

臺北  
美術獎

2017

TAIPEI 2017  
11/23-

ART

2018  
2/4

AWARDS

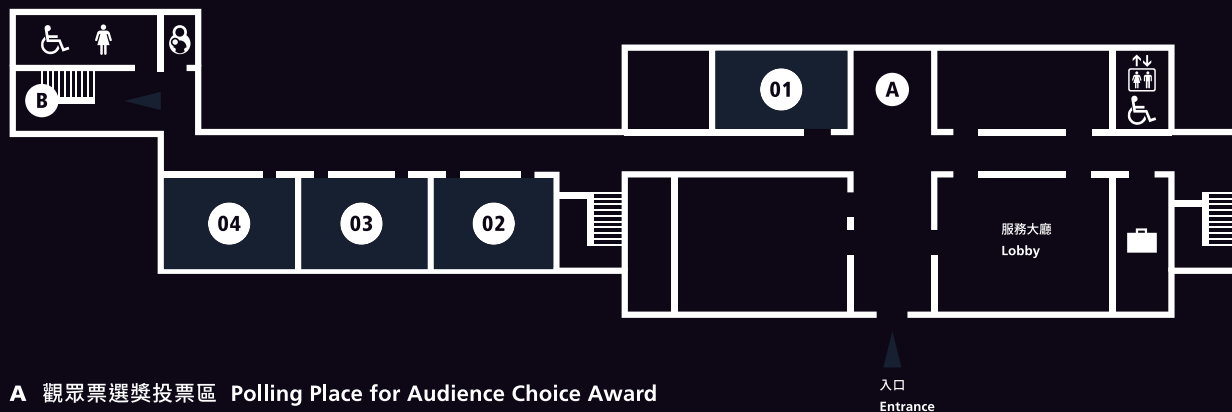
籌劃 Planner

臺北市立美術館  
TFAM

地點 Venue

台北當代藝術館  
MOCA, Taipei

1F



A 觀眾票選獎投票區 Polling Place for Audience Choice Award

B 藝術家訪談影片 Video: Artists' Interviews

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## 江凱群 Kai-Chun Chiang b.1983



第三人稱的過客 II  
*Passerby in the Third Person – II*  
 2017  
 複合媒材、16 釐米膠捲影片  
 尺寸依場地而定  
 Mixed Media, 16 mm film  
 Dimensions Variable

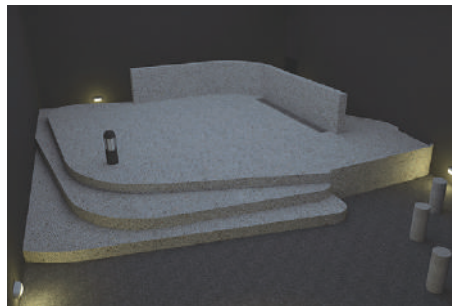
江凱群的創作與「所在地點和當下生活」緊密連結，作品的在地性牽繫著歷史，而日常性連結著文學。《第三人稱的過客 II》是一趟詩意的個人旅行，也是一場網路世界的白日夢。當江凱群將日常的觀察轉化成作品，現實生活與當下風景旋即跳脫，且被抽離至一段「美的距離」，觀者和創作者皆成為「現實生活的旁觀者」。

在作品《第三人稱的過客 II》中，不同媒材的運用隱喻著「時間性」的差異，包含以月計時的馬賽克、以日計時的繪畫與以秒計時的 16 mm 膠捲影片等等。「第三人稱」所傳達的情境亦是江凱群留法時期的生活寫照；語言隔閡及異國文化，讓處於當下時空的他成為時而參與、時而抽離的局外人。這件作品的「個人史」構想源自 1970 年代義大利史學家卡羅·金茲堡的檔案個人史研究，江凱群試圖透過創作，放大平凡生活中的存在感。

Kai-Chun Chiang's art is closely connected to "the place of being and the present lifestyle". The localness of his art is interconnected with history, with the ordinariness linked to literature. *Passerby in the Third Person – II* is a poetic personal journey and also a daydream taking place in the cyber space. When observations of the ordinary are transformed into art by Chiang, reality and the present landscape are lifted, with a "beautiful distance" extracted, turning the viewers and the artist into "spectators of reality".

"Temporal" differences are suggested in the applications of different media in the artwork, *Passerby in the Third Person – II*, including mosaics in increments of months, paintings in increments of days, and seconds applied for a 16 mm film roll. The scenario conveyed by the "third person" reflects Chiang's life while he was staying in France, where he was a person that was sometimes engaging but was also detached in other times due to language and cultural barriers. This artwork references the concept of "micro-history" derived from the study of personal archive proposed by Italian historian Carlo Ginzburg in the 70s, as Chiang seeks to use art to expand the sense of existence found in ordinary everyday life.

