

CTBC 中國信託 1st

當代
繪畫獎
Painting Prize

2022.2.25 (五)

5.22 (日)

關渡美術館 Kuandu Museum of Fine Arts

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當代繪畫獎

Painting Prize

繪畫，人類原初與永在的創造力表現！

長久以來，繪畫在平面向度發展出各式圖像、風格與技術語言；晚近，因攝影術的發明及觀念藝術、科技的挑戰，繪畫不再是再現自然，或僅為滿足視網膜的美學。在急速變遷的資訊世代，人們透過多重媒介知覺世界，藝術家亦嘗試跳脫傳統表現媒材與再現框架的限制，思辨與回應當下語境。因此，當繪畫加上「當代」二字，即在於強調針對繪畫本質的反覆論辯、從各種角度重新審視繪畫定義，它是繪畫歷史的參酌與詰問，企圖在當下處境中辨識、重組、或重新建立繪畫在這個時代的價值。

「中國信託當代繪畫獎」成立的宗旨在於提攜具新意、中青代以降的藝術家，每兩年舉辦一次，以較長的時間來等待、耕耘多元且具差異性的當代繪畫創作。2021年首屆，共達790件作品競逐，展現臺灣創作者對此一獎項的期待。評審團審慎選出20件具獨到觀點、能反映時代意義的創作，讓作品進駐關渡美術館展出，除大眾推廣外，希冀與校園學子及專業者有更多的對話與交流。此外，獲獎作品亦將成為中國信託文教基金會的典藏，以企業力量於未來持續推廣當代繪畫。

參展名單：(依姓氏筆畫排序)

首獎：蔡宜儒

優選：周代焜、謝牧岐、蘇煌盛

入選：王亮尹、王挺宇、呂巧智、李秉璈、張恩慈、張惠菱、陳依婷、傅寧、彭奕軒、曾淑琴、黃彥勳、黃海欣、黃舜廷、廖震平、歐靜雲、鄭農軒

Painting was the first lasting form of human creativity and has developed a wide range of graphical, expressionistic, and technical styles. In the modern era, the challenges of photography, conceptual art, and other technologies have evolved painting into more than a representation of nature or a simple aesthetic pleasure for the eyes. In this rapidly changing age of information, when the world is perceived through increasingly diverse media, artists have also endeavored to break away from the frameworks of traditional creative media and representative approaches in order to reflect on and react to the contemporary context. Thus, when a painting is characterized as "contemporary," it resumes the repetitive speculation on the nature of painting as well as reviewing the definition of painting from all possible perspectives—it is a reference to and investigation of the history of painting that seeks to identify, to transform, or to recalibrate the evaluation of painting in the present moment.

Held biennially, the purpose of the CTBC Painting Prize is to encourage younger artists toward novel creativity and to prepare them for diverse and extraordinary painted works. The first CTBC Painting Prize in 2021 saw the submission of 790 works, demonstrating the enthusiasm toward the prize of creators in Taiwan. The committee chose twenty insightful pieces that reflect the spirit of our time to show at the Kuandu Museum of Fine Arts, serving not only as a promotional event for the public, but also as a bridge to communicate with a wider audience of students and other professionals. These prize-winning works of contemporary painting will also be included in the collection of the CTBC Foundation for Arts and Culture and further promoted in the future as part of the enterprise's work.

Exhibitioners (names in alphabetical order):

First Prize: Tsai Yi-Ju

Merit Prize: Chou Tai-Chun, Hsieh Mu-Chi, Su Huang-Sheng

Honorable Mention: Chang En-Tzu, Chang Hui-Ling, Chen Yi-Ting, Cheng Nung-Hsuan, Fu Ning, Huang Hai-Hsin, Huang Yen-Hsun, Huang Shun-Ting, Li Bing-Ao, Liao Zen-Ping, Lu Chiao-Chih, Ou Jing-Yun, Peng Yi-Hsuan, Tseng Shu-Fen, Wang Liang-Yin, Wang Ting-Yu

指導單位
Supervisor



主辦單位
Organizer



中國信託文教基金會
CTBC FOUNDATION FOR ARTS AND CULTURE

展覽共同主辦

Exhibition Co-organizer

國立臺北藝術大學
Taipei National University of the Arts



關渡美術館
Kuandu Museum of Fine Arts

地點 | 國立臺北藝術大學關渡美術館 開放時間 | 10:00-17:00 (週一暨國定假日休館) 地址 | 112臺北市北投區學園路1號
交通方式 | 捷運淡水信義線關渡站下車，由1號出口候車處搭乘北藝大接駁車或大南客運紅35號、紅55號公車。
Venue: Kuandu Museum of Fine Arts, TNUA Hours: 10:00-17:00 (Closed on Mondays and National Holidays) Address: 1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan Direction: Take the MRT Tamsui-Xinyi Line to the Guandu Station (Exit 1), then take TNUA shuttle bus or Da-nan Bus Red 35, Red 55 to the Museum Tel: 02-2896-1000 ext. 2432 Fax: 02-7750-7231 <http://kdmofa.tnua.edu.tw>

