

In the Name of Asian Female Artists

以亞洲女性藝術之名

# WHOMEN 女人 家





# In the Name of Asian Female Artists 以亞洲女性藝術之名

## WHOMEN 女人家

展覽日期：2014年6月14日~9月28日 Exhibition Dates: June 14, 2014 to September 28, 2014  
展出地點：高雄市立美術館 201~203 展覽室 Exhibition Venue: Galleries 201-203, Kaohsiung Museum of Fine Arts

指導單位 Supported by



贊助單位 Supported by



感謝單位 Special Thanks to

PACE BEIJING

MSAC | 安卓藝術  
Mind Set Art Center



Ka-Yuan Gallery



KALOS GALLERY

一龍一虎藝術



## 目次 CONTENTS

### 專文 ESSAYS

- 006 代序 謝佩霓  
Preface Pei-Ni Beatrice HSIEH
- 012 女人一家 高雄市立美術館  
WHOMEN – In the Name of Female Artists
- 018 台灣女性藝術發展與創作面貌觀察 張金玉  
The Development of Women's Art in Taiwan and an Examination of Works JANG Jin-Yuh

### 圖版 PLATES

- |                             |                              |
|-----------------------------|------------------------------|
| 028 吳李玉哥 WU-Li Yu-ke        | 088 黃文英 HUANG Wen-Ying       |
| 030 陳進 CHEN Chin            | 090 邱紫媛 CHIU Tze-yan         |
| 032 黃潤色 June HUANG          | 092 謝鴻均 SHIEH Juin           |
| 034 虞曾富美 Marlene TSENG YU   | 094 侯淑姿 Lulu Shur-tzy HOU    |
| 038 袁崩 YUAN Jai             | 098 鄭曾燕 JUNG Jungyeob        |
| 040 李重重 LEE Chung-chung     | 100 尹秀珍 YIN Xiuzhen          |
| 044 董陽孜 TONG Yang-tze       | 104 尤瑪·達陸 Yuma TARU          |
| 046 楊文寬 Winnie YANG         | 108 楊偉林 YANG Wei Lin         |
| 048 洪素珍 HUNG Su-Ch          | 112 劉世芬 LIU Shih-Fen         |
| 050 卓有瑞 CHO Yeou-iui        | 116 陳慧嶠 CHEN Hui-chiao       |
| 052 陳麗淑 CHENG YU            | 118 亞斯米娜·朗吉特 Ashmina RANJIT  |
| 054 陳幸婉 CHEN Hsin-wan       | 122 柳依蘭 LIU I-lan            |
| 056 李錦繡 LI JIN XIU          | 124 楊慧珠 ENG Hwee Chu         |
| 058 賴純純 LAIN TUN TUN        | 126 安聖惠 Eleng LULUAN         |
| 060 林麗珠 LIN Li Shu          | 128 夏姿雅·西坎德 Shahzia SIKANDER |
| 062 黃明凡 HUANG Ming-fan      | 132 王德瑜 WANG Te-Yu           |
| 066 徐洵蔚 Maggie Hsun-Wei HSU | 134 洪藝真 HUNG Yi-Chen         |
| 068 薛保瑕 Ava Pao-shia HSUEH  | 136 何孟娟 HO Meng-chuan        |
| 070 嚴明惠 YAN Ming-Hui        | 140 區凱琳 AU Hoi Lam           |
| 072 金守子 Kimsooja            | 144 杜佩詩 TU Pei-Shih          |
| 074 吳瑪俐 WU Mali             | 148 林介文 Labay EYONG          |
| 078 高媛 GAO Yuan             | 150 瑪莉娜·克魯斯 Marina CRUZ      |
| 082 郭娟秋 KUO Chuan Chiu      | 154 東冬·侯溫 Don Don HOUNWN     |
| 084 林珮淳 LIN Pey-Chwen       | 156 陳云 CHEN Yun              |

### 藝術家簡歷 ARTISTS' BIOGRAPHIES 162

### 感謝誌 ACKNOWLEDGMENTS 203



In the Name of Asian Female Artists  
以亞洲女性藝術之名

WHOMEN  
女人家

展覽日期：2014年6月14日~9月28日 Exhibition Dates: June 14, 2014 to September 28, 2014  
展出地點：高雄市立美術館 201~203 展覽室 Exhibition Venue: Galleries 201-203, Kaohsiung Museum of Fine Arts

指導單位 Supported by



策劃：



d by



贊助單位 Supported by



感謝單位 Special Thanks to

PACE BEIJING

MSAC 安卓藝術

OS GALLERY









## 目次 CONTENTS

### 專文 ESSAYS

- 006 代序 謝佩霓  
Preface Pei-Ni Beatrice HSIEH
- 012 女人一家 高雄市立美術館  
WHOMEN – In the Name of Female Artists
- 018 台灣女性藝術發展與創作面貌觀察 張金玉  
The Development of Women's Art in Taiwan and an Examination of Works JANG Jin-Yuh

