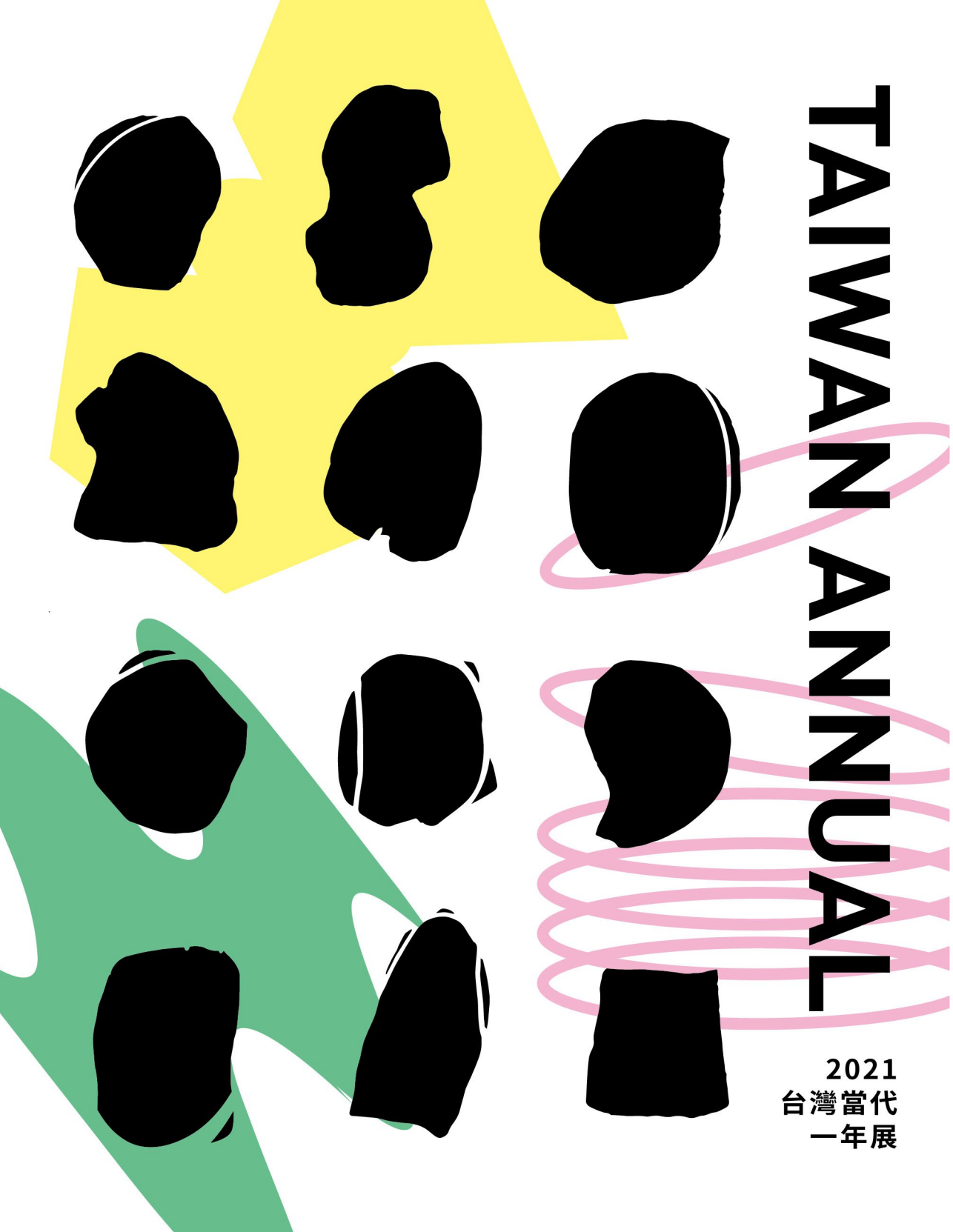


TAIWAN ANNUAL

2021
台灣當代
一年展



TAIWAN ANNUAL



一年一度的
台灣當代藝術展覽

2021
台灣當代一年展

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理事長 序

臺灣最具包容力的藝術發表公益交流平台——台灣當代一年展，慶祝 20 歲！

走過 20 年，一年展堅持以「人」為主，支持將近 3,000 位藝術家和藝術團體公開展覽，展出超過 10,000 件藝術計畫及作品，讓上萬臺灣觀眾享受當代藝術獨立、開放的觀展經驗，而其不以資歷、學歷、年齡的包容性展覽機制，也為藝術平權提供落實的詮釋。

台灣當代一年展見證了臺灣藝文生態資源的消長，累積從北到南移展靈活的因應經驗，今年在新冠肺炎疫情全球爆發的狀態下，一年展將作數位轉型，希望能讓藝術專業工作者，運用跨領域工具與管道，更積極主動與流動的觀眾，在最美好的地方相遇。而這樣的相遇，不只為發表，不只交流，更為在苦悶時代，藝術具備的療癒力量。

我們希望轉進數位環境的展覽能為藝術家開創新的表現平台，並帶進跨領域創新工作者；為策展人提供展覽生產的新工具，凝視數位人文藝術轉化下社會的機會與挑戰；也為觀眾開放全時性接觸當代藝術的新空間，多元開展藝術觀展經驗。

在臺灣視覺藝術生態環境劇烈轉型的時點，台灣視覺藝術協會也將著手整理當代一年展的展覽史，希望藉此為臺灣當代藝術生態蒐整能探向未來的議題與檔案資料，面對極端嚴峻的資源，研發更具彈性，能包容藝術跨領域發展、盡情綻放的平台。

社團法人台灣視覺藝術協會

理事長



Preface by Chairman

Happy 20th birthday! TAIWAN ANNUAL, the most inclusive charity art platform.

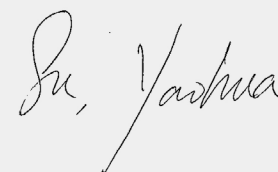
Founded over 20 years, TAIWAN ANNUAL has always focused on the "individuals." We have supported nearly 3,000 artists and art groups launching exhibitions and showcased more than 10,000 art projects and works. With our effort, tens of thousands of audiences all around Taiwan are able to experience and appreciate the independent and open character of contemporary art. The inclusive mechanism that allows all the audience, regardless of one's life experience, educational background, or age to enjoy contemporary art is also the perfect example of art equality.

TAIWAN ANNUAL has witnessed the ebb and flow of Taiwan's creative environment and has accumulated experience in moving exhibitions from north to south whenever needed. This year, with the global outbreak of the COVID-19 pandemic, we will focus on digital transformation to support art professionals using cross-domain tools and channels to more proactively approach the potential audience, facilitating the encounters of artists and audience. This kind of encounter not just servers showcasing or interacting purpose, but also serves the purpose of bringing out the healing power of arts in the time of despair.

We hope that the digitalized exhibitions will open up new platforms for artists and attract innovative workers from different fields. Digital transformation also provides curators with new tools for exhibition producing and a new perspective to gaze at opportunities and challenges of it might bring to the society. It also opens up a new space for audience to have full-time exposure to contemporary art and develop more diversified art tastes and experience.

As the visual art ecology of Taiwan undergoing drastic transformation, the Association of Visual Art in Taiwan (AVAT) will also start to compile the exhibition history of TAIWAN ANNUAL, hoping to search for topics and archives that can explore the future for Taiwan's contemporary art ecology. Through the compilation, we aim to build a platform that is more flexible and inclusive to contain cross-field development of art while facing the scarcity of resources.

Chairman of Association of the Visual Arts in Taiwan



關於 台灣當代一年展

視盟以臺灣最大的藝術工作者協會的資源及平台出發，秉持自由、多元、開放的藝術平權初衷，自 2002 年起創辦臺灣唯一以藝術創作者為核心的「台灣藝術家博覽會」，2016 年更名為「台灣當代一年展」，一路以來不斷挑戰自我、嘗試不同的展出內容與形式，曾於文化創意園區、歷史街區、百貨商城、臺北花博爭艷館盛大展出，或是 2016-2018 年與「混種現場」、「白晝之夜」等藝術季連袂結合等等，每年致力為創作者提供與廣大藝術愛好者、專業社群、國際網絡連結的機會。

以平權為衷的一年展，「一年聚焦」展區多年來不限身份與媒材公開徵件、「一年培力」展區扶植策展新秀、「評審團獎」促進創作者未來發展機會、「公共藝術」展區與「資料庫」展區邀請大家多元思考生活與藝術的發展等，我們舉辦多樣活動與講談，同時積極拓展國際網絡，讓臺灣與全球另類、實驗或替代空間共同展演，提供有別於一般以畫廊為單位的藝術博覽會機制。

自 2002 年起，一年展與臺灣視覺藝術界一起見證了全球性的劇變—過去的二十年，網際網路根本性影響我們的生活與當代藝術的多元演化；過去的短短二年，病毒對我們而言，除了身體上的衝擊，也讓我們更清楚藝術的力量，不在於實體或虛擬，而在於重新省視內在本質，在混亂的時代中重整步伐，更明白心之所向，與變動的未來，共感共生。

二十年，銜接過去與未來的交叉點，藝術的感染力、人與人之間的真誠互動，只增不減。

誠摯邀請你與我們一同開啟臺灣當代視覺藝術的下一個二十年！

About TAIWAN ANNUAL

As the largest art workers' aggregate in Taiwan, Association of the Visual Arts in Taiwan (AVAT) upholds the faith of freedom, diversification, and open-minded equal rights since 1999.

The Artist Fair Taiwan (former TAIWAN ANNUAL) was organized in 2002 and renamed in 2016, which has been challenging itself, trying different exhibition contents and forms every year. It has been exhibited in cultural and creative parks, historical districts, department stores, and Taipei Expo Park Expo Dome. In 2016-2018, it was once combined with art festivals such as "On Site" and "Nuit Blanche". Every year, we are committed to providing creators with opportunities to connect with art lovers, professional communities, and international networks.

As an annual exhibition focuses on equal rights, the Focal Annual section has open-called for many years without restrictions on identity and media, the Foster Annual section supports curatorials, and the Jury Prize promotes future development opportunities for creators, The Public Art Area and the Taiwan Contemporary Art Archives (TCAA) Area invite everyone to think about the development of life and art. In addition, we hold various activities and talks via international networks that the alternative, experimental or alternative art spaces are connected to perform together.

Since 2002, TAIWAN ANNUAL has experienced drastic social evolution with everyone. In the past two decades, the Internet has comprehensively affected our lives and the diversified development of contemporary art. In the past two years, the virus has changed our lives. The most important part is that it made us realize more about the power of art is not depending on the physical or virtual existence, but is the inner essence re-examining, and the deeper understanding of the direction of the heart in the chaotic era, which equip us with stronger mutual sensibility of an uncertain future.

In the past twenty years, the communication between the past and the future, the charm of art and the interaction between people have only increased.

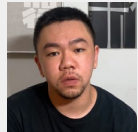
TAIWAN ANNUAL sincerely invites you to join the journey of contemporary visual art development in Taiwan for the next 20 years!

台灣當代一年展 20 年，培力機制對應的現實是什麼？

文／林裕軒

台灣當代一年展（以下簡稱一年展）前身為視盟（台灣）藝術家博覽會，首屆於 2002 年在華山烏梅酒廠舉辦，至今 2021 年將邁入第二十屆。途中在華山烏梅酒廠舉辦，並擴大至華山四連棟與藝術大街，也曾於松山文創園區、新光三越、臺中文創園區、臺南、高雄駁二藝術特區與臺北花博爭艷館……舉行，除了經歷展覽場地的移動外，也隨著藝術環境的變異，加入座談、新媒體主題區、藝術市集、實驗電影影展、企業合作、藝術團體、國內外機構展區與培力機制等等。2019 COVID-19 於全球爆發後，隨即中斷了 2020 一年展國外藝術機構的參展計畫，2021 年 3 月台灣疫情升溫至三級警報，一年展隨即在 20 年的此刻，因疫情狀況下，宣佈了台灣當代一年展將轉型為線上展，線上展如何以此為契機調整它的「體質」？

過去在美術館的審查機制，且替代空間不足的情況下，視盟（台灣）藝術家博覽會提供一個年輕藝術家作品曝光的機會，無審查機制且有機的創造一個年輕藝術家的互動平台，而日趨完善的補助、獎項、徵件與展演……機制下，當代儼然已成為一個反覆動作的科層化時代。當今，我們該如何審視一年展轉型為線上展之後的可能？爬梳 1983 至 2001 年的時間軸，聚焦在 2002 年至 2021 年的變化下製作其年表，以 2020 一年展的一年培力機制作為一個索引，回推在一個單位作為「培力機制」的可能，除了國藝會的策展培力，2019 年典藏 artouch 也深入製作一系列的策展專題，近年許多的機構組織也發起了關於策展、評論書寫與行政的培力計畫。我們將策展人的培力機制放在整體藝文環境生態中觀察，從策展培力到策展專案的設立，不管是藝術家、策展人、藝評與藝術行政，這遍佈的培力計畫中，是否能回應現實需求，並帶我們到更遠的地方，抑或只是一個終點？



台灣當代一年展 20 週年計畫者 The Planer of TAIWAN ANNUAL 20th anniversary

林裕軒，1994 年出生，工作居住於臺灣臺北，現為獨立策展人。林裕軒以多角度的身份與實踐模式，思考在系統中的我們，如何在共生與獨立關係中對社會結構進行擾動，並進一步思考「我如何成為我們」這一當代社會的命題。林裕軒同時關注於當代社會的生產結構，並深入研究藝術家的養成與世代命題，試圖以策劃的方式，來對自己的見證與經歷留下痕跡。

Yu-Hsuan LIN, born in 1994, in Taipei, lives and works in Taipei. He works as an independent curator. With multifaceted practices from different roles he holds, Lin questions how artists, within a system, could displace or deconstruct the social structure both independently and collectively, and further inquiries into the contemporary issue — "How to Become us." He has long dedicated himself to investigating social movement and the art eco-system, researching the cultivation of young artists and the generation gap in depth through his multifarious artistic production and curating.

About TAIWAN ANNUAL

Text / By LIN Yu-Hsuan

TAIWAN ANNUAL, formerly known as AVAT Artist Fair Taiwan, now is going to enter its 20th year in 2021. First held in 2002 in Umay Theater at Huashan 1914 Creative Park, TAIWAN ANNUAL was soon expanded to Silian Building and Art Boulevard, also taking place in Songshan Cultural and Creative Park, SHIN KONG MITSUKOSHI, Taichung Cultural and Creative Industrial Park, Tainan, Kaohsiung The Pier-2 Art Center as well as Taipei Expo Park Expo Dome before. Besides exhibition touring, it has also involved talks, new media themed areas, art markets, experimental film festivals, corporate collaborations, art groups, domestic and international institutions, and the empowerment mechanism during its evolution journey. After the global outbreak of COVID-19 in 2019, the participation of foreign art institutions in the 2020 TAIWAN ANNUAL was immediately suspended. In March 2021, the epidemic alert was raised to level 3 in Taiwan, and TAIWAN ANNUAL announced that it would be transformed into an online exhibition on the point of its 20th year. With this transformation, what will be the sparkle of essence migration?

In the past, with the censorship in art museums and the lack of alternative exhibition space, the (Taiwan) AVAT Artist Fair provided an opportunity for young artists to have their works exposed without being censored, creating an interactive platform for young artists flexibly and effectively. The system of grants, awards, open calls, exhibitions and so on has steadily emerged to a complete balance, this circulation gave birth to contemporary bureaucratic era. Now, how should we look at the possibilities of TAIWAN ANNUAL after its transformation into an online exhibition? Pacing through the time frame between 1983-2001, the chronology is the concentrates of migration between 2002-2021. Specifically, the empowerment mechanism of 2020 TAIWAN ANNUAL, is the index of inferring possibility from individual to develop the empowerment mechanism. In addition to the curator's incubator program from National Culture and Arts Foundation, Art Touch also started an in-depth series of curatorial projects in 2019, and many associations and institutions have launched empowerment projects of curating, comment writings and managements as well. We monitor the curator's empowerment concept among integrated art community, and wonder if these empowerment programs from curatorial cultivations to project establishment, regardless of artists, curators, art critics or artistic administrators, could respond to practical necessity and guide us further, or instead, it merely comes to the end.

1998 1998台北國際雙年展
悍圖社成立
國家氣成立

1997 亞洲金融風暴
視覺藝術聯盟籌備會
VT Artsalon非常廟藝文空間成立

1996 國家文化藝術基金會成立
1996台北雙年展
首屆臺北美術獎

1995 首次威尼斯雙年展台灣館
在地實驗成立
竹圍工作室成立
新樂園藝術空間成立

1994 高雄市立美術館成立

1992 天打那實驗體成立

1991 泛色會成立

2001 台北當代藝術館開館
打開當代藝術工作站成立
後八成立

2000 臺灣首次政黨輪替
自強貳捌肆成立

1999 921地震
華山成為藝文活動場地
豆皮藝文咖啡館成立
鳳甲美術館成立

社團法人台灣視覺藝術協會成立
1999

1983 臺北市立美術館成立

1987 臺灣解嚴

1988 國立臺灣美術館成立
伊通公園成立

1989 2號公寓成立

1990 野百合學運

2002
視盟首屆藝術家博覽會
於華山烏梅酒廠舉辦，
以會員與新人藝術家為主

SARS爆發
台北國際藝術村成立
台新藝術獎成立

2003 第二屆藝術家博覽會
新增策展人、藝術家、參展者座談
新台五線成立

2004 第三屆藝術家博覽會
擴大至華山四連棟、藝術大街與烏梅酒廠
Facebook
南海藝廊成立

2005 台灣聲視好大／2005視盟藝術家博覽會
國藝會策展專案啟動

2006 台灣當代藝術博覽會
首度有新媒體藝術主題曲與藝術市集

2009 夏藝眺／2009視盟藝術家博覽會
藝企合作，作品送入商業空間
臺北數位藝術中心
weibo
海馬迴光畫廊成立
復興漢工作室成立

2008 藝·極棒／2008視盟藝術家博覽會
藝術創作開放區、視盟主題區、實驗電影漫步區

2007 3C的祭台灣多媒體藝術展／視盟藝術家博覽會
以新媒體藝術為主
水谷藝術成立

2010 藝想ten開-see u next 10／2010視盟藝術家博覽會
首度離開臺北舉辦
Instagram
臺北花卉博覽會
國藝會策展人培力@美術館專案
寶藏巖國際藝術村Treasure Hill Artist Village成立
立方計畫空間成立
台北當代藝術中心成立

2011 第十屆藝術家博覽會／兩地巡迴展
與新浜碼頭、駁二特區合作
臺北市藝術創作者職業工會成立

2012 第十一屆藝術家博覽會／兩地巡迴展
於臺中文創園區、臺北松菸文創園區兩地展覽
國藝會現象書寫 視覺藝術專案
國藝會視覺策展專案新增兩階段補助階段

2018 臺灣當代文化實驗場成立

2016 台灣藝術家博覽會改為「台灣當代一年展」
台灣藝術家博覽會改制為台灣當代一年展、好融易藝術造街計畫
Lightbox攝影圖書室成立
讓豬仔飛藝術團體成立

2015 台灣藝術家博覽會
增加藝術平權區、創作計畫區、悍圖社展區、影展與主題策展區
首次於花博爭艷館展出
台灣藝術家博覽會新增國外機構與團體
持續從2015至2019，2019因疫情取消國外機構

2014 台灣藝術家博覽會x新光三越
與新光三越合作，於信義A8、A9、A11舉行
三一八運動
酸屋藝術團隊成立

2013 台灣藝術家博覽會
於臺北、臺南兩地展覽
福利社藝術空間成立
絕對藝術空間成立
空場藝術聚落成立

台灣當代一年展20年，轉型為線上展
2021

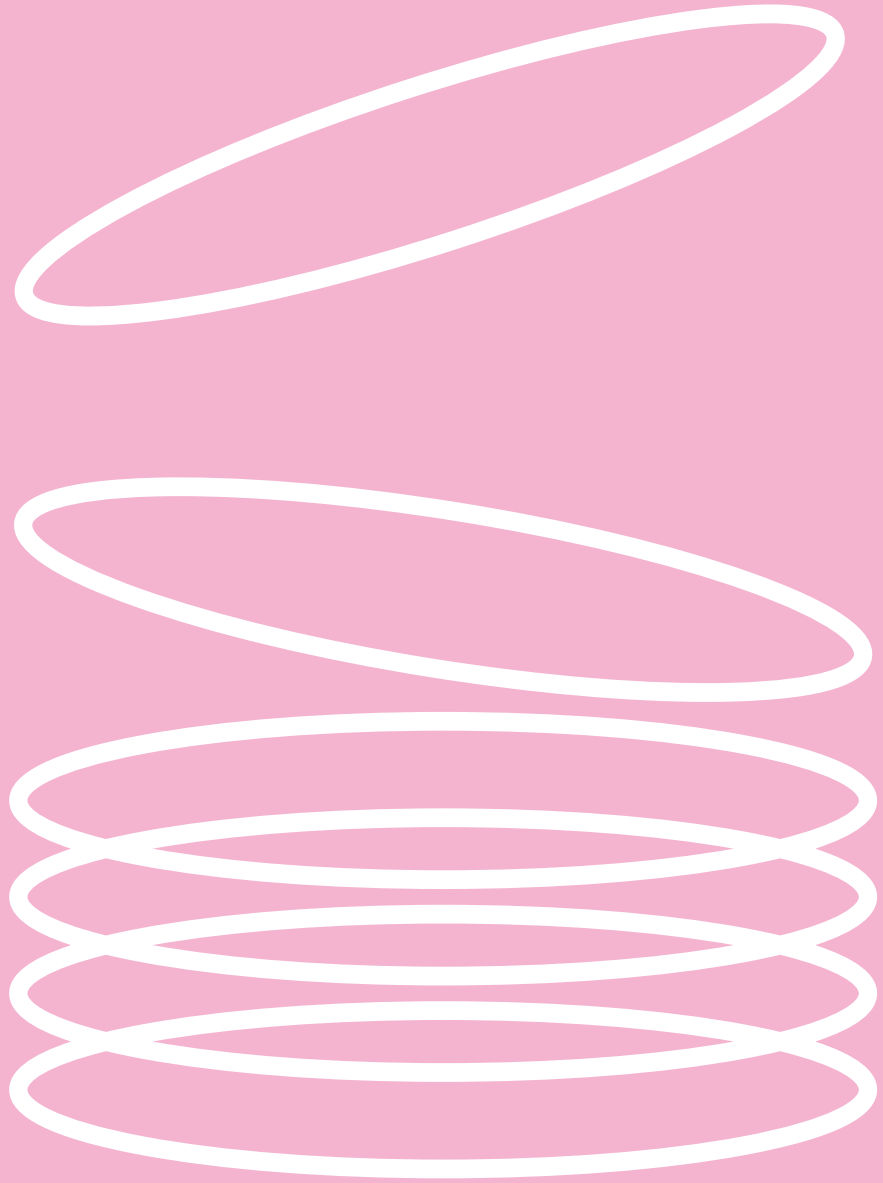
2019 COVID-19爆發
臺南市立美術館成立
國際論壇暨青年策展工作坊
國藝會主辦、臺北市立美術館主辦
立方計畫空間策劃
典藏ARTouch製作策展專題
節點藝術空間成立
以香港與臺灣共同合作之藝術空間

2020 台灣當代一年展增加策展一年培力機制
原藝術平權區改制為一年聚焦
策展區改制為一年培力之策展培力機制
通過《文化藝術獎助條例修正草案》
嘉義市立美術館成立
絕對放送：藝術評論
新秀策展人培力計畫

Foster ANNUAL

一年

培力



「主題策展區」歷經五屆，共邀請 22 位策展人籌辦 10 檔主題策展、12 檔影展策展，為延續台灣當代一年展歷年累積的充沛藝術能量，並傳承專業實務經驗予各方人才，2020 年特將「主題策展區」轉型為「一年培力」展區，公開徵求策展好手的創意提案，並邀請策展人擔任獲選提案之顧問，經由面試審核、定期會議等共同討論並執行本年度「一年培力」展出之計畫。藉由策展人過往豐富實務經驗，扶植青年策展人在不同場域的實踐可能，並延續世代之間資源的流動與發掘各方藝術的潛能。

今年之培力顧問為游崴，入選之計畫為林郁晉「鏡水樓台」。

Curatorial Projects has been held for 5 years with 10 curatorial projects and 12 film festivals overseen by 22 curators. To build on the previous experiences and the artistic vitality of the TAIWAN ANNUAL, as well as to pass on professional and practical experiences to varied talents, in 2020 the Curatorial Projects transformed into the Foster ANNUAL, which has announced open calls for creative curatorial proposals. Furthermore, the Foster ANNUAL has invited the curator(s) as adviser(s). They will conduct interviews and regular meetings, and collectively execute the program of this year's Foster ANNUAL. Through the experienced curatorial practices of the two curators, the Foster ANNUAL aims to facilitate young curators' practices in various context, extend the flowing of resources between generations, and explore manifold artistic potentialities.

The adviser and the winner of 2021 Foster ANNUAL are YU Wei, and LIN Yu-Jun with his curatorial project "Gazebo and the Water Mirror".

空總臺灣當代文化實驗場 策展人／研究員
Curator and Researcher of Taiwan Contemporary Culture Lab (C-LAB)



空總臺灣當代文化實驗場策展人、研究員。倫敦大學柏貝克學院 (Birkbeck, University of London) 人文學暨文化研究博士，關注臺灣 1980 年代以來的當代藝術與視覺文化，曾任《今藝術》雜誌主編與特約撰述。2014 年擔任臺北市立美術館「觀·點——李元佳回顧展」英國田野調查工作統籌，2015 年於倫敦佩爾茨藝廊策畫展演「射殺鋼琴師：台北噪音場景 1990-1995」，2017 年與在地實驗共同策畫「破身影」於臺北市立美術館。2018 年起於 C-LAB 策畫「重訪台北之晨」(2019)、「姚瑞中：犬儒共和國」(2020)、「實驗通信 CREATORS 2020-21」(2021)；協同策展計畫包括「時間另類指南」(2018)、「城市震盪：污痕」(2019) 及「台灣國際錄像藝術展：ANIMA」(2020) 等。

Curator and researcher of Taiwan Contemporary Culture Lab (C-LAB). Yu obtained his PhD in Humanities and Cultural Studies at Birkbeck (London Consortium), University of London, with a research focus on Taiwan's contemporary art and visual culture since the 1980s. He has served as the editor-in-chief and correspondent for ARTCO magazine, and the UK research coordinator of 'View-Point: A Retrospective Exhibition of Li Yuan-chia' (2014) organised by Taipei Fine Arts Museum (TFAM). He curated 'Shoot the Pianist: the Noise Scene in Taipei 1990-1995' at Peltz Gallery (2015) and co-curated 'Broken Spectre' at TFAM (2017) with ET@T. His recent curatorial projects at C-LAB include 'Re: A Morning in Taipei' (2019), 'Yao Jui Chung – Republic of Cynic' (2020) and 'Signals: CREATORS 2020-21' (2021); also the co-curatorial projects, 'The Alternative Guide of Time' (2018), 'City Flip-Flop: Stained' (2019) and 'the 7th Taiwan International Video Art Exhibition' (2020).

Gazebo and the Water Mirror

人們透過模仿習得社會所運行的資訊系統，大腦不斷地學習、接收並四處傳播，資訊都會因其有用處而得以順利保留成為熟知的文化現象，因此可以立即指認某些符號或概念快速進入世界的系統。

現今網路迷因 (meme) 不僅是廣傳在網路上的梗圖，還泛指文化透過模仿的方式成為訊息傳遞的機制，這些訊息快速的連結、不斷地混種、適應、變形，彼此相互吸引、結合共存，連結成新的訊息結合體。有趣的是它未必有其垂直式的文化脈絡，而是某種發散式的「水平式文化拼接」，發展出脈絡上的跳躍與斷裂，呈現社會與文化現象的存續與擴散。

藝術家在不斷接收網路虛擬空間中流通的文化後，將抽象之記憶形象化，成為某種真實的檔案或外裝的記憶，爾後又再度回到了虛擬 (展場)，再次將技術、真理及意義之間的定義不斷翻轉，讓現實主體轉成虛擬之物，重新調換了先與後、真與假、符象與實質之間的關係，讓虛擬成為另一種現實。

本次線上展覽，將與「台灣當代一年展」及由台灣民間所發起，響應世界博覽會的虛擬場館「群眾的國家館」共同合作。「鏡水樓台」透過網路，將位在一片汪洋的蔚藍海面上，橫豎通直的跨海公路中三座精美的美術館，同時出現於臺灣及杜拜，以及可以自由進入虛擬現場的各位。它像是透過影像紀錄下曾真實存在的現場，然，當現實與虛擬之間的邊界模糊後，人是否存在於真實已不再重要，破除了現實所限制的框架，其中「水平式的文化拼接」更是某種突破框架之動力，讓訊息或原初即存在的慾望找出新的道路，重新連結成新的隱喻出口。

儘管脈絡並非清楚絕對，依然可見其混雜的摺痕中原初慾望的核心。

蔡昌崑 TSAI Chang-Chi

吳柏賢 WU Bo-Sian

陳昱凱 CHEN Yu-Kai

傅寧 FU Ning

蔡尚孚 TSAI Shang-Fu

蔡傑 TSAI Jie

羅悅慈 LO Yueh-Tzu

策展人 CURATOR

林郁晉 LIN Yu-Jun



林郁晉，出生臺灣屏東東港，成長於桃園，就讀臺北藝術大學藝術跨領域研究所，定居於臺灣新北汐止。透過策覽的方式討論歷史、時間及社會體制所帶給人們的諸多限制，並在其中試圖找尋某種共存的自由出口。

LIN Yu-Jun, born in Donggang, Pingtung, Taiwan, grew up in Taoyuan, studied at the Graduate Institute of Trans-disciplinary Arts of Taipei National University of the Arts, and settled in Hsichih. Discuss the many restrictions that history, time, and social system have brought to people through the way of curation, and try to find some kind of free exit for coexistence among them.

Through imitation, people learn the information system of social roles and norms. Our brain keeps on absorbing messages and diffusing them. Due to their communicativeness, some are kept to be cultural landscape, and hence people access the worldwide system by reckoning some of those symbols or concepts.

Nowadays, online memes are not only image macros spread on the internet, also generally implies the mechanism of how a culture is transmitted by imitation. These messages are congregating, constantly merging, adjusting themselves to new surroundings, or transforming; in addition to their mutual appeal, and co-existence, they are connected to be a new combination of texts. Intriguingly, they are not necessarily carrying along the vertical cultural context, but more of a divergent, horizontal culture transplantation. They leap out of the original context, create gaps and display the continuity and diffusion of social and cultural phenomena.

After receiving the culture texts disseminating in the virtual reality, artists visualize those abstract experiences into some digital files or exosomatic memory. They subsequently return to the virtual venue to further explore what technology, truth and meaning stand for. By reverting the reality into a simulacra, they blur the boundaries between before and after, true and false, and the signifiers and the signified as well – shaping another reality out of the simulacra.

This project is supported by the TAIWAN ANNUAL and World's Fair, Netizen Pavilion. With the internet, "Gazebo and the Water Mirror" projects three magnificent virtual museums, standing between interwoven roads in the middle of vast oceans, in both Dubai and Taiwan. They would be a spot existing only within the video footage, yet once the boundary between the real and virtual world becomes obscure, this venue would break the framework long sustained by the reality. Though our presence or even our world may thus turn out trivial, this approach, particularly fueled by the horizontal acculturation, paves a new way out for the messages and our natural desire, re-linking into a new metaphorical projection.

We could nonetheless witness, notwithstanding the absolute certainty, the original desire of these artists in the wrinkled texture of their artworks.

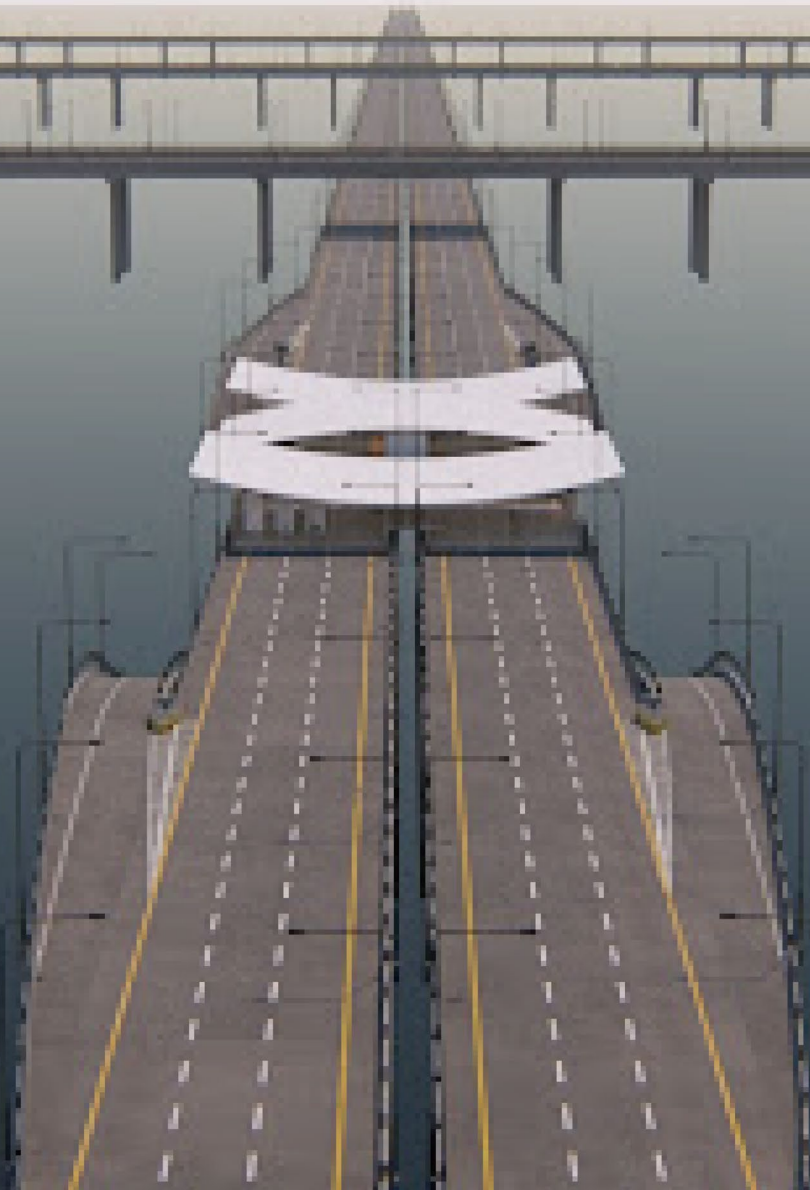
如果我們可以在高速公路上看展 If we can watch the exhibition on the highway

此次以藝術家的身分，為參展的藝術家們想像一個虛擬的展場，場景主要為都市中的高速公路淹沒在一片沒有盡頭的海洋，高速公路作為都市中重要的交通基礎設施之一，它是一種脫離人類日常生活經驗尺度的存在，人們乘載著交通載具在此高速移動，在全球化的脈絡下人類從最原初的行走移動方式，到達一種高速的點到點移動經驗，移動的風景成為了模糊而不再重要，為了效率壓縮了時間與空間的關係。

人類受到網路媒體快速的接收與傳遞訊息，腦中快速的點到點水平思考模式，有如一座全球化都市的交通網絡系統，沒有人可以在此移動的過程中停留，高速公路成為了疫情時代中最安全的彼方。

This time, as an artist, Tsai constructs a virtual venue of an urban highway soaking in an endless ocean. Despite their significance as an irreplaceable piece of infrastructure, highways exist beyond people's perceptions and daily experiences. With highways, under globalization, people make it to move from one spot to another at high speed, discarding walking, the original way. Changing landscape became vague and minor, when people compress time and space for efficiency.

Serving as a globalized transport network, mass media, along with its point-to-point lateral problem solving mode, puts an impact on how people receive and send messages. No one is allowed to pull over in the moving process- thus making highways the safest fairyland under the pandemic.



於 1993 年出生於臺北

2021 年取得東海大學建築研究所碩士，創作類型包刮平面繪畫、裝置藝術、數位媒材，目前作品關注於臺灣後殖民文化的都市議題，所帶給自身或是臺灣人的心理狀態，並重新解構提出一個新的當代想像。

Born in 1993 and just having acquired his master degree of Architecture at Tunghai University in 2021, Tsai creates graphic, installation and digital artworks. His recent works focus on the influence of Taiwanese post-colonial culture on the Taiwanese's state of mind and also on local post-colonialism itself, re-deconstructing the urban issue and offering a new possible image of it.

在怎樣的夜會這樣的想起愛我會死
What kind of night will you fall like this,
love me, you will die

對應現代的快速，「存在」命題於我自身的畫面切片中，閃動而飄忽不定。

當代文明光源如流光閃逝，卻於身體記憶中留下刮痕，潛藏徘徊於意識背後。畫面中光源作為視線，因意念情感資訊過量而「過曝」遺失的「缺席」指涉，如將藏匿於記憶編碼的資訊反白，形成急欲靠近的驅力，同時也是自身希冀成為某種狀態的存在空缺，指向的是一種我自身的原始歸屬感，類似於對已逝家屋的依戀與安定。我試圖使周圍環境作為對應，互稱附註。

Corresponding to modern speed, the proposition of 'existence' flashes and erratic in my own picture slices.

The light source of contemporary civilization flashes like a stream of light, but it leaves scratches in the memory of the body, lurking behind the consciousness. The light source in the picture is used as the line of sight, and the 'absence' refers to the 'overexposure' lost due to the excessive amount of mental and emotional information. The existence and vacancy of the state points to a kind of original sense of belonging to myself, which is similar to the attachment and stability to the deceased house. I tried to use the surrounding environment as a correspondence, calling each other's notes.

