



WEN. CHIA-NING

CV



溫佳寧 (1994–)

畢業自國立臺北藝術大學美術系碩士。

作品關注媒體如何操縱公共意識形態，並通過視覺圖像傳遞訊息。

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學歷

2023 畢業於國立臺北藝術大學 / 美術學院 / 繪畫主修 / MFA

2019 德國斯圖加特梅爾茲媒體藝術學院 / 交換學生 / MFA

2017 畢業於國立臺北藝術大學 / 美術學院 / 繪畫主修 / BA

個展

2024 「我愛上了我的車 In Love with My Car」，蕭如松藝術園區，新竹

2023 「老鼠並不笨 Of Mice and Women」，伊日後樂園，臺北

2022 「善的意志會狩獵 Good Will Hunting」，福利社，臺北

2017 「虛擬愛人 Love Mirage」，疊藝術，臺北

駐館創作

2017–2018 國立臺北藝術大學地下美術館

獲獎

2016 炫光計畫第九屆炫光獎

2015 盤龍美術學院獎助金

2015 國立臺北藝術大學美術系第29屆系展繪畫組，優選

2015 國立臺北藝術大學美術系第29屆系展版畫組，優選

相關評論

Tofu Collective，〈Good Will Hunting〉，Typhoon — In the Eye of Taiwan’s New Artistic Whirlwinds

游承彥，〈無身體女性的狩獵季節 Hunting Season for Bodiless Women〉，ARTalks

蔡瑞恒，〈風瘙癢〉，YIRI ARTS 伊日藝術計劃

聯展

2024 「凉拌皮蛋颱風」，Node94，臺北 / 丹麥

2024 「菲律賓藝術博覽會」，馬尼拉，菲律賓

2023 「無助的一粒糖：與溫金金和游凱文虛度時光？」，未命名，臺北

2023 「臺南新藝獎」，甘樂阿舍美術館，臺南

2022 「狗樂園」，Printed Union，東京

2022 「視窗蟲洞」，Wartsaal Wipkingen / 臺北數位藝術中心，瑞士 / 臺北

2022 「開我的車」，The Hall，臺北

2022 「菜市囡仔」，Opaltimes，大阪

2021 「東京藝術書展」，東京都現代美術館，東京

2020 「梅爾茲媒體藝術學院公開展覽」，斯圖加特，德國

2019 「黑盒子展外展：風瘙癢」，伊日藝術，臺北

2019 「舞台痛」，江山藝改所，新竹

2019 「複印的節奏」，臺北市藝文推廣處，臺北

2019 「四顆心的奉獻」，國立臺北藝術大學，臺北

2018 「紐約藝術書展」，現代藝術博物館 PS1，紐約

2018 「愛你的時間」，DMNDR，紐約

2018 「礦物母金剛」，水管音樂，臺北

2017 「流星街樂園」，YouTube/國立臺北藝術大學，臺北

2017 「移山運動之壁球項目：微型展覽」，畫布，臺北

2017 「藝術新聲：畢業生推薦展」，大墩藝廊，臺中

2017 「A.S.A 非主流畢業展」，Cafe Hillywood，香港

2016 「炫光計畫第九屆」，敦南誠品，臺北

2016 「寶貝來來：Live with Jimmy James」，Revolver，臺北

2016 「混種現場藝術祭：視覺混種」，圓山花博爭豔館，臺北

2016 「仙渡莊計畫 II：想像的地理中心」，關渡及八里大舟造船廠，臺北



## 個人介紹

溫佳寧，1994年生於臺灣新竹。畢業於國立臺北藝術大學美術系碩士班，以繪畫為主修，曾以交換生身份前往德國斯徒加特的梅爾茲媒體藝術學院，修習影像媒體專業，創作中關注於媒體塑如何造性別，並以身體變形、虛構、扮裝等項目作為創作焦點。2022年於臺北福利社個展「善的意志會狩獵」（Good Will Hunting），以圖像及無軀體人物及其身後的影像互文作為主語。

