

如果島嶼會作夢

WHEN ISLANDS DREAM

Matsu Dreaming Project

馬祖作夢計畫 2021.12.14 - 2022.2.20

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展覽介紹

馬祖的北竿島上有個「祈夢」習俗：每年農曆正月二十九，人們到廟裡，帶著他們對未來的疑問，入睡、作夢。夢裡閃現的畫面，就是神祇的回覆。有時，當提問人難以入夢，可委由較為靈敏的「代夢人」代為作夢提問，協助接收神明諭旨。「作夢」在此成為一種提問的方式，而且不侷限於一對一的問答，提問者讓渡主體，邀請代夢人的參與，透過更敏感、直覺的方式感應。

「如果島嶼會作夢」因此借用「祈夢」儀式中「代夢人」的概念，思考藝術家是否有可能扮演「代夢人」的角色，代替馬祖作夢？詩人白靈曾形容外島總是為本島服務，「看似地處邊境，卻始終作著別人的夢，無法選擇自己的未來」。我們試圖翻轉這樣的視野，藉由邀請「非馬祖人」甚至「非台灣人」的創作者，以馬祖為思考的錨點重新探究。馬祖列島作為戰地前線，經歷過比台灣本島更漫長嚴苛的戒嚴，無論是交通、貨幣、捕魚出航時間、夜裡不得有燈火等生活的各方面都受到限制。長期作為前線的各種犧牲，也讓本土意識興起後的「金馬割棄論」難以被島民接受。然而這些幽微的情緒與文獻之外的常民經驗，是博物館、遺跡「保家衛國」的戰地歷史展示中較少觸及的。夢有沒有可能是一種通道，讓我們能稍微接近、探問如地下坑道般錯綜潛藏的情緒與精神狀態？

展覽邀請五位藝術家來到馬祖，以多元的媒材與手法回應展覽命題，連接成不同的夢境。無論是以個人的、身體的方式感知島嶼，或是採集當地居民的記憶與觀點，藝術家嘗試以島嶼作為主體出發，而他們個人的視角仍會與居民的、地方的角度交錯。這正是代夢的獨特價值：我們得以抽離自身、全心全意地浸淫在他者的狀態，並且再回返自身，去傳遞與解讀屬於他者的夢境。

歡迎你，帶著你的提問出發，進入這個由本島、外島、本國、外國視野共築的馬祖夢境。無論你是馬祖人、熟悉馬祖與否，都希望你透過代夢人的視野獲得某些啟發，進而觸動更多現實中的探問與交流。

Exhibition Introduction

On Beigan Island of Matsu, there is a custom of Dreaming Ceremony. On the 29th of the first lunar month, people go to temple to fall asleep and dream with their questions about the future. The images that appear in their dreams are the replies of the gods. Sometimes, when the questioner has difficulty falling asleep, a more sensitive "dreamer" may be appointed to ask a dream on their behalf to help receive the gods' instructions. Here, "dreaming" becomes a form of questioning, and it is not limited to one-to-one Q&A. The questioner gives away their subjectivity and invites the participation of the dreamer, to approach through a more sensitive and intuitive way.

The exhibition *When Islands Dream* thus borrows the concept of "dreamer" from the Dreaming Ceremony, and considers whether it is possible for artists to play the role of the dreamer and to dream in place of Matsu. The poet Bai Ling once described the offshore islands as always serving the main island, "seemingly on the border, but always dreaming someone else's dream, unable to choose their own future." By inviting artists who are "non-Matsu" or even "non-Taiwanese" to use Matsu as an anchor point for reflection, we attempt to revisit the islands as the military front line, which had experienced even longer-lasting and harsher martial law than the main island of Taiwan, with restrictions on transportation, currency, fishing sailing hours, and no lights at night. The various sacrifices made at the front line for a long time also made it difficult for the stance of "Kinmen-Matsu Abandonment" to be accepted by the islanders after the rise of the Taiwanization. Yet the museums and relics that showcase the history of the "proudly defending the country" rarely touch upon such subtle emotions and ordinary experiences. Is it possible that dreams can be a gateway that allows us to get a little closer and explore the emotions and spiritual states that are hidden like underground tunnels?

The exhibition invites five artists to Matsu to create artworks where they each respond to the exhibition theme with their unique approaches, forming different dreamscapes that echo one another. Whether they perceive the island in a personal and physical way, or collect the memories and perspectives of local residents, the artists try to treat the island as the main subject, while their personal perspectives still intersect with the residents and the place. And this very nature is where the unique value of "dreaming for others" lies—we are allowed to withdraw from ourselves to immerse in the state of the other, and then to return to ourselves to convey and interpret the dreams of others.

