

Taipei Art

臺北美術獎

Awards

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展覽地點：3A、3B

— Exhibition Venue: Galleries 3A, 3B

2018

東冬・侯溫 Dondon·Hounwn

b.1985



《3M —— 三件正在發生的事》| MLUQIH —— 傷
錄像、裝置、行為記錄 | 5 分 | 2018

3M – Three happenings | MLUQIH – Hurting
Video, installation, pre-recorded live performance | 5 min.

東冬・侯溫曾為地方文物館之駐館規劃員，當時頻繁接觸到古老的物件，激起他對於過去／現在、傳統／現代、臺灣原住民族／當代文化差異三者間的好奇。他想重回到傳統時代人們如何看待自然資源及土地，來探討與現今價值觀的差異，並思考完美與破敗的平衡。也持續透過個人行為、表演、錄像、裝置等創作形式與長時間社會觀察，將現處的社會議題解構，尋找彼此間的共同價值。在文化的碰撞當中，從原住民當代族群、信仰、性別、歷史、生活中藉由創作匯聚集體脈絡，梳理社會的脈動、部落多元樣貌、自我獨特性、全人類普同性，將部落族人情境經歷與社會環境牽連起來。

Dondon · Hounwn once worked as an in-house planner for a local heritage museum. He encountered many ancient artifacts during that job, which piqued his curiosity for the differences between the past and the present; tradition and modernity; and Taiwanese indigenous and contemporary cultures. He wishes to return to the past to see how people treated natural resources and the land and examine how it differs from the present values. He also contemplates the perfect and the broken balance. Through personal actions, performances, videos, installations, and other creative formats and extensive social observations, he deconstructs current social issues and looks for collective values shared between people. As cultures collide, a collective context is convened through art, encompassing issues pertaining to contemporary indigenous groups, faith, gender, history, and lifestyle, with social pulses, diverse tribal features, individual uniqueness, human universality combed through, linking tribal people's experiences with the social environment.

于軒 Yu Suan

b.1984



《克萊因·赫茲——不存在的實驗室》| 克萊因·赫茲——NO.F07 & M02 溫室
繪畫裝置／油彩描寫、壓克力顏料、金屬加工、塑膠加工、電路模組 | 尺寸依場地而定 | 2018

Klein Hertz – A Nonexistent Laboratory | *Klein Hertz – No.F07 & M02 Greenhouse*
Painting installation/oil sketch, acrylic paint, processed metal, processed plastic, circuit module | Dimensions Variable

記憶被留駐在斑剝凋零中，生命之美在崩壞殘缺裡綻放……

于軒於《克萊因·赫茲——不存在的實驗室》中納入了自己編寫的故事，描述一位虛構的科學家「克萊因·赫茲」的實驗計劃，多年後科學家已不復存在，但各種「溫室儀器」生命維持系統仍保留下來，他構思了這些儀器的名稱、編號與功能，這些看似歷經時間與風塵，而已然破朽的儀器，其原初的使命是如溫室般守護著裡頭的生命，然而儀器運作的殘響仍在，生命卻已化為殘骸。作品中也引用了擬態（Mimicry），表述自然界中的生物為了保護自己，演化成為具有保護色的行為，並以鱗魚的形象作為選材，完成了主要作品〈克萊因·赫茲——NO. M02 溫室〉與〈克萊因·赫茲——F07 溫室〉。

Memories dwell in falling speckles, and the beauty of life blooms from decay and wreckage.....

Incorporated in Yu Suan's *Klein Hertz - A Nonexistent Laboratory* is a story written by him that depicts an experiment by a fictional scientist named Klein Hertz. Years after the scientist has passed, the life-support system consisting of various greenhouse apparatuses and equipment used in his experiment still remains. The artist has given these apparatuses names, codes, and functions, and these machines, although dilapidated, appear to have endured the test of time. These apparatuses were originally designed to function as a greenhouse to safeguard the lives inside, and although sounds of the machines in operation still echo in the space, those lives have already fossilized. The artwork also references the phenomenon of "mimicry", illustrating the ability to camouflage evolved from the need for self-protection in nature, with features inspired by the horseshoe crab applied to create the core artworks in this project: *Klein Hertz — No. M02 Greenhouse* and *Klein Hertz — No. M07 Greenhouse*.

