

座談會第一場

第一場：集體記憶的藝術敘事 / 牽掛沾黏的異質旅程

Session 1 : The artistic narratives of collective memory/the heterogeneous journeys of care and adhesion

主持人：吳介祥

Moderator: WU Chieh-Hsiang

對話人：吳介祥、彭仁郁、陳泰松、龔卓軍

Dialogists: WU Chieh-Hsiang, PENG Jen-Yu, CHEN Tai-Song, GONG Jow Jiun

藝術家：林子寧、林羿綺、李佳泓 / 安魂工作隊、蔡佳葳

Artists: LIN Tzu-Ning, LIN Yi-Chi, LEE Jia-Hong/member of The Libera work-gang, TSAI Charwei

吳介祥：

聲音，是一個需要載體的藝術表演，或是說，它基本就是需要一個載體。可是，某些狀況下，譬如說很邊陲，

或是說，在被有意壓抑的條件下面，其實，那個載體只剩下身體。其實，我們也在佳葳的作品裡面看到，在各種不同的狀況下，聲音變成是唯一的出口，或者是說，它變成是傳遞一些秘密訊息的載體。彼此必須靠著唱歌的方式來相互激勵，在比較艱苦的狀況下，用來互相激勵，或是激勵自己的一個方式。

所以，其實我們也同時在子寧的作品裡面看到，聲音其實是很容易，或者是說，常常會遭遇到，被迫失聲，讓它變成沒有聲音的情況。所以，這種壓抑是一種政治，但是，最後的衝擊會回到身體上面，會變成一種暴力，或是說，讓身體產生內在傷害。所以，這個也是我覺得子寧在這個表達的時候也可以，我們也可以把這個概念拉到什麼叫鼓譟，或者是說，在什麼時候會用我們的聲音去製造、製造不被壓抑，或是說不會被完全消音的政治。

羿綺的作品裡面，用藝術行動的方式，讓大家都變成一種見證者。那就是不限於當時代的，或者是在場者，或者是說有些人，事實上是見證者，可是其實是隱匿的，或者是說，有些傷痛是沒有辦法再陳述了，所以他們不為這個時代做什麼見證了。那我們用什麼樣的方式，讓大家廣泛的再製造一個，或者是，再傳遞這個見證的這種能力跟行動。然後，讓這種見證的方式，將本來是個人的記憶或個人的身體，變成一個集體的共同的記憶。

安魂工作隊他們的方式是帶著很多人，一起以「自由畫室」，做版畫的方式，透過故事加上自己的想像，藉由版畫的形式表現出來，也用來展覽。版畫厲害的地方是可以一直複製，傳播性非常高。這個方式，也是一種重新把證據拿出來。因為，版畫曾經因為代表左派的藝術表現形式，而被壓抑。現在，如何再使得版畫重新贏得有政治力的身分。

林子寧：

《我是台灣人》，的確就是在我唸台灣的簡史的時候，會邀請現場的觀眾，在唸到台灣的時候，用聲音去打斷。的確是想要，我想要讓觀眾可以用一些不同的感觀的方式來參與作品，從中去感覺這個作品想要去傳達什麼。不管是拍手，或是跺腳，或是發出一些聲音，做一個制止的聲音，都是一個能量。不管發出的人，或者是被制止的人，都會感受到。然後，想藉由這個東西堆疊起來，去感覺就是「台灣」這個字眼，為什麼它會被打壓？然後被打壓之後，你的感覺是什麼？

其實，還有另外一個作品是《不能說的是_》。也是以觀眾來現場體驗的方式進行。他們就會要用一種「不能說話的方式」來表達。這一刻已經要離開這個人世的時候，可能想表達什麼？譬如說，可能會給其他關在房間裡面的人一個擁抱，或者是，把剩下來的東西，就是也留給別人。以前的政治受難者們在那時候，應該會滿多沒有辦法真正傳達出來，或是來不及說的一些話，或一些聲音，他們還來不及去訴說的時候，可能就要離開了。我覺得那產生的能量是蠻強大的。所以，這個作品是想要讓民眾去體會看看，那可能是一個什麼樣的心境。這兩個作品，都比較以身體感的方式，想要這樣子去，去感受，去想像，去思考。

蔡佳葳：

這次在展覽的三件作品裡面，有尼泊爾賑災區，跟英國的拘留所，就是非法移民的拘留所，以及台灣的高雄港的漁民。這三個不同的背景的人，所唱的一些歌曲。然後，我想要表達的是人性裡面的共同點，關於人權的問題。表面看來，這三個背景好像非常不同，是處境不同的狀況下的人。他們經歷過的事情，跟我們很不一樣；但是，其實去注意聽她的歌聲，跟他們的感情，就是他們經歷的痛苦，主要就是跟家人、親近的人分離，或者是這些過程。

另外，第二個作品，是今年特別為「綠島人權藝術季」做的作品。我將數字一到九寫在冰塊上，剛才在影片上也有聽到，有一個聲音在唸這些數字，聲音是楊翠女士的。她就是作者楊遠，之前的受難者之一的孫女。所以，我也想要表達，其實在人權方面雖然我們看到很多黑暗的歷史，但在台灣的例子裡面，有一直在發展，還是有一些的希望，譬如說，像現在楊翠女士成為轉型正義的其中一個很大的聲音。

林羿綺：

我從冬天去場勘的時候講起。那個時候其實是我第一次到綠島園區，然後經歷過那個大浪的搖晃到那個空間。其實，空間裡面園區的工作人員非常熱心地帶領藝術家們在監獄牢房，或者這些以前有那麼多迫害記憶的空間裡面導覽的時候，就是那個空間其實很寧靜。那個建築是水泥的，所以，其實很容易造成回音。我一直在聽導覽介紹這段歷史的聲音，一直在空間裡面一直在傳播，然後我去聽那個空間，就是從這些歷史聲音，再到寧靜的那個過程。

現在在園區工作的人們，跟在綠島的當地居民，他們是真正生活在那個場域裡面，他們如何用自己的身體身分，去跟那個場域回應，做對話，去跟這些歷史對話？所以，在後來的一些文獻研究上面，其實，我也查到關於聲音一些描述。例如說，他們的口述記憶裡面，就是會對獄友受難的時候，他們會選擇用唱歌的方式。環境裡面，因為你被監禁，你的人的不自由，你的視覺上的不自由，反而，能夠自由傳達出來的會是聲音跟歌聲。所以，他們其實可以隔著監獄，用歌聲去互相呼應，或者用歌聲去對話。

我爬梳到的資料裡面，有一個是國民黨籍的人，或者是中國裔的人，他選擇叫獄友幫他送行的歌，是一首英文歌，叫Danny boy。這個又開拓了對於語言的另外的想像。我是跟台東在地的音樂人共同寫這一首歌，所以在寫這首歌之前，我們討論過很多次，就在想說，就是面對白色恐怖的這些歌曲、一些資料，其實都是比較偏向激進控訴，或者是一些比較痛苦的東西。我在想這些歷史事件之後，我們在思考轉型正義的時候，要如何運用另外一種比較溫柔、比較撫慰的角度，去看待這些受難的靈魂？所以，這首歌基本的定調，就是以一個比較柔情、比較撫慰的方式去唱。

李佳泓：在開始工作之前，我有讀了一些確實和左翼木刻的流變有關的文章，流動展的形式去想像，透過一個版畫的可複製性，我覺得這是一個版畫其中一個很重要的特性，也是我們這次選擇版畫的主要原因。我也是看其中一本日本學者，他寫黃榮燦生平的一本書，叫《南天之虹》。他在裡面對於這個動作的描述，其實他把畫外的敘事，或是畫外他認為沒有被看到的群眾的反抗，

一同描述進去或是詮釋進去。然後，我覺得那個動作，可以是受害的、可以是抵抗的，也可以是鼓譟的，像是指揮家一樣的一個動作，好像要把畫外什麼東西給激起來。然後，也是在聽故事的過程，就是瞭解二二八之後，就會發現說，白色恐怖和二二八一個很大的關聯是，很多白色恐怖的政治犯，都是二二八直接或間接的受害者。所以為什麼會有這麼多人加入組織，或是選擇抵抗，到最後再被鎮壓，這個就是在各地都有發生相關的案件，

所以我們這一次的作品，主要還是想要再回到各地去談這些歷史，然後再讓各地的人，用藝術的形式，可以透過參與，然後讓自己說話。不單是只有藝術家做作品，而是讓各地的參與者也成為藝術家。

彭仁郁：

就是我們這些試圖推動轉型正義的學者們，就是好像二、三十年來，台灣從九零年代末期開始，從二二八的口述歷史開始，不斷的邀請，願意出來的前輩們做見證。陸陸續續，國家人權博物館在籌備時期就始，

也開始邀請前輩們來參加。不管是口述的歷史、文字的紀錄、影像的見證，其實都碰到非常大的瓶頸就是，我們生產出來的這些文本和影像，沒有人要看。我發現自己投入這樣的工作以來，其實大眾是冷漠的，除了冷漠以外，其實是一個極端的狀況，除了冷漠之外，另一個狀況是過度激情，那我覺得面對這樣的社會這樣的處境，還有台灣非常特殊的政治局勢，甚至，包含地緣政治的局勢，我們到底要怎麼樣去說這樣的歷史故事？要怎麼去記得它？所以我這次去看到所有作品的時候，我非常強烈的震撼，就是.....謝謝館長跟羅秀芝老師，我覺得你們就是在做薛西佛斯的工作，包括這些藝術家們。真的終於打開一個可能性，讓我們重新思考到底傳承歷史，可能怎麼發生？藝術所帶來的身體感官經驗，可以打開時空隧道，打開一個蟲洞，讓此時此刻的人跟過去某個時空的人可以產生連結。剛剛我們聽到羿綺在講，我很喜歡妳說的就是，原來身體裡面可以裝有不同的靈魂。我覺得對我來說你找到了一個，給甚麼叫做傳承的定義。

因為在我自己的臨床工作經驗裡面，我其實看到的現象就是，雖然是同一個人，可能甚至是我們自己的經驗、自己的記憶都想要排拒。我在臨床上看到的所謂的創傷的狀態，特別是解離的狀態，其實解離的時候，我們把不想要記得的記憶、關於自己生命的記憶，再重新回到自己的身體裡面來，那就是創傷解離的狀態這樣子。可是，妳很厲害的地方在於說，妳刻意

