

白色恐怖綠島紀念園區 綠島人權藝術季  
GREEN ISLAND WHITE TERROR MEMORIAL PARK

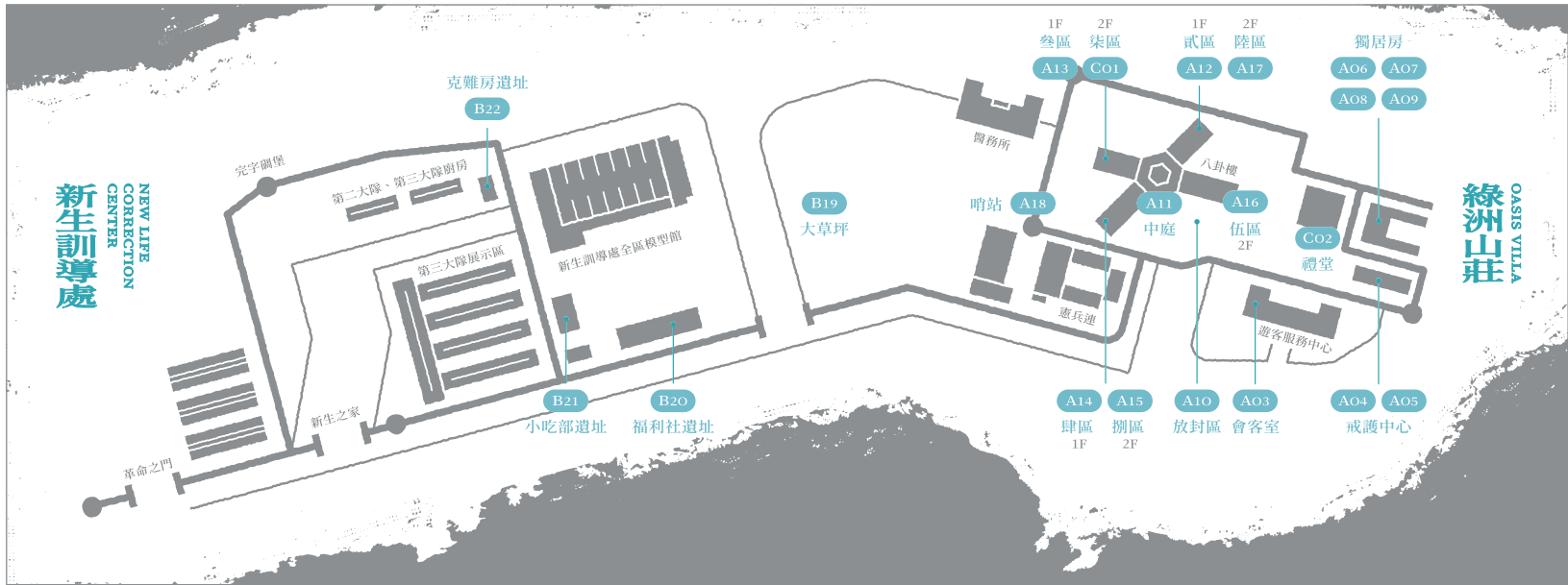
傾聽  
裂隙的  
迴聲

*Listening* TO  
THE OVERTONES  
OF ——— FISSURES





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GREEN ISLAND WHITE TERROR MEMORIAL PARK  
白色恐怖綠島紀念園區  
綠島人權藝術季

# 傾聽裂隙的迴聲

*Listening* TO THE OVERTONES OF — FISSURES

## 傾聽裂隙的迴聲

↓ 2023年綠島人權藝術季「傾聽裂隙的迴聲」選擇了「傾聽」這個看似被動、柔軟的姿態，試圖接收個體所歷經政治、經濟與體制的不同遭遇。經驗後留下的傷口，就像一道道將人們隔開的「裂隙」，加上 *fissure* 所具有的不協調與分歧的意含，如同白色恐怖於個人與社會帶來的隔閡或差異，在生活推著人們前進時，被略過而有待重新認識。「迴聲」來自於裂隙中不斷發生、傳遞的聲音，而 *overtone* 是與基礎頻率共同存在的其他頻率，就像主流意見以外被忽略的存在。

綠島人權藝術季自2019年開始，今年為第四屆，首次有完整一年的籌備期，透過策展團隊的規劃、組織學術顧問團，開設共學講座、工作坊，踏查、拜訪前輩與後代，與相關人士共同發展和創作。面對白色恐怖複雜的歷史，當代藝術創作與策展的任務不是再現歷史或講述事實，而是透過藝術家的觀點、媒材、創作手法，將對歷史題材的觀察、認識與發現，藉由創作轉化、詮釋，並重新創造出一個觀眾得以接近的路徑。

傾聽與迴聲本為相生的態勢，裂隙的聲音是來自歷史的陷落，抑或至今仍讓大眾難掩不安的傷口？裂隙暗處的嗚嗚聲從來都不只是單一的波動，而是涵納於數萬人的生命經歷。我們要如何讓在白色恐怖這段時間裡，順應體制過著生活，或在當中獲取利益—相較於受迫害者的多數社會—的群體，了解那段歷史與制度的不公義呢？而在這段歷史最具代表性場域之一的綠島，它的文化與故事又是如何被忽略了？「傾聽裂隙的迴聲」以三個子題串連白色恐怖、當代的反思與綠島和人權，希望透過當代藝術拉開與歷史的距離，透過藝術傾聽裂隙裡頭以及另一頭的聲音，在面對複雜且充滿歧異的歷史時，提供觀眾更多想像、思考以及接近的路徑，共同建構這段歷史對於當下的意義。

## 穿梭歷史的縫隙

↓ 綠洲山莊圍牆殘存著作者與年代不詳的樹木壁畫，使它們枝幹纏繞且扭曲的「外力」為何？蔡宛潔以根莖纏繞的盆栽，隱喻曾經在此的每個個體，嘗試傾聽他們所想傳達、訴說的聲音。而白色恐怖如何帶來我們對於人權的省思？吳瑪俐以受難者高草為對象，邀請觀眾思考在威權體制下的不當審判與監禁，身而為人，是否該被如此對待？白色恐怖四十年的歷史裡有許多不同身份的人，測不準工作室邀請了執行者及雙重身分的後代對話與創作，希望透過桌遊的形式，邀請參與者試想不同脈絡與時空下的選擇，及其如何決定我們的未來。

會客室本該是使思念的人能見上一面之處，王榆鈞為無法被傳遞、講

述的情感，創作了歌曲，並以這些歌曲去連結在各處的人、事、物與場景的聲音，交織出一片聽得到卻看不見的思念之海。郭俞平的作品如同散文篇章，將各地搜集來的衣物拆解重縫，在雕塑、重製檔案的編組中敘寫一篇篇的視覺故事，並邀請觀眾走入其中閱讀。過去將受難前輩困住、辛苦打石、或者只聞聲不見影的大海，成為了今日的觀光勝地。羅懿君像是對受難前輩致敬一般，運用島上可覓得的自然素材，配以其他現成材料，製作出潛水的各種裝備。而這樣人與海的關係，可以在歐陽文前輩於1960年代所拍下的綠島居民生活與景觀瞥見，對比今日礁岩雖仍佇立於海岸線上，然而人們的生活，以及來到島上的目的，早已迥異於當年。

## 今日與回望

↓ 1960年代協助新生訓導處攝影部的陳孟和前輩，持著相機在多處為島嶼留下了影像。2010年代末，幾位後來的人循著當年的照片重新拍攝；2023年的今天，劉紀彤以文字回應這些同一地點不同樣貌的風景，三個世代的人，透過這些風景照片連結了起來。若朝向更年輕的世代又是如何呢？白色恐怖離今天的孩子是近還是遠？蔡宛璇與他的女兒澎科共同發展創作，透過十一歲孩子的眼睛觀察藝術季在創作與研究過程中的活動，提出了在成人充滿定見的世界裡所忽略的另外一種觀點。而今日的觀點可以如何呈現？受難前輩槍決前留下的最後一張照片不僅是獨裁政府存在的證據，也是過往極不對等的權力與暴力的彰顯。張卉欣以「取消」影像的方式，將影像視為某種歷史留下的聲音（檔案），在今日持續喧嘩。

創作到底是生活的調劑，還是為了自我完成？張紋瑄以作品思考同一物件在個人生命經驗與客觀敘事的差異，過往受到監禁的前輩，如何藉著「創作」行動來換取他們在思想上的空間，創作之於個人的意義又是為何？同樣重新敘說過往的創作，鄧兆旻邀請音樂人重新編唱1960年代的〈雨夜花〉，將歌曲擬人化成為具有意識的「人」，向觀眾娓娓講述其顛沛的歷史進程中，一個人／物為求生存，如何被詮釋、被（不）理解或被禁／噤聲。亦以改寫歌曲為方法的勞麗麗，則是在無聲的卡拉OK音樂錄影帶中，透過三首歌曲思考作為一位香港人的自主性，在本展中以此呼應近代歷史中，因政權替換亦在不同層面受到影響的綠島。今日的香港，不斷提醒著我們歷史可能如何重複上演，數十年前白色恐怖的緊張情勢，是否可能對應今日的臺灣？Candy Bird以綠島為故事發生的場址，採合了他在綠島駐地的觀察、對話以及當今臺灣的政治局勢，虛構了兩位間諜的故事，將作品所在地的肅穆氛圍連結到我們所處的當下。書本作為思想交流與表達意見的物品，卻同時也是白恐期間許多人被定罪的原因之一。陳曉朋將白色恐怖相關研究中的統計數據，轉化成一張張彩色書頁，在沒有文字的書中呈現出政治受難者與綠島的色彩。

過去的島嶼，當代的困境

↓ 這座島嶼的住民與其環境之間的關係，經常在政治目光與觀光產業的討論中被忽略。吳克威與蔡郁柔透過重訪火燒島聚落，讓我們重新認識這座島嶼上頭的山林、動物、人、作物，以及大海之間的故事，並邀請我們思考人們的生活與日常，是如何受到政治與經濟的形塑與轉變。而同樣受到這座島嶼的地景和環境所召喚的阮芬林，在冬季沒有觀光客的綠島，獨自待了三週。他的作品串連深入地下的人權紀念碑、學校中的運動場、綠島的自然地景等場景，邀請我們思考自然、人、環境以及生死的關係。利羅伊·紐則是以竹子和綠島當地回收的材料，與國小學生合作創造出既是船又是承載生活與生命的居所，以此連結菲律賓與臺灣在現代化進程中相似的殖民歷史、環境處境與文化經驗。

張恩滿與同屬臺東大島村 [Juliana] 家族的表姐們，共同編織傳統網袋 *shiku* 的過程中，分享自身在黨國治理下的意識型態轉變，與他們對於自身處境的思考。共同合作與創作的阮金紅、蔡崇隆與史旻玠，於監禁房中以外籍看護及工廠的生活處境為題，將政治人物人權議題的口號和移工現實面臨的情境並置，透過反身性的視角思考臺灣經濟

## LISTENING TO THE OVERTONES OF FISSURES

→ The 2023 Green Island Human Rights Art Festival – *Listening to the Overtones of Fissures* is themed on the seemingly passive, gentle gesture of “listening,” hoping to embrace different political, economic and systemic experiences of individuals. These experiences have created wounds, which are like “fissures” that have separated people. At the same time, “fissure” also denotes incongruences and divergencies. Like barriers or differences between individuals and the society produced by the White Terror, these incongruences and divergencies are largely overlooked and await our re-understanding as life progresses. “Overtones” refers to the voices or sounds constantly echoing or emitting from the fissures. An “overtone” is a different frequency that shares the same basis with a fundamental tone; and in this case, it becomes a metaphor for the outcast existences that have been ignored by mainstream opinions.

Launched in 2019, the Green Island Human Rights Art Festival ushers in its 4<sup>th</sup> edition this year, and has been given a one-year preparation period for the first time, which allows the curatorial team to thoroughly plan the exhibition, form an academic consulting group, organize co-learning talks and workshops, visit political victims and their offsprings for field research, as well as co-develop and co-create projects with related personnel. Dealing with the complex history and site of the White Terror, the mission of contemporary art creation and curating is not to represent history or recount the facts. Instead, the objective is to employ artists’ viewpoints, chosen media and creative approaches to transform and interpret their observations, understandings and discoveries of historical materials to create new pathways that enable the audience to approach the difficult history.

“Listening” and “overtones” are mutually engaging and benefiting. Do the sounds from the fissures originate from the downfalls in history or the wounds that are still unsettling to the public? The muffled cries from the depth of the fissures are never a one-time fluctuation but the collective life experience involving tens of thousands of people. How do we find a way for those who have followed the regime or even have gained vested interests over – that is, the majority of the society in comparison to the oppressed few – to understand the injustice in this history and system? Furthermore, as one of the most iconic sites in this history, how have the culture and stories of Green Island been ignored? With three subtopics, *Listening to the Overtones of Fissures* links the White Terror, contemporary reflection, Green Island, and human rights to hopefully widen the distance between contemporary art and history so as to carefully listen to the overtones from the fissures and the other side through art. Facing the complicated and highly divergent history, this exhibition aims to offer the audience more imagination, ideas and pathways to approach the past, through which we can construct together what this history means in the contemporary time.

### Through The Interstices Of History

→ There are anonymous and dateless murals of trees on the remaining walls of the Oasis Villa. What were the “external forces” that created the entanglements of their twisting branches and roots? TSAI Wan-Chieh uses potted plants with entangling roots and terms as a metaphor for all the individuals who were jailed in this place, attempting to listen to their thoughts and voices. How does the White Terror make us reflect on the issues of human rights today? Creating her work around Kao Tsau, a White Terror victim, WU Ma-Li invites the audience to reconsider the unjust trials and imprisonment carried out by the authoritarian regime—should human beings be ever treated in this way? Many people with different identities were involved in the forty years of history of the White Terror. Uncertain Studio initiates dialogues with the offsprings of executors and those with double identities in the White Terror period to create a specially designed tabletop game, and invites the audience to contemplate on one’s choices in a different spatial-temporal context which leads to our future.

The reception room should have been a place that could temporarily ease the pain of missing someone. WANG Yu-Jun creates songs that link the voices and sounds of people, events, objects and scenes, and weaves a boundless sea of remembrances—one that

發展與移工命運的諷刺對比。咖容琳娜·布瑞秋拉以大觀社區迫遷案為背景，由受迫遷者在被拆除的家屋裡演出，講述著經濟發展與生活、政府與民間的不平衡關係，提醒我們今日轉型正義，是否也該面對綠島的新生訓導處興建時徵收土地的問題。鄭庾陸的作品則是關注光州民主化運動期間提供支持的性工作者，同樣是投身運動的人，卻因為她們的特殊身份而成了匿名的示威者。本展多件作品與女性與弱勢族群相關，透過這些作品，我們看見今日在不同地方被邊緣及忽略的聲音。

「傾聽裂隙的迴聲」期待在相似或各異的社會情境與脈絡下，邀請觀眾認識在不同政治與殖民政權的更迭、轉變中的社會體制，與經濟發展的現代化過程裡，關於思想、生存、性別、族群與歷史詮釋的當代處境。透過傾聽來自不同身份、背景與立場的聲音，找出可讓彼此互相認識與對話的基礎頻率，希望能在與不同政治受難者、後代家屬、綠島居民以及許多被忽略的話語中，轉化出能讓大眾更瞭解存在於白色恐怖歷史及其之外，尚未來得及被大眾接觸到對於人權的多重觀看視角。

## The Island In The Past And The Predicaments Of The Contemporary Times

→ The relationship between the island's inhabitants and its environment has often been overlooked in the political gaze and the discussions about the tourism industry. WU Ke-Wei and TSAI Yu-Jou re-visit the villages on Buring Island (the old name of Green Island) and engage the audience in re-learning stories involving the island's forest, its animal and human inhabitants, as well as its crops and the surrounding sea, inviting us to reflect on how people's lives and everyday lifestyle could be shaped and changed by politics and economic system. Phuong Linh NGUYEN is also inspired by the island's landscape and environment. Spending three weeks alone on Green Island during the winter when the number of tourists dropped, Nguyen creates a work that brings together the human rights monument extending into the underground space, the sports field in the local school, and the natural landscape of Green Island, encouraging audience to think about the relationship between nature, humanity, the environment, as well as life and death. Leeroy NEW utilizes bamboo and recycled materials found on Green Island, and collaborates with elementary school students to build an installation comprising ships that are also used as houses for living and livelihood. His project connects the similar pre-colonial histories, environmental situations, and cultural experiences of the Philippines and Taiwan in the progress of modernization.

