


島群 之間

MOTHER ISLAND
INTER-ARCHIPELAGO

2018台灣東海岸大地藝術節

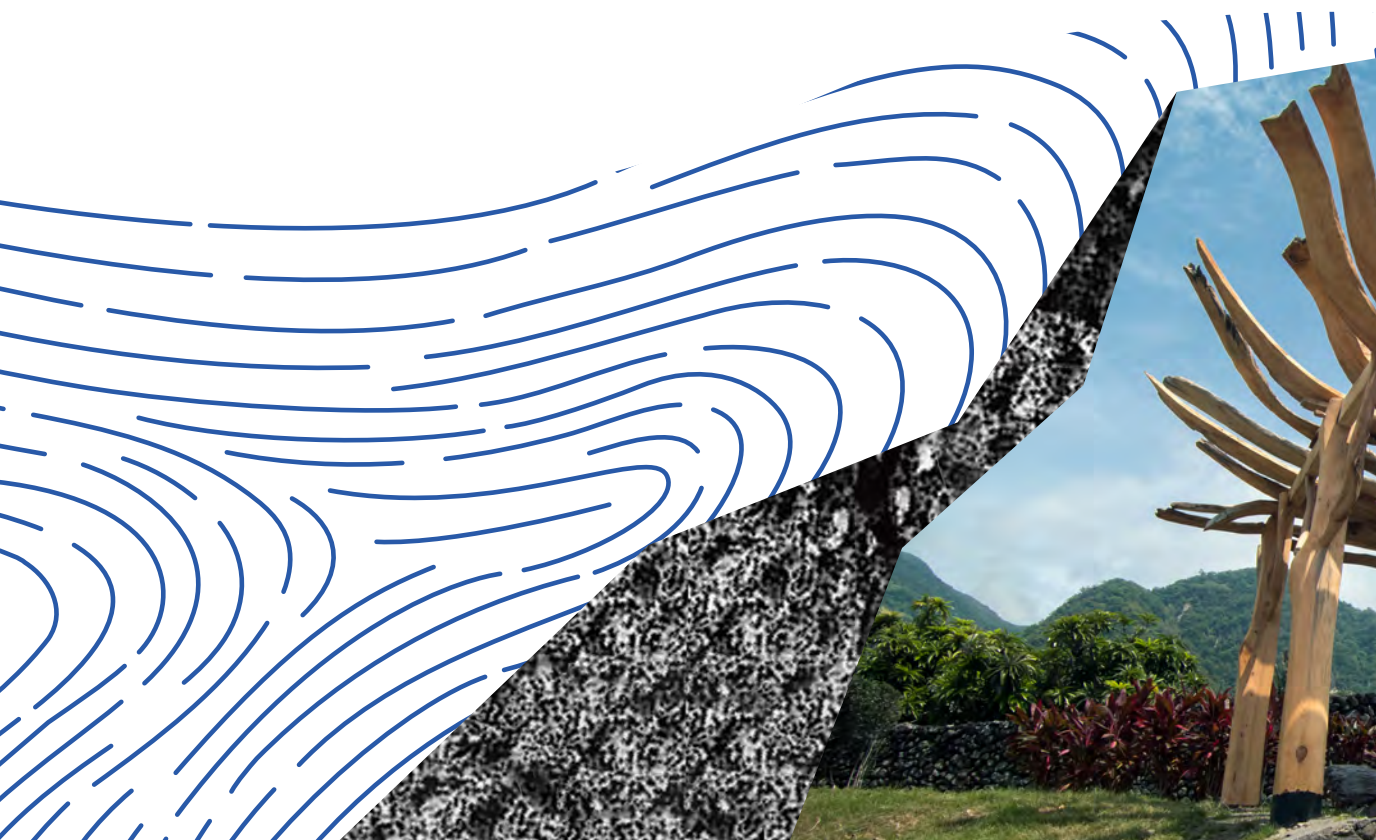
TAIWAN
EAST COAST
LAND ARTS
FESTIVAL





「如果每個人都是一座島，群體即是群島，而海洋則是兩者間的聯繫！」在這人口密度最低的山海之間，每一個人都可以活的像一座生態體系豐富的島嶼，並同時與其他島嶼維持流動開放的交流共生關係。

On East Coast Taiwan's cultural landscape, “if each individual is an island, a group of individuals is archipelago, a chain of islands, and the ocean connects both!” With a lower population in the region where mountains and ocean co-exist, each one of us can live like an island with a rich eco-system, meanwhile, maintaining interchangeable open symbiotic relationships with other islands.





