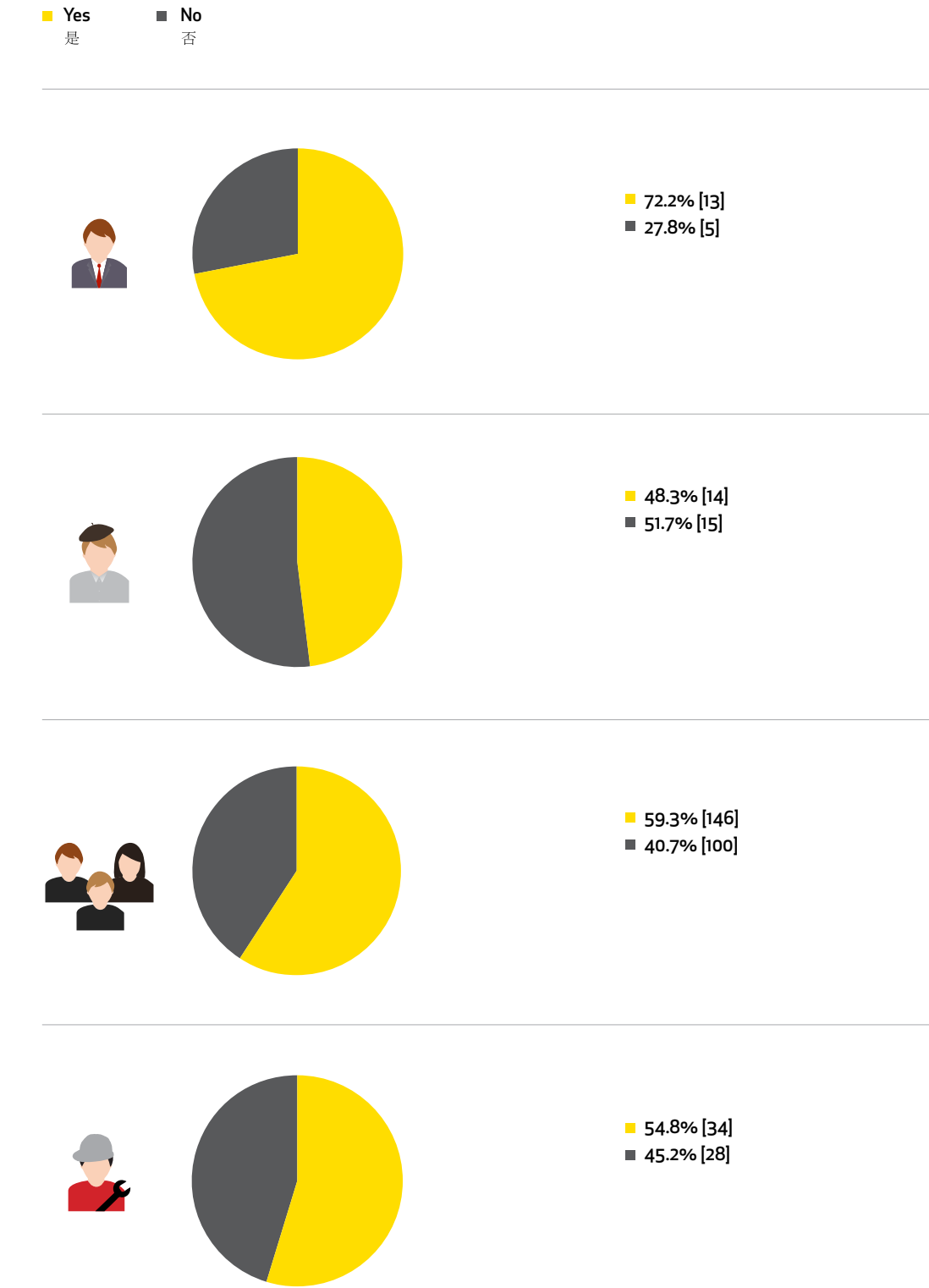
■ 2.8% [7]  
■ 32.9% [81]  
■ 49.6% [122]  
■ 14.6% [36]



■ 3.2% [2]  
■ 17.7% [11]  
■ 66.1% [41]  
■ 12.9% [8]

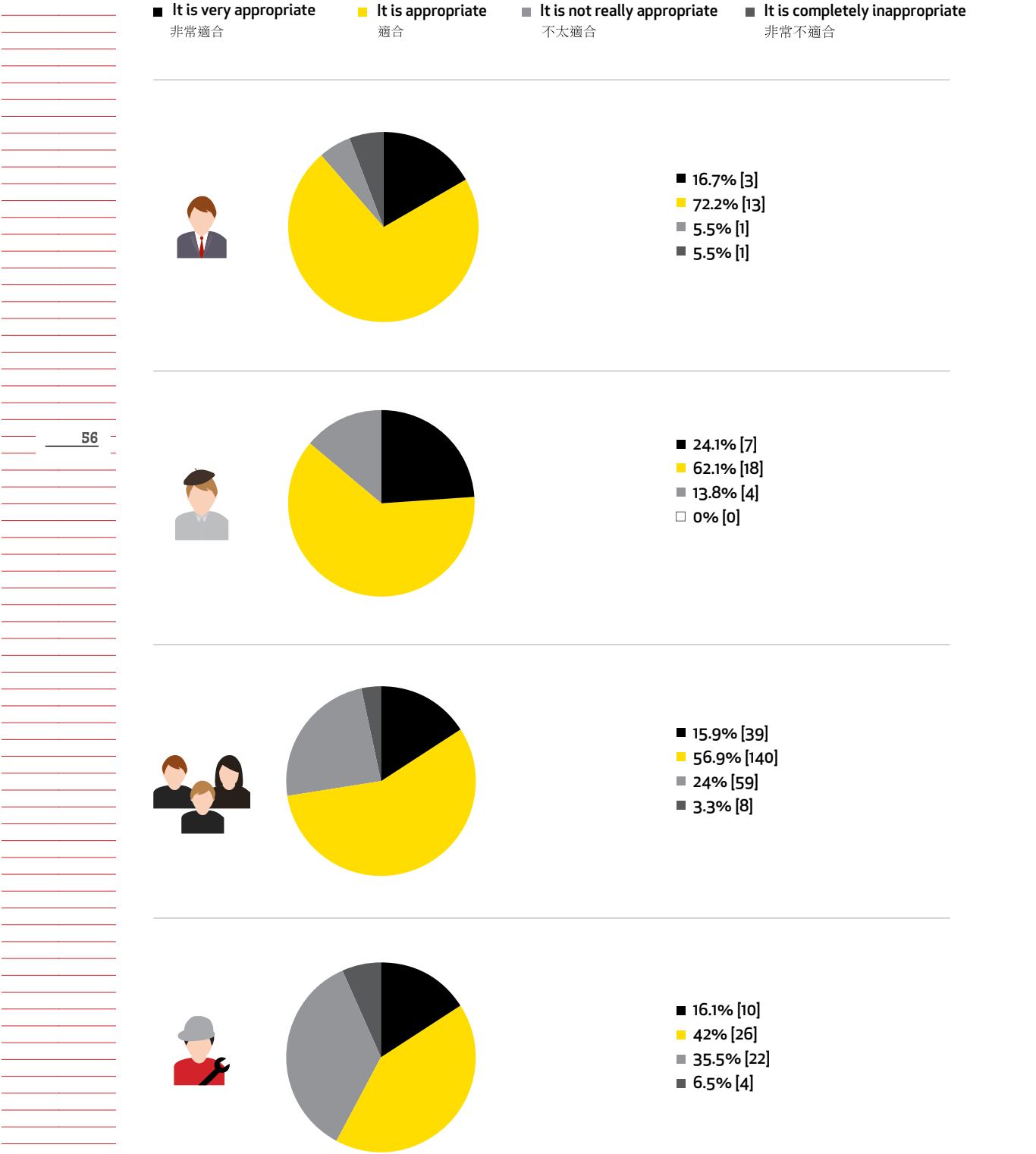
18. Do you think that the “WE WILL WIN” project is able to create public awareness?

你認為 WE WILL WIN 計畫能引起社會大眾的注意力嗎？

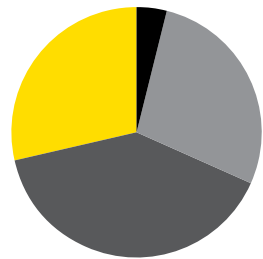
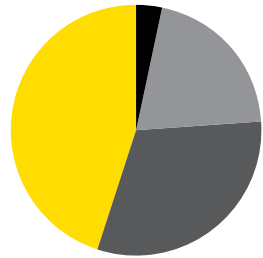
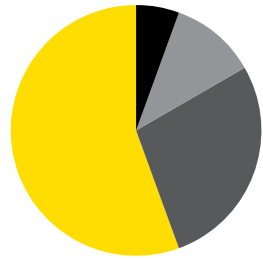


19. Do you think the Taipei Biennial is an appropriate place to discuss Shijhou Tribe’s housing problem?

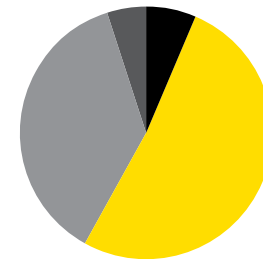
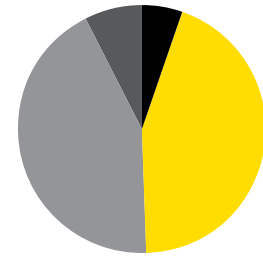
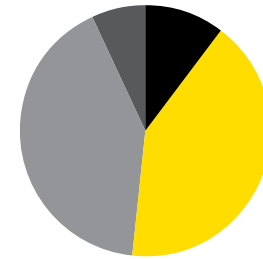
你認為在台北雙年展當中談論溪洲部落的議題適合嗎？



你認為這類地方政治性衝突會傷害到台北市的象徵性價值嗎？



二 你認為這個計畫的批判性潛力會因為在「光彩絢麗的雙年展」展出而被中和了嗎？



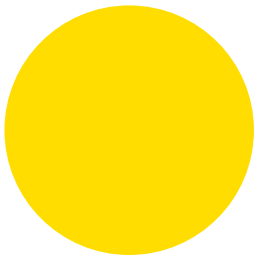
- 6.5% [4]
- 51.6% [32]
- 37.1% [23]
- 4.8% [3]

22. Did you like contributing to this questionnaire?

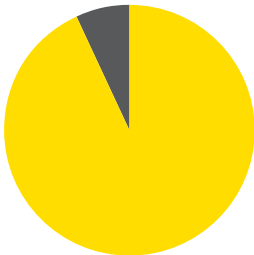
你是否願意分享此份問卷資料做為分析？

Yes  
是

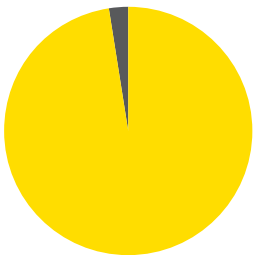
No  
否



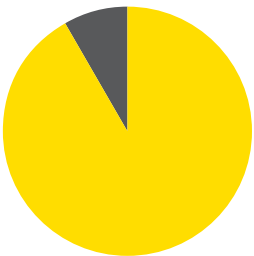
100% [18]  
0% [0]



93.1% [27]  
6.9% [2]



97.6% [240]  
2.4% [6]



91.9% [57]  
8.1% [5]

Comment continues >>>

A. What would you say is important for a young artist’s success?

你覺得一個年輕藝術家成功的要素是什麼？



- Attitude 態度
  - Originality 原創性
  - Luck in balancing all of the above 上述所有選項缺乏平衡
  - Self and the Other, it's like osmosis of excrement 自身與它身如糞便般的可滲透性
  - Priority of the artworks 作品優先
  - Desire and ambition 欲望與野心
  - The true nature of creation 真誠的創作本質



