



臺北市立美術館
TAIPEI FINE ARTS MUSEUM

Taipei Art Awards 2024

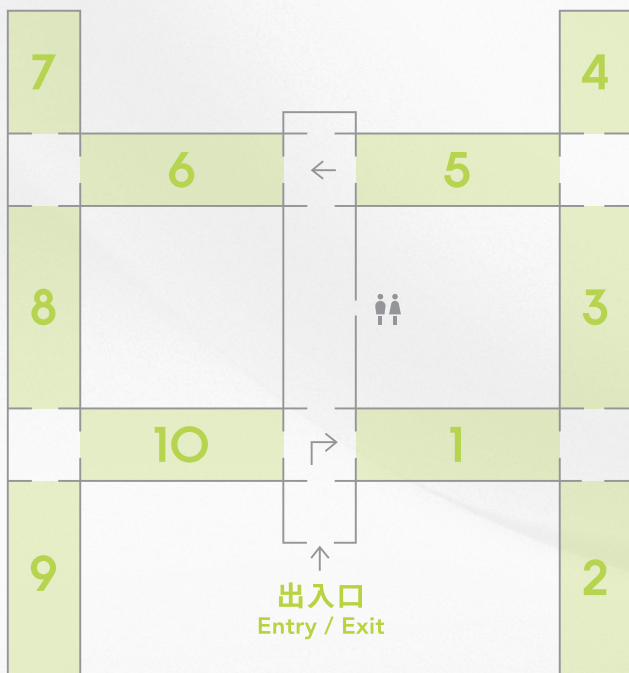
臺北美術獎

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臺北美術獎

Taipei
Art Awards 2024



- | | |
|----|---------------------|
| 1 | 林彥翔 LIN YAN-XIANG |
| 2 | 何彥諺 HO YEN-YEN |
| 3 | 謝佳瑜 HSIEH CHIA-YU |
| 4 | 張靜雯 CHANG CHING-WEN |
| 5 | 邱子晏 CIOU ZIH-YAN |
| 6 | 張哲榕 SIM CHANG |
| 7 | 張辰申 CHANG CHEN-SHEN |
| 8 | 林哲志 LIN ZHE-ZHI |
| 9 | 梁廷毓 LIANG TING-YU |
| 10 | 阮柏遠 POYUAN JUAN |



起降第三跑道，2024，單頻道錄像4K ultra HD，50分
Take Off and Land on the Third Runway, 2024, 4K ultra HD single-channel video, 50'

優選
Honorable
Mention

林彥翔

LIN YAN-XIANG B. 1997

迫降

Forced Landing

01

桃園市近年推動之航空城計畫，為臺灣史上最大規模的區段徵收案，目的為興建桃園機場的第三跑道，以及整體的大規模造鎮計畫。后厝、沙崙、竹圍地區因在第三跑道預定地上，全數遷移已成定局，放眼所及的所有一切都將夷為平地，未來將隱沒於機場跑道下方。在第一梯次獎勵搬遷時，為了清空家屋的居民把傢俱堆在房外，在街口及路邊隨處可見遺棄棄置的傢俱，堆積如山的震撼影像，像是幽魂一般遲遲在腦中盤旋。

本計畫透過撿拾居民棄置於街區上的廢棄傢俱，透過設計、重組、拼裝，把所有不要的「剩餘」轉換成另一種物質。錄像則作為一場告別行動之現場紀錄，將此飛機裝置帶回到未來即將興建第三跑道之位置，以吊車拉著巨大的飛機體拖行，並進入正在拆除至一半的家園，象徵性地成為意義上第三跑道上滑行的第一台飛機。作品內容游移在複雜的土地議題與自身生命之間，回應田野過程中的不斷推進及反思，於此同時建構生命觀、藝術思想及視覺語言。

In recent years, Taoyuan City has been promoting the Taoyuan Aerotropolis, which is the most significant expropriation case in the history of Taiwan. The project aims to build the third runway of the Taoyuan International Airport and also includes a large-scale township planning project. The area allotted for the third runway covers parts of Houcuo, Shalun, and Zhuwei, making total relocation unavoidable. Everything currently existing in these areas will be removed and replaced by the airport runway soon. When the first group of residents moved for the compensated relocation program, they piled up furniture on the streets to empty their houses. So, unwanted furniture could be seen at street intersections and roadsides, and the surprising scene of heaps of furniture still haunts the artist's mind today.

