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飛地
一部
自傳
的誕生

Enclave An Autobiography

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TAIPEI FINE ARTS MUSEUM

飛地——一部自傳的誕生

本館典藏新庫即將落成之際，蒐藏廣度持續積累，特以展覽聚焦典藏中的女性藝術家作品，藉此呈現藝術家豐富的生命經驗與創作脈絡，凸顯典藏新庫不僅是物理空間的擴展，更承載對當代藝術內在情狀持續探索的期許。

意識自由流淌的所在

「飛地」為一人文地理概念，意指一個國家境內存在不受其主權管轄的土地，原文 enclave 源自拉丁文，由字首 en（in，在……之內）及 clave（key，鑰匙）組成，直譯為「上鎖的空間」。展覽以此比喻創作者的內在狀態，指向一個能自主屏蔽的安全意識空間，使其在外力干預或情感波動下，仍能保持內心的寧靜與堅定。

展覽題旨的構思由一個獨立的空間開始，源自吳爾芙於1928年至劍橋大學兩所女子學院就「女性與小說」演說後所彙整的散文集《自己的房間》，揭示社會對女性的期望剝奪了個人空間，並指出在女性的多重身分中，附屬的角色經常優先於自我。她呼籲女性應從爭取屬於自己的空間開始，獨立思考，自由創作。本展由此出發，探討創作者為實現自我而採取的逃逸策略，透過創作建構實體或虛擬的私領域；同時凸顯社會中相對弱勢者在文化脈絡中的處境，及其超越困境的能力。女性藝術家的創作正如能自由表露情感與觀點的「飛地」，不論是探索有關家庭、母性、社會文化等主題，除深入思考自我，亦拓寬了社會理解、討論和變革的空間。

真實的共鳴

「自傳體」小說是女性文學的重要體裁之一，在經歷社會身分與階級差異所致的震盪或疏離後，女性作家透過書寫個人經驗來探索並建構自我。女性藝術家亦經常以成長背景與日常經驗為創作主軸，將個人生命片段交織公眾事件，進而與集體記憶對話。她們透過回溯與再詮釋，在作品中勾勒個人成長的軌跡，並藉由持續反思及梳理個人史的過程，逐步在歷史洪流中找到屬於自己的位置。

展覽結構參照吳爾芙具自傳風格的長篇小說《燈塔行》，借用〈窗〉、〈歲月流逝〉與〈燈塔〉三個篇章延伸成為展覽子題，分別探討日常生活的真實、時光的變遷與生命意義的追尋。然而，性別意識並非框限，而是藉女性視角看待受社會結構宰制的群體及個體，並從其作品探討不同層面的空間：心理空間、個人空間與生存空間，展現人們能以多樣形式擴展自由度及心靈向度，進而造就能夠無懼做自己的「飛地」。當人們關注彼此內在的本質，超越表徵或規訓，方能尊重每一個人存在的真實。

Enclave——An Autobiography

As the new collection storage of Taipei Fine Arts Museum is about to be inaugurated, our collection has been continuously expanded. Therefore, this exhibition focuses specifically on female artists' works in our collection, insofar as to feature these artists' rich life experiences and creative contexts, as well as to foreground that our new collection storage not only implies the expansion of physical space but also commits to unwavering exploration of the inner conditions of contemporary art.

A Place Where Consciousness Flows Freely

As a concept of human geography, “enclave” refers to a territory entirely surrounded by the territory of one country but not under its jurisdiction. Derived from Latin, enclave comprises the prefix “en” (in, within something) and “clave” (key), literally translated as “a locked space.” This exhibition invokes the metaphor of “enclave” to represent a creator's inner world, indicating a safe haven for consciousness, a space which can be shielded autonomously, so that the creator can maintain inner peace and steadfastness in the face of external interventions or emotional fluctuations.

The exhibition is conceived on the basis of a individual space, originating from Virginia Woolf's A Room of One's Own, a prose collection compiled after her lecture on “Women and Fiction” at two women's colleges of Cambridge University in 1928. A Room of One's Own not only reveals that societal expectations of women have deprived women of their personal space, but also points out that, among women's multiple identities, subservient roles often take precedence over the self. Woolf urged women to think independently and create liberally, starting from striving for their personal space. Treating Woolf's idea as the point of departure, this exhibition look into the escape strategies that female creators adopt toward self-fulfillment. They construct physical or virtual private spheres through artistic creation, and meanwhile highlight the situation of the underprivileged in the cultural context as well as their ability to overcome predicaments. Female artists' works are tantamount to “enclaves” where emotions and viewpoints can be expressed without restriction, whether they touch upon the issues about family, maternal instinct, society, or culture. In addition to delving deeply into the artists themselves, these works have made extra room for social understanding, discussion, and transformation.

Genuine Empathy

“Autobiographical” novels constitute an important genre in women's literature. Female writers tend to explore and construct their self-consciousness by writing about their personal experiences after encountering the shock or alienation caused by social identities and class differences. Coming of age and quotidian experiences also arise frequently as the subjects of female artists' works, in which public events and slices of personal life intertwine, and dialogues with collective memory continue. By dint of retrospection and reinterpretation, female artists chronicle their personal growth, and, in the process of continued reflection and collation of personal stories, they gradually assume their own positions in the torrent of history.

By reference to Woolf's autobiographical novel To the Lighthouse, this exhibition appropriates the novel's three components “The Window,” “Time Passes,” and “The Lighthouse” as the subthemes that respectively explore the realities of our quotidian existence, the elapsing of time, and the search for the meaning of life. However, gender awareness in this exhibition is not so much a limitation as a way to look at the groups and individuals governed by social structures from a female perspective and to probe different forms of space (i.e. psychological, personal, and survival) in female artists' works, which discloses that people can expand their freedom and spiritual dimension in diverse ways and create “enclaves” where they feel comfortable in their own skin. Only when we look beyond appearance or discipline and pay attention to one another's inner nature can we appreciate the reality of each person's existence.

窗——日常的真實

窗，作為家屋與外界相遇的媒介，既是家中由內向外想望世界的起點，也是外界窺探家中樣態的途徑。透過窗，一幕幕生活次第映現，正是家這個容器的日常風景。本子題作品以家、親人與故鄉為線索，成長的記憶串聯為情感的紐帶，探討性別角色在這些關係中的影響。藉由描繪日常生活中一景一物的狀態，揭示個人與家之間的深層連結，思考家與生命經驗如何形塑個人身分。

The Window—Quotidian Realities

As a medium for the home and the external world to meet each other, the window is not only the starting point of the home to gaze out at the world but also a channel for the external world to peep into the home. Diverse scenes of life are screened through the window. It is exactly the quotidian scenery in the home as a receptacle. The works under this subtheme use the concepts of home, family, and hometown as the connecting threads and coming-of-age memories as the emotional ties, exploring the impact of gender roles on these relationships. By depicting the state of the everyday, these works not only reveal the deep connections between individuals and their homes, but also cogitate upon how individuals' homes and life experiences shape their identities.

尹錫男

1939年生於滿州國（今中國瀋陽）
現居住及工作於首爾

被譽為韓國女性主義藝術先驅的尹錫男，在四十歲時意識到自己渴望成為一名藝術家，開始嘗試傳統書法和繪畫，後赴紐約普拉特圖形藝術中心與紐約藝術學生聯盟學習。於此之前，她是一位與婆家同住的全職家庭主婦，日復一日承受家務壓力所帶來的不安與困惑，令她深刻理解傳統女性的處境。尹錫男回國之後創立女性主義藝術團體「十月會」，致力提倡女性創作。1995年，作品《母親的故事》於威尼斯雙年展展出；次年成為首位獲頒李仲燮藝術獎的女性藝術家；1997年創辦女性雜誌《If》，並成為首爾國際女性電影藝術節的創始人之一。

尹錫男以藝術探討自身的女性身分，透過描繪母親的人生境遇，提出對韓國儒家文化中女性刻板印象的批判與反思，進而探索母性本能、女性特質與女性歷史。1995年，她開始製作一系列劇場性空間裝置，體現自己作為中產階級家庭主婦所經歷的精神痛苦。《粉紅色的房間 III》，於1998年台北雙年展展出，使用不穩定的粉紅色表達女性的不安情緒，散落的玻璃珠象徵汗水與淚水，椅子則反映女性在社會中的被動地位與困惑的人

格以及日復一日的寂寥。仿巴洛克沙發象徵富裕的生活，但坐墊被長長的金屬釘刺穿，已邁入中年的婦人只能獨自蜷縮在一角；另一把有著尖刺椅腳的椅子則無法讓人安穩坐在上面；而披著舊衣的搖椅，在聚光燈下更顯滄桑、孤寂。

尹錫男關注性別不平等社會中的女性，但她指出其作品中的女性主義特點並非刻意為之，而是內心真實感受的流露。她鼓勵女性追求獨立，並表示自己在擁有一個地下室的大工作室後，感到無比幸福與滿足。

尹錫男，《粉紅色的房間 III》，1998，複合媒材裝置，尺寸依展場而定。
YUN Suknam, *Pink Room III*, 1998, mixed media installation, dimensions variable.



YUN Suknam

Born 1939 in Manchuria (now Shenyang, China)
Lives and works in Seoul

Known as a pioneer of Korean feminist art, Yun Suknam aspired to be an artist at 40. Starting from traditional calligraphy and painting, she went on to study at the Pratt Institute and the Art Students League of New York. Before beginning her career as an artist, Yun was a full-time housewife living with her in-laws, and the anxiety and confusion provoked by the day-to-day household chores gave her a profound understanding of women's situation in traditional society. After her homecoming, Yun founded the "October Society," a feminist art group dedicated to promoting women's engagement in artistic creation. In 1995, her work *The Story of Mother* was exhibited at the Venice Biennale. In 1996, she became the first female winner of the Lee Jung-Seob Art Award. In 1997, Yun not only launched the women's magazine *If*, but also acted as one of the founders of the Seoul International Women's Film Festival.

Yun employs art to look into her own identity as a woman. Depicting her mother's life experiences, Yun criticizes and cogitates upon the stereotypes of women in Korean Confucian culture, so as to explore maternal instinct, femininity, and women's history. From 1995 onwards, she created a series of theatrical spatial installations that embodied the mental anguish she experienced as a middle-class housewife. Her work *Pink Room III* was exhibited at the Taipei Biennial in 1998. The artist applied unstable pink to express women's angst. The scattered marbles symbolize sweat and tears, whilst the chairs reflect the passive social position of women, their self-doubt, and the loneliness they suffer day after day. The quasi-baroque sofa is emblematic of affluence, yet the long protruding nails occupy its cushions, leaving the middle-aged woman cowering alone in one corner. Another chair with spiked legs puts the woman

on tenterhooks. The rocking chair covered with old clothes appears to be going through the mill and all by its lonesome in the spotlight.

Yun is concerned about women in societies of gender inequality, but she clarifies that the feminist characteristics of her works are not so much the result of deliberate arrangements as the revelation of her innermost feelings. She encourages women to pursue independence and states that she feels genuinely happy and fulfilled after having a large studio in the basement.

鄭瓊娟

1931年生於新竹
2024年逝世

鄭瓊娟生長於日治時期的醫生世家，求學期間成績優秀，因日本戰敗未能赴日學醫。1950年自新竹女中畢業，由於中文表達能力不佳，未能進入理想大學，後考取臺灣省立師範學院（今國立臺灣師範大學）美術系。1956年畢業，隔年參加「五月畫會」第一屆展覽，展出《靜物》（1953）和《瓶花與果》（1955）等寫實作品，此時期對暗色層次的表現非常豐富。展覽後不久她即結婚移居日本東京，但這自己爭取而來的婚姻卻因生活現實問題讓她備受牽制，且為了照顧家庭而中斷創作近十年，在這期間她透過參觀展覽與接收藝術相關報導，持續涵養藝術視野，直到她參加學校活動認識了兒子的美術老師——抽象藝術家勝田寬一，才開啟作畫的機會。

喜愛大自然與花草樹木的鄭瓊娟，重拾畫筆及搬到有庭院的鍋島宅邸後，開始描繪多幅關於日式庭園、郊外與山林的畫作，她從花草的生長與錯落觀察到生命的消長與可彎可直的處世之道。自1969至1990年代，她的畫風有明顯變化，原本厚重暗沈的色彩、嚴謹的筆觸與構圖，轉為用較隨性的筆法與明暗

強烈對比的逆光效果強調光影與天空雲層的變化，以及空氣流動感。

鄭瓊娟在六十歲時於日本舉辦首次個展，隔年重返臺灣畫壇，此後創作筆法與風格更顯流暢與多元。在即將進入千禧年之際，她不再將具體景象作為描繪對象，改投入以自動性技法探討潛意識、大氣、陰陽與禪學等內在思維的抽象繪畫。她稱這些為心象畫，「想藉繪畫表現個人的精神意象與熱情」，同時關切生命的本質。她在畫作中利用色彩表達情緒或賦予其象徵意義：黑色是穩重又神祕，黃綠色充滿生機和活力，藍色代表自由，紅色是熱情與力量，金色則是高貴雅致與開朗積極。她也善用對比顏色與強烈的明暗反差，來營造更顯奔放的情感與生命力。而家族多人從醫，鄭瓊娟多少接觸過醫學知識與相關影像，作品《心》（2011）呈現有如細胞核分裂時的能量釋放，揭示生命的奧祕與其延展性。

鄭瓊娟，《悟》，2013，壓克力顏料、畫布，162.5×112.2公分。
CHENG Chung-Chuan, *Enlightenment*, 2013, acrylic on canvas, 162.5×112.2 cm.



CHENG Chung-Chuan

Born 1931 in Hsinchu
Died 2024

Cheng came of age in a family of doctors during the Japanese colonial period. She excelled in her studies but was unable to go to Japan to study medicine due to Japan's defeat in 1945. After graduating from Hsinchu Girls' Senior High School in 1950, Cheng failed to enter her dream university owing to her poor Mandarin, and finally she enrolled in the Department of Fine Arts, Taiwan Provincial Teachers College (now National Taiwan Normal University). After graduating from college in 1956, Cheng joined the Fifth Moon Group's first joint exhibition in 1957, in which she presented her works *Still Life* (1953) and *Vase, Flower, and Fruit* (1955) that are realistic in style. Her works created in this period are rich in the expression of dark shades. Shortly after the exhibition, Cheng got married and moved to Tokyo, Japan. However, the marriage she strived for was hampered by real-life issues, and she suspended her creative practice for nearly a decade in order to take care of her family. Nevertheless, she kept widening her artistic horizons by visiting exhibitions and following art-related news in this period. It was not until she met her son's art teacher—abstract artist Katsuta Kan'ichi—at a school event that she had the opportunity to paint.

As a nature lover, Cheng began to create paintings of Japanese gardens, countryside, and natural landscapes after she moved to the house in Nabeshima and resumed her artistic practice. She observed the vicissitudes of life and a flexible way of conducting herself in the world from the growth and intersection of flowers and plants. There was a clearly discernible shift in her painting style from 1969 to the 1990s, a shift from saturated, dark hues as well as rigorous brushstrokes and compositions to the use of much more casual brushstrokes and the backlighting effect of stark chiaroscuro to highlight the interplay

between light and shadow, the variation of scudding clouds, and the sense of air circulation.

Cheng staged her first solo exhibition in Japan at 60 and returned to the Taiwanese art scene the next year. Thenceforth, her brushstrokes became more flowing and her styles more diverse. On the eve of the millennium, she no longer treated physical scenes as the subjects of her works but turned to creating abstract paintings through automaticity that probe into her innermost thoughts about subconscious, atmosphere, dhyāna, as well as yin and yang. She termed these abstract works “mental-image paintings.” They are not only incarnations of her spiritual imagery and passion, but also concerned with the essence of life. She expressed her emotions with colors or attached symbolic meanings to them in her paintings: black implies steadiness and mystery; yellow-green brims with vitality and energy; blue denotes freedom; red is redolent of passion and strength, and gold stands for nobility, elegance, optimism, and positivity. Cheng was also adroit at using contrasting colors and stark chiaroscuro to unleash more exuberant emotions and vitality. Since many of her family members practiced medicine, she had some exposure to medical knowledge and images. Her work *State of Mind* (2011) exudes the energy reminiscent of that released during cell division, thereby unveiling the mystery and elasticity of life.