## 楊季涓 Chi-Chuan Yang b.1985



短篇集：石子臺  
*Essays: A Platform*  
 2017  
 聲音裝置、木料、抿石子、水泥、  
 水管、水溝蓋、燈具  
 尺寸依場地而定  
 Sound Installation, Wood, Polished  
 Gravel, Cement, Water Pipe, Ditch  
 Cover, Lighting  
 Dimensions Variable

楊季涓的作品造型與朗讀旨在透過個人化的綿延呢喃，喚起觀者自身的相似場境，開啟時間、空間與事物的相關記憶。其創作核心即為自身的記憶資料庫，經由書寫及朗讀播放於現場，將累積已久的片段記憶轉成篇章故事，內容廣泛涉及家庭、政治、動物、食物等人文科學範疇。《短篇集：\_\_\_\_\_》即以此創作方式發展，從 2016 年起陸續於新加坡、香港與臺灣發表此系列個展。

在《短篇集：石子臺》中，楊季涓使用常見於臺灣街道的抿石子平台作為展覽現場的造型工具，它展示了公共空間的階梯、平台、斜坡道，提供駐足休憩，亦或快步經過的中介空間，而設置在牆角的水管、水溝蓋、又或燈具當中，散佈隱密其中的綿延朗讀聲，藉由一篇又一篇的呢喃，歸納近年記憶資料庫針對公共（空間）的描繪，於不同篇章的場景、情境流轉，最終又回到個人感性的生命經驗，往返交織於公共與私密之間。

Chi-Chuan Yang's art and reading are personalized murmurings that have been extended to call upon the audience's own similar experiences, seeking to open up memories related to time, space, objects, and events. The core of this artwork is based on a personal memory databank, which is publically displayed through writing and reading out loud. Fragments of memories that have been deposited for a long time are thereby turned into chapters and stories consisting of contents connected to family, politics, animals, food, and other areas related to humanities and social sciences. Her artwork series, *Essays: \_\_\_\_\_*, unfolds based on this creative approach and has been showcased in Singapore, Hong Kong, and Taiwan since 2016.

In *Essays: A Platform*, Yang has created a set on location in the exhibition with polished gravel platforms that are common used on the streets of Taiwan, presenting a staircase, platform, slide in public sphere providing a place for people to pause and take a break or an transition space for people to quickly pass by. On the other hand, murmurs of reading sounds are scattered and hidden in the pipes, manhole covers, or lights installed at the corner. The murmurings are chapters categorizing descriptions of the public (spaces) from the recent years contained in the memory databank. Through different settings in each chapter, through twisting and turning scenarios, ultimately, a return is made back to personal emotional experiences in life, traversing back-and-forth between public and private spheres.

## 洪瑄 Hsuan Hung b.1992



供帝居  
*Gong Di Ju*  
2017  
複合媒材裝置  
尺寸依場地而定  
Multimedia Installation  
Dimensions Variable

《供帝居》系列作品以廳堂居陳設展現，洪瑄使用工地物件組成「供帝居」，原指供養皇帝收藏品的寶閣，場域的另一個特質則顯現於供帝即為工地的諧音意涵。整件作品裝置以穿越警示帶過渡展場內外，引領觀眾進入一個水墨情調的施工場景，洪瑄透過警示帶製成的卷軸描繪赤壁圖，傳達此處工程的願景期許；而菩提葉佛像則畫於臺式紅白塑膠袋，回應菩提本無樹所帶出的佛學思考：現今樹木皆遭砍伐殆盡，無樹已不稀奇，只求世上能無「塑」。在《供帝居》中，工地之物件與水泥結構形塑而成的繪畫裝置，闡述著偉大工程的預想之境，正是最無償的文人想像。

洪瑄將工地現成物轉換為類似裝裱形式的物件，再依文人賞玩古物的概念陳列，營造一種矛盾的幽默感，進而開啟觀者閱讀時的無限聯想。作品《供帝居》試圖思索如何將傳統裝裱形式挪移至現成物，達成載體對接，並透過水泥作為繪畫媒材的引渡，文人高度與階級意識遂而轉換。

The series *Gong Di Ju* is presented as a traditional Chinese reception hall. "Gong Di Ju" is assembled by Hsuan Hung with objects collected from construction sites, and the term "Gong Di Ju" actually means treasure pavilion where imperial treasures are housed. Furthermore, 供帝 ("for the emperor") and 工地 ("construction site") are pronounced the same way, "gong di", in Mandarin Chinese, and this phonetic similarity is also showcased in the artwork. The installation piece takes the audience pass a warning tape into the exhibition site, which is a construction zone instilled with an ambiance that resembles an ink wash painting. Hung has also created a sketch of the Red Cliff in the form of a scroll using warning tape to convey the anticipated vision of this construction site. The Bodhi leaf Buddha portrait included is painted on a red and white plastic bag that is commonly used in Taiwan, which references the Buddhist philosophy, "Bodhi is originally without any tree", relating to how trees are being excessively cut down in today's world, and it is therefore not surprising that there are hardly any trees left anymore; we can only hope that plastic could also disappear. *Gong Di Ju* showcases a painting installation created with construction objects and concrete cement; it tells of a vision for a great engineering feat, and it is also an extremely gratuitous literati imagination.