1993 年生，2019 年臺北市立大學視覺藝術碩士班畢業。

光線如流光閃逝而無形，於身體記憶中留下刮痕，潛藏徘徊於自身意識背後。

因為念舊，對應現代的快速，「存在」命題於我自身的畫面切片中，閃動而飄忽不定。在身體感知到某個片刻的氛圍時，這些感知會持續的拓撲，與現下新的經驗混合。於自身生命中汲取事件，拼湊串連了平行的想像。致力再現光源與記憶之身體感。

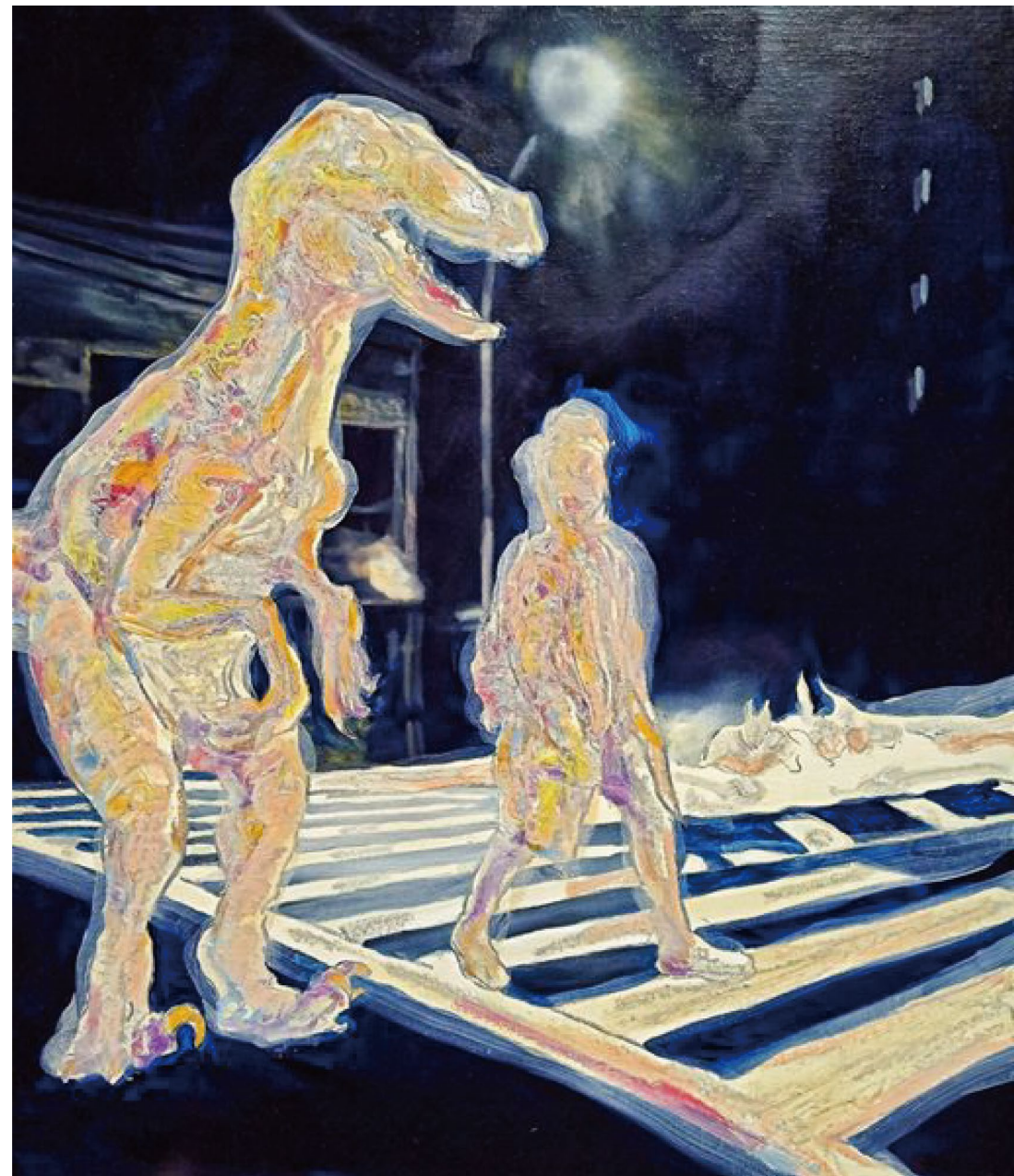
過去和現下不斷融鑄、消長、拼接而後沉積，形成緩慢累進式的定格。畫面不僅可比擬紀錄片式的再現，更出讓記憶切片的主導，讓觀者及其自發事件重製畫面中的劇情，成為導演。

Born in 1993, graduated from Taipei City University's Master of Visual Arts in 2019.

The light flashes like a stream of light and is invisible, leaving scratches in the memory of the body, hovering hidden behind one's own consciousness.

Because of nostalgia, corresponding to the rapidity of modern times, the proposition of 'existence' flashes and erratic in my own picture slices. When the body perceives the atmosphere of a certain moment, these perceptions will continue to be topological, mixing with the current new experience. Drawing events from one's own life, piecing together a series of parallel imaginations. Committed to reproducing the sense of body of light source and memory.

The past and the present continue to melt and forge, ebb and flow, splicing and then deposition, forming a slow and progressive freeze. The screen is not only a documentary reappearance, but also allows the dominance of memory slices, allowing viewers and their spontaneous events to reproduce the plot in the screen and become the director.



輻射 Radiation

《白之前之後》面對空白區域的前後線索，透過失序將可能的想像帶入，在日常的失序裡找尋安全感。把隨機的圖像在失控與直覺間來回互動，作品成為一個失控的角色，使我帶他走過未完成的下一步。此系列作中，描繪隕石、流星、龍捲風、火山等自然現象，以及飛碟等超自然畫面，結合面對事件劇變的動物反應，有著對抗、驚恐、迷惑等直覺反射，描繪於畫作中被突發力量在天文現象與災難構成的憂鬱世界中，觀察到畫上動物具有反抗災難、漠視災難的行為，象徵著自我的動物沈默佇立，彷彿靈魂出竅般無視的樣貌，冷靜的態度如沈默地訴說著反抗無用的無奈。回應創作者創作生涯中，被摧殘的作品不再永恆，作為一個如何面對環境的巨變改變自身去找到出口。

In CHEN's work "Before and After the Blank", facing the context of the blank area, the artist brings in possible imagination through disorder and finds security in the chaos of everyday life. As the artist manipulates random images in-between spontaneity and intuition, the work becomes an out-of-control character, allowing the artist to take it to the next step. In this series of works, the artist depicts natural phenomena such as meteor showers, shooting stars, tornadoes, volcanoes, and supernatural images as UFOs. These combine with animal reactions to dramatic incidents, such as resistance, fear, confusion, and other intuitive, reflective actions. CHEN also captures the animals' response to resisting and ignoring natural disasters that he observes in the melancholy world of astronomical phenomena and natural disasters. Animals that symbolize the self stand in silence as if they are spiritless in a state of indifference. Their calmness reveals their helplessness of the futility of resistance.

1991 年出生於臺灣臺北，居住於三重。2017 年取得國立臺北教育大學藝術與造形設計學系碩士。在碩士期間一場作品撞擊事件導致作品被巨輪碾碎，面對無常之下，將作品展出，本次經驗使藝術家重新思考「創作之於自身及環境」之間的關係。2016 年於金車舉辦個展「成為形式的形狀」，同年獲得桃源創作獎首獎。2017 年於北京駐村，創作《灰暗》系列作品，同年以《硫磺山的突變》獲得「高雄獎」優選獎，「光之軌跡」聯展於白石畫廊。2020 年以《困獸園》系列於涅普頓畫廊舉辦個展。

Born in Taipei in 1991, lives in Sanchong. Graduated from the Department of Arts and Design, National Taipei University of Education, in 2017. When studying in grad school, a work of his was rolled over and shattered by a giant wheel; despite the unexpected misfortune, he continued to exhibit the work. The experience made him reconsider the relationship between 'creative work, self, and environment'. Held solo exhibition Shapes as Formality at King Car Cultural and Art Center in 2016 and won First Prize at Taoyuan Contemporary Art Award the same year. During residency in Beijing in 2017, Chen created the Dark series. In the same year, his work Mutation of Sulfur Mountain won the Excellent Work Award at Kaohsiung Awards. Participated in the Light Trail group exhibition at Whitestone Gallery Taipei in 2017. Held solo exhibition Trapped at Neptune Gallery in 2020.



壞掉的交通 Broken Traffic

在《限時動態》系列中外框的使用，則拓展至「影像的外框」自身更大範圍的思考。到底影像的外框是什麼呢？綜觀來看它並不僅止於物質層面的邊框，而是用來標示影像邊界的視覺行動。對我來說顏料的層級間，所滿溢、遮蓋的邊界也可能是一禎影像的外框，甚至是藉由身體感的操演所留下之筆觸。當然很大一部分靈感來自使用社群媒體時，那些具時效性、添加特效、濾鏡的經驗。在這些經驗中，影像的邊界或外框往往是另一層影像。同樣的道理在上面以各式方法呈現的文字、表情符號、GIF 貼圖，都是如此。

The use of the outer frame in the "Limited Time Dynamics" series extends to a larger range of thinking about "the outer frame of the image" itself. What exactly is the outer frame of the image? From a general perspective, it is not just a border on the material level, but a visual action used to mark the boundary of the image. For me, the overflowing and covering boundary between the layers of paint may also be the outer frame of a framed image, or even the brushstrokes left by the physical performance. Of course, a large part of the inspiration comes from the experience of time-sensitive, special effects, and filters when using social media. In these experiences, the border or outer frame of the image is often another layer of image. The same is true for the text, emoticons, and GIF maps presented in various ways above.

我的作品關注影像與繪畫的關係，透過身體、筆觸去重塑觀看影像予我的感性，且多半使用不由我所生產的影像。出於他人生命經驗及影像質地的迷戀，使藉由身體的操作去經驗「不在場」，以顏料的狀態來開關於影像中所見的縫隙，可能是破碎的全景攝影，或是轉載產生的像素格色差，之於我這些影像中被視為瑕疵或是錯誤的「弱」，都是得以安身之處。

My works focus on the relationship between images and paintings, reshaping the sensibility of viewing images through my body and brushstrokes, and mostly use images that are not produced by me. Out of the fascination with other people's life experience and image quality, the "absence" is experienced through the manipulation of the body, and the gaps seen in the image are opened with the state of paint, which may be broken panoramic photography or pixels produced by reprinting. The chromatic aberration, for the "weakness" that is regarded as a flaw or error in these images of mine, is where I can settle down.



Fingerstyle

指行於此，路過。

感性的相反，我會說是「性感」。

可能嚮往成為某種優雅高質感的人類，

但心底其實反對這麼做，不確定。

p.s. Fingerstyle 也是種吉他演奏風格。

Passing by, the fingers depart from here.

The opposite of sensual(gǎn sèng 感性), I would call it "sèng gǎn"(性感 sexy).

I may aspire to be a certain kind of elegant and high quality human being, but at bottom, I am actually against it, not sure.

p.s. Fingerstyle is also a type of guitar playing.

1994 年出生於臺南新營

作品於行為表演擺盪到互動裝置為主的創作歷程，樂衷探究日常重組的實驗，癖好觀察各形式的人類互動，作品多以現成物改裝的動力裝置呈現，探索符號疊合的意義擴散，企圖生產更為畸趣的荒謬現象。

TSAI Shang-Fu's work is a journey from performance to interactive installation. He is interested in exploring experiments of daily reorganization and observing various forms of human interactions. His works are mostly presented as kinetic installations modified from off-the-shelf objects, exploring the diffusion of meaning through the overlapping of symbols in an attempt to produce a more absurd phenomenon.



第一個願望是第二願望會實現，
第二個願望是第三個願望會實現，
第三個願望是第一個願望會實現

The first wish is that the second wish will be fulfilled,
the second wish is that the third wish will be fulfilled,
and the third wish is that the first wish will be fulfilled

隙縫的那端，不遠的上方，成群結對的光，矇著火，沿途扯著空氣；呼嘯，咆哮，吶喊，聲嘶力竭地抓著火光的末端，死命地抓著，不管再如何的左右上下竄動。

面著地，不為所動的向下，像使命那樣，伴著夾道的許願歡呼希望悲傷哭喊絕望，拉著整個天空迎面撲來。

On the other side of the slit. Not so far away. Above our head. Trooping lights. Covered in flame. Tugging the air and pressing on.

Howling. Roaring. Shrieking. Clutching the end of a flare hoarsely and wearily.

No matter in which direction it struggles, hanging on to it.

Facing at the ground, unmovably, as if they have a certain calling.

With wishes, cheers, hopes and sorrows, tears and despair in the road.

Dragging the sky along. Oncoming.

擅長以較為多樣化的角度觀看 / 檢視 / 梳理所企圖要詮釋的對象及物件乃至於現象到架構。在表現手法上傾向於帶有較為濃厚的詩性和文學性，作品內容及其狀態呈現的語境思辨迴路上不論是發想的動機還是到完成皆含有相當大的成分為戲謔甚至嘲諷的意味在。在處理的題材選擇上從帶有個人感受性抒發 / 家族記憶 / 世代作用於個體或群體後所產生的聚合物 / 文本的再現及詮釋 / 族群種族 / 宏觀事實的辯證。

Good at viewing/inspecting/organizing the objects and objects that he is trying to interpret from a more diversified perspective, as well as phenomena and structures.

The expression technique tends to be more poetic and literary. The contextual speculative circuit of the content and state of the work contains considerable elements, whether it is the motivation of the idea or the completion, which is a mockery or even a mockery. The choice of the subject matter dealt with is from the expression of personal feelings/family memories/reproduction and interpretation of polymers/texts generated after generations act on individuals or groups/ethnic groups and dialectics of macro-facts.



如恍 As Indistinct

尚未經歷的事物抑或是過往的記憶甚至來自於外界訊息曾出現的場景，都可能在某時某地渾然不覺間被大腦召喚而出。搖搖欲墜的意識交雜著意識，雙手情不自禁地相攏，在那同時，倒向遠處地平線的身體直直地落入回憶之中。

那時回頭，發現身邊人事物的輪廓與回憶中閃過的片段重疊地似曾相似，但環顧了四周後才意識到，在過去的生命經驗裡自己從未於此地駐地或逗留，陌生像是吹風後身子的涼意一樣，直愣愣地打了一身疙瘩，倏忽之間，離開了，但眼前閃過的畫面，卻似有非無地瀰漫著。

清澈明朗的青空下，時間靜止了，拍打在礁石上的海浪百花齊放地被攪在空中，但在閃爍的跑馬燈裡，它一縷一縷的向前撲上，爭先恐後，記憶奮力推動著畫面，試圖藉此回到最初的野性之中。

Things that have not been experienced, past memories, or even scenes where external information has appeared, may be summoned by the brain at some point and place without realizing it. The shaky consciousness was mixed with consciousness, and his hands couldn't help but move together. At the same time, the body that fell to the distant horizon fell straight into the memory.

Looking back at that time, I found that the outlines of people and things around me overlapped with the fragments that flashed in my memories. But after looking around, I realized that in my past life experience, I have never stayed or stayed here. The strangeness is like After the wind blows, the body feels the same as the coolness, and he slaps a lumps in a straight and stunned manner. Suddenly, he left, but the picture that flashed in front of him seemed to be filled with imperfections.

Under the clear and clear blue sky, time stood still, and the waves hitting the reef were caught in the air, but in the flashing marquee, it rushed forward one after another, scrambling to advance the picture, trying to borrow This returns to the original wildness.

1998 年出生，近期以攝影和錄像為創作媒材，表達自身的生命經驗與日常生活中感受到的事物。

Born in 1998, recently used photography and video as creative media to express life experience and things feels in daily life.



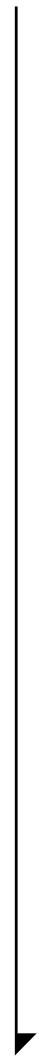
Focal ANNUAL

一年

聚焦



TAIWAN ANNUAL



關於一年聚焦

2021 台灣當代一年展，延續 2020 展區轉型能量，「一年聚焦」展區沒有作品類型分類限制，藝術家得以運用更為多元的形式、場地展現創作內涵，增進作品與觀眾現場對話的可能性，同時邀請 9 位藝術產業業界各項專業人士組成評審團，含藝術家、策展人、藝評、機構場館、藝廊、學者、媒體、藏家與技術等領域，與評審團獎入圍者一同進行「一年一會」面對面交流活動，共同討論思考藝術的各個面向，並且對於參與此計畫的作品評選出評審團獎一名予以 2022 年福利社 FreeS Art Space 展覽機會促進藝術創作者未來的發展機會。

About Focal ANNUAL

2021 TAIWAN ANNUAL continues the transformation energy of 2020, without categorizing genres of artworks and exhibition areas, artists can employ forms and spaces more diversely to address their creativity and generate communication between the artworks as well as the audiences. Concurrently, by converging the professionals from across art industries as a jury, including from the artisits, curators, art critics, scholars, press, collectors, technicians to the art institutions or museums, and galleries, the nominees of the Jury Prize will have the ANNUAL Convo with the professionals to communicate face-to face and to discuss the thinking behind their creations. Moreover, the winner of the Jury Prize will be provided with an exhibition opportunity at the FrreS Art Space in 2022 to facilitate the artists' future artistic practices.

一年聚焦評審名單

吳介祥 | 文化評論
吳垠慧 | 藝術文字工作者
林珮鈺 | 就在藝術中心藝術總監
姚瑞中 | 藝術家
范曉嵐 | 千鳥藝術有限公司藝術總監
高森信男 | 獨立策展人
陸潔民 | 畫協資深顧問
賴香伶 | 獨立策展人
蘇瑤華 | 學者

Focal ANNUAL Jury

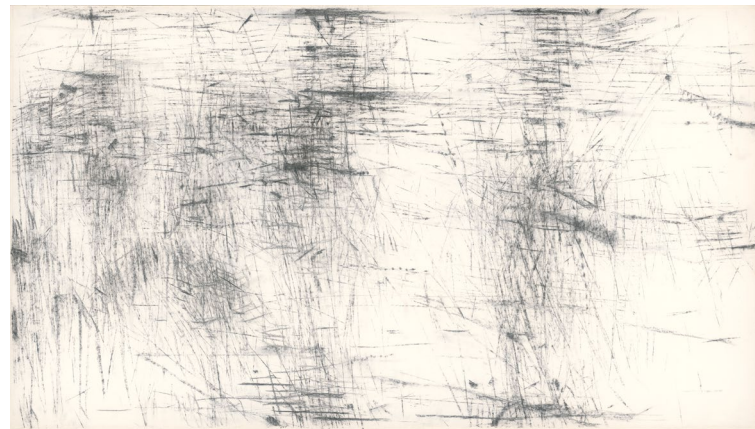
WU Chieh-Hsiang | Cultural Critique
WU Ericamigo | Artistic writer
LIN Pei-Yu | Art Director, Project Fulfill Art Space
YAO Jui-Chung | Artist
FAN Hsiao-Lan | Art Director, ThousandBirdArts
Nobuo Takamori | Curator
LU Jimmy | Senior Consultant, TAGA
LAI Hsiang-Ling | Curator
SU Yao-Hua | Scholar

大象視界 21-23 Invisible Vision 21-23

2021 / 炭筆、京和紙 Charcoal on Paper / 143 X 81 cm

將自然中蘊藏的生機律動經由情感的沉澱、主客觀深刻的遇合進入視覺的轉化。在看似抒情的詩意空間與嚴謹的筆法結構之間探尋內在的詩性經驗；進行一種神祕的心靈旅行。

The vital rhythms contained in nature are transformed into visual transformation through the precipitation of emotions and the profound encounter between subjective and objective. Explore the inner poetic experience between the seemingly lyrical poetic space and the rigorous brushwork structure; carry on a mysterious spiritual journey.



- 2021 「王公澤與張光琪雙個展」，臻品藝術中心，臺中，臺灣
- 2019 「靈境律動」，藝境畫廊，臺北，臺灣
- 2019 「淬·煉—百鍊鋼成才臺灣當代藝術展」，橫濱市民藝廊，橫濱，日本
- 2018 「心靈秘境」，御書房生活藝術空間，高雄，臺灣
- 2017 「獨立藝術博覽會」，Hulic Hall，東京，日本
- 2021 "Double Solo Exhibition of Wang Gon-Jer and Chang Guang-Chi", Galerie Pierre, Taichung, Taiwan
- 2019 "Spiritual Rhythm", ARTDOOR Gallery, Taipei, Taiwan
- 2019 "Quenching and Refining-Hundred-steel Taiwan Contemporary Art Exhibition", Yokohama Citizen Art Gallery, Yokohama, Japan
- 2018 "Secret Realm of Mind", Isart Gallery, Kaohsiung, Taiwan
- 2017 "Independent Art Fair", Hulic Hall, Tokyo, Japan

The Tank for IKEA Shark

2020 / 絨毛玩具、PC 版、木料、漆 Stuffed Toys, PC Sheet, Plywood, Paint / 100x50x150 cm x 2 件

隨處可見的 IKEA 商品，其「代表性與通俗性」在消費文化中舉足輕重，大眾的潛意識裡早已將 IKEA 的產品「典範化」了，是在經濟、個人審美及社會認同等面向下「多重考量」的最理想款式。而本次展出作品透過「臨摹」機器製造的陶瓷產品以及「重組再製」人氣商品向經典致敬等手段，使其產生爭議性的同時也再思考：「通俗」與「獨特性」的問題。

My works' main issue is about the repeatability and uniqueness of objects in daily life.

Is the IKEA shark special when it looks like a famous artwork? Or what are the differences between handmade and industrial production when the products look almost the same?



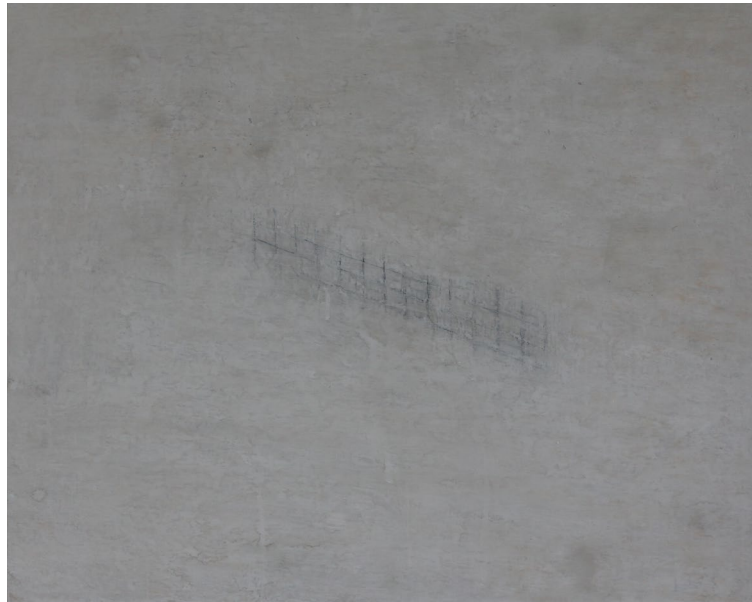
- 2020 「臺灣國際陶年展」，鶯歌陶瓷博物館，新北，臺灣
- 2019 「復印的節奏」，臺北市藝文推廣處，臺北，臺灣
- 2019 「看見城市 - 空間」，關渡美術館，臺北，臺灣
- 2018 「Art Asia 藝博」，KINTEX 一號展覽館，高陽，韓國
- 2018 「迷宮與蠟翼」，中央大學藝文中心，桃園，臺灣
- 2020 "Taiwan Ceramics Biennale", Yingge Ceramics Museum, New Taipei, Taiwan
- 2019 "Repeat, Reverse and Rubbing", Taipei City Arts Promotion Office, Taipei, Taiwan
- 2019 "(In)visible Space", Kuandu Museum of Fine Arts, Taipei, Taiwan
- 2018 "Art Asia Art Fair", KINTEX Exhibition Center 1, Goyang, Korea
- 2018 "The Labrinth and Wax Wings", NCU Art Center, Taoyuan, Taiwan

無題 (欄杆) Untitled (Railing)

2021 / 礦岩、水性顏料、土顏料、灰 Mineral pigments, Watercolor, Earth pigments, Ash/
105 x 130 cm

欄杆、階梯、窗框，這些在我們生活的城市裡無處不在的東西，冷調安靜且維持著平日生活所需，我喜歡看著他們荒涼破敗時候的樣子，原先那些精密計算與被設計的功能性變得毫無意義，在一片光亮中，破敗與消亡帶來一種和諧與神聖感，但我認為即使在這漫漶的光中，一直以來那些被壓抑著的痛苦與慾望並沒有消失，反而愈發強烈且深邃，所以我沿著結構的輪廓劃開，讓內在的狂亂不安展露出來。

Railings, stairs, window frames, these things that are ubiquitous in the city we live in, are quiet and maintain the needs of daily life. I like to look at them when they are desolated and dilapidated. The original precision calculations and the designed functionality have become meaningless. In the light, ruin and death bring a sense of harmony and sacredness, but I think that even in this long light, those who have been suppressed have always been suppressed. The pain and desire did not disappear, but became stronger and deeper, so I followed the outline of the structure and let the inner frantic uneasiness show.



歌頌春天 Chanting Spring

2021 / 蠟彩 Encaustic / 72.5 × 60.5 cm

藝術哲學在東方有「道法自然」，在西方有「自然是一切靈感的來源。無論「藝術家」的作品是直接來自自然、記憶，還是幻想，自然永遠是他創作動力的來源」*，所以我的「繁華若夢」、「夢幻城堡」、「雪白之聲」、「山之音」系列等作品，雖然以自發性繪畫或抽象表現主義技巧，但都是在「自然」的觀察薰陶下，自潛意識湧起而「拾得」，即唯識的自心現境界。從事創作超過 30 年，作品融合東西方抽象風格，當下即興式表現藝術家情緒與意境，近期多以蠟彩為創作媒材。

* 漢斯·賀夫曼，「他的教學節錄」，遠流出版社，現代藝術理論 2。

The philosophy of art has "Tao to follow nature" in the East, and "Nature is the source of all inspiration. No matter whether the "artist" works directly from nature, memory, or fantasy, nature will always be the source of his creative motivation"* Therefore, although my works such as "Prosperity as a Dream", "Dream Castle", "Snow White Voice", and "Sound of the Mountain" series use spontaneous painting or abstract expressionist techniques, they are all based on the observation of "nature". Under the Tao, "flow up" from the subconscious surging, that is, the realm of self-exposure of the only consciousness.



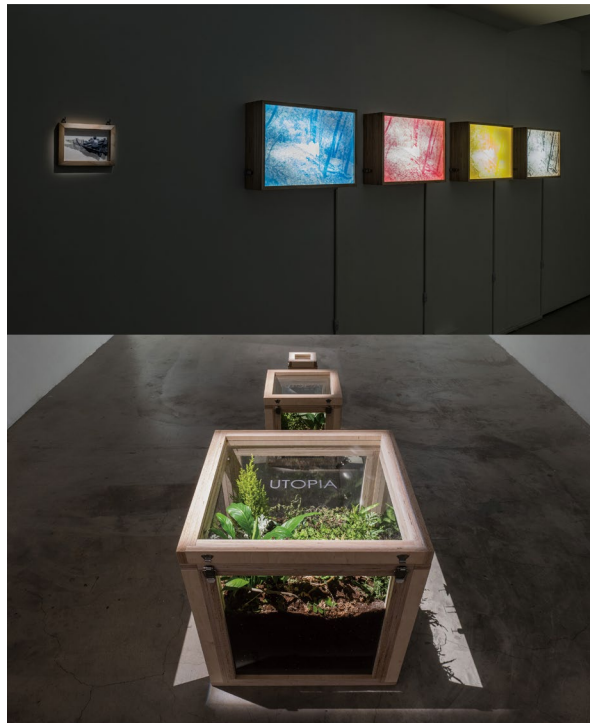
- 2021 「牛津博覽會」，牛津，英國
- 2020 「法國巴黎首都博覽會」，羅浮宮，巴黎，法國
- 2017 「法國藝術家沙龍展 - 巴黎香榭大道」，巴黎香榭大道，巴黎，法國
- 2007 「法國藝術家沙龍展 - 法國羅浮宮」，羅浮宮，巴黎，法國
- 2004 「法國藝術家沙龍展」，羅浮宮，巴黎，法國
- 2021 "Oxford Internation Art Fair", Oxford, United Kingdo
- 2020 "Art Capital-Musee du Louvre", France, Paris, France
- 2017 "Salon d' Automne", Boulevard des Champs Elysees, Paris, France
- 2007 "Exhibition of TFA Salon", Musee du Louvre, Paris, France
- 2004 "Exhibition of TFA Salon", Musee du Louvre, Paris, France

UTOPIA Crates and Light Boxes

2020 / 木作、玻璃、植物、土、絹版印刷、和紙、透明片、LED 燈 Wooden, Glass, Plants, Soil, Silk screen printing, Translucent paper, Transparencies, LED lights / 尺寸依場地而定 Dimensions Variable

以燈箱、貨運箱與標本玻璃箱的形式將象徵自然空間的植被依照不同緯度去分裝在不同的箱子中，以此回應從 18-19 世紀以來，人類因著航海大發現後與科學革命的技術進步，開始設立自然歷史博物館、科學博物館、植物園等，將所謂稀有、罕見的動植物陳列擺放供人觀賞，這種人類對於烏托邦、桃花源、仙境渴望的投射，以及對於自然的控制慾望。而《裝箱桃花源 UTOPIA Crates》以燈箱、貨運箱與標本玻璃箱的形式塑造一個個對於「烏托邦」想像的集裝箱，並運送、移植至展場空間，探討人類在現代科學、技術對於環境的控想像。

In the form of light boxes, cargo boxes, and specimen glass boxes, the vegetation symbolizing natural space is divided into different boxes according to different latitudes, in response to the scientific revolution since the 18th and 19th centuries. Technological progress has begun to set up natural history museums, science museums, botanical gardens, etc., to display so-called rare and rare animals and plants for people to admire. This kind of projection of human desire for utopia, peach blossoms, and wonderland, as well as the desire to control nature. And "UTOPIA Crates" in the form of light boxes, freight boxes, and specimen glass boxes creates containers that imagine "Utopia", and transports them and transplants them to the exhibition space, discussing the environmental control of human beings in modern science and technology imagine.



- 2020 「移植：創作的飄移」，非常廟藝術空間，臺北，臺灣
- 2020 「第十一屆國際袖珍雕塑展」，國立臺灣藝術大學真善美藝廊，新北，臺灣
- 2020 「2020 臺藝大雕塑年度展」，國立臺灣藝術大學真善美藝廊，新北，臺灣
- 2019 「第十屆國際袖珍雕塑展」，國立臺灣藝術大學真善美藝廊，新北，臺灣
- 2019 「2019 臺藝大雕塑年度展」，國立臺灣藝術大學真善美藝廊，新北，臺灣
- 2020 "We are drifting", VT Artsalon, Taipei, Taiwan
- 2020 "The 11th International Shoebox Sculpture Exhibition", NTUA Three Perfections Gallery, Art Museum, New Taipei, Taiwan
- 2020 "2020 NTUA Sculpture Annual Exhibition", NTUA Three Perfections Gallery, Art Museum, New Taipei, Taiwan
- 2019 "The 10th International Shoebox Sculpture Exhibition", NTUA Three Perfections Gallery, Art Museum, New Taipei, Taiwan
- 2019 "2019 NTUA Sculpture Annual Exhibition", NTUA Three Perfections Gallery, Art Museum, New Taipei, Taiwan

人的樣子 I remember

2020 / 數位微噴 Giclée / 60 X 90 cm

沒有人會看見我們自己原來的樣子，沒有人會記著我是這樣子的人，只有肉體歡愉的這個時刻，才會想起，自己原來是人的樣子。

No one will see our original appearance, no one will remember that I am such a person, only at this moment of physical pleasure, will I remember that we were originally a human being.



- 2020 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2018 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2018 「高雄攝影節」，高雄駁二特區，高雄，臺灣
- 2018 「台北國際攝影藝術交流日」，松山文創園區，臺北，臺灣
- 2016 「台北藝術自由日」，華山 1914 文化創意產業園區，臺北，臺灣
- 2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2018 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2018 "Young Photo", The Pier-2 Art Center, Kaohsiung, Taiwan
- 2018 "Wonder Foto Day", Songshan Cultural and Creative Park, Taipei, Taiwan
- 2016 "FREE ART FAIR", Huashan 1914 Creative Park, Taipei, Taiwan

最初 The Beginning

2020 / 壓克力、畫布 Acrylic on Canvas / 100 X 80 cm

此系列畫作源自於藝術家的親身經歷，為前年經歷一段雖難忘但卻稍縱即逝的愛。

此幅作品象徵藝術家心中的期望。畫面中間的裸身男女只單單凝望彼此，不受紛擾的花樣叢林所干擾，銀色的球體是 disco 舞廳的反光彩球，象徵世界的絢麗與誘惑。而座落各處的動物象徵了智慧、沈穩、幽默、敏捷及危險，藝術家透過幾何切割與物體間虛實轉換的個人創作風格來完整詮釋現實與期望中的差距，也透過作品喚起大家心中最純真的最初，並檢視自己是否陷入不可自拔的感情週期，或是經歷上一個感情循環後，有無成長並思考，避免下次又陷入相同的循環。

The painting inspiration of the series is derived from an unforgettable but fleeting love with her personal experience the year before last.

It reflects the artist's expectation in relationships. The naked couple in the middle of picture is only gazing at each other but not disturbed by the concrete jungle and the silver ball is a symbolic representation of the gorgeous parts and lure in the world.

The perfect interpretation for painting is the gap between social reality and self-expectation by artist's individual style which divide images and create her strong feelings between virtuality and reality. Besides, it arouses the masses to contemplate whether we're trapped by a whirlpool of feelings and unable to extricate ourselves or not with the series of painting. To avoid being trapped into the same cycle in relationship, we should learn and grow from the last one and also hope the painting can evoke the most innocent mind since our childhood.



夜裡黑與金—福隆東興宮

Nocturne in black and gold - Fulong Dongxing Temple

2020 / 油畫、畫布 Oil on Canvas / 90 X 90 cm

這幅畫描繪的是靠近福隆海岸東興宮，其屋頂的局部裝飾。身為一個有歐洲背景的藝術家，以歐洲視角，透過繪畫傳遞我對臺灣風景的喜愛。夜晚的光線彷彿義大利繪畫常用的明暗對照法，寺廟建築上的龍、鳳等靈禽祥獸彷彿有了生命。

This painting depicts a night view of a small pagoda near the Dongxing temple in Fulong which is located just a few meters away from the sea. As an European artist based in Taiwan, I have always felt a special fascination for the decoration of the temples and the characters represented in them. One of my interests is presenting to Taiwanese people different and unexpected views of their own culture and landscapes. In this case, under the dramatic night lighting of the scene (like a distant echo of the Italian chiaroscuro of the 17th century) the powerful protective animals of the temple, the dragons and the phoenix, seem to come to life and address the visitor, escaping the limits of his own sculptural representation.



- 2021 「RE :: THINK | 江瓊安創作個展」，駁二藝術特區，大義倉庫 C8-20，高雄，臺灣
- 2020 「台北插畫藝術節 | 徵件藝術家」，松山文創園區，臺北，臺灣
- 2020 「共生公寓劇場延伸展覽 | 與自然而然劇團合作」，晴耕雨讀小書院，桃園，臺灣
- 2020 「對美重新定義 | 江瓊安創作個展」，Konzy Kava cafe，臺北，臺灣
- 2020 「有線？無限！ | 江瓊安創作個展」，Remember Me cafe，臺北，臺灣

- 2021 "RE :: THINK, Jiang Ling An Solo Art Exhibition", The Pier-2 Art Center, C8-20 of Pier-2 Warehouse, Kaohsiung, Taiwan
- 2020 "Taipei Illustration Fair: The Artist Who Calling for Submissions", Songshan Cultural and Creative Park, Taipei, Taiwan
- 2020 "The cooperated exhibition for Symbiosis Apartment with Theater Naturally Connected", Readlander lifestyle bookstore, Taoyuan, Taiwan
- 2020 "Redefine the Meaning of Beauty", Konzy Kava cafe, Taipei, Taiwan
- 2020 "With lines? There's no dividing line with limitless!", Remember Me cafe, Taipei, Taiwan

- 2020 「金車青年油畫獎一得獎作品展」，金車藝文空間，臺北，臺灣
- 2019 「荒漠中的珍貴記憶 聯展」，宛儒畫廊，臺北，臺灣
- 2018 「台南藝術博覽會」，大億麗緻酒店，臺南，臺灣
- 2018 「新竹藝術博覽會」，芙洛麗大飯店，新竹，臺灣
- 2015 「尋跡台灣 個展」，金車藝文空間，臺北，臺灣
- 2020 "King Car Young Talent Oil Painting Award", King Car Cultural and Art Center, Taipei, Taiwan
- 2019 "Treasured Memories of Desolate Space", Yuan Ru Gallery, Taipei, Taiwan
- 2018 "Art Tainan", Tayih Landis Hotel, Tainan, Taiwan
- 2018 "Art Hsinchu", Fleur Lis Hotel, Hsinchu, Taiwan
- 2015 "Tracing Taiwan", King Car Cultural and Art Center, Taipei, Taiwan

"慵懶悠閒" 我始終相信 人性的美好
"Laidback" I always believe in the beauty of human nature.....

2020 / 壓克力、仿麻 Acrylic on Canvas / 117 X 91 X 5 cm (50F)

自己才是人生旅途最重要的伴侶，別忘了多充實自我因為機會不等人... 常替對方想多考慮對方的優點... 我始終相信人性的美好，該屬於你幸福也許會遲到，但絕不會缺席。

You are the most important partner in your life journey. Don't forget to enrich yourself because opportunities don't wait for others... Always think about each other's strengths... I always believe in the beauty of human nature, which belongs to you and happiness may be late, but will never be absent.



2021 「長期展覽」, The Hernion coffee, 桃園, 臺灣

2020 「長期展覽」, The Hernion coffee, 桃園, 臺灣

2019 「長期展覽」, The Hernion coffee, 桃園, 臺灣

2015 「假裝威嚴的等待」, A8 Cafe Gallery, 臺北, 臺灣

2021 "Long-term exhibition", The Hernion coffee, Taoyuan, Taiwan

2020 "Long-term exhibition", The Hernion coffee, Taoyuan, Taiwan

2019 "Long-term exhibition", The Hernion coffee, Taoyuan, Taiwan

2015 "Waiting with pretending dignity", A8 Cafe Gallery, Taipei, Taiwan

戲偶 Puppet

2020 / 綜合媒材 Comprehensive Media / 120 x 150 cm

儲藏室中發現封塵已久，衣衫襤褸的木偶人，就索性幫他們洗個澡。洗淨一身塵埃卻洗不去非昔比的滄桑印記，也算是戲偶人生的寫照！沒有太多浮誇的表情，卻各自有不同的故事，如果能重來一次，也許還能在舞台上發光發熱！本件作品是實物拼貼，九件木偶原本都有華麗的衣錦，如今僅存一身布衣，不同的身段置於畫布，以墨自由揮灑建構黑與白的空間舞台，亦可細細品味古老的文物斑剝之美！

The puppets in ragged clothes were found in the storage room, which had been sealed for a long time, so they simply took a bath for them. Washing a whole body of dust but not washing away the marks of vicissitudes that are not what it used to be, it can be regarded as a portrayal of the life of a puppet! There are not too many exaggerated expressions, but each has a different story. If it can be repeated again, it may still shine on the stage! This work is a physical collage. The nine puppets originally had gorgeous dresses, but now there is only one piece of cloth, and different figures are placed on the canvas. The black and white space stage is constructed with ink freely, and you can also savor the ancient, the beauty of cultural relics stripping!



