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亞際自組織版畫實踐圖繪II

集體協作、著作權與資本

Inter-Asia Self-organized Woodcut Collectives Mapping Series II
Collaboration, Authorship and the Capital



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目錄

Content

- 有關集體協作、著作權與資本的問題 p. 1
Questions on Collaboration, Authorship and Capital
編輯部 Editorial Team
- 可複製性的悖論：作為藝術作品的木刻版畫 p. 6
The Paradox of Reproducibility: Woodcut as Artwork
李丁 LI Ding
- 合作何為？自組織木刻集體的協作實踐 p. 11
Why Do We Work Together? The Collaborative Practice
Among The Self-organized Woodcut Collective In Asia
李俊峰 LEE Chun Fung
- 從「限界藝術」的觀點：木刻版畫的業餘主義 p. 19
Amateurism of Woodblock Printing through the Lens of Marginal Art
狩野愛 AI Kano
- 流動的參與：「登帕沙集體」之視覺筆記 p. 26
The Fluidity of Participation: Visual Notes on Denpasar Kolektif
Gilang @ Propagila
- 集體創作、社區服務與藝術家聲譽之交匯：訪談「龐克搖滾舍」 p. 32
The Confluence of Collective Art Making, Community Service and
Artist Fame: An interview with Pangrok Sulap
吳君儀 Krystie NG
- 我們的版畫不只要好看，更要傳遞訊息——「印刻部」成員自問自答 p. 37
Our printmaking is not only good looking, but also conveys a message:
A Self-interview by Print and Carve Department
陳韋綸 CHEN Wei-Lun
- 生態、團結抗爭與集體藝術行動：訪談「East Asia Ecotopia」 p. 42
Ecology, Solidarity and Collective Art Action:
An Interview with East Asia Ecotopia
吳君儀 Krystie NG
- 版權頁 p. 47
Colophon

前言

木刻版畫在亞洲各地的藝術實踐中，有著深遠的歷史脈絡。可以說，亞洲現代木刻版畫的發展，既呈現出地域抗爭與民族革命的群像；也是在面對資本主義工業化的衝擊下，一部藝術與技術變革的歷史。由此，在上一期小誌中，我們選擇對這一抗爭與革命群像延續至今的串連脈絡加以梳理。這一期的小誌則嘗試從木刻版畫的歷史與美學的角度，討論版畫之媒介特性、生產及實踐層面的問題。

作為藝術表現形式和傳播媒介，木刻版畫以其可複製性消解著往昔藝術作品的「靈韻」(aura)，破除了創作者—觀者對獨特與唯一的價值取向，走向感知的平等。然而在當代藝術語境，木刻版畫的媒介特性卻面對新的挑戰。一方面，隨著傳播技術的發展，資訊得以廣泛地流傳，木刻版畫原來作為一種成本低、複製性高的傳播媒介，其特色漸漸失去意義；另一方面，隨著木刻版畫藝術的大眾化／去大眾化及藝術市場的出現，原初在這媒介所強調的現實主義及政治對抗性漸漸消卻，出現「政治美學化」的危機。第三點是，亞洲各地現代木刻版畫運動大多對應社會的變動時期，如中國的現代木版畫運動扣連著抗戰、社會主義革命，藝術的先鋒性在對抗運動中具有明確定位。然而，在當代的處境下，壓迫關係卻是多重、去中心、非線性的「生命政治」。

因此，當代木刻版畫的實踐亦漸漸出現對應的轉型：藝術家／行動者不再只著重木刻版畫的傳播力或具體的議題倡議，而是嘗試深入探索創作過程中與參與者建構的異質關係，提出另一種對應時代的美學政治想像。比如，各地藝術家／行動者不約而同地嘗試以木刻版畫作為組織集體的方法；其實踐不單聚焦在成品製作，也強調在過程中體認的倫理價值，並藉此探討一種基進民主的可能性。

承接第一期小誌對亞洲地區內木刻版畫小組的網絡圖繪，本期則嘗試由協作實踐的生產層面作為出發點，對於來自台灣、日本、韓國、印尼、馬來西亞和中國內地的版畫小組進行一次差異性的考察；藉由對相關議題的書寫，探討亞際各地的版畫小組如何看待「集體協作」的藝術創作形式，以及「集體創作」在東亞、東南亞的歷史脈絡。建基於新自由主

Foreword

The historical impact of woodcut as an artistic practice across Asia has been profound and lasting. Not only has modern Asian woodcut portrayed social movements and nationalistic revolutions of the region, it has also embodied a history of art and technological innovation in the wake of capitalism since the industrial revolution. Thus, in our previous issue, we chose to reexamine the threads of thought that lay within these social movements and nationalistic revolutions. In this issue, through the lenses of historical development and of aesthetics, we try to discuss the particularity of printmaking as well as the matters relating to its production and practice.

As a form for artistic expression as well as a medium for communication, woodcut has a duplicable nature which dissolves the aura formerly emanating from artworks; it dismantles the unidirectional value orientation of the creator-viewer dynamic, progressing towards a state of equality. However, it is precisely due to its singular characteristics that woodcut is facing new challenges in the contemporary art world. On the one hand, as the evolution of communication technology has enabled the widespread dissemination of information, woodcut that was originally low in production cost and highly reproducible has gradually lost its significance. On the other hand, with the progression of woodcut through popularization and de-popularization as well as with the influence of the art market, the perspectives of social realism and political antagonism that was initially emphasised in the medium is now gradually disappearing, while the crisis of the “aestheticization of politics” has arisen. The third point is that the emergence of most of the woodcut movements in Asia corresponded to periods of turmoil: for example, the modern woodcut movement in China can trace its origins to anti-war campaigns and the socialist revolution. The vanguard of art has a clear position in these confrontational movements. Yet, in our own time, oppressive relations always appear as intricate, de-centralized and non-linear “biopolitics”.

As a result of these pressures, the practice of contemporary woodcut has subsequently undergone a corresponding transformation: artists/activists go beyond just employing woodcut as a communicative tool or to advocate for specific issues, but instead also try to dive deeper into the

義下對「共同體」的思考，以木刻版畫創作中樣態各異的集體協作，再思亞際各地對「集體」或「共同體」的差異認知。在此，我們將嘗試從兩個實踐者常常遇到的難題出發——協作實踐中，藝術家／行動者如何處理「著作權」誰屬的問題？對這概念又如何理解？另一問題是，在作品完成後，當它在社會流通及傳播時，他們如何思考作品與藝術市場的關係？其實踐又是否一種針對資本體制運行邏輯的對抗？

個人與集體：著作權的邊界問題

無論在現代藝術或當代藝術的主流運作邏輯裡，藝術創作基本上都是以個人為審評單位，作品的藝術價值亦往往連繫到創作者自身，也同時影響其文化資本，如藝術家聲譽地位的累積。然而，協作式藝術實踐卻從此一根深蒂固的生產關係上提出挑戰，讓這作為私有產權的「著作權」概念，在此成為一個值得懷疑的矛盾點。由於在集體創作的過程中常常涉及不同的參與者，無論是創作的意念、作品製作到往後的展示傳播，不同參與者或在不同時期，對作品投入不同程度的努力和貢獻，因此，協作實踐其實模糊了著作權的邊界，亦啟發我們思考，藝術創作除卻以個人為單位外，它是否也可以是一個重新界定共同體邊界的過程？

此一問題其實早在東亞（特別是中國和日本）的現代木版畫運動已有其歷史軌跡，並體現到一個嶄新創作主體的討論。在30年代，當木刻版畫運動開始在（左翼）藝術家當中流行時，有關版畫這一媒介如何建構異於個人主義、小資產階級的群體，及至如何由此建構新的社會關係等討論已在藝術家之間初現端倪。然而，由於時代所限，在民族主義與革命浪潮的助推下，由木刻版畫引申而來的個體與群體、藝術家與受眾的討論，逐漸趨於只關注群體與受眾的極端。到1990年代末，來自東南亞的木刻版畫社群卻示範了藝術家與合作者如何建立去層級、民主和開放參與的理想狀態。我們發現這些藝術實踐者（有意無意地）試圖超越現代藝術的規劃，主動揚棄從個人的藝術表達自由及其絕對的作者身份，藉集體創作的方式提議一種重視平等和民主決策，以及在整個創作過程中強調與合作者建立開放關係的主張，儘管在過程或會發生種種不確定、分歧和衝突，但仍做出這選擇。這種創作方式，如洪席耶在《被解放的觀看者》所指，觀眾不再是觀眾，他們參與創作，並通過這種協作反襯了日常生活中的威權結構(2009)。

綜上，儘管藝術家的「著作權」在20世紀上半葉的版畫語境中，尚未有太多的討論。但時至今日，這對東亞、東南亞的木刻創作者來說，都是在集體創作中無法迴避的問題。由此，我們希望在第二期小誌中，將視角回轉至當代藝術生產的現場。由「著作權」這一問題出發，了解不同創作者的態度與選擇。更進一步地，經此來探索木刻版畫如何應對新自由主義下的藝術市場，以及當代木刻版畫在何種程度上，實現著突破壁壘的平等。

process of creation and to build heterogeneous relationships with participants, thereby proposing a reimagination of the politics of aesthetics that is up to date. For instance, artists/activists from all over the world have been turning to woodcut as a method of organizing communities; the practice no longer focuses on the final outcome; and there is also an emphasis on the ethical values recognized in the process, which has allowed for the exploration of the possibility of radical democracy.

Building on the first issue that mapped the network of various woodcut collectives in Asia, this second issue opts for the production perspective of collaborative practices as a starting point, and then goes on to study the divergence among various woodcut collectives from Taiwan, Japan, Korea, Indonesia, Malaysia and Mainland China. By writing on related topics, we examine how these collectives from different areas look at art creation as “collaboration” and we also examine the historical contexts of “collaboration” in South Asia and Southeast Asia. Based on the thinking of “commoning” under the framework of neoliberalism, we take the versatile formats of collective woodcut-making to rethink the difference between “collective” and “community” in different Asian localities. Here, we try to address two common issues often encountered by practitioners. Firstly, how do artists/activists comprehend and deal with the concept of “authorship” in collaborative practices? Secondly, once a print is completed and being distributed, how do they frame the relationship between the print and the art market? Ultimately, is this practice a kind of confrontation against the operating logic of the capitalist system?

Individual and Collective: The Boundaries of Authorship

Whether in the mainstream logic of modern art or contemporary art, the individual has been the basic unit for evaluation in terms of artistic creation. The value of an artwork is always associated with the creator. This affects the artist's cultural capital, which is based on the accumulation of the reputation and status. However, collaborative art practices challenged such a deep-rooted relationship of production, such that the concept of “authorship” as private property becomes a questionable contradiction. The process of collective art-making has always involved a lot of different participants: whether formulating the concept, making the art piece itself, or exhibiting the outcome later, different participants make their various contributions at different times to finish the work. Therefore, collaborative practices not only blur the boundaries of authorship, but also prompt us to think beyond the individual as the accepted unit for art creation. In fact, might this also be a process of redefining the boundaries of community?

Such an issue can trace its historical trajectory in the modern woodcut movements in East Asia (especially in Mainland China and Japan), and it is reflected in the discussion of a new creative subjectivity. During the 1930s, the contemporary woodcut movement started to become

內容簡介

第二篇由李丁撰寫〈複製性的悖論：藝術作品語境中的木刻版畫〉，本文將會以現代木刻的歷史語境為背景，嘗試討論「複製性」對現代版畫創作的意義與影響。在現代版畫這個異於以往藝術形式的創作手段面前，藝術家的定義有何變化？現代版畫既打破了人們對精英藝術的固化認知，又重塑著屬於版畫自身的歷史語境（即屬於「人民的藝術」）。那麼，回到當代我們又該如何理解版畫的複製性？版畫在當代藝術市場又扮演著怎樣的角色，是解構著藝術品市場的邏輯，還是透過新的社會情境發揮其傳播信息的效用？本文將嘗試透過現代版畫的歷史語境與當代版畫的發展概況，對上述問題做進一步呈現。

另一篇文章由李俊峰撰寫，題為〈合作何為？——自組織木刻社群的協作實踐〉。文章聚焦在這跨地域木刻版畫集體的共同性，分析協作實踐的社會脈絡與政治意味。在新自由主義意識型態的主導下，強調個人競爭、自我管理及至異化的社會關係，都讓自組織協作實踐增添弔詭，究竟在怎樣的情況下，協作的政治如何構成顛覆的可能？

第三篇由狩野愛提供。她的文章題目為〈從「限界藝術」的觀點看木刻版畫的業餘主義〉，介紹戰後日本木刻版畫實踐中，「業餘主義」的發展軌跡。藉由理論家鶴見俊輔在60年代提出的「限界藝術論」（1967），他認為藝術可劃分為由專業創作者創作的「純粹藝術」和「大眾藝術」。而另一種由業餘者創造，並以大眾為對象，發展自日常生活的側稱為「限界藝術」。此概念開拓出專業精英以外，一個以業餘者和大眾為主體的藝文創作領域。而這概念不單持續影響往後日本的木刻版畫運動發展，也在今天成為當代藝術的評估視角。

本期的第二部分由一篇視覺筆記和三篇訪談組成。首先，編輯團隊邀請印尼峇里島的「登帕沙集體」（Denpasar Kolektif），以他們熟悉的視覺元素，針對藝術家、著作權和集體創作等概念，創作一篇視覺筆記，題目為〈流動的參與：登帕沙集體之視覺筆記〉。「登帕沙集體」成立於2010年，至今仍沒有落實會員制度，集體目前經營島上唯一一間對外開放的小誌圖書館，也長期舉辦工作坊、講座、音樂演出等，企圖通過藝術和社群交流互動。登帕沙集體相信在印尼民眾中普及的互相幫助精神，讓每一次他們舉辦活動時都有朋友和居民臨時、主動、樂意的從旁協助。這些隨機的參與者們也根據自己的興趣和閒暇時間隨性地參與集體活動，讓集體在各個時期注入不同的能量。視覺筆記會使用當地人熟悉的概念展開，如“massa cair”（流動的大眾）、“tim teknis”（參與者暨技術人員）等，也讓其他語境的實踐者和讀者更能把握集體實踐在印尼的在地性。

接著我們通過深度訪談，與在各地版畫集體一同探討他們的共同創作模式，以及各自就著作權的討

popular among (leftist) artists. Discussions opened up among artists about how woodcut as a medium could help construct communities that moved away from individualism and the petty bourgeoisie, as well as help in envisioning new social relations. However, there were limiting factors in that era, exacerbated by rising nationalism and the surging waves of revolution. As such, discourses about woodcut that mediated between individuality and collectivity and between artists and audiences gradually became one-sided: the discussions leaned to the extreme of only focusing on collectivism and the audience. Towards the end of the 1990s, woodcut collectives from Southeast Asia demonstrated how artists and collaborations could build an ideal format that was anti-hierarchy, democratic and open to the public. In attempting to transcend the norms of modern art, these collectives (whether intentionally or not) took the initiative to give up some freedom of expression and absolute authorship. They did so by proposing an emphasis on equality and democratic decision-making through collective art-making, thereby establishing an open relation among the collaborations throughout the creative process. Despite all the uncertainties, disagreements and conflicts that may occur during the process, the collectives have still chosen to pursue this approach. Such a mode of production aligns with what Rancière wrote in *The Emancipated Spectator* (2009): audiences are no longer audiences, in that they take part in the process of making, and such collaborations contrast with the authoritarian structure of everyday life.

In summary, during the first half of the 20th century, the discussion of artistic “authorship” in the context of printmaking was lacking. But today, it has become an inevitable question for woodcut artists in East Asia and Southeast Asia that practice collective art making. Thus, in the second issue of this zine, we wish to reconsider the scene from the perspective of how contemporary art is produced. Starting with “authorship”, we try to understand the attitudes and choices made by several creators. Furthermore, we explore how woodcut can cope with the art market under neoliberalism, and to what extent contemporary woodcut prints can enable a form of equality that breaks through barriers.

Outline of Content

The first article is written by Li Ding and is entitled “The Paradox of Reproductive: Woodcut Prints in the Context of Art Works”. Taking the historical contexts of modern woodcut as its background, this article attempts to discuss the significance and impact of “reproducibility” on modern printmaking. Since modern printmaking is a creative method that is fundamentally different from previous art forms, how has the definition of the term “artist” itself changed? Modern printmaking has not only disrupted standard assumptions about elite art among the people, but has also restructured the historical framework of printmaking itself (that is, as “art of the people”). So, how do we understand the reproducibility of printmaking in the contemporary era? What role does printmaking play in the contemporary art market? Does it deconstruct the

論和具體處理手法展開對話。第一篇訪談〈集體創作、社區服務與藝術家聲譽之交匯：訪談「龐克搖滾舍」〉，由吳君儀就馬來西亞沙巴的「龐克搖滾舍」(Pangrok Sulap)展開。與港台及日本的情況不同，「龐克搖滾舍」駐紮於遠離大城市的邊緣位置，其現代化的程度亦較低，加上他們的日常生活本來已有深厚的互惠傳統，成員們積極與當地居民建立關係，這都開啟了東南亞的協作實踐的另一討論脈絡。另一方面，相對於港台日韓的版畫集體，「龐克搖滾舍」活躍地出現在各大雙年展，他們的作品在藝術市場亦深受歡迎。在這獨特的現象下，成員們究竟如何看待體制與自主之間的張力？在與居民互動的過程中，藝術家又如何思考自己的位置？

第二篇的訪談〈我們的版畫不只要好看，更要傳遞訊息——印刻部成員自問自答〉，由台北版畫集體「印刻部」成員陳韋綸和其集體成員共同進行。自成立以來，「印刻部」積極以版畫作為傳達信息的媒介，作品多為回應公共議題而創作，同時集體以版畫作為組織邊緣社群的媒介。在集體創作的過程中，「印刻部」是如何取得共識進行決策，這種工作模式的激進性究竟為何？另外，由於「印刻部」受邀參加聯展，該契機也迫使成員面對版權、版數、作品定價等問題。集體又如何從其成立的動機與踏入藝術市場之間的拉扯中取得平衡？

第三篇訪談〈生態、團結抗爭與集體藝術行動：訪問「East Asia Ecotopia」〉由吳君儀和來自南韓的East Asia Ecotopia (EAE) 進行。EAE的實踐主要是針對環境發展和土地正義來進行長期抗爭。訪談從小組的工作模式及其創作理念，進一步探討當地的社會運動脈絡。有趣的是，與其把版畫看作是傳達信息的工具，EAE更著重通過創作與參與者建立團結的力量。EAE隨後因為發起「億萬人起動：協作版畫項目」，共同參與創作的人數越來越多，導致EAE開始思考有關著作權的問題。然而，與其說EAE的集體行動是在抵抗藝術資本和當代藝術的主導邏輯，EAE更傾向以版畫作為一種連結社群和聲援被壓迫者的工具。

從各地集體的經驗軌跡，我們在這一期再進一步探討當代集體木刻版畫實踐的生產面向。內容針對各地藝術家／行動者所面對的社會問題，及至從新自由主義的視角，以及以個人／私有產權為根據的「著作權」概念，作多角度的檢視與拆解。我們期望藉著串聯這些實踐經驗與理論的對話，開啟未來深化連結與抗爭的路徑，即一個從基進實踐視角出發的亞洲意識。

logic of the art market, or does it function as a medium for disseminating information through new social situations? This article tries to explore the above problems through the historical dimensions of modern printmaking and the development of contemporary printmaking.

The next article is written by Lee Chun Fung and is entitled “Why Do We Work Together?: Collaborative Practice among Self-organized Woodcut Collectives in Asia”. This article focuses on the commonalities underpinning these trans-regional woodcut collectives and analyses the social contexts and politics of collaborative practices. Under the ideological dominance of neoliberalism, the emphasis on individual competition and self-management along with alienated social relations add salience to paradoxes inherent in the practice of self-organization and collaboration. Ultimately, under what circumstances can the politics of collaboration become possible?

The third article is contributed by Ai Kano. The article “Amateurism of Woodblock Printing from the View of the ‘Marginal Art’” presents a systematic overview of the development of “amateurism” in woodcut practices in post-war Japan. Writing about the concept of “marginal art” in 1967, Shunsuke Tsurumi suggests that art can be categorized into “pure art” and “popular art”, which are created by professional creators, and “marginal art”, which is created by amateurs, deals with everyday topics, and targets the masses. These distinctions opened up a field of art creation as well as literature where amateurs and the public, rather than the professional elites, became the subjects. This concept continues to influence the development of woodcut movement in Japan, and has become an evaluative criterion in contemporary art today.

The second section of the zine comprises a visual note and three interviews. First, the editorial team invited Denpasar Kolektif to contribute a visual note, entitled “The Fluidity of Participation: Visual Notes on Denpasar Kolektif”. Visual elements familiar to the collective are used to explore terms like “artist”, “authorship”, “collective” and so on. Denpasar Kolektif was established in 2010 and to this day has still not implemented a membership system. The collective operates the only public zine library on the island, and hosts workshops, talks and gigs to interact with the local community. Denpasar Kolektif believes that it is the Indonesian spirit of mutual help which has led to the success of the activities they have hosted: their friends and neighbours would actively and willingly take the initiative to assist them. These random participants would join the collectivist activities according to their interests and availability, generating different dynamics within the collective at various periods. The visual note is developed by incorporating concepts familiar to the locals, such as *massa cair* and *participan teknis*, to allow practitioners and readers from other milieu to further acknowledge the locality of collectivist practices in Indonesia.

Next, we discuss the model of collective art making as well as issues on copyrights with three artist collectives from different regions via in-depth interviews. The first piece is

“The Confluence of Collective Art Making, Community Service and Artist Fame: An interview with Pangrok Sulap”, conducted by Krystie Ng. Based in Sabah, Malaysia, Pangrok Sulap operates outside of a megacity setting, and its degree of modernisation is comparatively low. This distinguishes it from some of the other collectives, particularly those in Hong Kong, Taiwan, Korea and Japan. Pangrok Sulap’s daily activities take place in the context of a deep tradition of mutual benefit, while the members of the collective are tireless in establishing relationships with local residents; they have thus opened up further threads of discussion on collaborative practices in Southeast Asia. That being said, Pangrok Sulap is visibly active in major international exhibitions as well as biennials and their artworks are very popular on the art market. Given these unique circumstances, how do members view the tension between institution and autonomy? How does the collective evolve in terms of their interaction with locals?

