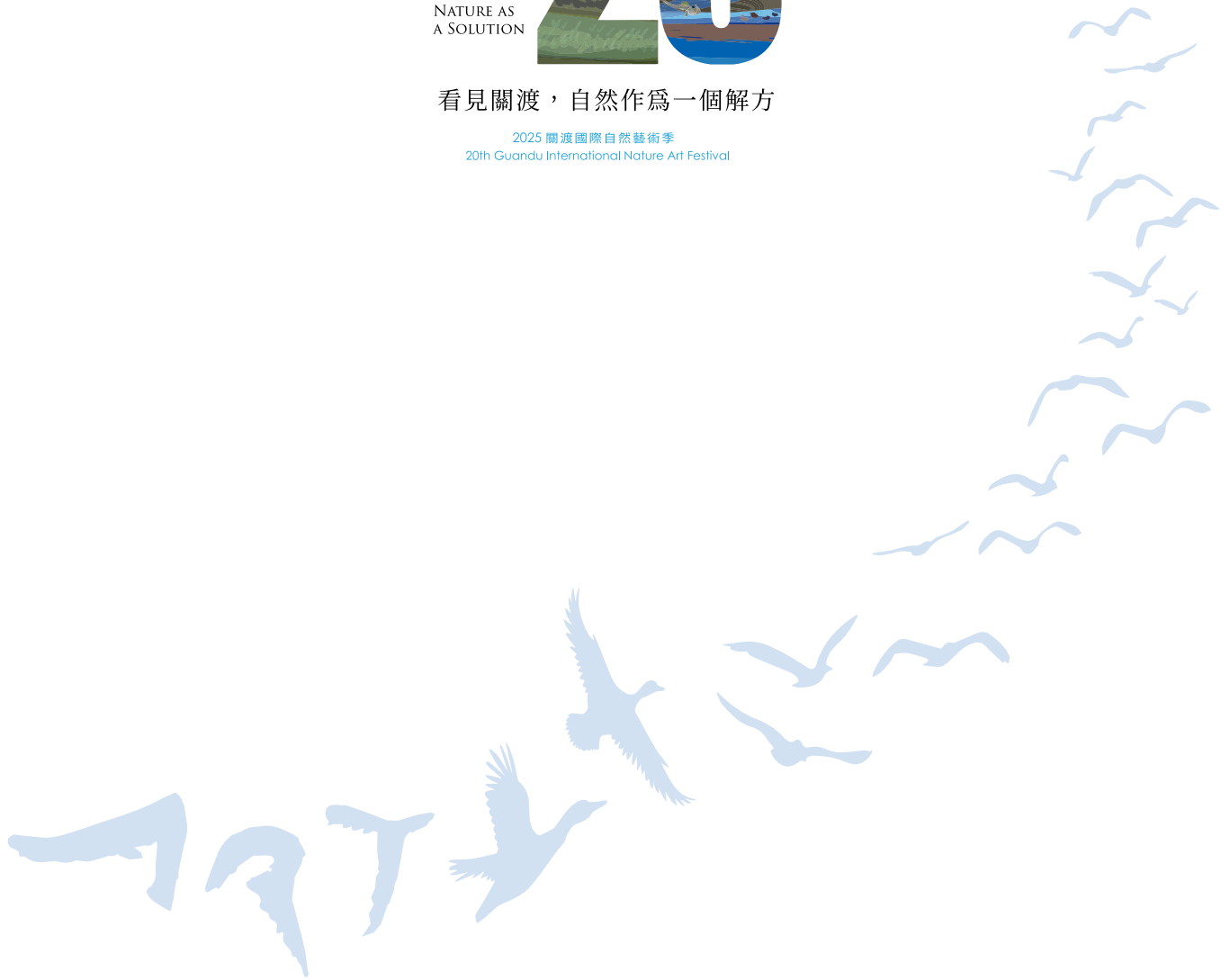




SEEING  
GUANDU,  
NATURE AS  
A SOLUTION

看見關渡，自然作為一個解方

2025 關渡國際自然藝術季  
20th Guandu International Nature Art Festival



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## 序 | FOREWORD

## 局長的話 Foreword from the Commissioner

關渡平原，由淡水河與基隆河沖積而成，臺北大湖湖水退去後，先民由干豆門進入臺灣北部開墾，關渡宮三百多年來香火裊裊，可見文化底蘊深厚，日本時代，關渡平原亦是北部種植蓬萊米的重要米倉。民國 52 年的葛樂禮颱風後，炸開獅象守口，試圖減緩淹水的問題，但潮來潮往，土壤鹽化農業衰退，卻因此孕育出豐富的生物多樣性，成為重要的候鳥棲地。在經濟開發與環境危機之下，催生「關渡自然公園」，成為了當時代的重要解方，經過各界保育人士的努力，這場運動展現了公民意識與力量，並為環境永續站穩腳步。關渡自然公園自 2001 年開園，今年邁入第 25 年，從設立宗旨與成果來看，實為以自然為本 (Nature-based Solutions) 的實踐場所。

文化與自然是彼此交織的根脈。自 2006 年起舉辦的「關渡國際自然裝置藝術季」，正是這份精神的展現。今年藝術季邁入第 20 屆，以《20/25 – 看見關渡，自然作為一個解方》為題，展現環境的價值；前十年，我們看見藝術與自然的相遇，後十年，更進一步深化人與自然的連結。面對未來，將這些交會轉化成更積極的行動方案，實踐濕地保育與文化藝術共生的藍圖。今年關渡國際自然藝術季的作品，透過回顧歷年的成果，爬梳藝術季的定位，邀請了過往曾經參與的藝術家們回到關渡再一次進行創作，以竹子、園區蒐集的木頭、現地的蘆葦、藤蔓等等大自然素材，佐以過去的經驗，重新探索未來的可能性。

自然與環境就是文化的根，文化是城市的靈魂。惟有守護自然與環境，文化的枝葉才能茂盛綿延，並與當下產生更豐富且具意義的對話。期待透過這場藝術行動，為大臺北地區勾勒出一幅河口文化、濕地保育與環境藝術共生的藍圖；也祝願每位都能從自然獲得啟發，攜手為生命永續開創未來。

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 Plain, formed by the deposits of the Tamsui and Keelung Rivers, emerged after the receding waters of Taipei's Great Lake. Early settlers northern Taiwan through Gandoumen to cultivate the land. For over three centuries, Guandu Temple has maintained a steady stream of worshippers, reflecting its profound cultural heritage. During the Japanese era, the Guandu Plain also served as a vital granary for growing Penglai rice in northern Taiwan.

Following Typhoon Galileo in 1963, the breach in the Lion and Elephant Pass was opened up in an attempt to mitigate flooding. Yet, with the ebb and flow of tides, soil salinization led to agricultural decline. Paradoxically, this fostered rich bio-diversity, transforming the area into a vital migratory bird habitat.

Amidst economic development and environmental crises, the Guandu Nature Park emerged as a vital solution of its era. Through the concerted efforts of conservationists across sectors, this movement demonstrated civic consciousness and power, firmly establishing a foundation for environmental sustainability. Since the opening in 2001, the Guandu Nature Park now enters its 25th year. Judged by its founding principles and achievements, it stands as a practical embodiment of nature-based solutions.

Culture and nature share intertwined roots. The Guandu International Outdoor Sculpture Festival, held annually since 2006, embodies this spirit. Now in its 20th edition, this year's festival bears the theme "20/25 – Seeing Guandu, Nature as a Solution", highlighting environmental value. The first decade witnessed the convergence of art and nature, while the subsequent ten years deepened the connection between humanity and the natural world. Looking ahead, these intersections will be transformed into proactive action plans, realizing a blueprint for wetland conservation and the symbiosis of culture and art.

This year's Guandu International Nature Art Festival invites artists who have previously participated to return to Guandu and create anew. Through a retrospective of past achievements and a re-examination of the festival's positioning, they utilize natural materials such as bamboo, wood collected from the park, local reeds, and vines, combined with past experiences, to explore future possibilities.

Nature and the environment form the roots of culture, while culture embodies the soul of a city. Only by safeguarding nature and the environment can the branches and leaves of culture flourish and endure, fostering richer and more meaningful dialogue with the present. It is hoped that this artistic endeavour will sketch a blueprint for the Greater Taipei region, where estuary culture, wetland conservation, and environmental art coexist. May each of us draw inspiration from nature, joining hands to forge a sustainable future for life.

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

許正清 Shih-Feng Tsai

臺北市政府文化局局長  
The Commissioner of the Department of Cultural Affairs Bureau,  
Taipei City Government

## 局長的話 Foreword from the Commissioner

關渡自然公園長期肩負濕地生態保育重任，臺北市政府持續推動相關生態保育與環境永續政策，以守護關渡重要的濕地生態。2025 年關渡國際自然藝術季正式邁入第 20 屆，本年度以《20/25 - 看見關渡，自然作為一個解方》為主題，邀請國內、外知名藝術家及民間企業共同創作，並結合生態市集、互動工作坊等多元活動，以喚起民眾對環境的關愛與守護之心。

2025 年由多位藝術家透過創作寄託各種不同寓意，立陶宛藝術家 Arvydas Ališanka 的作品〈白頭翁〉，帶領參觀者透過光影的變化重新思考人與自然的關係；美國藝術家 Herb Parker 與兒子 Seven Parke 共同創作的作品〈關渡三體〉，以對話與沉思的空間，展現自然對於人類的庇護；南韓藝術家 Bonggi Park 的作品〈呼吸〉，以竹材展現生命循環與和諧平衡的理念；荷蘭藝術家 ieke Trinks 透過行動藝術，鼓勵人們反思生活與自然世界的聯繫方式。此外，亦邀請兩所在地學校——國立臺北藝術大學藝術與人文教育研究所及臺北市立關渡國民中學共同參與，融入社區參與及教育推廣；並邀請環境藝術家李賈至先生與民間企業邀集志工共同創作作品〈浮脈〉，以榕樹與濕地共生的生態意象，展現生命的共生循環。

2025 關渡國際自然藝術季以藝術的眼光關懷生態，希望藉由藝術的力量，凝聚社區、市民與民間企業的力量，共同關注環境議題；市府亦持續透過跨域合作與多元推廣，深化民眾對自然環境的認識，落實生態保育與永續發展的理念。

Guandu Nature Park has long shouldered the vital responsibility of wetland ecological conservation. The Taipei City Government continues to advance relevant ecological conservation and environmental sustainability policies to safeguard Guandu's significant wetland ecosystems. The 2025 Guandu International Nature Art Festival marks its 20th anniversary. This year's theme, '20/25 – Seeing Guandu, Nature as a Solution', invites renowned artists and private enterprises from home and abroad to collaborate on creative projects. Combined with diverse activities such as an eco-market and interactive workshops, the festival aims to awaken public care and guardianship for the environment.

In 2025, multiple artists convey diverse allegories through their creations. Lithuanian artist Arvydas Ališanka's work "Bulbul" guides visitors to reconsider the relationship between humanity and nature through shifting light and shadow; American artist Herb Parker and his son Seven Parke's collaborative piece "Guandu Triad" presents a space for dialogue and contemplation, illustrating nature's shelter for humanity; South Korean artist Bonggi Park's "Breath" employs bamboo to express the concepts of life's cycle and harmonious balance; Dutch artist ieke Trinks uses performance art to encourage reflection on how we connect with the natural world. Additionally, two local institutions—the Graduate Institute of Arts and Humanities Education at Taipei National University of the Arts and Taipei Municipal Guandu Junior High School—are invited to participate, integrating community engagement and educational outreach. Environmental artist Lee, Kuei-Chih collaborates with volunteers from private enterprises to create "Aerial Habitat", employing imagery of the symbiotic ecology between banyan trees and wetlands to express life's cyclical coexistence.

The 2025 Guandu International Nature Art Festival approaches ecology through an artistic lens, seeking to harness art's power to unite communities, citizens, and private enterprises in addressing environmental concerns. The city government continues to deepen public understanding of the natural environment through cross-sector collaboration and diverse outreach initiatives, thereby advancing ecological conservation and sustainable development principles.



臺北市政府產業發展局局長  
Commissioner of Department of Economic Development, Taipei City Government

## 理事長的話 Foreword from the President of Wild Bird Society of Taipei

自 2001 年受臺北市政府委託經營關渡自然公園以來，台北市野鳥學會始終秉持保育與教育並重的理念，守護這片河口濕地已達二十五年。自 2006 年起舉辦的關渡國際自然裝置藝術季，正是我們邀請民眾透過藝術走進自然、理解自然的重要行動。今年藝術季迎來第二十屆，象徵著過去的堅持與未來的展望。關渡自然公園位居淡水河及基隆河的匯流處，周邊的山河海洋孕育了非常豐富的生物資源，因此關渡在生態保育、環境保護的地位舉足輕重，關渡自然公園不僅是臺北市最具代表性的生態教育場域，得天獨厚的景緻更使臺北市成為世界生態城市的最大亮點。

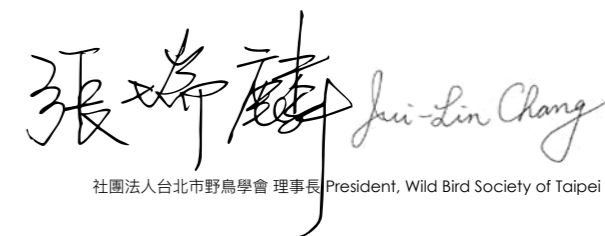
關渡自然公園也是國際濕地聯盟 (Wetland Link International, WLI) 的星級成員。2025 年園區榮獲「設施」與「同仁」兩項國際肯定，更顯示我們在生態保育、教育推廣及社會參與上的努力獲得認同。關渡自然公園創造了讓各年齡層的遊客，都能享受和了解大自然的環境。今年舉辦第二十屆的自然藝術季規劃七件作品，從在地出發，連結國際視野，邀請大家透過藝術的體驗，感受濕地之美與自然之道。

感謝臺北市政府文化局、臺北市動物保護處及長期支持的企業與教育夥伴，包括滙豐 (台灣) 商業銀行、緯創人文基金會、臺北捷運公司北投會館、國立臺北藝術大學和臺北市立關渡國民中學等各個合作夥伴，共同陪伴藝術季一路走來。誠摯邀請市民朋友一同參與，與我們攜手守護這片土地，讓自然、藝術與生命的對話持續綻放。

Since being entrusted by Taipei City Government to manage Guandu Nature Park in 2001, Wild Bird Society of Taipei has consistently upheld the principle of balancing conservation and education, safeguarding this estuarine wetland for 25 years. The Guandu International Outdoor Sculpture Festival, held annually since 2006, stands as our vital initiative inviting the public to engage with nature through art and deepen their understanding of it. This year marks the festival's 20th anniversary, symbolizing both our enduring commitment and future aspirations. Situated at the confluence of the Tamsui and Keelung Rivers, Guandu Natural Park is embraced by mountains, rivers and the sea, nurturing exceptionally rich biodiversity. Consequently, Guandu holds pivotal importance in ecological conservation and environmental protection. The park stands as Taipei's most representative ecological education site, while its uniquely splendid scenery elevates the city as a global ecological city's most prominent highlight.

