未記持 (bē-kì-tit)

《未記持》(bē-kì-tit)是針對台灣十餘年當代藝術「歷史轉向」計劃性創作 對於「基隆」地方性的想像、回顧與展望。利用藝術作為「物」的概念,探討傅 科寫作所提及「先驗歷史」(historical a priori)的性質,作為自反性歷史 書寫的藝術可能。對應「檔案病」、「冷冷戰」、「先驗歷史物」、「外置記憶的政 治」、「定居殖民主義與殖民主義」等面向的記憶工程,將人、事、物的存在 「物證」所留下痕跡與線索,共時向當下、過去與未來所串連的意識流動。

「未記持」的概念,是從新創字「Immemory」發展出,有著三個層次的意 義。第一,向「未來」開放的歷史書寫,從過去的「持存」(retention)到未來 的「預存」(pretention)所開放詩性「第三持存」的藝術語言。第二,「否定」 的主體經驗,即是記憶與遺忘的辯證關係,「未記持」的「家變」的詭譎 (uncanny)情景在集體或個人的心理層面特意遺忘或壓抑的意識。第三 「im」表示著「非內部」的關係。媒體及科技所塑造的「外置記憶」(exosomatic memory),在技術本體論所演變個人性呈現的媒介轉譯及代換性

「Immemory」更是「I'm memory」(我是記憶)的拼寫,「未記持」標示出 「阮記得」轉向的時空位置文化論述,呈現發生在「基隆」縱錯連結的歷史 性:一個「先驗歷史」的在地「基隆學」。參與藝術家共同建構多元展覽敘 就的「場景調度」,旨在提出差異複數的歷史視角;思索詹明信所宣稱「共 時離子併發性」(synchronic monadic simultaneity)的必要線索,作 為給未來備忘錄的檔案。

"Immemory," "bē-kì-tit" in Taiwanese, is a memory project focusing on the "historical turn" in contemporary art over the past decade in specifically the local context of Keelung. The exhibition considers historical objects and facts as the "thing-in-itself," aiming to explore Foucault's concept of "historical a priori" through self-reflexive historiography. The project presents five leitmotifs: "archive fever," "cold cold war," "things as the historical a priori," "politics of exosomatic memory," and "settler colonialism vs colonialism." These leitmotifs bear witness to the historical traces of people, events, and objects, allowing us to traverse the stream of consciousness across the present, past, and possible future.

The neologism "immemory" carries three distinct connotations through its prefix "im-." Firstly, it signifies an open discourse toward the future rather than dwelling solely on the past. The poetic language of art encompasses both past retention and future pretention, aligning with Bernard Stiegler's concept of "tertiary retention," which refers to the poetic language. Secondly, the word denotes the negativity of memory, highlighting the dialectical relationship between remembering and forgetting in subjective experiences. It represents the uncanny primary scene of unhomeliness, which operates at both collective and individual levels, arising from repression and amnesia. Lastly, "im-" indicates an "external" relation. Immemory explores the exosomatic memory shaped by media and technology, extending beyond human interior subjectivity. It delves into the translation and substitution of mediated experiences, encompassing the ontological evolution of technology within individual nature.

The term "immemory" is also an acronym for "I am memory." Similarly, "bē-kì-tit" signifies the thematic discourse of remembrance from the local, specifically referring to Keelung-logy as historical a priori. Thus, this discursive practice manifests "Taiwanese-ness," presenting unprecedented and diverse historical subjectivity. The participating artists collectively tell the various "mise en scène" of multiple exhibitionary narratives to reveal the pluralistic perspectives of histories. It is to offer the necessary clues of what Fredric Jameson would call "synchronic monadic simultaneity" as the archive of the memorandum for the future.

《百年不斷的人神之約—排灣族五年祭》 A Hundred Years' Covenant Between Man and God - the Paiwan Maljeveq Festival <u>何經泰 Ching-Tai Ho</u>

2018 濕版攝影,基底材料鋁板Wet-plate photography, aluminum base plate 20.32×25.4 cm

《百年不斷的人神之約一排灣族五年祭》為藝術家何經泰紀錄東排灣族土 坂部落傳統祭典「五年祭」的系列攝影作品。創作使用濕版攝影呈現「五 年祭」儀式的神聖與古老,意圖以傳統攝影手法回應富含文化內涵的拍 攝內容。濕版攝影於拍攝後須立即在汽車改裝成的暗房中沖洗,繁複且 易失敗的工法於沖洗後產出具有手工痕跡的影像,為藝術家何經泰抵抗 數位影像氾濫時代,回歸攝影本質的親身實作。

A Hundred Years' Covenant Between Man and God - the Paiwan Maljeveq Festival is a photo series by Ching-Tai Ho, documenting the traditional Maljeveg Festi-

val of the Eastern Paiwan Tjuabal tribe. By implementing traditional wet-plate collodion photography, the artist hopes to capture the sacred and ancient aspects of the Maljeveq Festival, with the intent to convey rich cultural content through a traditional photographic approach



克里斯·馬克 Chris Marker 1997 CD-ROM

《Immemory》為克里斯·馬克首件CD-ROM格式的創作計劃,一內容豐 富的多媒體遊戲軟體,也是一部非線性回憶錄。作品使用字幕元素、疊化 和蒙太奇效果,以紛繁素材拼貼,呈現人們腦海中一閃而過的場景。其 中,旁白直白地揭露「回憶」是經由數個事件與記憶片段集成的整體,呼 應著記憶逐漸被淡忘的特質。遊戲的操作上,每一段記憶經由導覽的過 程,觀眾得以點選觀看並觸發記憶片段的生產。

Immemory (1997) was Chris Marker's first multimedia CD-ROM project; it is both a computer game and a non-linear memoir. Through the use of voice-overs, Marker explains the idea of "memory" as comprised of several relevant incidents and recollections that fade away with time. In turn, the audience becomes players through the experience of "pausing" and "playing" the video at different sections. For the audience, the action of clicking and watching the video can thus trigger the production of memories.