- To enlarge the declining mainstream concept 突顯衰敗的主流意識
  - The idea of the artist himself, messages he wants to convey, to interact and communicate 藝術家本身的思維、想表達的東西能傳達給大眾，並能進行互動或溝通
  - Subvert stereotype 顛覆刻板印象
  - Personal taste and appreciation, also the level of practice 個人喜好,賞識,修行程度
  - The passion and true heart of life 生命的熱情與真情
  - The sensibility and the ability of expression 對事物的敏銳表達
  - Fresh issue 新鮮的議題
  - Style, an artistic conception and creativity 風格 意境 創造力
  - Need the strong heart 需要堅定的心
  - Cosmology 宇宙觀
  - Talent and luck 天份與運氣
  - Fortune and chance 財富和機會
  - Creativity 創新
  - The political position and sensitivity of one's own 對自身的政治性與 事物的敏銳之掌握
  - The power to touch people's heart 感動人心的能量
  - Need more creation 需要更多的創造
  - Think seriously the essence of the art itself 認真思考作品的本質性
  - Unique version 獨特的視野
  - Self-characteristic 有自己的特色
  - Sustaining power 持續力
  - The crossover and diverse generosity and appreciation 跨界的多元包容與感動
  - All of the above 綜合以上



- Being prolific 豐沛的創作能量
  - Personality, passion 個性，熱情
  - Individuality 具有獨立風格
  - Humanities 人文素養
  - Above all 以上皆是
  - Creativity 創意

B. If No: Why not?

回答「不是」的原因？



- The capability 能力問題
  - Art is everything, and a free form of display thoughts. Therefore, politics that shows in art is not talking about politics, its just showing what artists idea about the life he experienced 藝術是一切，是一個自由的空間讓我們展現想法,因此，在藝術活動中展現政治性議題不算是政治，只是藝術家展現他對於生活的經驗與看法



- It is controlled by elites 被精英份子所控制
  - Justice doesn't really exist 公平並不存在
  - I do not think democracy is a correct word to describe art world 我不認為民主是描述藝術生態的完美字眼
  - Above all. More self-formed class (rank) theories 以上兩者都是 更多 自形的階級論述
  - Different backgrounds, different talents, different institutions, different situations, different surroundings, different histories, different power relations... 不同的背景、不同的才能、不同的制度、不同的狀況、不同的環境、不同的歷史、不同的關係力量...
  - It is one of the modalities of cultural-colonialism and globalization 這是一種文化殖民及全球化的形式



- All above 以上皆有
  - The political situation in Taiwan interferes with different aspects of life 台灣的政治因素干擾生活各種層面
  - There is no equality 沒有平等這回事
  - Art is merely a medium, there's no ontological essence in it 藝術僅僅是一種媒介，並不存有本體的實質。
  - The value of art is disgraceful, and the method of evaluation is nonsense 藝術財屬不義之財 其價值衡量全無道理可言
  - Mostly they are just toys of the rich 大部份都是有錢人的玩具
  - It does not belong to the structure of such procedure 不屬於這程序的框架
  - The maturity of the society 社會的成熟度
  - The gap between the rich and poor 貧富差距
  - Art is subjective 藝術是很主觀的
  - Once you are in connection with the authority, there is central and margin 有關係就會有權力就會有中心和邊緣
  - Art is always unique 藝術總是異於他人





- **Art is a kind of privilege** 藝術是一種特權
- Hyped Marketing** 市場炒作.公關
- Not correlated** 非正相關
- It isn't totally democratic** 不完全民主
- Equally co-existed** 平等共存

**It's another structure** 藝術可以是很主觀的  
**The core and the edge** 邊緣與核心  
**The talent is different** 天才不同  
**Art could be subjective** 藝術可以是很主觀的  
**From every perspectives, art is different from other fields, no matter it is at school, in the market or perspectives from general people**  
藝術從任何角度看都不平等，無論是學習或是市場或是一般人的對待，都與一般工作不一樣，當然不會平等。  
**Now, everybody regards it as a commodity** 現在幾乎都當商品在看  
**The difference of gift and talent, the resistance of living environment and volition**  
資質與天份人人之差異，生存環境與意志的阻力  
**All of the above**  
綜合以上

C. If Yes: With a keyword or two, please indicate why?

如果喜歡，可列舉一兩個關鍵字形容嗎？



- **Consciously** 有意識地
- Minority** 弱勢
- Pure** 純粹
- The influence** 影響力
- Attitude, a position/a view** 態度、主張
- Soft power** 軟性力量
- Yes, we should be win!** 是的,我們應該勝利!
- Fighting for the justice** 為正義而戰
- Opposing** 反對
- Change** 改變
- Clear, eye-catching** 明確 醒目
- Trying to know the truth from different perspectives** 試著用不同角度了解真相
- 1. The truth 2. the legal violence of bureaucrat** 1 真相;2官僚的合法暴力
- Simple, direct** 簡單明瞭



- **Clever and engaged** 明智且吸引人
- Provocative, funny and strong** 刺激性強,有趣且有力
- Poetic** 詩意的
- Art intervenes the society, introspection, criticizing. Caring about the issue on the marginalized society** 藝術介入社會 反思 批判 關注社會邊緣
- Because of its political engagement** 因為他們的政治承諾
- Concerning the locals** 在地關懷
- It strictly go into the system by way of the hierarchy of global art**  
直搗全球藝術階級體制的中心
- Art intervenes the public area in the society** 介入社 公共 域
- Power and people** 力量 人民
- Locality and to be visualized** 在地 看見
- It is meaningful and beautiful** 這不但意義深遠而且壯麗
- Deep into the edge of the city, to unveil the problems** 深入城市邊緣主體 讓問題變得可見
- Humanity** 人道
- Concise and powerful** 簡潔有力
- Not obvious** 不夠清楚
- Clear appeal** 訴求清楚
- Flustering, bold** 慌亂且莽撞



- **Make a statement** 提出宣言
  - Cool** 酷
  - Against the real estate company** 力抗房地產業者
  - Contradiction** 矛盾
  - To arouse people's attention** 引起重視
  - Ambitious** 有野心
  - Co-exist with the local** 和在地共生存
  - Retort** 反詰
  - Free and critic** 自由且具批判性
  - To tell the truth** 還原事實真相
  - Public engagement and the conscious of democracy** 公共參與民主意識
  - Introspection** 反思
  - Let people know the truth** 讓民眾知悉
  - Belief** 信念
  - Bless, exposure, return** 恩賜、揭發、回歸
  - Justice** 正義
  - Beautify** 美化
  - Integrate with the reality** 與現實結合
  - To reflect the reality** 反應現實面
  - Draw people's attention to this issue** 能讓大眾關注這件事情
  - Reality** 事實
  - Concern the community** 關懷 社區
  - Revolution right** 革命權利
  - Represent people's thoughts** 代表民眾心聲
  - Gold** 金色
  - It's a breakthrough** 突破
  - Cool** 酷
  - It's a new style of expressionism and peace** 新的表現主義、和平
  - Devotion** 奉獻
  - Crash effect** 衝擊效應
  - Independence** 獨立自主
  - Art exists for people's life** 藝術為人們的生活而存在
  - Admiring and supporting** 欽佩、支持
  - To fight with desire** 打擊慾望
  - To care about the minority, to tell the truth, no dirty secret behind**  
關懷弱勢充分表達事實不能黑箱作業
  - Collaboration and win** 合作
  - To express the feeling of minority** 反映弱勢族群的心聲
  - Social practice** 社會實踐
  - The concept and expression is simple and clear which is very impressive**  
簡潔表達的概念令人印象深刻
  - Reality** 真實
  - The power of art to combine with life, and make it better!** 藝術力量融入生活，使人生更美好！
  - Power, influence, and discovering** 力量，影響力，發掘
  - Protect the minority** 保護弱勢
  - To express the expectation of local people peacefully but strongly**  
強烈而平靜的表達當地居民的訴願
  - Self-expressive** 自我表達
  - Hope** 希望

- Justice and mercy** 正義與慈悲
- At least it's optimistic** 至少是樂觀的
- Just three words but simple and clear** 僅三個單字卻清楚呈現了訴求
- Social participation** 社會參與
- It's worth to be discussed, it's controversial** 值得被討論的，有爭議的
- We will win!** 我們將會獲勝！
- Re-exam the problem** 重新檢視問題
- To introspect and insist** 反思和堅持
- Thank you!** 謝謝你！
- Announce and challenge** 宣示 挑戰
- Speak for the people** 為人民發聲
- It's creative and speak for the local** 有創意、為當地居民發聲
- Care** 關注
- Creativity** 創新
- Rebuild and become better** 重建 更美好
- Challange and sensitive** 挑戰，敏感
- It's so meaningful** 這是非常有意義的
- Criticality and popularity** 批判.大眾化
- Anomie** 社會道德淪喪
- Human rights** 人權
- Let people pay attention to this issue** 關注
- It's special and unique** 有特色,與眾不同
- This artwork comes from love towards human beings** 藝術來自對人的愛
- To be direct** 直接
- To be disappearing** 遺落
- To be critical** 批判
- Reflect the reality and criticize the cliché of bureaucracy** 反應真實批判陳腐思維
- None** 無
- Reality** 現實
- Cool and meaningful** 酷且非無謂
- Golf course** 高爾夫球場
- The conscious of the locals** 在地人的意識
- Simple and clear** 簡單而清楚
- Keep working!! and you will be cool** 繼續努力!! 你將變得很酷
- Practical involvement** 實際參與
- Controversial village, gentrification** 爭議性村落、城市變遷的過程
- Meaningful and active** 意義 行動
- It's surviving art** 生存藝術
- To go beyond** 超越
- To be critical** 具批判性
- To express rationally** 理性的表達
- Straightforward, powerful, a kind of social movements** 坦誠且有力的，一種社會運動
- To be clear** 清晰
- In chaos** 混沌
- To help the minority to win** 弱勢與贏
- Natural and environmental care** 自然 生態
- To care** 關心
- It's a bridge** 一個橋樑
- It should be promoted** 有推廣性

Observe the little things 看見細微之處  
Intervention, society 介入 社會  
To be meaningful 有意義  
To be symbolic 象徵  
To arouse public opinion 輿論注意  
Design 意圖  
It improves people's life, not for the benefit of itself but entire human beings  
改善人類生活不為利益是為人類  
To change everything from head to toe 改頭換面  
To reflect and convey the message 反應與傳達  
To be powerful 富有力量  
Once you insist, you will win 堅持就會勝利  
To be simple and clear 簡潔  
To speak it out 發洩  
Announcement 宣示  
Competition 競爭  
Love and care 關懷 愛  
Protection and anti-capitalism 抗爭 反資本  
Social justice 社會公平公正  
Deference 尊重  
To speak out 發聲  
We will win 我們將會獲勝  
Influence, concern 影響力、關心  
To gain extra leverage 借力使力  
To be critical 批判  
Digest people's thinking toward future 沉澱人類對未來的思考性  
To look for the beauty in our living space 隨時尋求美在何處，從你我生存空間~~~~~  
Power 能量  
Fight, free speech 奮鬥、言論自由  
Reality 寫實  
Attention-drawing, not radical, think differently 引人注目、不激進的、想法獨特  
To speak out for the locals 為基層發聲  
Social related 社會性  
It's sharp 犀利  
The cliff 懸崖  
Show the justice of society 社會公平  
Attentive 關切  
Things that exist in reality 現實存在的生活  
To be meaningful 意義  
Social care 社會關懷  
Freedom 自由  
Culture and ethnic groups 文化、族群  
To be meaningful 有意義的  
To fight with authority 反擊強權  
To fight for the truth 據理力爭  
Honest, terrific 坦誠 了不起的  
Win-win situation 雙贏  
It's decayed 腐  
Criticize, it's critical and disguised 隱藏性



To care 關懷的  
To be honest 誠實  
The reality 真相  
To be influential 影響力  
To be powerful 強而有力  
To go beyond 跳脫  
Fighting 奮鬥  
To use the simple slogan express our thoughts to the government 由平面標語向上層階級傳達  
Justice 正義  
To show the reality 真實呈現  
To speak for the people 為民發聲  
Win 勝利  
To support the minority and against the authority 弱勢、抵抗霸權  
To express people's thoughts clearly 清楚表達出人民意念  
To be engaged in the society, to observe and to introspect 融入社會、觀察與反思  
To resist 對抗  
Very good 很好  
Living right 生存權利  
To be provocative 挑釁  
Great! 非常好!  
Localization, to speak out 在地性、發聲  
Power of the truth 真相的力量  
To claim equal rights and against bureaucracy 平權 反官寮  
The value of existence 存在的價值  
Special & good for loca people 特殊性，且對當地人是好的  
To challenge and care 挑戰 關懷  
To be friendly 親切  
The silent protest 沈默的抗議

