

如果，

I F O N T H E M A R G I N ,

在邊緣，

D R A W A C O O R D I N A T E

畫一個座標

2020

綠島人權藝術季

GREEN ISLAND HUMAN

RIGHTS ART FESTIVAL

05.15—09.15 白色恐怖綠島紀念園區 Green Island White Terror Memorial Park



04 導覽地圖
Guide map

22 參展藝術家
Artists

70 民眾參與活動
Workshops

- 06 如果,在邊緣,畫一個座標——
2020 綠島人權藝術季
If on the margin, draw a coordinate——
2020 Green Island Human Rights Art Festival
- 22 阿許米娜·蘭吉特
2004 偶發:事件發生現場、迷陷
Ashmina Ranjit
Happening: present situation, 2004, Kathmandu / Caught up
- 26 朋琵萊·明瑪萊 & 紀拉德·明瑪萊與班·諾格藝術文化合作社
適應中:失落的資本
Jiandyin and Baan Noorg Collaborative Arts and Culture
On adaptation: the lost capital
- 28 王鼎曄
親愛的,親吻我,然後,再會
WANG Ding-Yeh
My dear, kiss me and goodbye
- 30 安聖惠(峨冷·魯魯安)
被遺忘的消失
Eleng Luluan
The forgotten vanishing
- 32 安魂工作隊
版畫室與標本室——的確是存在於二十世紀
The Libera work-gang
The print studio and specimen room—did exist in 20th century
- 34 林子寧
不能說的是 _____、我是台灣人
LIN Tzu-Ning
_____what we cannot say / I am Taiwanese
- 38 林宏璋
生命字典:白無常、黑無常、青衣人
LIN Hongjohn
Biodictionary: white impermanence, black impermanence,
and the man with a blue shirt

- 40 林羿綺
迴聲者群像
LIN Yi-Chi
Group portrait of the echoers
- 42 洪璋伶 + 辛佩宜
K 的房間——關於世界的
創造與毀滅
HUNG Wei-Ling+
HSIN Pei-Yi
K's room—the creation and
destruction of the world
- 44 侯怡亭
沾黏的影像
HOU I-Ting
The image of adhesion
- 46 陳宣誠
存在的座標
CHEN Eric
Coordinate of being
- 48 許家維
兩個考古場景
HSU Chia-Wei
Two archaeological scenes
- 50 張恩滿
眺島
CHANG En-Man
Milky way
- 52 蔡佳葳
數字、我們牽掛的歌
TSAI Charwei
Numbers / Songs we carry

56 記憶·邊緣——北藝大特展
Remembrance & Marginalization——
the TNUA Special Exhibition

- 60 王亨倫·徐紹恩·黃心慈
白色訓導
WANG Heng-Yu, HSU Soul-N,
HUANG Hsin-Tze
White discipline
- 62 張羽儀
被
CHANG Yu-Yi
-ed
- 64 傅聖雅
南國之霓
FU Sheng-Ya
The secondary rainbow in the south
- 66 柯曉如·黃泓栩·曾俊傑·許芸綺
我在綠島遇見新生
KE Siao-Ru, HUANG Hong-Xe, ZENG
Jun-Jie, HSU Yun-Ch
Meeting the freshmen at Green Island
- 68 李建賢·唐敬雅·廖欣穎·蔡宗育·王遠博
夕一亡·Watch
LEE Chien-Hsien, TANG Ching-Ya,
LIAO Hsin-Yin, TZAI Tzung-Yu,
WANG Yuan-Po (Paul)
D-i-n-g·Watch

1

建議參觀動線
Visitor route suggestion

憲兵連 (特展室) FORMER MILITARY POLICE COMPANY (SPECIAL EXHIBITION ROOM)

朋琵萊·明瑪萊 & 紀拉德·明瑪萊與班·諾格藝術文化合作社 | 適應中: 失落的資本
jiandyin in associate with Baan Noorg Collaborative Arts and Culture | On adaptation: the lost capital

2

獨居房 SOLITARY CELL

許家維 | 兩個考古場景
HSU Chia-Wei | Two archaeological scenes

侯怡亭 | 沾黏的影像
HOU I-Ting | The image of adhesion

王亨愉·徐紹恩·黃心慈 | 白色訓導
WANG Heng-Yu, HSU Soul-N, HUANG Hsin-Tze | White discipline

張羽儀 | 被
CHANG Yu-Yi | -ed

傅聖雅 | 南國之霓
FU Sheng-Ya | The secondary rainbow in the south

3

八卦樓 BAGUA BUILDING

王鼎曄 | 親愛的, 親吻我, 然後, 再會
WANG Ding-Yeh | My dear, kiss me and goodbye

侯怡亭 | 沾黏的影像
HOU I-Ting | The image of adhesion

林宏璋 | 生命字典: 白無常、黑無常、青衣人
LIN Hongjohn | Biodictionary: white impermanence, black impermanence, and the man with a blue shirt

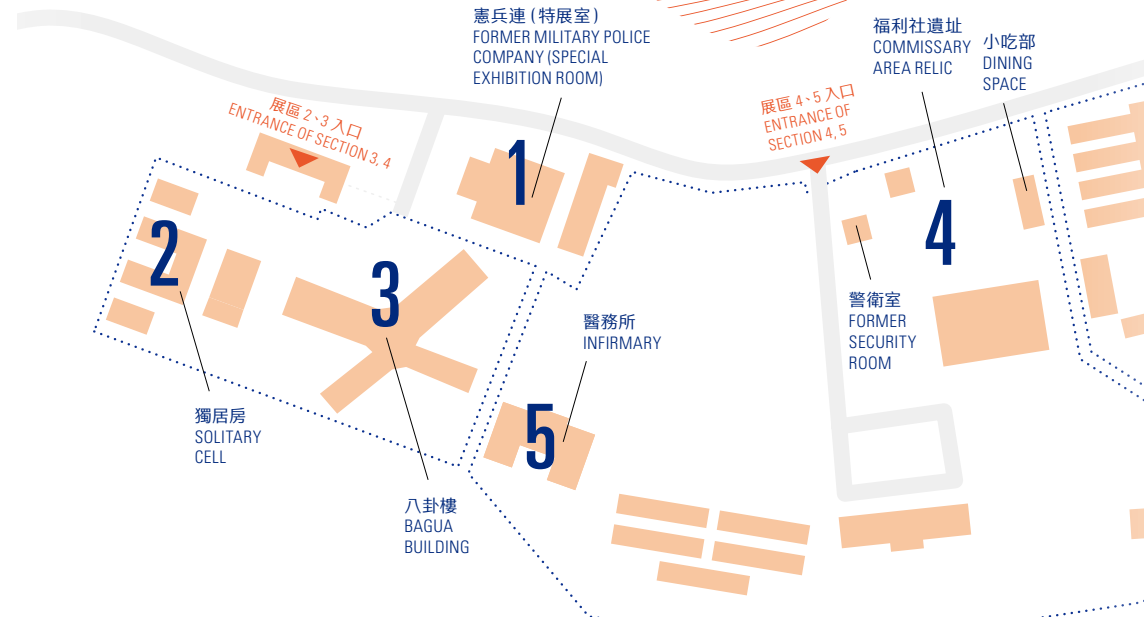
蔡佳葳 | 數字、我們牽掛的歌
 TSAI Charwei | Numbers / Songs we carry

安魂工作隊 | 版畫室與標本室——的確是存在於二十世紀
The Libera work-gang | The print studio and specimen room—did exist in 20th century

洪瑋伶 + 辛佩宜 | K 的房間——關於世界的創造與毀滅
HUNG Wei-Ling+ HSIN Pei-Yi | K's room—the creation and destruction of the world

林子寧 | 不能說的是____、我是台灣人
LIN Tzu-Ning | ____what we cannot say, I am Taiwanese

阿許米娜·蘭吉特 | 2004 偶發: 事件發生現場、迷陷
Ashmina Ranjit | Happening: Present Situation, 2004, Kathmandu / Caught up



4

警衛室
FORMER SECURITY ROOM

張恩滿 | 眺島
CHANG En-Man | Milky way

福利社遺址
COMMISSARY AREA RELIC

小吃部
DINING SPACE

陳宣誠 | 存在的座標
CHEN Eric | Coordinate of being

安聖惠 (峨冷·魯魯安) | 被遺忘的消失
Eleng Luluana | The forgotten vanishing

5

醫務所 INFIRMARY

林羿綺 | 迴聲者群像
LIN Yi-Chi | Group portrait of the echoers

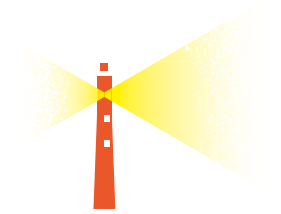
柯曉如、黃泓栩、曾俊傑、許芸綺 | 我在綠島遇見新生
KE Siao-Ru, HUANG Hong-Xe, ZENG Jun-Jie, HSU Yun-Ch | Meeting the freshmen at Green Island

李建賢、唐敬雅、廖欣穎、蔡宗育、王遠博 | ㄉㄞ·Watch
LEE Chien-Hsien, TANG Ching-Ya, LIAO Hsin-Yin, TZAI Tzung-Yu, WANG Yuan-Po (Paul) | D-i-n-g · Watch

• 劇場裝置作品, 搭配導覽於 12:00、16:30 定時開啟 (作品長約 15 分鐘)
The installation will be activated at 12:00 and 16:30 daily in accordance with scheduled guide tours(duration about 15mins).

如果，在邊緣，畫一個座標

If on the margin, draw a coordinate



羅秀芝 Sandy Hsiu-chih LO

邊緣通常指的是瀕臨某種界線或者瀕臨界線的狀況，也意味著外圍的狹小地方。因此，邊緣化通常用來形容人或事物向著主流的反方向移動的現象，也就是非主流、非中心。

非中心、非主流的邊緣化，可以是政治、經濟、文化、地理、種族、性別、生態、價值觀等等各種不同形式的邊緣化。同時，各種形式的邊緣化也可能相互交織，很難個別分割出來檢視，群體也並非純粹而均值的。故而，本藝術季以〈如果，在邊緣，畫一個座標〉為名，嘗試從邊緣發聲，以召喚邊緣的能動性。並以邊緣為重心繪製座標，以勾勒全新的倫理、政治、美學圖譜。

藝術家們從邊緣出發，運用文獻研究、實地踏查、影像製造、文字書寫、藝術行動等方式，敢於挑戰主流規範，抗拒既有的社會秩序，重新進行倫理校正，繪製具有批判性、自主性和解放性的邊緣座標。每個邊緣所在，都是繪製座標的中心。個別的藝術家使用相異的參考系統，繪製出完全不同的邊緣座標。在這些座標裡，邊緣者不再只是人道關懷下的受迫害者，而是具有能動性的主體。2020 綠島人權藝術季〈如果，在邊緣，畫一個座標〉是以邊緣視角進行的邊緣敘事，進行解放邊緣化的社會實踐。

他者共生的倫理軸線

這裡所指的「他者」，並不必然僅僅意味著自己之外的他人，或者，社群以外的其他社群，抑或是，社會建構的系統、規範、秩序、體制、意識等大他者（the big

Other）；更重要的是，指稱「被暴力壓迫的人、事、物」以及「被邊緣化的人、事、物」。正是暗藏人性黑暗面之處，隱隱透露的倫理幽光，催生出重新思考共生倫理關係的他者；換句話說，也就是重新省思倫理的起點。傾聽「見證者」與「倖存者」的證詞，或認識事件的發生，也能成為見證者。沒有人是完全的局外人，我們都有成為見證者的義務與責任。正視過去和現在正在發生的暴行，以思考如何和他者共生，是本藝術季所描繪的倫理軸線。

阿許米娜·蘭吉特目睹籠中鳥與籠外鳥互相交頭接耳的景象，不禁對個人的生存處境進行映射想像。因此創作了的〈迷陷〉這件作品。認為在中心與邊緣之間，存在更多的是「在之間」的空間，或者說，「第三空間」。生命中經歷的進退維谷，正是超越的時刻。超越內/外、中心/邊緣的另類思考，直指差異主體皆平等的表述時刻。

朋琵萊·明瑪萊 & 紀拉德·明瑪萊與班·諾格藝術文化合作社的〈適應中：失落的資本〉和他們的舊作〈365天：生活美術館計畫〉和〈適應中〉一脈相承。前者是2015年到2016年為期一年的藝術計畫，旨在倡議移工居留權。藉由22位來自泰國、東盟國家和其他國際藝術家和研究人員，和社區居住的合法緬甸移工，進行藝術研究和共同創作，以互為主體和文化差異為原則，促進相互的理解與學習，並交流有關流散移工和勞務移民以及文化差異的相關議題。〈適應中〉則是一件錄像作品，探索身體如何為了平衡和前進，必須不斷艱難地調整軀體動作。此次的新作以緬甸移工為藍本，作為邊緣者生存處境的隱喻。

蔡佳蕙的〈數字〉以「冰塊」作為隱喻，強調治理術的冷酷，以「數字」影射人的價值被

貶低為不具有個別意義的抽象數字，同時，暗示「時間」的計量單位，並隱含「數量」的意義，暗指監牢內的政治犯和監牢外無數的「獄外之囚」。數字表示的匿名性者，可以是被剝奪主體性的囚犯，也可能是「諸眾的集結」，甚至「惡靈的聚集」，具有集體抵抗與暴力重返的雙重意義。諸眾的見證與集結，便是歷史創傷癒合、真相顯現之日，而惡靈的重返，則代表殘酷歷史重演的可能。這件〈數字〉和她的〈我們牽掛的歌〉形成一組對照作品，前者中匿名的、以數字為識別碼的人們，和後者歌唱的人們，有極其類似的生命處境。

王亨愉、徐紹恩、黃心慈的〈白色訓導〉以兩件新媒體藝術裝置組成，利用光與黑暗的動態對比、機械式復返與磨蝕，試圖象徵、詮釋個體在巨大權力體制操弄下，獨特性被抹除的危機，並帶出白色恐怖時期人民被監看、被訓導的表面服從與暗中逸逃的可能。光的動態除象徵政治犯們曾在此被監獄管教人員監看、規訓、思想改造的過程，也象徵整個時代人民被巨大權力單位控制著思想和言行，在表面順服下的暗潮洶湧，刺激觀者反思大規模系統性人權侵害籠罩下人們的處境和狀態。

張羽儀的〈被〉試圖為壓迫體制下最邊緣的抵抗—政治受難者腦中的呢喃—發聲，透過將「被」字改編入他們遺留下的家書 / 遺書，錄製成語音檔案，置於大型鐵製裝置藝術中重複播放，被主流噤聲的無奈終於得以現身，控訴著持續但隱匿的加害體制。

以上幾件作品，都採用不同的角度省思，開啟關照他者的倫理視野。

邊緣相依的政治光譜

如果將政治視作人與人、人與物之間，相互連結的不同方式；那麼，描繪邊緣之間的相互集結，邊緣地方之間的合縱連橫，藉此抵抗所有造成暴力壓迫的主流秩序或敘事，正是本藝術季繪製的邊緣座標所勾勒的政治光譜。

邊緣並非本質性或固著性的狀態或現象，今日的邊緣可能變成明日的中心，當下的主流也可能變成未來的邊緣。邊緣具有高度的機動性，而邊緣的集結是隨時可以重新部署的政治能量，而非固著的團體或意識形態；故而，因時因地制宜的機動性，與隨時解散、隨處集結的能動性，是邊緣相依的政治光譜最關鍵的特色。

阿許米娜·蘭吉特的〈偶發：事件發生現場〉作於 2004 年尼泊爾內戰方酣之際。她邀請民眾共同擔任「觀演者」（spect-actors），完成這場無法分辨是現實還是藝術的事件。藝術家在這件現場藝術（live art）中，以現實世界為場景，提供一個情境，以真實的群眾為觀演者，逼迫參與者意識到生活裡的暴力與戰爭的殘酷。同時，啟動參與者在平等的基礎上，以差異主體的地位進行認識及詮釋的真實事件。

在安聖惠（峨冷·魯魯安）的〈被遺忘的消失〉裡，讓人不禁好奇，面對原住民、女性這些他人容易作為辨識的身份，安聖惠的個人敘事，如何在主旋律的敘事中仍然被聽見？在這個敘事裡，安聖惠如何關照「被遺忘的消失」？一如她意圖顯現與記憶的，

關於樂信·瓦旦的故事。駐足聆聽她此刻的話語，所吐露的所有隻字片語，傾聽正在進行中，但可能被社會、文化、權力體系所定義甚至竄改的主體敘事。她以這種姿態開啟的對話呼喚，觀眾們又準備用什麼樣的姿態與之交流？進而，編織進彼此依賴、相互依存的集體敘事裡呢？

安魂工作隊〈版畫室與標本室——的確是存在於二十世紀〉在建構關於白色恐怖的敘事上，強調倫理的維度，對於他人「被屠殺、被槍決」的創傷，以代理敘事的方式讓主體復位；或者說，以重建、新造「版畫室」的方式，重新編織全新的集體敘事。同時，以「標本室」刻意切割事實和隱匿真相，潛藏暴力性質的國家敘事，作為對照。讓被隱藏的「也有快樂的、苦痛的、努力的，最少是在世上有做事的人」的生命痕跡得以顯現，重新獲得存在的證明，並從包含義務與責任的倫理維度，建構屬於集體記憶的共同敘事。

林子寧的〈不能說的是 _____〉企圖呈現的是，如何在時空背景已截然不同的當代，讓民眾體會政治受難者曾經有過的感受？兩間牢房，一間做為動作發生與離去的場所，一間做為過往紀錄與當下回溯的場所，而外部走道牆壁上，以文字記錄著內部發生的事。林子寧試圖為參與者提供一個情境，藉以和過往的政治受難者的經驗進行對照。林子寧在另一件作品〈我是台灣人〉，設計一個演出腳本，藉此表達「台灣人」認同被迫「禁聲」，所造成的「受傷害的自我認同」。試圖呈現小至個人，大至群體之間，被壓迫者與壓迫者雙方，角色隨著情勢而互相轉換的可能性。事實上，不管是哪一種身份認同，都不是本質性的身份指稱，而是不斷流變，不斷被重新定義的敘事。同樣地，對任何一種認同表述的禁聲，也是被建構出來將暴力合理化的敘事所造成的。有多少肉身，就有多少種關於台灣人敘事的可能，而這些敘事也並非固著不變的，而是隨時處於變化中的狀態。此件作品邀請民眾，以簡單的動作體驗壓迫者或被壓迫者的感受。藉此省思誰都可能在不經意間，對他人的個體或群體身份認同，扮演被迫害者或施暴者的可能。

許家維的〈兩個考古場景〉以諧擬考古學的方式，打開一條另闢蹊徑的藝術展演策略。偏離「白色恐怖」或「政治受難者」的主流敘事，以另類切入管道，迫近本藝術季的主題。兩段錄像就宛如許家維回訪兩個考古場景所呈現的行動紀錄，而「貓捉老鼠」和「洋船破浪」這兩件雕塑，就彷彿過程中出土的文物。他以打破慣常知識的實踐方式，重新審視行動、感知、意識的邏輯，描畫一個異於主流論述的座標，演繹如何讓邊緣的隱而不見的主體現身。換句話說，他撥開白色恐怖的層層迷霧，以「貓捉老鼠」和「洋船破浪」，為個體生命和島嶼命運，建構擺盪在囚禁與自由之間的辯證敘事。

