

2019
綠島人權
藝術季

Green Island
Human Rights
Art Festival

記憶
地方
敘事

拜訪 流麻溝 十五號



Visiting
No.15 Liumagou

MEMORY • PLACE • NARRATIVE

拜訪流麻溝 15 號：記憶·地方·敘事

策展論述 / 羅秀芝 Sandy Hsiu-chih Lo

「流麻溝 15 號」曾經是被關押在綠島的政治犯共同戶籍的所在地，如今，在郵政系統或地圖上已經無從尋獲。那麼，我們如何窺探這個此曾在的地方呢？2019 綠島人權藝術季「拜訪流麻溝 15 號」嘗試從記憶、地方、敘事三個不同的角度，探索這個曾經存在時空中的位址，以「他者的凝視為鏡」的方式，進行關係性的主體建構，並關照不同主體的記憶，將其鑲嵌於多元辯證的「流麻溝 15 號」地方概念中，以強化地方在流變中所營造的政治性和倫理性轉型作用。藝術家們以藝術行為，探索介於真實與想像之間，具有批判性、自主性和解放性的關於「流麻溝 15 號」的新敘事。

以感性生產編寫記憶

一般而言，不論從空間還是時間的角度出發，要認識某個地方，首先面臨的是這個地方所承載的記憶。因為，記憶不

僅連接著過去和現在，同時，也建構著未來；不論是個人的還是集體的記憶，和所處社會、環境息息相關，也和特定的時空、事件密不可分。地方的集體記憶具有凝聚性的情感結構，包含了共同的價值體系和行為準則，形塑著集體歸屬感與認同感，投射出未來的理想願景；然而，集體記憶也可能成為製造對立的社會矛盾工具，或形成壓迫的意識形態載體。因此，我們必須審視記憶者的視角、憑藉的工具、所處的情境、訴說的對象等等記憶書寫的關鍵，不斷對形成壓迫和製造對立的集體記憶進行解構。那麼，「流麻溝 15 號」究竟承載了什麼樣的記憶？

蔡海如在《偏航·探瘰》中，帶著作為父親化身的人形模具，一起走訪想像中父親當年被囚行經的路徑，藉由造訪父親的足跡，和自己內在的恐懼和壓抑和解，也藉此重建父親「被棄」生命的主體性。林宏璋的《生命字典》是由綠島耆老用

第一人稱的方式，講述和「新生訓導處」新生相關的生命故事。作品以在地食物「鹹包子」作為喚醒記憶的催化劑、觸發共感性的有形載體。蔡宛璇和她八歲的女兒澎科萌創作的《說話與歌唱的練習》中，科萌演唱過去政治受難者傳唱的歌謠。歌聲輕輕迴盪在綠洲山莊，成為呈現文化記憶的音聲標誌。

以空間想像形塑地方

記憶所依附的地方，既是具體的物質性場域，也是抽象的概念性所在。人通常對地方具有某種特殊情感，尋找棲居之所這個素樸的想望，便是人對地方最原始的情感投射。然而，現實中的世界經常讓人感到挫折和失望，於是，「烏托邦」或「異托邦」等等的想像成為對抗現實世界的出口，也是人類文明進步的重要動力。「地方」便是既存秩序或意識形態和未來願景或烏托邦理想之間，不斷辯證的實踐之地。那麼，「流麻溝 15 號」究竟是個什麼樣的地方？

所謂的政治犯通常是抱持不同政見者，從某個角度來看，和烏托邦實踐者有幾分相似。烏托邦便是源自於對所處社會的不滿，對更美好社會的想像投射。故而，我們將原本是監控政治犯的官兵所住的宿舍，打造成「流麻溝 15 號圖書館」，藉由書本中差異思想的呈現，讓「流麻溝 15 號圖書館」成為集合各種烏托邦想像的空間。吳德淳導演、成若涵紙雕藝術創作的《神秘列車》，描繪一

列不在時刻表上的列車，滿載載著手銬的疲憊旅人，邁向不知何方的旅程終點。行進的火車，除了帶領觀者感受白色恐怖時期國家暴力對個體生命的殘害，也暗示著神秘列車不知何時仍可能出現的警惕作用。澎葉生的《世界的流言》中，他以聆聽島嶼的錄音師和播音師的姿態，讓眾生萬物的生命平等地以聲音綻放。這件作品在廣泛平等的基礎上，以聲音建立了一個感性的共同體，讓曾經被視為沈默無聲者被聽見。這件作品象徵了「流麻溝 15 號圖書館」開放的精神。

《清》是蔡海如為政治受難者及其家屬所做的「撫慰傷痛和賦予希望的記憶之石」。這件作品把一個監禁的空間變成哀悼、紀念、沈思和解放的地方。「安魂工作隊」的《三個房間》，以三個抽象性的精神空間，將關押的牢房轉變成政治犯的思想情志流動之所。蔡宛璇和澎科萌的《七十個人形捏塑的練習》，位在「共產即共慘，臺獨即臺毒」標語前的草地。他們用混合綠島土壤的土，捏塑許多沈默的人形，企圖重新連結被切斷的地方文化脈絡，和嶄新的諸眾想像的可能性。原本是個展示懲戒規訓意志的空間，變成諸眾創新想像重生之所。林介文的《國家，家？》召喚太魯閣族傳統編織的精神，以中華民國國旗圖騰為元素，企圖營造沒有主次或壓迫關係的詼諧和解；然而，作品中潛藏的「不行，要殺了」字樣，暗指排灣族青年鍾阿聲和曾政男遭受白色恐怖迫害的事件。這件作品在福利社遺址處，以三張圓桌

為展示架，映照入口處「高朋滿座、嘉賓雲集」的對聯，為造訪者建構一個多元而開放的想像空間。

以藝術詩學編織敘事

記憶的編寫和地方的形塑，都必須仰賴敘事加以表達，並與他人交流。那麼，如何建構「流麻溝 15 號」的相關敘事，成為本藝術計畫的另一個核心。藝術的敘事，往往具有其他類型敘事所欠缺的感性和詩性，因此，可以打開許多「不可說」、「不可見」、「不可聽」、「不可聞」、「不可觸」的世界。藝術性的敘事，重視個體差異性，強調記憶、道德、倫理和權利等屬於抽象空間的、非物質領域的文化概念，以批判性、自主性和解放性的角度，打造嶄新的社群論述，形塑開放的地方想像。

《須彌：挖洞即造山》以「挖洞即造山」為概念，藉此隱喻歷史悲劇的救贖與昇華。高俊宏宛如曹開詩中的「零騎士」，以「挖洞」行為展現生命的空無與無限。以模擬政治犯「挖洞」作為「身體書寫」的姿態，讓被囚禁的身體釋放無窮的可能，演繹全新的「流麻溝 15 號」新敘事。《風動草》這件開幕演出作品，具泰雅、客家雙重邊緣身分的瓦旦·塢瑪，以白色透明塑膠長帶作為白色恐怖的象徵物，藉由身體行為傳遞訊息，激發和現場觀眾之間的能量對話，進行一場集體的反暴力驅魔儀式。《無，或就以沈醉為名》這齣舞作在 2017 年首演時，凱道上正

發生「原住民轉型正義小教室」原住民運動者被驅離事件。布拉瑞揚舞團把抗議者手繪的石頭搬到劇場，在舞臺一角安排模擬抗議者的角色，具體呈現舞團關注現實、自我省思和抵抗霸權的姿態。這次改編的特別版，訴說的是「拜訪流麻溝 15 號」舞蹈敘事。《萬萬歲》主要以綠洲山莊為主，輔以台灣警備總部蘭嶼指揮部司令台和白色恐怖景美紀念園區的餐廳，這些曾經都是「廢墟」的地方為拍攝場景。廢墟是歷史失效之處，是顯現傾圮、荒涼、消逝、憂鬱的歷史生命之所。姚瑞中擅長從鏽蝕、廢棄和腐爛的世界中，發掘重塑歷史新敘事的精神性力量。

在這個藝術計畫中，每一個參與者都是記憶編寫者（memory curator）、地方形塑者（place maker）和敘事者（narrator），「流麻溝 15 號」的記憶編寫、地方形塑和敘事織造，對所有人開放，唯有如此，期待中的各種未來的政治、將臨的倫理才有可能。記憶、地方和敘事是三把打開「流麻溝 15 號」重重鎖鏈的鑰匙，也是三種繪製「流麻溝 15 號」地圖的繪圖機。這個藝術計畫嘗試打造一個動態的互動平台，讓人們在此相遇與交流，以各自的記憶編寫、地方形塑和敘事織造，相互映照彼此的靈魂。

Visiting No. 15 Liomagou: Memory · Place · Narrative

Curatorial Statement/ Sandy Hsiu-chih Lo

"No. 15 Liomagou" was once the location of the common domicile of political victims who were detained on Green Island. Today, however, the address can't be found in the postal system or on a map. Therefore, how can we start the voyage of discovery to explore this place "that-has-been" (ça-a-été)?

