

台北 TAIPEI

鳳甲美術館 Hong-Gah Museum

本事藝術 Solid Art



10.22 2022

01.15 2023

THE OCEANS

THE INTERPRETERS

and

海洋與詮釋者

策展人 Curator

TAKAMORI NOBUO 高森信男

藝術家 Artists

- AU Sow Yee 區秀鈞 | Malaysia, Taiwan
- CHANG En Man 張恩滿 + Temitayo Ogunbiyi | Taiwan + Nigeria
- CHE Onejoon 崔元準 | Korea
- LIN Jin Da + YU Cheng Che 林仁達+余政哲 | Taiwan
- Salah Elmur | Sudan
- Mulugeta Gebrekidan | Ethiopia
- HOO Fan Chon 符芳俊 | Malaysia
- Tirzo Martha | Curaçao
- Naeem Mohaiemen | Bangladesh
- Carlos Motta | Colombia, USA
- Musquiqui Chihying 致穎 + Elom 20ce + Gregor Kasper | Taiwan + Togo + Germany
- Tuan Andrew Nguyen | Vietnam
- Posak Jodian | Taiwan
- Mark Salvatus | The Philippines
- Ousmane Sembène | Senegal
- Stefanos Tsivopoulos | Greece
- WANG Hong Kai + Lou MO 王虹凱+莫奴 | Taiwan + Canada
- YAO Jui Chung + Hank CHENG 姚瑞中+鄭鴻展 | Taiwan

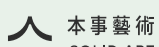
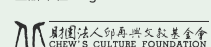
- 鳳甲美術館 Hong-Gah Museum
(TUE-SUN, 10:30-17:30)

台北市北投區大業路166號11樓
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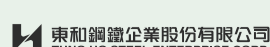
- 本事藝術 Solid Art
(WED-SAT, 11:00-18:00)

台北市北投區立功街79巷9號2樓
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海洋與詮釋者

The Oceans and the Interpreters

Wole Soyinka

「海洋與詮釋者」企圖回應奈及利亞作家索因卡（Wole Soyinka）的小說《詮釋者》（*The Interpreters*，1965）：該作品提及數名來自不同領域的昔日好友，在學成歸國之後回到新成立的奈及利亞，並如何迷失於新興國族的認同迷宮之中。「海洋與詮釋者」可視為策展人自2017年起於泛非文化圈的旅行，及其階段性的研究成果。本展除了向亞洲觀眾引介非洲及加勒比海藝術外，更希望挖掘探討非亞關係的藝術觀點。

Tirzo Martha

海洋作為中性的地景，卻聯結了言說並見證了陸塊之上民族國家的興起及崩塌。本展的敘事期望透過跨大西洋非裔文化圈的歷史作為引子，將印度洋及太平洋地區視作某種鏡像世界；除了嘗試見證近代史中的非亞關係外，亦強調非、亞文化圈之間互為觀看者／觀察者及彼此詮釋的迂迴路徑。希望觀眾能發現這裡既是非洲、亦是亞洲；這裡既是當代巴別塔、亦是放逐之地；這裡既是海洋、亦是詮釋者喃喃自語之處。

Carlos Motta

「海洋與詮釋者」作為國藝會策展專案補助對象，為2019年駐地研究之展覽成果，並已於2020年及2021年各完成一檔錄像交流展。本展預計於2023年將繼續沿著自古以來便存在的貿易路線，旅行至南亞及西非海岸展出。

Musquiqui Chihying

Musquiqui Chihying 致穎 + Elom 20ce + Gregor Kasper 致穎 + 艾倫 + 葛格

“The Oceans and the Interpreters” endeavors to respond to *The Interpreters* (1965) by the Nigerian author Wole Soyinka, which talks about several friends of different professions returning to the newly established Nigeria after their study abroad and how they are lost in the identity maze of an emerging nation. “The Oceans and the Interpreters” can be seen as the journey to the pan-African cultural circle the curator embarked on since 2017 and the research result of that phase. In this exhibition, aside from introducing African and Caribbean arts to Asian audiences, it further aims to probe into the artistic perspectives of African–Asian relationships.

