The Waiting Hall
Scenes of Modernity

A Coproduction by Taipei Biennial 2012
"Modern Monsters / Death and Life of Fiction"
curated by Anselm Franke, Taipei Fine Art Museum
and Mobile Academy

FRIDAY, 28TH OF SEPTEMBER 2012, 8.00 PM - 10.00 PM, AT THE TAIPEI FINE ARTS MUSEUM, NO.181, SEC. 3, ZHONGSHAN N. RD., TAIPEI CITY

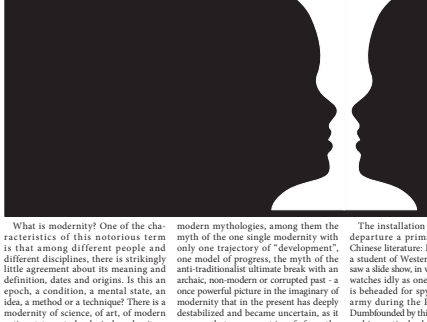
Scene 15
The Tilting Image
by *Anselm Franke & John Akomfrah*

This conversation explores different dimensions of what is commonly known as "multistable figures": those graphic depictions in which figure and ground are reversible - we can either perceive, to name a famous example, a vase or two heads in profile, or to name another, the head of a rabbit or that of a duck.

But isn't it also possible to think of history - and particularly modern history - as a multistable picture? The historical process then would be one of the making of figures against backgrounds, or the making of backgrounds, in order for a particular figure to shine all the more bright. The production of "background" and "figure" (the subject of history) cannot be conceived independently, but their relationship is always asymmetrical. This is the very asymmetry that defines power over people or nature, circumscribing a field of passivity (the background) which enables a field of action of historical agents (the figure). The task of writing history would then be to recover their co-dependency at the points of symmetry where the historical image tilts, and an exchange of ground and figure becomes possible. It is particularly the essential divisions and schizophrenias characterizing modernity that demand such exchange.

Anselm Franke is a critic and curator based in Berlin, and curator of the Taipei Biennial 2012. He recently curated the exhibition and publication project "Animism" in various collaborations and chapters shown in Antwerpen, Bern, Vienna, Berlin and New York between 2010-2012. Since 2006, he is co-curator of the Forum Expanded of the International Filmfestival Berlin. He is designed Head of Visual Arts, Film and Media at the Haus der Kulturen der Welt in Berlin.

John Akomfrah is the director of numerous award-winning films dedicated to the experience of colonialism, diaspora, and resistance. He is one of the founders of the Black Audio Film Collective, which was active between 1982 and 1998, and whose groundbreaking activities placed racism and Black identity on the public agenda in Britain.



What is modernity? One of the characteristics of this notorious term is that among different people and different disciplines, there is strikingly little agreement about its meaning and definition, dates and origins. Is this an epoch, a condition, a mental state, an idea, a method or a technique? There is a modernity of science, of art, of modern nation states, a technological modernity, a social modernity, a colonial modernity, a capitalist modernity, the modernities of the colonized, and the hyper-modernities of contemporary capitalist cities and worlds. And yet, if there are multiple modernities, what do they have in common? There are modern mythologies, among them the myth of the one single modernity with only one trajectory of "development", one model of progress, the myth of the anti-traditionalist ultimate break with an archaic, non-modern or corrupted past - a once powerful picture in the imaginary of modernity that in the present has deeply destabilized and became uncertain, as it appears that no present is safe from the "returns" of the past.

In all cases, the question of just what constitutes "the modern" in modernity remains undecided and perhaps undecidable. By contrast there is no scarcity, on the other hand, of "primal scenes", and myths of origin.

The installation takes as its point of departure a primal scene of modern Chinese literature: In 1906, Lu Xun then a student of Western medicine in Japan, saw a slide show, in which a Chinese crowd watches idly as one of their compatriots is beheaded for spying on the Japanese army during the Russo-Japanese war. Dumbfounded by this scene of decapitation, and in particular by the passivity of the Chinese spectators enjoying the spectacle, Lu Xun realized that before saving Chinese people's bodies, he had first to save their souls. He abandoned his medical studies and pursued literature. His short stories, poems and essays are understood to mark the beginning of modern Chinese literature.