- Power 力量
  - To combine art with life 藝術與生活結合
  - Justice 正義
  - Supporting minorities 支持弱勢
  - Autonomy 自主
  - Daring, resolution and focusing 有魄力 聚焦
  - Speaking for the minorities 為弱勢族群發聲
  - We will win 我們會贏
  - Practical and provoking 實際又具刺激性
  - Humanity 人權
  - Express the truth 表達真相
  - Reminding and existence 提醒和存在
  - Exposing abuses 揭弊
  - Radical point of view 激進的觀點
  - Simple&powerful 簡單又不失力量



To criticizes the government’s political thinking and lack of humanitarian thinking  
批判公部門政治性思維與缺乏人文之考量  
Urban renewal 都市更新  
For the sake of people’s welfare and keep originals 以人民為福祉保留一些原有的  
Stress out minority issues 突顯弱勢者的問題  
Accuracy 準確  
Enjoy 享受  
Cool 酷  
Speak for art and see the truth lies within 從藝術發聲，看見存在的真實  
Peace 和平  
Have given much thought 用心良苦  
Clear appeal 清楚的表現  
We 我們  
Interesting 有趣  
Concern, care, and speak for the people 關懷 發聲  
Myth 迷思  
Environmental protection, safety 環保.安全  
Independent, critical 獨立,可批判  
Seeable 可見性  
Concern, minor group 對少數民族的關懷  
Minorities 弱勢族群  
Lower golf course 小高爾夫球場  
Anger 怒

D. If No: With a keyword or two, please indicate why not?

如果不喜歡，可列舉一兩個關鍵字形容嗎？



■ Isolation 孤立  
It can be replaced by other forms 可用其他形式取代  
Political profit 政治利益  
It’s a social event, which change people’s life. Art project that change people’s mind. I don’t think this is an art piece than a social event 這是一項改變人民生活的政治性事件，藝術作品改變人們的想法,我認為這是一件政治事件而不是藝術作品  
Using English for the slogan is bit weird here and it isn’t so catchy  
用英文製作這項標語似乎有些格格不入,而且無法吸引別人的目光  
Too direct 太直接  
It’s a bit prejudiced 有點先入為主



■ Esoteric, disconnected, poor museum display 難理解,毫無關聯性,糟糕的美術館展示  
Invalid 無效度  
The authenticity that people joined with this issue 民眾參與的真實性  
Grandstand act 譁眾取寵  
Politicalization 政治性  
What you want to say from the picture? 你要從照片說明什麼  
Invalid, fake issue 無用、假議題  
Hard to feel its effect 效度難以感受  
Invalid, fake issue 無用 假議題  
The work was torn down too fast, and it didn’t lead to any protest. Not sure if it was the compromise of the artist or the people in the tribe didn’t support it  
作品被拆除的太快,且未起任何抗爭,不知是作者妥協,還是居民不支持?  
It consumes the source material/ topic 有點消費了素材  
No creativity 無新意



■ Hollywood copy 好萊塢式的模仿  
No feeling 沒感覺  
A closed statement, murmuring 封閉的論述 自言自語  
Chaotic 混亂的  
You want to be on the headline 想上版面  
It’s a social movement, not art 社會運動非藝術  
Politics 政治  
You can’t call it art 稱不上藝術  
You are trying to create conflicts 增加鬥爭的可能性  
It’s too biased 偏激  
I don’t have interest in it 沒什麼興趣  
Not aesthetical 沒美感

Not so beauty 不太美  
Trivial 繁瑣的  
What do you want to show? 呈現？  
No 不  
Should increase amount 應該增加金額  
Can't agree with it 無法認同  
Self-satisfied 自我滿足  
The message is too plain without any self-reflection and self-criticism  
訊息過於平淡，沒有任何自我反省與自我批判  
No comment 不予置評  
If the mudflows and landslides happened, just don't ask for the national compensation  
之後若發生土石流，請不要求政府國賠就好  
Flat 平坦  
Can't attract people's attention 不夠吸睛  
It's the issue of politics, so we should solve it in a political way 政治之事，應用政治方式解決  
To write in metaphor has less direct effect than you expected  
用隱喻性的英文比較沒有直接效果  
To be influenced by ideology 恐為意識形態所左右  
Decontextualized, innocent 去文意，天真  
Not controversial 不具爭議性  
Safety is the only concern 安全是唯一重要考量的議題  
Repetition 重複  
To interfere with the tribe 介入部落  
Art doesn't need to be defined 藝術不需要界定  
It's just scoop 關注性微弱 炒議題  
Art shouldn't be integrated with politics and business  
藝術創作不應該與政治或商業行為並在一起  
Ordinary 平常  
It's a conscious embedded performance art, to mock social prototype, implying violence  
and abuse 置入性意識藝術行為 反諷社會型態 隱含暴力與侵犯  
Temporary, passers-by, scoop, spokesperson 短暫、過客、話題、代理人  
Not complete enough 不夠完整  
It's cliché 老掉牙  
The target is too obvious 過於目的性  
Failure or success, it's all up to politics 成也政治,敗也政治  
In vain 徒勞無功  
Chaos 亂象  
It's silly! too many contemporary artists are going to the wrong direction  
愚昧 現代藝術太多人走錯方向  
A waste 浪費  
So what? 那又怎樣？  
Conflict 衝突  
Some where i belong 我屬於的地方  
Is it powerful? 有力量嗎？  
Real estate company 房地產  
Political art 政治藝術  
The statement is too abrupt 用詞太果斷  
Too critical 文章帶批評  
Freedom 自由

The benefits 利益  
To be extreme 極端  
Art and politics should be separated 藝術與政治要分開  
To remove the imprint 抹滅痕跡  
To disturb 雜亂 撩亂  
Too idealistic 過度理想  
Strange 突兀  
Like a political statement 像政治政策  
Protection 抗爭  
To be cruel 殘酷  
The form of this work is too simple 過分簡單的創作形式化  
No sense of aesthetics 沒美感  
The image is lack of group power 畫面缺乏群體的力量  
Powerless 力量弱  
To appropriate 假借  
Useless,hypocritical 無用處，虛偽的  
Some places are not supposed to live, we should not compare them with others  
有些區域本來就不能居住，也不需跟其他(球場)比較  
Art should be independent from subjective criticizing 藝術應獨立於主觀批判之外  
Temporary spokesman 短暫、代言人  
More like a slogan 比較像是個標語  
Local referendum and leave it to the government 地方公投，政府處理  
Nonsense 無意義  
Not beautiful like a art should be 不像藝術應有的美  
No feeling 沒感覺  
Too sharp 太尖銳  
Benefit 利與益  
The opposite 對立  
Ordinary 普通  
If you want to express something clearly, these words are not enough. To criticize something  
in the name of art, with a political point of view doesn't make sense to me. Will more people  
think of this as a kind of art? Where is the beauty of it? I don't see any aesthetics within  
要具體的表達就用文字不是比較快，以藝術之名進行批判來涵括藝術，是否本末倒置了些，  
未來更多人是否以為這樣便是藝術？那麼美呢？我看不見這樣的裝置藝術有美的呈現。  
Pretentious and kitsch 矯情 媚俗  
Effortless 大費周章  
Lost 迷失  
Too controversial 是或非爭議太大  
To be critical 批判  
Over-confident 過於自信  
It's fake 假  
Demonstration 抗爭  
To lose the motive of pure beauty 喪失了純粹為美的動機  
Too controversial 太刻意操作、極具爭議性



- **Stunt** 噱頭
- I don't understand** 看不懂
- So what** 所以呢
- Shallow and simple** 淺白
- Not remarkable enough** 不夠突出
- Very documental** 太文件式
- Worries** 煩惱
- It's too political, not like art** 太過於政治意題,不符藝術該有的內涵
- Advantages and disadvantages. Art shouldn't be subjective** 是利 是弊 玩藝術 不能太主觀
- Close to life** 具生活化
- Vulnerable** 三次洪水之無力
- I can't see its aesthetics** 沒辦法體會它的美感在那里?
- What is the point? Is it only an artist show?** 效用何在?只是藝術家的?
- On purpose** 刻意
- At present** 現時
- Provoking ethnic disharmony** 挑撥族群
- Oppression** 壓迫
- Too political** 政治性議題濃厚
- Art is to influence people for what they constantly see and hear, but not criticizing**
- 藝術是耳濡目染非批判
- Vulgar** 俗
- Effect, response** 效果 迴響
- Controversy** 具爭議性
- Political appeal** 政治訴求
- Art production shouldn't be connected to demonstration** 藝術創作不應該與抗爭畫上等號
- Lower golf-course** 小高爾夫球場
- It's just social appeal** 只是社會訴求

E. If you had the opportunity of placing the “WE WILL WIN.” banner somewhere, where would you put it?

如果你有機會得到一張” WE WILL WIN” 的布條，你想將它放置在哪裡？



- **Above the building of Taipei Artist Village** 台北國際藝術村建築物上
- National Taiwan University of Arts** 國立台灣藝術大學
- 101/ Taipei 101**
- Gulf of Mexico oil spill area which is being polluted** 墨西哥灣受油汙污染的海域
- In the trash can** 垃圾桶
- Home** 家
- On me** 身上
- No where... I have no purpose of winning by all means**
- 我沒有想要贏得什麼,也不知道放在什麼地方
- Sell to collector** 賣給收藏家
- Every where** 任何地方
- Office** 辦公室
- The square of the Presidential Office Building** 總統府廣場
- On the desk of my boss** 老闆的桌上
- In the bag** 包包
- In front of The Legislative Yuan** 立法院前
- On the roof of my house** 我家屋頂
- Give it to a good friend** 送給好友
- The same place, or any similar places** 相同的地方, 或其他相似的地方

- On the golf course, but use a different slogan** 高爾夫球場，但用另一種標語
- At the exit of customs in English speaking countries** 英語系國家海關出關口
- An Kinmen** 金門
- Gulsuyu/Maltepe/Istanbul/Turkey** 伊斯坦堡/土耳其
- On my bicycle** 我的腳踏車上
- North pole** 北極
- On Ketagalan Boulevard** 凱達格蘭大道
- In front of my son's desk** 我兒子的書桌前
- Someplace with a similar situation/ or opposite situation -- from up high, from wealthy-residence** 某個相似的地方或相對的地方,高處或富裕的社區
- In mind of Palestinians** 巴勒斯坦人的心裡
- On exhaust pipes of transportation** 交通工具的排氣管
- In lottery huts** 彩券行
- The balcony on the second floor at my home** 掛家中二樓陽台外
- No, thanks** 不用了,謝謝
- Online auction** 線上拍賣網
- At home** 掛在家裡
- The square of the Presidential Office Building** 總統府前廣場
- In lottery huts** 彩券行
- On raising flags** 升旗
- I don't know** 不知道
- At the roof of the sexually marginal's house** 在邊緣性愛房屋的屋頂
- In the Foxconn factory** 富士康工廠
- Presidential Office Building** 總統府
- In the tube** 水管裡
- In Da Ai Village** 大愛村





Any kind of public occasion which is for making “Economic Cooperation Framework Agreement” referendum possible 爭取ECFA公投的活動場合  
On an empty field 空曠的廣場  
Museum 美術館

- The place in a community where garbage trucks park daily 社區垃圾車定點停留的地方
- In the office 辦公室裡
- Main door 正門
- Toilet 廁所
- Forehead...maybe 額頭...吧
- The tribe of Xiaobitan 小碧潭部落
- In the campus 大學校園
- Presidential office building 總統府
- At my home 家裡
- In front of the window of dormitory of NTNU 掛在師大學生宿舍窗台前
- Leg 腿
- At the gate 門口
- At the gate of the government buildings 政府大門口
- In the trash can 垃圾桶
- To preserve it 收起來
- Self studying room 自習室
- Lobby of exhibition 展覽會場
- My room 我房間
- At an intersection 路口
- On my backpack, in the classroom of hip-hop dance, on the rooftop, out of the window, post It on the door of presidential office building
- 旅行背包上、練街舞的教室、屋頂、窗台外、貼在總統府門檻上當春聯
- On my head 頭上
- Someone or somewhere in need 需要的人或地方
- On the tree top 樹上
- 101 tower 101大樓
- On the rooftop of every building 每個家的屋頂
- At the gate of the Shih-Hsin University 世新大學門口
- The office of government which is dealing with this issue 該處理的政府機關
- On the bus 公車外
- I don't know 不知
- Public 公共空間
- the front door of the institution 機構大門
- Zeppelin!!! 齊柏林飛艇!!!
- My school, my house, or the lottery booth? 我的學校或我家或是樂透彩卷行？
- Village 村莊
- A label past on my moto 我機車的舊標籤
- The living room of my house 家裡的客廳
- At the airport 機場

