

## 2018 第三屆東南亞事務諮詢委員會

### 講座及藝文沙龍會議紀錄、影展放映與座談花絮

	會議及活動場次	頁數
講座及藝文沙龍會議紀錄	6/14 Thu. 1030-1310 講題/Topic: 馬來西亞及印尼之歷史城市文物資產保存 Heritage Preservation in Historical Cities in Malaysia and Indonesia 地點/Venue: 國立臺灣大學文學院演講廳/Lecture Hall, College of Liberal Arts, National Taiwan University	2
	6/15 Fri. 1000-1200 講題/Topic: 東南亞藝文沙龍-「我們擁有共同的身體-從南島文化到臺灣原住民當代藝術」 Our Bodies in Common--From Austronesian Culture to Contemporary Indigenous Art in Taiwan 地點/Venue: 國立臺灣博物館南門園區小白宮/Little White House, Nanmen Park, National Taiwan Museum	26
「一部電影一個旅程:關於東南亞電影的五個提問」影展放映與座談花絮	6/13 Wed. 1900-2100 放映/Screening: 愛情至上: Noy-Above It All (2016, Laos 寮國, Eng. Sub. 英文字幕 · 97 min 分鐘) 地點/Venue: 國立政治大學勇樓 417 教室	41-42
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	6/14 Thu. 14:10-15:30 放映/Screening: 雅園幽靈 Graceland (2006, 泰國 Thailand, Eng. Sub. 英文字幕 · 16 min 分鐘) 地點/Venue: 政大藝文中心	
	6/14 Thu. 16:10-17:30 放映/Screening: 不懂 ABC Don't Know Much About ABC (2017, 柬埔寨, Eng. Sub. 英文字幕 · 23 min 分鐘) 地點/Venue: 政大藝文中心	
	6/14 Thu. 19:10-21:30 放映/Screening: 緬甸短片選 Selected Short Films form Myanmar (Eng. Sub. 英文字幕) 地點/Venue: 政大藝文中心	

## 講座及藝文沙龍會議紀錄

6/14 THU., 1030-1310

活動	馬來西亞及印尼之歷史城市文物資產保存
Event	Heritage Preservation in Historical Cities in Malaysia and Indonesia
講者	印尼小說家 <b>Ayu UTAMI</b> 馬來西亞國家美術館館長 <b>Mohamed Najib Bin AHMAD DAWA</b> 國立臺灣大學藝術史研究所教授 <b>坂井隆</b>
Speaker	<b>Ayu UTAMI</b> , Writer <b>Mohamed Najib Bin AHMAD DAWA</b> , Director General, National Art Gallery of Malaysia <b>SAKAI Takashi</b> , Professor, Graduate Institute of Art History, National Taiwan University
發言內容摘要 Summary of the Discussion	
中文	<p>坂井隆：</p> <p>大家早。今天的課程非常特別，因為有馬來西亞和印尼的貴賓遠道而來，都是在自身國家文化界非常知名的人物。Najib 教授是馬來西亞國家美術館的館長。馬來西亞國家美術館的位置靠近新加坡，經常舉辦各種文化活動，尤其對峇迪蠟染特別有研究。第二位貴賓是 Ayu Utami 女士，是印尼有名的作家。1998 年，在蘇哈托獨裁政權統治的末期，她寫了一本著名的小說，已經翻譯成許多種語言。</p> <p>Mohamed Najib Bin Ahmad Dawa:</p> <p>先自我介紹。我叫 Mohamed Najib，來自馬來西亞。今天還在回教的齋戒月，而我是穆斯林，所以我必須齋戒，從早上五點開始不吃東西，一直到傍晚才開齋。在齋戒期間，我不能喝酒、吃東西、抽菸，都不行。今天是齋戒月的最後一天，明天在馬來西亞是個大日子，不僅是穆斯林的大日子，也是所有族群的大日子，包括華人與印度人。我們會一起慶祝，所有人都要返鄉。就像過華人的新年一樣，整個國家都暫停運作。馬來西亞的社會就像這樣，大家一起慶祝所有族群的節慶。</p> <div data-bbox="290 1370 1034 1814" data-label="Image"> </div> <p>上星期，坂井先生用電郵指定了這個題目給我，要我談談馬來西亞 14 州之一的麻六甲。麻六甲在東南亞的歷史上有舉足輕重的地位，2008 年，註冊成為聯合國教科文組織(UNESCO)的世界文化遺產。為什麼聯合國會接受它申請成為世界文化遺產呢？如果要談古蹟，印尼有好幾處歷史遺跡，包括 Trowulan 等等，是屬於印尼人民的，就像吳哥窟是屬於柬埔寨人民的。但馬來西亞很特別，馬來西亞註冊了好幾處古蹟，但沒有人知道這些古蹟是屬於誰的。</p> <p>讓我向各位說明幾個日期。我唸高中的時候，被要求要記住這些日期，因為與我們的國家息息相關。</p>

麻六甲是東南亞第一個同時被東、西方人士造訪的國家。2008年，它註冊成為 UNESCO 世界文化遺產。1957年，我們在馬來亞地區取得獨立；在這之前，每個州都是一個國家，不屬於聯邦的一部分。這 12 個國家各自有自己的蘇丹，就是國王。馬來西亞有一大堆國王。1842 年時，麻六甲、新加坡、檳城是英國在海峽旁的開墾據點。我們當時被英國統治，而這三個國家是最會賺錢的國家。1641 年，荷蘭東印度公司(VOC)攻陷、佔領了麻六甲。1511 年，葡萄牙人奪取麻六甲。1405 年，麻六甲跟明朝帝國建立同盟關係。1400 年代，拜里米蘇拉建立了廣大的麻六甲帝國。

我想跟各位分享的是歷史。歷史的英文是「history」他的故事，不是我的故事。歷史都是西方人寫的，所以都是「他的故事」，不是我們的故事，完全不是——因為他們不會跑來問你你有甚麼故事，他們只管寫自己的。而在當時的馬來亞，如果沒有與皇室沾親帶故的人，就不識字，所以多數人都是文盲。這些不識字的人，足跡遍及東南亞的海域。他們跟臺灣的 14 個原住民部落很像，也吃檳榔，有相同的東西、相同的字。我們以前屬於同一個民族。這是「他的」故事。我想告訴各位「我的」故事。重點是書寫、呈現我的故事。重寫，而非接受，這是研究者應該做的：搜尋、研究、再研究。

投影片第四頁給各位看的是麻六甲的位置。白色的國家是泰國，泰國下面是馬來的領土，麻六甲在馬來各州的下面。這一點為什麼這麼重要呢？馬來半島在中央，在中國南海和印度洋中間，戰略地位重要。我們在中國和印度的中間。大家看得出來，我膚色不是白的，也不是黑的，我是介於中間的。我是第三代華人後裔，因此頭髮是直的。當時，所有的船都會通過麻六甲，所以我們才說，它的戰略地位重要，也被許多不同的族群佔領過。

投影片第六頁給各位看一些背景資訊。麻六甲的開端是舊港王國。當時有一個人名叫拜里米蘇拉，想要與當時的統治者滿者伯夷對抗，但拜里米蘇拉戰敗，出逃至暹羅王國的領地淡馬錫；淡馬錫就是今天的新加坡，暹羅是泰國的舊稱。拜里米蘇拉殺掉暹羅的使者，一路逃到麻六甲。這就是麻六甲的開端。投影片第七頁是當時的麻六甲帝國。當拜里米蘇拉抵達麻六甲時，麻六甲只是個小漁村。他在一棵麻六甲樹下休息時，看到兩隻獵狗在追一頭鹿。這隻鹿竟然設法阻擋了獵狗的進犯，不讓牠們靠近。拜里米蘇拉非常驚訝，覺得在這裡，弱者可以擊敗強者，真是寶地，因此他將此處命名為麻六甲。從 1400 年起，麻六甲就從一個小漁村逐漸改頭換面。

在拜里米蘇拉統治期間，麻六甲是一個停靠港。投影片第十頁是葡萄牙畫家在約 1400 年畫成的。拜里米蘇拉之後的蘇丹在這段期間，建立起一套行政體系，作為營運、管理國家的基礎。投影片第十一頁給大家看的是政府階層關係的架構。最上面的是蘇丹，他統治國家，地位就像日本天皇一樣。蘇丹是國王，國王之下有官員，以四、八、十六、三十二的數目，一級一級往下推，最下面是平民與奴隸。這就是麻六甲當時的社會體系和階層關係，架構分明。

投影片第十二頁大家看到的是行政架構。最上層有國政首長四人，包括宰相。第二層有八位官員，第三層有十六位官員，再往下有三十二位官員。這個四、八、十六、三十二的順序不只存在於行政架構中，也反映在建築上。一些當地建築的梁柱也應用這組數字：建築中央有四根柱子，另外四邊各有兩根柱子。各個社群也遵照這種架構。

投影片第十三頁是架構。蘇丹是國王。盤陀訶羅等同於宰相，天猛公等同於內政大臣，Penghulu Bendahari 是財務大臣，叻沙馬納是國防大臣。各位在投影片第十四頁看到的是皇室上朝的情景，跟中國以前的朝廷非常類似。

投影片第十五頁看到的是麻六甲作為商務要衝的地位。貨物會外銷到印度與東南亞，也與中國有往來。泰國南部當時產鹽，所以人們會去暹羅買鹽，賣到爪哇。投影片第十六頁畫的是 1400-1511 年期間港口的樣子。投影片第十七頁畫的是海軍防守麻六甲的海域與港口。

在麻六甲的鼎盛時期，國王改信了回教。回教是由商人從沙烏地阿拉伯、阿拉伯半島、印度傳到麻六甲的，再從麻六甲一路散播到東南亞、菲律賓南部與汶萊。麻六甲的語言和通用語也傳到了西方，一直到馬達加斯加；往東到達臺灣，還往更南邊到了太平洋小島。麻六甲人最為人熟知的就是會使用「orang jawi」爪夷文，就是可蘭經的文字。我們雖然使用這種文字，但這種文字某種程度上與阿拉伯人在阿拉伯使用的是不一樣的。

投影片第二十二頁讓大家看到的是麻六甲的擴張。麻六甲人、或說東南亞人，是以非常巧妙的方式擴張的，大多是透過聯姻擴張。當吳哥窟還是帝國的時候，它統治著整個東南亞地區。建立吳哥窟的國王還年幼時就被人從柬埔寨帶到爪哇，在爪哇目睹了普蘭巴南的建立。後來他娶了爪哇的公主，又被送回柬埔寨，他就在柬埔寨建立了吳哥窟，所以吳哥窟和普蘭巴南的建築是相似的。

麻六甲變得十分富裕。國王很富裕，人民也很富裕，也導致貪污開始橫行。1500 年，麻六甲帝國開始逐漸崩壞。1511 年，葡萄牙人趁機進攻、佔領了麻六甲。投影片第二十四頁畫的是當時戰爭的情景。法摩沙堡是當時葡萄牙人留在麻六甲的碉堡，投影片第二十六頁的照片就是碉堡的遺跡。當時建造法摩沙堡，其實是為了保護麻六甲不受外敵入侵——因為一旦麻六甲淪陷，其他城市就會崛起，企圖成為這個區域的統治者。麻六甲有很多座橋，其中一座橋在葡萄牙人進犯時打開，讓葡萄牙的船隻通過，切斷了從城市的一邊到另一邊的補給。

從 1511 年到 1641 年，麻六甲被葡萄牙統治。然後荷蘭人來了，與葡萄牙人作戰，在 1641 年奪下麻六甲。投影片第二十八頁裡的，就是荷蘭人留下來的建築，今日被稱作荷蘭總督府(Stadhuis)，至今依然屹立在麻六甲。紅色的建築都是當時荷蘭東印度公司的遺跡。然後，英國人來了。英國人完全沒有打仗。1824 年，英國與荷蘭協議，荷蘭把麻六甲交給英國，英國會把麻六甲分成不同區塊，與荷蘭人共同統治麻六甲。這種情形一直維持到 1957 年。麻六甲人民被殖民了許多年。

投影片第三十一頁讓大家看的是麻六甲人日常的服裝。這些是士兵，配帶著「kris」，一種類似匕首的武器，就像牛仔會帶著手槍一樣。投影片第三十二頁是社會階級比較高的人。投影片第三十三頁是一位家喻戶曉的戰士，好幾本書中都有他的故事。投影片第三十四頁是當時用的貨幣，當時的硬幣是金子和貝殼混和做成的。投影片第三十五頁是另外一種叫「Matahari」的貨幣，意思是太陽。

投影片第三十六頁是麻六甲蘇丹的皇宮，下面的投影片有更多皇宮的照片。我們有一本書，描述一個

馬來人 ( 黑人亨利 ) 在麻六甲被抓，然後被帶到葡萄牙，賣給一個名叫麥哲倫的人。麥哲倫後來駕船繞地球一周，他就是麥哲倫的航海員之一。麥哲倫後來無法親自完成這項壯舉，但這個名叫亨利的航海員設法完成了旅程，回到麻六甲。下面幾張投影片是葡萄牙、荷蘭統治時期的麻六甲，以及它的鼎盛時期。我的說明就到這裡，各位有甚麼問題想要提問嗎？