Guandu Nature Park holds star-level membership within Wetland Link International (WLI). In 2025, the park received dual international recognition for its 'facilities' and 'staff excellence,' underscoring the acknowledgement of our efforts in ecological conservation, educational outreach, and community engagement. Guandu Nature Park creates an environment where visitors of all ages can enjoy and understand nature. This year marks the 20th anniversary of the Nature Art Festival, featuring seven installations. Rooted in local heritage yet embracing an international perspective, the festival invites visitors to experience the beauty of wetlands and the wisdom of nature through artistic expression.

We extend our gratitude to the Department of Cultural Affairs and Animal Protection Office of Taipei City Government, and our longstanding corporate and educational partners. These include HSBC (Taiwan) Commercial Bank, the Wistron Foundation, the Taipei Metro Beitou Resort, National Taipei University of the Arts, and Taipei Municipal Guandu Junior High School, among others, for their steadfast support throughout the festival's journey. We warmly invite citizens to join us in safeguarding this land, allowing the dialogue between nature, art, and life to continue to flourish.



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

## 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。這場藝術行動萌芽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。

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，也將藝術、環境、教育與產業以及科技拉近距離，描繪了一幅河口文化、濕地保育與環境藝術共生的藍圖，如今再走過十年，藝術季在 2025 年迎來第 20 屆，更被臺北市政府觀光傳播局列入臺北市年度大型活動之一。

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」。

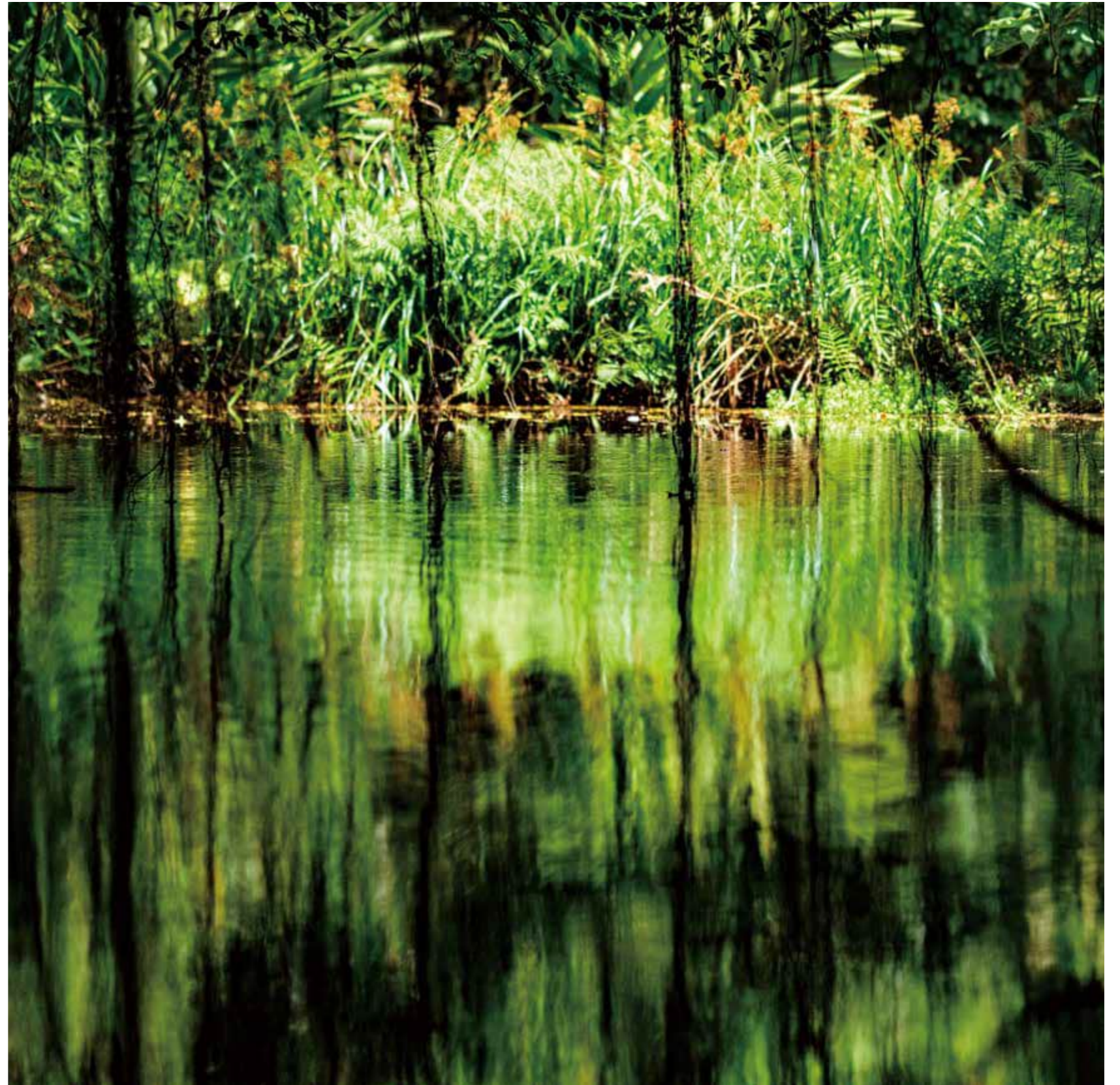
如同大地滋養生命，生命的成長茁壯又不斷的回饋大地，關渡國際自然藝術季期望讓生態保育價值從關渡自然公園擴散到每個需關注及保護的地方，影響每一位參與者，將親身參與及觀賞的感動轉化為守護環境的具體行動。

Since 2006, Guandu Nature Park has hosted the Guandu International Outdoor Sculpture Festival, marking Taiwan's first large-scale nature art event held within a nature park dedicated to conservation. This artistic initiative took root in the Guandu Wetland, a site of profound ecological value and rich estuarine culture, creating a space for dialogue between people, art, and nature.

Renamed as Guandu International Nature Art Festival in 2016, the Festival leverages a decade of accumulated experience and inspiration to bridge art, environment, education, industry, and technology. This initiative paints a blueprint for the symbiosis of estuary culture, wetland conservation, and environmental art. Now, a further decade on, the festival will mark its 20th anniversary in 2025 and has been designated by the Taipei City Government's Department of Information and Tourism as one of the city's major annual events.

This artistic initiative has expanded into a multifaceted programme. Beyond inviting artists for residency-based creation, we place equal emphasis on supporting volunteer artists through dialogue and collaboration to integrate local spirit, actively exploring the relationship between humanity and nature.

Just as the earth nourishes life, and life's growth and vigour continually give back to the earth, the Guandu International Nature Art Festival aspires to spread the value of ecological conservation from Guandu Nature Park to every corner requiring attention and protection. It aims to influence every participant, transforming the inspiration gained from personal involvement and appreciation into concrete actions to safeguard the environment.



## 年度主題 | THEME OF THE YEAR

## 20/25- 看見關渡，自然作為一個解方 - SEEING GUANDU ,NATURE AS A SOLUTION 20/25

“自然不是我們要去保護的受害者，而是我們都身在自然之中”  
 ‘Nature is not a victim that we have to protect, but we are all in nature.’ ~ 布魯諾 拉圖 (Bruno Latour)

## 看見契機 Seeing the Opportunity

今年 (2025) 關渡國際自然藝術季在即將邁入 20 周年之際，我們希望透過藝術季與關渡自然公園的回顧與思考，重新定位並進一步思考未來的方向。回顧歷史，關渡自然公園或藝術季的誕生都是因應關渡濕地環境變化與自然生態面臨危機所做的具體方案。回顧 (look back) 意味著檢視這個過程與方案，而不僅僅是成果的積累，而是提供一次檢視與重新思考的契機。國際自然保育聯盟 (IUCN) 定義 (NbS- Nature-based Solutions) 所謂以自然為本的解決方案的定義裡提到：「通過保護、恢復、可持續管理和利用生物多樣性和生態系統功能來解決社會環境問題。」這除了是關渡自然公園成立的宗旨，也是做為一個保育團體 (社團法人台北市野鳥學會) 所發起的環境運動。而作為自然藝術季的先驅，從 2006 年開始，關渡自然藝術季的定位就一直是關於整體社會的環境與生態議題，透過近 20 年的發展，藝術季除了串連了自然與人的相遇，也扮演對自然教育的功能。

This year --2025, as the Guandu International Nature Art Festival is about to enter its 20th anniversary, we would like to review and reflect on the Art Festival and the Guandu Nature Park in order to reposition ourselves and further ponder about the future direction of the park. Looking back on history, the birth of the Guandu Nature Park or the Art Festival were concrete solutions to the environmental challenges and ecological crises in the Guandu Wetland. Looking back means reviewing the process and the plan, not just accumulating of results, but providing an opportunity for reviewing and rethinking. The International Union for Conservation of Nature (IUCN) defines “NbS - Nature-based Solutions” as: ‘Solving socio-environmental problems by protecting, restoring sustainably managing and utilising biodiversity and ecosystem functions.’ This is not only the purpose of the establishment of Guandu Nature Park, but also an environmental campaign initiated by a conservation group — Wild Bird Society of Taipei. As the pioneer of the Nature Art Festival, since 2006, the positioning of the Guandu Nature Art Festival has always been about the environment and ecological issues of the society as a whole. Through nearly two decades of development, the Art Festival has not only connected nature and human beings, but also served as a function of education on nature.

## 藝術，作為一個解方 Art, as a Solution

法文及英文 art (藝術) 一詞源自於古希臘拉丁語 ars，意即「技藝」。也可以視為一種技術，藝術，作為一個「解方」，不意謂著與一般工具性的思維一樣是一種具體解決問題的方案。更多時候是一種形塑共識，串聯社會群體的「社會雕塑」(social sculpture)，而這些創造能力將為改變整個社會結構發揮重要作用。今年策展主題：「看見關渡，自然作為一個解方」是以自然為本的精神，邀請藝術家透過觀察自然、學習自然，思索環境挑戰並透過藝術轉化與連結的形式來凝聚集體共識的具體方案之一。除此之外，今年也將舉辦 20 周年的回顧展來匯聚藝術季對自然環境與人的關懷。邁向未來之際，除了凸顯其定位之外，也期待下個 10 年，關渡國際自然藝術季能開展出更多社會連結並成為社會中探索人與自然與藝術的平台。

The French and English word “art” comes from ancient Greek Latin “ars”, which means ‘skillful art’. It can also be regarded as a technique. Art, as a ‘solution’, is not meant to be a concrete solution to a problem, as is the case with instrumental thinking in general. It is more often a social sculpture that shapes consensus and connects social groups, and these creative abilities will play an important role in changing the entire social structure. This year’s curatorial theme: “Seeing Guandu, Nature as a solution” is one of the specific programmes that invites artists to observe nature, learn from nature, contemplate environmental challenges and forge a collective consensus in the form of artistic transformation and connection in a nature-based spirit. In addition, this year’s 20th Anniversary Retrospective Exhibition will also be organised to bring together the Festival’s care for the natural environment and people. Moving toward the future, in addition to highlighting its positioning, we also look forward to the next 10 years, when the Guandu International Nature Art Festival will open up more social connections and turn into a platform for exploring people, nature and art in society.

