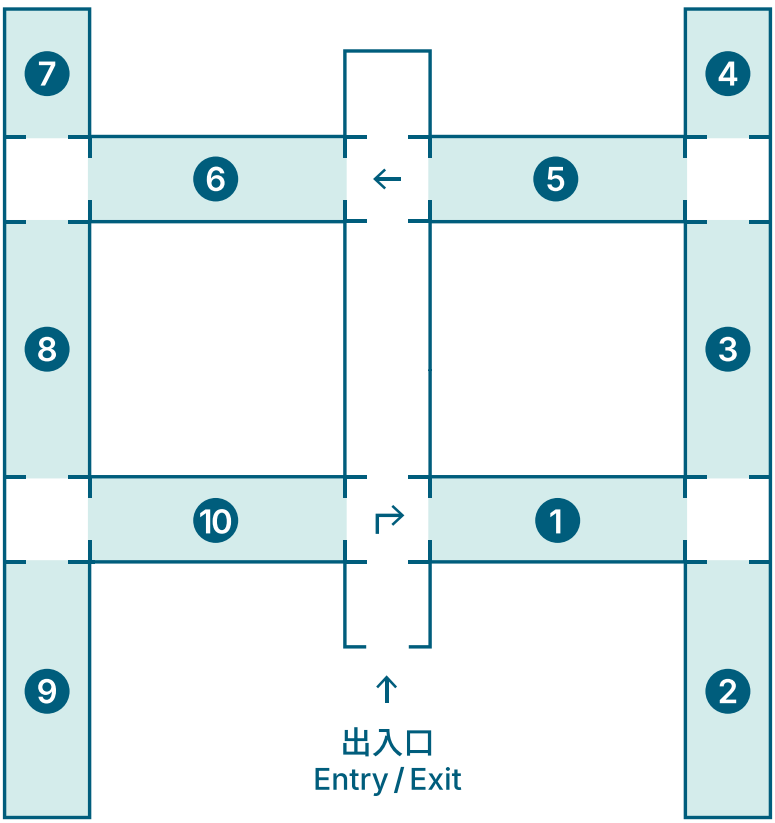
Taipei Art Awards 2026

臺北美術獎

2026 10.24 — 2027 02.14

展覽室 Galleries 3A 3B

展場平面圖
Floor Plan



參展藝術家

1 耿傑生
2 楊健生
3 陳柏欣
4 黃冠鈞
5 廖昭豪
6 蘇長慶
7 周韋辰
8 阮柏遠
9 蔡昱廷
10 郭柏彥

Participating Artists

1 Chieh-Sheng Keng
2 Kian-Sam Yong
3 Po-Hsin Chen
4 Kuan-Chun Huang
5 Chao-Hao Liao
6 Chang-Ching Su
7 Wei-Chen Chou
8 Poyuan Juan
9 Yu-Ting Tsai
10 Kueh Peh Gan

耿傑生
Chieh-Sheng Keng
b.1989

01 入選 Selected Award

偏心的風景
Eccentric Landscape

藝術家受刨木與刨花技藝啟發，以自行實驗和發展的工序，將堅硬的木頭轉化為無數如紙般柔軟的薄片，並透過異質材料的組構，創作具植物感的雕塑。這般重現生命力的嘗試，不僅是再現植物輪廓，更試圖照見材料本質並使其承載某種物質關係，藝術家將之視為鬆動時間走向和重新感受現實的表現可能。

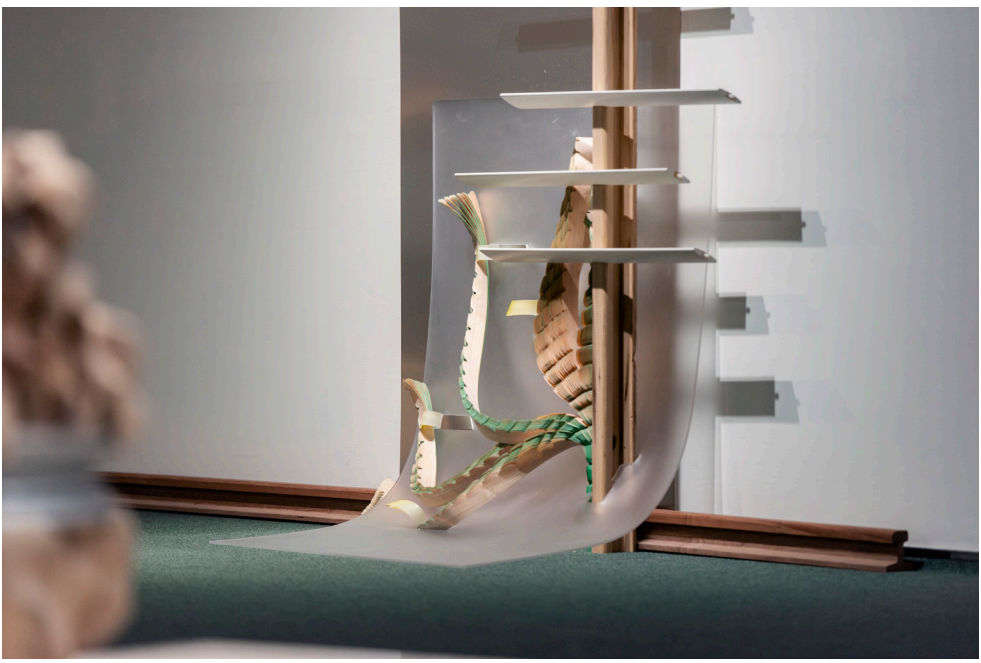
《偏心的風景》從樹木年輪所承載的時間尺度出發，嘗試探索自然環境、人類活動與歷史變遷如何共同形塑現下的風景。其中的「偏心」，既是樹木應對環境的生長性描述，也指向歷史與人為選擇所牽引出的結果。

