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The Future of our Roots and the Land: The Revival of the Atayal Weaving Material Ramie

Abstract

This study focuses on ramie, a nettle plant known for its length and toughness used in traditional weaving by the Atayal, an Indigenous people in Taiwan. It discusses the Lihang Workshop's revival of traditional weaving practices over the last thirty years and the application of these practices in art and culture. It also looks at historical writings about ramie, its role in the development of contemporary culture, and the use of the entire plant in adhering to the concepts of zero waste and a circular economy in Atayal culture.

Keywords: *ramie, Atayal culture, weaving, Indigenous Taiwanese art, collaborative art, circular economy, zero waste, First Nations*

Introduction

This paper focuses on ramie, a nettle plant known for its length and toughness, that is used in traditional weaving by the Atayal, an Indigenous people in Taiwan. It discusses the Lihang Workshop's revival of weaving practices using ramie over the last thirty years and the application of these techniques in art and culture. It also looks at historical writings about ramie, its role in the development of contemporary culture, and the use of the entire plant in adhering to the concepts of zero waste and a circular economy, which is a regenerative system that reduces the input, waste, and emissions of resources by slowing, closing, and narrowing material and energy cycles, in Atayal culture.¹

The description of each stage of creation or artwork in this text is preceded by a poem. In traditional Atayal culture, before a ritual or when formally meeting someone for the first time, it is customary for the occasion to be verbally outlined through an improvised poem chanted to the accompaniment of established melodies. I have adopted the same tradition to introduce my essay and the discussion of each of my artworks. It is the contemporary works that are introduced this way.

Revival of Materials

*I am sitting by the edge of a river that never stops flowing.
Its name is the L'liung Penux.
I am on the side of a dignified, life-infused mountain.
Its name is Sasaum.
This soil has nurtured the growth of my memory and skills,
just as the first ramie I planted.
Its name is K'gi.
It is guiding me
from its past to its future.*

—Yuma Taru

While working as a public servant in my twenties, I was part of the 1990 opening of the Weave Craft Museum at the Taichung County Cultural Centre.² At that time I became more conscious of my Atayal identity and the need to do more to prevent the complete disappearance of Atayal cultural traditions and customs, and I began pondering how I could help to revive it.³ I left Taichung City in 1992 and returned to my home village Mapihaw in Maioli County, northern Taiwan, where I asked my maternal grandmother and great-aunt, who were daughters of the local leader (my great-grandfather), to teach me how to weave. They insisted that in order to truly know how to weave, I would have to grow ramie on my own. My immediate reaction was that this was unnecessary and archaic, and I pointed out that there were many other weaving materials readily available. My grandmother told me, “Traditional weaving is a skill that connects us to the land. If you don’t start out by growing your own ramie, you won’t understand how everything relates to the earth, wind, and water.” I still thoroughly objected inside. Ramie had not been grown in our village for over half a century. Trying to find it and then having to care for it would be major challenges. I was completely against it, but my grandmother and great-aunt insisted. They urged me to search for it, as they were certain that it could be found somewhere. So, I searched through old records to find information on it, asked many agricultural agencies, and visited numerous Indigenous villages. In 1996, I finally found some ramie in an Atayal village in the mountains of central Taiwan.

Four years after my search for ramie began, and after an exhausting hike in the mountains, I saw across the valley from me waves of silvery-white vegetation blowing in the wind. I wondered, with excitement, if I had finally found

ramie as, according to Atayal elders, ramie fields shine like fish scales in a stream. I instantly felt recharged, and my heart started beating intensely. I made my way to these very neatly organised terraced fields. It was ramie. Though I had thought ramie could not be found, here it was, growing densely and brimming with life in these mountains, probably for centuries. Upon hearing me say that I wished to grow my own ramie, the owner of the fields, Yaki Lavi, said, “I’ve been looking for someone who wants to do this for a long time. All these ramiés are yours for free. The only thing you have to do is commit to tending them until someone else comes along to take over for you.” I have held to this commitment for thirty years and counting.