《台字章物語:基隆秘帖》 The Tale of Daijisho: The Secret Chapters of Keelung

陳飛豪 Fei-Hao Chen

2019-2024 錄像裝置Video installation | 尺寸依場地而定Dimensions variable

創作題名引自日本文學《源氏物語》與當代作家夢枕貘的《陰陽師外傳: 源氏物語祕帖翁》,後者作為改編,在史觀重建與文化混成的想像中,把 經典當代化成嶄新的奇幻文本。本次創作計畫中《解語花心中》與《北白 川宮能久親王、台灣縱貫鐵道與荒城之月》亦有相同取向,內容分別取自 於日治時期主題的表演藝術文本和文學作品回應「台字章物語」,指日治 下的台灣世間百態的故事。「基隆秘帖」聚焦於基隆,探索尚未被台灣觀

Fei-Hao Chen's two works, Hae-eo-hwa Shinjū (2022) and Pri Kitashirakawa Yoshihisa, Taiwan West Coast Line and Moon Over the Ruined Castle (2019), drew inspiration from performance art materials within the context of Japanese rule as well as the project, The story of the Seal of the Government-General of Taiwan. The latter depicts the diverse life experiences of Taiwanese people during the Japanese colonial period. The Secret Chapters of Keelung focuses on contem-

porary Keelung and investigates lesser-known local

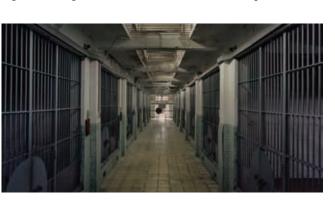


《威權歷史遺址:新店軍人監獄/基隆港》 Historical Sites from the Authoritarian Period-Xindian Military Prison/Keelung port <u>沈昭良 Chao-Liang Shen</u>

2020-2024|攝影、錄像Photodraphy, video

1947年3月8日,國民政府為了鎮壓先前二二八事件造成的動盪,調派國 軍抵基隆港增援,軍民持續發生衝突,而後演變為無差別式的街頭濫捕 殺戮。新店軍人監獄,則是白色恐怖時期國防部執行徒刑的場所,1952年 建造,直到1987年解嚴後才停止收押政治犯。《威權歷史遺址:新店軍人 監獄/基隆港》,即是回應空間/景觀書寫的可能,針對曾是二二八事件 屠殺現場的基隆港區及白色恐怖時期使用時間最長的新店軍人監獄,所 進行的攝影再現與視覺組構。

On March 8th, 1947, the Nationalist Government deployed troops to Keelung Port to quell the unrest caused by the 228 Incident, eventually leading to indiscriminative street arrests and killings. As the longest-operating prison for political detainees, the Xindian Military Prison stands as a testament to the state violence of Taiwan during the White Terror era. *Historical Sites from the Authoritarian* Period - Xindian Military Prison/Keelung Port is a photographic reproduction and visual construction of the interior and exterior space of the Xindian Military Prison during such a time, also including the Keelung Harbor where the 228 incident took place.



場景ε 檔案病

Scene Epsilon. Archive Fever

林怡君Yi-Chun Lin、鄭桑溪 Shang-Hsi Cheng、

<u>郭敬耘 Chin-Yun Kuo、鄭明河 Trinh T. Minh-Ha</u>、 <u>彭弘智 Hung-Chih Peng</u>

檔案存取了歷史記憶的潛意識,因此「檔案病」永遠是矛盾與非理性的書 寫。檔案的書寫有如孩童玩具「神奇書」(wunderblock)具有重複書寫抹 除,並且充滿混亂、堆疊、不可辨認的印痕。檔案最早的存放地是「檔案 官」的住家,因此「檔案病」發生的地點正是庫存潛意識原初場景的「家」。 在忘記與記憶之間的「家」突變為「非家」,正是「詭譎」(unheimlich)精神 分析理論的詭異陌生弔詭場所。透過各式各樣媒體的承載,「檔案病」的 書寫操作在塗改、銷毀、遲滯之間。

Archives can access the unconscious of history; thus, they always inscribe contradictions and irrationality feverishly, akin to the unconscious. The writing of archive fever thereby resembles a children's toy called a "wunderblock," marked by repeated writing and erasure, embodying chaos with stacked and unidentifiable marks. The earliest storage place of archives was the home of the "archon;" therefore, the site where the "archive fever" occurred was the "home," where the primary scenes of the unconscious were inscribed and preserved. The sudden transformation of the "home" between forgetting and memory is the uncanny place of the "unheimlich" in psychoanalytic theory. Through various media carriers, the inscription operations of "archive fever" oscillate between alteration, destruction, and delay.



《環》 Circularity

林怡君 Yi-Chun Lin 2024 複合媒材裝置、聲音、現場演出Mixed media installation, sound, performance 尺寸依場地而定Dimensions variable

荷西時期,生於沿海且以貿易為生的原住民,隨殖民政權到來,出現能夠 掌握外來語言的「譯者」、「中介」、「中間人」等身份。本作以接觸地的地緣 環境及大基隆社頭目Theodore Hermano為起點,摸索身為中間地帶 的身體能動性,及其與深層物質、事件相互循環、聯繫與鑲嵌的時空旅 程。而「Hermano」一詞,在西班牙語亦有走足、朋友與同胞之意,也暗示 著殖民技術中所謂的情動力:資源的、榮耀的、從屬保護的等,都可能化 身成「Hermano」不斷出現。

Circularity explores the time and space where deep emotions and conflicting incidents circulate and connect within the middle ground through the figure of the Quimaurri community leader, Theodore Hermano. "Hermano" in Spanish means "brother" or someone with whom a person shares a close bond. Within the context of colonization, this term can also suggest manipulative motivations, such as designating one as being glorious, resourceful, or protected by the colonists. Artist Yi-Chun Lin presents "Hermanos" in diverse modalities and species, inviting audiences to explore the more direct and inharmonious motivations under colonial settlings of different environments, and offering a glimpse into the history behind it all.

