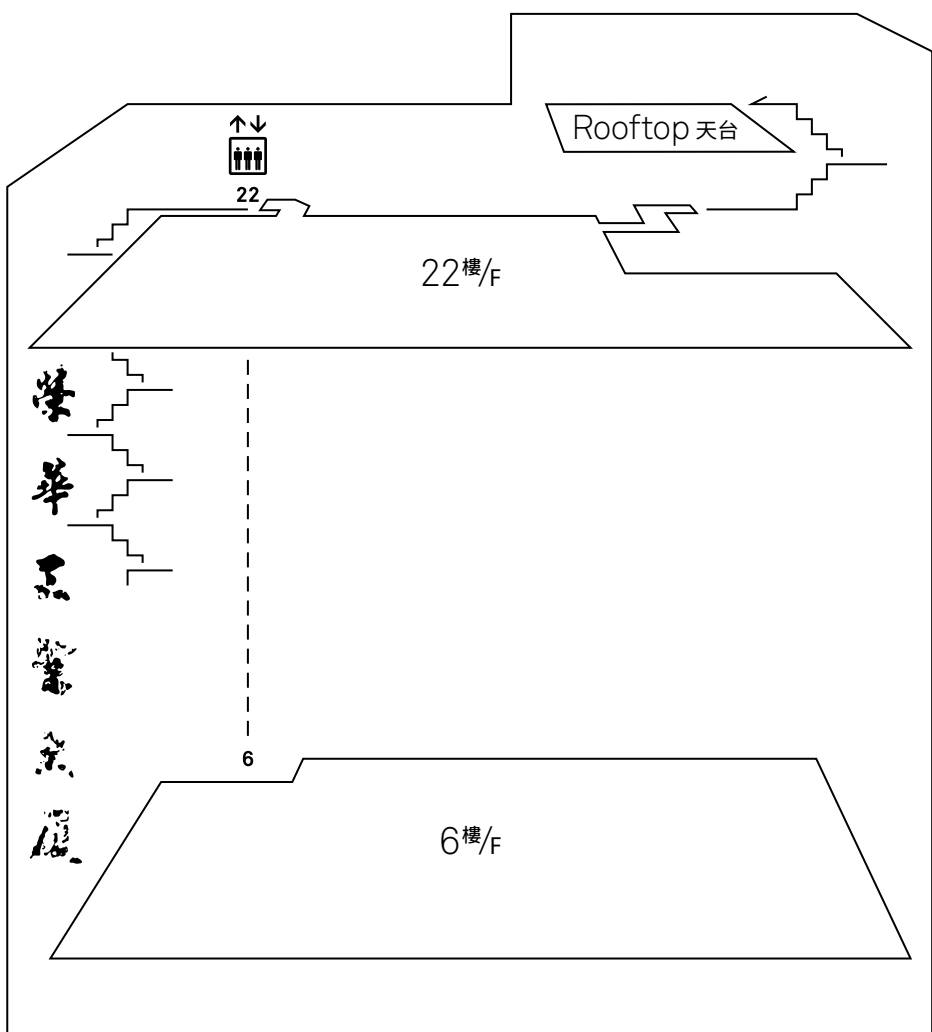


A beast, a god, and a line
獸 神 線

藝術空間
Partate



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一獸、一神、一線

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A beast, a god, and a line

This expansive travelling exhibition is woven through the connections and circulations of ideas and forms across a geography commonly called Asia-Pacific. Arbitrary as any mapping, not least in contemporary art exhibitions, it could also be known by several other definitions, which the exhibition explores and untangles. The stories in *A beast, a god, and a line* journey on routes going back to several historical eras, starting from the early Austronesian world that has woven a maritime universe surpassed in scale only by European colonialism and is taken as the speculative and approximate geographical perimeter of this exhibition. Overlapping and sometimes conflicting or barely discernible beneath the strident layers of contemporaneity and the modern waves of destruction, these fluid worlds are still the pillars of a region that is going through a process of replacing its colonial cartographic coordinates, a process this exhibition proudly serves.

The exhibition works from the perspective of the current critical moment in the world, with its generalised loss of confidence in the ideals and certainties of Western liberal democracy that have shaped globalisation in the previous decades. Across the region, as well as in the West's centres of power, alternatives and challenges to the liberal consensus are being unfolded, often based on various attempts to create parallel narratives to Western modernity. The arising question is, what comes after the loss of this unifying ideal that drove our world over the past decades? What, if anything, should still be defended from it? Contemporary art has been a privileged expression of that globalising drive, often serving it rather paradoxically through essentialising regional shows, something this exhibition decidedly rejects. As the breakdown in the unity of ideals that lead to globalisation is challenging the basis of a common ground for contemporary art, the exhibition wonders how other shared premises could be negotiated. How can an aesthetic basis for the language of contemporary art be accepted if the ideological bases of contemporary art are crumbling? How can positions that claim disparate and conflicting genealogies sit together in a shared exhibition space?

A beast, a god, and a line relies on a multiplicity of languages and includes artists of various historical, cultural, and geographical backgrounds, many of them being among the most powerful voices who are today reinventing the significance of matter, objects, and forms, their genealogies and deep significance. These are complemented by other practices based on more investigative approaches to art making, where form, content, and political positions are researched and presented as evidences and

references. A leading line through the various aspects and works in the exhibition is drawn from the language of textiles, weaving together several of its historical traces and layers. A material and vocabulary common to different cultural spaces, textiles also have a firmly routed history in art, making them possible sites for parallel processes of historiography. Textiles hold a different position in negotiating relationships with places and contexts, in ways that the individual agency of artists escapes. Their inclusion in ethnographic narratives also makes them a fertile battlefield for challenging the methods and the field itself of ethnography. In spite of the exhibition's diversity of positions, *A beast, a god, and a line* is not based on an ethos of discovering or introducing artists from presumably marginalised regions, but by working within the premise of an already fragmentary and decentralised art world.

Perhaps the most visible of the issues laid bare by the exhibition is the development and spread of politicised religion and its structures in the form of Salafi Islam, violent Buddhism, Hindu fascism, and revivalist Evangelical Christianity engulfing the region, as well as almost every context in the world today, as part of the crisis of Western modernity. Among these complexes of hate, several works deal with the growing Islamophobia as a global phenomenon with various local manifestations; many are informed by the contemporary waves of migration and refugee crises, which often follow ancient routes of circulation and exchange, and are commonly manipulated today as the pretext for the rising nationalist discourses; while other works explore the hybrid manifestations of the sacred in the new global vernacular languages of pop.

Western hegemony (and contemporary art) are also challenged from a fundamentally different premise, that of unfinished processes of decolonisation and resurgent indigenous identities, which are reflected both in the subject matter and in the aesthetic choices of several artists in the exhibition. *A beast, a god, and a line* includes explorations of systems of knowledge, visual worlds, as well as economic and ethical issues behind the representation of indigenous communities across South and Southeast Asia, often ignored by the narratives about exclusion and social polarisation in this region. Throughout the exhibition, artists investigate traces of colonial domination, as well as the different ramifications of that hegemony today, when cultural and environmental genocides continue to unravel landscapes, communities, and worlds, particularly among the most marginalised indigenous groups.

Cosmin Costinas

展覽由「亞太」區域間的聯繫及觀念的流轉交織而成。在地圖系統中，這一通常被稱為「亞太」的區域向來擁有多重定義，而置身於當代藝術展覽時更顯得難以詮釋；本次展覽所欲探索並試圖梳理的正是這樣的地文合集。關於「亞太」區域的歷史故事在南亞及東南亞地區流傳已久。早在南島世界時期，便發展出僅次於歐洲殖民版圖規模的海上世界，而本次展覽正是將早期的南島世界作為一個臆測和想像的地理範疇。這些流動的世界在現代的摧毀浪潮中、在當代性堅硬的岩層下相互重疊衝突、難以辨識，但它們仍舊是推動該區域殖民座標更替的重要力量，而其演變的進程也正是此次展覽的精心呈現。

展覽著眼於當今世界面臨的重要問題：包括過去數十載塑造了全球化的西方自由民主理想，開始失去大眾的信心。在此一區域以及西方權力中心裡，挑戰自由主義共識和平行西方現代性敘述的嘗試正逐漸展開。我們需要問的是，在這個推動世界數十載的統一理想失落之後，會是什麼？這一理想是否還有什麼值得我們捍衛和保留？當代藝術一直是全球化驅動下深具優越性的表達方式，它時常透過呈現區域性的展覽來矛盾地服務全球化，而這正是本次展覽所拒絕的模式。在全球化信念崩塌並對當代藝術共識造成威脅的當下，展覽嘗試思索的是如何在政治與意識形態碎片化的當下與不同的立足點進行交涉？在當代藝術的意識形態基礎被質疑的今天，作為當代藝術語言的美學基礎該何以為續？不同甚至相悖譜系的意見如何在一個展覽中共處？

《一獸、一神、一線》仰賴語言的多樣性和引據回應著上述問題，包括結合來自不同歷史、文化、地理背景的藝術家的創作，尤其是那些致力於重塑今日物件形態、譜系意義的聲音。而與之伴隨的是以調查研究為手法，將藝術製作中的形態、內容和政治立場作為證物和參考的其他創作。織物在此成了貫穿展覽主線的另一種美學語言，它們以不同的形態呈現於各種藝術表現之中，並書寫著自身的歷史脈絡與層次。織物不僅作為串聯不同文化空間的材料和語言，亦在藝術史的書寫中有著舉足輕重的位置，是為開創平行於歷史學進程的一個可能的場域。它們在協調空間和語境的關係中呈現出不同的姿態，因而某種程度上成了藝術家個體逃逸的一種方式。將織物列入民族誌敘述的討論，也使其成為挑戰民族學方法論的爭辯戰場。儘管展覽呈現著多元的立場，《一獸、一神、一線》並不意在獵奇或是介紹來自邊緣地區的藝術家，而是在此已然碎片化、無中心的藝術世界建立實踐的起點。

在展覽提出的諸多議題中，最為顯著的是漸趨政治化的宗教結構和擴張，尤其包括薩拉菲伊斯蘭教、法西斯佛教、種族主義法西斯印度教以及復興主義福音基督教，這些宗教的發展不單只在亞太地區，也同時蔓延並吞噬著世界的其他角落，成為導致西方現代性危機的原因之一。以這些錯綜複雜的仇恨情緒為基礎，展覽中的作品分別就不同面向進行探索：伊斯蘭恐懼症在不同區域的具體體現；移民及難民流動的當代浪潮如何在延續古代貿易的歷史牽引下，被操弄成民族主義崛起的藉口；以及新興全球流行詞彙探討神聖性的複雜面貌。

未完成的去殖民進程和本土身份的復甦是挑戰著西方霸權(以及當代藝術)的一股全然不同的力量，展覽的主題以及對藝術家的美學挑選亦回應著此一傾向。《一獸、一神、一線》探索著不同的知識系統、視覺世界，並思考代表南亞及東南亞原住民社群背後的經濟與道德問題；在關於社會兩極化和排斥性的討論中，原住民社群時常是被邊緣化的。展覽中可見藝術家追溯殖民主義的歷史痕跡，以及它們在當代霸權主義的衍生。在現今社會中，文化與環境的消長仍舊持續地分解著地貌、社群及整個世界，尤其是那些被極端邊緣化的原住民群落。

康喆明

INTERPRT

2018
Installation
Courtesy of the artist
Commissioned by
Thyssen-Bornemisza Art Contemporary
(TBA21)–Academy

INTERPRT

2018
裝置
由藝術家提供
由 Thyssen-Bornemisza 當代藝術
(TBA21) 學院委託創作

1946至1996的五十年間，美國、法國和英國在法屬波利尼西亞、馬紹爾群島、及基里巴斯合共進行了逾315次核武測試。1946至1958年間，密克羅尼西亞的馬紹爾群島共和國經歷了67次美國大氣層核武測試，大量島嶼及潟湖遭到破壞，大範圍地區受到放射性污染。許多小島國家，包括馬紹爾群島，現正因海平面上升面臨滅國之危。當年核試的環境暴力至今仍未解決，而今日的氣候變遷則使問題越加深加劇。

由智利到巴布亞新幾內亞，環太平洋的窮困原住民抵抗著工業採礦帶來的侵略和環境破壞，此時跨國企業泰然自若地將觸角伸向環太平洋的海床、榨取著礦物資源。斐濟島、基里巴斯、帛琉、巴布亞新幾內亞、薩摩亞、所羅門群島、湯加、圖瓦盧、萬那杜，皆無一幸免。海底採礦對海洋生態系統和大洋洲人民的生計帶來迫在眉睫的威脅。太平洋上的環境暴力和官商勾結、殖民地歷史及氣候變化皆緊密地纏繞在一起。

INTERPRT 為 Nabil Ahmed 創立的一個獨立研究及設計項目，旨在搜集空間証據，並推動討論太平洋區環境罪行的另類平台。INTERPRT 主要通過空間証據及媒體分析調查環境罪行，並提倡將生態滅絕法納入國際法內。項目成員包括空間設計師及空間使用及國際法的研究專家。

INTERPRT 由 Baltasar Garzón 國際基金會 (FIBGAR) 及「捍衛生態正義」組織協力創辦。其中，「捍衛生態正義」組織由 Polly Higgins 創立，旨在將生態滅絕罪納入國際罪行中。

Born in Dhaka, Bangladesh, in 1978
Lives and works in London, UK
1978年生於孟加拉國達卡，生活工作於英國倫敦

In the long fifty years from 1946 to 1996, the United States, France and the United Kingdom conducted more than 315 nuclear tests in French Polynesia, the Marshall Islands and Kiribati. In Micronesia, the Republic of the Marshall Islands was left with destroyed islands and lagoons and widespread radiological contamination from sixty-seven atmospheric nuclear weapons tests conducted by the United States between 1946 and 1958. Many small island developing states, including the Marshall Islands, are now facing the existential threat of rising sea-levels. It is climate change that gives an additional contemporary context to the unresolved environmental violence of nuclear testing in the Pacific Ocean.

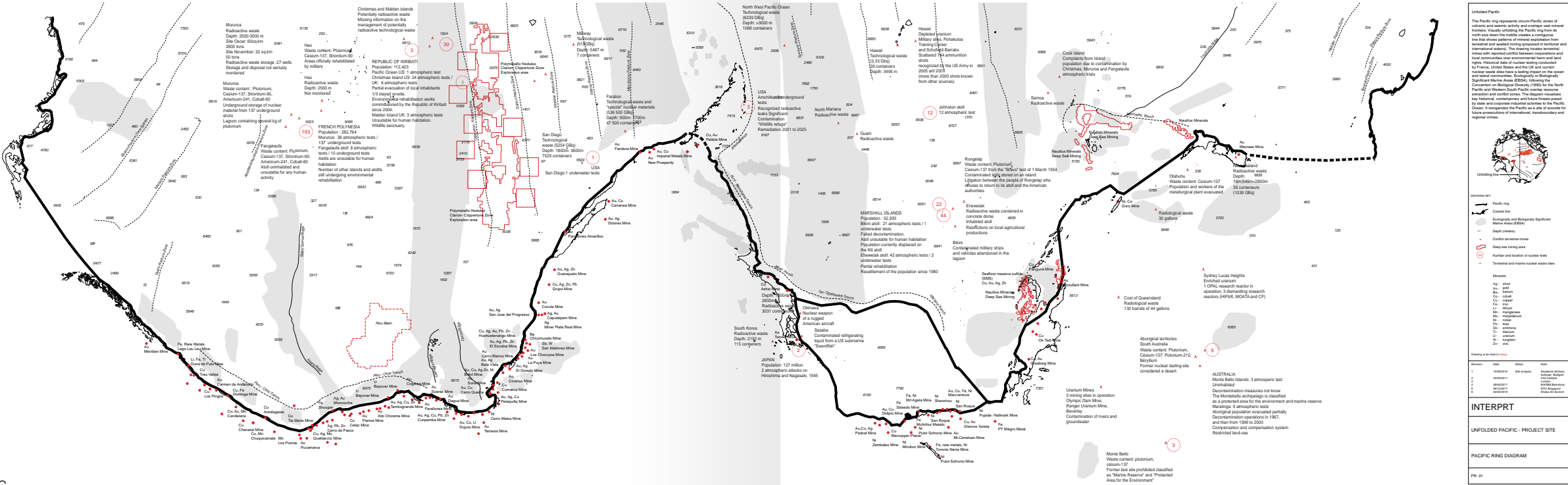
Across the Pacific Rim, from Chile to Papua New Guinea, rural poor and indigenous peoples are resisting the encroachment and environmental destruction to their land from industrial mining. Transnational corporations are poised to exploit the mineral frontier of the Pacific ring down to the seabed, in Fiji, Kiribati, Palau, Papua New Guinea, Samoa, Solomon Islands, Tonga, Tuvalu and Vanuatu. Seabed mining poses an imminent threat to marine ecosystems and to the livelihood of people across Oceania. Environmental violence in the Pacific is entangled with state and corporate crime, colonial history and climate change.

Nabil Ahmed

INTERPRT is an independent research and design project initiated by Nabil Ahmed that gathers spatial evidence and proposes alternative forums to address environmental crimes in the Pacific region. Its objectives are to investigate environmental crimes using spatial and media analysis, and support the adoption of ecocide law as an international crime. The project brings together an interdisciplinary team of spatial designers and researchers at the intersection of spatial practice and international law.

INTERPRT is a collaboration between Fundación Internacional Baltasar Garzón (FIBGAR) and Ecological Defence Integrity, set up by Polly Higgins to have the ecocide crime implemented as an international crime.

Nabil Ahmed, Olga Lucko, Mikaela Patrick, Philip Buckingham
Thanks 鳴謝:
Fidel Jaramillo Paz y Miño (FIBGAR) and Simon Melizan.



The Pacific Ring represents circum-Pacific zones of volcanic and seismic activity and overlaps vast mineral frontiers. Visually unifying the Pacific ring from its north axis down the middle creates a contiguous line that shows patterns of mineral exploitation from terrestrial and seabed mining (grey) to terrestrial and international waters. The opening location revealed mines and regional control between corporations and local communities over environmental harm and land rights. Waste sites of nuclear testing on the ocean and island communities. Ecologically or Biologically Significant Marine Areas (ESBA), following the Convention on Biological Diversity (1992) for the Pacific and Western South Pacific overlap resource areas in central areas. The map also shows key historical, contemporary and future threats posed by state and corporate related activities to the Pacific Ocean. It recognizes the Pacific as a site of records for future generations of international, transboundary and regional crimes.

Unfolding historical and regional crimes

Shaded grey

Pacific ring

Coastal line

Depth contours

Coastal seaward mines

Deep sea mining area

Number and location of nuclear tests

Terrestrial and marine nuclear waste sites

Minerals

1. 1946-1958

2. 1959-1960

3. 1961-1962

4. 1963-1964

5. 1965-1966

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PBB-01

Anida Yoeu Ali

Born in Battambang, Cambodia, in 1974
Lives and works in Phnom Penh, Cambodia
1974年生於柬埔寨馬德望，現生活工作於柬埔寨金邊

- Secret Lagoon 秘密湖 2014
- Coconut Road 椰路 2012
- Campus Dining 校園用餐 2012
- Roll Call 點名 2014
- Sun-dried Landing 日曬著陸#1 2014
- On the River 河流上 2013

From the *Buddhist Bug Series*
Digital C-print
Courtesy of the artist

《佛蟲》系列
數碼彩印
由藝術家提供

The work is an ongoing project encompassing performance and photography, mapping interfaith relations between the Muslim minority to which the artist belongs and the Buddhist majority in her native Cambodia against the background of the rise of Buddhist fundamentalism in Southeast Asia. Alluding to religious myths within both Islam and Buddhism, as well as the traditional animistic beliefs of the region, Ali devises a seemingly magical creature that occupies community gatherings spaces, such as canteens and sites of prayer, to render these ordinary activities surreal.

