

自然 Nature, A Gift 作為一個禮物

關渡國際自然藝術季
2023 Guandu International
Nature Art Festival



特別感謝 Special Thanks

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局長的話 Foreword from the Commissioner

關渡自然公園是兼具教育、保育、休閒等多種生態的大自然教室，位於淡水河與基隆河匯流之處，豐饒的濕地生態提供民眾舒適的大自然公共空間。自 2006 年開始辦理的「關渡國際自然藝術季」建構了臺北市民的環境美學，並持續透過藝術作為溝通媒介，引領市民感受土地深厚且豐富的生命姿態。

而今年邁入第 18 年的關渡國際自然藝術季以「自然，作為一個禮物」為題，由六組不同領域的藝術家們，在深度了解關渡的生態和歷史後，利用稻稈、竹子、濕地泥土、月桃繩、果實、臺灣欒樹、漂流木等自然素材進行創作，匯集了許多公共參與的力量，邀請民眾親身體驗、並接觸自然藝術作品。

禮物包含了給予與接受雙方的意識與感受，今年的主題則以更進一步的態度去面對我們與自然的關係，期許在這片豐饒的濕地生態中，持續結合藝術、自然及主題，透過藝術作品的轉譯，讓民眾更貼近自然生態，與自然對話，感受自然所給予的禮物，並與市民共同建構一個更永續、寬廣的城市藍圖。

很開心臺北市政府文化局能以贊助單位的角色參與本次盛會，特以此文致謝。

臺北市政府文化局局長

Commissioner, Department of Cultural Affairs,
Taipei City Government



Guandu Nature Park, serving as a multifaceted natural classroom for education, conservation, and recreation, is situated at the confluence of the Tamsui River and the Keelung River. Its rich wetland ecology provides a comfortable natural communal space for the public. Since its inception in 2006, the "Guandu International Nature Art Festival" has helped to shape the environmental aesthetics of Taipei's citizens. Continuously utilizing art as a medium of communication, it leads the public to experience the profound and abundant expressions of life inherent in the land.

Now in its 18th year, the Guandu International Nature Art Festival adopts the theme "Nature, a Gift." Six groups of artists from various fields, after deeply understanding the ecology and history of Guandu, have created art using natural materials like rice straw, bamboo, wetland mud, shell ginger rope, fruits, Taiwanese rain trees, and driftwood. This has brought together a significant amount of public participation, inviting people to personally experience and engage with these natural art pieces.

Gifts involve the consciousness and feelings of both giving and receiving. This year's theme takes a further step in addressing our relationship with nature. In this rich wetland ecology, there's an aspiration to continuously integrate art, nature, and theme. Through the translation of artistic works, the public is brought closer to the natural ecology, engaging in dialogue with nature, feeling the gifts it provides. Together with the citizens, this contributes to constructing a more sustainable and expansive urban blueprint.

We are delighted that the Department of Cultural Affairs of Taipei City Government participated in this grand event as a sponsor, and we extend our gratitude through this message.

局長的話 Foreword from the Commissioner

今年關渡國際自然藝術季邁入第 18 年，以《自然，作為一個禮物》為主題，透過國內外藝術家的藝術創作，帶領人們思考如何與自然有更深刻連結，吸引更多人參與這場盛會，讓一般大眾有機會親近自然、感受藝術與環境，重新審視人與大自然的關係。

2023 年的作品如「臺北之樹」是日本藝術家以園區枯樹 - 臺灣欒樹為創作，在挖掘過程中，呈現園區過往的歷史及土地變遷；「生命之樹」則是一件水域作品，呈現著大自然的慷慨和相互聯繫；而「承接」則展現了上下游濕地的動態縮影，透過勞動與裝置自身成就這份禮物。並在作品「編織世界的鬚毛」的巧思設計中，透過編織藝術傳達對大自然的關懷；「翼起祝福」則是民間企業同仁的集體創作，呈現候鳥是關渡自然公園最大的禮物，「等待時間慢慢落下」則透過互動裝置讓大眾觀察到大自然中果實落下的聲音與自身的關係，並且停下腳步觀察大自然，透過藝術家作品的轉譯，也創造出參與者及觀者珍貴的感受。

盼望在關渡的自然生態環境中，透過藝術家們與藝術志工的創作過程，展現自然的創作之美，更希望透過藝術與自然環境的互相融合，推動民眾親近自然，提升生活的審美情懷，感受文化、自然、藝術，並停下腳步感受生活。

臺北市政府產業發展局局長

Commissioner, Department of Economic Development,
Taipei City Government



Now in its 18th year, the Guandu International Nature Art Festival is themed "Nature, a Gift." Through the artistic creations of domestic and international artists, it leads people to ponder how to forge deeper connections with nature. Attracting more participants to this grand event, it offers the general public an opportunity to get close to nature, experience art and the environment, and reexamine the relationship between humans and the natural world.

In 2023, artworks like "Taipei Tree" by a Japanese artist use a dead tree in the park - the Taiwanese rain tree - as inspiration. The digging process unveils the park's historical and geographical changes. "Tree of Life" is an aquatic piece that reflects nature's generosity and interconnectivity. "Receiving" showcases the dynamic microcosm of the upstream and downstream wetlands, a gift achieved through labor and the installation itself. In "Weaving the World's Mane," the ingenious design uses weaving art to convey care for nature. "Ascending Blessings" is a collective creation by corporate employees, highlighting migratory birds as one of the greatest gifts of Guandu Nature Park. "Waiting for the Time to Fall Slowly" allows the public to hear the sound of falling fruits and perceive their connection to nature, encouraging them to pause and observe the natural world. Through the artists' interpretations, these works also create precious experiences for participants and observers.

We hope that within the natural ecological environment of Guandu, through the creative processes of artists and art volunteers, the beauty of nature-inspired art will be showcased. Furthermore, by integrating art with the natural environment, we aim to encourage the public to get closer to nature, enhance their aesthetic appreciation of life, and experience the fusion of culture, nature, and art. It's worthwhile of taking a moment to pause and truly have a life.

理事長的話 Foreword from the President of WBST

今年關渡國際自然藝術季我們以「禮物」為題，邀請民眾一起來關渡自然公園親近自然與藝術，六組來自臺灣、日本、印度的藝術家，以禮物角度思考回應今年主題。禮物包含了給予與接受雙方的意識與感受，是讓彼此產生連結的物件，接收到禮物的人也常會感受到送禮物人的心意，非常感謝今年藝術家傳達的豐盛禮物：有候鳥的禮物、有上下游濕地裝置的禮物、也有象徵大自然豐盛的禮物、以及表達關懷自然的禮物、呈現園區歷史變遷的禮物、與大自然互動性高的禮物。也讓前來欣賞作品的民眾接收到與自然有更深刻連結的一份禮物。

位於淡水河和基隆河交匯處的關渡自然公園是為保護野鳥棲地而設立，關渡自然公園雖然僅有 57 公頃，卻有近千種的動植物，以及多樣性的生態環境，更是東亞大陸邊緣候鳥遷徙的重要棲息地。自 2006 年開始的藝術季，透過自然素材作為藝術創作的媒材，並且以環境關懷、藝術美學及公眾參與為基本元素，希望能夠引發更多對話與想像。

非常感謝臺北市政府文化局、臺北市動保處、滙豐（台灣）商業銀行股份有限公司、緯創人文基金會、北投會館 - 捷之旅、等各合作夥伴長期以來的支持，一同攜手將自然、藝術與環境教育融合形成一股力量，啟發更多人走入自然，進一步採取行動去守護環境，讓我們一起與自然共存。

社團法人台北市野鳥學會理事長

President, Wild Bird Society of Taipei



This year, the Guandu International Nature Art Festival adopts the theme "Gift," inviting the public to Guandu Nature Park to immerse in nature and art. Six groups of artists from Taiwan, Japan, and India have responded to this year's theme through the lens of 'gifts'. A gift encompasses the consciousness and feelings of both giving and receiving, serving as an object that fosters connections. The recipient often feels the sender's intention in the gift. We are deeply grateful for the abundant gifts conveyed by this year's artists: gifts from migratory birds, gifts from wetland installations representing the upstream and downstream, gifts symbolizing the abundance of nature, gifts expressing care for nature, gifts showing the historical changes of the park, and gifts with high interactivity with nature. These works allow the visitors to receive a gift of a deeper connection with nature.

Guandu Nature Park, located at the confluence of the Tamsui and Keelung Rivers, was established to protect the habitat of wild birds. Despite its modest size of 57 hectares, the park is home to nearly a thousand species of flora and fauna and boasts a diverse range of ecological environments. It is also a crucial resting place for migratory birds along the East Asian continental edge. Since its inception in 2006, the art festival at Guandu Nature Park has used natural materials as media for artistic creation. The event focuses on environmental care, artistic aesthetics, and public participation as its core elements. The goal is to stimulate more dialogue and imagination regarding our interaction with and understanding of the natural world.

We are deeply grateful to the Taipei City Department of Cultural Affairs, Taipei City Animal Protection Office, HSBC (Taiwan) Commercial Bank, Wistron Foundation, Beitou Resort - Metro Inn, and other partners for their long-standing support. Together, we have combined nature, art, and environmental education into a powerful force. This collaboration inspires more people to step into nature and take action to protect the environment. Let's work together towards coexistence with nature.







關渡國際自然藝術季 About the Festival

關渡自然公園自 2006 年起舉辦關渡國際自然裝置藝術季，是臺灣首次有大型自然藝術活動在以保育為使命的自然公園舉辦。這場藝術行動紮根於深具生態價值與豐富河口文化的關渡濕地，打造人與藝術、自然的對話空間，也描繪了一幅河口文化、濕地保育與環境藝術共生的藍圖。自 2016 年起轉以「關渡國際自然藝術季」為名，藉著十年累積的經驗與感動，進一步落實、深化對地方的了解與關懷。

這場藝術行動擴大為具多元內涵的計劃，除邀請藝術家駐地創作外，我們也重視協助創作的藝術志工，透過對話與合作融入在地精神，並積極探討「人與自然的關係」。期望從藝術季參與其中的每個人，能更主動積極地去重建自己與環境的關係，受自然啟發，共同為未來生命的永續找到方向。

Guandu Natural Park has hosted the Guandu International Outdoor Sculpture Festival since 2006. It was the first time for Taiwan to have such a large-scale nature art event held in a nature park with a conservation mission. This artistic action is rooted in the Guandu wetland, which is deeply ecological and rich in estuary culture, creating a space for dialogue between people, art and nature. It also paints a blueprint for the symbiosis of estuary culture, wetland conservation and environmental art. In 2016, it was renamed Guandu International Nature Art Festival. With 10 years of accumulated experience and memory, the festival has further implemented and deepened our understanding and care for the locality.,

This artistic action has been expanded into a plan with multiple aspects. In order to deepen the participatory experience to acknowledge the core value of this project, both the artist-in-residence and volunteer programs are changed to involve more explorations of local stories. We actively explore the relationship between mankind and nature. We hope that everyone who participate in the art festival can be more proactive in rebuilding their relationship with the environment, inspired by nature, and jointly find a direction for the sustainability in the future.

策展人介紹

廖柏森

Bo-Sen Liao

除了藝術創作，也從事藝術教育與策展的工作。近年亦參與各地的地景與環境藝術季，思考在地脈絡與空間、景觀、自然環境的各種關係，並透過與不同的社群合作，試圖透過藝術的形式轉化不同的領域與主體性的建立，目前亦在藝術大學兼任講師。

In addition to artistic creation, the artist also engages in art education and curation. In recent years, the artist also participates in the land and environment arts festival at various places and thinks about the relationships between local context and spaces, landscapes, and natural environment. Through cooperating with different communities, the artist tries to transform different types of fields and establishes subjectivity through the way of art. He also serves as an adjunct lecturer at an art university now.