此次展出「港都舊情」系列作品,為鄭桑溪攝影生涯的代表作。他以長時 間且細緻的手法,完整地紀錄基隆五〇、六〇年代的城市發展樣貌。作為 其跨時最久且產出最多的系列之一,他拍下家鄉基隆的各種慶典、地標、 風俗民情和市民生活的百態。而地緣關係也使其得以在不同時間點,以 各種角度和器材重複拍攝相同景象,獲取不一樣的意象及畫面。其紀實 風格的攝影作品,真實地保存了基隆當時的人文風貌與城市景觀,具有 珍貴的歷史價值。

《港都舊情》 Port Nostalgia

鄭桑溪 Shang-Hsi Cheng (1937-2011)

1955-1966|銀鹽相紙Gelatin silver print

Port Nostalgia is Shang-Hsi Cheng's chef-d'œuvre, documenting in detail the urban development of Keelung during the 1950s and 1960s. As one of Cheng's most extensive and prolific series, *Port* Nostalgia encompasses a range of celebrations, landmarks, customs, and the diverse experiences of people's life in his hometown. His documentary-style photography faithfully preserves the culture and urban landscape of Keelung during that period.



《紀念碑》 Monument 郭敬耘 Chin-Yun Kuo

2024 多頻道錄像裝置\5.1聲道Multi-channel video installation, 5.1 surround sound 尺寸依場地而定Dimensions variable

推著紀念碑的男人出現在港邊的巷內,海港聚集起同樣遭流放命運的群 體,與海運相關的勞動需求在不同時代帶來溫州人煤炭工、碼頭工、阿美 族遠洋漁工、東南亞裔漁工等移居者。他們在制度邊緣游移,拾廢棄物在 無主荒地上建立聚落。其往來於不被任何國家法律管束的公海與各國制 度之間的海洋經驗,以及在多重時間秩序中位移形成的複雜生命史,抵 抗著國族神話所強加的祖源及正統。

The labor demand in maritime transportation across different eras attracted coal miners from Wenzhou, dockworkers, Amis deep-sea fishers, Southeast Asian fishermen, and other migrants to the area. Their maritime experiences—having navigated the high seas ungoverned by any national laws nor various systems as well as their complex life histories having formed within multiple temporal orders, resist the ancestry and orthodoxy imposed by national myths.



《遺忘越南》 Forgetting Vietnam

鄭明河 Trinh T. Minh-ha 2016 錄像Digital Film 90 mins

在地緣政治的局勢下,越南在水與陸的脆弱平衡間繁榮,而川流不停的 水源也帶來生生不息的力量,滋養了越南文化。本作《遺忘越南》以1995 年 Hi-8 攝影機拍攝之錄像及 2012 年拍攝之 HD、SD 錄像穿插剪接而 成,一段段畫面緩緩開啟了「國家」(đấtnứớc)一詞中的兩項基礎元素— 「土地」(đất)與「水」(nứớc)的對話。

on a fragile land and water management equilibrium. As a life-sustaining power, water is evoked in every aspect of the culture. Forgetting Vietnam was shot in Hi-8 video in 1995 and HD and SD in 2012; the images unfold spatially as a dialogue between the two elements—land and water—that underlie the formation of the term "country" (đấtnứớc).



《正義路安魂曲》第二樂章:港都夜雨 "Justice Road Requiem" Second Movement: Night Rain in the Harbor City

彭弘智 Hung-Chih Peng

計劃緣起自彭弘智購入一間基隆老屋,屋裡保留著七〇年代隔間和吊 藝術家欲安置此屋靈魂,他決定不用考察調研的方式,而是使用與另一 從展場穿越機飛至老屋的影像。展覽中期,藝術家將拆除並燒掉這艘船,

The project "Justice Road Requiem" Second Movement: Night Rain in the Harbor City began when Hung-Chih Peng purchased an old house in Keelung. Peng aims to bring peace to the soul of the house, not through research but by building a narrative with otherworldly communications. He transformed the two original chandeliers into devices that sway souls, creating an illusion of motion within the exhibition

made from the house's partitions, supposedly belonging to a sailor, the house's owner, as well as drone footage of traveling from the exhibition hall to the old house. The exhibition culminates in the symbolic burning of the boat, with a film documenting this process displayed alongside other



In regards to the country's geo-political situation, Vietnam thrives



2024 | 錄像裝置Digital Film and Installation 尺寸依場地而定 Dimensions variable

燈,一張遺照用報紙平整的包覆,下巴處卻被人掀開,還有一台氧氣機。 個世界的獨特溝通方法,於創作中建構整個故事場景,將原來在房間的 兩盞吊燈做成一個靈魂搖擺的裝置,而在展覽場地看似只有前後擺動的 吊燈外,觀眾可以看到這間房子隔間製成的船-聽說屋主是名船員,以及 且在接下來的展期間,連同展場的裝置一起展出燒船的錄像紀錄。

space. Audiences can see a boat



基隆美術館開館展「未記持」(bē-kì-tit)

Keelung Museum of Art Premiere Exhibition "Immemory"

藝術家 Artists (按姓氏筆書排列)

引爆火山工程 Engineering of Volcano Detonating、王毓淞 Yu-Sun Wang 何彥諺 Yen-Yen Ho、何經泰 Ching-Tai Ho、克里斯·馬克 Chris Marker、 吳天章 Tien-Chang Wu、吳家昀 Chia-Yun Wu、沈昭良 Chao-Liang Shen、 周武翰 Wu-Han Chou、林安狗Anchi Ring、林怡君Yi-Chun Lin、林羿綺 Yi-Chi Lin、 致穎 Musquiqui Chihying、秦政德 Cheng-Te Chin & 游佳臻 Chia-Chen You、 張乃仁 Nai-Ren Chang、郭敬耘 Chin-Yun Kuo、陳飛豪 Fei-Hao Chen、 彭弘智 Hung-Chih Peng、劉柏村 Po-Chun Liu、蔡國傑 Guo-Jie Cai、 鄭明河 Trinh T. Minh-Ha、鄭桑溪 Shang-Hsi Cheng

策展人 Curator 林宏璋 Hongjohn Lin

指導單位 Advisor 基隆市政府 Keelung City Government

共同主辦單位 Co-organizer 基隆市文化局 Keelung City Cultural Affairs Bureau、水谷藝術 Waley Art 贊助單位 Sponso

國家文化藝術基金會 National Culture and Arts Foundation 信源企業股份有限公司 RSI Group、雄獅鉛筆廠股份有限公司 Lion Pencil CO.

