

劉哲安 × 盧建銘

對談時間 | 2021年4月13日於高美館園區湖畔

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坐落於 43 公頃的內惟埤文化園區內，高雄市立美術館長期關注南島與原住民文化藝術，除了館內的主題策畫之外，更希望讓戶外成為藝術家的實踐場域。2005 年，時任高美館館長李俊賢邀請生態藝術創作者盧建銘規劃南島園區，期望原住民藝術家創作時能擁有原本在自然裡的環境脈絡。本次《泛·南·島藝術祭》延伸當初的構想，再次邀請盧建銘創作湖畔生態地景，不以「物件」的形式，而是在生態復育中引入原住民族和自然應對的方法，形成持續、動態的創作歷程，同時與園區民眾不斷對話。復甦的地景，也會加入西拉雅藝術家劉哲安的竹藝裝置，企圖在 21 世紀的都會公園中，回望 5000 年前原住民族先民當時對於這塊土地的連結與想像。





盧：我是拓墾者的後代，在原漢混居的村落長大，我一直清楚自己的身分，理解彼此文化的不同。2008年看見撒烏瓦知部落的原住民朋友遭受不公平的待遇，因而進入部落協助，從旁觀者逐漸變成部落一員。而後長期居住於部落，部落的生活方式逐漸融合成爲我的文化型態。現在也有很多新移民進入部落，在這樣的過程裡自我的文化並不會減弱，而是有很多不同的成分匯集，許多民族觀點也會改變。

創作這片湖畔地景的植物並不僅止於原生種，也有很多在部落被馴化的外來種也變成歸化種，成爲原住民生活應用的植物。例如阿美族很早就使用原生莎草來編織作草蓆，當輪傘莎草1906年被帶入台灣，他們發現這種莎草葉柄比採集原生種更長，可以做更大的草蓆更容易被應用，因此成爲製

作草蓆最常應用的莎草。而被引進的南洋芋頭也被排灣人作爲他們的祭祀植物，或像打麻糬一樣打軟，放在他們傳統食物小米粽 cinavu 裡面。所以我們可以想見外來種並不一定都會成爲入侵種，只是我們是否願意好好管理、照顧、發現其價值，使群落更爲豐富，如同南島藝術家在世界各地吸收了外來文化刺激，讓作品更具新意。

劉：2009年我去蘭嶼旅行，發現當地跟自己被各種教育建構出的原住民刻板印象有極大的差異，而深深被震撼。回台灣後我爬梳資料，才發現原來我父系與母系的祖居地一也就是台南東山區，居然也有平埔族群的存在，甚至於有的聚落就在阿公家的隔壁庄，又再一次震撼了自己：原來以前所接受的教育並非事實，對於文化認同我只能有閩南人與中國人的選擇，卻遺漏了最貼近土地的原住民選項，因而開始致力學習原住民、南島的語言與文化。雖然透過田野調查、資料收整、

參與原住民部落活動，逐漸讓我清楚漢、原…各式文化互相融合的樣貌，但始終沒有感受到南島文化的成份進入到身體裡。因而在2012年時開始學習西拉雅語，然而因爲這個語言目前已沒有母語使用者，所以它也沒有進入身體裡，最後在2013年投入學習自然素材與編織，我才感受到透過雙手了解自然素材的特性與限制與各種編法的邏輯、特色就能窺探到老人的深刻智慧，順應環境就地取材的文化累積也都在裡面，也讓我有能夠跟長者更深入對話的能力，原來看起來普通的物件都蘊含了令人讚嘆的思考及實踐力，這些是現代教育目前還不能帶給我們的。

不只生態復育，透過創作也在尋回語言、工藝與勞作的身體

劉：這次創作使用的材料以竹子爲主，台灣的竹子分成散生的桂竹、孟宗竹等，以及叢生的刺竹、長枝竹或是經

濟型的綠竹、麻竹。通常創作大型裝置時，創作者偏好桂竹，比較直、色澤比較漂亮，也容易大量取得，但這類型的竹管比較容易裂開，進水容易腐壞。且像桂竹是中空肉薄，在台灣表現曲線通常是以剖開的竹片來處理，或是運用其他材料如鐵件結合，而不是純粹彎曲竹管做爲結構。我偏好使用不是很直的竹子，這次使用的長枝竹，也是我居住、活動範圍、田野調查中最常出現的竹種。

