



高壓危險

# 邊界敘譜

光的記憶—撒古流  
A Memory of Light by Sakuliu



# 邊界敘譜

Boundary Narratives

光的記憶—撒古流

A Memory of Light by Sakuliu

展覽日期：2015年12月19日至2016年7月31日

展覽地點：高雄市立美術館104展覽室

指導單位： 文化部  
MINISTRY OF CULTURE

 高雄市政府文化局  
Bureau of Cultural Affairs Kaohsiung City Government

主辦單位：高雄市立美術館

合辦單位： 高雄市立美術館  
KAHO SIUNG MUSEUM OF FINE ARTS

Exhibition Date: December 19th, 2015 to July 31th, 2016

Exhibition Venue: Gallery Room 104, Kaohsiung Museum of Fine Arts

Supported by the Ministry of Culture and the Bureau of Cultural Affairs, Kaohsiung City Government

Organized by the Kaohsiung Museum of Fine Arts

Co-organized by the Indigenous Peoples Cultural Foundation



## 目次 Contents

004 序文 Preface

### 專文 Essays

006 邊界敘譜—山上的風・海裡的浪 / 曾媚珍  
Boundary Narratives—Mountain Wind and Ocean Waves Tseng Mei-chen

010 實踐民族的夢—述說「邊界敘譜：光的記憶—撒古流個展」 / 林佳禾  
Realizing the Dream of His People On Boundary Narratives:  
A Memory of Light—Sakuliu Lin Chia-heh

018 邊界的記憶與邊界的魅力 - 撒古流「光的記憶」個展 / 蔣斌  
Memories and Charm of the Boundary—  
A Memory of Light: Sakuliu Chiang Bien

024 從光的敘事到素描實踐—撒古流的藝術痕跡 / 黃靜瑩  
From Narratives about Light to Practice of Drawing:  
Traces of Sakuliu's Art Huang Ching-ying

### 圖版Plates

030 遠古的火・石板屋 Ancient Fire-Stone Slab House

090 光的記憶 Memories of Light

118 部落外的樹蔭 Tree Shade outside the Tribal Village

128 年表Chronology





## 館長序 Preface

台灣原住民藝術創作者，撫著他們的生命脈動注入於創作，成為藝術的酵母，在傳統與創新之間沉潛與發酵。

本館自2006年開啓「南島當代藝術發展計畫」以來，以藝術為核心，關注台灣原住民文化與藝術創作的發展，透過駐館創作、專題策展、學術研討會、部落座談……等，邀請原住民當代藝術創作者，以藝術創作來詮釋，述說自己的文化及部落故事、生活經驗，以及對部落未來的想望，逐漸建構出台灣原住民藝術在當代的學術基礎及發展臉譜。在執行各項計畫過程備受各界鼓勵與肯定，成為本館前進的最大動力。本館始終堅持：「台灣原住民族文化具有豐富的獨特性，應該被重視與看見。」秉持這樣的信念，南島當代藝術相關計畫向來都是本館業務推動的核心主軸。

「邊界敘譜：光的記憶—撒古流個展」，邀請來自屏東三地門鄉達瓦蘭部落排灣族藝術家撒古流，透過他精湛的作品，訴說其親身經歷的「邊界」實境，闡述其部落在時間的長河裡，從使用火跨越到電的歷程中，依附於光的生活點滴，及賦予光對於文化的意涵。展出的作品，皆是藝術家生活經驗中所淬煉出的敘事與見解，是其生命經驗的咀嚼與回眸，除了反映現實，更具真實性。其展覽呈現的視覺震撼，跨越了族群間的隔閡，提供宏觀的視野，直指人類所共同經歷的文明進程，觸動人們思索自身生命經驗中對「火」和「光」的處境認知。

撒古流出身於部落的pulima家族，自幼耳濡目染，在母親懷胎時即聽著祖父雕刻的清脆聲響，學齡前就常幫祖父磨雕刻刀。其父親除擅長鼻笛與刀鞘的製作及雕刻，更精於鼻笛吹奏；其弟弟、兒子，現亦從事藝術創作。撒古流擅於繪畫、雕刻、陶藝、建築等多項藝能，除了自身創作，亦經常透過各種藝術工程、部落教室、藝術創作營等方式，傳授技能與部落文化思想概念，培育出部落無數優異的藝術創作者，深深影響著南台灣原住民當代藝術發展，備受敬重。

多元文化是社會的珍貴資產，當我們深入瞭解彼此的文化，可以幫助我們從中更加認清自己。深摯感謝文化部、財團法人原住民族文化事業基金會對本展經費的挹注，使本館得以順利繼續推展「南島當代藝術計畫」。期待本館的努力，可以持續豐實台灣南島當代藝術發展建構的厚度，有助於增進不同族群文化間的相互理解，進而產生更美好的邊際效應。

簡美玲

高雄市立美術館代理館長

The indigenous artists in Taiwan infuse their life experiences into their works. Their life experiences have become the “yeast” of their artistic creation, fermenting and drawing nutrition from both tradition and innovation.

Since the launch of its “Austronesian Contemporary art project”, KMFA has been constantly paying close attention to the development of indigenous arts and cultures in Taiwan. Through the activities in the Program such as artist-in-residence projects, special exhibitions, academic seminars and meetings in tribal villages, KMFA has invited indigenous artists to share through their works their own tribal cultures and stories, life experiences and expectations of their tribes’ future. Through their sharing, KMFA is able to gradually develop a foundation for contemporary and future research on Taiwan’s indigenous art. The encouragement and recognition KMFA has received during its implementation of the Project provide the greatest momentum for KMFA to continue forward. We always believe that “The rich uniqueness of the indigenous cultures in Taiwan should be seen and duly valued.” Based on this belief, we have regarded all projects related to contemporary Austronesian art as one of the cores in KMFA’s endeavors.

