

如何在別人的土地上唱自己的歌

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HOW TO SING OUR SONGS ON THEIR LAND
如何 在別人的土地上唱自己的歌

2022. 11.05 — 2023. 01.07
開幕 RECEPTION 11.05 (SAT.) 4:30 P.M.

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

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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？這些關於你我腳下行經土地的各種提問，在本次TKG+ Projects 連袂策展人鄒婷，和三位藝術家——米尼亞·碧亞比亞尼 (Minia Biabiany · 瓜地洛普)、張恩滿 (臺灣)、娜歐米·里康·加拉朵 (Naomi Rincón Gallardo · 墨西哥) ——共譜的「如何在別人的土地上唱自己的歌」，將透過藝術與展覽的實踐與敘事，以混種的動物寓言與歌，重唱當代社會資源的不當分配與殖民時期將原住民族群噤聲、掠奪，與邊緣化的隱身歷史。

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？

策展人簡歷

鄒婷

策展人、研究員、文字工作者，畢業於德國萊比錫視覺藝術學院策展文化碩士班（2019），現為該校博士生，居住與生活於柏林 / 臺北。其文章散見於《典藏 ARTouch》、《藝術家》、《Artforum》、《CLABO 實驗波》、《數位荒原》等媒體。鄒婷現階段的研究方向著重於策展文化與展覽史，與其涉及的跨學科性、當代性與文獻研究。

近期的策展與研究計畫包括策劃「家物事：一場發生在藝術空間的聚落與實踐」（有章藝術博物館，臺灣臺北，2021）、「禁山 14 號」（嘉義市立美術館，臺灣嘉義，2022）；參與柏林世界文化之家的文獻研究計畫「The Whole Life: An Archive Project」（HKW，德國柏林，2019-2022），以及與藝術家張恩滿在第十五屆文件展合作的「蝸牛的漂浮系統——入侵計畫」（合作者：張恩滿、王韓芳，德國卡塞爾，2022）。

關於參展藝術家

米尼亞·碧亞比亞尼

米尼亞·碧亞比亞尼 1988 年出生於瓜地洛普，目前在瓜地洛普工作與生活。她的創作觀察身體的感知與空間、土地和歷史的感知交織纏繞的關係。主要媒材為裝置和錄像，透過創造與自我理解和療癒有關的詩意和政治敘事，檢視編織的典範和姿態。尤其透過瓜地洛普的背景，探索佔有主導地位的殖民敘事，以及人口、土地、植物三者關係中，法國同化帶來的後果與禁忌，在其間尋找闡述的可能性。

碧亞比亞尼 2016 年於墨西哥城發起藝術與教學團體計畫「加勒比海溫床」，藉由實驗平台 Doukou 持續透過加勒比海作家的身體感知與概念，探索敘事的解構。

她曾就讀法國里昂國立高等美術學院。作品曾展於第 10 屆柏林雙年展、哥斯達黎加 TEOR/ética、鹿特丹的 Witte de Wite、墨西哥的 Cráter Invertido、巴黎的政治科學獎當代藝術獎、馬爾默的 SIGNAL 當代藝術中心，並於 2022 年秋天展於巴黎東京宮。她的第一本多語言畫冊《火山節奏》(Ritmo Volcan) 甫由 Temblores 出版社發行。

張恩滿

張恩滿出生於台東，生活與工作於台北。她在影像、雕塑和計畫性創作之間工作。她擁有一半來自母親的台灣原住民血統，長期關注台灣原住民族如何在不可逆的現代化進程中去協調和處理其自身於文化、社會及基本生存之間的狀態。以此基礎去挖掘缺失的歷史以及外推廓繪世界的樣貌，寄望發掘藝術可以去轉化的力量。她曾在台北 (2012)、溫哥華 (2016)、洛杉磯 (2017) 舉辦個展，並於泰國 (2014)、米蘭 (2015)、奧克蘭 (2016)、波蘭 (2017)、香港 (2020) 等地參展；並在大型項目展出如台北雙年展 (2014)、台灣雙年展 (2018)、伊斯坦堡雙年展 (2019)、龐畢度中心 COSMOPOLIS #2 (2019)、新加坡雙年展 (2019)、加德滿都三年展 (2022)、第 15 屆文件展 (2022)。