The second interview is “Our printmaking is not only good looking, but also conveys a message: A self-interview by Print and Carve Department (P&CD)”. It is conducted by the members of P&CD based in Taipei and edited by Chen Wei-Lun. Since its formation, P&CD has actively engaged with woodcut as a medium to spread messages. Their creations are mostly created to respond to public issues, with the collective also incorporating printmaking as a medium to organise marginalized communities. How does P&CD achieve a consensus to make decisions throughout the process of collective art making? What is radical about this working format? When the P&CD is invited to take part in a group exhibition, they are forced to face issues such as authorship, editions and pricing. How does the collective strike a balance between its motivation and the pull of entering the art market?

The third interview is facilitated by Krystie Ng and is with Korea-based East Asia Ecotopia (EAE). EAE’s practice is mainly concerned with the long-term struggle for environmental development and land justice. Starting from the working module and creative ideas of the collective, the interview further explores the concept of social movements in local contexts. It is interesting that, rather than treating prints as a tool for conveying ideas or information, EAE focuses more on connecting people through collective print-making and building a chain of solidarity. When EAE initiated the *One Billion Rising Resistance: Collaborative Printmaking Project*, the number of participants increased and this led EAE to start thinking about the issues surrounding “authorship”. However, instead of asserting that the purpose of EAE’s collective art action is to resist the mainstream logic of art capital and contemporary art, EAE prefers to see printmaking as a tool to connect communities and to stand in solidarity with the oppressed.

In this issue, based on the trajectory of collectives across different localities, we further explore the production aspect of the practice of contemporary woodcut collectives. The content here is an inspection of multiple perspectives as well as a dismantling, ranging over the social issues faced by artists/activists from various places, the spectrum of neoliberalism, and the concept of “authorship” based on the idea of individuality and private proprietorship. We hope that by facilitating dialogues between these practical experiences and theoretical frameworks, we can open up a route to deepen connections and resistances in the future. Here is the promise of an Asian consciousness from the perspective of radical practice.



「億萬人起動：協作版畫項目」，2020初
One Billion Rising Resistance: Collaborative Printmaking Project in early 2020
Courtesy: East Asia Ecotopia

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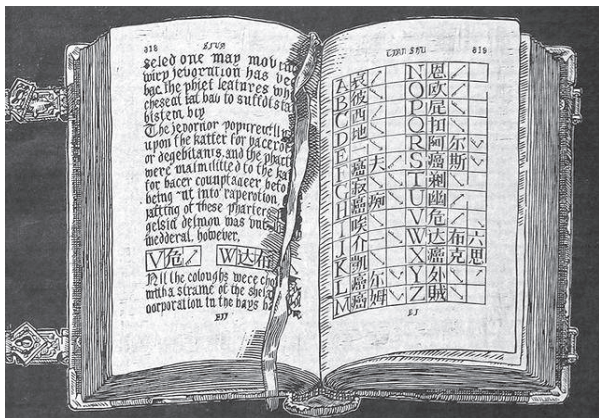
複製性的悖論：木刻版畫作為藝術作品

The Paradox of Reproducibility: Woodcut as Artwork

引言

承接上期小誌中對「去大眾化」的討論，本文將從現代版畫的「複製性」出發，試著理清木刻版畫這一屬性對藝術家身份、藝術作品和現代藝術之含義的改變。「複製性」不僅讓木刻版畫不同於其他藝術門類，也重新定義了藝術家的身份與藝術作品的表現形式。現代版畫憑藉此特性成為戰爭、革命時期的絕佳宣傳工具。然而，木刻版畫僅僅是作為宣傳工具而興起的嗎？「複製性」除了傳播廣泛、快捷之外還意味著什麼？

再者，版畫的「複製性」也從優勢變為短板。瀏覽中國當代版畫的相關文獻，不難發現自1930年代的現代版畫延續至今的「大眾化」、「複製性」，在當今版畫藝術語境中已是需要規避的特質。與「去大眾化」一同發生的，還有對「複製性」的質疑與討論。80年代末，在《美術》雜誌上的兩篇討論讓筆者注意到：一方面以徐冰為代表的版畫藝術家強調木刻版畫的「複數性」之美學意義，從實踐創作的角度，認為木刻版畫複製的特性是最接近現代藝術的形式；另一方面也有評論認為徐冰所推崇的「複製性之美」不過就是對工業化生產的同質性與「無休止重複」的讚美^[1]。



徐冰，《我的書》，1992年
Xu Bing, *My Book*, 1992
Courtesy: zwillingshsu

Introduction

Following on the discussion of “de-popularization” in the last zine, this article will try to clarify how the “reproducibility” of modern woodcut has led to changes in what it means to be an artist, what constitutes an artwork, and how to think about modern art in China. I argue that reproducibility not only distinguishes woodcut from other art forms, but also redefines the identity of the artist and the form of art expression. Due to this characteristic feature, modern woodcut became an irreplaceable propaganda tool in times of war and revolution. However, should we think of woodcut only as a propaganda tool? What are the implications of the reproducibility of woodcut mean besides the fact that it enables broad and fast distribution?

Moreover, the reproducibility of woodcut has also undergone a process of changing from an advantage to a disadvantage. A brief review of the literature on contemporary Chinese woodcuts reveals that the “popularization” and “reproducibility” which have characterized modern woodcut (from the 1930s) are the very same qualities that need to be avoided in the context of today’s art world. Along with the process of “de-popularization”, there were also questions and discussions regarding “reproducibility” among woodcut artists. For example, in the late 1980s, two articles in *Fine Arts* magazine voiced contrasting views: in the first place, artist Xu Bing emphasized the aesthetics of “plurality” (複數性) in woodcut and pointed out that copyability was the feature which made woodcut more suitable for modern art; the response was that the “beauty of plurality” that Xu advocated was simply a glamorization of the homogeneity of industrial production and its “endless repetition”^[1].

With its transition into the market economy, woodcut has gradually entered the art academy and become an art discipline. However, the rise of the art market and the impact of contemporary art such as the '85 *New Wave* have caused woodcut to lose both the market and the “people”. Therefore, it seems that “reproducibility” has

隨著市場經濟的到來，版畫逐漸進入美術學院成為一門學科。然而，藝術市場的興起、「85新潮」等當代藝術浪潮的衝擊，讓版畫既失去了市場又失去了「人民」。於是，仿佛「複製性」成為了那個讓版畫無法融入市場與其他藝術門類競爭的弱點所在。這便是上述討論生發的背景。因此，筆者認為如何看待「複製性」是理解木刻版畫與當代藝術市場之關係的關鍵。此外，這討論無意中道出版畫的「複製性」與現代工業標準化生產方式的同構。倘若如此，我們是否可以將版畫視為現代性的表征，亦或是对「無限圖像序列」^[2]的表現？

本期小誌所討論的「著作權」實際上正是藝術市場的產物，而「複製性」本身就是對「著作權」的否定。既然「複製性」構成著版畫在當代藝術市場中的焦慮，那麼是否反過來也可以將之視作是對抗市場、免於被資本收編的專屬特性？下文筆者將從對這一概念的拆解，與歷史的回顧，來推進對木刻版畫之「著作權」的思考。

藝術與技術：可被替代的「人」

對於參與資本流通的藝術作品來說，「複製性」似乎一貫是一種威脅。以機械複製的方式製作藝術作品，給追求真實、模仿自然的藝術觀念帶來巨大衝擊。在機械複製技術出現以前，藝術家與其作品的關係，是獨一無二的。儘管自透視法發明以來，西方架上繪畫藝術被認為是對自然的模仿，繪畫學習亦是臨摹原作的過程。但藝術家的定義也隨著藝術家傳記、藝術收藏史敘述的發展而越發清晰。正如在藝術史中時常出現的那個神話所述，故事中的雕刻家皮格馬利翁 (Pygmalion) 對其作品有著絕對的主導權與所有權。反之，化身成人形的雕塑作品也是藝術家理念的絕對體現。古典藝術作品並不缺乏成為商品實行交換價值的歷史，但如上這類古典浪漫化的想象，在攝影技術出現後經歷了重大轉折。這個轉折不只是攝影技術的可複製性對原本藝術作品的神聖性、獨一性的瓦解；更致命的在於攝影讓本該在先前複製過程中發揮重要作用的「手」被「眼睛」所替代^[3]。現代資本的介入也從對藝術作品的佔有，轉變為對生產技術的壟斷。

彼時，作為早期引入現代中國的石印印刷術，通過報刊與都市廣告改變著人們的對藝術作品的理解。而發生在二十世紀三十代的木刻版畫運動，正夾雜在這個變遷過程之中。以小說插圖為例，畫師吳友如(約1840 -1893)透過石印技術，將傳統明清人物形象進行了現代描摹。然而，身為畫師的吳友如並不參與將畫稿複製的過程，他供稿的《點石齋畫報》也有諸多插圖是從西洋照片複製而來。石印技術提高了製圖的效率，也擴大了報刊的傳播範圍。隨著技術的變革與都市的發展，現代中國正經歷著視覺現代性的轉向。廣義的圖像(諸如報刊、畫報和廣告)改變著人們的觀看方式，也挑戰著畫家(藝術家)的主體位置。將本雅明幾乎生



1979年，在中國美術館外舉辦的民間露天展覽(「星星美展」)，被視為85新潮的開端

The Stars Exhibition (1979)

Pioneers of contemporary art in China

Courtesy: Li Xiaobin/ Doors

become the weakness that prevents woodcut, as a category of art, from entering the market. This is the background of the above debate. Thus, I believe that “reproducibility” is key to understanding the relationship between woodcut and the contemporary art market. Moreover, this debate in the 1980s unintentionally suggests that the “reproducibility” of woodcut equates to homogeneity within the standardized production model of modern industry. If that is the case, should we consider woodcut as a representation of modernity or as a representation of an “infinite sequence of images”^[2]?

In this zine, the “authorship” we discuss is in fact a product of the art market, and the “reproducibility” of woodcut itself is a negation of the logic of such an “authorship”. Since “reproducibility” gives rise to the anxiety of woodcut prints in the contemporary art market, may it in turn be seen as a special feature that defies the market system and protects from capital? In the following part, I will give a historical background of modern woodcut’s “reproducibility” and try to explore the idea of “authorship” in the context of printmaking creation.

Art and Technique: The Replaceable “Human”?

As a character that is not exclusive to woodcut, “reproducibility” seems to be a constant threat to the artworks involved in capital. Artworks that are the product of mechanical reproduction have had a tremendous impact on the concept of art that seeks to be authentic and to imitate nature. It can be said that the technique of “reproducibility” changed people’s perception of the representation of reality, as well as the relationship between the artist and the artwork. Before

發於同時期的焦慮帶入現代中國的語境，石印技術對雕版印刷的變革是否意味著技術對人的取代？

魯迅所支持與倡導的現代版畫運動，無論在技法與繪畫風格上對此時越發流行的石印版畫都是一種逆轉。這逆轉並非回到雕版木刻的時代，而是用現代的創作方式回應時代變革作用於個體的焦慮。眾所周知，雕版木刻與石印版畫均為畫師將畫稿提供給出版作坊，由後者依樣刻印出版。隨著技術的發展，此類分工模式逐漸與工業生產模式越發接近。作為掌握創作主導權的藝術家，也主動或被動的與生產技術保持距離，從而適應碎片化的繪畫模式。而這個創作與生產分而治之的過程，也即是魯迅所稱的「複刻」。現代版畫此模式進行了顛覆，將從畫、刻、印分工的「複刻」變為將這些步驟合併為一的「創作」。魯迅用「創作版畫」(creative woodcut)為現代版畫定下基調，開闢了木刻作為現代藝術的路徑，並將木刻藝術家的身分歸還給大眾。

集體與個體：誰在發聲？

現代木刻的「複製性」一貫被視為一種優於其他繪畫門類的特質，即能夠廣泛推廣與傳播。誠然，該特性在戰爭時期發揮到了極致。抗日戰爭時期，木刻創作不但沒有停歇，反而成為現代版畫史中最活躍的時期。不過，現代版畫也因此常被視作為政治宣傳而生的藝術表現形式。除此之外，版畫的「複製性」還意味著什麼？當深入到那個時代之中，我們會發現現代版畫運動誕生之時，並不缺少作為政治宣傳的媒介。實際上，此時恰逢以「救國」為核心進而強調集體主義的階段。無論是自五四運動之後，各類進步期刊中對「國民」與「民族」的重構還是學生運動逐漸被不同黨派劃分。二十世紀上半葉的公共輿論中，不乏政治宣傳的聲音。

或許正是在這樣的大環境下，魯迅將抒發、記錄有別於大歷史的個人敘事期待寄託在現代版畫上。用與現代視覺媒介相同的「複製性」邏輯，來打破集體主義下的眾生靜默。不僅如此，正如有研究論述的那樣，在攝影與電影同時存在的年代，魯迅對木刻複製性的青睞並非僅限於其天然地具備大眾傳播的必要特質。更重要的是在現代木刻這裡，魯迅看到了有別於攝影與電影視覺專制的特性，即現代木刻解放了專注於圖像的「眼睛」，又回到了動手創作的再生產(re-production)中^[4]。

是以，現代版畫的「複製性」悖論並非意在打破藝術資本運作的邏輯，而是用可以打造出另類集體的大眾性來對抗主流的集體主義。雖然，因戰爭帶來的社會變遷，讓現代版畫並未完全實現這一目的。當代版畫在80年代對現代木刻風格的追溯與回返，在此意義上亦可以看做是借版畫發聲的

the emergence of mechanical reproduction, both the artist and the work were unique entities. Since the invention of perspective, though, Western painting has come to be regarded as an imitation of nature, and learning to paint has consisted of copying established masterpieces. What it means to be an artist has also become clearer with the development of master biographies and art collections. In one of the foundational myths of art history, the sculptor Pygmalion had absolute control and ownership of his work. Conversely, the sculptures which took on human shape were the absolute embodiments of the artist's ideas. It is apparent that classical artwork has a long history of exchange value as commodities, since the artist's reputation was based on his or her work. However, the romanticized vision as found in the above myth has undergone a significant transformation since the advent of photography. This transformation involves not only the destruction of the divine and unique nature of the work of art due to the reproducibility of photography, but also involves the replacement of the "hand", which played an important role in previous art reproduction, by the "eye", which is even more fatal^[3]. The intervention of modern capitalism has also led to a shift from the exchange of artworks to the monopolization of production techniques.

At the time, lithography had just been introduced into modern China, changing the way people understood works of art through newspaper and advertising prints. The modern woodcut movement took place in the 1930s, at the height of this phase of transformation. In the case of illustrations, for instance, the traditional painter Wu Youru (吳友如, c.1840-1893) modernized the traditional style of Ming and Qing figures by means of lithography prints. Nevertheless, as a painter, Wu was not involved in the process of reproducing pictures, and many of the illustrations he contributed to *Dianshizhai huabao* were reproduced based on their appearance in the backdrops of Western photographs. Obviously, the technique of lithograph improved the efficiency of the production of pictures and also expanded the circulation of the newspaper. Modern China was undergoing a shift towards visual modernity as a result of technological change and urban development. Images that were widely distributed by way of newspapers, pictorials and advertisements changed the way people saw, and challenged the subjective position of the painter (畫師, artist). Bringing Benjamin's almost simultaneous anxieties into the context of modern China, does the transformation of lithography into engraving entail the replacement of people by technology?

The modern woodcut movement, which was advocated by Lu Xun, was a reversal of the increasingly popular lithographic prints of the time, both in terms of drawing technique and painting style. This was not a

當代嘗試。此後，版畫便進入到當代藝術語境之中，一面是後起版畫藝術家對版畫技術的極致探索，一面是不得不以規避「複製性」參與藝術品市場角逐的現實處境。當然，時至今日木刻版畫早已不是最為快捷的圖像傳播方式，以網絡社群為主要信息流通渠道的當下，圖像的製作與傳播也幾乎成為了最大眾化的表述方式。只是，在新自由主義全球化的今天，作為「經濟人」的個體更難以掙脫資本滲透的網絡集群。



張慧，《新聞》，1935年，收錄於《版畫紀程》第三冊
Zhang Hui, News, 1935

小結

「複製性」之於木刻版畫，不只是傳播意義上的數量，也是用複數的形式再現著現代社會的面貌：工業化生產對人的異化；更重要的，它象徵著「群」的集結，在看似只能生產同質性商品的背後，是多樣化的個體。同樣，也正是「複製性」重新定義著藝術家與其藝術作品的關係。在版畫的創作語境中，藝術家不再握有絕對的主導權，其作品不只是專屬個體的觀察與思考，更多地是在於發現、集結潛在的群體。

鼓舞人心地是，在參與小誌的創作時，讓我不斷了解到除中國以外的當代木刻發展脈絡。在這本小誌中，我們會看到來自馬來西亞、韓國、台灣與日本的木刻小組，所探尋的是以木刻為方法的集體協作藝術創作模式。這些集結於東亞、東南亞各地的木刻版畫小組，也在用重新打造集體的方式，讓個體發出心聲。或許在此意義上，亞際木刻版畫的集結也正延續了1930年代中國現代版畫的未完目的。持續用重組集體的方式，衝破現實的話語專制。

return to the old days of engraved woodcuts, but a modern, creative response to the anxieties that the revolution of the time had stirred up in individuals. Engraved woodcuts and lithographic prints were made available by the painter to the publishing workshops, whose craftsmen then engraved and published those same images. With the development of the engraving technique, this division of labor has gradually come closer to industrial production. As the originator of the creation, the painter maintains a distance, whether actively or passively, from the production technology and adapts to the fragmented mode of painting. This process of separation of creation and production is what Lu Xun called “replication” (複製). Modern woodcut reverses this model of creation: the discrete steps of painting, engraving and printing all become one integrated process, transitioning from “replication” to “creation”. In this sense, Lu Xun referred to modern woodcut as “creative woodcut” to acknowledge woodcut as modern art and to return the identity of the woodcut artist to the public.

Collective and Individual: Who Speaks?

In contrast with the artworks mentioned above, the “reproducibility” of modern woodcuts has always been regarded as a quality that confers superiority over other types of art, in that these woodcuts can be widely promoted and disseminated. This feature was very useful during the war. The production of woodcut prints not only continued, but also went through the most active period in its history. However, as a result, modern woodcut was often seen as a form of artistic expression for political propaganda. What else does the “reproducibility” of woodcut prints mean? As we dig deeper into that era, we find that the modern woodcut movement was initially in high demand to serve as a medium for political propaganda. In fact, it thrived during this period which emphasized collectivism and which rallied around the mission of “saving the country” (救國). Whether it was the reconstitution of “nation” (國民) and “national” (民族) in various progressive newspapers after the May Fourth Movement, or the division of the student movement into different parties, the movement of that time was a major success. So, we can see there was no lack of political propaganda in the public forum in the first half of the 20th century.

Under such circumstances, Lu Xun placed on modern woodcuts the expectation of expressing and recording personal narratives that were different from prevalent grand narratives of history. He also chose the same logic of “reproducibility” as in modern visual media to break the silence of the masses under collectivism. Moreover, as some studies have argued, Lu Xun’s thinking was informed by his engagement with a period when

photography and cinema existed together: his preference for woodcut was not limited to appreciating its potential for mass communication. Lu Xun realised that woodcut creations offered something different from the visual despotism (視覺專制) of photography and cinema: modern woodcuts freed the “eyes” from focusing on the image and returned sight to the reproduction of manual creation^[4].

Thus, the paradox of “reproducibility” in modern woodcut is not meant to break the logic of how art capital works, but rather to confront mainstream collectivism with an alternative collective. However, the social changes brought about by the war prevented modern woodcut from fully realizing this aim. The re-emergence of the modern woodcut style in the 1980s can be seen as a contemporary attempt to make a statement. From that point, modern woodcut has made its entry into the context of the contemporary art scene: on the one hand contemporary artists began to explore this printmaking technique; on the other hand, woodcut had to face up to the reality of competing on the art market by avoiding “reproducibility”. Nowadays, of course, woodcut prints are no longer the fastest way to disseminate images: given that the internet community is the main channel for the spread of information, the reproduction of images on the internet has become the most popular mode of expression. However, in the context of neoliberalism, it is even more difficult for the individual as an “homo economicus” to break the capital-network cluster. Is it still possible for woodcut to be the voice of our time?

Conclusion

The “reproducibility” of woodcut prints is not limited to the quantifiable aspect of extending communicative reach; rather, it is also a representation of salient features of modern society. It reflects the alienation of human beings by industrial production and, more importantly, it symbolises the gathering of “crowds”, thus drawing attention to the diversity of individuals behind the homogenous production of commodities. Meanwhile, “reproducibility” redefines the relationship between the

artist and the artwork. In the context of woodcut prints, the artist no longer holds dominance and the work is not just about the observations and thoughts of an exclusive individual, but more about discovering and assembling potential communities.

While participating in the publication of our zine, I found it inspiring to learn about more excellent contemporary woodcut creation outside of China. In this zine, we introduce self-organized woodcut groups from Malaysia, Korea, Taiwan and Japan, and try to explore woodcut as a method of collective and collaborative artistic creation. These woodcut groups, gathered across East and Southeast Asia, are recreating the collective in their own ways, and giving voice to the individual at the same time. In this way, inter-Asia woodcut prints are a continuation of the unfinished agenda of modern woodcut in the 1930s: reorganizing the collective to break down the dictatorial discourse of reality.

