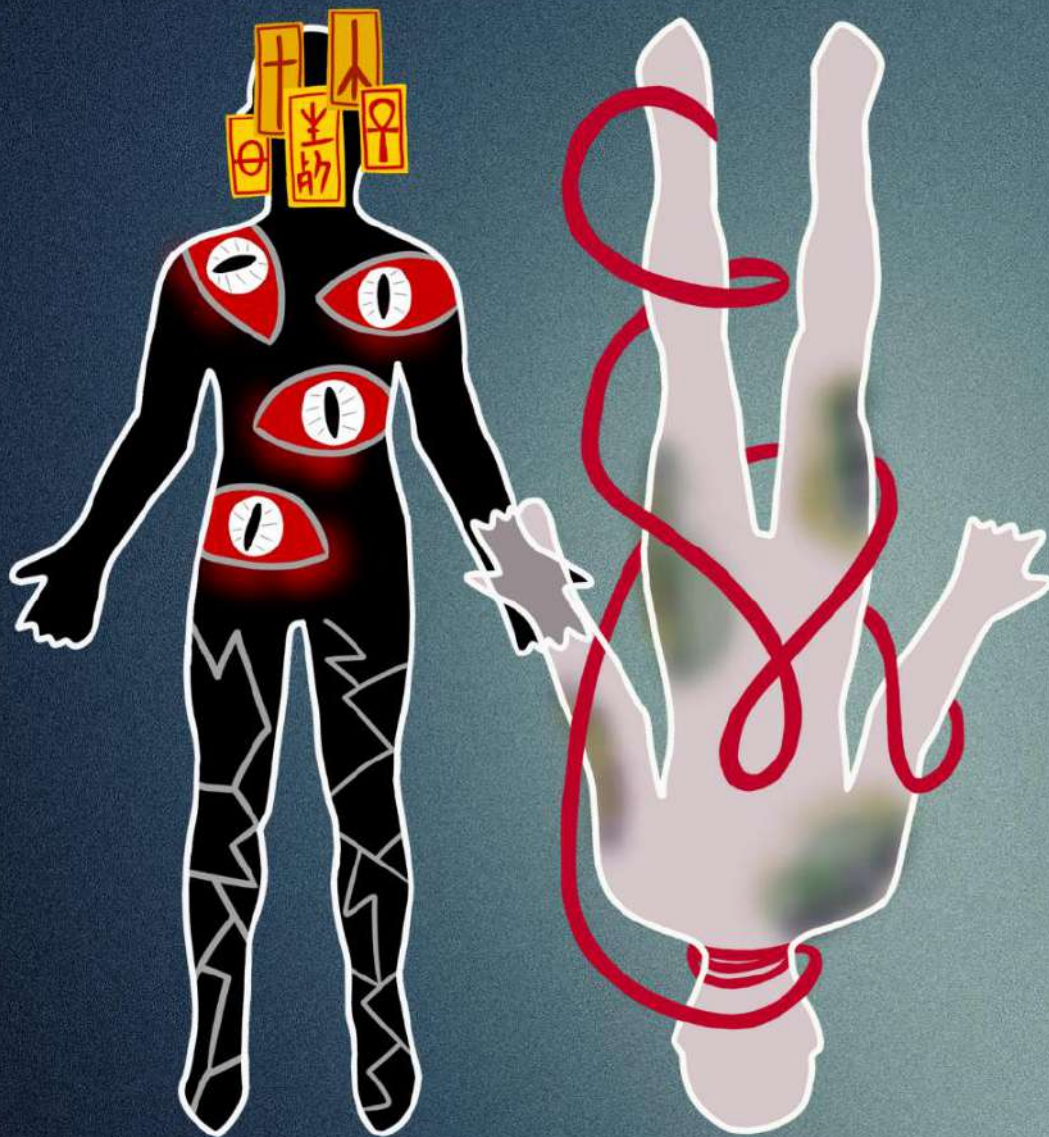


# PROJECT+



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GRADUATE INSTITUTE OF  
FOREIGN LANGUAGES AND LITERATURES  
NATIONAL TAIWAN UNIVERSITY



## NO GHOSTING

*Mediations between Death, Technology, and Afterlife*



# Table of Contents

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I. Editors' note.....	01
II. Interview with Professor Guy Beauregard .....	03
III. Student Seminar Experience: The Urruly Force of Technology: The 2022 ACLA Meeting as an Example....	10
IV. Reviews:	
a. Delving into <i>Ghosts and Hells: The Underworld in Asian Arts</i> 亞洲的地獄與幽魂 (2022) .....	12
b. Visiting <i>Mediating Asia</i> 科技斡旋・亞洲觀點 (2022).....	16
c. Review of <i>Last Ones Left Alive</i> (2019).....	21
V. Opinion Essay:	
Nck Santonastasso's Zombie Pranks: A Discourse on Disability .....	24
VI. Creative Writings	
a. DFL Dictionary of Death .....	28
b. "For Grandma" .....	32
VII. Upcoming Events.....	35



## *Editors' note*

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The 19th Project+ features a centuries-old topic veiled in our daily discourse: death. Inspired by the exhibition *Ghost and Hells: The Underworld in Asian Art & Meditating Asia* (2022), we investigate how deaths, ghosts, and the undead take on meanings in different forms. In this issue, we curate different experiences of, encounters with, and ruminations about death. We hope the works in this issue will serve as a form of care for the undead.

To curate and care for works related to deaths, ghosts, and the undead, we are interested in these questions (and more): How would you curate a personal exhibition about death and the undead? What would you include in the realm of death? Do specters, ghosts, phantoms, zombies, and digitally preserved consciousness linger in the liminal spaces between life and death differently? What do our collective attitudes towards death reveal about us? How do different societies imagine the undead? What do the different remediations reveal about different societies' structural values and modes of feeling? How do different forms of the undead relate to, excite, or haunt our lives, societies, and cultures? With this issue, we would like to invite you to rethink the taboos surrounding death, and plunge into related literary works, exhibitions, and other forms of creation with us. Enjoy this issue!

### **Interview with Prof. Guy Beauregard**

We begin this issue with an interview with Professor Guy Beauregard on his personal academic trajectory and some suggestions for new scholars. He shares his insights into academic research, teaching, and intellectual development.

### **Seminar Experience — “The Unruly Force of Technology: The 2022 ACLA Meeting as an Example”**

One of the *Project+* editors shares his observation of the impact digital technology bears on the 2022 ACLA Annual Meeting.



**Reviews — *Ghosts and Hells: The Underworld in Asian Art* 亞洲的地獄與幽魂 (2022), *Meditating Asia* 科技斡旋・亞洲觀點 (2022), and *Last Ones Left Alive* (2019)**

The first review looks into Asian ghosts/ horror tales and their remediation in the film industry. By examining the representation of these tales in contexts, one of the *Project+* editors probes into the gender issues that are often neglected in current sensationalist society. In the second review, another *Project+* editor examines the lines of communication between art, technology, and death in Asia in *Mediating Asia* (2022). The author attempts to collect materials from the exhibition and curate a personal database of death on the visit. In the third review, the author reviews a post-apocalyptic novel set in Ireland by Sarah Davis-Goff, *Last Ones Left Alive* (2019). Though published before the Covid pandemic, the novel uncannily captures the stagnant state of “the new normal” in our post-Covid world. The author examines how the familiar genre of zombie apocalypse, called skrake in the novel, takes on new meanings in our pandemic-stricken world.

**Opinion Essay— “Nick Santonastasso’s Zombie Pranks: A Discourse on Disability”**

This article brings the popular iterations of zombies into conversation with the ableist fear of disability. Through an investigation into the performative force of Nick Santonastasso’s zombie pranks, the article presents a possible rematerialization of zombie imagination that does not involve ableist attitudes.

**Creative Writings**

“DFLL Dictionary of Death” illustrates DFLL students’ creative imagination and intellectual understanding of deaths, ghosts, and beyond. Readers can explore how rice, dice, and more objects cut across imaginations about death in textual spaces ranging from Shakespearean plays to Japanese anime. In “For Grandma,” the author mourns the loss of her grandmother and ponders on the Buddhist and Taoist rites of death.

