

散颼颼小組：「作為替代性藝術/知識生產的自出版實踐」研究報告Saansausau Student Research Group Report: Self-publishing Practices as Alternative Artistic/Knowledge Productions



散颼颼(Saansausau)是以自出版為主要關注的另類知識生產小組。散颼颼本為粵語用詞，「散」象徵著小組成員來處各異，而「颼颼」一方面意味著紙張被風吹落的形態，如同自出版實踐本身，充滿多重媒介的可能性；另一方面，散颼颼音近於「『散』收收／修修」，同時有把散落各處的文件收集起來的意味，這就像小組成員因緣際會而展開重構自出版面貌的工作，嘗試以策展與出版，連結物質媒介與情感結構的討論，和其間種種張力的形態扎根於環環相扣的歷史脈絡。小組現階段計畫立足於中國當代的自出版網絡，同時也橫向參照東亞以至全球的自出版實踐。這意味著其並非追求描摹自出版的客觀全貌，而是不斷摸索媒介特殊性及其形成的文化、美學與行動網絡之間的脈動。

Saansausau is an alternative knowledge production group on zine studies. *Saansausau* is a Cantonese idiom, which indicates the diverse social and cultural backgrounds of their members. *Sausau*, the onomatopoeia for wind, represents papers blown in the wind, which further symbolizes the experimental possibilities of self-publishing practices with collage, juxtaposition, parodies, and explorations of multimedia. *Saansausau* also bears resemblance with *shou* and *xiu* in Cantonese pronunciation, which implies their aspiration of collecting various self-publications. The group seeks to map the self-publishing practices and articulate the dimensions of materiality, media, structures of feeling, and affects through curation and publications. Their research project currently delves into the self-publishing networks in China and studies similar practices in Asia and the world as reference points. Rather than offering an overview of all self-publishing practices, Saansausau examines the medium specificity of zines and its formation of culture, aesthetics, and networks of activism.

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劉紀蕙教授

1. 概述 Project Overview

本計畫試以研究型策展之方式探問和勾勒近年中國自出版實踐的幾個面向，及藉由物質媒介的展出，實現跨越疆界的顯身和對話。本計畫之研究與策展，選取過往三至五年內活動於中國內地之數個具有代表性的自出版單位之作品在台灣進行落地展出，並配合訪談、批評、約稿、民族誌等進行跨越疆界的自出版實踐。同時，本計畫亦將借鑑中國內地自出版網絡之串連方式，將策展和相關活動延及台灣本地的公共空間。

本研究報告由四個部分組成。第一部分簡要介紹近年來中國「自出版」熱潮興起之背景；第二部分介紹本計畫研究成果：1. 舉辦學術論壇「滾筒轉動時：自印者群像論壇 When Printing Rollers Spin: Portraits of Self-Publishers」(2024/5/24, 國立陽明交通大學文化研究國際中心)；2. 策劃文件展「脫機晾紙：自出版行動備忘 Saansausau Documenta - Airing Paper (offline): Rise of Self-publishing Waves」(2024/5/25-6/9, 台北立方計劃空間)；3. 協辦分享會「廿世紀東亞細亞安那其運動鉤沉」(2024/6/18, 台北半路咖啡)。第三部分提供本小組經費概覽。第四部分簡要介紹研究小組的後續計畫，我們預計於2024-2025年出版以中國及亞洲各地自出版實踐行動為研究對象的專書。

2. 研究背景 Research Background

2.1 新興的中國「自出版」熱潮

過去幾年，依託藝術書展與獨立書店/替代性空間網絡，中國內地的「自出版」實踐浮現一股小小熱潮。「自出版」一詞，籠統包括了逸出正統出版體制之外的另類出版實踐，包括「自印本」(self print)、「小冊子」(booklet)、「小誌」(zine)、「藝術家書」(artist's book)、「獨立雜誌」(indie magazine)等，其中具體樣貌又因具體脈絡及個體狀況而各自不同。然而，無論議題和形式上是否有意識強調「介入社會」，這些實踐本身均帶有自發行動、自我組織、自成網絡之特徵，不約而同地朝向一種對「替代性」經濟/藝術/知識/傳播模式的想像和嘗試。

在數位媒介高度滲透的時代，自己製作(實體)書意味著什麼？尤其，當這種製作不僅承載個人的手藝和表達，還成為連結朋友、介入社會、共同實踐另種可能的出口/入口，相較傳統意義上的「出版」，作為自主實踐的「自出版」是否逸出前者之於文化正典的知識-權力象徵意義，成為一種人人可以參與的「社會媒介」？

作為一種日常化的另類文化生產，中國內地近年的「自出版」實踐或可成為對一般社會運動想象的另類參照。與大型公共事件中的集體動員、公共空間現身和抗議不同，「自出版」的集體實踐或可被視為一種「基礎政治」(infrapolitics)。本計畫試從「自出版」這種另類、低調甚至「退步」的媒介實踐方式入手，探問中國內地「藝術書(展)熱」之下年輕世代經由「自出版」實踐的自發行動、自我組織以及跨越邊界的努力，並以實體展覽及獨立出版的形式賦予本研究具體可觸的「在場」。

2.2 中國主流出版體制概述

根據中華人民共和國《出版管理條例》，只有通過核查備案具備出版資質的團體才能從事出版行為。在實際操作中，獲得出版資質十分困難，不僅需要三十萬元人民幣以上註冊資本及固定場地，且實際審核異常嚴格。其次，《出版管理條例》規定，境內出版物必須具有境內書號(ISBN)，否則視作「非法出版物」。而中國境內書號實際上由新聞出版總署自上而下定量分配給國營背景之出版社，民營出版商只能與國營背景的出版社合作或直接購買書號。書號的市場價格受到當年下發書號總量的影響，如2019年以來，由於計畫下發的書號總量縮減，書號價格便水漲船高。以2023年為例，據研究者向某家國營出版社詢問，書號價格視不同出版社而定在3至6萬元人民幣之間。這僅僅是購買書號的價格，而出版一本書，還需在編輯策劃、排印設計、裝幀設計、印刷、行銷等方面投入。另一方面，出版社作業基本通行1950年代以來的「三審三校」制度，耗時久，審查嚴。選題和內容上的審查，則無一具體、恆定之標準，而是受多變的行政指令左右，故而一本書的出版經常拖延數年甚至最終流產之例，比比皆是。

市場方面，目前中國的出版行業已同電商平台巨頭形成深度綑綁關係，導致出版業的某種結構性的分配不公。電商平台巨頭（如淘寶、當當、京東等）手持巨大的客戶流量資源，因此以絕對訂單量獲得絕對議價權，形成價格壟斷。電商平台以遠低於定價以及書籍實際價值的折扣價在線上銷售，直接從出版社庫房發貨，再以極低折扣（2-3折，這一折扣獨立書店是拿不到的）與出版社進行結算。由此，出版方和作者可以分到的利潤可想而知。由於線上線下價格落差大，獨立書店的書便不好賣，且進貨價平均高過電商兩三成以上，故利潤低。「把書當紙賣」，透支的是出版方、書籍作者以及獨立書店的利益和信心——恰恰是對書籍出版貢獻最大的一些人。

