

south
plus

大南方

多元史觀特藏室

Constructing historical pluralism
from the KMFA collection

Ocean in Us

珍珠

南方視野的女性藝術 Southern Visions of Women Artists

參展藝術家 Participating Artists

按姓氏字母順位排列

阿拉瑪雅妮 Arahmaiani

印尼 INDONESIA

艾格妮絲·阿雷亞諾 Agnes Arellano

菲律賓 PHILIPPINES

張恩慈 Chang En-Tzu

臺灣 TAIWAN

陳慧嶠 Chen Hui-Chiao

臺灣 TAIWAN

陳云 Chen Yun

臺灣 TAIWAN

莊心珍 Chng Seok Tin

新加坡 SINGAPORE

蒂梵妮·鍾 Tiffany Chung

越南 VIETNAM / 美國 USA

遷徙生態計畫

Migrant Ecologies Projects

新加坡 SINGAPORE

童瓊 Quynh Dong

越南 VIETNAM

林介文 Labay Eyong

臺灣 TAIWAN

高媛 Gao Yuan

臺灣 TAIWAN

王良吟 Amanda Heng

新加坡 SINGAPORE

何孟娟 Isa Ho

臺灣 TAIWAN

侯淑姿 Lulu Shur-Tzy Hou

臺灣 TAIWAN

薛保瑕 Hsueh Pao-Shia

臺灣 TAIWAN

黃文英 Huang Wen-Ying

臺灣 TAIWAN

洪素珍 Su-Chen Hung

臺灣 TAIWAN

梅拉·嘉思瑪 Mella Jaarsma

印尼 INDONESIA

武玉玲 Aruwai Kaumakan

臺灣 TAIWAN

賴純純 Jun T. Lai

臺灣 TAIWAN

妮格·雷 Nge Lay

緬甸 MYANMAR

李屏宜 Li Ping-Yi

臺灣 TAIWAN

林珮淳 Lin Pey-Chwen

臺灣 TAIWAN

柳依蘭 Liu I-Lan

臺灣 TAIWAN

羅懿君 Lo Yi-Chun

臺灣 TAIWAN

莎琳娜·穆罕默德、 喬爾·譚·查克瑞·陳

Zarina Muhammad,

Joel Tan and Zachary Chan

新加坡 SINGAPORE

伊·古斯提·阿育·卡德可· 穆妮阿緒

I GAK Murniasih

印尼 INDONESIA

阮芳伶 Nguyễn Phương Linh

越南 VIETNAM

阮純詩 Nguyễn Trinh Thi

越南 VIETNAM

阿拉雅·拉斯迪阿

Araya Rasdjarmrearnsook

泰國 THAILAND

安·薩瑪特 Anne Samat

馬來西亞 MALAYSIA

艾美·李·桑芙德 Amy Lee Sanford

柬埔寨 CAMBODIA / 美國 USA

碧娜里·桑比塔 Pinaree Sanpitak

泰國 THAILAND

妮爾瑪拉·達特·珊穆哈琳甘

Nirmala Dutt Shanmughalingam

馬來西亞 MALAYSIA

蒂塔魯比 Titarubi

印尼 INDONESIA

蔡佳葳 Charwei Tsai

臺灣 TAIWAN

蔡佳宏 Jia Hong Tsai

臺灣 TAIWAN

吳瑪俐 Wu Mali

臺灣 TAIWAN

丁婷·烏利亞 Tintin Wulia

印尼 INDONESIA

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大南方

多元史觀特藏室

Constructing historical pluralism
from the KMFA collection

大南方多元史觀三部曲

South Plus: Constructing Historical Pluralism III

珍珠——南方視野的女性藝術

Ocean in Us: Southern Visions of Women Artists

時間 Dates

2024.10.5-2025.3.16

地點 Venue

高美館三樓「大南方多元史觀特藏室」

South Plus Special Collection Galleries (Level Three),
Kaohsiung Museum of Fine Arts

 高雄市立美術館
KAHSIUNG MUSEUM OF FINE ARTS


NATIONAL GALLERY SINGAPORE


singaporeartmuseum
CONTEMPORARY ART IN SOUTHEAST ASIA


高美館30週年

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大南方多元史觀三部曲

珍珠——南方視野的女性藝術

「大南方多元史觀特藏室」為高雄市立美術館自 2019 年起，藉由新型態美術館的空間改造，重新定位美術館與全球藝術史的鏈結所推出的策展計畫。本計畫重新盤點美術館的典藏作品，建構從地方到全球的藝術典藏與研究脈絡，歷經首部曲《南方作為相遇之所》與二部曲《南方作為衝撞之所》，2024 年推出三部曲《珍珠——南方視野的女性藝術》，透過策展重新梳理美術館典藏作品的文化底蘊，再創跨文化的新視域。

展覽由本館與新加坡國家美術館、新加坡美術館共同策劃，以「南方」所匯聚的多元背景下代表性的女性藝術家為策展主題，關注邊緣化的歷史、性別、地理與藝術實踐，書寫多元且扎根於土地的故事，呈現了過去近三十年來臺灣與東南亞具開創性的女性藝術家創作，形塑當代女性藝術多元及繁盛紛陳的創作面貌，紀錄著女性視角下，小至個人、大至家國的生命歷程至今仍不斷帶給世人的啟發，也透過本次展出呈現跨越海洋、島嶼邊界的跨族群與文化共同體，響應本展的展名：*Ocean in Us*。

中文展名「珍珠」——命名靈感來自紀錄文學《印尼 etc.：眾神遺落的珍珠》的中譯名，象徵著本次展出 39 組，跨越臺灣與 8 個東南亞島嶼文化的女性藝術家，如同來自南洋海域點點群島上的閃耀珍珠，自海域誕生，從南方折射世界。英文的展名採用了東加詩人艾裴立·浩歐法 (Epeli Hau'ofa) 提出「海即我心」(Ocean in Us) 的概念。在這樣的大洋文化視野，拋離島嶼、部落與國家領土的區隔，走向以海洋作為整體，意即包容身體與環境的主體認同，展現如海洋流動的思惟和多元匯聚。

本次展出體現了這樣的海洋世界觀，藝術家自在地從身體內在微觀、個人的私密記憶，或來自日常的愛、挫折與希望，批判性地挖掘被忽視的性別視角、生態、遷徙與藝術物質性的重要性。這樣的世界觀也回應了人類世的迫切需要，從以人為中心的視角轉向與環境共存。隨著藝術家，我們遊走在現實與想像、傳說與夢境間，反映著我們所生存的世界和其無盡的精神性。本展邀請觀眾走入女性藝術家的宇宙，理解她們在仿如大海島嶼的生命境遇中，憑藉勇氣、想像力與開放性，迎接生命的波濤與潮流。

Ocean in Us: Southern Visions of Women Artists

The “South+ Special Collection Gallery” is a project initiated by the Kaohsiung Museum of Fine Arts (KMFA) in 2019 to reconfigure and transform the museum into a new-type art museum, redefining Kaohsiung Museum of Fine Arts to establish stronger connections with global art histories. The project involves re-evaluating Kaohsiung Museum of Fine Arts’s collection to build a contextual framework for the museum’s regional and international art collection and research. Following the first and second permanent exhibitions featuring KMFA’s collection, titled *South as a Place of Gathering* and *South as a Place of Changes*, the third exhibition, *Ocean in Us: Southern Visions of Women Artists*, adopts a comparative approach to curatorially reimagine connections between the collections of museums to construct cross cultural perspectives.

