



Selamat,
the messenger over the sea.

越洋信使

2020年鳳甲美術館的錄像藝術家個展，推出由林羿綺經過三年多籌備的跨國計畫「越洋信使」，本計畫緣起於林羿綺家族從金門外移的搬遷史，約莫四、五十年前來自東南亞的跨國信件，挑起了林羿綺對這些信件上不同筆跡的好奇，進而決定前往信件上斑駁的住址一探究竟，這一段段的旅程，化作了本次展覽的內容。本次展場主要包含三組作品，分別是在印尼邦加島拍攝的《信使I – 返向漂流與南洋彼岸》，在新加坡取材的《信使II – 永恆漫遊與熱帶追尋》，以及回到金門老家，透過角色演出與場景設定，講述一切源頭的《雙生》，搭配展出現場的空間配置和相關製作物，帶領觀眾一起跨越時空，窺看金門外移史的片段，以及移民者在他鄉落地生根的景況。

閩南地區沿岸華人移民至東南亞的歷史相當悠久，主要原因仍跟耕地不足、地力貧瘠、謀生不易有關，金門也不例外。1860年代，在兩次鴉片戰爭之後，清朝與列強簽訂條約，被迫開放五口通商，產生了金門第一波移民潮，當時有許多金門人先過海到廈門，再輾轉進入新加坡，因此在新加坡有許多金門僑民。第二波移民潮發生在1912至1929之間，清末民初東南亞興起的貿易經濟持續吸引金門人朝南洋

移動，最後在二戰期間為了躲避日軍的侵占，以及避免國共內戰的徵召，產生了第三波移民潮。林羿綺的家族長輩，也在躲避戰爭與追求更好生活的前提下，於二戰之後陸續離開了金門。然而，移居異地並非想像中簡單，金門有句俗諺「六亡、三在、一回頭」就說明了跨海移民的險峻，而目前在金門仍聳立許多衣錦還鄉的僑民興建的洋樓，也成為歷史的見證。

林羿綺於2018年完成《信使I – 返向漂流與南洋彼岸》的拍攝，影像內容採取類似紀錄片的形式，將印尼拍攝的街道樣貌和生活型態，搭配藝術家的口白和當年往來書信的閱讀，娓娓闡述分隔兩地的家族互相的思念和關心，也同時透露出因為移民國政策的緣故，雙方已經語言不通、需要請人代寫書信的情況。在《信使II – 永恆漫遊與熱帶追尋》裡，林羿綺踏上旅程試圖尋找另一部分移民新加坡的親人，信件住址上的中峇魯舊組屋還在，但卻人事已非。展場以人造自然的公園形式呈現了在新加坡拍攝的系列影片，閃爍明滅的景色彷彿無法再次召回的記憶，而藝術家在新加坡探訪過程所錄下的聲音，也淡淡地傳達了在熱帶尋人的無盡漫遊感。最終在展場深處的洞穴中呈現、甫於金門實地與棚內搭景拍攝完成的《雙生》

則發揮了林羿綺在影像處理上最擅長的魔幻寫實風格，透過場面調度與演員的角色安排，講述移民歷程的艱辛與後人在認同與血緣的追尋，藝術家也將成長過程中曾經歷的種種投射在故事情節裡，並以各種帶有寓意的物件：如舵、鬻殼、骷髏、戲偶等為線索，總結家族每代之間雙生子的神祕連結。

