



screenshot from "Borderline Promenade"



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閱界：潮之序 / Borderline Promenade

展覽簡介：

「閱界」（Borderline）是一種由東至西的探索，無論是紐西蘭到臺灣間的東至西，又或是拍攝期的東海岸至西海岸，這些我們稱之為「沿海地帶」的樣貌，似乎都呈現出一種「發展中 / 拆解中」的異域感，那是關於「城市」與「地景」、「人為」與「自然」、「界線」與「拓展」在濱海地區所構成的「閱界」影像，而這種現實中帶著詩意的切割，正是「閱界」所觸及的跨「閱」。

紐西蘭的身體感跟臺灣的身體感非常不一樣，於是在〈Borderline〉系列創作中除了有關於邊界的紀錄外，更多的或許是創作移動中所產生的「時空錯置」與「記憶交換」。盧卡斯讓呢喃的絮語化為「序語」，以「潮之序」帶出臺灣海岸線上交融的國境，投射出回憶與現實間並存的宇宙，同時也讓臺灣沿岸的邊際彷彿也沾染上紐西蘭的餘韻。

此次在新浜碼頭藝術空間展出的「閱界：潮之序」，主要聚焦在臺灣西南部沿岸海潮線的探索，在人為水泥、空間切割海岸的過程中，人造的介入，碰觸的正是某種自然的「被切割」又或者是「包容」，藉由在創作中的移動與感知，交疊出一系列回憶的影像及日常生活的樣貌。

創作自述：

身為台灣的新住民，我常不自覺以一種跨越邊界的概念來思考某種視覺觀看，又或是藉由身體上的移動，進而探索出現在周遭的疆界，而類似的感知或紀錄，也常自然而然地成為生活中部分的詩意，無論是靜態景物攝影，又或是動態海岸線的拍攝，往往都帶著自身記憶叨絮，而後不經意轉化為生命中那些「活在當下」的刻畫。從紐西蘭出發到台灣定居，至今已七年多，彷彿有種依著潮汐海洋的流動，進而慢慢融入到目前的生活裡，而所謂的家的跨越，在時間流轉下也逐漸成為了跨「閱」，那是一種閱讀台灣後的細細品味，常在生命中安靜的時刻裡，緩緩流轉。

兩年前，我與妻子李佳霖（Sara）開始以「閱界」為創作主題進行攝影紀錄，帶著本身對於太平洋的印象，我跟 Sara 開始重複地探索台灣的海岸沿線，透過主要道路以外的「沿海關係」開啟了一系列的海潮線拍攝，由東海岸一路延伸至北海岸，跨越到西海岸，再環繞南部尾端的海岸線，而後續接回到東部的太平洋邊，我嘗試穿梭在所有可通行的小路間，沿著各種鄉間小道，直到看到海的那一刻為止，紀錄我所見的「沿海」與「邊際」。

以「潮」為閱界計畫的開始，在於某種海線的移動性以及它所擴充而成的區塊，在「潮之序」的攝影中，我們發現許多台灣沿海地區特有的「邊際性」，一種地景中「自然」與「人造」間共存的沿海關係。島嶼的邊際似乎不是這麼容易到達，許多通往海岸線的道路不是被封鎖，就是已有了建築物在之中阻擋，海岸

線的記憶，於此並非是一條完整具有延續性的「線」，而是各種區塊與地帶交錯及交疊而成的「邊際」體驗，於是這種「變動的」潮間帶感，反而開展了我們對於疆界交疊及錯綜的觀看。相較於紐西蘭的自然海岸風貌，台灣的沿海地帶，反倒因人為的介入而帶出了另類的潮汐想像，這是一種關於土地人文的印記，在熟悉認識這個國家之餘，我跟 Sara 也置入了某部分屬於自己的溫柔或和煦給予這塊土地。

1. Video Work - "Borderline Promenade" (錄像)



"Borderline Promenade":

A "Promenade" into explorations of "Borderline" between sites of Coastal Taiwan.