This exhibition is a collaboration between Kaohsiung Museum of Fine Arts, the National Gallery Singapore (the Gallery), and the Singapore Art Museum (SAM). It showcases women artists from Taiwan and Southeast Asia embodying diverse backgrounds in the “South” and inquire into various topics, including peripheral histories, gender, geographies, and art practices. The exhibition features stories of diversity, resilience and social engagement connected to the cultural and historical contexts of countries, regions and places. The works display the perspectives of innovative women artists from Taiwan and the Southeast Asian region spanning the past three decades that have shaped contemporary art. They capture personal, familial, as well as transnational journeys that have served as sources of inspiration to this world, revealing the multifaceted and flourishing landscape of contemporary women’s artistic expressions. Meanwhile, the exhibition’s title, *Ocean in Us*, symbolizes a community that transcends ethnic and cultural differences, as well as crossing national boundaries through the fluidity, migration and movements of ideas, peoples and cultures propelled by oceanic and archipelagic ways of thinking, living and understanding the world.

The exhibition’s Chinese title, “Pearls,” is inspired by the title of a work of documentary literature well-known to Taiwanese readers – *Indonesia Etc.: Exploring the Improbable Nation*, which states, “The Pearls that Gods Left Behind.” In this curatorial context, “pearls” refers to the islands in the South Seas and serves as a metaphor and entry point for the thirty-nine women artists featured in this exhibition respectively from Taiwan as well as eight Southeast Asian countries and cultural regions. These artists, like glistening pearls born from the archipelagic in the Southern Ocean, critically engage with the world from the South. The English title, on the other hand, is inspired by Tongan poet and marine culture educator Epeli Hau’ofa, who introduced the concept of “Ocean in Us.” From the viewpoint of Oceanian culture, the concept advocates for subjective identities that transcend the divisions created by islands, tribes, or national territorial boundaries to embrace an identity that is imagined by the confluence of oceanic currents without a singular centre. This exhibition makes visible oceanic mobility and cultural diversity emerging from inter-regional and global currents of contemporaneity.

Ocean in Us embodies an oceanic worldview that is embodied by the works of women artists showcased in this exhibition. From microcosmic observations of the inner world to intimate and private memories, to reflections on love, frustrations, and hopes in everyday life, they refract the world through their works and critically recovers overlooked histories of gender, non-human ecologies, migration and the importance of materiality in art. The exhibition foregrounds the works of the women artists from the collections of the three art museums, which demonstrates the urgent need for the world to move away from a human-centric perspective in the age of the Anthropocene by co-existing with the natural world rather than extracting from it, as well as to embrace reality and imagination, legends and dreams, the living world and the world beyond it. This exhibition is an invitation to understand how these women artists navigate through art and life’s challenges like islands in the ocean of life as they overcome waves and tides with resilience, imagination and openness.

I.

身體風景

Landscapes
of the
Body

「身體風景」作品多聚焦於日常中看似平常卻值得深思的議題，包括：自我意識、族群、性別、政治等不同面向的探討，藉以開啟觀眾對身體關係的諸多想像。本展區匯聚了繪畫、影像、編織、雕塑、裝置、多媒體等不同的視覺及感官的刺激和融合，不同議題的作品在展間相互串連、呼應、對話，在作品與作品之間、觀眾與作品之間連接起不同的新關係；試圖從不同的觀看視角與切入議題，透過多元形式的創作，開啟當代對身體的諸多思辨。

Landscapes of the Body centers on issues that are seemingly ordinary yet thought-provoking in daily life. The body as a contested site foregrounds self-reflexivity, ethnicity, gender, and politics from various perspectives to evoke a multitude of interpretations about bodily relationships. This section brings together diverse forms of visual and sensory experiences, including painting, video, weaving, sculpture, installation, and multimedia. The works interconnect and resonate with each other, fostering new subjectivities between the works and audiences. The human body is the first and the last theatre. By focusing on problematizing the body as political, the artists invite audiences to explore their feelings and emotions in relation to evolving societies in an increasingly polarized world.

窺 (flower) (1-5) Take a Picture, It Lasts Longer (flower) (1-5)
窺 (banana) (1-5) Take a Picture, It Lasts Longer (banana) (1-5)

1996 | 銀鹽相紙 Gelatin silver print | 35×35 cm×5

高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts



「窺」系列作品，以 8 組自拍、自導、自演的攝影作品，進行藝術的社會批判；這 8 組作品均以黑白攝影，在空白的背景前呈現出均一的連續動作，有如一連串探測人性反應的實驗。照片中的模特兒由作者自己扮演，只是刻意隱去臉部；本展展出該系列〈Banana〉及〈Flower〉2 組照片，每組 5 張連續影像，她逐漸將裙子掀起，觀眾才恍然明白，那毛絨絨之物不是私處，而是一朵菊花或香蕉等有性別的聯想物，暗諷男性社會私窺女體的存心。

The *Take a Picture, It Lasts Longer* series is composed of eight sets of black-and-white self-directed, self-acted, and self-photographed images, serving as an artistic critique of society. In each set of photos, the artist is standing in a blank background without showing her face and performing a continuous string of actions, experimenting with the reactions and responses from audiences. This exhibition presents to viewers two sets from the series *Banana* and *Flower*. Each set encompass five sequential images in which Hou gradually lifts her skirt, only for the viewer to realize that the object they assumed to be her private area is revealed as a flower or a banana.

童話——阿梅 Fairy Tale: A mei

2010 | 影像輸出於鋁塑版 Image output on aluminum-plastic plate | 115×90 cm
高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts

「女孩」系列是延續「白雪公主」系列對內在挫折的關注。何孟娟想從作品中以不同的角度看待事物，畫面中所挑選的拍攝對象是身邊的朋友，皆擁有堅強獨立的現代女性性格，當她們跌坐於玻璃面上時，自然放鬆的鬆懈狀態，由任何角度拍攝皆美。何孟娟說：「跌倒也是一種美。」以跌倒比喻人在追求完美過程遭遇到的挫折。「現代女孩可以開創自我的新價值。」

In the *Girls* series, Ho continues the concept of the *Snow White* series, exploring the inner struggles of being female. Ho wants to look at things from different angles in her works. The subjects of her photography are her friends, who embody the strong and independent spirit of modern women. Ho states, "There is a kind of beauty in falling" seen in her female subject's staged and sublime state of "falling" on a transparent glass panel in different poses. Using the metaphor of falling, Ho evokes the human experience of setbacks that people encounter in their pursuit of perfection.



