

# 桃源國際 藝術獎

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Taoyuan International

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International Art

2025

# Taoyuan International Art Award





# 關於 2025 桃源國際藝術獎

「桃源國際藝術獎」（桃源獎）2021年由桃園市立美術館開辦，係為搭建國際藝術網絡連結及全球視野的雙年展覽計畫，旨在鼓勵全世界範圍內當代藝術的文化異質性，同時致力挖掘國際間展露時代觀點的創作提案，決選入圍者將由本館支持各自展覽計劃的實踐。

本獎項由桃園市立美術館轉型已興辦 17 年歷史的「桃源創作獎」而來，「桃源國際藝術獎」將展望不分國界的當代藝術，桃美館期以 21 世紀城市美術館的視野，作為擴張藝術本質與邊界、引動創造性能量、匯聚全球化現象思辨的場域。桃園市立美術館（青埔母館）預計 2026 年底正式落成，邀請您共同展望——桃源國際藝術獎將在完工後的主體建築開篇嶄新的一頁，在桃園市立美術館催生國際級的視覺藝術場景。

本屆由桃園市立美術館代理館長張至敏擔任召集人，邀集國際館舍具指標性策展人共同評選。初選徵件獲得 83 個國家的參賽者熱烈響應，共 1,161 組藝術家踴躍投件，經過兩輪評選，最終展出 11 件入圍作品。

## About the 2025 Taoyuan International Art Award

The Taoyuan International Art Award (TIAA), established by the Taoyuan Museum of Fine Arts (TMOFA) in 2021, is a biennial exhibition program designed to foster international artistic networks and global perspectives. It aims to encourage cultural diversity in contemporary art worldwide while identifying and supporting innovative proposals that reflect the spirit of our time. Finalists receive institutional support from the museum to realize their exhibition projects.

The award is an evolution of the Taoyuan Contemporary Art Award, which had a 17-year history before being restructured by the TMOFA. The Taoyuan International Art Award envisions a contemporary art landscape without borders. With the perspective of a 21<sup>st</sup>-century urban art museum, TMOFA seeks to expand the essence and boundaries of art, ignite creative energy, and serve as a platform for critical discourse on global phenomena. The main TMOFA complex in Qingpu is expected to be completed by the end of 2026. As we look ahead, the Taoyuan International Art Award will mark a new chapter in its newly completed venue, establishing TMOFA as a leading international platform for visual arts.

This year, the award is convened by Acting Director Chang Chih-Min, alongside a distinguished panel of international curators. The open call received an enthusiastic response from 1,161 artists across 83 countries. After two rounds of judging, 11 finalists were selected for exhibition.

### 評審團

#### Jury Group

● 初審 Preliminary Review

○ 複審 Final Review

- 陳暢 美國舊金山亞洲藝術博物館當代藝術部門當代藝術主管和資深策展人  
Abby Chen – Head of Contemporary Art and Senior Curator, Asian Art Museum of San Francisco, USA
- 魯本·基漢 澳洲昆士蘭美術館與現代藝術亞洲當代藝術策展人  
Reuben Keehan – Curator of Contemporary Asian Art, Queensland Art Gallery & Gallery of Modern Art, Australia
- 金宣廷 韓國首爾善宰藝術中心藝術總監  
Sunjung Kim – Artistic Director, Art Sonje Center, Seoul, South Korea
- 王柏偉 臺灣數位藝術基金會藝術總監  
Wang Po-Wei – Artistic Director, Digital Art Foundation, Taiwan
- 呂佩怡 國立臺北教育大學副教授  
Lu Pei-Yi – Associate Professor, National Taipei University of Education, Taiwan
- 鄭大衛 新加坡國立大學副教授  
David Teh – Associate Professor, National University of Singapore
- 葉佳蓉 鳳甲美術館館長  
Yeh Chia-Jung – Director, Hong-Gah Museum, Taiwan

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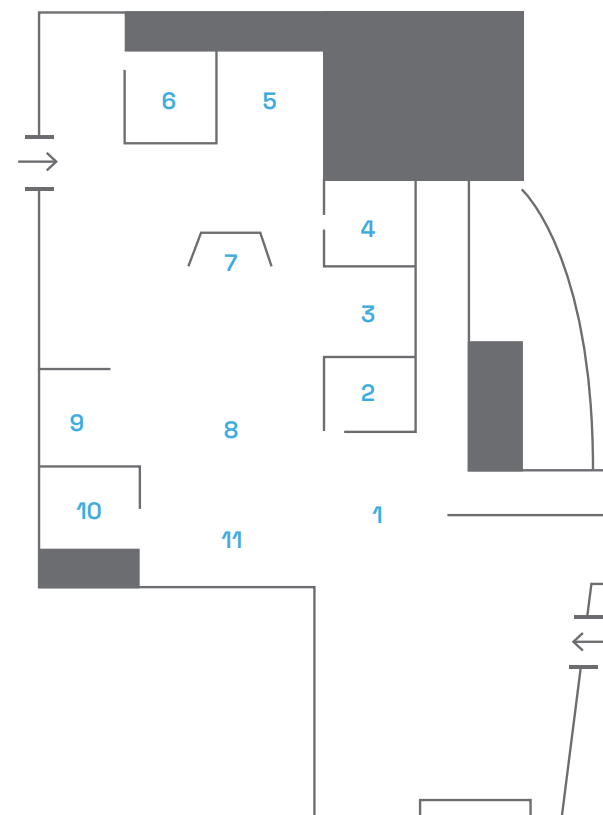
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## 煽動者：7

