

附表六：附件粘貼表(照片、剪報等) <本表得以A4格式影印後使用>

女藝會網站架構圖



最新消息

www.waa.org.tw/site/news.php

www.waa.org.tw | 中文 | English

台灣女性藝術協會
Taiwan Women's Art Association

最新消息 | 空間展訊預告 | 當期空間展訊 | 過去展覽與活動 | WAA之家 | 關於女藝會 | 會員資料庫 | 聯絡我們

重拾狄德羅的舊衣袍
October 17 2015 - November 08 2015

「配套效應」源於18世紀，歐洲啟蒙運動的思想巨人—法國人丹尼·狄德羅(Denis Diderot)：一位朋友送給狄德羅一件質地精良、做工考究的酒紅色長袍，狄德羅於是將舊長袍丟棄，換上新長袍。不久後，他更換了能與新長袍相襯的辦公桌，進而又換了地毯、椅子、書架、擺飾，幾乎是嶄新的書房，才驚覺受到長袍脅迫而替換了原本無意更換的家居。甚至在意識到該行為後感到懊悔，書寫了“Regrets on Parting with My Old Dressing Gown”記錄其感到煩惱的心境。

人的欲望不因得到而滿足，反而因得到而擴張，在現今稱之為「配套效應」。資本主義的今天，人們將此一名詞套用在那些為將穿著打扮配合身份地位的行為中，而在一個幾乎由男性權威文化所支配解讀的世界，甚至有人將之解讀為男性換妻的表現。

藉此，本次展覽意識之一是企圖從該面向解構社會賦予女性的面貌。狄德羅曾說過：「當女性是主題時，筆頭需濃滿彩紅，而紙張需用蝴蝶翅膀來擦乾。」社會賦予理想的女性形象是：漂亮，風流，多情，順從，謙卑，時而柔弱，時而激動得暴跳，但從來是愚昧無知，軟弱無能的。這樣的賦予，彷彿是社會送給女性的“新長袍”，而女性為了能與之相襯，進而將象徵自身思想、行為、理解的“穿

Picking Back Up Diderot's Old Gown
October 17 2015 - November 08 2015

The "Diderot effect" refers to the 18th century's European Enlightenment period's great French philosopher Denis Diderot. The story begins with how Diderot was gifted a fine scarlet dressing gown by a friend. He soon abandoned his old gown and put on the new gown. Not long after, he replaced his old desk so to match the elegance of the new robe. Furthermore, he replaced his rug, chair, bookshelf, and prints. He ended up with an almost brand new study room. It was then that he realized he was made to replace all the furniture he never meant to replace. Diderot was regretful toward his own actions and recorded how he felt "Regrets on Parting with My Old Dressing Gown."

The "Diderot effect" describes how people's desire will not be satisfied with more material possessions, but rather grows bigger. In the capitalist present days, the term is used for those who dress to go along with their sense of identities. Some even see this behavior as being similar to men switching wives in an almost patriarchal world.

One of the attempts of this exhibition is to



**Picking Back Up
Diderot's Old Gown**
重拾狄德羅的舊衣袍
10/17/2015 - 11/08/2015

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展覽預告(中文版)

Exhibitions Past Exhibitions Introduce ▾ WAA woman's house
Artist's Profile



Picking Back Up Diderot's Old Gown

Duration: Oct 17 2015 to Nov 08 2015
Opening: Oct 17 2015 14:00

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歷屆理事長

- 第一屆 賴純純
- 第二屆 林鳳厚
- 第三屆 張惠蘭
- 第四屆 朱惠芬
- 第五屆 許淑真
- 第六屆 萬一一
- 第七屆 萬一一
- 第八屆 曾廷鴻
- 第九屆 吳妍儀



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All previous master

- 1st Chun-Chun Lai
- 2nd Pei-Chun Lin
- 3rd Hui-lan Chang
- 4th Hui-Fen Chu
- 5th Shu-chen Hsu
- 6th Yi-yi Wan
- 7th Yu-chuan Tseng
- 8th Yu-Chuan Tseng
- 9th Yen-i Wu



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張主玉	Gloria Yeh 葉月佳	曹瑞瑤	Pinwen Lien 連昆菱	CHIANG, LI-Hua 張麗華
Hsiao-Ying Wu 吳筱瑩	Chi Fang 方瑗	Tsai-hsin Fang 方彩欣	Yi-mei Wang 王怡美	Fu-niang Wang 王麗嫻
Tzu-yun Wang 王紫雲	De-yu Wang 王德瑜	Gen-Rong Wang-Zheng (Rona Wang) 王麗蓉	Chung-yi Yu 李中怡	Hui-Fen Chu 朱惠芬
Chiang Yui(Huei-jhong Chiang) 江宇(傅慧中)	Tsu-Man Chiang 江尼潔	Chia-cheng Ho 何佳真	Tsai-jou Ho 何宗美	Hsin-ho Wu 吳心荷
Ke-Wen Wu(Carin Wu) 吳可文	Chien-Yi Wu 吳妍儀	Yen-i Wu 吳衍儀	Ling-Ling Wu 吳玲玲	Mei-Yue Wu 吳美月
Chen-hui Wu 吳真慧	Chia-Yun Wu 吳家筠	Ma-li Wu 吳瑪莉	Chiung-hua Wu 吳雅華	Li-hua Wu 吳麗華
Shao-huan Sung 宋少彙	Yu-Mei Li 李玉梅	Yu-Lien Li 李麗蓮	Pei-hsin Li 李佩欣	Pei-ling Li 李佩玲
Mei-Cong Lee	Chia-chi Tu	Hsiao-ching Wang	Wen-li Chou	Ping Lin

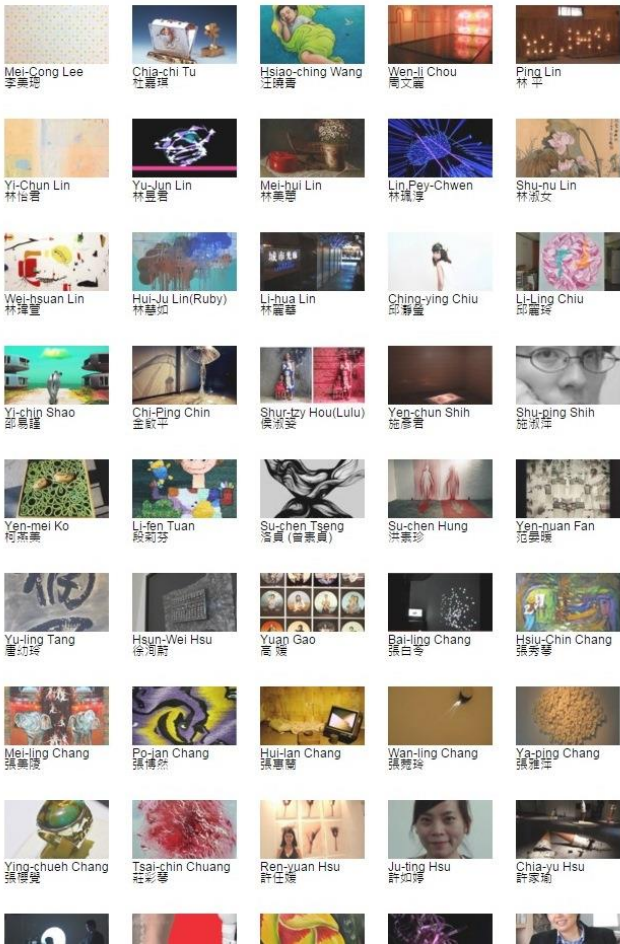
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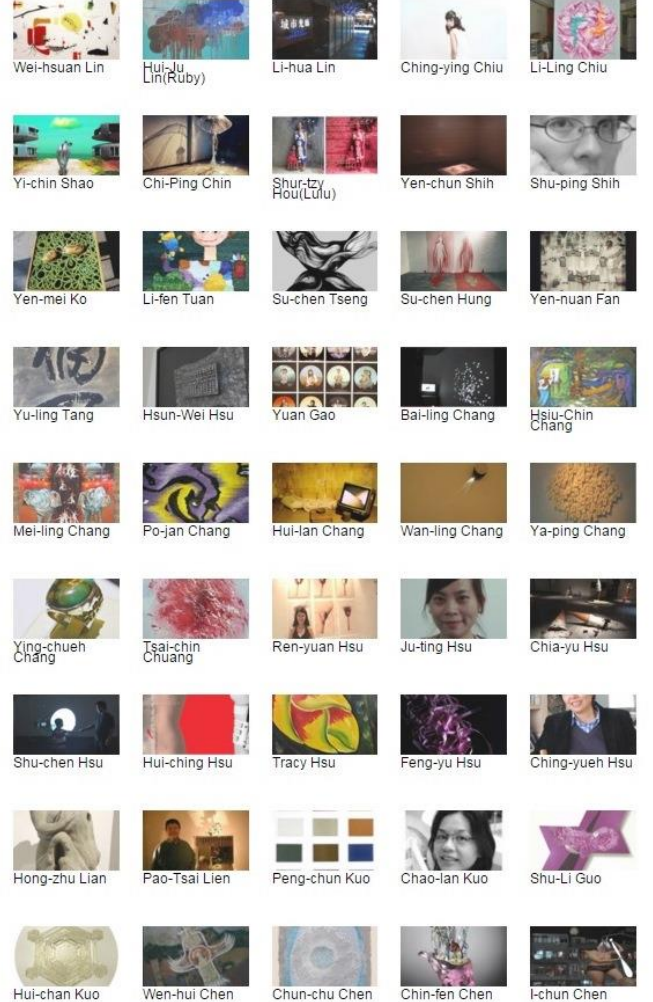
Gloria Yeh	Pinwen Lien	CHIANG, LI-Hua	Hsiao-Ying Wu	Chi Fang	Tsai-hsin Fang	Yi-mei Wang	Fu-niang Wang		
Tzu-yun Wang	De-yu Wang	Gen-Rong Wang-Zheng (Rona Wang)	Chung-yi Yu	Hui-Fen Chu	Chiang Yui(Huei-jhong Chiang)	Tsu-Man Chiang	Chia-cheng Ho	Tsai-jou Ho	Hsin-ho Wu
Ke-Wen Wu(Carin Wu)	Chien-Yi Wu	Yen-i Wu	Ling-Ling Wu	Mei-Yue Wu	Chen-hui Wu	Chia-Yun Wu	Ma-li Wu	Chiung-hua Wu	Li-hua Wu
Shao-huan Sung	Yu-Mei Li	Yu-Lien Li	Pei-hsin Li	Pei-ling Li	Mei-Cong Lee	Chia-chi Tu	Hsiao-ching Wang	Wen-li Chou	Ping Lin
Yi-Chun Lin	Yu-Jun Lin	Mei-hui Lin	Lin,Pey-Chwen	Shu-nu Lin					