2020 「國際彩墨船藝術大展」, 臺中文創中心, 臺中, 臺灣

2020 「亞洲當代藝術風貌展」, 國立教育資料館, 臺北, 臺灣

2020 「台灣當代一年展」, 臺北花博爭艷館, 臺北, 臺灣

2020 「藝新創藝學會」, 桃園客家文化館, 桃園, 臺灣

2020 「湧動墨潮」, 臺中文化中心, 臺中, 臺灣

2020 "International Color Ink Boat Art Exhibition", Chinese Creation Center Taichung, Taichung, Taiwan

2020 "Asian Contemporary Art Exhibition", National Education Archive, Taipei, Taiwan

2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2020 "Art New and Creative Arts Society", Taoyuan Hakka Culture Center, Taoyuan, Taiwan

2020 "Surge of Ink Tide", Taichung Cultural Center, Taichung, Taiwan

Happy Together 02

2020 / 壓克力彩 Acrylic / 80 X 116.5 cm

《Happy Together》這個系列通過陳述集體生活中既親密又暴力的雙面性，探索當代社會中，集體親密地生活在一起的可能性。這個系列最初的發想來自於前蘇聯人民對蘇聯生活的陳述和回憶。在社會主義國家的生活中，人民一方面在極其親密且團結的狀態中，共同為了建設社會主義天堂而努力；而另一方面，體制的暴力、民眾之間的互相舉發和猜疑卻又確實存在，彷彿在告訴我們親密和暴力是一體兩面、密不可分。所以作者將社會主義轉譯成仿似陽光無害的少年團體遊戲，並以作品勾勒出少年團體遊戲和社會主義在本質上交疊的地方。

"Happy Together" is trying to explore the way that people can coexist intimately by exposing the duality of collective life—intimate and violent. The concept of this series was inspired by the Soviet documentary. In the socialist countries, people strive unitedly to build the socialist paradise. On the other hand, Structural Violence, surveillance and snitching others truly exist. Collective life is intimate but also violent. So I translate socialism into group games, which seems sunny and innocent. And I am trying to delimit the similarities between socialism and group games by my work.



- 2020 「人間的導覽」，寬藝術，臺中，臺灣
- 2020 「藝術新聲－藝術科系畢業生推薦展」，大墩文化中心，臺中，臺灣
- 2020 「腳踝補完計劃」，東海 43 號創藝中心，臺中，臺灣
- 2020 「紅：徵件展」，寬藝術，臺中，臺灣
- 2019 「嘿，這樣已經靠近」，東海 A+ 藝術空間，臺中，臺灣
- 2020 "The Tour of Life", Kuan Gallery, Taichung, Taiwan
- 2020 "Young Voice", Dadun Culture Centre, Art Museum, Taichung, Taiwan
- 2020 "Achilles Heel", Tunghai No.43, Taichung, Taiwan
- 2020 "The Life of Red ", Kuan Gallery, Taichung, Taiwan
- 2019 "Hey, It Is already Very Close", A+ Art Space, Taichung, Taiwan

內視鏡 Soul in the Shell, watch through Inside

2020 / 木、假髮、鏡子、馬達 Wood, Wig, Mirror, Motor / 150 x 130 x 80 cm

「髒」由「骨」、「本」兩字組合而成，為「體」的同音異字，作為名詞可代表身體的本身或局部，也代表著物體存在的狀態本質，而作為動詞則是身體親自去經驗的過程。本展覽的作品挪用臺灣民俗文化中，廟宇儀式裡的神將形象，並抽取其通透的軀體支架，作為這些形象的精神延續。這些作品虛構出多個肉身局部，並透過進入軀體內部，使觀看形成另一種特殊「人中人」的狀態，在各個身軀裝置內外經驗異質的精神性，並透過鏡像觀看身軀形象的擴張及對外部空間的延伸佔領，同時，也探望自身內在的本來面貌。

"髒" is a combination of the two characters "bone" and "ben". It is a homophone of "body". As a noun, it can represent the body itself or part of it, and it also represents the essence of the existence of an object. As a verb, it is the body experiencing the process yourself. The works in this exhibition embezzle the images of gods and generals in temple rituals in Taiwanese folk culture, and extract their transparent body brackets as the spiritual continuation of these images. These works fictitious body parts, and by entering the inside of the body, the viewing forms another special state of "people among the people", experiencing heterogeneous spirituality inside and outside the various body devices, and viewing the image of the body through mirroring. Expansion and the extended occupation of the external space, at the same time, it also explores the original face of oneself.



- 2021 「髒 吳聯吟創作個展」，新竹鐵道藝術村，新竹，臺灣
- 2020 「向眾神致敬－宮廟藝術展」，台南美術 2 館，臺南，臺灣
- 2020 「第二檔〈打壩檔 -- 很可以_培力研發所_II〉」，台南生活美學館，臺南，臺灣
- 2020 「台北國際藝術博覽會」，臺北世界貿易中心一館，臺北，臺灣
- 2019 「108 全國美展」，國立臺灣美術館，臺中，臺灣
- 2021 "Soul In The Shell, Watch Through Inside", Hsinchu warehouse, Hsinchu, Taiwan
- 2020 "Paying Tribute to Gods: The Art of Folk Belief", Tainan Art Museum Building 2, Tainan, Taiwan
- 2020 "Good to go", Nation Tainan living art center, Tainan, Taiwan
- 2020 "ART TAIPEI", Taipei World Trade Center, Taipei, Taiwan
- 2019 "108 National Art Exhibition", National Taiwan Museum of Fine Arts, Taichung, Taiwan

女性系列 – 禁錮的青春 2
Feminine Series - Imprisoned Youth 2

2000 / 複合媒材 Mixed Media / 59 × 33 × 33 cm

在創作者的轉置下，風姿卓越，雍容華麗的女性符號 - 高跟鞋，深縛在竹籠裡，突顯了女性被視為展示的對象和欣賞的對象以及在父權社會中，男性控制「觀看」女性的權力；也訴說著數千年來女性從屬於男性，侷限在傳統的框架下被塑形，被追求，被欣賞，被品頭論足，為人妻，為人母的角色。

High heels have often been symbolized as and related to the young, the pretty, the sexy, and the elegant women. In this piece of art work the artist puts them in the hanging cages expressing their helpless and isolated social status when women are treated as sexy preys. This is a reflection of the century old cultural traditions of the male dominant society. Women have long been discriminated against, regarded as war trophies, sold as merchandises, treated as sexy objects or as servants, and honored as house wife and mother.



- 2021 「Seoul 亞細亞美術招待展」，韓國美術館，首爾，韓國
- 2020 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣
- 2019 「穿越花都之間－吳瓊華「台灣檳榔西施」系列創作展」，蘭桂坊國際藝術中心，臺中，臺灣
- 2016 「吳瓊華博士「台湾の檳榔西施（びんろうせいし）」日本展」，元町みなせ画廊，神戸，日本
- 2015 「吳瓊華「台灣檳榔西施主題」巴黎・高雄巡迴展」，59 RIVOLI，巴黎，法國
- 2021 "ASIA INVITATION ART EXHIBITIONS IN SEOUL 2021", Korea Gallery, Seoul, Korea
- 2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2019 "Crossing Flowery Metropolis-Wu, C. Christian", LAN-GUE-FANG Art Gallery, Taichung, Taiwan
- 2016 "Prof. Ph.D. Christian WU", Motomachi Art Gallery, Kobe, Japan
- 2015 "Wu, C. Christian-Taiwan Betel Nut Beauty Art Exhibition Tour in Paris and Kaohsiung", Paris 59 RIVOLI, Paris, France

意識風景 – 《遊園篇》
Awareness landscape-Amusement Park Chapter

2020 / 壓克力、畫布 Acrylic on Canvas / 91 X 65 cm

意識風景系列中，我在思考「個人符號系統」與「風景」兩者之間的關係，我透過不斷重複的曲線、潑灑的色點不斷重複交織的視覺狀態作為個人符號，並以此創作技法作為這次寫生的技法，在過程中「風景」只是乘載個人符號的載體，是抒發內在意識情感的出口，以真實的風景尋找內心的風景。

作品《遊園篇》當中，我獨自遊走在臺北兒童新樂園，適逢 2020 年新冠疫情爆發前夕，我觀察這些無人使用卻獨自運轉的設施，我並不參與設施，就只是在它面前靜靜地觀看，以人在此地卻心不在此地的心態，捕捉一個存在卻又不存在的風景。

In the Consciousness Landscape series, I am thinking about the relationship between "personal symbol system" and "landscape". I use repeated curves and splashed color points as my personal symbols and create techniques based on repeated and intertwined visual states. As the technique of this sketching from life, in the process, "landscape" is only a carrier of personal symbols, an outlet for expressing inner consciousness and emotions, and looking for inner scenery with real scenery.

In the work "Amusement Park", I walked alone in the Taipei Children's New Park. On the eve of the outbreak of the new crown epidemic in 2020, I observed these unused but operated facilities. I did not participate in the facilities, just quietly watching in front of them, with the mentality of people being here but not here, capturing a landscape that exists but does not exist.



- 2020 「各從其類－呂迦諾個展」，龍山文創基地，臺北，臺灣
- 2020 「精神通道－兩岸青年藝術創作展」，大新美術館，廣州，中國
- 2020 「臺中藝術博覽會」，臺中日月千禧酒店，臺中，臺灣
- 2019 「奇境締造者」，宛儒畫廊，臺北，臺灣
- 2018 「意志遊戲－呂迦諾個展」，新樂園藝術空間，臺北，臺灣
- 2020 "According to their kinds-LU CHIA NUOH Solo Exhibition", Longshan Cultural and Creative Base, Taipei, Taiwan
- 2020 "Spiritual channel-Cross-Strait Youth Art Creation Exhibition", Daxin Art Museum, Guangzhou, China
- 2020 "ART Taichung", Millennium hotel, Taichung, Taiwan
- 2019 "Wonderland Creator", Yuan Ru Gallery, Taipei, Taiwan
- 2018 "Will game-LU CHIA NUOH Solo Exhibition", Shin Leh Yuan Art Space, Taipei, Taiwan

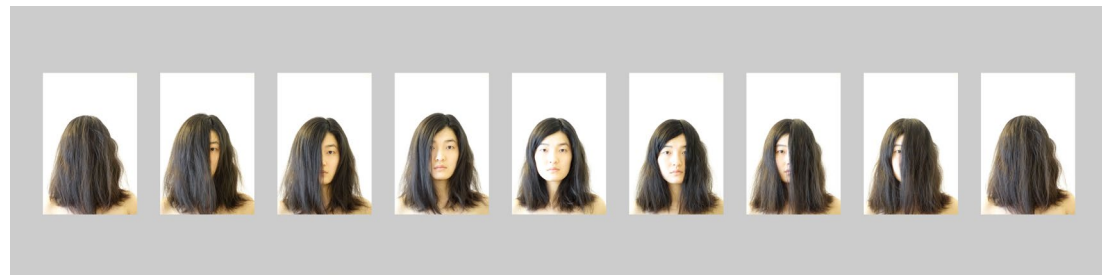
代謝 Metabolism

2017 / 數位影像印刷 (九張一組) Printed digital photography (9 pieces) / 15 x 20 cm 9 張一組

由美國藝術家 John Baldessari 在七零年代開出的一份作業清單所啟發，他建議學生「紀錄變化、衰退、蛻形、事物在時間裡的轉變」。這一系列照片紀錄了在人臉上產生的月相，一個月的時間尺度被扁平的攤開呈現、一眼望盡，而天文的韻律被直接與人類的韻律、人類生活中的舉動連接，複製到人體身上，以作為對於人與自然之間連結性的一種回答。

Inspired by one of the assignment lists American artist John Baldessari gave his students in the 70s "Document change, decay, metamorphosis, changes occurring in time". This series of photo documents lunar cycle demonstrated by a human face. The time scale of a month is flattened on paper, while the astronomical rhythm is doubled by human rhythm and a terrestrial human action, as a response to the human-nature relationship.

- 2021 「Politiques du Silence」，蒙彼里埃高等美術學院，蒙彼里埃，法國
- 2021 「88 Mediums」，Buropolis，馬賽，法國
- 2019 「SEND」，蒙彼里埃高等美術學院，蒙彼里埃，法國
- 2019 「Blob」，蒙彼里埃教育大學，蒙彼里埃，法國
- 2019 「Table Rase」，蒙彼里埃醫學大學，蒙彼里埃，法國
- 2021 "Politiques du Silence", MOCO ESBA, Montpellier, France
- 2021 "88 Mediums", Buropolis, Marseille, France
- 2019 "SEND", MOCO ESBA, Montpellier, France
- 2019 "Blob", Université de l'Éducation de Montpellier, Montpellier, France
- 2019 "Table Rase", Amphithéâtre de l'ancienne faculté de Médecine de Montpellier, Montpellier, France



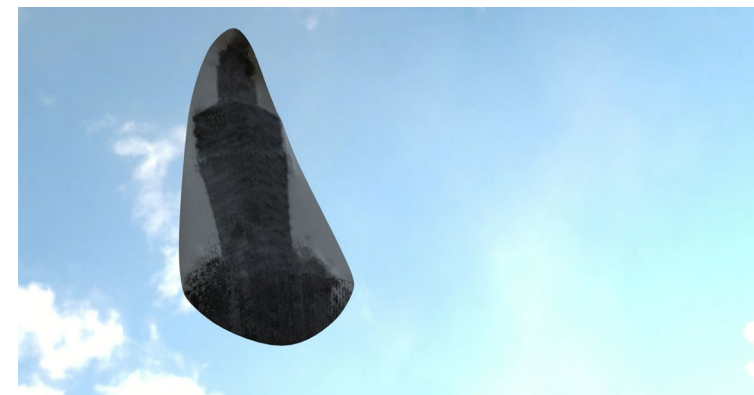
台北 101-20180906~20200906：第二章 Taipei 101-20180906~20200906：chapter 2

2020 / 錄像裝置 Video Installation / 尺寸依場地而定 Dimensions Variable

作品的雕塑為研究觀光客凝視下的城市景觀長期計畫，於 2018 年 9 月至 2020 年 9 月蒐集 Google 搜尋引擎中所有 Taipei 101 的圖片，依照月份以攝影測量法製作出 24 個 Taipei 101 的時間雕塑。企圖在資本主義消費文化的背景下，大量的圖片分享資訊裡，找尋圖像與生產物的關係與脈絡，並列出有關觀光文化的大事紀與世界事件，作為分析圖像的量尺。錄像則是邀請兩位專業演員運用梅斯納表演技巧的重複練習，由互相一來一往的對話中，找出最直覺的觀看與被觀看的反射動作與真實情緒。

This video installation is part of the ongoing project-Taipei 101-20180906-20200906. All material was collected from 2018/09 to 2020/09. Sculptures were made from photogrammetry image contributed by merely using the online photos in a monthly order. I chose Taipei 101 as my primary research subject because it is the most touristic, labelled by most tourist sites as Taipei's must-see attractions. In the video, I aim to use word repetition practice (an acting technique) to provide the most direct reactions when looking at the result models. Though everything is abstract, I want to see where I can dig deeper and find interesting relations in this research-art practice as a social study practice.

- 2020 「游離狀態」，松山文創園區藝思空間，臺北，臺灣
- 2019 「無家可歸」，BACA 藝術中心沓兒空間，北京，中國
- 2019 「台南地產大亨 - 蕭壩駐村計畫藝術家個展」，蕭壩文化園區，臺南，臺灣
- 2019 「An Archeology of the Sun」，Espacio Cultural El Tanque，聖克魯斯省，加那利群島，西班牙
- 2018 「歡迎光臨真實荒漠」，新竹 241 藝術空間，新竹，臺灣
- 2020 "Free State", Art Space Gallery, Songsshan Cultural and Creative Park, Taipei, Taiwan
- 2019 "I Feel No Longer At Home At Home", Nook Gallery, BACA Art Centre, Beijing, China
- 2019 "Tainan Monopoly", Soulangh Cultural Park, Tainan, Taiwan
- 2019 "An Archeology of the Sun", Espacio Cultural El Tanque, Santa Cruz, Canary Islands, Spain
- 2018 "Welcome to the Desert of the Real Vol.1", Hsinchu 241 Art Gallery, Hsinchu, Taiwan

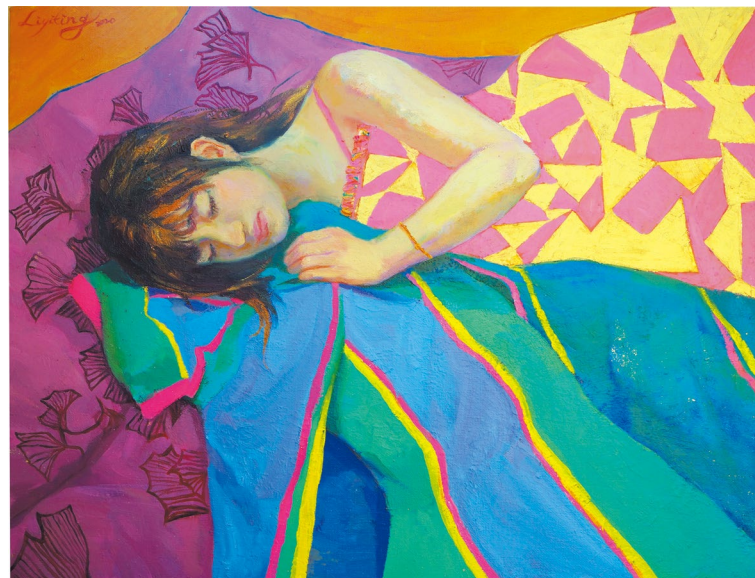


賴小姐與他的安心小毯子
Miss Lai Holding on her Security Blanket

2021 / 油畫 Oil painting / 60.5 x 45 cm

畫面抱著小被被的女孩就如他們的避風港，可以讓他們完全放鬆，為他們忙碌的一天減壓，安然入睡。有時依戀物品也可成為他們情感抒發的對象，對物品進行拉扯、緊抱，或者拋打洋娃娃等行為，其實是有助抒發負面情緒，當情緒釋放後，心情也隨之變得輕鬆。就如畫面中人物一樣，可能曾經因為睡覺時做惡夢，驚醒後緊抓著被再度入睡，這個普通的經歷就足夠這女孩對被產生了依賴感，覺得抓著它是最安全，可用來對抗惡夢，讓她增加安全感、減低焦慮，是她安睡的來源。

The girl holding the quilt in the picture is like a haven for them, allowing them to relax completely, decompressing their busy day, and falling asleep peacefully. Sometimes attachment to objects can also become the objects of their emotional expression. Pulling, hugging, or beating a doll can actually help express negative emotions. When the emotions are released, the mood becomes relaxed. Just like the characters in the picture, they may have been sleeping again because of nightmares when they were sleeping, and after awakening, they clung to being caught and fell asleep again. This ordinary experience is enough that the girl has a sense of dependence on being caught, and feels that it is safest to hold it. It can be used to combat nightmares, increase her sense of security, reduce anxiety, and is the source of her peaceful sleep.



公館的一家人 The Gongguan Family

2021 / 綜合媒材 Mixed Media / 40 x 60 cm

一個本來只存在於廣告中的一家人，走出廣告片場會是什麼樣子？廣告片場所塑造的偽造家庭讓我非常著迷。因為自己廣告演員與編劇的身份，我常常看這樣的家庭溫馨地圍在餐桌旁一起慶生，在巨大的棚燈下，媽媽母愛地望著女兒，爸爸在一旁給予一家之主的微笑，小女孩刻意發音模糊地唱著生日快樂歌。這個家庭的組成與親情太過完美，讓我感到超現實。我開始非常好奇這個廣告家庭走出廣告片場的樣子。這是一個廣告家庭走出片場的家庭寫真。我與兩個廣告演員一同成為公館的一家人，走入三個人的場域——街頭、公園、與展場。

What happens if a family from an advertisement enters the real world? A fake family in a TV commercial always fascinates me. As a commercial actress and screenwriter myself, I regularly saw these families sitting cozy at the dining table together. Under a huge studio light, the mom looks at the daughter with maternal love, the dad gives a boss-of-the-house smile, and the daughter sings the birthday song while intentionally making mistakes. These family were made too perfect, and I became very curious about how these families would look like outside their scene in a commercial. This is a project that brings a special commercial family out of the commercial sphere. I become The Gongguan Family with other two commercial actors, and walk in to three public sphere—street, park, and exhibition.



2018 「慶祝女性藝術聯展」，紅坊國際藝術村，臺北，臺灣

2018 "Celebrating Women group exhibition", Red Room, Taipei, Taiwan

2020 「春季當代藝術沙龍展」，臺北收藏貿易中心，臺北，臺灣

2020 「書寫 DNA」，高雄師範大學 116 藝術中心，高雄，臺灣

2020 「青映 19 藝文空間」，高雄大力百貨公 B 館六樓，高雄，臺灣

2020 「叢生」，海峽兩岸藝術院校作品聯展，杭州，中國

2019 「第 67 屆南美展」，臺南市立台南文化中心，臺南，臺灣

2020 "Spring Contemporary Art Salon Exhibition", Tainan Municipal Tainan Cultural Center, Taipei, Taiwan

2020 "Writing DNA", 116 Art Center, Kaohsiung Normal University, Kaohsiung, Taiwan

2020 "Qingying 19 Art Space", Kaohsiung Da Li Department Store Building B-6th Floor, Kaohsiung, Taiwan

2020 "Overgrown", Joint Exhibition of Works by Art Academies on Both Sides of the Taiwan Strait, Hangzhou, China

2019 "67th South American Exhibition", Tainan City Tainan Cultural Center, Tainan, Taiwan

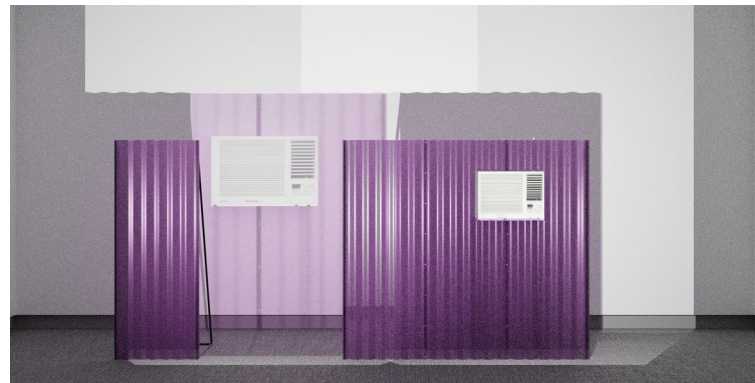
材質、窗型冷氣機貼圖、鐵皮紋理

Materials, window type air conditioner map, iron sheet texture

2021 / 裝置 Installation / 尺寸依場地而定 Dimensions Variable

使用數位建模之材質、貼圖、紋理等術語開啟影像與雕塑之間關係的辯證，思考如何建構出影像身體，雕塑概念與實體、量體、質感(質地)、連續面、材質性等等作為雕塑的基礎架構概念，透過拆解雕塑概念元素去解構雕塑如何構成雕塑，並透過雕塑觀念去思考影像，影像如何具有實體、量感、質感、連續面、觸覺等等雕塑要件。

Using digital modeling terms such as material, texture, and texture to open up a dialectic between image and sculpture, to consider how to construct the image body, sculptural concepts and solidity, volume, texture (texture), continuity, materiality, etc. as the basic structure concept of sculpture, to deconstruct how sculpture constitutes sculpture by dismantling the sculptural concept elements, and to consider how image has sculptural elements such as solidity, volume, texture, continuity, and tactility through sculptural concepts.



2020 「臺北數位藝術節-01_LOVE 愛情數據」，松菸文創園區四號倉庫，臺北，臺灣

2020 「佔領淡水河-流域美學創生計畫」，竹圍工作室，新北，臺灣

2020 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣

2019 「_____的長寬高」，水谷藝術，新北，臺灣

2020 "Digital Art Festival Taipei 15th", Songshan Cultural and Creative Park, Taipei, Taiwan

2020 "tsiàm niá Tām Tsuī Hō", Bamboo Curtain Studio, New Taipei, Taiwan

2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2019 "_____ 'H*L*W'", WALEY ART, New Taipei, Taiwan

心 - 重生 Mind - Reborn

2021 / 油畫、畫布 Oil on Canvas / 100 x 25 cm

以年為單位的持續進行「心」的系列作，不變的琢磨色彩與線條，調合細微比例將冷暖色調綜合成柔和而帶有力勁的形體。不一樣的是，歷經一年半的停滯休養、淬鍊勇氣，擁有重生以後的一股堅強力量，在細小堆疊的變化之中，走出光與影的律動節奏。

I record the process of how I deal with depression by the series "Mind". Now it comes to the third one "Reborn", which represents the new life after I overcame the syndromes. Blending warm colour tones and cool tones into gentle yet powerful forms, I elaborate the story and show the strength within. All the subtle changes and overlaps of colour and lines build up the vivid paths of light and shadow.



2020 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣

2019 「林玉瑩創作個展」，稼·咖啡藝文展演空間，板橋，臺灣

2018 「MA Degree Show」，溫徹斯特藝廊，溫徹斯特，英國

2017 「MA-BA Show」，溫徹斯特藝廊，溫徹斯特，英國

2016 「蕙風堂篆刻創作聯展」，蕙風堂宣紙圖書部展覽廳，臺北，臺灣

2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2019 "go YinG", Jia Cafe Co-Working Space, Banqiao, Taiwan

2018 "MA Degree Show", Winchester Gallery, Winchester, UK

2017 "MA-BA Show", Winchester Gallery, Winchester, UK

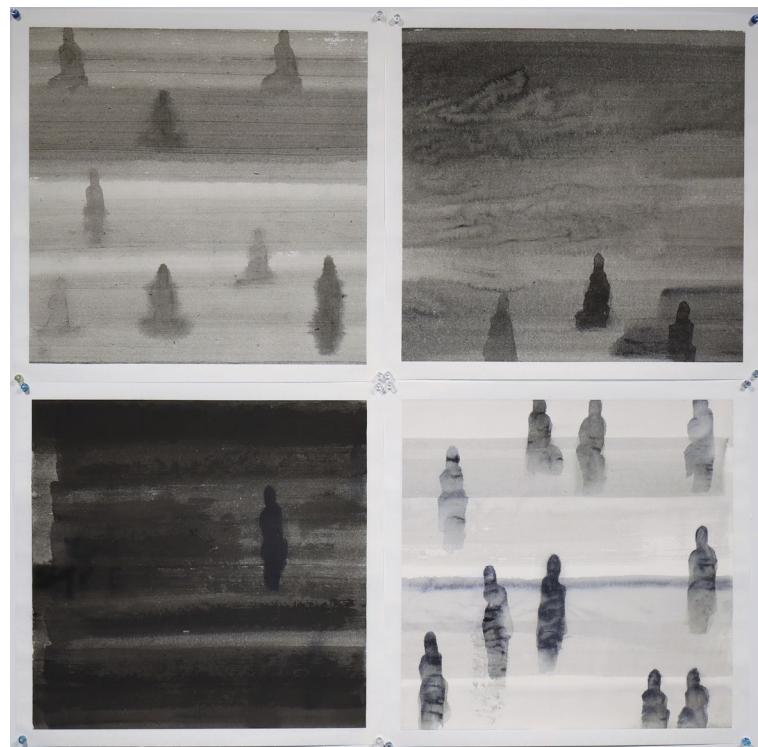
2016 "Seal Carving Exhibition", Hui Feng Tang gallery, Taipei, Taiwan

朝聖者 – 朝五晚九 Pilgrims-Five to Nine

2019 / 紙本、水墨 Ink, paper / 100 X 100 cm (50 X 50 cm X 4 件)

具有裝裱與水墨作品修復背景，並於 2008 年於澳門藝術博物館獲得「華人抽象繪畫獎」首獎的當代藝術家林帆偉，經歷過多處宗教聖地的旅行後，開始創作「菩提」系列作品，並持續發展出子系列「朝聖者」，是為此次參展作品。本次參展作品媒材以紙本水墨為主，部分則少許賦彩。靈感來自於前述遊歷過程中，隻身旅行的藝術家觀察著身邊走過一個個步伐堅定、虔誠頂禮的人們。此幅作品中，橫向以淡墨所畫出的線條，創造出一方的水平空間，彷彿清晨仍有薄霧的河岸，模糊中，立著一個個朝拜的求道者，藉以重現當時自己心和眼所見的具象與抽象。

LIN Fan-Wei, a contemporary artist with a background in mounting and restoration of ink paintings, and who won the first prize of the "Chinese Abstract Painting Award" at the Macau Museum of Art in 2008, began to create the "Bodhi" series after traveling to many religious sacred sites. The continuous development of the sub-series "Pilgrimage" is for this exhibition. The media of the works in this exhibition are mainly ink and wash on paper, and some of them are slightly colored. Inspired by the aforementioned journey, the artist who travels alone observes the people walking by with firm steps and pious salutes. In this work, the horizontal lines drawn with light ink create a horizontal space on one side, like a misty river bank in the morning, in the blur, standing worshippers, so as to reproduce their own minds at the time. And the concrete and abstract as seen by the eye.



形變 Deformation

2021 / 柚子皮、壓克力彩 Pomelo Peel, Acrylic / 尺寸依場地而定 Dimensions Variable

這件作品起初嘗試是在學校工作室中度过的一次中秋節。當時因為好玩的關係不斷地以不同的方式撥柚子皮，有的以手撥，有的以刀削，而我也將完成後的果皮放置於乾燥的通風處使其風乾。隨著時間過去，柚子皮接受外部環境的影響也逐漸從柔軟的質地固化成硬體的造形，每一個都有不同的樣貌與特性，而這個概念進一步也成為《形變》的發想。

我運用平塗的手法於果皮的表面進行著色，將物件的身份及意義抹除回到純粹的造形語彙，使空間和時間的交互作用藉由多樣的形體顯形成為一種可視的觀看媒介。我透過果皮之間的差異與變化，描述著我們生活中無法看見但卻能夠感受其存在的事物，如空間、時間的元素等，並使之和造形的樣態產生互動和對話，進而探討觀看本質的延伸及可能性。

Some was peeled by hand and some was pared by knife. I also put the made-up item at dry place to get them well-ventilated. As time passed, the skin of pomelo turned from soft to hard. Each of them presented different shapes and features. I colored those peels with plane way, yearned to erase their self definitions. I wanted to represent those objects meanwhile correspond to the characteristic and variation between different shapes.



2009 「林帆偉個展」，關渡美術館，臺北，臺灣

2009 "Lin Fanwei Solo Exhibition", Kwandu Museum of Fine Arts, Taipei, Taiwan

2021 「異質聚合」，彰化縣立美術館，彰化，臺灣

2020 「新北市美展」，新北市藝文中心，新北，臺灣

2020 「出爐 – 藝術畢業生聯展」，香港大會堂低座展覽廳，中環，香港

2020 「宜蘭獎」，宜蘭縣政府文化局，宜蘭，臺灣

2020 「藝術新聲 – 藝術科系優秀畢業生推薦展」，大墩文化中心，臺中，臺灣

2021 "Merging and Odds", Changhua County Art Museum, Changhua, Taiwan

2020 "New Taipei City Fine Arts Exhibition", New Taipei City Arts Center, New Taipei, Taiwan

2020 "Fresh Trend-Art Graduates Joint Exhibition", Hong Kong City Hall, Central, Hong Kong

2020 "Yilan Awards", Cultural Affairs Bureau of Yilan County, Yilan, Taiwan

2020 "Young Voices-The Recommended Exhibition of Excellent Arts Department Graduates", Dadun Cultural Center, Taichung, Taiwan

健康快樂 Health and Happiness

2013 / 絲、棉布、緞帶 Silk, Cotton, Ribbon / 90 X 110 cm

上帝疼愛我們會讓不好的事情適時發生，給機會學習修正，去除錯誤才是幸福的人，感謝割捨病痛讓我學習這門重要生命課程。這個創作印記多變、冒險、複雜、挑戰的生命故事線條。作品上紅色的花是快樂，白色的花朵是健康，一個是生理，一個是心理的健康，他們應該是互相合作共同存在的一體關係，也是每個人努力的目標，希望所有朋友都能和紅花、白花一樣「健康快樂」。

God loves us and let bad things happen in due course, giving us the opportunity to learn from mistakes and live a better life. I learned an important life lesson from a "pain-removing process". The lines of a varied, adventurous, complicated and challenging life story are imprinted on this quilt.

The red flowers on the quilt represent happiness and the white flowers represent both physical health and mental health, which not only should be co-existed in harmony, but also the goal for everyone. I hope all my friends are healthy and happy like the red and white flowers.



2021 「Viewpoints 9: 文字」, 落磯山拼布博物館, 科羅拉多州戈爾登市, 美國

2020 「臺灣國際拼布大展」, 國立臺南生活美學館, 臺南, 臺灣

2019 「國際拼布節」, 喬治·R·布朗會議中心, 德州休士頓, 美國

2019 「在花園裡」, 視覺藝術博物館, 加州聖地牙哥, 美國

2019 「加拿大拼布」, EY 中心, 安大略省渥太華, 加拿大

2021 "Viewpoints 9: WORDS", Rocky Mountain Quilt Museum, Golden, CO, USA

2020 "Taiwan International Quilt Exhibition", National Tainan Living Art Center, Tainan, Taiwan

2019 "International Quilt Festival", George R. Brown Convention Center, Houston, TX, USA

2019 "In the Garden", Visions Art Museum, San Diego, CA, USA

2019 "Quilt Canada", EY Centre, Ottawa, ON, Canada

人情味 Between People

2018 / 壓克力、油彩 Acrylic, Oil Paint / 85 x 37.5 cm

人與人互動的方式、交流的媒介，在新媒體之下以多元的方式互動，近年我特別關注關係互動，關係在環境之下、新媒體之下所帶來的衍變。

The way people interact, the medium of communication, interact in multiple ways under the new media. In recent years, I have paid special attention to the relationship interaction, the evolution of the relationship under the environment and the new media.

2020 「愛之味」, 臺北花博爭豔館, 臺北, 臺灣

2019 「廢廢」, 非常廟藝文空間, 臺北, 臺灣

2019 「我是」, 臺北花博爭豔館, 臺北, 臺灣

2018 「日記」, 臺北花博爭豔館, 臺北, 臺灣

2018 「漫遊 在此相遇」, 王道銀行藝廊, 臺北, 臺灣

2020 "The love of taste", Taipei Expo Park Expo Dome, Taipei, Taiwan

2019 "Fei Fei", VT Artsalon, Taipei, Taiwan

2019 "I am", Taipei Expo Park Expo Dome, Taipei, Taiwan

2018 "Dairy", Taipei Expo Park Expo Dome, Taipei, Taiwan

2018 "Meet here", Royal Bank Gallery, Taipei, Taiwan



薄紗朦朧是美麗的錯誤 Particulate Matter in the City

2017 / 數位攝影 Digital Photography / 45 x 45 cm x 6 件

本作品以攝影拼貼手法，置入城市與工業發展的各種影像元素，將空污議題轉換成形式上的東方水墨美學。錯綜並置城市中的建築與遠山，眼前風景全浸醱於 PM2.5，建物取代了山林樣貌，如薄紗朦朧般漫著一股窒息的美感，充滿畫的悲歌，在蒙太奇視覺影像中，呈現當今城市，工業發展的異象風景。

With the technique of collage in photography, the work introduces various images of cities and industrial development, conveying the air pollution issue into the art of classical Chinese ink paintings.

A juxtaposition of criss-cross images of city buildings and remote mountains where everything you can see is soaked with PM2.5. The poetic creation of work is also larded with some beautiful sadness.

It is a projection of the oddity of modern cities and industrial development.



- 2018 「桃源創作獎」桃園展演中心，桃園，臺灣
- 2018 「高雄獎」高雄市立美術館，高雄，臺灣
- 2017 「桃園美展」桃園文化局，桃園，臺灣
- 2016 「宜蘭獎」宜蘭文化局，宜蘭，臺灣
- 2014 「南瀛獎」臺南文化局，臺南，臺灣

- 2018 "Taoyuan Contemporary Art Award", Taoyuan Arts Center, Taoyuan, Taiwan
- 2018 "Kaohsiung Museum of Fine Arts", Kaohsiung Museum, Kaohsiung, Taiwan
- 2017 "Taoyuan Fine-Arts Exhibition", Taoyuan Cultural Center, Taoyuan, Taiwan
- 2016 "Yilan Award", Yilan Cultural Center, Yilan, Taiwan
- 2014 "Nanying Award", Xinying Cultural Center, Tainan, Taiwan

淡水街頭藝人 Busker in Tamshui

2021 / 油畫 Oil Painting / 116 x 91 cm

為了將新的活力注入淡水街頭，林勝正更曾以小丑的裝扮走訪大街小巷，重視藝術推廣的他，總是積極的參與各項活動，並藉著現場進行創作的機會，拉近人與人之間、藝術家與觀眾之間的距離。「把藝術作品當作朋友，可以進行心靈對話，個人的內在能量因而會獲得善性的擴充，更容易感受精神上的歡愉與喜悅。」這是林勝正透過藝術所傳達的感觸，也是他一直以來所堅持的藝術創作理念。



- 1999 「文明的衝擊」，竹圍工作室，臺北，臺灣
- 1993 「人性關懷系列－油畫個展」，國立臺灣美術館，臺中，臺灣
- 1991 行銷 65 國韓國 DESIGN JOURNAL 雜誌入選亞洲設計家
- 1987 「油畫個展」，南畫廊，臺北，臺灣
- 1975 「實存畫展」，美國新聞處，臺北，臺灣
- 1999 "The Impact of Civilization", Bamboo Curtain Studio, Taipei, Taiwan
- 1993 "Humanist Concern Series: Personal Oil Paintings Exhibition", National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 1991 Asian designer selected by Korea's DESIGN JOURNAL magazine, which published in 65 countries
- 1987 "Personal Oil Paintings exhibition", Nan Gallery, Taipei, Taiwan
- 1975 "Shi Cun(Reality) Paintings Exhibition", USIS, Taipei, Taiwan

共振效應 Resonance Effect

2020 / 複合媒材 Mixed Media / 110 X 80 cm

水波、音波、風波、電磁波，無時無刻都在身旁。萬物都自有頻率，不同的頻率在同一個時間與空間，因大宇宙的運轉能量，會由噪音漸變為合諧的音頻齊步前進擴散。

Water waves, sound waves, wind waves, and electromagnetic waves are all by my side all the time. Everything has its own frequency, and different frequencies are in the same time and space. Due to the energy of the universe, the noise will gradually change from noise to harmonic audio and spread in unison.



