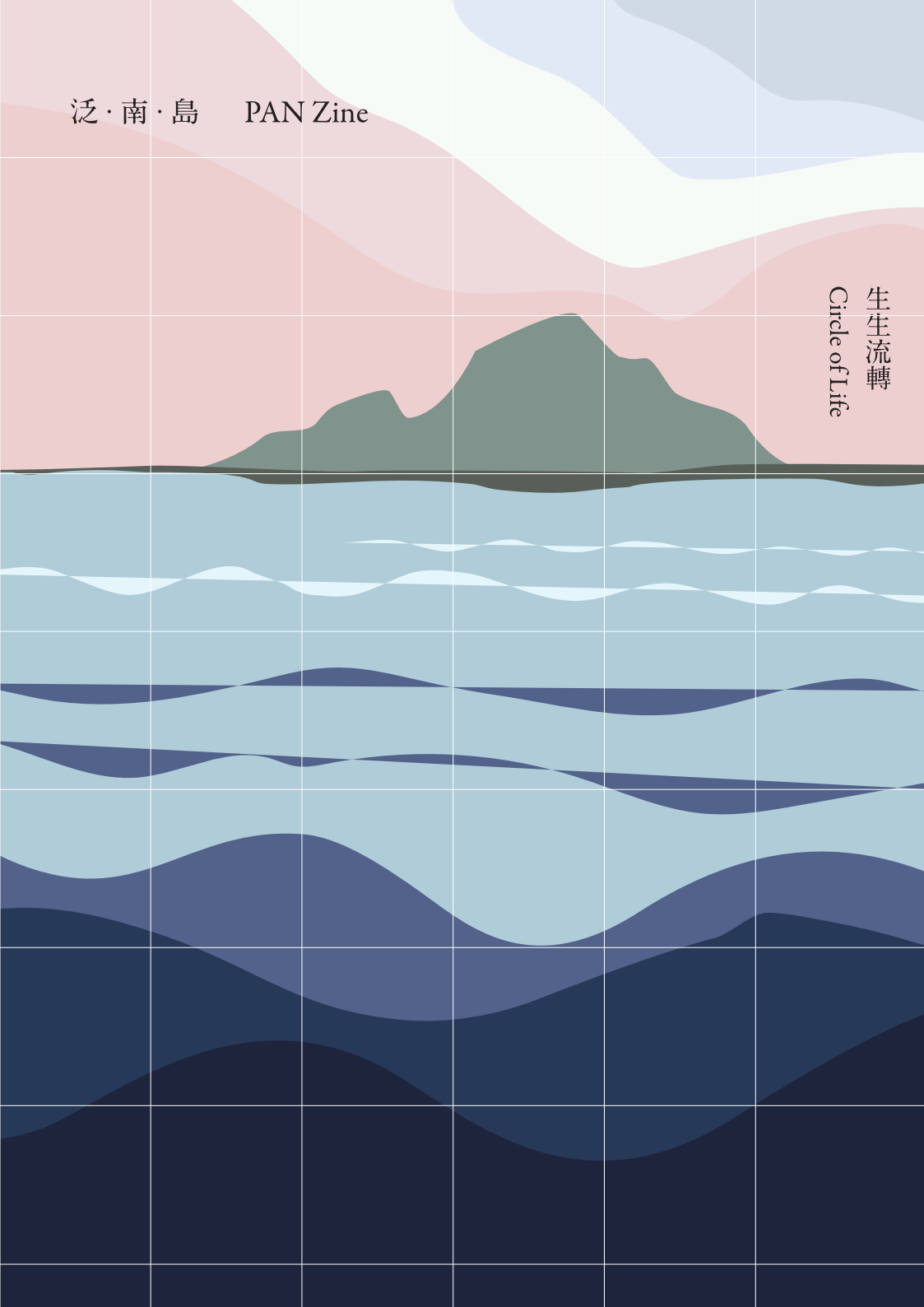


泛·南·島 PAN Zine

生生流轉  
Circle of Life



泛 · 南 · 島

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生生流轉  
Circle of Life

## 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.

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# 為何 如此多道牆？

文 | 衛斯理·伊諾克<sup>1</sup>



衛斯理·伊諾克

1. 本文摘譯自衛斯理·伊諾克於2019年國際現當代美術館專業委員會年會(CIMAM)的演講。演講完整影片可於此連結觀看：<https://cimam.org/digital-resources/cimam-tv-ok/sydney-2019/wesley-enoch/>

謝謝。Worimi Ngani（大家好嗎，原住民語）。

當我望向聚集於此的各位，意識到滿室的超群才智，我同時注意到智者的特徵：灰白的頭髮、染過的頭髮，還有不存在的頭髮。這些跡象顯示我們是一群擁有智慧、歷盡滄桑的靈魂，聚在這裡充實並傳承我們的智識與經驗。

接著，四周新舊並陳的牆面引領了我的思路：砂岩覆層和更現代的混凝土以及鋼材，二十世紀和二十一世紀以辯論和會議的型式共同展現對於未來文化的理想——關於藝術為了要求我們的感官徹底專注——直到以眼睛傾聽、以耳朵觀看——而發出的巨大聲量，藝術性的呼喊與回應以這些牆壁所承載的，早已失傳的方法，在內部爭論著、傳遞著，也關於一種遠至世界之洋盡頭的視野，一種通往屬於想像力與希望港灣的眼界。

對於現場許多人來說，你們的歸宿就在那裡，你們作夢的地方。一棟善於傾聽的建築，由安靜的反思與理想所構成。



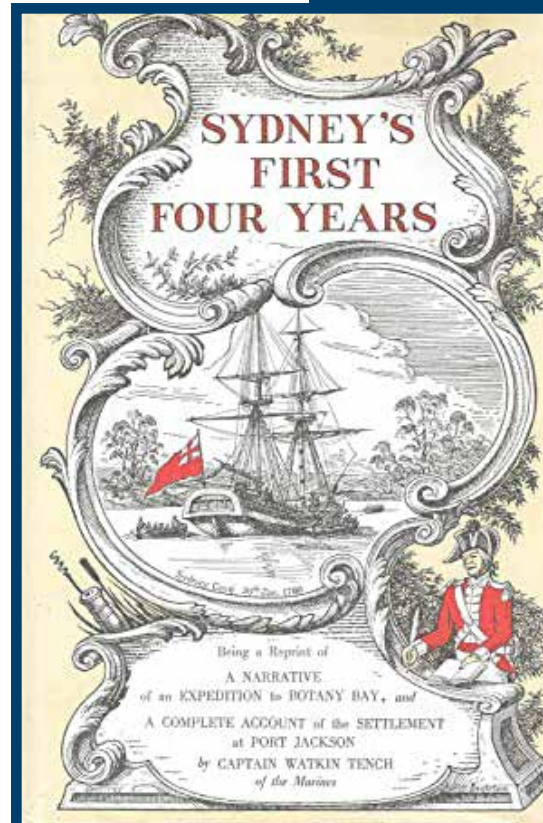
衛斯理·伊諾克於2019年國際現當代美術館專業委員會年會(CIMAM)演講現場

現在我從牆壁一路朝向地基，嘗試感知這棟建築的尺度。它的基石曾經在牲畜與農作、木材與鋼鐵的重量下發出呻吟，為說書人和他們的殖民敘事提供糧食。這些石頭擁有永遠不會被訴說的記憶，而所有的故事都從這些記憶開始。支撐著我們的石頭已在這裡超過千年，每一次草皮翻新，每一次石頭堆疊，每一次、又一次、再一次的建築——傾聽著的牆壁內部，有智慧的人們始終坐在發出呻吟的歷史之石上。隨著石頭摩擦著、呻吟地向我訴說它們的故事，我沈默了。

現在我的視線超越了牆面，延伸到一個似乎比前幾天更清楚的非凡景觀。煙霧消散，港口吞吐，藍天和粼粼波光的反射使我振奮。我想起一件勉強能稱之為回憶的事。

那是女人們駕著 *nawi* 小舟，胸前揹著嬰兒，剛學會走路的小孩站得太靠近水邊的畫面。女人們在水上捕魚並加以烹煮，每個小舟前端都有一個提供煮食和取暖的土鍋，裡面留有餘燼。她們的歌聲飄送回岸邊的海浪。那些海浪、火光、歌謠、魚、孩子的笑聲，還有溫柔的微風。

這並不是我實際的回憶，而是一種與當下共存的時間疊影。瓦特金·田奇（Watkin Tench）曾在 1793 年發表的《雪梨頭四年》寫到這個畫面。他在這本書中呈現了此地充滿戲劇性、歡欣鼓舞的故事，也就是接近 230 年後，此刻我們所在之處。其他日記作者也同時記錄了消滅大量人口的天花、與尤拉原住民（Eora）的早期交流、風土人情、擴張、飢餓和失敗的農牧——忽略了知識，也隱瞞了事實。



《雪梨頭四年》書封面。



有一個故事講述殖民早期漁獲還豐富的時候，過度貪婪的殖民者網起了四千隻魚，遠遠超過整個殖民地所能食用或保存的份量。那是一個恐懼、惡意與過度消耗的徵兆。四千隻魚從海裡被撈起，只因為他們做得到，而不是因為他們需要填飽更多飢餓的嘴。四千隻不能繼續繁殖的魚是一種尤拉人無法想像的貪婪。故事裡這些帶來不幸的漁夫將收穫提供給尤拉男人，因此削弱了當地女性既有的優勢與經濟地位、漁業，還有家庭。頭幾年殖民地遭遇了許多次飢荒，因為他們不會辨認當地景觀，也不遵循魚群、鰻魚和合歡綻放的自然節氣。這些曬傷的、像孩子一樣的男人和女人自顧自揮舞著鞭子，聽不進石頭的故事，也無法見證海水的神奇，轉而將岩石層層堆疊，再也沒能回到他們的原鄉。

我希望向尤拉的卡迪加爾人（Gadigal）致敬，這些男人與女人才是這塊土地與海域的傳統守護者。我要向他們的生存，他們的知識，還有他們與這些未被佔領的地域無法打破的連結表達敬意。

*Worimi Ngani* 是雪梨人的問候語。*Worimi Ngani*。

一個國家的迎賓儀式非常重要，它喚醒那個地方的神靈和故事，表示訪客是受歡迎的，不會帶來威脅，允許他們安全通行、辦好事情。當一群旅客前往屬於他人的領域，他們應該尋求當地守護者的祝福。所有權並不能精準描述土地與人群的關係，巴布蘭德·揚昆尼加拉叔父（Uncle Bob Randall Yankunytjatjara）是烏魯魯（Uluru）傳統領域的掌管者，但他說：「我們並不掌管土地，土地掌管我們。」我們只是作為此刻的暫時保管者，航行於土地之上。我們必須保存一個地方的故事，還有解釋歷史開展的意義創造（meaning-making），並為了後代照顧土地。不像殖民者將土地視為爭奪、掌控、任意操弄的商品，最初的澳洲人就跟世界上許多其他最初的民族一樣，熟悉與土地互利共生、永續經營的生活方式。這些之後我們會再提到。所有權事實上與故事和地景有著家庭連結一般的密切關聯。當你還沒有建立關於一塊土地的故事，就不會需要以戰爭侵奪那一個氏族／部落／語群。這些關於創造的、將你與一個地方緊密相連、河流、山脈、峽谷的故事，都是一個地方幫助你學會照護它、與它深度連接的生存方式。最初的澳洲人並不是沒有考慮或發動過戰爭……只是這些戰爭與暴力並不是關於土地。像是未經允許或祝福就來到一個國家的踰矩行為，更有可能遭受處罰。

我們應該感謝今早伊馮（Yvonne）為我們進行的歡迎儀式。

## 逆差模型

圍繞原住民的敘事深切需要從弱勢與逆差，轉變成知識與智慧的分享。

歷史上殖民特權使得世界各地原住民成為弱勢。英國在北美、紐西蘭和澳洲所帶來的巨大破壞，雖然在結構上與時間上不同，卻都帶來系統性的缺陷，而我們見到健康、貧窮與監禁問題以相同的模式出現。

在紐西蘭，毛利人只佔總人口數 15%，卻佔了 50.7% 的監禁人口。57% 的白種紐西蘭人擁有自己的住宅，而只有 28% 的毛利人有，且毛利兒童有兩倍的機率生活在貧窮之中。在加拿大，佔總人口數 4% 的原住民卻佔了 25% 的監禁和 40% 的青年感化機構組成。在澳洲，我們（原住民）佔總人口數的 3%，卻有 27% 的監禁和接近 60% 的青年感化機構佔有率。加拿大與澳洲的兒童社福機構都約有 50% 的原住民比率。在這三個國家，8-12 歲兒童的生存機率也比非原住民人口還低。失業率、健康狀況、自殺率、教育問題……你們能想像。

