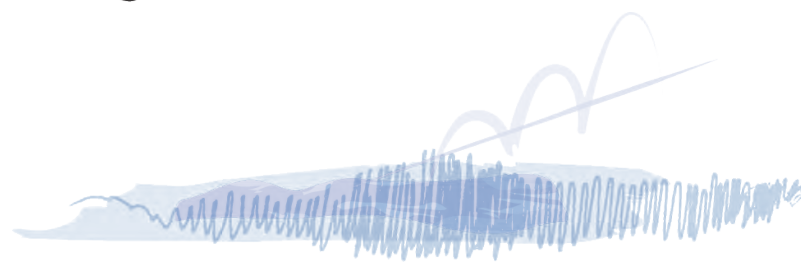


關渡國際自然藝術季
2024 Guandu International
Nature Art Festival



生態， 作為一個思考

Ecology, as a Perception



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2024 Guandu International
Nature Art Festival



生態， 作為一個思考

Ecology, as a Perception

特別感謝

Special Thanks

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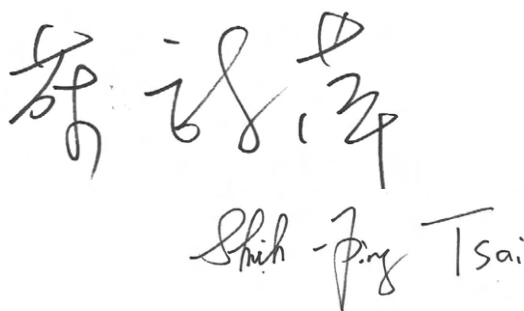
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局長的話

Foreword from the
Commissioner

臺北市政府文化局局長

Commissioner, Department of Cultural Affairs,
Taipei City Government



關渡位在淡水河與基隆河匯流的地方，由於潮汐及中上游河流沖積，帶來豐富的有機物，形成豐饒的濕地生態系。「關渡自然公園」的成立，希望不只是一個兼具教育、保育、休閒等多種生態的大自然教室，還是能夠結合當地珍貴人文風土資源，提供民眾更多運用分享的公共空間。因此，在 2006 年開始辦理的「關渡國際自然藝術季」，是全臺灣第一個以保育為核心價值的大型地景藝術季，建構與提升了臺北市民的環境美學，並透過藝術作為溝通媒介，引領市民感受土地文化深厚且豐富的生命姿態。

歷經疫情，從人與自然的互動方式，再來探討相對關係，藉由感知與體驗去更新原本認知、觀察到的「自然」，透過環境友善的工法與公民參與的影響，讓藝術創作過程就是一場環境生態關懷的行動力。2024 年主題「生態，作為一個思考」，也恰恰是第 19 屆「關渡國際自然藝術季」，更期許藉助大自然的場域，結合藝術家的作品，重新思考生態與人之間的平衡，更進一步去回應人與環境間永續的概念，體會到生態保育的價值。

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。



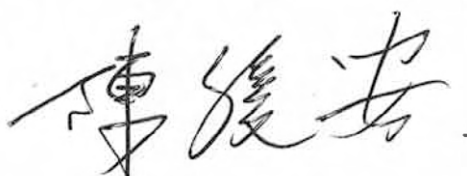
Guandu is located at the confluence of the Tamsui and Keelung Rivers. Due to the tides and the alluvial accumulation of the middle and upper reaches of the rivers, it has brought in abundant organic substances, forming a rich wetland ecosystem. The establishment of the Guandu Nature Park is intended to be not only a nature classroom with a variety of ecological features, including education, conservation and leisure, but also a public space for the public to use and share by combining the precious human and cultural resources of the area. Therefore, the Guandu International Art Festival, which started in 2006, is the first large-scale landscape art festival in Taiwan that focuses on the core value of conservation, constructs and enhances the environmental aesthetics of Taipei citizens, and leads the public to experience the profound and rich life of the wetland culture through art as a medium of communication.

After experiencing Covid-19, we explore the relative relationship between human and nature from the way of interaction, and renew the original perception and observation of 'nature' through perception and experience. Through the influence of environmentally friendly practices and citizen participation, the process of art creation is an action of environmental and ecological care. The theme of 2024, 'Ecology, as a Perception', coincides with the 19th Guandu International Art Festival, which aims to rethink the balance between ecology and human beings through the use of nature and the works of artists, to further respond to the concept of sustainability between human beings and the environment, as well as the value of eco-conservation.

We are delighted that the Department of Cultural Affairs of the 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



臺北市政府產業發展局局長

Commissioner, Department of Economic Development,
Taipei City Government



臺北富饒的關渡濕地孕育豐富的生命樣貌，守護著無數候鳥的棲所。市府長期致力於推動關渡平原的自然生態保育及環境永續，並輔導相關保育團體共同守護這塊綠寶石。2024 關渡國際自然藝術季邁入第 19 年，以《生態，作為一個思考》為年度主題，邀請國內、外知名藝術家及民間企業共同創作，結合生態市集、互動工作坊等多元活動，讓民眾親近自然的同時，重新思索人與環境間的連結與關係，並且鼓勵民眾將對自然的感動轉化為日常實踐，共同邁向永續共好的生活方式。

2024 年展出作品各具特色與寓意，「翼起回家」為民間企業邀集同仁共同創作而成，象徵候鳥為關渡自然公園最珍貴的來訪者，彰顯棲地復育成效；「永渡池」是首度由關渡宮及關渡國中攜手合作將藝術品融入，象徵城市與濕地間的永續共存；「生息在潮濕的土地—無盡之屋」透過紋理與孔隙交織的作品，呈現生態系統間錯綜複雜的關係；「生命之柱」打造三根代表經濟、社會與環境的立柱，傳遞永續發展三面向的平衡；「嘗試做一隻鳥」則以換位思考的創意形式，引導民眾從鳥的視角重新認識自然；《初 Seed》運用微觀鏡頭觀察濕地影像，象徵從另一種尺度理解自然；而《翅膀與波浪：鳥類遷徙與海外華人歷史的交集》則以帆船為載體，航行於藝術與歷史的交會點，寓意文化與自然的深層對話。

2024 關渡國際自然藝術季是大自然與藝術家的創意共構，期盼能持續展現自然藝術的魅力，也希望藉由藝術與生態的融合，引領更多人親近濕地、體會生命，進而喚起對環境的關愛與守護之心。市府也將持續與市民攜手，為打造永續、宜居、富有文化底蘊的綠色城市努力前行。



Taipei's fertile Guandu Wetland nurtures a rich variety of life forms and protects the habitats of countless migratory birds. The city government has long been committed to promoting the conservation and environmental sustainability of the Guandu Plain, and has provided guidance to relevant conservation organisations to jointly protect this green gem. The 2024 Guandu International Art Festival, in its 19th year, takes 'Ecology, as a Perception' as its annual theme, inviting renowned artists from home and abroad and private enterprises to create works together, combining eco-markets, interactive workshops and other diversified activities, allowing the public to get close to nature and at the same time to rethink the connection and relationship between human beings and the environment, and encouraging them to transform their feelings towards nature into daily practices, and to work together to achieve a sustainable way of life.

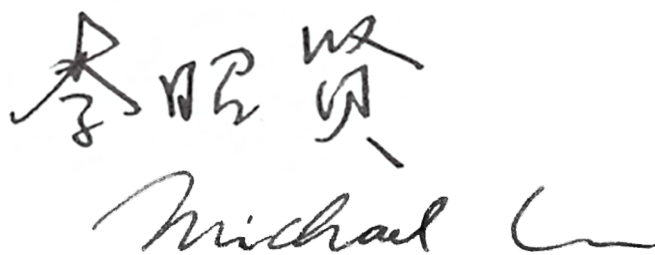
The works on display in 2024 have their own characteristics and meanings. 'Ascending Home' was created by a private enterprise with the help of staff members, symbolising that migratory birds are the most precious visitors to the Guandu Nature Park, and demonstrating the effectiveness of habitat restoration; 'Lucky' is the first artwork to be incorporated into the park by the Guandu Temple and Guandu Junior High School, and symbolises the sustainability of co-existence between the city and the wetland; 'Living in wetlands - Endless house' presents the intricate and complex relationship between ecosystems through textures and pores; 'Pillars of Life' creates three pillars representing the economy, society and the environment, conveying the balance of the three directions of sustainable development. 'Trying to be a Bird' is a creative form of transpersonal thinking that guides the public to learn about nature from the perspective of a bird; and 'Seed' employs a microscopic lens to observe images of the wetland. 'First Seed' uses a microscopic lens to observe images of wetlands, representing the understanding of nature from a different perspective; and "Wings and Waves: The Intersection of Bird Migratory and Overseas Chinese History" uses a sailboat as a vehicle, sailing at the intersection of art and history, implying a deep dialogue between culture and nature.