Turning ready-mades found on construction sites into semi-framed objects, which are then displayed in a way that resembles literati curios, an ironic humor is created, with the audience able to freely associate as they see the artwork. *Gong Di Ju* seeks to explore using ready-mades to appropriate the traditional framed format, with a connection between the two carriers achieved. Coupled with cement that is used as a transitional painting medium, the literati's high status and also the awareness for class, hierarchy are transformed and converted by the artwork.

## 蒲帥成 Shuai-Cheng Pu b.1983



視覺獻祭  
*Visual Oblation*

2017

網路、APP、機械動力裝置、  
多頻道錄像  
尺寸依場地而定  
Internet, App, Kinetic Installation,  
Multi-Channel Video  
Dimensions Variable

作品《視覺獻祭》為動力機械影像裝置，蒲帥成透過網路分享器、手機 APP 接收、傳輸、電視或投影機等媒材，建造分屬影像（明）與機械（暗）的兩個場域，藉以傳達生活受限於社會體制、自我約制之下的失能與困頓。作品裝置於形式上隱含著《弗蘭肯斯坦》的狂想，呼應創作過程之狀態：歡喜趨使動力與狂熱、創造技術致技術過度、回噬、夢魘、血腥至實際面臨。

蒲帥成設置攝影機於展場，當燈光全暗時，藉由紅外線照亮空間，且黑白畫面可見於電視、投影螢幕。昏暗空間傳送而來的即時影像播放於較明亮展區，而機械裝置透過不同馬達轉速，製造身體移動的效果，並以齒輪比例，帶出整件作品恍神遊走的動態，再搭配「後置」攝影機，視覺上呈現模糊且晃動的第三人稱視角。蒲帥成運用此背後視點與交融的時間性，隱喻著社會、個人、群體之間的複雜關係與結構。

Kinetic video installation, *Visual Oblation*, is created by Shuai-Cheng Pu with the use of an assortment of devices including Internet router, cellular phone app for receiving and transmitting, television, and projector. Two domains are created with a bright side consisting of the video and a dark side consisting of the machines, with disability and hardship resulting from life's limitations imposed by social system and self-restraints conveyed. The installation of the artwork references the wild rhapsody told in *Frankenstein*, which is also echoed in the following conditions of the creative process: Happiness drives motivation and zeal; innovations of technology lead to excessive technology; it bites back, causes nightmares, blood and gore, and finally, it is realistically confronted.

A video camera is installed by Pu on the exhibition site, and when lights are completely switched off, the space is lit up by infrared light, with black-and-white images seen on the television and on the projection screen. Images captured at real-time in the dim space are transmitted to the bright side of the exhibition space. The different rotating speeds of the motors on the mechanical installation result in effects of physical movements, and the proportions of the gearwheels also evoke a trance like state of drifting. With the incorporation of a "post-production" video camera, a blurry and unsteady 2<sup>nd</sup> person perspective emerges visually. With the use of a visual perspective in the back and with crisscrossing temporal qualities, Pu hints at the complex relationship and structures in society, in individuals, and in communities.



## 姚仲涵 Chung-Han Yao b.1981



動次動次 + 光電獸 #2-天花板  
*DzDz+An Electronic Monster  
#2-Ceiling*

2017

日光燈、LED、喇叭、電腦、  
電子裝置、霧機、鐵件結構  
尺寸依場地而定  
Fluorescent Lamp, LED, Speaker,  
Mac Mini, Electronic Device,  
Aerosol Generator, Iron Structure  
Dimensions Variable

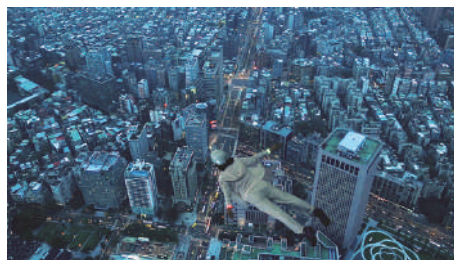
《光電獸 #2-天花板》為強調空間性的聲光裝置，姚仲涵將作品設置於不可觸及的天花板高度，提供觀者純粹的觀看視角，依循光移動的速度，重新感知空間存留的身體感。而大量運用變調重組的即時訊號也為聲音部分置入情緒性的元素，引領觀者進入另一個時空，彷彿精神脫離當下的場域。《動次動次》則是光束形式的互動裝置，透過觀者身體介入作品的方式，引發日光燈通電產生偶發的聲響，試圖開啟現場參與者隨機互動的機會，開放集體演奏形成的可能性。

