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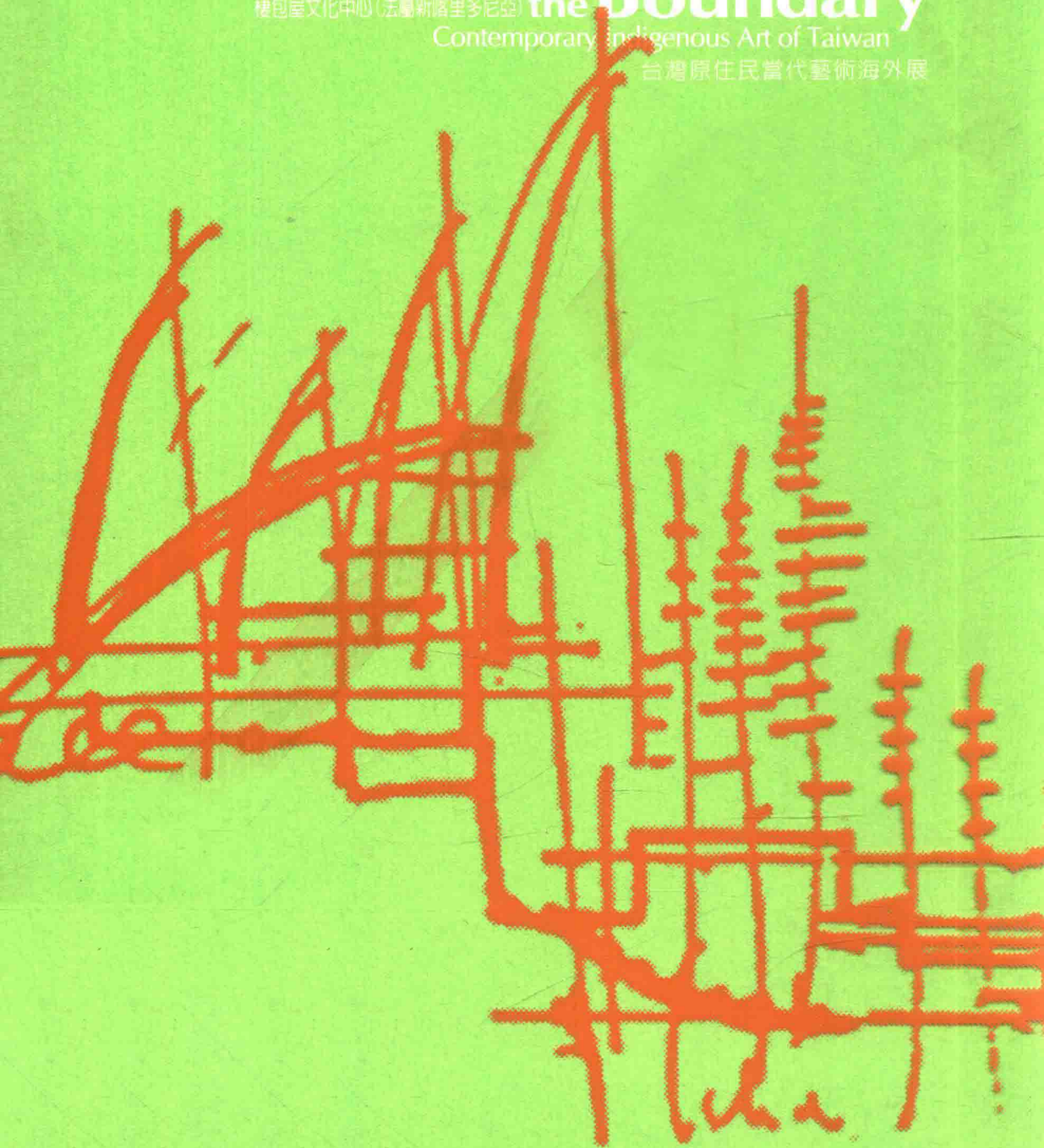
# 跨