What qualifies a "primal scene" ? All scenes of modern origins appear to be scenes of "division" - whether this is the severing of a head from a body or an ultimate break from a tradition or past. A "scene" or "scenography" also entails a relational diagram - a constellation that includes conscious actors, passive onlookers and anonymous structural or systemic agency creating a complex moment in time, staging the paradox of modernity. All definitions of "modernity" have such "primal scenes", events of rupture and myths of origin against which the very definition of just what counts as "modern" is measured.

Scene 1
The Decapitation
by *Lu Xun*

I do not know what advanced methods are now used to teach microbiology, but at that time lantern slides were used to show the microbes; and if the lecture ended early, the instructor might show slides of natural scenery or news to fill up the time. This was during the Russo-Japanese War, so there were many war films, and I had to join in the clapping and cheering in the lecture hall along with the other students. It was a long time since I had seen any conquerors, but one day I saw a film showing some Chinese, one of whom was bound, while many others stood around him. They were all strong fellows but appeared to be totally apathetic. According to the commentary, the one with his hands bound was a spy working for the Russians, who was to have his head cut off by the Japanese military as a warning to others; the Chinese beside him had come to enjoy the spectacle. Before the term was over I had left for Tokyo, because after this film I felt that medical science was not so important after all. The people of a weak and backward country, however strong and healthy they may be, can only serve to be made examples of, or to witness such futile spectacles; and it doesn't really matter how many of them die of illness. The most important thing, therefore, was to change their spirit, and since at that time I felt that literature was the best means to this end, I determined to promote a literary movement."

(The text by Lu Xun one may find in the foreword to his collection Nathan (A call to arms/1923)

From 1904 – 06 **Lu Xun** studied medicine at Sendai in northern Honshu, Japan. He was the only Chinese – indeed the first foreigner ever- to study there. Years later, 1923, he recalls this incident one day in class which caused him to abandon his medical studies. It has been pointed out that the fact that the traumatic slide has never been found suggests that Lu Xun fabricated the whole incident, and created a myth retrospectively. The case of the decapitation suggests that fiction and (private and public) history might have become inextricably confused, at the (textual) beginning of modern Chinese (literary) history.

Scene 15
"Yao-yan" Films
by *Chen Chieh-Jen*

"Yao-yan" (謠言, rumor) is a phrase commonly understood in contemporary Chinese to mean slandering others or destroying the legitimacy of things by fabricating stories with harmful intent. (The original definition of "yao-yan" in Chinese was "songs or proverbs criticizing current affairs circulated by the people.) The word "yao" (謠) means "singing unaccompanied by music." The expression "with harmful intent" comes from another phrase, "yao-zhuo" (惑譸), which is rarely used today. In contemporary speech, "yao-yen" refers to narratives invented by people to intervene in or interrupt the ruling powers in a socially constructive way. In other words, through poetic language "yao-yen" uses "people's imagination" to create alternative ideas to the mainstream and to fabricate people's memories.

When movies were silent, a "bian-shih" (an interpreter, which is the same as "benshi" in Japanese) would interpret the story of the movie in the theatre. During colonization by Japan, Japanese policemen and firemen were usually stationed in the last row of Taiwanese theatres to monitor the bian-shih and prevent him from promoting anti-colonization causes. In 1925, the second chair of the Taiwanese Cultural Association, Pei-huo Tsai (蔡培火), organized a touring film projection team named Mei Tai Tuan (Beautiful Taiwan Group). The bian-shih of this team "deliberately misinterpreted" films originally shot without anti-colonial sentiments, injecting anti-colonial themes into the films and using slang and metaphors that only the local Taiwanese could understand.

We can imagine one possible scene: when the audience experienced the disjunction between sounds and images, their imaginations must have produced new thoughts, and these thoughts would follow them as they left the theatre. They would share them with others - and the anti-colonial message would spread to the masses. The bian-shih's deliberate misinterpretation of the movie was not only the birth of Taiwanese film but also vivid evidence of modernity.

