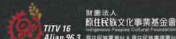


PULIMA

MOCA



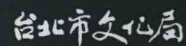
主辦單位
Organizer



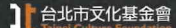
合作單位
Co-present



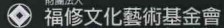
當代藝術指導單位
Supervisor of MOCA



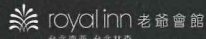
執行單位
Executors



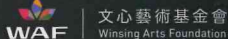
年度贊助
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Appointed
Hotel Partner



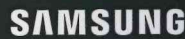
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策展人 Curator / 那高·卜沌 Nakaw Putun

翻 MICAWOR 動

2018.11.03 (SAT.) — 2019.01.13 (SUN.)

林介文 Labay Eyong



林介文(b.1982)，花蓮縣萬榮鄉紅葉部落太魯閣族人。向來厭惡束縛與體制框架的林介文，大學主修金工，研究所赴西班牙投入於實驗性臨時空間的探究，以身體感官直覺先於思考，從而跳脫平面拘限：「我得先動手，知道材料的感覺，才能慢慢建構。我從不畫圖，圖一定是騙人的。我的東西很有機，要不斷疊上去。」隨著意念游藝於異質媒材的織構與碰撞，銜繫起太魯閣族傳統的織布文化，履踐之中感懷部落織女耆老的啟發尤深；作品融入早期金工技法與纖維等複合媒材及錄像裝置，以軟雕塑作品居多，擅長用多面向的方式呈現同一主題，關切身分認同、身體行為、女性、環境等議題。



Labay Eyong (b.1982) is a member of the Truku village, called Ihowang, in Wanrong Township, Hualien County. She has always disliked constraints and systematic frameworks. After graduating college with a major in metal art, she travelled to Spain and explored the potentiality of experimental temporary space. She places physical senses before rational thinking and escapes two-dimensional limitations. According to the artist herself, “I have to work with my hands first to feel the materials and slowly build the work. I have never done preliminary drawings because they are deceitful. My work is organic, like endless layers upon layers.” Following her mind to explore weaving and a combination of heterogeneous materials, Labay Eyong has inherited the traditional weaving culture of the Truku people and incorporated her gratitude for the inspiration from female elder weavers in her community. She combines metal work techniques with mixed media, such as fibers, and the art form of video installation to create her works, which are mainly soft sculptures that tend to delineate one subject at a time from various perspectives. Her works engage viewers in issues about identity, bodily actions, women and the environment.

《母地》 Mother Land

《母地》系列裝置作品，由11件軟雕塑構成一個流動的，似生命溯源揉和大地生息的蜿蜒之流。林介文以「母」與「地」隱喻人與土地疊合交融的生命迴圈。「母」為藝術家的母親經驗，從懷孕—分娩—養育的過程，苦甜參半；「地」是關涉土地資源的觸及，兩者同樣是身為提供養分者對於土地的憐惜。圓，象徵生命的始源以及趨向生命的渴望，而編織為行走路徑的過程。成為母親的路徑如同編織時的路徑，一圈又一圈，覆蓋永無止境的當下。

作品以現成物，如垃圾、海廢料、廉價塑膠圓桌與自然素材等，大量運用各種材質複合拼貼構成，以材料的物自體所標誌的社會發展意象，反映材質時代並破解其自身對資源利用與垃圾製造的困惑。所有的一切以及人皆來自自然，因此人與自然唯有平衡發展才得以永續共生。

The installation work, entitled *Mother Land*, comprises of eleven soft sculptures, creating a meandering stream that embraces the origin of life and the vital force of land. The artist combines “mother” and “land” as a metaphor for the infinite loop that integrates and merges land and life. “Mother” implies her own experience as a mother, who must undergo the bittersweet process of pregnancy, child labor and child rearing. “Land” hints at the resources from the land. Therefore, she links mother and land as both provide nourishments for others. Circle, on the other hand, symbolizes the beginning of and the longing for life, whereas weaving unfurls the process and path of life. The process of weaving epitomizes the path of becoming a mother as each loop, again and again, covers the present moment without end.

The works are made of readymades, such as garbage, ocean wastes, cheap plastic round tables and natural materials. The artist constructs each piece with a large amount of mixed materials, employing the imageries of social development implied by the materials to reflect their own times and answering her own questions about the use of resources and our production of garbage. Everything in this world, including human being, comes from nature; therefore, sustainability and co-existence can only be guaranteed when a balance between nature and human being can be achieved.



母親是生產者 製造者
是給予生命的容器
是孩子的土地

*Mothers are life-givers, producers,
Vessels that provide life, and
Land for children.*

— 林介文 Labay Eyong

複合媒材、現成物 Mixed Media, Ready-Made
尺寸因空間而異 Dimensions Variable | 2018