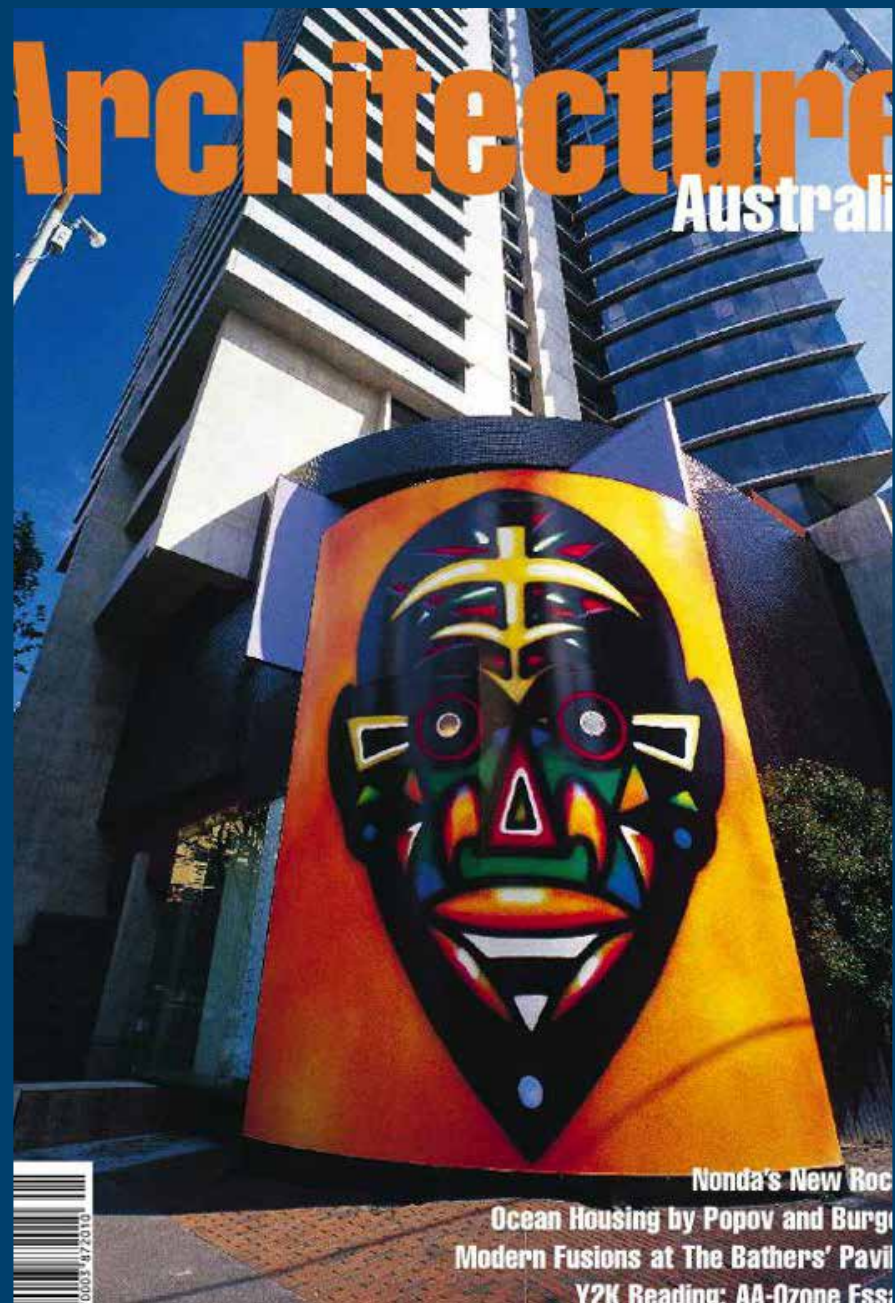
傳統生計經濟與財產模式被推翻，以及殖民體制底下被排除在權力之外超過兩個世紀，使原住民成為弱勢。但這又造成以「弱勢」作為原住民主流敘事的狀況。

我國有「拉近距離」計畫監督與原住民的弱勢。近年來，我們卻沒有看到原住民的狀況獲得整體改善，事實上，經費與服務正在減少。雖然知道造成弱勢的原因，但我要表明，我們一直治標不治本。要改變討論的方式，就要面對問題的根本。

原住民是這塊土地的原始樣本。許多今日的社會模型都可以從原住民社會結構中找到對應，包含作為社會中心的藝術與文化，老人與兒童照護，過度消耗、農作技術、土地、水源的管理與照護，以及水災、暴風雨和火災的防治。

湯姆·賽門特（Tom Simonite）講述北美洲原住民描繪由溫哥華進入加拿大的卡斯卡迪亞隱沒帶（Cascadia subduction zone）或斷層線的故事。這些傳統故事內含的知識，在人們建立溫哥華、西雅圖、舊金山等城市時被徹底忽略。

建築師彼得·梅耶斯（Peter Myers）寫出關於第三個雪梨城市的故事。第一個城市是依照四季、動植物與水源節奏律動的自然之城，在原住民創造第二



彼得·梅耶斯的文章 The Third City: Sydney's original monuments and a possible new metropolis 最初發表於 Architecture Australia (2000 年 1 月號)。

個具備貝塚、道路與火耕的城市時被消耗與影響了。原住民依照第一城市的反應調整自身行為，在不同地點捕魚、將食用後拋棄的殼與骨製成貝塚，將石頭刻上魚類與其他動物的圖樣標示收穫豐富的獵場。接著殖民者來臨，他們從原有道路複製出喬治街、彼德街、牛津街，將貝塚焚毀，產生石灰砂漿製成雪梨砂岩，建造最早的殖民建築，吞噬了第二城市。現代的雪梨與原始住民生存的城市有許多相似之處，因為人與地景的關係早已被繪製出來。我們行走於數以千計的腳步曾落下之處，卻對此一無所知。

還有許多像我父親曾描述，關於火耕文化的故事。因為弱勢敘事的盛行，土地的生存知識太常被忽視。原住民在現代世界普遍的失敗者形象，連帶我們的知識與洞見也都被歸類到「石器時代」。這不是事實。

我們就在這裡，而我們有如何進步的知識。我們有好多可以與你們分享，不同的理解世界，甚至可能拯救你們的方式。但也許各位需要放掉一些自己原本堅持的想法。

故事——世界上所有的故事在遠古就被創造出來，散佈在地景之中，它們需要被我們憶起，不是完全以新的創作取代，而是以一種新的造夢方式解釋我們周遭的世界。

### 碎屑

說故事的力量深植於地景之中，而我對於藝廊和博物館所展示的原住民觀點最大的顧慮，是在追尋永恆與典藏的時候，沒有更深入探討故事與實踐本身。在這裡，我看到為了能夠永久保存的物件所急切尋求的地位肯定和經濟報酬，易消逝或者暫時性的資產則未被重視。

建造博物館，本質上就區分出牆內與牆外，值得與不值得被收藏。試著想像，如果那些藝術／物件其實只是文化的碎屑，而不是文化的精髓，會是什麼樣的狀況？這時，那些被遺忘的事物才是文化記憶裡的行動、實踐、儀式，它們原本就是暫時性的，在達成目的後不會被收藏來裝飾牆壁——這就是一種原住民式的觀點。

牆壁企圖使事物固定下來、變得不可滲透，而活生生的文化卻充滿可塑性且瞬息萬變。牆面的目的是控制並保留特定時刻，讓我們從未來能看見過去，卻也可能讓我們停滯不前。博物館建立錨點，將原本漂浮的事物以重物固定，



而這些錨點，這些我們稱為藝術／物件的文化碎片如果失去了它們生成時的歌聲、活化它們的舞蹈、連結它們的故事還有它們的原生地，本身一點意義也沒有。

我想起樹皮畫的歷史，作為對人類學家認為需要為特定儀式裡的人體藝術和沙畫保存永久紀錄的回應。許多傳統上只是用來講述特定故事的暫時性身體或土地記號，被設計成能永久保存的樣式進行經濟交易活動之後，開啟了一個巨大的藝術市場。並不是說這不應該發生，但我的意思是，這些作品的創造目的在過程中被轉換了。現在它們有些保留儀式用途，有些剩下純粹經濟目的，也有時兩者兼具。通常製作者內心有明確的分別，但我不確定觀者是否能分辨製作過程背後，不同角色所造成的細微差別。我們如何使博物館牆內的知識份子與一般觀眾都意識到這件事？我們如何抵抗許多強而有力的公眾敘事與假設？它們希望搜集更多永久典藏還有歷史參照物，而不承認存在人們本身，原住民真實的權威與主權。

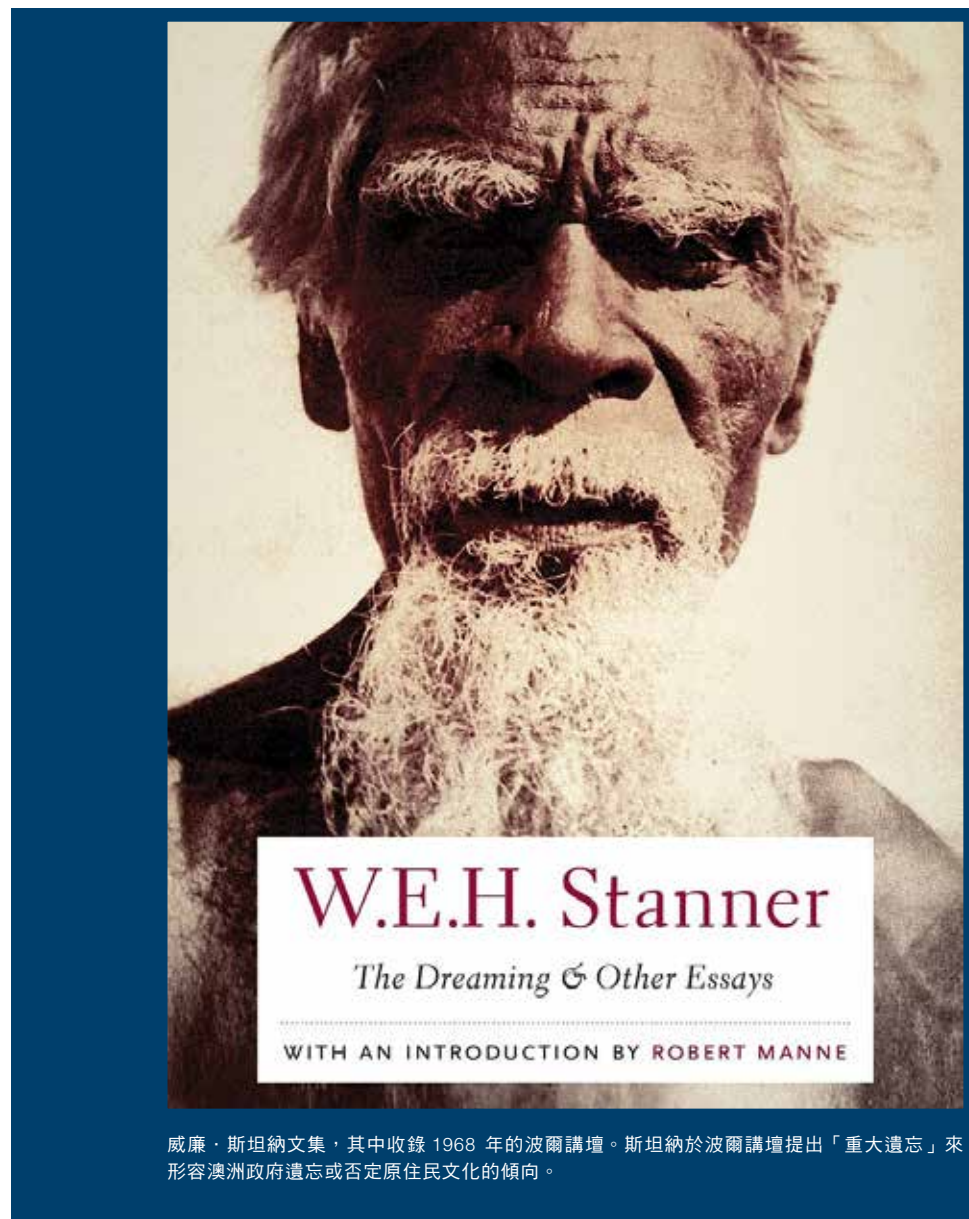
著名加拿大原住民藝術家博·迪克（Beau Dick）曾從展覽收回 40 件面具，並在燃燒儀式中銷毀，為了在雕刻家社群激發創作與記憶的新階段。這些面具被視為擁有感知能力的生靈，由博·迪克與合作對象以舞蹈及儀式傳承文化為目的所雕製。他告訴我，他認為這些面具經歷太多次展覽，已經失去了精神，也與社群斷了關係。這些面具沒有經歷舞蹈與「餵養」的文化程序。坎迪斯·霍普金斯（Candice Hopkins）寫道：「迪克的行為是一種防止西北海岸儀式用品被商品化的方法，讓它們免於服務商業癖好，而不是祭儀需求。」保存文化與創作過程的活力，被博·迪克和他的社群重視，他們挑戰以記憶重製這些面具，而不只是盲從地複製以前的東西。

原住民式觀點時常注重在這些過程、技術的發展與開發。將物件或藝術品視為精神的宣現，不是被收藏或維護的東西，而是被允許擁有使用效期，可以適時退居記憶，如果社群需要，也能以不同的型式被重新表現。

紀錄、研究與收藏的需求，可能被視為破壞作品本意，或是拒絕接收創作的真實意義與過程。羅賓·亞哲（Robyn Archer）在 2005 年的文章「主流的迷思」提出她的碎屑理論，認為藝術家的最終產出是創作過程的碎屑，我們將這個碎屑誤認為重點，忽略了創造的過程。雖然她論述的是關於一切藝術的實踐，我認為這與原住民更是相關。

有時，收集而來的物件與紀錄會使原本活躍的文化僵化，產生人類學家一輩以為權威的參照點，以歷史的典藏去評斷當代的文化表現是否具備原真性。

如果從外部斷定原住民文化必須停留在一個嚴格的框架中，以數十年前所搜集的歷史碎屑，那些我們丟棄、改變，或者在西方凝視下建立的新標準所建立的框架，並沒有完整理解創造的過程，也沒有保留創新、造夢的空間。



威廉·斯坦納文集，其中收錄 1968 年的波爾講壇。斯坦納於波爾講壇提出「重大遺忘」來形容澳洲政府遺忘或否定原住民文化的傾向。

把這些典藏當作真實有效的文化紀錄，不但沒有考量到幽默、諷刺在原住民文化的日常運用，也忽略原住民實際上比起遵從文化成員既有的生活經驗，更可以實行許多隱晦的反抗型式。

不過相對的，在幾個案例之中，歷史紀錄被用以協助重拾文化表現。語言、圖像學、脈絡與故事的紀錄是許多社群賴以抵抗殖民影響，並幫助他們把碎裂的歷史拼湊完整的方法，但我認為我們不能受此誘導，而把文化權威全讓給物件和歷史參照點。我們也應該要使文化實踐保持活性，持續適應、改變、刺激它們去宣現新的、不同的特點。