## 創作論述

Good Will Hunting 是溫佳寧2022年的個展，亦是她藝術創作思考的主軸。她受到翻譯過程中的「錯譯」啟發，在思考「善意狩獵」與「善的意志會狩獵」之差異的同時，文字的誤讀悄悄地翻轉善與惡的主動性，她觀察生活與藝術史中性別的巧妙差異，透過繪畫與錄像等型態的藝術創作作為回應。

以論述作為創作中的多重對話，受到眼前媒體中躁動的影像吸引，我拾起它們進，在行旅中又受到地上垃圾紙片的引誘，我停下忙碌的雙手，梳理這些同時使我慾望使我困擾的層疊的資訊。善意若能主動狩獵，相比受困於現實對於性別的惡意期待，我想透過創作作為一種善意的提醒，藉由那些性別模糊、使人困惑的畫中人物，將身體形象變性別邊界的不同想像，以一種踰越而輕鬆的攻擊性投向主流價值的視野之中。



the coach 《教練》 2022 Arcylic on canvas. 145.5x112cm



「善的意志會狩獵 Good Will Hunting」 （2022）

我以繪畫、影像拼貼的方式捕捉一種矛盾的感性，這種感性不斷疊集中於眼睛上，呈現在看似無關卻又微妙地令人不安的圖像中。蘇珊·桑塔格 (Susan Sontag) 在《坎普筆記》中將坎普描述為一種複雜藝術感性的特定模式，並引用了幾個被認為是標準坎普的事件，其中之一是「在沒有女性伴侶的情況下觀看非色情電影」。在此孤獨的狀態被用來區分藝術和色情，在荒謬、俏皮無禮和嘲弄嚴肅之間滑動。

如果說早餐麥片的發明可以抑制青少年手淫，一個走進美術館的人可以輕鬆地充滿智慧，社群媒體自動辨識乳頭影像的審查功能，卻讓野蠻的本質變得虛情假意。藝術家畫中的人物不是真實的人——而是根據蒐集的圖像想像出來的。她們既熟悉又神秘，邀請觀者將自己的感官經驗與之連結。

我將圖像作為一種自我反省和宣洩的工具，將內在精神、世界構建和網路交織在一起，以荒謬作為作品中不可避免的裝飾。我關注大眾媒體描繪人物的方式，特別與受到窄化的性別角色有關。

「無身體女人的雙重性————模仿經典的女性形象,同時紀念它的失敗。」



golden shower sketches β. 2022. ink on fabriano paper, 23x10cm

「老鼠並不笨 Of Mice and Women」 （2023）

一個穿著高跟鞋的人身體扳成九十度，頭穿過胯下看著你，健壯的雙腿從這個角度被凸顯，網格絲襪幾乎變成鐵絲做的，甚至可以當作血管。時間定格，想像畫面變成立體的，所有人的身體和雙手都消失了，頭直接被安裝在胯下，連接雙腿——這對某些人可能是一場惡夢，同時卻又是一場充滿裸體及戀物元素的春夢，一個同時使人極度抗拒卻又渴望的組合。 ——游承彥

看著檳榔盒上印刷的女郎、電視廣告中的女性身影，為什麼這些人造的「她」笑容看起來如此相似呢（註1）？我想藉創作作為一種善意的提醒，但我想提出此種善意，如鼠族在火爐間穿梭，被明滅的爐台眷顧。若善意能主動狩獵，我想老鼠確實不可能毫無計畫。

我透過繪畫與影像裝置，改變身體與形象的邊界，藉由那些面目模糊、使人困擾的人物影像，以一種踰越而輕鬆的攻擊性，以假的火去烤問觀眾。就慾望而言，我搜集了許多書，就像有人曾這樣說「讀不懂沒關係，多讀幾次就有可能讀明白」。在面對繪畫時，讀不懂的部分反而更令我著迷，在獨自創作時，我才能與陌生的自己生成那些陌生的對話。

如果攝影能提供改變事情的唯一方法——慢慢審視一切，我想繪畫能將感官聚集，將目光回望向皮膚底下的多重語言。「錯譯」在我思考圖像與繪畫的互文中，帶來一種輕盈且帶有隨機性的重要意義，我在2022–2023年間逐步以此作為創作方法，衍生出「善的意志會狩獵」與「老鼠並不笨」，藉由描繪重新凝視圖像的本質。