姚仲涵將這兩件作品並置呈現，依循不同的聲音概念，觸發觀者的聽覺感受經驗。《光電獸 #2-天花板》近似抽象環境音樂，而《動次動次》如同約翰·凱吉所提言：「我喜歡聲音就只做它自己…我不喜歡聲音假裝自己是別的東西，假裝自己是總統，或是假裝自己愛上了別的聲音，我要一個聲音就是聲音。」

*An Electronic Monster #2-Ceiling* is a sound-light installation that focuses on spatiality. The artist, Chung-Han Yao, has positioned this installation work on the ceiling, where it could not be touched. This offers the audience a perspective that consists purely of just seeing, with their residual perceptions for their bodies inside the given space rekindled. On the other hand, the distorted rearrangement of real-time signals used in abundance in the sound portion of the installation brings in elements that are connected to emotions, with the audience guided into a different space-time, seemingly detached from the present space in a spiritual manner. *DzDz*, on the other hand, is an interactive installation consisting of beams of light, whereby the audience physically engages in the artwork to initiate irregular sounds resulting from electrically powered fluorescent lights. Yao further opens up opportunities for random on-site interactions, sparking possibilities for collective performances to take place.

These two artworks are juxtaposed by the artist, allowing the different concepts on sound to prompt experiences with the audience's sense of hearing. *An Electronic Monster #2-Ceiling* includes sounds that are close to abstract environmental music, and *DzDz* is best explained with the following quote by John Cage, "Whereas I love sounds, just as they are, and I have no need for them to be anything more. I don't want sound... to pretend that it's a president, or that it's in love with another sound. I just want it to be a sound."

## 陳亮璇 Liang-Hsuan Chen b.1985



時時  
*Hour Hour*

2017

多頻道錄像裝置  
尺寸依場地而定  
Multi-Channel Video Installation  
Dimensions Variable

作品《時時》為多螢幕投影裝置，十段錄像以劇場形式散落於暗室中展出。陳亮璇邀請她的母親作為主角，不斷拍攝／重演一些母親在日常生活中較有等待、停頓感的時刻，這些片段某種程度反映臺灣中產階級的家庭生活模式與價值觀。陳亮璇與母親重回每個場景的現場，重新等待、走位，重拍這些為時約一小時的活動，再剪輯成十段各為六分鐘的片段。影像中有些為記錄形式，同步與這段時間平行流動，有些是主觀敘事，有些則是狂想，如夢中幻象一般閃現，然而各個片段卻相互關連。觀者遊走於展場時，則開啟另一個為期一小時的懸置與旁觀，於觀影當下重新編織自身的敘事，與片中的角色一起用等待的時光，重塑社會中某個面向正在經驗的同質性和價值感。

陳亮璇的作品大多嘗試於空間中部署接續時段的時空之旅，站在攝影機後方的她，運用影像之於敘事、聲音之於空間裝置，且混合實驗紀錄片與家庭錄影帶的呈現手法，創造一個揉合臺灣日常生活、個人記憶以及夢境的超現實場域。

*Hour Hour* is a multiscreen projection installation that showcases ten videos which are scattered in a dimly lit room in a theatrical manner. Liang-Hsuan Chen has asked her mother to be the protagonist in her videos, with moments from her mother's everyday life that are associated with waiting and pausing captured and reenacted repeatedly. These snippets, to a certain degree, reflect the family lifestyle and values of Taiwan's middleclass households. Chen and her mother revisit the sites of each scenario and once again wait, take the position, and recapture these activities, which come to be approximately one hour long. The footage is then edited into ten segments that are each six-minute long. The videos include some documentary-style footage, which unfolds simultaneously in parallel with the particular period of time presented; some are subjective narratives, and others are fantasies, elusive dream-like flashes, but all the segments are, nonetheless, interconnected. When the viewers roam through the exhibition venue, another one-hour long suspension and observation is opened up, as the viewers rearrange their own personal narratives through the viewing experience and partake in the moments of waiting with the character in the video, leading to the reshaping of a homogeneity and sense of value that a particular faction in society is currently experiencing.

Chen's art predominately experiments space-time travel that seeks to connect together different time segments. From behind the video camera, she applies images on narratives and sounds, and creates spatial installations, and her approach of mixing experimental documentary and home video results in hyper-real states that blend together everyday life and personal memories that are uniquely Taiwanese.

