

HOW DO WE FACE THOSE WHO DEFY "REASON"?

我們如何面對「不可理喻」的人？

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IS "DREAM MESSAGE" SUPERSTITIOUS?

There is a beauty salon named “Mei-Mei Health Salon” in the indigenous village Aljungic on the South-Link Highway in Taitung’s Daren Township. The proprietor of the salon, Tauwan Katjadrepan, is known as Chief Katjadrepan because she is the chief of the Kacalpan clan.

She gave me a haircut, and told me about how her ancestors would send her dream messages.

The reason why I got a haircut in her salon was because my hair was too long; and when I visited the art project, *The Hidden South*, in Taitung and told the curator Eva Lin (referred as Eva below) that I wanted to get a haircut, she recommended the chief right away and set me up with an appointment.

Frankly, I was a bit worried at the time. Although I did not really care about my hair style, but I could not help wondering: “Getting a haircut from an indigenous hairdresser?” Yet, it was impossible to take back my words and I would feel embarrassed to say, “sorry, I changed my mind.” Surely I could not bare my thoughts and impolitely say, “I’m kind of worried by the skills of an indigenous hairdresser.” So, I had no choice but to go for it.

Why would the curator think of the chief’s salon? The reason was that the salon was in fact one of the exhibition venues, where the installation, *Dream Inspired Millet Wine* was displayed. It was one of the works featured in *The Hidden South*, transformed from “Mei Mei Health Salon” and made by artist Huang Po-Chih. On the wall were three green neon words that spelled out “sepi,” “zarezar” and kidjekec¹ as well as the portrait photos of the chief and hunter Lang-paw Kaljuvung. On the table were some bottles of yellow-color millet wine, which were created based on the chief’s dreams. According to the chief, she has had dreams from time to time. In her dream, her ancestors would give her predictions and recipes of the wine to be made, and told her in advance that there would be customers ordering a lot of wine. After receiving the dream message from her ancestors and getting up the next day, she would say to her husband, “our people will call in the

 *DREAM INSPIRED
MILLET WINE*, by HUANG
Po-Chih → PAGE 36

1. These words are roughly translated as "dream", "light" and "stickiness."

報夢是迷信嗎？

台東南迴達仁鄉安朔村有家美容店，名為「美美健康坊」。店老闆叫包顏華，我們叫她「包頭目」，因為她是卡加日坂家族的頭目。

頭目替我剪髮，對我說祖先如何向她報夢。

會在包頭目的店剪髮，是因為我頭髮過長。到台東參訪「南方以南」藝術計畫第一天，我跟策展人林怡華（以下簡稱 Eva）提到頭髮很長想要剪，她就想到包頭目，給我安排。

坦白說當時我心驚。雖然不是很在意自己髮型如何，但「原住民剪頭髮」，掂唔掂喎？只是騎虎難下，總不能突然又說「sorry 我不想剪了。」更不可以直接講：「有點擔心原住民手藝。」很不禮貌。只得硬頭皮剪。

至於為甚麼是包頭目的店，那是因為她的店其實是展覽場地， 黃博志作品裡面是一件名為《夢啟酒》的裝置作品。作品是「南方以南」 → 頁 36 展品之一，由黃博志將「美美健康坊」改造而成。牆上掛綠色霓虹光管文字，寫道 sepi、zarezar、kidjekec¹，有包頭目和獵人謝藍保的人像照，桌上還擱有一瓶瓶黃色小米酒，創作靈感來源正是包頭目的夢。包頭目說，她不時會做夢，夢中祖先向她預言，告訴她釀酒的配方，也會預早提醒她有客人大批訂酒。收到來自祖先的訊息後，翌日起床，包頭目會告訴丈夫：「下午會有族人打電話來拿酒，要很多，我們準備一下。」下午，果然有人來電。

包頭目為人友善。雖然「頭目」這個詞總讓我聯想到黑幫，像電影追殺比爾裡面的石井御蓮，會議時翻身上桌一刀把人頭切下。然而包頭目不會切人頭，只會剪頭髮，她連說話的聲音都不大，總的而言很有母親的感覺。然而容我坦白承認，與包頭目對話並非易事主要問題在我無法相信「報夢」這回事，無法向讀者諸君說：「大家！台灣原住民會有『報夢』

1. 粗略而譯可譯為「夢」、「光」、「黏」

afternoon ordering a lot of wine. Let's get prepared"; and they would really get such a phone call.

The chief was very friendly. Although the term "chief" in mandarin often made me think of gangsters, like the character O-Ren Ishii in *Kill Bill*, who would flip onto the table and chop people's heads off in a meeting. Of course, chopping people's heads off was not part of Chief Katjadrepan's job description; her job was to cut people's hair. She spoke in a soft voice, and was always very motherly.