《自然，作為一個禮物》Nature, a Gift

「禮物」在人類的生活裡扮演著特別的功能。不同於一般功能性的需求，禮物總是蘊含著連結彼此（給予者與接收者）的性質，縱使這些被稱為禮物的物件跟一般物件無異。而這種相互交融的關係，在早期的人類生活中亦扮演其社會性的功能，也就是說不限於個人，更多時候是群體之間的一種責任與義務，或者說是一種不明自說的契約關係，也蘊含著某種道德與倫理的價值（接受者有回禮的義務與責任），這點在人類學家馬賽爾·牟斯（Marcel Mauss）的著名著作：（The Gift: Forms and Functions of Exchange in Archaic Societies）

《論禮物——傳統社會的交換形式及其功能》裡有深刻的闡述與並且追溯了原始社會中所扮演的角色，這種交換活動，脫離了早期人類社會的以物易物的功能性，而賦予了物件更多人類心理活動的色彩。

我們總有千百個理由餽贈他人禮物（不論是這個理由是感激或愛慕或其他動機），這些物件總是有著餽贈者的心意（動機），簡言之，禮物包含了給予與接受雙方的意識與感受，是讓我們在彼此產生連結的物件。禮物作為一個特殊物件，正是蘊含這層關係而在精神上有某種特殊意義。

把自然視為一個禮物，意即將自然視為一種餽贈之物。這樣的認定，其實是如何思考我們跟自然的關係，並且

透過這樣的關係產生連結的一種思考。隨著文明與科技的進步，將自然視為一種資源去掌握與管理是普遍存在的一種意識形態，其態度往往是功利性與工具性的思考模式。然而，這種狀態逐漸出現爭議，伴隨著各種所謂「人類世」的各式環境議題的出現：全球暖化、氣候變遷、生物多樣化等等，我們也逐漸意識到自然作為一個整體性的有機系統（諸如蓋亞假說等等），皆是提醒我們重新思考我們跟自然的關係。然而，是否有更進一步的態度去面對自然與我們的關係呢？

如果說上一屆的展覽主題「療癒，作為一個方法」是我們發掘出自然更趨向心靈層面的連結與功能。那麼，這次策展「自然，作為一個禮物」，將是我們將這種關係的思考趨向更加開放的態度，並且將藝術創作的地位擺放在餽贈禮物的行為層次去思考，正如我們對禮物的理解一樣，是建立友善並朝向更加深刻的連結的思考的開端。

"Gifts" play a special role in the lives of mankind. Unlike general functional needs, gifts always contain a nature of connection between the giver and the receiver, even if these objects called "gifts" are no different from general objects. This mutual relationship played a social function in early human life, meaning that it was not limited to individuals, but more often a responsibility and obligation between groups, or a kind of unspoken contractual relationship, also implying a certain moral and ethical value (the receiver has the duty and responsibility to give back). This is deeply expounded in the famous work of Marcel Mauss, the anthropologist: "The Gift: Forms and Functions of Exchange in Archaic Societies", which traces the role gifts played in primitive societies. This kind of exchange activity, detached from the functional aspect of bartering in early human society, gave objects more of a human psychological color.

We always have countless reasons to give gifts to others (whether it's out of gratitude, admiration, or other motives). These objects always carry the intention (motivation) of the giver. In short, gifts contain the awareness and feelings of both the giver and the receiver, which create a connection between both sides. As a special object, gifts carry a certain spiritual significance due to this relationship they embody.

Viewing nature as a gift means perceiving nature as something that is given to us. This perspective reflects how we think about our relationship with nature and how we can establish a connection through this relationship. With the advancement of civilization and technology, the idea of viewing nature as a resource to be controlled and managed is a commonly held ideology, with an attitude that is often utilitarian and instrumental. However, this attitude has gradually become controversial, with the emergence of various environmental issues such as global warming, climate change, and

biodiversity, being wrapped up in the concept of Anthropocene. We are gradually realizing that nature is an organic system that operates as a whole (such as the Gaia hypothesis), which reminds us to rethink our relationship with nature. However, is there a more proactive attitude we can adopt towards our relationship with nature?

If the theme of the previous exhibition, "Healing, A Methodology," helped us discover the spiritual connections and functions of nature, this year's curation, "Nature, A Gift," represents an opener attitude towards exploring these relationships. By placing artistic creation within the framework of gift-giving, we aim to foster a kind and profound connection with nature, just as what we do with the act of giving gifts.



感謝自然的禮物

今年的藝術季主題是「自然，作為一個禮物」，邀請民眾以禮物的概念，思考如何與自然產生深刻的情感連結。去年我們以「療癒，作為一個方法」為題，偏向心靈層面的連結與功能，今年策展人柏森則將藝術創作的位置擺在餽贈禮物的行為層次去思考，如同我們對禮物的理解一樣，是建立友善、朝向更加深刻的連結。而藝術家們又是如何詮釋與回應今年的主題呢？

今年的藝術作品共有六件，分別是來自日本、蒙古、印度及臺灣藝術家的創作，不同於往年更有一件是來自「緯創資通」的企業作品。

《臺北之樹 Taipei Tree》是日本藝術家竹腰耕平 Kohei Takekoshi 所創作的作品，以受邀藝術家身分駐村的 Kohei 在田調時發現園區有一棵已經枯掉的臺灣欒樹屹立於草地上，周邊也有足夠的空間可以運用。熟悉 Kohei 的人都知道他的「木」系列作品相當精彩，作品常常都展示出樹木根部的細微之處，而今年夏天 Kohei 則以園區的臺灣欒樹來進行創作，透過挖掘與刷除泥土的過程，呈現了關渡自然公園的歷史及土地變遷。透過作品展示清晰可見地底下埋藏著各種廢棄物與磚塊，這證明這片綠意盎然的公園曾是傾倒垃圾的場所，同時，透過作品更讓我們看見這棵欒樹與自然環境有著密不可分的關係。

Kohei 在觀賞的設計上也特別拉出了一條動線，觀者沿著動線緩緩步入麻布所營造的半透明視覺空間中，矗立在眼前

的即是那棵臺灣欒樹。你會發現地景藝術特別的是隨著時序的更迭與光影變化，會呈現不同的樣貌，因此不同時間看到這件作品的樣子也會不同。除了藝術家營造出來的日式美學外，最令大家驚豔的是，枯樹的根部在露出泥土表面時竟然冒出了新生的枝桠，使得枯掉的臺灣欒樹與新生枝桠同時並存著，彷彿這棵欒樹就是在等此刻展現它的生命氣息。

位於海岸林區作品《承接 Receiving》是由臺灣藝術家陳科廷所創作，本身是坪林人的科廷以現地的土石、種子及自然材料建築成一集水、過濾的裝置，展示上下游山林及濕地的動態縮影。科廷本身是學植物病理學，並從事地衣生物多樣性研究，在創作時也邀請新北坪林實驗國中同學，共同實現上游居民與北勢溪生活的技藝與記憶，透過人為勞動、裝置自身而成就這份自然的禮物。

科廷利用園區拉也拉不斷的月桃繩及濕地的泥土作為主要的創作媒材，並將上下游的種子放進泥土中長出新生的植物。這件作品也呼應了關渡自然公園的濕地功能一過濾的功能，讓來到園區的學子們也能透過藝術作品了解濕地，並了解上下游間的關聯性。

另一件位於南池生態池的《生命之樹 Tree of Life》則是由印度藝術家 Shilpa Joglekar 所創作，也是今年唯一一件水中作品，作品呈現了大自然的豐盛與美好。隨著觀看角度的不同有著不同的視野與感受。隨風微微搖動的白網使得這件藝術作品更加生動，並提醒著我們有責任去珍惜、保護和恢

復環境。Shilpa 在 2015 年時也曾曾在園區的月池進行藝術創作，同是水中作品，在實體及倒影間的虛實之間讓曾駐足於作品面前或看過照片的人印象深刻！

《編織世界的鬃毛 Weaving the world's mane》是蒙古藝術家 Onongua Enkhtur 的作品，這件位於草坡上的圓型作品由稻稈編織而成，並且是由小條辮子組合而成的大型辮子作品。因此駐村期間可以看見藝術志工們齊聚月池教室進行編織的有趣景象，編織就如同 Onongua 所傳達的一是勞動、與奉獻，也是關懷和愛護。有著長辮子打扮的 Onongua 說，在蒙古會透過編織來傳達友誼與關懷，媽媽則會幫女兒編織辮子表達關愛，來到臺灣的 Onongua 也希望透過編織的行動傳達對大自然的關愛與關懷。

《等待時間慢慢落下 Waiting for the time to fall slowly》是臺灣聲音藝術家張晏慈所創作，受邀藝術家的晏慈在田調時觀察到園區掉落的果實非常有趣，園區在不同季節有著不同的果實掉落。因此她將作品改造雨棍與風鈴的發聲原理，在大小不同的竹管中，嵌上與吊掛竹籤、鐵件、鈴鐺等物。當自然吹落的果實或是鳥類帶來的小石子，被漏斗狀的竹編接住落入筒中，便會有著不同的聲響產生。晏慈在作品的設計上也有著很強的互動性，民眾在撿拾小果實或小石子的過程中可以觀察到周邊的自然環境，更能體驗不同的聲音變化，而自然作為一份禮物，更是體感與經驗的回饋。

《翼起祝福 Ascending Blessings》是由緯創 40 位志工同

仁集體創作，也是一件企業作品，主題圍繞公園四季拜訪的鳥，並以漂流木創作出的鳥類，來到關渡自然公園的鳥類即是大自然的禮物，而緯創同仁們透過無限的創意，活靈活現地將漂流木作品佈置於二號賞鳥小屋，讓前來欣賞的民眾更能感受鳥類棲息的友善環境，以及和諧共榮的美好景象。

關渡自然公園非常感謝六組藝術家為藝術季帶來精采且有深度的作品，更感謝大自然送給園區的禮物，透過藝術家們獨特的角度激發起不同的想像與感受，最後，誠摯地邀請您走入自然，一同感受大自然送給我們的禮物。



Message from Guandu Nature Park Management Office

Grateful for the gifts of nature

The theme of this year's art festival is "Nature, a Gift", inviting the public to think about how to form a deep emotional connection with nature through the concept of a gift. Last year, we used the theme "Healing, a method", focusing on the connection and function at the spiritual level. This year, the curator, Bo-Sen, positions the act of artistic creation at the level of giving gifts, similar to our understanding of gifts as a way to establish friendly and deeper connections. How, then, do artists interpret and respond to this year's theme?"

This year's art exhibition features six pieces, created by artists from Japan, Mongolia, India, and Taiwan. Uniquely, this year includes one piece from Wistron Corporation.

"Taipei Tree" is a work by Japanese artist Kohei Takekoshi, created during his residency as an invited artist. Kohei discovered a dead Taiwanese rain tree standing in the field of the park, surrounded by ample space for utilization. Those familiar with Kohei's work know his 'Wood' series is quite impressive, often showcasing the intricate details of tree roots. This summer, Kohei chose the Taiwanese rain tree in the park for his creation. Through the process of digging and removing soil, he revealed the history and land changes of the Guandu Nature Park. The artwork clearly displays various buried waste materials and bricks under the ground, indicating that this lush park was once a dumping site. Moreover, the piece highlights the inseparable relationship between this rain tree and its natural environment.

Kohei designed a special viewing path for "The Taipei Tree." Visitors slowly enter into a semi-transparent visual space created with burlap, leading to the Taiwanese rain tree standing before them. A unique aspect of this landscape art is how it changes appearance with the progression of time and variations in light and shadow, making the piece look different at various times. In addition to the Japanese aesthetic crafted by the artist, what astonishes everyone is that new sprouts emerged from the roots of the dead tree when they were

exposed to the surface. This gives the impression that the dead Taiwanese rain tree and the new sprouts coexist, as if the tree had been waiting for this moment to reveal its vitality.

Kohei designed a special viewing path for "The Taipei Tree." Visitors slowly enter into a semi-transparent visual space created with burlap, leading to the Taiwanese rain tree standing before them. A unique aspect of this landscape art is how it changes appearance with the progression of time and variations in light and shadow, making the piece look different at various times. In addition to the Japanese aesthetic crafted by the artist, what astonishes everyone is that new sprouts emerged from the roots of the dead tree when they were exposed to the surface. This gives the impression that the dead Taiwanese rain tree and the new sprouts coexist, as if the tree had been waiting for this moment to reveal its vitality.