Demagogues: 7

《煽動者》作品系列是藝術家長期發展的創作計畫，其題旨為「對可見事物真實性的挑釁」，在此計畫中，每回作品的迭代都會依不同展演所在地的風貌調整此句話的適用語言——「若有人對我陳述一個我相信是虛假的話，我是否只能為他謊言的精妙喝采？」。《煽動者：7》為以繁體中文展出的現地製作版本，作品影像看似紀錄了該場景在某個時間點在真實存在，然而其揭露的內容在現實中卻是假的，藝術家所置換的文字是透過數位技術疊合在影像中的。

這句話源自於戲劇評論家肯尼斯·泰南(Kenneth Tynan)1958年發表的一篇文章，討論戲劇是否應該解決當前政治現實的辯論的一部分。藝術家將文本脫離其最初的語境，在今時提出思考，這句話在全球性非自由政權的崛起浪潮下，或許能被解讀為一種激勵，促使人們想像有效的方式來應對現實。

*Demagogues* is a long-term artistic project developed by the artist, centered on the theme of “a provocation to the authenticity of visible things.” Each iteration of the project adapts this statement to the local language of the exhibition site: If a man tells me something I believe to be an untruth, am I forbidden to do more than congratulate him on the brilliance of his lying? For *Demagogues: 7*, the work is presented in Traditional Chinese as a site-specific installation. The image appears to document the presence of this text at a particular moment in time. However, in reality, the displayed content is fabricated—the artist has digitally inserted the text into the image.

The sentence originates from a 1958 essay by theatre critic Kenneth Tynan, written as part of a debate on whether theatre should engage with contemporary political realities. Taken out of its original context and presenting it in today's world, the artist invites reconsideration of its meaning. Amid the global rise of illiberal regimes, this phrase might be read as an incitement—urging us to imagine effective ways to confront reality.



### 艾爾德姆·塔斯德倫

Erdem Taşdelen

加拿大 / 土耳其  
Canada/Turkey

2025

特定場域攝影輸出  
Site-specific  
photographic print  
on wood billboard  
structure

尺寸依空間而定  
Dimensions variable

藝術家介紹  
Artist Profile

艾爾德姆·塔斯德倫是一位土耳其裔加拿大藝術家，現居多倫多，創作以個人故事為出發點，探討我們所處的社會框架及其錯綜複雜的政治關係。他取材於歷史文本，構築半虛構的敘事，這些敘事往往從文字出發，最終轉化為影像、聲音、裝置或版畫等多元藝術形式。作為一系列開放性的命題，他的作品探討集體記憶的複雜性、權力結構以及對未來的推測。他將自己的創作視為視覺藝術與文學的交融，在其中，書寫作為催化劑，透過不同的藝術形式「演繹」敘事。

Erdem Taşdelen is a Toronto-based Turkish-Canadian artist whose practice takes personal stories as a starting point for reflecting on the societal frameworks within which we are politically entangled. He draw from historical materials to build semi-fictional narratives, which often begin as texts and ultimately take diverse forms including video, audio, installations and print media. As a series of open-ended propositions, His projects take up themes that explore the complexities of collective memory, power structures, and speculative futures. He perceive his practice as a hybrid of visual arts and literature, where writing serves as a catalyst to “stage” narratives through different artistic forms.

## 雞教 Gai Gaau

從法國、馬來西亞至臺灣的選舉中，短影音世代成為關鍵造浪者。這種只有 30 秒的短影音透過以吸睛為目的，去脈絡化的運作方式讓人詬病。但快速，便利產出大流量等優勢，迅速傳達自身理念，成為新世代的宣傳利器。

這系列的作品以宣揚虛擬宗教「雞教」為目的，雖然在歷史上未曾有實際的證據證明其存在，但透過虛擬的仿古畫、文物以及捏造的紀錄片，藝術家將試圖創造出一個看似真實的世界，證明雞教的存在。透過各種線上線下管道如 Youtube、TikTok、Instagram、實體文物等宣傳雞教，吸引信徒。以惡搞、「這根本來鬧」和認真講幹話的方式作為宣傳的最高準則，用無厘頭的行事風格回應短影音時代，各式不合常理卻可以讓人信以為真的荒謬情境。

From elections in France, Malaysia, and Taiwan, the short-video generation has emerged as a key force shaping public discourse. These 30-second short videos, designed primarily to grab attention, operate in a decontextualized manner that has drawn criticism. However, their speed, convenience, and ability to generate high traffic make them highly effective in quickly conveying messages, becoming a powerful propaganda tool for the new generation.

