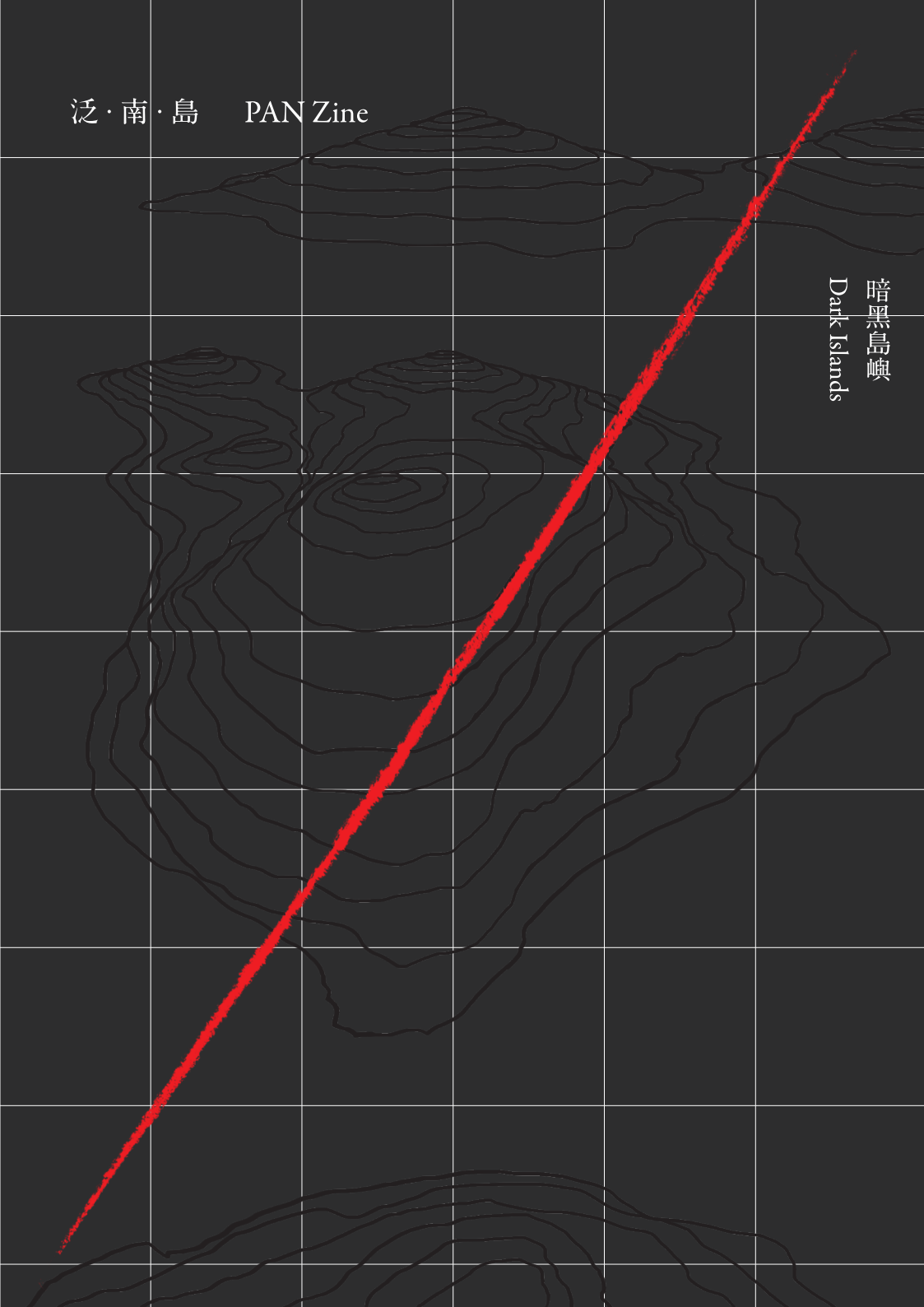


泛·南·島 PAN Zine

暗黒島嶼
Dark Islands



泛·南·島

暗黑島嶼
Dark Islands

前言

如果說《泛·南·島藝術祭》是一場即將啟程的探險，這本你手中的 PAN Zine 或許可以是協助觀看、定位的指南，讓你在廣闊多元的議題、作品中得以辨識出獨有的意義路徑。

「泛·南·島」是什麼？最初的發想，從三個英文字開始：

Pan 泛—廣泛與跨越邊界的視野

Austro 南方—以南方代表多元與非中心收束的觀點

Nesian 島嶼—海洋性的多邊連結

「泛」意味著超越血緣、語言、族群等疆界，「南方」與「島嶼」則象徵著「流動」與「游離」，是與主流文化相對的「開放」概念。也就是說，「泛·南·島」嘗試擴大過去聚焦於南島文化議題的視野，同時鬆動大眾對現有世界素以「西方」觀點來詮釋其他文化的角度。我們思索的是當代概念如何和土地本身的記憶、信仰和傳承交揉，包含以海洋為隱喻的連結與溝通性、以南方為思考切入而回視線性與中心化、檢視並試圖建立除卻當代消費與工業文明的典範。同時，並關注相遇、接觸與衝突的不同情境與可能性，以及多元文化的交流。

延伸上述的概念，三聯冊的 PAN Zine 將分成三個主題，以藝術創作回應、提問。第一輯「從已知到未知」，我們關注人或者物種如何透過交流、接觸和衝突，界定出獨屬自身的世界觀，開闢也遮蔽了觀看的視野。而在「暗黑島嶼」主題，則轉而碰觸太平洋諸地域的殖民黑暗過往，如何從藝術家個人的層次去理解、爬梳乃至於縫合記憶與當下身處的現實；最後，則透過「生生流轉」主題，重新提出人與自然、人與他者重建關係的可能性。

Preface

If Pan-Austro-Nesian Arts Festival can be viewed as an expedition about to embark, this PAN zine in your hand might serve as a guide to help you navigate among the various issues and artworks, allowing you to detect your own unique and meaningful trail in the exhibition.

First, what is PAN? The concept originates from three English words:

Pan — expansive, all-inclusive visions that transcend boundaries.

Austro — plural, non-center-constrained perspectives from the South.

Nesian — multi-lateral oceanic connections.

“Pan” implies transcending blood ties, languages, ethnic groups and national boundaries, and the concepts of “Austro” and “Nesian” convey fluidity and dissociation, an idea of “openness” opposite to mainstream cultures. In other words, Pan-Austro-Nesian embodies broader perspectives and possibilities. It departs from solely focusing on Austronesian cultures and also challenges the public to become more flexible in interpreting the world from perspectives other than the dominant western narrative. What we care about is how contemporary ideas may mingle and intersect with memories, beliefs and traditions of the local land, including the use of ocean as a metaphor to create linkages and foster communications. Taking a southern perspective that reflects upon linearity and centralization, we attempt to build new paradigms that are no longer dominated by modern consumption and industrial civilization. Meanwhile, we pay close attention to the encounters, contacts and conflicts of different scenarios and possibilities, as well as the exchanges of pluralistic cultures.

Extending from the aforementioned ideas, PAN zine focuses on three main themes, attempting to respond and question through proposed artworks. The first theme “From Known to Unknown” explores how people or species define their own world view through interpersonal contacts, exchanges and conflicts, and thus open up or block their perspectives. In the “Dark Islands” theme, we touch upon the dark colonial past of the Pacific region, looking into how artists understand and comb through the past histories, and even mend memories with the present reality. Finally, the “Circle of Life” theme proposes new possibilities for mankind and nature, as well as within mankind, to reconstruct their relations.

目次

歷史與想像：約翰·普爾及其作品	06
文— Peter Brunt	
摘譯、節錄— 章舒涵	
島嶼逝者如斯：評珍·金·凱森的〈Community of Parting〉	20
文— 柯念璞	
娜辛娜·霍海亞：響徹天堂	34
文— Reuben Friend	
譯— 章舒涵	

Contents

History and Imagination in the art of John Pule	16
Written by Peter Brunt	
Translated and Abridged by Maggie Sur-Han Chang	
An Island of No Return: On Jane Jin Kaisen's <i>Community of Parting</i>	28
Written by Nien-Pu Ko	
Ngahina Hohaia : Paopao ki tua o rangi	44
Written by Reuben Friend	
Translated by Maggie Sur-Han Chang	

歷史與想像： 約翰·普爾及其作品

文 | Peter Brunt¹
圖片提供 | 約翰·普爾
摘譯 | 章舒涵

1976年，亞伯特·溫特（Albert Wendt）為當代太平洋藝術家及整個太平洋島民發表了具分水嶺意義的論文，題為「邁向新大洋洲」。正逢太平洋地區去殖民化和民族獨立運動最鼎盛的時期，這篇文章大膽肯定了實現其烏托邦理想的核心想像（更具體地說，是對該地區新藝術形式的想像）。鑑於當代太平洋藝術在紐西蘭、新喀里多尼亞、斐濟、紐埃、庫克群島和其他地方皆蓬勃發展，溫特當初的願景被可視為預言。「新大洋洲」和「舊大洋洲」之間的隱晦關係值得進一步深究；兩者當然密不可分：沒有大洋洲的過去就沒有如今的「新」。這似乎是顯而易見的陳述，但更重要的是溫特論文中所暗示的大洋洲之本質。他指的不是歷史、博物館和考古發掘現場等語彙中的大洋洲，而是「我們之中」的大洋洲、是針對現代太平洋島民意識的主觀命題。

1. 原文收錄於 *Hauaga: The Art of John Pule*, ed. Nicholas Thomas. Dunedin: Otago University Press and City Gallery, Wellington, 2010。作者 Peter Brunt 網站上可瀏覽全文：<https://www.wgtn.ac.nz/seftms/about/staff/attachments/history-imagination-john-pule.pdf>

富蘭克林·魯道夫·安克斯密特（F.R. Ankersmit）的「崇高歷史經驗」理論提出了相關的存在主義式洞見。根據其說法，這是個人意識或集體（「我」或「我們」）對新歷史身份的恐懼，其主要特徵是它「由失去先前身份的創傷所構成的——這正是它主要的內容，這種無法逃避的真理讓人意識到（痛苦、認命或其他）這是永久性的損失及永遠無法挽回的事實。他一言以蔽之：「我們不再是我們了」。

安克斯密特是創造出「崇高歷史經驗」（sublime historical experience）的歷史理論家，並且描繪「身份認同」在遺忘與記憶的衝突間掙扎的四個典範。第一個典範是大多數歷史的基礎，這些歷史基於「我們即是我們的過去」假設被編寫或記錄，不可遺忘過去否則會迷失自己。按照這種觀點，再多的歷史都無法使我們滿足。第二種典範則將第一種典範式複雜化，有時候必須忘記過去才有辦法在這世上有效地行動，或者召喚創造力、意志或想像力才得以生活在當下或者建立未來。第三種與第四種典範擁有另一種複雜的關係，在這兩種情況中，激烈的歷史演變或深刻的歷史事件都會將身份認同徹底碾碎，因此，當前意識與過去之間存在一種創傷性的失落和 / 或遺忘感。安克斯密特以渴望「和解」經驗和身份認同來定義第三種典範，於此，「只要盡其所能將面對個人或集體最痛苦的過去」，「終結創傷是可能的」。然而，在第四種典範式及他所謂的「崇高歷史經驗」中，創傷不可能終結，失去所帶來的創傷感是永久的。「而有什麼損失會比如此接近死亡還來得巨大呢」？

