

序

由國立臺灣藝術教育館主辦，中國文化大學承辦的「飛躍的子民—臺灣原住民藝術特展系列活動」，參展作品計有臺東、花蓮、桃竹苗、烏來、阿里山、三地門等各族原住民藝術家近一兩年之最新創作，包含皮雕，染布，繪畫，雕塑（木雕、石雕、鐵雕），陶藝，藤編，刺繡，手工織布，琉璃珠等藝術精華，呈現臺灣原住民各族特有藝術文化。

原住民藝術家大多未經正規學院美術教育的洗禮，其作品流露出純樸、率真的生命本性，亦融入了原住民的文化背景、生活環境，無矯飾的表現大地子民對萬物的崇敬。且運用鮮豔的顏色對比，強而有力的展現豐富的生命活力。雖然現在有許多原住民習俗、日常工藝活動逐漸式微，但這些精神依然存在於原住民的血液中，在時代的變遷衝擊之下，接受新的時代教育體制下的原住民創作者，他們運用新的素材、工具，依舊用細膩的觀察與感受，即對色彩天生的敏銳度加上在環境與生活面向的差異之下，詮釋了不同的族群風貌。

本次並展出華岡博物館豐富的館藏文物，其中包括雅美族的蘭嶼木舟、傳統雅美人日常生活用品、臺東卑南出土的新石器時代石器、玉器，鄒族傳統文物工作室提供豐富的鄒族傳統服飾、日常生活用具。泰雅紋面文史工作室提供紋面老人的紀錄照片，還有難得一見的傳統紋面工具，實為珍貴且豐富多樣，呈現出原住民珍貴的文化內涵與先民生活技藝的創意分享，期許原住民的傳統文化與智慧得以傳承且歷久彌新。



為了擴大本展效益，除了作品的展示外，並辦理表演活動、教學活動、專題講座、影片欣賞等，三十一部各族精彩紀錄影片，皆由協辦單位公共電視臺提供，展現原住民真誠無矯的藝術源頭與創造力。

原住民的藝術文化本質，是結合信仰、節慶、生活與勞動的精神表徵，將原住民文化中重自然、敬土地、崇信仰、強調環保、結合藝術與生活等觀念，重新引為建構二十一世紀臺灣新文化的參考。原住民應從藝術、體能等優異天賦著手，重建原住民的文化信心，二十一世紀將會是原住民一展長才的新時代。

茲值本專輯之付梓，爰綴數語以為祝賀，由衷感謝文化大學推廣教育部相關工作人員，尤以本案策展人莊麗華老師，上山下海走訪原住民各部落，精心邀集原住民藝術作品及文物，也感謝原住民相關單位及藝術家們，因為熱心參與、鼎力支持，讓臺灣的原住民藝術藉此機會推廣發展，並能成功展出。

國立臺灣藝術教育館館長

陳篤正 謹序

中華民國九十年十二月



Preface

In the series of art exhibition of Taiwan aboriginal -" Heritage of Dancer " sponsored by the National Taiwan Arts Education Institute and held by Chinese Culture University, there are the latest art creations of Taiwan aboriginal from Taitung, Hualian, Taoyuan, Shinju, Miuli, Wulai, Ali Mountain, etc., including leather sculpture, dyeing cloth, painting, carving of wood, stone, and metal, ceramics, rattan work, embroidery, weaving cloth, and glass. They all present us with the unique arts and cultures of Taiwan aboriginal so as to cherish and preserve the best of them.

Most Taiwan aboriginal Artists do not learn how to create arts through any formal art education, therefore, their works reveal the pure art spirits as well as reflect their cultures, environments and most of all, their respect for the nature and the earth. They often use contrast colors to show their art creations in a strong and lively way. Although some customs and art activities have disappeared over time, these Taiwan aboriginal artists use more new materials, tools, their never gone creative art intuitions, and their acute sensitivity to colors and different living environments, their new art creations present us with a totally new angle to their cultures from various tribes-the art spirits are in their blood.

