

2021
TAOYUAN
INTERNATIONAL
ART
AWARD

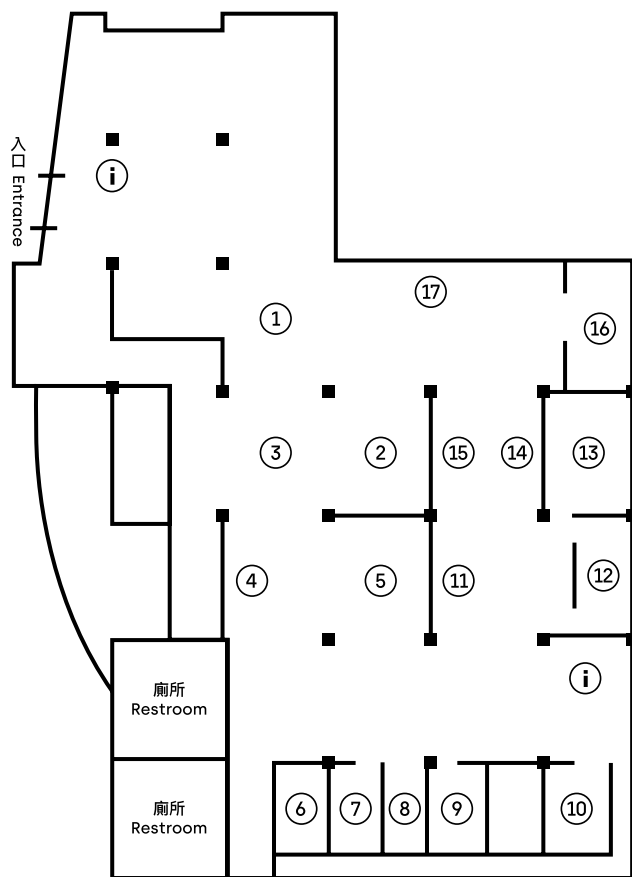
2021 桃源國際藝術獎



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桃源國際藝術獎

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「桃源國際藝術獎」前身為桃源創作獎，為追求競賽型展覽的格局突破，以兩年一屆的全新賽制，規劃了不分藝術類型的國際徵件，邀集學者、藝評及創作者組成國際評審團，評選國內外藝術家至桃園參展，藉此鼓勵創作之多元發展、厚植當代藝術研究根基，並以桃園作為培育當代藝術人才的基地，向外拓展交流與對話的空間，進而鏈結臺灣與國際藝壇脈動。

通過初審評選出的 17 件入圍作品，創作者來自臺灣、日本、韓國、馬來西亞、孟加拉、美國、葡萄牙、拉脫維亞、希臘等 9 個國家，作品涵蓋平面繪畫、立體裝置、攝影、錄像等不同形式的藝術實踐，不僅有對藝術本身課題的探討，也涵蓋以藝術介入時下社會，關注環境變遷、政經結構與後殖民認同等議題，啟發多元的思辯，透過當代藝術看見更廣闊的世界。

Taoyuan International Art Award, formerly known as Taoyuan Contemporary Art Award, has been pursuing a new breakthrough in terms of its scale as a competition-based exhibition. With the new system featuring a biennial art competition based on a non-category international open call, the Award invites scholars, art critics and artists to form an international jury committee to select both Taiwanese and foreign artists for the award exhibition in Taoyuan. The objectives are to encourage diverse development of artistic creation, to cultivate contemporary art research, and to transform Taoyuan into a base for nurturing contemporary art talents, so that the space of outward exchanges and global dialogues can be expanded to further the link between Taiwan and the international art scene.

The first edition of Taoyuan International Art Award has selected seventeen finalists from nine countries, including Taiwan, Japan, Korea, Malaysia, Bangladesh, the United States, Portugal, Latvia, and Greece, with diversified forms of art practice ranging from two-dimensional painting, three-dimensional installation, photography, and video. These works have explored art-related subjects or engaged with the current society, using art as a form of intervention to tackle issues related to environmental changes, political-economic structures, and post-colonial identity. They aim at enlightening diverse speculations for audience to see the wider world through contemporary art.

拋棄式紀念碑 II (仿照「穿灰衣的男孩們」)

Disposable Monument II

(After the Boys Who Wore Gray)

路易士·柯本 Lewis COLBURN

1

2017年8月，抗議示威人士在北卡羅來納州的德罕市拆除了聯邦士兵的紀念碑。這座銅像在撞到地面時變形、扭曲成原先直挺人物的變形版本。由此而生的物件帶有濃厚的歷史及政治意義，也呈現令人驚訝的複雜立體形態，與美國當前正在奮力改變種族主義和奴隸制的歷史錯誤，以建立一個更公平、公正的未來有深刻的關聯性。原始的紀念碑因為聯邦軍隊的制服而被稱為「穿灰衣的男孩們」。這個變形的紀念碑現今被存放在北卡羅來納州德罕市。這座損壞的紀念碑是我為「桃源國際藝術獎」創作的《拋棄式紀念碑 II (仿照「穿灰衣的男孩們」)》的出發點。

In August of 2017, protestors pulled down a monument depicting a confederate soldier in Durham, North Carolina. The bronze sculpture crumpled when it hit the ground, twisting and bending into a warped version of the upright figure it initially depicted. The resulting object is dense with historical and political meaning, while also an astonishingly complex three-dimensional form. It remains deeply relevant to the present moment as America struggles to right the historical wrongs of racism and slavery, and build a more equitable and just future. The original monument was known as “The Boys Who Wore Gray” after the uniform worn by the confederate army. Today, the crumpled monument is in storage in Durham, North Carolina. This damaged monument serves as the point of departure for Disposable Monument II (After the Boys Who Wore Gray), my project for Taoyuan International Art Award.

藝術家簡介 Artist's Profile

路易士·柯本擁有美國聖奧拉夫學院工作室藝術和俄語學士學位，及雪城大學雕塑碩士學位。他曾參與數個藝術家駐村計劃，創作曾於各國及美國國內各地展出。

Lewis COLBURN holds a BA in studio art and Russian language from St. Olaf College, and a MFA in sculpture from Syracuse University. COLBURN has participated in numerous artist-in-residence programs and his work has been shown internationally and throughout the United States.



國籍
Nationality

美國
United States

使用媒材
Material

聚合物改性石膏、石墨、鋁、聚丙烯、尼龍、黃銅、櫻桃木、松木
Polymer modified gypsum, graphite, aluminum, polypropylene, nylon, brass, cherry wood and pine.