消失 Missing

1994 | 女嬰洋裝、魚線、掛鉤、黑布、黑色沙發、桌子、門框 baby girls' dresses, fishing lines, hooks, black cloths, black sofa, table, doorframe | 尺寸依場地而定 Dimensions variable
新加坡美術館典藏 Collection of Singapore Art Museum

〈消失〉為一件沉浸式裝置作品，觀者置身於居家空間（客廳）之中，亦即一處休憩與社交互動的場域。此一幽暗的廳室佈滿令人縈繞於心的女嬰服裝，這些衣服並無實體人體穿著。實體人體的缺席召喚出陰森詭異的體驗，因為這些白色蕾絲的女孩洋裝就如在空間中漂浮一般。自天花板垂下的紅色線繩暗喻著中國式喪禮的文化習俗，在喪禮中喪家會給予每位奔喪者一條紅線，讓他們表達最後的敬意並避開厄運，同時也營造一種喪親的悲痛與感懷的氛圍。〈消失〉主張修正對女性的社會偏見，並呼籲亟需保護陷入暴力與虐待下的弱勢孩童。

Missing is an immersive installation that places the audience in a domestic space - the living room - a place for rest and social interaction. The darkened room is filled with haunting clothes for female babies devoid of the presence of the physical human body. The absence of the physical body conjures a ghostly experience as these white lace frocks for girls appear to float in space. The red strings hanging from the ceiling alludes to the cultural practice at a Chinese funeral whereby the family of the deceased would give a red string to anyone who came to the funeral to offer their last respects to ward off bad luck while creating an emotional environment associated with grief and bereavement. *Missing* advocates for change in societal prejudices against women, and calls for the need to protect vulnerable children exposed to violence and abuse.



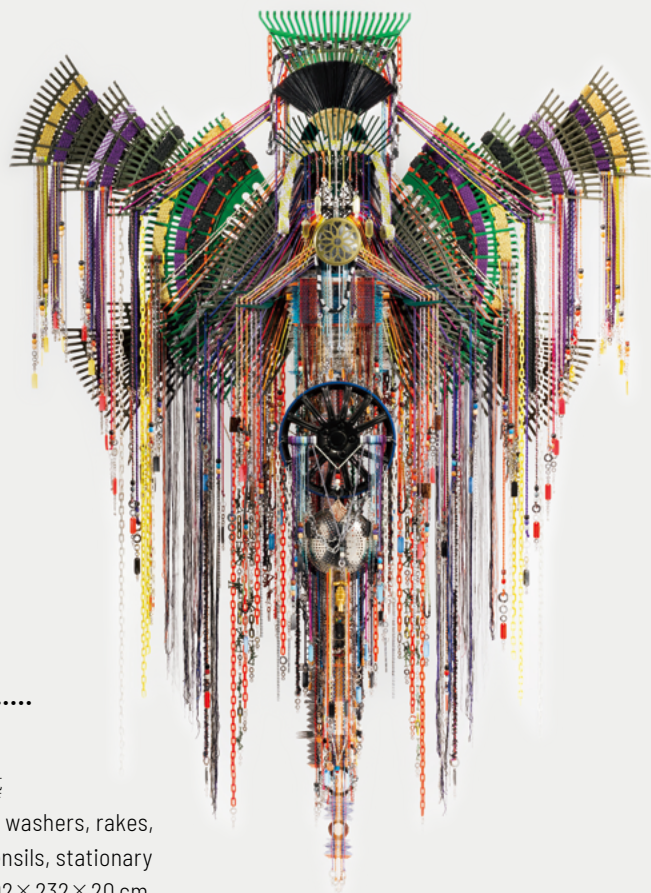
微乎其微的陰影 #9 Bayang Bayang Maha Kecil #9

2009 | 石陶器、燈、檯座 Stoneware, lamp, pedestal | 每件 (each) 130×40×40 cm
新加坡美術館典藏 Collection of Singapore Art Museum



〈微乎其微的陰影 #9〉是由兒童的陶瓷半身像所組成，並以藝術家女兒的身體為模型。半身像上刻有阿拉伯文字，並搭配手心向著觀者、手指朝上的雙手。除了母愛之外，銘刻的阿拉伯文也揉雜了對抗惡靈的守護禱告與祈求，以此為孩童添加保護層。然而，翻轉的雙手也可詮釋為一種抗拒，拒絕壓迫印尼兒童以死記而未真正瞭解意涵的方式背誦阿拉伯語祈禱文。

Bayang-bayang Maha Kecil #9 (Shadows of the Tiniest Kind) comprises of ceramic busts of a child, modelled from the body of the artist's daughter. The busts are inscribed with Arabic texts and accompanied by two upturned hands which face the viewers. Besides the love of the mother, the inscribed Arabic texts are a mixture of prayers and invocations for protection against malevolent spirits as an added layer of protection given to the child. Yet, the turned hands with palms facing the viewer could also be interpreted as a rejection against the pressure on Indonesian children to recite Arabic prayers by heart through rote learning without truly understanding their meanings.



不再盲目，
因此我們永垂不朽……
**BLINDED NO MORE, SO
IMMORTALITY WE GO.....**

2017 | 藤條、紗線、墊圈、耙子、PVC 塑膠鏈、廚房與園藝用品、文具 Rattan sticks, yarn, washers, rakes, PVC chains, kitchen & garden utensils, stationary items | 287×214×20 cm and 292×232×20 cm
新加坡美術館典藏 Collection of Singapore Art Museum

安·薩瑪特的〈不再盲目，因此我們永垂不朽……〉代表一對性別不同的身體。作品呈現藝術家視覺語彙的特徵：由各種手工藝品及現成物所集成組合而裝置於牆面的作品，令人聯想起人體解剖學上的抽象化形態。作品納入多種日常物件，從耙子、廚房用品到餐具，同時也具有顯著的工藝元素。這些人物的核心——「心臟」——是採用主要盛行於馬來西亞半島東岸地區的松吉特 (songket) 編織技法所製作。薩瑪特以金屬叉子及短木棒替代金、銀線的使用，以線將這些物件沿著緯線橫向的方式編織成串。



Anne Samat's *BLINDED NO MORE, SO IMMORTALITY WE GO.....* represents a gendered pair of bodies. They are characteristic of the artist's visual vocabulary of producing wall-bound assemblages that are constructed out of various craft-based artifacts and found objects, evoking the abstracted form of human anatomy. While incorporating a broad range of everyday objects, from rakes to kitchen implements to cutlery, the works also feature salient craft elements. The central core of the figures – the “hearts” – were created using songket textile techniques practiced primarily in the east coast regions of peninsular Malaysia. She has replaced the use of gold and silver threads with metal forks and short wooden sticks, creating a train of these objects by interweaving them, weft-wise, with the threads.

II.

療癒之方

Ways of Healing

療癒自古以來是一種照料身心靈的儀式，在生命遭遇挫折或面臨難以紓解的困境時，人們試圖透過各種方法來安頓受傷的身/心靈，祈求精神的安定之所。當我們談論療癒時，往往也論及創傷與失去。本展區展出的臺灣以及東南亞女性藝術家的作品不約而同地探討了女性在面對各種形式的創傷時的轉換途徑。我們將看見女性藝術家所展現的社會關懷，她們不僅是傷痕的照料者，也體現了自我成長與生命價值的展現。

Healing has been a part of human rituals since ancient times, as a means of caring for the body, mind, and spirit. When facing frustrations or predicaments in life without clear solutions, people seek different ways to provide solace and healing for their physical and mental well-being, in the hope of finding peace in both mind and spirit. Discussions about healing often involve addressing human traumas and losses. This section showcases these women artists' exploration to cope with and transcend different forms of trauma, demonstrating social care embodied by their works. While addressing wounds and traumas, their art also amplifies self-growth, empowerment and the value of life.