李錦繡

1953年生於嘉義
2003年逝世

李錦繡兒時經常協助從事油漆工作的父親調色，無形中培養出對色彩的敏銳度。就讀國立臺灣師範大學美術系時，她深受席德進與廖修平老師肯定，並在課餘時間至彰化李仲生的私人畫室，修習精神性思考與自動性繪畫技法，曾提及：「老師引領我體悟尋求自身自由的可能性」，作品自此轉向抽象與半抽象表現風格，並加入「自由畫會」與「現代眼畫會」。

她早期的創作專注於扭曲的人形以及金屬倒影產生的變形空間，並從負片底片獲得靈感，發表多件關於群像與家族系列作品，「詮釋由人所占據的空間之神祕」。作品《合影》（1982）中，並排的人物如負片般模糊，部分身影被流動且滲出紅色物質的黑色團塊覆蓋，意味著彼此間被隱藏的情感羈絆。

1983年李錦繡前往法國與夫婿黃步青會合，隨後至巴黎高等裝飾藝術學院進修。她受現代建築玻璃帷幕的穿透性、光線變化與反射影像所吸引，利用透明片的拼貼，或留白、或明暗反差的虛實對應來探討身體與空間的關係。她曾寫道：「透明的空間，我的存在應

也是透明的自在」。

1986年，因心繫交由娘家照顧的幼子，李錦繡於學成後立即返國，其後在師院兼課、教導兒童藝術，同時照顧家中長幼、料理家務，也協助先生創作。期間她仍作畫與勤練書法，並抽空到公園寫生，發展出以「樹」為主題的作品，作品《生命》（1990）以如書法般的蒼勁筆勢，傳遞出她內在對自由無拘的嚮往。遷入臺南新居後，李錦繡開始描繪居家物件，作品《任遨遊》（1993）以黑色速寫線條勾勒日常空間，此居家系列作品經常以她端坐的小椅凳為中心視點，前景總會出現自己的腳，標記著她的在場與自我空間。

2001年李錦繡成立工作室，隔年的創作《容合·相待·彩虹曲》（2002）以柔和的粉色淡刷筆法，呈現舒適明亮的起居空間；前景的身軀更為明顯，亦出現正在作畫的雙手與畫中畫，從畫面中明顯可感受到此空間帶給了她安定和歸屬感。李錦繡相信真正的藝術應融入生活，並在創作中展現精神意識。她晚年於安寧病房的創作《步青、父親、母親、雪謹——安寧注視》（2003），描繪丈夫、父親、母親與弟媳的肖像，並以不同的暖色調來呈現對他們的情感。

李錦繡，《容合·相待·彩虹曲》，2002，壓克力顏料、蠟筆盒、畫布，145×90 公分（×3）。
Lii Jiin-Shiow, *Fusion, Reaction and the Song of Rainbow*, 2002, acrylic and crayon box on canvas, 145×90 cm (×3).



LII Jiin-Shiow

Born 1953 in Chiayi
Died 2003

When Lii was a child, she often assisted her father who worked as a painter in mixing paints, which imperceptibly enabled her to develop a keen eye for colors. Lii was highly recognized by her teachers Shiy De-Jinn and Liao Shiou-Ping during her enrollment in the Department of Fine Arts, National Taiwan Normal University. In her spare time, she would go to Lee Chun-Shan's atelier in Changhua to learn spiritual thinking and automatic drawing. She said, "Mr. Lee guides me to acknowledge the possibility of seeking my own freedom." Her works had turned to semi-abstract and abstract expression styles, and joined the "Free Art Association" and the "Modern Eye Painting Society."

Lii's early works feature contorted figures and distorted reflections in metal surfaces. Inspired by negatives, she created a series of portraits of groups and her family to "interpret the mystery of spaces occupied by people." In her work *Group Photo Shoot* (1982), the figures standing abreast are blurred as if in a negative, and they are partially covered by flowing black masses that ooze red matter, which implies the hidden emotional bonds among these figures.

In 1983, Lii went to France to join her husband Huang Buh-Ching, and pursued advanced training at the École nationale supérieure des Arts Décoratifs in Paris. Being fascinated by the penetrability and light variations of modern buildings' glass curtain walls as well as the reflections in them, Lii employed transparent films, blanks, or chiaroscuro to tackle the body-space relations. "In a transparent space, my existence should be transparently free and easy," she once wrote.

No sooner did Lii finish her studies than she returned to Taiwan in 1986 due to her serious concern for her infant son who had been left in the care of her parents. Afterward, she worked as an adjunct teacher at a teachers' college, taught children's art, took care of her family and housework, as well as assisted her husband in artistic creation. In that period, Lii continued to paint and practice calligraphy. She also managed to find time to sketch in the park and created her works with "trees" as the subject. The vigorous, calligraphy-like brushstrokes in her work *Life* (1990) conveys her deepest yearning for genuine freedom without worries. After moving into her new home in Tainan, Lii began to draw household objects. Her work *Travel at Will* (1993) outlines her quotidian spaces with black sketching lines. This series revolves around the stool she sat on with her feet in the foreground, which marks her presence and self-space.

In 2001, Lii founded her art studio. Her work *Fusion, Reaction and the Song of Rainbow* (2002) is painted with gentle, light pink brushstrokes, presenting a cozy, bright living space. The body is more salient in the foreground, accompanied by the painting hands and embedded paintings. The composition clearly suggests that this space gives her a sense of stability and belonging. Lii believed that genuine art should be part of our quotidian existence and foster spiritual awareness in creation. Her work *Buh-Ching, Father, Mother, Shuei-Jing—Peaceful Gaze* (2003) created in a hospice during her twilight years not only shows the portraits of her husband, parents, and sister-in-law, but also expresses her feelings for them in different warm shades.

王淑鈴

1963 年生於臺中
現居住及工作於倫敦與臺中

王淑鈴畢業於英國中央聖馬丁藝術與設計學院，1999年取得皇家藝術學院碩士學位後，旅居倫敦二十餘年，近年返回家鄉臺中清水定居。2019年她獲赫胥宏美術館暨雕塑花園表彰為具開創性藝術家，並於2023年獲頒美國國務院「使館藝術計畫」的藝術獎章。王淑鈴的創作融合東方山水意象與西方抽象觀念，她將情感與意念轉化為縱橫交錯的色彩，呈現流動的視覺效果，發展出根植於天地的造形語彙，體現內在豐沛的思緒。她曾形容繪製大型抽象畫作時，彷彿自己被包覆其中，自在揮灑，並能在宣洩中尋求自我平衡。

《吟唱的河流》（2009–2011）的創作靈感源於王淑鈴對大甲溪河畔美好童年的追憶。大甲溪的潺潺流水，如記憶中的時光長河，承載著她對家、母親、家鄉的無盡思念，這樣的眷念在她旅居倫敦泰晤士河畔期間持續滋長。河流低吟，訴說的是人類與自然的關係。作品畫面以書法筆勢揉合抽象表現手法，呈現河水流動的節奏，繁複的線條與符號如河水般推進與退縮，仿若環境變化中的波動，暗示著時空的變遷。曙光般溫暖的黃

色，象徵著堅守初心的意志力，與下方深沉的藍色相呼應，構成激昂與寧靜之間的微妙平衡。王淑鈴希望觀者從畫中看到的是視覺調和後的綠色，並感受到蘊藏其中的磅礴與溫柔，從而喚起對自然與生命的重新審視。

王淑鈴，《吟唱的河流》，2009–2011，壓克力顏料、油彩、畫布，304×624 公分。
Suling WANG, *The Singing River*, 2009–2011, acrylic and oil on canvas, 304×624 cm.



Suling WANG

Born 1963 in Taichung
Lives and works in London and Taichung

Wang earned her MFA from the Royal College of Art in 1999 after graduating from the Central Saint Martins College of Art and Design. Having resided in London for more than 20 years, she returned to Taiwan and settled in her hometown (Qingshui, Taichung City) several years ago. She was recognized as a boundary-pushing artist by Hirshhorn Museum and Sculpture Garden in 2019 and awarded the Medal of Arts under the “Art in Embassies” project of the U.S. Department of State in 2023. Wang’s works show a fusion of oriental landscape imagery and occidental abstract concepts. She transmutes her emotions and ideas into crisscrossed colors to present a flowing visual effect, thereby evolving her creative vocabulary rooted in the universe and expressing abundant inner thoughts. Wang once described that when she is creating a large-scale abstract painting, she feels as if she were wrapped around in it, where she can paint in an untrammelled style and attain poise in the catharsis.

Wang’s work *The Singing River* (2009–2011) owes its inspiration to her cherished childhood memories of the Dajia River and the riverside. The babbling river rekindles her fond recollections, carrying her nostalgic yearning for her home, mother, and hometown. She kept indulging in such nostalgia during her years by the Thames in London. The river murmurs, narrating the relationship between nature and humankind. The composition of this work combines calligraphic brushstrokes with abstract expression, creating a rhythm of flowing river water. The complicated lines and symbols advance and fall back like a river. They denote the fluctuations in the dynamic environment and imply the changes in space-time. As warm as dawn light, the yellow color symbolizes the artist’s willpower to stay true to her original intention. The yellow color also echoes the deep blue below, striking

a delicate balance between vehemence and serenity. What Wang expects the viewers to see in the composition is the visually harmonized green color and the majesty and gentleness it contains, which will galvanize the viewers into rumination on nature and life.

謝鴻均

1961年生於苗栗
現居住及工作於新竹

謝鴻均1984年自國立臺灣師範大學美術系西畫組畢業後，繼續至紐約深造，先後取得普拉特藝術學院藝術創作碩士，以及紐約大學藝術研究所藝術創作博士學位。返國後她持續創作並從事教職，也撰寫評論文章和翻譯女性主義藝術相關書籍。

謝鴻均認同西蒙·波娃（Simone de Beauvoir）所說：「女人不是生而為女人，而是被塑造成為女人。」她的女性研究與創作是從關切女性生命體驗的角度出發，畫作取材則源自個人的生命經驗與日常種植花木的體悟。她擅長運用流動的細線條或結合擦刷筆觸來描繪圓渾的形體，此次展出的作品《羈》（2001），呈現灰藍的草叢正逐漸蛻變為有如剝去了皮層的血肉團塊，而這些被繃帶纏繞綑綁的軀幹因扭曲而動彈不得。謝鴻均藉此隱喻女性在社會制約規訓下痛苦掙扎的狀態，但畫面中鮮紅鼓脹且飽滿的肌力與帶刺的藤蔓，則顯現其內在依然充滿能量和欲望的堅毅生命力與顛覆力。

2002年，謝鴻均體內孕育著一個小生命，她開始將妊娠經驗帶入創作中，摸索著小女兒與母體的能量互動，也經常揣測胎兒在肚裡游動的是什麼樣的空間。作品《游》（2002）呈現兩個平行交疊的綠色蛹狀生命體，正靜靜躺臥在淡黃透明的羊水中漂浮、游動著；血液般的滴流是生命表徵也反應懷孕時常伴隨的痛楚與焦慮，畫面中無數的直線有如每根神經牽引著母體與胎兒間的連動。對謝鴻均而言，這個母親與孩子共處的身體空間是不安定且混沌不明的「陰性空間」。

謝鴻均，〈游〉，2002，油彩、畫布，172.5×173 公分。
Juin SHIEH, *Swimming*, 2002, oil on canvas, 172.5×173 cm.



Juin SHIEH

Born 1961 in Miaoli
Lives and works in Hsinchu

After graduating from the Western-style Painting Division, Department of Fine Arts, National Taiwan Normal University in 1984, Shieh went to New York and earned her MFA from Pratt Institute and her PhD from the Institute of Fine Arts, New York University. Since her homecoming, Shieh has continued to create works and teach courses in addition to writing critical reviews and translating books on feminist art.

Shieh shares in Simone de Beauvoir's argument that "one is not born, but rather one becomes, a woman." Shieh studies women's issues and creates her works from the perspective of women's life experiences. Her paintings are based on her life experiences and her epiphanies gained from cultivating plants and flowers in her quotidian existence. She is adroit at using flowing fine lines or combining them with rubbing brushstrokes to depict perfectly round shapes. Her early works are on display in this exhibition. In *Cords of Life* (2001), the gray-blue undergrowth is metamorphosing into lumps of blood and flesh stripped of their skins, and these bandaged torsos are twisted and ergo immobilized. This work is a metaphorical expression of women's bitter struggle against the shackles of social norms, whereas the scarlet, bulging muscles and the thorny vines imply women's inner vitality and subversive power that still brim with strength and aspiration.

Shieh was pregnant with a baby in 2002, and then she incorporated her pregnancy experience into her works. She tried to get a feel for her energy exchange with her daughter, and often speculated about the space in which the fetus swims in her belly. Her work *Swimming* (2002) features two parallel, chrysalis-like organisms in green color floating and swimming in the yellowish,

transparent amniotic fluid. The blood-like trickles not only denote vital signs but also reflect the pain and anxiety accompanying pregnancy. The countless straight lines in the composition symbolize the neuro-connections between the mother and the fetus. As far as Shieh is concerned, this corporeal space shared among the mother and the baby is an unstable, chaotic "chora" (maternal space).

李芳枝

1933年生於臺北
2020年逝世

1955年李芳枝於臺灣省立師範學院（今國立臺灣師範大學）美術系畢業，隔年在廖繼春老師的鼓勵下和同學成立「五月畫會」，提倡跳脫傳統的技法或臨摹，要以現代人的感知和現代繪畫技巧來表現個人的創作。此時期的粉彩作品《臺北總統府》（1957）即是藝術家感受到夕陽渲染力的體現。在考取法國獎學金後，李芳枝赴巴黎藝術學院深造，1960年代的創作風格也趨向融合中國民族文化精神的抽象表現。作品《龍鳳》（1960）與《無題》（1963），除以民族象徵為主題，也採用油彩或水墨等不同媒材，進行以情感與意念驅使的乾筆擦刷或勾勒渲染，畫面釋放出充沛的能量。

1962年李芳枝與同為畫家的先生結婚、生子並移居瑞士。在刻苦的生活中為了節省顏料，她改用簡筆與薄塗作畫；1971年舉家搬往南部的聖彼得羅堡，在坡地上自蓋家屋與畫室「芝廬」。身處山城的廣闊環境與經常外出旅行，她完成了大量以輕薄油彩或透明水彩技法的自然寫生，這些作品的畫面明亮且充滿愉悅感，畫風也由抽象回到有具體形體和遠近感的描繪。她提及以前畫抽象畫

多少受到潮流影響，但在自然的環境中生活時，自然而然會用寫生方式直接表達對眼前所見事物的愛好，此時抽象已不能滿足自我對真實的渴望。

長年在國外生活，李芳枝有多幅作品描繪對家鄉與親人的思念。1991年初她在母親過世前回臺陪伴，《故國喬木之思（母島）》（1990）、《懷念祖母之鄉士林》（1991）及《萬古長空》（1991）都是感念母親之作。李芳枝的作品中很少以人物為主角，偶爾會將人置於遠景，但她在1991至1992年間遊歐時出現幾幅以著名景點為背景的自畫像，彷彿也是她寄情於自然與人文景觀中，尋求精神意念的表出與探索自我認同的寫照。

李芳枝，〈夢蝶〉，1979，油彩、畫布，50×70.5公分。
Lifang (LI Fang-Chih), *Dreaming Butterfly*, 1979, oil on canvas, 50×70.5 cm.



Lifang (LI Fang-Chih)

Born 1933 in Taipei
Died 2020

Lifang graduated from the Department of Fine Arts, Taiwan Provincial Normal College (now National Taiwan Normal University) in 1955. Encouraged by Liao Chi-Chun, Lifang founded the “Fifth Moon Group” with her classmates in 1956 to advocate transcending the confines of traditional skills or copying and creating one’s own works with modern perception and painting techniques. Created in this period, her pastel work *Presidential Office Building, Taipei* (1957), Taipei embodies the pathos of the sunset. Lifang pursued advanced training at the École des Beaux-Arts in Paris after obtaining a scholarship in France. In the 1960s, she evolved her creative style toward an abstract expression of the spirit of Chinese national culture. In the two of her works *Dragon and Phoenix* (1960) and *Untitled* (1963), dry brushstrokes and rendering outlines of oil or ink are driven by her emotions and thoughts, with the compositions brimming with sheer energy.