首獎 First Prize

蔡宜儒 Tsai Yi-Ju

美好時光之無煙硝NO.19戰役
*Good Time—The War Without
Gunfire – War No. 19*

壓克力彩、畫布
Acrylic on canvas
194x390x5cm
2021



COVID-19病毒瀰漫全球，作品回歸童心，「以昨日角色演述今日故事」作為立基點，鎖定兒時回憶元素，回應人們在疫情下的感同身受。穿越時空解決難題的小叮噹(哆啦A夢)象徵夢想大神、米老鼠及唐老鴨帶來歡笑與希望、通訊貼圖圖像串連起疫情時的人際互動、愛心手指坦克模型為愛征戰因疫情而起的無煙硝戰役，重新組構記憶中的圖像，揉合西方造型思考與部分東方筆墨意趣氛圍的文化背景，藉由歡樂幽默的童趣筆調來反喻面對現實的荒謬與無力，經由反差筆調，引領觀者交互咀嚼外顯繪畫表現及內在蘊含的人文關懷視點。

Created while COVID-19 swept across the world, this work recalls a playful mind by “telling the stories of the present with characters from the past” and expressing the shared empathy of people during the pandemic using memories from childhood. Doraemon, who travels through time and space to solve problems, symbolizes the god of dreams; Mickey Mouse and Donald Duck stand for laughter and hope; the character that originated from an app sticker represents the bridge for interpersonal interactions during the pandemic; and the image of a tank alongside the “finger heart” signifies fighting the war for love—the smokeless war caused by the pandemic. Reconstructing images from memory, integrating Western cultural icons with elements of ink wash painting from the East, and employing metaphors for absurdity and helplessness in the face of reality through joyous, humorous, child-like, and contrasting brushstrokes, the artist guides the viewer to savor humanitarian concerns within the expression of the painting.

優選 Merit Prize

周代竣 Chou Tai-Chun

島嶼. 今昔. 思想起
Island Stories: Past and Present

壓克力彩、畫布、鋁板烤漆、鋼化玻璃、
玻璃膜、不鏽鋼
Acrylic on canvas, aluminium paint,
tempered glass, glass films, stainless
steel
210x404x75cm
2021



藝術家致力處理繪畫與影像的關係，作品以臺灣歷史記憶與地球生態議題為研究軸線，比擬現代數位圖層，探討繪畫裝置方法學，拼貼出存在或不存在的風景。透過回看島嶼歷史、連結古畫符號亦或挪用老照片影像，編造各種移居狀態，猶如史料圖像的渡海情境、地圖式的場景描繪，從摸黑的冒險情境挺進這座未知的島嶼，前景玻璃介面則映照現實，反射觀者、虛實交錯，象徵人們無法置身事外的情境。

Striving to address the relationship between painting and image, this work focuses on Taiwan's historical memory and ecological issues to draw comparisons with the digital layers of the modern world and to explore the methodology of painting installations, creating a collage of existing and non-existing scenery. Through a review of the island's history, connections with the symbols of ancient paintings, and appropriation of old photographic images, the artist fabricates various states of migration—such as crossing the strait—that resemble historical images, map-like depictions of scenes, and people marching onto this unknown island as if walking bravely in the dark. The glass interface in the foreground reflects reality, and the interwoven reflections of the viewer, virtuality, and reality symbolize a situation no one can stay out of.

優選 Merit Prize

謝牧岐
Hsieh Mu-Chi



戎克船上的靜物場景
The Scene on a Junk Boat

壓克力顏料、畫布、木框
Acrylic on canvas, wooden frame
227x549x5cm, 2019-2021

繪畫對藝術家而言，像是拿下眼鏡後的景況，想用力看清眼前的模糊，又像是置身夢境，帶著深入又抽離的混沌感。作品以這樣的概念探求繪畫欲望，繪畫中的元素來自閱讀臺灣美術史及前輩畫家生命風景，藉由臨摹擷取參照對象輪廓，以比較及對照方式，將風景與靜物畫題材融合成一艘「戎克船」，以戎克船的意象裝置，審視同為創作者的處境，作品不見美術史中原作拼貼的痕跡，而內化為藝術家追尋繪畫的全新詮釋。

To the artist, the act of painting is similar to his sight without the glasses—a profound yet detached sense of confusion, as he tries to see what is in front of him clearly, yet feels like being in a dream. Examining the urge for painting, the elements in the painting come from the artist's reading of Taiwanese art history and the scenery of the lives of the artists who came before him. Through tracing, the artist extracts the outlines of the referenced subjects, and through comparison and contrast, he fuses the themes of landscape and still life into a "junk boat." Using this imagery, the artist examines the situations of fellow creative artists. The work shows no sign of the original works in the collage, as these have been internalized into new interpretations of the artist's pursuit of painting.

