

VOC, SEA MONSTERS, ARTILLERY FIRE, AND THEM:

# 沃克 | 海怪 | 炮火與他們

*Zeelandia*  
熱蘭遮堡400年  
400 YEARS OF FORT ZEELANDIA



2024

3.28

臺南市美術館

Tainan Art Museum

6.16

1館展覽室B至G、2館展覽室A至D

Building 1, Gallery B to G & Building 2, Gallery A to D



# 展題說明

## About the Exhibition Title

### ➤ 沃克 VOC ➤

荷蘭東印度公司Vereenigde Oost-Indische Compagnie，簡稱VOC，為荷蘭來臺所有故事最重要的源頭之一。VOC發音通常照字母分開念V、O、C，但本展直接視為單字發音，以中文直譯為「沃克」。

某種程度指涉外來者外，也透過陌生化的方式吸引觀眾注意。

The acronym of the Vereenigde Oost-Indische Compagnie, or the Dutch East India Company, which is the most important source of all stories about the historical Dutch presence in Taiwan. Usually pronounced by individual letters, “VOC” is read as a single word in the context of this exhibition and phonetically translated into Mandarin in the exhibition title as “沃克.” To a certain degree, it not only refers to a foreign presence, but also engages the audience’s attention through defamiliarization.

### ➤ 海怪 Sea Monsters ➤

古航海地圖中，會在未知的海域畫上海怪，除了起因於對未知想像的描繪，或許也多少帶有不願面對空白領域的無知感。但是對於被殖民者來說，陌生的外來者才是那個海怪。

Uncharted waters on ancient maps and nautical charts are often marked with illustrations of sea monsters, which not just indicates people’s imagination of the unknown but also a sense of ignorance hinted by their reluctance to face unknown / blank places. Perhaps, to the colonized, the strange foreigners were the sea monsters instead.

### ➤ 炮火 Artillery Fire ➤

「沒有戰爭、就沒有生意」，海外貿易就是靠著殖民與戰爭的暴力建立起來。

“No wars means no business.” Overseas trade was built by the violence of colonization and wars.

### ➤ 他們 Them ➤

除了殖民者面對陌生與未知的他者，也可以是被殖民者面對外來者與外來物種。使用「他們」一詞，目的在引起互換立場與歧義的意象。

Apart from referring to the strange and unknown others from the colonizer’s point of view, this pronoun can also be used by the colonized in their descriptions about the foreigners and foreign species. The use of “them” thereby indicates a switch of position, and evokes an ambiguous imagery.



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熱蘭遮堡400年

400 YEARS OF FORT ZEELANDIA

# 目錄

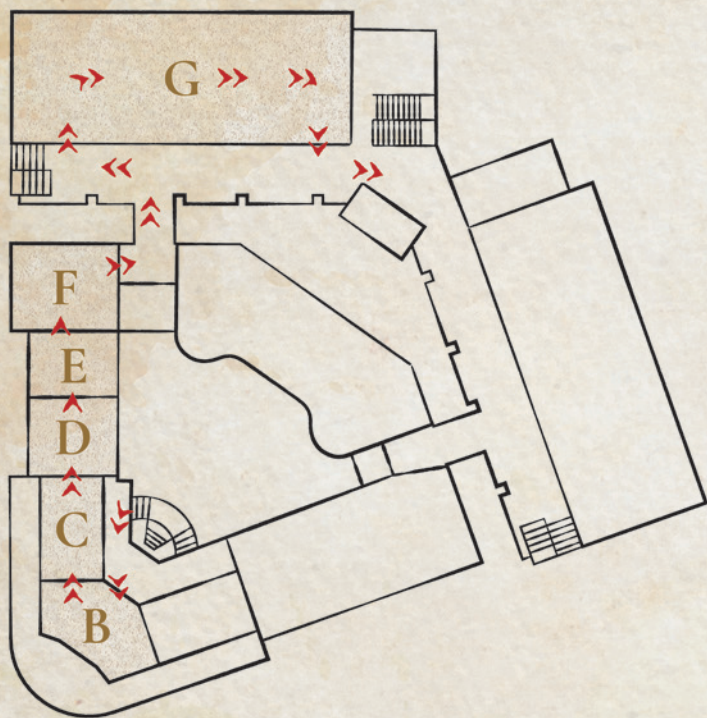
4	參觀動線圖
6	1館主展文
10	〈沃克來了〉 / Gallery B-F
22	〈遭遇與共生〉 / Gallery G
32	2館主展文
36	〈海怪的影子〉 / Gallery A
48	〈他們到我們〉 / Gallery B-C
55	〈熱蘭遮的海風〉 / Gallery D



# CONTENT

Visiting Route	4
Exhibition Description of BLDG1	6
Here Comes the VOC / Gallery B-F	10
Encounter and Coexistence / Gallery G	22
Exhibition Description of BLDG2	32
The Shadow of Sea Monsters / Gallery A	36
From Them to Us / Gallery B-C	48
The Sea Breeze of Zeelandia / Gallery D	55

# 1館 觀展動線圖 BLDG1 Visiting Route



Gallery B, C, D, E, F 沃克來了 Here Comes the VOC  
Gallery G 遭遇與共生 Encounter and Coexistence



## 2館 觀展動線圖 BLDG2 Visiting Route



Gallery A 海怪的影子 The Shadow of Sea Monsters

Gallery B, C 他們到我們 From Them to Us

Gallery D 熱蘭遮的海風 The Sea Breeze of Zeelandia

# 1 館主展文

“ 福爾摩沙位於北回歸線上，在東經120.75度至122.25度，北緯21.5475度之間。東岸大約有40荷里長，西岸有50荷里長。北端有8荷里寬，南端只有4荷里寬，中間則寬達18至19荷里。周長大約在130至140荷里之間。但也有人說只有3度長。

—— 甘為霖英譯《荷蘭時代的福爾摩沙》 ”

自15世紀起，航海技術與製圖術的進步展開了歷史上前所未有的大航海時代，帝國在海面上不斷交會，炮火軌跡穿梭在各大洋，循著地圖和香料氣味前往遠東，不斷拓展疆界。鹿皮、香料、蔗糖、瓷器，都是自大航海時代起，帝國對熱帶遠東著迷的資源。福爾摩沙臺灣——漂浮在海上的珍珠，因為豐沛的資源和戰略位置，自古便有不同的帝國、商人和移民來來去去。殖民者帶著他們相對成熟的技術優勢來到了此地，在各個物產豐饒的島嶼與當地原住民相遇，建立起經濟生產體系。

島上的自然資源在殖民者佔領後，開始有了初步的產業化，例如荷蘭東印度公司（Vereenigde Oost-Indische Compagnie，簡稱VOC）在臺灣建立起糖廊的雛形，或與平埔族群交易，一年出口可達十萬張的梅花鹿皮，再到後續殖民者發展的樟腦、林業和茶等等。人類跟隨資源遷徙，建造了新的社會體系，殖民者在新的土地上帶來新的種子，促使新舊物種消長。荷蘭人於1624年佔領臺灣並建造熱蘭遮堡，在建堡400年後的今日，本展的象徵意義不僅是再次思考殖民政權侵略帶