This series of works is dedicated to promoting the fictional religion of Chickenism. Although no historical evidence confirms its existence, the artist seeks to construct a seemingly authentic world through artificially aged paintings, fabricated artifacts, and a staged documentary to “prove” Chickenism as real. By utilizing both online and offline platforms—such as YouTube, TikTok, Instagram, and physical relics—the project aims to attract followers. Using satire, parody, and the approach of “seriously talking nonsense” as core promotional strategies, the work adopts an absurdist and nonsensical style to respond to the short-video era. It constructs irrational yet deceptively convincing scenarios, where the illogical becomes strangely believable.

### 李迪權

[Lee Tek Khean](#)

馬來西亞  
Malaysia

2024

複合媒材  
Mixed media

尺寸依空間而定  
Dimensions variable



藝術家介紹  
Artist Profile

李迪權出生於馬來西亞霹靂州上霹靂縣玲瓏鎮，自臺灣完成高等教育。2008 年時於臺北之南北畫廊首次舉行個展「臺灣咩都有」。曾於 2020 年時獲「中華民國第十九屆國際版畫雙年展」銅牌獎，2021 年獲「臺南新藝獎」藝術新藝獎項及「桃源國際藝術獎」入選，2022 年獲「桃源美展」版畫類桃美獎。

Lee Tek Khean was born in Lenggong, Hulu Perak, Malaysia, and completed his higher education in Taiwan. In 2008, he held his first solo exhibition, “Everything in Taiwan,” at Nanbei Gallery in Taipei. He was awarded the Bronze Prize at the 19<sup>th</sup> International Biennial Print Exhibit: 2020 R.O.C., received the “Next Art Tainan Award” in 2021, and was selected for the Taoyuan International Art Award the same year. In 2022, he won the “Taoyuan Fine Arts Award” in the Printmaking Category at the Taoyuan Fine Arts Exhibition.



## 社會選擇與其敵人 - v2

### Social Choice and Its Enemies - v2

本作是一個線上投票系統，探討如選舉等集體決策機制在數學上的公平性與荒謬性。觀眾可透過智慧型手機參與投票，選擇的對象則是經由網路應用程式呈現的奇異、抽象且虛構的內容。

該投票系統運用了多種投票方式，包括非多數決機制，並透過不同投票方法改變選民的選擇與集體意志的排名。

在展場中，對應於各個投票主題的影像與媒體素材如同選舉海報般陳列。然而，這些內容並非真實存在，也未訴諸選民的理性判斷，而是專門為了影響觀者印象而創作。

This work is an online voting system that explores the mathematical fairness and absurdity of collective decision-making, such as elections. Users vote with their smartphones on subjects, which are strange, abstract, fictional content deployed on a web application.

The voting system employs multiple voting methods, including non-majority decision, and demonstrates how voters' decisions and rankings of collective will are altered by these methods.

In the exhibit, videos and other media corresponding to each subject are displayed like election posters. This content doesn't exist in reality and is created to influence voters' impressions rather than appeal to rationality.



### 魚住剛

Goh Uozumi

日本  
Japan

藝術家介紹  
Artist Profile

2024

螢幕、顯示器、投影機、電腦、網路應用程式  
Monitor, Screen, Projector, PC, App on Internet

400x600x250cm

魚住剛是一位活躍於藝術與科技領域的藝術家。他的創作聚焦「文明自動化的趨勢」，探討人類如何透過技術將智慧、契約、勞動、創造、信任與生命機械化。他曾師從三上晴子教授研習媒體藝術，並以基於演算法的方法論進行創作，藉此納入非人類智慧與存在的思考。作品曾於東京都現代美術館（2020）、亞洲文化中心（2019）、香港藝術中心（2018）等機構展出。

Goh Uozumi is an artist working in the field of Art & Technology. His works have focused on the “trends of automation in civilization,” in which humans use technology to mechanize intelligence, contracts, labor, creation, trust, and life. He studied Media Art under Professor Seiko Mikami and works with algorithm-based methodologies that are capable of incorporating non-human intelligence/existence. He has exhibited at the Museum of Contemporary Art Tokyo (2020), Asia Culture Center (2019) and Hong Kong Arts Centre (2018).