我愛你 (仿約瑟夫·波伊斯之社會雕塑)
I LOVE YOU (After Joseph Beuys Social Sculpture)

2009-2018 | 棉布、保麗龍球 Cotton cloth and plastic foam balls |
尺寸依場地而定 Dimensions variable
新加坡國家美術館典藏 Collection of National Gallery Singapore



〈我愛你〉為一軟雕塑裝置，是穆斯林信徒與東南亞等地之其他社群跨宗教與跨文化對話的管道。此作以爪夷文文字呈現「我愛你」語句，顛覆傳統上對於阿拉伯文經常與宗教教育相關的理解。此件裝置作品將愛的普世訊息注入文字之中，不僅凸顯該文字的可置換性，同時也展現其置身宗教領域之外、挑戰了特定的西方媒體對於伊斯蘭教的不實陳述。

I LOVE YOU is a soft sculpture installation that serves as a conduit for interreligious and transcultural dialogs between Muslims and other communities in Southeast Asia and beyond. Featuring the phrase "I Love You" in Jawi characters, the artwork subverts the conventional understanding of Arabic script which is often associated with religious education. By imbuing the script with the universal message of love, the installation highlights not only the permutability of the script, but also its capacity to be situated outside of religious realm and to challenge widespread misrepresentation of Islam, particularly in certain Western media.

當溫柔成為利刃 Behind the Softness

2021 | 彩色繡線、填充物、布料 Color thread, filling and fabric | 800 × 330 × 300 cm

高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts

這組作品是 2021 年的個展《糖果屋》首度發表的創作，關注近年來國際上的戰爭與衝突。這件作品以填充布偶的形式呈現，兩把手槍造型的布偶懸掛在展場上方，其扳機部分特意以玩具熊的熊掌呈現。地面上豎立著一根根尖銳長條狀的軟雕塑，類似於戰爭中使用的武器和刀刃。整組作品看似輕盈柔軟，懸浮在色彩柔和的空間中，體現了藝術家對軟性材料的探索，在柔軟的素材中暗藏著極端的危險與尖銳，映照與討論著希望、暴力與對抗。

This work debuted in her 2011 solo exhibition, *Sugar House*, focuses on the recent international wars and conflicts. This work is displayed in the form of stuffed dolls, with two gun-shaped dolls hanging from the ceiling of the exhibition space, their triggers deliberately crafted to resemble teddy bear paws. The sharp and long strips of soft sculptures are installed on the floor resembling weapons and blades used in wars. The entire installation appears light and soft, suspended in a gentle colored space, embodying artist's exploration of soft material. The soft materials lies a hidden danger and sharpness, reflecting and discussing themes of hope, violence, and confrontation.

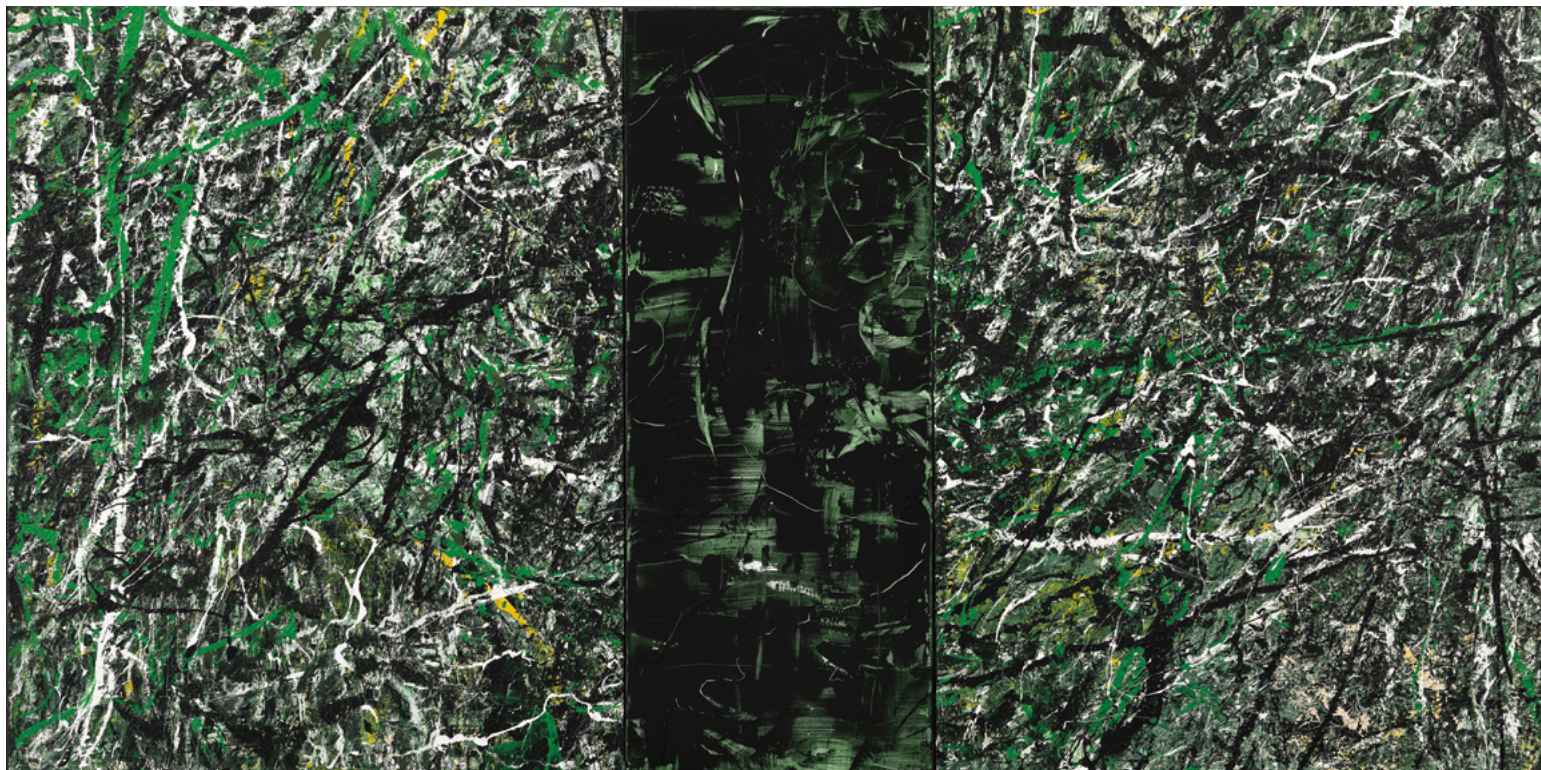
轉換現象 Shifting Phenomenon

2015 | 壓克力彩、畫布 Acrylic on canvas |

162×325 cm

高雄市立美術館典藏

Collection of Kaohsiung Museum of Fine Arts



這件畫作是藝術家病癒後的大尺幅巨作。同時，藝術家亦強調抽象繪畫中「熱」與「冷」，「感性」與「理性」的身體經驗的交織，以沉靜的理性形構自動性技法的情感思緒。觀看薛保瑕巨幅規模的繪畫，具有強烈的力量感以及開闊的空間性，她的作品會讓人超越視覺，而用身體來感覺。好似人們看電影的經驗：因為某些段落，人們感動而流淚，那是一種透過觀看和身體感覺後而產生的觸動，這種觸動是觀看抽象繪畫中最重要的部分。

This work was created after the artist's recovery from illness in 2015. Hsueh emphasizes the interplay of "hot" and "cold," "sensual" and "rational" bodily experiences in abstract painting, forming emotional thoughts through the rational construction of automatism techniques. Viewing Hsueh's large-scale paintings is an experience of strong power and expansive spatiality, transcending visual perception to evoke a physical sensation. It is akin to watching a film: certain scenes move people to tears through a combination of visual and physical sensations. This kind of emotional resonance is the most crucial aspect of experiencing abstract painting.