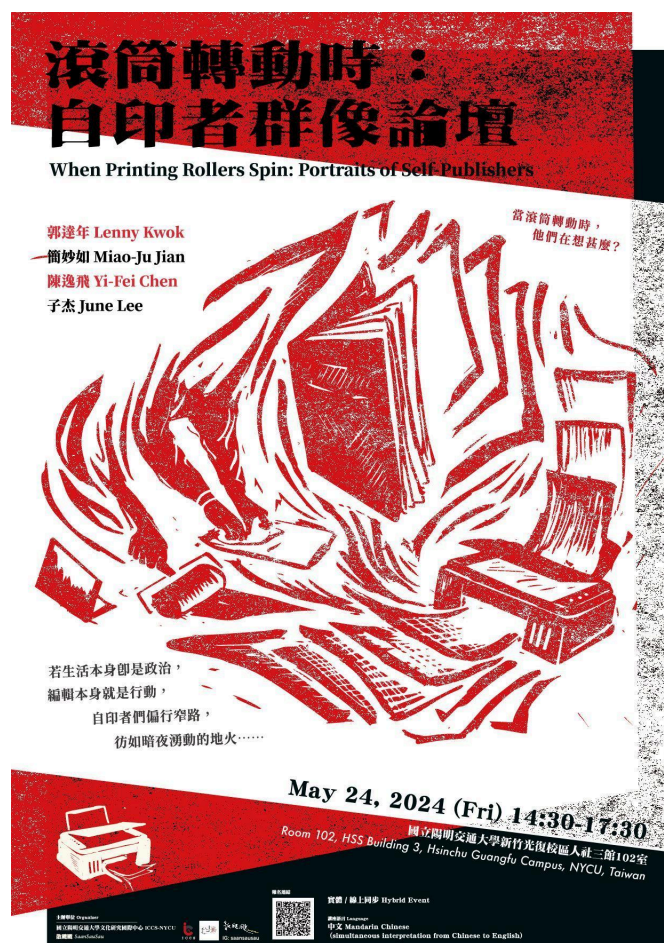
3. 研究成果 Research Outcomes

3.1 2023/11-2024/5 前期研究與訪談

自計劃於2023/11開始執行，散颺颺共進行了數次翻書會，內部先熟悉不同出版物，每位成員選定自己感興趣的自出版單位。2024年2月至3月期間，小組內部先擬定訪談大綱，並由小組成員內部傳閱互評。2024年3月至5月間，小組成員分別訪談了te editions、二十面體、复印info、51人／迦梨計劃和論電影院，初稿已在文件展展出，預計會出版成書。

3.2 5/24 學術論壇：滾筒轉動時：自印者群像論壇 When Printing Rollers Spin: Portraits of Self-Publishers

（散颺颺負責內容策劃、中英雙語翻譯、邀請講者，CJD與文化研究國際中心協助行政和活動執行事項）



論壇海報（海報設計：印刻部小龐）



論壇嘉賓合影(攝影:散颼颼)



(由左至右)郭達年、簡妙如(攝影:散颼颼)

當滾筒轉動時，他們在想甚麼？

若生活本身即是政治，編輯本身就是行動，自印者們偏行窄路，彷彿暗夜湧動的地火。他們或者在時代裡有所錯開，但同樣為時代執拗的低音，他們形成社群、實驗、串連，周而復始。他們也許不合時宜，但終究留下了不可磨滅的痕跡。

為了回顧自印者們所走過的路，是次論壇邀請了兩岸三地的自印者、出版人和研究者，我們將圍繞著情感結構、技術流變與歷史沉澱作為討論主軸，期盼將散落的足跡轉化成一張地圖，讓對談成為歷史交會、相互參照的一個空間。

當打印機再次轟轟作響，我們不妨回顧歷史，翻開小誌，讓知識以另類的方式流淌。

When the printmaking rollers spin, what is going through the minds of those operating the rollers?

As life itself is a political endeavor and the editing process a form of activism, self-taught publishers find themselves treading a narrow path, much like a flame flickering in the darkness of the night. Although they may not always be in sync with the zeitgeist, they are, nonetheless, significant undercurrents in forming communities, experimenting, and connecting with others./Despite being out of step with the times, they invariably leave an indelible mark.

Our forum cordially invites self-publishers and researchers from Taiwan, Hong Kong, and China, to engage in a comprehensive review of the historical paths of self-publishing. Our primary focus will be on the affective structure, changes in technological infrastructures, and historical events that have co-configured self-publishing practices. Our discussions will transform the scattered footprints into a cohesive map and create historical dialogues and mutual reference for self-publishing practices.

As the printers roar to life once again, we urge you to take a backward glance, flip through the zines, and formulate knowledge alternatively.

主辦單位 Organizers: [國立陽明交通大學文化研究國際中心 International Center for Cultural Studies, National Yang Ming Chiao Tung University](#) | [散颼颼: 自出版學生研究小組 Saansausau: Student Research Group on Self-publishing](#) | [Conflict, Justice, Decolonization: Critical Studies of Inter-Asian Societies 衝突、正義、解殖: 亞際社會批判研究計劃\(CJD\)](#)

時間 Time: May 24, 2024 (Fri) 14:30-17:30

地點 Venue: 國立陽明交通大學新竹校區人社三館102室 Room 102, HSS Building 3, Hsinchu Campus, NYCU

講者 Speakers: 簡妙如 Miao-Ju Jian | 郭達年 Lenny Kwok | 陳逸飛 Yi-Fei Chen | 子杰 June Lee

主持人 Moderator: 梁匡哲 Matthew Leung

講座語言 Language: 中文 Mandarin Chinese (simultaneous interpretation from Chinese to English)

講者簡介 **Speaker Bios**

簡妙如，現為國立中正大學傳播學系教授。流行文化、獨立音樂及獨立次文化的愛好者及研究者，喜歡在各種展演現場和朋友相遇。台灣龐克小誌研究者和作者，曾發表〈醒醒吧！台灣龐克小誌及小誌文化政治〉。

Miao-Ju Jian is currently a Professor at the Department of Communication, National Chung Cheng University, Taiwan. As a frequent attendee of diverse live performances, she is a fan as well as a researcher of pop culture, independent music, and subculture. As a researcher and an author of Taiwan Punk zines, she has authored one of the publications on zine cultures titled “Wake Up Please! Taiwan Punk Zines and Cultural Politics of Zine-making”.

郭達年，多媒體工作者，自七〇年代以來活躍於香港的音樂、出版、文化行動，現為中央廣播電台節目主持人。生於五〇年代，成長於香港。七〇年代曾流連美國新聞處轄下圖書館閱覽大量歐美雜誌，觸發對雜誌媒介的興趣；七〇年代晚期曾參與《70年代雙週刊》集資的獨立書店營運。八〇年代組成獨立樂隊「黑鳥」，並曾出版音樂文化刊物《結他》、《樂人誌》。1991-1994年間曾出版小誌《黑鳥通訊》。2002-2004年間擔任「學聯社會運動資源中心」社會人士管理委員，期間參與出版《捌a報》。

Lenny Kwok is a multimedia artist who has been active in the Hong Kong independent music, publications, and cultural activism scenes. He is currently a host at the Radio Taiwan International. Born in the 1950s, he was raised in Hong Kong. In the 1970s, his reading experience in the libraries organized by the US Information Agency sparked his interest in magazines as a medium. He co-ran a bookstore co-established by the 70's *Biweekly* collective in the late 1970s. He formed an independent band Blackbird and published music magazines including *Guitar* and *Musician Zine* in the 1980s. From 1991 to 1994, Blackbird published their own fanzine *Communiqué*. He co-managed the Social Movement Resource Center as a non-student and published their publication *8a Post*.