藝術家以木頭為主要媒介，拆解並重組不同年代與狀態的新舊木料及木製成品，使其如植物莖束般重新生長，形成具有厚度和高度的雕塑結構。作品藉由材料的流轉與轉化，交織多重時間軌跡，回應人與自然彼此拉扯、糾纏共構的複雜風景。

Drawing inspiration from the crafts of woodworking and wood shaving, the artist uses a self-developed experimental method to transform solid, hard timber into numerous soft, thin, paper-like sheets. Arranged in diverse configurations that combine heterogeneous materials, he creates sculptures reminiscent of growing plants. This attempt to capture the essence of life goes beyond mimicking botanical shapes; it aims to reveal the medium's nature while highlighting complex material interactions—a way for the artist to challenge traditional notions of time and perceive reality in new ways.

Eccentric Landscape begins with the concept of the temporal scale in tree rings to explore how natural environments, human activities, and historical changes collectively shape the present landscape. The word "eccentric" in the title has a twofold meaning: it reflects how trees adapt their growth to the environment and points to the results of history and human influence.

Using wood as the primary medium, the artist deconstructs and reassembles new and reclaimed timber, along with found wooden objects from different eras and conditions. These components are reconnected like plant vascular bundles, forming sculptural structures of varying thicknesses and heights. Through recycling and transforming the materials, the work weaves together multiple temporal paths and reflects the intricate landscape shaped by the tension and entanglement between humanity and nature.



偏心的風景，2026，木、木樑、木柱、畫框、拉門、門片、窗戶、板凳、樓梯扶手、樓梯柱、木百葉、木板、角材、雙向活頁、鋁板、壓克力板、膠、輪子、滑輪、鋁線、鋁條、不鏽鋼環、長尾夾、橡皮擦、銅釦、雙腳釘、鐵片、彈簧、窗簾桿、把手、孔塞、石膏、地毯，尺寸依場地而定
Eccentric Landscape, 2026, wood, wooden beam, wooden column, picture frame, wooden sliding door, door panel, window, stool, wooden stair handrail, baluster, plantation shutters, board, square timber, double-acting hinge, aluminum sheet, acrylic sheet, adhesive, wheel, pulley, aluminum wire, aluminum bar, stainless steel hoop, binder clip, eraser, eyelet, brass paper fastener, flat mending plate, metal spring, curtain rod, knob, hole plug, plaster, carpet, dimensions variable

本創作計畫獲財團法人國家文化藝術基金會補助。
Supported by the National Culture and Arts Foundation.

楊健生
Kian-Sam Yong
b. 1996

02 優選 Honorable Mention

落水
Log Sui

「雕塑是否能從單一物件，擴展成一種空間性的存在？」這裡提出的「空間」不單指物理空間，更是由歷史、殖民、勞動痕跡、身分認同組構成的感知場域。楊健生從工人的身體經驗出發，凝視建築被拼接、修補過程中留下的痕跡，又如何在勞動與時間中成形。