黃志偉 HUANG CHIHWEI | 等候 漂流 WAITING TO DRIFT

漂流木、鋼筋水泥基座 DRIFTWOOD, REINFORCED CONCRETE BASE
都歷遊客中心 DULI VISITOR CENTER

不漂流的漂流木，坐等千年，自然、人文與海文的遷移循環，南來北往的漂流交會，等候再度漂流...「等候 漂流」一作，其造形型態外框保留著木材的原型樣貌，組構成象徵南來北往的海流、車流與人流，而其內部則施以垂直水平的幾何線條來建構，讓自然與人工的內外紋理在此遭遇，即使漂流木不再漂流，其存在的本質即是土地變遷最忠實的見證。「等候 漂流」在此交會的瞬間凝視未來的路！

The driftwood has stopped drifting, sitting and waiting for a millennium as the natural, cultural and marine migration cycles continue, the northward and southward drifters are crossing path here, waiting for the next drift...

The shape of the outer frame of “Waiting to Drift” retains the original woody texture and appearance. Its composition symbolizes the ocean current, traffic, and visitors’ flows. Its interior design is constructed by geometric lines goes vertically and horizontally, creating a meeting point for different textures of nature and artificial, inner and outer, to come across one another. Even though the driftwood has stopped drifting, the essence of its existence serves as the most loyal witness to the changes of the land. Right here at this moment of meeting, “Waiting to Drift,” let us gaze our path into the future.





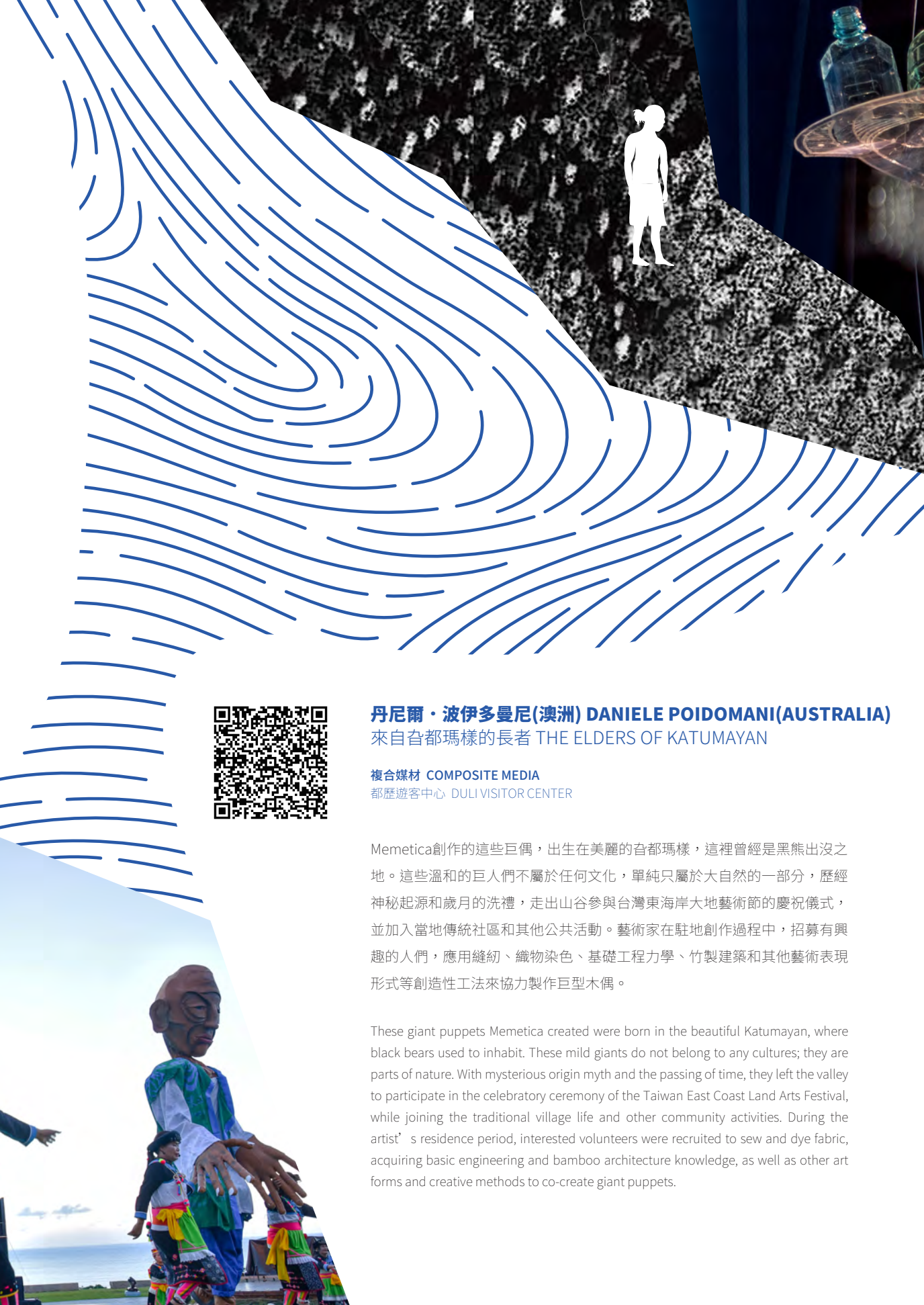
眼蟲計畫 (焦聖偉+呂沐仁) EUGLENA PROGRAM OF ART (CHIAO SHENG-WEI & LU MU-JEN) | 公元5390年的凝望 GAZE FROM 5390 AD