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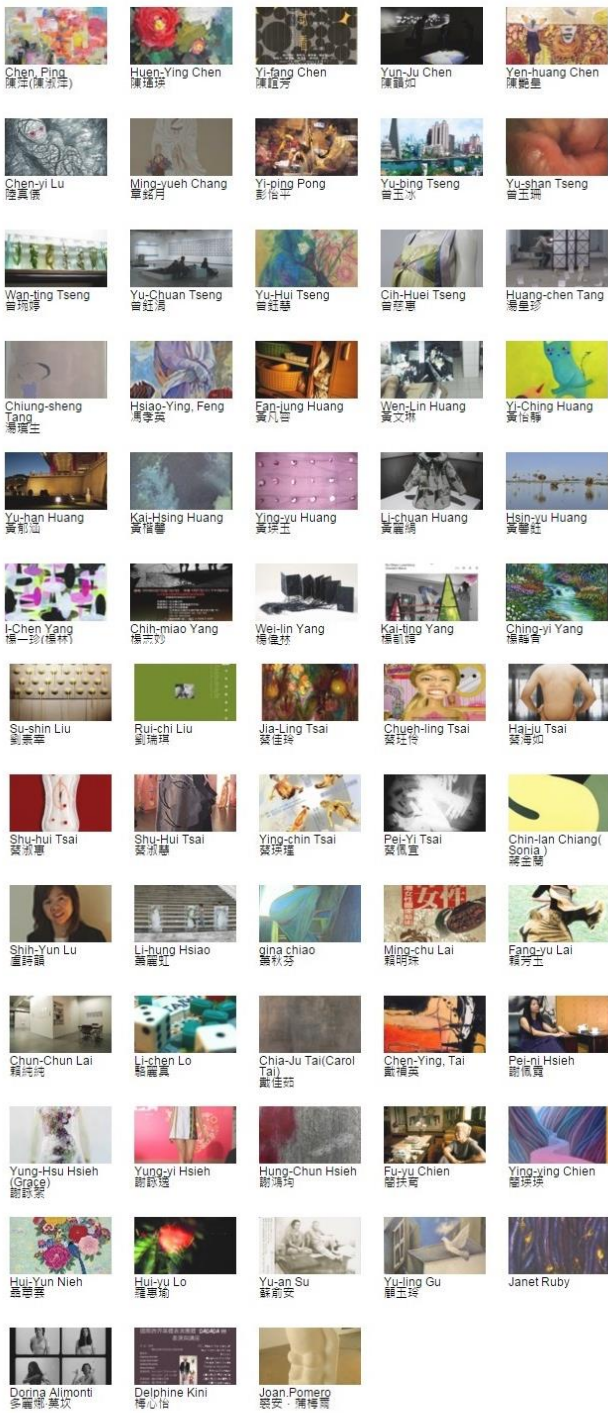
Mei-Cong Lee 李美玲	Chia-chi Tu 杜善琪	Hsiao-ching Wang 汪曉菁	Wen-Ji Chou 周文菁	Ping Lin 林平
Yi-Chun Lin 林怡君	Yu-Jun Lin 林昱君	Mei-hui Lin 林美慧	Lin Pei-Chwen 林佩淳	Shu-nu Lin 林淑文
Wei-hsuan Lin 林瑞萱	Hui-Ju Lin(Ruby) 林慧茹	Li-hua Lin 林麗華	Ching-ying Chiu 邱馨瑩	Li-Ling Chiu 邱麗玲
Yi-chin Shao 邵易瑾	Chi-Ping Chin 秦啟平	Shur-tyz Hou(Lulu) 洪淑姿	Yen-chun Shih 范參暄	Shu-ping Shih 范善萍
Yen-mei Ko 柯燕美	Li-fen Tuan 陳莉芬	Su-chen Tseng 曾真 (曾真真)	Su-chen Hung 洪素珍	Yen-nuan Fan 范晏嫻
Yu-ling Tang 唐幼玲	Hsun-Wei Hsu 徐均蔚	Yuan Gao 高煒	Bai-ling Chang 張白令	Hsiu-Chin Chang 張秀琴
Mei-ling Chang 張美陵	Po-ian Chang 張博然	Hui-lan Chang 張惠蘭	Wan-ling Chang 張麗珠	Ya-ping Chang 張雅萍
Ying-chueh Chang 張櫻悅	Tsai-chin Chuang 莊彩琴	Ren-yuan Hsu 許任遠	Ju-ting Hsu 許如婷	Chia-yu Hsu 許家瑜

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Wei-hsuan Lin	Hui-Ju Lin(Ruby)	Li-hua Lin	Ching-ying Chiu	Li-Ling Chiu
Yi-chin Shao	Chi-Ping Chin	Shur-tyz Hou(Lulu)	Yen-chun Shih	Shu-ping Shih
Yen-mei Ko	Li-fen Tuan	Su-chen Tseng	Su-chen Hung	Yen-nuan Fan
Yu-ling Tang	Hsun-Wei Hsu	Yuan Gao	Bai-ling Chang	Hsiu-Chin Chang
Mei-ling Chang	Po-ian Chang	Hui-lan Chang	Wan-ling Chang	Ya-ping Chang
Ying-chueh Chang	Tsai-chin Chuang	Ren-yuan Hsu	Ju-ting Hsu	Chia-yu Hsu
Shu-chen Hsu	Hui-ching Hsu	Tracy Hsu	Feng-yu Hsu	Ching-yueh Hsu
Hong-zhu Lian	Pao-Tsai Lien	Peng-chun Kuo	Chao-lan Kuo	Shu-Li Guo
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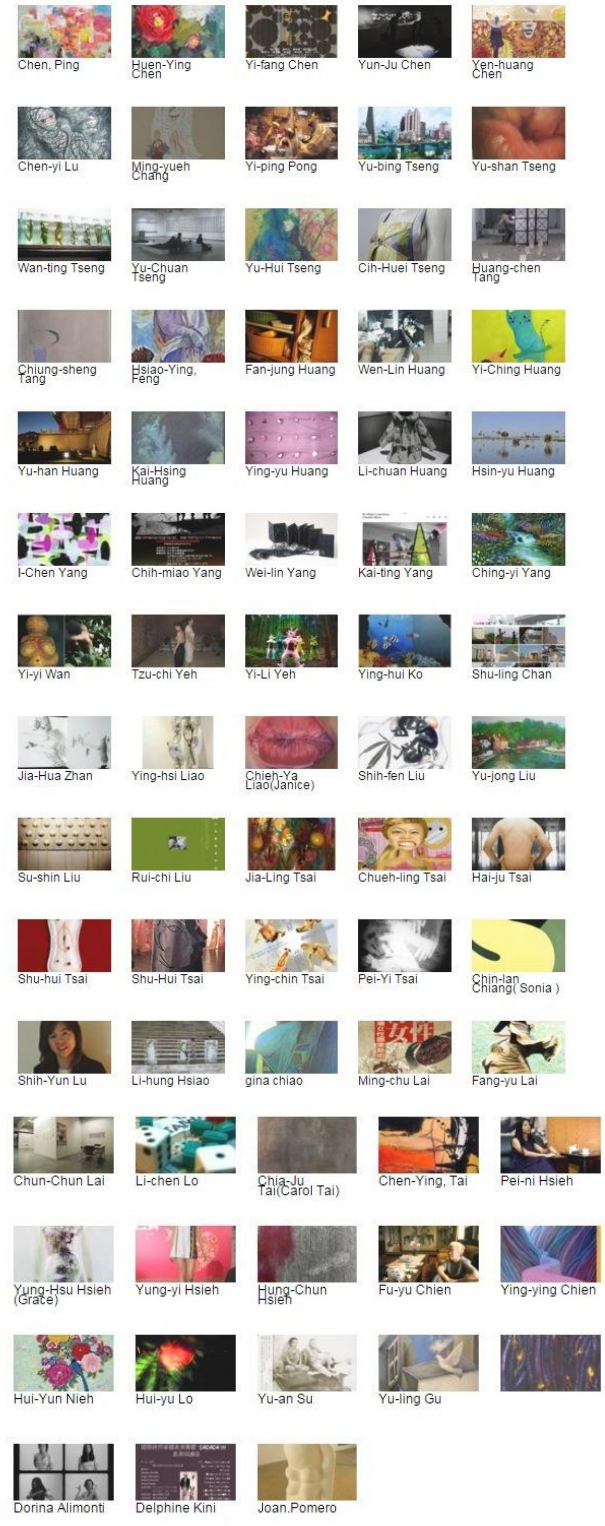


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過去展覽與活動

2009	2010	2011	2012	2013	2014	2015
2000	2001	2003	2004	2005	2006	2008



【乳房】 Breast Exhibition 01.03-02.15

BREAST
{乳房}
01/03/2015 - 02/15/2015



Food · Safety
A Seven-day Record in Women's Kitchen
食·安·女性廚房七日紀錄—
女性藝術家聯展
03/08/2015 - 03/29/2015



The Image of a Woman's Appearance
Start from Self-gazing
女性外貌身影
從自我凝視開始
05/02/2015 - 06/28/2015



女性凝視-女性藝術家影像
創作工作坊
07/04/2015 - 08/16/2015

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以下為過去展覽與活動增加英文翻譯版：



台灣女性藝術協會
Taiwan Women's Art Association

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WAA之家

關於女藝會 ▾

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過去空間展覽與活動

All Past Exhibitions

心靈再現-台灣女性當代藝術展

Journey of the Spirit-Taiwanese Women Artists and Contemporary Representations

展覽時間：Dec 03 2000 to Jan 28 2001

開幕活動：Dec 03 2000 09:00

E 中

The purpose of this exhibition is to emphasize the difference between Taiwanese contemporary artists, as well as reveal their commonalities. It also has an emphasis on diversity and marginalization. Through the sharing of life experiences, a great story arc span across topics to create a united voice and cultural symbol. With the aim of bridging cultures, this exhibition incorporates the voices of women of many different cultures and ethnicities.

The themes of this exhibition cover two main concepts: "Body and Mind" and "The Relationship Between People, Nature, and Society." Women artists use their unique method of expression to convey the difficulties, conflicts, or frustrations they faced from the perspective of their physiology, state of mind, and spirituality. Whether sublime or transcendent, their works are all unique in their own way. When view these works, one will become aware of that women will see the works in a very different light from men, as a woman's soul is a bit more complex and delicate. Their exhibition is categorized into the following four themes:

1. Spirituality / Symbols / Rituals:

The artists create visual images to express their life experiences or religious practices, and to communicate their imagination and interpretation of religion. These works are symbols of the artists' spirituality. Participating artists include Ava Pao-shia Hsueh, Jun T. Lai, Yan Ming-Hui, Chen Hsing-Wan, Hong Mei-Ling, Chien Fu-Yu, Du Ting-Ting and Tseng Ai-Tsen. Ava Pao-shia Hsueh's work, Hua A, was used to generate donations for disaster relief during Taiwan's 921 earthquake. The work is large and quite heavy, and as a result it has not been possible to bring it into the exhibition hall. Jun T. Lai's work, Lang Cong Yi B Guan Yin, consists of five Guanyin statues, all in different colors, including white gold, light brown, dirt yellow, crimson, and black. These Guanyins are portrayed as being genderless and do not feature female clothing or breasts. Yet, their faces are feminine. When creating their faces, Lai would look into a mirror and used her own face as a reference. Yan Ming-Hui's work, The Eye of Discernment, is also the cover work for My Daughter's Doubts. The flower, instead of featuring a stamen, features an eye at its center. The meaning behind this work is that a flower is like a pretty girl who is being admired by others. Yet, this flower is not a passive one. It stares back at those that are looking at it. This flower has its own initiatives and subjectivity.

2. Nature / Environment / Medium:

The artists use many types of medium to express how women echo the changes in nature and its rhythm. The works express their care for and affinity to nature. Participating artists include Lin Chwen-Ru, Lin Pey-Chwen, Kuo Chuan-Chiu, Chiu Tze-Yan, Pan Ping-Yu, Liu Chu-Liang, Lin Yih-Ching and Chang Hwei-Lan. Lin Chwen-Ru's work, Civilization and its Discontents, is a mixed media work of a sea urchin and serves as an expression of the artist's passion for environmental protection. Chang Hwei-Lan's work, Wall Language, is a breast shape created out of wax and pomgranate. It is a symbol of the changes that take place in a woman's body and those that take place in nature. This work has received much attention from the public.

3. Society / Awareness / Realization:

Contemplating on social and cultural issues and reflecting on gender, ethnicity, and identity, these artists resort to their creative processes to reconcile their relationship with society. Participating artists include Wu Ma-Li, Xiao Li-Hong, Shieh Hong-Juin, Maggie Hsun-Wei Hsu, Hou Shu-Wei, Tsai Hai-Ru, Liu Shih-Fen, Gao Xiu-Lian. Liu Shih-Fen's work, Daddy's Feast, is a mixed media work much like Lin's Civilization and its Discontents. Liu is a nurse at Veterans General Hospital, and her works often have themes related to her medical profession. This work is truly unique. It features a skeleton lying on an operating table. Wearing a mask with a smiling face, the skeleton has an



性別藝術權力-「藝術與性別何干？」-女性藝術講座

展覽時間：May 26 2001 to Jul 07 2001

開幕活動：May 26 2001 14:00

E 中

When thinking about women's place in "art history," we often ask: "Why is it that there are no great female artists?" Where are all the women who mastered art? Looking through the lens of gender correctness, we begin our search. Perhaps amidst the misty landscape we can find a glowing traces of her whereabouts. "She" has been excluded from mainstream art history. Isn't art supposed to be gender neutral? Apparently not.

We shall use a different perspective to analyze and interpret the past and present of the relationship between art and gender, and gender and art. So, join us!

