

宜蘭當代女性藝術家

# 冬雨 遠山 近海

Winter Mountain, Rain and Sea  
Contemporary Female Artists of Yilan

宜蘭美術館  
MUSEUM OF ART  
YILAN

冬雨·遠山·近海

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宜蘭縣政府文化局





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# 序

## Preface

今年年底，宜蘭美術館迎來了開館後首次以女性當代藝術家為主題的藝術展覽，邀請了李雅雯、李瑋、李翡文、林思瑩、郭慧禪、梁曉勤、游幸姍、黃湘智、楊林、蔡旻芸、盧熾宇、簡吟如，她們有的在宜蘭出生成長，有的則是移居到宜蘭生活從事創作，不僅各自擁有亮麗的藝術表現，也集體豐富了宜蘭美術的當代領域。

自 1970 年代琳達·諾克林 (Linda Nochlin) 以〈為什麼沒有偉大的女性藝術家？〉(Why Have There Been No Great Women Artists?) 一文，開創以女性主義觀點研究藝術史，反思以男性為主的主流價值，女性藝術家開始逐漸受到各界重視，成為一股重要的藝術思潮。這種新的思考視角與方式慢慢從西方擴展到臺灣，然而當代藝術界經過數十年的思辯後，我們都知道，生理差異及性別經驗並不是構成男、女藝術家作品形式和內容不同的主要因素，因此本次展覽雖聚焦在女性當代藝術家，但整體展出則著重在個人的生命歷程 (herstory) 如何投射在作品中，透過創作闡述理念與思想。

蘭陽平原擁有好山好水，也有深厚的人文底蘊，展覽標題「冬雨·遠山·近海」，具體描述出宜蘭特殊的地理與氣候，令人深切感受到在地的環境特色，這 12 位女性藝術家都對宜蘭有許多的生命記憶和人生故事，將對家鄉的情懷轉化成對當代藝術的多元觸角，延伸更寬廣的美學內涵。展出作品包括繪畫、水墨、立體作品、影像和裝置等等，作品個人色彩強烈，貼近生活與大眾文化，進而透過展示營造出深度對話的空間，讓作品與作品對話，作品與場域對話，也讓宜蘭美術可與女性藝術對話，彼此相互激盪。

同時透過策展人的親身訪談，梳理此次策展的核心理念，介紹個別藝術家，並剪輯搭配相關作品，讓民眾可經由影像了解展覽內容；另一方面，為了無法前來參觀的民眾，讓更多人能夠參與展覽，本次製作線上網站，除了涵蓋所有展出作品圖檔、資訊、專文及影片外，同時建立虛擬美術館，讓民眾可在完整重建的 3D 空間中探索各個展廳，從不同角度欣賞作品。

最後，感謝策展人李瑋老師及游孟書教授的通力合作，在兩位精心策劃之下，此次深具劃時代意義的展覽才得以順利推出，同時感謝參展藝術家的全力支持和協助。宜蘭美術館冀望透過本展，在後疫情時代，重新定義地方美術館對應當代藝術議題的重要性與歷史意涵。

宜蘭縣政府文化局 局長 呂信芳

Yilan Museum of Art is going to launch its first exhibition of female contemporary artists in the end of 2022. We have invited twelve female artists, including Li Ia-Wen, Lee Wei, Li Fei-Wen, Lin Szu-Ying, Kuo Hui-Chan, Liang Hsiao-Chin, Yu Hsing-Shan, Huang Hsiang-Chih, Yang Lin, Tsai Min-Yun, Lu Yen-Yu, and Chien Yin-Ru. Some of them were born and grew up in Yilan, while others were living and working there for their art. Not only are they all examples of artistic brilliance and expression, they have also collectively enriched the field of contemporary art in Yilan.

Linda Nochlin once wrote an article titled, “Why Have There Been No Great Women Artists?”, in which she set out to study art history from a feminist perspective. Reflecting on the mainstream values traditionally dominated by men, female artists have gradually received attention from all walks of life and become an important trend in artistic thought. The new perspectives and historiographical strategies gradually spread from the West to Taiwan. However, after decades of contentious debate and speculation in the contemporary art world, it now seems the consensus is that biological differences and gender experience should not be considered the main factors that constitute the difference in the form and content of works by artists male or female. Therefore, although this exhibition focuses on female contemporary artists, the exhibition also aims to show how the personal life history (herstory) is projected in the works, and how ideas and thoughts are given form through creation.

The Lanyang Plain contains beautiful mountains and rivers as well as a profound cultural heritage. As the title, “Winter Mountain, Rain and Sea” suggests, the exhibition tries to encapsulate the special geography and climate of Yilan and convey the impressions of the grand local environmental characteristics to the audience. Each of the twelve female artists has her own distinct memories and stories about Yilan. They have transformed these memories and stories and expressed them in different contemporary art forms of diverse aesthetic significance. The exhibited works include paintings, ink paintings, sculptural works, videos and installations. The works have a strong personal touch yet they remain accessible and relatable to life and popular culture. The exhibition venue creates a space for an in-depth dialogue that allows the works to communicate with each other as well as with the site itself, but most important of all, it allows the art of Yilan to enter into an exciting dialogue with female art.

The curator arranged personal interviews with each of the artists in order to further expound main concept of the exhibition. In the edited interview videos, the individual artists and their works are carefully introduced to provide the public with interesting information that will enable them to better understand the content of the exhibition. On the other hand, for those who are unable to visit, we have created an online website that contains pictures of all exhibited artworks, important information, introduction articles, and videos. We have also established a virtual art gallery so that the public can explore the various exhibition rooms in a fully reconstructed 3D space and see the works from different angles.

Finally, I would like to thank the curators, Ms. Lee Wei and Professor You Meng-Shu, for their cooperation. This meaningful exhibition was successfully launched as a result of their careful planning. I would also like to thank the participating artists for their full support and assistance. In this post-pandemic time, Yilan Museum of Art strives to redefine the status of local art museum and to develop new discourses for the significance of historical narrative in relation to issues of contemporary art.

Director of Yilan County Cultural Affairs Bureau **Lu Hsin-Fang**

# 冬雨·遠山·近海—宜蘭當代女性藝術家

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被譽為 20 世紀現代主義女性主義的先鋒，英國作家維吉尼亞·吳爾芙 (Virginia Woolf) 曾說：「人不應該是插在花瓶裡供人觀賞的靜物，而是蔓延在草原上隨風起舞的韻律，生命不是安排，而是追求，人生的意義也許永遠沒有答案，但也要盡情感受這種沒有答案的人生。」

由於長年旅居國外，對故鄉的感情更是濃厚。回宜蘭故鄉除了重整設計工作室之外，更希望有一個空間可以推廣當代藝術，希望藉由展出可以看到更多宜蘭當代女性藝術家創作的作品能量和堅韌的生命力！然而在當今一個男權主義普遍的社會當中，女性藝術家的聲音和舞臺往往是弱勢且被忽略的。當代女性藝術家基基·史密斯 (Kiki Smith) 曾說：「我認為很多藝術創作都是在傾聽自己的聲音。」因此傾聽女性藝術家需求，探索女性藝術家角色轉變和發展的處境，是當務之急首要課題任務，基於這樣的理念，希望將夢想實現，也如同臺灣女性作家三毛曾說：「一個人至少擁有一個夢想，有一個理由去堅強。心若沒有棲息的地方，到哪裡都是在流浪。」

所以在這次宜蘭美術館聯展中，努力爭取機會，希望帶動宜蘭女性藝術家另外一個更寬廣的舞臺，可以讓更多人發現優秀的當地宜蘭女性藝術家風采，讓她們也可以堅持做藝術的夢想，無論任何艱難環境都可展現韌性和爆發力，讓創作自由遨翔在藝術的殿堂！也如美國現代主義之母喬治亞·歐姬芙 (Georgia O'Keeffe) 曾說：「在任何藝術中創造自己的世界都需要勇氣。」鼓舞女性藝術家在創作中努力勇敢做自己。

然而對於第一次發起宜蘭當代女性藝術家聯展也是一種挑戰，除了先前準備的問卷調查之外，也透過私下訪談的方式，希望更深入了解其作品的創作理念與價值觀，

透過女性藝術家獨特的細膩情感表達，藉由不同的媒介，如油畫、壓克力、水墨、混合媒材、多媒體裝置、陶瓷、雕塑等等，展現多元不同的視角和生命力，進而提升性別意識自覺、平等、平權，宣揚婦女獨立思考，評斷的能力，致使女性開始藉由藝術喚醒「意識揚昇」(awakening consciousness-raising) 進而透過藝術賦權 (empowering) 由內而外產生動力，展現每個創作者不同的特質與作品藝術性，誠如朱迪芝加哥 (Judy Chicago) 曾說：「記住我們的遺產就是我們的力量；通過看到其他女性的堅強，我們可以了解自己和我們的能力。」本句話進一步鼓勵創作出更多元更有內涵的作品，持續堅持對藝術創作的熱忱和行動力。

展名「冬雨·遠山·近海—宜蘭當代女性藝術家」，是希望以宜蘭的人文特色，風俗民情，特殊的地理環境，透過不同女性藝術家對故鄉的情懷感觸，激發各種不同的想法創作能量轉換對當代藝術的多元性，延伸當代美學藝術更廣更深的內涵，注入更多元的創新面貌。展現女性藝術家個人內在美學的涵養和細膩思維，突顯女性當代藝術的重要性和特色本質。探索女性當代藝術的過去、未來和現在，運用各種不同媒材去詮釋對故鄉人文記憶和感情的對話，同時也希望喚起當地對當代女性藝術更深入的認知與支持，重視當代藝術創作的重要性和歷史定位。

這次邀請的宜蘭女性藝術家有十二位，其中，梁曉勤以對故鄉的記憶論述，對景觀的變遷，市容的改變，建築街景的結構線條，將之融入創作中，且延續當代的元素，擴展至對宇宙生命的探索，發掘源源不絕，對故鄉和世界觀連結成為一幅移動中的風情畫，而這一次更為了此展覽借用了古代山水手卷的形式建構一個隨著視覺移動，可逐步欣賞的視覺場景，結合其他作品相呼應，藉由視覺的感官經

驗闡述內蘊的真善美，也藉以暫時離開面對五味雜陳的日常生活，沉澱思緒。

蔡旻芸也以童年生活經驗，將三合院關係緊密的形象，解構、重組現場場景和主觀對生活的認知樣貌，相互拼湊重組成虛實相參的佈景做為代表家族或個體的符號象徵，結合記憶中的農田或道路景象如遊戲般有秩序的放置在畫面中，呈現個人對環境疏離的自我私語，藉此創作表現內心孤寂的情感投射或壓抑，如印象般的記憶。

李雅雯對在鄉村生活中植物、農耕、環境及人與人之間的互動關係有著深刻的印象與情感，然而隨著時間的變化，記憶中的圖像不再清晰，模糊的物件化為內心深處的記憶，那種自在和純真的吸引一一反應在作品中，對農村的情懷和記憶，既當代又有內涵，帶著一種細緻的人文風景和一種耐人尋味的童年記趣。藉由大自然的洗禮，透過想像或虛構重建這些情境，將陶瓷的作品融入生活中的點滴，藉以在現實生活中重新定位當代的多樣性和生活美學的結合，再次產生不同的共鳴與能量。

李瑋多年旅居美、澳等國，對家鄉的熱情一直都在，對故鄉的記憶點滴在心，回宜創作一系列屬於宜蘭特有的雨季、地景環境、人文特色等作品，轉化成當代的語言，用抽象表達平面和立體之間的串聯性，虛與實維度之間呈現的視覺氛圍，同時呈現一種與自己內心小宇宙和生態物質環境對話，加上霓虹色彩的顏色，也運用影像多媒體來表現當代藝術多元的風格與設計造形。如 wabi-sabi（侘寂）中殘缺的美，千利休的茶道，道教中的任形隨形，法自然一般在裝置藝術中透過光影色彩變化，將人類世、生態環境、蓋婭的議題的省思在宇宙三次元之間更進一步的探討。然而在所謂元宇宙虛擬世界中，是否也是將心宇宙的能量，透過視覺，美學的創作，未來更將會是無遠弗屆的想像空間，所謂一念千里，一念也在虛實空間當中創造更美好的想像視覺效果。

李翦文自德國進修返臺後搬至宜蘭，宜蘭的自然環境使她對創作上更有豐富的感受與想像力，創作的核心為光和氣的表現，表現出和自然合一的精神狀態。在不同時節氣氛與變化，細膩的色調就像彩霞與霓虹般，築構出作品的氛

圍，在不同光源、色溫裡，重疊的色料中透出不同的韻味。而此次展出人物臉譜這系列的造形與天地中的雲氣一般，運用色彩的流動、凝聚，輪廓的形狀代表著人的精、氣、神狀態和大自然一樣，藉由筆觸的濃淡氣蘊呈現畫面中時而凝滯，時而流動的形體，也將肌理呈現出或濃或透薄的層次變化，筆調、筆觸的輕緩，也象徵著生命不同階段和宇宙大自然間的對話關係，運用當代抽象，實象意念結合，創作出屬於自己的特色風格。

黃湘智以木雕為主，用樟木、檜木等做為媒材，創作脈絡以孩童為主要議題。「冥想系列」、「想像的彼方系列」是近幾年加入的元素，是針對臺灣保育類動物的討論，探討若自幼深根關懷自然界動植物的觀念，長大後，就不會感受到疏遠或因恐懼而迫害牠們，人對萬物能相知相惜，那便是正向的循環。〈冥想系列—夏日微涼〉是此次展出以冥想為主軸的作品，在探討當思緒煩躁時借由呼吸冥想的方式讓五官自由的釋放與整合，引領身、心、靈至另一境界的彼方。