銅板、抗UV的PU手工彩繪 STEEL SHEET, UV RESISTANT PU PAINT BY HAND
都歷遊客中心 DULI VISITOR CENTER

台灣是北回歸線上最大的島嶼，又被稱為夏至島。我們從小被教導北回歸線位在北緯23.5度是恆常不變的，事實上受地球自轉與繞太陽公轉運動的影響，北回歸線正以每年約14.4公尺的幅度不斷往南移動，抵達最南點之後再回頭往北移動，一次南北移動的循環大概有180公里距離，歷時約37158年，因此推算出約公元5390年北回歸線將抵達台東都歷。此刻的我們無法迎接三千年後當北回歸線抵達台東的一刻，但正因如此才富有超越時空的想像，創作者想聚焦的是對這片土地的關懷，等待三千年的時刻，我們與土地的關係是否有更好的相處方式？千年的淘洗之後，又有多少自然的改變？因此借用山林之間的台灣黑熊與紅頭綠鳩，作為這想像的引路人，兩者都是瀕臨滅絕的台灣特有种，除了呼應都歷東管處原本的阿美語地名「嘎都瑪樣(黑熊出沒之地)」之外，也深切期望牠們能維持強大的生命力，繼續生存在這塊土地上，成為人類覺察自我與生態最好的證明。

Taiwan, the largest island on the Tropic of Cancer, also known as the Summer Solstice Island. We were taught from a young age that the Tropic of Cancer is situated at 23.5 degrees north latitude. However, in fact, due to the interaction of the earth's orbit and the Sun's rotation, the Tropic of Cancer has been moving southward 14.4 meters every year. After reaching the southmost, it turns northward, and one cycle of north and south movement covers a distance of 180 kilometers and lasts 37,158 years. We calculated accordingly and found out that the Tropic of Cancer will reach Duli, Taitung in 5,390 AD. Right now, we cannot perceive how it will be like when the Tropic of Cancer arrives Taitung 3,000 years later. Also because of this, we can cultivate our imagination beyond space and time. Artist's intent to focus from the perspective of how we take care of the land. After 3000 years of waiting, will our relationship with the earth improve? After thousands of years of washing away, how many more natural changes would have occurred? Thus, we adopted the Taiwan Black Bears and Red-capped Green Pigeon from the mountains and forests to guide our imagination since both endangered species are endemic to Taiwan. Besides echoing with the original name of Duli where East Coast National Scenic Area in Amis, Gadoumayang, meaning Black Bear Habitat, it is hoped that they can maintain strong vitality and continue to survive on this land, as the best proof of the human awareness of our self and ecology.





丹尼爾·波伊多曼尼(澳洲) DANIELE POIDOMANI(AUSTRALIA)
來自沓都瑪樣的長者 THE ELDERS OF KATUMAYAN

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都歷遊客中心 DULI VISITOR CENTER

Memetica創作的這些巨偶，出生在美麗的沓都瑪樣，這裡曾經是黑熊出沒之地。這些溫和的巨人們不屬於任何文化，單純只屬於大自然的一部分，歷經神秘起源和歲月的洗禮，走出山谷參與台灣東海岸大地藝術節的慶祝儀式，並加入當地傳統社區和其他公共活動。藝術家在駐地創作過程中，招募有興趣的人們，應用縫紉、織物染色、基礎工程力學、竹製建築和其他藝術表現形式等創造性工法來協力製作巨型木偶。

These giant puppets Memetica created were born in the beautiful Katumayan, where black bears used to inhabit. These mild giants do not belong to any cultures; they are parts of nature. With mysterious origin myth and the passing of time, they left the valley to participate in the celebratory ceremony of the Taiwan East Coast Land Arts Festival, while joining the traditional village life and other community activities. During the artist's residence period, interested volunteers were recruited to sew and dye fabric, acquiring basic engineering and bamboo architecture knowledge, as well as other art forms and creative methods to co-create giant puppets.