However, with all due respect, it was not an easy thing for me to talk to Chief Katjadrepan. The main issue was that I could not bring myself to believe in the idea of "dream message." I could not bring myself to claim to all my readers and say, "hey, everyone! Taiwan's indigenous people have a mysterious practice called 'dream message' that will shook the seven billion population on this planet!" Even if I did, people would repute it as groundless and irrational. To tell the truth, I had thought it was a superstition as well.

I could not possibly say, with a negative attitude, to the chief, "that's really superstitious." Why? For one, although "dream message" is not scientific², unscientific things are not necessarily false; they are simply unknowable. The word "superstitious," however, implies "falseness." A bigger issue is that I have a fundamental disbelief in imposing my logic to others, and that includes Chief Katjadrepan. Such disbelief is not founded on the cliché that "no one should impose his or her own standard on others."³ My disbelief stems from real experience. For instance, when meeting Chief Katjadrepan, I naturally asked, "are you indigenous?" Even so, this simple question was already not a good one because "indigenous people" simply call themselves "people" who have always lived on the island of Taiwan until the Han immigrants arrived on the island, who then asked, "which indigenous people do you belong to?" Yet, this question would be problematic as well since all the classified indigenous names, such as Taiya, Paiwan, Beinan, etc., were not the original names used by the indigenous (I still cannot avoid using this word, after all) people. The names were created by some 19th-century

2. In this article, the definition of "science" follows that of Popper's in *The Logic of Scientific Discovery* (1959).

3. See "A Review on the Guggenheim Exhibition One Hand Clapping and to Wage War on Art-solutism."

這種震驚七十億人的神秘現象！」說了你們也肯定會罵我語怪力亂神。直接說，就是我覺得這是迷信。

然而我又無法以否定態度對包頭目說：「超！迷信。」為甚麼呢？一來因為，「報夢」雖然不科學²，但不科學未必是假，只是不可知，而「迷信」卻有「假」的含義。更大問題在於，我對自己的邏輯是否可以套在包頭目身上，有根本的懷疑。這懷疑不是那種 cliché 的「沒有人可以用尺量度別人」³，而是源於真實經驗。比如包頭目見面，我自然而然會問：「你是原住民嗎？」然而即便是如此簡單的問題，它已經問得不好，他們只是自稱為「人」，一直住在台灣本島，直到 17 世紀漢人遷入。問「你是哪族？」也有問題。因為泰雅族、排灣族、卑南族……這些族名原來也不是原住民（看，我始終還是得用這個字）本身持有的，而是 19 世紀末由日本學者就原住民進行分類的結果（順帶一提，在分成不同族群前，原住民僅被分為兩類：生番和熟番）。於是，你以為自己多少有點原住民知識，因而問對方甚麼族，其實，也是以外人角色，硬將一個身份套給他們。

被人硬套身份的苦楚，我想香港人應該心知肚明。我是香港人，我不想被套身份，所以也不希望以身份去套人。問題是如果我連問「您是原住民嗎？哪個族？」都問得不恰當，我該如何發問才好？我該如何與包頭目交流？我該如何說話呢？語言不可靠，於是邏輯也不可靠，整個世界觀都不可靠起來。因此我無憑據說「報夢」是「迷信」。

為何要「理解」原住民？

這篇文章從我和包頭目交流時出現的矛盾開始談起。首先我會簡介「南方以南」藝術計畫，然後談為何要理解原住民，接著談藝術如何做到這點，以及藝術不能做到又是哪點。我想特別把焦點放在 Eva 提出的「情境式」藝術上。

回到我對包頭目難以理解的問題。這難以理解，與其說是我的問題，不如說是現代社會問題。某種意義上，「南方以南」計畫名正突出理解的困難，

2. 「科學」一詞在本文參照 Popper 的定義，見 *The Logic of Scientific Discovery* (1959) 等
3. 詳見〈評古根漢「單手拍掌」兼向「藝術玩晒論」宣戰〉

Japanese anthropologists (by the way, before there were varied tribes, the indigenous people were only divided into two: the shu-fan [plain aborigines] and the sheng-fan [raw or unpacified aborigines]). So, even if one considered oneself to know a little bit about the indigenous community and asked them about their descent, it would still be imposing an identity on them as an outsider.

The pain of being forced to accept an identity is something that does not require explanation to all Hong Kong people. I am from Hong Kong. I do not wish to be forced to accept an identity, and I do not wish it on others, either. The problem was, though, what should I say if it was inappropriate to even ask “are you indigenous?” or “which indigenous descent are you?” How should I interact with Chief Katjadrepan? How should I... speak at all? Language would become unreliable, and so would logic. In fact, the entire worldview would become shaky. So, I have no right to claim that “dream message” is superstitious. However, it still feels like a superstition to me. Does “dream message” sound “superstitious” to you?

WHY the NEED to “UNDERSTAND” the INDIGENOUS PEOPLE?

