

檔 號：

保存年限：

## 花蓮縣花蓮市公所 函

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密等及解密條件或保密期限：

附件：展覽宣傳圖檔、展覽手冊(ATTACH1 A095K0000Q0000000\_376555100A\_1110025259\_ATTACH1.jpg、ATTACH2 A095K0000Q0000000\_376555100A\_1110025259\_ATTACH2.pdf)

主旨：檢送本所辦理111年藝Fun 762 mm—花蓮港街游計畫之藝術展覽「邊\_\_線」宣傳圖檔及展覽手冊檔案各一份，敬請轉知貴校藝術相關系所週知，請查照。

說明：

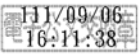
- 一、旨案展覽係本所向文化部申請111年之「花蓮縣社區營造及村或文化發展計畫—輔導公所推動社造工作」之系列活動內容，以結合藝術、社區營造調查成果、地方文史的方式呈現在地知識。
- 二、展覽相關資訊如下：
  - (一)展覽期程：111年9月8日至10月10日止，每週二至週日12時至18時。
  - (二)展覽地點：花蓮縣花蓮市介壽二街8巷23號及25號。
- 三、旨案展覽活動聯絡人邱小姐（03-8310153#16，活動資訊網：<https://reurl.cc/QbnzX5>）。

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



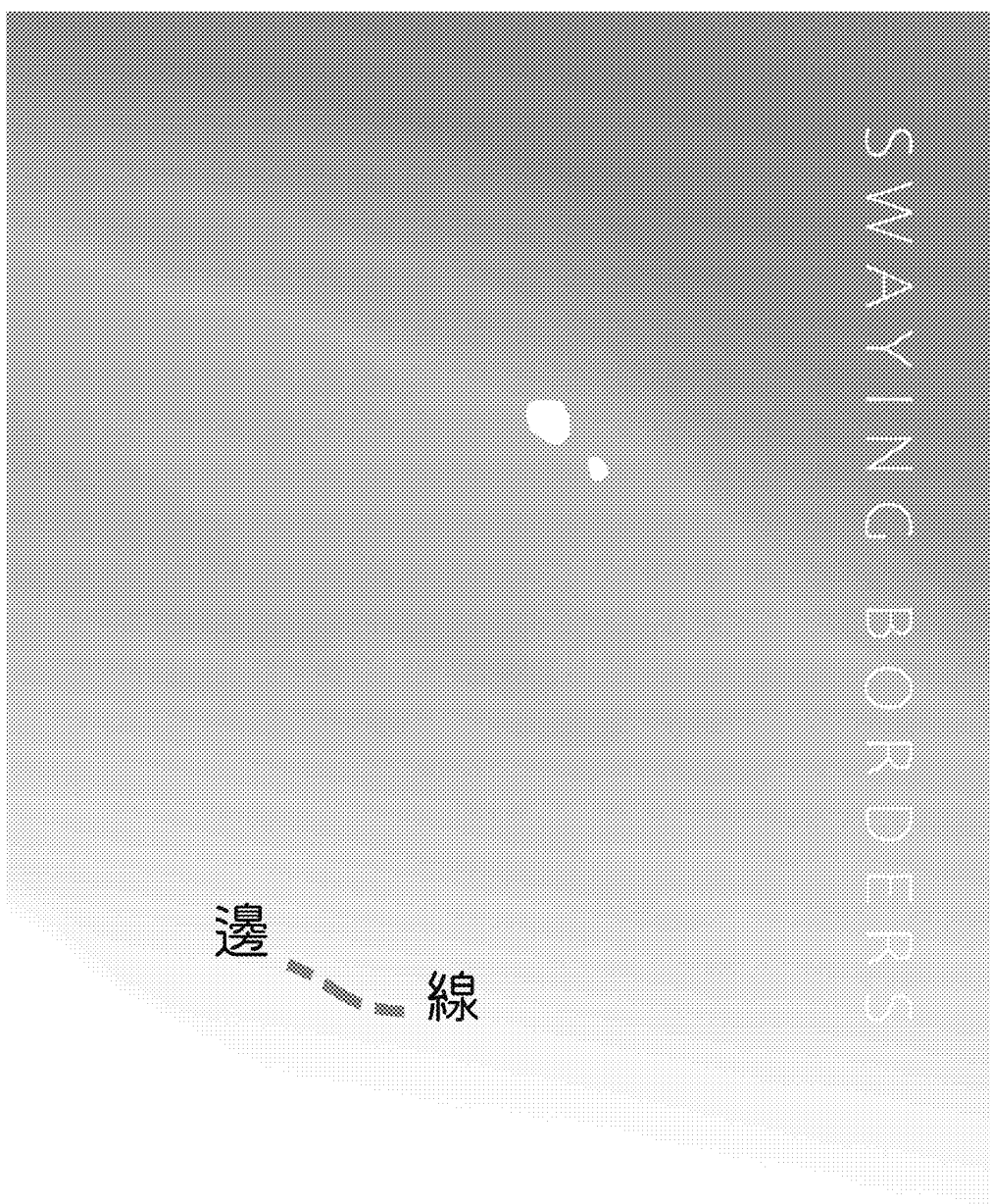
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大學、崑山科技大學、台南家專學校財團法人台南應用科技大學  
副本： 

