

吳美琪，美金時間，2023，digital print, 42 x 29 cm

吳美琪：潘朵拉的盒子

Wu MeiChi : Pandora's Box

26 July to 24 September 2023

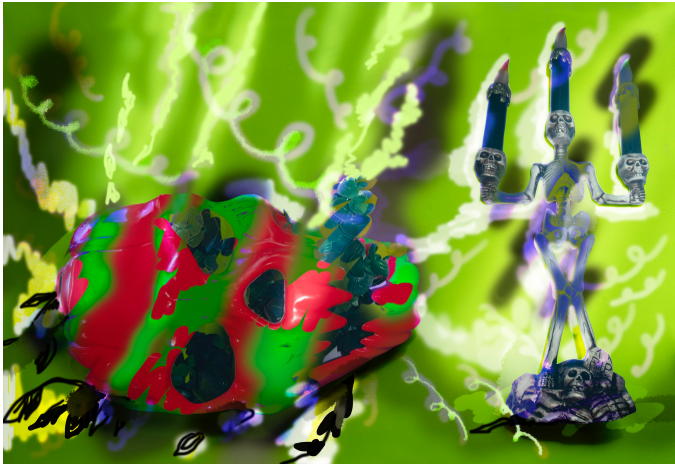
A26 SPACE 北京朝陽區酒仙橋路 751D Park 園區 751D Park, Jiuxianqiao Rd. Beijing

山河万朵 Vege Wonder 北京东城区王府井大街 269 号王府中环西座 2 层 212 号 2F-212, 269 Wangfujing St., Beijing

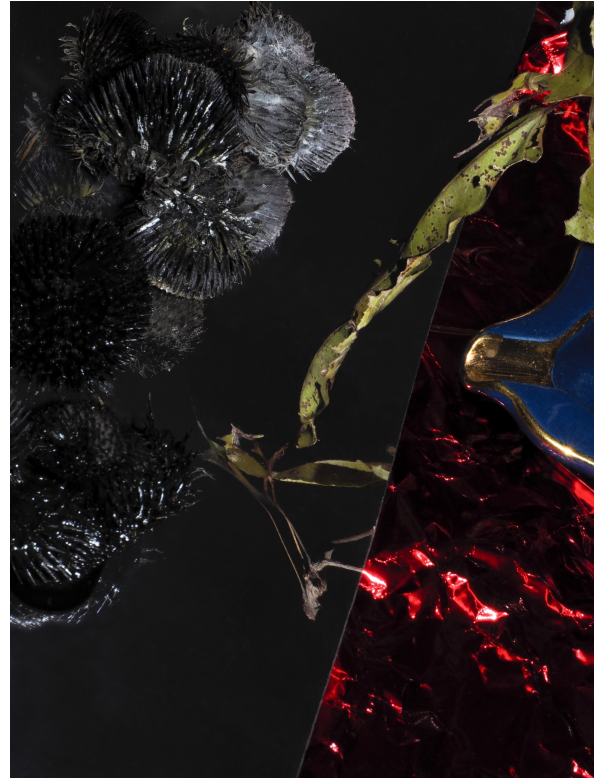
亞紀畫廊很榮幸與北京 **A26 SPACE** 共同舉辦吳美琪個展「潘朵拉的盒子」，展覽將同時在 **A26 SPACE** 與米其林星級餐廳山河万朵 **Vege Wonder** 展開，作為藝術家首次在北京的展出，將涵蓋吳美琪最知名的靜物攝影包括 2017 年《XYX - A Moveable Feast》系列、2019 年《YXX - The Flares》系列、以及 2019 年後以「盒子」為觀念主軸發展出的各種攝影變奏，包括結合擺拍與電腦繪圖的布面輸出作品、運用紡織技術完成的影像繪毯。而 2023 年新作《Notes: Write Down Your Worries and Fears》也將在 **A26 SPACE** 首度發表。

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左：吳美琪，它復活了，2022，熱轉染於緞布，70 x 103 cm



右：吳美琪，XYX-The Moveable Feast #4，2017，數位 c-print 水晶裱，102.5 x 77 cm

在攝影中，盒子指涉了攝影的本質「暗箱 **camera obscura**」。但在數位時代，誕生影像不再需要黑暗盒子的光學反射，卻如潘朵拉的盒子般打開無止盡的生成氾濫。盒子也代表隱藏的秘密，可能是寶藏或記憶、神秘或禮物，它們可能堆放在佈滿灰塵的閣樓，可能裝滿泛黃的照片和被蟲蛀的衣服，可能用明亮的紙包裹著，可能瀰漫著黑暗與毀敗。2019年，吳美琪的盒子從野餐籃開始，它和一段苦澀的戀情相依，當野餐盒應充滿愉悅的綠意與藍天，吳美琪卻開始將它裝入各種稀奇古怪的零碎物件。盒子自此成為吳美琪與影像的關係，涉及收集、置放、製造、覆蓋、手工、切割、縫製，這些帶有手部觸感的行為也表達藝術家與性的曖昧關係，可被視為 20 世紀 60 年代美國興起的女權運動與藝術的接續，也是她心理狀態的反映。除了不可否認的宣洩力量之外，物件和所有生物不斷變化和混合，也表達了吳美琪將影像視為一個不可分割的整體的有機願景。