I began this article with the inner conflict I had when starting talking to Chief Katjadrepan. I would like to first introduce the content of *The Hidden South*, and then talk about the reason why we need to understand the indigenous people before moving onto how art could achieve that as well as the things that art could not accomplish. I particularly hope to place an emphasis on Eva’s approach, which she calls “contextual” art.

Let’s return to my conundrum regarding interacting with the chief. It was a difficult situation. Instead of calling it my personal problem, it was more like a problem of modern society. To a certain degree, the project title, *The Hidden South*, pointed out the difficulty of achieving understanding. As Eva said, “‘the South’ is not a place ‘more south’ in the geographical sense that can be measured and understood with contemporary instruments; instead, it indicates the spiritual dimension that one can only reach by transcending rigidified logic and thinking... It aims to highlight a certain lack in cultural knowledge.”

This art project, organized by Taitung County Government and realized by mt. project, took place in four townships in Taitung: Taimali, Jinfeng, Dawu and Daren. From the perspective of the county government, the

如 Eva 說：「『以南』不是說它在地理上『更南』，而是說，那不是我們用當代工具測量可以理解的地方，而是跳脫僵化邏輯與慣性思維才能抵達的精神象限……試圖提供某種文化認識上的空缺。」

這個由台東縣政府主辦、山治計畫執行的藝術計畫，在台東縣太麻里、金峰、大武、達仁四鄉舉行。從縣政府角度看，計畫的目的是發展和推廣，然而 Eva 在想的是另一件事：她想要連結「兩個空間／物件中間的細縫」。「任何兩個物件中間都會有一道細縫。夢境與現實、人造與自然、信仰與科學、我和你……我的計畫重點是連結這條細縫，把（雙方的）世界觀更擴大一點。」

「連結細縫」更具體而言是甚麼？Eva 提到一個獵人上山打獵物，怎料那動物原來是法律上受保護，於是這獵人被抓去坐牢。「狩獵、採集、共享，本來是原住民的生活體系與文化傳統根基。突然外來者佔了原住民原本生活的土地，告訴他們打獵是野蠻的，試問他們要怎麼樣生活？當然我們要保育生態，但我們有沒有想過，禁止狩獵會如何影響到他們的生活以及同樣瀕臨絕種的原住民文化？」

「獵人不只是獵人，更是山林守護者，獵人不會保護單一物種，而是照料整個山林生態，真正的獵人按季節並且適量獵捕以維持物種多樣性，讓部落得永續生存。狩獵文化具有的自然智慧得以讓生態共生平衡……獵人也是自然循環一部份。」

從這例子看，「連結細縫」可視為一種深層的理解。如果我們拒絕理解他人，僅用自己的世界觀設準則，而這些準則又必須要求他人遵從，那就是我們對他人的霸權，即剝奪他人選擇其生活方式的權利。因此我們要「理解」。

project's objective was development and promotion. However, Eva was thinking about something else: she wanted to bridge "the gaps between two spaces/objects." "Every two objects are always divided by a gap, no matter how small the gap is—be it art and reality, the artificial and the natural, faith and science, you and I... The main thing of my project is bridge this gap to expand the worldview (of both parties)."

What does "bridging the gap" specifically mean? Eva mentioned an example of a hunter who goes hunting for his mother, who hopes to taste some venison. He goes into the mountain to hunt, but is not aware that his gain is legally protected, so he ends up in jail for hunting. "The truth is hunting in the mountains as well as gathering and sharing with others have constituted indigenous people's way of life as well as the foundation of their cultural tradition. All of a sudden, the outcomers occupied the land previously inhabited by the indigenous people, telling them that it was barbaric to hunt. How should they survive then? We of course need to protect and preserve natural ecology; but we have never thought about how forbidding hunting could affect the indigenous community and their equally endangered culture."

"An indigenous hunter is more than a hunter; he is also a preserver of the mountains. He does not only protect one species but look after the entire mountain ecology. A true hunter hunts according to the seasons and an appropriate amount to maintain species diversity and ensure the sustainability and survival of the indigenous community. The natural wisdom in this culture of hunting allows coexistence and balance in the ecology... The hunters are part of the natural cycle."

Judging from this example, "bridging the gap" can be viewed as a way of gaining a deep understanding. If we refuse to understand others and only use our own worldview to formulate our standards while asking others to obey, we become a hegemony to others, depriving their right to choose the way they want to live their life. So, we need to "understand."

