

mapalak tnbarah 路

展覽地點 Venue

空總臺灣當代文化實驗場
圖書館展演空間
1樓、2樓、前廣場

Taiwan Contemporary Culture Lab
Art Space II, 1F, 2F, Square

2021. 7.17 Sat
▼
8.29 Sun

折枝

Pulima 藝術節
同盟關係成果展

Fusion in
Pulima Art Festival

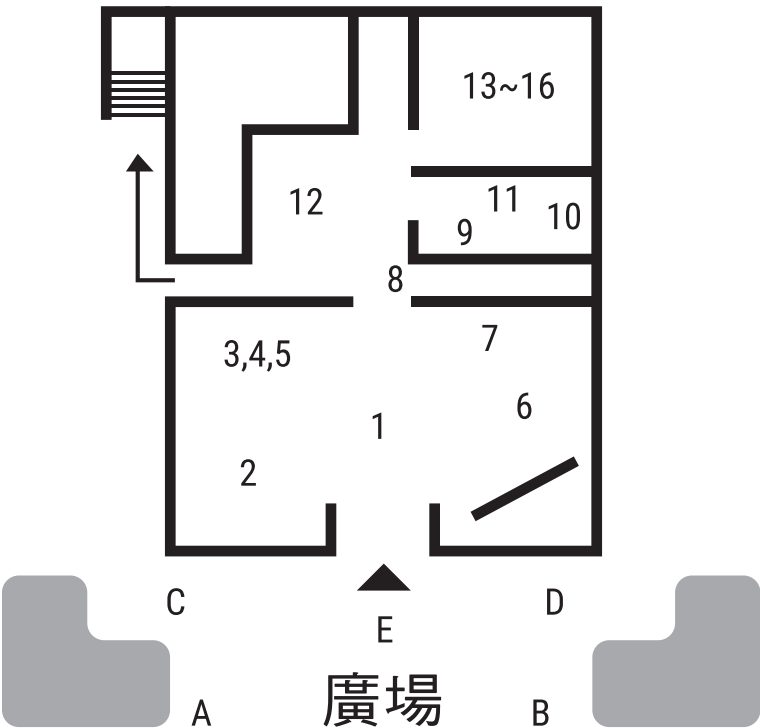
mapalak
路

tnbarah
折枝

2020-2021
PULIMA
ART festival
藝術節

展覽配置圖 Floor Plan

1F



廣場 Square

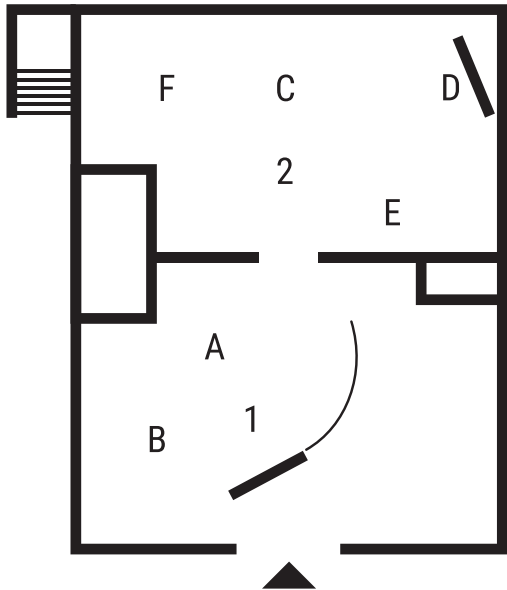
- A 楊子弘 《Bosi 帽子》
Bosi, Yang Tzu-hung
- B 楊昇 《拾》
Picking up, Iban Pawan
- C 陳逸軒 《一圓復始》
The Circle, Varanuvan Mavaliw
- D 曾陳峻雄 《Vuday》
Vuday, Vuday
- E 兒路創作藝術工寮 《MATARU-6》（太魯閣語：數字六之意）
MATARU-6, Elug Art Corner

1F

- 1 杜逸帆 《gmeguy jiyax 偷時間的人》 《gmeguy btunux 偷石頭的人》
《gmeguy tm samat 偷打獵的人》 《gmeguy slaq 偷泥土的人》
《gmeguy dxgal 被偷走的人》
The Time Stealer, The Stone Stealer, The Poacher, The Land Stealer, The Stole Person, by Talum Isbabanal
- 2 陳云 《我在銅門的房間》
My room at Dowmung, Chen Yun
- 3 鄭致廷 《毯子：織妝毯》 《銅門刀造型抱枕—佑眠枕》
Blanket: Woven Blanket, Dowmung Knife-shaped Pillow: Dream-well Pillow, by Cheng Jhih-ting
- 4 毛皓亞 《疼惜》 《知足》 《豐收》 《交織》 《守護》
Cherish, Content, Rich Harvest, Laced, Guardian, by Lisin Natsu
- 5 林戎依 《帶著文化上街去：手提包 / 領結》
Travel with Culture: Handbag & Bow Tie, Halomei
- 6 林毓芝 《石綴》
Patched, Lin Yu-chih
- 7 Tommaso Muzzi 《蛇穴》
The Snake Den, Tommaso Muzzi
- 8 高俊宏 《洞》
The hole, Kao Jun-honn
- 9 翁嫻婷 《看見 _ 與靈相遇 _Paorong ni Marang》
Paorong ni Marangl - See and Meet the Spirit, Fali
- 10 林安琪 《她可能來至____社？》
Perhaps, she comes from/to ____ Alang, Ciwas
- 11 吳思嶽 《Formosa indigenous technology with open fire recipe》
Formosa indigenous technology with open fire recipe, Wu, SIH-Chin
- 12 周書毅、黎宇文、王榆鈞 《歧路身林》
The Body of Forking Paths, by Chou Shu-yi, Maurice Lai & Wang Yu-jun
- 13 王華民、得陸 鳩浙恩潑 《它們看上去不夠老》
Beyond Sensation, by WANG Hua-ming & Terudj TJUCENGLAV
- 14 得陸·鳩浙恩潑、林克偉、李璨光
《祂、它、他與她們的故事》 《祢、你與妳們的相遇》
He, It, and Their Stories; You, and Your Stories, by Terudj TJUCENGLAV, LIN Ke-wei, LI Tsang-guang
- 15 得陸·鳩浙恩潑、林克偉 《我們的碰撞》
Our Collision, by Terudj TJUCENGLAV & LIN Ke-wei
- 16 得陸·鳩浙恩潑 《和好》
To Reconcile, Terudj TJUCENGLAV

展覽配置圖 Floor Plan

2F



2F

- 1 拉飛·邵馬《循路 (Fawah)》
Fawah - Seeking the Road, Lafin Sawmah
- 2 黃林育麟《Qopu 祭杯》
Qopu, Temu Basaw
- A 一對船槳，海洋的未來 A pair of oars, the future of oceans
- B 療育娃娃 Healing Doll
- C Mtukuy 播種者
- D 寫下心中的那半座山 Write down your version of the half missing mountain
- E 舞影繪 Mekarang Dancing, Filming and Painting in Mekarang
- F 老了，再造實驗室 Old and Rebuild Lab

文 / 東冬·侯溫
Dondon · Hounwn

mapalak tnbarah 路 折枝 mapalak，排灣族語，破壞、壞掉的。獵人進入獵場時，為了指引或提醒，會於途中折斷樹枝做記號。折枝的動作破壞了初始狀態，卻也引發更多的可能。tnbarah，太魯閣語，意指反射第一道陽光般的至美之地，生氣蓬勃、宛如新生的環境。折枝開闢出新的路徑，給予獵人及後來之人新的啟示、新的追尋。

特別的是這是六位策展人以及藝術家們集體所思，因而回應著 Pulima 藝術節已邁入第五屆，本次展覽為實踐這個藝術世代的轉變，從當代部落社會的觀察的脈絡中，發展出各自不同的方法來翻轉與撞擊諸多難以解決的議題面向，從藝術的角度提供嶄新的視界來實驗，而此次藝術節將不同以往，只在特定的藝術場域作為展現，而是選擇讓所有策展人回到社區及部落裡進行實驗與研究，最後為其成果於台灣當代文化實驗場策劃一場展覽，希冀將眾人心血集結成一場集體性的展現，像似一場眾人入山的紀錄，在尋路的過程中，為過往來者折下枝節，指引方向，諭示著當我們稱原住民藝術家時，也代表著我們必定承擔這些難以脫離的使命，如何去面對？如何找到表達的語言？最終都回到策展人們如何在展覽當中具現這些不斷變動的生命議題。

從 2020 年 9 月份開始，Pulima 藝術節開跑，一直到 2021 年 3 月一共有六個策展跨越新竹、屏東、臺東、花蓮等地，古羅文君在梅花部落策展的「歧路身林」以實驗教育，舞蹈及影像紀錄作為回歸部落的方法，她必須面對如何回家的課題，藉由親近國小的學童，串連家族記憶來找到連結，舞蹈則是她抒發情感的媒介，在幽靜的部落中溫暖了其家族史與社群關係。得陸·鳩哲恩湧選擇在屏東市台糖園區呈現舞作「Iamaljeng 它們看上去不夠老」，探討當代原住民青年與傳統的碰撞、拉扯，最終和古老的符號和解，跨界與實驗樂團合作，在編排的中透露出現今部落內部文化的複雜與多元。陳豪毅於臺東成功以及三間屋策展「真正人系列—蹲站坐臥」號召多位藝術家，從錄像、攝影、裝置等形式去觀看神話、儀式、工藝的原民性姿態，不斷討論這些身體的動作，是一種喚醒與延續的精神展現，東冬·侯溫則帶領而路創作藝術工寮，在花蓮銅門部落策展「Mtukuy 播種者計畫」，邀請藝術家及工藝師進駐部落創作，在傳統工藝的基礎上帶入設計與材質的實驗，以及在部落的閒置空間及歷史景點創作與在地連結的作品，從田野到實作，企圖以播種的概念，讓土地出現生機，使部落成為故事開始的地方。杜逸帆紀錄富世部落的

亞泥議題，於花蓮松園及富世部落策展「太魯閣之殤」，透過人與環境之間生存的關係，來試圖討論之間的平衡和真相，策展人長期的紀錄與觀察，對照部落內部居住者的聲音，在展覽中出現了一種生存與文化延續，開發和保留自然的自由對話與議題的多重面向。林介文在紅葉部落策展「裏山計畫」，面對開發過後的礦場，同時重疊了獵場與族群遷移的軌跡，開始了策展人的省思，決定串連秀林鄉到萬榮鄉的 24 位織者，共同創作出大型的編織裝置，將山包裹，療癒土地歷史的創傷，以女性的思維與堅毅去與這殘破的空間對話，而這六個行動，皆是回應在翻轉之後出現的實踐，也為下一個世代留下對照。我們隨時都存在著藝術，尤其是流動的自覺，我們的創作力自然發生在當代與傳統中，我們藝術性存在於變遷的矛盾時代裡面，自覺是我們最重要的事情，自覺過後的翻動與實踐，首先應該要回到部落裡面。

然而這會是一個新的啟程，呼應折枝的意象，這一切的實踐，在台北當代文化實驗場這個城市的文化場域中，宣告六個展覽找到的路之所向，巧合的是，六位策展人在策展的過程中，都有提出家屋作為回歸的精神象徵，但在概念上皆有相異，認為家屋也是隨著文化流轉，而改變了形制，也許是傳統的石板藤竹，也許是破碎土牆水泥，也許是古老神聖不可侵犯的，也或許是日常溫暖的所在，回應「家屋」這個概念，在展場的外牆出現了一座複合多樣材質的編織裝置，三個連結起來的球體，由下往上延伸，以圓的概念衝突方正的形象，試圖打破建築物本體的語言，營造出家屋的複雜及多元流動的氛圍，以及殘破後的新生。

進到一樓展間，主要呈現 6 個策展計畫的「過去」及「現在」，循著文件、錄像、裝置等作品，回顧策展前的研究紀錄，以及在策展中發生的改變及與觀察，這裡也代表著實驗的開始。上到二樓展間，則是這 6 個策展計畫的「未來」，展場內出現互動的裝置及影像，是與觀者一起實踐的場域，企圖要讓參與者實際加入實驗的過程。最後的總策展，就是將在部落的實驗轉移到展場裡，與社會大眾一起在展覽中尋覓折枝的路徑，新的遷徙之地，就在不遠處，也回應本屆藝術節最核心的理念。

mapalak tnbarah, mapalak (Paiwan language) means damaged, broken. When hunters enter their hunting grounds, in order to guide or recall their path, they break branches to leave marks along the way. This act of breaking undoes the original state of being, yet opens new possibilities at the same time. tnbarah (Truku language) means a place that reflects the first rays of sun at dawn, a vibrant space of life and rebirth. Together, the sunlit clearing and the trail made by broken twigs speak to a new inspiration, a new quest.

This is the collective response to the fifth Pulima Art Festival by 6 curators and many artists. In embodying the changes of this artistic era, the exhibition dives into the context of contemporary indigenous community observation and in turn develop multiple ways to transform and face head on the numerous issues difficult to solve, providing brand-new visions in experiment from an artistic perspective. Unlike the former, the fifth Pulima Art Festival is only exhibited at specific sites, choosing to release all curators back into the community for experiment and research. One final exhibition is curated with the results accumulated at the Taiwan Contemporary Culture Lab as a comprehensive display of the collective efforts devoted. Just like leading a group into the mountains, when twigs are broken to point out directions for other passers-by during the process of seeking the path, we as indigenous artists must inevitably take on similar missions. Yet how do we face it? How do we find the language to express so? Finally, it all comes down to how the curators embody in the exhibition such constantly changing issues in life.

From September 2020 to March 2021, the Pulima Art Festival took form as 6 separate curations spread between Hsinchu, Pingtung, Taitung, and Hualien. In Mekarang Village, Miru Xiumuyi curated the *Body of Forking Paths* in the form of experimental education, using dance and film as her way to return to her indigenous community, finding her way home was the task she needed to face. Working with elementary school students and connecting family memories to find that bond, dance became her medium to express emotions, and warm the family history as well as the relationship with the community in the peace and quiet of the village. Terudj TJUCENGLAV chose the Taiwan Sugar park in Pingtung to perform *Beyond Sensation*. It is an exploration of the collision and struggle of indigenous youth between the contemporary and traditions, and finally reconciling with the ancient symbols. In the crossover collaboration with experimental bands, the dance choreography speaks of the complexity and diversity of the internal cultures of the present indigenous communities. In Chenggong, Taitung, and Sanjianwau, Akac Orat curated the *Real Men Series: Action Intuition*, gathering many artists in the observation of indigenous presentation in mythology, rituals and crafts, and in the forms of filming, photography, and installation. The continuous discussion of the actions of the bodies is a display of the spirit of awakening and continuation. Dondon · Hounwn leads the Elug Art Corner in curating the *Mtukuy* at Dowmung Village in Hualien, inviting artists and craftsmen to the village for art residency. Laying design and material experiments on the foundation of traditional crafts and creating works that connect with the local in vacant spaces and historic sites in the village, from the field to hands-on practices, the concept of sowing gives life to the land and forms the indigenous community where stories begin. Recording the Asia Cement issue at Bsngan Village,

Talum Isbabanal curated the *Truku of Tomorrow: Dgaiyaq Uking is Vanishing* at the Pine Garden and Bsngan Village in Hualien. It is an attempt to discuss the balance and truth of the survival-mode relationship between man and the environment. The prolonged recording and observation of the curator versus the voices of residents in the indigenous community demonstrate a kind of survival and continuation of culture in the exhibition, and the multiple aspects of free-flowing dialogues and issues of the development and preservation of nature. In Dahdah Village, Labay Eyong curated the *Dungku Asang*. Facing the developed quarry and the overlapping trails of the hunting ground and community migration, the curator decided to bring together 24 weavers across the areas of Xiulin and Wanrong Township to jointly create a large-scale weaving installation: enwrapping the mountain, healing the historic wounds of the land, and conversing with this dilapidated space with female thinking and determination. These six actions are responses to the post-transformation practices and contrasts to the next generation. Art is always there within us, especially the self-awareness flow. Our creativity happens naturally in the contemporary as well as the tradition, our artistry exists in the changing paradoxical times, and our self-awareness is the most essential, the transformation and practices post self-awareness must first take place in the indigenous community.

However, this shall be a new beginning, an echo to the image of twig breaking, and the practice of it all in the urban cultural space of Taiwan Contemporary Culture Lab, declaring the direction of paths sought by the six exhibitions. Coincidentally, all six curators proposed a family house symbolizing the spirit of returning in their curation, each different in concepts. They believe that the family house may have changed in form as culture gradually evolved. It may be as traditional stone slab, rattan and bamboo, it may as broken stone walls and cement, it may be ancient and sacredly far from reach, or it may be warm and everyday like. Responding to the concept of “family house”, the external wall of the venue sees a weaving installation in multiple materials, three spheres connected and extending from top to bottom with the concept of the circle contrasting with the square in image, an attempt to break free from the language of the architecture itself and generate the complex and diverse atmosphere of the family house, and new life born from dilapidation.

Entering the first floor, where the “past” and “present” of 6 projects are displayed, reviewing the research records prior to the curation by documentation videos, installations and other works, as well as the changes and observations that occurred during the curation, here also represents the beginning of the experiment. Going up to the second floor, where the “future” of 6 projects are housed. The interactive installations and videos create a place where the audience are invited to the practice and to participate in the experiment. The final curation is to transfer the experiments in the indigenous villages to this venue and seek with the society in general in the exhibition the path of broken twigs. The new land for migration is not far away, a response to the core idea of this year's art festival.

