

陳郁文

Yu Wen Sera CHEN

1991–

陳郁文，1991年出生於臺灣花蓮。2019年，取得芝加哥藝術學院電影、錄像、新媒體暨動畫藝術學系碩士學位；同年，於本館舉辦「日常的虛構重建：虛與實的感知體系——陳郁文個展」，並獲得「2019臺北美術獎」入選。陳郁文透過錄像和攝影創作，著重觀察人與自然、社會之間的關係，也試圖挖掘錄像在時基藝術範疇之外的敘事潛能。憑藉著闡釋影像本質的界線，陳郁文從本體論的視角審視影像的自動性及偶發性，且強調創作的目的不僅是觀看，更是察覺、反思與自省。近年，陳郁文在紐約、芝加哥、華沙、臺北與高雄等地皆有展演發表。

本館典藏作品〈天際棲息〉是藝術家陳郁文在「日常的虛構重建：虛與實的感知體系——陳郁文個展」的主件作品，以頂樓加蓋建物為觀察對象所開啟的城市學計畫，雙頻錄像暨攝影裝置為其呈現形式。藝術家透過攝影，記錄下日常生活中在街道上隨處可見的頂樓加蓋結構，反映臺灣伴隨社經發展衍生而出的居住產物。陳郁文將之視為城市的延伸地景，試圖建立臺北市頂樓加蓋的檔案資料庫，藉此歸納類推都市更迭之下的病徵狀態。

在〈天際棲息〉之中，劃過天際的建物體很少是依據建築原理搭建而成，它們的存在展現的是每位居民遊走於法規邊緣的自由意識。陳郁文以拾集「常民雕塑」的概念進行此項計畫的介入行動，企圖透過創作傳達常民的美學。作品的雙頻錄像製作於2016年，分別呈現白天與夜晚的拍攝影像。為提供觀者身歷其境的感官經驗，藝術家以置高處的大型投影展現流動的影像，而循環播放模式則體現被攝物主體的內在重複性，娓娓道出頂樓加蓋建物猶如臺灣的日常景象，代表著持續湧現的城市景色。陳郁文運用錄像媒材，試圖消弭作品在時間性與空間性之間的區隔，進而描述城市轉變過程的狀態：每一個頂樓加蓋物可被視為城市文化的肖像，承載著臺北市集體空間的記憶。

〈天際棲息〉三組件攝影裝置製作於2019年本館個展。藝術家陳郁文發想裝置的組成元素，是依據作品中被攝物所觸及的建材，同時希冀藉由裝置的展示手法回應頂樓加蓋為「常民雕塑」的創作概念。不論陳郁文選用塑膠浪板、水泥擋、鐵皮屋浪板，亦或以輸出布呈現搖曳樹影，皆企圖具體化頂樓加蓋物於影像中的空間性，創造出更立體的視覺感受。她更進一步轉換傳統平面作品掛牆的觀看視角，引領觀者思考臺灣社經狀況、地理環境與這個有機建築結構交互作用之下的關聯性。(蘇子修)

Born in 1991 in Hualien, Taiwan, Yu Wen Sera Chen received a master's degree from the Film, Video, New Media, and Animation Department of the School of the Art Institute of Chicago in 2019. In the same year, her work was both presented at the Museum's *Everyday Fictionality: Beholding Shadows of Illusion – Sera Chen Solo Exhibition* and selected for the 2019 Taipei Art Awards. Chen uses video and photography to observe relationships between people, nature, and society, and also explores the narrative potential of video outside the category of time-based art. Relying on the interpretation of image boundaries, Chen examines the autonomy and contingency of images from an ontological perspective, and emphasizes that the purpose of creation is not only to observe, but also to perceive, reflect and introspect. In recent years, Chen has had exhibitions in New York, Chicago, Warsaw, Taipei and Kaohsiung.

In 2020, the Museum added Chen's installation *The Habitat on the Skyline*, the centerpiece of the exhibition *Everyday Fictionality: Beholding Shadows of Illusion*, to its collection. Chen used dual-channel video and photography to launch this urban studies project documenting Taipei's roof-top structures, which can be seen from any street and are residential products reflecting Taiwan's social and economic development. Regarding these structures as an extension of the urban landscape, Chen has essentially constructed an archive of Taipei's roof-top structures to draw conclusions about blight arising from urban change.

Few of the structures seen jutting into the sky in *The Habitat on the Skyline* were constructed following architectural principles, and their existence is a testament to residents' willingness to challenge the limits of laws and regulations. Chen implemented her interventionist action based on the concept of collecting a contemporary form of folk sculpture and presenting the aesthetics of the common people by documenting their creations. The installation's dual-channel video was produced in 2016 and has two sections: images recorded during the day and those recorded at night. In order to provide viewers with an immersive sensory experience and stress the inherent repetitiveness of the subject matter, the artist installed a large video projector near the ceiling of the venue and set it to loop playback mode. The video reiterates that these roof structures represent a normal part of Taiwan's continuously emerging urban scenery. Furthermore, Chen uses video to eliminate the separation between time and space in this work and also to describe the state of the urban transformation. Every roof structure can be regarded as a portrait of urban culture and carries a memory of collective space in Taipei City.