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不過，理解甚麼？

你說當然是理解原住民。然而「原住民」這個字有許多意思，而這些意思的差異可以十分懸殊。

Eva 的目標相當清楚。她這次計畫想要理解的與其說是由血統定義的人，不如說是文化。「倘若原住民離開土地、不講族語、不認同原住民的世界觀、不了解傳統技藝文化，那他還是原住民嗎？」

這答案能解決「人」的差異問題，但「時間」方面還是不能處理：如果百年前的原住民文化和今日的原住民文化不一樣，我們努力理解的到底是甚麼？

Eva 的答案是：「別說台灣原住民文化，很多古老文化已經消失，我們永遠也觸碰不到……我覺得我們能做的，只是在有生之年，能做甚麼就去做、去學習、去理解。最少是，在你作為人類的時候，好好做一個人。」

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意外地，從 Eva 進行「南方以南」藝術計畫的目的，我似乎可以找到方法解決與包頭目交流的矛盾：理解不等於接受。

人類學家拉圖（Bruno Latour）2011 年的著作《On the Modern Cult of the Factish Gods》是討論這問題一本極好的參考書。拉圖起首提及的故事，與我和包頭目交流的經歷類似：15 世紀時，葡萄牙人的船隊初抵非洲黃金海岸，與幾內亞人接觸。看見幾內亞黑人竟視其製作的東西具神聖力量，葡萄牙人便多少認為幾內亞黑人迷信（或低下、原始、不文明、不科學……）因為，葡萄牙人覺得幾內亞人自相矛盾：神聖，是超越人的存在，然而那些東西卻又是人手製作的。既是人做，又如何超越人？

有趣的地方就在於，你猜葡萄牙人身上會掛甚麼，床頭會放甚麼？然而他們卻從來沒有將十字架、《聖經》等視為迷信和矛盾。誠然我們無法以科

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However, what should we “understand”?

Of course, it means to understand the indigenous people; yet, the word ‘indigenous’ has multiple meanings, which can vary notably.

Eva’s goal is very clear. In this project, what she wants to understand is not defined by lineage but culture. “If an indigenous person has left their land, does not speak his or her mother tongue, does not identify with the indigenous view of the cosmos, and has little or no knowledge about their traditional craft culture, can we call the person indigenous?”

This explanation answers the question about the difference of “people,” but it did not solve the issue of “time”: regarding the difference between the indigenous culture a century ago and today’s indigenous community and its culture, what is it that we are trying to understand?

Eva replied, “Taiwan’s indigenous community aside, many ancient cultures have disappeared forever from our reach … To me, what we can do is to do, learn and understand whatever we can while living in this world. At least, we try to be a decent human being while we can.”

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Unexpectedly, I seemed to have found a way to resolve the conflicting issue when interacting with the chief from Eva’s goal of curating *The Hidden South*: to understand does not mean to accept.

Anthropologist Bruno Latour’s *On the Modern Cult of the Factish Gods* of 2011 is an excellent book of reference in discussing this question. The story described by Latour in his book is rather similar to my experience of encountering the chief: in the 15th century, when the Portuguese first landed on Africa’s Golden Coast and came into contact with the Guineans, they witnessed how the latter had treated their hand-made objects as sacred and were somewhat convinced that the Guineans were superstitious (or inferior, primitive, uncivilized, unscientific). In their eyes, the Guineans were self-contradictory: the sacred was supposed to surpass and be above human existence. Those objects were handcrafted by humans. So, how could manmade objects transcend human existence?

學方法證明幾內亞人神明的存在，但又有誰能用科學方法證明上帝是三位一體？我的印象是包頭目「迷信」，甚至有衝動想要擺破「報夢」的「謊言」；但三十多年來的人生，不知多少基督徒曾向我「分享見證」，儘管我不相信，卻仍然覺得他們很正常。

教堂讓我想起甚麼？神聖、平靜、祥和。原住民的神壇讓我想起甚麼？原始、荒蠻、迷信。

顯然這裡有明顯的雙重標準。在我看來，Eva 說的「連結細縫」就是破除這個雙重標準。「理解」不等於一定要相信「嘩！原來這個世界真有『報夢』！」而是反問自己不能接納「報夢」，卻可以接受「見證」。老實說兩者我都不相信，但聽聽他們說法，在社會規範上多考慮他們的觀點，沒理由不行吧？

情境式策展與創作

設定目標為「理解」後，下一步是執行。藝術如何幫助我們「理解」？這部份我會談 Eva 情境式藝術的概念。在介紹何謂「情境式藝術」前，先得說明過往藝術界一直沿用的經驗模式，在達到「理解」這目的上遭遇的困難。

所謂過往沿用的藝術經驗模式，概略而言我指兩種：

第一種是「頓悟式」，即廣東話的「叮一聲」，或者成語的「當頭棒喝」。這種模式強調觀眾面對藝術時會瞬間產生一種震撼、昇華、感動，於是得以跳出自己的固有框架，發現某個新可能。

「頓悟式」難以幫助我們理解原住民。我們可以「叮一聲」體會「世界原來很美好」、「人生原來無意義」、「時間不過是幻象」……諸如此類；但我們卻不可能「叮一聲」體會愛斯基摩人的文化精粹、帛琉的飲食文化與香港或台灣的根本差異。原因顯而易見：文化有其語言、歷史等背景，這些背景不可能靠頓悟獲得。

因此以社會、文化為題材的藝術，往往會使用「論述式」。這種模式的作

Interestingly, guess what the Portuguese wore and have by their bedside? They have never deemed the cross and Bible as embodiments of superstition and paradox. We could not scientifically prove the existence of the Guinean deities, but we could not prove the Holy Trinity with scientific methods, either. My first impression was that the chief was superstitious and felt the urge to bust the “lie” of “dream message.” However, there have been countless Christians, who “shared their testimonies” with me over the course of more than three decades. Though I have never believed them, I still find them normal.

