

3X3X6

SHU LEA CHEANG

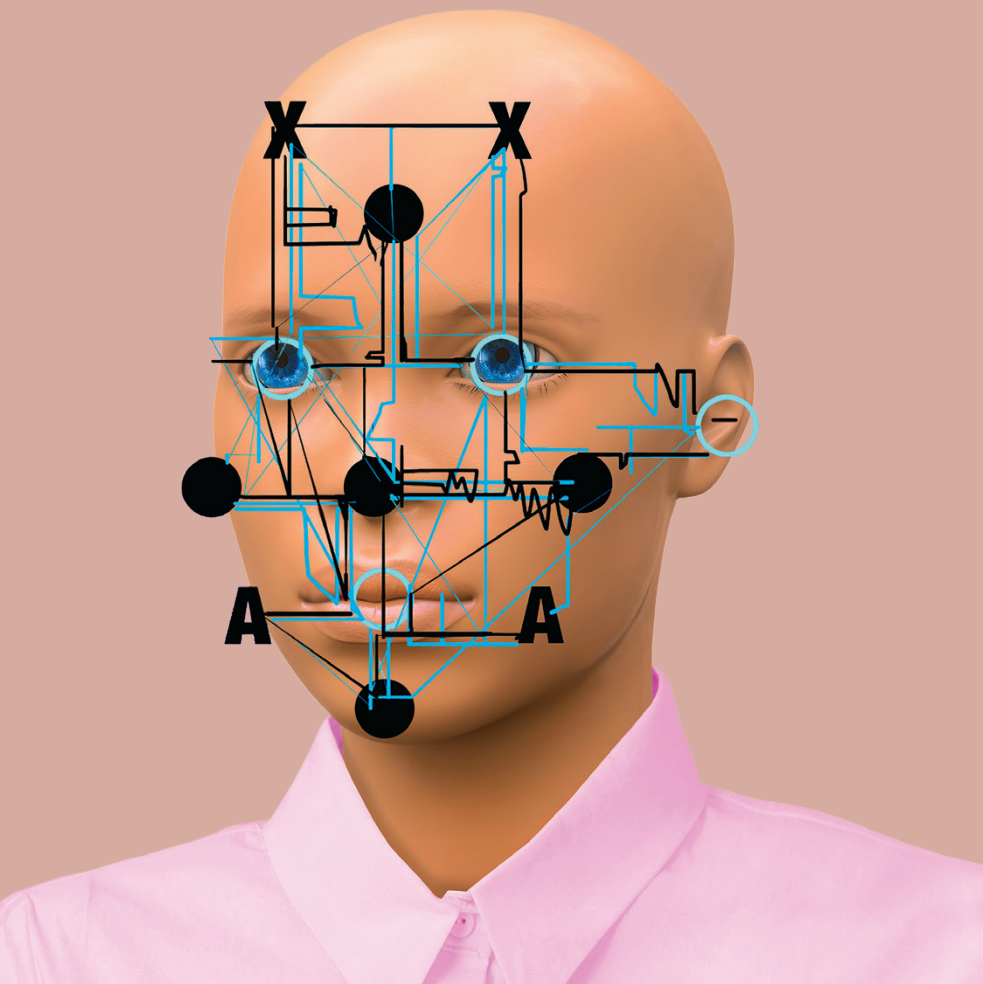
鄭淑麗



La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte

Eventi Collaterali



3X3X6

SHU LEA CHEANG 鄭淑麗

普里奇歐尼宮 (Palazzo delle Prigioni) 是威尼斯從十六世紀起一直使用到1922年的監獄。鄭淑麗的作品《3x3x6》將其打造為一個高科技監控空間，反思從全景監獄 (panopticon)，到當代3-D人臉辨識、人工智慧、網際網路等監控技術的變遷。鄭淑麗以1755年被囚禁於總督府的浪子作家賈科莫·卡薩諾瓦 (Giacomo Casanova) 的故事為出發點，深入研究了十位歷史上及當代因在性別及性傾向上持有異議而遭囚禁之人的案例，包括薩德侯爵和傅柯，以及臺灣及南非的當代個案。這些人的虛構肖像成了展覽體系的一部分。而此次展覽的標題「3x3x6」有意突顯當今監獄體系的標準化建築結構：由六個攝影機監控的3x3平方公尺牢房。