**Upcoming Events**

In this section, we bring forth several exciting upcoming events, featuring works by female writers as well as an exhibition that examines the chronology of Taiwanese literatures.



## *Interview with Professor Guy Beauregard*

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**Interviewers:** Yung-ling Kuo, Joan Chia-en Chiang, Samuel En-shuo Jeng

**Interviewee:** Professor Guy Beauregard; this interview was conducted online.

**Yung-ling:** Thank you Guy, for joining us today. You have gained much experience teaching as a professor and working as a scholar. We want to begin today's interview by asking whether you can share with graduate students of DFL your past experience as a student and young scholar. When you first became a graduate student, how did you decide which field to specialize in?

**Guy:** I showed up as a master's student at the University of British Columbia in Canada in the 1990s. When I arrived, everyone was talking about postcolonialism. I didn't know what was going on, so I consulted with my teacher at that time. She handed me a copy of *The Empire Writes Back* and told me to read it. That was the beginning point where I started learning what I had not learned earlier in my studies.

**Yung-ling:** If this field was so new to you, other than your professor's recommendation, how did you decide to keep working in this field and other related ones?

**Guy:** Part of my interest in this field was to think in new ways about how it connects to the texts that have been produced around me, and how those texts connect to the community in which I live. I was reading these materials, trying to think about their relationships not simply in terms of adding new stories or knowledge, but also in terms of how the institutions that I was part of—how these institutions were responding to these changes, or more precisely, not responding to these changes. I have been trying to figure out a path through a triangle between a set of scholarly debates, cultural texts, and institutions ever since.



**Yung-ling:** Can you explain more about “the triangle” that you mentioned?

**Guy:** The triangle involves a number of factors, including scholarly debates, cultural texts, and institutional mediation. By institutional mediation, I am referring to questions such as: how do we organize our departments? What kinds of knowledge do we expect students to have to enter our program? Are those requirements adequate to engage with changes all around the world?

**Yung-ling:** To narrow down the scope of our discussion, can you tell us one of the trajectories of your research interests? Are there connections and disconnections between your research interests from the past to now? When you develop new research interests, what happens to the previous ones?

**Guy:** The world around us is changing, and my location in the world has also changed. One big event in my life is that I came to Taiwan, where I have had the chance to learn about Taiwanese culture, and this has had a big impact on how I think. If we are to be serious about a globalized form of cultural studies, for example, Taiwan needs to be in this picture. Another part of the change is the need to deal with different debates and crises that are emerging, such as environmental crises.

**Yung-ling:** It sounds like your research interests are evolving with the world trend.

**Guy:** I would agree with that observation. Part of the process is to try to think like Stuart Hall, to pay attention to conjunctures. We have great tools, but some of them might be outdated and need to be recalibrated. I would think of fields such as postcolonial studies, Asian American studies, and so on.

**Yung-ling:** It sounds like our research interests should expand and narrow down at the same time. How does this work?

**Guy:** This is a really good question. It has to do with how we think about our research projects—whether to go extremely large and abstract, or narrow and precise. One example of narrow and precise would be an exploration of bird images in one poem. It may have some potential in a narrow sense, but it may not answer the bigger questions. On the opposite side, if you go too abstract, such as the environment of the world, the issue isn’t located in a specific place or time. It isn’t grounded. It’s constantly a struggle to find out where we are in that question.

**Yung-ling:** Early on, you mentioned that one of your research interests lies in Asian American studies. How can scholars see their own identities in relation to their research interests? How can you connect Asian American studies to your nationality or racial identity?

**Guy:** Asian American studies provides me with some amazing tools to think across different parts of the world. Asian American studies has of course been specifically...



...concerned with the United States, but for me, it is also about Canada. As we have seen lately, Asian American Studies also tries to think through the Pacific and places such as the Marshall Islands, Hawai'i, and Guåhan/Guam. For me, this field is not just a narrow focus on personal identity, but a way to think about the complicated relationship between "Asia" and "America" and the Pacific. How do these imagined geographies connect? Asian American studies, for me, become valuable when I try to think about this complicated and evolving relationship.

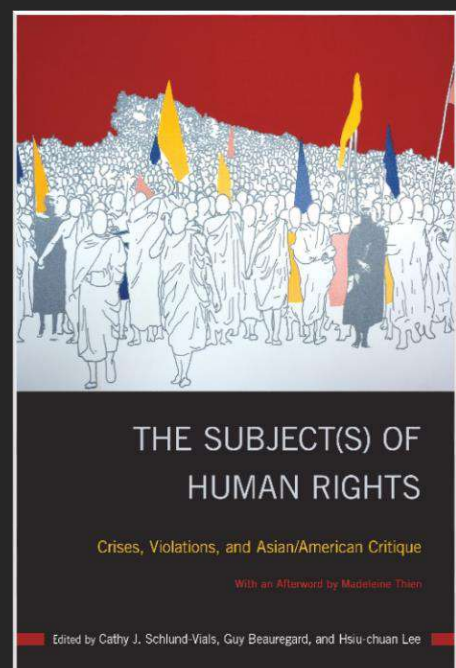
**Joan:** It is interesting to think of Asian American studies as a way to understand Canada, even though the country is not mentioned in the name of the field. It's easy for me to fall into the habit of thinking that the name dictates the relevance that field may have. But as you have said, scholarly fields might allow us to think across the boundaries.

**Guy:** Yes, and this includes thinking about what this field could do for us in Taiwan, as we have been connected to the United States in very particular ways, especially since 1945. How do we start to think about that? If Asian American studies is going to have some sort of value in Taiwan, I think we need to think about those kinds of questions, about what it means to work here.

**Yung-ling:** On the topic of drawing more connections to Taiwan, can you talk more about the courses you offer at DFLL for the readers of *Project+*?

**Guy:** When you ask that question, I ask myself: Why teach certain courses instead of teaching something else? In the case of transpacific studies, which I taught last year as a graduate seminar, I can see that there is a growing number of really interesting texts coming out of the Pacific. Increasingly, this has led me to try to think more carefully about the Pacific islands, and different empires that have collided in the Pacific. This topic also intersects closely with the environment, sea level rise, acidification of the ocean, and other kinds of environmental problems we need to confront. I thought it would be worthwhile to think about the texts and these issues now.

**Yung-ling:** You are one of the editors for *The Subject(s) of Human Rights: Crises, Violations, and Asian/American Critique* (Temple UP, 2020) [fig. 1]. Can you share more about this editing experience? When you work with scholars from different disciplines, what may be the barriers you need to overcome? And what kind of sparks may it bring?



[fig. 1]



**Guy:** The book came out of some very interesting collaborations that I did with other scholars in Taiwan, scholars at other universities, as well as at Academia Sinica. We got together and organized a series of summer institutes that took place in the 2010s. These events allowed us to invite people to join us from different parts of Asia, as well as from North America, Europe, and Africa. The book came out of one of those events. Those events provided a chance to try bringing people together and ask: how does the growing debate about and critique of human rights work? Moreover, with what's happening in Asian American studies, what happens if we bring these debates together and think about them simultaneously? The contributors of that book brought together some amazing materials, and I'm very proud of the quality of the essays in that book.

But it was hard. It took about four years after the event for the book to be published. There were definitely challenges. It forced me to become more patient and to understand that people are working at different speeds. But I think the end result made it worthwhile.

**Yung-ling:** Thank you for walking us through how the book came about in detail. Project+ is more student-based, so can you share some advice with incoming or prospective students?

**Guy:** To be a successful student in our graduate institute, you need to take courses and pass them. Then the question is which courses do you take? At our orientation held at the beginning of September, one piece of advice that was given by one of our senior

students is to get as focused and as narrow as possible when choosing what courses to take and moreover, to do so as soon as possible.

I think that strategy is one way to do it: that strategy can lead to faster completion, especially if you have a clear plan. However, I would also encourage students to be open to some of the conversations happening around them and to use that first year to take a range of courses to see what's going on. Who knows? You might be surprised. This is a matter of staying open to the conversations around you, while also having a particular plan about what kind of thesis you want to write. I would also advise students to take advantage of some really good seminars that are being offered nearby, whether at NTNU, NCCU, or some of the other partner universities. This can help you to meet the right professors faster and develop a more focused view of the field to which you want to contribute.