這件持續發展的攝影及表演項目以東南亞地區佛教原教旨主義的崛起為背景，繪製了以藝術家信仰的伊斯蘭教作為少數派，以及多數柬埔寨人信仰的佛教，兩者之間的關係圖。Ali 在作品中創造了一個外型神奇的生物，靈感源自伊斯蘭、佛教以及柬埔寨傳統泛靈論傳說中的形態。此生物不斷佔據著餐廳、祈禱空間等公共聚集場所，為這些日常行為附上一層超現實的濾鏡。



Malala Andrialavidrazana

Born in Madagascar, in 1971
Lives and works in Paris, France
1971年生於馬達加斯加，現生活並工作於法國巴黎

- Figures 1816, Der Südliche Gestirnte Himmel vs Planiglob der Antipoden 2015
- Figures 1889, Planisferio 2015
- Figures 1838, Atlas Elémentaire 2015
- Figures 1853, Kolonien in Afrika und in der Süd-See 2016
- Pigment Print on Hahnemühle Cotton Rag
Courtesy of the artist

圖表1816, 南方星空 vs 世界地圖的對蹠點 2015
圖表1889, 世界地圖 2015
圖表1838, 簡易地圖冊 2015
圖表1853, 非洲和南太平洋的非洲殖民地 2016

哈內姆勒棉布上顏料印刷
由藝術家提供

The artist creates complex collages of 19th century European maps—products of the Age of Western Imperialism—and fragments of banknote designs from around the world, usually illustrating the issuing country's visions of an ideal society, abstracted images of its citizens, their dreams and struggles. Maps themselves are hardly accurate representations of places, but rather the product of hegemonic ideas about the world, drawn to control and possess. These stunning compositions become a reflection of the myths and illusions, as well as the upheavals, clashes, and transformations of the world in the age of colonialism and its aftermath.



藝術家創作了一組繁複的拼貼，其中包括19世紀的歐洲地圖(西方帝國主義產物)，和各國的鈔票設計，向這些國家的本土及殖民地人民灌輸理想社會願景、抽象的國民形象和夢想。地圖從來不是對地方的精準詮釋，它們是以霸權的視角來觀看世界的產物，意在控制與強佔。基於此，這些驚人的圖像組合反映並反思著殖民時代世界的神話、幻想、動蕩、衝擊、轉型及其後果。

Joël Andrianomearisoa

Born in Antananarivo, Madagascar, in 1977
Lives and works between Antananarivo, Madagascar and Paris, France
1977年生於馬達加斯加安塔那那利佛，現生活工作於安塔那那利佛和法國巴黎

- [Duration: continuous loop](#) [時常：無線循環](#) 2016
- [Remember Iarivo](#) [記得 Iarivo](#) 2016
- [Yesterday. Repeat](#) [昨日。重複](#) 2016
- [Your eyes tell me stories of Paris](#) [你的雙眼為我講述巴黎的故事](#) 2016
- [Where have you been?](#) [你去哪裡了？](#) 2016
- [Do you remember?](#) [可否記得？](#) 2016
- [Repeat.](#) [重複。](#) 2016
- [Last Year in Antananarivo](#) [去年在安塔那那利佛](#) 2016

Inkjet print on Hahnemühle paper
Courtesy of the artist and Sabrina Amrani Gallery, Madrid
哈內姆勒紙上噴墨打印
由藝術家及馬德里 Sabrina Amrani 畫廊提供

The work takes as its point of departure a series of photographs of a ball held by the French colonials in Antananarivo in 1900. In the images, Malagasy aristocrats are dressed in elaborate costumes, reflecting the colonialists' idea of a 'civilised' people. The work points to the ambivalent position of colonised elites during the process of imperialism, oscillating between complicity and resistance. The colonial ball was used by the imperialists to register their dominance over the bodies of the colonised elites, rendering the Empire as spectacle. Another notable example is the infamous Delhi Durbar of 1911, staged while the Bengal Famine ravaged populations elsewhere in the country. Andrianomearisoa draws his title from the film *Last Year in Marienbad* by Alain Resnais, which also uses the setting of a ball, to investigate questions of memory and the slipperiness of identity in colonial contexts.

作品以1900年法國在安塔那那利佛舉辦的殖民地舞會照片為創作的開端。照片中，馬拉加什的貴族穿著殖民觀念中象徵「文明」的華服，藉此暗喻帝國主義進程中殖民地精英的曖昧立場，和他們在歸順與抵抗之間的搖擺。帝國主義者時常通過舉辦殖民舞會來昭示對當地精英的統治。另一個著名的例子是1911年的德里巴杜爾，這場惡名昭彰的宴會舉辦時正值孟加拉爆發全國饑荒。Andrianomearisoa 借用法國導演 Alain Resnais 的電影《去年在馬倫巴》的標題——兩者都以舞會的背景探索殖民語境下記憶與身份的不穩定性。



[From Java to Antananarivo](#)

[從爪哇到安塔那那利佛](#)

2018

Textiles
Courtesy of the artist and
Sabrina Amrani Gallery, Madrid

織物
由藝術家及馬德里 Sabrina Amrani 畫廊提供

The triptych is part of the artist's practice of reinterpreting and recomposing fabrics into abstract and seductive compositions, which nevertheless bare the traces of their making and the stories of their makers and traders. The works presented here combine the remains of cloth purchased in a market in the artist's native Madagascar and of saris from Jodhpur in India's Rajasthan. The artist is interested in connections between people, places, and objects, in flows that often avoid the normative paths. While his native Madagascar has ancient connections to Asia, as the westernmost point of Austronesian expansion, and with Malagasy language being a close relative of languages spoken in Borneo, more recent connections between the island and India are evoked in this work. Gujarati traders, once a leading group of merchants throughout the ports of the Indian Ocean, have settled in Madagascar since the 19th century, and 70,000 descendants of African slaves and mercenaries, the Siddis, still live in India.

藝術家時常在創作中重新解讀織物，將它們重組為抽象且迷人的圖像，同時呈現著這些織物的製造和貿易歷史。藝術家使用他在馬達加斯加的家鄉市場收集的布料碎片和印度拉賈斯坦邦焦特布爾市的紗麗布片組合完成。馬達加斯加為藝術家的原生地，作為南島擴張的最西點，其自古便與亞洲文化有緊密的連結；馬拉加什文與東南亞婆羅洲的語言十分相近，該作品揭示著馬達加斯加與印度更為近期的聯繫。印度洋港口重要的古扎拉地商人們於19世紀定居馬達加斯加，而7萬名非洲希狄奴隸和傭傭兵的后裔則至今仍生活在印度。

When the day belongs to the night II 白日屬於黑夜時 II, 2016



Born in Hong Kong, in 1978
Lives and works in Hong Kong
1978年生於香港, 現生活工作於香港



Self-made Memento
(Spend a Decade to Make a Wish without a Shooting Star)

自製紀念物 (花十年許願, 沒有流星時)

2016

Sandpapers and mixed media
Courtesy of the artist
砂紙、混合媒體
由藝術家提供



The darkness of the shimmering grains of the sandpaper resembles the stars and the sky. Ten differing textures and shades of darkness can be found within these frames. The mirrored surface allows for viewers' reflections to become fleeting self-portraits.

砂紙上漆黑閃爍的砂礫正如天空與繁星。作品呈現了嵌於畫框中的十種夜空，觀眾望向黑暗的同時，鏡面畫框上的倒影變成一幅自畫像。

Pablo Bartholomew

Born in New Delhi, India, in 1955
Lives and works in New Delhi, India
1955年生於印度新德里, 現生活工作於新德里

An Imagined DNA Map of the Chakma People

一個想像的查克瑪族基因地圖

2017–18 (on-going 持續項目)

Photographs, woven textiles
Courtesy of the artist and Samdani Art Foundation

攝影、編織布料
由藝術家及桑塔尼基金會提供

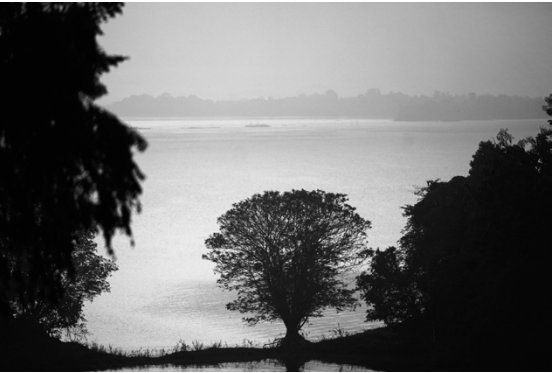
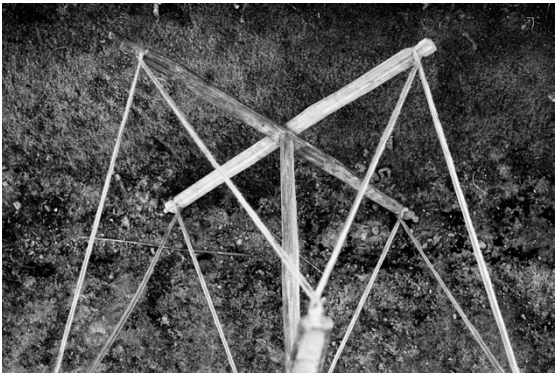


Through several bodies of work created with indigenous communities in Northeast India in the past decades, the artist has observed that these communities wear their cultural DNA through their clothing, ornamentations, and markings on their bodies; codes that they keep as a form of self identity. With a father hailing from Burma and mother who is of partial Bengali origin, Bartholomew traces in his newly commissioned project (a work in progress as part of a longer ongoing cross-border inquiry) the links between geographically fractured indigenous communities/ethnic minorities in Myanmar, India, and Bangladesh. Working within the Chakma community, of which he is also a descendant, he extends the scope of his practice by working with weavers, who are at the core of all the communities involved. The artist asked these artisans to use their traditional idioms in back-strap looms (carried on the body through periods of migration) to weave graphic DNA patterns of imagery rendered through scientific testing. Through this project Bartholomew hopes to weave together science, myth, legend, and tradition, exploring a cross border ethnic identity.

Special thanks to:
Rangamati:
Dhaka:
Tripura:
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Dedicated to:

鳴謝:
蘭家馬蒂:
達卡:
特里普拉:
勒紐:
謹獻給:

Diana Campbell Betancourt & Cosmin Costinas 康喆明
Devashish Roy Wangza, Rani Yan Yan, Chand Roy, Amiya Kanti Chakma
Saiful Huq Omi, Counter Photo
Vivek Dev Burman, Jishnu Dev Burman, Bishal Chakma
Dr. Niraj Rai
Late Dr. Lalji Singh, The father of Indian DNA fingerprinting
已逝的印度基因指紋掃描之父拉爾吉·辛格博士

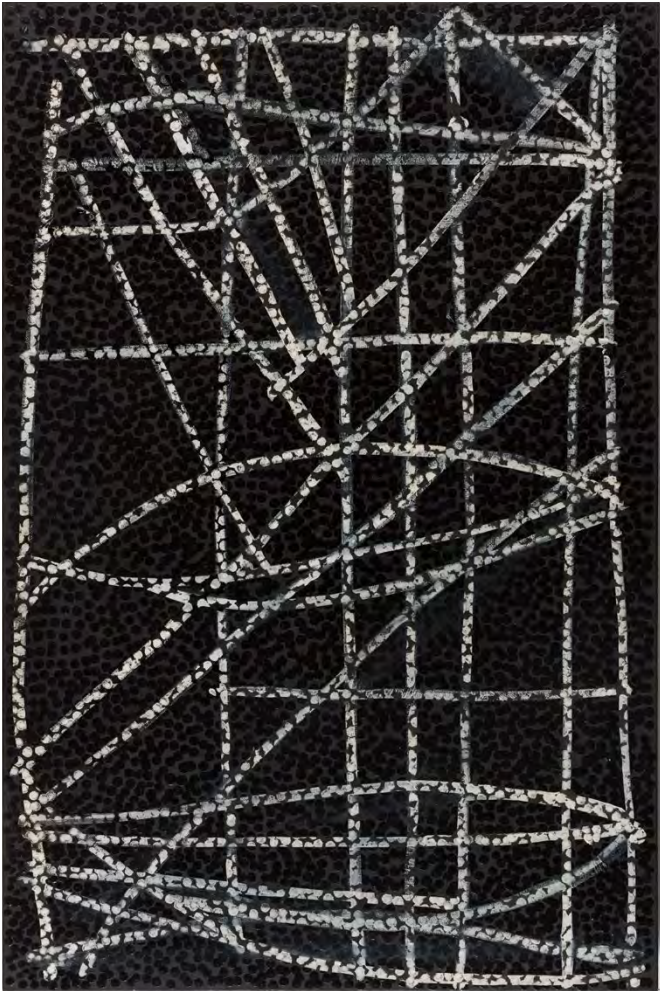


Daniel Boyd

Born in Cairns, Australia, in 1982
Lives and works in Sydney, Australia
1982年生於澳洲東茲，現生活工作於澳洲悉尼

These paintings reference the stick-charts of the Marshall Islands, which were used by indigenous communities to navigate the sea by mapping the positions of islands as well as patterns of swell and disturbance in the water. These charts were not taken aboard during voyages, but rather memorized in advance by the sailors. Also, the paintings' execution is reminiscent of modern Australian Aboriginal paintings, where the dots have been employed to hide rather than reveal the uninitiated subjects of the works, which often represented ancestral lands and paths of circulation on them. Through these painting, Boyd, who is of Australian indigenous heritage, as well as a descendant of a Vanuatu slave forcibly taken to Australia, alludes to the many modes of navigating land and sea that existed in the Pacific region. These forms of navigational knowledge were erased by colonialism, and replaced with the unidirectional model of the map, used primarily as an instrument of control.

該系列繪畫以澳洲馬紹爾群島原住民社群的木枝圖表為原型，這些圖表用於海上航行定位島嶼、浪涌和干擾。然而原住民水手並不會將這些圖表攜帶至海上，而是在出海前牢牢记在腦中。這類繪畫方式近似澳洲原住民的現代繪畫，他們利用圓點來虛化畫中圖像，並以此象征著環繞圖像的先祖土地及路徑。Boyd 擁有澳洲原住民血統，他的祖先曾被強行送往澳洲的溫納圖做奴隸。作品中，他隱晦地置入了亞太地區許多用於陸地及海上導航的方法，這些被殖民主義所抹除的航行智慧時常被單一的、作為控制工具的地圖系統所替代。



Untitled (WTEIA2) 無題 (WTEIA2) 2017

Oil, archival glue on canvas
布面油畫及無酸膠水

Untitled (WTEIA2) 無題 (WTEIA2) 2017

Oil, archival glue on canvas
布面油畫及無酸膠水

Untitled (WTEIA3) 無題 (WTEIA3) 2017

Oil, oil pastel, archival glue on linen
亞麻布面油畫、粉彩及無酸膠水

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney
由藝術家及悉尼 Roslyn Oxley9 畫廊提供

Sarat Mala Chakma

Born in Rangamati, Bangladesh, 1932
Lives and works in Rangamati, Bangladesh
1932年生於孟加拉國蘭加馬蒂縣
現生活工作於蘭加馬蒂縣



Sarat Mala Chakma is a master weaver belonging to the Chakma community who was awarded the Mastercraftspersons Lifetime Award in 2016. Presented here is the textile that won her the National Award in 1998, which uses traditional motifs from the repertoire of Chakma textile culture, upon which she innovates to produce this magnificent work. Traditional textiles from the Chittagong Hill Tracts in Bangladesh have many points in common—in terms of materials, dyes, techniques, and motifs—with textiles produced in a broad contiguous mountain area spreading to Myanmar, India, South-West China, Thailand, Laos, and Vietnam, revealing the many cultural connections that have existed before and in parallel to the modern nation-states.

Sarat Mala Chakma 是來自查克瑪族的編織大師，她榮獲2016年手工藝大師終身大獎。展覽中呈現的是她得到1998年國家大獎的作品，其中運用查克瑪傳統織物文化中的圖案，並加入 Sarat Mala Chakma 的創新技法。吉大港山區的傳統織物與和山區連接的緬甸、印度、中國西南地區、泰國、老撾和越南地區的織物在材料、染色、技法和圖案上都有著許多相同之處，揭示著現代民族國家出現之前這些文化間的聯繫。

Chandrakant Chitara

+

Sarah Naqvi

Born in Ahmedabad, India, in 1970
Lives and works in Ahmedabad, India
1970年生於印度阿美達巴德, 生活工作於阿美達巴德

Born in Aligarh, India, in 1996
Lives and works in Mumbai, India
1996年生於印度阿里格爾, 生活工作於印度孟買

Mata ni pachedi, also known as the *kalamkari* of Gujarat, owing to its similarity to the *kalamkari* technique practiced in Southern India, literally means 'behind the mother goddess'. It originated with the nomadic Vaghari community of Gujarat who, being barred from entering Hindu temples, made their own mobile shrines with depictions of the Mother Goddess on cloth, initiating this sacred art form which is now universally revered and used in decorating temples and shrines with narrative illustrations of religious stories. This pachedi, conceived by visual artist Sarah Naqvi and master craftsman Chandrakanth Chitara deals with the Ram Leela procession through the Muslim neighbourhoods of Ahmedabad. The procession has long been used by Hindu nationalist groups to stir communal tensions between Hindus and Muslims, in a city infamous for its violent religious riots. The work examines this moment of tension, and the layered histories it embodies.

Mata ni pachedi, 即古吉拉特邦的 kalamkari 花布, 與印度南部的 kalamkari 繪染技術十分相似。Kalamakari 意為「地母神之後」。這一技術來自古吉拉特邦的遊牧群落, Vaghari。他們因被禁止進入印度教寺廟, 因而創造了屬於自己的遊牧神龕, 並在布料上描繪地母神。如今, 各地的寺廟和神龕都會在宗教故事中使用這一藝術形式作為裝飾和崇拜對象。此件布料由藝術家 Sarah Naqvi 和手工藝大師 Chandrakanth Chitara 共同製作, 表現著信仰穆斯林教的阿梅達巴德地區的 Ram Leela 狂歡。印度教民族主義團體時常在這個以宗教暴亂聞名的城市中, 利用這一狂歡活動來激化印度教和穆斯林教團體之間的矛盾。作品檢視著這一緊張的時刻, 以及與之伴隨的層層歷史。



Yatra
2018
Natural dyes on cotton
Courtesy of Darpana, Ahmedabad, India
棉布自然染色
由印度阿美達巴德 Darpana 提供

Rashid Choudhury

Born in Faridpur, British India, in 1932
Died in Dhaka, Bangladesh, in 1986
1932年生於英屬印度福里德布爾縣, 1986年逝於孟加拉國達卡

Untitled 無題 1980
Untitled 無題 Year unkown
Untitled (Calligraphy-Allahu) 無題 (書法-Allahu) 1981

Textiles
Courtesy of the Samdani Art Foundation
織物
由桑塔尼藝術基金會提供

Rashid Choudhury began working with tapestries after his return to Bangladesh in 1964 following studies in Paris. The works here were made quite late in his career, after he established the first single-loom tapestry factory in Chittagong. Choudhury referenced folk narratives from Bengal in his works, drawing equally from Hindu, Buddhist, and Islamic sources. Many of his tapestries began as watercolours or paintings, later developing into woven forms. While he references Islamic calligraphy in this work, like in the pieces displayed here, rendering the name of God, we see none of the geometric abstraction typically associated with it; instead Choudhury creates a vibrant image that seems to reference ecstatic Sufi and Fakiri forms of devotion.