（註1）2018年我撿拾於印度地上的包裝紙，人造的迷人樣貌。





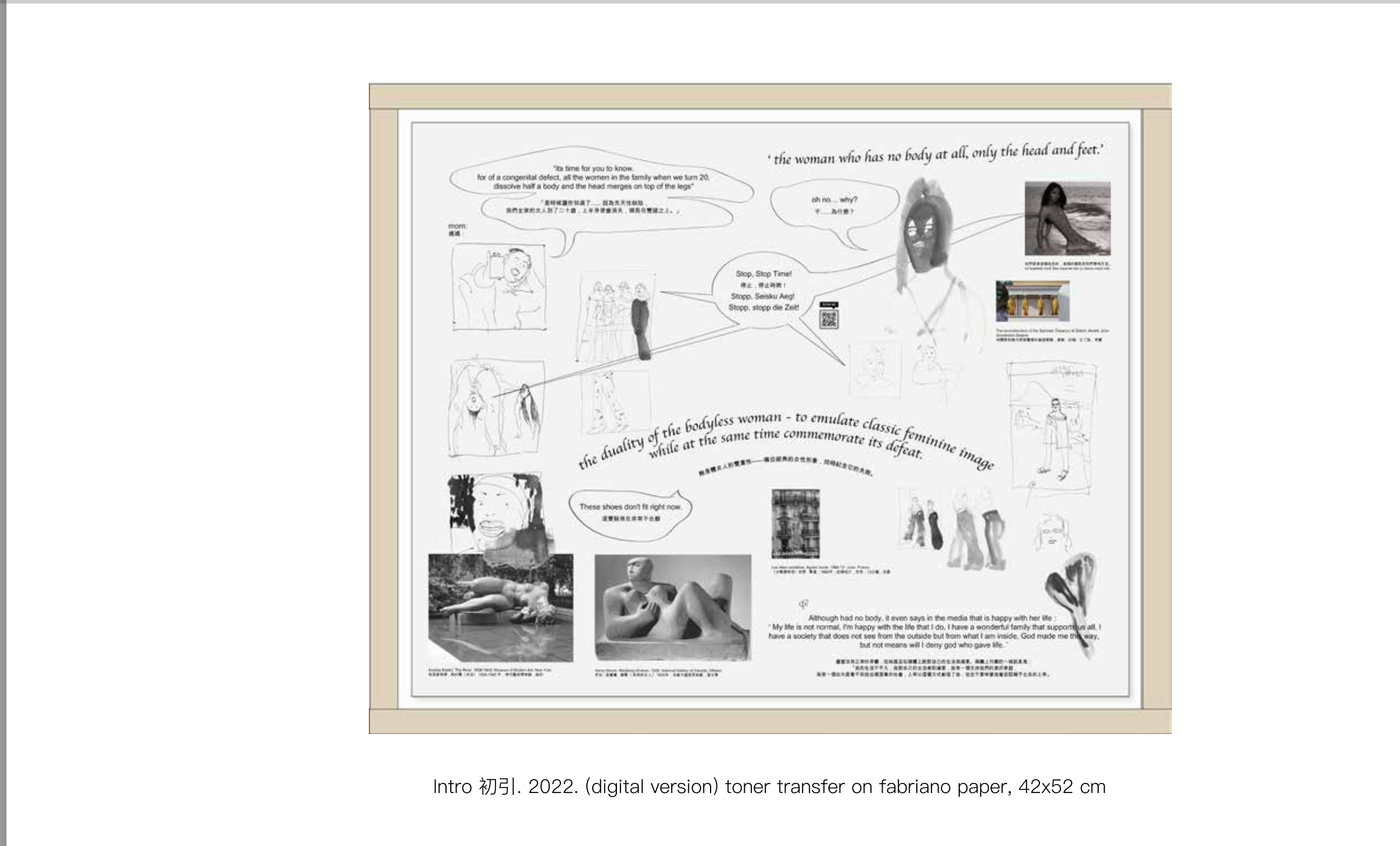
“Good Will Hunting” Wen gum gum solo exhibition 2022 at FreeS Art Space, Taipei



