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受文者：國立彰化師範大學

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附件：如主旨(ATTACH1 A095K0000Q0000000_376555100A_1100025595_ATTACH1.jpg、ATTACH2 A095K0000Q0000000_376555100A_1100025595_ATTACH2.pdf)

主旨：檢送本所辦理110年「海是生活節—當你看了一個海浪」藝術展覽海報及手冊電子檔，敬請轉知貴校藝術相關系所週知，請查照。

說明：

一、旨案係本所向海洋委員會申請110年「促進地方政府推動海洋事務補助計畫」之內容，本活動通過藝術展覽的形式，邀集4組藝術創作者參展，試以不同的藝術作品共同想像城市與海洋的關係，亦同步關注海洋文化的交流，傳達「海即是生活」之計畫理念。

二、本展覽相關資訊如下：

(一)展覽期程：自110年9月16日至同年10月27日止。

(二)展覽地點：花蓮市太平洋公園北濱段海岸及花蓮市各地點（詳見作品地圖 <https://reurl.cc/xExa7L>）。

(三)展覽介紹網站：<https://whenyoureadawave.weebly.com>。

正本：國立清華大學、國立臺灣師範大學、國立高雄師範大學、國立彰化師範大學、國立臺灣藝術大學、國立臺北藝術大學、國立臺南藝術大學、國立東華大學、國立臺南大學、國立嘉義大學、國立屏東大學、國立臺東大學、國立臺北教育大學、國立臺中教育大學、臺北市立大學、中國文化大學、東海大學、實踐大學、輔仁大學學校財團法人輔仁大學、元智大學、長榮大學、華梵大學、南華

國立彰化師範大學

第1頁，共11頁



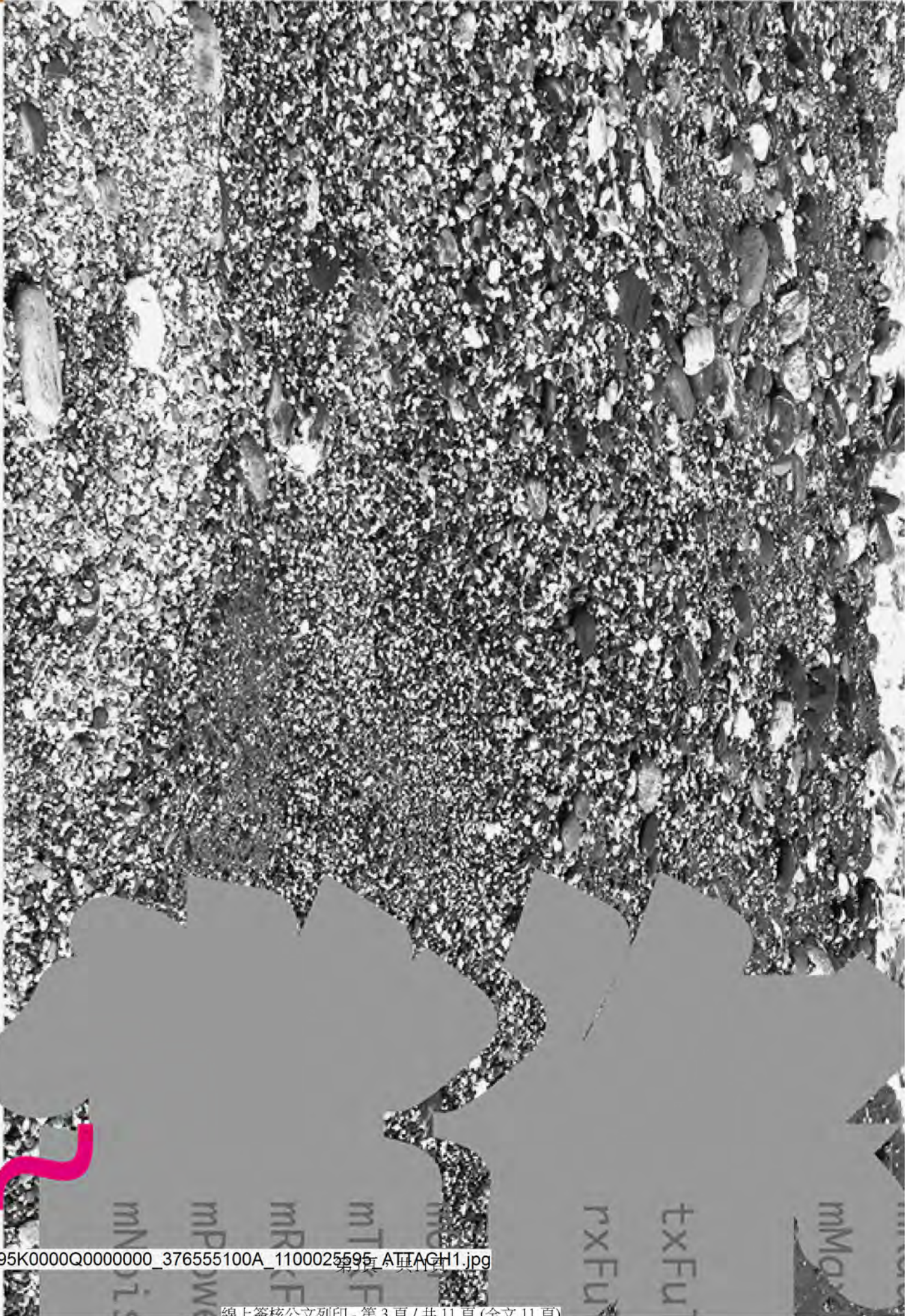
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大學、崑山科技大學、台南家專學校財團法人台南應用科技大學
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WHEN YOU READ A WAVE