裝

訂

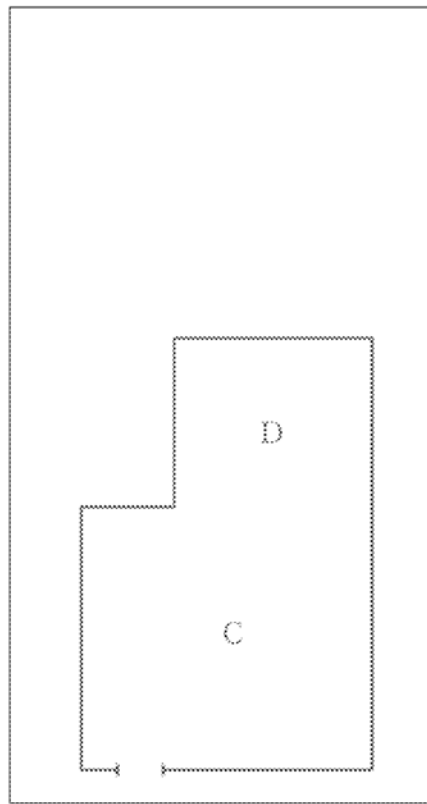
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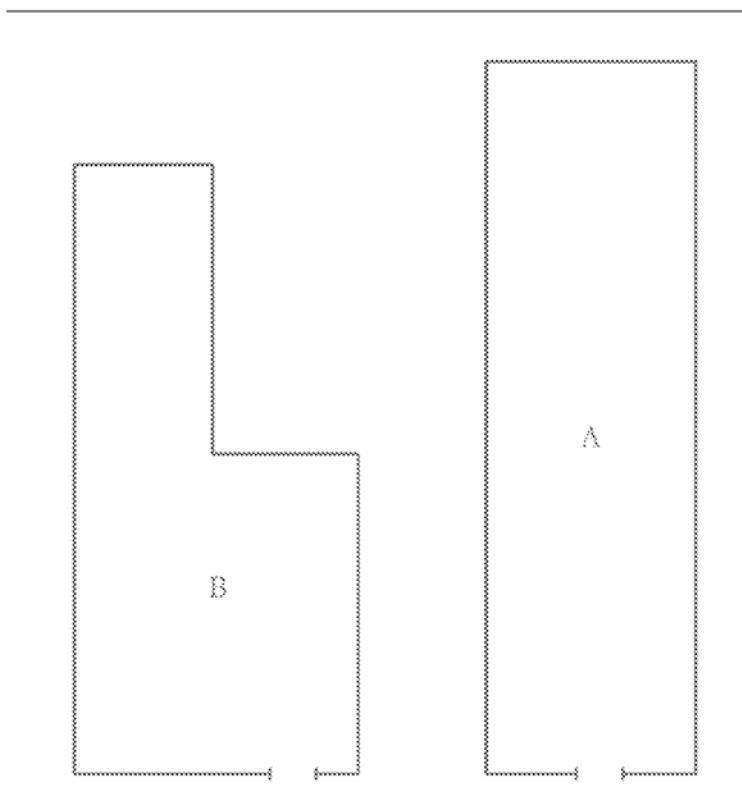


2022.09.08(Thu)-10.10(Mon), 每週二-日12:00-18:00 (10/10連假, 維持開展)  
花蓮市介壽二街8巷23、25號

2022.09.08(Thu)-10.10(Mon), Every Tuesday - Sunday 12:00-18:00, (10 Oct. Open).  
No. 23, No. 25, Ln. 8, Jiesshou 2nd St., Hualien City, Hualien County, 970019, Taiwan.