作品尺寸
Dimension

高 215 x 寬 135 x 高 153 公分
Length 215cm x Width 135cm x Height 153cm

創作年代 Year

2021

快慢奔跑 Running Fast and Slow

王譯薇 WANG Yi Wei

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此作品探討姿態性繪畫、圖框、與建築空間的流動性互動，將東方書法的流動性、骨法及氣韻結合行動繪畫的影響，延伸到肢體與建築空間的互動。透過直覺及即興肢體動作，將身體潛藏的意象表現於姿態性筆畫，從圖框延伸到建築空間，探討圖框與建築空間的互動與衝突。

My performative painting practice explores the fluid interactions between the gestural brushstroke, the picture frame and the architectural space. I search to extend the fluidity, bone method and spirit resonance of East Asian calligraphy to brushstrokes created by the body moving in an architectural space. I use intuitive and spontaneous gestures to create a calligraphic narrative, inspired largely by dance improvisation, action painting and gestural abstraction.

Why is there a need for a painting to be presented within the boundaries of a frame? I am constantly questioning the conflicting and cohabiting relationship between the panoramic image, the frame, and an image that escapes its frame.

藝術家簡介 Artist's Profile

1987年出生於臺灣彰化，成長於厄瓜多、墨西哥和秘魯。童年時期浸淫於以繪畫描繪佛教、中美洲及前哥倫布時期的神話故事，年幼時期即開始學習書法，對書法以單一筆畫即能傳達各種力度及個性的變化感到深深著迷。她在青少年時期透過秘魯劇場團體 CUER2 開始接觸肢體劇場，該團體讓她學會以即興、有機的肢體動作做為建構敘事的表達語言。這些早年的經驗形塑了王譯薇汲取東方書法、塗鴉、洞穴壁畫、姿態抽象 (gestural abstraction)、行動繪畫和舞蹈即興等元素所生成的繪畫語彙。

Born in Taiwan (1987, Changhua) and raised in Ecuador, Mexico and Peru, WANG Yi Wei spent a lot of her childhood drawing Buddhist, Mesoamerican and pre-Columbian mythologies. She learned Chinese calligraphy at an early age, fascinated by how variations in energy and personality can be transmitted through a single brushstroke. As a teenager, she discovered physical theater with the theater group CUER2 from Peru, introducing her to using improvisational organic body movements as a language to construct a narrative. These early experiences have helped shape a painting vocabulary inspired by eastern calligraphy, graffiti, cave paintings, gestural abstraction, action painting and dance improvisation.



| | |
|-------------------|--|
| 國籍 Nationality | 臺灣 Taiwan |
| 使用媒材 Material | 壓克力顏料、油彩、畫布、牆面 Acrylics and oil on canvas and wall |
| 作品尺寸 Dimension | 長 875 x 寬 860 x 高 250 公分 Length 875 x Width 860 x Height 250 cm |
| 創作年代 Year | 2021 |

活躍的物質

V_br Δ nt* m Δ tt3r*

莉娃·杜達雷娃 Liva DUDAREVA

3

《活躍的物質》隱含了日常地方、身體、物品的精神，它們多少都帶有液態晶體——這是一種同時具有液態和固態晶體特質的物質狀態。

《活躍的物質》這件裝置的組成元素，包含六個入口，看起來像未啓動的 LCD 螢幕，還有用回收塑膠做成的石頭，每一個代表的微觀歷史都是作者認為與材料技術有關的重要里程碑，是一度液化而暫時凍結的瞬間 - 挖掘、現代性、身體、生產線、商品和再結晶 - 皆排列在半透明的表面上。

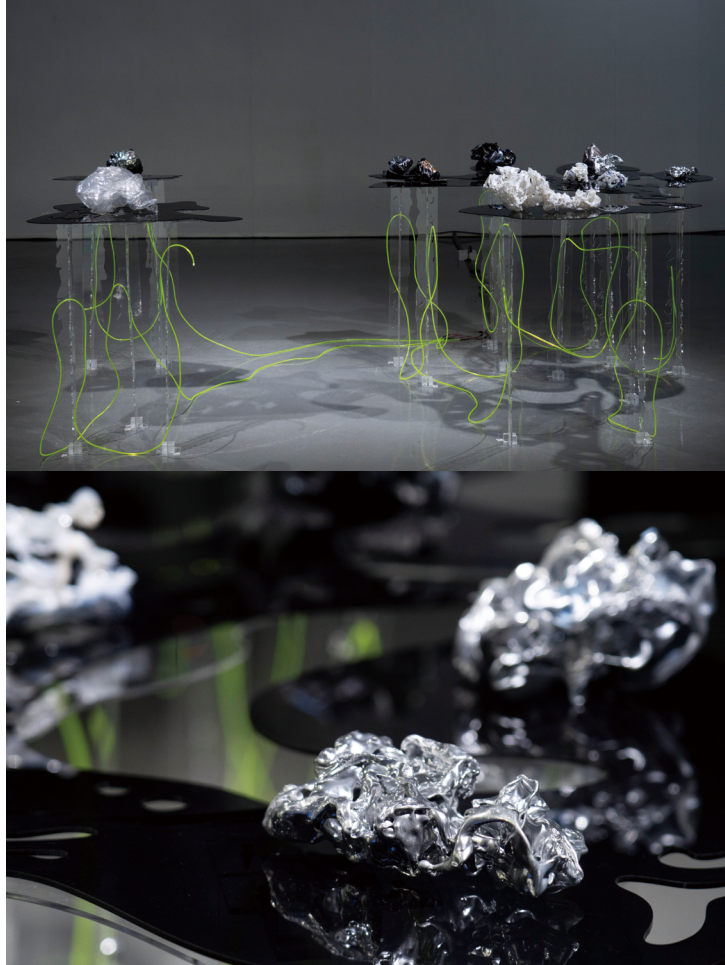
V_br Δ nt* m Δ tt3r* houses the spirits inhabiting the quotidian places, bodies and things that in one way or another contain liquid crystals - a state of matter that simultaneously shares properties of liquids and solid crystals.

Installation V_br Δ nt* m Δ tt3r* consists of six portals resembling a switched off LCD screen and stones made of recycled plastic, each representing a microhistory that the author deems an important landmark in relation to how we relate to the material technologies. Moments once liquefied and frozen for now - exhumation, modernity, body, production line, commodity, and re-crystallization - are lined up on the translucent surfaces.

藝術家簡介 Artist's Profile

藝術家莉娃·杜達雷娃（出生於耶加瓦）愛好礦物推想、人造石和地球組成的地質層，並將宇宙固體粒子生成的作用、想像及科學事實，用來形容與物質世界（及其中）的關係。她的研究型創作運用雕塑、裝置及文字，涉及視覺藝術、地質學、人造環境和地緣政治，聚焦在（液態）晶體、碳元素和放射性元素的詮釋。杜達雷娃目前居住、工作於曼谷近郊，同時在泰國朱拉隆功大學建築學院的「建築與設計國際學程」中管理建築工作室。

Liva DUDAREVA (b. Jelgava) is an artist who has an interest in mineral speculations, man-made stones and geological layers that make up the Earth. She describes relationships with(in) the material world according to the agency, fictions and scientific realities ascribed to the solid particles of the universe. Using sculpture, installation and writing, her research-based practice is situated between visual arts, geology, built environment and geopolitics, focusing on the interpretations of (liquid) crystals, carbon and radioactive elements. Currently practicing out of Bangkok, she also runs an architecture studio about plastics at INDA (International Program in Design and Architecture).