竹子的建築工法，有一說是原住民式的竹結構有別於漢式的竹結構，通常不會破壞竹管，而是運用綁紮的方式固定、處理接點，而漢式的方式則會利用工具穿鑿的穿鬮式方式處理，各有各的特色，而我這次選擇了原住民的方式。而接點的處理，有別以前習慣使用的鐵絲，這次全部是以藤皮綁紮的方式來完成所有的結構，而綁法也是參考傳統綁法再去延伸、改良的，這是我這次給自己的功課。每一次創



作作品我都希望以更接近原民文化的方式來創作，會研究傳統工法持續改良試驗。藤的文化在原住民也是很需要被彰顯的一部份，這也是選擇用藤皮的原因之一。

另外造型的部份，主結構體是參考原住民「獵寮」的形式發想，延伸出去的副結構體則是實驗性質的三角結構，主、副結構都是以三角所發想的，呼應到這裡所栽種的莎草科植物。目前最廣為所知的莎草科植物應該就是大甲藺草了，根據史料藺草編跟大甲社的原住民有關，而輪傘莎草雖然是外來植物，卻被阿美族人運用編製成蓆

實驗性質的竹結構模型
攝影：林宏龍

子，由這二個例子可以知道原住民族使用周遭環境植物的敏銳度。

這些莎草科植物都有蠻共通的特性，就是三角柱狀的莖，三角柱結構才能讓它細長的身形不易倒伏，呼應到竹結構中，特別是綁紮的方式，常需要出現三角結構，才能讓整體結構穩固，所以我以三角形為發想，取名為《Tuturu ki Pusul》，也就是三角的意思，是根據現有的西拉雅語語料所翻譯出來的，這個復育回來的語言，也跟這裡復育回來的環境產生對話。

盧：我每次看到劉老師創作都很期待，像把竹子的十字綁紮交接點從鐵絲換成藤，這個改變的用意、材料收縮後的補強及特性等，都是他長期使用材料、摸索各種方法以及觀察後才可能知道。在他身上我還可以看見老人的那種巧勁，久經歷練內化到身體裡，才會看起來很輕鬆。

劉哲安作品的竹結構
攝影：林宏龍



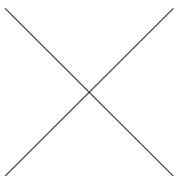
自然有機的互動、對話，就是創作的一部分

劉：前幾天有帶著 2 位小孩的父親來散步靠近作品，沒多久小孩子就坐到作品上，達到我當初設定的目標：希望作品可以跟民衆互動或被使用的，透過體驗產生連結，然後再進一步去重新認識原住民與南島文化的樣貌。不管是視覺的、味覺的、觸覺的，或是像盧老師強調的勞動，當你沒有親身體驗，你很難去感受、去想像更多可能。現代的教育很多都太著重理論，跟你最接近的東西，反而沒有進入到身體裡。

盧：開始創作地景圍籬時，我們就決定了與民衆溝通的方式：刻意讓木頭部分較矮，可以跨過去也可以坐在上面。我們也在黑板上預告這些計畫，就會有一些對話自然產生。就像湯姆歷險記中，想誘發其他人幫忙來塗油漆，我們要讓人覺得這是一件享受的事情，民衆會開始來問你在做「園藝」嗎？藝術在哪裡？什麼是生態復甦？要復甦成什麼樣子？

通常都是常來的民衆會提問，只要民衆有問題，我就會靠上去和他們對話，常常一聊就是一兩小時。對我來說，在過程中傳達理念給更多人，可能是更重要的。現在大家都是手背在身後跟我對話，有一天，也許他們也會想要身體進來，透過動手更深刻地參與這個計劃。