陳呈毓

Chen-Yu Chen

b.1984



《雲氣平衡》

錄像裝置 | 14 分 25 秒 / 4 分 40 秒 | 2018

Vapor Equilibrium

Video Installation | 14 min., 25 sec. / 4 min., 40 sec.

《雲氣平衡》是一件單頻道錄像作品，書寫當代社會影像生產的慾望、雲端運算的信仰，以及影像社會空間相互的滲透與建構。

當大量的影像被製造、複製和上傳，形成過載的雲霧，在數據空間追求全面可視性的同時，大氣中因工業發展所劇增的懸浮顆粒，如同上載至雲端的像素，在物理空間中形成了不透明的灰幕。以詩化的口吻，描述這個無所不在的、全面可視的雲霧：「在不知不覺間，雲霧已無所不在」，指涉著工業雲霧的上升——下降，形同雲端數據對生活空間的全面包圍，急促且使人不備。

在影像數據、人、環境相互滲透增生的渾沌中，在技術和感受共譜的實在間，原有固態的事物已不復存在，液態流動的不確定性，在此被進一步推至氣態。

Vapor Equilibrium is a single channel video. Through the form of essay, the work depicts the people's desire to produce images in our time, the images and social spaces interpenetration and co-construction, and the belief in cloud computation. From social media, entangling industry, selfie culture, cloud storage, rare-earth mining, to air pollution, these elements support or against each other in a fictional narrative created by this work. "All a sudden, the cloud is everywhere", in the video, the descent of the cloud is as rapid and unforeseen as the sublimation. When massive amount of image and data has been generated, copied and uploaded, the overloaded cloud descends to our surroundings. When human pursue an absolute visibility in digital space, the industrial particulate matter immediately responds with a fully visible, ubiquitous opaque.

In the interpenetrative chaos of image, data, human, and environment, and in the reality co-constructed by the technological and sensible real, the preexisted solidity is long gone. We are facing some ever-transit liquidity. However, this work tries to heat up the condition to gaseity. Through observing the clouds, the video uses meteorology to unpack and analyse how sociopolitical, industrial, and entertaining climates affects the landscapes we dwell in.

陳依純

I-Chun Chen

b.1980



《進入世界系：地球防衛少年》| 孩子

單頻道動態影像 | 10 分 | 2018

Entering Sekakei - Bokurano | L'enfant

Single channel motion graphics | 10 min.

世界系沒有具體的國家及社會設定，主角是你 / 我（男 / 女主角），與世界危機和滅亡等巨大問題的抽象連結。作品中訪問了不同國家的青少年，他們用自己的母語問「Siri，甚麼是戰爭？」如同在日本鬼頭莫宏的作品《地球防衛少年》中，每個少年輪流選擇誰能進入機械體中，奮戰並犧牲自我時的內心困頓。這些曾帶著內心創傷的少年，他們講述自己內心深層的悲傷，卻也希望能夠勇敢去面對他們面臨的艱難。我們觀看到的是一個更巨大的世界觀，但唯一不同的是這不是虛構的故事，而是真實來自不同國家的青少年，告訴我們年幼時曾處的艱難，這些敘事搭建起了地球上每個角落正在發生的憂鬱和災難。

There is no tangible nation states or societies in *Sekakei* (sekai meaning "world", and kei meaning "type"), and you and I are the characters (male/female protagonists), with abstract connections formed with colossal problems such as world crisis and the apocalypse. Youths from different nations are interviewed in this artwork, as they ask the question, "Siri, what is war?" in their native languages. These youths' inner conundrum echoes with the Japanese manga, *Bokurano: Ours*, by Mohiro Kitoh, where the youths take turn in selecting who to enter into the robot to fight and sacrifice themselves. These youths with inner trauma recount the profound sadness they hold inside, but they also hope to be able to courageously confront the obstacles in front of them. What is presented is a grander way to see the world, but the only difference is that this is not a fictitious story. These youths from different nations are real, and they are sharing with us the hardship they had endured when they were little. These narratives tell of the sadness and disasters that are happening in different places around the world.

