



鲁恩岛的海岸线

Rhun Island
Photo: Alexandre Girardeau & Beatrice Glow

碧翠丝·格鲁是一名在纽约工作的台湾裔美籍艺术家。她多年的工作一直在研究拉丁美洲的亚洲侨胞，包括迁徙、语言学、文化和其他。LEAP在这里探究她最近在东南亚和美洲之间建立的种种关联。

Beatrice Glow, a Taiwanese-American artist based in New York, has spent years exploring Asian diasporas—migratory, linguistic, cultural, and otherwise—across Latin America. LEAP looks at her latest efforts at bridging southeast Asia and the Americas.

浅海 The Low Seas

陈思颖
Hera Chan

From Beatrice Glow's eye level, the horizon is visible to a distance of 4.7 kilometers. Beyond that, we leave to the utopic imagination. This usually consists of a body of water containing islands. What was once conceived of as the end of the world has been reimagined as "The Blue Marble," an image made by the Apollo 17 crew in 1972 at a distance of 29,000 kilometers from the Earth's surface that has become one of the most reproduced images ever. Glow, a second-generation Taiwanese immigrant to the United States, works as an artist translating the older histories of trade and migration in globalized culture. In *Retracing Coolie Geography* (2008-2009), *Migratory Museum* (2013), and *Floating Library* (2015), she makes work that feels the ocean, producing it as a site. In discussing her ongoing project *Rhunhattan: A Tale of Two Islands*, she asked me: "What is the historical weight of islands?"

The project was initiated in 2015 with "Rhunhattan [Tearoom]," an exhibition that featured a ceramic tea set bloodied by acrylic paint and decals. She hosted scent-based gatherings in this makeshift recreation of a colonial salon, but what she is working on now feels more like an assemblage. In translating the story of Rhunhattan, she draws a line from the Banda Islands to Manhattan. The Dutch and British came to a standstill in 1667, while the Bandanese and Lenape people followed the ping pong ball of fate. These colonial enterprises ultimately exchanged Manhattan for Rhun, giving stewardship of the Banda Archipelago over to the Dutch. What was Nieuw Amsterdam became New York. During the mid-nineteenth century, these ten volcanic islands in present-day Indonesia were the world's sole source of nutmeg. This is a story about the birth of globalization during the Spice Wars. (In Glow's terms, spice is that which is traded for its exoticism.) The formation of this cross-Pacific exchange was enabled by an inherently violent process that displaced the real stewards of these islands. Rey Chow describes the atomic bombings by American forces in World War II as an epistemic event wherein the world as we knew it became mediated by visual representation and virtual reality. Glow's project, in the service of misplaced histories, explores the

从碧翠丝·格鲁 (Beatrice Glow) 的水平视线望出去，地平线在距离4.7公里处。在那之外，留给我们的无尽的完美遐想。由包裹岛屿的水体构成，曾经被广泛认为是世界末日的地方被重新想象成“蓝色玻璃球”。阿波罗17号上的宇航员于1972年在距离地球表面29000公里的地方拍摄的地球，成为了最被广泛复制使用的图像之一。格鲁，作为第一批移民去美国的台湾人子女，是一名艺术家。她的工作致力于翻译全球文化中的贸易和移居的古老历史。从《追溯苦力地理》(2008-2009)、《迁移博物馆》(2013)和《流动图书馆》(2015)等作品中可以看出，她的工作与海洋有关，并把它作为一个场所。在讨论她正在创作的《Rhunhattan: 双岛记》时，她问我：“岛屿有多少历史重量？”

这个项目在2015年的雏形是“Rhunhattan (茶室)”，展出了用丙烯酸漆和贴花纸染色的陶瓷茶具。在一次殖民风格的沙龙活动中，她举办了一个以香味为基调的小聚会，但是她现在正在做的更像是一个组合起来的艺术品。在翻译Rhunhattan的故事的过程中，她在班达群岛和曼哈顿之间画了一条分界线。第二次英荷战争在1667年告一段落，而此时的班达岛人和德拉瓦人正在追赶着命运的乒乓球。这些殖民帝国最终用曼哈顿换卢恩并把班达群岛所有权给荷兰。这就是新阿姆斯特丹如何变成了纽约的过程。在19世纪中期，在现今的印度尼西亚中的十个火山岛是世界上肉豆蔻的唯一来源。这是在香料战争中全球化首次出现的故事。(在格鲁的说法中，香料被用来进行异国情调的贸易。) 这些群岛真正归属