策展人 Curator | 林宏璋 Hongiohn Lin 執行總監 Executive Director | 彭才瑄 Tsai-Hsun Peng 展覽統籌 Exhibition Management | 黄羿瑄 Yi-Hsuan Huang

展覽執行 Exhibition Coordination | 林佩儒Pei-Ju Lin、張文豪 Wen-Hao Chang

公關及媒體宣傳經理 Public Relations | 黃千惠 Chien-Hui Huang 展場設計 Exhibition Design

景三空間制作所 Sha Dow Design Studio (游騰毅 Teng-I Yu) 展場工程 Exhibiton Construction | 華宮室內裝修工程有限公司 Hua Gong Interior Decoration Engineering co.,Ltd.、也許有限公司 Mad B Ltd 燈光設計 Lighting Design | 也許有限公司 Mad B Ltd 視覺設計 Graphic Designer | 陳彦如 Yan-Ru Chen、魏妏如 Wen-Ru Wei

影像製作 Video Production | 三月影像 Aquamarine Film (許博彥 Po-Yen Hsu、蔡宗勳 Tsung-Hsun Tsai) 網站設計 Website Design | 一葉設計 Coolorz Design (鐘睦涵Andy Chung) 翻譯 Translations | 詹文瑜 Wen-Yu Chan、吳芝安 Jhih-An Wu、管雅凡 Ya-Fan Kuan

校稿協力 Editorial Coordinators | 林以寧 Yi-Ning Lin、洪譽文 Yu-Wen Hong 前期執行 Preliminary Execution | 陳美智 Mei-Chih Chen、 黃英嘉 Ying-Chia Huang、林以寧 Yi-Ning Lin、陳祐軒 Yu-Hsuan Chen 謝孟潔 Meng-Chieh Hsieh

實習生 Interns | 邱品瑄 Pin-Hsuan Chiu、陳鈺琇 Yu-Xiu Chen、 陸佩汶 Pei-Wen Lu、李妍蓉 Yen-Jung Lee、許耘甄 Yun-Chen Hsu 黄亭茹 Ting-Ju Huang、王天鴻 Tian-Hung Wang、劉毓萱 Yu-Hsuan Liu 蕭琪玫 Chi-Mei Hsiao、余佳臻 Jia-Zhen Yu、李家瑄 Chia-Hsuan Lee 林暐婷 Wei-Ting Lin

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李博皓 Roy Lee 古基咖啡館 鄭天全 Old Keelung Photography Café, Tien-Chuan Cheng 丹尼爾·波特 Daniel L. Potter 龐畢度中心榮譽策展人 克莉絲汀・凡雅絮

Christine Van Assche, Conservatrice honoraire, Centre Pompidou

指導單位 Advisor 共同主辦 Co-organizer

即開決人 國家文化一藝術基金會 Wilsoud Claime and Arts Foundation



*本展期相關活動需報名,報名資訊請見臉書專頁 *Registration is required for the event.

❶ 王毓淞Yu-Sun Wang

活動資訊 Events

走逛基隆—從玉田町到義重町 Walking in Keelung - From Gyodencho to Gijucho

4.28 (Sun.) 14:00-16:00 | 基隆奠濟宮 Keelung Dianji Temple 走逛基隆—從旭川到高砂公園

Walking in Keelung -

From Hsu-Chuan River to Takasago Park 5.4 (Sat.) 14:00-16:00 | 基隆慶安宮 Keelung Qing' an Temple

② 引爆火山工程 Engineering of Volcano Detonating

夜行者計畫—仙洞夜行

Nightcrawler Project - Night Walking in the Fairy Cave 5.4 (Sat.) 17:30-22:00 | 基隆仙洞 Keelung Fairy Cave

③ <u>秦政德Cheng-Te Chin</u>

「籠港穹蒼—基隆一日雙塔」凌空走踏 The Mountains, Sea and Sky -Walking Among Two Towers in Keelung 5.19 (Sun.) 13:30-17:30 基隆燈塔 Keelung Lighthouse、白米甕炮台 Baimiweng Fort、

◆ 鄭桑溪 Shang-Hsi Cheng

球子山燈塔 Qiuzishan Lighthouse

「鄭桑溪家庭八釐米」放映活動 Screening: Cheng's 8mm home movie 5.18 (Sat.) 18:30-20:00 \ 5.25 (Sat.) 18:30-20:00 古基咖啡館 Old Keelung Photography Cafe

《環》行為現場演出 Circularity Performance

4.12 (Fri.) 11:30-11:50 \ 4.27 (Sat.) 14:00-16:00 5.18 (Sat.) 14:00-16:00 · 6.8 (Sat.) 14:00-16:00 基隆美術館M樓 Keelung Museum of Art MF

參觀資訊 Visiting Information 開放時間 Opening Hours

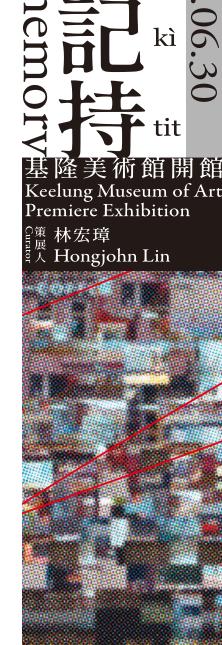
週二至週日09:00-17:00,週一固定休館,逢國定假日及連假照常開館 9:00 to 17:00 (Closed on Mondays, except on public holidays) 展廳 Exhibition Area | 1樓、M樓 1F, MF