flared ramblers 《喇叭漫步》 2022 Acrylic on canvas, 72.5x91.5 cm



Adoption 《舉與養》 2022 Acrylic on canvas, polyethylene 45x38 cm

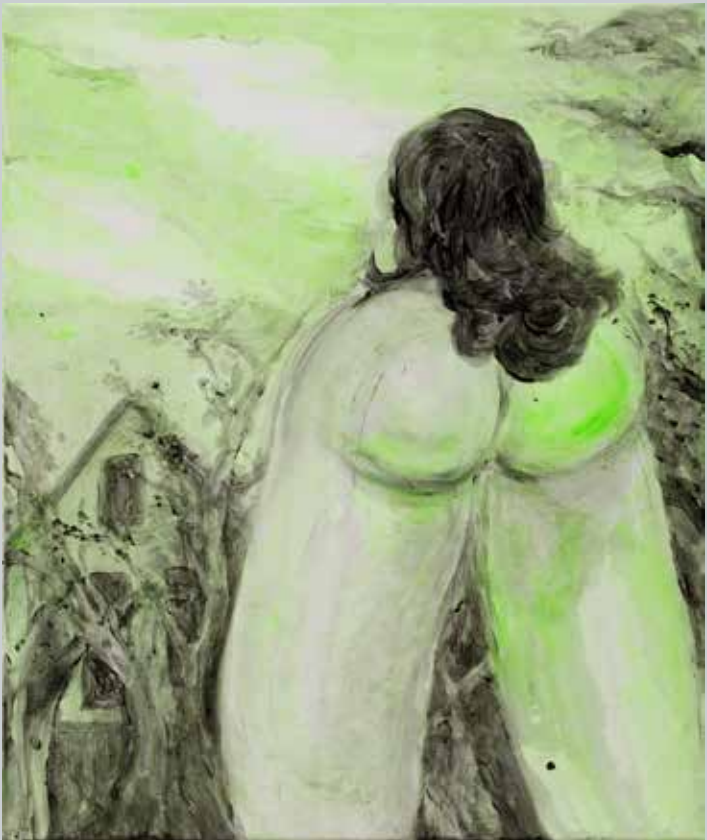


Intro 初引. 2022. (digital version) toner transfer on fabriano paper, 42x52 cm





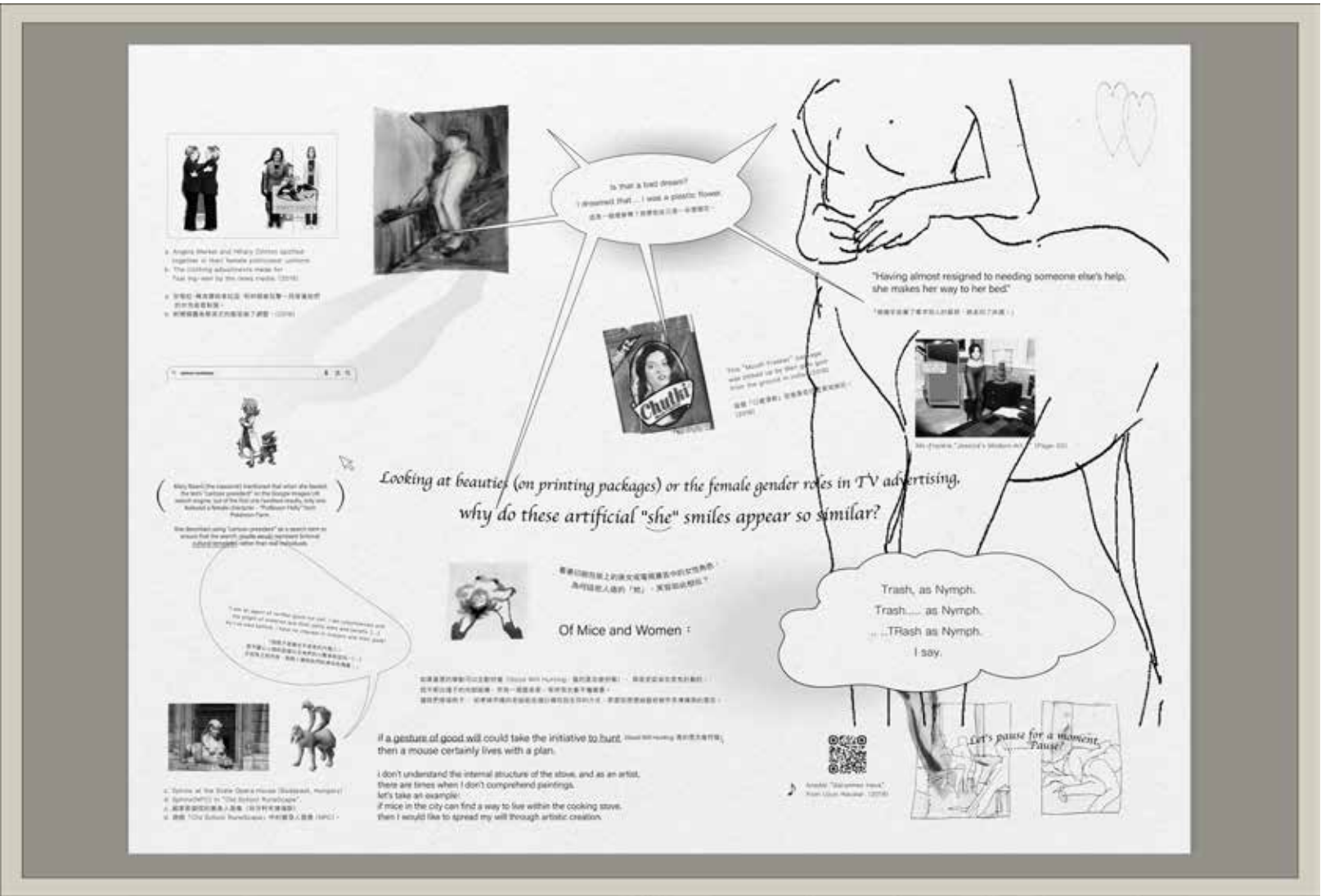
overlap 《疊置》 2023 Arcylic on canvas. 91x72.5 cm



《風暴》green storm 2023  
Arcylic on canvas. 45.5x38x5 cm



