

## 《燕子洞》 廖烜榛、黃奕捷個展

### Swallow Cave — Liao Xuan-Zhen & Huang I-Chieh Solo Exhibition

開幕 | 2022年7月9日 (週六, 3pm)

展期 | 2022年7月9日—9月25日 (每週三至週日, 2-9pm)

地點 | 海馬迴光畫館 (台南市中西區成功路83號2樓)

座談 | 2022年7月23日 (週六, 3pm) | 與談人: 高俊宏、蘇育賢

#### | 關於展覽 |

廖烜榛與黃奕捷將在本次展覽中，發表他們在綠島駐地創作的錄像和攝影作品。藝術家的靈感，來自綠島地景中，歷史記憶與自然環境反覆交疊而成的獨特紋理。白色恐怖歷史、建築遺跡、自然生態，皆成為他們考察和發想的基礎。這一系列創作，圍繞著一個在洞穴裡的建築行動。藝術家協同原住民造屋工班，採集綠島的自然材料，繼而在海蝕洞裡的遺跡上，重現了當地的歷史建築；而回返洞穴育雛的洋燕、潮間帶的生機，卻逐漸模糊了行動的邊界。藝術家在這段過程中，將目光投注於當下環境，使光影、潮汐、飛鳥、岩石—那些原本在人類歷史中作為背景，而至今仍持續存在著的事物—成為作品裡重要的敘事元素，呈現歷史記憶與自然環境共享的不穩定性、流動性與可塑性。

#### | 主創團隊 |

造屋工班：陳豪毅、羅安聖、鄭志強、謝松志

建築設計：李佳樺

攝影：廖敬堯

剪接：賴俐安

聲音：馮志銘

調光：江怡勳

視覺設計：Shauba Chang

技術協力：吳宗龍、黃婷玉、蔡文章

特別感謝：高俊宏、陳俊宏、胡忻儀、蔡旻凌、蔡美娟、林傳凱、彭金木、張則周、蔡焜霖、陳柏均、吳凡、胡慕情、羅仕東、李旭彬、李佳泓、劉紀彤、陳品蓉、林冠誠、游聖揚、李珮瑜、郭柏彥、葉炫均、何郁琦、蘇唯瑄、何宗祐、均勻製作、國家人權博物館、海馬迴光畫館

創作贊助：中華民國文化部、台北市文化局、第20屆台新藝術獎入圍推廣計畫

展覽贊助：國家文化藝術基金會

## 燕子洞 / 2022

綠島東北角有一處名為燕子洞的海蝕洞。燕子洞極為寬廣，燕子得以在洞內飛翔，在洞壁上築巢。洞穴底端，留有一座大石砌成的舞台。1950年代，舞台曾被政治犯用來排練戲劇、製作道具。

半個世紀過後，燕子洞已是綠島重要的歷史遺跡，燕子仍在繁殖季節回返到洞穴，修築舊巢、哺育新生，狹長的洞口依舊將陽光切成一道聚光燈似的輪廓，投射在平坦的舞台上。

## 檔案 / 1950s

根據文獻記載，綠島曾是一座原始林密佈的島嶼，居住在島上的原住民以木、竹、茅草為材料，在東北沿岸搭建草寮式的住屋；19世紀，漢人入墾，大量砍伐林木作為生活所需的物材、焚燒森林作為耕地，島上的天然木材被快速地消耗殆盡，移民便開始自海岸採集咾咕石（珊瑚礁石灰岩）作為新的建材建造住屋。隨著移民聚落逐漸成形，咾咕石屋亦成為綠島最具代表性的傳統建築。

日本時期，綠島東北沿岸被建設為「火燒島浮浪者收容所」，用以流放不容於帝國的邊緣者；國民政府接著在浮浪者收容所的舊址上，設置了名為「新生訓導處」的白色恐怖集中營，用以對政治犯施行勞動改造和思想教化。1950-60年代，流放在綠島的政治犯達上千人，營區卻缺乏一切生活所需的基礎建設，因此，運用在地建材建造營舍便成為當時最重要的工作。上千名政治犯，遂在綠島過著海岸採石、上山砍草，用自然材料建築自己的監獄和圍牆的生活，成為綠島歷史尤為尖銳的一環。

