



情山海

*Amorous Mountains, Erotic Seas:
Queer, Indigene, and the Hidden History*

酷兒 · 原民 · 秘密史

參展藝術家

東冬·侯溫 *Dondon Hounwn*

巴魯·瑪迪霖 *Baru Madiljin*

林安琪 *Ciwas Tahos*

高旻辰 *Aulu Tjibulangan*

尤幹·尤勞 *Yukan Yulav*

Posak Jodian

皓皓 *Ingay Saway*

巧克力 *Salizan Binkinuan*

飛利冰 *Feilibing IceQueen*

羅斯瑪麗 *Rose Mary*

Navi Matulaian

Baden Hitchcock

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情山色海：酷兒・原民・祕密史

在北美原住民研究者 Qwo-Li Driskill 的理論中，探討「情色」（erotic），被作為一種重要的解殖手段。當土地、身體、信仰、語言...都被殖民者剝奪，某種關於「性」的認識與想像，也早已在這樣的暴力裡被肅容易貌。重返「情色」因此饒富後殖民意涵，它可能探尋的，是某種隱伏在殖民進程下多樣的性別經驗，一個有別於今日的、複數的性別世界觀。

台灣原住民族的文化藝術發展自 1990 年代隨著文化復振意識進入關鍵期，彼時文學場域初有以「山海」之名拓關原住民美學意象者，當代藝術場域爾後的三十年，亦回應著這樣的美學意符，形塑出獨特的山海美學傳統。然隨時間發展，晚近世代開始出現紛雜的經驗脈絡，異質的定居、生存乃至於認同經驗，逐漸脫離了既有的「山海」範疇，僵固的符號遭逢重

組，古老的故事也開始透過另一種身體、改版上演。

「情山色海」即試圖在這一時代特質中，探討自 2010 年代起，不同原住民族的創作者，透過藝術實踐所激發出來的酷異（Queer）性別觀點。本展依循著 Pulima 藝術節 / 獎的脈絡，並擴延這十年來重要的藝術家及其作品發展，探問這一屬於酷兒的、非二元的、非異性戀模式的情感與欲望，是如何在正典的山海美學、傳統民族誌書寫中長期「缺席」，又再透過藝術場域的轉生，讓自己重新在場。事實上，在這些藝術家各自再現的經驗與世界中，從原鄉聚落到都會台北、古典神話到當代文本、上世紀島內移工社群到今日的部落婚宴場域...酷異性別的伏流早已串接出一組悠遠的時空，只是在近現代不斷異變的、未盡的意識型態角力下，終於致使它塵封如祕史，在各種大敘事的更迭裡殘跡碎形。

於此問「情色」，已不止在人性與欲望的維度才有意義，它與「山海」意符的交融，是在共同體的敘事疆界中重返或創造某種被遺落的性別認識論。當酷兒面朝古典，我們還能看到什麼？山海圖像中有沒有性 / 別？神話故事裡何以處處是情 / 色？歡聲笑語間誰站上 C 位，或妖嬈姿態、或淚眼婆娑，是舞台光、蘋果光、還是虹橋如光？十年發展不短不長，卻足以作為此一後殖民酷異美學的開端。只是正如所有的開端一樣，但凡故事開始述說，歷史亦將悄悄接起；曾經被迫成為祕密與禁忌的，或許也會在這樣的揭示中，一一解除封印。

Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History

The Cherokee researcher Qwo–Li Driskill has theorized that the “erotic” should be regarded as a critical decolonizing strategy. When land, body, faith, and language are stripped away by the colonizer, what was once recognized and imagined in sexuality is also suppressed and altered in the violence. Revisiting the erotic therefore has post-colonial overtones; it seeks the diverse gender experience concealed beneath the colonization process—a pluralistic worldview of sexualities that departs from what is known today.

In the 1990s, the cultural and artistic development of Taiwan’s indigenous peoples entered a critical period, with an awareness of cultural revitalization that gave rise to the particular indigenous aesthetics of the mountain and the

sea in the literary coterie. Such symbols were adopted by and echoed in the contemporary art field during the 30 years since, shaping the unique aesthetic tradition of mountain and sea among the indigenous communities. However, what developed over time is also how recent generations began to experience diverse contexts—the heterogeneous experiences of settlement, living, and identity gradually moved away from the established norms of mountain and sea. Those once-fixed symbols have now been reassembled, and ancient stories are also being re-adapted and performed by another kind of body.