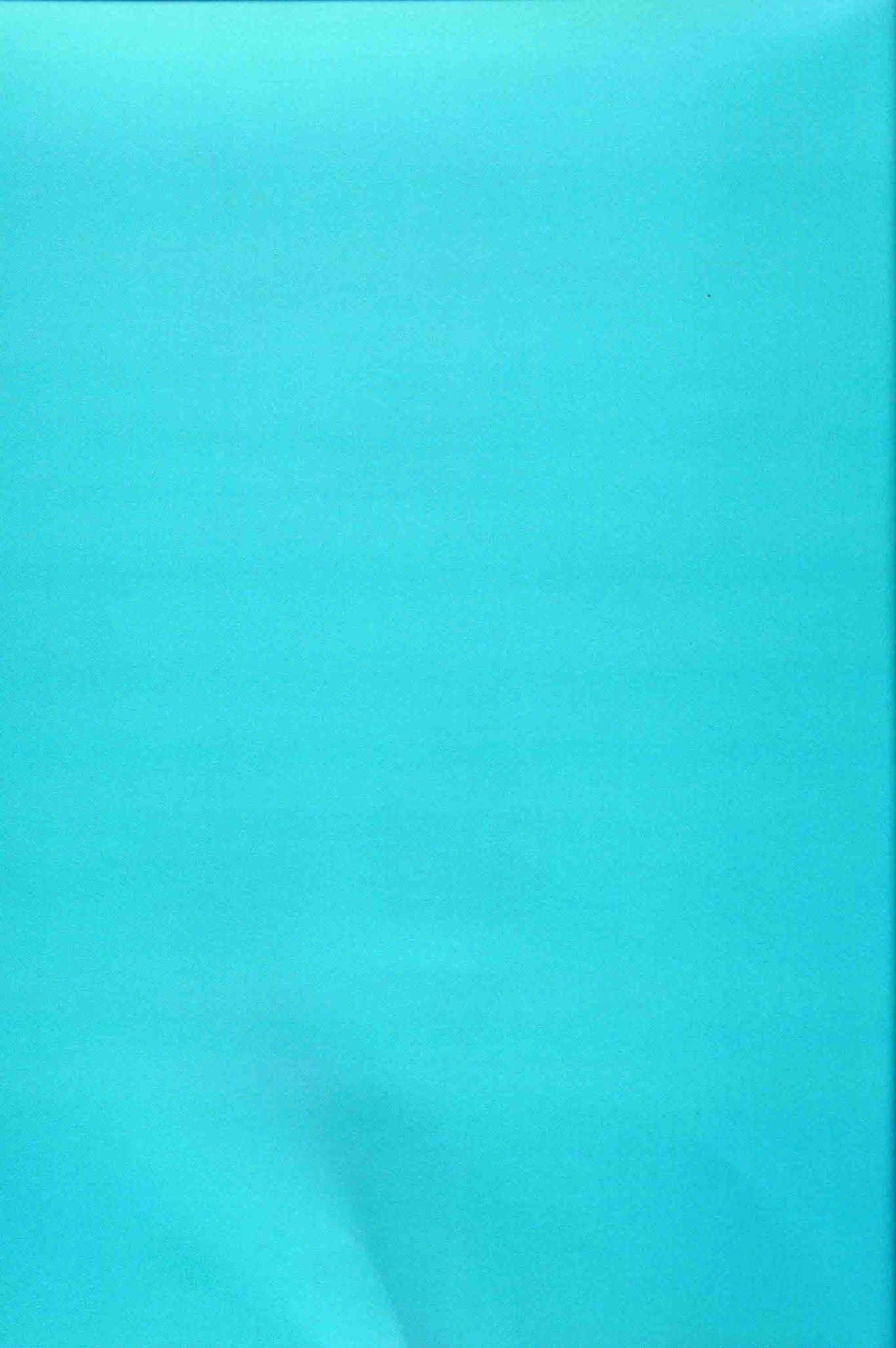
### 圖版 PLATES

- |          |                     |              |                   |
|----------|---------------------|--------------|-------------------|
| 028 吳李玉哥 | WU-LI Yu-ke         | 088 黃文英      | HUANG Wen-Ying    |
| 030 陳進   | CHEN Chin           | 090 邱紫媛      | CHIU Tze-yan      |
| 032 黃潤色  | June HUANG          | 092 謝鴻均      | SHIEH Juin        |
| 034 虞曾富美 | Marlene TSENG YU    | 094 侯淑姿      | Lulu Shur-tzy HOU |
| 038 袁旂   | YUAN Jai            | 098 鄭曾燕      | JUNG Jungyeob     |
| 040 李重重  | LEE Chung-chung     | 100 尹秀珍      | YIN Xiuzhen       |
| 044 董陽孜  | TONG Yang-tze       | 104 尤馬·達陸    | Yuma TARU         |
| 046 楊文寬  | Winnie YANG         | 108 楊偉林      | YANG Wei Lin      |
| 048 洪素珍  | HUNG Su-Chen        | 112 劉世芬      | LIU Shih-Fen      |
| 050 卓有瑞  | CHO Yeou-jui        | 116 陳慧嶠      | CHEN Hui-chiao    |
| 052 陳艷淑  | CHENG Yen-shu       | 118 亞斯米娜·朗吉特 | Ashmina RANJIT    |
| 054 陳幸婉  | CHEN Hsing-wan      | 122 柳依蘭      | LIU I-lan         |
| 056 李錦繡  | LI Jun-Shlow        | 124 楊慧珠      | ENG Hwee Chu      |
| 058 賴純純  | LAI Chun-Chun       | 126 安聖惠      | Eleng LULUAN      |
| 060 林麗華  | Lin Lihua           | 128 夏姿雅·西坎德  | Shahzia SIKANDER  |
| 062 黃明川  | HUANG Ming-chuan    | 132 王德瑜      | WANG Te-Yu        |
| 066 徐海蔚  | Maggie Hsun-Wai HSU | 134 洪藝真      | HUNG Yi-Chen      |
| 068 薛保瑕  | Ava Pao-shia HSUEH  | 136 何孟娟      | HO Meng-chuan     |
| 070 嚴明惠  | YAN Ming-Hui        | 140 區凱琳      | AU Hoi Lam        |
| 072 金守子  | Kimsooja            | 144 杜佩詩      | TU Pei-Shih       |
| 074 吳瑪柁  | WU Mali             | 148 林介文      | Labay EYONG       |
| 078 高媛   | GAO Yuan            | 150 瑪莉娜·克魯斯  | Marina CRUZ       |
| 082 郭娟秋  | KUO Chuan Chiu      | 154 東冬·侯溫    | Don Don HOUNWN    |
| 084 林佩淳  | LIN Pey-Chwen       | 156 陳云       | CHEN Yun          |