張允茵 Yun-Han Chang

b.1985



《其實我們什麼也不是》| PLACE

霓虹燈、大幅輸出 | 2018

You Are Not What You Think You Are | PLACE

Neon light, large-scale printout | 360 x 240 cm

「我從北極回來了。每個人都問，那裡如何？

它消滅了任何一切，包括話語。我曾經在場，卻遺失所有追溯的路徑。

於是，我找了插畫家廖怡惠共同合作，經由自身的描述、朗讀日記，請她重繪出當時航程的所見所聞，並與我的書寫並置展出。不過，這僅僅只能給予一些線索。透過不同的敘事碎片，拼湊著眾人共同稱之為北極，那充滿想像又對它一無所知，一個等待書寫的地方。」

在不同文本與敘事方式的交織下，張允茵試著重探藝術如何以感性建構認知世界的方式，重新遙想島嶼以及他方的可能。

"I've returned from the North Pole. Everyone is asking, What was it like over there?

Everything is obliterated, even words. I was there, but all traceable routes have been lost.

So, I've asked illustrator Yi-Hui Liao to work with me, inviting her to draw out the things I've seen and heard on my journey based on my recounts and also from reading my diary to her. Her drawings and my writings are then collectively exhibited. However, this could only offer some partial clues. This place that people refer to as the North Pole is pieced together with different narrative fragments. It is a place that sparks people's imagination while knowing nothing about it; it is a place waiting to be written."

Weaving together different texts and narratives, Yun-Han Chang seeks to reexamine how art is used to perceptually construct a cognitive world, with possibilities of an island and other places reconsidered.

走路草農／藝團

Walking Grass Agriculture

陳漢聲 Han-Sheng Chen (b.1988) 劉星佑 Hsing-Yu Liu (b.1985)



《湖底田水上考古系列》 | 陳明福

現成物、匾額 | 2018

The Last Farm Boy | Ming-Fu Chen

Readymade, plaque | 320 x 80 cm

「走路草農／藝團」(Walking Grass Agriculture) 成員劉星佑 (Hsing-Yu Liu) 與陳漢聲 (Han-Sheng Chen)，以近似考現學與類型學的收藏與編纂，試圖提問：農家子弟有自己的歷史嗎？好像沒有「文化」的農家子弟有創作的資格？相對於風格的創造與辨識，「手路」可不可以成為藝術的起源、方法與特徵？在藝術知識與歷史意識之後，如何創作？如何思考創作？雞公碗、無名破片、回鄉行經的橋墩、公墓塑像、菜苗盤與多寶格……透過工藝裝置、物件採集與影像配置，發散著記憶並形構出「面對無可名狀」時，與歷史共存的當下。當治本於麓、惠澤農民、為麓造福……這些匾額，成為「藝術的故事」的一部份時，湖底田的水上考古 (The Last Farm Boy)，才算是真的「掘」到自己的歷史與文化。

The member of *Walking Grass Agriculture*, Hsing-Yu Liu and Han-Sheng Chen, collect and compile in a way approximate to the modernology and typology, trying to ask: 'Do young people that come from a farm have their own history?' 'How should a seemingly uncultured farm boy create art?' 'Can handicraft serve as a source, method, or feature of art as opposed to the expression and identification of style?' 'Is it possible to create and think art outside of the spectrum of art knowledge and historical consciousness?'

Rooster patterns bowls, unknown fragments, the bridge piers, cemetery statues, seedling trays and the curio boxes form the indescribability of co-existence between memory and history through the craftwork installations, object collections and image configuration. When these honorific plaques-'government is based on farming; for the greater good of farmer; bring benefit to agriculture'-turned into *The Last Farm Boy*, a part of 'the story of art', did they 'unearth' their own history and culture.

