

冬雨·遠山·近海—宜蘭當代女性藝術家

策展人 | 李瑋

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

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

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

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.