- A 文件展 Document Display
- B 如果它是一座島 IF it is an island  
王宥婷 WANG Yu-Ting
- C 瓶中信 Message from the Bottle  
李若玫 LEE Jo-Mei
- D 聆聽孔隙：（）listening pores:（）  
張君慈 Iris Chun-Tzu Chang





## 邊 \_\_\_ 線

《邊 \_\_\_ 線》(Swaying Borders) 展覽起於花蓮市公所計畫「藝 Fun 762 mm—花蓮港街游」，透過把梳鳥踏石聚落、舊鐵道臨港線、花蓮港區域的歷史昔今內容，使今日的空間感受映照著不同時代的層疊交疊，並拓展出藝術的創造性關連，試圖讓觀眾可以觸及、想像許多不同變化的環境與生活。

展名《邊 \_\_\_ 線》反映著臨港線的繁忙和消失、花蓮港築港前後、隨著年代變化的海岸線。它們以一種搖搖晃晃的、隱約而又明顯的姿勢，讓可見的和隱藏的線條，密密麻麻的疊合出一種帶著不穩定性而又豐富的樣貌。如同在「邊」和「線」兩個字之間拉開一段間距，讀的時候帶有一點小小的暫停和延長。

走進門牌 25 號 A 展間的文件展，是田野調查中尋訪的老照片、訪談錄音等文件資料。它們沿著這三條軸線：一是花蓮港築港前後；二是舊鐵道臨港線，曾在這條鐵道上開過各種火車、工作數十年的司機員、站務員們；第三條軸線則是在鳥踏石聚落出生、成長、遷村，至今仍生活在附近美崙的居民們。

自然環境的變化和人類生活的痕跡存在於不同的時空裡，在文史田野調查的眾多線索和藝術創造之間往復穿梭想像，於是本展覽邀請了三位藝術家作品，直接或間接的透露出若干的關連性，呼應著此地的內容。

王宥婷的作品《如果它是一座島》(If it is an island)，探討島嶼、遷徙以至於生活生存的關係，部分內容拍攝自鳥踏石漁民的訪談影像，經由 3D 影像建模，在影像變樣和記述表達之間，縝密的介接出引人深入思考的多頻道影像作品。

《瓶中信》(Message from the Bottle) 是李若玫從 2010 年開始的作品計畫，對著台灣和與那國兩地相望的海洋，從一個漂洋過海的瓶中信，開啟了一則浪漫的虛構故事。適逢花蓮市和與那國町締結姐妹市 40 年，不禁讓人想像著在海上距離相近卻不易抵達的彼端。

23 號的 D 展間，歡迎觀眾或坐或躺在舒適的日式空間裡。張君慈的作品《聆聽孔隙：石》(Listening Pores: stone) 將細細的聲響從物件裡透露出來。聲音來自花蓮的海、石頭縫隙間的風…，建構出具有豐富想像力的聆聽空間，開啟一種沈浸的聲音體驗。

文：李德茂

## Swaying Borders

The exhibition "Swaying Borders" is based on the Hualien City Office project "Art Fun 762 mm – Hualien Port and Streets in the Past and Present". Through sorting the historical contents of the Hualien port area, bird stepping stone fishing village and the old port line, the space today is reflected the overlapping layers of different times; it expands the creative connection of art. The exhibition is trying to allow the audience to touch and imagine many different changing environments and lives.

The exhibition name "Swaying Borders" reflects the busy and disappearing of the port line, the period before and after the construction of Hualien Port, the coastlines change over the years. With a wavering, vague and obvious posture, it lets the visible and hidden lines be densely overlaid to form an unstable and rich appearance.

The document exhibit in Room A, No. 25, are collections of old photographs, recorded interviews and other documents from the fieldwork. They are along three axes: the first is the period before and after the construction of Hualien Port; the second is the old port line, the drivers and station attendants who have worked for decades on the various trains on this line; the third axis is the residents who were born, grew up, and moved out in the bird stepping stone fishing village, and still live in nearby Meilun.

The changes in the natural environment and the traces of human life exist in different time and space; imagination shuttles between the artistic creation and many clues of cultural-historical fieldwork. Therefore, this exhibition invites three artists' artwork, which directly or indirectly reveal a number of connections to echo the content of this place.

