

妳的裝置作品《無法播音》取材自台灣受日本殖民統治時、日本人類學家淺井惠倫在 1936 年建立的一個聲音檔案庫。其中的一段錄音裡，我們聽到吳林氏伊排的聲音，這個哆囉美遠族人用一種受噶瑪蘭語影響的巴賽方言，唱著標題為《Saturai》* 的歌。妳從這些聲音聽到什麼？

我開始研究魷舂時，巴賽語立刻吸引了我的注意。我記得曾經讀到一篇關於世界各地已經失傳的語言的文章，包括台灣的一些原住民語言，當時我想，有一天我會很想加以研究，並以此做一個計劃。於是，當我得知「魷舂」這個名稱源自一個巴賽語的詞，我立刻決定以此做為作品主題。我一直對語言很感興趣，如果往回追溯到我先前的一些計劃，都可以看到關於語言的部份。我將語言思考成一種溝通方式、一個文化象徵、資訊的把關或篩選過程、代表了身份…等等。一開始研究時，我天真地希望能「學習」這個語言並且「教導」觀眾，而我想到了學習語言最有效的方式之一：透過音樂、歌曲。在台灣現有的巴賽音檔中，淺井灌錄的唱片是最為妥善保存的。這就是我如何找到《Saturai》這首歌。

一直要我研究了一陣子之後，才實際找到那首歌。當時，我已經收到歌詞（由李壬癸詮釋）和淺井手稿的掃描檔。所以，我當然很興奮能在閱讀和搜尋這首歌一陣子後，第一次聽到它。從當代的角度來說，這首歌的「音樂性」不那麼強，而保存這些聲音檔案的台灣大學人類學博物館甚至對於是否將《Saturai》歸類為歌曲而有所爭議。我初次聽到錄音時，確實很感動——不僅由於聲音的本身，也因為我對它、它的錄音、保存方式以及它在現今環境中的意義的了解。就像想像如果你是最後一個會說巴賽語的人一樣。這首歌和這批唱片收藏在今日有何意義？

就歷史脈絡而言，我認為人類學和殖民的關係密不可分。自從啟蒙時代以來，人類就想知道、理解、保存一切，並研究「野蠻」的事物——所有這一切都深植在殖民的背景中。然而，讓

刺地，由此累積的成果在今天變成一批珍貴的資產，供人了解曾經發生的事，以及事物在過去的狀態。而另一件諷刺的事是，保存方法的本身也許實際上已經助長了對文化的抹煞和消失。

台灣大學人類學博物館並未允許妳運用館藏中的完整錄音。其中的困難為何？妳對「大眾的語言記憶」的這種管理作何感想？妳認為誰才正當地擁有這項素材？

就誰擁有某項文化遺產的問題，我認為，如果考量殖民的背景及其目前的形式，則將內容去殖民化是當務之急，儘管我不確定自己有答案。接到人類學博物館傳來拒絕的 e-mail 之後，我和館方幹事周書屹談了很久。他很支持我，而且很能站在我的立場著想。他提到，我的申請是他們部門收到的申請中最具爭議性之一。人類系教授之中，支持和反對的人大約各佔半數。對一些教授而言，他們主要關切的首先是聲音檔案的本質迥異於視覺檔案的本質。他們擔憂 1996 年的奧運爭議歷史重演，當時，Enigma 樂團在奧運開幕典禮的表演中，用了阿美族的《老人飲酒歌》。儘管 Enigma 合法取得運用這首歌的版權，阿美族人仍感到自己的文化被侵犯。周書屹提到，就視覺素材來說，他們更具體知道這些素材是什麼、和它們代表什麼。但關於聲音檔案，他們很關切我會如何在藝術作品中加以（再）呈現，並且會賦予它什麼脈絡。更複雜的是，《Saturai》的情形異於《老人飲酒歌》，人們對前一首歌的語言仍有爭議，因為現在沒有會說巴賽語的人在世。對這個博物館部門來說，他們認為只能確定其中的語言不是噶瑪蘭語。中研院的李壬癸責研判這首歌的語言是巴賽語。在這個情況下，我們不知道可能是誰反對我用這首歌，因此完全無法「獲准」去詮釋這首歌。最後，這項計劃起初的想法是製作這首歌的卡拉 OK 版本，讓觀眾可以一起唱。他們也覺得這樣不妥。沒有人真正知道吳林氏伊排唱的內容的「正確」發音和拼字，因此，將歌詞轉譯成中國文字或羅馬字母、並觀眾唱這首歌，會是失真而且不正確的。我和周書屹討論之後，也同意以卡拉 OK 的形式呈現計劃可能不恰當。但即使我放棄了這個想法，上述其他議題仍將無解。因此他們回絕了我的申請。