Rashid Choudhury 在結束巴黎的學業後, 於1964年回到孟加拉國開始從事壁毯編織的創作。展覽中所展出的作品為他在吉大港市建立首間單織機工廠後的創作。Choudhury 在作品中引入了孟加拉地區的民俗故事, 包括印度教、佛教、伊斯蘭教等。創作初期以水彩或繪畫為形式, 後再發展為編織。他在作品中以伊斯蘭書法為創作元素, 正如展覽呈現的作品中, 他以書法繪製真主的名字, 但在這些創作中我們卻不見與伊斯蘭文化緊密相連的抽象幾何圖紋, 取而代之的是與蘇菲派和托鉢僧相關的充滿生命力的崇拜圖像。



Born in Hong Kong, in 1983
Lives and works in Hong Kong
1983年生於香港, 現生活工作於香港

Christy Chow 周穎璇



De-stitching
拆——線
2017
Fabric, safety pins, video projection
Courtesy of the artist and Farzana Aslam
布料、別針、錄像投影
由藝術家及 Farzana Aslam 提供

The work is part of the artist's 'Laborland' series. She took a simple shirt that was sewn together in less than 15 minutes by a sweatshop worker in Bangladesh, and deconstructed it by carefully removing all of its 3,745 stitches, counting each one in Cantonese, over a period of four and a half hours. She did this to experience and pay tribute to the labour of the anonymous sweatshop worker, questioning the value of labour in the world of capitalism, and asking if this value can only be measured monetarily.

作品來自藝術家「勞工樂園」的系列創作。作品中呈現了一件由孟加拉國血汗工廠工人在15分鐘內縫製好的簡單上衣, 周穎璇在4個半小時裡, 仔細地拆開上衣的3,745個縫針線, 並用粵語數著縫針數。透過創作, 她體驗著無名的血汗勞工們的勞動, 以此向他們致敬, 並進一步質疑資本主義世界的勞動價值是否僅能以金錢為衡量標準?

Cian Dayrit

Born in Manila, Philippines, in 1989
Lives and works in Manila, Philippines
1989年生於菲律賓馬尼拉，現生活工作於馬尼拉

Feudal Fields 封建農地

2018

Mixed media and embroidery on fabric
Courtesy of the artist

混合媒體、織物刺繡
由藝術家提供

Taking as the point of departure the 2004 Hacienda Luisita Massacre in the Philippines, when protesting farmers and workers on the sugar estate were killed by agents of the Cojuangco family, these tapestry maps look into the role of sugar production from the country's colonial past through to the neocolonial and neoliberal present. The work also considers the country's part in the global market as a producer of raw material and consumer of excess goods including culture and education. In the format of a fabric map, which functioned historically as nomadic murals brought from one colonised state to another by warrior-kings, the work addresses feudalism and landlessness by pointing out ownership via imperialist interests and bureaucratic capitalist landlords.

2004年菲律賓發生路易西塔大莊園大屠殺，蔗糖莊園裡參與抗議的農民和工人慘遭許裏哥家族的殺害；作品以此次屠殺事件為背景，透過壁毯地圖審視菲律賓的蔗糖生產在過去殖民歷史到今日新殖民主義及新自由主義中所扮演的角色。作品同時也思考著菲律賓在全球市場作為原材料的生產和輸出國，以及文化、教育等過剩商品的製造者的意義。在歷史中，織物地圖是殖民君主間相互傳遞的一種遊牧壁畫，藝術家藉由此歷史意義強調著帝國主義利益和官僚資本主義地主所有權下的封建和「無土地」狀態。

Mapa de la Isla de Buglas 內格羅斯島地圖

2017

Mixed media and embroidery on canvas
Courtesy of the artist and Tin-aw Art Gallery

混合媒體、帆布刺繡
由藝術家及 Tin-aw 畫廊提供



Ayta Mother with Children

阿埃塔族母親與孩童

2017

In collaboration with Felman Bagalso
Bleached batikuling wood carving

與 Felman Bagalso 共同創作
漂白 batikuling 木雕

The artist commissioned a *santo* carver from Paete to make a sculpture of an Ayta mother and her children based on a 1901 photograph.

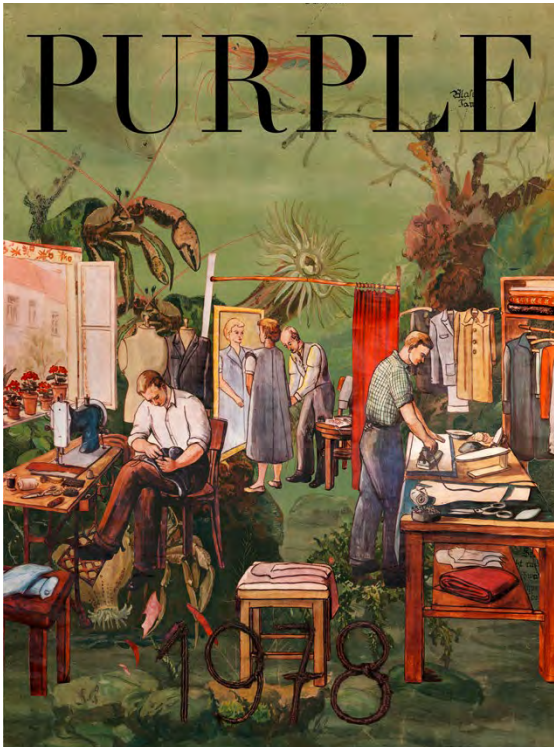
Ayta is the self-designation of different indigenous communities in the Philippines, commonly of darker skin and curlier hair and likely descendants of the pre-Austronesian people from the archipelago. They are some of the most marginalised groups in Philippine Society. Using the Facebook account of the *santo* carver's wife, the workshop often posts images of their work in progress. When posting images of this work, friends commented in jest about having to make an Ayta, commonly considered uncivilised savages and beggars. Some comments went so far as to say, if they painted it dark enough it might come to life and ask for alms. When the artist picked up the work from Paete, he was surprised to find that the finish of the sculpture was really light and shiny. The carvers had finished it in a similar style to a *santo* sculpture; with slight European facial features, and a bleached colour to simulate ivory.

Paete sculpture is indeed renown for its religious subject matter copied from European models. This sculpture epitomises the colonial gaze passed on to local artisans. The artisans even went so far as to improvise in the addition of reddish lips, heart-shaped dangling earrings, and the sour look on the face of the children.

藝術家委託一位帕艾特的聖像雕刻師以一幅1901年的相片為原型，創作了這件阿埃塔族母親與孩童的雕像。

阿埃特集合了菲律賓數個不同原住民群落，他們皆有著深色的皮膚和卷髮，極有可能是前南島人的後代。他們是菲律賓社會最邊緣化的群體。雕工的太太時常在 Facebook 主頁上更新作品的進度，他們的友人會在評論欄中取笑他們竟然會雕刻阿埃塔人，因為阿埃塔人常被視為未開化的野人和賤民。有的人甚至評論說如果將雕像再塗黑一些，雕刻的阿埃塔人恐怕會幻化成真人來乞討。藝術家前往帕艾特取回雕像時，意外地發現雕像竟如此輕盈閃亮，因為工匠以處理聖像的手法，將木材漂白至象牙白色，雕刻了這件雕塑，並為雕像中人物的面孔加入些許歐洲人的面部特徵。

帕艾特的雕像以模仿歐洲的宗教雕塑聞名，從殖民者的凝視到本土工匠的生產，該雕塑成為呈現這一遷移歷史的絕佳範本。最後，雕工們還自發為雕塑添加了些許細節：為母親加上了紅唇和心形耳環，為孩童加上了悶悶不樂的神情。



Born in Klagenfurt, Austria, in 1959
Lives and works between London, UK and Vienna, Austria
1959年生於奧地利克拉根福，現生活工作於英國倫敦和奧地利維也納

Loomshuttles, Warpaths

織布梭與征途 2010–18

Mixed media
混合媒體

The work started as a collection of 48 Andean textiles, tools, and accessories, and developed into an eccentric archive. The world of indigenous Americas, in which textile culture reached exceptional levels of sophistication and significance, was battered and distorted by the European invasions of the early 16th century. It survived, but the impact of those invasions remain as dirty footprints marring the production and trade of these objects in the 'globalised' world. The archive traces workers' fights against exploitation through time and across geographies. It looks at how types of cloth, dyes, and colour are tied up with the history of colonialisms, revealing both their beauty and their ugliness. To stay grounded, the modern figure of the 'Investigator' travelled the Andean region, and with the belief that these items of the collection can talk, created posters in response to them, inviting those both close to and far away from the Andes, to communicate with each other.

作品最早為一組48件安第斯織物、工具和飾品的收藏，後發展為一個奇趣的檔案。織物文化在美洲原住民世界中具有極為成熟的工藝技術和重要性，但卻在16世紀早期歐洲的侵略下受到了衝擊和改變。這一文化雖然得以倖存，卻也留下了被侵略的骯髒足跡，包括在「全球化」的世界中的生產交易。該檔案追蹤不同時間階段發生在各地的反剝削勞工抗議，並審視不同布料、染料和顏色與殖民史的關聯，揭示織物文化的善與惡。作為現代研究者的藝術家遍訪安第斯地區，堅信這些物件有其自我表達能力。他同時也製作海報以回應這些收藏物件，邀請安第斯內外的人們參與和物件的交流。

Ines Doujak

Fires: The War Against the Poor

火：向窮人宣戰 2012–13

Mixed media (2 pieces of textile),
shirt, handout, video, audio piece
混合媒體 (兩件織物)、T恤、傳單、錄像、聲音

Courtesy of the artist
由藝術家提供



This silkscreen printed cloth depicts a scene in the global war against the poor, who are often locked inside of factories with overloaded electricity circuits, living under threat of death and horrible injury by fire while fulfilling skin-tight clothing contracts. It refers directly to several catastrophic incidents in recent years that took place in Pakistan and Bangladesh, which have brought little improvement to working conditions.

這件布面絲網印刷描繪著全球戰爭下對貧困階級的剝削與欺壓。這些貧窮的勞動者被關在裝有超負荷電路系統的廠房，一邊製作著超緊身的服飾，一邊面對火災可能引起的傷害甚至是死亡的威脅。這些圖像直接指涉著過去數年在巴基斯坦和孟加拉國發生的慘重事故，然而儘管意外頻傳，當地的工作環境並未有長足的改善。

Born in Chandigarh, India, in 1970
Lives and works in New Delhi, India
1970年生於印度昌迪加爾，現生活工作於印度新德里

Birth to Death
生到死

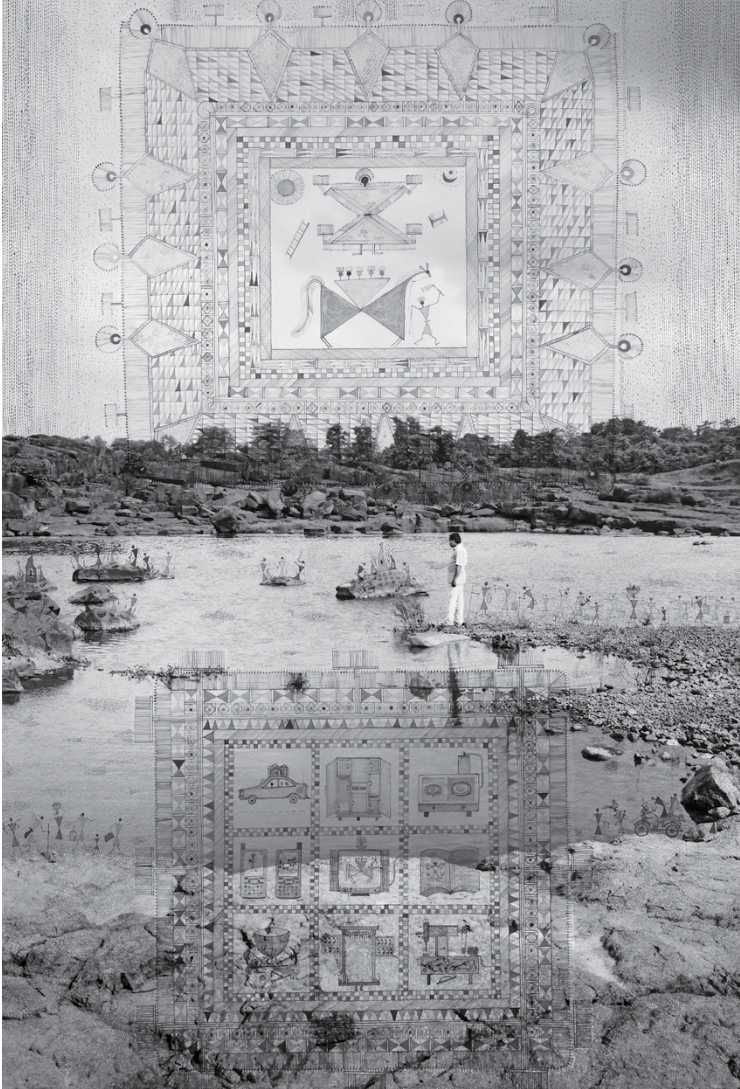
2016
Ink on archival pigment print
Courtesy of the Samdani Foundation
混合媒體
由桑塔尼基金會提供

The works are part of an ongoing series entitled *Fields of Sight* (2013–ongoing) in collaboration with renowned Warli indigenous artist Rajesh Vangad. The series began in Ganjad, Dahanu, an indigenous (*adivasi*) village in coastal Maharashtra. A new visual language emerged symbiotically from Gill's initial experiences of photographing the landscape. Looking at her contact sheets, she perceived that although the camera was capturing the landscape, it was missing vital aspects of what was not apparent to the eye, yet was vividly relayed in the great stories narrated to her by Vangad. The photographs by Gill, inscribed by drawings by Vangad, reconfigure the photographic site both formally as well as conceptually, to arrive at new documents of multiple truths and knowledge systems. In the act of viewing the landscape through the eyes of Vangad, Gill rekindles the need to challenge the way we see things today, what captures our eyes and what may elude them.

'As though one were photographing an old home, and the resident of the house came out, and began to speak.'

該作品為創作系列《視野》(2013年至今)中的兩幅，此為藝術家與 Warli 部落著名藝術家 Rajesh Vangad 長期合作的項目。項目發生於2013年印度馬哈拉施特拉邦海岸達哈努城的原住民村莊 Ganjad，在那裡，Gill 開始在風景攝影加入新的視覺元素，她發現相機雖然能夠捕捉景觀，卻缺失了雙眼難以捕捉的重要元素，但在 Vangad 為她講述的精彩故事中，這些元素則生動地呈現出來。在他們的合作創作中，Gill 拍攝相片，Vangad 在相片上繪畫，透過形式和概念重新定義攝影空間，使之成為層疊著多重現實和知識的新型文檔。透過 Vangad 的雙眼重新觀看相片中的風景，Gill 開始渴望挑戰人們觀看事物的視角，重新思考雙眼所能捕捉的內容和所能產生的欺騙。

「就像你在拍攝一間老房時，房中的人走出來和你對話一般」。



Sacred Gods, Revered Things
聖潔之神，崇敬之物

2016
Ink on archival pigment print
Courtesy of the Samdani Foundation
混合媒體
由桑塔尼基金會提供

Simryn Gill

Born in Singapore, in 1959
Lives and works between Sydney, Australia and
Port Dickson, Malaysia
1959年生於新加坡, 現生活工作於澳洲悉尼和馬來西亞波德申

The artist creates a series of prints using collected lumber, washed up from the sea at Port Dickson, Malaysia. Weathered and degraded by exposure to the sea and the sun, they bear traces of their origins, as parts of oars, or ships, and of their journey, becoming part of the ecosystem of the waves, encrusted with organisms and microbes that eat away at them. Gill presses these pieces of found wood onto a collection of papers, including wage records, star charts, accounting ledgers and reference books sourced in junk shops, markets, and online. In doing so, she entangles the drift of these pieces of wood, which trace the rise and fall of markets, human and celestial movements, to create images of histories adrift.

藝術家收集了一批沖刷到馬來西亞波德申海岸邊的木材, 並利用它們製作了一批紙上印刷。這些原本作為船槳或船身的木材在日光和海水的風化與洗刷下, 同時呈現著原初的模糊樣貌和海上旅程的痕跡。它們渾身包裹著海洋中的生物和微生物, 這些生物也同時啃噬著木板。Gill 將這些拾來的木板按壓在不同的紙張上, 包括工資單、星圖、賬簿紙, 以及在二手書店、集市和網上找到的參考書目。藝術家將這些浮木的漂流與市場的興衰、人群及星群的移動相互編織, 創造出一組流動的歷史圖景。

Pressing In

壓入

2016
Relief prints on paper
紙上浮雕壓印

Sweet Chariot

甜蜜雙輪戰車

2015/16
Silver gelatin print
銀鹽沖印

Courtesy of the artist and
Jhaveri Contemporary

由藝術家及
Jhaveri Contemporary 畫廊提供



Sheela Gowda

Born in Bhadravati, India, in 1957
Lives and works in Bengaluru, India
1957年生於印度巴德拉瓦蒂鎮
現生活工作於印度班加羅爾

Of Becoming

流變

2018

Installation
Courtesy of the artist
Commissioned by Para Site, the Samdani
Art Foundation, and Muzeum Sztuki
Nowoczesnej w Warszawie

裝置

由藝術家提供
由 Para Site 藝術空間、桑塔尼藝術基金會
和華沙現代美術館委託創作

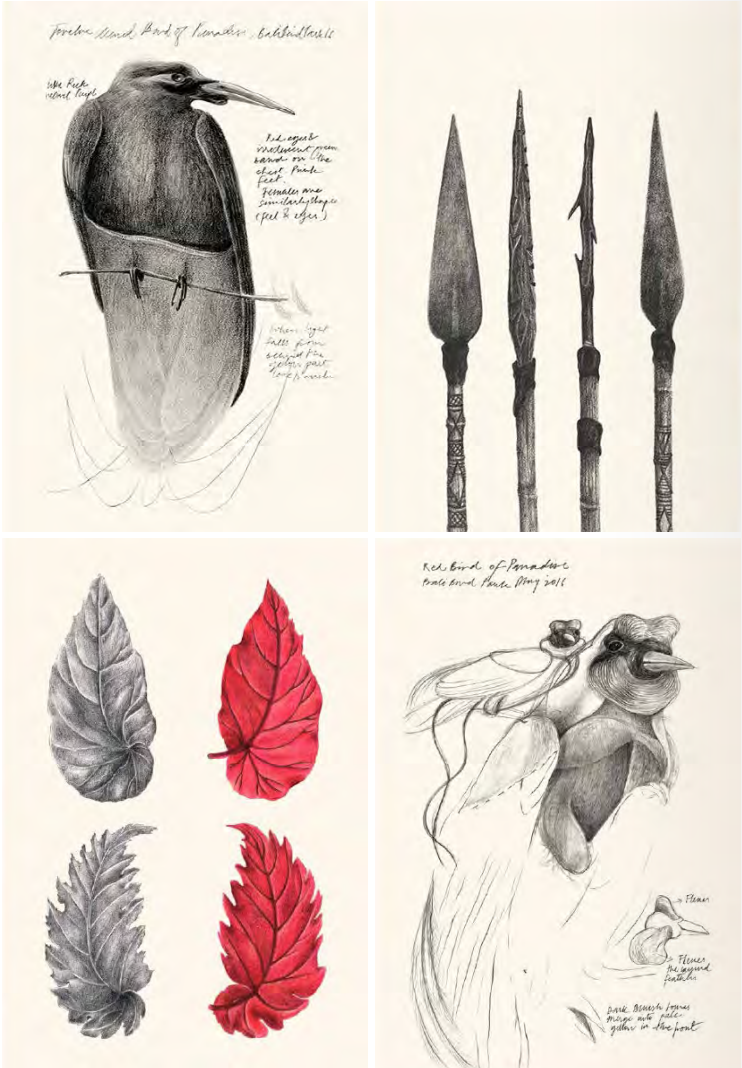
The newly created work, inscribed in the artist's long-standing explorations into the field of materiality and space, offers nuanced and vibrant means of understanding the world. She is interested in the power that objects and forms carry in capturing aspects of reality, with its social and cultural narratives, that are otherwise unseen by and unspeakable through other languages of representation and analysis. Materials for Gowda can be at the same time complex metaphors and ends in themselves, forgetful of their many cultural and spiritual investments attributed by human practice, but charged with a potential spiritual tension of their own. Her vocabulary is constantly discovered and invented in the things that surround her and that she respells into her works, like the gamcha, the ubiquitous towel cloth in Bangladesh and throughout South Asia, which form the basis of this work.