優選 Merit Prize

蘇煌盛 Su Huang-Sheng



今宵多珍重
Cherish Every Moment Before Tonight

水墨、礦物顏料、絹本
Ink, mineral pigment on silk
38x292cm, 2021

作品透過水墨與絹本媒材的通透感，繪製薄透布幔上的投影。模糊與無法看清的事物往往具有更多自由想像的空隙。以橫幅的形式，安排視角切換、遠近距離等轉換，營造出交錯的虛實空間。當今媒體傳播影像皆已無法判斷是否經過編輯與重製，創作者也帶著懷疑與批判檢視其中矛盾，將此想法轉化為視覺經驗，幻化成布幔遮蔽所產生的影子，比喻在社會中，影像和真實之間複雜而相依的關係。

Through the transparent quality of ink and silk, the artist paints shadows projected on a thin curtain. Things that are blurry and hard to see often provide greater room for free imagination, and the artist changes the perspective and distance of viewing using a scroll format, creating an interwoven space of virtuality and reality. Today, it is difficult to tell whether images disseminated through the media have been edited or reproduced, and creators also doubtfully and critically examine the contradictions within. This idea is converted into a visual experience, transformed into the shadows that are formed by covering up the curtain, which is a metaphor for the complicated, yet mutually dependent, relationship between images and reality in society.

入選 Honorable Mention

王亮尹 Wang Liang-Yin

保護傘
Umbrella

壓克力顏料, 畫布
Acrylic on canvas
156x182x7cm
2020



畫面中父親依戀著母親的保護傘，觀者作為子女與父母互相注視著，彼此既是客體、亦為主體，展現繪畫的矛盾與邊界。刻意被放大的保護傘則是家人之間糾結與無法言喻的感情，它巨大、包容卻也充滿壓力，既是依靠也是牢籠。

This painting shows a father's attachment to a mother's umbrella. The viewer, as their child, gazes at the parents as they gaze back, each being both the object and subject, displaying the contradictions and boundaries of painting. The deliberately enlarged umbrella represents the entanglement and indescribable feelings between family members; it is enormous, embracing, yet full of pressure; it is both the pillar and the shackle.

入選 Honorable Mention

王挺宇 Wang Ting-Yu

天市之海
The Sea of Sky Market

壓克力彩、畫布
Acrylic on canvas
190x155x5cm
2019

藝術家長期以地圖、星座作為繪畫創作素材，此作品拼貼網路「以圖搜圖」後呈現的影像，再運用近似古典蛋彩畫的堆高技法，在單色背景上刮除、打磨、拓印、拼貼，使畫面呈現近似地圖或星座圖的肌理，真實呈現材料質感，詮釋對繪畫與時代面貌的觀察，並留給觀者開放解讀空間。



The artist has long used maps and constellations as creative materials. This work presents a collage of the results of an online "picture search," which were then scratched, polished, rubbed, and collaged against a monochromic background using a method similar to the stacking technique of classical tempera, resulting in a texture resembling maps or constellation diagrams. Faithfully presenting the textures of the materials, this work is an interpretation of the artist's observations on painting and the characters of our time, yet it also leaves room for the viewer's own analysis.

入選 Honorable Mention

呂巧智 Lu Chiao-Chih



進行中.....請稍候

Work in Progress.....Please Wait

畫布、鋁、馬達模組、電源供應器、硬體電路控制器、時規皮帶

Canvas, aluminum, motor module, PSU, hardware controller, timing belt

40x150x12cm

2021

倘若「畫」不是已完成的物件，而是進行中的運動，將帶來什麼體驗？作品透過名稱《進行中.....請稍候》下達指令，引導觀者駐足觀察，「未完成」狀態即是無限循環的展演，藝術家以繪畫作為表現主題，挑戰既有視覺經驗，亦探討當代繪畫延展邊界。

If "painting" were not a finished work but an action in progress, what kinds of experiences would it bring? The title *Work in Progress..... Please Wait* commands the viewer to stay to observe, while the seemingly "incomplete" status is itself an exhibition of endless repetition. Taking the concept of painting as the core of expression, the artist challenges existing visual experiences while also exploring the stretched boundaries of contemporary painting.