Tuan Andrew Nguyen

The ocean, as a neutral landscape, is nevertheless connected to speech. It has witnessed the rise and fall of nation-states on the continents as well. The narrative of this exhibition seeks to employ the history of the trans-Atlantic African cultural circle as the point of departure, treating the region of the Indian Ocean and the Pacific Ocean as a kind of mirror world. In addition to the attempt to contemplate the African–Asian relationship in contemporary history, it stresses on the winding paths of the African cultural circle and the Asian counter-part as the observer/observee and their interpretations of each other. The exhibition hopes its viewers will come to realize that it is Africa as well as Asia here; it is the modern Tower of Babel as well as a land of exile; it is the ocean as well as a place for the interpreters’ solilo-quy.

Naeem Mohaiemen

As a beneficiary of the curatorial program of the National Culture and Arts Foundation, “The Oceans and the Interpreters” is an exhibition of the results produced from the residency research in 2019. A video art exchange exhibition was organized in 2020 and 2021, respectively. Following the trade route that has existed since ancient times, this exhibition will travel to South Asia and the coast of West Africa for display in 2023.

AU Sow Yee

AU Sow Yee 區秀詒

藝術家

Artists

AU Sow Yee

AU Sow Yee 區秀詒 | Malaysia, Taiwan

從英語童謠《划船曲》（Row Row Row Your Boat）出發，藝術家開始講述19世紀活躍於印度洋的傳奇海盜阿布都拉·阿爾哈只（Abdulla al-Hadj）。據傳阿布都拉其實是英國人，但幼年便成長於阿拉伯並皈依伊斯蘭，因攻擊英國商船而於孟買被判終身監禁。

Chang En Man

Starting with the English nursery rhyme ‘Row Row Row Your Boat,’ AU Sow Yee tells the story of Abdulla al-Hadj, a legendary pirate who was active in the Indian Ocean region in the 19th century. Rumor has it that Abdulla is British, but grew up in Arabia and converted to Islam, he was sentenced to life imprisonment in Bombay for attacking British merchant ships.

CHANG En Man 張恩滿 + Temitayo Ogunbiyi | Taiwan + Nigeria

台灣的非洲大蝸牛源自東非，因為英國殖民史而遷徙至馬來半島，再於日本殖民時代落腳台灣成為原住民佳餚。本計畫顯現了物種的遷徙、文化的變種，以及藝術家們的跨國合作。

Che Onejoon

The Giant African Land Snails (Achatina fulica) of Taiwan originated in East Africa. It migrated to the Malay Peninsula due to British colonial history, and then settled in Taiwan during the Japanese colonial era where they became an aboriginal delicacy. The project illustrates the migration of the species, the variation of cultures, and the transnational collaboration of artists.

CHE Onejoon 崔元準 | Korea

莫妮卡（Monique Macías）是赤道幾內亞獨裁者的愛女，其在父親遭逢政變之後流亡北韓，並成為金日成的養女。莫妮卡在平壤長大並說著一口流利的韓語，這也讓她終身命定陷入認同的漩渦之中。

Lin Jin Da

‘Made in Korea’ is a light-hearted song written by African migrant workers in Korea with Che Onejoon, accompanied with a selection of oldies album covers from Asia and Africa, symbolizing Asia's past and the future that could be created together.

LIN Jin Da + YU Cheng Che 林仁達+余政哲 | Taiwan

兩位藝術家於彰化創辦了「火燒庄地質博物館」，本次展出圍繞著博物館館藏的M-PRE0001「薩赫爾岩石」。該岩石為在查德進行石頭探勘所取得的岩心標本，並輾轉流落至該館。

Salah Elmur

The two artists founded the Huesio Geological Museum in Changhua. This exhibit is centered around the museum's collection of M-PRE0001 'Sahel Rocks'. The rock is a core sample obtained from a rock exploration in Chad and found its way to the museum.