至今四年間，由盒子擴展的創作系列成倍增加，包括《Baby's Baby》、《驚喜盒》等，這些變奏侵入了各種日常物品，全然化作擬人化、鮮豔、動感的奇特空間—或許潘朵拉的盒子也象徵多元宇宙，通過將日常用品轉變成性感的影像文本，吳美琪劫持了它們的功能和文化意義，使其由社會屬性中解放出來的同時，她也將自己從生活中解放，撰寫出一種嶄新的希望與自由。因為，潘多拉的盒子裡裝著世間所有的苦難，所有的謊言、欺騙、責罵、絕望、指責、嫉妒、陰謀、老年、病痛，但如太宰治的小說《潘朵拉的盒子》，描寫一位對抗病魔的少年透過書信紀錄了自己的愛情與憧憬，用微笑抱以絕望。

我們的笑，是發自躺在潘朵拉盒子一角的小石子。
與死亡毗鄰而活的人，一朵花的微笑，比生死問題更刻骨銘心。

—太宰治

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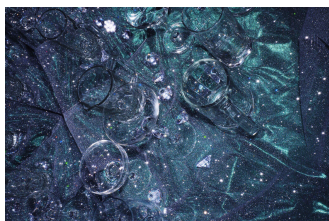
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關於藝術家

吳美琪，1989 生於台南，畢業於高雄大學。以彩色靜物攝影為創作基調，吳美琪交織靜物、棚拍、抽象、圖像文化、科學實驗等，生產關於色彩、光線、物件迭代、空間分割的圖像，這些作品同時是純粹形色、維度的美學延展，亦是消費文化中時代與物件的演繹。吳美琪開創性地使用媒材，是數位時代攝影藝術新型態的創作者，重要個展包括 2019 年台北亞紀畫廊「YXX-The Flares」、2020 年台北朋丁「野餐」，重要群展包括 2022 年台中藝術銀行「另見：藝術家的視窗」、2023 年台北攝影文化中心「抽象之眼」、東京 Gallery Common「IMAGRATION」等。

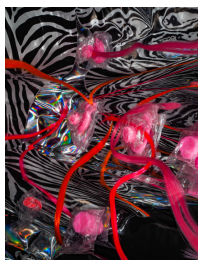


作品系列介紹



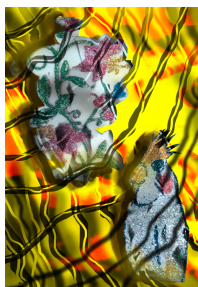
XYZ - A Moveable Feast, 2017

由電影〈星際效應 Interstellar〉中，穿越時空創造非線性流動的四維正方體和三維球體（蟲洞）的啟發，以重新安排空間架構與觀者建立新的視覺聯繫語言，這些空間違背常理、扭曲透視、最終讓物質型態呈現新的格局，是藝術家以 XYZ 空間維度概念創作三部曲的第二部。



YXX - The Flares, 2019

作為 XYZ 三部曲的最後篇章，此系列承續對空間與物質的探討，並通過實驗光與色彩的表現及物理性，以將維度「Y」的移動擴大，光亮表面的影像猶如一個沒有摩擦力的平面，被攝體通過誇張的空間與光遞增速度移動，形成具有科幻力量的神秘空間。



x+羅 Miró, 2022

替圖像畫圖的想法，是好幾次在面對攝影時的生氣到悲傷，寫實過頭的影像讓吳美琪感到暴力，如此地不忍直視讓她有理由來破壞照片，最後成了電繪圖像。而這些視覺帶有個人故事與情感的轉換，同時讓藝術家與影像本身獲得自由。



Notes: Write Down Your Worries and Fears, 2023

禮物，在生命中以各種不同型態出現，來自朋友的卡片、喜酒的禮盒，它們的存在是如此微不足道，能保存的時間可以是幾分鐘、也可能是好幾年，就像生命與生命之間的陪伴充滿變數，生命本身也不可能直到永遠。這是藝術家用相機寫下對友誼、生命、存在的此時此刻的短篇筆記。