聯絡資訊 Contact 基隆美術館(202099基隆市中正區信一路181號) Keelung Museum of Art (No. 181, Xin 1st Rd, Zhongzheng District, Keelung City 202099, Taiwan)

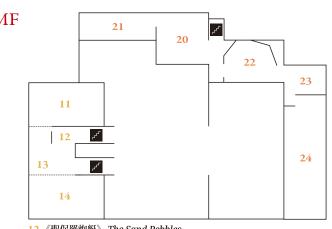


未記持—基隆美術館開館展 Immemory_Keelung Museum of Art Premiere Exhibition

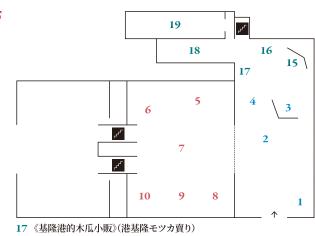








2 《聖保羅炮艇》 The Sand Pebbles



Papaya Costermonger at Keelung Harbor

場景α定居殖民主義、殖民主義 Scene Alpha. Settler Colonialism VS Colonialism

劉柏村Po-Chun Liu、秦政德&游佳臻Cheng-Te Chin & Chia-Chen You、 林安狗Anchi Ring、周武翰Wu-Han Chou

在台灣歷史中定居殖民主義也許是最為重要的環節,飄洋過海來到台灣 的定居者剝削屬於原住民之土地和資源,取代原住民人口成為一種變形 的種族滅絕,透過司法、立法、軍事及官僚體系等維持定居者的權力及文 化系統優勢,並搬遷原住民屬地、為居地命名,設立定居者的宗教系統。 在這個過程中,定居者如同意識型態的召喚,內化自身為「原民」。然而, 台灣的定居者面對外來殖民者在現代化的文化、政治、軍事的強勢威脅 下,以變本加厲的方式去面對定居者與原住民,並分化兩者之間的矛盾 與衝突。殖民者、定居者由海而來,而被驅逐的殖民者也從海而去;基隆 作為台灣的出入口,留下無數的衝突與壓迫的生命痕跡。

Settler colonialism is one of the most crucial aspects of Taiwan's history, as the settlers who arrived and exploited Taiwan belonged to the indigenous people. This exploitation led to an alternate, modified genocide as they utilized judicial and legislative systems, as well as military and bureaucracy, to construct their power structure over the disadvantaged indigenous people, relocating indigenous territories, renaming homelands, and inaugurating their own religious systems. During this process, the settlers internalized themselves as the dwellers of the invaded land, as Louis Althusser's ideological interpellation suggests However, Taiwan's settlers also faced significant threats from outsider colonizers in terms of modern culture, politics, and military power. This intensified the conflicts and contradictions between the settlers and the indigenous peoples. Both colonizers and settlers arrived by sea, and the conflicts and oppression they brought with them left numerous traces on the biospheres, evidently in places like Keelung, which served as a crucial entry and exit point for Taiwan.

《錨—泊》 Anchored

<u>劉柏村 Po-Chun Liu</u>

2018|鋼鐵、LED燈Steel, LED light|尺寸依場地而定Dimensions variable

船作為一種承載體,承載了自身及時間的積累痕跡,亦乘載著遙遠且遼 闊的他方想望。以「時間之船」為主題,雕塑與裝置藝術家劉柏村的《錨— 泊》一作,打造了一個外貌斑駁脫落及腐鏽的金屬物象。此船體由堅實剛 硬的鐵鍊共同支撐,懸浮於空,透過表層破洞將散發出藍光、海風及海水 的聲音。藝術家試圖召喚出大海的景象與某種沈重的凝聚力,並營造出 一種不安且矛盾的場域情境。

In Anchored, Po-Chun Liu builds a rusted, dilapidated metallic art piece—a "boat of time" that bears the accumulated traces of time and history, carrying vast and distant desires of others as well. Suspended in the air by rigid steel chains, hues of blue light seep through the boat's holed surface, accompanied by sounds of ocean waves and breezes through the worn-down hull. The artist aims to evoke the impression of the sea and a certain sense of dense cohesion, creating a mood of unease and contradiction.



《描[']寫》 Depicting & Writing

秦政德&游佳臻 Cheng-Te Chin & Chia-Chen You 2024 不鏽鋼、角料、自然材料Stainless steel, plywood, raw materials

尺寸依場地而定Dimensions variable

《描 寫—山海穹蒼》以獅球嶺砲臺為中心向左右延展,分別在基隆港口、 水號山、二沙灣與和平島的至高點埋設基點, 並將隱藏遺忘在基隆山海 穹蒼下的三角基點碑石為目標,透過拉遠的視野試圖重新繪製屬於基隆 這座門戶港都的天際線。而《描,寫—花架子》則透過微觀視角,想像蔓延 出我們與戰爭歷史之間的距離和時間感。砲座旁的小草們依偎在台座 旁,共依共存的樣貌,對比餘後痕跡殘存的裂縫、陽光、灰塵澆灌生命各 異的樣態。

Cheng-Te Chin draws out the skyline of Keelung in *Depicting* & Writing — the Mountains, Sea, and Sky by focusing on the forgotten triangulation stations, as well as the constructing pillars around Shiqiuling Fort, expanding to locations such as the highest point of Keelung Port, Huohao Shan, Ershawan, and Heping Island. On the other hand, Chia-Chen You departs from a more microscopic perspective in *Depicting & Writing* — the Shelf of Flowers to closely observe the new ferns on the forts, reimagining our spatial and temporal distance from wars within the timeline of history.