WANG Yu-Ting's work "IF it is an island" explores the relationship between islands, migration and survival. Some of the contents were taken from the interview images of bird stepping stone fishermen. Through 3D image modeling, a thought-provoking multi-channel video work was created meticulously between image variation and narrative expression.

"Message from the Bottle" is an art project by LEE Jo-Mei that began in 2010. Facing the ocean between Taiwan and Yonaguni, it opens a romantic fictional story comes from a letter in a bottle drifting across the sea. It is the 40th year since Hualien City and Yonaguni became sister cities, and one can't help but imagine the other side of the sea, which is close but not easily accessible.

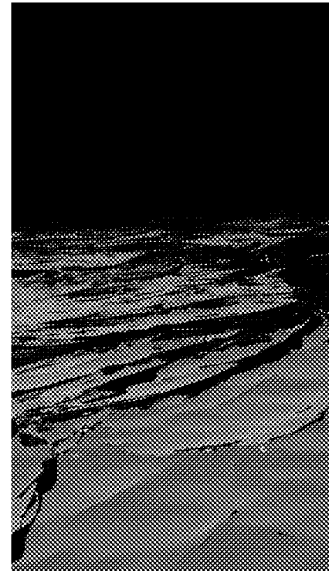
Visitors are welcome to sit or lie down in the comfortable Japanese-style space. The work "Listening Pores: stone" by Iris Chun-Tzu Chang transmits the tiny sounds from the objects. The sounds come from the sea of Hualien, the wind between the cracks of the rocks..., it constructs a rich imaginative listening space and opens an immersive sound experience.

Text . LEE Te-Mao

## 如果它是一座島 IF it is an island

數位裝置  
digital installation

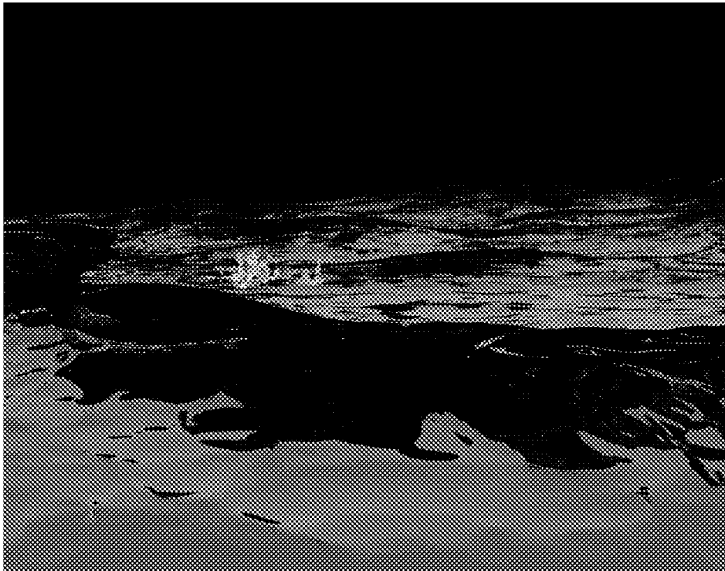
2022



台灣的海島型利於遷徙，長久以來學者不斷提出，台灣與其他島嶼之間的連結與關係，海並非是阻隔，反而是連結的通路，現今對於多數人而言，是放鬆及欣賞的景色、享受海浪的娛樂，無關乎日常生活、生存，但東部沿岸仍有些海上工作，其中一些漁船屬於長期在海上工作，也有一些漁船依據氣候、海況來決定是否出海，在漁港工作的員工以台灣人士及外籍移工組合為主。

這件作品中企圖探討海上生活工作的群體及結構，以及海洋與現代人之間的關聯，創作者探訪了台灣老船長、不同國家的船員、東南亞的商店及小吃店。作品呈現不同文化、不同年紀的人，他們各自的記憶、感受、經驗中，與同一片海之間的連結。





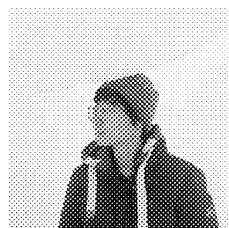
The island type of Taiwan is conducive to migration. Scholars have been proposing for a long time that the connection and relationship between Taiwan and other islands. The sea is a linking passageway rather than a blockade. Nowadays, for most people, the sea is a scenery for relaxation and appreciation, an entertainment to enjoy the waves; it is not about daily life and survival. However, there are still some fishing boats along the eastern coast, some of them are working at sea for a long time, and some of the fishing vessels decide whether to go to sea according to the weather and sea conditions. The employees working in the fishing port are mainly the Taiwanese and the foreign migrant workers.