## 紅鷹 桑摩拉哥：他的故事裡再無英雄

Red Eagle Sangmorakot: No More Hero In His Story

《紅鷹 桑摩拉哥：他的故事裡再無英雄》(2025) 是結合人類學研究與泰拳產業觀察的影像裝置，透過多種媒材探討英雄主義與時間感知。本作為一項豐富的文化批評與社會評論，透過集體創作呈現。影像裝置構築了一個反烏托邦的泰拳奇幻敘事，以拳擊運動為載體，深入探討冷戰政治與民族主義，進而剖析更廣泛的社會歷史與權力結構。作品以「紅鷹」為核心，對泰國電影中反共論述進行諷刺，藉此回應該時代的意識形態。透過將泰拳與更廣大的社會歷史、權力機制相互交織，作品不僅限於體育領域，更進一步延伸至電影與藝術的對話場域。

*Red Eagle Sangmorakot: No More Hero In His Story (2025)* video installation blends anthropological research with insights from the Muay Thai industry, utilizing various media to question heroism and time perception. This collaborative creation serves as a rich cultural critique and social commentary. In the video installation, a dystopian Muay Thai fantasy examines Cold War politics and nationalism, employing the sport to explore broader social histories and power structures. Through "Red Eagle," Thai cinema's anti-communist rhetoric is satirized, offering a nuanced commentary on the era's ideologies. By integrating the sport with broader social histories and power structures, the work extends its exploration beyond sports to engage with the film and art world.

朱拉亞農·西里彭  
卡薩馬彭·薩恩蘇拉坦  
阿金·通永功  
格隆蓬·朗卡賓

[Chulayarnnon Siriphol](#)  
[Kasamaponn Saengsuratham](#)  
[Arjin Thongyuukong](#)  
[Krongpong Langkhapin](#)

泰國  
Thailand

2025

三頻道錄像裝置  
3 channels video  
installation

600x600x250cm



藝術家介紹  
Artist Profile

朱拉亞農·西里彭(1986 年生)是一位藝術家兼電影導演，其創作以動態影像與自身身體為主要媒介，作品跨足多種類型。卡薩馬彭·薩恩蘇拉坦是一名獨立策展人，擅長運用人類學專業來檢視與詮釋藝術。

「Jean Sit Ahjarn Jo」是一個由熱愛泰拳的成員組成的團體。成員包括：阿金·通永功，現任泰國法政大學社會與人類學系講師，博士論文研究聚焦於泰拳手的身體性。格隆蓬·朗卡賓曾於泰國清邁省經營 Puncherng 泰拳館。

Chulayarnnon Siriphol, born in 1986, is an artist and filmmaker who employs moving images and his own body as primary mediums in his works. His artworks span various genres. Kasamaponn Saengsuratham is an independent curator who uses her anthropology expertise to examine and interpret art.

“Jean Sit Ahjarn Jo” is a collective united by a shared passion for Muay Thai. Its members include Arjin Thongyuukong, a current lecturer at Thammasat University Faculty of Sociology and Anthropology, with a dissertation focused on the bodies of Thai boxers. Another member is Krongpong Langkhapin, who previously managed a Puncherng Muay Thai gym in Chiang Mai province.



## 下次回來再見你

See you Next Time

在潛移默化下人們有了框架，而框架之外是什麼？

被文化、被信仰所影響、塑造，最後成型的是身體還是精神？作品是思考的過程，與自我精神、朋友的對話，關於國家、邊界、身體、精神，所有事情脫離了目的性後，那是真正的精神自由嗎，為了自己而做、為了感受真實。

作品分為了三個部分敘事同時也是三個不同地理位置，臺北島、泰國、金三角。其中可以看見於臺北島搭建之臨時住所，隨著時間推移後消失，最後會成為什麼樣子也不得而知。身體是精神的房子、而身體歸屬於國家。思考到了最後，藝術家放下了思考、讓精神自由飄蕩、那是最接近真實的時刻，到那個時候，人們好像才真正的有了交流。

Through subtle influences, we develop frameworks— but what exists beyond them? Shaped by culture and faith, molded by belief systems, what ultimately takes form: the body or the spirit? This work is a process of contemplation, a dialogue between the artist's inner self and friends, exploring themes of nationhood, borders, the body, and the mind. When everything is stripped of purpose, does true spiritual freedom emerge? This creation exists for itself—for the experience of reality.

The work is structured into three narrative sections, each corresponding to a distinct geographical location: Taipei Island, Thailand, and the Golden Triangle. One segment features a temporary dwelling built on Taipei Island, which gradually disappears over time—its ultimate fate remains unknown. The body serves as a vessel for the spirit, yet it ultimately belongs to the nation. After extensive contemplation, the artist chooses to let go of thought, allowing the spirit to drift freely. This moment becomes the closest to reality. It is in this state that true communication between people seems to take place.



