

Artists	Title of Work	Medium	Size	Year
空城現場—王正祥、林彥翔	撐舟來日去	現地裝置 Videotape/ Site-specific Installation	空間裝置 Space Installation	2025

某次與居民的口述訪談中，提及大園海口百年前曾有龍舟競渡的描述。儘管現存聚落中未曾有人親眼見過，卻從未忘記祖輩口述裡的這段故事，也漸漸內化為地方歷史的一部分。此記憶裂隙提供了行動的出發點。團隊於 2024 年時，參照了海口過去牽罟漁撈時所用的舢舨，再行詮釋並重製。2024 與 2025 年兩度端午期間，我們將舟下水，並邀請海口重要的地方信仰的柳府三王重返現場，以具儀式性的行動介入快速轉變的聚落脈絡。兩次公開行動—《造舟、問石、祭（記）海口》(2024)、《返水、度橋、祭（記）海口》(2025) 兩次行動裡以不同的方式回應現場的劇烈變動。整體計畫預計延續至 2026 年，亦即該地區面臨全面拆遷的預定時點，屆時將完成這個長時間的藝術行動。這艘舢舨銘刻著團隊數年來工作的歷程，也承載著過程中累積的大量的資料與檔案，以及許多居民在拆遷過程裡的情感與記憶。在以桃園航空城為名的都市擴張與資源重分配過程中，保護並延續未被充分理解與重視的文化價值與在地知識。也試著保護並帶走珍貴卻在快速的變動裡未被好好珍視的一切。同時，進一步想像這些在地景快速變遷中所撿拾起的記憶、文化等碎片，如何帶入未來與當代都市生活中。

In an oral history interview with local residents, there was mention of dragon boat races that took place in Haikou, Dayuan, about a century ago. Although no one in the present community has witnessed them firsthand, the story has never been forgotten and has gradually become internalized as part of the local history. This gap in memory provided the starting point for action.

In 2024, the team reinterpreted and reconstructed a sampan, drawing inspiration from the boats once used in Haikou for beach seine fishing. During the Dragon Boat Festivals of 2024 and 2025, the boat was launched, and the Liu Fu San Wang—an important local deity of Haikou—was invited back to the site. Through these ritual-infused actions, we sought to intervene in the rapidly transforming context of the settlement.

The two public actions—*Building the Boat, Questioning the Stone, Commemorating Haikou* (2024) and *Returning Waters, Crossing the Bridge, Commemorating Haikou* (2025)—each responded in different ways to the intense transformations of the site. The overall project is planned to continue until 2026, the scheduled time for the area's full demolition, at which point this long-term artistic action will be completed.

This sampan carries the traces of the team's years of work, the large archive of data and documents accumulated along the way, as well as the emotions and memories of residents caught in the process of displacement. Within the urban expansion and redistribution of resources under the name of the Taoyuan Aerotropolis project, the work seeks to preserve and extend cultural values and local

knowledge that have not been fully understood or recognized. It also attempts to safeguard and carry forward what is precious but has not been properly cherished amid rapid change.

At the same time, the project further imagines how these fragments of memory and culture—picked up amid the swift transformations of the local landscape—might be carried into the future and re-integrated into contemporary urban life.



微光生活設計室—李苡帆、張浩鉅	初表、過程與願景	現地裝置 Videotape/ Site-specific Installation	空間裝置	2025
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城市地景因應人的各種需求、慾望、安全等不同原因而不斷擴張、重建，也因此我們也開始關注生活、社區、文化、文資等議題的保存與活化。

回到每個人的初表及願景，我們只有二分法的路徑與結果嗎？

Urban landscapes continuously expand and undergo redevelopment in response to human needs, desires, and concerns for safety, among other reasons. As a result, our attention has increasingly turned toward the preservation and revitalization of issues related to everyday life, communities, culture, and cultural heritage.

When we return to each individual's original intentions and visions, are we truly limited to only a binary path and outcome?



江湖開放工作室—Ellen (總策劃)、薛惠瑩 (玻璃藝術家)、Cara (書寫藝術家)、Esther (插畫家)	你好嗎？		空間裝置 Space Installation	2025
<p>《你·好嗎？》是一封寫給土地的深深問候與祝福。江湖人們從關注土地議題的外圍者，逐漸成為其中的當事人，這樣的身分轉變，讓我們對人與土地之間的關係有更深的體會。</p> <p>透過在地的人文田野，我們看見人與土地的連結，是這片土地能夠孕育豐饒的根源；而當這條連結斷裂，我們如同飄蕩在空中的種子，失去依靠，直到重新意識到，土地其實從未離開，它就在我們腳下，隨時等待我們落地、生根。當你再次感受到土地的溫潤、飽足、味道與面貌，你會明白，土地與我們的關係，從來都不是分離的。我們想邀請觀者，放慢腳步，從不同角度感受環境與生命。也想向這片土地上所有的生靈、以及與土地有關的你，輕聲問一句：「你好嗎？」這個問候，是提醒我們與土地之間那條看不見的臍帶連結。</p> <p>大地媽媽，你好嗎？ 一直在大地懷中的你，好嗎？</p> <p>“How Are You?” is a heartfelt greeting and blessing to the land. From outsiders concerned with land-related issues, we—the people of the rivers and lakes—have gradually become participants and witnesses ourselves. This shift in role has deepened our understanding of the relationship between humans and the land.</p> <p>Through local cultural fieldwork, we have come to see that the connection between people and the land is the very root that allows this soil to nurture abundance. When that connection is severed, we become like seeds drifting in the air—without anchor—until we realize that the land has, in fact, never left us. It has always been beneath our feet, waiting for us to return, to settle, and to take root.</p> <p>When you once again feel the warmth, richness, taste, and face of the land, you will understand that our relationship with it has never truly been one of separation. We wish to invite the viewer to slow down and experience the environment and life from different perspectives. And we wish to softly ask all beings on this land, and you—who are connected to it— “How are you?” This gentle greeting is a reminder of the invisible umbilical cord that binds us to the land.</p> <p>Mother Earth, how are you? And you, who have always dwelled in her embrace—how are you?</p>				