「同盟關係」意味著 Pulima 藝術節作為平台的社群行動，「同盟」亦存在於 6 位策展人與部落之間的協作，也落實在總策展人與其之間的對等關係；各個與眾不同的創作、展演，不僅解開自前輩、中生代被視為藝術群像的誤解，意味這個世代多視角又彼此流通的復返（returns），並企圖與觀者結盟，當觀者折了枝，其觀看的視角，也將開闢出新的路徑。

作為機構內承辦 Pulima 藝術節的成員，我與團隊成員頻頻回顧省思 Pulima 藝術節的成果與價值，每屆推動之際，總希望在有限的資源下，實踐品牌承諾的最大效益。2019 年，經與龔卓軍老師、第四屆 Pulima 藝術節策展人 Nakaw Putun 討論下，第五屆 Pulima 藝術節拋開節慶思維，回歸平台操作，透過 6 個策展主題的知識生產與應用，擴充原住民主體意識，展現這個時代的藝術風貌。過去一年各計畫陸續在部落呈現，得以探究原住民青年如何面對個體創作脈絡以及集體時代環境之間，映射出「現在」與「過去」交纏以及擁抱「未來」的狀態，這次成果展則試圖將 6 個計畫及其時空交集，形成時序與空間的明暗調度。

當進入展場，眼前一片黑，猶如進入洞穴。古羅文君、得陸·鳩浙恩潑、陳豪毅、東冬·侯溫、杜逸帆與林介文 6 位策展人及其計畫，何嘗不是「洞穴寓言」中好智者求真知的歷程，他們從部落踏查中建構個體的思想體系，也是原住民文化復返的現象。2020 年，6 位策展人及其團隊以一種沉著的、反思的、警覺的、不妄下結論的開放態度，面對懸而未決、眾聲喧嘩的原住民議題，從人的存在處境及歷史環境角度，在錯綜複雜的後現代性中新闢出不同的途徑，每一條路徑是一條未完的、多方向的路，這過程中，有不斷的紛爭、文化與藝術的相遇、無可避免的傳統重構。

第一個途徑是創造敘事環境。古羅文君以一個都市原青的養成背景，回到母親成長的部落，不僅是追溯兒時記憶的一趟旅程，也是反映當今原住民返家的歧路，可能繞行、也可能無法前行，她以藝術教育陪伴梅花國小學童成為小策展人，由他們帶路說故事，象徵歷史敘事的交棒與部落生產的優先性。得陸「以傳統創造新，以未來建構老」編創舞作，也反映出新一代不同於上一代（生於 1950-1969、經歷原運的中生代）的心理層面——走出群像，以個體為文化載體，陳述時代的故事。

其二，擴增部落存續的方法。陳豪毅探究蹲站坐臥的勞動實踐，從身體觀推理出民族性格，重新想像原住民文化哲理的詮釋過程，藉由造船、編器、採集等現地製作或教推活動，讓內部及外來者（包括藝術家與觀眾）歷經某種狀態，或讓私我的經驗具體化，使自己也成為價值一部分。東冬·侯溫與兒路團隊則善用文化知識與外部資源，邀集藝術家、工藝師、表演者進入部落，打破信仰、場域的隔閡，實踐如何在部落生活的方法論。

其三，過去文化秩序的延續。杜逸帆的影像作品讓我們理解，在山的阻隔、政治的宰制、歷史的暴力中看到部落秩序的自我調節，不同於啟蒙時代的人類發展，部落的人並無揮別過去，在開創新秩序的同時，也與過去的文化秩序銜接（如族語復振、打獵採集、舊部落重返）。林介文帶著織者進入礦區，擴增了編織的藝術語言，被毯 (Gabang) 的圖紋不再只是家族溝通的語言，織者們則透過編織存有的「與人溝通」的任務，反思時代的議題，與大眾進行溝通。

這些策展計畫創造出龐雜的知識內容及觀者評論，我們不得不面對每件作品所屬的歷史見證，移置台北空總免不了少了藝術作品的「此時此地」，當移開了決定它整個歷史的所在之地，反以「空間性的削減、時間性的積累」，開闢另一種觀看方式。圖書館一樓空間的低照明及其洞穴入口、黑房、暗箱等，除了回應 6 位策展人進行文化本質思辯的「走出洞穴」行動，同時削弱了長久以來原住民藝術的標本物質性及民族誌觀看方式。一樓空間的削減，根柢上具有時間的增進、集積的意義，二樓高照明及動態的觀眾互動，意味著 6 個策展計畫作為引路，持續投入未來性的行動。

過去我們沒有記憶的工具，所以長久以來活在當下，而今這個時代的創作載入新物質，獲得感性的表現形式，已不能再如往昔一般來看待處理，創作者也不可能不受到現代權力與知識運作的影響，理當為我們迎來新的局面。在歷史的推進中，知識作為一種被定義的訊息，會不斷地再生產；我們也將看到，策展計畫作為原住民藝術知識生產的方式，隨著定義者（年輕世代）的經驗和環境的不同而會有著不一樣的意義，企求擺脫桎梏，自我超克，成為未來世代的引路者。

“Fusion” implies a community action with Pulima Art Festival as platform. “Fusion” also exists in the collaboration between six curators and each indigenous community, as well as practiced in the corresponding relationship between them and chief curators. Each and every unique creation and performance not only unravels the misunderstanding of seeing predecessors and sandwich generation as an artistic collective, but implies the multi-perspective and circulating returns of this generation and attempts to fuse with the audience. When the audience breaks a twig, they shall also open up a new path with their perspective.

As an institutional member hosting the Pulima Art Festival, myself and team members continue to revisit the results and value of Pulima Art Festival. For each festival, we hope to realize the maximum benefit committed by the brand with the limited resource at hand. In 2019, after discussing with Gong Jow-Jiun and Nakaw Putun, curator of the fourth Pulima Art Festival, we decided to do away with festive ideas in the fifth Pulima Art Festival and return to the concept of a platform. With the knowledge production and application of the 6 curative themes, the indigenous identity is expanded to display the art styles of this era. The projects have been exhibited respectively in each indigenous village over the past year, allowing the exploration of how, standing between the creative context of the individual and the era and environment of the collective, indigenous youth reflect the entanglement of “present” and “past”, and embrace the “future”. This exhibition demonstrates the results of the six projects and their respective temporal and spatial intersections, forming the design and arrangement of sequence in time and space.

Upon entering the exhibition, you see pitch black, as if walking into a cave. Miru Xiumuyi, Terudj TJUCENGLAV, Akac Orat, Dondon · Hounwn, Talum Isbabanal, and Labay Eyong, the projects of the six curators are much like the *Allegory of the Cave* and the journey of the wise man seeking the truth. From field studies, they build the ideology of the individual, which is also the phenomenon of the return of indigenous cultures. In 2020, with patience, self-awareness, vigilance, and the open-mindedness of not jumping to conclusions, 6 curators and their teams face head on the contemporary and ever-changing indigenous issues so many are debating. From the existence of man, and historical and environmental perspectives, open up new paths in the entangled complexity of post-modernity. Each path is an unending and multi-directional path. During the process, there are disputes, encounters of art and culture, and the inevitable restructuring of traditions.

The first path is to create the narrative environment. With her background as an urban indigenous person, Miru Xiumuyi returns to the village her mother grew up in. It is a journey to trace her childhood memory as well as a reflection of the forking paths faced by indigenous peoples upon returning home, sometimes taking a detour, sometimes unable to venture forward. With art education, she turns students at Meihua Elementary School into young curators, allowing them to lead the way in storytelling as a symbol of passing the stick of historical narrative and the priority of made in indigenous community. “Creating the new with tradition and building the old with future”, Terudj choreographs his dance while reflecting the psychology of how the new generation is different from the older (the sandwich generation born 1950-1969, and have experienced the indigenous movement), moving on from the collective, and telling

the story of this era with the individual as the carrier of culture.

The second is the way to expand the survival of indigenous communities. Akac Orat explores the labor practice of the actions of squat, stand, sit, and lie, deduce the national character from the body, and reimagine the interpretation of indigenous culture and philosophy. With onsite production or educational promotion activities including canoe-building, vessel-weaving, and gathering, insiders and outsiders (artists and the audience included) go through some kind of experience or the embodiment of personal experiences to allow oneself to become part of the value. Dondon · Hounwn and Elug Art Corner uses cultural knowledge and external resources to invite artists, craftsmen, and performers into the indigenous community, breaking the boundaries of belief and space, and realizing the methodology of living in the community.

The third is the extension of past cultural order. Talum Isbabanal's videos help us see the self-regulation of order in indigenous communities through the separation of mountains, political dominance, and historical violence. Unlike the human development in the Age of Enlightenment, people in the community did not take leave from the past, in the process of creating new order, they connected with the past cultural order (including indigenous language revitalization, hunting and gathering, and returning to old villages). Labay Eyong takes weavers into the quarry and expands on the artistic language of weaving. *Gabang*, the blanket, is not longer just a language used for communication between families, weavers communicate with the general public through the mission innate to weaving, to communicate with people and to reflect on the issues of this age.

These curatorial projects create extensive contents of knowledge and audience review so enormous that we cannot but face the history witnessed by every piece of work. Relocation to the Taiwan Contemporary Culture Lab inevitably leaves behind the “here and now” from the works, but when removed from the place where its history was decided, another perspective is created instead with “the diminishing of spatiality and the accumulation of temporality”. The low lighting and its cave-like entrance, darkroom, and camera obscura on the first floor of the library not only respond to the action of “walking out of a cave”, demonstrated by the ideological debate on the nature of culture by the 6 curators, but also weakens the way indigenous art has long been treated as material specimens and viewed as ethnography. The spatial diminishing on the first floor is fundamentally meaningful in the incremental accumulation of time, the bright lighting and dynamic audience interaction on the second floor hint at the fact that the 6 curatorial projects are pointing the way for continued input in future actions.

In the past, we have no tools for memory and have long lived only in the moment. Now, creations in this time and age carry new materials, are allowed sentimental presentations, and can never be treated as it has been in the past. Artists can no longer resist the influence of the operation of modern power and knowledge, which should naturally open up a new world for us. In the progression of time, knowledge as a defined message can regenerate continuously. We shall also see curatorial projects become a way indigenous art knowledge is produced, and how with the changing experience and environment of the defining generation (the younger generation), they shall carry different meanings in an attempt to break free from restraints, overcome oneself, and become the person leading the way for future generations.

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● 走向另一半身份的歧路：專訪策展人古羅文君 / Sera 江政樺

● 以舞、以影、以繪，面對不夠：古羅文君的《歧路身林》 / 陳晞

● 還在尋找回家之路的《歧路身林》 / 周伶芝

● 歧路身林 The body of Forking Paths：多線交錯的回家之路 / Vong Iug Chang

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《真正人系列—蹲站坐臥》

● 從動作中，重拾身為人的本質：陳豪毅《真正人系列—蹲站坐臥》 / 陳晞

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● 回歸身體感引導頭腦：真正人系列—蹲站坐臥 / 賴柔蒨

《Mtukuy 播種者》

● 花謝後播種 我們彼此交換 Mtukuy 播種者計畫 / 賴柔蒨

《明日部落：太魯閣之殤》

● 故事都在山上 / 吳思鋒

● 我們走出了洞穴「明日部落」藝術生產線 / 樂諾斯

《裏山》

● 《裏山紀行》彼時，會再回來的地方 / 林怡華

● 「我們都是坐火車來的」在《裏山》遇見族群離散之後的重生 / 楊雅苓

展覽緣起

mapalak，排灣族語，破壞、壞掉的。獵人進入獵場時，為了指引或提醒，會於途中折斷樹枝做記號。折枝的動作破壞了初始狀態，卻也引發更多的可能。*tnbarah*，太魯閣語，意指反射第一道陽光般的至美之地，生氣蓬勃、宛如新生的環境。折枝開闢出新的路徑，給予獵人及後來之人新的啟示、新的追尋。

2020 第五屆 Pulima 藝術節，宣告我們不再沿固著的「傳統」或文明體系下的策展定義行動。權力交予六組來自不同部落的青年策展人，經由回返部落的策展計畫，匯為流動於邊緣與中心的動態力量。過去一年來，6 位策展人經歷部落踏查，並自去年 7 月開始至今年 3 月陸續於部落完成策展計畫，7 月至 9 月《歧路身林》，策展人古羅文君將當代舞蹈身體置入新竹梅花部落陌生的山林裡，產生新的對話和體會；10 月《lamaljeng 它們看上去不夠老》，策展人得陸·鳩浙恩潑扎根屏東生長之地，與當地青年共思部落生活點滴，形成與傳統對話的創作作品；10 月底的《蹲站坐臥》，策展人陳豪毅展示以動作的擴張意義，來聯繫原住民生命背後的姿態和處境；11 月《Mtukuy 播種者》，策展人東冬·侯溫以花蓮銅門部落為基地，透過駐村、展示和展演深入戰爭與文化融合下的多處歷史遺址；2021 年 2 月《明日部落：太魯閣之殤》，策展人杜逸帆針對花蓮富世村礦業進行紀實拍攝及演出製作，呼籲社會關注現代經濟如何摧毀土地再生能力；同年 3 月於花蓮紅葉部落，策展人林介文將集結織者，展開一場突擊礦區的《裏山》行動。六項策展計畫發揮守門之力，藉由藝術的力量復育島上的土地與人心。

Origin

mapalak (Paiwan language) means damaged, broken. When hunters enter their hunting grounds, in order to guide or recall their path, they break branches to leave marks along the way. This act of breaking undoes the original state of being, yet opens new possibilities at the same time. tnbarah (Truku language) means a place that reflects the first rays of sun at dawn, a vibrant space of life and rebirth. Together, the sunlit clearing and the trail made by broken twigs speak to a new inspiration, a new quest.

The fifth Pulima Arts Festival in 2020-2021 proposes that our actions no longer follow fixed definitions of "tradition", nor fixed definitions of curation. The Festival takes a decentralized approach, delegating power and responsibilities to six young curators from different indigenous communities. In the past year, 6 curators conducted field studies in different communities. From July 2020 to March 2021, curatorial projects have gradually been completed in the indigenous communities. *The Body of Forking Paths* (July-Sept 2020), curated by Miru Xiumuyi, sparks new understandings of place by bringing contemporary dance to the unfamiliar forests in Mekarang Village, Hsinchu. In *lamaljeng · Beyond Sensation* (October 2020), Terudj TJUCENGLAV returns to his hometown in Pingtung to co-create a work with local young people, grounded in everyday life and traditions in the village. Akac Orat's *Real Men Series: Action Intuition* (October 2020) links the extensive meanings of body postures with the many positions and conditions of Indigenous life. Dondon Hounwn takes Dowmung Village as a base in *Mtukuy*, using residency, exhibition, and performance to explore multiple historical sites where war and culture integrated. Talum Isbabanal's documentary film and performance *Truku of Tomorrow: Dgaiyaq Uking is Vanishing* (February 2021) focuses on the mining operation in Bsngan Village, drawing public attention to how modern economy destroys the land's regenerative powers. In *Dungku Asang* (March 2021) Labay Eyong gathers together weavers in a mining area in Ihowang Village, Hualien, to set in action a raid on the mines. Each of these six curatorial projects takes on the role of gatekeeper, working to restore land and peoples' hearts through the power of art.



Mtukuy 播種者 Mtukuy



明日部落：太魯閣之殤 Truku of Tomorrow: Dgalyaq Uking is Vanishing



裏山 Dungku Asang



真正人系列：跨站坐臥 Real Men Series : Action Intuition



lamaljeng 它們看上去不夠老 lamaljeng · Beyond Sensation



歧路身林 The Body of Forking Paths

部落踏查

踏查，不只是田調，而是年輕世代對於原住民母體文化的復返（returns）。

2020 年，6 位策展人及其團隊以一種沉著的、反思的、警覺的、不安下結論的開放態度，面對懸而未決、眾聲喧嘩的原住民議題，從人的存在處境及歷史環境角度，在錯綜複雜的後現代性中新闢出不同的途徑，每一條路徑是一條未完的、多方向的路，這過程中，有不斷的紛爭、文化與藝術的相遇、無可避免的傳統重構。

Field Study of Communities

More than just a field study, but the returns of younger generations to the matrix of indigenous cultures.

In 2020, with patience, self-awareness, vigilance, and the open-mindedness of not jumping to conclusions, 6 curators and their teams face head on the contemporary and ever-changing indigenous issues so many are debating. From the existence of man, and historical and environmental perspectives, open up new paths in the entangled complexity of post-modernity. Each path is an unending and multi-directional path. During the process, there are disputes, encounters of art and culture, and the inevitable restructuring of traditions.

Mtukuy 播種者

Mtukuy

當我們回到部落工作的時候，我們常常急著要做傳承文化、田野紀錄等等，卻忘了「如何在部落生活」才是每時每刻得必須面對到的問題，當我們遊走在部落時，看見族人不同的生活方式，更深刻體悟到「如何跟部落一起生活下去」。

1990 年歐菲利颱風，讓部落經歷了巨大天然災害，土石流沖散了許多家族，也沖毀日據時期神社古蹟，災後傷痕依然存在；反慕谷慕魚景觀人文區事件、台電開發產業道路事件、反林務局濫砍傳統領域事件，也使得族人憂心土地將漸漸受到破壞、販賣。

銅門部落太魯閣族策展人東冬・侯溫自 2015 年回鄉居住，懷抱著復振文化的熱情，思索讓部落活下去的課題。整整五年，他嘗試帶入表演藝術之所學與經驗，引進大量藝文資源，到打破藝術介入社區的觀念限制，將自己歸零，親自走進每個工坊、店家，聆聽各個家族故事，認識部落內的文化遺址。確信了藝術創作本就現身於住宅、工藝、故事，以及生活裡。東冬・侯溫於部落成立了兒路創作藝術工寮，深耕銅門部落，透過環境劇場和深度旅遊，提振觀光產業和建立生活美學，更連結了榕樹、銅門、文蘭、七鄰、重光區域，逐漸形塑出部落文化藝術生態圈。

各個家族的家屋，是家族的情感依賴，2020 年兒路創作藝術工寮在木瓜溪邊重建了家屋。讓部落族人自由進出，當地族人也因進入了家屋空間後，產生更深的家族認同。2020 年，屬於部落的藝術平台「藝術聚」儼然成形，透過活動將部落產業、文化、藝術、教育帶入，也串聯了鄰近的榕樹部落、七鄰部落、文蘭部落，部落的工坊、民家、餐廳、民宿、學校、教堂、聚會所，形成了看見銅門這塊土地的記憶，家族間的流動遷徙。也讓遊客看見部落的生命力。

When returning to the community, we tend to rush into the inheritance of culture and engage in field studies. All the while, we forget that the real issue we must face on a daily basis is "making a life in the community". Right here in the community, we see the different ways of life people live and understand on a deeper level of "how to make a life with the community in the community".

The village suffered tremendous catastrophe when Typhoon Ofelia struck in 1990, the mudslide washed away many families and destroyed the Japanese shrine, an historic monument. The community is still traumatized to this day. Events including Anti-MukuMugi scenic park, industrial road development by Taipower company, and protest against Forestry Bureau deforestation in traditional territories, all gave people reason to worry about further damage and selling of their land.

Dondon・Hounwn, a Truku curator from Dowmung Village, returns home in 2015 with the passion to revitalize his culture and figure out how to sustain the community. For 5 years, with his training and experience in performing art, he tries to introduce abundantly to the community art and cultural resources and breaks the stereotypical concepts of art in communities. He returns to the basics and personally visit every workshop and businesses, listens to the stories of each family, and learns about the cultural heritage in the community. Confirming that artistic creation is embodied and inherent in housing, crafts, stories, and in life. Dondon・Hounwn establishes the Elug Art Corner in the community to further develop Dowmung Village. With environmental theater and in-depth tourism, he revitalizes the tourism industry and the art of living in the community. He further connects the areas of Ibuh, Dowmung, Tmunan, Ayu, and Branaw, slowly shaping the cultural art ecosphere in the communities.

Families depend affectually on their family houses, and in 2020, Elug Art Corner rebuilds a family house by the Mugua River. People in the community have free access to the house, and upon entering the family house, they identify further with the family. In 2020, Phpah, the art platform in the community takes shape. By introducing industries, culture, art, and education to communities through various events, it also connects nearby communities such as Ibuh, Ayu, and Tmunan, as well as workshops, houses, restaurants, B&Bs, schools, church and assembly houses in the communities. Shaping the memory of the land Dowmung and witness the migrations of the families. As well as show tourists the vitality of the community.