Figure 1. Ramie plant used in the revival of Atayal weaving, 2020. Photograph courtesy of Baunay Watan

Bringing Back That Which Was Lost

Indigenous languages in Taiwan do not traditionally have writing systems, so our history is passed down orally. It is commonly said that Taiwan’s Indigenous people brought ramie with them when they settled the island thousands of years ago, since it was recognised as a strong and durable fibre that was resistant to mildew and suited to warm climates. In the *Book of Sui*, completed in 636 AD, Chapter 81 refers to ramie being grown in Taiwan and describes its various uses. It states: “Liu-qiu (a reference to Taiwan) is in the middle of the sea . . . men and women

there use white zhu (a reference to ramie) to tie their hair, from the back wrapping around to the forehead . . . they wear leather, multicolored zhu, and assorted feathers as clothes.”⁴ But in the 1970s, the once-abundant plant began its decline and started to slip from local memory.

Today, most Taiwanese Indigenous weavers are committed to using traditional materials and transmitting traditional thread-making skills. Ramie has thus begun to return to Taiwanese Indigenous communities. My husband and I have worked hard for thirty years to bring it back (Fig. 1), and through this work, we have come to know it and become conscious of its value. Thus, we have not only revived ramie but also initiated a revival of our entire culture.



Figure 2. The author undertaking museum collections research at Tokyo Kasei University, Japan, 2007. Photograph courtesy of Baunay Watan

Revival of Culture

The Apparel of Our Ancestors

Once I started learning to weave with my grandmother and great-aunt in 1992, my house grew into an informal workshop and a place frequently visited by the middle-aged and elderly of the village who were interested in what I was doing. On September 21, 1999, one of Taiwan's deadliest earthquakes in modern history, with a magnitude of 7.2, reduced my village to a disaster area and flattened my workshop. Following this catastrophe, the community members and I thought about how to use our expertise to help the community and to give my people a means of making a living. We prepared to rebuild the workshop and to train people in weaving by organising a system, including technique and materials, for making traditional clothing. Our workshop, Lihang Workshop, was established in 2002. Equipped with resources from the government and museums, over the next ten years my weavers and I completed over 500 Atayal garments and accessories, all the while practicing traditional ramie processing, dyeing, and weaving, and reviving this forgotten style of clothing within our community. We also made artwork with unprocessed ramie through simple traditional binding techniques.

During that first stage of our journey, we were looking for a mode or system with which to bring back the aspects of our culture that had been lost as a result of the cultural discontinuity that began during the Japanese occupation of Taiwan (1895–1945). We did so through field investigations, analysis of woven articles in museums (Fig. 2), and the reproduction of weaving styles from previous generations. We conducted research on traditional clothing in museums in Taiwan (the National Taiwan Museum, the National Taiwan University Museum of Anthropology, and the National Museum of Prehistory) and overseas (Japan's National Museum of Ethnology, Tokyo Kasei University, the Tenri University Sankōkan Museum, and Canada's Royal Ontario Museum). At first, our research was focused on Atayal woven articles in these museums, but as people from other Taiwanese Indigenous groups joined our work and I became interested in their traditional techniques, we expanded our research to include the weaving of other groups as well. By using objects in museum collections to reacquire knowledge from the past, we brought back traditional clothing as symbols of contemporary Indigenous people in Taiwan. The knowledge contained within the woven articles in these museums allowed us to systematically organise the history, categories, and systems of traditional clothing.

Raging Waterfalls

ya-la-la.

The river water comes together as one!
It surges across the land
before plunging from towering heights,
morphing into a rainbow-colored mist.
la hui su waki.

ya-la-la.

I leave you with memories!
Though I'm gone forever,
I will never stop taking that plunge,
morphing into the waterfall within your heart.
la hui su waki.