In 1962, Lifang married her husband who was also a painter and they had a child. Then they moved to Switzerland where they led a spartan life and she turned to simple brushstrokes and scumbling techniques in order to save paint. In 1971, the family moved to Castel San Pietro where they built their own house and atelier “Chih-Lu” on an open mountain slope. Due to the vastness of the mountain town and her frequent trips, Lifang created many sketches from nature in light oil or transparent watercolor. The bright compositions of these sketches are a joy to behold, whilst the painting style returns from abstraction back to the depiction of the tangible and the rules of perspective. She stated that her previous abstract paintings were more or less influenced by trends, but since she lived in the arms of Mother Nature, she had spontaneously expressed her affection for what she saw

by sketching, and, at this moment, abstraction could no longer quench her thirst for realities.

A large number of Lifang’s works are filled with her longing for her parents and hometown since she has lived abroad for many years. In early 1991, she returned to Taiwan and stayed by her mother’s side before her demise. Her works such as *Thinking of my Homeland’s Trees (Mother Island)* (1990), *Missing my Grandmother’s Hometown, Shilin* (1991), and *Eternal Sky* (1991) were created in memory of her mother. In Lifang’s works, human figures seldom arise as the protagonists but may occasionally be embedded in the background. Thus, during her travel in Europe between 1991 and 1992, her several self-portraits with famous scenic spots as the background seemed to be the vivid portrayal of her search for inner sustenance in natural and humanistic landscapes, her quest for spiritual expression, and her exploration of self-identity.

林燕

1946年生於浙江
現居住及工作於臺北

林燕1949年隨父母來臺，六歲時因腦膜炎喪失聽覺而失學。母親教她習字、閱讀，也鼓勵她學習繪畫。林燕先後向馬白水學習水彩、張義雄學素描和油畫，也受「東方畫會」成員啟發；而在吳昊的引領下，她開始專注版畫創作，並於1967年加入倡導創新以及現代藝術應從民族性出發的「東方畫會」。她也是「現代版畫會」唯一的女性成員。

林燕的版畫作品早期為刻畫人物，爾後角色則多取材自中國古典小說、民間故事、戲曲、珍禽異獸與生活所見景物。初期的作品線條與造形較工整，色彩為低彩度的墨綠與紅褐色。之後她改以能展現鮮明與活躍感的紅色色塊來襯托有如皮影戲偶般擺動的肢體造型，形體內部則以更繁複且律動的黑色線條，細緻地刻鑿出豐富的紋飾圖騰與自然純真又帶有趣味的神情，作品流瀉出藝術家那細膩簡樸的心思與豐沛的情感。

林燕喜愛閱讀，沉浸於書中的廣闊世界。本次展出的三幅作品：《哲人》(1966) 靈感來自尼采；《姐妹花》(1969) 取材自19世紀經

典小說《小婦人》；以及《唐三藏、孫悟空、豬八戒、沙和尚》(1989) 出自大家耳熟能詳的《西遊記》。1992年林燕出版散文集《聲音穿過她的手》，平實又帶詼諧的文字流露出作者的個性，內容可窺見其擁有豐富的閱讀素養與敏銳的觀察力與想像力，以及覺察她刻畫作品過程的思緒。她提到：「在真實生活裡我也有自己的想像世界，它是我創作的泉源……我的每一幅作品都生活在我的景象中，充滿對生命的熱愛，也是一片童心的流露。」



林燕，《姐妹花》，1969，木刻版畫，46 × 50 公分 (× 3)。
Swallow Y. LIN, *Three Sisters*, 1969, woodcut, 46 × 50 cm (× 3).

Swallow Y. LIN

Born 1946 in Zhejiang
Lives and works in Taipei

Lin moved to Taiwan with her parents in 1949. She suffered hearing loss at six due to meningitis and ergo dropped out of school. Her mother taught her to write and read, and encouraged her to learn painting. Lin learned watercolor from Ma Pai-Shui as well as drawing and oil painting from Chang Yi-Hsiung. She was also inspired by the members of the “Ton-Fan Group.” Then she concentrated on printmaking under the mentorship of Wu Hao. In 1967, Lin joined the “Ton-Fan Group” which advocated that innovation and modern art shall be based on national ethos. Lin is also the sole female member of the “Modern Graphic Art Association.”

Lin’s early prints feature human figures, followed by characters drawing from classic Chinese novels, folk tales, operas, rare birds and exotic animals, as well as the scenes in her quotidian life. The lines and shapes of her early works are relatively fine and neat in low-saturation colors such as dark green and reddish-brown. Later, she turned to using bright and vibrant red color blocks as a foil for the shadow puppet-like figures. Within the figures are more sophisticated and rhythmic black lines that delicately carve out rich ornamental motifs and expressions of natural innocence with a touch of amusement. The refined simplicity of the artist’s mind and the flood of her emotions were released through this work.

Lin loved to read and immerse herself in the universe of books. Three of her works are presented in this exhibition. *The Philosopher* (1966) is inspired by Friedrich Nietzsche. *Three Sisters* (1969) is based on *Little Women*, a classic novel written in the 19th century. *Monk Tang, Sun Wu Kung, Chu Pa Chieh and Monk Sha* (1989) draws from the novel *Journey to the West* all too familiar to us.

In 1992, Lin published her prose collection *Sounds Sweep through Her Hands*. The plain yet humorous writing style reflects Lin’s personality. The content affords us a glimpse of Lin’s fertile reading literacy, perceptive observation, creative imagination, and her thoughts in the creative process. “I imagine a world of mine in my real life. It is the fountain of my creativity... Each of my works lives in my landscape, filled with passions for life and bringing a touching air of childish innocence,” Lin wrote so.

張婷雅

1983年生於臺南
現居住及工作於臺北

畢業於國立高雄師範大學美術系複媒與版畫組、國立臺灣藝術大學版畫研究所的張婷雅，熟習多種版畫技巧。因察覺自己所繪製的草圖多展現東方山水意象，她開始專注於水印木刻版畫，利用木材的自然紋理及易崩特質，發展出溫潤淡雅的技法：將木料的粗糙質地透過墨色層次轉化為水墨畫中的皴法和暈染效果。此外，當她取得最滿意的印製效果後便停止複印，使每幅皆為獨一無二的單刷水印繪。

故鄉臺南的人文風土是張婷雅的創作養分。因父親經營兒童遊樂設施租售公司，兒時在機械支架所驅動的卡通造型坐騎上嬉遊的童年回憶，也成了她發展「架高山水」創作概念의靈感來源。她將作品視為個人境地，所繪之山水不僅是景物，亦承載著生活軌跡、記憶與情感。

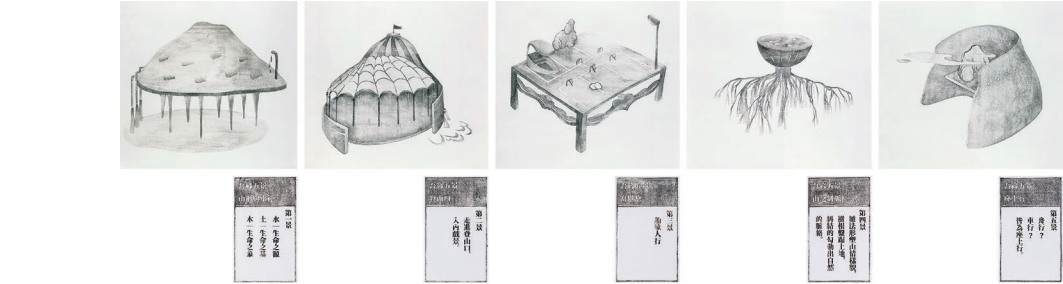
張婷雅以文人臥遊為概念，汲取文人畫中的山水精神，將東方元素融入創作，追求內在和諧，從而達到精神休憩的效果。2011年的作品《吾緣五景》與《吾游園》，取材自清代小說《鏡花緣》，該書作者李汝珍在虛構的

神異國度中刻畫了真實的人性百態，並關注婦女問題，被視為古典文學中提倡女權的先驅。《吾緣五景》為吾緣(無緣)踏入的幻想之境，張婷雅以小說歷程為元素，將想像與旅行經驗化為五景：〈第一景：山形與水徑〉、〈第二景：登山口〉、〈第三景：舟歇息〉、〈第四景：山之皴脈〉與〈第五景：座上行〉。《吾游園》則以仿古籍的書冊形式重新詮釋《鏡花緣》，將第七至第五十回濃縮為十回，凸顯小說中所暗喻的君子品德與婦女權益。

註：

《吾緣五景》
〈第一景：山形與水徑〉——乘舟，坐船遠眺島嶼上的山，觀看河流滲透土地；〈第二景：登山口〉——登島，進入遊樂園一座帶有馬戲團棚頂的購票亭；〈第三景：舟歇息〉——登島，停放交通工具、遊客流動與集合的場所；〈第四景：山之皴脈〉——觀景，島嶼如植物般生長，上有水潭，下有涓涓細流；〈第五景：座上行〉——奇遇，旅行中人事物的巧合。山石如座上主人，究竟是我們看風景？風景看我們？抑或我們即風景？

《吾游園》
〈第一回：鏡行所見〉——準備乘船遊歷海外各島，探尋島上珍奇異獸；〈第二回：神怪具眼〉——每回登島，總會遭遇神怪以眼相瞪；〈第三回：國之雙面〉——雙面國中的雙面人反映了人世間的善惡並存；〈第四回：豕喙言說〉——說大話，搬弄是非者，皆配戴豬嘴（相由心生）；〈第五回：君踏白雲〉——君子可乘坐白雲，強調高尚品格與風範；〈第六回：藥可登高〉——草藥的神奇功效可醫病亦可登高（擁有特殊能力）；〈第七回：粉面纏足〉——女性被傳統世俗規訓束縛；〈第八回：習字「女子」〉——推崇女權的重要，呼籲女子應習字、識字；〈第九回：泣紅亭〉——書中最後一站，記載著過往故事；〈第十回：舟旅四方〉——乘船自在周遊。



張婷雅·《吾緣五景》，2011，水印木刻、紙，118×125 公分、95×105 公分（×4）。
CHANG Ting-Ya, *My Travels*, 2011, waterprint woodcut on paper, 118×125cm, 95×105 cm（×4).

CHANG Ting-Ya

Born 1983 in Tainan
Lives and works in Taipei

Chang graduated from the Division of Mixed Media and Printmaking, Department of Fine Arts, National Kaohsiung Normal University, and from the Graduate Institute of Printmaking, National Taiwan University of Arts, hence her mastery of multiple printmaking techniques. Noticing that most of her drafts evoke the imagery of oriental landscapes, she began to focus on waterprint woodcuts. Harnessing the natural texture and brittleness of wood, she developed a technique as gentle as elegant, namely utilizing an ink gradient to transform the roughness of wood into the wrinkling and rendering effects of traditional Chinese painting. Besides, she stops printing as soon as she yields the most satisfactory results, making each of the prints a sui generis monotype waterprint painting.

The natural conditions and social customs of Chang’s hometown Tainan have fostered her artistic creativity. Since her father runs a company leasing and selling children’s amusement facilities, her art concept Elevated Landscapes owed its inspiration to her childhood memories of playing on cartoon figure-shaped rides driven by mechanical trestles. She treats her works as her private realm. The landscapes she paints are not simply scenery but also the traces of her life, memories, and emotions.

Centering on literati’s imaginary voyages and drawing on the spirit of landscape in literati paintings, Chang integrates oriental elements into her works to pursue inner harmony and thereby achieves the effect of spiritual relaxation. Her works in 2011 *My Travels* and *Flowers in the Mirror* are based on the novel *Flowers in the Mirror* written in the Qing dynasty. The author Li Ru-Zhen portrayed all aspects of humanity in a fictional, fantastical

world. The novel was also concerned with women’s issues and was ergo deemed a pioneering work of classical literature in promoting women’s rights. *My Travels* comprises the imaginary realms that she has no way of entering. Treating the novel’s plot as the elements, Chang transfigured her imagination and travel experiences into five views, including “The First View: Mountain Shape and Water Route,” “The Second View: Trailhead,” “The Third View: Docking Boat,” “The Fourth View: Wrinkled Mountain Wall,” and “The Fifth View: Host on the Seat.” Taking the form of an antique book, the work *Flowers in the Mirror* reinterprets the eponymous novel, compressing the 7th-50th chapters into ten and highlighting the virtues of noble-minded persons and women’s rights to which the novel alludes.

Notes:

My Travels

“The First View: Mountain Shape and Water Route”—on board a boat, gazing into the distance at the mountain island and the river percolating down through the land; “The Second View: Trailhead”—getting to the island and entering the amusement park where a ticket booth with a circus canopy stands; “The Third View: Docking Boat,”—landing on the island, the place for docking and where visitors gather and bustle around; “The Fourth View: Wrinkled Mountain Wall,”—admiring the landscape, the island grows like a plant with a pool above and trickling streams below; and “The Fifth View: Host on the Seat.”—a chance encounter and coincidence on the journey. The rock resembles the host on the seat. Are we looking at the landscape, or is the landscape looking at us? Or, are we the landscape?

Flowers in the Mirror

“Chapter I: What I Saw in the Mirror”—preparing to tour the islands overseas by ship to explore the rare birds and exotic animals there; “Chapter II: The Eyes of Bizarre Creatures”—the bizarre creatures tend to fix me with glares every time I land on the island; “Chapter III: The Two Sides of a Kingdom”—the Janus-faced people in the Janus-Faced Kingdom imply the coexistence of good and evil in the world; “Chapter IV: Speech through a Pig’s Snout”—anyone who brags or incites a quarrel shall wear a pig’s snout (The face is the index of the mind.); “Chapter V: A Noble-minded Person Rides the Clouds”—a noble-minded person can ride the clouds, emphasizing impeccable character and demeanor; “Chapter VI: Medicine for Ascent”—the magical herbal medicine can treat illnesses and help people make ascent (having special powers); “Chapter VII: Makeup and Footbinding”—women are fettered by traditional social norms; “Chapter VIII: The Merits of Practicing Writing Characters”—promoting women’s rights and calling on women to learn to read and write; “Chapter IX: The Qihong Pavilion”—the last stop in the book which carries the story of the past; and “Chapter X: Traveling Far by Boat”—traveling around by boat at my own pace.

歲月流逝——變遷中覺察

在此，作品著重內省與主觀經驗，探尋內在情感變化與轉折。本子題藝術家透過觀念、水墨暈染或富有節奏性的油彩堆疊，捕捉生命中難以名狀的瞬間。創作開展如詩，流暢卻也意味深長，傳遞生活中所觀察的存有與消逝，隱約透出傷痛與矛盾，亦不乏生命的波瀾與喜悅。藝術家靜心專注體會自我，意境與體悟相互滲透，醞釀出內在深層的共鳴。

Time Passes—Awareness in Changes

The works under this subtheme set great store by introspection and subjective experiences, aiming to explore the vagaries and twists of innermost emotions. Here, the artists capture indescribable moments of their lives with concepts, ink-wash rendering, or rhythmic application of oil paint. The resultant works unfold poetically, which is nothing if not flowing and thought-provoking, conveying the being and fade-away observed in quotidian existence with a subtle touch of sorrow and contradiction as well as the vicissitudes and joys of life. As the artists meditate and focus on self-comprehension, their artistic conception and epiphanies infiltrate each other to gestate profound inner resonances.

