



Exploring the Aesthetics of Craftsman in Communities

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10:00-18:00 週一休

(花蓮市中華路144號)

花蓮文化創意產業園區第17棟

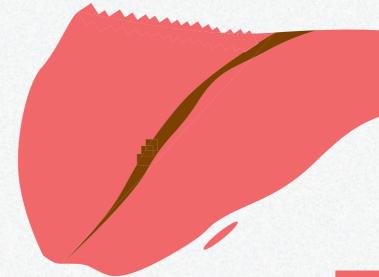
策展人|王昱心

協同策展人| 鄧雪真

臺灣東海岸擁有許多族群,從歷史文獻、考古、物質文化與數位典藏得知花蓮擁有許多特 殊物產,同時影響到的工藝傳承具有相當特色,例如有史前玉石文化,原住民族群的泛泰 雅族群的藤編、苧麻編織、口簧琴與刺青紋面,噶瑪蘭族的香蕉絲編織,阿美族的製陶、 竹編、貝珠製作則是其知名卻失傳的工藝特色,近百年則有銅門冶鐵、客家製磚、佛道宗 教木石雕、部落家屋建築復振等工藝延續,直到當代新工藝加入現代人生活所需的創意延 伸。主要影響傳統工藝的呈現有工法、工序、工料三大因素;工法與工序指的是製作的流 程與方式,屬於無形文化資產,工料是指地方材料的獨特性,亦包含各族群處理材料的傳 統智慧。

以往的工藝物件是因為各族群生活日用所需,習俗祭典儀式、婚嫁聘禮而生產製作,現今 的工藝已成為人文傳統的延續,或是文化特色傳播、在地材質的知識體系轉換成知識經濟 的載體之一;因此,本展將以人文傳統:東海岸族群工藝知識體系中文化資產的重要性為 主,分析近年來臺灣東海岸的族群傳統工藝與歲時祭儀沿革,探討居住在花東縱谷的各個 族群,一直以來以順應大自然時令的生活與文化表徵、信仰與祭儀生活的工藝生產,亦提 供與無形文化資產傳承傳習體系,倡議永續生活的基調與當代新工藝聯結的可能性。

洄瀾百工將依據在地的媒材,關注如玉石貝木藤竹植物纖維陶金屬等材質,百年變遷的工 藝傳承面向、細數因族群文化影響的當代新工藝的風潮呈現。



curator | Wang Yuhsin | co-curator | Elanyun VAVULENGAN

Along Taiwan's Eastern Coast, a profound cultural narrative unfolds—where knowledge, techniques, and cultural expressions are intrinsically woven into the history, environment, and communal life. From prehistoric Taiwan jade cultures to ancestral indigenous crafts, each artifact embodies a complex dialogue between human creativity and the natural landscape.

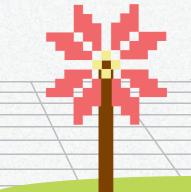
Spanning diverse media—rattan weaving, ramie textiles, jaw harps, facial tattoos, banana fiber arts, pottery, bamboo crafts, and shell bead works—these craft works are not simply material artifacts, but living archives that capture the profound interactions of diverse ethnic communities with their ecological and social

Over the past century, the region has also seen the continuation of copper smelting in Dowmung, Hakka brickmaking, deity statues, stonecraft, and the revitalization of traditional tribal housing and contemporary craft practices have emerged the needs of modern lifestyle.

Traditional craftsmanship is fundamentally shaped by three primary factors: crafting techniques, production processes, and materials. These elements represent more than technical methods; they embody intangible cultural heritage and the traditional wisdom of ethnic groups in material processing.

In the past, craft objects were produced to meet the daily needs from ceremonial rituals to wedding customs. Today, they voyage through cultural preservation and supporting local knowledge economies.

The exhibition traces this intricate journey along Taiwan's East Coast, revealing how communities in the East Longitudinal Valley and Coastal regions consistently create objects that are living expressions of a harmonious dialogue. These artifacts embody the rhythmic cycles of human creativity, nature, belief, and ritual— a testament to the enduring spirit of cultural continuity.







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