

# Taipei Art Awards 2022

## 臺北美術獎

2022

12.10

展覽室 GALLERIES 3A 3B

2023

02.19



Taipei Art Awards

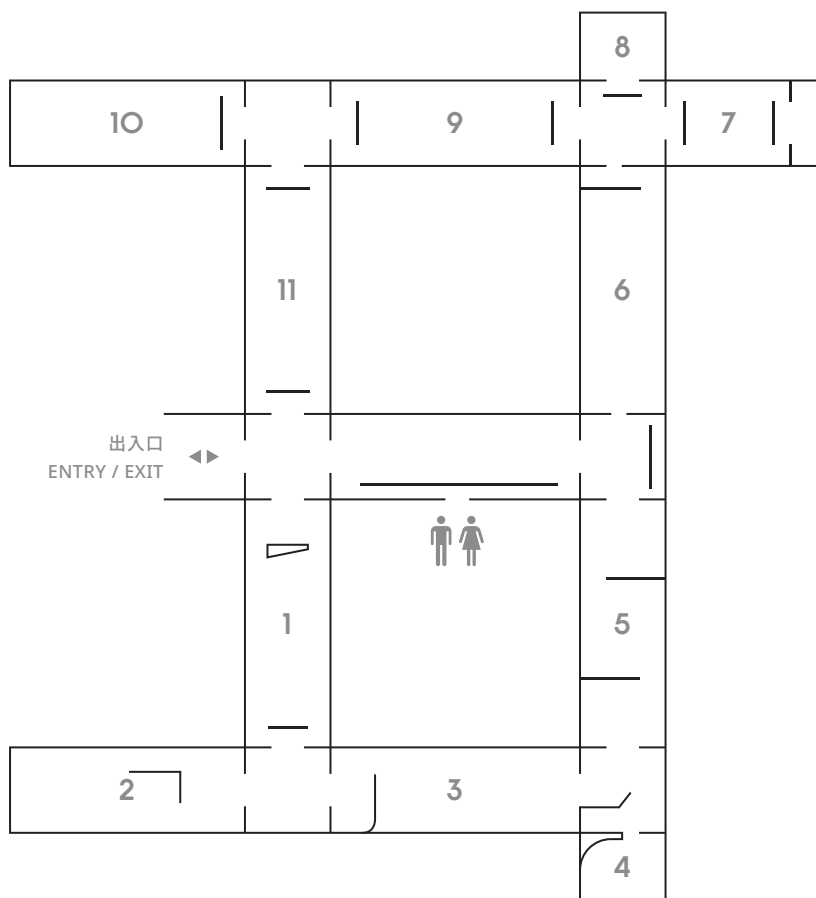
臺北美術獎

2022

2022  
12.10

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02.19

展覽室 GALLERIES 3A 3B



參展藝術家 PARTICIPATING ARTISTS

- 1 劉紀彤 LIU CHI-TUNG
- 2 吳依宣 SARA WU
- 3 黃麗音 STEPH HUANG
- 4 吳聯吟 WU LIEN-YIN
- 5 呂易倫 LU YI-LUN
- 6 劉文琪 LIU WEN-CHI
- 7 謝其軒 HSIEH CHI-HSUN
- 8 張程鈞 CHANG CHENG-CHUN
- 9 鄭文豪 ZHENG WEN-HAO
- 10 林政佑 LIN CHENG-YO
- 11 傅琬婷 FU WAN-TING



優選

HONORABLE  
MENTION

## 兩河之間

### *Between Two Rivers*

兩河之間，2021，歌曲、文件、竹、紅磚、鐵、聲音裝置、文本、攝影、影像，尺寸依場地而定

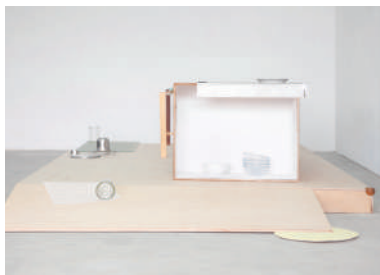
*Between Two Rivers*, 2021, Song, document, bamboo, brick, iron, sound installation, text, photograph, video, Dimensions variable