東冬・侯溫 Dondon · Hounwn

1985 年生，花蓮秀林鄉銅門部落 (Donmong) 太魯閣族。「東冬」意指可愛的孩童，是部落文化發展中，新穎且特別的名字，「侯溫」則是源於父親的古老名字，象徵銳利的刀鋒。「東冬・侯溫」是當代與傳統的結合，也體現出他幽默性格及嚴肅創作態度的對比，矛盾的元素不斷撞擊揉和。東冬曾說：「期待淬鍊出來的刀…是把可以守護孩童純真心靈的刀…，是把足以開創璀璨未來的刀…。」

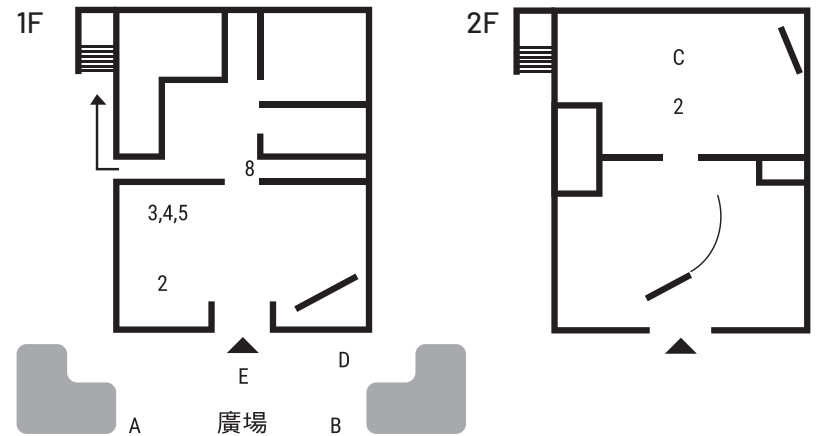
近年來，東冬結合錄像、裝置、行為展演等藝術型態，深度傳達真實生命經驗，歷經轉化連結後，再思索的價值。東冬想回顧過去，以當時人們看待自然資源與土地的方式，來探討與現今價值觀的差異，並思考完美與破敗的平衡。藉由創作匯聚集體脈絡，梳理社會的脈動、部落多元樣貌、自我獨特性、全人類普同性，將部落族人情境經歷社會環境牽連起來。

Born in 1985, a Truku person from Dowmung Village in Xiulin Township, Hualien. Dondon means an adorable child, a special name with novelty during the course of cultural development in the community, whereas Hounwn is an ancient name from his father's side, symbolizing a sharp razor. Dondon · Hounwn is the combination of modern and tradition, embodying the contrast of his humorous characteristic and serious attitude towards art creation, with conflicting elements constantly clashing and merging. Dondon once said, "a knife forged with expectations... is a knife that protects the childlike innocence..., a knife that can open up a blazing future..."

In recent years, Dondon combines art forms including filming, installation, and performance art, to convey in depth the value of experiences in real life, transformed and connected. Dondon would like to trace back to the old days, see how people treated natural resources and lands, explore the difference between former and present values, and contemplate the balance between perfection and ruin. Through creative works, collective contexts are converged, social changes, diverse aspects of communities, personal uniqueness, and universality of humankind are combed through, and the social environment and scenarios experienced by indigenous communities are connected.

演出經歷包括 2019 澳洲伯斯當代藝術中心、2019 澳洲明日藝術節、2018 挪威薩米當代藝術中心、2018 倫敦大學金匠學院、2014 法國新東向藝術節、2013 韓國釜山藝術節、2012 法國外亞維維藝術節。聯展經歷有 2013 高雄市立美術館「Hagay」、2013 國立東華大學「衷心喜悅」、2012 高雄市立美術館「在路上…是你？是我？誰？誰？誰？」、2012 高雄市立美術館「路的面孔」。獲獎經歷為 2018 台北美術獎入選獎、2016 第三屆 Pulima 藝術獎優選、2014 第二屆 Pulima 藝術獎首獎、2014 南島國際美術獎入選、2012 第一屆 Pulima 藝術獎評審團特別獎。

Dondon has performed at the Perth Institute of Contemporary Arts in Australia (2019); YIRRAMBOI Arts Festival in Melbourne, Australia (2019); Sami Centre for Contemporary Art in Norway(2018); Goldsmiths, University of London(2018); Festival A l'Est du Nouveau in France(2014); Busan International Performing Arts Festival in Korea (2013); and Festival OFF Avignon in France(2012). He has also shown the following artworks at group exhibitions: Hagay at Kaohsiung Museum of Fine Arts (2013), Rimuy Maku! at National Dong Hwa University (2013); Who is on the Road? You? Me? Who? Who? Who? at Kaohsiung Museum of Fine Arts (2012); and Faces of the Road at Kaohsiung Museum of Fine Arts (2012). Awards received include merit prize for the Taipei Arts Award (2018), merit prize for the 3rd Pulima Arts Award (2016), first prize for the 2nd Pulima Arts Award (2014), merit prize for the Austronesian International Arts Award (2014), and special jury prize for the 1st Pulima Arts Award (2012).



廣場 Square

- A 楊子弘《Bosi 帽子》
Bosi, Yang Tzu-hung
- B 楊昇《拾》
Picking up, Iban Pawan
- D 曾陳峻雄《Vuday》
Vuday, Vuday
- E 兒路創作藝術工寮《MATARU-6》（太魯閣語：數字六之意）
MATARU-6, Elug Art Corner

1F

- 2 陳云《我在銅門的房間》
My room at Dowmung, Chen Yun
- 3 鄭致廷《毯子：織妝毯》《銅門刀造型抱枕—佑眠枕》
Blanket: Woven Blanket, Dowmung Knife-shaped Pillow: Dream-well Pillow, by Cheng Jhih-ting
- 4 毛皓亞《疼惜》《知足》《豐收》《交織》《守護》
Cherish, Content, Rich Harvest, Laced, Guardian, by Lisin Natsu
- 5 林戎依《帶著文化上街去：手提包 / 領結》
Travel with Culture: Handbag & Bow Tie, Halomei
- 8 高俊宏《洞》
The hole, Kao Jun-honn

2F

- 2 黃林育麟《Qopu 祭杯》
Qopu, Temu Basaw
- C Mtukuy 播種者

明日部落：太魯閣之殤

Truku of Tomorrow: Dgaiyag Uking is Vanishing

策展人杜逸帆以太魯閣族與新城山（Dgaiyag Uking）在歷史變革中的交織變動，探討「人跟土地的關係」，並向觀眾拋出一句探問「你心中消失的半座山是什麼？」

這幾年受到政令影響，富世村面臨狩獵、居住、耕作等生態的變化，改變了過去傳統社會的單一生存模式，即使面對諸多環境限制與內部拉扯，大多族人仍選擇居住原來的地方，依靠山過生活，反而交織出部落現代生活的多樣性。

杜逸帆認為這「消失的半座山」是推動國家經濟發展的原料，也是太魯閣族文化生命旅程的經歷。他從新城山太魯閣族人的視角出發，帶領觀者進入太魯閣的過去與現在。藉由影片與裝置藝術呈現富世村的「獵人」、「農夫」、「回歸傳統生活的族人」、「礦場工作者」以及「地景風貌」，以五個視窗一探富世村太魯閣族人的生活樣貌。

Curator Talum Isbabanal explores "the relationship between man and land" through the historical changes and interactions of the Truku people and Dgaiyag Uking (Mt. Xingcheng), and prompts the audience with "what is your version of the half missing mountain?"

With policy influence in recent years, Bsngan Village faces ecological changes in hunting, housing and farming, in turn changing the mono-survival mode of the traditional society. Despite the various environmental limitations and internal conflicts, most people in the community chooses to live in their original homes close to the mountains, thus shaping the diversified modern life in the community.

Talum Isbabanal sees the "half missing mountain" as the fuel propelling the economic development of the country, as well as the journey of the culture and life experienced by the Truku people. From the perspective of the Truku people at Dgaiyag Uking, he leads the audience on a journey into the past and present of Taroko. Through the five windows of "hunter", "farmer", "returning to the traditional life", "worker in the mine", and "local landscape", the videos and installation art provide a view on the life of the Truku people in Bsngan Village.





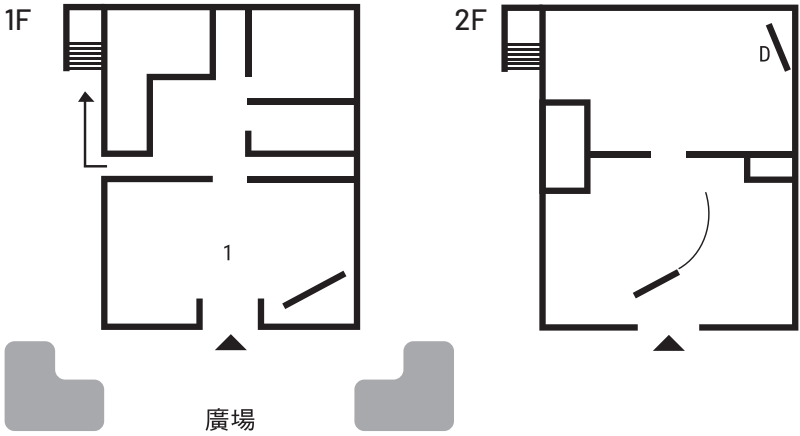
杜逸帆
Talum Isbabanal

生於 1980 年，父親是高雄桃源區勤和部落 (Mizuhu) 的布農族人，母親則是台北的閩南人。畢業於輔仁大學影像傳播學系，之後赴法國 Philippe Gaulier 國際劇場學校以及德國 Familie Flöz 弗洛茲面偶默劇團，學習面具、通俗劇及諷刺劇。集編劇、導演、演員、新聞記者專業，不僅在劇場界耕耘，更長期投入原住民新聞議題的攝影工作。

近年新聞專題《石版屋的消失與重生》獲得 2016 年「卓越新聞獎—電視類專題報導獎」；《日月潭的能源轉型之路》系列報導入圍 2019 年「曾虛白新聞獎暨台達能源與氣候特別獎」；劇作《女孩》獲得 2019 台北藝穗節佳作獎，是個擅於說故事的影像及戲劇創作者。現在他與妻子持續關注並記錄台灣原住民族群在城市與部落環境的生存現況，這些議題都成為他往後的藝術實踐。

Born in 1980. Father a Bunun persom from Mizuhu Village in Taoyuan District, Kaohsiung, and mother a Taipei-based Hoklo Taiwanese. After graduating from the Department of Communication Arts at Fu Jen Catholic University, he goes on to École International de Theatre Philippe Gaulier (International Theater School Philippe Gaulier) in France and Familie Flöz, a German-based theatre company, to learn masks, popular dramas and satires. Skilled in playwright, theatre director, actor, and journalist, he has not only worked in the theatre field but has also been involved in the photography of Indigenous news issues for a long time.

"Disappearance and Rebirth of the Stone Slab Houses" won the Best TV Special Report of 2016 Excellent Journalism Award; "Energy Transformation of Sun Moon Lake" series was shortlisted for 2019 Tseng Hsu-pai Journalism Award and Delta Energy and Climate Special Award; "That Girl" won Honorable Mention of 2019 Taipei Fringe Festival. All of which show that he is good at storytelling with video and drama. He and his wife continue to pay attention to and document the survival of Taiwan indigenous peoples in cities and indigenous communities, issues that go on to become his future artistic practices.



1F

- 1 杜逸帆 《gmeguy jiyax 偷時間的人》 《gmeguy btunux 偷石頭的人》
《gmeguy tm samat 偷打獵的人》 《gmeguy slaq 偷泥土的人》
《gmeguy dxgal 被偷走的人》
The Time Stealer, The Stone Stealer, The Poacher, The Land Stealer, The Stole Person, by Talum Isbabanal

2F

- D 寫下心中的那座山
Write down your version of the half missing mountain

裏山

Dungku Asang

策展人林介文曾經問一位有智慧的織女，她說：「我們的土地都被拿走了，妳都不會生氣嗎？」織女回答她：「怎麼會呢！我在哪裡織布，那個地方就是我的。」此時對於一位當代的織者來說編織就是她的思想，她的存在。

花東多處太魯閣族傳統領域，是殖民者眼中資源豐富的處女地。為了取得更多經濟效益，日本殖民時期推行的「定居定耕」、「集體移住」、「番社組織改造」政策，使得太魯閣家族分散。部分家族被迫遷往平地居住，編織傳統亦受到打壓。林介文經由回看家族歷史，關注台泥、亞泥開發議題，從原本單向反對礦業，到走進紅葉部落礦區，接觸礦區工人，林介文開始了更深層的觀看和省思。

《裏山》是一項前所未有的軟性戶外裝置策展計畫，從籌備到執行都在紅葉部落發生，是以藝術介入部落的實驗。一方面為了活絡部落文化發展，一方面將觀者帶入山裡，藉此讓外來者認識部落歷史與環境，用軟性藝術當作媒介並以客觀之角度切入探討採礦行為與原住民部落之間的關係。林介文以萬榮鄉紅葉村山上的瑞欣礦區作為展出場域，在裸露的蛇紋岩脈景觀中展出一件件的 Gabang（被毯），意喻以大量的編織品包紮大自然的傷口，以軟性的表現手法介入極度陽剛的場域，集體建構並傳遞原住民編織的當代藝術語言。

Curator Labay Eyong once asks a wise weaver, "are you not mad that we have been deprived of our land?" "Why should I? The place I weave is the place I call mine," the weaver answers. To a contemporary weaver, weaving embodies her ideas and her existence.

The many traditional territories of the Truku people along Hualien and Taitung were considered virgin lands by the colonialists with rich resources. To acquire better economic effects, policies including "settling and cultivation in place", "collective resettlement", and "aboriginal organization reform" were implemented during the Japanese ruling period, forcing Truku families to scatter. Most families were forced to migrate to the plains, and traditional weaving craft faced oppression. By reviewing family history, taking interest in developments by Taiwan Cement and Asia Cement, Labay Eyong moved from simply opposing the mining industry to actually getting to know the miners in the mines in Dahdah Village, and gained profound insight and reflection on the issue.

First of its kind, Dungku Asang is a soft outdoor installation curation. From planning to execution, everything took place inside Dahdah Village, an experiment of art intervention in the community. To revive cultural development in the community as well as to bring audience into the mountains, soft art as medium allows outsiders to really

get to know the history and environment of the community, and to take an objective perspective in the exploration of the relationship between mining and indigenous communities. With Ruixin Mine as venue in the mountains of Dahdah Village in Wanrong Township, Labay Eyong exhibits "gabangs", or blankets, one after another spread out on the exposed serpentine dike as metaphor for dressing the wounds of mother nature with large quantities of woven fabric. A soft expression applied to an extremely masculine place, collectively building and conveying the contemporary artistic language of indigenous weaving.

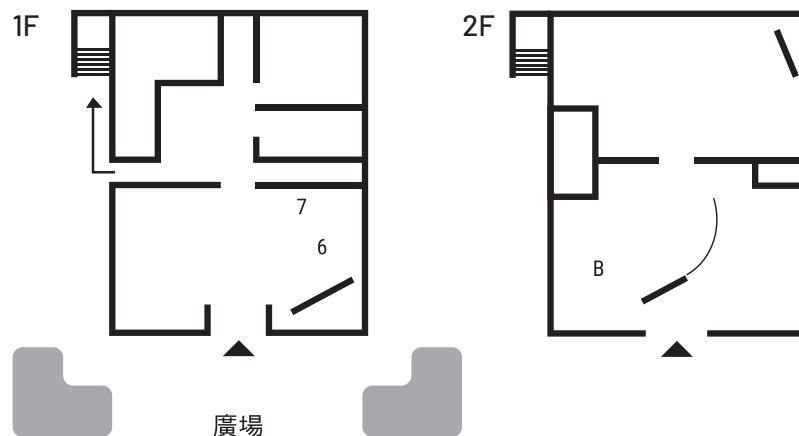




林介文 Labay Eyong

1982 年出生，出生地台北，為花蓮紅葉部落 (Dahdah) 太魯閣族人。2008 年於西班牙巴塞隆納自治大學，取得浮游空間設計系碩士學位。擅以編織結合金工技法進行複合媒材創作的林介文，作品關注族群遷徙、女性議題、自我認同等面向，並以此探討時空變異中傳統文化與現代都會生活交互影響下之意義消長與反思。2011 年更與大學摯友陳若軒共同出版《嫁妝》攝影文集。書中從翻起滿佈塵埃的衣櫃開始，布料紋理揭示對奶奶（bubu）的各種微小印象與回憶，相機對焦記憶線索，將我們拉進時間流，循著記憶線索與布紋，在綿綿交織的手感中緩緩追索。2014 及 2016 年，不受限於媒材與形式、游刃於傳統與當代之間的林介文連續二屆榮獲 Pulima 藝術獎首獎殊榮。2016 年，邀請太魯閣族、賽德克族、泰雅族 30 名「織女」，共同創作新城（太魯閣）車站公共藝術《織路》，將一件件束之高閣的毛衣拆解還原成線球，重新編織，織出她們對家鄉的情感，以及回家的路。

Born in 1982 in Taipei, to a Truku family from Dahdah Village in Hualien. Graduated with an MA in ephemeral architecture and temporary space design from the School of Architecture at the Autonomous University of Barcelona in 2008. She specializes in mixed media art which combines weaving with metalwork and focuses on topics of diaspora, feminine issues, and self-identity. She also uses her art to explore and reflect on shifting values resulted from the interconnected impacts that spatial and temporal changes have on traditional culture and modern urban lifestyle. In 2011, she co-published the photography book, Tminun Pdsun, with Chen Ro-Hsuan, whom she has been good friends with since college. The book begins with a dusty wardrobe, showing textile patterns that reveal different delicate sentiments and memories of "bubu", or grandmother. Through the camera lens, memories and clues are focused on, as readers are pulled into a river of time to follow the patterns on the fabric and discover clues uncovered from memories. With every crisscrossing weave, a journey of searching is slowly revealed by the touch of the hand. In 2014, Labay Eyong was recognized with a Pulima Art Award for her art which transcends medium and form and traverses freely between tradition and contemporaneity. In 2016, she co-created the public artwork, Elug Tminun, for Xincheng Taroko Train Station with 30 Truku, Sediq, and Atayal weavers. The piece is woven with yarn recycled from unwanted sweaters, weaving together the sentiments those women hold for their homelands as well as symbolizing the way back home.



1F

- 6 林毓芝《石綴》
Patched, Lin Yu-chih
- 7 Tommaso Muzzi《蛇穴》
The Snake Den, Tommaso Muzzi

2F

- B 療育娃娃 Healing Doll

真正人系列—蹲站坐臥

Real Men Series：Action Intuition

還有什麼能比動作來的更有力量呢？他們在各個場域都奉獻心力，更多的時候他們是互相幫忙的（paliw）：蹲下的時候是和土地最親近的、站著要迎向早晨的陽光、坐下是慎重也是交心交流的時刻、躺臥時要放鬆和大自然一起休息。

蹲站坐臥是一種生活姿勢，是對於自然、人和人之間的動作與行動軌跡。但這種姿勢是因為什麼事情發生而改變的，又將在什麼新的場域展現出來。來自台東成功的卑南／阿美族策展人陳豪毅，以「真正的人」作為策展計畫的探究核心，卻希望能夠架空其中固著的鄉愿感。因為現實是，現今族人對於「人」的認定標準，早已放寬或轉為另種形式，本質上很大的部分被掩蓋在文化殖民的底層不得翻身，或在現代秩序中呈現根本的斷裂。策展計畫試圖誘發更多以研究與田野調查為導向的計畫，不管是藝術季、文健站、語言與工藝復振、教育實驗、文史調查紀錄等，加深在地的知識與檔案，藉由藝術跨越領域和藩籬，創造新的思考方式，因此，此策展計畫也是在方法學上開啟新的路徑，為地方創造新的展覽模式。

策展概念以蹲站坐臥等動作，呈現對傳統的復歸，同時賦予創新與改革的實驗目的。藉由藝術家參與，企圖創造新的文本空間，與過去族群的行動加以對比，感受成為人的過渡儀式。

What could be more powerful than action? They have devoted wholeheartedly in every occasion, but more often than not, they helped one another out (paliw): Squat, to come close to the earth. Stand, to face the morning sun. Sit, to engage in heart to heart conversations. Lie, to relax and rest with mother nature.