本次個展「越洋信使」是林羿綺首次挑戰棚內搭景的電影規格的中型劇組的團隊拍攝，需要比以往更縝密的籌備與思考，也體驗到在溝通與協調上的耗神；另一方面由於創作內容著眼於金門移民史，在講述自己家族故事時，林羿綺需要面對不斷襲來的回憶與情感翻攪：印尼親人的熱情接待所帶來的溫暖、新加坡冷調人造環境與尋親未果的失落、踏上金門時從未謀面的村落耆老自然地接納她為金門子孫，這些在創作過程中情緒上的起伏、不可預期的感受，都帶給藝術家許多衝擊，理性判斷與感性經驗的層層交替，也反映在三組作品所呈現的不同氛圍上。林羿綺的創作脈絡一直在探討關於離散的真实與夢境和記憶的再編導，從過往的作品《復興夢》（2013）、《餘燼三部曲：盛宴》（2014）與《父域安魂曲》（2017）當中，皆能看出藉由個人生命經驗的回顧與家

族傳承的探究，她如何以創作去映照世界情勢的變遷與時代的移轉，除了成為正史的參照，也補足文史資料中經常缺少的感性和人文情懷。「越洋信使」接續了她的創作脈絡但又開啟了更多討論的方向，展現出藝術家在處理作品上循序漸進的層次。

先來建立場景好了，雖然才剛從《雙生》的片場中殺青出來，但想談的是更久遠的記憶，在童年的違章眷村家屋中，祖母與高齡的曾祖母每週在電視前準時收看歌仔戲，伴隨著鄰居觀賞京劇的樂聲，家中時常會有越洋電話打來，雖說是國際通訊，但話筒內卻使用著閩南語溝通，每隔幾年也會有陌生長輩來訪，他們離去後的屋內，總會縈繞著強烈的胡椒與咖啡氣味，而年幼的我也會得到幾件，穿上會被玩伴嘲笑的繽紛花洋裝。父親也有過幾次短期旅行，照片中的他，雖穿著輕薄卻渾身大汗的站在艷陽巨石海岸與茂密的棕櫚園中；父親回國後，我們一起在棉被搭成的山洞帳篷內，聆聽所帶回的錄音帶，這些在海外收錄來的聲響，以及與當地靈媒的神秘對話音訊，引領著我異想此段旅程的樣貌。這就是我所經歷的，充滿各種魅影的童年，也是成年後如何觀看這個世界並使用創作回應的基礎。

近年，我開始整理祖母珍藏的這批越洋信件，梳理記憶中居住異地的長輩身影、以及幼時往返印尼、新加坡與金門三地的旅程，我依著信封上模糊的地址字跡，在無法預設任何結果下前往探訪，直到身處當地，才發覺從

書信、舊照片和網路資料中所理解的東南亞印象，都不足以體現在地複雜的種族、語言體系、宗教信仰甚至政治等文化樣態。而在金門的文史資料裡，也僅能得知這些出洋者去了東南亞發展，但在地的生活以及離散的身份認同，卻無法再詳細得知，於是我重新踏上了這條跨島遷移的移民路徑，透過影像紀錄、聲響採集以及裝置展呈的創作形式，構築出移民者們的生命敘事。

在作品《信使 I – 返向漂流與南洋彼岸》中，我來到印尼蘇門答臘以東的邦加島，探訪祖母的兄長一家，在影像的創作手法上直接解構敘事線，將實地拍攝的紀錄畫面拆解重組，透過信件文本、口述記憶與多種語言（閩南語 / 英文 / 中文）混雜溝通的經驗，帶出台灣與印尼兩個家族間的連結；並在移民後代們使用印尼語唸家書的段落中，特地穿插了家族成員的唱名橋段，與燕樓採收燕窩的畫面並置，在西式姓名下，家與血緣的概念逐漸淡薄。片尾也以魔幻的手法，呈現家族合照在海水中退影消逝的畫面，結合祖母口述，曾祖母百年前述說關於家族未來的預言，雖是影片終結，卻也繼續開啟信使系列的創作路徑。

