

## 印尼群島量繪計畫--2018 爪哇藝術精神考掘

Indonesia Islands Art Terrain Mapping Survey—2018 Javanese Spiritual Art Archaeology

(海報影像)+ 網頁連結：<https://www.facebook.com/indoartmapping/>

參展藝術家 | 朱瓦第.阿瓦爾、薩拉比.阿夏

展覽策劃 | 佐佐目藝文工作室、黃敏琪

展覽期間 | 2018/10/25-11/18 (週四至週日, 2-8pm)

開幕講座 | 2018/10/26 (6-8pm)

工作坊 | 2018/11/03 (2-6pm)

地點 | 台南市南區三和街 14 號

網頁連結：<https://www.facebook.com/indoartmapping/>

Artists | DJUWADI [Djuwadi Ahwal]、AHMAD SJALABI HIFNI  
[Syalabi Asya]

Curators | Ocular Studio、HUANG MIN-CHI

Exhibition time | 25, October (Thu.) -18 November (Sun.), 2018

Opening Talk | 26, October (Fri.) 2018 PM 18:00-20:00

Workshop | 3, November (Sat.) 2018 PM 14:00-18:00

Venue | No.14, Sanhe St., South Dist., Tainan, Taiwan

Web Link | <https://www.facebook.com/indoartmapping/>

「儘管，我們對於東南亞的了解與投入都已經太晚了，但有總比沒有好。只是我們必須了解，『新南向政策』不是在搶資源，不是靠想像、不是躲在冷氣房裡翻譯外文書籍、靠紙上談兵的政策、更不是炒短線。『新南向政策』需要的是全面的、實質的、長期的、深入的政策與行動」---台南藝術大學民族音樂研究所蔡宗德教授。

新南向政策第二年，我們對印尼真實的藝術文化已了解多少？那不是熱帶異國情調，表層南洋風，也不是以西方藝術節架構包裝成的國際藝術樣態。印尼因其特殊的民族地域性，加上其殖民抗爭歷史脈絡，藝術作品一直存在著強而有力的原生精神。作為南半球亞洲最大國，印尼主要的大島「爪哇島」為全球人口最多的

島嶼，因其近代的荷蘭東印度公司殖民歷史，加上多元豐富文化且鄰近澳洲，除了具有國際視野之外，也保存了許多傳統特殊精神。基於在印尼投入的十餘年研究基礎上，佐佐目藝文工作室正籌備一系列的「印尼群島量繪計畫」，將提出長期且深入的駐爪哇島研究，每年依照不同議題邀請印尼藝術家及重要印尼藝術團體來台，逐漸形塑台灣對印尼藝文環境認知的真實形貌。

*“Although, it’s already too late for us to understand and involve in Southeast Asia, it’s better than nothing. But we must know, the New Southbound Policy is not resource grabbing, not based on imagination, not hiding in AC rooms translating foreign books, not paper talk policy, nor short term investment. The New Southbound Policy needs comprehensive, substantive, long-term and in-depth policies and actions”----Ted Tsung-Te Tsai, Prof. of Graduate Institute of Ethnomusicology, Tainan National University of the Arts.*

This is the Second year of the New Southbound Policy, and how much do we know about Indonesia’s true art and culture? It is not tropically exotic, or on the surface Southeast Asian style, nor the international art packaged with the Western Arts Festival style. Indonesia, due to its special ethnic regionalism and its historical context of colonial resistance, always has a strong spirit of origin. As the largest country in southern hemisphere Asia, the large main island “Java Island” is the most populous island in the world. Because of its colonial history of the Dutch East India Company in modern times, it has abounding multicultural society and near to Australia, not only preserve lots of special traditional spirits, but has international perspective. The Ocular Studio, based on more than a decade’s Indonesian research, is arranging a series of " Indonesia Islands Art Terrain Mapping Survey ", which will present a long-term and in-depth study on Java, and invite Indonesian artists and art group based on different topics each year, wishing to gradually shape the true perception of the Indonesian art environment for Taiwan.

### 【關於展覽】

[所以，那些謙卑隱身在印尼各個角落/同時蘊含強大精神能量的藝術家們，他們在哪？]

產量豐富的藝術家薩拉比從來沒有出過國，不諳英文。

藝術家朱瓦帝不是藝術大學出身，但以版畫參與的社會運動與研究協助卻比一般

印尼藝術家還要來得多。

兩位藝術家將演示印尼爪哇島現今的精神藝術場景範例，排除美術館/商業藝廊的面相。並加入自2004年起的爪哇田野調查收集檔案與藝術作品。

展覽海報為全程的手工勞動產物，結合版畫、手上彩、縫紉、剪貼、手寫、香蕉葉自然素材，是受印尼藝術精神影響的十足展現。

### 【About the Exhibition】

**[So, those artists who are humble and hermits in all corners of Indonesia/ with strong spiritual energy, where are they?]**

The productive artist Syalabi has never been abroad, and can't speak in English.

The artist Djuwadi didn't learn from the art university system, but from the experience of printmaking, which involved a social movement and research assistance which is much more than most of Indonesian artists.

The two artists will present examples of today's spiritual art scenes in Java, Indonesia, but exclude the art gallery/commercial gallery aspects. Specifically, the exhibition will also present the field investigation archives and collected artworks of Java Island since 2004.

The exhibition poster is a complete process of manual labor, combined with prints, hand-painting, sewing, scrapbooking, handwriting, and natural materials of banana leaves. It is a full-fledged expression influenced by the Indonesian art spirit.

### 【關於策展團隊】

**佐佐目藝文工作室：**成立於2011年，經營非營利藝評書寫平台「觀察者藝文田野檔案庫」<http://aofa.tw>。以台灣藝術發展歷程為主要研究方向，促進研究者資源共享與合作，關注國內外當代藝術生態現象的變遷與發展，並與台南在地獨立空間串聯合作。

**黃敏琪：**台灣藝術大學造型藝術研究所畢，早年因研究印尼當代政治藝術而受其影響甚多。喜愛做自成一格的事，經常與藝術圈格格不入。作品橫跨行為藝術、木刻板、文字等創作，亦常浸溺在翻譯的巴別塔中。目前育有兩子。

### 【About the Curators】

**Ocular Studio:** Established in 2011, operating a non-profit art criticism writing platform “Arts Observer Field Archive” <http://aofa.tw>. The main research direction is the history of Taiwan art development, encouraging the resource sharing and cooperation of researchers, paying attention to the transition and development of contemporary art phenomenon domestically and abroad, and cooperating with the indie-spaces in Tainan.

**Huang Min-Chi:** Graduated from Graduate School of Plastic Arts, National Taiwan University of Arts. Was greatly influenced by early years researching Indonesian contemporary political art. Loves to do sui generis things, and often is out of tune with the art circle. The artwork crosses between performance, woodcarving and writing, and is often immersed in the translation Tower of Babel. Raising two boys currently.