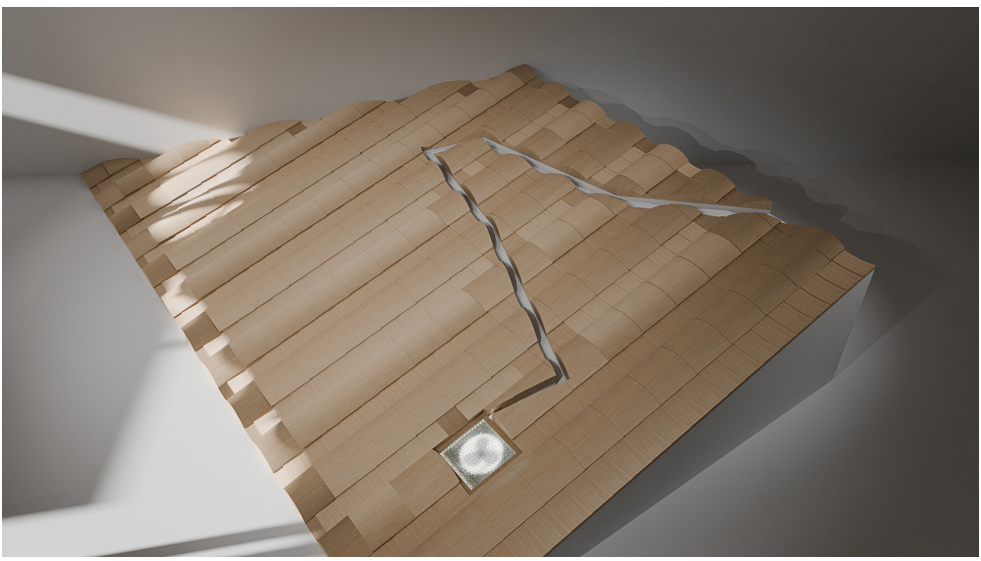
「落水」（Log Sui）在客語中意為下雨，貫穿〈閩南瓦・屋頂〉、〈鐵皮雨淋3.0〉與〈玻璃百葉窗4.0〉三件作品具排水功能之共通性。此系列作品源於藝術家在臺灣及馬來西亞觀察並感興趣的建築結構，材料取自美術館木作常見的集成角材、夾板和棧板等，藉由同時並置形成新的對話關係。

三種觀看視角——俯視閩南瓦屋頂、仰望鐵皮雨淋、環視玻璃百葉窗——引出在藝術家創作中，雕塑不再只是被觀看的物件，而是生成空間感知的方法。雨淋板與閩南瓦材質的「疊加性」與作品「聲音重疊」相映，在重複、排列、堆疊的特性中，開啟閱讀作品的另一種可能。

"Can sculpture expand from a single object into a spatial presence?" Here, "space" signifies more than a physical location; it encompasses a perceptual field shaped by history, colonization, traces of labor, and identity. Drawing on a laborer's bodily experience, Kian-Sam Yong observes the traces left during the reconstruction and repair of architecture, noting how they emerge over time through labor.

"Log Sui" means "raining" in Hakka, linking *Minnan Tile: Roof, Tin Roof Rainfall III,* and *Glass Louvre Window IV* through their drainage functions. The series draws on the artist's fascination with and observations of architectural forms in Taiwan and Malaysia. Using everyday museum carpentry materials such as engineered timber studs, plywood, and pallets, the artist brings them together to create new dialogue and connections.

Three viewing angles—looking down at the Minnan-tiled roof, looking up at the corrugated tin roof, and looking through glass louvers—show how the artist's sculpture shifts from a visual object to be simply observed to a means of shaping spatial perceptions. The "layering nature" of weatherboards and Minnan tiles echoes the "acoustic layers" in the works and, through repetition, arrangement, and stacking, offers an alternative way to interpret them.



閩南瓦・屋頂，2026，角材、彎曲夾板，尺寸依場地而定
Minnan Tile: Roof, 2026, timber battens, bent plywood, dimensions variable

陳柏欣
Po-Hsin Chen
b. 1978

03 入選 Selected Award

南國的未確認生物：被想像的遷徙者
Southern UMA (Unidentified Mysterious Animals): Imagined Migrants

《南國的未確認生物：被想像的遷徙者》以臺灣歷史中的渡海、移民與信仰為線索，將不同時代的記憶轉化為未知形象，也是對「什麼是臺灣」的持續思考。

〈海盜鳳梨〉從「臺灣人是海盜的子孫」為起點，畫中逝去的身體長出新生命，象徵先人冒險與開拓的精神延續至今。〈南冥之鵬〉取意《莊子・逍遙遊》中鯤化為鵬、徙於南冥的想像。鯤或蛟化為形似臺灣的香蕉，果皮化為海浪與羽翼，果肉化為鳥，描繪多元遷徙者形塑今日臺灣「移民社會」的樣貌。〈海上守護者〉由清代移民渡海「十去，六死，三留，一回頭」的說法與媽祖信仰出發，將守護力量化為海上的眼睛與觸手。畫面上傳統法器延伸至現代武器，意指民間信仰在現今仍具庇護作用。〈唐山巨人柱〉及〈阿立祖木瓜〉自「有唐山公，無唐山媽」發想，將唐山父親與西拉雅母親分別化為形態相似的仙人掌、木瓜，寄託求生、繁衍及血脈傳承的希望。

本系列作品以相異形式展示，彷彿繪畫本身亦如未確認生物般，在空間中演變蔓延。

Southern UMA (Unidentified Mysterious Animals): Imagined Migrants uses ocean crossings, immigration, and folk beliefs from Taiwanese history to transform memories of different eras into mysterious forms while continuing to reflect on "what defines Taiwan."