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為何合作？——自組織木刻集體的協作實踐

Why Do We Work Together? Collaborative Practice among Self-organised Woodcut Collectives in Asia

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前言

延續我在〈像謎團般存在——東亞跨地域文化行動的動態網絡〉(2019)^[1]中就亞洲各地的自組織木刻集體的梳理，本文嘗試從這實踐網絡的美學政治意涵作進一步探討。本文以「合作何為？」為問題意識，探討在這木刻網絡中，行動者以「協作」^[2]為核心的共同性，它的軌跡、社會脈絡及政治意義。

協作實踐的共同性

首先，我們得先從一個有關這網絡的「共同性」談起。如我在〈謎〉中描述，此一自組織木刻實踐的網絡有其異於主流藝術創作方式的變異。起始自印尼日惹的Taring Padi，其後影響至鄰近地區如沙巴的Pangrok Sulap，到東京A3BC，及後因「No Limit 2016」而延伸的港、台、中國大陸的木刻集體，他們各自對應的社會脈絡與行動方式雖不盡相同，但一個明顯的共同特徵是，他們的木刻版畫創作大都以強調集體而非個人的方式進行；創作者的邊界不固定，成果為集體所共享。對照主流藝術生產的處理，創作的成果歸屬於創作者本人，而且通常是以構思意念的創作者為依歸，即便作品的製作過程或包括更廣泛的參與，比如作品不是由創作者本人親手製作(如使用現成物或委托他人)，又或在作品的展示、流通過程中其實也包括很多不同工種的人員幫忙，但「光環」大都歸屬於創作者，其作品的價值與評價方式亦如是。「著作權」這一概念便為這些前設下的產物。這概念視創作意念本身為無形的財產，是個人的知識與創意的產物。這概念規限了作品的權利，包括其所有權、再生產、流通及至再詮釋的行為。此一概念亦衍生了有形無形的利益，影響創作者的實質收入與個人名譽。

然而，在自組織木刻社群的實踐中，這些個人化的設定卻是弔詭，又或值得質疑的。在這木刻社群的網絡中，即便部分成員本身是專業的藝術家，但創作成果始終歸於集體。假如作品的參與並不平均，但所謂協作的最基本的原則是，共

Preface

Following on my research into self-organized woodcut collectives across Asia (Lee, 2019)^[1], this article attempts to further explore the aesthetics and political implications of such collaborative practices. My exploration of this topic will be guided by the following question: why do we work together? I will investigate the commonality of collaborative practices in this network of woodcut collectives, its trajectory, social context, and political implications.

The Commonality of Collaborative Practice

First of all, let's start with the commonality underpinning this network. As previously described (Lee, 2019), this network of self-organized woodcut collectives takes its own subversive stance toward the mainstream art system. It started with Taring Padi in Yogyakarta, and then spread to neighbouring areas, through Pangrok Sulap in Sabah, A3BC in Tokyo, and then through woodcut collectives in Hong Kong, Taipei, Shanghai, Chengdu and Guangzhou after the No Limit Festival 2016. Their woodblock printmaking is conducted in a way that emphasizes the collective rather than the individual: the boundaries of the creator are not fixed and the results are shared collectively. This approach contrasts with mainstream art production, where the outcome of the creation belongs to the creator himself and is usually attributed to the creator who conceived the idea. Mainstream art tends to ignore the fact that the production process may include broader participation. Thus, if a creator uses found objects or commissions others, he will not exactly have made the work in question; equally, the display and circulation of a piece of work may actually depend on the help of many different types of personnel. Most of these functions get attributed to the creator; and it is to the creator that the establishment ascribes value, whether monetary or aesthetic. The concept of "authorship" is thus the product of these presuppositions. It views the creative idea itself as an intangible property — the product of one's knowledge and creativity. This concept limits the rights to a work, including its ownership, reproduction, circulation, and even

同的參與先於個人。因此，最終成品沒有專屬於某位個人成員。就此，比如「著作權」這一概念便不太適用。若視之為財產，它的存在是共享的，是一集體的成果，而非個人獨享。在這意義下，或許我們可視這種合作、聯合的創作方式，正是就著個人主義，又或當下主流以個人為單位的意識形態，透過集體生產層面來實現的一種「倒行逆施」。它的意義不只是景觀、姿態地提出挑戰，而是在某些根深蒂固的概念進行了翻轉，並以持續的（空間）生產和聯合建構它的政治意義。



A3BC於「No Limit 2016」期間的木刻工作坊
Woodcut workshop by A3BC during No Limit 2016
Courtesy: Ryock

協作實踐的軌跡

若我們要回答此一作為抵抗的共同性，首先需了解這些聯合背後的社會脈絡、歷史軌跡等因素，而不應將之視為某些浪漫化的偶然。我認為當中因素大概可分為兩類：第一類是「在地因素」，有關行動者身處的社會脈絡，協作的實踐在當中的歷史文化，一些因時間積累下來的因素。另一種是「跨地域因素」，它具跨地域的共時性，有關當下全球資本主義的制度和意識形態對藝術生產所構成的影響。比如新自由主義／金融資本主義對個體性的打造，這些問題如何推動了行動者以聯合協作的實踐作為回應。

先談「在地因素」。一條重要的軸線其實是木刻版畫過往在各地社會的「革命」形象。比如在陳韋綸在〈印尼藝術家集體「稻米獠牙」的左翼精神〉(2019)^[3]一文中，便有描述Taring Padi的成立與後蘇哈托政權的人民民主藝術路線構成的關係。而狩野愛的文章〈從限界藝術的觀點：木刻版畫的業餘主義〉(2020)^[4]則闡述日本戰後的木刻版畫運動的「業餘主義」與「限界藝術」的討論如何打破藝術家與大

the act of reinterpretation. This concept also gives rise to tangible and intangible interests that affect the real income and personal reputation of the creator.

However, in the practice of self-organized woodcut collectives, these assumptions about the primacy of the individual are paradoxical or questionable. Even if some of the members of a particular woodcut community within this network are professional artists themselves, the result of creation is always collective. While contributions may vary in terms of quality and quantity, the most basic principle of what it means to collaborate is that the community's participation precedes the individual. Therefore, the final product is not exclusive to any individual member. In this regard, the concept of "authorship" does not really apply. If we think of it as property, it is shared; and it is the result of a collective effort, not an individual's.

In this sense, perhaps we can see this kind of practice as a kind of subversive way of production through association, in opposition to the individualist attitude implicit in current ideology. It functions not only as a gesture of challenge to the mainstream, but also as a way to subvert certain deep-rooted concepts and to generate its political agency through continuous (spatial) production.

The Trajectory of Collaborative Practice

If we want to interrogate the commonality of resistance, we need to understand the social context and historical trajectory behind these alliances, rather than romanticize them as coincidences. The first consideration is the "local factor", which concerns the society in which the actors are located, the historical and cultural context in which the collaborative practice takes place, and the impetus that has been built up over time. The second consideration is the "translocal factor", which is syncretistic and which concerns the influence of the current ideology of global capitalism on art production. A case in point would be the creation of individuality by neoliberalism (also known as financial capitalism), which has pushed activists to respond with collaborative practices.

Let's start with the "local factor". An important axis has actually been the "revolutionary" images of woodblock prints in various societies in the past. For example, in "The Left-Wing Spirit of Indonesian Artist Collective Taring Padi" (2019)^[3], Chen Wei-Lun describes the relationship between the founding of Taring Padi and the formation of a "people's democratic" approach to art in the post-Suharto regime. Ai Kano's article "From the View of Marginal Art: Amateurism in Woodcut Printing" (2020)^[4] discusses how the notion of "amateurism" and "marginal art" in Japan's postwar woodblock printmaking movement can explain the way in which the boundaries between professional artists, amateurs, and the public have been broken, such that today's

眾／業餘者之間界線，讓今天的木刻協作實踐承傳到其精神。從傳統過渡至現代社會所留下的習俗文化亦構成一定的影響力量，例子見如吳君儀在〈自發協作或是社會動員？Gotong-royong的歷史語境及其政治〉^[5]一文中，就「gotong-royong」的分析。今天，在馬來群島，一些尚未全面都市化的鄉郊地區，gotong-royong這互惠互利的習俗仍存留在村民的生活，在Pangrok Sulap的訪談中，我們亦印證到這習俗對他們實踐的影響^[6]。

龐克與DIY (Do It Yourself)文化亦為重要的源流。此一因素在印尼的Taring Padi、Marjinal、沙巴的Pangrok Sulap、台北的愁城／印刻部及東京A3BC的行動話語中便十分顯著。這裡，所謂DIY並不單指對應科技或消費主義的「手作文化」(self-made culture) (因此請勿將Ikea為使貨物更便宜出售的DIY策略計算在內)，這脈絡下的DIY是指那承繼著六〇、七〇年代，西方的反文化運動傳統，主張透過協作、互助的實踐來建立自足生活，藉以抵制資本主義的消費文化和異化勞動，這在龐克的倫理觀中是一個相當重要的因素。



泊異非公民 *Play the Non-citizen Cards*, 2020
Courtesy: P&CD

collaborative woodblock practice can carry on its spirit. Another example is to be found in Krystie Ng's "Self-initiated Collaboration or Social Mobilization? The Historical Context of *Gotong-Royong* and its Politics" (2019)^[5]. Her analysis here shows how, in the rural areas of the Malay Archipelago that have not yet been fully urbanized, the custom of *gotong-royong* (a form of mutual aid) is still present in the lives of the villagers. The interview between Ng and Pangrok Sulap develops on how this custom has influenced this particular collective's practice.

Punk and Do-It-Yourself cultures are also important sources. Such discourses can be found in Taring Padi and Marjinal in Indonesia, Pangrok Sulap in Sabah, Trapped Citizen and Print & Carve Department in Taipei, and A3BC in Tokyo. In this context, DIY is not limited to the "handmade culture" that developed in response to technology or consumerism; and DIY is definitely much more than just a strategy co-opted by IKEA to lower production costs. Instead, DIY should also be linked to the practice of collaboration and mutual aid; it thus forms a part of the trajectory of the New Left and counterculture movements of the 1960s and 70s. DIY is a means of resisting the capitalist alienation of life, while also being an important factor in punk ethics.

Other local factors can relate to the tradition of social movements. Take Hong Kong as an example: here, the co-operative movement emerged in the mid-1990s and there has been a rich history of self-organized practice by artists. The spirit of community self-help, which is similar to the spirit of *gotong-royong*, is also very common on the neighbourhood level. In recent years, social movements in Hong Kong have become decentralized and diffuse and the amazing explosive power of popular initiative has been a manifestation of this linking power.

As for Mainland China, the relationship between woodblock prints and social movements also has a strong tradition. In the 1930s, the modern woodcut movement was actively promoted by Lu Xun and others, allowing creativity to break away from the limitations of traditional Chinese painting on the one hand and the aesthetics of individualism in Western painting on the other: there developed a pioneering, active intervention into social reality and a public-oriented creative space. Later on, the participants of the woodcut movement developed woodcut into a "popular art" in Yan'an, with the scholar Tang Xiaobing argue it as "a truly avant-garde movement"^[7].

The Variation and Paradox of Local Factors

However, all of these "local factors" have their own paradoxical complexities in their development. The tradition of *gotong-royong*, for example, was absorbed by the state apparatus in

另些在地因素，其實與在地的社會運動傳統有關。比如在香港，九〇年代中期開始出現的「合作社運動」，藝術家的自組織實踐亦一直有其豐富軌跡。近似gotong-royong的社群互助精神，在社區鄰里層面亦十分常見。近年在香港社會運動出現的去中心、無大台趨勢，民眾的自發性及其驚人的爆發力，正正是這種連結力的表現。

至於中國大陸，木刻版畫與社會運動亦有緊密的歷史傳統。在1930年代由魯迅等人積極推動的新興木刻運動，讓創作者走出傳統國畫的規限，也擺脫仿效西洋畫般從個人主義態度出發的美學，發展出別具先鋒性、積極介入社會現實創造空間。後來部分木刻運動的發起人從城市走到延安，並將木刻發展成以人民大眾為主體的「大眾文藝」，徹底揚棄現代主義的個人政治與消費邏輯，學者唐小兵更將其形容為「反現代的現代先鋒派文化運動」^[7]。

不過，以上的「在地因素」其實在其發展過程都有其弔詭的複雜性。比如gotong-royong的傳統在戰後的印尼便被為國家機器所吸納，並借此一概念作為組織民眾與鼓勵「自願」勞動的工具。在馬來西亞也出現相似情況，當殖民時期的中心化、威權統治權力被打破後，國家鼓勵社區層面、民眾自發由下而上的互助行為，以轉移社會內部因階級、族群分化等問題造成的尖銳矛盾。類似的「去政治化」情況不一定只出現在國家治理層面，群眾運動中的協作行動將不同立場的行動者連成一線，但其背後紛異的價值取向和目標等卻同時被掩蓋，於是聯合只能在某些短暫時刻中生效。另如中國大陸的木刻運動的先鋒性在其「大眾化」過程後，其政治意義亦面對被吸納消卻的問題。如李丁〈從「大眾化」到「去大眾化」：重新思考中國當代藝術語境的木刻創作〉^[8]一文所指，八〇年代改革開放後的市場經濟轉型，木刻創作面對藝術商品化的沖擊，原來作為「大眾文藝」的意義與市場運作邏輯相違背，其理想主義亦漸褪色。

因此，我們若要從在地因素了解自組織木刻實踐背後的一致性，我們還得將之比對更宏觀、歷時性、跨地域的政治經濟因素，特別是將資本、市場對藝術生產所構成的影響放作考慮。

新自由主義的生命政治及其治理

在這裡，自七〇年代全球金融體制的新一波發展，及其對個人、社會組織力的影響因素，一般稱為「新自由主義」，又或「金融資本主義」的出現，我認為是用作討論協作實踐之政治意涵的重要參考。

post-war Indonesia, where it was used as a tool to organize the people and encourage “voluntary” labor. Similarly, in Malaysia, when the centralized, authoritarian rule of the colonial period broke down, the state encouraged community-level, citizen-initiated, bottom-up acts of mutual aid to divert attention away from the sharp contradictions caused by class and ethnic divisions within society^[5]. The vanguard of the woodcut movement in Mainland China has also faced the problem of its political meaning being absorbed into the “mass” process. As Li Ding points out in her article “From ‘Popularization’ to ‘De-Popularization’: Rethinking Woodcarving in Contemporary Chinese Art Context”^[8], the transformation of the market economy after the reforms and opening up of the 1980s has resulted in woodcut facing the impact of art commercialization.

Therefore, if we want to understand the commonality underlying the practice of self-organized woodcut collectives through the lens of local factors, we have to compare it to more macro, historical, and trans-regional political and economic factors, especially the influence of capital and the market on art production.

The Bio-Politics of Neoliberalism

Since the 1970s, the global financial system has undergone a wave of development which has influenced the very organization of individuals and society. These developments have since come to be referred to as “neoliberalism” and “financial capitalism” and are, I believe, important references in discussing the political implications of collaborative practice.

First of all, the “neoliberalism” discussed here is not just an ideology or theory of capital and the operations of the free market; rather, it is also an imagination of the state-society-market relationship which affects the subjective constitution of the individual. For example, making the capital market more flexible through deregulation releases the potential for capital expansion; this is in turn accompanied by the weakening of social organizations, the erosion of the power of the state, and the commodification of social relations at different levels. Whereas capitalism in the past profited by “M-C-M” (money-commodity-money), neo-liberalism focuses on expansion by “M-M” (money-money). This has led to serious problems such as the destruction of the environment and the shrinking of the livelihood of the masses^[9].

The influence of neoliberalism does not only occur at the material and spatial level, but also produces a “biopolitics” that fits into the logic of its governance. Foucault (2008)^[10] argues that the operation of neoliberalism is not just a reciprocal exchange as conceived by Adam Smith, but a set of ideologies that rationalize values such as competition

首先，這裡所討論的「新自由主義」不單只是資本與自由市場運作的意識形態／理論，也是一種有關「國家－社會－市場」關係的想像，同時影響到個人的主體構成。比如讓資本市場更彈性化、解除管制的主張，以進一步釋放資本擴張的潛力；同時伴隨而來的是社會組織、國家力量的弱化，與及社會關係在不同層面的商品化。過往資本主義以「M-C-M'」（貨幣－商品－貨幣'），即「產業資本」為主的方式獲利，新自由主義則著重以「M-M'」（貨幣－貨幣'），以「金融資本」方式作為支配。從大衛·哈維的觀點，資本為了實現這種積累，便藉壟斷空間／土地以「掠奪性積累」（accumulation by dispossession）的方式擴張，造成土地環境破壞、基層生活空間萎縮等嚴重問題^[9]。另一方面，虛擬的金融資本運作亦影響社會關係的再生產，利潤邏輯進一步滲透到非物質勞動與日常生活，如消費、服務、文化產業等場域^[10]。

是以，「新自由主義」的影響不單發生在物質的空間層面，同時也在建構配合其治理邏輯的「生命政治」。傅柯（2008）^[11]認為，「新自由主義」的運作並不只是亞當·史密斯所假設的（公平、理性的）對等交換，而是一套將競爭、利潤最大化等價值觀合理化的意識形態；在此，人們亦把自我想像成自由市場下的競爭單位，透過「自我企業化」（entrepreneur of the self），打造進取、高效率、自我管理、並以個人利益為行動目標的「經濟人」（homo economicus）^[12]。同時，非功利的協作關係漸漸由競爭取代，勞動／行動的價值在資本市場的誘因下進一步異化；但這不止是馬克思所描述在勞動關係層面的異化，而是將社會集體的關係商品化後，碎片式的異化，在日常生活中滲透到人們每時每刻的感性經驗中。

吊詭的是，新自由主義意識形態的運作不再只依賴威權、命令式的規訓，而是以個人的利益、慾望等作為驅力，讓社會「自發地」維持，藉此掩藏背後的暴力與剝削關係。桑內特（Richard Sennett, 1998）^[13]就著「新資本主義」／後福特主義時代的描寫，勾勒到此一生命治理的過程。若過往僱主期望的是工人如機器般忠誠、穩定的生產，今天的新型工作模式更著重要求人們有創意地隨機應變，最好能提供彈性的工作時間和地點；管理的方式也不只是層級式下達命令，而是讓員工（自發地）組織起來，以團隊形式完成工作，以進一步以自我剝削的方式提升生產力。於是，主動參與、責任和合作精神等漸漸成為員工界定自身價值的標準，在餘閒時人們還需時刻保持自我要求，改善形象，不斷進修來增值自己。與此同時，穩定的工作漸漸消失，人們（自覺或不自覺地）被迫成為零散工作者，伴隨對不穩定前景的焦慮。

韓炳哲（Byung-chul Han）延續傅柯的批判，指出當代社會正從規訓社會轉型至「功績社會」。若前者依靠可以／不可

and profit maximization. We thus witness the creation of an aggressive, efficient, self-managed “homo economicus”, whose ultimate goal is personal gain. At the same time, non-utilitarian cooperative relationships are replaced by competition, and the value of labor or action is further alienated by the inducement of the capital market. However, this is not just the alienation of relationships at the level of labor as described by Marx, but also the alienation of the social collective relationship after it has been commodified and cut into pieces — neoliberalism permeates people’s experiences at every moment of their lives.

Paradoxically, this ideology is not command-driven, but rather “spontaneously” maintained by individual interests and desires in order to conceal the underlying relationship of violence and exploitation. Richard Sennett’s (1998)^[12] depiction of the “new capitalism” or post-Fordist era outlines this process of how governance operates. Whereas in the past, employers expected loyalty and stability in production, today’s work model emphasizes the need for employees to respond creatively and randomly, preferably with flexible working hours and locations; the management style is not just hierarchical and authoritarian, but allows employees to organize themselves spontaneously and work as a team to further increase productivity and thus advance through self-exploitation. As a result, initiative, responsibility and cooperation have become the criteria for defining one’s own value. In their leisure time, people are still expected to maintain their self-improvement, improve their image, and pursue further education to enhance their prospects. At the same time, stable jobs are disappearing and some people are being forced (whether consciously or unconsciously) to become freelancers, a career shift which is inevitably accompanied by anxieties about the future.

Then there are the many paradoxical phenomena that arise from collisions between the collective and the individual, between cooperation and self-organization. The loss of traditional social organization and collectivism has gone hand in hand with the increasing fragmentation and atomization of the individual in society. We have witnessed the replacement of the relationship of trust between working partners by an alienated competitive network; yet we are also meant to affirm our unique individuality and pursue self-actualization. Human relationships have become based on the best interests of the individual, rather than on social relations or ideologies that have accumulated over time. These changes are, on the one hand, a source of personal liberation but, on the other hand, a source of violence through dominance. At the same time, conflicts are concealed even more, the rich-poor division in society gets worse, and exploitation penetrates further into the details of life. This all happens while the conflicts are packaged as personal responsibility rather than problems with the social system — apparently solutions can only start from microscopic changes in one’s own life!

以，應該／不應該的命令來維持，後者考慮卻是「我能夠／不能夠？」的自我提問。它要求的是每個人主動自發，心甘情願地追求績效，於是人們強迫自己過度勞動，自我剝削的情況愈加嚴重，但卻無處申訴，因為我們既是受害者，又是自己的剝削者。此一強調追求個人績效的問題，甯應斌、何春蕤(2012)稱為「現代性的黑暗面」，它使個人的情感愈來愈受到關注，人們愈來愈難擺脫情緒的支配，出現更多不同方式的自我療癒，而情緒病卻不減反增。

於是，在集體與個人、聯合與自發之間，出現諸種弔詭的現象：一面是傳統的社會組織與集體主義的失落，另一面是在社會中愈加分裂的原子化個體；一面是伙伴的信任關係由異化的競爭網絡取代，另一面是追求獨特個性的慾望主體。人與人的關係以最大利益的假設作為依歸，而不再是隨時間積累的社會關係或理念。這些變化一面是弔詭的個人解放，另一面卻是另些支配力量的強化。與此同時，矛盾在進一步在碎裂的感受中被掩蓋，社會的貧富分化愈演愈烈，剝削更細緻地滲透到生活細節，然而，以上問題卻都被包裝成個人責任，而非社會制度的問題，解決方法也只能微觀地從改變自己生活開始...