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Wu MeiChi, Holiday (Daytime) , 2019, digital print, 115 x 86.25 cm

Wu MeiChi : Pandora's Box

26 July to 24 September 2023

A26 SPACE 751D Park, Jiuxianqiao Rd. Beijing
Vege Wonder 2F-212, 269 Wangfujing St., Beijing

Each Modern and A26 SPACE are happy to present *Pandora's Box*, Wu MeiChi's first solo exhibition in Beijing. The exhibition will be held simultaneously in A26 SPACE and Vege Wonder, a Michelin star restaurant. *Pandora's Box* features Wu's most iconic still life photography *YXX - A Moveable Feast* (2017) and *YXX - The Flares* (2019), with various development afterward through the concept of "box" as well as the experiment of media including graphical output and textile technology. Wu's latest series *Notes: Write Down Your Worries and Fears* will also be premiered at A26 SPACE.

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Left : Wu Meichi, Time for US\$, 2023, digital print, 42 x 29 cm



Right : Wu MeiChi, Anniversary, 2022, dye sublimation print on satin, 66 x 100 cm

In photographic context, box refers to "camera obscura". But in the digital age, images no longer require the optics of the dark box, the rapid production of images is much similar to open up the endless floods of Pandora's box. Boxes hold secrets. They might contain treasures or memories, mysteries or gifts. They might be stacked in a dusty attic, filled with yellowing photographs and moth-eaten clothes, or be wrapped in bright paper and contain something precious. They also may be filled with darkness and ruin.

In 2019, Wu attracted by the idea of box because of the picnic basket, while she was during a bitter relationship. In the fairy tales the picnic basket should be full of pleasant greenery and blue sky, however Wu began to pack it with weird, odd items. Since then, the box has become her connection to images, involving collection, placement, manufacturing, covering, handcrafting, cutting, and sewing. The box indicative as they are of the artist's ambiguous relationship with sex, are often seen as an inheritance of the feminist movement that emerged in the mid-1960s, and a reflection of her psychological mindset. Beyond their undeniable cathartic power, they are also the expression of Wu's organic vision of the image as an indivisible whole, in which objects and all living beings constantly transform and intermingle.

In the past four years, Wu has been developing numerous series related to box, including *Baby's Baby* and *Jack in the Box*. The box also symbolizes the multiverse by transforming domestic objects into mysterious and sexualised context, she hijacks their functional and cultural meaning as liberation of social attributes. At the same time, she liberates herself.

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About the Artist

Wu MeiChi, born in 1989 in Taiwan, now lives and works in Taipei. As a photography artist, Wu focuses on color still life and combines stage photography, abstraction paintings with light and texture experiments. Her works scenes of light and reflection are used to produce images of distorted geometric shapes. Her selection of objects gestures towards another aspect of vivid imagery, that of consumer goods and consumption. Important solo exhibitions include "YXX-The Flares"(2019) at Each Modern, Taipei, "Picnic"(2020) at PengDing, Taipei. Important group exhibitions include "A Fresh Look-The Artist's Window"(2022) at ArtBank, Taichung, "The Eye of Abstraction"(2023) at National Center of Photography and Images, Taipei, "IMAGRATION" at Gallery Common, Tokyo.

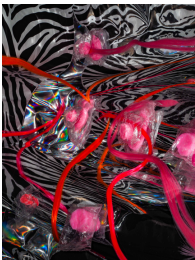


Series Introductions



XYX - A Moveable Feast · 2017

Inspired by the four-dimensional cube and a three-dimensional sphere (wormhole) in *Interstellar*, Wu rearranged the structure of space and built up a new visual language by distorting space against common sense, causing variation within the forms of their original materials and molecules. It is Wu's second series utilizing the mathematics XYZ definition of the space.



YXX - The Flares · 2019

The series represents the third iteration of Wu's practice of creating portals to unseen dimensions where the familiar pieces of everyday are pulled and cut apart. A progression can be seen with the titular "Y" as it moves through the titles, the works seem to become subject to greater forces of volatility. Accelerating towards a final entropy. The glossy surfaced images act as frictionless planes where objects move with increasing speed through hyperbolic space and light.



Miró · 2022

The idea of drawing onto image is that Wu feels irritated to dejected while facing with overly documentary images which arising unbearable violent. The series carries personal stories and emotional transformations deeply, at the same time allows the artist and the images liberate themselves.



Notes: Write Down Your Worries and Fears · 2023

Gifts appear in different forms. Sometimes they are kept for only a few days or sometimes many years, just like the relationship between lives. Life itself cannot last forever neither. This series is an artist's note on friendship, life, and the moment of existence.

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