盧熾宇自小在宜蘭成長，他的作品常以自然環境中的景物作為創作的靈感來源。這次帶來三件以鹿和鷺鷥為主題的動物雕塑。第一件作品〈歧異獸—雙影4〉，造形的發想來自於神話中的半人馬，從獸型延伸出簡化的人身，像是融合了動物與人形特徵的新物種。作品的另一個頭部使用黑色陶片拼湊成模糊的輪廓，象徵陰影、潛意識等意涵，二個不成對的犄角，如同外在和內在整合，成為一個完整的個體，用當代的手法來詮釋創作的可塑性和延伸的美感。第二件作品〈犄角與脈搏〉以鹿形為主體，著重在頭部犄角的變化與聯想，犄角有強烈的視覺意涵，將其延伸想像或如動脈靜脈，血液的流動和緩慢生長的生命力。此件是在日本駐村所感之作，富含對生命象徵的禮讚！第三件作品〈鷺鷥III〉，將陶瓷和木二種不同媒材結合，描寫工作室鄉間的白鷺鷥棲息在動靜之間的姿態，用黑土片呈現陰影部分，順應漂流木自然形成的造形，將不同的元素融合為此件作品。在雕塑寫實功力的基礎上，投射出這些重塑形象的新生命，反映現實生活中所感，同時也藉由陶土手工創作觸感，切入純粹的創作原點，運用陶土樸實與多樣的可塑性，傳達作品中靜謐的生命力和對當代藝術另



一種想像空間的詮釋。

楊林以自畫像，來傳遞承載生命中的信仰榮耀與種種面相，當生命和作品合而為一，那就是生命本身的價值與溫度，如同傳承當代的元素在畫作作品中。造形、眼神、色彩色調，傳遞自己在每個不同階段的樣貌，展現出自身獨特的自畫像特色，混合媒材的運用，符號、色彩繽紛的搭配，展現出其個人的作品風格魅力。當作品反射出自己內心的語言，那就像和觀者之間作深層的對話一樣，值得細細品味，探索人生。

游幸姍有感於自然環境的改變所造成的變化，將作品內容導向一種奇特的風景，透過造形影射變造的植物，反思人類對物質慾望的無窮盡延伸，及面臨生活遽變所造成的幻滅，表達出一種衝突又美好的視覺呈現，將日常生活中的元素作為造形並提升為對於物質生活的反省。圖像的扭曲及變形以表達對資本主義的反烏托邦，利用物質的變造扭曲來詮釋我們社會當前的現象，而這樣的改變呈現的美感如同這世界劇烈變化一般，同時傳達一種既強烈又無以名狀的當代視覺效果。

簡吟如此次的裝置錄像藝術，是紀錄她 2017 年在海拔 3500M 的喜馬拉雅山村結婚的影片錄像過程，表達作為一個臺灣女子，在異鄉婚禮中感受種種不同的風俗民情面貌。在輕微缺氧的狀態下，受到西藏式的結婚祝福，完成了一場獨特又精彩的高山婚禮。透過影片和多媒體，將特殊婚禮的意象過程轉為傳達當代裝置藝術的創作意涵，也做為人生大事中一項特殊且具藝術性的行為儀式，在異鄉文化衝擊下一個更完整的紀錄與回憶。

郭慧禪的作品主要以影像裝置為創作媒材，作品中審視身體和場域之間的關係，傳達一般社會大眾對預設認定的質疑，同時也探討自我認同 / 性別意識及虛幻與現實之間的衝突，以不同的角度來重新看待「身體」，由生命最初的原型來重新定義身體。「擬態」系列是這次展出的拍攝合成影像作品，拍攝地為蘇澳鎮，呈現自然選擇過程中不斷完善，許多動物和植物都因為外形神似其他的物種或生存環境，減少被天敵發現的機率，而獲得保護自己的利益，因生物自衛本能所衍生的擬態行為。因家中從事罐頭製造

工廠，以「擬態」系列作品為發想，讓兒時最熟悉的空間融入作品。在此次作品中，藉由影像合成的方式，模擬出「擬態」的行為，試圖反映人與環境的交互關係以及環境對人的影響，呈現進入到不同場域的學習經過。

林思瑩運用數位全景攝影的功能，捕捉日常生活中的小動作與時常出現失敗的影像接合，成為立體玻璃纖維作品。用雕塑的手法將影像重疊具象化，不真實且扭曲被卡住的狀態就像在暗喻日常生活中的一些現實現象反映，如「蠕動」(Ru Dong) 系列，反應女人扭曲變形的身體，身為女性常常要被貼上標籤，重疊不同身份，如同蟲類蠕動一般緩慢前進，呈現視覺上的一種誇大與張力感。〈滲水三景〉靈感取自於宜蘭颱風造成雨水灌入室內淹水後的創作，宜蘭多雨是一般人的印象，藉由漏水這種苦惱，用水泥為創作的媒介去展現建築工法然後轉化成現代繪畫的風格。

總之此展聚焦於「當代女性藝術家」，12 位宜蘭在地女性藝術家，或者以更廣義的定義宜蘭的區域性和其所有的連結記憶，在此創作各種不同樣貌，不同媒材和多樣形式的藝術作品，來呈現定義後疫情時代當代女性藝術家的重要性，也藉由此展在 2022 年 12 月中冬季展出當作時間節點，透過宜蘭美術館的地域性特色，來充份的詮釋！進而推廣當代藝術展覽與性別平等平權教育相關座談與活動，帶動市民參與不同講座和工作坊的意願和經驗！同時更進一步了解臺灣女性藝術家在當代藝術歷史上的轉變，在出版宜蘭女性當代藝術家相關資料整理的同時，對後疫情時代歷史定位更有顯著的重要性，對當代藝術家歷史的紀錄也有一個更完整的女性藝術家的資料供大眾來參考。

最終更期盼宜蘭女性當代藝術往前邁進和國際當代藝術接軌，提升國際能見度，在世界各地繼續發光發熱！如同墨西哥女性藝術家芙烈達·卡蘿 (Frida Kahlo) 所說的，「生命萬歲」，草間彌生 (Kusama Yayoi) 也曾說：「我把所有的時間，都用在了藝術上。」相信所有女性藝術家內化創作藝術的生命也將永遠生生不息如宇宙繁星般永遠閃亮耀眼。





# Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan

**Curator: Lee Wei**

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British author Virginia Woolf, celebrated as a contemporary feminist pioneer of the 20th century, once wrote, “Human beings should not be like flowers arranged still in vases, instead, they should be like rhythms spread by the wind on grasslands. We do not live to plan but to pursuit, and we should enjoy our life to the fullest even without ever knowing the meaning of it.”

Living abroad over these years have intensified my longing for my hometown. After returning to Yilan, in addition to renovating my design studio, I hope to have a venue for promoting contemporary art, highlighting the creative energy and tenacious vitality in the works of contemporary female artists of Yilan with exhibitions. Alas, in our current male-dominated society, the voices and platforms of female artists are often disenfranchised and neglected. Contemporary female artist Kiki Smith stated, “I think a lot of making art is listening to yourself.” Thus, listening to the needs of female artists and exploring the changes in the role of female artists as well as the developmental challenges they face are top priorities. My dream is built upon such motivation. Taiwanese female author Sanmao also said, “A person has at least one dream - a reason to be strong. Without a place where the heart belongs, there is no place for one to settle.”

As such, in this joint exhibition at the Yilan Museum of Art, I strive for the opportunity to create a greater platform for female artists of Yilan, allowing more people to discover the charm of local female artists and helping the artists to persevere in their pursuit of art. They will be able to demonstrate their resilience and bursts of energy, letting their creations freely take flight in the realm of art. Georgia O’Keeffe, the mother of American modernism, also said, “To create one’s world in any of the arts takes courage,” encouraging female artists to be themselves in their art.

However, initiating a joint exhibition for contemporary female

artists of Yilan for the first time poses a challenge. Besides conducting a questionnaire survey, we also did private interviews to further understand the philosophies and value systems behind the works. With unique subtleties and through different media, including oil painting, acrylic, ink wash, composite materials, multimedia installations, ceramics, and sculpture, the female artists present diverse perspectives and vitality, which will, in turn, promote gender self-awareness, equality, and equity. We thus advocate for women’s independent thinking and judgment, motivating women from within, through artistic awakening, consciousness-raising, and empowerment, bringing forth the diverse qualities and artistry of each artist. As Judy Chicago once said, “Remember our heritage is our power; we can know ourselves and our capacities by seeing that other women have been strong.” This quote has further inspired works of greater diversity and depth, as well as consistent passion and action in the creation of art.

With the name of “Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan,” this exhibition is aimed toward arousing differing creative ideas that translate into diversity in contemporary art, based on Yilan’s cultural and geographical features, through the affects of a number of female artists toward their hometown, so as to further the depth and width of contemporary art with greater innovation. The goal of the exhibition is also to present the aesthetic depths and creative subtleties of individual female artists and highlight the importance and essence of contemporary art by female artists. The exhibition will also explore the past, present, and future of contemporary art by female artists, who use varied media to interpret their dialogues with the memories of and feelings toward the culture of their hometown. Meanwhile, it aims to inspire awareness and support for contemporary art by female artists, as well as acknowledgement for the historical significance of contemporary art.



Twelve female artists of Yilan are featured in this exhibition. Among them, Liang Hsiao-Chin infuses her works with memories of her hometown, along with the changes in the landscapes and the cities, as well as structural lines of street architecture. She also extends contemporary elements to expand her exploration into life and the universe, discovering endless inspirations that connect her hometown and her world view to create a moving painting. Especially for this exhibition, she built a visual scene that can be viewed step by step based on visual movements, which was inspired by traditional landscape scrolls. Along with her other works, she conveys inner truths, goodness, and beauty through visual experiences, which also helps escape one's complicated daily life to compose one's thoughts.

Tsai Min-Yun also drew inspiration from childhood experiences. She deconstructs the imagery of closeness in Chinese courtyard houses to re-construct a subjective perception of the locale, creating scenes by putting together real and imagined elements as a symbol of a family or an individual. She places imagery of fields and roads from her memory in the scenery as methodically as in a game to present inner thoughts about the disconnect between people and the environment. Her works convey the emotional projection and suppression of her inner loneliness in the form of impressionistic memories.

Li Ia-Wen holds deep impressions of and affection for the plants, agriculture, the environment, and the interaction among people in rural life. As time passes, however, the imagery in her mind begins to fade. The blurry objects have become memories deep in her mind. Her attraction toward such comfort and innocence is reflected in her works. Her affection for and memories of rural life is at the same time contemporary and profound, with delicate cultural landscapes and childlike curiosity. Based on her experiences in nature, recreating scenes with imagination and fiction, she brings ceramic art into aspects of her life, thus redefining the merging of contemporary diversity and lifestyle aesthetics in lived experiences, producing different responses and energy.

Lee Wei had lived in the U.S. and Australia for many years, yet she has retained her passion for and memories of her hometown. She returned to Yilan to create a series of works based on Yilan's unique rain season, landscape, and cultural features, in a contemporary language that utilizes abstraction to portray

the connection between planar and three-dimensional elements. The visual atmosphere between real and imagined dimensions also captures the dialogue between her inner world and the ecological environment. Along with neon colors, she uses multimedia to present the diverse styles and designs in contemporary art. As inspired by the beauty of imperfection in wabi-sabi, the tea ceremony of Sen no Rikyū, and the spontaneity in Taoism, she imitates nature in her art installations. Through the changes in lighting and colors, she explores the Anthropocene, ecology, and Gaia in three-dimensional space. In the virtual world of the metaverse, she also ponders the potential for her inner universe to be presented in an infinite imaginary space through visual and aesthetic creation. A thought can cover a thousand miles; a thought can also bring beautiful imagery to spaces both real and imagined.

Li Fei-Wen has moved to Yilan after returning to Taiwan following her studies in Germany. The natural environment in Yilan has given her richer feelings and imagination in her creative work. The core of her work is the expression of light and air in a mental state that is one with nature. Through the changing seasons, her delicate colors are like the sunset and neon, creating atmospheres for her works. Under different lighting and at different color temperatures, her overlaid paints emanate different charms. Her "Face" series, featured in this exhibition, is inspired by clouds, with flowing and condensing colors. The designs on the faces represent people's spirit and aura in step with nature. Her heavy and light strokes bring stillness to some figures and momentum to others while creating thickness gradients in texture. The lightness and ease of her strokes also symbolize the different stages of her dialogue with nature. By combining elements of contemporary abstraction and realism, she has established her own style.

Huang Hsiang-Chih specializes in wood sculpture, using mostly camphorwood and cypress. Children are her main subject matter. The "Meditation Series" and "Imagined Other Side Series" are recent additions to her body of work, aimed at endangered species in Taiwan. These works explore the possibility that, with the care for plants and animals in the natural world instilled during childhood, one may not grow up to feel distant from them or harm them out of fear. If people understand and cherish what's around them, we can have a virtuous cycle. "Meditation Series - Cool in Summer" is a meditation-themed piece featured

in this exhibition. It portrays the release and organization of our senses by way of breathing meditation when we are agitated, elevating our body, mind, and spirit to the other side.

Lu Yen-Yu was born and raised on Yilan. Her works are often inspired by sights of nature. Featured in this exhibition are three of her animal sculptures based on deer and herons. The design of the first piece, "Changeable Animal- Double Shadow 4" came from the mythical centaur. A simplified human figure extends from the beast form, suggesting a new species merging animal and human traits. The other head of the piece comprises black ceramic plates that form a vague outline, symbolizing shadows and subconsciousness. The two mismatched horns are an integration of the external and the internal, becoming a complete entity. Contemporary techniques were used to convey the beauty of malleability and extension. The second piece, "Horns and Heartbeat," takes the form of a deer and focuses on the transformation and association based on the horns. Horns offer strong visual implications. Here, they are associated with veins and arteries, symbolizing the flow of blood and the vitality of growth. This piece was inspired by her residency in Japan, serving as a celebration of life. In the third piece, "Egret III," ceramics was combined with wood to capture the stillness and movement of the egret seen in the countryside where the artist's studio is located. Black clay plates represent shadows. Based on the natural form of driftwood, various elements are merged to form this piece. On the foundation of her skills in sculptural realism, she projects new life onto these reconstructed figures, reflecting her feelings toward real life. Meanwhile, through the hand-made quality of ceramics, she channels the spirit of pure creation, using the humble malleability of clay to convey the peaceful vitality in the piece and offer another imaginative interpretation on contemporary art.

