

2024
Exhibition of Indigenous
Installation Art

原住民族 Our Places of Settlement
裝置藝術展 Kamaro'an ita
我們 安居之所

2024年9月1日 ————— 2024年12月1日

藝術家

馬浪·烏瓦日 Malang Wuwarih
劉美怡 Kiko Lafang Ciwidian
陳勇昌 Kaling Diway

展覽地點

新北捷運環狀線 新北產業園區站
新北捷運環狀線 十四張站
新北捷運環狀線 大坪林站

指導單位



主辦單位

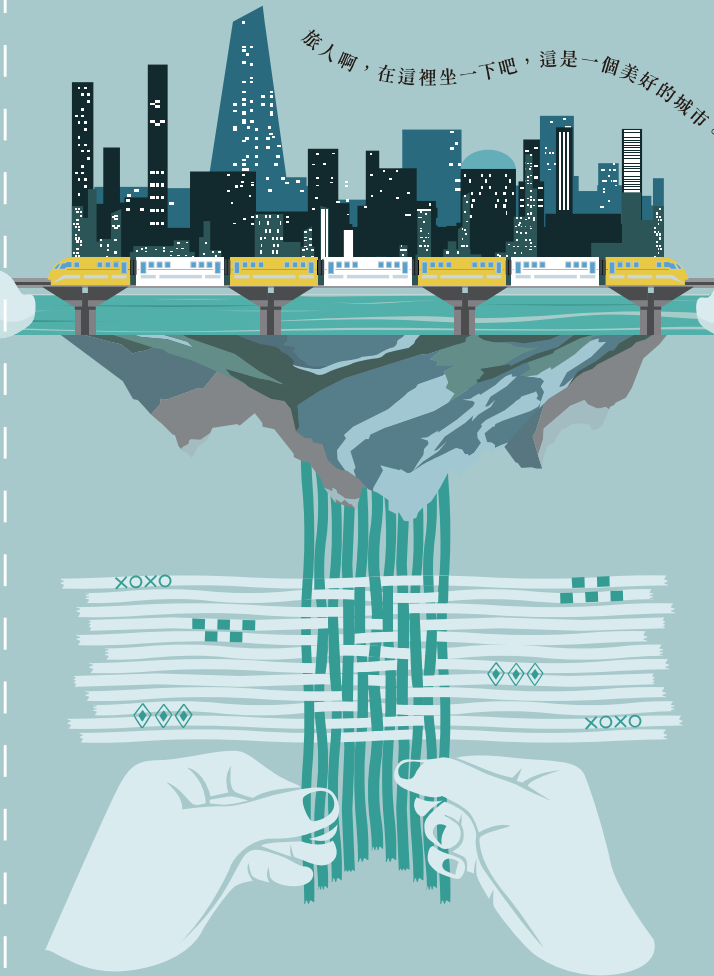


協辦單位

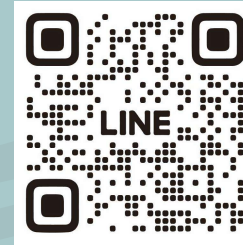


Kamaro'an，阿美族語，意為「或「居住的地方」；ita為「我們」的意思。《Kamaro'an ita》一詞，充分傳達了都會區原住民自民國50年代起自原鄉離散、流動的經驗，再到今日「此心安處是吾鄉」的心情。

Kamaro'an means "a place to sit" or "our places of settlement" in Amis language. "ita" means "we." The phrase《Kamaro'an ita》(Our Places of Settlement) reflects the experiences of displacement from ancestral land and movement of the Indigenous in urban areas since the 1960s, as well as the present-day mood of accepting "the place where we find peace is hometown."



旅人啊，在這裡坐一下吧，這是一個美好的城市。



LINE官方關鍵字導覽



issuu電子展覽手冊

| 藝術家座談 |

辦理時間：113年9月7日(六)下午14:00-16:00

辦理地點：DCC碧潭廣場—B1多功能教室

主持人：曾瓊慧(Pulima藝術節策展人)

與談人：

馬浪·烏瓦日 Mala ng Wuwarih

劉美怡 Kiko Lafang Ciwidian

陳勇昌 Kaling Diway

本次三位參展藝術家將齊聚一堂，與民衆分享如何「我們安居之所」的創作理念與精彩的生命故事。

| 工作坊 |

辦理時間：113年11月16日(六)下午13:00-16:00

辦理地點：新店溪洲原住民族生活文化園區(新店區溪洲路250號)

講師：陳昊花(新北市原住民族部落大學講師)

竹是阿美族編製生活器物主要的材料，阿美族人會利用它來造屋、造船、編製背簍、魚簍，甚至製作桌、椅，竹編工藝精巧的人，往往受到人們的尊敬和仰慕。本次工作坊，我們會在竹造的Talo'an(聚會所)裡，和老師及族人一起運用古老的竹編技巧，編製屬於自己色彩的作品，歡迎有興趣的朋友踴躍報名參加。



Accupass活動通立即報名

Nga'ay ho!