## 吳思嶽 Sih-Chin Wu b.1985



澳大利亞  
*Australia*  
2016  
複合媒材  
尺寸依場地而定  
Mixed Media  
Dimensions Variable

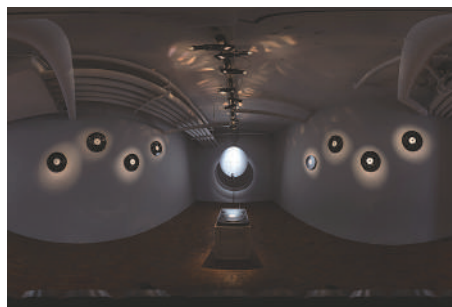
作品《澳大利亞》以雕塑、裝置、錄像等形式呈現，描述關於吳思嶽旅澳一年六個月期間所經歷的各種事物。面對人煙稀少、嚴峻的澳洲曠野，他除了感受到城市至荒野人口密度的落差，更察覺此地不存在任何關於人類社經活動的存在條件。此系列作品與其說是吳思嶽歷經異國文化衝擊的反思，不如說是他將自身從城市放逐至荒野後，對於生存狀態的經驗重組。

吳思嶽發現人處在這樣的環境下，頓時會喪失許多對於週遭事物詮釋的能力，而既定認知中，人們詮釋的「自然」其實是被推論立定而成的「自然假說」。沒有能力詮釋「非人之物」的人類，為與動物、植物、自然環境並存，企圖製造一個將所有事物都擬人化的人類世界，並藉此跨越人類與非人類之間的藩籬，但事實上卻再也走不出自身設下的邊界與框架。吳思嶽試圖透過《澳大利亞》重塑此次旅澳的經驗，建構出人與自然之間的問題意識及現下處境。

The artwork, *Australia*, is presented in the forms of sculpture, installation, and video, depicting the different events and things that Sih-Chin Wu encountered when he was traveling in Australia for a year and a half. In facing with the vacant and challenging Australian wilderness, in addition to noticing the vast difference in population density between cities and the wilderness, Wu also realized that conditions suitable for human socioeconomic activities also do not exist out there. Rather than reflecting on Wu's experience with this cultural clash, it is more befitting to consider this art series as a reconstruction of his experience with conditions of survival after banishing himself from the city out to the wild.

Wu realized that while immersed in that sort of environment, it is easy to suddenly lose the ability to react to the surrounding occurrences. How "nature" is interpreted according to existing preconceptions is actually based on suppositions, with "natural assumptions" formed. As humans are without the ability to interpret "nonhuman beings", in order to coexist with animals, plants, and nature, an attempt is made to personify everything in the human world, seeking to cross the barrier between human and nonhuman. However, it then becomes realistically impossible to step out of the self-imposed borders and frameworks. Through *Australia*, Wu seeks to reshape his experience traveling in Australia, with awareness for the problems and the present conditions between mankind and nature constructed."

## 邱杰森 Chieh-Sen Chiu b.1986



長安西路39號  
*No.39 Chang-An West Road*  
2017  
複合媒材、裝置、雕塑、聲音  
尺寸依場地而定  
Mixed Media, Installation,  
Sculpture, Sound  
Dimensions Variable

邱杰森關注地理與人所處的對應關係，運用地圖創作探尋整體現代社會的生活方式，藉由檔案與符號再製的概念，抽離日常感知經驗，挑戰人之於空間的真實性。《長安西路39號》結合四組件作品，設定以兩部分展區呈現。在第一展間的作品〈方向感知器〉，邱杰森試圖抹除人的空間感知，猶如方位未明處於湛藍海洋的狀態。〈足跡〉則以平面雕塑形式展現邱杰森經由旅行所開啟的文檔收集、分析與重組，意圖將地誌學扁平化，研究過程產出的聯想，顯現於多張地圖表面重新進行的微雕刻。〈台灣—法國製造〉為邱杰森留法期間集結當地人對臺的認知，拼湊出法人想像中的臺灣，並以法國國家標準製圖法仿製此件地圖創作。

轉至第二展區，作品〈刻畫造音〉的構想源自1977年美國太空總署的「航海家金唱片」。邱杰森使用11張不同時期的臺灣地圖，並以手工方式雕刻至黑膠唱盤，試圖將地圖紋路化為旋律，傳達對應於世界留聲的生命力，且探討各種訊息交互傳遞、轉化的可能性。