Amorous Mountains, Erotic Seas is an attempt to investigate the queer gender perspectives inspired by the artistic practices of various indigenous creators since the 2010s within this particular

context. Tracing the development of the Pulima Art Festival/Award, the exhibition expands from the trajectories of important artists and their works over the past decade to investigate how queer, non-binary, and non-heterosexual emotions and desires have been absent in normative mountain and sea aesthetics and traditional ethnographic writing and how their presence can be reincarnated through art practices.

Indeed, in the experiences and worlds represented by these artists—whether in native settlements or urban Taipei, classical mythology or contemporary texts, the island’s migrant worker communities of the last century, or the wedding ceremonies of today’s indigenous communities—the underlying flows of queer stories have long established an ancient world, this history of which was forcibly

sealed away in the constantly evolving ideological struggles of modern times, leaving only remnants and fragmented outlines in various grand narratives.

The idea of the “erotic” here goes beyond the dimension of human nature and desire; it intertwines with the mountain and sea symbolism and revisits, or creates, a certain lost gender epistemology at the border of the indigenous community’s narratives. When queerness confronts the paradigm, what can we still see? Are there any elements of sex/gender in the images of mountains and seas? Why is there so much love/sex in mythological stories? Who stands in the center of the stage with laughter and joy, or with coquettish or tearful gestures under the lights or shadows? After a decade of Pulima, it is time to take up this post-colonial queer aesthetics, and, as with all beginnings, histories will start to converge in the whispers of a story retold. Henceforth, one by one, what was once forced to be secret and taboo may also be unlocked in such revelations.



展區作品位置圖

01

東冬・侯溫 *Dondon Hounwn*

《路的面孔》₂₀₁₂、《*Hagay*》₂₀₁₃
Faces of Roads *Hagay*

東冬是來自花蓮銅門部落太魯閣族的藝術家，童年時期在部落長大，2009年又從都市回到部落裡生活。2012年，他以《路的面孔》一作獲得第一屆Pulima藝術獎評審團獎。此作中他把自己分成兩個身體，一個是太魯閣族傳統男性的身體，一個是消弭了特定的族群與性別符號的無性別身體，在這兩個身體的對峙中，東冬首先打開了在「族群」與「性別」等認同意識間的衝突與張力。

隔年他援引一則口傳神話，再現神話中一種沒有性別的非人族「Hagay」，並以此創作《Hagay》一作，在山林溪畔、都會舞台等不同的時空場域，展演某種難以被定義與歸類的性別意象，刻劃出早前原住民當代藝術圖像裡的酷兒困惑與魅惑。此作在十年後（2022）被新編成另一劇作《遊林驚夢：巧遇Hagay》，主要由東冬2016年成立的藝術團體「兒路創作藝術工寮」在銅門部落演出。

Dondon Hounwn is an artist hailing from Hualien Dowmung's Taroko group. Having grown up in the indigenous community, he returned to live there in 2009 after spending time in the city. Dondon received his first Jury Award at the first Pulima Art Awards in 2012 with the piece *Faces of Roads*, in which Dondon portrayed himself as having two bodies: one representing the traditional male body of the Taroko group, and the other a genderless body that erases all ethnic and gender symbols. Through the confrontation of the two bodies, Dondon tackled the conflicts and tensions between ethnicity and gender identities.

In the next year, Dondon also presented the piece *Hagay*, a group of genderless non-human beings drawing upon an oral myth, performing indescribable and unclassifiable gender imagery in various settings with different temporalities, including forests and creeks, and urban stages, illustrating the confusion and allure of queer identities in early contemporary indigenous art. This piece was adapted into the play *Hagay Dreaming* ten years later (2022) and was chiefly performed by the Elug Art Corner, the art group that Dondon founded in 2016 in the Dowmung community.