張恩滿的〈眺島〉中的影像，結合丁托列托（Jacopo Tintoretto）的名畫〈銀河系的起源〉（The Origin of the Milky Way），以花窗彩繪的方式呈現。〈銀河系的起源〉根據的是希臘神話故事：天神宙斯命人將剛出生的婚外私生兒子赫拉克勒斯

（Heracles），帶到天后希拉身邊，想趁她熟睡時吸允其奶水，藉此獲得神力。希拉從睡夢中驚醒，奶水噴湧而出，便化做了燦爛的銀河。〈眺島〉這件作品，還包含兩段影片，一段是搬動石頭的影像，一段是剪輯多段國民政府宣揚和台東、蘭嶼、綠島相關治理的宣傳影片，宣揚著諸如：「這些受過訓練的山地優秀青年，將來參加反共戰鬥行列……都是為國效忠的政戰士」之類的口號。除此之外，現場擺放的石頭，也和影片中的石頭相互呼應，和過去政治犯在海邊挖掘咕啞石的勞動，甚至，和凱達格蘭大道上原民運動的石頭，以及更多更多沈默的石頭遙相呼應。藉此作眺望重新連結綠島、台灣島與蘭嶼島政治治理下的分裂時空。

傅聖雅〈南國之霓〉作品名取自 1946 年創刊的《人民導報》，由左派版畫家黃榮燦所編輯的文藝專欄〈南虹〉。《人民導報》是當時唯一的左翼報刊，南虹指涉搭起台灣與中國的橋梁，使人民相互往來的美好願景；「霓」是虹再折射的產物；〈南國之霓〉試圖透過對左派經典版畫作品的挪用拆解，併置當代影像，圖像是對寫實亦或寫「時」的探問。

柯曉如、黃泓栩、曾俊傑、許芸綺的〈我在綠島遇見新生〉中，「新生」意指 1950 到 1970 年代被押解到「新生訓導處」的政治犯，由於新生訓導處並非典型的封閉式監獄，而是勞動思想改造集中營，因而當時許多綠島居民都有過與新生互動的經驗。此作選擇以島民的視角回顧這段記憶，進行圖文繪本創作。同時，搭配互動工作坊的設計，將這段遙遠失落的記憶帶回當代綠島的孩童眼前，與公館國小的孩子們一起探索這些故事，並在共創藝術引導下，以「我的秘密基地」為主題，透過集體創作，共同翻轉政治監獄的空間想像。

李建賢、唐敬雅、廖欣穎、蔡宗育和王遠博共同創作的〈ㄉㄨㄥ·Watch〉中，運用劇場沉浸式裝置，讓觀者置身於全面監控的時代荒謬中，見證極權暴力宰制下無所畏懼的真實情愛，並一窺白色盜火者們紛雜而多元的面貌。透過呈現更多元的光譜、更細膩感人的故事，將焦點放回每一個獨特個體在集權宰制下真實的生命，試圖在相對扁平的主流敘事之外，為綠島曾作為政治監獄島的記憶，提供更豐富、更當代、也更栩栩如生的想像；同時，召喚新一代的盜火者們，警醒隨時可能發生的暴力宰制，機動集結起義。

以上幾件作品以不同樣態的機動方式，集結邊緣戰鬥的政治能量，呈現邊緣相依的政治光譜。

藝術地誌的美學微光

每個邊緣的所在，就是一個藝術地誌描繪的地方。這個地方，不僅表示實際的物理空間，也意味著抽象的精神或概念空間；換句話說，也是某種個體敘事所依附，或者，承載各種差異集體敘事的所在。畢竟，邊緣雖屬於整體的一部分；但是，卻在中心和

主流之外。邊緣經驗提供的觀點或知識，具有導正主流觀點造成的偏見扭曲，或降低中心敘事的暴力成份的潛能。

基於創傷就具有抵抗潛能的立場，正視造成創傷的暴力現場，以見證者的姿態，不斷承擔見證者回應暴力事件的倫理責任；並以被拒於中心、主流之外的，被邊緣化的隱匿存在者的處境，作為座標參考點；以邊緣作為激進戰鬥的位置，重新集結邊緣力量，調動具有能動性的政治光譜；相信任何壓迫形式的暴力，都不可能讓所有人沈默，也不可能強迫差異主體，變成他們自己不要成爲的樣子。以上述態度為原則描繪的藝術地誌，就是一種抵抗的武器，一種解放的敘事。

王鼎曄的〈親愛的，親吻我，然後，再會〉這件作品，位於綠洲山莊入口處，八卦樓正中央。王鼎曄把原本是監視、監禁的空間，轉變成抒情的場域；以霓虹燈管塑形的感性字句，重新定義展覽期間人們在此相遇的社會情境；揮動異常溫柔的手勢，回擊國家機器的暴力。儘管，綠洲山莊未曾執行過槍決，這件作品卻以遺書般決絕的姿態，告別巨大他者（國家、社會、法律等等）的箝制與規範，以放任個人欲望的方式，讓個體倫理的終極之善得以彰顯。王鼎曄以白恐受難者後代的身份，以此件感性的作品撫慰受難者，並對國家暴力進行揶揄。

林宏璋的〈生命字典：白無常、黑無常、青衣人〉以父親為例呈現個人記憶、病理上的真實與幻見，呈現白色恐怖如何讓整個世代陷入極端的沈默恐懼之中。事實上，雖然大多數的人並未真的具有身陷牢獄的經驗；然而，集體心靈卻受到長期的恐怖監禁。藝術家父親臨死前的譫妄，即為此種深刻恐懼的表徵。藉由連結綠島監獄內「媒體化」的影像，和綠島之外，當時普遍台灣人內在的心理空間，從而，建構權力無所不在的監控敘事。與此同時，也藉由牢房和影像空間的並置，編織權力如何在邊緣 / 中心、綠島 / 台灣、個人 / 集體等不同敘事之間，展現生命治理的暴力。

林羿綺〈迴聲者群像〉裡，林羿綺邀請四位綠島在地居民飾演人權園區的工作者們（分別飾演導覽員、警衛、清潔員、油漆師傅），以及兩位表演者飾演新生魅影，分別以中文、台語、日語、英語，接力傳唱由斯馬里奧作曲、斯馬里奧 / 林羿綺共同作詞的全新創作曲〈不等〉。這件五頻道錄像裝置作品所開啟與形塑的空間性和時間性，是複雜而有機的。藉由招靈、降靈的方式，呈現歷史幽靈反覆復魅的永恆輪迴。恐怖暴力總是如影隨形，以不同的形式現身；然而，生存的反抗與生命的奇蹟，也總能在暗夜看到星光。這首諸眾大合唱，既是一闕安魂療癒曲，也是一首招魂起義曲。

洪瑋伶 + 辛佩宜的〈K 的房間—關於世界的創造與毀滅〉以柯旗化先生之生命歷程為參考文本，建構一位患有阿茲海默症的前政治犯老人，在生命最後所居住的房間。房間像是一則巨大的隱喻，關於國家與個人、邊界與階級。這件作品，試圖從《新英文法》的「作者」與「讀者」兩種角度，將綠島與美國的影像疊合，重新發現關於「新生」與「新大陸」之間，一種互相抗衡、牽制、拉扯的鏡像關係。此外，也透過與讀

者重新談論《新英文法》的學習經驗，藉以輻射出海島青年臉龐的政治輪廓，攫取他們在戒嚴記憶的沙漏中，流下來的點點滴滴。

侯怡亭的〈沾黏的影像〉以她本人和其他參與者的肉身為媒介，迴訪在過去與當下之間，被監禁的或生活裡的勞動足跡，進行相關影像的再製、生產、教育與實驗，引領觀眾探索非經劇本設定的異質旅程。這趟異質旅程正是沾黏比喻的核心。沾黏造成的連結，可能對身體無害，但也可能造成兩端組織或器官發生拉扯，影響器官正常運作，嚴重將引發疼痛，甚至，併發疾病。究竟歷史傷疤得以癒合，抑或是繼續以傷痕的方式存在？侯怡亭以不自由狀態下的自由身體感知之旅，以肉身與影像為座標，嘗試描繪共生倫理與共存政治的可能性。

陳宣誠的〈存在的座標〉創作場址位於陳孟和曾經負責的照相部展示空間旁，透過柱狀的金屬圓棒，呈現出一處座標，一處消逝的場所與牆，一處裂縫，也是一處隨著光線變化的空間。在其中透過編織，轉化陳孟和所拍攝的綠島景象，這些編織如同將這些裂痕連結起來，在不同的角度下，呈現不同的樣貌，讓光線穿過，形成新的空間想像。下方以鋁板構造一處反射的地面，將天空與參觀者的身體折射進這片場域中。這件作品用充滿形象想像力的空間編織，灌注了對此地的情感、詩意與創造力，提供來訪者一個交換地方想像、共寫未來地誌的所在。

以上的作品，以相異的手法和情境，描繪或具體或抽象的地方，提供觀眾們一個個可以交換詩性空間想像的藝術地誌。唯有親臨現場才可能真實體驗，藝術地誌透過藝術季的藝術展示，由藝術家和藝術創作擔任中介者，傳遞邊緣位置所具有的積極能量，邀請大家到這個地方相會，持續見證曾經發生的或正在發生的，甚至，未來極有可能再次發生的暴行。2020 綠島人權藝術季〈如果，在邊緣，畫一個座標〉，以藝術地誌提供一個想像「相依共生」的集體敘事的地方。

〈如果，在邊緣，畫一個座標〉的邊緣，不僅僅意味著關注被暴力壓迫造成的邊緣，也意指主動選擇的邊緣戰鬥位置，召喚倫理、政治和美學上的積極能动性，以「他者共生的倫理軸線」、「邊緣相依的政治光譜」和「地誌藝術的美學微光」，勾勒相異於主流敘事的個體或集體敘事。

The margin usually refers to the verge of an area or a certain boundary, or indicates a state of instability. Therefore, marginalization is often used to describe the phenomenon of people or things moving in the opposite direction of the mainstream—that is, non-mainstream and non-central.

Non-central and non-mainstream marginalization can take various forms, such as politics, economy, culture, geography, race, gender, ecology, values, and so on. At the same time, various forms of marginalization may also be interconnected, and it is difficult to separate them for inspection. The marginalized groups are not pure and clean. Therefore, under the name of *If on the margin, draw a coordinate*, this art festival attempts to give voice from the margins in order to unlock their initiative, focusing on the margins to draw coordinates in order to outline new ethical, political, and aesthetic maps.

Starting from the margins, artists use archival research, field investigations, image production, text writing, artistic actions, and other methods to dare to challenge mainstream norms, resist the existing social order, re-correct ethics, and draw critical, autonomous, and liberated marginal coordinates. Each margin is the center where the coordinates are drawn. Individual artists use different reference systems to draw completely different margin coordinates. In these coordinates, the marginalized is no longer just the persecuted under humanitarian care, but a subject with its own initiative. In the 2020 Green Island Human Rights Art Festival, *If on the margin, draw a coordinate* conducts marginal narration from marginal perspectives to carry out the social practice of emancipating the marginalized.

Ethical axis of symbiosis with the Others

The “Others” referred to here do not necessarily mean only others other than oneself, or other communities outside the community, or the socially constructed system, norms, order, system, consciousness, etc., the big Other; more importantly, they refer to “people, things, objects that are oppressed by violence” and “people, things, objects that are marginalized.” It is precisely where the dark side of human nature is hidden that the ethical glory faintly revealed that has induced a rethinking of the ethical relationship of the symbiosis with the Others; in other words, it is the starting point for rethinking ethics. Listening to the testimony of “witnesses” and “survivors” or recognizing the occurrence of events, anyone can also become a witness. No one is a complete outsider, and we all have the duty and responsibility to be a witness. It is the ethical axis portrayed in this art festival to face up to the atrocities that have occurred in the past and now, and to think about how to exist symbiotically with others.

Ashmina Ranjit, in seeing the caged birds interacting with other birds on the outside, began to reflect on the reality of her own living situation. Therefore, she created

this work *Caught up*, which implies there is a larger space between the center and at the margin that sits at the “in-between,” or the “third space.” The place of limbo or dilemma experienced in life marks a transcendental moment. It transcends what is internal or external and is outside of the framework of being at the center or at the margin. It refers directly to when different subjects are equal.

This brand new installation *On adaptation: The lost capital* is based on two previous works created by the artist team Jiandyin and Baan Noorg Collaborative Arts and Culture within the same context, viz., *365 days: LIFE MUSE* and *On adaptation*. Carried out between 2015 and 2016, *365 days: LIFE MUSE* was a one-year project advocating migrant workers’ right of abode. It invited a total of 22 artists and researchers from Thailand, ASEAN, and other countries to collaborate with Burmese workers in the community on artistic research and creation. Embracing the principles of inter-subjectivity and cultural variation, the project facilitated not only the participants’ reciprocal understanding and learning, but also their exchange of ideas concerning the conditions of migrant workers and cultural differences. *On adaptation* was a work of video art dedicated to exploring how the human body adapts physical motion to keep balance and move forward. *On adaptation: The lost capital* presents a visual metaphor for the conditions of marginalized people, and develops its blueprint from the life story of the Burmese worker in charge of the project mapping in “*365 days: LIFE MUSE*.”

TSAI Charwei’s *Numbers* invokes the metaphor of an “ice cube” to highlight the callousness of governance. These numbers not only insinuate the dehumanization of prisoners who had no name but abstract numbers without specific meanings, but also represent the units of time and refer to “quantity” as well. The number of political prisoners in jail may be finite, yet the “prisoners outside prison” are too many to count. Meanwhile, the anonymous entities could be prisoners deprived of their subjectivity, the “aggregation of the multitude,” or even the “gathering of evil spirits,” which carries a double meaning of resistance and return. The multitude’s witness and assembly mark recovery from historical trauma and the moment of truth, while the return of old demons implies that cruel history may repeat itself. This work *Numbers* and her other work *Songs We Carry* (A short version of three projects) build a pair of contrasting works together. The life situation of the anonymous entities in the former work and the people singing in the latter work are identical.

White Discipline by WANG Heng-Yu, HSU Soul-N, and HUANG Hsin-Tze is composed of two new media art installations. Through a dynamic contrast between light and darkness and a mechanical repetition and abrasion, the artist attempts to symbolize and interpret how the uniqueness of individuals was at risk of being erased as a result of the manipulation of a huge power system. The work also suggests that people during the White Terror may have appeared to be obedient, yet probably were at large in private. The movement of the light symbolizes what the political

prisoners lived through under the surveillance and ideological reform imposed by the correctional staff in the prison, and what the general public at the time suffered in their thinking, speech, and behaviors under control. The currents under the superficial obedience stimulate the audience to reflect on the situation of people living under systematic threats to human rights.

The work -ed by CHANG Yu-Yi attempts to give a voice to the most marginal resistance under the oppressive system, which are the whispers in the minds of political victims. The victims’ home letters or last notes are adapted to passive voice with the affix “-ed” and recorded on an audio file. The reading is played back repeatedly in a large iron installation. The viewers are forced to listen to the helplessness muted and thus unheard by the mainstream. What has been kept out of view finally appears and accuses the abusive system.

All the above works have adopted different angles of reflection to open up the ethical vision of caring for others.

Political spectrum of the interdependence of the marginalized

If politics is seen as different ways of connecting people to people, or people to things and objects, then depicting the strategic alliance of the marginalized and the integration of the marginalized based on reciprocity, thereby resisting all mainstreams that cause violent oppression order or narrative is precisely the political spectrum outlined by the marginal coordinates drawn in this Human Rights Art Festival.

The margin referred to here is not an essential or fixed state or phenomenon. The margin of today may become the center of tomorrow, and the current mainstream may also become the margin of the future. The margin has a high degree of mobility, and the accumulation of the margin is a political energy that can be redeployed at any time, rather than a fixed group or ideology; therefore, the flexibility to adapt to the time and local conditions and the initiative to dissolve at any time and gather everywhere are the most critical features of the interdependent political spectrum.

Happening: present situation, 2004, Kathmandu is a live art, or more specifically, an actual event that took place in 2004. During that time, Nepal was in a civil war. Under such circumstances, Ashmina Ranjit invited various people to personally take part in it. They collectively served as “spect-actors” and completed this event, which was difficult to categorize as reality or art. For this live art piece, the artist provided a scenario set in the real world, with real people playing the role of spect-actors. It forced the participants to realize the cruelty behind violence in life and war. At the same time, it was an actual event that put the participants with different subjectivities in an equal position to learn and to try to explain.

In *The forgotten vanishing*, besides her indigenous and feminine identity that others can easily associate her with, how could Eleng Luluan, then allow her own personal narrative to stand out from this leitmotif and be heard? Within this narrative, how is she focusing on “the forgotten vanishing”? This ties in with the story of Losing Watan that she seeks to recall and present. Pause and listen to the words that she is saying, and how they give utterance to the subjective ongoing narratives shaped or even altered by social, cultural, and power institutions; how should they be heard? Eleng Luluan has taken up this position to open up a dialogue, and what position are you prepared to take in order to interact with her and to further be woven into this collective interdependent narrative?

The print studio and specimen room—did exist in 20th century by the Libera work-gang is built on a White Terror narrative, with emphasis placed on ethical dimension and the trauma of seeing someone executed and killed. It uses an approach of narrative through agency to reinstate the subject. In other words, through reconstructing and recreating the Print Studio, a new collective narrative is composed. On the other hand, the Specimen Room is where reality is cut off and truth is concealed, with the state narrative that holds violent tendencies presented for contrast. It brings to light the hidden marks and imprints in life made by the one that “had joy, pain, and worked hard, and for the very least, did something while alive in this world.” It allows his existence to be revalidated, with a collective memory and communal narrative formed based on duty and responsibility.

LIN Tzu-Ning’s _____ *what we cannot say* aims to enable the public to experience the feelings of political victims in a contemporary setting that is already completely different from that of the past. The work consists of two prison cells. Whereas the first cell functions as the site of gestures and departures, the second one serves as a site of recording and revisiting the past. The outside corridor wall bears written records of what happens inside the cell. LIN Tzu-Nin hopes to provide a context for the participants to compare their experience with that of past political victims. In her another work *I am Taiwanese*, LIN Tzu-Nin conceives a performance to express the “being muted” of the identity of “Taiwanese,” which results in “the wounded self-identity.” Between the individual and the collective, the oppressor and the oppressed, the work aims to show that there is a possibility that these roles can switch under different circumstances. Identity, regardless of its kind, is never an indicator of one’s nature, but a constantly and fluidly changing, redefined narrative. Similarly, the muting of any identity narrative is caused by the narrative that rationalizes violence. There are as many possible narratives of Taiwanese as there are physical bodies, and these narratives are never fixed but always in a state of change. This work invites the public to experience how an oppressor or an oppressed feels with simple movements. By doing so, it encourages the public to reflect on the fact that everyone can inadvertently become the victim or the abuser when it comes to the identity of an

individual or a community.

Two archaeological scenes by HSU Chia-Wei uses a simulated archaeological approach as an alternative way to present art. Detaching from the mainstream narrative associated with “White Terror” or “political victims”, an alternative direction explores the overarching theme of this art festival. These two videos serve as a kind of action report during the process of archaeology submitted by HSU for the two archaeological simulations he has conducted. The unearthed artifacts are the two sculptures of “a cat chasing a mouse” and “a western-style ship amidst crashing waves”. HSU takes an unconventional approach and reevaluates the logic behind action, perception, and awareness, and creates coordinates that differ from mainstream discourse to present a way for a marginalized and unseen subjectivity to be shown. In other words, he has pushed through the layers of haziness surrounding the White Terror, and with “a cat chasing a mouse” and “a western-style ship amidst crashing waves”, he has constructed, on behalf of an individual and also the destiny of the entire island, a dialectical narrative that moves between imprisonment and freedom.