In the project, the artist collects furniture discarded by local residents from street blocks and transforms these unwanted "leftovers" into another form of material through design, reassembling, and construction. The video serves as onsite documentation of this farewell action. An airplane installation is shown where the third airport runway will be built. A crane drags the enormous airplane into the semi-demolished houses of the residents, symbolically representing the airplane installation as the first to taxi on the yet-to-be-built runway. Through the project, the artist addresses complicated issues of land and life while responding to the progressing and contemplative process of field study, simultaneously constructing a viewpoint on life, artistic ideas, and a visual language.

導演 | 林彥翔 攝影 | 陸少熙、羅祥庭、丘智偉 聲音後期 | 複耳工作室 馮志銘 剪輯、調光 | 林彥翔 攝影助理 | 沈庭華、謝佳瑜
飛機裝置製圖 | 許瑋庭 飛機裝置木作協力 | 光映燈箱廣告、奇物工作室 謝咏奇、謝孟哲 飛機裝置燈體設計 | 陳曦 吊車 | 名雅
汽車拖吊 蔡維庭 現場執行 | 無名小鎮工作室 何育華、侯文詠 特別感謝 | 王正祥、435藝文特區、沙崙保安宮、宣言製作工作室
Director | Lin Yan-Xiang / Photographers | Lu Shao-Hsi, Lo Siang-Ting, Chiu Chih-Wei / Sound Post Production | Mothra Productions Feng Chih-Ming / Editing, Color Grading |
Lin Yan-Xiang / Assistant Camera | Shen Ting-Hua, Hsieh Chia-Yu / Installation Drawing | Syu Bigbird / Installation Collaboration Woodworking | Guang Ying Light Box Advertising, Chiwood Studio Xie Yung-Chi, Xie Meng-Zhe / Installation Light Design | Chen Hsi / Crane | Ming Ya Vehicle Towing Tsai Wei Ting / Exhibition Coordinators | The Middle of Nowhere He Yu-Wei, Hou Wen-Yung / Special Thanks | Wang Cheng-Hsiang, 435 ART ZONE, Shalun Baoan Temple, Manifesto Production Studio



容器，2023-2024，錄像，7分35秒
Container, 2023-2024, video, 7' 35"

優選
Honorable
Mention

何彥諺 HO YEN-YEN

B. 1993

睡眠大廈

The Sleep Building

02

《睡眠大廈》標題引自作家西西的《美麗大廈》，小說將居住空間視為群體精神意志的延伸，樓宇的生命成為一座城市集體命運的縮影。此計畫從身體和家屋空間的關係出發，透過自然物理、空間隱喻和身體知覺三面向，討論現代社會中集體潛意識的形塑過程。

出於偶然，藝術家發現臺灣某一港口潮位週期圖表與人體深層睡眠時腦波的波形曲線相似，進而提出「以人體腦波運作方式解讀潮汐規律」之假設，將該意識階段好發的「夢遊病症」看作個人意識和社會關係的隱喻，指向重複的身體行為與將要失序的動能。計畫拍攝幼兒園場景、睡眠檢測過程及腦科學研究者等，以聲音、空間裝置、影像和文本拼組交織成一敘事情境，逐步串起神經生理與海洋科學兩種尺度差異甚大的現象，穿梭於訊息的接收和詮釋之間。藉由想像一種私密卻共有的內在韻律，對個體於世界秩序中的疏離與連繫拋出提問。

The title "The Sleep Building" is inspired by Xi Xi's *The Merry Building*. In the novel, the writer views living space as an extension of the collective spirit and will, and the life of the building epitomizes the collective fate of an entire city. This project explores the connection between the body and home space, discussing the formative process of the collective subconscious in modern society.