- Seminar Schedule:

5/02 Space, Gender, and Power: Gender Awareness in Public Art Spaces

Liu Hui-Yuan / Art Critic

6/02 Daughter's Ceremony: The New Guise of Contemporary Chinese Women Artists

Hsieh Hui-Ching / Independent Curator

6/09 Looking for "Her": Gender in Art History

Wang Ya-Ling / Art Practitioner

6/16 Artistic Expression vs Gender Performances: Creative Process and Femininity

Chang Chin-Yu / Art Practitioner

6/23 Public Art and Gender Experience

Chu Hui-Fen / Art Practitioner

6/30 Gender and Art Marketing: Using gender as a lens to look at Taiwan and China's art market trends

Pei-ni Beatrice Hsieh / Study Group Convenor at National Taiwan Museum of Fine Arts

7/07 Gender's Role in Art Critique

Elsa Hsiang-chun Chen / Art Critic and Phd Candidate In Art History at University of Leeds

- Seminar Moderator / Elsa Hsiang-chun Chen / Art Critic and Phd Candidate In Art History at University of Leeds

- Seminar Location / Fembooks (No. 7, Lane 56, Section 3, Xincheng S Rd, Da'an District, Taipei City, 106)

- Date / Every Saturday from 2:00 to 4:00 pm, May 26 to July 7, 2001

- Admission / 1,400 NTD for admission to all sessions; 250 NTD for admission to one session (availability is limited)

- Organizers / Taiwan Women's Art Association and Fembooks

- Registration Hotline / 02-23638244 Fembooks



美的初體驗-社區女性藝術創作營

展覽時間：Oct 06 2001 to Nov 17 2001

開幕活動：Oct 06 2001 09:00

E 中

Community Women's Art Camp

With regard to the various types of artistic activities, the visual arts are more static in nature and attended for a more non-mainstream part of the population. Among art and cultural activities, they are not as warmly embraced as theater, films, music, performances etc. The public does not respond as promptly to static art and cultural activities. The combination of visual arts and the community is not very common, and artistic creators are mostly less involved in community activities so that they can complete their own creative ideals. However, the visual arts are cultural products that have a close relationship to life. The public relieves pressure from daily life and cultivates its mind through arts. For this reason, can it not penetrate the community and interact with the public to serve as an important indicator of the real roots of culture?

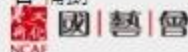
Over the last ten plus years, due to an improvement in women's self-awareness, women artists as well as special art forms have gradually been receiving more attention after years of effort (this women's art association being an example of this). However, concerning the discussion on women's art or inspiration and development in gender diversity, it is quite inadequate. There remain women in society who only have artistic interest, but no confidence. This is due to patriarchal culture education, where women are mostly encouraged to devote themselves to the family. While it is ignored that women themselves can also develop their own creative talents and natural gifts, many women, perhaps because of family or career reasons and an alienation with art, do not even consider that they can turn their life experiences into art. By way of a women's art camp, we want to, on the one hand, encourage more friends who have an interest in art to develop women's artistic creativity and self-awareness as well as increase the exchange of life experiences between women. On the other hand, we invite experts and scholars to guide people into having a deeper understanding of gender issues and the arts, expand the artistic horizon of students, and even develop potential artistic female art through this activity.

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酸甜酵母菌-橋仔頭糖廠與烏梅酒廠的甜蜜對話

Yeast Fungus for Life-Women's Art Association Group Show, at Huashan Arts District, Taipei & Kio-A-Thau Sugar Mill, Kaohsiung.

展覽時間 : Nov 04 2001 to Dec 30 2001

開幕活動 : Nov 04 2001 09:00

E 中

Regarding the fact that northern, central and southern contemporary female artists have recently created and published in different areas, the art scene has little opportunity for communication with each other. The *Yeast Fungus for Life* exhibition, the Plum Wine Factory and the Ciaotou Sugar Factory's sweet dialogue, is set to go from Taipei's Huashan to Kaohsiung's Ciaotou. These two sites have a rich epochal collective memory. The artists developed the "yeast" role, fermented it, and then produced energy to bring new life to these old spaces. These two factories, which already have their place in history, are also able to exchange views and have a dialogue through the art of the northern, central, and southern female artists. We hope that a slow, mutual osmosis between people and space and time is created.

Hosts: Taiwan Women's Art Association, Kio-A-Thau Culture Society

Sponsor: National Culture and Arts Foundation

Co-organizers: Huashan Arts District, Ciaotou Sugar Factory, Fu Jen University's Graduate Institute of Cross-Cultural Studies, Kao Yuan University, Kaohsiung County Museum of Natural History

Curator: Chang Hui-Lan

Artists Exhibited: Lin Shu-Nu, Hsieh Yung-Shu, Lin Ping, Liu Su-Shin, Lin Li-Hua, Lin Mei-Chi, Kuo Shu-Li, Eleanor-Jayne Browne, Lin Chun-Ju, Du Jia-Qi, Joan Pomero, Wang Tzu-Yun, Chang Hui-Lan, Jang Jin-Yuh, Lee Chung-Chung, Hsu Hsun-Wei, Lin Pey-Chwen, Chen Yen-Huang, Ko Yen-Mei, Wang Tsui-Yun, Hsieh Hung-Chun, Chou Wen-Li, Tsai Tsung-Fen, Hsu Shu-Chen

Exhibition Time and Place:

● Huashan Exhibition Site

Venue: Taipei Huashan Arts District - Plum Wine Factory

Date: 4 November 2001 - 24 November 2001

Opening party: Taipei Huashan Arts District - Plum Wine Factory, 15:00 on 4 November 2001 (Sunday)

Exhibition Forum: Taipei Huashan Arts District, Administration Building, 2nd Floor <Movie Times> 15:00 - 17:00 on 17 November 2001

Fu Jen University - Graduate Institute of Cross-Cultural Studies

13:30 - 15:30 on 10 December 2001

Press Conference: Taipei Huashan Arts District - Plum Wine Factory, 4 November 2001 (Sunday) at 14:00

● Ciaotou Exhibition Site

Venue: Kaohsiung Ciaotou Sugar Factory

Date: 8 December 2001 - 30 December 2001

Opening party: Kaohsiung Ciaotou Sugar Factory, 8 December 2001 at 15:00

Exhibition Forum: Until further notice

Press Conference: Until further notice

Activity Contents:

■ Exhibition

We assembled 24 northern, central and southern female artists to focus on how to combine the female role and the characteristics of the two northern and southern exhibition fields for the *Ferment* theme. Through different artistic media and a transformation of substance, creations and conversations are formed. 2D, 3D, and installation art will be displayed.

■ Discussion: 3 parts

1. The artists discuss their own views on the *Ferment* theme, integrating the female role, the choice of different artistic media, and how they based their creations on the characteristics of the northern and southern exhibitions.
2. Dialogue between art critics and artists.
3. Discuss what is meant by *Écriture féminine* as well as the two genders' awareness and disparity.

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網指之間 - 生活在科技年代 第一屆台灣國際女性藝術節

From My Fingers—Living in the Technological Age

The First International Women's Art Festival in Taiwan

展覽時間：May 08 2003 to Jul 27 2003

開幕活動：Jan 01 1970 09:00

[E](#) [中](#)

From the 20th century onwards, human life has been increasingly inseparable from science and technology. Whatever one's feelings about this, the birth of technology and its day-on-day development have transformed people's daily lives both at work and rest. Electrical appliances have changed ways of relating to daily necessities such as food, fuel, tea and so forth; computer equipment and internet have changed our images and sounds infiltrate or irrigate our minds and bodies.

The requirement for humankind's existence, as well as its endless desires and soaring dreams, have been the unceasing motive power driving invention, production and consumption. However, at the same time that people increasingly avail of various functions of technological product to obtain comfortable lifestyles, their bodies, cognition self-identity and life experience have also produced qualitative and qualitative changes. Most conspicuous is that the extent to which humankind is bound to technology far surpasses any functional need. Whenever machines break down, people fall into a perplexing paralysis. This kind of existential paresis is identical to when people fall ill and their bodies or minds fail to respond.

What might be the causes of this kind of existential paralysis? Professor Donna Haraway of Dept. of the History of Consciousness at the University of technological invention, humankind has already changed into a kind of "cyborg," where human and machine (as well as technological concepts) are inseparable. In other words, according to Haraway, in our present technological life and culture, technology and machines have already become inseparably bound together with human thinking and bodies.

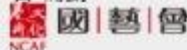
Are the ideas of Taiwanese and Asian women artists directed at this shift in technological life the same as Donna Haraway's? Or perhaps are they even more copious expressions? This exhibition, From My Finger: Living in the Technological Age, is an attempt to intervene Taiwan's technological art and life from the perspectives of Taiwanese and Asian women artists. Furthermore, most of the emphasis within Taiwan's contemporary technological art exhibitions is or the materiality of technological media, while only a minority less probe the change in human culture within this technological existence. Technology, which attempts to raise a number of different questions concerning humanity and art on this present foundation.

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有相 vs. 無相-女性創作的政治藝語
Form vs. Formless-Political Words of Women's Art

展覽時間: Oct 15 2004 to Oct 31 2004 開幕活動: Oct 15 2004 09:00



The Duality of Life: The Principles of "Change Frequently, Tolerate Often" and "Being Rigid and Resolute"

Unless people choose to live a life of solitude, they will inevitably be confronted with the limits of cultural constraints, social norms, political systems, and other factors that produce various tangible and intangible influences on individual behavior and thoughts. In the face of these powerful and irresistible social constraints, some people choose to live by the principle of "change frequently, tolerate often", while others go for the "focused" path of being rigid and resolute in facing the realities of life. The Taiwan Women's Art Association (WAA) is planning the thematic exhibition - Form vs. Formless-Political Words of Women's Art, which provides an unintentional assessment of the value of both principles. Drawing from the sharp observations and perspectives in women's art, the exhibition aims to expand upon our recognition of the diverse appearances existing in our lives. As a for-profit organization committed to the research and promotion of women's art, WAA hopes to draw from the experiences of the artists and works of this exhibition so that Taiwan may recognize the new direction and energy of the works, exhibitions, and discourse of contemporary women.

This exhibition explores how female artists in Taiwan and Hong Kong rethink the definitions, content, forms, and aesthetics of art, as well as the process in which women experience change in modern lifestyles in the present era of politically-guided development. This exhibition contains three sub-topics, which are explained below:

(1) The Transformation of the Body Consciousness

Since ancient times, the female body has been a war zone for political confrontation, whether in the marriage rituals of the imperial era or the ruse of exchanging a woman's body for gold/power in the modern era. Along with advances in time, there has, of course, been great progress in the level of control a woman has over her own body. And, in the information era of the 21st century, the "female body" has been extended into the exploration of other new topics. The works displayed in this exhibition, Self-Portrait (Hsu Su-Chen) and Woman and Breast (Gina Hsu), explore the constraints most deeply and directly felt by modern women in Taiwan.

(2) The Evolution of Self-seeking

Modern women, who no longer see marriage as an obligation or hold a different set of values from the norm, choose their own way of dealing with their environment. They are determined and resilient. Some persevere, yet some yield. Each one of them draw from their own set of wisdoms. These works, which are diverse representation of a woman artist, include Internal Politics (Lin Ping), The Ability to Come and Go (Georgia Lee), Wandering (Fu Ling-Ling, Hong Kong).

