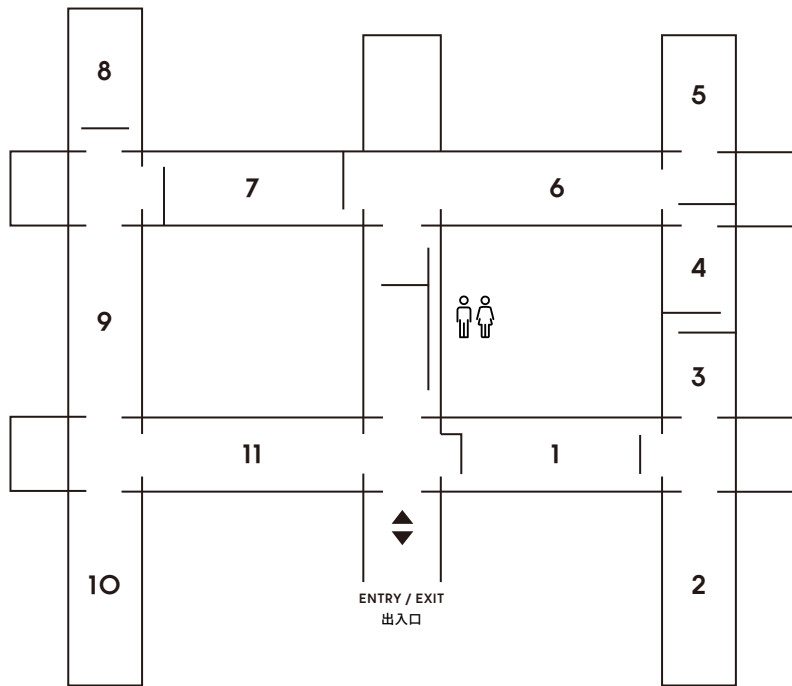




Taipei
Art Awards
2021
臺北美術獎

展覽室 GALLERIES 3A 3B

2021.12.25-2022.3.20



參展藝術家

PARTICIPATING ARTISTS

- 1 羅懿君 YI-CHUN LO
- 2 曾彥翔 SEAN TSENG
- 3 黃萱 XUAN HUANG
- 4 陳彥成 YEN-CHENG CHEN
- 5 謝佑承 YU-CHENG HSHIEH
- 6 汪紹綱 SHAO-GANG WANG
- 7 林彥君 YEN-CHUN LIN
- 8 吳梓安 TZU-AN WU
- 9 林子桓 TZU-HUAN LIN
- 10 區秀詒 SOW-YEE AU
- 11 田侖源 ZONG-YUAN TIEN
- 羅仔君 YU-CHUN LO
- 顧廣毅 KUANG-YI KU



壺鈴水雷 2020, 甘蔗渣、菸草、石膏、生漆, 尺寸依場地而定
Kettle Bombs 2020, Bagasse, tobacco, plaster, lacquer, Dimensions variable

糖蜜、酒精、健身工場，是什麼使今日的生活變得如此不同，如此有魅力？

Molasses, Ethanol, Fitness Workshops, Just What Is It That Makes Today's Life So Different, So Appealing?

羅懿君
 YI-CHUN LO

b. 1985

優選
 HONORABLE
 MENTION

蔗糖從來不是一個必需品，但它卻改變了世界的味蕾並使人成癮。昔日，人類為了追求蔗糖展開了無數的貿易、征戰與殖民；今日，人們為了雕塑身形而開始戒斷糖分與積極健身。本計畫欲透過蔗糖產業所展開的歷史脈絡與與當代社會的文化現象，探討熱帶經濟作物在全球貿易體系中的歷史與權力、貿易與流動、現代化與加工，以及運動的社會脈絡，創造出一個關於「糖與健身的對話空間」，透過一系列甘蔗渣製作的健身器具，回應全球化所開啟的生活情境，呈現蔗糖產業在不同時代中的角色定位與價值轉換。

