

# 99 年南島學術研究計畫

成果報告  
 初步成果報告

2010 年世界南島研究國外學者訪台交流

計畫報告書

- 計畫類別： 世界南島研究碩、博士生論文田野補助案  
 選送世界南島研究碩、博士生短期出國研修補助案  
 世界南島研究國外學者訪台交流補助案

執行期間： 99 年 11 月 12 日至 99 年 11 月 21 日

計畫單位/人員 (簽章)：

成果報告類型： 精簡報告  完整報告

附註：本人具有著作財產權之論文或研究計畫成果全文資料，授予國立台東大學南島文化研究所南島學術研究計畫辦公室，得限計畫辦公室於教育部申請年度計畫或呈報成果時使用，以微縮、光碟或其他各種數位化方式重製後散布發行或上載網站，藉由網路傳輸，提供讀者基於個人非營利性質之線上檢索、閱覽、下載或列印。

中 華 民 國 99 年 12 月 日

教育部委託單位：國立台東大學南島學術研究計畫辦公室

「2010 年世界南島研究國外學者訪台交流」補助案申請表  
World Austronesian Studies: Visiting Scholars Program  
Application Form

<b>一、基本資料 Personal information</b>			
姓名 Name	Professor		
	姓(Last name) Ivory		
	名(First name) Carol S.		
電話 Telephone	家 Home 509-334-3898 (美國)		
	公 Office 509-335-7043 (美國)		
	手機 Cell phone 206-719-7411 (美國)		
傳真 Fax	509-335-7742 (美國)		
電子郵件 Email	<a href="mailto:ivorycs@wsu.edu">ivorycs@wsu.edu</a>		
通訊地址 Mailing address	Fine Arts Center P.O. Box 647450 Washington State University Pullman, WA 99164-7450, USA		
國籍 Nationality	USA		
性別 Sex	<input type="checkbox"/> 男 Male <input checked="" type="checkbox"/> 女 Female		
生日 Date of birth	月 Month 03	日 Day 19	年 Year 1947
<b>二、現職 Current employer</b>			
單位 Institution/ Organization	College of Liberal Arts Department of Fine Art, Washington State University, USA.		
職務 Position	Associate Dean of Curriculum and Instruction Professor		
地址 Address	Fine Arts Center P.O. Box 647450 Washington State University Pullman, WA 99164-7450, USA.		
<b>三、教育背景 Educational background</b>			
學位 Degree	學校名稱/國別/州別 Institution/Location	系所 Department/ Program	起迄年份 Year of completion
Ph.D. Professor	University of Washington USA	Art History	1990

<p><b>四、研究興趣 Research interesting</b></p> <p>Professor Ivory's research focuses on the arts made by the Polynesian people of the Marquesas Islands, today part of French Polynesia. Specifically, she documents the stages of change in Pacific arts and Marquesan art in the post-contact period (1774-present) and places that art within the framework of the contemporary historical, economic, and social forces of each period. Her research has taken four main avenues: 1) the reading of hundreds of primary sources, such as journals, logs, and reports from visitors to the Marquesas; 2) the collection and study of illustrations, drawings, and photographs from all periods of Marquesan history; 3) the location, documentation, and analysis of Marquesan objects in museums and private collections world-wide (she has been to more than 80 museums, and has to date recorded and photographed nearly 2,500 Marquesan pieces); and 4) collaborative work in the Marquesas with contemporary Marquesan artists and cultural leaders.</p>		
<p><b>五、經歷 Previous employment</b></p>		
單位 Institution	職位 Position	任職期間 Period
Washington State University	Associate Dean of Curriculum and Instruction	2009-present
	Chair of Fine Arts	2003-2009
	Professor	2004-present
	Associate Professor	1998-2004
	Assistant Professor	1992-1998
Winthrop University	Assistant Professor	1990-1992
<p><b>六、個人著作、論文之出版年代和名稱 Selected publication (詳附件履歷)</b></p>		
<p><b>2005:</b> "Arts Festivals in the Marquesas Islands (Te Henua 'Enana/Te Fenua 'Enata): Identity, Pride and Politics on Display," in <i>Reñaca Papers: Proceedings of the VI International Conference on Easter Island and the Pacific</i>. Los Osos, CA: Easter Island Foundation, 335-340.</p>		
<p><b>2005:</b> <i>Adorning the World: Art of the Marquesas Islands</i>. Eric Kjellgren with Carol Ivory. New Haven: Yale University Press and New York: Metropolitan Museum of Art. Catalog of exhibition by same name, May 2005 - January 2006,</p>		

Metropolitan Museum of Art, New York.
<b>2004:</b> "Images of the Marquesas from the Krusenstern Expedition, 1804," <i>Rapa Nui Journal</i> 18(2):126-130.
<b>2002:</b> "Marquesan Art at the Millennium," in <i>Persistence, Change and Meaning in Pacific Art: Festschrift to Honour Dr Phillip J. C. Dark</i> . Robert Welsch et al. (eds.). Sydney: Crawford House.
<b>2002:</b> "Revisiting Late Nineteenth Century Sculpture in Te Henua Enana, the Marquesas Islands," in <i>Proceedings of the Fifth International Conference on Easter Island and Pacific</i> , Christopher Stevenson, Georgia Lee and F. J. Morin (eds.). Los Osos, CA: Easter Island Foundation: 313-319.
<b>1999:</b> "Art, Tourism and Cultural Revival in the Marquesas," in <i>UnPacking Culture: Art and Commodity in Colonial and Postcolonial Worlds</i> . Ruth Phillips and Christopher Steiner (eds.). Berkeley: University of California Press, 316-333.
<b>2011:</b> "Art of Pacific Cultures," <i>Art History</i> . Marilyn Stokstad and Michael Cothren (eds.). 4 <sup>th</sup> edition. Boston, et al: Prentice-Hall, 858-877.
<b>2006-2008:</b> Co-Editor, <i>Pacific Arts</i> , Journal of the Pacific Arts Association
<b>七、個人受表揚及獲獎紀錄 Honors and grants</b>
<b>2009:</b> Commencement speaker, University of Washington School of Art, June
<b>2006:</b> Faculty Excellence Recognition Award, WSU Athletic Dept.
<b>2006:</b> Library Excellence Award, WSU Libraries
<b>2003:</b> Hawai'i Council for the Humanities Grant (\$16,000)
<b>1998-99:</b> American Philosophical Society Research Grant (\$4,100)
<b>1995-96:</b> American Council of Learned Societies, Senior Fellowship (\$16,000)

**1993: American Council of Learned Societies, Summer Fellowship (\$5,000)**

**1982-83: Samuel H. Kress Dissertation Research Fellowship**

## 八、訪問緣起、目的 **Purposes for research visit.**

(受邀訪台學者之研究專長與申請系所或機構之關聯性 **The association of invited scholar' research fields with the host department or institution.**)

國立東華大學創校以來即規劃學校特色作為長遠目標，其中一項是發展台灣東岸人文藝術資源的開發研究。近來由於人類學家在考古與語言學分析的發現，台灣原住民有可能為廣大南島語民族主要的發祥地之一。根據推論數千年前有可能台灣原住民的祖先從台灣出發，逐漸向南太平洋各島嶼遷移，終於成為分佈最廣的海洋民族。此一發現的推論，近年來廣受國際學界的重視與繼續探討。此外，台灣原住民族群素以豐富的物質文化資產著稱，整個區域如同一處文化搖籃滋養著族群各自展現其特有文化與藝術風貌，傳統民間藝術別具特色，形成五彩繽紛的多元局面。考量當地原住民藝術發展潛力、交融刺激下的多元族群文化背景，以及優美地理景緻，花蓮地區足堪成為目前國內絕佳的原住民藝術人才培育環境以及原住民藝術發展重鎮。

如前所述，本校於 2004 年成立的「民族藝術研究所」，即著重在原住民藝術研究為主要發展目標，其宗旨不僅著重培育原住民族群藝術人才，從事族群藝術研究、藝術創作以及藝術經營的應用研究，也進一步結合部落文化傳統與東部地方資源，以強化學術特色發展的任務，建立台灣多元文化之特色。同時，也自今年度起增設「藝術創意產業學系」，培養具人文關懷的現代族群藝術創意與經營人才，以原住民藝術為核心，強調多元文化角度的藝術學理探討，落實族群藝術創作和研究之本土特色，發展族群藝術創意、文化產業之可能空間，並企圖推廣原住民藝術創作及發展之國際舞台。

本系所在發展過程中也注意到當前台灣原住民藝術相關教學與研究上的問題，以跨文化角度擴及太平洋南島藝術與文化的根源，將藝術視為核心基礎的跨文化理解與詮釋，應是當前必須釐清的重要教育議題。因此，本系所企圖透過申請南島藝術國際學者來本校進行師生學術交流方式，希望藉由國外學者豐厚的專業學術研究之經驗分享及研究成果的討論，透過跨文化比較的交流學習經驗，以便更加掌握住台灣原住民族文史藝術之獨特性和本質性，並強化學生的學習視野和研究能力，也增加本系所教師的國際交流連結之廣度。

本計畫邀請學者是 Carol Ivory 博士，她是美國華盛頓州立大學（Washington State University）人文藝術學院（College of Liberal Art）副院長，以及美術系（Department of Fine Art）的資深教授。Carol Ivory 博士本身是美術史背景出身的南島藝術研究專家，長年進行太平洋南島地區藝術田野調查相關研究二十多年，研究南島區域族群社會的藝術文化，主要田野地點和研究主軸包括南島區域各族群、紐西蘭毛利族以及 Marquesas Islands 族群的殖民期間及後殖民時期歷史，也就是自 1774 年至今的藝術發展歷程、歷史、社會及經濟變遷、文化影響等，尤其專精於藝術與儀式慶典、雕刻及手工藝品創作、物質文化與觀光經濟發展等研究議題（見下頁附圖）。

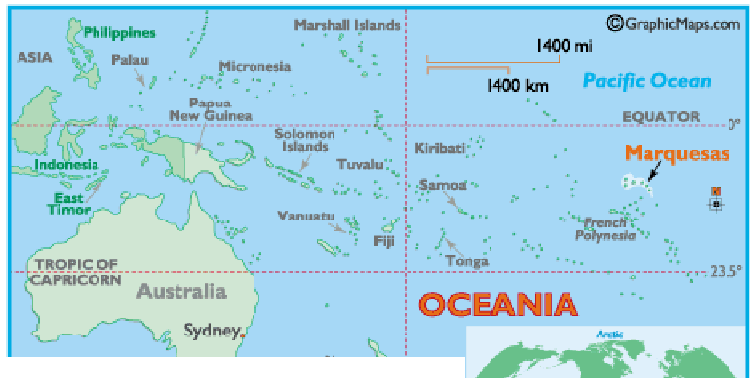
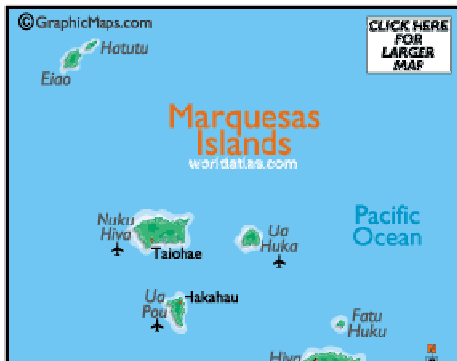
本系所申請計畫邀請學者 Carol Ivory 教授的來訪學術交流行程之規劃，安排在 11 月 12 日-11 月 21 日在東華大學校區內進行兩個場次的南島藝術學術專題講座、兩個場次的教授論壇、一個場次的學生會談晤談，以及到屏東排灣族區域進行部落教育和文化參訪拜會、小型工作坊和藝術家會談。

藉由這些學術交流的規劃安排，除了可增進本系所教師們對於南太平洋文化圈的文化發展裝框及南島藝術研究的跨文化專業知能，也更能強化學生對於南島藝術文化的理解認知、田野方法學的經驗分享與實際執行面向的知識。透過與國外學者的相互討論機會，整體學術交流訪問計畫將有助於本系所師生增廣研究視



野及文化學習的深度與廣度，也更能藉由從南島藝術發展的角度進行跨文化學習，以增進對於台灣原住民族群的文化藝術價值之詮釋深度及廣度。

### Marquesas Islands people, art and culture



Reference: [http://en.wikipedia.org/wiki/Marquesas\\_Islands](http://en.wikipedia.org/wiki/Marquesas_Islands); <http://www.marquises.pf>; <http://www.google.com.tw/imgres>

**九、在台教學、研究或其它交流進行之方式 Teaching/ Research/ Projects in Taiwan.**

(含行程表及主要活動內容，依場次分別概說 Including schedule and major activities, please give a brief account session by session.) 演講或座談會每場至少 200 字摘要說明

本計畫邀請來台的訪問學者 Carol Ivory 教授，在 2010 年 11 月 15 日至 11 月 17 日的訪問期間至本校校區舉辦兩場關於南島藝術的公開專題講座，講述主題包括「南島藝術研究」(以大學部學生對象為主，著重在概述性質)、「南島藝術專論：我的藝術田野工作」(以研究所學生對象為主，著重在方法學運用)；也舉辦兩個場次教授討論，進行南島傳統藝術研究成果分享，並探討南島藝術研究及學術研究方法理論面及實證面討論，互相交換意見，以及未來學術研究合作之可能性。本計畫也藉助 Carol Ivory 教授豐富教學及指導研究論文經驗，還特別安排一場與本所碩士班研究生的面對面的【學生晤談】，以便研究生能當面跟大師請益討論有關南島藝術田野研究問題。另外，也安排 Carol Ivory 教授與本校原住民學院族群文化學系主任、以及藝術中心主任會面。

接下來，本計畫安排訪問學者 Carol Ivory 教授於 11 月 18 日到 11 月 20 日的參訪及工作坊活動，主要是要到屏東縣來義高中，進行關於臺灣原住民藝術教育議題的參訪行程。來義高中原住民藝能班，是目前國內 5 所高中學校當中唯一專門提供並培育排灣族原住民學生的藝能專班。11 月 18 日首先安排 Carol Ivory 教授參訪屏東在地排灣族駐村藝術家沈萬順的工作室，過程中邀請沈萬順與 Carol Ivory 教授進行藝術文化的交流，並針對藝術傳統的相關議題進行討論；此外，也邀請來義高中藝能班謝依秀老師與 Carol Ivory 教授分享屏東地區有關原住民藝術教育實踐的成果與藝術教育方向。

11 月 19 日當日，主要安排 Carol Ivory 教授參加在三地門部落舉行的一場排灣族傳統婚禮，除了讓 Ivory 教授能夠認識排灣族傳統婚禮的習俗與其進行方式，並針對排灣族的文化進行相關的瞭解。現住屏東縣口社村的排灣族包梅芳老師也回到其家系主屋，並與我們師生及 Ivory 教授分享其傳統主屋的建置和古老的雕刻作



