

2023 PULIMA 藝術節 ART FESTIVAL

PALALAN



PULIMA
ART Festival
藝術節



2023 PALALAN 藝術節 ART FESTIVAL

活動地點：花蓮文化創意產業園區美感基地(第24棟)

活動期程：2023年9月1日至12月3日

開幕演出：2023年10月20日 夠帶種／開幕秀藝術總監瓦旦·督喜

展出計畫：情山色海：酷兒·原民·秘密史／策展人：呂瑋倫

複眼觀：消失與定格的肖像／策展人劉曉蕙、田名璋

Misakorengay 製陶的人－採集即為創作的開始／策展人：翁熾婷

主題限定：美食花開×手藝花開 系列活動

藝術連結：花蓮日日、好地下藝術空間、花聲客廳、島人藝術空間

特別感謝：李玉英、舒米·如妮

VENUE: Hualien Cultural and Creative Industries Park, Living Arts Base (Building 24)

DURATION: September 1, 2023, to December 3, 2023

OPENING PERFORMANCE:

"Gou-Dai-Zhong" / Opening Show Art Director by Watan Tusi

EXHIBITION PROJECTS:

"Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History" /

Curated by Wei-Lun Lu

"Compound Vision – Vanishing and Frozen Portraits" /

Curated by Hsiao-Hui Liu and Ming-Chang Tien

"Misakorengay" pottery maker - Gathering as the Beginning of Creation" /

Curated by Fali Iyong

THEMED EVENTS: Food Blossoms × Craft Blossoms Series

ART CONNECTION: Hualiendaily, Good Underground Art Space, Hualien Living Room, Islander Art Force

SPECIAL THANKS: Afo Olaw, Sumi Dongi

地址 ADD | 花蓮市中華路144號 No. 144, Zhonghua Road, Hualien City, Taiwan

營業時間 BH | 週二 (Tue.) — 週日 (Sun.) 11:00—18:00 | 週一休館 Closed on Monday

免費入場 Free Admission | T. + 886-38-313-777#9

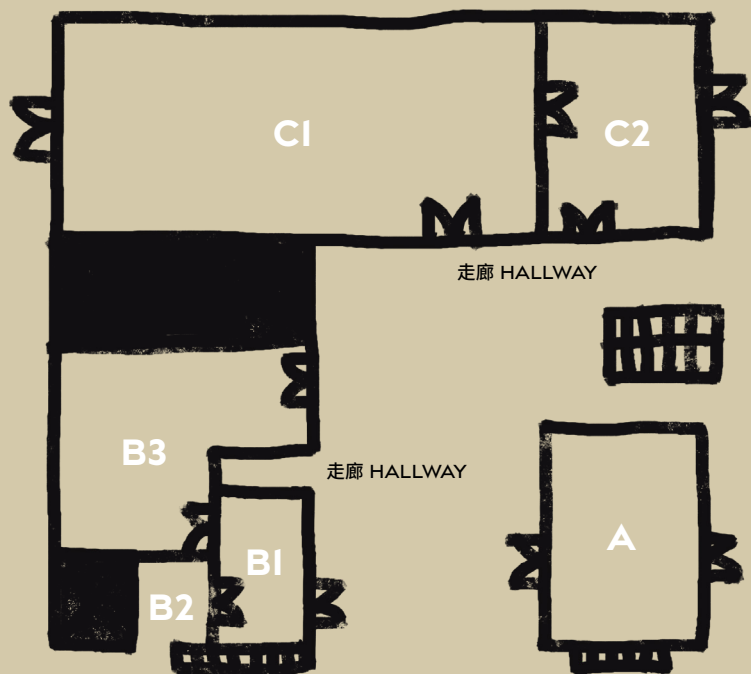


目錄 TABLE OF CONTENTS

- 08 緣起 ORIGIN
- 11 活動排期 EVENT SCHEDULE
- 19 展出計畫 EXHIBITION PROJECTS
- 20 情山色海：酷兒・原民・秘密史
Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History
- 25 複眼觀：消失與定格的肖像
Compound Vision – Vanishing and Frozen Portraits
- 42 Misakorengay 製陶的人－採集即為創作的開始
"Misakorengay" pottery maker – Gathering as the Beginning of Creation
- 49 主題限定－美食花開×手藝花開 系列活動
THEMED EVENTS—FOOD BLOSSOMS × CRAFT BLOSSOMS SERIES
- 50 美食花開－人與自然的創意關係
Food Blossoms – The Creative Relationship between Humans and Nature
- 55 手藝花開－採集是創作的開始
Craft Blossoms – Gathering as the Beginning of Creation
- 59 教推系列 EDUCATIONAL PROMOTION SERIES
- 60 夠帶種開幕秀
Opening Show "Gou-Dai-Zhong"
- 63 專家導覽
Expert Guided Tours

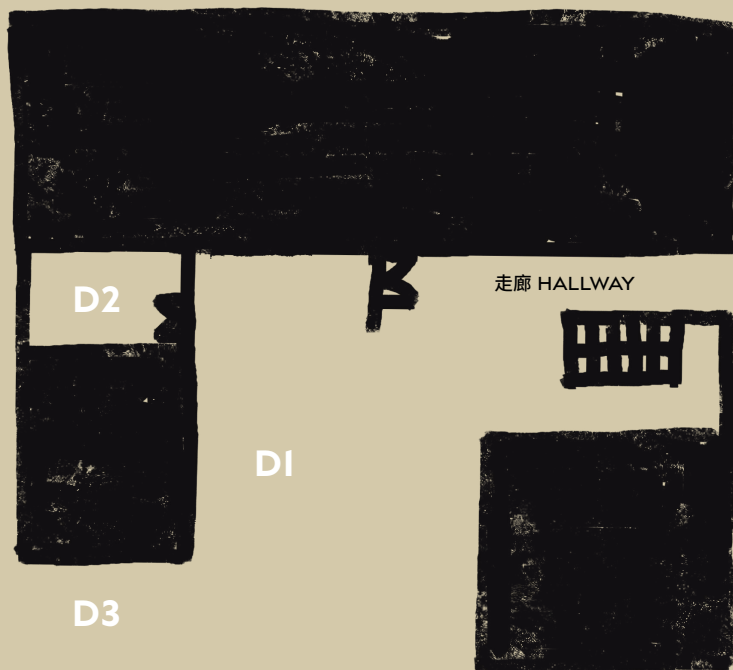
活動地圖 EVENT MAP

1F



- A** —— 美食花開×手藝花開 系列活動
Food Blossoms × Craft Blossoms Series
- B** —— 複眼觀：消失與定格的肖像
Compound Vision – Vanishing and Frozen Portraits
- C** —— 情山色海：酷兒·原民·秘密史
Amorous Mountains, Erotic Seas:
Queer, Indigene, and the Hidden History

2F



DI / 2 ——— Misakorengay 製陶的人-採集即為創作的開始

"Misakorengay" pottery maker –
Gathering as the Beginning of Creation

D3 ——— Alian Papelo'ay 廣播站 *不定期開放民眾，舉辦主題廣播體驗。

Alian Papelo'ay is open to the public on a non
*regular basis, hosting themed broadcasting experiences.

緣起 ORIGIN

繼上屆 2020-2021 Pulima 藝術節走入部落策展，本屆 2023 年 Pulima 藝術節則以花蓮為核心場域，更貼近部落生態、生產、生活，建立一套品味花蓮的方法學。上屆主題「mapalak tnbarah 路折枝」，意為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，本屆主題定調為「Palalan」(阿美族語)，意為開闢美學地圖路徑，打開觀看花蓮的思路。活動架構結合部落、人文空間等資源，豐富花蓮文化創意產業園區的空間性格。

關於花蓮美感的認識，策展團隊捨棄過多繁複的詮釋和語彙，企求地方合作，共同提煉花蓮的自然美與人文美。2023 Pulima 藝術節結合 2023 ArtMeGo 藝術街區活動，串聯獨立藝文空間及歷史建物，並與部落工坊及藝術家工作室形成衛星活動。一如聲音和香味具有顏色和重量感，空間有自己的值，而這些值又會深深模塑人類的行為，2023 Pulima 藝術節以鬆綁、擴增、結合的方式，匯聚多元創作面貌，呈現花蓮這塊土地文化的深邃與美好。

Following the previous 2020-2021 Pulima Art Festival's foray into the communities, the 2023 Pulima Art Festival takes Hualien as its core location, getting even closer to the ecology, production, and life of the communities, establishing a methodology to appreciate Hualien. The theme of the previous edition was "mapalak tnbarah 路折枝", which means to open up new paths, offering hunters and future generations new insights and pursuits. For this edition, The theme of this year is "Palalan" (in the Amis language), which means opening aesthetic paths and providing new perspectives on viewing Hualien. The event's structure combines communities and humanistic spaces, enriching the spatial character of the Hualien Cultural and Creative Industries Park.

The curatorial team seeks a deeper understanding of Hualien's beauty by avoiding excessive and complex interpretations and vocabulary, aiming for local collaboration to distill Hualien's natural and humanistic beauty. The 2023 Pulima Art Festival, in conjunction with the 2023 ArtMeGo Art District activities, connects independent art spaces and historical buildings while forming satellite events with tribal workshops and artist studios. Just as sounds and scents possess colors and weight, space has its own value, and these values profoundly shape human behavior. Through loosening, expanding, and integrating, the 2023 Pulima Art Festival gathers diverse creative expressions, showcasing the depth and beauty of Hualien's cultural landscape.





活動排期

EVENT

SCHEDULE

9/02 SAT. 12/03 SUN.	Misakorengay 製陶的人－ 採集即為創作的開始 <hr/> 地點 花創第 24 棟 D1/2	"Misakorengay" pottery maker - Gathering as the Beginning of Creation <hr/> LOCATION Building 24: D1/2
9/01 FRI. 12/03 SUN.	情山色海：酷兒・原民・秘密史 <hr/> 地點 花創第 24 棟 C	Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History <hr/> LOCATION Building 24: C
9/09 SAT. 12/03 SUN.	複眼觀：消失與定格的肖像 <hr/> 地點 花創第 24 棟 B	Compound Vision: Vanishing and Frozen Portraits <hr/> LOCATION Building 24: B
9/9 SAT.	複眼觀：消失與定格的肖像 開幕活動： <ul style="list-style-type: none"> 肖像身體藝術：潘巴奈 肖像原創音樂：一好・劣夯 <hr/> 地點 花創第 24 棟 A、B	"Compound Vision: Vanishing and Frozen Portraits" Opening Event: <ul style="list-style-type: none"> Body Art: Pan Panay Original Music : Lihaw Lihang <hr/> LOCATION Building 24: A、B
9/10 SUN.	複眼觀：消失與定格的肖像 講座－遙遠的歸鄉路 / 金成財 <hr/> 地點 花創第 24 棟 A、B	"Compound Vision: Vanishing and Frozen Portraits" Lecture-Journey Back Home by Chin ChengTsai <hr/> LOCATION Building 24: A、B