娜歐米·里康·加拉朵

娜歐米·里康·加拉朵 1979 年出生，視覺藝術家與研究員，工作、生活於墨西哥城與瓦哈卡。以研究為導向，深具批判性與神祕夢幻風格，加拉朵所創造的世界，探究新殖民主義環境所創造的反世界。她將自身對於劇場遊戲、流行樂、中美洲宇宙論、推想小說、民俗慶典與手工藝、去殖民女性主義，以及酷兒有色人種的評論的興趣融合於創作之中。她獲得維也納美術學院博士學位。並為墨西哥國家文化藝術基金會 (2019–2022) 全國藝術創作者系統的受益人。

個展包括：「洞穴三部曲」，瓦哈卡當代藝術博物館，瓦哈卡，墨西哥 (2020)；「願你的雷霆破天」，因斯布魯克藝術空間，因斯布魯克，奧地利 (2020)；「沉重的血液」，迴聲實驗美術館，墨西哥城，墨西哥 (2019)；「負鼠的復原力」，平行瓦哈卡藝術空間，瓦哈卡，墨西哥 (2019)。

聯展包括：威尼斯雙年展（2022）；聖保羅雙年展（2021）；柏林雙年展（2020）；「石頭說」，下維也納藝術空間，維也納，奧地利（2019）；FEMSA 雙年展：我們從未成為當代人，薩卡特卡斯，墨西哥（2018）；「普羅米修斯：來自墨西哥的四位藝術家重訪奧羅斯科」，波莫納學院本頓美術館，克萊蒙特，美國（2017）；「奧達多爾：想像自然之人的故事 1535–2017」，同志美術館，柏林，德國（2017）；尼加拉瓜雙年展，馬那瓜，尼加拉瓜（2016）。表演放映包括：「四肢著地」，太平洋標準時間音樂節：LA/LA，布洛德美術館，洛杉磯，美國（2018）；「甲醛之旅」，表演進行中，舊金山現代美術館，舊金山，美國（2016）。

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How to Sing Our Songs on Their Land

Dates | 11.05.2022 – 01.07.2023

Reception | 11.05.2022 (Sat.) 4:30 p.m.

Venue | TKG+ Projects 2F, No.15, Ln. 548, Ruiguang Rd., Neihu Dist., Taipei 114, Taiwan



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? Curator Ting Tsou and artists Minia Biabiany, En-Man Chang, and Naomi Rincón Gallardo together interrogate land ownership and rights in the exhibition *How to Sing Our Songs on Their Land*. In a closely woven narrative and artistic practices that resonate with each other, they examine through animal fables and songs, 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.

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?

About the Curator

Ting Tsou

Ting Tsou is a curator, researcher and writer who lives and works in Berlin and Taipei. She is currently a doctoral candidate at the Academy of Fine Arts in Leipzig, Germany. In recent years, her texts have appeared in such periodicals as ARTouch, Artist Magazine, Artforum, CLABO, No Man's Land and other media. Her research interests lie in the cultures of the curatorial and exhibition history, with a focus on transdisciplinarity, contemporaneity and archive studies.

Her recent curatorial and research projects include Housing Things (Yo-Chang Art Museum, New Taipei City, Taiwan, 2021), Jinshan No. 14 (Chiayi Art Museum, Chiayi City, Taiwan, 2022), "The Whole Life: An Archive Project" (Haus der Kulturen der Welt, Berlin, Germany, 2019-2022), and the "Floating System for Snails: Project Invasion" in Documenta Fifteen (in collaboration with En-Man Chang and Han-Fang Wang, Kassel, Germany, 2022).