Varig Tinaway



Lu Chien- Ming

Practice and Respond Toward
the Ecology of the Environment and Cultural Revival Experiment

Conversation | April 13, 2021.
Date | at the lakeside of the Kaohsiung Museum of Fine Arts (KMFA)

Host | Chang Yuan-Shun
Speakers | Lu Chien-Ming, Varig Tinaway
Documented & Edited by Tsai Chia-Wen, Hsieh Yu-Ting

Located in the 43-hectare Neiweipi Cultural Park, Kaohsiung Museum of Fine Arts has been dedicated to Austronesian and aboriginal culture. Besides thematic exhibitions inside the museum, KMFA has also provided the outdoor space as a practice field for artists. In 2005, Lee Jiun Shyan, then director of the museum, invited the ecological artist Lu Chien-Ming to scheme the Austronesian park, allowing aboriginal artists to utilize the environmental contexts in their creation. The Pan-Austro-Nesian Arts Festival expands the initial concept and re-invites Lu Chien-Ming to create ecological landscapes at the lakeside. Without a form of 'object', the method of how indigenous peoples and nature interact is introduced, forming a continuous dynamic process of ecological restoration. Meanwhile, it forms a dialogue with the visitors in the park. In the resurrected landscape, the bamboo installation by Siraya artist Varig Tinaway is positioned as an attempt of looking back at the connection and imagination of the aboriginal ancestors 5,000 years ago through the 21st-century metropolitan park.

EXOTIC OR NATIVE? CULTURE AND ECOLOGY HAVE NEVER STOPPED MERGING.

LU: I am a descendant of the pioneers growing up in a multi-ethnic village of Han and aboriginal people. I have always been aware of my identity and fully understand the cultural differences. In 2008, due to my aboriginal friends of the Saowac tribe being treated unfairly, I entered the village to assist and became a member of the tribe instead of a bystander. Then I have lived in the tribe for a long time, and the lifestyle gradually merged into my cultural pattern. Many other new immigrants have been entering the tribe nowadays. In such a process, instead of weakening the original culture, the differences bring the changes of many other ethical perspectives.

The plants that were brought to this lakeside landscape are not limited to native species. Similarly, many foreign species that had been domesticated in tribes became naturalized species and adopted by the community. For example, Amis people used native sedges to weave straw mats for a long time. When Cyperus sedge was brought to Taiwan in 1906, they found that the leaf stalk of this sedge was longer than that of the native species, and it could be used to make larger mats. Therefore, it became the most commonly used sedge for making straw mats. The imported taro from Southeast Asia is also used as a sacrificial plant by the Paiwan people. It could thus be softened like mochi and put in their traditional food, cinavu, a millet dumpling. What we imagine of exotic species are not necessarily defined

as invasive one, but whether their value can be developed to enrich the community. Same as Austronesian artists that have absorbed foreign stimulations from all over the world to innovate their practices.

TINAWAY: When I traveled to Lanyu in 2009, I found out that there was a significant difference between the local reality and the stereotypes of the aborigines that have been projected by our education. After returning, I also found out that the ancestral land of my paternal and matrilineal family—that is, the Dongshan District of Tainan. There were Pingpu peoples and some settlements were even in the village next to my grandfather's place. Once again I was shocked: It turns out that the education I received was not the complete truth. I thought the options for my cultural identity were only between the Minnanese and the Chinese, but what was left behind was the most original option - the aboriginal. Thus, I am dedicated to learning the language and the culture of the Aborigines and the Austronesian. Through fieldwork, archival research, and participation in the aboriginal tribe, I was able to recognize the integration between Han and aboriginal, but I never felt Austronesian culture was within my body. Even when I began to learn Siraya in 2012, it had not yet entered my body because this language no longer had native speakers. Devoted to learning weaving with natural materials in 2013, I finally realized that by understanding the characteristics and limitations of natural materials and the logic of weaving methods through my own hands, the profound wisdom of the elderly and the accumulated knowledge to adapt to the

environment can be touched. It allows me to build a deeper dialogue with the elderly. The valuable thinking and practical power that ordinary objects contain cannot be delivered by modern education.