The idea of borderline began two years ago as a photographic project as we started our discovery of the coastal conditions of Taiwan. Journeying into different points along the coastline of Taiwan, we encountered very different experiences between the shoreline and its landscape was not always an expansive experience as one might expect, and through photography we uncovered the many "limits" of the coast in its domesticity, construction, recreation and industrialisation.

We began to take on a different understanding of Taiwan as a place, realising that the condition of the term "**borderline**", takes on not only its common understanding of being near a "border" or a "boundary", but more importantly for us, this project takes on the more complex understanding of "borderline" as an "uncertain or intermediate status", as a "division between different or opposing conditions". It is also because of this particular kind of "borderline" that Lucas was able to connect together the two very different coastlines of New Zealand and Taiwan.

"Promenade" may commonly be known as a "walk" or a "stroll", but in this show we also see "Promenade" as an "entry", a "launch" to introduce the idea of "borderline", **"Borderline Promenade"** is not to be understood only as a walk along the coastline, but more importantly to be seen as the "walk through moment", that launches into a journey of discovery of "borderline".

This site is a very close reminder of "Desert Road" within Tongariro National Park located in the Central Northland of New Zealand, which we visited often for our projects (1.1 Desert Road). The expansive nature of this site in Tainan crossed between our memory of Desert Road to the west coast of Taiwan, and the wetland area also presented itself as in between states of the man-made and the nature landscape, offering memories of the New Zealand landscape and presented various alternative "borderline" conditions for discovery, such as the remainder structures from oyster farming, the paved central concrete pathway underneath the wetland entrance, and this area is framed by the concrete flood-wall along at the shoreline dividing between the land the sea.

The video work, "Borderline Promenade" presented in this exhibition is the "beginnings" to the project "Borderline", it is one of the two part video work connected between SPP and KMFA.



1.1 Desert Road, Tongariro National Park, New Zealand.

「閱界：潮之序」

以「漫步」的形式探索某種海線的移動性以及它所擴充而成的區塊，屬於台灣沿海地區特有的「邊際性」，一種地景中「自然」與「人造」間共存的沿海關係。



兩年前，我們帶著本身對於太平洋的印象，開始重複地探索台灣的海岸沿線，透過主要道路以外的「沿海關係」開啟了一系列的海潮線拍攝，由東海岸一路延伸至北海岸，跨越到西海岸，再環繞南部尾端的海岸線，而後續接回到東部的太平洋邊，我嘗試穿梭在所有可通行的小路間，沿著各種鄉間小道，直到看到海的那一刻為止，紀錄我們所見的「沿海」與「邊際」。海岸線與沿海地景，沒有我們想像中的那樣廣闊，自然景觀中我們發現的西海岸，有著特有的居住形式與在地生活，海岸線的記憶，不是一條完整具有延續性的「線」，而是各種區塊與地帶交錯、交疊而成的「邊際」體驗。對於Lucas來說，海岸線是「變動的」，在時間與氣候的變化下，沿海地區所發現的地景、沙丘、建築、混凝土或工程，呈現出各種正在演變中的「邊際」景象。

我們開始對台灣的「在地」有了不同的理解，意識到關於「Borderline 閱界」的定義不該僅限於某種「邊際」或「疆界」而已。對「閱界：潮之序」的創作來說，更重要的是「閱讀邊界」所帶出的「不確定或中介」的特質，這是一種身處於「不同或相反情境」所回應出的「中間狀態」。也正是因為對「閱讀邊界」的理解，我們才開始發現了台灣西岸沿海地區特殊的邊際風景，而盧卡斯也才能夠將紐西蘭與台灣兩條截然不同的海岸線串接在一起。



「Promenade」一般理解為「漫步」與「行走」，但對於我們探索西海岸的行走，它也可以作為是一種「起始」的步伐。這次在新濱碼頭藝術空間，我們希望讓「Borderline 邊界」的發掘，以「**Promenade 起始**」的方式開啟這段「穿越邊際性」，找尋Lucas對於「場域」與「時間」之間所存在的意義與感知上的一種「閱界」。