此一矛盾現象，在齊澤克的想法，正是意識形態所建構的「幻象」(fantasy)^[14]。它的虛假恰恰是因為人們的「視而不見」，而這「視而不見」又同時支撐著整套系統的合理性。人們並非不知道問題所在，或主動作出否定，而是處於「我知道，但還是...」的無能處境^[15]。這裡，所謂「對抗」亦變得異常弔詭，人們都在熱衷地行動，事實卻又無法改變什麼。隨著冷戰結束，社會主義陣營的倒台，對抗資本主義變成一種「沒有政治的政治」，對抗從階級的矛盾轉移到多元的文化政治上，而資本主義、自由市場、競爭邏輯等體制問題卻存而不論；有些行動者還會刻意避開左翼、資本主義等字眼，把對抗限制在微觀、扁平化的行動，而非針對生產關係的批判或改造。如齊澤克便曾批評六八學運的反結構主張事實上沒法撼動資本主義，其修辭今天更被吸納轉化為另一種新的控制，間接地強化它的運作。

協作實踐的多重政治

因此，在這些弔詭的脈絡下，究竟自組織協作實踐的政治意義為何？它是否在針對資本主義的壓迫關係上帶來顛覆？還是圍爐取暖的「小確幸」？若協作的確是構成某種將競爭邏輯翻轉的可能性，它可如何積累？條件為何？藉此逃避掉進新自由主義的個人性弔詭陷阱又是否可能？這些問題在當代漸漸失去政治定向的處境，我認為特別重要。

This paradox is, in Slavoj Žižek's view, an ideologically constructed "fantasy"(1989)^[15]. It is false precisely because people believe in it and this falsehood underpins the rationality of the whole system. People are not unaware of the contradiction, nor do they actively deny it; instead, they are caught in the helplessness/incompetence of "I know, but still...". Here, the so called "confrontation" has also become extremely paradoxical. With the end of the Cold War and the fall of the socialist camp, political confrontation against capitalism has become a kind of "politics without politics", shifting the focus onto diverse cultural issues, but seldom or never raising doubts about macro issues such as capitalism, the free market, and the logic of competition^[17]. This constitutes a daily act of pacification, as if one day the people will wake up and suddenly capitalism will disappear.

The Multiple Political Dimensions of Collaborative Practice

Under these paradoxical circumstances, what is the significance of collaborative self-organization as a practice? Does it really bring about a subversion in the very relations of oppression against capitalism? What is the political energy that can be built up? And is it possible to escape into the paradoxical trap of neoliberalism? I think these issues are particularly important at a time when we are losing our political orientation.

In fact, the politics that embodies collaborative practice may take two directions: one is "realpolitik" and the other is "ethical". These two dimensions have different effects in different contexts and we need to interrogate them over and over again to determine the political meaning of our actions. First of all, "realpolitik cooperation" takes realistic goals as the paramount consideration, so the means by which the process achieves its goals is relatively unimportant. It is in fact a (temporary) joint effort to solve a problem, driven by a common interest or a strong sense of hatred towards the enemy. Realpolitik focuses on changes in actual outcomes, on specific goals, and on clear enemies. Behind this logic is a rational calculation, not so much of a win-win situation for the good of all, but rather of a mutual exploitation of each other's needs. In political movements, "realpolitik cooperation" is a process of "articulation"^[19] in which the forces of confrontation are exerted outwardly after the definition of a common body — a process which Ernesto Laclau describes as an operation of populist politics.

"Ethical cooperation" is an opposing dimension within the heterogeneous politics of collaborative practice. "Ethical cooperation" is more concerned with the process of realizing values than with achieving realistic goals. If realpolitik is

在這裡，或我們可先對協作的政治保持距離，不應視之為對抗本身，而是從不同維度審視其意義。例如，協作實踐可能具有兩種可能性，一種是「現實政治的」，另一種是「倫理的」。「現實政治的協作」以現實的目標為最高考量，並在某些共同利益或同仇敵愾的情感驅使下，（短暫地）聯手解決某事情。在政治運動的操作中，「現實政治協作」是在共同體的邊界獲得界定後，向外施展對抗的行動。就如拉克勞（Ernesto Laclau）描述民粹政治的構成機制，它是一種將訴求「接合」（articulation）的過程。現實政治著重實際結果，有具體的目標，明確的敵人^[16]。

「倫理協作」是另一種對立的維度，是「異議」的政治。相對於現實目標，「倫理協作」更重視的是價值的體現。若現實政治是辯證的，透過互相說服來建立臨時聯合陣線，「倫理協作」重視溝通對話和創造長遠的理解。現實政治強調個體的連線與聯合，但卻忽視因「劃界」而造成的暴力。而「倫理協作」重視的是從共同體內部取消支配關係，及至藉此建立共同體之間的連結。現實政治視個人為分裂的主體，因此其行動其實並不否定競爭邏輯，聯合只是達成目標的手段，最終它反而強化現存的意識型態；「倫理合作」卻不然，借柄谷行人引述康德的觀點，倫理主體徹底遵行「不只把他人視為手段，同時也將他人視為目的」來對待^[17]。「倫理合作」不只為現實目標負責，也為共同體內部和外部的所有人負責。

不過，以上兩種維度，其實都不能忽視背後在推動事情的意識形態。如前述，兩種合作也可能不自覺地強化新自由主義的治理，前者容易不自覺加強劃界的暴力，後者常忽略宏觀體制，如階級和意識形態的問題。但無論如何，關鍵其實是實踐者所面對的處境，對抗的對象等，特別是怎樣從生產關係上提出翻轉。今天，新自由主義的意識形態滲透到生命的每時每刻，合作的政治恰恰需要重奪時間和空間，這有現實政治的維度，同時亦是一種倫理政治。

或許，今天迫切的其實是如何實踐這種「超越的」合作政治：重視的不單是手段，也強調目標；它透過自我管理達至成員的平等相待，也能現實地介入社會經濟，讓政治空間持續擴大。比如在「著作權」這事情上，木刻社群的實踐翻轉了公／私之間的邊界，挑戰資本主義的私有權概念，同時，此一翻轉並不能只是姿態，它應落實到持續的（物質）生產。正正是此一「超越的」建構，社會空間的改變才能落實，並把真實的對抗與矛盾帶回政治當中，顛覆新自由主義的運作邏輯。

dialectical in the way it builds temporary united fronts through mutual persuasion, then ethical cooperation emphasizes communication and dialogue and the creation of long-term understanding. Whereas realpolitik emphasizes the connection and bonding of individuals but ignores the violence that results from “demarcation”, ethical cooperation emphasizes the removal of dominant relationships from within the community and the creation of bonds between communities. Realpolitik treats the individual as a divided subject and therefore does not deny the logic of competition. Ethical cooperation takes responsibility not only of the realistic goal, but also of all the people inside and outside the community.

In this case, we find artists, activists, and the marginalized joining together in a practice that responds to social conflicts, thereby creating a collective by way of woodcuts. This is in fact an “ethical” rather than a “realpolitik” collaboration. It responds to the problem of alienation created by capitalism and it is through “ethical” cooperation that activists reconstruct heterogeneous social relationships, transforming competition into collaboration and individualism into collectivism.

However, “ethical cooperation” sometimes has its limits. For example, it is possible for activists to ignore macro-structural issues, such as by neglecting to position their practice in terms of class and ideological critique. If this happens, they can easily be absorbed into the logic of neoliberalism and unconsciously strengthen its governance. There is a danger in placing too much emphasis on the process of realising values and too little on the critical goals of society as a whole. This can only be a form of utopianism that can only occur under certain conditions and whose power is relatively limited.

Perhaps what is most urgent today is to figure out how to practice this kind of “transcendental” collaborative politics — not just in terms of identifying the means, but also in terms of setting the goals. Through self-management and achieving equality among the members, this sort of politics might also need to realistically intervene in the socio-economic situation and allow the political space to continue to expand. For example, woodcut collectives’ stance towards “authorship” is a reversal in that it blurs the boundary between public and private and challenges the capitalist notion of private ownership. This reversal is not just a gesture, but also a continuous (material) production. It is precisely this “transcendental” construction that allows the transformation of social space to take place, bringing real confrontations and contradictions back into politics and subverting the logic of neoliberalism.

- [1] 李俊峰.2019.〈像謎團般存在——東亞跨地域文化行動的動態網絡〉。《亞際自組織版畫串連圖繪》。
Lee Chun Fung. 2019. “To Exist Like a Mystery”: The Dynamic of Trans-local Cultural Activism Network in East Asia”, *Mapping on the Development of Self-Organised Woodcut Collectives in Inter-Asian Context (1990s-2010s)*.
- [2] 就合作和協作的翻譯,合作通常翻譯為cooperation,而協作譯collaboration。不過,兩者其實只有些微分別,如前者通常指稱較具明確規範的情況,後者則較鬆散、強調成員的自發性。但在中文裡,合作和協作意思其實分別不大,因此本文在使用這兩字時並無特別指稱。
- [3] 陳韋倫. 2019. 〈印尼藝術家集體「稻米獠牙」的左翼精神〉。《亞際自組織版畫串連圖繪》。
Chen Wei-Lun. 2019. “The Left-Wing Spirit of the Indonesian Artist Collective Taring Padi”. *Mapping on the Development of Self-Organised Woodcut Collectives in Inter-Asian Context (1990s-2010s)*.
- [4] 雖然文章中,狩野愛認為A3BC並沒有直接受到無產階級藝術運動的影響,但如「限界藝術」和「業餘主義」的觀念對今天的藝術實踐仍然留有影響。見:狩野愛. 2020.〈從限界藝術的觀點:木刻版畫的業餘主義〉。《亞際自組織木刻版畫圖繪II》。
Ai Kano. 2020. “Amateurism of Woodblock Printing through the Lens of Marginal Art”. *Inter-Asia Self-organised Woodcut Collectives Mapping Series II: Collaboration, Authorship and Capital*.
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Krystie Ng. 2019. “Self-initiated Collaboration or Social Mobilisation? The Historical Context of Gotong-Royong and its Politics”. *Mapping on the Development of Self-Organised Woodcut Collectives in Inter-Asian Context (1990s-2010s)*.
- [6] 吳君儀. 2020.〈集體創作、社區服務與藝術家聲譽之交匯:訪談「龐克搖滾舍」〉。《亞際自組織木刻實踐圖繪 II:集體協作、著作權與資本》。

- [7] 如Taring Padi,Marjinal同樣有創作龐克音樂,Pangrok Sulap,愁城/印刻部及東京的A3BC亦受到龐克文化的影響。
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- [9] 李丁.2019.從「大眾化」到「去大眾化」:重新思考中國當代藝術語境的木刻創作。《亞際自組織版畫串連圖繪》。
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- [11] Michel Foucault. 2008. *The Birth of Biopolitics: Lectures at the Collège de France, 1978-1979*. New York: Palgrave MacMillan.
- [12] 「它本身就是企業家,自身就是自己的資本,自己就是自己的生產者。」同上. pp.225.
- [13] Richard Sennett. 1998. *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism*. New York: W.W. Norton and Company.
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Slavoj Žižek.1989.*The Sublime Object of Ideology*. London: Verso.
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巴黎高等美術學院舉辦的「鬥爭意象」,回顧1968-1974年法國68學運期間的海報
Posters of May 68 Paris uprisings are shown as part of the “Images en lutte” exhibition at Paris’s Beaux-Arts
Courtesy: RFI

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從「限界藝術」的觀點：木刻版畫的業餘主義

Amateurism of Woodblock Printing through the Lens of Marginal Art

前言：木刻版畫的大眾化

本文主要探討木刻版畫創作中的「業餘主義」。藉由鶴見俊輔提出的藝術分析框架——「限界藝術」的觀點，「業餘主義」是一個理解日本從現代到當代時期木刻版畫發展的鍵，並且不能將之從木刻版畫創作中分離開來。本文首先試圖勾勒戰前和戰後日本木刻版畫對業餘者的傳播及其歷史背景。其次，將介紹限界藝術這概念在業餘木刻版畫文化裡的討論，然後指出業餘和專業木刻這兩個藝術創作的場域。最後，這將提議業餘主義是「參與式藝術」(Participatory Art)或「社會介入型藝術」(Socially Engaged Art)的一個評估點。

藝術的概念在20世紀初期傳入日本，而印刷最初只理解為運用在大眾媒體的複製和大規模的生產技術。然而，後來被視為具有較高藝術價值的個人藝術表現形式的「創作版畫」得以建立，並與「複製版畫」清楚區分開來。

同時，專業的木刻藝術家為戰前和戰後日本的木刻藝術大眾化作出了貢獻。左翼的木刻版畫家組成了一個名為「新版畫集團」的木版畫藝術集體，這是無產階級藝術運動的一部分，他們進行戶外展覽，並出售廉價的小型木版畫。與「日本版畫協會」^[1]的立場相比，他們示範了版畫的多種可能性、傳播力和讓木刻版畫藝術大眾化的潛力。小野忠重 (Tadashige Ono)、武藤六郎 (Rokuro Muto)、飯野農夫也 (Nobuya Iino)、鈴木賢二 (Kenji Suzuki) 等人也參加了運動。然而，較低的藝術品質、大量生產、廉價出售的做法在內部亦引起分歧。最終，當他們的集體創作的作品被拒絕參與「日本版畫協會」舉辦的展覽後，他們便解散了。從那時起，現代藝術的表現和藝術的大眾化成了木刻版畫家在藝術追求上的兩難取捨。

同期的另一項重要活動是魯迅邀請內山嘉吉 (Kakitsu Uchiyama) 老師到上海，並主持了一個木刻工作坊。是次工作坊的一些參與者後來成了中國木刻版畫運動的杰出藝術家，並成就了真正的革命^[2]。後來，中國的木刻運動對日本的木刻藝術家亦產生了很大的影響。他們開始為工人和兒童組織講座和木版畫藝術研討會。上野誠 (Makoto Ueno)、

Introduction: The Popularization of Woodblock Printing

This paper explores amateurism as it applies to the production of woodblock printing. Given the perspective of marginal art, which is a framework of arts suggested by Shunsuke Tsurumi (1922-2015), amateurism is the key to understanding woodblock arts from modern to contemporary periods in Japan. This paper firstly tries to delineate the historical context of the pre- and post-war spread of woodblock arts among amateurs in Japan. Secondly, it introduces the notion of marginal art with reference to the amateur culture of woodblock arts; amateur and professional woodblock arts scenes are then considered. Finally, this paper will suggest that amateurism is the inflection point that leads to participatory or socially-engaged art and may be applied as a way to evaluate current woodblock arts collectives.

At the beginning of the 20th century, the notion of modern art was imported to Japan from western countries. Printing work originally emerged as a form of mass media (such as in newspapers) as well as popular art goods (such as Ukiyoe), both of which utilized its property of mass production and reproduction. On the other hand, creative printing (創作版畫) was established as high art that placed value on the individual artist's expression and that was an extension of painting, while being carefully distinguished from multiple prints such as craft products (複製版畫).

At the same time, professional woodblock artists contributed to the popularization of woodblock arts in pre- and post-war Japan. Left-wing woodblock artists formed a woodblock arts group in 1932 called the New Woodblock Printing Group (新版畫集團) which was a part of the proletarian art movement, conducting outdoor exhibitions and selling small and cheap woodblock arts. They demonstrated the potential of reproduction, diffusion and popularization where it came to woodblock printing, in contrast to the position of the Institute of Woodblock Printing in Japan (日本版畫協會^[1]). Tadashige Ono, Rokuro Muto, and others also participated in the movement. However, variable art quality, mass production, and cheap pricing caused internal tensions. Ultimately the group was disbanded when their collaborative work was rejected for a show run by the Institute of Woodblock Printing in Japan. The divergence of modern artistic expression and popularization became an issue for woodblock artists from this time.

鈴木賢二、大田耕士(Kouji Ohta)、飯野農夫(Nobuya Iino)、新居廣治(Hiroharu Nii)等人於1949年成立了「日本版畫協會」^[3]。在「工人木刻俱樂部」這活動中，專業藝術家們在工人的午餐或休息時間於他們的工作場所外教授木刻版畫，並讓其廣泛傳播。通過藝術家們的努力，業餘的大眾成為了木刻藝術的創作者。

另一種嘗試是，有一個名為「押仁太」(Osunita)的木版畫藝術集體將各種各樣的人介紹給他們的項目^[4]。例如大山茂雄(Shigeo Ohyama)、鈴木賢二、新居廣治、滝平次郎(Heijiro Taki)於1950年成立其集體。他們以合作的方式創作木刻版畫的繪本書，其成員的背景不僅包括藝術家，也有攝影師、小說家、音樂家和工人。他們的活動一直到1953年仍在繼續，儘管其完整的活動狀況仍待考掘。此後不久，木刻運動變成了一種社會與藝術的運動，讓大眾在日常生活彰顯個性。

後來，木刻版畫便被納入到學校課程的美術課中^[5]。前面提到的大田耕士從中國回來後便致力促進木刻版畫的兒童教育，並成立了「教育版畫協會」^[6]。木刻版畫於是在1958年納入到小學藝術教育的課程指南。通過這種方式，木刻版畫已滲透到日常生活中^[7]。

作為限界藝術的木刻版畫

在研究人們日常生活中出現的木刻藝術時，限界藝術的概念將引發有關主流藝術史和學術研究應否僅研究由專業藝術家，還是也應包括業餘藝術家的問題。鶴見俊輔(Shunsuke Tsurumi)是日本的哲學家、評論家和研究大眾文化的歷史學家，並在1967年提出了「限界藝術論」^[8]。鶴見將藝術形式分為三類。第一類是由專業藝術家為專業的藝術觀眾製作的「純粹藝術」，第二類是由專業藝術家為業餘觀眾製作的「大眾藝術」，而第三類是由業餘者為業餘觀眾製作的「限界藝術」。鶴見解釋說，限界藝術源於人們的日常生活，例如行為、說話方式、傳統節日、舞會、模仿歌、日本擲骰子遊戲等。此外，鶴見指出，純粹藝術和大眾藝術其實都是來自限界藝術，而且限界藝術是跨學科的。

限界藝術的形式不顯眼，屬於其他活動形式，而不是藝術的形式。由於這種特殊的立場，限界藝術能被理解為與政治、工作、家庭生活、教育和宗教相關(第38頁)。

簡而言之，限界藝術是在不脫離藝術本身的情況下介入其他領域的社會實踐。這意味著限界藝術既不完全成為藝術的代表，也不成為政治或社會的工具。

對於鶴見而言，限界藝術是由業餘者創造的藝術，而不是成為專業藝術家，而由業餘者積極參與創作的任何藝術都是限界藝術(第16頁)。將這種分類應用於木刻版畫上，創意版畫便是純粹藝術，浮世繪是大眾藝術，而由工人和兒

Another important event took place around the same period when Lu Xun invited Kakitsu Uchiyama to Shanghai to lead a woodblock workshop. Some of the participants in this workshop emerged as outstanding woodblock artists and the Chinese woodblock movement became a real revolution that was accessible to the masses^[2]. Later, this Chinese woodblock movement had a great influence on Japanese woodblock artists, who started organizing lectures and woodblock art workshops for labourers and children. Makoto Ueno, Kenji Suzuki, Koushi Ohta, Nobuya Iino, Hiroharu Nii, and others founded *Nihon Hanga Undou Kyoukai* (Institution for Japanese Woodcut Movement) in 1949^[3]. Woodblock arts were spread by way of lunchtime workplace activities (版画サークル) during which professional artists instructed labourers. Through artists' endeavors, amateur citizens became players in the woodblock arts.

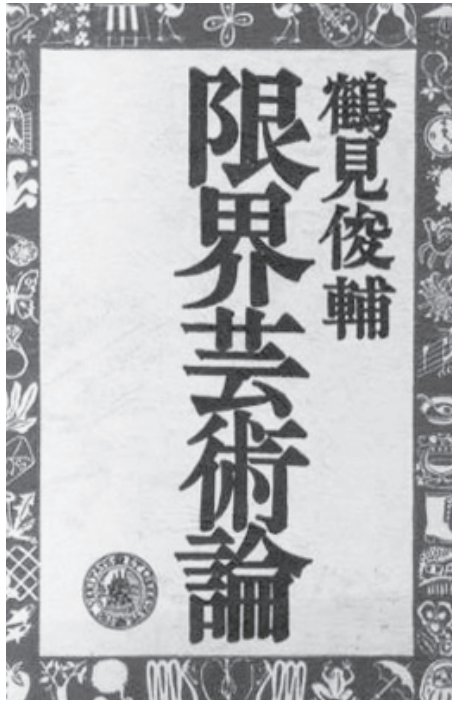
Another inroad was made by a woodblock art collective called Osunita (押仁太) which introduced diverse people to their project^[4]. Shigeo Ohyama, Kenji Suzuki, Hiroharu Nii, and Heijiro Taki founded the collective in 1950. The membership included not only an artist, but also a photographer, a novelist, a musician, and labourers. This diverse group worked collaboratively to create picture books using woodblock techniques. Their activity lasted until 1953 although the whole picture has not yet been brought to light. Soon after, the woodblock movement became a social and art movement that enabled ordinary citizens to express themselves and their lives.

Woodblock printing was then adopted in art classes and by the school curriculum. Koushi Ohta promoted the introduction of woodblock printing to education after coming back from China and formed the Institute of



1947年，內山嘉吉、飯野農夫、小野忠重和鈴木賢二等人，在茨城縣的大子小學主持木刻工作坊。Kakitsu Uchiyama, Nobuya Iino, Tadashige Ono and Kenji Suzuki etc. organized the woodblock workshop in Daigo Elementary School in Ibaraki prefecture in 1947. Photo by Li Ping-fan from "Scream in the field, Nobuya Iino and Okukuji woodcut association document collection". 2012, p.147.

