

沧溟

ARTS OF
THE GREAT OCEAN

载艺

法国凯布朗利博物馆
藏大洋洲艺术珍品展

Masterpieces from
Musée du quai Branly
- Jacques Chirac

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太平洋覆盖了近三分之一的地球表面。这片蔚蓝浩瀚的海域，辽阔得足以环抱全球所有大陆。星罗棋布的岛屿点缀其间，共同构成了大洋洲的主体。

考古学等多学科研究，将此地人类活动的历史推至六万五千年前甚至更早。历经漫长岁月与多次移民浪潮，大洋洲各族群逐渐适应了多样的岛屿环境，将这里打造为世代相依的乐土。与自然深度融合的生命体验、对万物有灵的敏锐感知，滋养了大洋洲人的精神世界，也造就了独特的生活仪轨。

本展览将从浩瀚太平洋启程，带您走进生机勃勃的岛屿社会，探寻岛民独特的时空与宇宙观念，最终聚焦于当地璀璨的身体装饰艺术。期待与您携手踏上这条由大洋洲艺术珍品串联的航路，一同感受舟楫往来间的岁月流转、沧溟浩荡中的惜物之心。

前言

PREFACE

The Pacific Ocean covers nearly one third of the Earth's surface. Vast and luminous, its blue expanse is so immense that it might be imagined to embrace all the continents of the globe. Scattered across its waters, constellations of islands form the living fabric of Oceania.

Research across disciplines, including archaeology, traces human presence in Oceania to at least 65,000 years ago. In the millennia that followed, successive waves of migration allowed various ethnic groups in Oceania to gradually adapt to the varied environments of the islands and establish ways of life sustained across generations. An existence deeply entwined with nature, together with a keen sensibility toward an animate world, has nourished rich spiritual traditions and given rise to distinctive ritual practices.

This exhibition sets out from the vast Pacific and journeys into vibrant island societies. It then explores Oceanic conceptions of time, space, and the cosmos, finally culminating in a celebration of the brilliance of bodily adornment. We invite you to follow a route through works from across Oceania, tracing the passage of time borne by canoe and current, and encountering a quiet reverence for the material world amid the open sea.



《试航》
哈里·穆尔·唐西
1890 - 1900 年
巴布亚新几内亚，海湾区
藏品号：70.2012.11.2.3
凯布朗利博物馆
The Trial Trip
Harry Moore Dauncey
1890-1900
Gulf Province, Papua New Guinea
Inv. 70.2012.11.2.3
Musée du quai Branly - Jacques Chirac, Paris

大洋洲是广阔的，大洋洲是不断扩张的，大洋洲是热情而慷慨的，大洋洲是从海水和火焰深处升起的人性，大洋洲，就是我们。我们是海，我们是洋……

——汤加与斐济作家、人类学家 埃佩里·豪奥法《我们的岛屿之海》

Oceania is vast, Oceania is expanding. Oceania is hospitable and generous, Oceania is humanity rising from the depths of brine and regions of fire deeper still. Oceania is us. We are the sea, we are the ocean ...

——Eveli Hau'ofa, Tongan and Fijian writer and anthropologist. *Our Sea of Islands*.



《从晚餐岛西南望》
奥古斯丁·戴尔
约 1884 年
藏品号：PA000176.36
凯布朗利博物馆
View from Dinner Island, S.W.
Augustine Dyer
c. 1884
Inv. PA000176.36
Musée du quai Branly - Jacques Chirac, Paris

六万五千多年前，大洋洲群岛的早期先民从非洲大陆辗转迁徙至此；约三千五百年前，南岛语族先民又乘独木舟扬帆而来。他们通过观星辰方位、辨洋流风向、识云象变化、循飞鸟踪迹，判断陆地位置，以指尖轻尝海水分辨浮游生物，感知鱼群。正是这些古老智慧，让人类与生生不息、时刻运动的自然紧密相依。

一代代航海者的开拓迁徙，为这片土地带来生机，也成为当地文明的基石。神话中，海洋与陆地互为镜像，人类居于其间；英雄从海底钓出岛屿，为人们建起家园。

如今，大洋洲的人们正重拾这些古老智慧，以传统知识探索新路，应对气候变化带来的严峻挑战。

Around 65,000 years ago, the earliest populations reached the islands of Oceania from Africa. 3,500 years before present, Austronesian groups arrived by canoe. Navigating by celestial paths, shifting tides, and the patterns of the air, these voyagers conjured land from the horizon. Guided by the flight of birds and the faint taste of plankton, they felt the pulse of the fish vibrating through the deep. Such ancient wisdom forged an enduring bond between human life and the restless vitality of a world in motion. Across generations, voyaging and migration brought new forms of life to the region and laid the foundations of its cultures. In oral traditions, sea and land are often understood in relation to one another, with humans situated between them. Culture heroes are said to fish up islands from the ocean, establishing places of settlement.