What does churches remind me of? Holiness, tranquility, harmony. What impression do I have of an indigenous altar? Primitive, barbaric, superstitious.

I obviously have double standard here. In my opinion, Eva’s “bridging the interstice” aim to shatter this double standard. “Understanding” does not necessarily mean believing—“Wow! ‘Dream message’ really exists in this world!”—instead, it means to demand ourselves to “witness” rather than accepting “dream message.” To be frank, I do not believe in either, but there is no reason not to hear them out and listen to their perspective in our society, is it?

CONTEXTUAL CURATING & CREATION

After setting the goal as to achieve “understanding,” the next step was realization. How does art help us “understand”? I would like to talk about Eva’s notion of contextual art. Before introducing her definition of “contextual art,” I must explain the past experiential mode used in the art world, and the difficulty of reaching “understanding.”

The mode of experiencing art used in the past included two approaches.

The first approach is “sudden realization,” which is like “the ding” in Cantonese or like what people would refer as “a wake-up call.” This approach seeks to give the audience a sense of shock, the feeling of sublimation or being touched upon coming face to face with art. It allows them to move beyond their existing frame of mind and realize new possibilities.

“Sudden realization” cannot help us understand the indigenous community. We might experience the “click” and see that “the world is a wonderful place,” “life is meaningless” or “time is simply an illusion” and

品多含複雜創作脈絡，比如主題源於某事件、某文化、某面向。若不理解這些，單看作品不可能獲得藝術家設定的經驗。因此「論述式」作品的文字解說十分重要，有時甚至比作品本身更重要。

這種方式常用於社會參與藝術，然而在「南方以南」，它有一個致命缺失：原住民大多缺乏文字。其文化以口傳為主，強調語調、動作、表情。藝術家若用文字表現原住民文化，那其實是一種翻譯，像洋人用英文解釋香港潮語，注定導致內容流失。

兩種做法也不行，怎辦才好？是故 Eva 在「南方以南」必須採用一種新方案，那就是她暫稱為「情境式」的藝術體驗，「邀請觀眾沉浸在原始情境的體驗與認識，亦即活入主題對象的生命片段之中，運用身體感知經驗描繪未知的空間，將人們斷裂感官經驗縫合起來，處在與自然連結的狀態。」以理解為目標的「情境式藝術」特色在哪裡？答案是強調以身體性認知的沉浸式交流。

Eva 認為，要了解原住民文化，你必須拋開原有的生活模式並且付出相對時間。作為策展人，她身體力行：她早在去年底已遷到南迴，天天與原住民打交道，拜訪他們，一起種小米、吃野味（如飛鼠湯）、喝酒唱歌。節期內，她仍然每日活躍於南迴地方。「當然之前我有先做功課，但研究是一件事，生活是另一件事。」

情境的另一實例體現在「碰面」。我生於香港、居於東京，日常工作別說碰面，連打電話也少——一般都是用電郵和短訊解決，因此我很驚訝為何 Eva 會專程開車到某個部落，只為邀請一個居民參加活動。

自不待言，其挑選藝術家的主要考量之一，就是看
⑧戴克斯特·菲南德作品
藝術家能否在南迴沉浸長時間。菲律賓藝術家菲南
德 (Dexter Fernandez) 便是一例。Eva 說：「他原以為（這個計畫）很
簡單，兩三個星期就結束，我說你要給我兩個月。我們要在這裡生活。」
菲南德在南迴長期駐留，多次在當地部落、學校、圖書館收集排灣古今
故事，進而將這些故事化成圖畫，繪畫在牆壁上，成為其黑白壁畫創作。

台灣藝術家吳思嶽是在南迴投放最多時間的藝術家之一，並與當地人一

so on and so forth. Yet, we cannot have a sudden realization and experience the cultural essence of the Eskimo culture, the dietary culture of Palau, or the fundamental difference between Hong Kong and Taiwan. The reason is an obvious one. Culture is rooted in language and history, which cannot be possibly transmitted in an instant of realization.

Therefore, art featuring social and cultural topics often adopt a “discursive method.” Works employing this method often comprise complicated creative contexts; for instance, the theme might originate from a certain event, culture or aspect. Without understanding it, one could not, by simply viewing the artwork, possibly obtain the experience that the artist aims to communicate. Consequently, works created with “the discursive method” rely very much on textual explanation, of which the importance often outweighs the artwork itself.