Through co-weaving the traditional bags "sikau" of the Paiwan people, CHANG En-Man and her female cousins from the Tjuljaviya family in Taitung's Pacavalj share their ideological changes informed by the governance of the party-state, along with their thinking on their own situations. NGUYEN Kim-Hong, TSAI Tsung-Lung and SHIH Min-Chieh present their co-created project in the solitary confinement cells based on the living situations of foreign caregivers and migrant factory workers, juxtaposing human rights slogans promoted by politicians and the current problems that migrant workers face. Karolina BREGULA's project is set against a background of forced evictions taking place in Dagan community in Taipei. The artist invites evictees to perform in houses that were about to be demolished. Portraying the imbalance among economic development, living, the government, and people, the project reminds us that transitional justice should also deal with the problem of land expropriation occurred during the construction of the New Life Correction Center. Yooseung JUNG's work is concerned with sex workers who provided support during the Gwangju Democratization Movement. As activists involving in the movement, they were treated as anonymous protestors due to their special identity. Through the various works featured in this exhibition that are related to women and minorities, the audience are able to perceive the marginalized, neglected voices in different parts of the world.

In similar or dissimilar social situations and context, *Listening to the Overtones of Fissures* looks forward to engaging the audience in learning about social systems shaped by different political and colonial regimes, as well as the contemporary situations about ideologies, survival, gender, ethnic groups, and historical interpretations emerged throughout the process of modernization and economic development. By listening to voices of different identities, backgrounds and stances, this exhibition aims to identify the fundamental frequency that enables people to understand and dialogue with each other, and hopes to address the overlooked discourses from political victims, their families and offsprings, inhabitants on Green Island and so on to facilitate more multifaceted perspectives on human rights within and beyond the White Terror history that the public have not yet perceive.

is audible but invisible. KUO Yu-Ping's project is like a collection of prose essays: she dismantles gathered clothes and sews them back in different ways before inviting the audience to read the visual stories created by re-grouping and re-arranging the reproduced archives. In the past, the vast ocean was a natural barrier that kept political victims on the island. It was also the site where they harvested rocks or something they could only hear behind walls. Nowadays, the sea is what makes Green Island a tourist destination. LO Yi-Chun pays tribute to the political victims through her work by producing diving equipment made of natural materials locally sourced on the island, combined with other available materials. Such a relationship between humans and the sea could be glimpsed from OUYANG Wen's photographs, which have documented the lives of local inhabitants and the sceneries of Green Island in the 1950s. Today, the reef rocks still stand erect on the coast, but people's lives and their purposes of visiting the island have differed greatly from that of the past.

## The Present Day And The Past In Retrospection

→ In the 1950s, CHEN Meng-He assisted the New Life Correction Center in founding a photography division. Through his lens, Chen captured images of many locations on the island. At the end of the 2010s, a few people that came after followed Chen's photos to re-shoot the images; and in 2023, LIU Chi-Tung responds to the different sceneries of the same locations through writing. Thus, people from three separate generations are connected through the photos of sceneries. How about those from an even younger generation? Is the White Terror already a distant and vague period in history or a clear and distinct part of history to children today? TSAI Wan-Shuen and her daughter Lysianassa DAUBY co-develop their project. Through the eye of an eleven-year-old girl, they observe and study the activities taking place during preparation of this exhibition to formulate an alternative perspective unnoticed in the opinion-saturated world of the adults. Furthermore, how can the perspectives from the present be shown? The image of a victim before the execution by shooting is not simply evidence proving the dictatorship of the government, but also highlights the extreme inequality of power and violence in the past. By "cutting" images, CHANG Hui-Hsin treats images as a certain type of sound (archive) of history that demands to be heard.

Is artistic creation a means to tone up one's life or a measure to achieve self-realization? CHANG Wen-Hsuan's project is concerned with the difference of an object in an individual's life experience and in an objective narrative. How did the White Terror victims utilize "creative" actions as a way to gain their intellectual space? What did artistic creation mean to them individually? TENG Chao-Ming's project engages in recounting a work from the past—the artist invites musicians to re-arrange the song, "Rainy Night Flower" (1934), and views the song as a conscious "person." The project consequently reveals how a person/object has undergone a journey of survival, being interpreted, (mis)understood, or banned/silenced throughout the tumultuous history. Also re-working on existing songs, LO Lai-Lai Natalie's project adopts the form of soundless karaoke, and uses three respective songs to reflect on her autonomy as a Hong Kong citizen, responding to the modern historical fact of how Green Island was influenced on different levels due to alternating political administrations. Today's Hong Kong is a constant reminder of how history might repeat itself. How do the disquieting situations of the White Terror from decades ago correlate to the current situations of Taiwan? Using Green Island as the backdrop of his work, Candy Bird mixes the observations and conversations he has made during his residency on Green Island and his thoughts on the present Taiwanese political scene to fabricate a story about two spies, linking the solemn and gloomy atmosphere of where the work is presented to our current social milieu. As objects that facilitate intellectual exchange and expression of ideas, books constituted one of the reasons why many White Terror victims were convicted. CHEN Shiau-Peng turns statistic data from the related research of White Terror into books with colorful pages, visualizing the colors of political victims and Green Island in these books without text.



# 策展人介紹

About Curators

協同策展人 CO-CURATOR

臺灣／主要關注當代藝術史、影像、媒體與大眾文化等議題，並以研究與實踐作為策展的方法。他將臺灣作為研究的基礎，試圖藉著自身的政治、媒體與文化作為背景，描繪出影像藝術在臺灣的發展軌跡。近年策展計畫：2021年鳳甲美術館「是什麼使今天的影像如此不同，如此有魅力？」，並獲第二十屆台新獎第三季提名，2022年立方計劃空間「『明日備忘錄』國際巡迴展—台北城南版」擔任客座策展人。



陳韋倫  
CHEN Wei-Lun

Taiwan / CHEN Wei-Lun's practice focuses on contemporary art history, image, media and mass culture, and uses research and practice to form his curatorial method. Basing his research on Taiwan, he tries to delineate the developmental trajectory of image art in Taiwan with Taiwanese politics, media and culture as the background. His curatorial projects in recent years include *Just what is it that makes today's image so different, so appealing?* (Hong-gah Museum, 2021), which was nominated in the third season of the 20<sup>th</sup> Taishin Arts Award. In 2022, Chen also served as the guest curator of *Notes for Tomorrow — Southern Taipei Version* presented at TheCube Project Space.

總策展人 CHIEF CURATOR

臺灣／1981年出生於高雄，現為東海大學美術系專任助理教授。她的計畫多為場域或脈絡限定，與合作對象透過分享、討論、共創甚至挑戰的方式，以委託製作為方法與態度進行策展實踐。持續關心藝術環境、生態、政治、歷史、人權等議題，藉由當代策展的實踐與研究探索藝術在社會中的角色。近年策展計畫：2021年嘉義市立美術館「由林成森」、2020年台南市美術館「不適者生存？」、2019年「麻豆糖業大地藝術祭」等。



蔡明君  
TSAI Ming-Jiun

Taiwan / Born in Kaohsiung in 1981, and now assistant professor at the Department of Fine Arts, Tunghai University. Tasi's curatorial projects are mostly site-specific or context-based, in which she and her collaborators share, discuss, co-create, and even challenge each other to carry out the curatorial practice through commissioning productions as the method and attitude. Throughout the years, her curatorial interests have been the art environment, ecology, politics, history, and human rights. Utilizing contemporary curatorial practice and study, she continues to explore the role of art in society. Her major curatorial projects in the recent years include *A Rhythm of Tree Forming the Forest* (Chiayi Art Museum, 2021), *Survival of the Exceptional* (Tainan Art Museum, 2020), and the *Madou Sugar Industry Art Triennial* (2019).

協同策展人 CO-CURATOR

臺灣／1993年生於臺南，現工作於臺北，並就讀於國立臺北教育大學藝術與造形設計學系碩士班藝術理論與評論組。在從創作轉向理論研究的過程中，思考更為流動的創作管道與更多重的藝術實踐可能。關注國族認同與全球跨境移動、涵蓋文化、難民、移工等人權議題，近年策展計畫：2022年嘉義市立美術館「壞交易：Tè及跨境」、2020年福利社「方域之外」、2020年眾藝術「內在漂逐」。



蔡秉儒  
TSAI Ping-Ju

Taiwan / Born in Tainan in 1993, now works in Taipei, and studies in the M.F.A Program (art theory and criticism) at the Department of Arts and Design, National Taipei University of Education. During his transition from artistic creation to art theory and research, he has aspired to find more fluid creative channels and the possibility of a multilayered art practice. His current research interest lies in national identity and global cross-border movement, which include human rights topics related to culture, refugees, migrant workers, etc. His curatorial projects in recent years include *Bad Deal: Tè and Cross-Border Trade* (Chiayi Art Museum, 2022), *Beyond Territory* (Free Art Space, 2020), and *Inside the Outsider* (Zone Art, 2020).

綠洲山莊

OASIS  
VILLA

## 陳孟和＋後來的人們＋劉紀彤

CHEN Meng-He, Those Who Came Later, LIU Chi-Tung

此計畫是一個跨越多個世代、多重生產的集合，所組成的合作關係。

起頭是新生攝影師——陳孟和前輩，於服刑期間（1952-1967）因為綠島鄉誌的工作，組成工作團隊拍攝下的一批綠島風景。後來的人們帶著這批舊照片，從本島來到綠島，像玩著闖關遊戲似的，沿著許久以前光影記錄下的畫面，在陌生的島上尋寶，再拍攝一次風景（2017-）。再後來，創作者劉紀彤加入，以書寫回應風景（2023），試圖向更多後來的人展開對話，發展本島與綠島之間、風景明信片寄送計畫的結構。

This project is a collaboration that crosses multiple generations and an ensemble of multiple productions.

It originates from a group of photos featuring the sceneries of Green Island, taken by an inmate-photographer at the New Life Correction Center - CHEN Meng-He, who formed a photography crew for *Green Island Township Chronicle* while serving his sentence (1952-1967). Then, those who came from mainland Taiwan to Green Island brought this group of old photos and wanted to re-photograph the sceneries documented from a long time ago as if they were playing a game of treasure hunt on the strange island (2017-). Later, artist LIU Chi-Tung joins the collaboration and responds to the scenery photos with writing (2023), attempting to initiate a dialogue with more that are to come later, and develops the structure of this project involving sending scenery postcards from Green Island to mainland Taiwan.

We are those that came here later. There used to be people standing here amidst this vast ocean. The sceneries might appear to be the same but not quite. The only thing that is the same is the action of "seeing." What is the motivation behind the desire to "see"? How should one seek in order to approach the body of that someone who once pressed the shutter? This process of matching might be the beginning of someone piecing together again his or her self-identity in the boundless environment.

此計畫將影像大量複製、印製成明信片，供顯影之後到此的觀眾從綠島寄風景明信片回本島。可能是旅遊的分享、訊息的傳遞，也有可能是跨越時空的、前輩曾無法寄回的家書。期待風景的移動，擴展出複雜、多樣的對位與對話。

## Sceneries posted by those who came later

The subject of this matching process is the photographs taken by CHEN Meng-He when he was imprisoned on Green Island. After his passing (2017), those who came later to the island with digital cameras and smartphones remembered what Chen used to say, "I hope to re-shoot the photos I once took." The brightness and darkness of the sea and the wildness and stillness of its waves constituted moments in Chen's life - someone who used to live in mainland Taiwan - on Green Island. These moments, however, were only social and political blankness to those who came later.

This project reproduces the photographs as postcards in a large quantity, and offers the audience who come to the island after the images were made so that they can mail the scenery postcards from Green Island back to mainland Taiwan. Their postcards could be sharing of their trips, delivering messages, or time-transcending family letters that the political victims were unable to mail back home. It is hoped that the movement of the sceneries could expand into complicated, diverse matching and dialogues.

我們是後來才抵達這裡的人，曾經有人也站立在這片汪洋中的此處。看向的風景乍看是同一，卻是不同的，疊合的倒是「看」的動作。想「看」的動能從何而來？如何尋找才得以靠近按下快門的身體？對位的過程，可能是一個生命體在偌大環境中，自我認同重新組合的開始。

被對位的是陳孟和前輩服刑時拍攝的照片，他過世之後（2017年），後來的人帶著數位相機、手機抵達綠島，腦中記得他說：「想要重拍一次拍過的照片」。大海的明與暗、浪的狂與靜，那是來自本島的前輩在綠島的生活片刻，也是後來的人社會政治中的一片空白。

2023 ←

明信片、文本、網路平台、裝置

Postcard, text, online platform, installation



攝影 | 蔡美娟與其他 Photography by TSAI Mei-Chuan and others  
陳孟和照片檔案提供 | 林傳凱 CHEN Meng-He's photograph files provided by LIN Chuan-Kai

臺灣／文學／藝術創作者。

2018年起於臺南官田啟動田野調查計畫：「人田——故事邊境計畫」，並逐漸延伸成爲一系列地方行動：出版《人田》雜誌、發行《合境平安——渡仔頭實境遊戲》、「村落連線」行動、「土地想像測量計畫」等，2019年成立「微物官點工作室」。曾參展2021綠島人權藝術季、2021台灣設計展、2022 Mattauw大地藝術季等。作品關注生命與地方紋理之間的遭逢，透過長期的地方行動以文字、攝影與裝置等媒材進行創作。

Taiwan / Literary writers and artists.

In 2018, WU Ke-Wei and TSAI Yu-Jou launched a field study project called *Ren Tian Story Procession Project* in Guantian, Tainan, which has gradually extended into a series of local initiatives: the publication of *Ren Tian* magazine, "Safety Throughout the Whole Nation - Duzitou Reality Game," "Village Connection," and "Envisage Dwelling with the Land." In 2019, they founded the Kuanntian Studio. They have been featured in the 2021 Green Island Human Rights Art Festival (2021), the Taiwan Design Expo (2021), the Mattauw Earth Triennial (2022), etc. Their projects focus on the encounter between life and the texture of places. Through long-term place-based actions, they create works through writing, photography, and installation.

*Burning Island Travel Guide* provides visitors information to enter ten villages on the island.