### 藝術家簡歷 ARTISTS' BIOGRAPHIES 162

### 感謝誌 ACKNOWLEDGMENTS 203











## 代序

謝佩霓／高雄市立美術館館長

本展是本館20週年的重點展覽，階段性地讓呈現本館5年來在展覽、典藏、教育推廣與研究上的關切，並讓未來的定位與走向更明確。透過藝術品的建置與分享，本展也委託崑山科技大學視覺傳達設計系助理教授張金玉老師進行台灣女性藝術大事紀年譜建置計畫，這是一個開始。2009年本館籌辦「芭比的異想家居」時，便發覺1940年代台灣便有女性建築師投入，除了創作面，台灣女性在藝術上的貢獻更呈現在政策面、教育、商業等，不一而足，但女性參與藝術活動、具規模的具體記錄卻相當缺乏，加以南部很多優秀的女性藝術家均早逝，我們明白必須要急起直追。

台灣藝術上的一個普遍的問題是無法談論大脈絡，因為對歷史、社會、視覺藝術、性別各方面沒有通盤的了解。美術館是史觀進駐的空間、知識的場域，知識具體化後才會產生力量。要做到讓人感受到、受到啟發並且認同，作品是具體的事證，展覽是最後的手段，把盤根錯節交織成綿密的脈絡。即使以歷史的格局去思考，美術館也不只呈現單一的線性思考，本展要讓觀眾看到不同的脈絡。

以「女性」與「當代藝術」作為關鍵字，本展就台灣當代藝術發展、社會發展及亞洲進行採樣，並譜成組曲。採樣無法面面俱到，只有組曲能在不同的章節產生不同的主題與變數，進而譜成交響詩。期望妥適地透過採樣的相互交織，確認這些多重向度的主流均能用來驗證這30年來女性藝術的發展。依循本館近年「個別代表全體」、「邊緣回應中心」的思考，本展在區域發展、地方史、性別、族群文化等上突顯個體的代表性，並呈現不同表述的趣味。以往談的多元混陳最後也會產生變體、進化與特殊性。從中心、主體回到女性、當代、歷史面向，以往是用解剖的方式分析，將腦幹、神經、骨架拆開，最後反而忘了整體是一個人。就像藝術品作為有形的文化資產，可以套用

諸多的理論，但卻見樹不見林。

所謂的當代性是繼承祖產再創造未來的祖產。過去我們繼承了祖產，便會從物件(即藝術品)做再現與詮釋。對脈絡與特色的盤整，都屬於過去，但本展要探討的是未來。整理具體的物證、相關的事件與運動，會找到某種線性的脈絡，但我們很少去探討下一步會是什麼，事實上一切都還在演化當中，並且不是趨同演化。關於女性，以往探討的角度是革命式的，例如爭取女性的參政權、社會權、教育權，當這些權利已變成普遍認知，不能繼續停留在這種分化的角度，應該要反問：文化權在哪裡？龐大知識系統下累積的是物件、事證，但女性的文化權似乎沒有跟著提昇，反而窒礙不前。

為何主題選擇女性而非男性？東、西方社會原則上由男性主導，已是普遍常識。父權體系佔了人類歷史極小的部分，但今日仍深刻宰制著我們。本展做了區隔，並從斷代著手，與社會發展、基本人權相關卻又不為政治歷史事件所有綁，因此從作品而論。即使世界歷史不斷變動，女性和家的關係卻沒有改變。永恆的家、生態上的家即大地母親，是Eco、蓋亞(Gaia)與天上地下的神祇；精神性的有繆思(Muse)與女戰士(Amazon)；宗教性的亦有諸多女性形象；人倫上是母親與女兒的角色；情慾性的有羅莉塔(Lolita)、勞拉(Laura)等。天主教中的聖母(Madonna)同時具有宗教性與精神性，民間宗教出現希拉(Hera)，東方則有女媧與嫫祖；此外尚有其他神祇雅典娜(Athena)與農牧之神(Demetrius)；與慾望相關的有梅杜莎(Medusa)、潘朵拉(Pandora)、莎樂美(Salome)；其他文學中的經典形象有貝緹麗彩(Beatrice)、勞拉、麗達(Lyda)、蒙娜麗莎(Mona Lisa)、羅莉塔等。抽象的描寫之下，這些形象呈現非常具象的特質，但絕大多數都是位於男性書寫之下的詮釋。若放在女性的作品中去驗證時難道就不成立嗎？其