—Yuma Taru

The first collaborative work I made with the women in the Lihang Workshop from the ramie we grew at the workshop is entitled *Raging Waterfalls* (Fig. 3). The piece was completed in August 1999, one month before the devastating earthquake. It depicts a pool and a waterfall deep in the mountains, where children loved to swim once the humidity and heat came up each year. With its beautiful, natural scenery and the rainbows created by the waterfall's mist, it was a place where pure and joyful memories were created. But the earthquake levelled the waterfall, and its beauty remains only in people's hearts and minds. We processed the work's ramie fibres by hand and arranged them to produce the flowing look of a waterfall. The top of each bundle of ramie is wrapped to give the effect of mist rising, illuminated and coloured by refracting sunshine. As the earthquake caused catastrophic destruction in the village, including at our workshop, there were myriad things that had to be restored, but the other weavers and I decided to focus on revitalising traditional weaving with ramie. During the long rebuilding process, we encountered numerous setbacks and difficulties. We just wanted to be like P'jit, the girl in an Atayal legend, who grew wings and flew over the mountains, away from her problems and to her paradise.



Figure 3. Yuma Taru, *Raging Waterfalls*, 1999. Ramie, wool, bamboo, and stone; dimensions variable. Installed at Yuan-chun Art Gallery, Taichung, Taiwan, August–September 1999. Photograph by Baunay Watan. Courtesy of the artist



Figure 4. Yuma Taru, *Wings: Tminun*, 2009. Ramie, wool, and sisal hemp; 350 x 520 cm. Permanent installation at Academia Sinica, Taipei, Taiwan. Photograph by Baunay Watan. Courtesy of the artist

Spreading the Wings of Dreams (2002)

*I wish to have wings
to fly over the lofty peaks
and away from my problems.*

*There is a legend of a girl who turned into a bird,
but who can give me feathers?
Wings can be woven
to take me away from the present.*

—Yuma Taru

Though we had to work each day on rebuilding our lives and surroundings, we also came up with many ideas for weaving. We were inspired to make pieces from ramie and goat hair, including *Wings: Tminun* (Fig. 4), which gave birth to *Spreading the Wings of Dreams* (Fig. 5), both in the *Raging Waterfalls* series. *Wings: Tminun* is based on the colours and patterning of an Atayal bridal garment and expresses the mood of the legend of a girl who turns into a bird. *Spreading the Wings of Dreams* is an abstract expression of *Wings: Tminun*. Its “wings” are made mostly of ramie tied using a basic technique to give the piece its colours by

a dyed wrapping wool, which reflect traditional Atayal garment colouring. Creating these works was a way for us to vent our feelings in the aftermath of the earthquake while also giving some of us a source of needed income.



Figure 5. Yuma Taru, *Spreading the Wings of Dreams*, 2002. Wool and ramie, 380 x 1000 x 50 cm. Permanent installation at the National Museum of Prehistory, Taitung, Taiwan. Photograph by Baunay Watan. Courtesy of the artist

Over time, we rebuilt our homes, lives, and environment and things gradually returned to normal. We then began making *Era of Dream Building* (Figs. 6–8), also part of the *Raging Waterfalls* series, for which we continued to use the ramie we had been growing. Before making this piece, its weavers, who live in the mountains, visited the metro station near Dream World, a massive mall in an industrial area of the city of Kaohsiung where the finished work would be displayed.⁵ They were surprised to see people there paying for bottled spring water, because water is something that is abundant and free where they live, and were stunned by the heavily polluted sky above the city, which blocks out sunlight and prompts people to wear masks outdoors. As a result, the weavers decided to bring the crystal-clear waters of their Da'an River, the cool breezes of their mountains, and the blue sky and white clouds above their village to the city's inhabitants. *Era of Dream Building*, made mainly of ramie, highlights the clean, radiant, natural scenery of its artists' village using a variety of ramie-tying

methods. Looking back at that piece twenty years later, I can still see the artists' sense of motivation to restore and enhance the environment and our lives.