國籍
Nationality

拉脫維亞
Latvia

使用媒材
Material

聚對苯二甲酸乙二酯、礦石粉末、顏料、壓克力、霓虹燈條
PETE, mineral powder, paint, acrylic, neon wire

作品尺寸
Dimension

長 300 x 寬 200 x 高 110 公分
Length 300 x Width 200 x Height 110 cm

創作年代 Year

2020

土地 LAND

米札努爾·拉赫曼·喬杜里 Mizanur Rahman CHOWDHURY

4

土地的概念傳統上是建立在勘測或創造邊界限制之上。居住在後殖民時期的今日，戰爭、邊界限制、土地私有化在全球各地導致了大規模的人類遷徙，因為私有資本主義，原住民及其他居民們遭到邊緣化。自然災害能立刻改變現今世界的傳統樣貌或地圖。因此，這種時間性和土地的紛擾提問著：人們還有歸屬的土地嗎？土地又代表著什麼意義？人們能夠超越這個商業資本世界、達到相互連結的潛在精神國度又在哪裡呢？這件錄像裝置探尋著這個存在於真實及另一個空間之間的第三國度，並喚起在不同土地狀態中人類存在的抽象經驗。

The concept of land is traditionally conceived by mapping or creating boarder restrictions. In present days, living in the post-colonial era, the war, boarder restrictions, privatisations of land have created massive migration of human race from all around the world. Because of the private capitalism the indigenous people and the inhabitant are marginalised. The natural catastrophe can change immediately to the conventional shapes or maps of this present world. Thus, this temporality and unsettlement of land questions, is there any land exist that he or she belongs. What does land mean then? Where is the possibility of the spiritual land where there is a possibility to connect each other by going beyond to this capital world. This video installation investigates the land that exist in-between real and alter space and recalls the abstraction of human existence.

藝術家簡介 Artist's Profile

我的創作實踐透過不同語言、形式、媒材和格式的操演，讓當代性得以被經驗，並創造同時靜止又動態、檔案又當代、具生產性又已被淘汰的空間，它們所召喚的多面向的藝術宇宙以混種的形式出現，而我認為日常生活中平凡物件的異質性一直是處於全球和地方生態系統的網絡之中，即具備生態性，也帶有經濟性。

My practice is a play with different languages, forms, mediums and formats through which contemporaneity is experienced and to create spaces that are at once still and moving, archival and contemporary, productive and obsolete. These spaces conjure multifaceted artistic universes that take a hybrid form. I believe the heterogeneity of mundane objects of everyday life are always located in a matrix of global and local eco-systems that are ecological and economic.



國籍
Nationality

孟加拉
Bangladesh

使用媒材
Material

二台投影機、二座立式投影幕
Two video projectors, two free standing screens from the floor

作品尺寸
Dimension

長 379.17 x 寬 25.4 x 高 213.36 公分 (2pcs)
Length 379.17 x Width 25.4 x Height 213.36 cm (2pcs)

創作年代 Year

2019

全球商店・情報：桃園 2021

Global-store.info : Taoyuan 2021

鈴木貴彦 Takahiko SUZUKI

5

2020 年因為新型冠狀病毒（COVID-19）的影響，全球活動近乎停止，因此，臺灣的商業無可避免地必須轉往國內發展，儘管如此，計劃所選中的桃園個體商店仍能維持足夠的國內生意。我選擇桃園的檳榔店、小商店和小攤子，都是桃園在地小型、熟悉的商業形態。人們很少試著了解他們展示的資訊，但他們的「規模、廣告看板、存續方法」都在在體現出「桃園對文化和經濟的態度和想法」。

My art project is called "Global-store project". "Global Store project's theme" is individual shops in all regions of the world. I produced 2.5D photos (3D architectural models made by 2D photos) and posters. I would promote those stores as if they were global companies in other regions and other countries. The all results are shown on the website. Now in 2020, due to the effects of corona, global activity almost stopped. As a result, stores in Taiwan are inevitably forced to develop domestically. Despite these circumstances, the individual shops in Taoyuan selected are still doing enough domestic business. I choose Taoyuan's Betelnut shop, Taoyuan's small shop and Taoyuan's small stalls, the small familiar shops in Taoyuan. We don't try to understand the information they show. Those "size, signboard, maintenance method," etc. express "Taoyuan's attitude and thought toward culture and economy". We are always watching it.

藝術家簡介 Artist's Profile

我是旅居臺灣的日本藝術家，主要創作《全球商店計劃》系列作品。每件作品有四個構成元素：有運用我所謂「2.5D」的半平面影像所製作的模型、以「2.5D」半平面影像製作的商店海報、運用商店海報進行的三明治人立牌表演之紀錄，和發佈所有作品的計劃網站：<http://global-store.info>。

I am Japanese artist based in Taiwan, and mainly make artworks of what I call "global-store project."

It is made up of 4 main components: a model made of two-dimensional photographs, called "2.5D photo;" a store poster made using the 2.5D photo; a record of sandwich man performance using the poster; and the website "<http://global-store.info>," where all my records can be found.



國籍
Nationality

日本
Japan

使用媒材
Material

複合媒材
Mixed media

作品尺寸
Dimension

長 400 x 寬 400 x 高 240 公分
Length 400 x Width 400 x Height 240 cm

創作年代 Year

2020-2021

少年、煙霧與傘 Teenager, Mist and Umbrella

李迪權 LEE Tek Khean

6

木刻版畫一直與現實社會保持密切關係，民主、政治改革場景都能看到木刻版畫的足跡。左翼藝術家利用木刻產生的戲劇張力和及時的印刷速度來陳述自身的政治理念。2019，展開木刻計畫，記錄香港發生的逆權運動，預計在香港與日本展出皆因為國安法通過後被迫取消。

現場展示的空白紙張是對極權主義無聲吶喊，印有圖像之作則提醒著自由之可貴。

Woodcut has always maintained a close relationship with the real society, and its footprints can be seen in the scenes of democracy and political reform. Left-wing artists use the dramatic tension produced by woodcuts and their timely prints to state their political ideas. In 2019, a woodcut project was launched to record the anti-power movement in Hong Kong. The expected exhibitions in Hong Kong and Japan were cancelled due to the passage of the National Security Law.