Cane sugar has never been a necessity, yet it has, nevertheless, altered the sense of taste for people living around the world and also became a source of addiction. In former times, numerous trades, wars, and colonization were carried out for the sake of acquiring cane sugar. Today, many people are cutting down on their sugar intake and actively working out, in order to achieve a desirable figure. This project seeks to reference the historical context of the cane sugar industry and the related cultural phenomena observed in contemporary society, with focus placed on the tropical economic crop under the framework of the global trade system by exploring its relations to history and power, trade and circulation, modernization and processing, and the social context related to exercise. The objective is to create a space to discuss "sugar and fitness", and with a collection of fitness equipment made from bagasse, a response is made towards lifestyle scenarios prompted by globalism, with the cane sugar industry's roles and shifting value through different eras presented.

糖蜜酒精健身工場 | 1/8 (六)、1/22 (六)、2/5 (六)、2/19 (六)、3/5 (六)、3/19 (六) | 上午 11 點至 12 點
 Molasses, Ethanol, Fitness Workshop | 1/8 (Sat.), 1/22 (Sat.), 2/5 (Sat.), 2/19 (Sat.), 3/5 (Sat.), 3/19 (Sat.) | From 11:00-12:00 a.m.

報名請至
 Please register here



2



如夜與光般遼闊 2021，水、光、聲音、木、金屬、水泥、泥土、鹽、檸檬、線、文字、自製塗料、聚苯乙烯、環氧樹脂、聚乳酸，尺寸依場地而定

As Vast As Night and Light 2021, Water, light, sound, wood, metal, concrete, mud, salt, lemon, thread, text, artist-made paint, polystyrene, epoxy, polylactic acid, Dimensions variable

如夜與光般遼闊

As Vast As Night and Light

曾彥翔
SEAN TSENG

b. 1995

入選
SELECTED
AWARD

對於事物的認知與觀察是來自彼此之間關係的流動。《如夜與光般遼闊》是以「世界是一遼闊的場域」為題而創作的半現地空間裝置。作品中的事物透過實與虛的交錯、視覺引導形態的變化，在充滿互動及持續的關係中彼此呼應、對話，並在形成感受的張力之過程緩慢地堆疊出韻律感。隨著事物與媒材間的呼應，觀者得以在作品中減速、甚至停頓，等待重新認識與觀看的可能。同時，期許透過作品提出質問：作為一名雕塑家，空間既是先於作品的存在，更是創作中不可或缺的元素之一，而在一有限空間中，遼闊感又將以何種形式顯現？作品氛圍時而溫柔安靜，時而躁動活躍，擺盪於可見與不可見、可觸與不可觸之間。無形的空氣與有形的質量形塑之關係將視覺、身體及空間相互牽引著彼此，讓感知的重量得以顯現。當身體參與作品空間的同時，也開啟一段感知的旅程：在有限中聆聽無限，浮光掠影將綿延成深邃悠遠的詩篇。

Sean Tseng's practice is informed by an awareness that knowledge and perceptions shape the flux of relationships between things in the world. The exhibition includes new configurations of Tseng's site-responsive installation, *As Vast As Night and Light*, which draws attention to the possibilities of vastness—both of the exhibition space and of the world. Understanding spatiality as a lived experience, Tseng composes materials into an arrangement that allows their particular qualities to interact with each other and the exhibition space, creating a sense of tension and rhythm. Investigating the power of vastness to enchant a bounded physical space, Tseng invites viewers to reflect on the necessity of slowing down and to rediscover the material world that surrounds their bodies. Tseng's practice as a sculptor attests to his belief that space is not merely the site on which things take position but more so an indispensable and omnipresent material in itself. Animating the still, the installation explores tensions between the seen and the unseen, the tangible and the intangible. The installation interweaves vision, body, and space with invisible air and physical mass, revealing the presence of perception. When one's body enters Tseng's work, one finds his or her perceptions are guided through an exploration of a collaged space where a glance or a beam of light becomes a momentary experience of infinity and vastness.

