

Taiwanese Indigenous Contemporary Art: Polyphony and Mipaliw

Guest Editor: Dr. Ching-yeh Hsu

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TAIWANESE INDIGENOUS CONTEMPORARY ART:
POLYPHONY AND MIPALIW | VOLUME 10, ISSUE 1, 2023

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INTRODUCTION Polyphony is a musical term referring to multiple melodies, or voices.

“Eight-part-polyphony” is a unique vocal music sung by the Bunun, one of Taiwan’s indigenous nations. Recognized by the UNESCO as world cultural heritage, the Bununs’ complex harmony celebrates the millet harvest and offers respect to the ancestral spirits. It is sung by several singers facing inwards in a circle, arms interlocked, who separately initiate the different notes with the vowels a, e, i, o and u. The diversity of voices and tones is related to M. M. Bakhtin’s theory of polyphony as a metaphor for a literary work with a plurality of narrative voices. In the Bununs’ song as in Bakhtin’s theory, no single voice is subordinated or submerged. Rather, each individual voice remains distinct and necessary.

Nowadays, during the COVID-19 pandemic, the crisis has made us more aware than ever before of the importance of mutual collaboration among human beings. Yet Taiwanese indigenous culture has long been based upon cooperation in life. For example, the Amis, the largest Taiwanese indigenous nation, uses the word “mipaliw” to describe women’s mutual collaboration in farm labor, and even to cope with sexual harassment on the farm. That same exchange of labor reflects and nourishes works in Taiwanese indigenous art and culture, so that one regional art festival took the word “mipaliw” for its title. The collaboration of labor, the diversity of voices - these are also seen in the work of Taiwanese indigenous contemporary artists. Polyphony and mipaliw are central to cultural diversity in art and life.

For this edition the authors’ essays address issues such as how do the Taiwanese indigenous artists cope with the sociocultural crisis in contemporary art and life through mutual collaboration? How is the metaphor of polyphony demonstrated by the diversity of voices in art and how art reflects the polyphony.

Dr. Ching-yeh Hsu

Guest Editor

CURATING PERFORMATIVE SPACE WITHIN ELENG LULUAN'S EMBODIED SOVEREIGNTY: COLLECTIVE PROCESSES OF TRANS-INDIGENOUS COLLABORATION*

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BIOGRAPHY

Dr Biung Ismahasan is an assistant researcher in socially engaged art practice, Indigenous contemporary art and curatorial practice; a section chief for Section of Extracurricular Activities at Office of Student Affairs; and a part-time assistant professor at the Center for General Education at the National Chi Nan University in central Taiwan. He is a curator-artist, educator and researcher from the Bunun, Atayal and Kanakanavu Nations, three of Taiwan's sixteen Indigenous Groups. He has received a PhD in Curating from the Centre for Curatorial Studies at the University of Essex in the UK, with a thesis '*Indigenous Relational Space and Performance: Curating Together towards Sovereignty in Taiwan and Beyond*.' He has gained a MA in Cultural Policy, Relations & Diplomacy, Institute for Creative and Cultural Entrepreneurships at Goldsmiths, University of London. Ismahasan emphasises on Taiwanese Indigenous contemporary art, including the issues of participation, performativity and the socially engaged art practice of Indigenous curation and exhibition design. His research relates to Indigenous curatorial theory and practice, decolonial aesthetics and criticism and the concept of performative Indigeneity.

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* The content of this article is partly taken, modified, and added from an unpublished thesis, Ismahasan, Biung (2021) *Indigenous relational space and performance: curating together towards sovereignty in Taiwan and beyond*. PhD thesis, University of Essex. United Kingdom.

ABSTRACT

This essay explores how collaborative curatorial practices may facilitate new relations between Indigenous-to-Indigenous cultural exchange and collaboration by articulating the works of Taiwanese Indigenous Rukai Nation artist Eleng Luluan (峨冷·魯魯安). Although we are accustomed to thinking there is sensorial experience and participatory engagement for performative work, this essay argues that a tendency exists for individual projects to cluster around two distinct models for trans-Indigenous collaboration, which I refer as 'the curation of trans-Indigenous connecting space' and 'Indigenous performative curation.' They both focus on extending aesthetic process over time and place – from the studio to the gallery space and beyond – so that the dynamic of performativity may be condensed into aesthetic forms of sensorial experience and open-ended sociability. This essay will examine Luluan's series of work, her dialogical trajectories of art production and our collaborative partnerships as myself as a Bunun Nation curator-educator that combines the performance and the exhibition as a springboard for questioning how non-colonial curatorial actions look, feel and sound. This essay pays particular attention to the articulation of contemporary collaborative works of performative installation.

KEYWORDS

Eleng Luluan, Performative Exhibition, Performative Installation, Embodied Sovereignty and Trans-Indigenous Collaboration

INTRODUCTION

My research-based curations of *Dispossessions: Performative Encounter(s) of Taiwanese Indigenous Contemporary Art* (2018, London, UK)¹ and *Ngahi' Routes: When Depth Become Experiment* (2019, Taoyuan, Taiwan)² can offer Indigenous artists' actual physical movement and audience engagement that were internally reconfigured and improved through an Indigenous-led dialogical process. My curatorial approach embraces the potential of narratives as the means to take seriously a work that can change our thought, feelings, and behaviours, and narrate that passage.³ To borrow the words of Métis curator and art scholar David Garneau, Indigenous art-critical writing is 'unlike most academic and curatorial writing,' in that 'the critic should not be invested in a theory.'⁴ Instead, we should 'be humble before the object or performance' of Indigenous artists.⁵ My own attempt to art-critical writing through curatorial practice is largely motivated by an attempt to nuance approaches as a process of meaning-making or Indigenous relational space. Collaboration is fundamental to and characteristic of many artistic endeavours not only in Indigenous contemporary art but also in the artistic practices of different communities and spaces across the globe. Indeed, I believe that Indigenous artworks generally come into being by engaging many *lima* ('hand' in many Austronesian languages) and relate to more than one mastermind.⁶

This essay attempts to explore how trans-Indigenous connecting space can be devised and articulated through Eleng Luluan's relational art practice by adopting the approaches of curating togetherness.⁷

A number of Indigenous curatorial initiatives have emerged that go beyond institutions that have been based on the collective and the community. Much in the general spirit of the artist-as-ethnography, I draw on the larger idea of 'trans-Indigenous connecting space' as a curatorial concept in my research in hopes of unearthing curatorial knowledge about Indigenous and decolonial aesthetics and creating a discursive space within performative exhibitions. Visual ethnography is grounded in critical analysis, performance art and collaborative art practice, which can be understood as a combination of theory and method.

My research has been inspired by ethnographic knowledge to develop an understanding of the immersive and participatory aspects of art experiences. For example, Taiwanese visual culture studies scholar Professor Hsu Cheng-Yeh's (許瀨月) essay, 'The Rhizome as Creative Act: The Art of Eleng Luluan,' illustrates the ethnographic narratives of Luluan's artistic practice and her Rukai culture. Luluan adopts traditional patterning in her artistic creations. Her practice stems from her history, family, choices and relationship with the Indigenous movement in Taiwan. As Hsu comments, Luluan's practice can be seen as an 'assemblage that establishes the connections among the world, the work of art and the artist.'⁸ Her 2012 piece *Avai, for the Long Departed* is exemplary of such connections.⁹ Inspired by the shape of *avai* (a traditional food made by mixing millet and pork and wrapping it with banana leaves), Luluan sculptured driftwood in many singular units and then buckled them together, like a rhizome (see figure 1). She used the sculptures to express the people's sharing of *avai* to recreate the tribal spirit and to connect it to conceptions of infinity. I mainly explore the relationship between artworks, sites and audiences in performative representations on the beach where an alternative space has been presented. The concept of performative curating has also 'made its appearance in connection with curatorial activities,' inspired by developments in the field of cultural studies during the 1990s.¹⁰ It combined the concepts of embodied sovereignty and performativity that have recently entered the discourse on cultural production. Thus, the performative element in curating is not only a participatory engagement but also a physical and spatiotemporal phenomenon, which creates the possibilities of curatorial actions especially in performative exhibitions. The performative art practice, as I suggest in my discussion of Luluan's *Between Dreams* at the National Gallery of Canada, not only could be seen as a form of knowledge creation, but also as a catalyst for ensuring sensibility and creating the collective and relational space of Peter Morin's Tahltan contemporary performance in Taiwanese Indigenous contemporary art. Morin is creating a distinctive art style of his own.