The work is trying to explore the groups and structures of work at sea, and the relationship between the sea and modern people. The artist has visited the old Taiwanese captains, sailors from different countries and Southeast Asian-style stores and eateries. The work presents the connection between the same sea and people of different cultures and ages in their respective memories, feelings and experiences.

王宥婷  
WANG Yu-Ting

從 2012 年至今，王宥婷持續關注現今社會下觀看方式的各種可能性，以實驗性的精神打破既定的觀看模式，主題涵蓋探討關係、情懷、時間、空間等，創作形式主要以實驗動畫、錄像、攝影、3D 數位媒材等為主。2017 年開始轉換生活環境，以進駐臺灣東部作為雕塑自己身體感知及記憶的一種方式，一方面探索生活與創作之間的關係，並嘗試新的關係發生的可能。在長駐於臺灣東部的四年間，她開始以身體作為媒材，透過身體自然形成這片土地的記憶，對應考古挖掘臺灣土地過去的遺留，探究土地是否有記憶的能力。

Since 2012, Wang Yu-Ting has been focusing on various possibilities of how the public experience the world, attempting to break the established ways of seeing. The themes she is interested in including relationships, feelings, time, space, etc. She mainly uses experimental animation, video, photography, 3D digital media to create. In 2017, she moved to eastern Taiwan. Through sculpting her own body perception and memory in the new environment, she's been exploring the relation between life and art-creation, trying to develop new possibilities for building relationships. During her four years in eastern Taiwan, she began to use the body as a medium to create. While letting the body naturally construct the memory of the land to correspond to the archaeological excavation of Taiwan's historical past, she looks to explore whether the land has the ability to remember or not.



## 瓶中信 Message from the Bottle

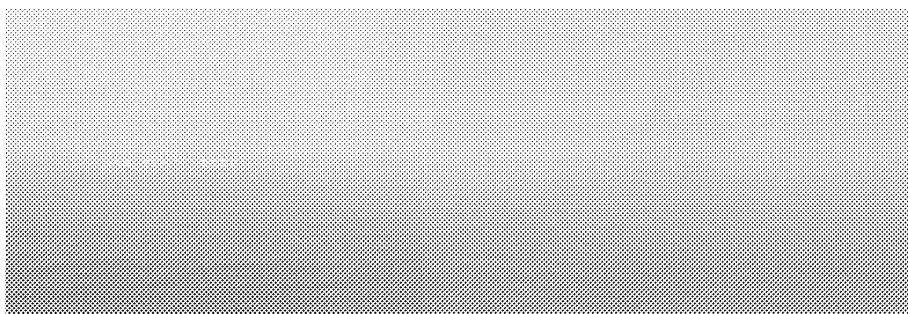
水彩紙、炭筆、鉛筆、小說紙本、單頻道影像 (or 聲音)、玻璃器皿、海水、鐵架  
paper, charcoal, pencil, fiction, Single-channel video(or sound), glass, sea water, metal

2010-22

《瓶中信》是一趟從想像距離到提出測繪距離的方法。

相較於與日本本島數千公里的距離，日本的與那國離台灣僅相距 111 公里。由於兩地太近的距離，位於與那國最西的西崎就是以「可以見到台灣」做為觀光旅遊的宣傳訊息，而成為當地風景名勝之一。歷史上，透過海上幾乎天天行駛往返的船隻，兩地的物資與新知頻繁交流，貿易經商網絡密集而便利。二戰後的戰敗協定切斷了兩地的交通，1982 年，與那國與花蓮市締結為姊妹市；2005 年，與那國町舉辦地方公投，希望歸屬台灣花蓮；2008 年 5 月，過去 50 年固定往返於台灣、沖繩與日本本島間的飛龍號停航；7 月，台灣人羅文德先生完成台灣與與那國間首次包機直航……。

作品以上述這片海域作為背景，航途的交織中，一則虛構的愛情故事逐漸浮現。故事的文本來自於一封飄洋渡海的瓶中信——以中文寫就，並由居住在與那國島的日本婦人拾起收藏。藝術家擷取了書信的片段內容，虛構出一位女性小說家與一個發自島上礁岩縫隙的聲音的短暫邂逅。作品藉拾得物、影像、繪畫、虛構故事等途徑，將物理距離做想像測繪，讓戀人的願盼如島嶼間的過客，成為海域中最真實的測距與存在。



"Message from the Bottle" is a way from imagining distance to proposing mapping distance.