而在《信使 II - 永恆漫遊與熱帶追尋》，信件來自新加坡最早的公共組屋中峇魯社區，對照著殘缺破損的信封檔案，眼前是一棟棟潔白且規格化的房舍，在熱帶炎熱的雨季之下，我鼓起勇氣敲著每個可能的家門，與陌生人們尋找彼此共通的語言，這些看似徒勞的漫遊，也映射著早期移民者初登陸的探尋及對未來的不確定感。作品也首次嘗試以聲音帶領敘事，用現地所錄製的聲響作為主軸，結合多頻道都市無人景觀切片，引領觀者漫遊在新加坡的現代化景觀之中。

信使系列最終章的《雙生》，則將探訪路徑拉回至原鄉金門，承接過去作品《父域安魂曲》的拍攝模式，以家族百年前的雙生子預言作為主要的敘事架構，連結印尼與台灣三代家族成員，將彼此的私人經歷與在歷史事件下的遭遇作為背景，透過電影的場面調度與劇場式的表演，從記憶出發進行解構、改寫並重新演出，影像也以埋藏更多線索與暗語的方式編輯而成。在場景建構上，透過室內搭建的方式，將敘事線進行時序與空間上的橫縱軸延伸，跨越過去、現在與未來，也縫合了印尼、金門、台灣的越洋地理距離，並藉由三代演員一飾兩角的表現形式，讓異

國雙生子的分身概念，以及所遭遇的神秘巧合和相互感應事件更為對照貼近。片尾，更將拍攝地點從棚內移至金門荒廢的祖宅之中，以在地傳統懸絲傀儡戲的概念，自身扮演操偶師與說書者的預知角色，操演著象徵兩對異國雙生女孩形象的傀儡戲偶，在祖靈面前，述說這個出洋家族的離散經歷，也應證長輩百年前的預言，以靈魂一生為二的概念，突顯移民者生命間的相似與相承，並反覆追索東亞地理軸線上的國族、歷史與身份認同的議題。

此次的「越洋信使」個展，將完整呈現我2018至2020這三年間信使系列作品，以裝置展呈與放映場域的改造，使用信件對折意象的投影屏幕、人造公園景觀與直指影像本質的洞穴造景，進而擴增觀看影像作品的知覺，創造出更多可能性。

信使 I - 返向漂流與南洋彼岸

Nanyang Express I: Trans-drifting and South Sea Crossing

4K 雙頻道彩色有聲錄像，15 分鐘，2018

4K 2-channel Sound/Color Video, 15'00", 2018

導演：林羿綺

攝影：呂易倫

收音：林羿綺

配音：何月含、林羿綺、

Deddy Ho、Cynita Anggreni、

陳佑先

剪輯：林羿綺

調光：林羿綺

配樂：蔡忠諺

混音：馮志銘

印尼語翻譯：Sherly Alvionita、

Stefani Yudianto

英語字幕翻譯：梁云嫻、曾馨霽

印尼拍攝協力：Benny Ho、

Deo Try Hoga、

Fiona Evelijn Ho、

Livia Aille Ho

臺灣拍攝協力：透島影業

贊助單位：財團法人國家文化藝術基金會、

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Angelia Dharmawan、

Devina Anggreni、Eliany Tan、

Rendy Ho、Jennifer Calista Yang、

Vamey Alvionita、

Kopitan Coffeeshop、

Kopi Kingkong Indonesia

Director:

Lin Yi-Chi

Cinematographer:

Lu Yi-Lun

Sound:

Lin Yi-Chi

Voice performers:

Ho Guat-Han, Lin Yi-Chi,

Deddy Ho, Cynita Anggreni,

Joseph Chen

Editor:

Lin Yi-Chi

Colorist:

Lin Yi-Chi

Original music:

Yoshi Tsai

Sound-mixer:

Feng Chih-Ming

Bahasa Indonesian translators:

Sherly Alvionita,

Stefani Yudianto

English subtitle translators:

Soma Liang, Morphine Tseng

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Fiona Evelijn Ho, Livia Aille Ho