In Milky way, employing the form of colored rose window, CHANG En-Man integrated her mental images into Jacopo Tintoretto’s famous painting *The Origin of the Milky Way*. The painting was based on the Greek myth that Zeus commanded Athena to bring the infant Heracles, one of his illegitimate children, to the sleeping Hera, for Heracles could acquire supernatural powers from Hera’s divine milk. Hera was woken by this act, while her milk sprayed across the heavens and there formed the Milky Way. CHANG’s work *Milky Way* consists of two videos. One shows people moving stones, and the other is a montage of the Nationalist government’s propaganda about its governance of Taitung, Orchid Island and Green Island, chanting slogans like “These trained, excellent young indigenous people will join the cause of anti-Communism..They are devoted political warriors who give their full allegiance to their country.” Besides, the stones installed in the exhibition venue seem to echo not only those in the video, but also the work of former political prisoners in the past digging the coral stones at the seaside, and even the stones in the Taiwanese indigenous movement on Ketagalan Boulevard and more silent stones echoed away. It intends to look back at the shared history of the islands and reconnect the split space-time under political governance.

The work *The secondary rainbow in the south* by FU Sheng-Ya is derived from the “Southern Rainbow,” a literary column edited by leftist painter Huang Rongsan in the “People’s Herald News”, which was the only left-wing publication at that time, founded in 1946. The name “Southern Rainbow” implies a visionary ambition that the column would serve as a bridge to connect people between Taiwan and China. A secondary rainbow is caused when sunlight reflects twice inside rain droplets. Likewise, for the “Secondary Southern Rainbow,” a leftist classic print is appropriated and dismantled before being juxtaposed with contemporary images.

The picture is an inquiry into whether the subject is depicted truthfully or in a “timely” manner.

In *Meeting the freshmen at Green Island* by KE Siao-Ru, HUANG Hong-Xe, ZENG Jun-Jie, and HSU Yun-Ch, a political prisoner detained in the “New Life Correction Center” from the 1950s to the 1970s is referred to as a “new person”. As the “New Life Correction Center” was more a thought reform labor concentration camp than a typical closed prison, many local residents of the Green Island in those days had experiences interacting with the new prisoners. This work chooses to look back on this memory from the perspective of the islanders. In addition to the picture book based on oral materials collected from the islanders, this work, combined with the organization of an interactive workshop, brings this distant and lost memory to the children of the contemporary Green Island. Under the guidance of co-creation, the visitors are invited to explore the stories with the children from the Gongguan primary school with the theme of “My Secret Base”. Through collective creation, the space imagination of the political prison will be jointly reversed.

In *D-i-n-g. Watch* by LEE Chien-Hsien, TANG Ching-Ya, LIAO Hsin-Yin, TZAI Tzung-Yu, and WANG Yuan-Po uses immersive theatrical installations to allow the viewers to experience the ridiculous full surveillance of the time, witness the fearless true love under totalitarian rule, and get a glimpse of the diverse profiles of the thieves of fire during the White Terror. The work attempts to give a richer, more vivid, and more contemporary picture of Green Island in its days as a political prison island, in comparison to the relatively flat mainstream narrative. By presenting a broader spectrum and telling these stories in a more detailed and resonant way, it shifts the focus back to the real life of each unique individual under totalitarian rule. At the same time, it calls on a new generation of fire thieves to be alert to the violence that may occur at any time and to get ready to rise.

The above-mentioned works use different forms of maneuver to gather the political energy of fighting on the margin and present a political spectrum that the marginalized are interdependent upon each other.

Aesthetic glimmer of artistic topography

Each site where the marginalized are located is a place could be described by artistic topography. This place not only represents actual physical space, but also the abstract spiritual or conceptual space; in other words, it is also where some kind of individual narrative is attached, or where various collective narratives are positioned. After all, the margins are parts of the whole; however, they are outside the center and mainstream. The ideas or knowledge provided by the marginal experience have the potential to correct the prejudiced distortions caused by mainstream views or reduce the violent component of the central narrative.

Facing the violent scene that caused trauma and continuing to bear the ethical

responsibility of the witness in responding to the violent incident in the gesture of the witness based on the position that trauma has the potential to resist; regarding the living situation of the hidden existent whom are rejected by the center and mainstream as a coordinate reference point; taking the margin as a radical combat position to regroup the marginal forces, and mobilizing a dynamic political spectrum; believing that no form of oppression of violence can make everyone silent or force different subjects to become what they don’t want to be; the artistic topography described with the above attitudes as the principles is a weapon of resistance and a narrative of liberation.

WANG Ding-Yeh’s “*My dear, kiss me and goodbye*” is located by the entrance of the Oasis Villa in the middle of the Bagua Building. Wang has transformed the space, which was originally a place of incarceration that was under surveillance, into one that is lyrical and full of sentiments. Emotive words are shaped with neon light tubes, with the social setting experienced by people when they come to the site redefined during the exhibition period. The artwork wields an unusually gentle gesture that strikes back at the violence of the state machine. Although no execution by shooting has ever taken place at the Oasis Villa, this artwork nevertheless has taken a stance that bids farewell to the constraints and the norms imposed by the “big Others” (the nation, society, the law, etc.). With personal desires set free, it allows the ultimate benevolence embodied in individual ethics to show through. As a descendant of a White Terror victim, Wang has created this perceptual, emotional artwork to comfort the victims and to also ridicule state violence.

In *Biodictionary: white Impermanence, black Impermanence, and the man with a blue shirt*, using his father’s example to bring together personal memory, pathological reality and illusion, LIN Hongjohn delineates how the White Terror immersed an entire generation in silent fear. In truth, although most people were never really imprisoned, their minds, as a collective whole, were in a long-term incarceration. Before the artist’s father departed from this world, his delusion symptomatically manifested such terror. The artist reviewed a batch of old photographs taken between 1954 and 1974, and discovered traces of staged photography when observing the images. Through connecting the “mediatized” images from inside the Green Island Prison with the psychological space of most Taiwanese outside Green Island at the time, LIN constructs a surveillance narrative of omnipresent power. At the same time, the juxtaposition of prison cells and video space has interwoven narratives of the peripheral/the center, Green Island/Taiwan, and the individual/the collective to expose the violence of biogovernance.

In *Group portrait of the echoers*, LIN Yi-Chi invites four Green Island residents and staff members for the White Terror Memorial Park (who respectively played the roles of docent, security guard, janitor, and painter), along with two performers (who

played the roles of the phantoms of “freshmen”), sing the song “*Waiting for Nothing*” (composed by Simario and written by Simario and LIN Yi-Chi) in Mandarin, Taiwanese, Japanese and English by relay. The spatiality and temporality created and shaped by this five-channel video installation are nothing if not sophisticated and organic. By means of summoning and being possessed by spirits, this work ingeniously visualizes the endless reincarnation of the re-enchanting ghost of history. Horrific violence has repeatedly haunted us, appearing in various manifestations. Nonetheless, the struggle for survival and the miracle of life allow the stars to shine in the pitch-black night. This chorus is not only a consoling requiem, but also an evocative song that calls for revolution.

HUNG Wei-Ling+ HSIN Pei-Yi’s *K’s room—the creation and destruction of the world* is based on the life journey of Mr. KE Qi-Hua, and constructs the room inhabited by a senior ex-political criminal diagnosed with Alzheimer’s in the final days of his life. In the work, the room becomes an encompassing metaphor about nation and individual as well as border and class. During his imprisonment, Ke continued revising the *New English Grammar* and answering readers’ letters and English-related questions. In the world outside the prison, *New English Grammar* was an efficient instrument for Taiwanese youths growing up in the 1960s and 70s to learn English, build their “American dreams”, and venture into the “new world.” The work adopts two perspectives –the “author” and the “reader” of *New English Grammar* –and overlaps the image of Green Island and the US to rediscover the mirroring relationship informed by the mutual resistance, checks and balances, and continuous struggles between “the new life” and “the new continent.” Meanwhile, it radiates and maps out the political contour of youths living on this island through readers’ discussion of their learning experience using *New English Grammar*, trying to capture the bits and pieces that have sifted through the hourglass of memory about the period of martial law.

In *The image of adhesion*, HOU I-Ting uses her own body and the bodies of other participants to mediate any imprints of labor from the past or the present from being restrained, or from everyday life. She then reproduces, produces, educates, and experiments with these images and takes the audience on a heterogeneous journey without a prearranged script. This heterogeneous journey is the nucleus of the adhesion metaphor. The links caused by adhesion may be harmless to the body, but it could also cause two tissues or organs to tug and pull at one another and cause them to function irregularly. Under serious circumstances, it could cause pain or even other illnesses. With this in mind, is it then better for a historical trauma to heal, or should we learn to continue to live with such a scar? HOU embarks on a free physical sensory journey under restricted conditions, and she treats bodies and images as coordinates and seeks to describe the possibilities that may lie in symbiotic ethics and coexistence politics.

This installation of Eric’s CHEN’s *Coordinate of being* is displayed beside the exhibition space of the photography department previously headed by CHEN Meng-He. The cylindrical metal poles manifest a specific coordinate, a vanished place and its walls, a crack, as well as a void dancing to the tune of the elusive light. This crack is woven into the scenes of Green Island that CHEN Meng-He photographed, showing divergent expressions in different dimensions. Light filters through this installation, sparking creative imagination about this space. The visitors will also see the sky and their figures reflected in the aluminum base of this work. Interlaced by fertile imagination and imbued with creativity, poetic imagery, and deep affection for this place, this captivating installation beckons, inviting the visitors to exchange their ideas about this historic site and coauthor its future topography.

The above works use different approaches and situations to depict specific or abstract places, providing audiences with artistic topographies that can be exchanged for poetic space imaginations. An authentic experience is possible only when you are visiting in person. Art topographies represented through this art festival, with artists and artistic creations as intermediaries, convey the positive energy of the marginal positions and invite everyone to meet in these places to continue to witness what happened or is happening, or even is going to happen in the future. The 2020 Green Island Human Rights Art Festival *If on the margin, draw a coordinate* provides a place for imagining a collective narrative of interdependence with each other with the artistic topography.

The margin in *If on the margin, draw a coordinate* not only means paying attention to the margin caused by violent oppression, but also means actively choosing the margin as the fighting position, summoning ethically, politically, and aesthetically active agents to outline different individual or collective narratives that are different from mainstream ones by “ethical axis of the symbiosis with the others”, “political spectrum of the interdependence of the marginalized” and “aesthetic glimmer of artistic topography”.

阿許米娜·蘭吉特

Ashmina Ranjit

2004 偶發： 事件發生現場

Happening:

Present Situation, 2004, Kathmandu

2004 / 街頭演出·於 52 個廣播頻道播放聲音 / 演出 1 小時 30 分鐘

2004 / performance & sound broadcasted through 52 radio station / 1hr 30 mins performance



這件現場藝術，或者說，這個真實的事件，發生於 2004 年。當時，正值尼泊爾內戰方酣之際，每天都有人死亡。4, 11, 16, 21, 56, 102 … 是每日死亡的人數。從 1996 年開始，由尼泊爾共產黨發動的內戰，一直進行到 2006 年 11 月 21 日，尼泊爾共產黨與政府簽署和平條約結束內戰為止，總計約 13000 人死於這場戰爭。

藝術家阿許米娜·蘭吉特當時人在首都加德滿都，由於大部分的烽火戰事都發生在加德滿都山谷之外；因此，生活在首都的人們，宛如生活在泡沫之中，好像戰爭並未發生。事實上，首都的日常生活，充斥的是七個反對黨聯盟不斷進行的騷亂，平民百姓和七個學生黨聯盟也加入這個行列，彷彿所有的人都在暴動，而政府／國家則拼命對暴動和示威進行鎮壓。2004 年，整個國家進入緊急狀態，在街上超過 4 個人以上聚集，就是非法行為，隨時可能遭到逮捕。在這樣的情況下，藝術家和全尼泊爾共 52 個電台合作，在這個特定的時間，播放藝術家提供的，以哀悼死傷者的哭泣與吶喊為主要內容的聲音，長達一個小時。同一時間，號召七個反對黨聯盟、七個學生黨聯盟、平民百姓和她的學生，在這一個小時裡，一起親身參與，共同擔任「觀演者」(spect-actors)，完成這場無法分辨是現實還是藝術的事件。

藝術家在這件現場藝術 (live art) 中，以現實世界為場景，提供一個情境，以真實的群眾為觀演者，逼迫參與者意識到生活裡的暴力與戰爭的殘酷。同時，啟動參與者在平等的基礎上，以差異主體的地位進行認識及詮釋的真實事件。



This is a live art, or more specifically, an actual event that took place in 2004. During that time, Nepal was in civil war that was causing people to die every day; "4, 11, 16, 21, 56, 102," these were the numbers of fatalities happening each day. The Nepalese Civil War was ignited by the Communist Party of Nepal in 1996. The war ended on November 21st, 2006 when the Communist Party of Nepal signed a peace treaty with the government. About 13,000 people were killed during this war.

Artist Ashmina Ranjit was in Kathmandu during the war, and most of the conflicts were taking place outside of the valley that the capital city was in; therefore, those that were in the capital felt like they were in a bubble and lived their day to day life as if the war wasn't happening. However, the reality was that endless commotions were provoked by seven counter-party groups inside the capital, and those involved included civilians and seven student groups. It appeared like everyone was involved in riots, and the government/state was working aggressively to suppress the riots and protests. In 2004, the entire country entered into a state of emergency, and it became illegal for groups of more than 4 people to gather in public, and anyone doing so would likely be arrested. Under such circumstances, Ashmina Ranjit began working with 52 radio stations in Nepal to broadcast contents provided by the artist at set times. The broadcasts consisted of hour-long recordings of crying and screaming to mourn the dead. The seven counter-party groups, the seven student groups, civilians, and students of the artist were invited to personal take part in the broadcasts; they collectively served as "spect-actors" and completed this event, which was difficult to categorize as reality or art.

For this live art piece, the artist provided a scenario set in the real world, with real people playing the role of spect-actors. It forced the participants to realize the cruelty behind violence in life and war. At the same time, it was an actual event that put the participants with different subjectivities on an equal position to learn and to try to explain.

阿許米娜·蘭吉特

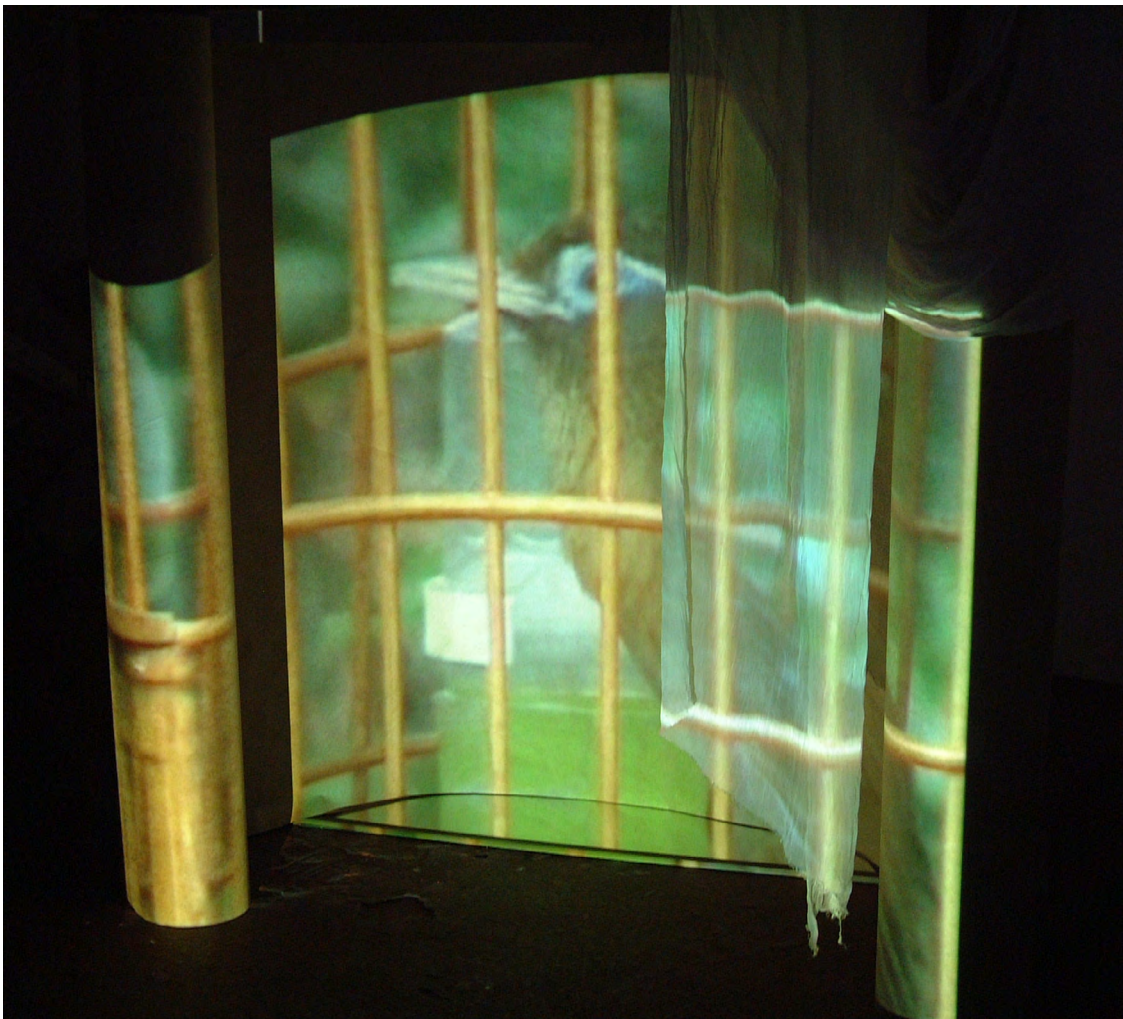
Ashmina Ranjit

迷陷

Caught up

2006 / 錄像裝置 / 10 分 17 秒

2006 / video installation / 10 mins 17sec in loop



從 1996 年 2 月到 2006 年 11 月和平條約簽訂為止，尼泊爾歷經十餘年的內戰。2006 年，藝術家正在紐約哥倫比亞大學攻讀碩士課程。

某日，她和師長、友人一起到紐約唐人街附近的公園閒逛，正巧看見當地華人社群遛鳥社交的情景。同行的友人，對籠中鳥的歌聲發出讚嘆；然而，卻引起了 Ashmina 翻騰的思緒。人在紐約的她，思及自己的家鄉，戰火雖熄，各式牽涉集體未來的議程，也開始掀起新的爭辯。目睹籠中鳥與籠外鳥互相交頭接耳的景象，不禁對個人的生存處境進行映射想像。

藝術家自述：「自古以來，恐懼一直是自由的最大障礙。恐懼是隨著時間的流逝而被建構出來的，目的在於維持強者對弱者的特權。強者對弱者所造成的潛意識、心靈和靈魂的暴力，具有強大的破壞性，以致於，需要幾代人才能消亡。這就是為什麼我們被告知，那隻可憐的鳥如果被解放就無法生存。我關心的既不是關在籠子裡的階段，也不是關乎自由的狀態，而是一個人的焦慮壓倒了個體的完整、尊嚴，甚至存在的空間。……我的工作是在於中間空間，那個自由卻又不真正自由的門廊空間。」

在中心與邊緣之間，存在更多的是「在之間」的空間，或者說，「第三空間」。生命中經歷的進退維谷，正是超越的時刻。超越內 / 外、中心 / 邊緣的另類思考，直指差異主體皆平等的表述時刻。



Nepal endured more than a decade of civil war that lasted from February of 1996 till a peace treaty was signed in November of 2006. In 2006, Ashmina Ranjit was a graduate school student at the Columbia University in New York.

