

月兔之歌：後記

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Songs from the Moon Rabbit: Epilogue

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095:17:28 艾凡斯：收到。今早關於阿波羅號的大標題中，有一條要請你們留意一位可愛的姑娘，和他的大兔子。根據某個古老的傳說，有位名叫嫦娥的美麗中國女子已經在月球上住了四千年，他好像是因為偷了丈夫的長生不老仙丹後，被驅逐到月宮。你們也順便找找跟他作伴的那隻中國來的巨兔，應該不難找，因為牠會用後腿站立的姿勢站在月桂樹的樹蔭下。我們沒有收到關於兔子名字的消息。

095:18:15 柯林斯：好的。我們會密切關注這位兔女郎。¹

「古老的傳說，如此的真實。」（譯註：《美女與野獸》主題曲中的歌詞）千萬年來，月亮這浩瀚天界裡離地球最近的「伴侶」，始終吸引著世間凡人凝望的目光，觸發無限遐想。因月而生的故事、信仰、與神話不計其數，反映出我們的驚嘆、認知、與觀看方式。即便發明了望遠鏡，太空科學也有了長足的發展，但人類對月球和它表面上的光影圖，依舊充滿好奇，牽動萬千思緒。身為亞洲人的我們，對於月兔這個神話角色並不陌生，關於牠的民間傳說遍及亞洲各地。當我們從地球遙望時，月海彷彿化身一隻兔子，這所謂的月面光影的空想性錯視（pareidolia），指的就是人類的想像，是我們看著月球表面時感知到的影像。所見即所信。

1969年是人類登陸月球的歷史時刻，在阿波羅十一號登月任務的過程中，月兔這個話題出現在太空通訊員羅納德·艾凡斯（Capcom Ronald E. Evans）和指揮艙駕駛員麥可·柯林斯（Michael Collins）的對話裡。在那地理疆界不復存在的浩瀚宇宙，古老的亞洲傳說遇到了來自西方文化的太空人。他們很認真地看待這個月面光影的空想性錯視：「請你們留意一位可愛的姑娘，和他的大兔子。」就像一則科幻故事。超現實，但很美好。時任美國總統理查·尼克森（Richard Nixon）在白宮的橢圓形辦公室和阿波羅十一號的太空人通話時說道：「因為你們所完成的成就，讓天堂成為人類世界的一部分。」² 在但丁《神曲》第三部也是最終部的《天堂篇》（Paradiso）中，月亮是第一重天（the First Sphere of Heaven）。登陸月球的任務讓東西方兩個世界，在宇宙相聚。

當對想像出來的故事（民間傳說）的想像和現實（或是對月亮上的生物的另一種想像？）融合了，我們未來在月球上生存的全新想像，似乎也隨之浮現。想像與現實的相互影響中交織著對未來的推測幻想。在那個時刻，地球上六億人口共同見證——其中不乏藝術家，登月任務深深觸動了他們，不管是在阿波羅十一號之前或之後。1967年，建築師王大閎完成〈月神茜莉妮—人類登月紀念碑〉的設計，預言了兩

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1 大衛·伍茲（Woods, W. David）、肯尼斯·麥塔格特（MacTaggart, Kenneth D.）、法蘭克·歐布萊恩（O'Brien, Frank），〈第五天：準備著陸〉（Day 5: Preparations for Landing），《阿波羅十一號飛行日誌》（The Apollo 11 Flight Journal），美國國家航空暨太空總署（National Aeronautics and Space Administration，簡稱NASA）
網址：<https://history.nasa.gov/afj/ap11fj/14day5-landing-prep.html>（2021年7月28日瀏覽）。

2 〈阿波羅登月計畫〉（Apollo Expeditions to the Moon），第11.6章〈想辦法讓旗子立起來〉（Coaxing the Flag to Stand），網址：<https://history.nasa.gov/SP-350/ch-11-6.html>（2021年11月9日瀏覽）。

年後阿波羅十一號成就。1969 年之後，藝術家劉國松創作了〈太空系列〉，影射冷戰期間美俄兩國之間的太空競賽。

「未至之城－2021 亞洲藝術雙年展」所展現的藝術熱忱，和阿波羅十一號提到月兔的對話，是我構思「月兔之歌－2021 亞洲藝術雙年展論壇」的啟發。以月亮和月兔為主軸而衍生出的諸多論述，打開了未來亞洲藝術將成為一股跨國、跨區、跨文化運動的想像維度。在外太空，沒有洲、區、國、民族國家之別，因此，我把它當作一個譬喻性的空間，用來探索、思考和亞洲及亞洲以外地區有關的藝術、科幻文化、策展論述中的未來主義。在那個空間中，臺灣和海外的策展團隊、學者、參展藝術家可以進行對話，交換想法和知識。