"Receiving," located in the coastal forest area, is a creation by Taiwanese artist Keting Chen. Originating from Pinglin, Keting constructed a water collection and filtration device using local soil, stones, seeds, and natural materials. This installation represents a dynamic microcosm of the upstream forests and wetlands. Keting, who studied plant pathology and works on lichen biodiversity research, also invited students from Pinglin Experimental Junior High School in New Taipei City to participate in the creation. This collaboration helped realize the skills and memories of the upstream residents and their life along the Beishi River. The artwork, a result of manual labor and the installation itself, stands as a tribute to the gifts of nature.

Keting utilized the abundant shell ginger ropes from the park and the wetland's mud as the primary media for his creation, embedding seeds from both the upper and lower streams into the soil to grow new plants. This work echoes the filtering function of the wetlands in the Guandu Nature Park. It allows visiting students to understand the wetlands through art and to grasp the relationship between the upstream and downstream ecosystems.

"Tree of Life," another piece located at the South Pond Ecological Pool, is created by Indian artist Shilpa Joglekar. It is the only aquatic work in this year's exhibition, showcasing the abundance and beauty of nature. The piece offers different perspectives and experiences depending on the viewing angle. The gently swaying white net adds a dynamic element to the artwork, reminding us of our responsibility to cherish, protect, and restore the environment. Shilpa had previously created an aquatic artwork in the park's Moon Pond in 2015. That piece, notable for its interplay of physical form and reflection, left a lasting impression on those who paused to view it or saw photographs of it.

"Weaving the world's mane" is a creation by Mongolian artist Onongua Enkhtur, located on a grassy slope. This circular piece is crafted from woven rice straw, consisting of small braids combined to form a large braided work. During the residency, one could witness the interesting scene of art volunteers gathered in the Moon Pond classroom, engaged in weaving. As Onongua conveys, weaving represents labor, devotion, as well as care and affection. Onongua, known for her long braided hair, shared that in Mongolia, weaving is a way to express friendship and care. Mothers braid their daughters' hair as a sign of love. In Taiwan, Onongua hopes to convey her love and care for nature through the act of weaving.

"Waiting for the time to fall slowly" is a piece by Taiwanese sound artist Yen-Tzu Chang. During her residency, Yen-Tzu observed that the falling fruits in the park were quite intriguing, with different types of fruits dropping in various seasons. Thus, she transformed her work using the principles of rain sticks and wind chimes. In bamboo tubes of varying sizes, she embedded and hung bamboo sticks, metal pieces, and bells. When naturally fallen fruits or small stones brought by birds fall into the funnel-shaped bamboo weave and into the tubes, different sounds are produced. Yen-Tzu design also incorporates strong interactivity. As people pick up small fruits or stones, they can observe the surrounding natural environment and experience varying

sound changes. This piece highlights nature as a gift, offering sensory and experiential rewards.

"Ascending Blessings" is a collective creation by 40 volunteers from Wistron Corporation, making it a unique corporate artwork. The theme revolves around the birds that visit the park throughout the year. The artwork features birds crafted from driftwood, symbolizing that the birds arriving at the Guandu Nature Park are gifts from nature. The Wistron volunteers, through their boundless creativity, have vividly arranged the driftwood pieces in the No. 2 Birdwatching Pavilion. This placement allows visitors to better appreciate the friendly habitat for birds and the beautiful scene of harmonious coexistence.

The Guandu Nature Park expresses its profound gratitude to the six groups of artists for bringing brilliant and insightful works to the art festival. The park is also deeply thankful for the gifts bestowed by nature. Through the unique perspectives of these artists, diverse imaginations and feelings are sparked. Finally, you are sincerely invited to step into nature and together experience the gifts that nature has generously given us.



活動總覽 Event Overview

藝術家田野調查

08/10 | 田野調查：認識關渡自然公園環境與場域

08/11 | 創作作品討論

藝術家進駐

08/15-09/09 | 現地創作

08/25-08/27 | 藝術家分享會

09/10-12/31 | 作品現地展示

開幕活動

09/10 | 開幕儀式、音樂會（藝術家互動活動、藝術家分享會、體驗活動、自然生態導覽、小農市集）

延伸活動

10/01、10/08、11/05、11/12、12/03、12/10、10/21、10/22 | 親子藝起來

10/15、11/18 | 藝術作品巡禮－策展人導覽場

10/28 | 自然的禮物－草編童玩工作坊

10/29 | 藝術家工作坊－作品導覽＋上下游匯流種子球工作坊、講座：坪林有河不可？

10/29 | 藝術家工作坊－就是讓你拉不斷月桃繩工作坊、作品導覽

11/04 | 親子環保市集

12/24 | 綠色編織工作坊

11/18、11/26 | 食在關渡－鹹鴨蛋手作坊

09/10-12/31 | 關渡心之所向

藝術志工計劃

08/06 | 暖身研習

08/15-09/09 | 藝術創作協力

09/10 | 開幕活動協力



Event Overview

Artist Field Study

10 AUG | Field Survey: Introduce Guandu Nature Park and Work Venue

11 AUG | Artwork Discussion

Artist-in-Residency

15 AUG-09 AUG | On-Site Production

25-27 AUG | Artist Sharing

10 SEP-31 DEC | Artwork Exhibition

Opening Events

10 SEP | Opening Ceremony, Opening Carnival

(Interactive Sessions with Artists, Artist Talk, Experience Activities, Performances, Natural Ecology Guide, Market, etc.)

Extended Events

01 OCT、08 OCT、05 NOV、12 NOV、03 DEC、21 OCT、22 OCT | Parent-child Art Up

15 OCT、18 NOV | Artwork Tour - Curator Guided Tour

28 OCT | Nature's Gift - Straw Weaving Children's Workshop

29 OCT | Artist Workshop - Artwork Tour, Upstream and Downstream Confluence Seed Ball Workshop,
Lecture: Can Pinglin Do Without a River?

29 OCT | Artist Workshop - The Unbreakable Shell Ginger Rope Workshop, Artwork Tour

04 NOV | Family Eco-Friendly Market

24 DEC | Green Weaving Workshop

18 NOV、26 NOV | Taste of Guandu - Salted Duck Egg Making Workshop

10 SEP-31 DEC | The Heart of Guandu

Art Volunteer Program

06 AUG | Introduce and Training

15 AUG-10 SEP | On-site Support

10 SEP | Opening Event Support

Venue 場地

關渡自然公園 Guandu Nature Park

台北市北投區關渡路 55 號

02-28587417

關渡自然公園位於淡水河與基隆河交匯處，擁有廣闊的草澤、埤塘等完整濕地環境，吸引許多生物駐足居住，生物多樣性相當豐富，又因地理位置成為許多候鳥每年遷徙途徑的必經之地，是國際鳥盟列屬的重要鳥類棲息地。關渡自然公園目前由臺北市政府委託社團法人台北市野鳥學會（簡稱台北鳥會）經營管理，致力於濕地生態和野鳥的保育工作。

Located at the junction of Tamshui River and Keelung River, Guandu Nature Park is a nature park of wetland preservation with landscape consisting of an integrated wetland environment of swamp and pond. It is a great inhabitation for a rich variety of organisms, as well as an important pass-by stop for migratory birds in their annual migration route. Hence, it has been recognized by BirdLife International as an “Important Bird Area” (IBA). The park, authorized by Taipei City Government, is currently administrated under the Wild Bird Society of Taipei (WBST) and devotes care to wetland and wild birds’ conservation.



藝術家地景創作 Artist-In-Residence

作品位置圖 Map



- | | |
|--|--|
| A 陳科廷 Keting Chen / 臺灣 Taiwan
承接 Receiving | D Onongua Enkhtur / 蒙古 Mongolia
編織世界的鬃毛 Weaving the World's mane |
| B Shilpa Joglekar / 印度 India
生命之樹 Tree of Life | E 張晏慈 Yen-Tzu Chang / 臺灣 Taiwan
等待時間慢慢落下 Waiting for the time to fall slowly |
| C 竹腰耕平 Kohei Takekoshi / 日本 Japan
臺北之樹 Taipei Tree | F 緯創資通 Wistron Corporation / 臺灣 Taiwan
翼起祝福 Ascending Blessings |

承接 Receiving

山林與濕地，承接、過濾、涵養從天降下、流經的水分，提供生物庇護、生長、食物等需求。

作品將這些功能以竹、木、草、紙張等纖維材料，基地下方挖取的土壤、碎石、建築廢棄物，及園區採集的種子等，編織、填充成圓錐狀的漏斗結構，串連週邊林木的枝條垂懸吊掛的小型漏斗，與引水的剖半竹管，配合下方挖土而成的窪地，組合成一大型集水、過濾裝置，用以承接自然降臨的水，形成網絡。

裝置自身除過濾外，因為纖維材料也會吸附水分，提供當中的種子發芽茁壯，其長出的根深入結構，除了獲取生長需要的養分與水源，也提供漏斗結構新的支撐，猶如集水區的森林。下方窪地所蓄積的水也提供其他喜好潮濕的生物生活，也讓附近的植物有穩定滲漏的水源，茁壯長大，更成為裝置的一部分。

計畫製作邀請科廷指導的新北市坪林實驗國中「好野人社」的同學們一起參與，將兩年課程所學習：挖泥、揉土、燒炭、採竹、剖竹、去節、削竹片、採籐、編織，轉化自竹編夾泥牆、塗墍（土磚）、竹柶覓水（引水的剖半竹水管）、魚筍（籐竹編魚蝦籠）於現場實踐，體現淡水河上游北勢溪的居民與水生活的技藝，也將這些技藝所帶著的居民記憶一起構築此，為一個承接者，透過人為勞動、裝置自身，成就這份自然的禮物。

Mountains and wetlands capture, filter, and nurture the water that falls from the sky and flows through them. They provide shelter, growth, and food for various forms of life.

The artwork embodies these functions using fibrous materials like bamboo, wood, grass, and paper, along with soil, gravel, construction waste excavated from the site, and seeds collected from the park. These elements are woven and filled into a conical funnel structure, connected to the surrounding trees' branches with small hanging funnels and halved bamboo pipes for water diversion. Together with a depression formed by digging, they combine to create a large-scale water collection and filtration device. This installation is designed to capture and manage the water naturally descending from the sky, forming an intricate network.

Beyond filtration, the installation, due to its fibrous materials, also absorbs moisture, providing an environment for the enclosed seeds to germinate and thrive. The roots that grow penetrate deep into the structure, not only drawing the nutrients and water needed for growth but also offering new support to the funnel structure, much like the forests in water catchment areas. The water accumulated in the depression below also supports other moisture-loving organisms and provides a steady source of water for nearby plants to flourish and grow, becoming an integral part of the installation.

The project involved students from the "Wild Life Lover" club of Pinglin Experimental Junior High School in New Taipei City, under the guidance of artist Chen Ke-Ting. They applied skills learned over two years, including mud digging, soil kneading, charcoal burning, bamboo cutting, splitting, node removing, shaving bamboo strips, vine collecting, and weaving. These skills were transformed into practical applications on site: bamboo-mud walls, troweled earth bricks, bamboo water channels (split bamboo for water diversion), and fish traps made of vine and bamboo. This not only showcased the craftsmanship related to water living of residents along the Beishi River, upstream of the Tamsui River, but also incorporated their memories into the construction. Thus, the project became a receptacle, a testament to human labor and the installation itself, culminating in this natural gift.