In the Boundary Narratives: A Memory of Light—Sakuliu, this indigenous artist from the Tjavadran village of the Paiwan tribe living in Sandimen Township of Pingtung, is invited to present his outstanding works that tell stories about the boundaries he has encountered and the transition from “fire” to “electricity” in his tribal village in the past. The narratives and insights in his works are all extracted from his life experiences in the tribe and his interpretations of the meanings of light for the tribal culture. Therefore, his works can better reflect what has happened and is happening in his tribe. The visual impact from his works transcends

the boundaries among different peoples; directly points to the commonalities in the development of all civilizations; and resonate with viewers’ own life experiences about “light” and “fire”.

Born in the pulima family of the tribe, Sakuliu has been immersed in the world of handcraft since childhood. When he was in his mother’s womb, he listened to the sounds of his grandfather carving works. Before he went to school, he frequently helped his grandfather whet his carving knives. In addition to being a skilled maker of nose flutes and knife sheaths, Sakuliu’s father was also a remarkable nose flute player. Sakuliu’s brothers and son are all artists. Sakuliu himself excels at painting, sculpturing, pottery, architecture and many other fields. Besides his own artistic creation, Sakuliu is also dedicated to teaching younger generations the traditional skills and cultural thoughts of the tribe as well as cultivating outstanding young artists in his tribe through a wide variety of art projects, classes and art camps. He is highly respected for his profound influence on the indigenous art development in southern Taiwan.

Diverse cultures are invaluable assets of our society. Further understanding of the cultures of different groups helps us to understand our own culture. Much gratitude is owed to the Ministry of Culture and the Indigenous Peoples Cultural Foundation for their budgetary support to this exhibition, helping KMFA to continue with its implementation of the “Austronesian Contemporary art project”. Hopefully, through the efforts of KMFA, the development of contemporary Austronesian art in Taiwan will gain more momentum and depth to promote mutual understanding of cultures among different ethnic groups and bring forth something better and more beautiful.

**Sunny Jain**

Acting Director, Kaohsiung Museum of Fine Arts





## 邊界敘譜—山上的風・海裡的浪

文/曾媚珍 (策展人，高雄市立美術館副研究員)

20年前，拉黑子在「風刮地」<sup>2</sup>隔著火光對撒古流嚷嚷著：大哥，有一天我們一起來辦展覽吧！20年過去了，沒見過兩位互稱兄弟的撒古流和拉黑子一起辦過展覽。2014年9月在三地門某個機緣，我、文高一組長、撒古流和拉黑子一起聚餐，拉黑子一時興起，對著坐在旁邊的撒古流說：大哥，我準備好了和你一起辦展覽了！這樣在飯桌上的酒後承諾，我把它放在心裡。2014年底，文化部確定通過對高美館「南島當代藝術雙年計畫暨原住民博物館人才駐館培育計畫」的補助案，研究組開始著手籌備2015年的南島當代藝術展。2015年初，撒古流及拉黑子欣然同意一起參與高美館這次的策展案，當時，我自己心裡默想著：這將會是原住民當代藝術史上的一件大事，而高美館也可趁此機會宣示：我們將進一步有系統的整理原住民當代藝術家的資料。排灣族撒古流和阿美族拉黑子具有部落代表性、創作年資長，同時，作品形式亦具當代感。未來，具備這些條件的原住民藝術家，也將會成為高美館邀展的對象。透過一個一個的展覽呈現，如果每個展出的藝術家所代表的部落文化鮮明，或許以後不會再有觀眾拿著阿美族的文化問題去問卑南族，拿著排灣族的文化問題去問泰雅族等等泛文化模糊的情形出現，原住民族的文化面貌清晰了，自然會得到該有的理解與尊重。

長期以來，原住民一直都是人類學者、語言學家的研究對象和書寫材料，這些研究成果常常只在相關的知識社群流通，形成封閉性的學術文化。高美館2006年起開始的南島當代藝術發展計畫，刻意迴避這樣的封閉生態，邀請原住民藝術家親自在第一線上，以作品創作來詮釋自己的文化、述說自己部落發生的事情。最近在公視「藝文大道」節目裡，曾寶儀訪問《太陽的孩子》導演鄭有傑和勒嘎·舒米，訪談中，勒嘎·舒米說以他在部落的長期觀察，發覺外地來的人所記錄的港口部落，怎麼看都不像是自己的部落，詮釋出來的結果好像也不是他所認知的事實，所以興起了自己的部落自己紀錄的念頭，最後製作出《太陽的孩子》這部感人的電影。「他者」論述不盡然符合事實的問題，不只發生在勒嘎·舒米和本展藝術家拉黑子生長的港口部落，也發生在台灣其他的部落裡，而藝術家撒古流的達瓦蘭部落也因為他早期原青樣板的身分，更是經常經驗到「他者」對部落書寫的落差。

這次展覽提出「邊界」的概念，除了試圖釐清上述的泛文化問題外，一方面也希望對照出台灣原住民各族群之間的差異性。我們試想在邊界的場域，有異文化互相混融後的豐富樣態及可能產生的矛盾現象，站在邊界，我們是如何的看向對



(攝影：林宏龍)