<p>9/16 SAT.</p>	<p>美食花開— 人與自然的創意關係：故事餐桌</p> <hr/> <p>地點 花創第 24 棟 A、阿改玩生活有限公司 (花蓮縣萬榮鄉西林村)</p>	<p>Food Blossoms – Creative Relationship between Humans and Nature: Story Dining</p> <hr/> <p>LOCATION Building 24: A、Akay Play Life Co., Ltd. (Xilin Village, Wanrong Township, Hualien County)</p>
<p>9/17 SUN.</p>	<p>「情山色海：酷兒・原民・秘密史」— 開幕活動</p> <hr/> <p>地點 花創第 24 棟 C</p>	<p>"Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History" – Opening Event</p> <hr/> <p>LOCATION Building 24: C</p>
<p>9/23 SAT.</p> <p>9/24 SUN.</p>	<p>美食花開— 人與自然的創意關係：邦查野菜宴</p> <hr/> <p>地點 花創第 24 棟 A、原生好物農場 (花蓮縣壽豐鄉)</p>	<p>Food Blossoms – Creative Relationship between Humans and Nature: Pangcah Wild Vegetable Banquet</p> <hr/> <p>LOCATION Building 24: A, Aborigoods Co., Ltd. (Shoufeng, Hualien)</p>
<p>9/29 FRI.</p> <p>9/30 SAT.</p> <p>10/01 SUN.</p>	<p>手藝花開— 採集是創作的開始：自然而染</p> <hr/> <p>地點 光織屋 - 巴特虹岸手作坊 (花蓮縣豐濱鄉新社部落)</p>	<p>Craft Blossoms – Gathering as the Beginning of Creation: Natural Dyeing</p> <hr/> <p>LOCATION Paterongan Art Handicraft Workshop、Light Weaving House Co., Ltd. (Fengbin, Hualien)</p>



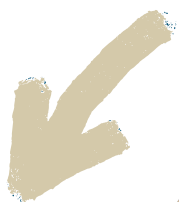
10/14 SAT.	Pulima×ArtMeGo 專家導覽 1+1: 劉曉蕙、呂瑋倫	Pulima×ArtMeGo Guided Tour 1+1: Hsiao-Hui Liu, Wei-Lun Lu
	地點 花創第 24 棟 C	LOCATION Building 24: C
10/14 SAT.	「情山色海：酷兒・原民・秘密史」— 行為藝術演出	"Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History" – Performance Art
	地點 花創第 24 棟 C	LOCATION Building 24: C
10/20 FRI.	2023 Pulima 藝術節開幕秀「夠帶種」	The 2023 Pulima Art Festival Opening Show "Gou-Dai-Zhong"
	地點 花創第 18 棟	LOCATION Building 18
10/21 SAT.	「情山色海：酷兒・原民・秘密史」— 行為藝術演出	"Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History" – Performance Art
	地點 花創第 24 棟 B	LOCATION Building 24: B
10/21 SAT.	複眼觀：消失與定格的肖像 講座——樣台灣，日華有別：日治時期與 戰後風景明信片的比較 / 葉柏強	"Compound Vision: Vanishing and Frozen Portraits" Lecture-Taiwan Through Time: A Comparison of Postcards from the Japanese Colonial Period and the Post-War Era by Yeh BoChiang
	地點 花創第 24 棟 B	LOCATION Building 24: B

10/22 SUN. 下午 AFTERNOON	Pulima×ArtMeGo 專家導覽 1+1: 羅惠瑜、劉曉蕙 <hr/> 地點 花創第 24 棟 B	Pulima×ArtMeGo Guide Tour 1+1: Hui-Yui Lou, Hsiao-Hui Liu <hr/> LOCATION Building 24: B
10/28 SAT. 上午 MORNING	阿美族傳統陶藝製作工作坊 <hr/> 地點 花創第 24 棟 A	Pangcah Traditional Pottery Making Workshop <hr/> LOCATION Building 24: A
10/28 SAT. 下午 AFTERNOON	Pulima×ArtMeGo 專家導覽 1+1: 羅惠瑜、翁熾婷 <hr/> 地點 花創第 24 棟 D1	Pulima×ArtMeGo Guide Tour 1+1: Hui-Yu Lou, Fali Iyong <hr/> LOCATION Building 24: D1
11/04 SAT.	阿美族傳統陶藝製作工作坊 <hr/> 地點 花創第 24 棟 A	Pangcah Traditional Pottery Making Workshop <hr/> LOCATION Building 24: A
11/04 SAT.	Pulima×ArtMeGo 專家導覽 1+1: 劉曉蕙 <hr/> 地點 花創第 24 棟 B	Pulima×ArtMeGo Guide Tour 1+1: Hsiao-Hui Liu <hr/> LOCATION Building 24: B



<p>11/05 SUN.</p>	<p>Pulima×ArtMeGo 專家導覽 1+1: 樂諾斯、田名璋</p> <hr/> <p>地點 花創第 24 棟 B</p>	<p>Pulima×ArtMeGo Guide Tour 1+1: Lovenose, Ming-Chang Tien</p> <hr/> <p>LOCATION Building 24: B</p>
<p>11/11 SAT.</p>	<p>複眼觀：消失與定格的肖像 流轉萬象－影像拼貼藝術創作工作坊 / 蔡文祥</p> <hr/> <p>地點 花創第 24 棟 B</p>	<p>"Compound Vision: Vanishing and Frozen Portraits" Workshop-Ever-changing Flow - Image Collage Art Creation Workshop by Wen-Hsiang Tsai</p> <hr/> <p>LOCATION Building 24: B</p>
<p>11/11 SAT.</p> <p>11/12 SUN.</p>	<p>美食花開－ 人與自然的創意關係： 阿美海味「藻」知道</p> <hr/> <p>地點 花創第 24 棟 A、石梯坪 (花蓮縣豐濱鄉港口部落)</p>	<p>Food Blossoms – Creative Relationship between Humans and Nature: Amis Seaweed Delicacies 'Seaweed Knowledges'</p> <hr/> <p>LOCATION Building 24: A、Cepo'Art Center (Dagangkou, Fengbin Township, Hualien County)</p>
<p>11/12 SUN.</p>	<p>「情山色海：酷兒・原民・秘密史」－ 原住民文學與情色書寫 / 馬翊航、 Apyang Imiq</p> <hr/> <p>地點 花創第 24 棟 C</p>	<p>"Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History" – Indigenous' literature and the manners of erotic writing by Yi-Hang Ma and Apyang Imiq</p> <hr/> <p>LOCATION Building 24: C</p>









展出計畫

EXHIBITION

PROJECTSE

情山色海： 酷兒・原民・秘密史

AMOROUS MOUNTAINS, EROTIC SEAS: QUEER, INDIGENE, AND THE HIDDEN HISTORY

在北美原住民研究者 Qwo-Li Driskill 的理論中，探討「情色」（erotic），被作為一種重要的解殖手段。當土地、身體、信仰、語言...都被殖民者剝奪，某種關於「性」的認識與想像，也早已在這樣的暴力裡被肅容易貌。重返「情色」因此饒富後殖民意涵，它可能探尋的，是某種隱伏在殖民進程下多樣的性別經驗，一個有別於今日的、複數的性別世界觀。

台灣原住民族的文化藝術發展自 1990 年代隨著文化復振意識進入關鍵期，彼時文學場域初有以「山海」之名拓闢原住民美學意象者，當代藝術場域爾後的三十年，亦回應著這樣的美學意符，形塑出獨特的山海美學傳統。然隨時間發展，晚近世代開始出現紛雜的經驗脈絡，異質的定居、生存乃至於認同經驗，逐漸脫離了既有的「山海」範疇，僵固的符號遭逢重組，古老的故事也開始透過另一種身體、改版上演。

情山色海」即試圖在這一時代特質中，探討自 2010 年代起，不同原住民族的創作者，透過藝術實踐所激發出來的酷異（Queer）性別觀點。本展依循著 Pulima 藝術節／獎的脈絡，並擴延這十年來重要的藝術家及其作品發展，探問這一屬於酷兒的、非二元的、非異性戀模式的情感與欲望，是如何在正典的山海美學、傳統民族誌書寫中長期「缺席」，又再透過藝術場域的轉生，讓自己重新在場。事實上，在這些藝術家各自再現的經驗與世界中，從原鄉聚落到都會台北、古典神話到當代文本、上世紀島內移工社群到今日的部落婚宴場域...酷異性別

的伏流早已串接出一組悠遠的時空，只是在近現代不斷異變的、未盡的意識型態角力下，終於致使它塵封如祕史，在各種大敘事的更迭裡殘跡碎形。

於此問「情色」，已不止在人性與欲望的維度才有意義，它與「山海」意符的交融，是在共同體的敘事疆界中重返或創造某種被遺落的性別認識論。當酷兒面朝古典，我們還能看到什麼？山海圖像中有沒有性／別？神話故事裡何以處處是情／色？歡聲笑語間誰站上C位，或妖嬈姿態、或淚眼婆娑，是舞台光、蘋果光、還是虹橋如光？十年發展不短不長，卻足以作為此一後殖民酷異美學的開端。只是正如所有的開端一樣，但凡故事開始述說，歷史亦將悄悄接起；曾經被迫成為祕密與禁忌的，或許也會在這樣的揭示中，一一解除封印。

Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History

The Cherokee researcher Qwo-Li Driskill has theorized that the "erotic" should be regarded as a critical decolonizing strategy. When land, body, faith, and language are stripped away by the colonizer, what was once recognized and imagined in sexuality is also suppressed and altered in the violence. Revisiting the erotic therefore has post-colonial overtones; it seeks the diverse gender experience concealed beneath the colonization process—a pluralistic worldview of sexualities that departs from what is known today.

In the 1990s, the cultural and artistic development of Taiwan's indigenous peoples entered a critical period, with an awareness of cultural revitalization that gave rise to the particular indigenous aesthetics of the mountain and the sea in the literary coterie. Such symbols were adopted by and echoed in the contemporary art field during the 30 years since, shaping the unique aesthetic tradition of mountain and sea among the indigenous communities. However, what developed over time is also how recent generations began to experience diverse contexts—the heterogeneous experiences



情山色海 主視覺

of settlement, living, and identity gradually moved away from the established norms of mountain and sea. Those once-fixed symbols have now been reassembled, and ancient stories are also being re-adapted and performed by another kind of body.

Amorous Mountains, Erotic Seas is an attempt to investigate the queer gender perspectives inspired by the artistic practices of various indigenous creators since the 2010s within this particular context. Tracing the development of the Pulima Art Festival/Award, the exhibition expands from the trajectories of important artists and their works over the past decade to investigate how queer, non-binary, and non-heterosexual emotions and desires have been absent in normative mountain and sea aesthetics and traditional ethnographic writing and how their presence can be reincarnated through art practices.

Indeed, in the experiences and worlds represented by these artists—whether in native settlements or urban Taipei, classical mythology or contemporary texts, the island's migrant worker communities of the last century, or the wedding ceremonies of today's indigenous communities—the underlying flows of queer stories have long established an ancient world, this history of which was forcibly sealed away in the constantly evolving ideological struggles of modern times, leaving only remnants and fragmented outlines in various grand narratives.