而當然了，我起初感到有點失望。但當我持續思考這場談話，我開始感到我們的討論內容很有趣，於是決定把故事的這個部份轉化成計劃的一部份。用另一種方

* 根據淺井的註記和李壬癸的詮釋，歌名為《飲酒即興歌》。

式來說你提的問題：就「大眾的語言記憶」，這個「大眾」是指哪些人？是否只是說巴賽語的人的後代，或者全都是一般而言的「台灣人」？我想那就是爭議的起點。就台大人類學博物館的觀點，這些錄音實際上並非「共有」記憶的一部份。至於我，我覺得百感交集，畢竟，在某種意義上，我同意該部門的決定。我可以想像，例如，我看到好萊塢電影中、對台灣文化的誤解時感到的憤怒。但以另一種方式，為了保護像是巴賽族這樣的文化——它已經佚失頗久、且甚至很少人知道，決定「規範」或甚至「禁止」詮釋和討論它，這本身是否也部份地造成問題？我不認為自己就此有正確答案，甚至對於誰才具有擁有權的問題，也不知道是否有任何「正確」答案。我只是希望能夠在作品中帶起這個討論。

妳的創作往往關於政治議題和殖民歷史，這些都是很貼近當下時代的議題。然而，創造某種政治的和批判的實踐，在一個如此善於收編和利用批評的體系中，是很令人灰心的。當代藝術具有什麼能力，足以挑戰這種氣氛下的權力體系或思考模式？

我了解你的意思。我不確定具有政治意含的藝術作品是否總是貼近當下時代。我認為這真的視背景而定——這不僅涉及作品的時代，也是它的空間或地點。我個人不認為藝術必須是政治的，但我確實希望藝術是誠懇的。我同意殖民的議題絕對不是過去式。我希望大家能更進一步處理這個問題。然而，我也同意你的看法——挑戰任何既存的體系或批判一整套現有官方機構滿令人挫敗的，有時甚至是諷刺的，尤其是在當代藝術的環境中。我對自己在做的事持續感到某種無力，並且質疑藝術家和社運份子者的分界為何，還有兩者之間是否應該有任何界線。此外，藝術家和室內裝潢師之間的界線為何？我想這是所有的藝術家、包括我自己，在創作藝術計劃（尤其是具有政治意味的計劃）時，都必須意識到的某種平衡，涉及像是我們的定位、目標以及如何達成。而這變成一個更大的問題，關於效應（effectiveness），這也是評價藝術作品的標準之一。然而，儘管我有些消極，我的確認為：在這個環境中，當代藝術也許仍能做些什麼。樂觀地說，例如，藝術展觀眾很可能異於原住民研究的學術研討會的觀眾。因此，就這場展覽，可望在更廣大的群眾之間帶起不同類型的討論。



"The Sound Cannot be Played" (無法播音), 2016

interview

Cheng Ting-Ting

Your installation "The Sound Cannot be Played" draws from an archive of recordings by the Japanese anthropologist Erin Asai in 1936 taken during the period in which Taiwan was under Japanese colonial rule. In one such recording, we hear the voice of Ipai, a Trobiawan interlocutor who speaks a Kavalan-influenced ideolect of the Basay language (part of the Ketagalan language family), singing a song known as 'Saturai'*. What do you hear in these sounds?

56

When I started researching Bangka, the Basay language grabbed my attention straight away. I remember that I once read an article about dead languages around the world, including some of the aboriginal languages in Taiwan, and at that time I thought, one day I would love to look into this and make a project about it. So once I learned that the name 'Bangka' is derived from a Basay word, I decided right then that this would be the topic for my work. I've always been interested in language, which can be tracked back through some of my previous projects. I think of language as a way of communicating, a symbol of culture, a gate or selection process of information, representative of identity... etc. At the beginning of my research, I was hoping, naively, that I could 'learn' and 'teach' audiences about the language, and I thought of one of the most effective ways to learn a language, through music, songs. The vinyl records from Asai are the most well preserved audio archive of Basay in Taiwan. So this is how I got to the song 'Saturai'.