Chen Chieh-jen is a contemporary Taiwanese artist. He works with people of different backgrounds to create art. By building film sets together, Chen and these people turn the film site into a provisional community where "individuals living in atomized societies" can get to know one another. It is in these realms that he has completed films full of poetic dialectics. Chen exhibits internationally and has participated in art biennials in Venice, Sao Paulo, Istanbul, Liverpool, Lyon, Sydney, Shanghai, Gwangju, and Taipei.

Scene 4
The Power of Party and Alcohol: Independent Music and its Opponents
by *Ho Tung-Hung*

For me, to think about contemporaneity means to reflect upon two correlated questions: (1) How and why Taiwan has become the way it is today and (2) How do different people construct their lives through social relations? I don't attempt to answer the above-mentioned questions through macro-historical or macro-discourses analyses as a social thinker in this project. Just on the contrary, I would like answer them by reviewing one personal experience/event in life: as an independent musician, I witnessed the shutting-down of "Underworld," a famous independent music venue, in July 2012. In so-called democratic times, what do different communities reveal about modern Taiwan through the same event?

Ho Tung-Hung is associate professor of Psychology in the department of Psychology at Fu-Jen Catholic University, Taiwan. His research and writing has been in the fields of popular music, youth culture, cultural politics, and action research.

Should we stay or should we go? 15th of July 2012, at Shida Park. Photo: Archi Chang

Scene 7
Iran: Mozaffar-al-Din Shah's Automobile
by *Bavand Behpoor*

To my eyes, this picture of Mozaffar-al-Din Shah, the Qajarid king who signed the constitution and consented to end the millennia-long history of absolute monarchy in Iran, riding the first automobile imported to Iran at the turn of the century is a primal scene of modernity recorded in pictures. The introduction of photography to the country which happened three years after its invention in France can in itself be considered another primal scene in the field of presentation. Photography was brought to the country much earlier in 1842 by Nasser-al-Din Shah, the previous king who was keen on photography and became a capable photographer himself but was not interested the least in cars and preferred fancy carriages. Hence the automobile had to wait. Once the car arrived it soon became clear that the streets were not suitable for using it. The picture shows the car in the middle of a desert, as a spacecraft landing on a different planet. The automobile was used every now and then in the main square of the town for people to watch. The car was in use by the time of the next king and was destroyed in an unsuccessful assassination attempt which served as an alibi for the king to bombard the house of parliament and repeal the constitution. It was in 1931 and during the reign of the next dynasty of kings that the first street was asphalted to give Tehran a proper look in front of the king of the Saudi Arabia who was visiting. Reza Shah considered Boulevards as a sign of progress and upon his order boulevards were carved in the urban fabric of all major cities in Iran which were historically very dense and internal courtyards comprised major public spaces. The process continued up to current date, turning Tehran into a Metropolis where highways are superior to housing units.

Bavand Behpoor is an art theorist, artist and critic based in Tehran. After doing his MArch at Shiraz University, he did an MA in Contemporary Art Theory at Goldsmiths College, London University. He is currently a PhD candidate at Ludwig-Maximilians Universität, Munich. He has translated a.o. Oskar Wilde, Raymond Queneau and Alain Badiou's "Ethics: An Essay on the Understanding of Evil" to Persian.

Living Room As Factory, Diligence As Happiness

Scene 5
The Living Room Is The Factory
by *Teng Chao-Ming*

The policy of "Living room As Factory" that started in mid 1970s. This is one of the major policies that designed to solve the lack of labor in Taiwan in building up an export-oriented economy; the "Taiwan Economic Miracle," which helped families earn a better living and lead toward a middle-class lifestyle. TENG will start with a very vivid memory of his adolescent years (late 80s) in his own living room, where his family assembled wire components for electronic devices (that were then possibly assembled by some other families). "Living Room as Factory," gradually died down, but for a complete different reason, came back recently not because of government policies, but out of surviving needs at the personal/family level to combat the recession and the unbalanced salary structure in the job market in Taiwan.

Teng Chao-Ming is a visual artist based in New York and Taipei. He graduated from the School of Architecture and Planning at MIT, USA, and has been showing his work internationally. Currently he is doing research on topics including how recent development in neuroscience and cognition science changes our understanding of the self, and the industry of "self-help" publications, programs, and its stars.