The 2024 Guandu International Art Festival is a creative collaboration between nature and artists, and it is hoped that it will continue to demonstrate the charm of nature art, and that the fusion of art and ecology will lead more people to get close to the wetland and experience life, and thus inspire their care and concern for and protection of the environment. The city government will continue to work with the public to create a sustainable, livable and culturally rich green city.

理事長的話

Foreword from the
President of WBST

社團法人台北市野鳥學會理事長
President, Wild Bird Society of Taipei



2024 是關渡國際自然藝術季的第 19 屆，今年的七件藝術品是由來自泰國、法國、日本、臺灣與旅居荷蘭的六位藝術家以及緯創人文基金會分別創作，在人類經歷了數年的疫情洗禮後，今年的主題：「生態，作為一個思考」延續了過去幾年的主線，在利用「方法」得到「禮物」後仔細「思考」，人類現在遭遇的問題是否能在觀察自然生態後找到解方呢？

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、仙渡莊旅社、緯創人文基金會、關渡宮、滙豐（台灣）商業銀行股份有限公司等，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。



2024 marks the 19th Guandu International Art Festival, and this year's seven artworks were created by six artists from Thailand, France, Japan, Taiwan, and the Netherlands, as well as the Wistron Foundation. After several years of Covid-19, the theme of 2024: 'Ecology, as a Perception' continues the main theme of the past few years, in which the 'method' is used to get the 'gift' and then carefully 'think' about it. Can the problems that human beings are experiencing now be solved by observing the natural ecology?

Located at the confluence of the Tamsui and Keelung Rivers, Guandu Nature Park was established to protect the habitat of wild birds. Although Guandu Nature Park is only 57 hectares in size, it is home to nearly 1,000 species of flora and fauna, as well as diverse ecological environments, and it is also an important habitat for migratory birds at the edge of the East Asian continent. Since the beginning of the 1st Art Festival in 2006, we have been using natural materials as the medium of art creation, with environmental care, art aesthetics and public participation as the basic elements, in the hope of triggering more dialogue and imagination.

We would like to thank the Department of Cultural Affairs of the Taipei City Government, the Taipei City Animal Protection Office, the XDZ Hotel, the Wistron Foundation, the Guandu Temple, and the HSBC (Taiwan) Commercial Bank, Ltd. and other sponsors for their long-term support, and for working together to integrate nature, art, and environmental education to form a force that will inspire more people to enter the natural world and take further action to protect the environment, so that we may all live together in 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.



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生態， 作為一個思考

Ecology, as a Perception



延續前兩年的關渡國際自然藝術季所策畫《療癒，作為一個方法》與《自然，作一個禮物》兩檔展覽，關渡自然公園試圖回應「後疫情」時代（after COVID-19）「自然」作為恢復「社會秩序」的一種另類方案後（我們試圖回歸並且創造與自然情感連結方案），我們似乎需要回頭思考事件（COVID-19）後所面臨的現實。在 2024 年，我們希冀更明確的宣示與強調：人與環境關係的重建，並且尋求永續的概念。對於生態，我們又會採取什麼樣的態度與行動，傳遞給參與民眾什麼樣的價值？當生態成為藝術家的態度，展現出來就是對生態觀察的一種思考，一種啟發後人積極介入社會，為公眾利益，以藝術改變環境與人的姿態。所以，2024 年的策展主題：「生態，作為一個思考」是一個邀約，邀約藝術家與群眾一起思考現實環境處境，以一種生態關懷為出發點的返家之路。

Continuing the two exhibitions "Healing, A Methodology" and "Nature, A Gift" curated in the previous two years of the Guandu International Nature Art Festival, Guandu Nature Park tries to respond to the "post epidemic" era (after COVID-19), where "nature" has been used as an alternative solution for the restoration of "social order" (we try to go back to and create a solution for emotional connection with nature), it seems that we need to go back and think about the reality that we are facing after the event (COVID-19). In 2024, we want to make a clearer statement and emphasise the reconstruction of the relationship between people and the environment, and seek the concept of sustainability. What attitudes and actions shall we take towards ecology, and what values shall we convey to the people involved? When ecology becomes a part of artist's attitude, the presentation is a perception on ecological observation, a gesture that inspires future generations to actively intervene in the society and change the environment and human beings through art for the benefit of the public. Therefore, the curatorial theme of 2024: "Ecology, as a Perception" is an invitation to artists and the public to think about the real environment together, and to take an ecological care as the starting point of the road back home.



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.

以藝術親近自然 思考永續

今年的藝術季主題是「生態，作為一個思考」，邀請民眾以生態思考環境的現況與永續的重要性。今年總共有七件作品，來自企業、藝術家們、社區合作與藝術志工一起創作完成，透過不同的角度詮釋生態的主題。

今年有一件是社區共創的作品《永渡池》，是首次與關渡宮、關渡國中三方合作。分別可以在園區中心及關渡國中門口看見，這件作品來自於兩個城市的想像，結合了關渡國中「與水共生」課程，讓學生思考 SDGS 第 11 項永續城市的重要性，因此在這件作品中可以看見學生們以經濟、社會、環境三個面向創作出精彩的陶製作品。而這件作品其實是關渡宮「種福池」的延伸，民眾路過時則可以擲幣許下對環境永續的願望。

這次也邀請了影像藝術家莉琿，創作了作品《初》的明室與暗室，在創作期時莉琿採集了園區清晨、夜晚的聲音與影像，並將園區兩處打造成明室與暗室，園區的涼亭本來是賞鳥休憩用，但莉琿利用了「針孔成像」的原理，將濕地倒影在涼亭內的布幕上；也因此婆婆搖曳的樹影映照於布幕上，民眾可以欣賞到濕地美麗的剪影。隨著光線與時間軸的變化，欣賞到不同於平常的風景。

莉琿的影像作品《初 Seed》明室，也將園區視為一座大型的暗房，夜晚，莉琿利用咖啡渣與天然的顯影劑，將白天於園區採集到的影像進行曝光，一條條 16 毫米的底片，懸掛在心濕地入口解說站窗緣，透過放大鏡可以欣賞到一格格의 園區影像。

日本藝術家麻依子的作品很安靜，就像她給人的感覺一樣，簡單如實不多話卻充滿力量。踩著跳石步入作品場域，先是被水中倒影吸引，位於南池小島上的作品《嘗試做一隻鳥》，讓你很自然地靠近濕地的水域。作品旁開展的兩棵柳樹，像是敞開臂膀表示歡迎，嘗試做一隻鳥，可以坐在平台上靜靜觀察周邊，也可以帶著野餐墊直接躺在平台，用鳥類與生物的視角發現、體驗，這是一個很不同的視角。



泰國藝術家 Shu Moo 在今年與藝術志工創作了三艘帆船，他本身對於泰國湄公河流域就有相關的藝術創作與研究，當他抵達臺灣的第一天立馬前往關渡平原與關渡宮進行田野調查，並在關渡宮的走廊發現了古地圖，這也是他放置於門口的第一艘帆船布上的地圖。

古地圖與實際的地圖方位或許不太一樣，但大面積的帆布地圖豎立起來時，卻顯得很感動，像是一艘記載關渡歷史的帆船，在 2024 的藝術季航行著。Shu Moo 在底座的设计還加入了類似媽祖神轎的結構，希望能夠呈現關渡在地的信仰元素。

藝術家俞平的作品《生息在潮濕的土地—無盡之屋》，像是生物居住的洞穴—螞蟻穴，有著自然原始的景象，她利用了三合土拌土的方式，將一個個的小土球慢慢疊土而成。三合土很純粹：有紅糖、糯米粉與蚵粉，再加上濕地的泥土，打造出充滿孔隙與紋路的裝置，呈現無比自然的生物棲地。

法國藝術家 Fiona 的《生命之柱》有著西方哲學的思考，分別代表著經濟、社會、環境。作品位於公園入口處不遠的海岸林區，這邊的樹木剛好是較為高大的孟加拉榕，因此樹與作品交錯，更加自然，像是本來就是在那裡。西方神廟的柱體照型，上方是來自關渡平原的稻桿編織，如果再仔細看，這三根柱子的編織都不一樣喔。

企業作品的部分，非常感謝緯創企業同仁的參與，這次共有 43 位同仁共同參與作品《翼起回家》，透過蒼鷺將視角延伸到翱翔的藍天，而關渡自然公園是個候鳥停靠的中繼站，也代表著與緯創一起守護這塊豐沛的濕地。

Getting closer to nature through art Thinking about sustainability

The theme of this year's art festival is 'Ecology, as a Perception', inviting the public to think ecologically about the current state of the environment and the importance of sustainability. A total of seven pieces of artwork were created by corporations, artists, community co-operation and art volunteers, interpreting the theme of ecology from different perspectives.