I only found that actual song a while after starting the research. At that time, I had already received the lyrics (the interpretation from Paul Li) and the scanned notes from Asai. So, of course, I was very excited to hear the song for the first time after reading about and researching it for a while. The song is not so much 'musical' in the contemporary sense of the word, and the Museum of Anthropology at National Taiwan University which preserves the sound archive even found it debatable whether or not to classify 'Saturai' as a song. I was actually touched and moved when I heard the recording for the first time — not only because of the sound itself, but because my understanding of it, how it was recorded, preserved, and its significance in its current context. Like imagine if you were the last person able to speak the Basay language. What does this song and the collection of vinyl records mean today?

In terms of the historical context, I believe that the relationship between anthropology and colonization is inseparable. Since the Enlightenment there has been this desire to know, to understand, to preserve everything, and to study the 'savage' — all of this is embedded in the context of colonization. However, the result of this, ironically, became a valuable asset for us today to know what happened and how things were in the past. Again ironically, the methods of preservation themselves might have actually contributed to the erasure and dying out of cultures.

57

* According to a note of Erin Asai and the interpretation of Paul Li (李壬癸) from Academia Sinica, the title means "Improvisational Song in Drinking" (飲酒即興歌).

You were unable to gain permission to use the full recording from the Museum of Anthropology at National Taiwan University. What was the difficulty? How do you feel about this kind of stewardship of the public memory of language and who do you think can legitimately claim ownership of this material?

As far as the question of who owns a cultural heritage is concerned, I think that decolonizing the content would be an urgent matter, given the context of colonialism and its current forms, although I am not sure if I have the answer. I had a long conversation with Shuyi Chou, the officer from the Museum of Anthropology, after receiving the rejection e-mail. He was very supportive and understanding. He mentioned that mine had been one of the most controversial applications in their department. Those for it and those against it were split around 50/50 among the professors. The major concerns for some of the professors were, first, that they felt the essence of the audio archive is quite different from that of the visual archive. They were worried about repeating the controversial case of the 1996 Olympic Games, when Enigma used the 'Elder's Drinking Song' of the Ami people in the opening ceremony. Despite Enigma obtaining the copyright to do so legally, the Ami people still felt that their culture had been violated. Chou mentioned that, as for visual materials, they know more concretely what they are and what they represent. But for the audio archive, they felt concern over how it would be (re)presented in my artwork and what context it would be given. And the more complicated situation is that, unlike the case of 'Elder's Drinking Song', the language in 'Saturai' is still a matter of debate, because there are no living speakers of Basay now. For the department, they believe that they can only confirm that the language is not Kavalan. The song was estimated to be Basay by Paul Li from Academia Sinica. In this case, we don't know who might be against my usage of the song, so there isn't any way to get 'consent' for interpreting it. Lastly, the original idea for the project was to make a Karaoke version of the song so that visitors could

sing along with it. They felt that this was inappropriate as well. No one really knows the 'correct' pronunciation and spelling of what Ipai was singing, so transliterating the lyrics into either Chinese characters or the Roman alphabet and teaching audiences how to sing it would be inauthentic and incorrect. After discussing the matter with Chou, I also agreed that karaoke might not be a good format to present the project. But even discarding that idea, the other issues mentioned above would remain unsolved. That's why my application was rejected.

And, of course, at the beginning I felt a bit disappointed. But when I kept thinking about the conversation, I started to feel that what we discussed was actually very interesting, so I decided to turn this part of the story into part of the project. To rephrase your question: in terms of the 'public memory of language', who does the 'public' signify? Is it only the descendants of Basay-speaking people, or is it all 'Taiwanese' in general? I guess that's where the debate starts. As far as the museum is concerned, these recordings are not actually part of a 'public' memory. As for me, I guess I am having mixed feelings because, in a way, I agree with the decision of the department. I can imagine my anger towards misinterpreted Taiwanese culture in Hollywood movies, for example. But in another way, in order to protect a culture like that of the Basay, a culture that has been fading away for a while without many people even realising it, isn't the decision to 'regulate' or even 'forbid' interpretation and discussions part of the problem? I don't think I have the right answer here, and don't know if there even is a 'right' answer to the question of who should be able to claim ownership. I just hope I can bring up this discussion in my work.