《換身》 Körpertausch 2023  
Arcylic on canvas. 45.5x38x5 cm

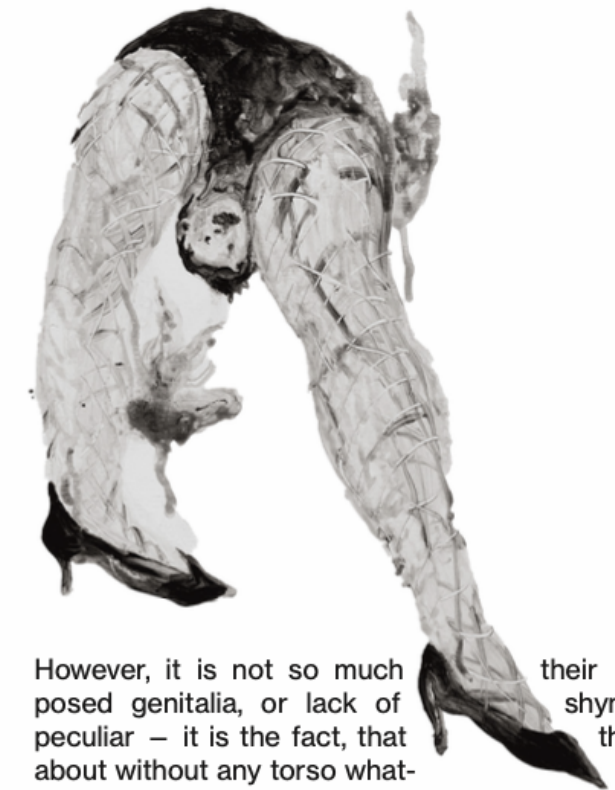


Intro II 初引 II 2022. (digital version) toner transfer on fabriano paper, 53x76 cm





They are as strange as they are familiar, these roaming bodies – vulvas out and *in-our-face*, their legs swathed in net stockings or low-waisted flared pants, high heels click-clacking.