3



In-house 系列——白底細條紋床墊 2020，布料、紙本、墨，75 x 170 x 80 cm、
21 x 29.7 cm、14.8 x 21 cm

In-house series – Pinstripe Mattress on White 2020, Fiber, paper, ink, 75 x 170 x
80 cm, 21 x 29.7 cm, 14.8 x 21 cm

Endless
Endless

黃萱
XUAN HUANG

b. 1995

優選
HONORABLE
MENTION

「Endless」以一種無窮無盡的意象來開啟——可能是週而復始的日子，也可能是規律的生活作息，又或許是一個跟自己沒完沒了的過程。這次展出結合了兩系列的作品：《In-house》和《No Ending》。《In-house》選擇了一些平常帶給人們舒適或親密感覺的傢俱，透過翻轉它們原先順應身體的設計，將原先的舒適和親密感，與具有不同挑戰性或困難的方式結合，以一種擁抱的姿態使身體成為傢俱的支撐，變成新的複合體。《No Ending》將日常生活裡收集而來的說明書和指示圖案，透過電腦後製，去除掉裡面關於物品與說明文字的部分，僅留下與人和動作相關的圖示，像是被取消終點一般，沒有了結局，而能讓觀眾重新凝視動作本身。這兩系列作品都有關於物品的缺席，藉由那些消失的物品，得以看見當中被留下的人們窘迫的模樣。他們像是從順利運行的日常軌道中摔落或停格，以那般姿態被放置展示於此。

Endless opens with a vast and boundless imagery. Perhaps, it may be an endless cycle of days or regular daily routines. It may also be a never-ending process involving the Self. On view in this exhibition are the two art series: In-house and No Ending. In-house presents a collection of furniture that typically evokes feelings of comfort and intimacy; however, the furniture pieces' original designs which adapt to the human body are overturned, with the pre-existing feelings of comfort and intimacy intertwined with various challenges and obstacles. The body, in an embracing posture, becomes a support for the furniture, with new hybrid forms thereby created. No Ending takes instruction manuals and instruction signs found in everyday life and digitally modifies them by removing any objects or instructional words on them. Keeping only illustrations of humans and action-related images, the result feels like the end goal has been canceled, and with the intended ending omitted, the audience is invited to see the instructed actions in a new way. The two series are both related to the absence of something. By removing those objects, the people that are left behind then appear quite awkward. They look like they've fallen or have become frozen on their originally smooth and steady everyday routes and are being shown stuck in those postures for all to see.

4



ICING 2021, 單頻道錄像, 9分39秒

ICING 2021, Single-channel video, 9 min. 39 sec.

ICING

ICING

陳彥成

YEN-CHENG CHEN

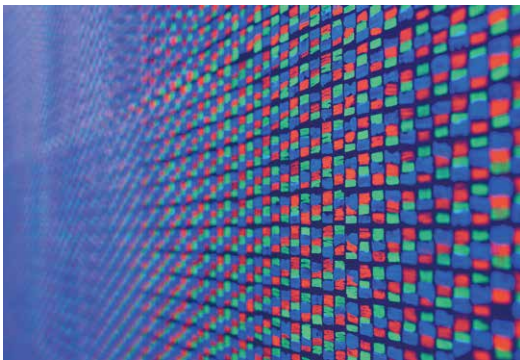
入選
SELECTED
AWARD

b. 1998

《ICING》以進行中的捷運工程為場景，以寶可夢阿伯為奇異事件，記錄阿伯遊走在未完成的捷運軌道上，建立一種奇觀化的視覺經驗。阿伯因使用大量的手機玩遊戲而成名，製造出一種特殊的角色，被維基百科記錄、被媒體曝光、甚至因而有工作邀約。但一個人乘載如此多的資訊，讓他出現超載狀況。面對手機牆，從他臉上其實看不出遊玩的快樂，反而呈現出應付龐雜資訊的疲乏。而腳踏車作為交通工具，早已沒有實質功能，為了承載多支手機與供電系統，限制了騎乘視角與可動性，同時也超出了交通法規的改裝範圍，使它無法上路。腳踏車從乘載人的交通工具，轉變為支撐科技物的承架。人在此彷彿被壓縮，喪失了主體性，轉而去服務工具，或僅僅是一連串遊戲關卡的啟動編碼。而捷運，它縮短了兩端之間的距離且不需自駕，人們多出了大量的自由時間，但仍被各種科技物填滿。而這也不僅於捷運，幾乎所有的日常皆是被大規模佔據。

