



礼物—Baby' s Baby

出處 | 傅尔得

在我们身处的数字时代，虚拟与现实世界在日益模糊与动态断裂间所产生的张力，不仅正重新塑造和扩展着我们的认知和审美经验，也迫使我们进一步思考真实性与虚拟性、表象与存在之间的关系。

《礼物》（Baby' s Baby）是融合了吴美琪个体生命经验和图像美学的展览。作为台湾最有代表性的新生代视觉艺术创作者之一，吴美琪对影像媒介的当代性思考与个性化实践，不仅展示了她对变动中的外在现实的理解、适应与反思，也更广泛地回应了时代正经历的技术、社会、文化、身份及审美的变革。

吴美琪以相机作为主要创作工具，但其作品既不同于直接摄影，也不依赖于计算机的图像生成。相反，她通过实验性的场景搭建，有意识地建构出超越物理性常态的物质与空间的构成。她采用的反数字化创作方法，包括将拍摄的影像输出后，通过拼贴、重新制作、转译等一系列手工程序，创造出具有非线性美学的图像，将虚拟与现实空间交织在一起。

在制作图像时，吴美琪始终选择与她生活环境和经验相关的物件和元素。因对廉价塑胶、亮片材质、荧光色彩等的个人偏好，其作品整体呈现出反叛式的边缘美学特征。在与大小屏幕交互频繁的数字时代，吴美琪作品所呈现的荧光色彩，能将观者带入数字时代的感官体验。

在如此一脉相承的图像美学基础之上，展览《礼物》以吴美琪个体的生命经验和情感经历作为重要的结构支撑。

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其中，《野餐》系列是吴美琪对一段过往感情经历的视觉化处理。她将对身体的物化融入到自己的视觉语言中，通过对异形人体部位的图像、身体部位模型装置、野餐篮、塑胶草地、壁纸等丰富元素的使用，她以复杂而深刻的方式展示了感情结束后所要面对的失去和离愁。作品中所呈现的失去感，因其带有的陈旧意味和次文化特征美感，或许能唤起观众对于前数字化时代的物理世界、自然环境以及人际互动等的乡愁式感伤，进一步激发出人们对数字时代下的情感回忆和迁移等议题的探讨。

《手术房派对》系列，展现了吴美琪在面对即将进行的髋关节置换手术时，对自我长期身体疾病的戏谑、幽默以及积极应对的态度。这个系列的作品，不仅呈现了在数字时代中我们能自由穿越多维虚实空间的独特身体感知，还强调了吴美琪坚定的哲学信仰，即她对“自由”和“存在”的坚守。或许，这些作品能激发我们对新时代下多维度生命观的深刻思考。

展览《礼物》融合了传统摄影、物件拼接、电绘输出、织物挂毯、三维动画以及多形态装置等多种创作形式，这些不同的媒介在吴美琪独特的视觉美学下进行统合，将悲伤与欢愉、离愁与庆祝等情绪交织在一起，共同呈现了一个复杂、眩晕，且虚实相生的视觉体验。

在我们逐渐走入的人机融合的后人类时代，《礼物》为我们敞开了一个视觉和感性的入口，让我们在自由穿梭于虚拟与现实世界的当下，感受到审美经验的扩展和情感的共振，从而进一步思考虚拟与现实、时空维度与感知拓展、个体身份与存在等当代性议题。

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Foreword of “Baby’s Baby”

出處 | By Joanna Fu

In the digital age we find ourselves in, the tension arising from the increasing blurring and dynamic disjunction between the virtual and real worlds is not only reshaping and expanding our cognitive and aesthetic experiences but also compelling us to further contemplate the relationship between authenticity and virtuality, as well as between representation and existence.

Baby’s Baby is an exhibition that blends Wu MeiChi’s personal life experiences with her unique visual aesthetics. As one of Taiwan’s most prominent young visual artists, Wu MeiChi’s contemporary perspective and individualized approach to the medium of media demonstrate her comprehension, adjustment, and contemplation of the evolving external reality. Furthermore, her work offers a broader response to the technological, social, cultural, identity, and aesthetic changes that the era is undergoing.

Wu MeiChi primarily utilizes a camera as her main creative tool, yet her artworks are neither conventional photography nor reliant on computer-generated visuals. Instead, through experimental scene construction, she consciously assembles compositions of matter and space that transcend the physical norms within her images. Preferring hands-on techniques over digital processes, she prints her photographs and subsequently manipulates them manually. This manipulation includes collage, reconstruction, and translation, resulting in images that boast nonlinear aesthetics, skillfully blending virtual and tangible spaces.

In her creative process, Wu MeiChi consistently incorporates objects and elements from her personal surroundings and experiences. With a distinct preference for inexpensive plastics, sequin materials, and fluorescent colors, her art embodies a bold and unconventional aesthetic. In our digitally dominated age, the fluorescent hues in Wu MeiChi’s pieces evoke the sensory immersion characteristic of our times.

Building upon this lineage of visual aesthetics, the exhibition Baby’s Baby is anchored in Wu MeiChi’s personal life experiences and emotional narratives.

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In the Picnic series, Wu MeiChi provides a visual representation of a past romantic experience. She incorporates the objectification of the body into her visual language by using images of reshaped body parts, installations of body part models, picnic baskets, plastic grass, wallpaper, and other diverse elements. In a profound and intricate manner, she portrays the feelings of loss and longing that arise after the conclusion of a relationship. The sense of loss conveyed in the artwork, enriched with a touch of antiquity and subcultural aesthetics, may evoke in viewers a nostalgic sorrow for the physical world, natural environments, and interpersonal interactions from the pre-digital age. This, in turn, sparks discussions on topics such as emotional memories and transitions in the digital era.

The Operating Room Party series highlights Wu MeiChi's spirited, witty, and forward-looking approach to dealing with her chronic physical condition, especially as she approached an impending hip replacement surgery. These artworks not only depict the unique sense of seamlessly moving between virtual and real dimensions in today's digital world but also underscore her deeply held philosophical convictions, her unwavering commitment to "freedom" and "existence." Perhaps, through these pieces, viewers may be inspired to contemplate the multi-dimensional aspects of life in our contemporary era.

The Baby's Baby exhibition features a wide range of artistic expressions, encompassing traditional photography, object collages, digital paintings, textile tapestries, 3D animations, and diverse installations. Unified by Wu MeiChi's distinct visual style, these various mediums come together to interweave emotions, from sorrow to joy and from nostalgia to celebration. Collectively, they offer a complex, dizzying, and symbiotic visual experience that blurs the lines between the virtual and the tangible.

In the emerging post-human era of human-machine integration that we are gradually entering, Baby's Baby serves as a visual and sensory gateway. It enables us to explore the expansion of aesthetic experiences and emotional connections as we freely navigate between the virtual and real worlds. This, in turn, encourages us to contemplate contemporary issues such as the interplay between virtuality and reality, the dimensions of time and space, the broadening of perception, and matters of individual identity and existence.