這次的錄像作品“Borderline Promenade”，拍攝於台南沿海地區，這個位於濕地景觀有著我們對於紐西蘭北部國家公園 Tongariro National Park 中的「Desert Road 沙漠之路」(上圖1.1)的印象，太平洋另一端的印記與台灣西海岸的記憶重疊，濕地的地景特性也介於人造與自然景觀之間的狀態，有著許多可以探索「閱界」關係的條件，例如：牡蠣養殖殘留下的結構、濕地入口因車輛重複行走所形成的道路，與濕地周邊混凝土防洪牆，將土地與海岸線區隔之外，也形成另一道穿越裡外的疆界。

2. Collage Painting Nr.1 + Nr.2 + Installation (複合媒材)



Collage Painting Nr.1



Collage Painting Nr.2

The ongoing project "Borderline" for Lucas is a compilation of experiences presented as a series of moments that together builds towards the multi-faceted image of Taiwan and forms further understanding for his own practice as an artist, and at the same time bringing forward a reconnection Lucas's earlier



collage work made in New Zealand of the pacific through images of decay and ruin. The work presented the pacific ocean in opposition to the picturesque nature of New Zealand, but Lucas has always been interested in the sea and its material state - between its darkness and translucency, between its glassy surface and what if the sea could be sliced open, how would the layering of time, light, living matter, seascape and remnants of discarded ruin and decay be seen? Lucas's work was about the compression of matter through a section of the ocean, in attempt to present or open-up the strange relationships between "opposing situations" of "borderline". Lucas found his connection back to the Collage Paintings about the Pacific experience in New Zealand an important reference for "Borderline Promenade", the "borderline" condition in the Collage Painting can be found in the western coastline of Taiwan because of the fluctuated, industrialised and constructed experience. Therefore the two works from New Zealand can be understood as a "borderline" in itself, embodying these two opposing conditions between islands, and acting as the "space" that crosses over in between the Pacific Ocean.

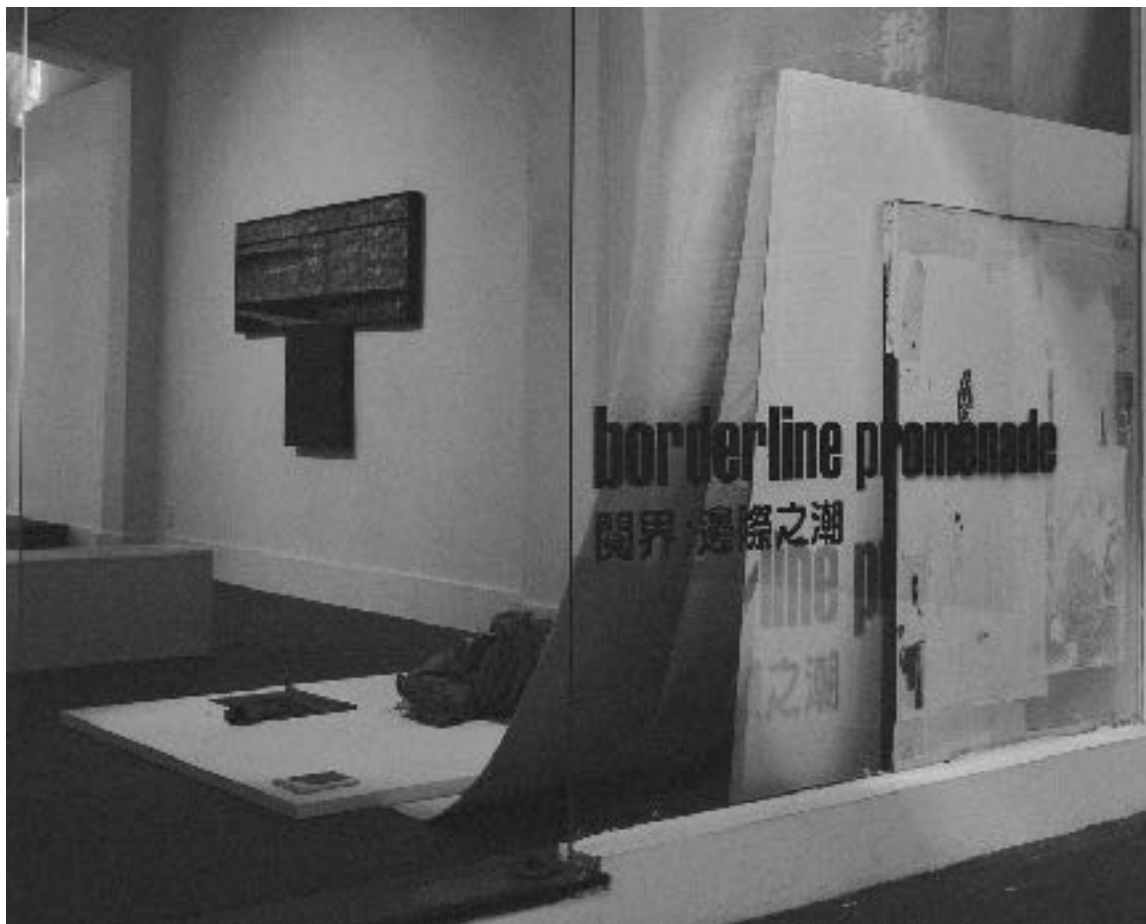
Diving into the darkness of the compressed Pacific Ocean, and released into pieces of remnants of the material world in the past and new memories of the shore of Taiwan, the white platform that displays these fragments in openness and at the same time making aware of this past compression in the collage, creating