**Yung-ling:** That is a particularly helpful piece of advice because different universities have different fields they specialize in.

**Guy:** I agree. I view this as a very positive development in that we can cooperate across boundaries. It gives students more choices. From a professor's perspective, hopefully, we can also meet more students who are interested in our work. I think it is positive for everybody.

**Yung-ling:** Other than taking courses, should students attend conferences as well?





**Guy:** Certainly, that would be a great chance to present your work and to listen to what other people are thinking about. One concern I have had is that students can engage in detailed thesis work on topics they know a lot about, but they rarely present on that. Instead, I have seen students presenting their term papers, which may concern issues they know less about. Although it's not the end of the world to present on a topic you do not know much about, it would be nice to showcase the work you have focused on and understand well. In addition, I would also advise students to stay in good shape because graduate school is quite a long process. And if you ever have any difficulties, my colleagues and I are here to try to support you at best we can.

**Yung-ling:** Thank you for the helpful advice. Now, do Joan and Samuel (the other editors of *Project+*) have additional questions?

**Joan:** Could we go back to the triangle of humanities studies? Would you agree that

knowledge production is at the center of that triangle? That knowledge becomes like the product of that triangle? Is it possible to even say that, using the analogy of company workers, scholars are like workers who produce a product called knowledge?

**Guy:** Yes, we are involved in the process of producing knowledge. At the same time, I think the situation you describe is also about having a sense of auto-critique. If you work a corporate job, you're not always happy with your company. The academic scene is not so different. For example, Asian American studies started off with student strikes in California in 1968-1969. The students were dissatisfied with the lack of materials in their courses about the histories and cultures of Asian Americans. They did not want to settle with being treated as objects, as opposed to subjects, of knowledge production. In the case of postcolonial studies, some scholars and teachers were not satisfied with how colonial education was imposed from the top, from the imperial centers, and they attempted to push back and reform education and knowledge production. In that sense, the work of Ngugi wa Thiong'o, which I'm discussing with students in my undergraduate course "Fiction: Postcolonial Africa," offers important insights into how we might do literary studies differently.

**Samuel:** Extending this discussion about the triangle of humanities studies, I am curious about how you think teaching fits into the picture. As someone who aspires to continue intellectual pursuit in the university settings,



...I would like to know what pedagogical skills you consider necessary for success. Could you talk a bit about teaching?

**Guy:** Teaching is extremely important. Any kind of humanities work that does not foreground teaching would put you in trouble when you try to secure government or public funds. In a student's case such as yours, you have seen a lot of pedagogical models applicable in university settings, whether the models were from your time as a high school student, your time as an undergraduate, or your time as a graduate student now. In your experience, you have probably found some models valuable and some others perhaps not as effective. So, you can try to incorporate some of what works for you into your own teaching. That said, you should not feel bound to repeat other people's models while you develop your own style of teaching.

You can start developing your teaching style in graduate seminars, where you learn to explain your thoughts clearly and respond to questions from your peers and instructors. You can also try to develop your own teaching style by being a teaching assistant (TA) and getting hands-on experience in leading discussions, grading, and explaining complicated thoughts in accessible ways. All in all, just give it a try! But do be cautious about how many assistant jobs you take on. Some students have taken multiple TA jobs and RA jobs at the same time, and they end up overwhelmed.

**Samuel:** Thank you for your encouraging advice about teaching. On that note, this

semester, I am working as a TA. Is there anything I should pay particular attention to when I try to lead a discussion session or do a mini-lecture?

**Guy:** If I were a TA, I would be very conscious about time management. Also, I would make sure to stay in steady communication with the course instructor. If I were to have any specific concerns about the class, I would be in touch with the instructor as soon as possible. And if I had a chance to teach the class, I would try to preserve some continuity with the instructor's teaching style.

Teaching is not easy, especially when it comes to NTU students. In a class of 40 or more people, there are possibly 1 or 2 people in the room who are smarter than you and the instructor. At the same time, there may also be students who are not putting enough effort into the course or are struggling in other ways. So, as a TA, you would need to learn how to deal with such a complex mix of students.

**Yung-ling:** If Joan and Samuel do not have further questions, I'm going to close this interview. Thank you for sharing your own experience as a student, scholar, and teacher with us today. We have learned a lot about how to both expand and narrow down one's research interests, as well as gotten valuable advice about how to be successful students here at DFLL. Thank you so much!

**Guy:** Thank you all! I hope you have great success in your studies.





*YOU CANNOT  
KILL ME  
IN A WAY  
THAT MATTERS*



## *Student Seminar Experience*

### **The Unruly Force of Technology: The 2022 ACLA Meeting as an Example**

SAMUEL EN-SHUO JENG

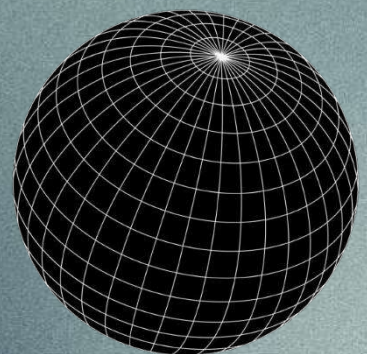
This June, I have had the fortune to present at the 2022 ACLA meeting. While the process of my preparation might interest the readers of *Project+*, the previous issues have already provided many useful guides on that front. In this issue, instead, I would like to offer an observation concerning the virtual format of the conference.

To accommodate the 2022 annual conference to the ongoing rampage of coronavirus, the ACLA adopted a virtual format. Although for public health concerns, I understood and supported this decision, in practice, the virtual format exposed the uneven distribution of internet infrastructure and digital hardware across different regions.

On the first day, at the beginning of the panel meeting, R, a post-doctoral researcher in Chile, had trouble receiving sound even though his device seemed functional. On the other end of the globe, in Taiwan, I also experienced a similar sound reception problem. Consequently, the panel had to spend some five minutes to resolve the issue before productive discussions could start.

On the second day, M, a tenure-track professor at a public university in the U.S., could not access the internet. A storm took out electricity in his residential grid, so he had to drive more than an hour to filch internet connection from a faraway gas station. As the gas station internet was too feeble for M's laptop to pick up, he had to join our panel meeting via his phone. Not only did the minuscule phone screen make it hard for M to navigate the panel meeting's interface, but the device switch from laptop to phone prevented M from sharing his presentation outline to the virtual panel. As a result, M could only read his script to the panel while the other panel members stared at the confined interior of M's car.

These technical hiccups reflect a problem inherent to a meeting format that involves multiple technological networks: the unpredictable effects of technological agency across widely different locations. As Jane Bennett would probably maintain, internet connection presupposes the participation of multiple technological "actants" (9) such as electricity





grids, telecom towers, electromagnetic waves, etc. Rather than tools obedient to human command, these technological actants demonstrate a sort of “material recalcitrance” (1), which eludes complete human control or knowledge. Moreover, the more actants a human endeavor involves, and the more diverse the environments actants inhabit, the more forceful is the tension that builds between humans and other actants. Accordingly, a conference that requires the cooperation of technological actants—internet access and digital hardware—across various geographical locations with different infrastructure would require significant, hard-to-obtain efforts. In contrast, the technological actants of an in-person conference would require less cross-regional coordination of digital infrastructure. In light of this perspective, the multiple technical hiccups my fellow panelists and I experienced testified to the amazing, though sometimes frustrating, force of technological agency.

I highlight the technical hiccups in my conference experience not to assign blame, but to point to the materiality of technological actants in intellectual discourse. The stimulating conversations at the 2022 ACLA meeting literally could not have happened were it not for computer technology. In this sense, to make kin with technological actants appeals not so much to technophilia as to the human desire for conversations.

#### Work Cited

Bennett, Jane. *Vibrant Matter*. Duke UP, 2010.





# Delving into *Ghosts and Hells: The Underworld in Asian Arts*

## 亞洲的地獄與鬼魂 (2022)

YUNG-LING KUO

A meditation between Western imaginations and Taiwanese cultures, *Ghosts and Hells: The Underworld in Asian Arts* debuted in Tainan Art Museum this June. The exhibition has drawn such a huge crowd that the museum required visitors to reserve or book tickets in order to maintain the quality of the exhibition. The excitement of the visitors brings me to the following questions. How can we understand ghosts other than taboo, cannibalistic and morbid figures? Why are Asian ghosts and hells such appealing themes for horror film industries? What significance may this collection connote for people in Taiwan, especially in the Taiwanese Ghost Month? To answer these questions, it may be helpful to first look into the exhibits.