我沒有準備正式的講課內容，只是跟各位分享而已，想跟各位分享麻六甲的故事。以前我在馬來西亞是藝術家。1985 年時，經濟非常不景氣，而我當時已經有兩個小孩了。所以我別無他法，只好回大學讀書。因為我經營一家小店，賣馬來西亞峇迪蠟染服飾，所以我去讀了平面設計的學位。我在十年間完成了博士、碩士、學士學位。織品的好處就是，你可以把這個區域的歷史穿在身上。我們從布料可以學到很多與這個區域、地點有關的事情，就好像是從實體物品中讀歷史一樣。各位可以問我任何問題。感謝各位聽我講「我的」故事。

Q&A：

Q1：我對階層架構很有興趣。架構的最底層是「hamba」。您可以再多說明一下階層架構嗎？

Najib：

階層架構的最底層是「hamba」，就是奴隸。奴隸是很普通的。如果你有奴隸，代表社會地位比較高。如果你有錢可以償付，就可以贖身獲得自由。但是蘇丹認為奴隸就跟人民一樣；蘇丹會說，我的人民，就是我的奴隸。這兩個詞的意思是一樣的。這裡所謂的奴隸，跟從西方或是非洲抓回來的奴隸是不一樣的，跟在棉花田裡工作的奴隸也是不一樣的。

Q1：那「pembesar」呢？

Najib：

「pembesar」是官員，以四、八、十六、三十二的數字做為架構。

Q1：哪一個是宰相？

Najib：

宰相是最高階的四人其中一人。這四人有一人被稱為「bendahara」，就是宰相。

Q1：「bendahara」不是應該是財政大臣嗎？

Najib：

不是，「bendahara」掌管的範圍很廣。通常天猛公才是財政大臣，因為他掌管從港口收到的稅。

Ayu：

這個稱謂到今天也還是這樣用嗎？因為在印尼，我們會稱這個人為「bendahara」或是財政大臣。

Najib :

在馬來西亞已經不是這樣了。馬來西亞的政府制度依循的是英國的制度。

Q2：麻六甲的普通人可以擁有奴隸嗎？

Najib :

可以，就像我說的，奴隸也可能只是一個詞而已。但我們也有真正的奴隸。如果你付不出貸款，你就會成為奴隸，每天要為擁有你的人工作。「pembesar」官員通常擁有自己的奴隸。

Q2：他們作為國民，有甚麼權利呢？

Najib :

如果他們活得下來，就能有食物餵飽自己和全家人，但自由是有限的。你不能用現在的標準來評斷。在那個時代，你需要有人保護你。一但你成為某人的附屬品，就表示你安全了。這就和現在的幫派一樣：一但你成為幫派的一份子，幫派就會保護你。

Q3：我也對階層架構很有興趣。這種概念是階層、還是世襲的——有錢的家族變得越來越有錢，窮人永遠一樣窮？今天的馬來西亞還有這種階級嗎？

Najib :

如果還有這種階級，我就不會成為教授、成為館長了，因為我父親是一個非常窮困的鄉下人。麻六甲也是一樣的。1400 年當時，教育是非常珍貴的。如果你能獲得教育，你就會成為重要人物。所以教育可以讓當時的人自由。如果你會讀會寫，甚至可以成為回教的傳教士。在回教傳入麻六甲之前，我們信奉的是這個地區其他的宗教，例如印度教。印度教的架構，讓信奉印度教的社會也有階層關係。今天印度某些地方仍然信奉印度教，但馬來西亞不是這樣的。馬來西亞現在的印度教，是印度移民帶進馬來西亞的。馬來西亞現在非常自由。

坂井隆：

兩位講者都是國家級的貴賓，是臺灣政府邀請的。我想再提供一些關於麻六甲的額外資訊，告訴大家我對麻六甲的觀點。東南亞的古城都面臨保存的問題。例如，柬埔寨的吳哥窟，在長期的內戰之後，許多畫作都受到破壞。要拯救這些受損的建築，許多國家爭相進入吳哥窟，印尼也在其中。

緬甸的蒲甘也遇到類似的情況。但緬甸的保存活動不太一樣。例如，投影片第十二頁，大家看到的是一座從遺跡中重建的佛塔。這不是政府的作為，而是佛教徒做的。緬甸是一個佛教國家，而小乘佛教認為，對這樣的工作做出奉獻是一種善舉。重建工作幾乎沒有花政府一分錢。

投影片第十三頁是一座獨裁者蓋的瞭望塔，是 19 世紀的建成的，跟我們剛剛看到的佛塔完全不同。也因為如此，蒲甘無法註冊成為世界文化遺產。

投影片第十四頁給大家看的是泰國的大城。投影片第十六頁是它在 1945 年，第一、第二次世界大戰

後的照片。除遺跡之外，這個區域幾乎沒有任何其他建築。

投影片第十八頁是一尊非常重要的大佛。這張照片同樣是在大約 1945 年拍攝的，但大佛周圍的建築已經被摧毀，成了右邊照片的樣子。這棟建築是緬甸獨立政府捐獻的。

投影片第十九頁是麻六甲的空拍圖，黃線是 15、16 世紀時的海岸線。但現在在黃線之外，已經都是陸地了，實際的海岸距離黃線有 500 公尺遠。這是麻六甲一項很大的改變，整個區域變成現在這個新樣貌。

投影片第二十頁是麻六甲山丘看出去的景色。右邊照片的範圍原本都是海，照片裡的船其實是一間博物館，外型仿照當年駛進麻六甲港的葡萄牙船隻。現在個區域都是陸地了，還發現了許多跟荷蘭、葡萄牙統治時期相關的歷史遺跡，例如這座碉堡。大家也可以看到投影片第二十二頁有幾段已經修復的城牆，是原本的城牆加上新蓋的城牆。

投影片第二十三頁是麻六甲河、荷蘭教堂、荷蘭城牆。河流本身當然沒有變，但這座橋是城中最重要的橋，連接麻六甲河的左岸和右岸。照片裡的橋是新蓋的，不是 15 世紀時的橋。

投影片第二十四頁是一座葡萄牙博物館。右邊的照片裡是新生成的陸地，原本的海岸線現在是街道，原本在海岸線之外的區域現在都是高樓大廈。海岸線之外沒有建築限制，所以可以看到迥異的建築景觀同時存在於一個區域。我認為，麻六甲是馬來西亞知名的古城，但我們卻無法看到 15 世紀的麻六甲，因為海岸線已經改變，原本的建築也都被現代的建築取代。我覺得這是很大的損失。檳城和麻六甲一樣，也在大約 19 世紀時開始有自己的歷史。到今天，檳城的核心區域仍然維持著 19 世紀時原本的樣子。但是麻六甲不同，這些建築和麻六甲的歷史一點關係都沒有，完全是新的。我覺得這和臺灣一些古蹟很像。上星期我去臺南的安平，是臺灣歷史最悠久的地區。古蹟那一帶擠滿了遊客，但他們的目標不是歷史，而是吃。臺灣的安平和麻六甲的情況非常類似。

現在我們開始今天第二部分的課程。Najib 說他是華人第三代，這種族裔混和在東南亞是非常常見的，包括馬來西亞。混血、文化融合、多元文化，是東南亞的常態。

投影片第二十六頁是昇龍皇城，是越南重要的古城。照片中的黃線是昇龍皇城原本的城牆，城牆內都是政府的建築，以及幾棟重要的政府大樓。越南也在同樣的區域發現了 10 世紀宮殿的遺址，像是樑柱的柱基。今天保存下來的，是 11-15 世紀的宮殿，建築樣式就像投影片第二十七頁的照片。

投影片第二十八頁是 19 世紀一座宮殿的主要城門，建築下方有一個專供君王使用的中央通道；路面下方還發現了 15 世紀的道路。投影片第二十九頁是北門，也是在 19 世紀建造的。右邊照片中的兩個洞，是法國軍隊轟出來的砲坑；法軍進攻河內的時候帶了大砲。所以這道城門也見證了法國的進犯。

投影片第三十頁是越南的國會大廈。舊的國會大廈在 1950 年代蓋成。2002 年，越南政府決定重建

大廈。剛破土的時候，他們發現建築預定地下方有東西，決定要先研究所有的歷史遺跡之後，再蓋大廈。他們發現了大規模、狀況良好的建築，並申請成為世界文化遺產；UNESCO 也同意了。右邊的照片是新的國會大廈。越南政府決定，與其趕快蓋起新大廈，他們更想展開長期的考古研究，先前的遺址也有很大範圍受到保留。這個決定非常重要、意義非凡，也是古蹟保存的良好範例。

為了要替 Ayu 女士的演講開場，我必須告訴各位一點印尼遺址 Trowulan 的故事。投影片第三十一頁是 Trowulan 的空拍照。Trowulan 是滿者伯夷王國的首都，王國範圍涵蓋幾乎整個印尼。但這個地點現在大部分都是農地，只有幾座建築還留著。各位可以看到，首都大部分區域都已變成農地，就是照片上綠色的部分，只剩下少數幾座建築。但是各個不同地點還是可以看到建築遺址，一個例子就是投影片第三十二頁如同塔一般的入口。投影片第三十二頁給大家看到的是另外一種塔，非常類似印度的廟宇，但是這邊的這座塔，從中間分開。這種建築是從峇里島引入的，峇里島至今還找得到這種分開的塔門。

投影片第三十三頁是人造水庫，是宮殿區非常重要的一項設施。這座 Trowulan 的水庫現在仍在使用。

投影片第三十四頁的地點，是在 20 世紀初找到的。照片上這些建築是皇室的房間，屬於國王或皇后。照片裡看不到水，但這裡原本都被水覆蓋。左邊的照片中可以看到柱基，右邊的照片中可以看到皇宮遺址的磚牆結構。印尼政府現在正在保存這個區域。其他投影片中的照片也顯示，這些皇宮遺址的保存狀態都很好。

附近的本地生產活動仍在持續進行，其中一項生產活動是造磚。投影片第三十六頁是一間小小的造磚工廠。造磚需要原料，工人需要從地面往下挖兩公尺深才能取得原料，比之前的遺跡深。這些當地的活動其實都在破壞地面的歷史遺跡和古蹟。每座工廠都不大，但附近總共有約 100 多間磚廠；因為當地人的日常活動而非大規模開發，古蹟每天都在減少，這是保存上的大問題。

Ayu Utami:



午安。各位已經聽到兩場精彩的演講，說明了馬來西亞、印尼、東南亞其他地區的歷史文物與考古物件。我要跟各位說明，歷史的塑造一直是現在進行式，各位在麻六甲和 Trowulan 看到的，是印尼身分認同的一部分，而身份認同的形塑也一直是現在進行式。我演講的題目是「從禁忌到傳統包容」。文化越靠近赤道，就越多元、相異。印尼是一個相異

性很高的國家。馬來西亞和印尼或許各自有自己應對這種異質性的方式。馬來西亞的政策比較具隔離性，政府以正式的政策，把人民分成華人、馬來人、印尼人。



印尼沒有這種區隔，所以有時候社會的動能比馬來西亞更強大。例如，在馬來西亞，如果你是馬來人，你一定要信回教；在印尼，除了信猶太教或當無神論者，你想信甚麼都可以。在印尼，我們有官方認可的五種宗教，其他的宗教沒有獲得政府的認可。越靠近赤道的人們，相異性也越大。各位如果閱讀印尼在印度教時期的書籍，也就是 19、20 世紀時的書籍，會在書中發現非常具包容性的人們。但這樣的包容性今天已經改變。

各位在投影片第二頁看到的是亞齊特區去年發生的事情。這兩人因為有同性戀關係而被定罪。各位可以注意人們如何回應、如何急著要錄影。亞齊特區實行穆斯林律法，不過不是真正的穆斯林律法，不然這兩個人會被判死刑，而不只是鞭刑。在亞齊特區，如果你在婚姻之外還有其他關係，不管是同性還是異性，都要公開受鞭刑。投影片第三頁，各位可以看到人們多麼急於錄影，網路上可以找到相關影片，影片中的人們在整個過程中興奮地大吼大叫。投影片第四頁，可以看到女性也急著想看到被定罪的人通過。

投影片第七頁有一張海報寫著「LBGT (女同性戀、雙性戀、男同性戀、跨性別)不是亞齊的本地智慧」。為什麼會出現這樣的言論？傳統上，人們的思考不是奠基於性別意識。現代社會稱為同性戀的一些行為，原本是見容於社會的，只是我們不把它當成同性戀或同志，所以同性戀行為可能已經在印尼群島上存在數百年了。人們不會抱怨這種行為，也不會把它當成特定的身分認同。身分認同是現代的思維。所以有些人會說：「同性戀在印尼已經存在很久了。」這張海報就是要駁斥這種說法的。投影片第十頁是日惹的情況。日惹以前也是非常包容的城市，但現在已經改變了。

我想說的是，反 LGBT 在印尼歷史上是前所未聞的，一直到最近 15 年來才出現。讓我給各位看另一個不包容的例子。印尼最近越來越盛行破壞偶像主義、有越來越多反雕像運動，許多雕像最近都被推倒。第一宗破壞偶像事件是 1985 年由某個聖戰團體所為。我的論點是，不包容在印尼是一種新現象。當然各位可以質疑這種說法是否為真——印尼社會是否真的甚麼都沒做？我試著找一些文本來回答這個問題。

