

聲音地誌 V

Sound Geography V

【臺南臨海 Coastal area of Tainan】

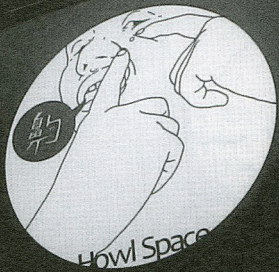
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《聲音地誌 Sound Geography》出版刊物為逐漸累積成型的「聲音紋理資料庫」，此創作計畫從 2015 年開始目前橫跨了幾個城市：日本的山口、臺灣的高雄與恆春，2016-17 年間陸續完成新增的城市樣本為臺灣臺南、菲律賓達沃、馬來西亞亞庇、澳洲雪梨與進行中的日本東京等地，未來也將持續進行下去。

聲音會是什麼樣子？當以「身體」開發成為感受眾多聲響的聽覺器官時，透過口述、訪查、影像凝結與抽象 / 具象素描線條的聯覺轉化表現等，試圖將「聽覺視覺化」，並撰以在地人、物、故事等相關資料與聲響素材蒐集，為每個在地環境豐富的文化底蘊，以記錄 / 檔案創作的方式研究關於「聽覺與視覺」之間的經驗連結，並希望留下不同城市、地域之間的對照樣本。





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The publication of Sound Geography series is meant to establish a “voice-drawing database” through gradual accumulations. This creative project currently covers several cities: Yamaguchi (Japan), Kaohsiung and Hengchun (Taiwan). The sample cities in progress--Tainan (Taiwan), Davao (Philippines), Kota Kinabalu (Malaysia), Sydney (Australia)and Tokyo (Japan)—since 2015 are due to be finished by 2017. The project is expected to proceed continuously in the future.

What would voices look like? When the “body” is developed into an auditory organ perceiving numerous voices and sounds, the “visualization of hearing” is made possible through the connection, transformation, and representation of verbal accounts, interviews, image freezing and abstract/concrete sketch lines. By collecting related data and sound materials recounting stories of local people, things and happenings, Sound Geography records/databases the plenitude of culture in each local area, and studies the empirical connections between “hearing and sight.” At the same time, it aspires to leave illustrative samples gathered from different cities and areas.

沙洲、釣客、鹽田與台十七線

從 2014 年夏日踏遍淡水、三芝、石門、金山、萬里等北海岸沿途開始，來到 2016 年末的西南沿海，秋冬依舊如夏季般溫暖少雨，府城除了歷史悠久的常民信仰和豐富的文化資產外，還有生態豐富的濕地環境、特殊的地理景觀如潟湖、港汊（沙洲），以及水產養殖行業等等，此次帶著《聲音地誌》的出版計畫和延伸創作展覽來到胸空間，決定沿著西南濱海的台十七線公路，蒐羅關於地理、景觀、傳統產業、文化風土、鄉野傳奇等數則路上觀察取樣。

此次《聲音地誌》的延伸創作的展覽《十一月，興安》現場以牡蠣外殼製成的顏料，書寫文字、陳列物件、影像與裝置等方式呈現「聲音地誌：台南沿海踏查取樣三篇」，在翻閱文獻的時候發現一句諺語：『鯤鯨陳，喜樹蔡，灣裡杜，白砂崙蘇』，可以由地名對應得知各庄大宗姓氏的分布，雖然時代變遷無論人口遷入或外流，當地村落仍依稀可見多數的姓氏群聚；另有「安平海釣」與「草蝦與石斑」兩篇幅。現地製作的「鎮海將軍」也由壁畫、記錄書寫、物件與裝置等形塑「情境」，描述這則鄰里間廣為流傳的奇談軼事與實際走訪感受。「聲形柱_台南臨海」則取自沿岸各地區採集來

的聲音紋路段落，北起蚵寮、北門、馬沙溝、青鯤鯓、七股，往南到鹿耳門、四草、安平、漁光島以及高雄縣境內的白砂崙和茄萣等地，經由串連片段聲波圖紋，立體轉化，具現了由北到南的沿岸音象地景。

