

Silent



Scene



2018

藝術銀行當代藝術展

The Contemporary Art Exhibition of Taiwan Art Bank



Silent Scene





萬物與大自然共生，自然界沒有孤立的存在，其間供應與需求環環相扣，如同瑞秋·卡森《寂靜的春天》中所提的，土壤薄層像補丁一樣覆蓋著大地，控制著人類及大地上各種動物的生存，沒有土壤，植物不能生長，動物無法存活；相對的，生命也創造土壤，由於土壤中無數有機體的存在及活動，才使土壤能為大地穿上綠色的披衣。人類亦是依靠大自然的資源，得到生存所需的食物及蔽護，由狩獵、採集生活發展成今日的社會。

現今，人們經常忘記生存最基本的需要，也忘了對自然的尊敬及感恩，以予取予求的態度開發環境及浪費資源。日積月累下，原本自然界平衡的供應鏈逐漸崩毀，使萬物的生存條件受到破壞，不僅天然美景被眾人造物所取代，空氣、水源等也不再純淨。直到嚴重危害人類的生活，環境問題才引起人們的重視，但大部份的人還是選擇忽視，逃避我們依附大自然而生所應負的責任。

此展覽主要是藉由景象及物件來傳達人類與自然的關係，一方面以信仰表現人對自然的崇敬，另一方面以景物訴說人對自然的過度消耗及破壞。透過展覽作品，我們可見自然因人所改變的地景，人們為了便捷的生活及自身利益，隨意開發山林、丟置廢棄物，創造出一座座人造物堆積而成的山陵、依傍著美麗海岸的核電廠、吞納著千萬噸垃圾的海洋……，長年累積的「人造風景」改變了大自然原有樣貌，默默的表達著大地無聲的嘆息及抗議。

「它說」藉由視覺藝術為人們賴以生存的大自然發聲，提醒我們關注身邊正在發生的事物及改變中的風景，希望從環境問題思考討論人為與自然的界線，找尋原初對待自然的敬謝之心，緩緩的聽山說、聽海說、聽空氣說、聽土地說，也聽聽他人怎麼說。



Silent Scene

All beings coexist with nature, and there is no isolated existence in the natural world; the supply and demand are closely tied as mentioned in Rachel Carson's *Silent Spring*, that the thin layer of soil that forms the patchy covering over the continents controls our own existence and that of every other animal on the land. Without soil, land plants as we know them would not grow, and without plants no animals could survive; it is equally true that soil depends on life too, and by their presence and activities the myriad organisms of the soil make it capable of supporting the earth's green mantle. The humans also rely on natural resources for food and shelter necessary for survival, and thus have advanced from hunting and gathering to the society today.

Nowadays, people often forget the basic needs of survival, as well as respect and thankfulness for nature, exploiting the environment and wasting the resources as they take everything for granted. Over time, the natural supply chain has gradually faltered, destroying the living conditions for all beings; not only have many natural sceneries been replaced by artificial objects, air and water resources are no longer pure and clean. It was not until our lives have been seriously threatened that people began to pay attention to environmental issues; however, most people still choose to turn a blind eye, running away from our responsibilities to protect nature.

This exhibition aims to convey the relationship between men and nature through scenes and objects; on one hand, it presents people's respect for nature through religions, while on the other, the exhibition narrates people's exploits and destruction of nature. Through the works, we can see natural landscapes that have changed due to human activities. For convenience in life and own benefits, people randomly exhaust natural resources and dump wastes, creating one after one mountains of man-made objects, nuclear power plants by beautiful coasts, and oceans that swallow millions of tons of garbage...The "artificial landscapes" accumulated over the years have changed the original look of nature, conveying the silent sigh and protest of the earth.

"Silent Scene" speaks up for nature, which human survival is depended on, through art, reminding us to pay attention to the things and events taking place around us, as well as the landscapes that are changing; through environmental issues, the exhibition aims to facilitate thoughts and discussions on the border between the man-made world and nature, seeking the respect and thankfulness men originally had for nature. Slowly but surely, let's listen to what the mountains, the seas, the air, and the soil are saying, as well as to what the others have to say.