陳逸飛，藝術家、策劃人和編輯，生於福建漳浦，在廣州參與自組織實踐，是手工雜誌《刺紙》的主編之一，藝術自媒體夾山改樑的運營者之一，目前於柏林進行社群藝術與自我組織的研究。

Yi-Fei Chen is an artist, curator and editor who was born in Zhangpu, Fujian. He participates in self-organization practices in Guangzhou. He is also one of the editors-in-chief of the handmade magazine Prickly Paper and one of the operators of the art self-media Jasagala. He is currently conducting research on community art and self-organization in Berlin.

子杰，廣西人在武漢。其是一個漫畫家、寫作者和行動者。長期以來從事漫畫創作，參與發起了反對武漢東湖繙紳化的系列運動並創作了一系列針對該空間議題的作品。現在主要關注城市化 and 空間正義、技術和寫作等方面的問題。

June Lee was born in Yulin, Guangxi Province and currently lives and works in Wuhan. He is an alternative comics maker, writer and activist who focuses on illustration and manga culture as an artistic tool within anti-gentrification movements, revolving especially around marginalised characters involved with issues of urbanisation and spatial justice. From 2010-2014, Lee co-organised Womenjia Youth Autonomy Lab, an open house and social experiment located near the historic East Lake on the urban fringes of Wuhan.

主持人簡介 **Moderator Bio**

梁匡哲，現為國立陽明交通大學社會與文化研究所博士生。他的研究興趣包括冷戰時期東亞的性／別知識生產與接受情況，和中文古典小說裡的酷兒主體。

Matthew Leung is currently a doctoral student at the Institute of Social Research and Cultural Studies at National Yang Ming Chiao Tung University. His research interests include the production and reception of knowledge concerning gender/sexuality during the Cold War in East Asia, along with an examination of the queer subjects in Chinese classical novels.

3.3 5/25-6/9 散颼颼文件展「脫機晾紙：自出版行動備忘」Saansausau Documenta - Airing Paper (offline): Rise of Self-publishing Waves

3.3.1 展覽概述 Documenta Overview



「脫機晾紙」展覽海報橫額（海報設計：印刻部小龐）

本展以「脫機晾紙：自出版行動備忘」為題——「晾紙」原為印刷用語，指將待印的紙張分開晾置於通風良好處調濕，使其回復至自然安定的狀態。「脫機」(offline, 亦作離線)指向自出版實踐中分散且與手工混成的生產形式——相對於印刷資本主義生產線的「聯機」(in-line)作業，又引申為以自發和自主的游離運動，來回應「機心」、「機器」、「機制」等當代文化生產之關鍵紐結。在數位倦怠成為普遍症候的當下，重訪基於紙媒介的自出版行動，「脫機晾紙」在提示類比、及手、具身的「舊媒介」潛能的同時，亦包含「晾」的行動主義備忘：於靜中間動，緣時而生力，為潛在的改變積蓄勢能。

本次展覽基於對近年中國自出版的考察，初步描繪其間分散而自主的形態與路徑，同時集結多家自出版單位之勞作成果，在一個晦暗不明的時刻，落地現身，連結朋友。

Airing paper, a technical term in the printing industry, refers to a procedure of paper moisture conditioning to restore its nature and resilience, where paper lies flat in a ventilated space.

Offline indicates the decentralized mode of production combining mechanical printing and craftsmanship in the course of zine making, unlike the capital-intensive in-line production in print capitalism. The term further connotes the spontaneous, autonomous, and ambiguous self-printing movement, prompting a dialogue with contemporary cultural production in terms of calculation (*jixin*), machinery (*jiqi*), and institutions (*jizhi*).

While digital fatigue seeps into our contemporary life, (*offline*) serves as a visual index of disconnection from computer networks. By revisiting the self-publishing movement, *Airing Paper (offline)* sheds light on the potentiality of the analog, tactile, and embodied medium, which is seemingly out-of-date. Further seen in a dialectic of movement and stillness, the act of *airing* implies an undercurrent of social transformation waiting in the wings.

Airing Paper (offline): Rise of Self-publishing Waves offers a contour of the self-publishing practice in contemporary China and charts their scattered, autonomous configurations and routes by featuring a significant number of zine publishers' works. Amid the time of obscurity and uncertainty, *Airing Paper (offline)* rises to the horizon and encounters friends via curatorial practice.

日期 Time: 2024.05.25 — 2024.06.09, 週三至日, 2pm – 8pm

地點 Venue: 立方計劃空間(台北) The Cube Project Space

策劃 Curating team: 散颺颺 Saansausau

展覽說明 About the Documenta

本展覽由三個模塊組成。

第一部分主題為「自印星叢」，是散颺颺小組以研究者和策展者的視角，對於自出版的初步描繪。這一部分呈現三個單元，包含：「游動中的自出版圖繪」——對自出版實踐的行動圖繪；「行動備忘：關鍵詞」——散颺颺成員在多次翻書、往返討論後，產出的自出版行動關鍵詞共筆書寫；「紙縫之間：自出版單位訪談」——散颺颺小組對5家具代表性的中國自出版單位的訪談。

第二部分主題為「具身在地」，為了對照訪談單元，我們重點展出訪談的五家自出版單位的自出版物——te editions、二十面體、复印info、51人/迦梨計劃、論電影院，各採取不同的設計和製作路徑，紙本書、藝術雜誌、紙上策展、DIY家庭打印的小冊子。同時，我們另外展出近五年內推出的十餘種中國自出版品，這些出版品氣質迥異、內容多元，一定程度呈現了當代中國活躍的「自出版」熱潮生態。

第三部分為「特別策劃」，我們邀請、集結了兩組各具特點的自出版協作實踐案例，以合作共構的形式，形成兩個特別單元：「44月報：新人或真人」和「51人：界限之書」。

3.3.2 展覽內容 Documenta Contents

Page I 自印星叢

這部分是散颺颺站在研究者角度對於自出版實踐的初步描繪。

游動中的自出版圖繪

自出版如何發生？自出版單位和出版物之間的關係為何？自出版的「自主」是否不僅僅指向個人的能動性，與體制關係為何？圖繪主要分為行動、行動者和場域三個圖層，沒有單一側重結構或能動性，而是視覺化多個角色的共構和交纏。圖繪呈現了自出版作為一個人與非人等不同行動者的集體協作過程，而不是僅僅以出版為目的導向的行為，或者只是個人偶發的創意，因而展示了自出版工作的連動過程。需注意，這僅是一份基礎的草圖，標示出一些我們已知的關鍵行動者。自出版內部的差異性相當大，更多時候是共同創作，隨機、即興、彈性、跨域、合作是它的特徵，因此，自出版的生產網絡猶如輕薄柔弱的紙張隨風而動，更為豐富和動態。

Self-publishing in Motion: An Actor-network Sketch

How does self-publishing occur? What is the connection between the self-publishing entities and their publications? Does the notion of autonomy in self-publishing solely pertain to individual agency, and what is its association with the institutions? The illustrations are categorized into three primary layers: actants, actions, and scenes, without a singular emphasis on structure or agency. Instead, the illustration visualises the configurations and interplay of multiple roles. The illustrations depict self-publishing as a collaborative process involving various actors, both human and non-human, rather than as a publication-oriented behavior or an individual's sporadic creativity. This demonstrates the interconnected nature of self-publishing work. Note that it is far from nuanced narratives and analysis.

