

MAP



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大樹影像
台北國際藝術村
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花蓮市民生社區發展協會
花蓮縣花蓮市明禮國小
花蓮縣花蓮故事協會
孩好書屋
寫字工作室
設計—胡若涵
影像—張能禎 蔡詠晴
歌手—方小糖 黃瑞傑
盧怡安 龍珠慈仁

策展人 CURATOR

• 李德茂 TE-MAO LEE

藝術家 ARTISTS

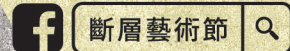
• 中島伽耶子 KAYAKO NAKASHIMA

• 王煜松 YU-SONG WANG

• 劉致宏 CHIH-HUNG LIU



FAULTLINE-ART.WEEBLY.COM



ISLAND FESTOON
花 綵 列 嶼
2.02
3.10

主辦單位 | 北角工作室
協辦單位 |

贊助單位 | PEGATRON 創能聯合科技
國家文化藝術基金會
Café Jade 璞石咖啡館
逸興餅舖

花綵列嶼，這一個美麗的名字，它們是西太平洋一系列的島嶼，地圖上排列的形狀就像花環般，是千萬年來海底板塊及火山運動所形成的島鏈。台灣這一個年輕的島嶼，就位於花綵列嶼的中間帶，自然環境裡處處都是時光和板塊運動所刻劃的皺摺。

2018年0206花蓮米崙斷層強震，觸發誕生了本屆斷層藝術節。從地震頻繁的花蓮，沿著這條島弧往北往南跨島延伸，藉由藝術串起不同文化脈絡下的詮釋，使生活領域的地域性議題，對應著全球化連結中的每個節點。

從地誌學來看，人類的生活在歷史演進裡形成了一些脈絡，像是行政區、國界的劃分等等；另一方面，地球、大自然也有它自己的一些界線，像板塊斷層就是。造成這次地震的米崙斷層，從七星潭開始，經過花蓮市區，再往東南方到南濱海邊，從地圖上看，就像是一條七公里長的弧線，把花蓮市的一塊土地往太平洋切開了，一邊是菲律賓板塊，另一邊是歐亞板塊。

然而，板塊的界線才沒有在管人類的節奏，它不會因為國家領土而改道，地震要來之前也不會先通知我們。可是這個大自然的界線，跟我們人類的界線，在空間上卻是重疊的，兩者是共同構成了同一個空間。每六十年震一次的米崙斷層，經過千年後，花蓮市東側的這一塊土地，可能就會脫離成為一座小島了。

「斷層藝術節」是0206震後民間發起重建工作中的一環，將從當代藝術的角度去談人的生活脈絡與地球板塊脈絡之間的關係。選在這個時間，是當地震經過一年的沈澱，足以拉開一個距離去看待，並且還不至於遺忘。循著斷層的路線，我們邀請三位藝術家發展作品，藉此開展出三個面向的探討。

王煜松—共同記憶與概念性對象的迫近

作品《花蓮白燈塔》為2017台北獎首獎。作品內容關於38年前花蓮的共同記憶，因花蓮港擴建而炸毀白燈塔。藝術家試圖去迫近這座已不存在的白燈塔，在窮盡各種方法仍不可得之下，卻趨使一個概念上不可見的對象變得清晰。

劉致宏—生活領域與空間範疇的兩義性並存

作品《虛線》，藝術家將大型的發光虛線設置在美崙溪河畔草地上，與環境發生對話，作為一個界面層進行提問及表述，虛線以其自身的概念性，對照生活領域與空間範疇，指出其中虛—實、存在—潛藏之間的並存、對立。

中島伽耶子—文化差異與創造性經驗的連結

作品《層》，藝術家透過變成停車場的倒塌大樓，觸發探討生活中不自覺忽略掉的層面。高度及膝的矮牆圍籬散佈在草地上，帶來一種趣味，孩子們可以在這裡跑跳。而矮牆的表面貼上磁磚，卻指向傾倒的房屋。晚間，矮牆的入口處將亮燈，黑暗中不可見的屋子在記憶和想像中隱隱成形。

策展人 李德茂

Island Festoon, a beautiful name, are a series of islands in the Western Pacific. The shapes when seen on a map look like a wreath. It is an island chain formed by sea-floor plate and volcanic movements over millions of years. Taiwan is a young island located in the middle of the Festoon. The natural environment is full of wrinkles caused by time and plate movement.

The February 6th Hualien earthquake in 2018 touched off the birth of the first edition of the Fault Line Art Festival. From the frequent earthquakes of Hualien, this island arc, extending from north to south, connects many interpretations in different cultural contexts through art. The regional issues in the field of life correspond to each node in the globalization link.

From the perspective of topology, humans have had an impact on the evolution of history, such as the divisions of administrative districts and national boundaries. On the other hand, the Earth and nature also have their own boundaries, for example, plate faults. The Milun Fault that caused the Hualien earthquake begins at Chihshingtan Beach, passes through Hualien City, and carries on southeast to the South Coast. It looks like a 7-kilometer curve that carves a piece of Hualien city into Pacific Ocean. One side is on the Philippine plate and the other is on the Eurasian plate.