穿透

Permeating

伊命·瑪法琉 (b.1966)

Iming Mavaliw

藝術家伊命·瑪法琉來自臺東卑南族，他以自然作為生命的啟迪與創作的養分。作品〈穿透〉，他撿拾海邊的漂流木，保留木頭本身的紋理，片狀的木片被裸露的鋼筋穿透，隱喻蘇花高速公路對東部的貫穿。對伊命而言，從時間的角度來看，不論是地理環境或是部落文化，其實都是被穿透，只是速度的快與慢而已，雖然這些年還是有群人努力維護，但卻跟不上傳統文化與人性被穿透的速度。伊命·瑪法琉以渾然天成、充滿造型張力與生命力的漂流木，反映原住民族群所共同面臨的議題。

Iming Mavaliw, from the Puyuma people in Taitung, has his life and art pieces inspired by nature. With natural grain retained, the pieces of wood in *Permeating* were driftwood collected by the artist and pierced through with bare reinforcing bars as a metaphor for the Suao-Hualien Highway cutting through Eastern Taiwan. To the artist, both the geographical environment and the tribal cultures in the east are being penetrated by external forces, except that one is faster and one slower. A small number of people's efforts in conservation are no match for the speed at which traditional cultures and human nature surrender to penetration. Using naturally-formed driftwood in shapes full of tension and life, Iming Mavaliw raises issues commonly faced by indigenous peoples.



漂流木、鋼筋水泥柱

Driftwood and RC / 210x95x70 cm / 2017

台灣「美景」— T 霸與稻田

Vision of Taiwan — T-bar and Rice Field

吳 政 璋 (b.1965)

WU Cheng-Chang

藝術家吳政璋的「台灣美景」系列，表達對於身處環境的觀察，捕捉出台灣特有的社會與文化現象。作品〈台灣「美景」—T 霸與稻田〉，T 霸是架設在戶外的大型廣告看板，成為公路上的特殊景象，巨大商業看板與農田形成鮮明的衝突與對比。吳政璋也將自己納入其中，藉由瞬間強光在臉部累積與破壞，造成人臉的「盲目」與「失明」。吳政璋以批判性視角，暗示著長時間以來，因政治、經濟、文化等因素所造成的環境危機，以及我們生活其中，好像只能視而不見的無奈與感嘆。

WU Cheng-Chang's *Vision of Taiwan series* is an expression of observations collected from his surroundings and captures the unique social and cultural phenomenon in Taiwan. *Vision of Taiwan—T-Bar and Rice Field* depicts massive outdoors advertisement billboards that are often seen along highways but forms a stark and contradiction against the farmlands. WU Cheng-Chang also included himself in the picture. By building powerful flash lights to blotch out and distort his face, he presented the result of "blindness" and "loss of vision" under the circumstances. WU Cheng-Chang uses a critical perspective to hint at the environmental crisis caused by long-term political, economic, and cultural issue as our powerlessness and regret when such trends intrude into our lives.



攝影

Photography / 99x149 cm / 2011

祭禱

Landscape of Energy-- Pause

東冬·侯溫 (b.1985)

Dondon Houmwm

藝術家東冬·侯溫是來自銅門部落的太魯閣族原住民，他的藝術創作跨越新媒體與表演藝術，關注原住民的身份認同與歷史處境。作品〈祭禱〉，雙頻幕的影像中，東冬·侯溫分別穿著傳統族服以及現代服飾，在現代與傳統兩種風格的建築前進行祈禱儀式。黑白影像與被刻意保留的少數鮮豔色彩形成衝突，同時亦隱喻著兩種不同文化交會之下形成的對立與矛盾。東冬·侯溫試圖傳達原住民的文化與價值觀，以及思考當代社會發展下的自身定位。

Dondon Houmwm is a member of the Tomong tribe of the Taroko people and creates artworks that cross the genre of new media and performance art to reflect upon the personal identity and historical context of the Taiwanese aborigines. Prayer is a two-screen image that shows Dondon Houmwm carrying out a prayer ritual while wearing traditional and modern clothing against a background of modern and traditional buildings. The black and white backgrounds and occasional patches of brilliant colors intentionally retained serve to symbolize conflicts between two different cultures. Dondon Houmwm attempts to convey an aborigine's perspective on culture and value as well as the position of their people in the modern society.