### 蔡昱廷

Tsai Yu Ting

臺灣  
Taiwan

2024

單頻道錄像、現地裝置、  
混合地圖  
Single channel video,  
installation, mixed  
plane map

尺寸依空間而定  
Dimensions variable

藝術家介紹  
Artist Profile

蔡昱廷生於 1999 年，目前於國立臺北藝術大學新媒體藝術碩士進修。創作語彙多結合自然、科技、歷史等不同知識領域，以此建構多重角度的觀看。媒材跨及裝置、錄像、與攝影。創作核心源自於生命經驗，自我、精神、地方、歷史的挖掘與辨認，思路在穿梭不同的系統、座標，交織出共通點位置，再相性不同的歷程中觀看經驗在個體作用的狀態以及多重主體性的形塑過程。曾獲 2024 西班牙馬德里錄像藝術節放映。

Tsai Yu Ting was born in 1999 and is currently pursuing a master's degree in New Media Art at Taipei National University of the Arts. His artistic practice integrates elements from nature, technology, and history, constructing multiple perspectives of observation. Tsai's work spans installation, video, and photography, with a core focus on life experiences, the self, spirituality, place, and history. By navigating different systems and coordinates, Tsai identifies points of convergence, examining how experiences shape individuals and contribute to the formation of multiple subjectivities. Tsai's work was screened at Festival PROYECTOR 2024 in Madrid, Spain.



## 克制的祈聲 (編碼)

Refrained Invocations (Encodings)

《克制的祈聲 (編碼)》是一件四聲道聲音創作，混合了臺灣與加州沿海地區的環境錄音，以及以摩斯電碼轉譯的公眾回應，探討聆聽如何成為一種解放行動。作為這些地點的聆聽者，藝術家試圖思考聲音如何在當地居民與訪客之間被理解。裝置的結構參考了歷史上用於衝突中的海岸聲音傳播建築，並將其重新想像為地方聲景的傳遞裝置。當人類與非人類的聲音在特定地景中相互對話，當距離與差異交錯時，會出現哪些新的連結可能性？

*Refrained Invocations (Encodings)* is a four channel sound composition of field recordings from coastal regions of Taiwan and California mixed with morse code transcriptions of public response to the question *how might listening be an act of liberation?* As listeners in these locations the artists ask how sound is understood as inhabitant and as visitor. The structure of the installation makes reference to coastal architectures of sound transmission utilized in modes of conflict, reimagined as transmitters of local sonic atmospheres. When distance and difference come into conversation through the human and more-than-human voices of places, what possibilities of connectivity emerge?

凱文·科爾科蘭  
豪爾赫·巴赫曼

[Kevin Corcoran](#)  
[Jorge Bachmann](#)

美國  
USA

2024-2025

聲音、木材、紙板、電子元件  
sound, wood, cardboard,  
electronics

162.5x40x203cm  
音響塔 speaker tower

60x30x100cm  
巨石體 monolith



藝術家介紹  
Artist Profile

豪爾赫·巴赫曼與凱文·科爾科蘭為旅居美國舊金山的藝術家，長期合作於即興音樂、環境錄音實踐與多媒體聲音裝置。他們的創作關注土地使用的複雜性，從軍事工業體系到日常聲景，乃至環境正義議題，以「聆聽」作為察覺、建立關係與重新想像的方法。兩人以個人或雙人形式，或透過擴展的合作模式，進行場域介入、無線電傳播、現場演出、聲音錄製、影像、印刷出版與展覽裝置。

Jorge Bachmann and Kevin Corcoran are San Francisco, California based artists who collaborate regularly on improvised music, field recording practices, and mixed media sound installations. Their work investigates the complexities of land use from the military-industrial, to the everyday soundscapes of places, to issues of environmental justice, with listening as a method of noticing, making relations, and reimagining. They have presented work individually, as a duo, and in expanded collaborative contexts as site-specific intervention, radio transmission, live performance, sound recording, video, print, and gallery installation.



## 當奇跡再次發生 Urge Miracle to Stay

桃園航空城開發範圍內、國際路旁，近期被拆除的「奇跡咖飛場」。其位置僻鄰機場跑道、擁有絕佳飛機拍攝視野並收藏見證大園空難記憶的飛機遺骸，長期敘說著地景間記憶。

航空城抹除式的都市開發方法，對足以藏存地方記憶與歷史的地景造成無可挽回的傷害。當前，遭遇開發的地景間充滿未能安放的離情與等待隨著工程開發而消逝的地方記憶。該作以奇跡咖飛場為支點，試圖藉事件檔案的蒐集、地理資料的鋪陳與現地遺留飛機殘骸的修復紀錄，更以不同於粗野都市開發的反向姿態溯返歷史，重建漸漸消散的地方記憶和故事。

Near Guoji Road, within the Taoyuan Aerotropolis development area, stood the recently demolished “Miracle Café Airfield.” Located adjacent to the airport runway, it offered an exceptional vantage point for photographing airplanes and housed aircraft wreckage that bore witness to past aviation accidents. Over the years, it served as a site where landscape and memory intertwined.