(3) Metamorphosis of Autonomy

Although Taiwan has become a democratic society, many people are still bound by cultural, social, and political norms, not to mention the current state of Hong Kong, which was reunited with China in 1997. Everyone is part of a great policy machine, which erodes people's sense of self. The public's moral values are influenced by the media, and shift by the day. The works, Awake


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當代女藝：身份/環保
Contemporary Women's Art: Identities/Environments

展覽時間：May 01 2008 to Jun 01 2008

開幕活動：May 03 2008 14:00



采集

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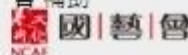
33 female Taiwanese artists from across generations, using art as a medium, the topics of female identity and concern for environmental changes are explored by taking a closer look at the self-conscious and growing experiences of these women. Here, these women who play a multitude of different roles take us along and engage us in conversation with the greater environment. We are passionate about promoting "green living." With good environmental ethics and through our collective efforts, let us slow down the degradation of our environment the damage of ecological systems. Let us together advocate for a confidence in life, lifelong learning, caring for others and cherish our natural environment to create a healthy and sustainable lifestyle through artistic action. 33位跨世代的台灣女性藝術家，透過女性的身分認同與關心環境變遷的議題，以藝術為觸媒，探討女性的自覺與成長經驗，在多重角色的扮演中展開和大環境對話。我們樂於推行『生活環保』，擁有環境倫理觀念，共同努力減緩環境惡劣及生態破壞的速度；倡導對生活自信，終身學習、關心別人更珍愛大自然，創造健康且永續的生活方式與藝術行動。

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非限制級-藝術何以灌溉

Non-restricted—How Art Can Enrich Lives

 展覽時間：Sep 20 2009 to Oct 01
 2009

開幕活動：Sep 20 2009 10:00



E 中

We hope that this collective exhibition with members of the Taiwan Women's Arts Association, we will be able to reunite and bring together female artists for future collaboration. In the arts arena, female artists have clearly had less influence on the mainstream than their male counterparts, still, a good amount of key art pieces or revolutions were in fact the result of women artists. This has been less evident because they simply did not forcefully seat themselves in the foreground. For this exhibition, aside from inviting previous Directors of the Taiwan Women's Arts Association and other key figures, we have not forgotten to invite our newer generation of female artists. In the spirit of inclusiveness and diversity, works for this exhibition have been created in several different creative styles to present the audience with a multi-layered mashup of creative works. In this way, those that come before are able to hold hands with the following generation to learn from and alongside each other. Established female artists are able to pave the way for and attract the energy of new talent in the hopes that the allocation of resources are not skewed only towards minority groups, but can also be enjoyed by a larger amount of female artists. In this manner, we hope to attract female artists in Taiwan scattered throughout each era to once again return and to unite with other female artists to create a new collective focus. The locale of the exhibition was picked in the hopes that the local nature of the Jilin Gallery would provide an advantage in combining child audiences as a resource to provide pieces with a larger degree of interaction and draw. Throughout history, there has been a divide between female and male artists, resulting in the repressing of female art. But don't take lightly the unique qualities and advantages that women can utilize, or their strength, or elegance. Women have typically been more enduring of and sensitive to children than their male counterparts. Through the process of this exhibition, the influence of how



她的第一次個展 - 台灣當代女藝術家的回顧與前瞻

Her First Solo— Review and Perspective of Contemporary Women Artists in Taiwan.

展覽時間：Aug 09 2009 to Aug 31 2009

開幕活動：Aug 14 2009 11:00



E

Twelve female artists from Taiwan left their homes in pursuit of their own artistic ideals. Fifteen years ago, one after another, they each completed their first solo exhibitions. After returning to Taiwan, they continued to create new works as well as work in the promotion of art education for the following generation and other related efforts. They also each held their latest solo exhibitions within the last four years. From their first exhibition to the presentation of their newest works, how has their use of material and mediums changed? How have their creative perspectives changed? How much attention have senior contemporary female artists in Taiwan received? What influences have their efforts and perseverance in promoting the awareness of Taiwan's contemporary art had on its increasing popularity?

This collective exhibition is set to be held from the dates of August 7, 2009, to August 31, 2009 at the Chiang Kai-Shek Memorial Hall in the third floor exhibition hall #4. A discussion event with the artists will be additionally held on August 30th. The exhibition will cover the changes that have occurred within these twelve artists in the face of a changing society and life. Audiences will be able to see how through ruminations of their different experiences and feelings toward identity, body, memory, lust, gender, ethnicity, environment, religion and other subjects, they were able to discover their own creative paths. In collusion with differences in space and time, and their experiences with science and technology and its effect on contemporary visual culture, these highly creative and experienced female artists seek not only to the accomplishment of personal goals or self-achievement, but to also present the value and significance of the history of the individual in the context of different times.

There first solo exhibitions, are essentially a starting point in the creative



多彩·多汁

Juicy

展覽時間：Mar 05 2011 to Apr 02 2011

開幕活動：Mar 05 2011 15:00

E 中

Artists: Chang Wan-Ling, Fan Yen-Nuan, Wan Yi-Yi

Exhibition Period: May 6, 2012 - June 2, 2012

Speaker: Tuan Li-Fen, Associate Professor at the Department of Plastic Arts, Da-Yeh University

Curator: FanYen-Nuan, Associate Professor at the Department of Plastic Arts, Da-Yeh University

This joint exhibition of Taiwanese women artists sets out to explore the potential of women by manifesting the presence, struggle, and thoughts of women, establishing a judgement system of self-worth with diversified creative backgrounds, ideas, and mediums. The focus is on the artists in entering their own art as women. In other words, through creating, the light and heavy things that can or cannot be endured in life can all become resources that bolster strength.

Unlike the usual demanding homogenized art promotions, their explicit or implicit feminist perspectives are not hesitant in buoyantly presenting the art scene dominated by men. The professions of the nine members of the Taiwan Women's Art Association (WAA) include lawyer, professional artist, college professor, director of private studio, elementary school teacher, middle school teacher, and arts administrator. In addition to sharing the talents of women, the artists set out to apply verified and colorful dispositions to raise the possibilities of the theoretical and practical.

Chen Wen-Huey's *Her Day* depicts a career woman that must immediately process mountains of work and the incessant demands of clients once she gets to the office. When presiding over the Board of Directors' meeting, the director criticizes her, and even the printer seems to be working against her. After a tiring day at work, she still needs to get home quickly to help her children with their homework. Chen uses her special work experience in the East Coast of the US to demonstrate the various challenges faced by women who must take on multiple roles.

Hung Su-Chen's *Kiss You, Honey* is a video that records the whole process of a San Francisco ant swarm eating and finishing honey. In revisiting her childhood memories of watching ants working hard to transport food back to their hole, the artist discovered that few people had the patience to spend four and a half hours watching a swarm of ants devour a square inch of honey. The TV plays the real-time process of ants eating the red lips until they become nothing. The five dynamic pictures cut the vertical full time into five periods, presenting them in juxtaposed and parallel positions. The subject of *Kiss You, Honey* serves as irony because while the ants kiss and suck their beloved red lips, they swallow their love.

Shieh Ju-In has created numerous works in the past few years. Many works are linear calligraphy with strokes that converges from sharp to soft edges. Comparing the marks that are the reality of life, the charcoal pencils carefully interweave the footsteps of life. Her sketches soothe the turmoil of oil paintings. The feminized, decorative nature seeps into the muscle-like tangles on the picture, while the reproductive energy of a mother giving birth to new life depicts the inherent toughness of women, and how they can still grow and thrive beautifully even in a contained environment. The integration of the inner and outer frame derives the tension of internal and external dialogue, continuing to maintain the loyalty for female cognition.

Through harmonizing paintings and photography of objects in our daily life, Wan Yi-Yi alludes to the possibility of women in enjoying themselves. She continues to discuss the fundamentals of gender differences of the politics of passion, inspecting who dominates the master-slave relationship. At the same time, it also reflects the difference in the cultural expectations for men and women, which leads mutual

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愛地球=愛自己-生態與我合一展

展覽時間：May 15 2011 to Jun 30 2011

開幕活動：May 15 2011 16:00

[E](#) [中](#)

In the mid-nineteenth century, Englishmen discovered wild lilies in Tamsui, which would become a prelude to *Flora of Taiwan*. In Mid-May of 2011, Tseng Wan-Ting drove from Pingtung to Taipei for the first time, and presented WAA with her collection of plants native to eastern Taiwan - 36 plant specimens positioned in bottled landscapes.

The long journey: Take samples from Hualien / Go back to Pingtung for liquid treatment and preservation / Transport to Taipei. The precious plants include prickly ash, boxthorn, Taiwan cow-tail, oldham scolopia, bald cypress, Taiwan cypress, and Japanese climbing fern, which is considered to be a female plant because its leaves have the characteristics of being slim, graceful, and tough. Amis people like to name their girls after the Japanese climbing fern in their native language. Furthermore, the Japanese climbing fern is also used to tie up vegetables or create rattan objects.

In addition to poetically bottled landscape, there are also Tseng Wan-Ting's silhouette selfies which are difficult to ignore. They implicitly illustrate her breathing with the plants in the glass tank at eye level or the horizontal plane! It seems to insinuate the integration for self-realization and life equality, revealing the close links between self and object, and emotion and nature.

The yellowing samples seem to faintly narrate the situation of the silent flora: They are exacted in large quantities to make medicine, even being developed and negligently cultivated to the point of extinction! Through bottled landscapes, the artist attempts to take up the mission of conserving rare native plants, actively reflecting the urgent need for sustaining the rich diversity of plants on earth.

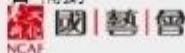
Wan-Ting's past works often capture the beauty of petals and leaves amidst the route of frolicking with nature. She would not have known that she would be writing the sequence numbers of plants someday. What was foreseeable is the artist blending mobility and imagination to pay attention to the sustainable development of natural diversity. This is precisely an alternate summons for present ecological art.

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覓·秘花園 - 許任媛個展

Search the Secret Garden—Ashely Hsu's Solo exhibition

展覽時間：Aug 27 2011 to Sep 24 2011

開幕活動：Aug 27 2011 14:00

E 中

This exhibition is Hsu Ren-Yuan's first solo exhibition, which features her works from 2009 – 2011.

The exhibited works are all based on male genitalia. In the perception of society, genitalia has always been regarded as taboo themes. Nevertheless, Hsu Ren-Yuan has realized that being a woman artist, she aspires to start off from a female point of view that is "operated by the hands of a woman", and use that to illustrate the balancing perspective of sex, love, and lust. Thus, Hsu utilizes genitals, the part of the body that differs most in males and females, as a creative element for her images.

In this exhibition, the imaginative *Secret Garden* series presents collages of male genitalia made up of crystal nails, flowers, and crystal that are widely loved by women. These elements, seemingly exclusive to women, and images of male genitals create a serious visual conflict. Through fanciful, delicate feminine thoughts and technique, the artist constructs an alternative world, giving the viewers an alternative sense of impressionable images.

In the work, *Desire*, Hsu Ren-Yuan boldly uses macro shooting to capture the urethra of male genitalia, juxtaposing them beside female lips to emphasize the active role of women in love and lust. The intense arrangement technique and shooting perspective hint at the oral sex that emerge from desire and love, giving viewers a new interpretative meaning. Oral is an erotic performance, and not at all disgusting.

Another one of her works compares male genitalia to "flowers", utilizing image processing to amusingly imply the delicate relationship between male genitalia and flowers.

Discussion Forum: 9/10 (Saturday), 3:00 pm - 5:00 pm

Discussant: Chiu Kuo-Chun, Associate Professor of Visual Communication Design at Kun Shan University

Wang Franco, Graphic Communication Arts Lecturer at National Taiwan University of Arts

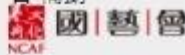
Moderator: Wan YiYi, Director and Curator of the Taiwan Women's Art Association

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百家照性別

100 Gender Photographs

展覽時間：Nov 12 2011 to Dec 04 2011

開幕活動：Nov 12 2011 15:00

E 中

In this contemporary art exhibit, the works of male and female artists across different eras have been compiled as photographic mediums as presentations of gender issues. For the intrinsic gender differences within these issues, a speculation strategy is taken to take a closer look at the portrayal of identity, the body, lust, social groups, and ethnicity. During the time from the beginning of their artistic careers until their debut as classical artists, the works of these artists as they find themselves both in the past and in modern times, tell us stories of their lives and portray the social environment of their times. In other words, aside from exhibiting unique aesthetic elements, the joy of newly beating life is depicted, and like a song sketches out images of love, joy or betrayal to expose how male-female relationships have been reduced to a focus on sex and material gain. These works bring us to reflect on the traditional characteristics of male-females in their want for youth and worship of beauty, or even challenge distinctions between male-female traits. Therefore, on the centenary of the International Women's day, the exhibition "100 Gender Photographs" has been hosted to help deepen the understanding and recognition of both mainstream values and edge ethnicities for the purpose of working together to construct platforms for the advocacy of gender equality.

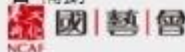
Through the opening cross-gender performances, promotion of discourse between scholars, artists, and photographers on gender, and the publishing of a follow-up album of the event along with further related activities, enhance and give the exhibition added depth and scope allowing it to be more than just another photography exhibition serving only to highlight general aesthetics. This exhibition further displays the involvement of contemporary art in today's society, blurring the previously distinct lines between the high and low arts, triggering mechanisms for discussion of gender between photography and the public, and contributing to the integration and realization of cultural diversification.