Today, communities in Oceania are renewing these forms of knowledge. Drawing on established practices, they explore new approaches to address the challenges posed by climate change.

大洋洲地图 OCEANIA



独木舟舟尾柱（陶拉帕）

新西兰

十八世纪末至十九世纪初

木

藏品号：71.1881.25.3

艺术家弗雷德里克·泰奥多尔·利克斯于 1881 年捐赠

凯布朗利博物馆

Canoe Stern, *Taurapa*

New Zealand

Late 18th to early 19th century

Wood

Inv. 71.1881.25.3

Gift of Frédéric Théodore Lix, artist, 1881

Musée du quai Branly – Jacques Chirac, Paris

这件船尾饰品，原固定在单体战舟“瓦卡·陶阿”（Waka Taua）的尾部。船尾顶部的两组透雕螺旋纹样，代表毛利创世神话中的天父兰吉努伊（Ranginui）与地母帕帕图阿努库（Papatūānuku），他们是毛利宇宙创生的源头。船尾中央向上延伸的两条平行长脊，象征着生命灵力“毛利”（Mauri），这是维系世界平衡不可或缺的要素。底部静立的人形造像，是守护船员的神祇化身。这些纹饰，将战舟上的勇士、祖先血脉与毛利宇宙的创生本源紧紧联结在一起。

This stern element was originally lashed to the rear of a single-hulled war canoe, or waka taua in Māori. The two openwork spirals at the top represent Ranginui (Sky Father) and Papatūānuku (Earth Mother), the ancestral origin of Māori creation narratives. The two long, parallel ridges rising at the center symbolize the life force (*mauri*), understood as essential to maintaining balance in the world. At their base is a stylized anthropomorphic figure representing a protective deity of the crew. Together, these motifs connected the warriors on board the waka to their ancestors and to the Māori account of the creation of the world.



独木舟船首雕塑（道盖）

澳大利亚，托雷斯海峡，赛巴伊岛

十九世纪

木、食火鸡羽毛、颜料

藏品号：70.2001.38.1

凯布朗利博物馆

Dugout Canoe Prow Sculpture, Dogai

Saibai Island, Torres Strait, Australia

19th century

Wood, cassowary feathers, pigments

Inv. 70.2001.38.1

Musée du quai Branly - Jacques Chirac, Paris

这件名为“道盖”（Dogai）的女性灵体雕塑被固定在独木舟船首，据说能够给出海的船只和渔民带来好运。道盖拥有变形能力，时而顽皮捉弄人类，甚至对人类构成危险。

This female spirit sculpture named Dogai is affixed to the bow of a canoe and is believed to bring good luck to traveling vessels and fishermen. Dogai possesses shape-shifting abilities; at times she plays mischievous pranks on humans, and can pose a danger to humans.



气象符咒（霍斯）

密克罗尼西亚联邦，雅浦岛

二十世纪

木、石灰、鳐鱼刺、种子、颜料、植物纤维

藏品号：70.2015.67.3

凯布朗利博物馆

Weather Charm, *Hos*

Yap Island, Federated States of Micronesia

20th century

Wood, lime, ray spines, seeds, pigments, plant fibers

Inv. 70.2015.67.3

Musée du quai Branly – Jacques Chirac, Paris

尽管大洋洲人是技艺高超的航海家，他们仍会借助超自然力量抵御出海风险，比如应对强烈风暴或能掀翻独木舟的恶灵。

在加罗林群岛的雅浦岛及其附近岛屿，水手每次出海前，都会手握霍斯，吹响海螺号角召唤神灵，吟诵咒语驱散即将到来的风暴。注入神圣力量的霍斯符咒会被带上船，放在船体与舷外浮杆之间的容器中；待风暴平息，水手返回陆地后，符咒会被小心存放在舟棚里。

符咒上背对背的双人像是善意水灵的化身，象征着它们能从四面八方预警危险；而鳐鱼的刺，则是这件符咒的超自然力量源泉。

Accomplished navigators, Oceanic communities also drew on the powers of supernatural entities to protect against potential dangers, including storms and malevolent spirits believed capable of overturning canoes.

On Yap, as in the neighboring Caroline Islands, weather charms (*Hos*) were activated by sailors before departure, through the sounding of a conch shell to invoke spirits and the recitation of chants intended to ward off adverse conditions. Once imbued with this presence, the *Hos* charm was taken on board and placed in a receptacle between the hull and the outrigger. After a successful return, it was carefully stored in canoe houses.

The double human figure, shown back to back and associated with benevolent water spirits, expresses a capacity to guard in all directions, while the stingray spines concentrate the object's supernatural power.