Pirate Pineapple begins with the idea that "Taiwanese people are descendants of pirates." The painting depicts new life emerging from a dead body, symbolizing the enduring spirit of adventure and pioneering. *The Peng of the Southern Darkness* draws inspiration from "Free and Easy Wandering" in *Zhuangzi*, where the giant "Kun" (鯤) fish becomes the "Peng" (鵬) bird to migrate south. In this context, the "Kun," or sea dragon, transforms into a banana-shaped figure resembling Taiwan. Its peel illustrates ocean waves and wings, and its flesh forms birds, highlighting how diverse migrant groups have shaped Taiwan as an "immigrant society." *Guardian of the Sea* refers to the historical reality of Qing dynasty migrants crossing the Taiwan Strait, expressed in the saying, "Ten depart, six die, three stay, and one turns back," and to Mazu worship, visualizing the protective power as eyes and tentacles over the sea. Traditional ritual objects in the painting are transformed into modern weaponry, showing that folk beliefs still serve a protective role today. *Tangshan Giant Cactus* and *Papaya of the Ancestral Spirit* reference the folk proverb, "There were ancestors from Tangshan (mainland China), but no ancestral mothers." By imagining the mainland father as a cactus and the Siraya mother as a papaya, both sharing a similar shape, the painting conveys aspirations for survival, reproduction, and the continuation of bloodlines.

The series, shown in various installation arrangements, suggests that the paintings, like the mysterious animals, continue to evolve and expand throughout the space.



（左）海盜鳳梨，2025，高知麻紙、岩繪具、水干繪具、墨、金屬泥、壓克力顏料，412.2×146.6 公分
(left) *Pirate Pineapple*, 2025, Kōchi hemp paper, mineral pigment, suihi pigment, ink, metallic pigment, acrylic paint, 412.2×146.6 cm
（右）南冥之鵬，2025，高知麻紙、岩繪具、水干繪具、銀箔、墨、金屬泥、壓克力顏料，586×732 公分
(right) *The Peng of the Southern Darkness*, 2025, Kōchi hemp paper, mineral pigment, suihi pigment, silver leaf, ink, metallic pigment, acrylic paint, 586×732 cm

黃冠鈞
Kuan-Chun Huang
b. 1988

04 入選 Selected Award

無盡的邊際
Endless Margins

亞當・羅傑斯（Adam Rogers）在《全光譜－色彩科學如何形塑現代世界》寫道：「每個物體表面的所有色相（hue）與色調，都定義了我們的思維方式。這些色彩定義了我們生活的世界，我們希望能打造出來的世界。爭論點不在於是色彩還是形式，色彩就是形式，塑造出我們所處世界的樣貌。」法國藝術家克萊因（Yves Klein）曾說：「色彩是一種被物質化的感性。」這兩段簡短的文字，啟發我對繪畫本質的不同視點。

《無盡的邊際》以繪畫顏料的可穿透性為核心，藉由色彩的濃淡與透明作為物質的一種色彩，展開色、光與空間的「中性」感知。顏料脫離對於「面」、「體」的依附，成為獨立可變的「繪畫體」懸掛於牆面，穿透顏料的光照映在牆面上，呈現出既是顏料疊加厚度的影子，也是光受到物質吸收後所殘留的色相。色彩、影子與繪畫物質性，三者在同個空間維度層層堆疊出的虛與實，打破日常對繪畫的既定印象。

Adam Rogers, the author of *Full Spectrum: How the Science of Color Made Us Modern*, said, “All those hues and shades on every surface define how we think. They define the world we live in and the one we hope to build. The fight isn’t between color and form; color is form, giving our universe shape.” French artist Yves Klein once said, “Color is sensibility in material form.” These two brief statements transformed and inspired my perspective on the nature and structure of painting.

Endless Margins takes the permeability of paint as its central concern. Through variations in chromatic intensity and transparency, color is treated as a material presence, opening up a “neutral” field of perception among color, light, and space. Freed from its dependence on surface and volume, paint becomes an independent and mutable “painting-body,” suspended from the wall. As light passes through the paint, it is projected onto the wall, producing an image that is at once the shadow cast by the material’s accumulated thickness and the residual hue of light after it has been absorbed and filtered by the paint. Color, shadow, and painting’s materiality thus coexist within a single spatial dimension, layering the immaterial and the tangible. Through this interplay, the work unsettles conventional perceptions of painting and opens its boundaries toward an ever-shifting relationship among material, light, color, and space.