The 2019 Green Island Human Rights Art Festival, "Visit No.15 Liomagou", is intended to explore this place "that-has-been" in the three different perspectives of memory, place, and narrative to build a construction of relational subjectivity based on the approach of "using the Other's gaze as a mirror" to focus on the memories of different subjects to embed them in a dialectical pluralism of the concept of the place of "No.15 Liomagou", and to strengthen the function of political and ethical transformation created by the place. All the artists try to re-explore a critical, autonomous, and emancipatory spectrum of narratives between reality and imagination.

Curating Memory with the Production of Sensibility

Generally speaking, whether from the perspective of space or time, the first thing you confront in knowing a certain place is the memory associated with that place. Memory not only connects the past and the present, but also relates to construction of the future; whether personal or collective, memory is closely related to the society and environment

in which it is located, and it is also inseparable from a specific time, space, and event. The collective memory of a locality has a cohesive emotional structure, including a common value system and code of conduct, which shapes the sense of collective belonging and identity and projects an ideal vision of the future. However, collective memory can also become a social contradiction that generates antagonism or forms an oppressive ideology. Therefore, we must examine cautiously the perspective, the instrument, the condition, and the audiences of the narration of memory, as all of these are keys to memory writing. We have to deconstruct constantly those collective memories that stimulate the apparatus of oppression and antagonism. Consequently, what kind of memory does "No. 15 Liomagou" carry?

In "Off Course", Hai-Ru Tsai takes a headless wax figure mold to represent her father, who suffered as a political dissident in prison. The (re)visiting of the father's footsteps allows the artist to reconcile with her inner fear and repression, and at the same time reconstruct the subjectivity of her father's "discarded" life. The "Bio-Dictionary" by Hong-John Lin is focused on life stories related to political inmates imprisoned in the New Life Correction Center, described in a first-person narrative and using the local food "salty buns" as a catalyst for awakening memories and as a tangible sign that triggers a common sensibility. In "Singing and Speaking Exercises" by Wan-

Shuen Tsai and her eight-year-old daughter, Lysianassa Dauby, the daughter learned to sing the songs sung by former political victims. The singing voice echoes gently in the prison Oasis Villa, and becomes a symbol of the sound of cultural memory.

Shaping the Place with the Imagination of Spaces

The place where a memory is attached is both a concrete material field and an abstract conceptual idea. People usually hold special emotions toward such a place. For example, the basic desire to find somewhere to live is the most primitive emotional bond between a person and a place. However, the social reality is often frustrating and disappointing. The imagination of "utopia" or "heterotopia" has become a form of catharsis against the topophobia or failed topophilia and functions as an important driving force for the progress of human civilization. "Place" is where the constant dialectical practice occurs between the existing order or ideology and the future vision or utopian ideal. Therefore, what kind of place is "No. 15 Liomagou?"

So-called political prisoners are usually dissidents, and from a certain point of view, they are somewhat similar to Utopia practitioners. Utopia is derived from dissatisfaction with a society in which a person lives, with the imagination of a better society as a consequence. Therefore, we transformed the dormitory of the officers who monitor the political prisoners into the "No. 15 Liomagou Library". By the presentation of the different thoughts in the books, the "No. 15 Liomagou Library" will become a space for collecting various utopian imaginations. "Mystery Train" by director De-Chuen Wu and papercraft artist Jo-Han Cheng depicts a full train not indicated on the timetable, carrying tired handcuffed passengers running towards

an unknown destination. "Mystery Train" not only shows how individuals' lives were harmed by state violence during the White Terror, but also implies the possibility of the reappearance of the mystery train. In "The Noise of the World", Yannick Dauby treats creatures and phenomena equally through the role of a recordist and a transmitter, letting them to use sound to reveal themselves. Developed on a foundation of equality, this artwork gathers a sensible community of listeners, allowing those once silent or anonymous to be heard. This work symbolizes the spirit of openness of the "No.15 Liomagou Library".

"Clean Plan" is "a stone of memory that soothes pains and gives hope" that Hai-Ru Tsai creates for political victims and their families. This work transforms a space of confinement into a place of mourning, commemoration, contemplation, and liberation. "Three Rooms" by Libera Work-gang transforms the prison cell into a place of presenting the lives, experiences, thoughts, and feelings of political prisoners. "70 Exercises for Modeling a Human Shape" by Wan-Shuen Tsai and Lysianassa Dauby is on the ground before the slogan "Communism is a common misery; independent Taiwan is a poison to Taiwan." By using soil from the Green Island in this project, the mother-daughter artist pair attempts to close the gap with the disconnected local culture and explore more possibilities in multitude imaginations. In "Nation is not Home", Gieh-Wen Lin uses the national flag's design as an element and traditional Truku weaving in creating this artwork. It is an attempt to create a humorous reconciliation to represent a relationship free from hierarchy and oppression; however, the words "No way. Must be killed" in the right order refer to what had happened to two ethnic Paiwan young men, A-Hseng Chong and Zheng-Nan Tseng, who were victims of the White

Terror. The work is displayed on three round tables at the original site of the co-op shop. The combination of the tables and the couplet "Full of Friends; Gathering of Guests" at the entrance construct for visitors a diverse space open to their imaginations.

Weaving Narratives with the Poetics of Art

The writing of memory and the shaping of place must rely on narratives to communicate with others. Hence, how to construct the relevant narratives of "No. 15 Liomagou" is a core concern of this art project. The sensibility and poetics of the narrative of art allow artists to be more preoccupied with worlds that are unspeakable, invisible, inaudible, and untouchable. Artistic narratives pay attention to individual differences, emphasizing the cultural concepts of memory, morality, ethics, and rights that belong to the abstract space and non-material areas; they create a new social discourse from the perspective of criticality, autonomy, and liberation and construct the openness of the imagination of the place.

In "Sumeru: Caving Is Orogeny", Jun-Honn Kao attempts to create a symbol of the redemption and sublimation of historical tragedies based on the concept of "caving as orogeny." The artist interprets the emptiness and infinity of life through the act of caving as if he takes on the role of the "Zero Knight" in Tsao's poem. In order to simulate the imprisoned body to be released with its infinite possibilities, Kao simulates the political prisoner's "digging a hole" as a gesture of "body writing", and then a new narrative of "No.15 Liomagou" is generated. In the opening performance "Palm Grass", Watan Uma, with the identity of Atayal and Hakka, minor ethnic groups in Taiwan, and using a white translucent plastic stripe as a symbol of White Terror, attempts to convey messages

through physical movement to inspire a dialogue of energy with the audience and to stage a collective anti-violence exorcism ceremony. "Stay That Way" premiered in 2017, while Indigenous Justice Classroom, a collective consisting of indigenous activists, was evicted by the police on Ketagalan Boulevard. The Bulareyaung Dance Company moved the stones hand-painted by the protesters to the theatre and arranged the role of the protesters in the corner of the stage to demonstrate the attitude of focusing on reality, self-reflection, and resistance to hegemony. This new version of "Stay That Way" is tailored to shape a dancing narrative of "Visiting No.15 Liomagou". Scenes of Wan Wansui were all filmed in ruins. Most of them were shot at the ruins of the Oasis Villa on the Green Island, with one exception of the review stand at the ruins of the Taiwan Police Command Headquarters on the Orchid Island, and another in the restaurant in the Jing-Mei White Terror Memorial Park. Ruins are places where history does not work—in other words, where the destroyed, desolated, disappeared, and depressed lives of the past may be seen. Jui-Chung Yao is talented at discovering the spiritual power of reshaping an alternative narrative of history from such a world of rust, waste, and decay.

