

Taiwan-Guam Austronesian International Arts Exhibition

2023 臺灣-關島南島國際藝術展

Exhibition item list:

| Item Picture | description |
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|  | <p>Clay Pot Patterns - Gender There are male, female and female-male or androgynous, yin-yang pots. Male pots are recognisable by the hundred-pacer snake design. Nipple-shaped protrusions and bell patterns symbolize that the pot is female. Female-male pots are decorated with both patterns. The clay pot on display, containing both protruding bumps or ‘nipples’ and the hundred-pacer snake can be considered a mixed gender or yin-yang pot.</p> |
| | <p>Clay pot Patterns -The Hundred-Pacer Snake The hundred-pacer snake is the sacred ancestor and traditional totem of the Paiwan and Rukai, and is still considered to be a protector of their homeland. The Paiwan language has different names for the hundred-pacer snake such as 1. tasalad (partner) 2. kamavanan (true, exactly) 3. kavulungan (ancestor) 4. kamabanan (elder) 5. vulung (snake king). In the Rukai language it is also known as kamavanan and referred to respectfully as “the Blessed One”. The snake is reproduced either by forming the whole snake onto the unfired clay pot or by transforming it into a diagonal or triangular pattern carved onto the porcelain pot.</p> |



Sun Plate

The disk on display has a distinctive sun pattern in the center, surrounded by what appears to be a bell-like pattern forming the inner circle, and geometric, triangular snake pattern comprising the outer circle. In this case, the disk exhibits both female and male elements, making it a mixed gender artifact.



Husau – the Pestle

The pestle is made of planed logs, with a thin middle section cut for a grip, and used together with a mortar to pound objects, such as grain for bran removal, animal skin for clothing production, or for pounding and dyeing threads or fabrics. The Bunun wooden pestle are simple in form, with the body of both usually kept in the original, uncarved wood.



tukban - Rattan Sieve

The **tukban** is an essential household tool for drying grain, holding goods, slaughtering pigs, dividing meat and, in the past, shelling millet. In addition to rattan, palm and bamboo are also used to weave the **tukban**.



Djilung -pottery urn

It is one of the important family heirlooms of the Paiwan clan leaders. The largest pottery urn is usually owned by the eldest heir to show their status as the owner of the house. The number of djilung also indicates the status of the traditional leader.

Film

Film Introduction

In 2006, members of the Kaadaadaan Community used photographs to create life-size cutouts of traditional clothing, reminding their members to wear traditional clothing based on their age group. However, with the quadrennial coming-of-age and promotion ceremony, the current youth group **Kapah** believes that the **arosaysay** (shawl) also counts as traditional clothing because it has been around since they were born, with its bright colors and beautiful decorations. During important life stages such as coming-of-age, graduation and marriage, they would first wear **kipin** (long-sleeved short shirts) and then layer the **arosaysay** (shawl) over it, blending old and new to create a "new tradition".



arosaysay - the shawl

The **arosaysay** became popular in the 1970s. Inspired by the traditional Chinese clothing, a Catholic nun in eastern Taiwan designed the outfit featuring two clothing items with cloud and sword belt motifs. This design was highly appreciated by the Amis people. The shawl's colors are extremely vivid, and its aesthetic is derived from the designer's life experience.



Kipin

Kipin is a type of traditional clothing with long sleeves and a short body that was inspired by the style of traditional Chinese attire. It has been modified with decorative totemic designs, and is particularly distinguished by the use of five different colors to differentiate between the age groups in the **Kapah** (youth) category, emphasizing the importance of hierarchy based on age.



Japanese Soldier's Lunch box



Wings of Takasago



Standing on the nuclear waste bucket

In 1975, the Government chose Lanyu, an outlying island located in the southeast ocean of Taiwan, as a low-level radioactive waste storage site without notifying or discussing it with the local indigenous group, the Tao people. The issue did not come to light until 1980 when the Tao people started to protest against it. The nuclear waste is still buried in Lanyu today.



A Bunun Hunter

This sculpture depicts an Indigenous Hunter holding his bow, carefully maintains it. The identity of a hunter now exists in a gray area. It is seen as a symbol linking indigenous people to nature. However, the government has created a list of regulations on how and what hunters can hunt.