Ketagalan Boulevard 凱達格蘭大道  
On the bus 公車上  
On the street 街上  
On the Senkaku Islands (Diaoyutai) 放置在釣魚台  
Stitch on my jacket 外套縫線上  
I do not like this banner, it creates conflicts 我不喜歡這個標語，它創造衝突。  
On the desk 書桌前  
On the table 桌上  
Somewhere that the president can see 放到總統看的到的地方  
Art colleges 美術學院  
The community activity center 社區活動中心  
On the spot 活動現場  
The presidential hall 總統廳  
A natural preservation zone 自然保護區  
On the window of my car 車窗  
Lottery booth 彩券行  
Taipei Main station 台北車站  
In the drawer 抽屜裡  
On the playground 球場  
In front of my house 我家門口  
At the front door of Consumers' Foundation 消基會門口  
Hospice 安寧病房  
In my home 家裡  
On the bus 公車  
Paint it on the surface of an airplane 飛機外表機殼  
Floating in the ocean 海上漂泊  
I have no idea 還沒想到  
At the gate 大門  
In my mind 心裡  
The occasions that need justice 追求公平正義的場合  
On the forehead of the election billboard of each candidate 路邊選舉看版人頭的額頭上  
The wall next to my bed 床旁邊的牆上  
Keep it as a souvenir 收起來當紀念品  
Closet 壁櫥  
Outside of the swimming competition 游泳池比賽會場外  
School 學校  
202 arsenal 202兵工廠  
On the main street of every county and village 放在鄉鎮主要通道上  
On the rooftop 屋頂上  
All brige 所有的橋  
In the drawer 抽屜裡  
At the front gate of school 學校大門  
The 7-11 store across from the Jen-Wu plant of Formosa Plastics Corporation  
台塑仁武廠大門對面的7-11  
On women's body 女人身上  
Diplomatic department 外交部  
Home 家  
In everybody's mind 大眾心理  
The balcony 陽台

I don't really like the word "win", it's too absolute. So, I won't use it  
我並不喜歡 贏 這個很絕對的字詞 所以不會使用

Preserve it 收起來

In the forest, or countryside 叢林 荒郊野外

I don't want to put it anywhere, because I don't agree with it 因為不認同.所以根本不想放在哪

At the gate 門口

Bind it on my head 綁在頭上

The place that "China" government can see...「中國」政府可以看到的

Taipei 101 101樓身

The presidential office building 總統府

The room's door 房間門

202 arsenal that writer Chang Show-Foong requested to maintain  
張曉風發起的南港兵工廠保留案

In front of the toilet, it's easy to release pressure 馬桶正對面，這樣方便施壓

On myself 我自己

In the drawer 抽屜

On the sidewalk 行人道上

On the belt 腰帶

Make it into a triangle sign, then put it on the top of the office monitors to show everyone  
製作三角牌放在辦公室螢幕上方,供大家欣賞

In a car 車

The pole of the national flag, in front of the presidential office building 總統府的國旗桿上

The balcony 陽台

In the room 房間

The fence outside my house 我家門外圍牆上

The toilet 馬桶

In the garden 庭園

Da-long-don, the next gentrification area and bad condition living areas  
大龍峒未都更，居住品質惡劣的國宅區

2010 Shanghai World Exposition, Taiwan Pavilion 台灣世博館

At the gate 門口

The main entrance of my house 家門口

Home 家

The United Nations 聯合國

Hang on the wall of my room 掛房間牆壁上

On the bike 腳踏車上

On the ground 土地上

Trash gathering field 垃圾場

On the office desk 辦公桌

I want the put this on the mainland china 我想把它放在中國大陸

101 tower 101大樓

Tree 樹

On the balcony 陽台上

The office..... 辦公室.....

Reading room 書房

At the front gate of the school 學校大門

In the working environment 職場上

Somewhere the aliens can see 外星人看得到的地方

The AIDS foundation 愛滋關懷基金會

In my home 家裡

Landfill 垃圾場

Everywhere needs to protest 任何有需要反抗的地方

Anywhere in need 需要的地方

The MRT 捷運

At the international airport 國際機場

In front of the desk 書桌前

At the gate 門口

All corners of the city 城市的任何角落

At the gate 門口

Outside 外面

Reading room 書房

The recycle bin 資源回收桶

My desk (I'm a female) 我(女性)的書桌

On the rooftop 頂樓上

Inside room 房間裡

I think I will put it in the toilet in my house 我想會掛在我家的廁所吧

Every exit of the MRT 各大捷運出口處

The front door of government buildings 政府門口

Reading room 書房

In my mind 心裡

The tribe 部落

In front of my father's face 我爸的面前

Nowhere 都不想

A depository 儲藏室

Natural field 自然環境裡

On the face 臉上

Yard 庭院

My studio 我的工作室

The office 公司

The occasion of election 選舉場合

The examination room 考場

Those trees that is going to be removed 即將被移除的生長在建地上之大樹

Reading room 書房

Sky 天空

Ketagalan Boulevard 凱達格蘭大道

In minority groups 弱勢團體

Olympic Game 奧林匹克運動會

To change the memorial stone in Kinmen into this banner 把金門的毋忘在莒改成這張布條

The historical buildings that will be dismantled and moved 計畫被拆遷的歷史建物

On my bag 包包上

In the garden 花園

It depends on the size of the banner 視空間情形再訂~~

The presidential office building 總統府

Every Penguin House in zoos 動物園裡每個企鵝館

On the road 路上

In my office 我的辦公廳

Xiao-Lin Village and Qen-Ho village 小林村、勤和村

Taipei Contemporary Art Center 台北當代藝術中心



**The places where workers gather** 勞工群聚場所  
**In the river** 河水裡  
**Election activities** 選舉活動  
**In the casino** 賭場  
**In the mountains** 山裡  
**Diaoyutai Islands** 釣魚台  
**Hanging on the backpack** 綁在背包  
**The tribe of San-Ying** 三鶯部落  
**Stadium** 運動場  
**The public area** 公共領域  
**On the forehead of the politicians** 政治人物的額頭上  
**My school bag** 書包  
**I don't need it** 不需要  
**The intersection of Zhongxiao Dunhua Road** 忠孝敦化路口  
**Anywhere** 任何地方  
**Taiwan Strait** 台灣海峽  
**The front door of the United Nations or the Chinese governmental buildings**  
聯合國門口或中國官方面前  
**Danshui Oldest Street** 淡水重建街  
**The presidential office building** 總統府  
**In the garden** 花園  
**On the playground** 球場  
**Window of my house** 我房子的窗戶  
**Somewhere obvious** 顯眼的地方  
**Hide it somewhere** 把他藏起來  
**In my mind** 心裡 /  
**The pathway of a hiking trail** 登山步道上  
**Somewhere the students preparing for the exam** 放在考生看得到的地方  
**Legislative Yuan** 立法院  
**Public transportation** 交通工具  
**On the office desk** 辦公桌上  
**The intersection** 十字路口  
**On the toilet** 馬桶上  
**The arcade** 騎樓  
**Take pictures and share them on Internet** 收藏拍照網路分享  
**Stick it on the office door** 貼在辦公室門口  
**It depends on the banner size** 看他多大張  
**My room** 我房間  
**On the office desk** 辦公桌  
**The exhibition hall of the National Palace Museum** 故宮展覽廳  
**The Taiwan Pavillion of World Exhibition** 世博的台灣館  
**On my upper arm** 手臂  
**On the newspaper, appeal to words and sign the petition** 報紙上，訴諸文字與聯名簽署  
**Chen Shu-chu's street vendor** 陳樹菊小姐的菜攤  
**In my room** 我房間  
**Abused children** 受虐兒  
**On the front door** 房門口  
**The examination room** 考場  
**The center of the city** 市中心

**The redhouse of Ximending** 西門紅樓  
**In the bookstore** 書局書房  
**Outside of the museum** 美術館外  
**Place where my enemy can see** 對手抬眼便可見之地  
**At the park** 公園  
**Body** 身體  
**The intersection** 十字路口  
**The palace of president** 總統官邸  
**On my body** 在自己身上  
**Public toilet** 公廁  
**On the playground** 球場  
**I don't want to have one, thank you!** 我不想要，謝謝!  
**In front of the door** 門口  
**I need to think about it** 需要思考一下  
**My office** 我辦公室  
**I have no idea** 沒想到  
**Old-buildings** 老建築  
**The office of my company** 上班的地方



■ **In the trash can** 垃圾桶裡  
**On the desk** 書桌  
**In front of president Ma's house** 在馬總統家前面  
**In the drawer** 抽屜  
**At Shijhou Tribe** 溪州當地  
**Airplane** 飛機上  
**On my own body** 自己身上  
**On the desk** 桌面  
**At the Taipei Fine Arts Museum** 北美館  
**In any sports game in which Korea is the opposing team** 對韓國的運動比賽上  
**At home** 家裡  
**The old architecture which has its own flavor but planned to be renovated**  
有魅力卻必須進行都更計畫的老建築  
**In mind** 心裡  
**“Myself” or the “resident”?** 在我自己的角色中或居住者?  
**Mainland China** 中國大陸  
**Taiwan** 台灣  
**In my own collection** 家裏收藏  
**In the park** 公園  
**I don't like it** 不喜歡  
**Sorry, I will throw it to the trash can** 只能說sorry!丟進資源回收筒  
**Examination rooms** 考場  
**The website of my class at school** 我們班的班網  
**In village head's place** 村長處



Legislative Yuan 立法院  
Presidential Office Building 總統府

In the park 公園

In front of the desk 辦公桌前

Taipei 101 101大樓

202 Arsenal in Nangang , the oldest Street in Danshui (which is going to be torn apart), the Central Science Park (high-tech industry will have a huge negative environmental impact )

202兵工廠 淡水重建街 中科預定地的農田

In front of the door of my house 住家門口

Living room 客廳

At home 家裡

Chimney 煙囪

I don't 不會

The presidential building 總統府

Luxurious and rich living area 豪宅區

In the office 辦公室

At customs of Taoyuan International Airport 桃園國際機場海關

Great Hall of the People in China 人民大會堂

Throw it away 丟掉

On the rear bumper of a car 汽車後排檔

In mind 心裡

Lo-Sheng sanatorium 樂生

In the backpack 背包

In the slum dog area 貧困地區

In public 大眾廣庭下

Soccer stadium 足球場

In the woods of my neighborhood 我家社區的樹林

Historical places 有歷史價值

The Legislative Yuan 立法院

Tie it on a bag 綁在包包上

On a cotton T-shirt 棉T

Roof 屋頂

In the drawer 抽屜

Olympic Opening Ceremony 奧運開幕式

Sports stadium 體育場

I don't know 不知

At home 家

At home 家中

Bonus questions >>>



## 1. Do you think that art has socially transformative potential?

你認為藝術有改變社會的潛能嗎？



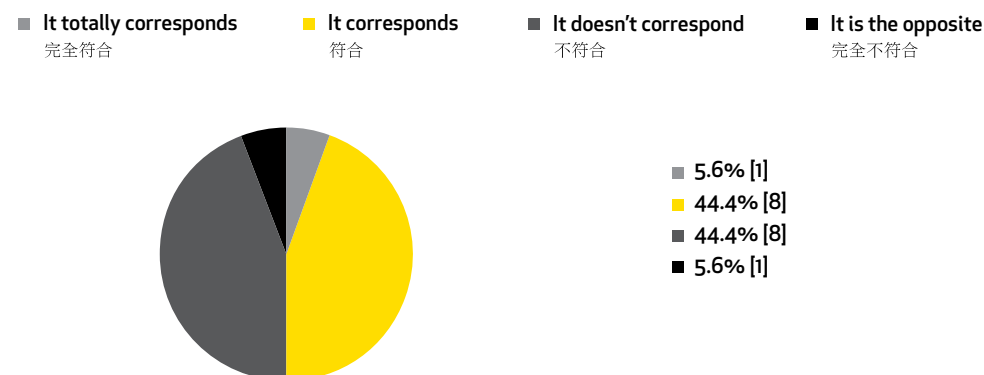
## 2. If No: Can you list what other reasons do you have for supporting art?