來的影響，也是持續打開心胸，發掘、瞭解與想像當時文化、物種與資源的交流。透過回望歷史來檢視當代，藉由藝術作品的表達，反思現今臺灣後殖民的社會樣貌、日趨緊張的地緣政治、區域戰爭之危機、與資源分配等當代議題。

策展以「荷蘭東印度公司」於1624年建造的熱蘭遮堡為發想的起點，透過其可以實施外交、發動戰爭，具有國家性質的商業公司之殖民與貿易本質為問題意識之發想原點，聚焦「貿易」、「戰爭」、「航海」、「殖民」、「後殖民」、「地圖」、「植物與物種遷徙」等關鍵字上。

展覽分布在1館展覽室B到G、2館的展覽室A到D同期展出，不同子題之間有彼此共享的關懷，也因為不同作品的組合對話，延伸出更多議題。1館「沃克來了」與「遭遇與共生」兩個子題，作品表現圍繞在VOC的侵略、貿易與航海等議題上，以及物種和時代的交會與時代樣貌的想像。希望透過藝術家的作品折射出更多觀看我們所處之地的方式，跳脫框架，才能聆聽到這塊土地更多有趣的故事。

## Description of BLDG1

“Formosa lies within the Tropic of Cancer, and extends from  $120^{\circ} 7 \frac{1}{2}'$  to  $122^{\circ} \frac{1}{4}'$  east longitude, and from  $21^{\circ} 54 \frac{1}{4}'$  to  $25^{\circ} 18 \frac{1}{2}'$  north latitude, being about forty miles long on the east side, and fifty on the west. At the northern end, it is eight miles broad, only four miles at the south, and eighteen or nineteen in the middle part; its whole circumference amounting to between one hundred and thirty to one hundred and forty miles. Some, however, state that it is only three degrees long.

— Rev. William Campbell,  
*Formosa under the Dutch: Described from Contemporary Records*<sup>1</sup>

”

Since the advancement of nautical technology and cartography in the 15<sup>th</sup> century, the world had ushered into the Age of Discovery. Empires encountered constantly on the sea, and crossfires took place across different waters, following maps and scents of spices into the Far East and expanding their territories. Deerskin, spices, sugar, and porcelain were all resources from the tropical Far East, fascinatedly sought after by the empires. Due to her ample resources and strategic location, Formosa (Taiwan), reputed “the pearl on the sea,” saw empires, merchants, and migrants come and go since centuries ago. Colonizers arrived in the faraway places with the advantage of relatively matured technology, encountered the indigenous people on the island with abundance, and subsequently created economic and production systems.

After the colonizer occupied Formosa, the natural resources on the island entered an initial stage of industrialization, for instance, the prototypical sugar refinery built by the Vereenigde Oost-Indische Compagnie (VOC, or the Dutch East India Company); the sika deerskin sourced from the Plain Indigenous People, of which the exported number reached 100,000 pieces per year; and various industries developed by the colonizer, including the camphor, forestry, and tea industries.



Humans migrated for resources, and then built new social systems. Colonizer brought with them seeds of new species to newfound lands, facilitating the growth of new species and the disappearance of the old. The Dutch occupied Taiwan in 1624 and subsequently built the Fort Zeelandia. Today, after four hundred years since the establishment of the fort, the symbolic meaning of this exhibition is no longer to re-examine the influence of the invader's colonial regime, but instead to open-mindedly unearth, comprehend, and re-imagine the exchange of culture, species, and resources at the time. Through examining the contemporary time by reviewing history, the expression of the artworks featured in this exhibition enables us to reflect on a range of contemporary topics, including the post-colonial society of Taiwan, the increasingly intensified concern over geopolitics, the crisis of regional warfare, and the allocation of resources.

This curatorial project starts with the Fort Zeelandia built by the VOC in 1624. Through the problematic revolving around the colonization and trade by this state-run commercial company – one that was able to carry out diplomatic actions and launch violent wars – this exhibition concentrates on the exploration of several keywords, including “trade,” “war,” “marine navigation,” “colonization,” “post-colonial,” “map,” and “plants and species migration.”

The exhibition is on view at Galleries B to G of the Tainan Art Museum Building 1 and Galleries A to D of the Tainan Art Museum Building 2. The different subtopics have similar points of attention, and the combination of and dialogue between various artworks also extend into more discussion-worthy topics. At Building 1, the artworks featured in the first two subtopics, “Here Comes the VOC” and “Encounter and Coexistence,” revolve around the VOC's invasion, trade, marine navigation, the encounter between species and history, and the imagination of the bygone eras. It is hoped that the works of the artists can refract into more perspectives of viewing this island that we inhabit, allowing us to move beyond existing frameworks and listen to more intriguing stories about this land.

<sup>1</sup> Campbell, William. *Formosa under the Dutch: Described from Contemporary Records*. London: Kegan Paul, Trench, Trübner & Co. Ltd., 1903. (<https://archive.org/details/cu31924023514403/page/n9/mode/2up?view=theater>)

## ❖ 沃克來了 ❖

在歐洲古地圖中，常常可以看到未知海域畫有著海怪圖像，這是否隱含了對於未知的恐懼？隨著技術成熟，帝國船隻征服了越來越多的海域，加上科學製圖的發展，讓海怪逐漸消失在地圖上。不過，人們對未竟之域的嚮往，仍然被豐饒的資源所驅動著。諸如摩鹿加群島上的肉荳蔻、丁香，曾經是特產於當地的珍稀香料。自從葡萄牙人進佔以後，荷、英等歐洲列強也相繼前往，過程當中也不斷有外來者與原住民的衝突事件發生。而臺灣因鹿皮、糖、樟腦等經濟作物，以及地處重要貿易轉運位置之故，與亞洲其他港口頻繁通商往來，自古以來在殖民政權眼中都被視為重要的樞紐。

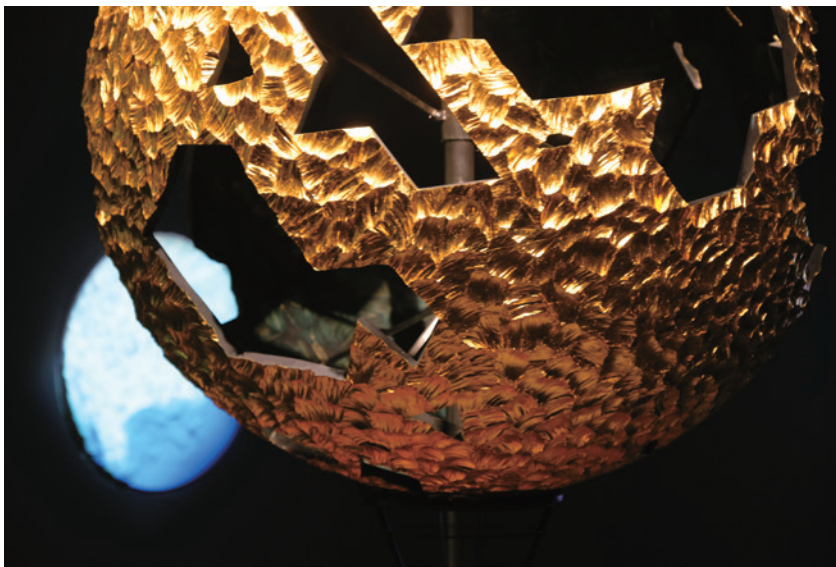
大航海時期對征服者來說是進步發展，但對被入侵者卻不是。本子題以荷蘭東印度公司的侵略、貿易與航海圖上的海怪圖像之作品開場，接續為仿古地圖的形式和質感之創作，還有以複合媒材手繪重要戰事地點、歷史事件的輪廓等作品。透過當代藝術家的觀點，融合新舊元素、結合現代的議題內容，這些作品向我們展示了一頁頁關於海上貿易及殖民的篇章，邀請觀眾一起思考人類社會在不同時代都可能遇到類似的問題。