年少時喜歡穿越竹林、晃到烏山頭水庫，心裏讚嘆：「啊，真是人間仙境啊！」踏上晃動膠筏、跳下去游泳。一次，在乾枯期陷入淤泥，黏膩的力量將我往下吸允、半身沉入，我攀著沉積的垃圾死命地爬。過程中，水庫從美好風景，轉為感受到水量變化的土地，而後喚起曾聽聞的種種零碎話語。

水庫的興建是規劃、截斷、儲存、使用，殖民政策呼喊著「將荒地建成綠洲」的口號，戰爭的年代要充足灌溉、大量生產，以支援日本本島的軍糧與米荒。於是，溪水以曾文溪為起點，通過筆直穿越山脈的烏山嶺引水道、進入官田溪。技術物的創立改變了水和人之間的關係，藝術家環繞周圍村莊，找到了祭祀日本警察亡靈的西拉雅公廨；遇見被砍了頭又修復完好的銅像，將他們各自解體再共構；並挪用國島水馬引用的日本童話《咔嚓咔嚓山》象徵符號，追問集體精神結構中被稱作土匪、狸貓、荒地的自身。邀請觀眾望向水面之下、風景背後簡化的消失，重新翻閱現代性神話聳立許久的單一綠洲傳說。

*At a younger age, I liked to go to the Wushantou Reservoir. I would think, "What a paradise on Earth!" before stepping onto the wobbly raft and jumping into the water for a swim. Once, I accidentally got myself stuck in silt during the dry season. During the process, I went from appreciating the reservoir's beautiful scenery to physically feeling the earth altered by the change of water level, which awakened me to all those odds and ends of talks I had heard before.*

Throughout the planning, damming, storing, and using the reservoir, the implementation of the colonial policy was carried out with the slogan – "turning wasteland into an oasis." During the era of war, the irrigation had to be adequate for mass agricultural production in order to provide military supplies and ease the rice shortage in mainland Japan. Consequently, starting from Zengwen River, the water flowed straight through the mountains and entered the Wushanglin Divert Water Tunnel into Guantian River. The artist walks around the village, and finds the Siraya kuva (temple) for offering sacrifice to the souls of deceased Japanese police and also the once beheaded and now repaired bronze statue, deconstructing them first before reconstructing them into one. She also appropriates the signs from the Japanese fairytale, *Click-Click Mountain* (かちかち山), which was once used by Kunishima Suiba (國島水馬), to question about the self that was called robber, racoon dog, and wasteland. She invites the audience to see the disappearances beneath the water surface and behind the simplified scenery, revisiting the lasting legend of the oasis in the modern myth.



## 過度曝光

### *Overexposure*

過度曝光，2022，拾得物、木材、不銹鋼鐵板、水泥、陶土、石膏、玻璃、食物、影像輸出於相紙、礦物塗料、自製塗料、聚苯乙烯、環氧樹脂、壓克力，尺寸依場地而定

*Overexposure*, 2022, Found objects, wood, metal, concrete, clay, plaster, glass, food, inkjet print on photo paper, mineral paint, artist-made paint, polystyrene, epoxy, plexiglass, Dimensions variable

過度曝光在攝影是指因某些因素「光」進入過多而導致影像失能的狀態。在這件作品中，藝術家將這個光比擬為「目光」。對她來說，在影像泛濫的現在，公共空間被個人、私密的事物和影像佔據，彷彿事物皆因目光而失去原有的距離，間接破壞事物產生意義的空間，我們對事物的感知也隨即消失於過度曝光中。

當影像裡的事物脫離了原本存在的系統被壓縮、扁平化後，失去了原有的質量、大小、氣味等，所有時空敘事久遠、前後都成為在「表面」上的「同時發生」。其中的存在都變成了視覺元素，等待目光將其重新經驗。透過影像的觀看練習，藝術家得以重新思考事物的存在與非存在的形態，並從中探索事物在影像與實體空間的異同與對話的可能。