The actions of squat, stand, sit and lie are postures of life, they are the trajectory of action and motion interacting with nature and man. But what changes these postures, and how are they performed in a different context? Akac Orat, a half Pinuyumayan and half Amis curator explores the concept of "real men" in this curation, the intention is to challenge how we perceive the status quo of "men". The reality is that indigenous peoples now have very different standards in defining what is considered "men". The essence of "men" is buried at the bottom of cultural colonization, or completely fractured in the modern context. The curatorial project is creating new methodology and ways to exhibit local projects. it attempts to inspire more projects oriented towards research and field study, be it art festival, cultural center, language and crafts revitalization, experimental education, and cultural and historical investigation and documentation. Transcend domains and barriers through art, intensify local knowledge and create new ways of thinking.

Using the concept of the actions of squat, stand, sit, and lie, it symbolizes the return of traditions as well as assigning it an experimental purpose. With the participation of artists, we attempt to create a new space to experience the rites of passage to becoming "men" in contrast with the past actions of the group.





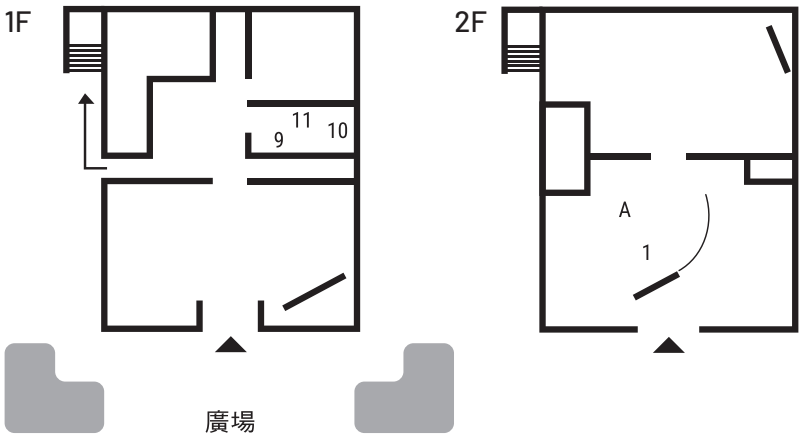
陳豪毅 Akac Orat

1984 年，台東南王部落 (Pinuyumayan) 卑南族人，從研究所開始進入策展和評論的學習，並在其間創立的乒乓藝術工作室，策畫過多檔實驗性展覽：《標誌聯盟》、《錄像雜技隊》、《活彈藥》等，其策劃的展覽除了關注美學與當代藝術現況之議題，也在每次展覽多樣地融入職人、素人甚至是發展新的角色關係，在藝術與現實生活交疊的面相上突破新的場域，並常在展覽中創造事件性的計畫與活動，試圖以展覽來表演其論述。

並曾於台東任教六年，面對同是原住民的孩子，體會到傳統學科領域無法符應他們的學習興趣，因而花了許多時間和學生們一起合作、策劃展覽，除了開發多樣跨領域教學案例，亦帶領孩童學習原住民傳統技藝。近年來亦投身於藤編工藝的田調，和多位耆老長時間沈浸式的學習，並堅持自己採、自己剖、自己削，因為所有的技法都可以用影像記錄起來，唯有山林材料的認識與處理經驗是無法複製的。

Born in 1984, a Pinuyumayan person from the Sakuban Village. Began practicing curating and art critic in graduate school, while co-founding PingPong Art Space and curating several experimental exhibitions including "Tag Alley"; "Unconditioned Miscellaneum"; "Live Ammo". In addition to paying attention to issues related to the aesthetics and contemporary art in his curation, he also develops new relationship with artisans and amateurs in his exhibitions, breaking into new fields by overlapping art and reality life. He often creates eventual projects and activities in attempt to realize his statement.

He taught in Taitung for six years. Facing children who are also indigenous people, he realized that the traditional subjects cannot entice them. Therefore, he spent a lot of time working with students and planning exhibitions together, developing diverse cross-disciplinary teaching cases and also guide children in learning traditional indigenous skills and culture. In recent years, he immerses himself in the field study of rattan craftsmanship, learning from the elders. He insists on starting from scratch, including collecting, cutting, and peeling of the rattan independently. Techniques can be recorded with images, but the knowledge and actual experience of materials in the mountain cannot be duplicated.



1F

- 9 翁嫻婷《看見 _ 與靈相遇 _Paorong ni Marang》
Paorong ni MarangI – See and Meet the Spirit, Fali
- 10 林安琪《她可能來至____社？》
Perhaps, she comes from/to ____ Alang, Ciwas
- 11 吳思嶽《Formosa indigenous technology with open fire recipe》
Formosa indigenous technology with open fire recipe, Wu, SIH-Chin

2F

- 1 拉飛·邵馬《循路 (Fawah)》
Fawah – Seeking the Road, Lafin Sawmah
- a 一對船槳，海洋的未來 A pair of oars, the future of oceans

lamaljeng 它們看上去不夠老

lamaljeng · Beyond Sensation

部落耆老曾說：「曾經猶如 ramalj (漂流木) 的我們，在文化這條路上載浮載沉，感謝 ramaljengmaljeng (長輩們) 的教導，願意傳承這麼美這麼珍貴，使我們能夠擁有與眾不同的禮物。因為有你們，我們才能夠 maljengljeng (被看見)；因為有你們，我才有信心站出來 paljengljeng (給大家看)；因為有你有我努力著，我們的美麗將會持續下去，且會越來越好，與『你』 maljenguap (和好)。而『你』(語言、習俗、舊有的)，就是在時間演化下不斷創造而衍續的『傳統、老』。」

策展人得陸 鳩浙恩潑 Terudj TJUCENGLAV 策劃的「lamaljeng 它們看上去不夠老」，是反思傳統文化的「老、傳統」字面在新時代的演變，這樣的演變因著環境生態的變化有著重要的關聯，耆老說過去的樂舞在詮釋自己民族文化樂舞的時候，在「集體意識」認同下，為了達到更好的演繹，在樂舞上呈現了一定標準上的編創，這就是過去在創作過程中的精神，透過長期的世代交替傳承至今已成為傳統；而在時間流逝的過程中，已經塑形新的「老、傳統」之樣貌，自原有的排灣古謠吟唱至日治時期的演歌形象，而後 Am 到天亮的民謠形式，再到近代流行藍調與饒舌音樂，皆是經過長時間不同文化影響下而創造的產物。

此次的合創共製是由 Tjaucikel 腳自在青年聚場（舞蹈）與 Lemon George 檸檬喬治（音樂）共同完成劇場實驗性作品《lamaljeng 不夠老》，創作方向為「以傳統創造新，以未來建構老」的概念，透過雙方的交流合作碰撞，將未來意象以現今形象呈現極簡風格《lamaljeng 不夠老》，藉著互相欣賞，以和諧的對話方式溝通、協同前進，匯流出多元的創作觀，雙方開啟更多的理解與對話空間，期望作品本身能帶給更多觀眾回饋，與創造更友善的創作循環。

Elders in the community once said, "we were once like ramalj, driftwood, floating on this river of culture. We thank the ramaljengmaljeng, elders, for their teachings, giving us this beautiful and unique gift so we can pass it on. Because of you, we can be maljengljeng, be seen. Because of you, I have the confidence to paljengljeng, be seen by people. Because of yours and my effort, our beautiful culture will be passed and be better, and be maljenguap, in peace, with 'you'. And 'you' (the language, customs, the old) are the 'tradition and old' created and passed on through time and evolution."

lamaljeng · Beyond Sensation, curated by Terudj TJUCENGLAV, reviews the words "old" and "tradition" used in traditional culture, and how they change in the new era. Such change is critically connected to the changes of the environment and ecology. Elders say that in the past, in order to better interpret the songs and dances, a standardized choreography was applied with collective approval, that was the creative spirit back then. But having been passed down from generation to generation, it has now become the tradition. As time went by, it has become the new face of the "old" and "tradition".

From the original Paiwan folk songs and chants to Enka during the Japanese ruling, on to the ballad style of Am until Sunrise, to the recently popular blues and rap music, all of which were created over a long period of time under influences of different cultures.

This joint creation and production are experimental products of Tjaucikel (dance) and Lemon George (music). The creative direction of *lamaljeng · Beyond Sensation* is based on the concept of "creating the new with tradition and building the old with future". With cooperation and exchange between the two parties, the future image is portrayed with the present image in a minimalist style. Through mutual appreciation, harmonious conversation, and working hand in hand to bring together diverse creative perspectives, both parties can better understand and communicate with one another, giving the audience more with the project and creating a more friendly creative circle.





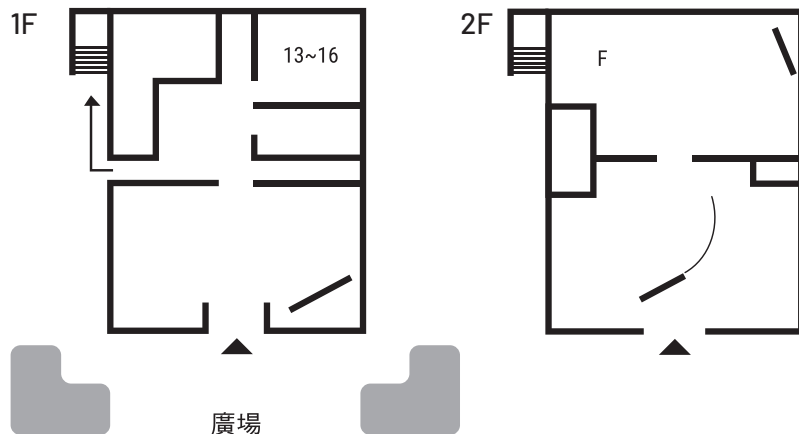
得陸・鳩浙恩潑 Terudj TJUCENGLAV

1989 年，屏東縣來義鄉文樂部落人，排灣族。畢業於國立台灣體育運動大學舞蹈系。從事創作者、表演者、教學者、舞台監督等工作，於臺灣、日本、加拿大、英國、墨西哥、柬埔寨等藝術節皆有演出及發表。

回到部落後，參與部落田野調查工作與編創工作，試著在新與舊之間，找出更具獨特的藝術並創作。2010-2019 編創作品有《坐亂》、《關於生活》、《心中的勇士》、《Unanasi》、《天空來的禮物》、《Lima 牽牽手》、《夢見搖籃裡的孤獨》、《看守部落的眼睛》、《虛構的身隱》、《虛構的身隱》不息版、《ina》、《七十》、《Galju 看路》、《可惜不是你》。

Born in 1989, a Paiwan person from Pucunug Village in Laiyi Township, Pingtung County. Graduated from the School of Dance at National Taiwan University of Sport. Engaged in the work of choreographer, performer, educator, stage supervisor, etc., and has performed and published works at art festivals in Taiwan, Japan, Canada, Edinburgh, Mexico, and Cambodia.

After returning to his hometown, Terudj participates in community field studies, editing, and creating, and try to find more unique art between the old and new for creation. From 2010-2019, he has worked on *Seat, About Life, Warrior, Together, The Gift, Hand in Hand, Lonely Cradle, EyeS, Illusory body-1, and Illusory body-2, MOTHER, 70, On the road, and In Mind, Into Life.*



1F

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《祂、它、他與她們的故事》《祢、你與妳們的相遇》
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- 15 得陸・鳩浙恩潑、林克偉《我們的碰撞》
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- 16 得陸・鳩浙恩潑《和好》
To Reconcile, Terudj TJUCENGLAV

2F

- F 老了，再造實驗室 Old and Rebuild Lab

歧路身林

The Body of Forking Paths

策展人古羅文君生長自台南，母親是新竹縣尖石鄉梅花部落泰雅族人、父親為隨國民黨來台的湖南省芷江縣人。數十年出生及生活工作都在台南，儘管山上仍住著許多親戚，古羅文君對於梅花部落的印象僅有兒時與母親上山的記憶，和隨母親於國外表演交流時的遙想感觸。回望過去的人生歷程，像是飄散於外地的種子，在外地成長、成就，但血液內的呼喚，使她走向尋根之路。

回家途中雖然面對歧路，但看得見森林就在前方。古羅文君將當代舞蹈引入部落日常，讓編舞家、各領域藝術家及表演藝術工作者於部落山林間，呈現身體與自然的對話，並拍攝舞蹈影片，分享藝術創作的靈光，紀錄人與森林之間的交遇，呼應自身當代策展與創作實踐的經驗背景，回溯傳統文化的知識與學習，連結彼此歧義又同途的生命脈絡和藝術想像。

「歧路身林」從台南為起點往返新竹縣尖石鄉梅花村，邀請編舞家周書毅、羅文瑾，以及影像導演黎宇文、藝術家葉海地、藝術教育者張雅錦等人，從部落踏查、當代舞現地排演的錄像紀錄與拍攝、以及文化體驗和創作啟發工作坊各個階段的行走路徑，希望在各種歧路相會之間，讓部落族人觀看當代舞者於山林間現地演出自然編舞的回應和對照，以及來自異地的藝術家以身體與植物為創作概念的「舞、影、繪」體驗工作坊的接觸、對話與交流當中，拉近傳統文化、部落日常與當代藝術彼此體會與相互認識的距離。

Born and raised in Tainan, curator Miru Xiumuyi's mother is an Atayal from Mekarang Village in Jianshi Township, Hsinchu, and father from Zhijiang county in Hunan Province, China, who followed KMT to Taiwan. Having lived and worked in Tainan for decades, despite the many relatives still living in the mountains, Miru Xiumuyi's impression of Mekarang Village remains the distant memories of visiting with mother as a child or performing abroad with her mother. Looking back at life, she feels like a seed that has been wandering, growing, and coming into her own away from home. But the whole time, her lineage calls on her to seek her root.

Facing forked roads on the way home, but still sees the forest right ahead. Miru Xiumuyi introduces contemporary dance to the daily life in the community, so that choreographers, artists from various domains, and performance artists can work in the woods, allowing the body to converse with nature. Shooting dance videos to share creative muse and record encounters between men and forest, these are responses to the experience and background of contemporary curation and creative practice. Retracing the knowledge and learning of traditional culture, and connect the context of life and artistic imagination, forked yet still on the same path.

“The Body of Forking Paths” travels back and forth between Tainan and Mekarang Village in Jianshi Township, Hsinchu. Choreographers Chou Shu-yi and Luo Wen-jinn, film director Maurice Lai, artist Heidi Yip, and art teacher Chang ya-ching were invited to engage in field study, filming and shooting of contemporary dance rehearsals, walk the paths planned for the various stages of cultural experience and creative inspiration workshop. Meeting between the forked paths, people in the community can see how contemporary dancers respond to nature with their performances in the woods. Foreign artists in “Mekarang” experiential workshop use their bodies and plants as creative inspiration. Through such exposure, dialogue, and exchanges, the gap between traditional culture, everyday life in the community, and contemporary art are narrowed to encourage engagement and getting to know one another.



關於策展人



古羅文君 Miru Xiumuyi

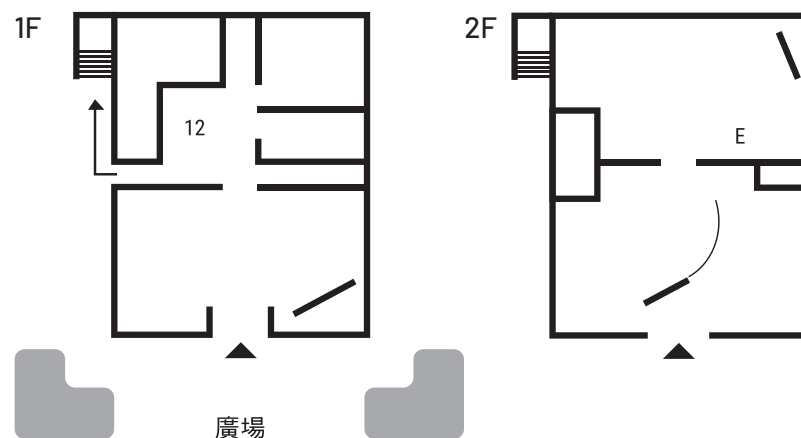
1973 年出生，新竹尖石鄉梅花部落 (Mekarang) 泰雅族。國立高雄師範大學跨領域藝術研究所碩士。稻草人現代舞團團長暨製作人、泰雅風情舞蹈團藝術總監，跨領域當代藝術家暨獨立策展人。2009 年起為稻草人現代舞團《足 in 一特定場域舞蹈創作系列展演》於古蹟、畫廊、咖啡館、廢墟、樹屋、台北當代藝術館發表之演出製作人。2019 年撰寫並出版《足 in · 動與感之境遇—稻草人現代舞團特定空間舞蹈創作演出》舞蹈專書。

2014 年蕭壠國際藝術村跨領域藝術類駐村藝術家。2015 年起以舞蹈身體概念及元素為基底的策展計畫陸續於國立臺北藝術大學關渡美術館（國藝會「策展人培力 @ 美術館」專案）、高雄市立美術館（「創作論壇」專案）、臺南文化中心地下藝廊及戶外廣場、臺中 20 號倉庫、以及台南老爺行旅 6798 Gallery 發表展覽。

Born in 1973 with Atayal lineage from Mekarang Village in Jianshi Township, Hsinchu. Received her master's degree in Interdisciplinary Art, Institute of National Kaohsiung Normal University. She is a producer, director, and manager of Scarecrow Contemporary Dance Company (SCDC), artistic director of Atayal Art and Dance Company, as well as an interdisciplinary contemporary artists and independent curator.

Miru as SCDC producer, Produced SCDC "Step In" Site-Specific Dance Performance series piece at historic site, galleries, art space, cafe shop, ruins, tree house, hotel rooms, and the Museum of Contemporary Art Taipei etc. (2009-2017). In 2019, Miru published the dance book entitled "Step in · Site-Specific Dance Performance of Scarecrow Contemporary Dance Company."

In 2014, Miru was an Artist-in-Residence of Soulangh Artist Village (2014). And from 2015, Base on the concept and elements of contemporary dance Curated Interdisciplinary contemporary Art Project Exhibition at Kuandu Museum of Fine Arts, TNUA (National Culture and Arts Foundation's "Curator's Incubator Program at Museums"), Kaohsiung Museum of Fine Arts (Forum for Creativity in Art), Stock 20 Art Gallery, Taichung; Tainan Cultural Center, B1F Gallery and Outdoor plaza; and Exhibition at the hotel: The Place Tainan (Hotel) 6798 Gallery.



1F

- 12 周書毅、黎宇文、王榆鈞《歧路身林》
The Body of Forking Paths, by Chou Shu-yi, Maurice Lai & Wang Yu-jun

2F

- E 舞影繪 Mekarang Dancing, Filming and Painting in Mekarang

《Bosi 帽子》

Bosi

作者：楊子弘

媒材：鐵、安全帽

尺寸：L115×W55×H300cm(尺寸正負 5%)

年代：2020

Yang Tzu-hung

Iron, safety helmet

L115×W55×H300cm (+-5%), 2020



透過風的吹拂
透過手的撫摸
傳達著我們的意念
看似漸漸消失
不存在的
溫暖的眼眸
輕聲的耳語
伴隨在身旁
一直都在

With the breeze of wind
with the touch of hand
we convey our ideas
the seemingly disappearing
the non-existent
the warm looks
the light whispers
always there
besides us

楊子弘，1985 年，臺南人，擅長觀察日常生活的細微變化，將人類與物件習以為常的樣貌做為依據，以日常生活物件為媒材，裝置營造出濃烈的真實感。

Yang Tzu-hung, born 1985 in Tainan. Observant in the minute changes in daily life. Based on the images of man and objects we are accustomed to and using everyday life objects as media, his installations create a very strong sense of reality.