是用藝術創作，製造了一個把他者的生命經驗灌到我的身體裡面來的這樣的方式，用身體、用聲音去召喚。這樣子的一個痛苦記憶的回歸，不再是創傷，反而有療癒的效果。這是我覺得你的作品非常棒的地方。

陳泰松：

佳泓，選擇版畫，強調身體的，就是刻東西，不是只是視覺上的模仿或是再現，而是要用刀子戳到板子裡面，然後，取得那個影像，印出來其實是次要的動作。我看你的作品裡面，好像刻東西那個身體的勞動，才是真正的人的勞動，或是，左翼的勞動。所以刻東西就是一種刻骨銘心的行動。

林羿綺：

這個牢籠、這個空間就是一個實體的存在，把這些各地流動的人關在裡面。所以，我才在想說，我想要做出一首能夠真正能夠跟這些受難者的記憶，跟他們的經驗、人格可以流動出去的歌，其實並沒有限定於「在地」這個的東西。然後，另外一個問題是，作品在現場，就是我覺得這件作品比較特別的點是說，它在現場的環境，我就是直接把它擺放在我拍的這個地方，所以，其實觀眾進去的時候，你會覺得有一種幻影在那個現場，你看到你身處這個空間，然後，幾個月前，我們在這邊做過一個類似像表演的東西；或是，更久以前，其實這些受難者，他們也是在這個地方生活。

所以，其實它是一個各個時代的疊合。所以，如果說這件作品，我覺得脫離這個場域的話，它就會比較像是一個偏向美學、偏向檔案的方式。在美術館裡面播放，就不會有這麼多現場的一種召喚、照應的部分。

你拿到一個劇本，一個設定的角色，他有他的性格、他的台詞，但是他需要你用你的身體去演出。所以，當你面對這個情況的時候，其實你需要的是，你需要的是讓渡一部分你的自我，然後去理解這個角色、這個文本，

然後很像是整合輸出的方式，用你的身體去講述這個東西。所以，在這個經歷裡面，你已經跟這個歷史、這個事件、這個角色做疊合了。所以，在這次作品裡面，我會請在地的這些大哥大姐一起唱，然後其實他們某一部分，他們也就更接近他們小時候的經驗。因為這件作品，可以讓他們的經驗跟這個地方能夠更加疊合，所以比較像是一種，我接收到這個記憶、這個歷史的事件之後，跟我自己疊合，然後整合出來的輸出，然後形成一個表演這樣子。

WU Chieh-Hsiang :

Sound is an art performance that requires a carrier or, in other words, it basically needs a carrier. However, in certain circumstances, such as marginalization or deliberate suppression, the carrier is the body. In fact, we have seen in Tsai Charwei's works that under various conditions, sound becomes the only exit or carrier for conveying some secret messages. or carrier for conveying some secret messages. They must rely on singing to motivate each other in a more difficult situation, to encourage each other, or to encourage themselves.

Therefore, in fact, we have also seen in Tzu-Ning's works that sound is actually often encountered and forced to lose its voice, to keep silent. Therefore, this kind of repression is a kind of politics, but the final impact will return to the body in the end and will turn into a kind of violence—or, in other words, it hurts the body internally. Therefore, this is also why I think Tzu-Ning's way of expression can also connect this concept to what is called clamor, or when we use our voice to make it heard without being suppressed, or turn it into a political energy that will not be completely silenced.

In Yi-Chi's work, shows us an art action utilizing sound, turning everyone into witnesses. It's not limited to those people of the time, or to those who were present, or to some who were actually witnesses, but actually to those things are hidden or whose pain has no way to be expressed, so they are not regarded as witnesses for this era. Then, how can we allow everyone to recreate or to pass on the ability and action of witness? And then, let this way of witnessing turn a personal memory or personal body into a collective common memory.

The method of "The Libera work-gang" is many people making prints together, using their own imaginations to present their stories through printmaking. The advantage of printmaking is that prints can be easily duplicated and disseminated. It's a way of showing the evidences. Printmaking was suppressed as a leftist communication tool. Now, printmaking as a form of art must regain political power.

Lin Tzu-Ning:

In "I am Taiwanese", I invited audiences to interrupt me with sounds whenever the word "Taiwan" came up as I read "A Brief History of Taiwan" out loud. I really did want the audience to participate in the work through different perceptive methods, and to feel what the work intends to convey. Regardless of the sounds they made, whether clapping or stamping our feet, it would be energy that could be felt by the person making it and the person being interrupted. Through this action, I want to make people consider why the word Taiwan is suppressed and how you feel when it is suppressed.

"_____what we cannot say" was carried out by having the audience experience the work onsite. It conveys its message in a way that you cannot speak. It is your last expression before you leave this world. It may be a hug, or leaving behind certain objects. The victims of political persecution in the past really could not communicate anything, nor did they get a chance to say anything before they had to leave. I think the energy it generates is quite powerful. Therefore, this work wants the audience to perceive what kind of feeling it has. Both these works require people to feel, imagine, and think by way of bodily experience.

Tsai Charwei:

The three works in this exhibition feature a shelter in Nepal, a detention center for illegal immigrants in the UK, and a migrant worker in Kaohsiung Harbor, Taiwan. These three people with different backgrounds, singing the songs they care. I would like to address the issues regarding human rights. On the surface, these three people coming from different backgrounds and facing different situations seem to have different experiences compared to us; however, if you listen closely to their songs and the emotions they conveyed, those were their pain, mainly their emotions stemming from separation from family and loved ones. These are universal emotions and feelings.

Another work was specially created for this year's Green Island Human Rights Art Festival. I wrote the numbers 1 to 9 on ice cubes. As you heard from the video, a voice reads these numbers. The voice belongs to Ms. Yang Tsui, a former victim of political persecution. What I want to express is that, in the area of human rights, even though we have seen many dark times, Taiwan's history continues to progress forward. There is some hope. For example, Ms. Yang Tsui is a key advocate of transitional justice.

Lin Yi-Chi:

When we surveyed the site in winter, it was my first visit to Green Island White Terror Memorial Park. The staff at the park enthusiastically led the artists on a guided tour through the cells, among the spaces of the memory of persecution. I felt calm. The building was constructed of concrete, and echoes were easily generated. Within this space full of echoes, I heard the echoes of historical sounds. In the process of returning to calmness, I thought that the residents of Green Island and people working in the park were people who really lived in that place, and wondered how they interact with that place and its history using their own bodies. I read later literature and found out that many oral histories described how they bade farewell to cellmates. They usually opted for singing. In that space of imprisonment without freedom, sounds and singing were an alternative means of free expression. Separated by walls, they could respond to or even converse with others through singing.

I found a guy named Yu Kai in my research. Before his execution, the song he asked his cellmate Huang Shou-li to sing for his farewell was "Danny Boy." This expanded my imagination of language. I co-wrote this song with local musicians of Taitung. We think that when addressing the White Terror, some perspectives incline towards collective accusation, or description of painful experience. When we think about transitional justice, we want to look at these victims' spirits from a more tender and comforting perspective. Thus, this song is sung in a more tender and comforting tone.

Lee Jia-Hong:

I read articles on the evolution of leftist woodcuts, which described the format of mobile exhibitions. Through printmaking's duplicability, the exhibition could be taken to different places. This is a unique property of printmaking and is the main reason why we have chosen it. I also read a book on Huang Yung-tsan written by a Japanese scholar. He describes a person's action of putting his hands in the air in "The Terrible Inspection," which captures the situation outside the print. He believes that this posture can be suppressed, resisting or clamoring like a conductor, trying to summon something outside the work. After learning more about the 228 Incident and the White Terror, I found out that many political prisoners were direct or indirect victims of the 228 Incident, and gradually understood why so many people joined organizations or chose to resist; in the end, they were all crushed. Cases like this took place across Taiwan. Thus, this work aims to go to

different places and talk about local history. Then, we let the local people speak for themselves through art and engagement, allowing everyone to become artists.

Peng Jen-yu:

For those of us who are trying to promote the justice transition, it seems that in the past twenty to thirty years, around the 1990s and from the oral history about the 228 incident, we have consistently invited those political victims who are willing to come forward to testify. The National Human Rights Museum began archiving during the preparatory period. Whether it was oral history, written records, or video documents, it actually resulted in a very big bottleneck. No one wanted to read the texts or see the videos we produced.

I have found that since I began this kind of work, the public is actually indifferent. In addition to indifference, there is another extreme reaction, which is excessive passion. So we have been going between both ends. I think that in the face of such a social condition, as well as the very special political circumstances in Taiwan, including the geopolitical situation, how are we going to tell such a story? How are we going to remember it? So I was so deeply impressed when I saw all the artworks. Thank you both, the Director Chen and the curator Sandy Lo. I think you and all the participating artists are doing wonderful and Sisyphean work. Indeed, you finally opened up a possibility of rethinking the inheritance of history, and how could it happen? The physical sensory experience brought by art can open a space-time tunnel, open a wormhole, and connect people at this moment with people in a certain time and place in the past.

I heard what Yi-chi said: the body may contain different souls. I think, to me, you have found an important definition of heritage. In my clinical experience of psychoanalysis, a phenomenon I have seen is that a person may reject their own experiences or even memories. Clinically, with the PTSD patients I have seen, especially in the case of dissociation. The dissociation occurred when memories they did not want, memories about themselves, back to their bodies and minds. That was the condition of trauma dissociation. But the amazing thing is, we can use art to simulate the life experience of another person and reinject it back into our own body, calling through body and sound for the painful memories to return. It will no longer be trauma, and it has a healing effect. This is what I find amazing about your work.

Chen Tai-sung:

Jia-hung's The Libera work-gang chooses printmaking and emphasizes the body. They carve things, not visual imitation or representation; they push a carving knife into the plate to obtain that image and print it out...I see in your work that the physical labor of carving is the real labor of the people; therefore, carving things is an unforgettable operation.

Lin Yu-chi:

I think it is this cage; this space has a real physical existence, and people moving around in different places were locked up here. I want to write a song that can really connect with these victims' memories, experiences, and characters to be widely spread around.

Another issue is that the work is onsite, placed directly in the place it was shot. Therefore, when the audience enters, they will feel as if there are phantoms in that place. You can see that the space you are in is where the work was shot, or, a long time ago, these victims lived here.