Self-publishing is internally diverse, often co-created, and is characterized by spontaneity, adaptability, interdisciplinary collaboration, and randomness. This diversity makes the production network of self-publishing as dynamic and flexible as a delicate sheet of paper moving with the wind.



自出版圖繪牆(攝影:李嘉昇)

行動備忘：關鍵詞

如何理解當代中國的自出版實踐？在集體翻書和討論之後，散颺颺小組收攏了一些關鍵詞，作為理解自出版實踐的多種入口，換言之，自出版既是討論種種議題的索引，自身亦纏繞在多重脈絡——情感與社群，物質、媒介與身體，空間與基礎設施，政治與經濟。它們也許與自出版工作者的自我定位有所偏移，源於創作、經營與閱讀之間的視差。這視差亦是自出版實踐動態的一環。

我們攫取的關鍵詞：物質性 materiality、翻譯 translation、商品與禮物經濟 commodity and gift economy、審查 censorship、做文化 culture in action、自印基礎設施 self-publishing infrastructure、都市文化 urban culture、類比/模擬 analog、速度 speed、情感 affect、具身性 embodiment、合作 collaboration

Keywords: Self-publishing in Multiple Contexts and Questions

How does one comprehend the self-publishing waves in contemporary China? After zine reading and discussion, *Saansausau* identified key terms that offer various entry points for understanding self-publishing practices. In other words, self-publishing serves as an index for discussing a range of problems and is entangled in multiple contexts: *affects and communities, materiality, media and bodies, space and infrastructure, and the political sphere and self-publishing economy*. Gaps and fissures may exist between our seemingly meta-narratives and the self-publishing practitioners' perspectives, arising from the disparity between creation, management, and consumption. This disparity is an integral part of the dynamics of self-publishing practice. We invite you to explore these keywords through writing. Please take a sticky note, jot down the keywords, and provide hints, and together we can unravel their significance.



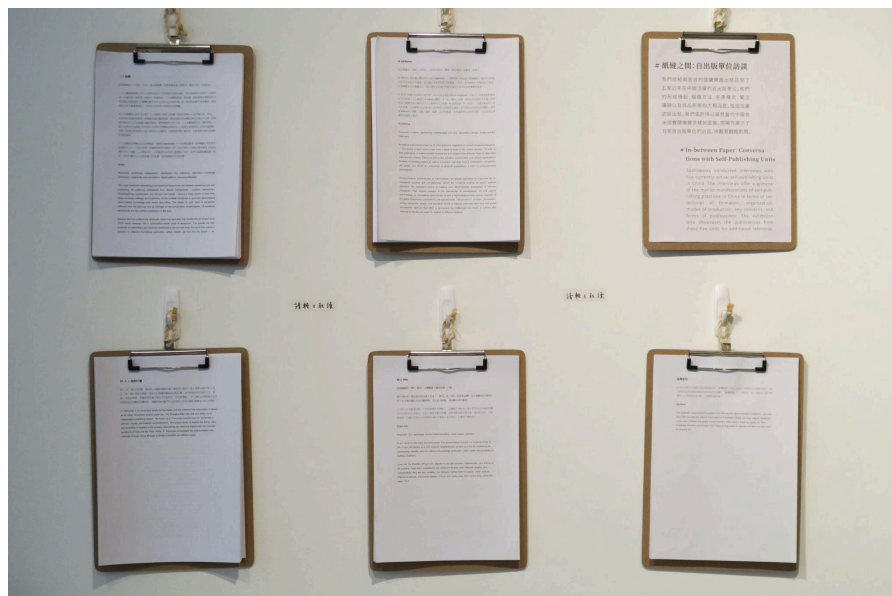
關鍵詞 (攝影：李嘉昇)

紙縫之間：自出版單位訪談

我們從組員各自的閱讀興趣出發訪問了五家近年在中國活躍的自出版單位。他們的形成緣起、組織方法、生產模式、關注議題以及成品形態均大相逕庭。從這五篇訪談出發，我們或許得以窺見當代中國自出版實踐複雜多樣的面貌。現場亦展示了五家自出版單位的出品，供觀眾翻閱對照。

In-between Paper: Conversations with Self-Publishing Units

Saansausau conducted interviews with five currently active self-publishing units in China. The interviews offer a glimpse of the myriad manifestations of self-publishing practices in China in terms of *trajectories of formation*, *organization*, *modes of production*, *key concerns*, and *forms of publications*. The exhibition also showcases the publications from these five units for additional reference.



「紙縫之間」展覽單元現場（攝影：散颺颺）

訪談說明 About conversations with self-publishing units

● te editions

訪談關鍵詞：策展、自發性、人類學與藝術、轉譯、設計理念、流動性、物質性

te editions 始於獨立雙語年刊《te magazine》，刊物的每一期由當下經驗觸發，邀請不同領域的研究者與創作者圍繞一個主題分享他們的思考和實踐。此外，te editions 與藝術家、學者、社會團體及文化機構合作，深入探究正在進行的創作項目，並共同耕耘實體出版物。

在眾多以即興為特色的小誌中間，以年刊為出版節奏的te magazine，具有令人印象深刻的豐富性和完整性。二人編制的te editions團隊，從「紙上策展」出發，朝向不同領域的交界處；她們的核心關懷是當代藝術與文化人類學的交叉地帶。te是閩南語「茶」的發音，它既是極具地方色彩的語彙，亦包裹著以海洋和港口為節點的全球貿易史脈絡。地方性與全球性的共振觀點，

貫穿te editions的策劃、組稿、編輯、翻譯、設計和流通。向知識專業化延伸的同時，它也在嘗試辨識和抵達地方讀者。

Keywords: curation, spontaneity, anthropology and arts, translation, design, fluidity/mobility, materiality

te editions is previously known as its initial project te magazine (an annual bilingual publication). — The theme of each issue comes from a spark of ideas in the current moment. To work on their publication, te editions invites researchers and creators from different fields to share their work around a theme. They work with artists, scholars, communities, and cultural organizations to delve into existing projects as well as to envision new ones. Such a collaboration, we believe, will sustain and enrich the production of physical publications, a form te editions remains committed to.