品。同日另一項行程則是前往屏東原住民文化園區，拜訪一位排灣駐村藝術家華恆明，以及其在園區的工作室。華恆明目前正同時在本研究所（民族藝術研究所）就讀碩士班，他在園區駐村期間主要以「陶」作為其藝術創作的�主要媒材，從傳統排灣族群傳統出發，力圖創造排灣創新陶器之形式。Ivory 教授也和華恆明分享了南島 Marquesas 現代藝術工作者的相關文創與產業的經驗。

11 月 20 日的行程，主要是拜訪屏東排灣族藝術家許坤仲老師的工作室，了解台灣排灣族原住民的鼻笛製作和吹奏工法，針對南島族群的器樂傳統進行意見交換；當場 Ivory 教授也代表美國華盛頓大學博物館，向許坤仲老師購置一套其手工製作的鼻笛，做為正式館藏，這也是該館首次的排灣族藏品。除了拜訪許坤仲外，參觀駐村藝術家雷斌與其他排灣族人藝術家的聯合作品展覽以及之後的蜻蜓雅築琉璃珠工作室的參訪，也增進了行程中本所師生與 Carol Ivory 教授可一同討論的議題，包括藝術文化創意產業的開創與施行的各個面向，並與藝術家交換意見討論，互相交流激盪。

根據交流活動性質及行程安排，分述如下：

1. 「教授論壇」(一)(二)：11 月 15 日、17 日

本計畫預計安排在 11 月 15 日行程，Carol Ivory 教授將會針對「南島傳統藝術研究」做為主體討論，與本系教授進行兩場的教授論壇。內容主要是相關南島傳統藝術文化研究成果分享、南島藝術家相關發展議題討論，並進一步探討南島藝術文化與臺灣目前的族群文化藝術研究之間的關係、以及未來共同研究方向的議題和合作可能性。

2. 「南島藝術專題講座」(一)(二)：11 月 15 日、17 日

本計畫安排在 11 月 15 日及 17 日行程，Carol Ivory 教授分別舉辦了兩場關於「南

島藝術」的專題講座，其中一場「南島藝術研究」安排在 11 月 15 日下午，主要針對本校大學部的學生進行演講，演講內容以南島文化圈地理位置、歷史變遷、文化傳承、演進發展、社會文化發展現況以及藝術傳統為主。而另一場演講「南島藝術專論：我的藝術田野工作」則安排在 11 月 17 日上午，主要是針對南島藝術議題有興趣的研究生為主。演講內容著重 Carol Ivory 教授多年以來在 Marquesas Islands 的田野調查研究，包括田野研究方法的設計與實施、對於 Marquesas Islands 藝術文化的現況分析以及調查結果等做為主要探討主題，並廣及 Carol Ivory 教授對於南島地區藝術整體發展相關議題的思考，以引發本系所學生對於南島藝術的研究興趣及認知。此場演講主題因為跨及歷史、文化、藝術等面向，也吸引本校其它系所的學生前來共同聆聽。

### 3. 「研究生會談」(Student group meeting)：11 月 16 日

本計畫安排在 11 月 16 日下午舉辦的「學生晤談」的交流活動，針對南島藝術與臺灣原住民藝術文化，邀請 Carol Ivory 教授與個別研究生或是研究小組為單位，進行研究方法、研究內容上的相關討論，這項安排主要是提供一個較為深度性討論、或甚至是一對一晤談指導的空間，給予本系所碩士班研究生一個難得機會和 Carol Ivory 教授一起思考南島藝術與臺灣原住民藝術之間的關連性。

### 4. 「田野工作坊」：11 月 18 日到 11 月 20 日

本計畫安排在 11 月 18 日到 11 月 20 日，本系所教授將隨行陪同邀請學者 Carol Ivory 教授一起到屏東進行田野工作坊校外活動，活動內容包括拜會原住民重點學校及原住民藝能班參訪、進行工作坊會談、藝術家工作室參訪及會談等學術文化交流活動。本系所研究生也藉此機會隨同進行觀摩、參與討論並進行記錄。

行程於 11 月 18 日早晨從花蓮出發並於中午抵達屏東，本所師生和 Carol Ivory

教授將會開始相關拜會及交流活動。至屏東縣來義高中進行參訪行程，主要目的是在瞭解目前台灣原住民藝術教育情形以及相關族群藝術傳承等議題。屏東縣來義高中設置有原住民藝能班，是目前國內 5 所高中學校當中，唯一專門提供並培育排灣族原住民學生的藝能專班，這些排灣族學生主要學習興趣多是在原住民舞蹈、歌謠，有一部分學生則較善於小型木質雕刻及繪圖、設計、手工藝製作等。當日行程主要安排 Carol Ivory 教授參訪來義高中原住民藝能班，瞭解學生的藝術學習情形及作品表現，另外還安排進行會談，邀請來義高中藝能班的現職美術教師與 Carol Ivory 教授進行藝術文化交流，並針對原住民藝術教育、族群藝術傳承、藝術創作及創意發展等相關議題，交換意見討論。

在 11 月 19 日至 20 日的行程，主要是拜訪屏東當地原住民藝術家的個人工作室，拜訪的原住民藝術家共計有沈萬順、華恆明、包梅芳、彭春林、施秀菊、許坤仲與雷斌等 7 人，其創作形式大致上包含雕刻、陶壺、陶器、琉璃、服飾設計及創意、平面繪圖、鼻笛、獵刀製作等傳統文化傳承等項目。

本系所師生隨行協同 Carol Ivory 教授此行參訪拜會主要目的，是在了解目前台灣當地原住民藝術家的藝術創作現況、參觀藝術作品，並與藝術家一同討論藝術文化思維及創作再現等議題。透過這些參訪拜會與訪問行程，更增廣彼此對於台灣原住民族群以及南島文化圈之間的跨文化比較及藝術學習，另外，同時透過此次國際學者的互相溝通討論，有助於本系所師生以及在地原住民藝術家在國際學術之交流經驗及激勵作用。

Carol Ivory 教授學術交流行程規劃如下表：

<p align="center"><b>2010 VISITING SCHOLARS PROGRAM</b></p> <p align="center"><b>Professor Carol Ivory, Washington State University, USA</b></p> <p align="center"><b>Nov. 12-Nov. 22, 2010</b></p> <p align="center"><b>Host by Department of Arts Creative Industries &amp; Master Program of Indigenous Art</b></p> <p align="center"><b>National Dong Hwa University</b></p> <p align="center"><b>TAIWAN</b></p> <p align="center"><b>國際南島藝術學者訪台學術交流計畫</b></p> <p align="center"><b>2010/11/12-2010/11/22</b></p>				
<p align="center">Itinerary I: Academic visiting at Dong Hwa U.</p> <p align="center">行程：國立東華大學</p> <p align="center">學術交流訪問</p>				
Date	Time	Event	Course/Attendants	Info
11.11 Thurs		<p>▶Departure: From Seattle, USA to TAIWAN 啟程：美國西雅圖- 台灣台北</p>		
11.12 Fri		<p>▶Arrival: Taipei, TAIWAN 抵達：台北桃園機 場</p> <p>▶Museum Visit 參訪順益博物館原 住民文物收藏品； 參訪故宮博物院</p>	<p>●Faculty members 本系所教授前往接機 國立東華大學民族藝術研究 所</p>	<p>◆Stay at Howard International House Taipei 住宿：台北福華國際 文教會館 <a href="http://intl-house.howard-hotels.com.tw">http://intl-house.howard-hotels.com.tw</a></p>
11.13 Sat		<p>▶Domestic Transfer: Taipei to Hualien 國內線：台北松山 機場-花蓮</p>	<p>●Faculty members 本系所教授陪同隨行 國立東華大學民族藝術研究 所</p>	<p>◆Stay at Howard International House Taipei 住宿：東華大學會館</p>

11.14 Sun		▶參訪國立東華大學藝術創意產業學系「藝外」藝術實驗小舖	● Faculty members 本系所教授陪同隨行 國立東華大學民族藝術研究所	◆Stay at Dong Hwa U. Guest House, Hualien 住宿：東華大學會館 <a href="http://www.lio168.com/about.html">http://www.lio168.com/about.html</a>
11.15 Mon	12:00-14:00	■Faculty Talk Topic: “Studies on Pacific Islands Arts and Traditions”  教授論壇（一）： 南島傳統藝術研究	● Faculty members (Master Program of Indigenous Art)  國立東華大學民族藝術研究所教師	◆Stay at Dong Hwa U. Guest House, Hualien 住宿：東華大學會館
	15:30-17:30	■Lecture I Topic: “Pacific Islands Arts” (Introduction)  專題演講（一）： 南島藝術研究	● Course: Development of Humanity and Art (About 60 undergraduate students) 人文與藝術發展，大一學生 國立東華大學藝術藝術創意產業學系	
11.16 Tue	12:30-15:00	■Student Group Meeting 學生晤談	● Graduate students, by appointment (Master Program of Indigenous Art) 碩士班學生 國立東華大學民族藝術研究所	◆Stay at Dong Hwa U. Guest House, Hualien 住宿：東華大學會館
	15:00-17:00	■Visiting Office of Research and Art Center 拜會國立東華大學族群文化學系、藝術中心	● Faculty members, Office of Research and Art Center 國立東華大學族群文化學系主任、藝術中心主任	
11.17 Wed	10:00-12:00	■Lecture II Topic: “Pacific Islands Arts” (Methodology)  專題演講（二）： 南島藝術專論：我的藝術田野工作	● Course: Seminar in Art (Graduate students)  民族藝術講座，碩士班學生 國立東華大學民族藝術研究所	◆Stay at Dong Hwa U. Guest House, Hualien 住宿：東華大學會館

	15:00-17:00	<ul style="list-style-type: none"> <li>■Faculty Talk</li> <li>Topic: Research</li> <li>教授論壇（二）： 學術研究討論</li> </ul>	<ul style="list-style-type: none"> <li>●Faculty members (Department of Arts Creative Industries)</li> <li>國立東華大學藝術藝術創意產業學系民族藝術研究所全體教師</li> </ul>	
<p><b>Itinerary II: Field visit and artist talks with Paiwan Indigenous artists, Pingtung</b></p> <p>行程：屏東原住民藝術家文化交流</p>				
Date	Time	Event	Attendants	Info
11.18 Thu	06:10-11:00  13:00-20:30	<ul style="list-style-type: none"> <li>▶Departure: Hulien to Pingtung (Train) 花蓮-屏東（火車）</li> <li>■Artists Talk: “Traditions and Art Creation” 藝術家沈萬順會談： 傳統與藝術創作</li> <li>■School Visit: Indigenous Art Ed Program, Lai-Yi Senior High School 來義高中原住民藝能班拜會參訪</li> </ul>	<ul style="list-style-type: none"> <li>●Faculty members and graduate students, Master Program of Indigenous Art 教授及碩士班學生 國立東華大學民族藝術研究所</li> </ul>	<ul style="list-style-type: none"> <li>●Lai-Yi Senior High School offers the only indigenous art program specifically for Paiwan Indigenous students. 來義高中原住民藝能班是目前國內唯一五所高中學校當中專門提供並培育排灣族原住民學生的藝能專班</li> <li>◆Stay at Pingshan Motel, Pingtung 住宿：屏東屏山旅館</li> </ul>
11.19 Fri		<ul style="list-style-type: none"> <li>■參加排灣族婚禮</li> <li>■參訪原住民文化創意園區駐村藝術家華恆明工作室</li> </ul>	<ul style="list-style-type: none"> <li>●Faculty members and graduate students, Master Program of Indigenous Art 教授及碩士班學生 國立東華大學民族藝術研究所</li> </ul>	<ul style="list-style-type: none"> <li>◆Stay at Pingshan Motel, Pingtung 住宿：屏東屏山旅館</li> </ul>
11.20 Sat		<ul style="list-style-type: none"> <li>■Artist Studio Visit 拜訪原住民藝術家工作室</li> <li>▶彭春林「布落」工作室</li> </ul>	<ul style="list-style-type: none"> <li>●Faculty members and graduate students, Master Program of Indigenous Art 教授及碩士班學生 國立東華大學民族藝術研究所</li> </ul>	<ul style="list-style-type: none"> <li>◆Stay at Pingshan Motel, Pingtung 住宿：屏東屏山旅館</li> </ul>



		<ul style="list-style-type: none"> <li>▶蜻蜓雅築</li> <li>▶許坤仲工作室</li> <li>▶雷斌工作室</li> </ul>		
11.21 Sun		<p>▶Departure: Pingtung to Kaoshung, and to Taoyuan (Train, &amp; High Speed Train) 屏東-新左營-桃園 (火車-高鐵)</p> <p>▶Departure: From Taipei TAIWAN to Seattle USA 回程：台北桃園機場- 美國西雅圖</p>	<ul style="list-style-type: none"> <li>● Faculty members and graduate students, Master Program of Indigenous Art 教授及碩士班學生 國立東華大學民族藝術研究 所</li> </ul>	

(承接下頁)

**十、計畫交流成果與機構發展之關聯性 Expected results and contributions to the development host institutions. 至少 600 字以上**

本計畫的申請單位國立東華大學民族藝術研究所及藝術創意產業學系，主要系所發展目標是以原住民族群藝術及藝術創意為學術研究及教學的重心，並以培養族群藝術研究人才及藝術創意人才，相當具有獨特性。本計畫所規劃邀請的南島藝術研究學者 Carol Ivory 教授，以她在南島藝術文化研究的領域專長以及在國際間從事南島藝術學術活動的影響力，正好符合本系所成立目標方向；本計畫的實施成效也有助於本所師生未來跨文化學習及國際合作研究之推動發展。

在 Carol Ivory 教授所任職的美國華盛頓州立大學人文藝術學院及美術系教授群當中，她是少數的藝術史背景出身、專精於太平洋文化圈之藝術研究學者。在長達二十多年期間陸續進行南島地區藝術的田野調查和研究，Carol Ivory 教授尤其專注在南太平洋島嶼族群的社會文化與習俗、舞蹈儀式及展演文化、傳統手工藝、雕刻等相關藝術研究，在各島嶼中 Carol Ivory 教授的主要田野調查研究包括南島地區及 Marquesas Islands 的藝術發展史，尤其針對親族組織、歌舞、慶典儀式、雕刻、手工裝飾的藝術性表現和經濟文化面向等。每一年 Carol Ivory 教授都會固定到南島地區及 Marquesas Islands 至少 1-2 趟，進行為期一個月或是半年不等期程的田野調查，因此長期下來累積了相當多南島田野調查經驗以及跨文化研究的實際體驗，也蒐集相當多寶貴的田野資料，並發表許多重要成果。

Carol Ivory 教授不僅具備豐富的南島研究成果，也是教學成果卓著的教師，曾獲選為華盛頓州立大學的優良教師，而且也榮獲多次研究獎勵或補助。Carol Ivory 教授參與許多美國及國際學術組織，同時她也是國際南島研究重要學術組織「太平洋藝術學會 (Pacific Arts Association)」的核心成員，曾經主辦過該組織在 2005 年的南島藝術學術研討會世界大會，並曾擔任過該國際學會組織的世界主席共計