The idea of the "erotic" here goes beyond the dimension of human nature and desire; it intertwines with the mountain and sea symbolism and revisits, or creates, a certain lost gender epistemology at the border of the indigenous community's narratives. When queerness confronts the paradigm, what can we still see? Are there any elements of sex/gender in the images of mountains and seas? Why is there so much love/sex in mythological stories? Who stands in the center of the stage with laughter and joy, or with coquettish or tearful gestures under the lights or shadows? After a decade of Pulima, it is time to take up this post-colonial queer aesthetics, and, as with all beginnings, histories will start to converge in the whispers of a story retold. Henceforth, one by one, what was once forced to be secret and taboo may also be unlocked in such revelations.

關於策展人

呂瑋倫，畢業於東華大學民族藝術研究所，現為臺南藝術大學藝術創作理論研究所博士生。主要關注原住民當代藝術、後殖民與性別理論研究。近年策劃「靜寂的盛典：原住民當代藝術中的性別視鏡」、「母神的背臉：武玉玲個展」等展覽。

THE CURATOR

Wei-Lun Lu graduated from the Institute of Ethnic Arts at Dong Hwa University and is currently a Ph.D. student in the Institute of Art Creation Theory at Tainan National University of the Arts. He primarily focuses on contemporary indigenous art, postcolonial studies, and gender theory. In recent years, he has curated exhibitions such as "Silent Carnival : The Sight Of Gender In Taiwan Indigenous Contemporay Art" and "THE SILHOUETTES OF THE GREAT MOTHER: ALUAIY KAUMAKAN SOLO EXHIBITION".



參展藝術家 EXHIBITING ARTISTS

東冬・侯溫 Dondon Hounwn、巴魯・瑪迪霖 Baru Madiljin、林安琪 Ciwas Tahos、高旻辰 Aulu Tjibulangan、尤幹・尤勞 Yukan Yulaw、曾于軒 Posak Jodian、巧克力 Salizan Binkin-uan、飛利冰 Feilibing IceQueen、羅斯瑪麗 Rose Mary、Navi Matulaian、Baden Hitchcock



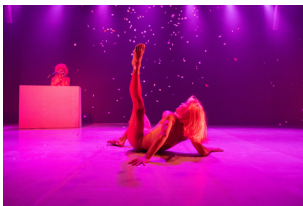
東冬・侯溫
Dondon Hounwn



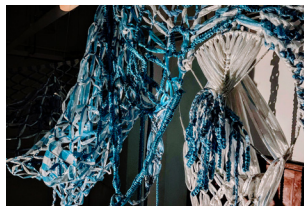
巴魯・瑪迪霖
Baru Madiljin



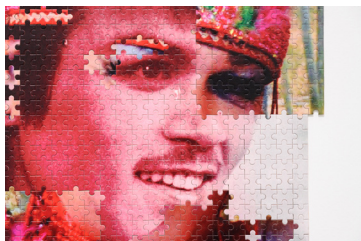
林安琪
Ciwas Tahos



高旻辰
Aulu Tjibulangan



尤幹·尤勞
Yukan Yulaw



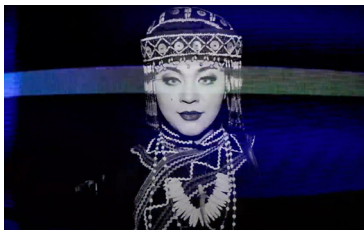
曾于軒
Posak Jodian



皓皓
Ingay Saway



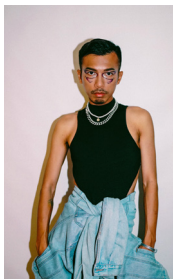
巧克力
Salizan Binkinuan



飛利冰
Feilibing IceQueen



羅斯瑪麗
Rose Mary



Navi Matulaian



Baden Hitchcock

複眼觀：消失與定格的肖像

COMPOUND VISION – VANISHING AND FROZEN PORTRAITS

緣起

財團法人原住民族文化事業基金會文化行銷部副理 | 樂諾斯

透過攝影，為時代留下見證，為歷史保存魂魄。

攝影在藝術領域中是一個獨立的存在，美學價值堪比美術與平面藝術。自從二個世紀以前，運用光學反應形成影像的技術產生後，攝影至今已成為卓越的視覺溝通模式。

國際上許多美術館、博物館都開始建立攝影典藏，機構對攝影藝術的支持已是國家文化聲望的表現，目前台灣藝文界亦著重攝影及影像藝術研究與推廣，但對於原住民族攝影檔案化的建構、照片與影像的歷史考察等，尚未有完整的論述策略，因此，原文會今年首次辦理「原住民族攝影展」，是透過展覽及徵件系統，建構原住民族攝影藝術的脈絡。

今年原文會進駐花蓮文創園區，啟動「文化花開在花創」系列計畫是以建構花蓮美感基地為目的，「原住民族攝影展」即是計畫之一。基於「花蓮內容」、「花蓮生產」，原文會與好地下藝術空間建立攝影推動計畫，期借重好地下在攝影藝術領域的專業，挖掘花蓮原住民族過去日常影像的紀錄。

本展覽以「複眼觀」為主題，給予觀者多層次的想像，猶如過去的雙眼相機，一個鏡頭取景，一個為觀看。複眼也像是昆蟲的眼睛，在時間與空間的交錯下，產生多重的觀看視界。這個展覽以「複眼觀」為起手式，主動論述「何為原住民攝影」，讓我們得以回望過去的時空裡，族人們如何在同樣的時間與場域裡，創造出多樣的觀看視界。

策展理念

策展人 | 田名璋

1839 年攝影發明之後，這個媒體像是人類眼睛的延伸，將眼界放到無所不在的世界各個角落，做為觀看世界 / 人們的絕佳工具，這樣的觀看裡，帶來了觀看的議題：誰被拍？被如何拍？誰拍的？為何而拍？被拍的影像放在哪裡被閱讀？誰是觀眾？被怎麼觀看？內容是遙遠的他者？身旁的你們？還是反觀自我？

眼前看著一張肖像照片，我們直視著，我們和照片裡的人物產生了連結，而透過照片也看到了拍攝者和被攝者之間的關係；從最親密的自拍照 / 家族照，為族人的紀錄，到最遙遠的繪葉書；這些照片同時也並陳著身份認同、家族 / 族群意識、文化傳承、抵抗主流、觀光 / 資本主義、殖民主義等內容。複眼觀：經由歷史脈絡與當代詮釋，從他者、第二人稱的你們 / 族群、再到第一人稱的我們 / 自拍創作，此展覽照片從 1910 年代到 2020 年代，透過百年的歷史爬梳，看見觀看的轉變，也看見當代原住民族重新詮釋自我影像再現的當代意義。

策展理念

策展人 | 劉曉蕙

人的「觀看」透過鏡頭來擄掠他族，你成為我的俘虜。

早年的原住民族是被影像擄掠的對象，文明人帶著相機進入部落，以文化獵奇、人類學田野、旅遊觀光等對族人進行攝獵，喀喳！花蓮文史工作者葉柏強所收藏的日本時代的繪葉書和民國時期的明信片多屬於這類影像；1953 年法國外方傳教會進入花東一帶興建教會傳播福音，彭光遠神父拿起膠卷相機拍照紀錄，把族人收納到天主的垂憐。

當原住民族狩獵被禁止，部族的菁英學習用相機取代槍枝，透過觀景窗「觀看」自身的部落、物件和生活，進行文化詮釋和藝術轉譯，賽德克族瓦歷斯·拉拜（吳鼎武）以光柵片裡錯位即逝的人像提出「隱形計畫」、布農族金成財以報導攝影紀錄獵人耆老所詢問「寂靜的槍聲」，

「複眼觀」的策展取自「觀看」原住民族多元視角的切片，在影像爆炸的時代裡更弔詭的被導向為聯合豐年祭、肖像擺拍、文物陳列，於是我們試辦「原住民族照相簿」的徵件，期待看見族人所珍藏的老照片裡的記憶，無論照片背後的故事是歡笑或悲情，原住民族正摩拳擦掌以影像參與製造世界。

Lovenose, Assistant Manager, Culture Marketing Department,
Indigenous Peoples Cultural Foundation

Through photography, we bear witness to the era and preserve the essence of history.

Photography stands as an independent presence in the realm of art, with aesthetic value comparable to fine arts and graphic arts. Ever since the technology to capture images through optical reactions was developed over two centuries ago, photography has become an outstanding mode of visual communication.

Many art museums and galleries around the world have begun to establish photography collections, and their support for photographic art reflects a nation's cultural prestige. Currently, the art circle in Taiwan also places emphasis on the research and promotion of photography and visual arts. However, there has yet to be a comprehensive discourse strategy for the construction of indigenous photography archives and the historical investigation of photographs and images. As a result, this year, the Indigenous Peoples Cultural Foundation is holding the first "Indigenous Photography Exhibition." Through exhibitions and submissions, the aim is to establish the context of indigenous photographic art.



This year, the Indigenous Peoples Cultural Foundation is situated at the Hualien Cultural and Creative Industries Park, launching the "Cultural Blossoming at HCCIP" series of projects with the goal of creating an aesthetics center in Hualien. The "Indigenous Photography Exhibition" is one of these projects. Based on "Hualien's spirit" and "Hualien's production," the Indigenous Peoples Cultural Foundation has collaborated with Good Underground Art Space to establish a photography promotion project. The aim is to leverage Good Underground Art Space's expertise in photography and explore the records of Hualien's indigenous people's everyday life through images.

This exhibition takes the theme of "Compound Vision," providing viewers with multiple layers of imagination, much like the twin-lens cameras in the past—one lens for capturing the scene, the other for viewing it. The multi-perspective is also akin to the compound eyes of insects, generating multiple viewing perspectives at the intersection of time and space. With the concept as the starting point, this exhibition actively explores "what is indigenous photography," allowing us to look back at how members of indigenous communities in the past, within the same time and space, created diverse perspectives of observation.

CURATORIAL STATEMENT

Curator Ming-Chang Tien

After the earliest confirmed photograph being processed in 1839, this medium became an extension of the human eye, allowing us to explore every corner of the world, serving as an excellent means for observing the world and its people. However, this kind of observation raises questions: Who is photographed? How are they photographed? Who is photographing whom? Why are they photographed? Where are the images of those photographed being read? Who are the viewers? How are they viewing these images? Is the content about distant others? Or those around us? Or is it introspection of the self?

When looking at a portrait photograph, we gaze directly at it, establishing a connection with the subject matter. The images offer an intimate glimpse at the relationship between the photographer and the subject. These photographs range from the most intimate sel-

fies and family portraits, recording one's own people, to the most distant "Ehagaki" (post-cards created during Japanese colonial period). They also present issues of identity, family/ethnic consciousness, cultural heritage, resistance to mainstream, tourism/capitalism, colonialism, and more. "The Photography Exhibition of Indigenous Peoples Compound Vision: Vanishing and Frozen Portraits " explores these issues through historical context and contemporary interpretations, moving from the perspective of others and the second person (you/them/ethnic groups) to the first person (we/ourselves/self-portraiture). The exhibition showcases photographs from the 1910s to the 2020s, spanning a century of history, revealing changes in observation and the contemporary significance of indigenous peoples reinterpreting their self-images.

CURATORIAL STATEMENT

Curator Hsiao-Hui Liu

"Viewing" through the lens is a way of us capturing people from other ethnicities and making them our prisoners.