The erasure-driven urban development of Taoyuan Aerotropolis has caused irreversible damage to landscapes that once preserved local history and memory. The sites undergoing redevelopment are filled with unresolved sentiments, as the memories embedded in these places fade away alongside the construction. This work takes Miracle Café Airfield as its focal point, seeking to reconstruct disappearing local narratives by collecting event archives, mapping geographical data, and documenting the restoration of airplane wreckage left on-site. Through a counterapproach to the brute-force methods of urban expansion, it attempts to trace history in reverse, reclaiming and reviving the fading stories and memories of the land.

### 空城現場 (林彥翔·王正祥)

Delayed Takeoff From Taoyuan  
(Lin Yan Xiang, Wang Cheng Hsiang)

臺灣  
Taiwan

2025

飛機殘骸、現場拾得物、  
平面輸出、單頻道錄像、  
文件  
Airplane wreckage,  
objects found on site,  
prints, single-channel  
video, documents

尺寸依空間而定  
Dimensions variable



藝術家介紹  
Artist Profile

王正祥與林彥翔於 2022 年發起「空城現場」，跨足都市研究、地方文史調查與當代藝術等領域。二人至今仍復返航空城開發現場，浸潤於大園與蘆竹地景間，與地方住民交往亦向土地、傳統文化學習。持續發行刊物《空城現場》並以藝術行動、影像拍攝、文化研究等實踐。盼在劇烈變遷中撐出狹縫，使遺留現場、未被安放的地方記憶與情緒能溜走。

Wang Cheng Hsiang and Lin Yan Xiang started “Delayed Takeoff From Taoyuan” in 2022, incorporating urban research, local historical studies, and contemporary art. To this day, they continue returning to the Taoyuan Aerotropolis development site, immersing themselves in the landscapes of Dayuan and Luzhu, engaging with residents, and learning from the land and its traditional culture. Their ongoing efforts include publishing *Delayed Takeoff From Taoyuan*, as well as artistic interventions, filmmaking, and cultural research. Their work aims to carve out narrow openings amidst rapid transformation, allowing the unspoken histories, displaced emotions, and residual memories of these landscapes to find a way out.



## 寓言的寓言〈野貓〉

A fable of a fable <Wildcat>

《寓言的寓言》是一項利用狹縫動畫技術來講述故事的大型裝置計畫。狹縫動畫是一種動態影像技術，透過條紋透明片在交錯圖像上滑動來產生動畫效果。當多組自動移動的狹縫裝置緩緩掠過畫面時，描繪不同時間與空間的圖像會在各自的時刻開始移動，逐步展現野貓在廣闊時空中生與死的故事。這些時間與空間如漸層般向外延展，形成多層次的敘事結構。這個故事沒有固定的開端或結局，各種事件在不同時空中獨立發生，卻又彼此相連。無論是試圖從整體觀看，還是跟隨個別事件的發展，都無法完整掌握這段敘事的全貌。這種敘事結構與裝置的物理結構相互重疊。

*A fable of a fable* is the project to create a large-scale instrument or space that tells a narrative through Slit animation, a technique of moving images that employs an animation effect created by moving a striped transparent overlay across an interlaced image. As multiple self-driving slits slowly pass in front of the drawings, the drawings depicting various times and spaces begin to move respectively at different moments. They tell one narrative of wildcats living and dying in an expanse of time and space that branches out in numerous layers like a gradation. There is no beginning and no end, and while various things happen discretely in multiple times and spaces, the whole is connected. It is impossible to arrive at the narrative itself simply by looking at the whole or by following the events that are happening individually. This narrative structure overlaps with the physical structure of the installation.



### couch (宮崎大樹・淺尾伶子)

(Hiroki Miyazaki, Reiko Asao)

日本  
Japan

2021-2025

木材・噴墨影印紙・噴墨  
影印透明片・改裝玩具火車・AA 電池  
Wood, Inkjet print on  
paper, Inkjet print on  
transparency film,  
Remodeled toy train,  
AA battery

尺寸依空間而定  
Dimensions variable

藝術家介紹  
Artist Profile

couch 是由宮崎大樹與淺尾伶子於 2011 年成立的藝術雙人組。他們的創作關注製造過程中的基本性與啟發性，並透過藝術尋找個體如何介入政治、經濟與歷史機構的方法。

他們的作品涵蓋裝置與影像創作，關注藝術技術與敘事之前的現實狀態，並持續嘗試藝術作為一種媒介，讓經驗現實與敘事之間的場域得以顯現。他們探索如何透過裝置或空間作為敘事工具。

couch: Artist duo of Reiko ASAO and Hiroki MIYAZAKI Formed in 2011. They develop works and projects examining the primary and heuristic process of manufacturing, while finding approaches for individuals to intervene with institutions of politics, economics, and history through artworks.