入選 Honorable Mention



李秉璈 Li Bing-Ao

片斷風景

Fragment View

壓克力、無酸樹脂、畫布

Acrylic, gel medium on canvas

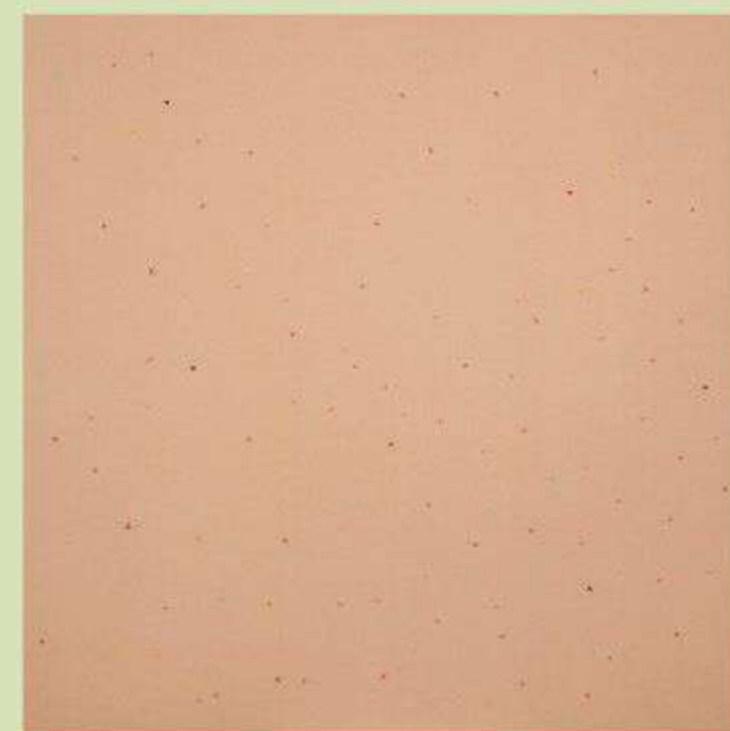
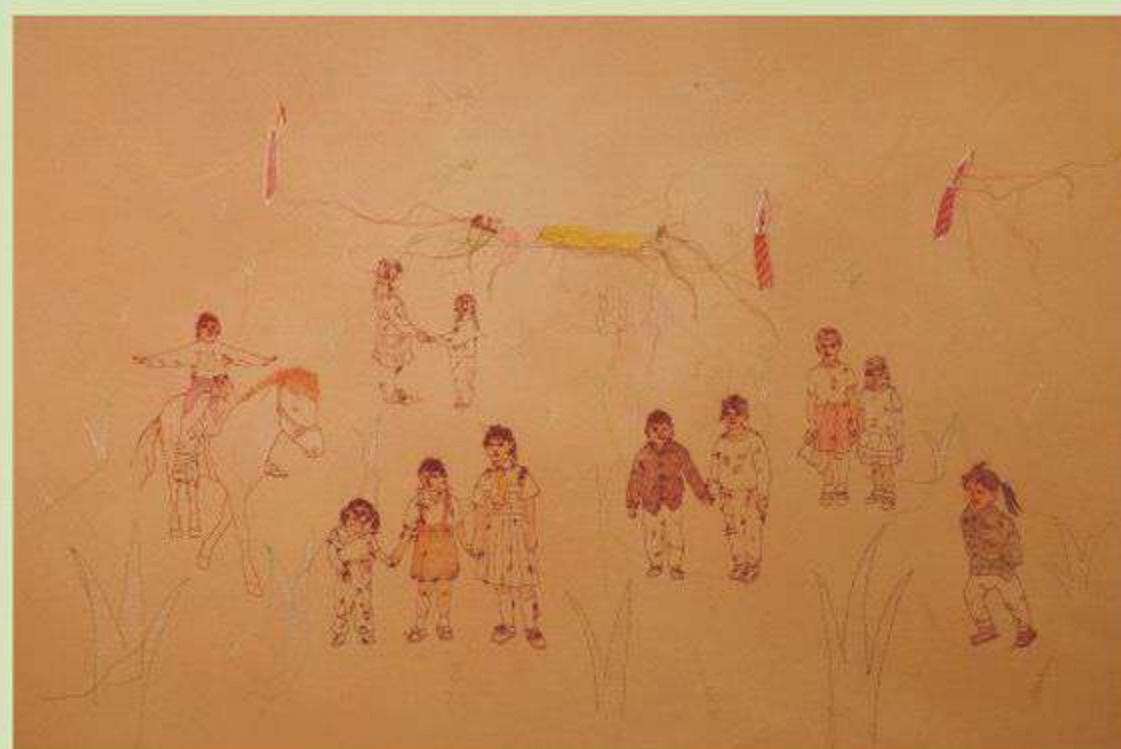
135x255x5cm

2021

作品藉由翻轉、顛倒及變形等手法，使圖像本身意義不再重要，繪畫更直逼單純色彩與線條。藝術家深受生活中各種鑲嵌質感吸引，對繪畫的思考也從「表面」延伸至貼皮，透過材質、介面的拼接和轉換，將所有動態凝縮在瞬間，表現繪畫的永恆封存。

The techniques of flipping, reversing, and distorting destroy the images' significance, leaving this painting that consists almost entirely of simple colors and lines. Deeply attracted to the various textures and materials embedded in life, the artist extends the idea of painting from that of creating on a surface to creating the surface itself; through collage and the conversion of materials and interfaces, the artist suspends and condenses all the dynamics in a single moment, expressing how painting captures and seals a moment in time.