- 2021 「讓愛看得見」，北投區公所藝文廊，臺北，臺灣
- 2019 「國際婦女真善美藝術展」，新加坡華族文化中心，海峽大道，新加坡
- 2019 「台灣藝術家美國紐約聯展」，紐約華僑文教中心，紐約，美國
- 2019 「藝遊為境」，Sunny Art Centre，倫敦，英國
- 2017 「任意門」，台灣藝術教育館，臺北，臺灣
- 2021 "The Visible Love", Beitou District Office Art Gallery, Taipei, Taiwan
- 2019 "International Women's Art Exhibition of Truth, Goodness and Beauty", Singapore Chinese Cultural Center, Straits Boulevard, Singapore
- 2019 "Taiwan Artists New York United Exhibition", New York Chinese Culture and Education Center, New York, USA
- 2019 "Upgrading idesa by traveling and exhibition abroad", Sunny Art Centre, London, UK
- 2017 "The Free Gate", Taiwan Art Education Museum, Taipei, Taiwan

詩歌 -#202101 Poem-#202101

2021 / 複合媒材 (茶包紙、墨水、顏料、打字) 於紙上 Mixed Media (Teabags, Drawing, Pen, Added Vintage Typewriting, Ink) on paper / 63.5 X 25.5 cm

生命本來就是一首詩。

Everyone's life is a poem.



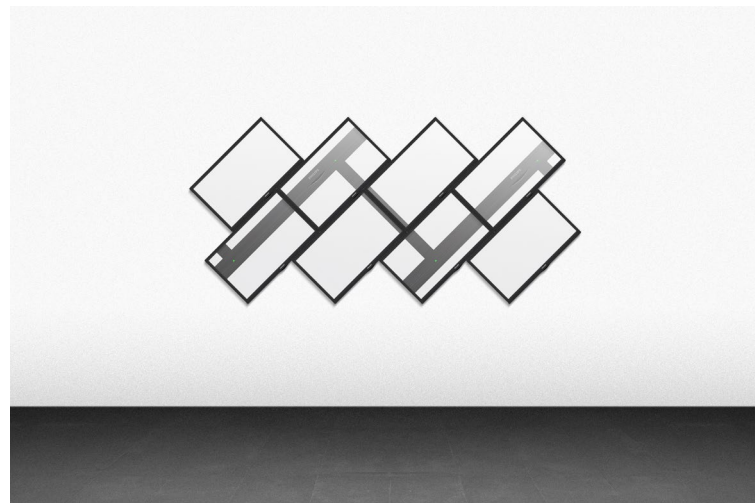
- 2021 「中華民國第 36 屆版印年畫 - 牛年年畫特展」，國立臺灣美術館，臺中，臺灣
- 2020 「個展」，科隆米爾海姆文化中心，科隆，德國
- 2020 「第 8 屆韓國蔚山木版畫大展」，蔚山文藝會館，蔚山，韓國
- 2020 「中華民國第十九屆國際版畫雙年展」，國立臺灣美術館，臺中，臺灣
- 2020 「日本第十一屆高知版畫三年展」，日本伊野町紙博物館，高知，日本
- 2021 "36th Annual Exhibition of New Year Prints", National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2020 "Solo Exhibition", Cultural Center Cologne-Mülheim, Cologne, Germany
- 2020 "8th International Woodcut Festival", Ulsan Culture Art Center, Ulsan, Korea
- 2020 "19th International Biennial Print Exhibit R.O.C.", National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2020 "11th Kochi International Triennial Exhibition of Prints", Ino Town Paper Museum, Kochi, Japan

電視牆 - 魚骨型 TV wall - Herringbone

2021 / 螢幕、樹莓派 Screens, Raspberry Pi / 275.4 x 131.2 cm / 07'30"

作品試圖將螢幕畫面映射在螢幕上，從 pixel 的角度出發，當影像使用任何螢幕播放的同時，即使是一面全白，也會有一格一格的畫素。以此為基礎，影像畫面模擬將畫素格子放大，並將電視螢幕的邊框也納入影像畫面元素，影像最終放大至黑色格線中，成為全黑。藉由此過程討論何謂影像的外部與內部、虛擬與真實；影像的邊框以及螢幕作為物件如何生產影像亦或成為影像。這次嘗試以魚骨型拼接螢幕，單一螢幕與整面電視牆有不一樣的影像狀態，螢幕的物理邊框縮放與拼貼構的虛擬影像縮放，引出影像機制的表象於虛實之間如何重新詮釋影像的思考。

TV Wall - Herringbone attempts to map "the image of the screen" on the "screen". From the perspective of pixels, even a completely white image will show pixels of grids when it is played by any kind of screen. Based on this aspect, the image simulation enlarges the pixel grids; at the meantime, the image takes the border of the TV screen as an element. In the end, the image will be zoomed out into the black grids, turning complete black. This procedure might bring out discussion of what are the outside and inside of an image, what is virtuality and reality, and how to create images when the screen and the border of the image are regarded as objects.



- 2021 「北藝當代創作獎」，地下美術館，臺北，臺灣
- 2021 「螢幕上，映出一方月光」，新竹 241 藝術空間，新竹，臺灣
- 2020 「新媒體藝術卓越獎—涼拌炒雞蛋：滿好吃的」，關渡美術館，臺北，臺灣
- 2020 「親愛的這叫技術不是藝術」，良日激動所，臺北，臺灣
- 2020 「浸泡·手槍·肥皂箱—良日激動所第二屆攝影聯展」，良日激動所，臺北，臺灣
- 2021 "Contemporary Art Prize", Underground Museum, Taipei, Taiwan
- 2021 "Broadcast A Moonlight", HSINCHU 241 ART GALLERY, Hsinchu, Taiwan
- 2020 "Let Nature Take Its Course", Kuandu Museum of Fine Arts, Taipei, Taiwan
- 2020 "Ohh Dear This Is Technique Not Art", Thatalright Art Space, Taipei, Taiwan
- 2020 "Soaking, Pistol, Soap Box—The 2nd That Alright Photography Exhibition", Thatalright Art Space, Taipei, Taiwan

我數著飛行的日子

2021 / 棉紙、水性顏料、無酸樹脂、不鏽鋼網、玻璃纖維 Paper, Water, Paints, Mixed Media / 140 x 135 x 40 cm

我以水印木刻技法，使畫面可以同時有顆粒狀及溫潤的渲染型態，再以重新拼貼的方式打破畫面原本的平衡，給予畫面更多可能性。觀者可以透過空氣感及造形的曲折，感受到一種滯留凝結的狀態，好像我們的意識綿延正在沿著時間前進與擴張。

I used the technique of wood block print to give a granular and gentle rendering to the image. Through collage, the original balance of the image was destroyed yet more possibilities given to the image. The audience can feel a state of condensation and retention with the airiness and curvature of the artwork, as if our consciousness were expanding with the progression of time.



- 2020 「中華民國第十九屆國際版畫雙年展」，國立臺灣美術館，臺中，臺灣
- 2020 「國立台灣藝術大學美術系師生美展」，國立臺灣藝術大學，新北，臺灣
- 2019 「小滿」，淡水文化基金會—殼牌倉庫，新北，臺灣
- 2018 「王陳靜文創作獎展」，國立臺灣藝術大學，新北，臺灣
- 2018 「印紀」，紀州庵文學茶館，臺北，臺灣
- 2020 "International Biennial Print Exhibition: 2020 R.O.C.", National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2020 "NTUA Department of Fine Arts Exhibition", National Taiwan University of Arts NTUA, New Taipei, Taiwan
- 2019 "Grain Buds", Tamsui art and cultural park (Shell storage), New Taipei, Taiwan
- 2018 "Wang Chen Jing Wun Creation Exhibition", National Taiwan University of Arts NTUA, New Taipei, Taiwan
- 2018 "Yin Ji", Kishu An Forest of Literature, Taipei, Taiwan

靜在煮 Still Cooking

2015 / 綜合媒材 (回收竹筷、回收保麗龍、輕土、環氧樹脂) Mixed Media (used Bamboo chopstick, used Styrofoam, light clay, resin) / 80 X 60 X 47 cm

一個半熟的太陽蛋在特定的角度呈現，角和腳又將在另一個時空顯露。建構和理解它的意義取決於人的想法和行為。

A half-cooked sunny side up egg is visible in certain perspectives, while its horns and legs emerge in another time and space. The egg itself contains neither goodness nor evilness. Its meaning is constructed and perceived due to human mind and behaviour.



- 2021 「生與活的那些事兒」，新北藝文中心，新北，臺灣
- 2020 「似識而非」，The Art Space by the Studio，臺北，臺灣
- 2020 「屏東美展」，屏東美術館，屏東，臺灣
- 2019 「臺灣燈會」，大鵬灣藝術燈區，屏東，臺灣
- 2017 「橘」，日內瓦藝術博覽會，日內瓦，瑞士
- 2021 "The Miscellaneous of Being and Living", New Taipei City Arts Center, New Taipei, Taiwan
- 2020 "Will Looped", The Art Space by the Studio, Taipei, Taiwan
- 2020 "Pingtung Art Exhibition", Pingtung Art Museum, Pingtung, Taiwan
- 2019 "Taiwan Lantern Festival", Dapeng Bay Art Lantern, Pingtung, Taiwan
- 2017 "L'Oranger", Palexpo, Geneva, Switzerland

再見 See you

2021 / 水泥、石板、鋼筋、建築體 Cement, Slate, Rebar, Building / 尺寸視場地而定 Dimensions Variable

座落於國立臺灣藝術大學的有章藝術博物館，近年來連結教育資源、學術研究、藝術展演，構成新北市重要的藝術機構，有章藝術博物館即將於 2020 年底謝幕，進行擴建新館的規劃。《see you》是洪聖雄 2020 年於有章藝術博物館進行的創作計畫，他以「破壞建築」的創作方法回應展覽場域與建築主體的歷史流變，並試圖將其解疆域化來探究「非地方」之議題。他以電鎚、鑿刀對建築主體進行雕鑿、消滅與破壞，並運用個人的造型語彙塑造「時間」與「建築體」的相互關係，藉此轉化美學式的創作設想。

The Our Museum of National Taiwan University of Arts has recently integrated the education resources with academic studying and art performances that established the significant art institution in New Taipei City. The Our Museum's denouement will come upon at the end of 2020, and progressed with an arrangement of expansion. 'See You' is an art project that created by HUNG Sheng-Hsiung in The Our Museum at 2020, he uses 'destruct building' as a creating method to respond the historical changing of exhibition's space and building's subject, a tempting of deterritorialization of which to investigate the issue of 'non-place'. He used electric pick and chisel to sculpt, demolish and destroy the subject of building, and applied his personalized modeling gestures on constructing the interrelationship of 'time' and 'building', transform the aesthetical creating ideas that predetermined.



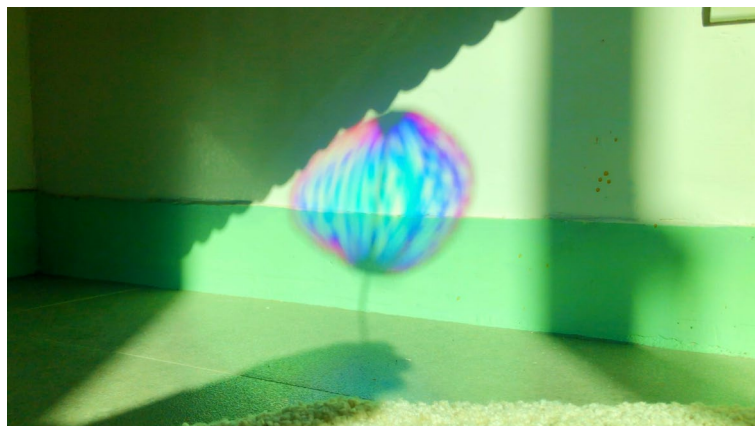
- 2021 「2021 X-site 計畫：爆炸容器 – 多重真實」，臺北市立美術館，臺北，臺灣
- 2021 「超編碼：地理圖 / 誌的藝術測量術」，當代文化實驗場，臺北，臺灣
- 2020 「集保結算所當代藝術賞」，台北國際藝術村，臺北，臺灣
- 2020 「大臺北雙年展：真實世界」，有章藝術博物館，臺北，臺灣
- 2019 「大臺北雙年展系列：限時動態 – 超領域國際展」，有章藝術博物館，臺北，臺灣
- 2021 "X-site 2021: X-Reality – Boom room", Taipei Fine Arts Museum, Taipei, Taiwan
- 2021 "Transcodage : Art Surveying Techniques of Maps", Contemporary Culture Lab , Taipei, Taiwan
- 2020 "TDCC Contemporary Arts Award", Taipei Artist Village, Taipei, Taiwan
- 2020 "Greater Taipei Biennial of Contemporary Art : Authentic World", Yo-Chang Art Museum, Taipei, Taiwan
- 2019 "Greater Taipei Biennial of Contemporary Art : Snaps Omni Expo", Yo-Chang Art Museum, Taipei, Taiwan

情詩三百首 300 Poems

2021 / 錄像、複合媒材 Video, Mixed Media / 尺寸依場地而定 Dimensions Variable

鑿刻無形之物的方法，是放任一株火苗燃燒，再吹熄，反覆循環，直到煉成一字，字字堆砌，藏在生活的某個縫隙，最終才是一首詩。繼《台北氣球指南》所呈現的純粹觀望後，針對流變情感下難以化約之物，展開有意識的行為、動作，精準測量，在未到的逐格畫面標記，在此刻的世界愛你中預知。

The method of chiseling Intangible things is to burn a flame, and then blow them out. Repeatedly circulate until it is refined into one word, let the words piled up and hidden in a certain gap of life. Then a poem bore in the end.



2020 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣

2018 「師大日光藝文祭」，國立臺灣師範大學，臺北，臺灣

2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2018 "NTNU Sunlight Art Festival", National Taiwan Normal University, Taipei, Taiwan

荒謬的復健人生 The Ridiculous Rehabilitation Life

2020 / 壓克力 Acrylic / 91 × 72.5 cm

將自己轉換為小丑角色，以鮮明的色彩與童趣的造型描繪各式各樣「復健」的動作。靈感來自於自己的生活經驗，在復健診間看到「面無表情」且重複著動作的人們，瞬間覺得空氣間凝結著一種荒謬氛圍。反思物質生活富足的當代，大部分生產可依靠機器，為何人類卻越來越忙碌，越來越累？無法停下腳步的好好休息，甚至要反覆地復健再工作呢？而透過小丑形象的「不可預測」、「嘻笑」特質，反映人類生活的真實性與荒謬性。

Transform myself into a clown role, depicting various "rehabilitation" actions with bright colors and childlike shapes. Inspired by my own life experience, in the rehabilitation clinic, I saw people with "no expressions" and repeating actions, and instantly felt an absurd atmosphere condensed in the air. Reflecting on the material life of the contemporary era, most production can rely on machines. Why are human beings getting busier and more tired? Can't stop and take a good rest, or even have to rehabilitate and work again? And through the image of clowns the characteristics of "unpredictable" and "joking" reflect the truth and absurdity of human life.



2018 「澳洲壯遊旅攝：徐千雯創作個展」，美麗永安藝文中心，新北，臺灣

2015 「視覺混種」，台北國際藝術村，臺北，臺灣

2012 「皮箱狂想曲 -18 位藝術家的創意逗陣」，當代藝術館地下實驗創意秀場，臺北，臺灣

2012 「末日回歸」，朱銘美術館藝術長廊，新北，臺灣

2008 「永恆的成人遊戲工廠」，北藝大關渡美術館，臺北，臺灣

2018 "Australia's grand tour story: Chien-Wen Hsu Solo Exhibition", Yong An Arts Center, New Taipei, Taiwan

2015 "Visual hybrid", Taipei Artist Village, Taipei, Taiwan

2012 "Luggage rhapsody", Museum of Contemporary Art, Taipei, Taiwan

2012 "Doomsday return", Juming Museum, New Taipei, Taiwan

2008 "The eternal adult game factory", Kuandu Museum of Fine Arts, Taipei, Taiwan

當病毒在密封中死去 When the Virus Dies in Sealed Packages.

2020 / 版畫、鉛字印刷、複合媒材 Lino Printing and Letterpress Printing on Tracing Papers, used Facemasks, Cotton Thread / 尺寸依場地而定 Dimensions Variable

這件作品封存了新冠肺炎爆發時我在愛丁堡的生活：一週三次戴著口罩出門採購，路上沒有任何交談，只有安靜地觀察一切。疫情期間人們在城市中留下各種訊息，但也有許多文字早就存在；無論是加油打氣、抗議不公或是古老的碑文，新與舊就這麼共存在同一時空中，或好或壞，都是現實生活的一部分。我用封城時手邊僅剩的材料做成 12 個包裝，裡面裝了 12 次行走、12 個用過的口罩、12 則在街上發現的文字。這些體驗連同無從確定是否沾到的病毒一併被密封起來，變成一個不知是會隨著時間消逝，還是能夠永保新鮮甚至繼續發酵進化的存在。

Since the beginning of lockdown, I wear facemask every time I go out. When wearing a mask, I feel isolated but perceptive more than ever. I started noticing texts from various locations which generate new meanings to me in this weird time. Some of them are left during pandemic, some of them are already there for years; some of them are preaching hope, some of them are shouting for doubt, inequality or injustice. I collected them because all the voices on the street is part of our reality. The way we live has been changed rapidly, but there are things that are always there, no matter good or bad. These peculiar space-time experiences are sealed in packages I make for my used masks. The action of sealing is preservation but also isolation, just like our lives during lockdown. I believe there is no method to preserve our memory or feeling forever, even traces will vanish eventually. Nevertheless, by repackaging the masks, the uncertainty of whether they are carrying virus or not and all the consciousness I had while wearing them might be able to evolve into something else, perhaps a new interpretation of pandemic time in Edinburgh.



- 2020 「時間的記號」，愛丁堡藝術學院 Tent 藝廊，愛丁堡，英國
- 2019 「inner) outer」，愛丁堡藝術學院 Tent 藝廊，愛丁堡，英國
- 2019 「REMNANTS」，Patriothall Gallery，愛丁堡，英國
- 2019 「Testimony from the Rocks」，蘭泰爾藝術中心，斯托諾韋，英國
- 2018 「SHIFT」，Edinburgh Centre for Carbon Innovation，愛丁堡，英國
- 2020 "MARKING TIME"，Tent Gallery, Edinburgh, UK
- 2019 "inner) outer", Tent Gallery, Edinburgh, UK
- 2019 "REMNANTS", Patriothall Gallery, Edinburgh, UK
- 2019 "Testimony from the Rocks", An Lanntair, Stornoway, UK
- 2018 "SHIFT", Edinburgh Centre for Carbon Innovation, Edinburgh, UK

20210302

2021 / 裝置 Installation / 91 X 163 X 64 cm

這世上充滿各種二元力量，如陽與陰、正與邪、明與暗、美與醜、運命與宿命、佛性與魔性等，雖是相對，我認為是互補、一體兩面。

這件利用現成物組合的裝置，是關於先天宿命能否被改變的提問，以盆栽的塑造，將平凡無奇的盆景幻化成藝術，並陳列坊間探討生命的書籍，例如日蓮大聖人佛法，鼓勵透過後天的修行，消除人們的消極認命，創造正面樂觀的態度，進而達到命運的變革。

This world is full of various dual forces, such as yang and yin, good and evil, lightness and darkness, beauty and ugliness, destiny and fate, buddha and demon, etc. Although they are relative, I think they are complementary and integral.

This installation using ready-made objects is a question about whether congenital fate can be changed. It uses potted plants to transform ordinary bonsai into art, and displays books about life in the shop, such as the Dharma of the Great Sage of Nichiren. Through acquired practice, we can eliminate people's negative fate, create a positive and optimistic attitude, and then achieve a change in destiny.



- 2019 「巴黎藝博博覽會個展」，羅浮宮卡魯塞爾廳，巴黎，法國
- 2018 「看見時光林個展」，國立國父紀念館翠溪藝廊，臺北，臺灣
- 2014 「時光林的油畫世界個展」，國立臺灣藝術教育館，臺北，臺灣
- 2013 「賞宇宙美好時光個展」，國立國父紀念堂志清廳，臺北，臺灣
- 2012 「針織美好時光個展」，臺北市立社教館，臺北，臺灣
- 2019 "Art Shopping Paris", Carrousel du Louvre, Paris, France
- 2018 "Time Lin Art 2010-2017", National Dr. Sun Yet-Sen Memorial Hall, Taipei, Taiwan
- 2014 "The Art World of Time Lin", National Taiwan Arts Education Center, Taipei, Taiwan
- 2013 "Admiring Universe Times", National Chiang Kai-Shek Memorial Hall, Taipei, Taiwan
- 2012 "A Splendid Time to keep", Taipei Cultural Center, Taipei, Taiwan

破處 Losing Virginity

2016 / 油畫 Oil Painting / 60 X 50 cm

聽說！第一次，探索！代價 - 受傷。

Heard! First time, Explore! Price-hurt.



微光 Twilight

2020 / 複合媒材 Mixed Media / 91 x 116 cm

月、山、青石板、隧道是我們記憶的幽道。

The secret path of memory, moon, mountain, bluestone, tunnel.



2020 「台灣美術新貌展」，臺中市港區藝術中心，臺中，臺灣

2020 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣

2020 「台灣美術展」，國立中正紀念堂，臺北，臺灣

2019 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣

2018 「台灣美術新貌展」，臺中市港區藝術中心，臺中，臺灣

2020 "Taiwan Emerging Art Awards", The Taichung City Seaport Art Center, Taichung, Taiwan

2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2020 "Taiwan Fine Art Exhibition", National Chiang Kai-Shek Memorial Hall, Taipei, Taiwan

2019 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2018 "Taiwan Emerging Art Awards", The Taichung City Seaport Art Center, Taichung, Taiwan

荷塘天光雲影—小園—光影非光影 Sky Light Cloud Shadow - small Garden - non-Light and Shadow

2021 / 油面顏料 Oil paint, Blended Canvas / 100 x 80 cm

尋常景色，悠然鋪陳，放眼遊覽猶如小園。天光雲影倒映荷塘，交織一派春夏風光。以厚塗油畫顏料層次技法，描繪天光、荷塘；並且讓獨創光影非光影特殊技法，在油畫顏料乾燥後呈現亞麻仁油本質反光，在整幅繪畫畫面造成滿滿短筆觸光線。視覺藝術油畫—荷塘天光雲影。

Non-light and shadow—small garden—Sky light cloud shadow

The ordinary scenery, laid out leisurely, looks like a small garden.

The sky and clouds reflect the lotus pond, intertwining the spring and summer scenery.

Using the thick layer technique of oil paint to depict the sky and lotus pond; and let the original light and shadow non-light and shadow special technique, after the oil paint is dried, it will show the essence of linseed oil reflection, creating full of short strokes of light in the entire painting.

Visual art oil painting—lotus pond sky light and cloud shadow.



界入者

2020 / 壓克力、畫布 Accrylic on Canvas / 50 x 50 cm x 2 件

界入者並非單一個體的形象，一個不是主要對象，卻可能扮演著關鍵的靈魂人物。人因情感而連結，延伸更多不同的群體關係，我藉由創作反思與提問，表達關注人與人之間因溝通、慾望與矛盾等議題，藉由誇張的、詭異的、扭曲的，帶來反向的感受及驚艷的力量，主導肉眼看不見的心理活動，和主觀色彩透露的視覺訊息，提供聯想與習慣，梳理滿足另一個心靈空間。

The entrant is not the image of a single individual, one is not the main object, but may play a key soul figure. People are connected due to emotions, extending more different group relationships. Through creative reflection and questioning, I express my concern about issues such as communication, desire and contradictions between people. Through exaggerated, weird, distorted, and The inverse feelings and amazing power dominate the mental activities invisible to the naked eye, and the visual information revealed by subjective colors, provide associations and habits, and sort out and satisfy another spiritual space.



- 2020 「雜揉進行式的空間狀態」，臺北花博爭艷館，臺北，臺灣
- 2019 「文化清流 裝置」，臺北花博爭艷館，臺北，臺灣
- 2018 「文化花園 | 裝置」，臺北花博爭艷館，臺北，臺灣
- 2018 「牽手 潑墨 個展」，宜蘭文化局，宜蘭，臺灣
- 2015 「凡石 潑墨 個展」，森之藝廊，羅東，臺灣
- 2020 "Mixed Kneading Space State", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2019 "Clear Culture Installation", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2018 "Clear Garden | Installation", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2018 "Head in Hand Splashing Ink solo exhibition", Yilan Cultural Bureau, Yilan, Taiwan
- 2015 "Fanshi Splashing Ink solo exhibition", Art Gallery, Luodong, Taiwan

- 2021 「浮光靚影·靜物公益聯展」，長流美術館，臺北，臺灣
- 2021 「我們從這裡開始」，國立臺北藝術大學南北畫廊，臺北，臺灣
- 2020 「台灣國際文化藝術大聯盟首屆國際大展」，國立中正紀念堂，臺北，臺灣
- 2019 「中韓國際當代美術交流展」，韓國蔚山文化藝術中心，蔚山，韓國
- 2019 「桃源美展」，中壢藝術館，桃園，臺灣
- 2021 "Float Light in Moment of Beauty Still Life Art Charity Exhibition", CHAN LIU ART MUSEUM, Taipei, Taiwan
- 2021 "We start here", North-South Gallery, National Taipei University of the Arts, Taipei, Taiwan
- 2020 "Taiwan International Culture and Art Alliance's First International Exhibition", National Chiang Kai-Shek Memorial Hall, Taipei, Taiwan
- 2019 "TAIWAN-KOREA INTERNATIONAL EXCHANGE EXHIBITION OF CONTEMPORARY ART", ULSAN CULTURE & ARTS CENTER, ULSAN, Korea
- 2019 "Taoyuan Art Exhibition", Zhongli Arts Hall, Zhongli, Taiwan

小島 Little Island

2021 / 油畫、畫布 Oil on Canvas / 20 x 20 cm

每個人都是一座孤島，但由嶙峋的波光連接彼此。

Every man is an island, but we are connected by the shimmering waves.



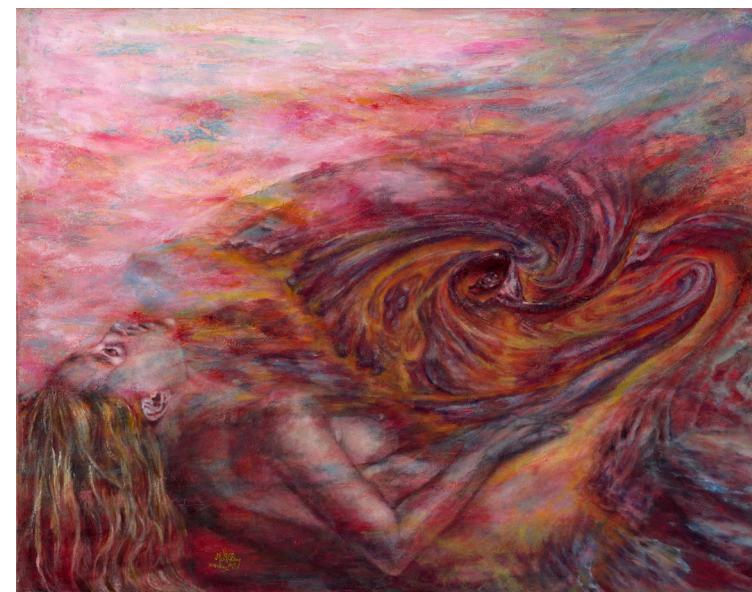
- 2021 「冬季光展」，冰島設計博物館，雷克雅維克，冰島
- 2020 「倫敦 Parallax 藝術博覽會」，倫敦皇家肯辛頓郡商業中心，倫敦，英國
- 2018 「寂靜的目光—張友鷗個展」，寶空間，臺中，臺灣
- 2018 「Tagboat Art Fest」，Hulic Hall and Conference Center，東京，日本
- 2017 「台灣燈會—農村再生燈區，大型燈光藝術裝置」，雲林燈會，雲林，臺灣
- 2021 "Winter Lights Festival", Iceland Design Museum, Reykjavik, Iceland
- 2020 "Parallax Art Fair, London", Royal Borough of Kensington and Chelsea Town Hall, London, UK
- 2018 "Gazing in Stillness-Jorinde Jankowski Solo Exhibition", b.Lab, Taichung, Taiwan
- 2018 "Tagboat Art Fest", Hulic Hall and Conference Center, Tokyo, Japan
- 2017 "Taiwan Lantern Festival-Rural regeneration section, large scale outdoor installations, Yunlin Lights Festival, Yunlin Huwei, Taiwan

熔岩 Lava

2019 / 油畫 Oil on Canvas / 91 x 116.5 cm

蛻變的心境，有時如同火山熔岩般席捲大地。

When transforming, the mood is just like lava.



- 2020 「44 屆全國油畫展」，國立國父紀念館，臺北，臺灣
- 2018 「百號油畫大展」，臺中市港區藝術中心，臺中，臺灣
- 2018 「新北市美展」，新北市藝文中心，新北，臺灣
- 2018 「42 屆全國油畫展」，國立國父紀念館，臺北，臺灣
- 2017 「竹梅源文藝獎油畫展」，高雄市文化中心，高雄，臺灣
- 2020 "44th Oil Painting Exhibition", National DR.SUN yat-sen memorial hall, Taipei, Taiwan
- 2018 "National Large Size Oil Painting Exhibition", Taichung City Seaport Art Center, Taichung, Taiwan
- 2018 "New Taipei City Fine Art Exhibition", New Taipei City Art Center, New Taipei, Taiwan
- 2018 "42nd Oil Painting Exhibition", National DR.SUN yat-sen memorial hall, Taipei, Taiwan
- 2017 "WYLF Oil Painting Exhibition", Kaohsiung Cultural Center, Kaohsiung, Taiwan

漫遊島 Wanderland

2020 / 複合媒材裝置、體毛、攝影 Mixed media installation, Men's body hair, Digital prints / 240 x 240 x 240 cm

「讓我們想像一個地方，在腋下藏著味蕾。而不必為明日占卜，想像某天，我們真會抵達。」——詩人羅毓嘉

腋毛在各種文化之中向來與羞恥相連，與性欲相連，與隱私相連。腋毛一方面被除之而後快，另一方面則又被視為性感的體現。這件以男同志腋毛築成的鳥巢，既是同志活在當下的歡好，又投射著對歡愉之後、死生契闊的想望。每一個參與者所捐獻的腋毛，會讓這個「家」逐漸長大。而想要一個家，會是那麼困難的事情嗎？

"Imagine a sanctuary, Taste buds borne axillary. Imagine a day to actually arrive, No divination necessary." (Poem by Lo Yuchia)

Armpit hair has always been associated with shame in various cultures, connected with sexual desire and privacy. On the one hand, armpit hair is removed for cleanliness and then on the other hand, it is regarded as a sexual expression. This furry nest made of gay men's armpit hair not only celebrates the joy of comradeship in the present society, it also represents the desire for longterm partnership after the carnal pleasure. The armpit hair donated by each participant will make this "home" grow, asking the pertinent question that bothers many people in the LGBTQ community: is making a home such an illusive goal?

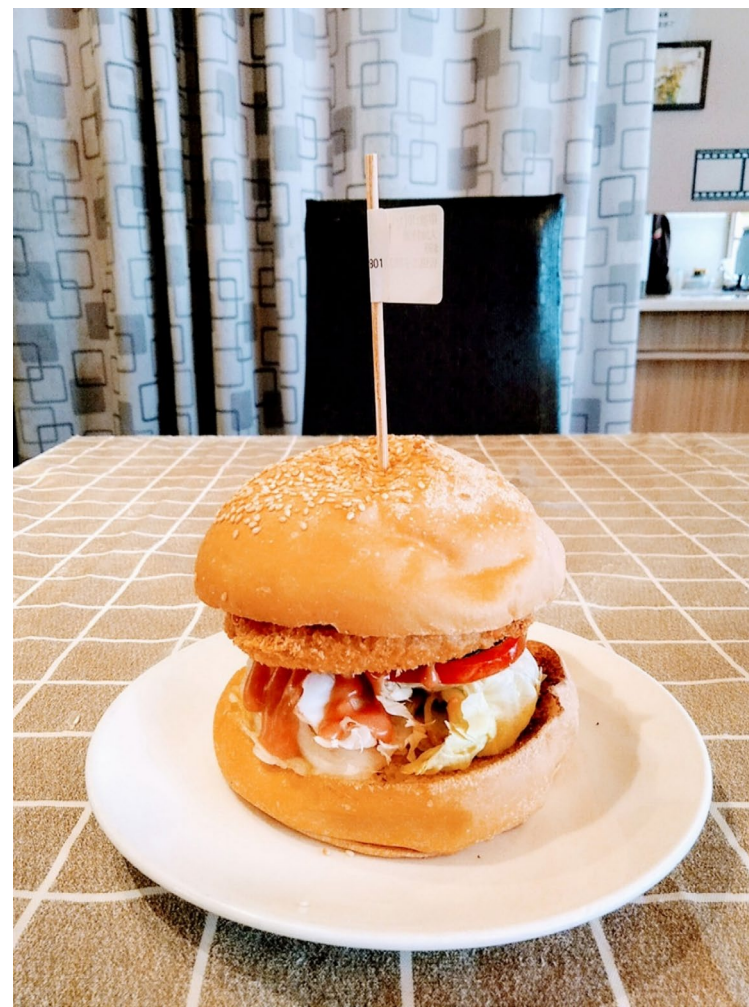


GOODAY

2021 / 相片 Photo / 300 X 300 cm

今日是如何的美好！

What a Good Day today!



2020 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣

2019 「Garden of the Artisans 藝術節 2019」，青年廣場 Y 旅舍，柴灣，香港

2019 「新藝潮博覽會 2019」，元創方 Courtyard，上環，香港

2019 「第一屆 FLAME HK 錄像藝術博覽會暨藝術節」，奧華酒店南岸，黃竹坑，香港

2019 「浮浮彈：2019 張菀玲行動錄像展」，新樂園藝術空間，臺北，臺灣

2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2019 "Garden of the Artisans Festival 2019", Youth Square Y Loft, Chai Wan, Hong Kong

2019 "ART NEXT EXPO 2019", PMQ Courtyard, Central, Hong Kong

2019 "FLAME HKL", Ovolo Southside, Wong Chuk Hang, Hong Kong

2019 "QUICKLY COOKIE ISLAND: 2019 Chang Wan-Ling Mobile Video Solo Exhibition", Shin Leh Yuanh Art Space, Taipei, Taiwan

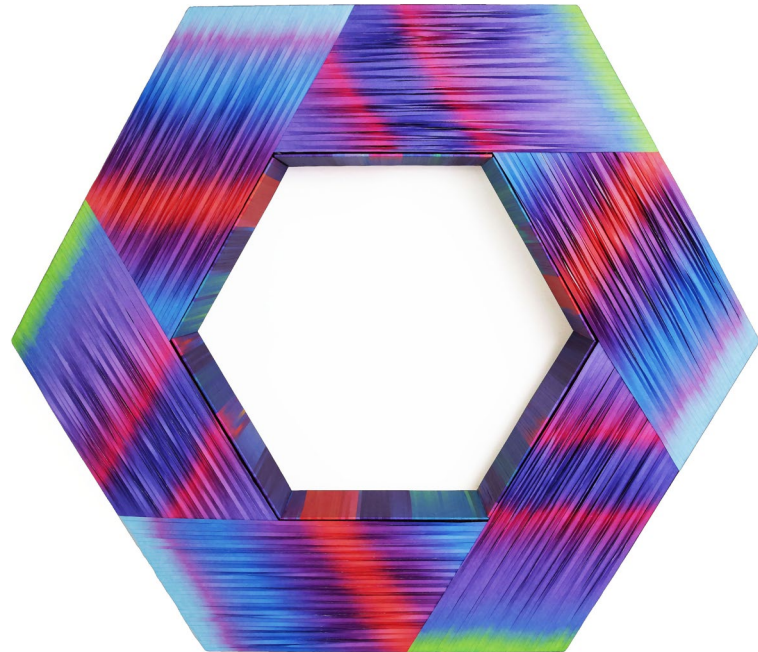
炫線 Dazzling Lines

2019 / 綜合媒材、泰維克、油墨、壓克力顏料 Mixed media, Tyvek, Acrylic /

76 x 88 x 13 cm

我的炫線作品，是站在認識與表達的立場上詮釋，我對點、線、面及色彩的關係做了解構與重構，這種解構與重構的關係是建立在對空間、多維的思維認識中。我努力構築一種接近當下視覺文化的大眾視線。我將線型、色面、色變、色域重建在我所設定的空間關係中，並讓其具有一種多維幻象的一種新秩序，這個秩序關乎著我對於美的重新理解。在我看來更重要的是，通過我的手工編織所給予的這種對美的呈現，而反映的一種對「美」的觸摸與觀看。

My work "Dazzling Lines" is my understanding and expression from such a standpoint. My deconstruction and reconstruction of the relationship of dots, lines, planes, and colors are based on my understanding of space and dimensions. I try hard to construct a "public vision" that is close to the visual culture we have now. I reconstructed lines, color fields, color distortion, and color gamut in the spatial relationship I defined and gave it a new order that is multi-dimensionally illusionary. Such a new order is essential to my new understanding of beauty. In my opinion, what matters more is that I express my version of beauty through my handmade woven artworks, which reflects beauty appreciated through touching and seeing.