PERFORMATIVE INSTALLATION OF ELENG LULUAN BETWEEN MATERIAL AND SCULPTURE

Eleng Luluan (峨冷·魯魯安 Rukai) was born in the Kucapungane community, Pingtung County in southern Taiwan. In 2000, at the age of 32, she moved to the Dulan (都蘭) community in Taitung of eastern Taiwan in search of a space for self-determination; there, she was exposed to Indigenous contemporary art after the devastating Typhoon Morakot (莫拉克颱風) on Taiwan's Indigenous communities, in August 2009. Luluan builds and deconstructs with a wide array of materials. The tensile and conceptual strength of these materials challenges delimiting gender identities, discourses of settler-colonial, diasporic, migrant and other transnational and transcultural histories as well as Indigenous ways of knowing in contemporary art. In 2011, she was nominated for the tenth Taishi Arts Award competition.¹¹ In 2012, she was invited to attend an artist residency programme in New Caledonia and participated in the joint exhibition *Beyond the Boundary: Contemporary Indigenous Art of Taiwan*. In the same year, she had her first solo exhibition *Fractures in the Memories of Life: Silently Awaiting*. Adhering to the concept of Luluan's 3rd PULIMA award works *The Last Sigh before Gone* getting close to nature, Luluan uses natural and plain materials in her artistic creation. Within its unlimited explosive tension and profound depth, her work provokes reflection; for instance, the intertwined stone and metal seem so natural that they look as if they are organisms grown out of the land. The lasting stone and metal materials remind us that human life is short and make us feel touched by and grateful for something endowed upon us between the human and environment. In her installation series, *The Last Sigh before Gone*, Luluan attempts to revisit and commemorate her love for her nation and her mother through rituals. In particular, this series carried deeper meanings as it was created after Typhoon Morakot ravaged her ancient tribe on 8 August 2009.¹² Through strapping and elastic cord weaving, she was brought closer to her tribe and clan. In weaving, she rediscovered a personal ritual of converting herself and healing the traumas inflicted upon the tribe and mother earth. Her themes of rituals mostly revolved around waving and a circle dance.

For example, in the series of *babelengayane ki ina* (Mother's Garden in Rukai language), Luluan mainly intended to express the connections between a mother and the land (see figure 2). She also used highly contrasting colours and images from the modern civilisation to pay homage to the elders in the tribe.

The Hunter, Sharing & Mother series represent three interconnected scanned images respectively of different levels (see figure 3). Hunting is a kind of life-threatening activity in the wild almost always engaged by mature male members of the tribe. The results of hunting are shared among the tribal people. Though not involved in hunting, women who are mothers are responsible for taking good care of new lives in the tribe. These three images are interconnected and resonate with one other. Like an ancient song gently hummed in the tribe, the repetitive and steady hexagonal woven pattern sprawls endlessly in the works, as if to encompass all cultural characteristics and differences. The theme of trees (see figure 2) conveys a dialectic message about life and death – a life ends in exchange for the birth of another. This dialectic message is a key part of the logic behind the sacrificial offering ceremony. The purpose of this thematic analysis is to explore the characteristics of Luluan's installation involvement and how the 'performative turn' in her works has made a productive impact on the performative interactivity between material and sculpture, private and public, representation and presentation, life and art.¹³ According to art critic Erika Fischer-Lichte, the 'performative turn' of the 1990s manifested itself as interest shifted from the study and interpretation of the cultural text's structure to the cultural processes and their materiality, mediation and interactivity.¹⁴ Luluan's *Mother's Garden* can be described as culture-as-performance, process and actions, interaction/participation and experience. Lichte's 'performative turn' echoes how Luluan interprets Indigenous performative installation exhibitions as encouraging immersive, sensory interaction and a viewer's access to the dialogical participation, which is taking place on the Indigenous contemporary art scene as well as in culture at large.

THE QUINQUENNIAL EXHIBITION OF INTERNATIONAL INDIGENOUS CONTEMPORARY ART AT THE NATIONAL GALLERY OF CANADA

During the late 1980s and 1990s, Taiwanese Indigenous artists started to rethink the issues of self-identification, cultural revitalisation and self-determination within relationships. Indigenous cultural activist Yuma Taru (尤瑪·達陸 Atayal) and sculptor Eleng Luluan (峨冷·魯魯安 Rukai) have rediscovered cultural subjectivity and raised issues about human and environmental relations, self-value and the meaning of contemporaneity. They have transformed the artistic ways of interpreting historical inheritance, customary and ritual creation by expressing the Indigenous contemporaneity of their site-specific practices and activism. Customary arts are rooted in the social structures and institutions of Indigenous communities that have continued to thrive and have been revitalised beyond the trend of globalisation. One of the most significant phenomena is the transformation of an advocate of customary weaving culture, Yuma Taru, who tends to use the binary terms of traditional and contemporary or two worlds, which often have been associated with an Indigenous background and artistic content since the late 1990s. Most of her works represent a series of themes including an individualistic and unequal society, the breakdown of tribal communities, anti-colonial pedagogy, educational turns, human-environmental relationships, and the results of colonial struggle within Taiwan's mainstream society. By contrast, installation artist, environmental and textile sculptor Luluan specialises in sculpture and composite media and environmental installations. She reinterprets the weaving culture of Rukai women, whilst exploring her personal construction of selfhood in relationship to lost homelands. In my co-curation of her work *Between Dreams at Àbadakone | Continuous Fire | Feu continuel*, the second exhibition in the National Gallery of Canada's series of presentations of contemporary international Indigenous art, I got a richer sense of how this Indigenous art exhibition may unite works of sharing knowledge from virtually every continent and embodies the view of relatedness.¹⁵ Indeed, this sense of sharing is fundamental to a key element of an Indigenous worldview: that all things on the earth are our relations and idea (see figure 4).

I registered Luluan's Indigenous relational installation as a spatial activation that raised questions about the connectivity of ancestral spirituality and lands across generations and histories through performance, video or viewer engagement.¹⁶

Taiwanese Indigenous artists Yuma Taru (Atayal), Walis Labai (瓦歷斯·拉拜 Seediq) and En Lei (雷恩 Paiwan), were invited to present works related to the themes of tribal identity, Indigenous aesthetic politics, the discursive production of creativity, and spiritual heritage through their artistic engagement at the 1st quinquennial exhibition of National Gallery of Canada. There, they presented *Sakahàn: International Indigenous Art* (17 May – 2 September 2013), which employed distinct approaches to show how Indigenous artists have created a rich and generative dialogue about what it means to be an Indigenous artist today.¹⁷ They articulated Indigeneity and then offered perspectives on how the rise of Indigenous curatorial practice has influenced the development of contemporary art history in Taiwan. In an increasingly globalised world, this exchange of ideas and experiences had a profound effect on all invited artists. Indeed, we could already see more and more Taiwanese Indigenous artists and curators participating in large-scale international exhibitions, demonstrating that they got involved in the context of international cultural exchanges through various form of exhibitions. From this phenomenon, I have observed that Indigenous contemporary art is becoming a strong form of 'soft power' and proof of favorable diplomacy in Taiwan.¹⁸ The so-called international exhibition exchange in the context of global culture is no longer just about artistic creation, curatorial discourse and essay, newspaper publishing, or other forms of one-way input presentation and display, but more about cooperative curatorial strategies, connection and two-way open-ended interaction, exporting and travelling exhibition.