In the art project "Visiting No. 15 Liomagou," every participant is a memory curator, a place maker, and a narrator. The memory writing, place shaping, and narrative weaving are open to all. Only in this way are the various future politics and upcoming ethics anticipated. Memory, place, and narrative are the keys to open the heavy chain on the door of "No. 15 Liomagou"; they offer three kinds of plotters for drawing the map of "No. 15 Liomagou." This art project attempts to create a dynamic interactive platform where people can meet, communicate, and reflect each other's souls with their own memory writing, place making, and narrative weaving.

1 憲兵連官兵宿舍
Exhibition Pavilion

流麻溝 15 號圖書館
No.15 Liomagou Library

澎葉生 | 世界的流言
Yannick Dauby | *The Noise of the World*

吳德淳 / 成若涵 | 神秘列車
De-Chuen Wu / Jo-Han Cheng
Mystery Train

蔡宛璇 / 澎科萌 | 說話與歌唱的練習
Wan-Shuen Tsai / Lysianassa Dauby
Singing and Speaking Exercises

2 戒護中心
Special Observation
and Medical Room

林宏璋 | 生命字典
Hong-John Lin | *Bio-Dictionary*

高俊宏 | 須彌：挖洞即造山
Jun-Honn Kao
Sumeru: Caving is Orogeny

瓦旦·塢瑪 | 風動草
Watan Uma | *Palm Grass*

3 獨居房
Solitary Confinement Cells

蔡海如 | 清、偏航·探瘻
Hai-Ru Tsai | *Clean Plan, Off Course*

4 禮堂
Auditorium

姚瑞中 | 萬萬歲
Jui-Chung Yao | *Wan Wansui*
(Long, Long Live)[Forever]

5 草地
Grassland

蔡宛璇 / 澎科萌
70 個人形捏塑練習
Wan-Shuen Tsai / Lysianassa Dauby
70 Exercises for modelling a human shape

6 八卦樓
Eight-Sided Building

蔡宛璇 / 澎科萌 | 說話與歌唱的練習
Wan-Shuen Tsai / Lysianassa Dauby
Singing and Speaking Exercises

安魂工作隊 | 三間房間
Libera Work-gang | *3 Rooms*

7 福利社漫步區
Shop Relic

林介文 | 國，家？
Gieh-Wen Lin | *Nation Is Not Home*

8 草地
Grassland

高俊宏 | 須彌：挖洞即造山
Jun-Honn Kao
Sumeru: Caving is Orogeny



神秘列車

導演：吳德淳

紙雕藝術家：成若涵

這件作品以甘耀明的小說《神秘列車》為靈感，描繪一列不在時刻表上的列車，滿載戴著手銬的疲憊旅人，揚起手銬的碰撞聲和軌道聲穿越象徵黑暗歷史的山洞，穿過記憶中的山海島嶼和夢中的野薑花，邁向不知何方的旅程終點。這部動畫，以剪紙藝術各圖像元素之間緊緊相連的特色，隱喻個人與親人、社會或國家意識形態之間複雜而矛盾的關係，既是情感連結的臍帶也是造成束縛的枷鎖。消失的旅人，一如在紙雕圖像裡斷裂的紙雕人形，隨著白色恐怖的時代颶風不斷顫抖，被迫搭上這列神秘列車。原本關係親密的旅人的親屬和朋友，亦受到颶風波及，一如紙雕人形斷裂消失處，裂縫無可彌補，再也無法回復完整的樣貌。《神秘列車》是白色恐怖的縮影，呈現國家暴力對個體生命的殘害。



MYSTERY TRAIN

De-Chuen Wu / Jo-Han Cheng

This work inspired by Yao-Ming Gan's novel *Mystery Train* depicts a full train not indicated on the timetable carrying tired handcuffed passengers. The train runs towards an unknown destination with the sound of handcuffs clicking and wheels turning on the railroad track. It enters a tunnel symbolizing a dark history before passing by mountains, coasts and islands in the memory and ginger lilies in the dream. The animation is based on papercraft works with connected graphic elements, symbolizing the complex and conflicting bonds between individuals and their families, society or national ideology. The bonds are as much an affectional umbilical cord as a restraint chain. The broken figures of the papercraft represent the disappearing passengers forced to board a mystery train during the White Terror. While the passengers shiver in the storm, their close relatives and friends are also affected, like the papercraft that can never be restored to its original state after the human figures break off. "Mystery Train" shows how individuals' lives were harmed by an act of state violence during the White Terror.



世界的流言

澎葉生

這件作品是關於聆聽一座島嶼環境。澎葉生以聆聽島嶼的錄音師和播音師的姿態，讓眾生和現象平等地以聲音自我綻放。各種島嶼的聲音自由穿越重重隔離的屏障，無法以文字、口說、圖畫或影像表述，卻以自身聲音特色宣告自我的在場。這件作品在廣泛平等的基礎上，以聲音建立了一個聆聽者的感性共同體，讓曾經被視為沈默無聲者能被聽見。世界的流言並不關心英雄聖哲為主角的重大歷史事件，也不在乎優美旋律的聲響，甚至並不傳遞任何特定意義，接納這些地域上的聲音片段如同一場生命的奇蹟。而作品中那些分散且具補充意味的字句，是來自但丁《神曲》煉獄篇第十一章，以及阿爾謝尼·塔可夫斯基 (Arseny Tarkovsky) 的詩《我夢見這個夢，至今依然夢見》(And this I dreamt, and this I dream) 的啟發。



THE NOISE OF THE WORLD

Yannick Dauby

This artwork is a deed of listening to the environment of an island.

Through the role of a recordist and a transmitter, Yannick treats creatures and phenomena equally, letting them to use sound to reveal themselves. As various sounds of the island freely pass through layers and layers of barriers, although unable to use words, oral recounts, images, or videos to convey themselves, their existence is, nonetheless, declared because of their own unique acoustic specificities. Developed on a foundation of equality, this artwork gather a sensible community of listeners, allowing those that were once thought of as silent or anonymous to be heard. "The noise of the world" does not set major historical events with heroes or sages at the forefront, nor does it is a search for beautiful melodies; it also does not seek to deliver a specific message - but it embraces these sonic fragments of the territory as they simply represents a miracle of life. The sparse and complementary written words included into this piece are inspired by Canto XI in Dante's *The Divine Comedy: Inferno* and the poem, *And this I dreamt, and this I dream*, by Arseny Tarkovsky.



生命字典

林宏璋

共同編撰者：萬乃祥、蔡秀理、蔡李惠珠、
何鄭春英、蘇鄭登英、蘇再居、王茂雄、
王蔡來桃、蔡發和、李玉珍、田亦生

「生命字典」是由林宏璋所發起的藝術計畫，致力於保存面臨消失的人、事、物，藉此抵禦各種權力對生命的宰制。主要以田野調查、訪談和各種形式的社群互動為方法，並透過檔案化的影、音、文字資料等呈現。這次的計畫關乎綠島在地居民與台灣警備總司令部「新生訓導處」（1951-1965）時期關押的白色恐怖政治犯之間的關係性生命政治處境。

「流麻溝 15 號」這個特別戶籍存在超過四十年，同時在籍人數包含政治犯與軍職人員最多高達三千人，幾乎等同於當時綠島在地人口。根據這些受訪耆老們的回憶，這批「思想犯」來到綠島後，對此地的土地風貌、節慶文化、醫療、教育、交通、飲食等各方面，都產生不小影響。林宏璋以藝術計畫象徵性地調度藝術、社會、生活之間的界限，並以文字檔案、影音資料和物件呈現的方式，將展覽引向共感性的開放，以第一人稱的敘事，呈現白色恐怖國家暴力下「緘默」的被壓迫者的生命情境。



上圖：蘇鄭登英
阿嬤及先生蘇再居
above: Su-Cheng
Deng-Ying and her
husband Su Zai-Ju



下圖：李玉珍與
先生蔡發和
below: Lee Yu-
Cheng and her
husband Zai Fa-He

BIO-DICTIONARY

Artist: Hong-John Lin

Co-authors: Wan Nai-Hsiang, Tsai Hsiu-Li,
Tsai Lee Hui-Zu, He Chang Chun-Ying, Su-Cheng,
Deng-Ying, Su Zai-Ju, Wang Mao-Hsiung, Wang Tsai Lai-Tao,
Tsai Fa-He, Lee Yu-Cheng, Tian Yi-Sheng

The "Bio-Dictionary" is an art project initiated by Hong-John Lin in an attempt to fight against forceful domination by documenting the people, events and things that bear witness yet will soon be gone. He conducted field surveys, interviews and various forms of social interaction and delivered with image, sound and text files. The project is focused on comparing lives and political situations between ordinary locals and political inmates imprisoned in the New Life Correction Center by Taiwan Garrison Commander on the Green Island from 1951 to 1965.