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The exhibition is shown in the Chiang Kai -Shek Memorial Hall's CKS art gallery, including Taiwan aboriginal canoes and daily life utensils of Yamay tribe, Jade articles found in the new time Tainan bay nan, traditional costumes and daily life tools of Zou tribe sponsored by Zou Tribe Tradition Preservation Center, and "face tattooing for the elderly" documentary photos and tools sponsored by Taiya Tribe "face tattoo" History Center, etc. These various displays are unique and show us the precious Taiwan aboriginal cultures, living tools and skills, hoping to continue their traditions, cultures and wisdom.



To further expand the dimensions of the exhibition, there are also some related performances, seminars, workshops, and movie showing- 31 or more of documentaries of different tribes co-sponsored by Public Television Service Taiwan to show the creativity and art originalities of true Taiwan Aboriginal.

The art and culture essence of Taiwan aboriginal involves religions, holiday celebrations and the spirit of working and living, showing us their deep concepts in valuing the nature, the land, religions, environmental protections, and combination of art and life, etc.- these concepts should be landmarks of the 21st century development of new Taiwanese cultures. The gifts of Taiwan aboriginal in art and sports, to mention a few, should be addressed to rebuild their confidence in their cultures. The 21st century should be a new age for Taiwan aboriginal to take a part in.

9 While the collection of this art exhibition comes to realize, I want to thank the staff members of the multimedia creation center of the continuing education center, Chinese Culture University, especially the project leader Lih-Hwa Juang to put together all these great collections of art and works. I'd also like to extend my respect and appreciations to the Taiwan aboriginal artists and sponsor centers or groups. Because of all your efforts, enthusiasm and supports, the arts and cultures of Taiwan aboriginal shall be continued and presented successfully.

Du-Cheng Chen

Director
National Taiwan Arts Education Institute
December, 2001



序

任何一個民族的文化，有其歷史背景、在時空的演變過程中，如果沒有一群人的執著與堅持，這寶貴的文化將高速的流失、甚至在這地球上銷聲匿跡，我們都知道，臺灣原住民的文化是國家最寶貴的文化資產，亦是人類最珍貴的人類遺產。因為有原住民的文化、更豐富了臺灣的文化內涵。以往原住民由於缺乏文字的紀錄，僅以口傳或是器物的流傳、極易隨時間的流逝而失傳。今天，部落的長老及年輕的工藝匠師，眼看自己的文化遽急流失，而自悟覺醒、激起維護傳承文化之使命感，而今天的原住民工藝展活動能呈現在大家的眼前，就是這些熱愛自己文化而默默耕耘所得來的結果。

原住民的工藝作品，除了扮演實用性和裝飾性的角色外，也具備了原住民的文化特色。因此，無論是編織、雕塑、陶藝，對原住民而言，是藝術也是生活的一部份。所以，原住民的手工藝品，雖然沒有纖細的工法，但作品所呈現質樸的線條與充滿創意的圖案，卻更能夠展現出山海子民與生俱來的創造力和生命力。

從前，多數原住民生活於大自然環境中，由於信仰、生活方式的不同，所以各族都握有深具特色的工藝產品。再則受到主流社會的影響及生活環境的變遷等原因，使得原住民工藝創作的水準受重視程度大不如前。

近來原住民工藝家力挽狂瀾，無論是堅持傳統的創作方式或是加入新的複合媒材及技術，努力的傳承與創新；期待原住民的工藝再受重視，讓原住民找回自己的信心以及經濟獨立的機會。

臺灣原住民計有阿美、泰雅、排灣、布農、魯凱、卑南、鄒、賽夏、雅美及邵等族群，原住民生性活潑純樸，熱愛大自然，生活充滿豐富的文化，



擅長狩獵、捕魚及雕刻、織布、刺繡、陶壺、木雕、石雕、皮雕、紋面及琉璃珠等生活藝品，其質樸典雅的工藝製品，充分展現原住民文化特質。

行政院原住民委員會為傳承推廣原住民文化一向不遺餘力，在本會所屬原住民技藝研習中心設班傳習原住民工藝人才外，同時由各縣(市)政府規劃設班傳授原住民工藝。為擴大推廣原住民文化傳承工作，特訂人才培訓計劃，使原住民即將式微之工藝品，重新燃起希望。另在重要車站，機場等公共場所均設置專櫃，展示原住民工藝品，頗獲國際人士之喜愛與肯定。