- 2021 「在觸摸的維度上觀看」, Bits & Pieces 空間, 臺北, 臺灣
- 2019 「一線 許璧翎藝術展」, S7 美術館 L 樓 99 度藝術中心, 臺北, 臺灣
- 2019 「《築》的再造與擴散 - 許璧翎作品展」, 弘光科技大學藝術中心弘櫻館, 臺中, 臺灣
- 2017 「心源—日常之線 許璧翎作品展」, 樂樂藝文空間, 臺中, 臺灣
- 2015 「日常之線 許璧翎作品展」, 東海大學藝術中心, 臺中, 臺灣
- 2021 "Visually Appreciating in the Dimension of Touch", Bits& Pieces space, Taipei, Taiwan
- 2019 "One Line", S7artmuseum, Taipei, Taiwan
- 2019 "Construct of Reinvention and diffusion", Hungkuang University Arts Center, Taichung, Taiwan
- 2017 "The Origin of Heart-Lines of Daily Experience, Hsu Pi-Ling's works", Tunghai University Art Gallery, Taichung, Taiwan
- 2015 "Line of Daily Experience-Hsu Piling works exhibition", Tunghai University Art Center, Taichung, Taiwan

創作絮語 Creation Whisper

2020 / 綜合媒材 Mixed Media / 180 x 150 cm

藉由文字抒心，線條作形，色彩繡境，佈局造意，東方的書法與水墨，有其本質的融通。我的創作兼融紙本書法與布面水墨，不同的基底材乃彰顯水元素之「無可限制性」。

Expressing the mind with words, making shapes with lines, embossing colors, and creating ideas in layout, oriental calligraphy and ink painting have their essential fusion. My creation combines calligraphy on paper and ink on canvas. Different substrates show the "unlimited" of the element of water.



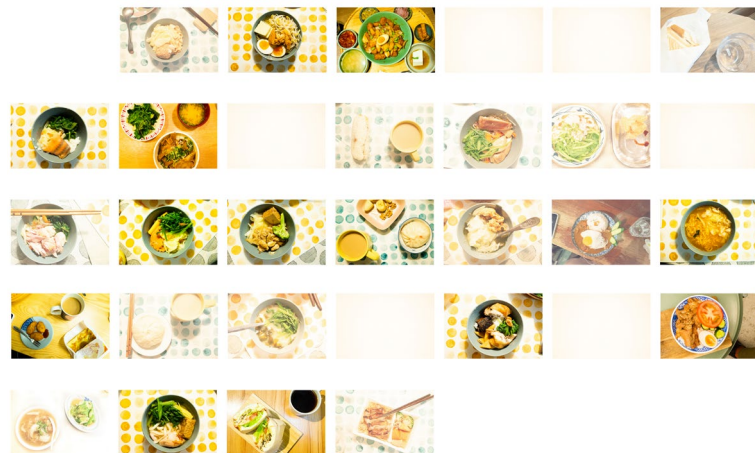
- 2020 「中華頌兩岸水墨名家聯展」, 昇恆昌內湖旗艦館, 臺北, 臺灣
- 2020 「新北市藝術家雙年展」, 新北藝文中心, 新北, 臺灣
- 2020 「滄廬書會第 52 次會員展」, 國立臺灣藝術教育館, 臺北, 臺灣
- 2019 「北岸有天光 邀請個展」, 新北板橋藝文中心, 新北, 臺灣
- 2018 「深圳藝術博覽會」, 深圳會展中心, 深圳, 中國
- 2020 "Calligraphy and Painting Exhibition", EVERRICH Taipei Downtown Store, Taipei, Taiwan
- 2020 "New Taipei City Artists Biennale", New Taipei Arts Center, New Taipei, Taiwan
- 2020 "Dan-Lu Calligraphy Society 52nd Member Calligraphy Exhibition", Taiwan Art Education Museum, Taipei, Taiwan
- 2019 "Invited Solo Exhibition", New Taipei Arts and Culture Center, New Taipei, Taiwan
- 2018 "Shenzhen Art Fair", Shenzhen Exhibition Center, Shenzhen, China

胃的使用紀錄 Stomach usage Recode

2021 / 攝影及複合媒材 Photography, Mixed Media / 尺寸依場地而定 Dimensions Variable

在現代城市生活忙碌之餘，常常忽略了吃飯。曾經有一次忙碌於生活間，只花了 15 分鐘，吃了 190 元的火腿吐司，頓時對食物本身與進食的時間價值感到疑惑。在跟時間賽跑的生活，不管多好吃的東西，留在腦中的印象蕩然無存。此作品「胃的使用紀錄」以攝影與文字紀錄的手法，紀錄一段時間的飲食紀錄。攝影呈現當食用的時間花得越多，則影像色彩越濃郁，以此呈現記憶的濃厚；若食用的時間花得越少，則以過曝呈現，以此呈現記憶的淡薄。透過此系列作品來替胃這個器官作使用記錄，並試圖重新梳理對進食與時間與生存的反思。

In busy modern city life, I always ignore taking food. At one time, I spent 15 minutes eating ham toast (cost 190 NT dollars). Suddenly, I got confuse about food essence and time value of eating. No matter how delicious the food itself is, I still lose my memory. I used photography and words recording to present the "Stomach usage recode" project. When I spent more time taking food, the more intense the color of image and vice versa. This represents the memory of the stomach for food. Use this series of works to record the use of the stomach, and try to reflect on eating and spending time for survival.



- 2019 「我被 XXX 紀錄了，台灣當代一年展 - 創作計畫區」，臺北花博爭艷館，臺北，臺灣
- 2019 「戀愛相談實驗室 - 樵夫龍山素人創作計畫聯展」，適藝術，臺北，臺灣
- 2019 「台北藝術節 攝影專家面對面 入選」，臺北藝術村，臺北，臺灣
- 2018 「曾經 台灣當代一年展 - 創作計畫區」，臺北花博爭艷館，臺北，臺灣
- 2018 「易碎品 Wonder Foto Day」，松菸文創園區，臺北，臺灣
- 2019 "<l> TAIWAN ANNUAL-Creative Arts Project", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2019 "Blind", Befitting Art, Taipei, Taiwan
- 2019 "Photo one/portfolio review", Taipei Artist Village, Taipei, Taiwan
- 2018 "<At> TAIWAN ANNUAL-Creative Arts Project", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2018 "<Fragile> Wonder Foto Day", Songsshan Cultural and Creative Park, Taipei, Taiwan

野性覺知 Wild awareness

2020 / 拼貼 Collage / 80 X 55 cm

作品採用拼貼的創作方式，意圖展示動物本身不受拘束的性情、自由奔放的行為模式。

The work adopts a collage creation method, which intends to show the animals' unrestrained temperament and free-spirited behavior mode.



- 2019 「台灣之美 美國巡迴展」，南卡羅來納大學，南卡羅來納，美國
- 2018 「台灣之美巡迴展」，斯洛維尼亞國家博物館，盧比安納，斯洛維尼亞
- 2018 「法國國際藝術沙龍博覽會」，羅浮宮卡爾塞廳，巴黎，法國
- 2018 「第 23 屆國際公尊藝術未來展」，日本國立新美術館，東京，日本
- 2017 「集體無意識的圖像寓意」，天使美術館，臺北，臺灣
- 2019 "The Beauty of Taiwan-USA-Traveling Exhibition", University of South Carolina, South Carolina, America
- 2018 "The Beauty of Taiwan Traveling Exhibition", Posavski Museum Brezice, Slovenia, Ljubljana, Slovenia
- 2018 "Art Shopping Salon Paris, Carrousel Du Louver Salon Internation D'art Contemporain", Paris Carrousel Du Louver Salon, Paris, France
- 2018 "23rd Art Mirai International Art Exhibition", The National Art Center, Tokyo, Japan
- 2017 "The Image Symbolizes of the Collective Unconscious", Angel Art Gallery, Taipei, Taiwan

快樂的下午茶時光 Good Tea Time

2018 / 電腦繪圖 Computer graphics / 80 X 50 cm

貓貓與鼠鼠一起度過了快樂的下午茶時光。

The cat and the mouse had a good tea time together.



- 2018 「亞洲插畫年度大賞」, 松山文創園區, 臺北, 臺灣
- 2017 「亞洲插畫年度大賞」, 桃園展演中心, 桃園, 臺灣
- 2016 「亞洲插畫年度大賞」, 臺南文創園區, 臺南, 臺灣
- 2015 「亞洲插畫祭」, 華山 1914 文化創意產業園區, 臺北, 臺灣
- 2014 「台灣藝術家博覽會」臺北信義新天地, 臺北, 臺灣
- 2018 "Asia Illustration Collections 2018", Songshan Cultural and Creative Park, Taipei, Taiwan
- 2017 "Asia Illustration Collections 2017", Taoyuan Arts Center, Taoyuan, Taiwan
- 2016 "Asia Illustration Collections 2016", Tainan Cultural and Creative Park, Tainan, Taiwan
- 2015 "Asia Illustration Collections 2015", Huashan 1914 Creative Park, Taipei, Taiwan
- 2014 "Artist Fair Taiwan", Taipei Xinyi Place, Taipei, Taiwan

夕陽落下後 After the sun sets

2020 / 複合媒材 Mixed Media / 尺寸依場地而定 Dimensions Variable

透過「名」作為個體之間的互相認知的開端，而當視覺受到遮蔽時，要如何與他人產生交流？因此當名字變為連接彼此的一種管道並承載著人類的歷史演變至今時，綜觀中華文化中對命名的重視與其獨有的見解中也深深地影響我們身處的當下。作品以文字命名的部分偽造去混淆認知物體的方式，形成僅以「名」交往的場域。

Through "name" as the beginning of mutual recognition among individuals, how to communicate with others when vision is obscured? Therefore, when names become a kind of conduit to connect with each other and carry the evolution of human history, the importance of naming in Chinese culture and its unique insights have a deep impact on our current situation. The work falsifies the confusion of cognitive objects by naming them with words, forming a field of interaction only by "name".

- 2020 「再交往 - 虛構的實存」, 新樂園藝術空間, 臺北, 臺灣
- 2020 "Re-engagement -- Imaginary Existence", Shin Leh Yuan Art Space, Taipei, Taiwan



傳說 Legend

2019 / 油彩 Oil on Canvas / 91 X 65 cm

永不放棄的步伐，造就創作的熱情引燃生命精髓。每一幅作品，深深投入安撫身心靈。和作品合體，呈現自我幻化中靜謐，全是藝術結合豐沛情愫，簡潔流暢的筆觸，華麗明朗的色彩流體遊動著。生活藝術寫意如詩如畫，創作之際養就美學臨界之薰陶，彷彿遊走色彩天絲創造之奧妙。甲子歲月，延續小時候創作的心願，而決定尋夢，築夢踏實。繪畫是美珍生命的初戀，是終身的執愛。也奠定一生揮灑之志，感謝上天我的才華，在藝術王國流露淬鍊的真諦。

Mei-Chen never gives up and keeps walking on the pace of creation, which ignites the enthusiasm of life. I deeply contribute myself into work, and comfort my body and mind. All the art work are combined with abundant feelings, I imagine myself being as a part of my work floating in fantastically color with simple and smooth strokes in the silence. Life is a fantastic epic. When I paint in the atmosphere, as if walking toward the colorful heaven. In my 60s, my dreams in childhood continues, I decided to make my dream come true. Painting is the first love of my life, I set up my goal enjoying painting in my whole life, thank God for the gift, let me enjoy the truth of life in the art kingdom.



- 2019 「千年之耀：陳美珍回顧個展」，水色藝術工作坊，臺南，臺灣
- 2019 「台灣書畫～國際交流展」，聖保羅圖書館，聖保羅，巴西
- 2019 「日本東京都國際文化交流展」，上野東京都美術館，東京，日本
- 2018 「法國秋季沙龍學會」，巴黎香榭大道，巴黎，法國
- 2018 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2019 "The Glory Of Millennium: Mei Jean Chen Solo Exhibition", Mizuio Workshop, Tainan, Taiwan
- 2019 "Taiwan Calligraphy & Painting Exchange Exhibition", Sao Paulo Library, Sao Paulo, Brazil
- 2019 "Tokyo International Art Fair", Tokyo Metropolitan Art Museum, Tokyo, Japan
- 2018 "Salon d'Automne", Avenue des Champs-Élysées, Paris, France
- 2018 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

靜寂無聲的消逝 Silently disappear

2019 / 壓克力彩 Acrylic / 130 X 163 cm

看不見輻射與看得到的傷害，核災過後整個世界靜寂無聲。（這個系列的作品，都在處理兩個衝突的時間感在一個畫面上呈現。）

The invisible radiation and the visible damage, and the whole world was silent after the nuclear disaster. (The works of this series are all dealing with two conflicting senses of time presented on one screen.)



- 2020 「嵌合體 Chimera- 陳英樺 2020 創作展」，新莊藝文中心，新北，臺灣
- 2016 「異化社會與藝術哲學化－個展」，臺藝大紙廠展覽廳，新北，臺灣
- 2014 「Peregrination 旅・歷（國際交流展）」，臺藝大紙廠展覽廳，新北，臺灣
- 2010 「從心所欲－個展」，師大藝廊，臺北，臺灣
- 2008 「尋找自我－個展」，維納斯美術館，臺北，臺灣
- 2020 "Chimera-Chen Yinghua 2020 Creation Exhibition", Xinzhuang Art Center, New Taipei, Taiwan
- 2016 "Alienated Society and Philosophicalization of Art", National Taiwan University of Arts Paper Factory Exhibition Hall, New Taipei, Taiwan
- 2014 "Peregrination Travel · Calendar (International Exchange Exhibition)", National Taiwan University of Arts Paper Factory Exhibition Hall, New Taipei, Taiwan
- 2010 "From the Heart Solo Exhibition", National Taiwan Normal University Art Gallery, Taipei, Taiwan
- 2008 "Finding Oneself Solo Exhibition", Venus Art Museum, Taipei, Taiwan

流連 Linger on

2017 / 油彩、亞麻布 Oil on Linen / 72.5 × 60.5 cm

我的創作多可見抽離裹覆在古代華麗服飾下的女體，或許人不復見，隨著衣服摺皺起伏的刺繡是舊時閨秀女子終其一生的投注，針線繡縫不僅是美麗的花鳥圖騰而已，這些帶有吉祥圓滿深意的圖案紋飾，它負載著女子對夫家的期許、承諾與責任，也有對不可知未來的惶恐和認命，亦是對原生家庭的割捨與背離。

The female body as packaged in lovely ancient costume has often been detached in my art, or perhaps the person can no longer be seen. Embroidery following the wrinkles and folds in clothing was the lifelong pursuit of a well-brought-up lady in bygone times. But while their sewing and embroidery consisted not only of such beautiful things as flowers and birds, these symbolic decorations signify good fortune and fullness, embody the women's hopes, commitment, and responsibility toward their husband's families, and also express their fears and acceptance of an unknown future, as well as their departure and separation from their birth families.



2017 「陳香伶油畫展」，臺南文化中心，臺南，臺灣

2012 「陳香伶油畫展」，臺南文化中心，臺南，臺灣

2010 「陳香伶油畫展」，國立中正紀念堂，臺北，臺灣

2010 「陳香伶油畫展」，臺中市立文化中心，臺中，臺灣

2006 「陳香伶油畫展」，國立國父紀念館，臺北，臺灣

2017 "CHEN Hsiang-Ling Oil Painting Exhibition", Tainan Municipal Cultural Center, Tainan, Taiwan

2012 "CHEN Hsiang-Ling Oil Painting Exhibition", Tainan Municipal Cultural Center, Tainan, Taiwan

2010 "CHEN Hsiang-Ling Oil Painting Exhibition", National Chiang Kai-Shek Memorial Hall, Taipei, Taiwan

2010 "CHEN Hsiang-Ling Oil Painting Exhibition", Taichung Municipal Cultural Center, Taichung, Taiwan

2006 "CHEN Hsiang-Ling Oil Painting Exhibition", National Dr. Sun Yet-Sen Memorial Hall, Taipei, Taiwan

拓荒者 . 身體的記憶 Pioneer. Body memory

2021 / 肢體表演藝術 Physical Performance Art / 800 X 800 cm

這次的展覽結合身體的感受與繪畫，在鋪滿畫布的純白展場中進行 8 場的肢體行為藝術，搭配顏料在現場進行展演創作，將生活經驗記憶在表演中呈現出來，整個展場就是一件、持續進行中的作品，身體的記憶透過肢體、顏料在畫布「展場」留下的生活痕跡，經過 8 次的展演，整個展場空間留下來的就是一件作品。

我用拓荒者的精神，開拓不曾接觸的藝術形式，呈現生命中的經歷、記憶。生活經驗中的一些活動，這些事件隨著時間的逝去，卻深刻的刻劃在我的記憶裡，構成完整生命的。

This exhibition will combine the body's feel and the painting. With the whole white canvas to execute 8 times body's action-art. It will use the different colors, my life experience and body's memory to create the live-show painting. Time after time the colorful canvas will become the unique artistic product.

With my pioneer's soul to touch the stranger and different art style, I show my life's experience and memory art. As the time pass away, my life's experience are all deeply engraved into my memory, that is all my full life.



2021 「拓荒者 . 身體的記憶」，新樂園藝術空間，臺北，臺灣

2020 「野草花園 - 台灣當代一年展」，臺北花博爭豔館，臺北，臺灣

2019 「工地解構學 - 台灣當代一年展」，臺北花博爭豔館，臺北，臺灣

2019 「疊夢」，新樂園藝術空間，臺北，臺灣

2018 「工地秀 - 台灣當代一年展」，臺北花博爭豔館，臺北，臺灣

2021 "Pioneer. Body memory", Shin Leh Yuan Art Space, Taipei, Taiwan

2020 "Weeds Garden, TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2019 "Site deconstruction, TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2019 "Dream", Shin Leh Yuan Art Space, Taipei, Taiwan

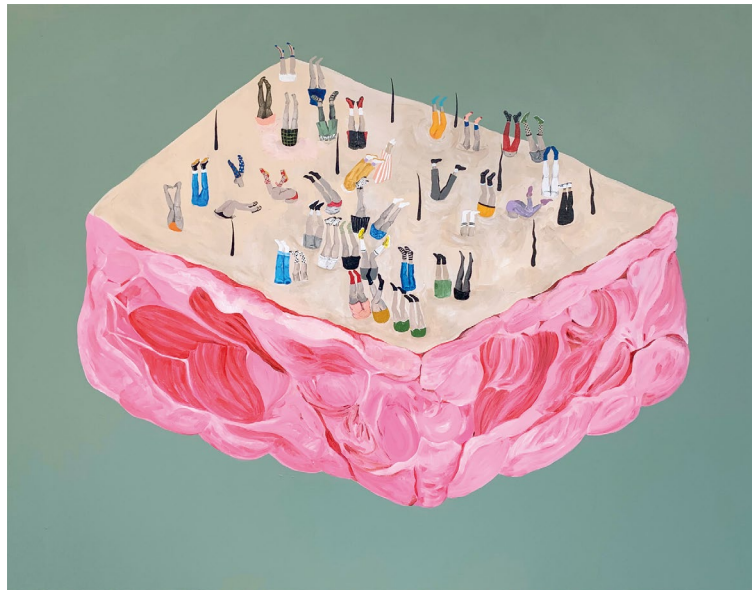
2018 "Construction site show, TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

我們的雙腳站在這裡 03 We stand here alone no.3

2020 / 壓克力、畫布 Acrylic on Canvas / 116.5 × 91 cm

《我們都在表皮層掙扎》是以表皮層作為舞台，畫面中的主體是一塊被切割的、帶皮的肉塊，所謂「人為刀俎，我為魚肉」，生活在表皮層上的人物都是來自於現實生活的取樣：來自真實的生活片段，來自內心感受，來自日常用語的轉譯，將繪畫以語言式的影像製造或再現，以自嘲、幽默的口吻來表達對社會的體悟及觀察。小人物生活在表皮層之上看似自由，其實是被擺佈操控的，就像皮膚上的汗毛，被皮層之下的組織、腺體等結構所支配，而卻無法察覺到它是如何運行的，如同我們所生活的世界，平凡度日之中卻隱約感受到被某股神秘力量桎梏著。

"Struggling on the Epidermis" is an artwork describing those commoners who are just like the meat on the chopping block, seems to have their own freedom to do anything, but still they are under control of this society. This piece of work applies the epidermis as a stage, the main part of the painting is a piece of flesh with skin on it. The people living on the epidermis are all the samples from real life, which are the clips from real life, the feelings of heart, and the interpretation of daily language. Create or replicate paintings as language-like images, and express the understanding and observation of society with a self-deprecating and humorous tone. The commoners living on the epidermis seem to be free. However, they are actually manipulated by the structure of the tissue and glands under the skin layer without perceiving how it works, as the hair of the skin. Just like the world we live in, during the ordinary days, we feel faintly bound by a certain mysterious force.



星星橋墩

La photo de l'être disparu vient me toucher comme les rayons différés d'une étoile.

2020 / 油彩、陶 Oil on Ceramic / 24 X 30.5 cm

羅蘭巴特這麼地闡述日本人眼中的盒子：他們的功用不再是在空間上保護物品，而是在時間上拉開距離。盒子裡裝的東西所代表的意義延後出現了。雖然巴特在這裡要討論的是盒子作為符號上可以掏空內容物的代表意義。但我想這麼地解釋：這樣子的延後可以對於我的恐懼做出某種程度上的減緩。延後成為了阻隔。我把畫面好好的精心的包裹起來，盒子裡的東西渺小了可笑了。被我蓄意掏空了。一切隔著一層皮。關於延遲則會想到巴特在明室裡說（如同作品名）的這段話。一切延遲而達。一層一層地延遲又延遲。以某種非直接接觸卻仍然共享的安全關係。

This is how Roland Barthes describes the boxes, the packages in the Japanese culture: its function is no longer to protect in space but to postpone in time. The signification of the object inside the package is put off. Although what Barthes' trying to convey here is how a box, a package as a sign can empty whatever is in it-I want to put it this way: this delay could somehow soothe away my fears. Fears of how a relationship is always discontinuous and is never eternal. I gently and nicely pack up the paintings of mine. The very thing inside the box now appears insignificant and laughable. I empty it. Everything is within my skin.

As Barthes says in the Camera Lucida (the title of this work), they will touch me like the delayed rays of a star. We are now within the touch by the delays after layers and layers. A safe intimacy we won't directly touch each other yet we both share with.



- 2020 「第三屆臺北插畫藝術節」，松山文創園區，臺北，臺灣
- 2020 「個展—我們都在表皮層掙扎」，自由人藝術公寓，臺中，臺灣
- 2012 「個展—寂寞拉筋」南海藝廊，臺北，臺灣
- 2012 「聯展—想要的得不到」，A7958藝廊，臺中，臺灣
- 2009 「聯展—疏離的速度」，吉林畫廊，臺北，臺灣
- 2020 "The 3rd Taipei Illustration Fair 2020", Songshan Cultural and Creative Park, Taipei, Taiwan
- 2020 "Solo Exhibition-Struggling", Freedom Men Art Apartments, Taichung, Taiwan
- 2012 "Solo Exhibition-Stretching alone", Nanhai Gallery, Taipei, Taiwan
- 2012 "Group Exhibition-Not want", A-7958 gallery, Taichung, Taiwan
- 2009 "Group Exhibition-Speed of Alienation", Jilin gallery, Taipei, Taiwan

- 2020 「藝術新聲—藝術科系優秀畢業生推薦展」，大墩文化中心，臺中，臺灣
- 2020 「足踝補完計劃」，東海 43 號，臺中，臺灣
- 2020 「年度色彩計畫—紅」，寬藝術空間，臺中，臺灣
- 2019 「This is Your Captain Speaking」，A+ 藝術空間，臺中，臺灣
- 2018 「The Room」，東海 43 號，臺中，臺灣
- 2020 "Young Voices", Dadun Cultural Centre, Taichung, Taiwan
- 2020 "Achilles Heel", Tunghai No.43, Taichung, Taiwan
- 2020 "The Life of Red", Kuan Art Space, Taichung, Taiwan
- 2019 "This is Your Captain Speaking", A+ Art Space, Taichung, Taiwan
- 2018 "The Room", Tunghai No.43, Taichung, Taiwan

Two Horse Ass

2021 / 木材 Timber / 300 x 143 x 90 cm

《Two Horse Ass》是一個可以讓人站立於上面感受晃動力量的作品，它是以搖搖木馬的造型為出發並以火車軌道的規格所製成的巨型玩具，主要討論尺寸所產生的造型暗示與聯想，一個被放大的搖馬玩具視覺上就產生了多重意象重疊，而它本身實際功能來看是一個可被火車行駛的軌道，如它的長寬設定以及凹凸造型，都是以鐵軌的規格製造，但由於整體是一個彎曲的弧度，所以不具有真的可被使用的功能，作為一條道路它在於視覺上有一種來回且反覆無法往前直行的想象空間。

"Two Horse Ass" is a work that allows people to stand on top and feel the power of shaking.

It is a giant toy made in the shape of a rocking horse and the specifications of a train track, mainly discuss the size of the resulting modeling hints and associations. This magnified rocking horse toy visually produces multiple image overlaps, but its actual function is a track that can be driven by a train. For example, its length and width settings and concave-convex shapes are all manufactured with rail specifications, but because of its curved arc, it does not have a function that can really be used.

As a road, it lies in a visually imaginary space that goes back and forth and repeated inability to move forward.

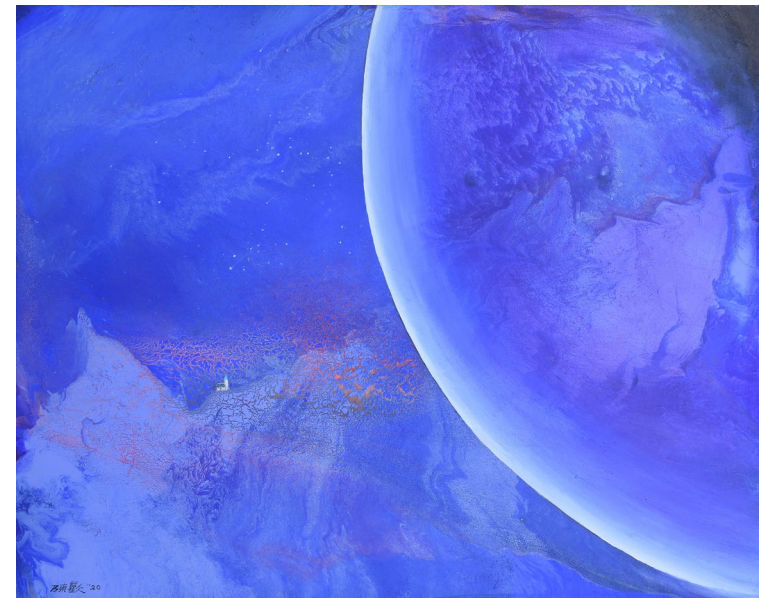


千年之愛 The Age of Adaline

2020 / 油彩 Oil / 100 x 80 cm

畫作中，透過簡潔有力的構圖描繪出生命力，畫面上每個色面與區塊，並置成遞增、遞減序列或層疊排列，將大自然的形式與色彩變成一種數列的構成之美。在構圖上，色塊並置成遞增或遞減的序列，合乎形式法則中的「重複」與「漸層」之美；在色彩上，漸層的色調塑造了調和的氣氛，用疏密表現出綿延不斷的高山峻嶺之雄偉。以西洋油彩的媒介表現出如詩一般的、帶有東方意象的夢幻山水。

In the painting, through the simple and powerful composition, each color surface and blocks on the screen are placed, and the sequence or laminated arrangement is placed, and the form of nature turns into the form of a series of components. On the composition, the color block is placed in a sequence of increasing or decreasing, and "repetition" in the form of "repetition" is the beauty of "gradual layer"; on color, the gradually tone shaped the atmosphere, and the stretch is continuously the majestic mountains of mountains. Media with Western ocean exhibits a poem, of a dream mountain with oriental imagery.



- 2020 「浮光視態—錄像展」，新樂園藝術空間，臺北，臺灣
- 2020 「禽獸不如—2020 台灣美術雙年展 平行展《變態路徑》」，酸屋 Acid House，臺北，臺灣
- 2020 「鏈反應—展演藝術激力」，酸屋 Acid House，臺北，臺灣
- 2020 「獨白者計畫—行走的風景」，國立台灣藝術大學，臺北，臺灣
- 2019 「我在這 I'M HERE」，有章藝術博物館，臺北，臺灣
- 2020 "Floating Light-Video Exhibition", Shin Leh Yuan Art Space, Taipei, Taiwan
- 2020 "Subzoology-Taiwan Biennial Collateral Events Biàn-Tài Routes", Acid House, Taipei, Taiwan
- 2020 "Chain Reaction-Empowerment of Performance Art", Acid House, Taipei, Taiwan
- 2020 "The Monologue Project-Walking Scenery", National Taiwan University of Arts, Taipei, Taiwan
- 2019 "I'M HERE", Our Museum, Taipei, Taiwan

- 2020 「英國牛津現代油畫」，英國牛津現代油畫，牛津，英國
- 2020 「第二十五屆國際當代藝術展」，法國羅浮宮，巴黎，法國
- 2019 「台北國際藝術博覽會展覽」，臺北國際藝術博覽會展覽，臺北，臺灣
- 2018 「空谷回聲，高雄站—油畫個展世界巡迴展」高雄市文化中心，高雄，臺灣
- 2017 「中日韓文化藝術祭」，中日韓文化藝術祭，首爾，韓國
- 2020 "Solo Exhibition of Modern Oil Painting in Oxford", Solo Exhibition of Modern Oil Painting in Oxford, Oxford, UK
- 2020 "The 25th International Contemporary Art Exhibition", Musée du Louvre, Paris, France
- 2019 "Taipei International Art Fair Exhibition", Taipei International Art Fair Exhibition, Taipei, Taiwan
- 2018 "Chen Huan Echoes of the Empty Valley [Kaohsiung Station] World Tour Exhibition of Oil Painting Solo Exhibition", Kaohsiung Cultural Center, Kaohsiung, Taiwan
- 2017 "China-Japan-Korea Culture and Art Festival", China-Japan-Korea Culture and Art Festival, Seoul, South Korea

你我間隔著霧氣 Mist between you and me

2020 / 油畫布本、玻璃木框 Oil on Canvas, Wooden, Frame with Glass /

45 x 35 x 6.5 cm

冬天在濛濛的玻璃上忍不住畫上你好的字句，但我們間總是隔著霧氣，近在咫尺卻觸摸不到，我嘗試觸碰但心中總是殘留一種朦朧而彷彿空氣一般的凝塊。

In winter, I can't help but draw the words Hello on the misty glass, but we are always separated by the fog.

I try to reach you but there is an clot inside my heart.



- 2020 「致阿冬」, Parallel Space, 香港
- 2018 「到此一遊」, Ping Pong 129, 香港
- 2017 「台灣當代一年展」, 臺北花博爭艷館, 臺北, 臺灣
- 2016 「無有」, 松山文創園區, 臺北, 臺灣
- 2011 「造字作品聯展 第二回巡迴展覽」, 香港兆基創意書院藝廊, 香港

- 2020 "Dear Dong", Parallel Space, Hong Kong
- 2018 "Hashtag", Ping Pong 129, Hong Kong
- 2017 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei
- 2016 "Exist Non-existence", Songshan Cultural and Creative Park, Taipei, Taiwan
- 2011 "The 2nd tour exhibition of Fleurs Des Lettres", Art gallery of HKICC Lee Shau Kee School of Creativity, Hong Kong

對稱 Symmetry

2020 / 木作、碳粉 Pedest, Toner / 275 x 320 x 44 cm

關於創作者透過勞動，溝通，想像，以及它是如何被描述，在不同認同的氛圍中，意識到如何指認被觀看的載體，或者是說傳達的意涵，一個存在實體但不存在的指稱。在觀看實體的形體時，下意識的確認對於此載體的想像，而同時也在確認與否定；關於創作者的勞動，在於放置場域後被觀看的對象，又或是當創作者在創作的過程，本身已經是一種可被觀看的樣子及狀態。我試圖翻轉人們對於眼前事物的觀看期待與觀看方式，不斷接近但也無法到達。

With regards to the creator's labor, communication, imagination, and how it is described, in the context of different recognitions, the consciousness of how to refer to the carrier being viewed, or rather the meaning being conveyed, a reference to the existence of an entity that does not exist. In viewing the form of the entity, the subconscious confirms the imagination of this carrier, while at the same time confirming and denying it. Regarding the creator's labor, in placing the object to be viewed in the site, or when the creator is in the process of creating the work, it is already a viewable look and state in itself. I try to reverse people's expectations and ways of seeing things in front of them. I keep getting close, but I still can't get there.



- 2021 「凝感練習」, 索卡藝術, 臺北, 臺灣
- 2020 「游離\共存」, 清華大學南大校區竹師藝術空間二館, 新竹, 臺灣
- 2020 「變-第35回零號集錦」, 南畫廊, 臺北, 臺灣
- 2019 「出爐 2019 藝術畢業生聯展」, 中區香港大會堂低座展覽廳, 香港
- 2019 「座標·殞落·棲所 - 第十二屆索卡好樣青年藝術家聯展」, 索卡藝術, 臺南, 臺灣
- 2021 "Gazing and Feeling Exercise-Artists Group Exhibition", SOKA ART, Taipei, Taiwan
- 2020 "Freedom\Coexistence", Tsinghua University Nanda Campus Zhushi Art Space No.2, Hsinchu, Taiwan
- 2020 "Change-35th Round Zero Collection", Nan Gallery, Taipei, Taiwan
- 2019 "Fresh Trend", Low Block Exhibition Hall, Hong Kong City Hall, Central District, Hong Kong
- 2019 "Coordinates/Fallen/Habitats: 12th Exhibition of Young Artists", SOKA ART, Tainan, Taiwan

雲 Cloud

2020 / 陶 Clay / 52 X 13.5 X 53 cm

安住大地之上，坐看雲起時。

When you sit on the earth and watch the clouds rise.



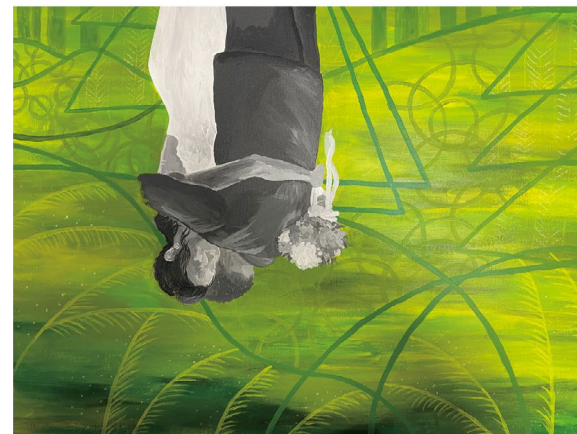
- 2020 「候鳥工作室：五人聯展」，亞典藝術書店，臺北，臺灣
- 2020 「醒眠沙洲：聯展」，68 當代藝術空間，宜蘭，香港
- 2020 「One Art Taipei」，臺北西華飯店，臺北，臺灣
- 2019 「深圳國際博覽會」，深圳國際博覽會，深圳，中國
- 2019 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣
- 2020 "Exhibition of Studio Migrants", Artland Book Store, Taipei, Taiwan
- 2020 "Awakened on Sandbar", 68 Contemporary Art Space, Yilan, Taiwan
- 2020 "One Art Taipei", The Sherwood Taipei, Taipei, Taiwan
- 2019 "Shenzhen International Art Fair", Shenzhen International Art Fair, Shenzhen, China
- 2019 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

念·念不忘系列 – 永遠的女孩
Unforgettable series-Daughter

2020 / 油彩、壓克力、粉彩 Oil, Acrylic, Paste / 72.5 X 110 cm

「今天，寶貝女兒即將邁向人生的下一階段，即將成為人妻，請爸爸給女兒一個深深的擁抱。」主持人的聲音緩緩的消失，聚光燈下的父親緊緊抱著女兒，台下賓客各個目不轉睛地注視著，時間彷彿停止般，讓人不禁屏息。神奇的是，這個瞬間讓女孩回想起兒時的回憶，一個 1/200 秒快門按下的瞬間，竟然存留在心中 20 年之久。女孩雖然成了女人，但每個女人永遠都是爸爸眼中的，那個女孩。

"Today, the girl will enter the next stage of her life, and she will soon become a wife. Ask her father to give her a deep hug." The host's voice slowly disappeared, and the father under the spotlight held his daughter tightly, and the guests in the audience watched intently. Time seemed to stop, and people couldn't help holding their breath. The magical thing is that this moment reminds the girl of childhood memories. The moment when the shutter was pressed for 1/200 second, it was kept in her heart for 20 years. Although a girl has become a woman, every woman is always in the eyes of her father, that girl.



- 2020 「《中心點》聯展」，國立臺北教育大學，臺北，臺灣
- 2020 「《±2.1》聯展」，國立臺北教育大學，臺北，臺灣
- 2016 「《台科建築畢業設計聯展》」，松山文創園區五號倉庫，臺北，臺灣
- 2012 「《顯·影》聯展」，臺北市立士林高級商業職業學校，臺北，臺灣
- 2011 「《偷創意·奪歡心》聯展」，臺北市立士林高級商業職業學校，臺北，臺灣
- 2020 "Point" joint exhibition, National Taipei University of Education, Taipei, Taiwan
- 2020 "±2.1" joint exhibition, National Taipei University of Education, Taipei, Taiwan
- 2016 "NTUST Architectural Design" joint exhibition, Songshan Cultural and Creative Park, Taipei, Taiwan
- 2012 "Development" joint exhibition, Taipei Municipal Shilin High School of Commerce, Taipei, Taiwan
- 2011 "Steal creativity, Win hearts" joint exhibition, Taipei Municipal Shilin High School of Commerce, Taipei, Taiwan

片片 Four Pieces of Papers

2020 / 紙張 Paper / 尺寸依場地而定 Dimensions Variable

進入廢墟造紙廠，一眼望去，滿場零碎的殘骸、鋼筋外露、門窗破碎，這個空間在訴說時間帶來的痕跡。從建物的造型、牆面、地板有些明顯可見的機關存在，像是洞口、按鍵，是帶動工廠運作的機關，牆上也隱約可見殘留下的紙漿。藉由從場域帶出的機關作為翻印對象，並以單純的手法面對造紙，像是還原過去幾十年前紙張的成形，形成紙張的內容包含了可見及不見的痕跡。揭示著一段歷史的真相。

Entering the ruined paper mill, at a glance, the scene is full of fragmented debris, exposed steel bars, and broken doors and windows. This space is telling the traces of time. From the shape of the building, the walls, and the floor, there are some obvious organs, such as holes and buttons, which drive the operation of the factory, and the remaining pulp is also faintly visible on the walls. By using the organs brought out of the field as the object of reprinting, and facing the papermaking in a simple way, it is like restoring the shape of the paper decades ago. The content of the formed paper contains traces of visible or invisible. Reveals the truth of a piece of history.