鄭淑麗以全景監獄為靈感來打造A展覽室：監控塔被反轉用來投射十位囚徒的肖像；並透過展覽入口處安裝的最新3-D攝影監控系統，掃描參觀者的臉部——只要選擇參觀展覽，觀眾即接受成為展覽體系的一部分，與自己的臉被改造。在這裡，性別與種族的轉化成為酷兒數位策略，藉以對殖民及人體測量

Reflecting upon the transformation of surveillance techniques since the panopticon to include contemporary 3-D facial recognition, AI, and the Internet, Shu Lea Cheang's *3x3x6* restages the rooms of the Palazzo delle Prigioni—a Venetian prison from the sixteenth century in operation until 1922—as a high-tech surveillance space. Taking as its starting point the story of libertine writer Giacomo Casanova, imprisoned in the Prigioni in 1755, Cheang has conducted in-depth studies on ten historical and contemporary cases of subjects incarcerated because of gender or sexual dissent, including Marquis de Sade and Michel Foucault, as well as contemporary cases from Taiwan and South Africa. Their fictionalized portraits become part of the exhibition's system; the title of which refers to today's standardized architecture of industrial imprisonment: a 3 x 3 square-meter cell constantly monitored by 6 cameras.

Cheang departs from the architecture of the panopticon to construct the central space of the exhibition in Room A: the surveillance tower has been inverted to project the portraits of the ten prisoners and connected up to a newly developed 3-D camera surveillance system, which installed at the entrance of the exhibition scans the visitors' faces—by electing to enter the exhibition they are accepting to become part of the system and to having their face modified. Here, gender and racial morphing become queer digital strategies to disrupt the tradition of colonial and anthropometric identification techniques, extending from Alphonse Bertillon's criminological photography of the nineteenth century to today's facial recognition technologies. Connected to the Internet *3x3x6* allows visitors (both physical and virtual) to send selfies and

識別的傳統提出質疑——這類技法從十九世紀阿方索·貝蒂雍（Alphonse Bertillon）發明的犯罪攝影到今天的人臉辨識技術，不一而足。《3x3x6》透過網路連結，讓觀眾（包括現場觀眾和網路觀眾）可以把自拍及其他圖像傳送給展覽體系。由此，觀眾被納入了整體監控體系的內部。接下來觀眾進入升級後的普宮B展室和C展室，在這個螢幕迷宮內，講述著十位跨越時空、跨越歷史文化的囚徒生平。在十八世紀，卡薩諾瓦的浮浪和薩德對道德無神論式的否定都是監控和戒律的對象；而在當代數位化技術父權下，被認定為「性侵犯」的黑人、患有愛滋病的同性戀者、跨性別人士，以及所謂的E女巫，則成為新的法外之徒。最後，在D展室，觀眾被邀請進入控制室，探索正在運作中的監控系統。

鄭淑麗以駭客方式入侵數位監控技術和社交媒體，利用監獄場域創造了一個即時的異議界面，並邀請觀眾參與。這個作品採用了法庭文件、偽新聞、歷史報導、神話想像，以及從3-D監控錄像採集的數據，與觀眾上傳的影像，由此集體創作性的「反歷史」——在這部歷史中，跨龐克（trans punk）科幻、酷兒，以及反殖民想像提供了視覺與批判的框架，讓我們思考征服與抵抗的歷史。同時，這個展覽批判地激發了數位時代的詩意行動及政治行動。作為對數位前衛藝術的貢獻，鄭淑麗的《3x3x6》挑戰了網際網路全球資本主義的美學標準、以及隱藏在其結構中的性別、性及種族規範。

策展人 保羅·普雷西亞多（Paul B. Preciado）

images to the exhibition system. The visitors are thus inside the total surveillance apparatus. Moving into Rooms B and C of the updated Prigioni, the physical visitors then wander into a maze of monitors that unfold the stories of the ten prisoners across time and space, histories and cultures. Whereas in the eighteenth century Casanova's libertinage and Sade's atheist negation of morality were the object of surveillance and discipline, in contemporary technopatriarchal digital conditions, the black man constructed as "rapist," the HIV-positive homosexual, the transgender person, as well as women constructed as sexual e-witches and witches are the new subjects beyond the law. Finally, in Room D, visitors are invited to discover the control room and the very operating system of the surveillance apparatus in function.