Scene 12
Modern Midwives for Cyborg Babies
by *Wu Chia-Ling*

Today in Taiwan, 99.9% of childbirths occur in hospitals, delivered by obstetricians, and often viewed as a medical event. Our society has begun to reflect upon the overly medicalized childbirth, and some advocates have proposed the creation of a new progressive birthing system. Modern midwives reemerge as a new hope. They have formal training in biomedicine and midwifery, and at the same time stress a holistic approach toward childbirth. For low risk cases, midwives treat childbirth as a normal progression, empower birthing women to be the center of the journey, and encourage family participation. Combining their expertise in modern science with humanistic care, modern midwives might mean the most appropriate technology for the birth of our new generation in the 21 century.

Wu Chia-Ling is an Associate Professor in the Department of Sociology, at National Taiwan University. Her areas of research include: medical sociology; gender studies and science, technology and society. She received a research grant from Taiwan National Science Council, to persue a project entitled: Marginalized Reproduction: Gender/Sexuality, Class and Assisted Reproductive Technologies.

A modern midwife held the baby she assisted birth at the family's apartment, and the father cut the umbilical cord. While 99.9% of babies are born in hospitals by obstetricians in Taiwan, modern midwifery has gained much attention as a new wave to offer tender, safe and woman-centered birth with their appropriate technology. Photo: Mr. Cheng-Long Hsieh.

Scene 8
The Architecture of the International
by *John Palmesino*

Off the coast of Nova Scotia: Towards the UN Charter. Perpetual peace as the centre preoccupation of an important document, sketched on a ship off the coast of Nova Scotia on August 12, 1941, at the very height of World War II. There, Franklin Delano Roosevelt and Winston Churchill drafted the Atlantic Charter, a one-page treatise that was the basis for the future development of the United Nations. In it, Roosevelt and Churchill project to establish a peace that will give all nations the means of living in safety, "within their own boundaries, borders, nations," in freedom from fear and want. The location of that typical moment is relevant: on neutral waters, aiming at neutralising wars and conflicts.

UNAMI, UNOGBIS, UNOWA, UNPOS, UNSCO, UNTOP, MINURSO, UNUB, UNMOGIP, UNOMIG, UNOCI, UNMIS, UNMIL, UNMIK, UNMEE, UNIFIL, UNFICYP, UNAMSIL

This talk is formed by elements of research and thinking that analyse the architecture of peacekeeping missions of the United Nations: the construction over time of the complex spatial configurations; new infrastructural networks; housing compounds, hospitals, and civic facilities; and the reorganization of public spaces connected to the large logistic operations of the UN, across the globe. The growing number of peacekeeping operations in the twenty-first century are markers of the complex and turbulent transitions connected to vast and rapid urbanization processes at the age of globalization. A detailed architectural and spatial analysis of their deployment contributes to the understanding of the relation between the designed and built environment and the wellbeing of contemporary societies. Since the founding of the United Nations in 1945, the world has come almost entirely under its supervision.

There are two short, elegant documents that are at the base of the United Nations: one is the Charter of the United Nations and the Statute of the International Court of Justice, and the other one is the Universal Declaration of Human Rights. The universality of the latter suggests the notion of a world without borders: one's human rights do not depend on where one is born or in which nation one resides: an individual has rights because he or she is human.

But what happens when the organisation that was supposed to be the neutral place for discussing issues of human welfare and peace, turns into a vast organisation under whose auspices a series of initiatives that provide the very sustainment for large parts of the developing population of the world? The UN has moved from being the preferred table of discussion and confrontation of the Cold War, to being involved and playing the master role in an unfortunately rapidly growing number of international missions for peace keeping and humanitarian relief. Some of the debates go to the point of indicating a possible equivalence between the UN activities in Africa and the colonial rule it was instituted to help surpass.

John Palmesino is an architect and urbanist, born in Switzerland. He is the initiator and curator of several research projects a.o. Territorial Agency (together with Ann-Sofi Rönnskog), an independent organization that promotes integrated spatial transformations, Neutrality, a multidisciplinary investigation in the territorial implications of UN policies and self-organisation processes of transformation and control of the contemporary human landscapes.