藝術家 Artists

陳科廷 Keting Chen | 臺灣 Taiwan

協作：謝誠祐、范凱翔、詹程宇、蔡意萍、朱宸緯、吳
昀恩、新北市立坪林實驗國中好野人社同學

Collaborators: Chen-yu Hsieh, Kai-hsiang Fan, Cheng-you
Zhan, I-ping Tsai, Chew-wei Chu, Yun-en Wu, Members of
Good Wildbeings Club, Pinglin Experimental Junior High
School

材料 Material

坪林長者知識、竹、月桃、草、麻繩、樹枝、現地泥土、
石頭與建築廢棄物、園區與北勢溪畔的種子

Knowledge of elders in Pinglin, bamboo, fiber of Shell Ginger
(*Alpinia zerumbet*) , grass, rope, branches, local soil, rock,
construction wastes, various seeds collected here and on
the riverbank of Beishi River



《自然，作為一個禮物》Nature, A Gift

陳科廷 Keting Chen

| 臺灣 Taiwan

國立中興大學植物病理學系研究所碩士，從事地衣生物多樣性研究。曾擔任駐帛琉技術團農園藝技師、農委會林業試驗所民族植物計畫研究。不斷透過生活實踐藝術與科學交雜的喜好，2017 年以家鄉新北坪林為基地創辦「採集人共作室」，回歸人發展的起始—採集，以人採集周遭環境的資源生存為核心，同時創造維持良善的環境；並執行「坪林故事採集」系列計畫，連結內外部社區與學校，透過課程、工作坊、共學團等，透過共同採集、保存故事並將之活化創新利用，建構完整的地方學知識體系，以串聯時空世代、重組地方力量，藉此凝聚地方認同，共同實現未來永續發展的冀望。

Keting received his Master's degree in Plant Pathology from the Department of Plant Pathology, National Chung Hsing University, specializing in lichen biodiversity research. Previously Keting served as a horticultural technician in the Palau Technical Assistance Group and conducted research for the Indigenous Plants Project at the Forestry Research Institute of the Council of Agriculture.

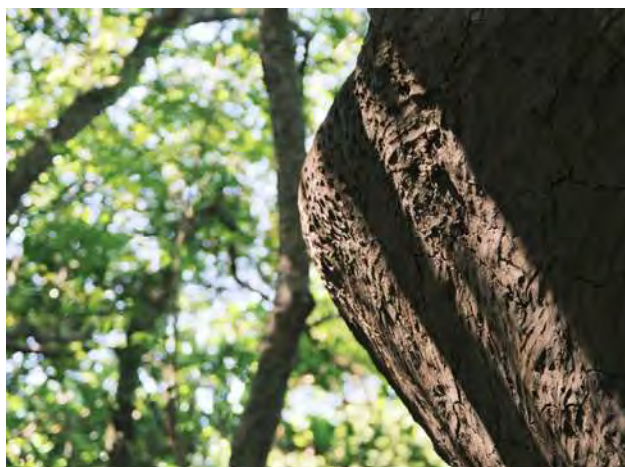
Through a continuous blending of art and science in daily life practices, Keting founded "Collective Studio" in his hometown, Pinglin, New Taipei City, in 2017. This endeavor reflects a return to the origins of human development — collecting resources from our surroundings for survival, while simultaneously fostering a nurturing environment. Keting initiated the "Pinglin Story Collection" series, connecting both internal and external communities and schools. Through courses, workshops, and collaborative learning groups, engaging in collective gathering, preserving stories, and creatively applying them. This process helps construct a comprehensive local knowledge system, bridging generations and reshaping local influence and ultimately aiming to foster local identity and work collectively towards sustainable development, thereby realizing a hopeful future.

















生命之樹 Tree of Life



藝術家 Artists

Shilpa Joglekar | 印度 India

材料 Material

竹子、繩子、綁線、白色布料

Bamboo, rope, binding wire, White Fabric

"生命之樹：對自然恩賜的和諧頌歌"。

這件名為「生命之樹」的裝置藝術，冀能與觀眾產生深刻的共鳴，促進與大自然的深層聯繫。這件作品的核心意義，象徵著自然界的美麗與相互依存，並因而感念自然界無窮盡地賦予我們的禮物。此藝術作品亦為發人深省的提醒，提醒我們有責任珍惜、保護並復育大自然，為所有現在與未來的生命體之共同的福祉而努力。

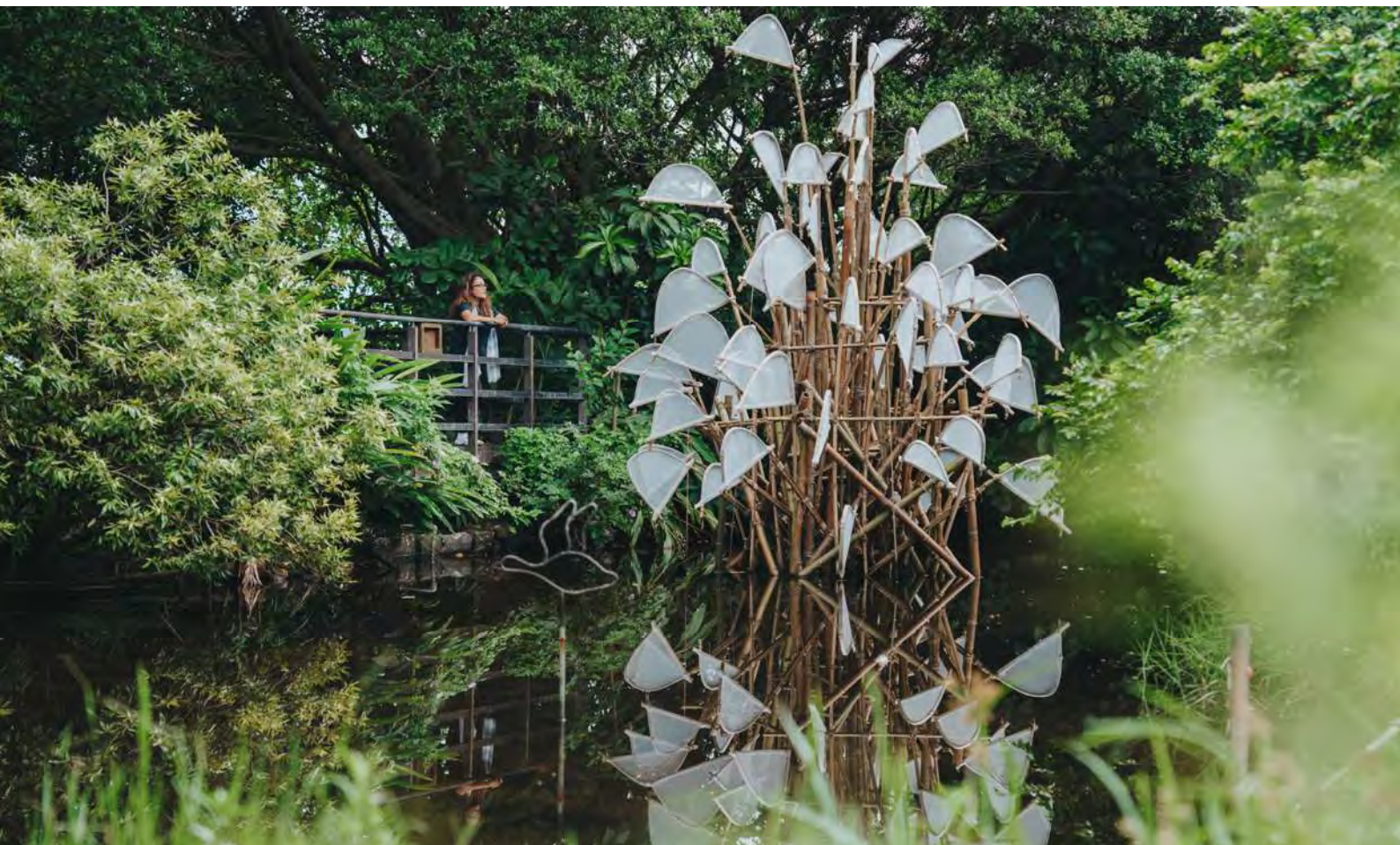
「生命之樹」這件裝置藝術，選用竹子和雨傘布料製作。這個視覺上引人入勝的組成，展現了人類創造力與環境無窮資源之間的和諧。裝置故意設置在一個寧靜的水域當中，樹的倒影在此茁壯，喚起藝術與自然之間一體合一的感覺。這件裝置是用竹子建造的，每一根竹枝都細心排列，優雅地描繪出樹的流動形態，生生不息，飽含生命力。

"Tree of Life: A Harmonious Ode to Nature's Gifts"

The installation "Tree of Life," is an artistic endeavour aimed at deeply resonating with audiences and fostering a profound connection to nature's intricate web of life. At its core, the installation symbolizes the beauty and interdependence of the natural world, celebrating the endless gifts it bestows upon us. The artwork serves as an evocative reminder of our duty to cherish, protect, and rehabilitate nature for the collective well-being of all present and future lifeforms.

The "Tree of Life", is crafted using bamboo and umbrella fabric. This visually captivating amalgamation serves as a testament to the harmony between human creativity and the boundless offerings of the environment. The installation is intentionally situated in a serene water body, where the tree's reflection flourishes, invoking a sense of oneness and unity between art and nature.

This installation is a construction of a bamboo. Each bamboo branch is meticulously arranged to gracefully depict the tree's flowing form, evoking the essence of organic growth and vitality.

**材料：**

1. 竹子：做為環保素材的典範，構成裝置的骨幹，代表自然界堅韌又靈活的精神。
2. 鐵絲：雖然使用得較少，但極為重要。鐵絲為竹子結構提供了必要的加固。
3. 雨傘布：為裝置注入生命，為樹葉的遮蔽層賦予靈動並富含藝術氣息的觸感。

地點：

這件裝置在水中茁壯成長，象徵生命的本質、團結及延續性。在這個寧靜如畫的場址，本作品能襯托出主題，並與藝術季參與者的心靈產生共鳴，是展示這件令人心嚮往之的藝術作品的理想環境。

目的：

這件藝術作品旨在拉進藝術季參與者與自然的距離，並激發人們對自然世界重要性的深刻內省。此作品作為一個深刻的視覺提醒，提醒我們共同的責任是保護和培育環境，以促進所有生物的繁榮與福祉。盛開的樹象徵著自然界生生不息的動態多樣性。

Materials:

1. Bamboo: The epitome of eco-friendliness, bamboo forms the backbone of the installation, representing the resilient and flexible spirit of nature.
2. Wire: Used sparingly yet crucially, the wire provides essential reinforcement to the bamboo structure.
3. Umbrella Fabric: breathes life into the installation, bestowing a vibrant and artistic touch to the canopy of leaves.

Site:

The installation thrives in the presence of water, symbolizing the essence of life, unity, and continuity. A tranquil, picturesque location that complements the theme and resonates with festival-goers' hearts is the ideal setting for this awe-inspiring artwork.

Purpose:

The artwork yearns to engage festival attendees, drawing them closer to nature and kindling a profound introspection on the significance of our natural world. It serves as a poignant visual reminder of our collective responsibility to safeguard and nurture the environment for the prosperity and well-being of all living beings. The tree in full bloom symbolizes the dynamic diversity present in nature.

