



饒愛琴
雙個展
伊命

The Activity and Art Practice about Aichin and Iming

Rao Aichin — Fermentation Between Northwest and Southeast

策展人：黃滄堂 Ching-Ying Huang

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Iming Mavalw — Living in the Mountains

策展人：李麗敏 Yun-Yi Lee

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關於
饒愛琴
About Rao Aichin

原生於桃園龍潭，自兒時起便常於埤塘與河流間泅泳、攀登高山峻嶺，累積出在自然曠野中的身體力行與深度共鳴的經驗。1998年後定居台東知本「卡大地布」部落，開始進行油畫、裝置與公共藝術創作至今。曾參與2002年與2022年意識部落於金樽海灘的集體生活行動。自2005年參與「洄瀾國際創作營」後，逐漸摸索出「搭帳篷」的自我駐村、就地創作的生產模式。其創作主軸，時常從私我的瞬間感知或記憶片刻中出發，透過開啟於環境或畫布中的身體互動，而能夠將潛在的生命訊息轉化為一種具有擴散性與穿透性的感知平面。在各項藝術類型中，皆發展出極具個人屬性的美學語彙。2011年為抵禦「美麗灣開發案」，率先與友人以「搭帳篷」的行動駐守杉原海灘，並促成東海岸藝術社群後續的環境抗爭行動。是一位始終深具行動力的藝術實踐者。

Born in Longtan, Taoyuan, Rao Aichin swam in ponds and streams and climbed high mountains as a child, gaining the experience of physical effort and resonance in the natural wilderness. In 1998, Rao settled in the Katratripulr village in Zhiben, Taitung, and began to work on oil paintings, installations, and public art. In 2002 and 2022m she joined the collective living in the Open Circle Tribe at the Jinzun beach. After participating in the “Hweilan International Artists Workshop” in 2005, Rao has gradually developed the production mode of “tenting” and in situ practice. She focuses on the momentary perceptions or memories of her personal life. Through physical interaction in the environment or on canvas, she transforms potential life messages into an extending and penetrating space of perception. In each of her practice, Rao has developed a highly personal aesthetic vocabulary. In 2011, to resist the “Miramar Resort Build-Operate-Transfer development project,” Rao was stationed at Shanyuan Beach with her friends by tent-building and contributed to the consequent environmental protest of the east coast artist community. She is an art practitioner who is always on the move.

關於
伊命·瑪法琉
About Imin Mavalw



台東卡大地布部落(知本)的卑南族人，投入漂流木雕塑創作二十餘年，早期作品以半寫實半抽象的幾何造型，作直白但又跳躍式的部落文化生活敘事。2008年受邀至法屬新喀里多尼亞的「樓包屋文化中心」駐村交流，以及2009年重創南台灣的莫拉克風災，種種他方與此地的撞擊，促使伊命開始從傳統文化經驗的敘事型態，逐漸轉向為透過漂流木自身的結構，嘗試去訴說全球原住民身處於當代人類世環境中被剝奪的共同處境。2012年《拿走系列》獲首屆Pulima藝術獎首獎，並獲得高雄市立美術館典藏。2020年「饒愛琴伊命工作室」正式成立並開放，由兩人共同打造的自然生活美學空間，體現他們各自獨立卻又彼此互為完整的伴侶關係。伊命目前正計畫和撒可努的獵人學校合作，成立漂流木學校。

Imin Mafaliw is a Puyuma artist from Katratripul village (Zhiben) in Taitung. He has been committed to working on driftwood sculpture for more than twenty years. His early works were half realistic and half abstract geometric forms, offering a straightforward and nonlinear narrative of tribal culture. In 2008, he was invited to New Caledonia for a residency at the Tjibaou Culture Center. A year later, in 2009, Typhoon Morakot devastated Southern Taiwan. These impacts of a foreign land and his hometown have pushed him to move away from narrating traditional cultural experiences to attempting to tell the story of the shared exploited situation of indigenous people worldwide in the contemporary era through the structure of driftwood. In 2012, his “Take Away” series won the first prize in the first Pulima Art Award and was collected by the Kaohsiung Museum of Fine Arts. In 2020, the “Rao Ai-Chin Imin Studio” was officially opened, a nature-oriented lifestyle space created by the two artists. The space embodies the partnership of two individuals. Imin is planning to establish a driftwood school in collaboration with the Hunter School founded by Sakinu.



