

Taiwan Indigenous Peoples Ceramic Exhibition

臺灣 ◆ 原住民族 ◆ 陶藝展

原來 在這 邊



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在臺灣的原住民族群中，如居住山區的布農族、鄒族、排灣族、魯凱族，居住平原的凱達格蘭族、噶瑪蘭族、西拉雅族，居住海岸邊的阿美族、卑南族、達悟族等，過去都曾保有完整的製陶技術，但近百年來受到外來文化的衝擊，這些傳統技術在十九世紀後已快速的消失。到了二十世紀中期以後，臺灣原住民族中僅剩東部的阿美族與蘭嶼的達悟族保有傳統製陶工藝技術。

隨著二十世紀末臺灣社會與政治風氣的改變，臺灣原住民族群意識逐漸高漲，開始重視自身的傳統文化。例如排灣族撒古流・巴瓦瓦隆在九十年代開始復興排灣族陶壺工藝，撒古流長年搜集部落口傳故事加上當代壓坯的技法、運用燻燒將陶壺燻黑之後，再現了傳統陶壺。直至今日，這波臺灣原住民族的「文化復振」仍在持續，逐漸流失的傳統製陶技術，也是當代原住民極需復興的技藝。

本次展覽以「傳統」、「復興」、「再現」三大面向，展示臺灣原住民製陶文化的歷史與當代發展。其中「傳統」與「復興」兩大面向，試圖以原住民傳世的古陶器對照當代原住民新製的傳統技法作品；「再現」則是展出當代原住民結合傳統文化、自身省思、社會議題的創作。

The indigenous peoples of Taiwan, from the Bunun, Tsou, Paiwan, and the Rukai peoples of the mountains, the Ketagalan, Kavalan, and Siraya peoples of the plains, to the Amis, Puyuma, and Tao peoples of the coasts all used to have fully-developed ceramic craft. However, with cultural impact from the outside, their ceramics traditions began disappearing rapidly. By the mid-twentieth century, only the Amis people in Eastern Taiwan and the Tao people on Orchid Island maintained their traditional ceramics production.

In late twentieth century, changes in the Taiwanese society and its political climate gave rise to ethnic consciousness among the indigenous peoples of Taiwan, who began to value their traditional cultures. For instance, in the 1990s, Sakuliu Pavavalung, a member of the Paiwan people, started reviving the craft of Paiwan ceramic pots. For many years, he has collected stories from the oral tradition of the tribes, incorporated modern green compact techniques, and used a smoking process to blacken the pots, thus recreating the traditional craft. To this day, the wave of cultural revival among the indigenous peoples of Taiwan continues. The disappearing traditional ceramic craft is a part of the indigenous culture that is in desperate need of preservation.

This exhibition comprises three main aspects - "tradition," "revival," and "representation," with which to illustrate the history and modern development of the ceramic craft of Taiwan's indigenous peoples. Between "tradition" and "revival," the exhibition juxtaposes old ceramic vessels handed down through generations with new ceramics produced with traditional techniques. For "representation," the exhibition display works by members of the indigenous peoples inspired by traditional culture, self-reflection, and social issues.