# Beyond the Boundary

樓包屋文化中心(法屬新喀里多尼亞)

Contemporary Indigenous Art of Taiwan

台灣原住民當代藝術海外展



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2012 年 10 月 17 日至 2013 年 2 月 24 日

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October 17, 2012 to February 24, 2013

Gallery Komwi, Tjibaou Cultural Centre, New Caledonia

指導單位

高雄市政府文化局  
Bureau of Cultural Affairs Kaohsiung City Government

行政院原住民族委員會

主辦單位

高雄市長美術館  
KAOHSIUNG MUSEUM OF FINE ARTS



山藝術文教基金會  
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財政部公益彩券回饋金

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Contemporary Indigenous Art of Taiwan

台灣原住民當代藝術海外展

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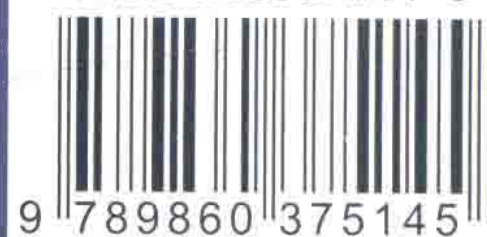
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# 序文 Prefaces



久遠的世代之前，同源同語的南島語族，經過歷史洪流的沖激，輾轉遷徙遞嬗，開枝散葉後各據一方並自成一番榮景。世代後的如今，大家族在難得的機緣之下終得重聚。文化命脈的相似頻率彼此應和著，以一股奇特的力量互相召喚，親密交流。1972年起每四年在太平洋各島國輪流舉辦的太平洋藝術節，正是每個成員定期相聚的盛會。即使可能需遠渡重洋始能抵達，均絲毫減損不了那股重新接起文化命脈的強烈渴望。台灣，南島語族的原鄉，2012年正式由原住民族委員會組團參加第11屆太平洋藝術節，高雄市立美術館更積極的規劃台灣原住民當代藝術海外展，遠渡至法屬新喀里多尼亞的棲包屋文化中心(Tjibaou Cultural Centre, New Caledonia)參展，以藝術拉近彼此的距離，共同慶祝美麗的緣會。

棲包屋文化中心是南太平洋當代藝術的重鎮，以1989年遇刺的喀國獨立運動之父棲包屋(Jean-Marie Tjibaou 1936~1989)為名。2006年其遺孀曾以時任該國原住民發展機構領袖的身份應邀至台參與南島國際論壇，這是兩地間最直接的因緣肇始。2007年本館主辦「超越時光·跨越大洋：南島當代藝術」展，是台灣與太平洋區域在當代藝術方面首次大規模的交流活動，跨越千年時間與無數海溝的距離，沿著「我們是誰？我們來自何方？我們往何處去？」三部曲主題，將南島語系各民族對應當代世界與主流文化所展現之風格，以獨具且豐富多變的藝術樣貌，呈現給台灣觀眾；之後高美館持續以驻村創作、研討會、資料庫、藝術品典藏等全方位的長期計畫，在此領域深耕並累聚資源。2012年，本館帶領著藝術家們漂洋過海航向南太平洋上的棲包屋文化中心，串起兩地間更緊密的因緣，也期待彼此分享各自的藝術成果，聯結成豐富多元又精彩迷人的文化網絡。

台灣原住民當代藝術走上國際舞台，與海外的南島文化正式接軌，其意義極為深遠。在此文化系譜中，終將各自尋得所在，又聯結共生成長。高雄市立美術館自開館以來原住民當代藝術即為典藏軸線之一，加上近年來南島計畫的專案典藏，至今已有質量俱佳的累聚，此次特別從本館及原住民屏東文化園區管理局典藏中選件跨海參展，與當地的典藏對話，藝術品收藏之意義獲彰顯，機會彌足珍貴。此次「跨·藩籬——台灣原住民當代藝術海外展」參展藝術家包含泰雅族、阿美族、排灣族、泰德克族、卑南族、魯凱族、太魯閣族、布農族，及1名長期從事原住民攝影的漢族藝術家，作品為具代表性之取樣，期待在比對與比較中，更深刻的內涵因此而被透析，其中4位參展藝術家更被遴選前往驻村現地創作，與當地的卡納克文化藝術相互融合，同時於展覽開幕時展現成果。