The duo produces installations and video works considering realities in the context including art technologies and pre-narrative. They are particularly experimenting with art as a way of letting the realm between empirical reality and narrative tell, and are exploring the potentiality of instruments or spaces for telling narratives.

## 歡迎來到「菲爾德卡佩爾」 Welcome to “Fieldkapelle”

《歡迎來到「菲爾德卡佩爾」》展示了一座虛構的比利時村莊。藝術家創造了一個從未存在過的世界，卻彷彿真實生活的一部分。

這是一封獻給童年的情書。那段時光中，家庭旅程從長時間駛過未鋪設的道路開始，透過車窗望向閃爍的燈光、路標與路旁的餐館。藝術家透過縮尺模型與微型場景營造出一種似曾相識的氛圍，彷彿喚醒了一段被遺忘已久的記憶。

電影般的攝影畫面勾勒出一種既個人又普世的懷舊情感。幽默與奇想的運用為展覽增添了輕鬆愉悅的氛圍，邀請觀者歡笑、莞爾，並憶起童年那段無憂無慮的時光。然而，在表象之下，菲爾德卡佩爾也提出了更深層的問題——我們與過去的關係、對於社群歸屬感的認知，以及隨時間變遷的地景與建築。

*Welcome to “Fieldkapelle” shows a fictional village in Belgium. The artists made their own universe that has never existed, but looks just like real life.*

It's an ode to their childhood. A time when family holidays started with hours of driving along unpaved roads watching through the windows at passing lights, road signs and diners. The artists' use of scale models and miniature sets creates an uncanny sense of familiarity, as if you've stumbled upon a long-forgotten memory.

The cinema photographs evoke a nostalgia that's both deeply personal and universally relatable. The artists' use of humor and whimsy adds a playful touch to the exhibition, inviting you to laugh, to smile, and to reminisce about the carefree days of childhood. Yet, beneath the surface, “Fieldkapelle” also poses poignant questions about our relationship with the past, our sense of community and our changing landscape and architecture.



### 羅貝·梅斯 雷諾·德金佩

Robbe Maes  
Reynout Dekimpe

比利時  
Belgian

2024

裝裱攝影、微型模型  
Framed photos and  
miniature models

尺寸依空間而定  
Dimensions variable

藝術家介紹  
Artist Profile

雷諾·德金佩 1991 年生於布魯日，畢業於比利時盧卡藝術學院戲劇系。除戲劇與寫作之外，創作微縮場景一直是她畢生的熱情。德金佩的藝術實踐融合了劇場、電影與美術，致力於創造沉浸式的視覺體驗。

羅貝·梅斯 1990 年生於魯汶，畢業於盧卡藝術學院電影系，曾以自由創作者身份為多家劇場與電視製作公司工作。他執導的多部短片與音樂錄影帶，以富有想像力且極具趣味性的風格著稱，不斷挑戰想像力的邊界。

Reynout Dekimpe (Bruges, 1991) graduated as an actor at Luca School of Arts. Next to acting and writing, creating worlds in miniature is his lifelong passion. Dekimpe's unique blend of artistic talents has led to the development of immersive experiences that blur the lines between theatre, film, and fine arts.

Robbe Maes (Leuven, 1990) graduated as a filmmaker at Luca School of Arts. He has worked for various theater houses and TV production companies as a freelancer. Maes directed several short films and music videos that are known for their playful and creative style which explores the boundaries of imagination.



## 黃皮 YELLOW PEEL

本作以「黃種人」的歷史研究為基礎，該概念於 18 世紀在歐洲形成。「黃禍論」是一種針對亞洲人的威脅論，於 19 世紀末在西方興起。藝術家長期旅居德國，COVID-19 疫情爆發後，目睹當地社會大量針對亞洲人的歧視。這段經驗促使他開始關注西方社會對亞洲人的歧視歷史，並成為創作這件作品的靈感來源。

This work is based on research into the history of the racial concept of the Yellow Race, which emerged in Europe in the 18<sup>th</sup> century, and the Yellow Peril, a theory of the Asian threat that arose in the West in the late 19<sup>th</sup> century. In Germany, where the artist lived, there was a great deal of discrimination against Asians immediately after the COVID-19 pandemic, which he also witnessed. This experience led him to become interested in the history of discrimination against Asians in Western society and inspired me to make this work.