However, it is not so much their choice of style, exposed genitalia, or lack of pecular – it is the fact, that they seemingly wander about without any torso whatsoever. For the figures inhabiting the bizarre paintings and sketches of artist Wen Chia-Ning, or Wen Gum Gum, this seems to be a rather ordinary state of physical appearance. A figure named 'Mom' who makes their appearance in the work Intro《初引》(2022), a cartoonish digitally rendered collage, explain to us that due to a congenital effect, every woman within the family when turning 20 experience a complete dissolution of their entire torso, eventually only leaving their head on top of their legs. In undergoing this oddly predetermined metamorphosis, they come into an existence as “bodiless women”. This “bodiless” shape seems to be the shared trait among the many feminine, masculine, and gender-ambiguous figures appearing in Wen Gum Gum’s series *Good Will Hunting* 《善的意志會狩獵》(2022). The unusual community appears comically dismantled and absurd: some are stacked on top of one another, forming a human tower on the former-shoulders-now-ass of a bodiless figure, three posing bodies flaunt their chests; others are busy pleasuring the side curb with a golden shower; a figure named ‘Kevin’s mom’ elegantly pose while donning nothing but a pearl necklace (a literal one).

Wen Gum Gum draws influence from Susan Sonnttag’s infamous 1964 cornerstone essay on the notion of ‘Camp’, described as a sensibility, vision or taste that revels in artifice and stylisation, theatricalisation and exaggeration, irony and playfulness.<sup>1</sup> Through her tongue-in-cheek humour and the blatant attitudes of her caricatured subjects, Wen Gum Gum addresses processes of identification and social coding, akin to the ‘private codes’ or ‘badges of identity’ among urban cliques inherent to Sonnttag’s Camp, while investigating a myriad of eroticised images and narrow gender portrayals prevalent in the media and on internet platforms. With coded (visual) language, signalling and ‘flagging’ (referring to covert and not-so-covert ways of indicating a belonging to a queer community) being crucial subjects of queer experience, history, and theory – not to mention the impact of appropriation of such signifiers, found in queer coding and queer-baiting within cinema, media, and marketing.

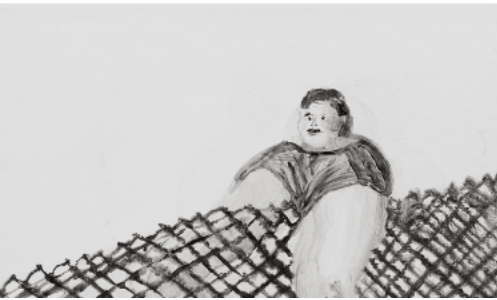
<sup>1</sup> Sonnttag, Susan. (2018). Notes on camp. Penguin UK. (Original work published in 1964). Note 1).





Not unrelated to matters of queer signalling, the series *Good Will Hunting* explores queer 'prowling' culture and -discourse, conjuring the image of particularly queer men roaming among bars, (sex)clubs, dance floors, parks, bath houses and back alleys (not unlike 'cruising', generally considered a code word or slang term referring to the act of walking around urban areas, or 'cruising grounds', in the hope of finding sexual partners<sup>2</sup>). How are we to understand this hunting motif luring in the exhibition title borrowed from Gus Van Sant's popularised film from 1999 in the works of Wen Gum Gum? The figures seem caught up in camaraderie, a variety of social activities and solo-explorations - the figures, carried by the bodiless figure 'prey' of the nights prowling? Or is some considerably different taking place? Perhaps we might consider the very definition of 'camaraderie' as "a spirit of trust and good fellowship among people closely associated in an activity; uncertainty itself is a key feature of camaraderie, a mode of seduction - one which is especially susceptible of a double interpretation; given a witty meaning for cognoscenti and an outsider."<sup>4</sup>

Another concern of Wen Gum Gum is knowledge-production along with (aesthetics) in which the medium of painting becomes confronted with the devaluation of painting in terms of creating a sensuous space or questioned as a carrier or product. To Wen Gum Gum, even pieces of trash information: "As I am constantly attracted to my eyes, I pick them up and paint their fragments on the ground, I stop my busy information that arise and trouble me at garbage, internet-phenomena, media imagery, and self-introspection come to serve as a palette of information."