Within the 2019 of this research project, I co-curated Luluan's *Between Dreams* at the 2nd quinquennial international Indigenous art exhibition *Àbadakone | Continuous Fire | Feu continuel*, which ran from 8 November 2019 to 4 October 2020 at the National Gallery of Canada.¹⁹

In keeping with the Gallery's first exhibition *Sakahàn* (2013), which means lighting a fire, the elders from Kitigan Zibi Anishinabeg community felt that *Àbadakone* – the fire continues to burn – was an appropriate title for the second exhibition showcasing Indigenous art and its makers from all over the world.²⁰ In the elders' view, *Àbadakone* exists not in a ceremony but in each individual's internal flame. One elder Kiwekwad has a vision for the *Àbadakone* exhibition. Presenting his idea to the Gallery, he argued that Indigenous artists from around the world create works for which 'the fire continues to burn' from their minds, hearts and communities.²¹ Anchored in this idea, *Àbadakone* built on the themes of Indigenous epistemologies or ways of knowing, and addressed the key concepts of relatedness, continuity and activation.

Luluan was invited to present her work *Between Dreams* in the gallery space (see figure 5). In addition, as the co-curator for her work, I was invited to participate in an *Àbadakone* panel discussion entitled 'Indigenous ways of knowing.'²² In this panel discussion, I examined the decolonial capacities of contemporary art and articulated performative epistemologies of relational transformation in spatiality through the works of Luluan, as well as through our curatorial approaches. Luluan specialises in sculpture and composite media and environmental installations, and her art practice addresses the monumental issues of colonial wounds and land disasters faced by Indigenous Taiwanese, inviting us to be witnesses and to engage in what we see and feel. Her deeply intuitive process towards sculpture elicits our own poetic and beautiful responses. Her sculptural forms remind viewers of ripples on the surface of a lake or the warmth inside a womb-like space. Within its unlimited explosive tension and profound depth, her work provokes reflection. Yet, the conclusions are never obvious; she has too much respect for the audience's experiences, spirituality and knowledge. She believes in the ability of an installation to have its own language and own way of leading us somewhere new. *Between Dreams* rose out of Luluan's childhood memories. Whenever guests visited her home, they always brought a gift of expensive apples in a box. Each apple was displayed in a carton and covered with a white Styrofoam net for protection. In her memory, this protective net elicited a deep response. The Rukai people considered this a precious present and used to combine the netting with natural plants to make head ornaments (see figure 6).

In Luluan's eyes, the white net was a meaningful creative material. *Between Dreams* demonstrates the hybrid relationship and diasporic flows between the body and mixed media, between space and memories. In this work, she uses massive amounts of industrial material and Styrofoam to weave a shelter- and womb-like pure space. This space expresses her community values and personal challenges revolving around environments, and the desires and concerns of one's original homeland.

Decolonising Indigenous Taiwanese contemporary art must include privileging the voices and input of Indigenous artists. Today the rights of women, the protection of Elders, and environmental concerns are critical for many Indigenous Taiwanese women. During the installing process, I interpreted the concept of relatedness in between Eleng Luluan's *Between Dreams* and Australian Aboriginal artist Tracey Moffatt's work *Spanish Window* from the series *Body Remembers*.²³ In 2017, Moffatt was the first Aboriginal artist to represent Australia at the 57th Venice Biennale. Her photography represents the dilemma of tribal people facing the impact of contemporary society in different time and place. There is a powerful sense of their search for new unexplored possibilities, as they strive to carve out a place for themselves, an escape or departure from the familiar. They deliberately locate themselves connections, experimenting with intensities. It asks how time and history might be compressed and condensed into a spatial model of women's unity through lived experience in the gendered body. They are familiar with trauma – and their art offers at one a response and an escape. There is a reciprocal relationship and spatial discourse between *Spanish Windows* and *Between Dreams*. Installed in proximity to the view of the mother's back in *Spanish Window*, Luluan's *Between Dreams* corresponds with the perception, absence and existence of tribal women in a different time and space from that expressed in Moffatt's photographs (see figure 7). The dialogue between these two works communicates a common sense of loss and resilience. Both works are rooted in time and space and visually express the situation of Indigenous peoples' land nostalgia, migration and diaspora. Both artists have migrated from one part of the world to another and express their unique experiences of culture and identity in the works they made.²⁴

Between Dreams reflects an Indigenous woman's experience of the migrant as one of displacement, dislocation and hybridity (a mixture of experience and cultures) expressed in *Spanish Windows*. Through my curatorial investigations of the experiences of Indigenous Taiwanese diaspora, I have concluded that the curatorial juxtaposition of Luluan and Moffatt's works highlights their shared reflexive ability based on a unity that comes from belonging to a shared culture enhanced by the spatial design in *Àbadakone*. Their works each depict isolation based on an active process of personal identification with place that is always evolving through a continuous play of history, culture and female empowerment. *Between Dreams* echoes the diasporic flows of absence and presence in Moffatt's photographs. *Spanish Window* creates a palpable sense of loss and resilience. Reflecting Moffatt's deep engagement with the effects of Australia's colonial history on the present, it both transcends and is rooted in time and space. The series *Body Remembers* evocatively tells the story of a maid retuning to a ruin, an isolated location in an unforgiving desert, wearing a 1950s black dress trimmed with lace, a white apron and Victorian mourning earrings. Set in an abandoned, crumbling ruin within a barren wasteland, we can view Moffatt as the maid in an asylum-seeking desert, taking refuge within the ruinous intimacy of her mind. Moffatt's fragmented group of carefully constructed scenarios conveys an open, expansive and personal mood, with her array of misfits and outcast struggling 'in a sense a holiday paradise – the heat, the joy, but also the terrible mood of fear and racism.'²⁵ Viewing *Spanish Window* from the vantage of *Between Dreams*, Luluan and Moffatt have echoed the sense of togetherness through trans-Indigenous cultural exchanges by the spatial design in *Àbadakone*. It is about the transmission of knowledge between nostalgia, migration and diaspora. *Between Dreams* also evokes the cultural landscape of the Rukai Nation, inviting us to think about the continuity between customary culture and contemporary life. Luluan provides audiences with the courage to dream across different generations, historical backgrounds, and our outlook on the future, using a large sculpture of woven Styrofoam and paper ties to illustrate integrated customary weaving methods from Taiwan's Rukai Nation and modern techniques and materials.

TOWARDS A DEFINITION OF INDIGENOUS PERFORMATIVE INSTALLATION

My assumption that installation discourse emerged from the concepts of Indigeneity and performativity stems from what is today retrospectively categorised as Indigenous performative installation. It is a key idea of art historian Anne Ring Petersen, who argues that installation art is established as a genre not only through new artistic practices, but also through profound changes in the ideologically implicitly rooted in art debates and theory: for example, the term 'installation,' which includes 'both an artistic practice and a verbal semantic structure – a discourse.'²⁶ By establishing an operational framework for investigating how Indigenous performative installation has been formed and interpreted, I seek to acknowledge that the majority of Indigenous Taiwanese artists have tried to define Indigenous installation beyond Han-Taiwanese discourse through their invented diverse forms. They not only treat the installation as a cultural object – an independent and material entity – but also include the viewer and the surroundings within that definition.