## 策展人 | CURATOR

## 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.



## 時間累積深度 藝術作為解方 Time Accumulates Depth: Art as Solution

今年的藝術季主題是「20/25 – 看見關渡，自然作為一個解方」；透過 20 年來藝術季的累積以及關渡自然公園經營邁入第 25 年的這個時間點，我們邀請了三位過去曾來到關渡自然公園創作的藝術家回來創作，並期待今年的藝術季能透過回溯與重新觀看，讓民眾看見關渡自然公園在自然解方路途上累積的路程，本年度總共展出七件作品，分別來自企業、海內外藝術家、社區合作與辛苦的藝術志工們一起創作完成，每件作品都以不同角度詮釋今年度的主題。

長期投入於生態守護的緯創人文基金會，自 2022 年起，持續贊助關渡自然公園，並且於 2023 年啟動投入環境藝術支持計畫，今年已邁入第三年，此次特別邀請國際知名環境藝術家李賁至，帶領 52 位緯創志工同仁創作高達六公尺的環境藝術作品《浮脈》，攜手打造具國際視野的自然藝術創作，展現了企業社會責任與在地連結的最佳實踐，更深化了城市在產業、文化與環境之間的協力合作。

立陶宛藝術家 Arvydas Alisanka 利用園區因天然災害、疏伐而切除的大小樹枝來製作出《白頭翁》這個作品，他這次選擇的地點，也正是十五年前來關渡時創作的地點，時光流逝，十五年前被藝術家創作出巨大雕塑包裹在內的小樹……今年已成長為四公尺高的作品倚靠著的巨木，《白頭翁》不只能在外面欣賞，遊客們也能進入到這個巨大的雕塑，並在這個為人類製作的「巢」當中靜靜的沉思。

美國藝術家 Herb Parker 也是時隔十四年後回到關渡自然公園，他的兒子 Seven Parker 也首次來到了臺灣與他共同進行《關渡三體》的創作，三個結構空間可彼此互視與對話，進到藝術品中可以感受到藝術家想傳達溝通與平衡的和平元素；Herb 的計畫草圖非常的嚴謹，時常使用捲尺以及水平儀來確認創作與設計圖的準確度，但自然素材的有趣之處就是無法像工業生產素材那樣工整，這對父子在辛苦的創作期時，時而相互協助、時而互開玩笑的氛圍，也讓協助的藝術志工們十分快樂。

藝術家 Bonggi Park 的作品則是和過去參加的三屆關渡國際自然裝置藝術季一樣叫作《呼吸》；今年藝術品的主要創作素材為竹片，Bonggi 的創作從外面看是一個巨大的球體，彎腰進入後則會看見幾根模仿森林意象矗立著的竹子，不過你是否想到，這個高度三公尺、長度十公尺的大型藝術品，設計的靈感其實來自荷葉上的一顆露珠呢？巨大的球體是生命循環和有機平衡的概念，竹子的柔軟與彈性展現出和諧，《呼吸》讓光線、氣流可以內外流通，象徵著內與外的平衡與永恆。

ieke Trink 是首次參與藝術季的荷蘭行為藝術家，擅長與在地環境互動的行為與表演藝術方式來呈現她的觀點，因此整體的創作計畫是在來到園區後，與環境及人們互動後才確定下來。創作期剛開始時，ieke 先是在園區中四處觀察作品可能的設置地點，後來則找了各式各樣的人協助回答對能量及休息設計出的各種提問，ieke 也天馬行空的希望有人能將自己想像成公園中的動植物來回答同一份問卷，這些探索得到的收穫都影響了作品《能量守恆》的呈現方式，最後 ieke 決定在公園中共六個「能量點」設置作品，每個能量點，都有著一段讓人看了會心一笑，或是停留深思的文字，也期待著經過的參觀者能與這些能量點互動。

今年社區共創的作品《我是彈塗魚》是國立臺北藝術大學藝術與人文教育研究所及臺北市立關渡國民中學的三方合作。以城市韌性為主軸，選出濕地代表性生物「彈塗魚」為題，學生們除了觀察彈塗魚的棲地環境外，也實際操作泥染以及縫紉製作彈塗魚旗，並以身體模仿彈塗魚的行為，包含威嚇、跳躍及爬行。除了個人探索，也透過小組討論，思考因應氣候變遷極端氣候下，人類如何以彈塗魚的特殊行為來適應環境、加強韌性。課程的最後，是學生學習自然藝術家現地創作重要的過程，他們回到了關渡自然公園當中實地思考，身為藝術家要如何將親手製作的藝術品設置展現，這件作品以家鄉溼地環境出發，與校本課程結合，讓環境教育與藝術教育落實扎根。

而今年最具意義的則是《匯流—關渡國際自然藝術季 20 週年回顧》，這件由廖柏森策展人與國立臺灣藝術大學美術學系碩士班學生鄭立祺一起製作的回顧作品，回顧展在心濕地解說站內牆壁上，貼滿了關渡地區的舊報紙，引領參觀者進入時光隧道，回顧關渡自然公園成立當時的紀錄，台北鳥會透過行動成功守護這片都市中難得的綠寶石。室內展示關渡國際自然藝術季歷年的故事集，可以坐下來好好閱覽品味；戶外利用自然素材及竹材製作了兩個河道與模型，除了是流經園區兩條河流的意象外，也象徵了關渡國際自然藝術季走過的時光，戶外的河流到室內交會，是新的方向也是探索的開始。

2025 年，是關渡自然公園開園邁入第 25 週年，亦是關渡國際自然藝術季舉辦 20 週年，藝術季以自然藝術展現環境的價值，從設立宗旨與 20 年的成果來看，實為以自然為解方（Nature-based Solutions）的實踐場所，亦是多年來持續堅持的環境運動核心理念。在邁入 20 週年之際，關渡國際自然藝術季希望以回顧與展望為基礎，持續深化自然藝術與環境行動的連結。

The theme of Guandu International Nature Art Festival this year is “20/25 – Seeing Guandu, Nature as a Solution”. Marking both the festival's 20-year legacy and Guandu Nature Park's 25th year of operation, we invited three artists who previously created art works at the park to return. We hope this year's festival, through retrospective reflection and fresh perspectives, will reveal the journey Guandu Nature Park has undertaken in pursuing nature-based solutions. This year features seven works collectively created by enterprises, artists from home and abroad, community partners, and dedicated art volunteers. Each piece interprets the annual theme from a distinct perspective.

The Wistron Foundation, long committed to ecological conservation, has sponsored Guandu Nature Park since 2022. In 2023, it launched its Environmental Art Support Programme, now entering its third year. This year, internationally renowned environmental artist Lee, Kuei-Chih was specially invited to lead 52 Wistron volunteers in creating the six-meter-tall environmental artwork Aerial Habitat. Together, they crafted a nature-inspired creation with global resonance, exemplifying corporate social responsibility and local engagement at its finest while deepening collaborative ties between industry, culture, and the environment within the city.

Lithuanian artist Arvydas Alisanka utilized branches of varying sizes, removed from the park due to natural disasters and selective felling, to create his work ‘Bulbul’. The location he selected this time is precisely where he created his piece fifteen years ago upon first arriving at Guandu. Time has passed, and the small tree that fifteen years ago was enveloped within the artist's monumental sculpture... ..now stands as a four-meter-tall work leaning against a mighty tree. Bulbul invites visitors not only to admire it from the outside but also to enter this colossal sculpture, contemplating quietly within this ‘nest’ crafted for humanity.

American artist Herb Parker also returned to Guandu Nature Park after 14 years. His son, Seven Parker, visited Taiwan for the first time to collaborate on Guandu Triad. The three structural spaces interconnect and converse visually. Entering the artwork allows one to sense the peaceful elements of communication and balance the artist sought to convey. Herb's project sketches are meticulously precise, frequently employing tape measures and spirit levels to ensure accuracy against design plans. Yet the inherent charm

of natural materials lies in their inability to match the uniformity of industrially produced ones. During the arduous creation period, the father-son duo alternated between mutual assistance and playful banter, an atmosphere that greatly delighted the assisting art volunteers.

Artist Bonggi Park's work, titled "Breath", echoes the theme of his previous three participations in the Guandu International Nature Art Festival; This year's primary material is bamboo strips. From the outside, Bonggi's creation appears as a colossal sphere. Bending down to enter reveals several bamboo stalks standing tall, evoking the imagery of a forest. But did you realize that the inspiration for this large-scale artwork—standing three meters tall and stretching ten meters long— was originally inspired by a single dewdrop on a lotus leaf? The colossal sphere embodies concepts of life cycles and organic equilibrium, while the bamboo's suppleness and resilience express harmony. Breath allows light and air currents to circulate freely between interior and exterior spaces, symbolizing the balance and perpetuity of inner and outer realms.

ieeke Trinks, a Dutch performance artist participating in the art festival for the first time, specializes in presenting her perspectives through performance art that interacts with the local environment. Consequently, her overall creative plan was only finalized after arriving at the site and engaging with both the surroundings and the people there. At the outset of the creative period, ieeke first observed potential installation sites throughout the park. She then sought assistance from diverse individuals to respond to a questionnaire exploring energy and rest. ieeke even playfully hoped some might imagine themselves as plants or animals within the park when answering the same questionnaire. These explorations profoundly influenced the presentation of the work "Conserved Energies". Ultimately, ieeke decided to install the work across six designated 'energy points' throughout the park. Each point features text that elicits either a knowing smile or prompts deeper contemplation, inviting passing visitors to engage with these energy points.

This year's community co-creation project, "I, Mudskipper", resulted from a tripartite collaboration between the Graduate Institute of Arts and Humanities Education at Taipei National University of the Arts and Taipei Municipal Guandu Junior High School. Centered on urban resilience, the project selected the mudskipper—a representative wetland species—as its theme. Students observed the mudskipper's habitat, practiced mud dyeing and sewing to create mudskipper flags, and mimicked the creature's behaviours through physical performance, including threatening displays, leaping, and crawling. Beyond individual exploration, group discussions examined how humanity might draw inspiration from mudskippers to adapt to extreme weather conditions arising from climate change. The culmination of the course involved a crucial process for students learning site-specific creation as natural artists. They returned to Guandu Nature Park to contemplate how, as artists, they might install and present their handcrafted works. This piece, rooted in the wetland environment of their hometown and integrated with the school-based curriculum, ensures that environmental education and artistic education can prove to be firmly intertwined with each other.

The most significant piece this year is "Flow Together – Looking back of the 20th Anniversary of Guandu International Nature Art Festival". This retrospective installation, created by curator Liao Bo-Sen in collaboration with Zheng Li-qi, a postgraduate student from the Department of Fine Arts at National Taiwan University of Arts, adorns the walls of the Interpretation Station at Heart of the Wetland. Covered in vintage newspapers from the Guandu area, it transports visitors through a time tunnel, revisiting the founding records of Guandu Nature Park and how the Wild Bird Society of Taipei successfully safeguarded this rare

urban green gem through its actions. Indoors, story collections chronicling the Guandu International Nature Art Festival's history invite visitors to sit and peruse at leisure. Outdoors, two river channels and models crafted from natural materials and bamboo symbolize both the park's two flowing rivers and the festival's journey through time. Where the outdoor rivers converge indoors, they mark a new direction and the beginning of exploration.

The year 2025 marks the 25th anniversary of Guandu Nature Park's establishment and the 20th anniversary of the Guandu International Nature Art Festival. Through nature-based art, the festival showcases environmental value. Its founding principles and two decades of achievements position it as a practical arena for nature-based solutions, embodying the core ethos of a sustained environmental movement. As it approaches its 20th anniversary, the Guandu International Nature Art Festival seeks to deepen the connection between nature art and environmental action, building upon both reflection and forward-looking vision.



## 活動總覽 | EVENT OVERVIEW

## 藝術志工計劃 Art Volunteer Program

07/02-07/30 | 招募期間 Volunteer Recruit

08/10 | 暖身研習 Introduce and Training

## 藝術家田野調查 Artist Field Study

08/16 | 田野調查：認識關渡自然公園環境與場域

Field Survey: Introduce Guandu Nature Park and Work Venue

08/17 | 創作作品討論 Artwork Discussion

## 藝術家進駐 Artist-in-Residency

08/19-09/14 | 現地創作 On-Site Production

09/15-12/31 | 作品現地展示 Artwork Exhibition

## 開幕活動 Opening Events

09/14 | 開幕儀式、開幕嘉年華 (藝術家工作坊、體驗活動、自然生態導覽、小農市集、關寶小劇場)

Opening Ceremony, Opening Carnival (Artist workshop, Experience Activities,

Natural Ecology Guide, Farmers Market, Guan-Bao mini theater, etc.)



## 延伸活動

7/05 | 藝術講座第一場：策展實務經驗分享

Art Lecture Series Session 1: Curatorial Practice Experience Sharing

8/02 | 藝術講座第二場：國際環境藝術駐村經驗分享

Art Lecture Series Session 2: International Environmental Art Residency Experience Sharing

9/06 | 藝術講座第三場：關渡自然公園環境運動與藝術家分享會

Art Lecture Series Session 3: Guandu Nature Park Environmental Movement and Artist Talk

12/13 | 藝術講座第四場：環境藝術再思考

Art Lecture Series Session 4: Environmental Art Rethinking

10/05、10/12、11/02、11/09、12/07、12/14 | 親子藝起來 Family Get Artistic

11/9、11/23、12/6、12/14 | 綠色生活家 Be an Eco-lifestyler

10/18、11/16 | 2025 關渡國際自然藝術季策展人藝術品導覽

2025 Guandu International Nature Art Festival Curator Guided Art Tour

09/14-12/31 | 藝術作品智慧導覽與電子集章 Smart Guide and Digital Stamp Collection

09/14-12/31 | 明信片 DIY Overprint Postcard DIY

## 藝術家田野調查 | ARTIST FIELD STUDY

今年度著重在「看見關渡，以自然作為一個解方」主題上，邀請藝術家重新回顧這塊土地，在志工的帶領下了解園區這 20 多年的變化以及濕地保育的成果，多位再次回到園區的藝術家們，除了尋找 10 多年的回憶，更能感覺到園區這些年來保護這片土地付出的心力。

在這趟導覽的講解內容中，藝術家逐步構思作品的設置位置，每一件作品考慮現地環境，與環境相遇、讓環境透過藝術有新的風貌。

藉由第一天的園區導覽及第二天的創作細部討論，我們期望藝術家在這段進駐時間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。

This year's theme centres on [Seeing Guandu: Nature as a solution], inviting artists to revisit this land. Guided by volunteers, they explore the park's transformations over two decades and the achievements in wetland conservation. For many artists returning to the site, this journey not only rekindles memories from over ten years ago but also deepens their appreciation for the dedicated efforts invested in protecting this land over the years.

During the guided tour, artists progressively conceived installation sites for their works. Each piece was conceived with the site's environment in mind, aiming for an encounter with the surroundings and allowing the environment to take on new forms through art.

Through the guided tour on the first day and the detailed creative discussions on the second day, we hope the artists will immerse themselves in the daily life of Guandu Nature Park during their residency. Drawing upon the unique qualities of artistic creation—sensitivity, intuition, freedom, questioning, and reflection—they will propose alternative ways of perceiving and engaging with the environment.



場地 | VENUE

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.