此件作品試圖將事物重新詮釋並「還原」至立體的生活世界，使他們在不同的時空敘事中相遇、互動。同時，嘗試在作品中讓觀者參與空間與事物的變化，並讓其引領身體感回歸與消逝，藉此反思當今「影像先行」的生活感知經驗。

In photography, overexposure refers to the failure of imaging due to excessive "light" caused by certain reasons. In this work, Sara Wu uses overexposure as a metaphor for "gaze." To her, the flood of images has led to the occupation of public space by individual and personal things and images. It is as if such gaze has cost us the proper distance between things, and has indirectly disrupted the space in which things become meaningful. Consequently, our perception of things also fades away in such overexposure.

When the things in an image are lifted out of their previous system, and are rendered compressed and flattened, they subsequently lose their original characteristics, such as volume, dimension, smell, etc. The history and context of all spatial-temporal narratives become "synchronous" on a "surface," and all existences therein become visual elements, waiting to be re-experienced by the gaze.

Through the exercise of viewing images, the artist gets to re-consider the existential as well as non-existential forms of things, and thereby inquire into the difference and potential dialogue between things in images and in the physical space.

首獎

GRAND  
PRIZE

## 蒸蒸日上

*A Great Increase in Business Is on Its Way*

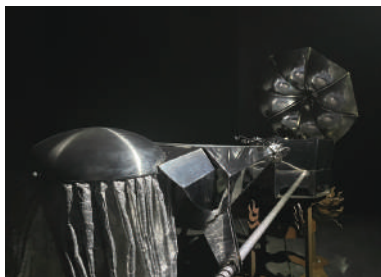
你聽到人們說話了嗎？2022，木頭、喇叭、電線、手吹玻璃、鐵罐、聲音（00:05:00）、紙，110 × 18 × 32 cm  
*Do You Hear the People Speak?* 2022, Plywood, speaker, cable, hand-blown glass, dowel, tin, sound  
 (00:05:00), paper, 110 × 18 × 32 cm

幸運籤餅據說發跡於京都，陰錯陽差由香港商人攜至加州，活躍於華人社區餐館，作為一個飯後的驚喜小點，最終收買了美國人的心。系列作品名稱取自一則在這樣身世複雜的籤餅裡，偶然得到的訊息。

一系列作品融入當地傳統和異地文化，市集臨時材質和擺攤結構，以剩料回收結合現成物，新的排列組合探討了人類集體行為產生的超現實荒謬，和其如何牽動著資本主義下的勞動力和經濟。在這裡同時有社區、歷史、經濟學、全球貿易、殖民主義等各個面向互相角逐。不合諧和不穩定為他們的共同本質，匯聚了這一攤庫爾德的情歌旋律、另一頭非洲大陸的節奏拍點、懇求、討價還價、笑聲和自成一套系統的叫賣聲。帶腥的魚攤和過熱的水果，雜揉南北各樣的街市氣味也融合成了不可恭維的嗅覺饗宴。銅鑄豬蹄、玻璃香腸，藝術家企圖使臨時永久化，因今日喜愛的攤商明日興許不會出沒，下批的品質未知，紙箱鐵架也得隨時調整用途，在這裡鮮少談永遠，一切都會消逝。

Originating from Kyoto, the fortune cookie was once brought to California by Hong Kong merchants and eventually ended up in Chinese restaurants. Served as a gesture and a pleasant surprise, it finally won the hearts of many Americans. The series title comes from one aphorism wrapped in a fortune cookie, folded and baked, with such a murky and much-contested immigrant history. This series of works incorporated local traditions, foreign cultures, found objects and recycled materials often used in markets and stall structures. This new combination questions how our collective behaviors produce a kind of surreal absurdity and how, in turn, these implicate capitalist labor and the economy. Various aspects, including community, history, economy, global trade, and colonialism, become contested here, with discord and precarity as their shared qualities, and converge into the vendor's Kurdish love songs, Afrobeats on the radio, pleas, haggling, recognition, laughter, and sounds of idiosyncratic pedlary. Stinky fish stalls, overripe fruits, and smells of different types of markets permeate this off-putting feast of olfaction. With the bronze-cast pig trotter and peanuts, the blown-glass sausage and the copper fortune cookies, the artist attempts to permanentize the provisional. One's favorite vendor might not be there tomorrow, the quality of the next batch is also unpredictable, and the carton boxes and metal racks are constantly being repurposed. Here, forever is a subject rarely discussed; everything decays.