LULUAN'S MATERIAL PRACTICE: FROM NEW SOFT SCULPTURE TO TRIBAL ENVIRONMENT, TOWARDS INDIGENOUS RELATIONAL INSTALLATION

The exhibition *The Last Sigh before Gone* addressed how Luluan has created a relational form of Indigenous performative installation, which, as noted earlier, involves three types of Indigenous contemporary art: new soft sculpture, tribal environment and Indigenous relational installation. I consider the open-ended activation and possibilities, as an interpretative source to explore multiple social discrepancies between intrinsic and extrinsic performativity as well as between material objects and soft sculptures, as displayed in her installation art. I divide the installation art discourse of Luluan's material practice into an interpreted trilogy that moves from new soft sculpture to tribal environments and towards Indigenous relational installations. The series of work made from strapping and elastic cord, *babelengayane ki ina*, has a strong spatial presence.

In my phenomenological analysis of Luluan's installation, I use the adjective 'new soft sculpture' as an indicator of other differences from previous Indigenous sculptural practices of driftwood. I justify the term by noting that the new soft sculpture, unlike plinth-mounted wooden sculpture, does not give ground to a metaphorical space.

FROM NEW SOFT SCULPTURE

The series of prints of scanned objects, *babelengayane ki ina* (Mother's Garden), is then a field that results in works with a large spatial presence (see figure 8). These refer to 'graphic images,' as in pictures with disturbing, extreme, violent imagery. Luluan tried to undertake an environmental art practice that miniaturised the huge sculptural materials into a new form of soft sculpture through the object-scanned reproduction of graphic image output via microscopes (see figure 9). Her ambition is to expand an Indigenous invented sculpture category and to curate her virtual works in physical space. She does so through symbolic, ritual and cultural materials such as women's hair and a wild boar's skull, which exemplify the connectivity between tribal peoples and traditional hunting landscape; her works also include forms of three-dimensional work other than plinth-mounted woodcraft sculpture, such as relational sculpture, site-specific art, installation, architectural structures and photo-documented production in a physical space. The *Hunter* (see figure 10, left) echoed the three-dimensional soft sculpture woven from elastic cord, which were displayed in front of this series of graphic works, representing an Indigenous men's hunting field in the deep forest where our ancestral village was located. The *Sharing* (see figure 10, centre) demonstrated the Indigenous traditional custom of sharing the spoils of a hunter's harvest after a three-day or longer hunt. The *Mother* (see figure 10, right) identified the toughness and kindness of Indigenous mothers that related to Luluan's woven strapping installation. Tribal women used to prepare the celebration ceremony that welcomed all the hunters back home, and then shared the animal meats to worship our ancestors and the Gods (Christianity or Catholicity) of the forest for giving us the prey. This series of virtual works corresponds to the metaphor of forest as hunting territory, as in Luluan's soft sculpture installation (see figure 8: *Forest, Water and Mother's Hair*).

TO A TRIBAL ENVIRONMENT

I describe Luluan's soft sculpture of Typhoon Morakot's landslide stones entitled *Land Trauma* as environmental art, rather than simply installation art, since Petersen states that installation is not a generic concept but rather synonymous with the display of artworks at an exhibition environment, with the word specifically indicating the presentation and staging of artworks.²⁷ Luluan provides the viewers with a convivial situation and ambience, then brings them into a virtual space that opens up the interactive conversation between the installation artworks and performative curation. Thus, she argues, it is very difficult for non-Indigenous viewers to understand the inner meaning of symbiotic relationships between humans and an environment without the explanation of the exhibition label and curator's description (e.g., because of the different social backgrounds). The physical work of this soft sculpture signified the trauma of natural disaster and the persecution of the living environment that Indigenous peoples have faced. The stricken region of Namasia (那瑪夏), where my hometown is located, was destroyed by Typhoon Morakot with an extreme amount of rain, which had triggered enormous mudflows and severe flooding throughout southern Taiwan (see figure 12). With reference to this disaster, Luluan underscored how a soft sculptural installation, displayed in the walled-off space of the museum, can draw viewers' attention to the importance of protecting our environment and living space. This installation *Land Trauma* could be defined as an environmental artwork that used three-dimensional works with the aim of involving, engulfing and activating the viewers through the stimulation of multiple senses, such as sight, touch, and movement, and through an evocation of the natural disaster's struggle. This immersive installation has contributed to an expanded field of new installation that reminds the viewers to pay attention to the ecological balance of natural environments. In this respect, Luluan, who tried to blur the exhibition practice of environmental art in an Indigenous context, created her environmental artwork with the aim of driving the audience into visual, sensorial, and active participation to have them to realise the implosive struggle, from her soft sculpture to the tribal environment, that confronts the dilemmas of contemporary Indigenous society.

TOWARDS INDIGENOUS RELATIONAL INSTALLATION

In *Forest, Water and Mother's Hair*, Luluan is true to her statement, 'I do not change existing shapes, but I arrange them differently in a virtual space, to make accessible to others the elegance and simplicity by using elastic cord and the strapping of sensorial structures. My installation artworks represent the new designs and native inventions of Indigenous relatedness in Taiwanese Aboriginal culture, which to question how myself animates a space, an object, or an idea through visual sociability and viewer engagement.'²⁸ Luluan has applied this material practice to a specific native context. The elastic cord is the exemplary tool for the Indigenous farmer (see figure 13). She invented the concept of 'Indigenous relational installation,' which describes environmentally- and socially-conscious art in the wider context of contemporary Indigenous relational art, where the work seeks to expose the essence and identity of performing Indigeneity as a subject for eliminating all non-essential forms, features or concepts, such as traditional woodcraft sculpture or the totem pole. Thus, it is an example of the postcolonial or transnational turn within contemporary art. It may reflect a distinctive personal experience and memory of Luluan's grandmother instructing her how to glean water from the river in the deep forest. The curation of *Forest, Water and Mother's Hair* has contributed to an invented form of Indigenous sculpture and installation art, looking from the physical presence of Luluan's new soft sculpture to an expanded field of Indigenous relational installation in *The Last Sigh before Gone* (2016) and *Dispossessions* (2018) curations (see figure 14). This then marks a turning point in not just in Native art but also the mainstream.

TWO MAIN POSITIONS IN LULUAN'S INSTALLATION DISCOURSE

Echoing the theme of this exhibition, I describe Luluan's installation art sculpture, *The Last Sigh before Gone*, as the shell of the soul. The contemporary shell of her works in which the soul resides does require one to look in a new and different way. However, it is still necessary to stay vigilant against the temptation to use rhetoric such as innovation and process.

These serial works are based on mixed media, including soft sculpture, elastic cord knitting, and strapping weaving. From her works, I can sense the care and attentiveness in her work selected by the jury for the 3rd PULIMA Art Award. This work also alluded to different topics profoundly important to Luluan, such as the trauma and environmental catastrophe caused by Typhoon Morakot, which never seems to leave. For a long period of time, she has been conveying her love for the Rukai people and land through her large-scale but meticulous works. The repetitive and complicated process of her artistic creation is a ceremony for her to release and transform the pain inside. It is noteworthy that she has also started to use images as a medium for her artistic narratives. Even though stories about ancestral spirits are a frequent topic of Indigenous contemporary art, ancestral spirits are seen as actually interconnected with Indigenous land and natural environment. Therefore, in works that discuss the land, ocean, climate change, natural disasters and many challenging situations in life, the instructions and wisdom from ancestors cannot and should not be neglected. In the curatorial space of her works, which mostly concerns the performative concept of ancestral spirituality, the emergence of Indigenous relational sculpture focused on the issue of gender inequality is particularly noteworthy, drawing viewers' attention to this sensitive issue. Thus, I outline below two main positions of Indigenous curatorial aesthetics and forms in Luluan's installation discourse that inform my curatorial viewpoint.