《两个姆瓦伊面具，科龙戈村，塞皮克河谷，雅特穆尔族群》
克里斯蒂安·夸菲耶
1972年
藏品号：PF0176055
凯布朗利博物馆
Two Mwai Masks. Village of Korongo, Sepik Valley, Iatmul people
Christian Coiffier
1972
Inv. PF0176053
Musée du quai Branly - Jacques Chirac, Paris

太平洋西南部，美拉尼西亚的岛屿如星辰般散落于万顷碧波之上。“美拉尼西亚”源自希腊语，意为“黑色岛屿”。这一区域划分构想始于18世纪，由19世纪法国航海家正式定名。

然而，这片土地的内涵远比名字更为古老、深厚。做工精湛的独木舟纵横往来，不仅承载着岛民扎根岛屿，更织就了物质与思想交流的网络，孕育出开放融合的文化。当地社会结构多样，有的实行世袭酋长统治制度，有的注重等级划分，还有的由功绩卓著的“大人物”管理。

在这里，人类并非世界的主宰，而是与动植物、自然环境以及祖先、神灵平等的伙伴。现实世界与神灵世界交织，祖先在部族中仍拥有重要地位，深度参与着生者的日常。每一件艺术品、每一场仪式，都是连通有形和无形世界的桥梁。

《用于猎首的战舟》
鲁道夫·费斯特蒂克斯·德·托尔纳伯爵
1895年
藏品号：70.2001.19.1.1
凯布朗利博物馆
War Canoe Used for Headhunting
Comte Rudolf Festetics de Tolna
1895
Inv. 70.2001.19.1.1
Musée du quai Branly - Jacques Chirac, Paris



《身着叶裙的舞者》
浅田敏夫
1952至1954年
查尔斯·坦普尔顿·克罗克捐赠
藏品号：PP0002283
凯布朗利博物馆
Dancers Wearing Leaf Girdles
Toshio Asaeda
1932-1934
Gift of Charles Templeton Crocker
Inv. PP0002283



Across the southwestern Pacific, the islands of Melanesia lie like stars upon a vast canvas of sapphire. The term Melanesia derives from the Greek melas and nesos, meaning "black islands." As a regional designation, it was first conceived in the eighteenth century and formally applied by French navigators in the nineteenth.

Yet the depth of this region far predates its name. Finely crafted canoes move between islands, not only supporting settlement but also facilitating the circulation of goods and ideas, shaping cultural forms characterized by openness and exchange. Social organization takes varied forms: hereditary chieftainships, ranked hierarchies, and systems led by accomplished "Big Men," whose authority is earned through merit.

Here, humans do not stand above the world, but live among animals, plants, natural forces, ancestors, and deities, as participants in a shared order. The visible and spiritual realms are interwoven; though no longer present in bodily form, ancestors remain embedded within the life of the community, attending to and participating in the lives of the living. Works of art and ceremonial acts alike give tangible form to these relationships, building a bridge between the seen and the unseen.

盾牌

印度尼西亚，巴布亚省，阿斯马特地区

二十世纪中期

木、植物纤维、颜料、贝壳

藏品号：72.1966.1.3

凯布朗利博物馆

Shield

Asmat region, Papua Province, Indonesia

Mid-20th century

Wood, plant fibers, pigments, shells

Inv. 72.1966.1.3

Musée du quai Branly – Jacques Chirac, Paris

根据阿斯马特人（Asmat）的宇宙观，树木、雕刻与生命的创造密不可分。第一个男人由树干雕刻而成，并在创始祖先富梅里皮茨（Fumeripits）击鼓的节奏中被唤醒生命。当地信仰还认为，生命的创造以杀戮为前提。富梅里皮茨也是一位伟大的猎首者。他曾与巨型鳄鱼激战五天，最终在第六天将其杀死并分尸，并将尸块抛向四方。鳄鱼的尸块化作了不同肤色的人类。盾牌上的装饰图案，是这一宇宙观的生动体现，图案象征着蝙蝠、袋貂、螳螂吞食树上的果实或啃食头颅时的形象。

猎首能够实现能量与生命力的转移，以此保障族群的生存与繁衍。盾牌在这一过程中不仅提供物理防护，更承载着超自然的守护力量。在过去，为制作这些盾牌而举行的仪式，是猎首行动的前奏，该行动旨在为盾牌所纪念的祖先复仇。出征前，盾牌被陈列在仪式长屋旁。人们彻夜歌舞、召唤祖先，为战斗做好准备。猎首习俗已于20世纪50年代末被要求废除。

In Asmat cosmology, trees, carving, and the creation of life are closely intertwined. The first man is said to have been carved from a tree trunk and brought to life through the rhythm of drumming by the ancestral culture hero Fumeripits. Local belief also holds that the creation of life presupposes acts of killing. Fumeripits is also described as a great headhunter. He is said to have battled a giant crocodile for five days before finally killing and dismembering it on the sixth day, casting its remains in all directions. The crocodile's scattered body parts became human beings of different skin tones. The motifs on shields reflect this cosmology: they depict creatures such as flying foxes, cuscuses, and mantises shown consuming fruit or gnawing at human heads.