ICING takes place in an ongoing metro station construction site and focuses on an unusual older man who is known locally as "Pokémon Uncle". Pokémon Uncle is documented strolling on the unfinished metro railway, creating a spectacularized visual experience. Pokémon Uncle has risen to fame for playing the Pokémon Go game with a fleet of smartphones, and he has come to be seen as an unusual character. Besides having been under the media limelight, he is also listed on Wikipedia and has even received job offers because of his special interest. However, for a single man to be under such intense influx of information, he appears to be suffering from information overload. Facing the panel-like contraption of smartphones he has arranged, he actually doesn't seem to be enjoying the game but appears to be exhausted by the immense and chaotic information. The bicycle that he uses as a mode of transportation no longer functions, practically. Because of the excessive number of phones and power supply installed on the bicycle, it has become an obstruction to visibility and unable to move properly. It also can't be ridden on the road because it doesn't adhere to road traffic regulations for vehicle modification and alteration. The bicycle has turned from a mode of transportation into a shelf for holding tech gadgets. The person seems to be compressed in this case and has lost his subjectivity, becoming a servant of the tools, or merely just activation codes for moving up in the game. The rapid transit metro system, on the other hand, is intended to shorten the distance between two points and omits people's need to drive. People are, therefore, provided with a lot more dispensable time but are still occupied by various tech gadgets. This doesn't only happen on metro trains; it has taken over people's everyday lives on a massive scale.

5



像素與星叢 2021, 螢光筆、螢光漆、螢光燈具, 尺寸依場地而定
Pixel and Star Cluster 2021, Highlighter, fluorescent pigment, fluorescent lamps, Dimensions variable

像素與星叢
Pixel and Star Cluster

謝佑承
YU-CHENG HSIEH

b. 1992

入選
SELECTED
AWARD

身在隧道，任兩地來往必在此徑相會。作為地理上的中繼，它也是速度與想望的過渡場景。屏幕上的影像，不可見的通道（上傳／下載、匯入／讀取）將訊號的方向一分为二，每一個光點都是基於像素訊號的透視點：沒有遠近深度，沒有大小面向，沒有視野。0 與 1 資訊位元是其中無數復返的彼去與來者，因而組成眼前所見的擬真影像，人的感官與其幻覺相互銜接，基於其上閱讀、觀看、理解與行動。《像素與星叢》以像素（Pixel）概念重組機器影像的視覺。在展覽的現場進行現地製作，以螢光三原色點描像素（RGB）的排列組合，在黑暗中共聚為數以萬計的螢光光點，呈現出自體發光的屏幕影像。這個非由影像機器所生產的機器影像，還算是影像嗎？試著以人的徒手之力，在既有的生產機制之上，想像另一種影像現實的存在狀態，與人對其身影的重新估量。

A tunnel is a place of meeting when crossing between two points. It is a geographical relay and also a transition scene of speed and desire. An invisible tunnel (upload/download, import/access) exists on the screen, which divides the direction of the signals into two. Each speckle of light is a perspective point based on the pixel signal; there is no near and far depth of field, no large or small dimension, no field of view. Bits with values of 1 or 0 are infinitely repeated in a back-and-forth motion and form the realistic image presented. Human perceptions and their illusions are interconnected based on reading, seeing, understanding, and acting. *Pixel and Star Cluster* reconstructs the visuality involved with mechanical images via the concept of pixels. It is a site-specific work that the artist creates by arranging fluorescent RGB color pixels, with numerous fluorescent light speckles shown together in the dark to form the self-illuminating screen image. The result is a "machine's image" that wasn't produced by an image-processing machine, so does it still count as an image? The artist seeks to use the power of the bare human hand to imagine another state of existence for the reality of images and the reassessment of humans and their own bodies, opting with an approach that transcends beyond the existing production mechanism.