錄像

Video / 3'09" / 2013



木、磚、鐵

Wood, brick and iron / 132x206x95 cm / 2015

海洋變奏曲 05

Variations of the Sea 05

伊 祐 噶 照 (b.1980)

Iyo Kacaw

藝術家伊祐噶照的作品〈海洋變奏曲 05〉，展現其對於海洋的情感。此雕塑共使用了木、鐵、石三種原生素材，他將數千根細小的木條逐一堆疊，形塑出一個中空的錐狀物，極致伸展的舞動線條與造型，模擬出海浪洶湧澎湃的衝擊能量。一顆人造的紅色磚塊被置放在木構造之間，好像海洋中一堆堆豎立的消坡塊。人們在海邊設置水泥城牆與過量的消波塊，讓海岸失去原來的景色，海洋之舞也變得混亂失序。伊祐噶照長年觀察海洋的生態，他以雕塑展現海洋的力與美，也試圖喚起人們對於環境的關懷與省思。

Iyo Kacaw's *Variations of the Sea 05* portrays his emotions towards the sea. The work is constructed with wood, iron, and stone. Several thousand pieces of thin twigs were stacked together to form a hollow cone. The generously extended moving lines and forms simulate the forceful impacts of the waves. An artificial red brick is placed within the wooden construct, symbolizing the tetrapods stacked along the coast. People have established concrete barriers and excessive quantities of tetrapods, causing the oceans to lose their original landscapes and disrupting the natural rhythms and dances of the oceans. Iyo Kacaw has been observing marine ecologies for many years and uses these sculptures to portray the power and beauty of the oceans while attempting to evoke public awareness and contemplation for environmental issues.

未爆彈

Unexploded Bombs

林 泰 州 (b.1968)

LIN Tay-Jou

藝術家林泰州是電影導演，作品跨越紀錄、實驗與劇情，常以錄像藝術介入環境議題，作品〈未爆彈〉，揭露石化工業對於居住環境的嚴重威脅。影片以2015年8月天津爆炸聲為開場，以上下顛倒的空拍影像，紀錄南臺灣被石化工業密集包圍的土地。過度開發的工業，瀰漫一股進步發展的表象幸福。影片中的冰冷廠房、秩序化鋪設的儲槽管線，如積木般脆弱且岌岌可危。林泰州將工業場域顛倒成恐怖扭曲的風景，將裂解工廠的能量影像轉化為冰冷疏離的抽象符碼，並讓陽具勃發般的高聳煙囪，顛倒成為下垂的、陽痿的、無能的象徵，對工業發展對於環境的侵略提出控訴。

LIN Tay-Jou is a movie director whose works go beyond documentary, experimental, and theatrical genres and often incorporate video artworks into environmental issues. *Unexploded Bomb* reveals the serious threats posed by the petrochemical industry on the living environment. The film starts with the sounds of explosions of the Tianjin explosion in August 2015. An upside down aerial video footage then records the lands of southern Taiwan and how it is surrounded by the petrochemical industry. Overly-developed industrial zones provide a superficial sense of advanced development and happiness. However, the cold factory buildings and neat formations of storage tanks and pipelines are, in fact, as fragile as bricks piled atop each other. LIN Tay-Jou converted these industrial zones into terrible, twisted landscapes, ripping apart the energetic and vital appearance of cracking plants into cold, isolated, symbolic icons. The phallic chimneys stretching far into the skies are reverted to become signs of flaccid impotence. The work serves as a critique against environmental encroachment by industrial development.