Hacking digital surveillance technologies and social media, Cheang uses the site of the prison to create a real-time dissident interface that the visitor is invited to join. Involving legal documents, fake news, historical reports, myths and fantasies, as well as the data retrieved from 3-D surveillance cameras and the images uploaded by visitors, the exhibition constructs a collective counter-history of sexuality—where trans punk fiction, queer, and anti-colonial imaginations provide visual and critical frameworks to think through the histories of subjection and resistance—and activates a critical proliferation of poetic and political actions for digital times. A contribution to the digital avant-garde, Cheang's 3x3x6 equally challenges the aesthetics of Internet global capitalism and the gender, sexual, and race norms that hold up its hidden infrastructure.

Paul B. Preciado, curator



卡薩諾瓦X (CASANOVA X)

1755 年於威尼斯被捕，囚於皮歐比監獄 (Piombi)；起訴罪名不詳，很可能是集腐敗、行為不端和引發公共憤怒於一體的綜合罪行。他於 1756 年成功越獄。

Arrested in Venice in 1755 and jailed at the Piombi; accused with an undetermined charge, likely a combination of corruption, indecency, and public outrage. He managed to escape in 1756.



薩德X (SADE X)

被以多重罪名起訴，包括性虐待、行為異常、雞姦，和褻瀆；一生中超過三十二年被囚於法國不同的監獄。

Charged with numerous allegations of sexual abuse, deviance, sodomy, and blasphemy; incarcerated in French prisons for more than thirty-two years of his life.



傅柯X (FOUCAULT X)

1959年擔任華沙大學法國中心主任時，因同性戀行為遭受波蘭警方調查；後被囚，囚期不詳。

Investigated for homosexual conduct by the Polish police in 1959 while serving as director of the Centre Français at the University of Warsaw; incarcerated for an unknown period of time.



B X

2013年因割掉丈夫生殖器並將之丟進垃圾處理機，而被判終身監禁（滿七年後可申請假釋）的婦人。

Woman sentenced to life imprisonment—with the possibility of parole after seven years—in 2013 for cutting off her husband's penis and throwing it into a garbage disposal unit.



MW X

該男子簽了協議，同意與另一位男子發生性關係後殺死他，並把他吃掉；二人相遇於網路上的一個食人主題論壇。此人被以謀殺定罪，於2006年在德國被判終身監禁。

Man who agreed by contract to eat another man after having sex and slaughtering him; they had met in an Internet cannibal café. He was convicted of murder and sentenced to life imprisonment in Germany in 2006.



00 X

因在社交平臺上徵求男同志「嗑藥做愛」而被捕；被以有意散布愛滋病毒危害他人的罪名判處監禁十二年。

Arrested for soliciting gay men to have chemsex via social networks; sentenced to twelve years in prison for knowingly spreading the HIV virus and endangering others.



D X

該跨性人士在2010年代，因未向與之發生關係的女性告知其性別狀態而遭起訴，被以性侵害的罪名判處六年監禁。這個案例在法律上稱作「詐欺強姦」。

Transgender person accused in the 2010s of having sex with a woman without revealing his gender status; sentenced to six years of prison for sexual assault. This legal charge is known as “rape by deception.”



R X

這位穆斯林學者被指控性侵害和強姦而於2018年被捕；他在巴黎附近一所監獄被單獨囚禁了十個月。

Muslim scholar arrested for alleged sexual assault and rape in 2018; detained for ten months in solitary confinement in a prison near Paris.



LX

這位中國的「九五後」，於2016年，因在社交媒體製造傳播淫穢文章獲利而被起訴，被判四年徒刑。

From China's post-1995 generation, sentenced to four years in prison; charged with manufacturing and disseminating obscene articles on social media for profit in 2016.



FSB X

這三位來自辛巴威圭洛的婦女因被指控強姦男性並採集、販賣他們的精子，於2011年12月，被關進哈拉雷最高安全級別的奇庫魯比監獄。辛巴威和南非近來都報導過婦女盜取精子的類似案例。

Three women from Gweru held at Harare's Chikurubi Maximum Security Prison in December 2011 for alleged raping, harvesting, and selling men's semen. Further cases of female sperm bandits have been reported more recently in Zimbabwe and South Africa.