花環：精神保障 Ma-lai: Mentally Secured

2014-2015 | 布 Toile | 尺寸依場地而定 Dimensions variable
新加坡美術館典藏 Collection of Singapore Art Museum



〈花環：精神保障〉為一件雕塑裝置作品，其主題為在泰國稱為「phuang malai」(泰式花環)的傳統花環的造形與象徵義涵。傳統的「phuang malai」在泰國的文化、生活、儀典中廣泛使用，依其用途可分為三類：作為虔敬的供奉、作為重要性的標誌、作為主人贈送的吉祥紀念品。「phuang malai」最初是泰國皇宮中傳授女性的一種藝術形式，在其與文化傳統及精神歷久不衰的連結中常令人聯想到女性特質。

Ma-lai: Mentally Secured is a sculptural installation centred on the form and symbolism of the traditional floral garland, known in Thailand as the *phuang malai*. Featured extensively in Thai culture, life and ritual, the traditional *phuang malai* can be classified in accordance with its three purposes: as an offering of respect, as a mark of importance, or as a souvenir from a host for good luck. An artform originally taught to women in the Thai royal court, the *phuang malai* is evocative of femininity amidst enduring bonds of cultural tradition and spirituality.

III.

遷徙與安棲

Migration and Settlement

女性一直以來皆積極參與各族群的全球性遷徙，藉以躲避迫害與衝突，從而追尋更美好的生活與安全保障；受到個人因素及更廣泛的地緣政治事件所驅使，女性及其家人為尋求更好的工作、教育及更高的生活水準而移民至他鄉異地。本展區中的作品追憶並認同女性移民的經驗與活動，從女性藝術家的角度重新想像並形塑人類移民遷徙的故事。由移民的身體感所貫穿串連的廣泛議題包括跨越國境、婚姻、非自願移民、糧食、衝突、家族故事，以批判地緣政治衝突與全球化所帶來的社會變遷過程。

Women have been actively participating in the global movement of peoples to escape from persecution and conflict, for a better life, and for security. Migrating to foreign lands in search of better jobs, education and higher standards of living for women and their families have been driven by both personal reasons and broader geopolitical events. The artworks featured in this section remembers, recovers and identifies the migratory experiences and activities of women who reimagine and shape the story of human migration from the perspective of women artists. The wide range of issues threaded by the corporeality of migration and settlement include border crossings, marriage, involuntary migration, the quotidian act of food consumption, conflict and family stories to critique the processes of social change brought about by geopolitical conflicts and globalisation.

生命軸 The Axis of Life

2018 | 布料、棉線、有機棉、毛線、鋁線 Fabric, cotton thread, organic cotton, wool and aluminum wire | 尺寸依場地而定 Dimensions variable
高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts

2009年，武玉玲家鄉的部落遭遇超級強大豪雨莫拉克風災的襲擊，村子幾乎全毀，逼使村人們不得不遷村流落他鄉，這是村人集體生命中的永恆傷痛。〈生命軸〉以鮮紅的線材為主，使用鉤編技術創作了大型抽象創作，似花形的結構之中可以看見母性的強韌與女性生育特徵。武玉玲在作品所述說的是一個關於她的族人的生命故事，述說她的族人，不得不捨棄的過去，正努力實踐的現在，以及懷有希望與夢想的未來。

In 2009, the torrential rains and floods brought by Typhoon Morakot devastated the hometown of Aruwai and forced all the villagers to relocate to other places. This traumatizing experience left a permanent scar in their lives and led to Aruwai's creation of *The Axis of Life*, a large-scale abstract installation composed of bright red fibers knitted together through crocheting. The flower-like structure symbolizes the resilience and fertility of women as mothers. Through this work, Aruwai tells a story about the life of all her tribesmen, including the past they had to bid farewell to, the present they are doing their best to live in, and the future in which they realise their hopes and dreams.



攝影圖檔來源：2021年龐畢度中心梅茲分館展覽《你我不住在同一個星球上》。
Image courtesy of the You and I Don't Live on the Same Planet exhibition at Centre Pompidou-Metz in 2021.

梅拉·嘉思瑪 Mella Jaarsma

印尼 INDONESIA

III · 遷徙與安棲 MIGRATION AND SETTLEMENT 34·35

協同創作：寧迪提歐·阿帝普諾摩
in collaboration with Nindityo Adipurnomo

最後的泛靈論者 The Last Animist

2008 | 裝置：繭、鐵製結構、竹棒、jpeg 檔案 Installation: cocoons, iron construction, bamboo sticks, jpeg files | 單件 each: 320×75×50 cm
新加坡美術館典藏 Collection of Singapore Art Museum

嘉思瑪的藝術創作以身體及其遮蔽物為主題，以此作為強而有力的符徵，指涉身分認同及其在社會、文化上的政治意涵。長久以來，嘉思瑪已發展出兩大方向來闡述此中心議題：其一是服飾裝置，採取以獸皮、軍服等出人意料的材質製成的壽衣形式；其二是庇護物，採用參與者可攜帶或穿戴的結構形式。此作為參與式作品，結合藝術家的兩大創作方向，最初與荷蘭當地的社區合作演出。

Jaarsma's artistic practice revolves around the body and its coverings, as potent signifiers of identity and its social and cultural politics. Over time, she has developed two broad trajectories of works which address this central issue. Firstly, costume installations which take the form of shrouds made out of unexpected materials such as animal skins and military uniforms; and secondly, shelters which take the form of structures meant to be carried or worn by participants. *The Last Animist* is a participatory work which marries both these aspects of her artistic practice, born out of a collaborative effort with a local community in The Netherlands, where the work was originally performed.



帝國的滋味 Tastes of Empire

2023 | 多頻道錄像裝置 Multichannel video | 尺寸依場地而定 Dimensions variable

藝術家自藏 Collection of Artist



〈帝國的滋味〉透過訪談形式，紀錄了六位「滋味」提供者。他們分別在不同年代與機緣下，由於全球化、帝國爭戰等因素，輾轉移居到旗津求生。而這些滋味在居住過程的催化下，更顯得五味雜陳。食物，不僅僅包含了他們遷徙的故事以及記憶，更投射出高雄這座城市，甚至是臺灣的集體縮影。

The *Tastes of Empire* series records in the form of interviews the lives of six "taste providers" who had to move to Cijin and settle down there in different periods of times due to different reasons such as globalization and imperial expansion. The tastes of their lives were mixed during the process of migration from their hometowns and settling down in Cijin. Their dishes do not only contain the stories and memories of their migration but also reflect the city of Kaohsiung or even the island of Taiwan as a whole. Each of the videos is played in loop in different parts of the exhibition venue.