錄像

Video / 4' / 2015

海的記憶：水

Memories of the Ocean-- Water

拉黑子·達立夫 (b.1962)

Rahic Talif

藝術家拉黑子·達立夫的創作與海洋有著緊密的關聯。他透過在東海岸進行撿拾的身體勞動，並將蒐集而來的漂流木、塑膠片、玻璃等廢棄物，轉換成為作品中的元素。作品〈海的記憶：水〉，五顏六色的繽紛色彩，就像捲曲的葉片，充滿律動地在畫面中轉動著。蜿蜒的線條，好比流動的水，或像是可被看見的風。這些構成畫面的材料，其實是來自海邊漂流的塑膠片，它們從無剩餘價值的殘缺物質，經由再生產，點石成金地轉化為藝術的表現元素。拉黑子·達立夫透過創作，紀念部落祖先與在海洋中消失的族人，映照出他對於生存環境與海洋文化的關懷。

Rahic Talif's art creation has a close connection with the ocean. A beachcomber on the eastern shore of Taiwan, he transforms collected wastes—driftwood, pieces of plastics, glass—into elements in his works. The vivid colors in *Memories of the Ocean—Water* look like curled leaves rhythmically swirling. The winding lines are like flowing water or visible wind. What you see in the art piece was once plastics washed ashore before they were reproduced and turned from wastes into the art works. Rahic Talif's art embodies his care about the environment and the island's seafaring culture, and is created in memory of the ancestors of his tribe.

海廢塑膠、銅釘

Discarded plastic from the seashore, and copper nails / 90.5x180.5 cm / 2016

藝術家提供 Courtesy of the artist





台 11 線的穿越

Travelling across Taiwan Provincial Highway No.11

拉黑子·達立夫 (b.1962)

Rahic Talif

海廢塑膠、尼龍魚線、銅釘

Discarded plastic from the seashore, nylon fishing line, and copper nails / 90.5x180.5 cm / 2016

藝術家提供 Courtesy of the artist

過往因秀姑巒溪的阻隔，讓港口部落除了偏遠外，還加上交通不便難以到達的困境，然而也是這樣的地理狀況，讓港口部與「世」隔絕的時間較長，相對也留下較嚴謹的傳統社會結構與祭儀。秀姑巒溪同時也是一個連結，水路是早期港口部落與外界聯絡的重要「道路」，因為它的存在，港口部落得以座落在這個山、河、海交會之處，享受著生態多樣性的餵養，於是這個偏遠、腹地又不大的部落可以存續數百年。然而也因為這條溪的存在，港口部落每年夏天處於迎接颱風的位置，每一次的颱風都可能面臨一場破壞與重生，如此獨特的地理位置，造就著這個部落的獨特之處。

Cut off from the outside world by the Xiuguluan River, the Makotaay Tribe seemed an inaccessible place in the middle of nowhere. However, it is because of the very little contact with people outside for a longer period of time that the tribe was able to retain more of its carefully-observed traditional social structure and rituals. Interestingly, in earlier days the Xiuguluan River was also a "road" that connected the tribe with other places, making it possible for this tribe to survive for hundreds of years while enjoying the biodiversity of where the mountains and the river meet the ocean. To Makotaay, which is the first to bear the brunt of typhoons every summer, the river also means the possibility of destruction and rebirth after each typhoon. The unique geographic location has contributed to everything that makes this tribe so exceptional.

我看見

I See

宜德思盧信 (b.1976)

Idas Losen

生活在部落、描寫部落，是藝術家宜德思盧信創作最根本的形式。作品〈我看見〉，她以周遭的藝術家朋友與孩童為主角，畫面中每個主角的表情漠然，且全都配戴著墨鏡。墨鏡映照出主角身處環境的景象，如美麗灣飯店的開發、慕谷慕魚的過度觀光等，甚至是各類抗議標語。宜德思以原住民的集體肖像進行靜默的抗議，反映原住民族群所共同面臨的環境議題，替原住民族群發聲。

The fundamentals of Idas Losen's art are life in tribes and description about tribes. *I See* features artist friends and children around her, all wearing sunglasses that reflect their surroundings: the development of the Beautiful Bay Resort, overtourism in Mukumugi, or even protest signs. The collective portrait of Taiwanese aborigines in her work is a silent protest that makes heard the peoples' voices about the environmental issues they all face.