In earlier times, indigenous people were the subjects of image, as civilized individuals entered their communities with cameras for purposes ranging from cultural curiosity, anthropological studies, to tourism. Click! Many of the postcards collected by Hualien's historian and writer Bo-Chiang Yeh from the Japanese colonial era and the Republic of China period belong to this category of images. In 1953, when the Paris Foreign Missions Society came to the Huadong region (Hualien and Taitung Counties) to build churches and spread the gospel, Rev. Fr. Pierre PECKELS took up his film camera to photograph and document the local people, bringing them into the embrace of God's mercy.

When indigenous hunting was prohibited, elites of indigenous communities learned to use cameras in place of guns, "viewing" their own cultures, objects, and daily life through the viewfinder. They engaged in cultural interpretation and artistic expression. Walis Labai (Diing-Wuu Wu), of Seediq People, the creator of the "Invisible Project," using lenticular printing images to show the vanishing concept of the subjects in the images as they are tilted. Cheng-Tsai Chin, of Bunun People, documented elderly hunters' questions in

"Silent Rifles." Truku's Rngrang Hungul picked up a camera to follow her hunter mother up the mountains and understood "Seejiq Dgiyaq (People of the Mountains)." Seediq's Siyat Moses interpreted the unreturnable ancestral teachings through seeking, making, and wearing traditional costumes in "Dressing in Red." Ya-Yi Huang's "My Wall Is My Pang-nun Diary" reveals genuine emotions as she expresses her feelings as being part of the diverse ethnic group.

The curation of "Compound Vision" (Fuyan View) is based on "viewing" the diverse perspectives of indigenous people. In an increasingly visual culture, lens-based works keep creating images such as United Harvest Festival Celebration, staged portraits, and artifact displays. Therefore, we are doing the call for submissions: "Indigenous Family Photo Book," hoping to see the memories cherished by their own people in their old photos. Regardless of the stories behind the photos being filled with laughter or sadness, indigenous people are eagerly engaging in image-making to cultivate and reclaim the realities.

關於策展人

劉曉蕙，畢業於文化大學大眾傳播系，現職為好地下藝術空間策展人及公關負責人，長期關注花蓮藝文、台灣攝影之創作發展與史料，近年重要參與展覽包括 2023「穿越交會區—見山非山」(有章藝術博物館 Our Museum)、2022「白晝之眠—劉曉蕙環境錄像線上展」(好地下藝術空間)；以及近年推展多場藝術論壇及藝術教育交流計畫。



田名璋，英國布萊敦大學藝術創作博士，現為國立東華大學藝術與設計學系專任副教授。創作媒材主要以攝影與錄像為主，藝術創作長期聚焦在鄉愁此一主題上，探討個人離開「家」之後，對於土地和親人的思念，而近年開始探索自我的童年，回到故鄉挖掘孩時的記憶。自 2011 年開始對鏡中世界產生好奇心，因此成為創作素材的一部分。在這些創作轉折中，從沈重的鄉愁氛圍，轉化為一種詼諧的遊戲，就如回到童年一般的玩耍，以此方式作為另類的鄉愁主題再現。

THE CURATOR

Hsiao-Hui Liu is a curator and public relations manager with a degree in Mass Communication from Chinese Cultural University. She currently works at "Good Underground Art Space" as a curator, where she has been actively involved in developing and documenting art and photography in Hualien, Taiwan. In recent years, she has played a significant role in various exhibitions, including the 2023 "Crossing Ecotones-Mountains Seen ; No Mountain Being" at the Our Museum and the 2022 "Daytime of Sleeping – Liu Hsiao-Hui's Online Exhibition of Documenting an Environment in Video Art" at Good Underground Art Space. Additionally, she has been instrumental in organizing several art forums and art education exchange programs.

Tien, Ming-Chang is now Associate Professor in the Department of Art and Design, National Dong Hua University. His work focuses on photography and video. He completed a practice-based PhD at the University of Brighton, UK. Since 1994, he has taken the long-term concern for the topic of homesickness, discussing with the longing on families and homeland after leaving home/hometown. Recently, he began to review his childhood self, and went back to his hometown to recall more childhood memories. From 2011, he started to be interested in the image in mirror, which becomes one of materials for his work. The transmutation of his work, from a sombre atmosphere of homesickness to a jocular mood for game played in early years, recreate the idea of homesickness in an alternative way.

AND CONSIDERATIONS ON THE WORKS

瓦歷斯·拉拜（吳鼎武） | 隱形計畫

「隱形計畫」透過光柵片來觀看老照片，詮釋了肖像做為主體存在的議題，老照片本已強調此曾在但現今是否還在的疑慮，而此光柵片所呈現的並存的消失與存在的肖像，則是對此議題的強化。這是一組與觀者互動的作品，觀者觀看的行為可以左右肖像的消失與存在，而在存在與消失的過渡狀態裡，更像是一個靈異空間，述說著這主體面對的危機感：族人和紋身、族服、織布等文化的消逝。也因此，這系列作品提出主體存在的不確定性，同時也反映出照片裡「人的存在」與環境共存的和諧關係。

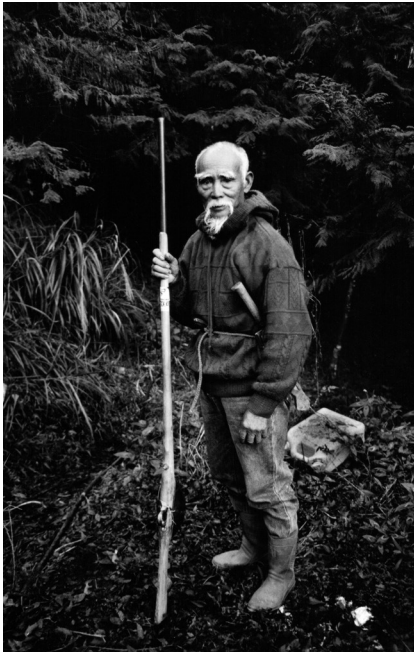
Walis Labai (Diing-Wuu Wu) | Invisible Project

The "Invisible Project" interprets the issue of portraits as the subject's existence via lenticular printing of historical photos. These photos already emphasized the uncertainty of their past presence and whether they still exist in the present. The illusion of depth and the existing portraits presented by the printed images intensify this issue. This series of artworks involves interaction with the viewers. In the transitional state of existence and nonexistence, it creates an eerie space, expressing the subject's sense of crisis in the face of the



vanishing of indigenous culture, such as tattoos, traditional clothing, and weaving. Therefore, this series of works proposes the uncertainty of subject existence and reflects the harmonious relationship between "human presence" and the environment within the photographs.

此系列作品「寂靜的槍聲」，金城財透過紀錄布農族族人獵人而走進山裡，追溯其自身身份來源，那個曾經是父祖輩家族的原居地，是作者一半布農族血緣失落多年的一塊，透過深層的狩獵活動，喚起自身的族群意識。在這貼近族人的攝影活動裡，金城財看見了獵人在山裡的堅毅、沈著和智慧，鏡頭裡是作者與族人信任的情感表現。而獵人活動褪去了現代生活意識，返回古老的族人文化與原居地，利用攝影將這傳承世代的獵人傳統記錄下來，並呈現布農族人與山林共存的和諧關係，透過紀錄獵人的尋根之旅，展現作者對於布農族的認同與愛。

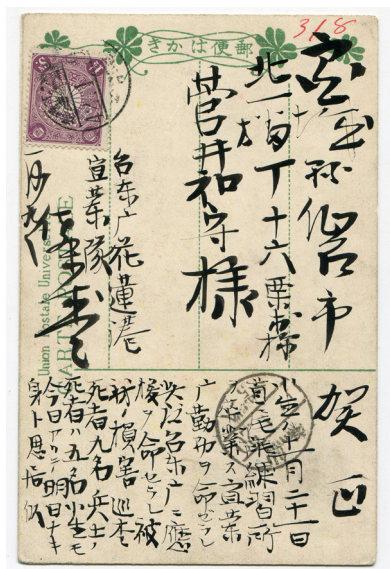


Cheng-Tsai Chin | Silent Rifles Series

In the series "Silent Rifles," Chin Cheng-tsai delves into the mountains to document the hunting activities of the Bunun hunters. Through this process, he seeks to trace his own ancestral origins, a part of himself that has been disconnected from his half Bunun heritage for many years. Engaging in deep hunting activities, Chin Cheng-tsai reawakens his ethnic consciousness. In this intimate photography with the community members, he witnesses the hunters' resilience, composure, and wisdom in the mountains, capturing the emotional expressions that reflect the trust between the photographer and the subjects. During their hunting activities, habits

of modern life are diminished. The hunters return to their ancient culture and homeland. Through photography, Chin Cheng-tsai records the traditions passed down through generations by the hunters and presents the harmonious relationship between the Bunun people and the mountains. Through documenting the hunters' journey of tracing their roots, the series showcases the author's identity and affection for the Bunun People.

葉柏強 | 花東原住民族繪葉書



在這些收藏的繪葉書（明信片）裡，可以從 1910 年代左右追溯起，是日治時期日本民眾認識台灣的一個窗口。在一系列的筆直肖像中，原住民族人是被紀錄的對象，可以看到正面、背面、站姿、蹲姿等不同姿態的紀錄，是帶著距離的人類學影像的延伸，將對象視為「他者」的紀錄。不過，其中有兩張抓拍和一張合照裡，外太魯閣總頭目哈鹿閣·那威與族人的神情則是強勢地打破這規則，眼神自信從容或甚至是焦慮對峙，他們展現了自我，讓人為之震攝。

而片山寫真館所製作的「生活狀態」與「能高」棒球隊兩組照片裡，大多是生活紀錄，而非嚴肅正式的肖像照，包括生活閒暇、工作樣態、文化活動等，是一

個相對於當時樣板紀錄的現實生活景觀，感受到那個年代的日常狀態，但是依舊是保持著紀錄的距離感，我們無法感受到被攝者的性格或情緒，只是被做為客體的一個對象描述。如上所述，雖然是有著距離感的被攝內容，但在缺乏攝影影像的那個時代，對於當代的歷史回顧裡，還是保留了一個稀有的影像考據。

而來自 1970 年代左右的彩色明信片裡，則顯現出觀光化的商業影像，被攝者直視鏡頭的迎合表情，儀式和族服不再考究，因為只需淺薄的觀光形象來做為被消費的對象。

Bo-Chiang Yeh | The Ehagaki Postcards of Indigenous Peoples in Huadong (Hualien and Taitung Counties)

Within these collected Ehagaki postcards (postcards created during Japanese Colonial Period) dating back to the 1910s, they served as a medium for the Japanese people during the colonial era to get to know Taiwan. The indigenous people were recorded in a series of portraits of them, presenting various poses such as front-facing, back-facing, standing, and squatting. These images were anthropological photography with a sense of distance, viewing the subjects as "others." However, two candid shots and one group photo disrupt this pattern as the outer chief-general of the Truku People, Holok-Naowi,

and his people confidently confront the camera with expressions that assert their individuality, leaving a striking impression.

