

2009 亞洲藝術雙年展  
Asian Art Biennial

觀點與「觀」點 **Viewpoints  
& Viewing  
Points**

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展覽地點：國立台灣美術館

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Venue: National Taiwan Museum of Fine Arts

策展人：蔡昭儀  
Curator: Chao-yi TSAI

指導單位  
Supervisor



行政院文化建設委員會  
Council for Cultural Affairs, Taiwan

主辦單位  
Organizer



國立台灣美術館  
National Taiwan Museum of Fine Arts

## 賈凱·斯里布特 Jakkai SIRIBUTR

佛教在泰國現代社會中所扮演的矛盾角色，始終是我作品裡的主題。我對於泰國佛教徒如何過渡他們的信仰，將之形塑為現世實利的宗教很感興趣。

佛教並不倡導迷信，主要目標是督促信眾奉行五戒，以獲得正念，終致正覺。但佛教戒律在現今泰國社會卻經常被誤解與誤用。在佛教的傳入之前，泰文化的萬物有靈論原就十分興盛。它結合了源自印度與中國的儀式與迷信，深植於當地的生活方式中。

身為一位身體力行的佛教徒，我的生命目標也是為了追求正覺，但要在消費主義掛帥與政局紛擾的環境中獲得心靈的平靜，對我來說越來越困難了。

來來回回的縫紉與編織，是我創作裡的實存架構，儘管這是我獲得正覺的禪定過程，但時事醜聞卻也常激起我諷刺批評的衝動，這樣的舉動是「非常不佛教」的。就像大多數的泰國佛教徒，這種內在的掙扎已經成為一個探索自我心靈之道的挑戰，需透過禪修，或是勤做功德。

將裝著米、藥物、梳洗用具等日用品的籃子獻給佛陀僧侶，這是一種做功德的方式。《幸運物》的名字得自一個行銷全國的品牌，專門生產現成的籃子賣給忙碌的一般信徒。

賈凱·斯里布特，《代禱》，2008，綜合布料、手工與縫紉機縫紉、番紅花袍，185.5 x 266.7 公分，藝術家自藏。

Jakkai SIRIBUTR, *Suffrage*, 2008. Assorted fabrics, machine and hand stitching on saffron robe, 185.5 x 266.7 cm, courtesy of the artist.







賈凱·斯里布特，《嫉妒》

2008，彩繪棉布、縫紉、玻璃珠、棉布巾、手工刺繡、畫布，160 x 160 公分，藝術家自藏。

Jakkai SIRIBUTR, *Munsai*,

2008. Painted cotton, stitching, glass beads, hand embroidery on cotton linen, on canvas, 160 x 160 cm, courtesy of the artist.

最近幾年有品行不當的佛僧涉入媒體醜聞。一如這件作品所呈現的，原本藍子裡的日用品換成了敗德之物，如酒、保險套、美白乳液與樂透彩卷。

泰國女性無法受戒，但仍可以透過幫助僧院來為佛教奉獻。《代禱》描寫的即是所謂的上流社會女性，頂著一頭烏黑的蓬蓬頭，追隨著受尊崇的僧侶。這些女性的圖像與巴利聖典被一起縫在橙紅僧袍上，顯露出她們一方面感受到放棄自己的需要，卻又不想放棄高跟鞋、口紅與其它身外之物的偽善面。

佛教徒相信擁有正念將增進精神的完善狀態，缺乏正覺將導致悔恨與絕望的後果。《嫉妒》呈現的是聚會裡常見的場景：藥物與酒在席間流傳，使得人們變得更缺乏正覺，並引出人性最惡質的一面。

《禁止擅入》表達出我如何從家庭與朋友——這些屬於我的幸福中最基礎的部分——當中抽離開來並將自我孤立。藉手工刺繡完成不同蔓藤花樣的過程，創造出一種回歸禪定的方法。然而，這種專注自我的想法，卻也把我拉回到了追求正覺之漫長旅程的起點。

The often conflicted role of Buddhism in modern Thai society remains the central theme in my work. I am very interested in the way Thai Buddhists adopt and shape this faith into a religion of convenience.