Therefore, it is an overlap of different eras. If this work is taken off this site, it will be more aesthetic, or more like archiving; if it is placed in an art museum, there will not be so much onsite noise of summoning. When you get a script, a set role, this role has his character, his lines. You have to perform with your body. So when you encounter this situation, Actually what you need is to give up a part of the self to understand the character and script. Then, like integrated output, you use your body to narrate this thing. In this experience, you have been overlapped with this history, events, and characters. In this work, I invited local ladies and gentlemen to sing together. Some of them, in fact, drew closer to their own childhood experience because this work allowed their experience to overlap with this place. It was as if I received this memory and this historical incident, which I overlapped with myself for integrated output, to form such a performance.

第二場：主體敘事的倫理之善 / 歷史裂縫的透光療癒

Session 2 : The ethical good of the subject's narratives /the healing light of the historical cracks

主持人：彭仁郁

Moderator: PENG Jen-Yu

對話人：彭仁郁、陳泰松、龔卓軍、吳介祥

Dialogists: PENG Jen-Yu, CHEN Tai-Song, GONG Jow Jiun, WU Chieh-Hsiang

藝術家：安聖惠、許家維、侯怡亭、陳宣誠

Artists: Eleng Luluan, HSU Chia-Wei, HOU I-Ting, CHEN Eric

彭仁郁：

首先，是關於峨冷的作品，綠島是一個風極大的地方，這些掛在下方的石頭，可以讓整件作品的擺動是輕微的；同時，又具有歷史的負重感。這些石頭穩定了歷史的記憶的編織，甚至，包括傷痕的包裹。同時，石頭自己本身也是被束縛的。

PENG Jen-Yu:

First of all, It is about Eleng Luluan's work.....

The stones hanging from the bottom of Eleng Luluan's work make the whole work sway just slightly in Green Island's strong winds. Also, they present a historical heaviness. These stones have stabilized the woven fabric of history and even bandaged the wounds. Stones themselves, however, are bounded.

我特別有感受的是，妳到加拿大的時候，妳在影片中提到，有跟世界的原住民的作品在現場有對話，妳說那種對話的強烈程度，我記得妳說「妳有辦法招架得住嗎？」What I particularly feel is that you mentioned in the video that when you arrived in Canada, you had conversations with the aboriginals of the world on the spot. You talked about the intensity of that conversation. I remember you saying, "You have to fight to live. Can you bear it?"

我就在想說，如果在那樣的場景之下，和全世界同樣在多層壓迫下的原住民，那樣的創作現場，有跟那樣的作品有強烈的對話感的話，那麼，在綠島這樣的場景展出的時候，我不曉得妳的想像當中，期待會有一種什麼樣的對話？

I just wanted to say that if in such a scene, the aborigines labor under the same pressure as the rest of the world, and in such a creative scene there is a strong sense of dialogue with that kind of creation, Then, when exhibiting in a scene like Green Island, what kind of dialogue do you expect in your imagination?

通常，在講白色恐怖敘事，主流的敘事裡面，原住民的身影是常被遮蔽的。一直到這幾年，原住民不管在二二八還是白恐，除了受難敘事之外，也包括在二二八期間有一些政治的參與、甚至，包括武裝的起義的參與，都被包括在裡頭。妳的作品的編織感，除了是原住民敘事以外，我在想「白浪」漢族在這個島嶼上，或在綠島，是多個受難族群共處的地方，妳怎樣去設想這樣的事？

In the mainstream narratives of the White Terror, indigenous people are often concealed. In recent years, regardless of the 228 Incident or White Terror, the narratives also include political participation and armed revolts in addition to suffering. In your woven narratives, in addition to "Bailan (Han Chinese)", since Green Island is a place where many ethnicities were suppressed, how did you consider corresponding narratives?

我沒有想到原來綠島和白色恐怖的敘事可以這樣被講，讓綠島的白恐敘事延伸到大海洋裡面，甚至到海洋的深層地下。以一個精神分析師的角度來講，海底沉船這個意象，不光指的是沉掉的船也是個人的或集體的創傷記憶，當我們不想去觸碰它的時候，我們都會說，潛意識像是一個大海，沉沒在大海底下，直到有一些人費盡千辛萬苦去把它挖掘出來。這樣挖掘出來的歷史，和現在的人們發生關係的時候。正是因為你耗費精力這件事情，而台灣整個社會的氛圍，又告訴我們不要回去。我們一直接到一個訊息，就是不要再回到已經過去的事情。

I did not expect that the narratives of Green Island and the White Terror could be presented like this, stretching Green Island's White Terror narratives to the ocean, and even deep down into the ocean. From a psychoanalyst's perspective, the imagery of wreckage at the bottom of the sea does not just refer to a sunken vessel, or personal or collective traumatic memory. When we do not want to touch upon it, we will say the subconscious is like a vast sea; eventually someone determined will dig it out. This kind of excavated history, as we try to introduce it to modern people, is as if you have done all you can, but the entire society is telling us not to revisit it, and your excavation seems to be fighting all of society.

你的考古，似乎是在跟這整個社會潮流對抗、在對峙。我看到你的作品的時候，它有太多太多的意象可以討論，我要推薦大家去看介祥老師在台新藝術平台寫的文章非常精彩。

I've found so many images to discuss while viewing your work. I recommend everyone read the article written by Wu Chieh-Hsiang on ARTalks. It's amazing. The work generates a network of poetry, and you deliberately broke the display glass.

我想問你的是，花那麼大的力氣找到它產生詩的網狀的連結，你故意把沈船展示的玻璃打破，你認為整體社會，我們這個國家、要花多少力氣才能把這樣的記憶找回來？

I would like to know that from your point of view, how much tremendous energy and effort is required for the entire society and our country to recover this kind of memory?

我看到那件作品的時候，作品的名稱叫「沾黏」，我就滿身不舒服，做手工藝，究竟是為了國家還是為了自己他們會在抽取蛋液的時候，會比較誰的手藝比較好？身體的、心靈的，不斷被掏空，然後又被塞進去黨國教育的思想。在異化自己的同時，居然找到成就自己的美感的經驗。蛋殼的製作，妳很細緻地去捕捉，我們早上也講過的，就是國家暴力的不可見之處，它是那麼細微，它甚至不去讓蛋殼破掉，所以，它在外面保持了某種完整性。可是，它是把裡面掏空的。我們把台灣的整體的精神價值掏空。蛋被打破，就是無法挽救的境地。

The work is entitled "The Image of Adhesion". I felt uncomfortable after watching the video, as if my stomach juice had been sucked out. Did they do crafts for themselves or for the country? When they drained the eggs, they would compete and see who was doing a better job. With a sense of being "emptied" and then refilled with the idea of supporting a party-state system, they were constantly being emptied. As they alienated themselves, they actually found a way to achieve their aesthetic experience at the same time. The making of eggshells resembles state violence, just as we discussed this morning, which is invisible from the outside. It's so subtle. It looks complete from the outside, but the inside has been emptied. We have emptied Taiwanese values. If the egg is broken, there is no turning back. No turning back, as if you can see ourselves and what others cannot.

我們好像可以看見自己，別人無法看見的樣貌。妳放了一個電視，一個沒有魚的魚缸，透過魚缸看到的街景，川流不息，這些碎掉的蛋殼的對應是什麼？

You put there a TV, a fishless and waterless tank, the street scene seen through the fish tank on TV, the constant flow of cars, and many drained broken eggshells, but what is the connection between them?

你把 landscape (風景、地景) , 根據你的說法是虛跟實、在與不在, 是嗎? 我謝謝你沒有想要重建那個地方我覺得這個對我來講非常地重要。我覺得這對我講非常的重要, 因為有一種作法是, 把當初曾經拍攝過的房子的形狀, 再蓋起來, 謝謝你沒有做這樣的選擇。因為這樣剛好可以透過你的虛跟實的建築, 剛好可以, 再看那個時空的時候, 我彷彿看到, 真的像影片裡面呈現的, 有一種疊合。我真的看到陳孟和他的人在裡面走來走去。

Landscape, according to you, comprises virtual and real elements and being present and being absent, is that right? I thank you for not reconstructing a certain place, restoring the old shape once captured in the photos. I think this is very important to me. Because, one way is to rebuild the shape of the house that was previously photographed. Thank you for not making such a choice. Through your arrangement of virtual and real elements, I had the illusion that Chen Meng-he was walking around inside the site; yet, I saw the landscape you reconstructed there.

當這些單一單一的, 沒有什麼的紅線, 被纏繞起來的時候, 它卻重建整個, 又再詮釋了陳孟和前輩引領我們去看到的綠島的景象。

Those red lines seem to signify nothing, but wrapped around the pillars of the wall you build, reconstructed and represented, they lead us to see the landscape of Green Island Chen Meng-he was pointing out to us.

我要問你的問題是什麼呢? 我不知道最後的影片, 你自己有沒有看到? 這也是我們後來在現場發現的, 就是紅色形成的 landscape (風景、地景)。它前面剛好有一根柱子, 兩者會相互形成一個十字架, 我不知道你在設計這個 landscape (風景、地景) 的時候, 刻意去跟現場木樁 (形成十字架) 有對話關係嗎? 還是沒有?

My question for you is, have you seen the landscape formed by the red lines at the end of the video? We've seen it onsite. Does the landscape formed by the color red have a conversing relationship with the wooden stakes onsite (which form a crucifix)? Yes or no?

許家維:

因為我正在做另外一個紀錄片是在和平島, 他們正在考古..所以, 看什麼東西都看到考古的部分。創作的過程, 有時候是很難跟這些切割開的。它不是憑空就想一個議題就跑出來。所以, 剛才講網絡化, 並不是概念上, 拿一張紙就把那些詞填出來, 而是工作過程裡面, 人、事、物慢慢連結起來的關係。

HSU Chia-Wei

I am working on an archaeological documentary on Heping Island to shoot an archaeological team working on.....so I see archaeological issues in everything I see, and my art is somehow related to it. To create is not to get some issues from nowhere. We talked about networking, neither conceptualization nor writing a paper, but slowly coming together and connecting all the people and things through the working process.

這些政治受難者就是在人權博物館, 或是這類議題底下「語境」都框在裡面, 講都是在講他們的案件, 或受刑過程或這些問題; 反而, 比較少去處理他做為一個人, 他自己不同的專業、經歷, 比較少這樣的面向。所以, 我才比較想要從他做為考古人這樣的角度切入。我覺得這樣也比較有一種邊緣的翻轉, 要不然, 你只是在談這個為什麼邊緣, 或是, 邊緣的關係是什麼, 當座標重新畫, 這可能是一種翻轉。創作過程是在跟各種現實去周旋, 就我的創作過程其實是.....