駒空間的展覽結束之後，2017年仍持續為了取材來回台十七線南北馳騁數次，記得剛過完農曆新年，和建志、佳璇還去了一趟鹽水蜂炮；總是難忘順著海風與那鹹鹹的味道、前往夕陽與極西之地的午後，還有破碎的道路兩旁是一望無際的濕地與鹽田，快要融化了靈魂的燠熱，馬達小舢舨來回穿梭在潟湖上滿佈的竹棚與蚵架之間，一陣風吹起漣漪、揚起水波的沁涼聲響；時光推移，儘管前後短短不到一年的光景，許多事物和地貌已經改變，不復從前；和檳榔攤的阿姨聊著眼前已成土堆的養殖場和小廟最後何去何從的同時，腦海隱隱浮現了這樣的感觸「世界上沒有什麼是不會改變的；現在/現實的一切榮景，也會成為未來的廢墟」。

Sandbank, Anglers, Saltern & Provincial Highway No.17

I traveled across the north coast like Tamsui, Sanzhi, Shimen, Jinshan, and Wanli in the summer of 2014. It was warm and less rainy like summertime during the autumn and winter at the end of 2016 in Tainan. In addition to the aged-old folk religion and rich cultural heritage, Tainan has wetland environment with diverse biology, unique geological landscapes such as lagoon and sandbank, as well as aquaculture industry. Now that I would go to Howl Space with *Sound Geography* project and derivative exhibition this time, I decided to traverse Taiwan Provincial Highway No.17 along the southwest coast to observe and take samples of geography, landscape, traditional industries, culture and customs, folklores and legends.

“November, Hsin-An”, the derivative exhibition of *Sound Geography*, showcased “Sound Geography: three samples from the investigation along the coast of Tainan” with pigments made of oyster shells, written texts, object display, images, and installations. First of all, one proverb was discovered from the review of literature: “Chen in Kunshen, Tsai in Sishu, Tu in Wanli, and Su in Baishalun”, from which we may learned about the distribution of various major clans accordingly. Despite the change in time and the influx/efflux of population, clusters of major family names in the local villages can still be detected. Two essays Fishing at Anping and Grass Shrimp and Grouper were presented as well. “General Zhenhai”, an artwork created on site, also presented a “scenario” with wall paintings, written records, objects, and installations to capture the anecdote known to the locals and the personal account from the visit. “Column_the Coast area of Tainan” collected sections of sound patterns from the places along

the coast starting from Keliao, Beimen, Mashagou, Qingkunshen, and Cigu in the north to Luermen, Sihcao, Anping, Yuguang Island as well as Baishalun and Cieding within the former Kaohsiung County border in the south. Through sequencing the sections of sound wave patterns, it was transformed into a 3D piece to demonstrate the soundscape from the north to the south along the coast. "Reincarnated Stone" was made of the discarded Styrofoam found at the shore, which was excavated and carved like ores, so that it may, apart from deserted onshore, transform and be reborn organically after the loss of its original function.

After the exhibition at Howl Space, I had already traveled to and fro the Provincial Highway No.17 several times in 2017. I could still recall that after Chinese New Year, Kenji, Chiakuan and I went to Yanshui to see Fengpao (beehive crackers). The sea breeze and the salty taste on the road to sunset and the westernmost land in the afternoon are things hard to forget. On both sides of the fractured road, there were endless wetlands and salt fields under the soul-melting heat. Amidst the bamboo sheds and oyster racks on the lagoon, a motor buso traversed back and forth. A gust of wind brought forth ripples and refreshing sounds of water waves. As time went by, many things and landscapes had changed permanently even though it was less than one year. While chatting with the lady of a betel nut stand about the mound that used to be an aquafarm and the whereabouts of a small temple, I had feeling that "nothing in the world remains unchanged; the prosperity at present/in reality may become ruins in the days to come".