Figure 6. Yuma Taru, *Era of Dream Building*, 2009. Wool, ramie, sisal hemp, and stone; 600 x 220 cm. Permanent installation at the Kaisyuan Station, Kaohsiung Metro, Taiwan. Photograph by Baunay Watan. Courtesy of the artist



Figure 7. Yuma Taru, *Era of Dream Building*, 2009. Wool, ramie, sisal hemp, and stone; 600 x 220 cm. Hsu Hui-jao, Chou Li-ping, and Yang Ya-chun (from left to right) are holding a portion of *Era of Dream Building* (2009) in Da'an River beside the Lihang Workshop. Photograph by Baunay Watan. Courtesy of the artist



Figure 8. Yuma Taru, *Era of Dream Building*, 2009. Wool, ramie, sisal hemp, and stone; 600 x 220 cm. A portion of *Era of Dream Building* (2009) at the Lihang Workshop. Photograph by Baunay Watan. Courtesy of the artist

Future Generations and Transmitting Cultural Knowledge: S'uraw Kindergarten

Over the years, many of the young women who had come to learn weaving at the Lihang Workshop got married and had children, so childcare became another challenge in my home village. From 2010 to 2013, we built a kindergarten inside an Atayal bamboo structure next to the workshop, which enabled the weavers to care for their children while working. The children—with the help of middle-aged and elderly members of the community, as well as professional teachers—participated in farming-related rituals, listened to oral history, and learned traditional handicraft and hunting techniques. Such a form of education, even among Indigenous villages in Taiwan, is a rarity. After six years, our experiences and achievements gave birth to P'uma Elementary School, Taiwan's first experimental, culturally-oriented Indigenous elementary school. The Atayal word *p'uma* means to make the community thrive, to nourish, and to transmit. As a result of the creation of this school, the traditional skills and beauty of Atayal culture have greater potential for survival.

The Spiral of Life Series

After the birth of my daughter in 2007, I thought of what my grandmother had once said about *tuminu na utux* (the weaving of our destinies by the ancestral spirits), which is the Atayal weaver's perspective of life:

*The entire life of an Atayal is strongly connected to weaving.
From the strong yet ordinary swaddling cloth I was wrapped in at birth
to the skirt and shawl I received, symbolising adulthood, after my face was
tattooed;
to the beautiful wedding gown I made for my marriage;
to the garments I made for my husband;
to the clothes I made for my children;
and, finally, to the burial shroud I made for myself before crossing the
Rainbow Bridge,
The entire life of an Atayal is connected to the thread we weave with.*

*But there is always one gap
that we weavers are unable to sew up.
Just as with life,
there is always that gap that can never be touched.*

—Yuma Taru

Once I started experiencing certain things my grandmother had spoken of—such as my coming of age, marriage, and having children—I gradually became able to depict Atayal interpretations of the cycle of life. The elders say that the life cycle of a weaver goes hand in hand with the creation of different woven articles. An Atayal girl gets her first woven article, a swaddling cloth, as a baby. When she is an adolescent, she has to make her own skirts. Before the age of seventeen or eighteen, she must learn how to make her own wedding gown, which involves the most technically difficult weaving and which she will wear the day she becomes part of someone else's family. As a wife and mother, she has to make her husband's and children's clothing. Before she dies and crosses the Rainbow Bridge to be with her ancestors, and thus completes her life cycle, she must make her own *pala* or *t'yu* (burial shroud).

The Spiral of Life series, which began in 2009 (Fig. 9), reflects on these life cycles. In this piece, patterning was set aside, and the focus was instead on the overall three-dimensional presentation expressing the different stages of life of Atayal weavers. It was woven with, among other things, metallic thread as an experiment.



Figure 9. Yuma Taru, *Spiral of Life*, 2015. Metallic yarn, metallic paper, and stainless steel; dimensions variable. Installed at Museum of Anthropology, University of British Columbia, Canada, November 20, 2015–April 3, 2016. Photograph by Baunay Watan. Courtesy of the artist