鬼丘鬼鏟

Ghost Mountain

Ghost Shovel Collective



《近古代臨摹》

錄像裝置、現場表演檔案、行動草稿銅板蝕刻、歷史檔案照片 | 尺寸依場地而定 | 2017

Charting the Contours of Time

Video installation, archive of the live performance, action script in copper etching,
historical archival photographs | Dimensions Variable

本作模擬自一九一二年桑德爾蘭博物館的民眾活動館藏照。

沿用鬼丘鬼鏟於《白色恐怖白色驚懼白色驚悚小說》、《立黑吞浪者》的非寫實歷史重演 (non-realistic historical reenactment) 手法，表演者在全然黑暗的盲視狀態下模擬百年前目盲孩童的博物館活動。近古代之名稱用以呼應每一秒已成古代的時間觀，並以建築最小「事件流」單位作為此作的內在模型。作品探究表演的真實性，表演者在以低限技術控制的環境下，被剝除表演即時讀取反饋的條件後，是否能進入更為混沌、不知邊際的表演狀態。此外，作品將因參與者的主動性強弱而產生觀看視閱與解讀的差異。

時間與身體在黑暗中膨脹。我們，終究全然虛構。

This artwork reenacts the archival images of a public event held in 1912 at the Sunderland Museum.

Continuing with the Ghost Mountain Ghost Shovel Collective's approach with non-realistic historical reenactment used in *White Terror*, *White Horror*, *White Thriller* and *The Black Waves*, immersed in total darkness and striped of their sense of sight, the performers reenact a museum event held a century ago for a group of blind children.

Charting the contours of time as it becomes archaic with each fleeting second, the artwork's internal model is built on a foundation created with the smallest architectural unit in the form of an "event flow". This work aims to investigate the authenticity of live art performance. When performers are placed in a low-tech environment and deprived of the conditions for immediate visual feedback, are they able to enter into an even more chaotic and boundless state of performance? Additionally, the participants' level of assertiveness could lead to different ways of seeing and interpreting this project.

Time and body dilate in the dark.

And we are all fictional.

郭俞平

Yu-Ping Kuo

b.1986



《我的胃裡沒有午飯，脖頸在尋覓陽光，腦子求索著愛情，靈魂裡有慌亂，心裡則有一股刺痛。》

聲音與複合媒材裝置 | 物件含樹枝去皮染色、木櫃、球拍、地毯、羊毛、頭髮、蠟、琉璃、陶、小冊子 | 尺寸依場地而定 | 2018

There is No Lunch in My Stomach, Nape Looking for Sunshine, Brain Craves for Love, Yet Anxiety Exists in My Soul, and Flash of Pain in My Mind.

Sound and mixed media installation | Objects including tree branches with the barks removed and dyed, wooden cabinet, racket, carpet, wool, hair, wax, colored glass, ceramics, booklet | Dimensions Variable

此件為結合聲音與物件之裝置作品，藉由越南演員陳秋柳與她在臺灣出生的女兒鄭琬誼兩位女性對於「家」意象的描述為起點，並與法國聲音藝術家澎葉生（Yannick Dauby）、臺灣演員楊奇殷共同合作，將敘述編制成聲音與聲響交織的詩，並將跨國移動與求存的內在情感張力、家屋的意象轉化為空間場景，藉此探索「家」的精神象徵，思考人們安身立命與成長的空間，聯繫到郭俞平一再探尋的——理解『缺』的鑰匙——內在心靈的回憶與自我存在的關係。

作品由幾件傢俱的改造為基調，毛髮、羊毛、蠟與琉璃組成的如鳥巢般的造型，散置在從傢俱長出的樹枝間，樹枝既是支撐巢穴的基礎，卻長出了許多像要把鳥巢打下來的球拍，產生令人不安的意象。

This installation work composed of sound and objects begins with descriptions of “home” by Vietnamese actress Thu Lieu and her Taiwan-born daughter Yun-Hsuan Cheng. In collaboration with French sound artist Yannick Dauby and Taiwanese actor Qi-Yin Yang, the artwork turns the two women’s narratives into poetics with sound, with the setting transformed from the dynamic emotions stirred by transnational migration, the desire to survive, and the imagery of home, with the ethos behind the notion of “home” explored. The artwork also examines the space that people dwell and mature in, which is connected to the artist Yu-Ping Kuo’s recurrent quest to find the key that could open up the understanding for the conditions of “lacking, missing” — a relationship between deep memories and self-existence.