## ❖ Here Comes the VOC ❖

On old European maps, sea monsters are often seen marking unknown waters. This perhaps hints at human's fear of the unknown. As technology matured, ships of empires conquered more and more waters. Together with the developing science of cartography, sea monsters gradually disappeared from the maps. However, people's longing for unexplored realms was still driven by riches that were the resources in different places. For example, nutmeg and clove were rare spices found on Maluku Islands. Starting with the invasion of Portugal, other European powers such as the Dutch and Britain ensued, which brought about conflicts between foreigners and indigenous people during the process as well. In the case of Taiwan, economic commodities, including deerskin, sugar and camphor, the crucial location of the island as a hub of trade and commerce, and the frequent communication with other Asian ports, all transformed Taiwan into a vital territory in the eyes of the colonial regimes.

To the conquerors, the Age of Discovery indicated a period of progress and development. However, to those that were invaded, the opposite was the case. This subtopic opens with the invasion of the VOC, trade, and works of sea monster images on nautical charts, followed by works imitating the forms and qualities of ancient maps, and hand-embroidered works of mixed media featuring battle locations and historical events. Through the perspectives of contemporary artists, new and old elements are integrated and combined with modern topics. Being reconstructed and reimagined by the artists, we can see various chapters about maritime trade and colonization, which engage the audience in contemplating on similar problems that human society might encounter in different ages.





邱杰森 & 莫珊嵐，〈黃金時代〉，2024，裝置、錄像，尺寸視空間而定。藝術家自藏。  
Chiu Chieh-sen & Margot Guillemot, **Golden Age**, 2024, Installation, video, Dimensions variable. Courtesy of the Artist.



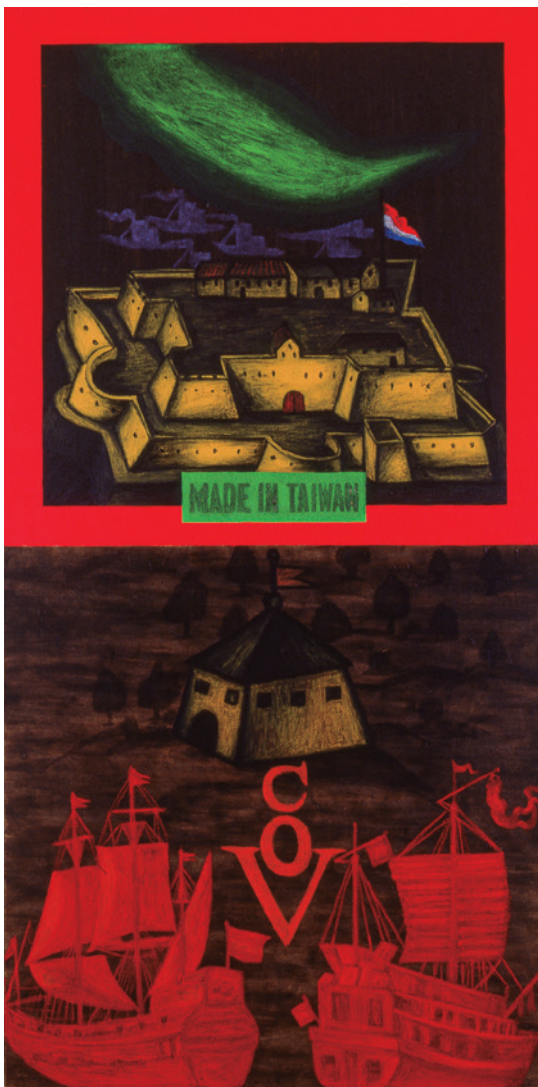
彼得勒斯·普朗修斯，〈摩鹿加香料群島圖〉，1617。國立臺灣歷史博物館典藏。

Petrus Plancius, *Map of the Maluku Island (Spice Island)*, 1617. Collection of National Museum of Taiwan History.



艾薩克·科梅林原著、雷內·奧古斯丁·德·雷內維爾翻譯，〈熱蘭遮城圖〉，1725。國立臺灣歷史博物館典藏。

Authored by Isaac Commelin, Translated by René Augustin de Renneville, *Fort Zeelandia of Taiovang*, 1725. Collection of National Museum of Taiwan History.



楊茂林，〈熱蘭遮紀事 L9203〉，1992，油彩、壓克力顏料、畫布，194×97 公分。國巨基金會典藏。  
 Yang Mao-lin, *Zeelandia Memorandum L9203*, 1992, oil, acrylic on paper, 194×97 cm.  
 YAGEO Foundation Collection, Taiwan.





莫奴，〈「今奉雞舌香五斤，以表微意。」〉，2023，複合媒材裝置，尺寸視空間而定。藝術家自藏。  
Lou Mo, “*I am presenting you now with five catties of cloves to convey my humble sentiments.*”, 2023, Mixed media installation, Dimensions variable. Courtesy of the Artist.



許家維，〈武士與鹿〉，2019，單頻道錄像，08分50秒，藝術家自藏。

Hsu Chia-wei, **Samurai and Deer**, 2019, Single-channel video, 08'50". Courtesy of the Artist.



鄭亭亭，〈山寨藍色柳樹〉，2017，單頻道錄像約75小時、藍色原子筆於紙盤上，尺寸視空間而定。藝術家自藏。

Ting-Ting Cheng, **Copying Blue Willow**, 2017, Single-channel video, approximately 75 hours, ball pen drawn on paper plate, Dimensions variable. Courtesy of the Artist.



試想島的邊緣是島的輪廓，但島的邊緣也同樣是海的輪廓  
we envision that its border is not only the profile of the island but also of the sea

張根耀 & 林盈潔，〈陸浮〉，2021，單頻道錄像，08分15秒。藝術家自藏。

Chang Ken-yao & Lin Ying-chieh, *Floating Island*, 2021, Single-channel video, 08'15". Courtesy of the Artist.





歐弗特·達波著、雅各伯·凡·穆爾斯出版，〈《第二、三次荷蘭東印度公司使節出使大清帝國記》插圖之〈福爾摩沙原住民1〉〉，1670。國立臺灣歷史博物館典藏。

Authored by Olfert Dapper, Published by Jacob van Meurs, ***"Inhabitants of the Island of Formosa 1", the Illustration of The Second and Third Diplomatic Missions of the Dutch East India Company to the Qing Court***, 1670. Collection of National Museum of Taiwan History.