Transceiver, Transceiver (int. cont. dia) for ASPS, GSM, T1/E1, Raster/Vector, J48K/640K/KeK (G8000/8010), 64/128/256/512K/1M/2M/4M/8M/16M/32M/64M/128M/256M/512M/1G, ASPSTV (ASPS), ASPSTV (A), GSM, Time slot/T1/E1/roaming

展覽地點：花東非北濱海邊方(台藝中心)藝文活動車庫(一)

2021.09.16 ~ 10.27

主辦單位
 臺東縣政府
 主辦單位
 花東非北濱海邊方
 協辦單位
 花東非北濱海邊方
 北島工作室

鄭先喻 CHENG Hsien Yu	邱承宏 CHIU Chen Hung	高任翔 GAU Rehn Shiong	李德茂 LEE Te Mao	鄭文琦 RIKEY Tann
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當你 看了一個 海浪

歡迎來到海邊！海浪拍打在岸上，讓小石頭在水裡發出滾動的聲音。「帕洛瑪先生看著一個海浪在遠處升起、增長、向前逼近、變換形狀和色彩、碎裂、消散，然後再次湧起。」這是一個海旁邊的城市，自從人類來到這裡，長久以來和海的關係總是擺盪在緊密和疏離這兩端。

展覽主題取自1983年義大利作家伊塔羅·卡爾維諾的小說《帕洛瑪先生》。他從觀察一個海浪開啟了整部小說的旅程，關於動物、植物生長、行星、宇宙的縝密觀察和思緒蔓延。「那是一種日記，處理最細微的知識問題、與世界建立關係的方法、以及在運用沉默與語言方面的滿足與挫折。」帕洛瑪先生對這個世界充滿好奇，他總是想得很多，把沈思隱藏在細細的觀察中。