撒古流「光的記憶」幽微沈穩，拉黑子「五十步的空間」壯闊波瀾，邊界敘譜・山風海雨<sup>1</sup>，漫談策展的初衷……

方？總的來說，高美館企圖在《邊界敘譜》展覽裡，以排灣族及阿美族藝術家為取樣，來鋪陳山與海的族群、台灣東岸與西岸及原住民異文化間的差異性，藉此，逐步建構出大面向的台灣原住民當代文化臉譜。另外，《邊界敘譜》也以敘事概念作為一種文化理解的方式，超越一直以來，原住民藝術以傳說為介質的慣性，邀請藝術家以自己的生活經驗將之轉化為創作的元素，作為對自身文化透視的介入點，使得展覽除了反映現實，更具真實性。

回顧台灣原住民從日治、國民政府以來，經歷數次的理番政策，部落經常陷於動盪的狀態，統治政府為管理上的考量，強迫或誘導台灣原住民族遷離其長久居住的祖靈地，不同部落的族群相鄰而居，原有權力結構慢慢瓦解，甚至互相制衡，這種不同部落族群居的邊際效應，造成台灣原住民族絞揉在歷史、地理、政治、經濟與社會中，使得原有的文化面貌在比鄰的邊界上逐漸模糊。任何政治決定論、經濟決定論、地理決定論，或化約到幾個因素的文化論點，都不足以說明族群/認同的諸多現象，現今台灣原住民文化、歷史的複雜性正是表現在此。真正的具民主素養的公平正義社會，是當面對被不公平對待的族群時，我們如何成為他們的工作夥伴，展現民主社會追求公平正義的普世價值！

高美館十年來面對台灣原住民當代藝術，發現台灣原住民族文化一直在傳統與創新中沉潛與分流，藝術工作者咀嚼著他們的生命脈動，將之化為創作的養分。創作者們在地理的移動、文化的絞揉、國民教育的影響下，經常處於原漢之間的模糊地帶，而其互動下的結果是企圖釐清邊界的糾纏紛擾？還是希望構築如河海交界的潮間地帶，以豐富多元的生命樣貌繼續行走？而高美館在景緻壯闊的原漢稜線上，始終堅持一個不曾止息的想法：台灣原住民族豐富獨特的文化應該被重視與看見。

《邊界敘譜》撒古流與拉黑子雙個展所要呈現的議題，是來自於藝術家藉由生活經驗中所淬煉出的敘事與見解。因此，我們建構這個展覽樣貌的脈絡，不是理論，不是專業知識，是藝術家生命經驗的咀嚼與回看。在空間的邊界裡，混融多樣性的文化內容，在時間的長河裡，紀錄跨越每個邊界的點點滴滴，山上的風、海邊的浪，不同的氣候、不同的文化。

1. 本文「山風海雨」的雨，意指浪花衝擊海岸礁石激起的水氣。
2. 「風刮地」為撒古流妻子李秋月所經營的餐廳，是撒古流工作室舊址。



---

# Boundary Narratives—

## Mountain Wind and Ocean Waves

**Tseng Mei-chen**, Curator and Associate researcher, Kaohsiung Museum of Fine Arts

---

Sakuliu's *A Memory of Light* tell stories whispered in the mountain wind and Rahic's *The Space of Fifty Steps* tells stories passed down in the waves of the magnificent ocean. Presented in this exhibition are the two artists' narratives and works about their perceptions of the boundary and also of what has happened to their tribes respectively in the mountains and by the ocean.

Twenty years ago, in the fire light shimmering inside Windy Place<sup>1</sup>, Rahic suggested to Sakuliu, "Big Bro, Let's have a joint exhibition someday!" However, this suggestion was never realized in the following two decades. One day in September 2014, Wen Gao-yi, Sakuliu, Rahic and I met up for dinner in Sandimen. After a few rounds of drinks and on the spur of the moment, Rahic said to Sakuliu sitting next to him, "Big Bro, I am ready to have a joint exhibition with you!" I kept in mind this pledge between them on the spot. Then at the end of 2014, the Ministry of Culture approved the subsidy for KMFA's "Contemporary Austronesian Biennial Art Program and Indigenous Museum Talent Residence and Cultivation Program". When the Research Section started to prepare for the 2015 Contemporary Austronesian Art Exhibition, I immediately thought of their pledge and then invited Sakuliu and Rahic. In early 2015, they both accepted the invitation with pleasure to participate in the exhibition. At that time, I thought to myself, "This will be a great event in Taiwan's history of contemporary indigenous art. KMFA can also take this opportunity to reinstate its determination to further systematically collect and compile the data of contemporary indigenous artists in Taiwan." Respectively from the Paiwan tribe and the Amis tribe, Sakuliu and Rahic are two established contemporary indigenous artists representative of their tribes. In the future, I will invite other indigenous artists with similar qualities to participate in its exhibitions. Hopefully, through one exhibition after another in which each of the participating artists demonstrates the cultural characteristics of his or her tribe,

viewers will no longer ask people of the Puyuma tribe about the Amis tribe's culture or ask people of the Atayal tribe about the Paiwan tribe's culture. By clarifying the cultural ambiguity among different indigenous tribes in Taiwan, their cultures will then become better understood and naturally receive their due understanding and respect.