The artist coincidentally discovers the similarity between the tide table of a harbor in Taiwan and the curves of human brainwaves during deep sleep. This leads to her hypothesis of "reading tidal rhythm through the working of human brainwaves." She sees "somnambulism," a phenomenon commonly occurring during deep sleep, as a metaphor for one's consciousness and social relations, pointing to repetitive bodily actions and a momentum that is about to lose control. In this project, the artist films a kindergarten, the process of receiving a sleep examination, and researchers of neuroscience to weave sounds, spatial installations, videos, and text into an integral narrative. Thus, as the artist moves between receiving and interpreting messages, she gradually bridges the two phenomena – one of neurobiology and the other of marine science – which are drastically different in scale. While imagining an intimate but shared inner rhythm, her work probes into the detachment and connection of an individual in the world order.



露露藝品, 2024, 單頻道錄像 (彩色、有聲), 11分2秒
LULUGOODS, 2024, single-channel video, color, sound, 11' 2"

優選
Honorable
Mention

謝佳瑜

HSIEH CHIA-YU

B. 1998

露露藝品社
LULUGOODS

03

露露藝品社是一間全方位的藝品公司。主要販售陶瓷玩偶、節慶禮品，從開發到量產、行銷、銷售，所有事項一手包辦，經過無數年仍然是藝品界的龍頭。

早期臺灣代工產業發達，曾經量產過一批卡通造型的動物擺飾，材質以陶瓷及石膏為主，隨著產業型態的轉變，盛極一時的外銷產業也隨之沒落，這些過氣的動物被遺留在不顯眼的歷史角落。藝術家透過一間假想的「露露藝品社」，重新回溯整個產業的故事，從如何生產開始，發展一系列關於成功培育品種動物的經驗，以此建構一個虛擬的生產線。在這個敘事裡，量產動物藝品對應著育種，經過一連串嘗試及修正，為的是從中精煉出最優秀的動物擺飾，並主張「一個完美的家不能沒有藝品」，這是一個理想的家庭生活典範，用幽默詼諧的口吻，闡述一段無法被驗證的想像。

LULUGOODS is an all-rounded artifacts company that specializes in the sale of ceramic figurines and festival gifts. From development to mass production to marketing and sales, it covers all aspects of its merchandise. After countless years, it remains in the lead in the industry.

During the heyday of Taiwan's OEM industry, cartoon animal figurines were manufactured in a significant proportion, primarily using ceramics and plaster. However, as Taiwan's industrial landscape changed, the once thriving export businesses declined, leaving these outdated animals forgotten in obscure corners for years. Through an imaginary entity called "LULUGOODS," the artist revisits the entire industry's story, tracing it back to its origins. Starting with the methods of producing, the artist developed a series of narratives, which constructs a virtual production line that mass produces animal figurines as if it were breeding them. After undergoing trials and adjustments, the artist refines the finest animal figurines, promoting the idea that "a perfect home cannot be without animal figurines." "LULUGOODS" serves as an ideal model of family life, portrayed in a humorous tone, illustrating an unverifiable imagination.

〈露露藝品〉錄像製作團隊

多媒體設備贊助 | 洪建全基金會、台灣松下電器 歷史影像提供 | 國家電影及視聽文化中心 研究、腳本、混音 | 謝佳瑜
攝影 | 謝佳瑜、秦鳳 剪輯及動畫 | Sid&Geri 燈光 | 葉子逸、林韋辰 美術 | 謝佳瑜、游承勳 演員 | 紀素女、Frank、謝老師
旁白 | 王振全 翻譯 | 朱家陵 協力 | 沈庭華、謝建鈞 特別感謝 | 謝建鈞的家、五穀文化村 音樂來源 | Muzak Archives

