



Marks on the Skin, Paths on the Sea 肌膚上的印記，大洋中的路徑

Wednesday, October 28

09:30–10:00	REGISTRATION	報到
10:00–10:10	OPENING REMARKS	歡迎致詞
10:10–10:50	KEYNOTE SPEECH Lars Krutak , <i>Museum of International Folk Art (USA)</i> Ancient Marks, Contemporary Tales: Prehistoric Tattooed Figurines and Tattoo Revivals in Japan and Alaska	專題演講
10:55–12:30	PANEL 1 Research, Representation, and Museum Practice Moderated by Hao-Li Lin , <i>National Tsing Hua University (Taiwan)</i> Sébastien Galliot , <i>Aix-Marseille-Université/CNRS (France)</i> The Role of Technical and Embodied Skills on Tattooing Revival YAMAMOTO Yoshimi , <i>Tsuru University (Japan)</i> A Reenactment of Paiwan Tattooing Practices Photographed in the 1930s: Materials from the KOBAYASHI Yasuyoshi Archives of the National Museum of Ethnology in Japan Scott Simon , <i>University of Ottawa (Canada)</i> Tattoos and Weavings as Diplomats? Taiwan Indigenous Presence or Resurgence in Global Museum Exhibitions Lekal F.C. Lin , <i>National Museum of Prehistory (Taiwan)</i> The Tattoo Waves Festival as a Field for Participatory Exhibition in Museums: Approaches and Experiments	第一場次
12:30–14:00	LUNCH	午餐

14:00–15:15	PANEL 2 Living Traditions: Continuity and Empowerment (I) Moderated by Sean Mallon , <i>Te Papa Tongarewa (Aotearoa)</i> Sulu'ape Mālama o Maitaitoa Keone Nunes , <i>Hawaiian Cultural Practitioner Ka Uhi</i> Julia Mage'au Gray , <i>Melanesian Marks & Waipapa Taumata Rau (Aotearoa)</i> It's in the Doing: Revitalisation of Poapoa, A Mekeo Visual Language Su'a Tyla Vaeau , <i>Samoan Cultural Practitioner</i> The Journey of the Malu: A Return to Women Cudjuy Patjidres , <i>Paiwan Cultural Practitioner (Taiwan)</i> Tattooing the Way Home	第二場次
15:15–15:35	REFRESHMENT BREAK	休息茶敘
15:35–17:10	PANEL 3 Voyaging Bodies: Resilience and Maritime Identity Moderated by Yulun Huang , <i>National Museum of Prehistory (Taiwan)</i> Alson "Tuak" Kelen , <i>Waan Aelōñ in Majel (Marshall Islands)</i> Yesterday's Voyage to Survive, Today's Voyage to Life, and Tomorrow's Voyage to Live Chang Yeh Hai Hsia Man , <i>Taitung County Indigenous Seafaring Association (Taiwan)</i> Voyaging as Lived Experience: Personal Stories from the Open Sea Antony Sean Tekau-Ariki Vavia , <i>Cook Islands Voyaging Society</i> Taurira o Te Moana: Student of the Sea MIYAZAWA Kyoko , <i>Studio UMI (Japan)</i> The Shore as the Skin of Islands	第三場次

Thursday, October 29

09:30–10:00	REGISTRATION	報到
10:10–10:40	KEYNOTE SPEECH Sean Mallon , <i>Te Papa Tongarewa (Aotearoa)</i> "We Hate Ethnography...": Curating Beyond Description in a Post-Colonial Museum	專題演講
10:45–12:00	PANEL 4 <i>Living Traditions: Continuity and Empowerment (II)</i> Moderated by Marques Hanalei Marzan , <i>Bishop Museum (Hawai'i)</i> Michael Lujan Bevacqua , <i>Guam Museum</i> Contemporary Tattooing and The Search for Ancient Chamoru Aesthetics Piper Abas , <i>Philippine Cultural Practitioner</i> Weaving Relationships through Indigenous Tattoo Traditions Wilma Gaspili Wallace , <i>Cordillera Cultural Practitioner (Philippines)</i> Reviving the Indigenous Tattoo Traditions of the Cordillera: A Journey of Identity, Ancestral Knowledge, and Cultural Responsibility Mokonuiarangi Smith , <i>Uhi Tapu (Aotearoa)</i> An Exploration of the Revival of the Art of Tā Moko: Past, Present and Future	第四場次
12:00–13:45	LUNCH	午餐
13:45–15:10	TALANOA: <i>Reflections and Synthesis</i> Moderated by Futuru C.L. Tsai , <i>National Museum of Prehistory (Taiwan)</i> Sulu'ape Mālama o Maitaitoa Keone Nunes , <i>Hawaiian Cultural Practitioner</i> Lars Krutak , <i>Museum of International Folk Art (USA)</i> Sean Mallon , <i>Te Papa Tongarewa (Aotearoa)</i> Marques Hanalei Marzan , <i>Bishop Museum (Hawai'i)</i> Cudjuy Patjidres , <i>Paiwan Cultural Practitioner (Taiwan)</i> Tauateleofiti Suliljaw Lusausatjh , <i>Academia Sinica (Taiwan)</i>	分享交流與綜合討論
15:15–15:30	CLOSING TEATIME	會後茶敘