These political victims are framed in the context of the charges in their cases, the process of being tortured or other similar issues with which the Human Rights Museum is dealing; on the contrary, they are persons with their own different professions and experiences, and these aspects are addressed less often. Therefore, I prefer to approach this from the perspective of Wang Hong-Bo as an archaeologist. I think this is also a kind of reversal of the margin. Otherwise, you are just talking about why these are marginalized, or what is the relationship among the marginalized. When the coordinates are redrawn, this may be a chance for reversal.

藝術並不是在真空狀態，而是跟體制、人、事、物糾結在一起，，所以我是用這樣的角度來看國家、體制。我怎麼處在這個體制裡面，這也是作品現實的一個部分。

Through the creative process, artists also deal with reality. My creative process is actually.....Art is not created in a vacuum; you need to deal with the issues regarding the system and resources. Looking at the state system from this perspective is part of the creative process that is reality.

陳宣誠：

我並沒有要去建構攝影。策展人帶我們去場勘，其實，你很難真的進去，對我來講，是這樣的狀態。我其實在想說，在裡面他到底怎麼走？他會走來走去啊！這個攝影之餘，這位老前輩他是一個處在非常特別的位置，我想講的是那個位置的問題，他好像撐起了一片天撐起了我們現在可以看到這些事情的一個機會。我也在想一個問題，今天面對一個作品要做出來的時候，特別是比較空間性的，到底是要一個愉悅的還是悲傷的？就是那個走來走去的意義到底是什麼？

CHEN Eric:

Actually, I did not want to reconstruct what was in the photos. The curator took us to survey the site. The truth is, it is very difficult for us to enter the state of mind of political prisoners in the past. I sensed that Chen Meng-he was really walking around there. Apart from photography, this man was in a very special position. He seemed to have saved us a glimpse into or an opportunity to see these things. I wanted to create a work of spatiality. I constantly pondered whether I should present the joy or sorrow of the space. What is the meaning of his walking around?

後來我選擇紅色編織的線，也像剛剛仁郁老師說的，其實它每一個部分都不代表什麼，（整體來看）你可以說它是綠島的山我後面隱藏的是，它撐起來的，你看它是一個 landscape（風景、地景），那個 landscape（風景、地景）是一個傷口，那個傷口，好像花很多功夫去策展，或是做各式各樣的事情，可是它一直在，而且它必須在。這是我比較想講的部份
Finally, I chose the red braided thread, just like Jenyu said. In fact, each part of it does not represent anything.

(Overall) you can say that it is the mountain landscape of Green Island. What is hidden is that it is a landscape.

That landscape is a wound that seems to spend a lot of effort to curate, or to do various things, but the wound has been and must always remain there. This is the part I prefer to talk about.

侯怡亭：

我去拜訪簡中生前輩，聽到他在景美人權園區，有一些訪談分享到蛋殼畫這件事情。我本身就對監獄的工藝有興趣。所以，我就想以這個切入。我不想從太過歷史研究的角度，或從敘事性角度出發。進到綠島監獄的時候 那些老師跟我說，那些大哥已經不想再做沙畫，以前

他們是有沙畫的歷史的沙畫是延續以前綠洲山莊的沙畫工藝的生產，甚至還賣到亞洲其他國家。

HOU I-Ting:

I've visited Mr. Chien Chung-Sheng, and I've heard that he had mentioned eggshell painting in some interviews. I am interested in handicrafts practiced in prison, and this is the perspective I would like to take. I did not really want to adopt a pure historical or a narrative perspective. When I visited the prison here on Green Island, the instructors told me that the inmates do not really create sand paintings anymore. There was the history of sand paintings in the prison that followed the tradition of the production of this type of handicraft in Oasis Villa.

合作的朱國富老師，他本身是更生人，他曾經待過台東還有綠島的監獄，長達大概 18 年，他是一名知名的沙畫老師。在這個計畫裡面沒有這種神聖的使命，我也不覺得藝術家必須要背負這種包袱。但是，以同理去理解別人，我自己想像比如威權，或是以女性的角色去理解，輕巧的蛋殼傳達一種，如果不是以人的角度出發，「人權」到底是什麼？人權是否還是以人為中心的思考？

The sand paintings were once sold to other Southeast Asian countries. Mr. Chu Kuo-fu had served as sand painting instructor in the prison (he was an ex-convict himself) and has stayed in the prison in Taitung and Green Island for 18 years. He is a well-known instructor of sand painting. I do not have that divine calling, nor do I believe that artists must carry such burdens; however, artists can understand others from an empathetic angle. I imagined it from the perspective of authority, or to understand in the role of a woman, light eggshells convey that if we do not look at it from a human perspective, what other meaning can "human rights" have? Is human rights still human-centered thinking?

安聖惠：

我答應的太快。我發現這個題目太重，很難用很輕鬆的心情去面對。直到，到了福利社的時候，還蠻符合我對綠島的一種衝突的想像。為什麼曾經是受難處，現在是一個觀光景點？

Eleng Luluan：

I agreed to attend this Human Rights Art Festival too quickly; now I realize the topic is too heavy and cannot be dealt with lightly. Upon arriving at the commune, I had a feeling which is quite in line with my imagination of a conflict in Green Island. This place was once a place of persecution; how has it become a tourist attraction?

因為樂信·瓦旦是泰雅族，對於泰雅族，織布對他們來講，有生命承傳的代表性意義。織布跟勾織兩種不同的語法做交織的時候.....勾或織都很緩慢。對我而言，白色恐怖太抽象了。經線和緯線，勾和織，我先處理這一塊，就是剛才老師很說很像鬼臉這一塊。我從事創作以來，這樣的題目我不太敢面對，因為那個是說不清楚的。包括我自己這幾年來，一直參與社會運動的心境，還要我去加拿大的那種心境，原住民這一塊，你要一直面對，處理不完，一波又來了。

Losing Watan was an Atayal man, so I created this work through weaving, a craft for which the Atayal people is known, to give it the meaning of heritage. Weaving and crocheting are two different languages, It's a slow process to put them together. To me, the White Terror is too abstract, and I cannot imagine it. The warps and wefts, crocheting and weaving, many people say the part looks like a ghost's face. Since I started creating, I have not been able to confront these issues because it's hard to clarify, including my feelings of participating in social movements, as well as my time in Canada and being an aborigine. It

seems that I will never finish dealing with these things. Nonetheless, I still have to face them.

因為，麻繩是一種自然的材質，經過日曬雨淋，很快就壞掉了，就看不見了。尼龍繩好像可以永恆存在，你沒有辦法擺脫，被它網綁的那種感覺。然後其實，我最驚訝的是，後來我使用流刺網那個材料，你撐開來的時候，幾乎看不到它，它是網狀型，處理成很綿密的感覺的時候，你會被它騙，好浪漫，好美這樣子！原住民的處境就是這樣吧！在談轉型正義這個事情，那種土地的劃分，反而使得部落裡人和人之間的關係更疏離了。例如，在屏東排灣族和魯凱族之間，尤其，是回舊好茶那條路上。在過去，人與人之間的關係，是很願意分享的，我成長的背景，在那樣的環境裡面是耳濡目染的，或是接受的是那樣的教育養成。做為一個現代的原住民，我覺得是在一個不同的世界裡面，包括這樣的一種被迫的，或是被剝奪的。對我而言，就像那個網（流刺網）一樣，你看不見，它又把你晒得死死的。

Because hemp rope is a kind of natural material, after the sun and rain, it will soon break and become invisible. Nylon rope seems to exist forever; you can't get rid of the feeling of being bound by it. In fact, what I am most surprised about is that later I used the material of drift gillnets. When you stretch it out, you can hardly see it. It is a mesh type, and when processed into a very dense feeling, you will be deceived by it. So romantic and beautiful! This is the situation of the aborigines! The way transitional justice deals with the land has further distanced people instead. For example, on the way to Kochapongan, the Rukai people and Paiwan people had this kind of conflict. In the past, people were willing to give and able to share. I grew up receiving that kind of education. I cannot understand the present situation. As a modern aborigine, I feel that I am in a different world, including such a forced or deprived situation. To me, it is like that drift gillnets. You can't see it, but it has trapped you in death.

第三場 龔卓軍主持

第三場：生命治理的恐怖暴力 / 自由監禁的辯證敘事

Session 3 : The terroristic violence of life governance/ The dialectical narrative of freedom and Imprisonment

主持人：龔卓軍

Moderator: GONG Jow-Jiun

對話人：龔卓軍、吳介祥、彭仁郁、陳泰松

Dialogists: GONG Jow-Jiun, WU Chieh-Hsiang, PENG Jen-Yu, CHEN Tai-Song,

藝術家：林宏璋、王鼎曄、洪瑋伶 + 辛佩宜、張恩滿

Artists: LIN Hongjohn, WANG Ding-Yeh, HUNG Wei-Ling+ HSIN Pei-Yi, CHANG En-Man

龔卓軍：

我這一場可能跟臨終照顧的議題比較有關係。

不是說大家接近臨終照顧，而是姚瑞中說：「台灣的當代藝術，基本上就是在做臨終照顧。」這個，當然跟就是林宏璋的作品，這種生病、死亡等臨終照顧的議題有關。可是，這裡的死亡對我來講，好像變成了一個通道，因為，日常的政治性。剛才也提到施明正的《喝尿者》。這套書裡面，這四本《有關白色恐怖的小說選》裡面，其實還有另外一篇是苦苓的，苦苓有一篇叫《黑衣先生傳》，我覺得好像跟你父親的經歷和脈絡也非常接近。

其實，從侯怡亭那件作品的反面來看的話，我覺得今天有一個還沒有正面討論到的，但是是一個比較沈重的議題，就是關於「賤斥」的問題。

Gong Jow-Jiun:

I have a feeling that this session is about hospice care. It's not that everyone is close to needing dying care, but Yao Juichung said, "Contemporary art in Taiwan is basically doing dying care." Of course it's related to Lin Hongjohn's work, which deals with issues of illness and death. Death also becomes a channel linked to the politics of everyday life. Your work is related to Shih Ming-Ching's "The Urine Drinker". Another work in these four books of "A Selection of White Terror Novels," Ku Lin's "A Biography of the Man in Black", seems to be related to your work as well. From the opposite side of Hou I-Ting's work, it talks about heavy issues of "abjection," that has not been discussed today.