This year, there is a community co-creation, 'Lucky', which is the first tripartite collaboration with the Guandu Temple and Guandu Junior High School. This work comes from the imagination of the two cities and combines with Guandu Junior High School's 'Living with Water' curriculum, which allows students to think about the importance of SDGS 11: Sustainable Cities. Therefore, in this work, you can see that students have created wonderful ceramic works with the three dimensions of economy, society, and the environment. This work is actually an extension of the 'Blessing Pond' in the Guandu Temple, where people can toss coins to make a wish for environmental sustainability when passing by.

This time, we have also invited video artist Lichun to create the light and dark rooms of the work 'Seed'. During the creation period, Lichun collected sounds and images of the park in the early morning and at night, and turned two parts of the park into a light room and a dark room. The pavilion in the park is originally for bird-watching, but Lichun used the principle of 'pinhole imaging' to reflect the wetland on the screen inside the pavilion; thus, the shadows of the swaying trees are reflected on the screen, and the public can enjoy the beautiful silhouette of the wetland. With the change of light and time axis, people can enjoy a different landscape from the usual one.

Lichun's video work, 'Seed', also treats the garden as a large-scale darkroom. At night, Lichun uses coffee grounds and natural developer to expose the images collected in the garden during the day, and a strip of 16mm negatives is hung at the window edge of the entrance of the heart of the wetland, where you can enjoy the images of the garden in one frame through a magnifying glass.

Japanese artist Maiko's works are quiet, just like the feeling she gives off, simple and honest, yet full of power. Stepping on the stepping stone, you are first attracted by the reflection in the water. The work 'Trying to be a bird', located on the small island of the South Pond, naturally brings you closer to the waters of the wetland. The two willow trees that unfold next to the work seem to be welcoming with open arms. Trying to be a bird, you can sit on the platform and observe the surrounding area quietly, or you can bring a picnic mat and lie down directly on the platform, discovering and experiencing from the perspective of a bird and a living creature, which is a very different perspective.



Thai artist Shu Moo created three sailboats with art volunteers this year. He himself has been creating and researching art related to the Mekong River Valley in Thailand, and on his first day in Taiwan, he immediately went to the Guandu Plain and the Guandu Temple to conduct a field survey, and found an ancient map in the corridor of the Guandu Temple, which is also the map on the canvas of the first sailboat that he placed in front of the entrance.

The map may not have the same orientation as the actual map, but the large canvas map, when erected, appears to be a touching reminder of Guandu's history, like a sailboat sailing through the 2024 art festival, and Shu Moo has added a structure similar to the sedan chair of Mazu to the base, in hopes of presenting an element of Guandu's faith in the local community.

Artist Yu Ping's work 'Living in Wetlands-Endless House' resembles a cave where living creatures live - an ant's cave - with a natural and primitive scene, which she created by slowly layering small balls of soil with a mixture of three-component soil. The soil is pure: brown sugar, glutinous rice flour and oyster powder, together with the soil from the wetland, create an installation full of pores and textures, presenting an incredibly natural habitat for living creatures.

French artist Fiona's 'Pillars of Life' is based on western philosophical thinking, representing economy, society and environment. The work is located in the coastal forest area not far from the park entrance, where the trees happen to be taller Banyan trees, so the trees are intertwined with the work in a more natural way, as if they were already there. The pillars of the Western Temple are modelled on rice straws from the Guandu Plain, and if you look closely, the weave of the three pillars is different.

For the corporate artwork, we are very grateful for the participation of Wistron's staff. A total of 43 staff members participated in the artwork 'Ascending Home', which extends the viewpoint to the soaring blue sky through the herons, and the Guandu Nature Park is a stopover for migratory birds, which also means that we work together with Wistron to protect this wetland of fertility.

場地

Venue

生態， 作為一個思考

Ecology, as a Perception



藝術地景創作

Artist-
in-Residence



關渡自然公園 Guandu Nature Park

台北市北投區關渡路 55 號

02-28587417

www.gd-park.org.tw

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.

活動總覽

Event Overview

藝術家田野調查

Artist-Field Study

08/23 | 田野調查：認識關渡自然公園環境與場域

08/24 | 創作作品討論

23 AUG | Field Study: Introduce Guandu Nature Park and Work Venue

24 AUG | Artwork Discussion

藝術家進駐

Artist-in-Residency

08/27-09/21 | 現地創作

09/06-09/08 | 藝術家分享會

09/22-12/31 | 作品現地展示

27 AUG-21 SEP | On-Site Production

06-08 SEP | Artist Sharing

22 SEP -31 DEC | Artwork Exhibition

開幕活動

Opening Events

09/22 | 開幕嘉年華、藝術家工作坊、藝術家歡送會

22 SEP | Opening Carnival, Artist workshop, Farewell Dinner

延伸活動

Extension Activities

10/06、10/13、11/03、11/10、12/01、12/08 | 親子藝起來

11/02、11/16 | 藝術作品巡禮 - 策展人導覽場

10/05 | 關渡 X 坪林 河怪之旅

10/06 | 藺草杯墊編織工作坊

12/01 | 親子環保市集

09/22-12/31 | 公民科學特展 - 關渡蛙蛙～哇！

09/22-12/31 | 關渡心之所向

10/12-12/22 | 藝術作品導覽

06 OCT、13 OCT、03 NOV、10 NOV、01 DEC、08DEC | Family Get Artistic

02 NOV、16 NOV | 2024 Artwork Tour - Curator Guided Tour

05 OCT | Guandu X Pinglin: Travel of the River Monster

06 OCT | Rush coaster weaving workshop

01 DEC | Parent-Child Eco Market

22 SEP-31 DEC | Civic Science Special Exhibit "Wow! Frogs in Guandu"

22 SEP-31 DEC | Towards the Heart of Guandu

12 OCT-22 DEC | Artwork Guided Tour

作品位置圖

MAP

● A-G 藝術家作品區



A 生命之柱
Pillars of Life

B 初
Seed

C 嘗試做一隻鳥
Trying to be a bird

D 翅膀與波浪：鳥類遷徙與海外華人歷史的交集
Wings and Waves: The Intersection of Bird Migratory and Overseas Chinese History

E 翼起回家
Ascending Home

F 生息在潮濕的土地 -
Living in Wetlands--Endless House

G 永渡池
Lucky

法國 France

Fiona Paterson

《生命之柱》

Pillars of life



攝影 | 劉克修

材料 Material

竹子、稻草、麻繩、金屬線、天然材料

bamboo, rice straw, hemp rope, wire, natural found materials

簡介 Description

生命之柱是由三根支柱所組成的雕塑作品，每根支柱都象徵永續發展的三個基本要素 - 環境、社會、經濟。

本作品強調，在維繫永續未來的過程中，保育、經濟與社區的重要性，不言而喻。它敦促人們共同反思我們對環境的影響，並推廣永續發展的實際做法。本雕塑作品對所有與它相遇的人發出邀請，一起開展更永續、更緊密連結的未來之旅。

Pillars of life is a sculpture consisting of three pillars, each symbolizing three fundamentals of sustainability - **environment / social / economic**.