For a long time, indigenous peoples have been the object of research and documentation by anthropologists and linguists, who shared their knowledge and research findings only within a close community of academics. In KMFA's "The Austronesian Contemporary Art Project" starting from 2006, indigenous artists have always been invited with the intention of not forming a close community of Taiwan's contemporary indigenous art without the participation of indigenous peoples. They are invited to give in person their interpretations of their tribal cultures and describe what has happened in their tribes through their works. In a program recently broadcast on the Public Television Service in Taiwan, Cheng Yu-chieh and Lekal Sumi, the two directors of *Wawa No Cidal*, were interviewed by Bowie Tseng, the host of the program. In the interview, Sumi indicated that, based on his long-term observation in the tribe, it seemed to him that the Makuta'ay in the records made by people from the outside did not look like his tribe at all while their interpretations of what happened in the tribe also did not match the reality he had remembered. Therefore, he developed the idea of making a documentary of his own tribe and eventually gave birth to this touching movie, *Wawa no Cidal*. The discrepancy between what "the Others" depicted and what really occurred did not happen only to Makuta'ay where Sumi and Rahic grew up but also to the other indigenous tribes in Taiwan. Because of the stereotypical impression of him as an indigenous young man, Sakuliu also frequently experienced such discrepancy between the depiction by "the Others" and the reality of his tribe.

In this exhibition, the concept of “boundary” is raised with the intention of not only exposing the discrepancy mentioned above but also shedding light on the differences among different tribes in Taiwan. The boundary is where different cultures meet and merge to give rise to an abundance of diversified cultural facets and also possible confictions. Standing at the boundary, how do we look upon people on the other side? All in all, what I aims at in this exhibition is to elaborate on the cultural differences between the indigenous tribe living in the mountains in eastern Taiwan and the indigenous tribe living by the ocean in western Taiwan by presenting the works respectively by an artist of the Paiwan tribe and the other of the Amis tribe as samples. With this exhibition as the starting point, I attempts to render a comprehensive picture of the contemporary cultures of indigenous peoples in Taiwan step by step, piece by piece. Moreover, *Boundary Narratives* is also a narrative-based method to understand indigenous cultures. Surpassing the tradition of using tribal legends as the medium of indigenous art, the two invited artists converted their life experiences into elements for their artistic creation and incorporated their insights into their own tribal cultures, enabling the exhibition to better reflect the reality of their tribes.

During the Japanese colonization period and early years after Taiwan’s retrocession to the ROC government, the indigenous peoples of different tribes on this island were coerced or induced by the authorities several times out of consideration for more convenient administration to move away from the places where their ancestors had called home and then live next to each other. As a result, the original power structure in each tribe gradually disintegrated or interfered with those of other tribes. As different tribes lived next to each other, the historical, geographic, political, economic and social aspects of their lives also got mingled together, gradually blurring the boundaries of their own cultures. Any theory that resorts to only political, economic or geographic aspects or a

simple combination of just a few cultural factors does not suffice to explain the diversity of self-identification among the indigenous peoples in Taiwan as well as the complexity of their cultures and histories. It is important for us to regard these underprivileged and unfairly treated peoples as our equals in partnerships if we want our society to become one of true democracy, fairness and justice.

For the past decade, I has closely observed the contemporary art development of indigenous peoples in Taiwan and discovered the divergence and convergence between tradition and innovation in their cultures. Artists digest their life experiences and draw from them the nutrients for artistic creation. Because of their experiences of living in the tribes and in the cities, exposure to their native cultures and Han people’s cultures, and reception of school education, indigenous artists frequently found themselves in the gray area between indigenous and Han arts and cultures. Do they decide to choose just one side between the two? Or do they hope to see both sides continue merging organically to form something as rich and diverse as the intertidal zone where the river and ocean meet and merge? Looking broadly and equally at the art history of not only Taiwan but also the world, I has never abandoned its belief that the abundant and unique cultures of Taiwan’s indigenous peoples should also be seen and duly appreciated.

What the exhibition, *Boundary Narratives—Sakuliu vs. Rahic*, intends to present is the narratives and insights of these two artists extracted from their life experiences. Therefore, this exhibition is not curated based on any theory or professional knowledge but on the artists’ digestion and retrospection of their life experiences. Mixed and merged in the boundaries of space are diverse cultures. Collected and conserved in the long river of time is every drib and drab of the moment when a boundary was crossed. Just as different between mountain wind and ocean waves in climates, the indigenous tribes are all different with their own cultures.

---

1. Windy Place is a restaurant run by Lee Chiu-yue, Sakuliu's wife. The studio of Sakuliu used to be located on the site.

---

# 實踐民族的夢

## 述說「邊界敘譜：光的記憶—撒古流個展」

文 / 林佳禾 (策展人，高雄市立美術館助理編輯)

---

排灣族藝術家撒古流的生命裡，親身經歷了部落從傳統使用火跨越到使用燈的過程。生活與各種儀式祭典/慶典裡如何使用火，以及電力進入部落後，帶來的照明與生活型態改變之景象，都一一烙印在撒古流的內心，成為其創作的養分。撒古流將火分為三種：第一是使用的火，它存在生活的記憶中；第二是神聖的火，傳遞了與祖靈之間的關係；第三則是心中的火，具象徵的意味。其藉著一系列關於「火」和「光」的素描畫作與延伸之裝置，以「遠古的火·石板屋」、「光的記憶」、「部落外的樹蔭」三部曲，娓娓道出從火的光跨越到電的光，在這20多年的時光裡，達瓦蘭部落的生活軌跡與其所處之邊境界況。