歐弗特·達波著、雅各伯·凡·穆爾斯出版，〈《第二、三次荷蘭東印度公司使節出使大清帝國記》插圖之〈福爾摩沙原住民2〉〉，1670。國立臺灣歷史博物館典藏。

Authored by Olfert Dapper, Published by Jacob van Meurs, ***"Inhabitants of the Island of Formosa 2", the Illustration of The Second and Third Diplomatic Missions of the Dutch East India Company to the Qing Court***, 1670. Collection of National Museum of Taiwan History.



鄧文貞，〈穿越西拉雅〉，2017，複合媒材（麻布袋、藍染、十字繡刺繡），161×131 公分。臺南市政府文化局典藏。

Deng Wen-jen, *Siraya Through Time*, 2017, Mixed media ( burlap sack, indigo, cross stitch, embroidery ), 161×131 cm. Collection of the Cultural Affairs Bureau. Tainan City Government.



霍凱盛, 〈樂園19.9〉, 2019, 針筆、木板, 30×178 公分。私人收藏。

Eric Fok, *Paradise 19.9*, 2019, Line drawing on woodboard, 30×178 cm. Private Collection.



阿諾爾德斯·蒙塔努斯, 〈大員熱蘭遮城與市鎮圖〉, 1670。國立臺灣歷史博物館典藏。

Arnoldus Montanus, *Map of Zeelandia Fortress and Town, Tayouan*, 1670. Collection of National Museum of Taiwan History.





劉子平，〈福爾摩沙人—島民肖形計畫東印度公司、船舶與太平洋〉，2021，氰版藍印術、畫紙、合成樹脂畫框，24.5×20公分。私人收藏。

Liu Zi-ping, *Formosan-silhouette project, Vereenigde Oostindische Compagnie, ships & Pacific Ocean*, 2021, Cyanotype on paper, in synthetic resin frame, 24.5×20 cm. Private Collection.

## ➤ 遭遇與共生 ➤

本子題展出作品，就像是物種和時代的交會之所，透過藝術家對當時文獻的研究與想像，將不同的歷史切面濃縮在作品當中。觀眾除了可以在展間看到以荷蘭東印度公司在臺期間，留下大量文獻資料的《熱蘭遮城日誌》為主題發想的作品，還有以東寧王國時代生活樣貌創作長達27公尺的圖卷；也可以看到其他作品中，被視為珍貴出口品的臺灣農產，以及為了經濟或其他因素而引進的植物圖像。這些植物因為經濟的需求開始以獲利為目標大量栽種，建立了臺灣在世界經貿體系的位置。

外來殖民者除了在殖民地尋找資源，在該地建立延伸母國的社會體制之外，也帶來許多技術，將殖民地的資源進行科學化、工業化，使其進入經濟體系，在這樣的狀況下，除了有大量的新物種被發現、命名，豐富了原有的科學知識之外，亦有外來種與原生種的推擠效應、殖民地語言消失、過度開發等問題。本展區的多件作品以生物為對象來描寫，實際上也藉此象徵殖民時代異文化相遇時的景況。

## ❖ Encounter and Coexistence ❖

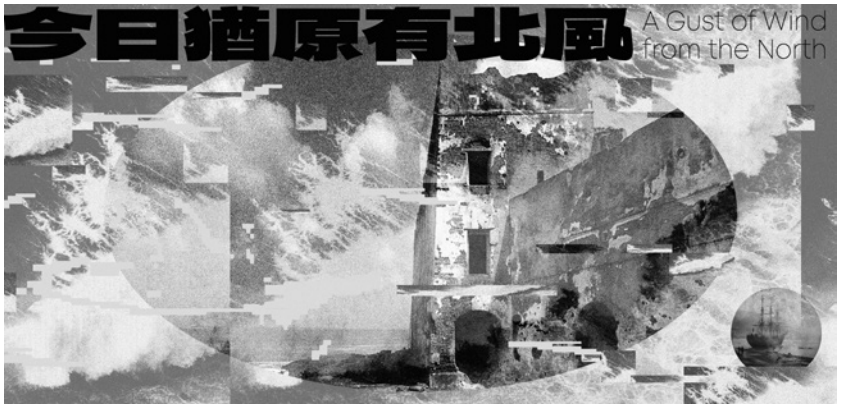
This subtopic features works that serve as a locus of the encounter between species and the times. Through artists' research and imagination of records of the bygone eras, their works epitomize different historical cross-sections. The audience can see works inspired by *The Diary of Castle Zeelandia*, which contains an extensive amount of material about the VOC's activities in Taiwan, as well as a twenty-seven-meter scroll that delineates the life during the Kingdom of Tungning. Also, there are works depicting agricultural products from Taiwan that were once viewed as precious exports, as well as images of plants imported for economic and other reasons. Due to economic demand, these plants were extensively planted for profit, which in turn consolidated Taiwan's position in the global economic and trade system.

Colonizers from foreign lands not only sought resources and extended their social systems in the colonies, but also brought with them many technologies that allowed them to scientize and industrialize the local resources, launching the colonies into the economic system. In this case, apart from discovering and naming a large number of new species, which enriched the existing scientific knowledge, new problems began surfacing as well — endemic species were crowded out by foreign species; native languages started disappearing; and the issue of overdevelopment. This subtopic features multiple works delineating living organisms as the subject, which in fact symbolizes the encounter between different cultures in the colonial period.