It emphasizes the importance of conservation, economics and communities in building and maintaining a sustainable future. It urges a collective rethinking of our impact on the environment and promotes sustainable practices. The sculpture invites all who encounter it to join in the journey towards a more sustainable and interconnected future



攝影 | 劉克修

攝影 | 劉克修

藝術家簡介

菲歐娜·帕特森（Fiona Paterson）出生於辛巴威，父母為蘇格蘭人，是一位憑藉直覺創作的多元領域藝術家。她將多種技術與環境整合，打破彼此間的界限，探索其中孕育的綜合體。帕特森透過模糊不同藝術領域的界線，創造出一種思想與技術的融合，這一過程深受她在辛巴威的童年經歷及歐洲背景的影響。她的創作主題往往聚焦於人類狀況及其與環境的微妙關係，並以回收金屬、黏土與木材等材料來展現這種關聯性。

Artist Bio

Born in Zimbabwe to Scottish parents, Fiona Paterson is a multidisciplinary artist working instinctively within a number of techniques and environments breaking the boundaries between them and exploring the resulting syntheses. She seeks to blur the lines between the disciplines to create a synthesis of ideas and techniques drawing frequently upon her influences from her Zimbabwean childhood and European roots. She often bases her work on the human condition and its relation to and with the environment using resources such as recycled metal, clay and wood.



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1-4 攝影 | 劉克修







5-6 攝影 | 劉克修 7-8 攝影 | 杜秀良

臺灣旅居荷蘭

Taiwan& Residence in the Netherlands

曾莉琚 Lichun-Tseng

《初》

Seed



攝影 | 杜秀良

材料 Material

明室：16 毫米 影像膠卷底片 & 暗室：木板，布，竹子

Lightroom: 16mm image film negative & Darkroom: wooden board, fabric, bamboo

簡介 Description

以 16 毫米黑白膠卷底片擷取影像的過程當作一個對自然的探索與反思。用微觀的視角觀察，用緩慢的速度擷取片刻，重新理解建構人與自然之間的關係；以深度聆聽（deep listening）和森林浴（Shinrin-Yoku）作為練習方法，此次創作構築了「明室」與「暗室」，藉以連結探索內在和外在的自與然。

The process of capturing images using 16mm black-and-white film negatives becomes an exploration and reflection on the natural world. Observing Guandu Nature Park's unique ecology from a microscopic perspective allows us to capture fleeting moments, re-constructing as well as re-conceptualizing the relationship between humans and nature. This project uses deep listening and Shinrin-Yoku (forest bathing) as practices to bridge the inner and outer worlds of nature, constructing a dialogue between the "light room" and the "dark room"—a metaphor for exploring both the external environment and the internal self.



攝影 | 劉克修

藝術家簡介

她近幾年的創作媒材主要是 16 毫米膠捲底片。創作關注於事物的本質探討與生命經驗的深刻體會。藉由紀錄事物狀態之間的關聯性，反應出無以名狀的真實以及生命的全然性。希望在不斷地對事物進行思索與觀察下，以影像的視覺本質，呈現出一種不可言喻的詩意、狀態和全然性。她的研究與實踐主要依賴 16 毫米膠片、裝置藝術和視聽表演。膠片的特性讓她得以在光、時間和空間之間的邊緣地帶游走，探索轉變的瞬間。她的藝術實踐深受瑜伽、道和聲療冥想的啟發。是荷蘭鹿特丹藝術家自營沖印空間 Filmwerkplaats 成員。

Artist Bio

In recent years, the artist Lichun Tseng has been working mainly with 16mm film. Her works are concerned with the exploration of the nature of everything and the profound realisation of life experience. By recording the correlation between the states of objects and people, her works reflect the unspeakable truth and the wholeness of life. She hopes to present an ineffable poetry, state and wholeness through the visual nature of images under the constant contemplation and observation. Her research and practice rely mainly on 16mm film, installation art and audiovisual performances. The nature of film allows her to navigate the margins between light, time and space, exploring moments of transformation. Her artistic practice is inspired by yoga, Taoism and sound healing meditation. She is a member of the artist-run film lab Filmwerkplaats in Rotterdam, the Netherlands.

《初》

Seed



1-3 摄影 | 杜秀良







8



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6-7 攝影 | 杜秀良 8-9 攝影 | 劉克修

日本 Japan

菅野麻依子 Maiko Sugano

《嘗試做一隻鳥》

Trying to be a bird



攝影 | 杜秀良

材料 Material

竹子 bamboo

簡介 Description

嘗試做一隻鳥。觀察鳥，然後成為鳥（戴上翅膀），築巢，進入巢穴。

Try to be a bird. Observe the bird, then become a bird (with wings on), build a nest, and enter the nest.

藝術家簡介

菅野麻依子於 1974 年出生於東京，1997 年畢業於東京藝術大學（前身為東京藝術音樂大學），並於同年獲得 Parco URBANART #6 大賽的優異獎。菅野麻依子先在一家設計公司工作，之後開始環球旅行，並於 2000 年定居舊金山。在加州藝術學院就讀時，她曾獲得 Murphy 和 Cadogan 獎學金，以及 Wornick 獎學金。2004 年，她在加州藝術學院完成了碩士學位。2009 年，她獲得日本文化廳的「日本政府藝術家海外研修計畫」補助金，前往德國 MARTa Herford 博物館研究藝術與藝術環境。2014 年，她獲得東京藝術大學 FineArt 博士學位。目前，她在繼續藝術創作的同時，也在研究當地家庭環境中的藝術溝通。



攝影 | 杜秀良

Artist Bio

Born in Tokyo in 1974, Maiko Sugano graduated from the Tokyo University of the Arts (former name is Tokyo National University of Fine Arts & Music) in 1997, and in the same year she received the Excellence Prize in the Parco URBANART #6 competition. After working for a design firm, she embarked on a round-the-globe trip, and ended up living in San Francisco in 2000. She was a recipient of the Murphy and Cadogan Fellowship and also the Wornick Scholarship while she was California College of Arts. In 2004 she completed her MFA at California College of the Arts. In 2009, she received a grant as part of the "Japanese Government Overseas Study Program for Artist" from the Agency for Cultural Affairs of Japan, to research art and art environments at the MARTa Herford Museum in Germany. 2014, She got PhD in FineArt at Tokyo University of the Arts. Now she is currently researching communications by art in local domestic environments while continuing her artwork.

《嘗試做一隻鳥》

Trying to be a bird





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1-4 攝影 | 杜秀良

《嘗試做一隻鳥》

Trying to be a bird



5-8 攝影 | 劉克修



7



8

泰國 Thailand

Anusorn Tunyapalit

《翅膀與波浪：鳥類遷徙 與海外華人歷史的交集》

*Wings and Waves: The Intersection of Bird
Migratory and Overseas Chinese History*

材料 Material

竹子、布面顏料、麻繩 bamboo, paint on canvas, hemp rope

簡介 Description

本作品連結鳥類與人類的遷徙經驗，著重於臺灣每年的鳥類遷徙以及海外華人的遷徙歷史。

研究顯示，鳥類遷徙路徑反映氣候變遷和海岸開發之影響力。同時，海外華人的遷徙反映了文化適應狀況與信仰，特別是對海神媽祖的崇拜。關渡自然公園是重要的候鳥休憩地，因此本作品旨在喚起人們保護鳥類遷徙路徑與鳥類棲息地。本作品也促進人們了解自然現象與人類文化身分之間的關係。