The artwork consists of a few modified pieces of furniture, with nest-like shapes created using hair, fur, wax, and colored glass scattered between the branches that have sprouted out of the furniture. The branches support the nests but several rackets have also grown from the branches, seemingly about to smash down the nests, which evokes feelings of uneasiness.

林羿綺 Yi-Chi Lin

b.1986



《信使計畫：返向漂流與南洋彼岸》

影音複合媒材 | 尺寸依場地而定 | 2018

Nanyang Express : Trans-drifting and South Sea Crossing

Audio-visual mixed media | Dimensions Variable

在家族前往東南亞的跨島遷移的移民路徑裡，在印尼與臺灣，島嶼與島嶼之間，血緣成為一種穿透地理空間的連線，一封封的家族信件，成為這些金門出洋客積累懷鄉記憶的載體。林羿綺以信使的身份，依著破損陳舊信件上的地址以及當代社群網路，來到華僑親戚們生根的新故鄉：印尼邦加島。透過實地影像拍攝，搭配信件字跡，以多種語言轉換溝通的經驗，運用影像、文字、聲音以及家族照片，編輯出超越真實的魔幻感知特性，創造出擴延的觀看體驗。

此計劃不僅是對於家族史的緬懷，更是展現這段被遺忘的開墾、生根、衝突，而後同化的移民史歷程，企圖以史料為主的脈絡中加入屬於當代藝術的浪漫特質。

Along with the family's trans-island migration in Southeast Asia, between Indonesia and Taiwan, from one island to another, the bloodline becomes a connector that transcends beyond ge-o-graphy, with countless family letters serving as the carrier containing the Kinmenese diaspora's memories for home.

Tracing the addresses on the old and tattered letters and searching on contemporary social media, Yi-Chi Lin arrives on Bangka Island of Indonesia, a new home where the relatives of the Chinese immigrants have settled, with the artist serving as a messenger. With images captured on location and coupled with the words written in the letters, Lin creates an experience by converting different languages. Created with images, words, sounds, and family photos, the artwork projects magical qualities that transcend reality, with an augmented spectator experience provided.

This project holds more than nostalgic sentiments for the artist's family history. It is about the portrayal of this forgotten history of migration, which is a journey involving the cultivation of new land, settlement, conflicts, and ultimately leading to homogenization. The project seeks to incorporate contemporary art's romantic features into the history-oriented context.

王連晟 Lien-Cheng Wang

b.1985



《閱讀計畫》

書、木板、鐵柱、伺服馬達、電子零件、LED 燈 | 尺寸依場地而定 | 2016

Reading Plan

Book, wooden board, metal rod, server motor, electronic parts, LED | Dimensions Variable

《閱讀計畫》是一件裝置作品。王連晟設計了 23 台自動翻書的機器，當觀眾靠近時，機器會開始翻書，並朗讀書本的內容給觀眾聽。最新數據顯示，在臺灣平均國小每班人數是 23 人，因此這件作品有教室的隱喻。

在臺灣，人們就學時不能決定自己的閱讀內容，像是被巨大的齒輪控制。國家對於教育的方向，是以產值為主。王連晟選擇讓機器閱讀的書籍是論語，它影響了亞洲數千年，牽制著我們的思想。這件作品同時也彰顯了人類受教育的過程與機器學習近似，是人類模仿機器？還是機器模仿人類？人類未來教育的方式是什麼？

王連晟將以上的概念並置，創造出一個討論文化、教育、思想和國家機器的空間。

Reading Plain is an installation work by Lien-Cheng Wang, which consists of 23 automatic book-flipping machines. When an audience comes up to one of the machines in the installation, the machine will begin flipping and reading the content of the book to the person. According to the latest statistics, each elementary school class in Taiwan has, on average, 23 students, and this artwork is intended as a metaphor for a classroom.