本次由國立臺灣藝術教育館主辦，中國文化大學承辦，在聞名遐邇的中正藝廊展出「飛躍的子民-臺灣原住民藝術特展系列活動」，展出最具代表性的傳統藝術品，包括美術、工藝、文物及臺灣當代原住民藝術家作品，藉此展示活動，讓國人能目睹臺灣原住民文化精髓，讓國人能分享原住民祖先累積的智慧及努力的結晶，也讓大家彼此欣賞不同族群文化，進而珍藏保存。凡熱愛原住民藝術者或大眾，可前往原住民部落，實地體驗崇尚自然的藝術精品，將帶給大家不同的感受及沐浴在大自然的喜樂。期待經由此展心得以增加社會大眾對原住民的認識，這對原住民文化傳承與保存有所助益，也藉此機會發揚原住民文化特色，以促進原住民工藝文化發展的新紀元。

行政院原住民委員會主任委員

尤哈尼·伊斯卡卡夫特

中華民國九十年十一月十六日



Preface

The culture of any people has its own unique historical background. During the long-term transferring of space-time in the past, at the present, and into the future, it takes the relentless-ness and insistence of a certain fraction of the people of that cultural background to keep the culture going. Otherwise, this hard-to-come-by, extremely precious culture will disappear in no time at all. Once that has happened, it will be totally forgotten and never be traceable again on the surface of this planet. We all know that in Taiwan aboriginal culture is one of the most valuable national cultural assets and also most precious relics of the human kind as well. Because of the aboriginal culture, Taiwan culture as a whole becomes much richer and varied in its nature. Since the aboriginal had no writing characters or symbols for them to record things, their heritages have relied solely on colloquial communications and passing around artificial tools and other articles, and this is very easy to get lost and forgotten by people. Nowadays, elders and young craftsmen of the tribes can see that their culture is at the brink of fast disappearing and realize that it is up to them to save and preserve the culture and the heritage. This is exactly the reason why we have the opportunity of seeing the exhibition of aboriginal arts and crafts. Those who love their own culture willing to work so hard are the motivation forces behind.

The aboriginal arts and crafts items, other than playing roles of practicality and for decorative purposes, also possess the cultural characteristics of the people created them. Therefore, no matter whether they are woven articles, sculptures, or pottery, they are arts items as well as part of the real life. Although they normally are lack of well-finished details, their humble lines and innovative patterns reflects the gifted creativity and vitality of the people of the mountains and seas.

In the old days, though most aboriginal residents here in Taiwan lived in the same natural environment, due to different beliefs and ways of living, each tribe had its own very specific arts and crafts products. More recently, because of the influences exerted by the main fractions of the society and the fast changes in living environment in general, the standard of arts and crafts creativity is no longer regarded as important as it used to be.

Lately, the aboriginal artists and craftsmen worked very hard to correct the downward trend by ways of both sticking to the traditional ways of creation and adding in new complex medium materials and techniques. That is making great efforts in keeping the old skills and craftsmanship while trying to be innovative at the same time. Their hopes and purposes are that the aboriginal arts and crafts will return to their heydays, and in doing so let the aboriginal people



restore their self-confidence and once again become economical independent.

Taiwan aboriginal people consist of Amei, Taiya, Paiwan, Boonung, Lukai, Peinan, Tsiu, Saisha, Yamei, and Shiau tribes. They are lively and humble people by nature, in great love with Nature, and very much civilized in their day-to-day living. They are good at hunting, fishing, and lively artistry including sculpting, weaving, needling, pottery, woodcarving, stone carving, leather carving, tattooing, and glass beads making. Those arts and crafts products are down-to-earth and rather elegant, amply reflecting the cultural characteristics of the aboriginal people.