作品位置圖 Map



**A 《白頭翁》** Bulbul  
Arvydas Ališanka( 立陶宛 )

**B 《關渡三體》** Guandu Triad  
Herb Parker( 美國 )

**C 《能量守恆》**  
Conserved Energies  
ieke Trinks( 荷蘭 )

**D 《呼吸》** Breath  
Bonggi Park( 南韓 )

**E 《我是彈塗魚》** I, Mudskipper  
國立臺北藝術大學藝術與人文教育研究所  
陳俊文、盧子涵、陳亞馨 X 臺北市立關渡國民中學 8 年級 ( 臺灣 )

**F 《浮脈》** Aerial Habitat  
緯創人文基金會 / 緯創資通 X 李黃至 ( 臺灣 )

**G 《匯流 - 關渡國際自然藝術季 20 週年回顧》**  
Flow Together – Looking back of the 20th Anniversary of Guandu International Nature Art Festival  
廖柏森、鄭立祺 ( 臺灣 )

## 《白頭翁》 | BULBUL

藝術家 Artist: Arvydas Ališanka

立陶宛 Lithuania

材料 Material: 關渡現地木柴、釘子、螺絲

Wood branches from Guandu, nails, screws

簡介 Bio

維爾紐斯現代藝術學院教授。

自 1988 年起開始於立陶宛及其他國家參與團體展覽及藝術研討會，包含拉脫維亞、愛沙尼亞、波蘭、瑞典、法國、斯洛維尼亞、義大利、德國、奧地利、芬蘭、荷蘭、捷克、英國、烏克蘭、臺灣、日本、美國、中國、葡萄牙。

在 1997 年成為立陶宛藝術家協會成員。

於 2006 年獲得立陶宛藝術家協會金牌獎。

已於立陶宛舉辦過 13 次個人展覽。

作品位於各個公開空間，位置包含立陶宛各地 (Juodkrantė, Molėtai, Sudervė, Šventoji, Utena, Druskininkai, Širvintos, Ignalina, Raseiniai) 及海外 (愛沙尼亞、德國、芬蘭、奧地利、英國、臺灣、中國、南韓)

Professor in Vilnius Academy of Fine Arts.

From 1988 takes part in group exhibitions, symposiums in Lithuania and abroad: (Latvia, Estonia, Poland, Sweden, France, Slovenia, Italy, Germany, Austria, Finland, Holland, Czech Republic, Great Britain, Ukraine, Taiwan, Japan, USA, China, Portugal).

In 1997 became a member of the Lithuanian Artist's Association.

2006 Golden Badge award by Lithuanian Artist's Association.

Has given thirteen solo exhibitions in Lithuania.

Works are sited in public spaces in Lithuania (Juodkrantė, Molėtai, Sudervė, Šventoji, Utena, Druskininkai, Širvintos, Ignalina, Raseiniai) and abroad (Estonia, Germany, Finland, Austria, Great Britain, Taiwan, China, S. Korea)



## | 作品介紹 | Artwork introduction

我選擇了在關渡平原以及台灣非常常見的留鳥白頭翁作為這個雕塑的基礎印象。

就像鳥為了自己築巢，本作品有一種角色的轉換。

由人類像鳥一樣，為自己建造一個鳥形的「巢」。

這個由雕刻家和當地人的雙手創造出的大型鳥類變成了藝術品。

《白頭翁》是我對綠色想像的體現，也是我對大自然的致敬。

您可以進入雕塑，成為它的一部分，並受到保護。

我的庇護所是人性化的一它並非為了鳥類，而是為了保護人類，

因為保護了人們的綠色思考，才能提高環保意識。

環境意識的主題也時常和其他人類相關的議題有關，包含思想以及身分的保護。

身為人類我們要如何保持自己的身分以及主體性呢？

這個雕塑是眾人與大自然、其他自然元素以及人造物品相互連結希望的具象化。

我們嘗試控制自然。也因為這樣，我們增加了和自然的距離。

為什麼我創作的「鳥」如此巨大？

人們可以進到這個巨大的鳥形體當中沉思自然的流動、安靜地思考有關候鳥的事。

參觀者也可以在雕塑的內外自由移動觀賞。

我期待我的藝術品可以再次啟發人們重新思考都市中的自然環境。

作為接收者，我們應該思考如何回應這一份禮物。

關渡平原作為候鳥棲息基地，是一塊有多樣生物活動的溼地。

我的「自然雕塑」透過探索「什麼代表以自然為本」創造了一種人與自然更加和諧的新關係。

雕塑的形體很簡單樸實的使用木材來建構，而這些木造結構並不會永遠的留存在公園當中。

這個雕塑的概念是為了保護人類。我希望能回到一個科技沒有那麼發達的世界當中。

這是我對於關渡平原的致敬、欣賞以及解方。

白頭翁並不積極干預環境，而是一個設置在關渡自然公園樹林中利用自然素材製作的作品。





I chose a very common bird found in Guandu Plain and all over Taiwan called Chinese Bulbul as the image for the sculpture.

As birds build their nests, there is a reversal of roles. Man, like a bird, constructs a bird-shaped “nest” for himself.

Large scale bird created by the sculptor’s and the local people hands turn into artifact.

„ Bulbul “is as embodiment of my green imagination, it is my tribute to nature.

You can enter the sculpture and become part of it, be protected. My shelter is humanistic- it is not for birds, but for humans, they should be protected too as their green minds and thinking about raising environment awareness.

The theme of awareness for the environment relates with other themes of human, protection of thoughts and identity.

How can we protect our identity, autonomy ? This sculpture is the hope that people would connect with the nature world and also with other natural elements and manmade artifacts.

We try to control nature. As a result, we have distanced ourselves from the nature.

Why my „bird „ is so big? People can enter the large bird shape and contemplate processes in nature, quietly thinking about migratory birds. The viewer can move in and around the sculpture.

I expect that my artwork can once again inspire us to rethink about our relationship with nature in a city. As receivers, we should contemplate how to respond to this gift. The Guandu Plain is a wetland that contains many biological activities and serves as a place for migratory birds.

My 'natural sculpture' create a new, more harmonious, relationship between man and nature by exploring what it means to design with nature in mind. The shape is simple, humble and built using the branches. These wooden structures won't exist forever in the park. The idea that sculpture should shelter man. I want to return to a less technological world.

It is my respect, appreciation and solution to Guandu Plain. This is temporary, not aggressive intervention from natural materials in specific place in the woods of Guandu Nature Park.



## 《關渡三體》 | GUANDU TRIAD

藝術家 Artist: Herb Parker, Seven Parker

美國 USA

材料 Material: 竹、蘆葦、石材

Bamboo, reeds, stone

## 簡介 Bio

## HERB PARKER

Herb Parker 生活於美國南卡羅萊那州的查爾斯頓。

他在 1971 年時短暫進入了大學就讀。在接下來十年間的教育與探索經歷包含在海軍服役，以及後來擔任和平工作團志工的兩年時光。

Herb Parker 於 1983 年取得東卡羅萊納大學雕塑藝術碩士學位。

他已在自然景觀中創作了七十件特定場域互動裝置，並自 1987 年起多次擔任駐地藝術家或客座藝術家。這些創作遍及多元環境，涵蓋公園、植物園、擁有數百年歷史的日本寺廟、學校、都會中心、鄉村景觀以及博物館。

Herb Parker lives in Charleston, South Carolina. He entered university in 1971, for a brief stint. His education and exploration during the next decade included a tour in the Marine Corps, and later two years as a Peace Corps Volunteer. Herb Parker received an MFA in Sculpture from East Carolina University in 1983. He has created seventy site-specific interactions in the landscape and has served as an Artist-in-Residence or Visiting Artist on many occasions since 1987. These have occurred in a variety of environments including parks, botanical gardens, a centuries old Japanese temple, schools, urban centers, rural landscapes as well as museums.

## SEVEN PARKER

Seven Parker 出生成長於美國南卡羅萊那州的查爾斯頓。

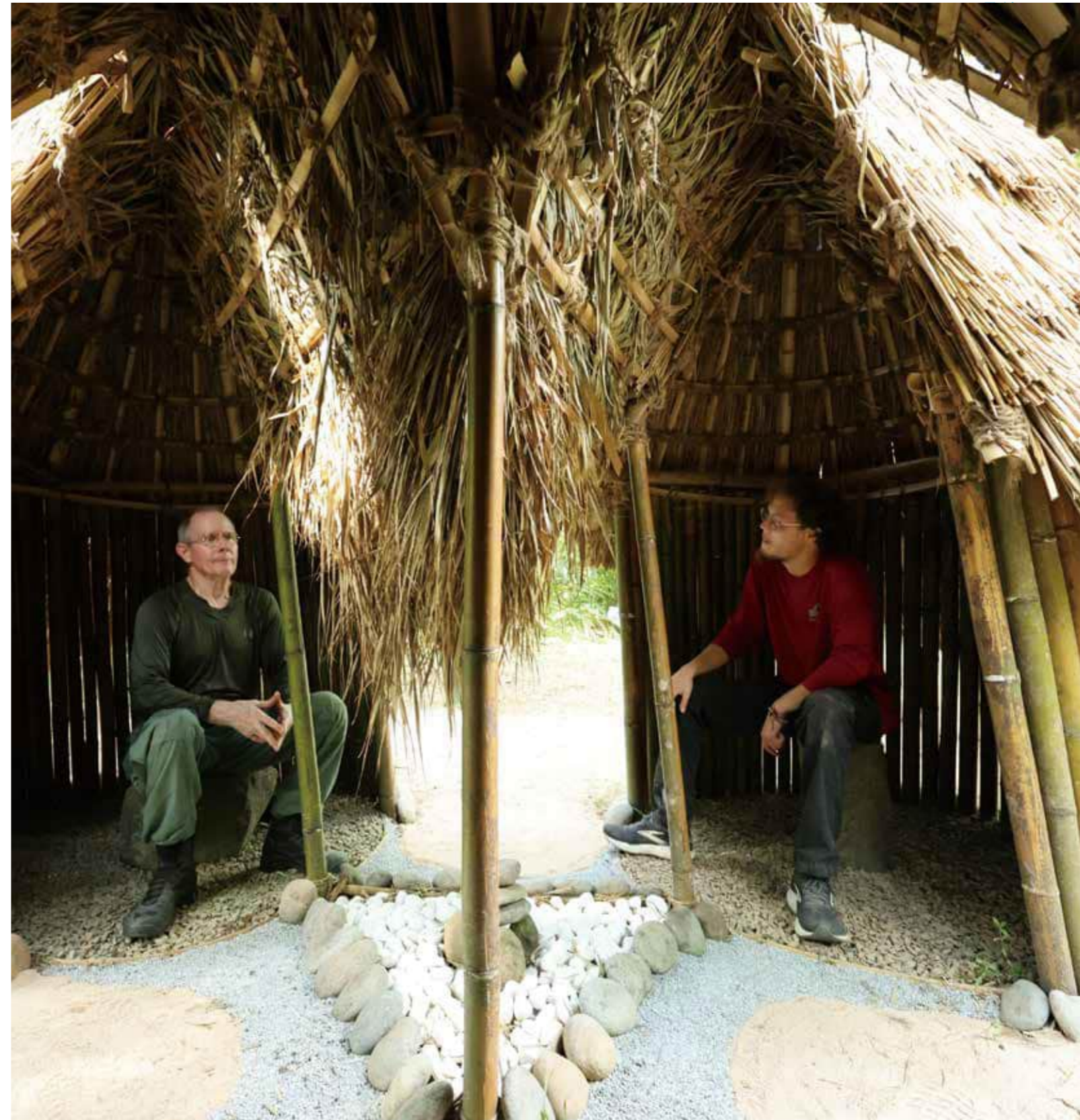
在學期間他發展出了對寫作以及寫詩的熱情。

Seven Parker 在查爾斯頓大學取得了英文的學士學位。

受到父親的工作以及生活啟發，他隨著父親踏上了前往丹麥創作的冒險。

他們的旅程也將他帶往台北，一個認識了許多友善的志工及新朋友的地方。

Seven Parker was born and raised in Charleston, South Carolina in the United States. He developed a passion for writing and poetry over years of schooling. Seven Parker earned a bachelor's degree in English from the College of Charleston. Inspired by His father's work and life, he joins His father's adventure to Denmark to build. Our journeys took us to Taipei where we met many wonderful volunteers and new friends.



## | 作品介紹 | Artwork introduction

關渡三體包含了三個相同的結構組成的安靜庇護所或對話空間。我們將打造一個私密的獨立空間，並利用等邊三角軸線來連結整個建築群。每個構造當中將會有一個提供坐下的石頭並且能看到另外兩個空間。本作品使用竹以及現地採收的蘆葦製作，當中蘆葦作為屋頂的素材。參觀者將可以在本作品沉浸於大自然的觸感、氣味以及聲音當中並回想人類需要庇護所的歷史。

Herb Parker 的自然裝置藝術以融合三種領域的混合語言表達：建築、雕塑與景觀。其創作理念圍繞時間、運動、歷史、文化、社群、對話、靈性、熵與再生展開。他所營造的建築情境中反覆出現黃金比例、迷宮、聖所與對話場域等核心意象。人類企圖主宰自然的嘗試，與其作為自然秩序組成部分所固有的潛意識優先性之間，存在著一種二元對立。這組始於 1970 年代末的作品，逐漸演變為「通道」的概念—既穿梭於作品間的實體移動與互動，更凸顯了涉及時間與物質的超越性意涵。觸覺、聽覺、嗅覺等物理現實，與時間、空間及有機物質等更具靈性、超越性的元素交織，既是對人與自然二元性的肯定，亦是對其轉瞬即逝的紀念。本系列作品採用古樸的建築形式主義，建立與景觀的文化歷史連結。我期望透過建築理念的實踐，從自然世界中淬鍊出和諧的綜合體。

GUANDU TRIAD consists of three equal structures that will serve as a quiet refuge or a place for dialogue. We will create a private individual space with an equilateral triangular axis connecting the compound. Each structure will have a seating stone inside and be visible from the other two structures. The work is constructed with bamboo and indigenous reeds as a thatching material for the roofs. The audience will be immersed in the touch, smell and sounds of nature and be reminded of history in the need for shelter.