違合城市 Inharmonious City

2020 / 數位攝影 Digital photography / 150 X 42.3 cm X 3 piece

受現代主義的影響，全球各現代化城市建築似乎皆存著相對美學標準，在不觀看一座城市的地標假設下，每座城市都極為類似，被去地域化，分不清所屬國家或區域，本系列作品挑戰現代主義建築美學，將街弄之間不起眼房子，予以重新解構、建構成看似合理卻是充滿奇趣的新建物，並融入台灣特色元素，使虛構產生真實的另類美學建築。

Influenced by modernism, the modernized city buildings worldwide share the criteria of aesthetics. Without a reference to a city's landmark, a city is similar to one another. They are de-localized. It is hard for one to tell the country or region where they belong. This series of work challenges the aesthetics of modernist architecture. The unnoticed buildings in the alley are deconstructed and constructed into seemingly reasonable but strangely amusing new architecture. Also, feature elements of Taiwan are introduced to generate true building of alternative aesthetics from the fictional.



- 2020 「三人聯展」，臺藝大雕塑實驗展場，新北，臺灣
- 2020 「每一個人 - 速寫雕塑聯展」，剝皮寮，臺北，臺灣
- 2020 「被使用的藝術」，浮島日常，新北，臺灣
- 2019 「栗山俊一的建築世界·「記憶的構作」戶外裝置及文件展」，板橋放送所，新北，臺灣
- 2019 「漫行沙丘 - 壯圍沙丘地景藝術節」，壯圍沙丘，宜蘭，臺灣
- 2020 "Three-person joint exhibition", National Taiwan University of Arts Sculpture Experimental Exhibition Hall, New Taipei, Taiwan
- 2020 "Everyone", Bopiliao, Taipei, Taiwan
- 2020 "Art used", Floating Island Daily, New Taipei, Taiwan
- 2019 "Shunichi Kuriyama's Architectural World", Banqiao Broadcasting Station, New Taipei, Taiwan
- 2019 "Zhuangwei Dune Land Art Festival", Zhuangwei Dune Land, Yilan, Taiwan

- 2021 「藝情時代 - 2021 桃園美術家邀請展」，桃園文化局，桃園，臺灣
- 2019 「2019 屏東獎」，屏東文化局，屏東，臺灣
- 2019 「日常切分音 - 2018 南瀛獎得主特展」，新營文化中心，臺南，臺灣
- 2017 「Fotofever」，羅浮宮，巴黎，法國
- 2017 「2017 TIFA 獲獎者展覽」，CA 畫廊，東京，日本
- 2021 "The Art Era-2021 Taoyuan Artists Invitational Exhibition", Taoyuan Cultural Affairs Bureau, Taoyuan, Taiwan
- 2019 "Pingtung Award", Pingtung Cultural Affairs Bureau, Pingtung, Taiwan
- 2019 "Syncopation of Daily Life", Xinying Cultural Center, Tainan, Taiwan
- 2017 "Fotofever", Louvre, Paris, France
- 2017 "2017 TIFA Winners Exhibition", CA Gallery, Tokyo, Japan

NB-07

2021 / 石墨、木板 Pencil on Wood / 130 x 65 cm

光影的調子變化和相互作用所產生繪畫的特性之間，在光影兩者之間嘗試以及表達，虛實之間，以唯心的、手屬的，感實著自然和神祕的事物。

The artist wanders between the tonal changes of the light and the shadow and their aesthetic expression. He attempts to express, with all his heart and hands, the natural and mysterious things as well as feelings between the light and the shadow, the virtual and the real.



- 2021 「世代切片」，雙方藝廊，臺北，臺灣
- 2020 「Art Future」，富邦國際會議中心，臺北，臺灣
- 2020 「2019 高雄美術獎」，高雄美術館，高雄，臺灣
- 2019 「桃園地景藝術節」，大湳森林公園，桃園，臺灣
- 2019 「中國信託新銳美術獎」，台北國際藝術村，臺北，臺灣

- 2021 "Younger Than Buddha", Double Square Gallery, Taipei, Taiwan
- 2020 "Art Future", Fubon International Conference Center, Taipei, Taiwan
- 2020 "2019 Kaohsiung Award", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
- 2019 "Taoyuan Land Art Festival", Dainan Forest Park, Taoyuan, Taiwan
- 2019 "CTBC Arts Award", Taipei Artist Village, Taipei, Taiwan

融合的距離 Fusion distance

2020 / 壓克力 Acrylic / 70.3 X 70.5 cm

人與人之間，要消除多少歧見才能百分百的融合，信任度要多少才能沒有距離，雖然相處在同一空間，卻不是同類人；要揹負多少閒言閒語、指指點點、品頭論足，才能擁有一些小小的空間與寧靜，這道無形的牆；阻隔了人和人的一切，親情、好感、信任……等。

融合零距離，成為高不可攀的夢想。要花多久的努力，才能漸漸縮短彼此的距離。往善、正向的方向發展，有了善循環；才有機會縮短彼此的隔閡，倘若照著這個善道去實踐，有多少的怨恨、不信任、疏離……等，能被消除；人與人之間，再也沒有距離。

Among people, how much disagreement must be eliminated in order to be 100% integrated, how much trust must we have in order to have no distance, although they are in the same space, they are not like the same people. In order to have some small space and tranquility, this invisible wall blocks everything from people and people, family affection, goodwill, trust... etc.

Integration with zero distance has become an unattainable dream. How long will it take to gradually shorten the distance between each other? To develop in a good and positive direction, there is a cycle of goodness; only then can we shorten the gap between each other. If we practice according to this good way, resentment, distrust, alienation... etc. can be eliminated no matter how much is there; there is no more distance among people.



- 2020 「電子屏幕展」，英國牛津藝博會，牛津，英國
- 2020 「個展：記憶總和」，MIDDLE NAME COFFEE，臺北，臺灣
- 2020 「個展：變異細胞協奏曲」，Ludique Crème 調皮奶油咖啡，臺北，臺灣
- 2020 「個展：原我」，小森珈琲 mori coffee，臺北，臺灣
- 2019 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2020 "Electronic Screen Exhibition", Oxford International Art Fair 2020, Oxford, England
- 2020 "Memory Sum Solo Exhibition", MIDDLE NAME COFFEE, Taipei, Taiwan
- 2020 "Mutant Cell Concerto Solo Exhibition", Ludique Crème, Taipei, Taiwan
- 2020 "Original Me Solo Exhibition", mori coffee, Taipei, Taiwan
- 2019 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

盆中山林—灰的猖狂與綠的悲歌
The Mountain and Forest in Potted Plants-the Madness of Gray and the Sadness of Green

2021 / 鍍鋅鐵網、鐵、木作、電子材料、錄像、漆 Galvanized iron mesh, Iron, Wood, Electronic materials, Video, Paint / 尺寸依場地而定 Dimensions Variable

盆栽作為人類綠化居住空間之物，將自然帶入身邊環境，一定程度上輔助了人心崇尚自然、好觀景的需求，但居住空間本是人為淘汰自然後的產物，與前述作法便形成了一種矛盾的巡迴。運用當今於住宅眺望窗外時具有干擾性的網狀元素塑造植栽，詮釋現代周遭的自然已是受人類干擾的狀態。另一視角，於樹心自轉的微型鏡頭向外取像所得的影片，則類似移動中的車窗外畫面。車本身為長途移動的工具，長途跋涉也能引射遠足踏青一事，但車窗外的景象卻是大廈林立的建築海。此件作品以多種工業符號相互構作，抒發對於建築暴增使綠地漸遠（少）的悲鳴。

Potted plants allow nature to enter the living environment, assisting people's demand for advocating nature and enjoying views, but the living space is the product of artificially eliminating nature, and it forms a contradictory tour with the aforementioned practices. Use the disturbing net elements to shape the plants when looking out the window, interpreting that the surrounding nature is already in a state of being disturbed by humans. On the other hand, the video taken from the micro lens that rotates on the center of the tree is similar to the image outside the window of a moving car. The car is a tool for long-distance travel, and long-distance trespassing can also lead to hiking and outings, but the scene outside the car window is a sea of buildings with buildings. This work is composed of a variety of industrial symbols, expressing the sadness of the surge in construction projects and the distance (less) of the green space.



僅剩光 Only Light

2020 / 木板、宣紙、壓克力、碳酸鈣、亮光漆 Wood Board, Rice Paper, Acrylic, Calcium Carbonate, Varnish / 60 x 170 cm

沒有文字、沒有圖像，丟失了那曾經試圖傳達的表象，僅剩光作為存在的象徵，於永恆暗夜裡作為紀念碑的殘骸，依然試圖傳遞什麼訊息，不滅不熄。

No text, no image, lost the appearance that who tried to convey, the only light is left as a symbol of existence. In the eternal dark night, wreck served as a monument, what message is still trying to deliver, immortal.



- 2021 「One Art Taipei 藝術博覽會」，臺北西華飯店，臺北，臺灣
- 2020 「《剛柔並濟》新銳藝術家雙個展」，阿波羅畫廊，臺北，臺灣
- 2020 「《構圖·臺灣》視覺藝術徵件入圍聯展」，王道銀行教育基金會藝廊，臺北，臺灣
- 2020 「《台灣美術新貌獎》」，臺中市港區藝術中心，臺中，臺灣
- 2019 「《叢生》兩岸藝術院校聯展」，象山美術公社，杭州，中國
- 2021 "One Art Taipei", The Sherwood Taipei, Taipei, Taiwan
- 2020 "Softness and Hardness", Apollo Art Gallery, Taipei, Taiwan
- 2020 "Go To Taiwan", O-Bank Education Foundation Gallery, Taipei, Taiwan
- 2020 "Taiwan Emerging Art Awards", Taichung City Seaport Art Center, Taichung, Taiwan
- 2019 "Overgrown", Xiangshan Fine Arts Commune, Hangzhou, China

- 2020 「鴻梅新人獎巡迴展」，臺北世貿中心，臺北，臺灣
- 2020 「鴻梅新人獎巡迴展」，交通大學藝文展廳，新竹，臺灣
- 2019 「台南新藝獎」，木木藝術，臺南，臺灣
- 2019 「宙海浮游-黃彥勳個展」，沃沃美學，新竹，臺灣
- 2019 「高雄藝術博覽會」，臺南索卡藝術展間，高雄，臺灣
- 2020 "Grand View Emerging Artists Awards Exhibition", Taipei World Trade Center Co.,Ltd., Taipei, Taiwan
- 2020 "Grand View Emerging Artists Awards Exhibition", NCTU Gallery, Xinzhu, Taiwan
- 2019 "NEXT ART TAINAN", MUMU Gallery, Tainan, Taiwan
- 2019 "Floating In Space-HUANG Yen-Hsun Solo Exhibition", wòwò Aesthetics, Xinzhu, Taiwan
- 2019 "ART KAOHSIUNG", SOKA ART, Kaohsiung, Taiwan

巨靈獸 Leviathan

2018 / 晶片、晶片支撐物 (金屬銅箔片帶)、壓克力板、塑膠、石膏、鋁合金、釣魚線 Chip, Chip Support (Metal Copper Foil Stripe), Acrylic Board, PVC, Plaster, Aluminum Alloy, Fishing Line / 尺寸依場地而定 Dimensions Variable

在晶片數位化世代，面對人類的第一次龐大的訊息革命，在藝術領域我思考著面對這隻大到無以復加的數位幽靈，能夠以什麼樣面貌為我們所把捉？能夠清楚地勾勒他的位移疆界？如果認為以藝術行動或將違法介入社會抗爭能解決困境，我認為這顯然是社會活動而不是藝術的範疇。將對我們圍困而逃離不得的處在黯黑的數位幽靈那隻巨靈獸，終於把牠顯露出來。牠的壯碩身軀令人仰望神往，牠的誘人光滑美腿顯然迷惑了我，仰望牠迷戀牠，牠的多重性格令人又愛又怕，追隨牠最終路會走到哪兒？

The creators as the discoverers of the material, the expansion of perceptual knowledge and penetrate to each other. Political critique of aesthetics between media, reflection on implicit globalization, information, and the nature of consumer culture media. From the daily reflection of the relationship between the era of the chips, the relationship between people and the environment and things, and the alienation of the body and their own lives. The relationship between the creative subject and the external world constantly circulates between the body and the field, and ultimately pays attention to its relationship to the world.



一見傾心 Love at the first sight

2020 / 壓克力、畫布 Acrylic on Canvas / 30 x 30 cm

不論如何，一見傾心是與生俱來的衝動之情，是經過縝密思考後，決定放棄時的一瞬回首，仍然想緊握的東西。

Love at first sight is an innate impulse, something that you still want to grasp when you decide to give up after careful thinking.



- 2019 「晶片之外 - 這個世界會好嗎」，鴻霖商業機器有限公司，臺北，臺灣
- 2018 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2017 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2017 「解構再生」，國立臺北藝術大學地下美術館，臺北，臺灣
- 2014 「藝菌膠囊 - 臺藝大美術系聯展」，國立中正紀念堂美齡藝廊，臺北，臺灣
- 2019 "Out of the Chips-Will It be a Better World?", Master Business Machine Co., Ltd, Taipei, Taiwan
- 2018 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2017 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2017 "DECONSTRUCTION REGENERATION", Underground Art Museum, Taipei, Taiwan
- 2014 "Capsules of Art", Mei Ling Gallery, Taipei, Taiwan

- 2020 「臺北新藝術博覽會番外篇」，松菸文創園區，臺北，臺灣
- 2019 「上海城市藝術博覽會」，衡山路 12 號酒店，上海，中國
- 2018 「普賢驛站 藝起飛揚」，黎畫廊，臺北，臺灣
- 2017 「台北藝術博覽會 黎畫廊壹計畫首部曲」，臺北世貿中心，臺北，臺灣
- 2017 「我是誰 黃德馨創作個展」，綻堂文創，臺北，臺灣
- 2020 "New Art Taipei", Songshan Cultural and Creative Park, Taipei, Taiwan
- 2019 "Citizen Art Shanghai", HUALUXE Shanghai Twelve at Hengshan, Shanghai, China
- 2018 "Puxian Station, the arts take off", Art Lee Center, Taipei, Taiwan
- 2017 "Art Taipei", Taipei World Trade Center, Taipei, Taiwan
- 2017 "Who Am I", Bloom, Taipei, Taiwan

Survival Game

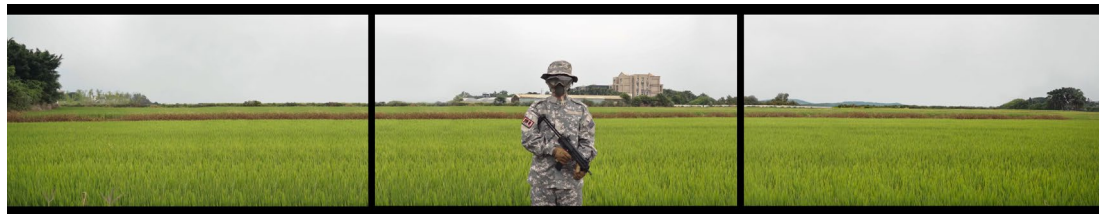
2019 / 錄像 Video / 8'56"

作品拍攝地點在桃園的「建國九村」，其原為空軍眷村，現已為廢棄的空城，之後生存遊戲玩家入侵此地，成為了生存遊戲的熱門景點。生存遊戲（模擬戰爭）這項運動與眷村（遠離戰爭的住所）的環境背景形成了某種微妙的關係。

從「生存遊戲」的角度切入，將「生存」作為敘事的核心，串連過去與現在，從過去的軍眷、現今遷村的居民、生存遊戲的玩家，並將三個背景迥異的人群結合，闡述一個跨時空故事——人們都是在一場生存遊戲中。

The location of the work is "Jianguo Nine Villages" in Taoyuan, which was formerly an Air Force family village and is now an abandoned empty city, but has since become a popular spot for survival games as players invade the area. The survival game (war simulation) movement and the environment of the village (a home away from the war) form a subtle relationship.

From the perspective of "survival game", "survival" is the core of the narrative, linking the past with the present, from the military families in the past, the residents of the village in the present, and the players of the survival game, and combining three groups of people with very different backgrounds to present an inter-temporal story - people are all in a survival game.



婆娑秋意

2021 / 油畫 Oil / 72.5 x 91 cm

芒草的堅韌性格不畏風雨。

The toughness of miscanthus makes them defy the wind and rain.

- 2019 「香港出爐 2019 藝術畢業生聯展」，香港大會堂低座展覽廳，中環，香港
- 2019 「北臺八縣市藝術家聯展」，新竹市文化中心，新竹，臺灣
- 2019 「2019 藝術新聲：畢業生推薦展」，大墩文化中心，臺中，臺灣
- 2017 「基隆美展」，基隆市文化中心，基隆，臺灣
- 2016 「新北市美展」，新北市藝文中心，新北，臺灣
- 2019 "Fresh Trend 2019 Art Graduates Joint Exhibition", Exhibition Hall, Hong Kong City Hall, Central, Hong Kong
- 2019 "Group Exhibition of Artists from Eight Counties in Northern Taiwan", Hsinchu Cultural Affairs Bureau, Hsinchu, Taiwan
- 2019 "2019 Young Voices: Graduate Recommendation Exhibition", Dadun Cultural Center, Taichung, Taiwan
- 2017 "The Art Exhibition of Keelung City", Keelung Cultural Center, Keelung, Taiwan
- 2016 "The Art Exhibition of New Taipei City", New Taipei City Arts Center, New Taipei, Taiwan

- 2020 「國立國父紀念館聯展」，國立國父紀念館，臺北，臺灣
- 2018 「國立國父紀念館油畫個展」，國立國父紀念館，臺北，臺灣
- 2018 「台灣藝術博覽會參展」，臺北世貿中心，臺北，臺灣
- 2016 「台灣藝術博覽會參展」，臺北世貿中心，臺北，臺灣
- 2015 「楊美鵝油畫個展」，孟焦畫坊，臺北，臺灣
- 2020 "National Dr. Sun Yet-Sen Memorial Hall Group Exhibition", National Dr. Sun Yet-Sen Memorial Hall, Taipei, Taiwan
- 2018 "National Dr. Sun Yet-Sen Memorial Hall Group Exhibition", National Dr. Sun Yet-Sen Memorial Hall, Taipei, Taiwan
- 2018 "Art Expo Taiwan", Taipei World Trade Center, Taipei, Taiwan
- 2016 "Art Expo Taiwan", Taipei World Trade Center, Taipei, Taiwan
- 2015 "YANG Mei-E Oil Painting Solo Exhibition", Looking Forward Gallery, Taipei, Taiwan



慈母菩薩 Mother Bodhisattva

2020 / 油畫 Oil on Canvas/ 122 x 92 cm

母親 2004 年逝世，享年 87 歲。她的樸實、真誠、溫和的形象，永遠留在認識她的人的心中……她不改初衷，站在正義的一方，鼓勵上進的人、照顧弱勢的人，我永遠忘不了她。內心感恩至極，謝謝，母親！

Mother passed away in 2004. At the age of 87. Her simplicity, sincere and gentle image stay in the hearts of people who know her forever. She does not change her original intention to stand on the side of justice and encourage upward people, take care of the disadvantaged. I will never forget her, heart is extremely grateful! Thanks mother!



2021 「台灣藝術家法國沙龍學會聯展（巡迴展）」，臺北、臺中、桃園、新竹、南投、臺東，臺灣

2020 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣

2011 「精采百年個展」，臺北市勞教藝文中心，臺北，臺灣

2007 「畫家聯展」，Art League 畫廊，哥倫比亞，美國

2005 「藝術家邀請展」，埼玉美術館，埼玉，日本

2021 "International Tour Exhibition of French Salon", Taiwan Artists Association, Taipei, Taichung, Taoyuan, Hsinchu, Nantou, Taitung, Taiwan

2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2011 "3rd Solo Exhibitions", Laborer Education Literature & Fine Arts Center, Taipei, Taiwan

2007 "Group Exhibition", Art League Gallery, Columbia, U.S.A

2005 "Taiwan Artist Invitational Exhibition", MOMAS, Saitama, Japan

浴室 Shower Room

2020 / 陶瓷、缸、橡膠玩具、排水孔 Ceramic, Water tank, Rubber toy, Drainage hole / 尺寸依場地而定 Dimensions Variable

以陶瓷固有的內部空間與生活場域：浴室作為連結，處理日常浴室物件介入「展台尺寸」並對應後的關係。形式上以磁磚此單位型與玻璃、現成物：橡膠玩具、香皂、排水孔等物質材料重組並使用「展台尺寸」形成新的雕塑物件。

The inherent internal space of ceramics and the living field: bathroom are used as the connection to deal with the relationship between the daily bathroom objects intervening in the "booth size" and corresponding. In form, the unit type of tile is recombined with glass, ready-made objects: rubber toys, soap, drainage holes and other material materials, and the "booth size" is used to form a new sculpture object.



2021 「陶瓷工作坊創作展」，國立臺灣藝術大學工藝設計系系館，臺北，臺灣

2020 「美術學院大工作坊開放工作室成果展」，國立臺灣藝術大學二校區多媒體大工坊，臺北，臺灣

2020 「pink pink 乒乓 - 陶瓷工作室聯展」，國立臺灣藝術大學工藝設計系系館，臺北，臺灣

2020 「本質 - 國立臺灣藝術大學工藝設計學系系展」，國立臺灣藝術大學真善美藝廊，臺北，臺灣

2019 「貳參肆陸 - 陶瓷創作聯展」，國立臺灣藝術大學學生藝廊，臺北，臺灣

2021 "Ceramic Workshop Creation Exhibition", Department of Craft Design, National Taiwan University of Arts, Taipei, Taiwan

2020 "Achievement Exhibition of the Open Studio of the Large Workshop of the Academy of Art", National Taiwan University of Arts Second Campus Multimedia Workshop, Taipei, Taiwan

2020 "pink pink Pang Pang-Ceramic Workshop Joint Exhibition", Department of Craft Design, National Taiwan University of Arts, Taipei, Taiwan

2020 "Essence-National Taiwan University of Arts and Crafts Design Department Exhibition", National Taiwan University of Arts Three Perfections Gallery, Taipei, Taiwan

2019 "23:46-Ceramic Creation Joint Exhibition", National Taiwan University of Arts Student Art Gallery, Taipei, Taiwan

春天來了！！ Spring is coming!!

2021 / 丙烯布面 Acrylic / 123 X 53 cm

古往今來，無數文人墨客對春情有獨鍾。白居易「春題湖上」湖上春來似畫圖，王勃「春日還郊」還題平子賦，花樹滿春田，孟浩然「春曉」春眠不覺曉，處處聞啼鳥，均體現出詩人描述春天萬物復甦、生機勃勃情景交融的醉春情。

我用詩意的心境繪出各式有機生物圖騰與充滿愉悅多樣的春天專屬顏色—珊瑚橘、薰衣草、翠草綠、檸檬黃等象徵頌讚生命的美好。

著重光影運用及觀察，透過色彩之間的對比聚焦視覺，像寶石與鑽石鑲嵌互相組合，串連出千變萬化的璀璨光芒。

春天真的來了！！

Throughout the ages, countless literati and writers have had a soft spot for spring. Bai Juyi's "Spring on the Lake" The lake on the lake looks like a picture, and Wang Bo's "Spring Return to the Suburbs" also writes Pingzi Fu, the flowers and trees are full of spring fields, and Meng Haoran's "Chun Dawn" is not aware of spring sleep. The spring love blended with vitality and scenes.

With a poetic state of mind, I draw all kinds of organic biological totems full of joyful and diverse spring exclusive colors-coral orange, lavender purple, emerald green, lemon yellow, etc., which symbolize the beauty of life.

Focusing on the use and observation of light and shadow, and on the vision through the contrast between colors, like the combination of gems and diamonds inlaid with each other, linking the ever-changing bright rays of light.

Spring is really here !!



女性系列—自我 Feminine Series – Self Image

複合媒材 Mixed Media / 77.5 x 54 cm

創作者意圖闡述由「女性與社會」中表現出女性角色，女性創造自我活出自我，追尋自由自在 Free & Easy 飛翔在遼闊藍天中成為社會結構的主體，覓得心靈寧靜與自在以及富有生命力的作品。

In this piece of artwork, the artist intends to express the joy of finding peace, calm, serenity, freedom, comfort, and vitality for female in "women and society". Women shape their own Self-images and make their dreams come true. They pursue freedom to be able to fly, Free & Easy, in the vast blue sky, and they consequently realize their important roles in the society.



2020 「國際彩墨船藝術大展」，臺中市港區藝術中心，臺中，臺灣

2019 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣

2019 「劉亭蘭彩墨藝術創作北京展」，錫華商務酒店，北京，中國

2017 「劉亭蘭「女性系列」彩墨畫個展」，枋寮 F3 藝文特區，屏東，臺灣

2016 「劉亭蘭 - 女性系列繪畫日本展」，市元町みなせ画廊，神戶，日本

2020 "International Tsai-Mo "Boats" Art Exhibition", Taichung City Seaport Art Center, Taichung, Taiwan

2019 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2019 "Liu Ting-Lan Tsai-Mo Art creative Exhibition", Beijing Xihua Hotel, Beijing, China

2017 "LIU Ting-Lan Female Series Color Ink Painting Solo Exhibition", Fang-Liao F3 Arts and Cultural Special Zone, Pingtung, Taiwan

2016 "LIU Ting-Lan Women's Series Painting Japan Exhibition", 市元町みなせ画廊, Kōbe, Japan

2021 「英國牛津藝術博覽會」，牛津市政廳，牛津，英國

2020 「屏東美展」，屏東美術館，屏東，臺灣

2020 「法國巴黎秋季沙龍」，巴黎香榭大道，巴黎，法國

2020 「法國巴黎首都藝術節」，巴黎大皇宮美術館，巴黎，法國

2020 「法國羅浮宮國際藝術當代沙龍展」，羅浮宮，巴黎，法國

2021 "London Oxford International Art Fair", Oxford Town Hall, Oxford, United Kingdom

2020 "Pingtung Fine Arts Exhibition", Pingtung Art Museum, Pingtung, Taiwan

2020 "Le Salon D'Automne Paris France", Avenue des Champs-Élysées, Paris, France

2020 "ART CAPITAL Paris France", Galeries Nationales du Grand Palais, Paris, France

2020 "Paris-carrousel du Louvre ART SHOPPING", Musée du Louvre, Paris, France

無題 Untitled

2020 / 複合媒材 Mixed Media / 50 X 50cm X 3 件

去年在臺東縣原住民文化創意產業聚落駐村期間，我研究原住民編織的質地、顏色、組成，轉換為藝術形式來與其進行對話。原住民傳統織布用多彩的紗線組合成富有特殊意涵的幾何圖案，我將彩線做特定的編排，討論「繪畫性」，以及工藝與藝術界線的提問。

This collection is about study of spirits of Taiwan Indigenous culture - hand weaving. I research texture, color, composition of Indigenous weaving, transform to Art format to have a conversation between Indigenous craftsmanship and Art. The traditional Taiwan Indigenous woven fabric is made by multi-color yarns. Incorporating multi-color yarns and geometrical pattern from Indigenous culture, I arrange colorful yarns in certain composition like abstract painting, to discuss "painterly", and craft/art subject in art history.

2020 「在過渡中停留 -2020 TTICC 藝術家駐村創作展」，臺東縣原住民文化創意產業聚落，臺東，臺灣

2020 「3331 藝術博覽會 - AIR Projects」，3331 千代田藝術中心，東京，日本

2019 「凝結的浪」，臺東美術館，臺東，臺灣

2017 「織物與身分認同」，濕地，臺北，臺灣

2015 「發酵作用」，國立國父紀念館，臺北，臺灣

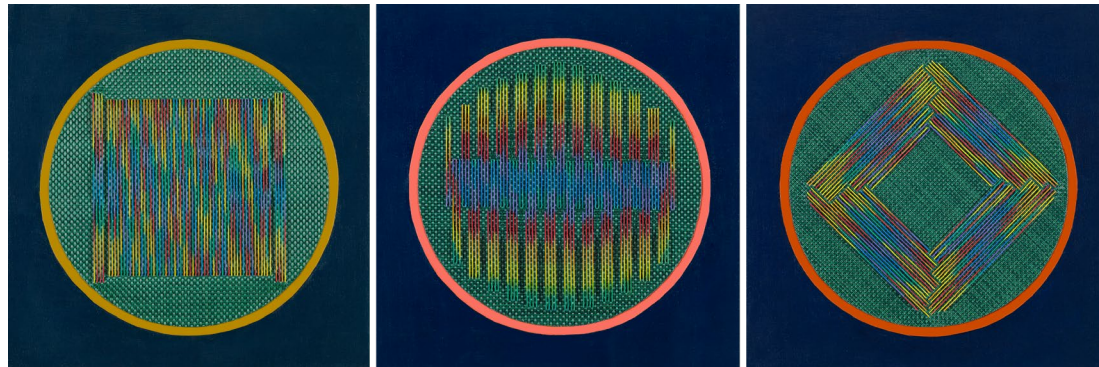
2020 "In Transition", Taitung Indigenous Cultural and Creative Industries Park, Taitung, Taiwan

2020 "3331 Art Fair 2020-AIR Projects", 3331 Arts Chiyoda, Tokyo, Japan

2019 "Wave of Convergence", Taitung Art Museum, Taitung, Taiwan

2017 "Weaving Identity", Venue Art Space, Taipei, Taiwan

2015 "Fermentation", National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan



蘇眉魚 Humphead wrasse

2020 / 複合媒材 Mixed Media / 91 X 72.5 cm X 三聯幅

當東北季風吹起，海上湧起大浪時，跟著怪頭船長出海尋找旗魚的蹤跡。海面上魚群跳躍魚光閃閃隨著飛濺的水花霎時美麗，此時手中鋁罐飲料拉環在陽光折射下閃爍而發亮像極了魚鱗般，透著陽光閃耀動人，猶如在水中悠遊的魚。於是乎將當時感動的畫面，藉由這看似魚鱗片的拉環，由腦海中的影像，一片一片呈現在畫布上。

When the northeast monsoon blows and the waves swell up on the sea, we follow the weird head captain out to the sea to look for traces of sailfish. The sea was beautiful as the fish jumped and shone with the splash of water, and the pull ring from the aluminum can in my hand were shining like fish scales under the refraction of the sunlight, shining through the sunlight as if they were fishes swimming in the water. So, the touching scene at that time was presented on the canvas from the image in my mind through the pull ring that looked like a fish scale.

2018 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣

2016 「中華民國後立體派畫會會員大展」，國立國父紀念館，臺北，臺灣

2015 「提香畫室週年聯展」，國立中正紀念堂，臺北，臺灣

2014 「I AM NIKON 攝影挑戰限時上傳比賽：第一名」，臺北，臺灣

2014 「台灣藝術家博覽會」，臺北信義新光三越，臺北，臺灣

2018 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2016 "Cubismealt Altematif Group Exhibition", National Dr. Sun Yat-sen Memorial Hall, Taipei, Taiwan

2015 "Tiziano Art Studio Tenth Anniversary Group Exhibition", National Chiang Kai-Shek Memorial Hall, Taipei, Taiwan

2014 "I AM NIKON Photography Limited Time Challenge Competition : First Place", Taipei, Taiwan

2014 "Artist Fair Taiwan", Shinkong Mitsukoshi, Xinyi District, Taipei, Taiwan



等待飛機的聲音 Waiting for the Sound of the Airplane

2020 / 複合媒材 Mixed Media / 200 x 200 x 200 cm

等待飛機的聲音為擬仿一件二戰時期，日本陸軍常用來判定砲擊、飛機、船隻位置的「聲學定位器」遺跡兵器，作為聽覺混合實境聲音裝置，虛構第三方的歷史想像，即一位在日治時期操作聲學定位器的「台灣人」，透過被虛構出來在日治時期的「台灣兵」視角，隱喻漫長的戰爭歷史至今，台灣如何等待、面對敵人的各種想像立場，以及在當今戰爭景觀與我們的距離。現場有一本仿「戰爭日誌」的筆記，作為聲音的互文。這本戰爭日誌引導觀眾，在日誌中會出現像是「個人式觀看戰爭風景」的書寫筆記，搭配聲音裝置，體驗一個漫長飛機「出現」的等待過程。

2021 「等待飛機的聲音」，崇仁新村，屏東，臺灣

2021 "Waiting for the sound of the airplane", History of Chongren Village, Pingtung, Taiwan



祕寶嚴香 Esoteric Treasure with Solemn Fragrance

2020 / 數位輸出 Digital Printing / 45 x 38 cm

【祕寶嚴香】系列創作。從手姿延伸，瀰漫著不思議的香氣中，出種種莊嚴奧秘之寶。

"Esoteric Treasure with Solemn Fragrance" series. A variety of solemn and mysterious treasures emerged with incredible fragrance that extending from the hand posture.

2019 「台北插畫藝術節」，松山文創園區，臺北，臺灣

2019 「【華羽飾夢】羯梵珍鳥奇花裝飾圖案繪展」，稻舍 URS329，大稻埕，臺北，臺灣

2019 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣

2018 「【鎮魂曲】羯梵 | 韶 wei 聯展」，田園城市生活風格書店，臺北，臺灣

2018 「【幻獸繪章】羯梵個展」，酷馬廚房，臺北，臺灣

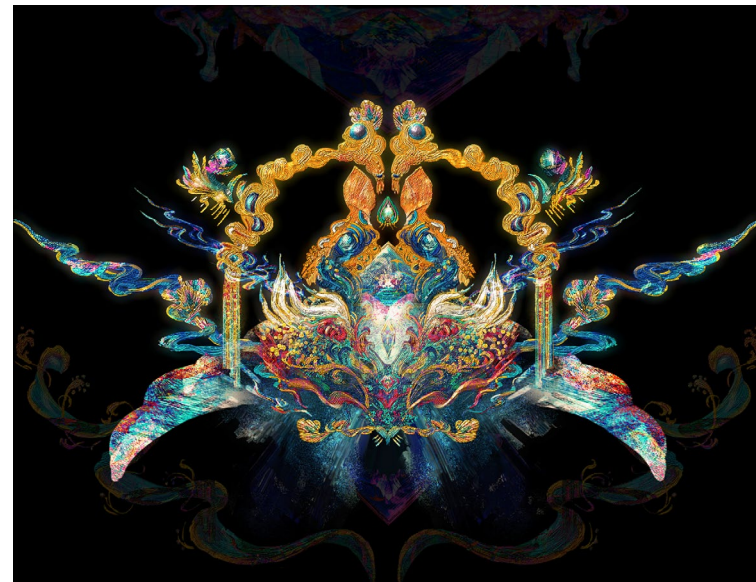
2019 "Taipei Illustration Fair", Songshan Cultural and Creative Park, Taipei, Taiwan

2019 "Jie Van Decorative Patterns of Birds and Flowers", Ricenshine 329, DaDaoCheng, Taipei, Taiwan

2019 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2018 "The Requiem of Soul Jie Van & SHAO wei, Double Exhibition", GardenCity Bookstore, Taipei, Taiwan

2018 "Mythological Creatures of Eudemon Solo Exhibition", KUMA Corner, Taipei, Taiwan

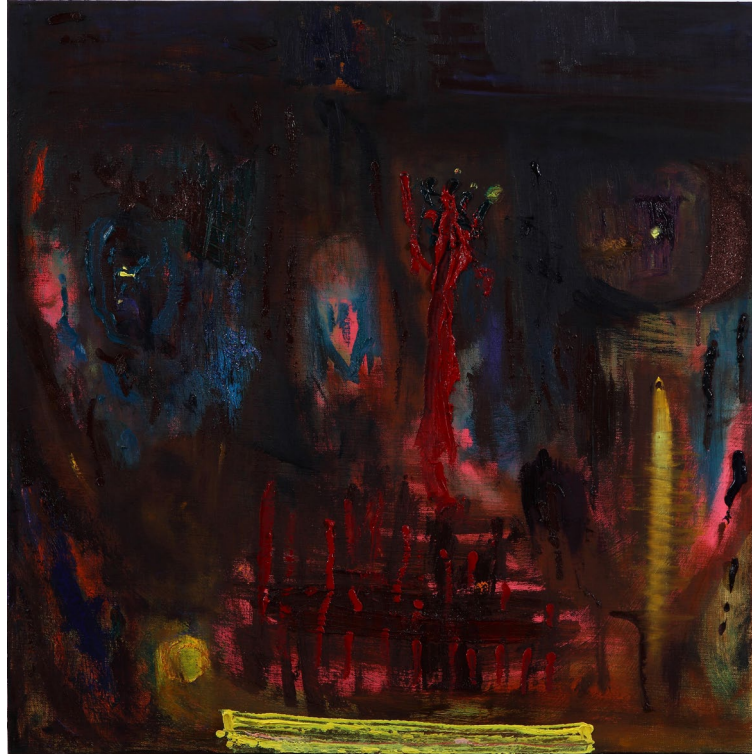


自畫像—啞口無言 Self-portrait (speechless)

2015 / 複合媒材 Mixed Media / 70 X 70 cm

我不是一個很開心的人，我的喜怒哀樂全寫在我的臉上，描述我的內心世界。我百口莫辯，啞口無言，唯有哭泣在哭泣……

I am not a happy person. All my expressions of emotions are on my face, from sorrow to joy. This painting expressed my inner world of self. I could not express anything other than tears and sorrow.



- 2020 「生還在物色展」，臺南市立文化中心，臺南，臺灣
- 2017 「凝·樣」，新樂園藝術空間，臺北，臺灣
- 2016 「高雄藝術博覽會」，駁二藝術特區，高雄，臺灣
- 2016 「高雄現代畫學會選件展」，新思惟人文空間，高雄，臺灣
- 2015 「乳房」，女藝會藝文空間，臺北，臺灣
- 2020 "Life is still Looking", Tainan Cultural Center, Tainan, Taiwan
- 2017 "Gaze · Young", Shin Leh Yuan Art Space, Taipei, Taiwan
- 2016 "Art Kaohsiung", The Pier-2 Art Center, Kaohsiung, Japan
- 2016 "Modern Art Association of Kaohsiung Group Exhibition", Sincewell Gallery, Kaohsiung, Taiwan
- 2015 "Breast", WAA House, Taipei, Taiwan

ㄟ 厝毋會言？ Do you know what I mean?

