

風雨欲來， 在山與海的島嶼

台灣人的生命經驗，離不開「山與海」。

無論腳踏在哪一個縣市的位置，即使是嘉南平原這最大的遼闊平地，稍稍遠望，總是能看見如巨牆的中央山脈，或淺藍、或青綠的山形曲線波紋。山成為了所有構圖的背景，稻田、房舍的背後是山，大樓、馬路的背後也是山；好似生活中一面永遠存在的倚靠。而台灣人另一面的視角，是海。登上稍高一點的大樓、小丘，除非身處南投，否則遠方總有一條模糊的海平面，海與天交接。情緒不好時，人們騎機車去海邊；情緒大好時，人們還是騎機車去海邊；海就這樣吸收喜怒哀樂，乘載每一個人情緒上的跌宕起伏。

台灣做為多山的島嶼，「山與海」文化與我們緊密的相接。像台積電這樣的科技業，也被以山為喻，稱為「護國神山」，可靠而牢固；而在電影《海角七號》¹中，男主角在煩躁之刻，便躍入海中，浸入那漆黑深藍的寧靜裡面，瞬間脫出了凡世。「山與海」所帶來的「台灣性格」，可以說是一種全世界其他地方都罕見的從容：「不論如何，山與海都在那裡。」



2019，《空山祭》的開始之年，那是風雨欲來的一年。

全球化的現代性進程踏入一種僵局，「微權力」²的變化趨勢讓許多曾經的規則不再具有一面倒的控制力；「全球化」被證明了更是一種「部落化」，眾多微小組織，極端而又團結的形成；在巨大權力和管理失去其有效性的同時，新的、細碎的權力機會給予了許多部族化的聯盟之間。隨後來到的風暴更是劇烈，

席捲全世界的疫情證明了舊有體制的力有未逮，大型的藝術節、雙年展也為之停擺。

相對的，台灣以一種從容而嚴謹的態度，控制住了疫情的發展。本就處於百花齊放上升勢頭的各種傳統、非傳統藝術活動照常舉辦，尚未停歇；藝術的「地方創生」³以某種經濟口號形式被賦予期待。就在這樣衝突的時空背景下，關於《空山祭》這樣的山/夜/偏鄉之光節，正以一種前衛的、實驗性的、略帶挑釁與反思的念頭存在形式，悄悄的在文化局長/藝術家們/艸非火策展人們的腦中醞釀迴盪。

Storms approach: The island with mountains and oceans

Shared experience among people in Taiwan: life with mountains and oceans

No matter which county you step in, you can always see Central Range standing like giant walls, or the azure and verdant outline of mountains, even when you stand in the vast Chianan plain. Mountains have become the background of every scene, such as paddy fields, houses, apartments, and even roads. They are like eternal dependence in our daily life. Turning your head to the other side, you can see the ocean. Stepping onto the higher buildings or hills, you can always see the horizon connecting the sky and the ocean, unless you are in Nantou. When feeling down, people ride to the beach. When being joyful, people still ride to the beach. The ocean absorbs people's sorrow, joy, etc., and softly catches people's sentiments.

Taiwan is an island with plenty of mountains. The culture of mountains and oceans sticks to us. TSMC, the semiconductor company, is compared to the mountain, which is called "the mountain of the nation" with the image of reliance and sturdiness. Besides, in the movie "Cape No. 7"¹, when the male lead feels frustrated, he will jump into the ocean, and dive into the dark and deep blue tranquility, in order to escape from the world. "Taiwanese characteristic" shaped by "the mountains and the oceans" is a calmness that is rare in the world. "Anyway, the mountains and the oceans are still there."



2019, the beginning of the *Void Mountain Festival*, the beginning of the storm

The modernistic progress of globalization has reached an impasse. The changes in "micropower"² have made many rules in the past lose their dominance of control. "Globalization" has proved to be a kind of "tribalization". Many extremist groups are formed. When the macro power and management lose their effectiveness, the new, fragmental power gives many tribalized groups opportunities in the meanwhile. The subsequent storm is harsher. The pandemic which ravages the world proves that it is beyond the capabilities of the traditional systems. The large art festivals and biennales are shut down inevitably.

In contrast, Taiwan has controlled the development of the pandemic with a calm yet serious attitude. The blooming traditional and non-traditional art activities are held as usual without shutdown. Expectations are bestowed on the "Regional Revitalization"³ of arts in the form of some slogans of economics. Under the clashing circumstances, the mountain/night/rural light festivals like "Void Mountain Festival" are resonating in the mind of the director of the Cultural Affairs Bureau, artists, and people of "Fake Fire" studio in a progressive, experimental, little bit provocative, and introspective form.