#### Entry Notices —

(1) Please see the "Burning Island Travel Map" on the leaflet of the 2023 Green Island Human Rights Art Festival to find out the locations of the installations to enter the villages and the location of the travel service center. (2) Because the round-the-island highway is not open yet, please enter each individual village and obtain travel information via the installations placed around

製作方法——  
以田野調查爲基礎方法，延續創作者於2021年「綠島人權藝術季」展出的〈聖地：火燒島旅遊指南〉中對於綠島聚落的調查與創作計畫，進一步由仍有居民的四個聚落擴大至島上已廢棄的六個村落：大白沙、楠仔湖、祖仔坪、鱸鰻溝、海參坪、柚子湖。村落的消失，涉及綠島經歷現代化過程中，產業轉型、居民與環境關係的轉變。展覽中以創作文本、影像、裝置呈現這段鑲嵌於宏觀的環境地理、政治經濟結構下，逆著線性時間，邁向廢棄、離散的村落歷史與居民的情感、記憶。

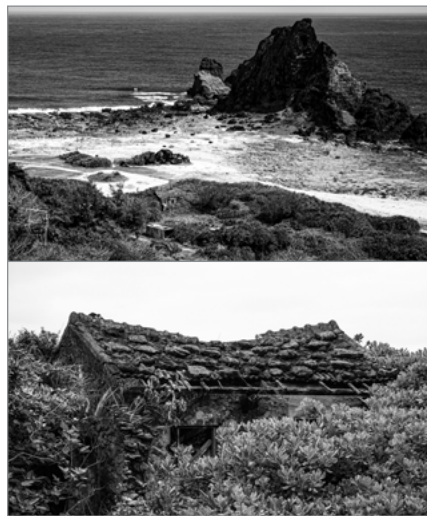
the island. (3) Visitors can get more information about the villages at the Burning Island travel service center in the Auditorium at Oasis Villa before or after their tour. We wish you a pleasant journey.

#### Production Method —

Using field study as a basic approach, this project continues the artists' investigation and art project featuring the villages on Green Island, which was shown in the 2021 Green Island Human Rights Art Festival and titled *Holy Land : Fire Island Travel Guide*. The scope of this project is expanded from four inhabited villages to include six now abandoned ones, namely, Dabaisha, Nanzai'hu, Zuzai'ping, Lumangou, Haisenping, and Youzi'hu. The disappearance of the villages involves the industrial transformation and the relations between inhabitants and the environment changed during the modernization of Green Island. In the exhibition, the artists utilize writings, images, and installations to portray this journey of approaching the abandoned, diasporic history of the villages and the inhabitants' feelings and memories embedded macrocosmically in the geographic environment and the politico-economic structure against the linear time.

2023 ←

複合媒材 Mixed media



火燒島旅遊指南提供旅客入境島嶼上十座聚落的旅遊指引。

入境須知——

(1) 請於2023綠島人權藝術季摺頁詳閱「火燒島旅遊地圖」，取得入境村落的裝置地點及旅遊服務中心位置。(2) 由於火燒島環島公路尚未通車，須透過散落在島上的裝置入境個別村落，讀取旅遊資訊。(3) 旅客在至聚落旅遊前或後至位於綠洲山莊禮堂中的火燒島旅遊服務中心取得更詳盡的聚落資訊。祝您有一段美好的旅程。

木作裝置設計 | 摩咕瑪沙工作室  
Wood installation design | MoGu MaSha  
聲音設計 | 邱有岑  
Sound design | CIOU You-Cin  
聲音演出 | 王文山、許逸如、蔡美娟  
Sound performance | WANG Wen-Shan, HSU Yi-Ju,  
TSAI Mei-Chuan  
動態影像 | 蔡郁林  
Animation | TSAI Yu-Lin  
後製剪輯 | 顏慧心  
Post Editing | YAN Hwei-Sin



火燒島旅遊指南

● Burning Island Travel Guide



吳克威 · 蔡郁柔

0 火燒島旅遊服務中心  
Burning Island Travel Service Center

- |       |             |        |                |
|-------|-------------|--------|----------------|
| 1 南寮  | Lâm-Liâu    | 6 柚仔湖  | Iū-á-ôo        |
| 2 中寮  | Tiong-Liâu  | 7 海參坪  | Hái-Sim-Phiánn |
| 3 公館  | Kong-Kuán   | 8 大湖   | Tuā-ôo         |
| 4 鱸鰻溝 | Lóo-Muá-Kau | 9 祖仔坪  | Tsuá-Phiánn    |
| 5 楠仔湖 | Lâm-á-ôo    | 10 大白沙 | Tuā-Peh-Sua    |



● 加入旅程



Burning Island Travel Guide

Burning Island Travel Guide

創作領域橫跨劇場、舞蹈、電影與當代藝術，也是臺灣少數結合詩與文學的歌者。近年關注實驗聲響與文學而延展的實驗詩性、對話影像所擴延出的多維聲像空間、音樂聲響與臺灣藝術史的複聲關係，及採集環境與人聲融合的共振聲響。探究時間軸線裡往未來未知的聲音，同時也向著古老大地的呼喚。期待能繼續在不同角落創作，記錄當下空氣裡的振動，以及生活的氣息；在詩與歌的脈絡裡找到一種文化對話的方式。

WANG Yu-Jun's practice spans numerous fields, including theatre, dance, film and contemporary art. She is one of the few singers in Taiwan who combines poetry and literature with music. In recent years, her creative interest lies in the experimental poeticness extended from experimental sound and literature, the multi-dimensional audiovisual space expanded from dialoguing with images, the polyphonic relations between music and Taiwanese art history, as well as collecting the resonance from blending environmental and human sounds. Through her work, Wang explores the unknown sounds of the future as well as the calling of the ancient land in time. Her goal is to continuously create works in different places, and record the vibrations in the air and the atmosphere of living, uncovering a way to dialogue with culture in the context of poetry and music.

From the moment they were taken away, they have been marked "missing" on their household registration transcripts. Since then, they became ghosts that were alive and shadows of the time.

During the period of martial law, most of the tens of thousands of White Terror victims were not able to have a proper goodbye to their loved ones. The reception room became a place of unfinished wishes, and even a place of imagined

的錄音。以時代曲調作為線索重新認識「歷史—時間」，以聲響採集作為共振再次繪測「島嶼—空間」，以書寫拆解敘事而交錯「真實—虛構」。

時間從來不回答，而我們終將發現，沉默的不是時間，而是時間懸置了一切在場，使無聲召喚有聲，在這座島上洄流著時代的聲音。

如果能有一次的會面時間，在短短的幾分鐘裡，面對隔著玻璃窗對坐的他／她，那雙無法牽住的手，我們該如何開口……

farewells. Saying goodbye should have been followed by a reunion, but it never happened.

A reception room, ten clips of sounds/songs, ten passages of writings, a sea that can(not) be heard, a recording of your own—this work aims to re-understand the "history—time" through tunes from the past as clues, to re-map the "island—space" through the resonance of sound gathering, and to dismantle narratives and interweave "reality—fiction" through writing.

Time never replies to our questions. Yet, we eventually realize that time is not silent. Instead, it suspends all that is present, and with silence, it evokes what can be heard—the sounds that have echoed through different times on this island.

If there were one more chance to meet in the reception room, to sit across him/her behind the glass partition, with the hands that could never be held again, what should we even begin to say?

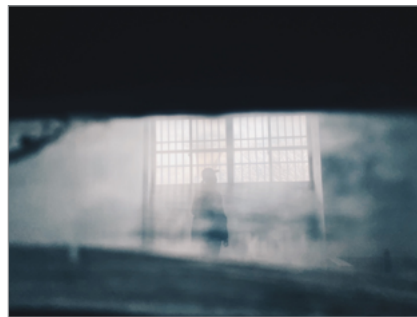
從被帶走的那刻起，他們在戶籍簿上被註記「行方不明」，自此成為活著的幽靈、時代的印記。於政治受難者「被消失」的同時，一方面亦宣告受難家屬生命中的「被缺失」。

戒嚴時代，數以萬計的受難者，絕大比例的人都無法好好告別。會客室成為未竟之地，更成為寄語想像的所在。告別是爲了再次相見，卻再也不見。

一間會客室、十段聲音／歌曲、十段書寫、一片聽不見的海、一段屬於你自己

2023 ←

錄音裝置、喇叭裝置、單頻道錄像  
卡帶播放器、聲音裝置、攝影、文字  
Recording device installation,  
speaker installation,  
single channel video,  
cassette player, sound installation,  
photos, writings



攝影 | 蔡美娟

Photography by TSAI Mei-Chuan  
聲音工作坊現場音 / 混音師 | 劉詩偉  
Sound Workshop Live Recording /  
Mixing Engineer | Liu Shih Wei  
混音室 | 樹人味房  
Mixing Studio | Treemen Studio

## 咖容琳娜·布瑞秋拉

Karolina BREGULA

波蘭／1979年生，視覺藝術家，畢業於波蘭羅茲電影學院，以電影、攝影、裝置和行為表演為其主要創作媒材。

布瑞秋拉以創作探究作品狀態的問題及藝術物件的物質性，批判性地檢視當代藝術及其被接受度，並透過人類學和社會學式的觀察，進行有關藝術和建築的故事創作。多次邀請其創作對象和參與者一同共創，模糊了專業和業餘藝術活動之間的界線。曾於波蘭華沙扎切塔國家美術館、紐約猶太博物館和台北當代藝術館等機構，和威尼斯雙年展、新加坡雙年展等國際藝術活動展出。

Poland / Karolina BREGULA (b. 1979) is a visual artist, a graduate of the National Film School in Łódź. She creates films, photographs, installations and performance.

Her work explores the problems of the status of the artwork and the materiality of art objects. She critically scrutinises contemporary art and its reception. She creates stories about art and architecture, which are a field of her anthropological and sociological observations. Many of her works are co-created with their protagonists and participants, blurring the border lines between professional and amateur artistic activity. Her works have been exhibited at institutions such as National Museum in Warsaw, Jewish Museum in New York and MOCA Taipei and at international events such as Venice Art Biennale and Singapore Biennale.

2019 ←  
三頻道錄像裝置  
3 channel video installation



Dust

〈塵埃〉

*Dust* is a story about two women living in an old district earmarked for demolition. Since their building is due to be demolished soon, all the neighbours have already left. Yet, the women decide to stay in their flat. The protagonists spend time in the abandoned multi-storey building and observe through the window bulldozers working around.

Four out of five films were made in collaboration with Ms. Zou and Ms. Huang from Dagan in New Taipei City. When the project was in production, their houses in Dagan were bound for demolition while Ms. Zou, Ms. Huang together with their neighbours kept fighting against the evictions in the district. The first two films are a fictive story staged with Ms. Zou and Ms. Huang in an empty building awaiting demolition in central New Taipei City. I entered the building, cleaned up and furnished one chosen flat to turn it into a friendly liveable space and used it as a film location. Another two films are a conversation between Ms. Zou and Ms. Huang, Ms. Huang singing a sad song which reminds her of home and an image of a Dagan streets. The last film is a documentation of the demolition of the house where the first two films were made. One month after the films were done, Ms. Zou and Ms. Huang were forced to move away and Dagan was demolished.

〈塵埃〉描述居住在預定將拆除的老舊城區中的二名女性。自從她們居住的大樓被預告即將拆除後，其他的鄰居都已經搬離。然而，她們決定留在自己的公寓。長時間待在無人的多層大樓中，透過窗戶觀察著周遭正在進行工作的堆土機。在作品的五部影片中，有四部是與居住於新北巿大觀社區的周太太和黃太太所合作拍攝。此計畫的製作過程中，她們位於大觀社區的住宅面臨拆除的命運，但周太太、黃太太和其鄰居們持續抗爭，拒絕搬離居住地。作品的前二部影片以虛構的故事，由周太太和黃太太在新北巿中心即將拆除的空大樓中演出。藝術家選定大樓中的一處公寓，將其打掃、佈置成宜居的空間，做為拍攝影片的場景。另外二部影片則是周太太和黃太太的對話，後者唱著悲傷的歌曲，讓她想起自己的家和大觀社區的街道。最後一部影片則是前二部影片拍攝大樓的拆除紀錄。影片完成的一個月後，周太太和黃太太被迫搬離居所，而大觀社區也被拆除。

藝術家與 lokal\_30 畫廊提供  
Courtesy of the artist and lokal\_30 Gallery.  
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南韓／1990 年出生於韓國光州。

鄭庾陞以錄像、裝置和出版等不同方式，記錄她對光州娼妓的看法，研究當地性工作者的歷史及其聚集、生活的空間，而其實踐同時也涉及東亞性別議題。鄭庾陞曾舉辦個展「浮游的剩餘青春」(D. A. Aura 藝術空間，光州，2017)，其聯展經歷有：「2019 表演藝術節：向外連結」(國立亞洲文化殿堂，光州，2019)、「不負光陰」(台北國際藝術村，臺北，2019)和光州雙年展(2018)。

South Korea / Born in Gwangju, Korea in 1990.

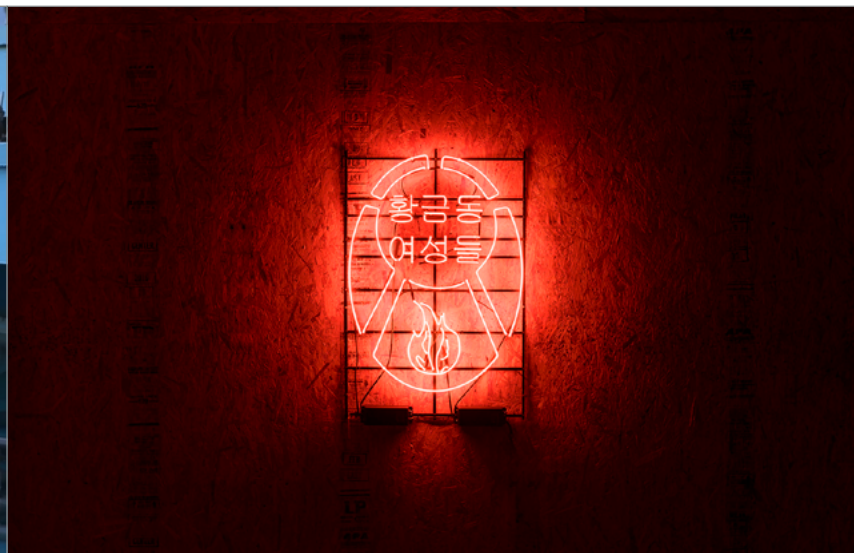
Yooseung JUNG records her views about Gwangju's female prostitutes in a variety of ways, including video, installation, and publication. She researches the history of sex workers and the spaces they gather in and their lives there. At the same time, she works on East Asian gender issues. Her solo exhibitions include *YOVELLEOCKJAM: Floating Surplus Youth* (D.A.Aura, Gwangju, 2017), and group exhibitions include *Perform 2019: Linkin-out* (ACC, Gwangju, 2019), *FINDING MYSELF IN TIME* (Taipei Artist Village, Taipei, 2019) and the Gwangju Biennale (2018).

*Women of Hwanggeum-dong* concerns women who attended to the call box and provided anonymous support in the protests during Gwangju's Democratization Movement. They were in charge of transporting water and food, and they even contributed their blood as a medical donation. But because of the stigma of prostitution, they were rendered silent demonstrators. The artist appropriates the official memorial form and the site of the injustice in Gwangju, and reflects on the democratic experience of these historically-marginalized demonstrators, using the textures of everyday elements like voices, objects, and memories.