Meeting between President Roosevelt and Prime Minister Winston Churchill onboard the British battleship HMS Prince of Wales, leading to the Atlantic Charter, August 1941. UN Photo

Scene 5
Metamorphosis of Funeral Service in Taiwan
by *Tseng Haunn-Tarng*

Funeral services in Taiwan began in the 1900's (Japanese colonial era), with selling and renting of funeral items and services. In the 1960's, funeral service homes became prolific and coexisted in harmony. Major changes in Taiwan's funeral services began in the 1990's and could be defined in three key sections of competitive market, rise of professional branding, conflicts and oppositions.

Tseng Haunn-Tarng, Professor at the "Institute of Life and Death Education and Guidance" in National Taipei University of Nursing and Health Sciences. He is specialized in the fields of life and death disquisition, medical sociology, grief support, funeral service education, and training for nursing.

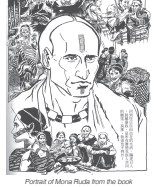
At a funeral service company in HsinHai Rd. Taipei (2006)

Scene 6
Introduction to a Disappearing Language: Kari Seediq Tgdaya
by *Dakis Pawan*

This is a look at the present-day development of indigenous languages in Taiwan: the special writing system, forms of pronunciation, grammar and sentence structure of the Seediq Tgdaya language. I will also show the differences between Seediq Tgdaya and Mandarin Chinese. For instance, there are no "four tones" in Seediq Tgdaya as there are in Mandarin Chinese. On the other hand, there are hardly any phonics like d, g, h, q, x in Mandarin as in Seediq Tgdaya. And I will give an insight how Seediq Tgdaya develop itself even though no more than 3,000 people use this language today.

Dakis Pawan (Guo Mingzheng in chinese) comes from the tribe of the Seediq Tgdaya. He has published several aboriginal language textbooks and dictionaries, as wel as a behind - the - scenes book on the movie: Seediq Bale. He lives in Jin-ài-hiong in Nantou.

Scene 9
Wushe Incident and Mona Rudo
by *Chiu Row-Long*



Portrait of Mona Rudo from the book "Manhua Bale"(2011), page 68

The Wushe Incident, which took place in 1930 while indigenous Taiwanese people were resisting Japanese rule, is unique for its joint suicide attempts, which are traditionally forbidden in indigenous Taiwanese cultures, especially that of the Seediq.

Before Japanese rule, the Seediq were known for being headhunters. Before hunting enemies' heads, the Seediq would perform particular rituals to ensure a successful hunt. According to Seediq beliefs, it's not only the spirits of enemies that boost a warrior's strength. When a warrior dies, his deceased enemies cross the Rainbow Bridge with him as his subordinates, and they enter the World of Spirits together. Head-hunting is therefore very important to the Seediq. Seediq people fear being beheaded themselves because they don't want to be taken as subordinates by their enemies. Other than a warrior's own skills, the keys to successful head-hunts are luck and the favor of mysterious forces, which are regarded as manifestations of ancestral spiritual power. Based on the above-mentioned ideas, head-hunting becomes a way to tell right from wrong in the Seediq culture. A successful headhunt is considered benevolent and righteous, while a failed headhunt will turn the hunter into a (deceased) enemy feared by his own people. The same rule applies to those who commit suicide. Thus, while the warriors who sacrificed their lives in the Wushe Incident are worshiped annually by the R.O.C. government, for the Seediq, the deceased warrant no honor. Only a warrior who has complete facial tattoos and who dies at home is considered to have died a good death. In addition, only good people may be given honorable treatment and received by ancestral spirits.

Mona Rudo and his people are praised by both Seediqs and non-Seediqs in a "modern" way. This is because many actions taken during the Incident are unseen, since they are against tradition, as are the consequences. To "restore its lost traditions," the historic tribe of the Seediq staged a protest against "being modernized." With traditional and non-traditional elements mingled together, the Wushe Incident can be considered a turning point, when the indigenous people of Taiwan entered the modern world. The incident also indicates "modernity" in itself.