Wang Ding-Yeh is yet unable to articulate and release the emotion at the very end of his work.

我想，「白色恐怖」基本上，對我們來講也像是這樣的事情。不僅僅是過去談會很危險，或者是，不知道從何談起。所以，我會覺得「賤斥」是我看這個展覽，整體上面的感覺，有許多的作品都處理到，沒有辦法成為對象的那個對象。透過屁的聲音，透過身體的排泄物，去做精神狀態結構的描述。

In the past, it was very dangerous to talk about the White Terror, but you don't know where to start nowadays. Therefore, I would think that "abjection" is my overall feeling when I watch this exhibition. Many works have dealt with the object, which is impossible to see as an object. It is like farting, which is a form of abjection, through the sound of farting to describe the prisoners' mental state.

我覺得柯旗化在《k 的房間》這件作品裡面，他好像變成了他後來變成的樣子，就是他變成了一個作家。《新英文法》如何可能是一部文學作品？它把《新英文法》幾乎變成一部經典文

學作品。這件作品、這部影片和這樣的裝置，《新英文法》的例句練習，去構成影片的剪輯手法。當然我們可以去看黃崇凱寫的小說《狄克森片語》，大家應該都有讀過《狄克森片語》和《新英文法》。

Ko Chi-Hua seems to have become what he later became—that is, he has become a writer. How possible is it that his New English Grammar will be a literary work? Through “K’s Room”, the artists almost turn the book into an item for a literary canon. They produce the video work based on the “sentence examples”, which is distinct from Huang Chong-Kai’s methods and style in his “Essential Idioms in English” by Robert James Dixon”.

小辛（辛佩怡）和洪瑋伶，更簡潔地把焦點放在柯旗化這個部分。我有問過他們說讀過這篇小說，但我覺得即便是讀過這篇小說，但是影片的邏輯，畢竟還是跟小說不一樣。

Hsin Pei-Yi and Hung Wei-Ling put the focus on Ko Chi-Hua more succinctly. They said they have read this novel, but I think even after reading it, the logic of the film is still different from that of the novel.

最重要的是，這些句子重新的 conjunction（連結），重新的連結，在影片裡面，構成了一個新的敘事。這個新的敘事幾乎讓我們看到，柯旗化好像真的變成了一位文學家；而且，比比卡夫卡還要低限的。就是他在例句裡面，去呈現不可能的文學，就是德勒茲所謂的，好幾重的不可能性。就是根本不可能寫的狀況下，你還能夠怎麼樣去寫？那就寫《新英文法》的例句。我們現在還可以讀得出來。透過這樣的剪接，甚至他從名詞開始，你聽名詞的排列，就覺得這個有問題，「台灣、美國、boy.....」這些 conjunction（連結），雖然沒有強的邏輯連結，可是在影片的安排下，也產生了一種連結。本來沒有辦法成為對象的、被賤斥的，「怎麼又要來談白色恐怖」的，可能很多人會有這樣的感覺。這樣的一種談法，它會讓看的人覺得很驚訝。其實我看了很驚訝，不僅驚訝，它完全打到我，很難言喻的有這樣強度的作品。

Most importantly, the conjunction of these sentences constitutes a new narrative, as if Ko Chi-Hua really becomes a writer, as extreme a writer as Kafka. It’s in the example sentences, to present impossible literature, the multiple impossibility, in Deleuze’s words. How can you write when it is impossible to write? Write example sentences from the “New English Grammar”. We can still read it now. Through such editing, even they are simply a set of nouns, it is implying something meaningful, such as Taiwan, boy, America; all these conjunctions, although there is no strong logical connection, under the arrangement of the film, a connection is generated. Those could not become an object, and are abject, “Why are we going to talk about white terror again”, many people may feel this way. This kind of an approach, will surprise the audiences. Actually, it surprised me a lot. Not only surprising but mind-blowing, it is so intense that I can hardly describe it.

鼎暉之前的《勇為》入圍台新獎，就是在講祖父和他的關係。對我來講，也有「賤斥」的問題。就一個政治立場、政治意識來講，好像鼎暉在影片裡面所講的，不會那麼直接想知道。通常透過一些間接的過程，那麼一步步碰觸到。比如說，回馬來西亞的過程，因為，這是他家族史的第二部。展場裡面，我覺得霓虹燈的溫度，形成一個很奇怪的溫度。也不能說冷，就是不那麼強烈的感覺。可能是因為加上陽光，還有那個位置的關係。它在那裡就形成一句話，可能是創作者本身，「例句練習」裡面，終於練出了一句話，這句話是要和祖父做一個呼應，或是表達，或是把他過去「失語」的狀態做一個總結。

Ding-Yeh's "Confronting Memories", which dealt with the relationship between his grandfather and himself, was shortlisted for the Taishin Arts Award, and there are also issues of "abjection" in his work. From a political standpoint or consciousness, as he mentioned in the video, he did not want to know directly, usually through some indirect process, because of the process of going back to Malaysia, it has been discovered step by step. That was the second part of his family history. In the exhibition venue, the temperature of the neon lights was very strange. It wasn't warm at all, but it wasn't cold either. Maybe this was because of the sunlight and the location. The work forms a sentence there. The artist, thought a form of "sentence example practice", practices the sentences that he wants to communicate with his grandfather or to put an end to his aphasic state.

他是用羅馬拼音的方式來做呈現，看起來是外國語，看起來是很當代藝術的作品，可是，要說的是一種撫慰的話，對自己撫慰，也是對自己和祖父的關係的撫慰。他使用羅馬拼音，就把距離拉到一個適當的距離。

The romanization seems like a foreign language, and looks very contemporary, is a therapeutic process for himself or for his relationship with his grandfather. With the use of romanized words, he is able to stay a certain distance away.

滿姊蠻用心去找，應該是 70 年代吧！妳好像特別去找大武、還是大鳥那邊的宣傳片。其實很重要的景觀是銀河。我覺得比較直接談到陰性的書寫，也許是性別的議題。滿姊好像比較不是 focus (聚焦於) 這塊.....可是，畢竟，是從女性的乳房，女性上身的裸露.....

Chang En-Man uses the campaign video of the Labuwan tribe or the Pacavalj tribe in the 70s. The Milky Way is an essential scene. In my opinion, she directly talks about the issue of feminine writing, maybe the issues about gender. En-Man doesn't focusing on this kind of issue.....After all, she starts with the toplessness of the female body and female breasts.

另外就是，如果男性囚犯被關的狀況下，我看到的一段是，連女生隊早上要去刷牙洗臉，經過他們的牢房，連這樣走過去，他們都會覺得是很大的撫慰。另外，就影像來講，司將和兩位演員，綠島、蘭嶼、南迴這台東三兄弟，原住民的領域，他們的命運。我們想到澎湖的時候，可能會想到侯孝賢的《風櫃來的人》裡面，幾個兄弟在海邊跳。

For male prisoners, they even felt soothed when seeing the female squad passing by their cells in the morning to get water. In addition, in terms of video, Si Jiang and the two actors, Chang En-Man takes the three actors to symbolize Green Island, Orchid Island, and Taitung, and to represent their similar situations, which reminds me of the image of Penghu in Hou Hsiao-Hsien's "The Boys from Fengkuei". Several men are jumping on the beach.

在張恩滿這邊，在彩色玻璃的映照下，奶水的滋養、護持、聖光的映照下，那在影片裡面最特別的是這三個角色。這三個角色對應著銀河的起源，是有在指涉關於原住民的處境和歷史。

Chang seems to have a similar intention. Under the reflection of stained glass Beside the milk, the nourishment, and the holy light, the three aboriginal brothers characters are the

most prominent elements, which correspond to the origin of the galaxy, and symbolize the situation and history of Taiwan's aborigines.

林宏璋：

其實，這幾年來，我有機會創作的時候，我一直都放在《生命字典》這個模式。大部分的情況都是跟一群人一塊去發展一些關鍵字。雖然說《生命字典》或多或少會跟 bio-politics（生命政治）有關，其實我更有興趣是 thanatopolitics，也就是跟死亡政治，也就是生命政治跟死亡政治的交會點。不管是人、事、物，在逝去，或正在消失中的那個狀態，是我很感興趣的。去年第一次，我參加綠島藝術季的時候，我和十幾位綠島人，跟新生訓導處時期的前輩們有接觸過的這些人，做口述歷史的採集，整理他們在記憶裡面正在消失的東西。

Lin Hongjohn:

In recent years, I would use the form of "Biodictionary" when I get the opportunity to make artworks. In most cases, I will develop some keywords with a group of people. Although "Biodictionary" is more or less related to bio-politics, actually, I'm more interested in thanatopolitics, that is to say, the intersection of bio-politics and thanatopolitics. I tend to focus on the people, things and matters that are disappearing or vanishing. Last year, when I participated in the Green Island Human Rights Art Festival for the first time, I worked together with a dozen people from Green Island who had contacted the political victims in the New Life Correction Centre for collected oral history and sorted in their memories those things that are disappearing.

綠島作為離島，和台灣之間的分界點到底在哪裡？也成為今年做這個作品主要的想像。這次是從父親一直抓著我說的，他譫妄症所看到的景象。跟他本身生活，從求學、怎麼跟台灣作為一個國家機器之間的關聯等等，這些個人的關係，其實，很容易有這些畫面。所以，我就想把比較團體、社區式的計畫，把它轉化成個人的。同時，這種比較個人式的表達方式裡面，也有助於討論外部的政治現實，跟內部的身體的關係中間的狀態。施明正的《喝尿者》是很典型的這類型小說參照。一方面，當然是文學典故的參照，另一方面，父親消化系統不好。當時，在病房裡面，不太能夠吃飯，這些記憶在兩年前成為現在非常鮮明的意象。大概是在這樣的基礎上，我做了這個創作。基本上，一方面是一種延續，同時對我也是個人生命的反省，透過這種反省，希望談到從白色恐怖所建構出來的國家機器，怎麼樣去在綠島之外的海峽，去做一種聯繫。恩滿的作品和宣傳片有關，我的影像裡面也很多，是中央社的攝影記者跟拍的。我也考慮到影像作為一個「媒體」，怎麼樣被「媒體化」。這個媒體，除了是技術性的「媒體性」之外，還有跟 mediate「靈媒」中間的關係是什麼。

As an outlying island, the line between Green Island and Taiwan has become a common focus of the work this year. When my father was approaching his death, he kept talking deliriously. Probably it had to do with his studies and the practice of Taiwan being a state apparatus. Actually, it's easy to have these pictures. Therefore, I have shifted my focus from collective and community works to my personal biodictionary. At the same time, in this more personal way of expression, it also helps to discuss the external political reality, and its transitional relationship with the internal body. Shih Ming-Ching's "The Urine Drinker" is typical; on the one hand, it is a reference to literary allusions, while on the other hand, my father had a poor digestive system. At that time in the ward, it was hard to eat. Therefore, these memories have become vivid imagery. Probably on this basis, I created this work. In addition, I also take it as an extension of and an introspection into one's life.