Salah Elmur | Sudan

藝術家其祖父於喀土穆（Khartoum）開設卡馬爾相館（Studio Kamal）。藝術家將相館所留下的老照片轉繪成一幅幅的油畫，亦藉此開啟其個人與時代的對話。

Mulugeta Gebrekidan

Salah Elmur 's grandfather established Studio Kamal in Khartoum. He transformed old photographs from the studio into oil paintings, opening up a personal dialogue with the times.

Mulugeta Gebrekidan | Ethiopia

中國自2010年代起於非洲四處投資基礎建設，藝術家站立於阿迪斯阿巴巴（Addis Ababa）正在施工中的輕軌月台，等待著永遠不會進站的列車。（註：阿迪斯阿巴巴輕軌已於2015年通車。）

HOO Fan Chon

China has been investing in infrastructure in the African Continent since the 2010s. Artist Mulugeta Gebrekidan stands on the light rail platform still under construction in Addis Ababa, waiting for the train that will never enter the station. (Note: The Addis Ababa light rail line opened in 2015.)

HOO Fan Chon

HOO Fan Chon 符芳俊 | Malaysia

彈塗魚此種兩棲魚類其貌不揚，卻在亞洲各國廣傳成某種祕密美食。受體操文化啟發，藝術家將彈塗魚的生態行為昇華成舞蹈創作，並邀請觀眾跟隨著其所製作的伴舞帶一起扭動身軀。

Tirzo Martha

The amphibian fish, the mudskipper, has a face for radio, but is widely known as a secret delicacy in Asian countries. Inspired by gymnastic culture, HOO Fan Chon has sublimated the ecological behavior of the mudskipper into a dance creation and invites the audience to twist and turn along with the accompanying dance video he has created.

Tirzo Martha | Curaçao

有機及臨時性的建築充斥於加勒比海荷屬古拉索，不僅是當地的聚落特色亦是藝術家的靈感來源。在研究過台灣擁有類似的建築文化後，藝術家決定採用在地建材來重建他心中的古拉索裝置。

Naeem Mohaiemen

The organic and temporary buildings that congest the Dutch Caribbean island of Curaçao are not only a feature of the local settlement but also an inspiration for the artist. After studying the similar architectural culture of Taiwan, Tirzo Martha decided to reconstruct his idea of a Curaçao installation using local materials.

Naeem Mohaiemen | Bangladesh

1977年，日航472班機遭日本赤軍劫機並迫降於達卡（Dhaka）機場。藝術家透過其第一人稱的童年記憶，以及劫機客與塔台間的對話，建構出關於政治及生命經驗的複雜敘述。

Carlos Motta

In 1977, JAL Flight 472 was hijacked by the Japanese Red Army and was forced to land at the Dhaka Airport. Naeem Mohaiemen constructs a complex narrative of political and life experiences through his first-person childhood memories and the conversations between the hijackers and the control tower.

Carlos Motta | Colombia, USA

由里斯本宗教裁判所的一則歷史判例出發，藝術家嘗試借用一名奴隸的鬼魂，來講述這則判例中提及的巫術和男男性行為。透過鬼魂的描述，觀眾也得以重新了解跨大西洋殖民史的殘暴。

Carlos Motta

Inspired by a historical case from the Lisbon Inquisition, Carlos Motta attempts to tell the story of witchcraft and homosexual behavior mentioned in the case through the ghost of a slave. Through the ghost’s description, the audience is also given new insight into the brutality of transatlantic colonial history.

Musquiqui Chihying 致穎 + Elom 20ce + Gregor Kasper | Taiwan + Togo + Germany

《貨幣》是片鍍金色的黑膠唱片，A面的同名單曲由三國藝術家合作，用法、中、德三語饒舌歌來討論從新貨幣ECO取代西非法郎至中國支付寶的貨幣議題。

Musquiqui Chihying

'The Currency' is a gold-plated vinyl album. The A-side's eponymous single features an artist trio collaborating on a trilingual rap song in French, Chinese and German, discussing currency issues from the new ECO currency replacing the West African franc to China's Alipay.