Among the zines characterized by improvisation, the annual publication te magazine has an impressive richness and completeness. Driven by “curatorial thinking on paper” editorial approach, the two editors aspire to explore and reformulate the boundaries of different disciplines. Their primary concern is the intersection of contemporary art and cultural anthropology. te, the Hokkien word for tea, is both a highly localized term and an indication of the global trade history connected by the sea and ports. The process of initiation, composition, editing, translation, design, and circulation of the te editions embodies their local and global perspectives. Besides their effort to go beyond the intellectual ivory tower, te editions also attempts to identify and reach its readers in different localities.



te editions 出品 (攝影: 散颼颼)

- 二十面體 / Icosa

訪談關鍵詞：工作坊、合作、個人與集體、另類知識生產、跨媒介、數位平台、去商品化

二十面體最顯著的工作方法和特色來自工作坊與自出版的連結。每次通過集結背景不一的參與者——創作者、研究者、跨學科、新舊朋友，二十面體圍繞著一個主題，展開橫跨多種學科和方向的條目或超連結，以實體和數位去中心化的方式共創知識。每一期刊物因應不同的讀者／參與者組合和主題重新設計，設計、裝幀、開度全然不同，內容由工作坊多位參與者共同貢獻，每次工作坊為期一個月至數個月不等，每本刊本充分展示了喧嘩的眾聲和時間的厚度。

本展展出二十面體2022年至2023年間的五本刊物。二十面體自去年年底改為讀者訂閱制，自言編輯和內容往「過程產物」的方向發展。不過早於這五本刊物已經體現這個傾向——本冊把各位參與者的內容以條目的方式陳列，別冊分享他們的工作坊討論過程。刊物既是刊物主題本身，也包括這個主題分享過程的後設敘事。

值得一提的是，二十面體把數位平台或電子遊戲，轉譯為紙媒介。《地圖不是疆域》以網絡協作平台界面網狀地呈現各種知識點；《春天路過的風》請電子遊戲創作工作坊的參與者重新從紙媒出發，構想遊戲。這個再媒介化的過程有甚麼有趣的地方呢？

二十面體於2023年起實行會員訂閱制——他們稱之為「郵包」，自出版物只流通給訂閱者，和偶爾外溢於藝術書展。郵包時期仍然延續前期的共創工作方法，但積極的讀者也可以自發擔任編輯等崗位，實現換崗的合作方式。二十面體稱郵包為「過程產物」，展示他們合作的過程，但早期五本刊物已經體現這個傾向——別冊分享他們的工作坊討論過程，本冊又把各位參與者的內容以條目的方式陳列。刊物既是刊物主題本身，也是這個主題分享過程的後設敘事。

二十面體把他們構作的社群想像成一種集結(assembly)——沒有穩固邊界、按照興趣而來的聚合。這種聚合方式一方面反思單一知識框架和制式教育，另一方面否想向上游動的競爭關係，回到他們所言的「遊戲」——既有合作、又有競爭的非功利社會關係。同時，他們也強調個體差異、趣味，多於集體性——尤其是進入同溫層、過份強調對手的共同體。

Keywords: workshops, collaboration, individuality and collectivity, alternative knowledge production, multimedia and remediation, digital platform, decommodification

Icosa's most distinctive feature is its process, which involves moving from workshops to self-publishing. The organization brings together participants from diverse backgrounds, including creators, researchers, interdisciplinary practitioners, and new friends, to focus on a single theme for one to a few months. This process results in the development of catalogs and hyperlinks across multiple disciplines, which in turn generate decentralized knowledge both online and offline. Each issue is designed differently from the previous one, based on the combination of participants, and all workshop participants contribute to the content of the zines. These zines showcase the diversity of perspectives and capture the passage of time.

We are showcasing five zines published between 2022 and 2023. Since 2023, Icosa has adopted a subscription-based production model and considers the latest publications as "products-in-process." The lineage of the publications can be traced through the inclusion of a booklet revealing the workshop process. In other words, the Icosa publications serve as catalogs on specific themes and also as meta-narratives of their collaborations.

Furthermore, Icosa translates digital collaborative platforms and games into a tangible paper format. What is intriguing about this reverse remediation from the digital to the paper?

Besides the five publications displayed, Icosa has launched their Postal Parcel Project since 2023, which develops into a subscription-based mode of production. The parcels are only available to subscribers and randomly distributed to the art book fairs. On top of their previous practice of collective knowledge production, active readers can turn into the editors — an equalitarian mode of position shifting. Postal Parcels are regarded as “products-in-process.” The lineage could be found in the previous five publications as well: usually a booklet is attached to reveal their work process during workshops. This is to say, the Icosa publications are catalogs on a certain theme as well as a meta-narrative of their collaborations.

Icosa envisions their social relations as an assembly — a provisional community with a porous boundary based on hobbies and a pursuit of authentic knowledge. Such a provision reconsiders institutional knowledge production and education and upward mobility. Icosa employs another term “game” to define the competitive and collaborative natures of their social relations. Icosa also highlights the heterogeneous individuality and enjoyment rather than collectivity, which is deemed as an echo chamber and antagonistic community.



二十面體出品 (攝影: 散颯颯)

- 复印info / Fuyin info

訪談關鍵詞: DIY、技術、人機關係、城市空間、行動

复印info是一個信息站和印刷工作室。「复印」是「info」的音意互轉。在方便鄰里打印的同時，也方便知識的共享/流動/DIY；並以此為起點，尋找聯合的可能性。

子杰的工作混雜著行動、合作與建檔的多重野心，這讓复印info的小冊子們同時具有敏銳的靈活性和深刻的反思維度，且出乎意料地輕巧便攜。我們的對談從空間出發：城市的空間，另類的空間，行動的空間——如果复印info不僅是一家打印店，它還有什麼功能？

Keywords: DIY, technique, human-machine/cyborg, urban space, activism

Fuyin info is an info shop and print studio. The pronunciation of fuyin is a reversal of that of info. Fuyin info serves as a print shop for neighborhood, as well as a hub for facilitating the commoning, mobility, and DIY culture of knowledge production, which seeks the possibility of building coalitions.

June Lee, the founder of Fuyin info, aspires to put forth activism, collaboration, and archive in his practice. Fuyin info's publications are sharp and flexible, with reflexive insights, and, unexpectedly, they are also portable. Our dialogue started from the space: urban spaces, alternative spaces, and activist spaces. If Fuyin info works more than a print shop, what else does it do?



复印info出品（攝影：散颯颯）

- **51人 / 迦梨計畫 / 51 Personae / Kali Books**

51人雛形來自第十一屆上海雙年展的51人項目，是一個立足地方現實、基於人的境遇的藝術和出版計劃，其手段包括但不限於文字、影像、版畫和會展，試圖探索現實主義在今日的形式、角色和潛能。51人關心亞洲和第三世界地區的歷史經驗和具體狀況，鼓勵透過各種可行且有效的方式來記錄和傳遞來自本土的聲音。

51 Personae is an art project based on the reality and the individual life encounters. It started as an urban movement project under the 11th Shanghai Biennale and now works as an independent publishing project. The forms by 51 Personae includes but are not limited to writings, visuals, printmaking, and exhibitions. The project seeks to explore the forms, roles, and potentials of realism of the present. Concerning the historical trajectories and concrete

conditions of Asia and the Third World, 51 Personae encourages the documentation and channels of local voices through a variety of feasible and efficient ways.