簡言之，本作品從生態學及人類學觀點探討生命的相互關聯性，促發人類 - 文化 - 環境之間的深度瞭解。

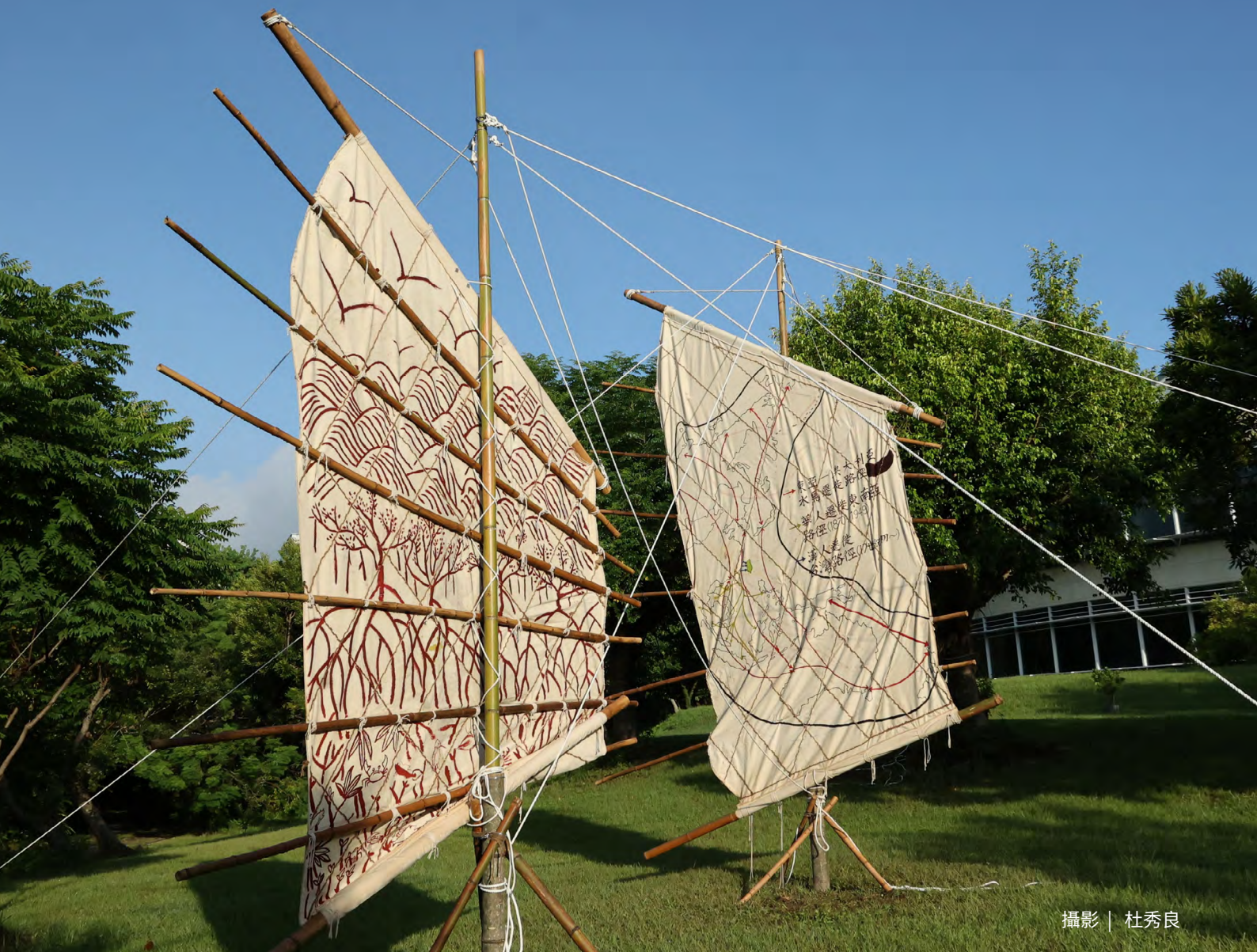


攝影 | 杜秀良

This project links bird and human migration, focusing on annual bird migrations in Taiwan and overseas Chinese migration history.

The study of bird migration routes reveals impacts of climate change and coastal development. Meanwhile, overseas Chinese migration reflects cultural adaptation and beliefs, particularly the worship of Mazu (Goddess of the Sea). The project aims to raise awareness about the importance of conserving migration routes and habitats, especially Guandu Nature Park that serve as resting places for migratory birds. It also promotes understanding of the connection between natural phenomena and human cultural identities.

Overall, it explores the interconnectedness of life from ecological and anthropological perspectives, fostering a deeper understanding of human-culture-environment relationships.



攝影 | 杜秀良

藝術家簡介

Anusorn Thanyapalit (1992 年出生於帕萊，在清邁生活和工作) 是一位跨領域的藝術家，以多種媒介進行創作。他的主要媒介是雕塑、裝置藝術。他的作品以翻譯、轉換和編輯跨媒體訊息，刺激和創造新的感官體驗。他也運用歷史、文化、人類學、社會和環境等多元領域的周密研究過程，將大型敘事合成為物件或工作流程。這些物件或工作流程錯綜複雜、層層疊疊，充滿複雜的思維，引人入勝。他於 2017 年獲選參加 Brandnew 藝術計畫，2019 年到臺灣參加關渡國際自然藝術季，並於 2022 年共同創立分散式藝術網絡「Pootorn Connect」。此外，他也是 ART WORMs COLLECTIVE 的研究型藝術家，隸屬於 2023 年成立的 Mekong Fulcrum 計畫，此計畫主題為湄公河地區的環境議題與變遷狀況。

Artist Bio

Anusorn Thanyapalit (born in 1992 in Phrae, lives and works in Chiang Mai) is an interdisciplinary artist working across various media. His main mediums are sculpture, installations art. His work aims to stimulate and create new sensory experiences through translating, transforming, and editing information across media. He also employs detailed research processes in the fields of history, culture, anthropology, society, and environment to synthesize large narratives into objects or work processes that are intricate and layered with complex thoughts inviting exploration. He was selected to participate in the Brandnew Art Project in 2017, the Guandu International Nature Art Festival in Taipei, Taiwan, in 2019, and co-founded the decentralized art network "Pootorn Connect" in 2022. Additionally, he is a research-based artist with the ART WORMs COLLECTIVE, part of the Mekong Fulcrum project, established in 2023, which focuses on environmental issues and changes in the Mekong region.



1



2

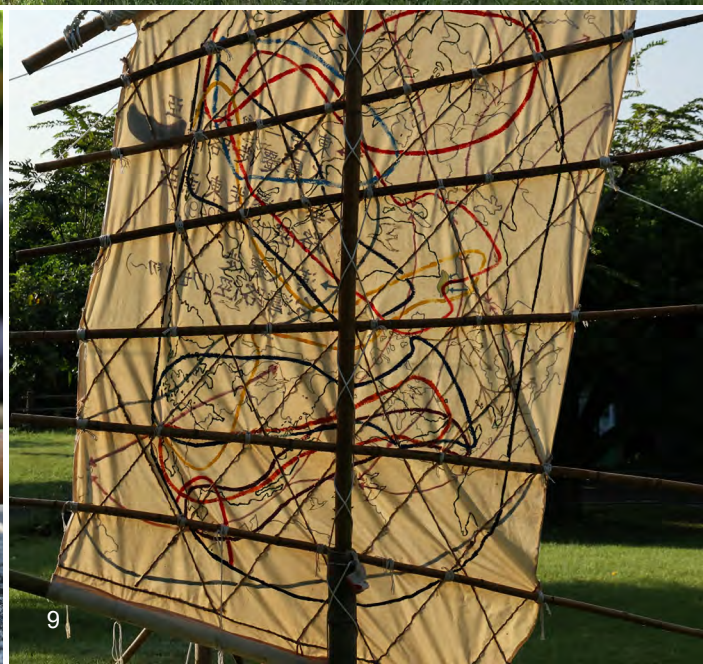
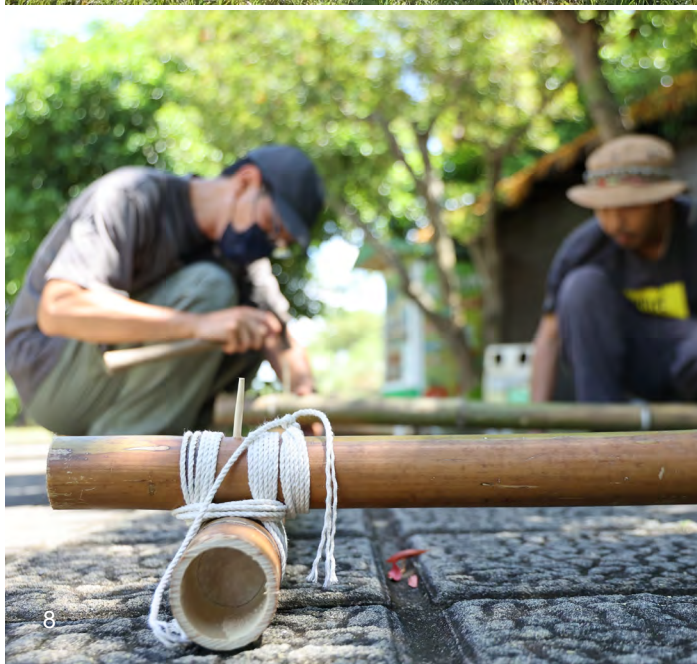
1-3 攝影 | 劉克修 4 攝影 | 王聖元