On the other hand, in the two sets of photos produced by the Katayama Studio titled "Living Conditions" and the "Nenggao" Baseball Team, they primarily captured everyday life instead of serious and formal portraits. The images include moments of leisure, work, and cultural activities, providing a realistic view of daily life during that era. Despite this portrayal of real-life situations, the photos still maintain a sense of distance, as they merely depict the subjects as objects without conveying their personalities or emotions.

As mentioned above, even though these photographed contents carry a sense of distance, they represent rare visual evidence within the context of the contemporary historical review, considering the lack of photographic imagery during that time.

As for the color postcards from around the 1970s, they display commercialized images catering to tourism. The subjects directly face the camera with expressions that seem not genuine as before. There is no longer an emphasis on rituals or traditional attire. Instead, these images serve as shallow representations for consumption by tourists.

彭光遠 神父 | 原鄉的異鄉人

在 1950 年代，法籍神父彭光遠帶著相機隨著巴黎外方傳教會來到花蓮。雖然彭神父是個異鄉人，但是在這些照片裡，可以看到神父與族人的關係，親近而有信任感，神情自在地合照，而族人在他的相機觀景窗裡，情感流露在臉龐和肢體動作上：靦腆、帥氣、溫馨、從容、歡笑，表現出拍攝者和被攝者的友善關係。

另外，從這些影像內容裡，也看到常民的一些生活紀錄，而非嚴肅的宗教攝影，活動的團體照、祭儀旁的側拍、當兵留影、聚會、嬉戲等，在這些正式與非正式的肖像照裡，為那時代的生活景況留下珍貴的影像紀錄。



Rev. Fr. Pierre PECKELS | The Foreigner in the Indigenous Community

In the 1950s, French priest Father Peng Guang-yuan, traveling with the Paris Foreign Missions Society, arrived in Hualien with a camera. Despite being a foreigner, in these photographs, we can witness the closeness and trust between Father Peng and the locals. The expressions of both the priest and the indigenous people in the photos are natural and at ease. Through the viewfinder, emotions are revealed on their faces and in their body language: shyness, handsomeness, warmth, composure, and laughter, all reflecting a friendly connection between the photographer and the subjects.

Furthermore, these images document everyday lives of local people, rather than solemn religious photography. Group photos at events, candid shots taken during rituals, soldiers posing together, gatherings, and playful moments - these formal and informal portraits offer precious visual records of life during that era.

黃雅憶 | 阿布族臉書日記

黃雅憶常自詡為是阿布族（阿美族／布農族），父親是來自海岸山脈下春日部落 Cero' 的阿美族，她的阿美族名字是 Panay · Kumod；母親則來自玉山下的卓溪鄉中平村 Nakahila，她的布農族名字是 Tana · Takisvilainan。她在玉里（Pusku）長大，成長在一個多元族群的家庭，這樣的多元文化環境塑造她對多元文化生活的接受度。

她經常在臉書上抒發心情，對已逝父母說思念，對自身多元族群省視，對部落文化道學習、對布農協作鍛鍊寫記事、跨太平洋原住民族的交流，臉書已然是不可或缺的社群媒介，作為表露自身的「觀看」和「被觀看」的生活視窗，每則貼文都表述當代原住民族很部落也很國際。



Ya-Yi Huang | My Wall Is My Pang-nun Diary

Ya-Yi Huang proudly identifies herself as a Pang-nun (Pangcah/Bunun) descendant. Her father, a Pangcah, hails from Cero' of the Coastal Mountain Range, and Ya-Yi's Pangcah name is Panay · Kumod. Her mother, on the other hand, is from Nakahila in Zhuoxi Town-

ship (Panital) at the foot of Yushan (Mount Jade), and her Bunun name is Tana · Takis-vilainan. She grew up in Yuli (Pusku) within a diverse ethnic family, and this multicultural environment shaped her openness and acceptance of diverse cultural lifestyles.

She often expresses her emotions on Facebook, expressing her longing for her deceased parents, reflecting on her diverse ethnic heritage, learning about indigenous cultural traditions, writing articles on her experience of being a Bunun mountain porter, and engaging in cross-Pacific indigenous exchanges. Facebook has become an essential social media platform for her, serving as a window into her life where both her "viewing" and "being viewed" are displayed. Each post eloquently depicts contemporary indigenous life that is both deeply rooted in the communities in Taiwan and connected to the international community.



余欣蘭 | 山上的人

狩獵是太魯閣族男人的職責，同族的母親卻具備這項才能，紀錄片導演透過攝影機觀看獵人母親，無意間學習著 Gaya 獵場文化的概念；「山上的人」紀錄母親 Heidy 與姪兒 Ibaw，兩位獵人為了追蹤山豬的路徑，在山裡開啟了如何設置傳統陷阱的對話，獵人的智慧和判斷就在這巡狩間的對話進行。

母親獵人說自己是來自山上的人，從小看著父母狩獵很自然就學會了，她沒有膠著在太魯閣族對女性應該精湛在織布的要求，也沒有害怕逾越男性狩獵的社會份際，一心只想做自己喜歡和有能力的事，反倒成為完整的「人」的實踐者，女兒拿起攝影機觀看母親獵人共時成為「山上的人」。

Rngrang Hungul | Seejiq Dgiyaq

Hunting is the responsibility of Truku men, but the director's mother possesses this skill. Through the lens of her camera, the documentary director, Rngrang Hungul, observes

her mother, the hunter, and unintentionally learns about the concept of the "Gaya (Truku spirituality)" culture during the hunting. The documentary "Seejiq Dgiyaq (People of the Mountains)" captures the mother, Heidi, and her nephew, Ibaw, two skilled hunters who engage in a conversation about tracking wild boars and setting traditional traps in the mountains. The wisdom and judgment of the hunters unfold throughout their hunting expedition.

The mother, a skilled hunter, describes herself as one of the "Seejiq Dgiyaq (People of the Mountains)," having learned hunting naturally from watching her parents since childhood. She doesn't feel confined by the traditional Truku expectation that women excel in weaving, nor is she afraid to challenge the social norms around male hunting environment. Her focus is solely on doing what she enjoys and is capable of, making her a true embodiment of a "complete person." As her daughter picks up the camera to observe her hunter mother, she too becomes one of the "People of the Mountains."



阮原閩 | 一身的紅

透過族服尋覓記，開啟一連串藝術的轉譯和增生的想像，創作涵蓋神話、工藝、扮演、人類學研究以完成《一身的紅》。其探究有兩個層面：一為從殘存的傳統文化透過翻譯和想像進行銜接，卻發現失不可復得的積極面而迎向文化新意，再則將自身置入人類學觀察賽德克族的他者相遇。

從探問「我是誰？」蛻變成「我可以是誰？」，無論在當代原住民族自身或文化都已經含糊的時代，卻要回歸、追尋、拼湊原住民族文化架構下的「我」，阮原閩的探索從表裡到內裡，從外層的衣到內層的心，文件或錄像都扣連已然消失與定格肖像的再現，成為生命的迷藏，詩意的觀看。

Siyat Moses | Dressing in Red

Through the quest for memories in traditional Seediq clothing, "Dressing in Red" initiates

a series of artistic re-reading and imaginative creations, encompassing mythology, craftsmanship, role-playing, and anthropological research to complete the project. Its exploration unfolds on two levels: first, his works connect with the remaining traditional culture through translation and imagination, only to discover the irretrievable positive aspects and embrace cultural innovation. Second, his works position himself as an observer encountering the "otherness" of the Seediq identity from an anthropological perspective.

The question "Who am I?" has gradually transformed into "Who can I be?" In an era where contemporary indigenous identities and cultures have become blurred, the exploration by Siyat Moses delves into the framework of his indigenous heritage, piecing together his sense of self from both external appearances, such as clothing, and internal emotions. Documents and videos are linked to representations of vanished and frozen portraits, becoming a labyrinth of life and poetic observation.

徵件 | 微影微肖：原住民族照相簿

台灣早年的原住民族照片，幾乎非來自族人本身意願的影像，為了反轉過往族人僅被擺拍的刻板印象，所以特別舉辦非競賽式的《微影微肖：原住民族照相簿》徵件，期待部落朋友提供更多自主意願拍照的影像世界。

1990 年以前的原住民部落，照相術還不普及，而原住民族朋友所珍藏的記憶是什麼？他們的生活故事是否有所不同？在面臨社會和文化巨變下的親族朋友還好嗎？藉由邀集族人提供生活老照片來參與展覽，以分享家族相片的方式，讓人看見他們珍藏的生活集錦和人物肖像，來呈現原住民族生活在台灣的主體性。

Call for Submissions | The Consciousness of a Static Frame: Indigenous Family Photo Book

The early indigenous photographs in Taiwan were largely captured without the consent of the individuals themselves, constituting misinformed reading of indigenous people who were being merely posed for images. Therefore, a non-competitive call for submissions for the "The Consciousness of a Static Frame: Indigenous Family Photo Book" is held to contextualize captured moments of their past. We hope to receive more images

from friends of indigenous communities taken with their own will, presenting a world of photography that reflects their autonomy.

Before 1990, photography was not widespread in indigenous communities. What memories did they treasure at that time? How were their life stories different? How were their relatives grappling with the societal and cultural changes? By inviting community members to submit old family photos from their lives for this exhibition, we aim to share family pictures that reveal a collective record of their lives and portraits, showcasing the subjectivity of indigenous life in Taiwan.

一好 · 劣夯 | 寫給族人的歌曲

創作歌手一好 · 劣夯 (Lihaw Lihang) 2017 年以思念母親之情創作「Kari BuBu Mu 母親的話」族語創作歌曲，訴說母親羽化作天空翱翔的大冠鷲，守護著一好和山林。2020 年以「大小獵人」榮獲臺灣原創流行音樂大獎原住民語組首獎，唱出童年和獵人上山的趣事。



2022 年「Tama Tama 父親的父親」的創作曲，敘述家族從南投德鹿谷村祖居地，為尋求新生地而翻越中央山脈向東部遷徙到花蓮，呈現太魯閣族在地理上的移動和人文生活的痕跡。尚有「兒路」、「茉莉花」、「河岸」、「杜灣告訴我」、「如果只是如果」，以一個肖像、一個故事、一首歌曲來對族人表達款款的情懷。

Lihaw Lihang | Songs Written for Our People

In 2017, the singer-songwriter Lihaw Lihang composed the indigenous language song "Kari BuBu Mu (Mother's Words)" as a tribute to his mother. The song portrays his mother as a crested serpent eagle soaring in the sky, guarding over Lihaw Lihang and the mountains and forests. In 2020, he won the first prize in the Indigenous Language category at the Taiwan Music Composition and Songwriting Contest with his song "Basaw ni Lihaw (The Little Hunter)," which sings about childhood and the adventures of hunting in the mountains.

In 2022, his composition "Tama Tama (Grandfather's Grandfather)" tells the story of his family's migration from their ancestral home in Truku Village, Nantou, crossing the Central Mountain Range to settle in Hualien in search of new land. This song reflects the geographical movement and cultural life of the Truku People. Additionally, he has composed songs like "Elug (Reminiscing about Roads from the Childhood)," "Mo Li Hua (Jasmine Flower)," "Siiyaw Ayug (Riverbank)," "Du Wan Gao Su Wo (Tell Me, Du Wan)," and "Nasi Nanak (If Only If)," each expressing heartfelt emotions through a portrait, a story, and a melody dedicated to his people.