Yang Lin uses self-portraits to communicate the glory of faith and other aspects of life. The combination of life and art is the value and warmth of life itself, passing down contemporary elements in paintings. Through designs, the looks of the eyes, and colors, she presents her different selves in different stages of life in the form of unique self-portraits. Her use of composite materials and her arrangement of symbols and colors exemplify her personal style. Inner monologue reflected on one's art is like a deep conversation with the viewer, worthy of careful thought and exploration.

Inspired by changes in natural environments, Yu Hsing-Shan's works lean toward peculiar scenery. Her designs allude to transformed plants, questioning humans' insatiable materialistic desire that has brought about disillusionment through drastically altering our way of life. Her works feature visual representations that are clashing and harmonious at the same time, elevating elements in everyday life as a reflection on material life. Distortion and deformation portray a capitalist dystopia. The distortion of materials captures current societal phenomena. The beauty of such changes is like the drastic changes in the world, conveying an intense yet nameless contemporary visual style.

Chien Yin-Ru's video art installation is a record of her wedding in a Himalayan town at 3,500 meters altitude in 2017. As a Taiwanese woman, she experienced a variety of different customs. With slight hypoxia, she received Tibetan wedding blessings and completed a unique and fantastic alpine wedding. Through video and multimedia, imagery of the unique wedding is converted into the content of a contemporary art installation. At the same time, the piece serves as a more complete record and memory of a rite of passage performed with uniquely artistic rituals and experienced in a state of culture shock.

Kuo Hui-Chan's works are mainly image-based art installation. They examine the relation between body and locale, present the public's doubt toward presuppositions, and explore identities/gender-awareness as well as the conflict between fantasy and reality. "Body" is viewed from multiple perspectives and redefined in its original form at the beginning of life. The "Mimicry" series are her works of composite photography featured in this exhibition. The images are taken in Su'ao. The works present the mimicry among plants and animals, arising out of the need for self-defense, constantly perfected through natural selection to resemble environments or other species, thus minimizing the chance of being discovered by natural predators and protecting their survival. Her family's canned goods factory, a space she has been familiar with since childhood, has informed her "Mimicry" series. In these works, using composite imagery, she simulates mimicking behavior to reflect on the interaction between people and the environment as well as the effects of the environment on people, portraying learning processes people go through as they enter different places.



Using digital panoramic photography, Lin Szu-Ying captures everyday behavioral details and the frequent failures of image compositing to create three-dimensional works of fiberglass. She superposes images in sculpture form. The unreal and distorted representations of being stuck reflect certain realities in everyday life. Her “Ru Dong” series, for instance, feature distorted female bodies. Women are often made to carry labels and perform different roles, causing them to crawl slowly like worms. This series presents this idea in visual exaggeration and drama. Her “Three Scenes of Seeping Water” series was inspired by indoor flooding caused by a typhoon. Yilan gives people the impression of being rainy. Based on the water-caused distress, she created the series using cement, capturing the quality of architecture before converting it to the style of modern painting.

The overall focus of this exhibition is contemporary female artists. Twelve Yilan-based female artists, using a more loosely definition of locality, with all associated memories, created works of various materials and forms. They demonstrate the importance of contemporary female artists in the post-pandemic era. In November 2022, the exhibition will highlight such values through the unique location of the Yilan Museum of Art, promote contemporary art exhibitions and gender equality-related seminars and events to encourage the public to participate in talks and workshops and in turn further understand the changes Taiwanese female artists have undergone through the history of contemporary art. As we sifted through information on contemporary female artists of Yilan, we have delineated their significance in the post-pandemic era and organized more comprehensive information on female artists from a historical perspective to share with everyone.

Finally, I hope for contemporary female artists of Yilan to advance internationally and showcase their talents across the world. As Mexican female artist Frida Kahlo said, “Viva la Vida.” Kusama Yayoi also said, “I have devoted all my time to art.” I believe that the lives of female artists who have internalized art will shine like stars in the universe forevermore.

# 冬雨模糊天際線—— 以當代藝術觀點策劃「女性藝術家」展覽

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這次我受宜蘭美術館邀請，以策展人的身份協助策劃年底關於宜蘭女性藝術家的大展「冬雨·遠山·近海—宜蘭當代女性藝術家」。本展覽以 2022 年為節點，邀請 12 位女性藝術家，李雅雯、李瑋、李翡文、林思瑩、郭慧禪、梁曉勤、游幸嫻、黃湘智、楊林、蔡旻芸、盧嫻宇、簡吟如（按姓名筆劃排序），部分藝術家在宜蘭出生長大，部分在宜蘭居住生活並從事創作。創作形式媒材多元，有平面繪畫、水墨、雕塑、陶瓷、影像、綜合媒材、裝置等等，創作的主題也相當廣泛，從自身創作實踐到當代議題等等。透過宜蘭美術館之地區性特色，以藝術展覽與教育活動，回應臺灣女性藝術家在歷史上的表現，同時進行宜蘭女性藝術家相關資料整理與出版。

「冬雨·遠山·近海—宜蘭當代女性藝術家」的展覽標題，是透過藝術家的問卷回饋，統整出幾個關鍵詞句，再由策展人與館方集體討論所產出的共識。問卷的內容主要是針對藝術家自己與宜蘭的連結，生命中的記憶或是故事，或是宜蘭的人文歷史與環境對於創作的影響等等。除了這次標題所選用的「冬雨」、「遠山」、「近海」等屬於宜蘭的記憶風景之外，其實藝術家也提供了很多宜蘭人的共同生活經驗，像是「天際線」、「烏鶯追」、「三合院」、「龜山島」、「單手撐傘騎單車」等等。本次展覽並不是每一件作品都與宜蘭有直接相關聯性，但希冀透過藝術家的記憶經驗，喚醒宜蘭在地的區域特色的認同感。

從策展人的角度來說，透過問卷的方式，將藝術家自身的經驗作為展覽主題，對我來說是第一次，嘗試透過策展的策略操作，除了加強地方區域性特色之外，也同時模糊性別的邊界。性別與身份（gender and identity）的議題，在當代藝術的領域中一直佔據著很大篇幅。女權主義與藝術

發展在 1960 年代末期，當時的藝術家將身體視為與社會政治景觀，透過各式的創作，使用強硬的手段抵抗男性藝術世界，逐漸削弱性別二元論中以父權主義為中心的藝術環境。<sup>1</sup>近年來與「女性藝術家」有關的展覽蓬勃湧現，多少也是承接二十世紀中後期所倡導的女權運動的效應，在藝術界持續發酵。例如：2020 年亞洲大學美術館「藝識流淌 14 女性藝術家聯展」、2021 年大墩美術館「臺中市女性藝術家聯展」、2021 年順益臺灣美術館「女性的超越：小我到大我與自我」、2021 年日本森美術館配合東京奧運所舉辦的「Another Energy 展：不斷挑戰的力量—世界的女性藝術家 16 人」，甚至在今年 2022 年 6 月，由臺灣女性藝術協會策劃，與臺東縣政府合作舉辦「愛與希望—2022 世界女藝匯流藝術季」，於臺東美術館、國立臺灣史前文化博物館、臺東生活美學館等三個場館分三個子題為期三個月同步展出。當然除了公私立美術館級別的空間展覽之外，藝廊及私人空間對於「女性藝術家」的主題展覽也是百家爭鳴。2018 年安卓藝術「靜水盪漾：菲律賓女性藝術家聯展 Casting Stones into Still Water」、2022 年晴山藝術中心「百花齊放—女性藝術家聯展」、同年大象藝術空間「自然使之—女性的當代凝視」也是以女性藝術家為核心的策展議題。

然而在 1980 年代之後，因為全球化的擴展與衝擊，越來越多的藝術家關注身體與性別的駁雜性（hybridity）與流動性（fluidity），鬆動原始的性別男女二元論的認知，解構對於性別的刻板印象，呼應著當下「後身份/postidentity」與「後性別主義/postgenderism」的探論與梳理。<sup>2</sup>也因此女權運動在當代藝術的創作主題，也從 20 世紀中期的女性主義（feminism）所指涉的女人（women），透過許多藝術家的創作積累，伴隨著社會運動與性別平權，推演至



當下泛指具有「陰柔特質」(femininity)的對象與角色，著重於自我覺察與認同，而不僅僅只是先天的生理構造，或是社會性別的框架產物。以最具有當代藝術指標的英國透納獎(Turner Prize) 2019年得獎藝術家泰·莎妮(Tai Shani)為例，在她的受提名訪問影片中提及，在她的作品中的「女人城」，並不是一個由生理構造區分的城市，而是只要認同自己是女人的任何人都可以是城裡的一份子。<sup>3</sup>也就是說，近年來在當代藝術範疇探論「身份與性別」等相關議題的藝術家，已經不局限於生物構造上所區分的「生理男」或是「生理女」，而是一種自我認同的過程，是隨時隨地可以變異、可以轉換、可以選擇的流動光譜。

也因此，以我對當代藝術的解讀觀點，本展覽在2022年以「女性藝術家」為主體，觀念上還是承接二十世紀中後期的思想脈絡，當時藝術家與社會運動者所關注的「生理女」和「生理男」二元論性別權力的對視，與現今當代藝術所談論的性別平權意識在本質上還是有些許差異。然而當我以一個策展人的身份，如何面對官方既定的展覽主題，只能透過多層次的檢視與分析，以策展方法與論述來加強本展覽在當代藝術範疇的正當性，同時強化區域特色，並且模糊性別的邊界性。

宜蘭美術館一直以來都是著重區域特色的展館，秉持以宜蘭藝術創作者為依歸，透過回顧展的方式，從學術與美術館的角度重新梳理宜蘭美術發展的歷史脈絡。展出藝術家們，都是在二十世紀中後期有傑出表現的宜蘭人，例如：藍蔭鼎、楊英風、邱亞才等等，但與大環境的時間斷點相比較，當時藝術界的女權運動卻也才剛剛開始。所以回顧宜蘭美術館所舉辦過的展覽，因為美術館自身的區域使命，加上藝術家的時代背景的關係，基本上都是「男性」藝術家的舞臺，然而在性別平權為普世價值的今日，美術館藉由舉辦「冬雨·遠山·近海—宜蘭當代女性藝術家」的展覽，嘗試對應宜蘭地區不同性別與不同時代的藝術家群體，我認為就宜蘭美術館的官方立場，這是一個適當且必要的回應以及轉圜。

這次所邀請展出的十二位藝術家，展出作品的創作主軸大多都來自於自身經驗的延伸，從生活記憶、材質美感、視

覺操作等表現範疇，其實沒有任何一個藝術家的作品是特定針對「性別平權」的議題來做創作。也因此，從策展人的角度來說，儘管以「女性藝術家」為主體的展覽，雖然並不是當代藝術的極大值，然而透過策展策略嘗試去除「女性」在傳統上的性別標籤與刻板印象。利用問卷的書寫反饋，選用「冬雨·遠山·近海」作為展覽主題，盡可能減少在文字上對於生理性別的形容或是定義，以藝術家自身的故鄉記憶以及情感連結，聚焦在藝術的創作本質，讓本展覽所詮釋的性別與身份認同觀點，能更符合當代藝術所尋求的理想狀態。

宜蘭也是我的故鄉，我在這裡出生長大。策展並不是我的專業，我的策展經驗都是來自於自身對於當代藝術的創作展覽與研究。從2011年於關渡美術館，與藝術家陳曉朋獨立策劃「我的澳大利亞」，邀請十位澳洲藝術家到臺灣展出。同年也參與國立臺北藝術大學主辦「超旅程未來媒體藝術節」策展團隊，擔任展覽執行職務。之後受聘於臺東縣政府擔任臺東鐵道藝術村策展人，前後規劃並執行相關展覽及藝術推廣等活動。2012年下半年因赴中國任教之後，就不再以策展人的身份活動，2014年回臺灣至今，都是以藝術創作及展覽發表為主要工作項目。也因此，承接宜蘭美術館的策展專案，從藝術家轉換成策展人，對我來說已經不僅僅是一個藝術專業的實踐，還附加了一種對於地區的認同情感，希望能將自己所學專長及國際經驗，為宜蘭盡點心力。

1 費恩伯格(Jonatjan Fineberg)，《藝術史：1940年至今天》，陳穎、姚嵐、鄭念緹譯，上海社會科學院出版社，2014，頁391-394。

2 簡·羅伯森(Jean Robertson) & 克雷格·邁克丹尼爾(Craig McDaniel)，《當代藝術的主題：1980年以後的視覺藝術》，匡驍譯，南京：江蘇出版社，2012，頁65, 68-69。

3 原文 "A City of Women, it's not a biological city, for me, this is a city for anyone that wants to define themselves as such.," Turner Prize 2019 Nominee | Tai Shani | Turner Contemporary, Tate, 2019/10/4, [www.tate.org.uk/whats-on/turner-contemporary/turner-prize-2019/tai-shani](http://www.tate.org.uk/whats-on/turner-contemporary/turner-prize-2019/tai-shani) (Downloaded at 2022/8/25), 3:23-3:30.