an unease between the spaces at present. Lucas intended to utilise this feeling of displacement between the installation and the Collage Painting, to mark the beginning of “Promenade” to his project “Borderline”, opening up conversations between made and unmade, between compression and openness, between here and there, and between nature and the constructed images of “Borderline”.

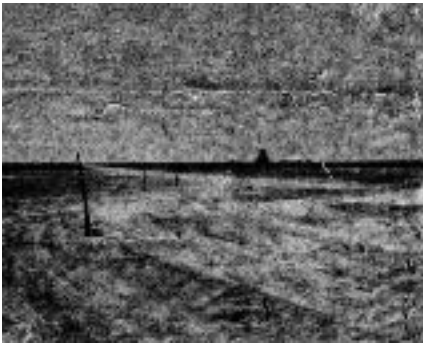
進行中的「閱界」系列創作，對於Lucas來說，也是一系列「海岸線」與「邊際」經驗的累積，這些經歷共同構造出Lucas所看到海岸地區的多面向，同時也因此讓Lucas更加了解本身藝術家創作形式多面向的理解，在台灣海岸線所進行的「閱界」創作，也讓Lucas與在紐西蘭進行的太平洋的拼貼創作系列連結了起來。這個太平洋的拼貼系列，與紐西蘭印象中的自然風景形成對比，Lucas探討的不是關於自然的風景，而是關於「海洋」與「切面關係」的空間架構。

Lucas對於海洋的「物質狀態」有著很多想像與好奇，所以在這些拼貼作品中，可以發現Lucas對於「海洋」、「物質」與「切面」之間關係的拼湊與解讀——介於黑暗與半透明之間，介於如玻璃般的海平面之下的時間、光線、生物、地景、廢棄物與代謝，將會是如廢墟般堆疊而成的哪一種時空呢？Lucas的拼貼作品，像是經由時間層層壓縮形成的一片關於太平洋的記憶，在展覽中這一片屬於太平洋的印記，與台灣所發掘的沿海影像在同一個場域中呼應著，兩者之間不確定性的對應，讓兩個在不同狀態中的邊際關係可以發展出另一種奇妙的「中間狀態」，藉此打開了Lucas對於「Borderline 閱界」創作的「Promenade 起始」。Lucas發現在過去的拼貼作品的「邊界狀態」可以在台灣的沿海經驗中發掘，存在於太平洋切面內的空間堆疊與壓縮，在西海岸化為沿海地區「人為構造」與「自然」之間的空間堆疊與壓縮。

Lucas的黑色的拼貼作品與白色平台上的物件，讓觀看者的意識潛入被壓縮的太平洋黑暗中，在撿拾部分過去的物质世界中的片段後，將過去的關於海洋的物件放置於如空白的平台中，讓不同時空裡的沿海關係可以相互對應，打開一條「邊界」，呈現兩個不同島嶼之間的關係，也讓兩個沿海與海洋的對話，成為一種跨越太平洋之間的空間流動。



3. Photographic Work - "Coastal Landscape 1-3" (攝影)



Coastal Landscape 01



Coastal Landscape 02



Coastal Landscape 03



All works "Borderline Promenade" exhibited at SPP (other than the collage painting), have been created around the coastline of Tainan, a wetland area bordering between Tainan, Kaohsiung, and the sea at the river-mouth.