So, welcome to the Matsu dreamland built by local, foreign, national, and international visions with your questions. Whether you are a Matsu native or familiar with Matsu or not, we hope that you will gain some insight through the visions of the artists, namely, the dreamers, which hopefully will lead to more realistic inquiries and exchanges.

作品簡介 Artwork Introduction

《島迴》

初來到馬祖，對我來說一切都從想像開始。我不曾在這裡生活，更遑論經歷那些世代的創傷。田野調查時，裝進身體的不是各種名勝景點或文物館中的說明文字，而是一種幽微細膩的悶。

那種煩悶來自於島的狹小，怎麼繞都會回到原地。島也很陡，車道下藏著坑道，邊界被看不見的牆包圍著，找不到出口，像是有遊魂壟罩著一般。

在作品中，我讓純白的身體成為容器並裝進這些抑鬱的感受，不斷遊走、交替及錯置，夢遊似地環繞馬祖的地景，以非人之姿進行遊蕩。走過坑道、老房、海石與道路，海浪繞著馬祖周圍的尖刺，再次將夢遊者推回坑道當中，周而復始。

Winding Islands, Revolving Dreams

My first impression of Matsu started from my imagination. I had never lived here, let alone experienced the trauma of the past generations. During my fieldwork, what filled my body was not the descriptions of various scenic spots or heritage museums, but a sense of sullenness, subtle and delicate.

That kind of sullenness comes from the tiny size of the island. No matter how you go around, you will always come back to the same place. The island is also very steep, with tunnels under the driveway, and the borders seem to be surrounded by invisible walls that there is no exit out. It is as if a wandering spirit is monopolizing the island.

In this work, I use pure white bodies as containers for these depressive feelings, constantly wandering, alternating and being misplaced around the Matsu landscape, as if somnambulating, in a nonhuman manner. After stepping through tunnels, old houses, rocks and roads, the waves circle the spikes around Matsu, pushing the sleepwalkers back into tunnels, over and over again.



許生翰，《島迴》，單頻道錄像，
10分29秒，2020年

Sean Trudi Hsu, *Winding Islands, Revolving Dreams*, Single-channel video, 10 min. 29 sec., 2020

《在燈塔的日子》

我對於燈塔建築的歷史十分著迷，也好奇燈塔管理員如何在建築裡生活，而到了東莒燈塔駐村。相對於一般設計圖是預想未來，我想也許以預想的角度找尋過去會發現更多可能。而選擇藍曬圖作為媒材，是因為早期設計圖都是以藍曬的方式呈現，也是我們俗稱的藍圖，意指對未來的想像。

然而到了當地，我反而更想捕捉的當下。因此，我透過藍曬的技術將駐村當時的光捕捉下來。思考光在這個空間裡的存在，關於過去、未來、現在、時間與空間、記憶與想像。

這個計畫中，我想成為燈塔守護者，想成為居住在東莒的人，想成為在旋轉的光，想理解過去狀態的人事物，所以盡其所能的接近他們。這些藍曬就像是當時所留下來的日記。

Days in the Lighthouse

I was fascinated by the history of lighthouse architecture and curious about the life of lighthouse keepers in the building, so I started a residency program in Dongju Lighthouse. I thought that perhaps I could find more possibilities by looking at the past from a visionary perspective, as opposed to the fact that design drawings usually envision futures. I chose cyanotype as my medium because early design drawings were presented in this very form, which is also commonly known as blueprints, meaning the imagination of the future.

However, after I arrived at the island, I became more drawn to capture the present moment of the village instead. Therefore, I tried to capture the light of the village through the technique of cyanotype. Through my work, I pondered over the presence of light in this space, over the past, future and present, over time and space, memory and imagination.

In this project, I wanted to be a lighthouse keeper, to be a person living in Dongju, to be a spinning light, to understand people and things in the past, so I tried to be as close to them as possible. These cyanotypes are the diaries passed down from that point of time.