Chieh-Sen Chiu places focus on the corresponding relationship between geography and people's dwelling, creatively utilizing maps to explore modern social lifestyles. Through reproducing archives and semiotics, everyday perceptual experiences are detached to challenge people's sense of realness for their surrounding spaces. *No.39 Chang-An West Road* consists of four artworks that are presented in two sections. On view in the first exhibition space is *Direction Sensor*, and in this artwork, Chiu seeks to expunge people's spatial senses, immersing them in a state that resembles being in the middle of the ocean without knowing exactly where it is. Also on view in the first section is *Surface*. This flat sculpture showcases documents that Chiu began collecting while traveling, with the archive analyzed and reconstructed. The atlas is intentionally flattened, with the associations prompted by the research process showcased on micro-engravings resulting from rearranging multiple maps. The other artwork, *Taiwan, Made in France*, is based on a collection of local people's understanding of Taiwan, gathered when Chiu was studying in France. The information gathered is then pieced together to form a version of Taiwan as imagined by the French people, with this map artwork created based on the French national standards for map-making.

In the second exhibition space is *The Voice of Map*, which is inspired by NASA's The Voyager Golden Record launched in 1977. Chiu engraves 11 maps of Taiwan from different periods onto vinyl records by hand, seeking to turn the patterns on the maps into melodies and to express a sense of vital energy through preserving the sounds of the world. The artwork also explores different possibilities by inter-transmitting and transforming various signals.

## 李承亮 Cheng-Liang Li b.1986



路上的萬年站  
*The Wannian Station on the Road*  
2017  
複合媒材空間裝置  
尺寸依場地而定  
Multimedia Spatial Installation  
Dimensions Variable

作品《路上的萬年站》為李承亮從現實生活的疏離狀態發展而成的場景，經由解構他自身片面的生活經驗，創造出如同煉金術般的無人劇場，其中包含多組件裝置：〈萬年站〉、〈移動的小房間〉、〈世界級環繞音響〉、〈二號石頭〉、〈左轉彎〉。觀者得以如遊行般移動於此想像空間，在萬年站裡可以搜尋喜歡的歌曲唱歌，也能進入小房間體驗李承亮所經歷的日常狀態：可以工作、睡覺，亦或思索生活的意義。

此作延續《月球太空計畫》的敘述奇想：李承亮駕著沾滿水泥的中古車再次上路，水泥、瀝青、金屬告示牌佇立於前方延伸道路，在路上，充滿浪漫又驚奇的可能性。李承亮的雙眼游移於路牌、遠／近光燈及手機螢幕，遠方的萬年牌水塔是他的太空站，石頭是他的腦，以無用的扛鼎之力重述／重塑著他的生活道具，就如同日復一日勞動筋骨的人，試圖證明生活依舊在軌道之上。

*The Wannian Station on the Road* is set in a place that Cheng-Liang Li has developed by detaching from reality, deconstructing the one-sided experiences of his personal life to generate an alchemy-like unmanned theater. The artwork consists of the following installations, *The Wannian Station*, *Small Moving Room*, *World-Class Surround Sound System*, *No. 2 Rock*, and *Left Turn*, and the audience could roam around inside this imaginative space and search for a song they like and sing inside the Wannian Station. They could also enter into this small room and experience Li's everyday life. They could work, sleep, or contemplate on the meaning of life.

This work extends from the fantastical narrative in *Outer Space and Moon Series*, where Li goes on the road again driving a second-hand car splattered with cement. With cement, asphalt, and metal warning signs posted on the road ahead, romantic and surprising possibilities await on the road. Li's eyes wander over street signs, far-near lights, and his cell phone screen. The Wannian Station in the distance is his space station, and the rock is his brain. Forcefully re-stating/reshaping the props of his life without putting in actual work is like when people get up and walk around or stretch for a few minutes without actually exerting themselves, to try to prove that their life is still on track.

## 王煜松 Yu-Song Wang b.1994



花蓮白燈塔  
*Hualien White Lighthouse*  
2017  
複合媒材  
尺寸依場地而定  
Mixed Media  
Dimensions Variable

《花蓮白燈塔》的作品概念源自王煜松對於寫生的想法，他試圖藉由寫生傳達的行為概念，感受空間裡的非具象元素，描繪眼睛不可見的景物。王煜松於此試驗過程體悟：寫生之意不在於對象物，而是創作者面對繪畫行動的意志與感受；觀者則透過作品，得以想像創作發展歷程的意涵。

此件作品的對象物—白燈塔，即引用楊牧散文集《搜索者》的篇章名〈花蓮白燈塔〉。楊牧的中學時光經常伴隨著眺望教室窗外的海與燈塔而流逝，白燈塔卻因港口擴建早已被炸毀。王煜松自高中時期閱讀楊牧的文章後，白燈塔的意象便揮之不去存於他的記憶，同樣場景映照在不同時空，王煜松也望著同一扇窗，對白燈塔有著莫名的想像與嚮往，從那時起內心就不自覺地追尋這個傳說中的形體，如同他不斷探索繪畫之於身體實踐的認知，越深入接近，越發掘想像的可能。

The concept behind the artwork, *Hualien White Lighthouse*, is derived from Yu-Song Wang's thoughts for plein air painting, where he seeks to use the plein air painting approach to convey a performance concept, experience non-figurative elements in a given space, and depict things that the eye can't perceive. By doing so, Wang achieved the following realization: The objective with plein air painting is not about tangible views or objects but the artist's will and feelings towards the act of painting, whereby the viewers are able to imagine the meaning behind the creative process when they see such artwork.