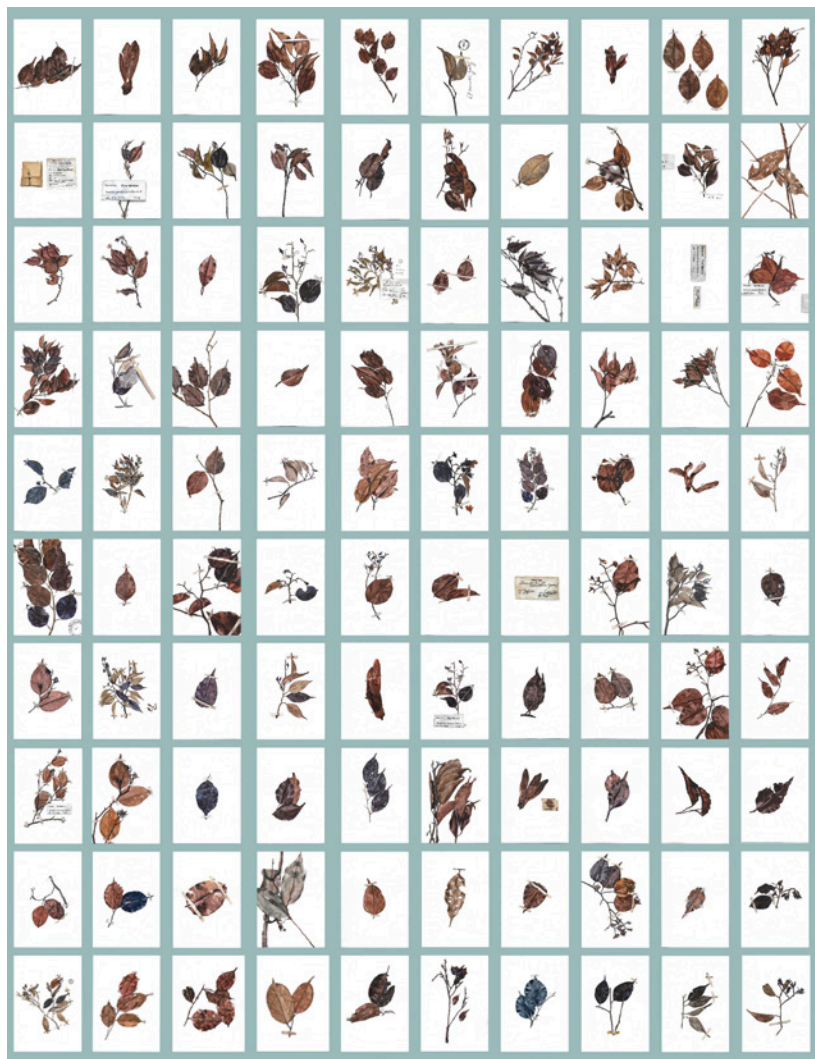




沈建龍，〈東寧臺灣圖卷〉，2023，水墨、日本絹，70×2700 公分。藝術家自藏。  
Shen Jian-long, ***Tongning Taiwan picture scroll***, 2023, Ink on silk, 70×2700 cm. Courtesy of the Artist.



邱璽民 & 汪怡君，〈今日猶原有北風〉，2024，裝置，尺寸視空間而定。藝術家自藏。  
Chiu Hsi-ming & Nicole Wang, ***A Gust of Wind from the North***, 2024, Installation, Dimensions variable. Courtesy of the Artist.



阿里安山・卡尼阿哥，〈複製（什麼）留下：邱園標本〉，2022，水彩、紙，A5尺寸共100張。藝術家自藏。

Aliansyah Caniago, *Copy ( What ) Left : Specimens at Kew Garden*, 2022, Watercolor on paper, A5 each, 100 pieces. Courtesy of the Artist.



劉子平，〈島嶼植物誌-芒果 荷蘭人、東印度公司、船舶、熱蘭遮城與芒果〉，2021，氰版藍印術、畫紙，54×39 公分。藝術家自藏。

Liu Zi-ping, *Flora of Formosa-Mangifera indica L., Dutch, Vereenigde Oost-Indische Compagnie, Ship, Fort Zeelandia & Mango Tree*, 2021, Cyanotype on paper, 54×39 cm. Courtesy of the Artist.





盧明德，〈潮間帶〉，2005–2024，複合媒材、物群裝置，尺寸視空間而定。藝術家自藏。

Lu Ming-te, *Intertidal Zone*, 2005–2024, Mixed media, installation, Dimensions variable. Courtesy of the Artist.



曾琬婷，〈強佔風景〉，2022，手抄紙、銀合歡種子，尺寸視空間而定。藝術家自藏。

Tseng Wan-ting, *Occupied Scene*, 2022, handmade sheet, leucaena leucocephala seeds Dimensions variable. Courtesy of the Artist.



張新丕，〈輪轉旺旺來〉，2023，壓克力顏料、畫布，80×100 公分。藝術家自藏。

Chang Sin-pi, *Get luck with pineapple*, 2023, Acrylic on canvas, 80×100 cm. Courtesy of the Artist.





李立中, 〈 Pontanus的日誌本06 蕭壠城記 〉, 2023, 錄像、書寫、裝置, 尺寸視空間而定。藝術家自藏。

Lee Li-chung, *The Diary 06 of Pontanus-The Story of Soulang City*, 2023, Voice, writing, installation, Dimensions variable. Courtesy of the Artist.



劉玚，〈失明的造物者〉，2019，雙頻道錄像裝置、19張壓克力顏料繪畫、文獻檔案、藝術微噴、書籍，錄像：32分53秒 / 27分37秒，尺寸視空間而定。藝術家自藏。

Liu Yu, *Caecus creaturae*, 2019, 2-channel sound / video Installation, color, stereo, 19 acrylic drawing, document files, giclée, books, Video : 32'53" / 27'37", Dimensions variable. Courtesy of the Artist.

## 2 館主展文

殖民者（帝國）用自己的觀點和語言來描述陌生的他者，在他們眼中，這些來自陽光水源之地的資源，孕育了他們母國所需的一切。海岸的消長、船隻與商人不斷的來去，拓展了帝國的邊界。某程度來說，帝國的邊界是按照他們所帶來的資源所能落地生根的最邊界而定。

“ 橫渡的行動從來不是順暢無阻的。文化交流會帶來多麼豐碩的成果，就有多危險。....

海洋的歷史勢必會遇到邊界的問題，不管是海與陸地之間的邊界、淡水與鹹水之間的邊界，或是形成大洋的不同海域之間的邊界；從這個問題來看，「其他所有東西都是浮動的」。

—— 蘇尼爾·阿姆瑞斯 《橫渡孟加拉灣》 ”

不斷在海上移動的商船、軍隊、海盜們，儘管他們航行的目的各有不同，將遠東各個城市以不同的關聯性串連起來，拓樸出政治和國族定義之外的各種地圖樣貌。如同地緣政治或者殖民歷史的關係，讓臺灣被賦予不同的角色和戰略位置。從臺灣出發，或者從他方向臺灣航行的外來者，他們都用自己的生命經驗譜寫出了不同的故事。大航海時代開啟了人類史上重要的疆域流動，除了經濟的貿易戰爭之外，也因為不同種族的相遇，編織出更多混血的故事。



荷蘭東印度公司（Vereenigde Oost-Indische Compagnie，簡稱VOC）於1624年佔領臺灣並建造熱蘭遮堡，在建堡400年後的今日，本展的象徵意義不僅是再次思考殖民政權侵略帶來的影響，也是持續的打開心胸來發掘、瞭解與想像當時文化、物種與資源的交流。透過回望歷史來檢視當代，藉由藝術作品的表達，反思現今臺灣後殖民的社會樣貌、日趨緊張的地緣政治、地區戰爭之危機、與資源分配等當代議題。

本展以荷蘭東印度公司於1624年建造的熱蘭遮堡為歷史時間點，透過其可以實施外交、發動戰爭，具有國家性質的商業公司之殖民與貿易本質為問題意識之發想，聚焦探討「貿易」、「戰爭」、「航海」、「殖民」、「後殖民」、「地圖」、「植物與物種遷徙」等關鍵字上。

本展覽分布在1館展覽室B到G、2館的展覽室A到D同期展出，不同子題之間有彼此共享的關懷，也因為不同作品的組合對話，延伸出更多議題。相同架構下，相對於1館，2館子題「海怪的影子」、「他們到我們」、「熱蘭遮的海風」，主要著重於隱喻與喚醒臺灣的當代地緣戰爭狀態、臺灣離開殖民時代後對物種與物產的詮釋轉換，以及以當下的時空去回望曾經在這片土地上的人的故事，見證這塊島嶼的多元文化。

## Description of BLDG2

Colonizers (empires) described unfamiliar others using their perspectives and languages. In their eyes, resources from these lands of sunlight and water formed a nurturing source that satisfied the needs of their homelands. As coasts changed, and ships and merchants arrived and left, the borders of empires were expanded. To a certain extent, imperial borders were defined by the resources brought by ships and merchants and the farthest lands that they could reach.