〈黃金洞女子們〉探討的是在光州民主化運動中，運用呼叫裝置為抗議活動提供無名支援的女性們。她們負責水與食物的運送，甚至以捐血做為一種醫療捐贈。然而，因為「娼妓」的汙名化，她們被視為無聲抗議者。藝術家挪用官方的紀念形式和光州的不義遺址，藉由聲音、物件和記憶等日常生活元素上遭到邊緣化之抗議者的民主經驗。

2018 ←

錄像、霓虹燈招牌 Video, neon sign



左圖 | 藝術家提供  
Left | Courtesy of the artist

右圖 | 關渡美術館提供。攝影 | 朱淇宏  
Right | Courtesy of Kuandu Museum of Fine Arts. Photo | CHU Chi-Hung



臺灣／畢業於國立臺南藝術大學，現工作居住於臺北。

關注文字或口語傳播在當代生活情境下的挪用、傳播、誤讀與象徵意義的游移。過往作品結合訪談、劇場、文學、繪畫、文件等不同形式媒材。探索當代神秘主義與神話的塑成，思考人類集體意識如何影響大眾事件。

Taiwan / Graduated from the Tainan National University of the Arts, and now lives and works in Taipei.

TSAI Wan-Chieh's artistic interest lies in the appropriation, communication, misreading, and shifting of symbolic meanings of textual and verbal communication in the situations of contemporary life. Her works combine different forms and media, including interviews, theatre, literature, painting, and documents to explore the formation and shaping of contemporary mysticism and mythology, through which she reflects on how the human collective consciousness affects public events.

*We crossed the river at sunset,  
and there was a forest*

After the riotous history quiets down, so are the sounds of people.

The trees float in stillness, gradually fading away due to time, wind and rain.

In the silence and weathering, what utterances have left?

Could we once again listen or respond to them?

※This work is inspired by a mural painted on the wall of the Green Island White Terror Memorial Park. Its creator is unknown, and the mural was probably created in the 1980s.

歷史的喧囂過後，人聲沉寂了。  
樹群懸浮在靜止中，因時間與風雨而逐漸斑駁。  
在那片沉默與凋零中，留下了什麼話語？  
我們還能傾聽或回應嗎？  
※作品啟發自白色恐怖綠島紀念園區圍牆上的壁畫，  
作畫者不明，年代推估為1980年代。

2023 ←

複合媒材 Mixed media



臺灣／1986年出生於南投，國立臺北藝術大學藝術跨域研究所畢業。作品多以繪畫、錄像、裝置與行為等複合形式，表達自身的生命經驗與大歷史之間一種缺憾或匱乏的關係，以「缺」顯化既定的歷史難題，以創傷與缺憾支撐繁花般的隱喻為其創作特質，試圖把「存有」的概念推往現實與在地的修正，尋思出一種主體的敘事。近年個展：2021年谷公館「Daughters」、2019年TKG+「昨日有多真實」。曾三度入圍臺北美術獎，並參展2018年台灣雙年展、2016年台北雙年展。

Taiwan / Born in 1986 in Nantou, and she received her master's degree in trans-disciplinary arts from Taipei National University of Arts. Kuo's art practice includes a diverse range of genres, including painting, video, installation, and performance. She uses art to express the missing elements or insufficiencies between her own experiences in life and what is considered Big History, including issues involving her personal memories, the Cold War, and the circumstances she encounters. Using the notion of "missing or lacking" to bring forth already determined historical predicaments, Kuo uses trauma and disappointments to support a medley of metaphors, which has become a notable feature in her artworks. She seeks to push or correct "existing" concepts, in order for them to be more aligned with reality and the local mentality. Through her endeavors, she searches for a subjective narrative. Her recent solo shows include: *Daughters* at Michael Ku Gallery (2021); *How Real is Yesterday* at TKG+ Project (2019). Kuo is the Finalist in the 2018, 2015 and 2013 Taipei Art Awards, and participated in the 2018 Taiwan Biennial and 2016 Taipei Biennial.

*The Crow's Feet Disappear After a Gentle Flap* is like a painting. The artist re-processes old clothes and pieces of textile that she has gathered, and combines sculpture, drawings, objects, and reproduced files to construct various scenes that resemble close-up shots, short stories, and sketches. She then patches these scenes into different visual stories, and invites spectators

作品創造了一個陰鬱的不確定性、焦慮和共鳴的區域——一個活人和死者共同棲居的地方。而如同綠島原始密林的景觀與見證者皆已不復在，最終一切關於有形事物的物質化和事物的消失。

to wander therein. Spectators can re-arrange and re-combine the stories according to their experiences and tell their own stories. This work is inspired by the multiple presence of female family members in the group image of White Terror victims as well as the silent trauma that has been passed down generation after generation.

A sense of deprivation lies behind the ordinary objects in the work. With its softness, the work creates a counterbalance to the ever-present trauma, and contemplates on brutality, loss, and continuity. In the solitary prison cell in Oasis Villa, the work unveils a gloomy site of uncertainty, anxiety and resonance—a place where the living dwells with the deceased. Like Green Island's old-growth forest and witnesses that no longer exist, at the end, everything is about the materialization of tangible things and their disappearance.

〈烏鴉的爪輕拍後離去〉如同繪畫一樣，藝術家將搜集來的許多老舊衣物、織品重新照料的檔案進行組合，建構起的場景猶如數個短小的特寫、故事、隨筆，繼而縫綴起不同的視覺故事，邀請作為觀者的你進入其中漫遊，並依循自身的體驗對它們進行重新組合，講述自己的故事。作品啟發自白色恐怖受難者群像中，女性家屬的多重身影，以及世代傳遞的無聲之傷。

作品中尋常的物件背後隱藏著被剝奪感，柔軟的性質則與創傷揮之不去的影響相抗衡，對殘暴、失去和延續性進行了沉思。在綠洲山莊獨立牢房中，

2023 ←

複合媒材裝置 Mixed media installation



本作品啟發自藍張阿冬女士寫給丈夫的書信《無言之戀》以及《獄外之囚》中勇敢獻聲的女性。  
This work is inspired by the letter, titled *Silent Love*, from Mrs. LAN CHANG A-Tung to her husband, and the women who have bravely made their voices heard in *Prisoners Outside the Prison*.

越南／1985 年出生。2006 至 2007 年間就讀於義大利杜林美術學院，並於 2015 至 2017 年間，以托比亞斯·雷柏格指導的訪問學生身分，就讀於德國法蘭克福藝術高等學院。

目前居住並工作於越南河內。阮芬林的跨領域實踐以錄像和裝置為主，關注越南的地理文化轉向、傳統之根本和破碎化的歷史。以其作品思考可見與不可見的真相、形式與時間，滿溢出一種錯置和瞬間即逝的感受。

2013 年，阮芬林創辦了「Nha San 實驗藝術空間」，並擔任共同總監。2022 年，她和友人於第 15 屆卡塞爾文件展共同展出。

Vietnam / Born in 1985. Studied as a guest student with Tobias Rehberger at Stadelsschule Frankfurt 2015-2017 and at Academia Albertina belle di Arti Torino in 2006-2007.

Lives and works in Hanoi, Vietnam, NGUYEN Phuong Linh's multidisciplinary practice spans video and installation. She concerns about geographic cultural shifts, traditional roots and fragmented history in Vietnam. Her works contemplate upon the visible/invisible truth, form and time, and convey a pervasive sense of dislocation and the ephemeral.

In 2013 Phuong Linh co found and co directed Nha San Collective. In 2022 she and friends presented their practice at Documenta 15 in Kassel.

2023 ←  
錄像裝置 video installation



## The Monument — The Playground — The Island

"A young girl is roller skating through the memorial.  
A girl is playing volleyball alone in a school playground.  
A man is throwing iron balls on the beach."

NGUYEN Phuong Linh spent three weeks on Green Island during a cold and windy winter time, which was the first time she was alone after she became a mother. It was the off-season on Green Island, and she observed the silence on the island and loudness of the ocean and the mountains, all of which leads to a contemplation of death and continuity. Her work is simple, mysterious, humorous and evocative of thinking about the relation between nature, animals and oneself. Through her video, the scenes of the monument, the playground and the island are interwoven into a landscape of memory and time of Green Island, its environment, the habitat and the forced visitors during the White Terror.

「年輕女孩踩著溜冰鞋穿越了紀念碑  
女孩獨自一人在運動場上打排球  
男子在沙灘上丟鐵球」

阮芬林在刮著凜冽冬風的綠島上待了三週，這是她成爲人母後首次獨身一人。此時的綠島已然進入淡季，她觀察著島上的安靜無聲，和來自山海的喧騰，思考著死亡和存續。她的創作以簡潔、神秘、幽默之姿，誘發對自然、動物和自我之間的關係性思考。透過其錄像創作，紀念碑，運動場、島嶼等交織成一幅風景，關於綠島記憶和時間、島上環境、動物棲息地和白恐時期被迫留島的「訪客」們。

臺灣／1982 年出生於臺北，現工作及居住於臺北和宜蘭二地。

Candy Bird 的藝術早期由街頭塗鴉發跡，作品面向社會性以及邊緣性，詮釋被主流媒體所忽略的價值觀。2018 年開始聚焦描寫生命的各種面向與狀態，並與自身內在做深度對話。延續塗鴉的交疊概念，其創作手法也轉向多元，不停實踐新的敘事方式。當前 Candy Bird 的藝術跨足於繪畫、書寫、表演、公共藝術等。

Taiwan / Born in Taipei in 1982, and now lives and works in Taipei and Yilan.

Candy Bird's works first appeared as graffiti that engaged in urbanism and marginalization, interpreting values overlooked by the mainstream media. From 2018 onward, he has begun concentrating on depicting the various aspects and states of life, while conducting in-depth inner dialogues. Continuing the concept of layering in making graffiti, his creative approach has also become more diverse, through which he continuously practices new narrative approaches. His practice now spans a range of fields, including painting, writing, performance, and public art.

I got seasick today, and couldn't write the investigation report,  
but the boss was rushing me again.

Today, H said he was busy. I'll check in on him tomorrow.  
But receiving his message still makes me happy.

Dear H  
All the best,

Using Taiwan and the current situation of a new Cold War as the background, Candy Bird creates a series of fictional diary entries about the lives of intelligence officers operating in Taiwan, and displays the work in the forms of video and visual art. The work constitutes a response to the threat of Taiwan's neighboring power, and conveys the artist's thinking and interpretation of human rights. *All the best*, echoes the paradoxical nature of the original function of the exhibition spaces: pharmacy and solitary cell (recuperation and suffering), along with the situation of being unable to find any shelter when politics infiltrates the living environment.

2023 ←

複合媒材、錄像 Mixed media, video



今天暈船，沒辦法寫調查報告，但上頭又在催促。

今天，H 說他有點忙，那明天再關心他好了，  
但是收到他的訊息，我卻也開心。

Dear H  
All the best,

Candy Bird 以當今新冷戰情勢下的臺灣為背景撰寫虛構的日記，其內容是關於在臺工作之情報人員的生活，藝術家以此轉化為錄像及視覺藝術等形式，回應現今在面對鄰國強權威脅下，關於人權概念的思考和詮釋。作品名稱 *All the best*，（一切順心）呼應著展出空間其原始功能的矛盾性質：藥房與獨居房（恢復與受苦），以及在政治滲入生活的環境中，無處可躲的狀態處境。

臺灣／1988年生於臺南，畢業於國立臺北藝術大學新媒體藝術學系碩士班。主要以現成物、裝置與攝影為創作媒材，長期以街拍形式捕捉城市景觀，探討慾望、權力、資本主義與影像間的關係。

2016年於水谷藝術舉辦個展「那個和這個」、2015年於Boven雜誌圖書館舉辦個展「a flower is not a flower」。曾參展2021年鳳甲美術館「是什麼使今天的影像如此不同，如此有魅力？」、2016年集美·阿爾勒攝影季「邊緣島嶼」。

Taiwan / Born in Tainan in 1988, and holds an MFA from the Department of New Media Art, Taipei National University of the Arts.

CHANG Hui-Hsin creates mainly with photography, installation, and ready-made as her medium. She has been capturing urban landscapes in the streets for a long time and to explore the relationship of desire, power, and capitalism with image. Her solo exhibitions include *this ^ that* (Waley Art, 2016), and *a flower is not a flower* (Boven magazine library, 2015). Chang also partook in various group exhibitions, such as *Just what is it that makes today's images so different, so appealing?* (Hong-gah Museum, 2021) and, *Marginal Island* (Jimei Arles International Photo Festival, Jimei Citizen Center, 2016).

The photos recorded in the Archives Access Service were taken before and after the execution, capturing the last image of the Victims before they passed away. In the past, these photos were the evidence of confirming their identities, and some of them were posted in public places to intimidate other people and spread fear. After understanding why these images in the archive are covered with blank squares, the artist tries reinterpreting the execution photos from her perspective. She uses the "last photo" as a starting point for dealing with historical images. She cuts these pictures, with functions in the period of the White Terror, into abstract scenes to let them be remembered in different ways today.

執行槍決前後的照片被收錄於國家檔案資料庫，這些記錄著受難者生前的最後一張影像，過去不僅是確認其身份的證明，它們也曾被張貼於公眾場所，作為威嚇大眾與散佈恐懼作用的媒介。在藝術家得知在檔案庫中，被空白方塊覆蓋的影像內容後，選擇用自身的角度重新審視與理解槍決照片，以「最後一張照片」作為與歷史影像對話的起點。她將這些在白色恐怖期間具功能性的影像，透過影像的重製將其轉化為抽象畫面，讓它們在現今社會中被以不同樣貌被記憶著。

2023 ←  
數位印刷、賽璐璐片、石頭  
Digital print, celluloid sheet, rock



臺灣／「測不準工作室」是 2019 年由劇場設計背景的曾彥婷與蔣韜所成立。以微型技術劇場為發想，開發不同場域的表演美學，致力於結合低科技裝置、物件、音樂、聲音與光影的時間性藝術創作。以簡易的編制遊走於劇場、美術場域及另類空間之間。以視聽感官主導的美學取向為出發點，近年來更著重以不同形式關注週遭環境，以提問的方式切入社會議題。

Taiwan / Uncertain Studio was established in 2019 by TSENG Yen-Ting and CHIANG Tao. With backgrounds in theatre design, the studio creates micro-technical theatre, by building time-based art works that consist of low-tech installations, objects, sounds and shadows in various environments. In recent years, they have been moving from an aesthetics-based approach into more experimentation with the forms of dialogue with which we might approach societal issues.

In this project, the artist collective collaborates with offsprings of the executors of the White Terror to co-create a table role-playing game (TRPG), using the game as a forum to facilitate dialogues contextualized in imaginary history.

"Iteration" is a term borrowed from program design, and corresponds to the process of constant revisions and debugging in game design. Through such a process, the collaborators engage with the issues by testing out the game again and again. The TRPG form is itself a way of conducting dialogues and storytelling. Through the fictive story and the construction of the worldview, players identify with the characters in the game while keeping an objective distance to gaze into the contradictions of the reality.