我的天堂 My Paradise

2012 | 錄像 Video | 14:32 min

新加坡美術館典藏 Collection of Singapore Art Museum

〈我的天堂〉為單頻道錄像作品，以藝術家父親製作的東方風格塑膠模型所完成的立體透視模型為主題而展開 5 段章節的內容。就如作品標題所示，〈我的天堂〉是藝術家對其父母遠赴西方而為家人追尋更美好生活的反思，也是對於先前在越南生活的懷舊鄉愁與靜觀沉思。此錄像作品結合傳統與流行的意象及象徵，使其發揮最大的效力，展現移民及記憶迷幻的一面。

My Paradise is a single channel video that unfolds as five chapters centered around dioramas made from plastic oriental styled maquettes by the artist's father. As the title suggests, *My Paradise* is at once the artist's reflection of her parent's journey to the West in search of a better life for their family as well as their nostalgic longing and contemplation of the life they left behind in Vietnam. The video marries both traditional and pop imagery and symbolism and uses them to great effect in presenting the hallucinogenic side of migration and memory.



IV.

非人類與生態

Nonhuman
and
Ecologies

「非人類與生態」探討人類、動物、環境，甚或非俗世生態之間錯綜複雜又常遭忽視的關係，著重所有生命型態與其周遭之間的互聯性。藝術家們對這些主題深入探究，提升對環境議題的覺知、挑戰人類中心論的觀點、促進深入理解維繫生命的共生關係；質疑人類對非人類實體所擅自設定的優越感，同時也闡明植物、動物、靈性族類、神話人物及其他非人類行為者在形塑我們的世界時所具有的作用。

Nonhuman and Ecologies explores the intricate and often overlooked relationships among humans, animals, the environment, and even otherworldly ecologies, emphasising the interconnectedness of all life forms and their surroundings. Artists delve into these themes to raise awareness about environmental issues, challenge anthropocentric perspectives, and foster a deeper understanding of the symbiotic relationships that sustain life. The artworks in *Nonhuman and Ecologies* offer ways of thinking that de-center the human, questioning the presumed superiority of humans over nonhuman entities, while illuminating the agency of plants, animals, spiritual beings, mythological figures and other nonhuman actors in shaping our world.

為女屍讀詩（哀悼系列） Reading Inaow for Female Corpse (Lament Series)

1997 | 單頻道錄像 Single-channel video | 6:56 min

新加坡國家美術館典藏 Collection of National Gallery Singapore

〈為女屍讀詩（哀悼系列）〉是阿拉雅探索死亡與哀悼儀式的重要之作，不僅是阿拉雅為人類屍體朗讀的首件動態影像作品，也是她最早期的動態影像作品之一。在這件單頻道錄像作品中，阿拉雅幾乎是背對觀眾坐著，在一間空蕩蕩的房間中向一位女性亡者的屍體誦讀。當觀者從某個距離觀看此場景時，他們同時也成為參與者，共同經歷此一緬懷與反思的儀式，他們成了積極的參與者，向生命的複雜性與有限性致敬。

Reading Inaow for Female Corpse (Lament Series) is an important example of Araya's explorations of death and rituals of mourning, marking not only the very first moving image work in which Araya reads to a human corpse, but also one of her earliest moving image works. In this single-channel video, Araya sits almost with her back facing the audience, reading to the body of a deceased woman within an empty room. As viewers observe the scene from a distance, they too become participants in a shared ritual of remembrance and reflection, becoming active participants in honouring the complexities of life and mortality.



悸動的心 Shivering Heart

1994 | 紅豆杉木、鐵 Pine wood and iron | 花型鐵架 Flower metal
frame:172×175×145 cm ; 紅豆杉木 Pinewood: 83×58×50 cm
高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts

〈悸動的心〉開啟了賴純純揉合藝術、女性、哲理禪學等概念的創作思考。一如她創作此作時，寫下：「『獻給所有女性』/ 自由開放，呈花朵似的綻開，/ 內藏著花蕊，是妳的心」，彷彿宣告著她欣然擁抱身為女性享有的多變樣貌，並奠定日後以「心」此一簡潔又富饒禪意的概念及造形，開展的創作。

Shivering Heart marks the beginning of a new phase of Lai's artistic creation in which she started to incorporate art, femininity, and Zen concepts. As she wrote when creating this work, "Dedicated to all women / Freely open, like a blooming flower, / Inside lies the stamen, which is your heart," she was also announcing her joyful embrace of the multifaceted nature of being a woman. This work laid the foundation for Lai to continue using the simple and yet philosophical concept of "heart" in her following works.



芭娜娜·バナナ·Sagin

Banana in Taiwan, Japan and the Philippines

2013-2014 | 風乾香蕉皮 Air-dried banana peels

尺寸依場地而定 Dimensions variable

高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts



〈芭娜娜·バナナ·Saging〉運用風乾、整平後的香蕉皮，依著一張早期臺灣香蕉市場的照片，拼貼出當時臺灣出口香蕉的盛況。羅懿君以風乾的香蕉皮做為畫筆重現了早期日本殖民臺灣時的景色，在大面積的風乾香蕉皮後所具的歷史意義，以複雜、深沈的方式呈現在觀者面前。藝術家在繁複的勞動、手工感中創造出臺灣與日本難以切割的歷史，後續延伸至臺灣與中南美洲或北美洲的不同事件，藉由香蕉皮的材質以及自身所散發的氣味，讓觀者在懷舊的氣氛中，思考全球化下企業競爭、商品輸送、勞工與雇主間、國與國之間繁複的經濟情境。

In her *Banana in Taiwan, Japan and the Philippines*, Lo uses air-dried and flattened banana peels to recreate an image from an early photograph of Taiwan's banana market during its peak export period. By utilizing dried banana peel akin to her brushstrokes, Lo meticulously reconstructs the landscape of Taiwan under Japanese colonial rule. The historical significance embedded in the vast expanse of dried banana peels is presented to the viewer in a complex and profound manner. Through her intensive handcraft process, the artist weaves a narrative that reflects the entangled colonial histories of Taiwan and Japan, and historical intersections with other regions such as North and South America. The materiality of the banana peels, along with the scent they emit, invites viewers to reflect on the intricate economic scenarios of global competition, product distribution, and the relationships between laborers, employers, and nations within the context of globalization.