We found this specific location very interesting because of its dramatic changes between high-tide and low tide, between days of rain and days of sun and between seasons. The landscape is filled with water pockets after a long period of rain, making the mudflats soft to walk on and the grassland filled up like ponds.

Through photography, Lucas is looking to capture the many faces of this wetland experience through photographic approach, the photographs capture moments of the vastness of the landscape, the to the distant sea and detail observations of the mudflat growths. These photographs are then reimaged through a series of

processes of reproduction via the projected image, to enhance the connection to an in-depth material world between the imprint of overlapping memories of the site and the photographic depiction of the place. The emergence between the projected image created atmosphere closer to our emotional engagement to the site and therefore these photographs became still moments "borderlines" that compressed between the ephemeral and the bodily experience encountered in this place.



這次展出的作品，除了拼貼作品之外，都是圍繞著台南沿海地區一個位於河口的濕地的系列作品。

我們發現這個場域在不同氣候中所產生的不同樣貌非常特別，在潮汐之間、在季節之間、在氣候之間，像是另一種沿海景象。經過長時間的降雨，濕地景觀吸飽了雨水與海水，在陰雨間的微光下，顯得特別的柔軟，沿海地景時而宛如海平面一般，時而又宛如荒蕪的沙丘。



這三張系列作品，Lucas藉由攝影的方式，透過影像紀錄在廣闊的地景中，在潮汐間發現土地另一方的海水，緩緩滲透與退出泥灘的表層，觀察這漫長的潮汐間的細節與氛圍變化的瞬間。這些影像應過層層的重製，加深了重疊記憶與其他物質世界的聯想，堆疊出不同時間裡行走的身體經驗，讓影像不只是現實的刻畫，可以更接近我們與場域之間情感的媒介，成為一種挖掘「Borderline」的各種「閱界」。

4. Collage Work - "Offset Nr.1"



Offset Nr.1

Extending from the "Coastal Landscape" series, where the idea of photography "borderlines" with the idea of artwork, "Offset Nr.1" is produced with a similar intention, looking to overlay the photographic documentation in consideration of the personal experience of the place through additional reprojected layering process photographically.

The work also released the photograph from the idea of the printed image, and through collage this photograph became more of an imprint on the board that works in conjunction to the black square and its own horizon, testing between conditions of the photographic work and collage painting. The natural "blurs" and different densities of tonal shifts occurs naturally between material aspects and the captured image.

The photography work expands itself to become images that "borderlines" between the tangible and intangible experiences of the coastline, allowing the photographic medium to also cross between reminders of a drawing, a print or a painting in ink. It is also this cross-medium observations allowing the work to extend on the "intermediate" and the "in-between" nature of "Borderline".

延續著「Coastal Landscape」的作品，「Offset Nr.1」也是透過攝影方式重置的另一種創作嘗試，讓影像不停留於現實的框架內，試著跳脫影像的邊界，打開繪畫的語言、感知、記憶與影像紀錄之間的「閱界」。

這件作品也結合了拼貼作品的記憶，讓攝影與繪畫媒材之間多出一些實驗性，自然的「模糊」材質、媒介、媒材之間，用不同但自然的方式使得帶有「閱界」的沿海樣貌，可以在各種媒材的邊際之間，自然地延展出來。攝影作品延伸成為在無形與有形感知之間的「邊界」，讓影像紀錄壓縮延伸至其他空間記憶裡，沿海地區的紀錄可以成為好似影像、拓印出的印記、炭筆勾勒出的景緻，或是墨水筆觸之間的邊際。