在這篇耙梳約翰·普爾（太平洋藝術家，其個人和家庭歷史跨越了大洋洲近代史去殖民化和都市遷徙等兩次重大變革²）之作品的論文中，透過研究他作品中的四個例子來說明，他作品的意義源於其探索了安克斯密特概述的歷史意識可能性的廣泛範圍：從必須記住的過去到與歷史的不可撤銷性痛苦地對抗。首先，對1990年到2000年間的繪畫作品進行評析；然後是寫於1983年（普爾當時21歲）、題為《時間的約束》（*The Bond of Time*）的史詩；接著是於1992年出版的自傳小說《吃了太陽的鯊魚》（*The Shark that Ate the Sun*）；最後是我們稱之為「現成的」，父親在他年幼受洗之際給藝術家的一套西裝。

2. 約翰·普爾自幼於紐埃島移居紐西蘭。紐埃島（Niue）是位於太平洋中南部島國，距離紐西蘭北部2,400公里，和紐西蘭保持自由聯合的關係，紐埃人同時是紐西蘭公民，並持有紐西蘭護照。

〈離開時請隨身攜帶〉(Take these with you when you leave, 1998) 是普爾較為明確的自傳性繪畫作品，呈現許多引用自其小說中自傳敘事的圖像主題。這幅畫以粗糙的網格構成，拼湊著即興創作的圖案、象徵、符號及圖畫式敘事片段，有些部分甚至如污痕般塗抹在畫布表面。左上角的區塊可看見各種能進行傳記式解碼的剪影和輪廓。但以連貫性自傳式敘事（或任何一種敘事）的角度來看，這幅畫的可讀性在其他區塊逐漸遞減。看似熟悉的「為基督哀悼」場景彷彿強調著陌生感。其餘的部分變得徹底神秘，記憶似乎開始進入另一個語境，不受個人經驗、家庭故事和熟悉的文化敘事束縛。



約翰·普爾，〈薄暮未至〉(It is not yet dusk)，2006，作品局部。
油彩、水墨、琺瑯、畫布，200 x 200 cm

普爾 2000 年後的作品（即所謂的「雲」畫）中，情感基調轉為更強烈的暴力和末世感，即是德國哲學家黑格爾所說的歷史祭壇（slaughter bench，屠宰牛羊的墊桌）中的恐怖景象。以歷史的角度而言，這些畫作從微觀的情感望遠鏡出發，將文化記憶置於高風險中。在此，作為無定形「雲世界」旁邊的隨筆塗鴉，普爾呈現出一幕幕海克力士般的奮力搏鬥，在浮動的「雲世界」和充斥暴力、苦難和災難的現代宇宙



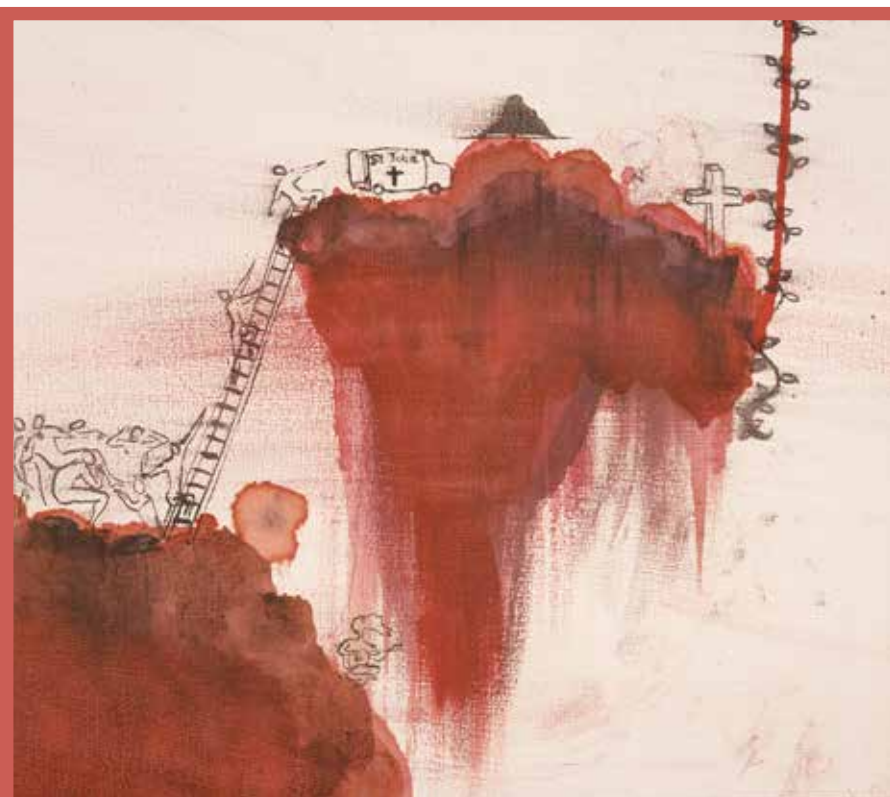
約翰·普爾，〈我會帶著所有你希冀的〉，2006，作品局部。

間，努力尋覓空土以轉化各種文化及宗教意義，（例如〈我會帶著所有你希冀的〉，I will carry anything that you want, 2006）。若稱個人和歷史遺失的創傷是普爾作品的核心關懷，那麼其普羅米修斯式的創造力、非凡的圖形及想像繁殖力則透露出一種弔詭。普爾作品中圖像豐富，與更廣泛的對記憶和記得這類後殖民關懷密不可分。現代主義中，污點即是污點，不得隨意自由聯想。普爾的作品卻是相反：污點、髒漬、水痕及斑駁恰好可促使圖像轉化為存有（being），並打破記憶和想像力的疆界。就如同普爾在他圖像成群的史詩《時間的約束》中寫道：「我坐在小溪旁，碰巧讓繆斯以想像力征服我。」

要形容普爾想像力中千變萬化的性質，最貼切的詞彙可能是「大洋洲的」；水漫延在他的作品中，反覆出現海浪、雲層、雨水、洋流、颶風、獨木舟、海洋生物等圖像。根據《吃了太陽的鯊魚》中的神話，水是「先民」誕生的媒介。但除了他作品中諸多水的圖像以外，水更是去想像的圖像。不斷的運

動和轉化中，水以元素力量產生多種形式的新生命，它變化多端卻無形，並能呈現所有可能的形狀、填充所有負空間；水是隱喻的最佳範例，驅動著普爾的詩學想像。

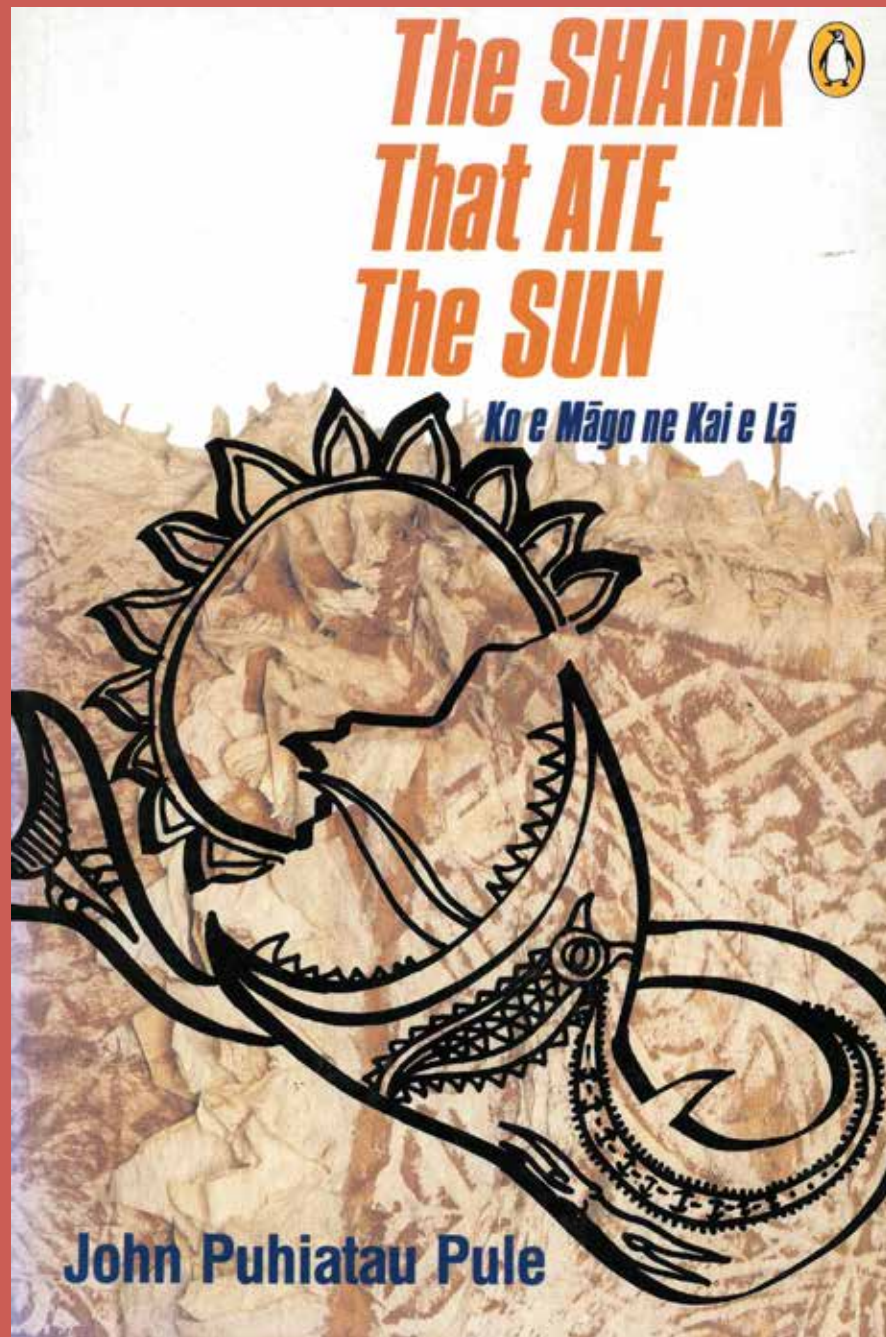
然而，這種無限想像的能力可能會有所侷限。更確切地說，想像起源於並不斷回溯到「崇高歷史經驗」的核心，變化則不可避免。這種緊張性可在普爾的詩作《時間的約束》（副標題為愛情史詩）中一窺端倪。《時間的約束》寫於1980年代初期的青春戀歌。它呈現一位多情對戀人的抒情告白，鉅細靡遺地耙梳了他們「偉大而悲傷之愛」的不幸。然而，隨著詩作的開展，戀人不僅是他愛的對象，更是他痛苦的對照組、憂鬱的繆斯和自戀的孿生分身。普爾的小說《吃了太陽的鯊魚》也呼應了《時間的約束》的主題結構，該小說的敘事體現在兩個主要人物普希亞和兒子菲斯身上。兩者皆是以第一人稱寫成，也就是說，他們共同自傳提體裁「我」的一部份，這是「我」的故事亦是「我們」的故事。