反異端事件首先見諸 16 世紀的爪哇文本。16 世紀發生甚麼事情？兩件事：伊斯蘭教盛行，荷蘭人進入印尼。16 世紀也是現代時期的開端，是現代哲學、理性主義出現的時期。理性主義運動可以追溯到笛卡兒，而歐洲的理性思維，在 16 世紀時隨著荷蘭人傳入印尼。殖民運動的高峰，正好也與理性主義哲學的傳播同時並行。這種不包容開始與現代思維、伊斯蘭教結合，形成一種現代時期的現象。這不是一種古代的現象。

各位可以看到，我們今天有反 LGBT 的思維。所以不包容是在理性主義與現代性引入之後才發生的，至少印尼是這樣的。以前的印尼人真的比較包容嗎？我試著在民間習俗與故事中，尋找以前的人是如何因應宗教差異的。我把它們歸納成三種方法。

在座是否有人去過峇里島？有去看巴龍舞嗎？投影片第二十三頁是某一種巴龍舞。這種舞蹈的基礎來自 11 世紀的故事：有一個巫婆是印度教藍神的後裔，她把瘟疫散播進王國裡。後來，國王派了一個佛教的僧侶要擊敗巫婆，最後巫婆死了。但這個故事和多數佛教故事一樣，當妖怪、邪惡的人、怪物

死亡時，也代表著自由；所以殺掉怪獸或巨人，一部分也意味著放牠們自由，讓牠們可以轉生成更好的生物，或來生過得更好。所以你不曾看到像歐洲獵巫那樣的事情發生。在歐洲，當巫婆或異端死掉時，他們的教誨也隨之消亡。但在這個故事裡，教誨仍然存在；它可以用來行惡，但教誨本身並不一定是異端。這個儀式原本是用來清除負面能量的。11 世紀時，我們不談異端或理性主義，但我們會設法引導這種能量。如果負面能量太強，理性主義就不能讓你滿足；你必須要做點甚麼來平衡能量。投影片第二十四頁是東爪哇的一座廟宇，可以看到當時印度教和佛教結合的情形。在這之前的時期，你會看到個別的佛教廟宇和印度教廟宇。但從 13 世紀起，你會在同一座廟上看到這兩種信仰，這種情況稱為「濕婆-佛陀」，是一種結合。所以，如果第一步是平衡能量，第二步就是結合，把不同的能量混和成一種；不管它們是否互相競爭、彼此相反，把它們混在一起就對了。這種作法一直持續到 20 世紀初期。結合這個方法，讓我們可以維持和平、包容、多元。但結合的問題是，它也包含了不一致，不是非常穩固或具邏輯性。

從 14 世紀開始出現棕櫚葉書，書長得像一疊葉子。當時這些棕櫚葉書中有兩本特別重要：一本描述當時的王國是如何組織的，另一本書是《Sutasoma》(普明王)，是一本佛教書籍，內容有許多性靈故事。從這些性靈故事中，我們找到了國家格言「Bhineka Tunggal Ika」(意為「異中求同」)，就像美國的格言一樣。這句格言對現代的印尼而言非常重要。

當我們決定印尼要獨立時，他們從一本 14 世紀、與滿者伯夷有關的書籍中，找到這句格言。它非常抽象，而且已經不只是結合，是融合，有更強的邏輯。我已經談過，印尼群島在過去如何維持多元性、包容性。現在情況變成甚麼樣子呢？

以前，我們以融合維持和平。但今天發生的情況是，有了現代性、一神教，你就無法接受相異事物的結合。許多族群不想要結合，想要是非之間有明確的界線。但是結合是達到融合的方法，而融合是非常難以企及的。在達到融合之前，我們靠混和事物以維持平衡，即使它們彼此相反，我們還是可以擁有和平。

在爪哇文本中，只有在回教進入之後，我們才開始看到不包容或是異端。回教是很明確的一神教。投影片第二十九頁列出當時至少五個故事，是關於處死異端的。從 16 世紀開始的現代時期，也有好幾起這樣的例子。現在印尼變得比較不包容，反對任何形式的性表現。但其實，在古老的廟宇或文本中，都有毫不含糊的性表現。當時的人們不覺得這與性有關，他們對於性向或性的觀點是不一樣的。投影片第三十二頁是一座廟宇，充滿圖像。

投影片第三十三頁是東爪哇的儀式舞蹈。照片是 1970 年代或 1980 年代拍的。今天在這個地區，已經找不到這樣的儀式舞蹈了。主要舞者那個戴著大面具的舞者。面具非常、非常重，舞者必須咬著面具。所以人們相信，要戴得住這個面具，戴面具的人非得有超自然的力量不可。要有這種力量，你必須要進行某些儀式，其中之一就是暫時不與女性發生性關係，但沒有提到是否可以與男性發生性關係。所以傳統的作法是，主要舞者不與女性有性關係，但與年輕的男舞者有某種接觸。這種性行為存在於我們的傳統中，就在那裏。

讓我以投影片第三十五頁的問題作為總結：在現代的時代，結合是否可以成為一種維持和平的機制？我只是想告訴各位，我們的歷史，是由建立廟宇的人展開的。當我們想要尋找自己的意識形態，就要去考古、從古老的文本中挖掘。數百年來，印尼一直是個包容的社會。但現在我們的容忍作為受到了威脅。

坂井 隆：

非常獨到的演講，敘述古老印尼與當代印尼的情形，讓我非常驚訝。我讀到的資料是，Trowulan 也是穆斯林的聖地，不僅見證從印度教過渡到佛教的歷程，還有一些很重要的回教墓地也還在 Trowulan。歷史上，Trowulan 從來沒有發生過印度教與回教間的衝突。演講中的一些照片也讓我印象深刻。

Q&A：

Q1：有很多國家想將同性戀合法化。這會影響到印尼嗎？

Ayu：

當然會。1998 年，我們經歷了一次政治變革，之後五到七年間，我們享有無上的自由。有些人公開地籌組酷兒或 LGBT 電影節，維持了好幾年。但在 2006、2007 年間，發生一波來自宗教團體的反動，是一股對現代同性戀觀點的反應。現代性要的東西，跟一神教要的東西很類似——他們想把每樣東西都分類、每件事情都劃分得一清二楚。這跟傳統是不一樣的。各位剛剛也看到，同性戀、男人與男人的關係，在印尼的許多島嶼上都一直存在。它沒有被分類成某種特定的身分認同，而是流動的。各位必須想想，我們是不是因為現代性、一神教而失去了這種流動性。

現代的思潮想要讓同性婚姻合法化。但合法化的概念，又是分類、區分身分認同。顯然它變得類似一神教。新方法看起來是一種威脅，是因為它們講的是同一種分類的語言。所以反動十分強烈，是一種對於相同思維的反應。我不認為同性婚姻在印尼能合法化，因為會非常困難。

Q2：印尼有很多包容的議題。您對伊斯蘭捍衛者陣線有甚麼看法？

Ayu：

伊斯蘭捍衛者陣線在 1990 年代扮演警察的角色。一開始，在 1998 年，這個團體被警方送去對抗民主激進分子。但它發展出了自己的生命。尤多約諾總統在位時，對這個團體做了非常多妥協。現在的佐科威總統必須要處理他們，因為他們已經形成一股政治勢力了。

Q2：我也以為他們是沒有政治實力的，但他們最近變得越來越激進，在許多地方摧毀雕像。現在的印尼有很嚴重的不包容問題。身為華人，我們自己要非常小心。在佐科威總統明年卸下職務後，總統會換人，我很擔心這樣的不包容問題會更為升高，甚至弄出人命。您對這件事有甚麼看法？

Ayu：

我們可以做的事情是，第一，參與政治討論。或許你也可以參加有能力爭取權益的新政黨。我們有很多事可以做。

	<p>Q3：感謝您的講課內容，說明印尼的不包容問題。這會如何影響印尼整體的國家認同？不包容現在影響了宗教團體，但它會不會進一步影響族群團體，例如華人和印度人？他們對此如何反應？您對於不包容會如何影響整體國家認同有甚麼看法？</p> <p>Ayu：</p> <p>不包容沒有發生在族群間，而是發生在不同的宗教團體間。過去，我們會在學校把印尼建國五項原則當成聖經一樣灌輸給學生。我們不一定喜歡，但它設法維持了我們的身分認同。1998 年後，有些人想要放鬆這種填鴨式的做法。在臺灣，或許你們不教三民主義了，對吧？建國五項原則就像是三民主義一樣。但臺灣沒有宗教的問題。有建國五項原則、或你們的話是三民主義，好處就是即使它像是教條一樣，還是可以統一印尼。現在我們想擺脫建國五項原則，也看到宗教身分認同浮現。</p> <p>過去的軍政府時代，當你問人們：「你的身分認同是甚麼？」他們會回答：「我首先是印尼人，然後是穆斯林。」但今天，他們重要性的順序相反過來了。所以問題的癥結不在於種族，而是宗教。未來我們都有非常困難的功課要做。這股風潮可能源自於大學生的政治化。1970 年代，在大規模的學生示威運動後，軍政府開始降低大學生的政治性；學生從此不得參加任何政治運動。因此學生的聲音被平息了，而且人們相信，其他地方絕不會有危險——但現在，危險來自宗教團體。我們心胸很開放，對宗教很有信心，所以沒有意識到宗教團體也可能帶來危機。現在危機已經在那裏了。我們非常困難的功課，就是要提倡以不同方式解讀宗教脈絡。</p> <p>坂井 隆：</p> <p>非常感謝您。這些都是很嚴肅的議題，不容易回答。我在這堂課上只著重文化的現代史。明年我會開更多課，例如東南亞現代史，讓我可以更詳細解釋現代時期的問題，跟 Ayu 的演講與回答都有關係。非常感謝您的演講，讓我們留下如此深刻的印象。謝謝。</p>
英文	<p>Sakai Takashi:</p> <p>Good morning, everyone. Today's course is a special event with guests from Malaysia and Indonesia. Both are famous in cultural fields of Malaysia and Indonesia. Professor Najib is now head of National Art Gallery of Malaysia. The institute is located close to Singapore, and hosts a lot of artistic activities, specializing in Batik. And the second guest, Ms. Ayu Utami, is a famous writer in Indonesia. In 1998, at the end of Suharto's dictator regime, she wrote a famous novel, which was already translated into several different languages.</p> <p>Mohamed Najib Bin Ahmad Dawa:</p> <p>Let me first introduce myself. My name is Mohamed Najib. I am from Malaysia. Today I am observing fasting for Ramadan. I am practicing it as a Muslim. So I stopped eating since 5AM in the morning, and I will break fast today sometime in the evening. During this period of time, no drinking, no eating, no smoking, nothing. Today is the last day of Ramadan. Tomorrow is a big day in Malaysia, not only for Muslims, but for all ethnic groups, including Chinese and Indians. We celebrate together, everybody is going home. Like Chinese New Year, the whole nation is closed. This is the community in Malaysia: we celebrate festivals of all races.</p>

I was given this title by Mr. Sakai last week by email. He asked me to give a talk about Malacca, one of the 14 states of Malaysia. It is very important to the history of Southeast Asia. Malacca was registered as a UNESCO World Heritage Site 2008. Why was it accepted as a World Heritage Site? When we mention heritage, there are many historical sites, like Trowulan, in Indonesia. They belong to the people of Indonesia, like Angkor Wat belongs to the people of Cambodia. But Malacca is quite unique. Malaysia registered several heritages, but no one knows whose heritages they are.

Let me walk you through several dates. When I was in high school, I was asked to memorize all these dates because they are linked to our nation. Malacca is the first state in Southeast Asia visited by people both from the East and West. In 2008, it is registered as a UNESCO World Heritage Site. In 1957 we gained our independence within the region of Malaya. Before that, every state belonged to their own state. They were not within the federation. These 12 states have their own sultans, or kings. Malaysia is rich with kings. In 1824, Malacca, Singapore and Penang are the strait settlements that belonged to the UK. We were occupied by the British and these three states were the most important states to make money. In 1641, VOC, Dutch East India Company, captured and conquered Malaysia. In 1511 Portugal took Malacca. In 1405 Malacca formed an alliance with the Ming Emperor. And in 1400s, Parameswara started the great empire of Malacca.

What I want to share is history. History is actually “his story,” not my story. The history is written by the people in the West. So it’s all “his story,” not our story, not at all- because they did not come to ask about your story, they just wrote. And most of the people in Malaya were illiterate at that time if they are not associated with the royalty. These illiterate people have been traveling around the seas of the Southeast Asia. They are similar to the 14 aboriginal tribes in Taiwan. They ate betel nuts as well. So we share the same thing, same words. We used to be in one nation. This is HIS story. I want to tell you MY story. It’s about writing, and presenting my story. Rewriting, not accepting- that’s what research is about. Search and research.

Slide p4 shows the location of Malacca. The white state is Thailand and beneath is the Malay land; and Malacca is further down the Malay states.

Why is it so important? Malay Peninsula is in the center, very strategically located, between the South China Sea and the Indian Ocean. We are between Chinese and Indian. You can see I am not white, I am not black- I am in between. I am the 3rd generation of the Chinese blood, so my hair is straight. At that time, all ships passed through Malacca. So that’s why we say it’s strategically located, and it has been occupied by so many people.

Let me tell you a little bit of background by slide p6. Malacca began from the state of Palembang. There was a person known as, Parameswara, tried to fight against the ruler of Majapahi, but he lost the battle. So he ran away to Temasik, a place that was under the rule of Siam, the old name of Thailand. Temasik is Singapore’s today. Parameswara killed the representative from Thailand, and ran all the way to Malacca. That’s the start of

Malacca. Slide p7 shows you the Malacca empire at that time.