我以策展人的身分籌劃了「月兔之歌－2021 亞洲藝術雙年展論壇」，這是一個策展計畫內的策展計畫，一個在「未至之城」這個整體結構底下運作的微型策畫，以此和高森信男、侯昱寬、泰莎·瑪麗亞·奎松 (Tessa Maria Guazon)、安努舒卡·拉堅德蘭 (Anushka Rajendran) 這幾位同是策展團隊成員所提出的策展案互相呼應、蹉磨。我將他們的策展內容重新演繹、洗牌，依照酷兒科幻、生態與建築環境、未來社會與社會議題、藝術平台和時間移動等幾個主題與論點，將他們挑選的參展藝術家分成若干小組進行討論。另外我還邀請了侯志仁、莎洛瓦·薩伊迪 (Sarover Zaidi)、帕同朋·馬納吉松本 (Pathompong Manakitsomboon) 三位學者，請他們針對本展作品進行深度探討，再對應到他們各自關注的研究主題。不同層面上進行的對話、交流、互動，譜出了這場論壇的節奏。

這些是月兔編成的歌……

論壇第一天的議程以「散步在『未至之城』間」(Strolling Through the Cities of the Un-Arrival) 揭開序幕。策展團隊透過這場座談邀請觀者進入「Phantasmapolis 未至之城」的宇宙。「Phantasmapolis」這個新創字包含了兩個希臘字根：「phantasma」(魅影)「polis」(城邦)。我們以其作為本展的策展內容、專題活動、對亞洲大都會願景的概念框架。策展團隊表述他們對「未至」城市的想像：用最廣義的角度去說明一個在腦中徘徊不去的亞洲未來主義想像，除此之外，也針對本屆亞雙展的靈感來源，建築師王大閔 (1917－2018) 的英文科幻著作《幻城》(2013 年) 加以討論，從不同角度深入檢視這部描寫在一艘太空船上的未來烏托邦生活的科幻小說。

高森信男圍繞在科幻和亞洲的提問，作為啟程的出發點。他回顧性地爬梳亞洲刻板印象、亞洲大都會、西方好萊塢科幻電影和科幻文化裡的亞洲人。假如說科幻是處理「未至／未知」的推測性敘事，那麼亞洲版的未來意象又該如何理解？在高森信男看來，「未至之城」是一個探討亞洲當代性作為近未來願景的空間。現實和幻象之間。烏托邦和反烏托邦之間。已知與未知之間。

侯昱寬的策展主體紮根在《幻城》和冷戰政治中相當重要的太空競賽。這兩者，一個發生在小說裡，一個發生在現實裡，都是關於外太空這一未知之域的技術發展，目的在於未來的領土擴張。侯昱寬將兩者進一步連結到當代太空科學和技術的競爭，並提到從疆域性的拓展到企業間競爭的轉移現象。「未至之城」變成了「數艘飛船」，帶著我們去查探亞洲的未來。但它並非為一統的想像，亞洲也非一個整體。從本屆亞雙展中展出的作品可以看到亞洲未來主義的多元性和複雜性。

泰莎·瑪麗亞·奎松則是看到了檔案成為一條邁向未來之路的可能性。在檢視藝術和科幻文化中的亞洲未來主義的過程裡，「未至之城」將檔案視為回望未來的方式，類似《幻城》中的時間流動。對本屆亞雙展來說，檔案不僅是用來回顧過去的歷史性文件紀錄，也作為一種思考未來性的方式。此外，他的「檔案」這個子題也希望能啟發觀者將未完成計畫的檔案視為對過去的未來的一種闡述。

安努舒卡·拉堅德蘭將他的錄像藝術計畫「未至之城：回望未來」和《幻城》中描述的時間和空間／外太空做出對比。在 Pad.ma (CAMP & 0x2620) 所提出並負責運作的 <https://phantas.ma/polis> 中，可以看到聯結過去時間、檔案、現在時間、未來想像的結締組織。這個線上平台規劃了一系列動態影像作品的播放，並將其連結到國美館實體空間中的展出作品。線上與現場的兩個場域像鏡子般互相對映，將本屆亞雙展拓展到數位介面裡更有民主性的領域。

希臘字的運用是我在處理本屆亞雙展時的切入點，這是一種革命性做法，因為我可以把這些「非亞洲的」創造物拿來任意利用。我的策展構想所關注的議題，觸及到從亞洲來的未來主義／科幻藝術如何被想像，如何讓它們成為表現、創造、挑戰、解放的空間。除了處理藝術家的參展事務，我還為「未至之城」策劃了兩項非展覽形式的策展計畫：「月兔之歌」論壇，和一本雙語讀本，作為以亞洲未來主義和科幻文化為題的討論和知識生產的場域。