The three part photography installation in *The Habitat on the Skyline* was exhibited in the artist's solo exhibition at the Museum in 2019. The artist based different components of the installation on the building materials seen in her photographs, and also based the installation display on her idea of roof structures as folk sculpture. The materials she chose include corrugated plastic, cement barriers, corrugated metal, and printed fabric to suggest shadows of swaying trees, which together create a concrete, three-dimensional sense of the roof structures in her images. This also shifts the viewing experience away from that of traditional two-dimensional wall art, thus leading viewers to think about Taiwan's social and economic conditions, and geographical environment, and their interactions with these organic roof-top structures. (Su Tzu-Hsiu)

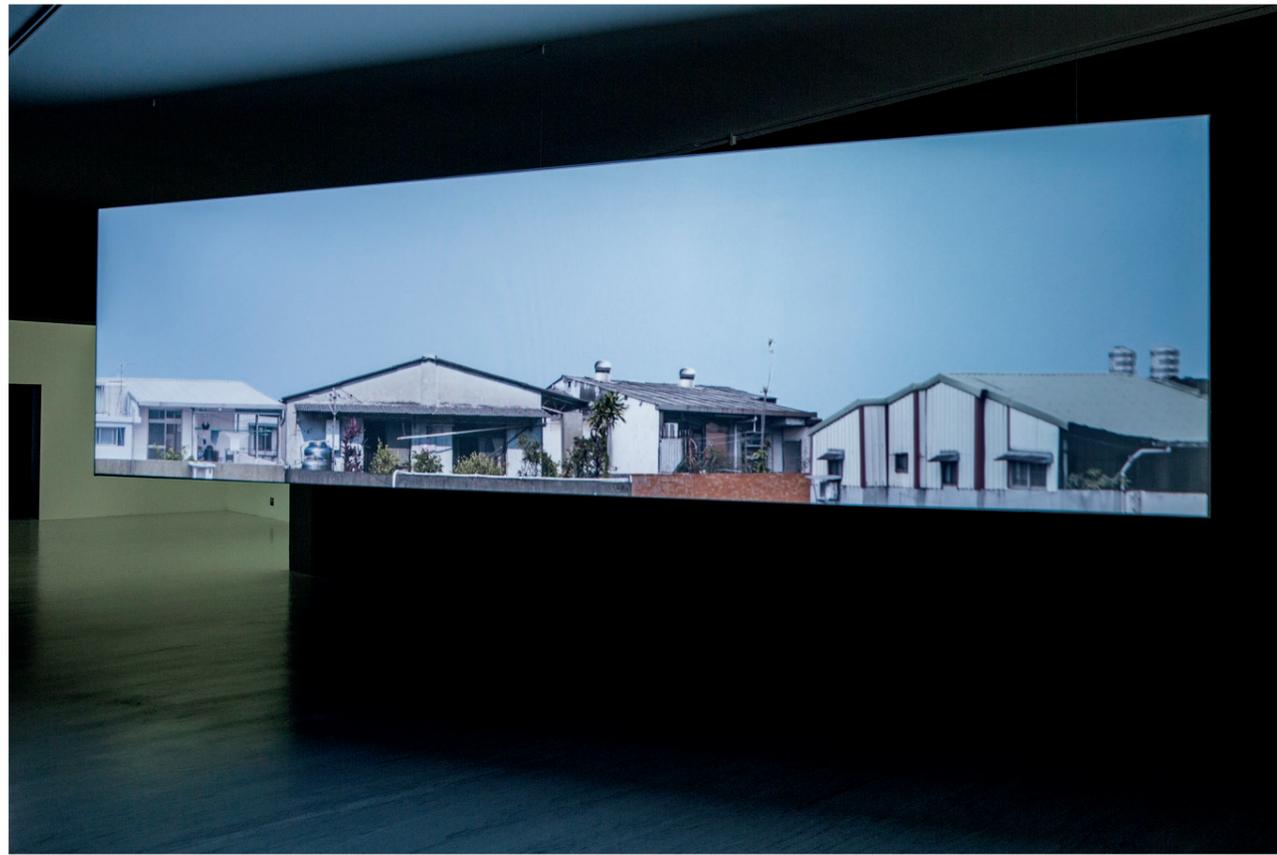
典藏 目錄

COLLECTION
CATALOGUE

2020

天際棲息 The Habitat on the Skyline

2016
雙頻道錄像裝置 Dual-channel video installation
9'20" (白天 Daytime) 5'59" (黑夜 Nighttime)
蒐購 Purchase 2020.0022.001



天際棲息 The Habitat on the Skyline

2019
攝影裝置 Photography installation
尺寸依場地而定 Dimensions variable
蒐購 Purchase 2020.0022.002