3 年。另外，Carol Ivory 教授也負責一份國際南島藝術刊物的編輯工作，在國際學術界相當活躍，連結力也很廣。

此次邀請 Carol Ivory 教授至國內來訪，到東部的東華大學校區陸續進行一系列南島藝術學術專題講座及專題演講、教授論壇、學生晤談。同時，也將協同本系所師生團隊一同南下到屏東縣，進行田野訪查及工作坊活動，包括學校教育機構的拜會參訪、舉辦藝術家工作坊及座談，也到原住民藝術家工作室進行拜會及參訪等。總計 Carol Ivory 教授 10 天在台日程(連同抵達及登機回程的路程時間)，時間方面雖然不長但是行程規劃緊湊，其計畫執行完成後，本系師生與屏東駐村藝術家都表示，Carol Ivory 教授此次來台進行的交流，所帶來的影響效益相當大。許多同學都從其演講中獲得南島藝術研究領域的相關知識，以及田野調查的方法，而駐村藝術家們也從其身上得知太平洋群島現今的藝術發展概況，互動良好。

本計畫所進行之學術交流行程安排，除了增進本系所參與教師對於南島藝術研究的跨文化專業知能，也更能強化學生對於南島藝術文化理解認知，更增廣對於台灣原住民族群的文化藝術學習、價值詮釋和研究；同時，透過此次國際學術交流，對本系所未來在原住民藝術相關學術研究目標之發展、以及國際南島藝術學術界的連結，帶來絕大的助益及影響力。



World Austronesian

世界南島研究國外學者訪台  
演講活動記錄

世界南島 學術研究  
計畫辦公室

## 國立東華大學 藝術創意產業學系 民族藝術碩士班暨視覺藝術教育碩士班

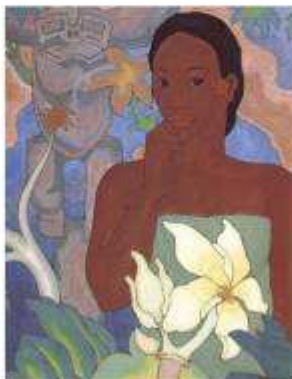
### 國際南島藝術學者訪台學術交流系列講座

Host by Dept. of Arts Creative Industries & Master Program of Indigenous Art  
National Dong Hwa University

Professor Carol Ivory  
Washington State University, USA



Carol Ivory博士是美國華盛頓州立大學人文藝術學院副院長，美術史背景出身的南島藝術研究專家，長年進行太平洋南島地區藝術田野調查相關研究二十多年，研究南島區域族群社會的藝術文化，包括南島區域各族群、紐西蘭毛利族以及Marquesas Islands族群的殖民期間及後殖民時期歷史、文化、及藝術風格相關研究。



圖片引自：<http://www.squidoo.com/SolPacific>  
下載時間：2010-10月11日

#### 【教授論壇】南島藝術研究

Studies on Pacific Islands Arts

2010.11.15 • 12:00-14:00  
後山歲月

#### 【專題演講】南島藝術概論

Introduction to Pacific Arts

2010.11.15 • 15:30-17:30  
原住民學院 國際會議廳 A151

#### 【學生晤談】（需事先報名）

Student Group Meeting

2010.11.16 • 12:30-15:00  
原住民學院 B326

#### 【專題演講II】南島藝術專論

—我在南島的藝術田野工作

My Fieldwork and Collaboration  
in the Pacific Islands

2010.11.17 • 10:00-12:00  
原住民學院 A329

#### 【教授論壇II】學術研究討論

Faculty Meeting

2010.11.17 • 15:00-17:00  
原住民學院 B326

#### 學生晤談報名資訊

對南島藝術研究或田野工作有興趣的同學，可利用此時段跟Carol Ivory教授直接請益，請填寫姓名、科系、年級、聯絡方式，以及想和Carol Ivory教授討論的問題，在11月14日前寄至：[mao0809@gmail.com](mailto:mao0809@gmail.com)  
會有專人與你聯絡，歡迎踴躍報名。

## 2010 年世界南島研究國外學者 Carol Ivory 訪台交流

### 演講活動記錄

活動名稱：【專題演講（一）】南島藝術概論

活動時間：2010 年 11 月 15 日

活動地點：原住民學院 A323 室

活動參與人數：27 人

活動簡介：

由 Carol Ivory 教授講述南島藝術的發展和流變，以及關於歷史演進的細節，讓學生可以從多面向來了解南島藝術還有南島地區的生活。

活動參與人員名單：

謝宛真、陳森蕊、謝佳芳、鄭逸婷、莊月玲、吳靜婷、鄭念庭、蔡胤昕、謝攸軒、陳品安、王若樺、廖健博、屠秀敏、姜諺妤、鄭郁潔、楊晰婷、陸一寧、范景莹、翁子涵、鄭惠云、宋宜錦、呂官頻、陳筑安、陳盈臻、彭郁庭、李莞豐、朱景美



【專題演講】南島藝術概論 參與人員名單：

國立東華大學 藝術創意產業學系

2010 年世界南島研究國外學者 Carol Ivory 訪台交流


【專題演講】南島藝術概論 簽到單

系級	姓名
民藝(一)	譚宛貞
民藝(三)	陳義蕊
	謝佳芳
視研碩一	鄭惠婷
藝創一	蔡胤昕
∴	謝文軒
∴	陳品安
∴	王光樺
∴	廖健博
∴	詹香敏
∴	鄭郁潔
∴	姜詩婷
民藝所	莊月玲
∴	吳靜婷
藝創一	鄭念庭

國立東華大學 藝術創意產業學系

2010 年世界南島研究國外學者 Carol Ivory 訪台交流

【專題演講】南島藝術概論 簽到單

系級	姓名
藝創一-視研一	
藝創一	楊忻晴
电机三	范景莹
艺創一	翁子池
二	鄭惠云
民族一	朱百錦
艺創一	陸寧
藝創一	呂官穎
艺創一	陳品臻
二	陳珮奇
藝創一	劉淑麗
漁文一	李允豐

## 【專題演講 (一)】南島藝術概論 活動內容記錄

本次演講主題著重在南島地區的人類遷移文化史以及南島藝術史和文化發展兩部份，從歷史和藝術層面詳細介紹南島藝術的發展和流變。

第一部份描述了考古的相關研究發現，包含語言學、考古學、DNA 遺傳學三部份，其中有許多證據證明南島地區的人文發展是從台灣作為源起，例如南島語系大多相似於台灣的原住民語言，而南島早期使用的陶器紋路，也與台灣排灣族的百步蛇紋和相關飾紋有極相似之處；另外從科學的角度來看遺傳學結果，最近的研究發現，波里尼西亞的居民可能是 5000 年前從台灣的大坌坑文化所移民的，至波里尼西亞後再跟當地住民通婚而衍生成至今的新族群和社會模式，也稱為 Lapita Culture，我們可從 Lapita pottery 的相關資料中發現，他們常使用的多面向人頭紋、正面向式的雕塑、和具水平地理概念分布的飾紋中，比對出與台灣排灣族的關連，故可從許多面向來剖析南島的人類遷移史與台灣的關聯。

第二部份談到藝術史和文化的細節，從社會文化、日常生活、儀式慶典、殖民影響和復甦這四大面向來介紹，首先介紹的是宗教、祖靈、場域與儀式這方面的藝術發展，不同的南島小島各自有崇拜不同的神祇和雕像，例如夏威夷的戰神和紐西蘭的英雄式神祇，較為大眾化的有漁夫敬拜的神祇和通稱 Tiki 的祖靈，而祭典儀式方面也介紹了喪禮和獻祭方面的活動，至於族群中的系統學，主要講述各種階級的習慣和禁忌，長子長女的 Mana 神力和象徵權力的裝飾品種類，以及最重要的紋身 Tatto，每個地區的紋身方式和圖騰意義等。

在每日的生活方面，簡述了南島地區的房屋、戰爭、衣服，例如社區和房屋的設計以及木雕、蘆葦編織和彩繪的部份，還有武器的樣式和樹皮布的製作，這些全部都是在歐洲

人佔領殖民之前的南島藝術發展，最後講述的，是歐洲人來了以後的改變還有現今南島文化的復甦。

十九世紀南島地區被歐洲各國所佔領，來島上的除了冒險家和國家將領之外，還有傳教士都來控制南島居民的生活，他們帶來了許多疾病，破壞了當地的健康平衡以及自古流傳的文化，雖然早期歐洲帶來了新的金屬材料讓他們的裝飾更加精美，但是後期歐洲就開始限制南島地區的祖靈雕刻和神像祭拜，也因為貿易開始盛行，許多原始創作都被改製成商品，進而失去原先的意涵，連原本裝飾精緻的會所，也改換成使用照片佈置，原本的裝飾技術反而被用在西方教堂中。

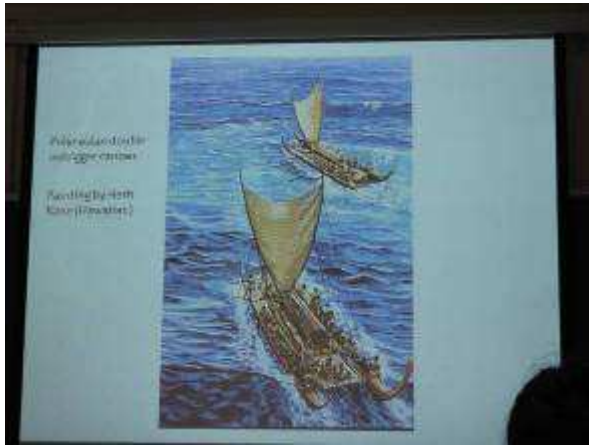
而近期開始有南島藝術家進行回歸傳統意識的創作，像是對會所的佈置以及傳統紋身、創作南島文化的藝術品等，並用傳統的慶典鼓勵保留歷史傳統，這是很完整的一次對歷史回顧及復甦過程的演講，Ivory 教授詳盡的介紹了南島藝術和文化給每個聽眾，非常精采。

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【專題演講】南島藝術概論 活動照片











## 2010 年世界南島研究國外學者 Carol Ivory 訪台交流

### 演講活動記錄

活動名稱：【學生晤談】

活動時間：2010 年 11 月 16 日

活動地點：原住民學院 B326 室

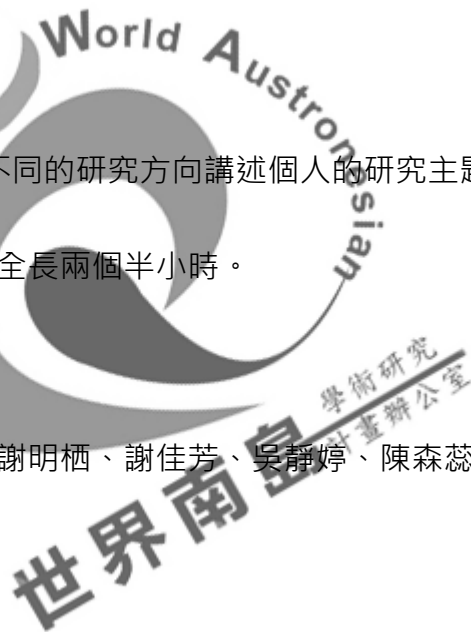
活動參與人數：8 人

活動簡介：

由學生進行簡報和提問，分別從不同的研究方向講述個人的研究主題，並和 Carol Ivory 教授進行學術上的討論和意見交流，全長兩個半小時。

活動參與人員名單：

萬煜瑤、莊月玲、宋宜錦、金于琪、謝明栖、謝佳芳、吳靜婷、陳森蕊、



【學生晤談】參與人員名單：

國立東華大學 藝術創意產業學系

2010 年世界南島研究國外學者 Carol Ivory 訪台交流

【學生晤談】簽到單

系級	姓名
民藝所	莊月玲
夕	簡宜錦
二	金子波
視研所	謝明樞
民書所	謝佳茗
民藝所	吳靜婷
民藝所	陳森志

## 【學生晤談】活動內容記錄

一共由五位學生與 Carol Ivory 教授進行晤談，主要在分享學生所進行的研究方向以及交流學術意見，主題有關於台灣本土品牌故事、原住民文化及音樂流變，地區性紀錄片研究、創意藝術教學表現等。

第一位學生分享了台灣芭比的誕生故事和時間脈絡，是以台北縣泰山鄉的品牌為例子，Carol 教授表示這是一個有趣的題目，希望學生可以從中學到東西。

第二位學生是針對太魯閣部落和文化展演作為研究方向，介紹太魯閣族和太魯閣國家公園，並針對其文化資產做詳細的資料蒐集，其中著重在獵人文化、樂器表演這兩大項，也解釋了使用的器具種類和使用場合，Carol 教授認為這個研究資料很豐富，非常鼓勵深入研究，期許很高。

第三位學生是以台灣雲林地區的故事紀錄片為主要研究對象，由於本身是雲林人，所以對雲林有很深的情感和關聯性，他取樣了五部影像紀錄片，由生態、文化和內心三個層面，來檢視導演想表達的主題，也希望能夠了解導演的主觀想法，學生也表示會使用田野調查和訪談，來對在地性和社會運動議題進行多方面的討論，Carol 教授認為田野調查會非常有幫助，在地居民與被攝者的想法可協助完成研究。

第四位學生是從藝術教育的角度著手，對排灣族的傳統藝術傳承和植物介紹進行一系列的課程設計，也進行實際教學當做映證研究的材料，他也創作了染布、線雕、紙漿作品

以及祖靈像的描繪，希望從心靈的教學來支持孩子學習，也與 Carol 討論了許多南島地區的藝術教育模式，以及台灣現今原住民或偏遠地區學校在藝術教學上所遭遇到的困難。

Carol 表示南島地區的藝術教學也很貧乏，多是由島上的志工來進行生活用品製作的教學，例如樹皮布，但是他們會藉由各種慶典儀式來傳承傳統藝術和表演給年輕的小朋友，較少特別設計的藝術教育課程。

第五學生簡述了關於泰雅族美感訓練，目前的研究方向是利用電影和田野調查來訪問在部落成長的藝術家，了解他們的美感經驗和生活經驗。

本次晤談時間為兩小時，有許多照片、影片和學術意見的交流，在一片歡笑聲中結束。



【學生晤談】活動照片







世界南島學術研究計畫辦公室

## 2010 年世界南島研究國外學者 Carol Ivory 訪台交流

### 演講活動記錄

活動名稱：【專題演講 (二)】南島藝術專論—我在南島的藝術田野工作

活動時間：2010 年 11 月 17 日

活動地點：原住民學院 A323 室

活動參與人數：50 人

活動簡介：Carol Ivory 教授以她的田野地點 Marquesas 群島為例，講述她對於南島藝術的發展和現代社會衝擊之下，對藝術工作者的影響，更進一步的分享她的田野工作經驗，來詳述她對於藝術發展的觀點。