本展是棲包屋文化中心開館以來，第一次與亞洲地區美術館聯合主辦展覽，可以讓努美亞看見來自台灣的原住民當代藝術創作外，本館深感榮幸，最後，再次感謝合辦單位棲包屋文化中心與本館共同策辦本展；台灣原住民文化園區除慨然商借作品外，更協助徵選贊助藝術家前往駐館創作；還有各收藏單位、私人藏家的不吝協助；另外，更由衷感謝與本館一路相隨的藝術家們，是藝術創意讓南島文化灌注無窮的活力，有了這些讓人驚豔的作品，原住民當代藝術的光與熱，才能透過國際展覽讓所有參與盛會的人們親身感受。

高雄市立美術館 館長  
謝佩霓

In ancient times, the Austronesian peoples shared the same origin and the same language. Amidst the torrents of history, we spread out to, settled down and prospered in different parts of the Pacific region. Now, after so many generations, our big family has been brought back together because of one rare opportunity. The kindred frequencies in our cultural DNAs have been resonating with and calling for each other to have close exchanges and interactions as if we are under the influence of a mystical force. The Festival of Pacific Arts, which each island country in the Pacific region take turns in holding every four years since 1972, is a grand event for members of this big family to meet and have exchanges regularly. Even though some members might have to travel a long distance by sea to attend the festival, it does not reduce at all the strong desire among everyone in the family to reconnect our cultures and arts. In 2012, the Council of Indigenous Peoples sent the first delegation from Taiwan, the cradle of the Austronesian peoples and languages, to the 11th Festival of Pacific Arts. In addition, Kaohsiung Museum of Fine Arts (KMFA) also curated the *Beyond the Boundary: Contemporary Indigenous Art of Taiwan* exhibition on display in the Tjibaou Cultural Centre, New Caledonia, with the aim of shortening the distance between each other through art and celebrating our beautiful encounter.

The Tjibaou Cultural Centre is a pivotal hub of contemporary arts in the southern Pacific region. It is named after Jean Marie Tjibaou (1936-1989), father of the New Caledonian independence movement who was assassinated in 1989. In 2006, his widow was invited to Taiwan to attend the International Austronesian Conference as leader of the Agency for the Development of Kanak Culture, marking the most direct connection between the two sides. In 2007, KMFA held the *Across Oceans and Time—Art in the Contemporary Pacific* exhibition, the first large-scale activity of contemporary art exchanges between Taiwan and the Pacific region. Based on the theme trilogy of “Who are we? Where are we from? Where are we going?”, the exhibition transcended thousands of years in time and numerous oceanic trenches in space to demonstrate to Taiwan’s viewers the unique and diversified facets of the arts of Austronesian peoples as opposed to the mainstream arts and cultures in other parts of the world. After the exhibition, KMFA also launched a comprehensive series of long-term programs including artist-in-residence projects, seminars, databank establishment, and museum collection to further develop and accumulate resources in this field. In 2012, KMFA brought a group of artists across the ocean to the Tjibaou Cultural Centre in the southern Pacific Ocean, further strengthening the ties between the two places and forming a network of diversified and fascinating cultures by sharing the results of artistic creation with each other.