6



Deep Blue 2019, 錄像裝置, 18分24秒
 Deep Blue 2019, Video installation, 18 min. 24 sec.

鳥兒持續的在歌唱
The Bird's Still Singing

汪紹綱
 SHAO-GANG WANG

b. 1985



汪紹綱提到：「往往有一種不安感，那種不安是來自對於自我狀態的不確定性，但並不是無知的，而是源自期待未來的自己會是怎樣的人？」2019-2021年藝術家開始與青少年劇場演員合作，在討論中試圖去勾勒各自在青春年少中無以名狀的生命狀態。藝術家集合近三年的主題計畫作品，對當今世界進行了難以回答的提問：「當我還未成為一個完人以前，我要如何成為理想的自我？在中間的想像與創造何以成為一個創造的場域？」藝術家在《Deep Blue》中描繪的是關於年少對於自身缺憾的矛盾，而《Apple Green》是關於未知與價值觀的探索，行為藝術的現場表演《寂靜之屋》探討我們如何與自我的孤獨相處，如章節式的童話故事展開，《Alice》在虛擬社交遊戲中扮演一個虛擬的自身，成為他者也同時是自我的映射，並跟網路朋友們談論社會與自身的關係。藝術家試圖以系列的作品計畫形塑成一個全新的對話場所，在展覽作品中製造一個不斷流動與變動的場域，所有的身體形象與影像都是一種曖昧且書寫中的狀態，建構出一個不穩定卻又充滿詩意的裝置現場，然而卻又暗示一個只屬於當代或未來的篇章。

“There is often a sense of uncertainty stemming from not fully knowing one's path. Yet this sense of uncertainty is not absolute, but rather a speculation of what will be,” says Shao-Gang Wang. Wang worked with adolescent theater performers between the years 2019 and 2021, and through discussions, he tried to outline their inexplicable states of life as youths. The artist has put together artworks from this 3-year long theme-based project to pose a difficult question to the world today: “How can I become my ideal self before I become a perfect person? How can the imagination and creative endeavors in between lead to the making of a place?” *Deep Blue* illustrates the contradictory feelings youths have about their own deficiencies, and *Apple Green* describes the explorations of their values and the unknown. The live performance piece, *Silent House*, explores how we deal with being alone, and in the fairytale-like story unfolds in chapters, *Alice* presents a virtual social game, where one's virtual identity is the reflection of others and also oneself, with discussions engaged in with people on the Internet about the relationship between society and the Self. The artist seeks to create a new space for dialogue through this art series and to form a constantly shifting and changing place through the artworks on exhibit. All body images and visual images are in an ambiguous and ongoing state of being documented; an unstable yet poetic installation scene is developed, but it also implies a chapter that belongs only to the present or the future.

週五、六、日即興表演 Impromptu performance: Friday, Saturday, and Sunday.



氛塵：沉積於塵埃裡的聲景 2019-，複合媒材
Ambient Extraction: sedimentary soundscapes in dust 2019-, Mixed media