約翰·普爾，〈我的思緒透明如光〉(I had a mind as invisible as light)，2001，作品局部。油彩、水墨、畫布，200 x 180 cm



《時間的約束》詩集封面。



約翰·普爾，〈我會帶著所有你希冀的〉，2006，作品局部。

本著其直系親屬從紐埃移居到紐西蘭的個人經歷，普希亞和菲斯的個人敘事呼應了紐埃和其他玻里尼西亞人自第二次世界大戰結束後，數十年來移民到紐西蘭及世界其他地區的集體經驗。正如普爾的小說所示，移民並不是如野餐般隨興愜意。移民被歷史上的需求所驅動、由紐西蘭殖民行政機構的瓦解促成，更是因為紐埃島上缺乏生計選擇，而紐西蘭物質和社會的資源提供最美好的未來前景，成為數字上恆定增加的動源。這被認為是歷史上的必然，正如普希亞說：「我當然害怕，但如果我必須和家人一起前往紐西蘭，我的意志將會是一支強大的力量，勢不可擋。」

普希亞之妹莫卡的智言預見了普希亞在紐西蘭節制生活激進的本質，承受失去的痛苦，他認為紐埃必須像書頁一樣從記憶中撕毀並丟棄。他大肆揮霍人生，私下的口頭禪就是去遺忘：「忘記紐埃、忘記家園、忘記塵土飛揚的道路；忘記種農園、瓜田、椰子……忘記過去的一切」。但這正是普希亞無法做到的。提醒自己去遺忘時，他必然記住，因此，在紐西蘭生活時他陷入精神上的無意義：酒精、沉溺女色、虐待兒童、家庭疏忽、無預警的暴力以及如殭屍般儀式性的工作和發薪日，對他無法忘記的過往遺失感到憂鬱。小說描寫了他的下墜，從前往奧克蘭幹道上的絕命姿態到他從奧塔拉新家樓梯上墜落的最後終亡，他的大腦充滿酒精和對紐埃的記憶。

但如果普希亞對「舊紐埃」的認同造就了某種死亡，以及最終導致了他實際上的死亡，那麼有些事與這種墮落背道而馳。一是在奧塔拉新家住宅前院的花園，種滿了玉米、蘿蔔、高麗菜和其他從紐埃運來的如芋頭之類的蔬菜。菲斯的回憶中，花園對家庭生活來說是神聖不可侵犯的。普爾援引這座花園和這家人的行動，作為他的藝術實踐的隱喻：在奧克蘭郊區一間又一間地搬家，全家不厭其煩地重新移植在包在土壤中的芽苗，或栽種由紐埃的親戚帶來植物。藝術是一種「培土立足」、「奠基根本」，保持「紮根處即家園」的方式——它是一種意象，它承認了新土地、新培植、新生活方式的現實，同時又延續了前一種生活型態的珍貴線網，使新生活得以實現又持久。

最後的案例重申了普爾作品裡的矛盾。這就是所謂的「現成的」，即父親在普爾受洗時給他的西裝，如今它掛在工作室裡像是對普爾的身分認同具有諷刺意味的提醒。那時或之後，洗禮本身對普爾來說並沒有宗教意義，但作為儀式的隱喻，其中「舊的自我」被「埋在」水中沖走，「新的自我」則從「重生」中形塑。這是普爾作品中所探討之身份轉換的核心。此外，西裝更為添增了另一層轉變。該服裝從一家承諾要「為紐西蘭每個男人和男孩穿衣」的

連鎖商店購得，衣領內側標籤上面寫著「紐西蘭製造／年輕先生」。這可以說象徵著他所採用的新身份。

但事情並不是那麼簡單。在《雲與水》(Clouds and Water) 中，普爾透過歷史與想像力的結合，評論了西裝及受洗的意義。兩者皆象徵著新身份的融合。當他第一次試穿西裝時，凝視著鏡子中的倒影。他的父親在他身旁，他承認：「西裝與我的護照，



父親在普爾年幼受洗之際給他的一套西裝。

讓我第一次與紐西蘭建立真正的關係」。另一方面，他後來說到：「當我第一次嘗試穿西裝，我感到永恆的掙扎開始萌芽」。這種「永恆的掙扎」源起於一眼凝望，當普爾轉身認可那件他父親那個帶有象徵性標籤的西裝時，卻看到「父親凝視著遙遠的時光，將記憶存入保險箱安放……」。此刻的緊張性投射在藝術家身上具有一種毀滅性的效果，「清理」了他原本的存在，並使他陷入一種超現實的、神話般的、隱喻的存在方式，這是藝術家作品的標誌性特徵。清理的意義至少是雙重的。這並不否認他在紐西蘭已建立了新身份，普爾確實是「紐西蘭製造」。然而根據《吃了太陽的鯊魚》所描述的經驗，生活、想像和記憶有其複雜性，無法以商品標籤或政府文件的官方印章來定義。普爾的清理擊敗了欲加的標籤，成為象徵性「理想」的詩意批判者。然而從另一種意義上來說，這種神話、詩意的存在方式是在歷史風暴之後的產物，這無可挽回地改變了他和他的「世界」（以及「我們」和「我們的世界」）。神話填補了過去的空缺。就其所有「無限」的想像而言，神話也是歷史和人類有限時間上的身份之符號。但是，過去已是往昔這件事在普爾的作品中帶來了道德義務：要記住已經被遺忘的事物，因為過去在他之內，亦是他的一部分。

History and Imagination in the Art of John Pule

Written by Peter Brunt
Abridged by Maggie Sur-Han Chang

In 1976 Albert Wendt published a watershed essay for contemporary Pacific artists, and for Pacific Islanders in general, entitled 'Towards a New Oceania' at the height of decolonisation and national independence movements in the Pacific. The essay was a bold affirmation of the central role of the imagination – more specifically, of new art forms appearing in the region – in the realisation of this utopian ideal. The implicit relationship between the 'new Oceania' and an 'old Oceania' in the essay drives further investigation. The two are inextricably related since there can be no new without an old, without some sense of the Oceania that is past or passing. Yet, he was not referring to the Oceania of history books, museums and excavation sites, but rather to an Oceania in us, a subjective proposition addressed to the consciousness of modern Pacific Islanders.

A theoretical account given by F. R. Ankersmit of what he calls 'sublime historical experience' reveals some related existential insight. According to Ankersmit, this is the apprehension by an individual consciousness or collectivity (a 'me' or an 'us') of a new historical identity whose main characteristic is that it is 'constituted by the trauma of the loss of a former identity – precisely this is its main content, and that this is the ineluctable truth announces itself in the realisation (agonising, resigned, or otherwise) that this loss is permanent and

1. This article is first published in *Hauaga: The Art of John Pule*, ed. Nicholas Thomas. Dunedin: Otago University Press and City Gallery, Wellington, 2010. To read the complete version, please visit this link: <https://www.wgtn.ac.nz/seftms/about/staff/attachments/history-imagination-john-pule.pdf>

can never be undone.' Ankersmit adumbrates four paradigms in which 'identity' struggles with the tensions between forgetting and remembering. The first paradigm is the rationale underlying most histories, which are written or recorded on the assumption that we are our past, and the past must not be forgotten lest we lose ourselves. The second paradigm complicates the first by suggesting that sometimes it is necessary to forget the past in order to act effectively in the world or to summon the creativity, will or imagination necessary to live in the present or build a future. The third and fourth paradigms complicate the relationship in a different way. In both, radical historical change or profound historical events shatter identity to its core so that there is a traumatic sense of loss and/or forgetting in which the relationship between present consciousness and the past becomes problematic. In elaborating the third and fourth paradigms, Ankersmit defines the former by its desire to 'reconcile' experience and identity. In the third paradigm, 'closure of the trauma is possible'. This may be so 'only at the price of the greatest effort and of a most painful descent into the past of an individual or of a collectivity – but it can be done.' In the fourth paradigm however – and this is what he means by 'sublime historical experience' – it can't, and the trauma of the loss feels permanent. 'And what loss could possibly be greater – for is this not as close to death as one may come?'

The significance of John Pule's work derives from the way it explores the gamut of possibilities for historical consciousness outlined by Ankersmit: from the imperative to remember the past to the painful confrontation with the irrevocable nature of history. Four examples of his work will be examined: first, a sampling of paintings from the 1990s and 2000s; then an epic poem entitled *The Bond of Time*, written in 1983 when Pule was twenty-one years old; then an autobiographical novel called *The Shark That Ate the Sun*, published in 1992; and finally, what we might call a 'readymade', a suit given to the artist by his father on the occasion of his baptism as a young boy.

Take these with you when you leave, 1998, is one of the more explicitly autobiographical paintings in Pule's work and features numerous iconographic motifs that refer to the autobiographical narrative told in his novel. The painting is structured by a rough grid, filled with a medley of improvised patterns, symbols, signs and pictorial narrative vignettes, some of them smudged and smeared into the surface of the canvas. The compartment to the upper left sees various silhouettes and outline drawings which can be decoded biographically. But the readability of the painting in terms of a coherent autobiographical narrative – or indeed any kind of narrative – begins to break down in other sections. The seemingly familiar scene of the 'lamentation for the dead Christ' scene is composed as if to emphasize its strangeness. And the rest of the painting becomes entirely cryptic, as if memory had shifted into another register, unmoored from personal experience, family stories, and familiar cultural narratives.

In Pule's work from the 2000s – the so-called 'cloud' paintings – the emotional tone shifts to something more violent and apocalyptic, a terrifying vision of what the German philosopher Hegel called the 'slaughter bench' of History. These paintings put the high stakes of cultural memory in the perspective of history, which they view from the small end of the emotional telescope. Here, as graphic marginalia to amorphous 'cloud worlds', Pule renders scene after scene of Herculean efforts to transfer various embodiments of cultural and religious meaning across the empty space between one floating 'cloud world' and another in a modern cosmos of ceaseless violence, suffering and disaster (in, for example, *I will carry anything that you want*, 2006).

If the trauma of personal and historical loss is at the core of Pule's work, their paradox is their Promethean inventiveness, their extraordinary graphic and imagistic fecundity. Images abound in Pule's work, a quality that is inseparable from a broader, postcolonial preoccupation with issues of memory and remembering. In modernism a blot was a blot, not an invitation to free associate. In Pule's paintings, the reverse is the case. Blots, smudges, drips and stains serve precisely to conjure images into being and to unlock the realms of memory and imagination.