As ghosts and their hauntings are culturally specific phenomena, this exhibition evokes our memory, imagination, and various forms of representation of ghosts and hells in Japanese, Chinese, Thai, and Taiwanese cultures through paintings, illustrations, narratives, horror films, and so on. Among the three sections, I am particularly interested in exploring the second section, “Wandering and Avenging Ghosts,” in which curators gather various horror film posters featuring ghosts from Japanese Edo period, Thai, and Taiwanese folk tales. This section invites us to reflect on how these ghosts are re-imagined in Asian horror films, and the accompanying gender concerns they espouse when compared to Western horror films.

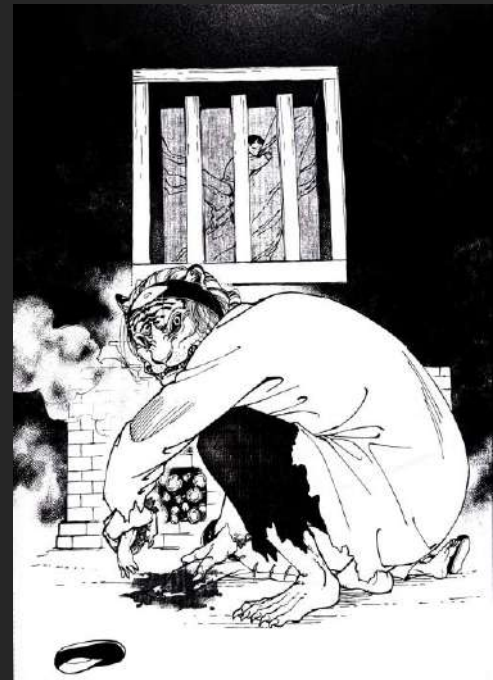


[figure 1. ghosts are often pictured as evil and hair-raising existence]





One feature common to the protagonists in many horror films is the prototypes drawn from these four cultures. When we watch these films, we become attracted to them as we get the uncanny feeling that they are somehow familiarly unfamiliar, or what Sigmund Freud termed as “the return of the repressed.” According to Freud, the uncanny emerges as we re-experience a situation similar to what we have repressed in our childhood. The familiar part thus comes from this, whereas the unfamiliar arises because they are represented in new media.



[figure 2. *Grandaunt Tiger*, illustrated by Chang Ki-Ya, 2017]



[figure 3. *Tiger Grand Aunt* (1960), poster accessed through *Open Museum*]

This may be one of the reasons why we are drawn to horror films—when the themes center around well-known tales and are presented to us in cinematic form. A classic example in Taiwanese context may be 虎姑婆 (literal translation: Grandaunt Tiger, see figure 2). 虎姑婆 is said to be a tiger-like figure that captures and eats the children who violate their parents' orders by unlocking doors for a stranger. The tale is frequently appropriated by adults to warn their children to behave well. Based on this cultural use, one of the earliest representations was produced in 1960 (see figure 3).



Another crucial theme that draws my attention is that in Asian tales, female ghosts and spirits outnumber their male counterparts. This phenomenon may reflect gender inequality in previous societies in different countries. For instance, in Taiwanese culture, 林投姐 (*The Revenge Ghost of the Tree*, taken from the 1988 movie directed by Ting Shan-Hsi) illustrates a woman's ill-fated life which took place in Tainan in Qing Dynasty. As she remarried, her second husband deprived her of possessions then abandoned the family. After two of her children died of hunger, she murdered her youngest child and committed suicide in that screw pines (林投樹). The tale may reflect how Taiwanese women in the Qing Dynasty could hardly resort to the juridical system and that they could only tell their stories as revenge-seeking ghosts.



[figure 4. *The Revenge Ghost of the Tree*, illustrated by Chang Ki-Ya, 2017]



[figure 5. poster of *The Revenge Ghost of the Tree* (1979) ]



Thai horror films featuring female ghosts also address similar concerns. Take the renowned Thai female ghost, Mae Nak, as an example. Rumor has it that Mae Nak and her unborn baby died when Mac, her husband, fought in the battlefield. Unaware of Mae Nak's death, Mac returned home and impossibly led a happy life with Mae Nak and their child. It wasn't until neighbors warned Mac that Mac invited a monk to "deal with" Mae Nak. This tale becomes problematic as it shows that women's lives are portrayed with the sole focus on love. This ironic issue appears more sarcastic as we see Mac's determination to subdue Mae Nak regardless of the fact that they were deeply in love with each other. Even though many earlier horror films have placed the horrifying elements at the center, recent creations such as *Nang Nak* (1999) give her voice to delineate her personal struggles as a female living in the countryside in the early 20th century Thailand.



[figure 6. *Nang Nak* (1999): *Nak Has A Difficult Labor*, YouTube screenshot]

This exhibition revisits ghost cultures and gives us a chance to rethink their significance in historical contexts. Even though we cannot change history, we do have the responsibility to reflect critically on the tales. Besides seeking sensations from the curation, we should also probe into the cultural implications they carry and the remediation in horror films. This is not to suggest that horror films representing conventional gender roles are inferior, but to ask for more films that would include more viewpoints and thus invite the audience to contemplate on various perspectives as we often build our collective identities on tales and folklores.

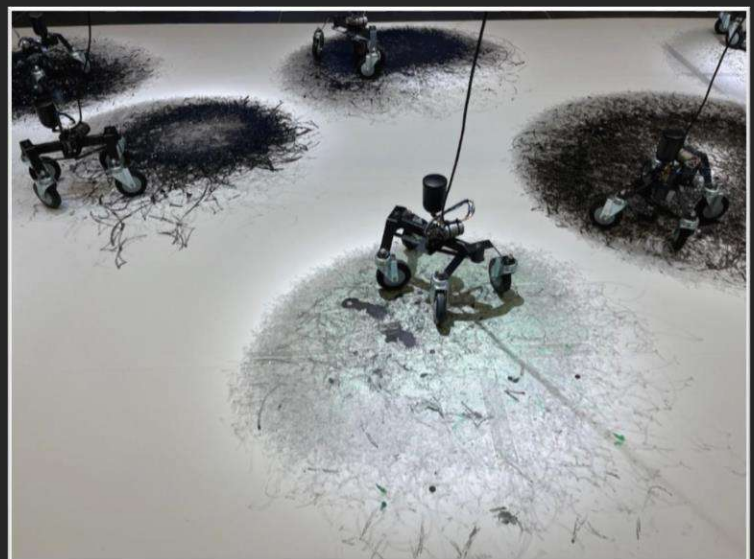


## Visiting *Mediating Asia* 科技斡旋 · 亞洲觀點 (2022)

JOAN CHIA-EN CHIANG

*Mediating Asia* (2022) strings together several already expansive issues: media, art, and Asia. Curated by Gunalan Nadarajan and Yu-Chuan Tseng at the National Taiwan Museum of Fine Arts, this exhibition presents media arts from twelve Asian countries. Attempting to challenge and disrupt conventional boundaries between media, technology, and art, Nadarajan and Tseng curate works of Asian artists at the intersection of the three. These media arts attempt to test and play with accepted ideas about what the technological and the cultural are. In this exhibition, visitors can hear music played by a machine, experience human connections provided by robots, or befriend the deceased on Facebook.

Before visiting the exhibition, I wondered about the meaning of “mediating.” How does the media mediate the ambiguous edges and shadowy overlaps between technology and culture? How does mediating itself serve as a form of media? Shyu Ruey Shiann’s *Eight Drunken Immortals*, the first artwork visitors will see in the exhibition (see figure 1), translates the ongoing sense of mediating into the spontaneous movement of metal carts on the canvas. The four-wheeled carts spin, roll, and turn at uneven intervals on a white canvas on the ground. Where the carts travel through, inky traces are left behind, as if they were painting Chinese landscape paintings (中國山水畫 *Zhong guo shan shui hua*). According to Shyu, the work is named after a set of techniques in the martial arts of Drunken Fist (醉拳 *zui quan*) (Shyu). I find the spontaneity, a famous characteristic in Drunken Fist, seamlessly sewn into the spontaneous dance of the mechanical carts. I think such spontaneity nicely explains what mediating is: it is found in ongoing, incomplete, and unpredictable clashes, negotiations between technology and art. Even when the carts are resting, they engage in a never-ending dance between the old and new, the arts and technology.