氛塵：沉積於塵埃裡的聲景
Ambient Extraction: sedimentary soundscapes in dust

林彥君 | 龔研究院
 YEN CHUN LIN | SRA

b. 1990

首獎
 GRAND
 PRIZE

龔研究院提出：塵埃不停地記錄著其周圍環境的聲景：包括人耳無法觸及的聲音、接近幻覺的頻率、聽覺與觸覺之間的震動。塵埃，於有形與無形物質的闖界徘徊，在空間上無所不在，在時間中無常，如同聲音般持續性的存在。空間的記憶以聲音的形式沉積在物質上，若未來考古學能從物質中萃取音訊亦或者人的感知能力改變，我們將會聽到被記憶在環境裡未被揭示的真相與秘密。聲音與生活模式的塑造、政治體制和文化形態有著極為緊密的關係。近年來，聲音逐漸在各領域內重新檢視，例如聲音考古學納入遺址的聲域特質考察其儀式的超自然關係。從塵埃裡萃取出來的「氛圍知識」(Ambient knowledge) 將是像氛圍聲景般的抽象與沉浸，需以身體感知而非理性邏輯或語言可以形容的，這種體現性的知識類型是體驗性的而非資訊性的。由於沒有第三者的決策，它所沉積的訊息是最客觀的。

Dust is continuously recording its surrounding environment, including sounds beyond human auditory perception, frequencies at the threshold of auditory hallucination, and subtle vibrations that are in between auditory and tactile perceptions. Dust exists as the most minimal form among all perceptible materials. Dust slips in between the periphery of a tactile object, yet it does not fall into virtual materiality. It is a nearly invisible matter that is always there—which has a particular affinity with sound—omnipresent in space and impermanent in time. Memories of a space sediment on material matters in the form of sound. If in the future, archaeologists can extract sonic information from material matters, we will then be able to hear unrevealed truths and secrets documented in the environment. Sound appears to be highly relevant to the shaping of modes of living, political institutions and cultural formations. In recent years, sound has been re-examined in various disciplines, including the formation of archaeoacoustics, which studies the acoustics of archaeological sites and their relationship to ritual performances. “Ambient knowledge” is the type of knowledge that will be extracted from dust—an embodied knowledge that is more experiential than informational. An atmospheric truth like how we immersive in ambient soundscape, that cannot be rationalised by inference or be described by language. Since there are no decisions made by a third party, the information it amasses is the most objective.

與龔研究院 (SRA) Alois Yang 合作
 In collaboration with Alois Yang (Soundust Research Agency, SRA)



此岸：一個家族故事 2020，單頻道錄像，62 min.

This Shore: A Family Story 2020, Single-channel HD colour video, 62 min.

此岸：一個家族故事

This Shore: A Family Story

吳梓安
TZU-AN WU

b. 1985

優選
HONORABLE
MENTION

故事總被重複訴說，它們的形狀隨著敘事者不斷變形。記憶的造訪亦如是，如同浪花襲岸，以不同形狀前來，而後破滅。本片以個人的家族故事開始：我的美國姑姑偶然地在美國某地的某中國餐廳遇見了奶奶的畫作，她說她立刻哭了。假藉追溯故事，本片在不同的主題間晃蕩：冷戰、不同世代的離散與流動、家族羅曼史、鬼故事……當不同敘事線逐漸交疊，所謂真實的歷史，個人或集體的記憶被重組為一場關於「飛行荷蘭人」的虛構幻想。本展覽裝置為電影版本的擴延，結合物件與限地裝置，嘗試擴延出只屬於這個作品的氛圍，希望讓電影在美術館中重新創造實體展演獨具的表現形式和觀看體驗。

Stories are repeatedly told, with their shapes changed by the narrators. Memories revisited each time in different forms are like waves crashing onto the shore, which then vanish. *This Shore* is an experimental documentary that opens with a family anecdote: When coming across my grandmother's painting in a random Chinese restaurant in the United States, my aunt bursts into tears. The film wanders through Cold War constructions, Taiwan–United States relations, generations of diaspora, family romances, and ghost stories, while personal and collective memories are transformed into another tale of "The Flying Dutchman", doomed to sail the oceans forevermore. The installation for this exhibition is an expansion of the film version. Through the objects and site-specific installation, the work aims to extend the film to an environment only made for this film. This experiment seeks to recreate the film to form a unique experience for spectators and a new expressive form in the museum space.