撒古流長年在部落與部落之間、部落的不同世代間、以及原漢的邊界遊走，他總是用心地品味部落內外一切事物，不管在哪裡，心中的光都一直進行著。他對於火的追尋未曾停歇，除了溯及過往，亦不斷思考：什麼是屬於自己生命中的火與光？該維持小小的火苗照亮自己，或需熊熊烈火照亮群體？許許多多生命的課題都待解答，雖然過程總是艱辛，但他從不放棄，因為有光，就有希望。

撒古流的素描作品兼具細緻與宏觀，猶如電影裡從高遠處攝下的場景：偌大、無邊的黑暗裡，單一的火(光)源像似強烈的投射燈，緊緊抓住觀者目光；「光」從亮處向四周逐漸擴散，直到沒入黑暗，戲劇張力十足，使觀者就著光源，融入場景中。他以自己最熟悉的自然素材進行裝置，呈現童年時代部落裡有關光的記憶，迥異於純粹畫作的展覽，期盼透過裝置、意境的營造，呈現那個年代接壤的邊界情境，並與其素描作品相呼應，讓觀者內在的靈魂被喚起。而在饒富趣味性、故事性的素描作品中，也蘊含著撒古流對於自身部落文化流失、信仰與價值觀及權力核心改變、土地與自然生態環境被破壞等之深刻省思，以及生命底層深情的吶喊。

長年來，撒古流總是透過公共藝術、建屋等大型藝術工程的機會，邀請部落長者與青年共同創作，如同展出的石板屋與各項裝置，藉由實務，進行部落藝術技能與文化思維的傳承、教育工作。撒古流感受一路以來的藝術創作與文化深根工程，都得自祖靈的召喚，期許透過自己的創作與部落文化的整理、重建，讓祖先與自己，自己的下一代，下一代的下一代，那一條既模糊又清晰的線，可以連結起來，看見自己及自己站立的位置，逐步實踐「民族的夢」。



---

# Realizing the Dream of His People

## On Boundary Narratives: A Memory of Light—Sakuliu

Lin Chia-heh, Curator and Assistant editor, Kaohsiung Museum of Fine Arts

---

In his life, Sakuliu, an artist from the Paiwan Tribe, personally experienced the transition of using fire light to electric light in his tribal village and witnessed the changes brought by electricity to his tribespeople who used to use fire in traditional rituals, celebrations and daily life activities. Imprinted deep inside his heart, what he saw and experienced has become the source of nutrition for Sakuliu's artistic creation. Sakuliu categorizes fire into three types. The first type is the fire used in the tribal life in the past, the fire that only exists in memories now. The second type is the sacred fire that connects the tribespeople and their ancestors. The third type is the symbolic fire in his heart. Through the series of drawings about "fire" and "light" and installation works based on the drawings respectively in the sections of "Ancient Fire • Stone Slab House", "A Memory of Light" and "Tree Shade outside the Village" in this exhibition, Sakuliu fascinates viewers with his stories about the transition from fire light to electrical light, his life in the Tjavadran tribe and his perceptions of different boundaries he has faced over the past 20-odd years.

Sakuliu has long travelled across the boundaries among peoples of different indigenous tribes, among people of different generations in the tribes, and between indigenous peoples and Han people. He is always carefully observing and taking in everything inside and outside his tribe. No matter where he is, the light in his heart is always shining and his pursuit of the fire has never ceased. Besides looking at the past, he is always thinking: what is the fire and light in his life? Should he keep the fire in his heart just big enough to shine only for him? Or should he turn the fire up so that it can shine for more people? There are many, many more questions in life for him to answer. Though it is difficult to find answers to these questions, he never gives up for he believes wherever there is light, there is hope.

Sakuliu's drawings are both microscopic and macroscopic. They look like movie scenes shot with the camera placed high above or in the distance: in the immense and endless darkness, a single source of light (fire) acts like a powerful spot light and captures the eyes of viewers. The strong dramatic tension of the light gradually diffusing from the source into the surrounding darkness induces viewers to follow the light and immerse into the drawings. He also uses natural materials he is most familiar with to create installation works that represent his childhood memories about light in the tribal village. The inclusion of these installation works make this exhibition different from those exhibitions of merely paintings. Hopefully, with the installation works and the whole atmosphere that all together resonate with the drawings, this exhibition can not only bring viewers back to those days where Sakuliu encountered different boundaries but also awaken their inner souls. From his amusing and storytelling-like drawings, viewers can also sense his deep concerns about the disappearance of the traditional culture, religious beliefs, value system and power structure of his tribe, about the man-made damage to the land and natural environments, and about the fundamental meanings of life.

Over the past years, Sakuliu has always taken the opportunities of public art projects and other large-size art projects to invite the elders and youths of his tribe to participate in his artistic creation. The stone slab house and installations in this exhibition are results of their collaboration. Through this practice, Sakuliu plays the role as a pivot in the passing down of art techniques and cultural traditions within his tribe. Sakuliu attributes all he has done in artistic creation and tribal culture promotion to the calling from his ancestral spirits. Through his art as well as his reorganization and redevelopment of the tribal culture, Sakuliu aspires to find his position in the reconnection of the blurry and yet clear line running from his ancestors to him, to his next generation, and to their next generations. Through the reconnection of this line, the dream of his people will be gradually realized.