Herb Parker's nature-based installations speak in a hybrid language from three distinct realms: architecture, sculpture, and landscape. His ideas revolve around time, movement, history, culture, community, dialogue, spirituality, entropy, and regeneration. The architectural situations he create have recurring motifs, the golden ratio, labyrinth, sanctuary, and a place for dialogue.



A dichotomy exists between mankind's attempt to dominate nature and a subliminal primacy inherent in mankind as a component of the natural order. This body of work, began in the late-1970's, evolved into the idea of passage, both the physicality of moving through and interacting with the work as well as the transcendental concept, involving time and materials, gained prominence. The physical reality of touch, sound, smell; with the more spiritual, transcendental elements of time, place and organic matter serves as an affirmation of, and an ephemeral memento to, the duality of man and nature. This body of work employs an archaic architectonic formalism that establishes a cultural and historical involvement with the landscape. I hope to achieve a synthesis of harmony from the natural world in the service of architectonic ideals.





## 《能量守恒》 | CONSERVED ENERGIES

藝術家 Artist: ieke Trinks

荷蘭 Netherlands

材料 Material: 問卷、藤蔓、樹枝、竹、麻繩

paper questionnaire, vine, branches, bamboo, hemp rope

## 簡介 Bio

ieke Trinks 是一位以鹿特丹為據點的藝術家，她的作品是轉化日常生活中的素材及手勢成為一種詩意、感官上的相遇。建立於即興之上，她的創作探索了重複利用、關心、勞動的循環，以及遭丟棄或漠視的物品，包含塑膠袋、損壞的物品、布料及土壤。她會於藝廊、公共場合或非公開場合表演她的創作，也時常邀請觀眾加入演出使得藝術與日常生活交會。Trinks 曾於世界各地展現她的藝術作品，歐洲各國、加拿大、南美洲、美國、印度及荷蘭。同時，她也是 PAE 表演藝術活動的活躍策劃者及 TRICKSTER 藝術團體的成員。

ieke Trinks is a Rotterdam-based artist whose work transforms everyday materials and gestures into poetic, sensory encounters. Rooted in improvisation, her practice explores cycles of reuse, care, labour, and attention through discarded or overlooked objects such as plastic bags, broken items, fabric, and soil. She creates performances in galleries, public spaces, and informal contexts, often inviting audiences into situations where art and daily life intertwine. Trinks has presented work internationally across Europe, Canada, South America, the United States, India, and the Netherlands. She is also an active organizer of PAE's performance art events and a member of the collective TRICKSTER.



## | 作品介紹 | Artwork introduction

ieke Trinks 是來自荷蘭的行為藝術家，其創作回應場所、時間與公眾存在。無論在戶外或室內空間，她皆透過與特定環境對話，創造出細膩的過程導向表演。這些作品在與周遭環境及參與者的互動中不斷演變。她的創作常探討廢棄物與回收主題，運用棄置材料挑戰消費文化。

造訪關渡自然公園讓她深刻體悟到，自己對自然世界的認知何其淺薄—尤其是在科技飛速進步與數位革新浪潮中成長的世代。這份與自然的疏離感，促使我反思現代生活習慣帶來的衝擊。以消費為導向的生活模式—包括我自己，以及許多經濟能力許可的人們—不僅製造大量廢棄物、造成環境破壞，更助長了全球不平等現象。

最近我參加了野外生存課程，學習辨識樹木植物及運用它們的基本技能。每當週末課程結束後返家，行走在平坦僵硬的地面上，被現代生活筆直的線條與光滑表面包圍時，總感到格外陌生—這與自然世界的紋理與形態形成如此鮮明的對比。這種反差不僅改變了我的身體感知，更讓我深刻意識到，我們的生活結構是多麼深植於電子裝置與化石燃料之中。

透過學習自然了解哪些材料可供收集來建造或使用—我正發現自己與環境之間存在著另一種關係。這並非意味著直接掠奪或傷害自然，但確實反映出某種視角：將自然視為可被利用之物，而非僅僅值得敬畏或以不同方式體驗的存在。這讓我對人類與自然世界的關係產生了複雜的疑問：如此運用自然資源是否真正永續？抑或將重蹈舊有的剝削模式？同時，這也促使我反思對電子工具與裝置的依賴—我真的需要這些嗎？我能否在科技與自然的互動中尋找到更正向的平衡點？倘若答案存在於自然之中，我們能為所有生命描繪出怎樣的未來？我邀請訪客們在園區內尋找節能量點—並駐足片刻與之互動。



ieke Trinks is a performance artist from the Netherlands whose work responds to place, time, and public presence. Working both outdoors and indoors, and in dialogue with specific environments, she creates subtle, process-based performances that evolve through interaction with their surroundings and the people who encounter them. Her practice often explores themes of waste and recycling, using discarded materials to challenge consumer culture.

Visiting Guandu Nature Park reminds her how little she truly understands about the natural world- especially having grown up during a fast-paced era of technological progress and digital innovation. This distance from nature makes me reflect on the impact of our modern habits. Our consumer-driven lifestyle- my own included, as well as those of many who can afford it- generates immense waste and environmental harm, while also contributing to global inequality.

Lately, I've been taking bushcraft classes, learning basic skills such as identifying trees and plants and how to make use of them. Each time I return home after a weekend course, it feels strange to walk on flat, rigid ground and be surrounded by the straight lines and smooth surfaces of modern life- so starkly different from the textures and forms of the natural world. That contrast not only shifts my physical awareness but also makes me more conscious of how deeply our lives are structured around electronic devices and fossil fuels.

Through learning about nature- what materials I can gather to build or use- I'm discovering a different relationship with the environment. While this doesn't mean directly extracting or harming nature, it does reflect a perspective that sees nature as something to be used, rather than something to be simply respected or experienced differently. This raises complex questions for me about how we relate to the natural world: Is using natural resources in this way truly sustainable, or does it risk repeating old patterns of exploitation? At the same time, it prompts me to reflect on my reliance on electronic tools and devices- do I really need them all? Can I find a more mindful balance in how I engage with both technology and nature? If nature holds the answer, what kind of future could we imagine for all living beings? I invite visitors to seek out the Energy Conservation Spots throughout the park- and take a moment to engage.



《呼吸》 | BREATH

藝術家 Artist: Bonggi Park

韓國 Korea

材料 Material: 竹、細鐵絲

Bamboo, wire

簡介 Bio

Bonggi Park 出生於韓國慶南。他於昌原國立大學取得雕塑學士學位，並於 1998 年在韓國中央大學獲得雕塑藝術碩士學位。其作品曾在美國與韓國舉辦個展，並多次參與韓國邀請展，包括 2006 年韓國國際自然藝術雙年展。曾任韓國昌原國立大學雕塑系教師。

Bonggi Park was born in Gyeongnam, South Korea. He received his BFA degree in sculpture from Changwon National University. In 1998 he received his Master of Fine Arts degree in sculpture at Jungang University in Korea. He has had solo exhibitions of his work in the USA and in South Korea, and he has participated in many invitational exhibitions in Korea including the international Korean Nature Art Biennale in 2006. Bonggi Park was a teacher in the sculpture department of Changwon National University in Korea.



## | 作品介紹 | Artwork introduction

自然，總是先於我們而呼吸。

在關渡自然公園的土地上，我們試著加入另一道溫柔而鮮活的呼吸。

《呼吸》是一則輕如風、穩如根的故事。

以自然所賜予的竹子為媒介，透過眾人雙手與心意的編織，這座作品將緩緩誕生，如同生命般成長。

就像鳥兒拾起枝葉築巢，

昆蟲以泥土與絲線構築家園，

我們也在自然中取材，以勞動建構形體，也編織與自然之間的連結。

這件作品不僅僅是視覺所見的形式。

其中蘊含著無數的手勢與目光，汗水與呼吸，還有這片土地上自然的律動。

當陽光灑落、微風流動、孩子們好奇地窺視其中時，

《呼吸》便不再只是靜止的裝置，

而是開始真正與這片生態共同呼吸的存在。

這項創作，以最純粹的語言訴說：

人與自然如何彼此倚靠、尊重與共生。

在這裡，我們再次溫柔地想起－我們，正與自然一同呼吸。

Nature has always breathed before us.

Here, in Guandu Nature Park, we offer yet another breath — gentle and alive.

Breath is a story as light as wind, and as rooted as the earth itself.

Woven from bamboo — a gift from nature — this structure will come to life through the hands and hearts of many.

Just as birds gather twigs and leaves to build their nests,

and insects shape their homes from soil and silk,

we, too, create from what nature provides — shaping not only form, but connection.

This sculpture is more than what the eye can see.

Within it are countless touches and glances, sweat and breath,

and the rhythm of life that flows through this park.

As sunlight seeps in, wind drifts through, and children peek inside,

Breath begins to truly breathe —

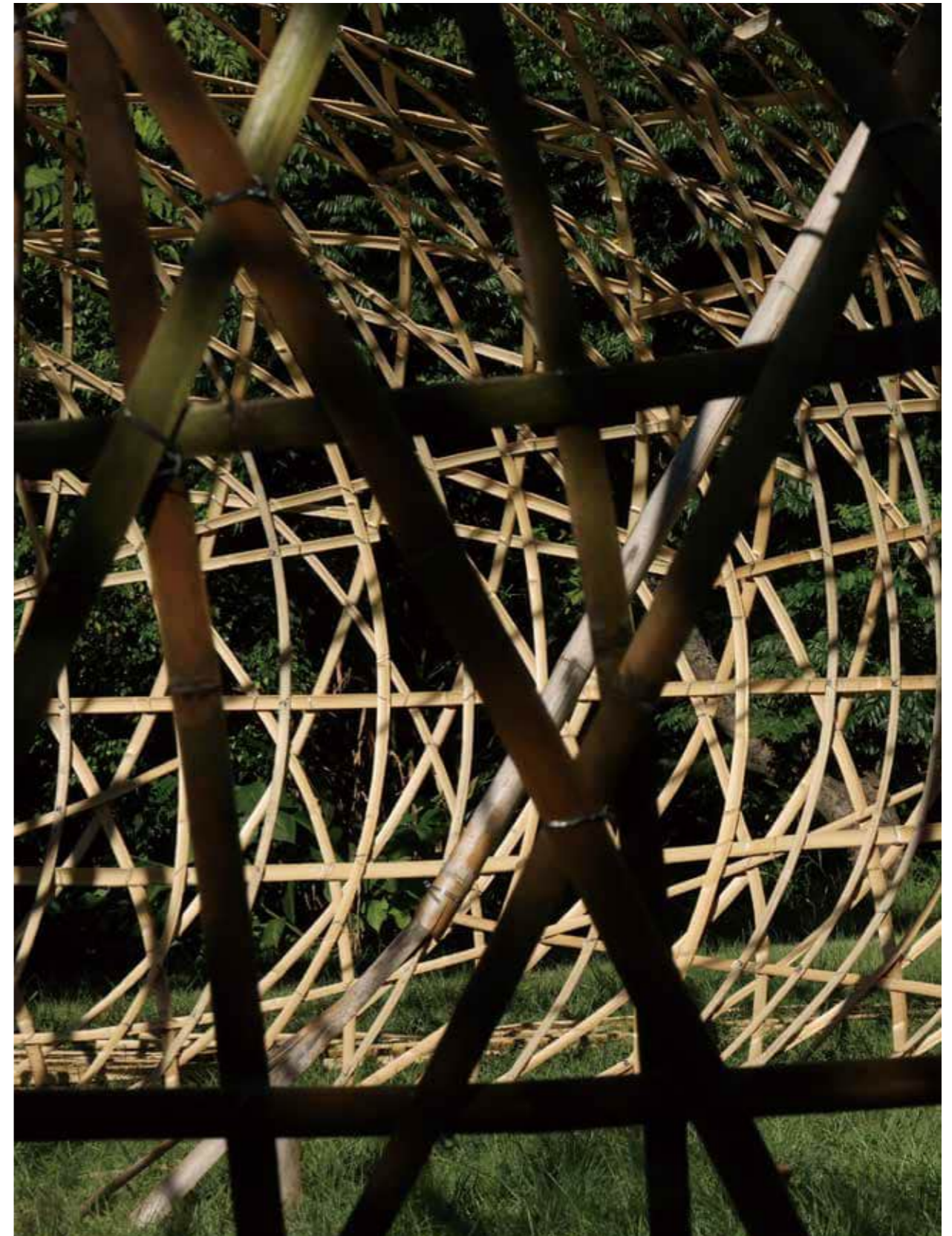
no longer just an object, but a living part of the ecosystem.

This work speaks, in the purest language,

of how nature and humanity can lean on each other, respect one another, and live in harmony.

Here, we are gently reminded once again:

we are breathing with nature.