"Liomagou No. 15" used to be a special address. For over forty years, it was the registered residence of up to three thousand people including political prisoners and servicemen, almost equal to the population of ordinary Green Islanders at that time. During the interviews, some local elderly people recalled of the significant changes in the landscape, festivities, healthcare, education, transportation and food culture after the "ideological criminals" arrived at the Green Island. In this project, the artist makes a symbolic arrangement of the boundaries between art, society and life, allowing a sympathetic engagement with the texts, multi-media materials and objects on display. The life situation of the victims oppressed and silenced under the state violence during the White Terror is described in a first-person narrative.



上圖：田亦生
above: Tian Yi-Sheng

下圖：何彰明
below: He Chang-Ming

風動草

瓦旦·塢瑪

瓦旦·塢瑪同時具有泰雅族和客家人的雙重邊緣族群身分，其自身的身分認同便具有「雜糅」(hybridity) 和「居間」(in-between) 的性格，或許，讓他更能設身處地思考邊緣他者和被壓迫者的處境。2004 年成立行為藝術團體「水田部落」之後，瓦旦一直以行為藝術家的身分，以自身的身體動能塑造不可見主體的重生敘事。

《風動草》這件開幕演出作品，瓦旦運用行為藝術的現場性，以白色恐怖紀念公園為場域，以自己的身體為媒介，以白色透明塑膠長帶作為白色恐怖的象徵物，藉由身體行為傳遞訊息，激發和現場觀眾之間的能量對話；進而，打開嶄新的感知生產，進行一場集體的反暴力驅魔儀式。



PALM GRASS

Watan Uma

Watan Uma's own identity of Atayal and Hakka, both are minor ethnic groups in Taiwan, leads to a "hybrid" and "in-between" nature in him and probably an empathy for the marginalized and oppressed. Since he founded the performance art company "Water Field Tribe" in 2004, Watan has been engaging in reincarnation narrative of invisible subjects through physical movements as a performance artist.

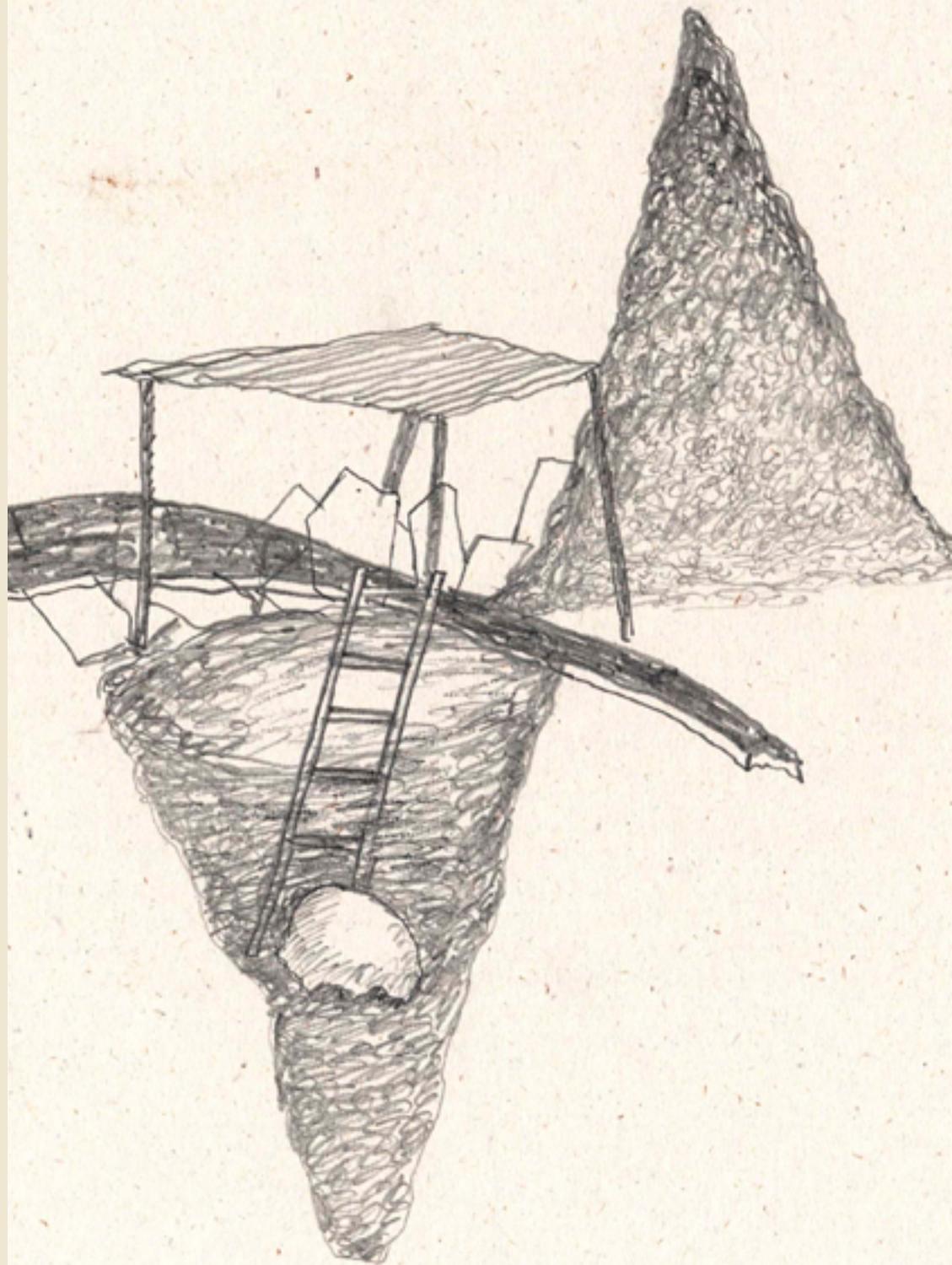
With the opening performance "Palm Grass", Watan attempts to apply the live nature of performance art to inspire a dialogue of energy with the audience and stage a collective anti-violence exorcism ceremony. He uses the White Terror Memorial Park as stage, his body as medium, and a white translucent plastic stripe as a symbol of White Terror to stimulate the production of sensibility and convey messages through physical movements.



須彌：挖洞即造山

高俊宏

「須彌」在佛教、耆那教、印度教的宇宙論中代表最高的神山，是世界的中心。須彌外的人類居所加上諸神所居的天界，共同構成有情居住的器世間。承載大航海時代的沉船、原住民種屠殺、定居殖民以及白色恐怖歷史等多重歷史的綠島，也恰如一個有情居住的器世間。《須彌》以綠島傳奇的黃金挖掘事件、鄉野傳說以及政治受難前輩曹開的數學詩裡關於「○與洞」的詩句出發，以古沈船結構圖、挖洞工程圖、田野訪談、挖洞的再現演出為形式，試圖探討人的情念、生命的徒勞與創造的奧秘。以「挖洞即造山」為概念，推演挖洞亦即堆砌須彌之山，藉此隱喻歷史悲劇的救贖與昇華。高俊宏宛如曹開詩中的「零騎士」，以「挖洞」行為展現生命的空無與無限。一如曹開詩文所言：「零為圓之洞孔，但圓有限，零卻無窮。」「零是無邊無際的總和／它是宇宙之母／從它的胎盆／萬物產生。」



SUMERU : CAVING IS OROGENY

Jun-Honn Kao

According to the cosmology of Buddhism, Jainism, and Hinduism, Sumeru is the highest sacred mountain and the center of the world. The universe of beings is made up with residence of immortals in the mountain and dwellings of human surrounding it. Similar to Sumeru, the Green Island, having witnessed wrecks from the Great Nautical Age, aboriginal genocide, settler colonialism and the White Terror, is also a place of beings. Inspired by Kai Tsao's mathematical poems about "0 and Hole," the artist recounts the gold mining legend and folktales of the Green Island through ancient shipwreck structure drawings, tunneling construction drawings, field interview records and reproduction of caving activities in "Sumeru." He attempts to explore human affections, futility of life and mystery of creation based on the concept of "caving is orogeny." Digging is a way of building Sumeru, a symbol of the redemption and sublimation of historical tragedies. The artist interprets the emptiness and infinity of life through the act of caving as if he takes the role of the "Zero Knight" in Tsao's poem, which goes "Zero is a hole in a circle./ A circle is finite, / infinite the zero is though." "Zero is the sum of infinity, / the mother of the universe, / from whose womb / everything is born."