When Parameswara reached Malacca, it was just a fishing village. He was resting under Malacca trees, and he saw two hunting dogs chasing a deer. The deer managed to defeat the dogs and kept the dogs away.

Parameswara was surprised, thinking that this is the best place where the weaker can beat the stronger. So he named the place Malacca. So from a fishing village, Malacca was transformed from 1400 on.

During Parameswara's time, Malacca operated as a port of call. Slide p10 is an illustration done by the Portuguese in around 1400. Within this period, the sultans after Parameswara set up a structure of administration as a basis of how it operated and worked. Slide p11 shows the structures within the hierarchy. The top is the Sultan, he rules like the Japanese Emperor. The Sultan is the king; below the king are officers, arranged in 4, 8, 16, 32, and then the citizens and slaves. This is the structure and hierarchy of the Malacca society at that time. It is well structured.

Slide p12 shows the administrative structure. It starts from the four people, the Heads of State, including the Prime Minister. And then the 2nd layer has eight officers and the 3rd layer has 16. Go down and there are 32. The 4, 8, 16, 32 sequence is not just for administration. It is also echoed in architecture. In some vernacular structures, the numbers were also translated into pillars. In the center, there would be four pillars, and by the side are two. The community also followed that kind of structure.

Slide p13 shows the structure. The Sultan is the King, the Bendahara equals to the Prime Minister, Temenggung equals to the Minister of Home Affairs, Penghulu Bendahari equals to Finance Minister and the Laksamana is actually the Defence Minister. Slide p14 shows the situation of the royal court, very similar to Chinese traditional court.

Slide p15 shows Malacca as a business center. The distribution went to India and Southeast Asia, and had communication with China. South Thailand was the supplier of salt at that time. So people went to Siam to get salt and distributed it in Java. Slide p16 is an illustration of the port at around 1400-1511. Slide p17 is the navy that guarded the seas and port of Malacca.

When Malacca prospered, the King converted to Islam. Islam was brought to Malacca by merchants from Saudi Arabia, Arabian Peninsula and from India, and from Malacca, further spread to Southeast Asia, South Philippines and Brunei.

The language and lingua franca of Malacca spread all the way to the west, until Madagascar. And to the east, it reached Taiwan, and further down to south, to the Pacific islands. People of Malacca used to be known for "orang jawi"- calligraphy of the Koran. We used that character, but that character in a way is different from what Arabians were using in the Arab.

Slide p22 shows the expansion of Malacca. People of Malacca, or say people of Southeast Asia, expanded in a very subtle way, mostly through marriage. In Angkor Wat, when it was still an empire, it ruled the whole South Asia. The king who built Angkor Wat was brought from Cambodia to Java, (when he was a child) where he witnessed the building of Prambanan. He then married one of the Java Princesses, and was sent back to Cambodia, where he built Angkor Wat. So there is a similarity between Angkor Wat and Prambanan.

Malacca became very rich. The king was rich and the people were rich, and the corruption started. So in 1500, the empire started to decline. By 1511, Portuguese seized the opportunity and captured Malacca. Slide 24 shows that battle. What was left by the Portuguese to Malacca is a fortress, A Famosa. Slide p26 shows the remnants of the fortress. It was actually built to protect the city from outsiders- because once Malacca fell, other cities would rise up and try to become the ruler of the region.

Malacca had many bridges. And one of the bridges opened up to allow Portuguese ships to cross and cut the supply from one side of the city to the other side.

Since then, the Portuguese took control of Malacca, from 1511 to 1641. And then came the Dutch, fighting against the Portuguese, and captured Malacca in 1641. So what's left by the Dutch is this, showed in slide p28. It now stands high in Malacca until today known as Studhuys. The red building is the remnant of the Dutch, the East Indian Company.

Then the British came. They did not fight at all. In 1824, they negotiated with the Dutch, and the Dutch surrendered Malacca to the British. The British divided Malacca, and shared Malacca with Dutch until 1957. People in Malacca were colonized for many years.

Slide p31 shows the daily attire of people of Malacca. They are warriors, carrying "kris," a weapon similar to a dagger, just like a cowboy carries a pistol. Slide p32 shows people of higher ranks in the society. Slide p33 shows a famous warrior. He was mentioned in several books. Slide p34 shows the currencies used during the period. The coin was a mixture of gold and "siputgerus." Slide p35 shows another kind of currency, Matahari, meaning sun.

Slide p36 shows the palace of Sultan of Malacca. The following slides show more images of the palace. There was a book about a Malay guy, (Henry the Black) captured in Malacca and taken to Portugal. He was sold to a man called Magellan, and Magellan sailed around the world. He was one of Magellan's navigators. Magellan couldn't finish the trip, but this man, Henrique, managed to complete the journey and get back to Malacca.

The following slides show Malacca under Portuguese and Dutch rules, and its glorious period. And that's all. Any question?

I cannot come up with a formal lecture. This is just a sharing. I want to share with you about Malacca. I was an artist in Malaysia once upon a time, and the economy was very bad in 1985. I had no way to go but back to universities, with 2 children, and I did my degree in graphics, because I own a small workshop that makes Malaysian Batik. In 10 years I completed my doctorate, master and degree. With textile, you can dress the history of the region. In the fabrics, we can learn a lot about the region and the location. So it's like learning history through material objects.

Q&A:

Q1: I am interested in the hierarchy. And the bottom of the hierarchy is "hamba." Can you say something more about that?

Najib:

The lowest of the hierarchy is "hamba," the slave. Slave was common. If you have slave, it means that you are of a higher hierarchy. If you can pay back, you can free yourself. But the Sultans themselves think that slaves are equal to subjects. Sultans would say, my citizens, those are my hamba. The term is the same. They were not like slaves that are captured from the West, from Africa, or those who are working in the cotton field.

Q1: What about "pembesar"?

Najib:

Pembesar is officers, structured as 4, 8, 16, and 32 in number.

Q1: Which one is the Prime Minister?

Najib:

The Prime Minister is the top 4. One of them is called "bendahara," which is the Prime Minister.

Q1: Isn't bendahara the treasurer?

Najib:

No. Bendahara covers so many areas. Normally, the temenggung is equivalent to the treasurer, because he controls the taxes from the port.

Ayu:

Is it still like this today? Because in Indonesia, we use bendahara or treasury.

Najib:

No more in Malaysia. Malaysia government system follows that of Briton.



Q2: Can a commoner in Malacca own a slave?

Najib:

Yes, like I said, slave can just be a term. But there were actual slaves. If you cannot pay your loan, you become a slave. So everyday, you work for the person who owns you. And pembesar usually have their own slaves.

Q2: What were their rights as a citizen?

Najib:

If they could survive, they could have food on the table for their family. But they had limited freedom. You cannot judge it from now. In those days, you needed a protector to protect you. So when you become a subject to someone else, it means that you are a slave. It's similar to the gangsters today. Once you belong to the clan, they will protect you.

Q3: I am also interested in the hierarchy. Is that a concept of hierarchy or descent- the wealthier family will become wealthier, and poor people remain poor? Is the concept of hierarchy still remains in Malacca today?

Najib:

If the structure is still there, I could not become a professor, or director-general. Because my father was a very poor person from the village. But education freed me. It's the same with Malacca. In 1400, education was precious. If you had education, you would become an important person. So education freed people at that time. You could even become preacher of Islam if you were able to read and write. Because before the arrival of Islam, we embraced the same religion of the region, like Hinduism. The structure of Hinduism means that they also have hierarchy in their society. Hinduism is still practiced in some parts in India now, but it is not like that in Malaysia. Hinduism in Malaysia now is carried by Indians coming to Malaysia. Malaysia is now very free.

Sakai:

Both speakers are national guests, guests of Taiwanese government. I want to provide some additional information, telling you my point of view of Malacca.

Historical cities in Southeast Asia now face issues of preservation. For example, Angkor Wat in Cambodia. After long-time civil war, so many pictures are damaged. To rescue such damaged architecture, there is a competition between countries wanting to enter into Angkor Wat, including Indonesia.

Bagan in Myanmar also sees similar situation. But preservation activities in Myanmar are different. For

example, slide p12 shows a Buddhist tower, restored from remnants. This was not done by the government, but by Buddhists. Myanmar is a Buddhist country, and contribution to such a work is considered good deeds by Theravada Buddhists. Almost no fee of the restoration came from the government.

Slide p13 shows a watching tower built by a dictator. It was a 19th century construction, totally different from the tower we just saw. For this reason, Bagan cannot be inscribed as a World Heritage.

Slide p14 shows Ayutthaya in Thailand. Slide p16 shows how it looked like after World War I and II, in 1945. Outside of this site, there are almost no existing buildings.

Slide p18 shows a great Buddha, which is very important. The picture was also shot in around 1945. But the building surrounding the Buddha has already been destroyed. It is now changed to the condition showed in the picture in the right, a building contributed by the Myanmar independent government.

Slide p19 shows Malacca from an aerial view. The yellow line shows the coastline in the 15th and 16th centuries. But now outside the yellow line it is land now. So the coastal area is 500 meters away from the line. This is a large change in Malacca. The whole sea area was changed into this new condition.

Slide p20 shows a scenery from the Malacca Hill. The picture in the right was originally sea, and the ship is actually a museum, bearing resemblance to the Portuguese ship that sailed into Malacca port. Now the whole area is land. In that area, many ancient remnants related to Dutch and Portuguese rules have been found, such as the fort. Several walls were also reconstructed, as shown in slide p22. It is a combination of the original construction and newly added one.

Slide p23 shows the Malacca river, a Dutch church, and Dutch city wall. The river was not changed, of course, but the bridge was the most important bridge that connected the right bank and the left bank of the Malacca River. The bridge in the picture is a new one, not the original bridge in the 15th century.

Slide p24 shows a Portuguese museum. The photo on the right shows the new land. The original coastline now is street, and the original area that was outside of the coastline now has very tall buildings. Outside the coastlines, there is no prohibition on construction, so you can see very different architecture images co-exist in the same area. In my view, Melaka is a famous historical city in Malaysia. But we cannot observe the Malacca in the 15th century, because the coastline has changed, and the construction was replaced by modern buildings. I think it is a large damage.

Like Malacca, Penang started its history at around the 19th century. Until today, the core part of Penang still kept its original image of the 19th century. But Malacca is different. These buildings have no relation with Malacca history at all; they are totally new. I think this is very similar to some historical sites in Taiwan. Last

week I visited Anping in Tainan, the oldest area in Taiwan's history. The ancient site was crowded with visitors, but their target is not history- they care only about eating. So Taiwan's Anping and Malacca is very similar.

Sakai:

Now we will start the second part. Najib said that he is a 3rd generation of Chinese. This kind of mixed origin happens very often in Southeast Asia, including Malaysia. Mix-bred, mixed culture, or multi-culture, is a common condition in Southeast Asia.

Slide p26 shows you Thang Long, an important historical city in Vietnam. The yellow line in the picture shows you the ancient city wall of Thang Long. Inside the walls, all buildings are government buildings and some important administrative buildings. In the same area, Vietnamese already found some remains of the 10th century palace. They found pillar's position. Some 11-15th century palace, with construction like that showed in slide p27, still remains.

Slide p28 shows the main gate of the palace from the 19th century. Underneath the building is a center entrance for the emperor only. Under the surface, a 15th century road was also discovered. Slide p29 shows the North Gate, which was also constructed in the 19th century. The two holes on the picture on the right are cannon holes caused by French army. When the French army invaded Hanoi, they used cannons. So the gate also wears witness to the French invasion.

Slide p30 shows the Parliament Hall of Vietnam. The old one was constructed in 1950s. In 2002, the Vietnamese government decided to reconstruct this building. At the beginning of the construction, they found something underneath the construction site, and decided they need to search all ancient monuments before the construction. They found large-scale construction of good condition. They registered it as UNESCO World Heritage Site, and UNESCO agreed.

The photo on the right is the new parliament building. Vietnamese government decided that instead of quickly building a new parliament hall, they wanted to start long-term archeological research, and large parts of former sites were preserved. This decision was very important, and was very meaningful, and a good example of ancient site preservation.

To pave the way for Ms. Ayu's presentation, I need to tell you something about the ancient site of Trowulan in Indonesia. Slide p31 shows you an aerial photo of Trowulan archaeological site. The city was the capital of Majapahit Kingdom, a Kingdom covered that almost all Indonesia. But now the site is mainly composed of agricultural field, except several buildings.

Large part of the city changed into agriculture field, showed in green in the photo, except several buildings.

But building ruins still exist here and there. One of the example is the tower-like entrance shown in Slide p32. Slide p32 shows another one, very similar to Hindu temple. But the one on p32 is separated from the center. This kind of architecture is introduced from Bali island, where separated tower gate can still be found today.

Slide p33 shows you an artificial reservoir, a very important facility for the palace area. This one is still in use in Trowulan.

The site shown in slide p34 is found at the beginning of the 20th century. They are royal chambers, belong to the King or Queen. In the picture there is no water, but originally it's covered with water. In the picture on the left, you can see the pillar foundation and the photo on the right shows the brick structures of the palace ruins. The Indonesian government now exercises preservation in this area. Other slides also show that these palace ruins are preserved in good condition.