王雅慧

1973年生於臺北
2023年逝世

原考取臺灣大學法律系的王雅慧，因對此學科不感興趣改重考進入臺灣師範大學美術系西畫組；畢業後她赴法國遊學一年，接觸許多當代藝術。回國後她至臺東關山擔任中學實習教師，住在山腳下過著寧靜悠閒的生活，也常到海邊看夕陽；這段期間她感受到被土地與天空包圍，並提及「在這包圍之中不管從哪裡看出去，都有看不盡的變化，我每天每天看著，出神。於是，這觀看終於變成一把鑰匙，一扇門被打開了，我推開門走了出去。自此之後，我所遇到那些深得我心的藝術作品，似乎都在某個層面上回應了當時的經驗」。

王雅慧擅長捕捉生活中的微小細節。就讀臺北藝術大學科技藝術研究所影音創作組時，新媒體的課程訓練啟發了她思考影像的本質。她在錄像創作中透過不同的實驗手法，將現實空間的經驗融入影像空間的思考，打造出富有哲學意涵的空間。

2005年的作品《日光下的靜物》涵納了王雅慧所喜愛的靜物與大自然題旨，並以她所受的美學與技法訓練來表現此具繪畫性的動態

影像，每個定格皆如一幅靜物畫。其創作手法是先製作模型再進行打光與拍攝，然後藉數位軟體使光線與空間的邊界緩慢移動，擬造出一個貼近現實的空間。作品的擬造空間與展示現場的實際空間相互結合，影像中的連續性動態亦隱含著時間的歷程，觀者的感知因而逐漸擴大，沈浸於虛擬與現實交替的時空。

對王雅慧而言，走向藝術或許是一種心靈的回溯，渴望回到童年那種自由的狀態。成為母親後，她對社會、教育、教養等議題更加關切，並經常思索如何將「修養」體現於當代藝術中。身兼藝術家與母職也促使她重新分配工作時間與空間，在兩種職別中尋求平衡。

王雅慧，《日光下的靜物》，2005，錄像裝置，4分36秒。
WANG Ya-Hui, *Sunshine on Tranquility*, 2005, video installation, 4 mins 36 secs.



WANG Ya-Hui

Born 1973 in Taipei
Died 2023

Originally admitted to the Department of Law, National Taiwan University, Wang retook the entrance exam because she was not interested in law, and finally she entered the Western-style Painting Division, Department of Fine Arts, National Taiwan Normal University. After graduating from college, she stayed in France for a year, where she was immersed in contemporary avant-garde art. After her homecoming, she taught as an intern at a middle school in Guanshan, Taitung, where she led a tranquil, carefree life at the foot of a mountain during which she felt embraced by heaven and earth. “In such an embrace, I couldn't get enough of the changing views wherever my gaze rests. I admired the scenery and got entranced by it every day. Hence, my admiration ultimately became a key to a door. I opened the door and walked out. All the works of art that have deeply affected me ever since seem to echo my experiences of that time in certain aspects,” the artist said so.

Wang was adept at capturing subtle details of her quotidian existence. During her enrollment in the Audiovisual Creation Division, Graduate Institute of Techno-Art, Taipei National University of the Arts, the course on new media urged her to ruminate on the essence of images. In her video works, the artist not only employed varying experimental approaches to transform her real-life experiences into images, but also used light as her brush to create spatial narratives brimming with philosophical implications on the video canvas, so as to respond to different forms of space such as life, abstraction and thinking, and meanwhile act as a spiritual projection of her inner self.

Wang's favorite subjects, viz. still life and nature, found expression in her work *Sunshine on Tranquility* (2005).

She drew on her training in aesthetic techniques to present the moving images characterized by their painterliness, making each frame a dead ringer for a still life. She made models first, followed by illumination and filming, and then she used digital software to move the light and the spatial boundary slowly, thereby fabricating a space through high-fidelity simulation. The fabricated space in this work is integrated with the physical space of the exhibition venue. The continuous motion of the images also implies the elapsing of time. The viewers' perception is ergo heightened, immersing them in a space-time interlaced by the virtual and the real.

As far as Wang was concerned, pursuing a career as an artist was perhaps a spiritual retrospection, a nostalgic yearning for her childhood freedom. After becoming a mother, she got more concerned over issues relating to society, education, and upbringing, and she often contemplated manifesting “cultivation” in contemporary art. Being an artist and a mother also prompted her to redistribute her time and space in order to strike a balance between the two occupations.

楊世芝

1949年生於山東青島
現居住及工作於臺北

楊世芝在襁褓中隨父母一起來臺，高中畢業後她聽從父母建議於專校修習商業文書；1969年因跟隨友人進入一個由多所大學生組成的文藝小團體，燃起對從事藝術的熱情，爾後則兩次赴美於舊金山州立大學藝術系與研究所修習繪畫。在美國所接受的訓練是著重思考，有想法便能提升技術；而課程中的一分鐘內速寫，讓她能在短時間內匯聚身心眼的能量於一體而做出行動。此外，她喜歡嘗試新的事物，也涉獵陶藝、金工、版畫等。回臺後她透過修習太極拳、易經、莊子、心經與中國哲學，對於如何在動與靜、內與外之間取得平衡與整體性的關照有了更深的體悟。

楊世芝的作品受美國抽象表現主義影響，追求率性與自發性，但她強調視覺經驗裡的「整體觀」，反對抽象與具象的二元對立。她初期的創作媒材主要為壓克力顏料與油彩，作品《壓擠在整體與部分之間》（1998）以強烈反差的明暗色彩與大量粗獷斜筆，呈現上下推擠而趨向傾斜扁平且多層次的外顯（真實）空間樣態與內在心緒。2000年後，喜歡草書的楊世芝開始專注於水墨創

作，並結合西方拼貼手法解放慣性，跳脫傳統的圖形描繪。她先是在全開紙上用水墨或有時加上顏料速寫和恣意塗鴉，然後將紙張翻面隨意剪成小塊，再把這些小紙片上的筆觸進行銜接拼貼。這個由自動繪畫開啟，經斷接重構，再形成連續性的「造境」，成就了她獨特的「心靈山水」。



楊世芝，《墨山水》，2007，水墨、棉紙，180×150 公分（×3）。
Emily S. C. YANG, *Landscape in Ink*, 2007, ink on paper, 180×150 cm（×3）.

Emily S. C. YANG

Born 1949 in Qingdao
Lives and works in Taipei

Yang moved to Taiwan with her parents when she was an infant. After graduating from senior high school, she studied business writing at a college on her parents' advice. In 1969, she followed her friend to join a small literature and art group comprising students from several universities, and her passion for art was inflamed as a result. Then she went to the United States twice to study painting in the Department and Graduate Institute of Arts, San Francisco State University. The training she received in the U.S. set great store by thinking, since ideas enhance techniques. The one-minute sketch in the course enabled her to act on the energy of her body, mind, and eyes summoned up in a short period. Besides, she tried many new things and dabbled in ceramics, metalwork, and printmaking. After returning to Taiwan, she practices Taiji, *Classic of Changes*, *Zhuangzi*, *Heart Sutra*, and Chinese philosophy, from which she gained a deeper understanding of how to achieve holistic care and strike a balance between motion and stillness as well as between internality and externality.

Influenced by American abstract expressionism, Yang's works pursue instincts and spontaneity. However, she underscores the “holistic perspective” of visual experiences and rejects the binary opposition between abstract art and figurative art. Acrylic paint and oil are the primary media of her early works. Featuring stark chiaroscuro and massive bold slanting brushstrokes, the work *Compressing in between the “Whole” and “Part”* (1998) shows an explicit (real) spatial modality or an inner thought that is pressed and ergo tends to be tilted and flattened. After 2000, the artist, who is fond of cursive script, began to create ink-wash works. She employs Western collage techniques to transcend the conventional confines of graphic depiction. To be more specific, she

begins by sketching and scribbling with ink or sometimes ink and paint on G1K paper, and then she turns the paper over and cuts it into random pieces, and finally, she collages the brushstrokes on these small pieces of paper. Such continuous “landscaping,” whilst initiated by automatic drawing and reconfigured after severing, has resulted in her inimitable “spiritual landscapes.”

張相宜

1940年生於開城
現居住及工作於首爾

出生於今日北韓開城的張相宜，成長階段歷經日本統治、1950年代的韓戰與隨後的國土分裂。小時候她在黑暗中看到光穿梭的畫面，開始想像宇宙生成的樣態；躲防空洞時在光霧中目睹年輕士兵倒下，則思考著靈魂是什麼。戰亂與軍事強權下的生活經驗，讓她對文化變革、自然現象、生死與魂魄有著深切的體悟，並在藝術創作中反覆探究這些主題。

張相宜於國立首爾大學美術系畢業後便專職創作，並加入由年輕藝術家組成的「墨林會」。她剖析自己不同階段的現代抽象水墨繪畫主題，一開始是描繪自然，之後是人類，近年則關注人與自然的結合。她對精神性與靈魂的探討，除藉由自然現象與身體感來表現，也含納韓國的歷史與傳統文化底蘊，或甚至對民主自由的呼喊。

1970年代抗議軍事政權的示威活動中，張相宜看著年輕學生跳起諷刺社會弊端的「假面舞」，引發她將舞蹈元素導入繪畫的動機。對她而言，透過舞蹈能讓身體連結靈魂產生無形的能量，於存在與消逝中跨越生死界

線。《風與靈魂》(1995)即是以微風中身體舞動的流轉來召喚「靈魂」，張相宜將傳統韓國舞蹈幻化成精神性的「魂舞」，她以簡筆線條與深淺墨色暈染的節奏性變化和交疊，描繪出舞動中的身體感逐漸超越感官知覺和具體環境限制，打開與異次元世界的連結。



張相宜，《風與靈魂》，1995，墨、韓紙，180×540 公分。
CHANG Sang-Eui, *Wind and Soul*, 1995, ink on Korean paper, 180×540 cm.

CHANG Sang-Eui

Born 1940 in Kaesong
Lives and works in Seoul

Chang was born in Kaesong, North Korea. Her coming of age spanned the Japanese rule, the Korean War in the 1950s, and the ensuing division of Korea. When she was a child, she saw light traveling in the dark, which induced her to imagine the beginning of the universe. As she was in a bomb shelter, she witnessed young soldiers falling to the ground in hazy light, which urged her to ponder what a soul is. Her experiences of living under war calamities and military powers resulted in her epiphanies on cultural change, natural phenomena, soul, as well as life and death. She has repeatedly explored these subjects in her artistic praxis.

No sooner did Chang graduate from the Department of Fine Arts, Seoul National University than she started her career as an artist and joined the “Mungnimhoe” (Ink Forest Group) comprising young artists. According to Chang, the subjects of her modern abstract ink-wash paintings at different stages began with Mother Nature, followed by human beings and then the integration between humanity and nature in recent years. Her inquiry into spirituality and soul not only treats natural phenomena and corporeality as the intermediaries, but also incorporates Korean history and traditional culture, and even the call for democracy and freedom.

Chang applied the elements of dance to her paintings after she saw young students performing “Talchum,” a dance that satirizes social ills, during the demonstration against the military regime in the 1970s. She believes that dance can connect the body with the soul to generate intangible energy that in turn allows the body to cross the boundary between life and death in-between existence and fading away. For example, her work *Wind and Soul* (1995) summons the “soul” via the movement of a dancing body

in the breeze. Chang transformed traditional Korean dance into a spiritual “soul dance.” With rhythmic variations and imbrications of simple brushstrokes and different shades of ink rendering, this work features a dancing body that gradually transcends the confines of sensory perception and physical environment insofar as to open up a channel into an interdimensional world.

黃潤色

1937年生於臺北
2013年逝世

出身彰化仕紳家族的黃潤色，父是企業家，日本籍母親文學造詣佳，她從小在優渥環境中成長。父親經商失敗後舉家遷往臺中，她因而結識住在隔壁的藝術家楊啟東，並向他學習水彩與寫實技法。高中畢業後黃潤色參加美術教員檢定考試，通過後於國小任教。1960年她至彰化拜現代畫家李仲生為師，接受前衛藝術觀念的引導，並反覆練習自動性素描，逐漸開展想像力和憑直覺作畫，創作風格明顯地從具象轉至抽象。黃潤色認為這是她「生平首次感到真正的自由」，透過自動性技法，她能在畫布或紙張上恣意地表達個人的精神意識與情緒。

1962年黃潤色加入「東方畫會」，隔年為了專心創作她搬到臺北，白天在田邊製藥廠擔任主管祕書、晚上作畫。此時期的作品色彩較沈穩與同調，描繪的形體有明顯的邊界，《作品64-A》（1964）呈現帶有尖刺與燕尾翹脊的有機生物正進行流線伸展，形體內部充滿大量碎形圖案與切面，流露出藝術家對自我潛意識的探索，陰鬱混沌的畫面也反映她在現實生活中正面臨困境與受環境制約。《作品66》（1966）的女子形體則透過纖細流

暢的線條與華麗有序的圖騰，表現出溫婉雅緻的氣質與堅毅的性格，彷彿藝術家自我形象的投射。

黃潤色婚後仍持續作畫，但鮮少參展。1982年她參與成立中部第一個繪畫團體「現代眼畫會」，五十歲攜長子赴日求學，自己亦申請到日本東京設計師學院學習染織創作，不斷嘗試新技法與新媒材。這個階段的作品已跳脫包覆式形體，《作品Y》（1985）與《作品87-M》（1987）的畫面有如細胞增生繁殖或植物演化變形，充滿生命力與動能，也藉對比反差的色彩，呈現由內向外擴展的能量，而這也映現出黃潤色的成長蛻變與充滿活力的積極態度。

黃潤色·《作品Y》，1985，油彩、畫布，124×124公分。
June HUANG, *Composition Y*, 1985, oil on canvas, 124×124 cm.



June HUANG

Born 1937 in Taipei
Died 2013

Huang was born into a well-to-do gentry family in Changhua. Her father was an entrepreneur and her Japanese mother had a high level of mastery over literature. After her father's business failed, Huang moved with her family to Taichung, where she got acquainted with artist Yang Chi-Tong who lived next door and learned watercolor and realistic drawing from him. After graduating from senior high school, she passed the certification examination for art teachers and started to teach at an elementary school. In 1960, Huang went to Changhua and sat at the feet of modern painter Lee Chun-Shan, with whom she learned avant-garde art concepts and diligently practiced automatic sketching, hence her active imagination and intuition-based painting. Her creative style evidently shifted from figurative to abstract, whereby she stated that “she felt truly free for the first time in her life.” By virtue of automatic drawing, she could express her spiritual awareness and emotions on canvas or paper at will.

Huang joined the “Ton-Fan Group” in 1962 and moved to Taipei in 1963 to concentrate on creation. She worked as a secretary at Taiwan Tanabe Seiyaku Co., Ltd. in the daytime and painted at night. Her works created in this period are relatively placid and homogeneous, and the subjects are clearly demarcated. Her work *Composition 64-A* (1964) features an organic creature having spikes and swallow-tailed back stretching in a streamlined manner. The interior of the creature bristles with fractal patterns and slices, revealing the artist's exploration of her subconscious. The gloomy, chaotic composition also reflects the difficulties and constraints she faced in real life. In her work *Composition 66* (1966), the slim figure portrayed in smooth lines and ornate totems exhibits a

gentle, elegant temperament and sheer perseverance, as if it were a projection of the artist's self-image.

Entering into marriage, Huang continued to paint but seldom participated in exhibitions. In 1982, she co-founded the “Modern Eye Painting Society,” the first painting group in central Taiwan. She went to Japan at 50 with her eldest son who pursued advanced study there, and she also enrolled at Tokyo Designer Gakuin College to learn textile dyeing and kept experimenting with new media and techniques. Her works created in this period break away from previous wraparound forms. The compositions of *Composition Y* (1985) and *Composition 87-M* (1987) are reminiscent of cell proliferation or plant mutation that bursts with vitality and dynamism. The contrasting colors also exude the energy expanding from the inside out, which vividly mirrors Huang's growth and transmutation as well as her vigorous, positive attitude toward life.