故事——強納森·瓊斯的「皮與骨」計畫，花園宮，於 1879 年建成。這棟宏偉的文化資產在 1882 年，與典藏其中的大量澳洲東南部原住民文物一起被焚毀。這些物件從移居者的集體記憶被消除，產生了因為缺乏展示在博物館和藝廊裡的物證，所以「真正的」原住民文化來自其他地方的迷思。

牆面被拆除，而人們很難接受以真人作為他們本身存在的證據。威廉·斯坦納（W.E. Stanner）在 1968 年波爾講壇（Boyer Lectures）節目中創造「重大遺忘（The Great Forgetting）」這個詞，指涉這個國家對於原住民觀點和歷史的理解。這個國家總傾向遺忘或否定我們作為一個文化的活性，就算接受我們的歷史與存在，那也只限定在一個狹小的，我們的權威被認可的範圍。膚色、配色、材料、科技、地理、教育程度和政治信念都只是幾種歷史典藏可能造成當代文化實踐失效的面相——參照著那些被收藏到牆裡的物件。

瓦拉哲里（Wiradjuri）原住民藝術家如強納森·瓊斯（Jonathan Jones）、布魯克·安德魯（Brook Andrew）、拉瑞莎·貝倫特（Larissa Behrendt）、安妮塔·海斯（Anita Heiss），或是來自更遠方的 REA、茱莉·高福（Julie Gough）、梅根·柯佩（Megan Cope）等藝術家都曾找到釐清歷史典藏或紀錄與當代生活之間斷裂狀態的方法。

### 牆與博物館文化

不要說過去已死  
過去的一切都關乎我們和內在  
部落的記憶縈繞著 我清楚  
這微小的此刻 這意外的當下

並不是我的一切 它的生成  
都屬過去

但是林中  
千千萬萬的營火  
都在我的血液之中  
不許任何人告訴我過去已全然消逝  
此刻只是如此短暫的一段時間  
如此短暫  
與一切塑造我的種與年相比  
—— 烏哲魯·露娜可（Oodgeroo Noonuccal）

烏哲魯·露娜可事實上就是我的姑婆，她在我們需要以自己的方式，與自身的過去和當下連結的時刻，寫作了這首詩。

格列格里·菲利普斯（Gregory Philips）說道：「原住民並不是指一群人，我們是一種典範。」我們要以自己的想法來思考與表達，並對未來有所寄望，超越藝廊與博物館死板的牆。

作為總結，我為各位引述一段大衛·鈴木（David Suzuki）的話：「我們需要一次典範轉移，對我來說，典範轉移意味著我們需要以原住民的眼光觀看世界……我們急需世界所有地方的原住民掌控自身的領導權，並迎向未來。」非常感謝各位。

# Why so many Walls?

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## Keynote Speech by Wesley Enoch<sup>1</sup>

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Thank you. *Worimi Ngani*.

As I look out at this gathering and see the great wisdom in this room, I notice the telltale signs of the wise — the greying hair, the colored hair, and the absence of hair, these signs that tell me we are a gathering of wise, well-worn souls who gather here to add to our wisdom and pass on our experiences.

I am then enticed into an understanding of the walls that hold us, both new and old: the sandstone cladding and the more modern concrete and steel, the twentieth- and twenty-first centuries meeting in argument and conference to express a cultural ambition for the future. Of loud voices of art that ask for over attentive senses — for listening eyes and watching ears — these artistic calls and responses within that argue and confer through these walls with the memories of long-forgotten measurements and navigation, of views out to the maritime edges of the world, and telescopic eyes cast further a field to ports of imagination and hopes.

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1. This text is abridged from Wesley Enoch's keynote speech at "The 21st Century Art Museum: Is Context Everything?" CIMAM 2019 Annual Conference, Sydney, Australia. To watch the complete speech, please visit <https://cimam.org/digital-resources/cimam-tv-ok/sydney-2019/wesley-enoch/>

For many here, your homes lay there; places where you dream. A listening building of silent reflection and ambition.

I now feel my way down the walls into the foundations and try to feel the building's footprint. These base rocks that once groaned under the weight of stock and grain and lumber and steel. Of provisions that fed the colonial narratives and their storytellers. The rocks have memories they may never tell, on which all stories are formed. The stony footings on which we balance today have been here for millennia. With each turning of a sod, each stone on stone, each building on building on building — the wise people, in the listening walls sitting on the groaning stones of history. I am struck quiet as the rocks grind and groan their story to me.

I am now drawn beyond the walls to this extraor-dinary vista that seems clearer today than the past few days. Smoke clearing. Harbor breathing. I am excited by the blue skies and the reflective shimmer of the water. And I am caught in a memory of sorts.

The image of women balancing on their nawis, a child on their breast, a toddler teetering too close to the edge, as the women catch fish and cook them out on the water. The burning embers of a fire held in clay pans at the front of each canoe for warmth and cooking. Their song wafting back to shore on the waves. The waves, the flames, the song, the fish, the laughter of children, and the gentle breeze.

This is not my memory exactly but a layering of time that co-exists with now. Watkin Tench wrote about this image in his 1793 publication *Sydney's First Four Years*. A book where he laid out the dramatic and triumphant stories of this place in which we now sit close to 230 years later. Joined by other diarists they document the smallpox epidemics that wiped out huge populations, stories of early exchanges with Eora, of personalities, expansion, starvation, and failed farming. Neglected knowledges and suppressed truths.

There is a story of how, in the early days of the colony when the fish were plentiful, the over- zealous colonists netted 4,000 fish, far more than the colony could eat or preserve. A sign of fear, ill faith, and over-consumption. Four thousand fish removed from the waters because they could, not because they had a need to feed more hungry mouths. Four thousand fish that would not go on to breed, an unimaginable greed the likes of which the Eora could not fathom. The story goes that these unfortunate fishermen then preceded to offer the fish to the Eora men, hence undermining the dominance and economy of the women, their fishing, and their family. The colony faced starvation at many points in those first few years because they could not read the landscape or trust the natural rhythms of the fish and eels and wattle blooms. These nervous sunburnt childlike men and women who whipped their own and had no ears to hear the story of the stones, no way to

witness the wonder of the waters, and who go on to put rock upon rock and never go home from whence they came.

I'd like to add my acknowledgement of the Gadigal people of the Eora, the men and women who are the traditional custodians of these lands and waters and pay respects to their survival. Their knowledge and unbroken connection to these unceded territories

*Worimi Ngani* — is hello and greetings in the Sydney languages of the people from this place. *Worimi Ngani*.

Welcome to Country is an important ceremony that says to the spirits and stories of a place that these people, these visitors are welcomed and pose no threat, should move safely through the landscape to undertake their business. When a clan or group of travelers were moving through a territory that was not their own they would seek the blessing of those who had ceremonial custodianship of a place. Ownership is a not an accurate description of the relationship between land and people. Uncle Bob Randall Yankunytjatjara, elder and a traditional owner of Uluru, says: "We don't own the Land. The Land owns us." Which means the way we navigate the landscape is as custodians for this moment in time. We are charged with the preservation of the stories of a place, the meaning-making that explains the unfolding of history, and looking after the land for future generations. Unlike the colonists who thought of the land as a commodity to clear and fence, to call your own, and do with as you wish, the First Australians like many First Peoples across the globe found sustainable ways of living in a mutually beneficial relationship with the Land. More about this later.

Ownership is really connected to stories and familial bonds to landscape. There would be no need to wage war against another clan/tribe/language group to conquer and acquire their lands as you had no story of that place. The stories of creation, stories that bonded you into relationships with place, the story of the river, mountain range, valleys are all a way of understanding survival in that place and helps you care for it and connect deeply to it. Not that the First Australians never fought or had wars... it's just that these acts of war or violence would not be about Land. More likely there would be retribution for acts of transgression like coming onto your country without permission or a Welcome to Country.

We should be grateful for Yvonne for giving us that welcome this morning.

### **Deficit Models**

There is a deep need to change the narratives around Indigenous Peoples from one of disadvantage and deficit to one of knowledge and sharing wisdom.

History has created a situation across the globe where colonial privilege has led Indigenous People into disadvantage. The massive disruption brought about by the British colonial project in North America, New Zealand, and Australia, though different in structure and timing, has brought about systemic disadvantage and we can see uniform patterns of

outcomes in health, poverty, and incarceration.

In New Zealand, Maori represent 50.7% of prison populations whilst only making up 15% of the overall country population. 57% of white New Zealand's own their own home, while only 28% of Maori do so, and Maori children are twice as likely to live in poverty.

In Canada, First Peoples make up 4% of the population but 25% of the prison population and 40% of the juvenile detention population. In Australia, we make up close to 3% of the population but 27% of the prison population and close to 60% of those in juvenile detention. In the child welfare system, both in Canada and Australia, roughly 50% of those involved are Aboriginal Peoples. In all three countries, life expectancy is between 8-12 years less than non-First Nations Peoples. Employment, health outcomes, suicide rates, education... you get the picture.

The overturning of traditional subsistence economies and wealth modeling and the disallowing of access for Australian First Nations People into the colonial power sharing for at least two centuries have embedded disadvantage. But this has led us to a situation where the disadvantage has been used as the dominant narrative around Indigenous Peoples.

In this country we have the Closing The Gap program that has been used to monitor and address this disadvantage. Over recent years, we have not seen a uniform improvement of outcomes for Aboriginal People and in fact there has been a decrease in an allocation of funds and services.

We understand where the disadvantage comes from but I put forward that we are dealing with symptoms rather than the root cause of the disease. Engaging with these root causes is the clearest way to change the discussion.

First Nations Peoples are the originators and prototypes for living in this landscape. The model for many of the things we are facing as a society can be found in Indigenous community structures — arts and culture as the center of a society, caring for the elderly and the young, over consumption, farming techniques, land management and land care, water care, and disaster mitigation in terms of flooding, storms, and fire.

Tom Simonite talks about the stories from First Nations Peoples of North America that mapped out the Cascadia subduction zone or fault line that runs from Vancouver into California. This traditional story was knowledge that was ignored in the building of the cities of Vancouver, Seattle, San Francisco, and other places.

Architect Peter Myers writes about the third city of Sydney. The first city being the



natural city that was dictated to by the natural flow of seasons, animal rhythms, plants, and waterways, that was consumed and affected through the actions of the Aboriginal inhabitants to create the second city of middens, path ways, fire farming. Aboriginal people modifying behavior in response to the actions of the first city. Fishing at different places, feasting and creating middens of discarded shells and bones, carving into the stone the shapes of fish and animals that a particular site as sign of plentiful hunting. Then there is the coming of the colony and the sense that they consumed the second city by copying the pathways and tracks that would become George St., Pitt St., and Oxford St., and literally the consumption of the middens of discarded shells and bones to be burned down to create the lime mortar that bound the Sydney sandstone into the first colonial buildings. The modern city of Sydney is in the shape of the Aboriginal city in many ways because the relationship with the landscape was already mapped out. We are walking in ignorance of the 1,000 footfalls already preceding our time here.

The stories of cultural burning like the one my father told me. Too often the living knowledge of the land is ignored and dismissed due to the prevalence of the disadvantage narrative. A general sense that First Peoples are unsuccessful people in the modern world and our knowledges and insights are best relegated to a long dead "stone age time." This is not true.

We are here and we have knowledge of how to step forward. We can share with you so much that can help you understand the world differently and potentially save you. But it might mean letting go of a few things you hold dear.

Story — all the stories in the world being created in the time before time, laid out in the landscape and there needing to be an act of remembering rather than creation, New dreaming to explain the world around us.

### **Detritus**

The power of storytelling is built into the landscape and the biggest set of concerns I have within the gallery and museum world when it comes to promulgating Indigenous perspectives is the search for permanence and collection over the deeper engagement of story and practice. In this world, I see the desperate need to hold on to time through objects or the awarding of status and financial reward for the permanent over the ephemeral and transitory.

By the very nature of erecting a museum, you are saying that what is inside the walls is collectable and what finds itself outside is not. What happens when you accept that art/object is the detritus of culture not the embodiment of it? That the things left behind are a cultural memory of an action, a practice, a ceremony that has been designed to be discarded and disposed of, having fulfilled its purpose, rather than collected to adorn the walls. This is an Indigenous perspective.

The walls attempt to make things solid and impermeable when a lived culture is malleable

and ephemeral. The walls set out to control and protect moments in time so that the future can glimpse the past, but they can also hold us back. Museums create anchor points to tie down with a weight something that floats and these anchor points, these fragments of culture we call art/object are meaningless without the song that forged them, the dance that animated them, the story that connected them, and the place that created them.

I am reminded of the history of bark painting that was one response to the need of anthropologists and their like to find a way of permanently recording the body art and sand paintings that might be used in a ceremony. This then led to an economy of exchange and recompense for providing more and more permanent records of designs that were traditionally worn to tell particular stories and then discarded or allowed to wear away on the body or ground. This has created a huge international art market. I am not saying that this should not have happened but more a sense that there has been a transition in the purpose of some of these works. Some are work for ceremony and others work for money. Accepting that these are not mutually exclusive. Often there is a very clear distinction in the minds of the makers of the work, but I am not so certain that the viewer can distinguish the nuanced understanding of the role the work and the processes that sit behind its making. How can we instill more of this understanding beyond the more informed and educated people within these walls? How can we counteract many of the powerful assumptions and public narratives that wish to put more stock in collections and these historical reference points rather than conceding that true authority and sovereignty for Indigenous Peoples lies with the people.

Celebrated Canadian First Nations artist Beau Dick famously retrieved almost 40 masks from an exhibition and destroyed them in a ritual burning to help create a new process of creation and remembering in a community of carvers. These masks, which are regarded as sentient beings with lives and spirit, were carved by Beau Dick and his collaborators for the purpose of keeping alive culture through dance and ceremony. Dick recounted this story to me saying he felt that the masks had lost their spirit, effectively died through too much exhibition and in fact neglect from the community. The masks had not been danced or "fed" through the cultural processes. Candice Hopkins writes: "Dick's actions were a means to short circuit the commodification of Northwest Coast ceremonial objects, preventing them from becoming fetishes in the service not of ritual but of capital." Keeping the culture and the processes of making alive was seen as important for Dick and his community, challenging the community to remake afresh the masks from memory rather than salvishly copying what had gone before.