喬治·努庫 (紐西蘭) GEORGE NUKU (NEW ZEALAND)
瓶裝海洋2118 BOTTLED-OCEAN 2118

回收塑膠、壓克力 RECYCLED PLASTIC, ACRYLIC
都歷遊客中心 DULI VISITOR CENTER

《瓶裝海洋2118》，以隨洋流漂流全球的海洋廢棄物做為媒材，將南島語族的古老符號與全球共通的當代經驗並置，創造出一個「漂流於歷史與未來之間」的當代寓言與預言；這是一個儀式性的/人工感的深海場景中，這些塑料構成的海中生物和聖殿，彷彿自成一個人類一手造成卻已無法生活其中的未來世界。藝術家在駐地創作期間，奮力巡走資源回收場收集塑料，並帶領東海岸地區各級學校的學子們，以文明的排泄物創造了當代的視覺語彙，詮釋海洋文化流動的延展性，也對人類文明以光速悖離土地、海洋之當代處境提出深刻的警語。

"Bottled-Ocean 2118" used the oceanic wastes that had drifted all around the globe as a medium to juxtapose the ancient Austronesian symbols and contemporary universal experiences, creating a modern fable and prophecy. In a ritualistic and artificial scene deep under the sea, the marine life and temple made of plastic wastes depicted an uninhabitable world human single-handedly created in the future. The artist has diligently collected plastic waste from local recycle centers, bringing students of all ages from various schools on the East Coasts of Taiwan together to produce the contemporary visual vocabulary with the excrements of civilization. As he interpreted the fluidity and elasticity of the oceanic culture, he also offered severe warnings on the modern conditions of how drastically disrespectful humans are when dealing with issues related to the land and ocean.

菅野麻依子 MAIKO SUGANO | 風 WIND

木 LAUAN

都歷遊客中心 DULI VISITOR CENTER

藝術家麻依子曾在2016年東海岸大地藝術節創作了至今膾炙人口的作品「歸／Turtle」，以此向海洋母親致敬。這一次她同樣以黃柳安木為主要媒材，造型靈感來自東海岸卑南文化遺址中出土的玉玦，隱喻因板塊運動而高高隆起於海洋的島嶼山脈給予創作者的神聖感，同時也將空中飛鳥與大地俯伏緩行的蝸牛意象融入造型中，而由天空土地和海洋生成的萬物精魂，將從這個象徵自然生命循環的圓形作品中央的孔洞中汨汨匯流而出。

本件作品於2018年8月完成。

Maiko Sugano, the artist who created “Turtle” a highly recognized work for the 2016 East Coast Land Arts Festival to pay tribute to mother ocean, is working mainly on Lauan wood again this time. Inspired by the jade piece that was unearthed from the Beinan Cultural site on the East Coast of Taiwan, her work took shape metaphorically from the high central mountain ridges created by the movement of the continental plates. Moreover, the images of flying birds and crawling snails are also included in her work. The soul of the creatures of the mountains which were made by the sky, earth, and ocean, is continuously flowing out from a hole in the center of this circular piece of art that symbolically represents the natural cycle of the universe.

The artwork is scheduled to be complete in August 2018.



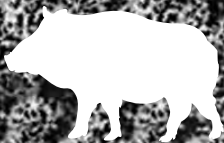


梅田哲也 UMEDA TETSUYA | A' TOL / ATOLL / ATALL / PILE THE ROCKS

卵石、海石、河石、砂、土、水 PEBBLE STONES, OCEAN ROCKS, RIVER ROCKS, SAND, SOIL, WATER
都蘭月光小棧 DULAN MOONLIGHT INN

擅長從周圍環境得到靈感進行創作的他，在土砂堆積的這裡挖了一個洞，再將石頭鋪進去，創造出一個地下空間。在圓柱狀的空間中再鋪一些石頭，然後把一個甕上下顛倒固定在裡面。應用日本自古以來「水琴窟」的原理，大顆水珠會不規則的落下，其聲響會因站立的位置不同而改變。然而他創作過程，也恰好呼應都蘭阿美族地名「Atolan」的由來就是「石頭堆砌的地方」，翻成英文時「Atoll」則有「環狀的小島」之意。另外，第三個名稱「Atall」有「At/all」、「完全沒有」的意思。

The artist excels in drawing inspiration from the environment to create artwork. He dug a hole in the ground and placed stones and rocks into and created an underground space. He then laid down more rocks inside this cylindrical hollow space and placed an urn upside down inside. An ancient Japanese concept "Suikinkutsu" is applied here to allow large water droplets to fall without any particular rhythmic patterns, creating different sounds according to one's standpoints. His creative process also echoes with the origin of the Amis name of Dulan, Atolan, meaning "the place where stones are piled up." Its English title can be translated into "Atoll," meaning "circular island," and the third title "Atall" means "in the least."