藝術無須改變這個社會,但看到這項作品的人會有警覺心

- Art is not necessarily changing the society, but it builds awareness in those people who see the art.  
藝術無須改變這個社會,但看到這項作品的人會有警覺心
- I Like it because I like it, not about supporting it or not.  
喜愛就是喜愛,無關支持

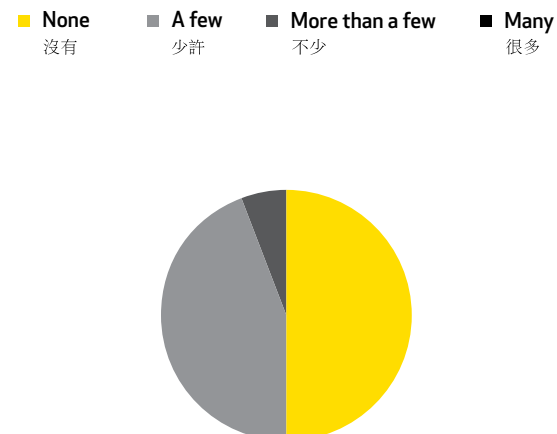
## 3. Does the interest of the Shijhou Tribe correspond with the politics of your institution?

溪洲部落的利益是否與貴單位相符？



## 4. How many politically engaged site-specific project did your institution supported until now?

貴單位至今曾支持、贊助過幾項政治性現地製作計畫？



## 5. Please indicate if you know the number:

確切數字約為

■ Not sure 不確定

2

5

0

around 50 大約50

0

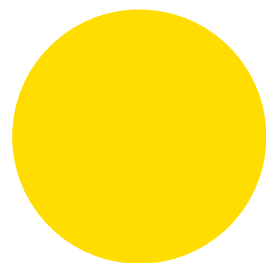
0

0

## 6. Would you appreciate resources being used in a critical research project on conditions of production in the arts?

你是否願意將此份資料作為藝術批判研究計畫中的一部分？

■ Yes 是  
■ No 否



■ 100% [18]

■ 0% [0]



## 1. If you had the opportunity to address authorities please indicate in one phrase what you would like to say?

如果你有機會製作布條向當權發表，你想寫什麼？

■ Keep it up 加油

Spending more time on the citizens 多花點心思在一般百姓上

Be nice 做好事

The contact number 02-2577-85xx 聯絡電話02-2577-85xx

Love 愛

Don't be one's cup of tea 別成為別人的囊中物

Stop to scramble 停止攪和

Love never ends 讓愛聲聲不息

Give me back my hometown 還我家園

Don't say silly things 不說蠢話

Put yourself in people's shoes and think about what they want

站在廣大人民的立場設身處地想想人民要甚麼

None 無

Art should be versatile, like vitamins 藝術就像維他命講究多彩多姿

Right to live 活著的權利

We will win 我們會贏

Peace 和平

Citizens are the real boss 人民最大

Trust yourself, don't be infringed by what people say 相信自己,不容言語侵犯

People's discontent are not enough for you? 嫌民怨不夠重嗎?!

No ideal 不夠理想

Politics is politics, and art is art. Just two different stories

政治歸政治,藝術歸藝術,不能渾為一談.

Listening to what people say, but eliminating artist's prejudice

多聽民意 但 排除藝術家的偏見

Empower the family 家族授權

Win..Win..Win.. 贏贏贏

You are "we" & we will win 你是我們&我們會贏

I support Taiwan to be independent 我主張台灣獨立

Protect the environment and love our earth 做環保愛地球

Put yourself in people's shoes and think about what they want 站在多數人群的立場多想想

Happy and happiness 快樂~幸福

I love debris flow, Taipei International Flora Exposition and Economic Cooperation

Framework Agreement between Taiwan and China 我愛土石流 花博 ECFA

Hurry up 快一點！

Dirty 骯髒

We have the rights to stay 我們有權利留下

Self-deceived 阿

Anti corruption 反貪

We want job and money 我們要工作跟錢

I want the rights of live 我要生存權

Let's decide Taiwan's future by referendum 台灣自主公投

■ Please stop the assets-liabilities 請停止舉債行為  
It's a scam 一場騙局  
Suggestions 建議  
Government exists because of the people, so you (the government) should love them as you love yourself 官因民才存在，應愛人如己  
We should be loved 我們應該被愛  
Subaltern must speak out 小民發聲  
Blank 空白  
We Are Rich 我們很有錢  
Where is our rescue to the victims of natural disasters, when the sky is so dark and wind Blows so strongly? 為什麼還不出現？  
Improving the living standard 提高生活品質  
You won 你贏了  
I will fight till the end 我會奮戰到最後  
We want to breathe 我們要呼吸  
Cultivating farms in areas where soil conservation should be maintained 濫墾  
Listen to the people 傾聽人民的心聲  
Please see all the person in your Country 請看看你國家的人民  
Living lives safely and peacefully 平平安安的過日子  
Nothing want to tell you 跟你沒什麼好說的  
Please listen to what people really want 請傾聽人民的訴求  
Why Taiwan can't sign Free Trade Agreement with other countries?  
為什麼中華民國不能和其他國家簽FTA?  
Improving the living standard of the environment 改善居住環境的品質  
Please use the public money wisely and make cities more green/ environmental  
請善用公款 綠化城市吧  
Long Stay/ Ask President Ma to visit more places in Taiwan and stay with locals more  
請馬總統  
Practical is more important than ideal 實際比理想重要

IS IT POSSIBLE TO PROVIDE CRITIQUE AT AN ART BIENNALE?

by Burak Delier

There is no simple “Yes” or “No” answer to this question. On the contrary, to say “Yes” or “No”, - accepting the system unquestioningly, or romantic attitudes of escapist rejections – form the very obstacles before criticality. Whereas criticism is only possible in an area where absolute judgement is delayed. Large-format art organisations like biennales that take place are subject to the pressures of contemporary capitalism’s demand for spectacle and entertainment. In response to such demands – even though to a minor degree – it can be observed that many curators and artists understandably display an attitude more in favour of criticality. Hence, this reveals the relationship artists and curators enjoy with our contemporary system as a troubled area. Notwithstanding the role contemporary capitalism defines for them, artists and curators are struggling to develop a language beyond that which is expected of their position. This inevitably promotes a language full of contradictions; one that is melancholic, paradoxical, ironic and at times cynical.

The survey was carried out among 4 separate groups who interact with each other in the context of this troubled bundle of relationships. The aim was to both test the WE WILL WIN intervention, and at the same time reveal the differing agendas within the culture industry, which to an outside observer gave the appearance of an integrated unit that was homogenous and conflict-free, and had made its peace with the system. I cannot claim that I have achieved complete success in this respect. Nevertheless, certain data obtained in the results indicate the presence of conflicting agendas between the different layers of the culture industry. In the analysis write-up, I attempted to use this data as a departure point in order to better expose the existing conflicts and reveal certain topical axes I felt to be important. No doubt alternative write-ups could be produced based on the same data. Mine is simply one among a set of possibilities. The results and analysis shall have achieved their purpose if they can make a modest contribution to contemporary discussions on the role of art in the context of governmental power.

In the section “Further Inquiries”, I’ve pointed towards a speculative argument regarding the mechanisms of compromise that render invisible any possible conflicts between artist-curators and

the culture industry. What are the mechanisms that artists and curators utilise to achieve a compromise with contemporary capitalism, which is built on values that have been tilted away from their essences, such as “individuality”, “autonomy”, and “creativity”? In my view, the next step must comprise an in-depth inquiry into the relationship of artists and curators with the system. A genuine standpoint of criticality can only be achieved to the extent of the possibilities that arise when these complex mechanisms of compromise are rendered visible and investigated. Until which time such an awakening takes place, whatever the language used may be, all expressions will be limited to a mere tightening of the screws of the conveyor belts of the industrial production lines.

One way that we may seek to temporarily derail these conveyor belts is to re-acknowledge the fact that the belt has slipped from our grasp. To signpost again and again the lines and the layers of criticism and conflict. To respond to the ever-advancing flow of the belt with cyclic, repetitive and persistent charges. The intervention titled WE WILL WIN that took place in 2008 and the survey you are holding in your hands are an expression of a persistent yearning for the conflict and discord rendered invisible, which takes place between the layers that form today’s society. At the same, utilising exactly the same type of method of research and data collection that is frequently used by contemporary bio-political governmentality, I feel concerned about contributing to the system reproducing itself. For instance, what does a property speculator conclude when he learns that belief that art makes a town more attractive is close to 100%? 1) He will continue with increased confidence to do whatever he was doing, and will attempt to make a town more “liveable” by investing in art, and alongside multiplying his assets, will pursue social recognition and legitimacy. 2) If he hasn’t done so far, he will sponsor a Biennale, form a collection, or even better, open a “museum” or gallery...

We cannot simultaneously be aware of this situation and continue to replicate it as if it doesn’t matter. The path that we must follow into the future seems fairly clear to me. If the apparatus of capture is exploiting even the cognitive fields, then the struggle must also be carried there. In this context, every field which has the duty of producing information, images,

ideas, thoughts (art, universities, the media etc.) and in neo-liberal times are subjugated to economic powers, should mobilise to render visible both the inner and the outer conflicts they are faced with. It cannot be denied that whatever their issues may be, semi-autonomous fields like Biennales are fields of knowledge where we can carry out the experimental discussions and inquiries that we need.

METHODOLOGY

The survey was carried out online using the database of the Taipei Biennale, and among 4 separate groups who interact with each other in the field of art. The groups were identified as: 1) Managers, 2) Artists and curators, 3) Audience, and 4) Staff. The first part of the survey investigated the participant’s general concept of art. Following this, the WE WILL WIN intervention was presented, and various questions were asked in order to ascertain the effect and validity of the method used for the intervention. An attempt was made to reveal possible differences between the separate groups within the field of art by asking them the same set of questions.

PERCENTAGES OF PARTICIPATION

- 1) **Managers:** 18/200 => 09%
- 2) **Artists and curators:** 29/200 => 18%
- 3) **Audience:** 246/700 => 35%
- 4) **Staff:** 62/200 => 31%
- Total:** 355/1300 => 28%

Ratios of participation in the survey reveal the extent to which various groups within the field of art acknowledge the validity of the notion of carrying out an inquiry into the possibility of criticality. While managers and artists maintain a relative distance to this inquiry, audience and staff are enthusiastic to participate. When at the end participants were asked the question “did you like contributing to this survey”, “Yes” formed 96% of the responses. Therefore a majority of the survey’s participants consciously supported the line of inquiry. While there may be many reasons others did not participate, one

may state in general terms that they preferred to distance themselves from the idea behind the line of inquiry. It would be beneficial to add the following: Those who refused to answer a certain question and failed to complete the survey do not feature in these percentages. Our data relates only to those participants who answered all the questions in the survey from start to finish. Lack of resources means it is not possible to determine which groups dropped out at which question. No doubt such data would have told us something about which problematisation had the tendency to annoy.

A GENERAL IDEA OF ART: AS MODERN AS POSSIBLE

When participants were asked what they considered most important for an artist to attain success, “virtuosity in personal expression” gains prominence among the remaining 5 options with a ratio of 45%. Following this, according to participants, the most important feature in an art work was – selected from among 6 options - “beauty”, with a ratio of 52%; while the second most important feature was “novelty”, with a ratio of 34%. This ratio was at its highest in the audience group. When participants were asked whether they thought “art should be autonomous from dominant political and economic power,” 70% replied “Yes”; and when they were asked “Do you also think that art should be autonomous from any social-political struggle in the public realm,” 73% replied “Yes”. Comparing the percentages of the responses to the question, it can be seen that it was only artists who stated “No” to autonomy from social struggles at 68%, and that the remaining groups stated that art should be autonomous from struggles in the public realm. And once again exclusively for artists and curators, the most important thing in a work of art was “criticality” more than “beauty”.