3X3X6

Biennale Arte 2019

58th International Art Exhibition:
May You Live in Interesting Times

May 11– November 24, 2019

Promoted and organized by
Taipei Fine Arts Museum, Taiwan

Artist: **Shu Lea Cheang** (鄭淑麗)
Curator: **Paul B. Preciado**

Commissioner: **Ping Lin** (林平)
Chief curator: **Sharleen Yu** (余思穎)
Exhibition executives: **Wei-fen Lee** (李瓊芬),
Tzu-hsiu Su (蘇子修)
Public relations: **Tzu-chin Kao** (高子衿),
Yu-mei Sung (宋郁玫), **Guan-wei Ho** (何冠緯)
Web coordinator: **Yen-ju Chou** (周晏如)
Web design: **Quack** (瓜口瓜設計工作室)

www.taiwaninvenice.org

Shu Lea Cheang, 3X3X6 (2019)
Mixed-media installation

EXHIBITION INSTALLATION

Production supervisor: **Escher Tsai** (蔡宏賢) |
Dimension Plus
Installation design supervisor: **Po-hsien Yang** (楊博顯)
Projection tower installation:
Yao-jen Lai (賴耀仁), **Chiu-hung Chung** (鍾湫泓) |
Department of Mechanical Engineering, Tatung University (大同大學機械工程學系) with
Hao-cheng Chang (張豪城),
Chung-yun Chen (陳忠鈞), **Chen-kuang Lin** (林晨光),
Yao-chi Liu (劉耀齊)
Installation consultation: **Long-ji Yeh** (葉隆吉),
Hozen Studio (步里赫森有限公司)
System integration: **Hsien-yu Cheng** (鄭先喻)
Software programming: **Chia-hsiang Lee** (李家祥)
3D design: **Tim Wei** (魏廷宇)
3D avatar fabrication:
Hozen Studio (步里赫森有限公司)
Installation technical team:
Thousand Bird Arts Co. (千鳥藝術有限公司)

FILM PRODUCTION

Producer: **Jürgen Brüning**
Director: **Shu Lea Cheang**
Scriptwriters: **Shu Lea Cheang, Paul B. Preciado**
Production manager and digital flow: **Alex Demetriou**
Assistant director: **Nadja Rothkirch**
Casting director: **Paula Alamillo Rodriguez**
Director of photography: **James Carman**
Assistant camera: **Nadja Krüger**
Gaffer: **Zayne Armstrong**
Grip: **Oscar García Perez**
Sound: **Achim Burkart**
Boom: **Paulina Albrecht**
Art director: **Yiftach Shapira**
Art department assistants: **Liav Gabay,**
Moriya Matityahu
Costume designers: **Hadas Hinkis, Jana Höreth**
Makeup and hair artist: **Nuria de Lario**
Makeup and hair assistant: **César Plaza**
Production assistant: **Lukas Peralta Filho**
Projection film clip editor: **Julia Ostertag**
Stills photographer: **J. Jackie Baier**
Rope artist: **Tam Engström**
Catering: **Federico Carrasco**
Editor and postproduction supervisor: **Jörn Hartmann**
Visual effects supervisors: **Schlomo Goldberg,**
Gonzalo Martín | **Oh My Render Studio**
Music: **Aérea Negrot**
Songs: 0011 by **Shu Lea Cheang & Aérea Negrot**;
CASANOVA, SEXORAMA by **Kuschner & Königer**
Sound artist: **Jasmine Guffond & Martin Howse**
Sound mix: **Concept AV, Berlin**
Film studio: **Allmost, Berlin**
Script consultation: **Virginie Desportes, Hans Huang,**
Ido Katri, I-ching Kuo, Saboura Naqshband, PoPo Fan,
Dean Spade, Susana Vargas
Project research consultation: **Caterina Balletti,**
Donatella Calabi, Nadia Fava, Itziar González Virós,
Josephine Ho, Stefania Meggiato, Francesca Rizzi,
Audrey Tang, and Laboratorio di cartografia e GIS
CIRCE, Università Iuav di Venezia

CAST

CASANOVA X: **Enrico Wey**
SADE X: **Liz Rosenfeld**
FOUCAULT X: **Félix Maritaud**
B X: **Aérea Negrot**
MW X: **Catherine Corringier**
OO X: **PoPo Fan**
D X: **Khaleb Brooks**