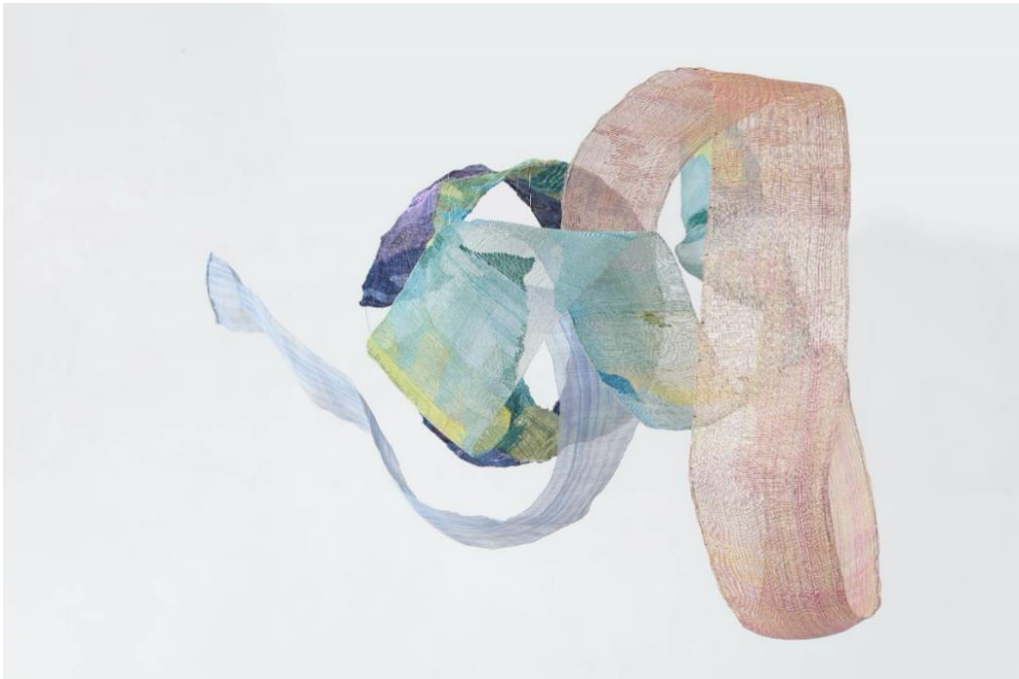


Figure 10. Yuma Taru, *Tongue of the Cloth (yan pala na hmali)*, 2021. Wool, ramie, metallic yarn, metallic thread, electrical wire, LED wires, metallic paper, and stainless steel; overall dimensions 600 x 240 x 360 cm. Exhibited as part of the 10th Asia Pacific Triennial, Queensland Art Gallery and Gallery of Modern Art, December 4, 2021–April 25, 2022. Photograph by Baunay Watan. Courtesy of the artist

In Atayal society, the elderly teach us that when we reach middle age, we must start training ourselves to speak with wisdom and softness of tongue. They say it will help us to mediate disputes, be tolerant of imperfection, and record and pass down our history and experiences through song. In addition to helping me work toward comprehending how each phase of life is understood in traditional Atayal society, the *Spiral of Life* series also corresponds to my own life. For example, now that I am middle-aged, I look to give Atayal youths clear wisdom on managing their lives and far-reaching vision based on my experiences. *Tongue of the Cloth* (Fig. 10), a piece that is woven of metallic thread, electrical wire, and LED wires (which we call “electrical cloth” when woven together), represents the use of language, which is formless and transparent, as a means of communicating wisdom.

Revival of Lifestyle

Creating a Healthy Economy for the Atayal Community

Beginning in 2020, when I reached the third stage of my journey and middle age, the workshop’s weavers and I began to explore ideas relating to the environment, ecosystems, the economy, and culture and to look at how to integrate these into traditional Atayal ways of life, and vice-versa. For example, we applied traditional knowledge of ecosystems to the contemporary organic-ramie industry, enabling us to return to a form of economic activity that is eco-friendly and eco-restorative.

The effects of colonisation and modernisation in Taiwan have significantly impacted traditional Indigenous social structures and many Indigenous communities face social problems. Taiwanese Indigenous people have long been in the lower stratum of the modern economic development structure, leading to their exploitation and poverty. We wanted to use our workshop to integrate young and middle-aged men and the elderly into a system that helps the whole family and the economy because they have been neglected in our workshop activities for a while. In addition to *gaga*, the traditional Atayal spirit of cooperation handed down through the generations, this system sets out to establish a new economic mode for people of the village—a circular economy centred on ramie—so that the people of the village can have yet another means of self-sufficiency.