[figure 1. *Eight Drunken Immortals*  
(2012) by Shyu Ruey Shiann]

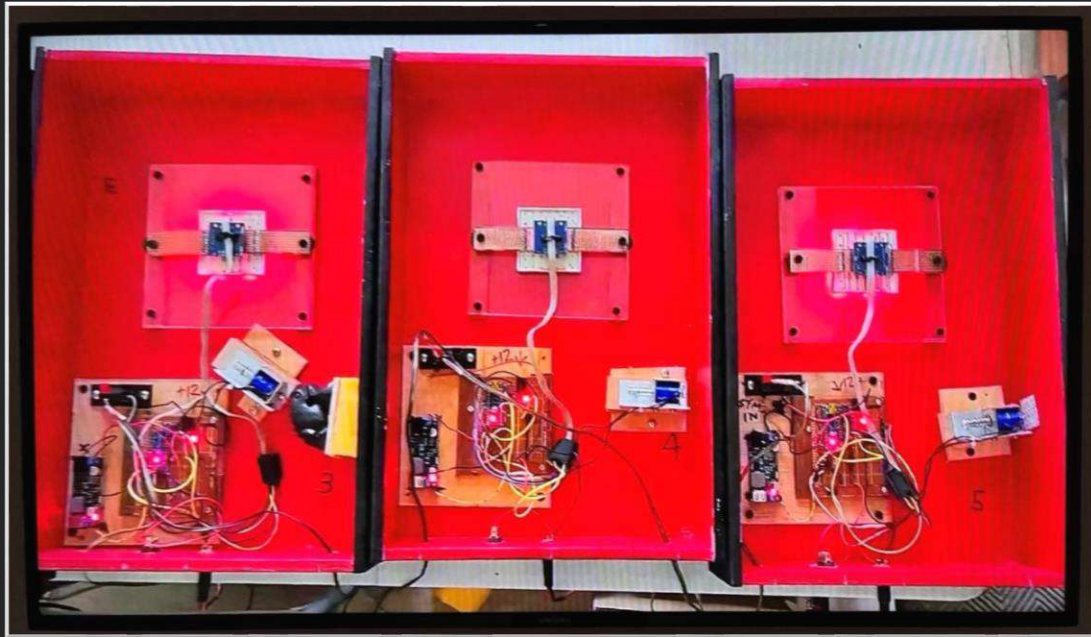


*VMARS (v.o.f.u.c Mars Analogue Research Station)* by Venzha Christ and Indonesia Space Science Society, addresses another form of mediation by asking how the gap between organic life and technology can be negotiated. How does science reach people? In the most spacious room in the exhibition, through seven giant screens, *VMARS* asks how sciences reach laypeople. Four of the screens drape down from the ceiling, requiring audiences to look upwards to the images of spaceship designs played in a loop. The other screens stand side by side at the viewer's eye-level, juxtaposing videos highlighting the gaps and discontinuities between the research inside scientific institutions and the understanding of science outside of those institutional boundaries (see figure 2). The screens contrast people who work at VMARS, a pilot program in Indonesia hoping to provide alternative education about space science, and laypeople who have limited impressions of what space research means. As those who work at VMARS explain their visionary plans on one screen, hoping the space program will serve the local community, on another screen, laypeople are perplexed by a journalist's questions about space science. What I find particularly memorable is the query from a cowherd living nearby the planned site of VMARS: who will take care of his cows if everyone moves to Mars? More interactions between space science and the people it wishes to serve clearly needs to take place. The videos relentlessly focus audiences' attention on the uneven and clashing imaginaries about space science in Indonesia.



[figure 2. *VMARS (v.o.f.u.c Mars Analogue Research Station)* (2022) by Venzha Christ and Indonesia Space Science Society]





[figure 3. *Orasyonador* (2022) by Tad Ermitaño]

So far, it seems that this exhibition perhaps falls far from the theme of the 2022 Oct. issue of *Project+*. However, many of the artists in *Mediating Asia* in fact address the relationships between death, media, and art in Asia, wishing to respond to the current pandemic. Upon entering the room housing Tad Ermitaño's *Orasyonador*, I was reminded of household shrines easily found in houses around Taiwan. The screen in the middle of the wall features a prominent red, the kind often coloring designs on household shrines (see figure 3). Two speakers on either side of the wall flank the screen, like the red lamps dedicated to deities in household shrines. The speakers play beats mimicking wood block percussions in Asian funeral rites. The screen shows the beats coming from metal boxes, revealing what sounds like the notes of wood blocks powered by technology. What audiences see in the boxes alienates what they hear: the monotonous beats do not come from an expected instrument, but from a peculiar combination of metal, wires, and wood. The intimate parallel of sight and sound in the work reflects the artist's wish for the work to serve dual purposes. According to the artist, the work is intended to be both prophetic and therapeutic in a time the pandemic has made much more chaotic: to prophesize coming deaths, and to soothe those who are gone or left behind (Ermitaño). The pull and push between the prophetic and therapeutic sides of the work materialize as the discordance between its image and sound. I find the work to be both jarring and familiar. It is like being inside a room with a household shrine (神明廳 *shen ming ting*) clothed in the unexpected texture of technology.





[figure 4. *Digital Shaman Project* (2020)  
by Etsuko Ichihara]

Etsuko Ichihara's *Digital Shaman Project* also delves into the different ways of mourning for the dead in our digital world. The project features a robot who lives as the proxy of a person for forty-nine days after the person's death. The robot will live as if possessed by the deceased for forty-nine days, and the bereaved will gain a technologically fueled way to mourn the dead. In other words, this project provides an embodiment for artificial consciousness after death. I find the combination of the printed face of the deceased and the robot's body somewhat alienating (see figure 4): I imagine that I would experience a complicated sense of weirdness if that face once belonged to someone I knew. For me, the project paradoxically highlights the alienation between the organic and the inorganic in its attempt to fuse the two elements

If Ermitaño and Ichihara's works glue audiences' eyeballs to death itself, Lee Tzu Tung's *#GhostKeepers* turns audiences' attention to what traces a life leaves behind under authoritarian rule, and the trajectories leading it to death. Featuring five sets of work desks and chairs, *#GhostKeepers* takes audiences on the meandering life journeys of five actual victims or perpetrators of political violence. Audiences can sit down at any chair to flip through the files on each desk containing descriptions of a victim or perpetrator's life. Simultaneously, on a meta level, audiences can see the reconstruction of that person's life into a file on the computer screen.



[figure 5. *#GhostKeepers* (2022) by Lee Tzu Tung]



Audiences can also scan the QR code in each file to friend the deceased person on Facebook, with their accounts created by the *#GhostKeepers* team posthumously. The *#GhostKeepers* team creates posts on these five artificial accounts from time to time. Even after audiences leave the exhibition, they can see those five people's posts on Facebook. The memory of those whose lives were touched by authoritarianism, in whatever form, lives on in the space between the audience, social media, and the act of story-telling. In Lee's installation, the acts of sitting down, flipping through the files, and looking at the screens become invitations for memories from the past to speak. If death is mourned in Ermitaño and Ichihara's works, it is given a voice in Lee's project.

I want to end my thoughts on *Mediating Asia* by returning to one of the themes of this issue: how ghosts flirt with the ambiguous line between life and death. One of the questions raised in the editor's notes is this: How would you curate a personal exhibition about death and the undead? For me, *Mediating Asia* is a great place to collect materials and curate a personal database of death. In that database, the dead speak with the voice of those who are alive, death clothes itself in the texture of technology, and familiar rituals of death in Asian cultures come alive in new forms.