Headhunting was understood as a means of transferring energy and vital force, ensuring the survival and continuity of the group. Within this context, shields provided not only physical protection but also embodied protective supernatural forces. In the past, the making of such shields was preceded by rituals that formed part of preparations for headhunting expeditions, often undertaken to avenge ancestors commemorated by the shields. Before departure, shields were displayed beside the ceremonial longhouse. Through all-night singing and dancing, ancestors were invoked and participants were prepared for battle. The custom of headhunting was abolished in the late 1950s.



独木舟船首像（古祖古祖）

所罗门群岛，新乔治亚群岛

十九世纪

木、颜料、珍珠母贝

藏品号：72.1978.2.1

凯布朗利博物馆

Canoe Prow Figure, *Nguzunguzu*

New Georgia Islands, Solomon Islands

19th century

Wood, pigments, mother-of-pearl

Inv. 72.1978.2.1

Musée du quai Branly – Jacques Chirac, Paris

突出的下颌与镶嵌珍珠母贝的眼睛，是这类船首像最鲜明的特征。它们通常被固定在所罗门群岛大型战舟船首靠近水线的位置。雕像的凝视，被认为能够捕捉人眼无法看见的灵魂，在海上航行时，这些邪恶的灵体可能阻碍战舟前进，甚至危及船员的安全。

这些船首像是远航与战斗远征中的重要盟友。每一件船首像都独立于战舟本身而存在，被视为一种珍贵的财产，与其所有者密不可分。当一位首领计划发动猎首袭击但自身船只不足时，他可以向盟友首领借用战舟；随后，他会将属于自己的船首像固定在这些“中立”的船只上，以确保远征得到守护灵魂的庇佑。

The prognathous face and eyes inlaid with mother-of-pearl are the defining features of these prow figures, which were fixed along the waterline of large war canoes in the western Solomon Islands. Their vigilant gaze was believed to perceive spirits invisible to the human eye, as malevolent forces at sea could hinder a canoe's progress and endanger its crew. The emphasis placed on sensory organs endowed these protective beings with a crucial role during expeditions.

Each prow figure existed independently from the canoe and constituted a valued possession, closely associated with its owner. A leader wishing to organize a headhunting raid with more canoes than he possessed could obtain them from allied chiefs. He would then attach his own prow figures to these "neutral" vessels, thereby placing the expedition under the protection of his tutelary spirits.



吊钩

巴布亚新几内亚，东塞皮克省

十九世纪

木、颜料

藏品号：71.1912.1.7

凯布朗利博物馆



Hook

East Sepik Province, Papua New Guinea

19th century

Wood, pigments

Inv. 71.1912.1.7

Musée du quai Branly – Jacques Chirac, Paris



苏布万面具

瓦努阿图，彭特考斯特岛

十九世纪末至二十世纪初

木

藏品号：71.1934.186.229

凯布朗利博物馆

Mask, Tsubwan

Pentecost Island, Vanuatu

Late 19th to early 20th century

Wood

Inv. 71.1934.186.229

Musée du quai Branly – Jacques Chirac, Paris

这件面具，属于瓦努阿图北部彭特考斯特岛薯蕷种植年度仪式周期中的重要仪式器物。其中最著名的仪式环节是“陆地俯冲”（Naghol，又称“死亡跳”，一种原始蹦极活动）。

仪式期间，人们会搭建一座高约 30 米的木塔，男子会把柔韧的藤条系在脚踝，从塔顶纵身跃下。一次成功的“陆地俯冲”能够使土地获得力量、重新焕发生机，从而确保薯蕷丰产。

“苏布万”（Tsubwan）面具会在跳塔平台附近出现，以威慑姿态驱离妇女与儿童，为跳跃仪式清场。在随后举行的丰收庆典中，这类面具会再次登场，并常以成对形式出现，一为黑面，一为白面。届时，佩戴面具的舞者会在竹笛与法螺的伴奏下起舞，参与庆典仪式。

This mask is an important ritual object within the annual yam cultivation cycle on Pentecost Island in northern Vanuatu. The most renowned sequence of the ritual is the "land diving", also known as "Naghol" or "the death jump," a form of traditional bungee-like practice.

During the ceremony, a wooden tower approximately 30 metres high is constructed, from which men leap head first with flexible vines tied to their ankles. A successful land dive is believed to imbue the land with power and regenerate its vitality, thereby ensuring a bountiful yam harvest.

Tsubwan masks appear near the jumping platform, where they are used in a deterrent manner to drive away women and children, clearing the site for the diving ritual. During the subsequent harvest celebrations, these masks reappear, often in pairs—one with a black face and the other with a white face. The masked performers then dance to the accompaniment of bamboo flutes and conch shells, taking part in the ceremonial festivities.