Sheela Gowda 的全新創作延續著她對物質性及空間的探索, 並以微妙且鮮明的視角理解著世界。她熱衷於觀察不同物件及形態對現實的捕捉, 這些社會及文化敘述通常難以被察覺、表達、再現以及分析。對 Gowda 來說, 材料既可以是複雜多元的隱喻, 也可自成一格; 褪去它們在人類歷史中所承載的文化與精神包袱, 這些材料自身便是充滿精神張力的載體。她時常將身邊的物品轉換為創作元素, 不斷拓展自己的界線。此件作品便以孟加拉和南亞地區常見的毛巾布料 gamcha 作為創作核心。



Born in New Delhi, India, in 1985
Lives and works in Bengaluru, India
1985年生於印度新德里，現生活工作於班加羅爾

Garima Gupta



Cabinets of Curiosity 珍奇屋 2017

Home 01, 02 家01、02 2017

Lesser Bird of Paradise in a Vitrine
櫥窗中寥寥幾隻的極樂鳥 2017

Hunting Implements from
Huon Peninsula, Papua New Guinea
巴布亞新幾內亞休恩半島的狩獵工具 2017

Twelve-wired Bird of Paradise
十二線極樂鳥 2017

Hunting Implements from
Arfak Mountains, West Papua
西巴布亞阿爾法克山脈的狩獵工具 2017

Kombayorng Dance
Kombayorng 舞 2016

Two Studies of a Broken Mountain
斷山習作兩幅 2017

Magnificent Riflebird 麗色裙風鳥 2017

Jarkata Markets 雅加達市集 2016

Red Bird of Paradise 紅色極樂鳥 2017

Lesser Bird of Paradise 寥寥幾隻的極樂鳥
2017

Chinese Taro 中國芋 2017

Giclee print on cotton paper
棉紙藝術微噴

Hamas? 2017

Charcoal on Manjar-Pat cotton cloth
炭筆、Manjar-Pat 棉布

Courtesy of the artist and Tarq, Mumbai
由藝術家及孟買 Tarq 畫廊提供

The work is an ongoing journalistic field study and archival research into the island of New Guinea, examining the wildlife trade in Southeast Asia and its effects on the communities and ecology of the island. This body of work focuses on the Bird of Paradise, a species endemic to New Guinea with a long history as the embodiment of the exotic in European colonial imagination. The bird was traded to that continent at high prices in the late 19th century and early 20th century, their feathers used in women's hats seen as high status symbols. This brutal trade triggered at the time one of the first ecological protest campaigns in Europe.

此作品是對新幾內亞島在東南亞地區的野生生物交易及其對島上群落和環境影響的長期新聞田野調查。這組創作的核心是新幾內亞一種常見的鳥類——極樂鳥。長久以來，它們一直被歐洲殖民者視為想像中「異域風情」的化身。19到20世紀早期，極樂鳥以極高的價格被賣往歐洲，用它們的羽毛製成的女士帽是身份地位的終極象征，而這一殘忍的交易在當時引發歐洲最早的生態保護抗議之一。

Born in Arawa, Bougainville, Papua New Guinea, in 1981
Lives and works in Sydney, Australia
1981年生於巴布亞新畿內亞布干維爾阿拉瓦
現生活工作於澳大利亞悉尼

Kapkaps (Pendants) from the Mysterious Isles of Melanesia
來自神秘的美拉尼西亞島的 Kapkaps (吊墜)

2017

Porcelain, stoneware, copper and gold lustre
Courtesy of the artist and Andrew Baker Art Dealer, Brisbane
陶瓷、石器、銅與金鍍光
由藝術家及布里斯班 Andrew Baker Art Dealer 提供

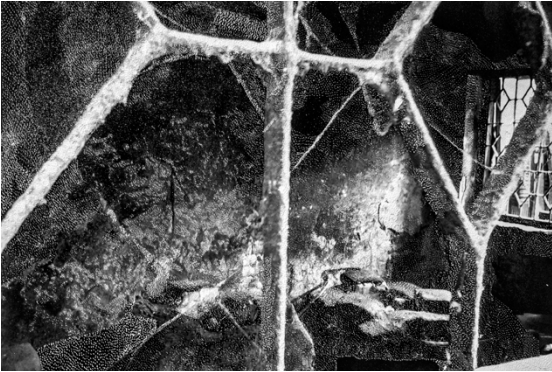
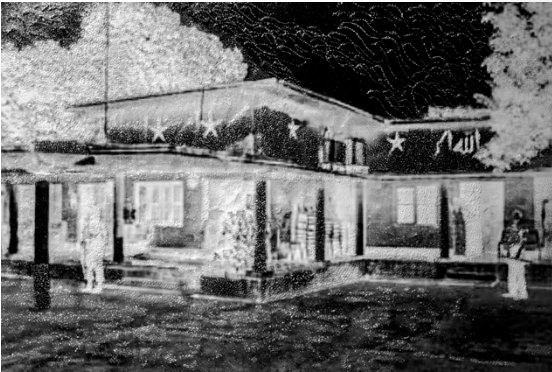


The three kapkaps—hand-carved, porcelain disks, with gold lustre and copper glazes—mimic the customary clamshell and tortoise shell inlay, which were articles of significant cultural and sacred value in the Hakō practices of Bougainville Island, where Havini was raised. They were obtained by force or by trade across the Moananui by colonists and locked away in museums in Europe inside of glass cabinets such as the one seen here. The artist challenges the inaccessibility of these spaces and objects to the very people they were wrested from and honours the generations of ecological and cultural trauma whose trace they now bear.

作品呈現三件 kapkaps 吊墜，這些手工製作的瓷碟鍍有金和銅的釉面，一如常見的貝母或龜甲裝飾。在藝術家成長的布干維爾島上，kapkaps 是當地 Hakō 文化中極為重要且極具價值的文化物件。殖民時期，在整個莫阿納努伊地區，殖民者們以掠奪及貿易的手段獲得這些 kapkaps，並將它們鎖進玻璃展柜，如同今日我們在歐洲博物館所見的展陳；然而無論是展覽空間還是展陳物品，都是被掠奪的布干維爾人們所無法進入和觸碰的。透過作品，Havini 挑戰著這種封閉性，並紀念著這一代承受經濟及文化創傷的人們。

Dilara Begum Jolly

Born in Chittagong, Bangladesh, in 1960
Lives and works in Chittagong, Bangladesh
1960年生於孟加拉國吉大港市, 現生活工作於吉大港



The War that Never Went Away

從未走遠的戰爭

2016–17

Pierced photographs
Courtesy of the Samdani Art Foundation

穿孔相片
由桑塔尼基金會提供

The work revisits traumatic histories of the Bangladesh War of Liberation in 1971. The artist pierces holes in photographs of the Physical Training College of Dhaka, which was used as a site to torture Bangladeshi freedom fighters by the Pakistani army during the conflict. Through this work, Jolly traces histories of trauma, examining what she terms ‘the haunting of history in the present.’

作品重訪了1971年孟加拉國自由戰爭的戰後創傷, 藝術家將達卡體能訓練學院的相片刺穿, 該學院為戰爭期間巴基斯坦軍隊審訊、折磨孟加拉國自由戰士的場所。透過作品, 藝術家回溯著創傷的歷史、檢視著她所描繪的「歷史對當下的縈繞」。

Jrai Dew Collective

In collaboration with 與
Rocham Djeh, Rolan Loh, Siu Lon,
Rahlan Aleo, Kpuih Gloh, Rocham Jeh
共同合作

Curated by Art Labor Collective

由「藝術勞工」小組策劃

Thảo-Nguyễn Phan
Born in Ho Chi Minh City, Vietnam, in 1987
Lives and works in Ho Chi Minh City, Vietnam

潘濤阮
1987年生於越南胡志明市
現生活工作於胡志明市

Trương Công Tùng
Born in Dak Lak, Vietnam, in 1986
Lives and works in Ho Chi Minh City, Vietnam

張公松
1986年生於越南多樂省
現生活工作於越南胡志明市

Arlette Quỳnh-Anh Trần
Born in Berlin, Germany, in 1987
Lives and works in Ho Chi Minh City, Vietnam

Arlette Quỳnh-Anh Trần
1987年生於德國柏林
現生活於越南胡志明市

Jrai Dew Sculpture Garden

2016–ongoing
Wood sculptures, mural
Commissioned by Para Site,
the Samdani Art Foundation and Muzeum
Sztuki Nowoczesnej w Warszawie.
Courtesy of the artists & Art Labor Collective

Jrai 露珠雕塑花園

2016年至今
木雕、壁畫
由 Para Site 藝術空間、桑塔尼藝術基金會
及華沙現代美術館委託創作
由藝術家及「藝術勞工」小組提供



Art Labor Collective works within different communities, gathering practitioners from diverse disciplines such as medicine, filmmaking, and education, to bring into question ideas of labour and social practice. The Jrai Dew Sculpture Garden is part of an ongoing series of sculptural presentations realized in collaboration with the Jrai community of the highlands of central Vietnam, where Art Labor Collective member Công Tùng hails from. The project takes inspiration from Jrai spiritual beliefs in the transfiguration of humans after death. In Jrai philosophy, humans go through many cycles of existence, where the final stage is to transform into dew (*ia ngôm* in Jrai language) and evaporate into the environment—a state of non-being that signals the beginning of new particles of existence.

「藝術勞工」小組在創作中與不同社群合作, 並與來自醫藥、電影、教育等不同行業的實踐者共同思考關於勞工及社會實踐的議題。《Jrai 露珠雕塑公園》是小組與越南中部高地地區的 Jrai 群落合作完成的持續性雕塑項目, 「藝術勞工」小組的成員張公松亦來自這一地區。作品以 Jrai 人在精神信仰中對人類來世的不同形態為靈感, 在 Jrai 的哲學觀中, 人以不同的形態存在於輪迴中, 最後化為露珠 (在 Jrai 語中為 *ia ngôm*) 蒸騰在空間里, 進入「無所在」的狀態, 成為組成新形態的生命微粒。

Jaffa Lam 林嵐

Born in Fuzhou, China, in 1973
Lives and works in Hong Kong
1973年生於中國福州，現生活工作於香港

Starry Day 星日

2015
Recycled white umbrella fabric
Courtesy of the artist
回收白色雨傘布
由藝術家提供

The work is made using white umbrella scraps gathered during the Umbrella Movement in Hong Kong, 2014, reflecting the artist's engagement with local politics and activism. It is also part of Lam's long term "Micro Economy" project, in which she collaborates with Hong Kong Women Workers' Association. In the 1980s, Lam worked in a local garment factory, becoming closely acquainted to workers in this field. Years later, driven by the tide of economic transition in Hong Kong, garment and handicraft industries gradually faded and left the city, leaving behind a vulnerable working class who seem to be continuously disregarded. Seeing that the workers who made great contributions to the development of Hong Kong are being erased from public conscience, and adding to that her own nostalgic memories, Lam initiated this collaboration in 2009, making use of recycled fabric in a prolific creation project.

該作品以2014年雨傘運動中收集的白色雨傘布作為創作媒材，呼應著藝術家對香港政治及激進運動的參與。作品亦是林嵐與香港婦女勞工協會長期合作的創作系列「微觀經濟」中的一部分。80年代，林嵐於一家本地製衣工廠工作，並開始了解該行業的工人。數年後，由於香港經濟轉型，製衣和手工工業逐漸消失，整個城市似乎遺忘了這批工人。林嵐從自己的個人記憶出發，以這些替香港發展做出極大貢獻、卻已在公共論述中被抹去的工人為主角，於2009年啟動了此一將回收布料用於大型創作的合作項目。



China Blue in Lamu 拉穆島的中國藍

2004
Acrylic and ink on fabric
Courtesy of the artist
布面丙烯及水墨
由藝術家提供



This early piece was realized during the artist's stay in Kenya's Lamu island, an ancient trading port along the Indian Ocean routes, connecting merchants of East African, Arab, and Indian origin. Lamu was a possible station in early Ming dynasty explorer Cheng Ho's voyages across the Indian Ocean, and is currently an important knot in the Belt and Road Initiative. Chinese porcelain was traded in Lamu's markets for centuries. The artist decided to copy forms encountered on the island's famed wooden doors. The art of majestic wood-carving on doors can be found in several of the trading centres along the East African coast. She realises these forms, using the distinctive blue associated with Chinese porcelain, and stitches them into ghostly mosquito nets.

這件早期作品創作於林嵐居留在肯尼亞拉穆島期間。拉穆島為印度洋航路上的古老貿易港口，連接著東非、阿拉伯和印度。中國明朝探險家鄭和在很有可能在航行印度洋期間也到過拉穆島。在中國當下的「一帶一路」經濟計劃中，拉穆島也是其中的重要一個據點。林嵐決定以島上的木門為靈感——這些莊嚴肅美的木雕大門常見於東非的數個貿易中心，結合木門雕刻與中國陶瓷中的藍色，將這些紋樣繡在鬼魅的蚊帳之上。

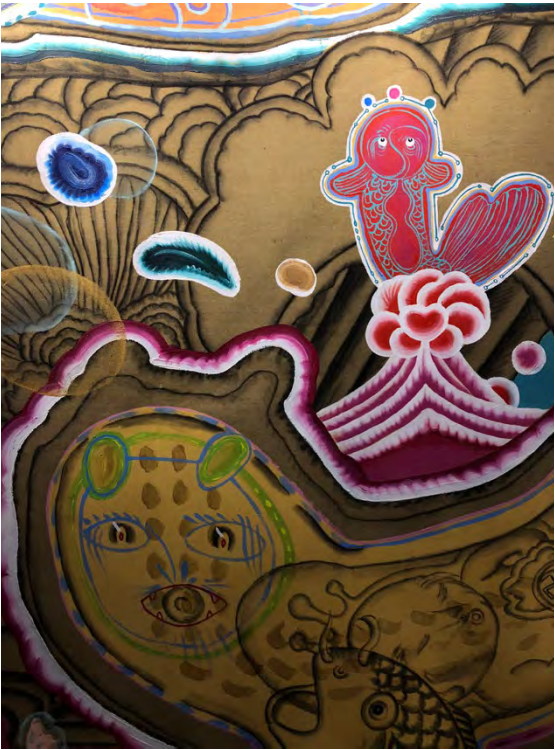
Jiun-Yang Li 李俊陽

Born in Taitung, Taiwan, in 1967
 Lives and works in Taichung, Taiwan
 1967年生於台灣台東，現生活工作於台灣台中

Fairy-Fairy-Fairy 35 仙仙仙35

2011

Acrylic on canvas
 Courtesy of the artist
 布面丙烯
 由藝術家提供



The selection of works is representative of the artist's distinct practice and engagement with traditional Taiwanese art forms, diverse religious representations and vernacular culture on the island. The son of a movie poster painter, Li has himself worked on movie posters, temple paintings, calligraphy, Taiwanese glove puppets, and multi-media installations. Hailing from Southern Taiwan, a distinctive cultural environment influenced by Taiwanese indigenous people and Hoklo (descendants of the first Chinese migrants on the island, speaking the Minnan variety of Chinese languages), Li promotes a Taiwanese identity distinct from the Chinese Nationalist idea that sees Taiwan as part of a homogeneous Chinese cultural world.

The Playground of Childhood Dreams 童年迷夢戲逗玩

2008

Wood
 Courtesy of the artist
 木
 由藝術家提供

Born in Singapore, in 1973
 Lives and works in Singapore
 1973年生於新加坡，現生活工作於新加坡

Charles Lim Yi Yong 林育榮

Stealing the Trapeze 盜竊吊索

2016

Video installation, books
 Courtesy of the artist
 錄像裝置、書本
 由藝術家提供



在19世紀之前，屬於溫帶地區的歐洲極少製造雙體船，然而早至公元5世紀，在今日的南印度地區，這類船隻已開始廣泛使用。「雙體船」(catamaran)的名字來自淡米爾文，由意為「捆綁」的 kattu 和「樹木」的 maram 兩個詞根組成。在英國，最早提及「雙體船」的是17世紀的英國探險家 William Dampier，在他的首次環球航行中，Dampier 在印度東南部見到了這種獨特的航海方式。從赤道南至東南亞再到太平洋（其中包括藝術家生活的新加坡），雙體船和舷外托船都是常見的船隻，它們的設計使船身具有較強的穩定性，更加狹窄以便降低風阻。而正是透過這些船隻，最早的南島移民才得以向太平洋各島遷移。如今，雙體船仍是美國盃帆船賽的項目之一。身為前奧運會帆船運動員的林育榮，在作品中講述了他在學生時期讀到 Peter Scott 的自傳，其中，Scott 談及帆船吊索的發明，他聲稱是自己和同伴在1938年英國泰晤士河上發明了吊索。Peter Scott 是探險家 Robert Falcon Scott 及雕塑家 Kathleen Scott 的兒子。Robert Scott 於南極探險時不幸身亡，據聞在他在給妻子的最後一封信中寫道：「如果可以，讓我們的孩子對自然歷史產生興趣吧，它比遊戲有趣的多」。



Catamarans were seldom constructed in the temperate West before the 19th century, but they were in wide use as early as the 5th century CE in what is today Southern India. The word ‘catamaran’ is derived from the Tamil language (from kattu ‘to tie’ and maram ‘wood, tree’). In England, one of the earliest mentions of the catamaran was made by the 17th-century adventurer William Dampier who encountered this peculiar manner of relating to water when he reached southeastern India during his first circumnavigation of the globe. The outrigger and catamaran were prevalent from equatorial South to Southeast Asia (including the artist’s native Singapore) and well into the Pacific as a design solution to stabilise and allow for narrow hull shapes, which drew shallow drafts. They were the primary vehicles that made possible the first migrations of Austronesian people to the islands of the Pacific. Today, the catamaran is raced in the America’s Cup. The artist, a former Olympic sailor, recounts how in his studies he came across the autobiographical accounts by one Peter Scott about the circumstances surrounding the invention of the sailing trapeze. Scott claims that he and his fellow sailors invented the trapeze in 1938 along the Thames River in England. Peter Scott was the son of Robert Falcon Scott (the explorer who perished in the Antarctic) and sculptor Kathleen Scott. In his last letter to his wife, Robert Scott is said to have written, ‘make the boy interested in natural history if you can; it is better than games’.

Idas Losin 宜德思·盧信

Born in Taiwan, in 1976
Lives and works in Taipei, Taiwan
1976年生於台灣，現生活工作於台北

Traveler 旅行者 2014
Rano Raraku 2014
Moai 2014
Island 島嶼 2014
Ku 2017
Oil on canvas
Courtesy of the artist
布面油畫
由藝術家提供



The artist, belonging to the Truku and Atayal aboriginal people of Taiwan, uses her background as an important grounding for her work. Austronesian languages originated among the Aboriginal people in Taiwan, and through sea migrations over the millennia extended to reach as far as Easter Island, Hawai’i, New Zealand, the Philippines, Indonesia, and Madagascar, where related languages are still spoken. This migration is the most extensive expansion of a linguistic group outside of Western colonialism. The artist’s work is part of an effort to reconnect with her roots and to contribute to the shaping of contemporary Taiwanese indigenous identity. After several waves of colonialism and cultural oppression, Taiwan’s significant history as the original homeland of hundreds of millions of people now spread across a third of the world’s surface, is largely ignored. The artist’s work is part of an effort to reconnect with her roots and to contribute to the shaping of contemporary Taiwanese indigenous identity. She decided to travel to the furthest points of the world where Austronesian languages are spoken and to paint her impressions, in a subversion of the position of the European colonial explorer and privileged traveler. Presented here are paintings she created in Easter Island and Hawai’i.