## Preface

Pei-ni Beatrice Hsieh, Director of the Kaohsiung Museum of Fine Arts

This is a special exhibition to mark the 20th anniversary of the museum, with the aim of showing off the work we have done over the past five years in displays, collections, education and research, as well as clarifying our direction and vision for the future. In order to make the most of our works, the exhibition commissioned Jang Jin-Yuh, assistant professor in department and graduate school of visual communication design at Kun Shan University, to organize this chronology of female art in Taiwan. And this is only the beginning. In 2009, while planning the *La Villa de Mlle B.*, we discovered the contribution that female architects had made in Taiwan during the 1940s. Indeed, this was by no means a one-off, as women in Taiwan made huge contributions to the worlds of arts policy, education and commerce. However, specific records of women's participation in the arts are somewhat limited. This, combined with the fact that many female artists from southern Taiwan died young, means that if we want to understand them, we must make special efforts to seek them out ourselves.

A common issue in the discussion of Taiwanese art is the fact that it is rarely possible to discuss the broad scheme of things, as there is a lack of common understanding about issues such as history, society, visual art and gender. The art gallery is a space for contemplation of history, and a place of knowledge; knowledge can only become powerful if it is consolidated. Art works can move people, and provide inspiration and a sense of identity. The exhibition is but the final stage, where these different knotted ideas are brought together into a cohesive whole. While the works in this exhibition may be arranged chronologically, the museum is not simply exploring a single, linear line of thought; the exhibition hopes to introduce visitors to a range of different ideas.

With 'women' and 'contemporary art' as its focus, this exhibition brings together developments in contemporary art, society and Asian techniques. These samples cannot cover everything there is to cover; instead, they can explore different themes and variables, coming together like a symphonic poem. By weaving together these disparate

elements into a general theme in an appropriate way, we hope to elucidate and authenticate the past 30 years of female artists' development. In compliance with the museum's recent policies of 'comprehensive gender representation' and 'response to the marginalized', the museum has made clear efforts to represent the cultures of different areas, sexes and ethnic groups, thereby showing off different styles of expression. These kinds of mixed exhibitions have changed, developed and specialized. Formerly, when the mainstream explored topics such as women's art, contemporary art or historical art, it was with a kind of dissecting analysis, dismantling the brain, nerves and bones of the art one by one, and forgetting the whole. They thought that by treating art as a physical cultural artifact, they could apply all kinds of theories - but this amounts to failing to see the wood for the trees.

So-called 'contemporizing' involves inheriting a heritage while simultaneously creating a future heritage. In the past, when we inherited a heritage, we would reconstruct and interpret based on the object itself (such as an art work). The special characteristics and overall cultural significance of the object were relegated to the past; but with this exhibit, we are looking for a future. By arranging material artifacts, related events and movements, we can find in art works a linear pulse - but rarely do we explore what comes next. In reality, everything is in a state of flux, in the course of a divergent evolution. Previous explorations of women's art have been from a revolutionary perspective, focusing on, for example, women's suffrage, or societal and educational rights. But today, these rights are common knowledge; we can't continue to differentiate like this. We should ask ourselves: what are cultural rights? The great systems of knowledge have amassed objects and artifacts, but it seems that women's cultural rights have failed to grow and improve in turn, instead coming to a standstill.

Why have we chosen women's art as the theme for the exhibition, and not men's art? It is generally acknowledged that both Eastern and Western societies have been generally dominated by men. While patriarchal systems have occupied but a small portion of human history, we are still hugely



實這些特質從宇宙、全球到在地，從具象到抽象，從客觀描述到主觀認同，都是通用並可以持續討論的。

今天，我們並非要去界定藝術家的角色，而是要透過他們去看見不同的指涉。我們不需要去區隔其女性身分，反而是要強調她們在藝術上有不可或缺的意義；並非因其女性身分在藝術史上才具有意義，而是因為確知了身分認同而產生更豐富的意義。我們繼續尊重已經被充分表述的部分，並進一步去問還可以多做些什麼？藝術作品如同語言上的措辭(wording)，呈現於展覽場上後有了對話(dialogue)並產生言說(discourse)，形成某種情節(scenario)、觀點與模式，最後成為不同的選擇(alternatives options)。

在文學中，書寫必定要有觀點(point of view)，包含第三者、全知全能的全觀式觀點(omniscient)。美術館很像這樣的角色，用第三者的觀點產出，看主體、客體之間的可能。我們並非要說這就是經典、亞洲、女性當代藝術的一切，而是在這樣選擇角度之下，這是有機、活的切片，將變成未來祖產的一部分。過去太多的切割造成標本化，無助其融合為共同資產。探究女性藝術的最大啓示，即要讓他們以各自的速率、時空條件等，自然開展，而非「新就是好」的進步觀。不同的樹木所需要的培養土配比不同，我們希望不同的生命符碼與種子等，能讓大家看見整個植被、整座森林。我們無法呈現所有星辰一如無法採集自古以來所有女性參與者的物件，因此只能選擇九大行星與其衛星。新的物件侵入會改變星系的平衡，最終會找到秩序，但不會是現在。我們總是在未來才能看見來自過去的光的價值，光線投射到我們眼底時已歷經數萬光年。美術館的展覽如同各種鏡頭，將過去可能會看不清楚的部份，以非線性的體系呈現，讓觀眾看見不可見的光粒子。藝術關乎人如何面對生活、自己與他者。回應的方式無關對錯、好壞、美醜，有時一直重