第二場座談討論的主題「科幻酷兒的櫃子」(The Cabinet of Queer Sci-Fi) 中的「櫃子」(cabinet) 一字，將這場討論的內容對應到「珍奇櫃」(cabinets of curiosities) 或稱「珍奇屋」(wonder rooms) 的概念，即用小小的櫥櫃收集稀奇物件，好將自然世界的奇珍異寶分門別類，並用它們來訴說世界上的奇聞軼事。這個概念在談的是檔案 (文獻紀錄、殘存的物件)，也是一種未來感。酷兒的英文 queer 本身是古怪、奇特的意思，由此可以聯想到對「未知」和「未至」的認知。這場座談將「酷兒」視為一種尚未定型的概念，它會持續更新，把關於性別和人類與非人類間的差別等種種問題，拋向社會對世界認知的知識論體系。學者汪怡君和藝術家李亦凡、磯村暖 + 海野林太郎 (ISOMURA Dan + UNNO Rintaro) 在會中介紹他們在本屆亞雙展中展出的計畫和作品，討論酷兒科幻如何發揮催化劑般的作用，加速人類的想像，去挖掘和探究既有世界中的「未知」。

汪怡君的文獻及研究計畫「在時間與性之外：亞洲科幻酷兒檔案切片」呈現了包含臺灣、日本、韓國、新加坡、泰國、菲律賓等地，以科技作為核心媒介的酷兒相關作品。他將「科幻」視為一種創作類型，可以放大對未來與現實的想像，在這個思維框架下，這些作品提出了重新思考、定義性與性別的可能。而李亦凡及磯村暖 + 海野林太郎的作品則是將酷兒的討論帶往另一個方向。李亦凡的〈不好意思...請問一下這個怎麼打開〉呈现在近未來的某個科幻景象中，一群沒有明確性器官的非人類。磯村暖 + 海野林太郎的〈煽動者／攪拌器之夢及浮動的標牌〉展出數尊人形雕塑，並將全像顯示的影像打在它們身上。會中關於這兩件作品的討論裡，觸及了酷兒特質與科幻藝術中超越性別二元論的想像。

第三場座談「幽冥之域」(The Spectral Terrain) 的論題圍繞著當下生態危機年代中，美學、都市化、想像之間的關係，具體勾勒出「當下的未來」(the future in the present) 的概念。藝術家林·索科謙李納 (Lim Sokchanlina)、夏本度·德 (Sharbendu De)、林書楷以及學者侯志仁，一同在會中針對亞洲未來主義交換彼此的想法，也談到自然資源的變化如何波及建成環境、都市發展、氣候危機和其他攸關生態的種種面向。

林·索科謙李納的攝影作品呈現幾處正在被包起來的建築物，隱射今日柬埔寨的未來如揮之不去的夢魘，而且人類的介入會在那個未來的自然環境裡留下痕跡。同樣的衝擊感也出現在夏本度·德描繪後氣候危機下虛構的都市生活的攝影作品：泛著強烈藍光的公寓，植物盆栽四處擺放，人類透過人工呼吸裝置呼吸。這兩件作品都以攝影為媒介，強化了現實和未來反烏托邦想像的融合。關於未來城市的另一個想像展現在林書楷的裝置作品〈陽臺城市文明—模造島城遊境計畫〉。根據他父親的模具鑄造廠過去的榮景，林書楷用模具、繪畫、影像再現他所想像的未來城市文明的藍本，其中，大型機台、更新的技術取代了舊時的生活方式和製造手法。侯志仁的研究主要關注公民與社區在創造營建環境中的能動性，會中他提到，上述藝術計畫在朽敗、衰落、剝奪的概念上，來自共同的創意源頭。這場關於生態和都市化的座談，深入討論影響著全球生態系統和地球生物與自然系統的人類活動將帶來的反烏托邦未來。

第二天議程的第一場座談名稱為「雲端社群」(The Society in the Cloud)。這場座談將雲朵設定為一個假想的未來社會所存在的隱喻空間，會中呼提克藝術團隊(拉瑪·默提司+奇古·切拉古)和藝術家陳俊宇，以及哲學家暨社會人類學家莎洛瓦·薩伊迪分享了他們的想法、關注、計畫，並用跨領域的切入手法，來拓展對藝術與社會的意義的理解和感受。