Students in Taiwan are unable to pick for themselves what they wish to read, as they are seemingly placed under the control of a giant turning gear. The approach to education opted by the government is based on value production. Lien-Cheng Wang has chosen for these machines to read *The Analects of Confucius*, a collection of sayings and ideas attributed to the Chinese philosopher Confucius that has influenced Asia for several thousand years, controlling the way people think. This artwork also highlights the similarities between the way people are educated and machine learning. Are humans mimicking the machine? Or is the machine mimicking humans? What is the future of education?

Juxtaposing the aforementioned, Lien-Cheng Wang has created a machine and a space, with culture, education, ideas, and the nation state examined.

賈茜茹

Chien-Ju Chia

b.1984



《「大勇街 25 巷，」》 | 髮球
頭髮 | 2016

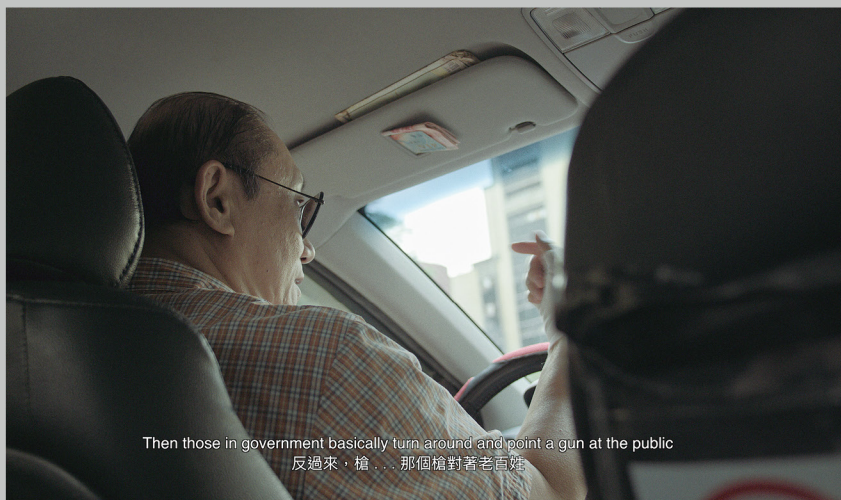
'Ln. 25, Dayong St.' | Hair Ball
Hair | 160 x 160 x 160 cm

《「大勇街 25 巷，」》，為一系列關於家中之物的呈現，名稱來自從小生長家中的局部地址。以家中地址的一部份做為作為展覽的開場白，轉借某種熟悉的私人語彙於展覽當中，銜接文宣、作品、空間等交錯的觀看經驗，除擴展展覽與生活的關係，也製造出介於展場與樣品屋之間的場域，將日常可見的物品透過個人經驗加以疊合，為物品書寫一個新的閱讀脈絡。使用不同形式再製物件，皆是回應生活本身與物件的關係，每件作品都是由習以為常的生活物件為契機，每個物件擁有其專屬的故事。將現實生活中的身體感移植與展場之中，讓觀眾在現實與超現實中尋找藝術與生活間模擬的界線。

'Ln. 25, Dayong St.' is a series that presents objects about home, and the title is part of the address of the home that the artist grew up in. With a part of her home address serving as the preamble, the exhibition uses a personal language that is also somewhat familiar, presenting a visual experience by intertwining together documents, artworks, and spaces. With the connection between the exhibition and life expanded, a place is created that sits between an exhibition venue and a model home, and everyday objects are composited based on personal experiences, with new context orchestrated for these objects. With different approaches used to reproduce these objects, each serves as a response to the relations between everyday life and the objects. Each piece arises from an ordinary everyday object, and each object embodies a unique story. With the physical sense experienced in life transplanted into the exhibition space, members of the audience are immersed in reality and hyper-reality, where they could search for the simulated line between art and life.

饒加恩 Chia-En Jao

b.1976



Then those in government basically turn around and point a gun at the public
反過來，槍... 那個槍對著老百姓

《計程車》

有聲 UHD 解析彩色錄像 | 79 分 32 秒 | 2016

Taxi

Color 4K UHD video, with sound | 79 min., 32 sec.