王煜松，《在燈塔的日子》，
水彩紙、鐵氰化鉀、檸檬酸鐵銨，
157 x 108 公分，2021年

Wang Yu-Song, *Days in the Lighthouse*, watercolor paper, potassium ferricyanide, ferric ammonium citrate, 157 x 108 cm, 2021

《記憶刺點：攝影與製圖工作坊》

當我踏查馬祖時，我感受到軍備地景中的斜坡感與尖刺感，故以「精神地理學」為起點，設計一套讓馬祖居民參與的工作坊。我邀請參與者對他們有重要意義的地方蒐集石頭、以觸覺和身體體驗坑道的質感，藉此回憶在自己意識流中的馬祖地景，製作一份融合感受、回憶與想像的「心理地圖」。最後我透過藝術家書籍的方式紀錄工作坊的內容，讓觀眾以「書」的方式體驗工作坊：以「翻書」的時間走過坑道、以「眼睛」觸摸石頭質感的特寫鏡頭、以「雙手」創造盲人點字的意義，形成第二次的拼貼。

Memory Punctum: Photography & Cartography Workshop

When I visited Matsu, I felt most strongly about the slopes and spikes in the military landscape. This inspired me to take "psycho-geography" as a starting point to design a workshop. I invited participants to collect stones from places that bore special meanings to them, to experience the texture of tunnels with their tactile and body senses, and then to recall Matsu landscape in their own streams of consciousness to create a "mental map" that blended feelings, memories, and imagination. Finally, I transformed the workshop into the form of an artist's book, allowing the audience to experience the workshop as a "book": walking through the tunnels as they "flip through the book," touching with the "eyes" to sense the texture of the stones in close-up, and using their "hands" to create meanings for Braille for the blind, which in turn forms a second piece of collage.



黃祥昀，《記憶刺點：攝影與製圖工作坊》，書，
29.7 x 21 x 0.6 公分，2021 年

Huang Hsiang-Yun, *Memory Punctum: Photography & Cartography Workshop*, book, 29.7 x 21 x 0.6 cm, 2021

《在馬祖，她一無所聞。她聽聞一切。》

「我們去過馬祖嗎？」這個問題是否會引發一些心理圖像，比如在我們腦海裡面閃現的明信片，或者通過社交媒體分享照片的記憶？我們如何構建一個島嶼的景象？透過修改地理環境，還是傳播其視覺表徵？

讓我們用另一個問題來代替第一個提問：「我們有沒有聽過馬祖的聲音？」我們會先聆聽什麼？我們會聆聽誰？馬祖人又會聆聽什麼？作為島民，他們聆聽大海的聲音或是鄰國的聲音？有沒有關於馬祖的檔案是我們可以聆聽的？

就像圖像和互聯網密謀改變我們的視覺和記憶一樣，我希望透過錄音改變我們所聽聞的，從而改變我們對這些島嶼的看法。在這個作品中，我把馬祖的居民訪談與島上的環境音、影像交錯，以一個遙遠、獨立的視角，有別於我，也並非從受訪的島嶼居民出發，而是一個中介的、遊蕩的聆聽者，穿梭在島嶼風景之中。

She heard nothing in Matsu. She heard everything.

"Have we ever been to Matsu?" Does this question trigger some mental images, such as flashing postcards inside our mind, or memories of shared photographs on social media? How do we build a landscape of an island? By modifying the geography or by spreading its visual representations?

Let's replace the first inquiry with another one: "Have we ever listened to Matsu?" What would we listen to first? Who would we listen to? What do people in Matsu listen to? As islanders, do they listen to the sounds of the sea or to the sounds of the neighboring country? Is there any document we can listen to about Matsu?

Just like images and the internet conspired to transform our vision and memory, I wish recorded sounds could alter our listening, and therefore our perception of these islands. In this work, I intersperse interviews with residents, environmental sounds, images from a distant perspective that is neither mine nor the one of islanders, accompanied by a mediated, wandering listener that travels through the landscape of the islands.



澎葉生，《在馬祖，她一無所聞。她聽聞一切。》，單頻道錄像，31 分 57 秒
2021 年 5 月於馬祖田野踏查，
2021 年 6 月至 10 月剪輯

Yannick Dauby, *She heard nothing in Matsu. She heard everything.* Single-channel video, 31 min. 57 sec.. Field work in Matsu in May 2021; editing from June to October 2021

《面向汝 (Měing-hyong nǚ)》

我的作品往往像夢一樣，且充滿了問題，質疑自由的概念以及如何獲得自由。我的主要創作媒介是運用人的聲音，以支持活生生的、情感和感官的體驗。我通常使用自己的聲音，但在《面向汝 (Měing-hyong nǚ)》中，我嘗試以馬祖話為三位島民作曲。作品中，他們各自提問，漂浮在床墊上，像巨石一樣升起，形成一幅三聯畫。當其中一人清唱時，另外兩個人再次出現，顯示出一首歌如何具有召喚他人和創造集體能量的力量。而當他們睡覺時，我在法國的地中海海岸歌唱，與馬祖的海相互呼應，讓馬祖的歌聲在國外迴響。馬祖居民是作品的中心，而我作為一個外國人，從遠處出現。這個作品的靈感來自祈夢儀式，暗示我們可以通過作夢和提問來面對我們的恐懼。