油彩、畫布

Oil on canvas / 60x60 cm x 12 pcs / 2014

如鏡的大海 02：一切終將遠去

A Mirror-Like Sea 02: All Flows Away

林 儒 鐸 (b.1983)

LIN Ru-Dao

藝術家林儒鐸擅以作品關懷人與自然的環境問題。在作品〈如鏡的大海 02：一切終將遠去〉中，大海正以海嘯的狀態洶湧而至，此時它如同一面鏡子，人類在其底下，一切的善惡思緒以及毀壞行為都被映照出來。藝術家認為，人類自以為可以控制世界的一切，包括征服海洋，但是卻不知在航行的過程中，因為過度的無知與貪婪，終將使自己在茫茫大海中迷失。藝術家藉由這件作品，向世人警示，在過度的人造開發下，自然最終將以不帶任何憐憫的方式，吞噬掉我們原本擁有的一切。

Artist LIN Ru-Dao expresses his concerns about the environmental problems endured by man and nature in a whimsical way. In *A Mirror-Like Sea 02: All Flows Away*, the ocean swells with an incoming tsunami. At this instant, its mirror-like surface illuminates the destructive human ideas and behaviors going on in its immediate path. Lin is saying that humans mistakenly think they are the masters of everything, even the ocean. But blinded by their excessive ignorance and greed, they unwittingly end up being consumed by the vast ocean. In this painting, the artist warns us that if we keep recklessly overdeveloping, nature will engulf everything we have without mercy.



壓克力、粉彩、紙

Acrylic and pastel on paper / 130x194 cm / 2011

人造風景：亡者之林

Manufactured Landscapes 10: Forest of Death

林 儒 鐸 (b.1983)

LIN Ru-Dao

藝術家林儒鐸作品〈人造風景：亡者之林〉，塑造一個虛擬的時空，作品畫面中，前景是暴龍與長毛象的化石，中景是開發過度的山坡地，遠景是一座工業園區，不同時空的產物在同一個畫面裡以交錯的形式呈現。藝術家運用壓克力顏料製造出厚重與堆疊的質感，並且使用飽和的色彩，使畫面呈現一種凝結的氣氛，表面似乎是平靜的，卻隱含著人為造成的破壞與衝突。從兩隻古生物相對的姿態，更暗示了工業發展和自然生態的對峙的立場。林儒鐸藉由創作，從文明發展的歷程中，展現對於過去與現在的反省力量。

LIN Ru-Dao's *Manufactured Landscapes 10: Forest of Death* illustrates a virtual time and space. The foreground of the scene depicts the fossils of a T-rex and a woolly mammoth. The mid-ground is dominated by overly-developed slopes, while the background shows an industrialized zone. These three themes of different time and space have been brought together under a single composition. The artist employed acrylic paint to create a thick and stacked texture, using saturated tones to generate a heavy atmosphere that seemed calm at the surface but hides artificial destruction and conflicts. Fossils of two prehistoric animals serve as a metaphor for the opposing forces of industrial development and conservation of natural ecology. LIN Ru-Dao used art as a means to contemplate our past and present states as well as the development of our civilization.