She was strolling through a park near Chinatown in New York with some friends on day and saw some people in the local Chinese community engaging in the social activity of "bird walking." The friends that she was with praised the caged birds for the sounds they were making, which sparked a series of thoughts in Ashmina. While in New York, she was missing home, and although the war had ended back in Nepal, various issues related to the nation's collective future were prompting new debates. In seeing the caged birds interacting with other birds on the outside, she began to reflect on the reality that she was in.

In the words of Ashmina, "Fear has always been the greatest deterrent of freedom since ancient times. Fear is formed as time passes, and its objective is to maintain the authority of the strong over the weak. The violence that the strong has caused on the subconscious, the spirit, and the soul of the weak is intensively damaging, and it could take generations to dissipate. This is why we've been told that if a poor caged bird is freed, it will not be able to survive. I am not concerned about the period of being caged, nor do I care about being free. My attention is on how a person's anxiety could suppress the person as whole, the person's dignity, and even his/her dwelling space...My job focuses on the in-between space, a space that is a corridor, where there's freedom but is not completely free."

Between the center and at the margin is a larger space that sits at the "in-between," or it could be thought of as the "third space." The place of Limbo experienced in life marks a transcendental moment. It transcends beyond what's internal or external and is outside of the framework of being at the center or at the margin. It refers directly to when different subjects are equal.

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適應中：失落的資本

On adaptation: the lost capital

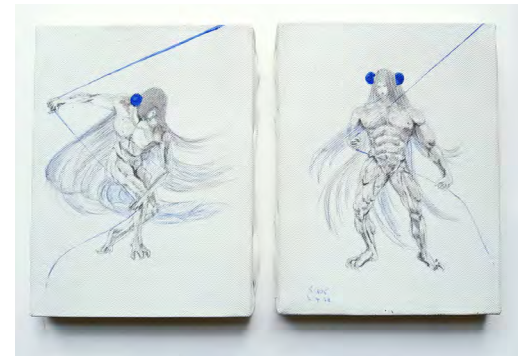
2020 / 單頻道實黑白有聲錄像
2020 / 1 channel HD video installation (B&W, sound)



這件作品是以此藝術團隊過去的兩件作品為基礎，所完成的全新創作。兩件脈絡相承的舊作分別為〈365天：生活美術館計畫〉和〈適應中〉。

〈365天：生活美術館計畫〉是從2015年到2016年為期一年的藝術計畫，旨在倡議移工居留權。藉由22位來自泰國、東盟國家和其他國際藝術家和研究人員，分別擔任三周駐區藝術家，和社區居住的合法緬甸移工，進行藝術研究和共同創作，以互為主體和文化差異為原則，促進相互的理解與學習，並交流有關流散移工和勞務移民的相關議題；同時，對於多元文化與差異文化涉及的文化悖論，進行開放性的討論。〈適應中〉則是一件錄像作品。探索身體如何為了平衡和前進，必須不斷艱難地調整軀體動作。

以上述兩件作品為藍本的這件新作〈適應中：失落的資本〉，結合自然場景和3D動畫，將一名身體強壯的女性身影，投射到漂流在遼闊海洋中的竹筏上。她的外型略顯奇特，擁有極長的頭髮，幾乎遮住大半臉龐，碩大的雙耳，和獸爪般的雙腳。她的臉讓藝術家想起〈365天：生活美術館計畫〉中擔任計畫輪廓勾勒（project mapping）的緬甸移工。翻騰的波浪和強勁的海風，讓她難以維持身體的平衡狀態，但她奮力地揚起巨大的、軀幹狀的風箏。這是一件邊緣者生存處境的隱喻。長久以來，邊緣化人群的身體，一直在經濟產業鏈中扮演重要角色。紀律性的身體建設，被視為一種物質資本；因此，文明社會發展出一整套控制系統，以確保勞動身體的最高生產價值。



This brand new installation is based on two previous works created by the artist team within the same context, viz., *365 days: LIFE MUSE* and *On adaptation*.

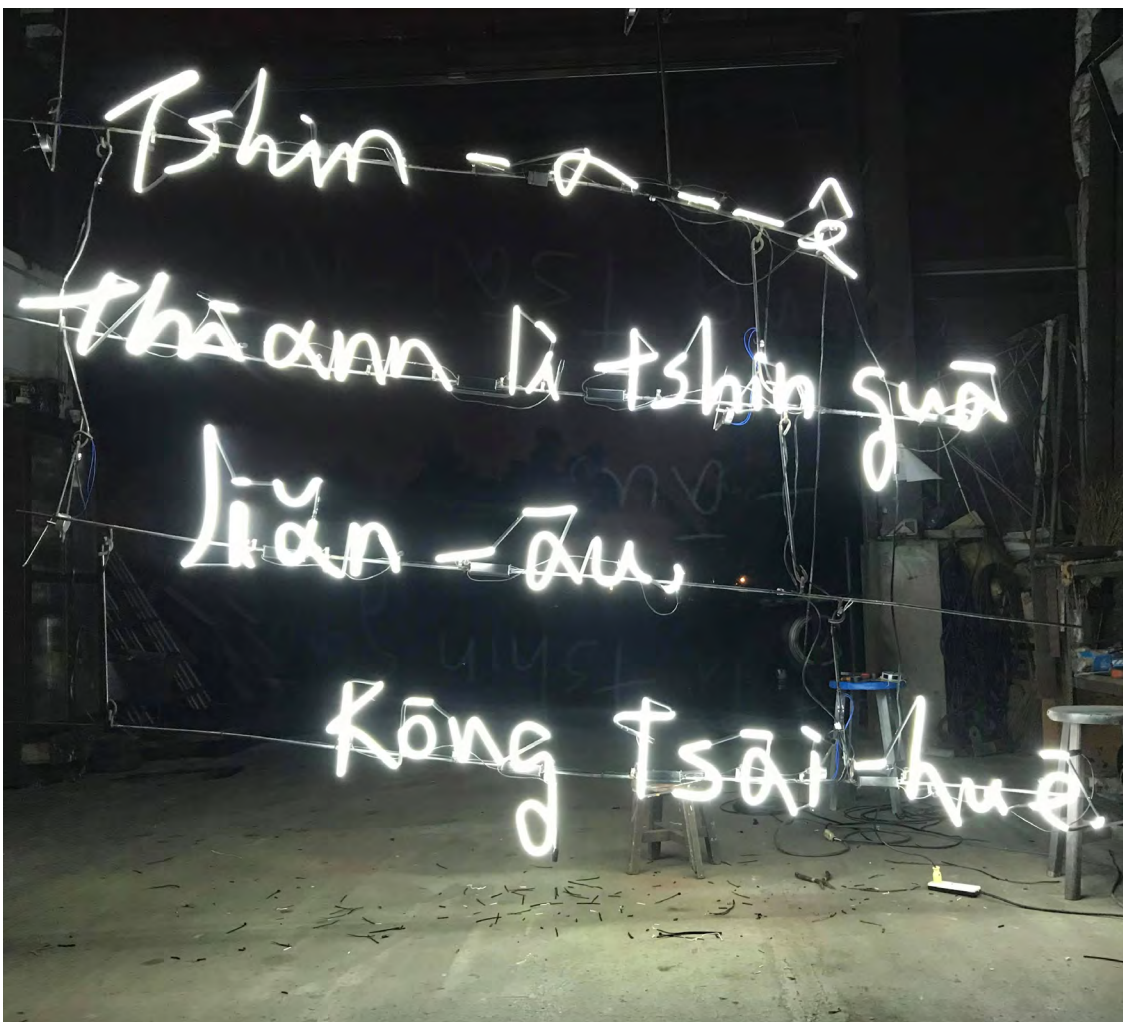
Carried out between 2015 and 2016, *365 days: LIFE MUSE* was a one-year project advocating migrant workers' right of abode. It invited a total of 22 artists and researchers from Thailand, ASEAN and other countries to work as artists-in-residence for three weeks, during which they were required to collaborate with the Burmese workers in the community on artistic research and creation. Embracing the principles of inter-subjectivity and cultural variation, the project facilitated not only the participants' reciprocal understanding and learning, but also their idea exchange concerning the conditions of migrant workers; and a wide-ranging discussion on the cultural paradox in pluralistic cultures and cultural differences ensued. *On adaptation* was a work of video art dedicated to exploring how the human body adapts its physical motion to keep balance and move forward.

Drawing on the two aforementioned works, *On adaptation: The lost capital* presents a riveting fusion of natural scenes and 3D animation. It projects the image of a woman in a powerful physique onto a bamboo raft cast adrift on the sea. She has slightly peculiar physical characteristics. Apart from her exceptionally large ears and claw-like feet, her hair is so long that it covers almost half of her face. Her face is reminiscent of the Burmese worker in charge of project mapping in *365 days: LIFE MUSE*. The rolling waves and gusty wind from the sea disrupt the balance of her body. All these hardships notwithstanding, she strives to stretch her giant torso as if it were a kite. This work is tantamount to a visual metaphor for the conditions of marginalized people, whose bodies have long been indispensable in the industry chain. Discipline-based body construction is taken to be a sort of material capital. Accordingly, our civilized society has evolved a full set of control system, insofar as to maximize labor productivity and added-value per body.

親愛的，親吻我， 然後，再會

My dear, kiss me and goodbye

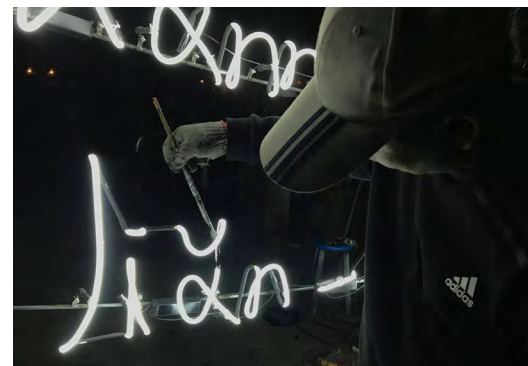
2020 / 霓虹燈、震動裝置
2020 / neon light, vibrate device



這件作品位於綠洲山莊入口處，八卦樓正中央，王鼎曄把原本是監視、監禁的空間，轉變成抒情的場域；以霓虹燈管塑形的感性字句，重新定義展覽期間人們在此相遇的社會情境；揮動異常溫柔的手勢，回擊國家機器的暴力。

王鼎曄自述：「與時代對抗下的犧牲，人民與國家機器的對抗，這些無以名狀的悲泣，身為一位白色恐怖受難者的後代，我不停的在揣摩那個時代的氛圍，並且找尋那解不開的真相，就在閱讀眾多受難者的遺書後，我用台語寫下了：『親愛的，請你親吻我，然後，再會。』」霓虹燈管寫就的文字閃爍在肅殺的監獄空間裡，顯得柔媚而近乎詭異。對照之下，門外綠洲山莊牆上，碩大無朋的政治標語：正中央大大的「誠」字，和兩邊排開的「守法守紀、崇法務實」，顯得荒謬而諷刺。

儘管1972-1987年間，綠洲山莊未曾執行過槍決，這件作品卻以遺書般決絕的姿態，告別巨大他者（國家、社會、法律等等）的箝制與規範，以放任個人欲望的方式，讓個體倫理的終極之善得以彰顯。王鼎曄以白恐受難者後代的身份，以此件感性的作品撫慰受難者，並對國家暴力進行揶揄。



This artwork is located by the entrance of the Oasis Villa, in the middle of the Bagua Building. WANG Ding-Yeh has transformed the space, which was originally a place of incarceration that was under surveillance, into one that is lyrical and full of sentiments. Emotive words are shaped with neon light tubes, with the social setting experienced by people when they come to the site redefined during the exhibition period. The artwork wields an unusually gentle gesture that strikes back at the violence of the state machine.

WANG describes in his artist statement, "The sacrifices made to confront the times, the resistance between the people and the state machine, the inexplicable mourning, as a descendant of a White Terror victim, I can't stop trying to simulate the ambiance of that era and to search for the truth that feels unresolvable. After reading many final letters written by victims of White Terror, I wrote down these words using the Taiwanese language, "Dear, please give me a kiss, and then, farewell." The words written using neon light tubes flicker inside the solemn prison, appearing so gentle and lovely yet almost peculiar. A grandiose political slogan is written right in the center on the wall of the Oasis Villa, which shows a giant, single Chinese character that stands for "Honesty" (誠), with two lines at the side that read, "Obey the Law, Be Disciplined, Respect the Law, Be Pragmatic"; the juxtaposition appears absurd and ironic.

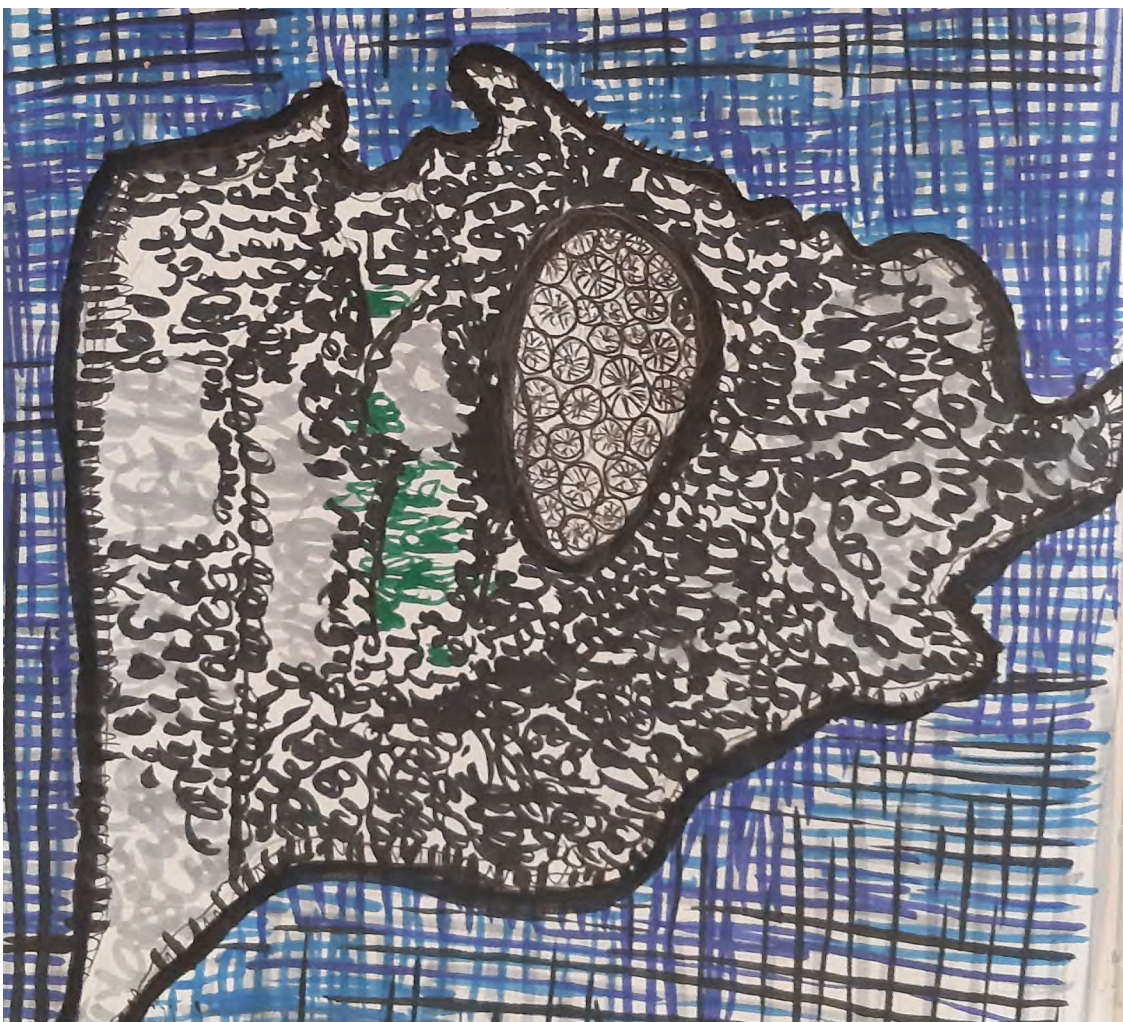
Although no execution by shooting has ever taken place at the Oasis Villa in 1951-1987, this artwork, nevertheless, has chosen a stance that bids farewell to the constraints and the norms imposed by the "Big Others" (the nation, society, the law, and etc.). With personal desires set free, it allows the ultimate benevolence embodied in individual ethics to show thorough. As a descendant of a White Terror victim, WANG has created this perceptual, emotional artwork to comfort the victims and to also ridicule state violence.

安聖惠
(峨冷·魯魯安)
Eleng Luluan

被遺忘的 消失

The forgotten vanishing

2020 / 複合媒材
2020 / mixed media



儘管，身份認同並非一種本質，而是人與人之間的關係所編織的敘事，而主體始終是逐漸成為的過程，並非與生俱來的狀態。然而，峨冷·魯魯安這個族名，在提醒著這位藝術家，自己身為屏東北大武山舊好茶部落魯凱族公主，這個她從小就抗拒，但又無法逃離的身份，而族群的命運，也成為她掙脫不掉的責任。

面對原住民、女性這些他人容易作為辨識的身份，安聖惠的個人敘事，如何在主旋律的敘事中仍然被聽見？在這個敘事裡，安聖惠如何關照「被遺忘的消失」？一如她意圖顯現與記憶的，關於樂信·瓦旦的故事（樂信·瓦旦，泰雅語：Losing Watan，漢語：林瑞昌，日語：渡井三郎，日野三郎，1899年8月16日 - 1954年4月17日，泰雅族賽考列克群人，台灣原住民意見領袖，致力於原住民自治運動，為白色恐怖受難者）。

安聖惠運用自小便熟稔的編織手法，發展個人的主體敘事。裡頭的每條經緯線、每個交織結點，都是敘事的母題，也許是她流浪的生活記憶，也許是千言萬語的自我呢喃。駐足聆聽她此刻的話語，所吐露隻字片語，讓在進行中，但可能被社會、文化、權力體系所定義甚至篡改的主體敘事，如何被聽見？她以這種姿態開啟的對話呼喚，你又準備用什麼樣的姿態與之交流？進而，編織進彼此依賴、相互依存的集體敘事裡呢？或許，意義或價值的圓滿總是遲遲到來，總是處在將到而未到的路途之中。

Despite that identity is not an intrinsic quality but more so a form of narrative composed with interwoven interpersonal relationships and that subjectivity is a process of gradual development and not a condition that one was born with, however, the name, Eleng Luluan, serves as a constant reminder that she is an indigenous artist from the Kucapungane, a Rukai tribal village in the Beidawu Mountain (Kavulungan) of Pingtung, Taiwan; moreover, she is a Rukai princess. This is an identity that Eleng Luluan has resisted since young but is also one that she is unable to escape. The destiny that she has, which is tied to her tribe, is a responsibility that she cannot be freed from.

Dealing with her indigenous and feminine identity that others can easily associate her with, how could Eleng Luluan then allow her own personal narrative to stand out from this leitmotif and be heard? Within this narrative, how is she focusing on "the forgotten vanishing"? This ties in with the story of Losing Watan that she seeks to recall and present. (Losing Watan: August 16th, 1899 - April 17, 1954; whose Han Chinese name was LIN Rei-Chang and was also known by his Japanese name, Hino Saburo, or Watai Saburo). From the Seqoleq group of the Atayal tribe, Losing Watan was an opinion leader of the indigenous peoples in Taiwan. He was actively involved in Taiwan's indigenous tribes' autonomy movement and was a victim of White Terror.