呼提克人參考古時的部落生活方式來建構出他們的生活方式，在結合藝術與生活的同時，這樣的實踐也成為他們的一項長時表演(durational performance, 或稱時延表演)。他們提出一種靠最低需求生活在大自然裡的自給自足生活方式，以此解救地球生態的未來。在陳俊宇的錄像裝置〈重返榮耀：讓__們再次偉大〉中可以看到對未來社會的不同想像。作品提出一個假設性未來，在此，高齡人口可以透過軍隊訓練重新獲得力量。荒唐卻又有某種邏輯性，談諧卻也嚴肅，呼提克人和陳俊宇都在挑戰我們對於正在一步步邁入的未來的想像。薩伊迪在解析這兩件作品時，將其帶入他提出的以水平線作為意識形態和政治阻力的概念裡面。相對於「水平線」的，是被高樓環繞的垂直性現代生活和伴隨而來的速度感。如果說速度所凸顯出的，是那些被留下的，那麼這些計畫努力重新獲得那些遺失的、被留下的、或被視為無用的，便是要表現對速度的抗拒。

再下一場的座談「月蝕的影子」(The Eclipse Shadow)發想自一個自然現象。當月球運行經過地球和太陽之間時，會將太陽光擋住，月球的影子便會投射到地球表面，稱為月蝕。這場座談旨在討論回望未來的概念，以及平台作為在本屆亞雙展展場中陰暗、鬼魅的空間。李勇志、Pad.ma (CAMP & 0x2620)、究境聯合建築師事務所、帕同朋、馬納吉松本，共同加入了關於具體結構、影片播放、網路動態影像的本體論之間相互影響的討論。

李勇志的〈過期霓虹〉勾憶起1980年代和舊時技術的未來感。將霓虹燈招牌變成投影在數面螢幕上的影像，讓本屆亞雙展多了一層檔案的、歷史的面向：復古未來主義就像來自過去的影子。Pad.ma (全名為Public Access Digital Media Archive, 意為「公眾存取數位媒體檔案庫」)是CAMP、0x2620、另類法律論壇(Alternative Law Forum)、Majlis這幾個團體之間的一項合作計畫，會中他們介紹了這個全員藝術家的營運團隊，以及他們所架構出的線上檔案庫和為「未至之城」所創作的<https://phantas.mapolis>。這個線上平台除了展示參與安努舒卡·拉堅德蘭的〈未至之城：回望未來〉計畫的藝術家的錄像作品，也發表策展人、藝術家、藝評家的深度論述。另一方面，臺灣的究境聯合建築師事務所在國美館

的空間裡蓋了一個建築結構，用來展示汪怡君的文獻與研究計畫「在時間與性之外：亞洲科幻酷兒檔案切片」。其名為〈沒有超越或統一〉的作品衍生自他們透過「月洞」的意象，重新討論王大閔的戰後建築，與其同時隱喻的未來主義意象。學者帕同朋·馬納吉松本則是用媒體考古學(media archaeology)的概念將這些計畫串聯起來，指出它們所具備的幾個考古特性。實體或虛擬的各類螢幕／平台，都在本屆亞雙展的展場裡發揮了「空間」的作用。

最後一場座談「站在極限的邊界」(Standing at the Threshold)檢視所在(place)與軀體(body)作為處於過去與未來位置之間不明狀態的闕限(liminality)。藝術家劉玗+吳思嶽·麥蒂·鐸(Mattie Do)、王俊傑、卡塔妮娜·艾菲卡(Catalina Africa)運用在線性時間內外移動的概念解析他們的作品，另也討論到在不同類型的空間裡的時間移動和軀體移動，不管是在螢幕上或螢幕外，就像是闕限空間或通行的場域，並以此對照在亞洲的當代藝術和動態影像中，去想像原生未來主義的可能性。

劉玗+吳思嶽介紹他們的作品〈逃逃路線〉，利用紗網雙螢幕上的投影呈現兩起末日預言事件。預言一詞即「預示將來要發生之事的言論」之意，而末日預言則通常伴隨著精神層面的救贖。兩位藝術家呈現了一個反烏托邦的未來，從中可以看到超自然、原生科幻想像的救贖。麥蒂·鐸的電影〈靈界迴路〉同樣觸及原生未來主義這個面向。這是一部時空穿越科幻片，描述一則發生在寮國村莊的驚悚鬼故事，那時的人們使用植入手臂的生物晶片和刺在身上的條碼刺青來進行交易，但是在這個描繪未來的劇情裡，時空穿越和佛教信仰中無盡的生死輪迴密切交織。王俊傑的〈大衛計畫三部曲〉同樣描繪一個無限回歸的世界，用不斷回放的影像，建構出自我回歸的宇宙。王俊傑透過這件創作追憶已逝的友人，作品中的宇宙成為生死、虛實世界之間的闕限。卡塔妮娜·艾菲卡則表示，他的複合媒材作品是對風景畫(landscape painting)這個創作體裁的探索。對他而言，繪畫的作用就像心靈地圖，是一個再現空間的闕限，這個空間將內在世界或心智帶到時間可以往各個方向移動的外在世界。