複他者既有的，有時在繼承他者時也摺注了自己。

為何是亞洲？亞洲之外的地區以歐美主導為先，但亞洲的多樣性比起歐美主導的文明卻豐富很多。雖然在其他洲也有相當豐富的生態多樣性，但在亞洲的版圖中，最原初的到最高端的都在亞洲，華夏文化、印歐語系、伊斯蘭、阿拉伯、海洋島嶼文化、大陸文化均在此交融，是更豐富的採樣。

本展的作品選件從非常符合到非常不符合對於女性期待的都有，不同於著重鑒別的歷史性展覽，要以典型(archetype)取代刻板印象(stereotype)，要用不同的態度去代替意識型態，開出更寬廣的路，每條脈絡都是讓大水系更豐富的可能。軟性雕塑給人很不同的感覺，但並未脫離陰性特質，並且和孕育有關。大地生產最重材質、手工、手感和居住空間(Eco)，從大地之母到家政婦，都是相對的指涉，並非有層級或優劣之分。選件是抽樣，但不是標本化，標本化的危險在於其以偏概全。我們要的是完全並置、交互觀點之下產生的大的視野，今日的光譜聚焦於女性當代與亞洲，讓我們產生不同的看法。

本展選件的最大主軸為台灣女性當代藝術，目前95%的藝術家是學院派的藝術家，帶著較強勢的父權色彩與教條，但今日的選件著重的，是藝術家用自己的方式做回應並加入個人部分，這些藝術家多數在他文化的參與是很深的，即使是素人藝術家，也不只限於自身的母文化。

從許多作品看來，我們只能界定藝術家的認同，而不能界定其生理性別，因此會產生矛盾：例如感覺陽剛的創作者，作品卻反而細緻。其中，本展中有兩件作品，是由生理性別非女性的藝術家東冬、侯溫與黃明川創作。認同女性是否等同為女性？在東冬、侯溫

influenced by these systems today. The exhibition thus features a kind of compartmentalization based on social development and basic human rights, rather than being restricted by historical and political events. Despite constant changes in world history, the relationship between a woman and her home has barely changed. Our eternal and natural home is Mother Earth, who combines Eco, Gaia and all other gods and spirits under the sun. Her spirituality combines that of the Muse and the Amazons; religions have many female symbols; in ethics, there are the roles of mother and daughter; in terms of symbols of sexual desire, there is Lolita and Laura. The Catholic Madonna represents religion and spirituality; in folk religion, the west had Hera while the east had Nuwa, the creator of humanity in Chinese mythology, as well as Leizu, the legendary Chinese empress; there are also goddesses such as Athena and Demeter. Related to desire, there is Medusa, Pandora and Salome. Other classic cultural figures include Beatrice, Laura, Lyda, the Mona Lisa and Lolita. While these figures are all highly individual, the majority were created or interpreted from the point of view of men. Would these figures hold water if placed in women's art? In fact, whether in specific or abstract terms, or whether from an objective description or a subjective sense of identification, these figures have a universal value, and will continue to be discussed.

In today's world, there is no need to try to define the role of the artist; instead, we should try to see different things through their work. We needn't define the artists' feminine identity, but instead must stress their essential importance in art. These artists are not simply significant because of their status as women; instead, they have produced art of rich significance by identifying with this status. We continue to respect what has already been amply explained, while further asking: what else can we do? Just like the wording of language, works in an exhibition creates a dialog and a discourse, forming scenarios, points of view and methods, in the end becoming alternatives options.

Literary writing must have a point of view, which often includes

a third-person, omniscient narrator. The role of the art museum is very similar to this role of narrator, with its ability to observe the whole from a third-person standpoint. We aren't trying to say that this is the entirety of classic, Asian, female contemporary art, but that from our position as observers, we have chosen these works as a selection of organic, vital pieces, which will form a part of our heritage. In the past, too many selections were treated as specimens, with no possibility of becoming part of our collective assets.

Our greatest revelation through our investigation of women's art has been that we need to give female artists the freedom and space to develop naturally in their own time, rather than approaching with an attitude that the newest thing is always the best. Different types of tree need different soils in which to grow; we hope that by planting different plants and trees, we will be able to see a forest covered in vegetation. Just as we cannot appreciate every star in the sky at once, we cannot hope to collect every work of art ever made by women; instead, we focus on nine major planets and their moons. While the entry of new objects might affect the balance of the solar system, order will ultimately be regained, but not immediately. Only in the future will we be able to see the light being generated in the here and now, while the light we see in today's night sky has already passed tens of thousands of light years. The art museum is like a special kind of lens, taking things from the past that are perhaps not so clear to see and using nonlinear techniques, enabling the audience to see what they previously could not. There is no right and wrong, good and bad, beautiful and ugly in our personal reactions to art. Sometimes we simply repeat what others have said, while sometimes we inherit what has gone before, while putting in something of our own.