## 《我是彈塗魚》 | I, MUDSKIPPER

藝術家 Artist:

國立臺北藝術大學藝術與人文教育研究所 陳俊文、陳亞馨、盧子涵

Taipei National University of the Arts Graduate Institute of Arts and Humanities Education,  
Chen Chun-Wen, Lu Tzu-Han, Chen Ya-Hsin

參與學校: 臺北市立關渡國民中學

指導教師: 楊秀文校長、陳忻蔓、李昀儒、廖翊含

八年級學生:

范皓喆、翁明揚、陳米樂、葉宇恆、徐浩翔、高子翔、連婕宇、鄭子恩、張靖雯、朱晉文、李 能、林俊傑、陳佑齊、黃弋愷、賴軍愷、陳昱睿、花巧恩、張嘉芸、王品幃、朱昱城、李宇翔、李浚宏、李嘉哲、杜哲緯、林秉睿、林愉祐、連彥傑、黃健鈞、楊佳叡、簡聖恩、余沅壅、林宜靚、林芷妍、林采靜、高可芸、梁丞妍、陳宥霖、葉琪樺、王俊棋、杜少傑、林浚棋、侯宇恩、洪旭奎、陳品謙、趙彥博、蕭同邑、張凌婕、林永翔、林崔溯、陳毅豪、方榆峰、李采娟、洪品蓁、張愷庭、楊凱淇、魏均齊

臺灣 Taiwan

材料 Material: 棉布、泥染染料、棉繩、自然素材

Cotton fabric, mud-dyed dye, cotton rope, natural materials



## 簡介 Bio

### 陳俊文 Chen Chun-Wen

國立臺北藝術大學藝術與人文教育研究所助理教授，專長為新媒體藝術教育、設計思考及人機互動設計，致力於跨領域美感教育，進行 STEAM 教育、永續藝術設計、藝術社會實踐。曾以蛙調視覺化參與 2019 關渡國際自然藝術季。

Chen Chun-Wen is an assistant Professor in Taipei National University of the Arts Graduate Institute of Arts and Humanities Education.

He specializes in new media art education, design thinking, and human-computer interaction design.

He also dedicated with cross-disciplinary collaborative design, new media art, digital narrative and STEAM education, sustainable art design, and art-based social practice.

Previously participated in the 2019 Guandu International Nature Art Festival with the project: Information Graphics for the Frog Survey.

### 陳亞馨 Chen Ya-Hsin

北藝大藝教所校友，科技聊藝工作室共同負責人，擅長科技與藝術的跨領域課程設計，以科技工具探索藝術教育的發展性，相信世界能因科技而更美好。

Chen Ya-Hsin is an alumna of Taipei National University of the Arts Graduate Institute of Arts and Humanities Education, co-director of TechArt Talks Studio.

She specializes in interdisciplinary curriculum design that bridges technology and art, using technological tools to explore developmental approaches in art education making the world a better place through technology.

### 盧子涵 Lu Tzu-Han

藝術家暨教學者，專研藝文產業永續發展、參與式永續藝術創作與教學。

2019 年發起「藝能世代 Artenergy Generation」倡議行動。以表演藝術為媒介，匯集並引導藝術家與觀眾，共創世代間的永續行動；讓表演藝術成為永續的發電機。

Lu Tzu-Han is an artist and educator specializing in sustainable development within the arts and culture sector, participatory sustainable art creation, and teaching.

In 2019, she initiated the “Artenergy Generation” initiative. Using performing arts as a medium, it brings together and guides artists and audiences to co-create intergenerational sustainable actions, transforming performing arts into a generator of sustainability.

### 關渡國民中學 Guandu Junior High School

作品源自關渡國中「永續課程」的實踐歷程，由學生在藝術家的指導陪伴下，將課程中關於水、城市與生態的學習，轉譯為一場藝術行動。學生以彈塗魚為意象，回應關渡在地的濕地環境與氣候變遷議題，透過創作思考城市如何與自然共存。作品藉由學校與社區、自然公園之間的合作，實踐以關渡自然為場域、以行動回應環境的核心精神。

This work emerged from the practice of Guandu Junior High School's “Sustainability Curriculum.” Guided by artists, students translated their studies on water, urban environments, and ecology into an artistic intervention. Using mudskippers as a symbol, they addressed Guandu's wetland ecology and climate change issues, exploring through creation how cities can coexist with nature. Through collaboration between the school, community, and nature park, the project embodies its core spirit: using Guandu's natural landscape as a stage and responding to the environment through action.



## | 作品介紹 | Artwork introduction

《我是彈塗魚》是與關渡國中三個班級師生的共同創作，由國立臺北藝術大學藝術與人文教育研究所與關渡國中共好團隊共同策劃的自然與藝術跨領域課程，以關渡濕地中的奇特而可愛的生物「彈塗魚」為主角，透過為期四周、每週兩節的課程，帶領學生藉由身體感知與實際行動來與濕地產生連結與共感。

課程以「當水患來臨時……」為主題，引導學生思考自然環境變化對人類的影響，並了解彈塗魚如何在棲地危機下展現適應行為。更加進一步用科幻的角度去想像：如果人類擁有像彈塗魚一樣的身體特徵與行為能力（如：能夠適應泥濘的皮膚、穿越在高樓大廈的跳躍能力），可以如何面對災難？運用身體模擬、劇本創作與實際演出，深化學生對於濕地生態的理解。

為了呈現彈塗魚生活在濕地的意象，學生製作自己的「彈塗魚旗」，運用泥染的傳統技藝來設計不同的魚身紋理，搭配果實與樹葉製作出不同模樣的彈塗魚。作品完成後，學生回到關渡自然公園，體驗擔任一日策展人，實驗不同的情境下，作品與空間如何配置，探索與自然環境互動的可能性，作為對濕地未來的反思與回饋。

“I, Mudskipper” is a collaborative creation by three classes and their teachers at Guandu Junior High School with the Graduate Institute of Arts and Humanities Education at Taipei National University of the Arts, it’s basic is a cross-field course combine nature and art design by the Graduate Institute of Arts and Humanities Education at Taipei National University of the Arts and Guandu Junior High School team, using Mudskipper, a unique and adorable creature lives in Guandu wetland, as the main character.

Through a four-week program featuring two sessions per week, students are guided to connect with and empathize with the wetland ecosystem through body perception and actual activities.

The main theme of the course is “when the flood comes...”, which lead students think about environmental change affects human, and understand how mudskippers exhibit adaptive behaviors in the face of habitat crises. In class, students taking it a step further with a sci-fi perspective: imagine if humans possessed the physical characteristics and behavioral capabilities of mudskippers, such as skin adapted to muddy environments and the ability to leap between skyscrapers, what could we do to face the crises? Through physical simulation, scriptwriting, and live performances, students deepen their understanding of wetland ecology.

In order to present the image of mudskipper lives in wetland, students make their own “mudskipper flag” by using traditional mud-dyeing technique to design different pattern of fish body, combined with seeds and leaves to create various forms of mudskippers.

After completing their works, students returned to Guandu Nature Park to experience a day as curators. They experimented with how their pieces could be arranged in different contexts and explored possibilities for interacting with the natural environment—serving as a reflection and contribution to the future of the wetland.





《浮脈》 | AERIAL HABITAT

藝術家 Artist:

緯創人文基金會 / 緯創資通 X 李蕙至

Wistron Foundation / Wistron Corporation X Kuei-Chih Lee

臺灣 Taiwan

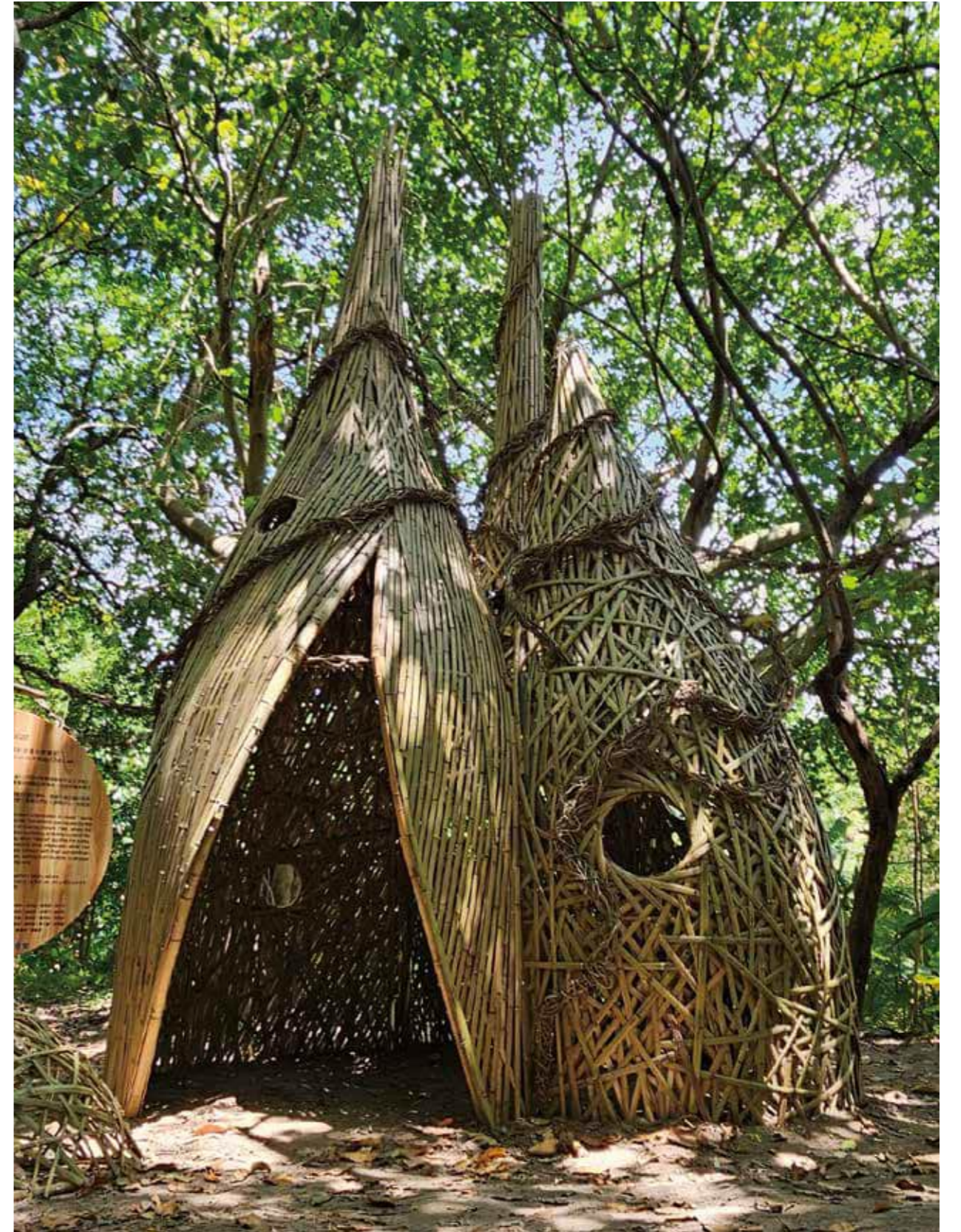
材料 Material: 竹、藤、鋼筋

Bamboo, rattan, rebars



| 共同創作 |

王小勤、王文君、王殿韻、王靖彤、朱其文、朱育萱、李幼麒、李淑玲、何沛謨、吳佳純、周文玲、周美秋、林中堯、林秀美、林志璿、林佩岑、林群雅、金鈺蓉、施俊逸、施宥瑜、洪櫻芬、唐劍秋、張元勳、張天勳、曹羽伶、陳永傑、陳禾榛、陳威銘、陳清村、許芳嘉、黃柏森、黃雅君、游智鈞、馮翠芬、鄒琴、楊蕙禎、劉子晨、劉怡君、劉盈瑩、劉家昕、潘建銘、賴奕璇、蔡竹嘉、蔡燕華、鍾佩君、鍾權昱、戴宥薰、謝裕民、顏力行、蘇世軒、蘇佩儀、蘇毓傑



創作故事

由環境藝術家李蕓至帶領 52 位緯創志工同仁，共同創作高達 6 公尺的大型環境藝術作品《浮脈》。創作靈感來自關渡自然公園中榕樹與濕地共生的生態，氣根幫助榕樹扎根濕地，也支持著多樣生命的共生循環。「浮」象徵順勢與彈性的生命狀態，「脈」則指向萬物間流動的潛在連結，透過三道交織的氣根結構，創造出一處讓人放鬆腳步、自在停留、感知環境的空間，象徵人們走入榕樹的心，從根出發與自然對話，重新認識自己與土地的關係。

Led by environmental artist Kuei-Chih Lee, 52 Wistron volunteers collaborated to create "Aerial Habitat", a massive environmental art piece standing 6 meters tall. The artwork was inspired by the symbiotic relationship between banyan trees and wetlands at Guandu Nature Park, where the banyan's aerial roots help it take root in the wetlands while also supporting a diverse cycle of life. The title "Aerial" represents a flexible, adaptable state of being, while "Habitat" signifies the subtle, interconnected relationships among all living things. The artwork's three interwoven aerial root structures create a space for people to slow down, relax, and connect with their surroundings. It invites visitors to metaphorically enter the heart of the banyan, starting from its roots, to engage in a dialogue with nature and rediscover their relationship with the land.



藝術家李蕓至簡介

李蕓至從 2002 年開始進入了自然環境中進行藝術創作，自 2009 年以來一直積極參與國際藝術計畫。他是一位環境藝術家。他的藝術靈感來自大自然，他進入自然中以物理性勞動以及對有機世界的看法與自然元素建立了溝通關係，以了解其內在的靈魂和意識並詮釋著自然哲學。

Kuei-Chih Lee started entering the environment for artistic creation in 2002 and has been actively participating in the international art program since 2009. He is an Environmental artist. His art is inspired by nature. He entered nature and established a communication relationship with natural elements through physical labor and views on the organic world, to become aware of the inner soul and consciousness, and interpret natural philosophy.













「優人神鼓」為緯創作品《浮脈》揭幕，帶來震撼又充滿土地力量的精采演出

## 《匯流——關渡國際自然藝術季 20 週年回顧》

FLOW TOGETHER – LOOKING BACK OF THE 20TH ANNIVERSARY OF  
GUANDU INTERNATIONAL NATURE ART FESTIVAL

藝術家 Artist: 廖柏森、鄭立祺

臺灣 Taiwan

材料 Material: 木板、竹子、文件、書籍、自然物

Wooden boards, bamboo, documents, books, natural material



## 簡介 Bio

廖柏森 Liao Bo-sen

藝術創作者，同時也從事藝術教育與策展的工作。作品以繪畫、裝置為主，近年開始參與各類地景與藝術季，思考在地脈絡與空間、景觀、自然環境的各種關係，也透過與社群的合作、創作新形態的公共藝術，試圖透過藝術的形式轉化各種僵化的領域與主體性的建立。目前也在學院擔任講師。

Liao Bo-sen is an artist who also engages in art education and curatorial work. His practice primarily involves painting and installation art. In recent years, he 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.