2020 / 錄像 Video / 尺寸依場地而定 Dimensions Variable

隨著時代愈來愈進步，任何事物在人們眼前像是大型賣場和電腦影像般快速幻化，透過各種媒介，我們吸收了各種訊息，但我們常常信以為真。但事實真是我們所學到的？從一個文字的發音小到一個字句的意思，擴張到我們身邊的訊息、新聞，其實都充斥著假象，但我們還以為他們都是真的，但這些假象，有人在乎嗎？

透過此次創作來尋找心中疑惑的答案，藉由語言的表達，來思考影片中所表達出的語言是否正確或是錯誤。以現今客語的狀況為方向，進而來探討創作者本人的創作是否是真的藝術？或者是假的藝術？或者是真的假藝術？又或是假的真藝術？

As time went on, everything quickly and rapidly becoming like large images in front of people, through various media, we absorbed all kinds of messages, but we often believed it to be true. But is it really what we learned? The sound of a word is as small as the meaning of a word, to our body of messages, news, it is full of illusions, but we also think that they are all true, but these illusions, does anyone care?

Through this work to find the answer to the doubts in the heart, through the statement of words, to think about whether the words expressed in the film is correct or wrong. In the direction of today's guests, do you want to find out 討 author's own work is true? Or a fake? Or is it a real fake? Or is it a fake truth?



- 2020 「台灣當代一年展」，臺北花博爭艷館，臺北，臺灣
- 2019 「元智大學藝術與設計學系第九屆畢業展 - 強化玻璃心」，松山文創園區一號倉庫，臺北，臺灣
- 2017 「桃園科技藝術節 - 初未來」，桃園展演中心，桃園，臺灣
- 2016 「元智大學藝術與設計系 - 眷村 - 現地創作展」，馬祖新村眷村文創園區，中壢，臺灣
- 2020 "Taiwan Annual", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2019 "Brokenhearted: The 9th Graduate Exhibition of Yuan Ze University Department of Art and Design", Songshan Cultural and Creative Park, Warehouse No.1, Taipei, Taiwan
- 2017 "Taoyuan Art x Technology Art Festival", Taoyuan District, Taoyuan, Taiwan
- 2016 "Yuan Ze University Department of Art and Design: Military village-Site-specific Creation Exhibition", Matsu New Village Cultural and Creative Park, Zhongli, Taiwan

我不要確診啦！
I Don't Want to Be One of The Confirmed COVID-19 cases!

2021/ 複合媒材 Mixed Media / 23 X 50 X 38 cm

健康開心地與親朋好友吃喝是生活中再微小不過的場景，對於確診者來說卻是一個不易達成的願望。願以幽默的作品帶給疫情肆虐的日常生活一點活力！

- * 作品肚子處有四個不同顏色嘴唇，可以打開，合準嘴唇色彩再蓋好。
- * 中間觸手可以伸縮長短，表面很開放自由讓大家自己選擇，最後結果不一定全然美好。

Enjoying food with family and friends is nothing special in daily life, but everything changed due to the coronavirus outbreak. Wish my humorous artwork share the optimistic vitality with everyone. Cheer up!



漫遊者：空白的語句 Le Flaneur: Blank Sentence

2021 / 錄像、文件、複合媒材 Video, File, Mixed Media / 尺寸依場地而定 Dimensions Variable

在這件作品裡透過對城市的觀察，身體作為媒介，在城市—這個巨大的容器之中游移，以行動的方式將日常的感知經驗揉雜於現實，試圖把潛藏在生活表層下不可見的物質與微粒，重新提取出來，將它重新拼貼於抽象的語句當中，藉由這樣內外關係的相互交疊與轉換，製造出現實以外，感官經驗之中的錯位與可能性。

In this work, through the observation of the city, the body acts as a medium, wandering in the city—this huge container, mixing daily perception and experience with reality in a way of action, trying to hide the invisible under the surface of life. The matter and particles are re-extracted and re-assembled into abstract sentences. Through the overlap and transformation of such internal and external relations, the dislocation and possibility in the sensory experience outside the reality are created.



- 2019 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2017 「華麗變身畫素顏」，高雄現代畫學會女性藝術家聯展，高雄市文化中心一至美軒，高雄，臺灣
- 2015 「異聲共振」，高雄市現代畫學會研究展，高雄市立美術館，高雄，臺灣
- 2005 「一叢花」，高雄女性聯展／高雄市立美術館聯展，高雄市立美術館，高雄，臺灣
- 2001 「美術高雄後解嚴時代」，高雄市立美術館，高雄，臺灣
- 2019 "Taiwan Annual", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2017 "Gorgeous Transfiguration After Make Up", Bureau of Cultural Affairs Kaohsiung City Government - Chih Mei Gallery, Kaohsiung, Taiwan
- 2015 "Resonance of Heteroglossia" Kaohsiung on the Modern Art Association, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan
- 2005 "A Thicket of Flowers" Kaohsiung Women Joint Exhibition, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

- 2020 「109 全國美展」，國立臺灣美術館，臺中，臺灣
- 2019 「飛揚土製造」，覓計畫，臺北，臺灣
- 2019 「不可見的維度」，德鴻畫廊，臺南，臺灣
- 2020 "National Art Exhibition", National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2019 "Floating Dust", Project Seek, Taipei, Taiwan
- 2019 "Invisible Dimensions", Der-Horng Gallery, Tainan, Taiwan

聲音考古 Sound Search

2021 / 聲音 Sound Art / 18'00"

此次作品《聲音考古》創作媒材以聲音為主，包含聲音裝置、行為所構築而成。創作置於 70 年代造紙工廠的歷史場域中，產生出多樣專屬於該空間殘響，亦將身體與空間結構互動而產生稍縱即逝無法再現及複製的聲響，重新思考人與空間的相互關係。

This work "Sound Search" creative media to sound-based, including sound devices, behavior built. The creation is placed in the historical field of the paper mill in the 70's, which produces a variety of spatial reverberation that are exclusive to the space, and also interacts the body with the spatial structure to produce a fleeting sound that cannot be reproduced, rethinking the relationship between man and space.



- 2021 「鄭雅璇個展」, On The Road , 影像空間, 高雄, 臺灣
- 2020 「「當代式 #1 迭奏」聯展」, 北投久號, 臺北, 臺灣
- 2018 「日本大阪 UNKNOWN/ASIA 藝術節」, Herbis Hall, 大阪, 日本
- 2018 「台灣當代一年展」, 圓山花博爭艷館, 臺北, 臺灣
- 2017 「始 / 終 第 17 屆駐村藝術家期末聯展」, 臺中文化創意產業園區渭水樓, 臺中, 臺灣
- 2021 "CHENG Ya-Hsuan Solo Exhibition", OR image space, Kaohsiung, Taiwan
- 2020 "Contempo-mony #1-Ritournelle", Ninenine, Beitou, Taiwan
- 2018 "UNKNOWN ASIA ART EXCHANGE", Herbis Hall, Osaka, Japan
- 2018 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2017 "Opend", Cultural Heritage Park, Ministry of Culture, Taichung, Taiwan

我與它 I and It

2013 / 麻布、壓克力 Acrylic on Canvas / 100 × 80 cm

如何把抽象的意識轉化為視覺圖像讓人印入腦海裡，和研究在可識別與不可識別之間的圖像是我一直感興趣的課題。入夢的狀態，便是很貼切的比方。

The state of dreaming is a very appropriate analogy. How to transform abstract consciousness into visual images, as well as the study of the boundary between recognizable and unrecognizable. These are topics that I have always been interested in.



- 2021 「Can't touch this」, Intershop 藝廊, 萊比錫, 德國
- 2019 「Capsule#2」, Intershop 藝廊, 萊比錫, 德國
- 2019 「回憶儲存的地方」, Volkspark, 哈勒, 德國
- 2017 「Malen Werben Wirken」, Intershop 藝廊, 萊比錫, 德國
- 2016 「面具」, Circus Varieté, 哈勒, 德國
- 2021 "Can't touch this", Intershop gallery, Leipzig, Germany
- 2019 "Capsule#2", Intershop gallery, Leipzig, Germany
- 2019 "Storeroom of Memory", Volkspark, Halle, Germany
- 2017 "Malen Werben Wirken", Intershop gallery, Leipzig, Germany
- 2016 "Masks", Circus Varieté, Halle, Germany

靈光 18-1

2018 / 碳粉、BFK 版畫紙 / 76 X 52 cm

《靈光》是物我兩忘、向內凝視並向上仰望而乍現的意境。它是心靈在靜穆中經驗聖靈的運作和感動，而以視覺藝術的言說方式，試圖表達個人與上帝之間內在聯合的感情，一種令視覺無法對焦卻又不住向人召喚的靈光氛圍、一種不忍中斷而持續發酵的內在甘甜、一種純粹的靈性與審美的經驗，其終極關懷在於傳達「另一個世界」與「另一種聲音」的精神意涵——生命對永恆觀念的醒悟與追尋。

Divine Light invokes a realm where the object and the self are forgotten, gazing inwards while simultaneously looking upwards, a realm that appears in a flash. It is a spiritual realm where the soul experiences, during absolute stillness, the workings of the Holy Spirit and being touched by such experience. Such experience is thus expressed via a narrative of visual aesthetics, attempting at conveying an interior sentiment and connection between individuals and God, a holy ambience that shifts the eyesight off focus yet continuously appeals to people an undisrupted inner sweetness that keeps on fermenting, and a pure experience of soulfulness and beauty immersion, with an ultimate concern for delivering the spiritual content of an "another world" and "another voice" — life's awakening and quest for eternity.



- 2016 「畫說靈光」，養心空間，苗栗，臺灣
- 2011 「隱藏的光輝」，芙·藝文空間，三義藝術村，苗栗，臺灣
- 2008 「自然中的靈光」，國立國父紀念館，載之軒藝廊，臺北，臺灣
- 2002 「靈光 2002」，新浜碼頭藝術空間，高雄，臺灣
- 2001 「靈光 2001」，臺北市立美術館，臺北，臺灣
- 2016 "Divine Light via Paintings", Artnutri Gallery, Miaoli, Taiwan
- 2011 "Inner Glory", Fu's Art Space in Sanyi Art Village, Sanyi, Miaoli, Taiwan
- 2008 "Divine Light in The Nature 2008 II", National Dr. Sun Yat-Sen Memorial Hall, Taipei, Taiwan
- 2002 "Divine Light 2002", Sin Pin Pier—Absolutely Art Space, Kaohsiung, Taiwan
- 2001 "Divine Light 2001", Taipei Fine Arts Museum, Taipei, Taiwan

指果 Finger Fruit

2021 / 陶瓷 Ceramics / 40 x 15 x 15 cm

乳白而柔軟的果肉，彷彿受地心引力影響緩緩流動，也如有意識地離開原生母體果實、朝向某處。果實造型源自「手指」，以陶瓷呈現五個指尖聚合，攢著新生的綠色幼果，也孕育著飽滿的果肉，果肉有著未成形的肢體，卻如初始混沌一般沒有面貌，如本來無一物的生命。然而，生命運行在各式各樣的框架中，使我們對生活充滿追求。曾幾何時，理所當然的日常與想望的明日，只是孕育徒勞。

The soft and milky white pulps seem fluid by the influence of gravity. Some of the pulps are automatically leaving the primitive fruit and heading somewhere. The shape of the fruit is inspired by "fingers". I created the fruit looked like five fingertips gather together in order to keep the green new born fruit and to breed the fleshy inside. The pulps have immature limbs and were born without face, as we were born with nothing. We are destined to live in various systems that makes us pursue more and more things. However, the daily life and the future to which we aspired are somehow in vain.



- 2021 「Aveiro 國際陶瓷雙年展」，阿威羅美術館，阿威羅，葡萄牙
- 2018 「臺灣美術新貌獎」，港區藝術中心，臺中，臺灣
- 2017 「化外之地 - 莊文豪 戴欣妤聯展」，臺師大德群藝廊，臺北，臺灣
- 2017 「Sub-sub- 臺師大美術系 106 級西畫組校外畢業展」，Woolloomooloo，臺北，臺灣
- 2015 「日常 - 戴欣妤創作個展」，臺師大圖書館，臺北，臺灣
- 2021 "The XIV International Biennial of Artistic Ceramics of Aveiro 2021", Aveiro Museum, Aveiro, Portugal
- 2018 "Taiwan Emerging Art Awards", Taichung City Seaport Art Center, Taichung, Taiwan
- 2017 "Out of the Context Group Exhibition of CHUNG Wen-Hao Wen-Hao & TAI Hsin-Yu", Teh-Chun Art Gallery, Taipei, Taiwan
- 2017 "Sub-Sub" Graduate Exhibition of NTNT department of Fine Arts, Woolloomooloo, Taipei, Taiwan
- 2015 "The Daily Life TAI Hsin-Yu Solo Exhibition", NTNU Library, Taipei, Taiwan

黃金花瓶上的玫瑰 Roses on a Golden Vase

2021 / 油畫 Oil on Painting / 46 x 38 cm

創作本身就是價值完成。近期我十分關注在自我價值這個部份，自小習慣從表現好，把事情做對、做好以得到他人肯定，來獲取價值感，但這樣的觀念會很容易落入一旦事情做不好就覺得自己就是不好的、因而自我否定。我們能很自然接受黃金是珍貴的寶物，卻很難無條件認同自己是天生有價值的生物。在一回馬冠中醫師的演講中，提到我們自己的身體就像黃金一樣珍貴，同理，別人的身體也是，每一個人的身體都是金身，都是彌足珍貴的。這個說法讓我覺得非常的安慰。如果我們的身體是這只黃金花瓶，那上頭的花就是美好的意念吧！願我能深信存在就是有意義的，有價值的，放下二元性，每天對自己多一點自信。

Creativity itself is value realization. Recently, I pay close attention to self-worth. Having the habit to behave well since I was little, trying to do things right, and get affirmation from others to gain a sense of value. However, such values can easily fall into the circumstances that once things are not being done well, one would think he or she is not good enough and started to deny oneself. It comes naturally that we accept the fact that gold is a precious treasure, but it is difficult to unconditionally believe that we are born to be a valuable being. In Dr. Ma's speech, our body is as precious as gold. Same applies to the body of others, everyone's body is gold and precious. Having this in mind, comfort me a lot. If our body is this golden vase, then the flowers on it must symbolize beautiful ideas. May what I believe in is meaningful and valuable, let go of the duality, and be a little more sure of myself every day.



論述先於作品

You Only See Statements:
Revisit Works from Statements Perspective

2021 / 墨、紙、塑膠袋，油彩、畫布 Ink on Paper and Plastic Wrappers, Oil on Canvas / 尺寸依場地而定 Dimensions Variable (Painting 33 X 24 cm, Writing 71 X 34 cm)

那些所謂作品論述，甚至不配稱得上辯護，而僅如陳列架上用以區別作品細微差異的標籤文字。

The artist's statements do not defend works. Instead, the ones separate the commodity labels for different products.

- 2020 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2018 「台灣輕鬆藝術博覽會」，松山文創園區一號倉庫，臺北，臺灣
- 2018 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2010 「改革藝術季」，臺北世貿二館，臺北，臺灣
- 2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2018 "ART easy", Songshan Cultural and Creative Park Warehouse No1., Taipei, Taiwan
- 2018 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2010 "Revolution ART", Taipei World Trade Center Hall 2, Taipei, Taiwan



- 2021 「四房一廳」，臺北市立大學第一展示中心，臺北，臺灣
- 2020 「2020 出爐」，香港大會堂，中環，香港
- 2020 「2020 臺中藝術博覽會」，臺中日月千禧酒店，臺中，臺灣
- 2020 「2020 藝術新聲」，大墩文化中心，臺中，臺灣
- 2021 "Four Bedroom", University of Taipei Space 1, Taipei, Taiwan
- 2020 "2020 Fresh Trend", Hong Kong City Hall, Central, Hong Kong
- 2020 "2020 ART TAICHUNG", MILLENNIUM Hotel Taichung, Taichung, Taiwan
- 2020 "2020 Young Voices", Dadun Cultural Center, Taichung, Taiwan

撿到寶 Pick up a Treasure

2020 / PS版、紙本、多用途網片 Presensitized Offset Plate, Paper, Multi-Function Grid Panel / 尺寸依場地而定 Dimensions Variable

如何使生活更加美好的方法有千千百種，可以從精神上或物質上的方式來達到個人定義的質感生活，也因社會階級不同而有不同模樣。思考著在台灣這塊土地上，因過往歷史而造就深根在我們腦袋中的「將就」，此文化樣貌時常體現在生活各處，而我所感興趣的是，隨處可見的十元商店、生活百貨店裡的商品（實用或非實用的物）。透過長期考察，有意識的選取某些商品，從包裝上廣告美好的詞彙、圖像，延伸到商品本身，物質上到精神上的滿足，進而連接到我想探討的「Cheap」概念與價值的思辨。

There are hundreds and thousands of ways to make our lives better. Spiritually or materially, the ideal quality of life diversifies with the range of social classes. Contemplating Taiwan, a land whose historical past has resulted in its people's ability to live in the status quo, I am interested in the (practical or non-practical) products found in ten-dollar stores and household supply shops all around. In my long-term investigations, I have consciously selected certain products to discuss how the packaging advertisement visual of text and image connects to the packed commodity itself and the material-spiritual journey to contentment. Through this method, I further explore the concept and value of "cheap".



內在風景 Inner landscape

2020 / 油畫 Oil Painting / 65 x 50 cm

藝術繪畫從抽象表現的手法，漸漸出現半具象的山水風景。這其中的變化也是自然而然，有些畫面自己會轉化，好像水墨中的景象跳出畫面，然而秉持著自然讓這個畫面自行發展。中國水墨在文人墨客中，也是一種心靈心境的自然產生，其中蘊含著文人心靈自然的抒發，其中的意境如人神遊心領神會。山水在人類心靈中扮演著重要的元素，天水海石點綴豐富人類的心靈。當我們身處其中更覺得煥然一新，洗淨了一身的俗事，沉澱其中身心舒暢。

Artistic painting from abstract expression techniques. Gradually, semi-representative landscapes appeared. The changes are also natural, some pictures will transform themselves, as if the scene in ink and wash jumps out of the picture. But uphold nature and let this picture develop on its own. Chinese ink painting among literati, is also a natural production of a mental state of mind. It contains the natural expression of the literati soul, the artistic conception in it is like a person wandering in the heart and knowing the mind. Landscape plays an important element in the human mind. Sky, water, sea, stone, embellish and enrich the human mind. When we are in it, we feel refreshed, washed out the mundane things, settled in it, so that the body and mind are comfortable.



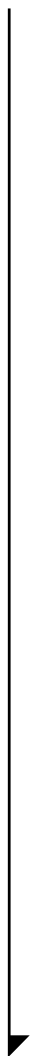
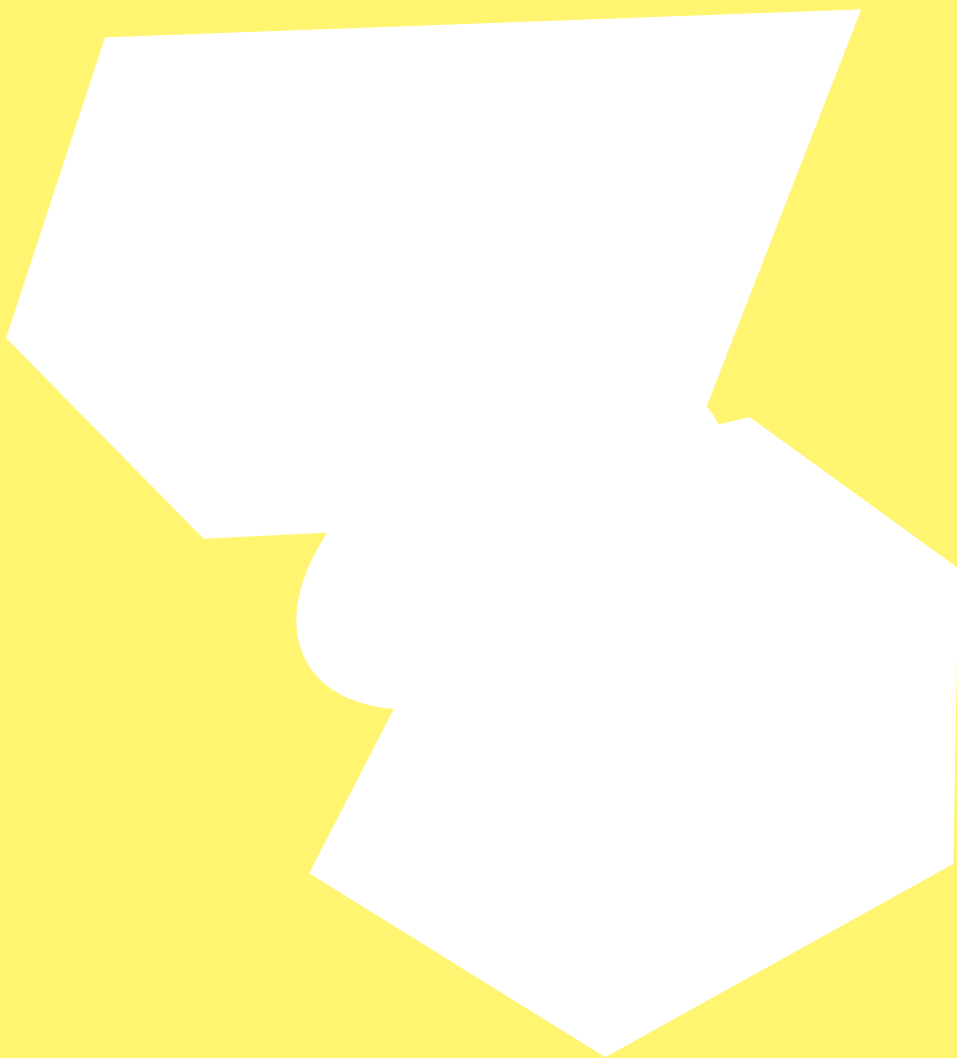
- 2020 「MURMUR」，國立彰化生活美學館，彰化，臺灣
- 2019 「微痕跡：書籍作為生活的連續景觀」，樺杞文庫，臺北，臺灣
- 2019 「存在感」，臻品藝術中心，臺中，臺灣
- 2018 「福爾摩沙國際藝術博覽會」，松山文創園區誠品行旅，臺北，臺灣
- 2017 「2017高雄獎」，高雄市立美術館，高雄，臺灣
- 2020 "MURMUR", National Changhua Living Art Center, Changhua, Taiwan
- 2019 "Micro-Traces Books as The Continuous Landscapes of Life", Enkabunko, Taipei, Taiwan
- 2019 "Sense of Existence", Galerie Pierre, Taichung, Taiwan
- 2018 "Art Formosa", Eslite Hotel, Taipei, Taiwan
- 2017 "2017 Kaohsiung Awards", Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

- 2020 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2019 「台灣當代一年展」，臺北花博爭豔館，臺北，臺灣
- 2018 「心靈的冒險 - 鍾馨瑄油畫展」，新樂園藝術空間，臺北，臺灣
- 2016 「國際藝術交流展」，寶鍊藝術中心，臺北，臺灣
- 2008 「國立新竹生活美學館聯展」，新竹社教館，新竹，臺灣
- 2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2020 "TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan
- 2018 "Spiritual adventure", Shin Leh Yuan Art Space, Taipei, Taiwan
- 2016 "The 42nd ARTEX TAIPEI", Maitrix Phoenix, Taipei, Taiwan
- 2008 "Group exhibition", National Hsinchu Living Art Center, Hsinchu, Taiwan

Invited Institution and Group

藝術機構／團體

邀請



●「藝術機構／團體」展區自 2015 年籌辦以來邁入第七屆，皆顯現藝術展覽不只發生於白盒子空間，藝術機構與團體的推波助瀾愈能體現視覺藝術發展的能動性。歷年參展藝術機構已積累逾 40 個機構及團體，每年皆為一年展帶來豐碩且新穎的藝術體驗。

● The Art Institution and Group section has now entered its seventh year since it was organized in 2015. It shows that art exhibitions do not only take place in the museums due to the art institutions and groups can reflect various dynamics of the development of visual art. Over the the past few years, 40 institutions and groups have participated in this section, providing fresh and interesting art experiences to us every year.

Instant 42 藝術空間 Instant 42 art space

instant 42，成立於 2013 年，為藝術家葉育君與法國藝術家 Alexis Maille 共同創辦。

42 是原本蘆洲空間的地址，道格拉斯摩亞當斯的小說《銀河便車指南》提到，「42 是生命、宇宙以及任何事情的終極答案」。所以我們思考如何在生命無常，藝術生態急變下，作為關於藝術與生活的實踐。2017 年開啟的 instant 42 3.0，為繼台北地區蘆洲（2013-2016）、關渡（2016-2017）後，搬到彰化新住所。

除了保持當代藝術的實驗精神外，更深耕於藝術教育、呼應彰化特殊人文環境。2019 年與彰化在地夥伴，共同創立卦山力藝術祭。

instant 42 Art Space, the space was established in 2013. Founded by YE Yujun and French artist Alexis Mailles. A combination of art space, studios, and Residency, three functions of art activity in their living space, a thorough practice of art and life.

"The Galaxy Guide" (H2G2, Douglas Adam, 1979) explains: "42 is the answer to life, the universe, and everything." Now the instant 42 3.0 version in Changhua is the third base after the Luzhou in New Taipei city (2013-2016) and Guandu in Taipei (2016-2017).

In addition to maintaining the experimental spirit of contemporary art performances, we look forward to deepening the art education, promoting the performance art and installation art, and combining the social and Culture environment of Changhua to make more regional and international connections.



instant 42

● 社區行動計畫：卦山力藝術祭 Baguashan Power Art Festival

卦山力是一個以藝術祭為號召，邀請民眾參與、關心自己的生活場域，共同發掘土地故事，以卦山呼應土地之力，以藝術召喚行動精神。2019 年開始，由 instant 42 葉育君與彰化青年共同發起。於彰化八卦山腳下發起了一連串的社區行動、表演藝術、工作坊、展覽與市集。2020 年，以「未來冒險王」為題，一同創造對未來的奇異幻想，一個彰化夢的前進築夢之旅。2021 年，卦山力藝術祭步入第三年，深感疫情下的前進幸福之路需要更多勇氣！於是，我們透過藝術家與民眾參與的眼，發現彰化幸福點滴，轉換創作語言並留下印記，常民熟悉的方式進入街區小巷，呼應過往榮耀，一起前進幸福。我們將運用——展演、走讀、繪本、紀錄劇場、音樂、論壇與市集等七種方式，邀請大家體驗與創造幸福。

Baguashan Power Art Festival created by YE Yujun with the local youth jointly launch in 2019. This art festival invited the Changhua inhabitant to care about their city and find stories about it. This festival uses the name of Baguashan to respond to the astonishing landscape and uses art to interact with the spirit of the place. This festival consists of a series of community actions, performing arts, workshops, exhibitions and markets at the foot of the Bagua Mountain. The participant translates local stories into artworks, while promoting the specificity of Changhua and improving the cohesion of the community.

● 紀錄劇場「西元二〇七〇」

製作團隊

主辦單位 | 盜火劇團、instant 42 藝術空間、卦山力藝術祭策展團隊
計畫主持人 | 何應權、劉天涯

導演 | 陳昶旭

編劇 | 劉天涯暨全體學員

共同發展學員 | 王翊蓁、史力威、呂孟函、李若慈、林依瑩、張絢恩、莊淳霽、許華珊、許楓羽、許寧、黃育千

技術統籌 | 蔡傳仁

製作經理 | 丁福寬、鄭青青

專案助理 | 鄭宇軒

「西元二〇七〇」中將以洪水的傳說為起始點，帶領現場觀眾看見守護著土地的大佛、重現美好記憶的永樂街、繁榮中被遺忘的永靖戲魂碑、埤頭鄉的濃郁回憶、土地議題的磚窯廠、即將消逝的傳統竹編燈籠手工藝、探討新興型態的信仰、生命重要的據點彰化車站、不再改變的故鄉、集眾人願望



而成的新型未來百貨...等創作內容，透過紀錄劇場的創作手法，不只邀請彰化在地傳統手工達人春秋美樹社唐師傅現場表演、更邀請曾經在磚窯廠工作的長輩許秋月女士，現場闡述被遺忘的過往，還搭配著訪談錄像、錄音播放、動畫展示等多種媒介的呈現方式，齊聚眾人的想像，看見你我不曾注意的土地景觀。

● 「爺爺過生日」壁畫創作

帶領藝術家：姜鴻逸

學員：洪璟婷、雷彰如、邱亮瑜、蘇心彤、蘇柔鈞、邱品瑜、林睿明、邱品甄

《爺爺過生日》繪本是卦山力藝術祭邀請居住於彰化公園路上藝術家姜鴻逸老師之創作。藉由其爺爺的心願，體會維持一個家的不容易。透過自由自在的童心與穩重的老靈魂，以及老家巷弄聚落的童年生活點滴展開記憶的對話。藉由回溯公園路上的往日生活足跡對照當下的個人心境，體會不同時代的社會氛圍。



● 聽見風的時候閉上眼

吳柏賢 WU Bo-Sian

彰化建城邁入三百年，現今生活乃傳承於幾代人的努力，在我們看不到的維度裡，相信存在著注視或保佑我們的存在。由藝術家吳柏賢創作的繪本中，以南郭國小六年級就讀的小筠為主角發想的故事。小筠是一位認真的女孩，自幼全神貫注在意的目標。後來，市區偶發一件人、神、鬼通力合作才能解決的大事件，她才發現正因生活周遭有許多付出關懷的人，反思自己應該學習感恩，重拾彰化市先民助人的礪溪精神，才可以引領彼此走向更遠的目標。



引爆火山工程 Engineering of Volcano Detonating

2016年，梁廷毓、許博彥、盧均展、盧冠宏組成的團隊開啟了「引爆火山藝術行動」，在陽明山地區進行了一系列的燃煙計畫之後，在2017年，進入城市與火山的區域關係探討的創作，透過對2010年代新聞媒體報導的火山形象，探討火山如何透過媒體被恐怖化，以及城市將自然他者化的問題。2018-2019年，我們以「焱山計畫」進行一系列的火山口的身體介入與行動調查，至今持續關注火山與城市、人的關係。相關展演與發表包括第十屆媒介與環境國際學術研討會（2019，私立輔仁大學），環境與世界學術研討會（2019，國立高雄師範大學），中國地理學會「地理學的深耕與應用」學術研討會（2018，國立高雄師範大學），焱山計畫發表（2018，空投台灣論壇，在地實驗計畫空間），引爆火山工程（2016，URS27M 都市再生前進基地）。

The artist group formed by LIANG Ting-Yu, HSU Po-Yen, LU Chun-Cha, and LU Guan-Hong launched the "Engineering of Volcano Detonating" in 2016. After carrying out a series of smoke rising projects in the Yangmingshan National Park, they engaged in the artistic creation concerning the relations between the city and volcanoes in 2017. Applying the image of volcanoes in the media coverage throughout the 2010s, they investigated the demonization of volcanoes by mass media and the othering of nature by the city. From 2018 to 2019, they undertook the project titled "Flaming Mountains," a concatenation of corporeal intervention and field surveys into volcanic craters. They've paid continuous attention to the relations among volcanoes, cities and human beings. Their recent performances and works included "Flaming Mountains" (Air-drop Taiwan Forum, ET@T, 2018) and "Engineering of Volcano Detonating" (URS27M, 2016), as well as those presented at the 10th International Symposium on Media and Environment (Fu Jen Catholic University, 2019), the Conference on Environment and the World (National Kaohsiung Normal University, 2019), and the Annual Meeting of the Geographical Society of China—"The Advancement and Application of Geography" (National Kaohsiung Normal University, 2018).



● 引爆火山工程 Engineering of Volcano Detonating

「負地理學」計畫試圖探問火山生命與能量，以及地質深處的岩漿與斷層，如何被棲居於「地表」的我們所感知？甚而能夠發展出以這種不可見的「內裡」為基礎的創作？這項計畫的概念在2018年首次提出，直到2020年CREATORS創研支持計畫期間得到進一步實踐。在此展中，「引爆火山工程」團隊將透過過去數個月以來對於火山與科學／非科學知識的各式調研紀錄、檔案與圖誌，勾勒本計畫如何與古文明學者、生態調查者、台灣飛碟研究學會、台灣靈異研究學會、大屯火山觀測站的研究人員進行數次的野外工作與調研，協調科學與非科學領域的知識在「火山」此一地質場域中的匯合。此項研究基礎也延伸出了兩部錄像作品：一是持續進行中的《夜行者計畫》，集合了不同學科背景的成員一起夜行於魔神仔坑、魔鬼岬等地進行身體知識的生產；二是《焱族三部曲》中的第一部，內容自大屯火山群周遭流傳的一種紅眼、紅皮膚的矮人傳說展開，連結至外星生命、飛碟目擊事件、古地圖、古遺跡與魔神仔的關係，藉以重新編織一種跨越科學／非科學界線的火山歷史。

The project Neg-geography probes the life and energy of volcanoes. It explores how we, as residents of the "surface" of Earth, perceive the lava and faults that are deep in the planet's geology. Furthermore, it considers how these elements have inspired works on the notion of the invisible "inner world." The concept of the project was first proposed in 2018 and materialized in practice through the Creation / Research Support program of 2020 CREATORS. Through various research records and pictorials of volcanoes as well as scientific and non-scientific knowledge that was compiled over the past months, Engineering of Volcano Detonating illustrates how the project was carried out through field studies with scholars of ancient civilizations, ecological investigators, the Taiwan UFOlogy Society, the Taiwan Society for Psychical Research, and researchers at the Tatun Volcano Observatory, converging scientific and non-scientific comprehensions of the geology field of volcanoes. In addition, two video works were produced on the basis of such research. The first work, Project Nightcrawler, is an on-going project that gathers members from different backgrounds to produce a body of knowledge through nighttime travel in places such as the Mōo-sîn-á Apex, where the Zhongxing Guesthouse is located, and Punto Diablos (Yehliu). The second work is the first part of the Trilogy of the Yen, which begins with the tale of a group of red-eyed, red-skinned dwarfs who live at the Tatun Volcanoes. The work reveals how they are connected with extraterrestrial life, UFO witnesses, ancient maps, historical sites, and mōo-sîn-á to reconstruct the history of volcanoes beyond the scientific / non-scientific boundary.

● 夜行者計畫 Project Nightcrawler

《夜行者計畫》以地質學系、地理學系、自然科學、地球科學、相關科系者，以及對於大屯火山群的地理、歷史紋理感興趣之參與者為組成。在2020到2021年間，從下午至傍晚或深夜的時段，從火山潛勢線、火山口、爆裂口與地熱區、斷層線、海嘯層積之間的夜走（在魔神仔坑、火口湖、七星山的天坪、火山爆裂口等處進行）。集合了不同學科背景的成員一起進行身體知識的生產。

Project Nightcrawler, is an on-going project that gathers members from different backgrounds to produce a body of knowledge through nighttime travel in places such as the Mōo-sîn-á Apex, where the Zhongxing Guesthouse is located, and Punto Diablos (Yehliu).



● 焱族 The History of Yen

焱族，內容自大屯火山群周遭流傳的一種紅眼、紅皮膚的矮人傳說展開，連結至外星生命、飛碟目擊事件、古地圖、古遺跡與魔神仔的關係，藉以重新編織一種跨越科學／非科學界線的火山歷史。

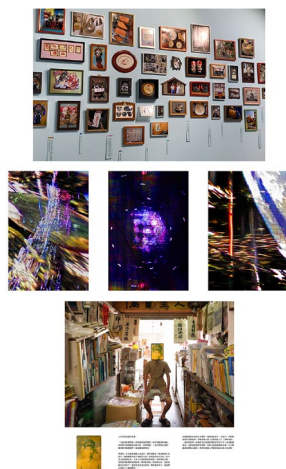
The History of Yen, which begins with the tale of a group of red-eyed, red-skinned dwarfs who live at the Tatun Volcanoes. The work reveals how they are connected with extraterrestrial life, UFO witnesses, ancient maps, historical sites, and mōo-sîn-á to reconstruct the history of volcanoes beyond the scientific / non-scientific boundary.



去攝影 go/de-photography

「去攝影」致力於攝影藝術的教育與研究，以及攝影藝術創作人才的培育。主要工作事項：教育、策劃、演講、座談、策展、導覽、揪團參觀國內外的展覽。為攝影藝術創作者與學生提供學習、互動交流、推廣的機會。2010 年至今，已經舉辦超過 200 多場的公益活動。

"go/de-photography" committed to the education and research of photographic art, and the cultivation of creative talents in making photographic art. The main work items: education, planning, talks, seminars, curatorial exhibition, guided art tours, group visits to domestic and foreign exhibitions. For photography artists and students to provide learning, interaction, and promotion opportunities. Since 2010, more than 200 charity events have been held.



張美陵 CHANG May-Ling,
陳揮龍 CHEN Kun-Hui,
張哲榕 CHANG Sim

你們家有什麼東西可以拿到美術館展覽
／混沌之境／片羽即光
Is there anything in your family
that can be exhibited in the art
museum / Realm of Chaos / Lightness
Remembered

● 扭轉漩渦流流 Twisting Vortex Flow Flow

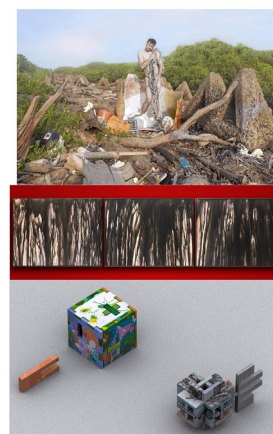
張美陵 CHANG May-Ling, 張哲榕 CHANG Sim, 陳揮龍 CHEN Kun-Hui, 陳彥呈 CHEN Yan-Cheng,
黃元煜 HUANG Yuan-Yu, 郭慧禪 KUO Hui-Chan, 鄧毅駿 TANG Yi-Choon, 董昱 TUNG Yu,
楊育傑 YANG Yu-Chieh, 王若庭 WANG Jo-Ting, 顏鵬峻 YEN Peng-Chun, 鍾宇豪 ZHONG Yu-Hao

「扭轉漩渦流流」聯展，提出台灣攝影藝術的不同思維，意圖突破台灣攝影主流的同質性問題。刻意區隔於政府機構舉辦的「美展」品味，希望帶來些清新創意，鼓勵攝影藝術創作者勇於與眾不同，而不是隨波逐流。

展出的作品，有的是跨越攝影媒材的純粹性，採取混合媒材的方式，挑撥「攝影」的定義；有的是記錄方法但不同於常見的僵化形式與溫情主義；有的是手工拼貼，有的是數位合成；有的是相機的自拍，有的是攝影家自己的裝扮演出；有的是抽象的混沌空間，有的是抽象的家庭記憶；有的是環島走透透實地拍攝而成，有的是經過層層的攝製與材料的轉換過程；有的是想像的詭譎轉化宇宙，有的是現實的藝術政治批判；有的是動畫，有的是手工書；有的是從日常生活物件再現集體藝術文化的樣貌，有的是經由數位設置結合過去與現在的時空敘事。

Twisting Vortex Flow Flow group exhibition proposes different thinking in Taiwan's photographic art, in order to break through the problem of homogeneity in Taiwan's mainstream photography. Deliberately separates from the taste of "art exhibitions" held by government agencies, hoping to bring some fresh creative ideas and encourage photography art creators to have the courage to be different, rather than follow the trend.