The best word for this protean quality about Pule's imagination may be 'Oceanic' as water pervades his work. Water is the agency by which 'the first man' comes into being, according to a myth recounted in *The Shark That Ate the Sun*. But besides these images of water in his work, water is also, more importantly, an image of imagining. In its ceaseless movement and transformation, its elemental power to generate new life in a multitude of forms, its protean shapelessness yet ability to assume every possible shape, to fill all negative spaces, water is the metaphor par excellence of metaphorisation, which is the driving mechanism of Pule's poetic imagination. And yet, there may be limits to this capacity for endless imagining which originates in and ceaselessly circles back to the hard core of 'sublime historical experience', which signifies irreparable change. The tension can be found in Pule's poem *The Bond of Time*, subtitled *An Epic Love Poem*, a sprawling, youthful poem written in the early 1980s. It is composed as a lyrical address by a lover to his beloved in which the former expatiates at length on the subject of the hapless character of their 'great sad love.' As the poem unfolds, however, it becomes clear that the beloved, is not simply the object of his love but his counterpart in grief, his melancholy muse, his narcissistic double.

The subjective structure of *The Bond of Time* is also echoed in Pule's novel, *The Shark That Ate the Sun*, whose narrative transpires between two main characters: Puhia and his son Fisi. For the personal narrative of their individual experience of migration from Niue to New Zealand resonates with the collective experience of Niuean and other Polynesian migrations to the metropolises of New Zealand and other parts of the world after World War II. As Pule's novel shows, that migration was driven by a sense of historical necessity.

As Puhia flings himself into a profligate new life, his private mantra is to forget. However, in reminding himself to forget, he is bound to remember, and therefore stuck between

the spiritual meaninglessness of the life he indulges in in New Zealand and a melancholic fixation on a lost or passing world he cannot forget. But if Puhia's identification with 'old Niue' acts out a kind of death, ultimately his literal death, a few things run counter to this descent. One is the garden he planted in the front yard of the family home in Otara, including vegetables like taro brought over from Niue. Pule cites this garden and the family's practice of replanting shoots carried in bundles of soil as a metaphor of his artistic practice. Art is a way of 'making soil to stand on', 'establishing a ground', maintaining 'roots to home' – an imagery that acknowledges the reality of a new land, new plantings and a new way of life, while carrying over precious threads from a former way of life that makes the new one both enduring and possible.

The final example reiterates Pule's paradoxical theme. A 'readymade' suit which Pule's father gave him on his baptism, and which today hangs in the studio like an ironic reminder of what he is all about. The baptism itself was of no religious importance for Pule, but the metaphor of the ritual in which an 'old self' is 'buried' in the water and washed away and a 'new self' is brought out of it 'reborn', is at the heart of the identity transformation at issue in Pule's work. Moreover, the suit adds another layer to that transformation. Purchased from a chain store which undertook to 'dress every man and boy in New Zealand', the suit bears a label on its inside collar with the words 'Young Sir/Made in NZ'. It symbolises the new identity he has assumed.

The tensions of the attempt to reconcile the past and the future have shattering effects on the artist, 'liquidate' his being and plunge him into a surreal, mythic, metaphorical mode of being that is the signature character of the artist's work. The significance of this liquidation is at least twofold. Pule was 'made in New Zealand' – but by the experience recounted in *The Shark That Ate the Sun* in all its complexities of living, imagining and remembering, not by the label of a branded commodity or the official stamp of a government document. Pule's liquidation slips these moulds and he thereby becomes a kind of poet-critic of all symbolic 'ideals' – of all the 'cloud worlds' that attempt to govern and control who we are. Yet there is another sense in which this mythic, poetic mode of being arises in the aftermath of a storm of history, which has changed him and his 'world' (and 'us' and 'our world') irrevocably. The mythic fills the hole of what has gone. And for all its 'infinite' imaginings, myth too is the sign of History and the finitude of human identity in time. But the fact that the past has gone brings with it in Pule's work an ethical obligation to remember what has been forgotten, for it is in him and part of him.

島嶼逝者如斯： 評珍·金·凱森的〈Community of Parting〉

文 | 柯念璞
圖片提供 | 珍·金·凱森

—
浩瀚的大海深深地滾動著，無數形狀的洋流與陸地相遇並破裂成浪花。珍·金·凱森（Jane Jin Kaisen）的〈Community of Parting〉（2019）由母系與自然世界所共同組成，它出現在裂縫之間，變形並流動，像水一樣彎曲。如水一般，它觸及生命中的一切，母系神話裡的地域是一個廣闊的生態系統，它賦予生命，與所有以呼吸滋養增長的生物共生。由影像鏡頭所帶入的自然景觀隱含著非民族國家疆域的意義，畫面交錯在北韓和南韓的非武裝地帶（Demilitarized Zone, DMZ）之間，以及國家邊界山景與濟州島周圍的海景。影像空間探索了兩個世界之間持續存在的緊張關係，其中一個是父權國家，而一方面則是景觀，在此之中，植被和地勢伴隨自然時間有機地增長。這個自然生長的世界可以被視為一種力量，它在基層起作用，而不是被垂直拉拔迫長如父權國家，而是一種具有女性自然的作用產生並且孕育其生命。

〈Community of Parting〉引自巴里神話中可穿越邊界與分隔世界的靈魂，影像召喚著歧異時間與空間中的歷史時刻，使巴里成為思考疆域的重要觀念。巴里神話存在



〈Community of Parting〉，珍·金·凱森，2019。雙頻道錄像裝置截圖。

多種形式，並在很長一段時間內在朝鮮半島上流傳。然而，〈Community of Parting〉（2019）中所涉及的不僅僅是邊界和地理疆域的斷裂，在作品中作為主軸的朝鮮薩滿教神話的巴里公主（Bari Gongju¹）為抵禦與修復的敘事，描述古代朝鮮大王的第七個女兒巴里，因身為女性而被雙親拋棄並流放於黃天川²中無盡漂浮。其名巴里（Bari）意思便是韓語 buhrida（意指扔掉或丟棄），也暗喻其無名之狀態。巴里得知自己父親因拋棄了她而遭受了不治之症的懲罰，而後她帶著在天堂獲得的藥物返回治癒其疾病。因此，國王將宮殿的一半贈與她作為獎勵，但她自願選擇成為指導靈魂的女神。此後，巴里化為鬼魂，穿梭在生與死之間的河流中。

詩人金惠順（Kim Hyesoon）在《Woman, I Do Poetry》中的《垃圾與鬼魂》重新詮釋了這個神話的寓意，並指出正是巴里被遺棄的經歷和面對他者的能力，使她能夠更深入地了解生命狀態並真正與他人建立聯繫。而這種流亡所導致的社會死亡被她轉變為成為調解（mediation）的能力之象徵，最終跨越領土邊界遊走於自己的地方。根據金惠順的詮釋，巴里經歷了三場象徵性的死亡，第一個死亡是通過他人遺棄，或者被社區和社會拋棄或邊緣化而導致的社會死亡，是由於不同的邊界邏輯而導致的社會排斥的各種經歷。第二個死亡則是面對遺棄，伴隨著認識與接受的過程，不再追求被遺棄她的社會接

1. Gongju 為韓文的「公主」之意。

2. 巴里神話中的一條河流。

受，而是對其他被排斥和遺棄的邊緣他者的承諾。通過了解自己的遺棄，巴里能夠與他者交往，個人社會死亡和集體社會死亡在此因被遺棄者和被遺棄的力量相互制約或糾纏而產生力量。第三個死亡，則是放棄或拒絕被遺棄的概念定義，朝大海敞開，走向自我的擁抱。因此，從具體意義上講，這非具體的肉身死亡，而是一種隱喻性的死亡，因為它與放任個人主義形塑自我觀念的過程有關，以便能接受更廣犯的現實與創傷，使其產生回返邊界的中介（mediation）能力。凱森將巴里面對三次死亡作為這件影像作品的主要結構，並以濟州島的薩滿作為理解現代邊界的暴力與隔離狀態下的生命，突顯了濟州作為海島與朝鮮半島之間的政治關係：曾經作為獨立島嶼王國爾後被併入韓國領土的濟州島，承受日本殖民的記憶直至冷戰分化下的國家暴力。另外，從濟州的角度來思考邊界，邊界既作為南北韓分裂的地緣政治術語，也同時回應島嶼如何生產另類的空間論述。

巴里作為人與神、公主和流放者，一個被遺棄，一個駐留，徘徊於生與死之間。她是如此的矛盾，自由地拒絕屬於任何一方的身份和領土，自成其宇宙的時間。在〈Community of Parting〉影像中，在一個原始迷霧籠罩的雄偉山谷中，一片深灰色尖銳岩石山地景，一條激流貫穿其中，映襯著巴里神話的旁白，在神話中生與死之間的河流引起了共鳴。水賦予生命，也連接淨化、重生靈魂。巴里（Bari）作為邊界區域和媒介，也是生與死的中介地帶，他超越並抗拒了分裂和排斥，最終通過薩滿 Koh Sunahn 傳喚出來，超越了殖民地現代性和現代主義的暴力界限，譜出安慰，記憶和吟唱的歷史記憶。

二
濟州島作為海島，水不僅是抵禦大陸的天然屏障，更具有無政府主義的性格特徵。在長久的韓國半島歷史發展時，濟州的歷史皆自成一體的發展，島上曾有獨立的塔姆納（Tamna）王國，激發了獨立的歷史精神，使濟州島被認為是不守規矩的，這也源於該島擁有較為社會主義的自我組織方式。傳統上，島上婚姻習俗和親屬關係也不同于韓國大陸，後者深受儒家影響。反觀濟州島，儀式和精神信仰、性別關係、親屬關係等方面，島與大陸之間存在顯著差異。受日本殖民時期影響，許多濟州島居民逐漸在現代化過程中失去土地，失去土地造成缺乏工作機會，加上人口過多，導致了殖民時期的大規模移民。直至 1938 年，約有 15 萬人離開了該島，大多數居民遷居日本或滿洲尋找生存的機會。儘管日本在佔領時期並不贊成共產或社會主義思維，但濟州島民卻是在此時期間接了解社會主義思想，也因此成為島上的一種社會集體力量。1948 年在濟州島發生的四三事件是冷戰初期最早爆發的意識形態暴力衝突，濟州島民武裝抗爭政府，無疑地展現了對朝鮮半島的分斷體制的抗議態度，而以「陸地（半島）」的政府軍、警察及右翼團體也展開了強硬的鎮壓作戰。直至今日，對於南韓在



〈Community of Parting〉，珍·金·凱森，2019。雙頻道錄像裝置截圖。



〈Community of Parting〉，珍·金·凱森，2019。雙頻道錄像裝置截圖。



〈Community of Parting〉，珍·金·凱森，2019。雙頻道錄像裝置截圖。

冷戰時期所遺留的緊張關係仍緊緊繫於濟州的記憶之中。

這個歷史敘事結構與作品中薩滿 Koh Sunahn 的吟唱儀式交織在一起，形成動態的節奏，可視作影片的關鍵元素。影像本身更通過執行儀式成為生命體，隨著薩滿旋律和節奏構成了跨越所有現實邊界的，與古老精神相互交疊的時刻。這些時刻也構成了巴里的時空，如海浪一般的節奏將影像內部和外部融為一體。濟州薩滿 Koh Sunahn 確實為巴里的化身，但是，藝術家並沒有選擇她為薩滿巫師的當代形象之一，而是以薩滿巫師再現了無數版本的當代巴里的神話。作為濟州四三屠殺（1947-54）的倖存者，Koh 在完成這項工作幾週後於 2019 年去世，但她長期實踐薩滿將亡者重新置放在家族、村莊、濟州島上，正是其社會上異化及歷史上臨界的位置，使得無所偏倚的靈魂，成為理想的儀式對象，讓所有死者均受同等與永恆慰藉。