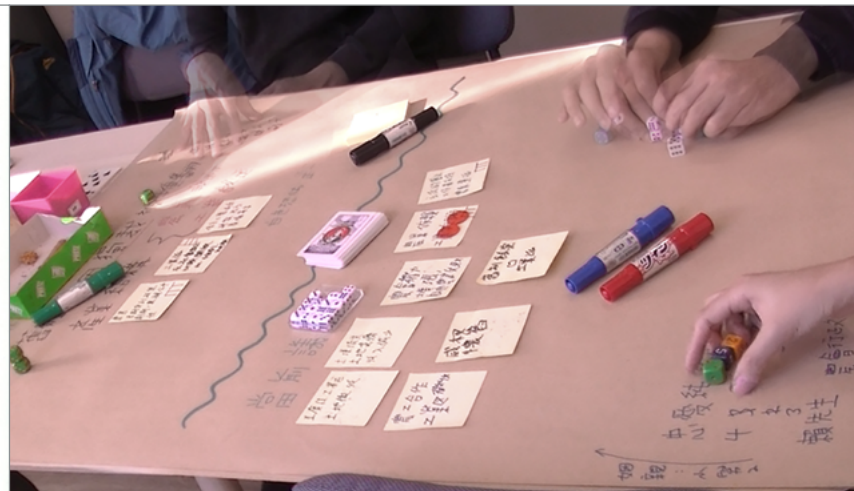
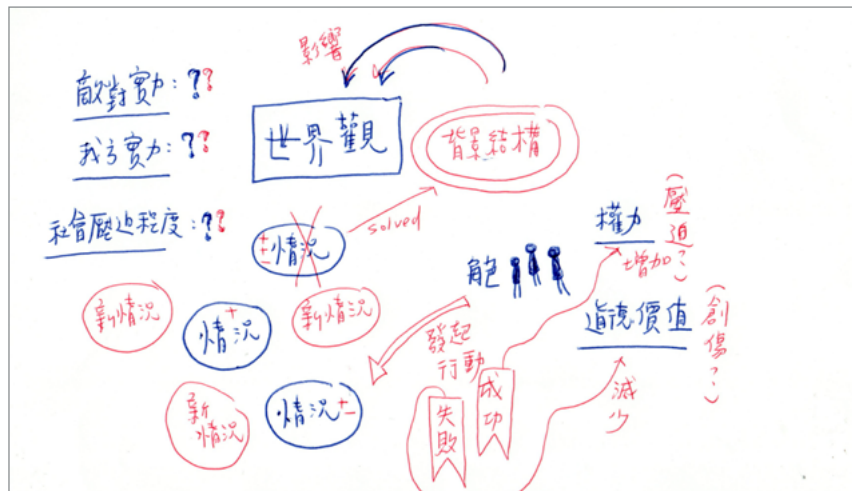
在這個計畫裡，藝術家和白色恐怖時期執行者後代共同建構一個桌上角色扮演遊戲 (TRPG)，將遊戲作為一種論壇，在想像的歷史中發生對話。

「疊代」(iteration) 借用程式設計的語彙，對應到遊戲設計不斷改版與 debug 的過程，在協作者一次又一次試玩遊戲之中切入議題。桌上角色扮演遊戲這個形式本身就是一種對話以及說故事的方式。而透過虛構故事與世界的同時也保持一定距離的客觀，直視現實社會的矛盾。

2023 ←

遊戲道具、影像紀錄、文件紀錄

Game props, video and text documentation



澎科萌 |

臺灣 / 11 歲 (2022-2023 年)，喜歡手作、微縮和有組織感的事物，說臺、法、華語，專業小孩。

蔡宛璇 |

臺灣 / 澎湖成長，旅法數年，現定居臺北地區。創作媒介從裝置、圖像、錄像和詩文著手。持續進行個人創作的同時，自 2004 年起與聲音藝術工作者 Yannick Dauby 合作創作，發展相關計畫。著有個人詩文集《潮汐》、《陌生的持有》詩圖集、活版印刷有聲親子母語詩集《我想欲踏海內面醒過來》(與澎科萌合著)、《感官編織》詩圖集。

Lysianassa DAUBY |

Taiwan / 11 years old. Interested into handicraft, miniatures and rationally organized things. Her mother languages are Taiwanese, French and Mandarin. Professional child.

TSAI Wan-Shuen |

Taiwan / Grew up in the archipelago of Penghu, Taiwan. She studied and lived in France for several years and is now based in Taipei. Her artwork is shared between mixed-media installation, drawing, video and poetry. In parallel of her personal projects, she collaborates with sound artist Yannick DAUBY since 2004. Tsai is the author of the following publications: a poetry collection titled *Tide* (2006); a collection of poems and drawings *Possessions étranges* (2013), *Weaving Senses* (2022); and a letterpress printed poetry book with audio recordings for children, *Je Voudrais Me Réveiller Dans la Mer* (2017).

Accompanied by her artist mother, the eleven-year-old girl has visited sites of injustice, read and watched related materials, and observed activities from the side to create this project comprising a journal of personal drawings and produced objects.

A modern child about to enter adolescence and growing up in a free and carefree environment learns about the stories of White

以及一部分以成人為對象的文字或影音資料為參考，她對於發生在半個多世紀前的幾起白色恐怖事件，會有怎樣的感受和認知？當她面對這些被文字和口述見證所轉述並探討的沉痛過往、承載特殊脈絡的歷史詞彙、錯綜的情局、陌生的思想潮流……等，必然產生觸動和疑惑。然而透過其純真直觀的個人特質，和現階段心靈狀態的映照後，所呈現出的是——那些我們所認知的，事件中會發生的各式橫暴和恐懼，乃至事件人的各種行為動機，都幾乎被刻意排除！而一種荒誕感，伴隨一絲奇異的生命力，在童稚且細小的筆觸、轟轟轉動的風、隨布幔飛揚的字跡和微型物件的共伴間，徐徐流露而出。

Terror during the preparation period of the art festival, along with a few thematic publications produced for children and teenagers as well as related articles and audiovisual information made for adults. How does she feel about and understand the several White Terror incidents taking place more than half a century ago? When dealing with the painful past described and explored through the written and oral accounts, together with the historical terms stemming from an unusual context, complicated situations, and unfamiliar ideologies, emotions and doubts have surely arisen in her mind. However, with her innocent, intuitive traits of personality and refracted through her current state of mind, almost all our previous understandings, the violence and fear in the incidents, and the actions and motives of the figures involved in the incidents are excluded intentionally. Consequently, a sense of absurdity informed by an eccentric vitality begins to slowly flow from her child-like and small brushstrokes, the roaring wind, the writings on flying curtains, and the miniature objects.

十一歲女孩在創作者母親的陪伴下，以不義遺址參訪、資料閱聽、活動旁聽為經驗，所生發的個人圖記和物件製作：

一個即將邁入青少年期的當代兒童，成長於自由無憂的環境中，透過藝術季籌備期間所接觸到的白恐故事、加上少數現有的針對兒少閱聽眾製作的主题出版品、

2023 ←  
布、風扇、圖文、微型物件、桌、燈  
Fabric, fan, picture and text,  
miniature objects, table, lamp



臺灣／1957年出生於臺北。德國杜賽道夫國立藝術學院雕塑系大師生畢。作品關注藝術與公共領域的關係，試圖透過藝術介入的方式開啟對話，以藝術創造公共領域。

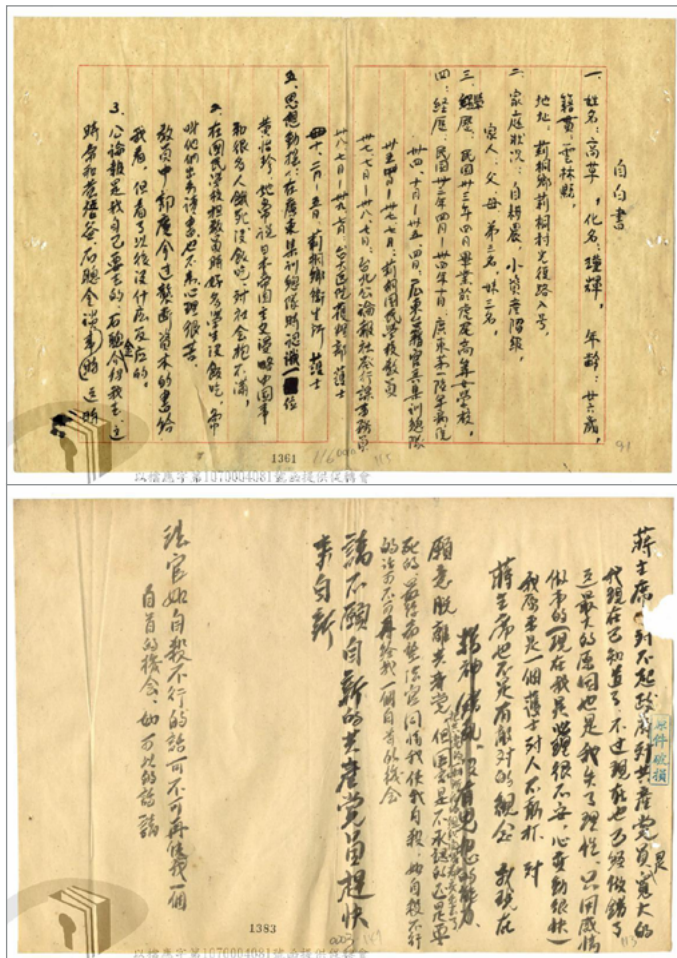
Taiwan / Born in 1957 in Taipei. Graduated from the Meisterschuer Program of Kunstakademie Düsseldorf (the Arts Academy of the City of Düsseldorf). WU Ma-Li's artistic practice and research focus on connections between art and society, through which she tries to encourage discussion and dialogue through art intervention; and create public sphere through art.

The Green Island White Terror Memorial Park used to be where political prisoners were imprisoned, and is now turned into the National Human Rights Museum.

Reflecting on the history of White Terror, we have begun promoting human rights, hoping to learn from the mistakes in history to create a better present and future.

However, White Terror happened because those in power oppressed the others for their own gain, which is a situation that has assumed varying forms but has repeatedly happened in different times. History can always be found in the present. Consequently, this work uses KAO Tsau, a White Terror victim, as an example to engage the audience in understanding and contemplating on the situation of people in the era of White Terror.

This work is on view in the corridor of Bagua Building's Section 3 and the two solitary confinement cells on the left and at the back of the building. On the white corridor wall are three slogans: "Who is free?" "Who has human rights?" and "Who is innocent?" In each of the solitary confinement cell is a light box that shows the last blood letter written by Kao, which reads, "Chairman Chiang, I'm sorry. I, Kao Tsau, will kill myself in your presence. Long live the Republic of China."



白色恐怖綠島紀念園區曾經是關押政治犯的地方，現成為國家人權博物館。

從「白色恐怖」的歷史反思中，我們開始提倡人權，希望從歷史的錯誤裡，創造美好的當下與未來。

然而白色恐怖是有權力者，從自身的利益出發，對非我族類的迫害。它總在不同的時代、以各種不同的形式反覆出現。歷史也總是存在於當下。作品因此以白恐受難者高草為例，邀請觀眾理解 and 反思在白色恐怖年代裡，人的處境。

作品呈現在八卦樓參區的廊道及左後側兩間禁閉室。廊道白牆上呈現三組標語，分別是：誰是自由的、誰擁有人權、誰是無辜的。兩間禁閉室內各放一個燈箱，呈現高草最後的血書「蔣主席：對不起，高草願在您臉前自殺。中華民國萬歲」。

2023 ←  
圖像輸出、燈箱、絹印  
Print, light box, silkscreen

高草文字及其血書，皆取自國家檔案資訊網中高草的自白。  
The writings of KAO Tsau and her blood letter are taken from her confession available on the Archives Access Service.



臺灣／以繪畫、版畫、藝術家書籍為主要創作媒體，早期作品處理形式、構成，以及「無限」的概念，近期創作探索個人和城市的關係、身為藝術家的經驗，以及國家身份的議題。陳曉朋的抽象、幾何作品展現強烈的空間知覺感、對於地理和社會位置的敏銳度，以及關於美術史的個人詮釋。透過藝術實踐，她也討論色彩的概念和單色畫的想法。在大部分的案例中，藝術家透過獨特的映射（製圖）和參照方法展開創作。

Taiwan / CHEN Shiau-Peng works with painting, printmaking and artist's book. Chen's early works study form and composition, and concepts of infinity. Her recent works explore the relationship between the individual and the city, her experience as an artist, and issues of national identity. Chen Shiau-Peng's abstract and geometric works express a strong sense of spatial awareness and a sensitivity to geographic and social placement, as well as her own interpretation of art history. Through art practice, Chen also discusses concepts of color and ideas of monochrome painting. In most cases, the artist's works are realized through her unique methods of mapping and referencing.



## Colorful books for the lives in black-and-white

Green Island used to be a place of confinement, both politically and geographically speaking. It was not just the body that was confined but also the mind. During that period of being silenced and voiceless, the ideas and feelings in one's mind could not be conveyed through words. In a way, color might be an outlet for escape. If speaking up is not a choice, why not expressing it in color? After all, to know a place is to perceive its colors.

I want to create a grid-style bookshelf in the shape of Green Island—it assumes the island's contour, and at the same time, appears to be an island caught up in a net. Various books telling stories from Green Island can be found on the bookshelf. The books contain no pictures nor text, but convey the colors of the lives in black-and-white through the book titles and pages filled up by different colors.

綠島在政治地理上曾經是一個禁錮之地，它禁錮的不只是身體，也包含心靈。在這段被噤聲的無語時空裡，內心隙縫中的聲音無法公開用言語傳達。色彩也許是個逃逸的出口。不能出聲，就以色彩來傳遞。認識一個地方，其實就是去感受它的色彩。

我想創造一個有著綠島輪廓的矩格狀書櫃，它有著綠島的身體，卻也同時是個被網住的島嶼。裡面放置著各種述說綠島故事的書。這些書無圖無文，透過封面標題和滿版單色內頁，傳遞那些黑白人生歲月中的各種顏色。

2023 ←

紙張（書）、木料（書櫃） Paper (books), wood (bookshelf)

作品參考截至 2021 年 2 月 26 日發表的「臺灣轉型正義資料庫」中的統計數據。  
Statistical data referenced in this project are published in the Taiwan Transitional Justice Database before February 26, 2021.

蔡崇隆 |

臺灣／畢業於輔仁大學大眾傳播學研究所，英國東安格利亞大學（UEA）電影研究所。現為國立中正大學傳播學系副教授、獨立紀錄片工作者。曾任《自立早報》記者，超視「調查報告」、民視「異言堂」專題記者、公視紀錄片製作人、公視董事。2012年擔任《失婚記》製片，近年來亦擔任金馬獎入圍紀錄片《徐自強的練習題》、高雄拍劇情短片《獸徑》、公視新創短片《日常風景》等製片或監製工作。2020年製作外籍看護紀錄片《長照喘息之聲》，並擔任公視人生劇展《姐妹》協同製作人。

阮金紅 |

越南／同塔省農家長大，國小因故輟學。來臺18年，因前夫家暴於2008年離婚，獨自撫養女兒，之後認識現在丈夫、紀錄片導演蔡崇隆。最初只是想回越南探親時，用鏡頭留住母親的影像，但慢慢地，她開始記錄起生活點滴，以及身邊和她一樣曾遭遇失婚陰霾的新住民姊妹，以新住民視角出發，拍攝首部紀錄長片《失婚記》，是臺灣第一位新住民紀錄片導演。2017年成立越在嘉文化棧，持續推動新住民移工及新二代在臺適應及文化交流工作。阮金紅與蔡崇隆兩人2020年製作外籍看護紀錄片《長照喘息之聲》，擔任公視人生劇展《姐妹》協同製作人；2016年共同導演《再見 可愛陌生人》。

史旻玠 |

臺灣／國立清華大學社會學研究所畢業。現為音樂創作者、聲音設計、聲音後製。作品橫跨電影、影集、廣告、舞台劇、舞蹈等。另外也致力於臺灣聲音場景的論述與觀察。

由阮金紅擔任製片，蔡崇隆擔任導演，史旻玠負責音樂創作的紀錄片《九槍》，於2022年獲得59屆金馬獎最佳紀錄片，史旻玠則入圍金馬獎最佳電影創作歌曲。2023年〈歷史的裂縫—移工在綠島〉為三人第二度合作。

TSAI Tsung-Lung |

Taiwan / Graduated from the Graduate Institute of Mass Communication College of Communication, Fu Jen Catholic University, and studied film studies at the University of East Anglia (UEA). Tsai is now an associate professor of the Department of Communication, National Chung Cheng University as well as an independent documentary worker. He was a journalist at *The Independent Morning Post*, a feature reporter for Super TV's "Investigation Report" and Formosa TV's "Yi Yan Tang" (Dissident Voices), a documentary producer at Public Television Service and its board member. In 2012, he produced *Out/Marriage*. In recent years, he has worked as a producer or an executive producer of various films, including the Golden Horse Award nominee for Best Documentary *Condemned Practice Mode*; the short film *A Hidden Trail* filmed in Kaohsiung; PTS's original short film *Daily Scene* etc. In 2020, he produced a documentary about foreign caretakers *Voices of Respite Care* and co-produced *Sisters* for PTS's "Life Story."