PERFORMATIVE INSTALLATION AS MEANS OF SPACES OF RESISTANCE

I point to several ways to explore spaces of resistance as a curatorial approach to explicate the dynamic of performativity through Luluan's sculpture *babelengayane ki ina* (Mother's Garden) into aesthetic forms of performative encounter (see figure 8). As English-Spanish curator Katya García-Antón claims, 'performative installations span curatorial and artistic projects defined by multiple orchestrations of conferences, dialogues, interviews, debates, conversations, performed-publications, as well as educational projects and learning events.'²⁹ It seems that performativity 'has become an art of encounter, privileging a space for sociability amongst audiences (including art professionals, funders and collectors).'³⁰

It has also transformed the relation between and shifted the triangulation – curator, artist and audience – in performative exhibition-making. I examine the curatorial processes in Luluan’s socially concerned installation that is based on her Rukai’s ancestral spirituality, personal consciousness and subjective prolonged communion. Undoubtedly, her work has much common ground with the performative, the correlation between the notion of the society of the spectacle and the emergence of the experiential in global Indigenous curatorial practice. This discursive and educational turn in curatorial practice was so significant that Luluan has described her works as representing self-conscious performative Indigeneity. Her installation allows viewers to embrace a shift away from essentialising definitions of Indigenous culture to a redefinition of a mutual relationship based on self-identification and distinct strategies of curating. As James Clifford has noted, the concept of ‘heteroglossia’ describes the juxtaposition of different interpretations made by all speaking subjects, which I use in the following discussion about the styles and contents of this Indigenous contemporary installation and artist. First, Luluan’s narratives and the subjectivity of Indigenous performative installation are closely interconnected. Nevertheless, the contents of Indigeneity, together with the subjective narratives, styles and media used in her artistic creations, all changed with the time during the ongoing development of Indigenous contemporary art in Taiwan. This phenomenon can also be understood from the two types of internally dialectical experiences that Luluan has simultaneously in her lives: root experiences and route experiences. In many ways, she becomes Indigenous by making a place for herself in installations produced in different environments. She has also so-called new soft sculpture as a means for expressing and celebrating Rukai ethnicity, identity, and culture. In addition to performative installation discourse about the collective identity of Rukai peoples’ dilemma and trauma, the root experience that Luluan has almost encountered is the experience of being alienated and indeed for the rest of her life. She built her own experiences as a subjective entity through her route experiences with the land, ambiguous sociability and environmental art practice. A typical example of attempts to move from the identity writing to body writing is Luluan’s escape from her Indigenous aristocratic identity in the Kucapungane community of Rukai peoples to live the life of an artist in Dulan community in eastern Taiwan.

Deviating from the traditional Indigenous symbols and the collective recognition of Indigenous culture, her artistic creation narrates that passage on her own life and soul.

PERFORMATIVE AND AESTHETIC RECEPTION IN PERFORMATIVE INSTALLATION

According to art critic Angelika Nollert, the adjective 'performative' signals that the centre of attention is 'the artistic, objective work with an experiential aspect about it, the representation of presence.'³¹ In the preface to the catalogue *Performative Installation*, performative installation is, however, given a privileged status in relation to installation art. Nollert claims that in installation art, 'it is precisely the performative and interactive strategies that give the installations their distinctive appearance.'³² It explicitly encapsulates how Luluan used new soft sculpture to express the sharing of Indigenous peoples in order to recreate this custom and then to connect it to infinity of ancestral spirituality in her performative installation. The key is how to use new soft sculpture productively instead of using contemporary media just for the sake of looking contemporary. For example, when put in a white cube space, an installation representing life in the cultural public sphere of a tribal village becomes nothing but an exhibit, since it is taken out of its original context, thus making it difficult for viewers to appreciate its contextual rhetoric. This is also what I can deeply feel in Luluan's work *Hunting, Sharing & Mother* (see figure 10). These issues arose in her printing of scanned objects and their relation to agency, as noted by Garneau,

The long gestation of the Indigenous as meta-discursive beings means, for example, the end of traditional anthropology – in the sense of Peoples in need of dominant others to read them into being. We read, write, and critique ourselves into contemporaneity. This is self-determination. Figuring out what is or who are essentially Indigenous is no longer a Settler issue, it is an Indigenous problem.³³

Understood in this light, Luluan utilised ethnographic experimental methods in her artistic creation by entering a specific area and community to create a work of Indigenous performative installation. Using this opportunity and strategy, she played the role of artist-as-ethnographer to re-excavate a forgotten history: depression within the contemporary society. On such adventures, Luluan's works like ethnographers who listen, describe, transcribe, translate, reinterpret, and showcase the collective tacit knowledge they learn from members of Indigenous communities. The term 'performative installation' is used to show that her installation art sculpture is defined by its Indigenous performativity and the aesthetic perception of the viewers. That is, she celebrates Indigenous resilience, showcases Native pride, displays Aboriginal colonial wounds and otherwise holds space for Rukai Nation and other First Nations. Luluan's *The Last Sigh before Gone* responds to the surge of reconciliation, decolonisation and Indigenisation in order to provisionally abandon dominant forms of display, or what we might call the territory of display. The works instantiate a concept of making, holding and sharing space that reinforces, through her mediation of migrant experience, the essence of performative Indigeneity, as defined by dialogical processes such as reconciliation, decolonisation and Indigenisation.

EPILOGUE

'Performing Indigeneity' is a working model for how a performative space can be curated and articulated. As a result, the more productive impacts and outcomes derived from the curatorial approach of trans-Indigenous connecting space must be understood in relation to the trajectories of ongoing curatorial processes, as an alternative model of critical Indigenous curation rather than just a form of representation. To summarise the outcomes of performative curating, I would like to outline the spatial approaches adopted in Eleng Luluan's Indigenous relational installation. An 'aesthetically organised space' was developed as an experimental model of Indigenous relational installation in response to the need for an expanded field of Indigenous curatorial practice in Taiwan, going back to the works of Luluan's *The Last Sigh before Gone*. The considerations within her works range from the activity of intervening and inhabiting a virtual independently owned space, to the decisions made as part of an attempt to cultivate an environmental art for contemporary curatorial practice. On a purely empirical level, Luluan plays the role of artist-as-ethnographer and her installation artwork appears to be an aesthetically organised space that delimits its own spatial boundaries, with the aid of displaying the material objects and sculptures together. The 'Indigenous relational installation' and 'performative curation' appears as a spatial environment that points to its own status as artistic construction and exhibition practice.

NOTES

¹ This term *Performative Encounter(s)* means the encountering of the curatorial and artistic collaboration that introduces the experimental juxtaposition of installation and performance to explore how the notion of 'performative Indigeneity' can stimulate new possibilities of aesthetic experience, immateriality and ephemerality in a performative practice. Although we are accustomed to thinking there is a single process for performative work, *Dispossessions* has promoted artists to engage with performance in their work, but after switching to sculpture and installation in the lower atrium space at Goldsmiths. The participants (including artists, curators and viewers) typically continue to work with the situation itself as a crucial element. Thus, Indigenous performative installation is embedded with the immersive experiences informed by Indigenous artists, curators and/or viewers, even if that is an artistic express of performance and participatory engagement. It somehow inflects the work. There are Indigenous aesthetics within this curation, and it is very experiential. The philosophy of Indigenous performative installation is a parallel with ancestral knowledge, connection, cultural representation and practice, customs and contemporary contexts.

² *Ngahi* means sweet potato in Atayal language, which is the large majority of Indigenous peoples living in Pyasan District (復興區) of Taoyuan County in the northern Taiwan.

³ David Garneau, 'Writing About Indigenous Art with Critical Care,' in *c mag 'Criticism, Again'* no 144 (Spring, 2020), accessed April 6, 2020, https://cmagazine.com/issues/145/writing-about-indigenous-art-with-critical-care?fbclid=IwAR0oi_BEtK1k5U9OGLKiW3Cti8DUk626vw43fbqt_ePiPMjmy6BPdGbzt2c

⁴ David Garneau, 'Writing About Indigenous Art with Critical Care,' Ibid.

⁵ Ibid.