Aboriginal People Committee of the Executive Yuan has always tried its best in upkeep and promoting the aboriginal culture. We have a study center for people to learn aboriginal arts and crafts that holds regular classes to train aboriginal artists and craftsmen. In the meanwhile, many city and county governments are also doing or planning to do the same. In order to make it worthwhile, we have set up a specific training program aiming at systematically igniting the extinguishing flame of hope in this count. Besides, we managed to set up special booths at public joints such as important railroad stations and airports to display aboriginal arts and crafts goods. This move has received great acclaim from international communities everywhere.

This time around, an exhibition entitled "Heritage of Dancer — The Series of Art Exhibition of Taiwan Aboriginal" was hosted by National Taiwan Arts Education Institute, and carried out by Chinese Culture University at the famed CKS Art Gallery. The displayed items are the most representative traditional arts and crafts including fine arts, crafts, relics, and articles created by living aboriginal artists. Through this exhibition activity, it is hoped that people living on this land would eyewitness the essence of our aboriginal people's culture and share the precious wisdom and work experiences accumulated by the aboriginal people. It is also hoped that different ethnic people from different historical background would learn to appreciate cultures not their own, and realize the importance to preserve them. All those fallen in love with the displayed aboriginal arts and crafts at this exhibition can go on to visit the aboriginal tribes to further understand their existing free-minded artistry. I believe those visits will bring about different feelings while bathing in Nature's happiness. The bottom line is, this exhibition will no doubt increase the public awareness of aboriginal people. This will be helpful to the task of transferring their heritage and preserving our aboriginal culture, definitely enhance the characteristics of the culture, and may start another era for the development of aboriginal arts and crafts.

Yohani Isqaqavut

Chairman Council of Aboriginal Affairs
November 16, 2001





族群和諧與文化之愛

初履中正紀念堂觀賞臺灣原住民藝術特展時，眼前呈現的是一件件獨特風味的原住民繪畫、陶藝、織布及雕塑作品，令人驚豔，也發覺這些作品的創作者，均為年輕的原住民文化菁英，可見文化薪傳、後繼有人。

令我更不可思議的是，規劃辦理此次展覽活動的竟是一位人小志不小且長相輪廓像原住民的一位漢族小姐－莊麗華。她或許是對原住民文化藝術的興趣與執著，也或許是對原住民的一份關愛與熱情，才投入這場莊嚴神聖的文化大業。

一位漢族朋友喜愛原住民文化藝術，我們歡迎都來不及，而一位原住民投入漢族文化藝術的工作，也是可以理解。族群的愛、不分彼此，這樣才能達到真正的族群和諧，文化交流和水乳交融的情誼。

15 莊女士原本只是一個文化大學廣告傳播系的講師，兩年前她經過公開招標的手續，承攬了本會刊物「台北原住民通訊」雙月刊，為此刊物樹立了嶄新的形象與風格，且美編和內容方面均能煥然一新，其中有一版是原鄉人物與風情的報導，是由莊女士自行發揮，我後來聽說她為了要充實此版的内容，常常一個人就開了她自有的吉普車深入原住民部落採訪，這種精神真是令人可佩。

她這種為了原住民文化和藝術的喜愛和投入，腳踏實地、默默耕耘，值得吾人效法，此次欣蒙國立台灣藝術教育館贊助，文化大學承辦的一系列活動「飛躍的子民」，能在中正紀念堂中正藝廊精彩展出，可說是她長期耕耘和推動原住民文化藝術的豐實成果。

期盼這次的展出，能讓一般大眾更加了解原住民多彩多姿的文化藝術以及原住民年輕的藝術創作家，這場展出可說是一首原漢族群和諧的美麗交響樂，等著大家一起來觀賞，也希望大家能更加珍惜此一瑰麗璀璨的原住民藝術。

台北市政府原住民事務委員會主任委員

孔文吉（尤稀·達哀） 謹識

中華民國 九十年十一月二十八日



Harmony among different ethnic people and love for each other's culture

When I stepped into the CKS Memorial to take a look at the Series of Art Exhibition of Taiwan Aboriginal, what I saw were items after items of aboriginal people's paintings, pottery, woven fabrics, and sculptures. The things amazed me the most was every one of them was unique and very special of its own, and the creators of those items were all young but cultural elite people. It told me that there are plenty of successors to keep the cultural heritages on at the moment.