9



形聲 2021, 七頻道錄像; 黑白, 超高畫質, 16:9, 31 分 45 秒 (循環播放)
Knotted Water Sizzled Tongue 2021, 7-channel video; B/W, Full HD, 16:9,
 31 min. 45 sec. (Loop)

形聲

Knotted Water Sizzled Tongue

林子桓
 TZU-HUAN LIN

b. 1986

入選
 SELECTED
 AWARD

《形聲》是一件七頻道錄像作品，藝術家以倉頡造字的神話為背景，融合自身移民身份與學習語言的經歷創作此故事。從語言的發明到學習語言的方法，都是由發出聲音的形狀開始，還有語言被誤讀或誤用產生出新的特性，藝術家在故事中將語言變幻成形狀以及新創造的物種與目的。他扮演說故事的人並跨過第四道牆指引倉頡創造新的語言。猶如原神話中天上掉落的貔貅蹄，語言只是口中掉落的形狀。發出標準的聲音並不是打破文化差異的辦法，而是創造出自己的聲音（用牙齒與舌頭的重生隱喻發出新的聲音）。新的聲音會形成新的物種，成為他人辨認你、接受你的獨特特徵。

Knotted Water Sizzled Tongue is a seven-channel video work. Using the legend of Cangjie, the inventor of Chinese characters, as the backdrop, the artist also incorporates his own immigrant identity and experiences with language learning into the story. From the invention of language to the methods of language learning, it all starts with the shapes formed when vocalizing, and how new features can emerge when a language is misunderstood or misused. In the story, the artist transforms languages into shapes and also presents invented species and objectives, as he takes on the role of a storyteller and breaks the fourth wall and instructs Cangjie to invent a new language. In the original legend, the unique hoof of the Chinese mythical hybrid creature, pixiu, fell from the sky, and similarly, languages are just shapes that have fallen out of people's mouths. Making a perfect pronunciation is not a way to break cultural differences but a way to create your sounds (using the teeth and tongue to make new sounds becomes a metaphor for rebirth). The new sounds will form new species and become unique characteristics used by others to identify you and accept you.

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2.1 電流、星系、降靈會之序：星際戰鼓 2021，錄像裝置，4分30秒
 2.1 *Interstellar and the Battle Drum: Prelude for Final Encounter of the Electric, Cosmos and Seance* 2021, Video installation, 4 min. 30 sec.

靜海武士的極盡旅程（三幕劇）

The Extreme Journey of Perwira and the Calm Sea:
in 3 Acts

區秀詒
 SOW-YEE AU

b. 1978

優選
 HONORABLE
 MENTION

本系列作品以 1940 年代藤原機關日籍情報員谷豐為核心，探索「邊界」流變的不同象限。日裔穆斯林林谷豐，綽號「馬來之虎」，出生後到馬來半島東北部生活，為報妹妹被殺之仇而變成俠盜。谷豐於 1943 年日本在馬來亞推出的政宣片《馬來之虎》首登大銀幕。日本曾以「亞洲是亞洲人的亞洲」為精神口號，藉著臺灣的關鍵地理位置，以廣播、影像、歌曲等多向度非典型戰術往南方前進。1960 年的電視劇《快傑ハリマオ》（「ハリマオ」為馬來語中的老虎）谷豐變成為西部牛仔般的俠盜，擊退西方蠻夷，開拓南方「荒野」。1966 年，臺灣報章出現臺語電影《龍虎鬥》（又名馬來之虎）的廣告。21 世紀，名為谷豐的老虎現身於任天堂動物森友會。谷豐穿梭時空的漫遊者形象，提示出南方海域群島連結的行星意識。古希臘文的行星指的即是「漫遊者」。谷豐的幻變形體在看似返航歷史的軸線上，航向某種未來關係、星系構成的想像藍圖，具反身性的未來指稱。