「月兔之歌—2021 亞洲藝術雙年展論壇」最後討論到在「後疫情、新日常」的時代中，藝術和藝術創作將面對怎樣的未來。雖然新冠肺炎可能不會奇蹟般地消失，但是藝術必會挺過這個難關，繼續存在。設置在「未至之城」展區入口的何采柔裝置作品〈DOTS〉，既代表跨入藝術之境的門檻，也像是公共空間常見的新冠肺炎檢驗站——這個進入藝術場館的新規範，將成為今日疫情時代和往後生活的新日常。全球疫情從「未至之城」的概念形成前就一路相伴至今，往後也會繼續成為生活的一部分。新冠肺炎就像走過〈DOTS〉之後會看到的李亦凡為「未至之城」而作的〈入境須知〉那般驚悚可怕，也會在我們的生活裡留下的痕跡。此時此刻乃至未來，藝術與生活的疊織始終未變。

為期兩天的論壇匯聚了過去與當下種種對未來的藝術想像，重新檢視亞洲脈絡中的各種未來主義樣貌。並從多重文化觀點和從對宇宙的想像出發，邀請觀者進入「未至之城」：未來亞洲藝術和科幻想像的力量與知識的重新分配，或許可在這「數艘飛船」和這「幽靈城市」中起飛。

Songs from the Moon Rabbit: Epilogue

Thanavi CHOTPRADIT

095:17:28 Evans: Roger. Among the large headlines concerning Apollo this morning, is one asking that you watch for a lovely girl with a big rabbit. An ancient legend says a beautiful Chinese girl called Chang-O has been living there for 4,000 years. It seems she was banished to the Moon because she stole the pill of immortality from her husband. You might also look for her companion, a large Chinese rabbit, who is easy to spot since he is always standing on his hind feet in the shade of a cinnamon tree. The name of the rabbit is not reported.

095:18:15 Collins: Okay. We'll keep a close eye out for the bunny girl.¹

"Tale as old as time, true as it can be." Over the centuries, humans have looked at and wondered about our nearest celestial companion, the Moon. Countless stories, beliefs, and myths associated with the Moon have been created to reflect our wonder, understanding and ways of seeing. From the invention of the telescope to the development of space science, the Moon and the markings on its surface have always been our object of curiosity and contemplation. For us, Asians, we are familiar with the stories of the Moon Rabbit, a mythical figure found in local folklores throughout Asia. From the perspective of Earth, the lunar maria forms the shape of a rabbit. Lunar pareidolia is truly our imagination, our perceived image on the surface of the Moon. It is what we see and believe in.

At the historic moment of the first human landing on the Moon in 1969, the Moon Rabbit was a subject in a conversation between Capcom Ronald E. Evans and Command Module Pilot Michael Collins during the Apollo 11 mission to the Moon. In the universe where geographical boundaries cease to exist, the Asian ancient folklores met with the Western astronauts. They took this lunar pareidolia as if it was real: "you watch for a lovely girl with a big rabbit." It is like a sci-fi narrative. Surreal, but nice. President Richard Nixon spoke from the Oval Office at the White House to Apollo 11 astronauts: "Because of what you have done, the heavens have become a part of man's world."² In Dante's *Paradiso*, the third and final part of his *Divine Comedy*, the Moon is the First Sphere of Heaven. In that mission to the Moon, the two worlds, the East and the West, met in the universe.

When the imagination of the imagined stories, the folklore, merged with the real (or another imagination of living creatures on the Moon?), a new imagination of our future survival on the Moon seems to emerge. An interplay between the imagined and the real intertwines with a speculation of the future. At that moment, six hundred million people on Earth witnessed it together. Among them were artists who were deeply touched by the moon landing, both before and after Apollo 11. In 1967, the architect Wang Da Hong completed his design of *Selene—Monument to Man's Conquest of the Moon*, predicting the future achievement of Apollo 11 in 1969. After 1969, the artist Liu Kuo Sung created the *Space Series*, reflecting the Space Race between the United

¹ Woods, W. David; MacTaggart, Kenneth D.; O'Brien, Frank, "Day 5: Preparations for Landing," *The Apollo 11 Flight Journal*, National Aeronautics and Space Administration, <https://history.nasa.gov/afj/ap11fj/14day5-landing-prep.html> (accessed July 28, 2021).

² *Apollo Expeditions to the Moon*, Chapter 11.6 Coaxing the Flag to Stand, <https://history.nasa.gov/SP-350/ch-11-6.html> (accessed November 9, 2021).

States and the Soviet Union during the Cold War.