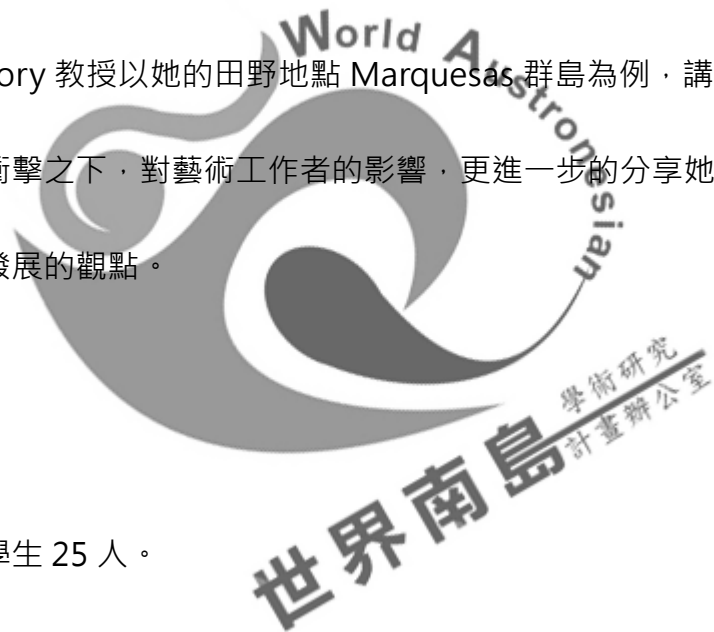
活動參與人員名單：

藝術創意產業學系學生 25 人。

民族藝術所學生 10 人。

視覺藝術教育所學生 5 人。

族群關係與文化學系學生 10 人。



## 【專題演講 (二)】南島藝術專論—我在南島的藝術田野工作

本次演講主要內容在講述 Carol Ivory 教授針對太平洋島群所進行的藝術田野工作，以及其田野調查經驗分享。

第一部份先行分享了 Carol Ivory 教授如何進行其藝術理論研究的過程，包括藝術研究區域的設定，研究問題意識的建構，以及其研究理論的架構處理。

第二部分則針對 Carol Ivory 教授所進行田野調查工作的主要島嶼 Marquesas 進行介紹。除了詳述島上目前的藝術生態外，Carol Ivory 也介紹了當地的藝術工作者，以及藝術工作者所創作藝術作品在以前的社會之中和現代社會變遷之下，藝術形式的轉變。並以「樹皮布」作為其主要觀察和介紹的藝術表現形式，來和聽眾分享現代南島藝術的理論建構與南島藝術的研究相關方向。

第三部分講述了 Carol Ivory 教授如何開始著手進行在 Marquesas 島嶼進行田野調查工作。除了先前的文獻收集整理外，Carol Ivory 教授也走遍了 26 個博物館進行 Marquesas 島嶼的相關收藏品的資料收集，之後再自行前往 Marquesas 島嶼觀察其藝術工作者的藝術作品與工作型態，並加以與古老的藝術形式加以比較、進行討論。Carol Ivory 教授也分享了她對於田野調查的寶貴經驗，包括研究者所應該具備的價值觀念，以及與田野調查對象的相處之道。

## 【專題演講 (二)】南島藝術專論—我在南島的藝術田野工作

### 活動照片







World Austronesian Studies  
學術研究  
計畫辦公室

世界南島研究國外學者訪台  
演講稿與投影片

世界南島

**INTRODUCTION TO PACIFIC ISLANDS ARTS**  
**Monday, November 15, 2010 15:30-17:30**

**Course: Development of Humanity and Art**

Nihao, I am so delighted to be here this afternoon with you to talk about Pacific Islands Art. First, though, I would like to thank the, World Austronesian Studies: Visiting Scholars Program, Dong Hwa University, and all the faculty and staff who have made this visit possible and welcomed me so warmly. Most especially, I would like to thank Professor Yuh-Yao Wan for the invitation to come to Dong Hwa.

My talk today will be in two parts and cover seven main themes. First, because of the connections with Taiwan, I will talk about migration through the Pacific. Then, because it is such a vast topic and there is so much diversity within the Pacific, I will focus my talk especially on the arts, history, and culture of Polynesia, including:

Religion: creator gods and ancestors, Hawaiki, representations of the gods in human form, religious sites, ritual specialists, sacrifices

Society and Culture: importance of genealogy, mana and tapu, rank and status and symbols: cloaks, headdresses, ornaments, tattoo

Everyday life: houses, clothing, war

Ceremonies and feasts: role of oratory, poetry, music and dance

Colonization and its effects on culture and the arts: initial flourishing, then decline, then change

Survivance – late 20<sup>th</sup> century resurgence: performative (PAF, etc.), tattoo, carving and other arts, contemporary arts

The Pacific:

- last place on earth to be settled, vast area 1/3 of earth's surface

- Europeans sailing there in late 18<sup>th</sup> and early 19<sup>th</sup> centuries recognized similarities and differences between island groups and divided Pacific into three regions, Melanesia, Micronesia, and Polynesia
- Melanesia – black islands due to dark skin color of people
- Micronesia – the small islands because many are atolls
- Polynesia – the many islands because the people within this area all seemed to have similar languages and cultures.

Map: Polynesia 1: Polynesian is the triangle that includes: name islands

Map: Polynesia 2: There are three key questions visitors and researchers have been asking about the Pacific peoples:

- 1) From where did they come?
- 2) When did they come?
- 3) What is the order and chronology of their settlement?

Map: Austronesian languages:

Although there are still many questions that we can't answer, we know much more today because of research in three main areas of research: linguistics, archaeology, and genetics (DNA). Central to these is the spread of Austronesian languages from Taiwan. Austronesian speakers eventually spread from Easter Island to Madagascar, over half the earth.

Diagram: Polynesian Languages: All Poly languages are part of the Austronesian family of languages. Some are closer to each other than others.

Ha'atuatua: Since the 1950s, scientific excavations are adding greatly to our knowledge, but it is still an incomplete picture. Many old sites are now underwater, for example, and are impossible to locate. This is an archaeological site in the Marquesas islands.

Genetics (Rat slide):

A new avenue of investigation is genetics and the study of DNA. Recent studies are tracking the mitochondrial DNA of the Pacific rat to look at interconnections between peoples because the rat traveled with people as they migrated throughout the Pacific. Recent DNA studies on humans support the theory that the migrations began from Taiwan about 5000 years ago.

MAP: PRELAPITA MID-LATE HOLOCENE

Also on Taiwan, there is a site called Tapengeng dating to about 5000 BC that has



been excavated where the people spoke a proto-Austronesian language, made bark cloth and pottery, and used outrigger canoes, all found later in Polynesia.

So, we know that Austronesian speakers came originally from Taiwan and migrated south arriving about 4000 years ago to New Guinea where they met the original inhabitants (who had been there for 50,000 years or more). From New Guinea, they spread very quickly across the Pacific to Tonga/Samoa/Fiji area of the central Pacific by 1000 BC. THESE PEOPLE BECOME THE LAPITA PEOPLES

#### MAP: LAPITA DISPERSAL

Lapita is the term used to designate a special cultural complex. The name comes from an archeological site in New Caledonia. The Lapita peoples are the direct ancestors of the Polynesians. At their last stop (Tonga and Samoa), the culture transformed into early Polynesian by 500 BC.

Lapita pots: Pottery is the single most important evidence of Lapita culture, due to its very distinctive decorative designs

- there are a wide variety of shapes; most Lapita pottery is undecorated (70%) and was probably used for storage

- Some pottery, probably used for ceremonial purposes, was decorated through a number of techniques: impressing (stamping), modeling, incising, applique, relief. The designs are mainly geometric designs, in bands or zones.

Lapita and Paiwan pots: In my visits to museums in Taipei, I have been very interested in some of the similarities between Lapita pottery and Paiwan pottery, and I think it would be very interesting to do a comparison of the two styles!

SAMOAN TATTOOING TOOLS: Interestingly, for one kind of the designs, the tools used are similar to those used in tattooing - the examples here are from Samoa, where a comb-like tool is pressed into the surface of the pot, like pigment is pressed into the skin.

#### DIAGRAM OF HUMAN FACE (REEF IS.)/ RECONSTRUCTED DOUBLE FACE

The most important motif is the human face. At first they are very recognizable; later they became more abstract and stylized. There were often double and single faces within one design.

40Face design and Marquesan club: same ideas: zones, geometric designs, multiple faces

Bone Figure and Marquesan figure: Lapita also had human figures – this is a small bone example, compared again with a much larger stone figure from the Marquesas

Above with Paiwan post: Again, it is interesting to compare these with a carving from the Paiwan. They all share similar aesthetic – frontal, large head, etc. These are separated by long distances of time and space, but still interesting to think about the ideas, perhaps about ancestors, that people carried with them as they migrated through the Pacific.

Kane painting: After several centuries, the now Polynesians of Tonga and Samoa began to move again. We know that these were purposeful migrations, often involving up to 200 people or more. They traveled in double-hulled canoes up to 45 feet in length. Under sail, they could go in excess of 10K/hr. They navigated using stars, winds, and currents. They brought with them animals (chickens, pigs, dogs, rats), plants (taro, yam, coconuts, breadfruit) and their families.

Polynesian dispersal: New dating now seems to suggest that the Polynesian triangle was settled between about 300 AD to about 1200 AD when New Zealand was the last one to be settled.

**Religion: creator gods and ancestors, Hawaiki, representations of the gods in human form, religious sites, ritual specialists, sacrifices**

Polynesians share related languages, and also beliefs and customs. Over time, each developed its own particular version of these. My remarks will be very general and try to summarize these, but remember that each one is a little different, too, and you will see this as we look at the next images of the arts in Polynesia.

A'A – Austral Islands: The gods: In all Polynesian cultures, the highest were the Creator gods who were related to the creation of the islands and of the first humans. In most places, their work was long ago finished and they were too far removed from people's lives for active worship.

Maui slowing the sun: There were also the heroes and long-ago ancestors, e.g. Maui, who is included in the stories in most Polynesian cultures. In general, these gods were also too remote for any immediate concern or worship.

KU: Some of these, though could be important, such as Ku (or Tu) who was the god of war. He was the special war god of Kamehameha, the first Hawaiian chief to unite the islands.

Cook Is. Fisherman gods: There were other localized gods who helped in special tasks, such as these fishermen gods from the Cook Islands.

Marquesan tiki: The most important gods were one's immediate ancestors, esp. the most recently deceased. They were the closest and most powerful forces in the peoples' lives. Statues were made throughout Polynesia to honor and remember their ancestors. Generically called tiki, but had represented named individuals. These are Marquesan, in stone, bone, and wood.

Rapa Nui moai: Large figures often set up on ritual place – here RN moai on ahu and Marquesan me'ae.

Ritual specialists: who were able to communicate with gods; also special priests who presided over ceremonies and remembered and recited genealogies, and specialists in different fields, including artists, who were skilled craftsmen as well as ritual specialists. Important: all of the arts in Polynesia were sacred and needed proper ritual in order to be made well.

Tahitian marae scene: Sacrifices, including human sacrifices, were made to the gods/ancestors in return for good crops, catches of fish, or success in battle, etc. Cannibalism did exist. On whole, it was associated with ritual and restricted to extremely powerful or sacred people. Human sacrifice was more common and often part of ceremonies.

Tahitian mourner: The death of a high chief was an especially solemn time, requiring ceremonies and feasts. The bodies were laid out and eventually, the bones would be gathered, wrapped, and placed somewhere safe.

Marquesan grotto: For example, in a cave. Here – reproduction: canoe like for long bones, bowl for skull. Spirits of ancestors returned to Hawaiki, the common name for the home of the ancestors.

Society and Culture: hierarchical – high ranking/chiefly class, commoners, slaves

- importance of genealogy – relationship to the gods determined status
- mana – spiritual power inherited from the gods made one tapu, or sacred.
  - Protected by laws – tapu
- symbols of rank and status: cloaks, headdresses, ornaments
- tattoo

Everyday life: houses, clothing, war

Ceremonies and feasts: role of oratory, poetry, music and dance

Colonization and its effects on culture and the arts: initial flourishing, then decline, then change

Survivance – late 20<sup>th</sup> century resurgence: performative arts, tattoo, carving and other arts, contemporary arts – survival, but also continuity and vitality

### **MY FIELDWORK AND COLLABORATION IN PACIFIC ISLANDS ARTS**

**Nov. 17, 2010**

**10:00-12:00**

Nihao, I am again delighted to be here this morning with you to talk about my work in the Pacific, particularly in the Marquesas Islands. First, though, I would like to thank the, World Austronesian Studies: Visiting Scholars Program, Dong Hwa University, and all the faculty, staff, and students who have made this visit possible and welcomed me so warmly. Most especially, I would like to thank Professor Yuh-Yao Wan for the invitation to come to Dong Hwa.

First introduction to the Pacific: travel and tourism

- 1972-73 – one year trip around the world; traveled through South Pacific

Became fascinated by the Polynesian cultures – map of Polynesia

Returned to USA, where I was high school history teacher

- decided to change to art history – changes in art over time

Returned to graduate school for second Masters degree at University of Washington, in Seattle. Art history in the Pacific – new and unusual in 1980 – remains so today, with only about 12-15 in the world. Most are anthropologists.

First study – New Zealand Maori Meeting house – but not good for woman, American, etc.

Map – Polynesia - looked for another Polynesian culture with strong carving, no one working in it – the Marquesas

Map - Marquesas

Scholarly study at university: art history, anthropology, language

Further research:

- a) libraries and archives: travel journals and logs, drawings and photographs
- b) museums and museum collections
- c) networking with colleagues

Examples:

- drawings from expeditions of Capt. Cook 1774 and Capt. David Porter 1813
- travel to museums (60 for the dissertation, probably about 85 now), plus private collections – Pitt Rivers Museum/Oxford for the Forster collection (Cook 1774)
- networking with colleagues: Pacific Arts Association, and other groups

Result: Dissertation:

Marquesan Art in the Early Contact Period: 1774-1821

- 1774 = first drawings and collections (Cook)
- 1821 = publication of first catalog by East India Marine Society/Museum (whaling ships from Salem, Mass). Now Peabody Essex Museum

I really looked at everything not just from these dates, but limited the dissertation to something that I could actually finish!!

A little Marquesan history . . .

Continue to do research on and write about Marquesan history and art from the past. Still an historian at heart.

Documenting the past has focused on two topics:

First, understanding the transformation of Marquesan art at the end of the 19<sup>th</sup> century. After dramatic changes in the culture due to prohibition of traditional cultural practices such as feasting, tattooing, religious rituals, etc., enforced by the French colonial administration and Catholic missionaries, combined with dramatic population decline, the arts almost ceased.

However, as I mentioned in my talk the other day, due to introduction of cash economy and visitors to the islands on boats such as the Tropic Bird, a steamer that went between San Francisco and Tahiti, stopping in the Marquesas along the way, a new style of Marquesan art was born, destined not for internal use, but for sale to outsiders.

