


作為景
觀

曾玟婷



《作為景觀》，構想來自於「鏡子的真正功能是讓女性成為共犯，和男人一樣，首先把她自己當成一種景觀」，引述自《觀看的方式》篇章，女人把自己變成觀看的對象，於是審視者的自我與被審視者的自我將其構成。

作品使用羊毛氈作為主要媒材，結合鏡子、五金、馬達等各式配件，生著一對耳朵翅膀翩翩起舞的蝴蝶、交錯起伏的指頭山、迸裂綻放的花皮囊、圓潤平滑的奶與蜜之地……在交互反射的凝視下，身體的器官成為景觀，化作一系列看似美好卻怪異的景象。



曾玟婷，創作類型包含動態影像、雕塑裝置、插畫及平面設計。作品多取材自生活中對自然和人的觀察，混雜自身情感加上夢境，以拼貼重組的敘事手法解構與重構。近期開始使用纖維作為創作主要媒材，加上搜集而來的鏡子、五金零件、回收布料……等物件重新組合，並同時嘗試與互動裝置、動態展演做結合，透過不同材質與形式間的作用持續探索人與物之間的想像。

2021利澤國際偶戲藝術村
駐村藝術家計劃 《非比尋常》

Being
a
Scene

Wendy Tseng



“Being a Scene” is inspired by “Ways of Seeing”. ‘Women constantly meet glances which act like mirrors reminding them of how they look or how they should look. Behind every glance there is judgment.’ ‘The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object – and most particularly an object of vision: a sight.’ Women turn themselves into objects of observation, with the result that her being is split into two, the surveyed and the surveyor. The work uses wool as the main material, combining mirrors, and metal parts. Butterflies with ear-shaped wings, finger mountains, floral bodies, wonderlands flowing milk and honey. Under the alternate reflections, parts of the body turn into a scene, beautiful but weird.





Wendy Tseng is a Taipei-based multi-disciplinary artist working across video, sculpture, illustration, and design. Wendy's work plays with topics relating to the observation between humans and nature, also mixed with emotional experiences and nonrepresentational imaginations, and she uses deconstruct and reconstruct as narrative ways. She started attempting to use fabric as the primary material for works, combining mirrors, metal parts, and recycled objects these days. Also combining interactive installations and art performances, continually exploring the imagination between objects and people by using different materials and forms.

2021 LÌZÉ PUPPET ART COLONY ARTIST-IN-RESIDENCE PROGRAM
UNUSUAL TRANSIT