《牙齒、血液與鄉愁》 Teeth, Blood and Nostalgia

林安狗 Anchi Ring

2024 空間裝置Spatial installation 尺寸依場地而定Dimensions variable

作品以日治時期身兼牙醫師與文學家身份的周金波為發想。其出道作 〈水癌〉描述東京留學歸來的牙醫師遭遇一位好賭的母親,寧願花錢鑲金◆ 牙,卻不願救治口腔壞疽發炎的女兒。身處伴隨文明而至的殖民性和與 生俱來的本土性之間,周金波作為齒科醫師的「我」投射至文學創作的 「我」所產生的思辨,瀰漫著野心卻終究動彈不得的無奈。牙科診所作為 空間裝置,觀者置身病患處境-躺在診療檯上張開嘴,眼睜睜聽著朗讀的 國語,身體處於無能/不能發出聲音的失語狀態。

Teeth, Blood and Nostalgia tells the story of Jin-Bo Zhou, a dentist and writer living under Japanese rule. However, Zhou's dual identities as a colonial-era dentist and a local writer led to a sense of unfulfilled ambition and internal conflict. This paralyzed, voiceless mental state is conveyed through the spatial installation of a dental clinic, where the audience experiences the helplessness and speech paralysis of the patients lying in chairs, all the while listening to an official language text being read aloud.



《靈場模擬器》 A 'Reiba' Simulator 周武翰 Wu-Han Chou

2024 空間裝置Spatial installation 尺寸依場地而定Dimensions variable

日治時期日本人對照殖民母國佛寺的山門,做成33尊觀音石像分別供奉 於基隆多間寺廟,以複製靈場(写し霊場)的方式模擬製造靈場,鼓勵藉由 石像巡禮朝聖。石像背後的串聯與投射在日本人離開與寺廟脫離日本宗 派脈絡之後,各自隨著戰後繼承的寺廟形變,再重新固著下來。《靈場模 擬器》嘗試轉譯「基隆西國三十三所靈場」遺跡所啟發的「模擬」與「巡禮」

statues, each enshrined in different temples throughout Keelung, to replicate the sacred sites (Utsushi-Reiba) situated in Japan, and promote the act of pilgrimage to these statues. After the Japanese

in Taiwan waned. The meaning of each statue was later re-established by the local temples that housed them during the postwar period. Drawing inspiration from the Saigoku Kannon Pilgrimage relics in Keelung, A 'Reiba' Simulator aims to transform the simulated ritual into an immer-



場景 β 先驗歷史物

Scene Beta. Things as the Historical a priori

體,並逼近物作為經驗歷史之外的真實品質考察。

引爆火山工程Engineering of Volcano Detonating、

張乃仁Nai-Ren Chang、王毓淞Yu-Sun Wang

蔡國傑Guo-Jie Cai、吳家昀Chia-Yun Wu、何彥諺Yen-Yen Ho、

史的連續性與斷裂性,以及其「論述形構」(discursive formation)的整

The term "thing" represents the objective world in relation to the

human subject, denoting a network of relations comprising

nature, commerce, the flow of capital, etc., as the result of mutual

exchange, consumption, and translation among things themselves.

Therefore, objects in the process of interacting and translating

each other alter and transform their entities. The historical a

priori serves as the formation of historical statements on reality;

therefore, attempts to identify how the relationship between

things contradicts and changes in a coexisting network to reveal

the lurking contextual meanings among themselves. Scene Beta

encompasses the interrelationship between culture, nature, and personal memory—an essential interpretation of the transformed "thingness." It seeks to delineate both the continuity and rupture

of history as well, in one overarching discursive formation, the

unapproachable real quality of things that cannot be contained in

The History of Yen: Sea of Volcanic Islands

2022-2024 多頻道錄像裝置、文件 Multi-channel video installation,

藉由地球科學研究單位、台灣飛碟學研究會、台灣靈異研究學會的訪問、

協作與踏查,此作在科學敘事、科幻想像與非科學傳聞間編織一種朝向

火山、海洋與人群,交繞共生的關係視野—以「焱族」作為棲居於火山群周

遭物種、群體的指稱,聯繫起基隆海底火山群與1867年的基隆大海嘯的

歷史;凱達格蘭族耆老關於飛碟傳說、荖蘭山、地洞文明的記憶;基隆嶼、

The Yen, a collective term for living beings and communities

around volcanoes, is linked to the history of the 1867 Keelung

tsunami. Folklore about UFOs told by Ketagalan elders and

residents of the "Sea of Volcanic Islands" reshapes the history of

Taiwan's northern seashore and volcanic islands, including

Keelung Islet, Pengjia Islet, Mianhua Islet, Huaping Islet, and

彭佳嶼、棉花嶼、花瓶嶼、社寮島等生活在「火山群島之洋」的海洋人群,

引爆火山工程 Engineering of Volcano Detonating

document 尺寸依場地而定Dimensions variable

重新形塑北台灣沿海與火山島群的另翼歷史。

Sheliao Island.

「物」所表示出的是相對「人」的客體世界—自然、商業、資本的流動等所構 成的關係網絡,是彼此互相交換、消費及轉譯的結果,並進而改變個別物 體的個體性。先驗歷史(historical a priori)為歷史狀態的陳述 (statement),因此「先驗歷史物」試圖標識物的關係如何以共存的方式 相互矛盾與改變,其中隱而不見的脈絡形構。場景β包涵的是文化、自然 與個人化記憶的互相關聯,進行「物性」轉化的關鍵性詮釋,試圖標示歷

empirical history.

《焱族:火山群島之洋》



遊戲,發展成為建築空間裝置作品。

During their colonial rule, the Japanese created 33 stone Kannon left, their influence on religion

sive architectural installation.

《制度之外:雨水充電樁》 Beyond the System: Rainwater-powered Charging Station

蔡國傑 Guo-Jie Cai

2024 模型裝置、文件、影像Model installation, document, video 尺寸依場地而定Dimensions variable

水落地前其所有權不屬於任何國家、城市、制度、主體。本作是一項「可 >分配好的水電工程」,借「水能發電」的計數和分配形式,讓民眾於現場 能取用由基隆大水塔上空雨水所生產的電,從雨水中直接獲得的「權利」 與基隆大水塔的實時監看進行雙向並置,強調一種諸眾與制度的對峙。這 一象徵著社會公共功能閒置的水利裝置,正通過藝術家的觀念換算轉化。 Beyond the System: Rainwater-powered Charging Station, is a

"distributable hydroelectric project." It allows the audience to access electricity generated by rainwater from the water tower of Keelung. This "power" granted by rainwater and the live camera feed of the water tower is displayed side-by-side, emphasizing the conflict between the multitude and the system.