《拾》 *Picking up*

作者：楊昇 Iban Pawan

媒材：泡棉條、鐵

尺寸：L100×W100×H300cm

年代：2020

Iban Pawan

Foam stripe, iron

L100×W100×H300cm

2020

從手的工作出發，拾起老人家的智慧，用謙卑的姿態，在他們所到之處，創造一切、供養一切，唯獨靠著一雙手。這一切不斷的接續開始到結束、出現到歸於塵土，就像祖先的訓誡，一直被延續到現在，到未來。

Starting from a working hand, we pick up the wisdom of elders. With humility, they create and provide for with just the pair of hands, wherever they go. This continuous cycle from beginning to the end, and from birth to death, is just like the teachings of ancestors, carrying on til this day and on to the future.



楊昇 Iban Pawan，1999 年，花蓮萬榮鄉見晴部落 (Miharasi) 的太魯閣族青年，初試啼聲的他，以手為發想，這隻「手」或許是老人家削藤的手、或是小時候母親牽著你學著走路的手、或是父親給予鼓勵拍拍你肩膀時的手，在楊昇的記憶中，這是一條牽著他繼續往前進的那份精神。

Iban Pawan, born 1999, a Truku youth from Miharasi Village in Wanrong Township, Hualien. For his debut, he draws inspiration from "the hand". It could be the hands of elders peeling rattan, the hand of mother walking you to school holding your hand, the hand of father patting you on the back as encouragement. In Iban's memory, that is the spirit encouraging him to go on.

《一圓復始》 The Circle

作者：陳逸軒 Varanuvan Mavaliw

媒材：相紙輸出、木座

尺寸：直徑 4 公尺

年代：2020

Varanuvan Mavaliw

Print photo, wood stand

4 meters in diameter

2020

這件跳轉式的祭儀影像，將攝影的圖面朝向巨大圓圈裝置的內部，讓觀者必須進入並繞行圓圈，方得以觀看與祭儀文化有關的影像（在祭典時刻，外人是無法這樣進入圓圈的）。阿美族祭典稱之 ilisin，在其過程中，逸軒以他者視角攝下動作，記錄時空色澤與不同的人物姿態；在儀式過程中有迎靈的舞蹈，也有整夜不斷移動的秩序；ilisin 在不同的區域也有著不同的肢體展現，大眾所認知的手牽手的舞蹈，在港口部落中則是小拇指勾著小拇指一起跳舞，一起進到圓裡吧！

Images of a ritual are lined up along the inside of the large circle. The audience must step inside the circle and walk around the inside of the circle to see the images regarding the ritual (outsiders generally are not allowed inside the circle during the actual ritual). This Pangcah/Amis ritual is called Ilisin. During the process, Varanuvan photographs the movements from the other perspective, recording the time, the colors and the postures of different figures. There is the dance to welcome the ancestral spirits, and the consistent moving through the night in an orderly manner. Ilisin in different areas see different corporal presentation, the well-known dance with everyone holding hands is otherwise presented as people dancing with little fingers hooked together at Makotaay Village. Let's step inside the circle together!



陳逸軒 Varanuvan Mavaliw，1986 年，台東卡大地布部落 (Katratripulr) 卑南族人，非攝影相關科系出身的他，2012 年因為「『悍』衛祖靈拒絕遷葬」的抗爭行動，想幫自己的部落作紀錄，而開啟攝影工作一路至今，不斷在各種攝影工作下學習跟磨練，發展出記錄原住民族祭典過程影像的興趣，陸續到不同的部落進行拍攝，目前是一名自由攝影師。

Varanuvan Mavaliw, born 1986, a Pinuyumayan photographer from Katratripulr Village in Taitung. Without a background in photography, he first began photographing the protest against cemetery relocation in 2012 because he wanted to document the efforts of his community. To this day, he continues to hone his skills in different projects, developing his interest in recording the images of indigenous ceremonies and rituals, and photographing different indigenous villages. Currently freelancing.

《Vuday》 Vuday

作者：曾陳峻雄 Vuday

媒材：鐵絲、鋼筋、毛線、絨布、棉麻布

尺寸：L200×W200×H300cm

年代：2020

Vuday

Iron wire, steel bar, wool yarn, flannel, cotton linen

L200×W200×H300cm

2020

曾陳俊雄 Vuday，1996 年，台東金峰鄉賓茂部落(Djumulj)的排灣族青年，有著一半上海人的血統，一針一線書寫著自我認同，關於「外在」這件事情，變得不是那麼重要，反而是從身體勞動、回部落參與祭典、學習傳統工藝，甚至這件作品針線穿梭之中，縫補、拼湊、建構著關於「自己」、關於「Vuday」。

Vuday, born 1996, half Paiwan from Djumulj Village in Jinfeng Township, Taitung, and half Shanghainese. With self-identity sewn stitch by stitch, the "external" no longer seems important. Through physical labor, returning to the community to participate in festivals and learning traditional crafts, and even the crafting of this piece, slowly sewing, patching, and building what is "self", what is "Vuday".

「脫下文化的衣裳後，還剩下什麼？用雙手的記憶去勾勒出我的樣子。」從小就在兩個不同的文化、價值觀中，矛盾與衝突中早已忘記自身排灣族的血液。再回到部落前，一直在北區的原住民圈內尋找自身部落的認同，以為傳統文化就是具有家族身份記號的「族名」和部落特徵的「族服」然而到部落後，父親因北漂工作與部落的疏遠，家中的 Vuvu 也早已離去。當回去時我的族名、族服已經找不到人問了，但為了找回小時候在部落生活過的痕跡，證明自己是族人的渴望，驅使我持續回到部落。來回部落許多次都沒有下落，「Vuday」這個名字並不是在部落裡找到的，回到台北的家隨口問了母親族名的事，她回說：「因為你小時候很愛吃玉米所以阿嬤幫你取了『Vuday』這個名字」。而找了這麼久、期待這麼久的名字，是最不支持我回部落、不是排灣族的母親告訴我的，而且族名只是一個非常單純的原因所取的。瞬間對於原本文化美好的想像，像是海市蜃樓般的消失。一次參與部落的祭典活動中，我將北部一位泰雅族學長教我的藤編技術應用在會場的佈置上，於是部落的人也跟我分享關於部落藤編的工藝，帶我上山工作、打獵，漸漸發現過去在追求的「名字」、「服飾」，都只是眼睛所見的外表。就像母親說早期上海，嫁妝是親手織的布，再縫上絲綢布所製作的被子，被子越多代表家境越好；部落中婦女縫著十字繡、珠繡製作衣服，讓孩子能在部落慶典中穿上。這些物件是文化的某一個結果，而身體的實踐與記憶才能讓文化真正繼續活著，那個不斷重複的動作讓我的靈魂與部落像是族服與圖騰被一針一線的縫合在一起。

"What remains when stripped of the clothes that is culture? Portray myself with the memories in my hands." Growing up trapped in two different cultures and two sets of values, the significance of Paiwan lineage has long been diluted by conflicts and contradictions. Before returning to my own indigenous village, I have been trying to identify with my indigenous root in the community of indigenous peoples up north. I thought passing on the traditional culture meant bearing the "Indigenous name" with family identity, and wearing "traditional clothes" with our indigenous community features. However, back at the village, my father has long grown distant with people in the community for having traveled north to work, and our vuvu has long passed away. Upon returning, no one could provide me information on the traditional name and clothes of my family. But the desire to retrace the life I had in the community as a kid and to prove that I am an indigenous person kept drawing me back to the community. Having traveled many times in vain, eventually, I found the name Vuday but not back in the village. One day back at my home in Taipei, I casually asked my mother about my indigenous name, she said, "you were fond of corn as a child, so grandma gave you the name Vuday". After much searching and anticipation, I finally found my name, but from the one person who least supported my returning to my indigenous community, my mother, who is not even Paiwan. Also to learn that my name was given to me due to a very simple reason. The beautiful imagination I had for my culture vanished into thin air like a mirage. In one festival at our village, I applied to the decoration on site the rattan weaving skill I learnt from an Atayal friend, and people in our community then shared with me the craft of rattan weaving in our community. They also took me hunting and working in the mountains. Little by little, I came to realize that the "name" and "clothes" I used to seek are nothing but superficial. Just like my mother had said, in the early days in Shanghai, dowry is duvet made from hand-woven fabric and silk, the more duvet you have as dowry, the more well off your family is. In our community, women make and decorate clothes with cross-stitches and beadwork, clothes that their children wear in festivals. These objects are the fruit of culture, only by practicing with the body and our memories can culture really survive and sustain. These repetitive movements connect my soul to the community the way traditional patterns are sewn on traditional clothing, stitch after stitch.

《MATARU-6》 MATARU-6

作品概念：東冬・侯溫

共同創作：黃林育麟、楊昇、陳彥、陳傑儒、楊佳勳

織品：溫孟軒、郭百合、李昀芳、謝郁雯、連佩君、劉仙庭、楊奕

媒材：泡綿條、打包帶、織布、警示帶、芒草、藤

尺寸：L550×W350×H250cm

年代：2021

Concept: Dondon・Hounwn

Co-creation: Temu Basaw, Iban Pawan, Chen Yan, Chen Chieh-ju, Yang Jia-shiuan

Textile: Wen Meng-hsuan, Guo Pai-he, Li Yun-fang, Hsieh Yu-wen, Lien Pei-chun, Liu Hsien-ting, Yang Yi

Foam stripe, packing strap, textile, barricade tape, silvergrass, rattan

L550×W350×H250cm

2021

兒路創作藝術工寮 Elug Art Corner

Elrg 是太魯閣語「路」的意思，用「兒路」這個詞彙翻成中文，「希望像兒童一樣，以很無畏、乾淨的這種狀態，去走祖先的道路」。兒路的成員大多是來自不同部落及族群，「兒路」結合了一群年輕人，不斷激盪出新的想法，醞釀出再繼續發展的可能，尤其是跟部落的合作，不斷摸索「文化」在當代脈絡下新的內涵。

成員們從儀式文化中學習，轉化儀式為社群文化的傳承，擴及 Gaya 文化傳播與再現，並試圖找到永續的方法，實踐在部落生活，並發展成一個具體的執行團隊。直至 2019 年的 Phpah 藝術聚，兒路聚集許多多元背景的藝術家、策展人、創作者、設計師進入銅門部落，進行踏查以及交流，感受部落的生活及歷史文化，以其自身觀點創作出與神話傳說、傳統生活與當代議題有所連結的藝術創作，或是新工藝設計，並展示於部落空間。

Elug Art Corner

"Elug" means road in the Truku language; written in Mandarin, it means "like a child, innocent and fearless, we walk the path of our ancestors". Most Elug members are from different indigenous communities and ethnic groups. Young people are brought together to brainstorm and fathom new possibilities for continuous development, especially in terms of working with indigenous communities, always figuring out the new meaning of "culture" in the contemporary context.

Members learn from rituals, transform rituals into community culture to pass on and expand to the promotion and representation of the Gaya culture, seek a sustainable way to practice in the community life, and further develop into an actual team for execution. During Phpah in 2019, the many artists, curators, creators, and designers of various background gathered by Elug enters Dowmung Village for field study and exchange, and experience the life and historical culture of the community. Based on their individual perspective, they create works connected to mythology, legends, traditional life and contemporary issues, or new craft designs for display in the community.



順著溪流前往，望向邊際前進。

在瀕臨毀壞的時刻，尋萌發生命的居地。

揉合六股嶄新之力，交織一條靈魂道路。

用手牽起意念，用腳踏實土地。

折枝為記號，指引在山徑之中。

溪木成信息，召示於群山之間。

似漣漪，振動循環。

像洞穴，神秘深邃。

Follow the creek, onward to the edge.

On the verge of devastation, seek a place where life sprouts.

Merge six sources of brand-new power, weave a path towards the soul.

Hold in hand the ideas, stand firm on the ground.

Bend the twig, a sign to guide the way along the path.

Creeks and woods as messages, broadcasted in the mountains.

Vibrating in cycle, like the ripple.

Mysteriously deep, like the cave.

《gmeguy jiyax 偷時間的人》 *gmeguy jiyax – The Time Stealer*

作者：杜逸帆 Talum Isbabanal

媒材：單頻錄像

長度：3 分 58 秒

年代：2020

Talum Isbabanal

Single channel video

3 mins 58 sec

2020

Yaya 最喜歡忙東忙西，每次到大同部落找她，不是正在整理菜園，就是把剛剛採下的馬告一個一個從枝葉上取下。日出而作，日落而息，正是她的寫照。

第一次跟她上山，她就說，爬山要按照自己的心跳，慢慢來，累了就休息，不要勉強。

我問：妳喜歡山上還是山下？

她說：當然是山上啊！我可以一個人，忙來忙去，很好談。只是我每個禮拜還是固定要下山，我在教會當會計，大家都等著我發錢。

我又問：山上都是一個人嗎？

她說：我喜歡一個人，跟山、樹、花在一起，我心情很平靜。

Yaya 想要過著以前小時候的生活，簡簡單單，她最關心其實是家人有沒有好好走在正確的道路，有沒有把神的話放在心裡。

Yaya loves to get busy, every time I visit her at Datong Village, she is either working in the vegetable garden or plucking freshly harvested maqaw pepper off the twigs. Start at sunrise and rest at sundown, that is the story of her life

The first time I hiked the mountain with her, she said that you must follow your pulse when you hike, take it slow, rest if you are tired, and never push it.

"Do you like the mountains or the plains better?" I ask.

"The mountains, of course!" says she. "I can work by myself all the time, it's fantastic. But I must go back down every week, I'm the accountant at the Church and people count on me for their pay."

"Do you always go up alone?" I add.

"I like being alone, I feel peaceful when being with the mountain, the tree, and the flowers," she answers.

Yaya wants to live life the way she did as a child, simple. She only cares about whether her family is on the right path and bears in mind the words of God.

《gmeguy btunux 偷石頭的人》 *gmeguy btunux – The Stone Stealer*

作者：杜逸帆 Talum Isbabanal

媒材：單頻錄像

長度：4 分鐘

年代：2020

Talum Isbabanal

Single channel video

4 mins

2020

在礦區工作的族人，有的人是從爺爺那一輩就在礦區工作，一家三代都靠亞泥吃穿，也可以說是靠這座山生活。

我問礦工：在部落，你跟其他反對挖礦的親戚相處狀況如何？

他回應：就是在抗議現場，會比較尷尬，但是離開這個議題，大家平常還是有往來。

我又問：放假的時候，你很喜歡爬山，但是你的工作卻又在挖山？

他回應：我也不知道怎麼說……（一陣沈默）不過我記得小時候，我們去上學的時候這裡有很多蝴蝶，我們會比賽，我們把扶桑花放在身後，看看誰的身上停的蝴蝶多，誰就贏了，輸了人要幫別人背書包到學校。

說著三十幾年前的童年往事，他的笑容就像是個調皮的太魯閣男孩子。

People working in the mines may have started working there since their grandfather's generation, all three generations depending their livelihood on Asia Cement, basically living off this mountain.

I ask the miner, "How do you get along with relatives who are against mining in the community?"

He says, "It can get a bit awkward at the scene of protest, but besides this, we are still a family."

I follow up with, "You enjoy hiking in the mountains on your days off, yet your job is excavating the mountain?"

He says, "What can I say...(pause) I remember when we were little, there were a lot of butterflies on our way to school, we would compete by holding hibiscus behind our back, and the person with the most butterflies on them wins. The loser must carry the other person's school bag to school."

Reminiscing about childhood stories over three decades ago, he smiles like a naughty Truku boy.

《gmeguy tm samat 偷打獵的人》 *gmeguy tm samat – The Poacher*

作者：杜逸帆 Talum Isbabanal

媒材：單頻錄像

長度：2 分 43 秒

年代：2020

Talum Isbabanal

Single channel video

2 mins 43 sec

2020

國中的時候我就跟著父親打獵，後來娶了大同部落的族人當太太，這裡就成為我的獵場。通常太小的我不打，而且我就一個人，所以打到一隻我就回家了，因為我也背不動啊……

山羌的肝很新鮮，配著醬油、哇沙比，吃起來很像鮭魚。

現在飛鼠少了很多，可能牠們的食物變少了，但是多了很多山羌跟山豬……

這是國家公園，我還是要低調一點啦……

我覺得很奇怪，這裡是我的家為什麼以前可以做的事情後來又不能做了……

I have been hunting with my father since junior high school, then I married my wife from Datong Village, and this became my hunting ground. I normally do not hunt the small ones and hunt alone, so I usually go home after I get one prey since I can't carry more than one...

The Formosan Muntjac liver is very fresh, when you eat it with soy sauce and wasabi, it tastes just like salmon.

There is much fewer flying squirrels now, probably because they don't have as much food any more, but there's more Formosan Muntjac and boar...

This is the national park; I should lay low...

I find it strange. This is my home, why can't I do what I used to be able to do...

《gmeguy slaq 偷泥土的人》 *gmeguy slaq – The Land Stealer*

作者：杜逸帆 Talum Isbabanal

媒材：單頻錄像

長度：3 分 50 秒

年代：2020

Talum Isbabanal

Single channel video

3 mins 50 sec

2020

土地賣了就是不想活啦！

土地被破壞人就無法活！

我們吃住都靠這片土地，把土地賣出去，外面的人一定不會像我這樣對待土地，他們想著賺大錢，所以用很多農藥，等我把土地拿回來，都已經死了，土地已經沒有生命了……

我當然不會賣土地。這是我的根，我要留給後面的人，雖然我的孩子不會像我一樣耕種，但是我也只會種田，我也不會賣土地。

Sell the land and you sign your death warrant!

If the land is destroyed, there can be no life!

We depend on this land for food and housing, if we sell the land, outsiders won't treat the land the way I do. They just want to make a quick buck, so they will use a lot of chemical pesticides, and by the time I get back my land, it would already be dead, the land would be lifeless...

Of course, I won't sell the land. This is my root, what I'm leaving for my offspring, even though my children won't be farmers like me. Farming is all I know how to do, and I will not sell the land.

《gmeguy dxgal 被偷走的人》 gmeguy dxgal – The Stole Person

作者：杜逸帆 Talum Isbabanal

媒材：單頻錄像

長度：4 分 10 秒

年代：2020

Talum Isbabanal

Single channel video

4 mins 10 sec

2020

我的身體正在一點一點改變。不知道你有沒有發現，每次我們見面，我身上就會多了幾道傷痕，不過你不用擔心，我會慢慢復原。

下雨、地震、颱風，這些都會讓我自然修復。

我知道你們都很想親近我，對任何人都是開放的，聽說還有都市人想把我帶到城市去。復刻版的我，不知道長得什麼樣子。

下次你再回來我又會改變，希望你會記得我。

My body is changing little by little. I don't know if you've noticed, but every time we meet, I have more scars. But worry not, I will slowly recover.

Rain, earthquake, typhoon, I will naturally heal from these wounds.

I know you all want access to me, for me to be open to everyone, I hear that even the urban people want to take me to the city. I wonder what a retro version of myself would look like.

I will have changed again the next time you come back, I hope you will still remember me.



