

花園裡的一塊磚

東海花園裏的一千坪土地，可以說是我用血汗創造出來，而且還是留在我手裏的一塊磚。為保持這一片乾淨土，只要它能引出玉來，我就高興隨時把它拋出去。

楊逵〈我有一塊磚〉¹

1962年至1981年間，文學家暨社會主義運動者楊逵（1906-1985）及妻葉陶（1905-1970）一家人住在臺中大肚山坡地上，闢建「東海花園」。花園位處荒蕪「石頭山」的一側，原為不毛之地，在奮力開墾數年後，曾經遍地花香樹影，被楊逵喻為他「用鐵鍬寫成的詩篇」。楊逵與葉陶蒔花營生，經營農園的同時打造公共議論基地，是他們二戰前便展開的運動方法。然而，不同於二〇年代參與農民運動、三〇與四〇年代寫作論政、組織辦報的方法，七〇年代下半，各地文人志士造訪東海花園，他們與楊逵或粗食閒談，或蹲伏勞動，讓花園成為戒嚴時代罕見的聚眾論壇空間。

1976年見報的〈我有一塊磚〉道出楊逵對這片園地長遠的想像：一個公共的文化基地，可以是「藝術館」、「民藝館」或是「圖書館」。縱使，東海花園隨著老園丁遷出而荒廢，七〇年代末滋長於花園的文學寫作、楊逵與「回歸現實」世代（蕭阿勤，2008）²的青年相會相談，以及由此觸發大量的「生活寫真」，與「唱自己的歌」精神下的文學改編歌曲，這些萌芽在十幾年之後，一一花開綻放。九〇年代，楊逵音樂專輯（水晶唱片1993《楊逵：鵝媽媽出嫁》）與文學紀錄片（前衛出版社1997《不屈的魂靈：楊逵》）除了再次讓楊逵躍然紙上，更促成臺灣文學新一波的「媒介轉向」。

延續「愚公移山：楊逵聲與影」（2024）展覽的研究與創作基礎，「花園裡的一塊磚」重探六〇至七〇年代東海花園，側繪曾經奔忙街頭、晚年挨戶賣花的「賣花婆」葉陶，並顯微探照在花園挖地紮根的楊逵——當時代寒冰漸融，社會投以「白色恐怖—前政治犯」與「抗日英雄作家—先覺者」身分之際，他如何打造敵視的「家屋—社會」基地，讓花園成為話語、影像、歌曲迴響／顯像的場域。七〇年代末，楊逵從花園「再出發」，不僅是重返文壇，而是儼然將自己拋入社會，讓待定義的「楊逵」成為既是論述也是建設社會的磚。迄今日，花園不再，楊逵留下的思想園地仍與我們相去不遠。如何從複數的歷史地層中挖地拾磚、愚公移山，有待我們從中翻掘。

文／葉杏柔

A Brick in the Garden

One acre of Tunghai Garden grows with my sweat and toil. It is a brick in my hand. If this brick could attract a gem, I would throw it out at any minute.

Yang Kui, “I Have a Brick”¹

From 1962 to 1981, literary writer and socialist activist Yang Kui, along with his wife Yeh Tao and his family, lived on the hill of Mt. Dadu, plowing up Tunghai Garden. It stood on a rocky and barren hillside, and after their farming and flowering it flourished with bushes and blossoms. Yang Kui called it his “poetry well-wrought with hoe and shovel.” Living on what they planted and setting up a public space was the couple’s route to social movement before WWII. In 1920s, they participated in peasant movement. From 30s to 40s, they organized papers and publication to meet their political-socialist deeds. In the latter half of the 70s, literati and dissidents around the island visited Yang Kui at Tunghai Garden. They ate and drank, talked and smoked, sometimes laboring on the farm together. In the period of KMT Martial Law, Tunghai Garden turned out to be a rare forum for meeting and gathering.

The 1976 article on papers “I Have a Brick” reveals Yang Kui’s imagination about Tunghai Garden: a public cultural-base, it might be a gallery, a library, or a folk-arts foundation. Indeed, during 70s in Tunghai Garden, Yang Kui got back to writing, his meeting with the “Return-to-Reality” youth (in Hsiao A-Chin’s term)² gave birth to not only lots of “life photos” but also a literary album inspired by the movement “Sing Our Own Songs.” It’s a pity that the garden went ruins after the old gardener left. However, the plowing and flowering in the 70s bear fruits for the following generations. In the 90s, Crystal Records released another literary album *Yang Kui: Mother Goose Gets Married* and Avanguard Publishing House produced a literary documentary *Yang Kui*. Through sight and sound, Taiwan literature underwent a new wave of “media turn.”

Based on the preceding exhibition “The Foolish Old Man Removes the Mountains: The Sounds and Images of Yang Kui,” this exhibition “A Brick in the Garden” re-search Tunghai Garden in its 60s and 70s. It portrays Yeh Tao, from a “Lady Riot” on barricade to “Flower Seller Granny” in the garden. It spotlights Yang Kui’s taking roots and routes in the garden. When the martial law loosened, Yang Kui re-emerged ironically from a political-prisoner of White Terror to an old hero of anti-Japanese Colonialism. In such a crevice, he built an anti-panopticon “social-dwelling” with bricks, opening up a field for literature, images, and songs on a garden. Yang Kui’s return to writing in the late 70s was at the same time his re-casting himself into the society, in the form of a brick for intellectual and social construction. From then on, though the garden is nevermore, Yang Kui’s legacy is never lost. It’s there, with layers, for us to dig up more.

Text by Hsing-Jou Yeh

1. 〈我有一塊磚〉1976年刊於《中央日報》（1976年10月21日，第十版）。據內文「八年前，在這滿是石頭的荒山上開闢花園的時候」推測，文章書寫時間應該更早。
2. 蕭阿勤（2010）。《回歸現實：臺灣一九七〇年代的戰後世代與文化政治變遷》。臺北：中央研究院社會所。

1. Yang Kui, "I Have a Brick," Central Daily News, 1976/10/21, the 10th page. According to a sentence in this article "Eight years ago, when we started to set a garden on this rocky hill," it’s presumable that Yang Kui wrote this essay much earlier.
2. Hsiao A-chin. (2010) *Return to Reality: Political and Cultural Change in 1970s Taiwan and the Postwar Generation*. Taipei, Institute Of Socialogy, Academia Sinica.

開放時間
Hours 10:00-17:00 (週一暨國定假日休館)
10:00-17:00 (Closed on Mondays and National Holidays)

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Address 112臺北市北投區學園路1號
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Direction 捷運淡水信義線關渡站下車，由1號出口候車處搭乘北藝大接駁車或大南客運紅35號、紅55號公車
Take the MRT Tamsui-Xinyi Line to the Guandu Station (Exit 1), then take TNUA shuttle bus or Da-nan Bus Red 35, Red 55 to the museum.

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20
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17:00

開幕
Opening Reception

20
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05
18

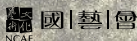
策展
Curator
· 葉杏柔 Hsing-Jou Yeh
藝術家
Artist
· 李慈澗 Li Tzi-Mei
· 汪正翔 Sean Wang
· 黃大旺 Dawang Huang
· 劉紀彤 Liu Chi-Tung

A Brick in the Garden

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國立臺北藝術大學
KdMoFA 關渡美術館
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