PANEL 1 October 28, 10:55—12:30

Research, Representation, and Museum Practice

研究、再現，與博物館實踐

This panel examines how historical archives, embodied knowledge, and participatory curation reshape the representation of Austronesian tattoo traditions. Spanning revival movements, archival re-enactments, and festival-based museum experiments, the presentations show how collaborative practices dismantle colonial frameworks to foster cultural revitalization and indigenous sovereignty.

本場次探討歷史檔案、身體實踐知識與參與式策展如何重塑南島紋身傳統的再現方式。發表內容橫跨文化復振、歷史影像重演，以及以節慶作為展示場域的博物館實驗，展現協作實踐如何解構殖民框架，進一步推動文化復振與原住民主權展現。

Panelists ▶ Sébastien Galliot
YAMAMOTO Yoshimi
Scott Simon
Lekal F.C. Lin

Hao-Li Lin has conducted extensive, long-term fieldwork in Fiji, focusing on community-based marine conservation and development projects. Extending from this ethnographic foundation, his broader work investigates creative forms of contemporary cultural representation—including music, film, sports, and literature—across the Austronesian world, analyzing their vital roles in the politics of identity, indigeneity, and sovereignty.

Moderator

Hao-Li Lin 林浩立

Institute of Anthropology,
National Tsing Hua University (Taiwan)
國立清華大學人類學研究所



林浩立長期於斐濟從事民族誌田野研究，聚焦社區參與式海洋保育與地方發展計畫。奠基於深厚的民族誌研究，他進一步探討南島語族世界中當代文化表現的多元形式，包括音樂、電影、運動與文學，分析其在身分認同、原住民族性與主權政治中的重要角色。

PANEL 1 MUSEUM PRACTICE

October 28, 10:55—12:30

Sébastien Galliot is an anthropologist specializing in ritual studies and cultural technology. Since 2001, he has devoted his research to Samoan tattooing and ritual transmission. He currently directs the Maison Asie Pacifique research unit in Marseille and now focuses his research activities on Micronesia.

Panelist

Sébastien Galliot

Centre for Research and Documentation
on Oceania (Aix-Marseille-Université / CNRS)
(France)

法國艾克斯－馬賽大學
大洋洲研究與文獻中心



Sébastien Galliot 為人類學家，專長於儀式研究與文化科技。自 2001 年起，長期投入薩摩亞傳統拍刺文化及儀式傳承研究。目前擔任法國馬賽亞洲太平洋研究中心（亞太之家）負責人，近年研究重心轉向密克羅尼西亞地區。

The Role of Technical and Embodied Skills on Tattooing Revival

Until recently, cultural revival movements were primarily focused on performing culture through discourses, the display of symbols and the making of iconic artefacts that had become obsolete in everyday life.

Beyond its extremely rich graphic repertoires, the Austronesian hand-tapped tattooing tradition is a difficult one to revive precisely because of its nonverbal, technical, and embodied dimensions. This brief speech will address the issues of failure and success in tattooing transmission through the lens of body skills and re-integration of technical knowledge in mundane life.

技術知識與身體技藝在紋身文化復振中的角色

過去，文化復振運動多著重於透過論述、象徵符號的展示，以及重新製作日常生活中已逐漸消失的代表性文物來呈現文化。然而，相較於豐富多元的圖像樣式，南島傳統手工拍刺之所以更難復振，正因其核心建立於非語言性的技術知識與身體技藝。

本演講將從身體技藝的培養，以及技術知識重新融入日常生活的過程出發，探討拍刺文化傳承中的成功與挑戰，進一步思考技術實踐與身體經驗在文化復振中的重要性。

PANEL 1 MUSEUM PRACTICE

October 28, 10:55—12:30

YAMAMOTO Yoshimi is a cultural anthropologist specializing in Taiwan Indigenous studies and the historical anthropology of tattooing in East Asia. Since the early 1990s, she has conducted extensive research on *hajichi* (traditional women's hand tattoos) in the Ryukyu Islands, Japan. Beginning in 1995, she carried out fieldwork on the facial tattoo traditions of the Atayal people in Taiwan. In 2000, she received a Ph.D. for a dissertation examining tattoo prohibition policies and identity among the Indigenous peoples of Taiwan, Okinawa, and the Ainu of Japan. From 2000 to March 2003, she was affiliated with the Institute of Ethnology, Academia Sinica, Taiwan. She has continued her research and established the Tattoo Culture Research Association in 2017.