饒愛琴 RAO AICHIN | 艷陽下的綻放 BLOOM UNDER THE SUN

漂流木、紅磚石、磁磚馬賽克、鋼筋 DRIFTWOOD, RED BRICKS, TILE MOSAIC, STEEL REBAR
加路蘭遊憩區 JIALULAN PARK

加路蘭，一片空曠的海濱草原，可以遠眺海岸山脈與都蘭灣連綿交會的壯闊景致，北方的小溪因為溪水富含礦物質，洗髮後烏黑亮麗，因而被此地阿美族人稱為「黑髮溪」，族語「kararuan」（洗頭的地方）音譯便成為「加路蘭」。這裡是東海岸山海走廊的南端入口，景緻絕美但風勢強勁因此作物樹木難以生長，夏季常是烈日曝曬，藝術家特地為在這裡等候公車的部落族人和旅人創作了一件作品在艷陽下綻放，陪伴旅人呼吸著土地的芬芳，和春雨夏浪秋颱風四季的養份。

Jialulan, an empty seaside prairie overlooking the magnificent scenery of the distant coastal mountains descending into Dulan Bay. Because the stream north of it is rich in minerals, according to local Amis, washing hair in the stream will keep one's hair silky black, so it was named "Black Hair Creek, Kararuan" in Amis (literally meaning hair washing spot) which later became "Jialulan." Down at the southmost entrance of the East Coast Corridor, the scenery is extremely beautiful; however, the strong wind makes it difficult for vegetation to thrive. The summer is often scorchingly without any shades, so the artist has specially designed this work to bloom under the sun, accompanying travelers to breathe the fragrance of the land as well as to be nurtured by all the weather elements the four seasons have to offer.

拉黑子.達立夫 RAHIC TALIF

島嶼之影 'ADIGO NO KATOMIRENGAN / THE SHADOW OF ISLAND

海廢尼龍繩、海廢水泥磚、海廢塑膠、鋼筋 SEASIDE WASTE OF NYLON ROPES, CEMENT BRICKS AND PLASTIC, AND STEEL REBARS

都歷遊客中心 DULI VISITOR CENTER



本作品大量使用了藝術家長年於太平洋邊緣行走所撿拾積累的物件，其中包括糾結於礁岩的廢棄漁線、尼龍繩，以及糖廠整修地面時蒐集的鋼筋。曲折的鋼筋重塑成人形與島嶼的雕塑，島嶼就像一個海洋博物館，蒐藏了我們遺棄的物件、生活的殘影。八件人形雕塑上透過族人對於漁網的熟悉，進行繁複耗時的拆解並與之纏繞，所纏繞的色彩就同ilisin祭典上的衣飾般繽紛，相映著我們的身影，也重新站立在被丟棄於海邊的水泥磚塊上，那曾經是我們的居所。太平洋是拉黑子出生的地方，他將色彩繽紛的「線」隱喻「水」，再巧妙的呼應水於環境的多變樣態。水順著洋流、蒸氣、落雨、河流，深入無數生命，縈繞於環境，也貫穿我們的身體。點出人、陸地與海洋的循環共生關係。

The artist has applied a significant number of waste materials he collected while walking on the edge of the Pacific Ocean over the years, including fishing lines and nylon ropes entangled in the reef rocks, and steel rebars found in ground surface renovation at the Sugar Factory. Twisted steel poles were shaped like human figures and island. An island is just like an ocean museum, collecting all the things we cast away, showing remains of life. The eight pieces of human figure sculptures were produced with the villagers' extensive knowledge of fishing nets. Tireless untangling, and elaborately wrapping into vibrant colors seen in the traditional attires for ilisin, standing on top of waste cement bricks as our reflection, indicating the site of our former dwelling. Rahic was born at the Pacific coast. He turned colorful "lines" metaphorically into "water," and cleverly echoing the versatility and adaptability of water from ocean current, steam, rainfall, to rivers, water flows into countless lives, circling within the environment, running through our bodies, and showing the cyclical symbiotic relationship among human, land, and ocean.





安聖惠 ELENG LULUAN | 放在那邊的海 PUT THE SEA OVER THERE

鋼鐵、竹、木 STEEL METAL, BAMBOO, WOOD
寧埔休憩區 NINGPU PARK

他的眼裡只有海 當天空的眼睛 被金亮黃橙的光束 透亮無蹤
他的眼睛裝滿大海 靜靜地看著 還在呼吸的浪潮
太平洋的風 輕輕撫過他 太陽親吻的肌膚 他聽見海的信息 在藍色的海底 歸箭似心
巨大的魚身仿如竹筏交織著魚網 連同 身體與靈魂
你可以不必成為一條魚 只要靜靜感受 放在那邊的海 呼吸著還在呼吸的海
透過海洋民族眼中的海、身體與呼吸，可以感受海洋的情緒、潮汐、日夜轉換還有季節的變化，以及一個民族如何圍繞著海洋孕育出他們的文化。