This method has been frequently used in socially engaged art. However, to use it in *The Hidden South* would have been met with a fatal weakness: the indigenous people do not have written languages. Their culture relies on oral tradition, which emphasizes on tones, gestures and facial expressions. If an artist uses written language to portray the indigenous culture, it would require a process of translation, similar to the Westerners translating Hong Kong slangs into English, which would be a total miss.

What to do if these two methods were not viable options? Eva therefore had to find a new solution, which was what she called the “contextual art experience”—“context” denotes “the experience and knowledge of original context that the audiences are invited to be immersed in; that is, to live part of the life of the featured subject and to delineate the unknown space through sensory experience, closing the gaps separating people’s senses and experiences and placing people in a state of being connected with nature.” What is special about the “contextual art” that aims for understanding and does not seek to create consensus? The answer is immersive exchange of physical perception.

Eva believed that to understand indigenous culture, one had to leave behind existing modes of life and spend time instead. As the curator, she had practiced her belief in person. As early as the end of last year, she had moved to Taitung, making friends with the locals and visiting her indigenous friends every day. She planted millet, ate venison (such

起生活的期間，他聽說流傳於多個部落的「矮黑人族傳說」。這個「矮黑人」族相傳曾住在當地「大鳥溪」旁一個山丘，吳思欽的作品《名字嗎？我有很多個》便設置在當地。觀眾可在手機下載 App，用 VR 技術將矮黑人自該處「召喚」出來，聽他說其族人的故事。

❸ 吳思欽作品
名字嗎？我有很多個
→ PAGE 60

情境式觀展與評價

如果「情境式」藝術的特色是沉浸式交流，那它等於否定主流的走馬看花觀光模式。Eva 坦言「南方以南」是反觀光的，它表面上雖然與日本著名的「大地藝術祭」相似，但意念完全不同。「大地藝術祭」重視觀光有其合理原因，因為其策略強調經濟層面：透過觀光帶動越後妻有地域經濟，創造就業機會，令更多年輕人能夠回鄉發展，進而改善鄉郊問題。「南方以南」雖然同樣緊扣鄉郊地域，然而對 Eva 而言，一切都必須從「理解」開始。

觀看菲南德的作品《Vuvu & Vuvu》這件作品時，Eva 向我解釋壁畫上圖案的由來（這就是打獵常見的山羌、那就是湖水會哭的傳說……）。聽著，我生起一個疑問：作品說明沒這些資料，「南方以南」也沒有厚墩墩的導覽手冊講這些故事。我看懂，是因為我幸運，因為有策展人帶我走，向我解說，但一個自行開車來參觀的觀眾，他如何能知道這些故事？若不知道，《Vuvu & Vuvu》就不過是一幅畫得蠻漂亮的壁畫。說好的「理解」呢？

Eva 的回答是「情境會在不同環境產生新的意義，而事實見證則在口述狀態中才能產生。這樣關乎情境 (context) 的藝術計畫，必須加入更多的觀察、觸碰、體感才能領略，因為周圍的背景環境、時空的設定以及因果的脈絡，會根本性改變對於事物的看法」，她想要再現口傳文化與身歷情境的必要性，期望觀眾用身體，無論是參與計畫活動或是偶然地認識到某個在地人，再由其親口向他講述壁畫上的故事以及他自己的故事。

我還是對這答案有疑惑。儘管我明白，原住民文化是口傳文化，反映壁畫故事最佳的方式也是口傳；但相信許多讀者也會像我，覺得 Eva 的說法非常欠效率。從香港商業邏輯的角度講就是回報率低，投資價值成疑。此外

as flying squirrel soup), singing and drinking with them. During the art project, she was still active and traveling from one township to another in the South-Link region every day. “Of course I did my homework; but research is one thing, and living is another.”

Another example of the “context” is “meeting in person.” I was born in Hong Kong, and now live in Tokyo. I rarely make a phone call for work, let alone meeting with other people — everything can be done over emails and text messages these days. So, I was fairly surprised that Eva would drive to a certain indigenous village, just to invite a resident to join an event.

It goes without saying that one of her criteria in selecting artists for the art project was whether the artist could spend enough time to immerse himself or herself in the South-Link region. Filipino artist Dexter Fernandez was a good example. According to Eva, “he had thought that it (the project) was simple, and could be done in two to three weeks. I told him that he needed to clear two months of his schedule because we would be living here.” While living in the South-Link region, Fernandez collected ancient and modern Paiwan stories from local villages, schools and libraries before converting these anecdotes into graphic images to be painted on the wall to finalize his black-and-white mural.