潘巴奈（潘靜亞） | 回身返照－ADIHONG

記憶、褪色、消逝…凝結，時空的碎片
真空的凝視，拾起了…遺忘？又或記得？
時空碎片的聲響，迴盪往返，…之間…
透過肢體與大提琴在環境場域裡的對話，與聆聽之間，慢慢形塑一條隱形路徑，連結彼此生命中記憶的碎片。

* "adihong" 是阿美族語：回聲回音的意思。



Pan Panay(Jing-Ya Pan) | The Reflection of Sound-adihong

Memories, fadeaways, vanishments...fleeting glimpses of moments are frozen in time. The gaze into the vacant, quite an enlightenment... slipping from the mind? Or not? The sound of time being broken into pieces, coming back and forth...and in between...

As the dialogue between body and cello within the environment's domain goes on, and amidst the act of listening, a hidden path is gradually formed, connecting the fragments of memories in one another's lives.

* The word "adihong" means "echo/reflection of sound" in Pangcah language.

MISAKORENCAY 製陶的人— 採集即為創作的開始

GETTING TO KNOW ATOMO—
"CREATION BEGINS WITH
COLLECTION" CHILDREN'S
AESTHETICS EDUCATION"
PROMOTION EXHIBITION



「美感教育」需要長時間的生活累積，本次策展所呈現的作品，是來自今年盛夏，透過徵選 10 至 15 歲，不分族群、對藝術創作與原住民文化有興趣的學生，協同太巴塢部落舉辦為期八天七夜的「Misalama Kita！—阿美陶兒童藝術夏令營」。

來自全臺灣各地的 wawa，他們到訪位在海岸山脈山腳下的太巴塢部落，帶領學童跟隨阿美族先明的腳步，從生活中去打開五感體驗，去探索兼具傳統與當代文化價值的活動，去體會學習與親身感受，領會族群文化的價值。

透過一起經歷製陶的漫長旅程，連結人與人之間的團隊默契和合作發展，同時也參與傳統工藝文化復育及傳承。從上山採集泥土開始，再從練土、學習捏製到歷經完整的傳統燒製過程，一步步紮實地做好每步驟，不僅讓腦海記住，更重要的是讓身體也記住了。

麗太溪流經太巴塢部落，耆老們稱其為 Dita，阿美語意旨為泥土的意思。在文獻記載中，Tafalong 太巴塢部落曾有「製陶的家族」，每年第一次採土是非常慎重的，透過農忙之餘，召集部落的勇士協助上山取土、練土，再交由婦女們製作家中所需要的生活器皿，例如：陶壺、陶鍋等等，是生活中不可或缺的一部分。

兒童藝術教育透過啟發與培養兒童的「眼」、「手」、「心」與「創造力」，達到美感經驗的傳遞，透過 Ina 的 Ina 方式傳承，並加入在地的部落故事，不只是學習阿美陶的製作，更是學習製陶的文化傳統與精神。讓多元族群的傳統美學能夠深植於兒童與青年等年齡層，帶領孩子們透過不同的媒材，達到探索與勾勒出內心世界中的底蘊與美感，進而創造屬於自己的美學世界。此次從夏令營課程的精心設計與舉辦，再到連結花蓮文創產業園區的場地展示，希望能夠提升花蓮在地文化與族群歷史背景，藉此打開與勾勒出屬於花蓮在地的美學地圖。

"Aesthetics Education" requires a long process of life accumulation. The works presented in this exhibition come from the vibrant summer season. Through a selection process, we have gathered students aged 10 to 15, regardless of ethnicity, who have an interest in art creation and indigenous culture to participate in the eight-day, seven-night "Misalama Kita!—Pangcah Pottery Children's Art Summer Camp" in collaboration with the Tafalong community.

These wawa(children) from all over Taiwan have come to the foothills of the Coastal Mountains to visit the Tafalong Tribe. They have followed in the footsteps of Pangcah ancestors, opening their senses to life experiences, exploring activities that embody traditional and contemporary cultural values, and immersing themselves in learning and firsthand experiences to understand the value of ethnic experience.

Through the long journey of pottery making, they have connected with each other, fostering team spirit and cooperative development. They have also participated in the revitalization and inheritance of traditional craft culture. Starting with collecting clay from the mountains, they have learned the kneading and shaping process and experienced the traditional firing process. Step by step, they have diligently completed each stage, etching not only memories in their minds but also in their bodies.

The Li-tai River flows through the Tafalong Tribe, and the elders call it "Dita", which means "clay" in the Pangcah language. According to historical records, the Tafalong Tribe once had

a "pottery-making family". The first clay collection each year was a significant and cautious event. During the farming season, brave men from the tribe were summoned to help collect clay and knead it. The women then used the clay to create essential household items such as pottery jars and clay pots, which were indispensable in daily life.



Children's aesthetics education aims to inspire and cultivate children's "eyes", "hands", "hearts", and "creativity" to deliver Aesthetics experiences. Through Ina's Ina method of transmission and the incorporation of local tribal stories, children not only learn Pangcah's pottery making but also the cultural tradi-

tions and spirit of pottery making. This allows the diverse traditional aesthetics of various ethnic groups to take root in children and young people, guiding them to explore and outline the depth and beauty in their inner worlds, thus creating their own artistic perspectives and works.



The carefully designed and organized summer camp program, as well as the subsequent exhibition at the Hualien Cultural and Creative Industries Park, aims to elevate Hualien's local culture and ethnic history. We hope to unveil and delineate Hualien's unique aesthetic landscape through these initiatives.

關於洄瀾陶顧問 — ABOUT AFO INA

李玉英 Afo，(阿美族人)瑪武拉外工作室創辦人，現年 73 歲，為花蓮阿美族傳統陶製作重要保存者。小時候的 Afo，多次看著自己的阿嬤在家中製陶，小時候的 Afo，只能躲在角落，偷偷地看著阿嬤熟練的捏著陶。但不知道為什麼，當時 Afo ina 的阿嬤並不願意教導如何製陶。直到二十年前，在擔任太巴塢國小家長會委員時，有一次因洪明德老師的邀請，跟著一群媽媽們學習製陶，在學習的過程中，她常常做到忘記了時間，也開始回憶起童年的記憶。

About Hualien Pottery Consultants

Li Yu-Ying Afo, a Pangcah, is the founder of Mawula Studio and currently 73 years old. She is an important preserver of traditional Pangcah pottery making in Hualien. As a child, Afo often watched her grandmother make pottery at home. She used to hide in a corner, secretly observing her grandmother skillfully shaping the clay. However, for some unknown reason, Ina Afo's grandmother was not willing to teach her how to make pottery. It wasn't until twenty years ago, when she was invited by Teacher Hong Ming-De to join a group of mothers in learning pottery through the Tafalong Elementary School Parents'

Association, that she started to learn the craft. During this learning process, she often lost track of time and began to reminisce about her childhood memories.



關於策展人 — 翁嫻婷 ABOUT CURATOR - FALI IYONG

畢業於臺灣大學新聞研究所，目前為山嵐海燕文化工作室負責人，影像與文化工作者。

長期關注青少年議題與兒童教育，近年參與拍攝完成《逆轉騎士》、《'uz'ureman。蓋房子》、《陪我一起長大》、《青年不在家》與《再見。祖靈》等多部紀錄片，曾獲得「金鐘獎 - 人文紀實節目獎」、「星雲真善美傳播獎 - 青年潛力獎」與「花蓮短片創作獎 - 評審團特別提及獎」。

近年參與原住民在地傳統歌謠傳唱與音樂人才培育，規劃 2022 年《洄瀾藝術扎根 -Atomo 阿美陶藝復興計劃》、2023 年《Misalama Kita ! -Atomo 阿美陶兒童藝術教育營》，讓學

員們嘗試從「採集」太巴塢部落的在地土壤開始學習製陶，邀請耆老分享，讓大家有機會重新認識花蓮這塊土地的故事，也透過捏塑的過程，療癒與找尋自己。

Fali Iyong (Yan-Ting, Wong)

Owner of "Swallow Studio"

Cultural Worker

Education: Master's degree in Journalism from National Taiwan University

Specializations: Documentary filmmaking, photography, filming, interview writing, field studies

In 2016, filmed "The Rider"

In 2017, the documentary " 'u' zureman. Building Houses" won the Golden Bell Award in the "Best Humanities Documentary Show" category

In 2018, established "Swallow Studio" in Hualien, focusing on local issues

Completed the documentary "Growing Up with Me" in 2018

In 2019, received the "Venerable Master Hsing Yun Award - Youth Potential Award"

In 2022, executed the "Cultivating Art Works in Hualien- Tafalong Pangcah Ceramics Revival Project"





主題限定

THEMED EVENT

美食花開×手藝花開 系列活動

BLOSSOMING CUISINE ×

BLOSSOMING HANDICRAFTS

美食花開—人與自然的創意關係

BLOSSOMING CUISINE - THE CREATIVE RELATIONSHIP BETWEEN HUMANS AND NATURE

人的遷徙隨著食物取得，逐水草而居，隨山林四季變化燒墾，原住民族的生活時序依循著小米以及稻作，進而延伸出更多關於儀式信仰、節慶活動、美學哲學等，由生活之中慢慢沉澱醞釀，型塑一方土地一群人的生活模式，與大自然之間的互動，感受何謂在地的美感，更因為不同文化的揉捻，在當代有著不同的面貌，就如同位於花蓮縣萬榮鄉的太魯閣族西林部落，阿改玩生活有限公司，以故事餐桌的概念，兒時記憶中的味道提煉出一則又一則動人的味蕾故事，享受連結到大腦的回憶，除了味覺的享受更能看見美食中的畫面，年代的更迭，隨著不同族群湧入花蓮，在部落能吃到的食材更多元豐富，看見部落的組成已不是單個民族，而是更多的身分、族群落根土地。

也有像是原生好物有限公司，透過阿美族野菜的復育，位於壽豐鄉溪畔的農場，邀請不管任何年齡的群眾，都可以親自下田採集，認識野菜的名稱，從名稱及栽種方式，看見植物的性格，更從中以寓教於樂的方式，讓我們更親近這塊土地，轉身面向海，海岸線的阿美族群，漁獵及採集是生活中，補充食物的重要來源之一，進入冬季的沿海，反而是「海邊野菜」的繁盛時期，潮間帶生物、浪潮習性、礁岩生態等，是阿美族女性的採集天堂，Cepo' 者播藝術中心與林務局合作，紀錄多樣海菜的圖鑑，身為海島的台灣以及面對生命洋流黑潮的花蓮，海是

生命的源頭，也是族群的食物寶箱。透過食物花開，帶領大家走向花蓮不同部落的生活體驗，這塊豐富又富饒的花蓮。

Human migration follows the acquisition of food, moving with the water and grass, and adapting to the seasonal changes of mountains and forests. The indigenous peoples' way of life revolves around millet and rice cultivation, encompassing rituals, beliefs, festive activities, aesthetic philosophies, and more. Slowly accumulated and brewed from daily life, it shapes the living patterns of a land and its people and their interactions with nature. Experiencing the beauty of the locals through diverse cultural blending, such as at the Seediq Tribe's Xilin Village in Wanrong Township, Hualien County, where Akay Play Life showcases the concept of a "Storytelling Dining". They extract childhood flavors to create touching stories that stir the taste buds and evoke memories in the brain. Beyond the enjoyment of taste, these stories also reveal the visual aspects of gastronomy. As different ethnic groups have settled in Hualien over the years, the available ingredients in the tribe have become more diverse and abundant. The composition of the tribes is no longer limited to a single ethnic group; it now embraces a variety of identities and ethnicities, all rooted in the land.