As a non-superstitious religion, its main objective is to urge followers to practice the five precepts in order to obtain mindfulness that will eventually lead to spiritual enlightenment. But the principles of Buddhism in today's Thailand are often misunderstood and misused. Certain animistic beliefs that thrived before the introduction of Buddhism, together with rituals and superstitions from India and China, are deeply ingrained in a Thai way of life.

As a practicing Buddhist, my goal in life is also to find that path to enlightenment. But it has become increasingly difficult for me to live in an environment driven by consumerism and political instability to attain peace of mind.

Although the physical construction of my art, which involves repetitive sewing and stitching, is a some-what meditative process that allows me to be mindful, I am often faced with an urge to react to the latest news scandals and to critique them with such a sarcasm that is very un-Buddhist. Like the majority of Thai Buddhists, this struggle has become a challenge to find my own spiritual path, either through meditation or merit-making.

One way to make merit is to present Buddhist monks with a bucket containing basic necessities such as rice, medicine, toiletries. *Lucky Ware* takes its name from a brand of ready-made buckets sold all around the country for busy laymen. In recent years, there have been media scandals involving misbehavior of Buddhist monks. And so with this work, the usual items in the buckets have been replaced with objects associated with vice such as alcohol, condoms, skin whitening lotion and lottery tickets.

Women in Thailand are not allowed to become members of the clergy but can devote their life to Buddhism by way of helping out around the monastery. *Suffrage* depicts the so-called high society ladies with their jet black bouffant hair who often devote time following certain revered monks. Images of these ladies and Pali texts are stitched on a saffron robe, revealing the hypocrisy that soon emerges as they feel the need to give up the self but do not want to give up their high heels, their red lipstick and other material possession.

Since Buddhists believe that mindfulness leads to a better spiritual well being, the lack of it brings consequences which cause regrets and despair. *Munsai* (Envy) is a common scene at a gathering where drugs and alcohol are freely-flowing, encouraging people to become less mindful of their actions and bring out the worst of human character.

*No Trespassing* sees me withdrawing and isolating myself among family and friends who are the most fundamental to my well being. The process of hand embroidery of different vignettes creates a way back to meditation. However the idea of concentrating on the self ironically brings me back to the beginning of the long journey to enlightenment.

賈凱·斯里布特·《幸運物》

2008·綜合布料、縫紉、畫布、隨手拾來的材料，尺寸因場地而異，藝術家自藏。

Jakkai SIRIBUTR, *Lucky Ware*,

2008. Assorted fabrics, stitching, on canvas found objects, dimensions variable, courtesy of the artist.







1969出生於泰國曼谷，居住並創作於曼谷。

#### 個展選錄

- 2008 「廟會」，泰勒·羅林斯畫廊，紐約，美國
- 2005 「陌生的國度」，H畫廊，曼谷，泰國
- 2004 「本地人」，洲際酒店，曼谷，泰國
- 2003 「狂歡」，當BMW遇上藝術III及H畫廊，曼谷，泰國
- 2002 「腳下的獵犬」，H畫廊及吃我餐廳，曼谷，泰國
- 2001 「空隙」，吃我餐廳，曼谷，泰國
- 1999 「伊亞！希臘日誌之線」，2 Oceans 23，曼谷，泰國
- 1998 「費凱上線」，2 Oceans 23，曼谷，泰國

#### 聯展選錄

- 2009 「當衆作夢」，策展人：布萊恩·科汀，向日葵畫廊，曼谷，泰國  
「亞洲當代藝術週，開放作品參觀」，魯賓美術館，紐約，美國
- 2007 「顛倒／顛覆」，策展人：康奈莉·藍莫，曼谷國際藝術節及其他展出空間，曼谷，泰國
- 2006 「NOR: TH，挪威與泰國，相交線，全球化的序幕」，皇后畫廊，曼谷，泰國
- 1997 「泰國的交叉路口」，2 Oceans 23，曼谷，泰國
- 1996 「印花布展」，哥迪·巴萊畫廊，墨爾藝術與設計學院，費城，美國

### Jakkai SIRIBUTR

Born in 1969, Bangkok, Thailand. Lives and works in Bangkok.