⁶ Biung Ismahasan, 'Resurgence and Solidarity: Curating Togetherness in Indigenous Women's Art in Taiwan and Beyond,' in *Galang 01*, edited by Brook Garru Andrew, 147. Sydney: Powerhouse Publishing and Garru Editions, 2022. ISBN: 978-0-64898-178-7

⁷ At the core of these two research-based exhibitions *Dispossessions and Ngahi' Routes* is the need for Indigenous artists' togetherness: togetherness as a lived practice and togetherness as a methodology, whether that be curatorial approach or personal philosophy. Decolonising Indigenous Taiwanese contemporary art must include privileging the voices and input of young generation artists and Indigenous women artists. Working through togetherness, these exhibitions aim to gather the physical experiences and life stories of Indigenous artists, to show their viewpoints in creative ways, to throw new light on perennial concerns, and to discuss new concerns in ways informed by tradition. In a global space of disorder, decline, obscurity, and alienation, it initiates an alternative culture and a way of being together. By bringing together the voices of respected Elders and twenty artists-as-participants, these exhibitions generate togetherness through trans-Indigenous cultural exchanges across generations. It is about the transmission of knowledge between people, land and river.

⁸ Hsu Cheng-Yeh, 'The Rhizome as Creative Act: The Art of Eleng Luluan,' in *Pacific Arts* 15, no 1–2 (2015), 6.

⁹ *Avai* is a traditional food, made by mixing millet and pork and wrapping it with banana leaves; depending on the occasion, such as hunting, or a festival, or a long departure, the *avai* could be made shorter or longer.

¹⁰ Katharina Schleiben, 'Curating Per-Form: Reflections on the Concept of the Performative,' accessed September 9, 2016, <http://web.archive.org/web/20070810031230/>; http://www.kunstverein-muenchen.de/03_ueberlegungen_considerations/en_performative_curating.pdf

¹¹ It was founded in 2002 by the Taishin Bank Foundation for Arts and Culture, sponsored and supported by the Taishin International Bank. The award acknowledges creative achievements in works of visual, performing and inter-disciplinary arts, a pioneering idea among arts awards at home and abroad. Its unique selection process includes nominations year-round by professionals, release of observations and art reviews, as well as yearly involvement of international jurors. In addition to its importance in recognising the professional creative achievements in Taiwan, the Taishin Arts Award is also dedicated to establishing a platform enabling international networking for contemporary Taiwanese artists.

¹² This typhoon wrought catastrophic damage in Taiwan, leaving 677 peoples dead and 22 missing, and the storm produced copious amounts of rainfall. The extreme amount of rain triggered enormous mudflows and severe flooding throughout southern Taiwan. An Indigenous village was destroyed by Typhoon Morakot: Xiao-Lin (小林村). They were of the Taivoan (大武壠族) Indigenous people, not recognised nationally by the Taiwanese Government but recognised as Indigenous at township level. The Kaohsiung City Government identifies them as descendants of Hokkien Chinese settlers.

¹³ According to Erika Fischer-Lichte, a key figure in performance studies in Germany, the 'performative turn' of the 1990s manifested itself as a general change in the research perspectives of the humanities and the social sciences. Lost some of its explanatory power and the phrase 'culture as performance' has begun to gain acceptance.

¹⁴ Anne Ring Petersen, *Installation Art between Image and Stage* (University of Copenhagen, Museum Tusulanum Press, 2015), 130.

¹⁵ Àbadakone features 100 works by 70 artists identifying with almost 40 Indigenous Nations, ethnicities and tribal affiliations from 16 countries, including Canada.

¹⁶ The detailed information, reports, and videos about this exhibition can be found via these links, accessed December 12, 2019, <https://www.gallery.ca/whats-on/exhibitions-and-galleries/abadakone-continuous-fire-feu-continuel>; <http://www.biungismahasan.com/abadakone-national-gallery-of-canada>

¹⁷ Meaning 'lighting up a fire' in the Algonquian language, accessed January 15, 2019, <http://www.gallery.ca/sakahan/en/>

¹⁸ Carla Figueira, Indigenous Peoples and the Cultural/Public Diplomacy of Taiwan: A Case Study of Dispossessions: Performative Encounter(s) of Taiwanese Indigenous Contemporary Art, in *International Journal of Taiwan Studies*, no. 3 (2020), 62-92, accessed February 3, 2020, https://brill.com/view/journals/ijts/3/1/article-p62_62.xml

¹⁹ The word *Àbadakone* in the Algonquin dialect of the Anishinaabemowin language translates into 'continuous fire' in English. In keeping with the metaphor of fire ignited with *Sakahàn: International Indigenous Art* in 2013, the title *Àbadakone* was provided by the Elders Language Committee of Kitigan Zibi Anishinabeg. They felt that its connotation of a fire within each artist that continues to burn would be an appropriate title for the second presentation of this ongoing series of exhibitions showcasing Indigenous art from around the world. This project was realised under the curatorial leadership of Greg A. Hill (Mohawk, Audain Senior Curator of Indigenous Art), Christine Lalonde (Associate Curator of Indigenous Art) and Rachelle Dickenson (Acting Associate Curator of Indigenous Art) and consulted with Candice Hopkins (Carcross/Tagish), Ariel Smith (Cree), Carla Taunton, along with a team of invited curators and advisors across the globe, accessed December 5, 2019, <https://www.gallery.ca/whats-on/exhibitions-and-galleries/abadakone-continuous-fire-feu-continuel>

²⁰ The Language Committee members Cobad (Stella Chabot), Kishkanakwad (Earl McGregor) and Pien Kiwekwad, also a Sacred Fire Keeper, from Kitigan Zibi Anishinabeg explain that fire is sacred and spiritual to the Anishinabe people and is used in ceremonies.

²¹ Kitigan Zibi Anishinabeg Cultural Centre, accessed November 24, 2019, <http://kzadmin.com/Cultural.aspx>

²² Two moderators including Professor Carmen Robertson (Canada Research Chair in North American Art and Material Culture, Carleton University) and Associate Professor Heather Igloliorte (Concordia Research Chair in Circumpolar Indigenous Arts, Art History, and Co-Director of Indigenous Futures Cluster, Concordia University) and other three exhibiting artists Peter Morin and Skawennati Fragnito took turns discussing their works with a general public.

²³ The title of the series was derived from the Greek modernist poet, C.P. Cavafy, whose poem 'Body, Remember' (1918) is an exhortation to remember the power of desire and passions to do with forbidden love. See Natalie King, 'Fall into My Fiction,' in *Tracey Moffatt My Horizon*, exh. cat. (Venice Biennale and Australia Council for the Arts, 2017), XX and 7.

²⁴ For a discussion on the concepts of cultural identity and representation, see Stuart Hall, 'Cultural Identity and Diaspora,' in *Identity: Community, Culture, Difference* (London: Lawrence & Wishart, 1990), 222–237.

²⁵ Gerald Matt, 'An interview with *Tracey Moffatt*,' in *Tracey Moffatt*, exh. cat. (Wellington, NZ: City Gallery Wellington, 2002), 34.

²⁶ Petersen, *Installation Art between Image and Stage*, *Ibid.*, 55.

²⁷ *Ibid.*, 61.

²⁸ An interview with Eleng Luluan via Skype between Colchester, Essex of the UK and Dulan community of eastern Taiwan (May 2017)

²⁹ Katya García-Antón, 'Slaves to the Rhythm. *Performing Sociability in the Exhibitionary Complex*,' in *Performing the Exhibition ONCURATING.org* 15, no. 12 (2013), 24.

³⁰ *Ibid.*

³¹ Angelika Nollert, 'Performative Installation,' in *Performative Installation*, ed. Angelika Nollert (Cologne: Smoeck, 2003), 9.

³² Michael Roßnagl and Angelika Nollert, 'Vorwort/Foreword,' in *Performative Installation*, ed. Angelika Nollert (Cologne: Smoeck, 2003), 4.