三

凱森作為另一位巴里，出生於濟州島後被迫流亡，然後在丹麥成長。她將自己的流亡經驗與巴里第一次的死亡重疊，通過薩滿的吟唱儀式，呼喚進入一個可棲息的詩歌空間，並在其中召喚許多自 2015 年以來，自濟州流亡至哈薩克斯坦、日本、中國、德國和美國各地，當代流亡的巴里。巴里在此不是用作神話符號，而是作為一種語言工具，談論作為一種方法或情感如何在世上進行調解和存在的特殊方式。隨著影片的發展，它發展成為在不同時空尺度上對歷史，文化和社會分裂的整體敘述，涵蓋了死者

和生命的世界，特別傳達了韓國歷史上暴力的複雜性，包括在 1937 年蘇聯時代從遠東地區被迫流離失所的韓國人的流放社群，以及在 1920 年代日本殖民統治期間移民並定居的在日朝鮮人。

〈Community of Parting〉並不是薩滿儀式部分的文獻。相反地，它在更廣泛的韓國現代性背景下重新實現了神話，因為它是民族分裂之前的神話。傳統上，神話主要被理解為一個關於虔誠的故事，但從作品中以女權主義者對神話的理解以及巴里如何被視為死亡與重生的意義。在此，巴里的靈魂與精神代替了作為現代技術的影像鏡頭的圖像生產，堅定地凝視濟州的大海，交織的波浪、森林與天空在此相遇。影像不僅是多層且時空相交，巴里從神話的形像變成了思想媒介的抽象概念，成為來自海洋和森林、荒蕪土地和國界的聲景和航拍圖像，巴里的離散經驗化為與神話相呼應的影像之河。影像中，她的手臂伸向天空旋轉，攝影機附著在一架高聳入雲的無人機上，對濟州島進行勘測，藝術家逐漸消失，陸地和天空合為一體。同樣位於凝視之處，低頭望向這些沒有劃出邊界的空間，所有生命形式交織在一起並共存，荒野再次從視覺上詮釋了巴里的精神概念，而浮於海洋的島嶼則作為隱喻重新理解生命政治裡的死亡與重生。



〈Community of Parting〉，珍·金·凱森，2019。雙頻道錄像裝置截圖。

An Island of No Return: On Jane Jin Kaisen's *Community of Parting*

Written by Nien-Pu Ko

I
From deep beneath the vast and rolling ocean, currents of countless forms emerge to meet the land and shatter into florets of waves. Jane Jin Kaisen's *Community of Parting* (2019) is a composition of matriarchy and the natural world—it appears between cracks, transforming and flowing, and always swerving like water. Like water, it touches on everything in life. The arena of matriarchal mythology is a vast ecosystem. It brings forth life and lives symbiotically with all living creatures nourished by breath. The natural landscape, captured by the camera lens, implies a meaning beyond national borders. The images in this work intercept at the Demilitarized Zone (DMZ) between North and South Korea, the mountainous landscape along the borders, and the oceanic landscape of Jeju Island. It explores, through the space of cinematography, the ongoing tension between two worlds: On the one side, a patriarchal state; and on the other side, a landscape whose vegetation and terrain grow organically with time. This natural and flourishing world can be regarded as a kind of force that works at a grassroots level. Instead of tucking from above and forcibly lengthening life as in a patriarchal state, it is a feminine and natural force that produces and nurtures lives.

Community of Parting is inspired by the soul that can cross borders and traverse separate worlds in the myth of Princess Bari (Bari Gongju¹). The cinematography of this work summons historical moments in different time and space, situating Bari as an important

1. Gongju means “princess” in Korean.

figure in the discussion of geographic boundaries. The myth of Princess Bari exists in many forms and has been circulating on the Korean peninsula for a long time. However, *Community of Parting* (2019) also touches on themes besides the rupture of borders and geographic boundaries. The narrative of Kaisen's piece revolves around the Korean shamanic myth of Bari Gongju—a story about resistance and restoration. The story describes the life of the seventh daughter of an ancient king of Joseon. Because she was a girl, Bari Kongju was abandoned by her parents, cast away in Hwangcheon², and left for eternal drifting. Her name, Bari, means “buhrida” (throwing away or abandoning) in Korean and implies a nameless state. As punishment for this abandonment, the king fell ill of an incurable disease. When Bari learned of her father's illness, she journeyed to Heaven and cured him with the medicine that she had retrieved. The king offered Bari half of the palace as reward. However, Bari chose instead to become a goddess who guides souls. She turned into a ghost and has been ferrying souls across the river of life and death ever since.

Poet Kim Hyesoon's piece “Trash and Ghosts” from *Woman, I Do Poetry* reinterpreted the meaning of this myth and pointed out that it was Bari's experiences of being abandoned and confronting the other enabled her to have a deeper understanding of life and to truly establish connections with others. She transformed the social death of exile into a symbol of mediation, then eventually transgressed territorial boundaries and wandered in her own space. According to Kim, Bari experienced three events of symbolic deaths. The first death was the social death of being abandoned or being marginalized in the community. This refers to the various experiences of social exclusion caused by different logics of demarcation. The second death involved confronting abandonment and the accompanied processes of recognition and acceptance. She no longer sought acceptance from the society that abandoned her. Instead, she committed herself to others who had been excluded, marginalized, or abandoned. Through the recognition of her own abandonment, Bari gained the ability to communicate with others. The personal social death and the collective social death became empowered because of the entanglement or balance between the abandoned and the power of abandonment. The third death was the relinquishment or renunciation of the concept of being abandoned. She opened herself up to the sea and walked into her own embrace. Therefore, this refers not to the physical death of the flesh-and-blood body but a metaphorical death, which involves the processes of letting individualism shape the Self to face a wider array of reality and trauma and still return to the boundary condition, or, the ability of mediation. Kaisen takes Bari's three deaths as her work's main structure and attempts to understand the violent and isolating conditions of contemporary borders by examining the lives of Jeju shamans. Her work highlights the political relationship between Jeju Island and the Korean Peninsula; Jeju Island,

2. A river mentioned in the myth of Bari.

once an independent island kingdom, had been incorporated into Korean territories, while bearing the memories of Japanese colonization and state violence during the divisive Cold War era. Furthermore, by contemplating on borders from the perspective of Jeju Island, the term “borders” can serve not only as geopolitical jargon in discussion of North Korea-South Korea conflicts, but also responds to the question of how islands could produce alternative discourses about space.

As a human and a deity, a princess and an outcast, Bari was abandoned yet remained, wandering between life and death. She is so contradictory, freely rejecting the identities and territories belonging to either side, splicing out her own time in the universe. In a scene from *Community of Parting*, the mythology is narrated against the backdrop of a majestic and primitive mist-shrouded valley. The mountainous landscape, made of steel-gray jagged rocks, is split apart by the river torrent that runs across it. In combination with the voice-over account, the river resonates with the story of Bari, becoming the river between life and death. Water bestows life while connecting, purifying, and rejuvenating the soul. Bari, as boundaries and medium, is the locus of mediation between life and death. Having transcended and resisted division and exclusion, Bari is finally summoned by the shaman Koh Sunahn, transcending the violent boundaries of colonial modernity and modernism, composing the soothing chants of memory and history.

II

Since Jeju Island is encircled by the natural defense against the mainland—the sea—it embodies characteristics of anarchism. During the long history of the Korean peninsula, Jeju's developments have been relatively self-contained. Once ruled by the independent kingdom of Tamna, Jeju island is inspired by its historical spirit of independence and perceived as “unruly”. This also stems from the fact that the island is self-organized in a more socialist manner. Traditionally, customs of marriage and kinship on the island are different from those on the mainland. Compared to the mainland, which is heavily influenced by Confucianism, Jeju Island's rituals, spiritual beliefs, gender relationships and family relationships are distinctly different. During the Japanese colonial period, many islanders had gradually lost their land in the process of modernization. The loss of land caused a lack of employment opportunities, which, in combination with overpopulation, led to a wave of large-scale immigration. Until 1938, about 150,000 people had already left Jeju island, most of whom moved to Japan or Manchuria in search of a surviving chance. During the Japanese colonial period, despite the government's disagreements with communism and socialism, Jeju Island was indirectly exposed to socialist ideas, which became a driving force of social collectivism on the island. In the early days of the Cold War, ideological conflicts erupted into violent uprising on Jeju Island for the first time, when the April 3 incident occurred in 1948. The fact that the islanders formed their own guerilla to fight against the government undoubtedly demonstrated their resistant attitude towards the divisive political system on the Korean Peninsula. In return, the government forces, police, and right-wing groups—all of which were based in the “mainland (peninsula)” —launched forceful military operations to suppress the uprising. To this day, Jeju Island is still haunted by the memories of its tension

with South Korea during the Cold War era.

In Kaisen's work, the structure of historical narrative is intertwined with shaman Koh Sunahn's chanting ritual, forming a dynamic rhythm that could be considered as a key element of the film. Through the execution of this ritual, the cinematic images themselves become living organisms; mingling with shamanic melody and rhythm, they compose moments of transcendence that transgress all boundaries of reality and superimpose on the ancient spirits. These are also moments that constitute Bari's spatio-temporal world, where the rhythms of the work, not unlike sea waves, meld together the interior and exterior aspects of the images. The Jeju shaman Koh Sunahn is indeed an incarnation of Bari. However, Kaisen did not choose her to represent a kind of contemporary shamanism priest. Instead, she reproduced countless versions of Bari's myth through shamanist priests. As a survivor of the Jeju Massacre (1947-54), Koh passed away in 2019 a few weeks after the completion of this work. However, she practiced shamanism for a long time during her lifetime. By returning the deceased to their families, villages, and Jeju Island, Koh was returning them to the locus of social alienation and historical boundaries, allowing the drifting souls—ideal subjects for these rituals—to receive equal and eternal comfort.

III

Kaisen, as another incarnation of Bari, was born on Jeju Island and forced into exile, then grew up in Denmark. In this work, she juxtaposes her own exile experience with Bari's first death. Then through the shaman's chanting rituals, she has called into being a habitable space for poetry and song, where other contemporary Baris—people who were exiled from Jeju to Kazakhstan, Japan, China, Germany and the United States since 2015—were summoned. Here, Bari does not function as a mythological symbol. Instead, Bari, as a method or emotion, becomes a linguistic tool in the discourse about a special way to mediate and exist in the world. Throughout the film, “Bari” develops into an overall narrative of history, culture and social fractures on different temporal-spatial scales, covering the world of the living and the dead. Especially, it conveys the complexities of violence in Korean history, including the community of people who were deported by the Soviet Union from the Far East in 1937 and the community of Koreans in Japan who immigrated and settled during Japanese colonial rule in the 1920s.