Why Asia? Areas outside Asia are dominated by America and Europe, but there is a far greater cultural variety to be found in Asia, compared to the US-Europe-led civilization. While other continents have relatively rich ecological diversity, Asia has earliest times to the highest cultures. Here, Chinese culture, Indo-European language systems, Persian, Arabic and



的〈Hagay〉，標題意指太魯閣語中表示「渴望－擁有一轉化成為女性的男性」，作為生理男性，因為認同與不斷的渴望，而成為所謂的女性。我們可以形而上的觀點去看黃明川拍的許淑真紀錄片，若非認同女性絕無法拍出這樣的作品。在本展確認了展品清單之後，台灣政府通過身分證上不再加註性別，生理性別再也不是問題。

虞曾富美、吳李玉哥是大地母親的系統，陳進、袁旃則是閨秀、女史式的；以原住民的觀點，每個人都是織女，不會紡織的女性將無顏見祖靈，即使是賽德克族，其樹生的傳說也符合纖維的概念。從原初的慾望到改革性的慾望，產生挑戰與衝突，最後到達精神性的超越：起初求生存與滿足，後來產生開創性並產生

後代，並成為講故事的人，用堅毅、溫暖、智慧的力量去啓發未來的世代，最後走向千年萬代。

在此特別感謝中華民國文化部、亞洲文化協會、日本福岡亞洲美術館(Fukuoka Asian Art Museum)、奧沙畫廊(Osage Gallery)、安卓藝術中心(Mind Set Art Center)、佩斯北京藝廊(Pace Beijing Gallery)、科元藝術中心(Ke-Yuan Gallery)、真善美畫廊(Kalos Gallery)、積禪藝術事業以及所有參展藝術家的協力以成就今日的展覽。特別一提的是，本展也是開啓與福岡亞洲美術館正式合作的計畫，感謝福岡亞洲美術館在更宏觀的視野裡，透過實際的典藏與計畫支持，讓女性在亞洲有更具體的體現，也希望透過本館成為女性藝術工作者舞台的延伸。

island cultures as well as mainland Chinese culture all come together for a richer cultural sample.

The works in this exhibition range from those that fully meet societal expectations of women, to those that completely subvert these expectations. The works variously explore different aspects of history, seeking to replace stereotypes with archetypes, and ideology with various different attitudes and standpoints, thereby creating a richer, broader route of artistic expression. 'Soft' sculptures can give different observers very different impressions without breaking away from an essential feminine quality, often relating to pregnancy. Mother Earth gave us materials, skills, feelings and space - this concept of the original mother can be related to the role of housewife, without any sense of hierarchy or stratification. The works in this exhibition are a sample but not specimens. The major risk of a specimen-based attitude lies in creating a bias, whereby the whole is judged by the part. Instead, we hope to broaden observers' horizons with a cohesive juxtaposition and interplay between pieces. We focus the observer's gaze on women in contemporary Asian art, but hope to exact different responses.

The main link between the pieces in this exhibition is Asian women's art. 95% of today's contemporary artists are academic artists, imbued with a patriarchal styles and doctrines. However, the pieces in this exhibition respond with their own personal experiences and styles; many of these artists have experienced other cultures, and do not restrict themselves to experiencing and exploring their own culture exclusively.

As we look at these works, we discover that we can only define our own responses to the works, and should not attempt to delimit the artists' physical gender. This can create a level of contradiction: for example, an artist that we perceive to be very masculine may create delicate, intricate works. The exhibition contains two such works, by non-female artists Don Hounwn and Huang Mingchuan. Does an identification with the feminine equate to femininity? The title of Don Don

Hounwn's work 'Hagay' refers to longing, possession and transformation in the female in the Taroko language - the longing of the physiological male to become female, born of a constant self-identification with the feminine. We can approach Huang Mingchuan's documentary on Hsu Su-chen from a metaphysical perspective - he could never have created a work like this without identifying with the feminine. After the museum confirmed the list of works in this exhibition, the Taiwanese government passed a bill to no longer list sex on ID cards - one's physical gender is no longer an issue.

Marlene Tseng Yu and Grandma Wu-Li Yu-ke represent the ecosystems of Mother Earth, while Chen Jin and Yuan Jai represent the more traditional, society lady. As far as Taiwan's aboriginal people are concerned, every woman is a weaving girl - a woman who cannot weave would shame her ancestors. The Seediq tribe's legend of the 'Tree of Life' also contains this concept of the weaver. From the primal desire to revolutionary desire, desire always brings about challenges and conflict, ultimately ending in a spiritual transcendence. The primal desire of survival and satisfaction results in creation and the next generation. We become story tellers, using our faculties of determination and wisdom to enlighten the next generation, extending far into the future.

We could like to express our gratitude to the Department of Culture, Taiwan, Asian Cultural Council the Fukuoka Asian Art Museum, the Osage Gallery, the Mind Set Art Center, the Pace Beijing Gallery, the Ke-yuan Gallery, the Kalos Gallery, the G. Zen Art Gallery and all those whose help has contributed to today's exhibition. Special thanks goes to the Fukuoka Asian Art Museum, with whom we collaborated in planning this exhibition; thanks to their holistic vision and practical support in the planning and collecting of works, we have been able to present a better representation of women's art in Asia. We also hope that this exhibition will give female artists a stage, and will help to develop women's art in Asia.