Indigenous perspectives are often focused on these processes, skills development, and reclamation. Seeing the object or art piece as a transitory manifestation of spirit, not something to be collected or maintained, but rather something that



has its time and can then recede into memory, to be re-manifest in a different shape if the community needs it.

The need to record, study and collect could be seen as a corruption of the intent of the work and nonacceptance of the true purpose and process of its making. Robyn Archer in her 2005 essay "The Myth of the Mainstream" outlines her detritus theory where she speaks of the end result of what artists do as the detritus of the creative process: we misread this detritus as the point of importance, overlooking the process that went into making it. Though Archer is talking about all artistic practice, I think it has even more relevance for Indigenous Peoples.

At times, collected objects and records can have an ossifying effect on dynamic cultures, creating reference points that go on to be used as the authority by anthropologists and the like, pointing to historical collections to judge the validity of contemporary cultural expression as more or less authentic.

Making external judgements that insist Indigenous cultures remain within a tightly held frame of what was collected decades earlier using the detritus, the things we would throw away, discard, or modify for the Western gaze as the new norm. Instead of fully comprehending the making process and the room for innovation and new dreaming.

The use of these collections as the true and valid record of culture does not take into account the use of humor and sarcasm and the subtle forms of subversion that First Nations can enact instead of trusting the lived experiences of the members of that culture.

But in contrast, what has been seen on multiple occasions is the use of historical records to assist in the reclamation of cultural expression. Language, iconography, context, and recorded stories have been relied on by many communities to counteract the effects of colonialism and to help piece together the fragments from shattered histories but I argue we should not be seduced into ceding our cultural authority to objects and historical reference points alone. We should be keeping alive and adapting the cultural practices and exciting them to manifest in new and different ways.

Story — Jonathan Jones's Barrangal Dyara project, Garden Palace, completed in 1879. This edifice of culture burned down in 1882 and with it much of the collection of Indigenous artefacts and objects from South East Australia. The removal of these objects from the collective settler memory has done much to feed a myth that "real" Aboriginal culture was from somewhere else because of the lack of material evidence on display in museums and galleries.

The walls were removed and people found it hard to accept the people as evidence of their own existence. W.E. Stanner in his 1968 Boyer Lectures coined the phrase "The Great Forgetting" when referring to this country's understanding of Indigenous peoples'

perspectives and history. That the country has a vested interest in forgetting and denying our dynamism as a culture or if there is an acceptance of our history and presence there can only be a narrow range in which our authority can be recognized. From skin color, the color palette, materials, technologies, geography, education levels, and political beliefs are just a few ways in which historical collections can be used to attempt to invalidate contemporary cultural practice — referencing the things that were collected to place inside the walls.

Wiradjuri artists like Jonathan Jones, Brook Andrew, Larissa Behrendt, Anita Heiss, or artists further afield like REA, Julie Gough, Megan Cope, and more have found ways of navigating the disjuncture of historical collections and records and contemporary life.

### *Walls And Museum Cultures*

Let no one say the past is dead.  
The past is all about us and within.  
Haunted by tribal memories, I know  
This little now, this accidental present  
Is not the all of me, whose long making  
Is so much of the past.

But a thousand thousand camp fires  
In the forest  
Are in my Blood.  
Let none tell me the past is wholly gone.  
Now is such a small a part of time,  
so small a part  
Of all the race years that have moulded me.

— Oodgeroo Noonuccal

Oodgeroo Noonuccal, who is, in fact, my great aunt, wrote this poem as a sense of the time that we need to make for ourselves to connect our past and our present on our terms.

Gregory Phillips says: "First Peoples are not a cohort, we are a paradigm." To think in the ways of our expression and to give us a sense of the future, beyond the rigid walls of galleries and museums.

And to end, I'll leave you with a quote by David Suzuki: "We need to have a paradigm shift; to me the paradigm shift is that we have to see the world as indigenous people see it... It's urgent that we empower Indigenous people everywhere to look to their leadership and into the future."

Thank you very much.

# 章魚・海浪 — Yuki Kihara 的〈薩摩亞島之歌〉

文 | Lisa Wilkie<sup>1</sup>  
譯 | 章舒涵  
圖片提供 | Yuki Kihara 及  
紐西蘭但尼丁米爾芙德畫廊

跨領域藝術家 Yuki Kihara 將薩摩亞樹皮布的傳統知識及和服豐富的象徵意義，揉合在新的長期創作計畫裡。麗莎·沃奇（Lisa Wilkie）於本篇將探討 Kihara 首批五件樹皮布和服作品中的視覺隱喻與材質複雜性。

站在身穿西裝的丈夫旁，Yuki Kihara 的祖母 Masako Kihara 以一身最正式的和服裝束出席家族婚禮：黑絲綢製成的留袖紋有家徽，下擺則以華麗的染作工藝及刺繡裝飾。然而，促使 Kihara 創作〈薩摩亞島之歌〉（サ・モアのうた，Sāmoa no uta）的並非照片裡優雅的組成，而是一件從倉儲中發現的日常棕色和服。Kihara 發現這件和服時，打動她的第一件事便是它的顏色：其絲綢的色澤與平常使用在和服上的鮮豔色彩不同，它更接近用來製作薩摩亞樹皮布的天然染料。既然和服可以是棕色的，它為什麼不能以樹皮布製成呢？融合兩種截然不同的織品傳統，便成為這位薩摩亞裔日本藝術家在創作上合乎邏輯的下一步。

Kihara 預計以五年的時間創作〈薩摩亞島之歌〉。除了最終的 20 件樹皮布和服，成品也將包括她的多媒體及行為藝術作品。此項龐大的計劃以為期兩年的研究為基礎，主題包含民族植物學、織品保存及社會人類學。Kihara 指出，作品名稱援引小學常使用的日語歌歌詞，該歌曲常年傳頌著東方主義和浪漫主義的用詞：生活在遺世獨立的太平洋樂園的「高貴野蠻人」。Kihara 認為融合薩摩亞及日本織品傳統即是她雙族裔生命經驗的真實表述。她以個人經歷為濾鏡，（重新）思考文化迷思、跨太平洋連結和文化轉譯。

提到文化轉譯，Kihara 很快強調說，文化轉譯並非單向的過程，而是許多對話和妥協的行為總和。每次揀擇某個主題時，她不免犧牲其他主題；藝術家清楚意識到，她不僅在選擇講述哪些故事並捨棄其餘者，更是在拿捏如何闡述她所選擇的故事。擁有幾百年歷史的和服和樹皮布，皆蘊含著豐富的文化記憶和世代相傳的知識，並在其文化敘事中扮演著重要的角色。

而現今被認為是和服的物品，實際上源自於小袖（kosode），是一種穿在分層長袍下方和袴（hakama）上的內衣。起初受中國服飾傳統影響，日本服飾在 9 至 12 世紀的平安時代開始發展出自己的美學聲腔。日本皇室複雜的著裝守則限定了誰可以穿哪種款式、顏色及布料，並根據特定的場合、月份、季節給予規範。王公貴族會穿著繁複的內襯和外衣，分層創造出與自然世界的遞嬗緊密相關的色調與質感組合。

個人選中的顏色和材質組合（不同重量的絲綢、麻、棉）會詳盡傳遞穿著者擁有（或缺乏）的個性、社會地位與美學感性。莉茲·達比（Liz Dalby）在《和服：時尚文化》提到，服裝規則的內容，可從 12 世紀晚期為太皇太后藤原多子（Tashi）撰寫的《佐須計裝束抄》中略知端倪。例如，資深宮廷禮官源雅亮（Minamoto Masasuke）建議在初夏葵祭時穿戴名為「杜鵑」（tsutsuji）的裝束：「最上面的三件長袍為猩紅到粉紅的漸層，依深至淺的順序排列。剩下兩件袍子為深藍綠色和淺藍綠色。襯裙則是白色或猩紅色。」

這本指南還夾帶著個人筆記（據悉部分為太皇太后所筆），展現了選擇服裝的個人偏好：「農曆四月間，最好穿白色生絲襯裙來搭配有襯裡的衣料。葵祭後，穿著生絲長袍最好搭配粉紅色的襯裙。我認為有襯裡的衣服若是彩色的，襯裙應該為白色。」

接下來的一千年間，和服保留並發展了豐富的視覺語言——現今選擇穿和服

1. 本文首次出版於 Art News New Zealand Autumn 2020。

的人仍然會通過圖案、顏色、布料、腰帶樣式和袖長的選擇，來傳遞大量訊息。已婚的女性不會穿亮色、袖長搖擺的振袖（furisode，未婚年輕女性的裝束），就像櫻花紋樣也不適合秋季賞楓。

如同和服，樹皮布同樣也蘊含及展現了關於形式的豐富知識，深諳其文化語言的人們便能閱讀其意義。樹皮布是由構樹樹皮製成，其插枝是幾千年前從東南亞帶到太平洋的。

傳統上男人培植樹木，而女人織（製）布。作為服裝，樹皮布為貴族特用，但這種織料在一般家用中也具備多種功能，用來交換禮物、繳稅、進貢，或者用作裹屍布。樹皮布有著展演性的作用，向各類觀者展示和表達其風俗和歷史，在質地方面（和文字上）襯映著薩摩亞文化中受人景仰的講述表演。尼考·嘉布埃拉·辛登（Nikau Gabrielle Hindin）在近期著作《製作紐西蘭》中提到，「樹皮交織的纖維蘊含了歷史，它充滿了歌聲和故事，並由大地裝飾。」

〈薩摩亞島之歌〉讓人一窺過去和現在薩摩亞／日本／太平洋社會結構與知識體系之間的交集。Kihara 定位自己為這種交集的直接體現，創作樹皮布和服的同時，她也建立了知識交流和轉化的新場所。對於創作計畫的概念及物質層面，合作皆是不可或缺的。而合作行為作為文化轉譯中的即時展演正是 Kihara 所感興趣的。樹皮布和服的社群（包含研究者、工匠、設計師、技術人員及其家庭成員）從日本和紐西蘭到薩摩亞遍及整個太平洋，透過互動形成有機的知識和技能網絡。

樹皮布藝匠安布羅尼亞和西維亞·漢尼裴勒姊妹（Ambronesia and Sylvia Hanipale）緊密參與 Kihara 的聯合創作計畫。儘管來自樹皮布製造家族，她們的母親及祖母原先卻勸阻兩姊妹繼承家業，希望她們能夠尋求「真正」的職涯前景。然而這兩位三十多歲的女性決定忽視這項建議，擁抱她們作為樹皮布工匠身分，並為此次展出的和服製造六十公尺長的布料。平面設計師和日本畫<sup>2</sup>畫師則幫助 Kihara 最終確定了壁畫設計，而印刷專家嘗試了染料和印刷技術以達到在成品中看到的飽和色彩。Kihara 團隊裡的其他成員收集了貝殼和種子莢，繡製並縫製了珠飾來裝點表面，使繪製的圖像栩栩如生。製作過程中的每個步驟（從調查、布料生產和插圖設計到縫合和修補），均以不斷變化的新形式生產和複製個人及群體知識。

樹皮布就像生物一樣，隨著濕度和溫度變化而收縮或膨脹。衣服上縫針的軌跡會透露

2. 日本畫通常指使用膠彩、墨等媒材並上色於絹本、紙本的作品。

珠子已在一夕之間位移，或者原先筆直的接縫和平坦的表面已經彎曲或呈波浪狀。另外縫加的貝殼因重量會撕裂布料，需要傳統技法去修補。這件藝術品隨著時間的流逝不斷演化，讓人聯想到薩摩亞向過往探究未來的觀點：與祖先傳承下來的悠久技能和故事互動，確保了他們在當下的存在，並且促使了創見和即將開展的故事形式。

單獨來看，Kihara 的每一襲樹皮布和服本身都承襲了雕塑、織品藝術、插畫等技藝傳統。但若把作品分別當成單一藝品來欣賞，便會錯失它原先蘊含的更廣泛概念架構。Kihara 的海洋景觀延展成五件和服，其浪潮的形式具備獨到的日本特色，令人聯想到葛飾北齋的浮世繪〈巨浪〉。排列在傳統樹皮布圖案之間的是代表海浪波峰的青海波圖樣（seigaiha），再次強調海洋的重要性及無所不在，就像日本風格的章魚（fe'e）一樣將觸手伸長。太平洋（亦稱 Moana 或 Vasa）被比喻為一個不只海涵了日本、更擁抱了密克羅尼西亞、波利尼西亞和美拉尼西亞眾島嶼的空間：這空間強調的是關聯性而非分裂。在 Kihara 重視圍繞而非分隔的海洋觀中，援引了作家亞伯特·溫特（Albert Wendt）對薩摩亞語 vā 和日本語 ma 的描述。這兩個空間概念使分開的事物得以並存，留存於之間並且使之結合。

在這統合的空間中，存在著 Masako Kihara 樸實的棕色和服與漢尼裴勒家族幾代下來織造的樹皮布。樹皮布和服〈薩摩亞島之歌〉將文化訊息鑲嵌進樹皮纖維，並將記憶編寫進手工縫製中，這個作品探索了視覺隱喻和物質性如何被用來詮釋跨域及縱時的神話、聯結和敘事。多重知識和真相在這個創作計畫裡交會，並且正如其運行的方式，敘事的意義發生了變化並得以重新生成。Kihara 預計再創作 15 件和服，在中介的空間裡，持續讓 vā/ma 進行對話。





〈薩摩亞島之歌〉的裝置細節，Yuki Kihara，五件式裝置；薩摩亞樹皮、織品、珠、貝殼、塑膠、和服；各 1750x1330x150 公厘，2019 年。

## An octopus, a wave

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Written by Lisa Wilkie<sup>1</sup>

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In a new long-term project, interdisciplinary artist Yuki Kihara draws on the traditional knowledges pounded into Sāmoan barkcloth and the rich symbolism of kimono. Lisa Wilkie discusses the visual metaphors and complex materiality of Kihara's first five 'siapo kimono'

Yuki Kihara's grandmother Masako Kihara stands by her suited husband, dressed for a family wedding in the most formal of kimono-wear: a crested tomesode in black silk crêpe with ornate dye-work and embroidery along the lower half. However, it was not the elegant ensemble in this photograph that planted the seed for Kihara's latest project, サ - モアのうた (*Sāmoa no uta*) *A Song About Sāmoa*, but a brown everyday kimono she discovered packed away in storage. When Kihara found this kimono, the first thing that struck her was its colour. Rather than the bright colours often associated with kimono, the hue of the silk was more akin to those produced by the natural dyes used in siapo, or Sāmoan barkcloth. If a kimono could be brown, why could it not be made from siapo as well? The merging of two distinct textile traditions was the next logical step for the Sāmoan-Japanese artist.