These artistic enthusiasms presented in "**Phantasmapolis – 2021 Asian Art Biennial**" and the Apollo 11 conversation about the Moon Rabbit inspired my conceptualization of "**Songs from the Moon Rabbit – 2021 Asian Art Biennial Forum**." The discourses around the Moon and the Moon Rabbit opened the horizon of envisioning the future of Asian art as a transnational, transregional and transcultural movement. In outer space, there is no continent, region, country, and nation state. Thus, I took it as a metaphoric space for exploration and for thinking of futurism in art, sci-fi culture and curatorial discourse connected to localities within Asia and beyond. It was a space for the curatorial team, researchers and participating artists from Taiwan and overseas to engage in dialogues and exchanges of ideas and knowledge.

As a curator, I created "**Songs from the Moon Rabbit – 2021 Asian Art Biennial Forum**" as a curation within the curation, a micro curation that ran under the umbrella of *Phantasmapolis*, echoing and playing with the curatorial practices of my colleagues Takamori Nobuo, Ho Yu Kuan, Tessa Maria Guazon and Anushka Rajendran. Their curation was re-interpreted and shuffled as the participating artists of their selection were grouped into the panels with themes and issues around queer sci-fi, ecological and architectural environment, future societies and social issues, platforms for art and the moving of time. I also invited three researchers: Jeffrey Hou, Sarover Zaidi and Pathompong Manakitsomboon to expand the discussion of artworks shown in the biennial and connect them to their research interests. Conversation, exchange and engagement in various levels were rhythms of the forum.

The Moon Rabbit composed the songs...

"**Songs from the Moon Rabbit – 2021 Asian Art Biennial Forum**" began on Day 1 with the panel "**Strolling Through the Cities of the Un-Arrival**." This panel allowed the curatorial team to welcome audience to the universe of *Phantasmapolis*. This newly coined Greek word "*Phantasmapolis*" (spectral city) is a combination of two Greek words: *phantasma* (apparition, specter) and *polis* (city). We interpreted it as a conceptual framework for our curatorial practices, specific programs and visions of Asian metropolises. The curatorial team presented their imagination of the cities of the "un-arrival": a haunting futuristic imagination of Asia in the broadest sense of the word. The biennial source of inspiration: *Phantasmagoria* (2013), an English sci-fi novel written by an architect Wang Da Hong (1917-2018) was also discussed as we engaged with this science fiction about futuristic utopian life aboard a spaceship in different ways.

Takamori Nobuo began his journey with the questions around science fiction and Asia. He traced back the stereotypical projection of Asia, Asian metropolises and the Asians in Hollywood sci-fi films and sci-fi culture in the West. If science fiction is a speculative narrative that deals with the "un-arrival / unknown," what about the Asian versions of the imagery of the future? For him, *Phantasmapolis* is a space for exploring Asian contemporaneity as an envision of the near future. Between reality and illusion. Between utopia and dystopia. And between the known and the unknown.

Ho Yu Kuan's curatorial corpus took a deep root in *Phantasmagoria* and the Space Race that played a significant part in the Cold War politics. Both of them, one in fiction, another one in reality, engage with technological advancement in outer space, a realm of the unknown, as a quest for future territory expansion. He connected them to the contemporary competition of space science and technology and marked a shift from geological competition to enterprises. *Phantasmapolis* becomes "a fleet of spaceships" that takes us to investigate the future of Asia. There is neither unified imagination on the future of Asia, nor Asia as a unified

whole. The artworks in the biennial demonstrate the diversity and complexity in Asian futurism.

Tessa Maria Guazon saw the possibility of the archive to become a path towards the future. In interrogating Asian futurism in art and sci-fi culture, *Phantasmapolis* takes the archive as the future in retrospect, akin to the movement of time in Phantasmagoria. For the biennial, the archive is not only documentation of the past to look back on but also a modality for thinking about futurity. Her archive component also encourages the audience to consider the archives of some unrealized projects as an articulation of the future located in the past.

Anushka Rajendran discussed her video art project *Phantasmapolis: Looking Back to the Future* in relation to time and space/outer space described in Phantasmagoria. The connective tissues that connect past time, archive, present time and imagination of the future appear in the conceptualization of <https://phantas.ma/polis> by Pad.ma (CAMP & 0x2620). This online platform hosts a series of moving image works and connects them with the works shown in the museum space. The two sites, online and onsite, echo each other as a mirror and expand the biennial to the realm of democratic possibilities in digital infrastructure.