童製作的木版畫便可被視為限界藝術。另一方面，鶴見介紹了一位著名作家宮澤賢治(Kenji Miyazawa)，他將限界藝術定義為每個人對其處境進行的單獨改革，以滿足其最初的願望(第70頁)。限界藝術並不是將生產者和受眾分開的東西，它創造一種將固有的生活方式和藝術「限界化」的過程。



鶴見俊輔，(1967)，《限界藝術論》，勁草書房
Shunsuke Tsurumi (1967), *Studies of Marginal Art*, Keiso shobo

木刻藝術集體的當代限界藝術

如前所述，在歷史上日本文化對木刻藝術很熟悉：講座、工作坊、木刻藝術小組，藝術家和業餘者都共同擴大了在限界藝術中的木刻版畫領域。縱觀當今的當代藝術界，業餘者的參與已成為藝術項目中的一種常見方式，尤其是自1990年代起社會參與藝術中，後者將物質／代表性的藝術品徹底改變為非物質／交流性的藝術項目。我們看到藝術集體和社會實踐(所謂的「藝術行動主義」)以類似的方式增長。正如馬克·費舍爾(Mark Fisher)在《資本主義的現實主義》(2009)中指出的那樣，在新自由主義和後福特主義社下，「想像世界的終結比資本主義的終結還要容易得多」，從這個意義上而言，全球藝術界並沒有所謂「另類的」藝術生產和消費方式。溝通、參與、團結、行動主義以及任何非物質的東西都可被吸納進藝術市場。然而，若我們將業餘者的藝術生產亦納入藝術評估的視野，那又會怎樣？難道這只是一種嗜好？休閒？個人的事情？

Education for Woodblock Prints (教育版画協會)^[6]. Woodblock printing appeared in course guidelines for art education in elementary schools in 1958^[7]. In this way, woodblock printing steadily diffused into ordinary life.

Woodblock Printing as 'Marginal Art'

When studying the woodblock arts that emerge from people's everyday lives, the notion of 'Marginal Art' will raise questions about whether major art history and academic research should focus solely on professional artists or whether it should also include amateur artists. Shunsuke Tsurumi is a Japanese philosopher, critic, and historian of popular culture who proposed the Marginal Art theory in 1967. Tsurumi classifies art forms into three categories: pure art (純粹芸術) produced by professional artists for expert audiences, popular art (大眾芸術) produced by professional artists for non-specialist audiences, and marginal art (限界芸術) produced by amateurs for non-specialist audiences. Tsurumi explains that marginal art is generated from elements of people's ordinary lives such as patterns of behaviour, a way of speaking, a local festival, bon dance, a parody of a song, a Japanese game of dice, and so on. Furthermore, Tsurumi points out that pure art and popular art come from marginal art and that marginal art is interdisciplinary. Tsurumi explains as follows:

The form of marginal art is inconspicuous that is belonged to other forms of activities rather than the form of art. Due to this peculiar position, marginal art should be considered in relation to politics, work, family life, education, and religion (p.38)^[9].

In a nutshell, marginal art is the social practice of intervening in other fields without being detached from art itself. This means that marginal art is not just an aesthetic representation and is more than just a political or social tool.

For Tsurumi, marginal art is art created by amateurs as opposed to professional artists, and any art that amateurs actively engage in is marginal art^[10]. Applying this classification to woodblock prints, creative prints are pure art, Ukiyoe is popular art, and woodblock prints made by workers and children can be considered as marginal art. Another perspective arises when Tsurumi refers to noted writer Kenji Miyazawa's work and defines marginal art as an individual's reformation of a situation to satisfy his or her original aspiration^[11]. Marginal art is something that does not separate producer and audiences, but is intrinsic in the reorientation of a way of life and art towards the "marginal".

The Contemporary Marginal Art of Woodblock Art Collectives

As previously mentioned, woodblock arts have long been a part of Japanese culture: lectures, workshops, woodblock art circles, along with the practices of both artists and amateurs have all contributed to expanding the field of woodblock prints in marginal arts. On the contemporary art

回到主題上，當前的木刻藝術集體更喜歡與業餘者進行工作坊和合作項目。那麼，如今的木刻藝術集體中的業餘精神和專業精神有何區別？讓我們來看看名為A3BC(反戰、反核和藝術版畫集體，Anti-War, Anti-Nuclear, and Arts Block-print Collective)的木刻藝術集體，他們正代表限界木刻藝術的業餘主義，與專業人士的純藝術木刻創作進行比較^[9]。藝術集體的一些特徵如下：

- 具有集體身份，可以與其他成員分享藝術／社會價值
- 匿名的展示(取決於不同集體)
- 具有與社會和藝術界大多數人相對應的先鋒派和/或行動主義的態度
- 屬於合作性／參與性的藝術實踐或項目
- 鬆散的聯繫和非層級的組織方式(取決於每個集體)
- 以獨立方式組織藝術項目、展覽、演講、活動、藝術教育或社會行動(取決於不同集體)
- 成員由藝術家、專業藝術家或業餘者混合組成

由於藝術集體的變化很多，因此幾乎不可能為「藝術集體」作出嚴格定義，而A3BC大致符合以上條件。

A3BC是一個木刻版畫藝術集體，由一個以合作方式創作反戰和反核問題為主題的木版畫小組開始。成田圭祐(Keisuke Narita)於2004年開始經營「不規則節奏庇護所」(Irregular Rhythm Asylum, IRA)資訊站，以為各地受到DIY文化所啟發的無政府主義龐克的小誌和商品提供交流。他為A3BC的日常活動提供了空間，這也影響了A3BC的網絡。這網絡是包括IRA在內的一眾自治空間，他們基於共享的DIY文化價值，以及視之為逃脫於新自由主義消費主義，在所處的鄰里中建立另一種生活方式的社區。如李俊峰在討論「No Limit 2016」的文章中所言，素人之亂、氣流舍、Café Lavanderia、Kakekomi-tei和IRA之間，彼此共享對社會、政治和經濟問題上的相近理念(詳見李俊峰2019)^[10]。而且許多在這個網絡中的日本和國外參與者和訪客都在當時參加了A3BC的恆常活動。

然後，就著那些恆常的參與者，除了過去個別的少數外，幾乎所有參與者其實都從未受過專業的藝術訓練。作為A3BC的恆常參與者之一，我也幾乎沒有聽說過有人曾討論過如何打進藝術世界的計劃，例如以那些獎項、雙年展或三年展、駐場計劃等作為目標，以獲得作為藝術集體的評價。實際上，即使A3BC也曾參與過在美術館、del' Art Brut和原爆之圖丸木美術館的展覽，A3BC本身也不屬於任何藝術機構和畫廊，而且這些空間都是展示限界藝術的傑出場所。因此，到目前為止，A3BC與藝術市場和藝術世界沒有緊密的聯繫。例如，當A3BC組織工作坊時，會有一些專業藝術家和藝術專業人士來參觀。即使有些人既屬於當代藝術界，也屬於DIY文化界。最終，某些藝術活動和藝術品是否可以被視為「藝術品」，取決於誰是觀眾，誰是參與者。如果觀眾和參與者中有藝術評論家、策展人和藝術專業人

scene today, amateur participation has become widespread, especially in socially-engaged arts from the 1990s. This has drastically shifted the emphasis from material/representational artworks to immaterial/communicative art projects. We have seen a similar growth of art collectives, and social practices which have been discussed under the term “art activism”. As Mark Fisher notes in *Capitalist Realism* (2009), “it’s easier to imagine the end of the world than the end of capitalism” — there is no escape from the cycle of production and consumption within the global art scene. The conditions of a neoliberal and post-Fordist society mean that communication, participation, solidarity, activism, and almost anything else become immaterial artworks for the art market. However, what happens when we consider the artistic production of amateurs outside of this capitalist context? Is it just a hobby? A pastime? A private pursuit?

Be that as it may, current woodblock art collectives prefer to carry out workshops and collaborative projects with amateurs. So what is the difference between amateurism and professionalism when it comes to woodblock art collectives these days? Let’s take the woodblock art collective called A3BC (Anti-War, Anti-Nuclear, and Arts of Block-print Collective) as a representation of amateurism viewed through the lens of marginal arts and also as a comparison with pure arts by woodblock artists^[12]. Some characteristics of art collectives are as follows:

Having a collective identity to share artistic or social values with other members:

- Maintaining anonymous representation (depending on each collective)
- Being in the vanguard and/or pursuing activism which questions orthodoxies in society and the art world
- Encouraging collaboration and/or community participation in art practices or projects
- Opting for a loose and non-hierarchical structure (depending on each collective)
- Independently organizing art projects, exhibitions, talks, events, art schools or social actions (depending on each collective)
- Consisting only of artists or professional artists or amateurs or any combination of the above

While there are many variations on the idea of the art collective, these elements all apply to A3BC..

A3BC is a woodblock art collective in that it is a group that collaboratively creates woodblock prints focusing on anti-war and anti-nuclear issues. Keisuke Narita started running the infoshop Irregular Rhythm Asylum (IRA) in 2004 to enable communication exchange and to sell zines and goods by punk anarchists from anywhere in the world who are inspired by DIY culture. He makes the space available for A3BC to run regular activities and this in turn has influenced A3BC’s network as well. The network which IRA is a part of is based on running autonomous spaces and on celebrating DIY culture, which is an alternative way of living to avoid neoliberal consumerism and which builds communities in neighborhoods. As per Lee Chun Fung’s discussion about the network around No Limit 2016,

士，他們將評估其藝術價值。據我所知，亞洲的木刻版畫藝術集體有很多成員在當地藝術學院接受藝術教育，因此與藝術界，市場和網絡的關係可能與我感興趣的A3BC不同。

在經濟方面，A3BC獨立生產木刻藝術品，卻沒有獲得額外利潤。我認為這種獨立性是可能的，因為它與藝術界以及市場之間都相距遙遠。一些成員以藝術家的身份自己創作個人的木刻創作。他們參加小組展覽，積極製作木刻藝術小誌，或書的封面、CD套、T恤等，對A3BC的期望可能與個人藝術創作上的追求有所不同。因此，基本上，在A3BC中，木刻製作的成本通常依靠在網頁上出售T恤和過去因參展而獲得的酬金來幫補。雖然如果未來仍繼續維持這樣的情況，發展仍是無法預測的。但至少我認為目前情況可以說明為什麼在生產和消費過程中，A3BC的業餘主義得以保持並脫離於藝術資本的原因。

到目前為止，我已經指出A3BC作為業餘藝術集體如何一直自主地製作木刻版畫。專業藝術家如何看待A3BC？有一些情節如下。A3BC受2019年由專業版畫藝術家舉辦的名為「版畫的核心II」(Printmaking at its Core 2)的群展。一位木刻版畫藝術雜誌的編輯在展覽講座中評論道：「專業藝術家從事的是以現代主義為評鑑核心的創作，而目前在DIY文化中的木刻運動則是(版畫)藝術界的一種新型表達和活動。」此外，我亦曾與幾位參展藝術家交談過，A3BC的活動似乎能為他們帶來政治宣傳的效果。前者說明，主流的藝術判斷標準仍然基於現代主義；後者將無產階級藝術運動和報告文學繪畫運動等歷史藝術活動與A3BC的活動聯繫起來。然而，其實A3BC並沒有直接參考以上的藝術運動，反而「稻米獠牙」(Taring Padi)、「界限」(Marjinal)、「龐克搖滾舍」(Pangrok Sulap)和其他當代的木刻藝術集體對A3BC側有較大影響。

無論如何，藝術的詮釋必須依據過去的藝術脈絡。如果是這樣的話，我對A3BC的理解更接近於「工人木刻俱樂部」或藝術集體「押仁太」的活動。在這些集體中，業餘者積極從事木刻藝術，是來自不同背景的人們聚集在一起開展協作實踐。縱然，A3BC的目的不是要像戰前和戰後時期的藝術家般向市民大眾推廣木刻版畫的藝術。

但是，我們不必將作為限界藝術的木刻版畫應用於純藝術的標準上。因為我們亦很難以嚴格、專業的美學標準來評價業餘者的自由創作態度。同樣，審美的價值目標和社會變革的價值目標往往亦不一致。這就是藝術界傾向忽略藝術與行動主義之間的業餘實踐之原因。藝術質量的控制是純藝術與限界藝術之間差異的參考點。例如，在A3BC的協作實踐中，尤其是在自由雕刻時，少部分參與者可能會做出較差、不匹配的線條圖案，但這通常是被允許的，更不用說A3BC在美學上並不只關心最終的成果。一旦我們根據美學標準選擇好壞的表達方式，與各種各樣的人開展的自發合作就會受到限制。對於集體創作而言，業餘木刻藝術集

people associated with Shirōto no Ran (Amateur Riot), Kiryu-sha, Café Lavanderia, Kakekomi-tei, and IRA share a close interest in social, political, economic issues^[13]. Many participants and visitors come into contact with the regular activities of A3BC through this network which stretches throughout Japan and beyond.

Almost none of the regular participants of A3BC have any formal art training (except a few in the past). As a regular participant myself, I hardly ever hear people discussing plans to step up in the art world, whether by pursuing awards, biennales or triennales or by taking up residencies as an art collective. In fact, A3BC itself is not affiliated with any art institutions or galleries. A3BC has had some experience exhibiting in museums such as the Tomonotsu Museum of Art Brut and the Maruki Gallery for the Hiroshima Panels, but these are exceptional museums in that they exhibit marginal arts. Hence, A3BC has as yet no strong connection with the art market and the art world. Thus, when A3BC organizes workshops, few professional artists and art specialists visit. There is a clear separation between the contemporary art scene and the DIY culture scene, even if some people belong to both. Ultimately, in the art world, whether certain artistic activities and artworks can be seen as “art” or not depends on who the audience or participant is, along with who carries out the evaluation and how^[14]. If there is an art critic, a curator, or an art professional among the audience and participants, they will evaluate artistic value. As far as I know, woodblock art collectives in Asia have many members who have been educated in local art colleges, so their relationships with the art world, the market, and their respective networks would be different from those maintained by A3BC, which is my primary interest.

A3BC produces woodblock arts independently without making an extra profit. I suppose this independence is possible because of their distance from the art world as well as the art market. Some members create individual woodblock arts by themselves as artists. They join group exhibitions, contribute to woodblock arts zines, or work on book covers, CD jackets, T-shirt designs, and so on. The expectation for A3BC is different from individual art creation. A3BC covers running costs by selling T-shirts on their own homepage and by accepting honorarium payments. It is not possible to predict if the status quo will continue into the future. At the very least, though, the current situation should help to clarify how the amateurism of A3BC manages to stay detached from art capital even while being implicated in the processes of production and consumption.

So far, I have pointed out how A3BC has been producing woodblock prints independently as an amateur art collective. How do professional artists see A3BC? The following responses are instructive. A3BC was invited by a group exhibition titled *Hanga no Core 2* (The core of printing 2) organized by professional printmaking artists in 2019. The editor of the woodblock art magazine commented in the talk event that “professional artists are working on art creation with artistic judgment centering on modernism, whereas

體的工作重點是分享知識、技能和去層級的合作，而不是個人的審美價值。

結論

自創作版畫的出現後，業餘者在木刻版畫藝術的歷史其實在專業藝術家背後發揮重要作用。從限界藝術的角度而言，很明顯，業餘者通過木刻描繪日常社會和政治問題來實踐微觀的社會行動，而專業藝術家亦十分支持他們的實踐。此外，在最近的木刻藝術界，例如A3BC，業餘木刻藝術集體在與世界上其他木刻藝術集體進行積極交流，同時也積極參加工作坊和合作活動。藝術與社會之間的距離在不斷縮小，藝術家曾經渴望實現藝術生產的普及，現在通過由業餘者帶領的參與式 and 社會介入型藝術來實現。

今天，不少藝術項目也會採取業餘主義的策略。如荷蘭藝術家倫佐·馬滕斯(Renzo Martens)於2012年成立了「人類活動研究所」(Institute for Human Activities, IHA)，並在2014年成立的「剛果種植園工人藝術聯盟」(Congleise Tracille d'Art des Travailleurs Plantation Congolaise, CATPC)。CATPC由剛果的種植園工人、生態學家和本地藝術家經營，旨在為被解僱的工人脫離來自全球的不平等經濟剝削。馬滕斯認為自己是IHA和CATPC的合作項目之間的促進者。CATPC的大多數成員都是業餘藝術家，因為馬滕斯支持他們在藝術市場上生產和銷售雕塑，以及如何在藝術世界中找尋自我定位。

在未來，我們又應如何或在何種程度上肯定業餘者參與的藝術創作？又或，業餘參與本身是否也可成為評估和分析藝術的必要指標？在木刻版畫的集體中，業餘者和專業者之間的差異仍是判斷藝術作品質量的參考點。但乍看之下，在當代藝術界，專業者和業餘者之間的界限已開始變得模糊，專業身份和規訓的力量亦正被動搖。在這脈絡下，我們如何將業餘者導向的限界藝術木刻版畫一起納入進以現代創作版畫為基礎的藝術史？又怎樣對之加以描述和保存？但是，隨著業餘主義在藝術界已經具有它的價值，限界藝術在藝術界逐漸佔有一席之地，這種變化應得到廣泛肯定。在未來，專業和業餘藝術家與藝術資本之間的關係，將可能是藝術的創作和評賞的關鍵。

the current woodcut movement in DIY culture is a new type of expression and activity in the (printing) art world.” I have also talked with several artists and, for them, A3BC's activities and output seem to constitute propaganda. The former comment indicates that major artistic criteria are still based on modernism. The latter comment suggests that artists envision historical art events such as the proletarian art movement and the reportage painting movement as being related to the activities of A3BC. As a matter of fact, though, A3BC does not directly refer to any historical art movement; rather, Taring Padi, Marjinal, Pangrok Sulap, and other current woodcut art collectives are the ones whose influence has a bearing on A3BC.

Nevertheless, artistic interpretations are generated by situating themselves in a historical context. In which case, my understanding of A3BC is that it is more closely aligned with the activities of woodblock arts circle or art collective Osunita where amateurs engaged in woodblock arts proactively and people from diverse backgrounds gathered to create collaborative work. Of course, A3BC does not aim to promote woodblock arts to citizens; this distinguishes them from artists in the pre-war and post-war periods.

However, we do not have to subject the marginal art of woodblock prints to the standards of the pure art world. It is hard as it is to strike a balance between encouraging the free creative attitude of amateurism and adhering to the strict aesthetic standards of professional art-making. Besides, aesthetic values and social values are often inconsistent; this would be the reason why the art world tends to ignore the amateur practice that exists between art and activism. Controlling the quality of arts is another point to consider in distinguishing between pure and marginal arts. For example, in collaborative work at A3BC, especially in areas of free carving, it sometimes happens that a less regular participant may produce a poorly rendered, mismatched motif which is then allowed to remain. This is not to say that A3BC does not care about the aesthetic quality of the final output; it is more that once we make judgments based on narrow aesthetic criteria, spontaneous collaboration with a variety of people becomes limited. Rather than the aesthetic merit of an individual, amateur woodblock art collectives prioritise collective authorship, knowledge and skill sharing, and collaboration without hierarchy.

Conclusion

The history of woodblock art since creative printmaking has seen amateurs playing a significant role, albeit in the shadow of professional artists. Considered through the lens of marginal art, it is clear that amateurs continue to practice micro-activism by carving woodcuts about everyday social and political concerns, and that professional artists have supported their practices. Moreover, on the recent woodblock art scene, amateur woodblock art collectives like A3BC have been proactively engaging in workshops and collaborations while communicating with other woodblock arts collectives around the world. The distance between art and society is shrinking all the more, and the popularization of art

production that artists once aspired to is currently being realized through amateur-led participatory and socially-engaged art.

Furthermore, in recent times, some notable art projects have brought amateurism to the fore. Dutch artist Renzo Martens founded the Institute for Human Activities (IHA) in 2012 and Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC) in 2014. CATPC is run by plantation workers, an ecologist, and a local artist in Congo; its aim is to extricate workers from global inequality and unilaterally-imposed economic exploitation. Martens conceives of himself as a facilitator for the collaborative projects between IHA and CATPC. Most of the members of CATPC are amateur artists and Martens supports their endeavours to produce and sell sculptures on the art market; he also guides them on how to utilize their own positionality in the art world.

How or to what extent will amateur participation be recognized and welcomed in art production in the future? And will the level of amateur participation itself become a necessary consideration in terms of artistic evaluation and analysis? Woodblock art requires skill and technique in working with the material, and thus the difference between amateur and professional may be quite apparent in the work. On the contemporary art scene, it does seem at first glance that the boundary between professionals and amateurs has been blurred, and that the power of professional identity and discipline have been shaken. In this context, how the marginal art of amateur-led woodblock printmaking should be described and archived in art history needs to be negotiated with existing artistic judgments based on modern creative prints. However, with amateurism already staking its claim in the art world and marginal art gradually making its presence felt, this change should be widely recognized. How each professional and amateur artist relates to art capital may be the key to future artistic production and appreciation.

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- [12] My previous research on A3BC, see KANŌ Ai, "Trans Local Networking of DIY Art Collectives from Asia to Europe—The Case of A3BC", *FIELD; A Journal of Socially Engaged Art Criticism*, Issue 8, Fall 2017; "How to sustain a DIY art collective? - In the case of A3BC", *Mapping on the Development of Woodcut Movement in Inter-Asian Context (1990s-2010s)*, self-publication, 2019, pp.14-18.
- [13] Lee Chun Fung, "To Exist Like a Mystery": The Dynamic of Trans-local Cultural Activism Network in East Asia, *Mapping on the Development of Woodcut Movement in Inter-Asian Context (1990s-2010s)*, self-publication, 2019, pp.19-24.
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「版畫的核心2」展覽期間在
Bunbo-dou畫廊舉辦的工作坊
2019年1月27日。

Workshop in a gallery "Bunbo-dou"
during the exhibition *Hanga no Core 2*.
January 27, 2019.

Photo: Yuki Nakamura

THE FLUIDITY OF PARTICIPATION: VISUAL NOTES ON DENPASAR KOLEKTIF

BY GILANG @PROPAGILA

DENPASAR KOLEKTIF WAS FOUNDED IN BALI
IN 2010 BY PEOPLE WHO ARE INTERESTED
IN SUBCULTURE HARD CORE // PUNK.