Local manufacturing surrounding the area is still on-going. One of the industries is making bricks. Slide p36 shows a small brick factory. This activity always needs to get raw materials. The workers need to dig 2 meters down under the surface to get the material, deeper than the previous ancient monuments. These local activities are actually destroying ancient monuments and ruins in the surface. Each factory is not large, but there is a total of 100 brick factories. So the ancient monuments are decreasing every day because of local people's common activities, not large scale development. This is one of the problems of conservation.

Ayu Utami:

Good afternoon. You have heard two beautiful presentations about the material and archeological objects of the history of Malaysia, Indonesia and other parts of Southeast Asia. I am going to show you how this history is always in the making. What you see in Malacca and Trowulan is part of the identity of Indonesia and how it is always in the making.

The title of my presentation is, "From Taboos to Traditional Tolerance." The more the culture goes to equator, the more it becomes plural, more heterogeneous. Indonesia is also very heterogeneous. Malaysia and Indonesia might have their own ways of dealing with this heterogeneity. Malaysia has a more segregated policy. The government divides the Chinese, Malays and Indians by formal policies.

In Indonesia, there's no such segregation. So sometimes the dynamics is bigger than that in Malaysia. For example, in Malaysia, if you are a Malay, you must be a Muslim. In Indonesia, you can be whatever you want, except atheism or Judaism. In Indonesia, we officially recognize five religions. Beyond that, it doesn't have government recognition.

People closer to equator are more heterogeneous. If you read books about Indonesia in the Hindu time, around the 19th or 20th century, you will find very tolerant people. But this tolerance is changing now.

Slide p2 shows you what happened in Aceh last year. These two people were convicted of having homosexual relation. You can pay attention to how people react, how they were eager to record. In Aceh, Sharia Law is practiced, but it is not the real Sharia Law, or else these two would be put to death instead of just caned. In Aceh, if you have relationship outside of wedlock, either homosexual or not homosexual, you will be caned in public. Slide p3 shows you how people are eager to record. You can find online videos showing how people are shouting and excited during this process. Slide p4 shows that women are also eager to see the convicts to pass.

Slide p7 shows a poster saying “LGBT is not Aceh Local Wisdom.” Why did this statement appear?

Traditionally, people do not think in gender identity. Some practices, what the modern world would called as homosexual practices, were accepted, but were not considered as homosexual or gay. So homosexual practice might have been on the archipelago for hundreds of years. People didn’t complain, and people didn’t put it in certain identity. Identity is a modern way of thinking. So some would say, “homosexuality has been in Indonesia for a long time.” So this poster was meant to confront that statement. Slide p10 shows the situation in Yogyakarta. Yogyakarta also used to be a very tolerant city. But it is changed now.

The point I want to make is that anti-LGBT was not heard in Indonesia’s history until the latest 15 years. Let me show you another example of intolerance. Recently, there are more iconoclasm, anti-statute movements. Many statutes are taken down in Indonesia recently. The first iconoclasm incident happened in 1985 by a certain jihadist group.

My thesis is that intolerance is a new phenomenon in Indonesia. But you can always question whether it is true. Is it true that the society didn’t do anything? I tried to find some texts to answer the question.

The incident of anti-heresy was first seen in a Javanese literature in the 16th century. What happened in the 16th century? Two things: the dominance of Islam, and the coming of the Dutch. This is also the start of the modern era of the world, the onset of the modern philosophy, the rationalism. The movement can be traced back to Descartes. The rational thinking of Europe travels with Dutch and arrived Indonesia in the 16th century. The peak of colonial time is parallel to the movement of the rational philosophy. This intolerance started to come together with modernity and the coming of Islam. It’s a modern phenomenon. It’s not an ancient phenomenon.

You can see, nowadays we have anti-LGBT. So intolerance happens only after the introduction of rationalism and modernity, at least it was the case with Indonesia.

Is it true that ancient people of Indonesia were more tolerant? I tried to find some folklores and stories about how people dealt with religious differences. I condensed them into 3 types of approaches.

How many of you have been to Bali? Did you go to see the Barong dance? Slide p23 shows you a kind of Barong dance. The story came from the 11th century story: a witch spread plague into the kingdom. The witch was a decedent from the blue god, a Hindu. At the end, the king sent a Buddhist priest to defeat the witch. The witch died at the end, but like most of the Buddhist story, the death of a certain ogre or malicious monsters or people also means freedom. So killing the beast or giant is part of freeing them to become better creature or have a better next life. So you don't see witch hunting like that happened in Europe. In Europe, when the witch or the heretic is killed, the teaching is also destroyed. But here the teaching still exists. The teaching can be used to do evil things, but the teaching itself is not necessarily a heresy.

This ritual is used to clean, to clean the negative energy. In the 11th century, we didn't talk about heresy or rationalism. But we managed to channel the energy. If there were too much negative energy, you cannot settle with rationalism; you must do something to balance the energy.

Slide p24 shows a temple in East Java. You see syncretism of Hinduism and Buddhism at that period. In earlier periods, you would see Buddhist temple and Hinduist temple, separately. But starting from 13th, you will see them in one temple. It's called Siva-Buddha, a syncretism.

So if the first step is balancing the energy, the second step is syncretism. You mix different energies into one. You don't care if they are competing or contradicting with each other, you just mix them. This practice continues until the early 20th century. Syncretism is a mechanism for us to keep peace, tolerance and plurality. But the problem with syncretism is that it contains inconsistency. It's not very solid or logical.

Starting from the 14th century, there were some books on palm leaves, the book looked like a plate of leaves. There were two very important books from this era: one describes how kingdoms are organized at that time, and the other book, Sutasoma, is a Buddhist book, contains spiritual stories. From the spiritual story, we get our national motto, Bhineka Tunggal Ika, which means plural but one, like the motto of the United States. This motto is very important to modern Indonesia.

When we decided to have an independent Indonesia, they found this motto from the 14th century book of Majapahit. It's very abstract, but it is no longer only syncretism- it is synthesis. With synthesis, you have stronger logic.

I have talked about how the society in the archipelago managed to maintain plurality and tolerance in the past. What happened now?

In the ancient times, we keep peace by ways of synthesis. But what happens today is that modernity, with monotheism, you don't want to accept syncretism. Many groups don't want to have syncretism; they want to have a clear line between what is right or wrong. But syncretism is a way to go to synthesis, which is very

difficult to get. Before we have synthesis, we maintain balance by mixing things together, even if sometimes they are contradictory. You will still have peace.

In the Javanese literature, we started to see intolerance or heresy only after Islam came. It is a very specific monotheism. Slide p29 shows that there were at least 5 stories about heretics being sentenced to death. There were several cases happened in modern time, from 16th century to now.

Nowadays Indonesia becomes more intolerant, against any kind of sexual expressions. But in fact, in the old temples or literatures, there were explicit sexual expressions. People at that time did not think them as sexual; they consider sexuality in a different way. You can see pictures shown in slide p32 in a temple, very graphic.

Slide p33 is a ritual dance from East Java. The photo was taken in 1970s or 1980s. You can't find the same ritual dance in this area anymore nowadays. The main dancer is the one who wears the huge mask, and it is very very heavy. The dancer needs to bite the mask. So people believed that the person must have a super natural power to wear it. To have this power, you need to do certain rituals. One of the rituals is not to have sex with women for a certain period. But it did not mention whether you can have sex with a man. So that was a traditional practice that the main dancer did not have sex with a woman, but did have something with a young male dancer. This sexual practice exist in our tradition. It's just there.

Let me finish with the question on slide p35: Can syncretism works in the modern time as a peace-keeping mechanism? I just want to give you an idea that our history maybe started with the people who built the temple. When we want to find our ideology, we go to seek in the archeology and old texts. For hundreds of years, Indonesia has been a tolerant society. But now we are facing a danger in our tolerance practices.

Sakai:

This is a unique presentation about ancient and modern Indonesia. I am very surprised. My data shows that Trowulan is a holy place for Muslim as well. Trowulan is a conversion from Hinduism to Islam, and there are some very important Islamic tombs still existing in Trowulan. On history, in Trowulan, there was never conflict between Hindus and Muslims. I am impressed by some pictures in the presentation. Any question from the audience?

Q&A:

Q1: There are so many countries try to legalize homosexuality. Does it affect Indonesia?

Ayu:

Of course. We had a political change in 1998. Five to seven years later, we had a euphoria of freedom. Some people organized queer or LGBT film festivals for certain years in an open way. But then there was a backlash from 2006 to 2007. The backlash came from religious groups. But the backlash was a reaction of modern

perspective of homosexuality. What modernity wants is similar to monotheism way- they want to divide everything, categorize everything. It's different from the tradition. I have shown you homosexual- man to man relations- have existed on many islands of Indonesia. It was not been categorized as a certain identity. It's fluid. You have to think. We lose the fluidity with modernity and monotheism.

The modern discourse wants to have legal homosexual marriage. But the idea of legalization is, again, categorization of identity. Apparently it becomes similar to monotheism. The new approach looks like a threat because they are speaking the same language as categorization. So the fight back was strong- it's a reaction of the same way of thinking. I don't think homosexual marriage will be legalized in Indonesia. It's very difficult.

Q2: There are so many tolerance issues in Indonesia. What do you think of FPI, Front Pembela Islam?

Ayu:

Islamic Defender Front played the role of police in the 1990s. In the beginning, during the 1998, the group was sent by the police to fight against democratic activist. But it developed into its own life. During President Yudhoyono's time, he made many concessions with the group. And now Joko Widodo must deal with them, because they already become a political power.

Q2: I thought they don't have political power as well. But they are becoming more aggressive recently, destroying statutes at different places. We have a big intolerance issue in Indonesia now. As Chinese, we have to be careful with ourselves. After Joko Widodo retires, next year, the president will be changed. I am afraid that this kind of intolerance issue will rise to a high level, maybe cost lives. What is your point of view on that?

Ayu:

What we can do is that, first, involve in the political debate. Maybe you can also involve in new political parties that can fight for it. There are many things that we can do.

Q3: Thank you for your lecture. You talked about intolerance in Indonesia. How does it affect the national identity as a whole? Intolerance is affecting religious groups, but how does it affect ethical groups, like Chinese and Indians? How do they react to this? What is your view on how it will affect the overall national identity?

Ayu:

The intolerance is not happening between races. The problem is with religious identity. In the past we have Pancasila indoctrinated at school. Maybe we don't like it, but it managed to keep the identity. After 1998, some people wanted to loosen up the indoctrination. In Taiwan, maybe you don't teach Three People's Principles anymore, right? Pancasila is a kind of Three People's Principles. But in Taiwan, you don't have the



issue of religion. Having Pancasila, or like your Three People's Principles, the profit is that it unites Indonesia, even though it's like an indoctrination. Now we want to get rid of Pancasila. We see the religious identity coming up.

In the past during the military regime, if you asked people, "what is your identity?" People would answer, "I am Indonesian first and Muslim second." But today it is reversed. So it's not about ethnicity but religion. For the future, we have a big homework to do. Maybe it's related to politicization of university students. In the 1970s, after a huge student demonstration, the military government started to depoliticize university students. Students were not allowed to take part in political movements anymore. So they are silenced. And people believed that danger will not come from other places- but now it comes from religious group. We were very open-hearted and believed in religion, and we did not realized that the danger can come from there. Now the danger is there. The big homework is to promote different ways of interpreting religious contexts.

Sakai:

Thank you very much. These are serious issues and are not easy to answer. In this course I only focused on modern time history of culture. Next year I will open more courses, like modern history of Southeast Asia, where I will explain more issues about modern time issues, related to Ayu's lecture and answers. Thank you very much for the presentation and lecture, and leaving such a deep impression. Thank you very much.