小說呈現了一種專注於經驗本身的敘述過程，展覽所在的北濱海灘連接著太平洋陡降的海底，不論在時間或空間上，似乎都構成了一股垂直的力量。不同時期的人們都曾參與他們與海洋的關係，海的不遠處是黑潮，附近花崗山文化的史前人可能就是透過這股洋流推進到其他的地方。如果往北一點，在一百年前有一群與海為生的人們，循著海上的鳥踏石移居到現今花蓮港的位置。循著海洋的開闢與多變，本展覽試圖讓作品來到海邊各自表達，提出關於城市與海洋的視角，每個人都可以自由的進出，並且觸發各種可能。對於離海很近，又與海相對陌生的城市或者島國，人與海的關係將如何形成？是否適合一種中心化或非中心化的思想路徑在此行進？藝術的角色為何，是一種打開或者遮蔽？或許多重維度的提問與親臨現場，將能擴大經驗的可能性。

文 李德茂 / 策展人

展期 Exhibition Date：2021.09.16 - 10.27

開幕 Opening：2021.09.16

藝術家 Artists：

鄭先喻 CHENG Hsien Yu、邱承宏 CHIU Chen Hung、

高任翔 GAU Rehn Shiang、李德茂 LEE Te Mao、

鄭文琦 Rikey Tenn

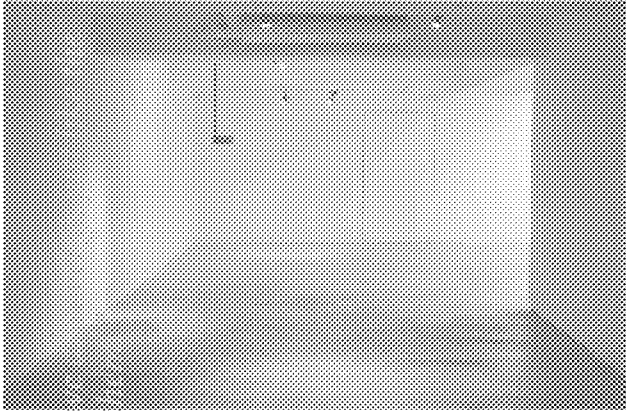
Welcome to the beach! The waves slapped on the shore, causing small rocks to make rolling sounds in the water. “Mr. Palomar sees a wave rise in the distance, grow, approach, change form and color, fold over itself, break, vanish, and flow again.” This is a city next to the sea. However, since humans came here, their relationship with the sea has always been swinging between close and distant.

The exhibition concept is inspired by the novel *Mr. Palomar* by Italian writer Italo Calvino in 1983. The journey of the whole novel started from Mr. Palomar reading a wave, expanding to his careful observation and thoughts on animals, plant growth, planets, and the universe. “It is a kind of diary dealing with minimal problems of knowledge, ways of establishing relationships with the world, and gratifications and frustrations in the use of both silence and words.” Mr. Palomar has a lot of curiosity about the world around him, and he always thinks a lot, concealing his contemplation in detailed observation.

The novel presents a narrative process that focuses on the experience itself. The Beibin Beach where the exhibition takes place is connected to the steep seabed of the Pacific Ocean, which seems to constitute a vertical force in both time and space. People of different periods of time have been connected with the ocean in one way or another. Not far from the beach flows the Kuroshio Current, which might support the prehistoric people of the nearby Huakangshan Culture in moving to other places. If you go a little bit north, a hundred years ago, a group of people who lived by the sea migrated to the current location of Hualien Harbor, following the bird steppingstones on the sea. With the openness and variability of the sea, this exhibition attempts to bring the artworks to the beach and let them express themselves, proposing a perspective on the relationship of the city and the sea. The exhibition welcomes the visitors to come and go freely, enabling all kinds of possibilities to be inspired. For cities or island countries that are very close to the sea but relatively unfamiliar with it, how is the relationship between people and the sea formed? Is it appropriate to develop a centralized or decentralized mindset? What is the role of art? Does art lead to openness or masking? Perhaps through asking questions from multiple viewpoints and visiting on-site will open up more possibilities for experience.