洪美玲

1940年生於廣州
現居住及工作於臺北

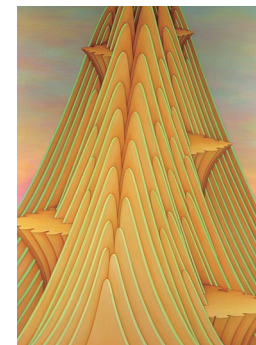
洪美玲成長於花蓮，自花蓮師範學校畢業後即任教職；執教十餘年，期間進入國立藝專進修學習西畫，激起了對繪畫的熱忱，便毅然放棄穩定的教師工作；於不惑之年赴美國舊金山藝術學院攻讀繪畫，取得學士與碩士學位。四十年來，她每日如一地進入工作室作畫，創作過程像孩童搬玩積木般專注，以平塗技法將油彩輕薄有序地疊加於畫布上，表現出層次豐富的色彩。

《尋道》系列作品始於1983年，每件作品皆以編號命名，象徵生命樂章的不同章節。色塊、皴法、小路、平臺是洪美玲作品中常見的構圖元素。此次展出的《尋道1號》（1983）呈現她早期創作的西方立體畫派風格，運用大量方形板塊與幾何符號的描繪，堆疊出夢境般的風景。其作品亦蘊含文人畫元素，將皴法技巧轉化為如羽狀或葉片般的山巒景緻，展現出她在東西方藝術融合上的獨特視野。《尋道79號》（1997）描繪新月高掛下的蜿蜒山路，是系列作品中唯二的夜間場景之一。《尋道93號》（2000）可窺見隱藏包覆於洞穴中的小徑，環形構圖是對世間巡迴的注目。《尋道100號》（2003）則是高聳入雲

的盤山路，交錯往上，明朗積極，背景襯托柔和的夕陽，展現了藝術家掌握光線層次的功力。

洪美玲近期作品畫面呈現寬闊平坦，少了險峻的幾何結構，更多是運用流暢圓滑的線條向高遠之處延伸。她將心之嚮往寄於畫作，尋道於山川水澗之間，所繪之「道」是山水，更是心境。

洪美玲，《尋道 100》，2003，油彩、畫布，161.6×121.8 公分。
HONG Mei-Ling, *Looking for Tao—No.100*, 2003, oil on canvas, 161.6×121.8 cm.



HONG Mei-Ling

Born 1940 in Guangzhou
Lives and works in Taipei

No sooner did Hong Mei-Ling graduated from Hualien Normal School than she took up a teaching position for more than 10 years. During that period, she pursued advanced study on Western-style painting at National Taiwan Academy of Arts, and her passion for painting was ergo inflamed. She resolutely resigned from the stable teaching job and enrolled at San Francisco Art Institute in the United States at 40, and finally earned her BFA and MFA in painting. She has painted consistently in her atelier over the past four decades. When she is painting, she becomes so concentrated as a child playing building blocks. She adopts the technique of flat coloring to create imbricated paint on canvas that radiates in rich layers of colors.

Hong embarked on her painting series *Looking for Tao* in 1983. Each piece in this series is titled with numbers, symbolizing different movements of the life symphony. Color blocks, wrinkled textures, trails, and platforms are the common compositional elements of Hong's works. In this exhibition, *Looking for Tao – No. 1* (1983), one of her early works, was created in a Western cubist style. She stacked many square shapes and geometric symbols on top of one another to create a dreamlike landscape. Containing elements of literati painting, her works also transform the wrinkling method into feather- or leaf-like mountain scenery that demonstrates her inimitable horizons over the fusion of oriental and occidental arts. *Looking for Tao – No. 79* (1997) depicts a serpentine mountain pass under the shining crescent moon, which is one of the only two night scenes in the series. *Looking for Tao – No. 93* (2000) shows a hidden trail wrapped by a cave. Its circular composition implies the artist's gaze into the journey of life. *Looking for Tao – No. 100* (2003) features a mountain road as towering as winding upward,

conveying a bright and cheerful sense of positivity. The gentle sunset in the background bears testimony to the artist's mastery of light gradient.

Hong's recent works have been expansive and flat in terms of composition, in which smooth lines stretching into the distance substitute for craggy, steep geometric structures. She draws inner sustenance from painting and looks for Tao amidst mountains and rivers. The "Tao" in her paintings denotes not so much landscapes as her state of mind.

薛保瑕

1956年生於臺中
現居住及工作於臺中

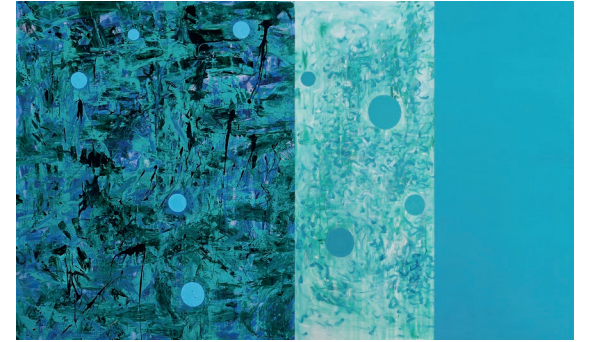
薛保瑕1979年畢業於國立臺灣師範大學美術系西畫組，就學期間曾向孫雲生老師學習水墨白描及潑墨技法。其後進入紐約普拉特藝術學院繼續理論與繪畫、雕塑等複合媒材的研究。因受到當時的思潮與風格影響，她開始創作抽象表現繪畫，作品蘊藏她個人的性格、生活歷練，以及對身處環境的體悟。

身為女性創作者及長時間在國外求學生活，薛保瑕經常思考性別與文化差異、臺灣政治社經處境，以及臺灣如何保有自己的美學價值等。自紐約返臺任教的第一件作品《核心與邊緣》(1995) 即是在回應這些思考，她在大片充滿不祥與警戒意味的橙色畫面中營造無重心的游移與失序感，脫離核心又缺乏固著力的個體很輕易地會被人類社會所架設的魚網捕獲，無法掙脫。

2009年薛保瑕於一場手術後對人生有了更豁達的體悟，隔年她發展出在畫面中加入九個圓點的系列，如作品《起始》(2010)。九有「長長久久」的意思，而在徒手畫圓的過程則須讓身心進入安靜與專注狀態。這些圓是在完成的畫面後再疊加上去的，局部的捨去

與覆蓋某程度也讓作品透出新意。薛保瑕的即興式創作，是有意識地以身體動勢讓筆觸與色彩在畫布上游移，她也時而退步直視畫面做全觀思索，尋求的是情感表現和理性思維之間的平衡展現。2018年的《游移之光》在黑白為主的基調中，呈現有如生物神經網絡的畫面，微微閃現的紅、藍等色彩則為不同感知訊號的發送。此作透過多重視點表現出極具張力的生命力度與複雜的時空向度。

薛保瑕，《起始》，2010，壓克力顏料、畫布，
174×286 公分。
Ava HSUEH, *Originate*, 2010, acrylic on canvas,
174×286 cm.



Ava HSUEH

Born 1956 in Taichung
Lives and works in Taichung

Hsueh graduated from the Western-style Painting Division, Department of Fine Arts, National Taiwan Normal University in 1979. She learned line drawing and ink splash techniques from Suen Yun-Sheng during her college days. Hsueh continued her research on theory, painting, sculpture, and mixed media at Pratt Institute in New York. She began to create abstract expressionistic paintings under the influence of the dominant trends and styles at that time. Her character, life experiences, and epiphanies about her living environment all find expression in her works.

As a female artist having spent a long period of time abroad, Hsueh often contemplates issues concerning gender and cultural differences, Taiwan's political and socio-economic situations, and how Taiwan can maintain its aesthetic value. *Center and Edge* (1995), the first work Hsueh created after her homecoming from New York, was a response to her rumination. She created a sense of weightless wandering and disorder in the large composition that wears an ominous, alarming orange color. Individuals who are detached from the core and deprived of their anchors will be easily caught in the fishing net cast by human society in which escape is nowhere on the horizon.

Hsueh has become more philosophical after an operation in 2009. She created an art series of adding nine dots in the composition in 2010, such as the work *Originate* (2010). The number “nine” implies eons, and the process of drawing circles by hand entails serenity and concentration of the body and mind. The artist superimposed the circles on the finished composition, and the partial elimination and covering of the composition to some extent rendered this work inventively different. Hsueh's

improvisation is a conscious movement of the body that allows the brushstrokes and colors to wander on canvas. Occasionally she steps back and takes a panoramic view of the composition, seeking to strike a balance between emotional expression and rational thinking. Her work *Moving Light* (2018) is redolent of a biological neural network in a principally black-and-white color scheme. The faintly discernible red and blue colors denote different neurotransmission signals. Based on the rules of multi-point perspective, this work exhibits a pathos of vigorous tension and complex spatio-temporal dimensions.

陳幸婉

1951年生於臺中
2004年逝世

陳幸婉的父親是知名雕刻家陳夏雨，她自小受藝術薰陶，承繼了父親對創作的專注與堅持。國立臺灣藝術專科學校西畫組畢業後，陳幸婉開始探索抽象繪畫，1980年代進入李仲生的畫室研習並加入「現代眼畫會」，發展出以自動性技法結合複合媒材的創作風格，運用壓克力顏料、木條、鐵絲、布料、石膏與印刷紙張裱貼等，構築布局精巧且結構縝密的大尺幅作品。

陳幸婉認為身為一位創作者，最重要的是誠實而沉靜的工作，創作過程帶來的喜悅是最大的回饋。喜愛現代文學與音樂的陳幸婉，其作品亦常帶有節奏調性與感性語彙。作品《月亮的聲音 I, II》(1991) 由左右兩部分構成，右面的斑剝牆面上有多扇門窗，從窗戶望向左面可見具方向性的碎筆觸、幾何形與曲摺的布，呈現弦月在星辰宇宙中平滑推移的動勢與時間性。陳幸婉也同時創作紙上水墨作品，以自製木槌及其他實驗性技法，在紙上刷塗墨色，再將墨汁滴灑於紙上，並用手提紙控制墨的流動。畫面因自由滴流的線條與飛濺墨跡，充滿生機與活力。

1990年她參與瑞士巴塞爾的交換計畫，隔年赴埃及並舉辦展覽。埃及古文明與沙漠的原始景象令她著迷，因而發展出以獸皮混合布料、繩索等材質的作品，並捨去畫框，突破規則性邊界也讓藝術家創作的情感與意念表現更顯豐沛。1992年陳幸婉定居法國後，作品多以紅、黑或白色為主調。《天圓地方 AB021》(1994) 即是利用棉布加上墨汁的裱貼，探討象徵真理的「原形」造形與宇宙本質，內方外圓似乎也隱喻修身處世之道。

陳幸婉在沙漠看到已風化的動物殘骸，並曾走訪德國、波蘭等地集中營，這些經驗讓她對時間、生死與戰爭殺戮有著深刻的省思。她利用布料的拉扯、翻折，以及粗繩纏繞演繹時代的創傷與面對死亡的傷痛。在創作《傷》(1999) 的期間，她獲知父親病危卻因故無法趕回陪伴，在布料的扭曲與皺摺中也置入了她心中深切的思念與哀傷。



陳幸婉，〈月亮的聲音 I, II〉，1991，複合媒材、畫布，91×232 公分。
CHEN Hsing-Wan, *Lunar Sound – I and II*, 1991, mixed media on canvas, 91×232 cm.

CHEN Hsing-Wan

Born 1951 in Taichung
Died 2004

Chen Hsing-Wan was the daughter of renowned sculptor Chen Hsia-Yu. She had been nurtured by art since her tender age and inherited her father's dedication to and perseverance with artistic creation. She embarked on exploring abstract painting after graduating from the Western-style Painting Division, National Taiwan Academy of Arts. She sat at the feet of Lee Chun-Shan and joined the “Modern Eye Painting Society” in the 1980s. Her creative style combined automatic drawing with mixed media such as acrylic paint, wood strips, wire, fabrics, plaster, and printed paper mounting, hence large-scale works of exquisite compositions and delicate structures.

Chen believed that the most important matter for an artist is to work honestly and sedately, and the sheer delight found in the creative process is the greatest reward. As an aficionado of modern literature and music, Chen often created works brimming with rhythmic vitality and emotional vocabulary. Her work *Lunar Sound – I and II* (1991) comprises a left and a right part. The mottled wall in the right part bristles with doors and windows. Looking from the windows to the left part, we can see fragmented, directional brushstrokes, geometric shapes, and drapes of fabric that represent the momentum and temporality of the half-moon orbiting smoothly through the universe. Chen also created ink-wash on paper. She used wooden hammers and other experimental techniques to apply ink on the paper. Then she splashed ink onto the paper and held the paper by hand to control the ink flow. The composition is as exuberant as vigorous due to the freely dripping lines and the splashes of ink.

Chen participated in an artist exchange program in Basel, Switzerland in 1990. She went to Egypt and staged an exhibition there in 1991. Being captivated by ancient

Egyptian civilization and the primeval desert, she developed works that blend hides with fabrics and ropes beyond frames. Such a frameless approach enriches the expression of the artist's emotions and thoughts. Red, black, and white colors had become the principal tones of Chen's works after she settled in France in 1992. *The Sky Is a Sphere, the Earth Is a Square* (1994) is a mounted work with cotton fabrics and ink. It explores the essence of the universe and the “original shape” that symbolizes truths, whilst the squares and circles seem to imply cultivating her moral character and the way of conducting herself in the mundane world.

Chen had seen weathered carcasses in the desert and visited the concentration camps in Germany and Poland. These experiences stimulated her profound reflection on time, life and death, and the killing in war. She interpreted the traumas of times and the agony of facing death by pulling and folding fabrics and by twisting thick ropes. When she was creating the work *Wounded Sadness* (1999), she learned that her father was critically ill but she was unable to return to be with him for some reason, hence in the twists and drapes of the fabrics she embedded her deepest longing and distress.

洪藝真

1971年生於臺南

2011年逝世

洪藝真的藝術專業養成於英國，歷經長達十四年的學院訓練，一路從東倫敦大學美術學士、皇家藝術學院繪畫碩士，到2002年取得瑞丁大學美術系博士學位。2004年她返回臺灣後投入教學並持續創作。

洪藝真最初的繪畫風格帶水墨畫隨筆寫意的抽象表現主義，受中國山水畫的多重遠近視點啟發，她發展出大小不一在畫幅上疊加或在牆上並列的組件，藉此延伸空間感與提供不同的觀看視點。1997年她在皇家藝術學院時期則改運用厚重顏料堆疊的單色純粹抽象繪畫，畫面呈現幾何形分割。

1998年起，洪藝真開始思考顏料、畫布與內框的結構關係，對她而言「繪畫的思考形態不再只是以往對視覺再現的專注和詮釋」。她將兩個繃好內框的畫布上下疊放，並在兩層的接觸面模擬因上下擠壓造成顏料溢出邊框的效果；或是在繃好內框的畫布上加上一層側邊翻起的畫布，並在兩層畫布交疊的內面塗上色彩，營造起伏的立體感；此外，也嘗試將畫布上膠，讓其在不同厚度的內框中收縮，形成不同程度的凹陷與變形。這些嘗

試讓繪畫有如軟雕塑，也如洪藝真的老師保羅·賀敘禮（Paul Huxley）的詮釋，認為其作品有如人體肺部具有「呼吸、擴張或收縮」的生命機能。

2007年後，洪藝真關注「複製—再現」的命題，她用自製的鋸齒狀塑膠片在塗滿厚重顏料的畫布上重複劃格線；也徒手將畫布反覆壓摺出交錯的立體線條；另外，她還選擇性地將這些立體畫作以玻璃纖維材質翻模複製，再上烤漆，且常將原作與複製並陳展出，她認為「複製是再現的一部分也是延伸，反映出強烈的延續性。」

洪藝真·《無題（紅）》，2011，壓克力顏料、畫布、烤漆、玻璃纖維，(3-1)15.9×15.2×6.9公分、(3-2)15.9×15.7×6.4公分、(3-3)15.9×15.7×6.7公分。

Yi-Chen HUNG, *Untitled (Red)*, 2011, acrylic paint, canvas, baked paint, FRP, (3-1)15.9×15.2×6.9cm, (3-2)15.9×15.7×6.4cm, (3-3)15.9×15.7×6.7cm.



Yi-Chen HUNG

Born 1971 in Tainan

Died 2011

Hung underwent 14 years of academic training in arts in the United Kingdom, including a BFA from the University of East London, a Master's degree in painting from the Royal College of Art, and a doctorate in fine arts from the University of Reading in 2002. She engaged in teaching and continued to create works after returning to Taiwan in 2004.

Hung's early paintings feature ink-wash freehand brushstrokes in an abstract expressionist style. Inspired by the multiple perspectives of Chinese landscape paintings, she developed components of varying sizes that are superimposed on the canvas or juxtaposed on the wall, so as to extend the sense of space and offer different viewing angles. In 1997, when Hung was enrolled at the Royal College of Art, she created monochromatic abstract paintings with imbricated layers of saturated paint and geometrically divided compositions.