Shilpa Joglekar

| 印度 India

獲獎無數的 Shilpa，包含 1993 年榮獲法國政府獎學金，除了在視覺藝術方面的成就以外，一直是藝術教育的熱情倡導者。她創辦並擔任孟買的 Rachana Sansad 美術與工藝學院的首任院長（2005-2010 年）她在學院藝術學校（JJ School of Arts）接受繪畫訓練（1989 年取得藝術學士學位），並在學術方面繼續深造，獲得古代印度文化碩士學位。此外，她還是一位優秀的陶藝家和陶匠。近年來，她開始參與裝置藝術、公共藝術和社區藝術等形式，利用有機材料與社會和特定場所的場域來進行交流。

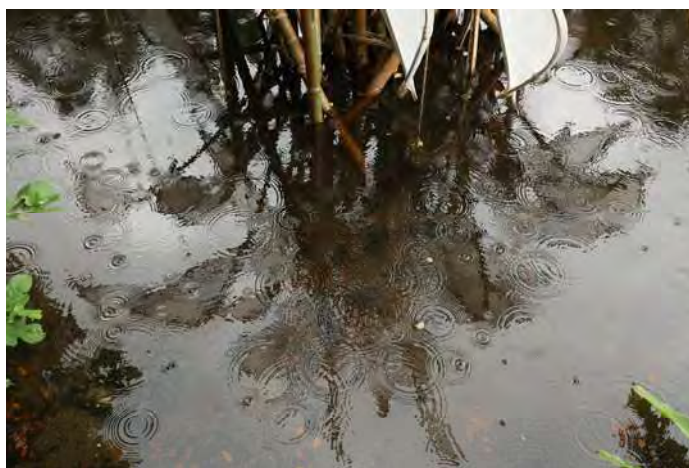
Shilpa 已經參與了許多展覽和藝術計畫，包括最近在法國、比利時、瑞典、臺灣、韓國和日本的計畫。欲了解更多關於 Shilpa 的資訊，歡迎參觀她的網站 www.shilpajoglekar.com。

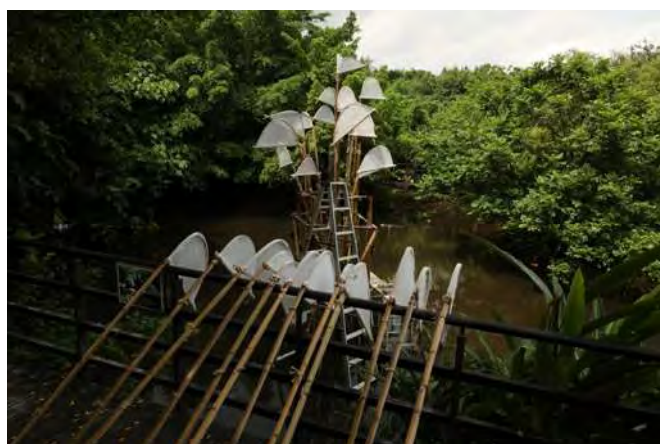
The recipient of numerous awards, including a French Government Scholarship(1993), Shilpa has been an impassioned champion of arts education alongside her accomplishments in the visual arts. She founded and was the first Dean of Academy of Fine Arts & Crafts, Rachana Sansad, Mumbai(2005-2010). Trained as a painter from JJ School of Arts (B.F.A. 1989) and pursued her academics by doing M.A. in Ancient Indian Culture, and is also an accomplished ceramicist and potter. In recent years, she has opened up her context to participate in the language of installation, public and community based art forms, engendering organic materials to communicate with social and site-specific milieus.

Shilpa has numerous exhibitions and art projects to her credit, including recent projects in France, Belgium Sweden, Taiwan, Korea and Japan. For more about Shilpa, visit her website at www.shilpajoglekar.com

















臺北之樹 Taipei Tree



藝術家 Artists

竹腰耕平 Kohei Takekoshi | 日本 Japan

材料 Material

臺灣欒樹、土壤、石頭、整個空間

Tree "*Koeleuteria henryi*", soil, stone, all this site

樹木不僅吸收雨水和陽光，還吸收進入其體內的一切，
並以此塑造自己的存在。

就好像它在摩擦這片土地。

土壤記錄了這片土地的漫長歲月，並創造了大地。

我感覺到樹根刻劃著這片土地的痕跡。

在地面上挖掘，觸摸土地，感受樹木。

想像那看不見的世界，逐漸地解開它。

通過追溯樹根，我們追蹤時間，並反思過去的時光。

準備一個與樹木和土地接觸的空間。

Trees take in not only rain and light, but also everything that comes into
their bodies, and make themselves what they are. It is as if it is frottage
the this land.

The soil records the long years of this land and creates the earth.

I feel that the roots are inscribed with the traces of this land.

Digging in the ground, touch the land, feel the trees.

Imagine the invisible world and unravel it little by little.

By tracing the roots, we trace time and reflect on the time that has
passed.

Prepare a space that is in contact with the trees and the land.



竹腰耕平 Kohei Takekoshi

| 日本 Japan

1992 年生於日本岐阜

2015 年第 26 屆宇部雙年展〈大獎〉/ 山口，日本

2022 年世界文化遺產藝術展覽 / 韓國，濟州

1992 Born in Gifu, Japan

2015 26th UBE Biennale 〈Grand Prize〉 / Yamaguchi, Japan

2022 World Heritage Festival Art Exhibition / Korea, Jeju

















編織世界的鬃毛 Weaving the World's mane



藝術家 Artists

Onongua Enkhtur | 蒙古 Mongolia

材料 Material

乾稻稈、麻繩、竹子

Dried rice grass, hemp ropes, Bamboo

我們學會珍惜和保護我們所擁有的。世界的鬃毛意指全世界中存在的一切。在蒙古語中，"鬃毛"或"Del"有兩個含義，在這個作品中，這兩種含義都會被觸及。除了"鬃毛"的含義外，它還有分散和忽視的義含。行動編織代表著有意識的工作、關懷、奉獻和正直的行為。第二個含義是所有被忽略的事物也需要一些關愛和愛護。

We learn to appreciate and protect what we have. World's Mane is everything that exists in the whole world. Mane or Del (in Mongolian) has two meanings in Mongolia and both meanings are used here in the work. Beside the meaning of mane, it has a meaning of scattered and neglected. The action weaving represents conscious work, care devotion and righteous deeds. The second meaning is everything left neglected also needs some care and love.



Onongua Enkhtur

| 蒙古 Mongolia

Onongua Enkhtur 是一位來自蒙古的視覺藝術家。Onongua 於 1994 年 5 月 26 日出生於蒙古烏蘭巴托市，2016 年畢業於蒙古國立藝術文化大學美術班。她的藝術活動始於繪畫。2019 年，她開始進行行為與裝置藝術，並著重於大地藝術與紡織藝術作品。2022 年，Onongua 於烏蘭巴托阿勒坦汗畫廊舉辦首次當代個展。

我大部分的藝術作品是紡織藝術，包括針織、編織和混合繪畫技巧。我的藝術作品靈感來自於自小熟悉的遊牧生活，以及大自然。希望透過藝術作品表達對大自然、所有生物以及人類與自然之間的親密聯繫。

Onongua Enkhtur is a Mongolian Visual artist. Onongua was born Ulaanbaatar city Mongolia on May 26, 1994. In 2016, She graduated Fine art class from Mongolian State University of Arts and Culture. She began her artistic activities with painting. In 2019, which her research focused on Land Art and Textile art works. She started engaging in performance art also installation projects. Onongua had his first solo contemporary exhibition in Mongolia at Khan Art gallery in Ulaanbaatar in 2022.

Most of my artworks are textile art including knitting, weaving and mixed drawing technique, Her artworks are inspired by the nomadic lifestyle which She practiced since when I was kid and mother nature. She aims to express an idea to love mother nature, all its creatures and intimate connection between human and nature through her artworks.

















等待時間慢慢落下 Waiting for the time to fall slowly



藝術家 Artists

張晏慈 Yen-Tzu Chang | 臺灣 Taiwan

材料 Material

竹筒、竹片、竹籤、鈴鐺、鐵件、小石頭、果子

Bamboo tube, bamboo pieces, bamboo skewers, bells, metal pieces, small stones, fruits

走在公園園區內，發現因為風的吹動、鳥類等生物的活動，開始掉落果子、小樹枝落到姑婆芋上聲響，地上也有許多小碎石、落葉等物，開始構思自然讓果子落下的這段過程，是否運用這段自然過程產生豐富聲響，是否能成為啟發觀眾觀察的一個觸發點，同時讓人們也能參與，且此裝置與自然環境中融合為一體，藉此作品尋找人們與自然間的共存之可能。考察過程中也發現“關渡老寶貝”、池塘、濕地中有許多已經結束生長的貝類，這些貝類也是淡水河居民的共同經驗，因此結合其媒材到自然樂器之中。在找尋資料的過程，發現竹編美麗與有趣之處，結合正在發展的繩編技巧，透過這次藝術季展現於作品之中，而也符合以自然媒材進行創作的期待。

自然作為一份禮物，是體感、經驗的回饋。作品改造雨棍與風鈴的發聲原理，在大小不同的竹管中，嵌上與吊掛關渡貝殼、竹籤、鐵件、鈴鐺等物。當自然吹落的果實或是鳥類帶來的小石子，被漏斗狀的竹編接住，落入筒中，敲擊內部敲擊出聲響，最後回歸到土地。觀眾也可撿拾小石子、果子，丟入到作品筒中。竹柱設置高低不一、大小不同、內容物不同，而落下、投入的物件不同，因此產生不同的聲響，有些位置較高的竹筒，只提供給自然落下或是投擲的，有些則是可讓觀眾收集石子或果子一次性投入的，在設計作品中產生許多變因，讓聲音有許多豐富的可能與變化。撿拾到的物件並不是帶回，而是體驗完之後歸還給自然，但同時透過作品的互動，讓觀眾在撿拾時，或許會注意到石頭的種類、果子的顏色、抬頭看見上方的樹種，讓在許多習慣生活在城市中的人們，開始拓展一點點對自然的觀察。



Walking in the park, I noticed how the wind, birds, and other creatures caused fruits and small branches to fall, creating sounds as they landed on elephant ear plants. The ground was littered with small stones, fallen leaves, and other objects. This led me to contemplate the natural process of fruits falling to the ground, wondering if this could be harnessed to create rich sounds, potentially serving as a catalyst for audience observation. It also allowed for public participation, as this installation integrated seamlessly with the natural environment, seeking the possibility of coexistence between humans and nature. During my exploration, I discovered the "Guandu Old Treasures", pond, and wetlands, which contained many shells that had completed their growth cycle. These shells were a shared experience of the residents along the Tamsui River, hence their incorporation into natural musical instruments. On my way researching of materials, I discovered the beauty and intrigue of bamboo weaving. Combined with the developing rope weaving techniques, this fit well with the art festival's theme of creating with natural materials.

Nature, as a gift, offers sensory experiences and insights. The artwork modifies the sound-making principles of rain sticks and wind chimes, embedding and hanging Guandu shells, bamboo sticks, metal pieces, and bells in bamboo tubes of varying sizes. When fruits naturally fall or small stones brought by birds are caught by the funnel-shaped bamboo weave and drop into the tubes, they strike the inside to produce sounds before returning to the earth. Visitors can also pick up small stones or fruits to drop into the tubes. The bamboo columns are set at varying heights and sizes, with different contents, so the falling or inserted objects create different sounds. Some taller tubes are designed only for natural falls or throws, while others allow visitors to collect stones or fruits for a one-time input. This design introduces many variables, allowing for a rich array of sound possibilities and variations. The collected items are not to be taken away but returned to nature after the experience. However, through interaction with the artwork, visitors might notice the types of stones, the colors of the fruits, or look up at the tree species above, prompting those accustomed to urban life to start observing nature a little more.