Through this introspection and the construction of the White Terror, we can further ponder the relationship between Green Island and Taiwan. Chang En-Man uses the propaganda video in her work. There are also many images in my videos, which were taken by photographers from the Central News Agency. Through the practice, in addition to being a technical “media”, I consider how images as “media” become “media” or even “spirit mediums.”

洪瑋伶：

在求學過程中，並沒有真的唸過《新英文法》，我們大概都唸《狄克森片語》比較多。聽過大人說，他們國中的時候，唸英文一定要唸《新英文法》，稍微會講到說他是政治犯。可是，也不會有後續的話題會進行。後來，第一次去柯旗化在高雄的故居，第一次去參觀。一樓是出版社，二、三樓仍是他們的住家。出版社還在營運，其實，《新英文法》還在繼續暢銷中，二、三樓的空間也還維持他們的生活感，沒有太大的改變。柯志明老師，就是柯旗化的大兒子，講他小時候的回憶，包括他第一次從台灣去看他爸爸的情景。因為，他是在台東的泰源監獄，他是在那邊被關比較長的時間，後來才移到綠島。他的《新英文法》的增補改訂版是在台東的泰源監獄寫的。所以，他們有很長的一段時間，沒有共同生活相處的記憶。他說並沒有對英文特別感興趣，英文也並不是真的很好。因為要去看爸爸，前幾天就狂 K 文法，寫很多他對裡頭的想法。並不是閒話家常說，這幾年過得怎麼樣，而是，父子兩人很認真討論這本文法書的內容，兒子看了有怎麼樣的看法，爸爸就給他一些唸英文的建議。這本文法書一出版就暢銷全台灣，對於西方的想像，就是美國。《新英文法》好像他們要去接觸一個更好的世界的出口或是窗口。但是，對兒子來說，或是對這個父親來說，這本文法書，就像連結他們彼此生活空白的一個媒介。見面時無法對彼此問候，卻藉由討論英文的方式，連結了多年兩者共同生活經驗的空白。

柯旗化他其實非常討厭美國，但他選擇了跟小孩說是去美國留學。我們也找到狄寶賽先生，他用 16 釐米攝影機拍了很多彩色影片，因而為 50 年代的綠島，留下珍貴的影像。或者，像美國大使藍欽，過生日特別去綠島過。綠島變得有點像夏威夷，一個度假勝地的感覺。

HUNG Wei-Ling：

We have not read the New English Grammar at school, but we did study the “Essential Idioms in English” by Robert James Dixon. I’ve heard from adults that when they were in middle school, they had to read the “New English Grammar” and that its author had been a political prisoner. However, there will be no follow-up conversation about it. I’ve visited Ko Chi-Hua’s former residence at a 228 event. The first floor is the publishing house, and the second and the third floors remained the living area. The publishing house was still in operation. In fact, “New English Grammar” continues to sell well. The spaces on the second and third floors also keep as they were, without much change. Ko Chih-Ming, the eldest son of Ko Chi-Hua, recalled the first time he visited his father in Green Island from Taiwan in his childhood. Because he was in Taiyuan Prison in Taitung, he was held there for a long time, then moved to Green Island. Ko Chi-Hua wrote the “New English Grammar” in Taitung’s Taiyuan Prison. That was his first time visiting his father in Taitung with his mother. He was pretty nervous since he hadn’t seen his father for a long time; therefore, he read the New English Grammar thoroughly before visiting his father. He said he was not particularly interested in English. His English was not really good either. Because he was going to visit his dad, he crazily studied the “New English Grammar” for several days, and wrote down his thoughts on it. When they met, they did not talk

about their life in the past years, but the father and son seriously discussed this book. The son gave his thoughts on it, and Ko Chi-Hua gave his son some advice on studying English. The New English Grammar sold well in Taiwan when it was published. At that time, the imagination of the West was the imagination of the United States. The “New English Grammar” was a window to a better world for the Taiwanese at that time. For the son or the father, this book became a connection bridging the gap in life experiences between them. Ko Chi-Hua told his son that he studied abroad in the United States. However, he hated the U.S. but Japan. It was reasonable for the Ko family that Ko Chi-Hua made up such a lie. Valery S. de Beausset has documented precious images on the island with a 16 mm camera in the 1950s. The American diplomat Karl L. Rankin visited Green Island for his birthday. It was considered somewhat of a holiday resort, like Hawaii.

辛佩怡：

柯旗化在監獄裡面還是會不斷和讀者對話。讀者會寫信到出版社，他太太就會把信轉到監獄來，由他在監獄裡面回應讀者。所以，他好像就還是和外社會有所連結。剛剛有提到，《新英文法》這本書好像青年學子學英文，想要去美國的一個工具。

所以，我們也試著想要找出，大概 1950-80 左右出生的成長世代，有讀過新英文法的讀者，他們學習英文的過程。對應當時，西方對他們來講就是美國，當時台灣也是處於美援時代，對於美國的想像，還有包括口音的部分。我們錄下他們練習英文的聲音。特別想要提的一點是，我們訪問的這批人，知道《新英文法》，對柯旗化有點印象，但大部分的人不知道他是政治受難者的身分。裡面有一位胡淑雯，她說她在多年之後才發現，原來那個柯旗化，他是一位政治受難者。因為，她自己本身也是來自一個政治受難者的家庭，在她的求學過程中，她遇到同學，他們彼此都不知道是來自受難者的家庭，他們彼此認識，卻不知道都是來自受難者的家庭。那個被矇住的感覺，就好像多年之後才發現，原來柯旗化也是受難者，有一種好像白色恐怖就在我們的生活裡，但我們並沒有說出來，彼此之間，我們沒有去談這件事情。但是對她來講好像類似於一種「鄉愁」的召喚。

Hsin

Pei-Yi

:

Ko Chi-Hua has kept dialogue with the readers in prison. The reader wrote to the publishing house, and his wife forwarded the letter to prison. Ko would write back from prison as if he still kept a connection to society. Just as mentioned before, the book “New English Grammar” was like a tool for young students to learn English and a bridge to going to the United States. So we also tried to find out for those born during 1950-80 and have read the “New English Grammar”, when they were young. At that time, the West is the U.S. in their imagination. Taiwan was also in the era of US aid, The American accent also represented the West. We recorded their voices of practicing English. I especially would like to point out that the people we interviewed knew about the “New English Grammar”, and had a vague idea of who the author is, but most of them didn’t know Ko was a victim of political repression. Hu Shu-Wen is one of them. She told us she had found out many years later that the author of the “New English Grammar” is a political victim. She herself is also from a family of political victims. During her schooling, she met classmates who did not know that they were from the families of the victims. They knew each other but didn’t know that they were from the families of the victims. The feeling of being hoodwinked, as if after several years, Hu Shu-Wen discovered that Ko was a victim. It was as if the White

Terror was still around her, but we did not speak out. No one dared to talk about it. The interviews done for this work were like a call for “nostalgia”.

王鼎曄：

我祖父就是白色恐怖的受難者，基本上，我也算是第三代，我沒有那麼直接地去接觸這一塊歷史。綠島這件作品就是延續《勇為》那一系列的作品。當時在收集資料的時候，就閱讀到一些遺書，整個概念就是從遺書開始。我重新去思考和想像，在國家強大的權力之下，這些受難者們、前輩們，會是怎麼樣的一個處境。所以，經過轉化後，就寫下了這段文字，這基本上就是我整個創作的脈絡。因為，我挑選的那個空間是非常重要的，對我來說。因為這是監獄的唯一的出入口，所有人都必須要經過的，那個被精心設計的空間，它必須被穿越。我在作品裡，還有一個設計，它是會抖動、會微微震動。像是在那個空間裡面擺盪的一個狀態。那句話，霓虹燈管的光，跟整個空間的氛圍，包括剛剛所說的那個抖動的狀態，是一種「回應」、一種「迴盪」，讓它和整個空間有一種互動和對話的關係。同時，因為它必須被閱讀，必須被講出來，必須被感受的那個同時，那段話有很多東西是回到觀者自身，觀賞者在閱讀這段話的時候，他怎麼跟這件作品的對話延伸出去。我還蠻強調人跟人之間、家人跟家人之間的關係，就是情感這件事情，還是回到我在處理我和我的祖父，《勇為》這個系列作品的狀態。

WANG

Ding-Yeh:

My grandfather was a victim of the White Terror, and I'm the third generation. I haven't been directly involved in this issue in the past. This time, the work is a continuation of “Confronting Memories.” When I was collecting information, I read a lot of last statements written by those prisoners. My concept started from those last statements. I was thinking about how these prisoners would have suffered under state power. With certain transformation, I wrote down this sentence. It is the context of this work. Because the space I chose is very important to me. This space is the only entrance to the prison. It was a carefully designed space that must be traversed. That well-designed space, it must be traversed. The work made of neon tubes would shake and swing. It's like a state of swinging in that space. The words, the light of the neon tubes, and the atmosphere of the space, including the state of swinging, create a kind of “response” or “reverberation”, and present a sort of “haunted” or “ghostly” situation. Let it have an interactive and dialogic relationship with the entire space. The words have to be read, narrated and felt, at the same time, the message will return to the viewers. It is a dialogical calling-when the audiences reading the words. I quite emphasize the interpersonal relationships between people and family members. It is all about emotions. It still returns to the state of dealing with me and my grandfather, the series of “Confronting Memories”.