Speaking in general terms, what type of art appreciation does this table roughly represent? One that is autonomous from dominant powers that be; yet also autonomous from social & political struggles. A brand of art that is autonomous from any field that carries implications of a social or political nature, one that has severed its organic and symbolic ties with social issues, achieved mastery in self-expression and given prominence to the quality of beauty. It can be seen that this understanding has been ingrained



in the minds of people. In my view, it is to a certain period that this understanding of art truly belongs; yet it has been granted general accord and following its contents being emptied out by the economic and social forces surrounding art, it has been supported, given prominence and assumed permanency. Without a doubt, this ingrained perception is the myth of modernist art and artist, enclosed within its own discipline. Whereas on the contemporary scene, openly social and political attitudes are considerably popular, especially at the world's foremost Biennales. In order to generate public discourses, artists and curators are engaging with social, political and economic issues. They are offering humble explanations of the works they produce, problematising their roles, offering self-criticism or providing opportunities for others to criticise them. This emerges as a disposition that is in direct opposition to the pompous myth of the genius-artist who is self-styled, autonomous, and a master of self-expression. It fails to conform to the understanding of an artist as a modernist autonomous subject exempt from any sort of approval attempt. This is more apparent in the 2008 Taipei Biennale, where the WE WILL WIN intervention was featured, which was formed with the intention to present a criticism of neo-liberal economical and political ideologies, and did not refrain from engaging on a political level. On this basis, it is possible to state that audience who toured the mega-exhibitions that pursued a critical role by prioritising social and political responsibilities and ethical problematisations felt a certain feeling of alienation, and the burden of a citizen bearing the responsibility expected of them. It is clear that what most of the audience expect from art is not social, political and ethical problematisations. What audience primarily expect is works of "beauty", devoid of any political and social content.

And the second thing they expect is "novelty". Only in the case of artists does "beauty" come secondary to this; for them, "criticality" and "ambiguity" carries greater importance. It is at this point that the split becomes tangible, I feel. Artists participating in the survey consider the categories of "novelty" and "beauty" among the primary pillars of the mechanism that reproduces the system. They are aware that every "novelty" within the culture industry is in fact a reproduction, a reproduction of the existing system. Their aim is neither to distance themselves from

social and political issues, nor to take advantage of the position of an autonomous subject given to them by making self-styled pompous proclamations.

Despite this, a review of the other results of the first section reveals that participants are stating that art should be a "critical power" (the total percentage of those who answered "Totally Agree" and "Agree" is 67%) and that it should try to influence public opinion. (The total percentage of those who answered "Totally Agree" and "Agree" is 68%). In terms of the ratios of the responses given to these two questions, there is agreement as per each of the options and between each group; the only difference being that artists and curators affirm their position with the highest percentages compared to the other groups. Influencing public opinion and criticality emerge as concepts which have undergone a process of verification with deep ties to each other. Which means we can believe our own ears. A brand of art that on one hand is imbued with "beauty" and "novelty", and on the other attempts to influence public opinion as a critical power. And it's down to the artist's virtuosity in personal expression to achieve this end. There's no doubt that this indicates a type of art that is considerably polite, neat, clean and summed up on the basis of personality, politically correct and conservative.

## IMPACT OF THE WORK

### *Art, or Political Action?*

76% of the participants liked the WE WILL WIN intervention. The percentage that defined the project as "art", however, remained at 09%; with 56% of the participants defining the intervention as "more like political action". Although there is an equal division on whether the potential to offer criticism is neutralised at the Biennale show, 72% of the participants state that the Biennale forms an appropriate platform for discussing the Shijhou housing problem. High percentages of the groups who had previously defined art with the categories "beauty" and "novelty" (audience and staff) liked the WE WILL WIN intervention. Meanwhile, artists and curators, who had previously determined "criticality" and "ambiguity" as the most important factors in art, and stated that art should not be autonomous from social struggles, formed in relative terms the largest percentage of

those who defined the intervention as "art", but the percentage of them who liked it was lower than the general average.

Is there a contradiction there? Considering the fact that the WE WILL WIN intervention was not defined as "art", the comparative percentages point not to a contradiction, but a consistent trend. The intervention meets with appreciation, even if it doesn't fit into the category of art. And the closer it comes to fitting into the category of art, the less it is comparatively liked by professionals. This once again reaffirms that the definition of art is conjoined with the concept of "beauty" and distinct from "political engagement". The audience is saying "it isn't art, but I like it, and support it being featured within the Biennale". I believe there are two conclusions we can reach as a result: 1) A Biennale is seen as a platform where differing attitudes, political and social issues can meet with acceptance and discussed, even if they are considered "more political like action"; 2) WE WILL WIN is successful in forcing the boundaries of the general concept of art, and problematising it. As a result of the intervention it subjects to the definition of art and expectations from art, it opens a period of transition between what is defined as art and what is defined as non-art.

We could propose that broadly speaking, the audience grants the WE WILL WIN intervention its approval by ascribing it the titles "art as a critical power" and "art trying to create public awareness" within the wider definition of art which is essentially concerned with "beauty" and "novelty". The Biennale then emerges as a medium that provides a platform for this transitive field.

### *Specificity Strengthens Critique.*

In the first part of the survey, the respective groups consistently indicate, with an average of 63%, that criticality does not depend on specificity. Despite this, once the participants had been presented with the project, 77% of them stated that this type of site-specific projects is more effective at offering critique.

In the preparation of the WE WILL WIN intervention, my fundamental aim was to present criticality in such a way that rather than an abstract or general

framework, it would involve a specific context; but it would simultaneously evoke similar contexts and social struggles. Born out of concerns that unique forms of being and criticality offered were likely to be easily absorbed at privileged large scale platforms for art like the Biennale, I strived to develop a method that was concrete, problematic, and would intervene in living power relationships. Rather than employing original and unique visions to construct a time and space from scratch on a privileged platform, my aim was to seek out a crystallisation within readily available social, economic and political relationships that took form in the urban space. In this sense, specificity is one of the fundamental concepts of the WE WILL WIN intervention. In this respect, the questions that most effectively tested the effect of the intervention were those that explored the connection between specificity and criticality. The question could also be formulated in such a way that it interacts with the section above inquiring into the definition of art as follows: Would criticality and art be more effective by developing a discourse based on and about space, time and relationships, or within the context of existing unequal power relationships of social, political and urban settings? Counter-Attack, the organiser of the WE WILL WIN intervention, aimed to adopt a position somewhere at the meeting point of these two approaches. Counter-Attack also envisioned becoming an active organisation by simultaneously appearing in the exhibition hall as a fictional organisation, and externally developing collaborations with social struggles in the framework of existing non-fictional power relationships.

The increase in emphasis on specificity following the presentation of the project suggests that such sensitivities regarding criticality take on the form of a general opinion. Specificity and discussing a specific subject has a tendency to strengthen criticality. Strong resonations are found in favour of art as a critical force, which draws power from context and specificity; this stands in opposition to the non-contextual, neutral art envisioned as being autonomous both from powers that be and social struggles.

Meanwhile, the percentage of those who believe that the WE WILL WIN project generates "public awareness" is 58%. Artists occupy the lowest proportion among these, and managers the highest. Additionally, 88%

of managers believe that art has a “transformative potential”. Underlying the extent to which managers invest in art, an argument is probably forming towards legitimatising both the position of art within contemporary power structures, and their own positions. Having said that, 55% of the managers and 44% of the artists indicate that this type of projects is a way to add value to a town. A distinction between artists-curators and managers becomes evident at this point. For managers, there is a connection between adding value to a town and creating public awareness. Whereas for artists, such a link does not exist. For instance, even if for artists this intervention is a way to add value to a town, it may fail in creating public awareness. Artists are more acutely aware of, and draw attention to the fact that criticality can be guided and claimed. In any case, the response given by the managers is such that it confirms these concerns felt by the artists. Managers ascribe a certain power to art. Art adds value to the town, and generates public awareness. The fact that they ascribe these potentials to art is an indication that they consider themselves to hold power and be imbued with agency. Despite this, compared to the managers, artists and curators – who we assume to be the main subjects of the field of art – offer hints of a vague powerlessness. For managers, the aim of these projects is to add value to the town by creating a medium of concordance, rather than problematising the dominant powers by depicting the contradictions inherent in the urban space.

The topic on which these two groups agree, and thereby clash with the other two groups, is the inequality in the field of art, and lack of democracy.

#### FURTHER INQUIRIES

##### Art as an egalitarian and democratic field?

With a percentage of 53% in total, the field of art emerges as a “democratic and egalitarian” field. Looking at the separate groups that participated in the survey, we note that 55% of audience define art as a “democratic and egalitarian” field, while for the artists group this proportion is reduced to 31%. Meanwhile, 55% of the remaining %69 of the artists group indicates that “discrimination” is present in the field of art. Among the 47% section who do not perceive the field of art as being “egalitarian and democratic”, 72%

report the existence of the problem of “discrimination” within the field of art.

From without, the field of art gives the impression of being full of positive values, a field that is “egalitarian and democratic”. From within, however, it is defined as a field that contains a large amount of “discrimination”. There’s nothing surprising or inexplicable about this finding. The issue I’d like to underline here is the fact that the “labour exploitation” option featured under the “discrimination” option has only been marked by 02% of participants. Although this percentage rises to 10% in the case of artists and curators, it still remains rather marginal. The data suggests that also in the case of artists and curators, the problem is “discrimination”, rather than “labour exploitation”. In this regard, managers are in agreement with the artists and curators. What could possibly be the reason for the actors who represent the bulk of the field’s burden of labour rejecting the “labour exploitation” option to such an extent?

First and foremost, a significant factor is the fact that social struggles based on labour have fallen on the back foot, and are casually dismissed as being passé. On the other hand, it’s clear that the problem of “discrimination” is undeniably real. But especially in organisations like the Biennale that rely on insecure working conditions, flexible labour, volunteering and the global culture industry’s consumption of art-events, “labour exploitation” simply has to feature among the options. Why is it that the artists and curators group don’t feel their labour is being exploited, and that others are making greater gains through them?

One of the reasons for them to avoid this particular option is their awareness that autonomy constitutes a fundamental *raison d’être* for them. The products brought forth by artists and curators are born in their own beings and personalities. Selecting the “labour exploitation” option would be tantamount to admitting to an exploitation of their own being, and would undermine the so-called privileged and ostentatious position the system grants them. They have a need for this vision of autonomy in order to affirm themselves and their position in the system. In any event, in order to gain legitimacy, the system is obliged to guarantee the position of a subject that offers it critique.

Whereas “labour exploitation” is an option that reminds of the loss of this autonomy. And once this autonomy is lost, there will no longer be any possibility to maintain the position of a subject that offers critique, and the subject whose existence is based on such autonomy will have to abandon its position. Hence, autonomy is an image that has to be mutually brought into existence by both the system and artist and curator subjects. However speculative such an argument may be, it does provide an explanation to why artists and curators failed to select the “labour exploitation” option; with regard to both their own being as well as for the system itself, this is an act of self-protection, maintenance and preservation.

As a result of this compromise, in the context of contemporary capitalism the artist subject emerges not as a spoke in the wheel of the conveyor belts of production lines, but the focus point of many values that receives the support of the culture industry and its governmental processes. Numerous concepts such as “autonomy”, “creativity”, “individuality” and “innovation” have today become fundamental mottos of business management as much as art. In fact, even self-criticality has been deployed as a tool to serve the effectiveness and efficiency of company management. Art and criticality appear to have lost to “new” capitalism their claim on their critique of Fordist production lines and the worker subject who becomes alienated from his own labour. As a result, the relationship that emerges between today’s post-Fordist capitalism and critical art is one of harmony rather than conflict. Within the boundaries of this relationship, art is constantly presented with symbolic bribes, the material and symbolic value of art is constantly raised, supported, promoted and honoured. Within the field of art – and equally at any company - we are confronted with an ideology that prefers to compassionately render conflicts invisible by injecting them with positivity and optimism, rather than imposing restrictions and constraints. Set within a power mechanism of this description, the subject/artist does not perceive any danger to his existence. On the contrary, he feels fortunate to be placed in a privileged field like art, rather than having to perform anywhere else. And in conclusion perceives the problem not as one that feeds on itself (for instance: labour exploitation), but as something external to his own being (for instance: discrimination). Whereas

in truth, there exists a transparent, overarching exploitation, acting at a far deeper level, encapsulating life as a whole.