马拉甘仪式用雕塑

巴布亚新几内亚，俾斯麦群岛，新爱尔兰岛
十九世纪末至二十世纪初
木、颜料、蝶螺厣
藏品号：71.1912.1.6
凯布朗利博物馆

Malagan Ceremonial Sculpture

New Ireland, Bismarck Archipelago, Papua New Guinea
Late 19th to early 20th century
Wood, pigments, turbo operculum
Inv. 71.1912.1.6
Musée du quai Branly – Jacques Chirac, Paris

马拉甘（Malagan）仪式是巴布亚新几内亚新爱尔兰岛一项重要的传统。它通过重新分配逝者的生命之力与财富，结束漫长的哀悼期。马拉甘雕刻承载着氏族独有的故事以及逝者的人生叙事，从而唤醒并延续集体记忆。

在葬礼仪式结束后，这些雕刻通常会被销毁，以确保与逝者之灵彻底告别。然而，其中所蕴含的生命之力“诺玛”（noma）并非随之消失，而是通过人们的记忆传递给下一代。因此，马拉甘雕刻远不止是艺术品，它们还是承载社群记忆、代代相传的精神遗产。

The *Malagan* ceremony is a vital tradition on New Ireland, Papua New Guinea. It brings the extended period of mourning to a close by redistributing the life force and wealth of the deceased. *Malagan* carvings bear the unique stories of the clan and the life narrative of the deceased, thereby awakening and sustaining collective memory.

Upon the conclusion of the funeral rites, these carvings are typically destroyed to ensure a final farewell to the spirit of the deceased. However, the vital force contained within, known as *noma*, does not vanish; rather, it is transmitted to the next generation through memory. Thus, *Malagan* carvings are far more than mere artworks; they are a spiritual heritage that carries community memory, passed down from generation to generation.



姆瓦伊面具

巴布亚新几内亚，东塞皮克省
十九世纪下半叶
木、颜料
藏品号：71.1939.127.20
凯布朗利博物馆

Mask, Mwai

East Sepik Province, Papua New Guinea
Second half of the 19th century
Wood, pigments
Inv. 71.1939.127.20
Musée du quai Branly – Jacques Chirac, Paris

姆瓦伊 (Mwai) 面具被固定在锥形藤架上，该藤架被嵌入一件由叶片与羽毛制成的宽大袍服中，袍服可将舞者完全遮蔽。姆瓦伊面具常成对出现，化身氏族神话祖先中的兄妹或兄弟，即氏族的祖先神灵。佩戴者为尚未完成成年启蒙礼（成年过渡仪式）的少年，他们借助藏于袍服内的笛管，吹奏出祖先的声息。这些少年已离村独居数月，此番公开亮相，亦是他们向观舞的少女展现魅力、进行示好互动的契机。

Mwai masks are mounted on a conical rattan support inserted into a large costume of leaves and feathers that fully conceals the dancer. The figures often appear in pairs, representing either a brother and sister or two brothers—mythical ancestors of the clan. They are worn by young boys whose initiation, a rite of passage into adulthood, has not yet been completed. Hidden beneath the costume, a flute allows them to give voice to the ancestor. These young boys have lived alone outside the village for several months, and this public appearance is also an opportunity for them to display their attractiveness to the girls watching the dance and build connection with each other.



仪式用斧

法属新喀里多尼亚
1850 年之前
植物纤维、软玉、木、蝙蝠毛发
藏品号：71.1941.21.2 D
凯布朗利博物馆

Ceremonial Axe

New Caledonia
Before 1850
Plant fibers, nephrite, wood, cord of bat hair
Inv. 71.1941.21.2 D
Musée du quai Branly – Jacques Chirac, Paris

这把石斧的原料取自格兰德特雷岛南部的韦恩岛，原石随后被运往洛亚蒂群岛，由当地人加工成型。石料经琢击与抛光后固定于木柄，并用染成红色的狐蝠毛发绳加固。

加工完成的石斧通过独木舟运回格兰德特雷岛北部，用于交换贝壳手镯，并成为在重大仪式，尤其是首领公开发言场合中使用的尊贵礼仪器物。

该石斧的制作与流通过程反映了格兰德特雷岛与洛亚蒂群岛之间的礼仪交换网络，即所谓的“财富之路”（Chemin des Richesses）。

The raw material for this stone axe was quarried on Ouen Island in the south of Grande Terre. The rough stone was then transported to the Loyalty Islands, where it was processed and shaped by the locals. After being pecked and polished, the stone was mounted on a wooden handle and secured with cords of red-dyed flying fox hair.

The finished axe was transported back to the north of Grande Terre by canoe to be exchanged for shell bracelets, becoming a prestigious ritual object used during major ceremonies, especially during the public speeches of chiefs.

The production and circulation of this stone axe reflect the ceremonial exchange network between Grande Terre and the Loyalty Islands, known as the "Path of Wealth" (*Chemin des Richesses*).