Your work has often been concerned with political issues and histories of colonization, which is apt for these times. Nonetheless it is daunting to create a political and critical practice in a system that is so adept at absorbing and capitalizing on critique. What ability does contemporary art have to challenge systems of power or patterns of thought in this climate?

I understand what you mean. I am not sure politically charged artworks are always apt for these times. I guess it really depends on the context — not only the time but also the space or place of a work. I personally don't believe that art has to be political, however I do wish for art to be authentic. I agree that colonialism is definitely not a yesterday issue. It is something I wish we could tackle even more. However, I also agree with you that it's pretty frustrating and at times even ironic challenging any existing system, or criticizing a set of present authorities, especially in the contemporary art context. I constantly feel a sense of powerlessness with what I am doing, and I question what the line is between artists and activists, and if there should even be a line. Moreover, what's the line between artists and decorators? I guess it's a balance that all artists, including myself, need to be aware of and to consider when making art projects (especially politically charged ones) — like where are we positioned, what are our goals, and how do we reach those goals. And this becomes a bigger question of effectiveness as one of the criteria used in evaluating an artwork. However, despite my pessimism, I do believe that there might be something contemporary art can do in this context. Optimistically speaking, the audiences of art exhibitions are likely to differ from those of academic conferences on aboriginal studies, for example. So for this exhibition, one can hope to bring up different types of discussions among a broader audience.



"The Sound Cannot be Played" (無法播音), 2016

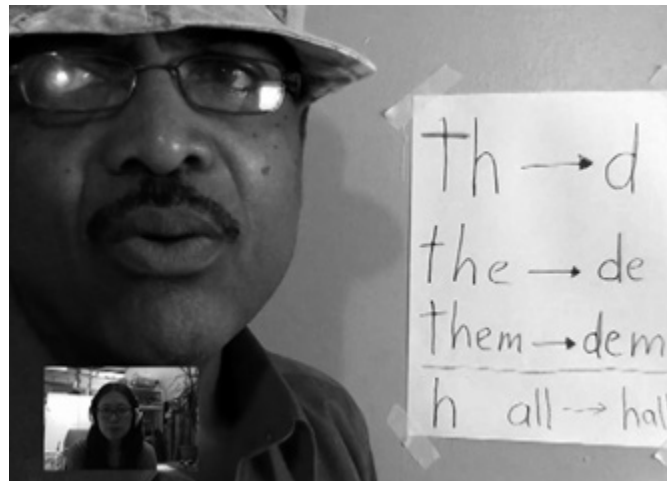
鄭 亭 亭

藝術家鄭亭亭於 1985 年生於台灣、現居倫敦。她具有西敏寺大學（University of Westminster）的攝影研究碩士學位。鄭亭亭在作品中運用語言作為身份的象徵，檢視不同文化之間的溝通。近期，她透過研究大眾媒體中對他者的呈現，探索社會對陌生性的反應，期望藉此向觀者反映出對這番結構的意識，並涉及這如何在觀者所屬的社會環境發生作用。她曾入圍 2011 年台北美術獎，並於 2012 年獲得中國的大理國際影會頒發的亞洲先鋒攝影師銀，並在同一年被香港的《透視雜誌》（Perspective）選為「40 驕子」（40 under 40）之一。目前她在金匠學院（Goldsmiths College）攻讀藝術碩士。她的作品由台北市立美術館、國立台灣美術館和西班牙的阿達亞當代藝術中心（Addaya Centre d'Art Contemporani）所收藏。

98

Cheng Ting Ting

Cheng Ting Ting is a London-based artist born in 1985 in Taiwan. She has a master's degree in Photographic Studies from the University of Westminster. In her works, Cheng applies language as a symbol of identity, examining communication among different cultures. Recently, through studying representations of the other in mass media, she investigated societal reactions to foreignness in hopes of reflecting back to viewers a sense of that structure, in regards to how it operates in one's own social environment. Cheng was shortlisted for the 2011 Taipei Art Awards, awarded the 2012 DIPE Asia Pioneer Photographer Silver Prize, and selected for the Hong Kong magazine Perspective's 40 Under 40 list. She is currently working on an MFA in Fine Art at Goldsmiths, University of London. Cheng's work is held in the collections of the Taipei Fine Arts Museum, the National Taiwan Museum of Fine Arts, and the Addaya Centre d'Art Contemporani.



"The school of accent I", 2014

99