### 近藤愛助

Aisuke Kondo

日本  
Japan

2023

單頻道錄像、平面輸出  
Single-channel video,  
prints

600x600x250cm



Johann Friedrich Blumenbach was a German comparative anatomist, zoologist, and anthropologist.  
ドイツの比較解剖学者 動物学者 人類学者のヨハン・フリードリヒ・フルーメンバ

藝術家介紹  
Artist Profile

近藤愛助是一位旅居柏林的日本跨領域藝術家，創作圍繞「記憶的重構」，透過多種媒材探討歸屬感、身份認同、記憶與歷史。他畢業於橫濱 B-semi 當代藝術學校（2001），並於柏林藝術大學取得美術碩士（2008）。自 2013 年起，他開始研究曾祖父移民美國的經歷，包括二戰期間被關押於猶他州托帕茲集中營的歷史。2023 年起，他亦展開關於西方社會亞洲人歧視史的研究與創作，其中包括「黃禍論」的歷史探討。

Aisuke Kondo, a Japanese interdisciplinary artist based in Berlin, explores belonging, identity, memory, and history through various media under the concept "Reconstruction of Memories." He graduated from the B-semi Contemporary Art School in Yokohama (2001) and completed a Meisterschüler in Fine Art at the Berlin University of Arts (2008). Since 2013, he has been working on his great-grandfather's immigrant life in the US and his incarceration at the Topaz concentration camp in Utah during World War II. Since 2023, he has also been working on a project about the history of discrimination against Asians in Western society, including the Yellow Peril theory.

## 像魚一樣睡覺

Sleep in Fish (Ikan Kapan Bobok)

在印尼文裡 Ikan Kapan Bobok 意即「魚會睡覺嗎？」由於魚沒有眼瞼和新皮質，因此魚並不會以傳統定義上的「睡眠」入睡。臺灣的印尼移工將這句話與魚的圖像設計成團服 T 恤，反映了經常面對高危險且睡眠剝奪的工作和生活。

藝術家深受這句話所啟發，並運用從印尼漁工那裡學到的建築技術，裝置了名為 Pos Kampoa 聚落的部分，這座乘載漁工群體離散記憶的「家」最終被視為非法占地而夷為平地。

作品中懸掛許多街頭拾得物，從天而降並貫穿沒有任何遮蔽功能的蓬架，藉此提出一個介於哲學和社會觀察之間的提問，勾勒出在全球危機中的移工文化 / 面貌。

In Indonesian, “Ikan Kapan Bobok” means “Do fish sleep?” Since fish lack eyelids and a neocortex, they do not sleep in the conventional sense. Indonesian migrant workers in Taiwan have adopted this phrase and paired it with an image of a fish, printing it on team T-shirts to reflect the physically demanding, high-risk, and sleep-deprived nature of their work and daily lives.

Inspired by this phrase, the artist incorporated construction techniques learned from Indonesian fishermen to create elements of Pos Kampoa, a settlement that carried the dispersed memories of the fishing worker community. Ultimately, this “home” was deemed illegal and razed to the ground.

The installation features various objects gathered from the streets, suspended in midair and piercing through a canopy that offers no real shelter. Through this, the work raises a question situated between philosophy and social observation, outlining the cultural identity and lived realities of migrant workers amid global crises.



### 太認真 (余文瑛·郭柏俞)

Working Hard  
(She Wen Ying, Kuo Po Yu)

臺灣  
Taiwan

2024

水桶、魚餌、工作燈具、線、網線、水、油漆、繩子、二手家具、糖、含糖飲料、木材，及其他拾得物  
Bucket, fishing lure, lighting, line, mesh wire, water, paint, rope, second-hand furniture, sugar, sugary drinks, wood, and other found objects

尺寸依空間而定  
Dimensions variable

藝術家介紹  
Artist Profile

郭柏俞、余文瑛自 2015 年開啟以「太認真」作為雙人共同的創作。太認真不只是一個名字，也是他們在藝術實踐中，重構歷史場景與集體記憶的精神。在結合田野研究、聲音與空間裝置的創作中，他們將藝術作為與當地移民社群建立對話與學習的方法。臺灣其獨特的地緣政治，驅使他們對於移民的好奇，以及追逐因現代化而消逝的人文風景。

Kuo Po Yu and She Wen Ying have collaborated under the name “Working Hard” since 2015. More than just a title, Working Hard embodies their artistic practice of reconstructing historical scenes and collective memory. Their work, which integrates field research, sound, and spatial installations, uses art as a method to engage with and learn from local migrant communities. Taiwan’s unique geopolitical position fuels their curiosity about migration and their pursuit of vanishing cultural landscapes shaped by modernization.



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Acting Director,  
Taoyuan Museum of Fine Arts  
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Chang Chih Min

展覽督導  
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Wang Yi chen

展覽統籌  
Exhibition Manager  
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指導單位

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桃園市政府  
Taoyuan City Government

桃  
桃園市議會  
Taoyuan City Council

桃  
桃園市政府文化局  
Taoyuan City Government Cultural Bureau