排灣族藝術家撒古流，1960年出生於屏東縣三地門鄉大社村達瓦蘭(tjavadrán，植苗之意)老部落，因部落與平地漢人居住地隔著幾座山，進出部落僅賴羊腸小徑，極為不便與艱辛，更因山遙路遠、空間疏離，以致受文明衝擊甚晚。撒古流的童年在沒有燈的環境下長大，直到15歲國中快畢業，電力始進入其部落，逐漸改變了部落的生活型態，在此之前，部落一直以火為中心，圍繞著光源生活。

撒古流的生命裡，親身經歷了部落從傳統使用火跨越到使用燈的年代。生活與各種儀式祭典/慶典裡如何使用火，以及電力進入部落後，帶來的照明與生活改變之景象，都一一烙印在撒古流的內心深處，成為其創作的養分。

撒古流將火分為三種：第一是使用的火，它存在生活的記憶中；第二是神聖的火，傳遞了與祖靈之間的關係；第三則是心中的火，具象徵的意味。<sup>1</sup>其一系列關於「火」和「光」的素描作品，敘述著家鄉達瓦蘭部落從使用火的民族轉變為使用燈的民族之遞嬗過程。「邊界敘譜：光的記憶—撒古流個展」，藉著一幅幅細膩生動的素描畫作與延伸之裝置，以「遠古的火·石板屋」、「光的記憶」、「部落外的樹蔭」三部曲，娓娓道出從火的光跨越到電的光，在這20多年的時光裡，達瓦蘭部落的生活軌跡與其所處之邊界境況。

## 遠古的火·石板屋

石板屋—東南亞&南島之源/這是一個被遺忘、失落的記憶/尤其是與火關係密切/會呼吸的房子，綠能建築裡/最強壯的素材/世界極致產物/祖先千年經驗累積/umaq家屋 quma農田/一個是呵護家人生命的家/一個是呵護作物的園/經由火連結彼此間生命

——撒古流

「火」對尚無電力的達瓦蘭部落而言，是夜間的大太陽，只要將木頭點燃，就可以讓晚上一直有光源可工作。除了一般生活的需要，在祭拜祖先、許多儀式的舉行、避邪、或跟祖靈溝通等也都要使用火。

撒古流的童年時光，部落裡家家戶戶都居住在傳統石板屋。此建築完全不使用水泥、釘子，在裡面炊食、起火的時候，煙會從屋頂的縫隙冒出，故稱為會呼吸的房子。石板屋所使用的建材，包含石板門楣、木樑、祖靈柱，在採集之前都會以火為連結。

柱子跟橫樑所需的木材生長在原始森林裡，父親生了小孩後，必須在森林裡替孫子尋找，準備一棵祖父樹。當發現約大腿粗的好樹，為了不讓別人砍去，需在樹頭前點燃一些火，讓燃燒的炭留下紀錄，並透過燃煙跟樹精靈說：「我在你身邊已點燃了火，藉著煙升天告訴造物者和祖靈們，我跟你樹精靈做了盟約，我會照顧你，一直幫你修剪，你將來會是我孫子的屋樑、門楣，哪一天我的孫子和你強壯的時候，會請你回家。」等到他的孫子結了婚，這棵樹大約5、60年樹齡，已經可以構成大樑。如果有人看到那棵樹很筆直、很漂亮，也想要做標記的時候，會先翻翻周圍有沒有這種記號。如果發現在前面燒過炭，表示這棵樹已經跟別人結盟，就不能再要這棵樹。

過去時代，要採集石板不是容易的事，非得透過比較大的颱風(年的憤怒)，把沉澱在河床底下的石板曝露出來，或者透過崩落的落石，才有石板拿，嚴禁敲打岩壁。颱風季節過後，有一些破舊不堪的建築，會因為颱風而被吹毀，造物者也會拿一些漂流木跟石板，來替換在憤怒當下被吹毀的房子。部落族人認為那些漂流木跟石板是山神洗



達瓦蘭部落石板屋(撒古流提供)

澡所掉落的頭髮跟頭皮屑，是給因颱風而倒塌的房子做為彌補，人們也才可以很輕鬆的採集曝露在外的石板。在採集的當下，要一直點燃火告訴神靈：「我正在採集你掉落的毛髮、頭皮，我用火感恩你給我的施捨，告訴你所在的位置，希望我採集的石板能夠輕如煙，像羽毛般飛過崎嶇難行的路，讓我們平安順利地帶你進入部落，到我們的家裡……。」因為過去的山路不像現在那麼寬，有那麼多重機械可以輔助，曲曲折折的小山逕頂多一個人寬，從河床到部落，得靠很多的人力。

每一戶石板屋內的祖靈柱前，都安置著這個家族列祖列宗終年永不熄滅的爐火<sup>2</sup>，除了烹煮食物，祂更是延續家族的香火，兄弟分家與各種儀式所需要的火，都要從這裡點引出去。在沒有電燈的年代，到了夜晚，只能靠著煮晚餐的火取代陽光來照明，祂是太陽的延續，家人在僅有的那一點火光下晚餐，分享這一天的心情。孩子們總喜歡在晚餐過後圍繞火堆旁，聆聽祖父母以母語吟唱一則又一則生動的故事。透過故事，認識與學習了諸多自然萬物與日常生活的知識，以及其中蘊含的生命哲學與智慧、為人處事之道、部落文化……等。撒古流至今能夠朗朗上口的部落故事，皆來自晚餐後的這段美好時光。

排灣族的傳統裡，火和水的關係密不可分。煮飯時，炊煙從天窗漂到空中，隨著氣流擴散四方，凝結水滴降雨後，成為滋潤宇宙大地、涵養生靈的甘露水。撒古流於展場建造了石板屋裝置，呈現其童年生活的真實景象。屋內一對男女祖靈柱前裝置爐火，火堆上的鍋鼎承接從天窗滴落的甘露聖水，融合撒古流父親吹奏的鼻笛樂聲，充滿靈氣、靜謐的旋律繚繞，洗滌心靈。