Text by LEE Te Mao / Curator

WHEN
READ YOU
A
WAVE



*"Radio has been always there before
matters do not exist before we define them."*

試圖用空白的展覽空間，藉由攔截與轉址觀眾行動裝置電信商的通訊訊號以得到臨時號碼，再以簡訊傳達文字訊息去闡述以及導引觀眾去窺探數件被認為不在場的作品，文字內容多為關於“人們相信但始終無法確認，卻又覺得存在的事物”。

《沙箱》(Sandbox)命名由來於軟體開發階段所應用的虛擬測試空間，寫程式者透過撰寫實驗性的程式語碼，測試各種可能性。展名中的「Null」，原意義為軟體工程界稱不指向任何位址的值，在中文的解釋為「空」，在本展覽則指向沒有局限的各種可能性。

此次展出的作品是鄭先喻開發中的長期計畫《截夢者》的首次發表。《截夢者》期望透過賦予一台機器生產夢境的能力，反映人類在現實中的想像能力。藝術家認為人在敘述自己的夢境時，由於無法真實傳遞夢境的圖像，往往是透過口述後，在聽者的腦海中自行生產另一個夢境的畫面，而這次展覽中的《沙箱》試圖用空白的展覽空間，藉由SMS簡訊傳達的文字訊息，並且導引觀眾窺探數件事實上不在場的作品，藉此捕捉各式各樣想像力的運用。

* 該作品只限定於本展覽用途，在傳送SMS訊息後，會重置資料庫中資料並且刪除，並不會用於其他違法事物上。

鄭先喻

《沙箱》

CHENG
Hsien Yu

Sandbox
2016

SDR (軟體無線電), 金屬機櫃, 軟體, FPGA 晶片基板, 電腦, 訊號干擾器(非必要)

SDR (software defined radio), metal, customized software, lights, FPGA board, laptop, signal jammer(optional)

By intercepting and redirecting radio signals from the audience's mobile devices provided by local carriers, *Sandbox* seeks to make use of the empty exhibition space to obtain a temporary phone number by which SMS messages fabricated in situ can be transmitted in order to guide the audience to explore several works supposedly absent from the site. The content of the text messages mostly concerns "things that seem to exist even if the viewer cannot verify their existence from beginning to end".

Sandbox is a piece of work originating from *Injector*, the artist's ongoing project, aiming to bestow machines with imaginative minds. How people use their imaginations to draw those artworks by only texts in their mind? In the exhibition room deliberately left blank, this work uses SMS messages to introduce a couple of absent artworks, and thereby encourages the viewers to imagine them. All the mentioned artworks involve something which people believe its actual existence but find no way to prove. This work thus reflects the fact that some things have been always there long before we discover and utilize them, yet they do not exist before we can imagine and define them.