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Angelia Dharmawan,

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Rendy Ho,

Jennifer Calista Yang,

Vamey Alvionita,

Kopitan Coffeeshop,

Kopi Kingkong Indonesia



信使 II - 永恆漫遊與熱帶追尋

Nanyang Express II: Eternal Wandering and Tropical Pursuing

4K 六頻道彩色有聲錄像裝置，循環播放，2020

4K Six-Channel Sound/Color Video Installation, Loop, 2020

導演：林羿綺

攝影：呂易倫

收音、剪輯：林羿綺

調光：林羿綺

配樂：陳宥任

配音：陳佑先

後期混音：馮志銘

新加坡拍攝協力：

Coda Culture、

Seelan Palay、李婉瑜

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Director:

Lin Yi-Chi

Cinematographer:

Lu Yi-Lun

Sound & Editor:

Lin Yi-Chi

Colorist:

Lin Yi-Chi

Original music :

Chen You-Ren

Voice performer:

Joseph Chen

Sound-mixer:

Feng Chih-Ming

Singapore supported by

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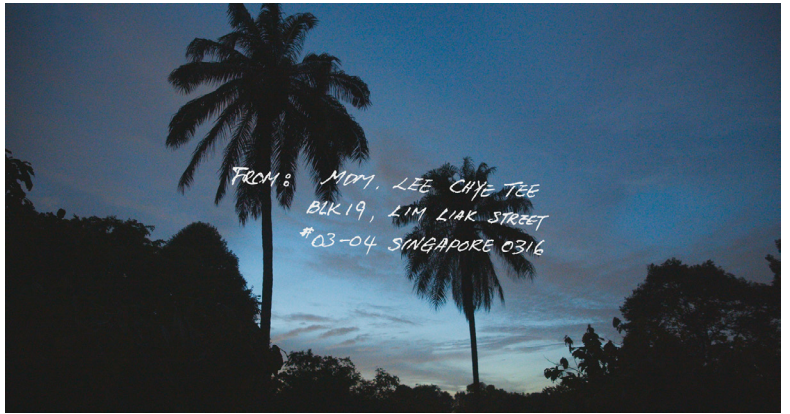
Winnie Li

Sponsor:

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Arts Foundation

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Urich Lau



雙生

Doppelganger

4K 單頻道彩色有聲錄像，40 分鐘，2020

4K Single Channel Sound/Color Video, 40'00'', 2020

主要演員：徐華謙、王肇陽、
陳柔勳

演員：鄭炯揚、蘇意惠、
汪億展、陳怡廷、
洪振威、蘇乃靖、
林羿綺

操偶師：蔡遠進、蔡光正

工作人員

導演：林羿綺

副導：徐郁筑

場記：王韻慈

製片：鄭炯揚

製片助理：蘇意惠、蕭名君

場務：陳宥任

攝影指導：呂易倫

跟焦師：黃泰誠

攝影二助：楊鈞羽、陳詠軒

製作總監：呂易倫

美術指導：吳翊芳

執行美術：蔡鑑鴻

美術助理：王玟婷、李芳瑜

場景設計：李旻軍

置景師：吳思敏

置景繪師：許恆誥、李宜庭

燈光指導：石瀚宇

燈光助理：伍嘉麟、陳俐璇

錄音師：馮志銘

造型指導：陳必綺

造型助理：蘇乃靖

化妝師：呂欣怡

化妝助理：陳貞伊、黃建豪

側拍師：劉世淳、項品淳

後期製作

剪輯：林羿綺

調光：時間軸

混音：馮志銘

音效：馮志銘、戴向謙

音樂作曲：史旻玠

英文字幕翻譯：羅婉珍

印尼語字幕翻譯：陳麗珍

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林怡華、梁云繡、陳佑先、

陳志漢、陳飛豪、陳湘汶、

馮俊杰、葉佳蓉、蕭麗虹、

謝嘉鋹、王老爺民宿、

竹園工作室、冠城租車、

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透島影業、臺北數位藝術中心、

鳳甲美術館

Main performers:

Hsu Hua-Chien,
Wang Chao-Yang,
Dolly Chen

Performers:

Zheng Jo-Yang,
Su Yi-Hui,
Wang Yi-Chan,
Chen Yi-Ting,
Hung Chen-Wei,
Su Nai-Jing, Lin Yi-Chi

Marionette performers:

Tsai Yuan-Chin,
Tsai Kuang-Cheng

Crew

Writer & Director:

Lin Yi-Chi

Assistant Director:

Hsu Yu-Chu

Script Supervisor:

Wang Yun-Tzu

Producer:

Zheng Jo-Yang

Assistant Producers:

Su Yi-Hui,
Hsiao Ming-Chun

Production Assistant:

Chen You-Ren

Cinematographer:

Lu Yi-Lun

Focus Puller:

Huang Tai-Cheng

2nd Assistant Camera:

Yang Chun-Yu,
Chen Yung-Hsuan

Production Designer:

Lu Yi-Lun

Art Director:

Wu Yi-Fang

Production Executive:

Tsai Kai-Hong

Assistant Art Designers:

Wang Wen-Ting,
Li Fang-Yu

Set Designer:

Lee Min-Chun

Construction Carpenter:

Wu Sih-Chin

Construction Painters:

Hsu Heng-Kao,

Li Yi-Ting

Gaffer:

Shin Han-Yu

Best Boy:

Ng Ka-Lon,
Chen Li-Hsuan

Sound:

Feng Chih-Ming

Costume Designer:

Hikky Chen

Costume Assistant:

Su Nai-Jing

Make-up Artist:

Lu Hsin-Yi

Make-up Assistants:

Chen Chen-Yi,
Huang Chien-Hao

Behind the scenes:

Liu Shih-Chun,
Hsiang Pin-Chun

Pos-Production

Editor:

Lin Yi-Chi

Colorist:

TimeLine Studio

Sound-mixer:

Feng Chih-Ming

Foley Artists:

Feng Chih-Ming,
Immanuel Dannenbring

Original Music:

Shih Min-Chieh

English subtitle translator:

Lo Oantin

Bahasa Indonesian subtitle
translator:

Justika Tanu

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Soma Liang, Joseph Chen,
Chen Chih-Han,
Chen Fei-Hao,
Chen Hsiang-Wen,
Fong Jun-Jie, Zoe Yeh,
Margaret Shiu Tan,
Hsieh Chia-Kun,
Wang Lao Ye B&B,
Bamboo Curtain Studio,
Guan Cheng Car Rental,
Department of Motion
Picture of NTUA,
Toisland Project,
Digital Art Center Taipei,
Hong-gah Museum



Hong-gah Museum is pleased to present 2020's video art solo exhibition "Selamat, the messenger over the sea" by artist LIN Yi-Chi, which takes her over 3 years to prepare. The project originated from the migration history of Lin's family from Kinmen to elsewhere. The transnational letters from the Southeast Asian region approximately 40-50 years ago aroused LIN Yi-Chi's curiosity in the different hand-writings. Hence, she decided to pay a visit to the addresses mottled on the letters. Each and every of the journeys became the content of this exhibition. The exhibition venue comprises three parts, *Nanyang Express I: Trans-drifting and South Sea Crossing* filmed on Bangka Island, *Nanyang Express II: Eternal Wandering and Tropical Pursuing* documented in Singapore, and *Doppelganger* that revisits the old residence in Kinmen to recount the origin through the characters and sets. Together with the spatial arrangement and objects on site, visitors shall be led on the journey across space and time to take a glimpse of the efflux history of Kinmen as well as the outlooks of immigrants setting roots in elsewhere.