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陳香君《跨「國」移動：當代藝術的想像、行動與連結》新書發表紀念會

展覽時間：Nov 26 2011 to Nov 26 2011

開幕活動：Nov 26 2011 14:30

E 中

On November 26, 2011, Saturday afternoon, ARTouch and the Taiwan Women's Art Association will be holding a "Chen Hsiang-chun Book Launch and Commemoration" at the Taiwan Women's Art Association. We cordially invite all our honored guests and friends to attend.

Miss Chen Hsiang-chun passed away this September and was a prominent art research scholar, critic and curator. Her primary area of research was the contemporary art history of Taiwan and Asia with a close look on trauma within visual culture, history, cultural memory, cross-border migration and gender differences. In the examining of social awareness and cultural speculation, she was adept at using closely knit micro observations to analyze the transitioning of social values and changing of power structures to provide macro-theoretical perspectives of contemporary issues.

She had planned for a collection theses titled "Moving Across National Borders: linking the imagination of contemporary art and movement" to be published by ARTouch. In it are contained her written works from 2002 to 2010 which include her reviews of artistic pieces, curatorial discourse, and her critiques and reflections on various cross-cultural and cross boundary exhibitions. Within lie her ruminations over the research topics she had focused on in recent years. The publishing of this work was also awarded support from the National Culture and Art Foundation.

Upon the publishing of this collection and through the hosting of this new book launch and commemoration, ARTouch and the Women's Art Association hope that everyone can come forth and together pay tribute to this bright scholar who left us much too soon.

Introduction

The book "Moving Across National Borders: linking the imagination of contemporary art and movement" discusses the question of how Taiwan's contemporary art history research should respond to the impact of the frequent geographical movement and fragmentation then restructuring of different societal, financial, material, political, and economical segments as the world undergoes rapid and intense globalization. As an edge nation, how can Taiwan create connections and empower themselves through discourse with the global community.

On one side, the book discusses cultural events and art creations in Taiwan and China to provide an analysis of the phenomena of global migration and its significance; while also taking a bottom to top perspective on the realization of art within the nation, to inquire of the content and the form in which it is presented and how it relates to the global economy, history and societal relations. In addition, the book also looks at the movement of the culture of imagery to explore the relationships between a post-colonial Taiwan and other countries.

On the other hand, the book seeks to inquire on the position of Taiwanese contemporary art in European and Asian contemporary art while going a step further to explore the crossing over, connecting and clashing of dialogues between the two to provide an inner perspective of the building of cross border relationships. The book separately draws from the contemplation over the Fukuoka Asian Art Triennale which Taiwan was intimately involved with, and then analyses New York from the perspective of Taiwan and Asia--globalization and the pushing forward of the global perspective--from the contextual meaning presented during the Brooklyn Museum of Art's exhibition on feminism titled "Toward Transnational Feminism" to attempt to establish a transnational relationship for this exhibit that had never existed before.

Chapters

Artistic Migration: from talking with Cheang Shu-Lea on the space and time of "Taiwanese as people" and "Taiwan's contemporary art"

The Micro-Nation Under Globalization: Wa Mali's "Treasure Island" and the community art project (previously published collection "Art Archives: Societal Readings")

查某人的厝-女藝家園開幕展

Womanhouse-The Opening of WAA House

展覽時間：Jan 23 2012 to Mar 12 2012

開幕活動：Jan 23 2012 14:00

出版品：



E 中

Taiwan Women's Art Association (WAA) is heading for her first Decadal/ 10th Anniversary in the year of 2011 ; within the first decade, one after another presidents have been passing down the heritage of the first expanding Non-Profit Organization found by woman artists from the Northern to the Southern areas of Taiwan. Full efforts of Taiwan woman artists' footprints and traces on creativity of arts, WAA diligently maintains as a major platform for ways of altering women voices in the field of contemporary and modern art throughout territory of Taiwan. Through a half year of struggling with a variety of difficulties and troubles, finally WAA has established the very first womanhouse in Taiwan: WAA House

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走出框架-何佳真創作個展

展覽時間：Mar 18 2012 to Apr 15 2012

開幕活動：Mar 18 2012 14:00

相關連結：[走出框架-何佳真創作個展](#)

E 中

The variation between women issues, life, and the environment, as well as the restrictions of women due to old ways of thinking, brought me inspiration for my artworks of gender relations. I applied the conceptual elements of brides and rainbow color ed clothes to the works, exploring and depicting the plight and struggle of women in marriage and love.

As an outlander, my heart is tied to the family and love of my hometown. I traveled to Berlin, Germany, and saw the streets filled with vendors selling the old army clothing of former East German soldiers. Are the clothing owners safe today? How many verged on the edge of death in the battles of war? I thought of the letter I read in junior high, *A Letter of Farewell to My Wife*, by Lin Jue-M in.... Firm feelings and beliefs give way to determination. Now the times have changed. Sigh! Young people pursue instant love. They have no sentiments for farewell letters! In my works, the yellow cotton symbolize thought, red is a metaphor for rivers of blood, and the white cotton thread represent praying for peace - a subtle voice against war in hopes to inducing the resonance of the viewers.

In repeatedly soaking, collecting, and organizing teabags, and shaping tea sets of wires, the production process serves as invisible, important elements of my works. This physical pain caused by self-abuse comes from internal repression and the oppression of the external environment. It is the external transformation of psychological pain. Through the procedure of artistic creation, legalization, optimization, and visualization has perhaps healing powers so negative energy can be released.

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身體意識-台灣新媒體藝術女性創作者聯展

SENSORIA-New Media Art by Taiwanese Women Artists

展覽時間：Sep 22 2012 to Nov 17 2012

開幕活動：Sep 22 2012 15:00



E 中

Curator: Jang Jin-Yuh

Exhibiting Artists: Chen I-Chun, Hsu Hui-Ching, Yeh Yi-Li

In the middle of this year, I was asked twice whether there were any female Taiwanese digital artists of the new generation worthy of recommendation. The question constantly came to my mind, prompting me to think. This also led to my curating "Women Artists of New Media Art" and my research on the thoughts of problem awareness in women artists. Through this, I construct data on female Taiwanese digital artists and comb out the accomplishments of Taiwanese women in the history of new media art. With such a concept, "women artists of the new generation" serve as objects of study in the first phase. If the funds allow it, I will gradually extend this study and data to senior artists or women artists that create with various media.

Chen I-Chun, Hsu Hui-Ching, and Yeh Yi-Li, the three new generation women artists, all use the "female body" as their theme. With the body as their object of study, they discuss female consciousness, departing from the reproduction of pure images and dwelling deeply into introspection of their deepest soul. They excavate the time significance, economic identity, social criticism, and individual value that belong to women. In these works, the images of the "female body" continue to emerge, manifesting that the established symbolic meaning of the "female body" is still unable to be removed in patriarchal culture. The symbols and values of the "female body" are still restricted. However, these three female artists redefine the "female body", enabling the "female body", to some extent, to effectively interfere and create different aptitudes so as to establish new meaning and value.

The digital way of logical thinking provides women artists with more varieties of thinking. The female body constructed by new thinking is a narrative of social and cultural significance. Not only does this re-examine the status of women, it also proposes the reconstruction of awareness of the body through the liberation and care of the body.

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女性藝術家實體投影創作工作坊

Women Artists Project Mapping Workshop

展覽時間：Nov 23 2013 to Dec 14 2013

開幕活動：Nov 24 2013 18:00

[E](#) [中](#)

The presentation of images has changed with the development of projection technology. 3D projections have increased the possibilities of creative presentation, reasonably integrating reality and virtuality while ingeniously alternating between the two. The interaction of people, events, and objects within the image content and projection range not only conceive the ideal worlds in the minds of the artists, but also give viewers a brand new experience by letting them participate in another kind of artistic manifestation.

Theme Introduction: Through projection, artists can wholly experience the sense of their works gradually permeating and expanding in space, finding new areas of self-creation through digital media. Attempt to construct your own little world in this workshop.

Creative Direction: By using creative models to guide teaching, students are divided into groups according to pre-selected creative models before they decide on the video theme and content. Then, the overall concept and context are planned according to the video content. This workshop uses an iPad app to create projection models of images.

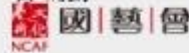
Course Instructor: Interactive filmmaking - Chin Chi-Ping (Mary King), Physical projection and interactive space creations - Wu Kuan-Ying (Xiao Mao)

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浮動與延伸-女性藝術系列演講 (台灣女性藝術的社會意識) 子題一：台灣女性藝術的社會意識

展覽時間：Sep 14 2014 to Sep 14 2014

開幕活動：Sep 14 2014 14:00

E 中

WAA has been fiercely committed to its mission since its establishment. In addition to organizing exhibitions featuring themes of women artists, WAA also actively promotes women artists across fields, identities, and genders. This series of lectures embody three themes: "Social Awareness of Women's Art in Taiwan", "Life Images of Women Artists", and "The Movement and Development of Women's Art in Taiwan". Six creators and researchers were invited to discuss and share their observations and analyses of women's art in Taiwan.

Time: September 14 (Sun) 14:00-17:00

Location: WAAhouse (1F, No.6, Ln. 61, Ziqiang St., Beitou Dist., Taipei City 11289)

Subject: Social Awareness of Women's Art in Taiwan

Host: Pong Yi-Ping (Executive director of WAA, PhD in Film and Television from Pantheon-Sorbonne University, art director of Fengyatang, chairperson of Taiwan Photographer Cultural Exchange Association)

● Life Images and Social Issues of Women Artists

Lecturer: Ming Turner

PhD in PhD in Art History and Theory from Loughborough University, UK

Assistant professor at Institute of Creative Industries Design, National Cheng University

● The Autobiography of the Works, Gender, and Life Experiences of Taiwanese Contemporary Women Artists

Lecturer: Hsu Ju-Ting

PhD in Journalism and Communications from Shih Hsin University

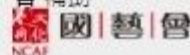
Assistant professor at College of Information and Communication, Hsuan Chuang University

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浮動與延伸-女性藝術系列演講 (女性藝術家的生命圖像)

子題二：女性藝術家的生命圖像

展覽時間：Sep 28 2014 to Sep 28 2014 開幕活動：Sep 28 2014 14:00

[E](#) [中](#)

WAA has been fiercely committed to its mission since its establishment. In addition to organizing exhibitions featuring themes of women artists, WAA also actively promotes women artists across fields, identities, and genders. This series of lectures embody three themes: "Social Awareness of Women's Art in Taiwan", "Life Images of Women Artists", and "The Movement and Development of Women's Art in Taiwan". Six creators and researchers were invited to discuss and share their observations and analyses of women's art in Taiwan.

Time: September 28 (Sun) 14:00 – 17:00

Location: WAAhouse (1F, No.6, Ln. 61, Ziqiang St., Beitou Dist., Taipei City 11289)

Subject: Life Images of Women Artists

Host: Wan Yi-Yi (Honorable chairperson of WAA, curator, artist)

● Challenging the Myth of Gender: Starting from "Are we Working Overworked?"

Lecturer: Wu Mali

Graduated from Academy of Fine Arts, Düsseldorf

Professor at Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University

● Performances of Photography and Gender

Lecturer: Chang Mei-Ling

PhD in Art Education from Columbia University

Assistant professor (part-time) at National Tsing Hua University

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浮動與延伸-女性藝術系列演講 (台灣女性藝術的運動與發展) 子題三：台灣女性藝術的運動與發展

展覽時間：Oct 12 2014 to Oct 12 2014

開幕活動：Oct 12 2014 14:00

采集

2014 浮動與延伸 女性藝術系列演講 在 WAA House

女藝會自成立以來為落實組織創立之宗旨,除舉辦以女性創作為主的議題性展覽,亦積極經營女性藝術創作推廣與跨領域、跨身份、跨性別的對話。此系列演講分為三個主題,邀請六位創作者與研究者討論與分享對台灣女性藝術的觀察與分析。

E 中

WAA has been fiercely committed to its mission since its establishment. In addition to organizing exhibitions featuring themes of women artists, WAA also actively promotes women artists across fields, identities, and genders. This series of lectures embody three themes: "Social Awareness of Women's Art in Taiwan", "Life Images of Women Artists", and "The Movement and Development of Women's Art in Taiwan". Six creators and researchers were invited to discuss and share their observations and analyses of women's art in Taiwan.