This art was criticized as “degenerate” by visitors, including anthropologists at the time. Yet, today, we understand that through this new style, Marquesan art survived. Because all of the “old” traditional art was essentially gone by the

beginning of the 20<sup>th</sup> century, by the 1970s, the new style was the only one known to the few artists still carving. Part of my research has been to understand this transition and the value and importance of the late 19<sup>th</sup> century style.

A second focus on the historical side has been my research into the life of one particular 19<sup>th</sup> century woman, Vaekehu. Her life, 1830-1901, covers the changes in Marquesan history and culture. High-ranking woman, met by famous people who wrote about her, and her family, a dramatic story, all make for a rich study of 19<sup>th</sup> century Marquesas. While mainly archival research, part of it also connects to the present, because she has many living descendants with whom I can talk.

Dissertation written without going to the Marquesas. People told me no reason – there was nothing left there!!! But I decided that I needed to go to have any credibility.

First time in 1993, basically as a tourist – just to see it! Went on the Aranui 2, freighter/cargo ship that also takes passengers.

Map: Sails from Tahiti to the Marquesas – all 6 inhabited islands – and back.

Taiohae: Then went back to Taiohae, the administrative center, and began to introduce myself. My only question at the time, was what was the place like now (1993)? Was there any art being made at all? The answer was definitely yes, and while I continue to be interested in the history of Marquesan art, I am also now fully committed to the present. So, my research path has split into two parts: continuing to document the past and working with the Marquesan people in the present.

Actually going to the Marquesas completely changed my view of what Marquesan art is – and I stress that – is in the present. I realized I needed to come back and learn more and began to think about what working “in the field” – a concept not common for an art historian!

Thought about questions:

- Why should people welcome me?
- How do I develop their trust?
- How can I give back?

Lessons learned:

- humility, patience, adaptability, openness

- importance of commitment, of returning
- need to work collaboratively and to find ways to give back

My brain did a complete switch from focus on the past, to commitment to the people now and to engagement and working with them.

Commitment is a key concept and I have learned to understand its importance in building trust and establishing a strong and collaborative relationship with the people whose art I am privileged to study.

When I first came, people couldn't understand my interest in their culture or why I was there. I was directly asked how I would profit from my studies. It became clear that I needed to answer those questions with deeds, not just words. I was very fortunate to be able to find ways to return to the Marquesas regularly, and to develop collaborative projects.

One way of returning regularly came through the support of the company that owns the Aranui (now the Aranui 3). Each year, I make at least one trip on the Aranui as a lecturer, which brings me to each island and main town or village, if only for a too short visit. Nonetheless, I see people, catch up on news, and re-affirm my commitment to them.

A second way is through my interest in their arts festivals. The Marquesans have a long history of ceremonial feasts, including dance performances, held on special public spaces called tohua. Beginning in 1987, the Marquesans have held an arts festival – at first every two years, now every four years, that celebrate their arts and culture. I've been privileged to attend the last four (out of seven) festivals with plans to attend the 8<sup>th</sup> next year.

This has provided me an opportunity to witness the developments and changes that have taken place in the Marquesas in terms of creativity, interest in history, restoration of ancient sites, and views towards the future. (several slides on festivals).

A second avenue of engagement in the Marquesas has been an interest in the making of tapa, or bark cloth. Became interested from Aranui trips. One island, Fatuiva, and one village in particular, Omoa, are known for continuously making tapa.– decided to go there to learn about it. Remote island but with assistance of Aranui – several stays to learn history, process, etc.

First visit – 1998. Had talked with women, but no guarantees! Walked road



morning and evening. Eventually, people started talking to me, trusting me, sharing with me.

Tapa making process slides

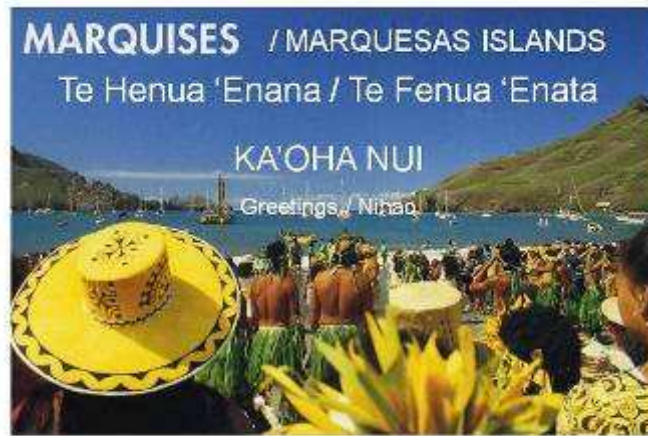
Introduced to another art form by Yvanna: umu hei

Second sabbatical -2006, came for another 3 week period and visited the artists working in carving as well as tapa. Also spent time on Nuku Hiva and Ua Huka, known for its carving.

Collaboration and exchange - how to give back and share, how to contribute something back.

- a) Mission Houses Museum Exhibition, Honolulu, 2003
- b) Metropolitan Museum Exhibition, New York, 2005
- c) Pacific Arts Assn. Salem, 2005

Continue to find ways – working on another exhibition and again, hoping to bring Marquesans to Seattle in 2012. Planning to go to the next festival in December 2011, on Nuku Hiva, lecturing on the Aranui next June.



# INTRODUCTION TO PACIFIC ISLANDS ARTS

Dr. Carol Ivory  
Washington State University  
Monday, November 15, 2010  
Dong Hwa University

## INTRODUCTION TO PACIFIC ISLANDS ARTS

### 1) The Pacific: map, migration theories, Lapita Cultural Complex, Polynesian voyaging and settlement of Polynesia

### 2): Polynesian arts, history, and culture:

Religion: creator gods and ancestors, Hawaiki, representations of the gods in human form, religious sites, ritual specialists, sacrifices

Society and Culture: importance of genealogy, mana and tapu, rank, status, and symbols: cloaks, headdresses, ornaments, tattoo

Everyday life: houses, clothing, war

Ceremonies and feasts: role of oratory, poetry, music and dance

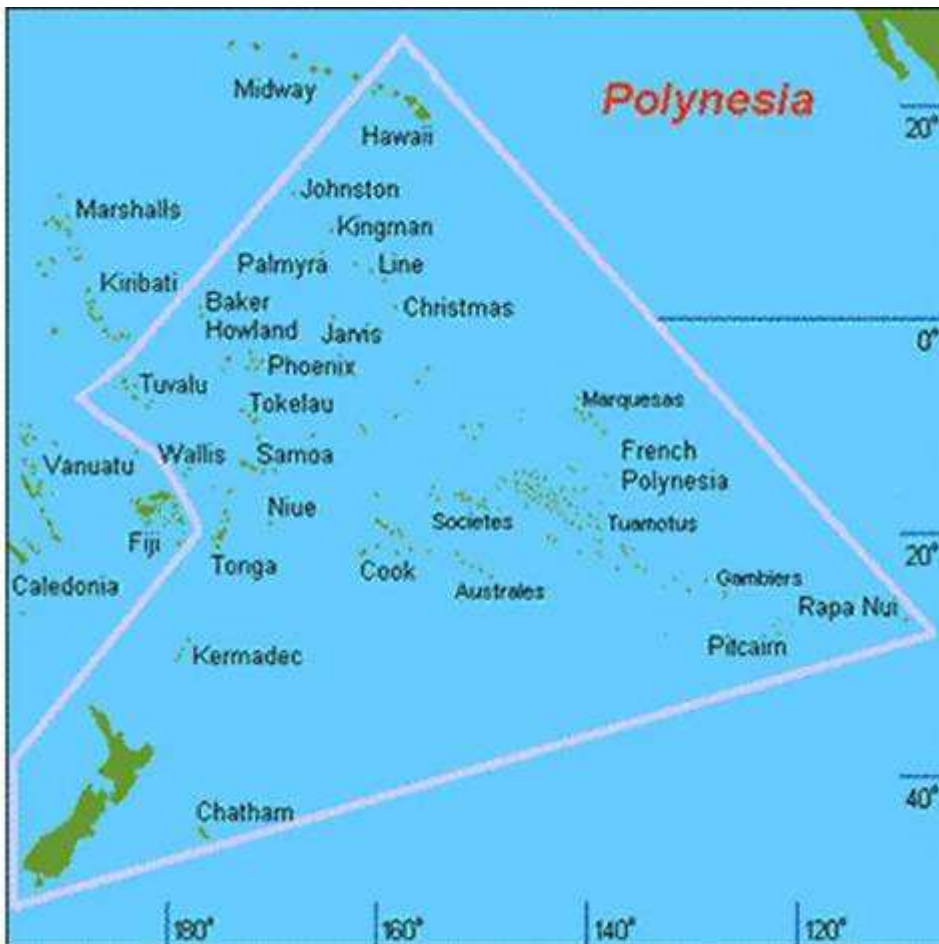
Colonization and its effects on culture and the arts: initial flourishing, then decline, then change

Survivance – late 20<sup>th</sup> century resurgence: performative arts, tattoo, carving and other arts, contemporary arts

Questions and discussion

The Pacific: MAP: Australia, Melanesia, Polynesia, Micronesia

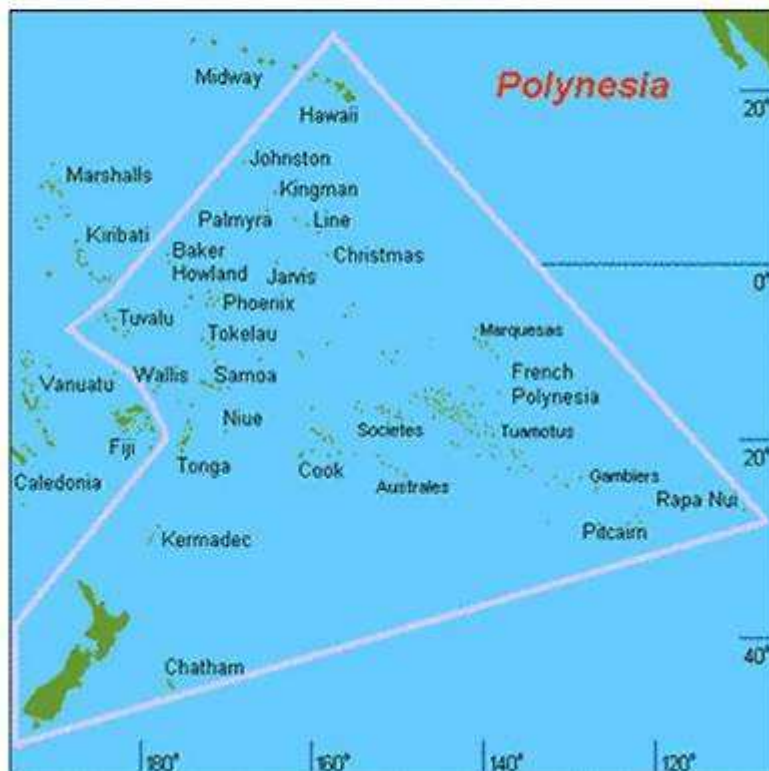




Migration theories – Polynesia:

Key questions we ask about Polynesian peoples are:

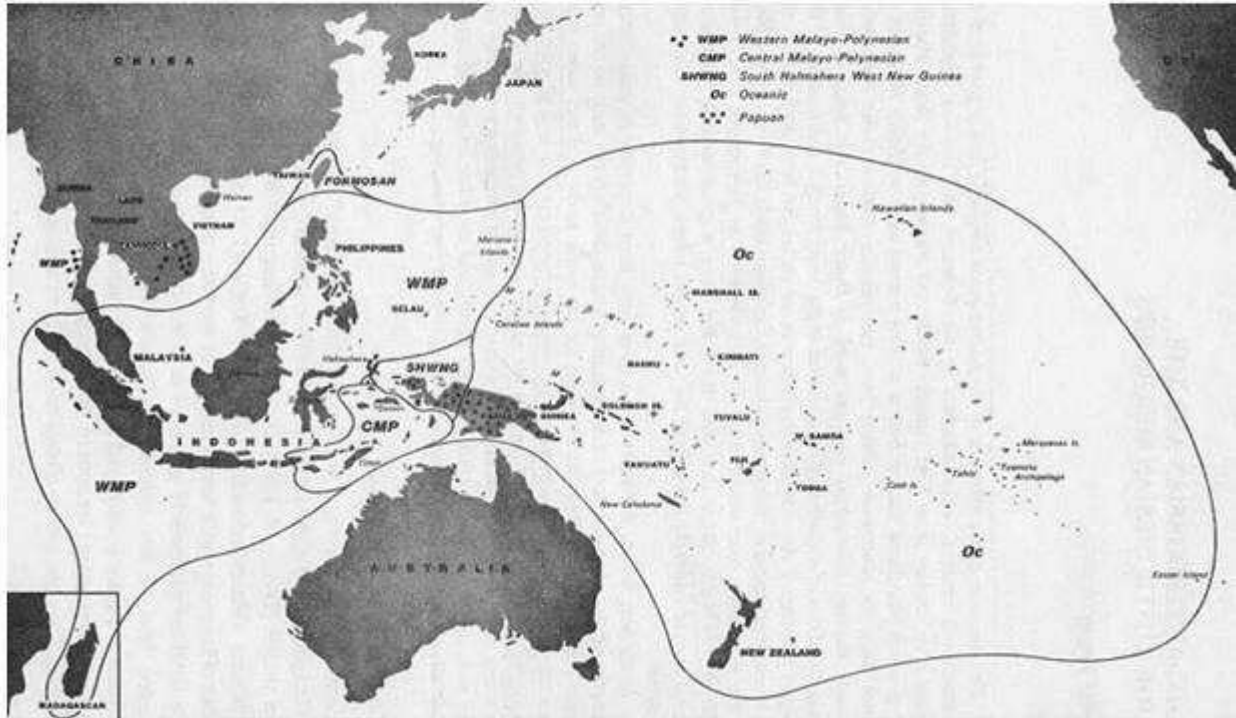
- 1) From where did they come?
- 2) When did they come?
- 3) What is the order and chronology of their settlement?