邱承宏

《水泥動物園》

CHIU

Concrete Zoo

Chen Hung

2020

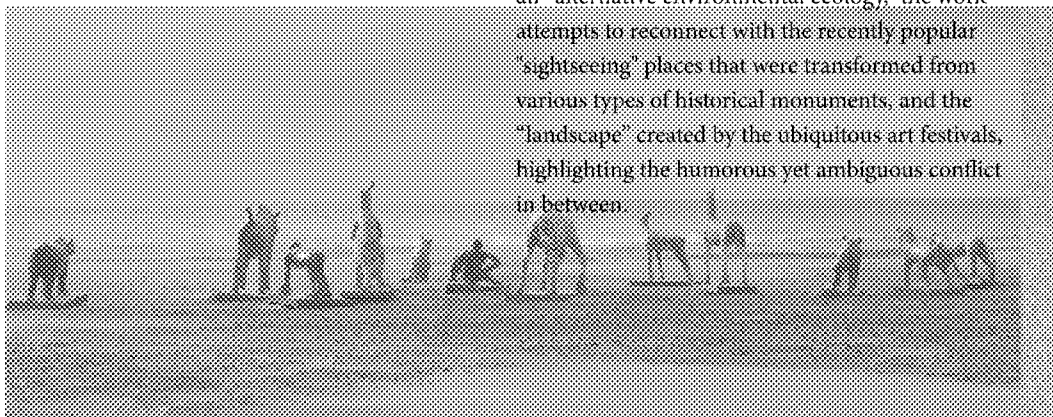
混凝土
Concrete

在過去70年代，流行於公園及學校隨處可見的水泥動物雕塑，這些雕塑由不知名的水泥匠所製作，有著沈重的實體，外觀上缺乏設計感，並帶有一種樸素、滑稽的形態，像是人類為了彌補缺席的自然物紀念碑，隱藏在城市及水泥建物之中。隨著社會資本化，這些動物也漸漸被輕便的塑膠亦或是能快速模組化的造型技術所取代，留下一群生產過剩的仿自然廢墟。

在這個計劃中，藝術家邱承宏像是進行一場考古探險，將這些外觀奇異破損，棄置在山間野林的水泥動物群逐一挖出，並將它們移置於海邊。這個看似隱晦又詩意工程，像是把過去時間的碎片揉捏成塊，伴隨著現場的風沙與日影與現地結合，塑造出一處帶有超現實感的場景。作品試著在一種「另類環境生態學」的語境下，重新與近年流行於各類型態的歷史古蹟改造而成的「觀光」場所，或是無處不在的藝術節慶所創造出的「風景」進行對話，凸顯一種詼諧又曖昧的衝突。

In the 1970s, concrete animal sculptures were popular in parks and schools. These heavy sculptures without delicate design were made by unnamed artisans. They appear to be simple and comical, just like monuments humans built to compensate for the absence of nature in the city, hidden in the concrete jungle. With the capitalization of society, these animals have gradually been replaced by lightweight plastics or modeling techniques that can be quickly modularized, leaving behind an overproduction of fake animal ruins.

For this work, the artist CHIU Chen Hung went on a journey resembling an archaeological expedition, digging out these damaged concrete animals with strange shapes that were abandoned in the wild forests of the mountains one by one, and moved them to the beach. The seemingly obscure and poetic process is like kneading the fragments of the past into pieces, and along with the combination of wind, sand, sunlight and shadow on-site, it creates a scene with a sense of surrealism. In the context of an "alternative environmental ecology," the work attempts to reconnect with the recently popular "sightseeing" places that were transformed from various types of historical monuments, and the "landscape" created by the ubiquitous art festivals, highlighting the humorous yet ambiguous conflict in between.



李 德茂

LEE

Te Mao

X

高 任翔

GAU

Rehn Shiarng

86步進馬達、
海上動力裝置及
浮台、
浮水電纜、
書桌、小說、
檯燈、喇叭

#6 stepper motor,
offshore power
installation and
floating platform,
bouyant cable,
desk, novel,
table lamp,
speaker

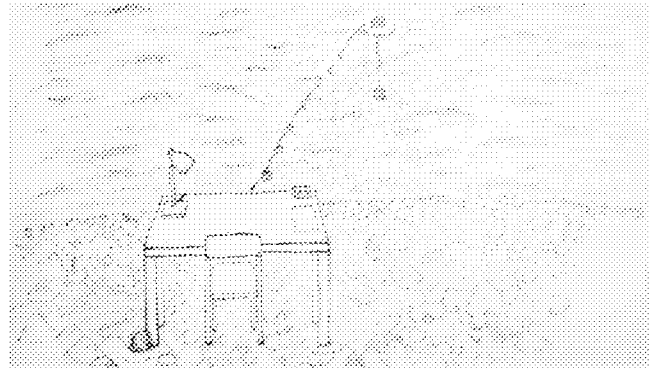


聲音：林辰唏

浮台技術協作：蘇帆海洋基金會

Dubbing: Lin ZaiZai

Floating Platform collaboration: Jonathan Su Foundation



《海浪、小石頭與帕洛瑪先生》

Waves, Small Stones and Mr. Palomar

2021

本作品發展自策展論述中引用的小說，由藝術家李德茂和高任翔共同創作完成。作者卡爾維諾化身為書中的帕洛瑪先生，他在海邊散步，試著觀察一個海浪。

藉著卡爾維諾揭開的、在海灘上的觀察和沈思，藝術家在海邊擺放了一張靜置的書桌，每一次海浪打上來，都會帶動岸邊的小石頭，在水裡滾動發出聲音，並觸發藝術家在海上設置的波浪發電器，一面隨著波浪的律動載浮載沉，一面將一道又一道的浪轉換為電力，使桌上的檯燈亮起來。觀眾可以坐下來閱讀小說，也可以按下播放鍵，聽一場小說朗讀的聲音演出。