NGUYEN Kim-Hong |

Vietnam / Grew up in a farmer's household in Dong Thap Province, and an elementary school drop-out to some circumstances. NGUYEN Kim-Hong has lived in Taiwan for eighteen years, and divorced her ex-husband in 2008 due to domestic violence. Since then, she has raised her daughter alone; and later, she met her current husband, documentary director T sai Tsung-Lung. At first, she simply wanted to keep her mother's images when she visited her family back in Vietnam. Little by little, she started documenting her life, along with the life of other new immigrant sisters who, like her, have gotten divorced. From the perspective of a new immigrant, she filmed her first documentary film *Out/Marriage* and became Taiwan's first new immigrant documentary director. In 2017, she founded "Khuôn viên văn hoá Việt Nam" (The Vietnam-Chiayi Culture House) to continuously facilitate adaptation and cultural exchange of new immigrants, migrant workers and new immigrants' children. In 2020, Nguyen and Tsai co-produced the documentary about foreign caretakers *Voices of Respite Care*, and co-produced *Sisters* for PTS's "Life Story." In 2016, they co-directed *See You, Lovable Strangers*.

SHIH Min-Chieh |

Taiwan / Graduated from the Institute of Sociology, National Tsing-Hua University. SHIH Min-Chieh is a composer, sound designer, and post-production sound engineer. His works can be found in films, TV series, commercials, theatrical performances, and dances. He also endeavors in observing and writing about the sound scene in Taiwan.

Produced by NGUYEN Kim-Hong and directed by TSAI Tsung-Lung, with music created by SHIH Min-Chieh, the documentary film *And Miles to Go Before I Sleep* won Best Documentary in the 59<sup>th</sup> Golden Horse Awards and a nomination for Best Original Film Song. *Migrant Workers on Green Island* of 2023 is the second collaboration of the trio.

## Crevice of History — Migrant Workers on Green Island

As democracy activists strive to redress the cases of innocent White Terror victims, it pains them to see that the Taiwanese people, who are now the owners of this island-state, oppress migrants that are laboring for the economy and families living on this island. When the wounds of White Terror victims are not yet healed fully, do we really want to create yet more victims today? After Taiwan has become democratized and highly marketized, who exactly reaps the enormous economic benefit, and who truly enjoys the freedom?

In the White Terror prison cell from the 1970s, this work reveals a laboring/resting scene of a Southeast Asian factory worker and a caregiver. In the private corner of the historical building, all sorts of realistic and rambunctious voices of conflicts about national development, promises of human rights, factory labor, and news of labor safety, overflow from the prison cell, drawing the attention of visitors passing by and encouraging them to reflect on the similarities or paradoxes therein. Perhaps, people could sympathize with the physical and psychological situations facing the Southeast Asian worker and caregiver, and realize how their circumstances are similar to the silenced Taiwanese people imprisoned on Green Island in the past.

民主運動者努力為無辜的白恐罪犯平反發聲，應不樂見當臺灣人成為這塊土地的主人，反過來壓迫正在為島國經濟及家庭付出的外來族群。當白恐受害者的疤痕都尚未癒合，我們又要在當代製造更多的受害者嗎？民主而高度市場化之後的臺灣，經濟的巨大果實由誰掌握？真正的自由在誰手上？

本作品在1970年代的白色恐怖監牢空間，建構一位東南亞廠工及一位看護的勞動／休息場景，在歷史建築的隱密角落裡，有關國家發展、人權承諾、工廠勞動、工安新聞等各種現實又紛雜的矛盾異音，將從牢房空間流淌而出，吸引路過的觀者一探究竟，思考其間的雷同或違和之處何在？也許多少可以共感東南亞移工／看護的身心處境，竟然如此神似當年在綠島被關押失語的臺灣人們。



2023 ←

複合媒材裝置，含物件、聲音、影像、現場製作等  
Mixed media installation with objects, sounds, images,  
and on-site installations

臺灣／1924年出生於嘉義市，自幼便對繪畫與攝影展現相當的興趣，並受前輩畫家陳澄波的影響，致力於藝術創作。1950年5月31日因楊熙文、高鈺鑑案件而被捕入獄，隔年5月17日被移送綠島新生訓導處，經過12年牢獄之災，1962年5月30日重獲自由。

出獄後，由於受到政府監視而謀職不易，在擔任臨時粗工之餘，運用過去攝影經驗參與國內外各項攝影比賽，並屢獲大獎。後任職於廣告公司擔任人像商業攝影。1994年因政治環境逐漸改變，當年於綠島拍攝的珍貴影像始公諸於世人面前。

Taiwan / OUYANG Wen (b. 1924) was born in Chiayi City. Since he was a child, he had shown a tremendous interest in painting and photography. Later, he was influenced by painter CHEN Cheng-Po and decided to devote his life to artistic creation. On May 31, 1950, he was arrested and imprisoned due to the case of YANG Hsi-Wen and KAO Yu-Tang. On May 17, 1951, he was transferred to the New Life Correction Center on Green Island. After twelve years of imprisonment, he was finally freed on May 30, 1962.

After he was released from prison, he had a hard time finding a job because of government surveillance. When working as a temporary manual laborer, he drew from his past experiences in photography to participate in photography competitions in Taiwan and abroad, and won several awards. Afterwards, he began working in an advertisement company, where he became a portrait and commercial photographer. After 1994, as the political milieu gradually changed, the precious photos Ouyang had taken on Green Island were eventually made public.

OUYANG Wen was imprisoned at the New Life Correction Center during the 1950s and the 1960s. However, because of his photographic knowledge and techniques, he was appointed the photographer responsible for recording government officials' visits to Green Island, and the photos he took were subsequently used for political propaganda. While serving his duty, Ouyang also photographed the lives of the locals and the sceneries on Green Island. This work comprises two series of images, respectively titled "Culture" and "Landscape." Comparing to the changes of Green Island today, although the reef rocks still stand erect on the coast, people's lives and the purposes of the island's visitors have differed greatly from that of the past.

歐陽文前輩於1950—1960年代被關押於新生訓導處，因其對攝影技術的熟稔，被指派拍攝官員訪視綠島時的影像，並作為政治宣傳使用。歐陽文前輩在拍攝之餘，也同時拍下了綠島的居民生活與景觀。〈沿岸線——海潮拍響島嶼的過去〉展出「人文」與「地景」兩系列。對照綠島今昔變化，礁岩仍佇立於海岸線上，而人們的生活，以及來到島上的目的，卻早已迥異於當年。

1950-1960s ←

相紙輸出裱板、投影裝置

Photo prints mounted on foam boards, projection installation



影像來源 | 歐陽輝美女士提供 Photographs provided by OUYANG Hui-Mei

香港／香港中文大學文學士及藝術碩士。她是一位「退役」旅遊記者，現專注於大自然生態相關藝術創作。主要研究課題跟食物、農耕、蘊釀、監視、冥想等相關。作品以動態影像、攝影、裝置及複合媒材為主。個展包括「飛行備忘」(2023)、「最好把音量收細」(2021-2022)、「寂靜春天來臨前」(2020-2021)、「保持緘默」(2020)等。

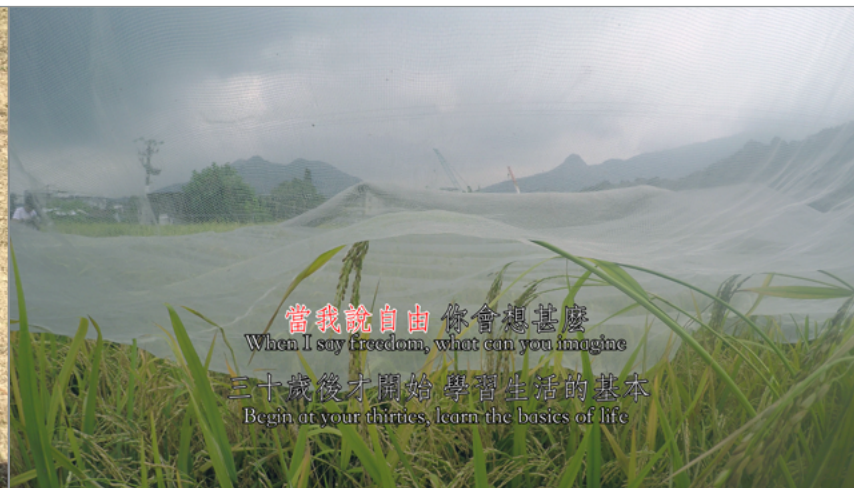
Hong Kong / Bachelor of Art (Fine Arts) and Master of Fine Arts from The Chinese University of Hong Kong. Lai Lai is a former travel journalist. Lai Lai finds her interests in food, farming, fermentation, surveillance, and meditation. Lai Lai has a farming practice, using photography, video and installation as a means to interact with nature. She presented her solo exhibition *A Messenger - Passerby in Our Battlefields* (2023), *You'd Better Turn Down the Volume* (2021-2022), *The Days Before the Silent Spring* (2020-2021), *Give no words but mum* (2020), etc.

There is a leisure farm located close to our farm. It provides holidaymakers any possibilities to enjoy the taste of gardening with organic strawberry field, farm, small pieces of land, barbecue and karaoke. The field is filled with pop songs from different generations. When could we sing our songs, the ones for me to sing?

農田附近有一休閒農莊，給人假日享受田園風味，那是有機士多啤梨園、格子田、燒烤跟卡拉OK的複合程式。不同年代的流行曲縈繞不散，哪個時候才會唱起我們那幾首歌，那幾首給我唱的歌。

2017 ←

高清單頻道錄像 HD single channel video



藝術家提供 Courtesy of the Artist

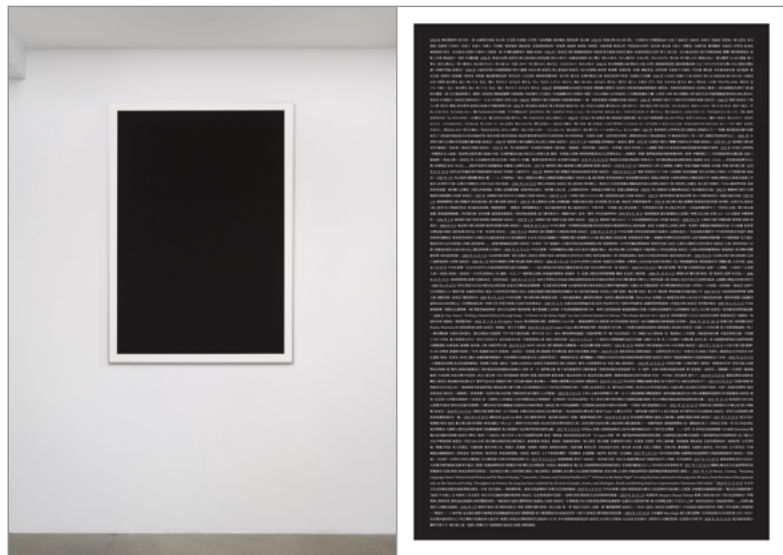
臺灣／出生與工作於臺北。麻省理工學院建築規劃學院媒體藝術與科學碩士。重要展歷包括 2021 年光州雙年展臺灣館「雙迴聲」、2020 年台北當代藝術館「聲經絡」、2019 年北師美術館「即浴生活」、2018 年 TKG+「歷史變體」、2017 年鳳甲美術館「基進的書寫形式」、2016 年華沙當代藝術中心「公共精神」、2015 年日本廣島當代美術館「廣島三部曲」。2021 年獲德國 STOA169 基金會邀請，完成於德國 Polling 的永久公共藝術裝置 *You Are Here (And This is All about You)*。

Taiwan / Born and works in Taipei, graduated from the School of Architecture and Planning (MA Program of Media Arts and Sciences), Massachusetts Institute of Technology. TENG Chao-Ming's work has been featured in numerous major exhibitions, *Double Echoing* (the Taiwan Pavilion at the 13th Gwangju Biennale, 2021), *Sound Meridians* (MoCA Taipei, 2020), *Instant Life* (MoNTUE, 2019), *Metahistory* (TKG+, 2018), *Radical Forms of Writing* (Hong-gah Museum, 2017), *Public Spirits* (The Centre for Contemporary Art, Ujazdowski Castle, Poland, 2016), *Hiroshima Trilogy* (Hiroshima City Museum of Contemporary Art, 2015). In 2021, Teng was invited by the German foundation STOA169 to create the permanent public art installation – *You Are Here (And This is All about You)* in Polling, Germany.

2017/2023 ←

海報輸出，聲音裝置

Poster prints, sound installation



The song *Rainy Night Flower* was produced in 1934 and became the most popular song in Taiwan at the time. However, the fate of this song has been subject to various changes. During the Sino-Japanese War, it was adapted by the Japanese into a song to encourage enlistment. In the decades that followed, it was successively adapted into versions in different languages, and the lyrics changed due to different purposes and ideological changes, summoning different emotions and images. In *After All These Years*, TENG Chao-min personifies the song and gives it extreme settings, bringing out the idea of a cultural artifact (as a person) that chooses to be actively interpreted, (mis)understood, or silenced for survival. The artist also collaborates with musicians from different countries and regions to write more versions of *Rainy Night Flower*, continuously resolving the highly political nature that this song has been given due to Taiwan's unique history.