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# Review of *Last Ones Left Alive*

LITING WENG

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*\*This review contains spoilers.*

Davis-Goff, Sarah. *Last Ones Left Alive*. Tinder P, 2019. £8.99

*Last Ones Left Alive* takes place in an apocalyptic world where zombie-like creatures, the skrakes, roam free across Ireland, which the characters refer to as the mainland. Raised on the skrake-free island of Slanbeg, the protagonist Orpen knows little about the world. Her two parents—her birth mother Muireann, who she refers to as Mam, and Muireann’s partner Maeve—shield her from the danger and people on the mainland. While Muireann and Maeve return to the mainland from time to time for food and reconnaissance, Orpen has never been allowed to follow. The story unfolds after Orpen arrives on the mainland with Maeve and their dog Danger. Maeve is soon bitten by a skrake and begins to turn into one, but Orpen decides to carry her along in a wheelbarrow as they make their trip across Ireland, unwilling to kill or abandon Maeve. She has to fend off other skrakes, protect herself from Maeve’s sudden attacks, and search for Phoenix City, which she believes holds the cure to Maeve’s wound. On her journey, Orpen loses track of Maeve and the dog and meets Adoh, Nic, and Cillian, who are running away from Phoenix City. In her conversation with Cillian, Nic, and Adoh, Orpen learns about Phoenix City and the social changes that have followed the arrival of the skrakes. In the new society, women are tasked to either defend—picking up arms as Banshees—or populate—giving birth to babies as Breeders—, but in some cases, Banshees face unwanted pregnancies. Severely wounded in an encounter with skrakes, Cillian and Orpen are saved and captured by a group of Banshees while Nic and Adoh escape to Slanbeg.

Whenever we think about the apocalypse, we often think about the contrast between the before and after of the event. We think about an incident so explosive that it alters the trajectory of human history. But, what happens when disasters never end? What happens after humans settle into coexistence with the disasters that should have ended us?

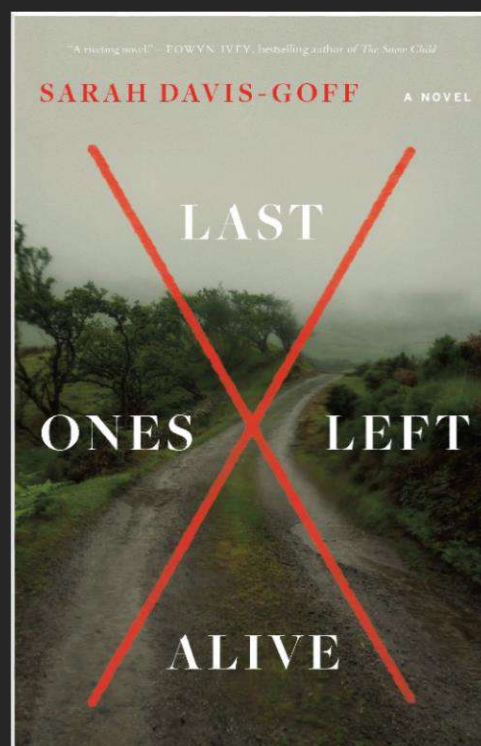
Published around the time of COVID-19, Sarah Davis-Goff’s *Last One Left Alive* hit close to home. In *Last Ones Left Alive*, civilization falls apart into ruins and wasteland, but readers are spared the chaotic moments when the falling apart actually unfolds. Davis-Goff does not explain how the population of Dublin is reduced into a small community that can fit inside a park, nor does she elaborate on how women are denied education and pushed into the roles of Breeders and Banshees. She presents the world as it has become, for that is how we deal with a post-apocalyptic world. We learn how things are now instead of reminiscing about how they used to be.



With the global pandemic entering its third year, the pandemic is the new norm for the world. The discourse surrounding the virus has changed. Public health experts and politicians no longer call for eliminating or ending the virus. Instead, they aspire to return to normal. These callings look forward instead of backwards. They are on the verge of being insensitive towards the victims of the pandemic. Do we simply put all the tragedies behind us and move on? Or, more critically, *can* we do that? If we do so, what does it mean to those who died before us? Are we disregarding their suffering?

*Last Ones Left Alive* might have something to say on the matter. In the novel, as the invasion of skrakes rages on, the characters do not have the luxury to put everything behind them. On the contrary, they are forced to contemplate death, with a sharp focus on the exact moment when individuals are changed. In the extended period between the skrake's bite and the victim's full transition to a skrake, the people surrounding the victim are faced with the ultimate decision of whether they should give up on their loved ones or not. Although the characters state more than once that a person is essentially dead the second he or she is bitten, leaving a person they know and love to die is not an easy decision.

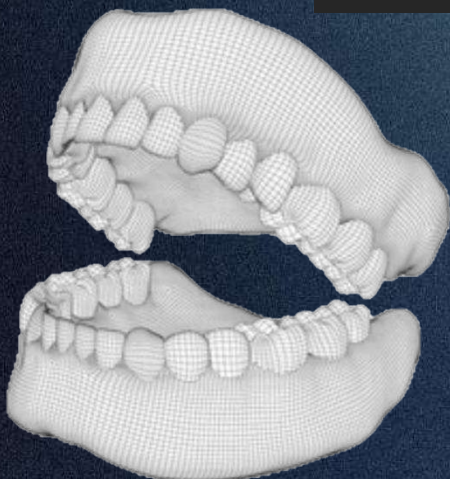
The novel places a significant amount of emphasis on the transition of two characters, Muireann and Maeve, to skrakes. Muireann and Maeve are kept alongside their loved ones after they are bitten, despite having no hope of recovery. They are kept for sentimental reasons and practical reasons. In addition to the characters' reluctance to kill their loved ones or leave them to die, they cannot pass on the opportunities to understand skrakes. Muireann is brought back to the island by Maeve and later used as an example to teach Orpen the progression of a skrake. As Muireann's condition deteriorates and she begins to attack Maeve and Orpen, Orpen is eventually forced to kill her mother. In Maeve's case, Orpen decides to pull her along in a wheelbarrow, despite Maeve abruptly attacking Orpen from time to time. Before Orpen finally kills Maeve, Orpen tries to extract information from Maeve about Phoenix City, which she believes has the cure for skrake bites. In both instances, Muireann and Maeve are kept alive not because they might recover from the bite but because they hold some information that is not available to the living characters.





Davis-Goff's attention to the window between being bitten and becoming a skrake brings nuances into the novel. The skrake-turning individuals' tendency to attack others blurs the distinction between being a victim and an attacker. As the infection progresses, they are doomed to be killed because they pose too many threats to their caregivers. More relevant to our discussion about the pandemic, however, is not their ability to attack after their change but their possession of information that isn't available to uninfected people. The bitten characters' ability to still somehow minimally communicate places them somewhere between a threat and a resource. While Orpen is unwilling to kill Muireann and Maeve for sentimental reasons, she is also extracting the information she needs from them. Cynically, Orpen understands that her parents die the moment they were bitten by skrakes, as much as she knows the importance of learning from them the information to extend her own survival.

Davis-Goff places emphasis on death, or rather, the difficulty in pinpointing the exact moment of death. In the process of dying, individuals sway between being the receivers of love to the providers of knowledge. The two roles are not mutually exclusive but are necessary to co-exist in the face of never-ending apocalypses. As humans have often done when encountering disasters, we hold on to our dead not only because of our love for them but also for the precious resources they have for us. Not unlike Orpen watching her parents change into skrakes, humans study our dying loved ones for information and to stop others from dying. That is why moving on and leaving the tragedies behind us might not have been the most responsible stance to take. Instead, we live on with the reminder that we are alive because others have died. We move forwards because others have stayed behind.





## *Opinion Essay*

### **Nick Santonastasso's Zombie Pranks: A Discourse on Disability**

**SAMUEL EN-SHUO JENG**

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Nick Santonastasso seems the epitome of the supercrip: born with Hanhart syndrome, Santonastasso has only one malformed limb instead of four developed ones; yet, at 12 years old, Santonastasso already became an icon on an NBC interview subtitled “GET INSPIRED TODAY” (“Nick”). In recent years, he even launched a bodybuilding Instagram account, nicksantonastasso, with 617k followers as of Sep. 29, 2022. The NBC interview eagerly delivers a narrative of Santonastasso’s normative corporeality by emphasizing Santonastasso’s active participation in popular physical activities such as skateboarding and baseball. On his bodybuilding Instagram account, Santonastasso also seems to highlight the capacity of his Hanhart-stricken body to appeal to mainstream body aesthetics. In so doing, however, Santonastasso has not incarnated “[t]he supercrip..., a person with disabilities who cheerfully, bravely, resolutely, overcomes the obstacles posed by his body and thus represents the possibility of triumph over the perils of embodiment” (Duane 242). On the contrary, I contend that Santonastasso’s cheerful media appearances serve only to soothe the ableist fear concerning his disabled body. As I show below, through a series of pranks that challenges the cultural imaginary of zombies, Santonastasso refigures the social expectations imposed on his divergent corporeality.