In this manner, Wen Gum Gum aligns with numerous contemporary feminist artists who have turned to figurative painting in reimagining queer and female bodies. Like the medium of painting, particular bodies have been historical hot spots of dispute and violence - or phrased in the words of Barbara Kruger: "Your body is a battleground" (a phrase appearing in her influential piece *Untitled* depicting the disembodied face of a woman for the Pro-Choice March in 1989).<sup>5</sup> Artists and art historians have long investigated how canonised art and media images - often produced by men - have perpetuated and idealised the female form, while feminist artists have reclaimed the female body and depicted it through a variety of lenses. Departing from these bodies-as-images, Wen Gum Gum addresses another fraught space within feminist and queer theory: the politics of pleasure. Here 'pleasure' is configured as a space of re-imagination, protest, and politics. Wen Gum Gum's (de)fetishised figures prompts an investigation of projected imaginaries and portrayal of individuals, particularly in relation to defining, confining, and expanding gender roles, -expressions and -boundaries.

While the notion Camp denotes a love "for the exaggerated, the 'off,' of things-being-what-they-are-not", "a love for the unnatural", the relationship to the unnatural bodies of Wen Gum Gum is one of ambiguity and complexity.<sup>6</sup> In *Adoption* (2022), a bodiless figure, is running off with a strange body-image on its head, while an odd slogan across *Intro* reads: "the duality of the bodiless women - to emulate classic feminine image while at the same time commemorate its defeat." The disturbed figures seem to find themselves in a loop of adopting, rejecting, and challenging the images imposed on them (especially those conjured by the Male gaze) - images akin to statues of Henry Moore, such as *Reclining Woman* (1930) depicted in *Intro*. We are familiar with such imagery: elegant and graceful women; lying, resting and passive women; women integrated into architecture, bearing weighty elements without displaying the strain and strength evident in their male counterparts. Conversely, in their campy-naïvety, sketchiness, and diluted forms, Wen Gum Gums figures are on-the-move, in the process of building-up, holding-up, pissing-off as active figures coming into being - rather than being the virtual image of the static female stone-figure of Henry Moore.

"One can be serious about the frivolous, frivolous about the serious," notes Sontag.<sup>7</sup> Somewhere within the Campiness of it all, within the irony, playfulness, and mockery - along with the queer bodies, semantic bodies, and absurd bodies - we come to find a conglomerate of vulnerable bodies and pounding sensibilities.

## 評論節選

藝術團體「Tofu Collective」2024年出版書籍《Typhoon — In the Eye of Taiwan's New Artistic Whirlwinds》於丹麥/臺灣：

Amalie Voss (2024, p. 101) 在〈Good Will Hunting〉文中評論：

以這種方式，溫佳寧與許多當代女性主義藝術家一致，這些藝術家轉向具象繪畫，重新想像酷兒和女性身體。就像繪畫媒介一樣，特定的身體一直是歷史上的爭議熱點——或者用芭芭拉·克魯格的暴力話語來說：「你的身體是一個戰場」（這句話出現在她1989年為支持選擇權遊行創作的無題作品中，該作品描繪了一個女性的解體面容）。

藝術家和藝術史學家長期以來一直在探討經典藝術和媒體圖像——通常由男性創作——如何延續和理想化女性形象，而女性主義藝術家則重新奪回女性身體，並通過多種視角來描繪它們。從這些身體作為圖像的基礎出發，溫佳寧探討了女性主義和酷兒理論中的另一個充滿爭議的空間：快感的政治。在這裡，「快感」被配置為一個重新想像、抗議和政治的空間。

2 Gove, Ben. *Cruising Culture: Promiscuity, Desire American Gay Literature*. Edinburgh University Press, 2000.  
3 Merriam-Webster.com Dictionary, s.v. "camaraderie" ["camaraderie"].  
4 Sontag, note 17.)

5 Murphy, Julien. *Gender Struggles: Practical Approaches to Contemporary Feminism*, Edited Anthology, (with Constance Mui), 2002, 10.  
6 Sontag, notes 8.) and 1.)  
4 Sontag, note 41.)