Carrying out an inquiry into this ideology and its effect on and use in the field of art comes foremost among the things we can do to re-enliven and revitalise criticality. Especially in the context of global Biennales, it is important that we carry “labour exploitation” and its new qualities onto the agenda. In this age of compassionate capitalism, where the whole population has been transformed into proletariats and art, as well as thinking with the mind of an artist has been placed at the core of the management mentality of powers that be, this will have a notable impact not only in the field of art, but also have an effect on, and add strength to the struggles of societies in crisis.

Translated by **Ziya Michael Dikbaş**



## 藝術雙年提出批判的可能？

對於這個問題並沒有簡單的「是」與「否」的答案，相反地，說「是」與「否」（無異議地接受系統，或是逃避性拒斥的浪漫態度）會構成對批判非常大的阻礙；反之，批判只在絕對的裁判被延緩的區域裡才有可能。舉辦像雙年展這類大型藝術組織容易受到當代資本主義對場面以及娛樂效果要求的壓力，但在對於這樣的要求的回應裡(即便只是微小的程度)可以察覺到，許多策展人與藝術家可理解地顯示出更有利于批判的態度；因此，這暴露出策展人與藝術家們享用我們當代系統的這項關係是個混亂的區域。儘管當代資本主義為他們定義著角色，藝術家與策展人卻正奮力發展著一套超越對他們的地位所期待的語言，這無可避免地促成了一套充滿矛盾的語言；一套憂鬱的、背謬的、諷刺的並且有時還是犬儒的語言。

這項調查是針對四個相互在這堆混亂關係的脈絡中，互動的不同團體中所完成的。其目標是要測試「我們必將勝利」(WE WILL WIN)這項介入計畫，且同時要揭露在文化產業當中的不同議程，這些議程曾經將個體化單位的同質、無衝突並且與系統和平相處的面貌呈現給外界的觀察者。我無法宣稱在這方面我已完全成功了。不過，在結果中所獲得的某些數據資料顯示了在文化產業的不同層級中，存在著相互衝突的議題。在分析評論中，我試圖利用這項數據資料當作為揭露現存各種衝突以及顯示出我認為重要的各種問題主軸的出發點。無疑地，許多替代的評論能夠基於這同樣的數據資料被製作出來，我的研究只是可能性中的一個而已；然而，若是這些結果與分析能對於當前關於藝術在統治權力的脈絡中所扮演角色的討論做出適度的貢獻，那麼它們就應該已達到它們的目的了。

在「進一步地調查」這部分，我點出了關於將任何可能存在於藝術家與策展人以及文化產業之間的衝突變得不可見的妥協機制的推論上的論點。什麼是藝術家與策展人用來與當代資本主義達成妥協的機制？而哪些事物是建立在諸如「個性」、「自治」與「創造性」等各種它們的本質被偏離了的價值之上？就我的觀點看來，下一步必須包含一項對藝術家以及策展人與系統關係的深入調查。唯有當這些複雜的妥協機制變得可見並得到研究後，批判性的真正的立足點才能達到出現的可能性；而直到這樣的覺醒發生前，不論是用什麼樣的語言，所有的意見表達都只會被侷限將工業生產線輸送帶上的螺絲鎖緊的處境。

我們或許可以試圖暫時逃脫這些輸送帶，去重新認識這條輸送帶脫離了我們掌控的事實，去一再地為批評與衝突的各種路線與層級設置路標，去以循環的、反覆的與持續的指責來回應這條輸送帶永遠向前的潮流。這項以「我們必將勝利」(We Will Win)為標題在2008年所舉行的介入計畫以及您手中現在所持有的調查報告，是對於發生在構成今日社會的各階層之間變得不可見的衝突與爭執中的執著嚮往的表達。同樣的，運用經常被當代生態政治的(bio-political)統治情態(governmentality)所使用、完全相同類型的研究與收集資料的方法，讓我對於貢獻給系統複製其自身這件事感到不安。例如，當資產投機客學著接近百

分之百地相信藝術使城市更有吸引力，他會做什麼推論呢？1)他將帶著增加的信心繼續去做那些他過去一直在做的事，並且透過投資藝術試圖去讓城市更「適合於居住」，而順著他資產的增加，他還將追求社會承認與合法性。2)要是他沒做到這種程度，那麼他會贊助一場雙年展、收藏藝術品，或甚至更好地，設立「博物館」或藝廊等。

我們不能同時意識到這個情況卻又彷彿它無關緊要地繼續重蹈覆轍。對我而言，通往未來我們必須走的道路似乎是頗為清楚。若是捕捉機器(apparatus of capture)正剝削著認知的領域，那麼鬥爭就必須被帶到這裡。在這個脈絡裡，每個有義務去生產資訊、圖像、概念與思想並且在新自由主義的年代裡臣服於經濟強權的領域(藝術、大學、媒體等等)，都應該動員起來讓大眾看見它們所面對的內在與外在的各種衝突。無可否認地，不管它們的議題可能是什麼，像雙年展這樣的半自治(semi-autonomous)的領域是可以完成我們所需要的實驗性討論與調查的知識領域。

## 方法論

這項研究報告是在線上利用台北雙年展的資料庫、並在四個於藝術領域中彼此互動的不同團體裡所完成的。這些團體被識別為：1)管理階層，2)藝術家與策展人，3)觀眾，4)工作人員。這項調查報告的第一部分是研究參與者對藝術的一般性概念的看法。在這之後，「我們必將勝利」(We Will Win)這項介入計畫介紹給參與者，並且提出各式各樣不同的問題以確認用在這介入計畫上的方法的效用與效力。這是揭露當在藝術領域中的各種不同團體被問到同一套問題時，他們之間可能的差異的嘗試。

## 參與者的百分比

- 1) 管理階層：18/200 => 09%
  - 2) 藝術家與策展人：29/200 => 18%
  - 3) 觀眾：246/700 => 35%
  - 4) 工作人員：62/200 => 31%
- 總計：355/1300 => 28%

這項調查報告的參與率顯露了在藝術領域裡的各種團體對於完成一項關於批判的可能性調查的這個想法的效力承認到怎樣的範圍。儘管管理階層與藝術家對這項調查保持著相對冷漠的態度，觀眾與工作人員卻是熱心地參與。在結尾處當參與者們被問到這個問題「您是否樂意為這項調查報告作了貢獻」，「是」構成了96%的回答；因此，調查報告的參與者多數有意識地贊成這個調查方針。雖然其他人可能有許多理由而並未參與，其中一之或許可以概括地說：他們寧可對這個調查方針後面的想法保持距離。附上以下的陳述或許會有所幫助：那些拒絕回答某個特定問題且未能完成這項調查報告的人並未出現在這些百分比裡；我們的數據資料只涉及到那些在這項調查報告中從頭到尾回答了所有問題的參與者。而資料來源的欠缺意謂著不可能去判定哪些團體在哪個問題上放棄。無疑地，這樣的

數據資料將會透露給我們一些關於怎樣的問題化有著令人困擾的傾向。

## 藝術的一般性概念：儘可能地現代

當參與者們被問及：為了要獲取成功，什麼是他們認為對藝術家來說最重要的事？「在個人表達方面的精湛技藝」以45%的比例在剩下的五個選項當中拔得頭籌。在這之後，根據參與者們的看法，在一件藝術作品中最重要的特徵(從六個選項中選出)是「美」(beauty)，占了52%的比例；而最重要的特徵的第二名則是「新奇」(novelty)，占了34%的比例，這項比例在觀眾這個團體裡處於它的最高點。當參與者們被問道他們是否認為「藝術應當自外於支配地位的政治與經濟的權力」時，70%回答「是」；而當他們被問道「您是否也認為藝術應當自外於任何在公共領域裡的社會與政治的鬥爭」，73%回答「是」。比較對於這個問題回答的百分比可以看出，只有藝術家有68%的比例對於自外於社會鬥爭表達「不」的看法，而剩餘的這些團體則表明藝術應當自外於公共領域裡的鬥爭。藝術家與策展人並且再一次特立獨行地表示，在一件藝術作品當中「批判性」(criticality)是更甚於「美」的最重要的事物。

大抵說來，這個統計表粗略地代表了什麼樣藝術欣賞的類型呢？是一種自外於占有支配地位的當權者的類型；還有自外於社會與政治的鬥爭。藝術的印記是自外於任何帶有社會性或政治性涵義的領域，是切斷它與社會議題的有機的與象徵的聯繫、達到精於自我表達並賦予美的性質以聲望的印記。這可以看出，這樣的理解早已在人們心中根深柢固。就我看來，它歸屬於某項對藝術理解真正歸屬的時期；而且它還曾被假定了普遍的和諧以及依循著它被環繞在藝術周圍的經濟與社會勢力所掏空的內容，它曾被支持、被賦予聲望並且被假定成永恆不變。毋庸置疑地，這個根深柢固的看法是現代主義的藝術與藝術家的神話，在它自己的科目中與世隔絕。反之，在當代的場景中，很公開地，各種社會與政治的態度都非常的通俗，尤其是在世界上最重要的許多雙年展裡。為了引起公共論述，藝術家與策展人正著手處理各種社會、政治與經濟的議題；他們正為他們製作的作品提供許多粗糙的解釋、問題化他們的角色、提供自我批判或是給予他人批判他們的各種機會。這成為一種由自我型塑、自治而且是自我表達高手的天才藝術家中，所構成的浮誇神話且直接對立的傾向。它無法符合將一位藝術家理解成豁免於任何種類的嘗試認同的現代主義自治主體。這在以「我們必將勝利」介入計畫為號召的「2008台北雙年展」裡更加明顯，這項活動是由表現出對新自由主義的經濟與政治意識型態的批判嘗試所構成，而且並未限制在政治層次上的處理以外。在此基礎上，這樣的宣稱是可能的：參觀這個藉由賦予社會與政治責任以及道德問題優先地位以求取批判的角色的大型展覽的觀眾感受到了某種疏離感，並且感受到了一位市民所背負的各種責任。多數的觀眾對藝術所期待的並非社會、政治與道德的問題化，這點是十分清楚的；觀眾主要期待的是不含任何政治與社會內容的「美」的作品。

而他們第二期待的事物則是「新奇」。只有在藝術家那裡「美」才屈居亞軍；對他們而言，「批判性」與「模糊性」(ambiguity)有著更大的重要性。我感覺到，差別變得明顯就是在這個點上。參與這項調查報告的藝術家們考慮到了在複製這個系統機制的主要支柱當中的「新奇」與「美」，他們察覺到在文化產業當中的每一項「新奇」實際上都是複製，現存系統的複製。他們的目標既非和社會與政治的議題保持距離，也非藉由製造各種自我形塑的浮誇聲明去增進賦予給他們的自治主體的地位。

儘管如此，回顧第一部分的其他結果顯示出參與者們正表明著藝術應當是「批判的力量」(回答「完全同意」與「同意」的總百分比為67%)而且它應當嘗試去影響公眾的意見(回答「完全同意」與「同意」的總百分比為68%)。根據給予這兩個問題的答案的比例，依照每個選項以及在每個團體之間有著一致性；唯一不同之處在於，藝術家與策展人以相較於其他團體最高的百分比確認他們的地位。影響公眾的意見與批判成為兩個曾經經過深深地彼此牽絆的證明過程的概念。這是藝術的印記，一方面被「美」與「新奇」所填充，而他方面則企圖作為批判的力量去影響公眾的意見；它一直到藝術家在個人表達方面的精湛技藝達到這個結局為止。無疑地，這指示著十分優雅、美妙、清潔並且總結在品格、政治正確與保守的基礎上的藝術。作品的衝擊