Facing You (Měing-hyong nǚ)

My art, often dreamlike and full of questions, challenges the idea of freedom and how to be free. The human voice has been the main medium of my works, which favors an alive, emotional and sensory experience. I usually use my own voice, but with *Měing-hyong nǚ* I challenged myself to compose for three inhabitants of the Matsu Islands in their dialect.

In this piece, they each ask their questions while floating on mattresses rising like monoliths to form a triptych. When they sing *a capella*, one at a time, song, the other two reappear showing how a song has the power to call out others and create collective energy. When they sleep, I sing with the Mediterranean Sea from France responding to the voices coming from the sea of Matsu. The song from Matsu islands becomes a call that echoes abroad. The inhabitants of Matsu are the center of the piece and, as a foreigner, I appear from a distance.

This piece was inspired by the Dreaming Ceremony where the deity answers the dreamers' questions. It suggests that we can face our fears by dreaming and questioning.



艾瑪·杜松，《面向汝 (Měing-hyong nǚ)》，影像裝置，循環播放，與鄭嬌英、劉梅玉、劉宏文共同演出，2021 年 11 月
Emma Dusong, *Facing You (Měing-hyong nǚ)*, video installation, loop, with Cheng Chiao-Ying, Liu Mei-Yu and Liu Hung-Wen, November 2021

教育活動 Educational Programs

藝術家面對面 Artist Talk

2021.12.17 (Fri.) 15:00-17:00

藝術家面對面 第一場

主 持 | 謝宇婷 / 策展人
藝術家 | 王煜松、許生翰、澎葉生
地 點 | 當代館一樓活動大廳

2022.01.09 (Sun.) 16:00-17:30

Live/ Artist Talk Panel 2

Host | Hsieh Yu-Ting / Curator
Artists | Emma Dusong, Huang Hsiang-Yun

**The talk will be held in English.
**Live stream platform: MoCA Facebook page

系列座談 Exhibition Conference

2022.01.23 (Sun.) 主 持 | 謝宇婷 / 策展人
地 點 | 當代館一樓活動大廳

13:00-15:00 在地方策展：當我們來到馬祖

講 者 | 林怡華 / 山治計畫藝術總監
廖億美 / 好多樣文化工作室主持人

15:30-17:30 回看馬祖：不為人知的白色記憶

講 者 | 劉宏文 / 《鄉音馬祖》作者
林傳凱 / 國立中山大學社會系助理教授

馬祖特別場 Special Program

2022.03.01 (Tue.) 14:00-16:00

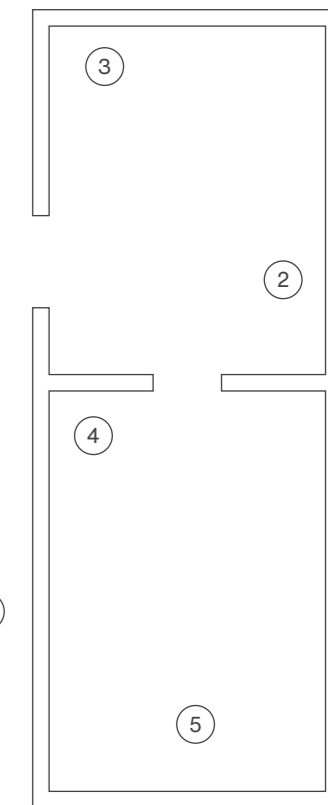
巡迴座談與作品放映

主 持 | 謝宇婷 / 策展人
地 點 | 芹壁愛情海民宿 (210 連江縣北竿鄉芹壁村 54 號)

** 活動免費參加，入內低消為一杯飲品。

展場平面 Exhibition Plan

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Winding Islands, Revolving Dreams
- 2 《在燈塔的日子》
Days in the Lighthouse
- 3 《在馬祖，她一無所聞。她聽聞一切。》
She heard nothing in Matsu. She heard everything.
- 4 《記憶刺點：攝影與製圖工作坊》
Memory Punctum: Photography & Cartography Workshop
- 5 《面向汝 (Měing-hyong nǚ)》
Facing You (Měing-hyong nǚ)



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