

Pswagi Temahahoi

Pswagi Temahahoi explores the further possibility of the space of Temahahoi by combining documentary video work, visual and sound performance to weave together a hybrid video installation piece. In Atayal language, 'P' is the future tense while 'S' is the instrumental case which indicates a tangible or intangible tool and 'wagi' means sun. The documentary thread follows the path taken by Atayal Elder Yumin, who uses a technique named 'pswagi', which utilises the Indigenous knowledge of sunlight and shade, to trace the locations of wild bees. Alongside, a performance piece with a self-invented and assembled ceramic instrument as a way to relocate the space of Temahahoi through sound.

The work *Pswagi Temahahoi* is a continuation of the previous artwork, *Perhaps She Comes From/To_Alang*, which addresses the possibility of re-interpreting and opening up the space of Temahahoi for women's bodies and queer bodies. *Perhaps She Comes From/To_Alang* engages with environmental issues related to the climate crisis, particularly the plight of bees, by metaphorically intertwining the close relationship between the imbalanced natural ecology and the quiet voices of queer bodies.

The Land in the Middle of the Pond

latest work, entitled *Perhaps she comes from/to __Alang* is a continuation of previous work which seeks to adapt the traditional indigenous narrative of Temahahoi (Indigenous nations known for traditional facial tattooing) to discuss the interweaving issues involving land, environment and identity. The narrative tells of the Temahahoi women, who are able to become impregnated by the wind through the act of sitting on a rock. Lin connects this narrative with Green Island's notoriously strong wind, which persistently pressures the bodies of the island's inhabitants. *The Land in the Middle of the Pond* continues the storyline and metaphorically discusses how the "newcomers" are brought to a place of predetermined pressure.