

作品及展場圖像與圖說



Gabriele de Seta – *Nangang, Nangang*

Nangang, Nangang is an interactive audio installation offering audiences the possibility of exploring the peculiar sonic textures of Taipei's Nangang District. Composed from hours of on-site recordings collected over several months of residence in the district, *Nangang, Nangang* uses locally-sourced playback devices (a portable stereo, a CD player, a cassette recorder, cheap headphones, a megaphone) to reassemble an ever-changing tapestry of looped field recordings that audiences can tweak by starting and stopping playback, manipulating volumes, and selecting sound sources. The installation is accompanied by photographs of aural events and sonic infrastructures situated around the Nangang district, which audiences can manipulate and move around while listening to the overlapping soundscapes.

「南港，南港」是一互動媒體裝置，讓閱聽眾可以探索台北市南港區的各種特別的聲音。運用回放技術收取在地音源（包括便宜耳機、CD 隨身聽、可攜式收音機、卡帶機、喇叭），重新組合和記錄不斷變化的環境訊息，閱聽眾能夠開啟和停止聲音回放、操作音量、以及選擇聲音種類的來源。這套裝置會伴隨出現在南港區的聲音事件與聲音設施的照片。

- 2017
- Italy / Taiwan
- Mixed-media sound art installation



Wan-Shuen Tsai & Yannick Dauby – *The Body of the Mountain*

In 2010, we recorded a sung recitation by Laysa' Batu', an elder of an Atayal (indigenous people in Taiwan) community, describing the life under Japanese colonization. This film reminds the words of Laysa', through the perspective of two younger Atayal working about traditional practices, local history and their transmission.

Created for the 20th Biennale of Sydney, with the participation of: Pawang Iban and Laling Yumin. Thanks to Wagi Qmisan, Yayut Isaw, Taoshan Elementary School.

2010 年我們記錄泰雅族長者 Laysa' Batu' 的詩歌朗誦，描述了日本殖民底下的生活。此片的觀點呈現，乃透過 2 位進行傳統文史工作的泰雅族青年，去想起 Laysa' 的話語。此片有 PawangIban 與 Laling Yumin 的參與，並參加第 20 屆雪梨雙年展。特別感謝 Wagi Qmisan, Yayut Isaw, 以及桃山國小。

- 2016
- Taiwan / France
- Digital video



Yannick Dauby, Wan-Shuen Tsai, & Taoshan Elementary School – *Listen to the Atayal in Taoshan*

This community-based project is an auditory travel developed in collaboration with some children, teachers, elders and inhabitants of Wufeng Township in Hsinchu County. This collage of music, oral history, interviews and field recordings is a subjective representation of elements of the Atayal culture in this area.

這是一趟社區的聲音之旅，由孩童、老師、長者、五峰鄉居民共同完成，藉由音樂、口述歷史、田野訪談，呈現此地區泰雅文化的主體。

- 2010
- France / Taiwan
- Sound art



DJ Hatfield (With Rahic Talif) – *O Matpong Ko Fulad Tiraw (Where the Moon Fell)*

Tfon no Fulad, or the Moon Cave, is located in Makota'ay 'Amis Country near Fongbin on the East Coast of Taiwan. The cave is a natural wonder, which one enters by rowboat. Both the geographic and ecological interest of the cave can lead visitors more greatly to experience wonder, increasing their desire to protect Taiwan's fragile environment. Yet, Moon Cave was also a traditional religious site for the Makota'ay 'Amis, who are now mostly Christian. Before the arrival of Christian missions, the cave was a taboo site which only women could visit. In this work, the artist explores ambivalence concerning Tfon no Fulad. While the cave renders him speechless in the face of natural wonder, he feels out of place: after all, he is a man; how dare he enter there? Ecological tourism and traditional ritual practice have their own constitutive goods. How are we to adjudicate between these two conflicting ways of befriending the environment? Because these two modes are incommensurable, this work employs layering and looping to express a contradiction. The artist hopes that through exploring this contradiction sonically, visitors to the exhibit may come to feel and suspect that there may be many places akin to Tfon no Fulad in the environment in which they live. The Moonfall is, after all, a mythology of migration and occupation. Thus there is not only one Moonfall, but a series of them in the multiply occupied spaces in which we travel and dwell.