It is particularly meaningful to see Taiwan’s contemporary indigenous art gaining presence on the international stage and forging formal connections with the Austronesian arts and cultures overseas. Even though each of us in the same family tree of cultures is now developing in different places, we are growing together through our connections. Since its establishment, KMFA has regarded contemporary indigenous arts as one of the main themes for its collection. With the collection additions from the Austronesian projects over the past years, KMFA now boasts a collection of indigenous artworks impressive both in quality and quantity. In this exhibition, several works were especially selected from the collection of KMFA and that of the Bureau of Culture Park. It is an invaluable opportunity for the works from Taiwan and the works from New Caledonia to have a dialogue with each other. The selected works from Taiwan for the *Beyond the Boundary: Contemporary Indigenous Art of Taiwan* exhibition are representative works by several artists from the Atayal, Amis, Paiwan, Seediq, Puyuma, Rukai and Bunun Tribes as well as one artist of Chinese ethnicity who has been long engaged in photography of indigenous themes. It is hoped that, through the contrast and comparison between the works from both sides, more profound meanings of the works can be found and appreciated.

It is a profound privilege for KMFA to hold this exhibition together with the Tjibaou Cultural Centre for it is the first time for the Centre to hold an exhibition jointly with an art museum located in the Asian region. Lastly, much gratitude must be owed to the Tjibaou Cultural Centre for working together with KMFA in holding this exhibition, to the Bureau of Cultural Park of the Council of Indigenous Peoples for its generous lending of collected works and sponsorship for the resident artists, to all the enthusiastic institutional and individual collectors for their generous assistance, and finally to all the participating artists for their unwavering support toward KMFA. Their artistic creativity infuses infinite vigor into the Austronesian cultures and brings to life these amazing works. Through this international exhibition, the glamour and glory of contemporary indigenous arts in Taiwan can finally be appreciated by people not only at home but also abroad.

Director of Kaohsiung Museum of Fine Arts  
Pei-ni Beatrice Hsieh

從 1972 年起，每四年在太平洋各島國輪流舉辦的太平洋藝術節，是一個不以觀光為目的的重要文化藝術活動，去年第十一屆太平洋藝術節在所羅門群島舉行，來自各島國的代表團有的包機、有的在海上航行二個月，帶著象徵自己文化特色的表演、文學、影像與藝術品前來分享。行政院原住民族委員會第一次正式組團參加，參與過程中很清楚的看到台灣原住民族與南島語系民族在文化藝術的表現形式上有相當程度的不同，這種“不同”主要來自於錯綜複雜的被殖民歷史，產生了在社會、政治、經濟，甚至是文化上的不同。這也讓原民會及所屬文化園區管理局意識到推動南島當代藝術的文化交流，對找回台灣原住民族與南島語族之間最原初的始點，不僅具有啟發性，也是一件非常重要的工作。

對很多台灣原住民從事藝術創作者來說，面對傳統文化與當代文化的時候，思考如何在保有自己的文化與精神的前提下，又能以個人獨特的方式在現代藝術的舞台上演出是非常重要的，因而文化園區管理局與高美館合作共赴南島文化藝術重鎮棲包屋文化中心舉辦「跨·藩籬 - 台灣原住民當代藝術海外展」暨駐村創作交流活動，對當代台灣原住民藝術走入國際平台向前邁進一大步。藝術家分別來自泰雅族、阿美族、排灣族、賽德克、卑南族、魯凱族、太魯閣族及布農族等族群。為推動三館間之館際交流並促進兩國間之文化藝術互動及為台灣原住民各族群作廣面的傳播，與高美館合作徵選 4 位原住民藝術家至棲包屋文化中心進行 1 個月的駐村創作讓展出更為豐富與多元，藝術家也因參與國際性之藝術創作交流活動，增加自身之國際視野及創作能量。

