原住民當代藝術的創新——
以拉黑子・達力夫的「流動」
及安力・給怒的「生與時」為例

黃雪娥
國立成功大學藝術研究所畢業

摘 要

後現代藝術對傳統的批判，不是否定傳統；相反地，想從傳統中找到傳統
的符號套用在現代藝術中。這個過程是相當的矛盾與棘手。打破傳統所出現的
問題，出現未來曙光，是後現代藝術所期盼。也是原住民當代藝術正在發展的
難題。高美館於民國 96 年 10 月 20 日-民國 97 年 3 月 30 日特展《超越時光・
跨越海洋--南島當代藝術》展覽南島當代藝術作品。展場以「我們是誰」、「我
們來自何處」、「我們走向何處」展示南島族群當代藝術作品的過去、現在與未
來的走向。本文以參展中阿美族的拉黑子・達力夫(劉亦興)的作品「流動」及
台灣泰雅族的安力・給怒(賴安淋)的作品「生與時」探討原住民工藝品符號如
何轉化成當代藝術作品。原住民的工藝作品從「傳統」的圖騰、神話故事及宗
教信仰等生活相關的實用功能的物品等，到「當代」的藝術作品。本文以「在
批判傳統中達到創新」論述後現代藝術在不確定性中如何創新：「從原住民工藝
品向審美符號的轉化」在原住民最初符號的功能性轉向審美符號；「西洋美學的
轉折」當代藝術既然以西方角度來審美就略述西洋美學；「拉黑子・達力夫的「流
動」與 安力・給怒的「生與時」對原住民當代藝術表現不同的未來，故論述之。

關鍵字：後現代藝術、原住民當代藝術、不確定性、審美符號的轉化

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The Innovation of Aboriginal Contemporary Art
-- Rahic Tailfo 《Flux》 and Anli 《Life and Time》

Michelle Huang
Graduated from the Institute of Art Studies of Nation Chen Kong University

Abstract
The critique of the Postmodem Art to Traditional Art is not to negate the tradition; To the contrary, it was trying to apply in modern art from the traditional symbol. This process was considerably contradictory and fairly intractable.

Breaking the traditional problems which have been existed will reveal innovations in the near future as expected by postmodem art, which also has difficulties for Aboriginal residents to expand Contemporary Art. The exhibition 《Across Oceans and Time — Art in the Contemporary Pacific》 demonstrates the contemporary Art in Austronesian and it will take place at Kaohsiung Arts Museum from October 20, 2008 to March 30, 2009.

The tri-part theme of “Who are we?”,”Where do we come from?” and ”Where are we going?” will be revealed during the exhibition will introduce.

The article investigate the masterpieces of Rahic Tailfo, A-Mei tribe, 《Flux》 and Anli, Atayal tribe, 《Life and Time》 in regards to the transform of the signs of Aboriginals contemporary craftworks and so on, which covers the Aboriginal craftwork from “tradition” totem, myths and religious belief and others to the pragmatic goods in their daily lives to the contemporary works.

This article intends to achieve the “critiques about the innovation from traditions and how does the elaboration of the postmodern art bring forth innovation in uncertainty; Changes in the aboriginal initial mark the transformation of esthetic symbols “from the aboriginal craftwork to the transformation of the esthetic symbol”; ‘The turning point of Western esthetics’ Rahic Tailfo 《Flux》 and Anli 《Life and Time》 display the differences from the aboriginal contemporary art, which is self-explanatory why I take the examples to discourse in this essay.

Keywords: Postmodern Art, Art in the Contemporary Aborigine, Uncertainty, The esthetic symbol transformation