入選 Honorable Mention



張恩慈
Chang En-Tzu

戰爭傷痕
The War Imprint

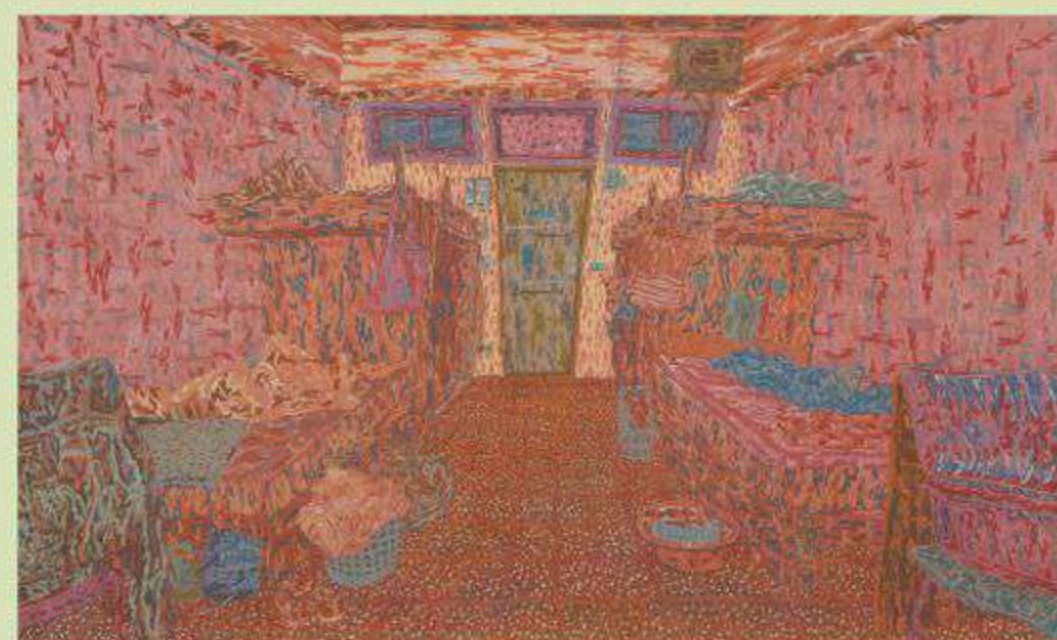
彩色繡線、羊毛、亮粉、色筆、布料
Wool , glitter , fabric paint and embroidery on textile
136x136x5cm , 140x210x5cm , 136x136x5cm
2021

在縫繡補綴的童話故事中，猛烈的針刺入畫面，留下隨意飄盪的線團，象徵美麗與暴力的衝突並存。系列作品呈現：童話公主的破壞與縫補、生存中面對內外的戰爭、隱藏彈孔暗喻的危機；在柔軟素材中暗藏危險與尖銳，映照希望、暴力與對抗。

In this sewn, embroidered, and patched fairy tale, powerful needles have pierced the picture and have left behind entangled, freely dangling threads that symbolize the contradictory coexistence of beauty and violence. This series of works presents a princess in a fairy tale being damaged and patched up, the inner and outer wars faced as part of everyday survival, and the crisis implied by the concealed bullet holes; danger and sharpness are hidden in the soft materials to reflect hope, violence, and resistance.

入選 Honorable Mention

張惠菱
Chang Hui-Ling



好像熟悉, 好像瞭解, 卻又好像不是這樣
The Place

紙本膠彩
Mineral pigment on paper
97x162x3cm x 四件
2020

藝術家重新審視家中的廚房、學校宿舍及自家小吃店，發現自己不如想像中瞭解記憶中熟悉的角落，為表現環境與自身的矛盾關係，作品以滿版線條直覺性地描繪環境輪廓，並呈現當下因光線感受到的環境色彩，探討日常環境與個人的連結。

Realizing how little she knew about the places she once thought familiar, the artist re-examined the kitchen at home, the school dormitory, and her family's snack restaurant. Expressing the contradictions between the environment and herself, this work is covered with lines that intuitively depict the silhouettes of the environment, and it presents the environmental colors she perceived at different moments under different lights, exploring the connection between her daily surroundings and herself.

入選 Honorable Mention

黃彥勳
Huang Yen-Hsun



人造物01
Artificial Relics 01

木板、宣紙、碳酸鈣、丙烯顏料、礦物
Wood board, paper, calcium carbonate,
acrylic, minerals
170x200x10cm (三組件)
2021

「人將被抹去，如同海邊沙灘上的一張臉」- 哲學家傅柯《詞與物》。

作品以人類探索宇宙的歷史事件為引子，觀者彷彿誤入曾有生命居住的星球，但已錯過最輝煌的時刻，只來得及凝視文明遺跡。星辰宙海的永恆靜默，是警世寓言亦是藝術家對末世論的想像與呢喃。

"Man will be erased, like a face drawn in sand at the edge of the sea." – Michel Foucault (Philosopher), *The Order of Things*.