棲包屋文化中心為有名的太平洋當代藝術中心，高美館自 2007 年起與該中心建立了一個以文化為交流平台的管道，透過當代藝術及藝術家的交流創作，使台灣原住民族的藝術有機會和其他南島語系民族產生連結，也藉此機會看見彼此的異與同。台灣原住民族文化藝術實屬台灣的重要文化優勢，期望藉由參與國際展覽及駐村創作之影響力，將台灣原住民精彩的文化藝術介紹至國際舞台，塑造具代表性藝術家進入藝術市場，有效幫助台灣原住民的藝術發展，增加其國際能見度，進而將臺灣原住民藝術推展至全世界。

原住民藝術家在目前台灣社會以漢人偏西方的審美價值觀下，要充分建立自己的信心，仍有一段路要走。跨越南北回歸線，到南島文化藝術重鎮棲包屋文化中心展覽，是很重要的一步，期待透過這樣的文化交流，逐步縮短這條漫漫長路。最後，感謝與高美館這次的合作機會，更期許所有投入藝術創作的原住民以遼闊開放的眼光和胸懷來從事藝術工作。

The Festival of Pacific Arts is a traveling festival hosted by a different island country in the Pacific region every four years starting from 1972. It is an important activity of arts and cultures not intended for tourism purposes. The 11th Pacific Art Festival was held in the Solomon Islands. Delegations from different participating countries traveled either in chartered airplanes or on the ships for two months to arrive at the Festival and share with each other the performances, literature works, images and artworks representative of the characteristics of their arts and cultures. It was also the first time for the Council of Indigenous Peoples, Executive Yuan, to send a delegation to participate in the Festival. During the participation process, we clearly noticed the differences between the indigenous peoples in Taiwan and the Austronesian peoples in their expression forms of arts and cultures. Such differences mainly come from the social, political, economic or even cultural differences developed over their different colonization histories. Awareness of such differences has also made the Council of Indigenous Peoples and its Bureau of Cultural Park realize what an inspiring and meaningful task it is to find out the original commonalities between the indigenous peoples in Taiwan and the Austronesian peoples by promoting exchanges of contemporary arts and cultures between both sides.

For many indigenous artists in Taiwan, it is an important task to find a balance between expressing their own unique creativity on the stage of modern art and maintaining the traditional cultures and spirits of their own tribes. The "Beyond the Boundary: Contemporary Indigenous Art of Taiwan" exhibition and the artist-in-residence program jointly held by the Bureau of Cultural Park and Kaohsiung Museum of Fine Arts in the Tjibaou Cultural Centre, a stronghold of Austronesian arts and cultures, are a significant step forward in the internationalization of the contemporary indigenous arts in Taiwan. The exhibition displays works by Taiwan's indigenous artists from the tribes such as Atayal, Amis, Paiwan, Seediq, Puyuma, Rukai and Bunun. Moreover, the artist-in-residence program, a partnership program with Kaohsiung Museum of Fine Arts, is intended to further encourage exchanges among the three institutions located in two countries and also to promote Taiwan's indigenous arts and cultures. Four indigenous artists from Taiwan are invited to reside in the Tjibaou Cultural Centre for one month in order to add richness and diversity to the exhibition. Through such an international program of artistic creation exchange, the resident artists can also enhance their international vision and their own creative energy.

The Tjibaou Cultural Centre is a renowned center of contemporary Pacific arts. Since 2007, it has worked with Kaohsiung Museum of Fine Arts in developing a platform for contemporary indigenous artists in Taiwan and in the other Austronesian islands to have exchanges about their artistic creations and form connections with each other. Such exchanges have helped to shed light on the commonalities and differences between both sides. The arts and cultures of indigenous peoples in Taiwan constitute important cultural strengths of Taiwan. It is hoped that, through the international exhibition and artist-in-residence program this time, the splendor of Taiwan's indigenous arts and cultures will gain its due foothold on the international stage while representative artists will be introduced into the global art market. That will be significantly helpful for the development of Taiwan's indigenous arts and, consequently, promote Taiwan's indigenous arts to every corner of the world.