“ Crossings were never smooth. Cultural encounters were dangerous as often as they were productive....Any history of an ocean must confront the questions of boundaries—between sea and land, between fresh water and salt, between the seas that make up an ocean; from that question “all others flow.”

—— Sunil S. Amrith, *Crossing the Bay of Bengal*.<sup>2</sup>

”

Merchant ships, navy fleets, and pirates moved constantly in the sea. Their voyages, conducted for dissimilar purposes, linked cities in the Far East through different connections, mapping out various parts of the world beyond political and national definitions. Meanwhile, due to geopolitics or colonial history, Taiwan was given different roles and a strategic location. Starting from Taiwan, or sailing to the island from other places, foreigners had composed diverse stories with their life experiences. The Age of Discovery opened up a crucial period of flowing borders in human history. In addition to trade wars launched for economic reasons, the encounter of different races also wove and produced more stories of mixing races.

The Vereenigde Oost-Indische Compagnie (VOC, or the Dutch East India Company), occupied Taiwan in 1624 and subsequently built the Fort Zeelandia. Today, after four hundred years since the establishment of the fort, the symbolic meaning of this exhibition is no longer to re-examine the influence of the invader's colonial regime,

but instead to open-mindedly unearth, comprehend, and re-imagine the exchange of culture, species, and resources at the time. Through examining the contemporary time by reviewing history, the expression of artworks featured in this exhibition enables us to reflect on a range of contemporary topics, including the post-colonial society of Taiwan, the increasingly intensified concern over geopolitics, the crisis of regional warfare, and the allocation of resources.

The exhibition starts with the Fort Zeelandia built by the VOC in 1624. Through the problematic revolving around the colonization and trade by this state-owned commercial company – one that was able to carry out diplomatic actions and launch violent wars – this exhibition concentrates on the exploration of several keywords, including “trade,” “war,” “marine navigation,” “colonization,” “post-colonial,” “map,” and “plants and species migration.”

The exhibition is on view at Galleries B to G of the Tainan Art Museum Building 1 and Galleries A to D of the Tainan Art Museum Building 2. The different subtopics share similar points of attention, and the combination of and dialogue between various works also extend into more discussion-worthy topics. With the same framework, comparing to the subtopics on view at Building 1, the subtopics showcased at Building 2 – “The Shadow of Sea Monsters,” “From Them to Us,” and “The Sea Breeze of Zeelandia,” focus on utilizing a metaphorical approach to highlight the contemporary state of geopolitical warfare concerning Taiwan, the changing interpretations of species and commodities in Taiwan after the colonial period, as well as the retrospection of stories regarding the past inhabitants of this island from the present time, engaging the audience to collectively witness the diverse culture that has enriched this island.

<sup>2</sup> Amrith, Sunil S. *Crossing the Bay of Bengal: The Furies of Nature and the Fortunes of Migrants*. Cambridge, Massachusetts: Harvard UP, 2013, p. 28-9.



## 海怪的影子

荷蘭人在15世紀透過鯨魚產業而致富，逐漸開始了遠洋貿易與殖民；臺灣因著地理位置、經濟作物與鹿皮，吸引了外來者在此地經商，甚而進行掠奪、產生衝突與佔領土地。在不同的文本論述當中，因為立場或史觀的差異讓臺灣曾經擁有很多不同的角色，甚至在不同的離島歷史脈絡下對時代或事件都可能有相異的詮釋與社群記憶。臺灣富饒的物產與成功的經濟體系，以及明顯的威脅，對比400年前的情境，當今的處境仍是充滿危機。本展在1館第1個子題，以地圖和裝置藝術闡述海怪所代表人類對未知海域的恐懼，呈現了砲火紛擾、為了物產資源熱烈競逐的大航海時代；而在2館「海怪的影子」子題的展示，則同時呈現歷史與當代氛圍的對照。不僅表現荷蘭東印度公司的侵略，也對比臺灣當代的局勢，諸如曾經的離島戰地廢墟與堡壘、長期備戰下的精神狀態、對於鄰近國家軍事威脅焦慮感等等。

## ❖ The Shadow of Sea Monsters ❖

The Dutch amassed countless wealth through the herring industry in the 15<sup>th</sup> century, and gradually started their enterprise of maritime trade and colonization in the far seas. Because of the geological location, economic crop, and deerskin, Taiwan had attracted foreign traders, whose activities even escalated into plundering, conflicts and occupation of land. In different texts and descriptions, Taiwan has had many dissimilar roles due to the difference of stances or historical perspectives. Furthermore, in different historical context of offshore islands, there exists inconsistent interpretations and communal memories regarding the past periods and events. Comparing to the ample resources, successful economic system, and evident threats from four centuries ago, the current circumstance facing Taiwan is somehow still crisis-ridden. At Building 1, the first subtopic of this exhibition features works of maps and installation art that illustrate human's fear of unknown waters – a fear visualized by sea monsters – and delineates the Age of Discovery informed by warfare and fierce competition for resources and commodities. At Building 2, this subtopic juxtaposes history and the contemporary atmosphere to form a comparison, not only depicting the invasion of the VOC but also the contemporary situation of Taiwan, including battlefield ruins and forts on offshore islands, the mental state inflicted by drawn-out preparation for war, and the anxiety induced by military threats from the neighboring country.





萊昂·布萊恩，〈靜物-鯊魚與錫罐〉，1888，油彩、木板，58×77.5 公分。奇美博物館典藏。

Léon Brunin, *A Still Life with Herrings on a Plate, a Pewter Jug, a Salt Cellar, bread, onions, a Glass of Wine and a Pipe on a Draped Table*, 1888, Oil on panel, 58×77.5 cm. Collection of Chimei Museum.



羅懿君，〈鹿革〉，2016，香蕉皮、生漆，220×260 公分。藝術家自藏。  
Lo Yi-chun, *Deer Rug*, 2016, Dried banana peels, lacquer, 220×260 cm. Courtesy of the Artist.



楊茂林，〈熱蘭遮紀事 L9302〉，1993，油彩、壓克力顏料、畫布，194×260 公分。財團法人台北市樺霖文化藝術基金會提供。

Yang Mao-lin, *Zeelandia Memorandum L9302*, 1993, Oil, acrylic on canvas, 194×260 cm.  
Courtesy of Taipei Hua-Lin Funds Foundation of Culture and Arts.



彼得·凡·德爾，〈著名海盜一官與國姓爺所據的中國沿岸島嶼〉，1727。國立臺灣歷史博物館典藏。

Pieter van der Aa ( Pierre vander Aa ), *Map of China's Coastal Islands Occupied by Famed Pirates Zheng Zhi-long ( Iquan ) and Zheng Cheng-gong ( Koxinga )*, 1727. Collection of National Museum of Taiwan History.



創作者 / 製造者 不詳，〈鄭成功與荷蘭戰役版畫〉，1678。國立臺灣歷史博物館典藏。

Author Unknown, *Printing of the Siege of Fort Zeelandia*, 1678. Collection of National Museum of Taiwan History.