Compared to the distance of thousands of kilometers from the main island of Japan, Japan's Yonaguni is only 111 kilometers away from Taiwan. Owing to its geographical proximity to Taiwan, the western tip of the island, namely Cape Irizaki, is a popular attraction for visitors because Taiwan is said to be visible from there on a clear day. Previously, the vessels shuttled constantly between Taiwan and Yonaguni. The exchange of goods and information between the two places was frequent, and the trade and commerce network were as dense as convenient. Post-World War II Defeat Pact cut off traffic between the two places. In 1982, Yonaguni and Hualien City became sister cities. In 2005, the town of Yonaguni held a public referendum, appealing for coming under the authority of Hualien County, Taiwan. Flying Dragon, the ship which shuttled regularly among Taiwan, Okinawa and the Japanese homeland for the past five decades, was forced to retire in May 2008. In July of the same year, Taiwanese Luo, Wen-De completed the first direct charter flight between Taiwan and Yonaguni.

The work takes the sea as the background, and a fictional love story gradually emerges in the interweaving of the voyage. The text of the story comes from a letter in a bottle drifting across the sea - written in Chinese and collected by a Japanese woman living on the Yonaguni island. The artist extracts fragments of letters to fictionalize a brief encounter between a female novelist and a voice from the crevices of island reef. The work makes imaginary mapping of physical distance by means of found objects, images, paintings, fictional stories, etc. The lovers' yearnings are like passing and migration between islands, and it has become the most real distance measurement and existence in the sea.

李若玫  
LEE Jo-Mei

1985 年生於台灣台北，目前居住與生活於台灣台北。

李若玫的創作以寫生、平面素描及立體雕塑的為主，從日常經驗及事物細節的凝視與反覆中，尋找觸動感知的記憶風景。2015 年至今創作朝向自然探索及材料研究上，喜愛觀察植物，尋找植物身上神秘的缺口，試從近身的微觀中，開啟細微感知的植物時間。作品帶有特殊的詩性。

過去重要個展於台南絕對空間；重要聯展於台南市美術館、關渡美術館、双方藝廊、  
安卓藝術；亦曾受邀於法國、日本、美國、澳洲參與聯展與駐村計畫。

LEE Jo-Mei's practice is mainly based on sketches, painting and three-dimensional sculptures. She looks to depict how we gaze on the texture of objects throughout the everyday experience to explore the sense of memory's own landscape. From 2015 to the present, the artist has been focusing on the exploration of nature and materials. She loves observing plants and the mysterious notches or small cuts in plants to perceive the sense of time of plants from her own micro view. In this way, her artworks are presented with a particular poetic lyric.

Past solo show in Tainan Absolute Space for the Arts(2020), selected group show in Tainan Art Museum(2020), Kuandu Museum(2017), Double Square Gallery(2021) and Mind Set Art Center(2022). She was also invited to join shows or residency program in France, Japan, Australia and US..



## 聆聽孔隙：（） Listening Pores:（）

石頭、聲音、事件譜、微型喇叭、電子元件、玻璃、紙、線、身體、風  
Stones, sound, event score, speakers, electronics, glass, paper, thread, body, wind