# Blurring skyline in the winter rain: A Joint exhibition of female artists from the perspective of contemporary art

**Curator: You Meng-Shu**

Associate Professor of Department of Arts and Design, National Taipei University of Education

I was invited by the Yilan Museum of Art to curate the year-end exhibition, “Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan”. For this exhibition, we invited twelve female artists, including Li Ia-Wen, Lee Wei, Li Fei-Wen, Lin Szu-Ying, Kuo Hui-Chan, Liang Hsiao-Chin, Yu Hsing-Shan, Huang Hsiang-Chih, Yang Lin, Tsai Min-Yun, Lu Yen-Yu, Chien Yin-Ru, to represent the year 2022. Some of them were born and grew up in Yilan, while some were living and working there for their art. Their art forms and media are diverse, ranging from drawing, painting, ink painting, sculpture, and ceramics to video, mixed media, and installation art. Furthermore, the themes of their works are quite extensive, and touch upon the practice of their own artistic creativity to contemporary issues. While Yilan Museum of Art adheres to its regional mission, this exhibition is reacting to the performance of Taiwanese female artists in history through artistic display and educational activities. At the same time, the exhibition will also serve as a record and an account for the organization and publication of materials related to Yilan female artists.

The title of the exhibition, “Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan”, was formulated by the keywords taken out of the feedbacks from questionnaires to the participating artists. With discussion, the curator and the museum collective then reached a common theme. The content of the questionnaire was focused primarily on the connection between the artists and Yilan, the memories or stories in their lives, or the influence of Yilan’s human history and environment on their creative work, etc. In addition to

the “Winter Rain”, “Distant Mountains”, and “Near Sea” that belongs to the images of Yilan were included in the title, the artists also provided many other life experiences of Yilan people, such as “Skyline”, “Black drongo chase”, “Three-section compound”, “Guishan Island”, “Cycling with one hand holding an umbrella”, and so on. Not every work in this exhibition is directly related to Yilan, but it is our hope that, through the artist’s experience and memories, it will evoke, and strengthen the identity of Yilan’s local characteristics.

In terms of curating methodology, to learn about and exploring the artists’ own experiences through questionnaires and using the results as the theme of the exhibition was for me a new and exciting approach. By adopting this curatorial strategy, we managed to formulate an exhibition theme that not only strengthened local and regional characteristics, but also helped to blur traditional definitions of gender. The issue of gender and identity has been one of the dominating currents in contemporary art since the breakthrough of feminism and feminist art in the late 1960s. The first generation of gender-conscious artists regarded the body as a social-political landscape. Through diverse art forms, they defiantly resisted the normative male-dominated art world and over time, gradually wore down the patriarchal-centered art environment and its traditional binary conception of gender.<sup>1</sup> In recent years, exhibitions featuring “female artists” have become de rigueur, a direct result of the overwhelming success of the feminist movement of the mid-to-late 20th century. One example of this development



was the joint 2020 exhibition of fourteen female artists, “The Consciousness Flows Within”, at Asia University Museum of Modern Art. Other examples include, the 2021 “Taichung City Female Artists Group Exhibition”, at Taichung City Dadun Cultural Center, “Women’s Transcendence: From Small Self to Big Self + Myself” in Shung Ye Museum of Formosan Fine Arts, and “Another Energy: Power to Continue Challenging - 16 Women Artists from around the World” at the Mori Art Museum arranged to accompany the Tokyo Olympics. From June this year, the three month joint exhibition, “Love and Hope – 2022 World Women’s Art Festival”, organized by the Taiwan Women’s Art Association in collaboration with the Taitung County Government, exhibited simultaneously at three major institutes with each exhibition space adhering to a distinct theme: Taitung Art Museum, National Museum of Prehistory, and National Taitung Living Art Center. Apart from all the female-dominated exhibitions taking place in public institutions, the exhibition featuring female-centered themes or “female artists” has also become popular in the private art galleries and museums. Good examples of this practice are, “Casting Stones into Still Water”, a group exhibition by Philippine female artists at Mind Set Art Center in 2018, “Hundreds of Flowers in Bloom - Female Artists Group Exhibition” at Imavision Gallery in 2022, and the recent exhibition based on issues involving exclusively female artists, “Nature – Women’s Contemporary Gaze” at Da Xiang Art Space.

However, after the 1980s, due to the deep penetration and lasting effects of globalization and postmodern western ideas, more and more artists began to focus their attention on the hybridity and fluidity of body and gender. It led to the erosion of the traditional conception gender as a binary biological fact and the deconstruction of perceived sexual stereotypes and images, echoing the fashionable contemporary discussions of “post-identity” and “post-genderism”.<sup>2</sup> Through the steady accumulation of creative works by countless artists, along with the broader social trends of gender equality, the themes of the feminist movement in contemporary art have been developed from the mid-20th century feminist concepts of “woman” or “womanhood” to the more current notions of “femininity”

as a range of subjective roles. They focus on self-awareness and identification rather than an innate physical structure or biological fact and frame gender as a social construct. Take the 2019 British Turner Prize-winning artist Tai Shani as an example. In her nomination interview, she said, “A City of Women, it’s not a biological city, for me, it’s a city for anyone that wants to define themselves as such.”<sup>3</sup> That is to say, in recent years, artists who have explored issues related to “identity and gender” in the field of contemporary art no longer feel limited to express gender in terms of “physical male” or “physical female” as defined by biological science. Instead, they see gender a free self-identification process, or a spectrum that can be altered, converted, and selected anytime and anywhere.

Therefore, based on my understanding of contemporary art, this exhibition, with its focus on “female artists” in 2022, is a continuation of the ideological trends of the mid-to-late twentieth century. At that time, artists and social activists were concerned about the battling in the binary power of gender between “biological female” and “biological male”. In essence, there is still a slight difference from the awareness of gender equality discussed in contemporary art today. As the curator for an exhibition that will be held in a governmental venue with an established theme, I feel it necessary that I try to strengthen the legitimacy of the exhibition in the contemporary art field by adopting a curatorial strategy and thesis through multi-level examination and analysis. By doing so, I hope to emphasize the local and regional characteristics of the exhibition and to formulate an exhibition theme that will help to subvert the traditional notions of the gender binary.

Yilan Museum of Art (referred to below as the Museum) has always been committed to the conservation and promotion of regional characteristics. This commitment pertains to artists and creators born or living in Yilan, and through retrospective exhibitions of their art, the Museum preserves an invaluable academic record of the historical development of Yilan art. The artists presented in past exhibitions have all been outstanding Yilan natives from the middle and late 20th

century and include such luminaries as: Ran In-Ting, Yuyu Yang, and Chiu Ya-Tsai. However, at the time, the feminist art movement was in its infancy and only spreading slowly on the world stage. Looking back and assessing past exhibitions held by the Museum, we notice how the regional mission of the Museum and the artist's historical backgrounds reflected social dynamic of traditional gender structures. Those shows were basically a stage for "male" artists. Today gender equality and feminism dominate the social order, and in response to this new social and political reality, the Museum has organized the exhibition, "Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan", where artists in all parts of the Yilan area help to call attention to gender biases and feminist issues of the past and present. I think this attempt to balance its past biases is an appropriate and necessary response by the Museum.

For the twelve artists invited to the exhibition this time, most of their works follow a few creative themes, such as the extension of their own experiences, the aspects of life memories, material beauty, or visual manipulation. In fact, none of the artists' works were created with the specific aim to address the issue of "Gender Equality". Therefore, from the curator's point of view, the exhibition focuses on "female artists" is not in the greatest favor of contemporary art; nevertheless, I try to eliminate the traditional gender label and stereotype of "women" through curatorial strategies. Using the written feedbacks gathered from the questionnaire, I chose "Winter Mountain, Rain and Sea" as the theme of the exhibition. The nature of the theme helped to avoid forceful notions of biological and social gender issues, and instead allowing the artists' own hometown memories and emotional connections to come into focus through the creative essence of art. This would give the gender and identity perspectives interpreted in this exhibition a more natural voice, yet still a voice in line with the ideals sought by contemporary art.

Yilan is also my hometown. It is where I was born and raised. Curating is not my specialty major. Rather, my curatorial experience has come from my own creative work, exhibition, and research of contemporary art. In 2011, I curated "My

Australia" with the artist Chen Shiau-Peng and invited ten Australian artists to exhibit in Taiwan. That same year, I also participated in the curatorial team for the "Trans Journey Future Media Festival", hosted by Taipei National University of the Arts, where I served as an exhibition executive. Later, I was employed by the Taitung County Government as the curator of the Taitung Railway Art Village, to plan and manage related exhibitions and art promotion activities. In the second half of 2012, I went to teach in China and stopped working as a curator. Since my return to Taiwan in 2014, I have been focusing on my own art and exhibitions. Indeed, undertaking this curatorial project at Yilan Museum of Art, which involved shifting my role from artist to curator, gave me the opportunity to engage my artistic skills and knowledge and strengthened my identification with the region. It is my sincere hope that, through my expertise and international experience, I can do my best for Yilan.

1 Fineberg, J., *Art Since 1940*, translated by Chen Ying, Yao Lan and Zheng Nian-Ti, Shanghai Academy of Social Science Publishing, 2014, p.391-394.

2 Robertson, J. & McDaniel, C., *Themes of Contemporary Art: Visual Art after 1980*, translated by Kuang Xiao, Nanjing: Jiangsu Publishing, 2012, pp.65,68-69.

3 "A City of Women, it's not a biological city, for me, this is a city for anyone that wants to define themselves as such.", Turner Prize 2019 Nominee | Tai Shani | Turner Contemporary, Tate, 2019/10/4, [www.tate.org.uk/whats-on/turner-contemporary/turner-prize-2019/tai-shani](http://www.tate.org.uk/whats-on/turner-contemporary/turner-prize-2019/tai-shani) (Downloaded at 2022/8/25), 3:23-3:30.



李雅雯

Li Ia-Wen



小徑 Path

瓷土 Porcelain Clay

20×20×45cm

2021





遠行 Long Journey

瓷土 Porcelain Clay

60×55×58cm

2019



遠行 Long Journey

瓷土 Porcelain Clay

54×34×68cm

2019





李 瑋

Lee Wei



**花開花落 Blossom and Decay**

不銹鋼、木、乾燥花 Stainless steel, Wood, Dried flowers  
50×15×45cm

2021



**虛實之間 Between the Material and the Immaterial**

銅、不銹鋼、木 Bronze, Stainless steel, Wood  
30×15×45cm

2021

**四季風情 Four Seasons**

複合媒材 Mixed Media

200×200cm

2021











永恆星曲系列 **Eternal Song of the Galaxy**

複合媒材 Mixed Media

94×112cm

2021

1	2
3	4

**1 螢光維度 Fluorescent Pink**

環氧樹脂 Epoxy  
60×40×56cm  
2022

**2 螢光維度 Fluorescent Green**

環氧樹脂 Epoxy  
35×25×20cm  
2022

**3 透明維度 Transparent**

環氧樹脂 Epoxy  
40×25×25cm  
2022

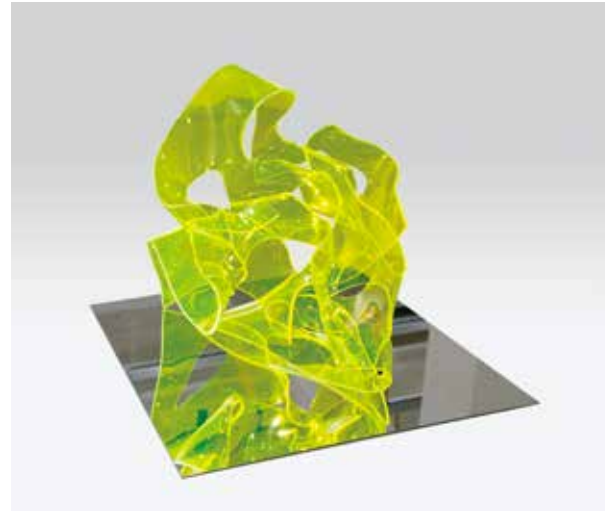
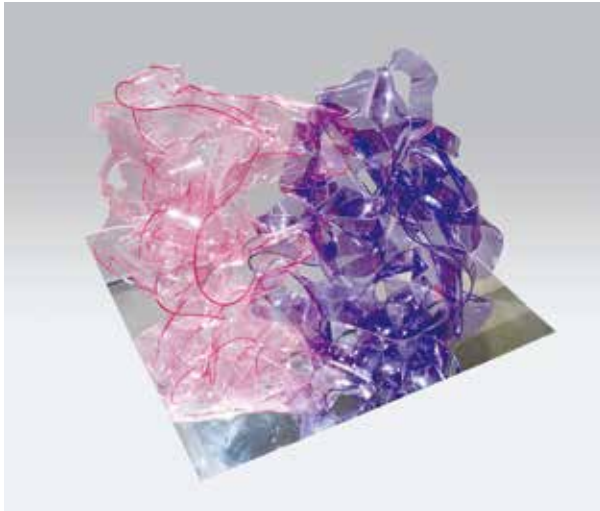
**4 螢光維度 Fluorescent Orange**