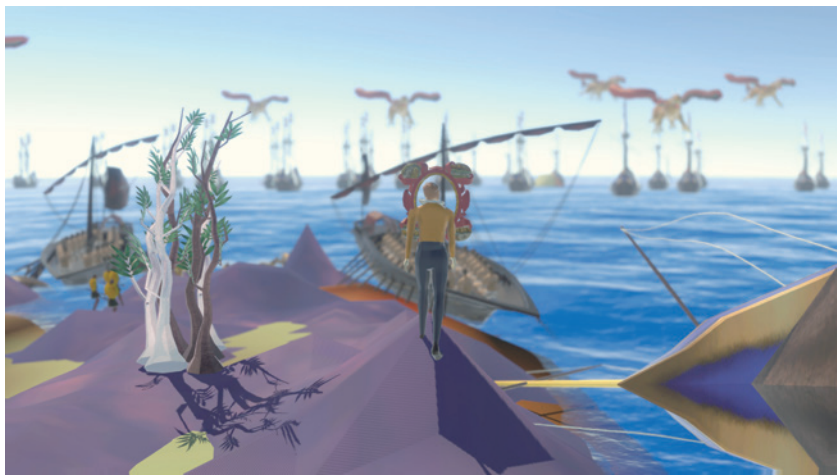


揆一著，楊·克萊茲、譚·霍恩出版，《被遺忘的福爾摩沙》，1675。國立臺灣歷史博物館典藏。  
Authored by C. E. S., Frederik Coyett, Published by Jan Claesz, Ten Hoorn, **t Verwaerloosde Formosa**, 1675. Collection of National Museum of Taiwan History.



馬寔路，〈平戶 大員 巴達維亞〉，2018，五頻道錄像裝置，10分47秒。藝術家自藏。  
mamoru, *Firando Tayouan Batavia–Japan Taiwan Indonesia*, 2018, 5-channel video installation; HD, stereo, 10'47". Courtesy of the Artist.





邱杰森 & 莫珊嵐，〈雅加達事件簿〉，2021，單頻道錄像，17分06秒。藝術家自藏。

Chiu Chieh-sen & Margot Guillemot, **Jakarta Event Book**, 2021, Single-channel video, 17'06".  
Courtesy of the Artist.





常陵，〈東方危機3〉，2023，油彩、畫布，180×130 公分，藝術家自藏。

Chang Ling, *War Preparation-Oriental Crisis 3*, 2023, Oil on canvas, 180×130 cm. Courtesy of the Artist.

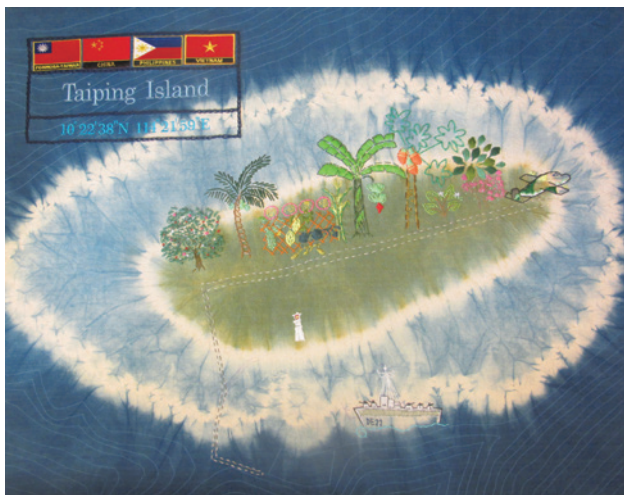


劉芸怡，〈歷史造景-十字I〉，2018，藝術微噴，140×100 公分。藝術家自藏。

Liu Yun-yi, *Landscaping from History-The Cross I*, 2018, Inkjet Print, 140×100 cm. Courtesy of the Artist.

林純用，〈島孤人度孤〉，  
2022，夾板、角材、壓  
克力彩，244×122 公分。  
高雄市立美術館典藏。  
Lin Chun-yung, *Guis-  
han Island*, 2022, Acrylic  
on veneer, 244×122 cm.  
Collection of Kaohsiung  
Museum of Fine Arts.





鄧文貞，〈太平島〉，  
2018，複合媒材（棉  
布、刺繡、藍染），  
80×100 公分。藝術  
家自藏。

Deng Wen-jen, *Tai-  
ping Island*, 2018,  
Mixedmedia ( cotton  
fabric, embroidery,  
indigo dyeing ), 80×  
100 cm. Courtesy of  
the Artist.



陳擎耀，〈戰場的女〉，2022，雙頻道錄像，尺寸視空間而定。藝術家自藏。

Chen Ching-yao, *Battleground Girls*, 2022, 2-Channel Video, Dimensions variable. Courtesy of the Artist.



## ➤ 他們到我們 ➤

臺灣數百年來作為西方世界對遠東想像，以及日本帝國對南方想像的重要象徵與基地，這塊島嶼作為帝國的他者，迎來了物產、社會習慣的移入，成為異質文化和混合自然的實驗地。帝國與殖民地在戰略或資源上大多是單向的主從關係。不過隨著殖民地納入帝國領土，長時間的互動之下，必定有雙向的影響，例如殖民者由母國帶來的物種移入、殖民地的風土和文化影響了殖民者，雙方彼此交織產生出帶有變動特質的地方特色。

動植物的命名除了科學研究之外，也涉及殖民與政治的資源角力，滿足基本生存需求的飲食也可能是某些文化權力的展現，本子題的作品以生物學家對動植物命名記錄的史事為靈感，農產資源與飲食在地化和全球化的角度切入，勾劃各種想像世界的樣貌，並且也有作品透過經濟資源的爭奪，企圖探討隱藏在時勢變動背後的資源之戰。

## ❖ From Them to Us ❖

Over the course of several centuries, Taiwan as the other of different empires was a crucial symbol and base that satisfied the European imagination of the Far East and Imperial Japan's imagination of the South. The import of commodities and social custom transformed Taiwan into an experimental place characterized by heterogeneous culture and mixed nature. In terms of strategies and resources, colonies have always been unilaterally subordinate to empires. However, as colonies were included into imperial territories, and after long periods of interaction, the influence was bound to become mutual. For instance, species were brought from colonizers' homelands; and colonizers might also be influenced by the custom and culture of the colonies. Both parties, to a certain extent, became interwoven and produced local characteristics that evolved constantly.

The naming of flora and fauna is not just a matter of scientific research, but also involves a colonial and political wrestling for resources—in other words, even a simple gesture of satisfying the basic needs for survival, such as eating, can be a demonstration of certain cultural power. The works featured in this subtopic are inspired by historical records about naming animals and plants, agricultural resources, as well as the localization and globalization of diet, delineating the various aspects of an imagined world. Other works also discuss the contention for economic resource to explore the resource war behind the changing trend of the time.



劉玗 & 吳思嶽, 〈 Ladies 〉, 2023 , 影像裝置、塑料3D列印、文件檔案, 尺寸視空間而定。藝術家自藏。

Liu Yu & Wu Sih-chin, **Ladies**, 2023, Video Installation, Plastic 3D Printing, document files, Dimensions variable. Courtesy of the Artist.

多媒體設備贊助：洪建全基金會、台灣松下電器。  
Supporting Partner : Hong Foundation, Panasonic.