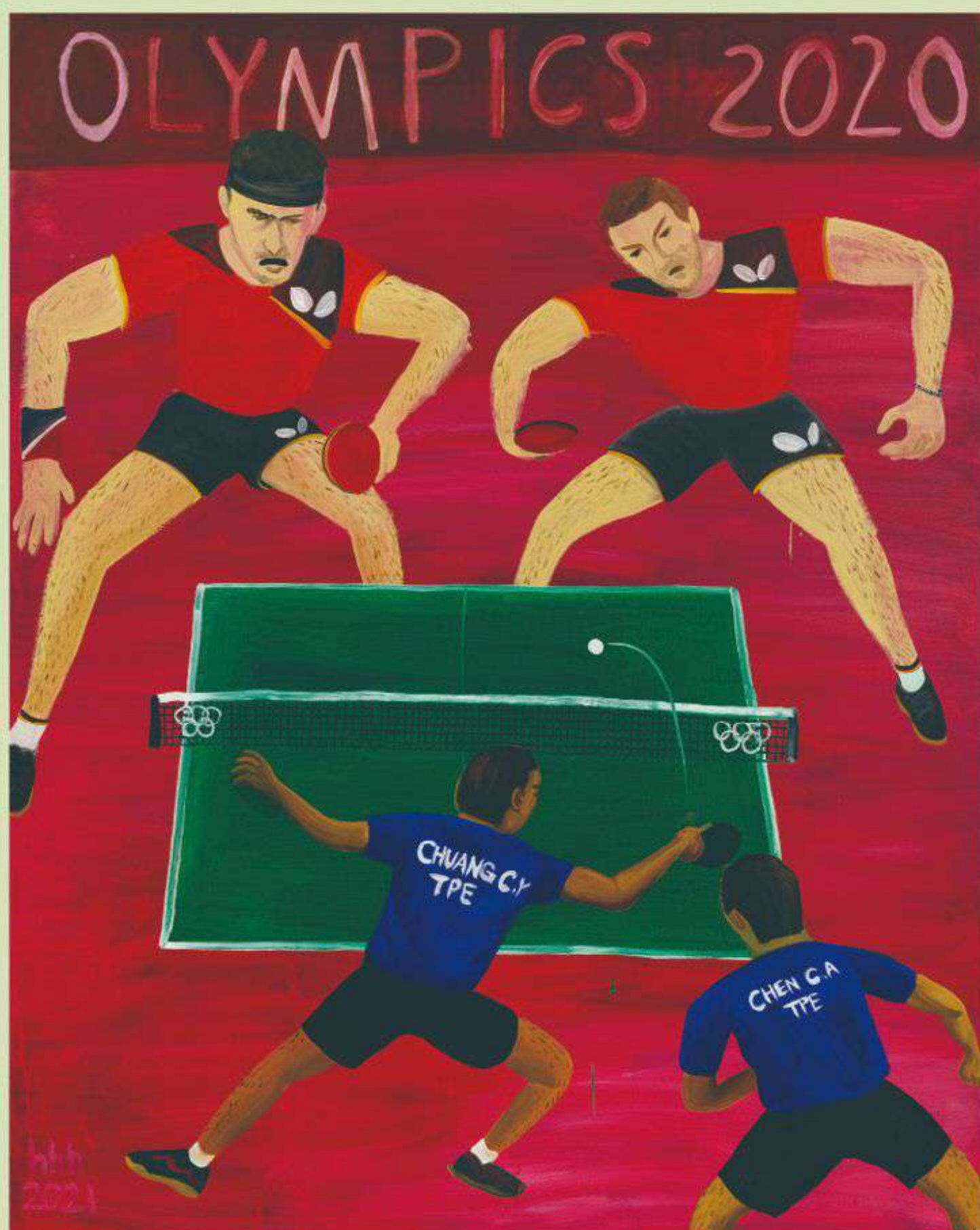
This work uses historical events in mankind's exploration of the universe as a prelude, leading the viewer to stumble onto a planet with life, only to miss its most glorious times; the viewer is in time only to gaze at the ruins of a civilization. The eternal silence of the stars and the universe is a cautionary tale, as are the artist's imagination and the whispers of eschatology.

入選 Honorable Mention

黃海欣 Huang Hai-Hsin

奧林匹克2020
The Olympic 2020

油彩、畫布
Oil on canvas
203x164x5cm
2021



藝術家擅長擷取滑稽與尷尬的特殊時刻，聚焦各式古怪情節或戲劇氛圍；本作描述疫情期間最令人興奮又能連結彼此的全民活動——觀看奧運轉播，鏡頭帶觀眾神遊到世界另一方，在疲乏的防疫生活裡觀看運動競賽，畫面散發出膠著的焦慮感，有某種因無能為力而導致的歡愉反差。

The artist specializes in capturing comical and awkward moments, with a focus on strange stories or theatrical ambience. This work depicts watching the Olympic Games—one of the most uplifting, people-uniting activities during the pandemic—in which the television screen transported people to the other side of the world to watch exciting sports competitions during an exhausting time of pandemic prevention. This painting exudes the anxiety of deadlock, revealing a kind of joyous contradiction resulting from helplessness.