2022

孔隙聆聽，聆聽孔隙。

如果我有石頭的耳朵，我聽見（）——聽見（）——聽（）——（）  
我聽見石頭縫隙間的風，穿著細細的浪潮聲來到大礮堡的餐桌。

風畫出了礮堡觀測孔的軌跡。

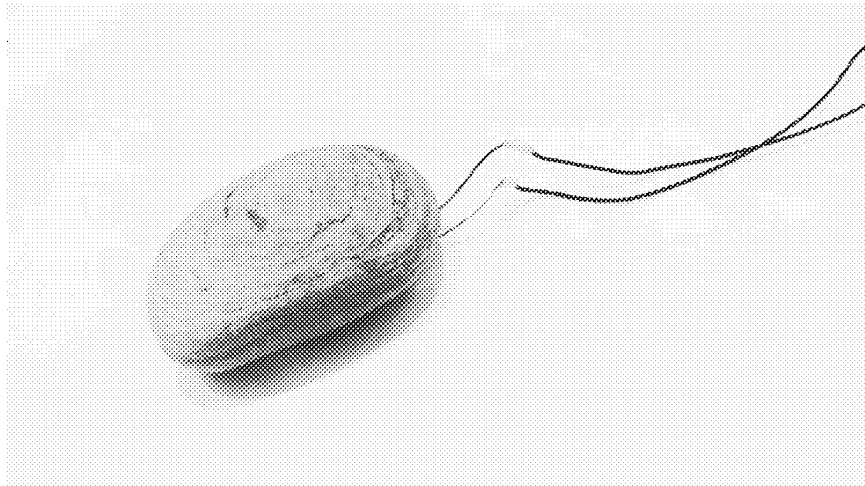
（葉子眼睛蜘蛛步伐石頭海浪蝙蝠洞夢石頭 3 海聆聽佛法田與玉米）。

駐村日誌上記載著：

「冰塊做了一個融化的夢，在夢裡緩慢地變成石頭的耳朵。」

海浪聲如同戰鬥機撕裂空氣直到我們用身體疊起潮汐。





Pores listening, listening to Pores.

If I have stone ears, I listen to () —, listen to () —, listen to () —.

I listen to the wind between the crevices of the stone, which come to the table of the big bunker with the sound of the thin waves.

Wind paints the track of the bunker's observation hole.

(LeavesEyesSpidersPaceStoneSeaWavesBatCaveDreamsStone3SeaListening  
BuddhismFieldandCorn)

The resident diary records.

"The ice cubes had a melting dream in which they slowly became ears of stone".

The sound of the waves is like a fighter tearing the air until we stack the tide with our bodies.

張君慈  
Iris Chun-Tzu Chang

張君慈，國立成功大學主修工業設計、輔修建築畢業。倫敦藝術大學聲音藝術碩士。作品形式橫跨繪畫、詩句、裝置、田野錄音與即興演出等，試圖探索空間中可聽與不可聽之間的身體感知及意識流動。著迷於不同生命系統的生成與溝通可能，近期聚焦於跨物種聆聽、非語言記憶以及聲音與圖像聯覺等主題。

曾於國內外各地展演發表，包括倫敦 Hundred Years Gallery、IKLECTIK、Resonance FM、The Lumen Crypt Gallery、東京設計師週、國立臺灣美術館、衛武營國家藝術文化中心、新營文化中心、臺南月之美術館、以色列數位藝術中心等。

2017年獲得捷運站體環境音樂徵選首獎，作品「漫遊旅人 Roaming Traveler」目前常設於臺北捷運松山機場站，2020年獲南瀛獎新媒體類首獎，作品「月潮搖籃曲 moon tide lullaby: fragility of sonic memory」由臺南市政府典藏。

Iris Chun-Tzu Chang (TW) is an artist and researcher currently based in Taiwan.

Like sound as clay, Iris crafts her work through drawing, poetry, installation, field recording and improvised performance. Exploring embodied perception at the thresholds between the tangible/intangible, audible/in audible, conscious/subconscious, her research interweaves art and science focusing on the self-propagation of memory and the co-existence between humans and non-humans. In her art practices she seeks to grasp the fragility of sonic memory as a self-therapeutic process through which tension and identity is formed, de-formed and re-formed.

Her works have been exhibited and performed at home and abroad, including Hundred Years Gallery (UK), IKLECTIK (UK), Resonance FM (UK), National Taiwan Museum of Fine Arts (TW), Weiwuying (TW), Yuejin Art Museum (TW), Xinying Cultural Center (TW), Tokyo Designers' Week (JP) and Israeli Center for Digital Art (IL).

In 2020, her work 'moon tide lullaby: fragility of sonic memory' won the First Prize in Nanyang Awards (new media category), which is included in Tainan City Government's art collection.