Another fact about this exhibition, which I could hardly believe, was the person did the planning and execution of this exhibition was a small, ambitious, aboriginal-look-alike but rather a Han lady, Ms. Juang Lih-Hwa. Maybe it is because she was so interested in aboriginal people's culture and arts, or rather the care and enthusiasm she had for the people that made her take part in this solemn and sacred cultural struggle.

I am more than welcoming or even thrilled to find out a Han friend to be in love with aboriginal arts and cultures, and I can equally comprehend and even appreciate an aboriginal person working for Han people's culture and artistry. I recognize that the interests involved ought to be mutual and vice versa and only in this way the so-called harmony among different ethnic people can be really materialized and true friendship can be established.

Ms. Juang was merely an instructor teaching at the Department of Advertisement and Communication in Chinese Culture University. Two years ago, through public bidding process, she was selected to take the responsibility of publishing a bimonthly, "Taipei Aboriginal People Communication," for this office.



She brought with her a brand new image and trend for the publication with innovative artistic editing and content. There is a column written by her in the bimonthly featuring special characters and customs of the aboriginal people. I was told that she often drove her jeep alone deep into tribal areas to get the materials for the articles she wrote. For that I am truly touched and respect her even more.

Her love and involvement for aboriginal culture and arts and the down-to-earth way of making contributions set a model for us to follow. This time sponsored by National Taiwan Arts Education Institute and actually put forward by Chinese Culture University, the series activities of "Heritage of Dancer" was able to held at the CKS Art Gallery of the CKS Memorial Compound for such a successful exhibition. It is all in debt of her long time efforts in cultivating and promoting aboriginal cultural arts.

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I sincerely hope that this exhibition will bring about more public awareness of the colorful and varied aboriginal cultural arts and those young artists who created them. This exhibition can be regarded as a beautiful symphony between Aboriginal-Han people waiting for appreciation from everybody, and hopefully the public will become more caring toward those very unique, precious aboriginal arts and crafts treasure.

Wen-Chi Kung, Ph.D.

Chairman

Council of Aboriginal Affairs, Taipei City Government, Taiwan

November 28, 2001





序

因本身一直由衷地喜愛世界少數民族的藝術風，當承辦台北原住民通訊時，雖是平面媒體的工作，我卻認真地走訪許多山中海邊的部落，探尋那份神秘多彩的藝術文化、體驗感人的真實人文。尤其幸福地得到許多原住民的友誼，這也是我用心承辦此活動的原動力。

秀林鄉一位泰雅族老嫗嫗穿起她自製的織布衣裳認真地吹起口簧琴舞動身子踏著傳統舞蹈、三民鄉布農族祭司帶領著八部合音唱著窯祭歌謠...這許多永無止盡奇特且具意義的文化傳承，不該只感動我一人。秉持著尊敬感謝的心與傳播的使命感，期待原住民藝術文化有效地薪傳與推廣。

此次原住民藝術特展系列活動包含藝品展覽、舞蹈、歌謠與樂器表演、專題講座、傳統工藝教學、影片欣賞。展品共計181件，其展覽文物計93件（華岡博物館、田貴實紋面文史工作室、鄒族傳統文史工作室、撒卡勒文史工作室提供），藝術創作計88件（油畫、粉彩、木雕、石雕、鐵雕、皮雕、樹脂雕塑、陶藝、刺繡、染布、織品、琉璃等），創作中有傳統、有創新，有純粹原住民文化風格、也有融合其他文化。大多數的藝術家雖沒受過正統的學院藝術訓練，但從一件件色彩鮮明或原始自然的創作品中，另人感受到原住民動人的傳說與生活經驗。本次特展除了靜態展覽品外，還規劃動態的表演、傳統工藝教學、與專題講座詮釋，在此資訊發達的年代不但促進文化的交流，更能融合本土文化、結更豐盛的果實，讓大家分享人類最寶貴的文化資產。

