

Rethinking Collective: Mapping on the Development of Woodblock Printing Collectives in Inter-Asian Context

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Session Abstract

The development of contemporary woodblock printing collectives in Asia is different from artworks that serve the institutions, market or personal collections, to a certain extent it can be regarded as the “alternative narrative” of our time. As the Inter-Asia affiliations have taken place across East Asia and Southeast Asia, they formed a self-organized network among these collectives, which not only have aroused concern about the deprivation of the underprivileged, but also underscored the artistic stance of co-production. Other than the mainstream individualistic aesthetic mode of production, such collaborative art-making envisions “politics” through art.

In this panel, we attempt to map the trajectory of self-organized woodcut collectives, and discuss on the possibility for contemporary art practitioners and local people to establish a network that maintains both localized and trans-border dimensions. The practice of these collectives accentuates the participatory process based on ethical principles – equity among participants, respect for differences and democratic decision-making – and hence rethinks “autonomy”. More importantly, we hope to contextualize these empirical cases in the framework of globalization and neoliberalism to rethink the political significance of contemporary collective production. Indeed, the cases of woodblock printing collective are yet to be simply marked as a return to collectivism. The politics of collaborative art have to be scrutinized under the micro-perspective as well as the macro one, in other words, the historical and socio-political conditions.

Through case studies in our articles and network mapping, we hope to henceforth deliberate on “an alternative route” of the Inter-Asia autonomous cultural network.

Keywords: Inter-Asia, woodblock printing collective, self-organized, collective, autonomy

再思 “集體” ——

圖繪亞際木刻版畫群體的發展

類型：小組研討環節

參與者：吳君儀、李俊峰、 Ai Kano, 李丁

簡介：

亞洲的當代木刻版畫藝術與建基於主流藝術體制、市場和私人收藏的發展路徑不同，可被視為一種“另闢蹊徑”的實踐，其發展橫跨東亞和東南亞、構成一個別具社會關懷的藝術家自組織實踐網絡。與主流對藝術家的個人主義美學生產模式之追求不同，該實踐網絡的集體協作式藝術創作，將嘗試通過藝術來實現建立在平等基礎上的“可感性的重新分配”。

在小組研討環節中，我們將嘗試從亞洲當代版畫組織網絡的發展討論當代藝術實踐者如何與民眾建立在地與跨地域的網絡連結。一方面，我們發現這些版畫組織不單持續地與在地民眾及其成員一同實踐創作，也積極借此媒介參與不同類型的社會運動。另一方面，區別於當代主流的藝術生產往往強調個人主義的創作模式，大多數版畫組織則通過以一種近於集體主義，或無政府主義的組織方式共同創作。該實踐並非止於其成果目標，也強調在過程中以平等相待、尊重各成員差異與民主決策的倫理原則下探討藝術的“自主”。在此一層面，協作實踐的美學政治會以兼顧微觀 / 宏觀、歷史與社會政治的角度來討論。透過對這些個案的網絡圖繪和文章書寫，我們希望藉以勾勒亞際自主文化實踐的“另類路徑”。

關鍵詞：亞際、木刻版畫、自組織、集體、自主