

前言

文 / 鄒婷

第十五屆文件展（documenta fifteen）位於卡塞爾市東邊的「Hafenstraße 76」展場中，有著一間幽暗且獨立的展間垂掛著數道白底黑字的紙簾，一旁播放著一部探討土地私有化、反殖民運動與女性在哥倫比亞和黎巴嫩進行土地抗爭的錄像作品。那是藝術家瑪爾瓦·阿薩尼奧斯（Marwa Arsanios）自 2017 年發展至今的「誰在害怕意識形態？」（Who Is Afraid Of Ideology?）系列創作的第四篇章，全長約三十分鐘的影像結合 3D 動畫、人物訪談、記錄影像、地景空拍與測量等橋段，深入探討環境永續、土地使用與成為「公域」的可能。而在紙簾區的中央，印著一句簡潔卻令人難以忽視的宣言：「這片土地只能由不擁有土地的人使用。」（The land shall only be used by people who do not own a land.）

沒有土地的人，如何擁有使用土地的權利？如果土地可以被分配與私有，它的所有權誰說了算、從何時開始起算、又到何時結束？只有「人」能夠擁有土地嗎？這些看似無限上綱，關於你我腳下行經的土地的各種提問，在阿薩尼奧的影像中透過藝術敘事開啟另一種檢視當代社會資源的不當分配與殖民時期將特定族群噤聲、掠奪，與邊緣化的隱身歷史。而每當我們望向這般陌生又熟悉的全球故事，總會望見在不同國家（土地）的原住民族的憂戚背影。在殖民主義的歷史長河之中，當語言被迫統一；當文化的接觸永不對等；當人民失去（或從未擁有）反抗的能力，今日你我共享的自由民主與當代社會，是否仍在忽略那些遙遠土地上的原聲？而未曾擁有過土地 / 不認為土地應該被擁有的人們，又如何能在別人的土地上唱自己的歌？

而當場景來到臺灣，在都市更新、農村再生、土地重劃的國家發展政策之外，關於這座島上錯綜複雜的殖民與移居歷史，與其在居住正義和轉型正義從未停歇的衝突與思辨，仍有著被刻意遺漏的聲音。一如 2017 年在臺灣公告的《原住民族土地或部落範圍土地劃設辦法》將傳統領域的劃設範圍排除私有地，導致部落無法「共管」現為私有土地的傳統領域與對土地開發行為行使「知情同意權」，為財團與商業開發案大開方便之門。在當代社會的土地治理之外，不同族群對於土地的分配與使用的概念，又怎能僅以主流民意的單一從屬框架與國家法規計量？

山還在嗎？山裡的狩獵的民族還在嗎？

海還在嗎？海邊的漁獵的民族還在嗎？

歌，還在嗎？還要繼續唱嗎？又該怎麼唱呢？

那個相信樹木，昆蟲，流水，聽得懂人語，那個我們可以與山脈，海洋，森林，土壤，

祖先的靈魂溝通的年代，你想起來了嗎？

—— Panai Kusui（巴奈·庫穗），2008

回到阿薩尼奧斯以藝術展示的宣言：「這片土地只能由不擁有土地的人使用。」這句看似無法實現於現實世界的口號，為觀者鋪述出一道扭轉土地既有意識形態的思路逸逃路線。倘若藝術是容納差異的媒介；展覽是訊息交換的公域，那些在法庭與街頭上說不清、論不定的文化衝突與族群政治，或許將得以在藝術之名下暫時共存、等待合聲。

Preface

A row of white paper curtains with black writings occupies a dim, independent room at Hafestraße 76, the venue of documenta fifteen in the east part of Kassel, alongside a video installation that investigates land privatization, anticolonialism, and women-led land struggles in Columbia and Lebanon. The fourth installment of artist Marwa Arsanios' ongoing project "Who Is Afraid of Ideology?" that began in 2017, it interrogates environmental sustainability, land use, and the possibility of common land through a 30-minute video combining 3D animation, interviews, documented footage, aerial photography, and topographic survey. A concise slogan "The land shall only be used by people who do not own a land" written across one of the paper curtains demands the viewer's attention.