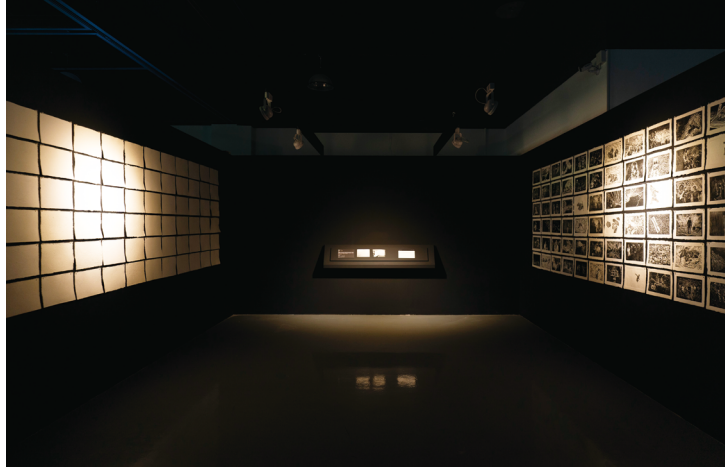
The blank paper displayed at the scene is a silent cry to totalitarianism, and the prints are a reminder of how precious freedom is.

藝術家簡介 Artist's Profile

李迪權，綽號小雞，馬來西亞霹靂州玲瓏人，在臺灣完成高等教育，目前在臺灣生活與工作。長期鑽研「木刻版畫」，一種結合勞動力與專注的藝術形式。2020年，他將這樣的藝術形式，轉化為藝術抗爭。

LEE Tek Khean, nicknamed Xiaoji, a native of Lenggong, Perak, Malaysia. He completed higher education in Taiwan, and currently works and lives in Taiwan.

His long-term research focuses on "woodcut," which is an art form that combines labor and concentration. In 2020, he transforms this art form into artistic resistance.



國籍
Nationality

馬來西亞
Malaysia

使用媒材
Material

木刻版畫、手抄紙、現成物
Woodcut print, Handmade paper, Ready made

作品尺寸
Dimension

長 612 x 寬 440 x 高 250 公分
Length 612 x Width 440 x Height 250 cm

創作年代 Year

2020

山若有神 If Mountain Has Deities

林彥翔 LIN Yan Xiang

7

《山若有神》系列以長時間在北臺灣山區做的土地神研究，轉化為一系列藝術計劃的基底，從政治地理學、環境倫理的觀點去切入，並聚焦在山中的泛靈論思考，試圖將山作為一種思想的媒介，且將土地作為一個情感的指涉對象，以神靈與自然之觀點，並回返至人類環境中的世界觀，並聚焦於人類世的討論與非人物的思考。

The project *If Mountain Has Deities* originated from a long-term field study of the temples of land gods in the mountains of Northern Taiwan, which has later been transformed into the foundation of a series of art projects. This project begins with a viewpoint of political geography and environmental ethics, focusing on animism in the mountains.

This project attempts to use mountains as a medium of thought and the land as an emotional object of reference, and from the perspective of the gods and nature, consider plants, animals, geography, climate, even language and behavior as subjects that can be perceived and experienced. In the end, it returns to the worldview of the human environment and concentrates on discussing the anthropocene and reflecting on the non-human.

藝術家簡介 Artist's Profile

創作類型主要為攝影、錄像、身體行為及裝置，並長期關注動植物、地緣政治、宗教信仰.....等議題。透過田野實踐與書寫，進行感性經驗的生產，進而回應所關注之社會現象與自身感受。

LIN Yan Xiang's practice revolves around photography, video, performance and installation, with a long-term focus on issues related to animals, plants, geopolitics and religious beliefs. Through field practice and writing, he carries out the production of perceptual experiences, and further responds to the social phenomena he has observed and his personal feelings.



國籍
Nationality

臺灣
Taiwan

使用媒材
Material

錄像、石頭、輸出品
Video, stone, print

作品尺寸
Dimension

片長：5分45秒
Video: 5 mins 45 secs

《山神廟分佈圖》，約150x75cm
Map of Mountain God Temples, approx. 150 x 75 cm

《路徑圖》，約100x80cm
Route Map, approx. 100 x 80 cm

《山若有神 - 卷首》錄像，投影範圍約180x320cm
If Mountain Has Deities - Chapter 1; video, approx. 180 x 320 cm

《信仰石》空間裝置，約50x50cm
Belief Rock, installation, approx. 50 x 50 cm

創作年代 Year

2020

不可見之物 The Invisible

江俊德 Ray KIANG

8

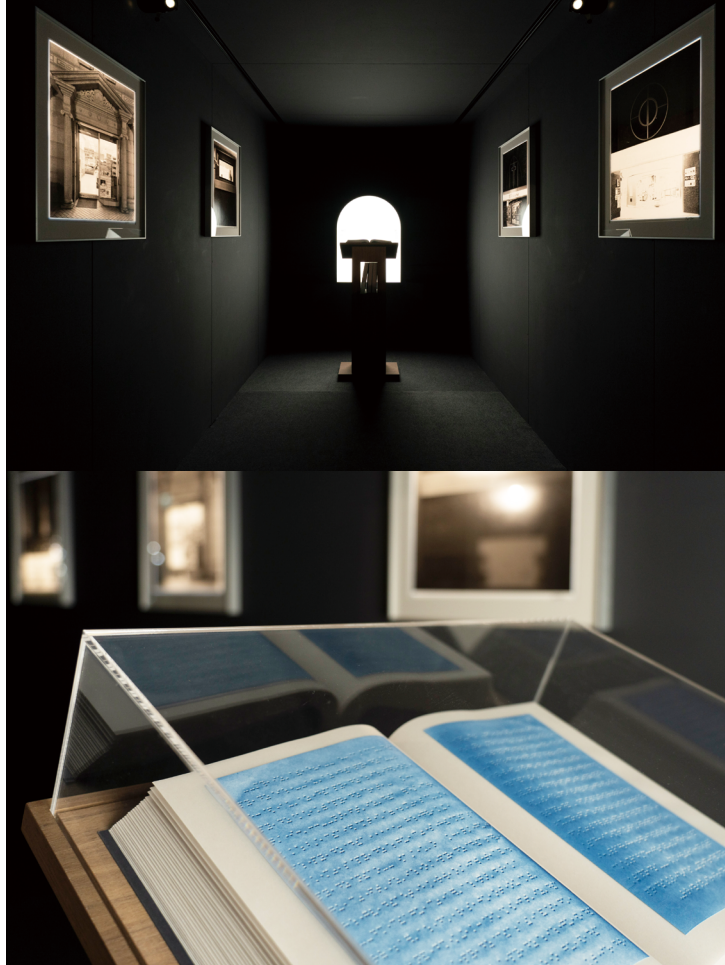
《不可見之物》是由《進入光中...》和《藍書》二件作品所組成的裝置，它開啓的對話引領觀眾反思全球政治複雜性及所有社會身處的社會建構。這次展出呈現語言、法律、社會建構及個人信仰之間張力的概念切片，而二件作品的並陳創造出一首啟發覺察及省思的概念詩。

The Invisible contains both *Into the Light...* and *Blue Book* within an installation. It initiates a dialogue leading the viewer to reflect upon the complexities of global politics and the social constructs within which all societies reside. This presentation is a conceptual dissection of the tension among language, law, social constructs and individual beliefs. The two pieces presented together create a conceptual poem that initiates awareness and reflection.