Eleng Luluan develops her personal subjective narrative by using weaving techniques that she has been practicing since she was a young child. The horizontal and vertical lines and every crisscrossing knot come to form her narrative and are memories from her life of wandering. They, perhaps, also consist of countless murmurs and mumbles that she has muttered to herself. Pause and listen to the words that she is saying, and how do they give utterance to the subjective ongoing narratives that could be shaped or even altered by social, cultural, and power institutions; how should they be heard? Eleng Luluan has taken up this position to open up a dialogue, and what position are you prepared to take in order to interact with her and to further be woven into this collective, interdependent narrative? Perhaps, the fulfillment of meaning or value will always come later, and although it has yet to appear, it is, nevertheless, on a path that will show up in the future.

版畫室與標本室—— 的確是存在於 二十世紀

The print studio and specimen
room—did exist in 20th century

2020 / 版畫裝置、草人裝置、標本裝置
2020 / print installation, straw man installation, specimen installation



2018 年底，由一群創作者、研究者和各行業勞動者組成，以「安撫被遺忘的魂魄和重振當代人的靈魂」為宗旨而成立的「安魂工作隊」，在 2019 綠島人權藝術季中，以〈三個房間〉展現了團隊的藝術宣言。

今年，安魂工作隊提出新作〈版畫室與標本室〉，直接點名使用兩個房間展示的用意，以及分別採行的視角：版畫室呈現的是民眾的視角，標本室則是國家的視角，藉此呈現白色恐怖的相異視角與差別敘事。子標題〈的確是存在於二十世紀〉來自於 1952 年 6 月 18 日被槍決的內壠國小教師邱興生的遺書。他在給母親的遺書中寫道：「就是二十餘年，真如一場之夢消逝地乾淨了。但是你兒興生這人，的確是存在於二十世紀，死於一九五二年六月十七日，也有快樂的、苦痛的、努力的，最少是在世上有做事的人。」其中「的確存在於二十世紀」的字句，深深觸動安魂工作隊。於是，以此作為子標題。

安魂工作隊的這件作品，在建構關於白色恐怖的敘事上，強調倫理的維度，對於他人「被屠殺、被槍決」的創傷，以代理敘事的方式讓主體復位；或者說，以重建、新造「版畫室」的方式，重新編織全新的集體敘事。同時，以「標本室」刻意裁切事實和隱匿真相，潛藏暴力性質的國家敘事，作為對照。讓被隱藏的「也有快樂的、苦痛的、努力的，最少是在世上有做事的人」的生命痕跡得以顯現，重新獲得存在的證明，並從包含義務與責任的倫理維度，建構屬於集體記憶的共同敘事。

The Libera work-gang was founded at the end of 2018 by a group of people working in the fields of art, academia, and various other industries, and its mission is "to console forgotten souls and to revive the spirits of contemporary people." The artwork, *3 Rooms*, was presented in the 2019 Green Island Human Rights Arts Festival as the collective's art manifesto.

For this year, the Libera work-gang is presenting its latest work, *The Print Studio and Specimen Room*, with two rooms chosen with specific intentions assigned to each. Unique perspectives are opted for each room, with the Print Studio showing the perspective of the people and the state perspective in the Specimen Room. The arrangement is used to present different points of view and disparaging narratives for White Terror. The subheading, *Did Exist in 20th Century*, is from the final letter written by CHIU Hsing-Sheng before he was executed on June 18th, 1952. CHIU, who was a teacher at the Nei-Li Primary School, wrote in this final letter to his mother, "My twenty-some odd years are wiped clean just like a dream. But your son, Hsing-Sheng, truly did exist in the 20th century and died on June 17th, 1952. I had joy, pain, and worked hard, and for the very least, did something while alive in this world." The phrase, "did exist in the 20th century" echoed deeply with the Libera Work-gang and became the subheading of this artwork.

This artwork by the Libera work-gang is built on a White Terror narrative, with emphasis placed on ethical dimension and the trauma of seeing someone else get executed and killed. It uses an approach of narrative through agency to reinstate the subject. In other words, through reconstructing, recreating the Print Studio, a new collective narrative is composed. On the other hand, the Specimen Room is where reality is cutoff and truth is concealed, with the state narrative which holds violent tendencies presented for contrast. It brings to light the hidden marks and imprints in life that were made by the one that "had joy, pain, and worked hard, and for the very least, did something while alive in this world." It allows his existence to be revalidated, with a collective memory and communal narrative formed based on the ethical dimension of duty and responsibility.

林子寧

LIN Tzu-Ning

不能說的是

what we cannot say

2020 / 行為藝術錄像 / 多頻道循環

2020 / performance art video / multi-channel loop



這件作品企圖呈現的是，如何在時空背景已截然不同的當代，讓民眾體會政治受難者曾經有過的感受？

作品由兩間牢房組成。第一間牢房讓參與的數位民眾入內，在「姓名」被守門人（創作者）叫到後，以不出聲的方式跟在場所有人，個別的做一個「告別的動作」後，離開牢房。先行被唱名離開牢房的民眾，來到隔壁的第二間牢房，觀看之前不同的參與民眾被記錄下的「告別的動作」影像，接著，在參與的數位民眾，都被一一唱名來到第二間牢房後，在創作者的引導下，彼此依序說明做了哪些「告別的動作」，以語言重建整個牢房內事件的時序，以及討論參與過程中的感受。

每位民眾「告別的動作」將也以文字被記錄下來，並張貼在第二間牢房外走道的牆壁上。走道，作為守門人監視牢房的場所。牢房內的情形都被記錄下來張貼於此，作為一種曾經的外對內的監視象徵，也作為一種現下只能由外部文字紀錄，去窺知與想像曾經發生在內部牢房的情景。

兩間牢房，一間做為動作發生與離去的場所，一間做為過往紀錄與當下回溯的場所，而外部走道牆壁上，以文字記錄著內部發生的事。林子寧試圖為參與者提供一個情境，藉以和過往的政治受難者的經驗進行對照。



This work aims to enable the public to experience the feelings of political victims in a contemporary setting that is already completely different from that of the past.

The work consists of two prison cells. The participants first gather in the first cell. When their names are called out by the guard (artist), they need to one by one silently make "a gesture of farewell" to other participants and leave the cell. The called-out participants are gathered in the second cell to view the video of the documented "gestures of farewell" performed by previous participants. After all the participants are called out and arrive at the second cell, the artist then guides them to explain their "gestures of farewell" in a chronological order, reconstructing the timeline of events taking place in the cell and engaging the participants in a discussion about their feelings in the process.

The participants' "gestures of farewell" are also recorded in written words, which are posted on the corridor wall outside the second cell. The corridor serves as a surveillance site for the guard to monitor the cells. Whatever happens in the first cell is recorded and displayed in the corridor, symbolizing the external surveillance existed in the past while hinting at the fact that one can only know and imagine what has happened in the cell via the textual records from the outside.

Whereas the first cell functions as the site of gestures and departures, the second one serves as a site of recording and revisiting the past. The outside corridor wall bears written records of what happens inside the cell. LIN Tzu-Nin hopes to provide a situation for the participants to compare their experience with that of past political victims.

林子寧
LIN Tzu-Ning

我是台灣人

I am Taiwanese

2020 / 行為藝術錄像 / 多頻道循環
2020 / performance art video/multi-channel loop



此作品於八卦樓一樓演出，邀請民眾一起參與。表演者朗讀有關「台灣的歷史，以及演出當日台灣發生的歷史事件」，邀請民眾在表演者唸到「台灣」兩字時，以聲音或可發出聲音的動作，打斷表演者。表演者唸完文本後，以針線縫過身上的衣服，將暗藏在底下的顏料包戳破，以將衣服染色。隨後，脫掉染了色的衣服，露出底下也被染色的繃帶包紮之身體，並透過麥克風說：「我是台灣人。」之後，拿出剪刀將繃帶剪下。表演完成後，帶著染色的衣服與剪下的繃帶，帶至一樓三區最禁閉室放置。此空間隨著每日演出而累積放入的物件。同時，演出錄像也在展覽期間持續撥放。

林子寧設計這個演出腳本，藉此表達「台灣人」認同被迫「禁聲」，所造成的「受傷害的自我認同」。試圖呈現小至個人，大至群體之間，被壓迫者與壓迫者雙方，角色隨著情勢而互相轉換的可能性。

不管是哪一種身份認同，都不是本質性的身份指稱，而是不斷流變，不斷被重新定義的敘事。同樣地，對任何一種認同表述的禁聲，也是被建構出來將暴力合理化的敘事所造成的。有多少肉身，就有多少種關於台灣人敘事的可能，而這些敘事也並非固著不變的，而是隨時處於變化中的狀態。

此件作品邀請民眾，以簡單的動作體驗壓迫者或被壓迫者的感受。藉此省思誰都可能在不经意间，對他人的個體或群體身份認同，扮演被迫害者或施暴者的可能。

創作 Artist | 林子寧 LIN Tzu-Ning
攝影 Videographer | 洪瑋伶 HUNG Wei-Ling、辛佩宜 XIN Pei-Yi、
潘志偉 PAN Chih-Wei
剪接 Editor | 林蔚圻 LIN Wei-Chi
日期 Date | 2020/4/7、2020/4/20
地點 Location | 白色恐怖綠島紀念園區 The Green Island White
Terror Memorial Park、白色恐怖·景美紀念園區 The Jing-Mei
White Terror Memorial Park

This work is performed on the first floor of Bagua Building, and engages the public to participate. The performer first reads "Taiwanese history as well as historical events that took place in Taiwan on the dates of the performance." Whenever the performer says "Taiwan," the public is invited to interrupt the performance by uttering sounds or making sound-producing movements. When the performer finishes reading the text, she then pricks hidden color packs with a needle and thread, dyeing her clothes with colors. Afterwards, she removes her clothes to reveal her body wrapped with then colored bandage, and speaks into the microphone, "I am Taiwanese" before cutting open the bandage. After the performance, the colored clothes and the removed bandage are brought to the confinement chamber in Section 3 on the first floor. More and more objects will be added into the space as the performance takes place every day. Meanwhile, the performance video is shown throughout the exhibition period.

LIN Tzu-Nin conceives this performance to express the "muting" of the identity of "Taiwanese," which results in "the wounded self-identity." Between the individual and the collective, the oppressor and the oppressed, the work aims to show that there is a possibility that these roles can switch under different circumstances.

Identity, regardless of its kind, is never an indicator of one's nature, but a constantly and fluidly changing, redefined narrative. Similarly, the muting of any identity narrative is caused by the narrative that rationalizes violence. There are as many possible narratives of Taiwanese as there are physical bodies; and these narratives are never fixed but always in a state of change.

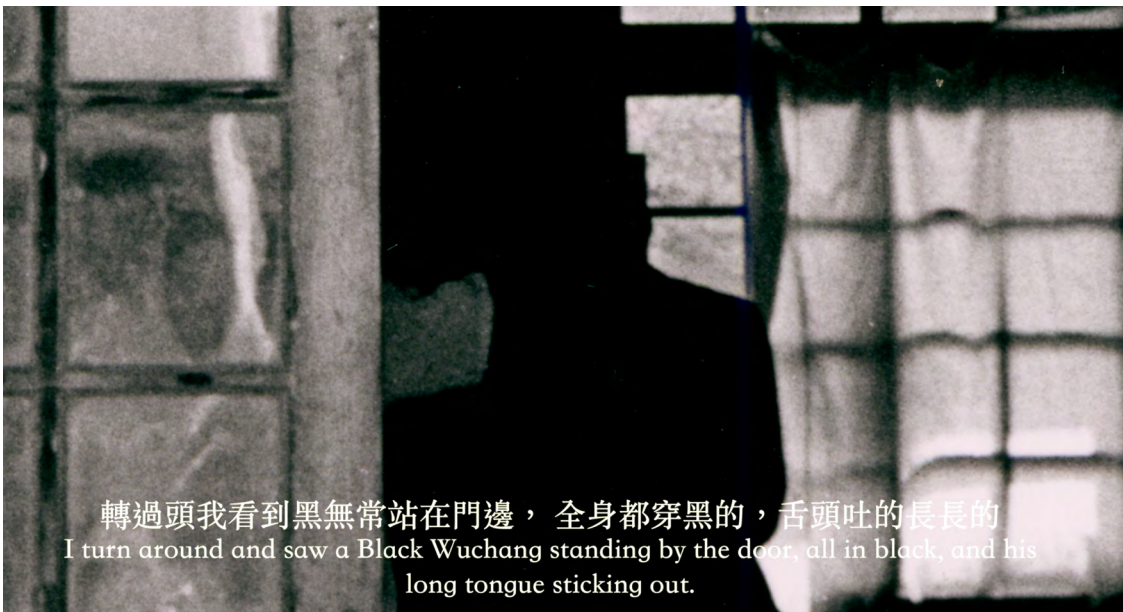
This work invites the public to experience how an oppressor or an oppressed feels with simple movements. By doing so, it encourages the public to reflect on the fact that everyone can inadvertently become the victim or the abuser when it comes to the identity of an individual or a community.

生命字典：白無常、黑無常、青衣人

Biodictionary: white impermanence, black impermanence, and the man with a blue shirt

2020 / 雙頻道影像 / 8 分鐘
2020 / dual-channel video / 8 mins

照片提供 photos from : 新世語文化有限公司 Nueva Vision Co. Ltd.



轉過頭我看到黑無常站在門邊，全身都穿黑的，舌頭吐的長長的
I turn around and saw a Black Wuchang standing by the door, all in black, and his long tongue sticking out.



由林宏璋發起的〈生命字典〉創作計畫，主要在典藏消逝或正在消失中的人、事、物，將其檔案化，作為生命政治依存的證明。同時，也對不可再現、難以呈現的現象，以文字、影像、聲音等方式保存，以凸顯權力技術所企圖煙滅的痕跡。

去年，為 2019 綠島人權藝術季限地製作的〈生命字典〉，以綠島在地食物「鹹包子」為起點，聯繫過去與現在的綠島歷史，並關注綠島在地居民與台灣省保安司令部「新生訓導處」（1951-1965）時期關押的白色恐怖政治犯之間，相互依存的關係性生命政治。

今年，這件〈生命字典：黑無常、白無常、青衣人〉，從藝術家父親病危時發作的譫妄症幻覺作為起點。從未入過監的父親，幻見一位身著青色襯衫的調查局人員，與黑無常、白無常一起對他進行審問。以父親為例呈現個人記憶、病理上的真實與幻見，呈現白色恐怖如何讓整個世代陷入極端的沈默恐懼之中。事實上，雖然大多數的人並未真的具有身陷牢獄的經驗；然而，集體心靈卻受到長期的恐怖監禁。藝術家父親臨死前的譫妄，即為此種深刻恐懼的表徵。藝術家重新審視一批 1954 到 1974 年間老照片，觀察影像中的活動，發現某些刻意安排的擺拍痕跡。藉由連結綠島監獄內「媒體化」的影像，和綠島之外，當時普遍台灣人內在的心理空間，從而，建構權力無所不在的監控敘事。與此同時，也藉由牢房、病房、影音的並置，以及對施明正小說《喝尿者》的致意，編織個人生命／身體／社會的歷史敘事，展現生命治理的暴力。

「創傷」本身便具有抵抗的潛能，「療癒」也就在將來而未來之間。



The art project, *Biodictionary*, launched by LIN Hongjohn aims to archive disappeared or disappearing figures, activities and objects as proofs that biopolitics depends on. Meanwhile, the project also preserves phenomena that are not representable or hard to present with text, image and sound to highlight traces that techniques of power attempt to erase.

Last year, LIN created this site-specific project, *Biodictionary*, for the 2019 Green Island Human Rights Art Festival, using "savory steamed bun," the local delicacy of Green Island, as a point of departure to connect the past and present of the island. It also focused on the interdependent relational biopolitics between the island's residents and political prisoners during the White Terror period, who were imprisoned at Taiwan Garrison Command's "Reeducation Department" (1951-1965).

This year, *Biodictionary: black Impermanence, white Impermanence, and the man with a blue shirt* begins from the delusions of the artist's father before he passed away. Although he had never been imprisoned, he was interrogated, under the delusion, by an investigation bureau officer in blue shirt, together with black Impermanence and white Impermanence. Using his father's example to bring together personal memory, pathological reality and illusion, the artist delineates how the White Terror had immersed an entire generation in silent fear. In truth, although most people were never really imprisoned, their minds, as a collective whole, were in a long-term incarceration. Before the artist's father departed from this world, his delusion symptomatically manifested such terror. The artist reviewed a batch of old photographs taken between 1954 to 1974, and discovered traces of staged photography when observing the activities in the images. Through connecting the "mediatized" images from inside the Green Island Prison with the psychological space of most Taiwanese outside Green Island at the time, LIN constructs a surveillance narrative of omnipresent power. At the same time, the juxtaposition of prison cells and The juxtaposition among prison cells, wards, sights and sounds, in particular referencing to SHI Ming Zheng's *Pea Drinker* is to weave the historical narratives of the individual/social, the body and mind, which doomed with the violence of biopower.

"Trauma" itself carries the potential of resistance, and "healing" lies indeed between what is to and yet to come.