How do people without a land earn the right to use it? If the land could be distributed and privatized, who has the say in the ownership of the land? When does this ownership start or end? And is humanity the only one entitled to the land? These questions about the land that we stand on are closely examined in Arsanios' video work, which zeroes in on the improper allocation of contemporary social resources, as well as the historical silencing, plundering, and marginalization of indigenous peoples during the colonial period that has largely gone unseen. Whenever we look at such strange yet familiar stories across the world, the indigenous peoples' troubled reality always looms large. In the unrelenting colonial history, when languages are forced to be unified, when cultural clashes end in injustice, when people lose (or never have) the ability to resist, does the free and democratic contemporary society we share continue to neglect those native voices of the distant land? How could the people who never own a land, or never believe in the idea of land ownership, sing their songs on the land of others?

When our gaze returns to Taiwan, there are still unheard voices intentionally ignored — amidst national development policies of urban renewal, rural regeneration, and land rezoning— that tell tales of this island's complex colonial and migration history, as the island grapples with housing and transitional justice through endless conflict and dialectic. Just like in the "Regulations on Land or Tribal Land Allocation for Indigenous People," which were announced in 2017 in Taiwan, it stipulates that private land is excluded from traditional indigenous territories. This prevents the tribes from co-managing the traditional territories that are now private, and denies their right of informed consent to land development, opening the door for corporates and commercial development projects. Outside the context of land governance in contemporary society, how could the ideas of different groups fit into one single box of mainstream public opinion and national law when it comes to the distribution and use of land?

Do the mountains still endure? Are the hunters in the mountains still around?

Does the sea still endure? Are the fishers by the sea still around?

Songs — are they still around? Shall we keep singing? How should we carry on?

Those times when we believed in trees, insects, waters, when we understood human language, when we could communicate with the mountains, the sea, the forest, the earth, the spirits of our ancestors — is it all coming to mind now?

—— Panai Kusui, 2008

As we reflect on Arsanios' nearly impossible statement, "The land shall only be used by people who do not own a land," it becomes clear that a path to escape the existing ideology about the land has been revealed. If contemporary art is a medium that accommodates differences; an exhibition, a public domain where information is exchanged; then maybe, all those labyrinthine cultural clashes and ethnic politics in the street and in the courtroom could cohabit in the name of art, if only for a fleeting moment, awaiting reconciliation.

如何在別人的土地上唱自己的歌

文 / 鄒婷

隨影像移動、以歌聲敘事，「如何在別人的土地上唱自己的歌」將展覽視為相異的文化、歷史、故事，人與非人相遇與交織的場所；以音與景構築引領觀者留步的情境。始於「如何」、「別人與自己」、「土地與歌」的關係集合，這是一場以影像記敘土地的展覽實踐；也是一個用歌聲作為敘事手段的策展實驗。

以「如何」（How-to）開啟的語境，多用來引出實際的方法與指令，就此提出認識新事物、進入新情境的捷徑與指南。「別人與自己」則對應從個體出發、二元相對，因應所屬環境而持續變動的人際關係：當與「他」的分野出現，人與人之間的各種姿態（gesture）相應而生，這些因變位分化出的（無）數個群體，既是差異的暫時集合，也錨定出「我與他」的敘事條件。

在別人的土地上，如何歌唱；唱著誰的土地、誰的歌？當「土地與歌」化作展覽現場——暫時的時空集合——的場景敘事與想像公域，土地，標示出特定的人文地理；歌唱，成為一種引誘停留的手段。無論身在何方，每當旋律響起，你我是否都曾尋著歌聲，在某地某處；在時而陌生、時而熟悉的樂句之間停駐？而那隨之映入眼簾、傳至耳邊的敘事時刻，是否正開啟一道借力於歌，走向新/未知的捷徑？