地點 | 國立臺北藝術大學關渡美術館 開放時間 | 10:00-17:00 (週一暨國定假日休館) 地址 | 112臺北市北投區學園路1號 Venue: Kuandu Museum of Fine Arts, TNUA | Hours: 10:00-17:00 (Closed on Mondays and National Holidays) | Address: 1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan | Tel: 02-2896-1000 ext. 2432 Fax: 02-7750-7231 http://kdmofa.tnua.edu.tw

指導單位 Supervisors: 國立臺北藝術大學 關渡美術館
主辦單位 Organizer: 國立臺北藝術大學 關渡美術館

饒愛琴—斜對角的發酵

「斜對角的發酵」展出饒愛琴自1999至2023年間，透過「油畫創作」、「行動實踐」與「材質實驗」，所開展出的「創作生活」路徑。

饒愛琴的油畫創作，具有兩種特殊的取徑：其一是在繪畫的起始，潛入「色彩直觀」的現場，順沿色彩自身的造型慾望，進入記憶與凝思的內在平面；其二則是在長駐野地的過程中，對於所處環境及其變化的同步共感，特別是對於港口部落石梯坪一帶的反覆描寫；以及揉合上述兩種取徑，對於特定生命時刻的重現、回憶、捕捉與再感知。不論是內在空間的誘顯，或是將自身置放於充滿環境訊息的條件中，皆創造出了一種「前創作狀態」—有關「等待與回應」的「臨場空間」。色彩的流動與筆觸的堆疊，擴延了形象造型的慾望，透過創作者對於時刻變幻之痕跡的取捨與詮釋，最終保留下這些自我游牧的足跡。

長駐野地的狀態—「搭帳篷」，形構出一種自身與環境交往的關係模式，亦讓饒愛琴持續展開油畫創作之外的材質探索與行動向度。2022年，饒愛琴於意識部落進駐金樽海灘生活的過程中，踏溯七里溪，採集河床與沙灘上的黏土、砂石、漂流木、竹子，就地組裝出材質實驗的臨時居所，並進行溪土花磚的研製。這個可重複構成的「帳篷空間」，收納了饒愛琴的採集物件、作品碎片、勞動痕跡，同時也是一種行動裝置與故事場域，持續訴說著從「西北到東南」的土地紋理、移動痕跡與生命敘事。而在《連線》系列創作中，饒愛琴則透過可輕裝上陣的線性鉤織與物件，製造出一種讓此地通往他方的連結模式。

如愛琴所說：「這支丟掉頭腦用身體走的筆會一直帶著我會合」。從油畫創作的「臨場空間」到現地創作的「帳篷空間」，創作者始終關注的是在生活與創作之際的「等待、啟動、回應」。在那些時刻裡，有一個等著「再見」（重見與道別）的世界，以及棲身於這個世界中的自我，會留下我所熟悉但未曾揭曉的幽秘。「斜對角的發酵」是上述行動實踐與創作模式的交織呈現，特屬於饒愛琴的「創作生活」旅途。

Fermentation between Northwest and Southeast shows a journey Rao Aichin had on which she created artworks while living her life from 1999 to 2023. The journey is woven out of her oil paintings, artistic act, and material experiments all together.

Rao created her very own ways of oil painting. One is to, right at the beginning of creation, step into the ring of “observing color intuitively” and to slip into color's eagerness for shapes. Another is that, during her long stay in the wild, she observed the surroundings and changes. Especially, she repeatedly depicted Shitiping in Makotaay. And the other is to mix the above two ways so that she could recreate, recall, catch, and feel once again those unique moments in life. In the process of oil painting, both the active deployment of external environment and the self-forced display of internal time and space created “wait time” and formed a directional line pointing towards “pre-artistic-creation”. After repeatedly laying down layers of paint and keeping all marks, Rao let color itself remain its temporary images while flowing freely without framing by any shape. Finally, to arrange the process and leave a nomadic mark on a canvas, Rao selected each and every mark and interpreted them.

After the year 2005, the long stay in the wild motivated her not only to create “putting up a tent” pattern of pre-artistic-creation, but also to establish a relationship with environment. Thereafter, she gradually turned to create on surfaces other than canvas. In 2022, she stayed on Jinzun beach and traced Qili River time after time. She also conducted field studies on clay layers near the river and set up temporary houses on the spot where she could carry long-term experiments on materials. Those temporary houses were adjusted in different environments accordingly. For instance, she created the Connection series with thin materials used in crochet, creating a form of space sensing or an installation which is able to define a certain space. These houses became narrative spaces for Rao's own migration routes. Born in northwestern Taiwan and as a female Hakka artist, Rao moved to the southeastern part of the island through action and labor. Besides, she accumulated internal patterns of moving and stories of migration.