The Chinese along the southeast coast of China relocating to the Southeast Asia dates way back in history. The

main drivers were still the lack of arable, infertility of soil, and challenging livelihood. Kinmen made no exception, of course. In the 1860s, after the two Opium Wars, the Qing Dynasty signed treaties with the Western Powers, reluctantly opening five ports for trade. Consequently, there came the first wave of immigration from Kinmen. Many immigrants from Kinmen crossed the sea to Xiamen, followed by a series of travel and finally to Singapore. Therefore, there are many expatriates from Kinmen living in Singapore. The second wave of immigration took place during 1912 to 1929. The trade economy emerged in the Southeast Asian region at the dusk of Qing Dynasty and the dawn of the Republic in China kept drawing people from Kinmen to the Southeast Asia. Finally, to evade from the Japanese occupation and the conscription arising from the Chinese Civil War, there came the third wave of immigration. The elders of Lin's family, to evade the war and in pursuit of a better life, left Kinmen after the World War II. However, migrating to a foreign land was not as easy as one could have imagined. There is a saying in Kinmen, "Six deceased, three settled, and one returned", which explains the hardship of immigration overseas. Many Western-styled buildings built by

successful expatriates that returned Kinmen stand to date as the testimonies of history.

LIN Yi-Chi concluded her filming for *Nanyang Express I: Trans-drifting and South Sea Crossing* in 2018. The film was produced in a documentary-like form. Through the scenes of the streets and the life in Indonesia, together with the voiceover by the artist and the reading of the letters in the past, it recounts the yearnings and cares to the members of the divided family across the sea. The film also suggests that both parties spoke different languages due to the policies of the country the family members were relocated to and thus someone else was required to write the letters. For the family members that moved to Singapore, Lin Yi-Chi attempted to establish contact with them as she went on the journey in the early 2020, but in vain. In *Nanyang Express II: Eternal Wandering and Tropical Pursuing*, the exhibition space is designed as an artificial park to showcase the photographs taken in Singapore. The flickering images are like memories that can never be recalled. Also, the sounds recorded by the artist in her visit to Singapore convey subtly the regret of failing to establish contact with her kin. At last, in the cave at the end of the exhibition space, it presents *Doppelganger* filmed in Kinmen recently. The work expresses the style of magical realism Lin excels in terms of image processing. Through *mise-en-scène* and character arrangement, it tells the hardship on the immigration journey. It also carries the various projections of emotions experienced by the artist along the way. Through the symbols used in the film, the mysterious bond of the intergeneration twins in the family is unveiled in the theater.

The creative contexts of LIN Yi-Chi constantly inquire the truth and fiction

of separation. From the previous video works like *Revival Malady* (2013), *Ember Trilogy II - Feast* (2014) and *Requiem for the dream of Father* (2017), one can see how she reflects upon the changes in the global circumstances and in time with art creation through revisiting her personal life experience and investigating the family heritage. Apart from being the references of the official history, they also complement the sensibility and humanistic care that are oftentimes missing in the historical literature. “Selamat, the messenger over the sea” centers around the immigration history of Kinmen. The mysterious folklore in the bloodline of the family is utilized as the opening for the narrative, while indirectly suggests the inseparable bond in life even as the immigrants were bestowed with new identities on foreign lands.

Let's set the scene first. Although I just wrapped up *Doppelganger* in the studio, I want to talk about something more dated back. Back in the illegal residence in the military kindred village as I recall, my grandmother and the old great grandmother would watch Taiwanese Opera on TV on time, mixed with the music of Peking Opera from the neighbors. Oversea phone call would come in from time to time. Even though it was an international call, it was Minnan language that both parties were conversing in. Family elders strange to me would pay a visit every couple of years as well. After they left, they also left strong scents of pepper and coffee in the house. As a kid, I could get some colorful dress that my playmates would laugh at. Back then, my father also went on several trips. In the photo, he wore a thin short-sleeved shirt, yet sweating with face blushing, standing in the lush palm garden by the tropical coast of giant rocks. After my father returned, in the cave or tent made of quilt, he and I would listen to the tapes he brought back. Through the sounds recorded overseas and the audio of the mysterious conversations with the local psychic, I as a child would picture how the journey looked like. These are the fragments of my childhood filled with apparitions as well as the foundation on which I perceive and respond to this world via works.