在墨西哥的瓦哈卡谷、瓜地洛普的島嶼山海，與臺灣臺東的部落家屋，娜歐米·里康·加拉朵（Naomi Rincón Gallardo）、米尼亞·碧亞比亞尼（Minia Biabiany）與張恩滿共譜的「如何在別人的土地上唱自己的歌」以吟唱代替言說；以非人的動物闡述當代人類故事，為現實世界的土地抗爭與原鄉想像寫下特有的混種寓言。當來自美洲神話，為人類偷取火種的不死負鼠遇上礦業財閥強取原住民土地的不法事件；當法屬殖民地瓜地洛普的孩童輕握手中指引歸途的蝶蛹，唱著克里奧語（Creole）童謠等待回家的道路；當隨著帝國主義擴張入侵臺灣，既是農業害蟲又是盤中佳餚的非洲大蝸牛，和構樹與南島語族共同想像原鄉——這些以動物新編、自人類中心脫逃，揉合口傳歷史、社會事件，與生存困境的故事新說，不僅傳唱著現實的原鄉，也為那總是複雜地難以切身進入的殖民歷史、族群政治，與土地衝突，開啟一道跨越知識背景、以感官先行的經驗想像。

而當樂句停歇、影像落幕，從虛構的歌走回現世的土地——在藝術之外，那些遭受永不對等的殖民歷史與接觸地帶（contact zone）刻意遺忘與抹滅的聲音，該如何在別人的土地上唱自己的歌？

如何在別人的土地上唱自己的歌 How to Sing Our Songs on Their Land

展期 Exhibition Dates | 2022.11.05 - 2023.01.07

藝術家 Artists |

米尼亞·碧亞比亞尼 Minia Biabiany、張恩滿 En-Man Chang、娜歐米·里康·加拉朵 Naomi Rincón Gallardo

策展人 Curator | 鄒婷 Ting Tsou

視覺設計 Graphic Design | 賴依靖 Yi-Chin Lai

贊助單位 Sponsor |  國藝會

How to Sing Our Songs on Their Land

Moving with imagery, narrated in song, this exhibition accentuates the interrelationship among different cultures, histories, stories, humans, and nonhumans, juxtaposed against a backdrop crafted from sound and scene that aims to captivate the viewer. Inspired by concepts of how-to, other and self, land and song, the exhibition embodies both an attempt to delineate the land through imagery, and a curatorial experiment with song as a narrative device.

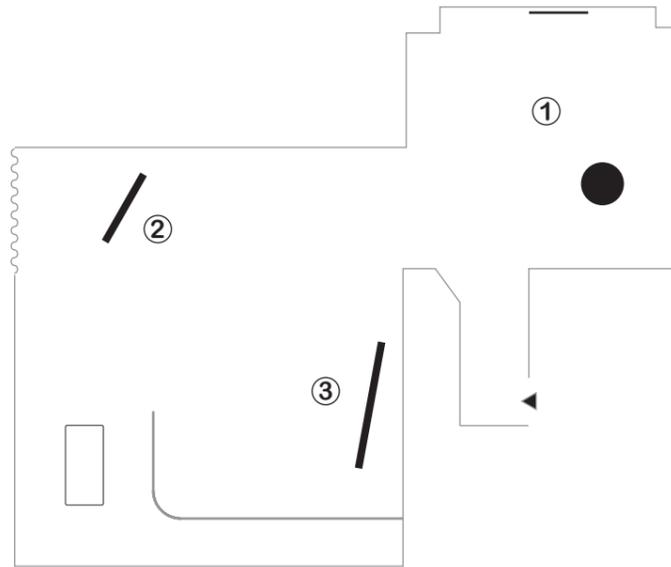
To initiate a context with how-to is to introduce practical methods or instructions, with which to facilitate the understanding of something new or the entering of a new situation. The idea of other and self identifies a relationship of duality that begins with the individual, and remains in a constant state of flux according to the environment: when the boundary between self and other is distinguished, different gestures of people arise. These countless collectives born out of shifting positions are a temporary assemblage of differences, anchoring what defines them and me.

On the land of others, how does one sing, about whose land, and with whose song? Land and song morph into a mise-en-scène and common lands in this exhibition — a temporary amalgamation of time and space. Land specifies human geography, while singing becomes an approach to lure the viewer into staying. Whenever the melody starts playing, it seems like we can't help but stop and listen to the strange yet familiar music, no matter where we are. Could the moment when the visual narrative unfolds before our eyes and resonates in our ears, manifest itself in song and lead to new/unknown knowledge?