The leading installations of pre-artistic-creation are a waiting axis generated through artistic creation led by the “putting up a tent” pattern. A switching-on axis was generated through a nomad life forced by each artistic creation. An occurring axis was generated through her long stay in the wild during the process of creation. Fermentation between Northwest and Southeast weaved the three axes: waiting, switching-on, and occurring. This exhibition is an exclusive journey for Rao on which she created artworks while living her everyday life.

Rao Aichin — Fermentation Between Northwest and Southeast

策展人：黃瀾瑩 Ching-Ying Huang



伊命·瑪法琉—生命只在此山中

Iming Mavalii — Living in the Mountains

伊命的創作，如同許多生活於部落中的原住民創作者，與日常身體的勞動是渾然一體的有機構成，譬如從日常山林生活中的漁獵行動開始，去海邊釣魚、到山裡面打獵，同時尋覓、撿拾創作可用的漂流木。取得材料時力身體行的實踐過程，讓創作者體會漂流木走過的死亡與重生之旅，因此正如獵物之於獵人絕不只是被獵捕的食物，漂流木對於創作者而言絕不僅僅只是創作的材質而已，更是生命的認同與學習。伊命將漂流木此一材質，因流離而造就的獨特生命美感，重新賦予形式轉化為邊境流亡者的心靈之歌——面對全球化高度資本主義無孔不入的控制，拒絕被都市文明同質化的個體，即使雙腳仍站立在自己的土地上，也仍然覺得自己像是在流亡，內在的流亡者——而漂流木與置身文明邊緣的人，多麼相似的命運？

這個展覽可視為伊命創作之路的階段性回顧與展望，自2007年第一次個展「沒有用的有用」生活實用創作開始，2012年的「拿走系列」、2013年的「地球零點一秒系列」、2018年的「穿透系列」，以及晚近的「星球系列」，以鏈鋸將漂流木做幾何形大塊面的剖切，和局部的雕鑿，保留鏈鋸滑過木頭留下的粗糙紋理，也局部保留漂流木歷經滄桑的痕跡，以抽象幾何符號的減法語言，隱喻人對地球無節制地予取予求，訴說「全球原住民乃至全人類，身處於當代人類世環境中的當代處境。」然而當地球資源迅速耗盡，人類將慾望投射向浩瀚的宇宙，寄望找到下一個可墾殖的星球，創作者卻以「離散生命採集者」之姿，拋出他的問題：「但上了太空後，是不是就能解決全人類的問題？」

美拉尼西亞人的俗諺說：「割斷臍帶之處是謂家。」而生在卡大地布山邊的伊命說：「我看見的山，不再原始。我看見的山，已被切割。我看見的山，曾經那麼？現在的山，就像這個樣子。」於他而言生命的歸屬與答案，始終就只在此山中。

Like many indigenous artists living in tribal villages, Imin organically integrates his works and daily manual labor, from fishing and hunting for everyday life and collecting driftwood for his art practices. The physical practice of collecting the materials allows the artist to experience the journey of death and rebirth that driftwood takes. Just as prey is more than food for hunters, driftwood is way beyond material for artists, but material for the identity of life and learning. Imin reshapes driftwood, a material with a unique sense of life forged by displacement, into a song of a border exile's soul – an individual who resists being assimilated by urban civilization in the face of the pervasive control of globalized capitalism. The inner exile, who feels displaced even if they stand on their own land, shares a similar destiny with driftwood, both on the margin of civilization.

The solo exhibition of Imin serves as a retrospective and prospective of his journey as an artist. It encapsulates through the artist's first solo exhibition, "Useful Unusefulness" (2007), the "0.1 Second of Life on Earth" series (2013), the "Penetrate" series (2018), and the recent "Planet" series. Imin works with a chainsaw to roughly cut driftwood and then carve it in detail. He preserves the rough texture left by the chainsaw as it cuts through the wood and keeps the traces of times on the driftwood. The artist employs the reduced abstract language of geometric symbols as a metaphor for humanity's unrestrained demand for the Earth, narrating "the current situation of the world's indigenous people and humanity as a whole in the contemporary Anthropocene environment." However, as the Earth's resources are rapidly depleting and humankind turns to the vastness of the universe, hoping to find another cultivable planet, the artist poses his question as a "collector of exiles": "Will we be able to solve the problem of all mankind once we land on the outer space?"

The Melanesian proverb says, "The place where the umbilical cord is cut is called home. However, Imin, born on the mountainside of Katratripul, says, "The mountain I see is no longer in its primitive state. I see a mountain that has been cut. The mountain I behold was once in another state. The mountain I behold now is like how it is." For him, the answer to life and where he belongs is always in this mountain.