The subject of this artwork, the white lighthouse, references the essay *Hualien White Lighthouse* included in *The Searcher: Collected Lyrical Essays* by Yang Mu. Yang often spent his years in junior high gazing at the sea and the lighthouse outside the window of his classroom; the lighthouse was later demolished due to expansion construction at the harbor. After reading Yang's writing in high school, the image of the white lighthouse left a lasting impression on Wang. With the same scenery set in a different space-time, Wang has also looked out from that same window, where he imagined and longed for that white lighthouse. He has since been on a quest for that legendary form, which echoes with his relentless pursuit to identify painting as an act of physical practice, with more imaginative possibilities uncovered the further he digs in.



## 黃逸民 Yi-Min Huang b.1976



山寨：鳳尾

*Shan Jai: Phoenix Tail*

2016

保麗龍、水泥、紙漿、金屬、木材  
尺寸依場地而定  
Styrofoam, Cement, Pulp, Metal,  
Wood  
Dimensions Variable

假若臺灣民俗信仰為眾人期盼的顯影，作為諸神居所的廟宇則應是此種精神信仰的物質化定影。假若順應廟宇形制、仔細爬梳相關雕刻與圖像，即可窺見先民豐沛的想像力存於這些超現實的軀體型格，連結經年累月的歷史事件、意識形態以及遭神秘禁忌色彩封存的時代需求。傳統廟宇凝結著每個年代減緩躁動後的群體期望，一分一寸皆召喚著時代感；反觀如出一轍、雄偉外觀的現代廟宇，以快速模造、規格化的工法建蓋而成，神廟結構彰顯的地方情感不再強烈，任何意識連結已逐漸消逝，現今其實是想像力匱乏的時代。

《山寨》包含六組件作品，工業發展後速食文化氾濫而生的回收物為其創作媒材。黃逸民使用繁複的手作技法企圖建造廟宇的樣貌與意象：或許具時代性、或許遭扁平化、又或者富有身體感，他透過自我的身體力行，形塑一座時代大神的落寞。

If Taiwanese people's hopes and wishes are disclosed in folk beliefs, temples where many gods reside are the materialization of such spiritual faith. In seeing the styles and forms of temples and meticulously inspecting the carvings and motifs on them, bountiful imaginations of our forefathers embodied in these surreal forms and masses are observed, with historical incidents, ideologies, and epochal demands encased in mystiques and taboos accumulated throughout the years. Traditional temples are condensations of each era's collective hopes and wishes after chaos had subsided, with the senses of the times summoned by every inch and every detail of the temples. On the contrary, homogenized, majestic-looking modern temples are rapidly created out of molds and with standardized construction methods. The structures of these temples no longer hold strong regional emotions and any inner links are also gradually dissipating. This present era is a time when imagination is lacking.

*Shan Jai* (which means "counterfeit" in Chinese) consists of 6 pieces of artworks created with recycled materials found in the fast food culture resulting from excessive post-industrialization. Employing intricate handicraft techniques, Yi-Min Huang attempts to create the features and impressions of temples, with some holding epochal qualities and some that may be flattened or rich with corporal qualities. Through his own physical actions, Huang has created a shrine housing the desolation of the great god of time.

## 吳其育 Chi-Yu Wu b.1986



高速落海

*Nosedive*

2017

錄像裝置

15分

Video Installation

15 min

《戰後臺灣政治史》書中的其中一個篇章，描述著具有無限潛力改變臺灣命運的幾顆飛彈，它們劃過1996年夜裡的遼闊海面，沒有真正穿越島嶼上空，短暫火光只閃現於電視機裡的影像即墜入海底。螢幕中的黑畫面充滿著雜訊噪點，島上燈火或許是導彈，如幽靈般的視覺形體亦是唯一的指引。音速飛行之下、倉促越過天際的火光，是否成為瞥見島嶼未來的一種方式？