藝術家擁有太魯閣族和泰雅族(皆為台灣原住民族)的血統，此為她創作上的重要基礎。南島群落以台灣原住民為起源，經過千年的海上遷移，此一語系延伸至今仍在用類似語言的復活島、夏威夷、紐西蘭、菲律賓、印度尼西亞和馬達加斯加，是為西方殖民版圖以外傳播最廣的語系。在數波殖民及文化衝擊下，這些族群的後代現已遍佈世界三分之一的土地、擁有數億人口，但他們的存在仍舊不被重視。宜德思·盧信的創作是她重新追溯祖源並建立當代台灣原住民身份的嘗試，她決定拜訪南島語系世界的最遠處，並以繪畫記錄她的觀察，一如過去歐洲的殖民探險家和貴族旅行者。此次呈現的繪畫為藝術家在復活島和夏威夷所繪製。

Born in Hyderabad, India, in 1977
Lives and works in Vadodara, India
1977年生於印度海得拉巴，現生活工作於印度巴羅達

Lavanya Mani



Travellers Tales—Blueprints
旅人故事——藍圖
2014
Natural dye, pigment paint, applique and cyanotype on cotton fabric
Courtesy of the artist and Chemould Prescott Road
天然染色、顏料畫、棉面貼花及藍曬
由藝術家及 Chemould Prescott Road 畫廊提供

This series of paintings on cotton cloth evoke the sails of ships and serve as a reminder of the complex role that textiles and dyes played in the history of colonialism in South Asia. They are realised using the kalamkari technique of cloth painting, the popularity of which, under the name of chintz, in 17th century Europe was such that French and English governments outlawed it to protect local mills. Inserted into the paintings are the texts of letters written by Western travellers to India who attempted to decode kalamkari and other techniques in order to replicate them back in Europe. Also used in these works is cyanotype, an early photographic medium which, when applied on cloth and exposed to light, produces blue colour, evocative of both the ocean and indigo dye. *Indigo*, named after *India* in Europe, starting from ancient Greek times was a coveted commodity in the Indian Ocean trade and later colonial extraction from India.

該系列繪於棉布上的畫作刻劃著船隻的起航，提醒著我們東南亞地區的織物與染色技術在殖民歷史中所扮演的複雜角色。藝術家使用了 kalamkari 技術進行棉布繪畫，因為此一技術所生產的印花棉布受到廣泛的歡迎，法國及英國政府在17世紀時以保護本地織坊為由將其列為違法印染技術。繪畫中的文字為當時旅行至印度的西方旅人試圖破解 kalamkari 及其他技術所書寫的說明，以求在歐洲複製這些織物。與此同時，作品中運用了早期的攝影媒介，藍曬。此一方法將圖像曝光在布面上，製造出藍色的圖像，一如海洋及靛藍的色澤。「靛藍」(Indigo) 在歐洲的名稱取自古希臘時期對「印度」(India) 的稱謂。靛藍是印度洋貿易中紅極一時的顏色，其後被殖民者從印度掠走。

Moelyono

Born in Tulungagung, Indonesia, in 1957
Lives and works in Tulungagung, Indonesia
1957年生於印度尼西亞圖隆阿貢，現生活工作於圖隆阿貢

Benang Benang (diptych) 紗線 紗線 (雙聯畫)

2016

Acrylic on canvas
Courtesy of the artist and Ark Galerie
布面丙烯
由藝術家及 Ark 畫廊提供



The artist, known for his pioneering social practice, has been working in West Papua, Indonesia for more than a decade. He focuses on social activities mainly based around education, engaging with communities of women in the region's villages. From them, he learned about the history and philosophy of Noken (the traditional woven bag of Papua), and how it became an important part in the narrative of women's struggles in Papua during a complex social and political situation. Moelyono realized his works through collaborations and meetings with Papuan communities both on their native island and those who settled on Java, the latter facing a distinct set of issues as migrants often subjected to discrimination. He does not see his works as illustrations of the Noken or the struggles of the people of Papua. They are instead a way to tell his stories of encounter, learning, friendship, and movements with communities in Papua.

Moelyono 以其社會實踐參與廣為人知，他曾於西巴布亞和印度尼西亞進行逾十年的社會活動，致力教育發展以及與村莊婦女社群間的互動。他鑽研「Noken」(巴布亞傳統編織手袋)的歷史、精神意涵，以及它在複雜的社會政治背景下何以成為巴布亞女性抗爭故事的重要元素。Moelyono 與生活在島嶼上的巴布亞原住民以及後來遷移至島上遭遇種族歧視等問題的移民進行會談與合作，並以此為作品發展的基礎。他不將作品視為對 Noken 或是對巴布亞人民抗爭的描繪，反而是採取言說方式來闡述巴布亞社群間邂逅、學習、友誼以及流動的故事。

Noken Noken

2016

Noken bag
Courtesy of the artist and Ark Galerie
巴布亞 Noken 手提袋
由藝術家及 Ark 畫廊提供

Born in Mumbai, India, in 1949
Died in New Delhi, India, in 2015
1949年生於印度孟買，2015年逝於印度新德里

Mrinalini Mukherjee



Mrinalini Mukherjee's sculptural work references traditional idol-making practices of Bengal, alluding to their sensuous iconicity. Mukherjee began working with knotted hemp while studying at the Faculty of Fine Arts in Baroda, where there was an environment focused on revisiting and learning from traditional art practices. She continued her dialogue with the material throughout her career, expanding it to the monumental scale we see here. *Kamal* (Lotus) presents a form that seems to be at once a fertile deity and a carnivorous plant, referencing the complex relationship between the sacred and the sexual, the feminine and the natural in the religious practices of South Asia.

Kamal

蓮花

1985

Hemp
Courtesy of the Kiran Nadar Museum of Art
Presented here with additional support from the Mrinalini Mukherjee Foundation
大麻纖維
由基蘭納達爾藝術博物館提供
是次呈現有賴 Mrinalini Mukherjee 基金會的協助

Mrinalini Mukherjee 的雕塑借鑒了孟加拉地區對傳統偶像製造的訓練，他對其中充滿感官愉悅的形象特別感興趣。Mukherjee 對大麻纖維繩結的運用開始於提倡重訪傳統藝術實踐的巴達羅藝術教師學院。隨後，她繼續使用大麻纖維作為創作材料，並將其擴展為我們在作品中所見到的巨幅尺寸。《蓮花》看似一尊護佑生育能力的神祇又如同一棵食人的植物，指涉著東南亞信仰中的聖神與性、女性與自然。

Born in Gujarat, India, in 1980
Lives and works in Mumbai, India
1980年生於印度古吉拉特邦, 現生活工作於印度孟買

Untitled

無題

2017

Synthetic indigo-dyed burlap (set of 5)
Courtesy of the artist and Nature Morte, New Delhi
人造靛藍染色粗麻布(一套五件)
由藝術家及新德里 Nature Morte 畫廊提供



藝術家透過靛青這一染色材料在印度次大陸的歷史, 探討殖民主義及抵債奴隸制度。英國殖民時期因強迫孟加拉農民放棄耕種原賴以維生的糧食、改而種植生產靛青染料的植物, 並向農民徵收高額借債利息, 對孟加拉地區的社會及生態造成了嚴重的破壞, 最終導致1859年的「靛青起義」。靛青契約下的農民向殖民者及地主發動反抗並遭到殘暴鎮壓。在 Nai 的雕塑裝置中, 這些勞工歷史、反帝抗爭和文化的物質性被層層編織在一起。

The artist references the material histories of indigo in the South Asia subcontinent, alluding to its links to colonialism and the institution of debt-based slavery. British colonialists wreaked social and ecological havoc on the population of Bengal by forcing farmers to cultivate indigo instead of the food crops required for survival, and charged huge rates of interests to farmers on loans for indigo farming. This eventually led to the Indigo Revolt of 1859, where indentured indigo farmers rose up against the ruling colonial and land-owning classes before being brutally suppressed. Nai's work layers these histories of labour, anti-imperialist struggle, and the materiality of culture.

Born in Hanoi, Vietnam, in 1973
Lives and works in Hanoi, Vietnam
1973年生於越南河內, 現生活工作於河內

Letters form Panduranga

潘郎塔占的來信

2015

Single-channel video
Courtesy of the artist
單頻錄像
由藝術家提供



The film essay is an experiment between documentary and fiction portraying a Cham community in Vietnam, who live on the southernmost, last-surviving territory of Champa, an ancient kingdom dating back nearly two thousand years and conquered by Vietnam in 1832. The film, made in the form of a letter exchange between two filmmakers, was triggered by the Vietnamese government's plans to build the country's first two nuclear power plants in Ninh Thuan, right at the spiritual heart of the Chăm people, threatening the survival of this ancient matriarchal Hindu culture. Public discussions regarding the project have largely been absent in Vietnam, due to strict government controls over public speech and media, and local communities have also been excluded from consultations. The film further alludes to the legacy of colonialism and war, including the United States' destructive and deliberate bombing of cultural heritage during the Vietnam War, the perspectives of ethnography and of artefacts from colonial exhibitions and art collections.

這部論文式電影是一部介於紀實與虛構之間的實驗影片, 以兩位導演的來回信箋為結構, 描繪了生活在越南最南端, 最後一片占婆領地的占族人的故事。此古老的王國擁有近兩千年的歷史, 1832年被越南佔領。促使藝術家拍攝此片的起因為越南政府計畫在寧順省建立越南最早的兩所核電站, 寧順省是占族人的精神信仰中心, 此項核電站計劃極有可能導致此古老的母系印度教文化消失。在越南, 由於政府對公共討論和媒體的管控, 社會難以生成對此一議題的討論; 與此同時, 本土社群也被排除在議事範圍之外。影片同時論及殖民主義與戰爭的後遺症, 包括美國在越戰中對文化遺跡的蓄意轟炸, 以及殖民地展覽和收藏中的工藝品所隱含的人種論觀點。

Jakrawal Nilthamrong

Born in Lopburi, Thailand, in 1977
Lives and works in Bangkok, Thailand
1977年生於泰國華富里, 現生活工作於泰國曼谷

Zero Gravity 無重力

2013

Single-channel video
Courtesy of the artist
單頻錄像
由藝術家提供



The film journeys the borderland between Thailand and Burma, and the borderline between fiction and truth, past and present. Set in Ratchaburi, not far from Bangkok, it follows a man on a journey into the place's history. Ratchaburi Hospital was the site of an incident in 2000, when it was forcibly occupied and its staff were taken hostage by the Karen Christian militia or 'God's Army' from the neighbouring Burma, led by two 12-year old twins, Johnny and Luther Htoo.

旅程發生在泰緬邊界的虛構與現實、過去與現在之間。以距離曼谷不遠的叻丕府為背景, 影片隨著主角踏入城市的歷史: 2000年, 由一對12歲的雙胞胎 Johnny 和 Luther Htoo 領導的緬甸克倫基督軍事武裝佔領了叻丕府的一家醫院, 並劫持了醫院員工。

Born in Bangkok, Thailand, in 1983
Lives and works in Bangkok, Thailand
1983年生於泰國曼谷, 現生活工作於曼谷

Nontawat Numbenchapol

Mr. Shadow

影子先生

2016–18

Inkjet print on paper
Courtesy of the artist
Assisted by Korn and Chan; post-produced by Nutchra Pajareya

紙上噴墨打印
由藝術家提供
由 Korn 與 Chan 協助; 後期製作由 Nutchra Pajareya 完成



In the middle of a mountain range at the border between Shan State in Myanmar and Northern Thailand, in the buffer zone where many Shan refugees live, a motorcycle moves along the steep and winding path. The dust from the red dirt road kicks up behind the motorcycle, ridden by a young man in an all-green army suit. The warm sunshine illuminates the dusk and the breeze blows gently as the man parks his motorcycle at a spot from which he can see the land below the mountains. It stretches to infinity, toward the horizon, tinged with the vibrant hues of the setting sun. The young man slowly removes his hat, but there is no head underneath, nothing, not a face. He then removes his shirt but his body is transparent. The clothes come off piece by piece until his body completely disappears. All that remains are the mountains and the setting sun as they welcome the darkness of the night.



在緬甸撣邦和泰國北部邊界的土地是撣邦難民生活的緩衝地帶, 一輛摩托車在陡峭蜿蜒的道路上疾馳, 一名穿著綠色軍裝的青年男子騎著摩托車, 車後揚起路上紅色的泥灰。溫暖的陽光點亮黃昏, 微風溫柔地吹拂著, 男子將車停在一個可以瞭望山下土地的位置。山脈延綿至地平線的盡頭, 天際則染著夕陽爛漫的餘暉, 男子緩緩地將帽子摘下, 他的臉部一片透明, 沒有面孔, 什麼都沒有。他將上衣脫下, 身體也是透明的。他將衣物一件件脫下, 直到身體完全消失。最後剩下的僅是山脈和夕陽, 迎接著漆黑的夜。

Jimmy Ong 王文清

Born in Singapore, in 1964
Lives and works in Singapore and Vermont, USA
1964年生於新加坡, 現生活工作於新加坡和美國佛蒙特州

Test Batik #1, Printed Test Batik #2,
Test Batik #3 and Printed Batik #4

蠟染測試#1、印刷蠟染測試#2、蠟染測試#3、
印刷蠟染測試#4

2016–17
Textile 織物

Sketches for Fallen Tiger Batik motifs

虎落平陽蠟染裝飾素描

2017
Watercolour on paper
紙面水彩

The work refers to Thomas Stamford Raffles, one of the most infamous British colonial figures in South East Asia, who remains nevertheless largely revered in Singapore. His crimes are well-remembered in Indonesia, which suffered from Raffles' invasion of Java in 1812. He is also the author of 'The History of Java', containing the chapter 'Ethics of Javan', from which the artist quotes: 'A caterpillar has its poison in its head, a scorpion in its tail and a snake in its teeth, but it is unknown in what part of the body the poison of man is concealed: a bad man is therefore considered poisonous in his whole-frame.' The textiles shown here replicate the batik technique of cloth painting, which has become associated with Java and embodies the many layers of cultural influence as well as of colonialism and occupation of the island in the last centuries.

作品指涉著東南亞地區最惡名昭彰、至今仍在新加坡擁有大量崇拜者的英殖民政客托馬斯·斯坦福·萊佛士。他在1812年侵略爪哇島, 至今仍在印度尼西亞留下深深的烙印。從他撰寫的《爪哇歷史》一書中, 藝術家摘錄了「爪哇人的道德觀」裡的一段:「毛毛蟲的毒囊在頭上, 蝎子的毒囊在尾巴裡, 蛇的毒囊在牙齒中, 然而人的毒囊藏在哪裡卻無從得知, 因此面對惡人, 必須認為他渾身帶毒」。作品中的織物複製了布料彩繪中的蠟染技術, 此一技術與爪哇島有著密切的聯繫, 它的技術發展亦映照著爪哇島過去數百年的文化影響, 以及被殖民和佔領的歷史。



Seamstress Raffles Effigy #7—Mr. Florent

女裁縫萊佛士塑像#7

2016
Cotton and Dacron stuffing
棉及滌綸填充物

Courtesy of the artist and FOST Gallery
由藝術家及 FOST 畫廊提供

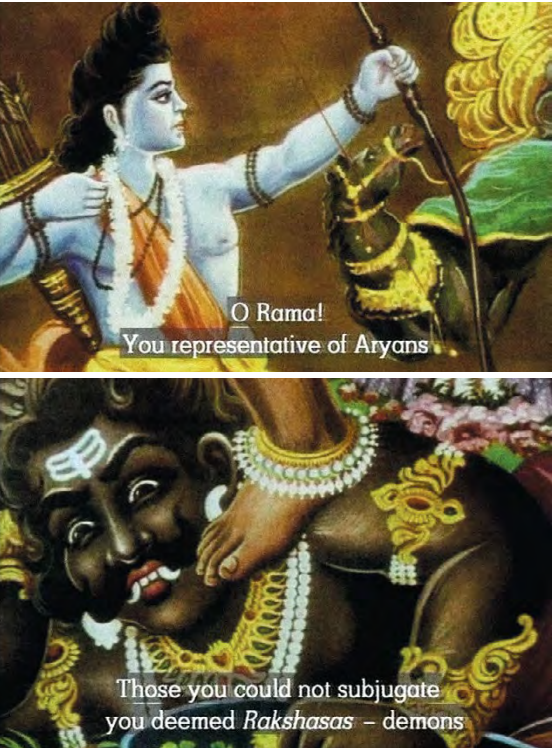
Born in Mumbai, India, in 1950
Lives and works in Mumbai, India
1950年生於印度孟買, 現生活工作於孟買

Anand Patwardhan

We Are Not Your Monkeys

我們不是你的猴子

1997
Video
Courtesy of the artist
錄像
由藝術家提供



This music video was jointly composed by the filmmaker along with renowned poets Daya Pawar and poet-singer Sambhaji Bhagat, giving a Dalit/indigenous perspective to the Hindu epic Ramayana. After German Indologists in the 19th century created the myth of an Aryan invasion of the Indian sub-continent by a superior race and hailed the Vedic (Brahminical) period as representative of a Golden Era in Indian history, many upper caste Indians felt honoured to be considered the racial equivalent of the white man. At the same time, those who questioned both race and caste began looking at what may have existed in the region before the Aryans supposedly arrived. The Ramayana itself, composed in the ancient Brahminic period in praise of Lord Rama, depicts characters that reveal traces of a subjugated pre-Aryan culture. The song and the film We Are Not Your Monkeys is a subaltern reading of history that uses poetic license (like the Ramayana did) to turn the Ramayana epic on its head.

MV由電影導演和著名詩人 Daya Pawar 以及詩人歌手 Sambhajji Bhagat 共同創作, 作品透過印度達利特人(賤民)及原住民的視角來詮釋印度史詩《羅摩衍那》。德國印度學家在19世紀創造了一個傳說: 印度次大陸被優等種族(雅利安人)入侵, 從此開啟了印度歷史上的黃金年代: 吠陀文化。許多上層種姓的印度人以與白人階級地位平等而倍感自豪。然而於此同時, 那些懷疑種族及種姓制度的人開始思考如果沒有雅利安人的到來, 這一區域會有何不同? 《羅摩衍那》創作於吠陀時期目的在讚頌羅摩神祇並刻畫了揭露前雅利安文化軌跡的人物故事。《我們不是你的猴子》中的音樂和影像是對歷史上層階級的解讀, 透過詩學手法(如《羅摩衍那》)扭轉著《羅摩衍那》的敘事。

Etan Pavavalung 伊誕·巴瓦瓦隆

Born 1963 in Pingtung, Taiwan
Currently lives and works in Pingtung, Taiwan
1963年生於台灣屏東，現生活工作於屏東

Flying 翱翔

2016
Acrylic on board
木板丙烯

Courtesy of the artist
由藝術家提供



Island and the Sea 島嶼與海洋

2016
Acrylic on board
木板丙烯

I Grew Up Under the Sun 日光下我成長

2013
Acrylic on board
木板丙烯

伊誕生於屏東三地門鄉的達瓦蘭部落，是南台灣排灣族的後裔。伊誕的創作涉及不同媒材，包括詩歌、散文、平面設計、電影、木刻印版和雕刻。透過創作，他極力倡導保護和宣傳台灣原住民文化。2009年莫拉克颱風為南台灣帶來嚴重的災害，伊誕為此發展出了一種獨特藝術形式，名為「紋砌刻畫」。他運用並延伸排灣部落古老書寫方式，ve-ne-cik，以全新的手法解讀並描繪災難后的夢想與力量。伊誕深覺受災的原住民部落必須創造新的「現代書寫」以重建生活美學，透過紋砌刻畫的形式帶領人們學習聽聞大地並領悟 vecik 的生命意涵。

The artist, descendent of the indigenous Paiwan people from Southern Taiwan, has been working in various media, including poetry, prose, graphic design, films, woodblock printing and carving, while being a leading advocate for the survival and visibility of Taiwanese indigenous cultures. After Typhoon Morakot devastated Taiwan in 2009 and particularly the artist's native South, he developed a unique visual art form he calls 'trace layer carve paint.' Through this practice, the artist employs and extends the Paiwanese cultural aesthetics of vecik (the Earth's patterns, lines, and words expressed vividly through everyday objects in symbols, embroidery, and engravings, often using the motif of the eye totem) and creates a new style of interpreting and depicting post-disaster dreams and strengths. In the aftermath of Morakot, Pavavalung felt there was an urgency to develop a new form of 'modern writing' to rebuild indigenous aesthetics, and to serve in the revival of peoples' interaction and engagement with the nature and the world. This 'modern writing' would comprehend and be based in the ancient beauty of vecik.