After 1998, Hung contemplated the structural relations among pigment, canvas, and stretcher. She argued that “the contemplation of painting is no longer simply about the attention and interpretation to visual representation.” She either stacked two stretched canvases on top of each other and simulated the effect of the paint overflowing out of the frames due to the squeezing between the two canvases on the contact surfaces, or added a side-lifted canvas on top of a stretched one and painted the contact surfaces of the two overlapped canvases to create three-dimensional undulations; or, the artist would glue the canvas so that it shrinks on the stretcher of different thickness and ends up with various depressions and deformations. These attempts transmuted paintings into soft sculptures. According to the interpretation by Hung's teacher Paul Huxley, her works seem to perform

the human lung functions of “breathing, expanding, and contracting.”

After 2007, Hung shifted her focus onto the proposition of “reproduction—representation.” She not only used a homemade sawtooth-shaped plastic plate to draw grids repeatedly on the canvas covered in thick paint, but also folded the canvas by hand many times to create crisscrossed three-dimensional lines. Besides, she optionally reproduced some of these 3D paintings through casting in fiberglass with varnish and often juxtaposed them with the originals for display. She believed that “reproduction is as much a part of representation as its extension, which reflects remarkable continuity.”

陳慧嶠

1964年生於新北
現居住及工作於新北

美術實驗班畢業後，陳慧嶠曾從事插畫及卡通製作，期間經常到藝廊看展，因而結識影響她日後創作至深的莊普、林壽宇、賴純純等留學歸國藝術家，開始領會初引進臺灣的多媒材與觀念藝術。1988年，她與幾位志同道合的夥伴創立伊通公園藝術空間，為藝術工作者提供新作發表與交流的平臺，成為臺灣當代藝術展演與聚會的重要基地。

陳慧嶠在極簡媒材中開拓新境，作品風格理性簡約，卻兼具詩意感性。她的創作強調物件的符號象徵與觀念性。從小經常做夢的她也鑽研占星術，視夢境為創作的起點，每件作品都是「夢境與想像的凝聚，以物質的方式釋放出來」。她在作品中常結合輕柔（陰性）與堅硬（陽剛）屬性對比的材料來營造衝突與矛盾感，探索生活中歡愉和痛苦並存的現實。

作品《默照》（1992）是一個堆滿棉絮的長方形壓克力盒，棉絮以上千根針與繡線固定著。在《似停非停》（1997）中，意味著自由飛翔與作為幻想載體的羽毛，緊密地被厚重的玻璃壓在盒裡。陳慧嶠在這兩件早期的作

品中，藉由二元對立的手法傳遞詩意情境中隱含著痛楚與感傷的複雜性；此外，以白棉花或羽毛的單色系與簡易幾何形呈現，顯現出藝術家此時期亟欲挑戰空間與低限藝術的嘗試。

陳慧嶠·《似停非停》，1997，玻璃、白羽毛，120×210×5.8公分。
CHEN Hui-Chiao, *Between Stops*, 1997, glass and white feathers, 120×210×5.8 cm.



CHEN Hui-Chiao

Born 1964 in New Taipei
Lives and works in New Taipei

After graduating from arts experimental class, Chen used to work as an illustrator and cartoonist. In that period, she frequently visited exhibitions at galleries, and thus she became acquainted with artists such as Tsong Pu, Richard Lin, and Jun T. Lai who finished their study abroad and returned to Taiwan. These artists not only enabled Chen to comprehend the multimedia art and conceptual art first introduced into Taiwan at that time, but also profoundly influenced her future creations. In 1988, Chen and several like-minded artists founded the IT PARK, which provides a platform for arts practitioners to present new works and exchange ideas, making it an important base for contemporary art exhibitions and gatherings in Taiwan.

Chen opens up new horizons with minimalistic media. Her works are rational and simple in style with a poetic, sentimental aura, emphasizing the symbolic meanings and conceptual implications of objects. She also delves into astrology because she has often dreamed since her childhood. She treats her dreams as the point of departure for her works. Each piece of her works is “a fusion of dreams and imagination released materially.” In her works, the artist usually combines soft (feminine) with hard (masculine) materials to create a sense of conflict and contradiction, insofar as to explore the reality of the coexistence of joy and sorrow in her life.

Her work *Silent* (1992) features a rectangular acrylic box filled with cotton wool, and the cotton wool is fixed by more than 1,000 needles and embroidery threads. In *Between Stops* (1997), Chen's another work in this exhibition, the feathers that imply freely flying and serve as carriers of fantasies are tightly pressed in the box by a thick sheet of glass. In the two pieces of her early works,

the artist employed a binary opposition to express the complexity of the poetic composition in which anguish and pathos are embedded. Besides, the monochromatic cotton wool and feathers in simple geometric forms marked the artist's eagerness to challenge spaces and minimalism in that period.

燈塔——象徵與追尋

燈塔象徵目標、意義，以及生命的探尋。此子題盼呈現女性藝術家對自身環境及未來的懇切關注，包含對集體創傷、權力關係、社會荒謬的觀察與體悟。她們透過不同時空背景的經驗，對自然、社會、經濟與政治等議題進行反思，並藉由創作凸顯外在變化對情感層面的影響，同時思及周遭與內在，呈現對身體、身分與文化意義的追索。

The Lighthouse—Symbol and Pursuit

The lighthouse is emblematic of objectives, meanings, and exploratory voyages across life. This subtheme seeks to present the female artists' earnest concern for their environment and future, including their observations and epiphanies about collective trauma, power relations, and societal absurdities. Based on their experiences in different spatio-temporal contexts, the artists not only ruminate on issues concerning nature, society, economy, and politics, but also highlight the impact of external changes on their emotions in their works in addition to contemplate their surroundings and inner dispositions, trying to grasp the significance of their bodies, identities, and cultures.

吳瑪俐

1957年生於臺北
現居住及工作於臺北

藝術家吳瑪俐身兼策展人及藝術教育者，畢業於德國杜塞道夫藝術學院。1990年代，她透過翻譯引介西方前衛藝術思潮，為臺灣藝術界注入新視野。吳瑪俐致力於觀念藝術與行動，長期關注女性處境，並於創作中連結歷史、政治與社會議題。近年來，她的藝術實踐進一步拓展至生態環境與社群關懷，強調藝術作為社會行動的力量。2016年，她獲頒第十九屆國家文藝獎。

1997年，吳瑪俐應北美館邀請參與「悲情昇華——二二八美展」。該年適逢二二八事件五十週年，有感於過去文史資料整理與展示較多是針對男性受難者，希望作品可以從女性的角度做探討，她因而提出《墓誌銘》，試圖藉由事件受害者女性家屬的故事來探討女人於歷史事件的角色。

在π型場域中，吳瑪俐透過右面玻璃噴砂文字，提出在政治平反的過程中，男性會翻轉為英雄，但女性的聲音卻往往被忽略。與此呼應的是左面玻璃噴砂節錄《二二八事件慘案紀實》紀錄片，以及阮美姝的自身經歷和走訪百餘位遺族於《幽暗角落的泣聲》

兩書中的陳述，而整件作品所傳遞的內涵也與美國女性主義作家蘇珊·格里芬（Susan Griffin）的著作《石頭合唱：戰爭的私人生活》相應。在正對觀者的牆面，吳瑪俐則首次採用錄像，播放她手持V8攝影機到基隆和平島拍攝海浪沖刷岩石的畫面；反覆的拍擊與潮退象徵著受難遺族女性被忽視的聲音與控訴，而浪花透過燈光與玻璃反射呈現的點點閃光有如她們灑下的串串淚珠。

吳瑪俐，《墓誌銘》，1997，錄像、噴砂玻璃，尺寸依場地而定。

Mali WU, *Tombstone Inscription*, 1997, video and sandblasted glass, dimensions variable.



Mali WU

Born 1957 in Taipei
Lives and works in Taipei

Artist Mali Wu is a curator and arts educator. In the 1990s, she introduced Western avant-garde thoughts into Taiwan by translation, which broadened the horizons for the Taiwanese art scene. Committing herself to conceptual art and action and showing long-term concern about women's situation, Wu tends to associate her works with historical, political, and social issues. In recent years, she has extended her artistic praxis to touch upon ecological awareness and community care, emphasizing art as a social force to be reckoned with. She won the 19th National Award for Arts in 2016.

In 1997, Wu was invited to participate in *Sadness Sublimed: The 2.28 Incident Commemorative Exhibition*. This event coincided with the 50th anniversary of the February 28 incident. Since previous compilations and displays of related historical material were mostly focused on male victims, Wu intended to address relevant issues from the perspective of women, hence her work *Tombstone Inscription* which seeks to explore the role of women in this historic event through the stories of the victims' female family members.

At the inverted U-shaped venue, the sandblasted text on glass at the right-hand side states that, in the process of political rehabilitation, men are turned into heroes whereas the role of women is always downplayed. This part is echoed by another sandblasted text on glass at the left-hand side, which is an excerpt from the statement in the *February 28 Massacre Documentary* as well as from Juan Mei-Shu's personal experiences and interviews with over 100 family members of the victims in the book *Sobs in the Dark Corner*. The entire work also echoes A Chorus of Stones: *The Private Life of War*, a book written by American feminist philosopher Susan Griffin. Wu

employed the medium of video for the first time on the wall in the middle, screening the waves rolling against the rocks, a scene she filmed with a V8 camera at Heping Island, Keelung. The repetitive lapping of the waves symbolizes the neglected voices and accusations of the victims' female family members, and the spray sparkling in the light and reflecting off the glass vividly resembles the tears these women shed.

薄茵萍

1943年生於山東日照
現居住及工作於紐約與臺北

薄茵萍因戰亂隨家人輾轉來臺。於國立藝專就讀西畫科時，她的創作類型主要為具超現實意境的油畫。1978年她以藝術工作者身分申請赴美，舉家移居紐約。除養育三名子女，她為了生計從事過多項工作，曾在車衣廠、木框廠打工，也為了要能直接與人接近多瞭解生活環境開設雜貨店；但在忙碌的生活中，她依然抽出時間到紐約普拉特版畫中心研習木刻版畫及石版畫，並堅持不懈地持續創作。2010年她回臺灣成立天棚藝術村，積極推動藝術社群與美感紮根行動。

薄茵萍在作品中一再傳遞對人性與社會的關懷。木刻上色作品《希聲之四》(1989)是以一組九幅有如電影分鏡般的構成，由左至右畫面從群體怒吼，到聚焦個人臉部，再逐步放大到喉嚨深處，直至只見咽喉壁的小點與細紋，從具象到抽象。觀者面對無聲的畫面，卻深刻感知到嘶聲力竭的吶喊逐漸消逝的過程。對此薄茵萍提到「我以憤聲疾呼抗議人性中的醜惡所造成的社會災害。但那吶喊聲卻隨著時間而逐漸湮然而逝歸於寧靜。兩個截然不同的動與靜的畫面同時呈現，心

境也隨之轉變，猶如人的一生由熱血沸騰的投入而至看破紅塵歸隱。」

作品《出土》(2002)是在木刻上以報紙拼貼成有如古書的斷簡殘篇，在沈穩的構圖與寧靜的暖暗褐色調中，薄茵萍一貫地以內斂的態度面對社會現象，提出內省與思辨。此外，她也進一步拓展創作媒材，嘗試銅、鐵、壓克力等雕塑。鐵雕《啟》(2009)刻畫行進中的人群，透過具方向性的線條在薄片中呈現立體的空間感，進一步探討人的互動與存在處境。

薄茵萍，《出土》，2002，木刻、油彩、報紙，
90×180公分。
PO Ying Ping, *Unearthed*, 2002, woodcut, oil and
newspaper, 90×180 cm.



PO Ying Ping

Born 1943 in Rizhao
Lives and works in New York and Taipei

Po moved to Taiwan with her family due to the war calamity. Her works were mainly oil paintings in a surrealistic style when she enrolled at the National Taiwan Academy of Arts. In 1978, she applied for admission to live in the United States as an artist and moved to New York with her family. She had to work several jobs to raise her three children and make a living. She had not only worked in a garment factory and a wood frame factory, but also opened a grocery store in order to get closer to people and learn more about her living environment. A busy life notwithstanding, she made time to learn woodcut and lithography at Pratt Graphic Art Center and meanwhile indefatigably created works. She returned to Taiwan in 2010 and founded the Tian-Peng Artist Village to actively promote art communities and aesthetic root-taking.

Po's works repeatedly express her concern for humanity and society. *Rare Sound #4* (1989) comprises nine storyboard-like colored woodcuts. From left to right and figurative to abstract, the compositions include a snarling crowd, an individual's face, a zoom-in on the throat, and finally the dots and fine lines of the pharynx. Confronted with these silent pictures, the viewers can nonetheless distinctly perceive the process of a fierce roar gradually fading away. In this regard, Po said, "I protest against the social disasters caused by the horror of humanity with an outraged cry. Yet that cry gradually fades into silence over the course of time. The two contrasting images of motion and stillness are presented simultaneously, and the state of mind changes accordingly, just like a person's journey of life from passionate devotion to being enlightened and returning to seclusion."

Po's work *Unearthed* (2002) is a newspaper collage on a woodcut that resembles the remnants of an ancient book. In the sedate composition and tranquil shades of dark brown, Po consistently takes an understated attitude toward social phenomena, in which her introspection and rumination find expression. Besides, she has further expanded her creative media by experimenting with sculptures in bronze, iron, and acrylic. Depicting a crowd moving forward, her iron sculpture *Rise* (2009) creates a sense of cubical space with directional lines amidst thin sheets, thereby addressing the situations of human interaction and existence.

黃海欣

1984年生於臺北
現居住及工作於紐約

黃海欣的創作刻畫出當代日常生活中的荒誕場景，隱藏在圖像背後的是社會中各種偏離與刻板，卻又習以為常的價值觀。她關注現代大眾媒體所傳播的公共性圖像，如政治新聞、生活片段與民間習俗，探尋暗藏其中的荒謬與不安。她的靈感源於對生活的觀察，無論是自身經歷、目睹的場景，或是媒體捕捉的瞬間，都成為她創作的素材。她透過幽默的構圖喚醒觀者對日常已無感的覺知，並以諷刺和略帶誇張的手法呈現那些難以言喻的怪誕卻又真實的片刻。

2012年的作品《婚姻危機》與《新娘和她的西樂隊》，皆以婚禮為場景，原本預設溫馨莊嚴的慶典卻經常出現各種意外和矛盾情緒：婚宴蛋糕冒出火焰，賓客掩住口鼻倉皇趴下逃生，彷彿揭示對婚姻未知前景的擔憂與美好想像的幻滅；盛裝的新娘面帶愁容，陪伴在旁的是穿著制服的女子西樂隊成員，讓人聯想到臺灣傳統民間習俗中的場景，呈現出婚禮背後的矛盾與不安。黃海欣的創作是對生活寫實的映照，她認為現實比作品更荒唐：「我的畫布就像濾鏡，只是用說故事方式把呈現在眼前的人事物濾出來，我只是在敘述

一件事，不帶主觀的評論。」藝術家擅於捕捉微妙的情感瞬間，將繪畫作為說故事的方式，以犀利且帶俏皮的創作語境重現她所觀察到的世界。

黃海欣，《婚姻危機》，2012，油彩、畫布，202×162公分。
Hai-Hsin HUANG, *Marriage Crisis*, 2012, oil on canvas, 202×162 cm.



Hai-Hsin HUANG

Born 1984 in Taipei
Lives and works in New York

Huang's works vividly portray wacky scenes in contemporary daily life. Hidden behind the images are bias and stereotypes of all stripes that are also taken-for-granted values in our society. The artist focuses on public images such as political news, slices of life, and folk customs disseminated by modern mass media, in which she explores the lurking absurdity and anxiety. She draws inspiration from her quotidian observation. Whether the scenes that she experienced and witnessed or the moments captured by the press, they all become her creative materials. She uses humorous compositions to change the viewers' attitude of indifference and heighten their awareness of the everyday, representing the moments as indescribably bizarre as real with a satirical and somewhat hyperbolic technique.

Huang's works *Marriage Crisis* and *Bride and Her Marching Band* (2012) feature wedding scenes. The celebrations supposed to be warm and solemn turn out to be rife with accidents and tangled emotions. In *Marriage Crisis*, the wedding cake is on fire, and the guests cover their mouths and noses, getting down and rushing to escape, which seems to insinuate worries about the unknown prospects of marriage and the disillusionment of wonderful imagination. In *Bride and Her Marching Band*, the bride in her wedding dress wears a grim expression on her face, accompanied by a women's fa-la-sol band in uniform, which is reminiscent of the scene in traditional Taiwanese funeral ceremonies that implies the contradictions and unease behind the wedding. Huang's works faithfully mirror the realities of life. She believes that realities are more absurd than what her works portray. "My canvas

is tantamount to a filter. What I'm doing is to represent the people, events, and things in front of us through storytelling. I'm simply recounting an event without any subjective interpretation." The artist is adept at capturing the moments of subtle emotions. Treating painting as storytelling, Huang represents the world she observed with her creative vocabulary that exudes trenchant wit.