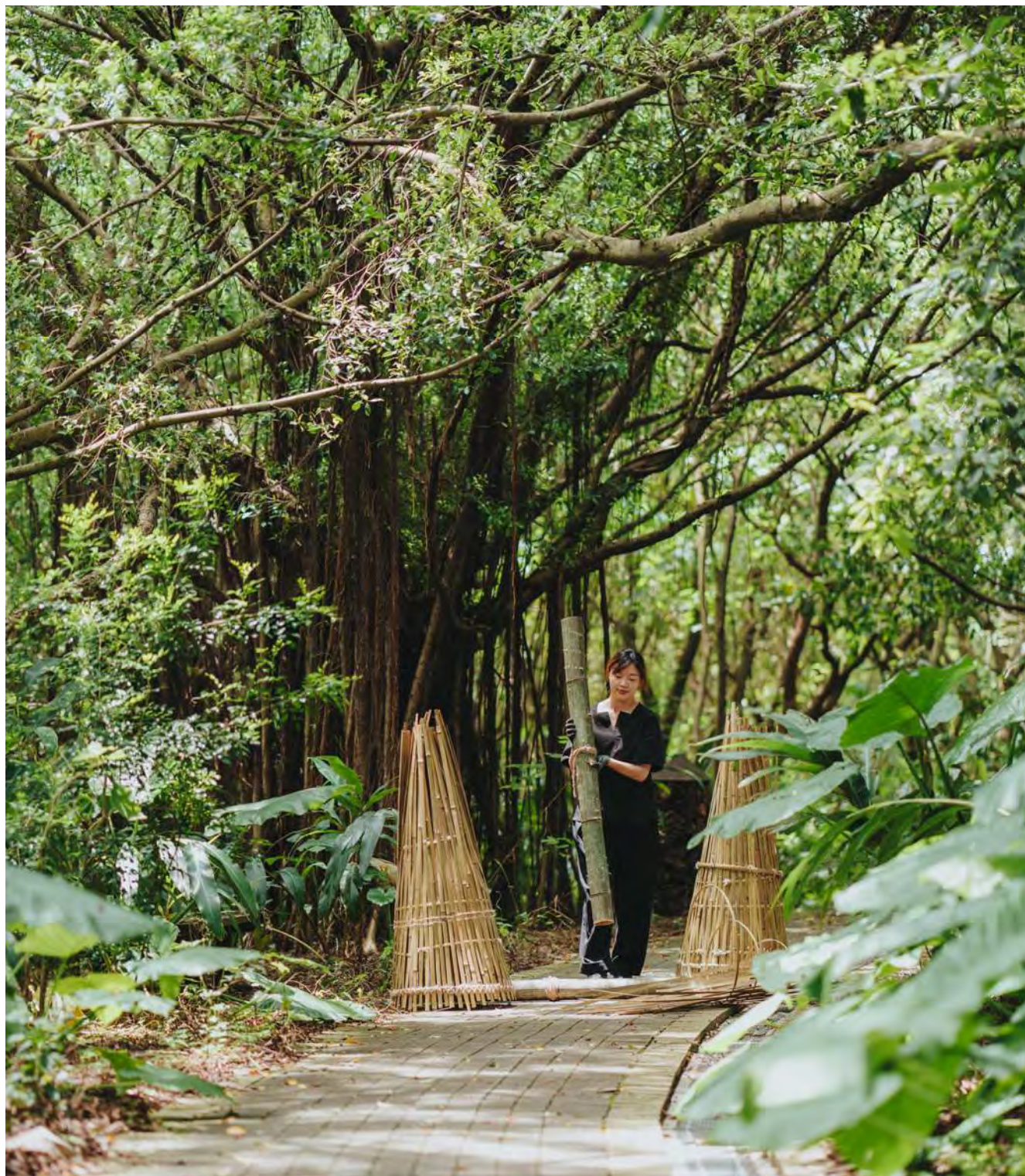
張晏慈 Yen-Tzu Chang

| 臺灣 Taiwan

張晏慈為臺灣新媒體藝術家 / 聲音藝術家，將藝術創結合哲學和科學思維來探索生命本質，並經常在作品中建構“Play”玩的概念，來涵蓋參與者的互動性與藝術家在作品的角色與狀態。她的作品結合藝術、編程和多樣媒體技術，以聲音裝置、跨領域媒材、現成物 DIY 藝術與科技實驗表演呈現，曾在許多國際會議和音樂節上展覽與演出，包括林茲國際電子藝術節、roBOt 08 Festival、Linux Audio Conference、International Symposium on Electronic Arts, 倫敦數位設計週 Digital Design Weekend in London, Most Wanted: Music in Berlin 等等，目前仍持續進行創作與製作計畫。

Yu-Tzu Chang is a Taiwanese new media and sound artist. She combines art creation with philosophical and scientific thinking to explore the essence of life. She often constructs the concept of "Play" in her works to encompass the interactivity of participants and the role and status of the artist in the artwork. Her works integrate art, programming, and various media technologies, presenting them through sound installations, interdisciplinary media, ready-made DIY art, and technology experimental performances. She has exhibited and performed at many international conferences and music festivals, including the Ars Electronica Festival in Linz, roBOt 08 Festival, Linux Audio Conference, International Symposium on Electronic Arts, Digital Design Weekend in London, Most Wanted: Music in Berlin, and more. She is currently carrying on her creative and production projects.

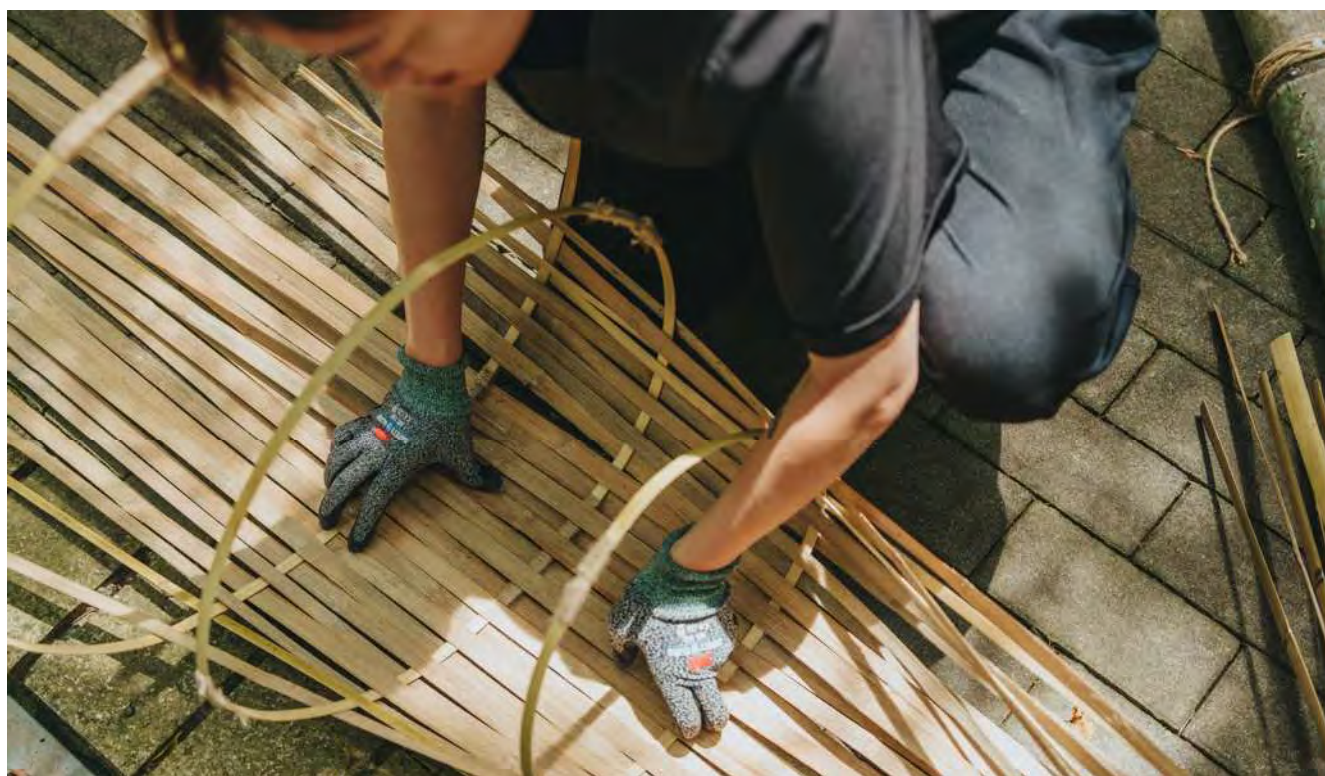








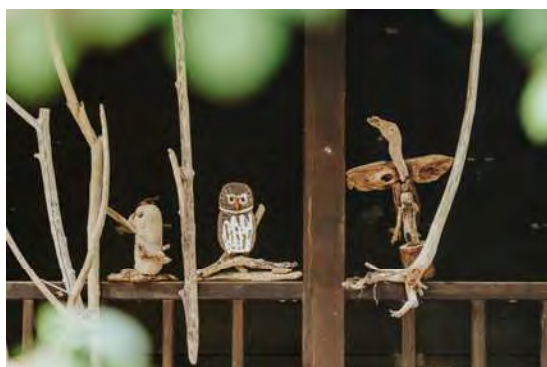








翼起祝福 Ascending Blessings



影像提供 | 緯創人文基金會

藝術家 Artists

緯創資通 Wistron Corporation | 臺灣 Taiwan

共同創作人 Co-Creator

王君如、江泰儒、余秉澤、吳彥樓、呂學霖、李婉瑄、周文玲、周侑君、周欣儀、周冠妤、林怡君、林奕辰、林郁翔、林家瑩、金鈺蓉、施又予、柯建成、高浚凱、張庭禎、曹峰銘、郭定澄、陳俞瑄、陳祖霖、游適豪、馮翠芬、黃于珊、黃昶璵、楊凱婷、葉伯璘、潘建銘、蔡竹嘉、蔡燕華、盧劭恭、盧啟清、顏仲伶、蘇泰維、蘇毓傑

藝術暨創意指導 Art and Creative Director

王宏亨 Henry Wang、蔡竹嘉 Philips Tsai

活動協力 Event Support

緯創資通人文處 Wistron Corporation Humanity Division

材料 Material

漂流木、樹枝、雲杉木板

Driftwood, branch, spruce blanks



由緯創 40 位志工同仁集體創作，主題圍繞公園四季拜訪的鳥，其中也穿插非屬關渡自然公園的鳥或猛禽，彰顯生態的豐富多元。緯創人以自然木材，創作他們所認知的鳥類形象，最後將各件作品置放於由緯創人文基金會所認養的二號賞鳥小屋周邊，模擬鳥類棲息於友善環境，並與人類和諧共融的美好景象。

This artwork is a collective creation by 40 volunteers from Wistron. Themed on the birds that visit the Guandu Nature Park throughout the four seasons, the work also features non-native birds or raptors of the area, thus highlighting the park's rich and diverse ecology. Using natural wood, the volunteers of Wistron created images of birds familiar to them. Finally, the individual pieces were placed around the No.2 Birdwatching Cabin adopted by the Wistron Foundation. The finished work resembles flocks of birds nesting in a cozy, friendly environment, rendering a beautiful scene of people in harmony with nature.

影像提供 | 緯創人文基金會

緯創資通 Wistron Corporation

| 臺灣 Taiwan



影像提供 | 緯創人文基金會



攝影師 | 1 緯創人文基金會 2.3 劉克修













藝術家田野調查 Artist Field Study

邀請藝術家共同實際參與關渡自然公園多年累積且持續不斷的調查過程，包括：園區生態導覽，具體理解調查結果，並且連結更多不同背景的參與者：生態研究者、志工、地方居民等，讓彼此從相遇、熟識、信任，到進一步合作。

藉由這樣帶狀的參與機制，藝術家進駐不像是刻意安排的活動，而更能融入於關渡自然公園的日常，並在其中發揮藝術創造的特有的敏銳、直觀、自由、質疑、反省等種種特質，為人們面對環境時，提出不同的感知方法與切入角度。

The Festival organizer invited artists to participate in the field study, an ongoing project conducted by the Guandu Nature Park for many years. The study has accumulated a great deal of information and findings from guided eco tours in the park. The process has involved many people from a host of diverse backgrounds to comprehend and interpret the results, such as ecology researchers, volunteers and local residents. The participants who met each other in the Park have developed friendship and mutual trust, and further have collaborated to work on this project.

Through such mechanism, resident artists' participation does not look like a deliberately arranged program. Being immersed in the ambience of the day to day operations of the Guandu Nature Park, the artists can really make the most of their artistic acuity, intuition, freedom, curiosity and reflections to express and interpret the interaction between humans and natural environment from different perceptions and vintage points.