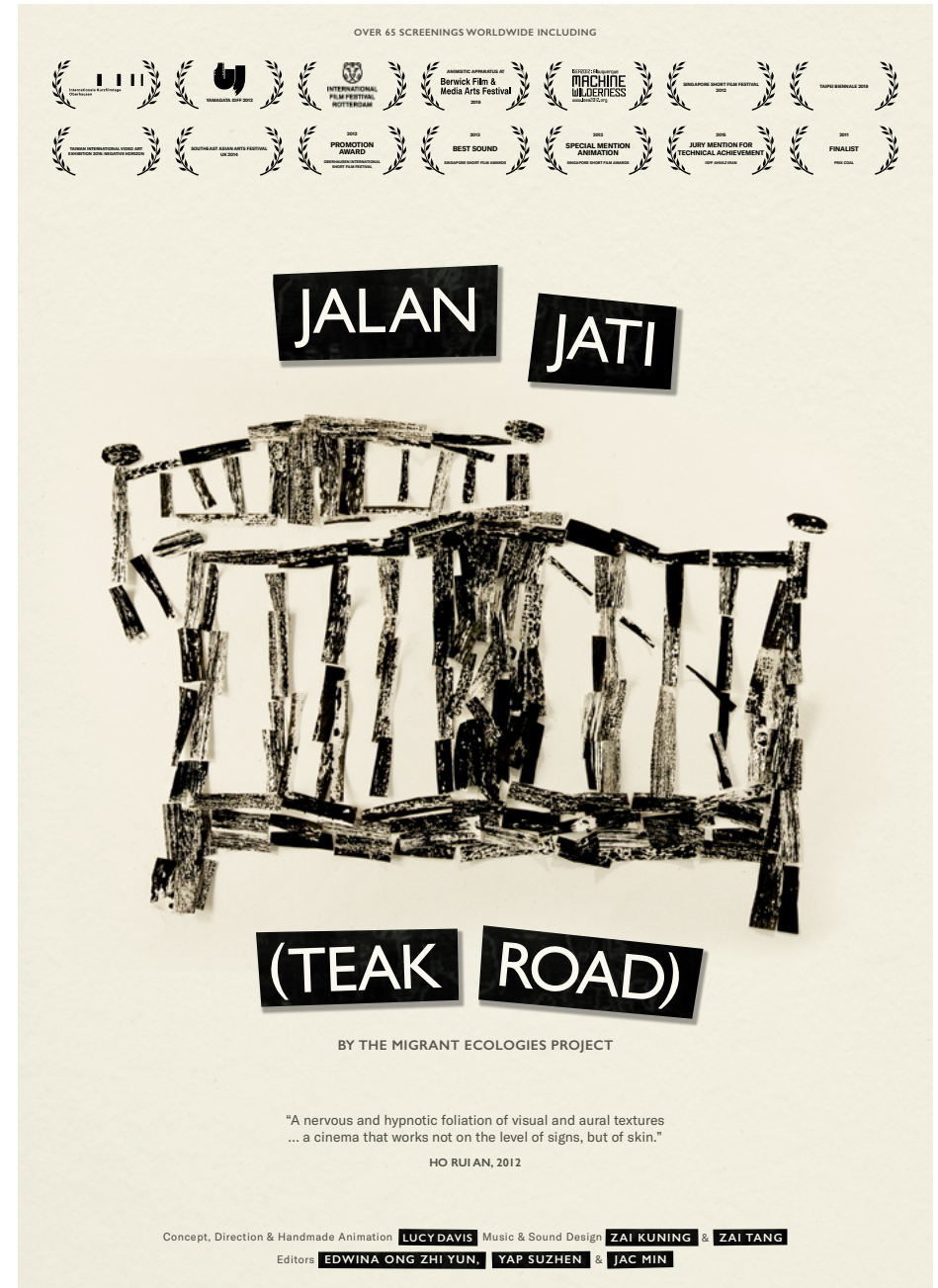
柚木之道 Jalan Jati (Teak Road)

2012 | 手工動畫影片、單頻道 Hand-animated film, single-channel | 23 min
新加坡國家美術館典藏 Collection of National Gallery Singapore

導演：Lucy Davis · 聲音：Zai Tang 和 Zai Kuning
Director, Lucy Davis, Sound by Zai Tang and Zai Kuning

此作品聚焦於一張 1950 年代的柚木床，以此作為探索藝術、生態、社會的緣起與焦點。戴維斯的探尋從此件她在新加坡小印度區 (Little India) 尋得的家具出發。她受啟發而想更為瞭解深植於此物質中的遷徙歷史，因此將此物件的樣本送至一家追蹤技術公司，其運用 DNA 技術追蹤到此雨林產品的原始產地為蘇拉維西 (Sulawesi)。戴維斯與一組由科學家及攝影師共同組成的團隊一同造訪南蘇拉威西省的穆納島 (Muna Island) 上的百年老柚木種植園，試圖追溯此物件的歷史、基因與詩意的生命。在當地，她與穆納島上的村民合作，探究他們與柚木產業有關的看法與經歷。

This body of work centers around a 1950s teak bed, serving as both the origin and focal point for artistic, ecological and social inquiry. Davis' artistic research began with this piece of furniture that she found in the Little India neighborhood in Singapore. Inspired to learn more about the migrant histories embedded within the material, samples of the object were sent to a tracking company, which used DNA technologies to trace the original location of the rainforest product to Sulawesi. Together with a team of scientists and a photographer, Davis went on a visit to a century-old teak plantation on Muna Island in South Sulawesi in an attempt to trace its historic, genetic and poetic life. There, she engaged with the villagers of Muna, delving into their perspectives and experiences surrounding the teak industry.



展覽微論壇 Mini Forum

日期 2024.10.6 (日) 14:00-17:30

地點 高雄市立美術館地下樓演講廳

專題演講 Keynote Speech

講題 缺位、能動性與重新聚焦邊緣群體：
新加坡藝術中女性藝術家的關鍵性復原
Absence, Agency and Re-Centering the Marginalised:
Critical Recoveries of Women Artists in Art in Singapore

講者 辛友仁 Seng Yu Jin (新加坡國家美術館策展及展覽總監、資深策展人)

論文發表 Presentations

講題 二十一世紀臺灣女性當代藝術之探討
Exploration of Contemporary Women's Art in Taiwan in the 21st Century

講者 陳明惠 Ming Turner (國立成功大學創意產業設計研究所副教授)

講題 從身體感之觀點審視亞洲女性藝術：從文化他者性之經驗再現到具
有建立連結他者網絡能量之藝術
Asian Women's Art as Viewed from the Perspective of Corporeality: From
Representing the Experiences of Cultural Otherness to Art Capable of
Establishing Networks of Connection with Others

講者 裴明智 Bae Myungji (韓國國立現代美術館策展人)

講題 悲傷的生成力：亞洲女性藝術中的寬容
The Generative Power of Grief: Generosity in the Art of Asian Women

講者 丁彥惠 Teng Yen Hui (新加坡美術館策展人、典藏經理)

* 本活動以英文發表者，備有中文逐步口譯

* 詳細議程另見高美館官網

專家導覽 Guided Tours

地點 高美館 3 樓展覽室

場次1 2024.10.6 (日) 10:30-11:30

講師 曾芳玲 (高美館展覽部主任、本展總策畫)、
辛友仁 (新加坡國家美術館策展及展覽總監、資深策展人)、
丁彥惠 (新加坡美術館策展人、典藏經理)