About the Artists

Minia Biabiany

Born in 1988 in Guadeloupe, Minia Biabiany works and lives in Guadeloupe. In her practice she observes how the perception of the body is entangled with the perception of space, land and history. Mainly in installations and videos, she examines the paradigm and the gestures of weaving by creating poetic and political narratives linked with self-understanding and healing. She explores the possibility of an enunciation out of the dominant colonial storytelling particularly in the context of Guadeloupe, and of the taboo of the consequences of the French assimilation in the relationship between the population, the land, and plants.

Biabiany initiated the artistic and pedagogical collective project Semillero Caribe in 2016 in Mexico City, and continues to explore the deconstruction of narratives with the sensations of the body and concepts from Caribbean authors with the experimental platform Doukou.

She studied in the fine art school ENSBA Lyon in France. Her work has been shown in the 10th Biennale de Berlin, TEOR/ética in Costa Rica, Witte de Wite in Rotterdam, Cráter Invertido in Mexico, Prix Sciences Po pour l'art contemporain 2019 in Paris, SIGNAL in Malmö, and will soon exhibited in the Palais de Tokyo in fall 2022. Her first multilingual monograph Ritmo Volcan just came out at the publishing house Temblores.

En-Man Chang

Born in Taitung, Taiwanese artist En-Man Chang currently works and lives in Taipei. Utilizing the forms of the moving image, photography, installation, and creative forms of self-organizing and collective projects, Chang's practice explores how the indigenous people of Taiwan negotiates the ever-shifting socio-cultural terrains and conditions for survival in contemporary Taiwan against the backdrop of modernization and urbanization, rooted in her own experiences and heritage as a half-indigenous person. With this as a point of departure, Chang excavates lost histories and narratives to explore the world at large, aiming to embody the transformative potential that art holds. Chang has had solo exhibitions in Taipei (2012), Vancouver (2016), Los Angeles (2017); participated in group shows in Thailand (2014), Milan (2015), Auckland (2016), Poland (2017), Hong Kong (2020); and exhibited in major projects such as the Taipei Biennial (2014), Taiwan Biennial (2018), Istanbul Biennial (2019), Cosmopolis #2 - Centre Pompidou (2019), Singapore Biennale (2019), Kathmandu Triennale (2022), and Documenta Fifteen (2022).

Naomi Rincón Gallardo

Born in 1979, Naomi Rincón Gallardo is a visual artist and researcher currently living and working between Mexico City and Oaxaca. From a decolonial-cuir perspective, her research-driven critical-mythical dreamlike worldmakings address the creation of counterworlds in neo-colonial settings. In her work she integrates her interests in theater games, popular music, Mesoamerican cosmologies, speculative fiction, vernacular festivities and crafts, decolonial feminisms and queer of color critique. She completed the PhD in Practice Program at the Academy of Fine Arts Vienna. She is currently a beneficiary of the Sistema Nacional de Creadores de Arte, FONCA (2019–2022), Mexico.

Solo exhibitions include: Una trilogía de cuevas (A Trilogy of Caves), Museo de Arte Contemporáneo de Oaxaca, Oaxaca, Mexico (2020); May your thunder break the sky, Kunstraum Innsbruck, Innsbruck, Austria

(2020); Heavy Blood, Museo Experimental El Eco, Mexico City, Mexico (2019); Opossum Resilience, Parallel Oaxaca, Oaxaca, Mexico (2019).

Group exhibitions include: Venice Biennale (2022); São Paulo Biennial (2021); Berlin Biennale (2020); Stone Telling, Kunstraum Niederösterreich, Vienna, Austria (2019); FEMSA Biennial: We Have Never Been Contemporary, Zacatecas, Mexico (2018); Prometheus: Four Artists From Mexico Revisit Orozco, Benton Museum of Art at Pomona College, Claremont, U.S. (2017); Odarodle: An imaginary their_story of naturepeoples, 1535–2017, Schwules Museum, Berlin, Germany (2017); Nicaragua Biennial, Managua, Nicaragua (2016). Performative screenings include: En Cuatro Patas, Pacific Standard Time Festival: LA/LA, The Broad, L.A., U.S. (2018); The Formaldehyde Trip, Performance in Progress, SFMOMA, San Francisco, U.S. (2016).

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