51人/迦梨計畫出品 (攝影: 散颯颯)

- 論電影院 / On Kino

你可以在很多不同場合見到覃島產出的「論電影院」作品，不僅是在小誌賣場，還有線上的廣告，以及，如果你在中國南方長大，你可能會在記憶裡隱約摸索出這些作品的來路。「論電影院」、「語言司」和「電影茶」是什麼東西？它們想要表達什麼，又想要回應什麼？

小誌同時結合電影放映等在地實踐的文字紀錄、民間檔案蒐集和媒介考古，形成論電影院的自出版物的獨特風景。論電影院的《劇場史之字體考古》、《論電影放映機》、《錄像廳時代的終章》等等小誌如何使用各種民間檔案（例如老舊的色情片海報、五〇年代中國使用的電影放映機的說明書、近百年以來戲劇類刊物的美術字拷貝）？這系列的媒介考古又指向何方，意味著甚麼？

You may have come across the works of Qin Dao, also known as On Kino, at Zine Fairs or on the internet. If you grew up in southern China, you might have some memories of the representations of these zines. What is the significance of the newly coined terms On Kino, Language Division, and Cinema Tea? What are they trying to convey and respond to?

On Kino's zines combine the documentation of his screening practice, archival collection and appropriation, and media archaeology. On Kino creates zines like Typography Archeology in the Context of Chinese Theater, On Film Projector, and The Final Chapter of Video Rental Stores. How does On Kino employ and appropriate the communal and local archival materials, for example, the dated posters of pornographic films, the manual of film projectors operated in 1950s China, and the replication of the typography in theatre-related publications? What are the significance and implications of On Kino's media archaeology?



論電影院出品(攝影:散颼颼)

3.3.3 導覽活動暨「44月報:新人或真人」單元影像放映 Exhibition Opening & Screening from Special Section “New Being or Real Being”

散颼颼小組於6月1日舉辦展覽開幕導覽暨「44月報:新人或真人」單元影像放映, 由於反響熱烈, 報名者眾, 遂在6月9日加場放映。



特別單元「新人或真人」海報(海報設計:子杰)

《44月報》第9期和第10期重建了激進理論和實踐的本土／跨國歷史，例如，《新世紀》(巴黎出版)和《天義報》(東京出版)，大量的翻譯、辯論，由中國無政府主義者在法國創辦的第一家豆腐工廠——這些發生在20世紀初的倡議推動了跨越地域、族群、語言的交流，同時促進著本土安那其的發展。1912年，師復及其同伴在廣州創建了第一個本土團體「晦鳴學舍」，發行《晦鳴錄》，而到我們這個時代，「44月報」及其同伴的活動大量在廣州發生，這顯示「時空伴隨」仍以某種意味深長的方式延續。

「新人或真人」單元以「44月報」的創作為線索，串聯起來自廣州的一部分相關實踐和自出版物、影像，分別來自工藝、萬青、飛書、刺紙、副本製作、qua、一起練功、芝麻開門等。本單元呈現的是2016年至今，蓬勃生長的替代性、社群性基礎設施的地域切面。

The 9th and 10th issues of 44 Monthly reconstruct the local/global historical narratives of radical theories and actions. Activism and advocacy in the early 20th century facilitated exchanges among different geographical regions and ethnic-linguistic groups and simultaneously fostered the growth of local anarchism in China. These historical traces include the publication of Les Temps Nouveaux (published in Paris, and renamed as Nouveau Siècle) and Journal of Natural Justice (published in Tokyo), a myriad of cultural translation and intellectual debates, and the very first tofu factory in France founded by Chinese anarchists. In 1912, Shifu Liu and his comrades established the first Chinese anarchist organization Cock-Crow Society in Guangzhou and published Cock-Crow Journal (Huiminglu in Chinese). Fast forward to the present, their descendant 44 Monthly remains

active in the political and social experiments in the Guangzhou scene. The momentum of the early 20th century outlives its era and gains its afterlife today.

Our display section, “New Being or Real Being”, pursues the thread of 44 Monthly production and interrelated practices, self-publications, and moving images from different collectives, Gongyi, Wanqing, Flying Books, Prickly Paper, Instance, qua, Energy Waving Collective, Abracadabra!, among others. This section demonstrates the vibrance of alternative culture and communal infrastructure in the Guangzhou region from 2016 onwards.

展出目錄：

【視頻】

安培五人, 6'49", 2023

【出版物】

《44月報》第9期、第10期

《天義》(riso復刻版, 共三期)

《晦鳴錄》(riso復刻版)

《安那其女性主義宣言》

《世界大笨蛋反叛手冊》

《新聯合主義運動原則》

《女獄花》

《春》

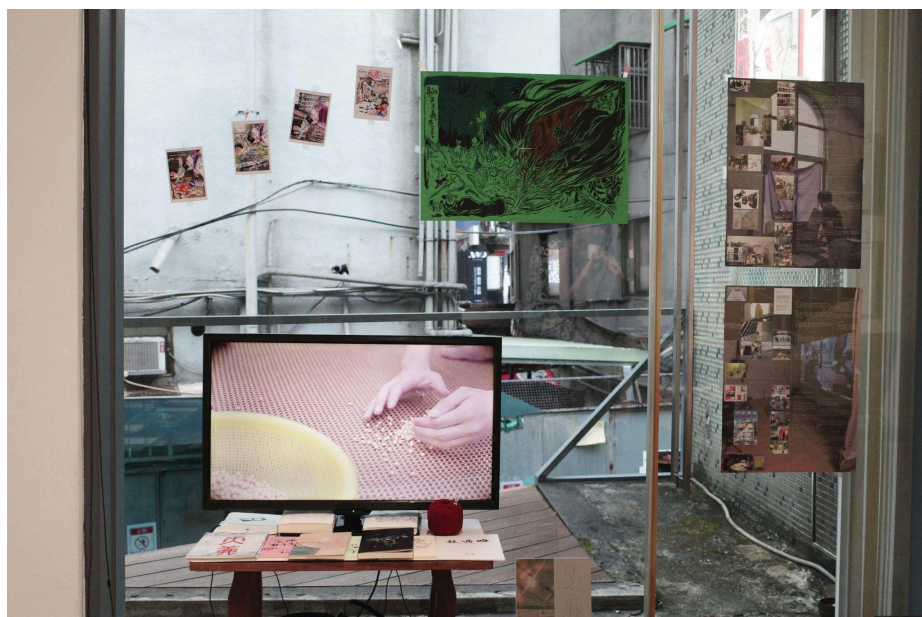
《民主的非西方起源》

《芝麻開門》

《躺平主義者宣言》

【海報】

「飛書」在波爾圖、柏林、瓦格寧根、東京



44月報：新人或真人(攝影：散颼颼)