《我在銅門的房間》 *My room at Dowmung*

作者：陳云
媒材：空間影像裝置、文件
尺寸：依空間而定
年代：2020
Chen Yun
Image installation, documents
According to space available
2020



「生活在銅門的這段時間裡，雖然只有短短的一個月時光，每天早上起床出門、傍晚回家、這裡迷人的、這裡隨處可見的、聞得到的、聽得到的，等一切回到房間裡的時候，再拿出來慢慢回味。」陳云在銅門駐村期間，讓她感動的是，就算是年輕人，但他們對於文化裡的精神卻一直把握著。她以裝置及書寫，呈現這裡的歷史，以及當代樣貌的部落空間。

During only one month of living at Dowmung, I got up every morning and went home in the evening. When backing into the room, the charming what can be seen everywhere, what can be smelled, what can be heard, I would take them out and slowly aftertaste.

陳云，1990 年，高雄人，於 2013 獲高雄美術獎，為開辦來最年輕得主。

Chen Yun, born 1990 in Kaohsiung, awarded with Kaohsiung Art Award in 2013 as the youngest awardee ever.

《毯子：織妝毯》 *Blanket: Woven Blanket*

作者：鄭致廷
媒材：織帶、法蘭絨、毛線
尺寸：L80×W80cm
年代：2020
Cheng Jhih-ting
Woven band, flannel, wool yarn
L80×W80cm, 2020



過去在部落裡，織布視為貴重的禮品，出嫁時作為嫁妝棉被。織妝毯的概念取自於此，將織布融合鉤針技法以及現代材質，製作成更貼近現代人使用觸感的毯子。

In the past, woven fabric is considered valuable and used as dowry blanket at marriage in indigenous communities. Inspired by such tradition, the woven blanket combines the woven fabric with crochet knitting and modern materials and made to be more accessible to the modern society.

《銅門刀造型抱枕—佑眠枕》 *Dowmung Knife-shaped Pillow: Dream-well Pillow*

作者：鄭致廷
媒材：織帶、法蘭絨、毛線
尺寸：L40×W15×H15cm
年代：2020
Cheng Chih-ting
Woven band, flannel, wool yarn
L40×W15×H15cm, 2020



銅門刀除了實際用途，使用於切割、刺擊獵物，在部落裡亦可作為避邪鎮定之使用，部落耆老 Kawas 說，放置門口嚇阻邪靈入侵，或安放枕頭下方，可以避免噩夢干擾。而織布在過去作為貴重的禮品，具有祝福的意義。

In addition to its practical uses in cutting and stabbing preys, the Dowmung knife can also be used in the community to ward off evil spirits. Kawas, an elder in the community, says that when placed on the doorstep, it can ward off evil spirits, and when placed under the pillow, it can prevent nightmares. While woven fabric was considered valuable gifts and blessings in the past.

鄭致廷，1994 年，新北雙溪，專長自然媒材草木染，創立「感染工作室」，多年與兒路創作藝術工寮合作，受邀 2019 年「Phpah 藝術聚」，與部落婦女的編織結合，創作出新型制上衣。

Cheng Jhih-ting, born 1994 at Shuangxi in New Taipei City, specializes in natural plant dye with her own dye workshop "kanjan". After working with Elug Art Corner for many years, Cheng was invited to 2019 Phpah to combine her creativity with the weaving of women in the community and create new types of couture.

《知足》 Content

作者：毛皓亞 Lisin Natsu

媒材：925 銀、台灣玉

尺寸：鍊長 18.3cm、墜飾 L4.5×W3.5cm

年代：2020

Lisin Natsu

925 Silver, Nephrite

Chain 18.3cm, Pendant L4.5×W3.5cm

2020



竹子在太魯閣族的文化中是不可或缺的一部分，從家屋製作、狩獵的陷阱和弓箭、口簧琴及巫醫透過「竹占」與祖靈溝通，都會使用到竹子，所以竹子對族人來說是非常重要的。

Bamboo is essential to the Truku culture. From building family houses, traps, bows and arrows as hunting tools, and making mouth harps, or the shaman communicating to ancestral spirits through bamboo fortune-telling, everything requires bamboo. Therefore, bamboo is extremely important to Truku people.

《疼惜》 Cherish

作者：毛皓亞 Lisin Natsu

媒材：925 銀、台灣玉

尺寸：L4.4×W1.5cm

年代：2020

Lisin Natsu

925 Silver, Nephrite

L4.4×W1.5cm

2020



藤編不僅是早期太魯閣族發展出的藤編文化，更是太魯閣族最具特色與象徵性的代表物，太魯閣族男子豪邁強悍的個性，卻擁有溫柔的心，總會刻意將黃藤光滑的表面編織在裡側，珍惜置放在裡面的食物或物品，所以藤編是生活及重要的一環，現在更是太魯閣族珍貴的工藝文化特色。

Developed by early Truku people, rattan weaving culture is also the most characteristic and symbolic of the Truku. Truku men are macho and tough, yet soft at heart, they tend to keep the smooth side of the rattan on the inside of the woven item to cherish the food or objects placed within. Therefore, rattan weaving is an integral part of life, and furthermore an valuable craft and cultural feature of the Truku people.

《豐收》 Rich Harvest

作者：毛皓亞 Lisin Natsu

媒材：925 銀、台灣玉

尺寸：鍊長 16cm、墜飾 L7×W1.5cm

年代：2020

Lisin Natsu

925 Silver, Nephrite

Chain 16cm, Pendant L7×W1.5cm

2020



太魯閣族有則神話故事裡，遠古的族人若想吃飯，就把一粒米放入鍋中煮，就會變成一鍋熱騰騰的飯，有天有位懶惰的族人把所有的米倒入鍋中，妄想一次煮好以後就不用再煮了，神靈大怒派了一隻麻雀告訴族人們，從此以後要有米飯就要辛勤地耕種。

As the Truku legend goes, in the ancient times, if you want to eat rice, cook a single grain of rice in the pot and you shall have a full pot of steaming rice. One day, a lazy person put all his uncooked rice into the pot hoping that he would never have to cook rice again. The spirits were enraged and sent a sparrow to tell them that from then on, if they want rice, they will have to make the effort to grow them.

《交織》 Laced

作者：毛皓亞 Lisin Natsu

媒材：925 銀、編織布

尺寸：L5.5×W3cm

年代：2020

Lisin Natsu

925 Silver, woven fabric

L5.5×W3cm

2020



在太魯閣族的傳統文化裡，婦女必須學會織布，並以織布工藝的巧拙，作為社會地位的評定標準，而善於織布的婦女會為人所敬重。

According to traditional Truku culture, women must learn to weave, and one's social status is determined based on the weaving skill. A woman who excels at weaving is well-respected.

《守護》 Guardian

作者：毛皓亞 Lisin Natsu
媒材：925 銀、台灣玉
尺寸：L10.5×W1.8cm
年代：2020
Lisin Natsu
925 Silver, Nephrite
L10.5×W1.8cm
2020



太魯閣族的銅門刀形狀像彎月，那是因為他們出身自山林，面對自然險惡的環境，以及出沒在茂密叢林裡兇惡的野獸，一把得心應手的彎月刀可以為他們披荊斬棘，開出一條可以快速通過的路徑，並對付猛獸、狩獵。為了預防在山林裡遇到瘴物，許多人會隨身帶把具有避邪、化煞、保平安作用的銅門刀。

The Truku Dowmung knife is shaped like a crescent moon. Coming from the mountains, faced with the dangerous nature and the fierce beasts roaming within, an easy-to-wield crescent knife helps to slash their way through the bushes and open up a path that can be passed with speed and ease, so they can hunt and deal with dangerous beasts. To protect themselves from unwelcoming influences, many carry a Dowmung knife to ward off evil spirits and keep safe.

毛皓亞 Lisin Natsu，1979 年，花蓮池南部落 (Banaw) 阿美族，專長於銀飾金工，自營工坊品牌「Fangcal 金工手工銀飾」，熱衷於飾品製作與研發。

Lisin Natsu, born 1979, a Pangcah/Amis artist from Banaw Village in Hualien. Specializes in silver and metal work, runs the original brand Fangcal Jewelry Workshop, and is enthusiastic about making and developing jewelry.

《帶著文化上街去：手提包 / 領結》 Rich Harvest

作者：林戎依 Halomei
媒材：樹皮、藤編、織布、不織布
尺寸：手提包 L38×W26×H10cm 領結 L11×W7cm
年代：2020
Halomei
Bark, rattan weaving, woven fabric, nonwoven fabric
L38×W26×H10cm; L11×W7cm
2020



樹皮布是南島語族共通的傳統工藝，有些文獻上記載泰雅族亦有，因此同樣是文面族群的太魯閣族，也有類似的文化習性、織布技術，可以猜測其族群或許在沒有苧麻織品前，也有使用樹皮作為衣物的材料，可能幾經世代遷徙加上布料技術的提升，其樹皮布也隨之消失，在此，作為一個大膽的假設，以樹皮布作為元素，成為日後探討的開端。在此，我將傳統織布、藤編和樹皮結合設計產品，轉化現代象徵的包款配飾，但其內文化意涵依舊不變。

Bark cloth is a traditional craft common to the Austronesian. According to literature, the Atayal people also had bark cloth. Therefore, as another face-tattooing group with similar culture and weaving techniques, it can be assumed that the Truku people also used bark as material for clothing before ramie textile was introduced. After generations of migration and improvements in fabric production, bark cloth slowly died away. Therefore, a bold hypothesis was made in using bark cloth to open up future explorations. Here I combine traditional woven fabric, rattan weaving, and bark in my product design, and produce a modern handbag but with the same cultural connotation.

林戎依 Halomei，1989 年，台東小馬部落 (Piyoxo) 阿美族，2011 年創辦「獨樹依織」品牌，以阿美族傳統樹皮布創作，致力於台灣原住民族樹皮布文化與當代織物美學之創新結合。

Halomei, born 1989, an Amis artist from Piyoxo Village in Taitung. Created the brand Unique Tapa in 2011, and uses traditional Pangcah/Amis bark cloth as material to combine with innovation Taiwan indigenous bark cloth culture and contemporary textile aesthetics.

《石綴》

Patched

作者：林毓芝

媒材：蛇紋石、鐵

尺寸：L200×W80×H90cm

年代：2021

Lin Yu-chih

Serpentine, iron

L200×W80×H90cm

2021

山林對我來說一直有種無以名狀的引力，像一種召喚。

走進山同時也走進我的深處，在行走的過程中看見，感受，對話——風的流動，雲的變換，霧的觸感，泥土的氣息，樹的姿態，石頭的質地，動物的足跡……，

在這山裡的所有，以及正在用這個身體行走於山林的我，都從這片土地長成屬於自己的模樣。

透過裹山的行動，給我一個看見的契機，看見生而為人的選擇與行動能夠長出的可能性，金屬與工具帶來的力量本質並沒有好壞的分別，這件作品想要表達一種看見；看見山林這樣的存在與美麗，看見人與器械的力量打開大地的內裡——那可能是一道傷痕，但同時也是一個契機。

在看見之後試著去理解，而後選擇行動；人可以用力量夷平一座山，也可以用創造的手溫柔包覆山林的傷痕，在這之中沒有絕對對或錯的答案，只能一直思考，不斷選擇，然後回應以真實。

我只是看見，感受，理解，並試著表達，

一如山的存在，

這樣的存在，很好。

For some reason, I have always found mountains to be appealing, like it's calling out to me.

Going into the mountain is like going in deep inside my own being. The things I see and feel, what I converse with along the walk, breeze flowing, wind shifting, fog through the fingers, smell of the earth, posture of the trees, texture of the rocks, footprints of the animals...

everything in this mountain, and myself, the body, which is walking in the woods, have grown into its own on this land.

Through Dungku Asang, I have the opportunity to see the possibilities that can come from the choices and actions we make as man, and that the nature of the strength brought about by metal and tools are neither good nor bad. This piece is about seeing, seeing such existence and beauty of the mountains, seeing the inside of the land opened up by the strength of man and machines, which could wound as well as create opportunities.

After we see, we try to understand, and then we choose to act. As man, we can use our strength to wipe out a mountain, but we can also use our hands of creation to gently heal the wounds of the mountain. There is not absolutely right or wrong answers, we can only keep contemplating and making choices, and respond with the truth.

I am just seeing, feeling, understanding, and trying to convey,

just as the mountain is,

such existence, is good.



林毓芝，1987 年生，臺南人，2009 年畢業於國立東華大學中文系，曾經是和文字相處的人，離開學校後開始探索關於自身與生活的其他可能，在探索的過程領受了許多來自大山大海和各式創作者的啟發，2012 年參與淡水國際環境藝術節的工作團隊，從踩街造型與花車開始探索材質和造型創造，此後以協力者的角色參與了一些藝術家的裝置工作，2018 參與范志明在綠色博覽會的「大自然啟示錄」、南方澳鯖魚節跨港大橋裝置「雙魚 豐收」，2019 年在屏東燈會與澳洲藝術家 Colin Offord 共同製作「光獸」，2019 年參與林舜龍在瀨戶內國際藝術祭的「跨越國境波」、2020 年台灣燈會主燈「森生守護」，2020 年台灣燈會陳淑燕與杜瓦克 都耀設計的「太平洋曼波」，在這些藝術協力的過程中學習成為透過雙手實踐造夢的人，還在路上。

Lin Yu-chih, born 1987 in Tainan, graduated from Dept. of Chinese Language and Literature at National Dong Hwa University. Once a literary person, she began exploring more possibilities regarding oneself and life upon graduation, and in the process was inspired by the ocean and mountains, and a variety of artists. Joined the team behind Tamsui Environmental Arts Festival in 2012, where she began exploring materials and styling creation from the parade styling and floaters, and later collaborated with other artists on creating installations. Worked on the Apocalypse of Nature at Yilan Green Expo, and Double Fish Rich Harvest bridge installation at Nanfang'ao Mackerel Festival by Talaluki in 2018; co-produced Light Beast with Australian artist Colin Offord at 2019 Taiwan Lantern Festival in Pingtung; worked on Beyond the Border - Wave by Lin Shuen-long at 2019 Setouchi International Art Triennale; Guardian of the Forest, feature of 2020 Taiwan Lantern Festival; and Pacific Mambo by Chen Shu-yen and Tuwak-Tuyaw at 2020 Taiwan Lantern Festival. Learning to become a dream maker with her own hands through these artistic team works. The journey continues.

《蛇穴》 The Snake Den

作者： Tommaso Muzzi

媒材：錄像

長度：10 分鐘

年代： 2021

Tommaso Muzzi

Video

10 mins

2021

這項影像裝置讓人得以窺見山中蛇紋岩採石場的空間和時間，特別是他們開採石材的最後階段。

該作品是基於純粹的觀察和與地方和工作人員（即「採石場工人」）的互動而構思的一種「個人體驗」。它的目的是理解這個環境的地理和社會部落之動力，並盡可能地研究個人的心理，同時維持公正的觀點，展示現實而不試圖改變它。

我們本無心以特別的美學上的權宜之計來強化這個地方，而是自我侷限於音響設備的編輯和使用，專注錄下礦區的環境。唯一的意圖只是「情境化」。

「這些物體，大型的推土機與其他機械怪物，不過是無生命的存在，看似可怕，但沒有靈魂，完全是由人手賦予其運動。人的生命填補空間，賦予事物意義，製造噪音，填補那份自然生出恐懼的空虛。人的生命高於一切普世價值。唯有生命才是重要。」

「我是石之蛇，古老之龍，會爬會飛；我給予的，我也會拿。」

This film installation allows people to peer into the space and time of the serpentine quarry in the mountains, especially the last stage where they excavate the stone.

This piece is a "personal experience" based on pure observation of and interaction with the place and the workers (namely the miners). The purpose is to understand the geography of the environment and the momentum of the society and community, and try as much as possible to study the psychology of individuals while maintaining an objective opinion, and demonstrate the reality without altering it.

We have no intention to beautify the place with any aesthetic design, and restricted our editing and use of sound systems, focusing only on filming the environment in the mine. The only intention is to "contextualize" it.

"These objects, large bulldozers, and other machinery monsters are merely inanimate existence, seemingly horrifying yet soulless. Completely manually operated by human hands. Human life fills spaces, give things meaning, and create noises to fill the void naturally born from fear. Human life is more valuable than all universal values. Only life matters."

"I am a stone snake, an ancient dragon. I can climb and I can fly. I can give and I can take."

自 2014 年定居台灣便開始與台灣原住民結緣，他常開心自稱是來自義大利的原住民，早期在部落尋找人絕 (Casi humani)，默默用鏡頭觀察部落生態。他是小朋友口中的耶穌，滿臉黑色濃密的鬍鬚；第一次到部落時，孩子們便追著他問：「耶穌！耶！你今天怎麼不用上班？」他看著孩子們發亮的眼睛，用自己的鏡頭回應他們的問題。他說，現在，台灣是他的地方，意指「家」，他要去過往族人們生活的土地，那一座座台灣的高山；他將空拍機化為他的眼睛，為他俯瞰山林。雖然有一次老鷹把空拍機抓走了，他也是笑裡含淚的說：「這是空拍機最好的死法！」2014 年 Tommaso Muzzi 與妻子林介文一同拍攝記錄片《Nii Nami（我們在這裡）》，他陪伴妻子尋根織路，但與織者不同的是，他用乾淨純粹的影像當做自己編織的素材，用充滿詩意的畫面述說內心的感受。他說，只有回到山裡自己的心才能得到片刻的事靜。

***「人絕」原文義大利文 Casi humani 意指非以社會道德或規範為生活準則，並發展出個人獨特生活模式的人。**

Began making friends with Taiwan indigenous peoples since he settled in Taiwan in 2014, often calling himself an Italian indigenous person. Searched for casi humani* in indigenous communities in the early days, and silently observed life in communities with his camera. With a full black beard, he is Jesus to the kids. The first time he visited an indigenous community, kids called after him asking, "Jesus! Jesus! Why aren't you at work today?" He looked into their glowing eyes and answered their questions with his camera. He says that Taiwan is his place now, meaning "home", he wants to visit the place where indigenous peoples used to live, the mountains in Taiwan. Acting as his eyes, the drone camera overlooks the mountains. Once an eagle snatched his drone camera, he smiled with tears, "probably the best way for a drone camera to die!" In 2014, Tommaso Muzzi and Labay Eyang filmed the documentary Nii Nami (We are Here). He accompanied his wife in seeking her root and weaving her path, but unlike a weaver, his material for weaving is clean and real images, and he convey his feelings with poetic scenes. He says that only by returning to the mountains can he find a moment of peace. ***Casi humani in Italian means someone who lives a unique pattern of life without following social ethics or norms as codes of life.**

《洞》 *The hole*

作者：高俊宏

媒材：空間影像裝置、文件

尺寸：依空間而定

年代：2020

Kao Jun-honn

Image installation, documents

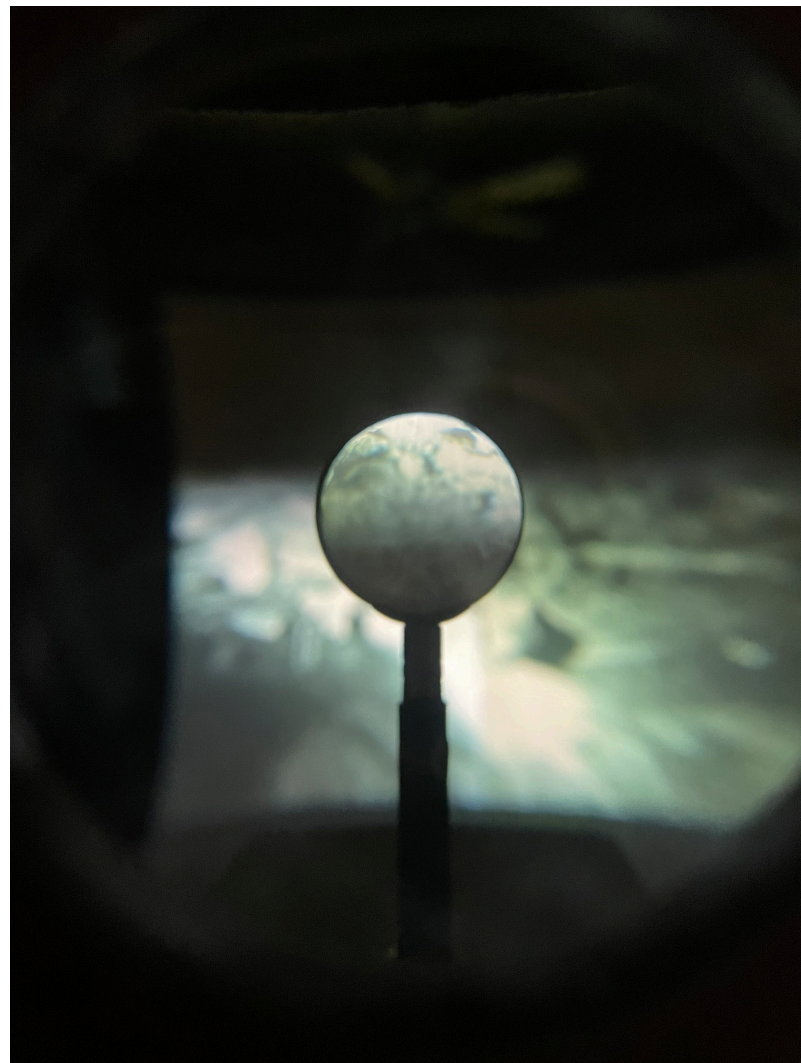
According to space available

2020



洞，充滿了複雜的意義，既是人類母體的暗喻、躲避災的場所，又經常是禁忌之所在。

The hole is complicated in meaning. It is the metaphor for the human matrix and a place to avoid disasters, yet often where taboo arises.