如果说美拉尼西亚的显著特征是多元与差异，波利尼西亚则以高度相似的文化，将散居各处的族群联结在一起。远洋航行的历史，塑造了波利尼西亚的社会结构与集体想象。独木舟不仅连接岛屿，也连接着神圣世界与世俗人间——在创世神话中，它常常占据着中心意象。

“玛纳”（Mana）是波利尼西亚文化的核心，它是一种非人格化的神秘力量，拥有玛纳者可以获得力量、权威与尊重。波利尼西亚人认为，神、人、自然万物中每个个体都独一无二，有不同的玛纳。拥有玛纳，也意味着必须遵循特定的礼仪规范与禁忌——“塔普”（Tapu）。塔普既彰显着源自神明的玛纳，也约束着这股力量的使用。“玛纳—塔普”的信仰体系让神、人、自然、器物各安其位，社会秩序得以维系，文化血脉得以延续。

我双眼注视着过去，倒退着走向未来。

——新西兰毛利谚语

Kia whakatōmuri te haere whakamua.

I walk backwards into the future with my eyes
fixed on my past.

——New Zealand Māori proverb

Whereas Melanesia is marked by diversity and difference, Polynesia is distinguished by a high degree of cultural coherence, binding together communities dispersed across vast distances. A long history of ocean voyaging has shaped both the social structures and the collective imagination of Polynesian societies. The canoe (*vaka*) serves not only to connect islands, but also to bridge the sacred and human realms, occupying a central place in many origin narratives.

At the heart of Polynesian culture lies *mana*, an impersonal and potent spiritual force. Those who possess *mana* are endowed with power, authority, and prestige. Polynesians understand that gods, humans, and all elements of the natural world are unique, each possessing its own distinct *mana*. To hold *mana*, however, is also to be bound by specific protocols and prohibitions—this is *tapu*. The *mana-tapu* belief system both expresses the divine source of *mana* and regulates its use, thereby sustaining social order and preserving cultural continuity.

雷·尼霍·帕劳式项链

美国，夏威夷群岛

1840 年之前

毛发、海象牙、植物纤维

藏品号：71.1885.15.3

阿道夫·勒松（1805—1888）捐赠

凯布朗利博物馆

Necklace, *Lei Niho Palaoa*

Hawaiian Islands, USA

Before 1840

Human hair, walrus ivory, plant fibers

Inv. 71.1885.15.3

Gift of Adolphe Lesson (1805–1888)

Musée du quai Branly-Jacques Chirac, Paris

雷·尼霍·帕劳式项链是夏威夷贵族专属的饰品。项链中的勾状吊坠常由抹香鲸牙齿雕刻而成，有时也会使用海象牙等材质。精细编织的毛发与抹香鲸牙、海象牙均为珍贵材质，且与神圣力量紧密相关。在波利尼西亚文化中，头部本质上是“塔普”，而毛发则承载并传递着这种神圣性。波利尼西亚器物上的毛发可能来自亲友、祖先，甚至敌人。将其用于制作身体饰品，意味着“玛纳”从毛发所有者传递至项链持有者。勾状吊坠的造型近似鱼钩，象征着丰饶，还与英雄毛伊钓起岛屿的创世神话紧密相连。可见项链的所有元素，都彰显着佩戴者的尊贵身份，以及与神明的血缘联结。

The lei niho palaoa necklace was an exclusive adornment for Hawaiian nobility. The hook-shaped pendant of the necklace is often carved from sperm whale teeth, and occasionally made from materials such as walrus ivory. Finely braided human hair, together with sperm whale and walrus ivory, are precious materials closely associated with sacred power. In Polynesian culture, the head is inherently *tapu* (sacred), and hair carries and transmits this sacredness. Hair used in Polynesian artifacts may come from relatives, ancestors, or even enemies. Incorporating it into body adornments signifies the transfer of *mana* from the original owner of the hair to the wearer of the necklace. The hook-shaped pendant resembles a fishhook, symbolizing abundance, and is closely linked to the cosmogonic myth of the hero Maui who fished up the islands. Thus, every element of the necklace embodies the wearer's noble status and blood connection to the gods.



吊坠（海伊提基）

新西兰

十八世纪至十九世纪中期

毛利玉、植物纤维

藏品号：72.1946.2.3

嘉禄傅兰仪（1861—1956）捐赠

凯布朗利博物馆

Pendant, *Heitiki*

New Zealand

18th to mid-19th century

Pounamu, plant fibers

Inv. 72.1946.2.3

Gift of Charles Foley (1861-1956)

Musée du quai Branly-Jacques Chirac, Paris

毛利传统中，“海伊提基”（Heitiki）吊坠与祖先谱系紧密相连，并蕴含“玛纳”（Mana）与“毛利”（Mauri）等精神力量。“玛纳”象征权威与声望，“毛利”则代表生命灵力。这类吊坠常作为珍贵的个人饰物与家族传世之宝，在族群内部代代相传。

制作吊坠的材料为新西兰南岛出产的毛利玉（Pounamu）。这种石材坚硬致密、光泽温润，因此被认为具有护佑的象征意义。在部分传统解释中，海伊提基亦与生育象征相关。吊坠通常呈高度程式化的人形，被认为与祖先形象或神话人物提基有关，这个“海伊提基”造像的吊坠融合了人类与禽鸟的特征。

In Māori tradition, the Heitiki pendant is linked to ancestral lineages and imbued with spiritual powers including *mana* and *mauri*. *Mana* symbolizes authority and prestige, while *mauri* represents life force. These pendants were cherished as precious personal adornments and family heirlooms, passed down through generations within communities.