林羿綺

LIN Yi-Chi

迴聲者 群像

Group portrait
of the echoers

2020 / 五頻道 4K 彩色有
聲錄像 / 4 分 30 秒
2020 / 5 channel 4K video
(color, sound) / 4mins 30secs

製作 Production : 透島影業 Toisland Project
製片 Producer : 蘇意惠 Celin SU
導演 Director : 林羿綺 LIN, Yi-Chi
音樂總監 Music Director : 斯馬里奧 Ssu Ma Li-ao
詞 Lyrics : 斯馬里奧 Ssu Ma Li-ao、林羿綺 LIN, Yi-Chi
曲 / 編曲 Composer/Arranger : 斯馬里奧 Ssu Ma Li-ao
合聲編寫 Backing Vocals Arranger : 斯馬里奧 Ssu Ma Li-ao
吉他 Guitar : 斯馬里奧 Ssu Ma Li-ao
口風琴 Melodica : 蘇意惠 Celin SU

表演者 Performers & Vocals :
陸雅琪 Carine Yeachyi LU / 飾 導覽員 Guide
田鴻銘 TIEN, Hung-Ming / 飾 警衛 Guard
田璟雲 TIEN, Ching-Yun / 飾 清潔員 Janitor
李其益 LI, Chi-Yi / 飾 油漆師傅 Painter
斯馬里奧 Ssu Ma Li-ao / 飾 男新生 Political victim
蘇意惠 Celin SU / 飾 女新生 Political victim

製片助理 Production Assistant : 鄭煥揚 ZHENG, Jo-Yang
攝影 Director of Photography : 呂易倫 LU, Yi-Lun
錄音 Sound Mixer : 馮志銘 FENG, Ziming
燈光 Gaffer : 宋秉諭 Hippo SUNG
燈光助理 Gaffer Crew : 張玉璇 Nana CHANG
側拍 Still Photographer : 董宥廷 Bryan
剪接 Editor : 林羿綺 LIN, Yi-Chi
調光 Colorist : 林致任 LIN, Chih-Jen
混音 Mixing Engineer : 馮志銘 FENG, Ziming
英文翻譯 English Translator : 梁云鏞 Soma LIANG
日文翻譯 Japanese Translator : 加藤德人 Akihito KATO

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J.R / Pater Pan 池上小潘 / 王樂婷 / 阿水 / 何月含 / 李樂 / 呂旻璋 / 周尚君 / 周奕 / 林倚樺 / 林消告 / 林雁婷 / 林蓮妹 / 扇扇 / 陳飛豪 / 張雅婷 / 鄭全德 / 趙鴻祐 / 黎文華 / 黎黃梅玉 / 劉昊 / 劉芮妍 / 劉洗勝 / 蔡美娟 / 蔡曉羽 / 蘇玉英 / 寶妮 / 台東愛格斯民宿 / 向陽事業 / 貞寶器材 / 放逗探索運動館 / 海和日常 / 生活提案所 / 綠島包棟旅居—inmyhouse 在自己家民宿

在作品〈迴聲者群像〉裡，林羿綺邀請四位綠島在地居民飾演人權園區的工作者們，以及兩位表演者飾演新生魅影，分別以中文、台語、日語、英語，接力傳唱由斯馬里奧作曲、斯馬里奧 / 林羿綺共同作詞的全新創作曲《不等》。歌詞唱道：「過去從沒結束你說呢 / 一直持續著 / 永遠進行著 / 說話的人離開了 / 遠遠的。不等風 / 不等雨 / 不等浪平靜 / 徹夜，看星星 / 不等霧 / 不等雲 / 不等夢醒 / 靜靜想你 / 在夜裡 / 在這裡。」

美國作家威廉·福克納 (William Faulkner, 1897-1962) 對於「過去」的描述：「過去從未消亡，它甚至從未過去，它一直存活於我們的記憶深處。」是林羿綺的靈感來源之一，她表示：「藉由表演者的低吟呢喃，有時獨自哼唱、有時相互合音，讓歌聲在遺址中不斷迴盪著，以一種被歷史附聲的姿態，跨越動態影像對於時間以及空間的界線，讓人權園區所在的現實此岸，召喚出白色恐怖歷史記憶的彼岸，向過往被囚禁的靈魂致意。」

這件五頻道錄像裝置作品所開啟與形塑的空間性和時間性，是複雜而有機的。藉由招靈、降靈的方式，呈現歷史幽靈反覆復魅的永恆輪迴。恐怖暴力總是如影隨形，以不同的形式現身；然而，生存的反抗與生命的奇蹟，也總能在暗夜看到星光。這首諸眾大合唱，既是一闕安魂療癒曲，也是一首招魂起義曲。



In the work *Group portrait of echoers* at LIN Yi-Chi's invitation, four Green Island residents who respectively played the roles of staff members for the White Terror Memorial Park, along with two performers who played the roles of the phantoms of "freshmen", sing the song *No Longer Waiting* (composed by Ssu Ma Li-ao and written by Ssu Ma Li-ao and LIN Yi-Chi) in Mandarin, Taiwanese, Japanese and English by relay. The lyrics go as follows: "The past never ends/ What do you think/ It keeps going/ and going forever/ The one who spoke have gone/ far faraway/ No waiting for the wind, rain, peace/ Looking at the stars overnight/ No waiting for the mist, cloud, dream awake/ Missing you in quietness/ In the night/ In here."

The work *Group portrait of echoers* owed part of its inspiration to American writer William Faulkner's (1897-1962) famous quote: "The past is never dead. It's not even past." Indeed, the past is still occurring in our memories. Lin also provided a vivid description of this work: "they chant and whisper softly, sometimes crooning solo, and sometimes performing multi-part polyphony. Their singing voice echoes around the historic relics, transcending the rigid confines of space-time by assuming a posture as if it's possessed by the specific piece of history. This work evokes the painful memories of the White Terror on the other shore from the location of the memorial park on Green Island, insofar as to pay tribute to the previously incarcerated souls."

The spatiality and temporality created and shaped by this five-channel video installation are nothing if not sophisticated and organic. By means of summoning and being possessed by spirits, this work ingeniously visualizes the endless reincarnation of the re-enchanting ghost of history. Horrific violence has repeatedly haunted us, appearing in various manifestations. Nonetheless, the struggle for survival and the miracle of life allow the stars to shine in the pitch-black night. This chorus is not only a consoling requiem but also an evocative song that calls for revolution.



K 的房間—— 關於世界的創造與毀滅

K's room—the creation and destruction
of the world

2020 / 單頻道有聲錄像、文件、裝置物件 / 12-15 分鐘
2020 / single channel video, documents, objects installation / 12-15 mins



一個房間，一本英文文法書，一位阿茲海默症老人。當記憶的沙漏快要流光時，最後的堆積會是什麼？

此作以柯旗化先生之生命歷程為參考文本，建構一位患有阿茲海默症的前政治犯老人，在生命最後所居住的房間。這個房間是冷戰時期國民黨政府為求站穩「反共」地位，而向西方世界展示的「模範監獄」；是自六〇年代起，英語學習暢銷書《新英文法》的編輯室；是《新英文法》的作者、同時也是被關押的政治犯柯旗化，向孩子謊稱自己「在美國工作」的他方。

房間像是一則巨大的隱喻，關於國家與個人、邊界與階級。柯旗化關押在獄中的期間，持續不斷進行《新英文法》的增修，同時回覆讀者來信、解答英文相關問題。而在獄外，《新英文法》也是台灣六〇、七〇年代成長的青年，學習英文、建構自己的「美國夢」、通往「新世界」的入口。這件作品，試圖從《新英文法》的「作者」與「讀者」兩種角度，將綠島與美國的影像疊合，重新發現關於「新生」與「新大陸」之間，一種互相抗衡、牽制、拉扯的鏡像關係。此外，也透過與讀者重新談論《新英文法》的學習經驗，藉以輻射出海島青年臉龐的政治輪廓，攫取他們在戒嚴記憶的沙漏中，流下來的點點滴滴。

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柯蔡阿李 KO TSAI A-LI / 柯志明 KO CHIH-MING / 許如華 HSU JU-HUA / 胡淑雯 HU SHU-WEN / 蔡侑蓉 TSAI YU-JUNG / 潘淨濤 PAN NING-JUI / 潘銘鏗 PAN MING-HUANG / 廖秋景 LIAO CHIU-CHING / 史德全 SHIH TE-PEN / 陳碧桃 CHEN PI-TAO / 陳昭實 CHEN CHAO-PIN / 恩麗亞·曠谷 Skaya SIKU / 錢國斌 CHEN KUO-PIN / 林奎妙 LIN Kuei-Miao



One room, one English grammar book, and one old man with Alzheimer's disease—when the hourglass of memory is about to drop its last speck of sand, what will be accumulated and left in the end?

The work is based on the life journey of Mr. KE Qi-Hua, and constructs the room inhabited by a senior ex-political criminal diagnosed with Alzheimer before the final days of his life. This room serves as the "model prison," built by the Kuomintang regime during the Cold War to demonstrate to the Western world. Moreover, it was also the editor's office for the best-selling English learning book since the 60s, *New English Grammar*, as well as the prison cell of the book's author, KE Qi-Hua—an imprisoned political criminal, who was forced to lie to his children that he was "working in the US."

In the work, the room becomes an encompassing metaphor about nation and individual as well as border and class. During his imprisonment, KE continued revising *New English Grammar* and answering readers' letters and English-related questions. In the world outside the prison, *New English Grammar* was an efficient instrument for Taiwanese youths growing up in the 60s and 70s to learn English, build their "American dreams" and venture into the "new world." The work adopts two perspectives—the "author" and the "reader" of *New English Grammar*—and overlaps the image of Green Island and the US to rediscover the mirroring relationship informed by the mutual resistance, checks and balances, and continuous struggles between "the new life" and "the new continent." Meanwhile, it radiates and maps out the political contour of youths living on this island through readers' discussion about their learning experience using *New English Grammar*, trying to capture the bits and pieces that have sifted through the hourglass of memory about the period of martial law.

侯怡亭
HOU I-Ting

沾黏的影像

The image of adhesion

獨居房：2020 / 行為裝置 /
雙頻道有聲彩色錄像
八卦樓：2020 / 限地製作裝置 / 單頻道錄像

Solitary cell: 2020 / performance installation /
2 channel video (color, sound)
Bagua building: 2020 / site-specific installation /
single channel video (color, sound)

- 八卦樓四區六號房曾經關押擔任廚房外役工作長達數年的陳欽生前輩，侯怡亭在此播放訪談陳前輩的錄音。
The No. 6 Room in Section 4 of the Bagua Building was where CHEN Chin-Shen was held captive and worked in the kitchen for many years. An audio recording with CHEN being interviewed is played in this room.
- 此作品由兩個展間組成：獨居房、八卦樓四區六號房
This artwork is presented in two exhibition spaces: Inside a solitary room and the No. 6 Room in Section 4 of the Bagua Building.
- 獨居房被規劃為混合圖像再製、現成物、錄像裝置及行為演出的現場。呈現歷史敘事與在場影像間的層層疊合。5月間，在此進行二個工作坊：於綠島監獄及臺東泰源技能訓練所教授沙畫創作的朱國富老師帶領的沙畫工作坊；侯怡亭以刺繡結合陳孟和前輩所拍攝的綠島黑白老相片的圖像再製工作坊。
The solitary room is where mixed reproduced images, found objects, and a video installation, and performance are presented. Shown in this room are layers of overlapping historical narratives and on-the-scene images. The following two workshops are to be held in this room in May: A sand painting workshop hosted by CHU Kuo-Fu, who teaches the art form at Lyudao Prison and Taiyuan Skill Training Institute in Taitung, and an image reproduction workshop hosted by HOU I-Ting, which will combine embroidery with old black-and-white photographs of the Green Island taken by CHEN Meng-Ho.

「沾黏」在醫學上是指，人體手術後修復癒合過程中，組織或器官間增生纖維性組織的現象，可被視為體內的疤痕。

根據侯怡亭自述：「以此醫學用語比喻人的記憶影像，經常在復返時再次遭遇，有時記憶像是沾黏了海水的鹽分，使之變異產生影像與影像之間的沾黏，但也須透過此過程，深刻的記憶影像得以經過不斷的紐結與拉扯，逐漸邁向癒合之路。」侯怡亭以她本人和其他參與者的肉身為媒介，迴訪在過去與當下之間，被監禁的或生活裡的勞動足跡，進行相關影像的再製、生產、教育與實驗，引領觀眾探索非經劇本設定的異質旅程。

這趟異質旅程正是沾黏比喻的核心。沾黏造成的連結，可能對身體無害，但也可能造成兩端組織或器官發生拉扯，影響器官正常運作，嚴重將引發疼痛，甚至，併發疾病。究竟歷史傷疤得以癒合，抑或是繼續以傷痕的方式存在？侯怡亭以不自由狀態下的身體感知之旅，以肉身與影像為座標，嘗試描繪共生倫理與共存政治的可能性。



Medically, "adhesion" refers to scar tissues that form on post-surgery wounds. As a wound heals, bands of fibrous scar tissue form on tissues and organs and cause them to stick to one another, which become inner scars.

HOU I-Ting writes in her artist statement, "I use this medical term metaphorically to refer to images from people's memories, which may be recurring and re-experienced. Sometimes, memories seem to be sticky like salty seawater, which could distort and alter and result in adhesions between images. However, this process is also necessary, because as profound images embedded in memories are continuously distorted and pulled, they could then slowly start to heal." HOU uses her own body and the bodies of other participants to mediate any imprints of labor from the past or the present, from being restrained, or from everyday life. She then reproduces, produces, educates, and experiments with these images and takes the audience on a heterogeneous journey without a prearranged script.

This heterogeneous journey is the nucleus of the adhesion metaphor. The links caused by adhesion may be harmless to the body, but it could also cause two tissues or organs to tug and pull at one another and cause them to function irregularly. Under serious circumstances, it could cause pain or even other illnesses. With this in mind, is it then better for a historical trauma to heal, or should we learn to continue to live with such scar? HOU embarks on a physical sensory journey under restricted conditions, and she treats bodies and images as coordinates and seeks to describe the possibilities that may lie in symbiotic ethics and coexistence politics.

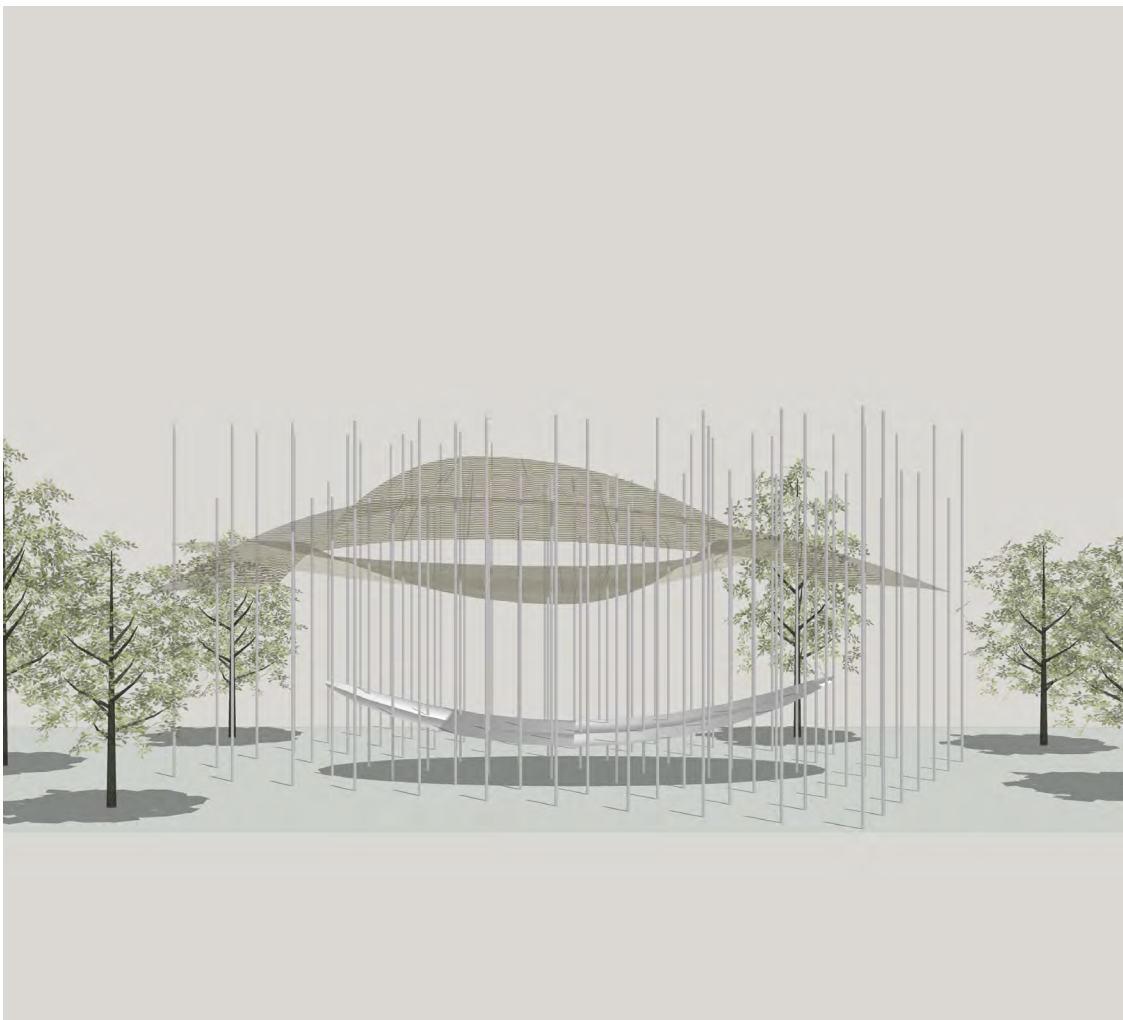
特別感謝 Special thanks to:

陳欽生 CHIN Him-San
簡中生 CHIEN Chung-Sheng



存在的座標 Coordinate of being

2020 / 鍍鋅扁管、黑鐵圓棒、鋁板、棉線 /
12x 2x4.5 公尺
2020 / galvanized flat tube, black-iron round bar,
aluminum plates, bonnet cotton / 12x 2x4.5 m



倘若，要講述關於一個有形空間、具體地方的敘事，或許，必須閱讀一冊冊被刮除重寫、塗抹多次的羊皮紙地誌。這件跨時空與陳孟和前輩（在綠島服刑期間，負責過舞臺布景製作，後來被指派專事攝影，紀錄新生訓導處的各项活動）對話的作品，以充滿光影的建築裝置，為此地譜寫地誌新篇章。

建築師兼藝術家陳宣誠自述：「有裂痕，才有光會進來。陳孟和的攝影，以及用當地環境跟材料打造的暗房，從整個黑暗大時代的角度看，或許是陳孟和生命中的裂痕；然而，從另一個角度來看，他的攝影也宛如給綠島帶來了光。對於這一段歷史，我們需要的是認識之後的反省。創作場址位於陳孟和曾經負責的照相部展示空間旁，透過柱狀的金屬圓棒，呈現出一處座標，一處消逝的場所與牆，一處裂縫，也是一處隨著光線變化的空間。在其中透過編織，轉化陳孟和所拍攝的綠島景象，這些編織如同將這些裂痕連結起來，在不同的角度下，呈現不同的樣貌，讓光線穿過，形成新的空間想像。下方以鋁板構作一處反射的地面，將天空與參觀者的身體折射進這片場域中。」

這件作品用充滿形象想像力的空間編織，灌注了對此地的情感、詩意與創造力，提供來訪者一個交換地方想像、共寫未來地誌的所在。

特別感謝 Special thanks to:

顏品時尚創意社 Yeapin Design ·
張寧 CHANG Irene



If we are going to narrate the story of a tangible space or a specific place, it is perhaps necessary to read volumes of parchment topographies whose contents had been erased and rewritten multiple times. "Coordinate of being," as a time-traveling work, engages in a spiritual dialogue with CHEN Meng-He (who was in charge of stage set and then assigned to photographing the events held by the New Life Correction Center when he was incarcerated as a political prisoner on Green Island). Basking in the mesmerizing interplay between light and shadow, this architectural installation devotes a brand new chapter to the topography of this historic site.

Architect and artist CHEN Eric stated, "Where there is a crack there is light. From the perspective of the dark times CHEN Meng-He experienced, his photography, along with the darkroom built with local materials, may be deemed as a crack in his life. From an alternative angle, however, his photographic works seemed to bring light to Green Island. A post-understanding cogitation has become imperative in face of this piece of history. This installation is displayed beside the exhibition space of the photography department previously headed by CHEN Meng-He. The cylindrical metal poles manifest a specific coordinate, a vanished place and its walls, a crack, as well as a void dancing to the tune of the elusive light. This crack is woven into the scenes of Green Island that CHEN Meng-He photographed, showing divergent expressions in different dimensions. Light filters through this installation, sparking creative imagination about this space. The visitors will also see the sky and their figures reflected in the aluminum base of this work."

Interlaced by fertile imagination and imbued with creativity, poetic imagery and deep affections for this place, this captivating installation beckons, inviting the visitors to exchange their ideas about this historic site and coauthor its future topography.