安琪的母系家族來自南投泰雅族 PIngawan（帕拉亞灣）群。然而由於她的外婆當年是一個被送走的孤女、家族中人也鮮少提及，她又在國中時就被送到加拿大讀書，以至於對母系血緣的身世一直如隱埋在謎團中。2014 年，安琪在入圍 Pulima 藝術獎後回台，開始探尋這段被隱沒的母系家族史，卻也在過程中面見了當代都市原民、女同志與「泰雅族」等不同文化意符與生命經驗的交鋒。

2020 年，她援引泰雅族神話中一個只有女人的女人社「Temahahoi」創造出想像中的母土，並在那裡收束母系血緣的流離與自身的女同志敘事，從此開啟一連串與女人社相關的創作。在這次展出的《Pswagi Temahahoi》中，她找到泰雅族的野蜜追蹤人為她帶路，並開始與跨部族的原民酷兒女性合作，想像一種前往 Temahahoi 的路徑。在神話裡，Temahahoi 的女人共享著彼此的生命、情感與欲望，並懂得與蜜蜂溝通。

野蜜追蹤人 Honey tracker：邱允命 Yumin Masaw

共同演出 Featuring：艾琳 Ai-Lin、Sinkuy Katadrepan

★此系列作品獲 2023 年 Pulima 藝術獎雙年獎

Ciwas Tahos's maternal lineage roots in the pIngawan group of the Atayal nation in Nantou, Taiwan. However, the history of her family is veiled in enigma, with her grandmother being sent away at a tender age and subsequent omission from family discussions. Adding to the intrigue, Ciwas herself was sent to study in Canada during her junior high school years. This web of secrecy has cast a mysterious shadow over the maternal heritage of Ciwas's family, leaving her yearning to unravel its untold stories. After being nominated for the Pulima Art Award in 2014, Ciwas returned to Taiwan and started exploring her family's hidden lineage, in which her journey led her to confront different cultural signifiers and life experiences between the identities of contemporary urban Indigenous peoples, queerness, and Atayal. In 2020, Ciwas embarked on a creative journey, crafting an imaginary motherland that drew inspiration from Atayal's oral story of *Temahahoi*, which implies to women's society. In this unique world, she merged her diasporic maternal lineage and her personal queer narrative. Embracing this new world, she began producing a captivating series of works centered around Temahahoi. The *Pswagi Temahahoi* showcased in this exhibition features an Atayal wild bee (honey) tracker leading the way for Ciwas, who collaborates with Indigenous queer women from disparate indigenous groups to envisage a path to Temahahoi. In the oral story, women in Temahahoi share each other's lives, emotions, and desires and the knowledge of how to communicate with bees.