This work series centers around Tani Yutaka, a Japanese intelligence agent of the military intelligence operation Fujiwara kikan in the 1940s, with different aspects prompted by shifting “borders” explored. Tani Yutaka was a Japanese man of Muslim faith and was known as “The Tiger of Malaya”. Born in Japan, Tani Yutaka later moved to live in northeastern Malaysia, where he became a bandit to avenge his younger sister’s death. In 1943, a film adaption of Tani Yutaka’s story was made for the first time, which was the Japanese produced propaganda film, *Tiger of Malaya*, that was released in Malaysia. Japan once touted the mantra, “Asia for the Asiatics”, and used Taiwan as a strategic geographical position to launch southwards through multidimensional atypical war strategies that included radio, images, and songs. Tani Yutaka’s identity was glamorized in the television series, *Bandit Harimau* in 1960. “Harimau” is a phonetic adaptation of the Malay word for “Tiger”. The television series re-imagined Tani Yutaka as a cowboy-esque bandit, who defeated the “savages” from the West and opened up the “wilderness” in the South. In 1966, an advertisement for the Taiwanese movie, *Battle of the Dragon and Tiger* (also known as the “Malay Tiger”) appeared in the newspapers of Taiwan. Shifting into the 21st century, a character named after Tani Yutaka appears in *Animal Crossing*, a video game series developed by Nintendo. Tani Yutaka has taken on an image of a wanderer who travels through space-times, and this image suggests a planetary awareness for the linking of the islands of the Southern Ocean. The name “planet” comes from the ancient Greek term “Planetes”, meaning “wanderer”. The shifting image of Tani Yutaka seems to be set on an axis that retraces history, where it also ventures into a certain future relationship, an imaginary blueprint composed of galaxies; and a reflexive future designation.



未來神豬博物館 2020-2021，複合媒材，尺寸依場地而定
Future Museum of Holy Pig 2020-2021, Mixed media, Dimensions variable

未來神豬博物館

Future Museum of Holy Pig

田侖源、羅仔君、顧廣毅
 ZONG-YUAN TIEN, YU-CHUN LO,
 KUANG-YI KU

b. 1990, b. 1987, b. 1985

入選
 SELECTED
 AWARD

本計畫試圖建立一個用於介紹與展示未來神豬文化的博物館。作品設定了一個科幻情境，在2020年之後將會存在數個「平行世界」，每個平行世界內的神豬文化都將因為非洲豬瘟的不同結局，各自演化出不一樣的神豬信仰。如同一百年前日治時期的殖民經濟與農業政策對神豬文化所產生的巨大影響，數個不同設定的特殊事件在不同平行世界中，將打開未來神豬文化的多樣性。而每個平行世界中神豬文化的變化，將凝鍊成各種想像的物件、影像，陳列於這個虛構的博物館中。透過歷史文獻、田野調查、物件與虛構情境的介紹，引導觀眾拼湊出未來宗教文化在各種因素的介入之下所產生的轉化。藉由作品反思與探索宗教性如何在不同的方法中實踐？科技在其中將成為助力或阻力？而我們又如何從這些事件中窺視流傳的神話與禁忌，甚至是人、豬和鬼神之間的關係。

This project seeks to set up a museum to introduce and demonstrate future “Holy Pig culture” in Taiwan. The artwork posits a science fiction scenario in which, after the year 2020, there will exist numerous parallel worlds. Owing to different outcomes to the African swine fever outbreak, the Holy Pig culture in each of these parallel worlds will evolve into different faith-based narratives. Just as 100 years ago, the colonial economy and agricultural policies of Japanese rule produced a massive influence on the Holy Pig culture, the numerous different particular cases in different parallel worlds will open up a diversity of future Holy Pig cultures. Through the form of a museum, changes to this tradition from each parallel world are condensed into various imaginary objects and images and presented in this imaginary museum. Through the introduction of archives, partial objects and fragmented narratives, the audience is led to piece together how the intervention of different factors may transform future religious culture. We hope that through these works the audience may reflect and explore how religiousness can be practiced in these different ways, if technology will be of help or hindrance, and from these cases what insights we may glean into handed-down myths and taboos—even a relationship between people, pigs and supernatural beings.

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