〈雨夜花〉一曲製作於 1934 年，一發行便成為當時臺灣最流行的歌曲。然而這首歌的命運多變，中日戰爭時曾被日人改編為號召從軍的歌曲，在爾後的數十年間，陸續被改編為不同語言的版本，歌詞也因不同的目的與意識形態而變化，召喚不同的情感與意象。鄧兆旻在〈這麼多年過去〉中，將歌曲擬人化且賦予極端的設定，帶出一個人／物為求生存，選擇主動地被詮釋、被（不）理解或被禁／噤聲。藝術家並計畫持續與不同國家地區的音樂人合作譜寫更多的〈雨夜花〉版本，持續化解這首歌曲因為臺灣獨特的歷史因素而被賦予的高度政治性。

韓版〈雨夜花〉音樂創作 | 歌詞 & 編曲 - 白鉉真; 錄音 & 混音 - 白鉉真;  
人聲 - 白鉉真; 樂器演奏 (除薩克斯風) - 白鉉真;  
次中音薩克斯風 - 김오키; 母帶處理 - 金昌熙  
[dNTS(dntslab.com)]

*Rainy Night Flowers* Korean Adaptation | Lyricist & Arranger - BEK Hyunjin;  
Recording & Mixing - BEK Hyunjin; Vocal - BEK Hyunjin;  
Instruments (except Tenor Saxophone) - BEK Hyunjin;  
Tenor Saxophone - KIM Oki; Mastering - KIM Changhee  
[dNTS(dntslab.com)]

新生訓導處

NEW LIFE  
CORRECTION  
CENTER

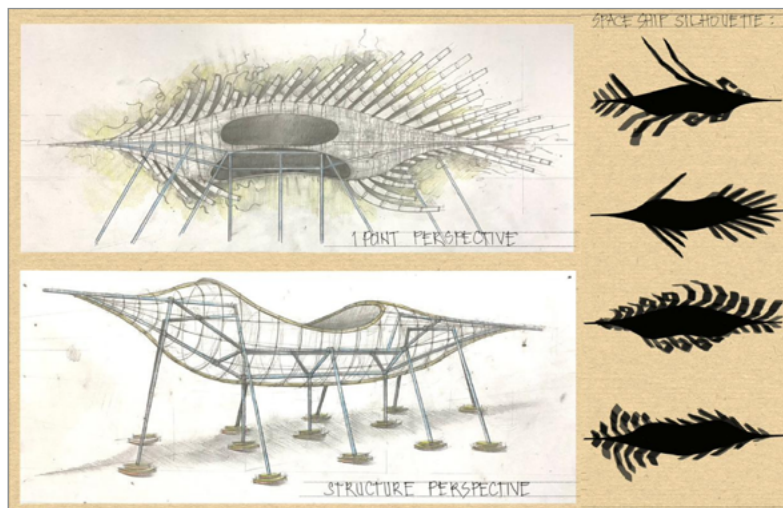
菲律賓／1986年出生於桑托斯將軍市。跨領域創作實踐呈現於公共藝術計劃、劇場表演、電影、戲服設計和產品設計等。以橫跨不同創意生產模式作為其創作主軸，並由建構世界、混合的神話創造及社會變遷等概念所推動。紐專注於各種現成物和回收物的使用。他透過與其工作場域的獨特物質文化直接進行對話的空間和雕塑性介入，轉換其周遭環境，希望塑造出其他可能的生產模式，藉此處理人造產物的問題本質，同時想像不一樣的未來。曾受邀至巴黎東京宮、雪梨雙年展、夏威夷三年展和倫敦薩默塞特宮等地展出。

Philippines / Leeroy NEW (b. 1986, General Santos City) is a multidisciplinary artist whose practice overlaps and intersects with different creative industries: public art projects, theater and performance, filmmaking, costuming, and product design. This inclination to move across different modes of creative production has become the spine of his practice, driven by concepts of world building, hybrid myth-making, and social change. Focusing on the use of a variety of found objects and recyclables, New participates in the world by transforming his immediate environment through spatial and sculptural interventions that are in direct conversation with the specific material culture of his work sites and hopes to model alternative modes of production, address the problematic nature of human-made products, while attempting at a different envisioning of the future. New's work has been invited to be exhibited at the Palais de Tokyo, Biennale of Sydney, Honolulu Triennale, Somerset House, and all over the world.

2023 ←

竹子、工業材料、現成物、束線帶

Bamboo, industrial materials, found objects, cable ties



Balangay/Barangay (Vessel/Village) features a fleet of bamboo-weaved boat forms that are constructed using locally sourced materials, including reconfigured collected plastic discards. The inverted ships remind audiences of how vessels were once also used as houses by seafaring Austronesian peoples during the neolithic period. Leeroy New transform found objects and surplus materials, hoping to address the often-problematic life cycle of everyday objects while also attempting to explore the idea that single-use plastics have become the symbol for colonization by global corporations which have replaced the traditional geographically-bound empires.

New's vessels take on different forms, including what appears to be a precolonial Balangay, a modern battleship, as well as an alien-looking spaceship which draws upon the histories and cultures of his home nation of the Philippines, representing their pasts, presents, and imagined futures. The capsized vessels also bring about the idea that the afterlife is but an inversion of reality, a belief held strongly within pre-colonial Philippine mythology, as well as other cultures around the world. In doing so, New seeks to embody these ideologies and looks towards the past to present alternatives to neo-imperialist and extractive visions of the future.

〈描籠涯與描籠涯船（船／村莊）〉呈現一支竹編的艦隊造型，以蒐集而來、重新塑型的塑料廢棄物等在地取材的原料所結構而成。這些翻轉的船隻提醒著觀眾這種交通工具，曾是新石器時代南島航海民族的居所。藝術家轉化現成物和剩餘材料，讓觀眾正視塑料廢棄物影響地球的巨大規模，希望藉此讓大眾注意多數日常物件的生命循環所造成的問題，也企圖探索非重複性使用的塑膠製品如何成為全球企業殖民的象徵，而取代了傳統上以地理國界區隔的帝國。

紐創作的船隻有著不同的形式：它們有的是前殖民時期的描籠涯船，有的是現代化戰艦，也有外星太空飛船。其靈感皆來自母國的非律賓歷史文化，表現出非律賓的過去、現在和想像中的未來。這些翻轉的船艦同時也指向來世是現實的反轉，這是在前殖民時代的非律賓神話和世界各地文化中的強大信仰。藝術家藉此體現這些意識形態，也以回望過去的方式，呈現不同於新帝國主義和開發主義式的未來願景。



臺灣／1991年出生於彰化。其藝術實踐透過重讀、重寫及虛構出另類方案，來質問機構化的歷史敘事結構，並同時暴露出潛藏在歷史敘事中，不同權力之間的角力關係，藉由裝置、錄像及講述等不同媒介，以及與原件有誤差的檔案使用，讓觀者得以反思歷史如何影響了當下的形塑與未來的推進。自2018年起開啟「書寫公廠 Writing FACTory」長期計畫。作品曾於臺灣、中國、美國、新加坡、德國、墨西哥等國展出，並曾獲臺北美術獎、高雄獎、林語堂文學獎等。

Taiwan / Born in 1991 in Changhua, the artistic practice of Chang questions the narrative structure of institutionalised history with re-readings, re-writing, and suggestions of fictional alternatives in order to expose the power tensions embedded in historical narratives. Through versatile platforms including installations, videos, and lectures, she often navigates skewed documentations and first-person accounts to trigger reflections on how the understanding of history affects the purport of the present and thrust of the future. In 2018, she launched the long-term project "Writing FACTory." She has presented projects in Taiwan, China, USA, Singapore, Germany and Mexico. Prizes and awards include Taipei Art Awards(2018), Kaohsiung Awards(2015), and Lin Yutang Literary Prize(2012).

Since we often regard the practice of creation as an activity that is bestowed to "people of abundance," those political prisoners who dedicate their physical labor to any outcome irrelevant to survivals—such as Chen Meng-He's handmade violin, Huang Guang-Hai's terrestrial globe, Hu Hsin-Lin's planisphere, and Wu Shui-Teng paper photo frame — seem to dissipate their time and strength. However, the deprivation of social role, the coercion of total authority, and the abolition of existing order, all accumulate to a drastic need to establish an alternative order of one's own. The semi-artistic practice performed by political prisoners could be seen as a leverage to redeem their "normal lives."

New Order is an ongoing project launched by CHANG Wen-Hsuan in 2023. Adopting the configuration of filing system, this long-term project aims to delve into the dichotomized manipulation of the "new order" narrative. This work featured in the art festival is filed under "Normal Life."

人們慣常將創作理解為「有餘裕的人」在做的事，獄中看似與生存無直接相關的勞動行為——陳孟和的小提琴、黃廣海的地球儀、胡鑫麟的星空圖、吳水燈的相框等——看起來只是在揮霍珍貴氣力。但當一個人的社會角色被剝奪，並受到全然治理的壓迫，既有秩序的蕩然無存使得創造屬於自己的另類秩序，成為越來越迫切的需要，政治犯們近似藝術創造的「浪費」行為，似乎是暫時贖為「普通生活」的手段。

「新秩序」為張紋瑄從2023年開啟的長期計畫，透過諸擬資料夾建構系統的架構，探究被二元化操作的新秩序敘事。本次展出的作品被歸檔於「普通生活」資料夾。

2023 ←

輸出裝置、單頻道錄像 Print installation, single-channel video



藝術家提供 Courtesy of the artist

平面攝影 | 吳傑生、張育銘 Photography | GOH Jason, CHANG Yu-Ming  
動態攝影 | 許博彥、蔡宗勳 Video Photography | HSU Po-Yen, TSAI Tsung-Hsun  
裝置製作 | 何紹源 Installation Production | HO Shao-Yuan

臺灣／出生於臺北。作品關注經濟作物的歷史脈絡，陸續採擷香蕉皮、菸葉、甘蔗渣為媒材，創作出不同形式的物件與空間裝置，探討農業與政治之間的關係，同時也思考全球化的世界中，物資與移民流動的情形。

Taiwan / LO Yi-Chun is a Taipei-born artist. She uses natural media such as banana peels, tobacco, and bagasse to create a wide range of objects and spatial installations that reflect on the history of economic crops in the context of global trade. In addition to exploring the relationship between agriculture and politics, her work also addresses the movement of people and commodities in the globalized world.

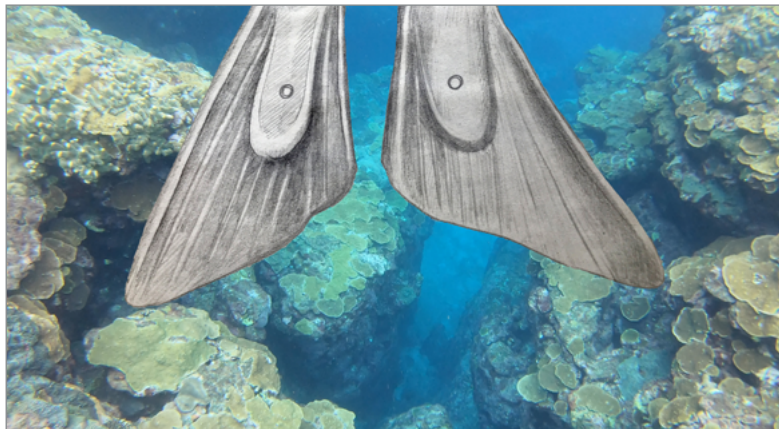
The inmates at the New Life Correctional Center laboured and collected corals along the coast spanning from Niutou Hill to the Nanliao Coast. Only a few inmates had the privilege of a break to enjoy a swim that must have felt like freedom for a brief moment. Some of them created goggles and tools to catch fish and lobsters during their break. Green Island is a famous diving destination and the leisure and fun enjoyed by the visitors today was an incredibly precious and hard-earned pleasure for the inmates in the past.

This project explores Green Island's coral reef coast in front of the Memorial Park, covering an area ranging from Shiang Bi Rock (Hell's Gate) and Jiang Jiun Rock to San Feng Rock. The artist has used a combination of objects found on the island to create personal diving equipment. The equipment explores the colourful coral reefs, sea caves, and the richness of life underwater as way to reveal the free spirit and mental strength of the political prisoners on the island. With respect to the historic hardships suffered by the inmates, the diving experience of the project aims to unveil another side of life, that of freedom and human willpower.

白色恐怖綠島紀念園區前，從牛頭山到南寮海岸這一大片崎嶇的沿海礁岩，曾是過去綠島「新生訓導處」受刑者服勞役打啞咕石的地帶，也只有少數受刑者，能在苦悶的打石勞役完成後的放風時刻，跳入海水中享受短暫的暢快，並偶而以私製的蛙鏡和工具抓魚、捕龍蝦。相較於今日的綠島，成為了著名的潛水勝地，來往島上的人們所享有的休閒活動與自由，在過去受刑者身上竟是如此珍貴與難得。

本創作計畫以潛水活動探索紀念園區前：象鼻岩（鬼門關）、將軍岩、三峰岩一帶的礁岩海岸，並將現成物結合島上拾得的素材，製作個人潛水裝備，提取海平面下色彩斑斕的珊瑚礁岩與洞穴、潮汐的起落、海底的暗湧的身體經驗，呈現過去因政治迫害而禁錮於此地的自由靈魂與精神抵抗。也透過一個以海洋投射的鏡像世界，提出生命的對立面，以及自由與意志的突破。

2023 ←  
複合媒材 Mixed media



特別感謝 | 賴予喬、林傳凱、參與〈致遠方的你〉歌唱工作坊的前輩家屬與後代  
Special thanks to LAI Yu-Chiao, LIN Chuan Kai as well as the family members and offsprings of White Terror victims who participated in the singing workshop - "Farewell Beloved."

臺灣／出生於臺東，生活與工作於臺北。

作品多為影像、雕塑和計畫性創作。張恩滿擁有一半來自母親的臺灣原住民的血統，長期關注臺灣原住民族如何在不可逆的現代化進程中，去協調和處理其自身於文化、社會及基本生存之間的狀態，以此基礎去挖掘缺失的歷史以及外推廓繪世界的樣貌，寄望發掘藝術轉化的力量。近年參與的大型展出包含 2022 年第 15 屆卡塞爾文件展與加德滿都三年展、2019 年新加坡雙年展、伊斯坦堡雙年展與龐畢度中心 COSMOPOLIS #2。

Taiwan / Born in Taitung, Taiwanese artist CHANG En-Man currently works and lives in Taipei.

Utilising the forms of the moving image, photography, installation, and creative forms of self-organising and collective projects, Chang's practice explores how the indigenous people of Taiwan negotiates the ever-shifting socio-cultural terrains and conditions for survival in contemporary Taiwan against the backdrop of modernisation and urbanisation, rooted in her own experiences and heritage as a half-indigenous person. With this as a point of departure, Chang excavates lost histories and narratives to explore the world at large, aiming to embody the transformative potential that art holds. Chang has exhibited in major projects such as the documenta fifteen (2022), Kathmandu Triennale (2022), Singapore Biennale (2019), Istanbul Biennial (2019) and Cosmopolis #2 - Centre Pompidou (2019).

2023 ←

編織、動態影像 Weaving, moving image



They are nice and simple people.

My indigenous name is Rawus, which is inherited from my maternal grandmother from Larepaq – a piece of information that I got from my female cousins who are familiar with the order of our family names and native language. My cousins and I all belong to the Tjuljaviya family living in Pacavalj. They were born during the 1950s and the 1960s, and seem to be contented with the rule of the foreign race. Like other law-biding people who only seek to make a living, they are probably followers of the party-state regime or devout supporters of foreign religions. I try to get a deeper understanding of them through our co-creation for this exhibition, hoping to bridge the two opposites of the spectrum through art. The video documents my cousins using goat's horns as needles to weave sikau (traditional Paiwan woven bags) and our conversations.