無盡的邊際，2025-2026，壓克力、壓克力墨水、壓克力媒介劑，尺寸依場地而定
Endless Margins, 2025-2026, acrylic, acrylic ink, acrylic mediums, dimensions variable

廖昭豪
Chao-Hao Liao
b. 1990

05 優選 Honorable Mention

磊域
Stone Topographies

《磊域》源自眾石成域的想像，藝術家觀察臺灣河川上、中、下游的石貌差異，並探討其與環境所展開的關係。作品以「第二自然」為思考起點，取徑於兩種人類因應環境而形成的文化秩序：一為山林路徑中具有祈福、紀念與指引作用的疊石行為；二是東方傳統中，透過花鳥圖像寄託吉祥寓意的文化形式。

作品挪用疊石的結構，由三種不同的人造「石頭」構成。底層以紙漿擬仿河川中受沖刷而崩解的攔沙壩與水泥塊；中層為海岸撿拾，經水流磨蝕的建築廢棄物——磚頭；上層則以紙漿、軟木片擬仿臺灣廟宇常見的銅線磨石子壁畫，使其如同建築拆除後殘存的壁畫瓦礫。

壁畫中原有的吉祥花卉，被置換為生長於道路邊坡、濱海與林地的臺灣原生植物。這些平時不起眼、未被賦予特定文化寓意的物種，藉由圖像的記載，重新進入由人所建立的文化結構。《磊域》因此以人造石頭何以產出於自然環境之中，呈現自然與人造共存地景，並思考何種對象的被觀看、詮釋、記載得以持續存在。

Stone Topographies originates from imagining a landscape of gathered stones. The artist studied the physical differences among rocks found in the upper, middle, and lower reaches of Taiwan's rivers, exploring how their relationships with the environment evolve over time. Using "second nature" as a conceptual starting point, the work references two cultural orders shaped by human adaptation: first, cairn-building along mountain paths, which symbolizes blessing, remembrance, and navigation; second, the Eastern tradition of assigning auspicious meanings to bird-and-flower imagery.

The work appropriates the form of rock cairns, featuring three types of artificial "stones." The base layer employs paper pulp to resemble eroded cement blocks and check dams broken by river flows. The middle layer uses bricks—construction debris collected from coastal areas and weathered by water. The top layer combines paper pulp and cork chips to replicate copper-strip terrazzo murals—an element often found in Taiwanese temples—appearing as mural fragments recovered from demolished structures.

Auspicious flowers in traditional murals are now replaced by native Taiwanese plants that grow along roadside slopes, in coastal regions and forests. These species—often overlooked and lacking specific cultural symbolism—reappear in human-made structures through visual documentation. Thus, *Stone Topographies* explores how artificial stones are created within natural environments, showcasing a landscape where the natural and the manmade coexist. It also considers which subjects, when observed, interpreted, and recorded, are permitted to persist over time.



磊域，2026，紙漿、軟木片、金箔、發泡劑、磚頭，尺寸依場地而定
Stone Topographies, 2026, paper pulp, cork chips, gold leaf, foaming, brick, dimensions variable

蘇長慶
Chang-Ching Su
b. 1995

06 優選 Honorable Mention

沉眠之夢
A Dream Cast in Dormancy (Even the Shadows Glow in the Dark)

黑暗是鑰匙，我們卻將它鎖了起來。

《沉眠之夢》是一系列凝視視覺暴力的練習。自 2022 年起，藝術家以馬祖列島為起點，踏查中國捕魷船的綠色 LED 集魚燈如何干擾海洋生態，並改寫海峽的夜晚。在長達三十六年的戰地政務期間，馬祖居民因宵禁與燈火管制遮蔽窗戶、隱匿光源以躲避對岸偵測。1992 年戰地政務解除後，光亮象徵開放與日常的恢復。如今在每個被照亮的夜晚，他看見綠光穿越海面形成「馬祖極光」，吞噬島嶼與海岸的邊界。在漁船上開燈的那一刻，暴露在綠光下的他，沒有任何遮蔽的可能。這些直面綠光的經驗讓他開始思考：捕撈所需的漁火如何穿越邊界，成為一套權力的修辭？這道光把什麼照成風景，又把誰照成獵物？在光線無所不在的時代，我們是否仍能選擇「不被看見」？《沉眠之夢》是一個尚未甦醒的夢：在那裡，即使是影子，也可能開始發光。

"Darkness is the key, but we have locked it up."

A Dream Cast in Dormancy (Even the Shadows Glow in the Dark) presents a series of exercises focused on visual violence. Beginning in 2022 in the Matsu Archipelago, the artist explores how the green LED lure lights used by Chinese squid fishing boats ("jiggers") disrupt the islands' nocturnal ecosystems and alter the nightscape of the Taiwan Strait. Through 36 years of military rule under the Warzone Administration system, curfew and blackout orders required Matsu residents to hide their lights and cover their windows to avoid detection from the opposite shore. When the administration ended in 1992, light became the proof of openness and ordinary life. Now, with his own lights on, the artist watches green beams cross the sea, creating what is known locally as "Matsu Aurora" and blurring the boundary between the islands and the mainland. There is no refuge from the green glare. When the boats turn on their lights, he is exposed. These encounters prompt him to ask: how do these lure lights, essential for catching fish, cross the border and become a rhetoric of power? What landscape do they reveal, and who is seen as prey? In a world of constant light, do we still have the choice to remain unseen? *A Dream Cast in Dormancy (Even the Shadows Glow in the Dark)* is a dream that has not yet awoken—there, even the shadows might begin to glow.