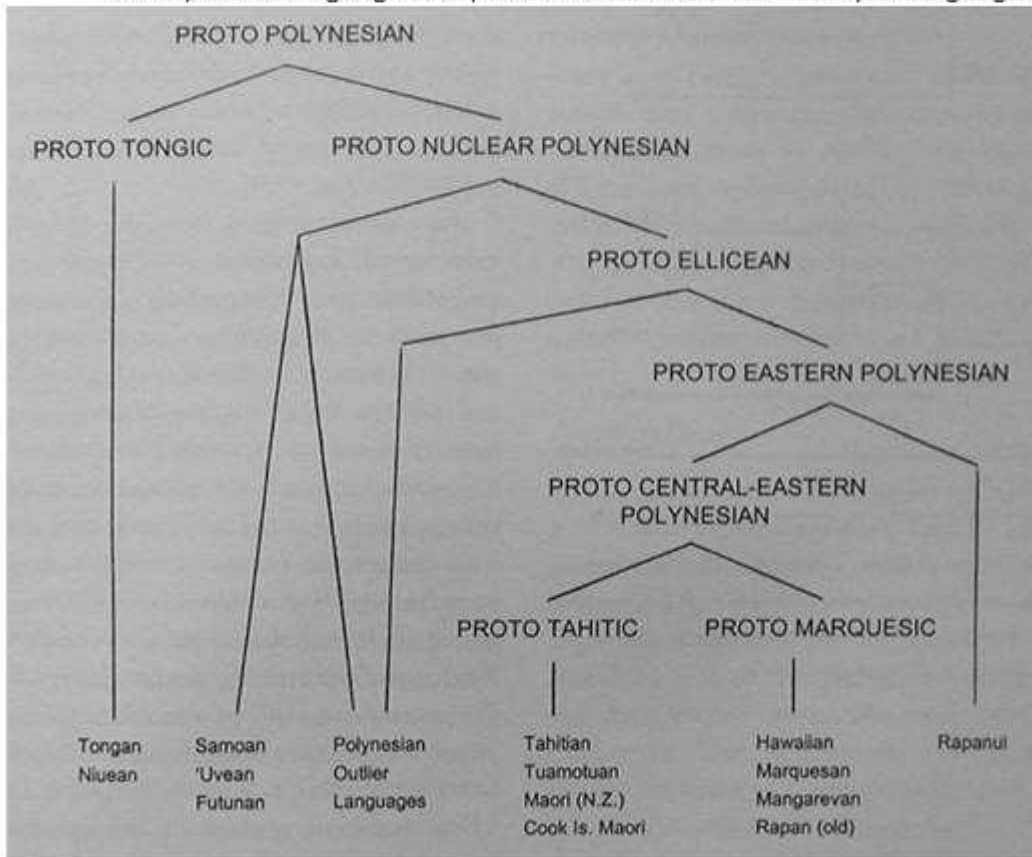


Migration theories based on three main areas of research:  
linguistics, archaeology, genetics/DNA

Central to these is the spread of Austronesian languages from Taiwan!



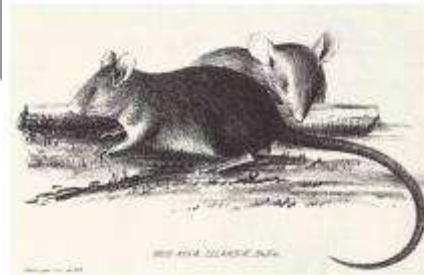
All Polynesian languages are part of the Austronesian family of languages



Archaeology: Ha'atuatua, Nuku Hiva, Marquesas Islands



DNA: Polynesian rat (*Rattus exulans*)



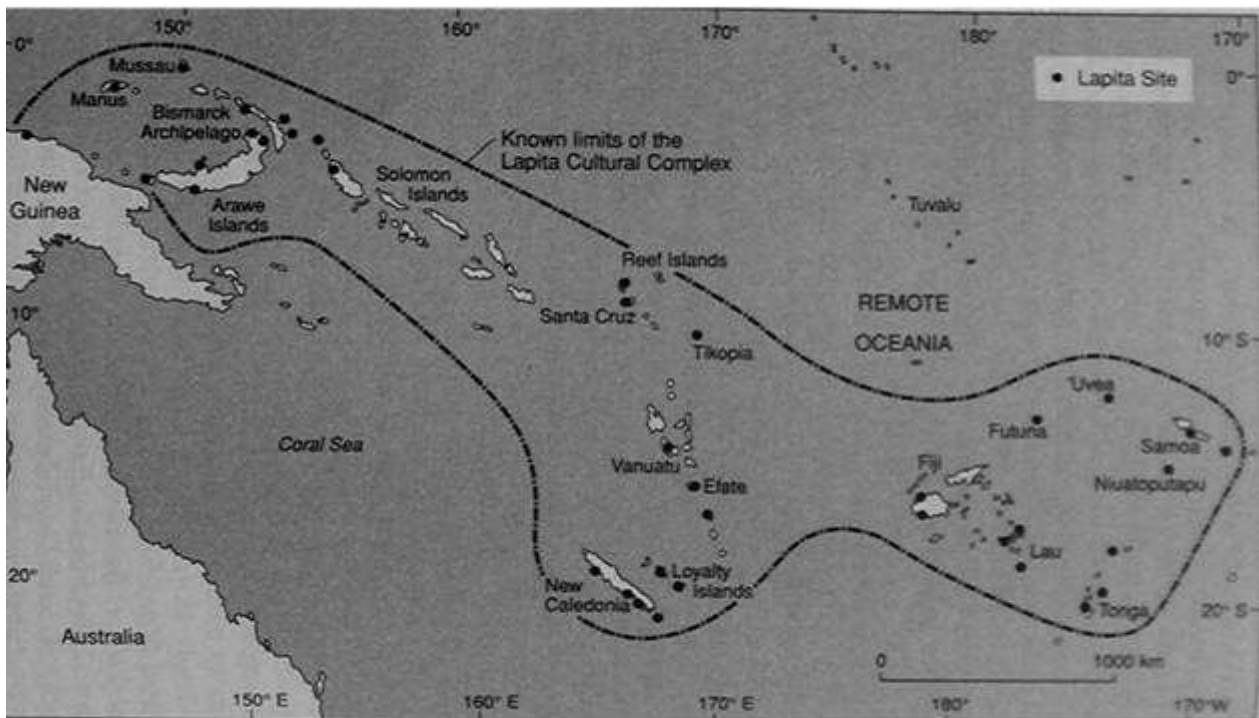
學術研究室  
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Taiwan (Fa-peng-kang culture)





### Lapita Cultural Complex

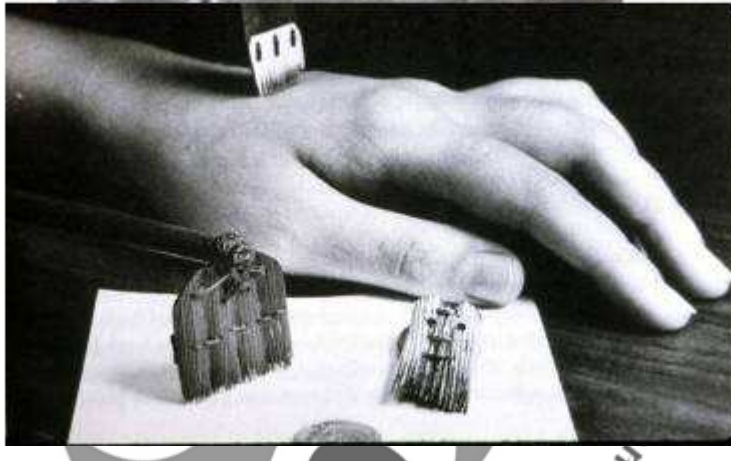
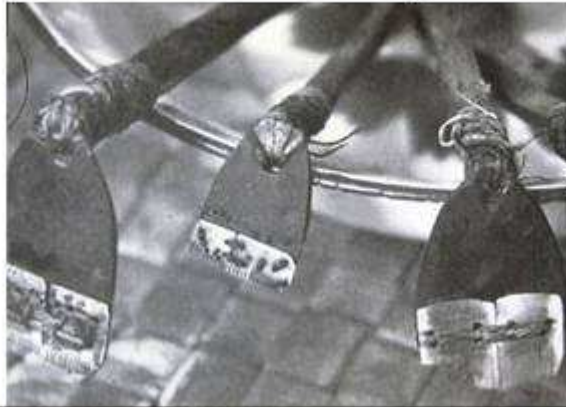


Lapita pottery

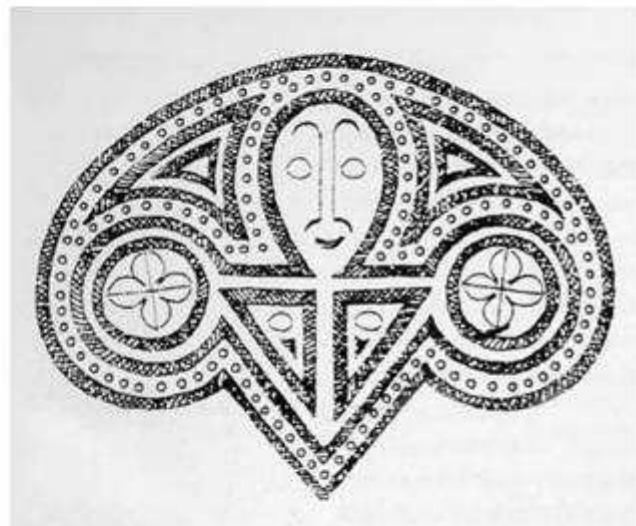




Samoa tattooing tools



Lapita face design



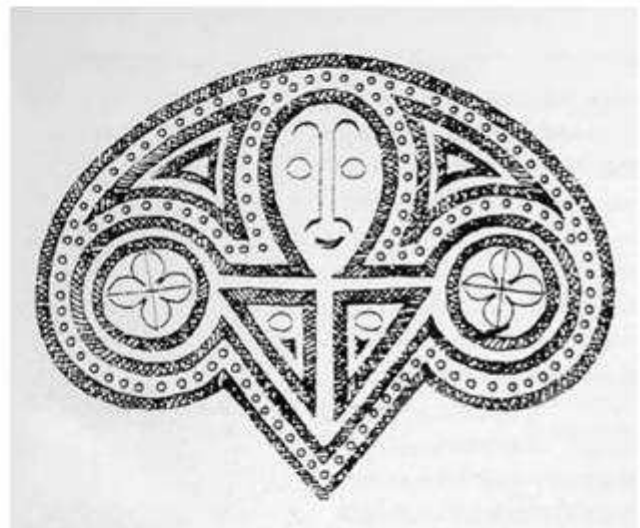


Paiwan pottery

Lapita pottery

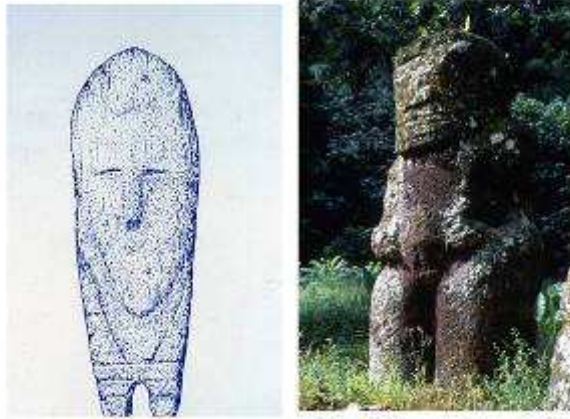


Marquesan club ['u'u]





Lapita statue in bone in human form and Marquesan tiki (statue)



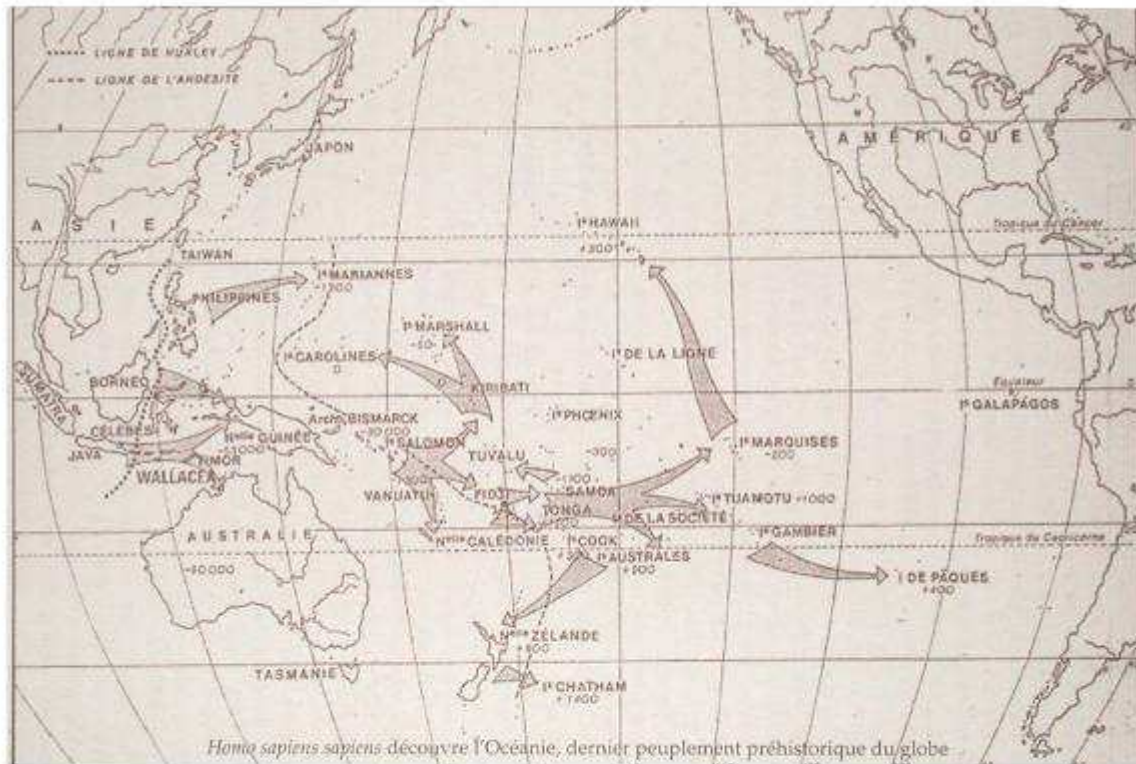
Paiwan house post, Lapita statue in bone in human form and Marquesan tiki (statue)



Polynesian double outrigger canoes

Painting by Herb Kane (Hawaiian)





Map of Pacific migrations

## INTRODUCTION TO PACIFIC ISLANDS ARTS

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Everyday life: houses, clothing, war

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Colonization and its effects on culture and the arts: initial flourishing, then decline, then change

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Questions and discussion





Figure of god, Rā,  
Rurutu, Austral Islands



Mau slowing the sun, New Zealand



Kukailimoku, Bishop Museum, Honolulu; Peabody Essex Museum, Salem, British Museum, London



Cook Islands fisherman's god

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Marquesan tiki figures: bone, wood, stone



Rapa Nui [Easter Island] ahu and moai



Fuamatu, Hiiva Oa, Te I'i Pona



Inspirational priest, tau'a, on me'ae, Marquesas Island



Sacrifice scene, Tahiti





Funerary scene, Tahiti with Chief Mourner



Reproduction, cave grotto  
with kotu'e (bowl for skulls)  
and example of kotu'e,  
early 19<sup>th</sup> century



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Haka'iki (Chief)