入選

SELECTED  
AWARD

## 2021：記憶漫遊——EP.1

### 2021: Cruising in my Memory – EP.1

2021：記憶漫遊——EP.1，2021，不鏽鋼、鐵、砂輪機、砂輪片、防火布、輪子、安全帽鏡片、影像輸出，尺寸依場地而定

2021: Cruising in my Memory-EP.1, 2021, Stainless steel, iron, grinder, grinding disc, fireproof fabric, wheel, helmet shield, print, Dimensions variable

2021年鹽水蜂炮因新冠疫情一度停辦，而慶典的由來卻是因瘟疫而起，演變為今天以冲天炮朝向人群施放的活動，為了參與這項慶典，當地居民發展出許多特殊的防護裝置，而這似乎早已預示當今疫情的日常。

吳聯吟將砂輪片視為一張承載個人記憶的專輯，使用展場中的機器裝置播放他的記憶，旋轉摩擦以類比的方式播放出的內容關於家鄉的「蜂炮、疫情、鐵工廠」，噴發出的火光，串連起這三段不同時刻的記憶，相互交疊出來的影像、氣味、聲響與身體感，藝術家將三段記憶中的元素重新編輯、組合、壓縮，並分別安置在這台機器中。

撥開防火布的幕簾，就如進到西洋鏡似的個人迷你電影院，將觀看蜂炮、製作鐵工以及防疫裝置視角疊合，挪出第一人稱的位置，透過安全景窗隔絕封閉的內外空間，觀看噴散於空間的危險景象，迎面而來的光點形成穿越時空的隧道，能夠自在的漫遊，來回穿梭在藝術家的記憶之中。

The Yanshui Beehive Fireworks Festival of 2021 was canceled due to the COVID-19 pandemic. Originally, the festival was held to dispel plagues, and has evolved into its modern form of firing fireworks at the crowds. In order to join this festive occasion, the locals have invented many distinctive protection gears accordingly, which somehow seems to foresee the new normal in the post-pandemic period.

In this work, Wu Lien-Yin views the grinding disc as an album that records his personal memories, and broadcast these memories using the mechanical installation in the exhibition. Spinning and with friction, it plays the content about “beehive fireworks, pandemic, blacksmith shops” in my hometown in an analog way. The flying sparks connect the memories from three different moments in time, overlapping images, smells, sounds, and a sense of the body. The artist re-edits, combines, and compresses the elements in the three pieces of memories, embedding them into the machine. As the audience open the fireproof curtains, they enter a small personal cinema that looks like a diorama. Interlacing the perspectives of viewing beehive fireworks, blacksmithing, and pandemic-prevention devices, he creates a first-person position that allows the audience to look into an interior space sealed from the outside through a safe window. The audience can watch the dangerous scene of flying sparks. The oncoming dots of light becomes a tunnel through time, creating a space in which the audience can freely roam and journey in the artist's memories.



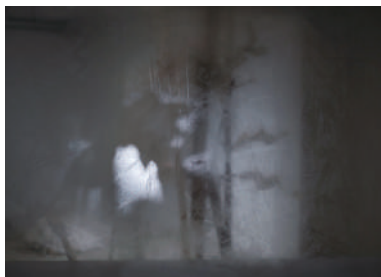
## Room Service from Padded Cell

光學失誤，從臨摹到臨床，2021，針孔成像拍攝於ILFORD FB相紙、照片掃描為數位檔製作成影片，影像輸出於Easicolor純棉平滑藝術紙、無酸裱褙、鋁框、文件輸出，錄像：4分30秒，照片輸出：48 × 60 cm (×84)  
*Optical Error, from Facsimile to Clinical Painting*, 2021, Pinhole camera photographs printed on Ilford FB paper, video of digitized photographic images, Prints on Easicolor fine rag smooth paper, acid-free framing, aluminum frame, documents, Video: 4'30", Print: 48 × 60 cm (×84)