觀星，2025，典藏級數位微噴於 Canson Rag Photographique，尺寸依場地而定
Stargazing, 2025, archival inkjet print on Canson Rag Photographique, dimensions variable

本創作計畫由財團法人國家文化藝術基金會、臺北市政府文化局、美國當代藝術基金會贊助。
This project is supported by the National Culture and Arts Foundation and the Department of Cultural Affairs, Taipei City Government. It was also supported, in part, by a Foundation for Contemporary Arts Emergency Grant.

周韋辰
Wei-Chen Chou
b. 1983

07 入選 Selected Award

在與不在的場所
The Place of Presence and Absence

《在與不在的場所》包含〈轉進〉與〈肖像〉兩條支線。

1949 年國民政府從中國大陸撤退，歷史敘述長期被官方主導。臺灣作為抵達之地存在，也長期被另一個失去的故土想像所覆蓋。〈轉進〉在全球影像資料庫中，選取相似語意標籤的統計平均，生成機率性的歷史視角，為這段海上路途提供一種記憶的義肢。

〈肖像〉選取了歷史資料照片中，那些隨國民政府轉戰撤退的士兵及平民，透過模型生成不曾被留存的肖像。這些人物都曾在現場被相機短暫捕捉，個人檔案卻在官方記錄中佚失。作品嘗試在不可復原的歷史空缺中，召喚一種介於檔案照、定裝照與劇照之間的面容幽魂。

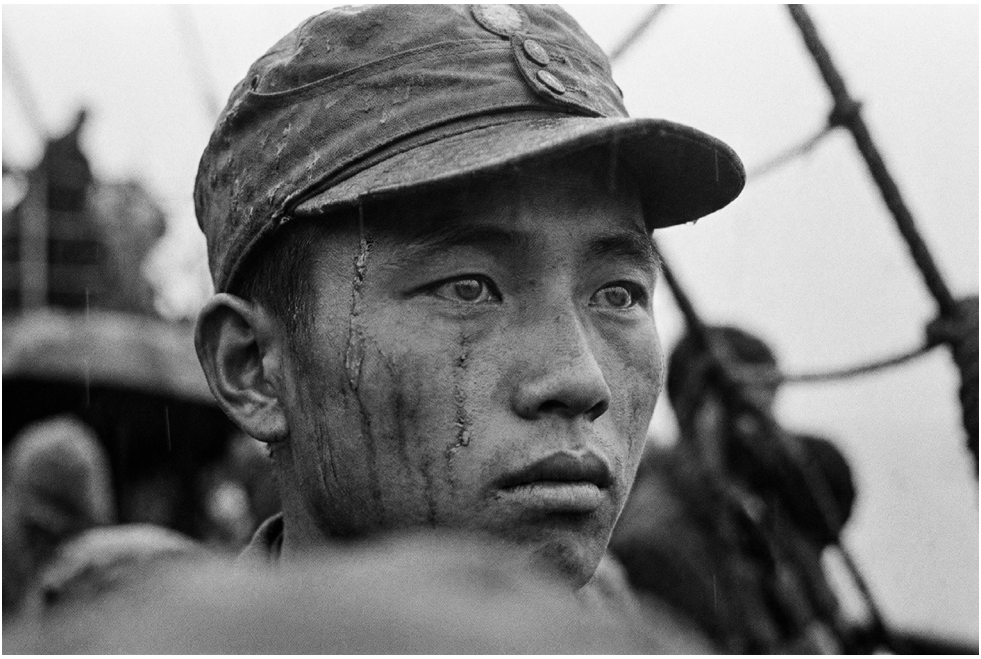
建立作品的影像引擎是一套自建的生成式語意標註模型，通過多代理協作架構（Multi-Agent）連結相應的演算法資料庫與權重模擬器。展場牆面以藍幕的色鍵藍 (Chroma Blue) 作為底色。藍幕在虛擬攝影棚中通常作為背景，並在後製移除，讓位給另一個合成的場景。

The Place of Presence and Absence comprises two strands: “Redeployment” and “Portraits.”

In 1949, the Nationalist government retreated from mainland China to Taiwan. Official accounts have long dominated the historical narrative of this retreat. Taiwan exists as a place of arrival; it has also long been overlaid with the imagined presence of a lost homeland elsewhere. Drawing on statistical averages of images with similar semantic tags in global image databases, “Redeployment” generates a probabilistic perspective on history, offering a form of prosthetic memory for this passage across the sea.

From historical photographs, “Portraits” selects soldiers and civilians who followed the Nationalist government through its campaigns and retreat. Using a generative model, the work creates portraits of them that were never preserved. These individuals were briefly captured by a camera at the scene, yet their personal files have been lost from official archives. Within these irrecoverable gaps in the historical record, the work seeks to summon spectral faces that hover between archival photographs, costume test photographs, and film stills.