Hence, many years later, I pulled out the international letters collected by my grandmother, combing through my memory about the strange family elders residing elsewhere and the journeys I made in my childhood between Indonesia, Singapore, and Kinmen. Following the mottled addresses on the letters, I paid visits to those addresses without any

presumption. Not until I was there, did I realize that my impressions on the Southeast Asia acquired from the letters, the old photographs, and the information over the Internet could hardly capture the complexity of the local cultural landscapes, either in terms of ethnicity, language system, religions, or even the politics. From the historical materials, all I knew was these expatriates from Kinmen had gone to the Southeast Asia. Nonetheless, I could learn nothing more about their lives there and their identities as diaspora. Therefore, I stepped on the immigration paths across islands once again, in an attempt to establish the life stories of the immigrants via video documentary, audio collection, and installation exhibition.

In *Nanyang Express I: Trans-drifting and South Sea Crossing*, I arrived at Bangka Island east to Sumatra, Indonesia, to visit the family of the older brother of my grandmother. Regarding the creative approach, the narrative thread is deconstructed, the documentary footage recorded in the field is dismantled, and the bond between the two families in Taiwan and Indonesia is introduced via the texts of letters, memories from oral account, and experience of communicating in mixed languages (Minnan/English/Mandarin); then, in the part that asks immigrant offspring to read out the letters in Indonesian, roll-calling of family members is inserted specifically, combined with the footage of bird's nest harvesting at the sparrow house. The bond of family and bloodline is diluted under the Westernized names. In the end of the film, the magical approach is employed with the image of family photo fading in seawater, accompanied with the oral account of the grandmother

concerning the prophecy about the family's future inquired by the great, great grandmother a century ago. It is the end of the video as much as the start to further the creative path of the Nanyang Express series.

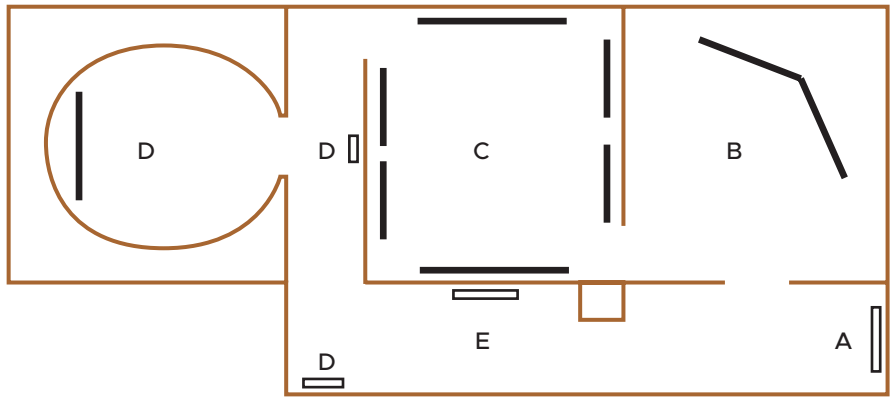
In *Nanyang Express II: Eternal Wandering and Tropical Pursuing*, the letters came from the Tiong Bahru Estate, the oldest HDB estate in Singapore. In contrast to the worn, broken file in the envelope, it was neat, white houses standing in a normalized fashion. During the hot rainy season of the tropical climate, sweating, I plucked up the courage and knocked on each possible door in search for the language shared in between. Such seemingly futile wandering also reflects the search when the immigrants came on shore in the early days as well as their sense of uncertainty toward the future. This work is my first attempt to guide narrative via sounds as well. With sounds recorded in the field as the axis, combined with multi-channel slices of urban landscapes without people, spectators are led onto a roam in the urban environment amidst the tropic rains in Singapore.