Circular Economy for Ramie

Our goal is to resuscitate and embed the ramie industry into our environment and community, and make our community economy and lifestyles healthier. In the early stages, ramie growers and farmers from inside and outside our village offered training to members of our community who wanted to learn how to weave. Our ramie output was insufficient, and it was not economically viable so it did not attract villagers to work in the industry. The Miaoli County Aboriginal Crafts Association suggested using the materials from the ramie plant that were not used in weaving, including the leaves and water used to soak ramie, and giving these to farmers who used it to feed their chicken and fishponds. This new circular economy model recycles and reduces waste, which benefits the economy, the environment, and people's lives. We also integrated different materials with ramie—such as leather, stone, and wood—to make useful and necessary items including furniture, costumes, and carrying bags. Throughout, we worked to deeply instill the concept of caring for the environment in the minds of villagers.

The workshop and the Miaoli County Aboriginal Crafts Association jointly built a commercial ecosystem that connects the processes of ramie production that have either disappeared or declined (plant cultivation, fibre extraction, and thread and cloth production), allowing every aspect of this ecosystem (people, ramie, chickens, fish, and the land) to develop productively.

By making use of the whole ramie plant, as was done traditionally, we conceived a new self-sufficient system for the village's culture and economy. This also ensures the protection and preservation of ecosystems and the natural environment, making sustainability and coexistence central to the village, in turn achieving the goals of eco-friendly land use, environmental sustainability, and cultural transmission.

A Woven Work Inspired by Care for the Environment

The Island's Four Seasons (2016)

*Shoots like white flowers have sprouted from the pihaw tree,
turning the whole mountain into a white cloud.
The mountains and wind say,
It is spring, time to sow!*

*When water flows in abundance down the mountain,
silvergrass grows along the stream banks.
The water and land say,
It is summer, time for the vegetation to thrive!*

*The landscape has been clothed in rich attire
of a radiant, colourful pattern.
Dreams of the rainbow float atop the water.
It is autumn, time for the harvest!*

*Mt. Xue is covered in snow,
and the singing of our ancestors
can be heard in the icy air.
Breath, like waves,
floats into the sea of clouds.
It shall not be forgotten!
It is winter!*

—Yuma Taru

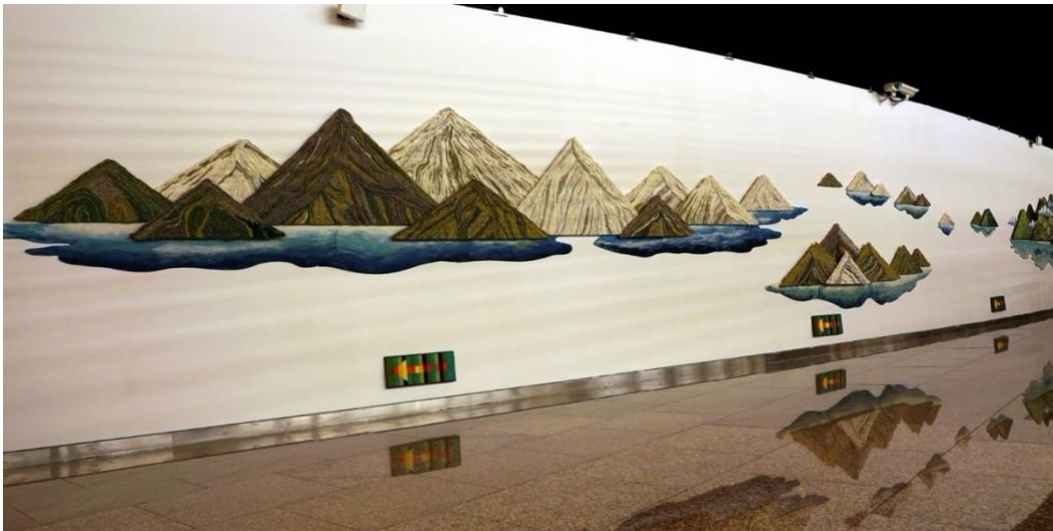


Figure 11. Yuma Taru, *The Island's Four Seasons*, 2016. Ramie, wool, polyester, and wood; 350 x 5400 cm. Permanent installation in the Arrivals Hall of Terminal 1, Taiwan Taoyuan International Airport. Photograph by Baunay Watan. Courtesy of the artist