权更改的内在暴力过程形成了穿越太平洋的贸易。瑞·周 (Rey Chow) 将美军在二战中投放的原子弹爆炸描述成一件已知的事情，这个我们已知的世界，被视觉表象和虚拟现实所影响。周的项目，在倒置的历史事件的帮助下，通过虚拟现实和多媒体揭示了班达岛人和德拉瓦人的命运和未来。

去年春天，她开始同亚历山大·吉拉德一起在班达群岛拍摄。现在，他们正在纽约拍摄。Rhunhattan将360度视频和由二维视频转变成360度的环境一起结合起来。17世纪地图的档案图像，雕刻画和条约不会跟拍摄场所中的殖民形式相去甚远，但是他们一旦置身于当代虚拟现实景观中，就感觉不到自己的权力时代了。远离只依靠符号数字生产的媒体形式，Rhunhattan给观众通过系统思路去探索这些故事的方法。通过将当地文化知情者、学者、积极分子、艺术家和生态学家叙述的故事整合起来，Rhunhattan交给你探索你自己的想象海洋。从海平面到你的屏幕表面，这个项目探索了涉及到贸易的伦理困境的历史。自然环境和媒体环境开始相互生发，而且这个时机已经过时了。

岛屿是很容易被考虑成领土的。它们一直是最差的殖民冒险活动的垃圾堆积场，而且当成是为了改变这个地方的高尚理由。在岛上遇到的东西成为知识生产的原材料。岛屿被当作是重塑之地——从旅游业到流放罪犯。领土的模式来自于被看作是在较大的海洋容器内的岛屿。标准化带来更大的回报。(航运网络的标准化造就了纽约。) 克里斯缇娜·瓦维亚提出了一个名为“蓝色州”的研究，想象出一条独特的边界线——地平线。今天，航运路线被民族国家利益所严格保护。表面之下，海洋仍是一个自治区——只能通过现代科技靠近。让自然环境的持久性联手正在急速发展的媒体的暂时性，Rhunhattan为那些无法反映自身的系统创造了宝贵的经验。(译/何竹菁)

fates and futures of the Bandanese and Lenape through virtual reality and multimedia.

Last spring, she began recording in the Banda archipelago with Alexandre Girardeau. Now, they are filming in New York. *Rhunhattan* integrates 360-degree videos and two-dimensional videos built into 360-degree environments. Archival imagery of seventeenth-century maps, engravings, and treaties does not escape colonial forms of producing sites, but they feel outside of their time of power once woven into a contemporary VR landscape. Moving away from forms of media that rely solely on semiotic production, *Rhunhattan* gives the viewer tools to explore these narratives through systems thinking. In integrating stories told by native culture bearers, scholars, activists, artists, and ecologists, *Rhunhattan* teaches you to scrape the depth of your own imaginary oceans. From the surface of the ocean to the surface of your screen, the project probes an involvement with history that extends the ethical dilemmas of trading. The natural environment and media environment begin to produce each other, and the timing is off.

Islands are easy to imagine as territories. They have been dumping grounds for the worst colonial ventures, and act as nodal points in a field of exchange. What one encounters on the island becomes source material for knowledge production. The island as a site of reinvention—from tourism to exile. Our very model of territory comes from islands seen as containers within the larger container of the sea. Standardization yields greater reward. (The standardization of shipping networks built New York.) Christina Varvia proposes a study of The Blue State, "imagined with a unique border line, the horizon." Today, shipping routes are heavily guarded by the interests of nation states. Under the surface, the ocean remains an autonomous zone—accessible only with technology. Letting the timing of the natural environment hold hands with the accelerated temporality of media, Rhunhattan creates experiences for a system that cannot image itself.