弗蘭妮·侯伯格

1981年生於雅加達
現居住及工作於柏林與斯德哥爾摩

侯伯格關注個人、集體和不同世代的創傷與權力關係，以影像為敘事，探討暴力如何長期影響個人，及其在日常生活所造成的持續性改變或阻礙。其作品透過攝影與錄像，呈現個體在面對困頓時的心理逃逸策略，並凸顯人在束縛下如何運用虛構（fiction）能力為自身提供庇護和力量。

《倒退三角廣場》為2012台北雙年展委託製作，侯伯格於作品發想初期來臺進行田野調查，探訪東部原住民部落的薩滿巫師，並參與臺灣道教的觀落陰儀式。此作與精神分析師兼文化理論學者Leon Tan合作，內容融合臺灣在地文化與殖民史，並對照傳統民俗療法與現代精神分析醫學，呈現儀式與精神治療的現代化多元形式。影片中刻意安排間歇性的無影像或無聲畫面，以製造觀看停頓，從而引發心理壓迫，讓觀者感受被迫的不適；此外亦藉由物質世界延展至精神領域，連結可視與不可視，透過象徵性的敘事，試圖修復情感上的斷裂與疏離。

弗蘭妮·侯伯格，《倒退三角廣場》，2012，錄像裝置，47 分。
Virlani HALLBERG, *Receding Triangular Square*, 2012, HD video installation, color, sound, 47 mins.



Virlani HALLBERG

Born 1981 in Jakarta
Lives and works in Berlin and Stockholm

Hallberg focuses on the relationship between trauma and power, individually, collectively, and across generations. Treating images as narratives, she explores how violence affects individuals over time along with the ongoing changes or obstacles it causes in our quotidian existence. Through photography and video, her works not only present individuals' psychological escape strategies in quagmires, but also highlight how people exert their skill of fiction to provide themselves with refuge and strength.

Hallberg's work *Receding Triangular Square* was commissioned for the 2012 Taipei Biennial. The artist conducted field surveys in Taiwan during the conceiving phase of this work. She visited tribal shamans in Eastern Taiwan and participated in the Daoist ritual similar to séance. Hallberg created this work in collaboration with psychoanalyst and cultural theorist Leon Tan. This work not only incorporates Taiwanese culture and history as a colony, but also refers to folk therapy and psychoanalysis, manifesting the modernized, multifaceted forms of rituals and psychotherapy. Besides, in this work, Hallberg deliberately arranged scenes with no image or sound in an intermittent fashion, so as to put temporary halts in the viewing process that cause psychological strain and involuntary discomfort to the viewers. Moreover, this work extends from the physical world to the spiritual realm, links the visible with the invisible, and attempts to remedy the emotional breach and alienation by means of symbolic narratives.

蕭珮宜

1990年生於臺南
現居住及工作於臺北

蕭珮宜畢業於國立臺北藝術大學美術系與創作研究所，就學期間她曾作為交換學生赴日本京都造形藝術大學。她擅長在複合媒材作品中運用手繪、拼貼與繁複的版畫等技術，並以精美畫意來對比傳達其對當代失調社會及環境的觀察。

作品《動物火山》（2015）首展於本館「製造×意義」展覽。此作延續藝術家關注環境議題的創作脈絡，以金箔襯底呈現某種「災難的變形」：她極盡華麗、繁複、充滿細節地描繪火山爆發瞬間，以及多種動物屍體堆疊如繽紛美食的場景，傳達人類對環境失衡的麻木不仁。蕭珮宜藉由混雜生命與死亡、甜美與腐敗的衝突意象，訴說她的末日啟示錄，即死亡中隱含再生的可能。

另一件作品《人間樂園》（2022–2023）為2023年同名展覽系列的首幅大作，擬人化的動物演出人類社會中的虛妄情愛與權力爭奪。紅蘿蔔象徵情感的物質籌碼，猴子們為向巨型母兔求歡而爭鬥，兔子則在眾星拱月中失去喜樂。繽紛豔麗的色彩與裝飾風格，與既缺乏歡快又失去自我的故事形成反差。

蕭珮宜以繁複工序而需大量勞動的作品製作過程，殷殷切切對現實世界提出批判，這是反應當代社會心理的警世寓言。

蕭珮宜，《人間樂園》，2022–2023，壓克力顏料、畫布，
185×226 ×5 公分。
HSIAO Pei-I, *The Garden of Earthly Delights*, 2022–2023,
acrylic on canvas, 185×226×5 cm.



HSIAO Pei-I

Born 1990 in Tainan
Lives and works in Taipei

Hsiao earned her BFA and MFA from the Department of Fine Arts, Taipei National University of the Arts. She had been an exchange student at the Kyoto University of Art and Design during her college days. The artist is adroit at applying traditional drawing, collage, and sophisticated printmaking to her mixed-media works that offer her witty observations on the dysfunctional society and environment in exquisitely rendered contrasts.

Hsiao's work *Animal Volcano* (2015) debuted in the exhibition *Make Sense* hosted by Taipei Fine Arts Museum. Following her consistent focus on environmental issues, this work presents a “metamorphosed disaster” with gold leaf as the background. The artist depicted the moment of volcanic eruption in an extremely ornate, complicated, and detail-laden fashion along with the massive pile of animal carcasses redolent of colorful delicacies, thereby insinuating human beings' apathy toward ecological imbalances. Hybridizing the conflicting images of life and death as well as beauty and putrefaction, the artist narrated her version of apocalypse in which the possibility of rebirth is hidden behind death.

Another work *The Garden of Earthly Delights* (2022–2023) was the first large-scale work in her eponymous solo exhibition in 2023. The anthropomorphic animals act out fabricated love and power struggles in human society. The carrots are the material tokens of relationships. The monkeys fight to woo the giant female rabbit who captivates everyone but finds no pleasure. The flamboyant style contrasts with the story in which the protagonist is deprived of joy and itself. The complicated creative procedure of this work entails intensive labor, through which the artist ardently

criticizes the real world. It is a cautionary fable that reflects the mentality of contemporary society.

蕭麗虹

1946年生於香港
2021年逝世

英屬香港出生的蕭麗虹，畢業於美國加州大學柏克萊分校，主修經濟，副修西方美術史與建築史。婚後隨丈夫前往波士頓，在丈夫就讀的麻省理工學院擔任助教，並在工作之餘修習陶藝與金工。其後，夫婦移居新加坡，她於銀行擔任經濟發展策略研究員，在專業與母職間兼顧平衡。1976年，蕭麗虹隨丈夫到臺灣定居，成為大家庭中的全職主婦，這一身分轉換帶來適應上的挑戰，亦逐步為人生開啟新的方向，透過融入臺灣藝文圈，從中拓展了生命的意義與追求。1982年至1985年間，她三度赴美進修，研究工業材料的創意使用、雕塑陶藝與建築陶藝。蕭麗虹除投身藝術創作也收藏作品，並於1995年成立「竹圍工作室」，積極推動藝術家進駐與國際性的跨領域實驗交流參與環境議題的倡議行動，此外，對社群與社區文化能量的深耕亦著力甚深。

蕭麗虹的創作歷程最初是製作結合實用性與觀賞性的陶瓷器皿，之後轉向抽象性雕塑探究材質特性、製作技術，以及釉色變化的表面質感。帶有極簡造形與質樸釉色的《無題》（1986）系列，薄瓷片留有徒手成形的捏

塑痕跡，呈現藝術家內心、宇宙的碰撞與撕裂。作品《雲》（1987）則以骨瓷製成平板，再加閃光釉燒成，帶有明亮感；板上幾片薄薄呈飄浮狀的陶雲，表現出藝術家藉大自然對自由的想像，同時也感慨於虛無縹緲的無常。

1990年代，蕭麗虹捨棄純粹意象的表現，改以更直接的手法創作具社會批判意識的複合媒材裝置。作品《老梯子》（1991）呈現一群以有機捏塑的泥人正在沙地上奮力且爭先恐後地要攀爬階級長梯，但爬上頂端才驚覺空無一物。她在作品《天賜？（#2）》（1992）中結合「雲」與「人間」的題旨：幾個土製陶偶立於沙堆中望著遠端逐漸聚集、正往高處攀爬的扭曲身形，與其對應的則是自地平線冉冉上升的朵朵雲彩，越至高處越顯潔白純淨。蕭麗虹自認偏愛宇宙所流露的寧靜，「因為與大自然相比較，人與人的行為都可以被淡化」。

蕭麗虹，《老梯子》，1991，木頭、陶土、沙，尺寸依場地而定。
Margaret SHIU, *The Ladder*, 1991, wood, clay and sand, dimensions variable.



Margaret SHIU

Born 1946 in Hong Kong
Died 2021

Born in British Hong Kong, Shiu graduated from the University of California, Berkeley, where she majored in economics and minored in Western art history and architectural history. After getting married, she accompanied her husband to Boston and worked as a teaching assistant at the Massachusetts Institute of Technology during her husband's enrolment there. She also learned ceramics and metalworking in her spare time. Later, the couple moved to Singapore, where Shiu worked for a bank as a researcher in economic development strategies, trying to reconcile her professional and maternal responsibilities. In 1976, Shiu settled in Taiwan with her husband and became a full-time housewife in a large family. This identity shift not only posed adaptation-related challenges for her, but also gradually set her life in a new direction. She expanded the meaning and pursuit of her life by blending herself with Taiwan's art scene. She pursued advanced training in the United States three times between 1982 and 1985, studying the creative use of industrial materials as well as sculptural and architectural ceramics. As an artist-cum-collector, Shiu founded the "Bamboo Curtain Studio" in 1995, through which she actively promoted artist-in-residency and international exchange of transdisciplinary experiments, in addition to partaking in environmental advocacy. Furthermore, she was deeply committed to cultivating the cultural energy of communities and neighborhoods.

Shiu's creative journey began with ceramic utensils as practical as aesthetically pleasing, and then she turned to abstract sculptures in which she explored materials' properties, production techniques, and the surface textures of varying glaze colors. The series *Untitled* (1986) is characterized by its minimalistic style and rustic glaze.

The thin ceramic tiles bear the traces of kneading by hand, presenting the clashes and rips in the artist's inner universe. Her work *Clouds* (1987) comprises bone china tablets with glitter glaze to bring out brightness. A few wisps of ceramic cloud float on the tablets, narrating the artist's imagination of freedom through Mother Nature and her lamentation about the impermanence of everything.

In the 1990s, Shiu discarded the expression of pure imagery in favor of a more straightforward approach to creating socially critical mixed-media installations. Her work *The Ladder* (1991) features a swarm of organically sculpted clay figures scrambling up a long ladder in the sand, only to find nothing at the top. She then integrated the subjects of "clouds" and "human world" into her work *God-Send? (#2)* (1992): several clay figures stand in the sand and gaze into the distance at the twisted silhouettes that are gradually gathering and climbing higher, whilst the contrasting clouds swirling from the horizon become whiter and purer as they gently ascend. Shiu preferred the tranquility of the universe, "because Mother Nature makes human behavior seem pretty picayune."

陳澄如

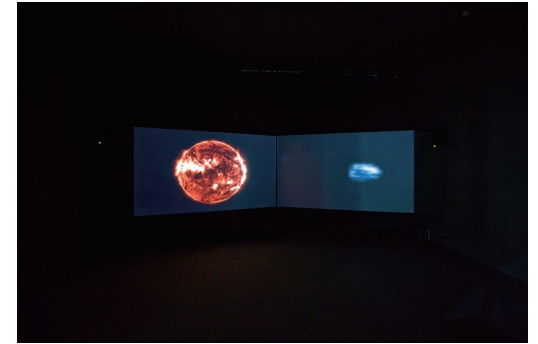
1977年生於臺北
現居住及工作於臺北

陳澄如潛心於神祕學、占星學和宗教哲學，透過宇宙學系統思索歷史與社會事件的起源、演變及其相互關聯，超越表象，以此詮釋人類行為與集體意識。她藉由靈修和薩滿儀式等身體實踐，喚醒感官與覺察，將體悟與身體經驗轉譯為創作敘事，進而開啟對宇宙和自我關係的新理解。

《共登世界大同之境》為2012台北雙年展委託製作，時空背景聚焦在1960年代的太空探險時代，及當時全球盛行的帝國主義與威權統治。陳澄如透過剪輯拼貼歷史影像，並以蔣介石的星座命盤為基礎，剖析其領袖特質與獨裁者性格，以宿命論揭示獨裁者的出現和造神現象的無可避免，暗示宇宙中重大事件的發生，似乎有其內在秩序且超越人類的掌控。作品名稱取自蔣介石在阿波羅11號太空船首次登陸月球時的賀詞。NASA將全球七十三位國家元首的賀詞儲存在一枚磁碟中，隨阿波羅11號一同登上月球，蔣介石以中華民國總統的身分寫下：「茲於太空人首次登陸月球之日，謹申吾人誠摯之願望，從此以循世界大同之旨，共登宇宙太平之域。」

儘管人類文明已發展至能以科學理解萬象，對於巧合、信仰與超自然現象，仍無法給予完整的解釋。陳澄如近年來的創作猶如通往神祕能量的通道，引領觀者放大感官、放鬆意識，讓宇宙的能量在身體的小宇宙中維持平衡與安定。

陳澄如，《共登世界大同之境》，2012，三頻道錄影裝置，17分。
Yin-Ju CHEN, *One Universe, One God, One Nation*, 2012, three-channel video installation, 17 mins.



Yin-Ju CHEN

Born 1977 in Taipei
Lives and works in Taipei

Chen concentrates on the occult, astrology, and philosophy of religion. Via the cosmological system, she sees through the appearance to contemplate the origin and evolution of history and societal events along with their correlations, thereby interpreting human behavior and collective consciousness. By means of corporeal praxis such as spiritual formation and shamanic rituals, the artist not only awakens her senses and awareness, but also translates her epiphanies and corporeal experiences into her creative narratives, and ultimately creates a new understanding of the relationship between the cosmos and the self.

Chen's work *One Universe, One God, One Nation* was commissioned for the 2012 Taipei Biennial. This work was set in the context of the Space Age in the 1960s and the imperialism and authoritarian rule prevailing around the world in that period. Using an edited collage of historical images and based on Chiang Kai-Shek's natal chart, the artist analyzed Chiang's leadership qualities and dictatorial character. She invoked fatalism to reveal the inevitability of the emergence of dictators and the phenomena of apotheosis, suggesting that there seems to be an internal order beyond human control behind the occurrence of major events in the universe. The title of this work is based on Chiang Kai-Shek's goodwill message to the world's first crewed Moon landing on the Apollo 11 spaceflight. The NASA saved the Apollo 11 goodwill messages from the world's 73 heads of state on a disk that accompanied the Apollo 11 spacecraft to the moon. As President of the Republic of China, Chiang Kai-Shek wrote: "On the day of the first landing of an astronaut on the moon, I hereby express our sincere wish to follow the will of cosmopolitanism and to reach the realm of cosmic peace."

Even though human civilization has evolved to the extent of being able to scientifically grasp everything, comprehensive explanations for coincidences, beliefs, and supernatural phenomena remain wanting. In recent years, Chen's works have served as gateways to mysterious energy. They guide the viewers to heighten their senses and liberate their consciousness, so that the cosmic energy can maintain the equilibrium and stability in the viewers' bodily microcosms.