Panelist

YAMAMOTO Yoshimi
山本芳美

Tsuru University (Japan)
日本都留文科大学



山本芳美為文化人類學家，專長於臺灣原住民族研究及東亞紋身歷史人類學。自 1990 年代初期起，持續研究日本琉球群島女性傳統手部紋身 (*hajichi*)。1995 年開始於臺灣進行泰雅族紋面田野調查，並於 2000 年完成博士論文，探討臺灣、沖繩及日本愛努族原住民族的紋身禁制政策與族群認同。2000 至 2003 年曾任中央研究院民族學研究所研究人員，並於 2017 年成立「紋身文化研究會」，持續推動相關研究。

A Reenactment of Paiwan Tattooing Practices Photographed in the 1930s: Materials from the KOBAYASHI Yasuyoshi Archives of the National Museum of Ethnology in Japan

This presentation introduces a series of photographs documenting a reenactment of Paiwan tattooing practices, taken by the Japanese artist KOBAYASHI Yasuyoshi (1893–1984), who resided for seventeen years, from the late 1910s until 1938, in Amawan/Tjaranauma (near present-day Wangan village) in southern Taiwan. KOBAYASHI was employed by the Temporary Taiwan Old Customs Investigation Committee from 1917 to 1919, where he participated in ethnographic research on the Paiwan and produced illustrations. He later became an instructor at the Amawan Craft Guidance Center in 1929. Together with his wife, Yoshino, he taught Paiwan children woodcarving, weaving, and other crafts. After returning to Japan, he published *The Folk Arts of the Paiwan* in 1944.

Although this book did not introduce tattoos, KOBAYASHI regarded tattooing as a form of Paiwan art and, more specifically, as a mode of body art. Although tattooing had already been prohibited by the colonial Indigenous administration and police authorities, he collaborated with community members to reconstruct the tattooing procedure. The resulting photographic series consists of ten images depicting the stages of tattoo application, together with photographs of the implements used and records of their names. I would like to present these photographs as valuable visual documentation for discussion and comparative examination.

PANEL 1 MUSEUM PRACTICE

October 28, 10:55—12:30

1930 年代排灣族紋身實踐的重現：日本國立民族學博物館小林保祥文獻中的影像資料

本演講將介紹一系列記錄排灣族紋身實踐重現過程的照片。這批照片由日本藝術家小林保祥（KOBAYASHI Yasuyoshi, 1893–1984）拍攝。自 1910 年代末至 1938 年間，他曾在臺灣南部的 Amawan / Tjaranauma（今萬安部落附近）居住長達十七年。1917 至 1919 年間，小林任職於臨時臺灣舊慣調查會，參與排灣族的民族誌調查並繪製相關圖像。1929 年，他進一步擔任 Amawan 工藝指導所的指導員，與妻子 Yoshino 一同教授排灣族兒童木雕、編織及其他工藝。返回日本後，他於 1944 年出版《高砂族排灣的民藝》（*The Folk Arts of the Paiwan*）。

該書雖未介紹紋身，小林本人卻將紋身視為排灣族藝術的一種形式，更具體而言，是一種人體藝術。當時，殖民政府的原住民族行政與警察機關已禁止紋身，但他仍與社群成員合作，重現紋身的施作過程。這系列影像共包含十張照片，記錄紋身施作的不同階段，此外亦包括所使用工具的照片及其名稱紀錄。本演講將呈現這批珍貴的影像資料，作為進一步討論與比較研究的重要視覺文獻。

PANEL 1 MUSEUM PRACTICE

October 28, 10:55—12:30

Scott Simon has conducted research since 2004 in Seediq and Truku communities, focusing on hunting rights, self-determination, and legal pluralism. He was a visiting scholar from 2017 to 2018 at the National Museum of Ethnology (Osaka, Japan). His recent book is *Truly Human: Indigeneity and Indigenous Resurgence* (University of Toronto Press, 2023). He is the principal investigator of the research project "Indigenous Peoples and the Museum in the Indo-Pacific" funded by Global Affairs Canada.