He only sees the sea When the eyes of the sky Glowing with golden and orange light beams in full translucent
His eyes are filled with the sea Quietly he gazes as the waves are still breathing The Pacific breezes
Gently stroked his sun-kissed skin He heard the message of the sea
In the bottom of the blue sea Arrows return like hearts longing for home
Gigantic fish body intertwined with bamboo raft and fishing net
Join together Body and sou You don't need to be a fish
Quietly feel how it is like To be the sea placed over there Breathing the sea that is still breathing
Through the eyes of the oceanic ethnic Their bodies and breaths Can sense the emotion of the sea, the tides, day and night
As well as the change of seasons, and how a group of people
Developed their culture surrounding the sea



林鴻文 LIN HONGWEN | 時間的囁語 TIME' S MURMUR

鍍鉸角鐵、木、竹 PLATING ANGLE IRON, WOOD, BAMBOO
樟原橋遊憩區 ZHANGYUAN BRIDGE PARK



日據的1937年落成的樟原老橋，座落在青山綠水的水母丁溪出海口，和建於80年代的中橋、因90年代台11公路拓寬而建的新橋並列，是台灣唯一三代橋並列的景點。站在這裡，時間像是橋下的溪水，往復在河海雲天山林間，如絲般的霎時訊息勾惹出許多的或許！藝術家感受到天地怵然的歷史大戲消失在淌水山風間！時間無情地把所有記憶封存囊中被山河笑！而藝術家只是將時間留下的聲息，轉換為與環境偕同的造型，讓作品顏色與四時日夜遞變，多年後的演色將與橋體、與山巖和曲。

Located at the river mouth of Shuimuding Creek, the old Zhangyuan bridge built during Japanese Occupation in 1937 is now standing side by side with the middle bridge built in the 80s, and the new bridge built in the 90s due to the broadening of Highway 11. It is the only site in Taiwan that offers the juxtaposition of bridges across three generations. Standing here, one observes how time flows like the river under the bridges, into the ocean, the sky, the clouds, and then to the mountain and forest. As enticing as it gets, its silky traces bring forth so many possibilities! The artist sensed the fading away of the impactful history of human drama into flowing river and mountain breezes, as time ruthlessly encapsulates all the memories into a laughing stock of the whole geographic existence. The artist just transformed the message left by the passing time into forms that are more compatible with the environment, allowing the colors of artwork to change with the seasons, and as the time goes by, the artwork eases into harmonious coexistence with its surrounding nature.





張和民 ZHANG HEMIN | 島嶼之間 BETWEEN ISLANDS

木頭、鐵、陶瓷、黏土 WOOD, METAL, CERAMIC, CLAY
永福齒草橋休憩區 YONGFU CHICAO BRIDGE PARK



我們常常忘記台灣是一個被海洋環繞的島嶼，台灣島上的先民乘海而去，歷經數千年不斷地遷徙航行，將海洋文明的種子拓展成遍布泛太平洋島群的文化共同體；數百年來各種殖民者與其文化亦渡海而來，正是海洋的流動、延展與守護，使台灣成為一個如此繽紛多元的文化共生之島。即使經過數千年的漂流，再相遇仍然會發現彼此語言習慣類同的部分，特別感到親切。從天空看，島嶼之間隔著海洋，似乎分離，但從海裡看，島嶼之間卻是緊密相連。

We often forget that Taiwan is an island surrounded by ocean. Our island ancestors had embarked on journeys sailing away, migrating for thousands of years spreading the seeds of oceanic culture all around into the Pan Pacific Oceania Community. Last hundreds of years, colonists crossed the sea and brought their cultures with them to this region, yet it is the fluidity, elasticity, and protection of the sea that made Taiwan into such a culturally diversified and symbiotic island. Even after drifting for thousands of years, upon meeting, the similarity in languages and habitual usages brings forth a sense of affinity. From a bird's eye view, the islands are seemingly set apart by the sea, but from a fish's eye view, islands are tightly connected.

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開放計畫／我的·你的·她的東海岸工作室／

台東縣東河鄉都蘭61號(新東糖廠主廠房內) | 電話：0978092087 | FB：台11 HIGHWAY11

位於台東都蘭糖廠主廠房內，“台11”是由藝術家高敏書和她的釀酒師老公Brian“老布”所共同經營的工作室。除了長期展出藝術家高敏書的作品外，平時戶外草坪區則規劃為手作創作者設立攤位的手遊市集區。此外，因應其他不同種類的藝術表現形態需求，也不定期提供工作室內、戶外展演舞台的活動，以落實藝術推廣與分享的精神。

No. 61, Dulan Village, Donghe Township, Taitung County | TEL：0978092087 | ritabrian@yahoo.com
FB：台11 Highway11

“Highway 11,” a studio located at the main plant of Dulan sugar factory in Taitung, is co-operated by Kao Minshu and her brewer husband, Brain. All the handmade artistic creations displayed in the studio are her works. There are also craft beer and honey mead available for your tastebuds. The outdoor lawn is designed as marketplace for artistic handmade products on a regular basis, as well as scheduled stage performances.