Kihara expects to roll out サ - モアのうた (*Sāmoa no uta*) *A Song About Sāmoa* over five years. Eventually comprising 20 siapo kimono, it will also include multimedia and performance works by the artist. The expansive project is underpinned by two years' research into topics including ethnobotany, textile conservation and social anthropology. Its title is drawn from the lyrics of a popular Japanese song used in primary schools which, Kihara notes, propagates enduring Orientalist and Romantic tropes of 'noble savages'

living in an untouched Pacific paradise. Kihara views the synthesis of Sāmoan and Japanese textile traditions as an authentic expression of her lived Sāmoan-Japanese experience. She uses her personal history as a lens through which to (re) consider conversations about cultural myths, transPacific connections and cultural translations.

While Kihara speaks of cultural translation, she is quick to emphasise that this is not a one-way process but rather many acts of negotiation and compromise. Each time Kihara chooses a motif to include, she sacrifices others; the artist is keenly aware that she is selecting not only which stories are told and left untold, but how the chosen stories are performed. The centuries-old histories of kimono and siapo are rich with cultural memory and generational knowledge, and each occupies a central role in the narratives of its culture.

The item recognised today as a kimono has its roots in the kosode (*ko-sode*, small-sleeved), an undergarment worn beneath layered robes and over hakama (trousers). At first influenced by Chinese dress traditions, Japanese dress began to develop its own aesthetic voice during the Heian period in the 9th to late 12th centuries. Complex dress codes at the Japanese imperial court governed what styles, colours and fabrics could be worn by whom, and outfits were regulated according to specific events, months and seasons. Court-dwellers would don numerous under and over-garments to create layered compositions of hue and texture that were closely linked to the cycles of the natural world.

The colour combinations and fabric choices (different weights of silk, hemp, cotton) selected by an individual transmitted detailed information about the wearer's personality, social status and aesthetic sensibilities – or the lack thereof. Glimpses of these sartorial rules can be found in a guide written for the Senior Grand Empress Tashi in the late 12th century, as quoted in Liz Dalby's *Kimono: Fashioning Culture*. For instance, Minamoto Masasuke, a senior master of court ceremony, recommended that the following ensemble, called "Azalea (tsutsuji)", be worn at the time of the Kamo Festival in early summer: "The top three robes are graduated shades of scarlet-pink in the order dark, medium, light. The remaining two robes are deep blue-green and pale blue-green. The chemise is either white or scarlet-pink."

This recommendation was accompanied by personal notes (believed by some to be those of the empress), which reveal room for individual preference when selecting an outfit: "With lined garments in the fourth lunar month, it is always preferable to wear a chemise of raw white silk. After the Kamo Festival, when one wears robes of raw silk, then it is fine to wear a pink chemise. I think that when the lined garments are coloured, the chemise ought to be white."

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1. This article was first published in Art News New Zealand Autumn 2020 artnews.co.nz.



Over the next thousand years, kimono retained and developed its rich visual language – those who choose to wear it today still send numerous messages with their choice of pattern, colour, cloth, obi-style and sleeve length. A married woman would not be seen in the bright colours and long, swinging sleeves of a furisode (a kimono worn by young, unmarried women), nor would cherry-blossom prints be appropriate for viewing maple trees in autumn.

Like kimono, siapo also possesses and displays forms of knowledge that may be 'read' by those familiar with its cultural language. Siapo is made from the bark of the paper-mulberry tree, cuttings of which were brought to the Pacific from Southeast Asia thousands of years ago. Traditionally, the trees are tended by men, while clothmaking is the domain of women. As clothing, siapo was reserved for those of noble lineage but the fabric also had a range of utilitarian uses in the home, was used for shrouds and as a commodity when exchanging gifts, or paying taxes and tribute. The cloth takes on a performative role, presenting and representing customs and histories to a variety of audiences, a textural (and textual) parallel to the performance of oratory revered in Sāmoan culture. As Nikau Gabrielle Hindin writes in the recent book *Crafting Aotearoa*, "Barkcloth's intertwined fibres are loaded with ancestry; it was pounded with song and storytelling and decorated by the earth."

サ - モアのうた (*Sāmoa no uta*) *A Song About Sāmoa* shines a light on past and present intersections between these Sāmoan/Japanese/Pacific social structures and systems of knowledge. Kihara positions herself as a literal embodiment of one such intersection, and in creating the siapo kimono she has established a new site for knowledge exchange and transformation. Collaboration is integral to both the conceptual and material production of the project and the acts of collaborating are real-time performances of the cultural translations that Kihara is interested in. The community of experts and makers involved with the siapo kimono – researchers, artisans, designers, technicians, family members – extends across the Pacific from Japan and New Zealand to Sāmoa in an interactive, generative web of knowledge and skill.

Siapo producers and sisters Ambronesia and Sylvia Hanipale are two of the artisans integral to Kihara's collaborative artwork. Despite coming from a line of siapo makers, their mother and grandmother originally discouraged the Hanipale sisters from following in the family footsteps, preferring that they look for 'real' career opportunities. Ignoring this advice, the women, both in their early 30s, have embraced their role as siapo-makers and created the 60 metres of cloth needed for the kimono. Graphic designers and a nihonga illustrator helped Kihara finalise the composition of the mural design, and printing experts experimented with dye and printing techniques to achieve the saturated colour seen in the finished objects. Members of Kihara's extended 'a'iga collected shells and seed pods, embroidered and stitched beadwork to produce the surface embellishment that brings the painted images to life. Each step in the process of making (from investigation, cloth production and illustration to stitching and mending) produces and re-produces individual and communal knowledge, in new and changing forms.

Like a living creature, siapo shrinks and expands with changes in humidity and temperature; those stitching on the garments would find that their beading had shifted overnight or that previously straight seams and flat surfaces had warped and waved. The weight of applied shells would tear the cloth, requiring traditional patching methods. The artworks continue to evolve through time, recalling the Sāmoan notion of walking backwards into the future: engagement with the time-honoured skills and stories of the ancestors ensures their presence in the here-and-now and informs innovation and the shape of stories to come.

Seen in isolation, each of Kihara's siapo kimono is in and of itself an artwork that draws on traditions of sculpture, textile art and illustration. Considering the works as singular art objects, however, is to miss their broader conceptual framework. Kihara's oceanscape extends across all five kimono and the form of its waves is distinctively Japanese, recalling Hokusai's *Great Wave*. Interspersed with traditional siapo patterns, the semicircular seigaiha, representing wave crests, reinforces the omnipresence and importance of the ocean, as do the far-reaching tentacles of the nihonga-styled fe'e, or octopus. The Pacific Ocean, or Moana, or Vasa, is figured as a space that embraces both Japan and the many islands of Micronesia, Polynesia and Melanesia: it is a relational space rather than a divisive one. In her conception of an ocean that encompasses rather than divides, Kihara draws on writer Albert Wendt's description of Sāmoan 'vā' and the Japanese 'ma'. Both these spatial concepts allow separate things to exist together, lying between them and uniting them.

In this unifying space between lie Masako Kihara's unassuming brown kimono and the siapo created by generations of Hanipale women. With cultural information embedded in their fibres and memories written in their hand-worked stitching, the siapo kimono of サ - モアのうた (*Sāmoa no uta*) *A Song About Sāmoa* explore how visual metaphor and materiality can be used to interpret myth, connection and narrative across space and over time. Multiple knowledges and truths intersect in the project and, as they do, narrative meanings shift and are regenerated. With 15 more kimono planned, Kihara will be negotiating the vā/ma – the in-between spaces – for some time to come.





Yuki Kihara, サ - モアのうた (Sāmoa no uta) A Song About Sāmoa, 2019, Sāmoan siapo, textiles, beads, shells, plastic, 1750 x 1330 x 150mm, Courtesy of Yuki Kihara and Milford Galleries Dunedin, Aotearoa New Zealand



# 新型生態下的藝術，或曰「困惑」期的藝術表現

文 | 長谷川祐子<sup>1</sup>  
譯 | 池田リリィ茜藍

現代被人類世（anthropocene）或資本世（capitalocene）等詞彙所探討之時，藝術對於生態領域又能如何表現？筆者曾策展「第七屆莫斯科國際當代藝術雙年展《雲⇌森林》」（2017-18），並籌劃了眾多以生態為主題的展覽，近年還持續前往亞馬遜進行田調並對專家進行採訪記錄，以下是對此議題的論述。

## 1 | 導入一稱之為人類世與資本世的基準

我們的認知或是我們所表徵的概念，一直存在於以人類為主體並自成體系的世界裡。然而近年，人類社會生成的諸多不可理喻，如氣候變遷、移民問題、貧富懸殊、隨處可見的文化斷層等，已遠遠超越了我們的認知與經驗法則。資本主義所導致的結果—人類世已成為席捲全球的一種基準指標。人類世所表達的概念，即人類與自然是不可分割的，也就是我們已經無法從象徵共存或是關係的生態環境中僅截取出「自然」。據悉自 1988 年以來，約有 70% 溫室氣體是由全球約 100 間企業所排放，也就是說在這世界上只佔了 1% 的人類活動是主要成因，這數據也被設定成為一種參考

指標。在力與富的不平衡之下，僅透過我們小小的環保實踐，唯恐已無法改善現況。在對享受便利（豐饒）的消費生活感到歉疚的同時，我們也期待著在資本主義的框架內被提供（但非常有限的）創新解決方法。詹明信（Fredric Jameson）所說的「想像世界末日比資本主義的終結還要容易」就這樣成了詛咒。馬克·費舍爾（Mark Fisher）提出的別無其他選擇的「資本主義現實主義（capitalistic realism）」，它除了能夠創造出稱為「發展」的糖果之外，也因為它是無從拿捏的有機體，變得越來越難以駕馭。賽門·藤原（Simon Fujiwara）以主題樂園吉祥物的殘骸作為主構造體創作的建築群，展現了既夢幻又令人懷舊的科幻小說之城。過去藝術家的想像力被期待朝向「新穎」或是「烏托邦」，但還是難以突破（escape）資本主義的框架。



賽門·藤原（Simon Fujiwara），〈這是一個小世界（城堡）〉，2019。複合媒材，142 x 134 x 76 cm（大致）。展場照：第十六屆伊斯坦堡雙年展「第七大陸」。感謝圖片由藝術家、Dvir 畫廊、TARO NASU 畫廊、Gio Marconi 畫廊與 Esther Schipper 畫廊聯合提供，攝影：© Sahir Uğur Eren

1. 原文首次出版於美術手帖 2020 年 6 月號。

另一方面，資本世顯示了 19 世紀中旬以後發展的資本主義不僅是經濟與權力的系統，也是和文化存在的方式。例如，日本的數理經濟學者宇澤弘文的著作《社會的共通資本》（1994）中，把教育或是醫療視為制度資本，對資本提出了新的可能。和人類世下的無力感和罪惡感相比，給予了我們尚能實踐的希望，這也和提出可行性的系統相呼應。由三位丹麥藝術家所組成的團體 Superflex，透過超級瓦斯公司、新型公園（哥本哈根的超級線性公園）等案例，也提出了新的公共資本可能的模樣。

## 2 | 生態與藝術的關聯

變異的情況會依據各種因素的累積而產生緊密化。我們為了在日常中確實應對宏觀層面的外界變異，必須銳化對於事物的感知。急切需要從有機體論的自然觀點轉換為能夠捕捉事物間縱橫交錯的相互關聯性，也就是蒂莫西·莫頓（Timothy Morton）所意指的「整體性」認知。科學人類學家布魯諾·拉圖（Bruno Latour）指出，正因為這樣的急迫性，當今的政治、科學、藝術更需合而為一來因應這樣的狀況。他自 1999 年以來，在 ZKM（卡爾斯魯厄藝術與媒體中心）館長彼得·韋博（Peter Weibel）協助下所策劃的作為「思考實驗」的幾場展覽，就是此概念的實踐之一（\*1）。拉圖的實驗同時也是具教育性質的工具。就如同在美術館化解理科難題的樂趣與挑戰，他試圖在感知的磨練上召喚出對於美學的感性。

藝術該如何與此發生關聯呢？藝術家的職務之一，就是在這樣的生態系統下，將錯綜交織的物質與現象，運用藝術的語言（意指透過視覺、聽覺等各種感官賦予某種形式框架）加以轉譯，將其以可共享、共感的樣貌顯現。哲學家與精神分析學家皮埃爾·瓜達里（Pierre-Félix Guattari）談到，在提及「精神生態學」的概念時，藝術感知對於「主體性（subjectivity）產生」的重要性。「所謂的藝術感知，就是從既有脈絡中將現實的片段剝除出來並去領域化，讓其演繹出行為言表的部份。藝術將感知到世界的子集合賦予意義和他（者）性的機能。這樣的藝術作品多數以獲取泛靈論式語言的方法，帶來了藝術家及其『消費者』主體性重新創構的結果（\*2）。」