Community of Parting is not a partial documentation of the shaman ritual. On the contrary, it re-realizes mythology in the broader context of Korean modernity, because it tells the story from before the nationalist fracture. Traditionally, mythology is understood as a story about piety, but this work interprets mythology from a feminist perspective while exploring the meanings of Bari as death and rebirth. Here, the soul and spirit of Bari has replaced modern image production technologies such as cameras and lenses. When she gazes firmly upon the

sea of Jeju, the intertwined waves, forests and the sky meet each other, and the imagery contains many layers of visibility, time, and space. When Bari, the mythological character, is transformed into an abstract concept, a soundscape and aerial image from the ocean, forest, barren land and national borders, her experiences of displacement become a river of images that echoes with mythology. In a scene in this film, she stretches her arms towards the sky and rotates her body. The camera, fixed on a drone towering into the clouds, is surveying Jeju Island. As the artist gradually disappears, the land and the sky become one. From the origins of the gaze, we look down at these unbounded spaces, watching all life forms intertwine and coexist. In this way, the wilderness once again interprets Bari's spirit, and the island floating amidst the sea becomes a metaphor, allowing us to reinterpret death and rebirth in life and in politics.



Jane Jin Kaisen, *Community of Parting*, 2019. Stills from monitor in double-channel video installation. Courtesy of the artist.

娜辛娜·霍海亞： 響徹天堂

文 | Reuben Friend
譯 | 章舒涵

就像是跳動的心臟，奧特亞羅瓦¹ 紐西蘭毛利族藝術家娜辛娜·霍海亞（Ngahina Hohaia）令人驚豔的影音結合編織纖維裝置作品〈響徹天堂〉（Paopao ki tua o rangi²，2009），迴盪著擊鼓和撥伊（Poi）³ 的節奏性聲響。霍海亞的藝術作品汲取了傳統毛利歌謠、儀式性咒語和纖維製品的技藝和知識，透過當代濾鏡重新想像，創造出這項大型的當代藝術裝置。生長在藝術及政治運動世家，她的作品實踐了西方及原住民藝術的交會，並拆解殖民者敘事中的藝術、文化和身份認同，更將毛利人的知識、習慣和觀點編織進奧特亞羅瓦紐西蘭的歷史和藝術典範中。

〈響徹天堂〉的聲響及符號特別觸及了霍海亞故鄉⁴ 帕瑞哈卡的複雜歷史（tūrangawaewae）。這些層層交疊的歷史不僅道盡了霍海亞作為一位藝術家的立場，更表述了整個帕瑞哈卡社群目前的文化及政治現實。帕瑞哈卡坐落於奧特亞羅瓦紐西蘭北島西海岸塔拉納基山的南端，現今為小型毛利人社區，但它在 1860 到

1. 奧特亞羅瓦（Aotearoa）是紐西蘭的毛利語稱呼，意為「長白雲之鄉」。
2. Paopao ki tua o rangi 英文文義為 To reverberate into the heavens。
3. 撥伊是一種傳統毛利打擊樂器，通常以亞麻或蘆葦葉製成，這個樂器的外觀為一條編織的繩子附著一顆小軟球。表演者用一隻手握住繩子，然後將球繞圈旋轉，並用另一隻手向不同的方向擊打，使樂器旋轉並發出有節奏的重音。這種聲音和動作伴隨著儀式性的唱誦和咒語，此儀式在帕瑞哈卡（Parihaka）被稱為撥伊馬努（Poi Manu）。
4. 此處作者使用毛利語 tūrangawaewae，意為「安身立命之處」。

1890 年代間是紐西蘭最大、工業最先進的毛利人城鎮之一。帕瑞哈卡坐擁廣闊的耕地、具備現代化的農業設備、宏偉的歐式建築、自來水和電力以及銀行，無疑是富有遠見的領導指標及繁榮的所在。但更重要的是，帕瑞哈卡廣納紐西蘭土地戰爭時流離失所的毛利人家庭。作為免於戰爭創傷和暴力侵害的避難所，帕瑞哈卡建立在一個結合了毛利人信仰體系與西方聖經教義的和平原則基礎上，這樣的原則體現了被霍海亞稱為解放神學、獨特的毛利人基督教思想。

接續這樣的基礎，帕瑞哈卡的兩位傑出政治／精神領袖 Tohu Kākahi 和 Te Whiti-o-Rongomai 倡導以非暴力手段來抵抗殖民者入侵，來保留毛利人的土

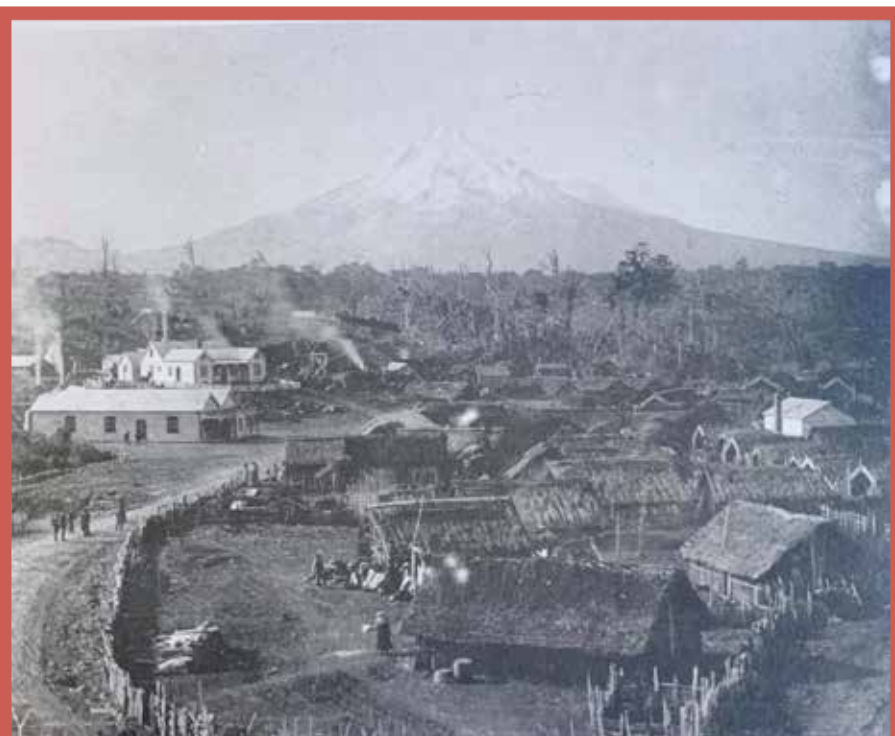


〈響徹天堂〉，多媒體投影裝置，5000x5000 公厘，Ngahina Hohaia，2009。
馬克·坦楚攝於 2016 年，帕特迦藝術博物館。

地並主張自治。此運動以三隻信天翁的羽毛為標誌，這也是強烈體現在霍海亞裝置中的符號。每個撥伊上都繡有類似的符號，例如以犁或小麥穀的圖案來代表帕瑞哈卡地區的勤奮、創新和繁榮。然而，其他符號則暗示著殖民者的入侵，例如手銬和正在排溺的狗，暗示著歷史中較為陰暗險惡的一面，如殖民者入侵、徵地和流離失所等直到最近才被奧特亞羅瓦紐西蘭政府公開承認的史實。

1879 年政府開始丈量帕瑞哈卡附近的毛利族土地並賣給歐洲來的定居者。為了捍衛自己的土地，Tohu 和 Te Whiti 的追隨者開始著手和平抗議的計劃，拔出調查釘和圍籬樁以及耕種殖民定居者佔用的土地來破壞殖民進展。過程中，許多帕瑞哈卡人未經審判就被捕入獄，並在奧特亞羅瓦紐西蘭的南島送監服刑。這些逮捕和土地入侵象徵著殖民定居者政府惡意徵收帕瑞哈卡土地的起始，意圖摧毀毛利族社會、文化和工業自治最後的重要堡壘。

帕瑞哈卡居民多年來堅持以和平抗議的方式來動員各種非暴力的抵抗手段，他們忍

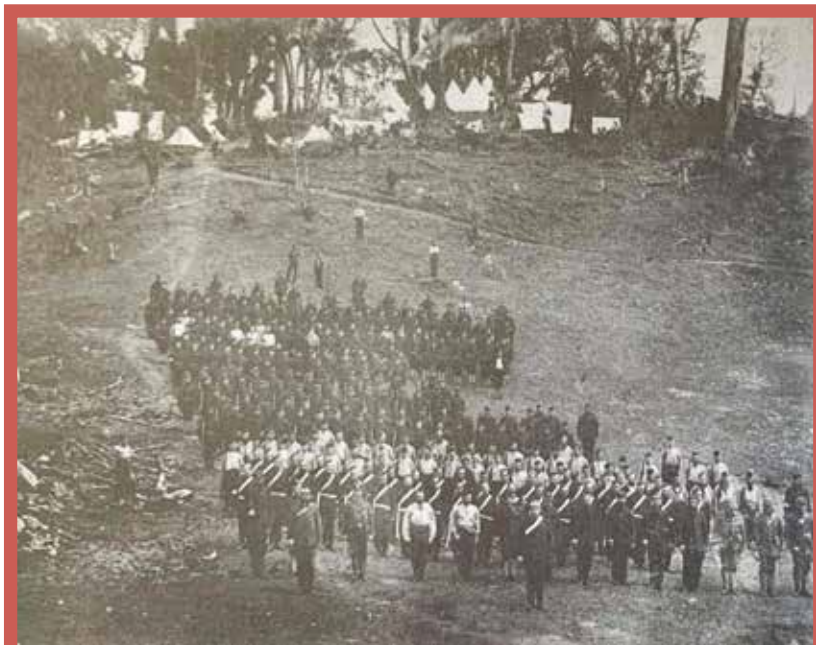


背景為塔拉納基山的帕瑞哈卡城鎮（年份不詳），明膠銀版法，160x245 公厘，拍攝者不詳。普科阿里基博物館典藏。

受殖民者不斷侵占自己的土地，而許多人被監禁並從此被迫遠離其家人及故土。1881 年 11 月 5 日早晨，政府派遣了 1500 多名武裝殖民警察的部隊，強行佔領了這個村莊。

Tohu 和 Te Whiti 以愛對抗仇恨，指示孩童在入口向入侵者打招呼，並提供食物和歌唱，而此時年長者則和平地坐等對方進攻。該策略成功抵制第一波入侵，但最終上級強迫前線部隊無視帕瑞哈卡的禮物和善意，強行進攻並造成毀滅性的結果。整座城鎮幾乎被夷為平地，且大多數居民被捕或被驅離。