Chiu Row-Long is an illustrator who excels in the realist style of design and writing, and is particularly inspired by the history and culture of the Taiwanese aborigines. His comic book "Wushe Incident" inspired director Wei Te-Sheng to make his award-winning epic film "Warriors of the Rainbow: Seediq Bale." Chiu's documentary "Gaya: Seediq and Wushe Incident in 1930" was nominated for the 1999 Golden Horse Award for best documentary.

Scene 14
Consequences of the Urban Renewal Act of 1998
by *Huang Hui-Yu*

In the name of enhancing public interests as well as raising the GDP, in 1998 the Taiwanese government introduced the Urban Renewal Act. However, this act is a forced joint construction undertaking initiated by developers and thus allows the private sector to control the main components of urban renewal projects. The Urban Renewal Act is widely thought to be unconstitutional. As a result, the controversy have sparked civil movements against forced evictions and the commodification of land.

Prior to the introduction of the Urban Renewal Act in 1998, the residents of old buildings could renovate or rebuild according to their own needs. But in 2010 the Taipei City Government gave developers virtually free rein to define which units warranted renewal while capitalizing on the floor area bonus handsomely rewarded by the government's new "Beautiful Taipei Project." As many as 700 urban renewal projects have mushroomed all over Taipei City. Among these, eighty-six cases have been approved by the Taipei City Government and are in the middle of processing; roughly six households who refused to take part in the urban renewal projects are facing forced eviction and demolition. The controversy of the Wangs in Shilin (northern Taipei) is an exemplary case that demonstrates the unjust and unconstitutional actions of the Taipei City Government.

On March, 28, 2012, the Taipei City Government forcibly evicted the Wangs and demolished their family home. It was the first house torn down by the government because a family had refused to cooperate in an urban renewal project. This case highlights crucial human rights and social issues related to the act: the freedom to live, the agreement ratio, the inflated floor area, privatisation of public space, damage to the environment, and the exorbitant price of housing.

As of April 26, 2012, the Wangs and the Coalition of Urban Renewal Victims had built temporary housing on the demolition site and had made common cause together. This new civil rights movement explores a vision for an integrated urban renewal program, which would cater to the real needs of the original residents as well as taking greater responsibility for our environment.

Wang Family, Shilin district, Taipei (2012)

Huang Hui-Yu studies at the Graduate Institute of Trans-Disciplinary Arts in Taipei National University of Arts. She became active in anti-eviction movements in 2009. Huang is a member of the Taiwan Association for Justice of Urban Renewal and has joined hands with residents and activists from various backgrounds in helping urban renewal communities around Taipei to fight excessive development and unjust policies.

Scene 17
A Desire to Become a Forefather Respected by Generations to Come, as My Forefathers Have Been
by *Panai Kusui*

Panai is a singer, song writer, and folk icon from Taitung. Part Pyuma and part Amis, two of the tribal groups of Taiwanese aborigines, she has been active in collecting and preserving aboriginal song traditions. As a social activist she campaigns against the proposed storage of nuclear waste and the construction of the Miramar Resort in Taitung County.

After the Typhoon Morakot, Taitung (2009) . Photo: Chen Jian-Zhong

We are all passers-by of Mother Earth.
We all die; some day.
Please show respect and gratitude for all indigenous ancestral spirits on this piece of land.
Because tens of thousands of years have passed,
and they have never wasted any resources.
They even have given what they don't need to others.
Their pollution-free lifestyle has kept this place intact for us.
Please, be someone who will be respected by his or her descendants,
even tens of thousands of years from now.
Please do the right thing and practice what you preach.
The Earth's resources are being drained, and affluence and economic growth no longer exist.
Stop telling lies!
No one will ever be deceived again.
In fifty years, we will be so poor as to have no clean land to till,
no clean water to drink,
and no clean air to breathe,
except some unused money notes kept in a few people's homes.
We do not want an unsustainable life.

Panai Kusui, "*My Land*" Statement. April 24, 2011.

