



CHEN TING-TING

Q: As part of your art work for this exhibition you will be hiding speakers throughout the museum playing the protest song “Do you hear the people sing?” sung in several languages. Do you view this as an unifying act or as an act of dissolution?

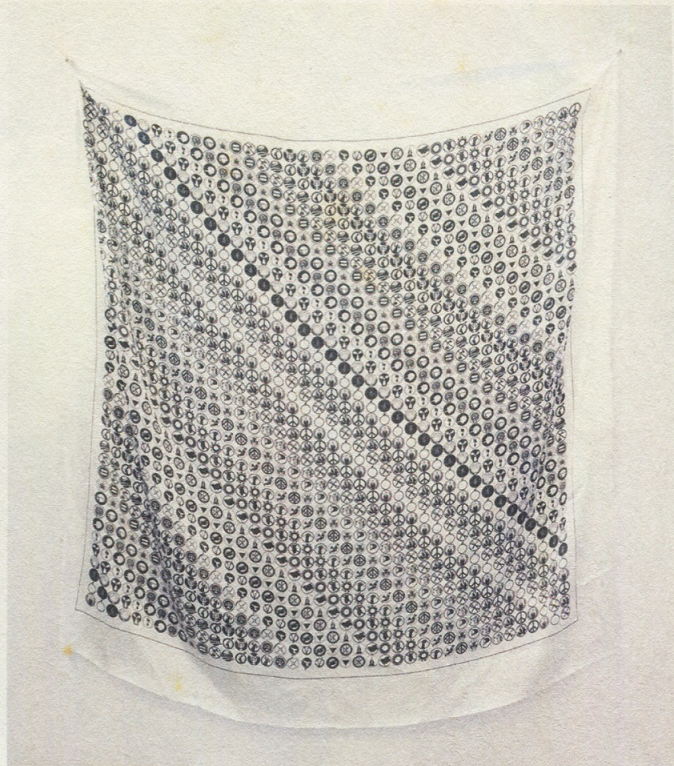
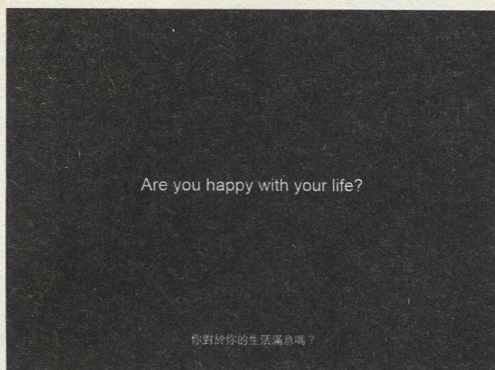
A: Hm... for me, what I am interested in is the globalization and mediation of the concept of protests and resistance. I found it interesting that in Taiwan, a country which is far from the French Revolution, the song was chosen and altered into our own language used in the protest. I think it reflects how the concept is influenced by media globally. And, apart from that, I am also interested in how the motivation of protests is emotionally aroused, so I plan to hide the players around the space, with really low volume, signaling the hidden voice subconsciously talking to the audience.

Q: You have mentioned the French Revolution in relation to social change. Do you view this revolution as incomplete or flawed from the outset?

A: I wouldn't say that. I am skeptical about the ability of measuring a revolution on being successful or not. I think, for me, completed, succeeded or not, it is not the point of this project. I am trying to explore the role of media and the aesthetic of protests in general.

Q: You are interested in different media and the role they play in revolutions. What is required, do you think, for media to be revolutionary or play a role in instigating this kind of activity?

A: Hm... again, I don't really know. I don't think the role of mass media is to “instigate” protests, at least I believe that it is not their “responsibility” to do so. I found this “function” rather ironic. For example, the Guy Fawkes mask used in various revolutions and Occupy movements, its copyright is actually owned by Time Warner, so basically, in most of the cases, the masks are indirectly bought from them. I also doubt that everyone who uses the mask really knows the story of Guy Fawkes instead of *V for Vendetta*. And the musical *Les Miserable* made protests “romantic”, it became a “cool and trendy” thing to do. That's what I am trying to discuss here.



鄭亭亭

問：妳為本展覽所做的藝術作品的一部份，妳將在美術館各處隱藏揚聲器，播送以各種語言所唱的《你是否聽到人民高歌？》(Do you hear the people sing?)這首抗議歌曲。妳將之視為聯合性的行動、或是分解的行動？

答：嗯…對我來說，我感興趣的是全球化以及對抗議和反抗的概念的媒體傳播。我覺得很有趣，在台灣這個和法國大革命相距遙遠的國家選這首歌，並將它改為我們的語言、用於抗議。我認為這反映了這個概念如何地受全球的媒體影響。而此外，我也對於抗議的動機如何地被情感所挑起感興趣，因此我計劃把放送音樂的機器隱藏在展場的各處，傳送的聲音音量很小，代表隱藏的聲音，這個聲音下意識地和觀眾說話。

問：妳提到了涉及社會改變的法國大革命。妳是否將這場革命視為從一開始即不完整、或有所缺陷？

答：我不會這樣說。我對衡量一場革命成功與否的能力抱持懷疑。我認為，對我來說，完整、成功與否並非這次展出計劃的重點。我嘗試探索媒體的角色以及依班而言的抗議美學。

問：妳對各種不同的媒體及他們在諸多革命中扮演的角色感興趣。妳認為，媒體若要是革命性的、或在挑起這種活動中扮演某種角色，它們必需做什麼？

答：嗯…再一次，我並不很明白。我不認為大眾傳媒的角色是「挑起」抗議，至少，我認為，挑起抗議並非大眾傳媒的「責任」。關於這項「功能」，我覺得滿諷刺的。例如，用於各種革命以及佔領運動的蓋伊·福克斯(Guy Fawkes)面具，它的版權實際上是在時代華納(Time Warner)手中，所以，基本上，在大多數的情況，這些面具是間接從他們那裡購買的。我也懷疑每個使用這個面具的人是否真的知道蓋伊·福克斯的故事，而不是只知道代表V怪客(Vendetta)的V。而《悲慘世界》這齣音樂劇將抗議變得「浪漫」，變成一件做起來「酷和潮」的事情。這是我嘗試在這次計劃中討論的。