Time: October 12 (Sun) 14:00 – 17:00

Location: WAAhouse (1F,

No.6, Ln. 61, Ziqiang St., Beitou Dist., Taipei City 11289)

Subject: The Movement and Development of Women's Art in Taiwan

Host: Tseng Yu-Chuan (Executive supervisor of WAA, assistant professor at the Department of Public Relations and Advertising of Shih Hsin University)

● The Observation of the Development of Women's Art in Taiwan

Lecturer: Jang Jin-Yuh

PhD in Adult Education from National Kaohsiung Normal University

Assistant Professor at the Department of Visual Communication Design, Kun Shan University

● Feminine consciousness in Video Creations

Lecturer: Wang Hsiao-Ching

PhD in Art from University of Brighton

(Art director of Ching Tien Art Space, assistant professor (part-time) at National Dong Hwa University)

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[WE! 我們 • Women] Talking about ~ 14個女朋友們的內心對話

展覽時間：Aug 30 2014 to Nov 02 2014

開幕活動：Aug 30 2014 14:30

WE! 我們 • Women
Talking about ~ 14個女朋友們的內心對話

洪繪倫 許家瑜 許惠蜜
康雅筑 黃麗芸 黃于珊 潘永瑤
方逸琦 吳詠潔 吳佩菁
黃薰薰 鍾舜文 羅翹絹 曾玉冰

主辦單位 | 台灣女性藝術協會 WAA
贊助單位 | 國家文化藝術基金會 臺南市
台北市政府文化局藝響空間贊助

策展人 | 曾玉冰

2014/8/30~9/28
2014/10/4~11/2

女性藝術協會前任理事長曾玉冰 | 前任理事長吳淑儀 | 行政團隊共同努力

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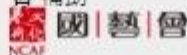
There are a total of 14 artists participating in this exhibition. The first set: Pan Yung-Jung, Hsu Chia-Yu, Huang Li-Yun, Hung Hui-Lun, Hsu Hui-Mi, Huang Yu-Shan, and Kang Ya-Chu. The second set: Fang Yi-Qi, Huang Hsun-Hsun, Ceng Yu-Bing, Wu Yung-Chieh, Chung Shun-Wen, Lou Yu-Juan, and Wu Pei-Ching. The exhibiting works feature a variety of brilliant works, with mediums of gouache, watercolors, oil paintings, prints, calligraphy, videos, lacquer, ceramics, fabrics, and installations. In the dialogue between women formed by artistic creations, ideals permeate the inner world of these 14 girlfriends in the process of practice and action through "us". The exhibited works and artists conduct an inner dialogue. The 14 girlfriends depict 14 paragraphs written in the art language to express their inner sentiments, enabling us to pass through the spiritual world of these women. This exhibition held at Taiwan Women's Art Association (WAA) lets WAA engage with the warm current of southern Taiwan. We look forward to this warm and gentle exhibition which will serve to further create exchanges for northern and southern artists.

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2014女性藝術家實體投影創作工作坊 (台北場)

展覽時間：Jun 28 2014 to Jun 29 2014

開幕活動：Jun 28 2014 10:00



E 中

Project Origin: In the preface of *Women, Art, And Technology* (2003) edited by Judy Malloy, Malloy states the reason for this book. In her observations, even though female artists hold an important position, and play an important role, in art and technology, there is not sufficient research data and files that record their contribution. Therefore, she invited female artists and researchers in the field of digital art to write papers and share their creations. Although there are many outstanding female artists to date in Taiwan, they are still at a disadvantage compared to male artists in video and new media art. The reason for this is perhaps due not being proficient in the application of technology or having fewer opportunities to come into contact with technology. As a result, Taiwan Women's Art Association (WAA) held the first projection creative workshop for women artists in November 2013.

The main targets for this activity are **women artists and teachers and students from the co-organized schools**. Women artists and students are invited to use different media to feel the charm of interactive video creations. Through teaching easy-to-learn software, women artists who are familiar with photographic images, video images, planer paintings, three-dimensional sculptures are able to get the hang of the software quickly. Furthermore, they can feel the grace of physical projection interaction and manifest creative consciousness through new media technology.

Project Description: The presentation of images has changed with the development of projection technology. 3D projections have increased the possibilities of creative presentation, reasonably integrating reality and virtuality while ingeniously alternating between the two. The interaction of people, events, and objects within the image content and projection range not only conceive the ideal worlds in the minds of the artists, but also give viewers a brand new experience by letting them participate in another kind of artistic manifestation. Through projection, artists can wholly experience the sense of their works gradually permeating and expanding in space, finding new areas of self-creation through digital media. Attempt to construct your own little world in this workshop.

Creative Direction | Content Description

(2014 女性藝術家實體投影創作工作坊有台北、台中、台南場，皆已翻譯上傳網站)



女媧·大地WAALAND-女性藝術家聯展
Goddess-Earth WAALAND

展覽時間：Mar 23 2013 to Jun 08 2013

開幕活動：Mar 23 2013 15:00



E 中

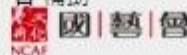
In early 2011, WAA founded the first WAAhouse in Taiwan. In addition to gathering women who practice art as their focus of life, the house also echoes the 1972 *Woman house* plan renowned in women's art history, where women can construct and expand their own spaces. In addition to offering a fixed office space for WAA, WAAhouse also sustains the data of female Taiwanese artists, serving as a territory for WAA members to interact and learn from each other, so that art events can prosper in this space. The plan is for these exhibitions to be held at WAAhouse, with WAA members as the main participating artists, followed by other women artists. We will discuss the curatorial theme in accordance to the forms and themes of the artworks. The three exhibitions will be presented under the same curatorial theme. We also look forward to the active participations of our members in helping this curatorial project bring out more vitality in WAA's Womanhouse. By coming together as women artists in Taiwan, we will be able to set off more spark in exhibitions.

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物。藝

吳妍儀、張雅萍、黃盟欽三人聯展

Object • Hibernation

WU, YEN-I, CHANG, YA-PING, HUANG, MENG-CHING Exhibition

展覽時間：Dec 21 2013 to Jan 26 2014

開幕活動：Dec 21 2013 14:00



E 中

Hibernation has its own meaning in matter...

The usage of materials is a necessity in the artistic creation process. When the material uses "readymades" to represent the medium of artistic consciousness, the meaning of "object" is no longer "object", but a symbol of multiple references.

Aborigines believe that that mountains and trees contains spirits, and that everything in the universe is of a divine nature. In Western religions, some "objects" represent God, and the debris and pieces touched by saints are all sacred objects. Traditional paintings reproduce the life and spiritual power of "objects" through their illustration of objects. When Duchamp's "readymade" urinal was declared as artwork, compelling the "object" to become a creation subject and independent style, its character wielded various different methods and densities to appear in the declaration of art.

While the three artists participating in this exhibition, Wu Yen-I, Chang Ya-Ping, and Huang Meng-Chin, use "objects" as their creative materials, they redefine, divert, and expand the meaning of "object" through the methods of destroying or tracing substances. Iron scourers and fabrics are two "objects" chosen because of their symbolism of gender. Defined as "objects" exclusive to women, both are "objects" that must be used during the female labor process.

"Iron scourers" are tools used to scrub pots in kitchen cleaning, which emphasize women as the image of mothers in the family. The kitchen is under the jurisdiction of housewives, and cooking is the responsibility of the wife and mother. Fabric is the symbol in which women express love and care. Many romantic novels emphasize how women convey their "aim of love" through fabric. Hand-knitted sweaters, scarves, and handmade clothes that are presented to their beloved men serve as symbols of gentleness and warmth.

Iron scourers have become the peristaltic life of extending space, and fabric the pots and pans unable to be used in the kitchen. Lines have become the tangent of space, while fabric items have

墜落的力量-女性藝術家聯展

I Fall, There I Am -Taiwanese Women Artists Exhibition

展覽時間：Mar 22 2014 to Jun 15 2014

開幕活動：Mar 22 2014 15:00



墜落的力量-女性藝術家聯展
I Fall, There I Am -Taiwanese Women Artists Exhibition

策展人 | 曾鈺鴻

第一檔 | 3月22日(六)-4月13日(日)
吳家駒、林怡君、范晏媛、莊彩琴、郭淑莉、彭怡平、曾鈺鴻、
曾鈺驊、萬一一、蔡淑惠、蔣金蘭、蔡扶育

第二檔 | 4月19日(六)-5月11日(日)
江宇、吳可文、李玉梅、李美慧、林利津、林碧君、張秀琴、
許聯華、鍾宏珠、郭慧輝、高孝英、謝詠潔、蘇麗姿

第三檔 | 5月17日(六)-6月15日(日)
方琦、吳妍儀、宋少英、李玉蓮、汪曉真、唐幼玲、陳依純、
陳香伶、黃凡蓉、黃怡馨、劉素幸、戴佳茹

展覽地點 | 女藝會WAA House
展覽地址：台北市北投區自強街61巷6號
開放時間：週四-週日 13:00-18:00
連絡電話：02-26218627
官方網址：www.waa.org.tw
Facebook：http://www.facebook.com/WAAHOUSE

指導單位 | 文化部
主辦單位 | 台灣女性藝術協會

E 中

In Linda Nochlin's article, *Lost and Found: Once More the Fallen Woman*, Nochlin notes that the difference of interpretation by men and women for the term "falling", where in the masculine means killed in the war, and in the feminine given over to a particular vice. In artistic creation, the term "falling" is applied to sexual activity out of wedlock, a kind of immoral behavior. In the 19th century, a hint is hidden within the image of "fallen women": For a young woman, the only respectable, honorable position was taking on the role in her family – namely daughter, wife, and mother. Behind each image of a crouching, fallen woman stands an ethical household angel.

To date, such moral values still constrain women artists in Taiwan. Many women artists abandon the expression and development of artistic creation due to family, marriage, and children. Or else they search for an outlet of life between family and creation. If we were to say that the relationship of female artists and artistic creation is a bond between two lovers, a mutual promise to spend a lifetime together, then "falling" can serve as a metaphor for female artists' investment in art and passion for creating. Perhaps in the process where female artists focus on art and form a relationship with it, they are viewed by men as traitors or as neglecting the role they are supposed to play in the family. Thus, the consciousness of "falling" has broken through the shackles of moral, producing sparks everywhere. "Falling" also symbolizes the status of women in the art ecology, and how even though they know they only possess a pair of fragile wings, they still strive to soar high among struggle and hesitation. From balancing to swaying, and dizziness to ecstasy, they indulge in the art of the void ocean, wandering among self-created activities and social value.

This curatorial theme intends to discuss the creative power of women artists generated by "falling". In this era, women appear to have autonomy and the right to be heard. However, they still need to balance family and creating, and "I'd like to thank my husband for his support" has made its way into the acknowledgments of many married female artists. And yet, it is in this process of "falling" that female artists articulate their life context through artistic creation, producing a faint and lingering power.

身體維度

Dimension of Corporeity

展覽時間：Nov 09 2014 to Nov 23 2014

開幕活動：Nov 09 2014 09:00



E 中

The world we live in is both omnipresent and not present at all. Today, our world uses coordinates to position our locations. The points of the coordinates manifest the dimension of space. People's experience has changed with the application of internet technology in the 21st century. We are able to use virtual reality technology to access cyberspace, entering the third dimension of the body. This dimension lets the subjects participate in multiple roles, so they can engage in a lot of virtual variants and play multiple roles by creating avatars for themselves. From the different perspective of community or online games, people can choose to play a particular role in society or culture, and realize the transboundary and multiple lifestyles that are both real and virtual. The bodies and dimension are used to explore women artists in constantly becoming women, wives, or mothers. In between changes, they cultivate the multivariate nature and transboundary body dimension of women. The media used by the artists featured in this exhibition include paintings, digital images, documentaries, interactive installations, and transboundary performances. The works of the four artists can be roughly divided into two categories: Body-Becoming and Digital Double. These two categories are like rhizome-style crossovers that interact and bond together.

In Body-Becoming, a woman's body becomes two parts. In the process of pregnancy to childbirth, a baby is born out of the woman's body, splitting the women into two people. Their bodies are opened and extended to the world. Like women who play intertwined roles in becoming daughters, wives, mothers, or other various roles, artwork seems to extend their own lives, a method for them to find the existence of becoming. Pei-Ying Lin, founder of Taiwanese BioArt Community (<http://bioart.tw/>), explores life through biological experiments and theater. Contemporary artist Yang Hui-Jing uses the "processes" of everyday experience to interpret subtle changes in life, creating unique visual images.