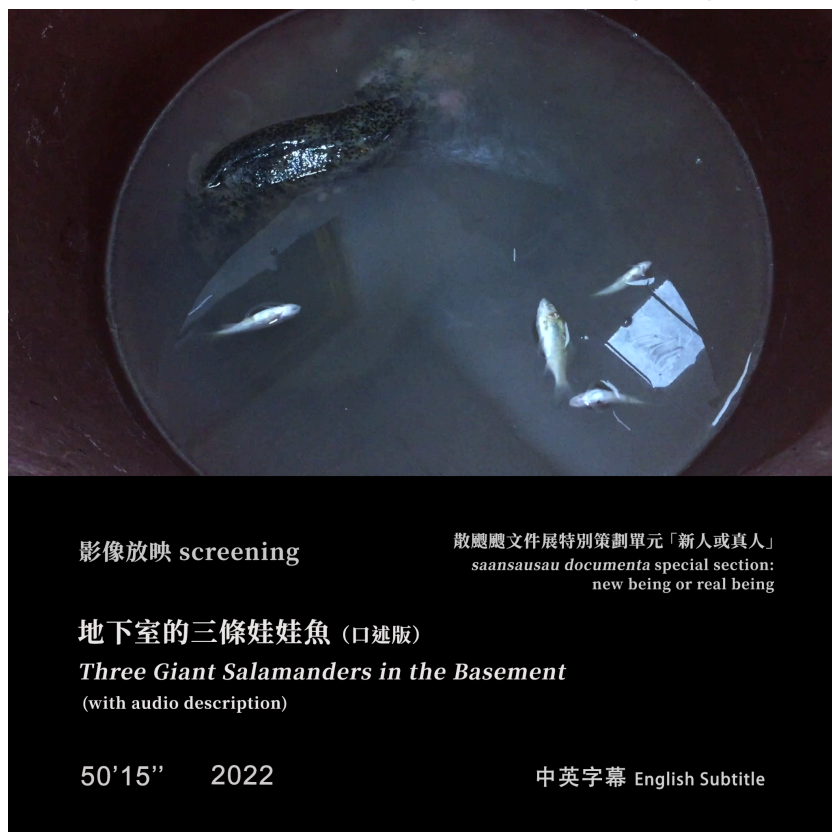


6/1開幕暨放映活動(攝影:散颼颼)



6/9閉幕暨放映活動(攝影:散颼颼)

【「新人或真人」放映影片一 Screening 1】地下室的三條娃娃魚(口述版*) Three Giant Salamanders in the Basement (with audio description*)



地下室的三條娃娃魚(口述版*)

Three Giant Salamanders in the Basement (with audio description*)

50'15", 2022

*口述版為視障友好影像。

*Visually impaired friendly.

《地下室的三條娃娃魚》以虛構的方式拍攝了《44月報》第九期文本寫作者將寫作拓展到上海安培洋行空間的過程及討論，寫作者們在空間寫作與拍攝過程中也逐漸入戲，化身為1938年以藝術之名躲進安培洋行的安那其流亡者，也化身為投胎到三千年後性別不定的「新人」或「真人」。

Three Giant Salamanders in the Basement fictionally captures the process and discussion of the writers of the ninth issue of 44 Monthly as they expanded their writing into Ampere Foreign Firm, a historic building in Shanghai. The writers gradually became involved during writing and shooting, and transformed into anarchists in exile who hid in Ampere Foreign Firm in the name of art in 1938, and also transformed into "new being" or "real being" who will be reincarnated three thousand years later with an uncertain gender.

【「新人或真人」放映影片二 Screening 2】一起練功同學錄 Energy Waving Collective



一起練功同學錄 2020-2022
Energy Waving Collective, 2020-2022
14'28", 2022

2020 年初新冠疫情期間，有感於公共空間的急劇壓縮對個人、社群聯結的打斷，和對低成本養護身心、紓解鬱困的需求，幾個好朋友開始在居所定期聚會，一起習練內家拳（鬆身、站樁、推手），交流關心的話題。後逐漸走出家門，公開召集，遊動於各種街角的替代空間、公園空地，希冀將此方法從傳統等級師承語境中脫嵌，平等傳遞給更多身處不同情境和觀念的人群，強調對彼此身心狀態的覺知、傾聽和非應激反應，通過與身體的持續相處，培養、練習共同感知和實踐默契。

「一起練功」由馮俊華、萬青、歐飛鴻發起，活躍於廣州，也經由參與的朋友們自發帶到地球的不同地區。在道家的思想中，「柔」與「弱」是能量得以生成、流動、傳遞的關竅，對「柔」與「弱」的恐懼是首先要克服的心情。2023 年，「一起練功」發起了「同柔共弱」，在日常練功外，以不同的形式和方法來呈現、討論對「柔」「弱」的理解，包括邀請共同創作，組織放映、演出、工作坊等交流，嘗試在慕強的世界中豐富對生活的感知，探索多元互助形態與反應方式。

形式活潑，效果開心，
性別友好，互相傾聽，
花式相處，激發身心！

During the early stage of the COVID-19 pandemic in 2020, the disappearance of public space had disrupted personal and communal connections. In response to a compelling need for low-cost health and mental care, a few of our good friends initiated gatherings regularly at their homes to practice internal Chinese martial arts (Neijia Quan in Chinese pronunciation) — relaxation, standing exercise, and pushing hands and exchange topics of concern. Subsequently, in order to meet more new friends, their gathering transitioned to street corners, for example, alternative spaces, open spaces in parks, and so forth. To adhere to the principle of equality and counter hierarchical mastery from a master (shifu) to the disciples in traditional martial arts education, Energy Waving Collective seeks to make martial arts more accessible to peoples of different contexts and worldviews. To bring to the fore the mutual awareness of physical and mental state, attentive listening, and stress-free responses, their gatherings cultivate collective bodily perception and tacit understanding through constant bodily interactions.

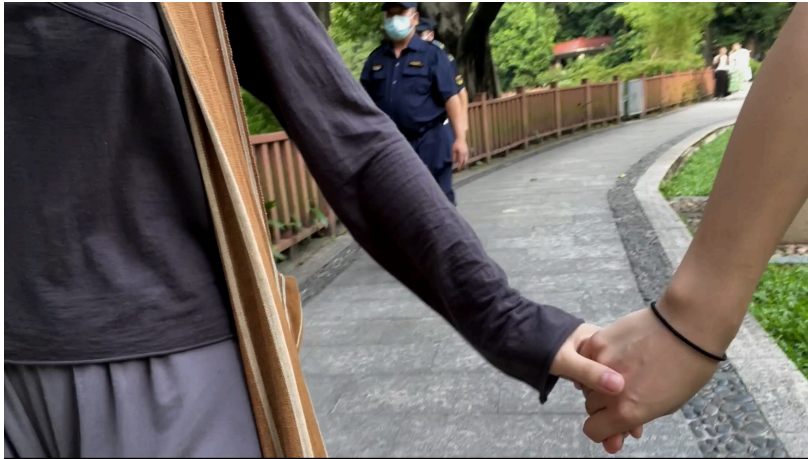
Initiated by Chunwah Fung, Wanqing, and Feihung Ou, Energy Waving Collective is active in Guangzhou and has been spontaneously spread to different parts of the world by participants. In Taoist thinking, “softness” and “weakness” are regarded as the gateways to the generation, flow, and transmission of energy. Overcoming the fear of being soft and weak is of paramount importance. In 2023, Energy Waving Collective initiated a project “Together with Softness and Weakness” (Tongrou Gongruo in Chinese pronunciation) to manifest and explore the notions of softness and weakness in various forms beyond the realm of martial arts, including collaborative creative work, screenings, performance, and workshops. In opposition to the capacity-oriented ideology, such an initiative enriches our apprehension of daily life and help us explore various forms of mutual aid and reactions.