本作品計畫以「Padded cell」（軟墊牢房）空間脈絡出發，探討關於精神狀態與被邊緣化的監禁空間，在歷經轉型正義後的當代社會裡，如何從單純的空間影像紀錄，逐步深化至內在／公眾的集體精神共感召喚。藝術家利用針孔成像（Pinhole Camera）方法拍攝臺灣的不義遺址空間作品《光學失誤，從臨摹到臨床》，以模糊、單色負像的視覺風格結合空間地理學含義疊合的脈絡切入，再透過形塑空間氛圍的空間裝置手法，將展示空間的白盒子調性轉向，成為新的「非再現」空間部署方法，《片面之詞》選擇去掉語言聲響、僅剩眼神對視／峙、接觸的曖昧影像，被鑲嵌在以軟墊材質製作的牢房門窺看孔位置。然而上述種種也以計畫命題「Room service」的概念被感性化，轉而探討如何在不正常／悲情的負面狀態，召喚出在這個特殊空間中能給予的服務呢？在此藝術家透過中介立場，生產了種種關於「監禁空間的客房服務」想像之具體化實踐。

This project uses the spatial context of a "padded cell" as a starting point to discuss the symbolic space of mental condition and political marginalization. After the Taiwanese society undergoes transitional justice, how do we move from sheer visual documentation of space to the gradual internalization and summoning of a collective spirit. Using a pinhole camera, the artist films the space of negative heritage in Taiwan, and creates *Optical Error, from Facsimile to Clinical Painting*. In a blurry, monochromatic visual style formulated with negative images and combined with tackling the context with spatiographical implications, the atmosphere-shaping spatial installation transforms the white-box space, forming a new "non-representational" method of spatial deployment. With language and sounds removed, *One-sided Account* consists merely of ambiguous photos of eye contact, which are embedded in the peephole of a cell door made of padded cushions. However, both works and the ideas they have embodied are emotionalized with the concept of "room service" that forms part of the exhibition title as a way to discuss how to summon the service afforded by this unique space in a negative state that is abnormal/sorrowful. Through a neutral stance, the artist makes tangible the imaginations revolving around the "room service from a padded cell."





## 有一種叫天使山的冷

### *A Coldness Named Engelberg*

有一種叫天使山的冷，2021–2022，霧氣裝置、冷、玻璃、光線、風景明信片、兒童手繪冷氣工程圖，尺寸依場地而定

*A Coldness Named Engelberg*, 2021–2022, Mist device, cold, glass, light, landscape postcard, children's hand drawn air conditioner engineering drawing, Dimensions variable

《有一種叫天使山的冷》借自熟悉的臺灣日常用語，「有一種冷叫阿嬤覺得你冷」。這句話原意帶著看似親暱，而急於理解或關切對方的態度。然而，其關心所指卻與對象不同調的狀態。作品源自2019年，劉文琪於一次冬季遠行至瑞士創作，途中遊歷了鄰近城市琉森（Luzern），觀光區內的一座「天使山」（Engelberg）。因感受到異國未曾有過高海拔下雪「冷」的私人經驗，想分享給長年在冷氣公司上班具備制冷專業的父親。面對父親詢問其遊歷雪山的好奇，卻無法以足夠的語言表達。展場中，藝術家虛構了與一位中年冷氣師傅往返於瑞士和臺灣的明信片，內容談論著以天使山的冷，而委託製作起霧裝置的敘事為開端；以起霧玻璃裝置、擬造雪景、家中收藏童年塗鴉的冷氣工程圖作為物證，與名片的內容互為隱喻，形塑出一個想像冷的多重敘事場景，試圖在觀者腦海產生屬於自身開放性的故事結尾，通向是否能接近遠方無法錨定之事物「冷」的提問。