Although in popular culture, the ableist fear of disability often materializes in the “lack of control” that characterizes zombie bodies (Duane 238), Santonastasso inverts such an ableist imagination when he expresses a sort of hypermobility in zombie pranks. Unlike the sluggish Romero zombie-ghouls or the rampaging zombie-walkers from *The Walking Dead*, Santonastasso’s zombie expresses a high degree of fluidity in motion. The uncanny ability of a legless, one-armed creature to coordinate movement belies the terror of the pranks in “Gas.” As can be seen in “Gas,” when Santonastasso’s zombie limps toward the able-bodied prank targets at what seems a normal pace for a legless, one-armed person, the prank targets show a moment of hesitation. For whatever reason, the prank targets seem not to immediately identify the limping, zombie-like creature as a threat to flee. It is not until Santonastasso’s zombie deliberately accelerates the limp to a prance that the prank targets begin to run for their lives. In other words, only when Santonastasso’s zombie violates the ableist expectation of disabled movement (slow limp) do the able-bodied prank targets



show terror in their action. Along this line of thought, I maintain that Santonastasso's zombie subverts the ableist imagination of zombies as disabled bodies that lack control. Instead, Santonastasso's zombie demonstrates the ableist fear of a coordinated, well-functioning disabled body.

The (literally) pants-dropping terror shown by the prank targets further suggests some uneasy questions: who has a more vivid resemblance to zombies during the pranks? Is it Santonastasso, the premeditative prankster grinning under his zombie mask? Or, is it the prank targets who lose their minds fleeing the scene? To think through the questions, we may consider another characteristic in the popular portrayals of zombies: the absence of agency—the inability to act in relation with other actors in dynamic environments. Popular culture has assumed a sort of agentic lack in its portrayals of zombies as a-social cripples who cannot even come to terms with a slight terrain change. For example, the zombies in *7 Days to Die* (a highly lucrative first-person shooter/survival game) do not have the ability to open doors. When faced with a door in their paths of movement, the *7 Days* zombies claw, strike, and maul the door without ever exploring how the door can move with them to gain easy passage (as shown by Capp00's "*7 Days*"). In other words, popular culture often deprives zombies of the ability to engage in any sort of meaningful relation, be it one with human actors, or one with nonhuman, technological, or environmental elements. Yet, Santonastasso's pranks reveal the more fiercely compromised agency of able-bodied people.

Due to their unreadiness to make sense of behavior deviant from ableist norms, the prank targets cannot withstand the effects of Santonastasso's zombie-like body prancing swiftly on one arm towards them. As a result, the prank targets revert to a sort of instinctual flight that precludes the capacity to establish relations with other actors (such as Santonastasso's zombie). In contrast, disabled people live in constant tension with the environments (mostly) designed by and for able-bodied users. Through their everyday encounters, disabled people already become adept at adapting to and making kin with other actors whose bodies and behaviors deviate from their own. In light of this perspective, Santonastasso's zombie performance returns the assumed lack of agency to the prank targets.





Santonastasso's reiteration of ableist attitudes and aesthetics in media interviews and business settings functions as a sort of camouflage, a strategic pact within an ableist environment that might make his life easier. Beneath the camouflage, however, Santonastasso is reworking the foundations of the popular, ableist discourse on zombies. Santonastasso continues to reconfigure agency as his playful gaze moves through the camera and towards the hundreds of thousands of potentially able-bodied audiences on *Youtube*.

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*OH TO DIE  
AND THUS BECOME  
INDESTRUCTIBLE*



# DPLL Dictionary of Death

## **cinerary urn,**

*Singular.* An earthquake came and shook the urn off its place. It smashed and scattered out the ashes. They mixed with each other to tell that perhaps we should have a cinerary death.

## **underworld, *n.***

*Figurative.* Different from what your parents tell you when you commit bad things, this is a place where theoretically nothing exists.

(c 2022) When our lives cease to exist, we are all doomed to go to the underworld.



## **Death 13, *n.***

*Character.* From Jojo's Bizarre Adventure. A Stand which is basically unbeatable in dreams and whose infantile user has tasted the porridge seasoned by Kakyoin Noriaki with shit.



## **live, *v.***

- I. "Death reminds us that we should cherish our lives and live in the moment. It is not death that a man should fear, but he should fear never beginning to live"—Marcus Aurelius
- II. In *phrases. to live.* People seem to understand/form the concept of death by planting it at the opposite extreme of life, thus "death" could be a concept broadened by one's knowledge of life.



## **die, *n.***

*Singular.* Now *rare*. The singular form of dice.



## **smoke, *n.***

- I. It escapes his mouth like a cloud as he reassures you that everything was going to be okay.
- II. It wafts out of the crematorium and you wonder if it smells like the maroon sweater he left at your place.
- III. It catches you off guard at a corner and you expect, against all rationality, to see him leaning against the wall once more. Just once more.

## **zombie, *n.***

- II. Laborers enslaved by an exploitative presentism—a management-centered manner of temporal and psychological experience which prioritizes the calculable unit-productivity / unit-time.
  - I. The African-Caribbean plantation slaves decapitated by plantation owners, thereby severed from their spiritual ties to Africa and turned into a symbol of will-less, headless obedience to the colonial-capitalist plantation masters.
  - III. An organism produced by assiduous military/neuro-pharmaceutical research aimed at creating (para-/sub-/super-/in-/non-)human bodies with hyper physical abilities and well-conditioned cognitive functions that respond in trained behavior to a set of command stimuli.





### ghost, *v.*

- I. *Obsolete.* Earliest record in Euripides' *Medea* (BC 431). To mount golden chariots driven by dragons as your former lover cries over the dead bodies of your children.
- II. *Informal.* Pretend to have crossed into the realm of death on messaging apps and social media platforms.

### stagnancy, *n.*

Often used in *plural*.  
When significant changes are no longer possible, welcomed, or anticipated.

### rice, *n.*

If you want to resist someone's health advice, here is the argument for you: don't eat rice. Everyone who eats it will die one day.

### Styx/sticks, *n.*

You are trying to tell your dog that this is where you leave him and forget all you ever were. He thinks you are telling him to go fetch and wags his tail. Your dog does not understand what it's like to no longer exist. To be truthful, neither do you.

### spirits, *n.*

*Plural.* They are not really evil beings but more like naughty ones in Shakespeare's plays.



A note from editors: This dictionary is compiled and edited from entries submitted by students of the DFLL. Our goal is to present a collaborative project for students to explain words related to death in creative ways.

# DFLL Dictionary of Death

A Collaborative Creative Writing Project for Project+’s 19th Issue

For the creative writing section of Project+’s 19th issue, a DFLL (students-based fictional e-publication), we want to invite students to collaboratively work on a DFLL Dictionary of Death. This will be a collaborative project for students to explain words related to death in creative ways. It can be as long or as short as you want, as long as either a definition or a sample sentence is provided to explain the chosen word. You are also more than welcome to define more than one word. You can choose either one of the following ways to help create Project+’s DFLL Dictionary of Death:

**[Leave a Physical Note]**

- Choose a target word
- Take as many post-it notes as you like
- Write down your creative interpretation(s) of the word
- Stick them to the board.