Scene 16
Channel 4, The People
by *Cheng Lu-Lin*

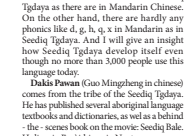


Photo: Sung Lung-chuan

The year 1986 marked the peak of the democracy movement in Taiwan. In this single year, more than 3,000 spontaneous grop protests took place—which is, on average, ten protests per day. As these protests raged, the ruling nationalist government, to everyone's surprise, allowed the establishment of the Democratic Progressive Party on September 28, which then became the largest illegal political group one year prior to the lifting of martial law. New rules of the game were being created as violence threatened to break out. On December 6 of that same year, a legislative by-election was held. One week earlier, overseas opposition leader Hsu Hsin-liang, who was banned from returning to his home country, set foot on Taiwanese soil and made his way through customs. All the opposition groups welcomed him at the Taiwan Taoyuan International Airport. Police and military forces from around the country also rushed to the airport, ready to carry out any government orders. The subsequent highway confrontation between military and police officers on one side, and civilians on the other, was one of the early climaxes in the democratic movement of Taiwan. It seemed that all social conflicts, paradoxes, and ideals clashed in this single event, resulting in a violent impasse.

The "Green Team," the first street movement photography group, was founded in October 1986. It was during the November airport incident that they witnessed and documented the movement through a camera lens for the first time. The internet was still unimaginable at the time. But there were videotapes. As public TV channels transmitted images of the "mobs" to every household in Taiwan, a videotape documenting the truth of the incident was being copied, distributed, and screened twenty-four hours a day from homes, election offices, and campaign venues to illegal cable TVs. An underground "cable television channel" that brought all corners of Taiwan together also quickly emerged. It was only before the voting date that it went underground again. The protest outside the Taiwan Taoyuan International Airport serves a reminder: when democracy was emerging, there was a kind of passionate, dynamic "modernity" emanating from the underclass. It had neither "form" nor "content." It did not advocate "deliberation." It did not aim to be "the rational majority," but rather "the savage minority." It did not hope to "present," but to rather "represent" people. Such ideals, however, make it difficult to take the upper hand in democratic politics. This is an internal warfare of a democratic system wrought with signs, images, materials, bodies, technology, and emotions.

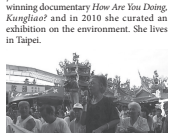
Cheng Lu-Lin is a sociologist and Associate Research Fellow at the Institute of Sociology, Academia Sinica, Taipei. His areas of research include economic sociology, developmental, and organizational sociology.

Scene 10
The Voice of Anti-Nuke in Kungliao
by *Tsui Shu-hsin*

I want to share the story of the attack by a great big monster on a little fishing village. For six years, from 1998 to 2002, I participated in and documented my participation in the Kungliao Anti-Nuke Movement. These are not just narratives of the emotional turmoil I experienced there; I also want to trace the significance of the decision, made in 1980, to build the Nuclear Power Plant No. 4 in Kungliao, which led me to make the documentary *How Are You Doing, Kungliao?* After showing in Taiwan and overseas, the film has received tremendous feedback; however, I've also realized that this two-decade long environmental controversy remains unchanged. Not enough reflections and thoughts have percolated during all these years.

The anti-nuke movement that originated in Kungliao and spread throughout Taiwan is the longest lasting, most influential, and most controversial environmental movement in Taiwanese history. Since the Fukushima Daiichi nuclear disaster, we have witnessed the Japanese government attempt to conceal the effects of the disaster on things like food safety and children's health. I've seen the faces of distressed officials in Fukushima when they are confronted by mothers, whose pleading words are disregarded. Everyone carries a radiation detector, and worried talk of radiation-tainted air, water, food, and soil have permeated beyond borders and generations. The nuclear threat is no longer confined by national borders, and the threat to humanity is borderless and omnipresent. The anti-nuke movement does not just pertain to a solitary island; it has spread beyond Kungliao. Immense gratitude goes out to the voice of Kungliao, for it continues to remind us to keep thinking and fighting for justice.

Tsui Shu-hsin studied law and is the General Secretary of Green Citizens Action Alliance in Taiwan. She is an anti-nuclear activist and has been involved in environmental movements for many years. In 2004 she directed the award-winning documentary *How Are You Doing, Kungliao?* and in 2010 she curated an exhibition on the environment. She lives in Taipei.