Taiwanese artist Wu Sih-Chin spent the most time in the South-Link region among all artists in this art project. During the time he lived with the locals, he heard about the legend of “the Little Black People” told in numerous villages. According to the legend, the Little Black People used to live by a hill next to Daniao River, where Wu’s work *My name? I have a lot of names* was installed. Visitors could download the app, and used the VR technology to “invoke” the Little Black People and listen to them talking about the stories of this people.

VIEWING the EXHIBITION in AN CONTEXTUAL STYLE & ITS ASSESSMENT

If the characteristic of “contextual” art is immersive exchange, it then denies the mainstream tourist mode of viewing art festivals. Eva stated candidly that *The Hidden South* was anti-tourism. From the outside, it looked similar to Japan’s famous land art festivals, but the concept

❸ VUVU & VUVU,
by Dexter
FERNANDEZ
→ PAGE 56

❸ MY NAME? I HAVE A LOT OF NAMES, by WU Sih-Chin
→ PAGE 60

還有回報率更低的，那是「南方以南」的活動。「南方以南」展出作品數目 20 件，相關活動卻目不暇給遠超過 50 個。比如一個名為「藤惜生活 · 排灣小籃」的活動，由阿美族、排灣族與卑南族的原住民親授編籃技藝。別以為它是一個隨處可見的手工藝工作坊，因為其學員只有八人，活動時間卻要足足兩日兩夜，朝九晚十。

「台灣黃藤對台灣原住民有莫大功用，它不只能夠用來編織與固定，還是食用的對象。因為它全株有刺，且多常生長於陰濕和陡峭的山壁上，因此採集黃藤需要非常多手腳功夫。從前老人家製作留下的藤籃，即使過了一甲子時間仍然堅固耐用。我們希望可以從土地開始學習……小籃子一兩天即可編織而成，然而處理材料，找尋土地的脈絡卻要花一輩子的光景。」

Eva 這樣說：「其實我在賭，我冒險去相信那 5% 放下原有認知沉浸其中的人們，會成下個口傳者。我寧願不要一次讓所有人了解，因為學習這些東西（原住民文化）本來就要花很多時間。」

特別讓我在意的是這句話：「學習這些東西本來就要花很多時間。」我很难到還有甚麼藝術體驗的時間會超過兩星期。有多少人能付出這樣的時間？然而試圖以兩星期理解台灣歷史 8000 年原住民文化，無疑是天方夜譚。因此，即便那只能以「賭博」的方式去做，而且，賭輸的機會奇高，然而一如 Eva 所言，「這是挑戰，也是唯一的可行成功方法。」

「我希望參觀者不是望著作品拍手叫好，而是能有所學習收穫，跟萬物土地發生一些關係，對不同的信念多一點理解……像是翻越茂密的山林後，才有機會看到前所未有的景色，即便那是瞬間閃跑動物的模糊影像。」

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不久前我寫過〈向「藝術玩晒論」宣戰〉文，提倡藝術要有衡量準則——這準則歡迎辯論、可以替換，但還是要有一套準則。Eva 的「情境式藝術」有準則，她將之定為理解上面的進步。關鍵不在你最終有多理解，而在你的理解增長多少。「很難說究竟是從何開始，在這邊待得愈久，會發覺自己懂得愈少。」Eva 說，「而對觀光客而言，如果他們看畢展覽後，

was completely different. Land art festivals never hide the objective of increasing tourism. This year's Echigo Tsumari Art Field even designed two touring routes for the visitors. It makes sense of this type of land art festivals to seek tourist success because their strategies are based on boosting the economy: using tourism to bring in more impetus to the regional economy of the Echigo-Tsumari area, to create more jobs to draw in more young people to return to and build a future in the rural region, and further improve the problem of imbalanced development between the urban and the rural areas. Although *The Hidden South* is closely linked to the rural regions, for Eva, everything must begin with "understanding."

When viewing Fernandez's *Vuvu & Vuvu*, Eva explained to me the imageryes incorporated into the mural. ("That animal is Formosan Reeves' muntjac commonly spotted when hunting." "That depicts the legend of crying lake.") As I listened to her, a question surfaced in my mind: the work was not accompanied with such information, and *The Hidden South* did not provide thick and heavy guide books. I was lucky enough to have the curator accompanying me and telling me these stories. However, a visitor who drove here would not possibly understand these stories. If they had no means to obtain relevant information, *Vuvu & Vuvu* would simply be a nice mural to them. How about the so-called "understanding"?

To this question, Eva's answer was that "context gives rise to new meanings in varied environments, and testimonies of facts are engendered in an oral state." A context-based art project requires more observation, contact and experience to achieve understanding because the surrounding environment, the spatial-temporal arrangement and the context of cause and effect will fundamentally change the way we view things. She wanted to represent oral culture and the necessity of being present and experiencing in person, hoping that visitors could either physically take part in the project's programs or unexpectedly meet a local, who then could explain the stories depicted in the mural and his or her personal stories to the visitor.