³³ David Garneau, 'Necessary Essentialism and Contemporary Aboriginal Art,' *Essentially Indigenous?*, National Museum of the American Indian, New York, 5-6 May 2011, accessed July 13, 2017, https://americanindian.si.edu/sites/1/files/pdf/seminars-symposia/EssentiallyIndigenous_Guide.pdf

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Figure 1.

Elong Luluan (2012), *Avai, for the Long Departed*. Image courtesy of Eleng Luluan.



Figure 2.

Eleng Luluan (2016), *Mother's Garden*, strapping and elastic cordage, 3rd PULIMA Art Award exhibition, Kaohsiung Museum of Fine Arts, Taiwan. Image courtesy of Eleng Luluan.

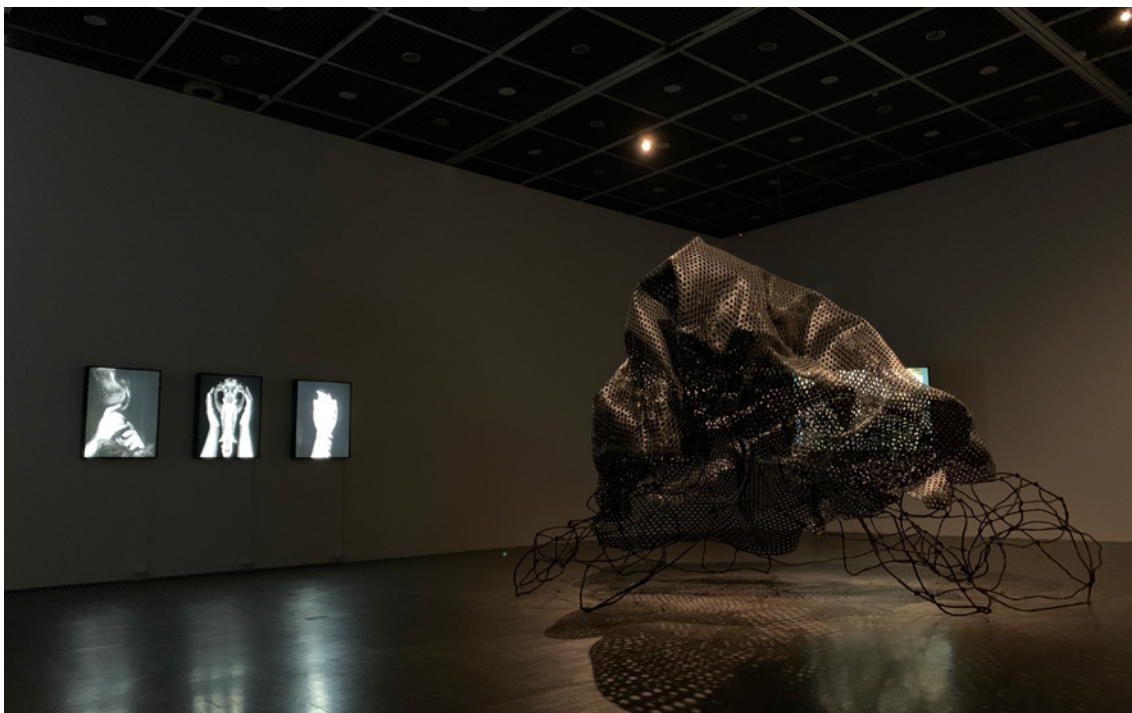


Figure 3.

Eleng Luluan (2019), *Hunter, Sharing & Mother*, prints of scanned objects with crystal frame, strapping and elastic cordage, *Co/Inspiration in Catastrophes* exhibition, Taipei Museum of Contemporary Art. Image courtesy of Eleng Luluan.



In her exhibit *Between Dreams*, Eleng Luluan uses a large piece of woven Styrofoam and wrapping paper to illustrate traditional weaving methods from Taiwan's Rukai nation. JULIE OLIVER

INDIGENOUS ART EXHIBIT UNITES WORKS OF 'SHARING KNOWLEDGE'

Five can't-miss moments from *Ābadakone: Continuous Fire* on display at National Gallery

LYNN SAXBERG

Ābadakone: Continuous Fire, the National Gallery of Canada's major exhibition of contemporary Indigenous art, opened this week, and features more than 100 works by 70 artists from around the world.

In addition to an emphasis on performance, there are several site-specific commissions, including some of the most dramatic pieces ever installed in the gallery's public spaces.

Here's more on four large-scale works that stood out during the media preview, along with one performance-art piece that will be presented on Nov. 16.

(The exhibition is on view until April 5, with lectures, artist talks and film screenings taking place during the run. For details, go to gallery.ca.)

SÁMI ARCHITECTURAL LIBRARY, JOAR NANGO, NORWAY

Just inside the gallery's main entrance is a large wood-beam structure with books scattered beneath it and a workshop bench off to the side. It's a recreation

of the Sámi Architectural Library by Joar Nango, a 40-year-old artist based in Tromsø, Norway.

He's been collecting books on Indigenous architecture for 15 years as part of his research into Indigenous identity and space. "I've basically built an installation that people can enter and spend time in, and learn about Indigenous architecture, and what that might be," Nango said. He and his team

have also been making book covers using skins sourced from local roadkill and tanned in another workshop space set up outside the gallery. "This binding process has been another way of sharing knowledge about the material world and our relation to that in an Indigenous way," he added.

TRIBAL WOMEN ARTISTS COOPERATIVE, HAZARIBAGH, INDIA

Four massive murals along one of the gallery's hallways show two of the many styles of artwork practised by tribal villages in India. Both the Ganju and Oraon styles feature beautifully decorative animals and

plants, and are traditionally painted in mud by women on the walls of their homes to mark ceremonial occasions, such as a harvest or a marriage. Three of the collective's 3,000 members

— mother-and-daughter Oraon artists Yvonne June Imam and Philomina Tirkey Imam, and Ganju master Putli Ganju — have been in Ottawa working on these panels for almost a month, using mud sourced from the Montreal area. "These are all the forest animals and flowers," said the

elder Imam, who taught her daughter the technique. "We make them in ceremony to come and enjoy happiness with us. It is done every year."

BETWEEN DREAMS, ELENG LULUAN, TAIWAN

The artist's work reinterprets the traditional weaving techniques of the Rukai nation of Indigenous people in Taiwan. In this large, white installation, created in 2017 out of various materials, including Styrofoam strips, metal and wrapping paper, Luluan reflects on the rootlessness of her childhood. Through an interpreter, she explained that

she left her ancient community in the southern part of Taiwan to move to the eastern part of the country to pursue her art. "She would like to give the audience a dream, to think about the connection between your ancient life and contemporary life," the interpreter said.

AKA - MATA AHO COLLECTIVE, NEW ZEALAND

The blue-green column of rope reaching to the ceiling of the rotunda resembles a monster macramé project, but it's actually a representation of a weaving technique still in use by Māori people. While originally done with leaf fibre, the four women of the collective used marine rope to construct the installation, which is a gallery commission. They were inspired by Māori legend of the female deity Whaitiri, a knowledge keeper who is the guardian of Aka, the Māori word for vine. According to the artists, it was Whaitiri who showed

Tiwahaki how to climb the vine and retrieve the three baskets of knowledge, bringing enlightenment to humanity.

IKUMMAGIALIIT (THOSE THAT NEED FIRE), LAAKKULUK WILLIAMSON BATHORY & FRIENDS, CANADA

Iqaluit-based Inuk artist Laakkuluk Williamson Bathory describes her creative ensemble as a "performance art band." With Christine Tootoon on vocals, Cris Derksen on electric cello, and digital designer Jamie Griffiths handling the live light drawing, they will be unveiling a new performance piece called *Ikummagialit* on Nov. 16. Commissioned by the gallery for this exhibit, Bathory says it addresses the pressure on women, with a bowhead whale serving as a spiritual presence that allows them to breathe. "Because we're very intersectional as women, as queer women, Indigenous women, Inuit women, we really want to be able to bring uplifting peacefulness across our bodies," she says. "There are very physical feelings of peacefulness, along with showing how accentuated our political views have to be."