*A Coldness named Engelberg* borrowed from the familiar Taiwan daily expression "There is a cold called grandma thinks you are cold". This sentence originally means to have an attitude of seemingly intimate and an eagerness to understand or care for the other party, but its concern refers to a state that is out of sync with the object. The work started in 2019. During a winter trip to Switzerland, Liu Wen-Chi visited Engelberg, a tourist area in Luzern city, and she had never had personal experience of "cold" snow at high altitudes. At the same time, Liu's father, who has been working in an air conditioning company for many years specializing in refrigeration, is curious about her traveling in the cold snowy mountains in Europe. However Liu wasn't able to find words that could appropriately describe the scenery.

In the exhibition, Liu created a postcard traveling between Switzerland and Taiwan with an imaginary middle-aged air conditioner operator to talk about the cold in Engelberg. The narrative of the glass device commissioned to make fog is the beginning. Through the fogging glass device in the exhibition hall, the planned snow scene, and the air-conditioner engineering drawing collected in my childhood graffiti in my home, as the physical evidence and the content of the dialogue between the scenic postcards are mutually metaphorical, forming a multi-narrative scene of imaginary cold. It tries to create an open ending of the story in the viewer's mind, leading to the question of whether it is possible to approach this unanchored thing "cold".



## 又做了一場白日夢

### *I Had Another Daydream*

又做了一場白日夢，2022，錄像、鐵、燈光，尺寸依場地而定

*I Had Another Daydream*, 2022, Video, iron, light, Dimensions variable

作品概念源自於日常經驗，時常在不經意的時候做著白日夢，此舉能暫時抽離與週遭有關的事，倘佯在這似夢非夢間，只有突然刺激，才會返回現實。在疏離的過程中，會進入到另一種思維裡，那種思維可能是自身的生活模式，甚至是現實生活中的投射。作品利用展場的空間特性，去思考如何跳脫現實來達到「做」白日夢的場域，利用「雕塑」空間的手法來改變白盒子的調性，來建造一種藝術家所想像的空間類別，去回應「做」白日夢的狀態，要探討的不是夢的內容，而是「做」這個動作，一個沒有起點跟終點的路徑。

This work is inspired by quotidian experiences. The artist often starts daydreaming unknowingly, which allows him to separate himself from the surroundings and wander in dreamlike moments. Only a sudden jolt can wake him and bring him back to reality. In the process of daydreaming, the artist enters a different mode of thinking, which stems from his lifestyle, or even projections of reality. This work makes use of the spatial characteristics of the exhibition room, based on which the artist thinks about how to create a site for “escaping reality” and “daydreaming.” He utilizes the approach of “sculpting” space to alter the quality of the white-box space, and constructs a space concocted by his imagination, thus responding to the state of “daydreaming.” Instead of discussing the content, he focuses on the action of “daydreaming,” which is a pathway that has no starting point nor end.



張程鈞  
CHANG CHENG-CHUN

入選

SELECTED  
AWARD



## 給紅蝦山

### *For Mount Hung-Hsia*

給紅蝦山，2020–2022，土、爐渣、石頭、糯米粉、胭脂蟲顏料，尺寸依場地而定

漫畫繪製：Ning Lu

*For Mount Hung-Hsia*, 2020–2022, Soil, slag, rock, sticky rice powder, cochineal, Dimensions variable

Comic art: Ning Lu

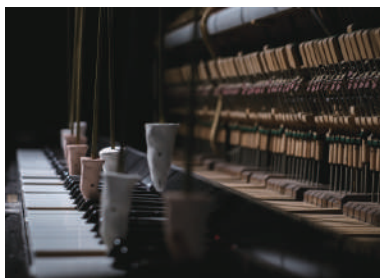
《給紅蝦山》這件作品是在紀念一座消失的山。為了興建工業區填平潟湖，紅蝦山的山頭被埋在工業區底下，沒有山頭的紅蝦山成為廢棄物掩埋場。

藝術家使用紅蝦山地區的土壤與爐渣製成一個「三角點」，將其帶至山頭的所在地（現今的石化工業區）。等待三角點崩裂，一切又回到土壤當中，把屬於一座山的精神還給消失的山頭，也把屬於工業區的汙染還給工業區。

*For Mount Hung-Hsia* is created to commemorate a disappeared mountain. In order to build an industrial district, a lagoon was filled up, with the top of Mount Hung-Hsia buried under said industrial zone, and the rest of the mountain turned into a landfill site.