ALONG ITS JOURNEY, DENPASAR KOLEKTIF IS
BUILT WITH THE SPIRIT OF FRIENDSHIP AND
DESIRE TO LEARN TOGETHER.



DENPASAR KOLEKTIF ACTIVELY ORGANISES EVENTS LIKE
DIY GIGS, PUNK-PICNIC, MOVIE SCREENING, DISCUSSION
GROUP, COMMUNITY MARKET EVENT, ART AND PRINTMAKING
WORKSHOPS. IT ALSO CREATES PODCASTS, RUN THE DIY
PUNK DISTRO, OPENS THE FIRST ZINE LIBRARY IN BALI,
ORGANISES THE BALI ZINE FESTIVAL, TABLES FREE FOOD
FOR THE PEOPLE DURING THE PANDEMIC, AND FOCUSES
ON COMMUNITY SOLIDARITY IN SOCIAL-POLITICAL
MOVEMENTS!



ALONG WITH FRIENDS OF THE EARTH INDONESIA - CHAPTER BALI, DENPASAR KOLEKTIF ACTIVELY PROTESTS AGAINST DEVELOPMENTS THAT DESTROY BALI'S NATURE AND CULTURE IN THE NAME OF THE TOURISM INDUSTRY.

CURRENTLY, THE COLLECTIVE IS PART OF THE ALLIANCE CALLED BALI PEOPLE'S ALLIANCE TO REJECT THE RECLAMATION PROJECT IN BENOA BAY, WHICH HAS BEEN ACTIVE SINCE 2013.

DENPASAR KOLEKTIF USES WOODCUTS TO DESIGN CAMPAIGN COLLATERALS TO BE USED AT THE DEMONSTRATIONS AND MERCHANDISE IN ORDER TO RAISE FUNDS FOR THEIR ACTIVITY.





BY ORGANISING VARIOUS ACTIVITIES, DENPASAR KOLEKTIF GETS TO MEET NEW PEOPLE. THESE PEOPLE ARE ATTRACTED TO THE ACTIVITIES AND DYNAMICS OF THE COLLECTIVE.

MOST PARTICIPANTS THAT JOIN THE ACTIVITIES OF DENPASAR KOLEKTIF ARE FROM THE GENERAL CROWD. IF THEY SHOW INTEREST, THEY BECOME THE "MASSA CAIR" (FLUID MASS) THAT WOULD OCCASIONALLY COME TO THE ACTIVITIES. IF THE PARTICIPATION CONTINUES, THEY WILL BE INVITED TO JOIN THE "TIM TERNIS" (TECHNICAL-TEAM) FOR PREPARING EVENTS.



LATER, THEY WILL BE PART OF THE "TIM STRATEGIS" (STRATEGY TEAM) TO DISCUSS AGENDAS OF THE COLLECTIVE. THEN, THE CONSISTENCY AND LEARNING DYNAMICS CAN MAKE THEM THE "TIM INTI" (CORE TEAM) WHICH DISCUSSES THE PRINCIPLES OF THE COLLECTIVE.



IN CERTAIN SITUATIONS, WE ALSO CREATE "TIM-KHUSUS" (SPECIAL TEAM) WHOSE MEMBERS ARE LIMITED AND TEMPORARY, THOSE WHO JOIN ARE THOSE WHO HAVE THE COMPETENCY AND ARE NEEDED IN THAT CIRCUMSTANCE.

THERE ARE TIMES WHEN PARTICIPANTS CAN BE VERY ACTIVE, OR RARELY INVOLVED BECAUSE OF THEIR BUSY SCHEDULES. DENPASAR KOLEKTIF RESPECTS THE RIGHTS OF ITS PARTICIPANTS IF THEY WANT TO FOCUS ON PERSONAL STUFF OR MATTERS OUTSIDE THE COLLECTIVE. THEREFORE, THE VARIOUS LEVELS OF PARTICIPATION ARE NOT PERMANENT BUT IT CAN BE ADJUSTED ACCORDINGLY.



ONE FROM THE "FLUID MASS" CAN BECOME A MEMBER OF A "SPECIAL TEAM" IF NEEDED. OR PARTICIPANTS OF THE "CORE TEAM" CAN SWITCH TO THE "TECHNICAL TEAM", OR EVEN BECOME A "FLUID MASS" AGAIN IF THEY HAVE BEEN INACTIVE FOR A LONG TIME OR ASK FOR PERSONAL TIME.

THUS, THESE DIFFERENT LEVELS OF PARTICIPATION ARE NOT A HIERARCHY, THEY ARE RATHER DESIGNED TO FIT THE NEEDS AND DYNAMICS OF THE COLLECTIVE. ANYONE CAN CONTRIBUTE TO THE COLLECTIVE ACCORDING TO THEIR CAPABILITY AND LEVELS. AND ALL OF THESE LEVELS HAVE THEIR SUPPORTIVE ROLES IN SUSTAINING AND NURTURING DENPASAR KOLEKTIF.

PEOPLE COME AND LEAVE, THE MEMBERSHIP OF DENPASAR KOLEKTIF IS FLUID BUT AT THE SAME TIME INTIMATE, WE NEVER TIE OUR MEMBERS THROUGH MEMBERSHIP, BUT OUR MEMBERS HAVE COMMITMENTS AS WE GO ALONG. THEREFORE, THE POTENTIAL POSSESSED BY DENPASAR KOLEKTIF DOES NOT LIE IN WHO THE MEMBERS ARE OR HOW MANY MEMBERS WE HAVE — THE NUMBER OF PARTICIPANTS CAN ALWAYS CHANGE AND THE INTENSITY OF THE PARTICIPANTS CAN GO UP AND DOWN



THE POTENTIAL IS ~~ABILITY~~ THE ABILITY TO CREATE MOMENTS THAT WE CAN INVITE EVERYONE TO PARTICIPATE IN THE EXISTING WORK, AND BUILT FRIENDSHIPS AS A FOUNDATION TO THE SUSTAINABILITY OF THE COLLECTIVE. YES, WE BELIEVE MUTUAL RELATIONSHIPS ARE THE KEY!

集體創作、社區服務與藝術家聲譽之交匯： 訪談「龐克搖滾舍」*

訪談&整理：吳君儀

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The Confluence of Collective Art Making, Community Service and Artist Fame: An interview with Pangrok Sulap *

請介紹一下「龐克搖滾舍」，你們主要關心的議題和活動有哪些？

「龐克搖滾舍」是一個駐紮在沙巴蘭腦鎮的藝術家群體，我們這群朋友大概在2008年就相互認識。因為我們知道偏鄉地區的生活非常困難，許多村民至今還沒有自來水和電力供應，有的也無法到城鎮去解決他們的日常需求，所以我們開始當起志工，收集二手物資、捐款和糧食並分發給有需要的人。那個時候我們自稱為「V for Volunteer」，除了分發物資，我們也組織「gotong-royong」和在學校裡畫壁畫。因為音樂，我們經常聚在一起，那也使我們開始接觸到龐克文化、DIY精神、人權和環境等議題，讓我們迫不及待要將這些意識傳遞給身邊的人。「龐克搖滾舍」大概是2012年才開始使用的，「pangrok」是punkrock在當地口語的發音，「sulap」是當地居民休息、聊天或做事的小舍。當時我們受邀參加Yellow Fools Festival，被問到我們群體的名字時，我們幾個人一起討論後便作出了這個決定。



在孤兒院舉辦的木刻工作坊

Woodcut workshop at orphan house

Courtesy: Pangrok Sulap

Please tell us more about Pangrok Sulap. What are your primary concerns and main activities?

Pangrok Sulap is an artist collective based in Ranau, Sabah. We are a group of friends that got together around 2008. We started off volunteering as a group in the interior because we became aware of the hardships of rural life: a lot of villagers still do not have no supply of tap water or electricity; they also have difficulty getting to town to sort out their daily needs. So we collect used items, donations, and food to distribute to those in need. Back then, we called ourselves “V for Volunteer”. Besides distributing supplies, we also organized *gotong-royong*^[1] and did mural painting at schools. We always gathered over music, which exposed us to punk culture, the DIY spirit, human rights, and environmental issues; we then became so excited to blast that awareness to the people around us. “Pangrok Sulap” came about in 2012: “pangrok” is a colloquial pronunciation of “punk rock” and “sulap” means a small hut where locals rest, chat, and make things happen. At that time, we were invited to the Yellow Fools Festival and asked for our collective name, so a few of us discussed the matter and made the decision.

What is the membership like in Pangrok Sulap? What are the obligations or commitments in being a member?

We now have 6 to 7 fixed members who are fully committed to the activities of Pangrok Sulap, but the circle can grow to 20 or more when we have public programmes. We have never really set up a membership system. The structure is actually quite open and fluid: people just come and go according to their interests, availability, and geographical proximity. Let’s say if we are going to create a large work, we will inform our friends; then those who come are the ones who complete the work together, and will be considered to be part of Pangrok Sulap.

* 本採訪由Rizo Leong、Memeto Jack和吳君儀之間，於2018-2019年之間在蘭腦和吉隆坡進行的對談編輯而成，另一部分內容則通過書面形式與Leong進行。

* Part of this interview was compiled from earlier conversations between Rizo Leong, Memeto Jack and Krystie Ng from 2018 to 2019 in Ranau and Kuala Lumpur. The exchange was filled out by way of written correspondence between the interviewer and Leong.

請談談「龐克搖滾舍」的成員制度，成員有哪些義務和責任？

現在我們大概有6到7位全心投入「龐克搖滾舍」活動的固定成員。當我們有公開活動的時候，人數可以增至20人或更多。其實我們不曾設立所謂的成員制度，我們的架構是蠻公開和流動的，大家可以隨自己的興趣、時間和所在區域來參與我們的活動。如果我們要製作大型作品，我們會通知身邊的朋友。和我們一起完成作品的人，我們都會把他們視為「龐克搖滾舍」的一部分。

這種開放的成員制度是否和沙巴的傳統文化相關？比如說，原住民之間是否有類似集體主義或互惠系統的實踐？

「共同勞作」的現象在我們這裡的生活中是非常普遍的。譬如如果村里有婚禮，村民在沒有被要求的情況下，會在婚禮前一天主動去幫助主人。或者如果下大雨，枯葉堵塞了管道導致供水被切斷，雨後村民會自動自發清理積水。我認為一起工作在這裡是非常盛行的。

志願服務和互惠原則有時有所不同。前者的目標有點像民間的慈善活動，當權者亦樂見這些活動的出現，因為慈善活動往往能間接減低本來應由政府承擔的工作，但互助互惠的焦點是在關係的建立上。你們如何看待這事情？

我認為兩者都是好的，主要取決於我們的意圖。如果我們所做的工作是對人們有利的，或者我們的目的是分享我們的生產成果，志願者會自動參與，這樣一來也能更輕鬆地完成工作。「志願者」對我來說，是大家共同努力並且不求回報，但我們總會得到很好的反響。也許在城市，這樣的依賴性是另一回事，但我認為村子裡的居民生活方式更放鬆，也更有可能相互幫助。

請談談「龐克搖滾舍」的成員和社區居民的互動關係。

其實我們並沒有限定自己與單一社區合作，我們盡可能和不同地區的社群建立關係。每一個社區對我們而言就像家人一樣，我們把我們所知道的和擁有的資源，都和他們分享。我們一直實踐雙向學習的概念，學習原住民的文化及其活動，尤其是那些還住在深山裡的，他們對森林和大自然的知識非常深厚。而我們也是如此，我們非常樂於與村民們分享我們所熟悉的藝術。

「龐克搖滾舍」的成員均無接受過藝術學校的培訓，那成員是從那裡學會製作版畫的技巧？

其實我們在真正掌握版畫製作的技巧前已經開始刻版畫，我們主要是透過網路學習，但在過去我們也曾用錯材料和犯過一些技術問題。可以說，我們是從印尼龐克樂隊Marjinal那裡學習的木刻版畫技巧。在2013年，Marjinal來到沙

Is this open membership related to the traditional culture of the indigenous people? Is there any practice of collectivism or reciprocity in Sabah?

The culture of working together is a common practice in our everyday lives here. For example, if there is a wedding, the villagers will go to help the host one day before the ceremony without having to be asked. Or when there is heavy rain, and the water supply gets cut off due to dead leaves clogging up the pipes, the villagers will spontaneously go and clean up the catchment the next day. I think the spirit of working together here is well established.

Volunteering and reciprocity can be very different at times. Those in power appreciate charitable activities like volunteerism among the people because it indirectly reduces the obligation that should be undertaken by the authorities. Conversely, reciprocity is always established based on mutual relationships. What is your take on these two different forms of practices?

I think both are good, depending on our intentions. If the work we do is beneficial to the people, or our intention is to share what we produce, the volunteers will come on their own and the work can be done much more easily. The term "volunteer" for me refers to us working together on something without asking for return; still, for sure we will be reciprocated with good things. Maybe dependency in the city is another story, but in my opinion, the community in the village is more relaxed and people are more likely to help each other.

Please describe the relationship between Pangrok Sulap and the community you work with.

As a matter of fact, we don't limit ourselves to working with one community. We always reach out to build connections with other communities in different districts. Each community for us is like a family. What we know and what we have – we share these resources with them. We always practice the concept of two-way learning. We learn about the indigenous cultures and their activities, especially from those who still live in the mountainous areas who have deep knowledge about the forests and mother nature. The same goes for the art we know: we share it with the villagers.

None of the members of Pangrok Sulap were trained in the arts, so where did you learn woodcut from?

Actually, we tried making woodcuts before we learned the skill properly. We learned it from the internet. It's just that in the past we sometimes used the wrong material and made some technical mistakes. It can be said that we picked up the skill from Indonesian punk band Marjinal. In 2013, Marjinal came to Sabah and we invited Marjinal to our studio for the *One Day Workshop with Marjinal*. From there we slowly got more familiar with the medium. Now we have really been able to master it and have made it the main medium in our practice.

巴表演，我們邀請他們到我們的工作室舉辦「與Marjinal的一天工作坊」，從那時起我們越來越熟悉這個媒介，到現在我們真的可以完全掌握並以木刻版畫作為我們實踐中的主要媒介。

為什麼會選擇木刻作為與人連結的媒介？

有幾項原因：首先，木刻很容易製作；你可以在任何地方刻製版畫；它的材料便宜；而且我們在這裡也很容易取得中密度合成木板，我們也會循環使用從舊傢俱拆除的合成木板或蛋糕板。

通過木版畫，你們希望能達至什麼目標？

自從跟Marjinal學習版畫後，我們也接觸到「稻米獠牙」及他們的工作。我們深受「稻米獠牙」的啟發，他們的版畫非常有力量而且傳播力很廣。一開始他們只是到處張貼海報，沒想到它們會在今天引起這麼大的影響。我們對其以版畫來傳達信息的做法深受感動，但我們關注的是沙巴當地的議題。

除了集體木刻創作，「龐克搖滾舍」的許多成員同時也以個人為單位創作。你們認為個人創作和集體創作有何不同？

當我們在進行個人創作時，我們的主題和目標都是自行決定的。當我們在進行集體創作時，通常我們有一個共同的目标。例如，作品「Tinagas Keiyep」是和村民一同創作的，在那之前我們告訴居民創作這幅作品的目的，是為了籌集建設村里工藝中心的經費。村民們非常鼓舞，他們全新投入在這項計畫中。由於我們在製作大幅作品時需要很多人的參與，如果我們能也能把大家的想法都納入那就最好不過了。我們認為每個人都是獨一無二的，如果我們能夠包容彼此之間的差異和信念，我們將更和諧的生活在一起。

在集體創作時，社群更優先考慮創作過程還是創作成果？

我認為我們一起實踐的過程是非常珍貴的。我們很喜歡一同工作，因為過程中我們彼此之間的關係更緊密了。在共同雕刻和轉印的過程中，我們經常分享彼此的故事和想法。對我而言，過程是更為重要的，因為共同創作可以增強每個人的士氣。這種能量也是讓我們持續奮鬥和互相學習的動力，不管那是新的還是舊的事物。當一幅作品完成後，就取決於其成果是否美觀，但每個人都可以選擇以開放的態度來接受它。

近年來「龐克搖滾舍」頻頻參與海外的駐村計畫和展覽，是什麼原因讓你們決定參加這些項目？

我們認為這些都是向國際觀眾展示沙巴議題的絕佳機會。也許我們的作品也能給其他人有所啟發，就像我們這樣



與Marjinal的一天工作坊

One Day Workshop with Marjinal

Courtesy: Pangrok Sulap

What sort of goals do you wish to achieve via woodcut?

After learning woodcut from Marjinal, we are exposed to Taring Padi and the work they do. We are so fascinated by Taring Padi: their woodcuts are very powerful and widespread; they started by just pasting posters everywhere, not knowing they would cause such a huge impact today. We are very much inspired by Taring Padi's use of woodcut to spread messages, but we apply this to the local issues here in Sabah.

What led you to choose woodcut as a way to engage with people?

There are a few reasons: woodcut is easy to create; you can make woodcut anywhere; the material is cheap and we can easily get MDF (boards) around here – we also recycle MDF from old furniture and cake boards.

Many of the members of Pangrok Sulap also create woodcut individually. How different is working independently as opposed to collectively?

When we are making woodcuts individually, it is up to us to work with our own themes and objectives. If we are creating works collectively, there will usually be a common goal. For example, the work “Tinagas Keiyep” was created collectively with the villagers. Before creating the piece, we told the villagers the objective in making this work was to raise funds to build a craft centre in the village. The villagers were very motivated to work together on this with all their effort. Since we are making large-size prints, we need a lot of people to get involved and it's best if we include everyone's ideas too. We would like to think that every human being is unique; we will live more harmoniously if we can celebrate our differences and contrasting beliefs.

While working collectively, do you prioritize the process or the outcome?

I consider the time spent working together to be very valuable. We love to work together because it strengthens

一個小社群也能在藝術節的知名活動中展露頭角。譬如，當我們在和村民刻製大型作品，然後作品在國際展覽中展出，村民會為他們的投入感到驕傲，而外國的觀眾也能更了解當地發生的事情。間接地村民和「龐克搖滾舍」都會分享到那份光環。

你們如何避免外界對社區的景觀化和對象化，尤其當外國的觀眾未必對當地的議題有深入的了解？

通常我們創作的議題都是全球各地在發生的問題，這些問題都是相互關聯的。如果作品是有關村民的故事，那麼它更像是在和觀眾分享。在我看來，藝術家的角色就是創作和表達，作品我們就留給觀眾評論，畢竟每個人都的觀點和見解都有不同。我認為藝術家首要責任，就是喚起觀眾的感知能力，讓他們能從情感上和身體上有所感受，以至於能夠開始改變思維和做出改變。

在區域性社群工作的同時在藝術機構裡做展覽，你們認為這會造成利益上的衝突嗎？

每一次在我們開始創作之前，我們都會和當地社區討論他們的需求和希望我們如何幫助。我們相信每一幅和社區居民創作的作品都有應達到的目的，通過製作和展示，我們希望社區能從中受益。截至目前為止，村民對我們在外頭參加的展覽都沒有意見，事實上他們很高興可以在國際舞台上看到社群共同努力的作品。

村民可以如何得知你們的國際藝術活動？

如果我們回訪這些村落，我們會向他們展示展覽的照片。有些時候我們也以傳送照片和文字信息來保持聯絡，或不時更新我們的社交媒體，關注我們的人都會看得見我們的動態。

除了在藝術市集和通過社交媒體販售版畫和商品，「龐克搖滾舍」也參與商業畫廊的展覽販售作品，你們怎麼處理這些收入？

我們沒有的固定方式來處理營收的部分。對於我們所販售的每一件作品，都會集體討論要如何分配營收。大部分的時候，我們會把收入用於支付工作室的營運開銷、償還購買美術材料的費用、或預留作未來社區計劃的基金。同時我們也將錢分配給固定成員，以維持我們的日常生活。我們也一直在尋求營收的可持續利用方式。因此，兩年前我們開始出錢和當地村民一起建設Keiyep村的工藝中心。村里有許多婦女通過做珠寶首飾維持生計，我們希望能為村民提供一個共同工作的空間。而工藝中心也能成為他們直接販售給遊客的地點，減少中介在兩方之間抽取佣金。通過中心的設立，我們希望能在村民之間促進集體協作和建立援助系統。

our relationship with each other. During the process of carving and printing together, we always share our stories and ideas. For me, the process is more important because working together strengthens everyone's spirit. There is this energy that motivates us to strive and always learn from each other whether it is something new or old. If a work is ready, it depends on whether the outcome is beautiful or not; everyone can choose to accept it with an open heart.

In recent years, Pangrok Sulap has frequently been invited to join overseas residency programmes and exhibitions. What reasons do you have for taking part in these programmes?

We think those are very good opportunities for us to expose the issues here in Sabah to international audiences. Our works might give inspiration to other people – as in, we are only a small collective but we are able to participate in renowned events across the art world. For example, when we create large prints with villagers, and the prints are then shown at international exhibitions, the villagers feel proud that they have contributed to the work and overseas audiences get to know what is happening here. The villagers and Pangrok Sulap get to share the aura.

How do you avoid objectification and spectatorship of the community you work with, especially when you have foreign audiences who may not have a deep understanding of the local situation?

Usually, the work we produce is about global problems that are happening everywhere and that are relatable. If the work produced is related to the story of the villagers, it is more like form of sharing with the audience. In my opinion, an artist's role is to create and to express something; we leave it to the audience to evaluate the work because everyone has their own views and perspectives. I believe that one of the main responsibilities of an artist is to open up their sensibility to be able to feel emotionally and physically, and this will motivate the audience to start changing their way of thinking and try to do something.

Do you see any conflict in working with community organizations while exhibiting on institutional platforms?

Before we start a piece of work, we always have discussions with the community about their needs and how we can help. We believe every piece of woodcut we create with the community should serve a purpose. By creating the prints and exhibiting them, we want the community to benefit. So far, we have had no issues with the community when we exhibit the woodcuts out there. In fact, the people are more than happy to see the outcome of community work reaching international platforms.