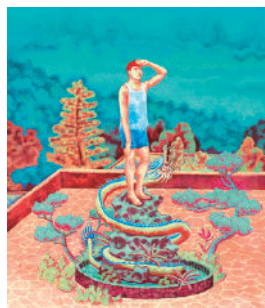
作品《高速落海》透過關於飛彈試射、軍事衝突的影像分析及文件陳列，探究既定的敘事及觀看方向，在視角曲折偏離後可能產生的現實。吳其育運用攝影機架設於移動機械裝置，開啟一趟幽靈之旅的踏察，依循不同交通工具（包含車輛、船隻、甚至是無人機）在軌道上的行進速度穿越島嶼，試圖從光學的折射現象，連結思考影像在媒體傳播之中的差異，這些穿越海洋的視覺折線，著實改變既定的現實認知，以及在不同光速之下產出的不同現實。

One of the chapters in *Postwar History of Taiwan Politics* recounts the incident in 1996 when several missiles with the potential to alter the fate of Taiwan flew over the vast ocean at night; they didn't fly over the island, with the momentary flares they emitted only seen on television before they soon immersed deep into the sea. The pitch-dark image on the screen was filled with static and noises, and perhaps, the flickering light on the island was a guided missile, and its apparition-like visual form was the only guidance available. Traveling at sonic speed, cutting through the sparkling flames in the sky, could this be a way to catch a glimpse of the island's future?

Analyzing images and documents on missile test launches and military conflicts, the artwork, *Nosedive*, examines the kind of reality that could take shape from distorted perspectives set by predetermined narratives and ways of seeing. Installing a video camera inside a mobile mechanical installation, Chi-Yu Wu embarks on an inspective journey that is apparition-like in nature, as he passes through the island following the tracks of different modes of transportation (including a car, a boat, and even an unmanned aerial vehicle/drone). He seeks to depart from optical refractions to consider the different ways an image is seen through media distributions. Predetermined perceptions of reality are altered by these visual refractions passing through the sea, with different realities produced under different speeds of light.



## 孫培懋 Pei-Mao Sun b.1991



遊園須知：登高的望遠  
*Park Information: The Higher  
You Are, The More You See*

2016

壓克力彩、畫布  
Acrylic, Canvas  
69 × 59.5 cm

《遊園須知》為一系列平面繪畫，孫培懋以臺灣某些沒落或特殊的景點公園為作品主題，場域中多半佇立著各式各樣亦或精細、亦或粗糙製成的水泥塑像，與生長多年的松榕樹相呼應。人造景緻則以水泥灌造的方式取代傳統園林中假山水的疊石磊土，平鋪直述地座落於公園角隅，斑剝的油漆殘留童年的氣味與影子，如同超現實的繪畫風格，流洩著奇幻詭譎的氛圍。

對孫培懋來說，這些琳琅滿目的怪異景觀即是在地人文產物，自發性展現一抹趣味，或許正是反映臺灣歷經數十年現代化工業發展後的特殊美學現象。基於當下的觀看視角，孫培懋試圖藉由圖像元素、繪畫過程與這些烙印著時間痕跡的景象進行對話。色彩運用的細膩手法則強化藝術語彙的展現力度，孫培懋的作品色調猶如經過濾鏡般的再顯色狀態，物體既有的顏色經自然抉擇與創作過程有意識、無意識的編排，而產生不可預期的改變。《遊園須知》使用大量的互補色及暖色亦試圖傳達臺灣自然、人文所蘊藏的炙熱溫度。

*Park Information* is a series of graphic paintings that Pei-Mao Sun has created based on some abandoned or unique scenic parks in Taiwan. Many of these sites have cement statues in them, and some are quite refined while others are more crudely made. Some of these statues are juxtaposed next to old banyan trees or artificial landscapes created with cement molds in place of fake mountains and rocks seen in traditional Chinese garden landscaping. These sceneries are seen flatly placed at nooks and crannies inside these parks, with early childhood memories seemingly encased in the cracked and peeling paint on them. Projecting a style echoing with that of surrealism paintings, a fanciful and peculiar ambiance seems to seep out from those sites.

Sun considers these assorted bizarre landscapes as a kind of local cultural product. They develop naturally and project a sense of whimsy about them; perhaps, they are reflections of the distinctive aesthetic observed in Taiwan after its decades of modern industrialization. Seeing from a contemporary perspective, Sun seeks to engage in dialogues with these landscapes with imprints of time on them through images and his creative painting process. Colors are applied in a delicate manner to highlight the expressive quality of the art language used. The color scheme on Sun's art seems to be in a state of recolor-development with the use of filters, with the existing colors on the objects seemingly taking on an arrangement made consciously and unconsciously through a journey of natural selection and also along with the artist's creative process, resulting in unpredictable changes. Moreover, an abundance of complimentary and warm colors are used in *Park Information*, seeking to convey Taiwan's heated natural and cultural warmth.

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