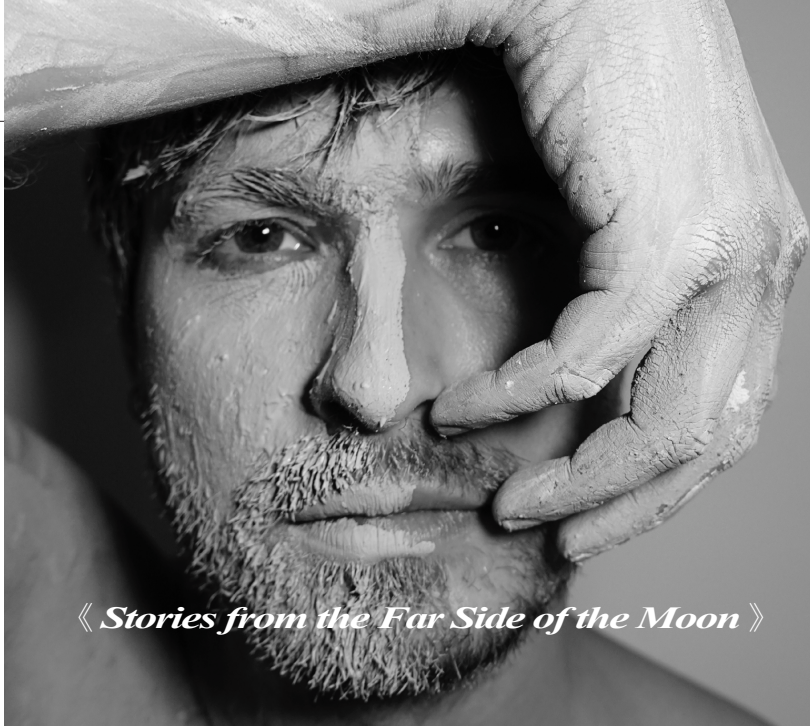
03 *Baden Hitchcock*

Baden Hitchcock 是澳洲托列斯海峽群島賽拜族 (Saibai, Umai 氏族) 的後裔，也來自巴布亞新幾內亞中部 (Hohodae 氏族, Hanuabada) 和西部 (Maravadai 氏族, Mabaduan) 省份。2015 年取得維多利亞藝術學院舞蹈藝術學士學位，2017 年加入火種舞蹈團 (Bangarra Dance Theatre)，2022 年開始在台灣生活。作為一位酷兒認同者，在家鄉也高度關注著有關於原民酷兒的討論與倡議，並試圖交織、對話澳洲台灣兩地原民酷兒的處境和觀點。

Baden Hitchcock is an Australian dancer and choreographer as well as descendant from Saibai in the Torres Strait Islands, Mabaduan Torres Strait Treaty Village and Hanabuda Central Province, Papua New Guinea. Hitchcock graduated with a degree in dance from the Victorian College of the Arts in 2015 and joined Bangarra Dance Theatre in 2017. He has been living and working in Taiwan since 2022.

Identifying as queer, Hitchcock has long been invested in the discussion and advocacy surrounding queer indigenous identity in his native home, the contexts and perspectives of which are interwoven and conferred upon the analogous communities in Taiwan.

親愛舞台 Dear Stage 表演者：Baden Hitchcock、皓皓



《*Stories from the Far Side of the Moon*》

皓皓 *Ingay Saway*

皓皓是來自花蓮馬太鞍部落的阿美族人。他於上世紀 1960 年代離開部落，到台北工作，曾加入紅頂藝人秀的表演，亦一度遠赴日本，後來隨著變裝產業的沒落，去到歌廳、紅包場、牛肉場...，最後回到部落，重操美髮技藝維生。皓皓是目前我們所知最資深的原住民變裝表演者之一，他的一生宛然見證了台灣變裝表演產業的發展史，並徵現著上世紀經濟結構劇變下、台灣原住民的島內移工世代及其異質的歷史。

Ingay Saway, on the other hand, is an Ami from the Fata'an community in Hualien. He left his community in the 1960s to work in Taipei, partaking in the cross-dressing shows by "Redtop Arts," which took him momentarily to Japan. With the decline of the drag industry, the cabarets, the "red envelope clubs," and the strip clubs, Ingay Saway returned to his native community as a hairdresser. He is, by far, the most experienced indigenous drag performer known today.

His life parallels the development of the drag performance industry in Taiwan and testifies to the heterogeneous history of local migrant workers of Taiwanese indigenous descent under the radical economic shifts of the last century.