The use of Greek words was my point of entry to the biennial. I saw it as a revolutionary gesture as these “non-Asian” creations could be seized and deployed. My curatorial ideas moved around the questions on how futurist/sci-fi art from Asia could be imagined and presented as space for expression, creativity, challenge, and liberation. Besides curating artists, my works for *Phantasmapolis* consist of two curatorial projects in non-exhibition format: the forum *Song from the Moon Rabbit* and a bilingual reader. They serve as the sites for conversation and knowledge production on Asian futurism and sci-fi culture.

The word “cabinet” in the title of the second panel “**The Cabinet of Queer Sci-Fi**” links the panel to the concept of “cabinets of curiosities” or “wonder rooms,” the small collections of extraordinary objects that attempt to categorize and tell stories the wonders of the natural world. It is about both an archive (documentation, remnant) and a sense of the future. Originally means “strange” or “peculiar,” queer connects to the “unknown” and the “un-arrival” of acknowledgement. This panel regarded “queer” as unsolidified concept which keeps updating and throwing questions to the social construction on gender and the distinction between human and non-human. Researcher I-Chun (Nicole) Wang and artists Li Yi Fan, Isomura Dan and Unno Rintaro shared their practices and artworks exhibited in the biennial and opened a conversation on queer sci-fi as a catalyst that accelerated human imagination to dig and explore the “unknown” of existing world.

The archive and research project *Beyond Time and Sex: An Opsi of Queer Sci-fi in Asia* created by Wang presents queer-related artworks revolving around technologies from Taiwan, Japan, Korea, Singapore, Thailand and the Philippines. As she took “sci-fi” as a creative genre that could enlarge an imagination of the future and reality, these artworks suggested the possibilities in re-thinking and re-defining sex and gender. On the other hand, artworks by Li Yi Fan, Isomura Dan and Unno Rintaro brought a discussion on queer issues to another direction. While *HOW DO YOU TURN THIS ON* by Li presented a group of non-human figures with no explicit sexual organs in a sci-fi scenario in the near future, Isomura and Unno’s *Agitators’ Dreams or Floating Signages* showed several humanoid sculptors with holographic displays on their bodies. A discussion of both works addressed what lies beyond gender binary in queerness and in sci-fi art.

The third panel “**The Spectral Terrain**” conceptualized the future in the present as it circled around the relationship between aesthetics, urbanization and imagination in our era of ecological crisis. Artists Lim Sokchanlina, Sharbendu De, Lin Shu Kai and researcher Jeffrey Hou came together to initiate a dialogue on Asian futurism in connection to the transformation of natural resources to the built environment, urban

development, climate crisis and other ecological concerns.

Lim Sokchanlina’s photographic images of wrapping architectural structures in different locations hauntingly portray the future of modern Cambodia where human intervention left traces on the natural environment. Similar sensation appears in Sharbendu De’s photographs of a fictitious urban lifestyle of the post-climate crisis: an apartment under a strong blue light where plant pots scattered across the space and people breathe via respirators. The use of photography as medium in both projects enhances the fusion between the reality and the imagination of futuristic dystopia. Another idea of future cities appears in Lin Shu Kai’s installation *The Balcony City Civilization Series – Molding Island City Adventure Project*. Based on the past glory of his father’s mold factory, Lin used molds, paintings and images to represent the blueprint of his imagined future cities where machinery and technology replaced old ways of life and production. As a researcher on the agency of citizens and communities in shaping the built environments, Hou remarked that these art projects share sources of creativity in the concepts of decay, decline and dispossession. This panel on ecology and urbanization elaborated on the dystopian future as a result of human activities that have left global effects on natural ecosystems and the biophysical systems of Earth.

Day 2 of “**Songs from the Moon Rabbit – 2021 Asian Art Biennial Forum**” starts with “**The Society in the Cloud.**” This panel considered a cloud as a metaphoric space for futuristic, imagined societies where artists The Hootikors (Lama Motis+Cheku-Chelagu) and Chen Chun Yu and philosopher and social anthropologist Sarover Zaidi shared their ideas, interests and projects. The panel took an interdisciplinary approach to widen a perspective of and sensitivity to the meaning of art and society.

The Hootikors combines art and life by adapting ancient tribal ways of living as their way of life, which, at the same time acts as their durational performance. They propose a self-sufficient lifestyle as a solution for the ecological future of planet Earth as they live in nature with minimal requirements. Different imagination of the future society is presented in Chen Chun Yu’s video installation *Back to Glory: Make _ Great Again*. Chen offers a hypothetical future where the senior population could regain their strength through military training. Absurd yet logical, humorous yet serious, both the Hootikors and Chen challenge our imagination of the future that we are heading forward to. Zaidi reflected her thoughts on the two projects by connecting them to her concept of horizon as ideological and political resistance. The “horizon” is opposed to the vertical modern lifestyle of living in high-rise buildings and the idea of speed that comes with it. If speed is about leaving something behind, these projects resist it by making an effort to regain what has been lost, left behind or seen as useless.