此次展覽能順利展出，除了感謝所有參展的原住民藝術家、學者、表演團體與協辦單位外，特別要感謝我師大的學長劉平衡教授與學姊陳明湘館長的指導與勉勵，及行政院原民會與台北市政府原住民委員會的支持。當然還有所有國立臺灣藝術教育館的工作團隊，你們的好眼光才有中國文化大學的機會，希望大家還能再度共同為原住民的藝術文化創造一次比一次與眾不同的呈現，進而進入國際的水準與世界舞台。

策展人/中國文化大學推廣教育部創意總監

莊麗華

中華民國九十年十一月十三日



Preface

Just because I am indeed from bottom of my heart very fond of the artistic trends of minority ethnic people all over the world, since I took over the responsibility of producing Taipei Aboriginal Communications, I have taken the job very seriously by regularly visiting many remote tribes on the mountains and by the sea. It is really not necessary in realistic situation for such two dimensional medium work, but I did it anyway because I enjoyed exploring those mystic and colorful artistic cultures and experiencing that touching humanity in real. Especially that in doing so I have made friends with many aboriginal people during the contacts in those years that dully became a fervent motivation force to engage in this exhibition activity.

I did eyewitness a Taiya grandma in Hsiulin County put on a home made dress woven by her own hands. She played a native harmonica-like instrument while waving her body with traditional dancing steps. A Boonong priest in Sanming County directed an eight-section chorus to sing some songs for worshiping pottery oven god. Those are only two examples among numerous extremely special and meaningful cultural heritages, and I should not the only outsider to be touched. This made me to grand myself a mission with a respectful and thankful heart to do something that would help the aboriginal artistic cultural heritage effectively to continue and expand.

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This aboriginal arts exhibition series includes arts and crafts exhibition, dances, songs, and instrument performances, special topic speeches, traditional crafts workshops, and movies. There are 181 items displayed in the exhibition. Among them relics count 93 (courtesy of Hwa Kang Museum, Tien Kwai-Shih Face-Tattoo Literary Works, Tsou Tribe Heritage Literary Works, and Sacarlevan Literary Works) and the rest 88 items are art creations (oil paintings, powder colors, woodcarvings, stone carvings, iron carvings leather carvings, resin sculptures, pottery, needle works, dyed fabrics, woven items, and glass items). In those creations, some are much more traditional and others rather innovative, some are full



of pure aboriginal cultural flavor, but some have mixed flavors, ideas and concepts from outside world. Most of their creators, the artists, have not gone through official training of authentic art schools. However, from those colorful, brilliant, or original, natural items, you can almost feel the legendary aboriginal stories and beautiful life experiences. This special exhibition has, aside for the static display, some dynamic activities including live performances, traditional crafts workshops, and special topic speeches. In this information booming era, this not only promotes culture exchange, but also helps to mix local culture to bear even more abundant cultural fruits, and let people share the most precious cultural assets that we have.

21 For this exhibition was carried out without too much trouble, I would like to first thank all those participating in aboriginal artists, scholars, performing groups and my cohort organizations. Other than that, I owe special thanks to my senior National Normal University schoolmates, Professor Liu Ping-Hen and Director Chen Ming-Shang, for their good advice and encouragement, and Aboriginal People Committee of Executive Yuan and Council of Aboriginal Affairs of Taipei City Government for their solid supports. Of course I am also in debt of gratitude to the staff of National Arts Education Institute. It is due to their great insight to give this great opportunity to Chinese Culture University. I sincerely hope that we will be able to cooperate again and again in the future to present our aboriginal artistic cultures in their best and in varied versions, until one day they reach the international level and enter the world arena.

Lih-Hwa Juang

Planner / Creative Director

School of Continuing Education, Chinese Culture University

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