LULUGOODS Video Credit

Supporting Partner | Hong Foundation, Panasonic Taiwan / Historical Images Provided | Taiwan Film and Audiovisual Institute (TFAI) / Research, Script, Sound Editor | Hsieh Chia Yu / D.P. | Hsieh Chia Yu, Chin Ting Ting / Editor, Animation | Sid&Geri / Colorists | Caspar Ye, Lin Wei Chen / Art Directors | Hsieh Chia Yu, Cheng Shiu Yu / Actors | Chi Su Nu, Frank, Mr. Hsieh / Narration | Wang Chen Chuan / Translator | Judy Chu / Assistants | Shen Ting Hua, Hsieh Chien Chun / Special Thanks | Chien Chun's home, Wu Guo Ceramics Art Gallery / Music Source | Muzak Archives



箱，2022，墨、雲肌麻紙，尺寸依場地而定
Box, 2022, ink on Japanese paper, dimensions variable

入選
Selected
Award

張靜雯

CHANG CHING-WEN B. 1979

04

容器

Vessel

《容器》系列作品以臺灣與東京的公寓風景為主題，描繪整齊排列的窗戶，表達城市中的孤獨與記憶，與疫情時期的不安情緒。〈箱〉所描寫的是臺灣的公寓，有著造型不一錯落的鐵窗與強烈的光影變化；〈真空〉則是東京的公寓風景，呈現整齊劃一的秩序感與平面性。以窗戶為創作主題的契機來自於日本哲學家三木清在《人生論筆記》一書中對於孤獨的詮釋。文中提到「孤獨不是在山上面而是在街上，不在一個人裡面，而在許多人中間」。因此以窗戶與公寓作為人的象徵，描寫現代人的孤寂與疏離。窗戶作為容器內與外的連接，隱約能夠看到人的日常生活，容器中一個個的窗戶也照映出居住在此的人的回憶。城市中窗戶簡潔的排列如同一幅幅特殊的平面繪畫，同時象徵著人們感情的出口與入口，並且在窗戶裡訴說著一個個故事，記憶、孤獨、不安的感情也凝縮在一個個窗戶中。

The **Vessel** series is themed around different apartments in Taiwan and Tokyo, depicting orderly window grids to convey the feelings of loneliness and memory in cities, along with the restlessness experienced during the COVID-19 pandemic. Portraying apartments in Taiwan, **Box** shows differently shaped metal window grates with a vivid interplay of light and shadow. **Empty**, on the other hand, delineates apartments in Tokyo, highlighting an organized and unified sense of order and flatness. This theme of windows is inspired by Japanese philosopher Miki Kiyoshi's **Notes on a Life**, in which he discusses the subject of loneliness and states that "loneliness is not on the mountain but on the street, not within one person but among many people." Consequently, the artist uses windows and apartments as metaphors for modern people, delineating their solitude and detachment. Windows connect the inside and the outside of vessels, implicitly revealing snippets of people's lives and also reflecting the memories of those living therein. The neatly aligned windows in cities resemble distinctive two-dimensional paintings and symbolize the outlets and inlets of people's feelings and emotions, telling numerous stories taking place inside the windows while coagulating memories, loneliness, and unease in them.



曼德拉記憶, 2023, 4K雙頻道彩色有聲錄像, 12分
Mandela Memory, 2023, 4K 2-channel sound/color video, 12'

首獎
Grand
Prize

邱子晏

CIOU ZIH-YAN B. 1985

曼德拉記憶

Mandela Memory

05

《曼德拉記憶》以藝術家在臺南認識的一名老翁鄭添文的歷史記憶為背景，探討大眾對臺灣歷史的虛構集體記憶。這部作品將鄭添文的曼德拉記憶與黃榮燦的版畫《恐怖的檢查——臺灣二二八事件》相互交織，呈現一段表面上符合畫中場景的虛構情節，試圖在歷史與個人記憶之間進行辯證和相互註解。

Mandela Memory is based on the historical recollections of an elderly man named Cheng Tien-Wen, whom the artist met in Tainan. The work explores the collective fictionalized memory of Taiwan's history. It intertwines Cheng's memories with Huang Rong-Can's print, titled *The Horrifying Inspection*, presenting a fictional scenario that seems consistent with the scene depicted in the print. This is done in an attempt to elucidate both personal memory and history.