There is still a long way to go for the indigenous artists in Taiwan to establish full self-confidence amidst the dominance of aesthetics developed by Chinese people under the influence of Western cultures and arts. It is a very important step forward for the indigenous arts in Taiwan to travel beyond both the Tropics of Cancer and Capricorn to be on display in this exhibition in the Tjibaou Cultural Centre. Hopefully, through such international exchanges of arts and cultures as the exhibition and the artist-in-residence program this time, the long way for the indigenous artists in Taiwan to find self-confidence will be gradually shortened. Last but not least, much is owed to Kaohsiung Museum of Fine Arts for the opportunity of this partnership. It is hoped that more indigenous people in Taiwan will engage themselves in artistic creation with more open minds and broader horizons.

Director of the Bureau of Cultural Park, Council of Indigenous Peoples, Executive Yuan  
Calivat Gadu

為『台灣原住民當代藝術』海外展喝采！

台灣的美術教育長期受到西洋美術影響，一般熟悉的是西方現代及當代藝術。

而『原住民藝術』在台灣是屬於被忽略、弱勢的藝術族群，在目前台灣社會與官方眼中是非主流文化，只是在扮演民族的平衡中被安撫點綴角色而已，很少給予真正關懷、正視原住民文化與藝術的發展。事實上台灣原住民藝術是台灣稀有可貴『區域性』、『民族性』、『獨特性』而純樸的文化資源。

高美館六年來在南太平洋藝術文化交流及展覽中，所顯現對台灣原住民藝術家的關懷、整合、協助，已獲得初步成果，也為高美館開闢另一個美術館新的經營領域與特色。

這次於法屬新喀里多尼亞棲包屋文化中心展出的『台灣原住民當代藝術』展，為台灣原住民藝術家提供一次絕佳的海外宣傳交流展出機會，而且邀請四位藝術家親歷海外觀摩交流並現場製作作品也是給台灣原住民藝術家最大的鼓勵。

基金會為這次展覽給予更多祝福，亦為高美館工作人員在經費百般拮据困難中，為原住民藝術家所做海外文化教育推廣的付出與努力精神予以更大的肯定。我們對未來台灣原住民藝術的發展還有更多的期待，希望台灣原住民當代藝術能跨得更高、更遠！

## Applause to the Beyond the Boundary: Contemporary Indigenous Art of Taiwan Exhibition

The art education in Taiwan had long been under the influence of western arts, mostly western modern and contemporary arts.

Moreover, in Taiwan, the indigenous art had been a neglected and underprivileged category, seen in the eyes of Taiwan's society and governmental authorities as a type of non-mainstream culture or a decorative entity that needs pacifying in order to strike a balance and harmony among ethnic groups. Little genuine care or attention was given to the development of indigenous art in Taiwan. Actually, the indigenous art is a kind of rare and valuable cultural resource for Taiwan for its regionality, ethnicity and uniqueness.

The support, coordination and assistance from Kaohsiung Museum of Fine Arts (KMFA) for indigenous artists in Taiwan demonstrated in its exchanges and exhibitions about cultures and arts from the southern Pacific region have now achieve preliminary results. KMFA's efforts in this regard have also helped it to open up a new field of museum operation and characteristics.

This exhibition, Beyond the Boundary: Contemporary Indigenous Art of Taiwan, provides indigenous artists in Taiwan a wonderful opportunity of promotion and exchange abroad. Moreover, four indigenous artists in Taiwan are invited as artists in residence to observe how the other artists abroad engage in their artistic creation and exchange directly with them on site. Such valuable experiences are the greatest encouragement to these Taiwan's indigenous artists.

Our foundation wishes all the best for this exhibition. In addition, we highly commend the dedication and efforts of KMFA's staff in promoting Taiwan's indigenous art and culture abroad under their budgetary restraints. We expect more of the development of indigenous arts in Taiwan and hope that such development will travel farther beyond more boundaries and reach higher peaks.

Board Chairman of Mountain Art Foundation  
Lin Mingzhe