Hailing respectively from the Oaxaca Valley, Mexico; the mountains and islands of Guadeloupe, France; and the indigenous houses in Taitung, Taiwan, together Naomi Rincón Gallardo, Minia Biabiany, and En-Man Chang narrate in singsong a hybrid fable about contemporary humanity with animals as protagonists, mapping dreams of motherland and land struggles in real life. The immortal opossum, which stole fire and gave it to humans in Native American folklore, encounters a mining tycoon illegally forcing the indigenous people off their land. Gently holding a chrysalis that guides them home, a child from the French-colonized Guadeloupe sings a Creole nursery rhyme, and waits for the road home to unfold. As imperialism invades Taiwan, the tapestry of an imagined motherland is slowly woven from Austronesian peoples, the paper mulberry, and the Giant African Snail — both an agricultural pest and a delicacy. Cast in new light, these animal-centered tales escape from an anthropocentric perspective, and sing of a homeland in reality limned through oral history, social issues, and survival dilemmas. These very tales further transcend knowledge backgrounds, and appeal directly to the senses by conjuring an experience that probes a complex palimpsest of colonial history, land conflict, and ethnic politics.

When the music stops and the screen dims, we are transported from a fictional song to the real life. Beyond the boundary of art, amid justice unsought and voices stifled in the strata of colonial history and depths of the contact zone, how does the silenced sing a song of their own on the land of others?

Ting Tsou



1. **Toli Toli** | 米尼亞·碧亞比亞尼 Minia Biabiany

單頻道錄像（彩色，有聲，10 分 11 秒） 、土、木座、水
 Single-channel video (color, sound, 10'11"), soil, wood structure, water
 尺寸依場地調整 Dimension variable
 2018

《Toli Toli》透過影像傳唱一首幾近失傳，來自藝術家故鄉法屬殖民地瓜地洛普（Guadeloupe）的克里奧語童謠。始於「你是獨自吟唱同一首歌，還是與他人一起呢？」的提問，與一隻在人類手中扭動的咖啡色「toli」（瓜地洛普語，意為「蝴蝶的蛹」），影片中的女聲不斷輕吟著「toli toli, 指引我回家的路、toli toli, 指引我來路、toli toli, 指引我去海裡……」的樂句。在當地孩童的傳統遊戲中，輕握在指尖的 toli 與牠以多節狀的錐型身軀賣力蠕動的「指向」，是人類行進路徑的唯一指針。

而當影片中的歌聲轉為敘事口白，一個關於影子擁有「命名的力量」與在某個時刻將能夠透過人類的操作轉為「親密歌聲」的傳說在影像中開展。在焚燒的地景、無際的海水與一雙在空氣與水中不斷編織著看不到的漁網（竹編結構）的手勢之間，藝術家將吟唱《Toli Toli》的歌聲與等待化蛹為蝶的想望，轉化為消弭殖民主義在當地部署的難以撼動的「他方」與「距離」的可能。無論是過去與現在，長年受法國殖民統治的瓜地洛普遺失的不只是傳統技藝、語言，與文化；還有歷史、身份認同，與歌聲。而當觀眾隨著 toli 來到「這裡，沒有國歌的國家」，在硝煙與海水之間，那雙編織著看不到的物質的雙手前方，或許有著一道以親密歌聲等待「回家」的寂靜道路。

Toli Toli enlivens a Creole nursery rhyme from Minia Biabiany's native Guadeloupe, a French colony. The video begins with a question, "Do you sing the same song alone, and with others?" and a squirming brown pupa, or *toli* in Guadeloupean Creole, in a human hand. "Toli toli show me the way home, toli toli show me how to come, toli toli show me the way to the sea," a female voice softly sings. In a local traditional children's game, the *toli* held gently between the fingertips, squirming its multi-segmented, spindle-shaped body as if pointing to a direction, is the only compass for humanity.

When the singing turns into a voice-over, a legend unfolds where a shadow possesses the power of naming, and the sound of the shadow changes into the sound of an intimate song at a certain moment through human manipulation. Amid the burning landscape, endless sea, and a pair of moving hands making weaving motions in the air and underwater of an invisible bamboo fish trap, the singing voice and the longing to morph into a butterfly are transmuted into a possibility to eradicate the obstinate sense of otherness and distance conditioned by colonialism. Whether in the past or the present, Guadeloupe — long under French colonial rule — has lost not only traditional craft, language, and culture, but history, identity, and singing. When the viewer follows the *toli* here, a country without a national anthem — between the rising smoke and the sea, before the hands that are weaving the intangible fish trap — perhaps there is a silent path where a lingering intimate song ultimately leads home.