The anti-nuclear voice of residency in Kungliao since 20 years

The Waiting Hall: Hannah Hurtzig / Mobile Academy Berlin
Project Assistant: Yen Yi-Tzu
Research Assistant: Klaire Wu
Hostess: Ishsin Ho, Mei-Ching Fang, Waverly Lee
Technical Director: Chiang Chi-Yang & Julia Hsiao-Pei Liao (WeDo Group Company)
Supervisor: Florian Stimmann, Berlin
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Graphic Design: Zak Group, Hu Richan Newspaper Design: York Chu
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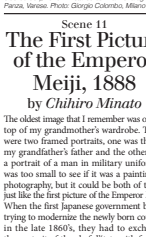
Scene 2
A Hole on the Wall: Why Paint Monochromes?
by *Luis Jacob*

An absolutely new form of art-making appeared during the previous century: the painting of empty pictures. Monochromes, near-voids, scourged canvases, and negations of painting appeared where paintings should be. From Kazimir Malevich's Black Square, 1915, to Alexander Rodchenko's Pure Red Colour, Pure Yellow Colour, Pure Blue Colour, 1921; from Barnett Newman's and Mark Rothko's reductive abstractions begun in 1948-49, to Robert Rauschenberg's Erased de Kooning Drawing, 1953; from Lucio Fontana's "Spatial Concept" series, to Yves Klein's exhibition of immaterial paintings, both of 1958 – this form of art-making raises the question: Why paint monochromes?

Luis Jacob, is working as artist, curator, and writer. His diverse practice addresses issues of social interaction and the subjectivity of aesthetic experience. Recent solo exhibitions include Show Your Wound, Galerie Max Mayer, Duesseldorf and Birch Libralato, Toronto (2012); A Finger in the Pie, A Foot in the Door, A Leg in Quicksand, Kunsthalle Lingen (2012) born in Peru, he lives and works in Toronto.



A painting by Peter Joseph – Untitled (Grey with blue border), 1975 – installed at Villa Menafoglio Litta Panza, Varese. Photo: Giorgio Colombo, Milano

Scene 11
The First Picture of the Emperor Meiji, 1888
by *Chihiro Minato*

The oldest image that I remember was on the top of my grandmother's wardrobe. There were two framed portraits, one was that of my grandfather's father and the other was a portrait of a man in military uniform. I was too small to see if it was a painting or photography, but it could be both of them, just like the first picture of the Emperor Meiji. When the first Japanese government began trying to modernize the newly born country in the late 1860's, they had to exchange the portrait of the chief diffats with foreign countries. We do not know if any emperor in Japanese history experienced as sitter in front of an artist, as he could not be seen outside of the palace. His existence was known only through his art of poetry and calligraphy. Who could see the Emperor's eyes, the eyes of the son of the sky? If the eyes of the Emperor are outside of the Japanese civilian, probably the non-Japanese gaze would be an exception... It is said that the Emperor was not willing to sit in front of the camera, though there exist one photography taken he was still young. Eduardo Chiossone who was employed by the Imperial Printing Bureau in 1880's executed already several official portraits for Japanese bank notes. He was ordered to make a portrait of the emperor some unusual way. He had to make a series of sketches without showing himself to the emperor's eye. He made several drawings from different angles, then he made the final portrait, probably combining the face drawing with other's body in military uniform. The completed picture was then photographed by Japanese and distributed under the tacit approval of the Emperor to foreign governments.

Generally we call a portrait as "shozo" in Japanese .but the picture of the Emperor is called "Go-shin-ei." It means the Real Image of Real Shadow of the emperor. The Real Image was considered as a double of the Emperor himself and rapidly the Meiji government installed a system of distribution to the schools and public institutions throughout the country. The portrait is, I think,not only the politics of the image but also the auto-portrait of modernizing Japan giving to himself a kind of spirit-body hybrid. I wonder whether the pictures on the top of my ground mother's wardrobe were spirit or body of someone important for her.

Chihiro Minato is an artist, writer, critic and professor for fine art at Tama Art University, Department of Information Design, since 1995 and where he is one of the founding members of Art Anthropology Institute, established in 2006. In 2007 he has served as the commissioner of Japanese Pavilion at Venice Biennale. His recent publication includes Voyage Typologic (Taipei 2009) and Jomon in Your Hands (Tokyo 2012) .

The First Picture of the Emperor Meiji (1888)