在〈響徹天堂〉作品中，霍海亞將一系列撥伊以同心圓的方式安置在牆上，創造出以單點為中心的音浪與光浪。像鼓皮上的畫一樣投射在裝置中心的牆上的是一系列帕瑞哈卡的歷史照片，這些照片接拍攝於 1881 年入侵之前的幾年間。彩色的光灑在裝置周圍的撥伊上，伴隨鼓聲和儀式性咒語，彩光有節奏地擺動在裝置周圍。錄音中歌曲、咒語、撥伊和鼓聲由霍海亞和她已故的父親 Te Miringa Hohaia 演出，她的父親在 20 世紀後期扮演復興帕瑞哈卡藝術、文化和政治的重要角色。



武裝警察隊與軍隊準備要對付帕瑞哈卡（1881），黑白照片，235x280 公厘。威靈頓亞歷山大·特恩布爾圖書館典藏。攝影：威廉·安德魯·寇立思（1853-1920）



圖 1881 年被侵略之前的帕瑞哈卡，黑白照片（年份不詳），210x285 公厘。威靈頓亞歷山大·特恩布爾圖書館典藏。攝影：威廉·安德魯·寇立思（1853-1920）。

PARIHAKA

No. 60

與亞麻樹葉或蘆葦製成的傳統撥伊不同，霍海亞以羊毛毯創作，並參考 Tohu 和 Te Whiti 當時向殖民政府發布的聲明，他們願意分享自己的「毛毯」，但主權獨立必須保留在毛利族手中。對於霍海亞而言，毛毯不僅是土地和權威的有形隱喻，更是殖民者從土地徵收中持續掠奪的物質財富。為作品找尋這項材料時，霍海亞碰巧發現，她聘來刺繡撥伊的公司竟與當年為入侵帕瑞哈卡的殖民軍制服刺繡的公司相同。霍海亞對這一偶然發現進行反思：

「我第一次拜訪這家商店時，注意到了一個被蟲蛀蝕的老舊畫框，上面的徽章刻著大砲和交叉的劍並寫著『威靈頓城市衛隊 - 帕瑞哈卡』。詢問後得知該公司最初是為殖民地警察和軍團刺繡製服的。在這諷刺意味濃厚的命運轉折間，我認為自己來對地方了。我很慶幸能夠得知，這個跟刺繡過程有關的殖民地軍事歷史與我作品的概念基礎有著密切的關係。它已被整合成作品敘事的一部分。」

這對藝術家來說是個強烈的覺醒時刻：她意識到刀劍、大砲和治安法令的圖示由當初同樣以殖民暴力為基礎的產業，繡製在她的作品中。

1990 年，懷唐伊法庭開始處理塔拉納基毛利社區向法庭提出的、與 1800 年代土地徵收有關的法律案件。法庭在 1996 年的報告中發現，「塔拉納基毛利人被剝奪了他們的土地、領袖、謀生方式、個人自由以及社會結構和價值觀」，該庭於 2018 年向帕瑞哈卡人民提供了象徵性和解方案。2019 年，官方針對 1881 年的非法入侵和監禁帕瑞哈卡人提出具法律效力的道歉。但這離圓滿結局還差得遠了，道歉和財務和解無法公平地補償世代流失的土地、財富和繁榮。不過它確實在帕瑞哈卡人與政府之間建立了前所未有的關係。近年來，在該社區可看見藝術、文化及音樂活動的復興，例如於 2006 年至 2010 年間舉行的帕瑞哈卡和平節。

現今，帕瑞哈卡族群持續體現其庇護所信念和解放神學觀，每個月的第 18 天都舉行儀式和討論，以確保能維持帕瑞哈卡的信仰和風俗。來自世界各地的許多遊客和貴賓都來這裡朝聖，並向社區表達敬意。值得一提的是，在 2003 年，甘地的後代艾倫·甘地 (Arun Gandhi) 博士在馬丁·路德·金基金會負責人勞倫斯·卡特 (Lawrence Carter) 博士和代表池田大作 (Daisaku Ikeda) 的理查·佐佐木 (Richard Sasaki) 的陪同下來到了帕瑞哈卡，來感念 Tohu 和 Te Whiti 作為非暴力抵抗的開拓者所做的畢生努力。



2003 年，佐佐木博士與甘地博士及卡特博士參與帕瑞哈卡典禮。班·奧瑟攝影。

隨著全球近日發生的幾項非暴力抗議運動，例如「立岩蘇族抗議」(Standing Rock) 和「黑人的命也是命」(Black Lives Matter)，非暴力抵抗策略對於解放被壓迫的人民仍然至關重要。然而，與前幾代不同的是，在數位時代，藝術家和社會運動者現在可以觸及全世界的人，透過線上平台分享資訊、資源、技能和知識。〈響徹天堂〉存在於數位現實中，像光纖般往世界擴散到其他可能會從類似困境中汲取力量的其他社區，傳遞帕瑞哈卡的信息，期望壓迫中尋求和平的解放。

藝術家簡介：娜辛娜·霍海亞

娜辛娜·霍海亞是一位跨領域藝術家，其創作包含裝置、纖維雕塑和身體裝飾。從奧特亞羅瓦紐西蘭梅西大學取得毛利族視覺藝術碩士學位，以傳統紡織知識和方法論作為她當代觀念藝術的實踐基礎。她的作品曾於海外與紐西蘭各大城的公共美術館展出，近期展覽包含《壓迫與解放的工具》(帕特迦藝術博物館，2016 年)；《娜辛娜·霍海亞個人展》(威靈頓城市美術館，2009)。近日將展出《Toi Tu, Toi Ora：當代毛利藝術》(奧克蘭美術館，2020)。她的作品也被重要公家機構永久典藏，包含紐西蘭國立博物館、帕特迦藝術博物館等。



跳舞的女子們，帕瑞哈卡（Te Whetu 站在前面），約 1898 年，黑白照片，165x215 公厘。
普科阿里基博物館典藏。約翰·費福攝影。

Ngahina Hohaia: *Paopao ki tua o rangi*

Written by Reuben Friend

Like a beating heart, the rhythmic sound of pounding drums and poi¹ reverberate from the centre of *Paopao ki tua o rangi*² (2009), a stunning audio-visual and woven fibre installation created by Aotearoa New Zealand Māori artist Ngahina Hohaia. Hohaia's artworks draw on inherited skills and knowledge of traditional Māori song, ritual incantations and fibre works, reimagined through a contemporary lens to create large scale contemporary art installations. Raised in a family of artists and political activists, her installations operate at the intersection of Western and Indigenous art praxis, unravelling colonial settler narratives about art, culture and identity, to weave in Māori knowledge, practices and perspectives into the history and artistic canon of Aotearoa New Zealand.

The sounds and symbols in *Paopao ki tua o rangi* specifically speak to the layered history of Hohaia's tūrangawaewae, her ancestral homelands at Parihaka. These histories inform the present cultural and political reality of not only Hohaia as an artist, but of the entire community of Parihaka. Nestled at the southern end of Taranaki mountain, on the West

1. A poi is a traditional Māori percussion instrument. Customarily made from flax or bulrush leaves, it consists of a small soft ball attached to a woven cord. The cord is held in one hand, and the ball is swung in circles and hit in different directions with the performer's free hand, creating a rhythmic beat and twirling movement of the poi. This beating sound and movement is accompanied by chanting and ritual incantation that is sung in ceremony. This ceremonial practice is known in Parihaka as Poi Manu.

2. *Paopao ki tua o rangi* means "to reverberate into the heavens" in Maori language.

Coast of the North Island of Aotearoa New Zealand, Parihaka is today a small Māori community, but between the 1860s and 1890s the settlement was one of the largest and most industrially advanced Māori townships in Aotearoa New Zealand. With extensive farming lands, modern agricultural equipment, grand European style architecture, running water and electricity, and a bank, Parihaka was a site of visionary leadership and prosperity. But more importantly, Parihaka was a site of refuge, a place that welcomed Māori families from all across the country who had been displaced from their homelands during the New Zealand Land Wars. As a sanctuary from the trauma and violence of war, Parihaka was established on principles of peace derived from a combination of customary Māori belief systems and Western biblical teachings, manifesting a uniquely Māori Christian ideology that Ngahina Hohaia refers to as liberation theology.

Because of this foundation, the two prominent political and spiritual leaders of Parihaka, Tohu Kākahi and Te Whiti-o-Rongomai, were advocates for the retention of Māori land and the assertion of Māori autonomy through the practice of non-violent resistance to colonial invasion. Their movement was symbolised by the wearing of three albatross feathers, a motif that features strongly in Hohaia's installation. Similar symbols embroidered onto the head of each poi in Hohaia's installation, such as the farm plough or the image of wheat husks, speak to the industriousness, innovation and prosperity of Parihaka. Other symbols however, such as the hand cuffs and the urinating dog, hint at a darker, insidious history of colonial invasion, confiscation and dislocation that has only recently been publicly acknowledged by the Aotearoa New Zealand government³.

In 1879, the government began surveying Māori lands near Parihaka for sale to European settlers. In defence of their lands, followers of Tohu and Te Whiti began a programme of peaceful protest, disrupting proceedings by pulling out survey pegs and fence posts, and ploughing lands that had been appropriated by colonial settlers. In the process many people from Parihaka were arrested and imprisoned without trial in the South Island of Aotearoa New Zealand. These arrests and land incursions signalled the beginning of a malicious agenda by the colonial settler government to confiscate the lands of Parihaka, crushing one of the last major bastions of Māori social, cultural and industrial autonomy.

Mobilising various non-violent means of resistance, the people of Parihaka endured against sustained encroachments into their land over the years that ensued with a determined programme of peaceful protest, with many more people being imprisoned and sent away from their lands and families. On the morning of

3. In 2019 a Crown apology for the illegal 1881 invasion of Parihaka and the imprisonment of its people was passed into law.

5 November 1881, the government sent in a constabulary of over 1,500 armed colonial troops to forcibly take the village.

Fighting hate with love, Tohu and Te Whiti instructed the children of Parihaka to greet the intruders at the gates with offerings of food and song, while the elders sat peacefully awaiting the onslaught. The strategy had some success, repelling the first wave of invasion, but eventually the frontline troops were compelled by their superiors to push through the wall of gifts and kindness, completing the assault with devastating results. The township was all but razed to the ground, and most of the inhabitants were arrested or driven away.

In *Paopao ki tua o rangi* Ngahina Hohaia creates a series of poi that have been arranged on the wall in concentric circles, creating waves of sound and light emanating from a central point. Projected onto the wall at the centre of the installation, like paintings on the skin of a drum, are a series of historical images of Parihaka that were photographed in the years leading up to the 1881 invasion. Coloured light sweeps over the poi around the circumference of the installation, accompanied by the sound of beating drums and ritual incantations, evoking a sense of the poi in movement as the light swings around the installation in a rhythmic cadence. The soundtrack of song, incantation, beating poi and drums are performed by Ngahina Hohaia and her late father Te Miringa Hohaia, a man who was instrumental in the resurgence of Parihaka arts, culture and politics in the late twentieth century.