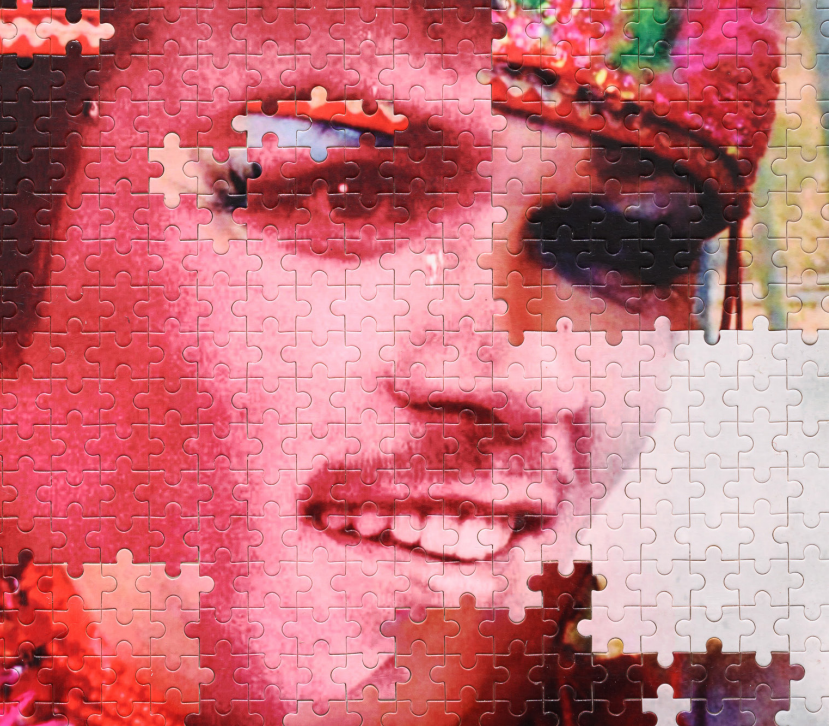
Posak 是來自花蓮馬太鞍部落的阿美族藝術家，往返生活在台北與花蓮之間，長期以田野研究的方式關注部落議題、離鄉原住民的都市生活與變遷經驗，參與、記錄著晚近世代原住民族的生存場景與生命處境。在 2020 年獲得 Pulima 藝術獎優選獎的《Lakec（渡河）》中，她第一次以部落中的傳奇人物、也是持續對話與合作的「皓皓」作為拍攝對象，2022 年，並以編導、紀錄片的方式，重現皓皓前半生的變裝表演秀，以及後半生回到部落後的日常生活。在台灣東南沿線的部落裡，這種跨性變裝表演秀實蔚為風潮，它一則體現出在原鄉部落的娛樂文化中、對於性別展演的高度包容性，一則召喚出在上世紀的島內移工史裡、台灣娛樂產業下的原住民身體。透過 Posak 的記錄，皓皓在重新搭建的聲光舞台裡操起舊業，歌舞所至，是一段被主流的族群意識遺落的時代記憶。

★此作獲 2023 年 Pulima 藝術獎評審團獎

Posak is an Ami artist from the Hualien Fata'an community. Living and working between Taipei and Hualien, Posak conducts field research about indigenous communities and their experiences migrating to and residing in cities. The particular conditions of survival and life trajectories are Posak's subjects of interest.

Receiving an honorable mention for the Pulima Art Prize in 2020, Posak's *Lakec* took on the story of Ingay Saway for the first time. The protagonist is a legendary figure in the indigenous community and a long-term project partner. By extension, in 2022, she undertook a documentary project restaging Ingay Saway's drag performances in his early days, juxtaposed with his everyday life, after retiring to his native community.

In southeastern Taiwan's indigenous communities, cross-dressing and drag performances have become a trend. These performances not only showcase the remarkable inclusivity of gender expression in indigenous entertainment culture but also evoke the presence of indigenous bodies in the history of local migrant workers within the Taiwanese entertainment industry emerged from the last century. Through Posak's lens, Ingay Saway performed yet again on a reconstructed podium, where his singing and dancing depicted a time now lost in mainstream narratives.



ano hanako kako maenay san a to 'epah

還是因為我喝了酒

Or am I just tipsy?



Yukan 是生活在烏來部落的泰雅族人，平日為國小老師，教育工作的之餘亦嘗試各種不同媒材的創作。在過去的創作中，Yukan 透過記錄弟弟 Batu、一個學習成為獵人的泰雅青年，來討論當代部落青年對於原住民身分的認同。2022 年開始，Yukan 也試圖思索族群身分的不同面向，拓尋自己的創作方法。

事實上，在過去的原住民藝術場域中，大部分的媒材都有高度的性別政治意義，有時亦被粗略的二元劃分，致使原住民酷兒的創作方式，大量導向非傳統媒材（新媒體、錄像...）；另一路徑，即是透過超脫於古典性別規範的物質來進行創作。在《其實我很溫柔》中，Yukan 選擇了當代部落環境中極常見的藍白帆布，編織成幕，一則體現了此一物質與當代族人生活的密切性、現代物質與傳統物質的變異性，一則也回應著「編 / 織」此一行為在文化詮釋上的性別政治性。

Yukan, a member of the indigenous Atayal community living in Wulai, is a primary school teacher by profession. Apart from his educational vocation, he engages in creative endeavors using various media. In his previous works, Yukan documented the journey of his younger brother Batu, an Atayal youth who aspires to be a hunter, to reflect the contemporary tribal youth's identification with their indigenous heritage. Starting in 2022, Yukan began contemplating the diverse aspects of ethnic identity and exploring his own creative methods. In the realm of indigenous art, the materials used are often imbued with significant gender politics and are sometimes categorized in a binary manner. This has led to a significant number of indigenous queer artists gravitating toward non-traditional media, such as new media and video. Another approach involves using materials that transcend classic gender norms. In *I Am Actually Very Gentle*, Yukan chose to create a woven curtain using blue and white canvas, a material commonly found in contemporary indigenous native environments. This choice embodies the close relationship between this material and the lives of contemporary tribal people, as well as the variations between modern and traditional materials. It also addresses the gender politics associated with the act of weaving in cultural interpretation.