鄭立祺 ZHENG LI-QI

2003 年生於臺灣彰化 畢業於國立臺灣藝術大學美術學系  
2023-2025 任關渡國際自然藝術季藝術行政與現場助理

展覽經歷:

喃喃 2022 國立臺灣藝術大學教研大樓 國際展覽廳

生活演算法 國立臺灣藝術大學 110 級美術學系日間部聯展 2024 新北市板橋區 435 藝文特區

我想了很久 國立臺灣藝術大學 110 級美術學系日間部畢業聯展 2025 臺灣藝術大學美術學系 北區藝術聚落

Born in Changhua, Taiwan in 2003

Graduated from the Department of Fine Arts, National Taiwan University of Arts

2023-2025 Guandu International Nature Art Festival Art Administration and On-Site Assistant

Exhibition Experience:

Murmur 2022 @National Taiwan University of Arts Teaching and Research Building International Exhibition Hall

Algorithm of life: National Taiwan University of Arts Class of 2021 Fine Arts Department Day Program Joint Exhibition 2024 @435 Art Zone, Banqiao District, New Taipei City

Think for a long time :National Taiwan University of Arts Class of 2021 Fine Arts Department Day Program Graduation Exhibition

2025 @ National Taiwan University of Arts Fine Arts Department North District Art Village



## | 作品介紹 | Artwork introduction

回顧展 (Retrospective) 是一種時空交織的，共時與歷時性 (synchronic & diachronic) 的呈現，是一種鳥瞰式的觀看。由上而下的視點，有助於我們整體性的思考關渡國際自然藝術季各種面貌與脈絡，回顧這 20 年來的歷史，我們發現藝術季發展的軸心，是一種以「自然為本」的態度地創作展演，其目的在於傳遞與思考人與自然之間的各種關係。

從 2006 年的禽流感到 2019 年的 Covid 疫情的發生或是更早的整個自然公園的成立，而其中各種環境事件更促使關渡國際自然藝術季扮演了不同的角色：從 2006~2009 年由艾婕音 (Jane Ingram Allen) 創立並建構國際藝術家連結的草創期；到 2013-2018 年由冉挹芬與館內同仁自主策畫並將藝術季轉型，強調在地連結的嘗試，或是回應 Covid 疫情後 (2022-2024 年) 的三部曲：「療癒、禮物、思考」。都可以看到關渡自然藝術季的策展都是回應當時時空下的一種產物，試圖爬梳或回應自然與人的關係。

而策展就成了一種技術，一種調節自然與人的關係的一種解決方案。2025 年恰逢藝術季的 20 週年，如果以人的生命週期來看待，10 歲是發育階段，20 歲則邁入成年的開始。成年禮，作為一個儀式，有著象徵意涵。20 週年的回顧，也是如此，作為一個藝術季的成年禮，意味著傳承也是對未來的承擔。

這次回顧展，藉由關渡這個空間場域的地理特徵（淡水河與基隆河之交會或是流經關渡自然公園的兩個河流—水磨坑溪與舊貴子坑溪）來象徵這樣的展示，而匯流之處，就是關渡自然藝術季的基本態度—以自然為本的藝術活動。「人不能兩次踏進同一條河流。」希臘哲學家 - 赫拉克利特這樣說道。當我們回顧以往，並不是靜止的觀看，就像河流瞬息不止，而是往新的方向，新的理解與探索各種人與自然，自然與藝術的各種交匯之處。

Retrospective is a presentation that interweaves time and space, blending synchronic and diachronic perspectives, offering a view from above. A top-down perspective helps us holistically contemplate the diverse facets and contexts of the Guandu International Nature Art Festival. Looking back over its 20-year history, we find that the core of the festival's development lies in a "nature-based" approach to creation



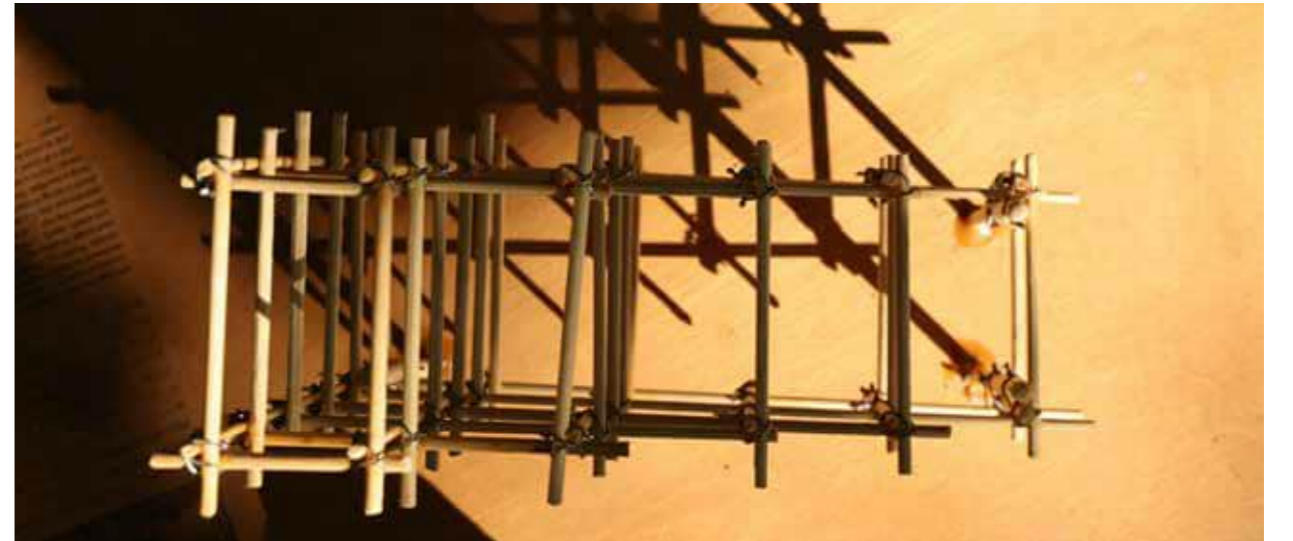
and performance, aiming to convey and reflect upon the multifaceted relationships between humanity and nature.

From the 2006 bird flu outbreak to the 2019 Covid pandemic, or even earlier with the establishment of the entire nature park, various environmental events have prompted the Guandu International Nature Art Festival to assume different roles. From 2006 to 2009, the pioneering phase was founded and built by Jane Ingram Allen also establishing international artist connections. From 2013 to 2018, Ran Yi-fen and her colleagues independently curated and transformed the festival, emphasizing attempts to establish local connections. A Trilogy in Response to the Post-Covid Era (2022-2024): "Healing, Gifts, Perception." It is evident that the curation of the Guandu Nature Art Festival is a product of its time and place, striving to explore or respond to the relationship between nature and humanity.

Curating thus becomes a technique, a solution for mediating the relationship between nature and humanity. The year 2025 marks the 20th anniversary of the art season. Viewed through the lens of human life cycles, age 10 represents a developmental stage, while age 20 signifies the threshold of adulthood. As a rite of passage, this ceremony carries profound symbolic meaning. Similarly, this 20th-anniversary retrospective serves as the art festival's rite of passage—a celebration of legacy that also embodies a commitment to the future.

This retrospective exhibition draws upon the geographical characteristics of the Guandu site—the confluence of the Tamsui and Keelung Rivers, or the two streams flowing through Guandu Nature Park: Shuimokeng Creek and Jiuguizikeng Creek—to symbolize its presentation. The point of convergence embodies the fundamental ethos of the Guandu Nature Art Festival: art activities rooted in nature. "No man ever steps in the same river twice," declared the Greek philosopher Heraclitus. When we look back, it is not a static observation—like a river, it flows ceaselessly—but rather a journey toward new directions, new understandings, and the exploration of diverse intersections between humanity and nature, and nature and art.





創作花絮 | CREATING PERIOD HIGHLIGHTS















## 開幕嘉年華 | OPENING CARNIVAL

關渡國際自然藝術季第二十屆開幕儀式於 9 月 14 日舉辦，以曼加非洲戰鼓團熱鬧的非洲戰鼓揭開序幕，臺北市蔣萬安市長更親自蒞臨，為藝術季帶來祝福，並肯定關渡自然公園是「永續共融，希望首都」重要的指標。

當日活動豐富且精彩，「藝術作品導覽」讓參與的民眾能更加認識各個藝術品，也首次設置智慧導覽系統，手機下載 app 就能使用語音導覽；為了響應綠色永續，市集主題以「自然為本」，邀請理念相近的夥伴參與生態友善市集，並透過綠色教育活動、濕地導覽等多元內容，與民眾一起互動；「藝術好好玩工作坊」則是能與藝術家面對面互動完成作品或了解創作理念；「草地音樂會」則邀請了微風往事的表演者及成立 52 年的中正高中管樂社演奏許多膾炙人口的曲目。

「小劇場表演」則是今年度的創舉，以複刻傳承冠羽班第十期志工在園區辦理多年劇場的精神出發，特別邀請《福德隆劇場》復刻劇本，以戲劇工作坊的方式招募小演員，進行戲劇教學、製作道具、舞台走位、劇本重新演繹等專業課程，將生態故事轉化為戲劇課，當天的演出更是場場爆滿，獲得滿堂彩。

The opening ceremony of 20th Guandu international Nature Art Festival was held on September 14th. The event kicked off with the vibrant African drumming of the Manga African Drum Troupe. Mayor Wayne Chiang of Taipei City personally attended the event to extend his blessings for the arts festival, affirming that Guandu Nature Park stands as a vital symbol of the city's vision for a “sustainable, inclusive, and hopeful capital.”

The activities on opening day were rich and fascinating. “Artwork Guide” enables participants to gain a deeper understanding of each artwork. For the first time, a smart navigation app has been introduced to the festival. Visitors could simply download the app on smart phone to access audio guides. In response to green sustainability, the market theme centers on “Nature-Based”, inviting like-minded partners to participate in an eco-friendly market. Through diverse activities such as green education programs and wetland tours, we engage with the public. “Artist workshop” offer opportunities to interact face-to-face with artists to create souvenirs or gain insight into their creative concepts. “Grassland Concert” features performers from Breeze Memories and Zhong Zheng Senior High School Wind band, established 52 years ago, performs numerous popular pieces.

“Mini theater performance” marked a groundbreaking initiative this year, reviving the spirit of theater productions long staged by the 10th Formosan Yuhina Class volunteers within the park. The Fooderlon Theater was specially invited to recreate its script through a drama workshop format, recruiting young actors for professional training in theatrical instruction, prop-making, stage blocking, and script reinterpretation. This initiative transformed ecological storytelling into a theatrical lesson. Each performance that day was packed to capacity, receiving resounding applause.





開幕儀式 | OPENING HIGHLIGHTS



## 藝術家工作坊 – ARVYDAS ALIŠANKA

Artist Workshop- Arvydas Ališanka

### 《Creat your own bird》製作你自己的鳥

描繪出鳥的輪廓後剪下色紙貼至白紙上，完成後可進到藝術品《白頭翁》當中冥想。

Drawing various kinds of bird's outline then cut out the colored paper and paste it onto a white paper. Once completed, participants may enter the artwork "Bulbul" for meditation.



## 藝術家工作坊 – HERB PARKER, SEVEN PARKER

Artist Workshop- Herb Parker, Seven Parker

### 《Make a friend of yours》做出你的好朋友

利用竹材以及蘆葦製作出小小的人型，製作好後可帶回家或進到《關渡三體》當中與人型一起體驗藝術品內的空間。

Using bamboo and reeds create tiny human figures. Once crafted, you can take them home or bring them into GUANDU TRIAD to experience the space within the artwork alongside the figures.



藝術家工作坊 - IEKE TRINKS | Artist Workshop- ieke Trinks

《Energy tour》 能量之旅

在公園中散步並找到幾個能量點，在那邊體驗每個人對能源使用、浪費或節約的詩意感悟。

Go for a walk along several spots in the nature park, looking and experiencing different poetic perceptions on energy use, waste, and conservation.



藝術家工作坊 - 國立臺北藝術大學藝術與人文教育研究所 | Artist Workshop

《我是彈塗魚》 I, Mudskipper

每個參加者挑選喜歡的染布與素材後，動手縫製成自己的彈塗魚旗，作品完成後可帶回擺設。

Each participant selects their preferred dyed fabric and materials, then sews them into their own mudskipper flag. Participants can take back their work after the workshop.



藝術家工作坊 - BONGGI PARK | Artist Workshop- Bonggi Park

《Breath》呼吸

主題為與世界一起呼吸並感覺大自然永遠擁抱著我們。將竹做成的圓圈利用麻繩綁至預先做好的圓頂狀竹條裝置上，三個場次將完成三個圓頂形狀作品。

The theme is breathing together with the world and nature always embracing us. Tie bamboo rings on to pre-assembled dome-shaped bamboo frame. Three sessions will complete three dome-shaped structures.



關寶小劇場 | GUANBAO MINI-THEATER







藝術家歡送會 | FAREWELL DINNER



延伸活動 | EXTENDED ACTIVITIES HIGHLIGHTS

藝術講座 Art Lecture Series

四場不同主題的講座，內容包括策展實務經驗分享、國際藝術駐村經驗分享、關渡自然公園環境運動與藝術家分享會以及環境藝術再思考。透過對於藝術不同方向的主題讓參與的民眾可以了解藝術的各個面向。

Four Lectures with different theme, include Curatorial Practice Experience Sharing, International Environmental Art Residency Experience Sharing, Guandu Nature Park Environmental Movement and Artist Talk and Environmental Art Rethinking. Through themes exploring different aspects of art, participants can gain insight into the multifaceted nature of the arts.