本次展出的檔案照拍攝者為1950年代政治犯，內容除了官方所需之紀錄性影像外，還包含綠島的風景和風土民情。

## 潮間帶 / 2022

火山活動形成的巨岩，被流放者視作紀念碑；建築活動在海岸留下的坑洞，成為另一種建築遺址。潮間帶生物隨潮汐棲居孔隙，如今的遺址已是牠們的棲息地。

2021年，小笠原群島的海底火山在一千海裡外噴發，岩漿在海中凝固為漂浮於海面的浮石。浮石隨洋流南漂至綠島，在東北季風的吹拂下，淹沒了海岸的遺跡。

# **Swallow Cave — Liao Xuan-Zhen & Huang I-Chieh Solo Exhibition**

**Opening** | 9 July 2022 (Sat, 3pm)

**Date** | 9 July 2022 - 25 September 2022 (Wed-Sun, 2-9pm)

**Venue** | Fotoaura Institute of Photography (2F, No. 83, Chenggong Rd., West Central Dist., Tainan)

**Artist Talk** | 23 July 2022 (Sat, 3pm) | Guest : Kao Jun-Honn, So Yo-Hen

## | **About Exhibition** |

This exhibition features the video and photographic works created by Liao Xuan-Zhen and Huang I-Chieh during their residency on Green Island. The artist duo draws inspiration from the island's unique landscape, which is interlaced with layers of historical memories and the natural environment. The history of White Terror, architectural ruins, and the natural ecology of Green Island have all become part of the foundation for the artist duo to conduct their survey and develop the creative project. This series of works revolve around an architectural action taking place in a cave. The artist duo collaborates with an indigenous building crew to first gather natural materials from Green Island, and then represent a local historical building upon the ruins in a sea cave. However, swallows returning to nurse fledglings and the vibrant life in the intertidal zone gradually dissolve the boundary of the action. In the creative process, the artist duo casts their eyes to the present environment, and transform light and shadow, tides, birds, and rocks – all the things which have been treated as part of the background by humans throughout history, and have continued existing until today – into crucial narrative elements in their project to highlight the instability, fluidity, and plasticity shared by historical memories and the natural environment.

## | **Production Team** |

**House Builder:** Chen Haoyi, Alinadan Tatiyam, DaRaSong, Xie Song-Zhi

**Architecture Designer:** Lee Chia-Hua

**Cinematographer:** Liao Ching-Yao

**Editor:** Lai Li-An

**Sound Designer:** Feng Zi-Ming

**Colorist:** Chiang Yi-Hsun

**Graphic Designer:** Shauba Chang

**Technical Support:** Wu Zhong-Long, Huang Ting-Yu, Tsai Wen Chang

**Special Thanks:** Kao Jun-Honn, Chen Chun-Hung, Hu Hsin-Yi, Tsai Ming-lin, Tsai Mei-Jiuan, Lin Chuan-Kai, Peng Jin-Mu, Chang Tse-Chou, Tsai Kun-Lin, Chen Po-Jun, Wu Fan, Hu Muhchyng, Lo Shih-Tung, Lee Hsu-Pin, Lee Chia-Hung, Liu Chi-Tung, Chen Pin-Jung, Lin Guan-Cheng, You Sheng-Yang, Annie Lee, Kueh Peh Gān, Ye Xuan-Jun, Pringlece He, Su Wei-Hsuan, He Zong-You, Goldilocks Production, National Human Rights Museum, Fotoaura Institute of Photography

**Production Sponsor:** Ministry of Culture of Taiwan / Department of Cultural Affairs, Taipei City Government / Taishin Bank Foundation for Arts and Culture

**Exhibition Sponsor:** National Cultural and Arts Foundation

### ***Swallow Cave, 2022***

There is a sea cave called Swallow Cave, on the northeast corner of Green Island. The cave is so wide that swallows are able to fly inside the cave, and build nests on the cliff wall in the cave. At the end of the cave, there is a stage formed by large rocks. In the 1950s, the stage was used by political prisoners for rehearsing plays and producing props.

Half a century later, Swallow Cave has become an important historical site on Green Island. When the breeding season comes, swallows still return to the cave to build nests to nurture the fledglings, and the elongated cave still makes sunlight look like a spotlight, which shines on the flat stage.

### **Archives, 1950s**

According to historical literature, Green Island used to be covered by primary forests, and it's original inhabitants would use wood, bamboo, and thatch to build sheds to live on the island's northeastern coast. After the Chinese Han people came to the island, and started cultivating the land in the 19<sup>th</sup> century, a lot of trees were felled for wood that was needed in life, and forests were burned and turned into farmlands. Soon, natural wood was depleted on the island, and migrants started collecting coral stones from the seaside, using them as building materials. As migrant settlements gradually formed, coral stone houses also became the most representative architecture in the traditional style on Green Island.

During the period of Japanese rule, the northeast coast of Green Island was turned into the Fire Island Vagrant Shelter, which was used to keep exiled, marginalized vagrants unaccepted by the empire. Later, the Nationalist Government built the White Terror concentration camp – the New Life Correction Center, on the old site of the shelter, where political prisoners underwent labor and thought reform. During the 1950s and the 1960s, the number of prisoners exiled to Green Island were exceeded a thousand people. Due to the lack of infrastructural construction necessary in life, the most vital job for the inmates was to build the barracks and quarters with locally sourced materials. Consequently, over a thousand political prisoners led a life of collecting coral stones by the sea and gathering thatch on the mountains on Green Island, using natural materials to build the prison and walls for their imprisonment and creating a rather uneasy period in the history of Green Island.

The archive photographs featured in this exhibition were taken by political prisoners in the 1950s. In addition to documentary images required by the authority, there are also images of landscape and local customs.

### ***Intertidal Zone, 2022***

Enormous rocks created by volcanic activities used to be viewed as monuments by the exiled. The pits and holes produced in architectural activities by the seaside have become alternative architectural remnants. As animals living in the intertidal zone follow the ebb and flow to dwell in the interstices, the remnants are now their habitat.

In 2021, a submarine volcano near Ogasawara Islands, which are a thousand nautical miles away from Green Island, erupted. The larva solidified in water forming floating volcanic rocks, and floated southward with the currents to Green Island. Under the ceaseless northeast monsoon, these volcanic rocks have covered up the seaside remnants.