高旻辰 Aulu 是來自屏東來義鄉義林村的排灣族人，九歲開始學芭蕾舞及現代舞，並於 2015 年加入布拉瑞揚舞團 BDC 至今。《粉紅色》是他個人的第二件舞蹈 / 劇場作品，並在 2019 年「Pulima 表演新藝站」中獲選。此作並未援用任何傳統印象中的原住民文化、視覺元素，卻透過聲光俗豔、歌舞氛圍，復刻了當代部落婚宴場合奇異的鬧熱時空，與高度模糊了性別疆界的身體展演。

這種以部落的娛樂時空作為靈感的創作也曾出現在布拉瑞揚舞團的作品環節中，然而高旻辰的《粉紅色》從舞團式的集體經驗裡開脫、更聚焦在個人生命的述說，上演了一場極致的孤獨與喧囂。在他的成長過程裡，父母的愛一直影響著他，他從小繼承了媽媽愛漂亮的性格、也在爸爸的鏡頭裡盡情裝扮自己；《粉紅色》是另一造當代酷兒的生命寫照，是別開社會文化倡議面後的愛的小確性。

共同演出 Featuring : Ponay Akiyo
攝影 : Ken Photography

Aulu is a Paiwan from Yilin Village, Pingtung. He started learning ballet and contemporary dance at age nine and joined the Bulareyaung Dance Company (BDC) in 2015. *Pink* is his second dance/theater piece, which was selected for the Pulima Performing Arts of the Young Generation in 2019. The work does not draw upon any traditional indigenous cultural or visual elements. Instead, it recreates the vibrant atmosphere of contemporary tribal wedding banquets using sound, light, and dance, blurring the boundaries of usually gendered body performances.

Inspired by the entertainment elements of indigenous culture, this kind of creation has also appeared in the works of the BDC. However, Aulu's *Pink* breaks free from the collective experience of the dance troupe and focuses more on the individual narrative of his personal life, staging a profound sense of solitude and clamor. In his upbringing, the love of his parents has always influenced him. From a young age, he inherited his mother's love for beauty and indulged in dressing up before his father's camera. *Pink* serves as another portrayal of his contemporary queer identity, a glimpse into the intimate realities of love beyond the facade of sociocultural norms.



飛蛾撲火？
是苦是愛？
是作繭自縛，還是作繭保護？

巴魯是來自屏東三地門鄉地磨兒部落的排灣族編舞家，2009 年與姐姐路之·瑪迪霖成立「蒂摩爾古薪舞集」並發表舞作至今不輟。這次展出曾獲得 2016 年 Pulima 藝術獎優選獎的《Uqaljai·蛾》則是他自己的作品。

在台灣原住民族群間，不同的族群社會也面臨著相異的社群情境。巴魯反思自己身處的排灣族社會裡對於不同性別文化的衝突與壓迫、社區和家庭對性別議題的忽略，透過《Uqaljai·蛾》重現了當代部落社群中某種受抑的、陰翳的同性情感圖像。2010 年代以後的原住民藝術發展迎來豐富的生命政治主題，其中就包括在傳統的族群意符中，不同性別的情感 / 欲望模式的現身。以《Uqaljai·蛾》為例，它可能是台灣原住民當代藝術場域裡第一件直接討論同性情愛的作品之一，饒富時代意義。

舞者 Dancer：楊淨皓 Ljavulas、Terudj Tjucenglav

*When the moth flies into the flame,
Is it suffering or love?
Does it spin a cocoon to bind itself or to protect itself?*

Baru Madiljin is a Paiwan choreographer from the indigenous Timur community in Sandimen Township, Pingtung. In 2009, he co-founded the Tjimur Dance Theatre with his sister, Ljuzem Madiljin, and has been continuously creating dance works since then. The showcased work *Uqaljai*, which received an honorable mention at the 2016 Pulima Art Award, is one of his own creations.