片羽即光：天台父親、書店父親，2023，單頻道錄像，2分4秒
 Lightness, Remembered: Father on the Rooftop and Father in the Bookstore, 2023, single-channel video, 2' 4"

優選
 Honorable
 Mention

張哲榕

SIM CHANG B. 1983

06

父親的有機收藏：天地為棟宇，屋室為幃衣，
 諸君何為入我褲中？

*Father's Vital Collection: Heaven and Earth Are My Buildings,
 and Houses My Clothes. How Come Y'all Step into My Trousers?*

創作靈感來自於張哲榕自宅、經營舊書店的父親以及自身病症的關係轉化，透過影像及饒舌創作，將家族歷史與父親之間的羈絆，娓娓道來。父親的尋寶行為，或許等同於醫學名詞——「囤積」，但經過創作的梳理，了解這是父親「維持健康」的方式。透過資源回收換得真金白銀。相較之下，藝術家自身的病症更像是真正的病人。創作過程亦修復了父子之間的關係，呈現「有機生長」的創作樣貌。

來自父親二手書店的書，堆疊成書牆，讓觀者感受書店氛圍。〈房間，父親〉鏡頭如實呈現父親舒適閱讀的三度空間，就像現代版「竹林七賢」的樣貌。〈I Am Not a Madman, But I Am Mad.〉則為藝術家患病時書寫的日記，其中〈給醫生的信 1/14〉，因為病症使得注意力分散，用寫信的方式與醫生持續對話。日記文字在城市之中自在遨遊，彷彿父子從兩種不同心理狀態下出發，卻巧妙地先後達到莊子「逍遙」的狀態。

This project is inspired by Sim Chang's family home, his father's second-hand bookstore, and a transformed perspective on his own illness. Through video and rap creation, the artist slowly reveals his family history and his relationship with his father, whose action of "treasure hunting" perhaps fits the definition of a medical condition called "hoarding." However, through his creative work, the artist has come to realize that such action is maybe his father's way of "staying healthy"—by recycling scraps, he can exchange his finds for money. In comparison, the artist's illness makes him an actual patient. Meanwhile, the creative process also repairs the father-son relationship, allowing the project to "grow in an organic manner."

In the exhibition, the artist stacks the books from his father's secondhand bookshop into walls of books, immersing the spectator in the atmosphere of a bookstore. **Father in His Room** realistically shows the state of his father's cozy reading space, evoking a modern version of the "Seven Sages of the Bamboo Grove" tale. **I Am Not a Madman, But I Am Mad.** is the artist's diary written during his illness, from which **Letters to the Doctor January 14** comprises the artist's letters to continue his conversations with his doctor when his level of concentration became lowered due to his illness. The writings from his diary resemble a free wandering in the city. It is as if the father and the son have embarked on respective journeys in different psychological states but have both ingeniously achieved the state of being "free and at ease," as described by Zhuangzi.



肉身計畫：偏差愛好者，2023，裝置，尺寸依空間而定
Incarnation Project: Deviation Lovers, 2023, installation, dimensions variable

入選
Selected
Award

張辰申

CHANG CHEN-SHEN B. 1984

肉身計畫：偏差愛好者

Incarnation Project: Deviation Lovers

07

《肉身計畫：偏差愛好者》將生理構造與人類相近的家豬骨骸、外皮、頭部、心臟、血管組織等器官標本，以類醫學博物館的展呈方式，懸吊、擺置於展櫃中，構圖分別汲取《聖經》繪畫中常見的手持剝皮刀使徒圖像，以及傳統山水畫蘊含的身體五行概念，展現出東西方對人類身體觀的思考差異；一旁併置播放豬隻植入人類牙齒的手術紀錄影像，以多重手法探討人豬之間的依存關係、去人類視角完成豬的聖物化與救贖。

In *Incarnation Project: Deviation Lovers*, the artist displays the bones, skin, heads, hearts, and blood vessel tissues of pigs, which possess a physiological makeup similar to that of humans, in a setting close to medical museums. These exhibits in this display are either suspended or placed in vitrines. The composition of the display is inspired by biblical paintings of the knife-holding apostle and the idea of the five elements of the body found in traditional ink landscape paintings, indicating the dissimilar conceptualization of the human body in the East and the West. The exhibition also includes documentation of a pig undergoing a human teeth implant surgery. Through different approaches, the project explores the relationship between humans and pigs, aiming to achieve the deification and salvation of pigs from a non-anthropocentric perspective.