《翅膀與波浪：鳥類遷徙與海外華人歷史的交集》
Wings and Waves: The Intersection of Bird Migratory and Overseas Chinese History





5-9 攝影 | 杜秀良



臺灣 Taiwan

緯創資通 Wistron Corporation

《翼起回家》

Ascending Home



攝影 | 緯創人文基金會提供

材料 Material

漂流木、鐵、松木 driftwood, iron, pine wood

簡介 Description

這件環境藝術作品以關渡自然公園常見的蒼鷺為意象，由緯創 43 位志工同仁集體創作的各式鳥類形象，環繞在 3 米高的蒼鷺羽翼下。作品陳列在由緯創人文基金會所認養守護的月池及保育核心區之間，不僅是藝術的呈現，也象徵每年候鳥返家與原生淡水魚悠遊於月池家園的生命延續與傳承。讓我們一同珍惜這片美好棲地，共同創造自然與生物多樣性的多元價值。

This artwork was created by the collective efforts of 43 Wistron volunteers, who drew inspiration from the various birds seen within Guandu Nature Park. It features birds made of driftwood placed under the wings of a three-meter-tall Grey Heron sculpture. The installation has been placed by the core conservation area of Guandu Nature Park and the Moon Pond, which is adopted by the sponsorship of Wistron Foundation. It is meant not simply as an expression of art, but also as a symbol of the annual return of migratory birds and their graceful dances with the native freshwater fish, embodying the continuity and legacy of life. Let us cherish this beautiful habitat and promote the values of nature and its biodiversity.



攝影 | 廖榮鑫

共同創作人

牛 堯、王瑋廷、江欣柔、吳正芬、吳宗澤、吳彥樓、吳慧娣、李幼麒、李婉瑜、周文玲、林以婕、林志璿、林秀美、林怡君、林郁翔、金鈺蓉、洪櫻芬、張景智、張華祥、莊泳明、陳俐穎、陳昭妤、陳祖霖、曾天仲、曾竺湘、游適豪、馮翠芬、黃伯峰、黃昶聰、楊皓宇、葉心玫、劉怡君、潘建銘、蔡竹嘉、蔡佩珊、蔡燕華、賴奕璇、賴錦亮、謝明芳、謝裕民、鍾權昱、簡臆庭、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

緯創人文基金會 Wistron Foundation

緯創資通人文處 Wistron Corporation Humanity Division

《翼起回家》

Ascending Home



1 - 3 攝影 | 緯創人文基金會提供

《翼起回家》

Ascending Home



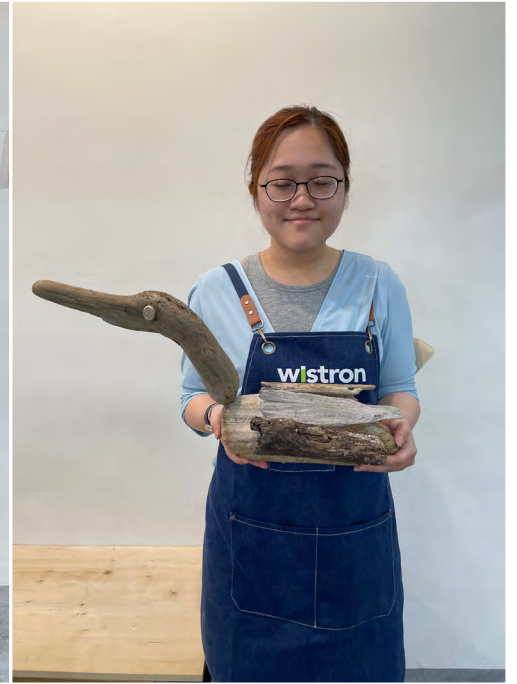
4-6 攝影 | 廖榮鑫 7 攝影 | 杜秀良

Ascending Home



10 攝影 | 江志明













臺灣 Taiwan

郭俞平 Yuping Kuo

《生息在潮濕的土地 —無盡之屋》

Living in Wetlands—Endless House



攝影 | 杜秀良

材料 Material

土、種子、樹枝、麻繩、石頭等

soil, seeds, twigs, hemp rope, stones, etc.

簡介 Description

構成流域濕地這般景觀的各式人為政策、跨物種的行動之間，逐漸在不同的關係脈絡互動下形成當今我們往來穿梭的臺北盆地。在《生息在潮濕的土地—無盡之屋》的作品實踐，以淡水河為主體，將這些「相遇」、「聚集」與「事件」作為創作上的概念核心，打造出一個充滿各式紋路、孔隙，相互聯通，並會隨著時間而改變其型態的現地裝置。

The various human policies and cross-species actions that constitute the landscape of the wetland gradually interact in different relationships to form the Taipei Basin that we are travelling to and from nowadays. In "Living in the Wetlands - Endless House", the Tamsui River is used as the main body of the work, and these "encounters", "gatherings", and "events" are taken as the conceptual core of the creation, creating a site-specific installation full of textures, pores, and interconnections, which will change its shape over time.



攝影 | 劉克修

藝術家簡介

郭俞平 (Kuo Yuping) 的創作涉獵於繪畫、錄像、裝置、文字等廣泛的形式，早期作品善於表達自身的生命經驗與大歷史之間的關係，以創傷與缺憾支撐繁花般的隱喻為其創作特質，試圖把「存有」的概念推往現實與在地的修正，尋思出一種主體的敘事。近年的藝術實踐則展開了多重路徑，繪畫作品以活潑流暢的視覺語言去傳達個人內心世界的圖像，包含了怪誕奇幻的想像和更多直覺性的感性表述，並持續以複合媒材裝置作品為當代政治的創傷敘事，以及女性的跨國離散現象譜為詩歌。近期作品見於臺北市立美術館「摩登生活：臺灣建築 1949-1983」、國立臺灣美術館「地緣詩學：瀕危世界的多變性質」、「2023 綠島人權藝術季：傾聽裂隙的迴聲」等。

Artist Bio

Kuo Yuping's creations involve a wide range of forms, including painting, video, installation, and text. Her early works expressed the relationship between her own life experience and the mega history, and she used trauma and defects to support the flower-like metaphors as the characteristics of his creations, attempting to push the notion of "existence" towards the revision of reality and the earth, and to seek out a kind of subjective narration. In recent years, her artistic practice has developed multiple paths, with her paintings conveying images of the inner world of the individual in a lively and fluent visual language that includes bizarre and fantastical imagery and more intuitive sensual expressions, and she continues to compose poems on contemporary political trauma and the phenomenon of women's transnational separation with her installation works in composite media. Her recent works can be seen in "Modern Life: Taiwan Architecture 1949-1983" at the Taipei Fine Arts Museum, "Geopoetics: Changing Nature of Threatened Worlds" at the National Taiwan Museum of Fine Arts, and "Listening to The Overtones of Fissures" at the 2023 Green Island Human Rights Art Festival.

《生息在潮濕的土地—無盡之屋》

Living in Wetlands—Endless House





3



4

1-4 攝影 | 杜秀良

《生息在潮濕的土地—無盡之屋》

Living in Wetlands—Endless House



5-8 攝影 | 劉克修



7



8

臺灣 Taiwan

陳有德 Yu Te Chen

《永渡池》

Lucky



攝影 | 劉克修

材料 Material

陶土、關渡土、竹子、麻繩

clay, Guandu soil, bamboo, hemp rope

簡介 Description

結合關渡國中「與水共生」課程，與師生共創的方式，結合永續教學議題以經濟、社會、環境三面向，結合在地真實事件獅象隘口淹水問題為文本發展，規劃學生學習歷程，藉由作品創作引發學生思考。形式上以關渡宮的種福池為原型呈現，與同學共同討論出將作品命名為「永渡池」永續關渡的概念，許願池的永續概念是對關渡的期許也是祝福。

In conjunction with the 'Living with Water' curriculum of Guandu Junior High School, the project was created by teachers and students, incorporating sustainable teaching issues in the three aspects of economy, society, and environment, and combining the local real-life incident of flooding in the Lion's Elephant Pass with the development of the text, to plan the learning process for the students, and to stimulate the students' thinking through the creation of the artwork. The artwork was presented in the form of the Guandu Temple's Seed Pond of Good Wishes, and with students discussing the concept of naming the work as 'Lucky' for the sustainability of Guandu, and the concept of the sustainable connotation of the Pond is a blessing for Guandu's expectations.