With the artwork *The Island's Four Seasons*, completed in 2016, we moved away from our focus on the Atayal people to observe and experience the effects

of the four seasons around the island of Taiwan (Fig. 11). This piece, located in the arrivals area of Terminal 1 at Taiwan Taoyuan International Airport, serves to welcome people from all over the world. While designing it, my idea was to shape arriving passengers' first impression of Taiwan's natural landscape. As you walk along the piece, you see successive renditions of spring, summer, fall, and winter, and a multitude of changes in topography and weather as they relate to the mountains, ocean, clouds, and waves.⁶ This is accomplished with a variety of fibres used in Atayal weaving, along with traditional Atayal methods of dyeing, weaving, knotting, embroidery, tying, and binding. The piece also depicts the various places Taiwanese Indigenous people live on the island. For spring, the tying and binding methods portray the solidity and loftiness of Taiwan's Central Mountain Range, while woollen cloth is used for the deep Pacific, its varying layers dyed different colours. For summer, the fabrics made from the Atayal weaving technique stlian (small pick-up pattern) portray the lush Mount Xue and the rushing waters of the Da'an River in central Taiwan. For autumn, cloth from each branch of the Atayal community is used to illustrate the profound calm of Sun Moon Lake and its surrounding mountains. The subject for winter is a sea of clouds hovering about Mt. Ali. Nearly 100 people—including women from Atayal communities, professional weavers, and university professors—worked on this sixty-metre piece for a year. Such collaboration is an embodiment of the abovementioned concept of *gaga*, which allowed numerous people to participate in the creation of the piece and to enjoy the spectacular results.

Early Death of a River (2017)

*I am sitting by the edge of a river that never stops flowing.
Its name is the L'liung Penux.*

*It formed during a legendary flood ages ago.
It is a wide, fierce, male river.*

*Today,
I sit by this river as my ancestors once did,
but I hear the unending sound of excavation
that fills the sky with dust.*

*The river is covered with wounds
and gasps weakly.*

Yet
I still sit by the edge of the L'liung Penux as my ancestors once did.

—Yuma Taru

Compared to the earth, which is about 4.6 billion years old, Taiwan is a mere infant, at 6.5 million years. Yet, it has been despoiled by humans within a very short time and is showing signs of an early death. Like many places in the world, Taiwan's natural environment has been despoiled by humans. Rivers in its mountain ranges have already experienced ageing, collapse, and destruction. In 2017, I worked with women from my village to make the large-scale piece *Early Death of a River* (Fig. 12). I used the word "early" in its title to refer to death during childhood or adolescence. I made the piece for the Da'an River (or L'liung Penux, meaning "wide and fierce" in the Atayal language), which flows through my village. According to an orally transmitted history, the Atayal moved to the middle and upper reaches of the Da'an River long ago. Today they live along this river in the Beishi area of Taichung, and call it the "male river." According to legend, the Da'an stopped a flood ages ago. I designed this artwork to go with a 2017 documentary series titled *Early Death of a River* on the destruction of the river by Atayal director Baunay Watan, who is my husband.⁷ Together, they describe how this beautiful river was ravaged by people within a short time since the 1990s. Natural and man-made disasters in Taiwan and around the world have increased, and the Atayal have watched the river die with the same sorrow that one might watch a child who cannot be saved die.