The boundaries of the plate do not respect the rhythm of humanity. It will not divert because of national territory. It will not notify us before an earthquake strikes. However, the natural boundaries and human boundaries are overlapping in the same space. The Milun fault strikes every sixty years and this land on the east side of Hualien City may be separated into a small island in a thousand years.

The Fault Line Art Festival, initiated by civil society, is part of the reconstruction work taking place since the February 6th earthquake. I will try to talk about the phenomena and relationships between the context of human life and the context of earth plate from the perspective of contemporary art. It is a proper time to have a distance to look at it and not to forget after one year of the earthquake. Following the fault line, we have invited three artists to develop artworks and to explore three levels of discussion.

Yu-Song Wang – The common memory and the approaching of conceptual objects

"Hualien's White Lighthouse" won the first prize of the 2017 Taipei Arts Award. The content of the work is about the common memory of Hualien 38 years ago, and the white lighthouse that was blown up to facilitate the expansion of Hualien Port. Wang used several ways to approach Hualien's White Lighthouse, which no longer exists. However, it is always impossible to reproduce it. The concept of an "invisible object" became clear in this process.

Chih-Hung Liu – The coexistence of the ambiguity of life and space

The work "Dashed Line": The artist will arrange a giant illuminated dashed line on the grass on the banks of the Milun River to have a conversation with the environment. The work serves as an interface layer to ask questions and express thoughts. The dashed line with its own concept is compared to life and space category. It points to the virtual-real, existential-hidden coexistence and opposition.

Kayako Nakashima – Difference of culture and connection of creative experience

In the work "Layer", the artist tries to discuss the life level that people ignore unconsciously through a collapsed building that became a parking lot. Knee-high, and low-wall fences are spread over the grass; it brings some fun. Children can run and jump here. The surface of the low wall is interspersed with tiles, but it points to the collapsed house. In the evening, the entrance to the low wall will light up; the invisible house in the dark is faintly formed in memory and imagination.

Curator Te-Mao LEE

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花 綵 列 嶼
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FAULT
LINE
ART 2019
FESTIVAL

斷層藝術節

花蓮美崙溪畔草地——璞石咖啡館 CAFÉ JADE 3F

花蓮白燈塔 HUALIEN'S WHITE LIGHT HOUSE

複合媒材 Mixed media 2017

作品位置

璞石咖啡館 Café Jade 3F

這個系列最原初的想法是我想去寫生，我想寫一個不是眼睛可以看到的景物，而是由寫生的行為概念去感受空間裡的非具象元素而創作。然而我發現寫生之意不在於對象物，而在作品背後創作者面對行動過程的意志及感受，觀者只是透過作品，去想像創作者的行為過程。

關於對象物，這要從我高中的時候說起，那時候因為看到楊牧的文章，知道了白燈塔的存在，那是一個因為港口擴建而被炸掉的燈塔，那時候在讀高中的楊牧，總是在上課時望著教室外的海還有燈塔，甚至翹課也要去接近它，因為同地不同時的時空關係，我高中的時候也望向同一面窗，不自覺地對白燈塔有莫名的想像和嚮往，從那個時候就一直想接近這個傳說中的形體。

The idea of this piece of work originated from the thought of me wanting to go sketching. What I intended to create was not something visible, but a work created by experiencing the non-objective elements in the dimension through the concept of sketching, the behavior itself. Nevertheless, I figured that the idea of sketching is about creators' mindsets and feelings during the whole process, instead of the object. What audience is able to do is simply imagine the creators' behavior through their works.

As for my object, it all began when I was a high school student and read an article written by Yang Mu, by which I came to know the existence of the white lighthouse, which had been destroyed to allow for the expansion of the port. In high school, Yang always gazed at the sea and the lighthouse outside the classroom. He would try to approach it, even if he had to skip classes. Due to the different settings in time and space, I looked out of the same window when I was in high school. I was unwittingly lured by this white lighthouse and it grew in my imagination. Ever since then, I have wanted to come close to this legendary object.

虛線 DASHED LINE

霓虹燈管、變壓器、鐵件 Neon light, Transformers, Iron 2019

作品位置

美崙溪畔草地(尚志橋東側)

臺灣位於太平洋西部歐亞大陸板塊活躍的地震帶，在過去的歷史上也曾出現過許多傷痛記憶；去年的此刻，花蓮市因為米崙斷層活動、一時之間再度喚醒了我們與地震比鄰而居的重視。

抽象、分隔與漸進的狀態；無論出現在功能取向、識別記號或是生活所見的諸多細節裡，虛線以點或短線畫成「斷續的線」，屬性通常較為曖昧，與實線作二元的區別之外，往往也應用於另一種隱藏的、暗示的或半透明的「標示」概念；美國作家大衛·梭羅(Henry David Thoreau)在《湖濱散記(Walden)》裡寫到「天空在我腳下，正如它又在我們之上。」也正為我們所處的「位置」與「生活/空間脈絡」帶出了哲學層次的思考；回看這些地圖上的線條、圖示與記號，亦或震後裂隙探詢的檔案紀錄等，順著那些半透明似的記號望去、換個角度，重新閱讀那過去與未來都與我們共同生活著卻遙不可見的板塊路徑與界線。

Taiwan is located in the active seismic belt of the Eurasia plate in the western Pacific Ocean. This fact has been the cause of many painful memories in the past; one day last year, we were reminded that we live in the neighborhood of earthquakes because of the sudden activity of the Milun fault in Hualien city.