How do the villagers get to know about your international art activities?

If we make return trips to the villages, we show them photos of the exhibitions. Sometimes, we get in touch by sending photos and text messages. We also update our social media

這樣的實踐給當地社區帶來了什麼改變嗎？

在沙巴，一般民眾對於藝術在社會中所扮演的角色了解不多。比如說，手工藝品被普遍當成是可穿戴的飾品，或販售給遊客的紀念品。事實上手工藝品不僅如此，手工藝品是世代相傳的獨特手藝，它從森林裡取得原材料，這些背景在我們學習工藝的時候，都不被傳授或討論。當我們舉辦工作坊時，我們會解釋藝術在知識生產中的角色，以及如何鑒賞藝術等等。基於大家的好奇心和求知慾，許多人都渴望參加。就像當我們集體創作木刻版畫時，許多人也很積極參與其中。我們的做法是讓大家都掌握技巧，以至於大家都參與到大型作品的製作中。我個人覺得，集體創作可以增強社群的力量，讓他們有信心去做一些事情；例如，創作版畫。而這樣的情況，也將會鼓舞其他社群來一起學習刻版畫。

最後，請告訴我們「龐克搖滾舍」在未來一年的計畫。

我們正打算和村民一起買地，並建設我們心目中的理想村莊。我們要讓這個村莊充滿藝術和文化，要開一間我們自己的畫廊，還需要空間開設可以容納很多人的工作坊。我們歡迎所有在地和海外的朋友來參觀，讓我們能互相學習、共同協作，也借此打開更多交流與溝通的空間。



「龐克搖滾舍」和Keiyep村居民一同搭建工藝中心
Pangrok Sulap building a craft center with the villagers
Courtesy: Pangrok Sulap

註腳 Endnote

1. *Gotong-royong* 是一種盛行於馬來群島的互惠系統。
Gotong-royong is a form of mutual aid that is prevalent in the Nusantara. For more, please read Krystie Ng, 2019, "Collaboration or Social Mobilisation?: The Historical Context of *Gotong-Royong* and Its Politics", Mapping on the Development of Self-Organised Woodcut Collective in Inter-Asian Context (1990s-2010s), pp.7-13.

so those who are following us will see our activities.

Besides selling prints and merchandise at art bazaars and through social media, Pangrok Sulap also exhibits and sells at commercial galleries. How do you handle the revenue?

We do not have a fixed way of handling revenue. For each item we sell, we always have discussions within the collective regarding how to distribute the money. Most of the time, the income goes towards covering the operational costs of our studio, reimbursing money spent on art materials, contributing to funds for future community programmes, and being distributed among the fixed members as a stipend. We always seek to reinvest the money in a more sustainable way, so two years ago we allocated part of the money to building a craft centre at Keiyep Village together with the locals. There are a lot of women in the village selling beadwork to make a living. We hope the centre will provide the villagers with a common space to work together, while also serving as a selling point where they can sell directly to tourists without intermediaries taking commissions. With the craft centre, we wish to promote collectivism and build a support system among the villagers.

Do you think your practice has brought about changes for the locals?

In Sabah, there is a lack of understanding about the role of art in society. For example, handicrafts are produced only as jewelry to be worn or as products to be sold to tourists. In fact, it is more than that. Handicrafts are a unique tradition and are made from forest products. This background is not taught or discussed when one is learning to bead. Many times when we host a workshop, we explain the role of art in knowledge production and how to appreciate a piece of art. Many people thirst to join because of their curiosity and their desire to learn. Also, when we make woodcuts together, people are eager to participate. Our method is to let everybody master the skill, and then everyone can take part in creating the larger prints together. I personally believe that, by working collectively, we can empower the community by giving them the confidence to do something, like make woodcuts. Such a situation will be an inspiration to other communities to learn woodcut together.

Lastly, tell us what is up for Pangrok Sulap in the coming year.

We are planning to buy land together with villagers in order to establish a model settlement that we have been envisioning. We are going to fill this village with arts and cultures, open our own art gallery, and set up a space for workshops that can accommodate many people. We hope to welcome people, both local and from overseas, who will have the chance to visit us and work with us here, so that we can learn from each other and open up more spaces for exchange and communication.

我們的版畫不只要好看，更要傳遞訊息

「印刻部」成員自問自答

採訪與整理：陳韋綸
印刻部成員

Interviewed & edited by
CHEN Wei-Lun
member of P&CD

Our printmaking is not only good looking,
but also conveys a message:

A Self-interview of Print and Carve Department

受訪者：印刻部成員（李依、小龐、Swato與韋綸）

印刻部是由一群喜愛版畫且關注社會議題的成員們所組成的團體，嘗試在共同刻製版畫的過程中，探索集體創作與政治社會圖像的可能性。

作為一個年輕的木刻版畫團體，我們的創作理念，受到亞洲其他版畫團體，例如印尼「稻米獠牙」(Taring Padi)、日本「A3BC」，以及1930年代以降，所謂社會寫實主義版畫潮流的影響。對於「集體」(collective)的理解，又與經常籌辦音樂會或是文化活動的團體「愁城」所推廣的「共力」(Do It Together, DIT)價值觀契合。

成立一年多來，印刻部持續創作新作品。這些版畫，都不是憑個別成員的一己之力完成，例如《新樂園拾柒號》，幾乎開放給所有來到愁城參與版畫聚會的人刻製；近期的《鬼》與《泊異非公民》，則是由印刻部幾位成員們完成；另外像是《選舉亂象》、《你選購我們但我們也是人》，則分別是「稻米獠牙」與「台灣國際勞工協會」(Taiwan International Workers Association, TIWA) 移工工作坊的成果。這些「一群人的創作」是否等同「集體創作」？倘若如此，這種創作模式的政治基進性又在哪裡？

另一方面，印刻部應邀參加今年(2020)11月於吉隆坡舉辦的「Carving Reality 東亞當代木刻版畫交流展覽」。其中，我們決定在展場中販售最新作品《泊異非公民》。這個決定，也觸發了關於版畫作品定價、要限定版數或無限複印(open edition) ...等問題的討論，成員們也在討論過程中，闡述如何看待印刻部創作動機的見解。

本篇訪問是由印刻部成員以「自問自答」的方式，嘗試回應上述問題。如果精練訪談內容，應該會得到結論如下：儘管每次集體創作經驗的參與者不盡相同，如何就創作主題與呈現達成共識，也是集體創作模式的重點，這樣的討論過程本身即是政治的。另一方面，印刻部受到中國大陸和日本的木刻版畫傳統與其他版畫團體的啟發，認為版畫仍具有訊息傳播的功能與目的，恐怕限制版數將會阻礙交流的可能性。

Interviewees: Members of Print & Carve Department
(Li Yi, Pang, Swato and Willy)

Print & Carve Department (P&CD) is made up of a group of members that love printmaking and are concerned about social issues. We try to explore the possibility of collective creation and socio-political images throughout the process of collective printmaking.

As a young printmaking collective, our creative concept is influenced by other printmaking collectives in Asia, for instance, Taring Padi in Indonesia and A3BC in Japan, as well as the social realist woodcuts tendency that emerged during the 1930s. The understanding of “collective” here is in line with the value of “Do it Together” as promoted by Trapped Citizen, a group that often organizes music gigs and cultural activities.

Since its establishment about one year ago, P&CD continues to create new works. These printmaking is not completed by individual members alone. For example, the “New Paradise No. 17”, was almost open to all those who came to the Trapped Citizen to participate in printmaking gatherings. The recent “Ghost” and “Play the Non-Citizen Cards” were completed by the members of P&CD. Other works like “Electoral Madness” and “You Purchase Us As but We Are Human Beings” were created jointly with Taring Padi and migrant workers from the Taiwan International Workers Association (TIWA) accordingly. So, is “creation of a group of people” equivalent to “collective creation”? If so, what is the political radicalness in this model of creation?

On the other hand, P&CD is invited to participate in *Carving Reality: Contemporary Woodcut Exchange Exhibition* in Kuala Lumpur this November. In which, we decided to exhibit and sell our latest creation – “Play the Non-Citizen Cards”. This decision tackled discussions on issues such as pricing the prints, to limit the editions or make them open edition etc. During this process of deliberation, our members further elaborated on the motivation to create prints of P&CD.

This is a self-interview conducted by the members of P&CD that attempts to respond to the above issues. If we summarized the content of this interview, we shall get the following conclusion: Although participants for collective printmaking experience are different each time, to be able to reach consensus on the theme and visual presentation is the focus of our collective creation model. Such a deliberative

緣起

2018年11月,「港台版畫小組」成員邀請愁城參與版畫作品《新樂園拾柒號》的創作。為期超過半年的刻製期間,負責統籌版畫小組的主要成員離開。持續參與的夥伴,大部分已不是版畫小組的原本成員,因此決定以「印刻部」名稱活動。名稱由來是希望成為社會運動的藝文部門,並以刻製與印刷版畫為主要創作手段,故命名之。

印刻部目前四位成員,並非所有成員皆具備專業藝術或版畫創作背景。團體運作憑藉大家的默契與分工——庶務,靈感,在創作過程中備受其他人的信賴,有的成員關心每位初次參與版畫聚會的新朋友,也有成員默默地成為推動大家前進的動力。不過,在刻製版畫的階段,「我們四個人的角色就是『刻』、『刻』、『刻』、『刻』,大家一起刻版。



印刻部除了每週定期聚會,自今年8月起,也開放版畫工作坊
Beside of the weekly gathering, P&CD host printmaking workshops to the public since August 2020
Courtesy: Pang

印刻部的自序「我們是一群對版畫有興趣且關心社會的朋友,希望以集體創作探索政治社會圖像的可能性」,何謂「政治社會圖像」呢?

李依:木刻版畫有其歷史脈絡,而我們又受到「稻米獠牙」或是A3BC等版畫團體的影響,還有黃榮燦與政治宣傳版畫...等等。我們的版畫不只是裝飾性或「好看」的圖,而是有一個目的性。

韋綸:木刻版畫的演進,有一個階段強調社會寫實主義、關懷社會、作品內含政治訊息,我理解木刻版畫作為「政治社會圖像」是這樣。

李依:之前「稻米獠牙」的紀錄片裡頭,也曾經提到使用木板的原因是因為容易取得。版畫種類多樣,但是木刻版畫的線條銳利,寫上標語最明顯,又可以複製,很適合當宣傳品,因此具備某種社會意義。

韋綸:印刻部的作品,許多都是以我們關注的社會議題為創作主題。

process itself is already political. Besides, P&CD is influenced by the printmaking tradition in Mainland China and Japan, as well as the other woodcut collectives. We believe printmaking still carries the function to disseminate information, we are afraid that limiting the number of editions will disrupt the possibility of communication.

The Origin

In November 2018, the Hong Kong and Taiwan Printmaking Group invited Trapped Citizen to create woodcut “New Paradise No. 17” collectively. During the carving period of more than half a year, the main members of the printmaking group who were responsible for coordination left. Most of the partners who continue to participate were not the original members of the printmaking group, so we decided to use the name “Print & Carve Department” to move on. With this name, we hope to be the art and cultural department of social movements, and embrace printmaking as a main creative means.

Currently there are four members in P&CD, but not every member has professional art or printmaking backgrounds. The operation of P&CD relies on everyone’s tacit understanding and division of labour, in the general affairs, inspirational input, as well as gaining trust of others in the creative process. Some members care about new friends who first participated in our weekly gathering, while some become the driving force to push everyone forward silently. However, during the stage of carving blocks, the roles of the four of us are always “carve”, “carve”, “carve”, “carve”, we all carve the blocks together.

In the introduction to P&CD, you said: “P&CD is made up by a group of members that love printmaking and are concerned about social issues. We try to explore the possibility of collective creation and socio-political images through the process of collective printmaking” What are the “socio-political images” here?

Li Yi: Woodcuts have its historical context, and we are influenced by woodcut collectives such as Taring Padi and A3BC, as well as political propaganda prints by Huang Rong-can etc. Our prints are not just decorative or “good looking” pictures, but they serve a purpose.

Willy: In the evolutionary stages of woodcut, there is a stage that emphasizes social realism, social concern, and the political messages contained in the prints. This is how I understand woodcut as “socio-political images”.

Li Yi: In the documentary of Taring Padi, it is mentioned that the reason for using wooden boards is because it can be obtained easily. There are many types of printmaking, but the lines created by woodcut are sharp, it is best to deliver slogans, and it can be duplicated too. It is very fit to make into propaganda materials, therefore it contains certain social significance.

Willy: Most of the prints by P&CD explore the themes of the social issues that concern us.

集體創作的開放性與共識決

印刻部成立至今，從《新樂園拾柒號》乃至於最新作品《泊異非公民》，每次創作過程與創作者不盡相同。以《新樂園拾柒號》為例，這幅作品是以《清明上河圖》為發想與架構，邀請愁城成員們一起創作。到了《泊異非公民》，從主題討論、構圖乃至於刻製，皆由印刻部目前四位成員完成。

成員們通過講述每幅作品的創作歷程，釐清彼此對於「集體創作」概念的理解。有成員認為：《新樂園拾柒號》的創作方法——開放所有參與者（包括港台版畫小組成員、愁城成員、對版畫有興趣的朋友，甚至是聚會期間的臨時訪客）參與繪製、刻板，呈現各自對於主題的多元想像——比較接近「集體創作」。相對而言，《泊異非公民》則更類似印刻部「自己的作品」。另一方面，也有成員提出，「集體創作」相對於個人創作，其核心在於創作時如何達成共識的過程，這本身即有某種藝術以外的政治實踐。

如何解釋「集體創作」的概念？

小龐：集體創作就是「一起做」，包括一起想、畫、討論議題。我心目中的集體創作，比較像是《新樂園拾柒號》的創作模式，開放多人參與，大家一起畫，一開始沒有明確的創作主題，參與者想到什麼就加上去，有一種「集體大亂鬥」的感覺，強調多元性。

Swato：《新樂園拾柒號》呈現每個人對於世界的想像，愁城每個人帶著自己的想像去刻版畫。

李依：《新樂園拾柒號》以《清明上河圖》為架構，構圖是四散的。每個參與者都可以找到自己創作的角落，然後慢慢畫出草稿，就算每個人版畫與繪圖技術不一，看起來也很酷。但是之後看到越來越多其他版畫團體的集體創作作品，會去思考除了集體、「刻製」的層面之外，是否還有「集體發想」的層次。每個人都有自己的想法，但是我們最終如何呈現一個彼此認同的畫面？印刻部聚會時，我們會討論彼此在意的議題是什麼。在創作時，我們會討論對於特定議題的立場是不是一樣，確定大家對於某個主題都在意之後，我們才開始集體創作。

Swato：我們刻板畫的過程就是在行動，每個作品背後，都有我們行動的目的。當初刻《泊異非公民》，有討論過是否開放其他人刻製。但這幅作品之所以如此呈現，是我們四人討論決定的，讓其他人在刻製過程中加入，就會覺得不妥。

韋綸：所以不只是時間、技術方面的考量，而是因為《泊異非公民》對於非公民議題的看法，在這樣的情況下開放他們刻製大板，就會覺得有點怪怪的。

The Openness and Concensive Decision of Collective Creation

Since our establishment, from “New Paradise No. 17” to “Play the Non-Citizen Cards”, the process and participants in creating each work have varied. Take “New Paradise No. 17” as an example, this work is based on the idea and structure of “Qingming Shanghe Tu”, (清明上河圖) where the members of Trapped Citizen were invited to collaborate. Then “Play the Non-Citizen Cards”, the process from the discussion of topics, composition to carving the work was all completed by the current four members of P&CD.

By narrating the creative process of each work, our members get to clarify each other’s understanding of the concept of “collective creation”. Some members consider the way of producing “New Paradise No. 17” is closer to “collective creation” – participants (including members of the Hong Kong and Taiwan Printmaking Group, Trapped Citizen, people that are interested in printmaking, and even our impromptu guests during our gatherings) are involved in the sketching and carving process while chipping in their diverse imagination to the topic. Comparatively, the format in creating “Play the Non-Citizen Cards” is more like P&CD’s “own creation”. Besides, our member also raised a point when comparing “collective creation” to individual work, that the core value of the former is how to achieve consensus throughout the process, and this itself comprises certain political practices beyond art.

How do you explain the concept of “collective creation”?

Pang: Collective creation is all about “doing something together”, including thinking, drawing and discussing issues together. The creative process of “New Paradise No. 17” is closer to my imagination of collective creation that is open to everyone to take part in. At the beginning we do not have a specific theme, we draw together and add on things later, where diversity is underlined.

Swato: “New Paradise No. 17” presents everyone’s imagination of the world. Everyone from Trapped Citizen carries their own imagination to carve the print.

Li Yi: “New Paradise No. 17” takes “Qingming Shanghe Tu” as reference, it has a decentralized composition. Each participant can find their own little corner to start sketching, even though we master different levels of printmaking and drawing techniques, it still looks very cool. But later we observe from the works of other printmaking collectives, they started to think about “collective imagination” besides thinking issues about the collective and printmaking. Each of us has our very own thoughts, at last how do we present an image where everybody agrees with each other? At the gatherings of P&CD, we will discuss what are the issues that each other cares about. When creating it, we will discuss whether each of us take the same position on certain issues. We only start making art collectively after confirming everyone cares about the certain topics.



《新樂園拾柒號》

New Paradise No. 17

Courtesy: Print & Carve Dept.

你會覺得集體創作的過程中，個人創作慾望會被壓抑嗎？

小龐：團體創作重點是互相配合，不是壓抑。你的創意丟出來，我的創意丟出來，大家想法不同，就是要去調解。

Swato：共同創作的過程中，當然希望自己的提案被喜歡，但也會覺得對方的提案很不錯。但是大家都願意討論，所以最後的呈現都蠻不錯的。本來集體做事，就是要考量別人的想法，聽取別人的意見，融合別人的東西。

所有權、限定版數與無限複印

2020年下半年，印刻部陸續接獲來自香港與馬來西亞的展覽邀請，希望出借《新樂園拾柒號》、《你選購我們但我們也是人》、《泊異非公民》作為展品。由於部分展品涉及是否販售，以及創作者不僅是印刻部成員，因此成員們也就集體創作成果屬於誰、版畫是否應限制版數等問題進行討論。

印刻部如何看待集體創作成果的「所有權」屬於誰的問題？這個問題是否會影響到上述集體作品出借展覽的討論呢？

Swato：我覺得作品是屬於團體，而不是屬於個人的。

李依：共同所有。

Swato：The process of making printmaking is an action itself. Behind each print there are our actions and purposes. When creating “Play the Non-Citizen Cards”, we discussed if we want to open up for third parties to join us. But the reasons why this print is presented in such a way is based on the discussion of four of us, we feel inappropriate if we let other people join in the process of creation.

Willy：It is not only considerations about time or skill, but because “Play the Non-Citizen Cards” is a collective action made by four of us. As we do not know what other people think of the issues about non-citizens, it would be strange if we open up for their participation.

Do you find personal desire to create would be suppressed during the process of collective creation?

Pang：The emphasis of group creation is about mutual cooperation, not suppression. You chip in your ideas, I chip in mine, everyone has different ideas and we have to mediate.

Swato：In the process of co-creation, we certainly hope that our proposals will be accepted, but I also feel that the other proposals are very good. If everyone is willing to discuss, the final presentation is pretty good. To do things collectively is to consider the ideas of other people, listen to their opinions and integrate their things.

如果要出售印刻部的作品, 有哪些因素需要考量?

小龐: 只要我們四個人同意就可以賣。還有最後收益該怎麼分? 成員講清楚就好。

李依: 我覺得大家說好就好。

版畫作品在藝術市場的售價, 很大一部份受到該作品是否「限定版數」或是「無限複印」(open edition)的影響。當作品有販售的機會時, 會影響你對於印刻部版畫作品是否要限定版數的看法嗎? 「無限複印」對你而言, 是否是一個有意義的概念呢?

李依: 印刻部的作品, 創作主題多為社會議題, 不限制版數, 才會有公共性。與其他版畫團體交流, 或是基於推廣議題讓更多人知道的立場, 不限制版數才能繼續印製。但是, 我覺得作品可以拿來賣, 但不是當成「藝術品」來賣, 而是像是製作周邊商品(印製在T恤、托特包)販售。

Swato: 我也贊同印刻部作品應該維持無限複印。印刻部創作的目的, 是要交流與傳遞訊息, 而不是販售。

韋綸: 木刻版畫傳統就是強調可複製性、訊息流通。我曾經參與A3BC的版畫聚會, 他們的成員問我們要不要印製他們的作品。因為圖案很好看, 於是我印在了幾件二手T恤上, 帶回來給其他成員。因為想要跟大家解釋, 所以也瞭解了這些版畫的意義。這是目前版畫團體互相交流的模式, 如果是這樣, 限制版數就很麻煩。



移工們於版畫工作坊刻製自己的版畫

Migrant workers are creating their own printmaking during a workshop
Courtesy: Pang

Authorship, limited edition and open edition

In the second half of 2020, P&CD has successively received exhibition invitations from Hong Kong and Malaysia, hoping to exhibit “New Paradise No. 17”, “You Purchase Us As but We Are Human Beings” and “Play the Non-Citizen Cards” respectively. As some of the works involved in sales and the creators are not limited to only members of the P&CD, we also discussed issues like who does the collective creations belong to and should the edition of prints be limited?

How do P&CD view the issue of “authorship”, who do these collective creations belong to? Will this issue affect the discussion of loaning collective creations for exhibition?

Swato: I think the works belong to the collective, not to any individual.

Li Yi: It is common ownership.

If we are to sell our prints, what should be taken into consideration?

Pang: As long as four of us agree, we can sell. Also how do we handle the revenues later, the members should make it clear.

Li Yi: I think it is fine if everyone says so.

The pricing of prints in the art market pretty much depends on whether the work is a limited edition or open edition. When there is a chance to sell, does it affect you to limit the number of editions? Is keeping the prints open edition a significant concept to you?