攝影師 | 潘俞妃

創作花絮 Creating Period













開幕花絮 Opening Highlights

1. 藝術季開幕儀式 Opening Ceremorny





2. 開幕嘉年華 Opening Carnival

今年關渡國際自然藝術季開幕嘉年華現場以「禮物」的概念規劃了一系列的活動，包括《藝術家贈禮》－藝術家工作坊，透過藝家設計的互動工作坊了解與親近藝術作品。《生態探索》－蛙底欵米燒找、濕地心體驗，帶領民眾認識園區蛙類調查與心濕地過濾功能；《創意天地》－芳香創藝、親子創藝趣，人人都是環保藝術家並增添生活空間擺設；《禮遇自然草地市集》－小農市集、點心時光、手作工作坊等豐富內容一起盛大開幕。

其中「蛙底欵米燒找」完整呈現了園區夜觀的情境，並親身體驗蛙類調查的過程，由成立將近 20 年的關渡蛙蛙小組解說老師們，介紹蛙類生態及園區常見的蛙種。

而「藝術家工作坊」則是由藝術家安排自然物手作、上下游匯流種子球、就是讓你拉不斷的月桃繩、自然印象、感受土壤、地球的變化等難得的藝術體驗，讓民眾更加了解背後的創作理念。蒙古藝術家 Onongua Enkhtur 更透過藝術表演形式傳達作品理念，與藝術志工及現場民眾展演了一場藝術饗宴。

草地音樂會邀請了鄰近的「石牌國小管樂隊」演奏高雅的古典音樂曲目、耳熟能詳的民謠、與經典電影歌曲。「天樂薩克斯風重奏團」帶來渾厚與嘹亮的薩克斯風演奏。「高雄鼓道場」則融合了人聲吟唱、非洲鼓、手碟、澳洲笛吉里度管，展開感受及深入人心的療癒之旅。

This year's Guandu International Nature Art Festival opening carnival is themed around the concept of 'Gifts' and has planned a series of activities, including "Artist's Gift" - Artist Workshops, where participants can understand and get closer to the artworks through interactive workshops designed by artists. "Eco Exploration" includes activities like frog observation and experiencing the heart wetland's filtration function, introducing the public to the park's frog surveys and wetland filtration capabilities. "Creative World" offers Aromatic Creativity and Parent-Child Creative Fun, where everyone can be an eco-artist and enjoy living space decorations. "Meet Nature Grassland Market" features on farmers' market, snack time, and hands-on workshops, making for a grand opening with rich content.

The "Frog Observation at Night" activity fully showcases the night-viewing experience of the park and offers a hands-on experience of frog surveying. It is led by instructors from the Guandu Frog Group, which has been established for nearly 20 years. They introduce the ecology of frogs and the common frog species found in the park.

The "Artist Workshop" offers a unique artistic experience, including hands-on activities with natural materials, creating seed balls representing the confluence of upstream and downstream, crafting unbreakable shell ginger ropes, exploring natural impressions, feeling the soil, and observing the changes of the earth. These activities enable the public to gain a deeper understanding of the creative concepts behind the art. Mongolian artist Onongua Enkhtur further communicates her artistic vision through a performance, collaborating with art volunteers and engaging with the audience in a feast of artistic expression.

The Grassland Concert features performances by the nearby "Shipai Elementary School Band," playing elegant classical music, well-known folk songs, and classic movie soundtracks. "Tian Yue Saxophone Quartet" delivers rich and sonorous saxophone performances. "Kaohsiung Drum Dojo" blends vocal chanting with African drums, hand pans, and Australian didgeridoos, offering a deeply moving and therapeutic journey for the audience.



| 張晏慈 Yen-Tzu Chang

聽時間落下的聲音

由藝術家張晏慈帶領參與學員一同製作小型回歸大地版的雨柱，過程中也引導學員透過撿拾過程，觀察到自然物件、與丟入雨柱中的聲音的不同，透過手作過程體驗小雨柱聲音的不同變化。

Listening to the Sound of Time Falling

In this workshop, the artist Yen-Tzu Chang leads participants in creating a small, earth-friendly version of a rain column. During the process, participants are guided to observe natural objects through the collection process, noticing the different sounds they make when dropped into the rain column. Through this hands-on activity, participants will experience the varying sounds of the mini rain column.



| Shilpa Joglekar

自然印象

運用事先收集的園區自然素材，邀請民眾利用這些素材拓印圖案於 Memo 紙上，並寫下想對自然想說的任何字句，並於展示板上展示每位創作者的作品。

Nature Impression

Utilizing pre-collected natural materials from the park, we invite the public to imprint patterns on memo paper using these materials. Participants can write down any words or phrases they wish to express to nature, and each creator's work will be displayed on an exhibition board.



| 陳科廷 Keting Chen

上下游匯流的種子球、就是讓你拉不斷月桃繩

濕地泥土及園區月桃為作品一承接（Receiving）的主要創作媒材，運用這兩樣媒材進行工作坊活動，帶領民眾認識園區月桃的特性及有趣的編織；透過雙手的捏製，將拌有上下游種子的泥球帶回家，也更加了解作品傳達的理念。

Seeds Ball of Upstream and Downstream Confluence, and The Unbreakable Shell Ginger Rope

Seeds Ball of Upstream and Downstream Confluence, The Unbreakable Shell Ginger Rope

Wetland mud and shell ginger from the park are the main creative materials for the artwork "Receiving." Utilizing these two materials for workshop activities, the audiences would be guided to understand the characteristics of the park's shell ginger and its interesting weaving techniques. Through hands-on molding, participants can take home mud balls mixed with seeds from both upstream and downstream, thereby gaining a deeper understanding of the concept conveyed by the artwork.





| 竹腰耕平 Kohei Takekoshi

感受土壤、地球的變化

泥土中有著微生物會分解麻布，藝術家利用作品的素材麻布，將濕地的泥土作為創作顏料，邀請民眾直接用手或是樹枝塗鴉在麻布上，除了感受濕地的土壤，更一同參與藝術的創作，也傳達作品創作的理念—作品最後都將回歸自然。

Soil, earth and change

The soil contains microorganisms that decompose burlap, a material used by the artist. Utilizing burlap as a canvas and wetland mud as paint, the artist invites the participants to use their hands or branches to create designs directly on the fabric. This activity not only allows participants to feel the wetland soil but also involves them in the artistic process, conveying the concept behind the artwork - that ultimately, all creations return to nature.



| Onongua Enkhtur

身體就是我們的家

以藝術作品草編作為延伸，邀請參與民眾利用園區收集的乾草（平日除草所收集）製作鳥巢別針，並將石頭或園區果實作為鳥巢中的裝飾，傳達環境保育及關懷的理念。

除藝術家互動工作坊活動，也以表演形式與民眾互動。蒙古藝術家 Onongua 與藝術志工一起於作品旁進行表演，志工一邊負責吟唱有關大自然的歌曲、藝術家則一邊進行編織，並邀請現場欣賞的民眾加入歌唱互動，為作品帶來不同的呈現方式。

Our Body is Our Home

Expanding on the concept of the art installation's straw weaving, participants are invited to use dry grass collected from the park (gathered from routine weeding) to make bird nest brooches. Stones or fruits from the park can be used as decorations in the nest, conveying the concept of environmental conservation and care.

Besides interactive workshops with artists, there are also performance-based interactions with the public. Mongolian artist Onongua, along with art volunteers, perform near the artwork. While the volunteers sing songs about nature, the artist engages in weaving. The audience is invited to join the singing, adding a different dimension to the presentation of the artwork.



3. 藝術家分享會 Artists' Talk



4. 環境教育計畫 Environmental Education

今年度的策展主題為「自然，作為一個禮物」，呼應年度策展主題，大自然給予我們滋養身心靈的「禮物」，做為受益者的我們，實踐友善環境的「綠色生活」就是一種「回禮」，給予自然回饋及表達對自然的感謝。

因此在教育活動計畫以「綠色生活」為主軸，引領參與者感受濕地的自然，再透過手作以友善環境且有益健康的材料或方式製作生活物品，活動過程體現綠色飲食、綠色旅遊、綠色消費，具體實踐綠色生活，促進大眾對濕地環境的親近與珍視。

This year's curatorial theme is "Nature, a Gift." Echoing this theme, nature provides us with 'gifts' that nourish our body, mind, and spirit. As beneficiaries, practicing 'green living' as a form of 'return gift' is our way of giving back to nature and expressing gratitude for its bounty.

Therefore, the educational activities are centered around the theme of 'Green Living.' These activities aim to lead participants to experience the natural wetlands and then engage in hands-on creation using environmentally friendly and health-beneficial materials and methods to make everyday items. The process embodies green eating, green travel, and green consumption, concretely practicing a green lifestyle. This approach promotes the public's closeness and appreciation of the wetland environment.



食在關渡－鹹鴨蛋手作坊

體驗手作關渡土產－紅土鹹鴨蛋，並運用在地傳統的包裝植物－茼蒿草，編織一個獨特的裝蛋容器，茼蒿草早年在市場裡被拿來當成綁魚、綁肉的提繩，此工作坊活動邀請參與民眾一起回憶當年的紅土鹹鴨蛋與無塑包裝的年代。

走讀關渡

引導大眾深入認識關渡地區的自然與人文環境特色，提供大眾理解藝術家創作概念之環境背景資料，實踐綠色旅遊。

提袋編織工作坊

用雙手代替棒針，編出一個屬於自己的環保提袋，將環保行為帶著走！回應藝術季主題，並以綠色生活作為回禮。

關渡心之所向

受歡迎且老少咸宜的自導集章活動，以藝術家創作之裝置藝術作品為主，讓參與之大眾按圖索驥，自導參觀作品之餘，也藉由集章單創造屬於自己的觀展紀念與回憶。

學子藝起來

結合園區的環境教育專業、藝術家的藝術創作引導，與在地學校－關渡國中合作帶狀課程，藉此讓在地學子更認識家鄉的自然與人文，並以創作表達感想。

親子藝起來

提供親子展期期間觀展之餘，可預先排入行程的現場自然手作體驗，在講師的引導下，運用自然素材，製作屬於親子的觀展回憶。

Taste of Guandu - Salted Duck Egg Workshop

Participants will experience making Guandu's local specialty - red clay salted duck eggs, and utilize the traditional local packaging plant, jiang jiang salty grass, to weave a unique egg container. In the past, jiang jiang salty grass was used in markets for tying fish and meat. This workshop invites participants to reminisce about the era of red clay salted duck eggs and plastic-free packaging.

Exploring and Reading Guandu

This activity guides the public to gain a deeper understanding of Guandu's natural and cultural environmental features. It provides background information on the environmental context of the artists' creative concepts, fostering the practice of green tourism.

Tote Bag Weaving Workshop

Using hands instead of knitting needles, participants can weave their own eco-friendly tote bags, carrying sustainable practices with them! This workshop responds to the art festival's theme and serves as a 'return gift' promoting green living.

Towards the Heart of Guandu

A popular self-guided stamp collection activity suitable for all ages, centered on the installation art works created by artists. Participants can explore the artworks at their own pace, following clues. Besides self-guided tours, the stamp collection activity creates a personalized memento and memory of the exhibition experience for each participant.

Students Get Artistic

Integrating the park's environmental education expertise and guidance from artists, this program collaborates with the local Guandu Junior High School on a band course. It aims to help local students gain a deeper understanding of their hometown's nature and culture and express their thoughts through creative work.

Family Get Artistic

This offers a special experience for families during the exhibition period. In addition to viewing the artworks, they can schedule on-site natural handcraft workshops. Under the guidance of instructors, families can use natural materials to create their own unique mementos of the exhibition experience.



5. 藝術家歡送會 Farewell Dinner





延伸活動 Extended Activities Highlights

2023 藝術作品巡禮 - 策展人導覽場

Artwork Tour - Curator Guided Tour

2023 關渡國際自然藝術季透過「禮物」作為連結，交流展現與自然的關係，並以此為契機送給關渡平原一個禮物。在秋高氣爽的 10 月與進入冬季的 11 月，也特別邀請今年的策展人 - 廖柏森（Bo-Sen Liao）帶領參與民眾認識今年的藝術季作品，進行一場深度的藝術之旅～

The 2023 Guandu International Nature Art Festival connects and showcases our relationship with nature through the concept of 'Gifts', offering a special gift to the Guandu Plain. In the refreshing October and the incoming winter month of November, we have specially invited this year's curator, Bo-Sen Liao, to lead the public into a deeper understanding of this year's art festival works, embarking on an in-depth artistic journey~





自然的禮物 - 草編童玩工作坊

Nature's Gift - Straw Weaving Children's Workshop

由《手編幸福》的林三元老師，帶領參與學員認識這個時節適合草編的植物，除了大家熟悉的芒草外，又有哪些野草也是適合草編的呢？一起停下腳步發現大自然的禮物，三元老師也將事先準備好草編材料，以療癒手作渡過優閒午后。

Led by Teacher Lin San-Yuan from "Hand-Woven Happiness," this workshop introduces participants to plants suitable for straw weaving in this season. Besides the well-known silvergrass, what other wild grasses are suitable for weaving? Let's stop by, and discover the gifts of nature. Teacher San-Yuan will also prepare straw weaving materials in advance, ensuring a therapeutic and leisurely afternoon of crafting.