7/05 | 藝術講座第一場：策展實務經驗分享

05JUL | Art Lecture Series Session 1: Curatorial Practice Experience Sharing



8/02 | 藝術講座第二場：國際環境藝術駐村經驗分享

02 AUG | Art Lecture Series Session 2: International Environmental Art Residency Experience Sharing



9/06 | 藝術講座第三場：關渡自然公園環境運動與藝術家分享會

06 SEP | Art Lecture Series Session 3: Guandu Nature Park Environmental Movement and Artist Talk



12/13 | 藝術講座第四場：環境藝術再思考

13 DEC | Art Lecture Series Session 4: Environmental Art Rethinking



藝術品導覽 Artwork Tour

2025 關渡國際自然藝術季以：《20/25 看見關渡、自然作為一個解方》為題，由今年度的策展人廖柏森老師於 10/18 及 11/16 帶領報名者，讓家用策展人的角度來了解今年的各項藝術品。

This year's Art festival's theme is "20/25 Seeing Guandu, Nature as a solution".

This event was guided by the curator Liao Bo-Sen on OCT 18th and NOV 16th, wishing participants could understand this year's artworks through curator's perspective.



### 親子藝起來 Family Get Artistic

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。主題如下：

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.

10/5、10/12 創意蛋盒鳥面具 Creative egg carton bird mask

11/2、11/9 蛋殼畫 Eggshell painting

12/7、12/14 桌上聖誕樹 Desktop Christmas tree



### 綠色生活家 Be an Eco-lifestyler

推廣 Nature-based Solutions (NbS) 的概念，規劃綠色生活家活動，讓參與者認知園區這處濕地的價值與重要性，並配合國家政策推動大眾響應淨零綠生活，從生活中採行永續行動。

Promoting the idea of Nbs (Nature-based Solutions) by the event Be an Eco-lifestyler.

Raise participants' awareness of the value and importance of this wetland within Guandu Nature Park, aligning with national policies to encourage public engagement in net-zero green living and the adoption of sustainable practices in daily life.

### 智慧導覽及電子集章 Smart Guide and Digital Stamp Collection

讓藝術品有更多的互動與教育性，導覽與科技結合，導入語音導覽與電子集章，以藝術家創作之裝置藝術作品為主，讓參與之大眾跟著手機定位打卡集章、語音導覽一氣呵成，自導參觀作品之餘，也藉由電子集章創造屬於自己的觀展記錄與回憶。

Enhance the interactivity and educational value of artworks by integrating guided tours with technology. Introduce audio guides and digital stamp collection, focusing primarily on installation artworks created by artists. This allows visitors to seamlessly follow their smartphones for location-based stamp collection while enjoying audio tours. Beyond self-guided exploration of the artworks, the digital stamp collection enables visitors to create their own personalized exhibition records and memories.



2025 關渡國際自然藝術季 Guandu International Nature Art Festival

### 明信片 DIY Overprint Postcard DIY

為吸引民眾多次入園參與藝術季各項活動，設計四色疊印明信片作為附加的收藏。

民眾須每月入園方可收集完成四色疊印明信片，在享受操作的樂趣之餘，也透過相關資訊認知「關渡自然公園是一處 Nature-based Solutions 的實踐場域」，進一步體認 NbS 的重要性與關渡自然公園的保育價值。

To encourage visitors to return multiple times for the various events of the art festival, a set of four-color overprinted postcards has been designed as an additional collectible.

Visitors must enter the park monthly to collect all four color-overprint postcards. While enjoying the interactive experience, they also learn through related information that "Guandu Nature Park is a practical site for implementing Nature-based Solutions," thereby deepening their understanding of the importance of NbS and the conservation value of Guandu Nature Park.



## 活動心得 | REFLECTIONS FROM PARTICIPANTS

## 在關渡，自然教我藝術的事 藝術志工 / 方巽禾

中鼎與北鳥的緣分由來已久，關渡「藝術志工」讓身為企業志工的我增添了吸引力。2025 年適逢第 20 屆關渡國際自然藝術季與關渡自然公園 25 周年，所以更要參與這麼有意義的盛會。

這次我主要協助荷蘭行動藝術家 ieke Trinks 與韓國藝術家 Bonggi Park 完成他們的作品。特別想分享與 ieke 的合作過程，因為她有許多的第一次，包含第一次來台灣、第一次做自然裝置藝術、第一次使用竹子……而我上工的第一天就遇到了 ieke 不知道如何切割的問題。後來順利協助她解決，一整天我們用英文聊作品、聊生活、聊時事，正好聊到當時核電公投議題，發現來自荷蘭的她對於現代人使用許多能源的生活有許多反思，也呼應到這次的作品名稱《能量守恒》。很高興能和她合作，讓我不只接觸藝術，也思考放下電子產品感受自然的能量。

關渡國際自然藝術季走過了 20 年，能夠成為其中一份子的藝術志工，真的很幸福。在自然裡陪著作品誕生，看藝術與環境對話，不只付出時間，也收穫滿滿感動與視野。喜歡藝術、熱愛自然的人，真的一定要來參加！

志工的日子裡，會遇見來自各地的藝術家與夥伴，一起流汗、聊天、創作，也一起重新感受土地的溫度。這不只是一場藝術活動，更像一段與自然慢慢相處的美好課程。



## 藝術季攝影團隊 萬氏物序有限公司 / 高偉倫

我們習慣倡議永續，卻沒有真正踩進泥地，聞濕地的味道。二十年前的關渡平原，土地酸化、河口被切斷生氣，鳥種銳減超過一半，剩不到 50 種。今年有幸以影像藝術家的角度，看見解方的三層意義：

## 一、個人感知：藝術讓忙碌靈魂得以棲息

藝術家幫我們設計一個放慢自己、安靜獨處的暗巢，這次換人類從生物棲息的視角感受空氣、水流跟自己的呼吸。回應 AI 時代過度緊湊的生活，從科技壓力抽離，讓感知重新變得細膩。

## 二、共生結構：藝術成為編織關係的中介

人類發展逐漸脫離自然，導致心靈困乏，但藝術懂得調和。這些雕塑像政府、企業與公民協力守護的結構，這種共生藝術精神衍生 ESG 永續意識，只要結構夠穩固，心靈跟生態就不會失衡，也不會被反噬。

## 三、教育反思：藝術是行動的起手式

走進泥地，會發現關渡二十年來，一直在反覆踐踏中繁衍成長，教育也是。學生用肢體模仿彈塗魚，把生物特性烙印在肌肉記憶，讓「知道」變成「感覺得到」，長出同理心，溫柔與戒慎就會自然浮現。

紀錄片採訪過程中，我最喜歡的一句話是出自李蕓至老師，他說這些藝術品一半由藝術家設計，另一半則放手交給大自然和時間完成。自然解方藏在每一道微風裡，持續向來關渡的人發出邀請。當人開始理解土地的脈動，參與解題的過程也就展開了。今天的公園，在鳥會照顧下紀錄超過 300 種鳥類，生物用遷徙表達同意共棲，而藝術則幫濕地持續換氣，讓解方生生不息。



## 藝術季 20 週年 ~ 參與藝術季創作期的心得感想 / 藝術志工謝純純

2025 年對於關渡國際自然藝術季是一個重要的里程碑！

關渡國際自然藝術季，原名是關渡國際自然裝置藝術季，今年已邁入第 20 年。其起始於 2006 年，是在以保育為出發點的自然公園舉辦的臺灣大型自然藝術活動。藝術家們每年因應不同的年度主題，匯聚到台灣，抵達關渡自然公園，他們帶著作品設計草圖與創作理念，開始進行田野調查、園區踏查、深度導覽，並與本地耆老交流後，為期近一個月的現地創作。

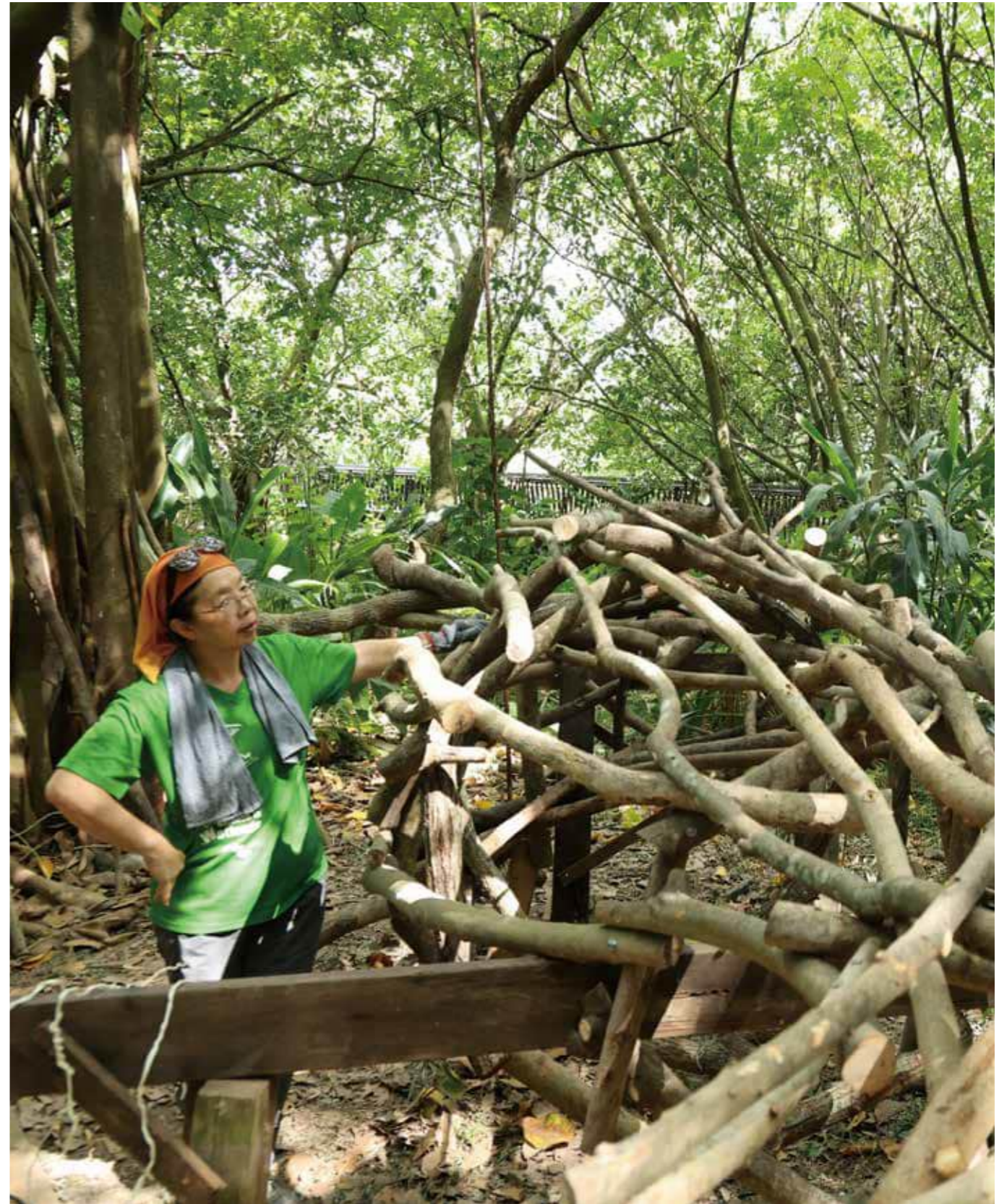
回顧憶往，持續 19 年未間斷地擔任昔稱為藝術推手的藝術志工，這是一項參與、一種真誠、一份堅持，更是擁有一顆對自然藝術的熾熱之心。因為在每年藝術季創作期間，無論是豔陽當空、烈日高照之下，汗水淋漓且蟲蚊嗡嗡響於耳畔，或是颶風下雨，甚至在颶風來襲的日子，只要沒有停班，一樣是穿著沼澤衣在水塘裡、沼澤中，雨衣雨鞋混著一身泥濘，無懈怠，使命必達。

在藝術創作期間，藝術志工協助著藝術家們準備創作的材料，大家會一起練習使用工具、討論所遇困難，並提出解決問題的辦法。因藝術家們使用多元的自然媒材進行創作，藝術志工與竹子、樹枝、木頭、泥土、石頭、藤蔓、蘆葦、月桃、果實、植物們為伍，會使用鋸子、鏟子、鋤頭、電鑽、剖竹器等，我們學習使用工具運用各種技能。有時採集、扛、搬、運、遞、割、敲、打、拋、縫、編、綁、清洗、懸掛、黏貼、浸泡、煉土、揉捏、打繩結、煮米糊、調三合土等等，甚至從地面爬長梯到幾米高，這是一種特別的體驗。擔任藝術志工是體力活，每每拖著疲累的身體返家後，軟癱在沙發上時，回想著藝術家藉由藝術作品，以行動表達對自然環境的關懷，這些感動讓第二天的我，可以能量滿滿的再上工，這是因為被藝術作品的觸動、油然而生的使命感，雖身疲憊而心滿盈。

因長期擔任藝術志工，有著舊經驗的積累，常能適時提供、回饋所知。期間與藝術家們的交流，不會因語言而造成阻礙，因真心付出、友誼長存。在時間與空間的交互中，將近一個月的創作期間，見證從無到有的不可思議的過程。

這些美好眷戀，隱現於溼地自然空間裡，時光約定如候鳥般年年如一，有幸見證著自然藝術作品的創作歷程，這不可逆的行動力，積累 19 年的無價光陰。

在此，伸出雙手歡迎你 ~ 歡迎你一起加入藝術志工的行列，共同奔向自然藝術的未來藍圖，看見關渡陪伴並守護著這一片濕地，珍惜這份大自然的寶藏！



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看見關渡，自然作為一個解方

2025 關渡國際自然藝術季  
20th Guandu International Nature Art Festival



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