排灣族是一個重視種子、同心圓概念的民族。同心圓是種子落地往四周繁衍擴張的力量，猶如一滴水可以使一潭水起漣漪往四周推動。水滴象徵的是種子，種子在中間，為太陽之子(Mazangiljan, 眷顧者)，其外包覆一層果肉供養種子，最外層是皮加以保護。以此比喻部落組織，中間的種子即為頭目，果肉為子民，穿梭於果肉間的汁液及味道為功臣家族、創始家族。真正決定部落存活與事務的不是種子，是果肉，如果果肉不夠強壯，種子亦無用。因為是子民在供養頭目，所以頭目稱平民叫Quzipezipen

(餵養者)。如果頭目不替子民設想、解決紛擾，子民可以不要這個頭目。聖水滴表達的即此同心圓、種子分享的概念，而支撐爐灶的三粒石頭，則意寓種子、果肉、味道三者合一，以及祖父、父親、孫子，或祖母、母親、孫女種子繁衍之意。撒古流感慨，此概念在火的年代還很鞏固，有了電後，不管是跟樹之間、人之間的倫理，或部落裡面的倫理都被扭曲、改變了。

展場中石板屋的結構，跨越了族群與年代的邊界。右半邊維持傳統構造與陳設，左半邊則融入漢文化特徵，既傳達了傳統排灣文化與石板屋精神，亦隱喻對部落傳統文化流失的感傷。石板屋入口傳統的低矮門楣，需略彎腰以低姿進入，傳達祖先叮嚀「為人應謙卑」的教誨；門邊獵物的神龕內安置獸骨，表達對獵物供給溫飽的謝忱與敬意；進入門內，石板地面投影播放撒古流手繪之各式「火邊故事裡的圖紋記憶」；男性祖靈柱右側陶壺架上，陳列撒古流30幾年前為復興部落傳統燒陶技藝，所創作之各式傳統與改良陶壺；左半邊橫樑融入漢人閩南建築燕尾高翹形式，意寓現代排灣族與漢文化的交揉；燕尾末端嵌接高達6公尺「披上金幣的祖靈柱」上鑲滿了不同年代各國與台灣的錢幣；左半邊屋頂失去了石板，儘覆蓋破損的木片，呈現半頹廢的情境，痛訴著「披上金幣的祖靈柱」與「長了燕尾的橫樑」已不再承載美好的傳統排灣文化。

## 光的記憶

2001年至2008年間，撒古流沉浸在回憶兒時部落裡還沒有電，及電力進入部落初期的年代光景，反芻此心境，創作了一系列與「光」和「火」有關的素描作品，從傳說故事〔以前的太陽很低〕、〔太陽之子(出生)〕、〔月亮的眼淚〕，到現實生活景象〔晚餐(故事時間)〕、〔點燈(晚餐)〕、〔回家一渡河的腳踏石〕、〔回家一森林路上〕、〔夜間捕魚〕、〔鑽木取火〕、〔會說話的箱子〕、〔雜貨店—不再是以物易物的年代〕、〔燒虎頭蜂〕，以及2015年重繪之〔隔壁家的木柴〕、〔森林路上，兔子〕等。2004年至2009年間，撒古流落腳台東都蘭糖廠，也將此地週末夜晚藝文朋友歡聚時「光」的景象，畫出「都蘭



印象」系列作品，呈現當下日常生活所感受對「光」的心境。在撒古流以豬皮做為封面、彩繪的手札本內，還有更多他手繪圖像搭配母語拼音與漢字對照記錄之各種使用火的方法、工具與材料，例如：祭典的引火(神名賜予的火)、小米梗點燃的火把、行走的火把、如何製作火種、鑽木取火與擊石取火的方法、森林裡烤地瓜及取暖的方法、獵取地洞內的動物、石板的煮食方法、讓竹子變直的烤法、製作魚鉤……等，極為精彩動人，值得細細品味！

過去，部落連外交通皆為泥巴道路，僅能行駛機車。原始森林裡出現一道機車可通行的道路，讓原本住在森林裡的動物和部落的人們備感稀奇、震撼，撒古流經常會在路上碰見動物嬉戲或攜老帶幼的路過。因部落人們的居所與周遭的動物巢穴相鄰，容易聽到牠們呼朋引伴的歌聲，也和牠們喝著同樣水源的甘泉，呼吸著同一個森林裡的空氣，動物們偶爾會走出，和人類通過同樣的道路，彼此間都小心的在跨步以求得平安。某日，撒古流騎著川崎125機車，載著水電材料，頭戴電光牌安全帽，穿梭部落間，路過森林崎嶇山路與兔子相遇。撒古流嘗試以此景象所畫之素描作品〔森林路上，兔子〕為文本，繪製其首部動畫創作，結合裝置，重現途中情景，帶領觀者身歷其境，同遊時光隧道。除了與兔子相遇的情節，隨著摩托車的前進，更引領觀者領略山林部落的情境。撒古流也藉此作品思考著，當人類透過科技一直強壯自己的時候，生活在周邊一起生長的動物們，又怎麼看待人類過度的進步、膨脹。

撒古流的素描作品兼具細緻與宏觀，猶如電影裡從高遠處攝下的場景：偌大、無邊的黑暗裡，單一的火(光)源像似強烈的投射燈，緊緊抓住觀者目光；「光」從亮處向四周逐漸擴散，直到沒入黑暗，戲劇張力十足，使觀者就著光源，融入場景中。除了藝術表現，也有留下部落生活經驗點滴，記錄古老智慧之意圖，無論服飾或器具，皆忠於實況鉅細靡遺，對其族人，定能墜入時光隧道細品淡淡鄉愁，對非其族群的觀者，則夾揉新鮮與熟悉、神祕與想像，格外引人入勝。