Not only restoring ecology but language, craftsmanship, and laboring body through the creation

TINAWAY: The material used in this creation is mainly bamboo. In Taiwan, there are scattered types: Makino bamboo, *Phyllostachys edulis*; clustered type: *Bambusa blumeana*, long-shoot bamboo; and economic type: giant timber bamboo, sweet bamboo. In general, when creating large-scale installations, creators prefer Makino bamboo, which is straighter, brighter in color, and easier to obtain in large quantities. However, the tube of this bamboo is more prone to cracking and perishable when entering the water. Because Makino bamboo is hollow and thin, the makers in Taiwan usually curve it by splitting half or combining it with other materials such as iron, rather than purely curved bamboo tubes as the structure. I would rather prefer to use bamboo that is not very straight. The long-shoot bamboo used for this time is also the most common species in my residence, activity area, and fieldwork.

About the construction method of bamboo, it is generally considered that aboriginal bamboo structure is different from Han-style. It doesn't damage the bamboo tube by using the method of binding to fix and handle the joints, while the Han-style method uses the tool-piercing method. I thus chose the aboriginal method for this

project. The handling of the joints is different from what I used to do with iron wire, instead, all the structures are completed by vine bark ties and the binding method is also extended and improved by referring to the traditional way. By doing so, it is a learning process for me. Each time I create a work, I intend to approach the traditional methods of aboriginal culture by continuous improvements and experiments. This is why I tend to make by vine bark because of the importance of the rattan tradition that needs to be unveiled.

The modeling of the main construction is inspired by the aboriginal "hunting huts" and the extended sub-construction is an experimental triangular structure. Both are adopted in the form of a triangle to echo the Cyperaceae that are planted here. At present, the most widely known Cyperaceae plant should be the *Tachia* rush. According to the historical archive, the rush weave is related to the aboriginal community of the Dajia area. Although the umbrella plant is an exotic plant, it has been used by Amis people to make mats. The sensitivity of the aboriginal peoples in using the surrounding plants can be seen here.

Having a common characteristic of the triangular columnar stems, it keeps the slender bodies of these Cyperaceae plants stable and echoes with the bamboo structure, especially the way of binding. Departing from the idea of a triangle, I named it Tuturu ki Pusul, which means triangle that is translated from the existing Silaya context. This restored language is in dialogue with the environment that is restored here.

LU: I always look forward to seeing Tinaway's practice. Like changing the bamboo cross-binding junction from iron wire to rattan, his intention of modification with the reinforcement and characteristics of the material after shrinkage was only made possible after the long-term research of materials. The wisdom of the elderly has been internalized by Tinaway.

ORGANIC INTERACTION AND CONVERSATION ARE PART OF THE CREATION

TINAWAY: A few days ago, a father with two children came for a walk and it didn't take long for the kids to sit on the work. That achieved the goal I set for the project: By interacting with the public, the work generates a connection to speak for aboriginal and Austronesian culture. Whether it is visual, gustatory, tactile, or labor as Lu emphasizes, it is hard to imagine more possibilities without experiencing them. On the contrary, modern education focuses on theory but leaves the closest things from our surroundings behind.

LU: We decided how to communicate with the public when building the landscape fence: The wood is deliberately shortened to be free for the public. Then some dialogue naturally occurred in response to the blackboard that had our announcements of the upcoming projects. Just like in *The Adventures of Tom Sawyer* that wanted to induce other people to help paint, we create a matter of enjoyment. Do people wonder if you are doing "gardening"? Where is the art? What is ecological recovery? What will the recovery be like? People who come here more often would raise questions. As long as there are any inquiries, I respond and often take an hour or two. Perhaps it is crucial to convey ideas to the public through the process. Even now, everyone talks to me with their hands behind the back. But, I believe that one day they will be willing to participate physically and deeply in this project.