Other initiatives, such as the Aborigoods Co., Ltd., focus on reviving Amis wild vegetables. Located in Shoufeng Township by the riverbank, they invite people of all ages to personally experience harvesting and learn about the names and cultivation methods of wild vegetables. From the names and growing techniques, the personalities of these plants are revealed. They bring people closer to the land through enjoyable educational activities, turning towards the sea. For the Amis people along the coastline, fishing, hunting, and gathering are essential to supplement food. The coastal area thrives with "seashore vegetables"



collection source for Amis women. The Cepo' Art Center collaborates with the Forest Bureau to document a diverse collection of coastal vegetables, highlighting the significance of the sea as both the life source and the tribe's food treasure chest. For Taiwan, an island surrounded by the ocean and facing the life-giving Kuroshio Current, the sea is not only the source of life but also the food basket of the tribes. Through the blossoming of food, we will lead everyone to experience the diverse and abundant life in the different tribes of Hualien.



活動排期 EVENT SCHEDULE

9/16

SAT.

故事餐桌 THE STORY DINNING

時間 TIME

10:00 — 12:00

地點 LOCATION

花蓮文化創意產業園區美感基地 (第 24 棟)

(花蓮縣花蓮市中華路 144 號)

Hualien Cultural and Creative Industries Park Building 24 Laboratory

(No. 144, Zhonghua Road, Hualien City, Hualien County, Taiwan)

時間 TIME

14:00 — 18:00

地點 LOCATION

阿改玩生活有限公司 (花蓮縣萬榮鄉西林村 9 鄰 162-1 號)

Hualien Cultural and Creative Industries Park Building 24 Laboratory (No.

144, Zhonghua Road, Hualien City, Hualien County, Taiwan)

邦查野菜宴 PANGCAH WILD VEGETABLE BANQUET

9/23

SAT.

時間 TIME

14:00 — 16:00

地點 LOCATION

花蓮文化創意產業園區美感基地 (第 24 棟)

(花蓮縣花蓮市中華路 144 號)

Hualien Cultural and Creative Industries Park Building 24 Laboratory

(No. 144, Zhonghua Road, Hualien City, Hualien County, Taiwan)

9/24

SUN.

時間 TIME

10:00 — 16:00

地點 LOCATION

原生好物農場 Aborigoods Farm

阿美海味「藻」知道 AMIS SEAWEED DELICACIES' SEAWEED KNOWLEDGES

11/11

SAT.

時間 TIME

10:00 — 16:00

地點 LOCATION

花蓮縣豐濱鄉石梯坪 (花蓮縣豐濱鄉石梯坪 52 號)

(No. 52, Shiti Ping, Fengbin Township, Hualien County)

11/12

SUN.

時間 TIME

10:00 — 12:00

地點 LOCATION

花蓮文化創意產業園區美感基地 (第 24 棟)

Hualien Cultural and Creative Industries Park Building 24 Laboratory

(No. 144, Zhonghua Road, Hualien City, Hualien County, Taiwan)

報名方式：一律採 Accupass 表單線上報名，由主辦單位篩選各場次 15 人。

注意事項：

1. 服裝注意：自備袖套，穿著長褲，盛產小黑蚊，需加強防範，穿鞋應以輕便、透氣、防滑為主，忌穿新皮鞋、硬底鞋、高跟鞋。。
2. 盛夏注意：自備環保水壺、帽子、雨傘、毛巾、防曬乳，應帶上草帽、白色遮陽帽和太陽鏡。
3. 安全注意：如有特殊情況（如：心臟病、氣喘、懷孕等）請主動告知。
4. 以上活動各有不同注意事項，可至報名表單閱覽更詳細內容。

Registration Method: All participants must sign up through the Accupass online, And Each Activity 15 People Will Be Accepted.

Important Notes:

1. Dress Code: Please bring sleeves, wear long pants, and be aware of the abundance of tiny black mosquitoes. Strengthen mosquito protection measures and wear lightweight, breathable, and slip-resistant shoes. Avoid wearing new leather shoes, hard-soled shoes, and high heels.
2. Summer Precautions: Bring your reusable water bottle, hat, umbrella, towel, and sunscreen. Also, wear straw hats, white sun hats, and sunglasses for extra protection.
3. Safety Precautions: If you have any special conditions (such as heart disease, asthma, pregnancy, etc.), please inform us in advance.
4. Each activity may have different specific precautions. For more detailed information, please refer to the registration form.



手藝花開—採集是創作的開始

BLOSSOMING CUISINE - THE CREATIVE RELATIONSHIP BETWEEN HUMANS AND NATURE

在部落裡，不同的手適合做的事情不同，溫度、紋理、力道、膚質都會是影響的因素之一，要更慢的感受，才會知道自己適合的是哪一種工作，織者的手、獵人的手、釀造的手、捏陶的手，不同的手藝之間，從採集開始創作，與大自然的互動之中，工藝的慢工出細活更帶出了自然時序運作的時間感，位於花蓮縣光復鄉太巴塢部落的馬武拉外工作坊，以往部落族人在麗太溪做土壤採集，經過採土 - 過篩 - 練土 - 拍打等多道工序，才能將黝黑的泥土轉換成可以捏製的陶土，時至今日也才知道，部落裡的土壤是珍貴且難取得，失傳的工藝被工作坊的李玉英女士及部落的族人一起復育回來，採集即是創作的開始，與萬物借來的素材，以禱詞及祭品做交換，一來一往的關係更提醒我們自然資源的善用，來到了海邊，我們到新社部落的光織屋 - 巴特虹岸手作坊裡，可以看見一片又一片的樹皮布製成的家飾用品，暈黃的燈光，像是被黃昏夕陽擁抱，樹木的紋理以及拍打的製法，是以手的感覺撫摸植物的纖維，每一片的飾品擁有各自獨特的線條，由陳淑燕細心多年開班的工作坊課程，讓來到這裡的人都願意慢下腳步，感受與自然素材之間的關係。透過手藝花開，感受原住民族日常生活裡的工藝，重新感受與大自然之間的密切關係。

In the community, different hands are suited for different tasks. Factors like temperature, texture, strength, and skin quality all play a part in influencing which craft is suitable for an

individual. Only by experiencing at a slower pace will one know which type of work suits them best. Weaving hands, hunting hands, brewing hands, pottery hands – among these different crafts, the creative process begins with gathering and interacting with nature. The slow and meticulous craftsmanship creates a sense of time in the natural cycle. Located in the Tafalong community of Guangfu Township, Hualien County, the Mawu-lawai Outdoor Workshop has a history of tribe members collecting soil from the Litai River. The dark soil is transformed into clay that can be molded through soil collection, sieving, kneading, and pounding. Today, we come to realize that the soil in the tribe is precious and hard to obtain. The lost craftsmanship has been revived through the efforts of Ms. Afo Olaw from the workshop and the tribal members. Gathering is the beginning of creation, where we exchange the resources provided by nature through prayers and offerings, reminding us of the importance of using natural resources wisely. At the sea-side, we visit the Light Weaving House in Xinshe Tribe, where we can see various home decor items made from bark cloth. The warm yellow light embraces the items as if being embraced by the twilight sun. The texture of the trees and the pounding technique allows



光纖屋有限公司提供

hands to feel the fibers of the plants, and each piece of decoration has its own unique lines. The workshop, conducted carefully by She-Yen Chen for many years, allows visitors to relax and feel the relationship with natural materials. Through Handicrafts Blossom, we can experience the craftsmanship in the daily lives of indigenous people and rediscover the close relationship with nature.

活動時程 EVENT SCHEDULE

自然而染 NATURAL DYEING

9/29 FRI.	時間 TIME 16:00 發車	地點 LOCATION 花創集合前往新社部落 Gather at the Hualien Cultural and Creative Industries Park then head towards Xinshe community
9/30 SAT.	時間 TIME 09:00 – 18:00	地點 LOCATION 光織屋 - 巴特虹岸手作坊室 (花蓮縣豐濱鄉 193-1 號) Paterongan Art Handicraft Workshop (No. 193-1, Fengbin Township, Hualien County)
10/01 SUN.	時間 TIME 09:00 – 18:00	

報名方式：一律採 Accupass 線上報名，招收總計 15 人。

Registration method: All participants must register online through Accupass—15 available slots only.





教推系列

TEACHING
PROMOTION
SERIES

夠帶種開幕秀

PALALAN OPENING SHOW

2023 年的 Pulima 藝術節主題是「Palalan」，這是阿美族的語言，意思是開創新的美學地圖和視覺探索花蓮思路。這次的活動將把部落和人文空間等元素整合在一起，為花蓮文化創意產業園區賦予新的面貌。通過鬆綁、擴增、結合的策略，我們期望 Pulima 藝術節能夠呈現出花蓮的多元創意面貌和深厚的地域文化。

此次 Pulima 藝術節開幕演出以「夠帶種藝術季」的形式呈現花蓮的多元藝術。這次的演出不僅是從「我」的視角出發，而是試圖通過「我與他人」的互動來創新。新一波的「原民現身」，因為全球流動與地方主義傾軋、環境意識高漲、多元文化社會發展等現實底景，而產生諸多新型態與精神意識的文化行動。六零年代開始因整體經濟由農轉工的都市化驅動，造成一股全面且猛烈的「離鄉」、「失根」之拉力，此後不知凡幾的社會運動、文化復振，皆為修復力的投入，所謂的傳統便在一次次不同形式的修復中，指認斷裂的縫痕，拼貼當代的模樣。

但事實上，以「部落」為基本時空單位的原住民族，早從百年前便因戰爭、天災、殖民、國家體制，展開過無數次的遷徙、移動，不同族群在這過程中混融，然後又分開，進入新世紀的當代台灣，因為都市發展等等的現實政治，原住民族的遷徙、移動也從來不曾止息，因為這是發展主義日常積累的社會債務所致，新自由主義引爆的「在地流放／原地流亡」，所以

部落早已不是部落，「家」也早已回不去了。其指涉的文化內涵複雜且深奧。《夠帶種藝術季》即由此延展，意將文化當作一組動詞，更可表明文化是一種「我」與「過去、現在、未來」不同時態的來往、流動關係，所產生的行動，它要指向的不是「傳統是什麼」，而是「傳統可以是什麼」。

開幕演出表演者

羅媛、孫李杰、游恩恩、暖男樂團、潘子星、TAI 身體劇場

The theme of the 2023 Pulima Art Festival is 'Palalan', which is in the language of the Amis people, meaning to pioneer a new aesthetic map and visually explore the Hualien trend of thought. This event will integrate elements such as communities and cultural spaces to give the Hualien Cultural and Creative Industries Park a new look. Through strategies of loosening, expanding, and combining, we hope the Pulima Art Festival will showcase Hualien's diverse creative aspects and profound regional culture.