沃克、海怪、炮火與他們：熱蘭遮堡 400 年 VOC, Sea Monsters, Artillery Fire, and Them: 400 Years of Fort Zeelandia





許家維,〈黑與白-馬來貘〉,2018,四頻道錄像裝置,06分55秒。藝術家自藏。

Hsu Chia-wei, *Black and White-Malayan Tapir*, 2018, 4-channel video, installation, 06'55".  
Courtesy of the Artist.





鄧文貞，〈餐桌上的全球化〉，2023，綜合媒材（刺繡、藍染、麻布），150×300 公分。藝術家自藏。

Deng Wen-jen, *Globalization at table*, 2023, Mixed media, ( embroidery, indigo dyeing, burlap fabric ), 150×300 cm. Courtesy of the Artist.

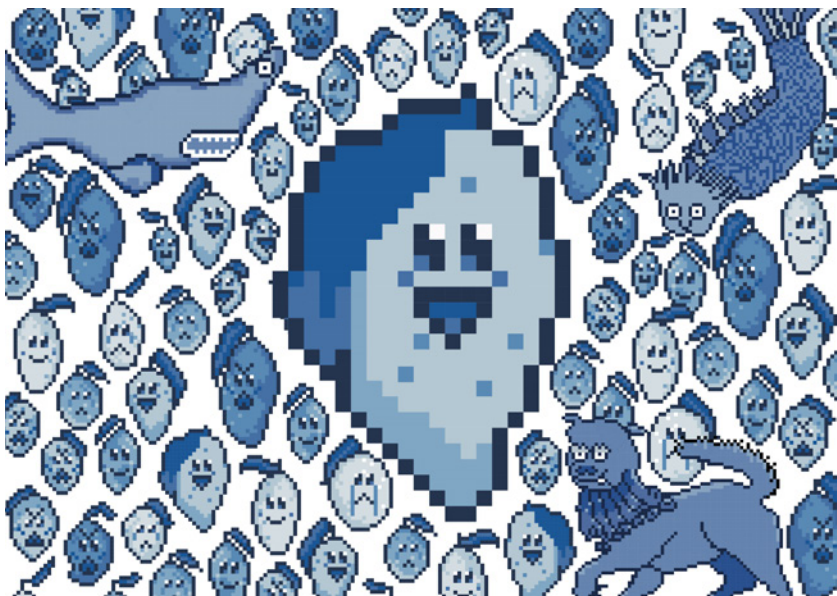


吳其育，〈發光半導體未來〉，2020，多頻道錄像 4K 6.1 聲道，17分06秒。藝術家自藏。

Wu Chi-yu, *The LED Future*, 2020, Multi-channel video installation, 4K, 6.1 channel audio, 17'06". Courtesy of the Artist.

©立方計劃空間，攝影：陳又維

Photo by You-Wei Chen, ©TheCube Project Space.



走路草農 / 藝團，〈芒果藍〉，2024，裝置，尺寸視空間而定。藝術家自藏。

Walking Grass Agriculture, **Mango Blue**, 2024, Installation, Dimensions variable. Courtesy of the Artist.

## ➤ 熱蘭遮的海風 ◀

海岸線的變動無常，曾經我們腳下踩的位置是海水，距離的標記方式是感性的，可以是歷史被遺忘的時間；可以是不同的外來者抵達這裡的時差；也可以是蝸牛從非洲來到亞洲成為桌上食物的時間。不論是文學、視覺藝術、音樂都是可以創造多個時空相遇的載體，讓人有無窮的想像力。17世紀歐洲人在亞洲的活動所留下的足跡，雖遙遠卻更引人興趣，人人都聽過的《安平追想曲》雖然是寫作於20世紀，但是歌詞裡講到的荷蘭船醫與臺灣女子的相遇，讓人明顯聯想到荷蘭東印度公司曾經在臺的歷史背景。本區藝術家們的作品，以當下時空去回望曾經在這片土地上的故事，隱藏在我們日常那些不起眼的人事物，都可能是這塊島嶼多元文化的見證。



## ➤ The Sea Breeze of Zeelandia ➤

Coastal lines are always in constant change. In the past, the land where we stand today was once the sea. Furthermore, the way we mark distance has been driven by sensibility—it can be measured by how long it takes for history to be forgotten; it can be the time marking the arrival of different foreigners; or it can be the time that snails were imported from Africa and became a dish on Asian dining tables. Literature, visual art, and music can all be the platform that creates the encounter of multiple space-time, immersing people in infinite imagination. The traces from the activities of Europeans in Asia in the 17<sup>th</sup>-century, though already distant from today, remain intriguing still. The song, *Anping Reminiscence* (安平追想曲), though composed in the 20<sup>th</sup> century, contains lyrics about the encounter between a Dutch naval surgeon and a Taiwanese woman, clearly alluding to the history of the VOC in Taiwan. In this subtopic, artists utilize their works to take a retrospective look on the stories of those once inhabiting this island—those insignificant people and things in our everyday life today might have all embodied this island's diverse culture.



吳其育 & 沈森森 & 致穎，表演者：Bunda Umi，〈聲線計畫：史貝克斯的歌——「唱」〉，2016，表演紀錄影片 / 裝置，50秒 / 尺寸視空間而定。藝術家自藏。

Wu Chi-Yu & Shen Sum-sum & Musquiqui Chihying, Performer: Bunda Umi, **Sound Route : Songs of SPECX**, 2016, Performance documentation / installation, 50" / Dimensions variable. Courtesy of the Artist.



張恩滿，〈 蝸牛樂園三部曲-啟程或終章 〉，2021，單頻道錄像，14分35秒。藝術家自藏。  
 Chang En-man, *Snail Paradise Trilogy Setting Sail or Final Chapter*, 2021, Single-channel video, 14'35". Courtesy of the Artist.



陳怡如 & 蔡音璟，〈我們居住在海洋之上〉，2022 / 2024重製，五頻道錄像、物件裝置，尺寸視空間而定。藝術家自藏。

Chen Yi-ru & Tsai Pou-ching, *We live above the ocean*, 2022 / 2024 Remade, 5-channel video, object / installation, Dimensions variable. Courtesy of the Artist.



## 工作團隊

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Chuang Ya-wen、Liao Kuan-ming

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Translator | Huang Liang-jung

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Repacking, transport and installation | JC Art Engineering Co., Ltd.

lighting | TOTEM Art Studio

Audio-visual Integration | ZWartStation Ltd.

## 策展人 Curators

陳湘汶、莊東橋

Chen Hsiang-wen, Chuang Tong-chiao

## 展出藝術家 Artists

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mamoru, Léon Brunin, Chang En-man, Chang Sin-pi, Hsu Chia-wei, Chang Ling,

Chen Ching-yao, Tseng Wan-ting, Yang Mao-lin, Liu Zi-ping, Liu Yun-yi, Liu Yu,

Deng Wen-jen, Ting-Ting Cheng, Lu Ming-te, Eric Fok, Lo Yi-chun

Liu Yu & Wu Sih-chin, Walking Grass Agriculture,

Wu Chi-yu & Shen Sum-sum & Musquiqui Chihying, Chen Yi-ru & Tsai Pou-ching, Chang

Ken-yao & Lin Ying-chieh, Chiu Chieh-sen & Margot Guillemot,

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