環氧樹脂 Epoxy  
32×20×20cm  
2022









**1 穿透粉紫維度 Fluorescent Purple+Pink**

環氧樹脂 Epoxy  
40×40×40cm 2022

**2 螢光維度 Fluorescent Green**

環氧樹脂 Epoxy  
40×40×40cm 2022

**3 螢光維度 Fluorescent Orange**

環氧樹脂 Epoxy  
40×40×40cm 2022

**4 穿透灰色維度 Transparent Gray**

環氧樹脂 Epoxy  
40×40×40cm 2022

1	2
3	4



李 翊 文

Li Fei-Wen





夏日動物園 Summer Zoo

壓克力、畫布 Acrylic on Canvas

130×97cm

2014





宇宙小孩 Cosmic Child

壓克力、畫布 Acrylic on Canvas

145.5×112cm

2014



緊閉雙眼 Closed Eyes

壓克力、畫布 Acrylic on Canvas

130×97cm

2014





她 She

壓克力、畫布 Acrylic on Canvas

100×100cm

2014





吞雲 Swallowing Clouds

壓克力、畫布 Acrylic on Canvas

91×72.5cm

2014



冬夜靜思 Winter Night Reflections

壓克力、畫布 Acrylic on Canvas

100×80cm

2014

林 思 瑩

Lin Szu-Ying



Ru Dong 臉 Wriggling-face

玻璃纖維 FRP

98×50×110cm

2020



**Ru Dong 少女 Wriggling-girl**

玻璃纖維 FRP

140×33×45cm

2019





**Ru Dong 女人 Wriggling-woman**

玻璃纖維 FRP

39×38×90cm

2020



**渗水三景 Three Scenes of Seeping Water**

水泥 Cement

61×50×6cm / 25×58×6cm / 30×47×6cm

2020



郭 慧 禪

Kuo Hui-Chan





灰磁磚 Gray Tile

藝術微噴 K3 Pigment Print

60×45cm

2005



白磁磚 White Tile

藝術微噴 K3 Pigment Print

60×45cm

2005





褐磁磚 Brown Tile

藝術微噴 K3 Pigment Print

60×45cm

2005



**魚罐廠 01 Fish Canning Factory 01**

藝術微噴 K3 Pigment Print

43.5×57cm

2022



**魚罐廠 02 Fish Canning Factory 02**

藝術微噴 K3 Pigment Print

43.5×57cm

2022





**魚罐廠 03 Fish Canning Factory 03**

藝術微噴 K3 Pigment Print

43.5×57cm

2022



**魚罐廠 04 Fish Canning Factory 04**

藝術微噴 K3 Pigment Print

43.5×57cm

2022



綠鐵門 Green Door

藝術微噴 K3 Pigment Print

60×80cm

2005





**藍鐵門 Blue Door**

藝術微噴 K3 Pigment Print

60×80cm

2005



梁 曉 勤

Liang Hsiao-Chin





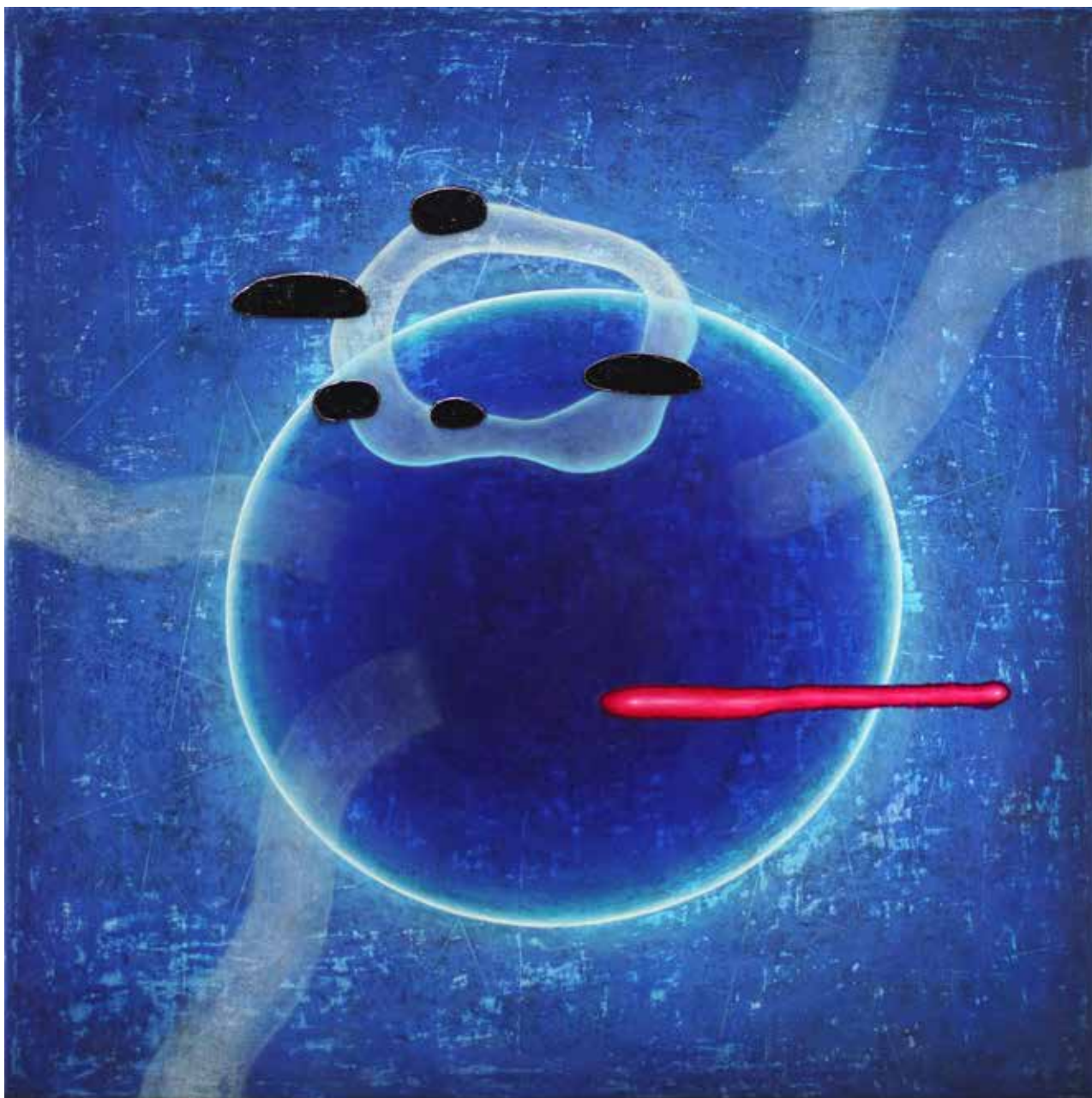
**移動風景 Moving Scenery**

壓克力、粉彩、鉛筆、原子筆、紙