## 女人—家

文／高雄市立美術館

自出生至死亡，從原住民到新移民，由台灣社會擴及亞洲文化圈，從藝術到文學的文本，女人與家總是有著幽微往覆的連結，並通過語言及文化結構不斷地交織、複製與轉化，進而銘刻入身體與想像的核心。家屋往往被視為是一種與女性符號緊密結合的陰性空間，法國詩人米沃西(O.V. de Milosz)曾通過以下詩句：「我說我的母親。然而我的思念卻屬於妳，噢，家屋！」，詠嘆對家屋心搖神馳的回憶，將性別與家之意象合而為一；女性主義作家夏洛蒂·吉爾曼(Charlotte Perkins Gilman)在其著名的短篇小說《黃色壁紙》中，藉由自我被房間壁紙吞噬的幻想情節，賦予家屋宛如子宮般的隱喻，傳達長久以來女性侷限於私領域之陰性空間的寫照。

在華語文化圈中，女性與家甚至直接在習慣用語中進一步結合。人們從「女人家／女人—家」的言說與指涉中，反覆絮叨著家與母體間相似的親暱保護及私密感，那是回憶與情感的歸屬之處，也同時投射出性別被社會框架的角色期待，穿梭在不可名狀的渴慕愛戀及亟欲擺脫的矛盾情感間。女性與家的關係更為複雜而幽微，那不僅是單純的起居空間，也是乘載生命、傳承、夢想、記憶、禁錮、死亡與變遷的居所。

從原初的角度出發，女人的身體是人們來到這個世界的第一個「家」，通過母親的生育我們得以來到世上，母體空間聯繫著渴望與親密的幻想，寄託著人們最原始的鄉愁。而作為歷史文化的一環，「家」也象徵性地承載女人的故事、女性的創作之源，她們從母親與家庭的互動中承襲一套發展自我的技能，或於成長後建立投入屬於她的「家」，扮演著孕育、維繫、創造的核心力量，如同母親為我們親手縫補的衣褲，祖母編織著竹籐的雙手，原住民長輩伴隨歌聲編製出彩虹般的織品，一代接一代傳唱著古調新曲。

然而，女人與家之間不僅體現於親密而悠遠的理想連結，在性別與空間的歷史發展中，「家」也同時象徵著主流價值用以限制女性的禁錮空間，女性追求跨越外部社會與內部家庭雙重空間的沉重包袱，或者隱含在災難、變遷與流離中，被迫離鄉背井的哀愁與糾葛。如同維吉尼亞·吳爾芙(Virginia Woolf)通過其撰述之《自己的房間》一書，傳達對二十世紀上半葉女性被拒斥於公共領域的憤怒與嘲諷，並從中發展對性別私領域的再詮釋。即便經歷一世紀的輾轉抗爭，伴隨著時代變遷及當代國界版圖的消融轉變，今日女性或許仍在空間意識與性別角色間磨合擺盪，唯有在藝術的語言縫隙間，我們方能與創作者們一同找尋認同的棲身之地，在離家與返家之間，尋覓「女人—家」的全新意義。

《女人—家：以亞洲女性藝術之名》展覽試圖以連字符號做為間距與連結，描繪「女性」及「家」之間獨特而緊密的羈絆，探究藝術家如何通過安身立命、貫穿性別身體及歷史的「家」之意象，激發出一波又一波的創造能量，回溯一道又一道的記憶之門，從身體經驗、生命歷程與文化衝擊，開展多元璀璨的藝術世界。展覽囊括亞洲最具影響力女性藝術家暨女性議題創作者，藉由台灣與亞洲的交互對話、歷史及主題之雙重軸線，如祖母的織布機般，編織出跨時代女性藝術對家的想像及迴響，展現亞洲女性藝術家的無限創意，並通過亞洲藝術家傳承的技藝與傳統，延伸創意及想像，呼應「女人—家」的想像與命題。本次展覽與日本、北京、香港等地重點藝術機構合作，精選呈現其精彩之亞洲典藏展品，並加入屬於台灣本地的女性藝術脈絡，從象徵原初之家的「孕+育」出發，走進交織記憶與撫觸的「編#織」，進而邁向追尋自我認同歸屬的「女+家」，從花開到花落，譜出亞洲女性動人的生命篇章。

## W\_HOMEN – In the Name of Asian Female Artists

In any stage of our lives from birth to death, for any cultural traditions and in any form of arts and literature, women have tended to be linked with home. Such connections are continually reinforced and re-inscribed in our bodies and consciousness through social relations and cultural productions of meaning. We can see a huge body of literature characterizing the house as a feminine space. For example, French poet O.V. de Milosz has associated the house/home with the mother when he expressed nostalgic love for his childhood home, "I utter the word 'mother' when my heart aches with love for you, my home!" Similarly, in her novel *The Yellow Wall Paper*, feminist author Charlotte Perkins Gilman described home as a womb-like space which has traditionally confined women in the private sphere.

In the Chinese cultural-linguistic spheres, the connection between women and home is even stronger, as the Chinese characters that signify "women" and "home" are often put together to form a phrase that simply means "women", placing great emphasis not only on the stereotypical role of women as homemakers, but more importantly, on women's sense of belonging and emotional closeness which is associated with home. As far as women are concerned, home is more than just a place for residence; it is a place for nurturing life, cultural heritage and dreams.

From a biological point of view, the body of a woman is the first ever space which serves as a home for anyone. It is through the body of the mother that everyone is brought to the world. Therefore, the female body is always imbued with imagination about nostalgia moments, or fantasy about intimacy. From a historical-cultural point of view, home is also widely seen as a fountain of women's stories, as skills are passed down from generation to generation for women to create and nurture and family. Every piece of clothing made by the mother, a handmade bamboo basket made by the grandmother or a piece of rainbow-patterned weaving tells stories of women's life and love.