藝術家簡介

1983 年出生於臺北，從事過藝術村營運、生態藝術、視覺藝術家、高蹺演出、劇場演員、遊行踩街視覺藝術總監、藝術節策展人、社區藝術教學和紀錄片拍攝工作。曾任竹圍工作室經理、國際珍古德協會生態藝術家、二格山自然中心空間經營管理、新北市國際環境藝術節藝術家，鬧熱關渡節策展人及其他各類展策展人，近年重心以推動社區藝術為主。

Artist Bio

Born in 1983 in Taipei, Chen has been engaged in art village operation, ecological art, visual artist, stilt-walking performance, theatre performer, visual art director of marching street, curator of art festivals, community art teaching and documentary filming. He has worked as the manager of Zhuwei Studio, ecological artist of Jane Goodall Institute, space manager of the K2 Nature Centre, artist of the New Taipei City International Environmental Art Festival, curator of the Fun Guandu Festival, and curator of other exhibitions, and in recent years, he has been focusing on the promotion of community art.



1



2

1 攝影 | 劉克修



《永渡池》

Lucky





7



8

568 攝影 | 陳有德

《永渡池》

Lucky



9 - 12 攝影 | 杜秀良

生態， 作為一個思考

Ecology, as a Perception



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.



關渡自然公園田調

Field study in Guandu Nature Park

2024/08/23 Day 1





關渡宮、小騎讀
Bike tour around Guandu Temple

2024/08/24 Day 2

生態， 作為一個思考

Ecology, as a Perception



創作花絮

Creating Period







5-8 攝影 | 劉克修



7



8





11



9-12 攝影 | 杜秀良





15



16

13 - 16 攝影 | 杜秀良



17



18

17 - 20 攝影 | 劉克修



19



20



21



22

21 - 22 攝影 | 王聖元 23 - 24 攝影 | 杜秀良



23



24

生態， 作為一個思考

Ecology, as a Perception



開幕花絮

Opening Highlights



攝影 | 江志明



1

開幕嘉年華 *Opening Carnival*

今年開幕嘉年華以「生態」的概念規劃了一系列的活動，開幕表演邀請「身聲跨劇」帶來開場演出，高蹺造型以「希望之翼」的展翅精神打造繽紛的視覺，並帶來一段充滿希望與喜悅的演出。草地音樂會邀請了鄰近的「關渡樂齡」帶來活力精彩的表演。

《工作坊，作為一個思考》透過藝家設計的互動工作坊，了解藝術作品傳達的理念。《生態探索》的蛙底欵米燒找、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；《藝術生活》以繽紛印花趣、藝術作品導覽活動及親子創藝趣體驗藝術；《草地市集》邀請共同擁有永續理念的小農市集、點心時光、職人手作盛大開幕。

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，今年也是關渡自然公園蛙類調查 20 周年，蛙蛙小組解說老師們介紹蛙類生態及園區常見的蛙種。



2

1 - 2 摄影 | 杜秀良

This year's opening carnival we plan a series of activities based on the concept of "Ecology".

The opening show was performed by Sun Son Theatre. They use stilts styling in their performance to convey the spirit of "Wings of Hope" to create a colorful vision and bring a show full of hope and joy.

The Grassland Concert invited the neighboring "Guandu senior citizens learning center" to give an energetic and wonderful performance.

"Workshop, as a perception" is an interactive workshop designed by artists to understand the concepts conveyed by artworks. The "Eco-Exploration" program features the "Frog Observation at Night" and the "Heart of Wetland" experience, leading the public to learn about the park's frog survey and the filtration function of the constructed wetland; the "Art Life" program features colorful prints, artwork tours, and parent-child art creation; and the "Grassland Market" invites small farmers' market, snack vendor, and handmade craftsmen who share the concept of sustainability to the grand opening.

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 20 years. They introduce the ecology of frogs and the common frog species found in the park.



3-5 攝影 | 江志明



6



7

6.8 攝影 | 杜秀良 7 攝影 | 江志明 9 攝影 | 廖榮鑫



8



9



10 - 11 攝影 | 杜秀良 12 - 13 攝影 | 廖榮鑫



12



13

藝術家工作坊 Artist Workshop

Fiona Paterson



魚·融合
Fish Fusion

藝術家介紹創作的作品及運用的媒材 - 竹片，運用竹片及麻繩製作一條魚，讓民眾更加了解作品《生命之柱 Pillars of life》的創作理念。

The artist introduced the artwork and the material she used - bamboo sheets. By Using bamboo sheets and hemp rope to create a fish, the participant could better understand the concept of "Pillars of life".

藝術家工作坊 Artist Workshop

曾莉琄 Lichun-Tseng



秋分 | 觀 & 體
observe & experience

帶領民眾沉浸式體驗園區的兩件作品，運用身體與環境的關係，感受季節中的自然景象。

Artist takes the participant through an immersive experience of the two works in the park, utilizing the relationship between the body and the environment to experience the natural view of the season.

藝術家工作坊 Artist Workshop

菅野麻依子 Maiko Sugano



嘗試做一隻鳥
Trying to be a bird

利用園區的葉子，一起縫製鳥類的翅膀，並且戴上鳥的嘴巴及翅膀，體驗成為一隻鳥，或是可以與作品一起互動。

Using leaves from the park to sew a bird's wings together and bring the bird's beak and wings to experience being a bird or interact with the artwork.

藝術家工作坊 Artist Workshop

Anusorn Tunyapalit



翅膀與波浪：拓印足跡

Wings and Waves

Stamper footprint

運用壓克力顏料及自然素材進行塗鴉繪製拓印，體驗藝術家繪製帆布創作，一個個扇子形狀的繪圖紙則是利用創作時剩下的繪圖紙製作而成，等於是縮小版的帆布地圖。

Experience the artist's canvas creation by using acrylics pigments and natural materials for graffiti painting and topography. The fan-shaped drawing paper is made from the leftover drawing paper during the creation process, which is equivalent to a miniature version of the canvas map.

郭俞平 Yuping Kuo

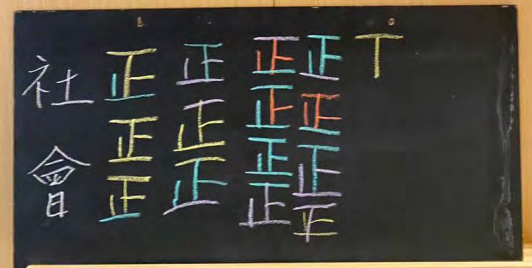
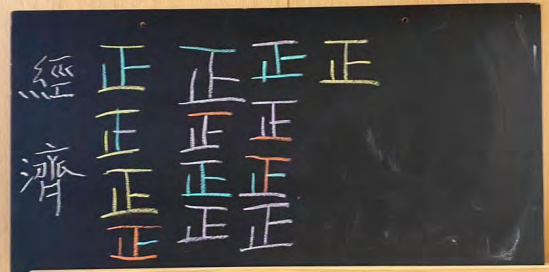
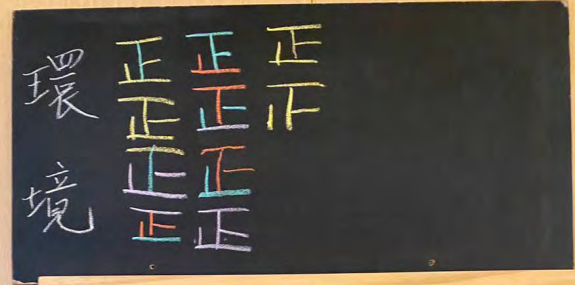


無盡之屋小土球 Soil balls from Endless House

藝術家帶領民眾運用紅糖、煮熟糯米漿、蚵殼粉、園區泥土製作成三合土，這也是藝術作品的主要媒材，民眾並依照建議比例自行調配，捏製小土球及喜歡的動物，放置於作品旁或帶回家。

The artist led the participant to use brown sugar, boiled glutinous rice syrup, oyster shell powder, and Guandu's soil to make a triad of clay, which is also the main medium for the artwork, and the participant followed the suggested proportions to make their own small balls of clay and favorite animals, which can placed next to the artwork or took home.