怎么看「登月影像」是造假的傳聞？
What do you think of the rumor that "Moon Landing Image" was faked?

可能的任務，2022，雙頻道錄像，9分30秒
Possible Impossibility, 2022, dual-channel video, 9' 30"

入選
Selected
Award

林哲志

LIN ZHE-ZHI B. 1995

08

一種無重力的地緣想像

A Kind of Geo-imagination Without Gravity

本計畫始於2020年，從那時起，大量和戰爭有關的影像不斷地串流在新聞和網路中，藝術家開始反思這些戰爭影像是如何滲透到日常中，影響人們對於戰爭的感知與理解，並且試圖探究，我們是否還有其它路徑可以重新認識戰爭？

這一系列作品，在視覺體驗上，是一個從合作走向毀滅的觀看過程。〈可能的任務〉與〈航海家3號〉分別是以1969年的阿波羅11號登月事件，以及一架由美國於冷戰期間發明的高空偵察機U-2作為參照對象，以虛構的方式呈現戰爭中，國家之間的合作關係。〈新世界〉則透過戰爭影像的拆解，呈現戰爭中的毀滅，藉此重新檢視影像是如何形塑人們對於戰爭的感知。〈2024太空漫遊：衛星科幻小史〉以生成式AI的模型來解讀、生成與再次串連衛星發展的歷史圖像，企圖在生成式AI圖像氾濫的時代中，重新探究檔案需要具備什麼因素？生成式圖像是否可以作為檔案？

一種無重力的地緣想像，是以戰爭影像出發，反思戰爭的影像化問題，如果影像中的戰爭也是一種地緣關係的表現，林哲志則是以重組和拆解戰爭影像作為方法，重新想像另一種地緣。

This project was initiated in 2020 in response to the widespread circulation of war-related images in the news and online. This prompted the artist to reflect on the impact of these images as to how they have infiltrated people's lives and shaped their perceptions and understanding of war. Through this project, he also explores the possibility of uncovering alternative ways to re-perceive wars.

In terms of visual experience, this series of works embodies a viewing process developing from collaboration toward destruction. Respectively, *Possible Impossibility* and *Voyager 3* reference the moon landing of Apollo 11 in 1969 and a U-2 high-altitude reconnaissance aircraft invented by the U.S.A. during the Cold War. Through fiction, both works discuss the collaboration between countries in wars. *New World* deconstructs war images to foreground the destruction caused by wars and reexamines how images shape people's perceptions of war. In *2024 Space Odyssey: A Short History of Satellite Science Fiction*, the artist utilizes a generative AI model to interpret, generate, and reconnect historical images related to the development of satellites. Through this endeavor, the artist aims to reconsider the elements required by archives and whether AI-generated images could be viewed as archives in an era when these images have become excessive.

A Kind of Geo-imagination Without Gravity begins with images of wars to reflect on the problem of representing war through images. As war images are considered representations of geo-relations, Lin Zhe-Zhi reassembles and deconstructs these images as a way to reveal an alternative geo-imagination.