參展文史工作者

/ 文史資料提供、老照片提供、口述故事 /  
葉柏強

訪談錄音受訪者

/ 烏踏石居民 /  
潘朝成、潘朝欽、潘進龍

/ 臨港線 /

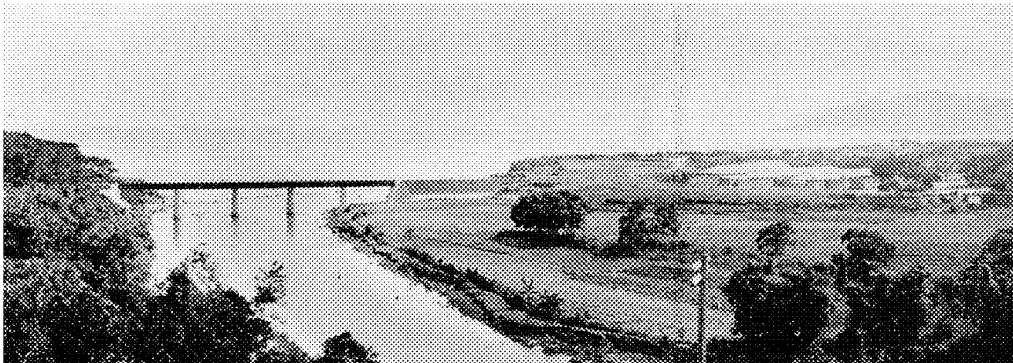
田玉生、陳林、賴金源、蕭國豐、謝勝明  
(依姓氏字母順序排列)

烏踏石有聲書相關提供

花蓮縣吉安鄉宜昌國小資優班師生

圖書借展

邱晉絹



**Participating Cultural and Historical Worker**

/ Provide: Documentary and historical materials, Old photos, Oral Stories /  
YEHI, Po-Chiang

**Interviewees of Recorded and Interviews**

/ Residents of Bird Stepping Stone Fishing Village /  
Bauki Angaw, PAN Chaoyin, PAN jinlong

/ Old Port Line /

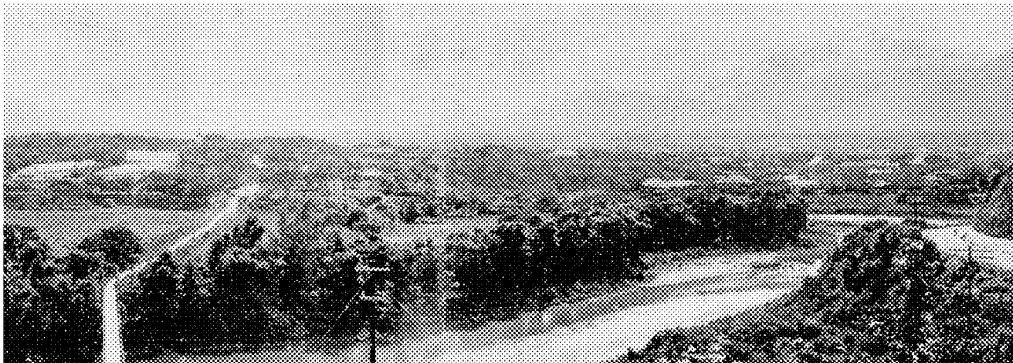
TIAN Yusheng, CHEN Lin, LAI CHIN-YUAN, XIAO Guofeng and XIE Shengming  
“Alphabetize by last name”

**Provide Audiobook of Bird Stepping Stone and Related Materials**

Teachers and Students of Gifted Class, Yi-Chang Primary School Hualien County

**Book Loan Display**

CHIU Chin-Chung



## 展覽團隊 Exhibition Team

策 展 人 | 李德茂 LEE Te-Mao  
Curator

企 劃 執 行 | 辛佩津 HSIN Pei-Chin 邱晉綱 CHIU Chin-Chung  
Planning Executive

視 覺 設 計 | 洪子玄 HONG Zi-Xuan  
Visual Design

翻 譯 | 辛佩津 HSIN Pei-Chin  
Translator

展 場 協 力 | 雲子綺 YUN Zih-Chi 蔡正修 TSAI Cheng-Hsiu 郭律伶 KUO Lu-Ling  
Exhibition Coordinator

指 導 單 位 | 文化部 Ministry of Culture  
Directing Unit

主 辦 單 位 | 花蓮市公所 Hualien City Office  
Organizer

策 展 單 位 | 北角工作室 NordKapp Studio  
Curatorial Unit

協 力 單 位 | 民生社區發展協會 Minsheng Community Development Association  
Cooperative units  
762 書庫 762 Bookstore 花盤客廳 Hualien Living Room  
花蓮縣鐵路退休人員協會 Hualien County Railway Retirees Association

廣告