高俊宏「大豹計畫」·
《鈎海蟾》·影像、裝
置、計劃行動與文件
Jun-Honn Kao, Topa
Project: "Taoist
Trinity Fairyland,"
images, installation,
project activities, and
documents



偏航·探瘻

蔡海如

這件錄像作品，是蔡海如首度正式以政治受難者女兒身分，所進行的藝術創作。她以製作綠島新生訓導處時期集中營的擬真蠟像，所使用的無頭人形模具空殼，作為政治受難者父親的化身。她將人形模具空殼清理乾淨之後，帶著這個父親的化身，造訪（對父親而言是重返）想像中父親當年被囚行經的路徑。對藝術家本人而言，這些舉動只是「想把父親搬回來」的徒勞無功，然而，清洗的動作卻隱含著幽微而曖昧的多重意涵。清洗的動作來自於不潔的設想，「不潔」可能起因於藝術家所言「宛如擦拭年邁的身軀般清理乾淨」，也可能出自潛意識中「賤斥」（abjection）的排除反應。引發賤斥反應的，其實是對體系和秩序的擾亂，或對規則的不尊重，一如政治犯對國家意識形態的顛覆；或者，作為女兒的藝術家，成長過程中受到父親被囚引發內在恐懼，所產生的賤斥反應。蔡海如藉由造訪「回訪」父親的足跡，和自己內在的恐懼和壓抑和解，同時，也藉此重建父親「被棄」生命的主體性。



OFF COURSE

Hai-Ru Tsai

"Off Course" is the first art work created by Hai-Ru Tsai about herself being daughter of a political victim. In the video, the artist uses a headless wax figure mold to represent her father who suffered as a political dissident. The mold was used to create some of the wax statues in the Wax Gallery of the 3rd Battalion in the Green Island White Terror Memorial Park. After cleaning up the used mold, the artist takes the symbolic father on the road to his prison. It might just be a vain attempt of the artist to "take the father back." Nevertheless, the cleaning action has multiple subtle ambiguous implications. Cleaning as an action implies supposed "uncleanness," which could be a result of, as the artist said, "cleaning an old body" or a subconscious abjection response. It can be an abjection response of the system and the order to a disturbance or a set of rules to a violation, for example when the state ideology was challenged by a political dissident. It can also be the artist's abjection response to the deep childhood fear of being a prisoner's daughter. The (re)visiting of the father's footsteps allows the artist to reconcile with her inner fear and repression, and at the same time, reconstruct the subjectivity of her father's "discarded" life.



清

蔡海如

2019年的此際，許多曾經關押在綠島的政治受難前輩相繼離世，包括蔡海如的父親。因此，她特地打造這件大型的戶外地景作品《清》。蔡海如自述：「希望政治受難者與家屬來到作品前，將意欲書寫的傷痛、遺憾、思念或悔恨等等各種文字紙條，從開洞傷口處置入。清字底下，隨著風雨、時間、蟲蟻或種子進入的變化，紙張逐漸腐爛或消失，取代的可能是野草小花從不同的洞口冒出來。有水有土有月字結構的『清』字，作為撫慰傷痛和賦予希望的記憶之石而存在。」

在獨居房院子靠圍牆處，有一張被固定在地上的紅椅子，面向鐵製的「清」字和大門。顯眼的「紅色」，讓人不禁浮想聯翩，它既是共產政治意識形態的隱喻也是象徵暴力和生命的顏色；空缺的「位置」則指涉不同的「角色」，不同身分者坐上這張椅子，便牽動整件作品傳達出截然不同的訊息。

蔡海如為這件作品下了這樣的註腳：「無論是獄中或獄外，大牢或小牢，人只要活著都需要面對與清理這些生命的挑戰和傷痕。我的家庭背景與藝術行動，讓我企圖把獨居房的時空與禁錮意義，翻轉成另一種得以解脫的正面想像。」



CLEAN PLAN

Hai-Ru Tsai

Hai-Ru Tsai created this large-scale outdoor landscape work "Clean Plan", as many former political detainees on the Green Island passed away, including the artist's father, as of 2019. The artist said: "I hope that political victims and their families may write down their words of pain, regret, thoughts or remorse, on a piece of paper and insert it into the openings. Beneath the Chinese character "CLEAN", the papers will dissolve or disappear over time by the force of wind, rain, insects, ants or seeds. The character "CLEAN" is composed of the characters water, soil and moon and representing therefore, a stone of memory that soothes pains and gives hopes."

In the courtyard of the solitary confinement, a red chair is fixed to the ground facing the iron-made "CLEAN" and the main gate. The striking "red" color is meant to provoke thoughts. It is both a metaphor for communism and a symbol of violence and life. The chair being vacant suggests that it can be occupied by different persons. In other words, the message conveyed by the work varies depending on who is sitting on the chair.

"Whether imprisoned or not, for long or for short, as long as we are alive, we all need to face and deal with such challenges and scars in our lives," said the artist. "My family background and creative art activities drive me to turn the temporal and spatial association to imprisonment of the solitary confinement into a positive vision of possible freedom from it."



萬萬歲

姚瑞中

喜歡在廢墟中漫遊的姚瑞中自述：「政治永遠是少數人決定多數人命運、犧牲少數人權益以換取多數人利益的技倆；而歷史永遠是贏家的標準答案，弱勢者沒有太多選擇的權力。但也許唯有透過廢墟，能揭露隱藏於政治陰謀與歷史陰影下的另一種答案；也只有廢墟，能自外於這種無聊透頂的權力遊戲。廢墟雖沒有豐功偉業如帝王陵寢般撼人，也沒有才子佳人之風流韻事可千古留芳，但也夠耐人尋味、品味蹊蹺再三。」

《萬萬歲》主要以綠島的綠洲山莊為主，輔以台灣警備總部蘭嶼指揮部司令台和白色恐怖景美紀念園區的餐廳，這些曾經都是「廢墟」的地方為拍攝場景。廢墟是歷史失效之處，或者說，是顯現傾圮、荒涼、消逝、憂鬱的歷史生命之所。姚瑞中擅長從鏽蝕、廢棄和腐爛的世界中，發掘重塑歷史新敘事的精神性力量。藝術家戲仿獨裁者的形象，不斷在這些失效之所高喊「萬歲」口號，反諷之意昭然若揭。



WAN WANSUI (LONG, LONG LIVE) [FOREVER]

Jui-Chung Yao

Jui-Chung Yao likes to stroll through ruins. In his words, "Politics is nothing but a trick for a minority to decide the fate of the majority and for the majority to secure their interests by sacrificing the rights of a minority. The history is always the right answer provided by the winner, leaving the less powerful with not much choice. Given the political conspiracies and manipulated perspective of the history, an alternative answer may only be discovered among ruins, possibly the only places unaffected by the boring power game. Despite not being as impressive as an emperor's mausoleum, nor as everlasting as great romantic stories, a ruin can be an interesting place that attracts a long visit or repeat visits."

Scenes of Wan Wansui were all filmed in ruins. Most of them were shot at the ruins of the Oasis Villa on the Green Island, with one exception on the review stand at the ruins of the Taiwan Police Command Headquarters on the Orchid Island and another in the restaurant in the Jing-Mei White Terror Memorial Park. Ruins are places where history does not work, in other words, where the destroyed, desolated, disappeared, and depressed lives of the past may be seen. Jui-Chung Yao is talented at discovering the spiritual power of reshaping an alternative narrative of history from such a world of rust, waste and decay. In the video, the artist impersonates a dictator, constantly shouting the slogan "Long, Long Live" in these non-functional places. The irony is obvious.