Toa (Warrior) and High-ranking woman  
Marquesas Islands







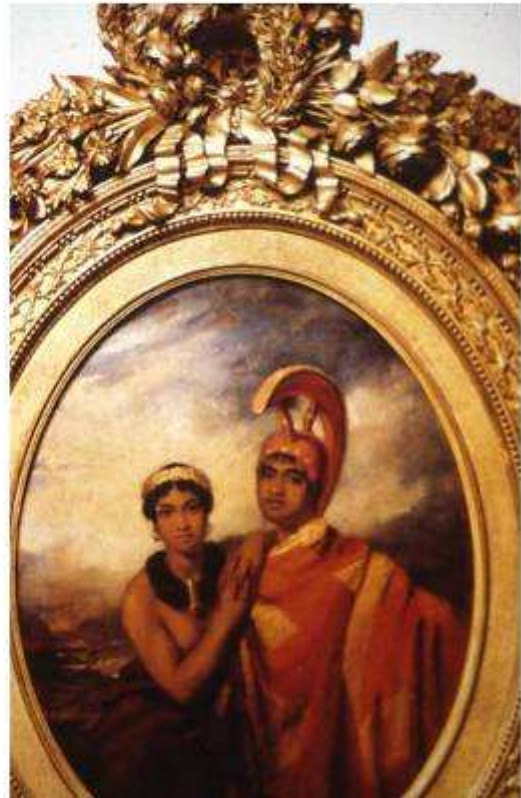
Hair ornaments, fan



Hawaiian kahili (feather standards)



Hawaiian lei niho palaoa (made of whale tooth and human hair)



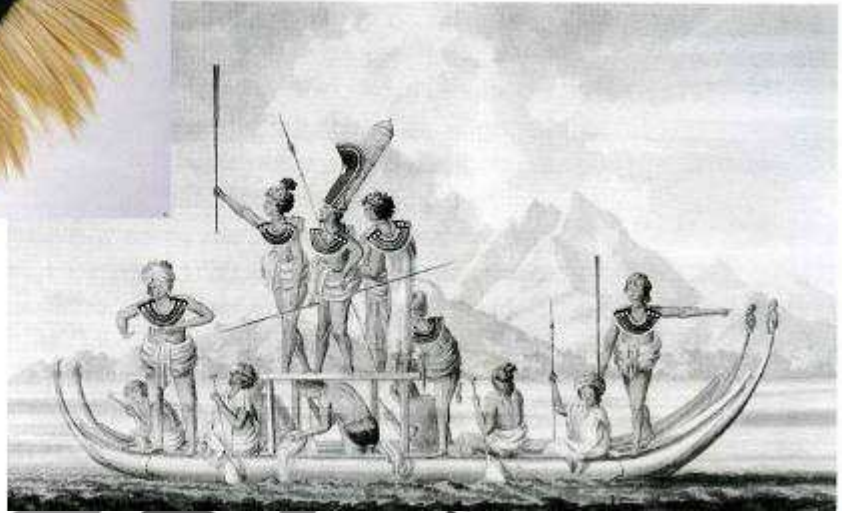
Feather cloak, Hawai'i







Tahitian gorget  
War canoe drawing, Society Islands



Tahitian gorget and woman wearing two  
that will be given as gifts



Headdress from Rurutu, Austral Islands



Samoan man being tattooed  
tatau = tattoos in Samoa



Te patu i te tiki  
Tattoo  
Marquesas, 1904







Maori facial tattoo = moko

Maori spiral design – inspired by young fern



Maori women's tattoo



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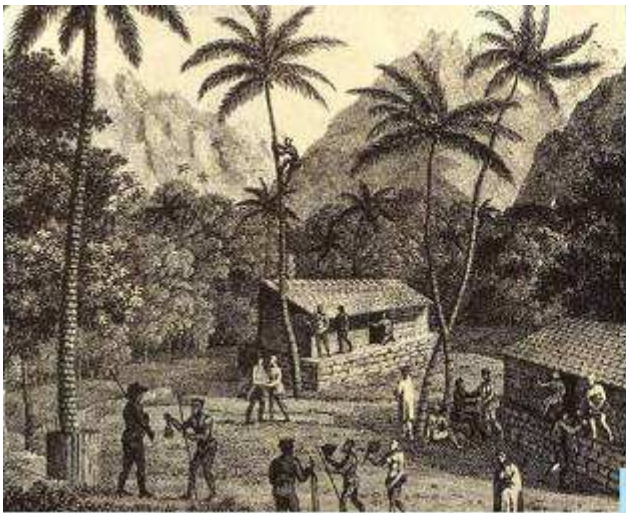
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Samoa village with malae

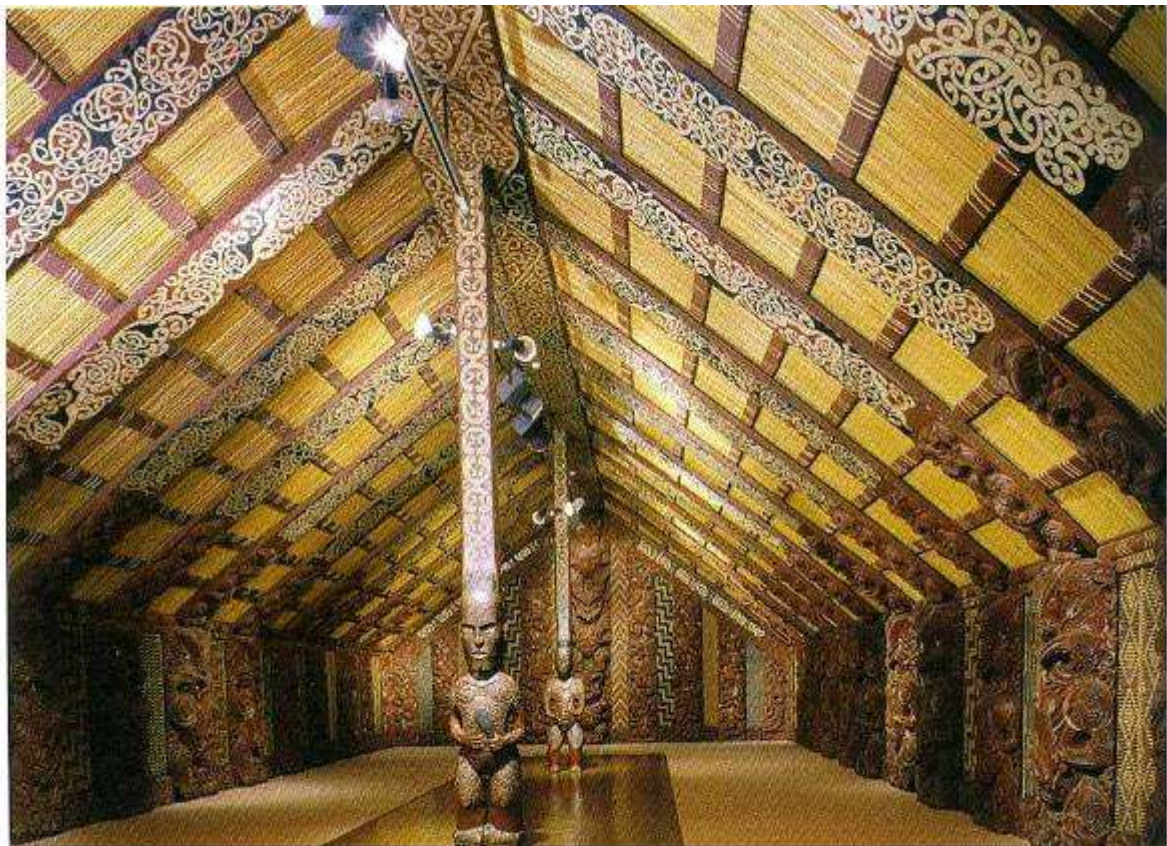


Houses on PAEPAE  
Marquesas Islands



Marae and Meeting house, New Zealand





Interior of Te Hau-ki-Turanga carved by Raharuhi Rukupo, 1840-42.



Kowhaiwhai, poupou, tukutuku





Hawai'i - early 19th century



Making tapa: Apolline peeling inner bark from outer bark of a breadfruit branch, Marquesas Islands



Apolline peeling inner bark



Beaten bark on right



Paper Mulberry, breadfruit, and banyan



Hawaiian barkcloth (kapa), 18th c.  
Hawaiian woman, early 19th century



Tongan women decorating ngatu  
(barkcloth)







Bark cloth from Tonga



'fe toga (fine mats), 1800s and c. 2000  
Samoan



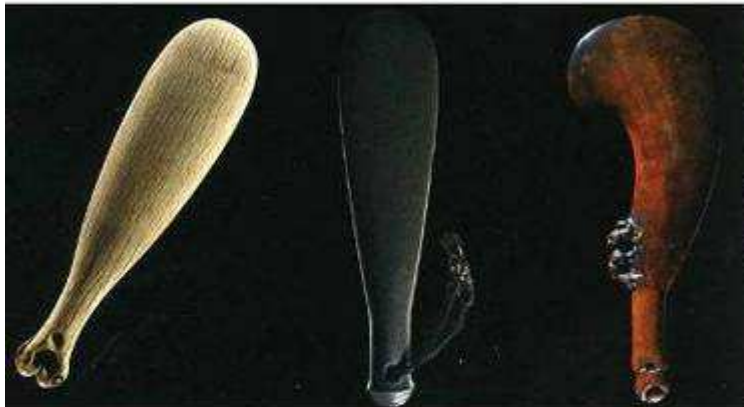
Taupou (village "princess") wearing fine mats



Woven flax cloak with border  
design called taniko, New  
Zealand



WAR



Maori hand clubs (patu): whalebone, basalt, wood



Maori war canoes, painting by Herb Kane (Hawaiian artist).



Hawaiian war canoe, Kane coast, Hawaii



Hawaiian feather gods collected on Captain Cook's third voyage, 1779-1779.





Marquesan war club



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Girls preparing kava, Samoa, John La Farge, 1891

### Kava Ceremonies



Preparing kava



Paulaha, King of the Friendly Islands (Tonga), Drinking Kava. Orig drawing by John Webber, 1777



Festivals, Marquesas Islands, 1999



Maori flute (putorino)



Tahitians playing nose flute

Marquesan flutes



MUSIC





Pu (shell trumpet)

Marquesas 19<sup>th</sup> century



Pahu (drum)

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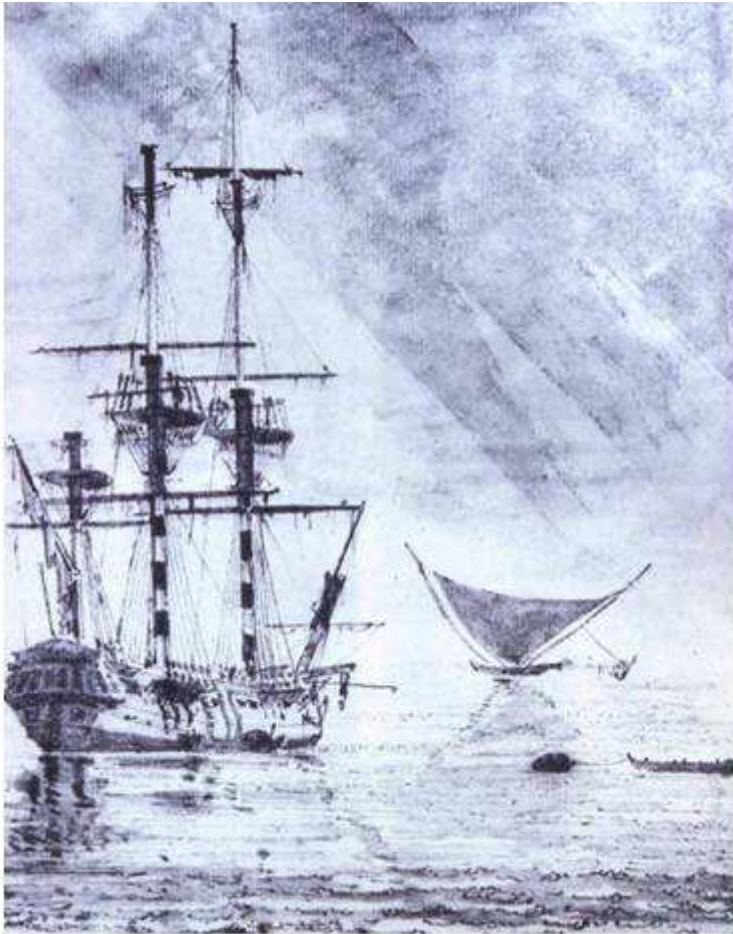
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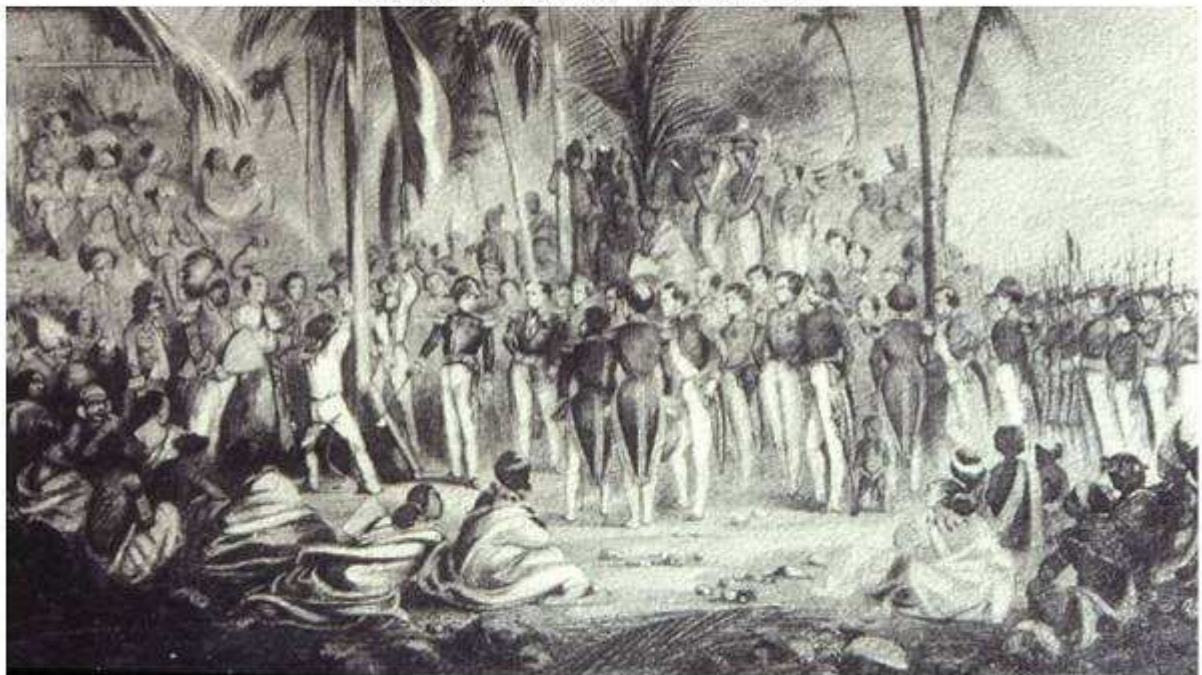
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EXPLORATION  
Resolution, Cook Expedition,  
1774, Tahuata,  
Marquesas Is.