高俊宏，1973 年，臺北人，創作媒介主要透過錄影、計畫型身體行動、書寫為介面，主要關注議題包括身體、社會性、歷史域、資本與生命、東亞諸眾，現生活及工作於台北。

Kao Jun-honn, born 1973 in Taipei. Uses video, planned physical movement, and writing as creative media, mainly focuses on issues including body, society, history, capital and life, and the entire East Asia. Currently living and working in Taipei.

《看見 – 與靈相遇 –Paorong ni Marang》 Paorong ni Marangl – See and Meet the Spirit

作者：翁嫵婷 Fali
媒材：聲音與裝置
尺寸：依場地而定
年代：2020
Fali
Sound and installation
20 mins
2020

靈魂、記憶與身影，在紀錄片拍攝的過程中，Fali 不知不覺投身了自己的情感，不管是對於 Kating Hongay 阿嬤的祭儀記錄，或是在 Marang 的 paarongiyaw（家祭式）中的攝錄，自己的靈魂也拉扯了進去。

動作本身不是重點，而是動作之中存在的靈魂樣式如何被呈現。作品中給予她記錄的過程，但能否看到或體會都在於人的心靈，不同的物件即使靜靜擺著，在不同的因緣際會中，都有著曾經的身影—檳榔、荖葉、塑膠椅，含入一口米酒、「噗」一聲，看見的是牽掛也是堅忍。

Soul, memory, the silhouette. During the filming of the documentary, Fali gradually becomes attached, be it the recording of the ceremony for grandma Kating Hongay, or the filming of paarongiyaw (family ceremony) for Marang, she puts her own soul into them all.

The action itself is not the point, but how the forms of the souls inherent to the actions are demonstrated. The project took her through the process of recording, but whether you actually see or feel anything depends on one's mind. Different objects, even if sitting still, under different circumstances, will tell stories of the beings that once were. Betel nut, betel pepper, plastic chair, millet wine held in the mouth, a "pop" sound. You see affection as well as perseverance.



翁嫵婷 Fali（阿美族語，「風」的意思），1986 年，台北人。2018 年選擇落腳在太巴壠部落，開始記錄部落裡看似生活日常卻是逐漸消失的傳統文化技藝 / 記憶，希望透過影像記錄語言與歌謠，使其傳承。在花蓮的這段時間，被阿美族傳統祭儀文化 Sisakawihay 的故事所深深吸引，因此開始籌拍紀錄片《Sisakawihay 引靈人》。

Fali, Amis language, meaning "wind", born 1986 in Taipei. Relocates to Tafalong Village in 2018 and begins to record the traditional culture, craft, and memory in the community which are seemingly everyday life yet slowly disappearing, hoping to pass on the language and songs through filming. During her time in Hualien, pulled in by the story of Sisakawihay, the traditional ritualistic culture of the Pangcah/Amis people, she began planning and filming the documentary Sisakawihay – The Spirit Summoner.

《她可能來至____社 ?》 *erhaps, she comes from/to _____ Alang*

作者：林安琪 Ciwas

媒材：雙頻錄像

長度：11 分 44 秒

年代：2020

特別感謝：Apang Bway 劉芝芳、Yukan Maray 林孝緒、Yukan Masa 許雍為此錄像片配音。

Ciwas

Two channel video

11 mins 44 sec

2020

Special Thanks to Apang Bway, Yukan Maray, and Yukan Masa for dubbing this video



《她可能來至____社》深入思考神話故事裡的符號性與當代議題的交錯，並嘗試著結合三個敘事脈絡來探討身份認同、性別、族群、口傳故事、土地流失和散離經驗。首先創作靈感從第一次聽到文面族群的「女人社」也就是 Temahahoi 這個只有女人的地方開始，緊接著在與鎮西堡部落耆老們聊天所聽到日據時代日本人送給他們的黃銅鍋造成部分族人有不孕的狀態，在此兩個口傳故事（一個具歷史性、一個具神話性）反應到我的身體性別和對於沒有土地的離散經驗，一種嚮往擁有土地的座標，讓我不經意的轉換和寄託這樣的感覺到網路雲端，再創一個第三空間，同時也是一個地址（座標）<https://raxal-mu.glitch.me>（中譯：我的土地、當機的我），這個雲端空間會隨著我的知識或故事的增加而慢慢延展擴大。

Perhaps, she comes from/to_____Alang, this art project is derived from three different narratives combined to re-examine my identity, gender, oral narrative, and displacement from land lost. The inspiration draws from the oral narrative describing the tribe of Temahahoi a place where only women live. Then, I fused this narrative with a story I heard from elders at qalang Cinsbu in Hsinchu Taiwan regarding brass pots given to the tribe by the colonizers of that time; consequently, many indigenous people became infertile in the region. Continuing and combining these two oral stories above, I reflected on these and on my own body in an attempt to discuss identity (ethnicity and gender), the feeling of the displaced (resulting from forced replacement). In this work, I created a virtual space, in the space of the Internet, as a response to my deep desire to have a specific qalang landmark and my own 'sense of place', my own 'cultural landscape' . I project my desire to connect to my ancestral land pin towards the Internet address <https://raxal-mu.glitch.me> (raxal mu – meaning my land). This Internet space expands as my cultural knowledge expands.

***Alang or qalang means tribe or community.**



林安琪 Ciwas，1989 年，台北出生，南投泰雅族萬大群 (Pingawan) 後裔，目前就讀國立臺北藝術大學新媒體藝術碩士班，畢業於加拿大西蒙菲沙大學視覺藝術系學士，她的藝術創作領域涵蓋行為藝術、錄像藝術和裝置藝術。

Ciwas, born 1989 in Taipei, she is of Taiwanese Indigenous Atayal Pingawan heritage, she completed a Bachelor of Fine Arts in Visual Art from Simon Fraser University in Canada and is currently pursuing a Master of Fine Art in New Media Art at the Taipei National University of the Arts. Her practice spans a range of art forms, including performance, video and installation.

《Formosa indigenous technology with open fire recipe》

作者：吳思嶽
 媒材：單頻錄像
 長度：33 分 24 秒
 年代：2020
 Wu, SIH-Chin
 Single channel video
 33 mins 24 sec
 2020

這是個初始的多集數影像計畫，主要拍攝「原住民傳統技術」與「網路傳播原始技術」的綜合實驗。透過與原住民族人共同合作，從「採集」、「狩獵」、「煮食」來混合多樣來源的技術。藝術家的影像當中沒有任何解說性文字，純粹是一種攝取觀眾腦內因子的影像實驗，觀眾可作為技術學習者，或對其內容產生舒壓感，原住民身體的動作，給予了當代文明社會繁雜爆炸的一種逃逸的愉悅。

This is the beginning of a multiple episode video project, mainly a comprehensive experience of filming "traditional indigenous technology" and "primitive technology of internet communications". Collaborating with indigenous peoples, technology of multiple sources is mixed through "gathering", "hunting", and "cooking". No explanations are provided in the images, simply a film experiment drawing from the elements in the minds of the audience, be it learning the technology, or watching the content and de-stress. The bodily movement of indigenous peoples provides a pleasing escape from the exploding complexity in modern civilization.



吳思嶽，1985 年，臺南人，作品多以雕塑為創作主軸，將自身經驗中的人事物作為取樣對象，製作出強調過程與敘事性的雕塑物件。他於 2013 年赴澳洲生活，在截然不同的文化差異與生活經驗影響了吳思嶽的創作路徑，近期作品開始轉向描繪人、動物與自然之間的詮釋方法與當下處境，2018 創作的作品《名字嗎？我有很多個》，以 AR 技術再造矮黑人的虛擬型態，探討了在文獻與虛擬、現實與傳說之間的過度樣貌。

Wu, SIH-Chin, born 1985 in Tainan. Focused mostly on sculptures, he draws inspiration from personal experiences, and produce sculptures emphasizing the process and narrativity. Having stayed in Australia in 2013, the utterly different culture and life experiences influenced Wu's creative path. His recent works began depicting the interpretation and the immediate situation of man, animal, and nature. My name? I have a lot of names, his work in 2018, uses AR to recreate the virtual Negrito, and explores the transitional forms between literature and virtual, reality and legend.

《歧路身林》 *The Body of Forking Paths*

媒材：單頻道投影、雙聲道喇叭
 長度：20 分鐘
 年代：2020
 Single channel video, stereo speakers
 20 mins
 2020

監製：古羅文君
 概念創作 / 編舞：周書毅
 導演：黎宇文
 音樂：王榆鈞
 演出：羅文瑾、李佩珊、楊雅鈞、林修瑜、何佳禹、蘇微淳、孟凱倫
 服裝設計：邱婷勻
 影像攝影：黎宇文、丘智華
 製片：郭姝伶、古梅瑩、古屏生
 剪接及後期製作：黎宇文
 策劃及執行：稻草人現代舞蹈團、泰雅風情舞蹈團
 攝影：陳長志
 平面設計：陳文德

特別鳴謝：山清休閒農園、新竹縣尖石鄉梅花社區發展協會、梅花國小、古秋妹、陳文斌、高月美、葉海地、張雅錦

Executive producer: Miru Xiumuyi
 Concept creations/ Choreography: Chou Shu-yi
 Director: Maurice Lai
 Music: Wang Yu-jun
 Performance: Luo Wen-jinn, Li Pei-shan, Yang Ya-chun, Lin Hsiu-yu, Ho Chia-yu, Su Wei-chun and Meng Kai-lun
 Costume design: JUBY CHIU
 Camera: Maurice Lai, Chiu ChihHua
 Producer: Kuo Shu-Ling, Ku Mei-ying, Giwas.Maray
 Editing and post-production: Maurice Lai
 Planning and execution: Scarecrow Contemporary Dance Company, Atayal Art and Dance Company
 Photography: Chen Chang-Chih
 Graphic Design: Chen Winder

Special thanks to Shangqing Farm House, Meihua Community Development Association, Jianshi Township, Hsinchu County, Meihua Elementary School, Ko Chiu-Mei, Wnping Batu, Amuy Yubay, Heidi Yip, Chang ya-ching

人生路徑上總會面臨不同命運的未知「歧路」，身體在這行走過程當中因此疊映出多重姿態。而時代跨越時代來到此刻，「當代原住民」的歧路境遇，不管是部落原住民或是都市原住民，都處在這個時代的斷裂和游離當中，除了延續原來的神話傳統，也正試著創造新的傳說故事。如同山林間的植物群相，原生種子在出生地生根發芽，也四處擴散至各地繁茂，甚至被移植到遙遠的異鄉落地成長，它們枝葉混雜交錯衝突而和諧，編織覆蓋出一段段豐富生命的身體地圖。

Along the path of life, one is bound to face many unknown "forks" of fate, and the body manifests in multiple forms overlapping along the journey. As time travels to this moment, the forked circumstances of the "contemporary indigenous person", be it urban indigenous person or not, we are all facing the rupture and disassociation in this age. In addition to continuing the original traditions and legends, we are also creating new legends and stories. Just as the flora in the mountains, native seeds take root and sprout locally as well as disperse to blossom in different places, or even replanted in a distant foreign land to grow. Their stems and leaves mingle and interlace, conflicting yet harmonious, overlapping and interwoven into maps of the body enriched with life.

導演介紹

黎宇文

香港出生及成長，游走於影像、舞蹈、戲曲及飲食文化之間的斜槓人生。1996年香港演藝學院科藝學院電視電影文憑畢業，2019年獲香港演藝學院電影製作藝術碩士。為電視電影及舞台演出製作宣傳片、錄像設計及影像紀錄。

2004年與編舞家伍宇烈首次發表舞蹈錄像《一杯茶》獲首屆香港跳格舞蹈錄像比賽大獎，亦得到意大利拿坡里 Il Coreografo Elettronico 暨 2006年第十四屆國際舞蹈影像節特選獎。2012年澳洲 ReelDance Moving Image Collection (MIC) 把《一杯茶》選為藏品，在悉尼 University of New South Wales (UNSW) 作永久收藏。任職無線電視 (TVB) 節目部品牌推广科編導期間，所執導作品於電視推廣大獎 2005 (亞洲區) (PROMAX Asia Awards) 獲得「最佳假日及節目宣傳片」金獎。2013年舞蹈影像作品《城市祭·回望》入選為法國康城影展 (Festival de Cannes 2013) 「短片角落」 (Short Film Corner)。2017年紀錄片作品《男生·故事》入選嘉義國際藝術紀錄影展。2015年，Maurice 獲香港舞蹈聯盟，頒發香港舞蹈年獎－「最值得表揚舞蹈錄像及攝影」。2017年獲城市當代舞蹈團頒發「城市當代舞蹈達人」，表揚他在過去一年在舞蹈界的成績和貢獻。2018年憑舞台演出製作《觀·影－香港舞者》聯同編舞家蘇·希利獲香港舞蹈年獎「傑出視覺設計」。其碩士畢業導演作品，劇情短片《人間煙火》入圍 2020年第二屆全球大學電影獎及第五屆澳門國際影展暨頒獎典禮的短片競賽單元，被評為香港演藝學院歷來最優秀短片作品之一。Maurice 現為桃花源粵劇工作舍董事會副主席及舞台技術統籌、不加鎖舞踊館董事會主席、香港康樂及文化事務署節目與發展委員會戲劇小組委員、香港舞蹈年獎評審委員。2020年在台灣成立好順景藝術工作室，從事影像創作。

About the director:

Maurice Lai

Born and raised in Hong Kong, Maurice has been actively involved in filming, dance, Chinese Opera and culinary art. Graduated from the Hong Kong Academy for Performing Arts with a Diploma in Technical Arts (TV/Film) in 1996 and Master of Fine Arts in Cinema Production in 2019. Maurice has been in documentary video shooting for movie and stage performance, video design and promo production.

His first dance video 'A Cup of Tea', collaboration with choreographer Yuri Ng, was the award-winning video in Jumping Frames Dance Video Festival 2004 and went on to be awarded Menzioni Speciali of Il Coreografo Elettronico and XIV Festival Internazionale Di Videodanza 2006 in Napoli, Italy. 'A Cup of Tea' was also selected by the ReelDance Moving Image Collection of University of New South Wales, Australia in 2012. During his time as producer for Creative Imaging Department at TVB, his works won Gold Award for the Best Holiday/Seasonal Promo in Promax Asia 2005. His dance film 'Rite of City - Reminisce' selected by the Short Film Corner of the Cannes Film Festival in 2013. Documentary 'Boy Story' selected by Chiayi International Art Doc Film Festival 2017.

Maurice received from Hong Kong Dance Alliance, The Hong Kong Dance Award for Outstanding Achievement in Video and Photography for Dance in 2015 and Outstanding Visual Design with choreographer Sue Healey in 2018. In 2017 he received from City Contemporary Dance Company, City Contemporary Dance Laureate. Maurice's MFA graduation short film 'The Smoke That Blinds Us' was the finalist of the 2nd Global University Film Awards and the finalist of short film competition of the 5th International Film Festival & Awards • Macao in 2020.

Maurice is currently Vice-chairman of Board of Directors and Coordinator (Technical Support) of Utopia Cantonese Opera Workshop, President of the board of directors of Unlock Dancing Plaza, theatre panel of Programme and Development Committee of Hong Kong Leisure and Cultural Services Department, and and Jury member of The Hong Kong Dance Awards. He established HoShunKing Artistic Workshop in Taiwan in 2020.

藝術家介紹

周書毅（概念創作 / 編舞）

生於 1983 年，編舞家、舞者。近年編創作品聚焦叩問生命的價值，反映個人或群體在不同社會脈絡下的狀態，提出「屬於亞洲的身體語彙」。並以劇場、非傳統劇場、舞蹈錄像等形式呈現。周書毅積極嘗試不同的創作方法，持續探索與其他創作媒材合作的可能。其編創作品《Break & Break ！無用之地》於 2019 年獲台新藝術獎表演藝術獎。

王榆鈞（音樂）

高雄人，現為音樂創作者，歌者。持續走在邊界，喜歡觀察存在於生活周遭的事物，讓日常的片刻轉化成音樂裡各種表情。熱愛劇場與眾人一起在黑盒子呈現難以言喻的情感，與不同領域的對話中發現聲音的種種可能，也享受獨自一人創作的寂靜，在無盡時間裡細究每個音符。期待未來能在世界不同角落創作，紀錄音樂當下空氣裡的感覺，以及生活的滋味；在詩與歌的脈絡裡找到一種文化對話的方式。

About the Artist:

Chou Shu-Yi (Concept creations/ Choreography)

Born in 1983, Chou is a choreographer and dancer. His recent creations, in the forms of theatre, site-specific performance or dance video, question the value of life and reflect the status of an individual or a group in different social contexts, and create 'a body vocabulary that belongs to Asia'. Chou continues to seek new methods of creation, and potentials of cross-disciplinary collaboration using different mediums. His work Break & Break! won the Taishin Performing Arts Award of the 17th Taishin Arts Award in 2019.

Wang Yu-jun (Music)

Wang Yu-jun currently works as a singer-songwriter and composer who explores the border between music and sound, as well as their connection between performing arts, visual arts, space, film and literature. Keen on interdisciplinary exploration, she has developed a stereoscopic approach to shaping the sound of music. Her practice draws upon observations of everyday life and people, transmuting mundane and fleeting impressions into a sonic documentation of complex emotional shades. Yu-jun's passion towards her craft is reflected in sharing indescribable moments of beauty with a theatre or black box audience, composing solo, or endlessly refining each note with her band.