Acrylic, Pastal, Pencil, Ballpoint Pen on Paper

30×624cm

2022



藍色景點 Blue Attractions

油彩、畫布 Oil on Canvas

42×42cm

2022



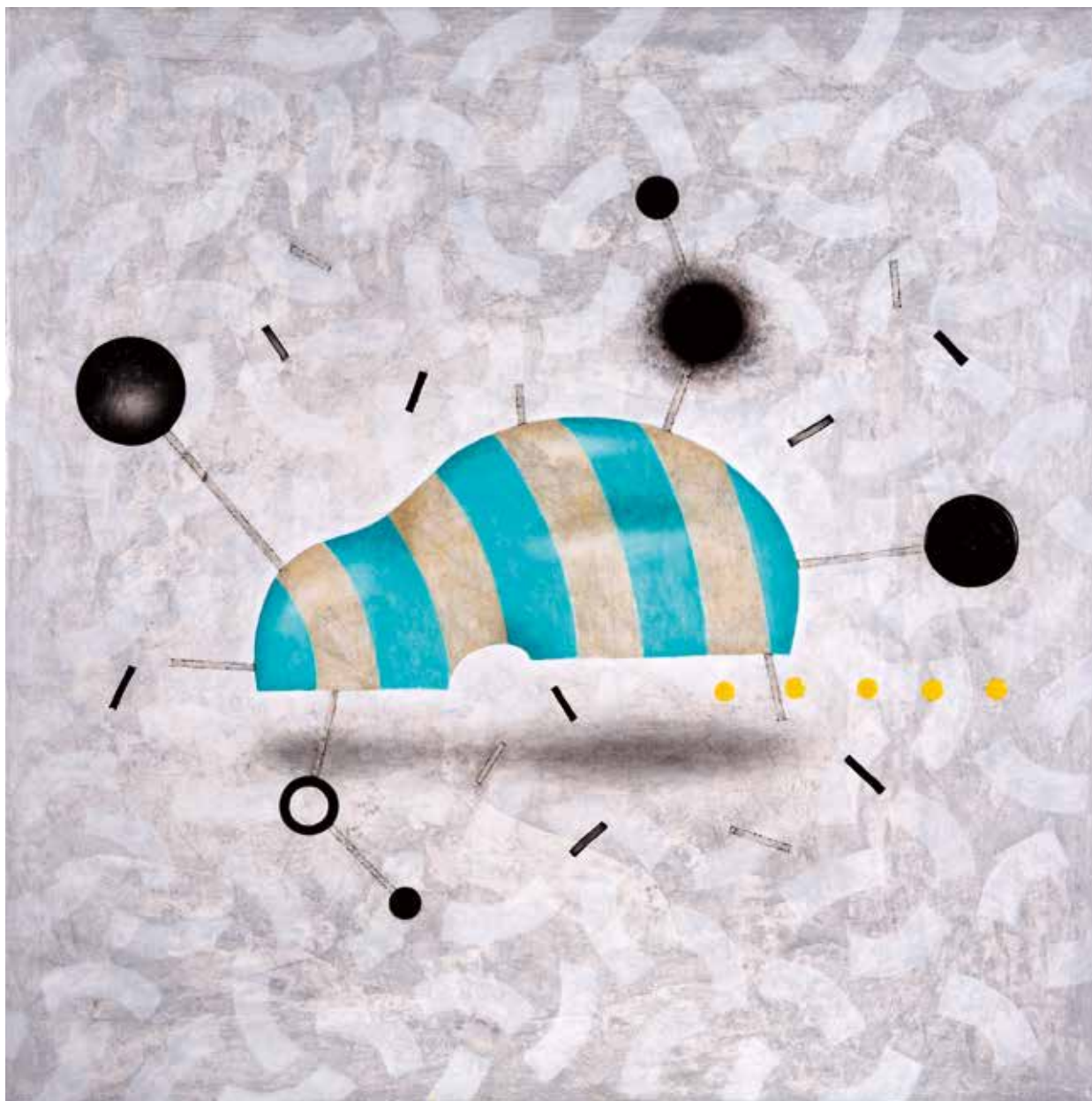
盛大的光合作用 Grand Photosynthesis

油彩、畫布 Oil on Canvas

95×95cm

2021





時間的石人 Stone Man of Time

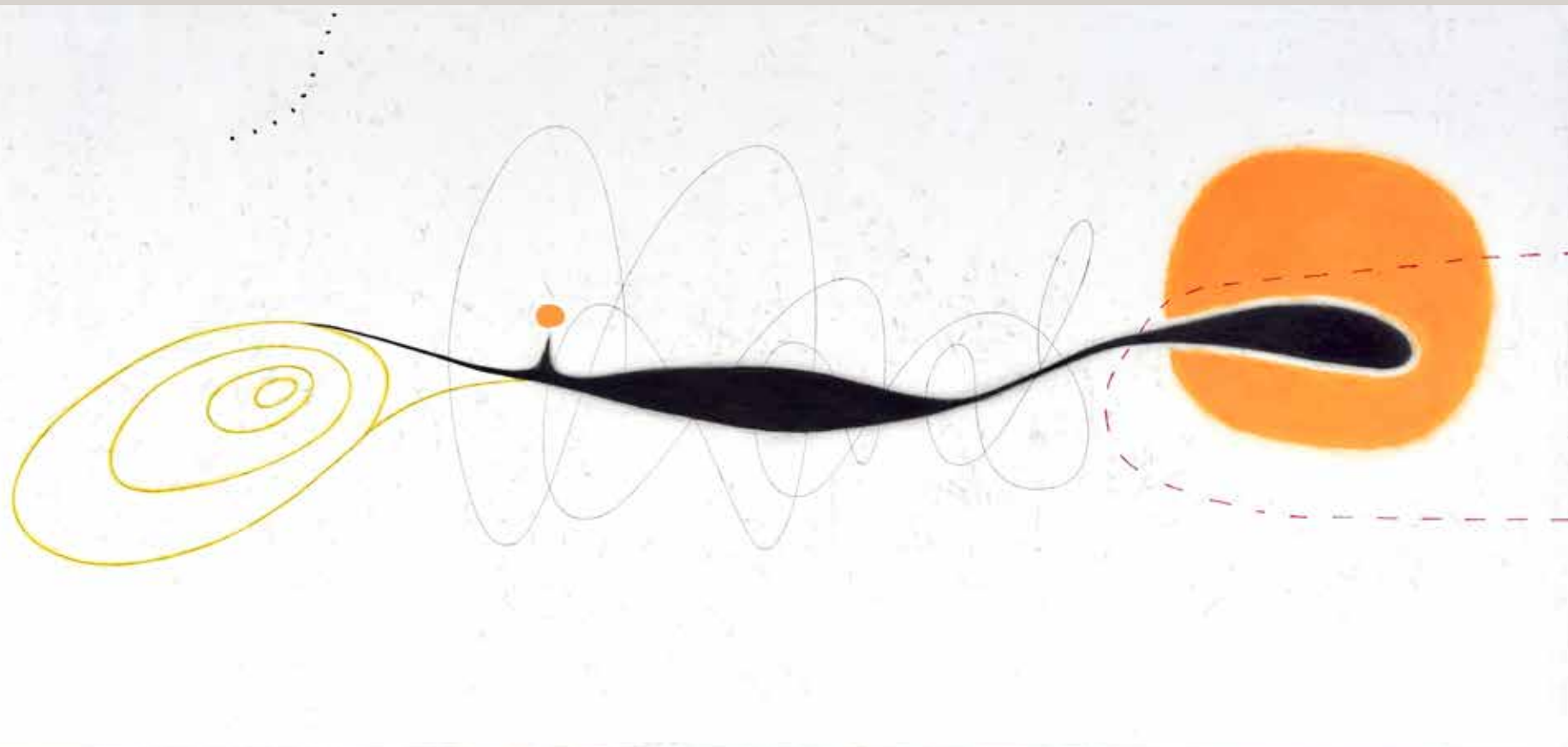
油彩、壓克力、鉛筆、畫布

Oil, Acrylic, Pencil on Canvas

58×58cm

2022





**連動式 Connected**

油彩、壓克力、水彩、畫布

Oil, Acrylic, Watercolor on Canvas

48×104cm

2020

游 幸 姍

Yu Hsing-Shan



霜葉紅 Red of Frost Leaf

油彩、畫布 Oil on Canvas

95×95cm

2015



天上宮闕 Heavenly Palace

油彩、畫布 Oil on Canvas

130×162cm

2015





輕扇 Light Fan

油彩、畫布 Oil on Canvas

100×100cm

2022



泉瀑 Stream

油彩、畫布 Oil on Canvas

130×140cm

2022





泉湧 Springing

油彩、畫布 Oil on Canvas

120×104cm

2017



黃湘智

Huang Hsiang-Chih



想像的彼方系列－擁抱

**Imagined Other Side Series - Embrace**

油彩、櫟木 Oil, Beech

25×15×61cm

2022



想像的彼方系列－入夢

**Imagined Other Side Series - Into a Dream**

油彩、臺灣樟木、臺灣檜木

Oil, Taiwan Camphor Wood, Taiwan Cypress

66×26×146cm

2022







冥想系列－夏日微涼

**Meditation Series - Cool in Summer**

油彩、非洲紅木 Oil, African Redwood

30×25×47cm

2022



抱水獭的男孩

**Boy Holding an Otter**

油彩、臺灣香樟木 Oil, Taiwan Camphor Wood

55×23×18cm

2021





楊 林

Yang Lin



鏡域 #15 Mirror Realm #15

複合媒材 Mixed Media

128×128cm

2020



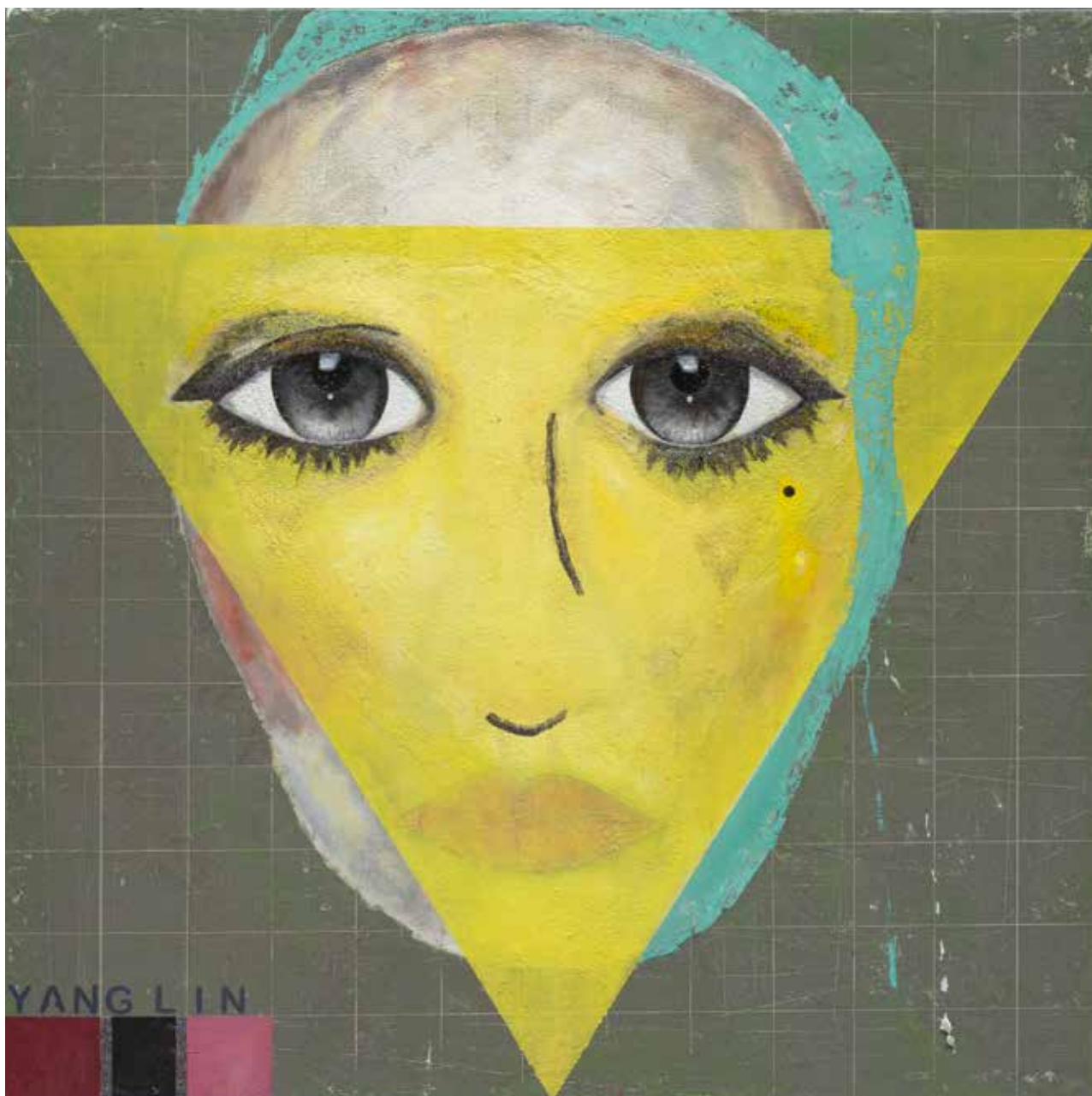
鏡像 1 Mirror Image 1

複合媒材 Mixed Media

128×128cm

2022



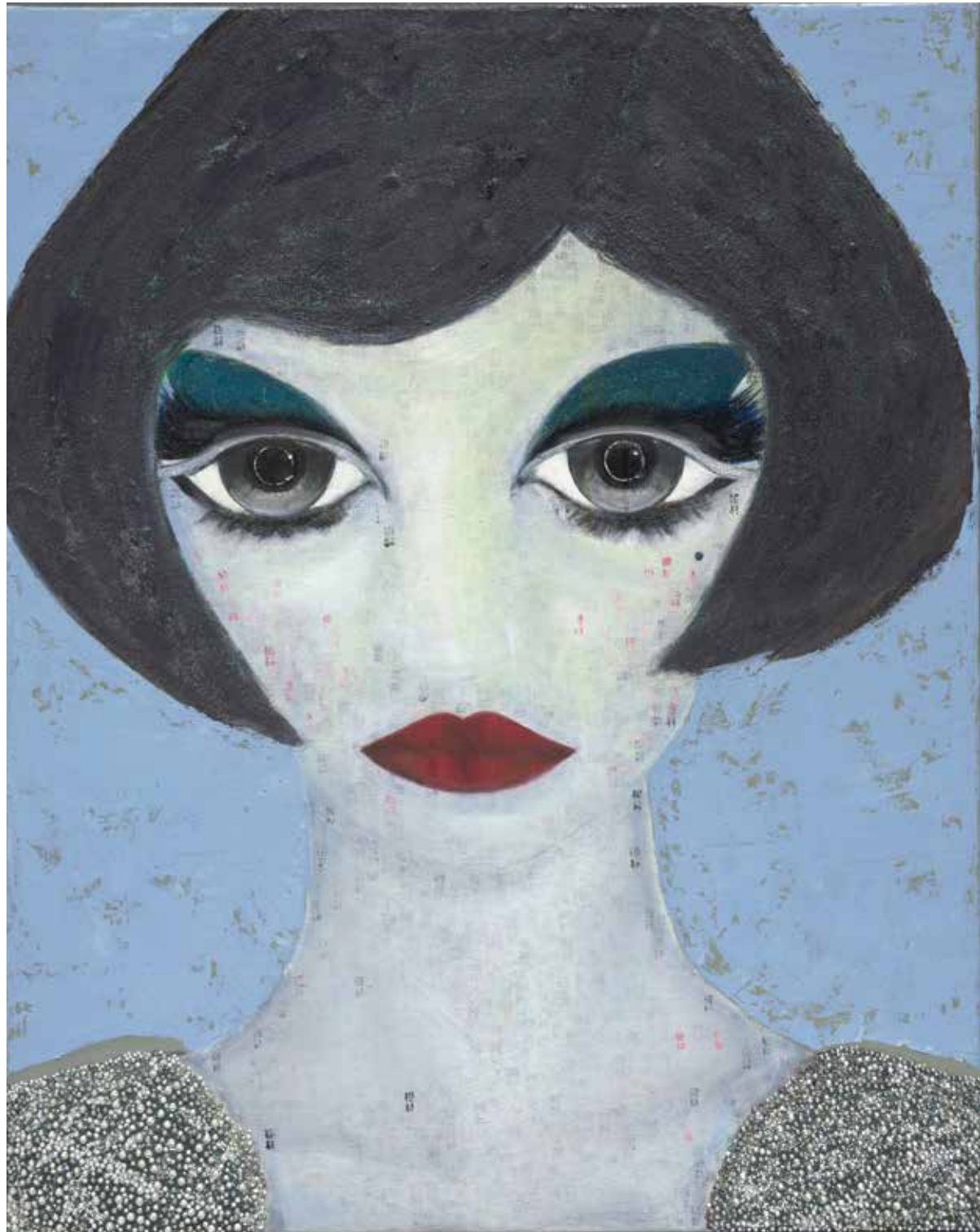


鏡像 2 Mirror Image 2

複合媒材 Mixed Media

100×100cm

2022

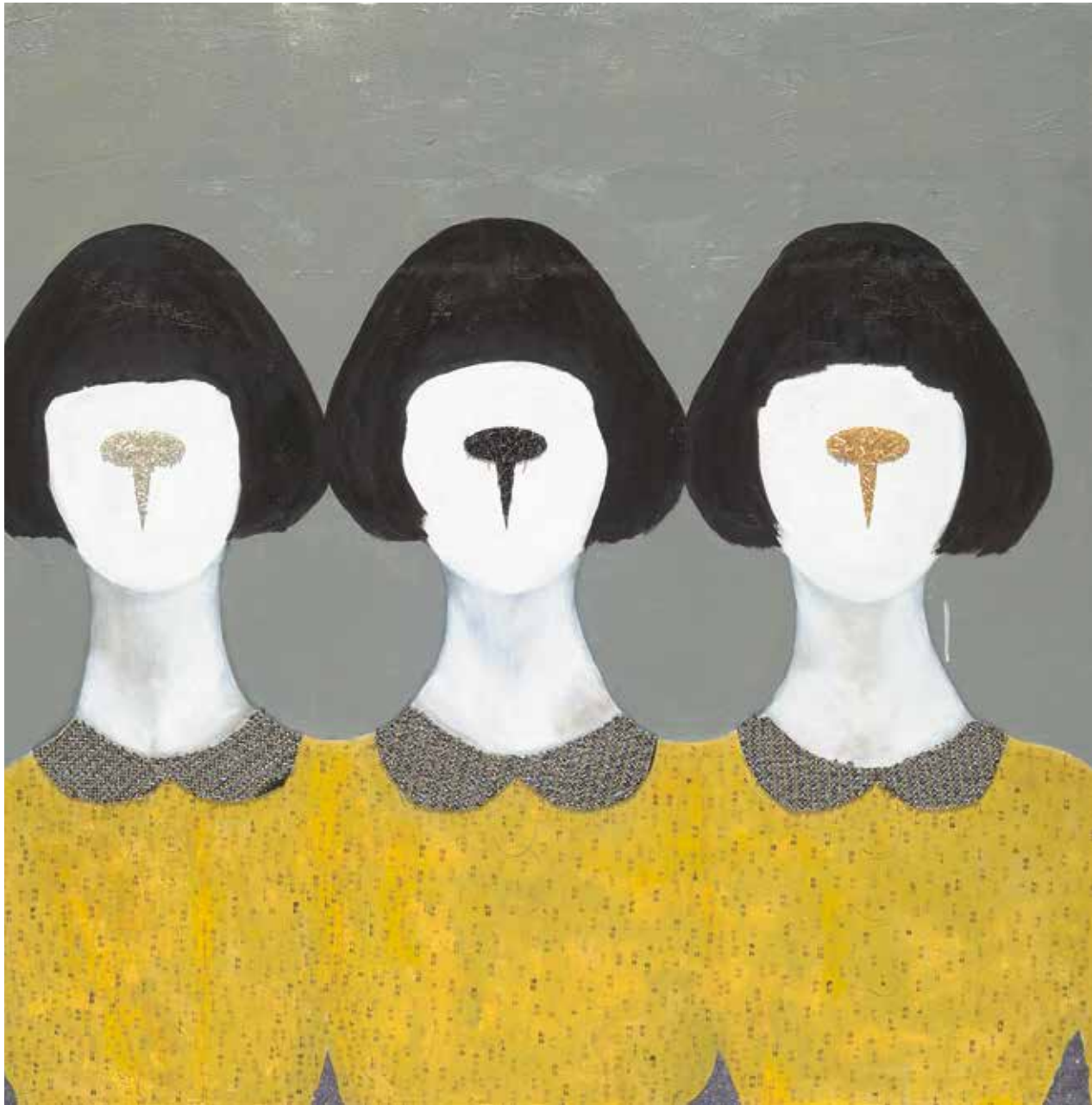


我找到我的鏡子 I Found My Mirror

複合媒材 Mixed Media

91×72cm

2018



境域 #14 Mirror Realm #14

複合媒材 Mixed Media

128×128cm

2022



蔡旻芸

Tsai Min-Yun



1 and 2 無交集狀態