R X: **Saboura Naqshband**
L X: **Lin Shehui**
FSB X: **Yudi Barrueto, Adrian Blount, Joey**

Military man: **Michael Rundorf**
Doctor: **Louisa Doloksa**
Diplomat: **Marc Siegel**
Gorgeous gay man: **Miro**
Eleven gay men: **Bráulio Bandeira, Bishop Black,**
Bogdanov, Ikko Masuda, Miro, Moritz Roemer, Romeo,
Nobutaka Shomura, Mo Sun, Alistair Watts,
Josh Woolford
Kitchen movers: **Oscar García Perez,**
Lukas Peralta Filho
Extras: **anonymous, Cochon de Cauchemar, Ale Durán,**
Viginia De Futuro, Eva Medusa Günhe, Irene Joa,
Jenz Mau, Megane Mercury, Mia Secreto,
Ivanka Trampoline

PRINT AND MEDIA DESIGN

Design: **Mieke Gerritzen**
Design executive: **Guan-ming Lin** (林冠名)
Copy Editors: (English) **Laura Preston,**
(Chinese) **Jui-wei Hung** (洪瑞薇)
Translator: (English to Chinese) **Jie Guo** (郭劼)

WEB

3x3x6.com
Web app programmer: **Roger Sennert**
Web server support: **Blue Star Software**



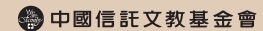
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PROMOTER AND ORGANIZER



SPECIAL THANKS TO



鄭淑麗是藝術家暨電影導演，使用各種藝術媒材和電影格式創作，包括裝置藝術、表演、網路藝術、公共藝術、影像裝置、劇情片和行動網路劇等。她的藝術追求一種穿越社會、地理、政治與經濟結構疆界的想像與慾望，重新定義性別、角色、機制等。身為網路藝術先驅，她創作的《布蘭登》(Brandon, 1998–1999)為首件由美國紐約古根漢美術館委託製作及納入館藏的網路藝術作品。從上世紀90年代活躍於網路空間進行創作，鄭淑麗現則退居到「後網路崩毀」情境中、人體內「生物網」地帶，在當前系列作品中呈現了病毒愛與生物駭，包括《UKI》(2009迄今)及《UNBORNOx9》(2019)。http://mauvaiscontact.info

Shu Lea Cheang is an artist and filmmaker working with various art mediums and film formats, including installation, performance, net art, public art, video installation, feature length film, and mobile web series. Her artistic pursuits demonstrate an imagination and the desire to cross the boundaries of society, geography, politics, and economic structures, thus redefining genders, roles, mechanisms, etc. As a net art pioneer, her *BRANDON* (1998–99) was the first web art commissioned and collected by the Solomon R. Guggenheim Museum in New York. From homesteading cyberspace in the 1990s to her current retreat to the post-netcrash BioNet zone, Cheang takes on viral love and bio hacks in her current cycle of works, including *UKI* (2009–ongoing) and *UNBORNOx9* (2019). http://mauvaiscontact.info

保羅·普雷西亞多身兼作家、哲學家與策展人，是性別與性政治研究的思想領袖之一。他於紐約的社會研究新學院獲得哲學和性別理論碩士學位，同時也是榮譽畢業生和傅爾布萊特學人，並於普林斯頓大學取得哲學與建築理論博士學位。他自2014年到2017年擔任第14屆文件展(卡塞爾/雅典)的公共活動策展人。他的著作包括《反性宣言》、《神農毒癮：性、藥物與生命政治》及《色情烏托邦》，並以後者於法國獲頒薩德獎(Sade Prize)。他目前是巴黎龐畢度中心的駐館研究學者，他的新書為《天王星公寓》。

Paul B. Preciado is a writer, philosopher, curator, and one of the leading thinkers in the study of gender and sexual politics. An honors graduate and Fulbright fellow, he earned a MA in Philosophy and Gender Theory at the New School for Social Research in New York and a PhD in Philosophy and Theory of Architecture from Princeton University. From 2014 to 2017 he was Curator of Public Programs of documenta 14 (Athens / Kassel). He is the author of *Countersexual Manifesto* (Columbia University Press, repr., 2018), *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (Feminist Press, 2013), and *Pornotopia* (Zone Books, 2014) for which he was awarded the Prix Sade. He is currently Associate Philosopher of the Centre Georges Pompidou, Paris. His latest book is titled *An Apartment on Uranus* (Grasset / Anagrama, 2019).