Born in Honolulu, Hawai'i, 1966
Lives and works in New York, USA
1966年生於夏威夷奴魯魯, 現生活工作於美國紐約

Paul Pfeiffer



Incarnator 化身者

2018

Video and installation
Courtesy of the artist

錄像及裝置
由藝術家提供

Incarnator 化身者

2018

Wood
Courtesy of the artist

木雕
由藝術家提供



Encarnador (Incarnator) is the old Spanish term for the carver of *santos*, or devotional images of the Catholic saints that is particularly revered in the former Spanish colony of the Philippines, which also has a pre-colonial and persisting tradition of carving sacred wooden figures. Encarnador particularly refers to the craftsman specialising in the final step of santo production in which the image is finished with a skin of paint, symbolically turning carved wood into human flesh. The video hones in on a particular workshop of wood carvers from the town of Paete, the centuries-old centre of santo production in the Philippines. The repetitive gestures of the carvers at work are explored visually in relation to the surrounding landscape, where the rice-planting season is underway. Timeworn traditions of manual labour are recast as a metaphor for the production and consumption of images in today's global marketplace. Justin Bieber is treated as a modern day incarnation of the *Santo Niño* or Baby Jesus, embodying the complex relationship between innocence and complicity, the sacred and profane, in the perverse spaces and temporalities of global capitalism.

在古西班牙語裡,「化身者」意指雕刻天主教聖像的雕工,在西班牙殖民的菲律賓中特別象徵著備受崇拜的聖人形象,而這一始於前殖民時期的木雕聖像傳統至今仍然存在於菲律賓。「化身者」同時特指那些專門為聖像進行最後一道上色工序的技師,透過顏色的添加,木質的雕像幻化為栩栩如生的人形。錄像拍攝了菲律賓製造聖像的百年老城帕埃特中的一個木雕工坊,探索著工人重複的動作與周邊正當稻米種植季節的景觀之間的視覺關係。傳統的手工勞動成為現今全球化市場中圖像生產和消費的隱喻,今日,Justin Bieber 成了聖嬰的化身,象徵著全球資本主義的扭曲時空中「純真」與「合謀」、「神聖」與「潰神」間的複雜關係。

Thảo-Nguyên Phan 潘濤阮



Man Looking Towards Darkness 望向黑暗的男子

2014

Curtain made from Indigo dyed jute fabric, silk, hand embroidery, framed document, photograph
Courtesy of the artist

靛青染色的黃麻布簾、絲綢、手工刺繡、裝裱文件、攝影
由藝術家提供

Born in Ho Chi Minh City, Vietnam, in 1987
Lives and works in Ho Chi Minh City, Vietnam
1987年生於越南胡志明市，現生活工作於胡志明市

The work evokes with the history of jute cultivation and manufacturing in Vietnam. During the Japanese occupation of Vietnam from 1940–45, the Dai Nam jute factory was built and industrial plantation campaigns to 'uproot rice, grow jute' were implemented, resulting in the horrific famine of 1945 that killed two million Vietnamese. The artist presents an indigo-dyed jute curtain woven by Tay women using traditional methods. Next to it is a photograph of three stones underneath an ancient banyan tree, which were used to detach jute fibres for factory use. Today, these stones lie undisturbed underneath the tree, carrying within them the painful material histories of occupation and forced labour.

作品召喚著黃麻在越南的種植及生產歷史。戴南黃麻廠(音譯)建立於越南被日本佔領時期(1940–45)，當時，工業種植園開始大力鼓吹「剷除稻米，耕種黃麻」，因此導致1945年的大饑荒，造成兩百萬越南人民死亡。藝術家在作品中呈現了一塊由齊族婦女以傳統工藝編織的靛青色黃麻布簾。布簾旁是一張相片，畫面呈現一棵老榕樹下的三塊石頭，石頭用來敲開黃麻纖維並供工廠加工使用。如今，這些石頭安靜的置於樹下，靜默地背負著侵略和強制勞動所帶來苦痛的織物歷史。

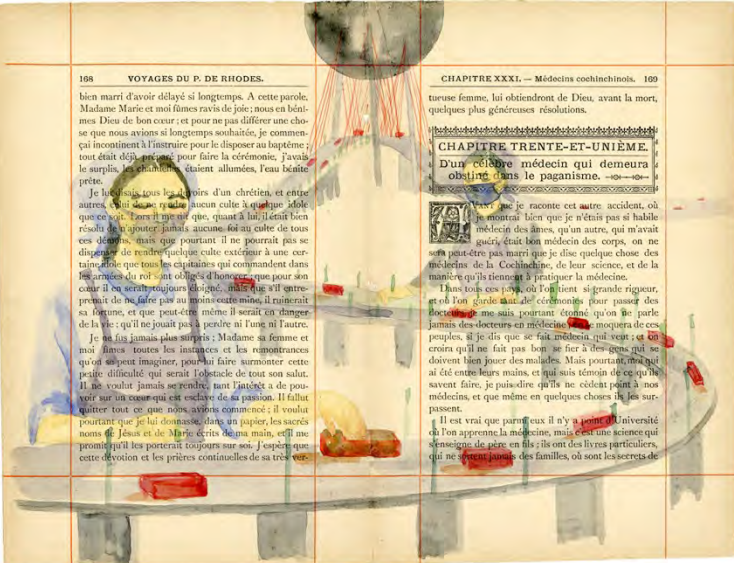


The work locates the jute plant as both the cause and witness of a tragic event, when Vietnamese farmers were forced to grow jute instead of rice during the Japanese occupation of then French Indochina from 1940–45, which led to large-scale famine and the death of 2 million Vietnamese. The form of the sculpture is inspired by the Ma Mot tree, a totemic tree constructed by Tai minorities in Northern Vietnam for religious purposes where objects such as animal bones and amulets are hung, representing a dead or evil spirit. The artist reincarnates the jute plant as a Ma Mot tree, hanging on its drooping branches portraits of farmers whom she interviewed during the course of her research, in an attempt to create a ritual yet individualized space of healing from painful histories.

作品將黃麻的種植視為一段悲劇歷史的起因與見證：日本於1940–45年佔領當時的法屬印度支那，越南農民被迫放棄稻米種植，改為種植大量黃麻，因此爆發饑荒，導致兩百萬越南人死亡。作品以越南北部泛泰民族圖騰式的Ma Mot樹為原型，在泛泰民族的宗教儀式上，動物骨頭和護身符被掛在Ma Mot樹上，象徵著鬼魂或惡靈。藝術家將黃麻化身為Ma Mot樹，在低垂的枝葉上掛滿她在田野調查期間所拍攝的農民肖像，藉此創造一個療癒苦痛記憶的儀式現場和私人空間。

The artist poetically traces the origin and adoption of the Vietnamese Romanised script, through the work of the French Jesuit missionary, Alexandre de Rhodes, who wrote the first trilingual Vietnamese–Portuguese–Latin dictionary, in 1651. Phan uses Rhodes' travelogue *Rhodes of Vietnam: The Travels and Missions of Father Alexandre de Rhodes in China and Other Kingdoms of the Orient* as the canvas for her watercolours. Drawing occasionally from episodes in the story, Phan uses the surface of the text to speculate on cultural hybridity and processes of modernization, which bear traces of layers of violence and subjugation. The imposition of a writing system affects cultural violence, rendering knowledge inaccessible to many: having nowhere to go, stories burst forth, like limbs from trees.

透過法國耶穌會傳教士 Alexandre de Rhodes 的寫作，潘濤阮詩意地追溯著羅馬化的越南文字母的起源與挪用。Alexandre de Rhodes 於1651年撰寫了首部越南-葡萄牙-拉丁文三語字典，而他在的遊記《Rhodes 遊越南：Alexandre de Rhodes 神父在中國及其他東方帝國的旅程及傳教》則被挪用為水彩創作的畫布。藝術家引用書中的故事，結合紙面的文字構築著一個暴力與征服交織的文化混合體和現代化進程。強加的文字系統催生文化的暴力，同時也導致大量人口與知識的隔絕；他們無路可循，只能讓歷史與故事如樹枝般蔓延生長。



Voyages de Rhodes N° 9, N° 30, N° 34, N° 35, N° 40, N° 42 , N° 76, N° 124

Rhodes 旅程 9號、30號、34號、35號、40號、42號、76號、124號

2014–17

Watercolour on found book
Courtesy of the artist and the Factory Contemporary Arts Centre, Saigon

水彩、拾來書本
由藝術家及西貢工廠當代藝術中心提供

Voyages de Rhodes N° 1, N° 36, N° 38

Rhodes 旅程 1號、36號、38號

2014–17

Watercolour on found book
Courtesy of the Samdani Art Foundation
水彩、拾來書本
由桑塔尼藝術基金會提供

Voyages de Rhodes N° 103, N° 116

Rhodes 旅程 103號、116號

2014–17

Watercolour on found book
Private collection
水彩、拾來書本
私人收藏

Sheelasha Rajbhandari

Born in Kathmandu, Nepal, in 1988
Lives and works in Kathmandu, Nepal
1988年生於尼泊爾加德滿都，現生活工作於加德滿都

My Great-Great-Grandmother's Shawl

我曾曾祖母的披巾

2017

Photographs, recreated hand-printed muslin 'Damber Kumari' shawl, counterfeit and original clothing tags
Courtesy of the artist

攝影、手工印刷及再造細平布製成的 Damber Kumari 披巾、仿冒及正牌服裝標籤
由藝術家提供



The artist traces socio-political changes in her native Nepal through changes in cultures of clothing within her own family. She references her maternal great- great-grandmother's traditional Damber Kumari shawl, which contained pieces of fabric from Nepal and Varanasi, and imitated textiles from Dhaka. Adding to these layered histories, she embroiders real and counterfeited brand tags from cheap mass-produced clothes from India and China, juxtaposing these with images of her grandmother wearing the shawl. Rajbhandari raises questions of authenticity and copying that go into the production of culturally significant items, creating an artefact for the contemporary moment, where diverse textile cultures are being flattened out by mass-production.

透過觀察家庭成員中服飾文化的轉變，藝術家探索著家鄉尼泊爾社會政治的變化軌跡。作品裡，Rajbhandari 參考她曾曾外祖母的傳統 Damber Kumari 披巾(其中包含來自尼泊爾和印度瓦拉納西的兩種布料)，並仿製出一種達卡布料。與此同時，她將來自印度及中國大批量產的服飾標籤(包括仿冒和正牌標籤)繡於披巾上，並將這件披巾與祖母身穿披巾的照片並置。Rajbhandari 向文化產品的生產提出了真實和仿造的問題，並藉由製作一件新的工藝品反應當代多元的織物文化如何被擠壓為大規模生產的產物。

Joydeb Roaja

Born in Khagrachori, Bangladesh, in 1973
Lives and works in Chittagong, Bangladesh
1973年生於孟加拉國科格拉焦里縣
現生活工作於孟加拉國吉大港市



Searching My Roots

尋根

2017

Ink on paper
紙面水墨

Private collection
Courtesy of the Samdani Art Foundation
私人收藏
由桑塔尼藝術基金會提供

The series draws from the artist's performance practice and the beliefs of his native Tripura community in Southeastern Bangladesh, wondering about the possibilities of the survival of indigenous knowledge systems in the face of violent modernities. The artist, referencing painful memories of growing up in a region that has seen many conflicts, moves like an uprooted tree, walking through a landscape devoid of any markers of place, speaking to a sense of dislocated identity. Limbs become branches and sprout leaves, drawing from Tripura spiritual practices, in which the forest plays a central role.

作品以藝術家的表演創作以及孟加拉國東南部特里普拉邦的信仰為靈感，思考在暴力的現代性之下，本土知識系統倖存的可能。作品中，藝術家回溯著生長在這個充滿衝突的地區的痛苦記憶，他如同一棵被連根拔起的樹，行走於毫無地方特徵的地貌之中，暗喻著身分的錯位。他的肢體變成樹枝和新芽——這些意向來自特里普拉邦的傳統儀式，在他們的傳統信仰中森林是流變的中心。

Norberto Roldan

Born in Bacolod, Philippines, in 1953
Lives and works in Manila, Philippines
1953年生於菲律賓巴科洛德
現生活工作於菲律賓馬尼拉

Himagsikan 革命

Kalayaan 獨立

2018

Tapestry/banner with embroideries, old Catholic vestment (humeral veil), and metal amulets and chains
Courtesy of the artist and Silverlens Gallery
壁毯/橫幅、刺繡、老式天主教祭衣(肩衣)、金屬護身符及鏈條
由藝術家及 Silverlens 畫廊提供

This series of pseudo-religious banners revisits the Philippine Revolution against Spain. The uprising began in 1896 after Spanish authorities discovered the Katipunan, the organisation that served as a catalyst for the independence revolutionary movement. As an underground organisation, it made use of different strategies to expand its influence and gain support from the people. Among these was the ability to operate behind the infrastructure of the Catholic Church that was under the Spanish hierarchy. By practicing as Christian converts and becoming part of the laity, Filipinos unsuspectingly aided the insurrection. Himagsikan (revolution) and Kalayaan (independence) are banners that made use of parts of Catholic ceremonial vestments re-embroidered and re-embellished with symbols of the uprising. They mimic and subvert the pompous display of colonial power. Signifying made-up churches like Iglesia de la Revolution, and Iglesia de la Independencia, the banners are likened to battle flags rallying resistance against Spain.

這組偽宗教橫幅重訪了反抗西班牙帝國的菲律賓革命，這場爆發於1896年的革命始於西班牙政府對地下組織卡蒂普南的突圍。這個推動著獨立革命運動的地下組織運用各種策略來拓展其影響力以獲得人民的支持，其中之一便是利用西班牙統治下的天主教堂作為組織運作的空間掩護。菲律賓人通過假扮轉信天主教的基督徒成為教友，順利協助起義。作品《革命》和《獨立》為兩件用於天主教儀式的祭衣，上面的刺繡與嵌飾是藝術家重新妝點上的起義符號，它們擬仿並顛覆著殖民者浮誇的權力展示。這兩張橫幅象徵著兩個虛構的教會——「革命教會」和「獨立教會」——它們如同兩幅戰旗，召喚著對西班牙的抵抗。



Born in Manipur, India, in 1966
Lives and works in Imphal, India
1966年生於印度曼尼普爾邦，現生活工作於曼尼普爾邦因帕爾市

Zamthingla Ruivah



Luingamla Kashan
1990–ongoing
Textile
Courtesy of the artist
織物
由藝術家提供

Zamthingla Ruivah created the Luingamla Kashan in memory of Ms. Luingamla of Ngainga village, who was shot dead while resisting rape by two officers of the Indian army on 24 January 1986. Using motifs from the weaving traditions of the Tangkhul, Ruivah wove a kashan (a traditional garment) that pays tribute to Luingamla, and the spirit of a community ravaged by state violence. Nagaland has been under the Armed Forces Special Powers Act since 1958, when Naga separatist groups attempted to secede from India; since then it has been abused by security personnel to shield themselves from prosecution for crimes committed against the populace. Today, many members of the Tangkhul community wear the Luingamla Kashan as a symbol of solidarity.

1986年1月24日在 Nigainga 村莊，Luingamla 女士因抵抗兩名印度軍官的強暴而慘遭殺害，為紀念 Luingamla 女士，Zamthingla Ruivah 創作了這件 Luingamla Kashan。Ruivahs 使用 Tangkhul 部落的傳統編織技巧製作出了傳統服飾 Kashan 藉以向 Luingamla 以及 Nigainga，這個慘遭國家暴力蹂躪的村莊致敬。由於納加分離組織試圖脫離印度，自1958年起，Nagaland 村莊一直被《武裝部隊特別權力法》列為動亂地區，使得該地區的武裝人員可以不負責任地對村莊恣意施暴。如今，許多 Tangkhul 部落的人以穿著 Luingamla Kashan 作為團結的象徵。

Ampannee Satoh

Born in Pattani, Thailand, in 1983
Lives and works in Bangkok, Thailand
1983年生於泰國北大年府，現生活工作於泰國曼谷

Lost Motherland 失落的祖國

2016

Pigment print on paper
Courtesy of the artist
紙上彩色印刷
由藝術家提供

The work addresses the recent history of forced Muslim migrations, in places as far apart as Myanmar, Syria, or the artist's native Pattani, a Muslim majority region in Southern Thailand where an insurgency has been taking place for more than a decade. Satoh attempts to capture the sense of displacement and alienation that accompanies exile, imbuing her photographs with a feeling of loss. The figures in her photographs seem gathered to mourn a collective pain, standing as mute witnesses to tragedy.

作品探討近年來從緬甸到敘利亞到北大年府的穆斯林人口被迫遷移的歷史。北大年府是泰國南部以穆斯林人口為主的地區，同時也是藝術家的故鄉。北大年府發生長達十余年的暴亂，Satoh 試圖在作品中捕捉流亡生活下的不安與隔離感，充盈著失落的感傷。作品攝像中的人物聚集在一起，仿若為集體的傷痛哀悼，他們靜默地矗立，見證著悲劇。



Born in Bangkok, Thailand, in 1970
Lives and works in Chiang Mai, Thailand
1970年生於泰國曼谷，現生活工作於泰國清邁

Born in Bangkok, Thailand, in 1983
Lives and works in Chiang Mai, Thailand
1983年生於泰國曼谷，現生活工作於泰國清邁

Dilbar

2013

Single-channel video installation,
suspended glass pane
Courtesy of the artists and
the Sharjah Art Foundation
單頻錄像裝置、懸空玻璃板
由藝術家及沙迦藝術基金會提供

Apichatpong Weerasethakul

+
Chai Siris

The work is an affectionate portrait of Dilbar, a Bangladeshi construction worker in the UAE, whose name means ‘full of heart’. Throughout the work he is seen to be asleep, while the viewer is mesmerised by the pace of the video and its light spilling beyond the edges of the screen. His sleeping is a gentle yet clear act of defiance against the exploitation of workers. There are over twenty million migrant workers currently living in the Gulf countries, most of them from other Arab countries, South Asia, and the Philippines.