#### Selected Solo Exhibitions

- 2008 *Temple Fair*, Tyler Rollins Fine Art, New York, USA
- 2005 *Strange Land*, H Gallery, Bangkok, Thailand
- 2004 *Indigen*, The Intercontinental, Bangkok, Thailand
- 2003 *Revel, BMW Meets Arts III and H Gallery*, Bangkok, Thailand
- 2002 *Hounds Under Foot*, H Gallery and Eat Me Restaurant, Bangkok, Thailand
- 2001 *Hiatus*, Eat Me Restaurant, Bangkok, Thailand
- 1999 *OIA! Threads of A Greek Journal*, 2 Oceans 23, Bangkok, Thailand
- 1998 *Jakkai on Line*, 2 Oceans 23, Bangkok, Thailand

#### Selected Group Exhibitions

- 2009 *Dreaming In Public*, curated by Brian Curtin, Gallery Soufflower, Bangkok, Thailand  
*Asia Contemporary Art Week*, Open Portfolio, Rubin Museum, New York, USA
- 2007 *Perversions/Subversions*, curated by Connelly Lamar, Bangkok, Thailand  
*International Art Festival*, Various Venues, Bangkok, Thailand
- 2006 *NOR: TH, Norway and Thailand, Converging Lines*,

*A Prelude To Globalization*, The Queen's Gallery, Bangkok, Thailand

1997 *Crossroads Of Thailand*, 2 Oceans 23, Bangkok, Thailand

1996 *Printed Fabric Show*, Golden Paley Design Center, Philadelphia, USA

### 瀧健太郎

1973年生於日本大阪市。

#### 展覽選錄

- 2009 「住在盒子裡一方形一」，「影像論壇祭」，影片，東京／京都／名古屋／福岡／橫濱，日本  
「開場白」及「抗議」，「前進亞洲」，影片，LOOP替代空間，首爾，韓國
- 2008 「住在盒子裡一立方體一」，「聲音與觀點vol.3—反射」，裝置展出，ZAIM橫濱創造界限，橫濱，日本
- 2007 「住在盒子裡一標本一」及「影像：垃圾，白內障」，「目黑區新興藝術家」，裝置展出，目黑美術館，目黑，東京，日本
- 2006 「影像：垃圾，魔杖」，「憂鬱的烏托邦」，裝置展出，Yokohama Portside Gallery，橫濱，日本  
「捏造的堡壘」，「山形國際紀錄片節2005」，播放影片，山形，日本  
「寵物／瓶子／上」，「從頭開始」，錄影裝置，東京驚異世界，涉谷，日本
- 2004 「片刻—移動—電影」及「存在」，「TELEPIDEMIC國際錄影藝術節！在香港！！」，裝置，錄影太奇，香港，中國
- 2003 「電視上的戰爭」，「O.K.錄影藝術節」，印尼國家美術館，雅加達，印尼  
「繼續中」，錄影物件系列，原六本木高級中學，六本木，東京，日本  
「電視上的戰爭」，「鹿特丹國際影片節」，鹿特丹，荷蘭  
「用藥過量」，「瀧健太郎個展」裝置展出，INAX畫廊，京橋，東京，日本
- 1999 「心靈方塊體」，「第八屆福井雙年展」，裝置展出，福井市美術館，福井，日本

### Kentaro TAKI

Born in 1973, Osaka, Japan.

1996 Completion, Master degree of Fine Arts of Master course of Department of Imaging Arts and Sciences Musashino Art University.

Making Art of Sounds and Images with video technology and computer. As dispatched artist granted by Cultural Agency of Japan(2002), POLA Art Foundation(2003) in Karlsruhe, Germany. Now he works as a director of VIDEOART CENTER Tokyo, and devotes himself to create