壓克力、畫布

Acrylic on canvas / 60.5x91 cm / 2011

如鏡的大海：反核

The Mirror of the Sea 03: No Nukes

林 儒 鐸 (b.1983)

LIN Ru-Dao

藝術家林儒鐸的作品關注生活風景中的現實層面，反思當代人類的侷限與盲點。作品〈如鏡的大海：反核〉，在變色的天空下，一片枯枝無葉的冷調森林，被遠方圓弧形的色塊壓住，像核能發電廠的建築，也像核爆時的瞬間，而溫熱的大海則從裏頭流向觀者。站立在畫面最右方的人影，顯露詫異的僵硬肢體，觀看著眼前發生的荒謬。林儒鐸以人、樹、屋代表人類與自然共存的狀態，而核能就像是死亡與恐懼的陰影，籠罩著整個畫面，他以生態式的寓言場景，表達對核能發展的立場。

LIN Ru-Dao's works focus on realistic aspects of everyday scenery in order to reflect upon the restrictions imposed on the modern individuals as well as their blind spots. *The Mirror of the Sea 03: No Nukes* depicts a sky with strange colors as well as a cold, barren forest with withered branches that have been dominated by a dome-shaped patch in the background. This construction appears like a nuclear power plant or a captured moment of nuclear explosion. Steaming seawater pouring from the station is flowing towards the viewer, while a figure stands stiffly at the right of the composition, witnessing the ghastly scene unfolding before him. LIN Ru-Dao has created a natural co-existence of humans, trees, and buildings, with nuclear power shrouding the entire composition like a deadly and terrifying shadow. By depicting ecological sceneries, LIN Ru-Dao expresses his position on the development of nuclear power.



壓克力、畫布

Acrylic on canvas / 60.5x91 cm / 2012



油彩、畫布

Oil on canvas / 162x598 cm / 2013

美好風景

Beautiful Scenery

徐 偉 綸 (b.1985)

SHU Wei-Lun

藝術家徐偉綸擅長運用油彩的特性，貼切地賦予各種主題更豐富的表現。作品〈美好風景〉運用濃厚粘稠的顏料堆疊，以冷靜的觀看角度，表現垃圾山現場的黏膩雜亂。一方面諷刺著當代生活中醜惡的一面，另一方面也反轉了既有的觀看方式，回到物質純粹的存在狀態，以繪畫的視覺特性，重新將人類文明的黑暗面，賦予美學性的觀看。徐偉綸透過油彩媒材本身的存在感，細膩地運用黑影呈現出山頭的層次陰影，也把垃圾山的過度滿溢、即將崩落的流動狀態，精彩地表現出來。

Artist SHU Wei-Lun is skilled in using the nature of oil painting to recreate various scenes in rich presentations. *Beautiful Scenery* is created by overlapping layers upon layers of thick oil paint, and uses a rational approach to depict the sticky mess of landfills. While serving as an exposé to the ugly aspects of modern life, these works also adopts another perspective to material existentialism, using the unique visual approaches to introduce aesthetic elements to the dark side of human civilization. SHU Wei-Lun employed both the existentialist sensation of oil media and meticulous shadow effects to depict the layers of giant garbage mounds, offering a realistic reminder on the overly full and precarious state of our landfills.

能量的風景—靜態

Landscape of Energy-- Pause

袁 廣 鳴 (b.1965)

YUAN Goang-Ming

藝術家袁廣鳴以象徵隱喻、結合科技媒材的手法，深刻傳達人們當下的生存狀態。作品〈能量的風景—靜態〉延續他 2007 年對於「廢墟」、「家」及「居住」議題的探討。他在同一地點，拍攝近百張照片，再將影像全部重疊，產生無人的區域，拼組出一幅只剩下陽傘、塑膠座椅、背包、海灘鞋等物件，卻不見任何人煙的超現實影像。遠方為核能三號發電廠，對比著海灘的歡樂氣氛，一股令人不安的危機潛藏在其中。袁廣鳴以戲劇性的影像想像，思考文明與居住議題的難解狀態。

YUAN Goang-Ming uses analogies and combines technological media to convey aspects of modern lifestyles. *Landscape of Energy-Pause* is an extension to the discussions on topics regarding ruins, homes, and residences. Nearly one hundred photographs were taken from the same location, which were then overlapped to form a surreal montage composed only of beach umbrellas, plastic chairs, bags, and shoes, yet devoid of any people. Nuclear Power Plant 3 is located within the image, imposing a sense of insecurity and danger that contrast against the joyous atmosphere of the beach. YUAN Goang-Ming uses this theatrical composition to consider the limited solutions for issues faced by civilization and the need for residency.