這件作品挪用紀錄片的形式，由一鏡到底的方式，紀錄前往幾個歷史爭議地點時，計程車司機和藝術家的對話，這些地點包括過去為臺灣神宮原址的圓山飯店、中正紀念堂、鄭南榕基金會、義光教會、美軍俱樂部（今臺北美僑協會）等。藉由前往的地點，喚起司機對於過去戒嚴和冷戰的記憶、今日英國脫歐以及臺灣和中國的關係在旅程中被喚起與交錯談論，最後由七十多位司機中選了五支影片構成這件作品；如：68 歲的前兩棲特種部隊，談論著過去由美國海豹部隊訓練的過程；另一位則談論前幾年中國觀光客來臺灣，他們如何開價與賺取暴利的過程，以及過去被國民黨洗腦造成他不願意跟隨前公司去中國工作等等回憶。透過這件作品，藝術家藉由個體經驗，再製了臺北的複雜歷史地圖。

This work records conversations in documentary style between taxi drivers and the artist en route to controversial sites of history. These sites include the Grand Hotel (previously the Taiwan Shinto Temple), Chiang Kai-Shek Memorial Hall, the Nylon Cheng Liberty Foundation, Gikong Presbyterian Church, and the American Enlisted Club 63 (now the American Club in Taipei). The journey to these locations awakens and intermingles the drivers' memories of Martial Law and the Cold War, of Brexit and Taiwan-China relations. For instance, a 68-year-old previously in the special amphibious forces discusses former training procedures in the US Navy Seals; another discusses memories of overcharging to maximize profits when mainland Chinese tourists came to Taiwan a few years ago, as well as brainwashing by the KMT that made him unwilling to follow his previous firm for employment in China, etc. Through this work, the artist creates a topography of Taipei's complex history.

邱子晏 Zih-Yan Ciou

b.1985



《小城故事》

影音複合媒材 | 尺寸依場地而定 | 2018

The Story of A Small Town

Audio-visual mixed media | Dimensions Variable

《小城故事》為臺灣 80 年代紅極一時的文藝電影，由導演李行拍攝一個青年到三義學習木雕的愛情故事。兒時記憶裡，大人們總說鄧麗君唱的小城故事好山好水就是我們這裡。對邱子晏來說《小城故事》不只是一部賣座的電影，它更某個程度透過電影影像與我所居住的地方記憶產生密切的聯繫。

這件作品計畫裡，他從電影裡挑選幾個片段，以女主角的視點出發，透過兩個螢幕，一個是《小城故事》的電影畫面，另一個是他所搭建的室內景，將他的視點與過去電影畫面的狀態連接，在小城故事電影畫面的另一邊，兩個空間的交界處，激化一個想像的空間，將缺席的語言和女主角啞啞的狀態，從影像的框外將它填補起來。

A popular movie in Taiwan in the 1980s, the movie, *The Story of A Small Town*, directed by Li Hsing is a love story that follows a young man who has moved to Sanji to acquire the skills of wood carving. Growing up, Zih-Yan Ciou often heard from the adults that the song by Teresa Teng with the same title as the film is about the gorgeous landscape of their hometown. For Zih-Yan Ciou, *The Story of A Small Town* is more than just a popular movie; the images from the film also connect intimately with the memories of the place he's from.

The artist has selected a few segments from the film for this art project. Departing from the perspective of the female protagonist, two screens are used, with one showing scenes from the movie and the other showing an indoor set he has created. The artist's own perspective is connected with images from this old movie, and at the other side of the film, *The Story of A Small Town*, where the two spaces intersect, is where an imaginative space takes shape. It is there, beyond the cinematic frame, that the missing words and the female protagonist's inability to speak are fulfilled.