藝術家簡介 Artist's Profile

江俊德透過臺灣和美國雙重國籍的觀點檢視資本主義的連結和衝突。他使用大篇幅相機創作、沖印捕捉的畫面，視其創作為測繪攝影傳統中的美術概念攝影，也是對文字意義及其定義的追求。他的創作也受到19世紀社會責任的概念和美術工藝運動（The Arts and Crafts Movement）的影響。他透過創作探索經濟、政治系統的當下狀態，目前正在研究創作新作的替代攝影方法。

Ray KIANG examines connections and contradictions of capitalism through the perspective of dual citizenship of Taiwan and United States of America. He works with a large-format camera, develops and prints the resulting images. He sees his work as fitting within the context of Fine Art Conceptual Photography through topographic photography and a search for the meaning of words and their definition. The work also draws on 19th century ideas of social responsibility and The Arts and Crafts movement. Through his work he explores the current status of economic and political system. He is currently researching alternative photographic processes for a new body of work.



國籍
Nationality

美國
United States

使用媒材
Material

木頭結構、銀鹽相片、氫版書
Wood structure, silver gelatin photos, and Cyanotype book

作品尺寸
Dimension

高 612 x 寬 220 x 高 250 公分
Length 612cm x Width 220cm x Height 250cm

創作年代 Year

2020

生命織毯

Rugs of Life

瑪麗亞·瓦蕾拉 Maria VARELA

9

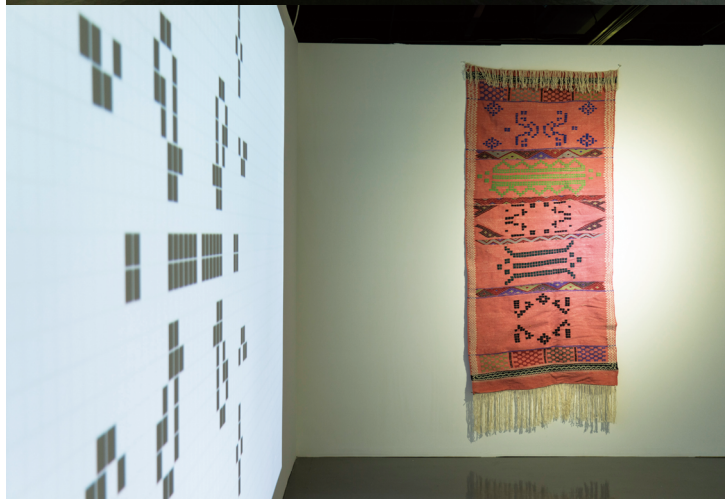
傳統摩洛哥阿瑪濟織毯圖案在此作中重構成一個新類型。民俗傳說中常見的基本傳統象徵圖樣，先依約翰·康威的「生命遊戲」演算法被解構，接下來，傳統圖式被輸入細胞自動環境中，再演算生成的特定時間範圍內，以簡單規則導入不斷增加的複雜度。當地的工藝師受邀使用新解構而成的圖案，以其數十年的經驗和手藝，直覺式地創作織毯上的新構圖。如此一來，傳統毛毯織造轉化成一種當代設計，是演算式圖樣生成演化、文化知識儲存室和人類頂尖手工技藝的結合。

Traditional Moroccan Amazigh weaving motifs are reframed into a new typology. Basic traditional symbols as found in folklore are initially deconstructed according to CONWAY's Game of Life algorithm. The traditional motifs are transcribed onto organic computational entities which evolve in a cellular automaton environment wherein simple rules introduce ever increasing complexity over the specific timeframes of algorithmic generations. Local artisans are subsequently invited to use the deconstructed motif patterns in order to incorporate these patterns and create new compositions on the rugs instinctively, driven from their long experience. The traditional rug weaving is in this way reconfigured into a contemporary design which combines an algorithmically generative pattern evolution, a storehouse of cultural knowledge and human craftsmanship of the highest level.

藝術家簡介 Artist's Profile

瑪麗亞·瓦蕾拉是跨領域藝術家，透過編織與與女性社群合作的實踐，關注新科技及資料視覺化的創新應用。瓦蕾拉的創作實驗各種將檔案事件從數位環境中轉化為實體存在的方法，她創作數位及實體物件、系統、環境和現場事件，探索關乎身分認同、記憶、傳統等概念和它們的諸多建構。

Maria VARELA is a multidisciplinary artist focusing on the creative applications of new technologies, data visualization through the practice of weaving and collaborating with women communities. VARELA experiments with the ways in which the archival event is transcribed from the digital environment into the physical world. She creates digital and physical objects, systems, environments and live events exploring concepts of identity, memory, tradition and their constructions.



| | |
|-------------------|--|
| 國籍 Nationality | 希臘 Greece |
| 使用媒材 Material | 錄像投影、手工織毯、數位輸出 Video projection, handwoven rugs, digital prints |
| 作品尺寸 Dimension | 長 610 x 寬 500 x 高 250 公分 Length 610 x Width 500 x Height 250 cm |
| 創作年代 Year | 2020 |

事物不在場

Lived Absence of Objects

吳依宣 Sara WU

10

此作品嘗試透過展示居室空間，去延展生活碎片的痕跡，觀察系統、物品與空間，在開展與隱藏之間、同質與異質之間、甚至主體與客體之間，所顯現的互動張力。在趨於透明化、碎片化的當代秩序下，此作品 *事物不在場* (Lived Absence of Objects)，試圖探索物件開展與隱藏訊息的能力，映照當今的生活狀態。

In this work, I try to produce the sense that all things exist in between each other as responses to the phenomenon that things are being progressively interdependent. Through suspending and recomposing the surfaces of everyday living spaces, I attempt to extend the relationship among those objects by presenting their tensions—between folding and unfolding, found and made, absence and presence, object and subject.

藝術家簡介 Artist's Profile

吳依宣 (Sara WU)，創作於台北與倫敦。

畢業於英國皇家藝術學院雕塑系碩士。她經常透過影像與雕塑去「懸置」在日常中經常被忽視的角落及物件，並將其視為對現實世界重新經驗的媒介。

Sara WU now lives and works in Taipei and London.