她們人很好也很單純。

我的族名叫 Rawus，承自 Larepaq 的外祖母，是熟悉族名排序分配、嫻熟母語的表姐告訴我的。我和表姐們同屬臺東大烏村裡的 Tjuljaviya 家族。1950 — 1960 年代出生的她們，似乎安於異族的統治，如同其他鄉里那些安分求生的人，也可能是黨國體制的一員，或是外來宗教的虔誠擁護者。藉由共同的展覽工作試著進一步理解她們，希望不同光譜的兩端，以藝術為名去連接起來。影像記錄表姊們使用羊角勾勾法編織 sikau（排灣族傳統網袋）的過程，以及我們之間的對話。

⊕「人權留聲機」主題書展 & 講座

### Phonograph of Human Rights | Themed Book Exhibition & Talks

**Date**  
書展日期 → 2022 / 05 / 19 – 2022 / 12 / 31

**Location**  
書展地點 → 嘉義 島呼冊店 To-hoo Tsheh-tiam

**Theme**  
主題講座 → 在地考察中的白恐故事 The White Terror Stories in Fieldwork

**Lecturers**  
參與講者 → 參展藝術家 | 吳克威 + 蔡郁柔 Artists, WU Ke-Wei, TSAI Yu-Jou  
總策展人 | 蔡明君 Chief Curator, TSAI Ming-Jiun

**Date**  
書展日期 → 2023 / 01 / 25 – 2023 / 03 / 31

**Location**  
書展地點 → 嘉義 台灣圖書室 Tai-uan Too-su-sik

**Date**  
書展日期 → 2022 / 12 / 07 – 2023 / 09 / 15

**Location**  
書展地點 → 桃園市立圖書館新總館 Taoyuan Public Library

**Theme**  
主題講座 → 白色恐怖的「雙重身份」— 藝術創作與創傷療癒  
The “Double Identity” of White Terror –  
Artistic Creation and the Healing of Trauma

**Lecturers**  
參與講者 → 參展藝術家 | 測不準工作室 Artists, Uncertain Studio  
學術顧問 | 彭仁郁 Academic Adviser, PENG Jen-Yu  
總策展人 | 蔡明君 Chief Curator, TSAI Ming-Jiun

**Date**  
書展日期 → 2023 / 02 / 07 – 2023 / 04 / 30

**Location**  
書展地點 → 高雄市立圖書館總館 Kaohsiung Main Public Library

**Theme**  
主題講座 → 白色恐怖中的女性身影 The Female Presence in White Terror

**Lecturers**  
參與講者 → 參展藝術家 | 吳瑪俐 Artist, WU Ma-Li  
策展顧問 | 林傳凱 Curatorial Consultant, LIN Chuan-Kai  
總策展人 | 蔡明君 Chief Curator, TSAI Ming-Jiun

**Date**  
書展日期 → 2023 / 05 / 17 – 2023 / 09 / 17  
⊖ MON. – ⊕ FRI. 15:00 – 20:00

**Location**  
書展地點 → 海和日常・生活提案所 Thalassa.Taiwan  
(臺東縣綠島鄉公館 39 號) No. 39, Gongguan, Ludao Township

⊕「人權留聲機」校園巡迴講座

### Phonograph of Human Rights | Artist Talk for Schools

**Date**  
講座日期 → 2022 / 12 / 05

**Location**  
講座地點 → 國立政治大學 National Chengchi University

**Theme**  
主題講座 → 藝術如何打開歷史：策展介入生活的可能性  
Unlocking History Through Art: The Possibility  
of Curatorial Intervention in Life

**Lecturers**  
參與講者 → 參展藝術家 | 張紋瑄 Artist, CHANG Wen-Hsuan  
協同策展人 | 陳韋綸 Co-curator, CHEN Wei-Lun

**Date**  
講座日期 → 2022 / 12 / 21

**Location**  
講座地點 → 國立臺南女子高級中學 National Tainan Girls' Senior High School

**Theme**  
主題講座 → 書寫式創作如何回應白恐歷史  
Responding to the White Terror History Through Writing as Creation

**Lecturers**  
參與講者 → 參展藝術家 | 蔡宛潔 Artist, TSAI Wan-Chieh  
協同策展人 | 蔡秉儒 Co-curator, TSAI Ping-Ju

**Date**  
講座日期 → 2023 / 03 / 29

**Location**  
講座地點 → 國立新竹高中美感教室  
National Hsinchu Senior High School Aesthetics Classroom

**Theme**  
主題講座 → 在文字與色彩中的思想散步 — 「藝術家的書」工作坊  
An Intellectual Walk in Writing and Color – “Artists’ Books” Workshop

**Lecturers**  
參與講者 → 工作坊講師 | 劉書妤 Workshop Lecturer, LIU Shu-Yu  
協同策展人 | 陳韋綸 Co-curator, CHEN Wei-Lun

### Arts into Community

**Date**  
活動日期 → 2022 / 10 / 14

**Artist**  
藝術家 → 蔡崇隆 TSAI Tsung-Lung

**Program**  
活動名稱 → 綠島夜間放映會 Green Island Nighttime Screening & Sharing

**Date**  
活動日期 → 2023 / 03 / 25

**Artist**  
藝術家 → 王榆鈞 WANG Yu-Jun

**Program**  
活動名稱 → 〈行方不明〉聲音共創工作坊 × 臺東縣立綠島國民中學  
Miss-ing Voice Co-creation Workshop × Taitung County Lyudao Junior High School

**Date**  
活動日期 → 2023 / 04 / 12、  
04 / 16、04 / 19

**Artist**  
藝術家 → 利羅伊·紐 Leeroy New

**Program**  
活動名稱 → 〈描籠涯與描籠涯船 (船 / 村莊)〉  
學生共創工作坊 × 臺東縣綠島鄉公館國民小學  
Balangay / Barangay (Vessel / Village)  
Student Co-creation Workshop × Taitung Gungguan Primary School

⊕藝術進入社區

Artist 藝術家 → Date / Location 日期 / 地點 → Participant 適合對象 → Number of Participants 參加人數 →

## Burning Island Travel Guide

**吳克威** O6 / 24 (六) 老少咸宜 10-15人  
 WU 15:30 - 17:30 Suitable for all ages 10 to 15 persons  
 Ke-Wei 綠洲山莊遊客服務中心  
**蔡郁柔** Oasis Villa Tourist Service Center  
 TSAI  
 Yu-Jou

○需自備機車 Please bring your own scooter.

帶領觀眾依循「火燒島旅遊地圖」，探索十個現存或已消逝的村落，藉由創作文本、影像、裝置，逆著線性時間，邁向村落歷史與居民的情感、記憶。

The walking tour leads audiences to follow the "Burning Island Travel Map" to explore the ten existing or deserted villages on the island, and trace the history of the villages as well as the residents' feelings and memories against the linear progression of time through texts, images, and installations created by the artists.



- 工作坊活動須至臉書粉絲專頁或官方網站「活動資訊」頁面報名  
 For workshops, please sign up on Facebook fan page or Event page of official website.
- 最新活動與展覽資訊請見官網 (https://gihraf.nhrm.gov.tw/home/zh-tw)  
 For latest information, please visit the official website.

Time 時段 → Date / Location 日期 / 地點 →

**週間** 10:30 - 11:30  
 Weekdays 14:30 - 15:30  
 綠洲山莊  
 遊客服務中心  
 Oasis Villa Tourist Service Center

**週末** 10:30 - 11:30  
 Weekends 13:00 - 14:00  
 14:30 - 15:30  
 綠洲山莊  
 遊客服務中心  
 Oasis Villa Tourist Service Center

○如遇策展人導覽活動，則合併辦理

## 定時導覽

Scheduled Guided Tours

Curator 策展人 → Date / Location 日期 / 地點 →

**蔡明君** O5 / 19 (五) 14:30 - 15:30  
 TSAI Ming-Jiun 綠洲山莊  
 遊客服務中心  
 Oasis Villa Tourist Service Center

**陳韋綸** O6 / 24 (六) 14:30 - 15:30  
 CHEN Wei-Lun 綠洲山莊  
 遊客服務中心  
 Oasis Villa Tourist Service Center

**蔡秉儒** O7 / 22 (六) 13:00 - 14:00  
 TSAI Ping-Ju 綠洲山莊  
 遊客服務中心  
 Oasis Villa Tourist Service Center

**蔡明君** O8 / 19 (六) 13:00 - 14:00  
 TSAI Ming-Jiun 綠洲山莊  
 遊客服務中心  
 Oasis Villa Tourist Service Center

## 走讀活動

Walking Tour

## 策展人導覽

Curator's Tours

Artist 藝術家 → Date / Location 日期 / 地點 → Participant 適合對象 → Number of Participants 參加人數 →

## I'm Kao Tsau | Silkscreen Workshop

**吳瑪俐** O5 / 19 (五) 一般民眾 15人  
 WU 15:30 - 17:00 (18歲以下需家長陪同) 15 persons  
 Ma-Li 白色恐怖綠島紀念園區  
 Green Island White Terror Memorial Park  
 General public (participants under 18 years old should be accompanied by parents.)

作品以白恐受難者高草為例，藉此理解和反思在白色恐怖年代裡，人的處境。透過絹印體驗，提醒我們都可能成為高草，應避免讓憾事再發生。

Based on the example of Kao Tsau, a White Terror victim, the project aims to understand and reflect on the situations of people living in the era of White Terror. This workshop engages participants in an experience of silkscreen printing to remind them that we could all become Kao Tsau and should do our best to prevent such a tragedy from ever happening again.

## Sceneries posted by those who came later | Postcard Writing Workshop

**劉紀彤** O6 / 10 (六) 一般觀眾 15人  
 LIU 14:30 - 16:00 (12歲以上) 15 persons  
 Chi-Tung 白色恐怖景美紀念園區  
 Jing-Mei White Terror Memorial Park  
 General public (over 12 years old)

**07 / 22 (六) 一般觀眾 15人**  
 14:30 - 16:00 (12歲以上) 15 persons  
 白色恐怖綠島紀念園區  
 Green Island White Terror Memorial Park  
 General public (over 12 years old)

選一張鍾意的風景明信片；從每個風景，展開一段想像，進而書寫明信片寄到另外一座島上。明信片在本島與綠島之間移動的過程中，試圖生產出多重而開放的對話。The workshop invites participants to select a scenery postcard of their preference, and embark on an imaginary journey based on the chosen scenery to write the postcard and post to another island. Through the travel of the postcards between mainland Taiwan and Green Island, the project aims to produce open, multi-dimensional dialogues.

## How to F\*\*\* up the Revolution | A Table-top RPG

**測不準** O8 / 18 (五) 19 (六) 一般觀眾 3-6人 / 每場  
 工作室 10:00 - 12:00 General public 3 to 6 persons / session  
 Uncertain 15:00 - 17:00 (over 12 years old)  
 Studio 白色恐怖綠島紀念園區  
 Green Island White Terror Memorial Park

革命終於成功了，但革命內部卻分裂成不同派系，玩家們將扮演革命後的志士，在混亂中他們能夠脫穎而出獲得政權，並且建立沒有壓迫的和諧社會嗎？

The revolution is finally a success, but the revolutionaries are splitting into different sects subsequently. Players of the game will play the roles of post-revolution revolutionaries. In the tumults, will they be able to stand out and take the political power to establish a peaceful and harmonious society without oppressions?

⊕「我是高草」絹印工作坊

⊕「後來的人寄出的風景」明信片書寫工作坊

⊕「大革命家」桌上角色扮演遊戲

## 工作坊

Workshops

統籌指導 Coordinating supervisor	洪世芳 HUNG Shih-Fang
行政指導 Administrative supervisor	詹嘉慧 TSAN Chia-Hui
展覽統籌 Exhibition coordinator	黃龍興 HUANG Lung-Shin
展覽策辦 Exhibition executive	蔡美娟 TSAI Mei-Chuan、吳宗蓉 Vita WU、王樂婷 WANG Le-Ting

## 策展團隊

## CURATORIAL TEAM

總策展人 Chief Curator	蔡明君 TSAI Ming-Jiun
協同策展人 Co-curators	陳韋翰 CHEN Wei-Lun、蔡秉儒 TSAI Ping-Ju
策展顧問 Curatorial Consultant	林傳凱 LIN Chuan-Kai
學術顧問 Academic Consultant	陳進金 CHEN Chin-Ching、侯志仁 Jeffrey HOU、彭仁郁 PENG Jen-Yu

## 執行團隊

## PRODUCTION TEAM

專案統籌 Chief Coordinator	胡忻儀 HU Hsin-Yi
專案經理 Project Manager	林允馨 LIN Yun-Hsin
專案執行 Project Executive	鄭羽芝 CHENG Yu-Chih、張詠欣 CHANG Yong-Hsin、郭惟萱 KUO Wei-Hsuan
行銷公關 Events & Publicity	宋秋美 SUNG Chiu-Mei、廖淑鳳 Celia LIAO
技術統籌 Technical Manager	賴信宇 LAI Shin-Yu
視覺統籌 Visual Design	黃靖懿 HUANG Ching-Yi
翻譯 Translation	黃亮融 HUANG Liang-Jung
宣傳動畫 CF	陳詠佳 CHEN Yung-Chia
攝影紀錄 Documentary	黃雅農 HUANG Ya-Nung
運輸協力 Transportation	杰熙藝術工程 JC Art
媒體合作 Media Partners	Giloo 紀實影音、聯合文學 unitas 生活誌

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Special Thanks  
臺東縣綠島鄉綠島國民小學 Taitung Lyudao Primary School、臺東縣綠島鄉公館國民小學 Taitung Gungguan Primary School、臺東縣立綠島國民中學 Taitung County Lyudao Junior High School、歐陽燁美 OUYANG Hui-Mei、許逸如 HSU Yi-Ju、羅師傅海產店 Lo's Seafood、竹屋餐廳 The Bamboo House、鮮茶道 Presotea、叮哥茶飲 DING GO、綠島派吃所、冰的啦 Police Eat Station、野浪也浪 Yeahwave Burger、綠島大街冰館 The Street of Green Island Ice Shop、懶泥 LAZY、一個地方 Bar A Place、流浪綠境 OASIS、綠島非炒不可海鮮食堂 Crazy Fried、海和 日常·生活提案所 Thalassa. Taiwan、綠島好拾光民宿 Good moment B&B

## 藝術家

## ARTISTS

Candy Bird、王榆鈞、阮芬林(越南)、利羅伊·紐(菲律賓)、吳克威+蔡郁柔、吳瑪桐、咖容琳娜·布瑞秋拉(波蘭)、張卉欣、張恩滿、張紋瑄、郭俞平、陳孟和+後來的人們+劉紀彤、陳曉朋、測不準工作室、勞麗麗(香港)、鄭庚陞(韓國)、蔡宛潔、蔡崇隆+阮金紅(越南)+史旻玠、澎科萌+蔡宛璇、歐陽文、鄧兆旻、羅誌君

Candy Bird, WANG Yu-Jun, Phuong Linh NGUYEN, Leeroy NEW, WU Ke-Wei+ TSAI Yu-Jou, WU Ma-Li, Karolina BREGULA, CHANG Hui-Hsin, CHANG En-Man, CHANG Wen-Hsuan, KUO Yu-Ping, CHEN Meng-He + Those Who Came Later + LIU Chi-Tung, CHEN Shiau-Peng, Uncertain Studio, LO Lai Lai Natalie, Yooseung JUNG, TSAI Wan-Chieh, TSAI Tsung-Lung+NGUYEN Kim-Hong+SHIH Min-Chieh, Lysianassa DAUBY+ TSAI Wan-Shuen, OUYANG Wen, TENG Chao-Ming, LO Yi-Chun  
(按姓名筆畫排序)



指導單位  
ADVISER



主辦單位  
ORGANIZER



執行單位  
IMPLEMENTER