2. **蝸牛樂園三部曲——啟航或終章 Snail Paradise Trilogy: Setting Sail or Final Chapter** | 張恩滿 En-Man Chang

單頻道錄像（彩色，有聲） Single-channel video (color, sound)
 14'35"
 2021

「我常常覺得，與其說我帶著非洲大蝸牛的系列創作在世界各地展出，倒比較像經由我（以藝術）追隨牠的黏液與路徑的過程，牠帶著我環遊世界，就像是一場由蝸牛引領的『大航海時代』。」

—— 張恩滿，2022

《蝸牛樂園三部曲——啟航或終章》是一首從排灣部落煮食「非洲大蝸牛」（排灣語：ding ding，學名：Achatina fulica）的食物文化出發，以古調吟唱蝸牛、構樹與人類找尋原鄉的想像曲。原生於東非的非洲大蝸牛，隨著人類（殖民）歷史的移動與遷徙，今日已成為遍佈全球各地的強勢入侵物種——回溯牠的散播途徑，在藝術家眼中恰似帝國擴張的路徑。在臺灣，1933 年日本殖民政府官員以食用為目的將非洲大蝸牛自新加坡引入，後因其超強的繁殖力與食用上的不易處理遭到棄養，就這樣進入了臺灣人的日常，爬行在雨後的城市與鄉野間，嚴重損害本地農業與危害既有生態平衡。

面對這樣的「入侵」，煮食，成為與之自然共存的方法。而大片且帶有絨毛的臺灣原生種構樹的樹葉，是去除蝸牛的棘手黏液隨手可得的最佳工具。值得一提的是，近年來植物學家鐘國芳以臺灣構樹 DNA 的序列分析，取得了證實臺灣是「南太平洋的構樹起源」的研究成果，也佐證了南島語族起源於臺灣的「出臺灣說」(Out of Taiwan Hypothesis)。

當入侵的非洲大蝸牛遇上原生的臺灣構樹；當帝國殖民的擴張路徑遇上南島語族的遠洋遷徙，這場透過藝術家個人經驗，跨越時空交錯與交會的敘事網絡，在《蝸牛樂園三部曲——啟航或終章》由歌曲串接吟唱，想像著一個以藝術交融殖民歷史、生物科學，與飲食文化的混種原鄉。

"I often feel that it is less me taking my Giant African Snail-themed works on a touring exhibition around the world, than the snail taking me around the world through my journey of following in its slime trail and peripatetic voyage — much like on an expedition led by the snail in our contemporary Age of Discovery." — En-Man Chang, 2022

Inspired by the Paiwan tradition of eating the Giant African Snail, or *ding ding* in the Paiwan language, *Snail Paradise Trilogy: Setting Sail or Final Chapter* is an imaginary song about the snail, paper mulberry, and humanity's search for homeland. Originating in East Africa, the Giant African Snail has become an invasive species around the world, following the footsteps of humanity and the trajectory of colonialism. Tracing its dissemination, the artist discovers a parallel between the snail's route and that of imperialism. In 1933, Japanese colonial authorities introduced the Giant African Snails from Singapore into Taiwan for food purposes. The difficulty to prepare the snail as a dish led to its abandonment. With its high fecundity, it slid into Taiwan's ecosystem and people's everyday life. Most frequently seen on a rainy day either in the city street or in the countryside, the Giant African Snail has caused serious damage to local agriculture, and posed as a threat to the existing ecological balance.

Faced with such invasion, cooking the snail becomes a way to coexist with nature. Taiwan's native paper mulberry produces large, pubescent leaves, which are perfect for removing the snail's tenacious slime. In recent years, botanist Kuo-Fang Chung has proved that Taiwan is indeed the origin of the paper mulberry in the South Pacific through his sequence analysis of the species. This research also attests to the Out of Taiwan Hypothesis, which posits that Austronesian peoples originated in Taiwan.

When the invasive Giant African Snail meets the native Taiwan paper mulberry, when the expansion route of imperial colonialism intersects with the migration route of the Austronesian peoples, this narrative — steeped in personal memory spanning time and space — translates into *Snail Paradise Trilogy: Setting Sail or Final Chapter*, where art, colonial history, biological science, and culinary culture coalesce into a hybrid homeland.