好的創藝工作室 | HAO-DE ARTIST STUDIO

開放計畫／好的玩藝-開放空間計畫／

台東縣東河鄉都蘭村17鄰37號 | 電話：089-531702 | FB：台東都蘭「好的·窩」HOMESTAY

好的創藝工作室成立於2008年1月，從尋找台東在地與台灣原創之元素出發，在文化創意商品與推廣原創音樂的主要脈絡下，迄今近10年的時間，已然生根於斯。工作室在文化工藝上，以位於都蘭新東糖廠內的實體店面「好的擺手創藝術小店」為推廣基地、以及經營「好的藝文沙龍」場域，並將餐飲、藝文展演、課程教學...等多功能於一地，提供藝術家展演空間，每周舉辦現場音樂演出，累積數年下已成為都蘭地區音樂活動場地首選，不定期舉辦藝術家交流、座談、研習課程等活動，並提供音樂人及藝術創作者駐村創作。

Established in January 2008, Good Collection Studio started searching for the original elements locally in Taitung. On the primary context of promoting creative cultural products and original music, we have set our roots down in the past decade. The “Hao-de-bai Handmade Artwork Store” in Dulan Sugar Factory is the studio’s base to promote cultural artisanship. “Hao-de Art Salon,” a multi-functional venue that offers food and beverage, art and culture gallery and classroom with weekly live music performances. After years of cultivation, the salon has become the top choice for music events in Dulan, and artists and musicians have been invited to participate in exchanges, talks, workshops, and residential programs.



米麻岸工作室 | MI MAAN STUDIO

開放計畫／我給你一個，你給我一個。／

借展空間 32鄰咖啡(臺東縣東河鄉都蘭村 32 鄰 274 號) | FB：米麻岸工作室

都市長大的部落孩子，想學些什麼，想作點什麼，想留下什麼，我們試著學習老人家的傳統手藝，我們試著創作新世代的原風潮流。

Exhibition Venue: Neighborhood 32 Cafe (No. 274, Neighborhood 32, Dulan Village, Donghe Township, Taitung County) | FB: Mima'an

Village kids grew up in the cities want to learn something, create something and leave something behind. We attempt to learn the traditional craftsmanship from the elders and create original and indigenous fashion of the new generation.



石梯窯 | SHITI KILN(STONE TERRACED KILN)

開放計畫／陶海人生／

花蓮縣豐濱鄉港口村石梯灣(台11線63.5K) | 電話：0920-397-254 | FB：石梯窯

座落在港口部落之石梯窯，是花東海岸第一座柴窯。以人文、藝術、自然為核心，結合部落之「生態」、「土地」等多元面向，傳遞大自然給予的美好，藉由一雙手之創作，經過土、火、柴、窯關係的結合，共同創造出美妙的紋理、多變而流動的落灰，並帶來許多令人驚喜與獨一無二的精彩作品。石梯窯具有教育、推廣、文化三大特色，以傳統柴窯、陶文化、手捏陶體驗為主，傳達簡單又充實的生活哲學及美學概念，並致力將陶藝的人文精神，轉化成視覺美感的立體作品，使柴燒工藝在部落永續經營，讓農村產業創造多元豐富的觀光旅遊新風貌。

Gangkou Village, Fengbin County, Hualien County (63.5 KM on Highway 11) | FB: Stone Terraced Kiln(石梯窯)

Located in Shitiwan, the Stone Terraced Bay in Gangkou Village, Stone Terraced Kiln is the first wood-burning kiln in the East Coast of Taitung and Hualien. Center on arts, cultures and nature while integrating with various aspects of “eco” and “land” from the village, passing down the wonderful gift from the nature through the creativity of our hands, combined with the soil, fire, wood and kiln to co-create beautiful textures with a fluid ash-falling effect and brought forth many surprising and unique artworks. The three major features of Stone Terraced Kiln is education, promotion, and culture. With the primary focus on offering experiences related to the traditional wood-burning kiln, pottery culture, and handmade pottery experience. We want to convey a simple yet rich life philosophy and aesthetic concept, by working together to transform the cultural and humanistic spirit of the handmade wood-burning kiln pottery into visually pleasing three-dimensional work, so that it can thrive sustainably in the village and create an abundant and merging tourist scene for the farming industry.