王鼎曄：

那個中心點，它其實反過來說，它不只是監視中心，而是，它是所有在那個建築物裡面的人的中心。它不只是獄卒，更重要的是這些囚犯們，所有被關在這裡的人都會經過的地方。那裡有個天井，會隨著天氣的陰、晴，或是大太陽，那句話語，那個光，會時時刻刻被改變。我認為，其實作品還蠻在那個狀態裡面。

WANG

Ding-Yeh:

This space is not only the center of surveillance, but also the center of the building. More

importantly, it is the place through which all prisoners passed. The scenery at the patio would be changed according to the weather. Cloudy, sunny, or big sun, the words, that light, will be changed every moment. The work stays much in the state.

張恩滿：

那些在展覽中的歷史影片，包括我看到歐陽文拍的照片，這些都是在很久以前，某個沒有成形的展覽，我就看過這些歷史資料。比如我回大鳥部落，我們那邊算是排灣族，但是，我們的傳統服被說成很像卑南族。我就會跟村子裡面的人吵架，為什麼一定要說我們像卑南族，也沒有去想排灣族、卑南族這些命名是怎麼來的。是在吵架的過程中，我去找資料，然後，就找到大鳥的歷史影片。然後，就有人說，妳可以拿這些影片來佐證啊！本來老人家就是穿這樣。可是，那些影片也有出現在這一次的展覽，那也是在國民政府時期的影片。這當然是後話，我終於找到始作俑者就是伊能嘉矩。我們的名字是他們取的。讓我去思考為什麼族人會去罵，族人大鳥部落的人為什麼穿的像卑南族，不是像屏東那邊的排灣族？我就反推過來想，它一定就是被外部的殖民者形塑對原住民本身的想像。歐陽文那批照片讓我覺得，我真的是嚇到了，看到這麼這麼 pure (純粹) 的裸體，這樣的身體很純淨。加上也想到銀河的奶汁噴到天空，就是很多的星星變成銀河，或是綠島的婦人，直接就對著人的臉擠奶汁這件事。我就覺得，噢！很讚！我想要找一個「中間」的位置，當然是建築和地理上的中間位置。那也不過是一個警衛室，我就說服自己選了那個位置。也是找「族人跳舞」，因為，我發現自己村子的人，非常愛國民黨、非常愛教會，所以，做了非常顛覆傳統文化的東西。龔老師剛剛說，某個地理可能會有怎麼樣特別的影像，其實，那當然是安排的。其實，因為排灣族是山上的民族，基本上是不會在海邊幹嘛的。

Chang En-Man：

The historical documentary in my video, including photos taken by Ouyang Wen. I have seen these historical materials in some unformed exhibitions a long time ago. When I went back to Pacavalj we are Paiwan, but people say our traditional dress looks similar to that of the Puyuma. I would fight with people in the village, Why must we say that we are like Puyuma, why didn't we think about how the names of Paiwan and Puyuma came from? During the argument between my fellow people and me, I did some research, and I found these historical documents. Then someone said, you can use these videos to prove it! This was what our people wear before. Those films also appeared in this exhibition, they were made in the early days of KMT rule. In fact, it was the Japanese anthropologist Ino Kanori who started the whole thing. It made me think about why the people in my village would get angry that why do people from the Pacavalj wear like Puyuma? not like the Paiwan in Pingtung? I thought about it in reverse, the external colonists shaped the indigenous people's imagination of themselves. in the Pacavalj tribe. However, I was surprised by Ouyang Wen's photos. We can hardly see such pure, unadulterated nudity now. The photos remind me of the Milky Way formed by Hera's milk and the local women milking on people's face. I think they are awesome. I was looking for a "middle" spot. Of course it is the middle position between architecture and geography. It's just a guardhouse, I convinced myself to choose that location. I arranged "my fellow people to dance" because I have found that they are very fond of the KMT and the church. Therefore, I made a very provocative work. Mr. Gong mentioned, my intention of creating some symbolic images. Of course, the images are deliberately designed. The Paiwan is a mountain tribe, and they won't go to the sea.

2020 綠島人權藝術季座談會

2020 Green Island Human Rights Art Festival Forum

第四場：集體行動的藝術實踐 / 移工身體的影像力量

Session 4 : The artistic practice of collective action / the power of the image of the migrant body

主持人：陳泰松

Moderator: CHEN Tai-Song

對話人：龔卓軍、吳介祥、彭仁郁、陳泰松

Dialogists: GONG Jow Jiun, WU Chieh-Hsiang, PENG Jen-Yu, CHEN Tai-Song,

Q1

對於泰國藝術團體朋琵萊·明瑪萊 & 紀拉德·明瑪萊與班·諾格藝術文化合作社的《適應中：失落的資本》，作品的標題是如何理解資本跟愛的關聯？

It is the moral implication that lies within it. In the song we selected for the work, the love that is described in the song is filled with interesting points. It embraces a sense of imagination that can be compared with God's love, unconditional love not given out of obligation.

A1

這就是其中的寓意。我們為作品所創作的歌曲，歌裡面所描述的愛情，充滿了有趣之處。這種關係，是一種可比擬上帝之愛的想像，無條件，卻又受到某種制約。

It is Moral that lies within it. The song we selected for the work, the love that described in the song filled with interesting point. It embraces with imagination that can be compared with the God's love, the unconditional love, out of obligation.

Q2

我在想泰國藝術團體朋琵萊·明瑪萊 & 紀拉德·明瑪萊與班·諾格藝術文化合作社的作品，是要講希臘的身體還是電玩的身體？

I'm thinking about what the work of Jiandyin and Baan Noorg Collaborative Arts and Culture is trying to convey. Is it the Greek body or the video game body?

A2

這意思其實是一樣的。希臘身體也好，電玩身體也罷，都是對身體的模仿。身體要因著各種勞動而調整，這是一種以自身去模擬至高之主的期望。根據周遭環境所構建的身體肌肉，也是依著神的境況所造。

They are the same thing; both the Greek body and the video game body are imitations of the human body. Here, the body has to adapt itself to athletics. It is the intention to use one's body to imitate that of the Supreme Being. The muscle is built from the surrounding condition, which is the condition of God.

Q3

如此完美有力的跨文化 / 自然 / 賽伯格複合式身體 (緬甸移工，中國京劇，羅馬雕塑，日本3D 動漫美少女，美國米奇，獸足...)，呈現全球化資本在當代移工身上愈來愈多重與精緻

化的剝削形式，也弔詭地凸顯了面對此複合式剝削的主體所需具備的強大適應力（歌唱的自我復原力）。彷彿異化與賦權竟成了一體兩面。想請問，相較於原本真人演出的錄像作品，3D 版本所散發的奇幻美感，是否更能強化當代飄零主體的極致孤絕？或抵達了哪些真人版未竟的意義？

This seemingly perfect and powerful cross-cultural/natural/cyborg complex body (i.e., Burmese migrant worker, traditional Chinese Beijing opera, Roman sculpture, Japanese 3D anime girl, Mickey Mouse from the United States, beast-like feet...) shows how ways to exploit contemporary migrant workers are becoming increasingly more multilayered and sophisticated under global capitalism. It also paradoxically highlights that strong adaptability skills are needed in order to face complex exploitation (i.e., self-healing through singing). It seems that alienation and empowerment have become two sides of the same coin. Compared to the original live-action video, the 3D version projects a fantasy aesthetic; therefore, does it do a better job at enhancing those contemporary drifting subjects' ultimate sense of isolation? Or has it accomplished anything that the live-action version didn't?

A3

採用電腦 3D 動畫，是疫情下的偶然選擇。原本拍攝計劃和製作環境都已備妥，也找來健美出身的女演員，準備好服裝，卻在線上會議時，決定改用 3D 呈現。於是，我們組成了動畫小組，用原本做好的分鏡脚本拍攝。我們也發現到你說的夢幻元素逐漸展開，於是調整畫面的呈現，去呼應故事。從國際角度思考移工境況與人權，嶄露出本作品述說生物力處境的目標。

It was an accidental situation arising from the pandemic crisis that caused immobility at the time. The original shooting plan and production was already prepared, and we had invited a national female body-builder champion and costume designer. We then switched to 3D production through online communication. We set up an animation team and worked on the same storyboard. We discovered that the fantasy aesthetic that you mentioned has interestingly developed and responded to the fiction in fine pixel. When considering migrant conditions and human rights from an international viewpoint, it reveals the biopower situation that emphasizes the project's aim.

Q4

與虛構的影像如「駭客任務」中的被奴役個體不同，藝術家團體針對具體的移工處境，給予了一種潛在力量的個體演示，特別強化了個體的孤絕與奴役系統的強大。我認為影像中給予的「現實」暗示與相關文化藝術行動，使得它的「潛在」面更具有有一種非客觀距離的力量，藝術家是如何思考這種影像轉化的距離與力量的？

Different from fictional images, such as those of the enslaved in the movie *The Matrix*, the artist collective has proposed an individual demonstration of potential force for the specific situations faced by migrant workers, and it especially highlights how powerful the individuals' sense of isolation and the slavery system are. I think that the allusions to "reality" provided by the images and the related cultural and artistic actions give a powerful non-objective distance to its "latent" side. What are the artists' thoughts on this kind of distance and power achieved through image transformation?

A4

作品企圖轉換所有因水而彼此產生關聯的意象，像是風箏狀的物件、木筏與人物、姿勢體態、光影變換、運鏡操控等。這過程產生了戲劇性又超現實的效果。幽暗而神秘的無盡背景所產生的虛空感，與意象之間形成強大的對比。

It intends to transform images that are all related to each other from water, the kite-like object, raft and the character, posture, lighting design, movement control, etc. The process has achieved a dramatic and surreal outcome. The ultimate and mysterious blackness of the background has created a void that is powerful for the overall picture.

Qs and As for Ashmina Ranjit

Q1

藝術界如何看尼泊爾內戰的？戰爭有何文化上的影響？

How did the art community perceive the Nepalese Civil War? Did the conflict have any cultural consequences?

A1

當時,只有畫作、雕塑等創作稱的上藝術。

藝術只談美學，藝術家須置身政治之外。

執政者的手法是「分而治之」。

Then, paintings and sculptures art are considered art, but nothing else.

Art mostly has to be aesthetically pleasing, and the artist has to be apart from politics

Rulers had used the weapon called divide and rule.