The work’s image engine is a custom-built generative semantic annotation model. Through a collaborative multi-agent architecture, it connects to the relevant algorithm databases and weighting simulators. The exhibition walls are painted Chroma Blue, the color of a blue screen. In a virtual studio, a blue screen typically serves as a backdrop and is removed in post-production, making way for another scene created through compositing.



在與不在的場所，2026，數位輸出，尺寸依場地而定
The Place of Presence and Absence, 2026, digital print, dimensions variable

阮柏遠
Poyuan Juan
b. 1999

08 首獎 Grand Prize

在 Fronta na maso 之下，尋找鼻子
Searching for the Nose beneath Fronta na maso

創作計畫從立陶宛、布拉格到臺灣慈湖，勾勒出一條關於紀念碑廢墟的全球地誌。在〈雕塑的公園〉中，我們看見立陶宛的蘇聯紀念碑與臺灣的蔣公銅像，在政權更迭後，如何從公共空間中的權力頂峰跌落，並被流放至雕塑墳場。這些被拆解的殘骸不僅是意識形態的碎片，更標誌著歷史在公共場域中的斷裂。

然而，當這段充滿創傷與斷裂的歷史——特別是布拉格Letná公園前史達林紀念碑的地下空間傳說與相關檔案——於作品〈在 Fronta na maso 之下，尋找鼻子〉中，被餵養給當代 AI 演算法時，AI 試圖以填充與平滑化的運算邏輯，強行縫合歷史的黑洞，彷彿扮演著當代「傳說生成器」的角色；重點不再是真偽，而是流通。

與人類口耳相傳所容許的模糊與空缺不同，演算法在面對本質上不可整合的創傷時，其強制性的運算邏輯導致影像出現空間扭曲、不可能的幾何，以及第一人稱射擊視角般的突兀場景。這些故障並非單純的錯誤，而是技術在試圖消化政治記憶時所產生的失語與排異反應。

作品透過溢出式錄像與3D列印殘留物，揭示演算法時代下，傳說的活力正逐漸被扁平且去痛感的迴圈所取代。我們無法抵達歷史真實，卻在這些數位廢墟中，見證權力、記憶與技術之間無盡的吞噬與失效。

The project delineates a global chorography of monumental ruins, spanning from Lithuania and Prague to Cihu, Taiwan. In *Park of Sculpture*, we see how Soviet monuments in Lithuania and bronze statues of Chiang Kai-shek in Taiwan, following regime changes, fell from the pinnacle of power in public space and were exiled to sculpture cemeteries. These dismantled remains are not only fragments of ideology, but also markers of historical rupture in the public realm.

However, when these histories, imbued with traumas and ruptures—especially the history of Joseph Stalin's monument in Letná Park, Prague, along with the legends and archives surrounding its underground space—are fed into contemporary AI algorithms in the work *Searching for the Nose beneath Fronta na maso*, the AI attempts to forcibly stitch together the black holes of history through its computational logic of filling and smoothing. In doing so, it seems to assume the role of a contemporary "legend generator," where what matters is no longer truthfulness, but circulation.

Unlike the ambiguity and gaps tolerated in human oral transmission, algorithms, when confronted with traumas that are essentially impossible to integrate, produce spatial distortions, impossible geometries, and abrupt scenes resembling first-person shooter perspectives driven by their compulsive computational logic. These malfunctions are not merely errors; they are forms of aphasia and rejection that emerge as technology attempts to process political memory.

Through overflowing video and the residues of 3D printing, the work reveals how, in the age of algorithms, the vitality of legends is gradually being replaced by flat, painless loops. We cannot arrive at historical truth, but witness the endless devouring and failure among power, memory, and technology within these digital ruins.



在 Fronta na maso 之下，尋找鼻子，2026，錄像、生成式 AI、3D 列印、紙本輸出、塗鴉、工業運輸箱，7 分 44 秒
Searching for the Nose beneath Fronta na maso, 2026, video, generative AI, 3D printing PLA plastics, printed paper, graffiti, industrial crate, 7' 44"

本創作計畫由國立臺灣美術館與臺灣當代文化實驗場支持。
This project is supported by the National Taiwan Museum of Fine Arts and Taiwan Contemporary Culture Lab.