巴賴 | BALAI

開放計畫／海海海海～海伊決／

台東縣成功鎮信義里新村路25號（都歷遊客中心一樓月光海咖啡屋）| FB：BALAI（巴賴）

城市之中的排灣族遊子—巴賴Balai，台灣都市原住民創作歌手，帶著原生血液融和環境的靈與土地的魂所創作的詞曲，滿滿的音樂創作能量，宛如古老的聲線中透露出純真、直樸的原創精神，透明並具份量的穿透人心。用歌聲唱出新世代原住民青年的歷史定位，誓言不被世代的洪流擊退。2015年底發行個人創作專輯《古老的透明》，獲得極大好評。隔年即獲得第27屆金曲獎最佳原住民歌手獎、第7屆金音獎最佳風格類型單曲獎『盤旋』及新人獎。

No 25, Xincun Rd. Xinyi Village, Chenggong Township, Taitung County (Duli East Coast Scenic Area Headquarters First Floor Cafe) | Venue: Moonlite Cafe | FB: Balai

Piwan wanderer, Balai, an urban grown Taiwan indigenous singer-songwriter, presents his original works with melody and lyrics infused with native blood, spirits of the environment and soul of the land. Full of creative energy, his seemingly ancient voice depicts the innocent and straightforwardness of the original spirit while being transparent and powerfully penetrative. His singing marked a historical positioning of the new generation of an indigenous singer, and he vowed to stand the test of time. He released his album “The Modern Ancient” in 2015 and was highly praised. The 27 annual Golden Melody awarded him the Best Indigenous Singer, and “Spiral” was awarded Best Style Single and Best New Talent by the 7th Annual Golden Sound Award.



得瓦拉 | TERWARA

開放計畫／小島尋食材，小島食材登大島／

台東縣蘭嶼鄉朗島村 朗島部落灘頭前小餐車 | 工作坊執行空間-台東草月咖啡館

FB：得瓦拉 TERWARA

達悟族語「Terwara」意為“特別的”、“美好的”，一台小餐車，乘載 蘭嶼青年的家鄉夢，以自身烘焙專長轉換在地食材，創造特別的甜點輕食，希望給人一個美好的蘭嶼食感經驗。用浪漫揉出手感麵包 用細膩畫出精緻糕點 用熱情分享豐富海洋 用態度點出深邃文化。分享更多在地食材發展的新可能，也開始有輕食、飲料、手沖咖啡...等，可以一邊看著海一邊分享大海的故事。

Langdao Village, Lanyu, Taitung County, Seaside Food Truck | TEL:0972-181550 | Venue: mese coffee FB: Terwara(得瓦拉Terwara)

Seaside Food Truck, Langdao Village, Langyu Township, Taitung County

Workshop Venue- Mese Coffee, Taitung and Sleep at Sea Inn, Hualien

Terwara means “special, wonderful” in Dawu. A food truck that carries Langyu youngster's dream from the homeland, switching among local ingredients based on a baker's expertise to offer special desserts and snacks to create a wonderful Langyu style dining experience. Artisan bread and cakes affectionately made by hand with a refined standard. We passionately share the ocean's bounty, with an attitude deeply rooted in our culture. Besides sharing more new possibility on developing recipes with local ingredients, we also started serving snacks, drinks, drip coffee and more, exchanging stories of the ocean while gazing upon it.



王郁雯 | WANG, YU-WEN

開放計畫/手中風景/

[HTTP://WWW.WANG-YUWEN.COM/](http://www.wang-yuwen.com/)

出生于臺北的王郁雯，2005年結束台東鐵道藝術駐村計劃之後因緣際會定居於台東。居住環境的改變深切影響著創作理念與思維，也因為山、海的滋養浸潤，創作上緊密聯結了自我與自然的議題，也讓作品從架上畫的平面形態發展到呈現生命與空間的關係。今年以獲選之工作室群為合作對象，展覽主題聚焦描繪工作室群的手作勞動產生之手中風景，以翻翻書為載體，於各工作室擇角落佈置呈現；另設置線上展覽網站，集結歷來作品、發表動畫新作，並連結大地藝術節網站。

“Handheld Landscape” Exhibition Website: <http://wangyuwen2017.weebly.com>

Wang Yu-wen Personal Website: <http://yuwenwang.weebly.com>

Born in Taipei, Wang Yuwen settled down in Taitung after finishing Taitung Railway Art Residency Program in 2005. Changes of her living space reflected in her creative ideology and concepts. Thanks to the nourishment of mountains and sea, she has been brought closer to issues tightly related to one's self and nature while her works have been evolved from two-dimensional image to a presentation of relationships among lives and space. The collaboration among various selected studios will be presented at designated corners. In addition, she will set up an online exhibition to showcase past works, new animation clips, and link to the Land Arts Festival website.

七月開放工作室活動總覽



八月開放工作室活動總覽



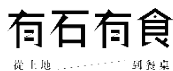
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