陳有德 Yu Te Chen



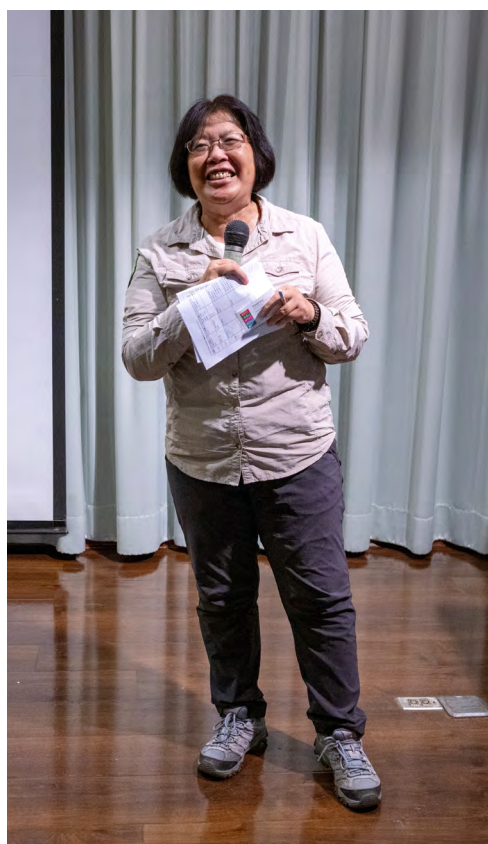
永續套圈圈

Ring toss of sustainable living

作品永渡池分類主要有經濟、社會、環境三個元素構成城市的樣貌，因此工作坊則是以趣味的套圈圈方式，邀請民眾用竹製圈圈選擇城市組成最重要的元素：經濟、社會、環境陶土作品，並用黑板統計當天投擲的結果，當天結果是經濟最多民眾選擇。

The artwork Lucky mainly has three type of clay work include economy, society, and environment. Artist think these elements form the city's appearance, so the workshop uses a fun way to choose which element is the most important by inviting the public using bamboo circle to choose the element they think important of the city's composition. We used blackboard to count the results, and most participant chose economy during the opening day.

藝術家歡送會 Farewell Dinner





生態， 作為一個思考

Ecology, as a Perception



延伸活動

Extended Activities
Highlights



親子藝起來

Family Get Artistic

10/06、10/13 | 樹枝鉛筆 Wood stick pencil

11/03、11/10 | 種籽相框 Seed photo frame

12/01、12/08 | 動物愛運動 Animal love to sport



提供親子展期間觀展之餘，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。結合關渡自然展進行各月主題生態介紹，引導參與者對園區新設展示有更多的認識。

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.

2024 藝術作品巡禮 - 策展人導覽場

2024 Artwork Tour - Curator Guided Tour



2024 關渡國際自然藝術季以《生態，作為一個思考》為題，在 11 月 2 日及 11 月 16 日由策展人 - 廖柏森帶領參與民眾認識今年的藝術季作品，一起進行一場深度的藝術之旅～

The 2024 Guandu International Nature Art Festival uses "Ecology, as a Perception" as our theme. We invited our curator, Bo-Sen Liao, to lead the public understanding this year's art festival works, embarking on an in-depth artistic journey at November 2nd and November 16th.

關渡 x 坪林 河怪之旅

Guandu X Pinglin: Travel of the River Monster



今年的藝術季，希望透過上下游流域的串聯，共同呼籲重視水資源議題。工作坊帶領參加學員觀察關渡自然公園的生態環境，並著手記錄下來，在第二階段的活動引導參加學員進行創作。

This year, Guandu International Nature Art Festival aims to call attention to the issue of water resources through the linkage from upstream to downstream watersheds. The workshop will lead participants to observe the ecological environment of the Guandu Nature Park and take notes, which will guide them to create their own artworks in the second phase of the program.

藺草杯墊編織工作坊

Rush coaster weaving workshop

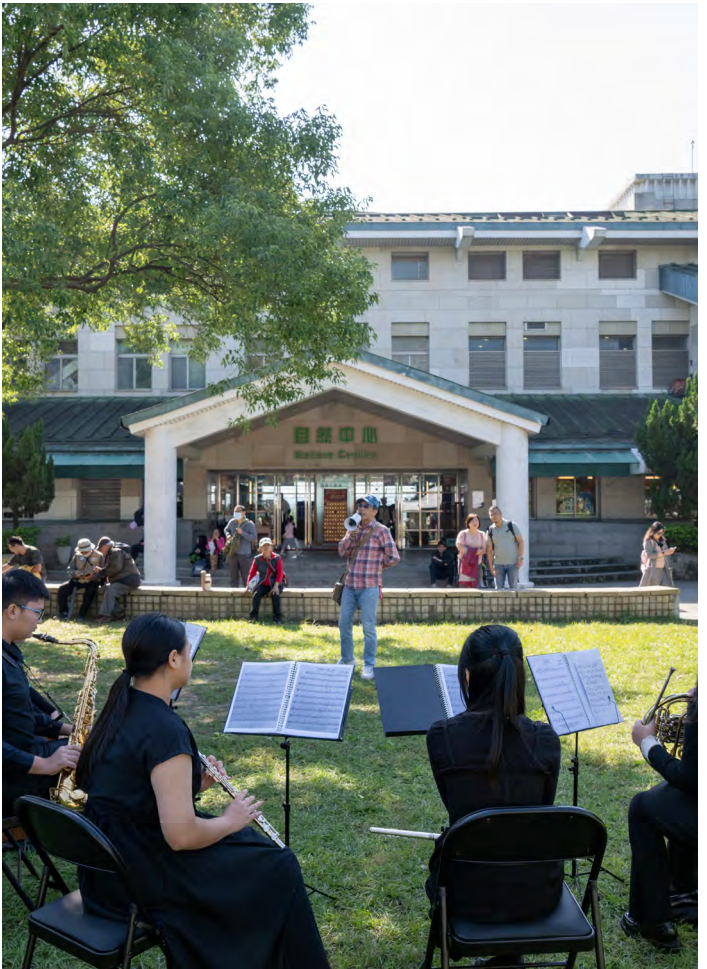


今年藝術季與「臺灣手藺」合作，進行一場藺草杯墊編織的工作坊活動，帶領大家手作充滿療癒藺草清香的杯墊，共度午後時光。

This year, Guandu International Nature Art Festival collaborates with Tshioh Rushcraft to hold a coaster weaving workshop. The workshop leads participants spend their afternoon time hand-making a coaster with rush aroma.

親子環保市集

Parent-Child Eco Market



倡議綠色生活及零廢棄，辦理二手市集，歡迎親子組隊報名攤位，入園民眾也多了一項現場活動可參與，並於活動中宣導共同關注環境現狀及響應淨零綠生活。

To promote green living and zero-waste, we organize a second-hand market which family teams are welcome to sign up for booths, and park visitors will have an additional on-site activity to participate in, and will be encouraged to pay attention to the current state of the environment and respond to a clean, zero-waste life.

公民科學特展

關渡蛙蛙～哇！

Civic Science Special Exhibit “Wow! Frogs in Guandu”



規劃「關渡蛙蛙～哇！」公民科學特展，結合蛙蛙小組的調查資料與心得，讓入園的民眾發現蛙類的美麗與可愛，了解蛙類生態的威脅，從蛙蛙小組的範例，進一步思考個人可行的保育行動。

“Wow! Frogs in Guandu” special civic science exhibition which combines the research data and experience of the Guandu Frog Group, allowing park visitors to discover the beauty and love of frogs, understand the threats to the frog, and think about feasible conservation actions for individuals based on the Guandu Frog Group 's example.

關渡心之所向

Towards the Heart of Guandu



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。

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.

藝術作品導覽

Artwork Guided Tour



培訓志工於展期進行藝術作品導覽，安排定時導覽讓觀展民眾對作品有更多的認識。

Volunteers were trained to guide tours of the artworks. Regular tours were arranged for visitors to learn more about the artworks during the exhibition period.

關渡國際自然藝術季

2024 Guandu International Nature Art Festival

生態，作為一個思考

Ecology, as a Perception

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歷年成果影片
Film