Panelist

Scott Simon 史國良

University of Ottawa School of
Sociological and Anthropological Studies
(Canada)

加拿大渥太華大學
社會學暨人類學專業學院



史國良自 2004 年起於臺灣賽德克族與太魯閣族部落從事研究，主要關注狩獵文化權力、自決及法律多元主義等議題。2017 至 2018 年擔任日本大阪國立民族學博物館訪問學者。近期著作有 *Truly Human: Indigeneity and Indigenous Resurgence* (University of Toronto Press, 2023)，目前擔任加拿大全球事務部資助之研究計畫「印太地區的原住民族與博物館」之計畫主持人。

Tattoos and Weavings as Diplomats? Taiwan Indigenous Presence or Resurgence in Global Museum Exhibitions

In the traditions of Taiwan's tattooed peoples (Atayal, Seediq, Truku, and Saisiyat), young men earned the right to obtain a facial tattoo upon proving themselves in battle, while women earned them after mastering cloth weaving. The weavings of these peoples are well-represented in museums around the world. Tattoos are rarer in museum exhibits, but the Musée du quai Branly – Jacques Chirac featured them in the landmark international exhibition *Tatoueurs, Tatoués* from May 2014 to October 2015. This exhibit then toured internationally, including a 2016 stop at Canada's Royal Ontario Museum, home to Taiwan Indigenous collections by Presbyterian missionary George Leslie Mackay.

I use these exhibits as the starting point for a sociological reflection on Indigenous rights and resurgence. The Mackay collections are without a doubt products of a former colonial ontology and require new interpretations in an era of indigenization and decolonization of museum collections and practices. By the 2010s, Indigenous people themselves were more actively involved in representing their peoples, which makes them seem more authentic as diplomats. What promise can such exhibits hold for Indigenous resurgence, diplomacy, and self-determination?

PANEL 1 MUSEUM PRACTICE

October 28, 10:55—12:30

紋身與織布作為外交使者？臺灣原住民族在全球博物館展示中的呈現與復振

在臺灣具紋身傳統的民族（包括泰雅族、賽德克族、太魯閣族及賽夏族）文化中，年輕男性必須在戰鬥中證明自己，而女性則須精通織布技藝方能紋面。這些族群的織品廣泛典藏於世界各地的博物館，相較之下，紋身在博物館展示中較為少見。然而，法國凱布朗利博物館於 2014 至 2015 年策劃的國際特展「Tatoueurs, Tatoués」便曾呈現臺灣原住民族的紋身文化。該展其後展開國際巡迴，並於 2016 年來到加拿大皇家安大略博物館；該館亦典藏長老教會傳教士馬偕（George Leslie Mackay）所蒐集的臺灣原住民族藏品。

本演講以這些博物館展覽為起點，從社會學角度反思原住民族權利與復振。馬偕所蒐集的藏品無疑是過往殖民知識體系下的產物；在今日博物館典藏與實踐逐漸走向原住民族化與去殖民化的時代，這些藏品也需要新的詮釋。到了 2010 年代，隨著原住民族逐漸成為自身文化的詮釋者與展示者，他們亦在文化外交中扮演更具代表性的角色。這些博物館展示究竟能為原住民族的復振、外交與自決帶來何種可能？

PANEL 1 MUSEUM PRACTICE

October 28, 10:55—12:30

Lekal Lin is an Assistant Researcher at the National Museum of Prehistory (NMP) and a co-curator of the Austronesian Hall. Since 2024, he has been responsible for the overall planning of the "Tattoo Waves Festival." His research interests focus on Austronesian sports, popular music, cultural heritage practices, as well as issues surrounding power, sovereignty, and diplomacy.

Panelist

Lekal F.C. Lin 林芳誠

National Museum of Prehistory (Taiwan)
國立臺灣史前文化博物館



林芳誠為史前館研究典藏組助理研究員，南島常設展廳策展人之一，2024 年起開始負責「拍刺浪潮節」整體規劃。關注南島體育、流行音樂、文化遺產實踐，以及與權力、主權、外交相關之議題。

The Tattoo Waves Festival as a Field for Participatory Exhibition in Museums: Approaches and Experiments

Taking the "Tattoo Waves Festival," hosted by the NMP since 2024, as a case study, this paper explores how museums can utilize the cultural form of Austronesian hand-tapped tattooing to disrupt the traditional, one-way modes of viewing and information transmission typical of conventional exhibitions and performances. By fostering mutual observation and dialogue among diverse actors—including museum staff, tattoo artists, recipients, and visitors—the festival creates a participatory exhibition that acts directly upon embodied experience, cultural interpretation, and social relationships. Ultimately, this dynamically illustrates a pathway for contemporary museums to transition from static sanctuaries of knowledge into vibrant cultural hubs and platforms for social advocacy.

拍刺浪潮節作為博物館參與式展示場域的嘗試與途徑

本文以史前館自 2024 年起辦理的「拍刺浪潮節」（Tattoo Waves Festival）為例，探討博物館如何透過南島族群拍刺紋身（tattooing）此一文化表現形式（cultural form），翻轉傳統展示（exhibition）與展演（performance）容易形成的單向觀看及訊息傳遞模式，透過館方、紋身師、被紋身者與觀眾等不同參與者之間的彼此觀看、交流，並且作用於身體經驗、文化詮釋與社會關係的參與式展示（participatory exhibition），動態地展現當代博物館從知識殿堂轉向文化樞紐與倡議平台等社會功能的途徑。