兩個考古場景

Two archaeological scenes

2020 / 錄像裝置 / 13 分鐘
2020 / 3D 列印模型裝置 / 60x100x140 公分
2020 / 3D 列印模型裝置 / 70x70x140 公分

2020 / video installation / 13mins
2020 / 3D printing installation / 60x100x140 cm
2020 / 3D printing installation / 70x70x140 cm



許家維的這件作品，以諧擬考古學的方式，打開一條另闢蹊徑的藝術展演策略。偏離「白色恐怖」或「政治受難者」的主流敘事，以另類切入管道，迫近本藝術季的主題。

整件作品分成三個房間呈現，第一個房間展示的是，一艘西洋古船破浪而出的 3D 列印造型裝置。遙相呼應 2013 年中研院的水下考古團隊探勘發現的「綠島一號」，以及尚沉在綠島附近海域尚未出土的眾多沉船。第二個房間展示一件結合硯台和貓捉老鼠造型陶皿的雕塑。這件雕塑來自於藝術家對國小校長兼業餘考古學家王鴻博先生（本名王參派，字鴻博，1953 年因白色恐怖遭到處決）的生命考察。他採訪王先生的女兒常慈師父，得知王先生幼年時便自製硯台，並性好考古，藏有貓捉老鼠造型的陶皿；因此，他創作了這件 3D 列印雕塑。第三個房間則以電視螢幕播放兩段影片，分別為出海尋找沉船的過程，以及藝術家探訪常慈師父的影片。

兩段錄像就宛如許家維回訪兩個考古場景所呈現的行動紀錄，而「貓捉老鼠」和「洋船破浪」這兩件雕塑，就彷彿過程中出土的文物。他以打破慣常知識的實踐方式，重新審視行動、感知、意識的邏輯，描畫一個異於主流論述的座標，演繹如何讓邊緣的隱而不見的主體現身。換句話說，他撥開白色恐怖的層層迷霧，以「貓捉老鼠」和「洋船破浪」，為個體生命和島嶼命運，建構擺盪在囚禁與自由之間的辯證敘事。



This artwork by HSU Chia-Wei uses a simulated archaeological approach as an alternative way to present art. Detaching from the mainstream narrative that is associated with "White Terror" or "political victims", an alternative direction is opted to explore the overarching theme of this art festival.

The artwork is presented in three rooms. Presented in the first room is a 3D printed installation of a Western-style ancient ship amidst crashing waves. The installation echoes with the sunken ship, which has been dubbed "Green Island No.1", that was discovered by an Academia Sinica underwater archaeological team in 2013 and also the other many sunken ships around the island that have yet to be excavated. Shown in the second room is a sculpture composed with an inkstone, and a cat chasing a mouse figure ceramicware. This sculpture is based on the artist's studies on the life of Wang Hong-Bo, an elementary school principal and an amateur archaeologist (Born WANG San-Pai and also went by the courtesy name, Hung-Bo, Wang was a victim of White Terror that was executed). HSU interviewed Wang's daughter, Master Chang Tsz, and learned that Wang started marking inkstones when he was very young, and he was quite interested in archaeology. He collected a ceramicware with an image of a cat chasing a mouse. Inspired by this, HSU used 3D printing and created this sculpture. Lastly, two videos are screened inside the third room, showing footage of the process of finding the shipwreck and also the artist's interview with Master Chang Tsz.

These two videos serve as a kind of archaeological action reports submitted by HSU for the two archaeological simulations he has conducted. The unearthed artifacts are the two sculptures of "a cat chasing a mouse" and "a western-style ship amidst crashing waves". HSU takes an unconventional approach and reevaluates the logics behind action, perception, and awareness, and creates coordinates that differ from mainstream discourse to present a way for a marginalized and unseen subjectivity to be shown. In other words, he has pushed through the layers of haziness surrounding the White Terror, and with "a cat chasing a mouse" and "a western-style ship amidst crashing waves", he has constructed, on behalf of an individual and also the destiny of the entire island, a dialectical narrative that swings between imprisonment and freedom.

張恩滿

CHANG En-Man

眺島

Milky way

2020 / 單頻道錄像 (約 9 分鐘) 、
花窗彩繪 (450x250cm)
2020 / video (single channel, 9mins),
stained glass (450x250cm)



張恩滿憶起，目睹歐陽文在 1950 年代於綠島冒險偷拍的照片時，對在政治犯前毫無防備袒露胸部的綠島婦女，內心興起的純淨自然感受；以及，閱讀胡子丹的《我在綠島 3212 天》中提到，在山上勞動時，遇到「吃人樹」，皮膚碰到之處奇癢、浮腫，遇見綠島上身赤裸，似乎正餵完奶的小婦人，「一眼看到被吃人樹吃了的人，便奔迎出來，把他拉進胸前，用手壓擠自己兩個豐挺的乳房，又白又稠的乳水淋浴似直射一臉一身，叫他自己用擦揉癢痛的傷處，面對如此鏡頭，我們全有哭而哭不出來的感覺，有向她下跪而不敢下跪的衝動。」內心深感震驚。於是，她將這些腦中影像結合丁托列托 (Jacopo Tintoretto) 的名畫〈銀河系的起源〉(The Origin of the Milky Way)，以花窗彩繪的方式呈現。〈銀河系的起源〉根據的是希臘神話故事：天神宙斯命人將剛出生的婚外私生兒子赫拉克勒斯 (Heracles)，帶到天后希拉身邊，想趁她熟睡時吸允其奶水，藉此獲得神力。希拉從睡夢中驚醒，奶水噴湧而出，便化做了燦爛的銀河。〈眺島〉這件作品，還包含兩段影片，一段是搬動石頭的影像，一段是剪輯多段國民政府宣揚和台東、蘭嶼相關治理的宣傳影片，宣揚著諸如：「這些受過訓練的山地優秀青年，將來參加反共戰鬥行列……都是為國效忠的政戰士」之類的口號。除此之外，影片中的石頭，也和過去政治犯在海邊挖掘硧咕石的勞動，甚至，和凱達格蘭大道上原民運動的石頭，以及更多更多沈默的石頭遙相呼應。藝術家如此自述：「火燒島、大島與蘭嶼島，它們鄰近可以彼此眺望，在有意識與無意識被禁錮中，平行乘載歷史之業。回首洋流，浪頭隨潮波，仰望同個星空，藉由希拉女神的乳汁連結眺島，連結政治治理下的分裂時空。」

50 - 51



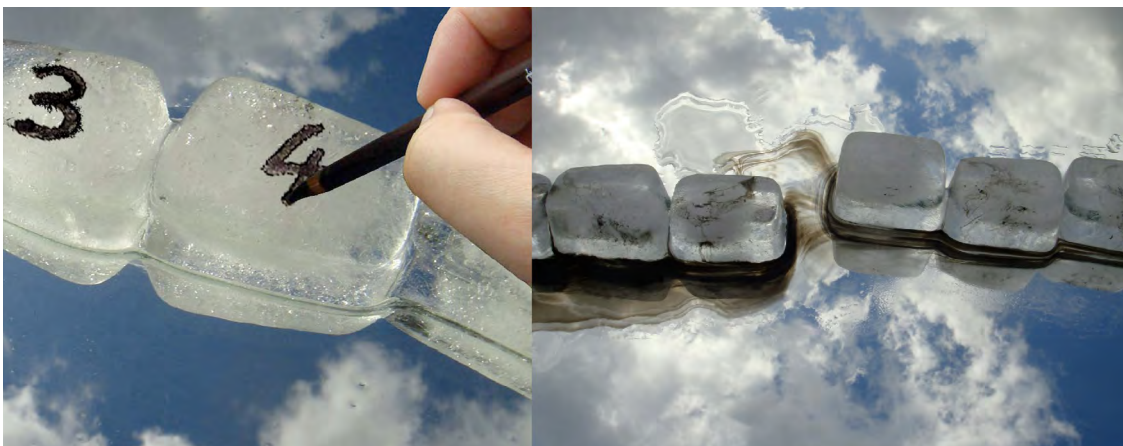
CHANG En-Man recalls seeing the photos taken by Ouyang Wen at serious risk of being caught on Green Island in the 1950s that the local women were unguardedly topless in front of the political prisoners, which gave her a profound sense of natural purity. She was also astonished by HU Zi-Dan's evocative description in his book *3,212 Days on Green Island* in which a man came upon a "man-eating tree" in his toils up the mountains, itching terribly and swelling where it touches. Then came a bare-chested inhabitant, seemingly fresh from breast feeding, who "darted forth at the sight of man being consumed by a man-eating tree, pulls him up to her bosom, presses on her supple breasts, and spurts out a thick and shower-like milk on him, which she asks the man to rub into his wounds. Facing such situation, we have an inner urge to cry without actually being able to, and a rush to kneel but dare not," stricken at the core. Therefore, employing the form of colored rose window, the artist integrated her mental images into Jacopo Tintoretto's famous painting *The Origin of the Milky Way*. The painting was based on Greek myth that Zeus demanded Athena to bring the infant Heracles, one of his illegitimate children, to the sleeping Hera, for Heracles could acquire supernatural powers from Hera's divine milk. Hera was woken by this act, while her milk sprayed across the heavens and there formed the Milky Way. CHANG's work *Milky Way* consists of two videos. One shows people moving stones, and the other is a montage of the Nationalist government's propaganda about its governance of Taitung, and Orchid Island, chanting slogans like "These trained, excellent young indigenous people will join the cause of anti-Communism...They are devoted political warriors who give their full allegiance to their country." Besides, the stones in the video seem to echo not only the work of former political prisoners in the past digging the coral stones at the seaside, but also the stones in the Taiwanese indigenous movement on Ketagalan Boulevard and more silent stones echoed away.

"Fire-licked Island, Main Island and Orchid Island are so close geographically that they are within one another's sight. In the fell clutch of circumstance, whether self-imposed or involuntary, they share a turbulent history. Apart from looking back at the ocean current and the crest of tidal waves, they look up at the same starry sky. I plan to associate Hera's breast milk with island-hopping, with the split space-time under political governance," CHANG stated so.

蔡佳葳
TSAI Charwei

數字 Numbers

2020 / 彩色有聲錄像、投影裝置
2020 / video (color, sound), video installation



在蔡佳葳的這件〈數字〉錄像作品裡，藝術家用墨水在冰塊上書寫 1 到 9 的數字，這些數字的字跡，漸漸從清晰到無從辨識；隨後，和冰塊一起慢慢化成一灘水。最後，在這間曾經關押過白色恐怖政治犯的監獄空間內，彷彿消失般地無影無蹤。然而，曾經存在的墨跡，即便隨時間流逝而乾涸，仍舊在某時某地留下形跡雖難尋，但也無法完全抹除的印記。

蔡佳葳以「冰塊」作為隱喻，強調治理術的冷酷，無辜生命的被迫害與被消失，就如同冰塊的融化。藉由類似冰融成水的自然現象，暗喻統治管理合理化的暴力行為，手段冰冷而形跡可匿。「數字」所影射的不只是監獄內以數字為「識別碼」替代人個別的姓名，將人的價值貶低為不具有個別意義的抽象數字；同時，數字也代表天、月、年等「時間」的計量單位，等待審判，等待釋放，無數無辜者的生命歲月被禁錮在牢房內的時間；此外，數字還具有「數量」的意義，監牢內的政治犯或許可數，監牢外無數的「獄外之囚」數不勝數。

上述所言，屬於作品直面呈現的意涵。如果，從廣義的延伸含意來看，畢竟，外在物理性的「消失」，看似無影無蹤；然而，冰可以變成水，再變成水蒸氣，直到肉眼看不見，水蒸氣也可能再凝結成水，再次結冰。這是一種自然現象的反覆循環，也是顛撲不破的道理。同時，匿名性的人，可以是被剝奪主體性的囚犯，也可能是「諸眾的集結」，甚至「惡靈的聚集」，具有抵抗與重返的雙重意義。諸眾的見證與集結便是歷史創傷癒合、真相顯現之日，而惡靈的重返，則代表殘酷歷史重演的可能。

Numbers is a video installation by TSAI Charwei, in which she writes numbers from 1 to 9 on ice cubes with ink. As the ice melts, these numbers gradually become illegible and end up in a blend of ink and water. These ice cubes become a metaphor for the disappearance of political prisoners in the penal institution during the White Terror. However, the ink, which had once existed and now has dried, still leaves faintly discernible yet indelible imprint of indefinite time and space. TSAI invokes the metaphor of ice cubes to highlight the callousness of governance. Innocent lives were persecuted and taken in a way like the melting ice. Applying the natural phase of transition from ice to water, the artist makes a veiled insinuation against the state monopoly of legitimate violence as merciless as anonymous. These numbers not only insinuate the dehumanization of prisoners who had no name but abstract numbers without specific meanings, but also represent the units of time such as day, month and year, viz., the amount of time that innumerable innocent inmates had spent waiting for trial and release. These numbers refer to "quantity" as well. The number of political prisoners in jail may be finite, yet the "prisoners outside prison" are too many to count. This work has broader significance apart from the apparent connotation explicated in the description above. The external, physical "disappearance" seems to leave no trail. However, ice can melt into water, and water can evaporate into invisible vapors, and vice versa. This is not only an endless natural cycle but also an indisputable truth. Meanwhile, the anonymous entities could be prisoners deprived of their subjectivity, the "aggregation of the multitude," or even the "gathering of evil spirits," which carries a double meaning of resistance and return. The multitude's witness and assembly mark the recovery from the historical trauma and the moment of truth, while the return of the old demons implies that the cruel history may repeat itself.

蔡佳葳
TSAI Charwei

我們牽掛的歌（三件作品剪輯段版）

Songs We Carry (A short version of three projects)

2017-2018 / 彩色有聲錄像 / 18 分鐘
2017-2018 / video (color, sound) / 18 mins



在悲痛或欣喜的時刻，在貧窮或富裕的時代，我們都有牽掛的歌。不管我們來自何方，這點是所有人都共享。也許我們語言不通、來自不同文化，或擁有迥異的生命經歷，但當聽見有人唱歌，我們會立刻有所感受，我們能理解彼此的痛苦和喜悅，這便是這個計劃的目的。這三支影片捕捉了三種截然不同的情況與人的處境：尼泊爾流離失所的地震倖存者、英國的被拘留女性與尋求庇護者，以及高雄港停泊漁船上的工人，透過歌聲，他們彼此之間、和我們都建立了連結。

與慈仁建塘共同創作

三件原作品：

2017 尼泊爾奇翠巴蒂地震災民營之歌

2017 聽她歌唱

2018 高雄漁港工之歌

In times of tragedy or jubilation, in poverty or wealth, we all have songs that we carry with us. And no matter where we come from, all human beings share this. We may not speak the same language or share the same culture, and we may have come from vastly different experiences in life, but when we hear someone singing we immediately connect. We understand each other's suffering and joy. This is the purpose of this project. The three videos showcase three vastly different situations and human conditions - displaced earthquake victims of Nepal, women detainees and asylum seekers in UK, and laborers on fishing vessels docked in Kaohsiung Harbor, but they are all linked to each other and to us through songs.

In collaboration with Tsering Tashi Gyalthang

Three original videos:

Songs of Chuchepati Camp, 2017

Gear her singing, 2017

Songs of the Migrant Workers of Kaohsiung Harbor, 2018

〈聽她歌唱〉由蔡佳葳與慈仁建塘共同創作，英國倫敦南岸藝術中心海沃德美術館委託製作，台灣文化部贊助
Charwei Tsai in collaboration with Tsering Tashi Gyalthang, Hear Her Singing, 2017. Video Installation, Commissioned by Hayward Gallery, Southbank Centre, London, UK, Supported by Taiwan Ministry of Culture

〈記憶·邊緣〉北藝大特展

Remembrance & Marginalization: the TNUA Special Exhibition

文 / 北藝大特展策展人：王寶萱
by curator of the TNUA Special Exhibition: WANG Pao-Hsuan

北藝大特展以「記憶·邊緣」為創作主題，作品著眼於綠島曾作為囚禁政治犯之監獄島的歷史，回應台灣這段威權統治歷史和綠島作為離島的地理位置所交織出的多重「主流—邊緣」關係，試圖翻轉既有思維、重畫座標，反思臺灣社會該如何面對 / 記憶這段歷史，並進而連結到當代之民主課題。

〈白色訓導〉從大處著手，以新媒體藝術裝置回應在極權規訓下的人的境況，利用光與黑暗的動態對比、機械式復返與磨蝕，試圖象徵、詮釋個體在巨大權力體制操弄裡，獨特性的被抹除危機，並帶出白色恐怖時期人民被監看、被訓導的表面服從與暗中逸逃的可能。

〈被〉延續著這樣的關懷，聚焦於壓迫體制下最邊緣的抵抗—白色恐怖政治受難者獨處時腦中的呢喃，透過將「被」字改編入他們遺留下的家書 / 遺書，將語音檔置於被層疊鐵網包裹的雲朵裝置藝術中強迫聆聽，被主流噤聲的無奈終於得以現身，控訴著持續隱匿的加害體制。

〈兩國之霓〉則透過對左派版畫經典作品的挪用拆解，以鏡像方式併置當代影像，讓跨時代經歷相近暴力與顛沛的邊緣人民，得以跨越時空、跨越意識形態，見證彼此的苦難；取原版畫的外殼與痕跡，拆解並置入姿態相近的、被忽視的當代人物影像進行再創作，本作品質問了藝術再現事件、見證歷史的侷限性，同時引領觀者回頭反思過去左派版畫家曾為台灣與中國人民交流搭建虹橋的美好願景。

〈我在綠島遇見新生〉以綠島人民對政治受難者印象的口述資料為文本，進行圖文繪本創作，讓旁觀者成為敘事主體，搭配現況的踏查採集和互動工作坊的設計，以童趣

的視角編織具有溫度的小故事，拼湊出屬於當年綠島孩童對政治監獄島的魔幻記憶，翻轉政治監獄的空間想像。

〈ㄉㄤ·WATCH〉運用劇場沉浸式裝置，讓觀者置身於全面監控的時代荒謬中，一窺白色盜火者們紛雜而多元的面貌。透過呈現政治犯更多元的思想光譜、更細膩感人的故事，試圖在相對扁平且概括式的主流敘事之外，讓觀者能更有機會認識他們的理想、掙扎、有限的能動性，並見證極權暴力宰制下無所畏懼的真實情愛。

邊緣總是被主流霸權所定義；而選擇記憶邊緣、訴說邊緣，是對霸權式「國族的記憶」的抵抗，也因此，座標重新畫定，不在於建立另一種敘事取而代之，而更希望能打破認同敘事的單一性，同時質問 / 反思每一次再現所可能鞏固的主流敘事，以維持藝術的批判力量。北藝大本次特展所選的 5 件作品，涵蓋了視覺影像繪畫、新媒體藝術、劇場裝置等表現手法，試圖透過呈現更多元的光譜、更細膩的人的故事，將焦點放回每一個獨特個體在集權宰制下真實的情感、理想、與扎掙，期待在國家機構的主流敘事之外，為綠島曾作為政治監獄島的記憶，提供更豐富、更當代、也更栩栩如生的想像。

Taking “remembrance and marginalization” as the main theme, this special exhibition features the history of Green Island as an exile colony for political prisoners of Taiwan during the martial law period. It responds to the island’s entangled “mainstream-marginal” relations intersected by Taiwan’s authoritarian past and this outlying island’s geographical location. More specific, this exhibition aims to reverse the stereotypical thinking, redraw ideational coordinates, and reconsider how the Taiwanese society can confront/remember this piece of history, thereby addressing the issues concerning contemporary democracy.

“White Discipline” in forms of media installations responds to the human condition under totalitarian discipline from a Macro-perspective. By virtue of the dynamic contrast between light and darkness as well as the rigid mechanism of repetition and abrasion, this work tries not only to visualize and interpret the survival crisis of individuals’ uniqueness under the manipulation of the overwhelming power system, but also to explore the possibility for people to break free from the monitored and disciplined obedience during the White Terror.