雖然同樣稱之藝術，但和音樂、電影不同的是，當代藝術對於生態環境的影響力和作用效果是緩慢的。反應新型生態的作品顯示出創作者對於問題的認知和意識高度，通常會是以高情境（High-context）的呈現，以複雜的表象作為其特徵。然而在此所產生的疑問就是「轉譯」機能的有效性。奧拉維爾·埃利亞松（Olafur Eliasson），作為最具代表性的當代藝術家廣為人知。自 2000 年以來，他便持續探索讓生態與藝術交融相會的方法，也就是如何透過事物性來共享主體（性）和現象學的内省作用。從現象學中的關注轉移至新唯物論，這成為諸多藝術家共通的問題。登載於美術手帖 2020 年 6 月號第 18 頁的埃利亞松的言辭聽起來或許過於樂觀。然而相對地，美術

館是「能夠進行深入且艱澀對話的場域」之一，確實與遊樂園相異。藝術或文化具有「高度可信賴性」，並不是可以傾銷任何人的商業主義。對於複雜的狀況或是狀態，藝術作為以跨界形式柔軟地接受各種異質混雜可能性的場域之一，應受到認可。

近 10 年發生的藝術動向，其一是後網路時代所帶來的，以流動且非固定形式的資訊與情感的複合體，和物質的新存在論產生了融合。其二是直覺式的民族誌學（ethnography）<sup>2</sup> 手法經由資訊科學加以精粹化，透過思辨式的批判性來談論研究所得的結果。這些動向早已反映出藝術家們所身處的新環境，如今對於生態學的意識，也開始朝向包含非人類（人類以外的生物、物件、機器人等）在內的新的人性（humanity）與美學的方向在探求。透過對於生態領域具體而細緻的關注和同理的態度，藝術表達將展現更為豐富多元的樣貌。例如：對於事物起源的考古學式探究、以無人機等非人類的視角的觀點、數據的視覺化、鳥瞰式新敘事手法的創生、積極行動主義式的介入、永續發展的系統或構造體的發想設計等。

人類消失後藝術是否還能存在，此一問題已經是陳腔濫調。諸多論者從本體論或者倫理學的急迫性來談論物質與非人類的觀點。藝術家之所以會對這些論點言說反應強烈，是因為這對於尋找新人性（人文）出口上是有效的。「浸潤」於環境之中（伊曼紐爾·科克西亞，Emanuele Coccia）、與環繞所處環境裡的事物「共處，並保持關注」（莫頓）、與多元文化主義相關的多元自然主義（愛德華多·未洛斯·德·卡斯特羅，Eduardo Batalha Viveiros de Castro）、收集與拼貼連續性片段的環境技術（讓-呂克·南希，Jean-Luc Nancy）、行動者網絡理論（拉圖（\*3））等，都影響了創作者的觀點與思維的產生。

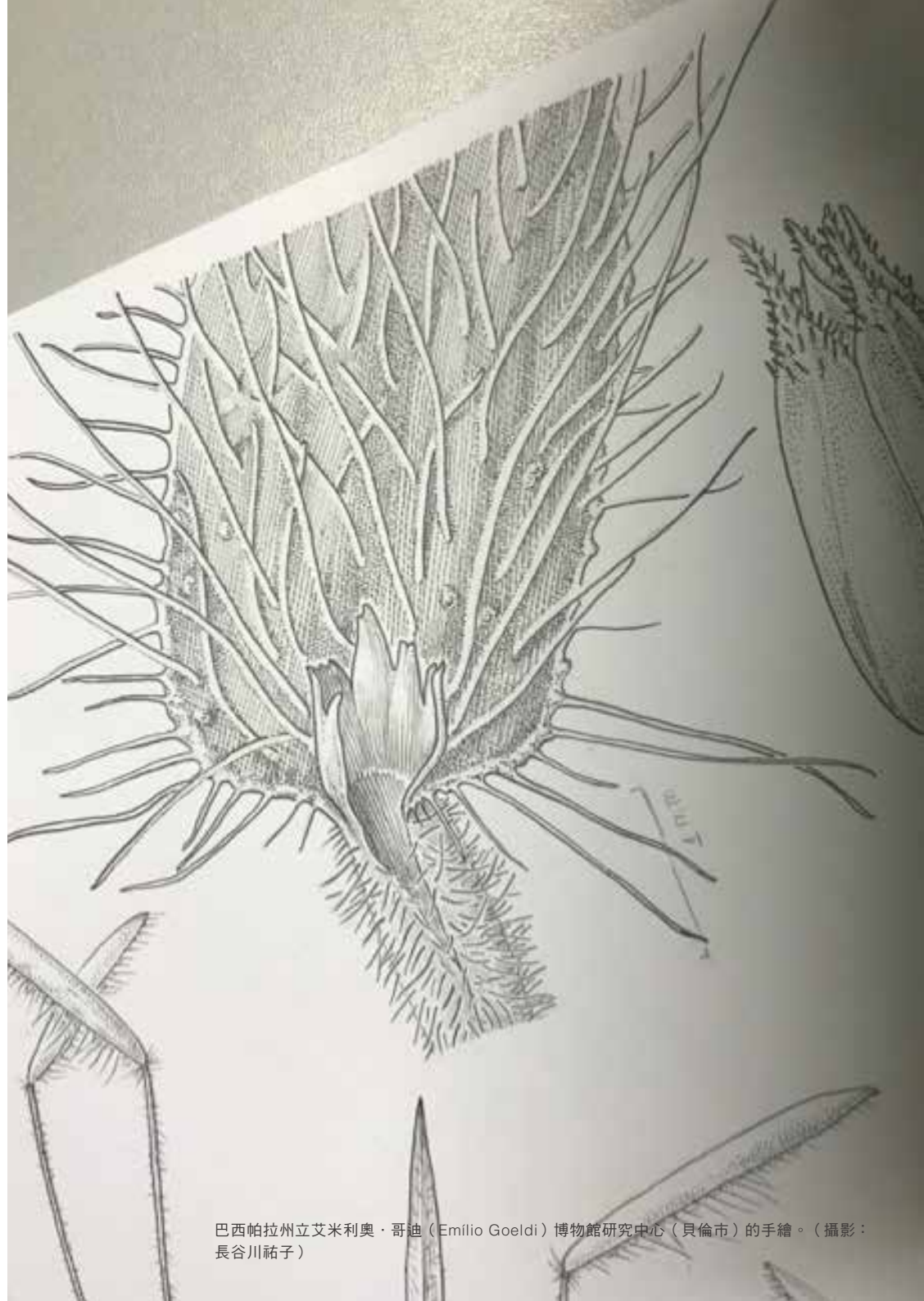
在思想的新穎性與純粹上，表現卓爾不群的哲學家伊曼紐爾·科克西亞對於西洋哲學長期以人類為核心的存在論發展，毫不留情地進行批判，尤其站在植物的立場，為它們的存在論與哲學、美學發聲。「對世界一無所知，我們就絕對無法理解植物（\*4）」。植物選擇靜止不動時，為了從全身讀取周遭環境訊息而決定了其身形。枝與花葉的構造都是為了增加表面積以供給氧氣。「植物的生命，就是在和環境絕對相繫的連續性上，只能選擇將自身完

2. 譯者註：這一英譯詞 ethnography エスノグラフィ在日文裡還具有「行動觀察」之意。

全袒露於外的生命（\*5）。透過視覺造型將植物的知性與環境間的連續性充分展現出來的，就是他以科學顧問身份參與其中的展覽《Trees》（卡地亞當代藝術基金會，2019）。生活在亞馬遜叢林的亞諾瑪米人約瑟卡（Joseca），描繪了森林與覆蓋其上的雲和雷雨，透過畫作呈現了簡潔而美妙的生態循環。

科克西亞以不同的視角觀看世界的連結。「使用基因密碼時，99%的基因密碼並非人類獨有，其來自細菌、魚類、其他生物等其他一切生命物種。所有物種都是不同物種拼貼而成，能夠這樣思考的話，就不需要後人類主義和超人類主義了（\*6）」。「這類思考的橫向發散，和同樣對於後人類主義概念提出異議的科學史學家唐娜·哈拉維（Donna Jeanne Haraway）的思想「創造親緣關係而不是創造嬰孩（Make Kin Not Babies!）（\*7）」有所連結。她讓在知識上能夠理解但心情上難以接受的「連續性」，以具有魅力的思維模式（mindset）讓人產生認同。

科克西亞和維未洛斯·德·卡斯特羅的共通點在於賦予式（afford）的世界觀構造。卡斯特羅認為叢林中的動物們就如同人類一樣，各自有其想法和觀點。先行於此的雅各布·魏克斯庫爾（Jakob von Uexküll）提出了「環境界（umwelt）」概念，所有生物都只能藉由自身所擁有的覺知理解外在世界，因此「客觀環境」是不存在的。所謂環境，是各個生物「以其主體性所構築而成的獨特世界（\*8）」。「大衛·奧瑞利（David O'Reilly）所製作的模擬遊戲〈萬物〉（Everything）（2017），是一款讓玩家從恙蟎到銀河可化身為任何東西的遊戲，在與真正的「環境界」不同的「模擬環境界」中，包含煙蒂等不限於生物的物质在內，玩家可接續地從一個存在化為下一個存在的體驗，可讓人感知「連續性」與「關聯性」。



巴西帕拉州立艾米利奧·哥迪（Emílio Goeldi）博物館研究中心（貝倫市）的手繪。（攝影：長谷川祐子）





# EVERYTHING





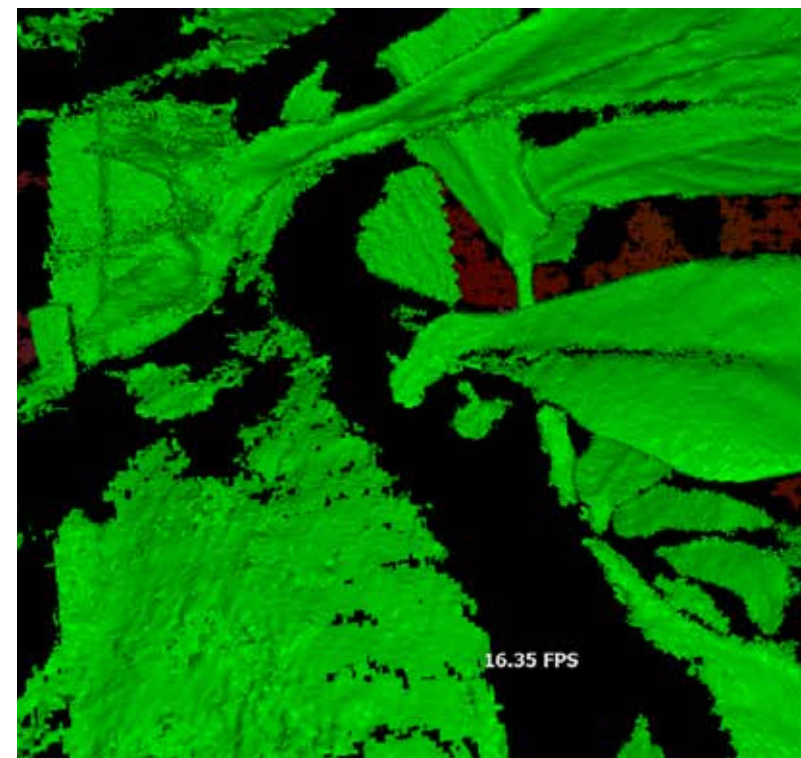
### 3 | 媒介：為了認識世界

「我們需要一個媒介，一種凝視的目光，讓我們能夠觀看與存有於一個我們無法觸及的世界。」（科克西亞（\*9））。

對藝術家來說，為了自身的想像力、直覺、解釋能力、身體自我擴張，科技就是一種媒介。進入亞馬遜叢林後，被蔥鬱茂密的熱帶植物所包圍，無法得知自己的所在位置。「綠色實驗室（Labverde）<sup>3</sup>」是一年一度從世界各地聚集至亞馬遜叢林的創作者們進行研究與製作的計畫，參與計畫的創作者們帶來的除了筆和相機之外，還有水下麥克風、附紅外線感應器的掃描裝置等高性能感應裝備。要捕捉巴洛克式混雜體般的叢林形貌是極為困難的。奧地利藝術家赫爾維格·謝拉邦（Herwig Scherabon）以其中一棵樹作為中心，利用紅外線感應器對其周邊進行 3D 掃描，再以掃描數據為基礎，把已進化的植物形態（morphology）製作成 3D 數位動畫。研究者們認為，森林是活著的，以 2D 影像或過往的錄像是無法捕捉其樣貌的。