6/15 FRI., 1000-1200

活動	東南亞藝文沙龍-「我們擁有共同的身體-從南島文化到臺灣原住民當代藝術」
Event	Our bodies in common-- from Austronesian culture to contemporary indigenous art in Taiwan
講者	獨立藝術策展人/ 藝術評論人 <b>林育世</b> 導演 / 策展人 / 編舞家 <b>Jacob BOEHME</b> 歌手 <b>Moana Marie MANIAPOTO</b>
Speaker	<b>LIN Yu-Shih</b> , Independent art curator; art critic; theatre/dance critic <b>Jacob BOEHME</b> , Creative Director/YIRRAMBOI First Nations Arts Festival <b>Moana Marie MANIAPOTO</b> , Musician, documentary filmmaker, writer; Leader, Moana & the Tribe

發言內容摘要 Summary of the Discussion

中文	<p>林育世：</p>  <p>首先介紹兩位與談的南島原住民藝術家。第一位來自澳洲的 Jacob Boehme 是墨爾本重要原住民藝術盛會 YIRRAMBOI 明日藝術節的創意總監。今年他會率團來臺參加臺灣原住民當代藝術活動 - Pulima 藝術節，明年則邀請臺灣原住民藝術家到澳洲訪問演出。第二位是來自紐西蘭的毛利音樂人 Moana Maniapoto。她已經來過臺灣數次，並與泰雅族女歌手雲力思合作創作。兩人曾一同討論自身與族人的歷史經歷和藝術創作經驗。這次來臺 Maniapoto 也短暫與巴奈·庫穗見面交流。</p> <p>我想接著介紹一下 1990 年之後到今日臺灣當代原住民藝術發展的背景過程。昨天 Boehme 跟我分享了一個標記(hashtag)：「Nothing about us without us」，意即在談原住民事務時，也要讓原住民參與其中，而不是將其排除在外；其實所有原住民目前的發展狀況都與「殖民」、「殖民史」脫不了關係(“Nothing about indigenous without colonialism”)，原住民現在的生活史與藝術史皆與殖民歷史息息相關。</p> <p>歷史中的原住民身體圖像多由外人以人類學或獵奇角度攝影，例如法國領事 Camille Imbault-Huart 所拍攝的平埔族婦女；到了 20 世紀日本殖民時期，殖民者更是透過影像表達出對被殖民國的控制。現在臺灣社會對原住民有正面印象的時候，多半還是以非原住民角度出發來詮釋他們的表現，例如歌手阿妹和 2017 世大運短跑選手楊俊瀚，這些時候媒體就會大肆宣傳他們是「臺灣之光」。</p> <p>至於藝術中的原民身體圖像呈現，最早都是透過非原民/漢人藝術家來呈現，像是楊三郎、顏水龍、林子欽，他們的作品中不免有漢人對原住民的幻想及想像。到這時候為止，原住民身體呈現依舊不是自己的，而是由主流社會、國家或漢人意識形態主導詮釋。1991 年以前是「原住民傳統物質文化」的年代，原住民作品並非以美術、藝術形式出現在市場上，而多是被當作「文物」看待。真正原住民當代美術史的起始，是在 1980 年代原住民社會運動之後的 1991 年，雄獅藝廊與哈古(建和部落頭目)合作辦了一場《頭目的尊嚴》展覽。這對臺灣原住民藝術是一大進步，因為這次展出有雙重意義：藝術創作者的身分不僅是公開明確的，而且創作者是位部落頭目，在部落亦肩負傳承過往的責</p>
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任。

2000 年時，我曾在臺東成立了臺灣第一個以原住民當代藝術為方向與目的的藝術空間 - 原住民現代藝術中心(Taiwan Aboriginal Modern Art Center)。雖然這個藝術策展空間不到一年就被基金會收回去，但仍成功舉辦了幾場展覽，包括魯凱族攝影家拍攝 80-90 歲泰雅紋面老人《跨越的長虹》、講都蘭部落文化的《沙勞巨人與小水鬼》，和與蘭嶼藝術家合作探討核廢料議題的《金色年代》。

1990 到 2018 年之間的藝術作品中，原住民的身體圖像變化很快。此時出現很多原住民藝術家和作品，包括重要的原民藝術家族成員撒古流·巴瓦瓦隆 1998 年的作品《文化的樑》，作品中談到傳統及部落面對當代社會變遷時碰到的困境；阿美族女性藝術家魯碧·司瓦那用漂流木做出達悟族女性跳頭髮舞的裝置藝術，還有腦性麻痺原民藝術家秦榮輝以身體影像完成的《通道 - 百步蛇 Djalan》舞臺/舞蹈表演。

2009 年中研院的蔡友月發表《達悟族的精神失序：現代性、變遷與受苦的社會根源》，談到原住民社群中「精神失序」狀況最嚴重的是夾在中間的明治世代。這個世代眼看著從小習慣的古老部落傳統秩序崩毀，夾在講著族語的父母和只會講華語的孩子兩代之間，因此在自我定位上迷失了。不過我認為這也讓這些約 1950 年代出生的 80、90 年代原住民藝術家拓展出新的藝術語言與藝術領域。這個世代經歷從解離到離散、從受苦到旅行，這也是我在後期幾場展覽中（《與祖靈的解離與重聚》(2005)、《我生命中的停駐與漂流》(2001)、《海洋印記》(2004)）探討呈現的議題。

1996 到 2005 年之間的重要藝術家幾乎都是男性，幾乎都採用集體書寫/集體形象，例如哈古的《巨陰人》(1996)、拉黑子·達立夫、及伐楚古的《戲袍》(1997)。但隨著原民文化復振運動及當代藝術發展趨勢，藝術創作開始出現變化：作品從集體的身份回到個人的身體和生命精神體驗，譬如像見維·巴里的《兩個朋友在月光下聊天》(2004)、峨冷·魯魯安，還有 2016 年的《通道 - 百步蛇 Djalan》。腦性麻痺藝術家在《通道 - 百步蛇 Djalan》呈現出的身體形象，與一般民眾刻板印象中的健壯原住民男性身體不一樣。

**Jacob Boehme:**

在此先向在場前輩與原住民致意。我擁有澳洲南部那蘭加族與考爾納血統，是一名跨類別藝術家（舞蹈、戲劇、偶戲），也是 YIRRAMBOI 明日藝術節的創意總監。YIRRAMBOI 明日藝術節是墨爾本首屈一指的國際原住民藝術節，每兩年舉辦一次。我自己本身來自世界上最古老的文化，因為澳洲原住民在澳洲大陸上已經生活了七萬多年，有超過七萬年的文化及創作活動。但是在 1800 年代早期，我們澳洲原住民的身體被拿去當作北美與歐洲貴族的娛樂；澳洲原住民的文化、歌謠與舞蹈成了流浪馬戲團裡的獵奇表演，澳洲原住民本身甚至被當作展示品，讓想要在安全空間內進一步觀賞奇異、原始、非我族類的歐洲人滿足自己的好奇心。



但很不幸的是，這種現象到了 2018 年並未改善，握有大量資源的藝文領域決策者大多是非原民人士。我必須特別指出，這種狀況並非澳洲獨有，而是全世界都看得到的。舉例來說，我在臺灣的時候，從沒見過任何一位負責大型展演空間的原住民策展人或館長。這現象會影響到委託、創作與呈現的作品內容，因為藝術作品必須配合非原民策展人、藝術總監以及觀眾的興趣、政治傾向、教育背景等條件。非原民策展人握有大量權力和資源讓他們能夠恣行武斷判定哪些作品是「好作品」，並限制原住民藝術家能在那些展演空間裡展出。原住民的故事都會有非原民人士插手，

他們的藉口是：原住民作品若沒有非原民藝術家介入就沒有任何價值。

所以我們創立了 YIRRAMBOI 明日原住民藝術節，這是原住民藝術家對這些現象做的反撲。參與的原民藝術家與工作人員，在呈現當代原住民藝術作品的過程中，體現部落的傳統價值觀與文化習俗。

“YIRRAMBOI” 在墨爾本當地的原住民語言裡是「明天」的意思，藝術節旨在呈現全世界原住民傳承不斷的文化及發表各國原民藝術家的多元當代作品。當我們來自世界各地的兄弟姊妹齊聚一堂，大家身上都帶著過去歷史、過去被殖民的歷史而來。但在這裡，大家同時也在創造夢想、計畫未來。去年參與的藝術家來自紐西蘭、臺灣、威爾斯、非洲、加拿大、美國、太平洋諸島等地。

YIRRAMBOI 明日藝術節有以下四大原則方針：

- 1) 由原民主導和主辦：藝術節的所有表演節目皆是由原民藝術家主導或創作，我們不演出非原民藝術家執導或創作的作品。
- 2) 演出新作品：我們在藝術節呈現的都是新作品。原住民若要進行傳統文化活動都是私下舉行，不會公開讓非原住民人士參與，因為這些傳統活動是很私密的事情，不是供大眾消費的商品。
- 3) 能見度與對話：所有行銷宣傳藝術節的作品與活動，以及提高能見度、激發討論的行為，都要由我們原住民領導。
- 4) 國際合作：我們希望能促進更多國際合作，因為大家一起齊心合作才能達到更高的成就。

原住民透過以下幾種方式與活動來體現部落的價值觀與傳統：

- 1) 長老議會：議會上的長老都是來自墨爾本各部落的代表。藝術節所有決策、演出節目等都須經由長老議會討論許可才能演出。
- 2) 長者特別席：每個展演場地都會為長者保留特別席位區，我們在這裡教導年輕世代尊敬長者的態度與觀念。而每一場表演演出前，我們會邀請長者優先入場，表演結束後會請長者先離場，這也是對長者表達尊敬的一種作為。
- 3) 歷史沙龍：這項全年度的活動亦是向長者致敬的方式之一。年輕一輩的藝術家可能不清楚過去原住民的政治抗爭歷史，或是祖先前輩經過了多少努力，晚輩才能有今日這樣的生活。因此每個月我們都會邀請一位從事藝術工作的長者出席，大家一同坐下來聽長者講古、分享經歷。這個長度約一小時的活動，能讓晚輩知道長者在歷史傳承中扮演著重要角色，因為他們是知識的寶庫。

針對原住民的能見度與對話方面，有以下兩個訓練課程：

- 1) **Dhumba Wiiny** (「營火對談」或「與火對談」): 這個訓練課程提供一套觀賞原民作品的評論及反饋模式，並在課程中訓練原住民藝術家引導觀眾，討論如何重新訓練思考模式、如何為作品創造意義、以及如何針對作品提出建設性分析。
- 2) **Blak Critics**: 過去對原民作品進行評論的評論家都是非原民身份，因此這個訓練課程是要讓原民藝術家學會如何對原民藝術作品進行評論。這個課程只會發表原民評論家針對原民作品所寫的評論文章。

澳洲原民藝術家碰到的一大挑戰，就是沒有屬於原民或由原民經營的表演空間，如此一來會因為非原民藝術總監的品味因素，導致優質原民藝術作品無法進到這些展演空間。於是原民藝術家走上街頭，將藝術帶到街道上與民眾分享，這個為期一整天的活動叫做 **Barring Yanabul**。去年這個活動委託了 38 件新作品在街道巷弄、屋頂上及墨爾本各個隱密角落演出。當原民藝術家走到街頭上，人們就不能說沒看見我們。

另一個活動是 **Weelam Ngalut**，「我們的地方」之意，讓原民藝術家接管藝術表演空間，演出來自世界各地的實驗性作品，而且在現場的所有工作人員都是原住民。澳洲的非原住民主辦單位常常抱怨他們無法吸引原住民觀眾買票入場，但 **Weelam Ngalut** 有六成的觀眾是自掏腰包買票入場的原民觀眾。這顯示如果你讓原住民社群來領導、主辦這些表演，其他部落與原民社群就願意來捧場。

我們還有另一個重要計畫：**KIN**。這個培育藝術家的平臺在 2019 到 2021 年間，將轉型成一個委託藝術家創作新作品的藝術節，而我們未來會透過 **KIN** 委託創作計畫，委託國際原住民藝術家進行創作。這次我們資助了六名澳洲原住民藝術家進行創作，藝術家有完全的創作自由，作品與創作過程不會有任何非原住民影響。我必須說這是個風險達 100% 的合作，因為我們完全不知道最後看到的成品會是什麼。2019 年的 **YIRRAMBOI** 明日藝術節將會有臺灣特區。臺灣的 **TAI** 身體劇場去年到澳洲演出，而今年的 **YIRRAMBOI** 亦將與 **Pulima** 藝術節合作。今年 11 月，澳洲原民藝術家將會在台北當代藝術館演出一部分的作品，**Pulima** 藝術節這邊則會挑選臺灣原民藝術團體，於明年到澳洲 **Weelam Ngalut** 活動現場演出。

Moana Maniapoto:



我好想去參加這個藝術節啊！我剛剛的歌曲裡是在問候各位的山水、祖先以及在場的大家。紐西蘭毛利人從不問「您從事哪一行？」或「請問大名？」，而是問「您來自哪裡？」。對毛利人來說，知道一個人從哪裡來、屬於哪個部落、血統與祖先是誰更為重要。

對毛利人來說，十八世紀代表入侵與戰爭。英國人來占領土地，而一旦當地人生於斯、長於斯的土地被奪走之後，當地既有的古老社會結構就會開始崩毀。儘管多年以來有相當程度的抗爭，不過從 1970 年代起全球各地—諸如美國與歐洲—開始起來抗爭後，尤其激發毛利及其他太平洋島嶼的原住民社運人士起而抗議、爭取族人權利。毛利人逐漸拿回他們的語言、文化、土地、權利與自治權。不過這些社會運動其實一直都以不同形式持續進行，只是到了 1970 年代剛好得到更多媒體注意與報導而已。

我在太魯閣看到當地長老的照片覺得異常熟悉，因為太魯閣長老跟我們毛利人一樣，都有紋面的習俗。近年來毛利人的紋面習俗復興，我們的行政、內閣官員和法官深以臉上的毛利紋面為傲。這是個令人振奮的現象，顯示毛利人恢復了自身的文化與自我認同。而我特別說這一段，是想要強調毛利人與臺灣原住民之間的連結，以及傳統如何激發出新藝術作品，讓原住民文化可以突破「古老傳統」的框架限制，成為現代作品。舉例來說，Atamira 舞團的編舞家 Moss Patterson 就有支現代舞作品，靈感來自毛利人紋面。Patterson 現在正與排灣族的編舞家布拉瑞揚合作編舞，並將在台北當代藝術館發表舞作。

在電影界，毛利人正重新蒐集整理自己族人的故事，同時培養自己的導演與說故事者，分享能引起世界各地共鳴的故事。這些電影與故事可能是喜劇、鬼故事等等，非常多元化。紐西蘭的前十大賣座電影中，有六部含有與毛利人相關的內容，其中有三部是由毛利導演執導，當中一位最近紅遍全球的毛利導演就是執導《雷神索爾 3：諸神黃昏》(2017)的泰卡·瓦提提。