透過現場的海，使作家、小說、海浪拍打的聲音、觀眾的參與、可以用來閱讀小說或者閱讀海浪的書桌，在北濱海邊這個日常散步看海的地方，仿佛包圍出一道由帕洛瑪先生所誘發的、抽離的現場感，開啟一段耐人尋味的探索。

This work was inspired by the novel cited in the curatorial statement, and was created by artists LEE Te Mao and GAU Rehn Shiarng. In the book, the author Calvino turns himself into Mr. Palomar. The story unfolds when Mr. Palomar took a walk by the sea and tried to read a wave carefully.

Following the observations and contemplations revealed by Calvino by the sea, the artist placed a silent desk on the beach. Every time a wave hits, it will roll the small stones on the shore and make sounds, triggering the wave generator set by the artist. While floating and sinking with the rhythm of the waves, the generator will convert the waves into electricity, lighting up the lamp on the desk. The visitors can sit down and read the novel, or press the player to listen to the reading of the novel.

With the sea on the scene, the writer, the novel, the sound of the waves crashing, the audience engagement, the desk that can be used to read novels or read the waves, the Beibin Beach, a place for daily walks and sea view, seems to be surrounded by the feelings of detachment from reality brought out by Mr. Palomar, unlocking an intriguing exploration.

鄭文琦

Rikey

Tēnn

錄音・QR Code限地裝置
Recording, QR Code installation

「南洋放送局」計劃的起點是2018年「群島資料庫」與「打開—當代藝術工作站」合作，以228和平紀念公園為歷史語境的導覽行動。在新的技術條件下，「群島資料庫」通過「南洋放送局」廣播實驗來探索聲音文本的媒介性，乃至於臺灣與東南亞共享的記憶空間。在「當你看了一個海浪」展中，「南洋放送局」以二戰前的書寫作為返照歷史的起點，透過「廣播劇」的形式邀請不同種族的配音員選讀日治時期到民國文人於花蓮的地方書寫，如中村地平、龍瑛宗、立石鐵臣、楊牧，並透過QR Code將語音重新嵌入從舊花蓮港廳周邊到佐倉的路徑定點，進而激發遊客對花蓮港市如何從異族衝突走向融合的戰後性思考（請自備耳機、能讀取QR Code的手持裝置）。

研究員：鄭文琦、鄭惠文

聲音文本：

龍瑛宗 — 〈在沙灘上〉(1941, 葉笛譯) / 〈花蓮港風景〉(1941, 葉笛譯) / 〈薄薄社的饗宴〉(1942, 林至潔譯)

中村地平 — 〈蕃人姑娘〉(1940, 鄭惠文譯)

立石鐵臣 — 〈戰時篇 勇敢的士兵〉(1962, 鄭惠文譯)

楊牧 — 〈佐倉：薩孤助〉(2006)