《它們看上去不夠老》 *Beyond Sensation*

製作者：王華民、得陸 鳩浙恩滂

媒材：木、鐵、燈具

規格：L100×W100×H200

年代：2020

Producer: WANG Hua-ming, Terudj TJUCENGLAV

Wood, iron, light fixture

L100×W100×H200cm

2020



作品概念源自排灣族家屋內之祖靈柱，象徵每個人心中的佇立的傳統與文化，因著時間與空間多重注入，引流與更迭出新文化傳統樣貌。

Inspiration drawn from the ancestral post inside the Paiwan family house. A symbol of the tradition and culture settled in everyone, with multiple introductions temporally and spatially, new forms of culture and tradition are induced.

《祂、它、他與她們的故事》、《祢、你與妳們的相遇》 *He, It, and Their Stories; You, and Your Stories*

曲目：《intro》、《corner》樂團作品

舞蹈編創：得陸·鳩浙恩滂

音樂編曲：林克偉、李璨光

攝影：CEDAS picture 茲達思攝影、李毓祥

舞蹈：許筑媛、潘羽函、霑謹·蘇本特絲、龍詒月

音樂：林克偉、林以鎮、李祈均、李璨光

媒材：單頻錄像

長度：5 分鐘

年代：2020

Song: Intro & Corner, band music

Choreographer: Terudj TJUCENGLAV

Composer & Music Arranger : LIN Ke-wei, LI Tsang-guang

Photographer: CEDAS pictures, LI Yu-hsiang

Dancer: HSU Chu-yuan, PAN Yu-han, Cankim MAPEDDES, LUNG Yi-yueh

Band: LIN Ke-wei, LIN Yi-chen, LI Chi-jun, LI Tsang-guang

Single channel video

5 mins

2020

個體的經驗意識是一個統一的整體，但是意識的內容是不斷變化的，從來不會靜止不動。

The experience and awareness of an individual is a unity as a whole, but the content of the awareness is ever-changing and never at a standstill.

《我們的碰撞》 *Our Collision*

曲目：《experiment》樂團作品
 編創：得陸・鳩浙恩潑、林克偉
 攝影：CEDAS picture 茲達思攝影、李毓祥
 舞蹈：許筑媛、潘羽函、霑謹・蘇本特絲、龍詒月
 音樂：林克偉、林以鎮、李祈均、李璨光
 媒材：單頻錄像
 長度：5 分鐘
 年代：2020
 Song: Experiment, band music
 Choreographer: Terudj TJUCENGLAV
 Composer & Music Arranger：LIN Ke-wei
 Photographer: CEDAS pictures, LI Yu-hsiang
 Dancer: HSU Chu-yuan, PAN Yu-han, Cankim MAPEDES, LUNG Yi-yueh
 Band: LIN Ke-wei, LIN Yi-chen, LI Chi-jun, LI Tsang-guang
 Single channel video
 5 mins
 2020

意識的流動，是思維的不間斷性以及超時間性和超空間性的碰撞。

The flow of awareness is the collision of the incessancy, supertemporality and superspatiality of the thoughts.

《和好》 *To Reconcile*

曲目：《punaluwan》排灣族古謠、《望你早歸》台語歌謠
 編創：得陸・鳩浙恩潑
 攝影：CEDAS picture 茲達思攝影、李毓祥
 歌謠：許筑媛、潘羽函、霑謹・蘇本特絲、龍詒月
 協同演出：親愛的觀眾們
 媒材：單頻錄像
 長度：5 分鐘
 年代：2020
 Song: punaluwan, traditional Paiwan song; Come Home Soon, Taiwanese song
 Choreographer: Terudj TJUCENGLAV
 Photographer: CEDAS pictures, LI Yu-hsiang
 Singer: HSU Chu-yuan, PAN Yu-han, Cankim MAPEDES, LUNG Yi-yueh
 Collaborative performer: The audience
 Single channel video
 5 mins
 2020

唯有悼念每一段曾經，我們才能更靠近，我們。

Only by mourning every once were, will we be closer, to ourselves.

《循路 (Fawah)》 *Fawah – Seeking the Road*

作者：拉飛·邵馬 Lafin Sawmah

媒材：苦楝木

尺寸：L400×W61×H103cm

年代：2020

Lafin Sawmah

White cedar

L400×W61×H103cm

2020

這不是回想，而是一種推想，想像南島民族在遷徙的過程中，如何乘風破浪來到台灣，阿美族獨木舟的技藝未曾傳承下來，藝術家以直覺的慾望去劈造一艘阿美族的舟，將身體當作牽連族群過去與未來的一條航道；一把斧頭、一把刀將乘載祖先的智慧與精神。獨木舟的最初是來自何方？當代又如何航向過去，他在造船的過程中，手持刀具以不同的姿態和船體對話。

This is not a recollection but a deduction. Imagine how the Austronesian peoples rode the waves to Taiwan during their migration. The Pangcah/Amis canoe-building technology was never passed down, so the artist builds a Pangcah canoe based on his intuitive desire, using his body to connect the route between the past and future of the ethnic group. One axe, one knife, carrying the wisdom and spirits of ancestors. Where did the canoe originally come from? And how shall the contemporary age sail back to the past? In the process of canoe-building, he converses with the hull in different attitudes through the tools used.



拉飛·邵馬 Lafin Sawmah，1983 年，台東長濱鄉長光部落 (Ciwkangan) 的阿美族。Lafin 與同為藝術家的太太葉海地，一起於 2019 年創立了自己的藝術場館「三間屋創新實驗聚落」。從漂流木到大型地景木雕創作，木頭讓他安靜沈澱，使他的藝術生命在山海間流淌著，Lafin 透過自己的手重新創作木頭的樣態，將世代祖先留下來的文化與智慧注入在作品之間，時而批判反思，時而強調生活。

Lafin Sawmah, born 1983, a Pangcah/Amis artist from Ciwkangan Village in Taitung. Lafin co-created the Sanjianwu Art Studio with his artist wife in 2019. From driftwood to large-scale landscape woodcarving creations, wood lets him quietly precipitation, and his artistic life to flow in the mountains and seas. Lafin recreates the look of wood through his own hands, and injects the culture and wisdom left by generations of ancestors into the work, in which sometimes critical and reflective, and sometimes emphasizing life.

《Qopu 祭杯》 Qopu

作者：黃林育麟 Temu Basaw

媒材：草皮、水泥、白米、小米、菸草、水

尺寸：依空間而定

年代：2020

Temu Basaw

Turf, cement, rice, millet, tobacco, water

According to space available

2020

這是個遙遠而漫長的旅程，今日我只做到的僅是祭祀祢們，如此得像個嬰孩般抓著祢們的手，學著踏著的腳步，向前跟緊祢們，深不知未來會如何的改變，只能慢慢進入水中靜靜的等候。

This has been a long and distant journey, and what I have done today is simply to worship you. Grasp your hands like a baby, learning to take my steps, and follow you forward not knowing what the future may bear. All I can do is walk into the water slowly and wait in silence.



黃林育麟 Temu Basaw，1994 年出生，南投仁愛鄉馬烈霸部落 (Malepa) 泰雅族，常以自身學習傳統工藝，以及與族人間的相處中找尋自我的親切感衝突現象。加入兒路 6 年，就讀臺科大電子工程科系期間，意外迷戀上傳統工藝、演出，不顧父母反對，火車當公車在坐，頻繁來訪花蓮，他說，從小在山上長大，看著族人們為了工作養家，即便腳踏在祖先過去耕作的農地，卻感受不到土地的故事，加入兒路，讓他找回了他與土地的親近感，而他未來也要回到部落，重新喚起族人對土地的記憶。

Temu Basaw, born 1994, an Atayal artist from Malepa Village in Renai Township, Nantou, often makes traditional crafts by self-study, and finds self-intimacy conflict phenomenon in getting along with tribal people. Been at Elug for 6 years. While studying electronic engineering at National Taiwan University of Science and Technology, he accidentally fell in love with traditional craft and performance, and despite disapproval from his parents, he traveled to and from Hualien frequently. He says that having grown up in the mountains and watched his people trying to make a living, they stand on the land their ancestors used to farm, yet they do not feel the story inherent. Joining Elug helped him reconnect with the land, and in the future, he plans to return to his village and rekindle their memory for their lands.

互動區 _2F

A

一對船槳，海洋的未來

放置在倉庫屋頂上的船槳是阿公 50 年前划竹筏出海放網捕魚用的，也不知道放了多久也被家人給遺忘了，拿下來後只剩下一支。我們復刻了留下的那支槳，粗刻切削，留給大家用砂紙細微打磨。

A pair of oars, the future of oceans

The oars placed atop the warehouse roof were used by grandpa 50 years ago when he sailed out on the bamboo raft to fish. They have been placed there for so long that they were forgotten, and only one oar was left when we finally fetched it down. We replicated the remaining oar but in a rough form, so that people can polish it finely with sandpaper.



B

療育娃娃

剪刀、石頭、布！

我們對顏色的認識與感受，用礦區的蛇紋石作為主題，使用回收的布及長輩們織的布毯作為素材，在用線材包裹出一個一個的「石頭娃娃」，請大家也與我一起包裹石頭吧！

Healing Doll

Rock, paper, scissors!

With serpentine rocks from the mine as theme and our knowledge of and emotions for colors, we use recycled cloth and blanket woven by elders as material to create "stone dolls". Join me in wrapping the stones!



C

Mtukuy 播種者

請大家一起參與這件作品的萌生的狀態，這裡有灑水器請用您的雙手細心的為我灌溉。

Mtukuy

Everyone is invited to participate in birthing this piece. Here are the sprinklers, please water me carefully with your hands.

D

寫下心中的那半座山

「消失的半座山」代表一種遺憾、回憶、文化的斷層，永遠無法到達的地方。請你思考自己心中消失的半座山是什麼，留言寫下對新城山的想法。

Write down your version of the half missing mountain

"The half missing mountain" represents a kind of regret, a gap in the memory and culture, a place we can never reach. Think about your version of the half missing mountain, and write down what you think about Dgaiyag Uking (Mt. Xingcheng).

互動區 _2F

E

舞影繪 Mekarang

藉由植物形象的各種觀察和想像，延伸日常動作發展成舞蹈的創作過程，體驗身體舞動的空間性、力量、快慢與自然環境的光影、造形、觸感等的呼應關係，進一步連結環境教育與生命教育議題學習愛護與尊重。

Dancing, Filming and Painting in Mekarang

Observe and imagine the various forms of plants and extend daily movements into dance moves. Experience the space, strength, and speed of the body movement through this creative process, and the according response to the light and shadow, shape, and texture of the natural environment. Environmental education is further connected with life education to learn to love and respect.



F

老了，再造實驗室

「個體的經驗意識是一個統一的整體，但是意識的內容是不斷變化的，從來不會靜止不動。」

空間裡有 16 張座位，可以選擇一張你最喜歡的角度觀賞此場作品，而此場作品中沒有中心人物，沒有完整的故事，沒有波瀾起伏和貫穿始終的情節線索……………只有「我們」擔任著文化的巨獸，隨著時間與空間的變化而衍續了新的面貌，當不斷的經由個人意識傳遞給群眾的行為，它不再是最簡單的樣子，可以透過快問快答的環節，選擇在場他與她們的故事，於流動的時間與空間不斷與你與妳們相遇，塑形與碰撞新的曾經，我們才能更靠近……我們。

★藉由影像引導觀眾參與創作實驗，透過快問快答及即興塑形的表演模式(樂手 1 位、表演者 15 位 / 皆由參與觀眾擔任)，創造出當下集體意識的創作圖像。

Old and Rebuild Lab

"The experience and awareness of an individual is a unity as a whole, but the content of the awareness is ever-changing and never at a standstill."

There are 16 chairs in this space, choose one that provides your favorite angle to watch the piece. There are no central figures in this piece, no complete story, no ups and downs or plots that will follow through... Only "us" as the monster of culture, continuing new forms following the temporal and spatial changes. When it is incessantly passed on to the audience via individual awareness, it is no longer in its simplest form. Choose different stories through a pop quiz, and continue to encounter you and plural you in the flowing time and space, shaping and colliding with the new once were, so that we can become closer... to ourselves.

★ Guide the audience through the creative experiment with images, use pop quiz and improvised performance (1 musician and 15 performers, all played by the audience) to establish the creative image of the collective awareness in the moment.

系列活動 _2F

《蛇穴》紀錄片播放及論壇

藉由播放紀錄影片關注裏山計畫礦區下的環境議題

講師：Tommaso Muzzi 導演

時間：7 月 31 日 (六) 下午 1400-1600

對象：一般民眾

The Snake Den Documentary and Forum

Talk about the environmental issues of the mines in Dungku Asang by watching the documentary.

By Director Tommaso Muzzi

July 31, Saturday, 14:00-16:00

Open to General Public

Art Space II, 2F

森歷奇境—環境與舞蹈即興創作體驗

藉由植物形象的各種觀察和想像，延伸日常動作發展成舞蹈的創作過程，體驗身體舞動的空間性、力量、快慢與自然環境的光、影、形狀、觸感等的呼應關係，進一步連結環境教育與生命教育議題學習愛護與尊重。

講師：古羅文君、李佩珊

時間：8 月 7 日 (六) 下午 1400-1600

對象：國小 4-6 年級～國中 1 年級

The Magical Forest –Environmental and Dance Improvisation

Observe and imagine the various forms of plants and extend daily movements into dance moves. Experience the space, strength, and speed of the body movement through this creative process, and the according response to the light, shadow, shape, and texture of the natural environment. Environmental education is further connected with life education to learn to love and respect.

By Miru Xiumuyi and Li Pei-shan

August 7, Saturday, 14:00-16:00

Open to 4th-7th Graders

Art Space II, 2F

老了，再造實驗室

藉由影像引導觀眾參與創作實驗，透過快問快答及即興塑形的表演模式（樂手 1 位、表演者 15 位），創造出當下集體意識的創作圖像。

講師：得陸·鳩浙恩潑、林克偉

時間：8 月 14 日 (六) 下午 1400-1600

對象：一般民眾，16 人 / 場，每場約 40-50 分鐘

Old and Rebuild Lab

Guide the audience through the creative experiment with images, use pop quiz and improvised performance (1 musician and 15 performers) to establish the creative image of the collective awareness in the moment.

By Terudj Tjucenglav and Lin Ke-wei

August 14, Saturday, 14:00-16:00

Open to general public, 16 per session, each session 40-50 mins.

Art Space II, 2F

第 101 個故事 創作工作坊

生活中，我們早已被許多物件包圍著，從身上穿的衣服、戴的眼鏡、手上拿的 3C 產品等。不過，除了這些作為實際功能性的用途外，有些物件還帶有其他精神上的意義，第一封分手信、第一次和暗戀的對象看電影的票根。

本次工作坊，我們透過不同角度來觀看日常生活中的物件，並且透過物件來表達自己。不管是一個實際發生的事件或是一個想像的世界，我們都可以透過物件來說故事。

講師：杜逸帆

時間：8 月 15 日 (日) 下午 1400-1600

對象：一般民眾

★行前須知：

- 學員需準備 5 樣物件，方便攜帶即可。此外，課程中所有人都有機會使用到他人物件。
- 著方便活動服裝，課程有部分肢體活動。
- 帶著一顆冒險的心情來吧。

The 101 Story Creation Workshop

We have long been surrounded by many objects in life, from the clothes and glasses we wear to the 3C products we carry about. But in addition to these objects with practical functions, there are other objects with spiritual meanings, such as the first dear john letter, ticket stub to the first movie watched with a crush.

In this workshop, we look at objects in our everyday life through different perspectives and try to express ourselves using these objects. We can tell stories through objects, be it an actual event or an imaginary world.

By Talum Isbabanal

August 15, Sunday, 14:00-16:00

Open to General Public

Art Space II, 2F

★ Please Note:

- Participants must prepare 5 objects that are easy to carry. Note that anyone may have the need to use someone else's object.
- Wear something easy to move about in, physical movement is required.
- Bring an adventurous heart.

系列活動 _2F

身聲不息兒路創作實驗室

透過工藝實作認識部落的傳統智慧，樂舞帶領認識太魯閣族身體與歌謠。

講師：兒路創作藝術工寮

時間：8 月 21 日 (六) 下午 1400-1600

對象：一般民眾

Elug Creative Lab

Learn about indigenous traditional wisdom through craft practices, learn about the Truku body and songs through dance and music.

By Elug Art Corner

August 21, Saturday, 14:00-16:00

Open to General Public

Art Space II, 2F

只藤你一人

透過削藤、編織等勞作練習，回歸原住民身體感。

講師：陳豪毅

時間：8 月 28 日 (六) 下午 1400-1600

對象：一般民眾

Rattan for you

Feel that indigenous body through practices of peeling and weaving rattan.

By Akac Orat

August 28, Saturday, 14:00-16:00

Open to General Public

Art Space II, 2F

成果展

策展人：東冬・侯溫、樂諾斯

展務執行：余欣蘭、郭程軒

主視覺設計：大我創作有限公司

展場空間設計：白貓設計整合有限公司

宣傳短片：飛豬影業有限公司

展出計畫

策展人：古羅文君、得陸・鳩浙恩潑、陳豪毅、東冬・侯溫、杜逸帆、林介文

製作人：江政樺、陳惠君、吳秀美、米利安・巴祈睿爾、樂諾斯、賴星羽

Fusion in Pulima Art Festival

Curator: Dondon・Hounwn, Lovenose

Exhibition execution: Rngrang Hangul, Cheng-Hauan, Weng

Visual design: BIG ME Co.

Exhibition space design: W-Cat DESIGN

Promotional video: Piggy Flight Films

Exhibition Project

Curator: Miru Xiumuyi, Terudj TJUCENGLAV, Akac Orat, Dondon・Hounwn,
Talum Isbabanal, Labay Eyong

Producer: Alice, Saljeljing, Dongi, Miling'an, Lovenose, Bali

策展人 Curator

東冬・侯溫
Dondon・Hounwn

樂諾斯
Lovenose

展出計畫 Projects

歧路身林 The Body of Forking Paths
/ 古羅文君 Miru Xiumuyi

lamaljeng它們看上去不夠老 lamaljeng・Beyond Sensation
/ 得陸・鳩浙恩潑 Terudj TJUCENGLAV

真正人系列：蹲站坐臥 Real Men Series: Action Intuition
/ 陳豪毅 Akac Orat

Mtukuy 播種者
/ 東冬・侯溫 Dondon・Hounwn

明日部落：太魯閣之殤 Truku of Tomorrow: Dgaiyaq Uking is Vanishing
/ 杜逸帆 Talum Isbabanal

Dungku Asang 裏山
/ 林介文 Labay Eyong

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主辦單位
TITV 16
Allian 36.3
財團法人
原住民族文化事業基金會
FUNDATION FOR NATIVE CULTURAL AFFAIRS
原住民族電視台 & 原住民族廣播電台
FINDI TV & FINDER RADIO

協辦單位
臺灣當代文化實驗場
Taiwan Contemporary Culture Lab

策展執行
兒路創作藝術工寮

媒體合作
藝術家 今藝術
非池中
ART EMPEROR

因受新冠狀病毒疫情(COVID-19)的影響, 請於官網Pulimalink查詢展期。

Due to the impact of the Coronavirus epidemic, COVID-19,
please check the exhibition period in the official website Pulima link.