COLONIZATION  
French take possession of the  
Marquesas Islands, Vaitahu, 1842







MISSIONARIES  
Cook Islands, early 19<sup>th</sup> century



POPULATION DECLINE  
Hafuavaua, Ne-si Iiiva, Marquesas Islands



18th C. poupou



Poupou c. 1842



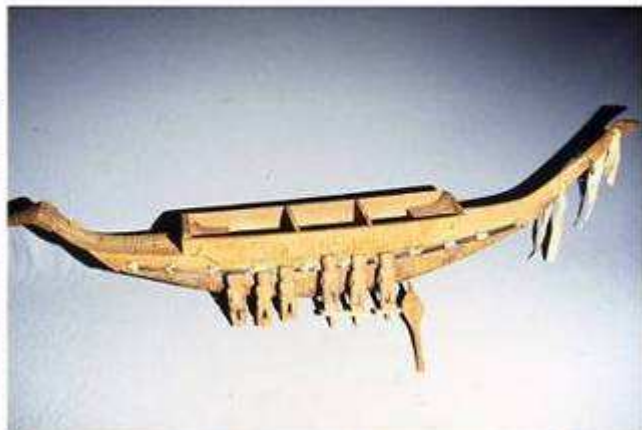
TRADE/TOURISM  
Pape'ete, Tahiti, 1890s



Clubs: c. 1800 and c. 1900



Late 19th c. paddle, model, and bowl





Inside Maori meeting house, c. 1970



St. Paul's Anglican church, Wanganui, NZ

Hawaiian kapa (18<sup>th</sup> c.) and quilt  
(20<sup>th</sup> c.)



By Milly Sil



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Ta'aba, Hiva Oa, 5th Marquesan Festival of Arts, 2003



Resurgence of dancing/music



Tamure, Tahiti



Hakamanu (bird dance)  
Marquesas



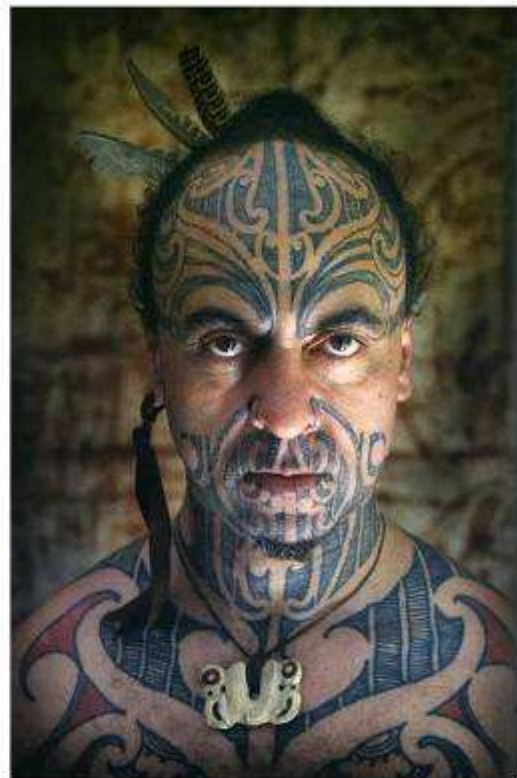
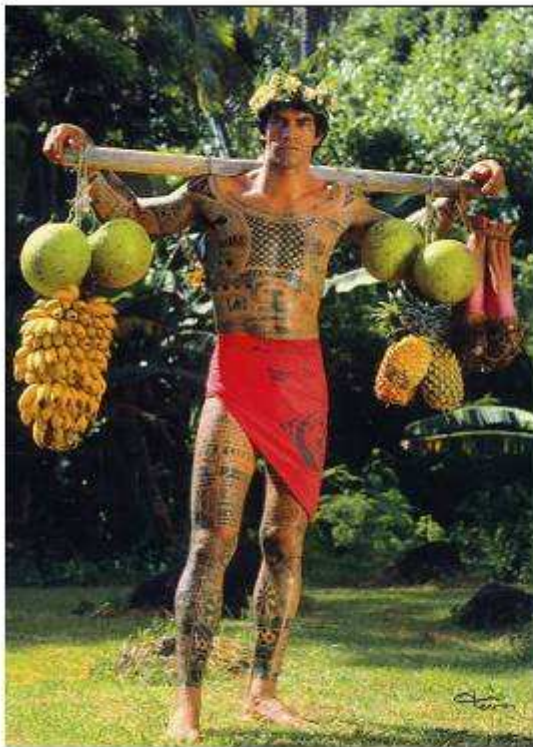
Rapa Nui / Easter Island







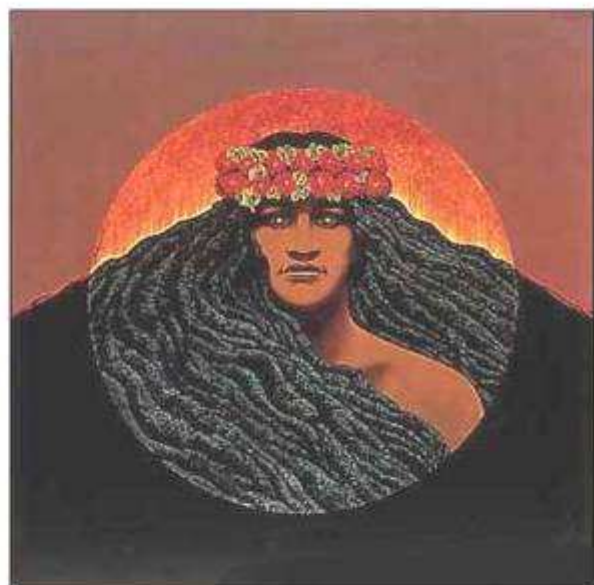
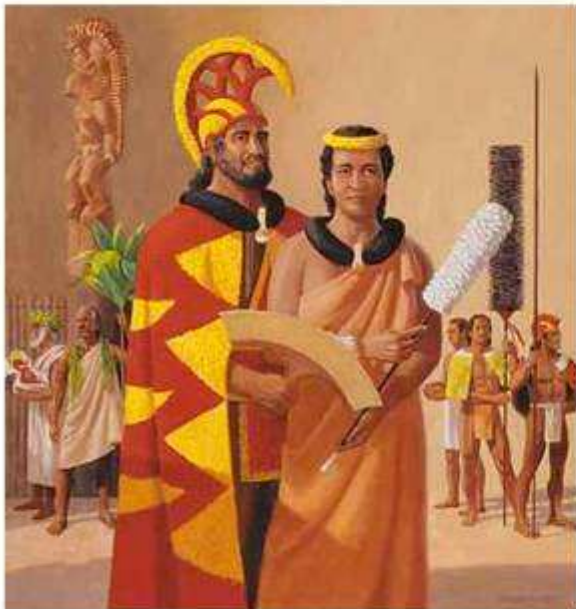
Maori men's haka



Revival of tattooing: Teve Tupuhia and George Nuku



The living arts in the Marquesas



Historically and mythically inspired paintings by Herb Kane, Hawai'i





Painting by Fatu Feu'u  
(Samoa) – influence of  
tapa cloth and Lapita  
designs



Painted carvings by Cliff  
Whiting, Maori, NZ



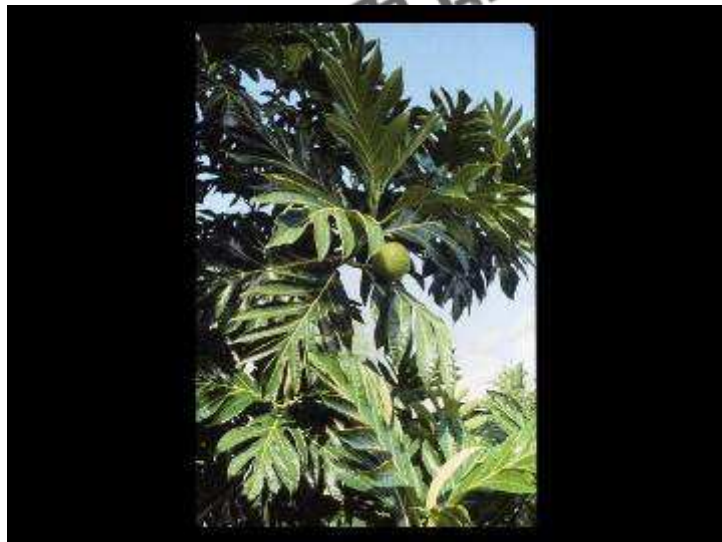


Rongomaraeroa - Te Marae o Te Papa Tongarewa (National Museum of NZ) with Te Hono ki Hawaiki meeting house designed by Cliff Whiting.

Michel Tuffery, Povi Tau Vaga, 1996 (Samoa)



Herman Pūkeia Clark, Na Oia Makou - We have Survived. (Hawai'i)















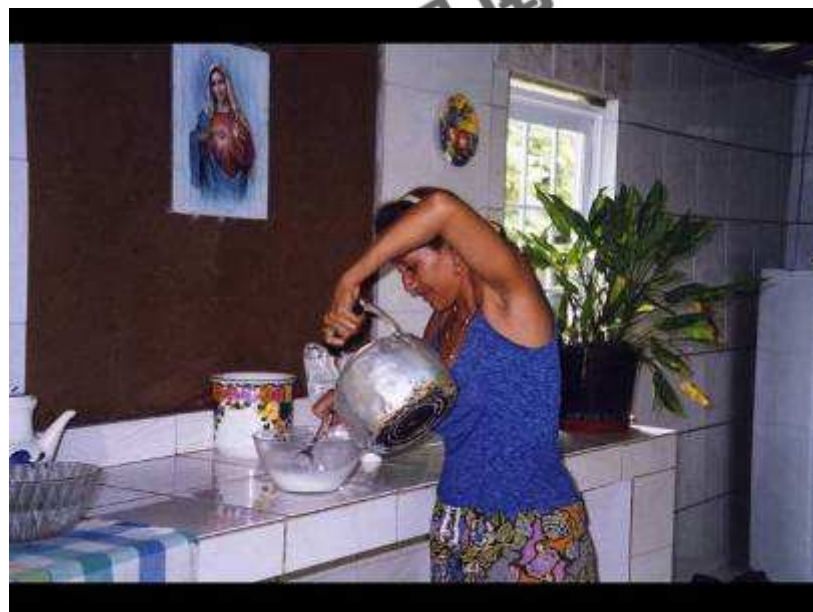


World A

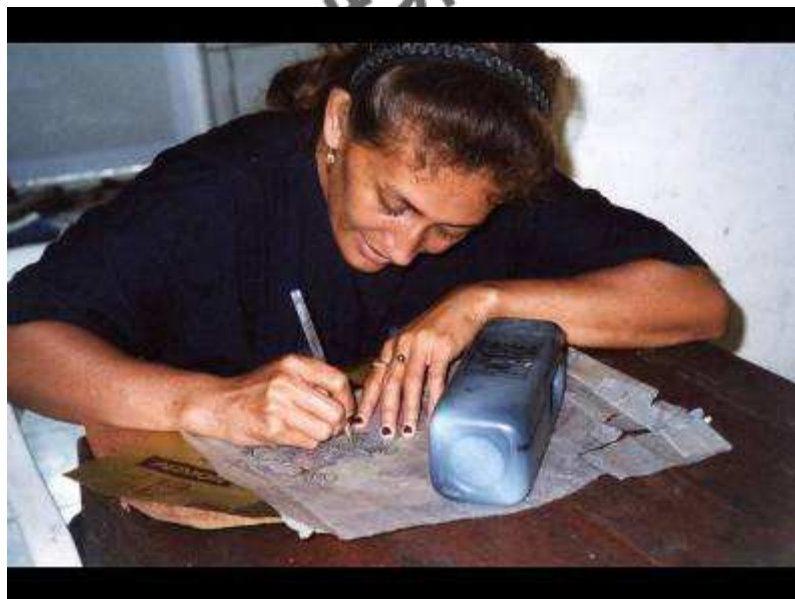


























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世界南島研究國外學者訪台  
田野參訪活動記錄

世界南島

## 2010 年世界南島研究國外學者 Carol Ivory 訪台交流

### 田野參訪活動記錄

活動名稱：田野參訪活動—排灣族藝術家 沈萬順

活動時間：2010 年 11 月 18 日

活動地點：屏東佳興村 沈萬順工作室

World Austr  
活動照片記錄



Carol Ivory 教授與沈萬順一家人相見歡



沈萬順贈送其親手雕刻的藝術品給 Carol Ivory 教授



Carol Ivory 教授與沈萬順分享其在太平洋群島的相關藝術家的田野照片





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活動地點：屏東來義鄉 來義高中



來義高中謝依秀老師分享來義高中收藏的木雕作品



相互討論屏東原住民藝術作品與其他南島藝術作品的異同

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活動名稱：田野參訪活動—排灣口社頭目 包家婚禮

活動時間：2010 年 11 月 19 日

活動地點：屏東三地門鄉



排灣族口社村頭目包梅芳主任向 Carol Ivory 教授介紹排灣族傳統婚禮



於排灣族口社村頭目包梅芳主任家屋討論排灣族藝術現況與排灣族相關族群知識



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### 田野參訪活動記錄

活動名稱：田野參訪活動—駐村藝術家華恆明工作室

活動時間：2010 年 11 月 19 日

活動地點：屏東三地門鄉 原住民文化園區



世界南  
Carol Ivory 教授與駐村藝術家華恆明相見歡  
駐村藝術家華恆名贈送陶藝作品給 Carol Ivory 教授



與駐村藝術家討論其相關藝術作品之創作理念



## 2010 年世界南島研究國外學者 Carol Ivory 訪台交流

### 田野參訪活動記錄

活動名稱：田野參訪活動—駐村藝術家彭春林「布落」藝術小舖

活動時間：2010 年 11 月 20 日

活動地點：屏東水門鄉



世界

拜訪駐村藝術家彭春林「布落」藝術作品店



與「布落」藝術作品店行銷總監討論原住民藝術作品創意行銷過程

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### 田野參訪活動記錄

活動名稱：田野參訪活動—蜻蜓雅築

活動時間：2010 年 11 月 20 日

活動地點：屏東三地門鄉



與「蜻蜓雅築」藝術總監施秀菊兒子至憲會面



介紹美國華盛頓州立大學

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### 田野參訪活動記錄

活動名稱：田野參訪活動—駐村藝術家 許坤仲工作室

活動時間：2010 年 11 月 20 日

活動地點：屏東三地門鄉



駐村藝術家許坤仲介紹製作作品時所使用的工具



駐村藝術家許坤仲介紹製作作品時所使用的材料與排灣口笛



## 2010 年世界南島研究國外學者 Carol Ivory 訪台交流

### 田野參訪活動記錄

活動名稱：田野參訪活動—駐村藝術家 雷斌工作室

活動時間：2010 年 11 月 20 日

活動地點：屏東三地門鄉



駐村藝術家雷斌帶領參觀三地門鄉文化館「風靈」展覽



駐村藝術家雷斌講解其製作之藝術作品