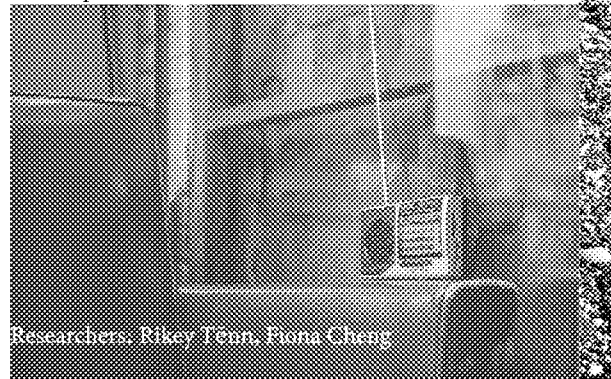
配音員：劉肇凱、高森信男、曹良賓、Posak Jodian

錄音：複耳工作室

特別感謝：李德茂、宋家瑜、洪範書店、財團法人數位藝術基金會、國立台灣文學館及龍瑛宗家屬等

《南洋放送局：東線無戰事》 Nanyang Radio Station: All Quiet on the Eastern Front 2021

Originated from a collaboration between the “Nusantara Archive” and the Open Contemporary Art Center in 2018, the “Nanyang Radio Podcast” was initially a guided tour based on the historical context of the 228 Peace Memorial Park. Under the new technological environment, Nusantara Archive seeks to explore the mediality of audio texts, and the memory shared by Taiwan and Southeast Asia through the experimental radio podcast program “Nanyang Radio Podcast.” In this exhibition, the “Nanyang Radio Station: All Quiet on the Eastern Front (2021)” presents a sort of “radio drama” with World War II as the start point to reflect on history. Voice actors of different ethnic backgrounds were invited to read selected articles about Hualien written by literati from the Japanese Occupation period to the Republic of China period, including the articles of Nakamura Jihei, Long Ying Zong, Tateishi Tetsuomi, Yang Mu, etc. The audio guides can be accessed by scanning the QR Code set at the designated path from the periphery of the old Karenkō Prefecture to Sakura Trail. The work intends to inspire the visitors to rethink how the Hualien City went through the conflicts among different ethnic groups to integration after the war. (It is recommended to bring your own earphones and a mobile phone or tablet device that can read QR Code.)



展覽地點
 花蓮市北濱海灘及各定點
 (詳見活動專頁)

展覽網站及作品
 線上地圖QR Code

A 《水泥動物園》 / 邱承宏
Concrete Zoo / CHIU Chen Hung

B 《海浪、小石頭與帕洛瑪先生》 / 李德茂、高任翔
Waves, Small Stones and Mr. Palomar / LEE Te Mao, GAU Rehn Shiang

C 《沙箱》 / 鄭先喻
Sandbox / CHENG Hsien Yu

D 《南洋放送局：東線無戰事》 / 鄭文琦
Nanyang Radio Station: All Quiet on the Eastern Front / Rikey Tënn

D1 龍瑛宗，〈在沙灘上〉
 北濱公園 (沙灘排球旁涼亭)
 LONG Ying Zong, *On the Beach*
 Beibin Park (Pavilion next to beach volleyball)

D2 中村地平，〈蕃人女孩〉 (節錄)
 太平洋公園 (入口拱柱)
 NAKAMURA Jihei,
The Aboriginal Girl (Excerpt)
 Pacific Landscape Park
 (Arch column of the entrance)

D3 龍瑛宗，〈花蓮港風景〉
 臺灣銀行花蓮分行 (騎樓廊柱)
 LONG Ying Zong,
Scenery of Hualien Harbor
 Bank of Taiwan, Hualien Branch
 (Arcade column)

D4 立石鐵臣，〈戰時篇 勇敢的士兵〉
 松園別館佈告欄 (背面)
 TATEISHI Tetsuomi,
Wartime: Brave Soldier
 Pine Garden bulletin board (Reverse side)

D5 龍瑛宗，〈薄薄社的饗宴〉 (節錄)
 明禮路林森路口佈告欄 (面向忠烈祠)
 LONG Ying Zong, *The Wedding at the Pokpok Tribe* (Excerpt)
 Mingli Road and Linsen Road bulletin board (Face to the Hualien Martyrs' Shrine)

D6 楊牧，〈佐倉：薩孤肋〉
 撒固兒文化祭祀廣場外 (野菜市集柱子)
 YANG Mu, *Sakura: Sa Gu Li*
 Outside the Sakur Cultural Sacrifice Plaza (Pillar of the wild vegetable market)