攝影

Photography / 150x220x2.5 cm / 2014

人工土石流

Artificial Mudslide

梁 祐 寧 (b.1990)

LIANG You-Ning

藝術家梁祐寧以細密的髮絲為繪畫元素，傳達自我內在的矛盾心理，以及對於外在世界的批判與想像。作品〈人工土石流〉無止盡增生的髮絲自行演化、不斷生長，形成土石流般的災難景象。許多看不見面容的頭顱，被掩埋覆蓋在其中。水泥車則錯落於由髮絲堆疊而成的山丘上，無視於眼前的一切。梁祐寧以此作，表達人們為了己利與生存，破壞自然的同時也試圖抵擋自然災害，最終仍將承擔自己所帶來的後果。

LIANG You-Ning uses fine strands of hair as an artistic element in his artwork to convey inner contradictions that also serve as a critique and imagination of the outside world. *Artificial Mudslide* is a portrayal of a disastrous mudslide of hair that just kept growing. Buried within these mudslides are heads with hidden faces, while cement-mixing trucks are scattered along the hilltops, oblivious to the disaster around them. The artist hopes to portray how people would eventually reap the fruits they have sown out of their own selfish interests and survival, and their vain attempts to stop natural disasters while destroying the natural world.

油彩、畫布

Oil on canvas / 129x160.5 cm / 2013



細懸浮微粒 (PM2.5) No.2

Particulate Matter (PM2.5) No.2

郭 哲 宇 (b.1982)

GUO Jhe-Yu

藝術家郭哲宇的作品〈細懸浮微粒 (PM2.5) No.2〉，反思環境污染的議題。上下分佈的黑白顏料，形構出畫面中反差與對比的色調與肌理，白色以堆疊、塗抹的技法表現，黑色則以暈染、滴流等形式呈現。一群孩童站立在畫面中心，臉上皆戴著防毒面具，原來他們所身處的地方，是一片空氣遭受嚴重污染的環境。白皚皚的大地不是雪地，是厚重堆積的灰塵，黑色的天空也並非黑夜，是被污染物質嚴重遮蔽的天空。孩童手牽手站立在一起，如同對著我們提出無聲的控訴。

GUO Jhe-Yu's *Particulate Matter (PM2.5) No. 2* is a reflection of environmental pollution. Black and white paint that divides the composition horizontally creates a contrasting tone and texture on the canvas. White portions overlap and obscure each other, while black areas are portrayed as hazy patches with flowing drips. A group of children donning gas masks are shown in the middle of painting. Their surroundings turn out to be severely polluted. The whiteness of the land is not caused by snow, but a thick layer of dust covering the ground. The dark heavens portray not the evening sky, but smothering pollutants that blot out the sun. Children stand together with hands holding each other, protesting in silence against this abuse.



複合媒材

Mixed media / 26.8x37.5 cm / 2015

3/16-3/29

國立臺灣科技大學

國際大樓1樓展覽廳

IB-1F Exhibition room,
National Taiwan University of Science and Technology

10:00-18:00



Silent Scene



參展藝術家 Artists

伊命·瑪法琉 Iming Maraliw、吳政璋 WU Cheng-chang、東冬·侯溫 Dondon Houwmw

依祐噶照 Iyo Kacaw、林泰州 LIN Tay-Jou、拉黑子·達立夫 Rahic Talif

宜德思盧信 Idas Losin、林儒鐸 LIN Ru-Dao、徐偉綸 SHU Wei-Lun

袁廣鳴 YUAN Goang-Ming、梁祐寧 LIANG You-Ning、郭哲宇 GUO Jhe-Yu

策展人 Curator

陳妍卉 CHEN Yan-Huei

視覺設計 Visual Design

陳巧育 CHEN Chiao-Yu

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執行單位／國立台灣美術館藝術銀行