Early Death of a River was made using traditional weaving techniques. Because the women in my village live alongside this river and know it well, they kept adding things to my sketches for the design. We used rope made of hemp thread as the core and wool thread for the coloured outer layer. The rope is of differing thicknesses, and the way it is placed represents how the water flows—at times peaceful, at times surging. This piece is my way of expressing deep grief for humanity's ignorance and greed, the government's short-sightedness and disregard for the health of the river, and both the apathy and helplessness of Indigenous people. I hope that my work will make society cognisant of these problems and change viewpoints, in turn promoting action for the sake of a better tomorrow.



Figure 12. Yuma Taru, *Early Death of a River*, 2017. Wool, ramie, and hemp; dimensions variable. Exhibited at Kaohsiung Museum of Fine Arts, Taiwan, October 7, 2017–February 20, 2018. Photograph by Baunay Watan. Courtesy of the artist

Conclusion

Since the age of twenty-nine, when I returned to my village, I have continued to create artworks and traditional items with my people. For me, art is a wonderful, challenging tool. It touches me invisibly and inspires my spirit, through which I form visible creations. Over the past three decades, the people of my community and I have cried out for the land, worked to keep traditional materials alive, and collaborated with many people from diverse fields, allowing us to come up with many novel designs while using ramie and other locally and globally-sourced materials and striving toward an unknown but hopeful future. Whether through cultural research, surveys, and written reports; making traditional clothing and contemporary art; or culturally-oriented Indigenous education and innovative economic modes, each effort aims to enable the next generation to carry on and innovate the skills and wisdom our ancestors have left us. May our persistence improve the current state of affairs.

Yuma Taru is an officially recognised keeper of traditional culture in Taiwan who plays a vital role in Taiwan's Indigenous arts field. She was born in the area of L'liung Penux (the Da'an River area, Miaoli County) in the central part of Taiwan. She has dedicated herself to the study, analysis, teaching, and revitalisation of traditional weaving practices of Atayal peoples. Specifically, she transforms the Atayal peoples' philosophies into forms of contemporary art, and incorporates different foreign materials to make Atayal artworks that have extended cultural meanings. In her own words, she is a fibre artist with a strong cultural mission.

Notes

¹ United Nations Framework Convention on Climate Change, "Circular Economy Crucial for Paris Climate Goals," January 22, 2019, <https://unfccc.int/news/circular-economy-crucial-for-paris-climate-goals>.

² The Taichung County Cultural Centre established the Weave Craft Museum in 1990, which had its name changed to Huludun Cultural Center Weave Craft Museum in 2010. In 2015, the museum's weaving collection was moved to the future site (in Dali District, Taichung) of the Museum of Fiber Arts, which was established in 2018.

<https://zh.m.wikipedia.org/wiki/Wikipedia:%E9%A6%96%E9%A1%B5> (accessed September 7, 2022).

³ The Atayal are one of the Austronesian peoples of Taiwan. Mainly inhabiting the east and west sides of Mount Chungyang in northern and central Taiwan, they are the most widely dispersed of all Austronesian peoples in Taiwan. Fang Chun-wei (ed.), *Reappearance of Atayal: Catalogue of the Reproduction of Pan-Atayal Traditional Costumes* (Taitung: National Museum of Prehistory, 2008), 45.

⁴ Taoyuan Indigenous Peoples Development Foundation <https://www.tyipdf.com.tw/?FID=10&CID=370> (accessed September 2, 2022).

⁵ The mall's Chinese name 夢時代 is adopted although it has been slightly modified as the Chinese name of the artwork 築夢時代.

⁶ More information about this installation and its display in the airport can be viewed here:

https://www.youtube.com/watch?v=eG1c6wJg3Is&t=829s&ab_channel=TaoyuanAirport (accessed 2 September 2, 2022).

⁷ In this documentary, the director first portrays the history and culture of the Da'an River as seen through Atayal eyes and then compares it to its current state. As a consequence of human greed in the form of unrestrained tree-felling and the resulting landslides during heavy rains, the riverbed has continually risen since the 1990s. The government dredges it one to three times a year, but that traumatizes this once silvergrass-lush area, seriously disturbing the locals' lives and ability to farm while causing a shortage of water and the topsoil to be washed away. (Interview with director Baunay Watan.)