WU holds an MFA in Sculpture from the Royal Academy of Arts, UK. She uses video and sculpture to “suspend” everyday corners and objects often overlooked in life, and views them as a medium to re-experience the real world.



| | |
|-------------------|---|
| 國籍 Nationality | 臺灣 Taiwan |
| 使用媒材 Material | 拾得物，木頭，金屬，玻璃 Found objects, wood, metal, glass |
| 作品尺寸 Dimension | 尺寸依場地而定 Dimensions variable |
| 創作年代 Year | 2020 |

人民的收藏 (臺灣)

The People's Collection (Taiwan)

安娜·曼德絲 Ana MENDES

11

《人民的收藏》計劃始於 2014 年。這個計劃邀請來自被殖民國家的人民參觀世界各地的民族學博物館，在後殖民的脈絡下反思其身分認同。在參訪的結尾，參與者可提出他們所選擇的文物，爾後，曼德絲拜訪該博物館、拍攝這些文物，製作一組明信片，並以參與者姓名命名。這項計劃已在全球超過 20 國展開，參與者超過 100 人。曼德絲首度為桃園市立美術館製作特別版的明信片，邀請美術館訪客將明信片寄給西方博物館，要求他們將明信片的文物返還給母國。透過這種方式，曼德絲將同樣來自殖民背景的亞洲人民和西方人民連結在一起。

The People's Collection is a project, initiated in 2014, in which people originating from colonised countries are invited to visit ethnographic museums worldwide and rethink their identity on a post-colonial context. At the end of the visit, they may choose an object that they think should be returned to the country of origin. Afterwards, MENDES visits the museum, photographs the objects and creates a collection of postcards that are named after each participant. It has been developed in over 20 museums worldwide, involving more than 100 participants. For the first time, MENDES created a special edition of the postcards for Taoyuan Museum of Fine Arts, in which the visitors are invited to post them to the western museums, asking them to return the objects to the countries of origin. In this manner, MENDES establishes a connection between people, originating from a colonial background, living in Asia and the west.

藝術家簡介 Artist's Profile

安娜·曼德絲是居住在倫敦和斯德哥爾摩的視覺藝術家，其創作以攝影、錄像、行為、裝置、繪畫和公共空間等媒材，探索身分認同、記憶和語言。曼德絲的作品多為概念性，且儘可能以極少的資源進行創作。她有許多計劃都是與其他藝術家、科學家和勞動者，依循藝術研究及發展的過程進行共同創作，她邀請其他人與她共創，一同走過相互學習的過程和緣份。曼德絲的作品多被形容為具詩意而低限。

Ana MENDES is visual artist, based in London and Stockholm. She works across photography, video, performance, installation, drawing and the public space in order to explore identity, memory and language. Her work is conceptual and created using fewer resources as possible. Many of her projects are created in collaboration with other artists, scientists and workers, following an artistic research and development process. She invites other people to collaborate with her, going through a mutual process of learning, through serendipity. Her work is quite often described as poetic and minimalist.



國籍
Nationality

葡萄牙
Portugal

使用媒材
Material

2 批明信片收藏、2 張桌子、2 張檯座、2 本藝術家書籍、文件
2 collections of postcards, 2 tables, 2 plinths, 2 artist books, documentation

作品尺寸
Dimension

尺寸依實際場地而定
Dimensions variable

創作年代 Year

2021

作鴛鴦 Fabricating Mandarin Duck

張致中 CHANG Chih Chung

12

「作鴛鴦」一詞源於澎湖望安、將軍二島，意指「建造第廿四震洋特攻隊基地」。作品交織兩段互為映照的古今敘事——從日治末期的離島軍國史，以及中國文學史上享負盛名的「鴛鴦」一名之誤植竊用——從地緣政治、生物學、文本解構的梳理中，「鴛鴦窟」地名恰好自證了「鴛鴦」此物種的荒謬命運。這是屬於臺灣的洞穴寓言，在晦暗中映照出我們的真實、歪斜、與永恆的盲點。

The term “Fabricating Mandarin Duck” in Chinese originated from Wangan Island and Jiangjun Islet in Penghu, which means “the construction of the 24th Base of Shinyo Tokubetsu Kogekitai (naval suicide squad).”

This artwork continues with the artist’s recent series of OHP installations, and interweaves two narratives of the gloomy war history during the end of Japanese Colonial Period in Taiwan and the history of misusing and misappropriating the name of a famous waterfowl “Mandarin Duck (Yuan Yang)” in Chinese literature, which vaguely correspond to each other. Through various approaches of geopolitics, biology and deconstruction of literary texts, the name of the Japanese naval base “Mandarin Duck Cave” seems to validate the inevitable and absurd fate of the species.

This is Taiwan’s “allegory of the cave” that reflects our truth, distortion as well as the eternal blind spot in the gloomy darkness.

藝術家簡介 Artist's Profile

張致中透過遷徙、駐地、田調與計劃型創作關注船舶、島嶼、海洋與港埠等快速變遷的環境，以文本性與空間性的踏查、採集、交織與重構過程，探索人、文明與自然間相互形塑的普世經驗，以及隱含其中的張力及灰色地帶。

CHANG Chih Chung’s practice, comprising migration, residency, field study and project-based work, focuses on rapidly changing environments involving ships, islands, ocean and harbors. Through a process of textual and spatial investigation, gathering, interweaving and reconstruction, he explores universal experiences between humanity, civilization and nature that are mutually shaping, along with the tensions and gray areas embedded therein.



北隱蔽的特性使鴛鴦窟被日軍欽點為重要的海防據點

Due to this natural advantage in defense, Yuan Yang Cave was designated an important coastal defense base by the Japanese army



國籍
Nationality

臺灣
Taiwan

使用媒材
Material

影像空間裝置：OHP、氰版 & 刺繡於布料、防污漆 & 打底劑 & 石墨於密集板、攝影、現成物、海廢
Video installation: OHPs, cyanotype and embroidery on fabric, anti-fouling paint, gesso & graphite on MDF, photography, readymades, marine debris