70 個人形捏塑練習

蔡宛璇 / 澎科萌

蔡宛璇自述：「面對著標語、處處充滿懲戒規訓意志的空間、以及橫斷地方文化脈絡的地名，孩子和我用混合綠島土壤的土，摸索捏塑出許多沈默的人形。」在這個紀念園區裡，標語無所不在，作為當年主政者展示國家神話「真理」的手段，藉此形成幽靈般無形的凝視以便轉化為個別主體內在化的自我監視，以達到規訓與懲戒的目的。牆上書寫的「共產即共慘，臺獨即臺壽」即其中一例。當時綠島關押的政治受難者，分屬不同的政治意識形態光譜。根據柯旗化在《台灣監獄島：柯旗化回憶錄》的說法，本省人政治犯分為臺獨民主派和共產黨派並相互對立，外省人則分為國民黨派和共產黨派，並合夥對付臺灣民主派。可見「共產」和「臺獨」是當時國家權力懲治的對象。事實上，國家的權力意志意欲防堵的並非個人，而是諸眾的創新性主張與表達，所謂的「共產」或「臺獨」正是這樣的有別於當權者國家意識形態的另一種諸眾創新主張。這對母女藝術家運用綠島在地的土壤，企圖重新連結被切斷的地方文化脈絡，和嶄新的諸眾想像的可能性。

感謝：台東縣自然與人文學會，王唯任，陶砌工作室



70 EXERCISES FOR MODELLING A HUMAN SHAPE

Wan-Shuen Tsai / Lysianassa Dauby

"Inspired by such a space full of slogans, expressed will to punish and discipline, and a place naming system irrelevant to the local cultural context, my child and I tried to create many silent human figures with clay mixed with soil from the Green Island," said Wan-Shuen Tsai. Slogans present everywhere in the memorial park were used by the authority as a means to demonstrate the "truth" in the myths of the state. The slogans were devised as haunting invisible gazes in order to punish and discipline by building an internalized self-monitoring mechanism in the individuals. One example written on a wall reads "Communism is a common misery; Independent Taiwan is a poison to Taiwan."

The political detainees on the Green Island came from across the political ideology spectrum. According to Kua Ki-Hua's recount in "Taiwan as a Prison Island: Kua Ki-Hua's Memoirs", the local Taiwanese dissidents in the detention center were divided into two mutually opposing groups: independent democracy advocates and Communists; and the immigrant dissidents from the mainland were also divided into two groups: Kuomintang Nationalists and Communists, who jointly opposed the supporters of a democratic Taiwan. Obviously, "Communism" and "Taiwan Independence" were two of the punishment targets of the authority at that time. In fact, the state will to power was not directed at confining individuals, but at preventing the multitude from forming new thoughts and opinions. "Communism" and "Taiwan Independence" were indeed two emerging multitude opinions different from the ideology of the authority. By using soil from the Green Island in this project, the mother-daughter artist pair attempt to close the gap with the disconnected local cultural context and explore more possibilities in multitude imaginations.

Thanks to Association of Nature and Culture in Taitung,
Wang Wei-Jen, Tao-Qi Studio



說話與歌唱的練習

蔡宛璇／澎科萌

蔡宛璇陪著 8 歲的女兒澎科萌一起認識白色恐怖時期的歷史，一起聆聽過去政治受難者傳唱的歌謠。科萌挑選她比較有感覺的歌謠，並嘗試自己唱出來，包含高一生作詞作曲的《長春花》、印地安詩歌《千風之歌》、李凱南獄中遺作《磨不斷的腳鍊》等歌曲。透過孩童質樸的嗓音，歌聲輕輕迴盪在曾經最令人不寒而慄的封閉型監獄綠洲山莊，在高聳的厚牆間，留下餘音。音樂表現出來的情感，可以打破文化的藩籬，展現高度的共通性；同時，音樂本身不具空間性，是最接近概念的一種藝術形式，因此，最具有自由的潛質。幾位分別就讀於綠島國小和公館國小的綠島孩子，嘗試講述他們在島上的生活。從他們分享的片段，我們瞥見島嶼今日的兩面性：對其中一些孩子，海洋呈現為絕對的母土環境，以及普遍來說，島嶼觀光化後的家庭經濟模式對孩子所帶來的影響。藝術家好奇島嶼孩子的獨特視角……，如果說對自由的思索與追求是個體生命和環境互動下所綻放出最珍貴的姿態之一，那麼下一代如何與家庭和他所在的土地產生連結，則是孕育這一切的最初土壤。

練習說話，從那些，最微不足道日常。

練習歌唱，在那些，音符流動間回望。

要停下重新認識過去，不要害怕去更新，自由的可能路徑。透過一遍遍練習，一次次真實的表述，我們才能一步步靠近，生命綻放的樣子。

訪談聲音：就讀綠島國小與公館國小的一些孩子



SINGING AND SPEAKING EXERCISES

Wan-Shuen Tsai / Lysianassa Dauby

In this project, Wan-Shuen Tsai joined her eight-year-old daughter, Lysianassa Dauby, in learning about the history of the White Terror and listening to the songs sung by former political victims. Lysianassa picked and learned to sing the songs that she had feeling for, including "Rose Pericuinkle" written and composed by Uyongu Yatauyungana, "A Thousand Winds" adapted from a Native American poem, and "Unbreakable Legcuffs" written and composed by Li Kainan in his final days in the prison. The voice of the child's plain simple singing echoed softly in the once spine-chilling closed prison "Oasis Villa", leaving the songs reverberating between the towering thick walls. The emotions expressed in music can break cultural barriers and show a high degree of commonality. In addition, music itself does not occupy space. It is the art form that is the closest to the concept, and thus potentially the most free.

A number of local children from Ludao and Gong Guang Elementary Schools described their life on the Green Island. From what they shared appear the two faces of the Island today: for some of them, the ocean is their absolute motherland environment, while, in general, the family economic mode in a growing local tourist sector strongly impacts the children. The artist is curious about the unique perspective of the islander children... If the thinking and the pursuit of freedom is one of the most precious movements in the interaction between an individual's life and the environment, then how the next generation connects with the family and local land must be the first nurturing soil.

At first, the practice of speaking, based on the simplest elements of daily life.

The practice of singing, by looking back at the flow of notes.

Do stop and find out more about the past again. Don't be afraid of taking a fresh possible path leading to freedom.

We would not be able to get closer to the blossom of life without repeated practices and faithful narratives.

With the participation of children from Ludao and Gongguan Elementary School.



三間房間

安魂工作隊

《三間房間》並非物質性的三個空間，而是三個抽象性的精神空間。兩個房間是關於 1949 到 1987 年間政治犯的生命圖像，其中之一聚焦 1945 年以後由中國各省離散來台的外省政治犯，另一個房間則是關注本省政治犯。藉由外/本省政治犯的回憶錄、文學創作、書信、劇本、歌謠中擷取的語句，呈現第一人稱訴說的個人生命經驗和思想情志。同時，透過分冊整理的判決書，展示官方冰冷、厚重、帶有控罪性質的文本。兩相對照，明顯地展現個人詩性敘事和官方檔案敘事的巨大差異。政治犯個人微觀生命的彰顯，是對白色恐怖官方檔案的悄然逆襲。

第三間房間以發生於 1954 年的「火燒島新生訓導處再叛亂案」為主題。嘗試建構該案倖存的政治犯張皆得、彭金木等人的記憶，與 90 年代至今相關研究展示中對此事件的再現之間批判性的對話。至今為止，針對白色恐怖的相關研究，對於政治犯獄中生活的「國家作為」的監獄管理脈絡，已有相對清楚的介紹；然而，政治犯個人的主觀政治抉擇，以及彼此之間互動的政治面向，仍缺乏討論。因此，安魂工作隊試圖通過政治犯對「再叛亂案」的詮釋，通過作品，開啟對火燒島政治犯的實際生活以及現有紀念園區展示，另一個可供想像的空間。

2018 年底，由一群創作、研究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」，以《三間房間》展現了團隊的藝術宣言。