蔡昱廷
Yu-Ting Tsai
b. 1999

09 優選
Honorable Mention

轉稜
Beyond the Ridge

「轉稜」意指轉換行進方向，並非抵達山頂，而是在越過森林、攀向稜線後，轉念往向水平線的回返。

午夜時分，像是夢遊一般地闖進黑暗的森林中。約莫七年，在山林中持續攀爬，深山聚落、林業遺址，那些被遺棄消逝的歷史與記憶，被時間與自然所掩蓋。消失的人與文明，滯留於山林的中介地帶，是介於存在與失蹤之間的幽靈。

旅途從山林深處啟程，在登山縱走途中遇見了水山，曾是製樟的重要據點，隨著產業式微，從地圖消失。藝術家與聚落遺骨重新對話、挖掘出土，以骨傳導裝置作為媒介，使軀骸透過震動發聲再次被感知，讓已離去的生命短暫地回到當下，凝聚、重組不同時間維度下的聲音記憶。遺留的器物經時間催化嵌入土地，透過影像的融化，成為下一階段性地景。而後身體轉向而下，樹幹接肢而生的章魚觸手，回應與深山工作者間一場跨越時間的夢境。章魚的觸手帶著個別獨立的記憶，成為為了生存而割離創傷的隱喻，割捨的記憶被異質經驗與夢境隨之滲入、生長。最終，帶著那些幽魂與放不下的，一路下山，回到水平線。

The phrase “Beyond the Ridge” symbolizes a shift in direction. Rather than reaching the peak, it signifies descending back toward the horizon after navigating forests and climbing toward the ridge. At midnight, one ventures into the dark woods as if sleepwalking. For nearly seven years, the artist has consistently climbed through mountain forests, remote settlements, and sites of forestry heritage, where forgotten histories and memories are buried in time and nature. Lost people and civilizations linger in the intermediary realm of the mountains, existing as ghosts caught between presence and absence.

The journey begins deep within the forest. As the artist climbs through the mountains, they encounter Shuishan Village—once a hub for camphor production, now faded from maps as the industry declined. Reconnecting with and excavating skeletal remains in the settlement, the artist uses bone-conduction devices to bring the skeletons’ sounds to life through vibrations, temporarily resurrecting the voices of the departed while merging and reconstructing acoustic memories across time. Artifacts left behind merge with the soil and dissolve into moving images, which then transition into the landscape of the next phase. Afterward, the body turns downward again. Octopus tentacles made from grafted tree trunks respond to a shared dream with mountain workers from the past. These tentacles, carrying individual memories, serve as a metaphor for severing trauma for survival. Discarded memories are later invaded and overtaken by heterogeneous experiences and dreams. Ultimately, with these ghosts and unbreakable ties, the journey concludes as the artist descends the mountain back to the horizon.



離水山：再臨，2025，聲音裝置、複合媒材、壓克力顏料、擴大器、骨傳導震源、水山村遺骨，2×2×4 公尺
Shuishan: Returnings, 2025, sound installation, mixed media, acrylic, amplifier, bone conduction speaker, skeletal remains from Shuishan Village 2×2×4 m

多媒體設備贊助：洪建全基金會、台灣松下電器、台灣山葉音樂
Supporting Partner: Hong Foundation, Panasonic Taiwan, Yamaha Music & Electronics Taiwan

郭柏彥
Kueh Peh Gan
b. 1989

10 優選 Honorable Mention

萬事宇宙
Bansu Universe

《萬事宇宙》延續「萬事屋」的創作方法，從身邊既有的材料、物件與生活環境出發，將使用過的東西重新轉換，讓它們在新的關係中繼續存在。作品以生活與工作中累積的二手材料進行製作，保留材料原有的使用與加工痕跡，使不同時間留下的痕跡彼此疊合。製作過程以身體作為感知與調度空間的工具，透過使用、移動與組合，重新建立物件、身體與空間的關係。這套從既有條件出發、持續轉換與再使用的方式，也延續「萬事屋」以自造貨幣「B幣」進行交換與建立關係的實踐。材料、物件、身體與關係在新的條件中持續轉換，形成《萬事宇宙》。

Bansu Universe continues the creative approach developed through Bansu House, starting with materials, objects, and the living environment at hand, transforming used things so they can continue to exist within new relationships. The work is made from second-hand materials accumulated through everyday life and studio practice, retaining traces of their previous use and processing, allowing marks from different moments in time to overlap. Throughout the making process, the body functions as a tool for sensing and arranging space. Through use, movement, and assembly, relationships among objects, the body, and space are continually reconfigured. This approach, working from existing conditions through ongoing transformation and reuse, also extends Bansu House's practice of exchange and relationship-building through its self-made currency, "B Coin." Materials, objects, bodies, and relationships continue to transform under new conditions, forming *Bansu Universe*.



萬事宇宙，2025-2026，複合媒材，尺寸依場地而定
Bansu Universe, 2025-2026, mixed media, dimensions variable

指導單位
Official Support

主辦單位
Organized by

Department of Cultural Affairs
Taipei City Government

承辦單位
Executed by

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

104227 臺北市中山區中山北路三段181號
No.181, Sec. 3, Zhongshan N. Rd., Zhongshan Dist., Taipei 104227, Taiwan
開放時間 週二至週日09:30-17:30 週六09:30-20:30 週一休館
Opening Hours Tue.-Sun. 09:30-17:30 Sat. 09:30-20:30 Closed on Mondays
Tel: +886 2 2595 7656 | Email: info-tfam@gov.taipei | www.tfam.museum