## 是藝術還是政治活動？

76%的參與者喜歡「我們必將勝利」(We Will Win)這項介入。然而，將這個計畫定義為「藝術」的百分比還是有9%；而有56%的參與者則是將這項介入定義為「更像是政治活動」。雖然對於在雙年展裡提供批判的潛能是否達到中立這個問題有著看法上勢均力敵的分歧，不過72%的參與者卻表明：雙年展對於溪洲部落(Shijhou housing)問題構成了其適宜的討論平台。先前以「美」與「新奇」等範疇來定義藝術的團體(觀眾和工作人員)有相當高的百分比喜歡「我們必將勝利」這項介入。同時，先前確定了「批判性」與「模糊性」為藝術當中最重要的因素並且表明藝術不應自外於社會鬥爭的藝術家與策展人，則在把這項介入定義為「藝術」的那群人裡占了相對來說最大的百分比；不過他們當中喜歡這項斡旋的比例卻是低於一般平均。

在那裡有沒有矛盾？就「我們必將勝利」(We Will Win)這項介入並未被定義成「藝術」的這項事實而論，相對的百分比並沒有表明什麼矛盾，而是表明一致的傾向。介入符合於欣賞，即便它並不適合於藝術的範疇；而且要是它越接近去迎合藝術的範疇，相對地就越少受到專家們的青睞。這一點再度重申：藝術的定義是與「美」的概念相聯繫而與「政治參與」(political engagement)相分離。有觀眾表示：「它並非藝術，但是我喜歡，並且支持它在雙年展裡被當作號召」。我相信這裡有兩個我們可以當作獲致成果的結論：1)雙年展被視為是一個平台，在那裡，不同的態度



以及政治與社會的議題都能夠被接納和討論，即使它們被認為是「更像是政治活動」；2)「我們必將勝利」(We Will Win)在衝擊藝術的一般性概念的界限以及將它給問題化等方面是成功的；而由於這項介入，它取決於藝術的定義與來自藝術的期望，它展開了在什麼被定義為藝術與什麼被定義為非藝術之間的過渡時期。

我們或許可以建議概括地來說，觀眾藉由在本質上關係到「美」與「新奇」的藝術的較廣泛的定義之中賦予「我們必將勝利」這個活動「藝術作為批判的力量」以及「藝術試著去引起公共意識」這樣的標題，去表達他對「我們必將勝利」(We Will Win)這項介入的贊同。於是，雙年展便作為為這個傳遞領域提供平台的媒體而出現。

特定性使批判更為有效

在調查的第一部分裡，各個小組一致地(平均有63%)表明：批判並不依存於特定性(specificity)；儘管如此，一旦參與者獲得了這項計畫的提供，他們當中的77%則表明：場域特定(site-specific)計畫的這個類型在提供批判方面更加有效。

在「我們必將勝利」(We Will Win)這項介入的準備中，我的基本目標是用這種方式去展現批判而不是以抽象的或一般性的框架，它或許會牽涉到特定的脈絡；不過它或許將同時喚起相似的脈絡與社會鬥爭。由存在與批判的獨特形式所貢獻的關懷，很可能輕易地就在像雙年展這類享有特權的大規模藝術平台裡被吸收。我努力發展的是種具體的、問題的並且將介入生存權力關係的方法，而不是使用原始與獨特的觀點從某個享有特權的平台上的塗鴉去建構時空，我的目標是尋找在都市空間裡成形且唾手可得的社會、經濟與政治關係當中的結晶。在此意義上，特定性是「我們必將勝利」(We Will Win)這項介入的其中基本概念。就這方面來看，有關最有效地測試介入效果的問題則是那些涉及到探索特定性和批判性之間的連結的那些問題。問題或許也可以像下面這樣用它與超越調查藝術的定義的層次進行互動那樣的方式來表達：藉由發展基於與關於空間、時間與關係、或是在現存的社會、政治與都市背景的不平等權力關係的脈絡之中的論述，批判與藝術會不會更有效？反擊(Counter-Attack)，「我們必將勝利」(We Will Win)介入計畫的組織者，打算採取位在這二個途徑的交會點某處的立場；反擊也構想透過作為虛構的組織同時出現在展覽廳而變成一個主動的組織，並且從外部發展與在現存非虛構的權力關係框架裡的社會鬥爭的合作關係。

隨著這項計畫的展示而來的對特定性的強調的增加暗示著：涉及到批判的這般的敏感事物呈現一個一般輿論的形式。特定性與討論特定主題，其強化批判性的趨勢。獲得強烈的回響有益於藝術作為從脈絡與特定性汲取能量的批判力量；這樣的立場與將藝術想像成自外於當權者與社會鬥爭的非脈絡與中立的看法正相反對。

同時，那些相信「我們必將勝利」(We Will Win)計畫引起「公共意識」(public awareness)的比例有58%，在

這些人當中藝術家所占的比例最低，而管理階層則最高。另外，有88%的管理階層相信藝術有「轉型的潛能」(transformative potential)。根據管理階層在藝術當中進行投資的程度，或許可以構成關於將藝術在當前權力結構中的地位以及管理階層他們自己的地位這兩者給合理化的一個論點。不過，55%的管理階層與44%的藝術家表明這類計畫是對一個城市增值的方式。在這點上，藝術家與策展人和管理階層之間的分別變得明顯；對管理階層而言，在對一個城市增值與引起公共意識之間是有一道連結，反之，對藝術家而言，這樣的連結並不存在，例如，對藝術家來說即便這項介入是對一個城市增值的方式，它也許並沒有辦法引起公共意識。藝術家們更加敏銳地察覺且注意到批判能被操縱與要求的這項事實；而無論如何，管理階層所給的回應則確認了藝術家感到憂心的這些事。管理階層

把某些權力歸給藝術，藝術為城市增加價值，並且引起公共意識；而他們把這些潛能歸給藝術的這個事實正暗示著他們自認擁有權力並深受仲介的影響。儘管如此，與管理階層相較，藝術家與策展人(我們假設他們是藝術領域的主要主體)提供了有關曖昧不明的無力感的暗示。對管理階層而言，這些計畫的目標是透過建立一個調和的媒體去為城市增加價值，而不是藉由描述在都市空間中固有的矛盾去問題化占有支配地位的權力。

這個這兩組贊同卻也因與另外兩組相衝突的議題，是藝術領域裡的不平等，也是民主的不足之處。

進一步地調查

藝術是否作為一個平等主義和民主的領域？

整體的53%的人認為，藝術領域呈現為「民主與平等主義的」領域。觀察參與調查的各個區隔的團體，我們注意到，雖然55%的觀眾將藝術定義成「民主與平等主義的」領域，但是對藝術家這個團體而言，這項比例卻減少到只有31%；而同時，在藝術家這個團體剩餘的69%裡面的55%的人則表明：藝術領域當中是存在著「歧視」的。而在不認為藝術領域是「民主與平等主義的」的47%的區塊中，72%的人則表明了在藝術領域當中「歧視」問題的存在。

從外面看來，藝術領域給予人充滿正面價值的印象，是個「平等主義與民主的」領域；然而，從裡面看來，它卻被定義成一個含有大量「歧視」的領域。對於這項發現並沒有什麼好感到驚奇或是難以理解。在這裡我想要強調的問題是這個事實：出現在「歧視」的選項下面的「勞動剝削」的選項只被2%的參與者標記；雖然這個百分比在藝術家與策展人的團體那裡上升到10%，它依然保持著相當少的數量，數據資料暗示著，就算是在藝術家與策展人的團體那裡，問題仍是「歧視」，而非「勞動剝削」。由這點看來，管理階層和藝術家與策展人的意見是一致的。究竟什麼事情可能會是讓代表著大多數負擔這個領域的工作的行為者去否決「勞動剝削」的選項到這種程度的原因？

首先也是最重要的，一個值得注意的因素是奠基於勞動

的社會鬥爭已落於守勢並且被若無其事地如往事一般從腦海裡抹去的這個事實。另一方面，關於「歧視」問題是不容否認的真實這件事則是明確的。但是特別是在像雙年展這種依靠不穩定的工作條件、彈性的勞動、志工以及藝文活動的全球性文化產業的消費的組織裡，「勞動剝削」就必須出現在眾多的選項裡。而為什麼藝術家與策展人這個團體不感覺到他們的勞動被剝削，並且為什麼其他人正通過他們獲取更大的利益？

對他們來說，去回避這個特別的選項的理由之一是他們對於自治構成了他們的基本存在理由的意識。由藝術家與策展人所發表的各種成果是誕生於他們自己的存在與人格當中，選取「勞動剝削」的選項則無異於承認對他們自己的存在的剝削，並且將破壞系統賦予他們的所謂特許且虛榮的地位之基礎。為了確認他們自身以及他們在系統中的地位，他們需要這樣的自治幻象，而無論如何，為了獲取合法性，系統也被迫去保障提供它(指系統)批判的主體的地位；反之，「勞動剝削」則是一個提醒喪失這項自治的選項，而且，一旦丟失了這項自治，就將不再有任何可能性去維持一個提供批判的主體的地位，其存在係奠基於這樣的自治的主體將必須放棄他的地位。因此，自治是必須由系統以及藝術家與策展人這些主體交相促成其存在的圖像。然而，理論上這樣的論點或許是可能的，它確實對於為什麼藝術家與策展人們未選取「勞動剝削」這個選項提供了一個解釋；關於這兩者，他們自己(指藝術家與策展人)的存在還有系統本身，這是自我保護、維持與保留的行為。

作為這項妥協的一個結果，在當代資本主義的脈絡中藝術家主體並非作為一個生產線輸送帶的輪軸而出現，而是作為許多價值的焦點，這些價值則接受著文化產業的支持以及它(指文化產業)的統治情態過程。為數眾多的概念像是「自治」、「創造性」、「個性」與「創新」等，就像它們之於藝術那樣，在今日已變成企業管理的基本座右銘；實際上，甚至自我批判也被佈署成替公司管理的效用與效率服務的工具。藝術與批判似乎把它們對於福特時代(Fordist)的生產線以及與其自身的勞動變得異化的工人主體所做的批判及主張輸誠「新」資本主義；其結果，浮現在今日後福特時代(post-Fordist)資本主義與批判藝術之間的關係是一個和諧而非衝突的關係。在這個關係的界限裡

，藝術不斷地被贈與符號的賄賂，藝術的物質與符號的價值不斷地被提升、支持、發揚與表彰。在藝術領域之中(在任何公司裡也一樣)我們正遭逢喜歡富同情心地透過對衝突注入積極與樂觀而非強加限制與壓抑去消弭衝突於無形的意識型態。處在這個描述的權力機制當中，主體／藝術家並沒有察覺到任何危及其存在的危險；相反地，他對於能置身在一個像藝術這樣享有特權的領域裡、而不必在別的任何地方表演感到幸運，並且在結論中不將問題理解成以自己(指問題)為被吞食的問題(例如：勞動剝削)，而是理解成外在於他自身的存在的某事(例如：歧視)。相反地，實際上存在著顯而易見且包羅萬象的剝削、在更加深遠的層次上作用，囊括著生命整體。

完成對於這個意識型態以及它對藝術領域的影響與用處

的調查是所有我們可以讓批判性再度活躍與復活的事情中最重要的。特別是在全球性的雙年展的脈絡裡，我們將「勞動剝削」以及其新的性質帶進議程裡是十分重要的。在這個悲憫的資本主義(compassionate capitalism)的時代，在那裡，所有的群眾都被轉型成無產階級與藝術，就連以藝術家的心靈去思考都被放到當權者的管理心態的核心，這將不僅在藝術領域裡有個顯著的衝擊，也會對於在危機中的社會鬥爭產生影響並增加其強度。

Ziya Michael Dikbaşz英譯

English-Chinese Translation: Yen-huei Tsuei



**Burak Delier** born in Adapazarı in 1977 and lives in Istanbul. He graduated from MFA program of Yıldız Teknik University (2004) where he is following Proficiency in Art program. Recently he participated exhibitions like "When the Ideas Become Crime" (2010) in Depo, Istanbul Traversée, Lille(2009), 6. Taipei Biennial(2008), 10. Istanbul Biennial(2007). In 2008 he founded Counter-Attack, an organization which designs and carries out various interventions. He was regular writer of the Art-ist contemporary art magazine. In 2007 with Kamil Şenol he began to run a blog about contemporary relation of art and politics, **[ne-yapmali.blogspot.com](http://ne-yapmali.blogspot.com)**.