《黑色風景》 Northscape <u>吳家昀 Chia-Yun Wu</u>

2024 | 空間裝置Spatial installation | 尺寸依場地而定Dimensions variable

此經翻修,基隆美術館以嶄新面貌接待公眾,其中,局部建築仍保存著中 國北方的宮殿裝飾,彷彿訴說台灣史的多變與包容、混沌與爛漫。《黑色 風景》座落於大廳的宮燈下方,以曖昧的形體映射不同世代對歷史的執 著和迷惘,反轉上與下的覺知,闡述重疊的台灣史,邀請觀眾探問個人和 空間-身份與國家。

Northscape is located beneath the palace decoration of the museum. It symbolizes the obsession and confusion towards history across different generations with its ambiguous form. Through mirroring, the installation reproduces an invisible consciousness to depict Taiwan's layered history and invites audiences to explore the relationship between personal identity and nationality.

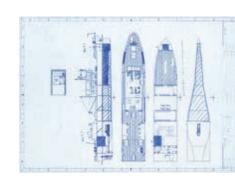


《彷彿不曾來過》 Seemingly Never Been 何彥諺 Yen-Yen Ho

2024 石材、水泥、石膏、海綿、鋼板、污油、染劑、腐蝕劑、木材、顏料、藍曬、紙張等 Stone, concrete, plaster, sponge, steel plate, tainted oil, dye, etchant, wood, pigment, blueprint, paper sheet 尺寸依場地而定Dimensions variable

計畫來自何彥諺與基隆一艘廢棄漁船的相遇,在他即將報廢之際,邀請 現任船主和造船技師,從船體結構及材料學的角度,深入漁船空間的細 節。透過場域自身所蘊藏的虛構潛力,以倒敘及想像性的修辭,穿梭於艙 室的改裝與拆卸之中,揭示過去台灣遠洋漁業曾面臨的暗處現實。《彷彿 不曾來過》帶領觀眾回到視覺和物質性所帶來的啟發,於腦海中逐步拼 湊出一艘大船的樣貌。

The project is inspired by an encounter between Yen-Yen Ho and an abandoned fishing vessel in Keelung. Ho invited its current owner, as well as several shipbuilding experts to delve into the details of the fishing boat's spatial structure. Using a narrative approach that combines retrospection and imagination, Ho refurbishes and dismantles the vessel's compartments, simultaneously revealing the hidden realities of Taiwan's pelagic fishery industry from the 80s to the late 00s.



《平新東聯》 Ping-xin Dong-lian

張乃仁 Nai-Ren Chang

2019-2024|輸出、鐵件、紙箱、錄像Printing, metal, cardboard, video| 尺寸依場地而定Dimensions variable

作品展現臺灣經濟史與中小企業生存困境的因果關係,並以父親與仍在 台北營運紙箱工廠的老闆作為對照,闡述於競爭激烈中存活的工廠樣 態,以小型經濟體去影射龐大歷史結構,嘗試填補與想像若工廠續存,會 是何種樣貌。錄像中則模擬貨輪從基隆港出發,燃燒的紙箱如同基隆中 元祭的放水燈儀式,紙箱包裝商品後航向未知的國度。透過遠離現世隱 入陰間場域的想像,暗示全球產業鏈中運輸物件的不可復返。

Ping-xin Dong-lian showcases the relationship between Taiwan's economic history, as well as the challenges that small and medium-sized enterprises undergo. By comparing his father's business with the owner of an operating factory in Taipei, Nai-Ren Chang examines how factories survive in a highly competitive arket. The film shows a cargo ship that departs from Keelung Harbor; where cardboard boxes, although seemingly insignificant, play a vital role in the globalized economy as they travel beyond



《基隆燒》 Arousing Tastes

王毓淞 Yu-Sun Wang

2024|行動劇場、裝置、錄像Action theater, installation, video 尺寸依場地而定Dimensions variable

基隆為多次戰爭殺戮的燃燒之地,此處的城市記憶,被大時代的無常所 淹沒拆解,痛苦而失去身軀。台灣民間祭祀時常搭配特殊糕點,其中糕點 成為一種紀念與療癒,歷史事件得以藉味覺昇華,也使歷史的幽魂可以 託身。《基隆燒》藉由勞動小販的身影和攤車,以錄像解說消逝的基隆歷 史建築,將其轉製成日常生活中的糕點,並用基隆懷舊火柴盒上的工商 內容、地點及歷史與建築的歷史託身交互串連,成為基隆一段庶民故事 的「流動小劇場」。

Yu-Sun Wang uses video-recorded images of laboring street vendors and nostalgic food carts to introduce the history of the vanished buildings in Keelung. He transforms these buildings into the familiar sights of certain cakes and links the commercial contents, locations, and the history of Keelung's architecture on old matchboxes to create an "action theater" that tells the story of Keelung's ordinary people.