張紋瑄 Wen-Hsuan Chang

b.1991



《自殺技術基金會：年度發表》 | 國際自殺大賽
複合媒材、講座表演 | 尺寸依場地而定 | 2018

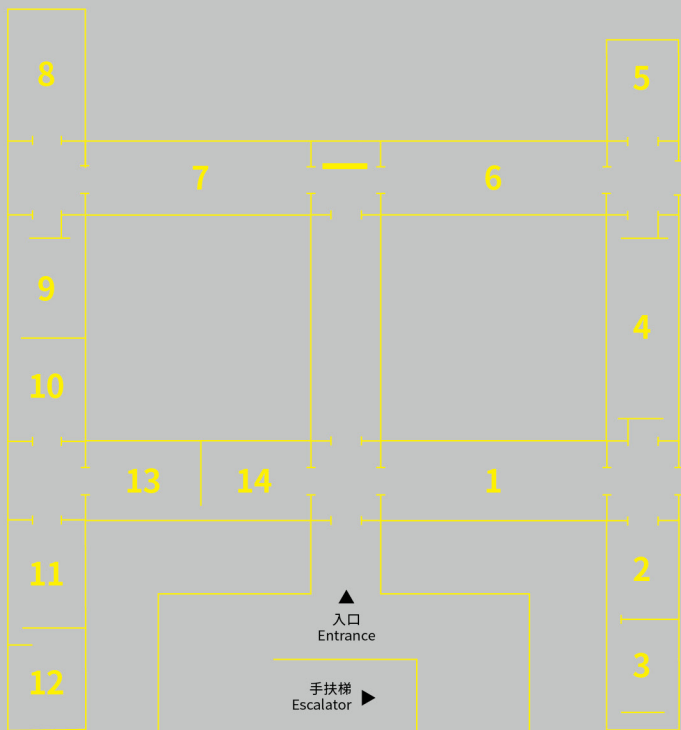
Suicide Technique Foundation: Annual Presentation | International Suicide Award
Mixed Media, Lecture Performance | Dimensions Variable

一個虛構的機構「自殺技術基金會」主導了兩種關於「如何處理個體生命」的討論：〈國際自殺大賽〉是一項賽事，〈謀殺瑪琳切〉則是一場會議。

在這個有特定敘事結構的檔案裝置中，使用自殺及他殺這兩個聳動的動詞並不是為了強化、或重新錨定某種道德論述，而是延續上一件《自傳大系》系列計畫中，對「歷史書寫」(historiography) 的討論。無論是「自傳」或是「自殺」，都是在面對滿目瘡痍的世界時，藉由某個動作——前者是作傳、後者則是某種表演——留下某個後世必須參照的第一人稱暗示，因此，提出「自傳」及「自殺」都不是為了強調單一歷史事實，而是「歷史書寫」隱含的套層結構。

The Suicide Technique Foundation, a fictional organization, is behind the following two endeavors that focus on “how to handle individual lives”: the competition, *International Suicide Award*, and the conference, *Killing la Malinche*.

In this archive-oriented installation under this specific narrative structure, the two appalling terms, suicide and killing, are used not to emphasize or redefine certain discourse on morality but to continue the discussion on historiography from the artist's previous series, *The Compendium of Autobiographies*. Both “autobiographies” and “suicides” are specific actions taken to confront a broken, damaged world, with the former in the form of writing and the latter a semi-performance, which leaves behind first person propositions to be referenced in the future. Thus, “autobiographies” and “suicides” are not proposed to highlight a singular historical fact but as a *mise en abyme* nestled in the “writing of history”.



- | | | | |
|-------------------------|---|---------------------------|---------------------------|
| 1 東冬・侯溫
Donden-Hounw | 5 張允簡
Yun-Han Chang | 9 林碧綺
Yi-Chi Lin | 13 邱子雲
Zih-Yan Ciou |
| 2 于軒
Yu Shuan | 6 走路草農／藝團
Walking Grass Agriculture | 10 王連成
Lien-Cheng Wang | 14 張紋瑄
Wen-Hsuan Chang |
| 3 陳昱麟
Chen-Yu Chen | 7 鬼丘鬼鏟
Ghost Mountain
Ghost Shovel Collective | 11 賈語鈞
Chien-Ju Chia | |
| 4 陳依純
I-Chun Chen | 8 郭俞平
Yu-Ping Kuo | 12 饒加恩
Chia-En Jao | |

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www.tfam.museum | 開放時間：週二至週日 09:30-17:30 | 週六 09:30-20:30 | 週一休館

Opening Hours: Tue.-Sun. 09:30-17:30 | Sat. 09:30-20:30 | Closed on Mondays

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