The pendant is crafted from pounamu sourced from the South Island of New Zealand. This stone is hard, dense, and has a lustrous, smooth texture, which has led to its association with protective and guardian symbolism. In some traditional interpretations, the Heitiki is also linked to fertility. Typically depicted as a highly stylized human form, it is believed to relate to ancestral figures or the mythical being Tiki. This Heitiki pendant features a form that combines human and avian features.



托托基亚 · 沃诺塔布阿战棍

斐济群岛

十八世纪末至十九世纪初

木、抹香鲸牙

藏品号：72.84.269

由儒勒·塞巴斯蒂安·塞萨尔·迪蒙·迪尔

维尔乘星盘号首次航行（1826—1829）期间，

于 1827 年考察斐济时征集

凯布朗利博物馆

Club, *Totōkia Venotabua*

Fiji Islands

Late 18th to early 19th century

Wood, sperm whale ivory

Inv. 72.84.269

Collected during the first voyage of J. S. C. Dumont d'Urville aboard L'Astrolabe (1826–1829), exploration of Fiji in 1827

Musée du quai Branly – Jacques Chirac, Paris

斐济群岛的武器种类丰富、造型独特、工艺精湛。这类托托基亚（Totōkia）战棍，原本是用于近身格斗的武器。器身的尖刺环设计，灵感来源于露兜树的果实。细腻的抹香鲸牙镶嵌工艺、精湛的木雕技艺、轻巧的设计，再加上现已缺失的鲸牙杖尖，都说明该战棍应属于斐济的精英阶层。

这件战棍是法国探险家迪蒙·迪尔维尔首次造访斐济时征集的藏品，曾被纳入卢浮宫海军博物馆馆藏，也是首批进入法国国家收藏的大洋洲器物之一。此外，斐济兵器因工艺精美、便于携带，常被当地族群用来与外来航海者交换西方舶来品。

Weapons from the Fiji Islands were rich in variety, unique in form, and exquisite in craftsmanship. Clubs of this type (totōkia) were intended for use in close combat. Here, the ring of projecting spikes is inspired by the fruit of the pandanus. The delicate craftsmanship of sperm whale ivory inlays, the fine woodcarving, the lightness of its design, together with the now-missing ivory tip, all suggest that it once belonged to a member of the Fijian elite.

This war club was collected by the French explorer Dumont d'Urville during his first visit to Fiji. It was formerly incorporated into the collections of the Musée de la Marine at the Louvre and is among the earliest Oceanic artifacts to enter French national collections. Owing to their fine craftsmanship and portability, such weapons were often used by local communities to trade with foreign navigators for objects of Western origin.



树皮布（塔帕）

库克群岛

十九世纪

构树内层树皮、染料

藏品号：72.53.291

凯布朗利博物馆

Barkcloth, Tapa

Cook Islands

19th century

Inner bark of paper mulberry, dye

Inv. 72.53.291

Musée du quai Branly – Jacques Chirac, Paris

在太平洋地区，树皮布“塔帕”（Tapa）占据特殊地位。在波利尼西亚的斐济、汤加、萨摩亚等地，树皮布制作至今仍是女性的日常技艺；在其他地区（尤其是东波利尼西亚），这门艺术也正被积极复兴。古老的树皮布实物见证了女性在织物创作中的精湛技艺，这类织物曾仅为上层男女专属。作为由植物材质制成的布料，树皮布与土地密切相关，在家居与仪式场所被使用，用于仪式服装，以及包裹神圣之物。以斐济为例：新生儿、新婚之人、部族首领与逝者，都会在仪式中以塔帕布裹身。树皮布既是贵重物品，也是仪式交换的必备品，其发展历程见证了多元文化影响、技术革新与原料多样性。

Barkcloth textiles hold a particularly important place in the Pacific. Still practiced on a daily basis by women in Polynesia, including Fiji, Tonga and Samoa, the art of tapa is today actively revitalized in other regions, notably in eastern Polynesia. Historical pieces attest to women's expertise in the making of textiles. These tapa were once worn exclusively by men and women of very high rank. As protective wrappings made from plant material that connects to the land, tapa continues to be employed in domestic and ritual contexts, or to drape objects that are to be protected or sanctified. Take Fiji as an example: newborns, newlyweds, tribal chiefs and the deceased are all wrapped in tapa cloth during ceremonial rituals. Valuable goods and essential items of exchange, tapa has undergone significant transformations and reflects a diversity of influences, technical innovations, and raw materials.