In Digital Double, the body is situated in the era of digital media. We are a part of media, and media is a part of us. Media has changed the way of existence for people, reconstructing the feelings of people, as well as their approaches in facing the world. Digital Double is an incarnation of a soul or spirit. Not only does it represent the postmodern consciousness of split subjectivity, but also a symbol of a unified universe and self-transcendence, a virtual double that creates a strong poetic stage that creates vocabulary across variegated spaces. In stacking and restructuring



食·安·女性廚房七日紀錄—女性藝術家聯展

Food· Safety

A Seven-day Record in Women's Kitchen

展覽時間：Mar 08 2015 to Mar 29 2015

開幕活動：Mar 08 2015 14:00



E 中

Curator | Wu Yen-I (9th Chairman of the Taiwan Women's Arts Association)

In ancient times, firewood, rice, oil, salt, soy sauce, vinegar, and tea were all basic necessities of daily life. In recent years, cooking oil and food safety problems have been popping up quite frequently in Taiwan. The jolt of these basic necessities has awoken the public's caution for food. The Chinese character for "safety" (安) depicts a woman under a roof, while the ancient Chinese dictionary, Erya, defines safety as "stability". Perhaps the women that live with their families serve as gatekeepers of the main ingredients consumed by the household, whether it is through the preparation of ingredients, cooking food, or purchasing takeout food. Women that live by themselves, however, decide what they put into their own mouths.

Food cognition and eating habits mostly originate from the daily habits of one's family. Still, continuing development of these habits must depend on massive amounts of food and nutrition analyses and medical information, especially dietary plans or healthy eating plans for kids, pregnant women, or patients. In all these situations, women play an important factor in deciding the family's meals. For this reason, this project has invited 7 women artists: Annie Hsiao-Ching Wang, YEN-I WU, Yi-Yi Wan, Wen-Jen DENG, Shu-Hui TSAI, Fu-Yu Chien, Grace Hsieh, to record the meal details of themselves or their families. With seven days as a unit, the artists record the ingredients and seasonings in the kitchen, including those used for breakfast, lunch, dinner, snacks, and desserts, making them into serieses of records and text. With seven days in a week, the meals depict whether the food intakes of their families are delicious, healthy, and balanced. Full-time housewives put more time and thought into preparing food, perhaps purchasing fresh ingredients every day, while career women perhaps only shop for food once a week. This gives us a glimpse inside the food diversity of kitchens.

Women also play the role of a sister, daughter, lover, wife, mother, daughter-in-law, and mother-in-law. For women, the kitchen not only serves as a busy work environment day in and day out; for some women, the kitchen is also a private realm where they can practice the magic of food.

回憶的鑰匙・生命的力量---女性藝術家聯展

Keys of memory • strength of life -Women artists Exhibition

展覽時間：Mar 05 2014 to Apr 24 2014

開幕活動：Mar 05 2014 13:30



E 中

For the first time, New Taipei Women's Empowerment Center invites WAA to curate the first quarter of *Keys of Memory. The Power of Life - Women Artists Group Exhibition*. We look forward to the augmentation of WAA that will attract more people. We invite everyone to participate in this joyful occasion!!!

Keys of Memory. The Power of Life - Women Artists Group Exhibition.

Exhibition Dates: March 5, 2014 (Wed) – April 25, 2014 (Thu)

Opening Hours: Tuesdays to Fridays 9:00-21:00, Saturdays 9:00-17:00

Exhibition Venue: New Taipei Women's Empowerment Center (3F, No. 111, Quyun Rd, Banqiao District, New Taipei City)

Participating Artists: Wang Hsiao-Ching, Wu Ko-Wen, Wu Yen-I, He Jia-Zhen, Qui Jing-Ying, Fan Yen-Nuan, Xu Xun-Wei, Chen I-Chun,

Pong Yi-Ping, Tseng Yu-Chuan, Huang Wen-Lin, Wan Yi-Yi, Tsai Shu-Hui, Chien Fu-Yu

Opening Ceremony: March 5, 2014 (Wed) 1:30pm – 4:30pm

Speakers: Pong Yi-Ping, Wan Yi-Yi

DIY Class: March 15, 2014 (Sat) 1:30pm - 4:30pm

Course Instructor: Wu Yen-I (Prior registration needed. Registration Hotline: (02)8951-9029)

New Taipei Women's Empowerment Center (Commissioned to Chinese Youth Peace Corps by New Taipei City Government Social Welfare Department)

TEL: (02)8951-9029

FAX: (02)8951-9239

E-mail: ntwec.org@gmail.com

Address: 3F, No. 101 and 111, Quyun Rd, Banqiao District, New Taipei City, 220

Website: <http://www.ntwec.org.tw>

2015 女性凝視-女性藝術家影像創作工作坊(工作坊介紹+課程表)



台灣女性藝術協會
Taiwan Women's Art Association

最新消息

空間展訊預告

當期空間展訊

過去展覽與活動

WAA之家

關於女藝會

會員資料庫

聯絡我們

過去空間展覽與活動

All Past Exhibitions

女性凝視-女性藝術家影像創作工作坊

展覽時間：Jul 04 2015 to Aug 16 2015

開幕活動：Aug 29 2015 14:00



E 中

Female Gaze - Women Artists' Video Creation Workshop

We invite women artists of various types to participate in learning video production and editing. Through teaching software that is easy to learn, we can record the world that is gazed through, or at, women in their daily lives, manifesting the individual thinking and artistic vocabulary of women artists.

1. Project Theme

Female Gaze - Women Artists' Video Creation Workshop

2. Project Origin

The emergence of video art can be traced back to the late 1950s and early 1960s. In the wake of technological innovation, and the popularization of household television and video equipment, video art pioneered a new development for new media art. In 1980, video art started to blossom in Taiwan through art exhibitions and college education, opening up a new chapter in Taiwan's art form. Although there are many outstanding female artists to date, they are still at a disadvantage compared to male artists in video and new media art.

This phenomenon is not only apparent in Taiwan. In the preface of the *Women, Art, And Technology* (2003) edited by Judy Malloy, Malloy states the reason for this book. In her observations, even though female artists hold an important position, and play an important role, in art and technology, there are not sufficient research data and files that record their contribution. Therefore, she invited female artists and researchers in the field of digital art to write papers and share their creations. In Taiwan, there are increasingly more art criticisms that discuss how modern society reshapes people's visual memory and imagery experience after technology infiltrated visual experiences. Even our daily lives are affected by the appreciation of images, demonstrating the profound impact of videos on modern society. Furthermore, the tuition fees for video editing and sound production courses are not cheap. For this reason, Taiwan Women's Art Association (WAA) hopes that the Women artists' Documentary Creation Workshop in July 2015 will improve the learning process of editing software and technological applications for women, and encourage female artists to manifest their individual thinking and artistic vocabulary through the use of video producing and editing technology. Through basic

images, demonstrating the profound impact of videos on modern society. Furthermore, the tuition fees for video editing and sound production courses are not cheap. For this reason, Taiwan Women's Art Association (WAA) hopes that the Women artists' Documentary Creation Workshop in July 2015 will improve the learning process of editing software and technological applications for women, and encourage female artists to manifest their individual thinking and artistic vocabulary through the use of video producing and editing technology. Through basic documentary production methods, women will learn about filming, editing, production, and sound effects that will serve to further cultivate creations of video art.

1. Class Time

Mainly every Saturday and Sunday from July 4, 2015 to August 29, 2015.

A total of 12 classes + 1 exhibition. August 29, 2014: Achievements Exhibition.

Every Saturday and Sunday from 10:00-12:00 and 13:30 – 17:00 (Classes are suspended for two weeks on the weekends of 8/8 and 8/22)

To coordinate with outdoor filming, in the event of the classes being impacted by weather, force majeure, or other such factors, the executive organizer reserves the right to adjust the classtimes.

2. Class Location

WAAHouse

1F, No.6, Ln. 61, Ziqiang St., Beitou Dist., Taipei City 112, Taiwan (R.O.C.)

3. Enrollment:

WAA members are a priority consideration. Also for female artists and members of the public who are interested in video creations. Independent registration. Taking into account equipment operation, this course will be taught in a small class. Quota is 15 students.

Students are required to bring their own computer and have knowledge of computer basics.

4. Course Content

Date	Planned Content	Lecturer
July 4, 2015 (Sat)	Planning and Developing the Script	Theme searching, screenwriting methods
July 5, 2015 (Sun)		Fieldwork, creative work planning
July 11, 2015 (Sat)	Visual Technology and Filming Practice	Appreciation and analysis of films, filming application
July 12, 2015 (Sun)		Filming usage and relevant practices / Begin filming
July 18, 2015 (Sat)		Discussion and practice of raw footage
July 19, 2015 (Sun)		Video database and significance of video recording time
July 25, 2015 (Sat)	Post-production Concepts and Implementation	Post-production concept - editing theory and film analysis
July 26, 2015 (Sun)		Post-production practices – editing practice, learning editing software, practical exercises in editing tools
August 1, 2015 (Sat)		Recording concepts and basic equipment
August 2, 2015 (Sun)		Simultaneous recording and post-production
August 15, 2015 (Sat)		Comprehensive practical teaching and discussion
August 16, 2015 (Sun)	Video Phase Showcase	Sharing and discussion, sharing documentaries and video applications
August 29, 2015 (Sat)	Achievements Exhibition	Achievements exhibition of group films

Host: Taiwan Women's Art Association

Sponsor: National Culture and Arts Foundation

由於網站程式等技術性問題，導致部分的會員資料無法更新，經網路工程師修改網頁程式後，網頁顯示的狀態：

1. 會員資料庫中英文網站，無上傳作品者原本顯示為找不到圖片，程式修改後顯示為空白（如

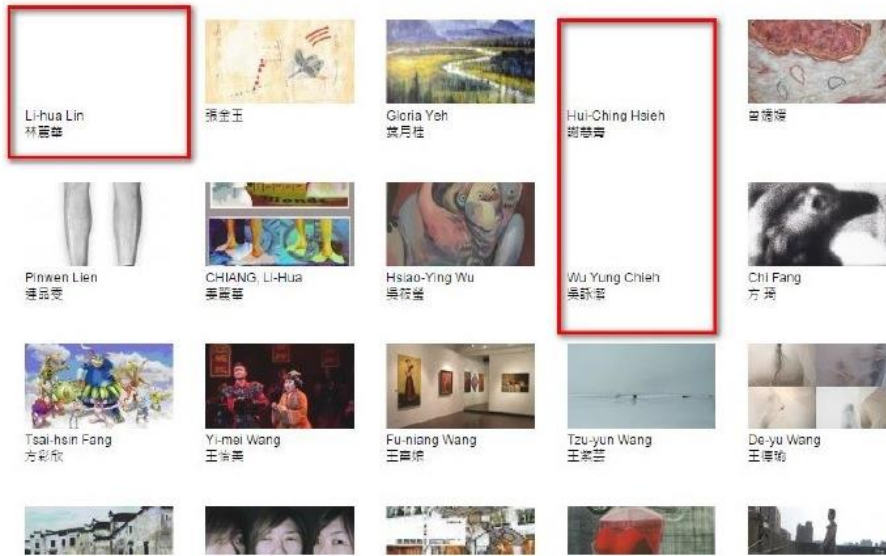
下圖)