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Figure 4.

Eleng Luluan, *Between Dreams*, 'Five can't-miss moments from *Ābadakone: Continuous Fire* on display at National Gallery of Canada,' published on Ottawa Citizen newspaper in Canada on 9 November 2019. Image courtesy of Julie Oliver / Postmedia from Ottawa Citizen.



Figure 5.

Eleng Luluan, *Between Dreams*, 2012, opening view and installed at the National Gallery of Canada, Ottawa, 2019. Image courtesy of Eleng Luluan.



Figure 6.

Rukai style of head ornament combined Solanaceae and Styrofoam used for fruit protection. Image courtesy of Rukai associate professor Arubalate Rungudru, Department of Sociology at National Sun Yat-sen University in Kaohsiung of the southern Taiwan.



Figure 7.

Eleeng Luluan, *Between Dreams*, 2012, performative dialogue and encounter with Tracey Moffatt's photographs *Spanish Window*, 2017, from the series *Body Remembers*, at the National Gallery of Canada, Ottawa, 2019. Image courtesy of National Gallery of Canada.



Figure 8.

Elong Lulan (2016), *Forest, Water and Mother's Hair*, strapping and elastic cord weaving, 3rd PULIMA Art Award exhibition, Kaohsiung Museum of Fine Arts, Taiwan. Image courtesy of Eleng Lulan.



Figure 9.
leng Luluan (2016), *Mother's Garden*, prints of scanned objects by leaf, branch and women's hair
images in series of prints of scanned objects, 3rd PULIMA Art Award exhibition, Kaohsiung
Museum of Fine Arts, Taiwan. Image courtesy of Eleng Luluan.

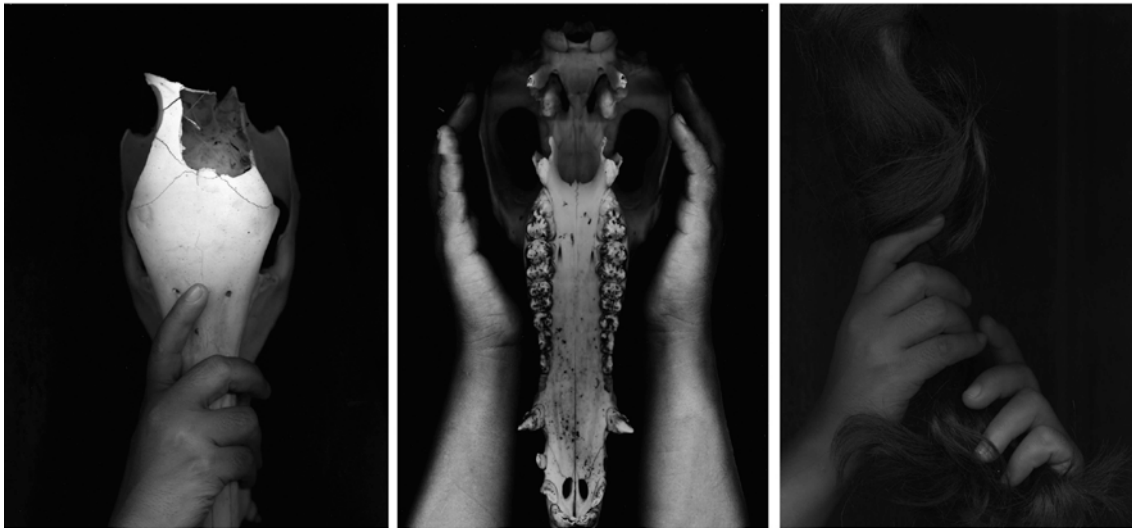


Figure 10.

Eleng Luluan (2016), *Hunting, Sharing & Mother* (left, middle, right images in series of prints of scanned objects), 3rd PULIMA Art Award exhibition, Kaohsiung Museum of Fine Arts, Taiwan. Image courtesy of Eleng Luluan.

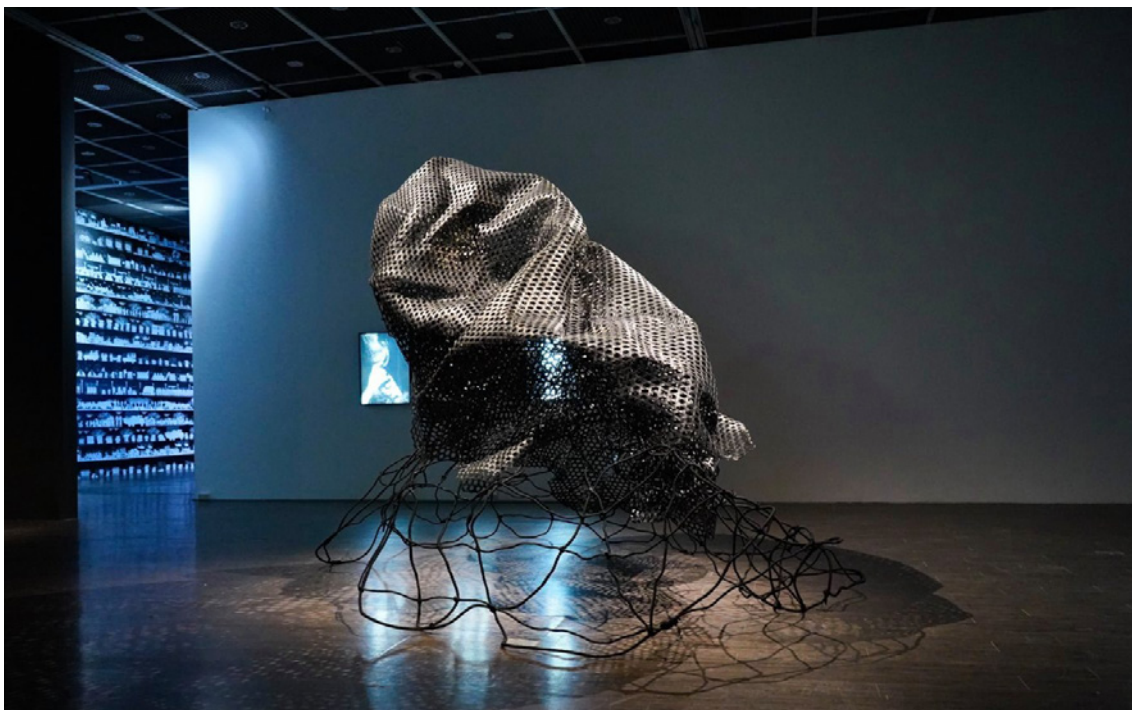


Figure 11.

Eleng Luluan (2016), *Land Trauma*, strapping and elastic cordage, *Co/Inspiration in Catastrophes* exhibition, Taipei Museum of Contemporary Art, Taiwan. Image courtesy of Eleng Luluan.



Figure 12.

The Stricken Region, 2009 Typhoon Morakot, Nansalu community of Namasia District, Kaohsiung County in southern Taiwan. Image courtesy of Biung Ismahasan.



Figure 13.

Eleeng Luluan (2016), *Forest, Water and Mother's Hair*, new soft sculptural installation, strapping and elastic cordage, 3rd PULIMA Art Award exhibition, Kaohsiung Museum of Fine Arts, Taiwan. Image courtesy of Eleeng Luluan.



Figure 14.

Eleeng Luluan (2019), *Mother's Garden*, strapping and elastic cordage, spatial design of *Dispossessions: Performative Encounter(s) of Taiwanese Indigenous Contemporary Art* curated by Biung Ismahasan. Image courtesy of Eleeng Luluan.