場次2 2024.12.14 (六) 14:30-16:00

講師 許芳慈博士 新加坡美術館策展人
V.S. 本展策展團隊吳慧芳 高雄市立美術館展覽部資深策展人

場次3 2025.1.18 (六) 15:00-16:00

講師 本展策展團隊吳念澄 高雄市立美術館展覽部助理策展人

Gallery Talks

地點 高美館 3 樓展覽室

場次1 藝術中的療癒

時間 2024.11.23 (六) 14:30-16:30

與談人 陳云、張恩慈、蔡佳宏、李屏宜

主持人 吳念澄 高雄市立美術館展覽部助理策展人

場次2 故土在遠方——關於離散與遷徙

時間 2025.2.15 (六) 14:30-16:30

與談人 吳瑪俐、高媛、蔡佳蕙、王雅倫

主持人 吳慧芳 高雄市立美術館展覽部資深策展人

* 以上相關活動，皆為免費參加。為事先掌握參與人數，請先線上報名。
(備註：若未及事先線上報名，活動當天亦歡迎現場加入，一起參與！)

* 活動資訊如有異動，以官網訊息為主。

單元主題

個人即政治：東南亞女導演的自傳體電影

The Personal is Political: Use of Autobiography in the Films
of Southeast Asian Women Directors

此單元節目探討東南亞女性導演如何運用她們個人故事的強大力量，面對自己在個人與集體歷史中的無聲。節目構思配合高雄市立美術館的展覽《珍珠——南方視野的女性藝術》一同呈現。

This programme considers the ways in which women directors in Southeast Asia have confronted silences in their personal and collective histories with the force of their private stories. It is conceived in conjunction with the exhibition, *Ocean in Us: Southern Visions of Women Artists*, held at the Kaohsiung Museum of Fine Arts.



Still from *Queen's Palace*, directed by Snow Hnin Ei Hlaing (2024)

放映片單

• 單元 A (片長 76 分鐘)

- 當女人在家時 (*Woman at Home*)，導演：云 Megan WONOWIDJOYO
- 少女宵夜不吃素 (*It's Easier to Raise Cattle*)，導演：余修善 Amanda NELL EU
- 加州夢遊 (*California Dreaming*)，導演：斯雷林·米斯 Sreylin MEAS
- 理想家園，未竟 (*Queen's Palace*)，導演：絲諾寧伊萊 Snow Hnin Ei Hlaing
- 風雨不再來 (*To Calm the Pig Inside*)，導演：榮安娜 Joanna Vasquez ARONG

• 單元 B: (片長 97 分鐘)

- 搬家 (*Moving House*)，導演：陳彬彬 TAN Pin Pin
- 白樓記事 (*Boding*)，導演：卡尼塔·提斯 Kanitha TITH
- 再見史卡拉 (*Scala*)，導演：阿娜塔·泰塔娜特 Ananta THITANAT

放映場次

- 10/13 SUN 14:20 | 內惟藝術中心 Reel TWO 2 廳
個人即政治：東南亞女導演的自傳體電影 單元 A ★
- 10/15 TUE 17:20 | 內惟藝術中心 Reel TWO 2 廳
個人即政治：東南亞女導演的自傳體電影 單元 A
- 10/17 THU 17:30 | 內惟藝術中心 Reel TWO 2 廳
個人即政治：東南亞女導演的自傳體電影 單元 B
- 10/27 SUN 19:10 | 內惟藝術中心 Reel TWO 2 廳
個人即政治：東南亞女導演的自傳體電影 單元 B

* 詳細售票資訊請參考高雄電影節官網

★：有 30 分鐘映後 QA · 出席影人為《當女人在家時》導演 Megan WONOWIDJOYO
及新加坡國家美術館節目經理 Pauline SOH 蘇莉玲

策展團隊 Curatorial Team

曾芳玲 TSENG Fangling

高雄市立美術館展覽部主任、本展總策展人

Head of Exhibition Department, Kaohsiung Museum of Fine Arts, chief curator of *Ocean in Us*

辛友仁 Seng Yu Jin

新加坡國家美術館策展及展覽總監、資深策展人

Director (Curatorial & Exhibitions) and Senior Curator, National Gallery Singapore

丁彥惠 Teng Yen Hui

新加坡美術館策展人、典藏經理

Curator and Manager, Collections, Singapore Art Museum

吳慧芳 Sophia Hui-fang WU

高雄市立美術館資深策展人

Senior Curator, Kaohsiung Museum of Fine Arts

吳念澄 Nancy Nien-Cheng WU

高雄市立美術館助理策展人

Assistant Curator, Kaohsiung Museum of Fine Arts

策劃執行團隊 Exhibition Team

高雄市立美術館

代理館長 林羿妘

展覽部主任 曾芳玲

行銷企劃暨社會資源部代理主任 呂佳音

教育暨公共服務部代理主任 洪金禪

研究發展部主任 羅潔尹

典藏部代理主任 商戊菡

營運管理部經理 蔡佩珍

營運管理部會計 葉沛昀

營運管理部人事 郭宗祐

展覽策劃 曾芳玲 (總策展人)、吳慧芳 (策展人)、吳念澄 (助理策展人)

展務執行 吳慧芳 (策展人)、吳念澄 (助理策展人)、林荭容 (助理策展人)、郭鳳如 (空間設計)、葉芷廷 (實習生)、林祁恩 (實習生)

展場設計 野之建築

視覺設計 李激娘

翻譯 [中翻英] 黃亮融、謝明學、林荭容 [英翻中] 陳美智

公關行銷 陳虹蓁、陳逸欣、蕭琬靜、尤秀文、楊凱鈞

教育推廣 謝宛真、葉煌凰、蔡禾莉

新加坡國家美術館 與新加坡美術館

策展人 辛友仁 (新加坡國家美術館策展及展覽總監、資深策展人)
丁彥惠 (新加坡美術館策展人、典藏經理)

製作團隊 陳春賢 (新加坡國家美術館資深登錄員)
黃凱權 (新加坡國家美術館資深經理)
裴詩慧 (新加坡國家美術館典藏管理資深經理)
渡邊万里子 (新加坡國家美術館紙質資深維護員)
法比歐拉·洛可 (新加坡美術館當代藝術維護員)
陳楚薇 (文化遺產維護中心典藏管理資深經理)
馬爾·克魯茲 (文化遺產維護中心數位及時基媒體藏品維護員)
維克尼斯·塔納塞葛蘭 (文化遺產維護中心紙質助理維護員)
希爾維雅·哈里曼 (文化遺產維護中心有機物件維護員)
艾瑪·海爾斯 (文化遺產維護中心無機物件維護員)
李志春 (文化遺產維護中心繪畫助理維護員)
菲爾扎·莫哈末·阿米爾 (文化遺產維護中心繪畫維護員)
艾琳·多明格斯·希梅內斯 (文化遺產維護中心繪畫維護員)
卓詩雅 (文化遺產維護中心織品助理維護員)
盧文妮 (環球專業服務私人有限公司織品維護員)

圖像授權 莊寓茹 (新加坡國家美術館策展副理)

電影節選片 蘇莉玲 (新加坡國家美術館資深節目經理)

指導單位
Supervisors



主辦單位
Organizer



共同主辦
Co-organizers



協辦單位
Cooperation



藝文支持
Support



指定航空
Designated Airline



友館合作
Gallery Collaboration



友好夥伴
Partners



特別感謝
Special Thanks



節目協作
Program Cooperation



協力單位
Education Partners



 高雄市立美術館
KAOHSIUNG MUSEUM OF FINE ARTS


NATIONAL GALLERY SINGAPORE


singaporeartmuseum
CONTEMPORARY ART IN SOUTHEAST ASIA


百美錄30週年