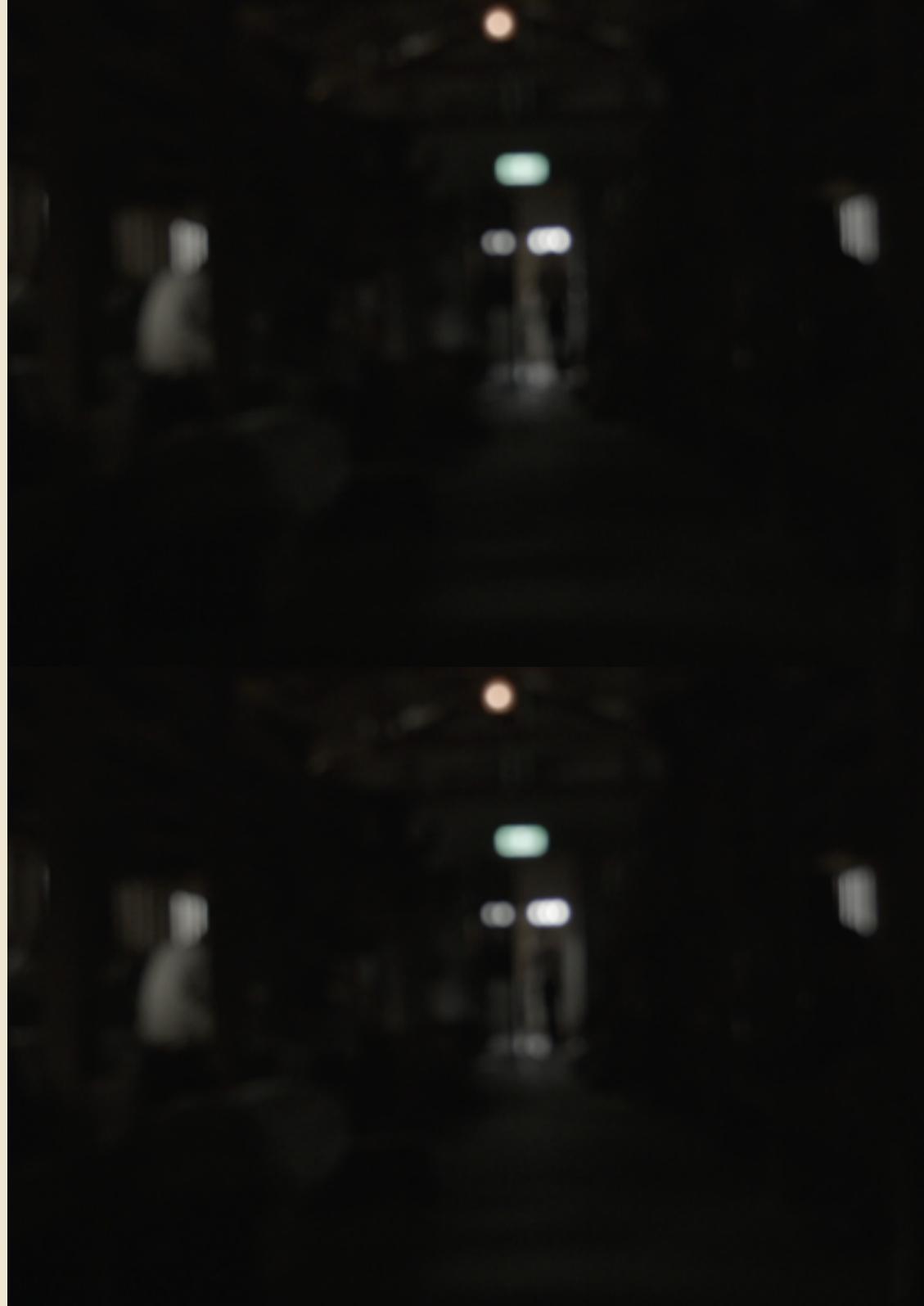
3 ROOMS

Libera Work-gang

The "Three Rooms" are rather three abstract spiritual spaces than physical ones. In two of them, images of the lives of political prisoners between 1949 and 1987 are displayed. One gallery is dedicated to political prisoners coming from different provinces in China since 1945, and the other to local political prisoners of Taiwan. The lives, experiences, thoughts and feelings of the local and immigrant political prisoners are presented in first person through quotations from their memoirs, creative writing, correspondence, scripts and songs. Displayed alongside is archived court's judgment files in bureaucratic, cold, heavy, verdict texts. The side-by-side display highlights the significant differences between poetic narrative by individuals and the official documentation. The manifestation of the political prisoners' personal life is a quiet counterattack against the official archives of White Terror.

The theme of the third room is the "New Life Correction Center Re-insurgency" that took place in 1954. An attempt is made to reconstruct the event according to the memories of those who had survived the event, including Je-De Chang and Jin-Mu Peng, and to build a critical dialogues with the studies since the 1990s on this case. As of today, the research on White Terror has given a relatively clear presentation of what the state did in managing the prison; while few discussion has addressed individual dissidents' political preferences and their political interactions with each other. Therefore, by presenting political prisoners' interpretation of the "Re-insurgency" in this project, the Libera Work-gang attempts to create room for imagining how the political prisoners' everyday life can be presented and how an exhibition in the memorial park can be curated.

Libera Work-gang was founded at the end of 2018 by a group of creative artists, researchers and laborers from all walks of life with the purpose of "comforting the forgotten spirits and revitalizing the souls of the contemporary people". "Three Rooms" is a demonstration of the team's artistic declaration.



國，家？

林介文

林介文是 80 年代在臺灣出生長大的原住民，家在花蓮紅葉村。她回憶小時候以為自己是泰雅族，因為日據時代日本人把臉上有紋面的民族都稱作泰雅族，後來國民黨沿用這個稱呼。大學的時候，她被父親叫去登記為賽德克族。之後，由於創作的關係進行田野調查，她發現自己應該是太魯閣族。一個在自己的土地上居住了幾千年的族群，卻在短短的一百年內更改了三種名稱，身分和認同被權力操弄的悲慘命運，林介文的身分被迫變遷就是個血淋淋的例證。身分被迫更改，自我認同隨之產生變動，也意味著自我內在靈魂的遷徙。尚在追問何處為家之際，遑論國之所在？

林介文來到白色恐怖綠島紀念園區的時候，注視著牆上青天白日滿地紅的國旗，發現已呈斑駁狀的旗幟頗具美感。然而，對她而言，卻遠遠不及奶奶的手工編織。不管是泰雅、賽德克還是太魯閣族，都是擅長編織的民族。編織不僅是民族技藝，更是祖訓精神的傳承，具有深層的文化意涵。她以國旗圖騰為元素，以編織方式改編呈現，企圖營造沒有主次或壓迫關係的詼諧和解。

仔細觀察這個編織作品，會發現「不行，要殺了」等字樣潛藏其中，暗指 1960 年台東嘉蘭部落排灣族青年鍾阿聲（20 歲）和曾政男（17 歲）遭受白色恐怖迫害，分別被判刑七年和三年六個月的事件。

這件作品安置在福利社遺址處，以三張圓桌為展示架，映照入口處「高朋滿座、嘉賓雲集」的對聯，為造訪者建構一個多元而開放的想像空間。



NATION IS NOT HOME

Gieh-Wen Lin

Gieh-Wen Lin grew up in an aboriginal family in Hongye Village, Hualien, Taiwan in the 1980s. She recalled that she thought she was an Atayal when she was a child, as the Japanese used to refer to all ethnic groups with facial tattoos Atayal people during the Japanese rule and the same naming was adopted by the ruling Kuomintang administration at the time. Her father asked her to register herself as a Sedek when she was in college. Later, during a field survey for her art creation, she found out that she should actually be a Truku. That is an ethnic group of people who have been living here on their own land for thousands of years. Unfortunately, their identity was manipulated by powers and their name was changed three times in merely one hundred years. The forced change in the artist's identity is a bleeding witness to the tragedy. An involuntary change of one's identity leads to a change in self-identification and a shift in inner self. How would she care where her nation is, if she still wonders where her home is?