我生長於潘查亞特地方(panchayat)的一黨制政治統治的環境裡，這是一個被告知隔牆有耳，不能自由表達內心想法的地方，而且，這種情況一直在延續著。人們害怕說出自己的想法，在藝術領域也是如此。藉由描繪美好的事物來取代自己的思想，而統治者的無形政治，就是要他們保持這樣的狀態。與此同時，毛(澤東)派反而用歌曲、舞蹈、戲劇與繪畫去博得人民的支持。

We were growing up in the Panchayat era (monoparty system) where we were told that even walls have ears, so expressing oneself freely was not possible and that continued..... People were afraid to speak their minds and so were artists...instead of voicing their opinions, they painted beautiful things and ignored the unseen politics of rulers. But at the same time, Maoists were using different forms of art like songs, dances, theater, and illustrations to convince people and gain their support.

尼泊爾許多地方，如加德滿都，堪稱戶外博物館。在這些地方，藝術融合在生活裡，是活的藝術。人們把藝術看成生活、宗教與文化層次，而非藝術而已。藝術是一件物品，或是寫實或抽象的表現法。現在，對藝術的看法已經改變了。

Kathmandu and many places in Nepal were like open air museums, and art was a part of life, a living art form, yet people looked at them as a part of their life/religion/culture, did not distance or say, people didn't look at or define art objectively... Art for people had to be tangible or objects (painting/sculpture)... something either exactly copied from nature/realistic pictures or something they do not understand. That concept of art has changed now.

不只當代或傳統藝術家，其他人，尤其是住在大都市的人們，創作生活都處在真空中，好似完全不受戰爭影響。我的藝術家朋友們都說，藝術家不需要參與政治。他們對藝術的界定十分狹隘，認為我這樣的作品算不上藝術。

Then, if we looked at not only artists (contemporary/traditional) and others (especially those who were living in Kathmandu and other major cities) mostly living in bubbles as if the war

wouldn't affect them... when I was trying to create the performance, most artists were saying we artists did not have to engage in politics, we should be apart (for most people, art means paintings and sculptures, nothing else. There are still a lot of people who think this way) ... They did not even consider my work as art... and people used to tell me that I should join a political party! There are still many people (even in the art field) who do not consider me as an artist who produces paintings or objects that they see as artworks.

Q2

阿許米娜的藝術是否真能鼓動群眾？還是只是善用記錄片手法使人們誤認為藝術很強大？

Does Ashimina's art truly exude an energy that could mobilize a crowd? Or does it simply employ documentary techniques to misguide us into thinking that art is quite powerful?

Q3

一般而言，即使在重大社會事件發生的當下，藝術家的創作總會試圖與欲詮釋的真實維持一定的距離，以轉化的方式，拉開觀者重新感知真實的複雜層次。2004 偶發的集體藝術行動，發生在尼泊爾內戰接近尾聲、民主抗爭運動的高峰，也恰是民眾集體行動最危險的時刻，我很好奇當時如何取得 52 個電台和多個藝術及民間團體的共同行動默契。另外，倘若當藝術行動本身已等同於集體抗爭行動時，在當下的脈絡中，「作者」的問題並不太重要，但是當「作品」離開當下，而在藝術創作的語境中被展出時，如何重新界定「作者」？而事後來觀看「作品」的人，將在什麼意義下成為「觀看行動者」(spect-actors)？

Generally speaking, in a time when a major social event is taking place, artists tend to create artworks that keep a certain distance from the reality that they are seeking to interpret. Employing a transformational approach, they open up complex layers for the viewers to perceive reality in new ways. The spontaneous collective art action in 2004 took place at the end of the Nepalese Civil War, when the resistance movement fighting for democracy had reached an apex. This was also a time when it was the most dangerous for people to congregate and take collective action. I am curious as to how the consensus was reached for the 52 radio stations and the many art and civilian groups that engaged in this collective action. Also, when contemporary art was treated as a form of collective resistance action, the identification as an "artist" was probably not that significant at the time. However, when the "artwork" was lifted out of that specific moment and exhibited in the context of art, how was the "artist" then redefined? And how had those who had come to see the "artwork" after the incident come to be defined as "spect-actors"?

A2 & 3

如果你指的是 2004 年即興表演 2004，確實沒有任何伎倆。在那之後我除了作簡報提到，沒有在任何地方沒再展示過，但看過的人都記憶猶新。

2020 加德滿都三年展 KTM Triennial 2020 這次計畫再次展出。

:-) Well, if you are talking about 2004, no tricks and techniques are used at all... and believe or not, after that performance, I have not shown this work anywhere (of course, in my presentation I did show it)... most of the people who became part of it are still there, alive, and they talk about it. People still recall their experiences as freshly as then... These events have changed the perception of what art could do, the power of art, the experiences...

Also, now, KTM Triennial 2020 is planning to show this work in Kathmandu.

2004 年在即興表演以前，我已在 2002 嘗試過這樣的偶發藝術？從 2002 年開始嘗試這樣的行為藝術，跨界合作文學、音樂、劇場、會畫、媒體等領域的創作者。當初知道可能因此入獄，但仍為之。雖然人群龐大而無從阻擋，卻知道我們已被盯上。

Prior to 2004, I started working on these art happening in 2002, then also collectively along with other creative minds (all established people from literature, theater, music, media), many of us felt we needed to intervene, and after many closed meetings we did the event in a public space...and, we knew we could end up behind bars. The crowd was big enough that neither the state nor Maoist rebels interfered, but we were watched.

2003 再赴美術學院展出聲音裝置作品，有走入森林的感覺，地上有燒個洞的燃燒的巨大的尼泊爾地圖.....

Then, in 2003, I did another event at the Fine Arts Academy where I used the sound installation with physical experience while walking in the woods, burning a huge map of Nepal drawn on the ground.

這個作品上了國家日報頭條，並被觀眾要求延長展出時間。這個事件的力量，以某種方式鼓勵了我走得更遠，覺得需要在街上做點事（就像我 2004 年所做的事情一樣），以便擴大藝術事件的受眾，並說服人們加入其中.....

National media put the news of this event on the front page, so it became widely known and people demanded extending the installation for several days, which was not possible! The power of this happening somehow encouraged me to go further to the street (like 2004) and go beyond to a wider audience and convince people to be part of it.

後來，我受邀上廣播電台接受採訪，才發現竟然有很多人都認識我，而這個事件-現場藝術-也廣為人知。

So, when I went to talk to all those involved (radio stations and their radio networks, political parties, and other governmental bodies), they already knew my earlier works, so as soon as put my concept to them, they knew me and my name and work and they agreed... it was unbelievable, really!

在尼泊爾，到美術館或藝廊看展的人數始終不多，而這系列展出之後人們了解看藝術不必進藝廊，而是可以親身體驗的，感受也更強烈。有別於民眾，大學內的藝術人士反而批評我的作品是一種政治宣傳，認為要有美感才能稱作藝術。所以，我認為作品存在的脈絡與概念很重要。

Also, few people visit galleries to see exhibitions (even today, the numbers are very limited), so during/after these events, people realized art was not only hanging objects on the wall, but can be experienced physically, and it is so much more powerful than they ever thought... .. people other than artists started looking at art more closely than ever before... but many artists from university (of course my 100+ students became part of it) and other artists did not participate... they were criticizing it as political propaganda and it is not art whatsoever... also saying that if it is art there has to be beauty in it... aesthetically beautiful! My answer to that was if we are eating chili, it has to taste sharp and hot, but if it tastes

sweet, it's not chili at all! It also depends on when and what one is trying to do. Context and concept matter!

事件藝術之後，很多人很驕傲說他們參與過，警察也慶幸沒有暴力，過程很美滿。

After the event, many people were proudly saying that they were part of it... Police who became part of it on the street were quite relaxed and expressed not wanting to be in riots and become violent, and how wonderful the event was as a process...

兩年前在紐約我在派對上遇見一對夫婦，上前問我認不認得他們。男士說他是那天街上的警察，敘述他們對當時的記憶，也告訴我他和許多人分享這事件。不只他們，很多人都這樣。難以相信 12,000 人親身經歷這事件，也不知道透過廣播傳到了幾百萬人耳中。

Two years back, I met a couple at a party in New York City. The man approached me and asked me if I remembered him. I looked at him and his wife, but no, I did not recall who they were. Then the man told me he was the main police officer whom I talked to and was part of the process/involved in the happening and his wife also recalled her experience. Then they started telling about the event to others, and many others are still talking about it whenever they see me. Yes! I did it, but it's hard to believe that it happened and that was the reality! About 12000 people witnessed it live and I do not know how many million people heard it on the radio.

做準備時，我只知道應為之，而不知是否能成功或因此入獄。各界朋友勸我不要冒生命危險，也只能猜測那些反叛人士失蹤後的下場，至今依然是謎。我原本計畫用 CD 光碟傳播聲音，但上完一家廣播節目，就接著一再受邀，他們甚至問我為什麼不主動找他們電台合作。

When I was doing the preparation for the happening, the only thing I knew was I had to do it. I did not know if I would succeed or end up behind bars... most of the people (friends, intellectual friends, activists) were telling me not to risk my life as many people were disappearing those days. My initial idea for the sound was to distribute CDs to each household in the neighborhood and went on talking to other radio stations and they talked to their radio networks. Before I went to the head of the National Government Radio Nepal, he called me and asked why had I not yet asked him to be part of the event, so they then became part of it.

也不只是電台，迴響還擴及 7 個反對黨的人士、學生會領袖(現在大多已當上高官)、政治人物、警察、軍隊、交警、開發總監等主管之間，也擴及各青年社團和我的學生們蓬勃發展的藝術圈。

I was also able to convince the 7 oppositional political parties/student union leaders (most of them are now ministers and high-ranking politicians)/bureaucrats/police/ army/traffic police, CDOs and many other officials, local youth clubs, whole neighborhoods, my students then who are well-known established artists now were part of it.

回看過去，我也無法相信如何能將如此眾多的人士聚集在一起，但 2004 年的事件，的確是真的發生了，也產生巨大影響，讓人們深信藝術的力量！

人們也厭倦當時蔓延已久的社會暴力，這事件清楚告訴人們走向和平的可能性。

When I look back, I also wonder sometimes how on the earth I was able to make everyone come together... I do not know for sure, but 2004 was the reality that had happened! And

prior to this, the works/exhibitions/happening I created had a big impact on people and they believed in the power of art!

Also, we all were already tired of the violence going on during the insurgency and prior to that. This event somehow gave people hope that the peace process can be successful if we really want it to be.