作品為一幅滿載情感的個人肖像，記錄一位生活在阿聯酋的孟加拉建築工人 Dilbar。Dilbar 一字代表「善良」。影片中的 Dilbar 一直保持著沉睡狀態，觀眾沉醉於錄像緩慢的節奏與影像邊緣流溢出的光影。Dilbar 的沉睡是對勞工剝削的一種無聲反抗。目前，有超過200萬的孟加拉工人生活在海灣國家，其中大部分來自阿拉伯世界的其它地區、南亞和菲律賓。



Praneet Soi

Born in Kolkata, India, in 1971
Lives and works between Amsterdam, Netherlands and Kolkata, India
1971年生於印度架利吉打，現生活工作於荷蘭阿姆斯特丹和架利吉打

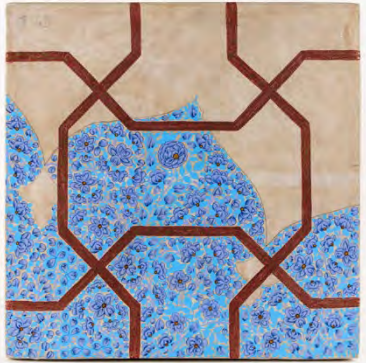
Footpaths: Srinagar 2018 小徑：斯里那加2018

2018
Hand-painted papier-mâché tiles, mixed-media on paper, video
Courtesy of the artist and Experimenter, Kolkata
Commissioned by Para Site, the Samdani Art Foundation and Muzeum Sztuki Nowoczesnej w Warszawie
手工紙漿瓦、紙上圖像、錄像
由藝術家提供和架利吉打 Experimenter 提供
由 Para Site 藝術空間、桑塔尼藝術基金會和華沙現代美術館委託創作



The work, resulting from a collaboration between the artist and the workshop of craftsman Fayaz Jan in Srinagar, is part of Soi's ongoing process of engagement with craftsmen in the troubled Indian state of Kashmir and his research into its recent political situation. The 9 interlocking papier-mâché tiles are hand-painted with floral details whose forms are reminiscent of the many cultural influences that have stratified Kashmir through the centuries. The craft of papier-mâché that Kashmir is renowned for was itself introduced to the region by the Sufi preacher Saha Hamdani in the 13th century. The tiles are accompanied by research materials, sketches, and drafts produced by the artist within this project, including a study of the tomb of the mother of Ghiyas-ud-Din Zain-ul-Abidin, built in 1430 CE. Its unique architecture points to the many connections and exchanges between South, Central and East Asia which often crossed through Kashmir. A large optical diagram related to the phenomena of anamorphosis reflects Soi's intention to personalise the depiction of political uncertainty—a process that is underlined within the video shown here.

這件與斯里那加工匠 Fayaz Jan 合作完成的作品是 Praneet Soi 與印度動亂的喀什米爾地區手工藝者的長期合作項目之一，也是藝術家對該地區政治現狀的研究。作品中，9塊相扣的紙漿瓦上畫著細緻的花紋，令人聯想起喀什米爾地區數百年來所受的多重文化影響。13世紀，蘇菲教牧師 Saha Hamdani 將混凝紙漿技術帶到喀什米爾，這一技術其後成為喀什米爾地區著名的傳統工藝。與紙漿瓦一同展出的還有藝術家整理及創作的研究資料、素描和草稿，其中包括辛奧亞田蘇丹之母的墓地研究(建於公元1430年)，這一獨特的建築呈現了喀什米亞作為中亞、南亞與東亞間聯繫與交換的轉運點。在作品中的影像呈現一個大型光學圖表，以失真的效果暗喻著政治的不確定性。



Born in 1985
Lives and works in Kuala Lumpur, Malaysia
生於1985年，現生活工作於馬來西亞吉隆坡

Simon Soon 孫先勇

In 1881, the last King of Hawai'i, Kalakaua, embarked on a round-the-world trip to encourage the importation of contract labour for plantations and brought the small island nation to the attention of world leaders. King Kalakaua was also incited by the concept of the Malay race and its political future, or in the words of the U.S. Consul 'inflamed by the idea of gathering all the cognate races of the Islands of the Pacific into a great Polynesian Confederacy'. This series of four carved panels capture four incidents across the Asia Pacific rim. They recount episodes of diplomatic exchanges premised by political recognition and imagined kinship loosely based on William Armstrong's Around the World with a King (1904).

These episodes follow the travel of King Kalakaua to San Francisco, Japan, Siam and Johore. The creation of the reliefs was also a relay of sorts, from idea to conception. The idea was a long-standing interest of writer Simon Soon, who provided research details and a mood board. These materials were then passed on to illustrator RJ Camacho, who decided to base his design on Filipino modernist painter Carlos 'Botong' Francisco's theatrical tableaux that elevates the folk into national consciousness. Finally, the carving is executed by Ka Celing, a master woodcarver from Paete. Besides being adept at carving religious statuary, Paete craftsmen have also produced one of the most iconic diorama of Filipino history at the Ayala Museum.

By collaborating with a Filipino illustrator and craftsman, the relief panels take poetic license in connecting the political ambition of King Kalakaua to the first political uprising in Asia, the Philippine Revolution. In this instance, the stylistic reference to both an art and craft history, connected to nation building, is deliberate. One might speculate if Filipino novelist and patriot Jose Rizal's imagined community of Malay races owes part of its creation to King Kalakaua's desire to establish a Pan-Polynesian confederacy.

1881年，夏威夷的最後一任國王卡拉卡瓦踏上了一場環球旅行，目的在鼓勵引進莊園合約勞工並加深世界各國領袖對夏威夷島國的認識。促使卡拉卡瓦國王踏上此一旅程的另一重要原因來自對馬來種族的傳統觀念及政治未來的驅使，借用當時美國領事所言：「卡拉卡瓦國王為將太平洋島嶼上的同類種族集合起來，組成一個偉大的波利尼西亞聯盟的想法，感到激動不已」。該系列的四幅木雕描繪了發生在亞太地區的四個場景，作品根據 William Armstrong 的著作《與國王環遊世界》(1904)，重現了以政治承認和親屬關係為起點的外交事件。

這些章節呈現了卡拉卡瓦國王途經美國三藩市、日本、暹羅和馬來西亞柔佛的旅程。浮雕的創作是一種由概念到實踐的轉換：概念上，它們來自作者孫先勇長期以來的研究，隨後這些素材傳到了插畫家 RJ Camacho 的手中，他決定在設計上借用菲律賓現代主義畫家 Carlos 'Botong' Francisco 將民俗故事昇華為國族意識的戲劇性繪畫手法；最後，圖像的雕刻由帕艾塔の木雕大師 Ka Ceiling 完成。帕艾塔地區の木雕工藝除了善於篆刻宗教雕像，還製造出在阿拉亞博物館中最具描繪菲律賓歷史的立體雕塑。

透過與菲律賓畫家及工匠的合作，這組浮雕將卡拉卡瓦國王的政治野心與亞洲首個政治起義——菲律賓革命——聯繫在一起。於此，藝術、工藝的歷史與國族建設間的關係相互彰顯。我們或許可以推測，菲律賓愛國作家 Jose Rizal 對馬來民族的共同體想像是否也延續自卡拉卡瓦國王對建立泛波利尼西亞聯盟的渴望？

Melayu Pono'i
馬來聯盟
2018
Wood
Courtesy of the artist
Supported by Bellas Artes Projects, Philippines
木刻
由藝術家提供
獲菲律賓 Bellas Artes Projects 支持
In collaboration with 與
RJ Camacho, Antonia Aguilar, Lauro Penamante, Arnold Flores, Joseph de Ramos 合作完成



Than Sok

Born in Takeo, Cambodia, in 1984
Lives and works in Phnom Penh, Cambodia
1984年生於柬埔寨茶膠省，現生活工作於柬埔寨金邊

Srie Bun

2016

Installation of five clerical garments (cotton, chemical dye), five garment hooks
Courtesy of the artist and MAIAM Contemporary Art Museum
五件法袍(棉、化學染色)、五件掛衣鉤
由藝術家及 MAIAM 當代藝術館提供

Five Buddhist clerical garments hang on the wall at the same height. The different colours belong to two sects within Cambodia's Theravada Buddhist system and signify ranks within each sect: three orange colours of Maha Nikaya and darker maroon and ochre colours of Thammayut. For the Buddhist monk, wearing robes is believed to delineate a merit field comparable to the fertile rice field, where seeds are sown for reaping. The words 'veal srie' in the Khmer language means 'rice field', and 'bun' refers to 'merit-making', which, as the artist notes, is increasingly synonymous with 'monetary' and 'this-world offerings'. The robe's rectilinear form and seams imitate those of the rice field: paddies framed by levees. In Srie Bun, the artist has carefully cut away measured fields of fabric, revealing deliberate holes. His gesture questions the robe's symbolic power atop mortal male bodies, and if peace can be advanced when hierarchical notions of sect and rank remain at the moral core of society.

五件佛教法袍以相同高度掛於牆面，它們的顏色象徵著柬埔寨南傳佛教的兩個教派，以及教派中的不同等級。其中，三件橙色的法袍屬於大宗派，而深褐紅色和赭色的法袍則屬於法宗派。對於佛教僧人來說，穿著法袍的德行猶如向稻田施肥：灑下種子，等待收穫。在高棉文中，「veal srie」意為「稻田」，「bun」則意為「施德」，但對藝術家而言，如今人們對「德行」的理解已漸接近「金錢」和「現世享樂」。法袍的垂直線條和縫線似乎模仿著被土堤圈起的稻田。在「Srie Bun」中，藝術家小心翼翼的量度裁剪、刻意暴露出法袍上的小洞，並以此質疑法袍為俗人身體所賦予的權力象徵，以及在這個以等級與流派為核心的社會，和平是否真會降臨。



Born in Tainan, Taiwan, 1982
Lives and works in Tainan, Taiwan
1982年生於台灣台南，現生活工作於台南

Su Yu Hsien 蘇育賢

Md. Rajiuddin Choudhury
Untitled (image from hell)

Md. Rajiuddin Choudhury 無題 (地獄圖景)

2018

Hua-Shan-Qiang 花山牆

2013

Colour video with sound; giclee prints
Courtesy of the artist and TKG+, Taipei

有聲彩色錄像、數字噴墨打印
由藝術家及台北TKG+提供



「花山牆」以台灣傳統喪葬儀式中紙紮文化的元素及象徵意涵，繼而探討宗教、死亡間的虛與實。影片透過一名自焚男子，帶領觀眾一探進入冥界後的旅程，以火為傳導，現實世界和想象的冥界被連接於一線。展覽中，蘇育賢與孟加拉藝術家 Rajiuddin Choudhury 深入對話，其後，Choudhury 與 Gallery Sarang 的學生一同創作了一個來自地獄的圖像。作品使用孟加拉 Mangal Shobhajatra 新年狂歡常用的紙扎技術，這一傳統已成為近年孟加拉國世俗文化和當代身份中最顯著的表達。

The scene is set in an elaborate miniature paper house commonly designed for the dead throughout the Chinese world. Built upon imaginations of another world, the video follows a self-immolated man through an afterlife. The symbolic use of fire here serves as a transmitter between the real observed world and the assumed underworld. For this exhibition, Su Yu Hsien worked with Bangladeshi artist Rajiuddin Choudhury in collaboration with the students of Gallery Sarang to create an image from hell. He used the typical technique for making the paper figures featured in Mangal Shobhajatra processions for Bengali New Year, a relatively recent tradition that has become one of the most prominent expressions of Bangladesh's secular culture and contemporary identity.

Trương Công Tùng 張公松

Born in Dak Lak, Vietnam, in 1986
Lives and works in Ho Chi Minh City, Vietnam
1986年生於越南大叻, 現生活工作於越南胡志明市

Blind Map

盲人地圖

2013
Canvas, eaten by termites
Courtesy of the artist and the Post Vidai Collection
被白蟻侵蝕的帆布
由藝術家及 Post Vidai 收藏提供



The artist is influenced by traditional spiritual practices of Vietnam, some of which are themselves influenced by Buddhism, to investigate modes of being with the non-humans that emerge within these traditions, including plants, insects, and spirits. In *Blind Map*, he invites a colony of termites to occupy a length of canvas, and presents to us the traces of their vigorous activity. Through this process, a transfiguration takes place where the artist becomes termite, and the termite becomes a painter, creating a space of indistinct identity across species.

張公松的創作參照了越南傳統的靈修實踐, 其中也受到佛教的影響, 探索與植物、昆蟲及靈魂等非人類生物的共存模式。在《盲人地圖》中, 他「邀請」一批白蟻佔領畫布, 並以此呈現它們蓬勃的生命軌跡。隨著佔領過程的進行, 藝術家轉化成了白蟻, 白蟻成了畫師, 而畫布則毫無區隔地成為串聯物種彼此的空間。

Lives and works in Kampung Uma Bara, Sumba, Indonesia
生活工作於印度尼西亞松巴島的 Kampung Uma Bara

Raja Umbu

Skirt with Kadu motif depicting the arrival of ancestors to the Island of Sumba

繡有克都紋飾的半裙, 描繪先祖抵達松巴島的場景

2010

Textile 織物

Raja Umbu 來自印度尼西亞松巴島上 Uma Bara 村莊的皇室家族, 作為一名傳統織工, 她編織著祖先遷居松巴島的傳說——這個集體的起源神話在松巴島變幻的文化版圖中不斷地被重新建構。印度尼西亞的大部分語言, 包括松巴島語和印尼語都屬於南島語系。Raja 所生活的松巴島東部則以其獨特的染色及傳統扎染(ikat)技術聞名。

Raja Umbu, a traditional weaver and member of the royal (raja) family of Uma Bara village on Sumba island in Indonesia, weaves an ancestral story of migration to Sumba, a collective foundational myth that continues to be reconstructed on the island amid rapid cultural change. The languages of Sumba, as well as the majority of languages in Indonesia, including Bahasa Indonesia, belong to the Austronesian language family. Her native eastern part of Sumba is known for its unique dyeing and ikat techniques.



Born in Calasetta, Sardinia, Italy, in 1955
Lives and works in Sant'Antioco and Sardinia, Italy
1955年生於義大利撒丁島卡拉塞塔
現生活和在工作於義大利撒丁島與聖安蒂奧科島

Chiara Vigo

Sa giustizia de su re / The King's Judgement 國王的審判 2009

Hand spun antique linen (c. 1922), pure gold thread, Bisso Marino / sea-silk (c.1982)—borders stiched in hand dyed red sea-silk
古董手搖麻布(約1922年)、純金線、海絲(約1982年)
——邊緣縫以手工染色的紅海絲

The design motifs in this work were inspired by traditional garments worn on the artist's island home. The weaving of the lower band reflects the hemming used in men's coats. The traditional brocading that featured in women's dresses is the method used to weave the sky in this piece. The central motif features the Judgement of Solomon, an important story in Christian religion, with all parts of the design being perfectly equal, based on the idea that 'what is beautiful must belong to all because we are equal'. The byssus in this piece was harvested in 1982, and the flax fabric in 1922. Given the intricate loom and nail work involved, the piece took four years to complete.

作品以島嶼居民的服飾面料為靈感。作品下方以男性外套常見的收邊為靈感;而作品中的日月圖案是島上最古老的圖案,常見於女性服飾上的刺繡。作品中央則繡著「所羅門的審判」的圖案,象征著所有人平等享有美的權利。作品使用1922年的古老亞麻纖維和1982年的足絲。Vigo使用釘針織架、用手工創作,耗時四年。

Luce di bisso / Light of Byssus 海絲之光 1992

Single twist Bisso Marino / sea-silk 單結海絲

In an homage to the light of the world, the artist twists fine filaments with a suspended spindle into a delicate fabric that is then soaked in a bath for 3500 hours, giving the piece its intense golden colour and transperancy.

足絲為一種極輕的精細面料。織物的纖維和扭織由一種紡錘完成。在特殊配方中浸泡3500小時后,作品呈現透明的金色光澤,一如所羅門的長袍。

Su ballu e s'argia / The dance of the Black Widow Spider 黑寡婦蛛之舞 2012

Antique hand spun linen (c. 1894), Bisso Marino / sea-silk (c.1900)
古董手搖麻布(約1894年)、海絲(約1900年)

This piece depicts the tale of a young girl raked with illness, who is presented the 'vase of life' and freed from sickness through a ritualistic dance performed by women in her community. The fabric is imbued with history and memory, made using byssus collected in the 1990s, and ancient flax collected around 1894.

作品描繪了一場具有魔力的舞蹈,圖中的女性透過舞蹈為女孩擺脫疾病,並向她贈予生命的花瓶。作品以一塊1894年古老亞麻纖維為基底,舞蹈圖案則由90年代初期采集的自然足絲編織而成。

Filo che suona / The thread that sings 會唱歌的線 2017

Bisso Marino / sea-silk, pure gold thread, nail loom
海絲、純金線、釘子織布機

Vaso della vita / Cup of Life 生命之杯 1987

Hand spun antique linen (c.1900), pure gold thread, Bisso Marino / sea-silk (c.1975)
古董手搖麻布(約1900年)、純金線、編織刺繡海絲(約1975年)

(woven and embroidered)

Woven from a drawing made from a memory passed down through generations of the artist's family, this piece represents a motif thought to have arrived to the island of Sant'Antioco in the first century CE, and traditionally seen in cultures around the world. This piece is made using byssus harvested around 1975, and flax fabric from the 1990s.

作品為Vigo家族記憶中最古老圖案之一,早在一世紀時就出現在聖安蒂奧科島。圖案象征著兩只鴿子之間的聯合,類似的圖案常見於世界各地。底部所用亞麻織物來自90年代,而足絲則來自1975年。

Il leone delle donne / The Lion of Women 女人獅 1996

Hand spun antique yellow linen (made from now extinct species of flax), Bisso Marino / sea-silk (c. 1938) twisted in loom
古董手搖黃麻布(使用現已滅絕的亞麻品種)、織布機編海絲(約1938年)

'Un asfodelo d'oro tra le mani, un pensiero rivolto alle donne.'
'A golden asphodel in hand, a thought for women.'
The artist considers this to be her most important piece. It is made using fine yellow byssus, a material that is no longer used or found in trade. Harvested in 1928, the strands are prepared for weaving using the Z-twist spin-and-needle method. In this piece, Vigo uses fig leaf extract to create the green figure below the lion. The artist dedicates this piece to women everywhere, in a powerful gesture that denounces the trading and marketing of female bodies. The lion here symbolises the empowered woman, while the material itself emboldens this idea with its natural shimmering quality.

「手裡捧著的金色水仙,是對女性的關懷。」
該作品為Vigo創作中最重要的部分。作品由罕見的黃色足絲(亞麻纖維)製成,這些產於1928年的足絲在Z型扭曲下針織而成。圖案中,獅子上方的綠色圖案以無花果葉為原型。藝術家透過珍貴的創作向不可被標價、交易的女性致敬。圖案中金色的獅子同樣象征著女性的勇敢與珍貴,一如足絲閃耀的光澤。



Byssus, or sea silk, are long, very strong, thin filaments extracted from the foot of large saltwater clams. Chiara Vigo is thought to be the last person left who can harvest and spin sea silk, an ancient art on the European island of Sardinia.
海絲,為細長、強韌且纖細的纖維絲,取自大型鹹水貝殼的底部。
Chiara Vigo 是最後一位能收採集並編織海絲的人,
這項古老的技藝起源自歐洲撒丁島。

Fiore di melograno (Efod del Sacerdote Aronne) / Pomegranate flower (ephod of the high priest Aaron) 石榴花(大祭司Aaron的以弗得聖衣) 2005–2015

Hand spun antique linen, Bisso Marino / sea-silk, pure gold thread
古董手搖麻布、海絲、純金線

Bioccoli di Bisso Marino tinti in Porpora Rossa, Porpora Viola, Scarlatto e Oro / Tufts of sea-silk dyed in biblical scarlet, red-purple, purple-violet and in gold 一簇染成聖經紅、紅紫、紫羅蘭和金色的海絲

1982

Hand-dyed Bisso from 1920
手染海絲(1920年)

Courtesy of Maestro Chiara Vigo
由藝術家提供

Munem Wasif

Born in Dhaka, Bangladesh, in 1983
Lives and works in Dhaka, Bangladesh
1983年生於孟加拉國達卡，現生活工作於達卡

Machine Matters 事關機械

2017

Single-channel video
Courtesy of the artist and Project88, Mumbai
Assistant Cinematographer: Ferdous Ahmad & Joe Paul Cyriac
Sound Design: Saddul Islam
Production: Kausar Haider

單頻錄像
由藝術家及孟買 Project88 畫廊提供
攝影助理: Ferdous Ahmad 與 Joe Paul Cyriac
聲音設計: Saddul Islam
製作: Kausar Haider

The artist maps shifting histories of labour in the production of jute in Bengal, through the colonial, post-colonial, and neoliberal periods. Wasif's film focuses on now-defunct machines of a jute mill in Bangladesh, speaking to the country's transformation from a producer of textiles to a site of assembly of cheap, mainly polyester, garments as part of a globalised, out-sourced supply chain. The proverbial 'silencing of the looms of Bengal' by the British, who devastated the textile manufacturing during the Raj to the point of biological extinction of the muslin-producing cotton sub-species, echoes in Wasif's film, which speaks to the subtle insidious violence of an unfulfilled modernity.