**1 and 2 Without Intersection**

水墨、紙本 Ink on Paper

50×120cm

2013



分·隔 Division

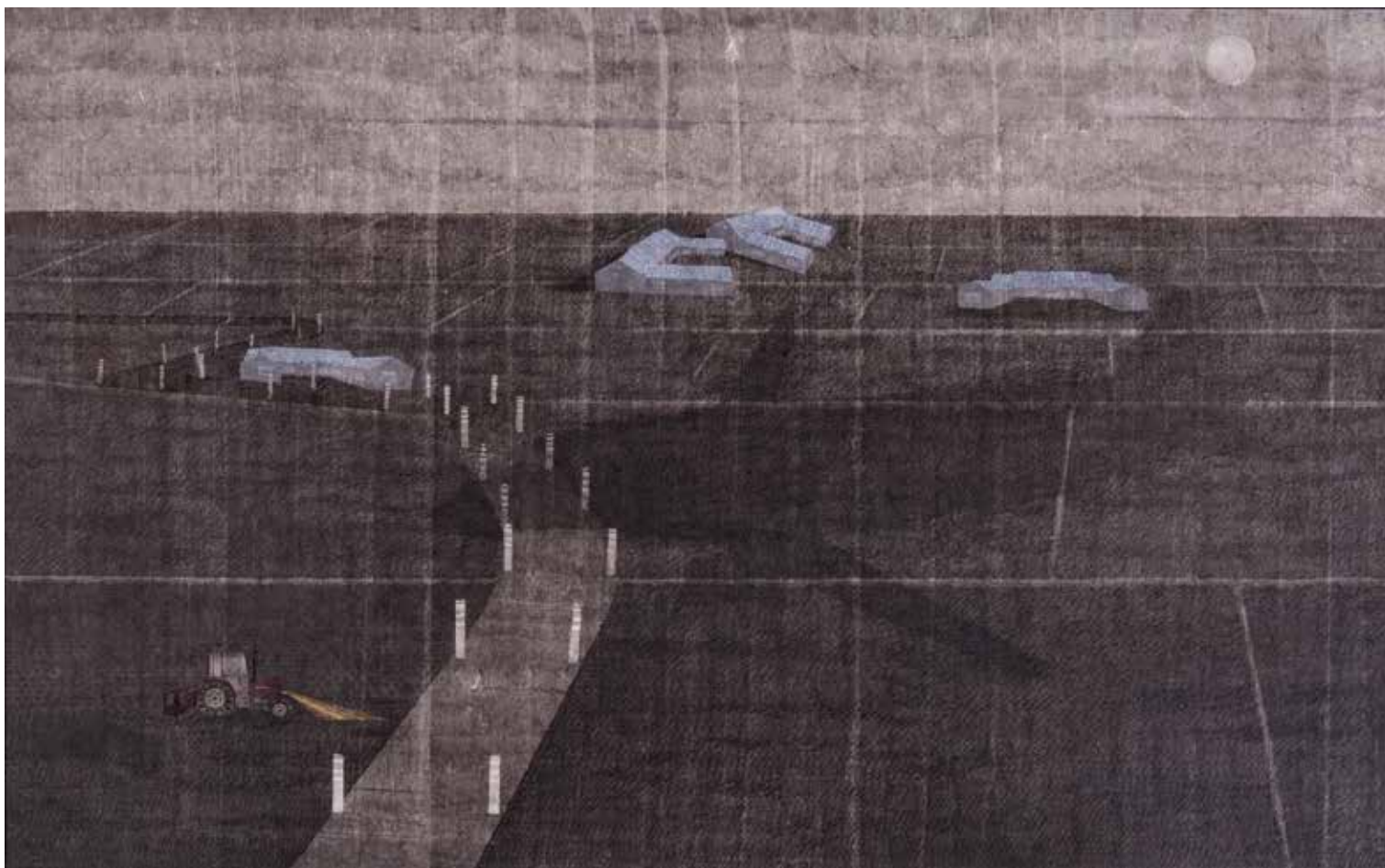
水墨、紙本 Ink on Paper

90×180cm

2014







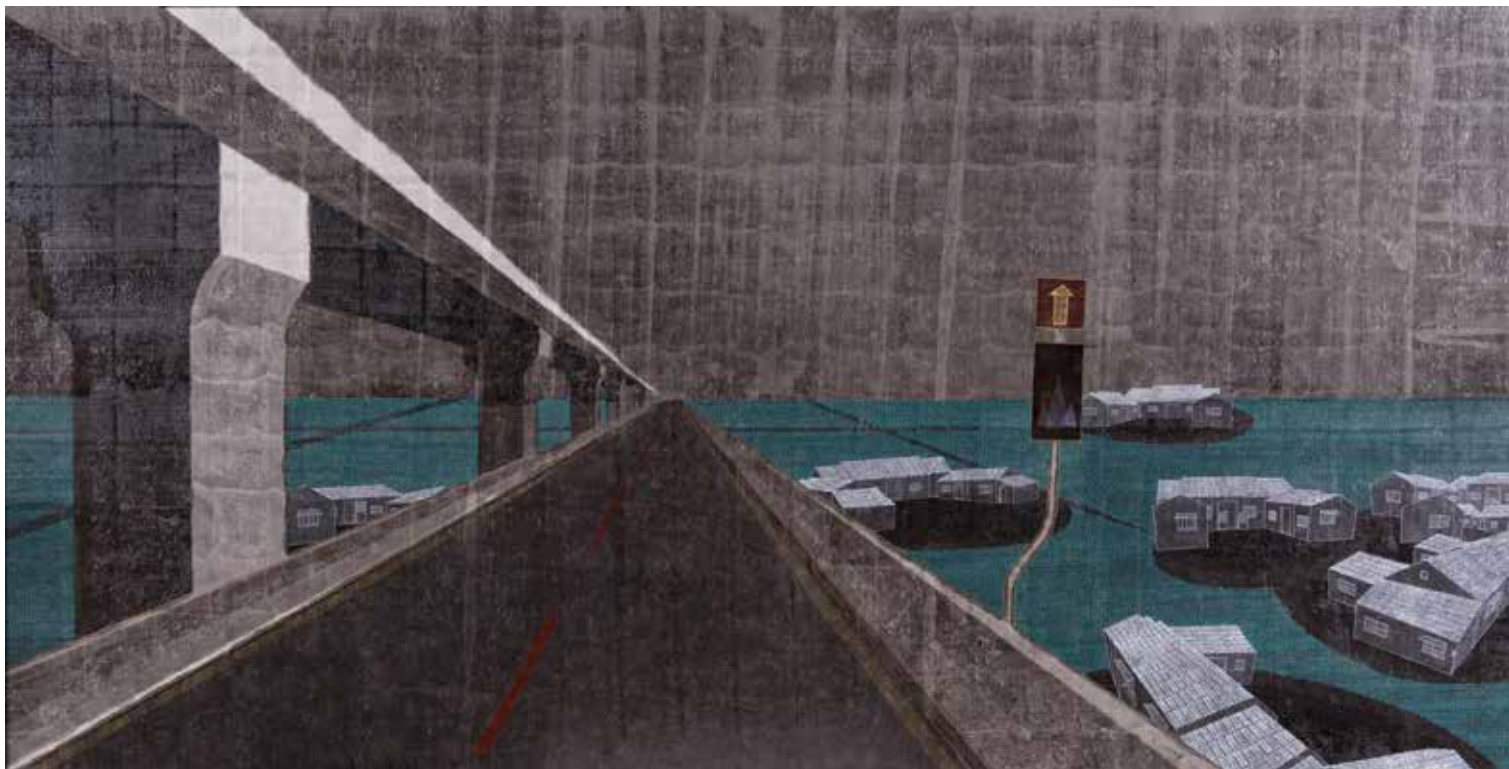
遺忘與記憶中的風景 I

**Scenery Forgotten and Remembered 1**

水墨、紙本 Ink on Paper

75×120cm

2017



永恆的現在中的現實

**Reality in the Eternal Present**

水墨、紙本 Ink on Paper

80×160cm

2015



盧 嬾 宇

Lu Yen-Yu



**鷺鷥 III Egret 3**

陶瓷、木 Ceramics, Wood

30×15×80cm

2022







犄角與脈搏 Horns and Heartbeat

陶瓷 Ceramics

40×30×65cm

2022



歧異獸－雙影 4 Changeable Animal - Double Shadow 4

陶瓷、海樹 Ceramics, Black Coral

90×30×185cm

2021







簡吟如

Chien Yin-Ru



2017年2月27日, 藏曆火鼠年初一我在海拔3500m的  
喜馬拉雅山村結婚。作為一個生長在台北的台灣青年  
我在前一天被告知婚禮的時間(我搭20:00的飛機到  
直昇機上山, 登機時帶著升津家親友們送的)  
我的未婚夫與兄弟們五天前就開始登山與我相會  
我的結婚對象是來自喜馬拉雅山的男人(Jumbi)  
這裏的人血液充滿飽飽的氧氣, 出長長會  
輕易爬上5000m野營, 來自海島的我  
在輕微缺氧的狀態下, 完成一場高山婚禮。







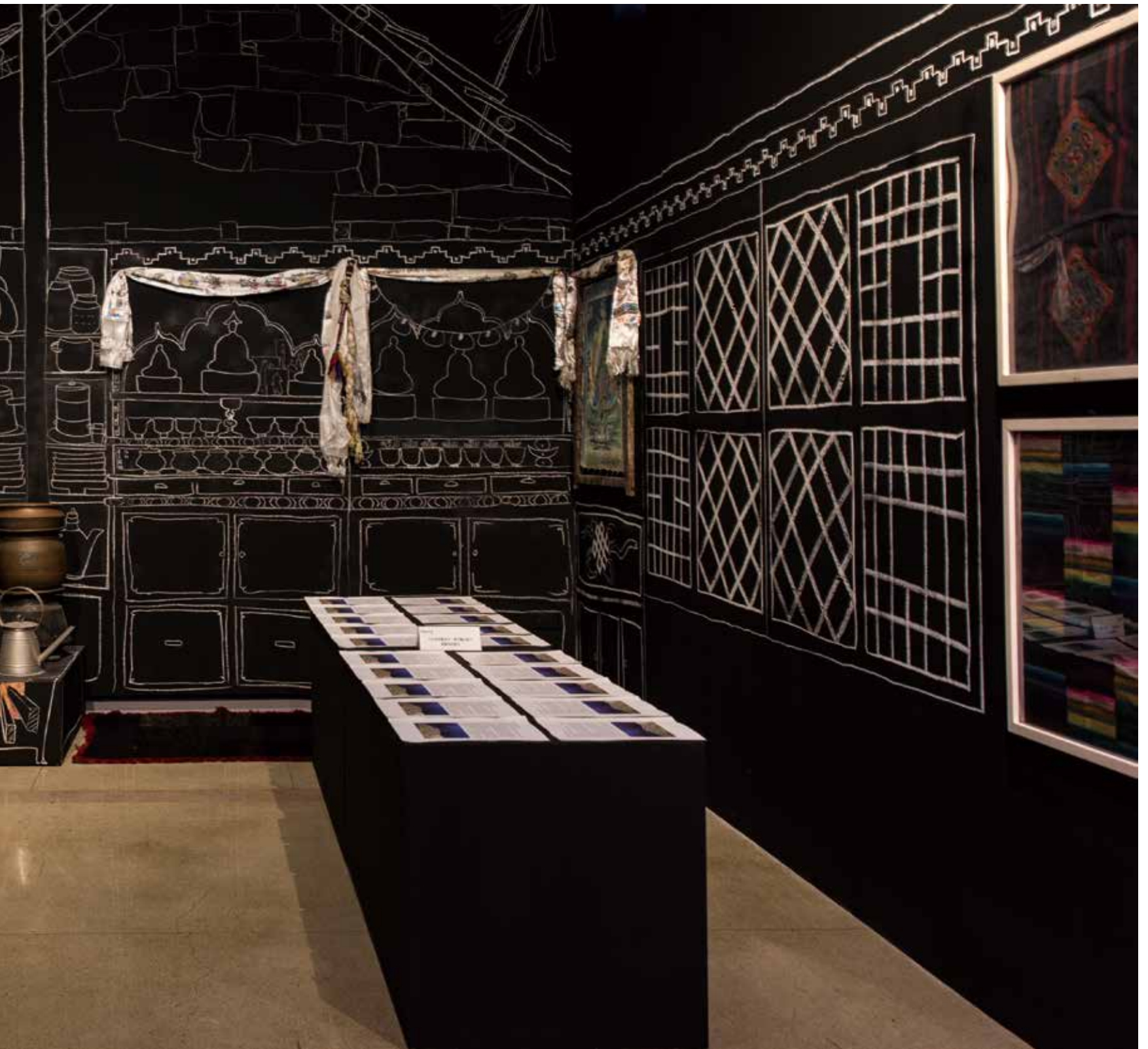
我在喜馬拉雅山的婚禮  
My Wedding in the Himalaya

裝置 Installation

尺寸依場地而定 Dimensions Variable

2017







## 李雅雯 Li Ia-Wen 1973 -

現職：藝術家

學歷：國立臺北藝術大學美術學系碩士

Artist

M.F.A, Taipei National University of the Arts

### 重要展歷

- 2019 「裸青花—李雅雯創作個展」，一票人票畫空間，臺北
- 2019 「伎樂俑—李雅雯陶藝個展」，tonoto，京都，日本
- 2017 「小屋物件」—李雅雯個展，雲清藝術，臺北

### Exhibition

- 2019 “Naked Blue-and-White,” solo exhibition, Piaopiao Gallery, Taipei
- 2019 “Gigaku Figures,” solo exhibition, tonoto, Kyoto, Japan
- 2017 “Small House Objects,” solo exhibition, Elsa Gallery, Taipei

### 重要得獎記錄

- 2020 入選第 12 屆日本美濃國際陶藝競賽
- 2020 入選「臺灣國際陶藝雙年展」
- 2015 第 2 屆新北市陶藝獎銅獎

### Awards

- 2020 Official Selection, 12th International Ceramics Competition, Mino, Japan
- 2020 Official Selection, Taiwan Ceramics Biennale
- 2015 Bronze Award, The Second New Taipei City Ceramics Awards