The artist mixes the soil from the area of Mount Hung-Hsia with industrial slag to create a summit mark, and places it at where the mountain top used to be (now the petrochemical industrial district). When the summit mark breaks and crumbles, everything will eventually return to the earth. By doing so, the artist hopes to give the spirit of the mountain back to the disappeared mountain top and the pollution to the industrial district.

入選

SELECTED  
AWARD

## 震盪之前

### *Before Aftershock*

震盪之前，2022，鋼琴、馬達、銅、控制器模組、廢棄物、鐵件、動態影像、瓷土、黃土、樂器、炭筆、麥克風架、地毯、泡泡水、油漬，尺寸依場地而定

*Before Aftershock*, 2022, Piano, motor, copper, controller mod, waste, iron, moving image, clay, loess, instrument, charcoal, microphone stand, carpet, bubble water, oil stain, Dimensions variable

在邁向半自動化的機械生產年代，手工產業就是那顆多出來的太陽，猶如電影中失效的鏡頭與剪接，都只是徒增敘事的成本，但這些關於「無用的細節」似乎又無可迴避，因此我開始停止了敘事。

《震盪之前》結合著撿拾的動作與家庭產業的變遷為背景，以中古鋼琴與棄置物作為材料，而「中古」是一種我們對於剩餘的轉讓與接受。這些失能的物，所指涉的都來自於一種無以名狀的面容，一個暫時性的聚合狀態，它背後所串連出的是整體社會的剩餘所匯集而成的團塊。這些物與物之間的相互拼裝，似乎並沒有產生出新的意義，這些看似有功能的機械結構都指向了一種多餘的存在，但或許正是因為它的無用，因而具有無法被反駁的基本特質，如關於這個世界的秩序，這種狀態並不是我們能用知識去理解與排列，也不是我們使用功能論所能概括的感受，這是一種即將但不該被發生的未來。

*On the way to the era of semi-automatic production, the handicraft industries were an extra sun, like the ineffective shots and editing of a film that merely cost an increase of the narrative. However, these "useless details" seem unavoidable. So, I stop making narratives.*

Combining the action of scavenging and a backdrop of the fading home-based industry, *Before Aftershock* comprises a second-hand piano and some waste. The word "second-hand" denotes the transfer and acceptance of ownership of the surplus. Dysfunctional objects point to an indescribable countenance, a temporary convergence, which hints at the mass formed by the surplus of an entire society. The assembling of these objects does not seem to produce any new meanings; and the mechanical structures that imply certain functions all point to the existence of a surplus. However, perhaps due to such uselessness, they acquire a fundamental characteristic that is irrefutable – for, instance, their relations to the order of this world. Such condition cannot be understood with and arranged by our knowledge. It is not a feeling that can be contained by functionalism. It simply denotes an imminent future that should not have happened.



## 斜度三

### *Three Degree Slope*

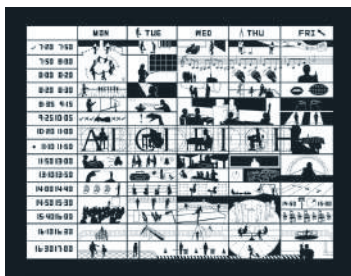
斜度三，2022，影像、現成物、觸控裝置、PLA、LED，尺寸依場地而定

*Three Degree Slope*, 2022, Image, ready-made, touch device, PLA, LED, Dimensions variable