Unlike customary poi that are made from flax leaves or bulrush reeds, Hohaia constructs her poi from wool blankets, referencing the statement of Tohu and Te Whiti to the colonial government of the time, that they would be willing to share their 'blanket', but that sovereign independence must remain with Māori. For Hohaia, the blanket is not only a tangible metaphor for land and authority, but also for the material wealth that continues to be gained from the confiscations. In sourcing this material for this installation, a serendipitous revelation occurred when Hohaia found that the company she employed to embroider the poi was also the same company that embroidered the uniforms of the colonial troops who invaded Parihaka. Hohaia reflects on this chance discovery:

“On my first visit to the store I noticed an old framed moth-eaten crest, with an image of a canon and crossed swords, and the words ‘Wellington City Guards – Parihaka’. When I enquired I was informed that their company had originally been in the business of embroidering the uniforms and regalia for the colonial constabulary and regimental troops. In an ironic twist of fate I felt that I had arrived at the right place. I am very comfortable knowing that the colonial military history associated with my embroidery process has a strong relationship with the conceptual basis of my work. It has become integrated as part of the narrative within the work.”

This was a powerful moment of awareness for the artist, realising that the images of swords, canons, and constabulary regalia were being embroidered into her artwork by the same industries that were established upon these acts of colonial violence.

In 1990, the Waitangi Tribunal⁴ began to address legal cases brought to the Tribunal by Taranaki Māori communities relating to the land confiscations of the 1800s. The Tribunal's report in 1996 found that 'Taranaki Māori were dispossessed of their land, leadership, means of livelihood, personal freedom, and social structure and values', and in 2018 a token reconciliation package was offered to the people of Parihaka. In 2019, a Crown apology for the illegal invasion of 1881 and the imprisonment of Parihaka people was passed into law. This was far from a happy ending, with the outcome of this apology and financial settlement doing little to equitably compensate the people of Parihaka for generations of lost lands, wealth and prosperity. It did however establish a relationship between the people of Parihaka and the Crown which did not exist before, and in recent years the community has seen a resurgence of art, culture and musical activity, such as the Parihaka Peace Festival that ran from 2006 to 2010.

Today, the community of Parihaka continues to embody the values of sanctuary and liberation theology, with the 18th day of every month reserved for ceremony and discussions to ensure the beliefs and customs of Parihaka are maintained. Many visitors and dignitaries from around the world have made a pilgrimage to Parihaka to pay respects to the community. Notably, in 2003, Dr. Arun Gandhi, a descendant of Mohandas K. 'Mahatma' Gandhi, came to Parihaka accompanied by Dr. Lawrence Carter, head of the Martin Luther King Jr. Foundation, and Dr. Richard Sasaki, representing Daisaku Ikeda, to posthumously acknowledge the achievements of Tohu and Te Whiti for their life's work as early pioneers of non-violent resistance.

In the wake of recent non-violent protest movements happening across the globe, such as Standing Rock and Black Lives Matter, strategies of non-violent resistance remain vital to the liberation of oppressed peoples. However, unlike past generations, in the digital age artists and activists are now able to reach out across the globe, sharing information, resources, skills and knowledge through a range of online platforms. *Paopao ki tua o rangi* exists in this digital reality, expanding out into the world like rays of fiberoptic light, sending the message of Parihaka surging out to other communities who may draw strength from the shared plight to seek peaceful means of liberation from oppression.

4. The Waitangi Tribunal is a land court set up by the Aotearoa New Zealand government to investigate Māori land claims.

Artist Biography: Ngahina Hohaia

Ngahina Hohaia is an interdisciplinary artist who moves between installation, fibre sculpture and body adornment. Hohaia employs customary weaving knowledge and methodologies as a basis for her contemporary conceptual practice. She has a Masters of Māori Visual Arts from Massey University in Aotearoa New Zealand. Her work has been exhibited at all major metropolitan public art galleries in Aotearoa New Zealand and abroad, including recent exhibitions such as *Tools of Oppression and Liberation*, Pātaka Art + Museum (2016); *Ngahina Hohaia*, City Gallery Wellington (2009); and an upcoming exhibition at Auckland Art Gallery Toi Tu, *Toi Ora: Contemporary Māori Art* in 2020. Her works are held in major public collections, including the permanent collection of the Museum of New Zealand Te Papa Tongarewa, Pātaka Art + Museum, and other institutions.



De-fence (2016) installation on the left, and on the right "*Paopao ki tua o rangi*" (2009) on display at Pātaka Art + Museum in 2016 as part of Ngahina Hohaia's solo exhibition "*Tools of Oppression and Liberation*". Photography by Mark Tantrum at Pātaka Art+Museum in 2016.

泛·南·島

發行人：李玉玲

編輯監督：林羿奴、羅潔尹、曾芳玲、張淵舜、陳秀薇、陳茹萍、郭宗祐

執行編輯：謝宇婷

撰稿：

從已知到未知 —— 徐柏涵、許可、黃瀚嶼、方彥翔

暗黑島嶼 —— Peter Brunt、柯念璞、Reuben Friend

生生流轉 —— Wesley Enoch、Lisa Wilkie、長谷川祐子

翻譯：

從已知到未知 —— 林依瑩、許可、錢佳緯、彭若瑩

暗黑島嶼 —— 章舒涵

生生流轉 —— 游承彥、章舒涵、池田リリィ茜藍

專書設計：楊綠早

總務：陳瑩

出納：孫珮容

印刷：秋雨創新股份有限公司

版次：第一版

發行日期：2020年11月

發行數量：1500本

定價：不販售

發行單位：高雄市立美術館

804407 高雄市鼓山區美術館路80號

電話：07-5550331 傳真：07-5550307

網址：http://www.kmfa.gov.tw

電子信箱：servicemail@kmfa.gov.tw

GPN：1010901774

PAN Zine

Publisher/Director: Yulin Lee

Executive Supervisors: Yih-wen Lin, Nita Lo, Fangling Tseng, Yuan-shuen Chang, Hsiu-wei Chen,

Ru-Pyng Chen, Tsung-you Kuo

Executive Editor: Yu-Ting Hsieh

Authors:

From Known to Unknown —— Po-Han Hsu, Constance Hsu, Han-Yau Huang, Fang Yen-Hsiang

Dark Islands —— Peter Brunt, Nien-Pu Ko, Reuben Friend

Circle of Life —— Wesley Enoch, Lisa Wilkie, Yuko Hasegawa

Translators:

From Known to Unknown —— Serena Lin, Constance Hsu, Leonard Chien, Jo Ying Peng

Dark Islands —— Maggie Sur-Han Chang

Circle of Life —— Kevin Yu, Maggie Sur-Han Chang, Lily ChenRan Ikeda

Graphic Designer: Green Yang

General Affairs: Ying Chen

Cashier: Ava Sun

Printer: Choice Printing

Edition: First edition

Publication Date: November, 2020

Copies Printed: 1500 copies

Price: Not for sale

Published by Kaohsiung Museum of Fine Arts

80, Meishuguan Rd., Kaohsiung, Taiwan, R.O.C.

Tel: 886-7-5550331

Fax: 886-7-5550307

Web Site: http://www.kmfa.gov.tw

E-mail: servicemail@kmfa.gov.tw

政府出版品展售門市地址

國家書店松江門市：104 台北市松江路 209 號 1 樓。電話：02-25180207

五南文化廣場台中總店：400 台中市中山路 6 號。電話：04-22260330 # 821

五南文化廣場高雄門市：800 高雄市中山一路 290 號。電話：07-2351960

Addresses of government publication sales outlets

Government Publications Bookstore, Songjiang store: 1F, 209 Songjiang Rd., Taipei 104, Taiwan; Tel: 886-2-2518-0207

Wu-Nan Book, Taichung main store: 6 Zhongshan Rd., Taichung 400, Taiwan;

Tel: 886-4-2226-0330 #821

Wu-Nan Book, Kaohsiung store: 290 Zhongshan 1st Rd., Kaohsiung 800, Taiwan;

Tel: 886-7-235-1960

國家圖書館出版品預行編目 (CIP) 資料

泛·南·島 / 徐柏涵, 許可, 黃瀚嶼, 方彥翔, Peter Brunt, 柯念璞, Reuben Friend, Wesley Enoch, Lisa Wilkie, 長谷川祐子, 劉容安撰稿; 謝宇婷執行編輯; 林依瑩, 許可, 錢佳緯, 彭若瑩, 章舒涵, 游承彥, 池田リリィ茜藍翻譯. -- 第一版. -- 高雄市: 高雄市立美術館, 2020.11

冊; 公分

中英對照

ISBN 978-986-5416-91-1(全套:精裝)

1. 藝術展覽 2. 藝術評論 3. 文集 4. 高雄市

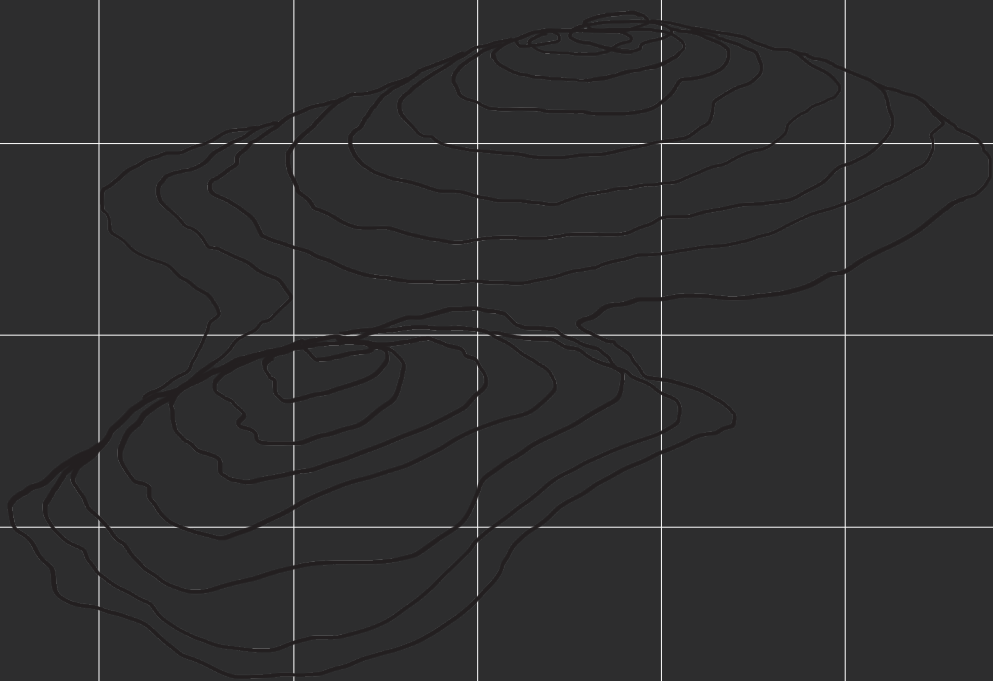
906.6

109017746

版權所有，翻印必究 All rights reserved.

2021 泛·南·島藝術祭

2021 Pan-Austro-Nesian Arts Festival



Pan
Austro
Nesian