入選 Honorable Mention

陳依婷 Chen Yi-Ting

鴉
Wonderland

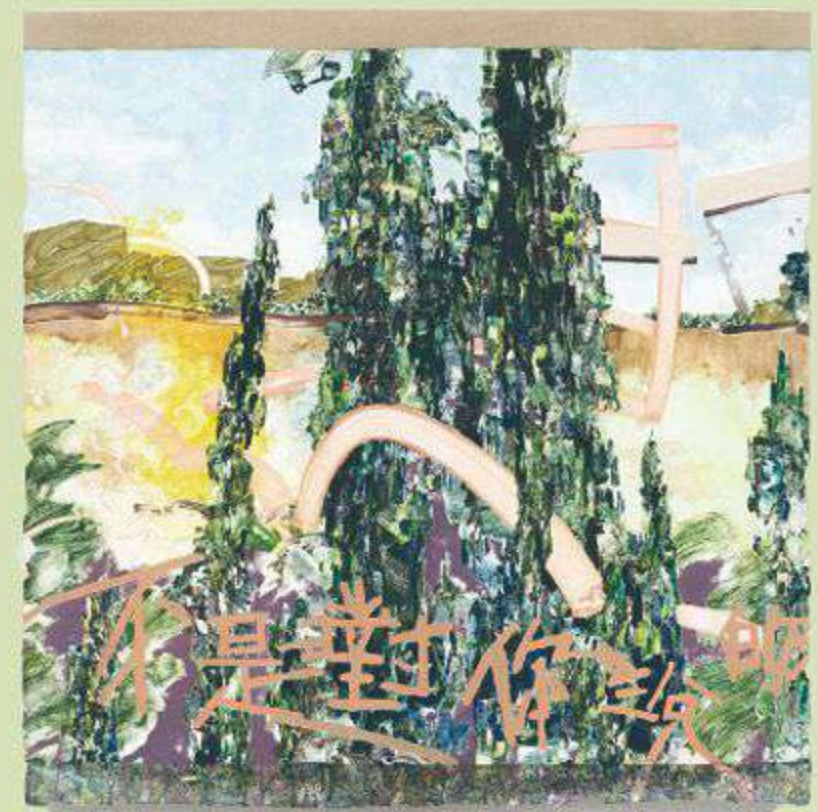
壓克力、PVC布
Acrylic, Pvc canvas
154.5x110cm
2019

《鴉》為對事件一體兩面的畫面詮釋。藝術家在澳洲時觀察白鸚，直線性投以鳥類吃垃圾的環保意識。經由當地居民的訪談，發現鳥類已經棲息優渥的環境外，單純喜歡食用垃圾。人們執著建立動物保護情感，但事實是否如此呢？



Wonderland is a pictorial interpretation of the duality of those things the artist experienced while observing white ibis eating litter in Australia. The artist's instinctively awoken environmental awareness was challenged by interviews with local residents, which suggested that these birds—already living in an ideal natural environment—simply preferred to consume litter. Though we may be obsessed with protecting animals, is what we see the truth?

入選 Honorable Mention



傅寧 Fu Ning

限時動態系列：生活是很美好啊、壞掉的交通、那句話
Storyseries:
Life is also Beautiful, Broken Traffic, That Sentence

壓克力彩、畫布
Acrylic on canvas
116.5x91cm、150x150cm、120x125cm
2021

「限時動態」源自Instagram，訊息發布24小時即消失。對藝術家而言，拍照上傳是將生活檔案化，並邀請他人介入自身生命史，限時動態相對於貼文，則是更急迫的限時邀約。作品使用出自他人生命經驗的影像，透過藝術家身體及筆觸，重塑觀看影像的感受。

"Instagram Stories"—as the name suggests—were introduced by Instagram and were user-posted stories that disappeared 24 hours later. To the artist, the posted pictures were an archive of life and an invitation for others to intervene with own life histories. Compared to posts, stories are more pressing, limited-time invitations. For this work, the artist uses images originating from others' life experiences, and through her own body and brushstrokes, the artist reshapes the feelings of viewing the images.