As the last chapter of the Nanyang Express series, *Doppelganger*, takes the visiting path back to the hometown Kinmen. Pursuant to the filming pattern of the previous work, *Requiem for the dream of Father*, the family prophesy about the twins over a century ago is employed as the main narrative skeleton. Connecting the three generations of family members in Indonesia and Taiwan, it assumes individual personal experiences and encounters in the historical events as the background. Through the cinematic mise-en-scène and the theatrical character performances, memories as the prototypes are deconstructed, adapted, and performed anew, whereas the images are edited with more clues and codes

veiled underneath. As for the setting, through the set constructed indoor, the narrative axes are extended horizontally and vertically in terms of time and space that encompass the dimensions of the past, the present, and the future while suture the geographical distance across oceans between Indonesia, Kinmen, and Taiwan. Meanwhile, through acting that play two roles respectively by three generations of family members, the idea of the twins across different countries as well as the mysterious coincidences and telepathy events are juxtaposed at close.

In the end of the film, the filming site was further moved from the studio to the desolate ancestral residence. Based on the notion of the traditional marionette theatre of Kinmen, the artist plays the role of a puppeteer and the prophet and teller of family stories, manipulating the puppets in the images of the two pairs of twin girls in different countries. In the presence of the ancestral spirits, the diaspora experience of the family across oceans is recounted while the elder's prophecy a century ago is fulfilled. Following the idea of one soul separated in two as the twins in different countries, the similarity and legacy of immigrants' lives are traced and inquired over the issues of nationality, history, and identity on the geological axis of Southeast Asia.

"Selamat, the messenger over the sea" showcases the complete work series I produced over the trips to the Southeast Asia and my hometown Kinmen to and fro in 2018-2020. Through the presentation of installation exhibition and renovation of the screening venue, the projection screens like folded letters, the artificial park landscape, and the cave scene that suggests the nature of the videos are employed to bring forth more senses in video work viewing while creating more possibilities for videos.



A
金門何氏家族東亞遷徙圖
 布面電繡，100×150 公分

East Asia Migratory Pathway of Ho's Family in Kinmen

Machine Embroidery on Fabric, 100×150 cm

2020

B
信使 I - 返向漂流與南洋彼岸
 雙頻道彩色有聲錄像，15 分鐘

Nanyang Express I: Trans-drifting and South Sea Crossing

Two-Channel Sound/Color Video, 15'00"

2018

C
信使 II - 永恆漫遊與熱帶追尋
 六頻道彩色有聲錄像裝置，循環播放

Nanyang Express II: Eternal Wandering and Tropical Pursuing

Six-Channel Sound/Color Video Installation, Loop

2020

D
雙生
 單頻道彩色有聲錄像，40 分鐘，信紙，繫殼標本

Doppelganger

Single Channel Sound/Color Video, 40'00", Letter, Horseshoe Crab Shell

2020

E
越洋凝視
 相紙、鏡面、木盒，30×39×17 公分

Overseas Gazing

Photo, Mirror, Wood Box, 30×39×17 cm

2020

◆主辦單位：財團法人邱再興文教基金會 ◆執行單位：鳳甲美術館 ◆發行人：邱再興 ◆展覽統籌：蘇珀琪 ◆策展人：葉佳蓉 ◆展務行政：王敬希、范荷青 ◆媒體宣傳：黃翔凌 ◆美術設計：章芷珩 ◆展場規劃：呂易倫 ◆技術佈展：千鳥藝術 ◆造景工程：也許有限公司 ◆文字翻譯：陳柏維 ◆贊助單位：文化部、財團法人國家文化藝術基金會、台北市文化局、透島影業 ◆指定投影：奧圖碼 ◆特別感謝：何月含、林怡華、艸非火工作室、汪紹綱、財團法人臺灣生活美學基金會、拉斐爾藝術塗料

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