Li Yi: Most of the works done by us are created for social issues, and only when there is no limit on the number of editions can be considered as public. Only open editions allow us to print it again, either for the purpose of exchanging with other woodcut collectives or for the purpose of promoting the issue to the wider audience. However, I think that the work can be sold, not as “artwork”, but as a peripheral product (printed on T-shirts and tote bags).

Swato: I agree to keeping our prints open edition. The purpose of P&CD to create woodcut is to exchange and spread messages, not to sell.

Willy: The tradition of woodcut printmaking is to emphasize replicability and the circulation of information. I have participated in the printmaking workshop at A3BC once, and one of their members asked if we wanted to print their work. Because the design is so beautiful, I printed them on some second-hand T-shirts and brought them back to the other members. As I wanted to explain to everyone, I also understood the meaning of these prints. That’s the way the woodcut community exchanges with each other, and if that’s the case, limiting the number of prints would be troublesome.

生態、團結抗爭與集體藝術行動：

採訪&整理：吳君儀
研究員

訪問「East Asia Ecotopia」

Interviewed & edited by
Krystie NG
researcher

Ecology, Solidarity and Collective Art Action: An Interview with East Asia Ecotopia

請介紹一下East Asia Ecotopia。

East Asia Ecotopia (EAE) 是一個設立在南韓的小組，我們彼此的共識是以生態作為行動和實踐的導向，目標是團結對抗發展和破壞環境的運動。我們反對都市重建導致的迫遷問題、聲援保障居住權，以及抵制大型發展項目造成的環境破壞。小組沒有固定成員，也沒有設定進行提議和討論的準則，我們的計劃是根據過程中所達成的共識來進行。

我們最重要的活動是籌辦年度的團結營。一旦確定了該年度團結營的地點，我們就會展開單車之旅，自行騎車前往目的地。抵達後我們會舉辦為期數天的露營。在這過程中，參與者能主持他們所準備的工作坊、進行各種技術交流和議題討論。迄今為止，EAE參與過的抗爭包括：反對四大河流的發展項目、修築水壩、國家公園的纜車設施、濟州海軍基地和新機場建設，以及舉辦大型體育賽事等。

你們投入的議題主要和土地、城市發展和環境議題相關，你們如何從政治的角度去理解這些問題？你們所抵抗的對象是誰？為什麼在這些事情上團結大家是重要的事情？

我們最明確的立場，是建基於「團結一致守護我們的棲息地免受建設工程的破壞」這樣的共識上。這看起來是一個簡單的句子，但在面對這些問題時卻一點都不簡單，每件事都牽涉許多利益持份者。許多大城市的發展都對自然生態造成大幅破壞，但是我們團結起來聲援那些被逐出城市的抗拆遷戶。譬如，我們雖然支持動物解放，但當販售豬腳的餐廳在面對迫遷問題時，我們一樣會連成一線。我們也曾在居民已被趕走、正在建造公寓的土地上種菜和花卉。我們總是面對一些互相矛盾的情況，或者做一些我們也說不清楚的事情。我認為可以從簡單的立場出發，去做一些不那麼簡單的事情。因為我們都是通過這一系列事情團結在一起的。

是什麼原因讓EAE選擇以木刻作為媒介？

EAE選擇以木刻來達至團結。除了木刻，我們也運用其他版畫技術，譬如絲網印刷和模版印刷。我們會針對不同的情況做出適當的選擇。小組中的許多成員都很喜歡動手做

Please tell us about East Asia Ecotopia.

Based in South Korea, East Asia Ecotopia (EAE) consists of a small group of members who share a consensus on being ecological both in terms of orientation and of the work produced. Our purpose is to unite in the struggle against development projects and environmental destruction. We have mainly stood against urban redevelopment and its resulting forced evictions; we have also engaged in solidarity with those who struggle for the protection of residential rights and who struggle to resist large-scale development projects that cause serious environmental damage. Our group makes proposals and holds discussions with no fixed members or established guidelines; we execute decisions on the basis of agreements made in the process.

Organizing an annual camp for solidarity is our chief undertaking. Once we decide on the location of the year's solidarity camp, we progress to a bike tour to that location. When we arrive at that location, we hold a solidarity camp for several days. Participants can host their own workshops that they have prepared, exchange skills, and talk about many things. Until now, EAE has joined forces in the struggle against development projects such as the Four Major Rivers Project, dam construction, cable car construction in national parks, naval base construction, new airport construction, and mega-sporting events.

The issues you engage with are mainly related to land rights, development and environmental issues. How do you grapple with these problems from a political point of view? Who are your adversaries? And why do you think it is important to build solidarity where these issues are concerned?

I think the position we have most clearly formed a consensus around is as follows: let's unite to protect our habitat against destructive development projects. This is a simple sentence, but it is not simple when it comes to each problem. There are various parties in every matter. Most cities are created through large-scale destruction of natural ecosystems, but we are united in struggling with evictees who are driven out of the city. We support animal liberation, but but we stand in solidarity with restaurants serving pig's trotters when they resist forced evictions. We plant vegetables and flowers on land from which residents have been driven out and where apartment construction is already



2018年在江汀村舉辦的團結營
Solidarity camp at Gangjeong, 2018
Courtesy: East Asia Ecotopia

東西。此外，木刻也和我們一直以來反對（以機器帶來的）便利性和利潤導向開發模式的動機相近似：這方式讓我們減少對機器和市場的依賴。如今在韓國，可以非常便宜又快捷的生產大量印刷品。許多團體也會印製大量的文宣品來做宣傳。但很多時候這些傳單都沒有被好好利用就被丟棄。反而是手作的印刷品較大量印刷的傳單來說，顯得更珍貴。這觀點對製作者和接受者都同樣適用。我們不需要大量印刷和派發文宣，因為我們是很小的團體。與其建立大規模和性質廣泛的社群網絡，我們認為一對一和建立直接聯繫是更好的做法。因此，我們認為版畫的性質更符合這樣的關係。

我們想多瞭解更多有關「手作」的概念，請問這和無政府主義或DIY文化相關嗎？

可能有些成員心裡會將兩者相連，但另一部分成員或許從未想過。我們從未就這個概念的定義進行過討論，不過大家會自然而然地接受，也相互理解。

請描述EAE集體創作版畫的過程。

每當有需要製作版畫，或當我們收到其他團體或個人在尋求聲援時，小組就會討論要怎麼製作版畫。具體視版畫創作的情況而定，有時由一人負責策劃、設計和製作，有時只限於小組成員聚在一起；還有會加入其他不同的參與者一起創作。以〈停止濟州島第二機場的建設〉為例，一開始我們想在靜坐的抗爭現場的周圍掛些東西。一些人開始討論什麼樣的畫面可傳遞適合的信息，之後就有人開始根據那些描述製作草稿。當時，抗議現場正在舉行全天的抗爭活動，我們覺得和聚集在那裡抗爭的人們一起創作版畫也不錯。於是，我們就帶著木板、刻刀和其他工具去到現場，一天之中來來往往有不同的人陸續加入一起創作，一點一點地刻版。我們這樣做，是因為我們認為面對同一抗爭活動

underway. We are always faced with somewhat contradictory situations and we do things that aren't clear. I think it is possible to start from a simple position and do something which is not simple because we are connected through the chain of solidarity.

Why have you embraced woodcut as a medium?

EAE uses woodcuts as one of solidarity's means. In addition to woodcuts, we also use other printmaking techniques such as silkscreen and stencils, we choose the appropriate means for each situation.

First of all, many members of our group like to make things with their hands. It is also in our stand for resistance to convenience and profit-oriented development projects, we can rely less on machines and markets. Currently, it is very easy to make a lot of prints cheap and fast in South Korea. Many organisations use mass printouts to publicize the struggle. Often printed promotional materials are thrown away without being used up. There is a tendency to treat handmade prints as being more valuable than large volumes of printouts. The same tendency applies to perspectives of the maker and the recipient. We don't need to make and distribute large volumes of printouts because it's a small gathering. Rather than a large and vast network of relationships, we think it's a better way for us to meet one by one and have a direct relationship, and we think the printmaking is better suited to this type of relationship.

We are curious and want to find out more about the concept of "handmade" here. Is it related to the DIY culture of anarchism?

Some may have that connection in mind and some may have never thought about it. We have never had a discussion to define this concept, but we naturally accept and understand each other.

What is the process like when you practice printmaking collectively?

Our group will discuss how to practice printmaking when a situation arises that requires printing, or when a request is received from a group or people with whom we are building solidarity. Depending on the printmaking, there are times when one person plans, designs, and produces; there are times when only group members gather together; and there are times when various participants are gathered together. In the case of *Stop the construction of a second airport on Jeju Island*, we started with the idea of hanging something at a sit-in protest site as an objection to the construction of a second airport on Jeju Island. Several people discussed what image would be good to express our message, and someone made a sketch based on that story.

At that time, there was an all-day event being held at the protest site for an intensive struggle, and we thought it would be nice to engage in printmaking with people gathered there. We went to the site with wooden boards, carving knives, and other tools; and several people who

的人可以團結一致地參與，這會更有意義。每位成員對版畫的興趣和掌握的技巧程度不一，一些人甚至以前完全沒有接觸過版畫。但是，協作過程讓每位成員都能在一定程度上了解並參與到版畫的製作中。

剛剛你們提及小組成員的技術和興趣程度不一，EAE是否認同優先考量成員的差異？

我們的小組藉由不同成員的興趣和專長來運作的。因為我們喜歡照顧和修理單車，所以我們能舉行單車之旅；因為有成員對地理環境較熟悉，因此的們可以安排更好的路徑及找尋合適的營地。因為我們其中一些人有很多朋友，又喜歡社交，所以我們能夠與其他小組交流或舉辦工作坊；也因為我們當中有人喜歡攝影，所以我們才可以把活動紀錄下來。如果有誰在各式各樣活動中的任何一個環節感到有挑戰性，我們也會通過互相協助來創造新的意義。我們認為每位成員之間的差異是自然和美好的。

當你們一起工作時，有沒有遇到什麼困難？你們是如何處理這些困難的？

如果沒有充裕的時間進行討論，或當我們有明確的訊息需要表達時，成員可以在獲得其他成員的同意後採取個人行動。有時在處理比較輕鬆的工作時，成員也可以因應不同的情況下，進行單獨工作。當我們有許多訊息和圖像要討論的時候，在時間許可的情況下，我們都盡可能協作。

在合作的過程中，有時候我們在製作版畫的過程中出現變數而陷入困難。比如，刻版的時間太長，或圖像無法清晰拓印。在這種情況下，我們需要合適的應對措施，在這過程中自然會有不同的意見。不管是要修改圖像並在原定時間內完成，還是加長製作時間，減少拓印數量，每個人都會有不



EAE小組集體製作〈No Warship〉
EAE carving *No Warship* collectively
Courtesy: East Asia Ecotopia

came and went all day carved together little by little. We did this because we thought it would be more meaningful if people who had solidarity in the same struggle could participate together.

Generally, each member has a different level of skill and interest in printmaking, and some people have never done it before; however, collaboration allows each member to understand and participate in the printmaking producing process to some extent.

You mentioned that the skills and interests of participants tend to vary. Do you agree that the group makes it a priority to take on the differences of each individual? Why?

Our group operates together with the different interests and skills of each member. Because we have bike lovers who fix and take care of bicycles, we get to go on bike tours; and because we have a skilled navigator, we get to follow good routes and find good campsites. Because we have some people who know a lot of people and like to make friends, we get to interact with other groups or hold workshops; and because we have someone who likes photography, we get to keep a record of our activities. If there is anyone who feels challenged at anypoint of the various activities, we can also create new meaning by helping each other. We think the difference between each member is natural and beautiful.

Are there any difficulties you face when working in a group? How do you overcome them?

If there is not enough time to discuss matters, or if there is a clear message to express, then individual work is carried out with the consent of the members. If the task is an easy one, and depending on the situation, it is possible for our members to work individually. In situations where we need to talk a lot about new messages or images, we collaborate as much as possible, time permitting.

When working together, we sometimes face difficulties in responding to the multiple variables that affect the printmaking progress. For example, it may take too long to carve woodcuts or the image may not be clearly printed. In this case, appropriate responses are needed, and there will be natural differences of opinion about how to deal with it. Whether it would be better to modify the design and complete it within the planned time, or to increase the working time, or to reduce the number of prints — each of us has a different judgment. Our discussions usually take a lot of time, so it's often difficult to make quick decisions. This is true not only for us, but also for many groups that work collaboratively. We try to find the right countermeasures by talking as much as we can, even if we can't produce the perfect outcome.

How do you understand “authorship”? Is there any conflict surrounding authorship within your group?

Each member has a slightly different understanding of authorship, but printmaking in EAE has the purpose of

同的判斷。通常我們的討論需要花很多時間來進行，因此很難馬上做出決定。不只是我們，許多協作性質的團體也會面對同樣的難題。即使我們無法達到最理想的結果，我們依然會通過多溝通嘗試找到合適的對策。

EAE是怎麼理解「著作權」？小組是否會因為著作權起衝突？

小組成員對於「著作權」的理解稍有不同，但我們一致認為EAE所做的版畫都是以構建團結為目標。與其把版畫當作是藝術品，我們更傾向把版畫當做連結抗爭群體中使他們更團結的公共產物。如果版畫的使用不是在事先確定的範圍內，小組成員會開會討論來決定怎麼使用。以「億萬人起動：協作版畫項目」為例，當越來越多人參與其中時，我們不得不思考著作權的問題。我們的做法是在過程中告訴參與者這幅版畫將在什麼樣的情況下被使用，並且取得他們的同意。在此之前我們沒有經歷過這樣的過程，但我們認為有必要這麼做來減少衝突的空間。

大眾可以怎麼接觸到你們的版畫？

至今為止，我們的木版畫都是在抗爭現場中展示，或交由我們聲援或直接參與過的團體來使用。如有必要我們是可以舉辦展覽的，但我們還未曾這麼做過。

你們如何看待韓國社會中的文化創意經濟和藝術資本？這些因素對你們的實踐有影響嗎？會否認為你們的實踐是對這種經濟邏輯的抗衡？

與其說創作藝術品，我們製作的版畫都是以團結群體和聲援為主要目的。因此，我們不太受文創或藝術市場所影響。我們也不認為我們的行動是在制衡藝術產業。準確來說，其實我們對藝術產業了解不多。

在經濟層面上，EAE是如何維持運作，譬如支付工作室的租金和購買用具的開支？據我所知EAE不隨便接受捐款，能告訴我們背後的考慮嗎？

EAE的所有活動開支都是由大家合資而來的。有時我們會去市集裡售賣絲網印製的T恤和布包來籌款。售賣周邊商品的收入將作為EAE的一般開支基金。比如在2015年，我們售賣印有反對纜車建設的T恤，並把收入投入基金中。自2016年起，我們開始將T恤的販售收入撥作為公共基金。由於我們沒有固定的經費來源，我們盡可能減少不必要的開支。在韓國租金太貴了，我們經常使用社區的空間，如廢置的空間或我們有聯繫的社區公園。我們也會控制每次版畫活動的開支，當活動完成如果出現入不敷支的情況，成員會分攤開支。

如果EAE向我們批判和反對的國家機器，或執行破壞建

building solidarity. We think that it's more a public good that can be used and shared by people who are united in a struggle rather than a work of art. If printmaking is used in a way other than in a pre-established area of activity, discussions with the members are held to determine how to use it. In the case of *One Billion Rising Resistance: Collaborative Printmaking Project*, more people were working together, so we had to think more about authorship. So, we went through the process of obtaining consent from the participants and telling them in advance about the expected range of uses for the print. We had never been through this process before, but we think it was necessary to reduce the room for conflict.

How can people get access to your woodcuts?

Until now, the woodcuts have been sent to the sit-in struggle sites, or to the people with whom we are in solidarity or who are directly involved. We can set up exhibitions if necessary, but we haven't done that yet.

How do you see the operation of the creative economy or of art capital in the context of Korean society? Do these factors have an influence on your practice? Do you see your practice as a counterweight to the logic of the creative industry?

We have engaged in printmaking with the aim of building solidarity rather than in order to create works of art. We are not particularly affected by the situation in the creative and artistic markets. We have never thought of our actions as counterweights to the art industry. To be specific, we don't know much about the art industry.

How do you finance your operations — for example, paying for studio rental and buying art materials? As far as I understand, East Asia Ecotopia is very careful in accepting grants. Could you tell us your concerns?

All activities conducted by East Asia Ecotopia are made possible by jointly-raised funds. Sometimes, we go to the market and raise funds by selling clothes and bags made using silkscreen. The money from sales of goods made from some of the designs to raise solidarity funds is then used as a general Ecotopia official fund. For example, in 2015, we sold T-shirts with a design that contained messages against the construction of cable cars and sent solidarity funds. Since 2016, we have used proceeds from T-shirt sales as public funds.

We try to reduce unnecessary costs as much as possible because we don't have a stable source of funding. As we work in community spaces, underused spaces, and parks where we have relationships with the relevant parties, the rent price is not too high. We try to manage costs for each printmaking production and activity; then, if there is a shortage of funds raised after the activity is completed, the members will share the expenses.

If we raise the money from the state apparatus or from large corporations that administer the very destructive

設項目的大型企業籌集資金，將使我們難以保持現有的立場。EAE在自己的能力範圍內，盡可能保持自主性以選擇我們想要投入的活動。因此，我們希望保持一種立場，即我們可以用更嚴格的標準來討論和申請補助。我們要對補助留有說不的空間，但我們並不責怪其他不同立場的組織。

在你們的活動裡，藝術和文化似乎佔據了相當中心的位置。為什麼EAE認為把文化的觀點納入抗爭和運動中是重要的？這樣的做法是為填補現有社會運動中的某些空缺嗎？

也許藝術和文化活動比其他性質的活動更容易獲得能見度吧。我們大部分的時間都投入在田野調查、資料蒐集、資訊分享、宣傳活動和支援行動中。我們在能力範圍內盡力而為。如果我們能做其他的事，我們也會嘗試去做。坦白說，我們還有許多能力不足的地方，也不是很有勇氣。即使我們在佔領區掛上我們的畫作，推土機不會停止拆毀工程，樹木不會就此免被砍伐，水壩工程也不會就此被喊停。同樣的，即便我們架設路障以對抗「勞務黑道」¹，他們也不會輕易停手。我們肯定沒有單一的強硬對策去確保勝利，因此我們盡可能用多種微弱的手段去抵抗。

請告訴我們EAE未來的計劃。

自新冠肺炎開始蔓延以來，建立關係越來越以線上互動為主。許多工作坊和會議都通過Zoom舉辦，人們去到哪裡都要填寫出入紀錄。由於EAE特別重視直接建立聯繫和現場感，我們也在不透露成員身分的匿名方式下採取行動，因此這段期間我們正面臨非常大的挑戰。我們認為，通過小群體的方式以及建設多樣化的關係網路是目前進行交流的正確方法。今年較早前，當我們在舉辦「億萬人起動：協作版畫項目」的時候，我們認為木刻是一種很好的交流方式。我們將用各種的方式來探索（木刻）這種模式。



停止濟州島第二機場的建設
Anti 2nd Jeju Airport struggle tent

projects that we criticize and oppose, it will be difficult for us to maintain our current orientation. As far as possible, we stay autonomous when it comes to the activities we engage in along with our capabilities. Therefore, we maintain a position where we can discuss and apply stricter standards about subsidies. We remain critical of subsidies, but we do not blame organisations that have different positions.

Art and culture elements seem to comprise a big part of your activities. Why do you think it is important to incorporate cultural perspectives into your movement and your struggles? Are these practices meant to fill up any gaps in existing social movements?

Perhaps artistic and cultural activities are more visible than other activities. What we have spent the most time on are field surveys, data research, information sharing, participation in the propaganda war, and supportive actions. We do what we can. If we could do other things, we would do that, too. We have limited abilities and we're not very brave. Even if we draw and hang a picture (at a site), the excavator that destroys the building will not be stopped, the trees will still be cut down, and the dam construction will continue. Likewise, even if we set up a barricade against a "serviced gangster" (용역강패)¹, they will not simply step down. We don't have one or two strong counter-measures to win outright, so we resist by using dozens of weak means as far as possible.

Could you please tell us about your future plans?

Establishing relationships has become more and more centred on online interactions since the start of the Covid-19 pandemic. Many workshops and meetings are now carried out on Zoom and people have to fill in entry lists wherever they go. We are facing a lot of difficulties because our group has always valued direct relationships and a sense of place, and acted on the premise of anonymity that does not specifically reveal the identity of individual members. We think that exchanges through smaller and more diverse networks of relationships are the right way to go at this time. Earlier this year, we felt that woodcut was a good mean of exchange when we carried out the *One Billion Rising Resistance: Collaborative Printmaking Project*. We're going to explore this method in various ways.

註腳 Endnote

1. 在韓國，「勞務黑道」是指受聘於企業、發展商、警察或國家，以協助暴力清除示威者的黑社會人士。
In Korea, serviced gangsters work for companies hired by the developer, police or state government to evict protestors violently.

亞際自組織木刻實踐圖繪 II

集體協作、著作權與資本

Inter-Asia Self-organized Woodcut Collectives Mapping Series II

Collaboration, Authorship and Capital

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出版 Published by
亞際自組織木刻實踐圖繪工作小組
Working Group for Inter-Asia Self-organized
Woodcut Collectives Mapping Series
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承印 Printer
RETRO印刷 JAM

印量 Print Run
500

／500

2020冬 第一版
1st Edition, Winter 2020

Front Cover
One Billion Rising
Courtesy: East Asia Ecotopia

Back Cover
Kawan Saa
Courtesy: A3BC & Pangrok Sulap

圖片來源 Image Courtesy
印刻部 Print & Carve Department (p. 13, 40)
小龐 Pang (p. 38, 41)
龐克搖滾舍 Pangrok Sulap (p. 32, 34, 36)
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特別鳴謝 Special Thanks
A3BC
登帕沙集體 Denpasar Kolektif
East Asia Ecotopia
印刻部 Print & Carve Department
龐克搖滾舍 Pangrok Sulap

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