音樂發展方面則能看到有雙語並重（英語/毛利語）的趨勢，音樂種類也日趨多元。對於我們其中一些人來說，紐西蘭的音樂風格是立基於將各種社會運動融入藝術創作之中，年輕一輩的音樂家也傳承了這股潮流。除了傳統毛利音樂，當代毛利音樂界有非常多樣化的音樂種類與風格，包括傳統毛利戰舞、重金屬、流行音樂、嘻哈、男孩團體、或雷鬼風音樂等等。我自己也在我的音樂與影片中融入多種的毛利元素，希望表達：「我們在這裡，我們不是隱形人。」，也期望提醒自己的族人我們的文化有多麼美麗。

我想強調的是：藝術無法與政治分割。以毛利人的狀況來說，就如剛剛 Boehme 所提出：所有有關原住民的事物，都應該有原住民參與討論。紐西蘭已發展出相關政策，期望於政府單位內容納有力的毛利代表與聲音，每一個政府部會單位都有毛利官員領導進行有關毛利的政策。雖然要提升原住民

能見度，仍前路多艱，但現在逐漸看到成果；而當代原住民藝術也反映出一系列語言文化復興策略，包括成立毛利語電視頻道、毛利部落廣播電臺及提供經費創作毛利音樂與影片等。以上這些也都有助於當代藝術的創作。事實上，目前約 20% 的年輕世代（24 歲以下）因為從小就說毛利語，所以他們會講毛利語或雙語—毛利語及英語。

我想跟各位介紹我的樂團「莫瓦娜與她的部族樂團」。我覺得在創造音樂的過程中，最令人興奮的是能混合不同音樂類型創造新的聲音與風格，像是傳統老毛利戰舞風格結合嘻哈，或是跨文化合作。重點是，藝術不應該受限於傳統原住民框架之中，而是要將其與當代藝術結合。希望我們能不只是重述傳統古老的佚事，而能分享身為一個活在 2018 年的原住民有什麼樣的感受。

我自己除了參與迴力鏢計畫（一個跨類型、跨文化的雙語藝術行動計畫），同時也參與一個發展計畫，以促進更多臺灣原住民與毛利人之間跨文化交流的機會。這項發展計畫藉由舉辦密集工作坊，讓原住民藝術家能夠為原住民觀眾創造有關他們自己的故事，以此提供機會讓更多人能進入電影產業。

另外，目前我正致力於一個名為 ONO（毛利語「六」的意思）的計畫。這個跨領域的計畫包括音樂專輯、電影、及現場演出。ONO 將呈現來自不同國家的六位原住民女性歌手各自的歌聲、語言和文化 - 來自六個部族的六位女性，用六種語言唱出六首歌。臺灣的泰雅族女歌手雲力思也參與此作品創作。其實世界各地原住民文化會互相從彼此身上尋找靈感，並共享一種普世觀念：人類、精神與自然世界持續不斷地在溝通交流，以維持天人之間的平衡。ONO 就是要與所有人類分享這種原住民的普世觀念，為世界帶來進步並維持其平衡。

Q&A：

Q1 策展人辛友仁：

我們在為博物館挑選藏品、進行研究及撰寫藝術史的時候，該如何擺脫殖民地的影響？要怎麼建構不同的思維模式或呈現不是以歐洲為中心、以西方為中心的不同視角？

Boehme：

我個人認為要擺脫殖民地的影響，須著眼於制度方面，社會上應該讓原住民藝術家有空間創造自己的未來。舉例來說，澳洲國內正在推動要讓原住民策展人負責博物館的展覽、蒐藏及保存等工作。藝術節裡的 Dhumba Wiiny 提供一套共五個問題的簡單模型，這五個問題非常具針對性，也不容易回答，是專門設計來引導觀眾拋下既有成見及背景觀念，探討原住民藝術作品。Blak Critics 也是一種重新撰寫歷史的方式。這些訓練課程兩年前開始進行，成效極佳。要注意的是關於擺脫殖民地影響的學術討論，常會讓人裹足不前、不採取任何行動，但若要真正擺脫殖民地的影響，就必須要有實際可行的解決方案並付諸行動。

Maniapoto：

在紐西蘭，原住民相關的行政架構落在管理階層與策展人身上，所以在高階管理階層就有清楚的責任歸屬與原住民介入。即使決策尚未成熟，紐西蘭所有的博物館還是會在決策過程有原住民積極參與，

而博物館也必須考量到所在地點屬於哪個部落的領地，因為將來他們必須和這些特定族群合作。因此，「隨便跟任何毛利部族相關就可以」的心態是不可取的。再者，因為政策規範是由政府機構與管理階層實施推行，因此就算重要的關鍵性人物離開某計畫或政策時，整個計劃也並不會因此而停擺。

林育世：

兩位紐澳講者都有談到能見度這件事情，這很重要。目前臺灣原住民仍被當作是一種少數民族、一種「要被特殊處理」的族群，但所有的權利都是抗爭來的，歷史是要被改變的。過去看歷史都只看到漢人部分、國家政府認同的部分，而原住民在漢人生活中成為被遺忘的歷史角落。我希望有更多原住民朋友提供回應，一起改變歷史論述面貌。

Q2 新加坡策展人鄧富權：

何謂「正統道地」的傳統原住民文化藝術？這些傳統如何演變、走入當今的數位時代？所謂的「原住民」一詞其實很籠統，身為一個策展人，如何處理不同部落的文化差異、達成共識？

Boehme：

澳洲原住民的藝術與創造史，遠比當今幾乎所有有記載的歷史還要悠久，因此評判當代優秀原住民藝術作品的方式，是看藝術家如何將古老方法論與源自傳統儀典的戲劇理論帶入 21 世紀。至於各部落之間的差異，澳洲目前有 300 種原住民語言，每一個部落都有自己的特色、習俗及創始故事等。不過大家都有一些共通的文化價值觀，其中最核心的觀念就是「尊重」：尊重國家、長老以及彼此，重視慷慨、善意及互惠回報等價值。全球各國的原住民都認同並遵循這些價值來相互交流。

澳洲原住民一直都在走向未來，我們長久以來都同意，下一代理所當然要適應他們所屬的時代環境。原住民就是這樣生存了數千年而沒有遺失本身的文化與傳統，因為儀式就如藝術一樣，若與時代脫節、若無法與當代人有共鳴，人民自然也會逐漸遺忘拋棄它。我自己本身交付工作或職位給繼任者時，這件事並不只是與我自己有關，而是攸關整個社群與傳承。我向前走的同時也在向後看，因為我當下的工作是要改善現況，讓接棒的人不需要重複面對我所碰到的問題。

Maniapoto：

紐西蘭目前的狀況是要讓民眾了解原住民文化並非只存在於博物館中，活生生的原住民就生活在你我身邊。我們現在其實仍在被殖民的狀態，所以策展人必須思考該如何與原住民一同合作。不過當下很令人振奮的是，有很多紐西蘭白人也跟著為這些議題發聲。多虧有他們的支持與抗爭，毛利人得以繼續為取回自己的土地、發展毛利教育與醫療健康政策與制度抗爭，同時也持續爭取自身權利。現在毛利人的自我認同感很高，我們知道自己是誰、來自何處，而且都有世界觀。心靈最自由不受限的紐西蘭白人，是那些很清楚自己的身份與毛利自我認同息息相關的人。他們是最佳倡議者，因為他們態度開放並創造出與毛利人合作的空間。我們真的要同心協力，要有「我們」這樣的集體意識，而且就我自身的經驗來看，在這個全球一體的世界，原住民的價值觀與智慧能為我們提供許多答案。

英文

Lin Yu-Shih:

First I would like to introduce the two aboriginal speakers from overseas. Jacob Boehme from Melbourne, Australia, who is the creator of the YIRRAMBOI Festival, Melbourne's premier biennial First Nations Art



Festival. This year he will bring artists to Taiwan to participate in the Pulima Festival, which is a Taiwanese aboriginal modern arts festival; and next year Taiwanese indigenous artists will visit and perform in Australia. The second speaker is Māori musician Moana Maniapoto from New Zealand. She has visited Taiwan several times and has collaborated with Tayal singer Inka Mbing. The two talked about the history of themselves and their people, and their creation experiences as artists. During this visit, Maniapoto also met briefly with Panai Kusui.

Now I would like to talk about the background and development of contemporary Taiwanese indigenous art after 1990. Boehme shared a new hashtag with me yesterday: “Nothing about us without us.” The current state of all indigenous people is all connected to colonialism and colonial history (“Nothing about indigenous without colonialism”), and their current life and art history are also closely affected by colonial history.

The images of the aboriginal body in history are usually made/photographed by foreigners or non-indigenous people. For example, the women from Pingpu Tribe were photographed by French diplomat Camille Imbault-Huart. In the 20th century during the Japanese Occupation Period, colonizers used images to show how they can control the colonized people. When the Taiwanese society has positive impressions of indigenous people, it is still a perspective that originates from a non-indigenous point of view. An example would be when indigenous singer A-mei and 2017 Universiade sprinting medalist Yang Chun-han make the news, only then does the media promote them as the “pride of Taiwan.”

The early presentation of aboriginal bodies in art was through the eyes of non-indigenous and Han people, such as Yang San-Lang, Yen Shui-Long, and Lin Zi-Qin. Their works were usually a romanticized version of the indigenous from the perspective of the Han people. Up to this point, the bodies of indigenous people still did not belong to themselves, but were interpreted by the mainstream society, government, or Han ideologies. I consider the period before 1991 as the “indigenous traditional material culture” period. Indigenous pieces were not recognized as artwork but considered as “artifacts.” The actual beginning of contemporary indigenous art history would be the year 1991, right after the indigenous social movements in the 1980s. In 1991, Lions Gallery held an exhibition of Hagu's (the 69th chief of Kasavakan Tribe) works, titled "The Dignity of the Leader." This is a great step forward for Taiwanese indigenous art as this exhibition carried two significant meanings: the identity of the artist is publicly known, and this artist is also a chief, who traditionally shoulders the responsibility of passing on the past to the next generation.

In 2000, I managed to set up Taiwan's first art space which focuses on modern indigenous art in Taitung – the Taiwan Aboriginal Modern Art Center. Although we had the space for less than a year, I still held a couple of exhibitions there, including “Crossing the Rainbow,” a photography exhibition by a Rukai photographer who took pictures of 80-to 90-year-old Tayal elders with facial markings; “The Shalao Giant and the Little Water Ghost” which is about the culture of A'tolan Tribe; and “The Golden Age,” which is a collaboration with an Orchid Island artist on nuclear waste issues.

In the works done between 1990 and 2018, images of the aboriginal body changed rapidly. Many indigenous artists emerged during this period, including Sakuliu Pavavalung from the prominent artist family. His work “The Beam of Culture” (1998) discussed the challenges indigenous people, tribes and traditions face in the transition to modern society; Amis artist Roby Swana used drift wood to make an installation art piece depicting Tao women dancing their tribal Hair Dance; and Arucanglj, an artist suffering from cerebral palsy, did a dance piece “Djalan” in which he presents images and movements made by his body.

In 2009, Academia Sinica researcher Tsai Yu-Yueh published the book *Mental Disorder of the Tao Aboriginal Minority in Taiwan: Modernity, Social Change, and the Origin of Social Suffering*. The book describes the “sandwiched generation” of indigenous people as the group most susceptible to mental disorder, since they witnessed the ancient social order and structure of their tribe collapse, and are sandwiched between two different generations: their parents who speak fluent tribal languages and their children who only speak Mandarin Chinese. Consequently, the sandwiched generation has lost their self-identity. On the other hand, however, I would suggest that this impact also forced indigenous artists born in the 1950s and active during the 1980s and 1990s to create new artistic languages and areas. This generation experienced dissociation and dispersion. They suffer, therefore they wander. These themes are also issues I wanted to explore and discuss in the later exhibitions I curated, including “The Disassociation and Reunion with Ancestral Spirits” (2005), “The Docking and Wandering in My Life” (2001), and “The Mark of the Ocean” (2004).

Between 1996 and 2005, major indigenous artists were almost all male, and usually presented works with collective representations, some examples include works by Hagu (“Large Phallus Figure”, 1996), Rahic Talif, and Fachugu (“Theater Costume”, 1997). But with the movement of aboriginal culture renaissance and the trends of modern arts, we see changes: the artists are shifting from a collective representation perspective to a more personal, individual experience of the body and life/ spirit. Some examples include the artists Baliwags (“Two Friends Chatting Under in the Moonlight”, 2004), Eleng Luluan, and Arucanglj in the performance piece “Djalan” which he displays a body of an individual with cerebral palsy. The image he projected is very different from the strong, athletic body image of an indigenous male the public is accustomed to.

Jacob Boehme:

I paid respects to and greet the elders and aboriginal people in the room. I am a multi-disciplinary artist in dance, theatre, and puppetry, and the creative director of YIRRAMBOI, Melbourne's premier biennial international First Nations Arts Festival. I come from the Narangga and Kaurna Nations in southern Australia, which is the world's oldest living culture from aboriginal Australians who have been on the continent for over 70,000 years with over 70,000 years of cultural and creative practice. Nevertheless, in the early 1800s, our bodies were used to entertain the elite of Europe and North America, our culture, songs and dances tantalized audiences world over as travelling circus troupes or exhibits, satisfying the curiosity of European minds who wanted closer yet safe encounters with the exotic, the native, and the other.