展場搭建的竹籬內外，展陳上述一系列的素描作品，竹籬內電視螢幕播放詩人汪啓疆朗誦其以撒古流「火系

列」素描作品所創作的〈火之畫作〉新詩影音，此空間氛圍與現場撒古流素描〔會說話的箱子〕畫面情境相輝映；另提供民眾聆賞由音樂家陳哲聖以此詩作與系列畫作為材創作的樂曲，並由撒古流將國語詩作的意涵轉化為排灣族語吟唱。此跨界的融合創作，跨越了原漢邊界的鴻溝，激起璀璨的藝術火花。

## 部落外的樹蔭

意指「部落外的世界與事物」。40幾年前，達瓦蘭部落第一盞燈泡掛在派出所前廣場榕樹下被點亮了，好奇的部落族人觀看著雞蛋般大的發光體，一位老人家站在板凳上對著燈炮點菸，到過平地的年輕人看了說：「阿公～，那不是火，是燈～」阿公搖搖頭說：「奇怪，這個像雞蛋那麼大、那麼亮，竟然不能點菸！？」此境遇，猶如電影ET跟人類手指頭接觸的那一剎那，洋溢著新奇與探索的心境。

過去，部落的族人都清楚，常走的原始森林羊腸小徑上沿路哪裡有大樹。但自文明進入部落，那些古老、強壯、漂亮的樹，便不知不覺被託付了關乎人命、幸福、得救與施捨、斧刀下短暫的偉大。這些老樹，先被釘了礙子，配了電線、電燈，曾幾何時，樹幹上慢慢的增加了「耶穌愛你」、「天國近了」、「高壓危險」、「懇請惠賜神聖一票」等標語，串聯在一起讓人產生一種奇幻的聯想，也宣告著，部落跨過時間的邊界，進入到另一個難以返回的世界。

撒古流以風災倒樹與工地報廢鋼筋為材料，裝置部落樹林意象，既詼諧又寫實深刻的呈現部落族人第一次看到燈泡的那種興奮、好奇，與燈泡竟然不能點菸的矛盾；藉樹幹上的標語，傾訴處於原漢、傳統與現代交界的時空中，現代文明、政治、外來宗教等進入部落後，對部落產生之種種質變與邊界效應。而描述此情景的〔點菸〕塑像立於昏暗的展場中央，成為全場另一重要焦點；此棵「部落外的樹蔭」老樹，與〔森林路上，兔子〕動畫所裝置的樹林也融為一體相呼應，猶如置身其中。



展場石板屋內一隅(攝影：林宏龍)



撒古流「光的記憶」系列素描作品展示一隅。(攝影：林宏龍)

## 結語

撒古流長年在部落與部落之間、部落的不同世代間、以及原漢的邊界遊走，他總是用心地品味部落內外一切事物，不管在哪裡，心中的光都一直進行著。他對於火的追尋未曾停歇，除了溯及過往，亦不斷思考：什麼是屬於自己生命中的火與光？該維持小小的火苗照亮自己，或需熊熊烈火照亮群體？許許多多生命的課題都待解答，雖然過程總是艱辛，但他從不放棄，因為有光，就有希望。<sup>3</sup>

撒古流以自己最熟悉的自然素材進行裝置，呈現童年時代部落裡有關光的記憶，迥異於純粹畫作的展覽，期盼透過裝置、意境的營造，呈現那個年代接壤的邊界情境，並與其素描作品相呼應，讓觀者內在的靈魂被喚起。而在

饒富趣味性、故事性與戲劇張力的素描作品中，也蘊含著撒古流對於自身部落文化流失、信仰與價值觀及權力核心改變、土地與自然生態環境被破壞等之深刻省思，以及生命底層深情的吶喊。

長年來，撒古流總是透過公共藝術、建屋等大型藝術工程的機會，邀請部落長者與青年共同創作，如同展出的石板屋與各項裝置，藉由實務，進行部落藝術技能與文化思維的傳承、教育工作。撒古流感受一路以來的藝術創作與文化深根工程，都得自祖靈的召喚，期許透過自己的創作與部落文化的整理、重建，讓祖先與自己，自己的下一代，下一代的下一代，那一條既模糊又清晰的線，可以連結起來，看見自己及自己站立的位置，<sup>4</sup>逐步實踐「民族的夢」。

- 
1. 參閱高雄市立美術館數位典藏系統<http://collection.kmfa.gov.tw/kmfa/search.asp?kind=1&kind2=artsdetail.asp?prestype=quer@code=ALL@orderstr=no@rele=AND@tagB=撒古流@range=1>
  2. 撒古流口述：前一晚炊食過的火剩下焰的時候，設法使用灰將它掩埋，悶在灰裡面，隔天只要把灰撥開，加助燃的樹枝、樹葉即可再點燃，此即為永不熄滅的火。
  3. 同註1。
  4. 撒古流自序〈祖靈與我在人間的居所〉，撒古流著《祖靈的居所》，屏東：行政院原住民族委員會文化園區管理局，2013年6月，頁11。





撒古流邀請部落長者與青年進行石板屋與其他裝置之施作，藉由實務，進行部落藝術技能與文化思維的傳承、教育工作。(攝影：林宏龍、鄭景陽)