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11 MAY - 24 NOV 2019

PALAZZO DELLE PRIGIONI

CASTELLO 4209 SAN MARCO

STATION: S. ZACCARIA

Next to the Palazzo Ducale

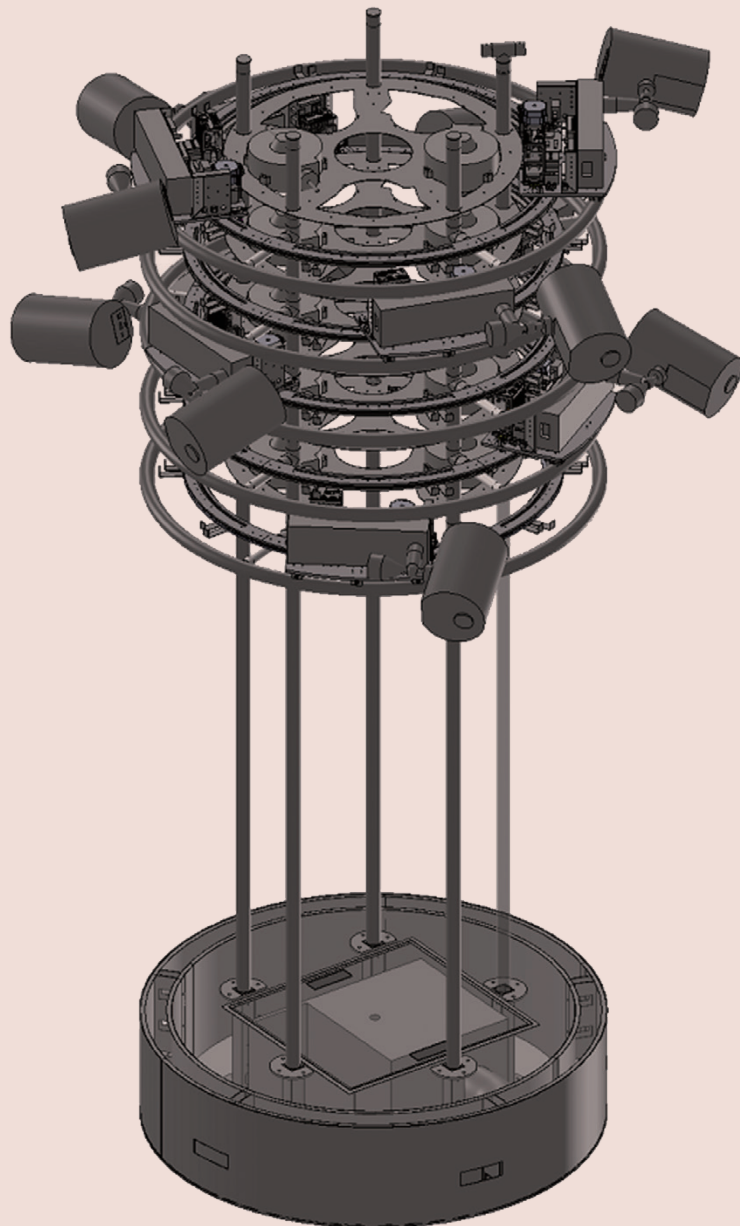
Hours: 10 AM-6 PM (closed Mondays,
except 13 May, 2 Sept, 18 Nov)

Preview: 10 AM-8 PM 8-9-10 May

DISCLAIMER

By entering this exhibition "3X3X6," you agree and consent to enter a surveillance system set up by the artist. In accordance to the EU General Data Protection Regulation, your 3D scanned image data is held locally within a closed network and further processed as part of the exhibition display.

進入「3X3X6」這個展覽，您同意進入一個由藝術家建構的監視空間。遵循歐盟的《通用資料保護規範》，您的3D掃描影像將存放在於一個內網空間，並會被進一步特殊處理成為作品的一部分。





3X3X6

trans punk fiction, queer, and anti-colonial imaginations hacking
the operating system of the history of sexual subjection

跨龐克科幻、酷兒以及反殖民想像，駭入性別認同史的既有運作系統