During her visit to Green Island White Terror Memorial Park, the artist stared at a national flag of Taiwan on the wall and found the worn image rather beautiful. Nevertheless, for her, it was not remotely comparable to the hand weaving of her grandmother. Be it Atayal, Sidek or Truku, any of them is good at weaving. Weaving is not only a traditional craft, but also a heritage from the ancestors that has a deep cultural significance. The artist uses the flag's design as an element in creating this artwork. It is an attempt to create a humorous reconciliation to represent a relationship free from hierarchy and oppression.

A close look would reveal words concealed in the weaving work. The words that would read "No way. Must be killed." in a right order refer to what had happened to two ethnic Paiwan young men in 1960. The 20-year-old A-Hseng Chong and 17-year-old Zheng-Nan Tseng from Jialan, Taitung, were victims of the White Terror, sentenced to seven years and three years and six months respectively.

The work is displayed on three round tables at the original site of the commissary. The combination of the tables and the couplet "Full of Friends; Gathering of Guests" at the entrance construct for visitors a diverse space open to imagination.



開幕表演

無，或就以沉醉為名

布拉瑞揚舞團

《無，或就以沈醉為名》這齣舞作在2017年首演的時候，凱特格蘭大道上正發生抗議《原住民族土地或部落範圍土地劃設辦法》的「原住民轉型正義小教室」原住民運動者被驅離事件。布拉瑞揚舞團把凱道上參與抗議活動者手繪的石頭搬到劇場，在舞臺一角安排模擬抗議者的角色，具體呈現舞團關注現實、自我省思和抵抗霸權的姿態。

排灣族編舞家布拉瑞揚成立於2014年的布拉瑞揚舞團，始終致力於挖掘台灣原住民文化的底蘊，並透過原住民特有的身體語彙和當代舞蹈形式，彰顯原住民的真實處境。布拉瑞揚舞團重視每個舞者的個體性，然而，正如部落傳統樂舞的精神，族群和個人的關係至為密切，所有的表現都是一種群舞。這次針對2019綠島人權藝術季特別改編的版本，同樣以既重視個體性又強調群體性的姿態，訴說他們的「拜訪流麻溝15號」舞蹈敘事。



Opening Performance

STAY THAT WAY

Bulareyaung Dance Company

"Stay That Way" premiered in 2017 while Indigenous Justice Classroom, a collective consisting of indigenous activists, was evicted by the police after their long-term protest against "Regulations for Demarcating Indigenous Traditional Territories". The Bulareyaung Dance Company moved the stones hand-painted by the protesters on Ketagalan Boulevard to the theatre and arranged the protesters in the corner of the stage to demonstrate a focus on reality, self-reflection, and resistance to hegemony.

Established in 2014 by the choreographer Bulareyaung Pagarlava, the Bulareyaung Dance Company has always been committed to discovering the heritage of Taiwan's indigenous culture and highlighting the living conditions of the indigenous people through unique body vocabularies and contemporary dance forms. The Bulareyaung Dance Company values the individuality of each dancer; however, just as with the spirit of traditional tribal music and dance, the relationship between the ethnic group and the individual is close, and all performances are a group dance. This new version of "Stay That Way" is tailored for the 2019 Green Island Human Rights Art Festival to shape a dancing narrative of "Visiting No.15 Liomagou" with the same gesture of stressing individuality while also emphasizing the collective.



民衆參與活動 Events

開放參與 Open to public

| | |
|----------------------------|---|
| 6/15 17:00-18:30 | 開幕典禮 開幕表演：布拉瑞揚舞團 行為藝術：瓦旦·塢瑪 Opening Ceremony Opening Performance by Bulareyaung Dance Company and Watan Uma |
| 6/16 19:00-21:30 | 人權電影與映後座談 《春天：許金玉的故事》 Human Rights Film Screening and Panel Discussion "Spring: The Story of Hsu Chin-Yu" 主持人：羅秀芝 座談人：吳德淳、安魂工作隊 Moderator: Sandy Hsiu-Chih Lo Panelist: De-Chuen Wu, Libera Work-gang |

預約參加 Reserve online

| | | |
|----------------------------|---|---------------------------|
| 6/29 14:00-16:00 | 流麻溝 15 號圖書館藏書票工作坊 No.15 Liomagou Library Bookplate Workshop | 20 人 (含白恐前輩) 20 people |
| 6/30 10:00-12:00 | 綠島日光顯影工作坊 Green Island Cyanotype Workshop | 20 人 20 people |
| 7/13 14:00-16:00 | 寫自綠島的家書工作坊 Family Letters from Green Island Workshop | 20 人 (含白恐前輩) 20 people |
| 7/14 10:00-12:00 | 綠島日光顯影工作坊 Green Island Cyanotype Workshop | 20 人 20 people |
| 7/27 14:00-16:00 | 講座：漫談白色恐怖的特務與監獄 Lecture: The special agents and Prisons of the White Terror in Taiwan | 20 人 (含白恐前輩) 20 people |
| 7/28 10:00-12:00 | 講座：白色恐怖概論 Lecture: An Introduction to the White Terror in Taiwan | 20 人 20 people |
| 8/10 14:00-16:00 | 寫自綠島的家書工作坊 Family Letters from Green Island Workshop | 20 人 (含白恐前輩) 20 people |

| | | |
|----------------------------|--|---------------------------|
| 8/11 10:00-12:00 | 流麻溝 15 號藏書票工作坊 No.15 Liomagou Library Bookplate Workshop | 20 人 20 people |
| 8/24 14:00-16:00 | 寫自綠島的家書工作坊 Letters Home from Green Island Workshop | 20 人 (含白恐前輩) 20 people |
| 8/25 10:00-12:00 | 綠島日光顯影工作坊 Green Island Cyanotype Workshop | 20 人 20 people |
| 9/7 14:00-16:00 | 流麻溝 15 號藏書票工作坊 No.15 Liomagou Library Bookplate Workshop | 20 人 (含白恐前輩) 20 people |
| 9/8 10:00-12:00 | 寫自綠島的家書工作坊 Family Letters from Green Island Workshop | 20 人 20 people |

定時導覽 Scheduled Guided Tours

◆ Scheduled guided tours are only given in Chinese ◆

| | | |
|----------------------|--|--|
| 週間 Weekday | 11:00-12:00 | 16:00-17:00 |
| 週末 Weekend | 09:00-10:00 11:00-12:00 | 13:00-14:00 16:00-17:00 |

策展人導覽專場 Curators guide

6/29、7/13、7/27、8/10、8/24、8/31、9/7 10:00-11:00

歡迎和策展人一起穿越策展秘境「拜訪流麻溝 15 號」!!
Join a curator-led guided tour to learn the stories behind "Visiting No.15 Liomagou"!



備註：參與工作坊與導覽者，請於該場活動後協助填寫回饋問卷



更多資訊請見展覽網站
For more information please visit our website

06.15 — 09.15

白色恐怖綠島紀念園區

Green Island White Terror Memorial Park

藝術家 Artists

林介文、林宏璋、成若涵、吳德淳、高俊宏、
姚瑞中、瓦旦·塢瑪、蔡宛璇 / 澎科萌、蔡海如、
澎葉生、布拉瑞揚舞團、安魂工作隊

Gieh-Wen Lin, Hong-John Lin, Jo-Han Cheng,
De-Chuen Wu, Jun-Honn Kao, Jui-Chung Yao,
Watan Uma, Wan-Shuen Tsai / Lysianassa Dauby, Hai-Ru Tsai,
Yannick Dauby, Bulareyang Dance Company, Libera Work-gang

策展人 Curator

羅秀芝 Sandy Hsiu-Chih Lo

協同策展人 Co-curator

沈菲比 Phebea Chun-Yi Shen

指導單位
Supervisor



主辦單位
Organizer



承辦單位
Implementer



視覺設計：李激娘
翻譯：廖蕙芬、梁豫婷
紀錄片暨攝影紀錄：摩登星球影業有限公司
展場執行：也許有限公司、原湊有限公司
輸出執行：犇達數位影像
印刷：富友文化事業有限公司
版權所有 · 翻印必究 ©2019

Visual Design : Gina Lee
Translation : Hui-Fen Anna Liao, Aurore Liang
Film production : Modern Planet Productions
Exhibition Production : Mad B, Original Rive
Large Format Printing : oxoxox.com
Printer : Fu-Yo Publishing Ltd.

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