侯淑姿

1962年生於嘉義
2023年逝世

侯淑姿考上臺大哲學系時，因母親送她一臺相機而開始對攝影感興趣，大學畢業後則赴美攻讀影像藝術。她認為創作者要先從理解自身開始，再進而理解社會、政治或國家。因此她的觀念攝影主題便從自己身為女人的角色開始，透過身體影像關注兩性平權及探討性別與身分認同；之後則擴及關懷女性勞動者與外籍配偶的生活處境，以及眷村文化和記憶的保存等。侯淑姿的創作深具社會關照，她透過長時間的田野訪查，用相機記錄關注對象的身影或結合書寫，來傳遞社群的生命經驗。

作品《青春編織曲》是應1997年張元茜在新莊文化中心策劃的展覽「盆邊主人・自在自為：國際女性藝術裝置展」所製作，內容探究新莊紡織與成衣產業中女性工作者的意識與境況。新莊在1950年代紡織成衣廠林立，提供了大量女性就業機會，但這些女工為應付龐大訂單需長時且超時地付出勞力與心力；而當在全球化市場競爭下現今產業凋零之際，年紀已長的她們卻得面臨轉業或失業的困境。

侯淑姿與基層勞動者接觸後，決定拍攝這群臺灣經濟奇蹟背後的女性。當年所展出之作品包含四部分：紗線裝置、產地標籤裝置、攝影及行為表演。此次展出本館所典藏的第三部分——攝影，侯淑姿重複排列記錄女工在生產線上分工專職剪裁、車縫或燙熨的工作身影，並於每張相框上標記不同年資與每日或每月的產能。她以不同時間同樣的身影，呈顯女工經年累月將能量耗費於一成不變的工作內容。侯淑姿藉此作傳達「人力與機械的對抗合作，以及基層紡織女性勞工的聲音」，同時也關注全球資本主義下的消費生產權力鏈。

侯淑姿，《青春編織曲（三）》，1997，溴化銀照片，17.7×12.7公分（×29）。
Lulu Shur-Tzy HOU, *Labors and Labels (III)*, 1997, silver bromide photograph, 17.7×12.7cm (×29).



Lulu Shur-Tzy HOU

Born 1962 in Chiayi
Died 2023

When Hou entered the Department of Philosophy, National Taiwan University, she got interested in photography because her mother gave her a camera, and she went to the United States to study image art after graduating from college. Hou believed that creators must start by understanding themselves, and then move on to understanding society, politics, or the country. Therefore, the theme of her conceptual photography began with her role as a woman, focusing on gender equality and identity. Then she showed as much concern over the living conditions of female laborers and foreign spouses as over the preservation of the culture and memories of military dependents' villages. Hou's works are acutely socially conscious. She conducted long-term field surveys in which she photographed the subjects or combined them with writing, thereby recounting the life experiences of different communities.

Created for the exhibition *Lord of the Rim: In Herself / For Herself* curated by Rita Chang at Xinzhuang Cultural Arts Center in 1997, Hou's work *Labors and Labels (III)* explores the awareness and situation of female workers in the textile and apparel industries in Xinzhuang. In the 1950s, textile and apparel factories mushroomed in Xinzhuang, which afforded women plenty of employment opportunities. However, the female workers had to work long hours and overtime to fill the bulk orders. In the present era when the textile industry declines in the face of globalized market competition, these women, while becoming seniors, have no choice but to change their profession or join the ranks of the unemployed.

Hou decided to photograph these female blue-collar workers behind Taiwan Economic Miracle after having contact with them. The work *Labors*

and Labels (III) comprises four parts, including a yarn installation, a manufacturing location label installation, photographs, and a piece of performance art. The third part—photographs—have been in our collection, and it is also the part on display in this exhibition. Hou repeatedly arranged the image records of these female workers respectively responsible for tailoring, sewing, or ironing on the production line, and marked each frame with corresponding age and experience as well as daily or monthly production capacity. She used the same figures of these female workers in different periods of time to show how they expend their energy in the routine chores over the years. This work “gives voice to female workers in the textile industry and reflects the competitive cooperation between laborers and machinery,” focusing on the chain of power in consumption and production under global capitalism.

侯怡亭

1979 年生於高雄
現居住及工作於臺北

侯怡亭長期關注女性勞動力在社會經濟體系中的變遷，創作媒介包含影像、錄像與行為，並融入集體勞動概念，為日常視覺經驗賦予新的詮釋。其作品探討不同文化脈絡下的身體形塑，反思勞動身體在當代社會中的定位，並探尋女性身體政治與社會經濟結構間的錯綜關係。

《歷史刺繡人》是侯怡亭自2015年開始創作的系列作品，融合影像、行為與刺繡工藝，靈感源自她在進入藝術大學前的女子家政專校刺繡課堂。作品挪用日治時期臺灣女子學校的歷史照片，從基督長老教會在淡水創辦的女子學校，到日本在臺設立的女子公學校及實業學校，重現當時女學生的課程，如刺繡、插花、琴藝和園藝等。透過將局部覆蓋刺繡，反覆地穿刺破壞與疊加重構，侯怡亭編織獨特的影像語彙、訴說女性的身體勞動史，並揭示殖民教育體系下的女性身體規訓，其最終目的是為精進勞動力和培養順從特質。侯怡亭於個展期間邀集數名刺繡工作者在展場打卡上工，現場的集體勞動呼應歷史影像中的群體勞動，試圖改變以往對歷史影像的單向凝視，她藉由刺繡行為將當下

與過去相互縫合，拓延了歷史影像中的女性主體。此種行為介入既回顧歷史，也深思現實，體現她對女性社會角色的深刻思辨。

侯怡亭，《歷史刺繡人 No. 1》，2015–2016，畫布、數位輸出、刺繡，41×62 公分。
HOU I-Ting, *Lik-sú Tsiām-tsilâng No. 1*, 2015–2016, digital print and embroidery on canvas, 41×62 cm.



HOU I-Ting

Born 1979 in Kaohsiung
Lives and works in Taipei

Hou has long been concerned about the evolution of female labor force in the socio-economic system. Treating image, video, and performance art as her creative media, the artist invokes the idea of collective labor to put new interpretations on quotidian visual experiences. Her works look into the shaping of the body in different cultural contexts, cogitate on the orientation of the laboring body in contemporary society, and fathom the intricate web of relationships between the female body politics and the socio-economic structure.

As a fusion of image, performance art, and embroidery, *Lik-sú Tsiām-tsilâng* is an art series Hou embarked on in 2015. This series owes its inspiration to her embroidery course at the Women’s School of Home Economics before she enrolled at the Taipei National University of the Arts. Hou appropriates historical photographs of girls’ schools in Taiwan under Japanese rule, including that founded by the Presbyterian Church in Tamsui as well as the girls’ public schools and vocational schools established by the Japanese. This series represents the courses that female students attended then, such as embroidery, ikebana, zither, and horticulture. Covering partial composition with embroidery and repeatedly piercing and superimposing the structure, Hou not only weaves inimitable vocabulary of images to narrate the labor history of the female body, but also reveals that the ultimate purpose of female body discipline under the colonial education system was to refine the labor force and induce compliance. During her solo exhibition, Hou invited several women embroiderers to clock in and work at the exhibition venue. The collective labor at the venue echoes those in the historical images, attempting to alter the previously unidirectional gaze on the latter. The artist sewed together the present and the past through

embroidery, thereby expanding the female subject in historical images. Such behavioral intervention not only reviews the history but also reflects on the reality, in which Hou’s profound thoughts on women’s societal role find vivid expression.

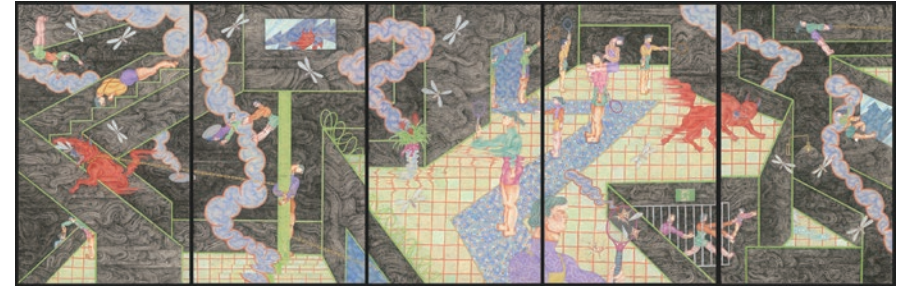
顏好庭

1989年生於臺北
現居住及工作於臺北

顏好庭畢業於國立臺北藝術大學美術創作碩士班，擅長以傳統水墨語彙演繹當代生活經驗，近年亦投入陶瓷媒材的實驗與創作。她的作品反映現代生活中資訊爆炸對人類心理所造成的影響，透過拆解並重複摹寫新聞圖像與文本，探索社會中的集體焦慮與感官過度刺激等現象，揭示其中荒謬與幽默的雙重語境。其創作靈感亦源自家庭經驗，特別是父親對電視新聞的長期依賴。家中電視日夜不停地播放來自世界不同角落的消息，難民船翻覆的悲劇報導下一秒可能隨即切換為輕鬆的美食新聞，此種強烈反差的情緒衝擊促使她開始反思媒體對情感的操控，並以此為繪畫創作的出發點。

《無數個昨日-3》(2020) 闡述顏好庭對當代精神情狀的反思，她以工筆膠彩鋪陳畫面中人物的互動與虛構事件，並將新聞文本字句透過書寫轉化為皴法，進而形成纏繞的抽象團塊，呈現當今社會的緊繃、斷裂與伴隨而生的荒謬狀態。透過水墨畫嚴謹而緩慢的繪製工序，她重新梳理因失速的生活節奏而被忽略的尷尬與困惑，並以此途徑構建了一個現代精神牢籠，讓觀者窺見現代資訊洪流

中無所適從的心理困境。其創作不帶批判，卻隱含諷刺、暴力與詭異，她以交纏又碎散的筆觸，營造反覆穿梭的趣味與悲傷，顯現對身處訊息超載時代的深刻觀察。



顏好庭，〈無數個昨日-3〉，2020，墨、水彩、膠彩、紙，109×335 公分。

YEN Yu-Ting, *Countless Yesterdays-3*, 2020, ink, watercolor, and gouache on paper, 109×335 cm.

YEN Yu-Ting

Born 1989 in Taipei
Lives and works in Taipei

Yen earned her MFA from the Taipei National University of the Arts. She is adept at interpreting contemporary life experiences with traditional ink-wash vocabulary. She has also experimented with ceramics and created related works in recent years. Her works reflect the impact of contemporary information explosion on the human psyche. Yen explores the phenomena of collective anxiety and sensory overload in our society by disassembling and repeatedly copying news images and texts, so as to uncover the dual contexts of absurdity and humor therein. Her works owe their inspiration to her family experiences, particularly her father's long-term reliance on TV news. The television at home broadcasts news from different corners of the world day and night. A tragic report of a capsized migrant boat may be followed immediately by a light-hearted gourmet food story. The emotional impact of such a stark contrast prompts the artist to cogitate on the emotional manipulation by the media and treat it as the point of departure for her paintings.

Yen's rumination on the contemporary psyche finds expression in her work *Countless Yesterdays – 3* (2020). She arranged the interactions and fictional events among the characters in the composition with elaborate gouache, and transformed news texts into wrinkles through writing, which in turn formed the entangled abstract lumps that allude to the tension, rupture, and the concomitant state of absurdity in our society. Through the rigorous and slow process of ink-wash painting, the artist recollated the embarrassment and confusion neglected by the accelerating pace of life and in this way constructed a modern mental cage, affording the viewers a glimpse of the psychological torment as to be disoriented in the inundating information nowadays. Being non-critical

notwithstanding, Yen's works savor of irony, violence, and uncanniness. She created a fluctuating sense of delight and sorrow with her intertwined and fragmented brushstrokes, thereby offering her insightful observation on the age of infoxication.

蕾琴娜·希維拉

1939年生於阿雷格里港
現居住及工作於聖保羅

希維拉為巴西觀念藝術的先驅，早期專注於版畫、木刻及繪畫；1970年代起，開始發展錄像、攝影、小冊和郵政藝術等概念性作品，並在對應的場域中融入政治意涵；2000年後，她選擇更具反思性和存在主義的創作途徑，以幾何結構對空間進行戲仿性探索，利用光、影和扭曲的視覺效果來探討運動與立體空間之間的張力。她的影畫藝術(skiagraphia)裝置經常覆蓋不同建築空間、博物館或公共區域。在她六十年的職業生涯中，曾參與超過一百個展覽，作品以觀念上的嚴謹性及形式上的衝擊力而廣受讚譽。此外，她也在多所大學任教，最終於聖保羅大學傳播與藝術學院造形藝術系退休。

《入侵系列：冒險故事》是希維拉為2006台北雙年展製作的大型現地裝置。她將約十五英寸的黑色巨型腳印作為視覺語彙，以「入侵」姿態踏足美術館的外牆，幽默地改變了展示空間的使用方式，顛覆觀者對空間的既有認知。本次重現此計畫型典藏作品，改將腳印從展場內向外部空間蔓延，遍及平時不易觸及的天花板與牆面等區域。英文作品名

稱中的Saga，語源為北歐斯堪地那維亞地區的薩迦文學，意為「小故事」，後延伸為奇幻史詩或傳奇冒險。

此作為本展最後一件展示作品，與展覽子題《燈塔》的追尋意象相互呼應，象徵著探索將不懈延續。

蕾琴娜·希維拉，《入侵系列：冒險故事》，2006，此為2024現地製作版，數位輸出、卡點西德，尺寸依展場而定。
Regina SILVEIRA, *Irruption Series (Saga)*, 2006 / Site-specific
2024 edition, digital print, adhesive vinyl, dimensions variable.



Regina SILVEIRA

Born 1939 in Porto Alegre
Lives and works in São Paulo

Silveira is a pioneer of conceptual art in Brazil. Early in her career, she focused on printmaking, woodcarving, and painting. From the 1970s onwards, she began to develop conceptual works in the forms of video, photograph, pamphlet, and mail art. She also blended political implications into corresponding scenes. Since 2000, Silveira has adopted a more reflexive and existentialist approach, using geometric structures for parodic inquiry into spaces and harnessing the interplay between light and shadow as well as the visual effect of distortion to address the tension between motion and three-dimensional spaces. Her skiagraphia installations cover varying architectural spaces, museums, and public areas. During her career that spans 60 years, Silveira has participated in more than 100 exhibitions, and her works have been widely recognized for their conceptual rigor and stylistic impact. Besides, she taught at many colleges and finally retired from the Department of Plastic Art, School of Communications and Arts, University of São Paulo.

Irruption Series (Saga) is Silveira's large-scale site-specific installation for the Taipei Biennial in 2006. Serving as the visual vocabulary, the 15-inch-long black footprints "irrupted" the façade of Taipei Fine Arts Museum. They humorously altered the usage of the venue insofar as to subvert the viewer's conventional notion of the exhibition space. This project-based item in our collection is reproduced for the exhibition "Enclave," and the footprints lead from the interior to the external space of the venue, covering the areas such as ceilings and walls that are usually inaccessible. The term "saga" in the title of this work is derived from the literary genre of Scandinavian sagas, meaning "short tales" and later extended to refer to epic fantasies or legendary adventures.

As the ending to this exhibition, *Irruption Series (Saga)* not only echoes the imagery of pursuit evoked by the subtheme "Lighthouse," but also symbolizes unceasing exploration.

小說像一張蜘蛛網，看似輕輕附著，卻緊連著真實生活中的各個角落。

維吉尼亞·吳爾芙，《自己的房間》，第三章

書房計畫

透過經典文學，我們得以洞察時代的變遷與歷史的軌跡。文學作為一種廣泛流傳的藝術形式，在物換星移下恆久維持，也不斷形變如潮浪，不僅作為過往的見證，也擴充了人類的智慧與美學視野，無形中成為社會共享的精神支點。

本計畫邀請藝術家郭俞平，以女性藝術家的生命歷程為創作靈感，撰寫自傳體短篇小說。藉此期盼讀者能看見她和她們的故事，透過閱讀，進入飛地，並致敬每一位創作者。

Fiction is like a spider’s web, attached ever so lightly perhaps, but still attached to life at all four corners.

Virginia Woolf, *A Room of One’s Own*, Chapter 3 (1929)

Project Reading Room

The classics help us penetrate the changing of times and the trajectory of history. Literature, as a widely circulated art form, has been so elusive as tidal waves yet indefinitely sustained over the elapsing of time. It not only bears testimony to the past but also broadens the wisdom and aesthetic horizons of humankind, imperceptibly becoming the inner sustenance of our society.

This project invites artist Kuo Yu Ping to write an autobiographical novella inspired by female artists’ lives, thereby presenting the readers with her and their stories. Through reading, the readers may enter these enclaves and pay homage to each creator.