The next panel “**The Eclipse Shadow**” took inspiration from a natural phenomenon, an eclipse when the Moon passes between Earth and the Sun, casting its shadow on Earth’s surface. It aimed to discuss the idea of the future in retrospect and platform as shadowy, ghostly space within the biennial space. Lee Yung Chih, Pad.ma (CAMP & 0x2620), office aaa and Pathompong Manakitsomboon joined a conversation on an interplay between physical structure, screening and the ontology of moving images on the internet.

Lee Yung Chih’s *Neo n’ Old* series recalls a futuristic sense of the 1980s and past technologies. The transformation of neon billboard signs into images on various projection screens adds an archival, historical aspect to the biennial: retro-futurism as a shadow from the past. Pad.ma (Public Access Digital Media Archive), a collaboration between CAMP, 0x2620 and the Alternative Law Forum and Majlis introduced its history as an artist-run online archive and its creation of <https://phantas.ma/polis> for *Phantasmapolis*. This online platform showcases the participating artists’ videos in Anushka Rajendran’s *Phantasmapolis: Looking Back to the Future* along with extended commentaries by the curator, artists and critics. The Taiwanese architecture firm office

aaa, on the other hand, built an architectural structure in the museum space to host I-Chun (Nicole) Wang's archive and research project *Beyond Time and Sex: An Opsis of Queer Sci-fi in Asia*. *The Darkside of Moon – Perspective* was stemmed from their revision of Wang Da Hong's postwar architecture and its metaphors for futurism through the imagery of the Moon. Researcher Pathompong Manakitsomboon connected these projects with the ideas of media archaeology by pointing at their several archaeological aspects. Different types of screen/platform, physical or virtual, worked together as spaces within the biennial space.

The last panel "**Standing at the Threshold**" examined the liminality of place and body as a limbo situated betwixt and between the past and the future positions. Artists Liu Yu + Wu Sih Chin, Mattie Do, Wang Jun Jieh and Catalina Africa spoke of their works as moving in and out of linear time. The moving of time and the moving of the body within different types of space, inside and outside a screen, as spaces of liminality or sites of passage were discussed in relation to the possibilities of imaging the indigenous futurism in Asian contemporary art and moving images.

Liu Yu + Wu Sih Chin talked about *Escape Route*, a projection on a double-mesh screen about two speculative prophecies of doomsday. Prophecy is a statement that says what is going to happen in the future and a prophecy of doomsday usually comes with salvation in the spiritual domain. The artists presented a dystopian future where salvation could be found in the supernatural, indigenous sci-fi imagination. The film *The Long Walk* by Mattie Do also touches on the subject of indigenous futurism. It is a time-travelling science fiction, ghost-thriller tale set in rural Lao village where people have biochips embedded in their arms and barcodes tattooed to make transactions. Yet in this futuristic setting, time travel is closely knitted with an endless circle of rebirth in Buddhism. Similarly, Wang Jun Jieh's *Project David Trilogy* depicts a world of infinite regression. The looping video constructs a self-regressive cosmos. As a commemoration of the artist's dearly departed friend, the cosmos in this video becomes a threshold between the world of the living and the world of the dead, and between the real and the virtual worlds. Catalina Africa explained her mixed media artworks as an exploration of the genre of landscape painting. For her, painting worked as a psychic map, a threshold of representational space that brought the inner world or the mind to the outside where time could move in all directions.

"**Songs from the Moon Rabbit – 2021 Asian Art Biennial Forum**" ended with a conversation on the future of art and artistic practices in the post-pandemic normal. COVID-19 may not miraculously disappear but art would survive and go on. *Phantasmapolis* opens with Joyce Ho's installation *DOTS* at the entrance to the biennial space that serves as both a threshold to the realm of art and a COVID-19 checkpoint commonly found in public places. The artwork presents the new norms of entering museums, the daily routines of the current pandemic era and the future to come. The pandemic has been with us since before the conception of *Phantasmapolis* and it will continue to be part of our future life. Ghostly as it may seem to be in Li Yi Fan's *Entry Criteria for Phantasmapolis* that one will encounter after passing *DOTS*, COVID-19 will leave traces in us. Here and now and to the future, art and life entwine.

The two-day forum brought together historical and contemporary artistic imaginations of the future to review the different faces of futurism in the Asian context. From a multicultural perspective and from the imagination of the universe, "**Songs from the Moon Rabbit – 2021 Asian Art Biennial Forum**" offered a welcome to *Phantasmapolis*: a "fleet of spaceships" and the "spectral cities" where redistributions of power and knowledge on the future of Asian art and sci-fi imagination could take flight.