**[Leave a Digital Note]**

- Choose a target word
- Scan the QR code of the digital board for the project on the right-hand side, or search this address:  
<https://www.qrcloud.net/>
- Choose or create a post-it note on the jailboard
- Type in your creative interpretation(s) of the word

If you are looking for words to define, here are some suggestions:

death life undead coroner specter ghost(ing) phantom haunt finger lunatic	ghost angel demon devil vampire zombie werewolf witch magician sorcerer wizard necromancer mummy ghostbuster ghost-hunter ghost-slayer ghost-killer ghost-fighter ghost-warrior ghost-brave ghost-hero ghost-villain ghost-monster ghost-beast ghost-dragon ghost-god ghost-goddess ghost-king ghost-queen ghost-emperor ghost-empress ghost-lord ghost-lady ghost-prince ghost-princess ghost-duke ghost-duchess ghost-marquis ghost-marchioness ghost-count ghost-countess ghost-baron ghost-baroness ghost-viscount ghost-viscountess ghost-nobleman ghost-noblewoman ghost-aristocrat ghost-royalty ghost-elite ghost-wealthy ghost-rich ghost-poor ghost-broke ghost-homeless ghost-stranger ghost-outsider ghost-newcomer ghost-immigrant ghost-refugee ghost-asylum-seeker ghost-prisoner ghost-inmate ghost-jailbird ghost-convict ghost-criminal ghost-thief ghost-vandal ghost-vagrant ghost-beggar ghost-prostitute ghost-slave ghost-serf ghost-peasant ghost-commoner ghost-commons-lawyer ghost-lawyer ghost-doctor ghost-lawyer ghost-judge ghost-jury ghost-witness ghost-defendant ghost-accused ghost-suspect ghost-target ghost-victim ghost-survivor ghost-witness ghost-testify ghost-swear ghost-oath ghost-vow ghost-promise ghost-agreement ghost-contract ghost-deed ghost-will ghost-testament ghost-last-wishes ghost-final-wishes ghost-endgame ghost-finale ghost-climax ghost-resolution ghost-denouement ghost-aftermath ghost-afterlife ghost-reincarnation ghost-transmigration ghost-rebirth ghost-resurrection ghost-raising-the-dead ghost-zombification ghost-robotization ghost-artificial-intelligence ghost-superintelligence ghost-singularity ghost-post-singularity ghost-transcendence ghost-enlightenment ghost-nirvana ghost-paradise ghost-heaven ghost-hell ghost-purgatory ghost-purgatorium ghost-purgatorial ghost-purgatoriality ghost-purgatorialism ghost-purgatorialism
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and more! We sincerely invite all of you to participate in this project, and we thank everyone in advance for helping us create a DFLL Dictionary of Death.

Editors of Project+ No. 19th



# *For Grandma*

**1934-2022**

LYNN CHEN

---

In the Year of Tiger

Near the harvest season

The gentle warm winds

Softly took her away.

In the wide front yard

Flaming Sun above,

“Hó bîn”, kept in mind

Intently we prayed.

“She’s gone—my grandma is gone.” Just a few weeks ago, my grandma passed away. As a matter of fact, our family was already preparing for her funeral because she had terminal cancer and she was pretty old — but let us be honest — none of us was truly prepared for death. When I returned to our home in the village, I did not cry at first, but a sense of emptiness, confusion, and melancholy overwhelmed me.

Soon enough, I was already praying in the mourning hall. To some people in the countryside, the design may look a bit different than usual. It is not the same as a typical Taoist funeral which is sometimes much more somber, solemn and louder. As a Buddhist family, we wished to hold a more serene and peaceful ceremony decorated with elegant white and purple chrysanthemums, where a group of monks would come and chant verses and mantras along with the family members. Usually, Buddhist funerals concentrate on praying in order to help remove the deceased’s negative karma and increase the chances of him or her reincarnating into higher levels of Buddhism’s Six Realms, or even better—*Sukhāvatī*, the Western Pure Land. Buddhists believe that consciousness continues after death. In this sense, death offers a chance for the deceased to be liberated from the cycle of reincarnation. Conventionally, the whole mourning ceremony lasts for 49 days and people dress in black during the process. Meanwhile, Taoist funerals focus on more expressive forms of mourning, kneeling, crying, and spirit-paper offerings. The family members will dress in mourning white attires such as hats and clothes made from hemp. The complete Taoist memorial services could even continue for 3 years in early Taiwan.



Although Taoism and Buddhism—two of the main religions in Taiwan—view death somewhat differently, they still share some similarities. For example, they both see death as transitional—like a part of the reincarnation cycle (or *Samsara*, in the Buddhist term)—and they both believe that the dead will be reborn into another being. However, differences occur when it comes to the processes of passing. In Taoism, after people pass away, their souls will go to the underworld and await the trial of *Yanluo Wang*—the King of Hell. When someone's life in the *Yang* realm ends, *Yanluo Wang* will send his subordinates to escort people's souls to the underworld for the trial. *Yanluo Wang* has a book of life and death that records the lifespan and all of the good and evil actions of each person. A person who has accumulated virtue in his lifetime could be made a fairy by the King of Hell, or simply given a good afterlife; on the contrary, a bad person will be punished, appointed a bad afterlife, or given a place in hell to suffer from their sins. Such a belief system reveals the ideology of ancient Chinese society in which people would promote the good, restrain the bad and encourage people to beware of each of their actions at all times because people are expected to be responsible for what they do.

Buddhists believe the deceased will reincarnate within 49 days after their deaths, and the fate of their next lives will largely depend upon their karma and deeds. But the ultimate goal of the Buddhist path is to achieve Nirvana and leave the cycle of *Samsara*, which makes proper funerals extremely crucial. Before my grandma was gone, we taught her to keep reciting *Amitābha*, and she could even speak softly. When she really passed away, we did not move her body until 8 hours later. During these 8 hours, we sat around her. We did not speak a word but chanted wholeheartedly and single-mindedly. We think this is the best way we can help her to arrive at a better place in a different dimension.





In spite of the differences, one thing that the funeral rituals of Taoism and Buddhism share is the goal of searching for a better condition for the deceased's soul. In most places in the world, the topic of death is often avoided or feared. Even some people in Taiwan nowadays would still consider it as a taboo or an unpleasant subject. This is because death is such an unknown realm. There are stories, legends, myths about the underworld, but there was never any deceased person who came back to tell us what would happen in our afterlives. We do not have any concrete clue of what's waiting for us. What's ahead of us? Will God, the King of Hell, or whatever rules the afterlife be merciful to us? Or will our afterlife turn out to be a torture and nightmare? People are afraid of the unknown, so we try the best we can to make "the unknown" less unknown for the deceased, and, at the same time, for ourselves.

Death is a journey that each individual on the earth must experience. If I were to curate an exhibition about death, I would design an immersive exhibition as if it is a relay station or a highway rest area which leads people to further adventures in different levels of dimensions and spaces. Each lifetime is limited, but I believe that consciousness does not vanish even after someone passes away, so we need not to see death as a finishing line but a charging station that leads to rebirth.

When I think of my grandma, tears are inevitable and memories are unforgettable. But then I remind myself that our connection does not have to break off. I can always remember the things she taught me, the love she showed me and the lovely smile she always put on when she saw me. I am grateful Grandma did not have to suffer much from the illness before she departed in a peaceful way. I am grateful for all of the precious moments we shared together. I am grateful for everything I've learned from this experience. Dear Grandma, I wish you immense happiness wherever you are.



# Upcoming Events



國家圖書館

National Taiwan Library



Nov. 5, 2022 《夜訪吸血鬼》中的女性多元思維：愛、死亡與永恆

Nov. 19, 2022 羅曼史的祖師奶奶：勃朗特姐妹的作品及其前世今生

Dec. 10, 2022 艾蜜莉·狄金遜詩中之多重宇宙與生態異想

Dec. 17, 2022 愛特伍《使女的故事》中的惡托邦想像

Dec. 24, 2022 美麗佳人吳爾芙

Jan. 14, 2023 偵探女王阿嘉莎·克莉絲蒂：密室的真相



國立台灣文學館

National Museum of Taiwan Literature



May 18, 2022

-  
Nov. 27, 2022

時間的弧線：臺灣歷史事件文學主題捐贈展





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*ISSUER | DR. MING-TSANG YANG*

*ADVISORS | DR. ALEXANDER PAULSSON LASH, DR. CHANG-MIN YU*

*EDITORS | JOAN CHIA-EN CHIANG, SAMUEL EN-SHUO JENG, YUNG-LING KUO*

*VISUAL DESIGN | YVONNE PAN*