Although under the same umbrella of “the indigenous” in Taiwan, ethnic groups face distinct social contexts. Through *Uqaljai*, Baru reflects on the conflicts and oppression of various gender cultures within Paiwan society, as well as the neglect of gender issues by the community and families by re-enacting the suppressed and shadowy image of same-sex emotions in contemporary tribal communities.

From the 2010s onwards, indigenous art in Taiwan has experienced rich development in life politics, including the emergence of different gender emotional and desire patterns within traditional ethnic symbols. *Uqaljai* may be one of the first artworks in the contemporary indigenous art scene in Taiwan that directly addresses same-sex love, carrying substantial cultural relevance of our time.



01 飛利冰 *Feilibing IceQueen*

《源；歸》 2022

Root; Homecoming

飛利冰是來自南投縣信義鄉的布農族表演者，雖然家人已舉家北遷，但從小往返部落，致使他與家族、原鄉依然保持聯繫。他曾在「白雪綜藝劇團」待過七年，2016年漸漸以「變裝皇后」的形式獨立演出。彼時隨著西方「變裝皇后」的主流化，台北都會的娛樂場域也開始接納此造表演模式，從寥寥無幾的表演機會、到叱吒舞台的皇后登場，飛利冰的表演生涯見證了當代「變裝皇后」在台灣都會的崛起。

然而即便變裝皇后的表演高度回應著大眾流行文化中的陰性偶像系譜與美學，在飛利冰的《源；歸》裡，他心中真正的母神雛形、扮裝美學的原初養分，卻是生命中最親近的人。當他憶及部落裡把酒言歡的時刻，也會心一笑：部落裡，永遠都有這樣的角色。他們的一舉手投足、一顰一笑，恍然成為某種跨時代、跨地域性的密碼，在千變萬化的面具下，嫣然相識。

Feilibing IceQueen is a Bunun performer from Xinyi Township in Nantou County. Although his family has relocated to Taipei, he maintains a connection with his native community and homeland, frequently traveling back and forth.

After spending seven years with the Snow White Entertaining Troupe, he gradually started performing independently as a drag queen in 2016. With the increasing mainstream popularity of Western drag queens, the entertainment scene in Taipei began to embrace this form of performance. From scarce opportunities to commanding the stage, Feilibing IceQueen's career has witnessed the rise of contemporary drag queens in urban Taiwan.

Although the performance of drag queens closely reflects the feminine pop idol lineage and aesthetics in popular culture, in Feilibing IceQueen's *Root; Homecoming*, the true archetype of the mother goddess is in his heart, or the original nourishment of his drag aesthetics, originates from the people closest to him. When he reminisces about the joyful moments of drinking with others in the tribe, the smile on his face conveys that he knows there will always be a character similar to him in the indigenous community. Their every gesture, frown, and smile becomes a transcendent and transcultural cipher, a familiar encounter hidden beneath ever-changing masks.





02 巧克力 *Salizan Binkinuan*

巧克力是花蓮卓樂部落的布農族人，平日除了擔任玉山國家公園解說志工，更為人知的身份，是活躍在台灣東南沿線各部落婚慶場合的變裝表演藝人。巧克力在上世紀 1970 年代去到台北工作，工作之餘以歌舞表演、猛男秀來拓展在新興社群裡的人際，1990 年代末，他為照顧父親回到家鄉，也開始嘗試夢寐以求的跨性變裝表演，沒想一炮而紅，成為原鄉部落娛樂文化場域裡的一抹異色風景。這種看似前衛的表演模式實則是部落婚慶文化中的日常景色。台灣許多不同族群、部落各有資歷不一的變裝表演者，他們偶爾在不同部落跨境相遇，自成一個跨部族式的表演社群。這一造原住民變裝表演史，與西方的變裝文化無甚深干係，而是牽涉著上世紀島內移工社群的勞動與娛樂經驗，以及當代部落在經濟與文化結構劇變後、某種相異於國家想像下的性別及其美學殊異性。