Lively and joyful!

Embrace gender-inclusive environment and active listening!

Interact playfully to stimulate body and mind!

【「新人或真人」放映影片三 **Screening 3**】我請警察散個步 **A Walk Invitation to the Police**



影像放映 screening

散廳處文件展特別策劃單元「新人或真人」
saansausau documenta special section:
new being or real being

我請警察散個步

A Walk Invitation to the Police

9'

2022

中英字幕 English Subtitle

我請警察散個步

A Walk Invitation to the Police

9', 2022

公園推手，突遇查驗身分證，在對方不交代任何理由並圍堵的情況下我提出一個交換條件：一起散個步。

While pushing hands(Tai Chi) in the park, the police suddenly came to check our IDs without any reasons. I offered a quid pro quo when I was besieged by the assistant police: a walk together.

3.3.4 特別單元II - 51人：界限之書 Special Section II - 51 Personae: Le Livre des Limites



「51人：界限之書」海報（海報設計：里林/岳詩傑）

特別策劃單元 II - 51人：界限之書

「51人」本是從上海雙年展「出走」的51場民間活動（2016-2017），在雙年展機制所能哺育它的階段結束後，以書的形式自我養育和成長，後又在突發的外力作用下，於2022年尾停頓。2023年三月，疫情散去後的第一個春天，在一種曖昧不明的情勢中，「51人」受邀再次回到上海多倫現代美術館的展廳，同時轉世為「迦梨計畫」。本單元集結幾種可供相互對照的檔案：散颼颼對「51人」/「迦梨計畫」發起人陳韻的深度訪談，「51人」至「迦梨計畫」的主要出版物，以及拍攝於2023年春51人展覽現場、剪輯製作於今年、首次公開於本次展覽的影片，嘗試勾勒出當代中文自出版的一條生動的實踐軌跡。

「在51人的經驗中，書是一種終極形式。但以現下的客觀條件和我們有限的能力，通往這終極形式的藝術道路可能要以折返跑的形式才能抵達。而且，是否有抵達之確鑿依據也是永恆的可疑。然而，路上的勞動、奔馳、意志和鑽研，卻可以作為事實證據擺在這裡，向曾經的和未來的讀者交代。若此番所展現的努力能對諸位讀者有所啟迪，那麼，這啟蒙的基礎應當是跟個體/團體的創作者永相伴隨的邊界與限制。

也許正是這一在現實中的砥礪，令我們不斷思考：作為媒介的書，在一個嬗變中的此時此地，在哪種實踐性的意義上，具有前衛的性質和效用？這項創作行為是否在當下已經盡力，作為

給未來的檔案和證言，做足了其應該的、乃至極限的工作？」(以上兩段摘自51人在多倫現代美術館展覽單元的前言。)

Special Section II

51 Personae: Le Livre des Limites

The founding of 51 Personae derives from 51 grassroots-oriented events that have outgrown its previous project and funder the Shanghai Biennale (2016-2017). After the initial support from the Biennale, it began to nurture itself as an independent entity by cultivating book-form. However, due to sudden external forces, it came to a halt at the end of 2022. In March 2023, the first spring after the end of the pandemic, 51 Personae was invited to revisit the exhibition hall of the Shanghai Duolun Museum of Modern Art and has been reincarnated as the Kali Project. This special section compiles several threads of intertextual archives: an in-depth interview with Chen Yun, the founder of 51 Personae and the Kali Project; major publications from 51 Personae and the Kali Project; a video filmed at the 51 Personae exhibition during spring 2023 and edited this year, and publicly shown for the first time in this exhibition. The presentation attempts to vividly outline one of the trajectories of the contemporary Chinese self-publishing scene.

"Based on the experience of 51 Personae, the book represents an ultimate form. However, given our current conditions and limited capabilities, the artistic path to this ultimate form might require a zigzag approach. Moreover, whether there is any definite route to the pinnacle remains an eternal question. Nevertheless, the industrious labor, the constant state of being on the run, sheer determination, and painstaking research along the way leave an ineffaceable mark to justify our presence to readers in the past and future. While the poured dedication can inspire the readers, this enlightenment should be seen in the light of the boundaries and limitations that always accompany the individual and collective creators.

Perhaps it is precisely the diligence in reality that prompts us to ponder relentlessly: as a medium in the transient space-time, in what practical sense does book-form possess avant-garde qualities and effects? Has this creative endeavour already peaked its utmost in the present and fulfilled its intended, even ultimate role as an archive and testimony for the future?" (The two cited paragraphs above are excerpts from the preface of the 51 Personae exhibition section at the Duolun Museum of Modern Art, 2023.)

展出目錄：

【視頻】

51人：界限之書，4'32"，2024

旁白：陳韻

拍攝/剪接：周晟杰

【出版物】

《何不再問？51人：第十一屆上海雙年展項目》

《51人：一位在場者》

《51人：瞬間影像志》

《51攤》

《每日的工人階級史》

《碧曲口述》
《上海地理注疏》
《最後一次見》
《滅點時代的詩》
《光明備忘錄》
《寫母親：驅離》
《寫母親：抒情體》
《寫母親：困在親情裡的疫情》
《馬來素描》
《深淵模擬器》
《藝術檔案(庫)的可能與不可能》
《北京地下》



51人：界限之書（攝影：散颺颺）

3.4 6/18 分享會：廿世紀東亞細亞安那其運動鉤沉

廿世紀東亞細亞安那其運動鉤沉



時間：2024.06.18(二)
19:30-21:30

分享者：IFE

會場：半路咖啡地下室 企畫協力：散體體

台北市羅斯福路三段269巷51弄9號近台電大樓2號出口

海報設計：Ife



分享會現場 (攝影: 散颼颼)

時間: 2024年6月18日 19:30 - 23:30

地點: 半路咖啡 (台北市大安區羅斯福路三段269巷51弄9號b1)

講者: Ife (來自南中國的藝術家, 實踐關於自出版與自我組織)

活動介紹:

《Black Limestone》是一本半虛構的雜誌, 講述20世紀20年代東亞/東南亞安那其主義者跨國串聯的歷史。本書6月份剛剛在荷蘭馬斯垂特一家台灣人開的書店Limestone Books製作完成, 主編完成後經首爾、福岡來到台北進行新書發佈。在國境收縮、戰火不停、撕裂加劇的當下, 期望與大家一同回顧東亞安那其的歷史, 進行對國際主義的新想象和討論。

4. 經費概覽 Expenditure Overview

第一期款項: 50000 NTD

支出: 50000 NTD

餘額: 0 NTD

5. 後續出版計畫 Publication Plan

散颼颼小組預計將上述研究和策劃成果，包含：關鍵詞研究筆記、論壇記錄、展覽再現、參與者回饋、對自出版單位的訪談等內容，收攏整理，形成一本小書。這將是第一本針對近年來中國「自出版」新興生態進行觀察、書寫的專書。我們也將沿著地緣與人情的親近性，在書寫過程中，與台灣、香港和亞洲其他地區的自出版行動者交流，共筆一部嵌入亞際研究脈絡的獨立出版品。