場景 γ 冷冷戰 Scene Gamma. Cold Cold War

> 吳天章Tien-Chang Wu、《聖保羅炮艇》The Sand Pebbles、 致穎Musquiqui Chihying、林羿綺 Yi-Chi Lin

在原子彈於長崎與廣島投下的兩個月後,1945年10月,喬治.奧威爾 (George Orwell)在他的文章《你和原子彈》(You and the Atomic Bomb), 思考生活在核戰爭威脅陰影下的「冷戰」世界次序,推測了後原子彈時代 中「大規模毀滅性武器」(mass destructive weapon)出現對地緣政治 的影響。在「反共復興基地前線」的臺灣,有如「冰箱」一般冷藏備戰的緊 張狀態,同時有著對內「白色恐怖」的陰影。台灣、中國、美國之間複雜的 對峙關係內化到日常生活中世界觀、流行文化、人口、紀念幣等等為「社 會身體」備戰的恐怖狀態。

In October 1945, two months after the atomic bombs were dropped on Nagasaki and Hiroshima, George Orwell wrote an article titled "You and the Atomic Bomb." In it, Orwell considered the world order of the Cold War, living in the shadow of the threat of nuclear war; he used the term to speculate on "mass destruction" in the Post-Atomic Age and its impact on geopolitics. In Taiwan, within the "Anti-Communist Revival Frontier," there exists a state of tension akin to being friezed in preparation for a hot zone of military conflict, while also haunted by the shadow of the "White Terror" that haunted the island. The complex confrontational relationship between Taiwan, China, and the United States has been internalized into the fabric of daily life, permeating worldviews, popular culture, the population, and even commemorative coins, among other things, creating a terrifying state of preparedness for conflicts within the social body.

《港口情歌》 Love Song in Harbour City <u>吳天章 Tien-Chang Wu</u>

2022 | 4K錄像4K video | 6'32''

Using Jin-Huai Wu's Taiwanese

本次參展作品《港口情歌》(Love Song in Harbour City),展現出對國 族不同的慾望與想像,架構出戰後半世紀以來台灣豐富異彩、多元駁雜 的多重集體記憶。透過台語歌謠吳晉淮動聽的老歌《港口情歌》,以海鳥、 水手、軍人對生命的詠歎,其實抒發藝術家自己對於家國情懷的投射,借 由港口、碉堡、石碑烘托出冷戰的歷史氛圍,點出當前台灣最重要的國族 認同問題,並詰問「為誰而戰、為何而戰」的嚴肅命題。

folk song, Love Song in Harbour City, artist Tien-Chang Wu expresses his own emotions toward Taiwan through the singing of seabirds, sailors, and soldiers. By highlighting the historical atmosphere of the Cold War through the images of the harbor, forts, and tablets, the artist brings attention to the most significant national identity issue in Taiwan today and poses the serious question of "who" and "why" we are fighting for.



《文化館》 The Cultural Center

<u>致穎 Musquiqui Chihying</u>

2018-2024 裝置,鋅合金、放大鏡、5枚硬幣Installation, zinc alloy, magnifying glass, 5 coins 尺寸依場地而定Dimensions variable

致穎使用博物館與文化機構常見的展示技術作為圖像討論與呈現的方 法,靈感來自於中國政府發行用作政治宣傳的「寶島臺灣」紀念套幣。延 續帶有地緣政治想像與宣示的物件設計,他提出一套全新的紀念幣提 案,幣面描繪出深受國際利益影響所成立的五座非洲文化機構,皆由中 國跨國公司贈與或建造。黑白圖版作為啟發本作設計的初始資料,揭示 了跨越國界與時空的全球資本殖民歷史,將隱藏在政治折衝背後難以窺 看的節點組成一幅可視的符號星圖。

The work comprises a set of five commemorative coins and transparent monochrome images, inspired by the political propaganda "China's Treasure Island of Taiwan General Commemorative Coins" issued by the Chinese government. In reality, these items reveal the global history of colonialism—one that transcends national borders and time—and weave the invisible nodes behind political tensions into a visible artwork.



早年因冷戰美軍駐紮台灣,誕生了許多台美混血兒。在可視的外表與不 可視的身世之下,他們的存在成為歷史的見證,也成為台灣冷戰身體的 表徵。藝術家邀請混血長者邱漢忠,拍攝他接受催眠的過程,展現受歷史 與權威所宰制的靈魂與生命故事。作品同時也進行了基隆地區港邊美軍 酒吧群的踏查,藉由在地耆老們對於基隆地區美軍的口述歷史紀錄,期 待在美軍駐台的研究裡加入當代藝術的觀點,帶出冷戰時期裡不可視的

2024 4K彩色有聲影像裝置4K video installation, color, sound

《(不)可視的訪客:基隆港》

林羿綺 Yi-Chi Lin

(In)visible Visitor: Keelung Port

投影尺寸視現場而定Projector dimensions variable

Due to their visible appearance and invisible backgrounds, elderly Taiwanese-American mixed-race individuals have become witnesses to history—symbols of Taiwan's Cold War era. Yi-Chi Lin's project captures and records how mixed-race individuals may encounter certain experiences that surpass objective reality during hypnosis, as well as examines how the hypnosis method may fail. The work addresses how individual lives and souls, dominated by history and authority, may be misplaced as a result.



場景δ 外置記憶的政治

Scene Delta. Politics of Exosomatic Memory 何經泰 Ching-Tai Ho、克里斯·馬克 Chris Marker

《基隆港的木瓜小販》(港基隆モツカ賣り) <u>Papaya Costermonger at Keelung Harbor</u>

陳飛豪 Fei-Hao Chen、沈昭良 Chao-Liang Sher

書寫也許是最早且最為成熟的外置記憶,隨著記憶技術的演進,從人工、

機械複製到目前的數位虛擬,各式各樣的媒體化呈現了外置記憶的結 果。而記憶的時間性如何從「此曾在」到「此將在」的過程,往往是對「將臨 歷史」的證據、宣告與證言,一種給予未來的備忘錄。記憶的對象、方式與 技術等的政治關係更可以標示出主體性的座標。藝術工作者利用各種外 置記憶自反性(self-reflexivity)思辨其主、客體的位置。

Writing represents the earliest and most mature form of exosomatic memory. With the evolution of memory technology, from manual replication and mechanical reproduction to current digital virtualization, various mediations reflect the outcome of exosomatic memory. The temporality of memory, transitioning from "it-has-been" to "it-will-be," often serves as evidence and testimony of the history-to-come—a kind of memorandum bestowed upon the future. The political relationship between memory objects, methods, and technologies can also mark the trajectory of subjectivity. Artists utilize self-reflexive external memories to speculate on the positions of their subjects and objects.