3.
負鼠的復原力 Opossum Resilience | 娜歐米·里康·加拉朵 Naomi Rincón Gallardo

單頻道錄像（彩色，有聲） Single-channel video (color, sound)
16'01"
2019

一片廣闊的土地上，由人類扮裝的四位來自美洲原住民族的神話角色——一座山丘、一株龍舌蘭、一隻負鼠和蘆葦女士（幫助負鼠切割龍舌蘭的種子，獲得含糖的酒精汁液來讓負鼠復原的墨西哥原住民族米斯特克（Mixtec）的神話人物）——以節慶與酒精之力唱跳出《負鼠的復原力》（Opossum Resilience）。原生於美洲的負鼠，遇到危急時刻會將口眼張開，從肛門排出綠色液體，發出腐臭氣味來驅逐掠食者。這種「裝死」的行為，成為人類崇敬且渴望的「復原 / 復活」能力。此外，有著兩個子宮的負鼠，在許多神話中是生育的象徵；也是將火源帶到人類社會的重要角色。而當負鼠來到現世，為抗爭的人群帶來生育與復原 / 復活之力，那原屬於原住民族，後遭跨國礦業強行開發的墨西哥瓦哈卡山谷（Oaxaca），是否還有一絲重生的可能？

始於藝術家與薩波特克人（Zapotec，墨西哥的原住民族之一）的女性土地捍衛者 Rosalinda Dionisio 的會晤訪談，《負鼠的復原力》以混種的神話與歌舞演繹墨西哥政府與加拿大的礦業公司「Cuzcatlán」如何強取豪奪原住民的領土。在現實世界因抗爭運動，同伴遭到槍殺，自己也身負槍傷的 Rosalinda Dionisio，在影片中化身為不斷復活的負鼠，受山丘、龍舌蘭，與蘆葦女士的協助，一次次地再次起身。

「他們跟蹤她、來到了她身邊。他們在十字路口埋伏。他們試圖撲滅她的生命之火。他們試圖將她千刀萬剮。他們以為已經將她碎屍萬段。她像負鼠一樣裝死。一旦他們離開，她撿起她的碎片——皮膚、頭髮、心臟、一切；她的球鞋、牛仔褲、腿，一切。她將一切重新歸回原處。當她復原後，她感覺自己更強壯了。」
—— 節錄自《負鼠的復原力》

Across a vast land, four American native mythological characters personated by humans — a hill, an agave, an opossum, and Lady Reed (a Mixtec mythological character who helps the opossum cut open the seeds of the agave in order to obtain sugary alcoholic juice to revive the opossum) — sing and dance with the force of festivity and alcohol in Opossum Resilience. Native to the Americas, the opossum opens its mouth and eyes in face of danger, releasing a greenish anal fluid with a rancid odor to drive away predators. This behavior of playing dead is an ability of recovery/resurrection that humanity has come to revere and desire. The opossum, which has two sets of reproductive organs, has come to represent fertility, and the one who brought fire to humanity in many mythologies. When the opossum comes to the real world, bringing the force of fertility and recovery/resurrection to the protestors, for the Oaxaca Valley in Mexico that had belonged to the indigenous people, but was later subjected to development by a multinational mining company — is there any chance of rejuvenescence?

Originating from interviews with Rosalinda Dionicio, a Zapotec land activist, Opossum Resilience is a hybrid of mythology, song, and dance that tells the story of Canadian mining company Cuzcatlán taking by force the land that belongs to the indigenous people. Standing at the forefront of the protest, Dionicio has witnessed her companion get shot to death, and has sustained gunshot wounds herself. In the video, she morphs into the opossum, assisted by the hill, the agave, and Lady Reed, and rises from the dead time and again.

They followed her and reached her. They ambushed her in the crossroads. They tried to put out her fire. They tried to break her into pieces. They thought that they broke her into pieces. She played dead, like the opossum. Once they left, she picked up her bits and pieces of skin, of hair, of heart, of everything, her sneakers, her jeans, her leg: everything. She put everything back again into place. Once she revived, she felt stronger.

— excerpted from Opossum Resilience