Salizan Binkinuan is a Bunun indigenous performer from the Hualien Taluk community. Besides volunteering as a tour guide at Yushan National Park, Salizan is well known for his role as a cross-dressing performer at wedding ceremonies in indigenous communities along the southeast coast of Taiwan. In the 1970s, Salizan moved to Taipei for work and expanded his social circle through singing, dance performances, and male strip shows. In the late 1990s, Salizan returned to his hometown for his father and began pursuing the long-held dream of cross-gender drag performances. To his surprise, his performances garnered unexpected popularity, making him a distinctive figure in the entertainment culture of indigenous communities. This seemingly avant-garde performance style is, in fact, a common sight in the wedding culture of the tribes. In Taiwan, there are many cross-dressing performers from varying ethnic groups and tribes, occasionally meeting across tribes and forming a cross-tribal performance community. This history of indigenous cross-dressing performances has little to do with Western drag culture. Rather, this history is intertwined with the labor and entertainment experiences of the island's migrant worker communities in the last century, as well as the gender and aesthetic distinctiveness of contemporary tribes after radical economic and cultural transitions, which diverges from national notions.



03 羅斯瑪麗 *Rose Mary / Navi Matulaian*

《ROSEMARY》 2018
《ROSEMARY: REBORN》 2012

羅斯瑪麗是泰雅族的表演者，曾於「2018 PULIMA 藝術節 X 明日藝術節主題週」台灣原住民變裝皇后大賽中得到冠軍。如同許多當代的都原青年，他的上一代歷經從部落遷移至都市的過程，在他往後開始學習發祥於美國同志文化的「變裝皇后」（Drag Queen）表演時，也一邊在重新認同、理解自己的族群身分。他徵現了某種當代原民青年的複雜時代性，在探尋性別的認同與展演時，同時懷想著自己的歷史身體。

羅斯瑪麗與來自南投達瑪巒部落的 Navi 在台北相識，在表演、創作上的興趣與對當代原民 / 性別身分的思考致使兩人一拍即合，透過 Navi 專業的影像技術，記錄了羅斯瑪麗變裝以來的歷程；從最起始的變裝側拍，直至導入思考性的敘事實驗。從皓皓、巧克力，再到羅斯瑪麗與當前活躍於台北都會舞台的皇后社群，儼然已呈現出一幅斷代又交織的原住民變裝表演叢像。

Rose Mary is an Atayal performer who was crowned champion of the Taiwan Indigenous Drag Queen Contest at the Pulima x YIRRAMBOI 2018. Similar to many contemporary indigenous youths, their previous generation experienced the process of migrating from the native indigenous community to the city. As Rose Mary started learning the performance art of drag queens that originated from American queer culture, they were simultaneously redefining and understanding their own ethnic identity. They embody the complexity of contemporary indigenous youth, exploring gender identity and performance while contemplating their own historical bodies.

Rose Mary and Navi, from Tamazuan in Nantou, met in Taipei and bonded over their shared thoughts on performance and their contemplation of contemporary indigenous and gender identities. Rose Mary's journey in drag has been documented through Navi's skillful camera lens, starting from performance recordings to provocative narrative experiments. From Ingay Saway, Salizan Binkinuan, Rose Mary, and the active drag queen community on Taipei's urban stage, a fragmented yet intertwined tableau of indigenous drag performances emerged.

《ROSEMARY》(2018) * 入選 2019 費城亞美電影節 (PAAFF)

導演 Director / 剪輯 Editor : Navi Matulaian 演員 Actor : Besu Yumin / RoseMary 音樂 Music : ezeikielbweiner

《ROSEMARY: REBORN》(2022)

導演 Director / 剪輯 Editor : Navi Matulaian 演員 Actor : Besu Yumin / Rose Mary 音樂 Music : 蔡昀達 Tsai Yun Da



And who am I?



主辦單位 *Organizer* | 財團法人原住民族文化事業基金會 *Indigenous Peoples Cultural Foundation*

協辦單位 *Co-organizer* | 財團法人臺灣生活美學基金會 *Taiwan Living Arts Foundation*

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Building 24, Hualien Cultural & Creative Industries Park; Islander Art Force

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