藝術家工作坊好評加開場—上下游匯流的種子球、就是讓你拉不斷月桃繩

Extra Sessions Opened Due to Popular Demand

Seeds Ball of Upstream and Downstream Confluence, and The Unbreakable Shell Ginger Rope

藝術家陳科廷（Keting Chen）帶領參與學員認識個人的藝術作品 - 《承接 Receiving》，並一起透過《上下游匯流的種子球》與《就是讓你拉不斷月桃繩》工作坊活動、《坪林有河不可？》講座與作品導覽深度了解藝術作品。

These sessions guide participants to understand individual art pieces. Through workshops like "Seeds Ball of Upstream and Downstream Confluence" and "The Unbreakable Shell Ginger Rope," as well as the lecture and guided tour of "Can Pinglin Do Without a River?", participants will gain a deeper understanding of the artworks.



藝術志工與心得 Art Volunteer & Feedback

自然ㄟ尚好，尚水ㄟ禮物

藝術志工 方巽禾

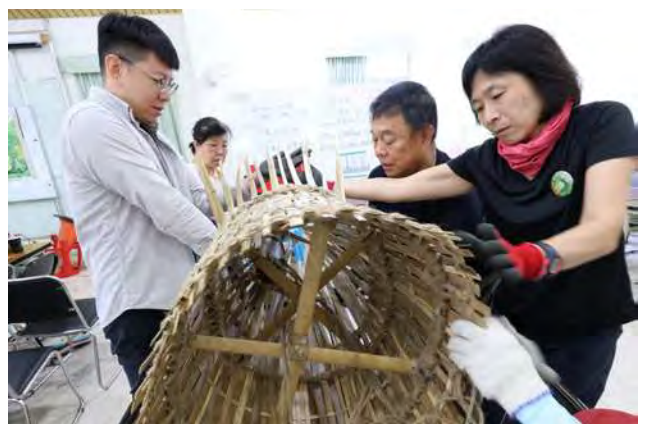
以前曾經到關渡自然公園參觀過幾次，其中一次還剛好遇上藝術季展覽期間，但從未注意到藝術季需要志工協助。而今年，就在七月第一周，中鼎工程同事傳給我藝術志工招募的訊息，才知道藝術季不但需要志工，而且志工參與可以非常深入，從說明會、創作期、藝術家分享、策展人導覽再到開幕活動、歡送藝術家、志工迴響。但從未參加過這個活動的我懷著既期待又忐忑的心情，確認八月的行事曆後就送出了志工報名表。而這一切因自然與藝術帶著我的一個月就是尚水ㄟ禮物。

由於是第一次當藝術志工，我抱著一顆開放的心，希望嘗試不同的創作主題與製作方式，所以決定一個星期跟一個藝術家合作。

第一周是配合藝術家科廷，《承接》這個作品很吸引我地方是科廷從自身的坪林出發，將淡水河上游的北勢溪到淡水河下游的關渡濕地整個流域立體化，用類似咖啡漏斗的作品樣態展現承接「水」這個大自然的重要禮物，濕地土壤淨化水源豐富生命的功能。內部結構製作方式透過使用曬乾的月桃葉，請益他的奶奶編織方法；竹製的引水道也參考他的爺爺過往的生活經驗成為作品的一部分。很棒的是這些故事都在捏泥球和科廷聊天知道的，雖然全身髒兮兮、被蚊子大軍攻擊 100 包、腰酸背痛三天，不過事後回想就是很難忘的回憶。



第二周配合藝術家晏慈，《等待時間慢慢落下》這個作品也蠻吸引我，因為這是唯一一個會發出聲音的藝術品，製作的過程就像是在慢慢地組裝出一個大型樂器一樣。讓我也開始思考自然作為一個禮物，除了實體的陽光、水、空氣，大自然的聲音是不是也是一種禮物呢？鳥叫聲、風聲、種子掉落聲、樹葉摩擦聲…在這個作品的設置場地能聽到好多聲音，我可以找很多小石頭一次投入裝置聆聽聲響，也可以靜靜等待感受也許某一次的不經意的大自然聲音。其實，展出後在這裡我聽到最多的是小朋友的聲音。



最後一周配合藝術家 Kohei，老實說《臺北之樹》這個作品在一開始沒看到最後展現時沒什麼感覺，我覺得很深奧，而我也剛好的在開幕前協助到 Kohei 才能真正感受到他在細微之處的斤斤計較，也相信只有他才能默默地做需要非常小心且長時間的樹根挖掘。挖掘出的土壤、石塊、廢棄物和錯綜複雜的樹根就像把深埋的歷史和時間實體化一樣，看到「曾經」的痕跡。而參觀動線也是別具巧思，我們在拉線時才發現原來要進入到作品前的兩棵樹就像鳥居一樣，穿越後陽光從枯樹灑到後方的布上，讓我頓時發覺「枯」卻也這麼美。



開幕當天我分配到導覽工作，早上先見習聽了資深志工的導覽，真的，每個人對於藝術的見解與詮釋都不一樣，而我也很開心能夠導覽了一場，看到遊客願意跟著自己走一個小時聆聽，最後的掌聲就是最大的鼓勵。當然，除了有配合到的藝術家外，Onongua 的《編織世界的鬚毛》與 Shilpa 的《生命之樹》也因為藝術家分享會與導覽的緣故有深刻的認識。



自然尚好，我很認同關渡自然藝術季的理念，利用自然的素材創作出藝術美感，我想我跟所有的藝術志工一樣，我們只是藝術季的一小部分，但這些過程，在關渡自然公園的環境之中，只要放開心胸就能領到尚水禮物。期待明年第 19 屆的藝術季來臨，如處長講的：時間到了，就像候鳥一樣會再回來的。

未來得以延續

藝術志工 蕭伊珊

和關渡自然藝術季的緣分，源自於 2022 年關渡國際自然藝術季，主題：「療癒，作為一個方法」；關渡自然藝術季與其他藝術展覽，不同的地方，在於製作的素材皆是取自於大自然，如：竹子、稻稈、雜草等等，除了減少對自然環境產生的影響，更可以讓我們思考人類與自然間的關係；大自然贈與我們的禮物，是純淨的空氣、是清澈的水源、是生生不息的萬物，那我們能給大自然的禮物是什麼呢？藉著欣賞藝術品的同時，啟發我們對大自然的重視及愛護，讓未來欣欣向榮得以延續。

在擔任藝術志工期間，從和藝術家及志工們的交流、收集素材、分工合作、到組裝完成，每個過程都非常有趣，尤其是看到作品完成的那一刻，所有的努力都值得了！也深刻體會到藝術家對自己作品的堅持，因為這份堅持，才讓作品臻於完美。





今年的主題是自然作為一個禮物，我想不僅僅是大自然給予我們的禮物，也是我們人與人之間互相給予的禮物，與藝術家「互助」的過程中也包含「互信」，我們承接了藝術家的理念與專業，一件藝術品的形成，橫貫了過去、現在、未來，過去隨著時間累積的專業，直至在創作過程，與現在完成的作品，再慢慢隨著時間流逝作品的樣態。

這次是我第一次參與藝術志工，選擇的是 Onongua Enkhtur，來自蒙古的藝術家，排了四天，從上工第一天，稻草僅剩一天會編織完，在這一天裡我們除了編織稻草，還得收集其餘能在園區收集的資源，例如蘆葦與月桃葉等等的，在一連串的工作下，收工時 Onongua Enkhtur 請我與朋友下次要再選她唷，第二次上工，不足的稻草剛到貨，經歷了颱風的吹殘，連日都大雨的狀態，在這天趁著陽光普照的時候抓緊時間將稻草曝曬，就連園區正在除草的小草都派上用場了，邊編織邊將上層已經乾燥的稻草繼續添加進作品裡，還得一邊看著氣象預報，在中午用餐前觀測天象，以免辛苦曝曬的稻草功虧一簣，第三次上工是

隔日，趁著好天氣，繼續曝曬著稻草，以防近期颱風接連報到，稻草如果不夠乾燥會在作品裡延續腐爛，事前工作必須做足，這一日是 8/24 日，Onongua Enkhtur 習慣在中午用餐後到他的工作站，思考作品未來的操作方式，這日中午休息時間結束後，他決定改變以往編織的方式，免除編織後還需要再塞乾草的方式，這方式果然在速度上奏效，一天預計完成 10 公尺長，Onongua Enkhtur 笑著說，或許三天他就完成了編織的長度，在這編織與細綁的過程中，真正深刻體驗到他強而有力的手勁，每一束都扎扎實實，並且他對作品的細節也從不馬乎，包含每一束串連起來的大小及位置也要一致，包含稻草在曝曬時翻動亂掉，最後志工都一起幫忙將頭尾收整齊，最後一次上工是距離開幕的前三天，原本看著作品已擺在竹架上，呈現最後再微調及收尾階段，殊不知 Onongua Enkhtur 對原先的竹架有不同的看法，嘗試不同的固定及支撐方式，想想僅剩的三天，要將原先的竹架拆掉，重鋸到組裝，真是艱困的任務，在與策展人柏森來來回回商討後，剩餘的兩天時間內，他們一起完成了這項任務。在開幕日當天很榮幸也在 Onongua Enkhtur 的工作站幫忙，我們報到的時間很早，就連這天開幕與報到前，Onongua Enkhtur 還在檢查與調整他的作品細節，不難看出他對作品的細節與美感都有一定的要求。

我很榮幸在這些天的日子裡跟著 Onongua Enkhtur 一起努力，雖然因為語言不同的關係，不能流暢溝通，但我們都用簡單的英文對話，很快瞭解對方想做什麼，我想這一次的藝術志工就是我今年最大的禮物了，因為學習與體會到的會留在心中很久。



關渡藝術季是我首次參與的志工活動。從志工視角投入藝術創作，如何製作與協助這是看見招募資訊後的第一個念頭。平時對於戶外生活就充滿著諸多的嚮往，而這次的體驗，或許會是個開始的契機。

這天帶著期待又緊張的心情走進行前說明會教室，立即發現不同年齡層的志工們正專心聆聽講者說明活動起源，認識藝術家，最後才是小幫手們的注意事項。雖然聽解說的過程，心中還是帶著疑問。疑惑的是如何讓廣泛年齡層協同作業，因為個人平常都是獨立創作為主，還沒有接觸過現地創作，因此，腦中已經充滿各種可能的想像。

從環境認識到每一次的製作，都會收穫各式各樣的感受。每次陪伴著當天的藝術家與天候狀況，視現場對應需求

而調整製作流程。安排好的排程，卻也恰巧今年創作就遇上蘇拉颱風。其實這也考驗著策展單位、環境與志工們對於作品的建立與維護。合作過程中，不難發現夥伴們各個十八般武藝，源自於活動集結了不同生活面相的大家，藉由豐富的經驗與自然公園環境碰撞出共創的美。

期間總是伴隨著對身邊夥伴們與環境的好奇，不過在協作的過程中好像又覺得不用問太多，盡情感受是最開心的事。相較炎炎夏日的八月戶外工作，覺得能與大自然協作更是一件很美好的體驗，不僅收穫快樂的記憶，也在決定日後想再繼續參與各式志工活動，分享更多美好的生活。



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自然 作為一個禮物

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