Unfortunately, in 2018, not much has changed. Leaders in the arts and culture sector are made up of mostly non-indigenous people. I have to point out that this phenomenon is not only present in Australia, but world-wide. For example, when I was here in Taiwan, I was not once introduced to a single indigenous director or curator of a major venue. This would affect the kinds of works that are being commissioned, made, and presented, since the works need to suit the interest, politics, and education of the non-indigenous director and audiences. Non-indigenous directors still have all the power and recourses to dictate all the systems they work in, they determine what is excellent and control all performing arts venues aboriginal artists can work in. Aboriginal stories are created by non-aboriginal people with the excuse that there need to be non-aboriginal interference for the work to be of any value.

Thus the YIRRAMBOI First Nations Arts Festival was born. We aboriginal artists are countering the problem by embodying their traditional values and customs in the business of presenting contemporary First Nations arts. YIRRAMBOI means “tomorrow” in the local aboriginal language of Melbourne. When our cousins around the world come together, they bring the past, the colonial past with them in their bodies; they also dream and plan their future. So they present the continuous cultures and diverse contemporary practice of First Nations artists from around the world. Last year, there were artists from New Zealand, Taiwan, Wales, Africa, Canada, US, the Pacific islands and so on.

YIRRAMBOI is guided by four key principles:

- 1) Indigenous Leadership: We don't present anything unless it has indigenous creators at the helm of the show. No works directed or written by non-indigenous artists.
- 2) New Work: We present new works. Cultural or traditional practices are conducted privately. Non-indigenous people are not invited to these events, because our culture and traditions are private and not for commercial consumption.
- 3) Visibility & Dialogue: The means to promote visibility and dialogue around our work are led by indigenous people.
- 4) International Collaboration: The festival seeks international collaboration because we can achieve much more when we work as one unity.

Some key programs which show how we embody their values and traditions:

- 1) Elders Council: The festival is governed by an Elders' Council with representatives from all the tribes and nations of Melbourne. Every programming decision made are endorsed, advocated and approved by elders.
- 2) Elders Lounge: A way to show respect to elders. There are special places for elders in all performance venues where younger generations learn to serve the elders first. Elders go into venues first, and leave first.
- 3) The History Salon: Honoring the elders throughout the year. New generations of artists may be not aware of the political struggles that had happened or the histories of the elders that paved the way to make our opportunities possible. Every month we invite an elder from the arts to come and sit down to share their experiences for about an hour. This honors the culture of valuing the elders because they are the keepers of

knowledge.

There are also two programs for indigenous visibility and dialogue:

- 1) Dhumba Wiiny ("fire talk" or "to talk with fire"): A critical response model for viewing indigenous work. The program train indigenous artists to lead a discussion with audiences about how to retrain your brain, or how to think and create meaning to the work, and how to offer constructive analyses of art.
- 2) Blak Critics: Since reviews of indigenous work are always done by non-indigenous critics, this program trains aboriginal critics on indigenous arts, and they only publish aboriginal critiques on aboriginal work.

Having no aboriginal venues or venues run by aboriginal people is a problem many Australian indigenous artists face. It is hard for high-quality artists to get in the venues because of the tastes of non-indigenous presenters. So indigenous artists take to the streets. We take art to the streets and the people. This day-long program is called Barring Yanabul. Last year the program commissioned 38 new works to take place in the streets, rooftops and secret spaces all around Melbourne. When the artists are out in the streets, people cannot say they did not see us.

Another program is Weelam Ngalut, "our place", where the artists take over venues and present experimental works from all around the world. In addition, all staff at the venue are aboriginal people. In Australia, non-indigenous presenters complain they can't get aboriginal audiences into their venues; but at Weelam Ngalut, 60% were paying aboriginal audiences. So it shows that if you put aboriginal people in leadership roles, other aboriginal community will respect that and come.

We also have a key program called KIN, an artist development network. It is currently going through a transition (2019 – 2021) to become a new work commissioning festival, and will commission works from international First Nations artists through KIN Commissions. This time we funded six Australian aboriginal artists to create whatever work they want to. It is 100% risk, the artists have free reign, and there is no non-aboriginal interference.

In 2019, YIRRAMBOI has a focus on Taiwan. TAI Body Theater visited us last year to present their work, and this year we are collaborating with the Pulima Festival. So this November we will present a small collection of Australian aboriginal works at the Museum of Contemporary Arts, and Pulima is curating a selection of Taiwanese indigenous artists to come and take over Weelam Ngalut next year.

Moana Maniapoto:

I so want to go to that festival! My song is a greeting to your mountains, rivers, elders, and all. The people in Aotearoa never ask, "what do you do?" or "what is your name?", instead, they say "where are you from?" It's more important for us to know where people are from, the tribes, the bloodlines, and the ancestral link.

The 18th century for the Māori people represented invasion and conflict. The British came for land, and once you take people away from their land, the structure that used to hold communities together start to break down. There was much resistance for many years, but during the 1970s, a global uprising of First Nations peoples in the US and Europe inspired Māori and pacific activists to fight for their rights. Māori people fought to reclaim their language, culture, land, power and sovereignty. I want to stress that the movement has always been an ongoing struggle in many forms; it just got more media attention and publicity in the 1970s.

When I traveled to Taroko, I saw photographs of people who looked like their elders, because the Taroko elders also had the "moko" (facial markings). Recently the Māori moko has made a resurgence. A government, a cabinet minister and one of our judges wear their mokos with pride. This is a very exciting development, as it is a part of the Māori people reclaiming our culture and identity. I mention this because I want to emphasise the connection between Māori and our cousins here in Taiwan, and how traditions inspire new artistic works that takes aboriginal or indigenous culture out of the heritage space and into contemporary works. For example, choreographer Moss Patterson from the Atamira Dance Company has a piece, "MOKO", which is inspired by the facial markings of moko. Patterson is now collaborating with Paiwan choreographer Bulareyuang to present a stage performance at the Museum of Contemporary Arts.

Māori are reclaiming our stories and cultivating our own directors and story tellers who share stories that resonate around the world. In the film industry, six out of the ten New Zealand-made box office hits have Māori content, and three of them are by Māori directors. The works include comedy, ghost stories, etc. and are very diverse. One of our Māori directors is now globally known: Taika Waititi, who directed Thor: Ragnarok (2017).

In music, there is a trend of bilingualism (Maori/ English) and diverse genres. For some of us, the music style in New Zealand is built on artivism, that is mixing arts with activism, and the trend has been picked up by the younger generation. In addition to traditional Māori music, the Māori music scene now showcases diverse styles (traditional haka, heavy metal, pop, hip-hop, boy band, reggae-inspired). I myself fuse various Māori elements into my music and videos to make s statement of "We are here. We are not invisible." I also want to remind the Māori people: look how beautiful we are.

The arts cannot exist in isolation from the politics. For Māori, as Boehme said, "Nothing about us without us". New Zealand has developed strategies to include strong Māori representation in the government: in every ministry there are Māori strategies led by Maori people. It is an arduous road to address the lack of visibility of indigenous people, but we are seeing results. The aboriginal arts reflect the results of a series of language and culture revitalisation strategies which include a Māori TV channel, Māori tribal radio stations and funding to produce Māori music and film. This all helps support the composition and creation of the arts. In fact, around 20% of the younger generation (under 24 years) speaks Maori or are bilingual, as they are brought up speaking the language.

Now I would like to talk to you about my band, Moana & the Tribe. For me, the most exciting aspect of creating music is the mixing of genres to create new sounds and styles, such as meshing traditional style haka performances with hip hop. Another is cross-cultural collaborations. The idea is to not simply keep the aboriginal arts in a heritage space but bring them together with contemporary arts. Let's not just retell about old traditional stories, but share stories about what it is like to be an indigenous person in 2018.

In addition to taking part in the Boomerang project (a cross genre, cross cultural, bilingual activism project), I am also part of a development project that mentors and provides cross cultural exchange opportunities between indigenous Taiwanese and Māori people. It offers opportunities to bring more people into the film industry, by creating intensive workshops that will inspire stories by, for, and about indigenous people.



Another project I am working on is ONO, ONO means “six” in Maori. It is a multi-disciplinary project which includes an album, film, and live concert showcase. ONO will present the voices, languages and cultures of six indigenous female artists from countries around the world: six women singing six songs from six nations in six languages. This collaboration also features Tayal musician

Inka Mbing from Taiwan. Indigenous cultures continue to draw inspiration from each other and share a world view which there is constant communication between the human, spiritual and natural worlds to ensure balance. ONO is about connecting all people to an aboriginal world view that will benefit us all and maintain the balance.

Q&A:

Q1. Singaporean curator Seng Yu Jin:

How do we decolonize museums in terms of building collections, doing research and writing about art histories? How can we construct different ways of thinking or present different perspectives that are not euro-centric or western-centric?

Boehme:

My idea of decolonization comes from an institutional point of view, that there should be space for aboriginal artists to be the authors of their own future. For example, Australia is pushing for having aboriginal curators in the museums that are in charge of exhibitions, collection and preservation. DhumbaWiiny offers a simple model with five questions that are designed very specifically (and quite challenging) that take audiences out of value-judging from whatever perspective they come from, and to talk about the work without value-judgments. Blak Critics is also a way to re-frame the history model. The programs started two years ago and

have become quite successful. However, academic discussion in decolonization can get people bogged down in inaction, but decolonizing requires practical solutions that are action-based.

Maniapoto:

In New Zealand, the governance structures relating to indigenous people drops down to management and curators, so there is a clear line of accountability and input at the highest level. There will not be a museum where there is no active participation of indigenous people in the decision making process, even if it's not yet ideal. Museums also have to be aware of which tribal region the museum is in because they need to develop a relationship with those particular people. So, it's not a blanket "any Māori will do" mindset. And since it is the structure of governance and management that dictate policies and strategies, when an individual champion leaves, the whole project does not fall apart.

Lin Yu-Shih:

Both artists mentioned the concept of "visibility," which is very important. Currently in Taiwan, indigenous people are still treated as a minority, or as "a group of people who have to be treated differently." However, all rights have to be fought for, and history has to be revised. In the past, only the history of Han people, or the parts that were approved and accepted by the ruling power were visible, and those of the indigenous people were forgotten. So I encourage more feedback and responses from indigenous friends so that we can revise the discourse of history together.

Q2. Singaporean curator Tang Fu-kuen:

How do you define "authentic" traditional indigenous culture and arts? How can traditions transition into the modern digital world? Furthermore, the term "indigenous" is actually a blanket term. As a producer, how do you deal with the cultural differences between tribes and reach an agreement?

Boehme:



Australian aboriginal art and creativity predates pretty much every other written history we have now. How we look at excellence in contemporary aboriginal art is how well artists are taking their ancient methodologies and dramaturgies, which come from traditional ceremony, into the 21st century. For internal differences, there are 300 indigenous languages in Australia,

and each group has their own traits and customs, creation stories, etc. However, all of us share similar culture values which all boil down to respect: respect for the country, for elders, for each other, for generosity, kindness, and reciprocation. Globally, that is how indigenous people connect from nation to nation. In

Australia, the indigenous people already have permission to go forward into the future. It is a given that the new generation has to adapt since that is how the aboriginals have survived for thousands of years with their culture and traditions intact. Because ceremony is only relevant to its people when it is contemporary, when it speaks to who you are now, like art should. When I assign a job, it is not about me as an individual, but about my community and about succession. When I move forward, I am also looking behind, because my job right now is to make the world/ situation better, so the next person who sits in my seat doesn't have to answer the same questions.

Maniapoto:

The challenge now is to let people understand that indigenous culture exist outside of museums, to acknowledge that aboriginal people are still living and breathing. We are all still in a state of colonization, so curators should think about how to create a space for indigenous people to work alongside them. It's exciting now because we have more champions from white New Zealand (Pākehā New Zealand) as well. Thanks to their support, the Māori continue the fight to reclaim their land, develop education and health programs, and keep on fighting for their rights. The Māori identity is strong. We know who we are, where we came from, and we have a global view. Those Pākehā that are the most liberated are those that know their identity in New Zealand is tied up with the Māori identity, and they become champions. They are not defensive and are creating space. We need to all come together with the collective mindset, "the we;" and from my experience, the values that come from indigenous people provide many answers for us in this highly globalized world.



# 「一部電影一個旅程：關於東南亞電影的五個提問」

## 影展放映與座談花絮



活動現場參與觀眾簽到。



越南籍導演 Phan Dang Di 與政大傳播學院陳儒修教授於「當我 20 歲」(When I' m 20)放映座談會。



活動現場東南亞飲食文化介紹。



座談會現場觀眾參與情形。



柬埔寨博帕那音像資源中心總監 Sopheap Chea 於「不懂 ABC」(Don' t know much about ABC)放映座談會後與觀眾進行交流。



泰國導演 Anocha Suwichakornpong 與政大傳播學院訪問學人 Thomas Barker 於「雅園幽靈」(Graceland)放映座談會。



參與觀眾閱讀活動簡介手冊。



緬甸導演、獨立影展策展人 Thu Thu Shein 與台北電影節策展人郭敏容於「緬甸短片選」放映座談會。



緬甸導演、獨立影展策展人 Thu Thu Shein 於座談會後與觀眾交流。



寮國導演 Anysay Keola 於活動現場與參與觀眾交流。



活動現場主持人政大傳播學院鍾適芳副教授。



座談會問答時間觀眾參與情形。