I was somehow doubtful of this answer. Indigenous culture is indeed oral, and the best way to convey the mural's stories is naturally through verbal explanation. However, I believe that many readers would also, like me, find Eva's explanation rather inefficient. From a Hong Kong person's perspective with his characteristic commercial logic, this means

明白不只是拍照漂亮，也有包含對自然、對文化的尊重，那已經足夠。」

Eva 這段浸潤在地方的過程中，在原住民身上，她學習到放下理性的知識邏輯、改用身體感知進入循環不息的自然觀。用這準則衡量，這計畫在她身上可說是成功了。當然她是策展人，或許有賣花讚花香之嫌。那我呢？我在「南方以南」短暫停留期間，認識不少原住民，嘗試理解他們。我仍然無法相信祖先報夢。如果有機會、有方法，我很樂意更深入探討這事情的真假，一如我樂意與基督教徒討論是否有神。但我想我不會再認定報夢是迷信，一如有朋友吃飯前祈禱，我也不會說他迷信一樣。檢視自己前往「南方以南」前後的分別，我發現自己的世界觀好像變得寬廣了些。

最後，包頭目給我剪的髮型甚好。一定好過 QB，可能比我家附近的髮型屋更好。我憑甚麼認定原住民髮型師一定剪得不好呢？

a low rate of return and questionable investment value. An even lower rate of return was presented by the events of *The Hidden South*, which showcased twenty artworks but offered a mesmerizing series of more than fifty events and activities. For instance, the event “Cherishing Life with Uway (Rattan). The Paiwan Basket” featured Amis, Paiwan and Puyuma rattan-weaving techniques taught by indigenous craftsmen. It was not some random handicraft workshop that could be found somewhere else. Surprisingly, it accepted only eight students and took two full days and nights, starting from nine o'clock in the morning to ten o'clock at night every day.

“Uway is of tremendous use to Taiwan’s indigenous community because it is not only used for weaving and stabilizing, but is also an edible ingredient. However, it is a thorny plant and grows mostly on damp, steep cliffs. So, it requires agility to gather uway. The baskets made of uway left by the previous generations are still very sturdy after sixty years. We hope to begin the learning with knowing the land... A small basket can be woven in one to two days, but learning to process the material and gaining a full grasp of the land and what it entails can take an entire life.”

Eva stated, “I am making a bet, to be honest. I would rather believe that those 5% of people, who could suspend their existing understanding to immerse themselves in such situations, would become the next storytellers. So, I have chosen not to let all people understand because to learn these things (the indigenous culture) really requires a lot of time.”

What I particularly cared about in her reply was, “to learn these things really requires a lot of time.” It is indeed difficult to find any art experience that would take more than two weeks of time. How many people could afford such a luxury? However, to try to understand the indigenous culture that spans eight thousand years of Taiwanese history in two weeks is simply an unattainable dream. As a result, Eva has to simply “take the bet” despite the incredibly high risk of losing it. Yet, like Eva said, “this is a challenge as well as the only way to succeed.”

“I hope that the visitors, instead of praising and clapping for the works, could learn some things, create more connections with everything and the land as well as more understanding of different beliefs... It is like a scenery unfurling in front of one’s eyes after one climbs over the mountains and traverse dense forests, even though it might just be a vague image of a wild animal flashing past in an instant.”

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A while ago, I wrote an article, entitled "*A Review on the Guggenheim Exhibition One Hand Clapping and to Wage War on Art-solutism*," proposing that art must uphold certain principles, which can be debatable, changeable but necessary. Eva's "contextual art" has its principle, and she believes it to be the progression in understanding. The key is not about gaining deep and thorough comprehension at the end, but gaining more understanding throughout the process. "It is hard to pinpoint the beginning. The more time you spend here, the less you find yourself truly understand," said Eva. "For the tourists, if after visiting the exhibition, they have not only taken pretty photos but developed some respect for nature and culture, it would be enough."

For Eva, during this process of immersing herself in a place, she has learned from the indigenous community to put aside rational knowledge and logic but to perceive their unending cycle of view on nature through physical senses. Judging from this principle, the project has been a success for her. Of course, she is the curator, so she naturally praises her own project. So, how about me? During my brief visit to *The Hidden South*, I have met quite a few indigenous people and tried to understand them. Still, I cannot bring myself to believe in getting dream messages from ancestors. If I have a chance and the means, I would be happy to discuss deeply about the authenticity of this matter, just like I am always happy to discuss with Christians about the existence of God. However, I no longer consider dream message as a form of superstition, just like I would not call my Christian friends superstitious when they say prayers before meals. Examining my difference before and after visiting *The Hidden South*, I find that my worldview has seemed widened.

The haircut that Chief Katjadrepan gave me was great, and definitely better than the ones I got from QB, and probably better than the hair salons near my home. Who am I to say that an indigenous hairdresser cannot give a good haircut?