Following similar concerns, “-ed” focus on the most marginal resistance under the oppressive system—the self-referential thoughts crossing the White Terror victims’ minds when they were incarcerated alone. By inserting the affix “-ed” to the verbs in victims’ home letters, it changes their sentences into past passive tense, which in turn makes their resignation visible. The work converts those documents into voice files placed inside a cloud-shaped art installation wrapped with layers of wire netting, urging the visitors to listen. By so doing, those helplessly muted marginal voices and thus unheard by the mainstream finally become appearing as well as accuse of the still hidden system of the state-perpetration.

Appropriating and deconstructing the classic left-wing woodcut prints, “The Secondary Rainbow in the South” juxtaposes contemporary images in the form of reflection, which enables the marginalized people who share similar experiences of violence and turbulence to travel through space-time, transcend ideological confines, and witness one another’s sufferings. Taking the covers and traces of the classic works but replacing with the contemporary neglected images of figures with similar gestures, this print work attempts to not only question the limitations of seeing art works as representation or testimony to historical events but

also invite visitors to reflect on the old visionary wish that all people from Taiwan and China may walk on the southern rainbow towards each other proposed by the artists of the classic left-wing woodcut prints.

“Meeting the freshmen at Green Island” engages in the creation of picture books based on Green Island residents’ oral testimonies about the political prisoners at the island in the past. In so doing, it transforms usual bystanders into the subjects of the narrative. It is a picture book creation project involving residents’ oral testimonies, field survey, interactive workshop design, and fictional heartwarming short stories from children’s perspectives, which attempts to conjure up those magic memories of the children about this exile colony in the past and to reimagine the space of a political prison at present.

Harnessing the power of an immersive theatrical installation, “D-i-n-g · Watch!” places the spectators in the epochal absurdity of total surveillance and offers them a glimpse of the diverse features and spirits of the political dissidents during the White Terror. By presenting a broad political spectrum of the political dissidents and their heart-touching stories, this work allows the spectators to go beyond stereotype mainstream narratives of political victims and to understand and witness their real ideals, struggles, limited agency, and the fearless love under the oppressive time.

The marginality is always defined by the mainstream hegemony. The choice of remembering and telling stories of the marginality counts as a form of resistance against the hegemonic “national memories.” Accordingly, the purpose of redrawing ideational coordinates is not so much to replace one narrative with another as to shatter the unity of identity narratives. Meanwhile, it questions/cogitates on the mainstream narrative consolidated by each representation, insofar as to maintain the critical power of arts. Covering a broad spectrum and recounting heart-touching stories of people, this exhibition shines a spotlight on the genuine emotions, aspirations and struggles of sui generis individuals as the victims of the totalitarian regime, thereby igniting an imagination beyond the mainstream narrative constructed by the state apparatus, a more fertile, vivid and contemporary imagination about the memories of Green Island as an exile colony for political dissidents.

王亨愉、徐紹恩、黃心慈

WANG Heng-Yu, HSU Soul-N, HUANG Hsin-Tze

白色訓導

White discipline

白色訓導：

2020 / 陶、電子材料、燈

白色訓導—複耗的公轉：

2019 / 類粉筆、馬達、金屬、壓克力

White discipline:

2020 / pottery, electronic materials, light

White discipline - attenuating revolutions:

2019 / plaster, motor, metal, acrylic



〈白色訓導〉以兩件新媒體藝術裝置組成，利用光與黑暗的動態對比、機械式復返與磨蝕，試圖象徵、詮釋個體在巨大權力體制操弄裡，獨特性被抹除的危機，並帶出白色恐怖時期人民被監看、被訓導的表面服從與暗中逸逃的可能。

在較小關押室中，子作品〈複耗的公轉〉，將數個頭顱雕塑粉筆模型，置於不停運轉的裝置上，隨時間逐一磨損成粉。帶領觀者思考規訓和施力的主、被動物各為何，也象徵、詮釋個體在大單位體的運轉裡，個體性的被有系統地抹除的人的境況。

主作品〈白色訓導〉於場域中央設置旋轉的光源，緩慢照亮牆面，暗裡眾多頭部模型重複撞擊牆面，一旦被光照射，立即停止運動，直至重回黑暗再蠢蠢躁動。光的動態除象徵政治犯們曾在此被監獄管教人員監看、規訓、思想改造的過程，也象徵整個時代人民被巨大權力單位控制著思想和言行，在表面順服下的暗潮洶湧，刺激觀者反思大規模系統性人權侵害籠罩下人們的處境和狀態。



White Discipline is composed of two new media art installations. Through a dynamic contrast between light and darkness and a mechanical repetition and abrasion, this work tries not only to visualize and interpret the survival crisis of individuals' uniqueness under the manipulation of the overwhelming power system, but also to explore the possibility for people to break free from the monitored and disciplined obedience during the White Terror.

In a smaller detention room, subsidiary work *White discipline - repeated revolution* installed several skull sculptures made of chalk on a whirling device, grinding into dust over time, leaving a trace on the acrylic surface. It leads the viewers to contemplate on who the discipliners or the actors are, and who the disciplinees or the actees are. It also symbolizes and interprets the situation of individuals whose individuality is systematically wiped out in macro-operations.

The main work *White discipline*, derived from the former work. Several head molds made of clay repeatedly smash themselves onto the wall while a flashlight slowly rotating in the middle of the dimmed room. As soon as they come into sight under the light, they stop moving immediately until back into darkness. The movement of the light symbolizes what the political prisoners lived through under the surveillance, disciplines and ideological reform imposed by the correctional staff in the prison, and what the general public at the time suffered with their thinking, speech and behaviors under control. The currents under the superficial obedience stimulate the viewers to reflect on the situation of people living under systematic threats to human rights.

傅聖雅

FU Sheng-Ya

南國之霓

The secondary
rainbow in the
south

2020 / 複合媒材
2020 / mixed media



作品名取自 1946 年創刊的《人民導報》文藝專欄《南虹》，為左派版畫家黃榮燦所編輯，南虹指涉搭起台灣與中國的橋梁，使人民相互往來的美好願景；「霓」是虹再折射的產物；〈南國之霓〉試圖透過對左派經典版畫作品的挪用拆解，併置當代影像，圖像是對寫實亦或寫「時」的探問。

版畫中的圖像作為事件在不同意識形態與價值觀中折射的產物，常被主流挪用為政治宣傳工具。作品試圖讓敘事矛盾，透過對中國左派版畫圖像的再製，取凹版壓印的物質狀態，削弱以色塊構成的圖樣，留白作為自我保護與失語地訴說。

取原作的外殼與痕跡，並置入對照台灣、香港、新疆、藏族乃至於肺炎疫情的影像。標示人物在不同影像載體中相近的姿態，將圖像回返給跨時代裡經歷相近暴力與顛沛的人。從當代脈絡回頭探問過去搭起虹橋的美好願景。



The name of the work is derived from the *Southern Rainbow*, a literary column edited by leftist painter HUANG Rongsan in the "People's Herald News" founded in 1946. The name "Southern Rainbow" implies a visionary ambition that the column would serve as a bridge to connect people between Taiwan and China. A secondary rainbow is caused when sunlight reflects twice inside rain droplets. Taking but at the same time questioning these traditions, the *Secondary Rainbow in the South*, appropriates/deconstructs the classic left-wing woodcut prints and juxtaposes contemporary images in the form of reflection. The picture is an inquiry into whether the subject is depicted truthfully or "timely".

As the way an image of certain event represented in a print often reflects specific ideology and values, woodcut prints are often misappropriated by the mainstream as political propaganda tools. The work attempts to create a contradictory narrative by repurposing the image of classic Chinese leftist woodcut prints. The material state of letterpress is used to weaken the pattern composed of color blocks in this work, leaving the blank as self-protection and speaking without words.

Images implying Taiwan, Hong Kong, Xinjiang, Tibetans, and even the Covid 19 pandemic are added to the original frame and trace of the prints. Characters in similar postures on different media are highlighted as a reflection of individuals living through similar violence and turbulence across different times and places. It is a reflective view in the contemporary context on the visionary ambition of a rainbow bridge in the past.

柯曉如、黃泓栩、
曾俊傑、許芸綺

KE Siao-Ru, HUANG Hong-Xe,
ZENG Jun-Jie, HSU Yun-Ch

我在綠島 遇見新生

Meeting the freshmen
at Green Island

2020 / 繪本
2020 / picture book



「新生」意指 1950 到 1970 年代被押解到「新生訓導處」的政治犯，由於新生訓導處並非典型的封閉式監獄，而是勞動思想改造集中營，因而當時許多綠島居民都有過與新生互動的經驗。〈我在綠島遇見新生〉是字面上的居民遇見「新生」的故事，但同時也隱喻這些政治犯的出現，而讓綠島居民有了「新生活」。

本作品選擇以島民的視角回顧這段記憶，進行圖文繪本創作。以口述資料為文本，跟著當時仍年幼的居民一同經驗這段過往，讓旁觀者成為敘事主體，試圖建立不同於以政治受難者為主體的敘事模式，探索另一種認識過往的途徑。根據搜集到的史料，搭配現況的踏查採集、加入想像元素，以童趣的視角編織具有溫度的小故事，再透過圖像創作，拼湊出屬於當年綠島孩童對政治監獄島的魔幻記憶。

除了繪本呈現外，本作品搭配互動工作坊的設計，將這段遙遠失落的記憶帶回當代綠島的孩童眼前，與公館國小的孩子們一起探索這些故事，並在共創藝術引導下，以「我的秘密基地」為主題，透過集體創作，共同翻轉政治監獄的空間想像。



A political prisoner detained in the “New Life Correction Center” from the 1950s to the 1970s is referred to as a “freshman”. As the “New Life Correction Center” was more a thought reform labor concentration camp than a typical closed prison, many local residents of the Green Island in those days had experiences interacting with those political prisoners, i.e.the freshmen. “I meet the freshmen at Green Island,” as the title suggests, is a story of the residents who met “freshmen.” Meanwhile the title also implies that the arrivals of the political prisoners brought Green Island residents a fresh “new life”.

This work chooses to look back to this memory from the perspective of the islanders. The picture book is created based on oral materials collected from the islanders with whom the bystanders may experience what the locals have lived in their childhood. Hence, it transforms usual bystanders into the subjects of the narrative. It is an attempt to explore another way of understanding the past by establishing a narrative model different from that of the political victims. A heartwarming short story is fabricated from a childlike perspective based on the collected historical records combined with field survey of current status and mixed with some imaginary elements. It reconstructs, together with visual creative works, the magical memory of the political prison island belonging to Green Island children.

In addition to the picture book, this work, combined with the organization of an interactive workshop, brings this distant and lost memory to the children of the contemporary Green Island. Under the guidance of co-creation, the visitors are invited to explore the stories with the children from the Gongguan primary school with the theme of “My Secret Base”. Through collective creation, the space imagination of the political prison will be jointly reversed.

李建賢、唐敬雅、
廖欣穎、蔡宗育、
王遠博

LEE Chien-Hsien, TANG Ching-Ya,
LIAO Hsin-Yin, TZAI Tzung-Yu,
WANG Yuan-Po (Paul)

勿一ㄥ · Watch

D-i-n-g · Watch

2020 / 沈浸式劇場
2020 / immersive theater

- 劇場裝置作品，搭配導覽於 12:00、16:30 定時開啟 (作品長約 15 分鐘)
The installation will be activated at 12:00 and 16:30 daily in accordance with scheduled guide tours (duration about 15mins).



Watch! 小心你的言行、注意你的思想! 你被盯 / 釘住了!

這是一個被全面監控的年代。

被囚禁的年歲裡，我們失去選擇。

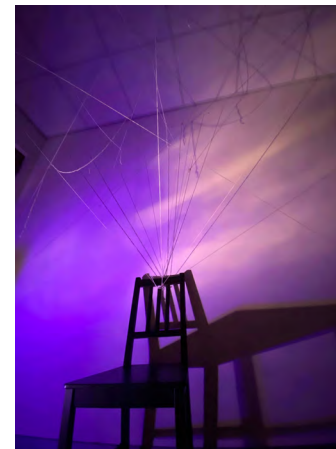
統治者試圖掌控我們的所有，我們的思想、我們的歷史、我們的呼吸、我們的關係都要按照它的邏輯運行。

每天清晨被打開鐵門的啞軋之聲驚醒，永遠也不知道下一個「特別接見」會不會就是自己，徒刑變成死刑。

即便如此，我們仍小心翼翼地念著、愛著、思考著、學習著、甚至反抗著! 為了信念，努力想活下去...

〈勿一ㄥ·WATCH!〉運用劇場沉浸式裝置，讓觀者置身於全面監控的時代荒謬中，見證極權暴力宰制下無所畏懼的真實情愛，並一窺白色盜火者們紛雜而多元的面貌。透過呈現更多元的光譜、更細膩感人的故事，將焦點放回每一個獨特個體在集權宰制下真實的生命，試圖在相對扁平的主流敘事之外，為綠島曾作為政治監獄島的記憶，提供更豐富、更當代、也更栩栩如生的想像。

作品包涵三個展間：「毋忘在莒」塑造出全面監控 / 思想改造的時代荒謬；「家書」呈現在被監控的恐懼和內體的禁錮下，被集權宰制之生命的真實情愛與痛苦；「美好的未來」試圖引領觀眾一窺政治受難者的理想、掙扎、能動性、和面對死亡的無所畏懼，因為槍響不是一切的終結。



Watch! Watch your words and deeds, watch your thoughts! You are eyed / nailed!

This is an era where everything is under surveillance.

In the years we were imprisoned, we lost our choice.

The ruler tries to keep us under his fully control; our thoughts, our history, our breathing, and our relationships - all have to run according to his will.

We are waked with terror every morning by the creaking sound of an opening iron door. We never know if ourselves will be the next to attend the "special interview", which means our imprisonment will become a death penalty.

Nevertheless, we still gingerly read, love, think, learn, and even resist and try to live our faith...

D-i-n-g. Watch uses immersive theatrical installations to allow the viewers to experience the ridiculous full surveillance of the time, witness the fearless true love under totalitarian rule, and get a glimpse of the diverse features and spirits of the political dissidents during the White Terror. The work attempts to give a richer, more vivid, and more contemporary picture of Green Island in its days as a political prison island, in comparison to the relatively flat mainstream narrative. By presenting a broader spectrum and telling the stories in a more detailed and resonant way, it shifts the focus back on the real life of each unique individual under totalitarian rule.

The work comprises three theatrical installation booths: "Don't Forget the Time at Jyu" which portrays the ridiculous total surveillance / thought transform of the time; "Home Letters" which presents, despite the fear under surveillance and the physical confinement, the true love and struggles of life under totalitarian rule; and "Beautiful Future" which guides the audience to see the political victims' ideals, struggles, agency, and fearlessness in the face of their death, as the gunshot does not put an end to all.

民衆 參與活動

WORKSHOPS
AND EVENTS

- 預約參加 (部分開放現場報名)

All the workshops are only given in Mandarin

- 最新工作坊資訊, 請見展覽官網

For the latest information of workshops, please visit our website.

- 因應疫情, 主辦單位將視情況調整活動內容

Due to the COVID-19, we will adjust the events according to the policy of government.

- Scheduled guided tours are only given in Chinese



參與工作坊與導覽後,
請協助填寫回饋問卷



最新活動與展覽資訊
請見官網
For more updating information,
please visit our website

參與式演出

INTERACTIVE PERFORMANCE

5/23-24 7/31-8/2

每日 14:00 地點: 八卦樓

林子寧 LIN Tzu-Ning

《我是台灣人》

I am Taiwanese

以歷史事件為文本, 詮釋在面臨「禁聲」與「傷害」下, 仍保有著自我情境。

The performance bases on the history, representing the protected self under the situation of forbidden voice and harm.

定時導覽

SCHEDULED GUIDED TOURS

週間 Weekday 週末 Weekend

11:00-12:00 09:00-10:00

14:30-16:30 11:00-12:00

13:00-14:00

14:30-16:30

工作坊

WORKSHOPS

5/9 13:30-16:00 5/10 13:30-17:00 地點: 獨居房

侯怡亭 HOU I-Ting

影像工作坊——痕跡與勞動圖像的再製

Image workshop——reproduction of vestiges and working images

以白恐前輩所拍攝照片為基底, 透過故事與記憶交流, 運用現成物、纖維、有機物件等進行影像實驗。

Based on the photo taken during the White Terror period, having the image experiment with objects, fiber and organic objects through communicating with the stories and memories.

5/23-24 7/31-8/2

每日 09:30、10:40、16:00 地點: 八卦樓

林子寧 LIN Tzu-Ning

《不能說的是_____》

“_____what we cannot say”

如何在時空背景已截然不同的當代, 拉近體會政治受難者曾經有過的感受? 體驗在被限制自由的空間中, 如果離開房間的那一刻, 也是離開人世的時候, 你會跟陪伴你的人們做什麼「告別」的動作? 以參與、討論、觀看、紀錄成為工作坊進行方式。

How to go through the same experience of the political victims in this era? To experience living in the room without freedom, and the moment leave the room is the time for you to leave the world. What kind of “goodbye action” will you do for your companion? To proceed the workshop in the way of participating, discussing, watching and documenting.

8/29 14:00-16:00 地點: 禮堂

安聖惠 (峨冷·魯魯安) Eleng Luluan

編織鍊金術

Weaving alchemy

以廢棄現成物為素材, 透過勾織的語法修補及編織, 賦予廢棄物新生命, 再度應用於生活中。

Using the waste material, and giving the waste objects a new life and applying in daily life again by fixing and weaving.

統籌指導：陳俊宏
行政指導：張嬋娟
展覽統籌：黃龍興
展覽策辦：王樂婷、吳宗蓉
專案經理：陳旻慧
視覺設計：李淑娘
翻譯：王聖智、梁豫婷、黃亮融、廖蕙芬
紀錄片導演：吳德淳
攝影紀錄：潘志偉
媒體宣傳：余明珠
展場執行：也許有限公司、達奇藝術管理有限公司
輸出執行：犇達數位影像
印刷：富友文化事業有限公司
綠島當地協力：島海很藍民宿

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Exhibition coordinator: HUANG Lung-Shin
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Printing: oxoxox.com
Printer: Fu-Yo Publishing Ltd.
Local supported by: Ocean Blue

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Ashmina Ranjit, Jiandyin in associate with Baan Noorg Collaborative Arts and Culture, WANG Ding-Yeh, Eleng Luluan, The Libera work-gang, LIN Tzu-Ning, LIN Hongjohn, LIN Yi-Chi, HUNG Wei-Ling+ HSIN Pei-Yi, HOU I-Ting, CHEN Eric, HSU Chia-Wei, CHANG En-Man, TSAI Charwei

策展人 CURATOR

羅秀芝 Sandy Hsiu-Chih LO

北藝大特展參展學生 ARTISTS OF THE TNUA SPECIAL EXHIBITION (按姓名筆畫排序)

王亨愉、王遠博、李建賢、柯曉如、徐紹恩、唐敬雅、張羽儀、許芸綺、黃心慈、黃泓栩、曾俊傑、傅聖雅、廖欣穎、蔡宗育

WANG Heng-Yu, WANG Yuan-Po (Paul), LEE Chien-Hsien, KE Siao-Ru, HSU Soul-N, TANG Ching-Ya, CHANG Yu-Yi, HSU Yun-Chi, HUANG Hsin-Tze, HUANG Hong-Xe, ZENG Jun-Jie, FU Sheng-Ya, LIAO Hsin-Yin, TZAI Tzung-Yu

北藝大特展策展人 CURATOR OF THE TNUA SPECIAL EXHIBITION

王寶萱 WANG Pao-Hsuan

指導單位 Supervisor



主辦單位 Organizer



協辦單位 Co-organizer



承辦單位 Implementer