The opening performance takes the form of the 'Gou-Dai-Zhong Art Season', showcasing the diverse arts of Hualien. This performance goes beyond the perspective of 'self' and seeks innovation through interaction with 'others'. A new wave of 'indigenous presence' emerges due to global mobility, localism, heightened environmental awareness, and the development of multicultural societies, resulting in various new forms and spiritual consciousness in cultural actions. Since the 1960s, driven by the transition from agriculture to industry and urbanization in the overall economy, there has been a strong and comprehensive force of 'leaving the hometown' and 'losing roots.' Subsequently, numerous social movements and cultural revivals have been efforts to restore and invest in resilience. The so-called tradition is identified and recognized in each form of restoration, piecing together the contemporary appearance through the mending of a ruptured past.

Indigenous peoples, whose fundamental spatial and temporal unit is the 'community', have experienced countless migrations and movements due to wars, natural disasters, colonization, and the national system, dating back hundreds of years. Different ethnic

groups have blended and separated during these processes. Entering contemporary Taiwan in the new century, the indigenous peoples' migrations and movements have never ceased due to the realities of urban development and political factors. This continuous movement is a social debt accumulated by developmentalism, fueled by the explosion of 'local exile/homeless at home' brought about by neoliberalism. As a result, the concept of a community is no longer the same, and the notion of 'home' is no longer attainable. The cultural connotations involved are intricate and profound. The 'Gou-Dai-Zhong Art Season' thus extends from this context, using culture as a verb, indicating that culture is a dynamic and fluid relationship between 'me' and the 'past, present, and future'. It generates actions not meant to define 'what tradition is' but to explore 'what tradition can be'.

Opening Performance by Maya, mareng, Lihan Umaw, Warm Man Bank, Chocolate, TAI Body Theater.

PULIMA X ARTMEGO

專家導覽 I+I

PULIMA × ARTMEGO

EXPERT GUIDED TOUR I+I

本屆 Pulima 藝術節主題為「Palalan」(阿美族語)，意為開闢美學地圖路徑，打開觀看花蓮的思路。繼上屆 2020-2021 Pulima 藝術節走入部落策展，本屆 2023 年 Pulima 藝術節則以花蓮為核心場域，更貼近部落生態、生產、生活，建立一套品味花蓮的方法學。

關於花蓮美感的認識，2023 Pulima 藝術節策展團隊捨棄過多繁複的詮釋和語彙，企求地方合作，結合 2023 ArtMeGo 藝術街區活動，串聯獨立藝文空間及歷史建物，共同提煉花蓮的自然美與人文美。

This year's Pulima Art Festival theme is "Palalan" (in Amis language), which means opening up the path of aesthetic mapping and broadening the perspectives on Hualien. Following the previous 2020-2021 Pulima Art Festival's foray into the communities, the 2023 Pulima Art Festival centers around Hualien, getting even closer to the ecology, production, and life of the communities, establishing a methodology to appreciate Hualien.

In understanding the aesthetics of Hualien, the 2023 Pulima Art Festival curatorial team has chosen to abandon overly complex interpretations and terminology, opting instead

for local collaborations. By integrating with the 2023 ArtMeGo art district activities, they connect independent artistic spaces and historical buildings to collectively distill Hualien's natural and cultural beauty.

場次一：PULIMA X ARTMEGO EVENT I: PULIMA X ARTMEGO

自好地下藝術空間出發，由策展人劉曉蕙引路進入 ArtMeGo 合作店家、欣賞藝術創作、認識建築、歷史故事，最後接至花蓮文化創意產業園區第 24 棟由《情山色海：酷兒 · 原民 · 秘密史》呂瑋倫策展人進行導覽並欣賞行為藝術演出。

時間：10/14(星期六) 15:00-17:00

集合地點：好地下藝術空間

講師：劉曉蕙策展人、呂瑋倫策展人

人數：15 位

報名時間：即日起至 10/11 中午 12 時止 | <http://pse.is/58wam4>

From the Good Underground Art Space, curator Hsiao-Hui Liu will lead the way into the ArtMego collaborative shops, where you can appreciate art creations, learn about architecture, and explore historical stories. The tour will culminate at Building 24 of the Hualien Cultural Creative Industries Park, where curator Wei-Lun Lu will guide you through the exhibition "Amorous Mountains, Erotic Seas: Queer, Indigene, and the Hidden History."

Date: 10/14 (Sat.) 15:00-17:00

Meeting Point: Good Underground Art Space

Lecturers: Curator Hsiao-Hui Liu, Curator Wei-Lun Lu

Number of Participants: 15

Registration Period: From now until 10/11, 12:00 PM (noon)

場次二：PULIMA X ARTMEGO

EVENT 2: PULIMA × ARTMEGO

自花蓮文化創意產業園區第 24 棟為起點，由《複眼觀：消失與定格的肖像》原住民族攝影展劉曉蕙策展人親自解析本次展覽，接著連結至街區 ArtMeGo 合作店家、欣賞藝術創作、認識建築、歷史故事。

時間：11/4(星期六) 14:00-16:00

集合地點：花蓮文化創意產業園區 第 24 棟

講師：劉曉蕙策展人

人數：15 位

報名時間：即日起至 11/1 中午 12 時止 | <http://pse.is/58wam4>

Starting from Building 24 of the Hualien Cultural Creative Industries Park, curator Hsiao-Hui Liu will personally guide you through the "Compound Vision: Vanishing and Frozen Portraits" Indigenous Photography Exhibition, providing insights into the exhibition. The tour will then continue to the ArtMego collaborative shops in the district, where you can appreciate art creations, learn about architecture, and explore historical stories.

Date: 11/4 (Sat.) 14:00-16:00

Meeting Point:

Building 24, Hualien Cultural Creative Industries Park

Lecturer: Curator Hsiao-Hui Liu

Number of Participants: 15

Registration Period: From now until 11/1, 12:00 PM (noon)

場次三：PULIMA X ARTMEGO

EVENT 3: PULIMA × ARTMEGO

從花蓮文化創意產業園區第 24 棟為出發，由 Pulima 藝術獎與 Pulima 藝術節創辦人樂諾斯講師親自介紹 Pulima 藝術節三檔展覽，再由田名璋策展人連結至街區 ArtMeGo 合作店家、欣賞藝術創作、認識建築、歷史故事。

時間：11/5(星期日) 14:00-16:00

集合地點：花蓮文化創意產業園區 第 24 棟

講師：樂諾斯老師、田名璋策展人

人數：15 位

報名時間：即日起至 11/2 中午 12 時止 | <http://pse.is/58wam4>

Starting from Building 24 of the Hualien Cultural Creative Industries Park, you will be personally introduced to the three exhibitions of the Pulima Art Festival by the founder of Pulima Art Award and Pulima Art Festival, Lecturer Lovenose. The tour will then be continued by curator Ming-Chang Tien, linking to the ArtMego collaborative shops in the district, where you can appreciate art creations, learn about architecture, and explore historical stories.

Date: 11/5 (Sun.) 14:00-16:00

Meeting Point:

Building 24, Hualien Cultural Creative Industries Park

Lecturers: Lecturer Lovenose, Curator Ming-Chang Tien

Number of Participants: 15

Registration Period: From now until 11/2, 12:00 PM (noon)



顧問團 Advisory Board

李玉英 Afo Olaw、舒米·如妮 Sumi Dongi

藝術節專案辦公室 Art Festival Office

監製組 Producing Team:

總監製 Executive Producer 陳惠君 Saljeljing Yaluwan

協同監製 Co-Producer 彼霖·伊得 Piling Yitey

策展組 Curatorial team:

策展人 Curator 呂瑋倫 Wei-Lun Lu

策展人 Curator 劉曉蕙 Hsiao Hui Liu

策展人 Curator 田名璋 Ming-Chang Tien

策展人 Curator 翁嫻婷 Fali Iyong

製作人 Producer 米利安·巴祈睿爾 Miling' an Batjezuwa

製作人 Producer 林韋翔 Wei Hsiang Lin

開幕製作 Opening Production:

開幕秀藝術總監 Opening Show Art Director 瓦旦·督喜 Watan Tusi

行銷 & 管理 Marketing & Management:

活動總監 Event Director 樂諾斯 Lovenose

人資總監 Human Resources Director 林夢嬌 Yaway(Jojo)

書寫專案總監 Writing Project Director 林新棠 Foyan-Mayaw

主視覺統籌 Key Visual:

藝術指導 Art Direction 伍八伍八工作室 58kg58kg.com

平面設計 Graphic Design 58kg

攝影 Photography 58kg

美術設計 Set Design 陳威齊 Wei-Chi Chen (CHENSTUDIO)、紀少淵 Shao Yuan Ji

模特 Model 何晏婷 Nazigo

攝影助理 Photography Assistant 林冠廷 Dylan Lin

手冊設計 Booklet Design 劉律宏 Luhom

主辦單位：財團法人原住民族文化事業基金會

協辦單位：財團法人臺灣生活美學基金會

活動協力：Cepo' 耆播藝術中心、Idang 依浪、大蕙藝術工作室、巴克力藍咖啡、光織屋 - 巴特虹岸手作坊、光織屋有限公司、山嵐海燕文化工作室、好地下空間、有限責任花蓮縣花蓮小農運銷合作社、花蓮縣原住民族野菜學校、花蓮縣萬榮鄉西林社區發展協會、花蓮縣豐濱鄉港口國民小學、花聲客廳、阿改玩生活有限公司、珈琲鋪子（咖啡鋪子）、原生好物有限公司、海農王、船長的飛魚、堤岸原民園有限公司、港口海洋巡守隊、溪畔農場、節點共創有限公司、新味醬油、瑪武拉外工作室、稻味釀小酒莊有限公司 (以筆畫排序)

書寫協力：光之島文化藝術基金會

Organizer: Indigenous Peoples Cultural Foundation

Co-organizers: Taiwan Living Arts Foundation

Event Partners: Cepo'Art Center, Idang, Da Hui Art=Da Hui of Art Studio, Barkley Blue Coffee, Paterongan Art Handicraft Workshop, Light Weaving House Co., Ltd., Swallow Studio, Good Underground Art Space, Limited Liability Hualien County Hualien Small Farmers Marketing Cooperative, Hualien Indigenous Wild Vegetable Center, Hualien County Wanrong Township Xilin Community Development Association, Hualien County Fengbin Township Gangkou Elementary School, Hualien Living Room, Akay Play Life Co., Ltd., Gabepuze, Aborigoods Co., Ltd., Islander Art Force, Sea Farmer King, Captain Flying Fish, Copong Native Park Co., Ltd., Gangkou Marine Patrol Team, Riverside Farm, Node Creative Co., Ltd., Hsin Wei Soy Sauce, Mawulawai Workshop, Dao Wei Nian Small Winery Co., Ltd. (listed in Chinese stroke order)

Writing Collaboration: Island of Light Culture and Arts Foundation

T+886-2-2788-1600 F+886-2-2788-1500

台北市南港區重陽路 120 號 5 樓

5F., No.120, Chongyang Rd., Nangang Dist., Taipei City, Taiwan