入選 Honorable Mention



彭奕軒 Peng Yi-Hsuan

非永久性的標記 2016
Impermanent Marks 2016

白板筆、水平移動白板
Marker, horizontal sliding whiteboard
120x400x12cm
2019

《非永久性的標記》計畫，利用白板暫留記憶、卻又一抹即逝的特性，對照人們對於災難記憶的模糊，藉由堆疊的圖層及遊走的軌道，加深「易忘感」。藝術家自1996年賀伯颱風開始標記災難影像，逐年回顧、重組，建構記憶中的災難循環碎片。

The Impermanent Marks project takes advantage of the unique ability of a whiteboard to temporarily capture a memory, yet to also be easily erased, in order to create a comparison with people's blurry memories of disasters through stacked layers of drawings and sliding tracks that highlight "forgetfulness." The artist started making disaster images during Typhoon Herb in 1996 and has been reviewing and reassembling images each year to piece together fragments of memories of periodic disasters.

入選 Honorable Mention

曾淑棻 Tseng Shu-Fen

擬仿物

Simulacra

壓克力彩、畫布

Acrylic on canvas

擬仿物-偽·紅色木櫃4:

Simulacra-Red Armoire 4

91x75x5cm

2020

擬仿物-偽·枝·蝶:

Simulacra- branch and butterfly

230x85x5cm

2020



藝術家試圖在當代語境中，擴張繪畫邊界，將2D視象轉換到3D空間，模糊了「現成物」與「藝術品」的辨識疆域，並透過繪畫的偽造，影射數位時代產生客觀真實消解的態勢，促使觀者從被動接受到主動探索虛實，重新理解與定義「真實」。

The artist attempts to expand the boundaries of painting in a contemporary context, transferring 2D visual images into 3D space and blurring the border between "readymade object" and "artwork." Employing painting as a form of forgery, this work alludes to the trend of dissipating objective reality that has arisen in the digital age, pushing viewers to shift from passive reception to active exploration of fiction and facts and thus to re-understanding and redefining "reality."

入選 Honorable Mention



黃舜廷 Huang Shun-Ting

(空白)
(Blank)

壓克力、麻布
Acrylic on linen
162.5x130x5、162.5x130x5、45.5x38x3cm
2021

系列作品以臺灣日常生活中隨處可見的慾望象徵物件作為觀察對象，藉由若有似無的破綻，創造隱而不顯的複層空間，再透過刻意保留的輪廓範圍構成標記，創作中不帶敘事，僅以(空白)描述(空白)，以(空白)填補(空白)。

This series of works inspects objects that are symbolic of desires commonly seen in daily Taiwan. The obscure blemishes in the painting create latent spaces in the composition, and the lines of the sketches—which were intentionally kept—mark the borders of these spaces. There is no narrative in this work, with blanks expressed as blanks and filled with blanks.

入選 Honorable Mention

廖震平 Liao Zen-Ping

窗簾與鏡子-2
Curtain and Mirror – 2

油彩於麻布
Oil on linen
162x130.3x5cm
2021



作品藉由觀察、拍攝日常生活中所見景物為素材，以「最低限的介入」將「風景」摹寫為繪畫，身邊的平凡景物經過藝術家有意識的萃取、幾何學上的強化，在畫布上產生陌生而抽象化的效果，引導觀者探索內在自我。

Drawing inspiration from observing and photographing moments in life, this work captures daily “scenery” using the “minimal intervention” of painting. Ordinary scenes are purposely elicited with intensified geometric aesthetics, creating an abstracted sense of alienation, leading the viewer to explore their inner self.

入選 Honorable Mention



歐靜雲 Ou Jing-Yun

風景畫的盡頭是一座虛構的荒原

The End of Landscape is the Imaginary Heath

油彩、畫布

Oil on canvas

90x100x3cm 三件一組

2021

系列作品以風景、動植物為主題，傳達人類挽留生命或其他事物的欲望，透過拼貼、重組帶有寓意或文化聯想的圖像，重新賦予繪畫語境。畫面中描繪的虛幻元素，源自藝術家生活經驗，以各種人造和自然的混合物，回應著人類身處境地。

This series of paintings depicts landscapes, animals, and plants; conveys mankind's desire to perpetuate life and other matters by collaging and reassembling images with cultural implications or associations; and generates reimagined contexts within the paintings. The fantasy elements in the work draw from the artist's personal experiences, and the creatures, both artificial and natural hybrids, are his reflection on the situations that mankind is facing.

入選 Honorable Mention



鄭農軒 Cheng Nung-Hsuan

南方的饗宴

Southern Feast

油彩、畫布

Oil on canvas

90x330x5cm

2020

作品描述一群象徵慾望的野獸掠奪餐桌食物的場景，與其說是破壞，更像描繪一種對既定事務或文化的抵抗，過程中又孕育出新的慾望；華麗而混亂的饗宴，詮釋內心的貪婪與黑暗面，以奇特荒誕的場景引領觀者開啟想像。

This work depicts a scene of wild beasts—symbolizing desires—fighting for food on a dining table. Rather than sabotage, this scene seems like a depiction more of a kind of resistance against convention or existing culture, during which new desires are nurtured. The extravagant and chaotic feast interprets greed and the darkness within, while the painting sparks the viewer's imagination through the strange and absurd scene.