饰于身

ADORNED ON THE BODY

珠光璀璨，玳瑁通透，海豚牙莹白温润，贝壳与羽毛泛着柔和光泽——这些来自自然的材质错落点缀于身，织就一幅层次丰富的图画。佩戴者的一举一动，将匠人之巧思展现得淋漓尽致。

细致入微的纤维编织，匠心独具的雕琢抛光，彰显出大洋洲工艺质朴灵动的艺术特质。饰品取材于具有象征含义的植物、矿物与动物，传递着群体的价值观念，也标志着个体在社群中的身份与位置。其中，稀有材质不仅象征声望与尊贵，更蕴含着独属于精英阶层的“玛纳”。

这些技艺精湛、意涵丰富的饰物，承载着大洋洲过去与现在的身份认同。每一件器物都在诉说：人，是多重关系的交汇之所；正是这些联结，成就了独一无二的个体。

The brilliance of mother-of-pearl, the translucency of tortoiseshell, the whiteness of dolphin teeth, the softness of shell, the luster of feathers... These materials, brought together, create rich visual layers. The movements of the wearer's body further highlight these ingenuities.

The finesse of fiber weaving, the precision of carving and polishing, speak to patience and concentration while offering strong visual appeal. Oceanic ornaments combine plant, mineral, and animal materials to convey collective values in a non-verbal form, marking an individual's place within the group. The use of rare and precious materials not only signifies prestige and status, but also embodies *mana*—a supernatural force possessed exclusively by those of high status.

These finely crafted and symbolically charged works carry both past and present identities across Oceania. Each object tells a story: every individual is a composite of relationships, shaped by a web of connections that define their existence.

特玛坠饰

所罗门群岛，圣克鲁斯群岛，瓦尼科罗岛
十九世纪末至二十世纪初
砗磲、海菊蛤、玳瑁壳、玻璃珠、植物纤维
藏品号：71.1909.14.18
罗宾夫人捐赠
凯布朗利博物馆

Pendant, *Tema*

Vanikoro Island, Santa Cruz Islands, Solomon Islands
Late 19th or early 20th century
Giant clam, spondylus shell, tortoiseshell, glass beads,
plant fibers
Inv. 71.1909.14.18
Gift of Mme Robin
Musée du quai Branly – Jacques Chirac, Paris

“特玛（Tema）”意为月亮，指代经精细雕琢抛光的巨砗磲圆盘。圆盘上镶嵌着雕刻有鲷鱼抽象造型的玳瑁片，被称为“花”。这类饰物是超自然生灵杜克纳（Dukna）的造物，人们认为这些灵体终日华饰加身。在仪式中身披鳞甲、砗磲、珍珠母贝与赤红羽饰，人们便能暂时化身成这些强大不朽的灵体。这类胸饰一度只由上层男性佩戴。作为承载历史、象征传承的珍贵宝物，它有时会随逝者一同下葬；如今则仅在“内拉”（Nela）仪式舞蹈或文化节庆中使用。

The term *tema*, meaning "moon," refers to the radiant disc of carved and finely polished tridacna shell upon which is set a tortoiseshell plaque incised with stylized bonito-fish motifs, known as the "flower." This ornament was regarded as a creation of the supernatural beings known as Dukna, whom people believed to be perpetually adorned in such finery. By covering the body with ornaments of tortoiseshell, tridacna shell, mother-of-pearl, and red feathers, men were able, for the duration of a ritual, to assume the appearance of these powerful and immortal spirits. This pectoral was worn in daily life by men of high status. As a treasured heirloom imbued with ancestral history, it was sometimes buried together with the deceased. Today, it is reserved for *nela* ceremonial dances and cultural festivals.



当展览临近尾声，我们驶回一切开始的地方。

乘风破浪的独木舟、以海物制成的仪式用具、承载自然力量的神圣雕塑，共同提醒我们：海洋并非与陆地割裂的世界，而是一片共享的、充满生机的文明沃土。

那些取法自然、饰于人身艺术造物，那些观星辨向、耕海牧渔的生存智慧，皆在海洋的孕育中，得以成形。

展览在此落幕，但沧溟载艺的故事未完待续——我们将如何传承这份跨越重洋的文明共鸣，为下一代守护这片孕育生命、滋养艺术的海洋，守护这颗蔚蓝色的星球？

结语

EPILOGUE

As the exhibition draws to a close, we return to where the voyage first began.

Canoes borne by wind and current, ceremonial objects shaped through long intimacy with the sea, and sacred sculptures that bear the forces of nature reveal that a marine world is not separate from the land, but a shared and life-sustaining ground of culture.

Adornment drawn from nature and worn upon the body, ways of orienting oneself by stars and their courses, lives sustained through fishing and voyaging—all taking form through the sea's generative embrace.

The exhibition ends here, but the passage does not. What it asks is how such ocean-shaped ways of living and imagining might continue to be held, and how we, in turn, might remain answerable to the seas that cradle life, culture, and the future of this blue planet.