Tuan Andrew Nguyen

Tuan Andrew Nguyen | Vietnam

法國殖民時代時，來自法屬西非及法屬印度支那的士兵共同為法蘭西而戰，亦產生了同袍情誼。然而在帝國瓦解之後，居住於塞內加爾的越南裔居民及其後裔卻面對著生存及認同的困境。

Mark Salvatus

During the French colonial period, soldiers from French West Africa and French Indochina fought together for France and developed a sense of comradeship. However, after the collapse of the French Empire, the Vietnamese inhabitants of Senegal and their descendants were faced with the dilemma of survival and identity.

Posak Jodian

Through music videos, life records and various documents, Posak Jodian attempts to reconstruct and collaborate with transgender performers from aboriginal tribes, presenting the heterogeneity and contradictions in Taiwan.

Mark Salvatus

One of Senegal's cinematic legends, Xala (1975), tells the absurd story of a post-independence ambitious government official who is about to marry his third wife. But on the wedding night, everything the protagonist takes for granted begins to unravel.

Stefanos Tsivopoulos

Three strangers from Europe, Asia, and Africa, wake up on an isolated island. They begin an unresolved, and hopefully, unanswered argument, and try to figure out where they really are.

Posak Jodian | Taiwan

透過伴唱帶、生活紀錄及各種文件，藝術家嘗試將來自原住民部落的跨性別表演者進行再次的重構與合作，呈現出台灣內部的異質與矛盾。

Mark Salvatus

Through music videos, life records and various documents, Posak Jodian attempts to reconstruct and collaborate with transgender performers from aboriginal tribes, presenting the heterogeneity and contradictions in Taiwan.

Mark Salvatus | The Philippines

藝術家父親的菲律賓警察樂隊（Philippine Constabulary Band）收藏，提供了眾多的線索，揭示了美國非裔音樂如何一步步在菲律賓告別西班牙統治之後傳入菲律賓。

Ousmane Sembène

The collection of the Philippine Constabulary Band from Mark Salvatus’ father provides numerous clues on how African American music was introduced to the Philippines, after Spanish rule ended in the country.

Ousmane Sembène | Senegal

1975年電影《哈喇魔咒》為塞內加爾的影史傳奇之一，講述獨立之後志得意滿的一位政府官員，準備要迎娶第三任嫩妻的荒謬故事。然而在新婚之夜，主角視為理所當然的一切都開始崩解。

Stefanos Tsivopoulos

One of Senegal's cinematic legends, Xala (1975), tells the absurd story of a post-independence ambitious government official who is about to marry his third wife. But on the wedding night, everything the protagonist takes for granted begins to unravel.

Stefanos Tsivopoulos | Greece

三名來自歐、亞、非的陌生男子，在一座孤島上醒來。他們展開了沒頭沒尾、且註定不會有答案的爭論，嘗試要搞清楚自己究竟身在何處？

Wang Hong Kai

Three strangers from Europe, Asia, and Africa, wake up on an isolated island. They begin an unresolved, and hopefully, unanswered argument, and try to figure out where they really are.

WANG Hong Kai + Lou MO 王虹凱+莫奴 | Taiwan + Canada

從英國殖民時代到獨立後的肯亞，奇庫尤（Kikuyu）族人的歷史便是一則強迫遷徙的血淚史。藝術家們此次開啟一個新興的研究計畫，嘗試透過該族的口述歷史來理解奇庫尤人無法回去的家鄉。

Wang Hong Kai

From the British colonial era to post-independence Kenya, the history of the Kikuyu people is one of forced migration. The artists embarked on an emerging research project that seeks to understand the Kikuyu's inability to return to their homeland through their oral history.

YAO Jui Chung + Hank CHENG 姚瑞中+鄭鴻展 | Taiwan

隱身於剛果民主國金夏沙（Kinshasa）近郊的一處廢墟，因其造型被暱稱為「中國寶塔」。多數人只知道該寶塔由中國人所建，卻不知道是實際上是由哪一個中國所援建的。

Yao Jui Chung

A ruin hidden in the outskirts of Kinshasa in the Democratic Republic of Congo, nicknamed the 'Chinese Pagoda' because of its shape. Most people only know that the pagoda was built by the Chinese, but they do not know which China actually built it.