無頭屍史，2023，雙頻道錄像裝置，27分35秒
The Historiography of Headless Necro, 2023, dual-channel video installation, 27' 35"

優選
 Honorable
 Mention

梁廷毓

LIANG TING-YU B. 1994

09

斷頭河計畫 (2019-2023)

The Beheaded Stream Art Project (2019-2023)

《斷頭河計畫》通過各種形式的論述生產型態，關注「計劃型創作」中創作與研究實踐之間的關係。該計畫一方面以北臺灣淺山地帶的原漢人群交界帶及地域社群作為連結、調查與文化實踐的場域，以影像、製圖與通靈等方式，關注不同歷史記憶及宇宙觀底下的非人之物；另一方面，則以學術場域的論述生產與研究發表機制作為田野地，以期刊、講述與研討會等形式，探索當代藝術計畫與學術領域的交匯之處。這項計畫以族群衝突歷史中因「獵首」而生的無頭鬼魅為引，使「靈」這一非思之物貫穿創作者的系列創／研實踐。試圖回應及反思「藝術研究」在實踐上如何介入學術對於不可知的界限。亦從知識具有遷徙及橫貫性的角度——將淺山現地、研究領域與文本空間、展演場所——導向各種知識形式與藝術實踐之間可持續性的發展。

The Beheaded Stream Art Project (2019-2023) employs various forms of discourse production to inquire into the relationship between artistic and research practices in project-based art. On the one hand, the project focuses on the area of low-elevation mountains in northern Taiwan, where indigenous and Han Chinese communities inhabited, as a site for connection, research, and cultural practice, utilizing images, cartography, and mediumship to investigate nonhuman objects in relation to historical memory and cosmic views. On the other hand, the project views discourse production and the mechanism of research publication in academia as its field to explore the intersection of contemporary art projects and the academic field through journals, lectures, and seminars. The artist references ethnic conflicts in history and tales of headless ghosts resulting from the practice of "headhunting," allowing "ghosts" – an object devoid of conscious thought – to permeate his artistic and research practices. Through such endeavor, he attempts to respond to and reflect on how the practice of "artistic research" interferes with the academic frontiers of the ineffable. Also, by adopting the perspective that knowledge is migratory and cross-cutting, he links the area of low-elevation mountains, the research field, the textual space, and the exhibition venue, leading to the sustainable development of different forms of knowledge and artistic practice.



Yes, I'm a Simp. Simply in Love With ... , 2023, AI, Vtuber, 尺寸依空間而定
Yes, I'm a Simp. Simply in Love With ..., 2023, AI, Vtuber, dimensions variable

入選
Selected
Award

阮柏遠

POYUAN JUAN

B. 1999

Yes, I'm a Simp. Simply in Love With...

10

Yes, I'm a simp. Simply in love with ...我簡單地愛著那些被誤解的數位物，LCD螢幕、感光元件與摩爾紋、訊號、資訊、圖片、影像、殼層化模型，數位物到另一個數位物，到另外一個情感個體，串聯起特殊的情動傳遞，精神的情感連結與身體接觸的知覺。

系列作品借用網路情感關係的另類狀態，從虛擬主播與直播文化，探問當代社會中，人與虛擬形象之間的特殊關係鏈結。使用社群媒體Dreamcore影像與AI編制而成的文本及故事，關注網路生活中的情感與情緒狀態。以線上遊戲、VRchat、3D模型、虛擬實境結合網路愛情、虛擬性戀與替身性愛，思考一種流動狀態的網路酷兒與感官身體。在數位介面之間探索人與數位技術、數位物的關係，這可能是一種屬於數位的愛。

Yes, I'm a simp. Simply in love with... I'm simply in love with those digital objects that are misunderstood – LCD screens, image sensors and Moiré pattern, signals, information, pictures, images, shell models and so on. From one digital object to another, and again, to another emotive individual, this connects a unique emotional transmission. It is the emotional linkage of the spirit and the sensory perception of physical contact.

From VTubers to live-streaming culture, this series of works employs alternative states of online romantic relationships to explore the unique connections between people and virtual images in contemporary society. Comprising images from Dreamcore and AI-composed texts and stories, the artist delves into the emotions and emotional states experienced online while utilizing online games, VRChat, 3D modeling, virtual reality combined with online romance, the fictosexual, and surrogate sex to contemplate the fluid state of online queers and sensory bodies. Among various digital interfaces, the artist explores the relationships between humans, digital technologies, and digital objects – a digital love, so to speak.

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