The relationship between women and home is, however, not always one of intimacy and connection, as home can also function as an ideological and material site for gender-based oppression. Home is often seen as a source of double-burden for women, or an object of nostalgic longing in times of despair, forced relocation or even exile. In *A Room of One's Own*, Virginia Woolf protested against the exclusion of women from the public sphere, and gave an insight on the gendered dichotomy of the private spheres versus the public spheres. Today, a century after the publication of this text, we find the national and conceptual boundaries constantly shifting, as are women's sense of self and belonging in relation to gender and spatial recognition. In any case, art is one of the best places where we explore the author's sense of identity, and to entertain the possibility of a new meaning for the "family of women" in the context of constantly shifting notions of "home" and "away".

Works featured in this exhibition, which are structured using several sets of related words, explore close relationships of a unique kind between women and home. More specifically, the exhibition looks at how the female artists explore the multiple meanings of home by examining their lives particularly in relation to experiences of the body and of cultural shocks. Participants of these exhibitions include some of the most prominent female/feminist artists who engage themselves in the dialogues between Taiwan and the rest of Asia in their attempts to demonstrate their rich creative imagination, skills and cultural heritage. This exhibition is a product of collaboration between arts institutions of Japan, China and Hong Kong. It showcases outstanding works of art from the permanent collections of some of the leading arts institutions, as well as new works made by Taiwanese female artists who have worked within the local artistic-cultural context. The exhibition is divided into three parts: 1. Nursing and Caring; 2. Weaving and Knitting; 3. Women and Home. Together, these works paint a broad picture of the lives and loves of Asian women in every stage of their lives.



## 孕×育

你母體胎盤溫度適宜的控制下腹  
邀約我住進豪華子宮成為單身貴族  
十個月免費房租，包吃包住……  
羊膜的超薄保險我們互通哀曲  
我和我的同步心跳簽訂忠誠契約  
兩個月來你不停孕吐和我激烈作愛的  
那胃酸翻攪過的殘渣碎葉  
原是上面寫滿迷戀你名字的縮寫  
和曾無數次交歡過後  
腐爛在廢頁裡找我們共同結晶的詩/屍屑  
江文瑜〈一首情詩的誕生〉

每個人來到世上總是帶有雙重的根源，一是父親、一是母親。雖然我們是被一個男人和一個女人所共同生育，然而女人的身體卻是進入這個世界的第一個居所，也是我們歷經親密聯繫與痛苦分離的原初之「家」。對藝術家而言，釀創作的過程彷彿母親孕育嬰兒的經歷，艱辛地誕下她鍾愛的嬰兒——藝術作品。通過文學藝術的文本，母體功能被想像成生殖與創造的雙重能力，女性的創造力有了母體文化（意義）的依歸。二十世紀下半的西方女性藝術家藉由帶有超現實色彩之居家空間，一方面傳達其無限延展自由的創作想像，一方面也探索潛意識中女兒對母體的原初幻想。而跨越大洋另一端的亞洲女性藝術家們，則委婉地通過象徵子宮及生育的傳統意象，或援引當地文化中與生命連結的種種媒介，將原初的母體空間蘊藏於繽紛的花朵、植物的核心、無垠的海洋，乃至於生生不息、綿延堆疊的穀物中，時而靜謐、時而狂野，展現女性巨大的內在能量。即便身處相對保守的年代、侷限的活動空間，女性極其複雜的創作能量仍然如排山倒海，蔓延在每一片吸飽創造慾望的牆面，最終以家的視覺符碼展現於世人眼前。

## 編#織

年老的母親拿著那件大衣，穿不下了，好的毛料，妳在家穿也保暖的。黑色毛面閃著血淚斑斑的紅點，三十年了，穿在身上很沉，卻依舊暖。

簡嬪〈一襲舊衣〉

物件保存了記憶，而回憶也因物件的保存而得以延續。在眾多呼喚回憶的物件中，布料扮演著重要的角色。藉由衣料穿脫之間、來回撫觸之際，它反覆磨蹭於我們的膚觸，銘刻下個人氣息與起居的點點滴滴，猶如泛黃的家族相片，直接而尖銳地觸及我們的回憶。例如美洲女性運用零星舊衣拼製而成的「百衲被」，台灣原住民女性代代相傳的編織紋樣，抑或是外婆/母親為我們親手縫製的小衣……。在眾多地域及文化中，衣料阡陌縱橫的紋理早已與女性生命的演繹傳承縫合在一起，隱含著性別在當地社會的獨特處境，以及女性間的親密連結，編織——成為她們最樸質深切的創作實踐。

通過穿針引線的來回縈繞，女人手中的針線串起女性、家與記憶的三重想像，藝術家大量運用穿過的舊衣、剪刀、針線或援引布料絲線的特殊屬性，將個人經驗的溫度、家族記憶的肌理、文化傳承的歷史縫合在一起。在這裡，時間及歷史被壓縮凝結成一種空間模式，曾經生活穿梭其間的人們，轉化為貼近又疏離的风景，讓我們得以藉此投注對他/她們的想像（他們曾經確實在此，卻已然逝去），而女人的生命切片也在布料反覆地摺疊與拆解中，一再地被展現。