捷運大坪林站

陳勇昌 Kaling Diway × 溪洲聚落



本作品以「Nga'ay ho!」為名，由藝術家陳勇昌 Kaling Diway 攜手「新店區溪州原住民族生活文化園區」族親共同創作。運用臺灣豐富的竹材資源及阿美族「傳統編織」工藝技藝，編織一方一圓，象徵重組的家園與團結的力量，與「新店區溪州原住民族生活文化園區」竹屋相互呼應，而自然素材的創作，也為城市環境創造新的美感體驗。

「Nga'ay ho!」為阿美族問候語，也是祝福語，意為「祝福您今天會很好，做什麼都順利。」。

Named "Nga'ay ho!" the exhibit is a collaborative creation by Kaling Diway and members of the "XiZhou Tribal Cultural Living Quarter in Xindian District." Using Taiwan's abundant bamboo resources and applying the "traditional weaving" craftsmanship of the Amis people, the artists created a square and a circle, as symbols of the reconstructed homeland and power of unity. The materials with a touch of the Nature are in coherence with the construction materials of the bamboo housings at the "XiZhou Tribal Cultural Living Quarter in Xindian District," providing a new aesthetic experience for the urban environment.

"Nga'ay ho!" is a greeting and also a blessing of the Amis people, meaning "I wish you a good day and everything goes well."

misafangcalay

捷運十四張站

劉美怡 Kiko Lafang Ciwidian



「網」是線與線的結合，也是阿美族重要的生活器物。部落之中，人與人就像網一樣，手牽手，心連心，面對軟物，能夠溫柔的接住；面對硬物，也能堅強地共同抵抗，展現部落族人柔韌的個性與精神。

在傳統漁網上，都結著「網墜」，能夠讓漁網散的越大越廣，回收時也能確保漁獲不流失，是豐收非常重要的結構之一。藝術家在此結上阿美陶，象徵著阿美族的傳統文化是族人們的重心，是「網」擴張的關鍵，也是原住民族落地生根，綻放豐收的根本。

「misafangcalay」為海岸阿美族語，有「使...美麗」的涵義。原住民族群在新北市已深根將近一甲子，辛勤工作的背影與汗水，都使得這個城市更有生命力與活力，逐漸變得更加美好、多元、且繁榮。

"Net" is a composition of threads, and it is also an important daily-living utensil of the Amis. In the tribe, the network of people, hand in hand and heart to heart, is just like a net, which can tenderly catch something soft and strenuously resist hard objects, demonstrating the flexible personality and high spirit of the tribesmen.

Traditional fishing nets are all tied with "net sinkers", which can make fishing nets spread out wider, and ensure that the catch is not lost during retrieving. It is one of the very important components to guarantee a good harvest. The artist tied an Amis pottery on the net to symbolize the weight of traditional Amis culture, which is the key to the expansion of the "net", and the foundation for the Indigenous people to take root and bloom.

"misafangcalay" means "to make...beautiful" in coastal Amis language. The indigenous people have settled down in New Taipei City for nearly 60 years. Their dedication and hard work have brought more vitality and energy to the city, making it more beautiful, diverse, and prosperous.

kamaro'an

捷運新北產業園區站

馬浪·烏瓦日 Malang Wuwarih



本作品由噶瑪蘭族藝術家馬浪·烏瓦日以「kamaro'an」(坐下來的地方)為題進行創作。作品傳達在步調快速的都市中，邀請遊人在此處「坐下來」，欣賞在進步城市中，靜靜綻放的原住民族文化，以翻轉城市印象，並塑造出城市的多元文化認同。

藝術家以漂流木為創作主要材質，傳遞都會區原住民就像漂流木，在經過層層自然「洗禮」後，以沈靜穩重的方式淬煉重生。

Entitled "kamaro'an" (a place to sit), this work was created by artist Malang Wuwarih of the Kavalan tribe. The work conveys a message to visitors to this fast-paced city, to "sit down" here a while and appreciate the quietly blooming indigenous culture in this progressive city, thereby reversing the impression of the city and shaping the city's multicultural identity.

The artist uses driftwood as the main material for his creation to convey the message that the indigenous people of the metropolitan area are just like driftwood, which has been "baptized" by nature time and again, and then tempered and reborn in a quiet and steady manner.