## 李瑋 Lee Wei 1969 -

現職：藝術家、68 當代藝術空間負責人

學歷：國立臺北教育大學藝術與造形設計學系博士班

美國芳邦大學藝術碩士

澳洲國立雪梨大學視覺藝術系碩士

Artist, Director of 68 Contemporary Art Space

PhD student of Department of Arts and Design, National Taipei University of Education

Master of Arts, Fontbonne University

Master of Visual Arts, The University of Sydney

### 重要展歷

- 2022 「引」Extract — 李瑋創作個展，68 當代藝術空間、宜蘭人故事館，宜蘭
- 2018 「心宇藝識—李瑋個展」，In Live Gallery，臺北
- 2016 「臺灣藝術博覽會」，臺北世界貿易中心三館，臺北
- 1996 「李瑋個展」，雪梨大學，澳洲

### Exhibition

- 2022 “Extract,” solo exhibition, 68 Contemporary Art Space and Yilan Story Museum, Yilan
- 2018 “Mind Inspired Art Field,” solo exhibition, In Live Gallery, Taipei
- 2016 “Art Expo Taiwan,” Taipei World Trade Center Exhibition Hall 3, Taipei
- 1996 “Solo exhibition,” The University of Sydney, Australia





## 李翡文 Li Fei-Wen 1978 -

現職：藝術家  
學歷：中國文化大學藝術研究所碩士

Artist  
M.F.A, Chinese Culture University

### 重要展歷

- 2022 「霧杳如煙」李翡文創作個展，當代一畫廊，臺北
- 2013 「逆旅後綻放」李翡文創作個展，當代一畫廊，臺北
- 2011 「大阪藝術博覽會」，Hotel Granvia Osaka，大阪，日本

### Exhibition

- 2022 “Mist Meditation,” solo exhibition, A Gallery, Taipei
- 2013 “Bloom,” solo exhibition, A Gallery, Taipei
- 2011 “Art Osaka,” Hotel Granvia Osaka, Japan



## 林思瑩 Lin Szu-Ying 1987 -

現職：藝術家  
學歷：國立臺南藝術大學造形藝術研究所碩士

Artist  
Master of Graduate Institute of Plastic Arts, Tainan National University of the Arts

### 重要展歷

- 2020 「時間雕塑時間」林思瑩個展，彩雲藝術空間，臺北
- 2016 「過去 × 未來－林思瑩雕塑創作個展」，羅東文化工場天空藝廊，宜蘭
- 2014 「你就是我我就是你－林思瑩雕塑個展」，藝大利藝術中心，臺北

### Exhibition

- 2020 “Advance with Times,” solo exhibition, Rosy Clouds Gallery, Taipei
- 2016 “Past × Future,” solo exhibition, Sky Gallery, Luodong Cultural Working House, Yilan
- 2014 “You are me and I am you” solo exhibition, Art Italian Art Center, Taipei

### 重要得獎記錄

- 2020 入選文化部 Made In Taiwan－新人推薦特區
- 2016 入選第 6 屆「全國美術展」
- 2012 入選第 10 屆桃源創作獎

### Awards

- 2020 Official Selection, “Made In Taiwan: Emerging Artist Category,” Ministry of Culture
- 2016 Official Selection, 6th National Art Exhibition, ROC
- 2012 Official Selection, 10th Taoyuan Contemporary





## 郭慧禪 Kuo Hui-Chan 1976 -

現職：藝術家

學歷：倫敦藝術學院藝術碩士

Artist

MA Fine Art, Chelsea College of Art& Design, The London Institute

### 重要展歷

- 2021 「邊境漫遊－郭慧禪、許惠晴雙個展」，新樂園藝術空間，臺北
- 2019 「擬態遊戲－郭慧禪、許惠晴雙個展」，新樂園藝術空間，臺北
- 2017 「遊樂場 II－郭慧禪個展」，臺北市立文山特殊教育學校文山藝廊，臺北

### 重要得獎記錄

- 2003 臺北美術獎優選
- 1998 國立臺灣藝術學院「師生美展」版畫類第三名

### Exhibition

- 2021 “Border Roaming—Dual-Solo Exhibition of Hui-Chan Kuo & Hui-Ching Hsu,” Shin Leh Yuan Art Space, Taipei
- 2019 “Mimicry Games—Dual-Solo Exhibition of Hui-Chan Kuo & Hui-Ching Hsu,” Shin Leh Yuan Art Space, Taipei
- 2017 “Amusement Field II,” Solo Exhibition, Wenshan Gallery, Wenshan School of Special Education, Taipei

### Awards

- 2003 Honorable Mention, Taipei Arts Award
- 1998 Third Place, Print Category, Faculty and Student Art Exhibition, National Taiwan Art College of Arts



## 梁曉勤 Liang Hsiao-Chin 1968 -

現職：藝術家

學歷：中國文化大學美術學系學士

Artist

B.F.A, Chinese Culture University

### 重要展歷

- 2021 「時空風情畫－梁曉勤創作展」，68 當代藝術空間，宜蘭
- 2020 「在藝術空間裡」梁曉勤創作個展，璞藝術空間，宜蘭
- 2015 「行星告白－梁曉勤創作個展」，岩筆模，臺北
- 2006 「藝術週交流展」，蘭藝廊，奧勒岡州布魯金斯鎮，美國
- 2003 「真實幻境」繪畫創作個展，宜蘭縣政府文化局，宜蘭

### Exhibition

- 2021 “Time and Space,” solo exhibition, 68 Contemporary Art Space, Yilan
- 2020 “In a Space of Art,” solo exhibition, Pu Art Space, Yilan
- 2015 “Planetary Love,” solo exhibition, MBmore, Taipei
- 2006 “Art Week Exchange Exhibition,” Orchid Gallery, Brookings, Oregon, USA
- 2003 “Real Fantasy,” solo painting exhibition, Yilan County Cultural Affairs Bureau, Yilan



## 游幸姍 Yu Hsing-Shan 1972 -

現職：藝術家

學歷：國立臺灣藝術大學美術學系碩士

Artist

M.F.A, National Taiwan University of Arts

### 重要展歷

- 2022 「斑斕幽徑」游幸姍個展，臺北 101，多納藝術主辦，臺北
- 2022 「轉喻之詩：游幸姍個展」，凱基銀行敦南分行，多納藝術主辦，臺北
- 2020 納藝術主辦，臺北
- 2014 「飛行囈恣園」，國立清華大學藝術中心展覽廳，新竹

### 重要得獎記錄

- 2013 臺南新藝獎
- 2012 國立臺灣藝術大學美術學院傑出創作獎
- 2011 第3屆國立臺灣藝術大學美術學院大藝獎（西畫創作類首獎）

### Exhibition

- 2022 “Splendid Path,” solo exhibition, Taipei 101 × Donna Art, Taipei
- 2022 “Poetry of Metonymy,” solo exhibition, KGI Bank Dunnan Branch × Donna Art, Taipei
- 2020 Branch × Donna Art, Taipei
- 2014 “Flying Over an Unbridled Dream Garden,” National Tsing Hua University Arts Center Exhibition Hall, Hsinchu

### Awards

- 2013 Next Art Tainan
- 2012 Excellence Award, Fine Art College, National Taiwan University of Arts
- 2011 First Prize, 3rd Awards of Outstanding Artist, Western Painting Category, Fine Art College, National Taiwan University of Arts



## 黃湘智 Huang Hsiang-Chih 1981 -

現職：華梵大學美術與文創學系  
兼任講師

學歷：四川美術學院雕塑學系碩士  
國立臺北藝術大學美術學系碩士班

Adjunct Instructor, Dept. of Fine Arts & Culture Creative Design, Huafan University

Master of Sculpture, Sichuan Fine Arts Institute  
Master's Student of Department of Fine Arts, Taipei National University of the Arts

### 重要展歷

- 2022 「隱·癒／雙個展」，有朋美術館，宜蘭
- 2013 「昇華中的娛樂」，萬葉國際藝廊，臺北
- 2012 「被遺忘的禮物－環境藝術展」，宜蘭、臺北

### 重要得獎記錄

- 2021 入圍臺灣雕塑新藝獎
- 2020 入圍臺灣國際木雕競賽
- 2016 福隆國際沙雕藝術季國內組第一名

### Exhibition

- 2022 “Secret Healing,” dual solo exhibitions, Yu Peng Art Museum, Yilan
- 2013 “Sublimating Entertainment,” Wingrow Art Gallery, Taipei
- 2012 “Forgotten Gift: Environmental Art Exhibition” Yilan and Taipei

### Awards

- 2021 Nominated, Taiwan Sculpture New Art Award
- 2020 Nominated, Taiwan International Wood Sculpture Competition
- 2016 First Place, Domestic Category, Fulong International Sand Sculpture Art Festival



## 楊林 Yang Lin 1965 -

現職：藝術家  
學歷：中華福音神學院

Artist  
China Evangelical Seminary

### 重要展歷

- 2019 「鏡之外」楊林個展，M 畫廊，臺北
- 2019 「我找到我的鏡子－楊林個展」，沾美藝術庭苑，臺北
- 2016 「執·念－楊林個展」，沾美藝術庭苑，臺北
- 2014 「繁華若夢－楊林創作個展」，當代一畫廊，臺北
- 2013 「世紀之愛－楊林個展」，黎畫廊，臺北
- 2011 「摯情－楊林個展」，宜蘭縣政府文化局，宜蘭
- 2009 「非我」Renew 一個展，國立國父紀念館，臺北

### Exhibition

- 2019 “Beyond the Mirror,” solo exhibition, M Gallery, Taipei
- 2019 “I Found My Mirror,” solo exhibition, Jimmy’s Garden, Taipei
- 2016 “Persist . Thought,” solo exhibition, Jimmy’s Garden, Taipei
- 2014 “Dreamlike Reminiscence,” solo exhibition, A Gallery, Taipei
- 2013 “Love of Century,” solo exhibition, Art Lee Center, Taipei
- 2011 “Dedication,” solo exhibition, Yilan County Cultural Affairs Bureau, Yilan
- 2009 “Nonego: Renew” solo exhibition, National Dr. Sun Yat-sen Memorial Hall, Taipei



## 蔡旻芸 Tsai Min-Yun 1992 -

現職：藝術家  
學歷：國立臺北藝術大學美術學系碩士

Artist  
M.F.A, Taipei National University of the Arts

### 重要展歷

- 2021 「偽造記憶－蔡旻芸創作個展」，新北市藝文中心，新北

### 重要得獎記錄

- 2018 宜蘭獎首獎
- 2015 高雄獎－水墨膠彩類入選暨觀察員獎
- 2014 南瀛獎－東方媒材類

### Exhibition

- 2021 “Forged Memories,” solo exhibition, New Taipei City Arts Center, New Taipei

### Awards

- 2018 Yilan Awards
- 2015 Official Selection and Observer Award, Ink and Glue Category, Kaohsiung Awards
- 2014 Nanying Award, Eastern Materials Category



## 盧熾宇 Lu Yen-Yu 1984 -

現職：藝術家

學歷：國立臺南藝術大學應用藝術研究所碩士

### 重要展歷

- 2020 「双生－盧熾宇個展」，索卡藝術，臺南
- 2019 「心像標本－陶藝新銳獎雙個展」，新北市立鶯歌陶瓷博物館，新北
- 2017 「棲息地－盧熾宇個展」，毓繡美術館，南投

### 重要得獎記錄

- 2017 臺灣陶藝獎－陶藝新銳獎
- 2013 第1屆「臺灣青年陶藝雙年展」－臺灣青年陶藝獎
- 2011 第7屆臺北陶藝獎：創作獎首獎

Artist

Master of Graduate Institute of Applied Arts, Tainan National University of the Arts

### Exhibition

- 2020 “Two Souls,” solo exhibition, Soka Art, Tainan
- 2019 “Taxidermy of Mental Imagery: The Ceramics Avant-grade Awards Dual Solo Exhibitions,” New Taipei City Yingge Ceramics Museum, New Taipei
- 2017 “Habitat,” solo exhibition, Yu-Hsiu Museum of Art, Nantou

### Awards

- 2017 The Ceramics Avant-grade Award, Taiwan Ceramics Awards
- 2013 Taiwan Young Pottery Artist Award, 1st Taiwan Young Pottery Artist Biennale
- 2011 Top Prize, Creative Awards, 7th Taipei Ceramics Awards



## 簡吟如 Chien Yin-Ru 1973 -

現職：藝術家

學歷：國立臺北藝術大學美術學系學士

Artist

B.F.A, Taipei National University of the Arts

### 重要展歷

- 2021 「祖先流傳下來的話語」－東海岸大地藝術節藝文平臺，水璉部落舊糧倉，花蓮
- 2018 「我的喜馬拉雅山婚禮巡迴展」，月光小棧藝文空間，臺東
- 2008 「沒有人死亡的情殺現場－後街植物園探測計畫」，北風藝廊，臺北

### 重要得獎記錄

- 2022 臺北市政府文化局視覺藝術計畫創作補助「喂～這位太太」
- 2022 桃園市政府文化局視覺藝術計畫創作補助「從我97歲外婆蕭陳鳳出發的桃園長者故事」

### Exhibition

- 2021 “Words Passed Down from Ancestors,” Taiwan East Coast Land Arts Festival Open Studio, Rayray no ciwidiyan, Hualien
- 2018 “My Wedding in the Himalaya,” traveling exhibition, Moonlight Inn Gallery, Taitung
- 2008 “Crime of Passion with No Deaths - Backstreet Botanical Garden Survey Project,” BF Gallery, Taipei

### Awards

- 2022 “Hey, Madam,” sponsored by Taipei City Department of Cultural Affairs Visual Art Program
- 2022 “Stories of Taoyuan Seniors Starting with My 97-Year-Old Grandmother, Hsiao Chen-Feng,” sponsored by Taoyuan City Department of Cultural Affairs Visual Art Program



# 冬雨 遠山 近海

## 宜蘭當代女性藝術家

Winter Mountain, Rain and Sea  
Contemporary Female Artists of Yilan

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