赫爾維格·謝拉邦掃描的植物（2019）（攝影：長谷川祐子）



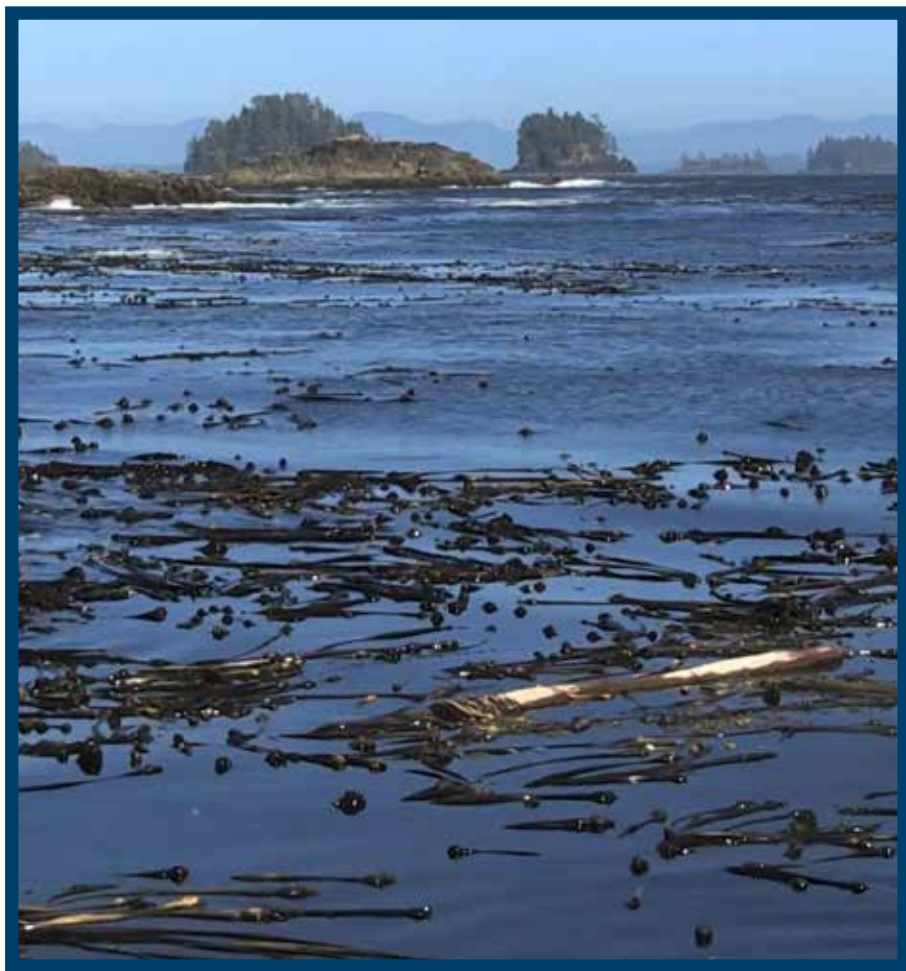
赫爾維格·謝拉邦掃描的植物（2019）（攝影：長谷川祐子）

成為媒介的不是先進的高科技。「亞馬遜叢林所擁有的生物多樣性，只能逐步朝向減少的路途發展嗎？」對於此提問，位於河口城市貝倫的埃米利奧·戈爾迪博物館（Museu Paraense Emilio Goeldi）研究中心植物研究員，給的答覆，顛覆了原先的預測。研究員說道：「物種是在減少，但與此同時我們每天都在發掘新的物種」。他仔細觀察植物的細部，利用鉛筆描繪出 10 倍大的精密素描，和微距鏡頭拍攝的照片相比，他的素描對於發現物種間的差異更為有效。多樣性，就在被訓練以植物為媒介的研究員的凝視與手繪技能之中，以極為類比（analog）的方法展現出來。

無形的超物件（Hyper object）又該如何去捕捉呢？以法醫建築（Forensic Architecture）團隊成員身分從事活動也是藝術家的蘇珊·舒普利（Susan

3. 譯者註：Lab 意指「實驗室」，verde 意指「綠色」，故翻譯為「綠色實驗室」

Schuppli)，其錄像作品〈微物跡證〉（Trace Evidence）（2016），也是追蹤作為法庭證據最為重要的物證的旅程。這部影片的主角是「銻 137」，它們花費 5 年時間從福島第一核能發電廠橫渡太平洋水域後抵達溫哥華島西海岸，總旅程達 7600 公里。影像以物質（銻）的視角拍攝，呈現其被推送至海洋後漂流抵達海岸的歷程。這部作品另外加入了加彭共和國的鈾礦礦山發現古代天然核子反應爐、瑞典的發電廠發現來自車諾比的放射性物質造成空氣污染現象等兩則事件，再以合集形式所構成，可說是超物件的敘事表現手法。



蘇珊·舒普利，〈微物跡證〉，2016。HD 彩色影像，四聲道，53 分鐘。（圖片提供：蘇珊·舒普利）

為數位資料賦予實體（materiality）和形式的意義，在於喚起超越了單純「資訊傳遞」的情感波動，以及對世界產生影響的「作用性」。大數據在其不可及的特質上和超物件是相似的。將比特幣交易與網路攻擊等發生於數位環境中的事件加以視覺化的 Rhizomatiks 公司，可說是把「駭客」後設化了。在資訊圖表（infographics）參入回顧性（retro）<sup>4</sup> 的參考文獻，有時其產生的美感與具有生命力的視覺效果，也會對當事人的心理產生作用。

#### 4 | 孤立：因靜止不動而產生的多樣性

我們或許需要重新檢視諸如孤立、斷層、關係性、網絡、多樣性等詞彙。孤立（solitary）並非與世隔絕。在去年八月執行的亞馬遜調查中，一位巴西瑪瑙斯國立亞馬遜研究所（INPA）的鳥類研究家分享了一則令人印象深刻的故事：在被迷宮似的小河包圍（隔離）的區域裡棲息的鳥類，永遠不會飛越只有幾公尺寬的河。牠們無需移動，是因為在那裡就得以滿足，物種的特有性就在此環境裡被維護。當我們縱觀各地特有種鳥類的分佈圖時，生物學的多樣性也藉此顯現出來。試著從這裡思考藝術的生態系地圖。音樂家布萊恩·伊諾（Brian Eno）便從自動控制論（Cybernetics）的角度驗證了藝術的多樣性（variety）這個詞。「環境」是意指減少多樣性（variety-reducer）的地方，它也會限縮能適應棲息與再生產的對象。就結果來看，這個特定「環境」中的物種提升了作為有機體的純粹度，進而創造出嶄新的多樣性（generate variety）（\* 10）。

4. 譯者註：此處有追蹤修訂跟懷舊感應的雙層意思。





真鍋大度、登本悠介、2bit, 〈chains〉, 2016。於長谷川祐子策展的《全球：新感官—離開失敗的現代化》(GLOBALE: New Sensorium - Exiting from Failures of Modernization) 展出，圖片版權擁有：ZKM | Karlsruhe，攝影：Tobias Wootton 與 Jonas Zilius。

因落腳、孤立於此而提升的創造性跟獨特性，在分散型的網絡中得以銘記體現（register）。關於這一點，2020 年 4 月的此時此刻或許是思考的好時機。現在，網路上的新生態與日俱進。「人類」之外的地球反而開始重返生機。新型冠狀病毒並非生物，而是「物（= 類生物體）」。它不會自己移動也不會自行增生。這東西成為行為主體引發的騷動，逆轉了既有的價值觀。這顯示了由「靜止不動」所形成的新生態。為應付病毒，實施城市封鎖的第一天就讓印度德里的 PM10（吸入性懸浮微粒）降低至 44%；隨著工廠的關閉及車輛的減少，印度旁遮普地區數十年來以來首次能眺望 200 公里之外的喜馬拉雅山。「資本」的概念也不斷地在變化。南非的黑幫利用販售毒品的通路，向貧民窟居民發放食物，他們的組織以社會的「資本」發揮效能。軍隊為市民建造醫院、三星餐廳的主廚製作餐點送給前線醫療人員。莫斯科大劇院的一流獨舞者在廚房表演的芭蕾舞在網路上被免費直播。過往不可能的事情每天都在發生。由於提供這些功能的網路協定可以接受所有種類內容，因而從中引導出了不曾預料過的普遍性。因為「物質性系統的自我決定論是 protocol 的先決條件」——亞歷山大·蓋洛威（Alexander Galloway）。

protocol 的意思是管理動作 = 進行規則控制，尚有外交禮儀、禮節之意。「protocol 是調整流向、指派網路空間方向、將各種關係編碼化，並連接生命體之間的一種語言。protocol 是針對以自律行為為主體的禮儀作用（\* 11）」。

蓋洛威的說法讓人想起尼羅·柯廷（Nile Koetting）的作品。柯廷所屬的後網路世代，並不籌劃，而是傾向等待會有什麼進入自己的感性（或者嗜好）的範疇。他們在網路中的行為舉止，便是以這種被動等待的態度為前提成立的。柯廷在這樣的氛圍環境（ambience）裡以原初的 protocol 來「實踐」新唯物論。在〈Hard in Organics〉（2015）中，讓我們看到了作為「感覺物件」的人和物的在內互動（intra-action）（\* 12）。在〈可持續的時間〉（Sustainable Hours）（2016-17）中，他不受約束地用方程式連結了自己的偏好與 Amazon.com 的用 AI 演算法挑選的物件，並將此作為演出。在〈保持冷靜〉（Remain Calm）（2019-20）中，protocol 則更加明顯清晰。展覽室中的表演者靜靜打點用來回應處境的插花、框畫（壁龕<sup>5</sup>之禮）；為了保護身體不受災、盡可能縮減身體暴露表面積的「蹲姿」、攝取水分等儀式舉止，與機械性的動作或龐克式舞蹈一同被編碼化、同步在應用程式上。這件作品裡的物件（包含機器人）與人類（表演者），就算遭受偶爾襲來的閃電或雨水，也得細細縫整時間與空間中產生的裂痕。這是一種應對「緊急事態」的禮數儀式，他們不會到任何地方避難，只是待在那裡。

5. 譯註：設於日式房間位於客廳內部，比地面高出一階，可掛條幅，可放擺設，可裝點花卉等的裝飾的小空間。



〈保持冷靜 III〉，天堂之間的擬態野餐，2019，尋得天堂，方濟各會修院堂遺址（Klosterruine），柏林。





尼羅·柯廷，〈保持冷靜〉，2019-2020，龐畢度藝術中心與上海西岸博物館，攝影：GRAYSC。（圖片提供：尼羅·柯廷）



尼羅·柯廷，〈保持冷靜〉，2019-2020，龐畢度藝術中心與上海西岸博物館，攝影：GRAYSC。（圖片提供：尼羅·柯廷）

## 5 | 「困惑期」的藝術

唐娜·哈拉維說，現在這個時代很適合稱呼為金·史丹利·羅賓遜（Kim Stanley Robinson）科幻小說《2312 太陽系動亂》中的「困惑期」（某種「無法下決定而任其失措的狀態」）（\*13）因為我們不知道跟宇宙萬物共振共鳴的方法，在達成之前，各種坎坷的波折或錯誤嘗試是必須的。

按感覺去拼裝蒐羅物件的集合（assemblage）或聚積，也許是「困惑期」可行的一種方式。具有醫師身分的藝術家娜塔莉亞·巴佐斯卡（Natalia Bazowska）常跟一隻（與群體）走散的野生灰狼露娜，在森林共度時光。露娜十分自然地接受巴佐斯卡走進自己的地盤空間。紀錄片播放出她們互不干涉的親密樣貌。另外，她創作的動植物混種的雕塑則有一種質樸感，「淒淒亂亂」的混合式的集合藝術；動物與她以靈溢漿（Ectoplasm）式有機物體相連結的繪畫作品，是從附體式、混交式的在內互動（intra active）的角度去描繪的。

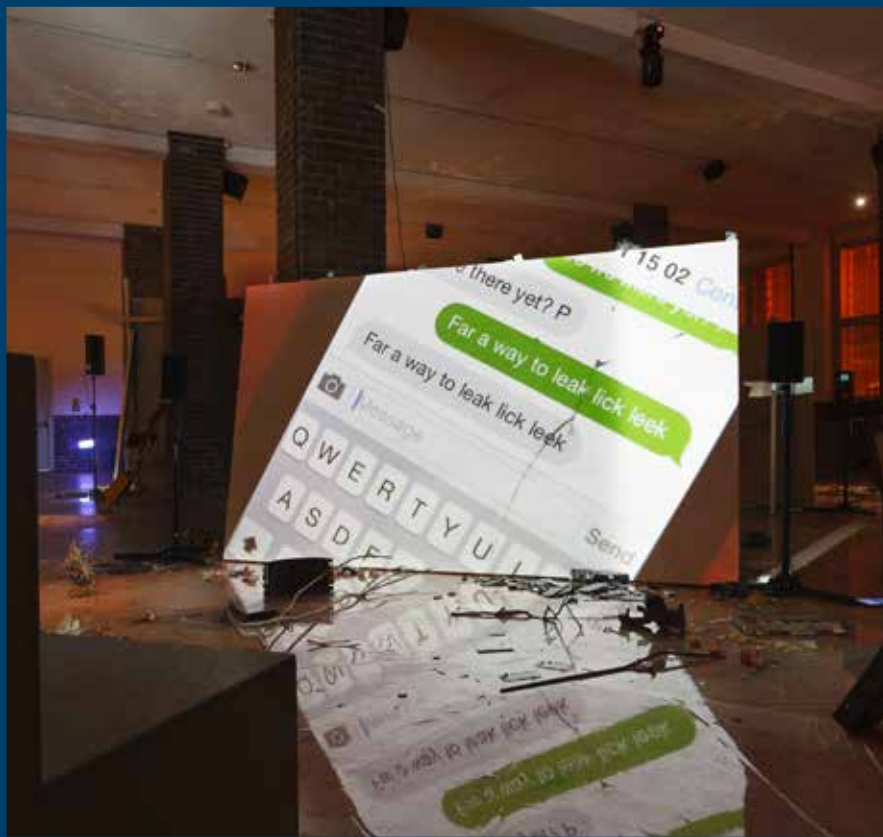


娜塔莉亞·巴佐斯卡（Natalia Bazowska），〈露娜〉（Luna），2014 錄像表演、膠卷、顏料、聲音。



娜塔莉亞·巴佐斯卡（Natalia Bazowska），〈符文雕塑〉（Runic Sculptures）系列中的動物或植物局部

蘿荷·普羅沃絲特（Laure Prouvost）的物、資訊與情感的藝術裝置〈全部後退，我們會深入心底，然後她就會開口〉（all behind, we'll go deeper, deep down and she will say）（2016）也是，即使保留所有決定處在徬徨失措的狀態，卻也表現出了互相關照、尊重彼此存在的樣貌。黃色的光、地板都跟物件一樣，在表面塗上樹脂塗層而使之均質中性化（neutral），讓物與物的階級關係消失，給予它們平等演出的機會。iPhone 的畫面或咽喉深處的特寫等，是遊走內外的畫面片段。投影幕上的影像反射地板的樹脂，進而彼此強化每件物品的自主性與存在。操控與混沌是誰在指揮？模稜兩可且晦闇不明的生態世界就在那裡。