Tfon no Fulad 又稱為月洞，位在東海岸豐濱鄉附近的阿美族港口部落。洞穴為一天然奇景，進入者必須搭乘小船。月洞的地理與生態吸引力，引領訪客體驗自然奇觀，藉此強化他們保護台灣脆弱環境的意願。月洞亦是阿美族港口部落的傳統區域，在基督教傳教士抵達之前，月洞是個只允許女人進入的禁忌地區。在此次計畫中，創作者探索 Tfon no Fulad 背後的矛盾情結，他對月洞的奇景感到難以用言語形容，然而因男性的身份，仍覺得被拒於外部。生態旅遊與傳統儀式有他們各自的內涵，這兩者不該用同一個標準視之，此計畫採用階層與循環的方式來表達這個衝突。創作者希望透過這樣子衝突的聲音，訪客可以瞭解到在他們生活之處，還有其他類似月洞的環境。月亮落下，是一個有關遷徙與占領的神話，這不只是個案，而是在我們旅遊和定居之時，出現的多重空間占領。

- 2017
- USA / Taiwan
- 5.1 audiovisual installation



Miyarrka Media – Meme, Yolngu Style

The works featured in *meme, Yolngu style* playfully—and insistently—assert the values of kinship and ancestral belonging in an emergent digital contemporary. In 2008, the arrival of mobile phones with cameras and internet connectivity unleashed a wave of creative energy that swept across the Yolngu Aboriginal communities of Arnhem Land, Australia. Meme and remix flourished. But this was no straightforward globalisation.

The Miyarrka Media arts collective was formed in 2009 in the Yolngu community of Gapuwiyak in Australia's Northern Territory. Led by senior Dhalwangu man Paul Gurrumuruwuy and long-time collaborator Jennifer Deger, Miyarrka Media create work attuned to the flicker of connection and disconnection as it animates contemporary social relations. The collective has exhibited in Europe, the US and Australia and has also made several award-winning films, including *Ringtone* (2014), featured as a two-channel work in this show.

meme, Yolngu style 在新興的數位環境中，歡樂地堅定其祖先流傳的價值。2008 年時，澳洲 Arnhem Land 的 Yolngu 原住民區域因手機鏡頭和網路，釋放了他們的創意能量，文化的傳頌與融合正蓬勃發展，然而這並未直接地全球化。「Miyarrka Media 藝術合成」於 2009 年成立在澳洲北領地，Gapuwiyak 的 Yolngu 社區。由資深 Dhalwangu 人 Paul Gurrumuruwuy 與長期合作者 Jennifer Deger 共同主持。Miyarrka Media 的創造工作是在聯繫可能結合的不同事物，賦予他們成為社會關係中的新生命。這些組合工作已展示於歐洲、美國、與澳洲。並製作了一些得獎影片，包括 2014 年突顯雙線頻道的作品「手機鈴聲」(*Ringtone*)。

- 2017
- Australia
- Mixed-media installation



Lucien Castaing-Taylor, Verena Paravel, & Ernst Karel – *Ah humanity!*

Ah humanity! reflects on the fragility and folly of humanity in the age of the Anthropocene. Taking the 3/11/11 disaster of Fukushima as its point of departure, it evokes an apocalyptic vision of modernity, and our predilection for historical amnesia and futuristic flights of fancy. The images were shot on a telephone through a handheld telescope, at once close to and far from its subject, while the audio composition combines empty excerpts from Japanese *genbaku* and related film soundtracks, audio recordings from seismic laboratories, and location sound.

Ah humanity! 反思人類在當代的脆弱與愚昧。藉由 2011 年日本的 311 福島核災，此片喚起天啟般的現代化景象，以及人類偏好遺忘歷史，卻迷戀著未來。畫面拍攝透過手機與手持望遠鏡，當景物在遠近之間動搖時，聽見的聲音交錯來自日本原爆圓頂館的片段、影片的聲軌、地震實驗室的紀錄、以及在地收音。

- 2015
- France/USA/Japan
- 5.1 audiovisual installation