《斜度三》源自於八里龍米路旁、斜坡上工廠裡的一檔展覽，此處既是林政佑個展的地點，也是他以前的工作室。當時他循著空間特性，融合影像媒體和身體感知，創作三件作品：隨著斜坡退後的身體與視野逐漸被開拓的影像（電影《燈塔》等待離開的身影與自溺的燈塔島）、iRent車燈投影出《驚狂》（Lost Highway）片頭與假想的受害者《Karma Police》、還有應該被架設紅綠燈的地方變成暫時停留的小鳥。當展覽移至美術館，空間特性不再，藝術家試圖保留過往的空間經驗，將當時的身體感帶進美術館，利用美術館既有的空間條件，再次拼貼、連結、重現三件作品，試圖以龍米路斜坡上的展覽身體為基底，再現並探索媒體與身體之間的關聯。

*Three Degree Slope* originates from an exhibition presented in a factory space on a slope on Longmi Road in Pali. The venue was both where Lin Cheng-Yo's solo exhibition was held as well as his art studio. At that time, he based on the spatial characteristics of the site, incorporating image media and bodily perceptions to create three works: the video showing a widening view as the body moved backwards along the slope (images of the waiting figure and the self-indulgent island with a lighthouse in the film, *The Lighthouse*); the beginning of *Lost Highway* projected with the headlamps of an iRent car, the imaginary victim in "Karma Police" (by Radiohead); and a bird temporarily perching at a spot where a traffic light should have been installed. When the exhibition is reproduced in the art museum, however, the spatial characteristics no longer exist. Therefore, the artist tries to hold on to the previous spatial experience, and brings the bodily senses from the past into the museum, using its spatial conditions to re-collage, re-connect, and represent the three works, building upon the body in the exhibition on the slope on Longmi Road as a foundation to recreate and explore the connections between media and body.





## 社會矯正術

### *Social Orthopedics*

圖像時間表，2020，相片紙、油墨，317 x 240 cm

*In the grid*, 2020, Black and white print on paper, 317 x 240 cm

《社會矯正術》是傅琬婷長期以來藝術關注的核心，她從東西方不同脈絡，觀察、研究我們日常生活中，每天都要遵守的「集體標準化動作」。最初，她偶然在Nicolas Andry De Boisregard於1741年出版的《預防和矯正姿態不良的兒童的矯正學藝術》（*L'orthopédie, ou L'art de prévenir et de corriger dans les enfants les difformités du corps.*）這本醫學書中，找到一幅版畫，它描繪了一棵彎曲的樹，被繩索逐漸拉直於木樁上。這讓她開始思考來自外部約束的力量：矯正。「矯正 Orthopédie」在古希臘語中，由兩個單字組合而成：「ὀρθός / orthós」（意為「正確、筆直」）和「παιδεία / payeia」（意為「兒童教育」），原始的目的是預防糾正兒童身體的「畸形與不良姿態」。但對她而言，矯正不僅僅存在於醫學領域，她將自己定位為「社會矯正術的觀察者」，開始去尋找社會潛在的共同模型，並投入研究「校園」這個場域，因為它是連結個人與社會群體最初的橋梁，社會矯正關鍵之所。

*Social Orthopedics* has formed a central subject in Fu Wan-Ting's art practice. Based on dissimilar social context of the East and the West, the artist observes and studies the "collective and standardized actions" that people are required to follow in everyday life. The genesis of the project was *L'orthopédie, ou L'art de prévenir et de corriger dans les enfants les difformités du corps* (Orthopedics, or the Art of Preventing and Correcting Physical Deformities of Children), a medical publication published by Nicolas Andry de Bois-regard in 1741, which Fu found by coincidence. In this book, there is a print depicting the gradual straightening of a crooked tree by tying the tree to wooden stakes. The image inspired the artist to begin thinking about external forces of correction—in short, orthopedics. Combining two ancient Greek words – "ὀρθός/orthós" (meaning right, straight) and παιδεία/payeia (meaning a child's total education) – the original purpose of orthopedics is to prevent and correct children's physical "deformities and bad postures." However, to the artist, correction does not only exist in the medical field. Therefore, she positions herself as "an observer of social orthopedics," and starts looking for common models hidden in societies, while embedding herself in the site of "campus" for further research. This is because "campus" is the first site that bridges an individual and the society, making it a key site of social orthopedics.





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