蘿荷·普羅沃絲特，〈全部後退，我們會深入心底，然後她就會開口〉，2016。圖片提供：法蘭克福現代美術館。攝影：Axel Schneider

為了回應人類世與資本世，發展出了不少基於田野工作等研究的思辨敘事的錄像作品。由於這些作品沒有明確的故事線，是以所拍影片（footage）、跨領域引用、電影或音樂等組成的蒙太奇，很多作品的畫面與時間發展，就好像在強迫我們同時閱讀「長毛狗故事（shaggy dog story）（指沒有高潮又冗長的故事）跟學術論文」（\* 14）。劉窗的〈比特幣礦與少數民族田野錄音〉（2018）是 40 分鐘的三頻道錄像作品，追溯了中國歷經數千年的物質性與非物質性的力量、征服與變貌、以及所導致的利益流動。在比特幣礦工、挖礦環境的故事裡，還層疊了西元前 5 世紀時，為了建造一座巨大青銅鐘消滅銅幣數量的皇帝故事。由於開採比特幣需要電腦的計算而消耗大量電力，「礦工們」因此待在國家控制無法抵達、被稱為贊米亞的偏遠山區活動。作品呈現出供給能源的大壩建設、以及對少數民族生活圈的影響。

回應複雜當代而主張創意思考的實踐，這類講座的影像化是由希朵·史戴爾（Hito Steyerl）所確立。劉窗的作品沒有那種明確的意圖，而只是暗示其關係、保留解讀。作品中，民族誌式的資料或各種數據、影像，都藉由寄寓的力量引發層層的化學反應。

實驗性思考的寫作、創作或策展的實踐，或許也是「困惑期」之下恰當的應對作法。

## 6 | 最後

在拉斯·馮·提爾（Lars von Trier）導演的《驚悚末日》（Melancholia 2011）片尾場景中，在行星鬱星即將撞上地球前，主角們用樹枝搭了一個三角錐狀的小魔法陣、隱身其中。人類最後的一個藝術造型物一瞬間被毀滅。至今，世界末日的主題在藝術界裡也不斷地被反覆探討跟被呈現。這也意味著我們的困難和希望，它無法如提爾的電影那般簡單地結束。魔法陣沒有消滅，還駐留在那裡。

新生態時代的策展實踐應該有很多可能性。作為譯者、編輯和內容提供者，藝術家和策展人的角色也一直在交錯重疊著（\* 15）。為了精準地回應變化，展覽的場域可能會擴散、擴張到所有可能的地方。為了相互理解彼此的世界，科學家、園藝師、人類學家和其他各類各樣的人（也包括非人類）都將與策展行為有關聯。





劉窗，〈比特幣礦與少數民族田野錄音〉，2018，三頻道錄像，40 分。圖片提供：劉窗與天線空間。  
《Cosmopolis #1.5: Enlarged Intelligence》展覽委託製作，毛繼鴻藝術基金會贊助。



劉窗，〈比特幣礦與少數民族田野錄音〉，2018，三頻道錄像，40 分。圖片提供：劉窗與天線空間。《Cosmopolis #1.5: Enlarged Intelligence》展覽委託製作，毛繼鴻藝術基金會贊助。

亞馬遜亞諾馬米族（Yanomami）的巫師科佩納瓦（Kopenawa）說，「白人只看到自己的夢，我們看到世界的夢」。

我們共通的目標只有一個，在於「看到世界的夢」。

#### 註解

\* 1 | 於 2020 年 5 月開展的「臨界帶：地球政治學觀測站（Critical Zones：Observatories for Earthly Politics）」，拉圖爾過去為 ZKM 策劃的展覽如下：「打破偶像（Iconoclasm: Beyond the Image Wars in Science, Religion and Art）」（2002）、「讓物件公共化（Making Things Public: Atmospheres of Democracy）」（2005）、「重啟現代性！（Reset Modernity!）」（2016）。

\* 2 | 費利克斯·瓜塔里（Félix Guattari），《三個生態學》（Les trois écologies），杉村昌昭譯，平凡社，2008 年，頁 128。上野俊哉則把瓜塔里的主觀性解釋為作為「已經成為某個場域／或以類似的形態存在」的「環境的主觀性」，且「既不是內部也不是外部，而是創造內在性與外在性的關係性場域，一種同時也是環境的主體／主觀性」。（上野俊哉，《四個生態學：費利克斯瓜塔里的思考》，河出書房新社，2016 年，頁 87）。

\* 3 | 行動者網絡理論是把人類和非人類都視為行動者（產生作用的人是物）的思想。

\* 4 | 伊曼紐爾·科克西亞（Emanuele Coccia），《植物生命的哲學：混合物的形而上學》，嶋崎正樹譯、勁草書房，2019 年，頁 7。

\* 5 | 同前書，頁 6。

\* 6 | 伊曼紐爾·科克西亞（Emanuele Coccia），由筆者進行的訪談，2019 年 10 月 25 日，巴黎。

\* 7 | 唐娜·哈拉維（Donna Haraway），《人類世、資本世、殖民世、觸生世——建立親屬關係》，高橋さき譯，《現代思想》，2017 年 12 月號，青土社，頁 102。哈拉維在《Staying with the Trouble》（2016）中指出，親緣關係（kin）不應限於祖先或血統的聯繫，而是建立旁系親屬這種共鳴性存在的種族。基於所有地球生物在最原初的連結都可稱為親緣關係。

\* 8 | 參照魏克斯庫爾（Jakob von Uexküll）、克里斯札特（Georges Kriszat），《生物看到的世界》（日高敏隆、羽田節子譯，岩波書店，2005 年）。喬治·阿甘本（Giorgio Agamben）便以沒有眼睛的恙蟻為例詳述：「環世界（Umwelt）只被還原成三種意義的負載者或信號的負載者——（1）所有哺乳類汗水中含有的酪酸味。（2）跟哺乳類血液同樣為 37 度。（3）總體具有體毛、被微血管覆蓋的哺乳類特有的表皮類型」。（阿甘本，《敞開：人與動物》，岡田溫司、多賀健太郎譯，平凡社，2011 年，頁 83）。

\* 9 | 伊曼紐爾·科克西亞（Emanuele Coccia）、同前書，頁 29。

\* 10 | Brian Eno, “Generating and Organizing Variety in the Arts,” Studio International 984 (Nov./Dec. 1976), p.227. 後收錄於 Gregory Battcock, ed., Breaking the Sound Barrier: A Critical Anthology of the New Music (New York: Dutton, 1981)。

\* 11 | Alexander R. Galloway, 《協定：去中心化後控制權如何存在（フロトコルー中心化以後のコントロールはいかに作動するのか/ Protocol: How Control Exists after Decentralization）》，北野圭介譯，人文書院，2017 年，頁 400。

\* 12 | 相對於把分離／分割、亦即個體視為前提的「互動（interaction）」，Karen Barad 並不把分割視為前提，而是主張把「互相纏結」存在的相互性結構置於前提的「在內互動（intra-action）」。Karen Barad, Meeting the Universe Halfway: Quantum Physics And the Entanglement of Matter And Meaning, Duke University Press, 2007.

\* 13 Haraway, 人類世、資本世、殖民世、觸生世——建立親緣關係，同前，頁 103。

\* 14 Mark Rappolt, “Cannibalised cultures and colonised territories,” ArtReview, summer, 2019.

\* 15 參照以下：Boris Groys, “From the Form-Giver to the Content Provider,” Museums at the Post-Digital Turn, Turin: Mousse Publishing, 2019, pp.37-38.

\* 16 以植物園或庭園為場域的展覽很多，但嘗試與植物／環境建立生態總體關係的策展實踐，則有園藝師 Gilles Clement 的「行星花園」（巴黎，1999-2000）、「歐洲宣言 12」（巴勒莫，2018）、高木遊的「生活的庭園（生きられた庭）」（京都府立植物園，2019）等。

# Art under the New Ecology, or, Artistic Expression during the “Dithering” Age

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Written by Hasegawa Yuko<sup>1</sup>  
Abstract by Andrea Jung-An Liu

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We now live in a world in which global warming, abnormal weather, immigration issues, economic disparities, and global pandemics are no longer impendent threats but the reality. In this ever-changing world, what kind of expressions can arts have? What is the role of art? What are the curatorial prospects? In this essay, Hasegawa Yuko, chief curator of the Museum of Contemporary Art, Tokyo, investigates the artistic and curatorial possibilities of our current ecological field and presents some of her fieldwork and interviews with experts at the Amazonian forests.

First, Hasegawa sets up the problematics we face in understanding the world we are currently inhabiting. Human activities and the development of Capitalism have damaged the ecological system on such a colossal scale that the current geological epoch has often been referred to as the “Anthropocene” or the “Capitalocene.” These concepts have prompted us to acknowledge the indivisibility between human and nature, the fact that this “default” is set by the 1% who holds power and capital, and to think beyond the traditional model of human subjectivity as self-contained and independent from the surrounding environment. More

than ever, we need a new conceptual framework to consider our relationship with nature as coexisting and interdependent, and to sharpen our senses to respond appropriately to the external world on a macro-level.

What is the role of arts and the artists in this increasingly intertwined world then? One of the artist's tasks, Hasegawa contends, is to translate, share, and empathize with intricately entangled objects and phenomena through visual and audio forms. Artistic perception, as have argued by the French philosopher and psychoanalyst Félix Guattari in *Three Ecologies*, is crucial in the production of subjectivity, as it “is the act of tearing a piece of reality out of an established context, deterritorializing it, and creating a partial act of expression.” Art's unique function and power, therefore, lies in the fact that it disconnects the forms and meanings that prevail in society. Through the very act of deterritorialization and re-creation, works of art reshape the subjectivity of the artist as well as that of the audience—the “consumer.”

Compared to music or film, contemporary art's effect on ecology is indeed slow. Moreover, works that respond to the new ecology often feature complex representations that reflect the artist's intelligence and awareness of issues and are therefore highly context-dependent. Here, Hasegawa maintains, it is the effectiveness of the “translation” that determines a work. The art museum, unlike other commercial or entertainment venues, is the place where difficult conversations regarding the intricacy of the personal, collective, and ecological could take place. Hasegawa thus argues that “art can be acknowledged as one of the potential topos of cross-disciplinary and flexible acceptance of the complexity of the situation.”

The new awareness of our surroundings has led to searches for new humanities and aesthetics that includes both the human and non-humans, by both artists and theorists. Among the various strands of thinking Hasegawa mentions (“multinaturalism” by Eduardo Viveiros de Castro, “ecotechnics” Jean-Luc Nancy, and “ANT” by Bruno Latour, to name a few), the author pays special attention to Emmanuel Coccia. A fierce critic of human-centered ontology, Coccia's book *The Life of Plant: A Metaphysics of Mixture* (2008) calls to revise the Western philosophical tradition from the plants' perspective. Having no selective relation to the surroundings, the absolute continuity and total communion with the environment of a plant's life, a life of complete exposure, opens new perspectives in investigating what the world is. The interconnectedness and immersion of different species and perspectives to understand the world results in abolishing the idea of posthuman and transhuman. Hasegawa notes that this horizontal dispersal of thought resonates with Donna Haraway's famous declaration, “Make Kin Not Babies!” Instead of thinking of human development as a break from nature and other species, these thinkers, along with artists like Joseca and David O'Reilly, made the “continuity” between human and non-human world intellectually and emotionally comprehensible.

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1. This article is first published in the June 2020 issue of *Bijutsutecho* (美術手帖).



Hasegawa is a strong advocate for the collaboration between artists, scientists, and various agents of knowledge under our current environmental exigency in order to speculate a possible future. In 2019, Hasegawa joined as a guest curator at “LABVERDE,” an art immersion program that gathers artists and researchers from around the world to the Amazon once a year to develop nature and ecology critical thinking. While one tends to think of advanced technology as the primary tool, or “mediator,” in the study of the Amazon, Hasegawa has pointed out that in the study of biodiversity, detailed drawings of plants are more effective at discovering differences than photos taken with macro lenses. Diversity is discovered through the ultimate analog technique of researcher’s eyes and hand-drawings. Furthermore, artists’ ability to give materiality and form to the collected, digital data permits meanings to go beyond mere information transmission but arouse emotions that affect the psychologies of the parties involved and potentially stimulate real actions onto the world.

In response to the lockdowns and ongoing pandemic, Hasegawa urges us to revisit the notion of “isolation,” “disconnection,” “relationships,” “networks,” and “diversity.” “Solitary,” she writes, “is not a disconnect from the world”. Contrary to the common notion that diversity is created through massive mobilization and the influx of exchanges, Hasegawa, once again draws from her interviews with experts at Amazon, makes a case that immobility and solidarity do not reduce biological diversity; rather, in the spirit of organism, the environment generates diversity when isolation is in place. Hasegawa calls this new ecology as formed by “being immobile.” The pandemic and our inability can perhaps be seen as an opportunity to explore the new ecology where even the concept of “capital” is changing.

The “Dithering Age” in the essay’s title refers to Haraway’s gestures to Kim Stanley Robinson’s science fiction *2312*, which describes our current moment as “Dithering... A state of indecisive agitation.” Art not only stimulates, reshapes our perceptions, but it also provides a discursive field for trials and errors of our responses and actions to avert catastrophes.

What is the future of arts and exhibitions? In her concluding remarks, Hasegawa posits that there are still many curatorial possibilities in this new era of ecology. As translator, editor, and content provider, artists and curators’ roles will overlap; exhibition sites will not only be limited to traditional venues but also expand everywhere to respond to the changes. Scientists, gardeners, anthropologists, and various others (including non-humans) will also become involved in curating acts so that we can dream of the world and conjure a possible future together.



Susan Schuppli, "Trace Evidence", 2016. HD video, colour with 4-channel sound, 53 mins. Courtesy: Susan Schuppli.

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