藝術家審視了殖民、後殖民和新自由主義階段孟加拉地區黃麻纖維生產的勞動遷移歷史，他在影片中審視著孟加拉國現已不復存在的黃麻工廠中的機械，進而揭示著國家的轉型：從織物生產地到全球化外包鏈中製造廉價服飾的流水線。在英國諺語中，「關閉孟加拉織布機」代表著英屬印度時期對織物生產的嚴重破壞，以至用以生產細平布的棉花品種滅絕。Wasif 的電影暗喻著未盡的現代性所帶來的微妙且隱形的暴力。



Born in Singapore, in 1971
Lives and works in Berlin, Germany
1971年生於新加坡，現生活工作於德國柏林

Ming Wong 黃漢明

Bloody Marys—Song of the South Seas

血腥瑪麗 – 南海之歌

2018

Mixed media installation, single channel video
Courtesy of the artist
綜合媒體裝置、單頻錄像
由藝術家提供



黃漢明的創作時常取材流行文化及電影的片段，並在作品中扮演不同性別及種族的角色，本件作品乃此系列創作之一。「巴里海島」是1949年音樂劇《南太平洋》的配樂，該劇在1958年改編為同名電影，藝術家的作品便是取材自該電影的片段。「巴里海島」是一個神秘的海島、一座迷人的天堂，只能在地平線上看見卻始終無法到達。《南太平洋》的作者 James Michener 二戰期間曾駐紮於瓦努阿圖的埃斯皮裡圖桑托島，與其相鄰的奧巴島則是這一幻想島嶼的雛型。在巴里海島上，伴隨著縈繞人心的管弦配樂，女族長血腥瑪麗唱著神秘的歌曲「巴里海島」，誘惑著美國大兵。此一場景以及整部影片都是構建異域風情的典範（通常伴隨著性的吸引力），也是西方殖民進程的重要工具。在電影中，扮演血腥瑪麗此一漫畫式、不具體的太平洋島嶼人物的是先鋒非裔美國演員 Juanita Hall。在黃漢明的作品中，藝術家模仿著 Juanita Hall 的扮相，並與 Hall 在電影中的演出片段相互重疊出現。

The work is part of the artist's practice of using fragments from and references to popular culture and cinema, often impersonating in his works different characters from original films, irrespective of gender or racial background. 'Bali Ha'i' is a show tune from the 1949 musical *South Pacific*, made into a 1958 movie by the same title from which the artist extracted the footage. The name refers to a mythical island, an exotic paradise, visible on the horizon but not reachable, and was originally inspired by the sight of Ambae island from neighbouring Espiritu Santo in Vanuatu, where author James Michener was stationed in World War II. The matriarch of Bali Ha'i, Bloody Mary, sings her mysterious song 'Bali Ha'i' with a haunting orchestral accompaniment, as an enticement to the American troops. The scene, as well as the entire film, exemplifies the construction of the exotic—often woven together with sexual desire—crucial instruments in the process of Western colonialism. Bloody Mary, a caricature of a non-specific Pacific Island character, was played in the original film by the pioneering African-American actress Juanita Hall, who appears in this work intermittently with Ming Wong's impersonation of her, in a kaleidoscopic play of racial representation.

Lantian Xie 謝藍天

Born in the United Arab Emirates, 1988
Lives and works in Dubai, United Arab Emirates
1988年生於阿聯酋，現生活工作於阿聯酋杜拜



Peacock Tiles 孔雀牌

2015

Plastic, cardboard, and Mahjong tiles
Courtesy of the artist and Art Jameel Collection
塑膠、紙盒、麻將牌
由藝術家及 Art Jameel 收藏提供

Collection of Mahjong tiles, each from a different set. Each set is made up of 144 tiles, among which there is one Bamboo #1 tile, or ‘peacock tile’, often featuring a depiction of a peacock, or sometimes a sparrow, crane, or other bird.

作品為一系列麻將牌的收藏，每塊麻將牌皆來自不同的麻將套組，每套麻將由144塊牌面組成，其中的「竹#1」牌，也叫「孔雀牌」，時常繪有孔雀，或燕子、鶴等其他鳥類。

Taxidermy Peacock 孔雀標本

2014

Taxidermy
Courtesy of the artist and Grey Noise, Dubai
標本
由藝術家及杜拜 Grey Noise 畫廊提供



Meridian 美麗殿酒店

2014

Lithographs
Courtesy of the artist and Grey Noise, Dubai
石板印刷
由藝術家及杜拜 Grey Noise 畫廊提供

The work is based on 1950s lithographs by John Fabreau, themselves derived from 1920s drawings by Daniel G. Elliot. The hallways of Le Meridien Hotel in Al Garhoud, Dubai are filled with depictions of thirty-six different pheasants, among which can be found this same Golden Pheasant. Dubai’s rise as a shining metropolis at the crossroads of the global neoliberal era’s trade routes continues the ancient cycle of metropolitan cultural capital accumulation seen throughout history.

作品為 Daniel G. Elliot 在1920年代時的繪畫，以及 John Fabreau 於1950年代製作的石板印刷。杜拜 Al Garhoud 的多家美麗殿酒店的大堂裡滿滿地裝飾著不同雉鳥的繪圖，共有36個不同品種，其中一隻便是此紅腹錦雞。杜拜作為全球化新自由主義與新商路的交叉點，這座新興都市的崛起也延續著過去常見的大都市文化資本的積累循環。

The artist, a descendent from a prominent royal-turned-guerrilla family leading the struggle for the rights of the Shan people in Eastern Myanmar, is committed to exposing the hidden and repressed histories of violence and oppression in his country. He critiques dominant Bamar-centric artistic and historical narratives by presenting a personal, counter-historiography, often in solidarity with other oppressed or excluded communities in Myanmar. The works in this exhibition include portraits of Rohingya as well as mass graves of bodies, based on eyewitness accounts of Rohingya refugees. The works resonate with the poem *The Earth Is Closing on Us*, by Mahmoud Darwish:

The earth is closing on us
pushing us through the last passage
and we tear off our limbs to pass through.

The earth is squeezing us
I wish we were its wheat
so we could die and live again.

I wish the earth was our mother
So she'd be kind to us.

I wish we were pictures on the rocks
for our dreams to carry as mirrors.

We saw the faces of those
to be killed by the last of us
in the last defence of the soul.

We cried over their children's feast.

We saw the faces of those
who'll throw our children
out of the windows of the last space.

Our star will hang up in mirrors.

Where should we go after the last frontiers?
Where should the birds fly after the last sky?
Where should the plants sleep after the last breath of air?

We will write our names with scarlet steam.
We will cut off the head of the song to be finished by our flesh.
We will die here, here in the last passage.
Here and here our blood will plant its olive tree.

藝術家來自緬甸東部領導撣邦人民權利抗爭的前皇家、現游擊隊家族，致力於透過藝術創作揭露緬甸歷史中不可見的暴力與鎮壓。通過聯結緬甸其它被邊緣化的群落，藝術家以一種個人化、顛覆歷史編纂敘事的方式批評緬甸以緬族為中心的藝術及歷史敘事。展覽中呈現的作品為羅興亞人的肖像以及藝術家根據羅興亞難民的口述所繪製的堆積成山的屍體。這組作品令人想起 Mahmoud Darwish 的詩作《大地之門正向我們關閉》：

大地之門正向我們關閉
將我們推向最後的通道
我們卸下四肢以求通行

大地正擠壓著我們
我幻想我們是她的麥粒
因此能起死回生

我幻想她是我們的母親
因此能仁慈地對待我們

我幻想我們是岩石上的畫
讓我們的夢將化身為鏡子隨身攜帶

在靈魂最後的守衛戰中
我們看見那些將被最後的人類
所殘殺的面龐

在他們孩子的美食前，我們痛哭流涕

我們看見那些
會將我們的孩子
逐出最後一條生路的人

我們的星星將懸於鏡中

踏過最後的邊界後，我們該走向何處？
躍過最後的天空，鳥兒該飛往何處？
耗盡最後一口氣後，植物該於何處休憩？

我們將用血紅的水氣書寫自己的名字
我們將砍下歌曲的頭顱，並用自己的血肉填滿它們
我們將在這裡死亡，這是最後的通道
在這裡，我們用鮮血種下橄欖樹

Born in Shan State, Myanmar, in 1971
Lives and works between Berlin, Germany;
Amsterdam, Netherlands; and Chiang Mai, Thailand
1971年生於緬甸撣邦
現生活工作於德國柏林、荷蘭阿姆斯特丹和泰國清邁



Rohingya Boat Portrait 羅興亞船

2015

Oil on paper; courtesy the artist and Canada Council for the Arts
紙上油畫; 由藝術家與加拿大藝術理事會提供

There were Light Bulbs So We could See Them

有了燈泡於是我們可以看見

2012

Oil on paper; courtesy of the artist
紙上油畫; 由藝術家提供

They were Buried in the Mud under the Bridge

他們被埋在橋下的污泥中

2012

Oil on paper; courtesy the artist
紙上油畫; 由藝術家提供

He was Also Shot in the Head

他也頭部中槍身亡

2012

Oil on paper; courtesy the artist
紙上油畫; 由藝術家提供

Untitled 無題

2015

Oil on silk; courtesy the artist; supported by
Canada Art Council
絲上油畫; 由藝術家提供; 加拿大藝術理事會支持

Trevor Yeung 楊沛鏗

Born in Guangdong, China, in 1988
Lives and works in Hong Kong
1988年生於中國廣東，現生活工作於香港

Acanthus Medallion (Hong Kong)

莨苳環 (香港)

2018

Plaster, pigment, metal, cotton, porcelain; courtesy of the artist
石膏、顏料、金屬、棉、陶瓷；由藝術家提供

White Tower (Ceiling Medallion)

白塔 (燈盤)

2018

Plaster ceiling medallion, wood, cotton fabric, silicone, epoxy, work table; courtesy of the artist
石膏天花裝飾、木、棉布、硅膠、環氧樹脂、工作台
由藝術家提供



The works are part of the artist's ongoing research on acanthus, a relatively obscure plant in its living form that is nevertheless the source of one of the most prominent motifs used in art and architecture throughout different geographies and eras, including the Greco-Roman, Classical Islamic, Greco-Buddhist, and Mughal worlds, as well as in contemporary vernacular decorations across the globe. The plant is not native to Asia, but the ornamental usage of its leaf entered the continent in several distinct waves. The European colonial era ceiling medallions are still commonly employed - often combined and conflated with other aesthetic references. Found in interior decorations throughout Asia, these objects perpetuate a complicated relationship with the continent's colonial past. This work references these hybrid medallions, and adds a white porcelain cast of an actual acanthus leaf atop the decorative leaves that already carry in their shapes the many historical and cultural layers of interpreting this motif.

作品為藝術家對莨苳植物長期研究的階段性呈現。這種相對少見的植物大量地作為裝飾圖案出現在不同時期和地區的藝術與建築中，包括希臘羅馬世界、傳統伊斯蘭世界、希臘佛教世界、莫臥兒汗國，以及世界各地的當代裝飾。這類植物並非原生於亞洲地區，以葉紋作為裝飾的傳統顯示了植物透過幾波不同的交換得以進入亞洲。雖結合了不同文化的美學參考，歐洲殖民時期使用石膏天花裝飾的傳統仍常見於孟加拉國的室內裝飾——這亦揭示了亞洲與其殖民歷史的複雜聯繫。楊沛鏗在作品中再現了這些混合風格的裝飾，並在裝飾的葉紋上加入了陶瓷鑄模的莨苳葉片，葉片的形態承載著不同歷史及文化對這一紋飾的解讀。

Born in Ulaanbaatar, Mongolia, in 1977
Lives and works between Ulaanbaatar, Mongolia and New York, USA
1977年生於蒙古烏蘭巴托，現生活工作於烏蘭巴托及美國紐約

Tuguldur Yondonjamts

Antipode Suit #4

對跖點外套 #04

2017

Textile; courtesy of the artist and Richard Taittinger Gallery
織物；由藝術家及 Richard Taittinger 畫廊提供



受佛教唐卡繪畫的影響，這組繪畫呈現佛教思想中的「摩耶」，既「幻象」。藝術家使用影線手法細緻地描繪著畫中的地貌，呈現出白雪封山和山谷深邃的視覺幻象。近觀畫作，會發現畫中景象同時幻化成不同的外貌：時而如同鬼怪、動物或神話生物的面孔，時而是無垠、嚴酷且危險的冰天雪地。這些抽象圖景描繪的薩滿儀式及神話歷史表現了蒙古在1990年共產主義政權結束後，為從鎮壓中恢復所面對的掙扎。與此同時，在蒙古永凍土層發現的化石和木乃伊則重新點燃了歐亞大陸與古代遷移及貿易歷史之間的聯繫。科學家近期在蒙古邊境的阿爾泰山脈對鱷魚殘骸的驚奇發現也深深影響著藝術家對這片土地的想像。

Smuggled landscape #09, #10 and #13

走私的風景 #09、#10和#13

2015

Charcoal on paper; courtesy of the artist
紙面炭筆
由藝術家提供

Inspired by his training in Buddhist thangka painting, Yondonjamts' drawings embody the Buddhist idea of maya—or modes of shifting perspectives. The painstakingly drawn territory is created using a technique of shading that forms illusions of snow-covered mountains and deep valleys. On closer inspection, they reveal semblances of many images at once, such as faces of monsters, animals or possible mythological figures and, above all, immense, uninhabitable, and seemingly dangerous frozen expanses. These abstractions illustrate the Mongolian struggle after the end of communism in 1990, retrieving repressed shamanistic practices and mythological history. In addition, fossils and mummies found embedded in the Mongolian permafrost have reignited links to the vast steppes of Eurasia and older histories of migratory and temporary dominance over their trade routes. More recently, the unlikely discovery by scientists of the remains of an alligator in the frozen Altai Mountains bordering Mongolia has greatly impacted the artist's imagination.

Yajnopaveeta 聖 線

The *yajnopaveeta* or *janeu* is a white thread worn exclusively by the Brahmin caste in Hinduism, always from the left shoulder to waist. It is a sacred object conferred through specific ceremonies and it has become the recognisable marker of the upper cast in traditional Hindu society. Caste remains a leading factor in the stratification of society in India and caste-related violence has increased in recent years.

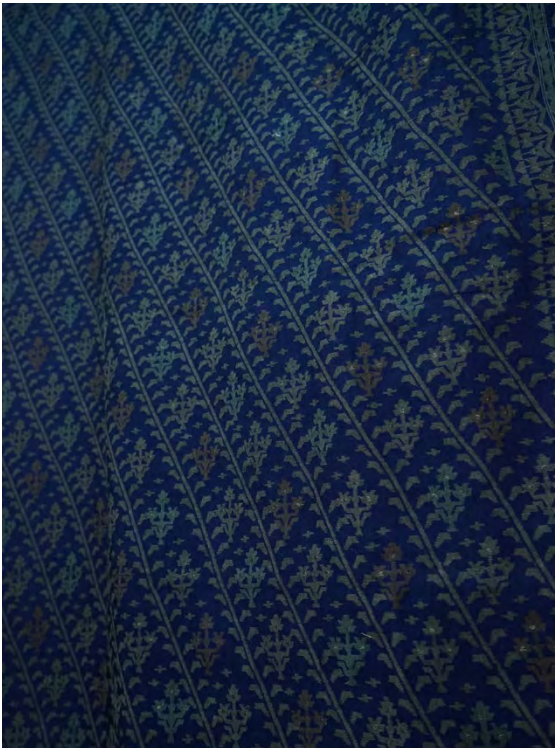
神聖線條，或聖線，是專用於印度教婆羅門種姓服飾的白色織線，總是從左肩垂於腰間。這個經特殊儀式加持的神聖物品是傳統印度教社會上層階級的象徵。在印度，種姓制度仍舊是區分社會等級的主要依據，而與種姓制度相關的社會暴力在近年亦與日俱增。



Jamdani 贊丹尼

Jamdani is one of the finest textiles of Bengal, produced in the region of Dhaka for centuries, and was originally known as *Dhakai* (a name for the fabric still commonly used in India). The historic production of Jamdani was patronised by imperial warrants of the Mughal emperors, under which the Persian term *Jamdani* came into popular use, since it was the court language. Under British colonialism, the Bengali Jamdani, and the similar, albeit finer, muslin industries rapidly declined due to colonial import policies that favoured industrially manufactured textiles from Britain. In more recent years, there has been a revival of Jamdani production in Bangladesh, using traditional techniques, and often, natural dyes, like in the textile displayed in this exhibition. However, muslin, which was one of the most coveted fabrics in Europe in the 19th century and thus widely depicted in the academic portraiture common in that region at the time, was decimated by British economic policy to the point of the biological extinction of the muslin cotton subspecies. Jamdani is the closest version that remains of the famed muslin. UNESCO has declared the traditional art of weaving Jamdani to be an Intangible Cultural Heritage of Humanity.

贊丹尼是孟加拉地區最精緻的織物之一，生產於達卡，有近數百年的歷史，最早被稱為「達卡紗麗」（這一稱謂仍舊常見於印度）。歷史上，贊丹尼的生產受到莫臥兒漢國國王的皇家授權，因此作為宮廷語言的波斯語對織物的稱謂——「贊丹尼」開始被廣泛使用。英國殖民時期，由於殖民政府鼓勵進口英國工業織料的政策，孟加拉的贊丹尼和與之類似、甚至更為精緻的細平布生產因此大幅下滑。近幾年，孟加拉國的贊丹尼產業有逐漸復甦的趨勢，以傳統技藝編織的贊丹尼常使用自然染色——正如展覽中這塊贊丹尼織物。但遺憾的是，曾於19世紀在歐洲炙手可熱、常見於學院派肖像畫的細平布則遭到英國經濟政策的打壓，以致生產細平布的棉花品種慘遭滅絕。如今，贊丹尼是最接近細平布的現存織物，聯合國教科文組織已將生產贊丹尼的傳統編織技術列為非物質文化遺產。



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After Para Site, the exhibition will be on view at two partner institutions in 2018, as follows:

TS1 Yangon 9–24 June, 2018 Yangon, Myanmar	仰光TS1 2018年6月9日–24日 緬甸仰光
Museum of Modern Art 20 July – 7 October, 2018 Warsaw, Poland	現代美術館 2018年7月20日–10月7日 波蘭華沙

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欲了解 Para Site 贊助人計劃詳情, 請聯繫:

Claire Shea 謝 清
claire@para-site.art

Para Site is Hong Kong's leading contemporary art centre and one of the oldest and most active independent art institutions in Asia. It produces exhibitions, publications, discursive, and educational projects aimed at forging a critical understanding of local and international phenomena in art and society.

Para Site 藝術空間為香港首屈一指的當代藝術中心, 亦是亞洲歷史最悠久、最活躍的獨立藝術機構之一。成立宗旨在透過展覽、出版刊物及教育項目等活動, 促進在地與國際間的對話, 希冀打造一個對當代藝術、社會現象提出批判性論述及理解的平台。

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星期三至日 Wed-Sun, 12-7 pm

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