waa.org.tw/site/artists.php

中文 | English

台灣女性藝術協會
Taiwan Women's Art Association

最新消息 空間展訊預告 高階空間展訊 過去展覽與活動 WAA之家 關於女藝會 會員資料庫 聯絡我們

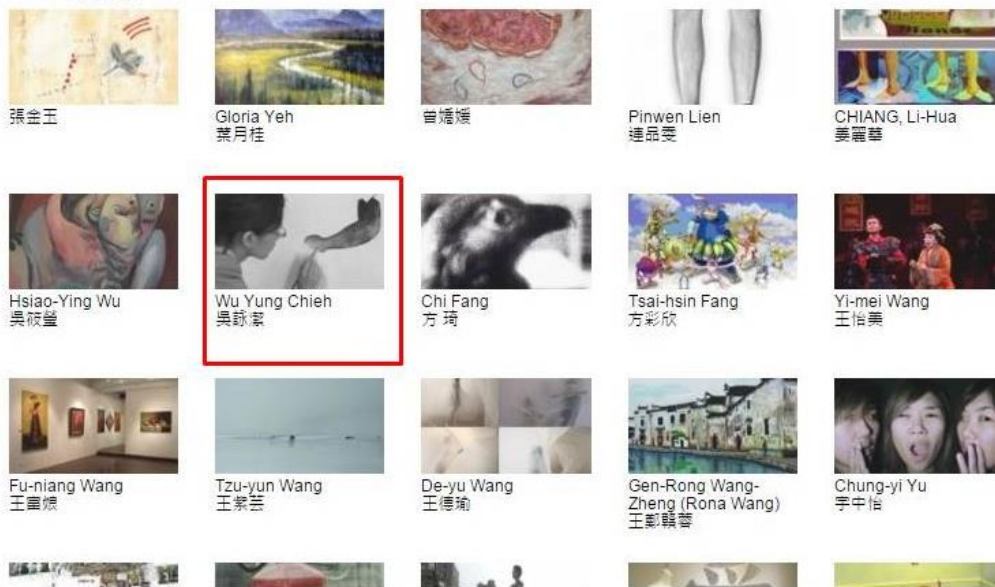


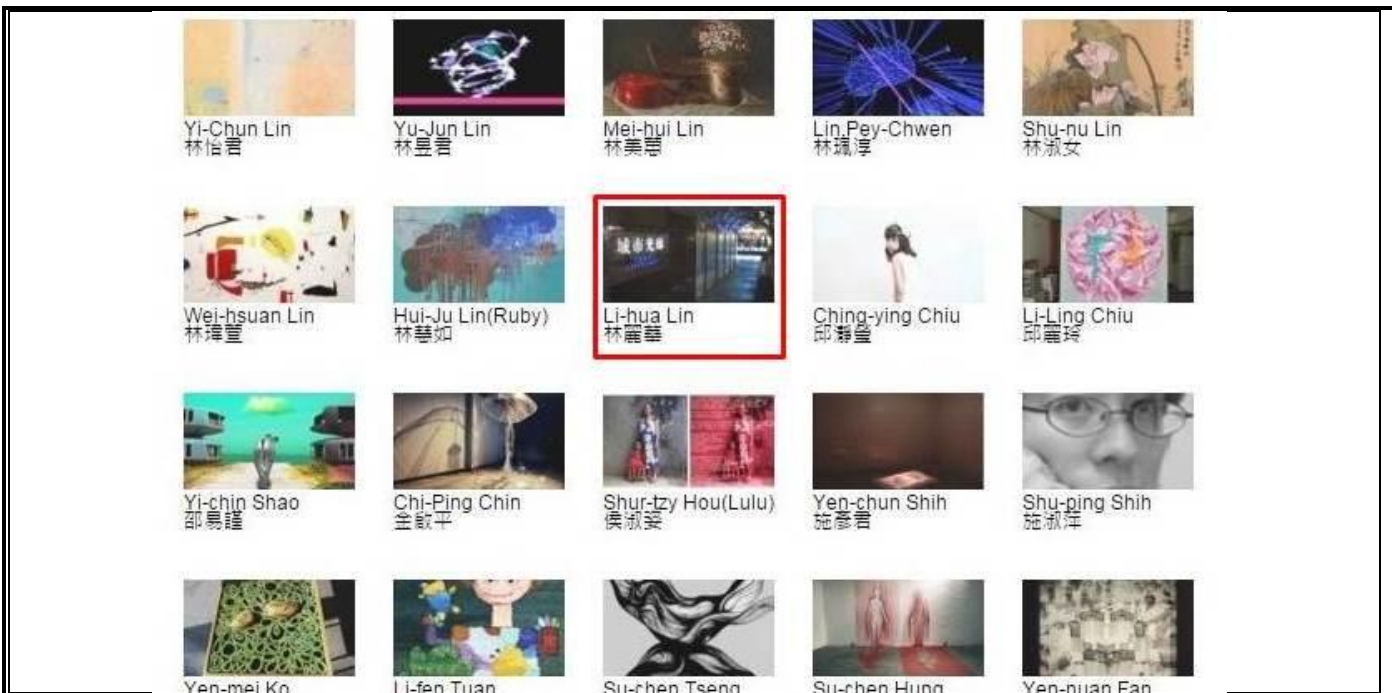
2. 經網路工程師修改網頁程式後，會員資料順利更新並上傳至網站（如下圖紅框原本顯示為空白）

中文 | English

台灣女性藝術協會
Taiwan Women's Art Association

最新消息 空間展訊預告 高階空間展訊 過去展覽與活動 WAA之家 關於女藝會 會員資料庫 聯絡我們





3. 會員資料庫點入一位藝術家連結，點選橫幅標題列進入「履歷」或「報導」時，「女藝會聯展」文字會出現錯誤，經程式修改已正常（如下圖）



會員資料庫

All Artists List

WORK
作品集

WAA EXHIBITIONS
女藝會聯展

BIOGRAPHY
履歷

PRESS
報導

張金玉

張金玉 |

E 中

學歷:

2004 國立高雄師範大學成人教育研究所 碩士候選人

中文 | English



會員資料庫

All Artists List

WORK
作品集

WAA EXHIBITIONS
女藝會聯展

BIOGRAPHY
履歷

PRESS
報導

張金玉

附表七：期末工作執行及更新筆數一覽表 104年08月至104年10月

日期	工作執行內容	工作地點	資料更新筆數
8/2	發電郵通知女藝會會員	女藝會	第三波通知所有會員(共 204 位)，回寄藝文服務平台所需資料
8/3	發電郵和整理會員資料	女藝會	1. 收到 9 筆會員回寄的資料 2. 再次通知會員，藝文服務平台將新增相關報導等欄位
8/11	整理會員資料	女藝會	1. 收到 7 筆會員回寄的資料 2. 收到 1 筆會員新增的報導內容
8/12	整理會員資料	女藝會	1. 收到 5 筆會員回寄的資料 2. 收到 9 筆會員新增的報導內容 3. 通知 2 筆資料有缺漏的會員
8/13	整理會員資料	女藝會	1. 收到 3 筆會員回寄的資料 2. 收到 2 筆會員新增的報導內容 3. 通知 3 筆資料有缺漏的會員
8/15	整理會員資料	女藝會	1. 收到 5 筆會員回寄的資料 2. 收到 1 筆會員新增的報導內容 3. 搜尋 8 筆會員資料
8/17	收集會員資料	女藝會	1. 收到 2 筆會員新增的報導內容 2. 搜尋 9 筆會員資料
8/19	收集會員資料	女藝會	搜尋 10 筆會員資料
8/20	收集會員資料	女藝會	1. 收到 1 筆會員回寄的資料 2. 搜尋 15 筆會員資料
8/21	收集會員資料	女藝會	搜尋 15 筆會員資料
8/22	收集會員資料	女藝會	搜尋 16 筆會員資料
8/23	收集會員資料	女藝會	1. 收到 1 筆會員回寄的資料 2. 搜尋 14 筆會員資料
8/24	收集會員資料	女藝會	搜尋 15 筆會員資料
8/25	收集會員資料	女藝會	1. 收到 1 筆會員回寄的資料 2. 搜尋 14 筆會員資料 3. 發電郵告知 18 位藝術家，自行抓取資料的部分，並請當事者檢查資料是否有誤
8/26	收集會員資料	女藝會	1. 收到 1 筆會員回寄的資料 2. 搜尋 10 筆會員資料 3. 發電郵告知 56 位藝術家，自行抓取資料的部分，並請當事者檢查資料是否有誤
8/27	收集會員資料	女藝會	1. 收到 2 筆會員回寄的資料 2. 搜尋 9 筆會員資料 3. 掃描女藝會網站上的出版品缺圖，共 8 張 4. 發電郵告知 130 位藝術家，自行抓取資料的部分，並請當事者檢查資料是否有誤

日期	工作執行內容	工作地點	資料更新筆數
9/8	收集和檢查會員資料	女藝會	1. 收到 6 筆會員回寄的資料 2. 再次檢查和比對會員資料正確度，共 15 位
9/9	檢查會員資料	女藝會	再次檢查和比對會員資料正確度，共 83 位
9/10	英文網頁翻譯	女藝會	發現部分翻譯不甚完整，重新翻譯
9/27	確認統整更新後的藝術家資料	女藝會	1. 已完成 126 筆藝術家資料 2. 6 筆刪除-無過去資料可對照的會員 3. 9 筆未上傳-無過去資料可對照或資料過少之會員 4. 10 筆刪除-無內容的藝術家(僅有名稱) 5. 14 筆不更新-無最新資料可更新 6. 16 筆藝術家資料過少 7. 26 筆藝術家的資料未完整
10/6	確認系統更新後的藝術家資料	女藝會	1. 已完成 155 位藝術家資料 2. 4 位藝術家無法新增 3. 9 位藝術家無資料(僅有名字)-已刪除 4. 16 位藝術家資料過少 5. 23 位藝術家的資料未完整
10/16	確認系統更新後的藝術家資料及上傳完成英文翻譯的部分	女藝會	1. 共 159 筆完整藝術家資料(153 筆顯示於官網，另 6 筆因無圖片顯示，所以先暫時隱藏，但後台仍保留資料) 2. 6 筆刪除-無過去資料可對照的會員 3. 10 筆刪除-無內容的藝術家(僅有名稱) 4. 14 筆不更新-無最新資料可更新 5. 16 筆藝術家資料過少-目前官網仍存有 6. 網站上缺少英文版的部分補上

附表八、成果及綜效評估表

期程	工作項目	計畫目標/績效指標	衡量方式及成果展現	達成效益與檢討
7月01日-7月31日	◆ ◆ 通知藝術家進行資料更新 確認藝術家資料	在7/31以前收到全數藝術家寄回的會員資料	以收到的藝術家資料為主，進行整理並建檔(寄回的資料約 1/4)	少數的會員資料有誤，需分類刪除和更新聯絡方式
8月1日-8月29日	◆ ◆ 收集新增的藝術家資料 網站維修檢查	在8/29以前收到全數藝術家寄回的會員資(期間再通知兩次)	以收到的藝術家資料為主，進行整理並建檔；尚未收到的會員資料則從過去的資料庫和網路抓取(寄回的資料約 1/3)	有些會員的資料缺乏或經歷過少
8月30日-9月9日	◆ ◆ 網站資料更新 第一批資料更新與統整	在9/9以前更新完第一批資料	將藝術家資料上傳更新至網站	資料上傳前需再三檢查與比對
9月10日	◆ 英文版網頁翻譯	在9/16以前完成翻譯	將翻譯資料上傳更新至網站	資料上傳前需再三檢查與比對

期程	工作項目	計畫目標/績效指標	衡量方式及成果展現	達成效益與檢討
9月9日-9月16日	◆ ◆ 網站資料更新 第二批資料更新與統整	在9/16以前更新完第二批資料	將藝術家資料上傳更新至網站	資料上傳前需再三檢查與比對
9月16日-10月6日	◆ 確認更新後的藝術家資料	將全數(207位)藝術家的資料上傳至網站	<ol style="list-style-type: none"> 1. 已完成126筆藝術家資料 2. 6筆刪除-無過去資料可對照的會員 3. 9筆未上傳-無過去資料可對照或資料過少之會員 4. 10筆刪除-無內容的藝術家(僅有名稱) 5. 14筆不更新-無最新資料可更新 6. 16筆藝術家資料過少 7. 26筆藝術家的資料未完整 	由於網站程式等技術性問題，導致部分的會員資料無法更新
10月6日	◆ 資料 確認系統更新後的藝術家資料	將全數(207位)藝術家的資料上傳至網站	<ol style="list-style-type: none"> 1. 已完成155位藝術家資料 2. 4位藝術家無法新增 3. 9位藝術家無資料(僅有名字)-已刪除 4. 16位藝術家資料過少 5. 23位藝術家的資料未完整 	請網站設計師更改網站式，新增會員資料
9月20日-10月16日	◆ 網站之英文版	將目前網站上缺少英文版的部分補上	共有31篇內容缺少英文版	已送翻譯社翻譯

期程	工作項目	計畫目標/績效指標	衡量方式及成果展現	達成效益與檢討
10月17日	◆ 女藝會網站更新發表會	將全數(207位)藝術家的資料上傳至網站，並開大會公佈此消息	9月底已大致完成，後來發現網站有些內容缺少英文版翻譯，於是再請翻譯社翻譯，因此推延了網站更新的發表會時間	英文版已全數補上