Abstract, separated, and progressive state; whether in function orientation, identification marks, or in many other details of life. Dashed lines are drawn as "broken lines" in dots or short lines, which are usually more ambiguous. In addition to the binary difference from the solid line, it is often applied to another hidden, implied or translucent "marking" concept. The American writer Henry David Thoreau wrote in "Walden" that "Heaven is under our feet as well as over our heads". It also brings the philosophical thinking to the "location" and "life/space context" in which we are located. Look back at the lines, graphs and marks on these maps, or the archive records of the cracks after the earthquake. Look at the translucent signs and changed angle, re-read the plate routes and boundaries that live with us in the past and future but are invisible.

層 LAYER

木料、磁磚、燈 Wood, Tiles, Light 2019

作品位置

美崙溪畔草地(尚志橋西側)

當我來到花蓮，看到之前在新聞上倒塌的大樓變成了停車場，我無法從中了解任何關於這棟大樓的事情。這個地方是某些人的記憶，但是我只看到一個一般的停車場，它顯得有點孤單。然而，每一個景觀都有不可見的時間和記憶這個層面，我們生活在多重的變動之中，理所當然的，我們也就忽略了這些不可見的部分。

The location of a broken building I saw in the news was a parking lot when I visited Hualien. I don't know anything about the building. It's a place of memories for someone, but I only see a normal parking lot. It's a little lonely. Conversely, however, every landscape has layers of invisible time and memory. We live on many changing layers. That is a matter of course, but we can easily forget what is invisible.

2.02 SAT 14:00 將軍府 GENERAL MANSION OPENING

開幕茶會 OPENING PARTY | 作品導覽 GUIDED TOUR | 藝術對談 ARTISTS TALK | 草地演唱 GRASS CONCERT

活動 EVENTS

- 2.09 SAT 14:30 - 16:30 找線索——走溪自由繪畫 FREE DRAWING (辛佩津)
- 2.16 SAT 14:30 - 16:30 聽聲音——親子繪本故事 PICTURE BOOK STORY (花蓮縣花蓮故事協會)
- 2.19 TUE 17:00 - 19:30 鬧元宵——提燈籠去看戲 LANTERN FESTIVAL ACTIVITIES (囡仔人)
- 2.23 SAT 14:00 - 16:00 草地談話——環境議題與藝術的交集 (竹圍工作室/賴威任/李德茂) LECTURE - THE INTERSECTION OF ENVIRONMENTAL ISSUES AND ART
- 3.09 - 3.10 SAT - SUN 腳踏車書店計畫 | 公路駐村計畫 (兩天工作室) BICYCLE TRUCK / CAR ARTIST VILLAGE
- 每週六日 16:30 - 17:30 美崙溪畔作品導覽 (詳見臉書公告訊息) EVERY WEEKEND - GUIDED TOUR (SEE FACEBOOK FOR DETAIL)

串聯活動 RELATED EVENTS

- 2.02 - 3.10 SAT - SUN 痕·好——攝影物件展 (花蓮縣文化局 主辦) PHOTOGRAPH AND OBJECTS EXHIBITION
- 3.01 - 3.02 FRI - SAT 13:00-17:00 河好日市集 (寫寫字工作室 主辦) RIVER GOODS MARKET



王煜松
YU-SONG WANG



劉致宏
CHIH-HUNG LIU



中島伽耶子
KAYAKO NAKASHIMA

星期一	星期二	星期三	星期四	星期五	星期六	星期日
					2/02 • 開幕活動 • 2/2 - 3/10(串聯活動) 痕·好—攝影物件展	2/03 作品導覽
2/04 除夕	2/05 初一	2/06 初二	2/07 初三	2/08 初四	2/09 初五 • 找線索—走溪自由繪畫 • 作品導覽	2/10 初六 作品導覽
2/11	2/12	2/13	2/14	2/15	2/16 • 聽聲音—親子繪本故事 • 作品導覽	2/17 作品導覽
2/18	2/19 鬧元宵— 提燈籠去看戲	2/20	2/21	2/22	2/23 草地談話: 環境議題與藝術的交集	2/24 作品導覽
2/25	2/26	2/27	2/28	3/01 河好日市集 (串聯活動)	3/02 河好日市集(串聯活動)	3/03 作品導覽
3/04	3/05	3/06	3/07	3/08	3/09 • 腳踏車書店計畫 • 公路駐村計畫 • 作品導覽	3/10 • 腳踏車書店計畫 • 公路駐村計畫 • 開幕活動

*主辦單位保留活動內容與時間變動的權利。詳細活動內容請關注展廳藝術節粉絲頁。