作品尺寸
Dimension

尺寸依場地而定
Dimensions variable

創作年代 Year

2021

合生體計畫：地味

The Holobiont Project: Ji-Mi

江俊毅 CHIANG Chun Yi

13

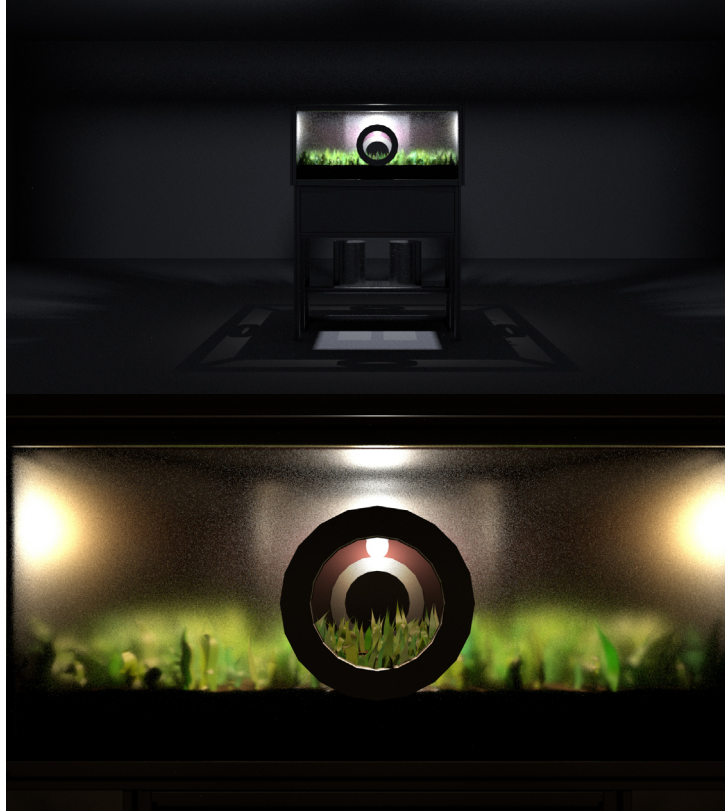
生態環境所面臨的衝擊愈發嚴重，土壤退化造就的問題影響了整套生物圈的循環，如氣候變遷、糧食減產、生物多樣性。〈地味〉縱觀各面向，試圖以理解土壤、微生物、作物、人，四者間的微妙關係。藉由觀察作物與土壤菌的共生變化，並運用感官中的嗅覺和視覺。藉著氣味的引導進而思考層層相互關係，並反思其中的生態連結與影響。

Soil degradation has created problems that affect the entire biosphere cycle, such as climate change, food production decline, and decreasing biodiversity. Ji-Mi is an attempt to understand the subtle relationship between soil, microorganisms, crops and people through observing the symbiotic changes between crops and soil bacteria and by using the senses of smell and vision. Through the guidance of smell, we will further consider the layers in the interrelationship and reflect on the ecological connections and impacts.

藝術家簡介 Artist's Profile

1992年生於屏東，具理工電子背景與媒體藝術的江俊毅，擅長軟硬體整合和跨域應用製造，於清華大學交流計畫期間，將研究導至生物科技結合感覺系統，內容多為探討自然生態系統的相互關係，藉由兩者間訊號傳遞轉化為感受。

Born in Pingtung in 1992, CHIANG Chun Yi comes from a background of electronic engineering and new media art, and specializes in hardware and software integration as well as transdisciplinary application and production. During an exchange program at National Tsing Hua University, he shifted his research to the combination of biotechnology and sensory systems to explore interrelations in the natural ecosystem and convert signal transmission into perception.



國籍
Nationality

臺灣
Taiwan

使用媒材
Material

微生物、作物、土壤、菌液、水、鉛擠、不鏽鋼、玻璃、凸透鏡、植物燈、馬達、風扇、管線、震盪器
Microorganisms, crops, soil, bacterial fluids, water, aluminum extrusion, stainless steel, glass, convex lenses, LED plant grow lights, motors, fans, piping, oscillators

作品尺寸
Dimension

長 100 x 寬 100 x 高 150 公分
Length 100 x Width 100 x Height 150 cm

創作年代 Year

2021

卡門線 Kármán Line

莊立豪 CHUANG Li Hao

14

卡門線原指地球大氣層與外太空的邊界，隨著高度增加大氣層越稀薄，人類活動範圍似乎被侷限在一顆泡泡內，換言之卡門線之下為人們的居所，之外則是未知或祂人的領域，而這次創作將此領域分層的概念延伸至展覽場所，除了人們行走的地面和垂直的作品牆面外，也讓展場上方的空間併至作品的一環，將天使的剪影利用非物質的方式從展場上方召喚下來，除了對於天使形象的提問外，同時讓作品產生一種向上的場域連結。

The term “Kármán line” refers to the boundary between atmosphere and outer space, which is also the maximum height of aviation. It is not a defined, tangible line, but a threshold that indicates the atmosphere gets thinner while the height increases. Our life seems to be limited in a bubble—humanity lives below the Kármán line, and what lies beyond it is unknown or the domain of the divine. This work extends the concept of stratification to exhibition space. It not only makes use of the horizontal plane we walk on and the vertical walls for showing artworks, but also involves the space above as part of the work, conjuring up the silhouettes of angels in a non-material way from the top of the space. While questioning angelic images, the approach also forms an upward connection.

藝術家簡介 Artist's Profile

畢業於國立臺灣藝術大學美術學系研究所，創作媒材以繪畫、裝置形式為主，關注由景、框、載體、身體操作等衍生之繪畫性課題，與當代藝術環境中繪畫如何透過將自身中性化過度、滲透到其他形式；繪畫的典範轉移，試圖在創作過程中揭示其物理事實，透過拆解與重構返回空間對話。

CHUANG Li Hao holds an MFA from National Taiwan University of Arts. He mainly creates painting and installation to explore painterly topics derived from scenes, frames, mediums, physical actions, as well as how painting neutralizes, transits and permeates into other forms in the environment of contemporary art—the shift of painterly paradigm. His practice reveals the physical reality of creation in his creative process, and returns to a spatial dialogue through deconstruction and reconstruction.



國籍
Nationality

臺灣
Taiwan

使用媒材
Material

光、絹、木材、銀箔、金箔
Light, silk, wood, silver, gold

作品尺寸
Dimension

長 780 x 寬 4 x 高 250 公分
Length 780 x Width 4 x Height 250 cm

創作年代 Year

2020

時間的牙齒 Teeth of Time

具本珂 KOO Bon A

15

《時間的牙齒》是我的創作系列，表現自然無情地帶走各種物質與現象，使用「牙齒」一詞，則是為了強調時間的特質。

在這件作品中，我透過齒輪這項媒材表現滿與空、自然與文明的循環。韓文裡『齒輪』的漢字為『胎葉』，『胎』有孕育生命的意思，『葉』即為葉子，二字結合指涉一種孕育生命的框架，就像葉子為樹木帶來生命一般。因此，齒輪在此象徵生命。存在與不存在、生存與消逝皆是一體的兩面。

Teeth of Time is a series of my propositions. It is the expression of the nature which is relentlessly taking away all kinds of materials and phenomena. I used a sensational word of “Teeth” in order to emphasize such an attribute of “Time.”