P1:
The Rukai group's traditional harvest ceremony.
(photo courtesy of Tarumak, a Rukai community)



P2:
The men's house system of the Rukai people in Taitung, serves mainly military and educational functions. A man joins the men's house at the age of 15 and begins a series of training to become a warrior to resist foreign enemies. After reaching 21 years of age, he can leave the men's house, live independently, marry and have children.
(photo courtesy of Tarumak, a Rukai community)



P3:
The slate house is a precious cultural asset of Taiwan's Austronesian people that needs to be cherished and valued. In 2016, it was included in the "2016 World Monuments Watch" list by the "World Monuments Fund (WMF)". Among them, the Rukai stone house settlement in Wutai Township is one of the 50 precious cultural relics sites, on the same list as those in 36 countries around the world.
(photo courtesy of Tarumak, a Rukai community)



P4:
The widespread tradition of wearing wreaths is not unique to the Pinuyumayan people, but the consistency in shape and the significance of representing male adulthood through wreaths is distinct to their culture. Wreaths are often presented to young men after returning from a hunting expedition.
(photo courtesy of Likavung, a Pinuyumayan community)



P5:
Rukai people call it “icebe”. To make it, you need to dig a big pit on the ground first, heat the stones with a big fire, put the hot stones into the pit, then lay a tree trunk insulation layer on the ground, and pile the food to be baked on the insulation layer. You must then cover it with moist materials such as leaves, and then cover with soil, similar to “hangi” and “umu” in the Pacific. In Rukai culture “icebe” can also predict the harvest for the next year.



P6:
Some indigenous communities convert to Christianity and still believe in the spirit and maintain their traditional ritual.



P7:
The Paiwan Lalaulan community men’s house
This men’s house is open to anyone who identifies with the group, regardless of ethnicity or blood relationship. This means that both Han Chinese and non-Paiwan people can participate and learn and even have the opportunity to become important leaders who guide the growth of the community.



P8:
When most people mention the traditional wedding of the Paiwan people, the first impression is that it is gorgeous and grand. For the marriage of the nobles of the highest class, the dowry must include several wild boars.

Our Team

Professors



Futuru Tsai

Taitung, Taiwan

My research interests are Visual Anthropology, Historical Anthropology, Ritual and Performance, Taiwan Indigenous War Experiences during the Pacific War (PNG), Indigenous Social Movements, and Maritime Culture among the Amis People. Currently, I am making a documentary on underwater spearfishing men among the Amis in eastern Taiwan in the title of “Breathing Between”.



Yayoi Mitsuda

Yamaguchi, Japan

My research interests involve in cultural and social anthropology, gender, shaman studies, subaltern studies, and colonial history of Taiwan. I mainly focus my research on the relationships between cultural practices of indigenous society, especially Thao people, and the government. My recent research has two main directions: 1) Subaltern studies. 2) Endangered languages.

Exhibitors



Chun-Hsuan

Tainan, Taiwan

It's been a challenge for me to curate the exhibition within such a short time frame, but I do enjoy seeing everyone telling stories they've heard or truly experienced. I hope you enjoy it as much as me and, following your visit, may it stimulate a little more curiosity about Taiwan.



Lily Wen

Taitung, Taiwan

I belong to one of the Austronesian indigenous groups in Taiwan: the Taromak Nation, a mountainous group whose entire history has been on the Kindoor (*Kendu Ershan*) mountains on the east coast of Taiwan. I am currently studying for a PHD in Austronesian Culture at the National Taitung University.



paules•patjaljinuk

Taitung, Taiwan

I am from Tjubal, a Paiwan village. 'Patjaljinuk' is my house name and it's one of the chief families in this region. The 'puvuvuwan' (ancestry house) that I introduced in the exhibition is a place of worship which is indispensable to the chief family.



Eloise Phillips

London, UK

After teaching English and Critical Thinking across China, I moved to Taitung, Taiwan last year to improve my Mandarin. I quickly became captivated by the indigenous culture there and joined the Austronesian Studies MA program. As a literature and philosophy graduate, I hope to infuse my love of storytelling into my research on mythology.



Cheng, Cheng-Chih (Amis name: Kacaw

Taitung, Taiwan

I am Hakka, which does not belong to the Austronesian indigenous groups. In 2006, I had the opportunity to cooperate with the "Kaadaadaan", an Amis community, to organize its age organization cultural revitalization. Since then, I have been a member of its age organization.



Lanihu

Taitung, Taiwan

I'm Bunun, one of the Austronesian indigenous groups in Taiwan. In the past, millet was our staple food, and all the ceremonies follow its growth. I hope you can learn more about the Bunun millet culture through this exhibition.

Admin Assistants



Leo Cheng

New Taipei City, Taiwan

I'm currently studying for my master's degree in Austronesian Culture at the National Taitung University. I'm interested in documentary making.



Ihsin

Taiwan

I'm assistant of this cultural exchange project. I hope to learn more about Guam through this event.



Chen, Ying-Ju

Kaohsiung, Taiwan

Assistant of the Center of Austronesian Culture. I am interested in museum research and motor culture.