In this work, I tried to express being filled and empty, and the circulation of nature and civilization through the clockwork. Cogwheel in Chinese characters (胎葉) is made up with ‘胎’ which means pregnancy, and ‘葉’ which means leaves. It means a frame bearing the life just as leaves made to give life to trees. The clockwork is the symbol of life. Existence or non-existence, to be or not to be is the different sides of the same thing.

藝術家簡介 Artist's Profile

具本珂 1976 年出生於韓國首爾，分別在 1999 年及 2001 年取得弘益大學美術學院東方繪畫系的美術學士及碩士學位，2010 年取得弘益大學美術博士，現為弘益大學講師。具本珂的創作長期以水墨和裝置為主，經常受邀於韓國、日本、中國、美國、英國和德國的美術館及畫廊展出，作品亦受各國私人藏家、基金會及美術館典藏。

KOO Bon A was born at Seoul in 1976. She got B.F.A. and M.F.A. in Dept. of Oriental Painting, College of Fine Arts, Hongik University in 1999 and 2001, and Ph. D. in Dept. of Fine Arts, College of Fine Arts, Hongik University in 2010. Now she is a lecturer in Hongik University. For many years, KOO has kept creating her works with ink and installation. She is usually invited to exhibit her works by the art museum and gallery in several countries as Korea, Japan, China, U.S., U.K. and Germany. Her works are collected by private collectors, foundation and art museum in the world.



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|------------------------------|--|
| 國籍 Nationality | 韓國 Korea |
| 使用媒材 Material | 彩墨、韓紙、金銀粉末、木料、布料等 Ink and color on Korean paper, silver and gold powder, wood, fabric, etc. |
| 作品尺寸 Dimension of Artwork | 長 50 x 寬 30 x 高 2 公分 (24 件) Length 50 x Width 30 x Height 2 cm (24 pieces) 長 70 x 寬 30 x 高 2 公分 (10 件) Length 70 x Width 30 x Height 2 cm (10 pieces) 長 150 x 寬 150 x 高 73 公分 (1 件) Length 150 x Width 150 x Height 73 cm (1 piece) |
| 創作年代 Year | 2019 |

舉牌工人肖像計劃 #6 Workers Holding Placards - a Portrait Project No.6

簡佑任 CHIEN Yu Jen

16

《舉牌工人肖像計劃》是以舉牌勞工作為主體，試圖透過藝術家的身體行動，以繪畫記錄舉牌工人工作的勞動狀態。《舉牌工人肖像計劃》試圖創造一個肖像畫想像的反轉，透過創作者行動過程對應於這個世代如此尋常的社會實踐，用來探索當下身體形象如何呈現，以及創作勞動與個體、集體、社會機制所交互扯動且溢出的複雜關係。

Workers Holding Placards - a Portrait Project takes the workers holding placards as the subject, and uses the artist's physical action to record the workers' laboring state. The project attempts to create a reversal of the imagination of portrait painting. Through the artist's action and creative process, it responds to a social practice highly common to this generation. It is used to explore how body image is currently presented, as well as the the complex relationship resulting from the dynamic tension between creative labor, individual, collective, and social mechanisms.

藝術家簡介 Artist's Profile

簡佑任的創作長期思索自身與地景之間的關係，並經由繪畫與人文角度重新理解風景對現代人的意義。早期以繪畫為媒介呈現自身身體在空間的游移狀態，近年創作則以物件裝置探討臺灣現代過程中主體與土地關係的疏離和異化。

CHIEN Yu Jen's practice reflects his contemplation on the relationship between himself and landscape, and attempt to understand the meaning of landscape to modern people, for which he re-interprets through painting and humanistic perspectives. In an earlier stage, he uses painting as a medium to represent a wandering state of his body in space. He recent work comprises installations made of objects to explore the alienation and reification of the relationship between subject and land in the process of modernization in Taiwan.



國籍
Nationality

臺灣
Taiwan

使用媒材
Material

錄像、文件、空間裝置
Video, document, installation

作品尺寸
Dimension

尺寸依場地而定
Dimensions variable

創作年代 Year

2020

魂歸故里 Going Home

丁昶文 TING Chaong Wen

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《魂歸故里》以陳華宗為故事原型，起始由一位青年回訪陳華宗的故居：一座隱身於荒煙蔓草中，早已傾頹的折衷主義式樣建築，一路接續至議會大樓儲藏間內的陳華宗雕像，藉由他的故事，我想呈顯的是歷史場域背後，諸多真實與虛構的交織網絡。作品另一部份則切入臺南縣議事大樓的建築，討論國家執政者的意識形態，如何藉由空間中的符號來傳播或強化。

Going Home takes CHEN Hua Zong as the prototype of the story. It begins with a young man revisiting CHEN's former residence: an eclectic-style building hidden in a deserted place infested with weed that has been ruined for a long time, before moving to the statue of CHEN Hua Zong kept in the storage room of the council building. Through his story, I attempt to show the intertwined network of facts and fiction behind a historical site. Another part of the work focuses on the building of the Tainan County Council, discussing how the ideology of the country's rulers can be spread or enhanced by symbols in space.

藝術家簡介 Artist's Profile

目前居住和工作在臺南。其作品擅長處理影像及物件等混合媒材的空間裝置，這些作品深受個人經驗啟發，常以現成物置於特定展覽背景下，演變成為特定的歷史敘事。在令人驚訝的創新當中，他嘗試解構、闡釋和重新詮釋著我們共享的歷史，並審視物質文化、歷史衝突、集體記憶和跨境存在等現象及問題。

TING Chaong Wen currently lives and works in Tainan. He specializes in mixed media installation incorporated with images and objects. His works are inspired by his personal experience, and often reveal specific historical narratives created by embedding readymades in specific exhibition contexts. With surprisingly innovative attempts, the artist deconstructs, illustrates and re-interprets our shared history while examining material culture, historic conflicts, collective memory as well as transnational phenomena and problems.



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|-------------------|---|
| 國籍 Nationality | 臺灣 Taiwan |
| 使用媒材 Material | 雙頻道錄像、現成物、鮮花、陶器、數位影像輸出 Two-channels video, object, flowers, pottery, digital print |
| 作品尺寸 Dimension | 長 560 x 寬 195 x 高 270 公分 Length 560 x Width 195 x Height 270 cm |
| 創作年代 Year | 2020 |

T M O F A

桃園市立美術館

TAOYUAN MUSEUM OF FINE ARTS

指導單位：桃園市政府、桃園市議會
主辦單位：桃園市政府文化局
承辦單位：桃園市立美術館
洽詢電話：+886 3 2868668 ext.9003

Advisers: Taoyuan City Government and Taoyuan City Council
Sponsor: Department of Cultural Affairs, Taoyuan
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