Some of the works in this exhibition transcend the purity of photographic media and adopt a mixed media approach to challenge the definition of "photography". Some are recording methods but different from the usual rigid forms and sentimentalism. Some are hand-made collage, some are digitally synthesized. Some are camera selfies, some are photographers' own costume performances. Some are abstract chaotic spaces, some are abstract family memories. Some of them were taken through thorough shooting around the island, and some were made through layers and material conversion process. Some are imaginary treacherous transformation of the universe, and some are realistic art political criticisms. Some are animations, some are handmade books. Some are representations the appearance of collective art culture from everyday objects, and some are combining past and present time and space narratives through digital settings.



黃元煜 HUANG Yuan-Yu,
陳彥呈 CHEN Yan-Cheng,
郭慧禪 KUO Hui-Chan

不朽再回收—名畫系列／泉
／遊樂場 02 文山版
Immortal recycling-
Famous Painting Series
/ Fountain / Amusement
Field 02 Wenshan Edition

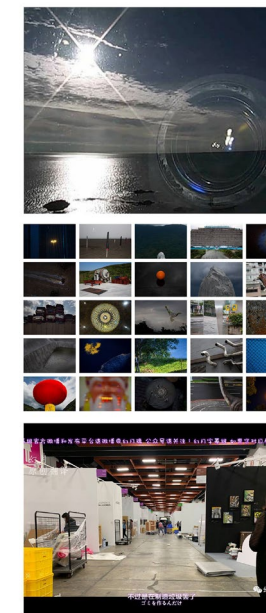
鍾宇豪 ZHONG Yu-Hao,
顏鵬峻 YEN Peng-Chun,
王若庭 WANG Jo-Ting

觀海／宇宙訊號／這不是盜版廣告
Sea See /
Universal Signal / Anti-
piracy Ad



董昱 TUNG Yu, 楊育傑 YANG Yu-Chieh,
鄧毅駿 TANG Yi-Choon

選舉公報／家族尋根之路／邊境之地
Electoral Bulletin / Root of the Family /
Borderland



众藝術 Zone Art

众藝術 (Zone Art) 位於桃園市藝文特區，桃園長期以來是工業大縣，升格後的桃園市，放眼桃園的藝文前景，企圖引領更多藝術創作者與文化工作者進駐桃園，而成立此空間。众藝術的成立將是桃市桃園區第一間支持當代藝術發展的平台，空間的工作內容含有展演、文化自造與陶藝工作坊結合台灣桃園在地年輕藝術工作者與法國藝術家所組成之團隊，空間共有兩層樓，一樓作為展演、辦公空間與吧台。二樓則是會議室與陶藝工作坊。風格簡約與適合展覽的明亮調性。經過兩年的緊密籌劃，終於在 2017 年 8 月成立。展出平面、立體、錄像、裝置、行為等以視覺藝術為基礎的實驗藝術。展覽作品中皆以具有觀念或結合地方實驗與藝術研究，綜合以上總成為桃園的藝文研究實驗室。2017-2021 年計畫與國內、外藝術家交流，進行藝術實驗、創作、研究等作品發表，並期許提供文化發展與藝術創作的持續對話。

Zone Art is located in the arts & culture district of Taoyuan City. Historically, Taoyuan has been an important industrial county. After the promotion of Taoyuan County into a special municipality, with a vision of its future cultural development, Zone Art was founded in an effort to encourage more arts, culture, and creative professionals to work in Taoyuan.



ZONE ART 众藝術

This art space will become the first platform in the Taoyuan City area that supports contemporary art; its focus includes exhibition, performances, cultural creation, and workshops. Managed by a team of local young art professionals and French artists, Zone Art consist of a two-level space. The first floor is dedicated to exhibitions and performances, an office area, and a bar, while the second offers a meeting room and a ceramic studio. The interior is minimal in style and brightly lit, imparting the ideal atmosphere for exhibitions.

After two years of intensive planning, Zone Art is set to open on August, 2017. It will exhibit experimental visual arts, sculpture, video works, installations, and performances; exhibited works will embody concepts that combine local experimentation and artistic research. Integrating the above mentioned endeavors, Zone Art will function as Taoyuan City's arts and culture research lab.

In 2017-2021, Zone Art plans to hold professional exchanges with local and international artists and publish work through artistic experimentation, creation, and research; we hope to promote a continuous dialogue between cultural development and artistic creation.

● 看雲——關於能動性的想像

Looking at the Clouds — Imagining Agency

陳宜艷 CHEN I-Yen

在當代社會，個人的意志與行動背後的慾望被重視、放大，事件的發生與結果，經常被歸結至人的自由意志。但有多少人在行動的當下清楚自己的動能與意圖？我像一隻羔羊，在人的集體無意識之下，被引導、被驅趕、被恫嚇、被馴化，而無法拒絕。我們的意志與身體，總是不斷地與社會的框架對峙、碰撞，近身肉搏。在社會上這些看不見的框架與隔閡，被僅僅化約至一個叫做「命運」的詞彙。所有沒有辦法抗拒的力量，我們都姑且將它稱之為命運。也許命運並不張牙舞爪，也許它其實很輕，輕到讓你不會注意到它的移動。藝術家以雲的移動來想像命運的形貌，並以看雲時放空的意識狀態，去比擬個體與命運間的關係。也因此，這是一場關於能動性的想像。在追求能動性的過程中，我們為事物命名；賦予意義，我們透過自身的經驗與理解，盡可能地解釋這個世界，並在環境中感到安定、認同。《看雲：關於能動性的想像》收錄了陳宜艷自 2016 年至近期的創作軌跡。其中包含了「宇宙無以名狀」、「A Very Blessed Person」以及「瓣」三個系列的創作。這些作品記錄了她過去幾年的生活，記錄了藝術家如何在移動的過程中用創作為自己定錨；又如何不能在遠行的今日，去到最遠的彼方。

The desires behind individual will and actions are both valued and amplified in contemporary society. The occurrence and results of events are often attributed to one's free will. But how many people are aware of their kinetic energy and intentions at the moment of action? I am like a lamb, guided, driven, intimidated, and domesticated under the collective unconsciousness, and I cannot refuse. Our will and body are constantly confronting and colliding with the framework of society, and fighting each other at close hand. These invisible frameworks and barriers are often reduced to a term called "destiny." We give this name to all forces that cannot be resisted, even if just to mark a place. Perhaps destiny does not show its teeth and claws, maybe it is actually very light, so light that you won't notice its movement, or its force. The artist uses the movement of clouds to imagine the shape of destiny, and compares the relationship between individuals and destiny by using one's state of consciousness while looking at the clouds as a metaphor. This is an imagination about initiative. In the process of pursuing one's initiative, we give names to things. To endow things with meanings, we use our own experience and understanding to explain the world as much as possible, thus to feel settled and identified with the surroundings. Looking at the Clouds — Imagining Agency contains Chen's creative circuit from 2016. It contains three ongoing projects, "The Universe is Untitled," "A Very Blessed Person," and "Petals." These works record her life over the last several years. They portray how the artist uses art to anchor herself in the process of moving; and how to go to move great distances even when one cannot travel far.

● 模糊之境

A State of Obscurity

聚焦在看不見的邊界，藝術家試圖描繪難以言狀的分離與歸屬感。透過史料與想像，呈現那些不遠千里，來到遠方的人們，與新世界相遇的情景。

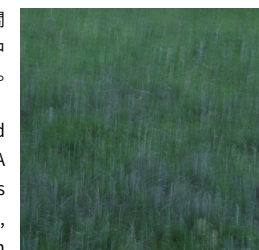


The artist focuses on invisible borders to articulate the overlapping senses of separation and belonging. Through historical materials and imaginations, the artist reveals the horizons of those who arrive from the extern, as well as borders forged in time.

● 關於能動性的練習

A Practice on Mobility

透過複合媒材與各式途徑，《關於能動性的練習》試圖在靜止中指涉能動性；在動態中檢視時間。



Through multimedia and plural technical approaches, 'A Practice on Mobility' explores the idea of mobility at repose, reviewing the fluidity of time in motion.

● Cosmo- i, ii, iii

「COSMO-」，作為前綴，有「秩序」、「和諧」之意；作為單詞，則意味著「宇宙」。宇宙在碰撞、燃燒、聚合、分離間成形，在動態中建構秩序，卻難以被言喻、定義。

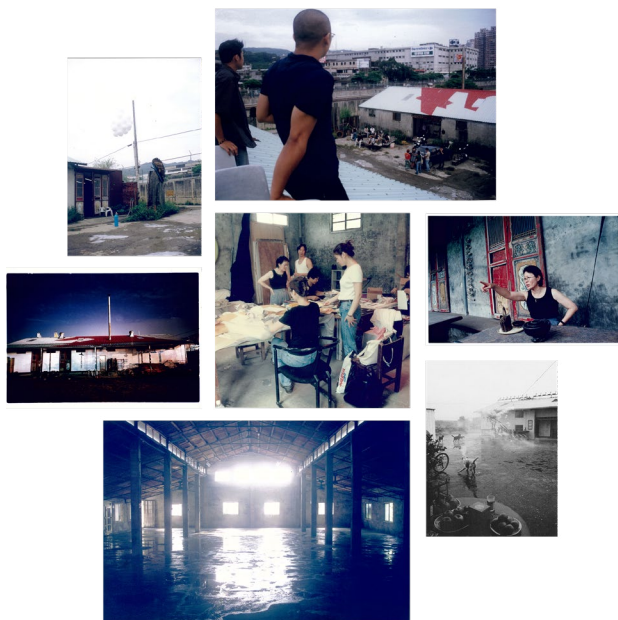
As a prefix, "Cosmo-" has the meaning of "order" and "harmony." Alone, however, the word means the "universe." The universe gradually takes shape in the process of collisions, combustion, aggregation, and separation. Order is constructed in a dynamic process, while the universe itself is almost impossible to be described or defined.



竹圍工作室 Bamboo Curtain Studio

竹圍工作室從創意文化出發，關心社會永續與生態，並以服務「創業者」(Creative Talent) 為主要任務，提供各種資源，鼓勵藝術創作展演、研究發展、文化交流等，協助創業者以藝術行動回饋社會。竹圍工作室創立於 1995 年，以獨立自營的方式，開放讓國內外藝術工作者及團體短期進駐，從事創作、展演、實驗研究、社區發展、藝術教育等活動。2011 年正式申請登記非營利組織(北市演藝團體第 1158 字號)。竹圍工作室扮演文化藝術的交流平台，提供時間及空間，讓藝術工作者及團體的各式創藝能量，在這裡得以發酵滋育，體現行動，讓藝術工作者的各種創意型在這些有發聲的可能性。

Founded in 1995, the Bamboo Curtain Studio is an alternative space and art village with a strong belief in the social dynamics of art processes. Its principal objective is to encourage creative talents to engage with society through artistic actions. While helping them to organize exhibitions, conduct in-depth research, and participate in cultural exchanges beyond borders, the Bamboo Curtain Studio has displayed a strong commitment to promoting art and education as a solution to social and environmental issues.



竹圍工作室

● 蕭麗虹的世界 The World of Margaret Shiu Tan: A Retrospective Review of the Bamboo Curtain Studio

蕭麗虹 Margaret Shiu, 吳瑪俐 WU Mali, 陳有德 CHEN You-De, 葉佩如 YEH Pei-Ju 等多位竹圍藝術家與行政。

竹圍工作室將於今年底休息，又於八月底蕭麗虹老師辭世。本次蒙視盟邀請參展，除了簡述工作室自 1995 年以來的發展，也要紀念蕭老師在文化領域的長期耕耘。我們會呈現蕭老師在工作室創立之前已經發展出的一套觀念與興趣，而老師這套想法是和竹圍工作室歷史一貫緊密地聯繫一起的。竹圍工作室是蕭老師發想出來的小世界，也是她用以探索大千萬象的媒介。

由於蕭老師，竹圍工作室在台灣藝文空間之中鶴立獨行，它的特別於是它無盡無涯地開拓老師夢想並追求的世界。不到十年間，它從陶藝工作坊轉型為裝置藝術工廠，又再轉型為民間文化智庫、跨域交流平台，更為社區綠色藝術努力。在這多元廣泛交往以及經營下，讓我們的策展變得十分棘手。在極短的策展時間中，我們面對的是蕪蔓龐雜的資料。我們希望能藉一年展的機會與觀眾分享我們梳理的小成果。除了檔案研究，我們更邀請與竹圍共事的夥伴寫下他們與竹圍適合往來的軼事以及插曲。

藝術是「平等」與「包容」的。即便竹圍工作室即將告別，蕭老師已經創建的大千世界，也將被我們承續，把它變成更為璀璨的萬象。

After 26 years of continuous contributions to the cultural landscape of Taiwan, the Bamboo Curtain Studio is going to close its doors by the end of the year. In order to celebrate the Studio's grand achievements and also commemorate Margaret's remarkable life, this exhibition gives a brief chronological account of the organisation, with an emphasis on the founder's determinant influence in its development. When curating the exhibition, the curatorial team dove into the Studio's collections but we also included personal stories shared by collaborators and friends, hoping that their fresh perspectives will make the narrative lively and colourful. We hope these efforts, while recalling past accomplishments, will present forward-looking ideas.

Margaret had an incessant enthusiasm to engage in the world. With her wide range of interests and admirable perseverance, the Studio continually looked for issues, made experiments, and most interestingly ventured into new territories, and as a result, the world of Margaret Shiu expanded endlessly. Thanks to her generosity and charitable attitude, we all benefit from the world she shared with us. We hope this exhibition, while honouring memories of this respected figure and beloved organisation, will inspire people to pursue the unfinished missions of Margaret and the Bamboo Curtain Studio.



《藝術創作與交流的磁場——全球藝術村實例》Magnetic Fields for Creativity: Cultural Exchange Programs as Promoted by International Artists-in-Residency.

姚孟吟等工作室行政團隊
YAO Meng-Ying and the administrative team

作為第一本有關國際藝術村的資訊書，本書是臺灣各地藝術村與藝術進駐風貌的理論奠基者。

Magnetic Fields for Creativity, the first publication in Taiwan addressing the issues of international artists' villages and art exchange programmes, had a decisive and lasting influence on the government's cultural policies.



蕭麗虹老師立於工作室前。右後方的圓柱是陳正勳老師的裝置藝術。攝於約 1995 年。

Margaret was standing on the site of the Studio. The photograph was arguably taken in 1995.



莊普立於作品《名字與倉庫》之前。工作室是另類藝術展演發表的中心。

Over the years, the Bamboo Curtain Studio has been offering opportunities for artists to research and experiment with innovative ideas.

星空間 Hsin'Space

「星空間」成立於 2016 年，由新媒體藝術家鄧雯馨 (aka 海星星) 發起。2018 年轉為實體空間營運。不定期舉辦座談、創作工作坊、實驗演出、影像播映，結合各領域創作者的合作模式。空間分為「藝術家進駐區」、「實驗研究室 (Wuli Lab)」、「藝術家工作室」。服務範圍為藝術家短期創作空間租借、活動攝錄影紀錄、展場規劃、活動企劃、活動執行、視覺執行與製作等，致力於扶持藝術家創作展演、藝術發展與藝術教育推廣。

"Hsin'Space" was founded in 2016 by new media artist TENG Wen-Hsin. In 2018, it was converted into a physical space operation. There are seminars, creative workshops, experimental performances, video screenings and collaborative projects with multi-disciplinary creative minds held here irregularly. The space is divided into "Artist Residency Area", "Wuli Lab" and "Artist Studio". The scope of services includes short-term creation space rental for artists, event video recording, exhibition planning, event planning, event execution, visual execution and production etc. We are committed to supporting artists' creation, performance, art development and art education promotion.



● 這個世界怎麼了？

What happened to the world?

梅心怡、郭佩奇、洪譽豪、廖家翊

Delphine MEI, KUO Pei-Chi, HUNG Yu-Hao, LIAO Chia-Yee

2019 年起全球陸續發生森林大火、COVID-19 等災難，時代下的災難、生態浩劫、居住環境與生活型態的改變，造成重大的影響，透過藝術家的詮釋，宣告一波波的危機中，如何透過電腦網路、線上虛擬形式的轉變，反應這時代與新媒體的衝撞體制。怎麼在這世界瞬息萬變中生存與接下來該往哪裡走？

What happened to the world? What happened to the world? What happened to the world?

● 大瑤池禪圖 Western Queen's Palace

廖家翊 LIAO Chia-Yee

不幸時常發生，而人們也習慣性的去尋找原因，可到最後，卻沒有改變甚麼，人死不能復生，覆水亦難收，冥冥之中自有安排，想想歷史上的大惡人，也想想大善人，一而再，再而三的，反覆出現。《大瑤池禪圖》是理想、幻想中的烏托邦，是與世無爭的清修之地。在此地坐禪，坦然面對所有結果。

Misfortune happens often, people habitually look for the cause, but in the end, nothing has changed. The dead could not rise from the grave, the destiny is doomed the nether world. Think of the great evil man in history. Think of the great good people, appearing again and again, again and again. "Western Queen's palace" is a utopia in ideals and illusions, and a place of uncontested cultivation. Sitting in meditation here, face all the results calmly.



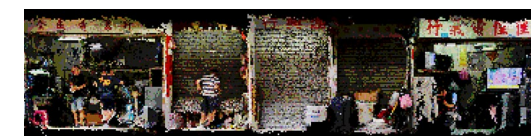
● 在城市中觸發 II Trigger in City II

洪譽豪 HUNG Yu-Hao

萬華做為台北市最老舊城區，隱藏著許多口耳相傳的秘境與想像，在當代的巷弄中得以窺見時間堆砌之物。40 年代國民政府遷台後，桂林路 57 巷聚集了各地商販來此販售軍用品及電器產品，在政府默許下構築而成的「電器街」，匯聚出當時時代的榮景。而如今隨時代的變遷，原先巷弄中的「換新」已逐漸成為「汰舊」，堆積在巷弄的不只

是舊電器，更是城市發展下過往的歷史碎片。作品藉著 90 年代對於映像管電視的回憶，在電玩語境的景匡下，望向「電器街」消逝在城市中的殘存訊號。

Wanhua is the oldest district in Taipei City. There are many secrets and imaginations passed down by word of mouth. In this contemporary alley, we can see the products accumulated by time. After the government moved to Taiwan in the 1940s, merchants from all over the area gathered in Lane 57 of Guilin Road to sell military supplies and electrical products. The "Electrical Street" built with the government's acquiescence, developed a splendid state at that time. With the changes of the times, the original "newest" in alleys has gradually become "oldest". What is piled up in alleys is not only old electrical appliances, but also historical fragments of the past under the development of the city. Based on the memories of old TV in the 1990s, the work looks at the residual signals of the "Electrical Street" disappearing in the city in the context of video games.

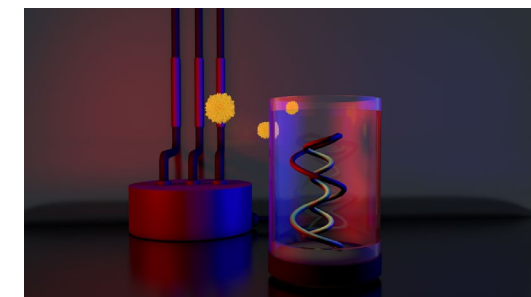


● 人工製造 II Artificial-II

郭佩奇 KUO Pei-Chi

工業革命以來，人類快速的發展，工廠裡的機器逐漸取代人工，在一次的實驗中，Ai 機器人放出邪惡的種子，加速人類隱形滅絕危機的風險，試圖取代人類。

Since the Industrial Revolution, humans have developed rapidly, and machines in factories have gradually replaced humans. In an experiment, Ai robots released seeds of evil, accelerating the risk of human invisible extinction, and attempting to replace humans.



絕對空間／絕對藝力

Absolute Space for the Arts / Absolute Arts Group

牛頓力學第一定律中的「絕對空間」已被愛因斯坦的相對論所推翻，是不存在的空間；但在美學上，藝術是否有恆定不動的價值？是否為必然的存在？「絕對空間」意旨著相信藝術是有能力真實地改變人類的生活處境，無論是在審美思維、議題碰撞或社會批判，藝術創作的作為是必要且實在的。「絕對空間」亦不僅是展覽的場所，也是座持續對現實世界傳送批判思維的衛星。

作為一非營利的藝術空間，「絕對空間」將空間的功能定位在「展覽、交流、紀錄」三大方向。在展覽上，空間持續向觀眾推薦穩定創作的藝術家，我們不設限藝術家展出作品的方向，希望給藝術家比商業藝廊之外更寬廣的創作空間。交流的部分，我們將自身視為一媒合平臺，媒合藝術家與觀眾，媒合觀眾與藝術市場，亦希望藉工作坊、座談的舉辦，讓空間成為臺南新生藝術工作者溝通、交流的場所。「絕對空間」目前亦積極地成立臺灣藝術工作者的檔案庫，視空間為藝術工作者對外發聲的基地。

身處在文化古都之中，在臺南美術館尚未成為當代藝術創作者的座標之前，「絕對空間」認為從自身建構在地的美學是重要的，我們持續在臺南推廣藝術活動，以當代藝術為軸心，希冀自身能成為具國際觀的在地藝術空間。

Newton's "absolute space" law of motion has long been disproved by Albert Einstein's theory of relativity. However, aesthetically, the concept of an eternal static value of art and its definite existence is yet to be explored. Following the belief that art can bring change to people's lives and situations, the gallery is named Absolute Space and so, it advocates for the appreciation of beauty, the politics of discourse & representation and the creative act. The art gallery is therefore an exhibition hall, a house for expression and ultimately an open space for the conversation of art.

As a non-profit art gallery, Absolute Space is set to satisfy the following three functions; exhibition, interaction, and archive. Regarding exhibition, we aim to provide artists with a stage where they can meet their public, free of commercial interests and expressive limitations. Secondly, on interaction, we view Absolute Space as a meeting platform designed for artists, audiences, and the art market, where conversation on art are held through workshops, dialogues between artists and speeches. Accordingly, we aim to make Absolute Space a perfect place for young artists in Tainan to exchange ideas, communicate, and interact with one another. Last but not least, Absolute Space now focuses on the construction of archives of Taiwanese artists, aiming to help make artists' voice heard and stand the passage of time.

Located in Tainan, the cultural capital of Taiwan, Absolute Space pursues to build up local aesthetic appreciation. We consider important to build up over our own traditions while eagerly advance art-promoting activities with the focus on modern art, hoping to make Absolute Space a place with local special features and global perspectives.



● 貼層 Paste the Layers

周佳慧、徐立軒、顏珮珊
CHOU Chia-Huei, XU Li-Xuan, YEN Pei-Shan

絕對藝術空間在台灣當代一年展推出「貼層—周佳慧、徐立軒、顏珮珊三人展」。這三位年輕藝術家先後畢業於國立臺北藝術大學及國立臺南藝術大學造形藝術研究所，選擇以自身觀看的感覺方式來回應現實與藝術世界。「貼」是涉及一種對事物的選擇及判斷，「層」是回應藝術世界的表現方式，不選擇直接紀錄與描繪，而是透過創作者的思考、轉化，體現了創作者最原初的回應藝術世界的混沌追尋。周佳慧透過顏料的層層堆疊，讓畫面存在於自為生成的藝術世界，呈現的是細膩與詩意的感性世界，她的作品畫面顏料輕薄卻又顯露著層層堆疊，雖然貼合著畫面但又不扁平。徐立軒則透過符號不規則、無邏輯的拼貼重組，讓符號擺脫舊歷史的意義敘述，明亮的色彩讓畫面有著影像及輕盈感。顏珮珊則貼近自己的生活經驗，從自己長期居住的狹小空間及來往穿梭的巷道經驗拼貼取材。夜晚昏暗狹窄的巷道，建築擺設與光影的交錯，在路燈、住戶及神龕交織的光線，讓貼合身體的日常環境，有著詭異的氛圍，介於一種陌生與熟悉之間，猶如陰陽世界的交會之處。

In this year's TAIWAN ANNUAL, Absolute Space of the Arts brings you "Paste the Layers-CHOU Chia-Huei, HSU Li-Hsuan, and YEN Pei-Shan Trio Exhibition" The three talented young artists all obtained their B.A. from Taipei National University of the Arts, and M.A. from the Graduate Institute of Plastic Arts of Tainan National University of the Arts. They choose to respond to the real world and the art world through illustrating their feelings from personal observations. "Pasting" reflects the artists' deliberate choices and judgements toward certain subjects, as the "Layers" serve as a response toward the manner of presentations in the art world. Instead of recording and tracing their observations, the artists choose to reflect the chaotic quests that first drew them to the art world through reexamination and transformation. CHOU Chia-Huei stacks the paints layer by layer to form the pictures into a world of its own, where the subtle and poetic sentiments fill the air. Though the layers of her paints are many, they remain light and ethereal. In her work, the paint stays smoothly and creaselessly one on top of another without looking flat. HSU Li-Hsuan, on the other hand, frees the symbols that have long been defined under historical contexts through reassembling them in an irregular and irrational manner. Her choice of bright colors brings soft and lively images onto the pictures. For YEN Pei-Shan, the narrow alleys and backstreets where her dwelling lies are the places where she looks for her collage materials. The dim nightlight in the alleys and the layout of buildings form the intersections of lights and shadows. Among the ordinary streetlights, house lights, and shrine lights that weave the lights of her everyday life, a strange and ghastly atmosphere permeates the air. In between the strange and the familiar, it is as if a passage that links this life and the next has been paved.



Transient Time #06
周佳慧 CHOU Chia-Huei



在頭上開一槍 Shoot on the head
徐立軒 XU Li-Xuan



現形 Faint guise
顏珮珊 YEN Pei-Shan

新浜碼頭藝術空間 Sin Pin Pier—Absolutely Art Space

「新浜碼頭藝術空間」1997年成立於高雄市鹽埕區，歷年來致力於推動南臺灣藝文發展，倡導當代藝術創作、展覽、論述，塑造出「南方生猛」之藝術場域。並秉持著公共性參與的精神，推廣民眾藝術教育、鑑賞，培育專業藝文相關人才。近幾年，則進一步以公民客廳為想像，積極建立與其他社群的連結關係，探尋陪伴的意義與可能，以及持續發展地方社區與藝術之關係，策畫相關展演、活動與出版等計畫，同時也推動藝術、文化、社會等跨領域之公民論壇，期望成為南臺灣「跨域活化」的中介平台。

Sin Pin Pier—Absolutely Art Space, established in 1997 in Yancheng District, Kaoshiung. Over the years, it is committed to promoting the development of art and culture in southern Taiwan, advocating contemporary art creation, exhibitions, and discourse, and shaping the artistic field of "Southern Vigorous." Uphold the spirit of public participation, Sin Pin Pier promotes art education and appreciation, and cultivates professional art talents.



● 翻頁 Turn the Page

「翻頁」，是在閱讀時所需進行的動作，藉由翻頁我們從已知的內容跨到未知的開展。另一方面，翻頁在延伸的意涵中，也有著不糾結於過往、開始新的篇章之意。

新浜碼頭，做為臺灣南部老牌的藝文空間，除了正面的歷史意義外，卻也背負著不同時代變化下所衍生的替代意義陳舊、主體定位不明，以及世代轉換困難……等問題。因此，新浜碼頭近幾年積極面對這些困境，重新對自身提問，從現今的視角審視過往，並試圖創造新的意義與價值。

其中，經歷六年停刊的《新浜熱 (S.P.P CHAUD)》，即為新浜碼頭今年重啟的重點計畫之一，希冀成為一個開放的藝文發聲平台，以關注高雄地區為主，尋找某種陪伴的方法，建立與不同社群的連結性，紀錄當地的藝術文化、歷史與思潮，連動相關的藝文展演、書寫和研究，延伸思索地方與藝術的可能性，為新浜碼頭翻頁。

因此，此次展覽「翻頁」，將以今年《新浜熱 (S.P.P CHAUD)》復刊號的內容為主架構，變化成不同的面貌與形式，展示出本次的專題：「少年 è 地土參公民社會」。

觀眾在觀看展覽之時，即是與新浜碼頭一同翻頁——閱讀刊物。開展未來。

"Turn the page" is an action performed when we read. By turning the page, we move from the known content to the unknown. On the other hand, in the extended meaning of page turning, it also means not to be entangled in the past and to start a new chapter.

Sin Pin Pier—Absolutely Art Space is an old art space in southern Taiwan. In addition to its historical significance, it is burdened with the outdated alternative meanings derived from changes in different times, the unclear positioning of the subject, and the difficulty of transitioning from generation to generation. Therefore, Sin Pin Pier has been actively facing these embarrassments, questioning itself, examining the past from the present perspective, and trying to create new meaning and value in recent years.

Among all the activities, the publication S.P.P CHAUD that has been suspended for six years, is one of the key projects for the space to restart this year. It hopes to become an open art platform, focusing on Kaohsiung area, and looking for a way to accompany and connecting the different communities. It is a publication that aims to record local art and culture, history and thoughts, actives and exhibitions, and writings and researches, so as to extend the possibilities of local art and turning a page for Sin Pin Pier.

The exhibition "Turn the Page" will base on the main content of the reissue edition S.P.P CHAUD and transform into different appearances and forms, exhibiting the topic "The Land of Young People and the Civil Society." The audience is turning the page with Sin Pin Pier during the exhibition—— reading the publication and opening up the future.

● 翻頁 Turn the Page

新浜熱是一份新浜碼頭藝術空間自 2013 年創刊的獨立出版物，曾於 2015 年後停刊，於 2021 年復刊。《新浜熱 (S.P.P CHAUD)》的「CHAUD」取自法文的「熱」，法語 chaud 之發音與台語「熱熱的」近音，有剛出爐、熱騰騰之意，有某某風潮發燒之意，同時有著不確定性和隨時發熱的動能之意。期待成為一個開放的藝文發聲平台，以關注高雄地區為主，紀錄當地的藝術文化、歷史與思潮，延伸思考地方與藝術的可能性，並致力推動藝文展演、書寫和研究。

S.P.P CHAUD is an independent publication created by Sin Pin Pier—Absolutely Art Space since 2013. The publication is ceased after 2015 and resumed in 2021. The "CHAUD" in S.P.P CHAUD comes from the French word "hot". The French pronunciation of chaud is similar to the Taiwanese "hot". It means it is just coming out of the oven and is steaming hot, and it also means a certain trend that has a fever. At the same time, it has the meaning of uncertainty and the kinetic energy of heating up at any time. It hopes to become an open art platform, focusing on Kaohsiung area, aiming to record local art and culture, history and thoughts, to extend the possibility of thinking about local and art, and strive to promote art exhibitions, writing and research.



新浜熱復刊號 S.P.P. CHAUD 2021.08 (半年刊) 第八期封面



新浜熱季刊 S.P.P. CHAUD 2014.04 第三期封面



新浜熱季刊 S.P.P. CHAUD.2014.07 第四期封面

新樂園藝術空間 Shin Leh Yuan Art Space

新樂園藝術空間從 1994 年籌備，1995 年正式開始營運至今已將邁入第 17 個年頭，以藝術家自主與協力方式共同經營空間營運，並以藝術具實驗性及當代性為創作精神，舉辦多次不同創作形式之個展，並每年籌劃策劃型展覽，突破空間限制並擴大藝術交流，朝向跨領域及跨地域的藝術多元方式，希望生發出台灣當代藝術的各種不同面向。

Shin Leh Yuan (Which Means New Paradise) Art Space Is An Artist's Collective-Operative Gallery. Established In 1995, It's Now On The twenty-six Year. Members' Change Takes Place Every Two Years. In This Way, We Try To Input New Experience And Experiment To Both The Creation Of Artwork And The Operation Of The Art Space. The Core Idea Of Running This Space Is To Make It As A Container, To Infuse Or To Diffuse, To Let Things Happen Flowingly And Flexibly. We Hold Exhibitions Every Month, Along With Artist Slide Shows And Various Art Talks.



● 做伙來迤迤 樂園運動計畫 Come and play with us Playground Connectivity Project

計畫主持人 Project Leader：張雅萍 CHANG Ya-Ping
藝術家 Artists：段沐 DUAN Mu, 盧葦 LU Wei, 潘昱琇 PAN Yu-Hsiu, 張瑋文 CHANG Wei-Wen, 李勿 LI Wu, 陳冠豪 CHEN Kuan-Hao, 郭慧禪 KUO Hui-Chan
藝術教案實驗 Art Curriculum Experiment：李勿 LI Wu, 張瑋文 CHANG Wei-Wen, 張雅萍 CHANG Ya-Ping, 楊景堯 YANG Ching-Yao
藝術與社群座談 Art and Community Discussion：小藏市 Taogokan, 微光生活設計室 Glimmer Life Design Studio, 舒喜巷 Suki Lane
做伙來講故事講座 Come With Us Storytelling Seminar：李秉樺 LI Ping-Hua, 楊曜璋 YANG Yao-Wei, 管巧凌 KUAN Chiao-Ling, 李信慧 LI Hsin-Hui

新樂園藝術空間成立 26 年以來，從藝術家社群共同討論關懷社會議題之策展，形成討論。近年來更嘗試討論「社會實踐」、「空間公共性」為主軸，以藝術家自身之專業的觀察和藝術創作的的能力，嘗試以不同面向：歷史走讀踏查、工作坊操作、議題式講座的方式，以不同的視角認識這個城市、或是更多地域上的轉變；也透過以「玩具」作為發想藝術創作的教案，作為社群間連結話的方式。透過與藝術與文化專業領域的工作者合作對談，發掘藝術與社會的運作模式，並將整個溝通創作的過程透過各種形式進行串聯。

Since the founding of Shin Len Yuan Art Space, 26 years ago, the artistic community has discussed and addressed concerns to social issues and curated exhibitions within this space. Recently, the focuses of these discussions have shifted to "social praxis", and "spatial publicness", which is, by applying these artists' own professional observations and artistic creativities, trying to understand this city, and its various regional changes, from various perspectives through various approaches, such as: learning history through walking tours, operating workshops, and providing issue-based lectures. We also use "toys" in our lesson plans for art creation and as a way of connecting with the communities. Through collaborative dialogues with professionals in the fields of art and culture, we discover how art and society function, and the entire process of communication and creation is connected using these various art forms.



臺北數位藝術中心 X 三明治工 Digital Art Center, Taipei X Sandwiches Studio



臺北數位藝術中心

臺北數位藝術中心 (DAC) 成立於 2009 年，由臺北市政府文化局委託「數位藝術基金會」開始營運，成立之初以數位藝術的研發實驗作為宗旨。

2018 年起，由「社團法人台灣視覺藝術協會」（簡稱視盟）承接營運，以其豐富的藝術資源與實務經驗推廣展演活動、加強在地連結。DAC 提供藝術家工作和展示空間、媒合技術專業人才，以促進優秀數位藝術計畫的實現與展呈。

DAC 以推廣數位藝術為目標，每年舉辦六檔展演活動與臺北數位藝術節，規劃 25 場以上之論壇與工作坊，致力於開拓數位藝術研究與創作資源，以多元型態推動數位藝術發展，為臺灣數位藝術重要的國際交流窗口。

三明治工

三明治工和藝術、設計與公益推廣共融價值，並透過策展、空間設計、藝術裝置、工作坊、資訊編輯等方式，以創作與工作兩條路徑開發社會參與的可能性，在跨界合作中探索翻轉的可能。曾參與的項目包括臺北市特色公園改造計劃，新北市共融藝術節，公館地景藝術節，臺灣選舉易讀版投票指南手冊等。



Digital Art Center, Taipei

The Taipei Digital Arts Center (DAC) was established in 2009 and operated by the Digital Arts Foundation, an organization commissioned by the Department of Cultural Affairs, Taipei City Government. The main goal of the Taipei Digital Arts Center is to promote and experiment with the research and development of digital art.

In 2018, the Association of the Visual Arts in Taiwan (AVAT) undertook the operation of DAC and started promoting digital exhibitions and the strengthening of connections with the locals utilizing its rich resources and practical experience in art. The DAC provided the artists with a platform for them to work, exhibit, and collaborate with experts in various professional fields to promote the realization and exhibition of excellent digital art projects.

Currently, the DAC is focusing on the promotion of digital arts, conducting six exhibitions annually, the Taipei Digital Art Festival, and hosting more than 25 forums and workshops; dedicated to developing researches and creative resources in digital arts, promoting the development of digital art with diversity, and helping Taiwan to become an essential portal for digital art on the international stage.

Sandwiches Studio

Sandwiches studio believes in the inclusive value in art, design, and public welfare. And through curation, spatial design, art installations, workshops, information editing, etc., they develop the possibility of social participation through artistic creation and work. Explore the possibility of reshaping cross-disciplinary collaboration. They previously participated in projects such as the Taipei City Feature Park Reconstruction Project, New Taipei City Inclusive Art Festival, Gong Guan Land Art Festival, Easy-to-read Voting Guide Booklet for Taiwan Election, etc.



三明治工「2020 無限職場」新北市身心障礙就業促進成果展



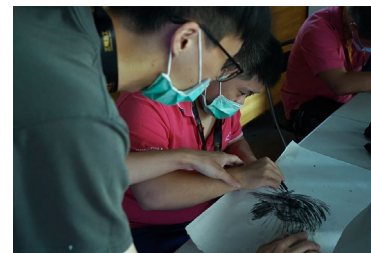
三明治工「有精神失序人生試驗場」展覽



三明治工「易讀手冊」設計企劃



臺北數位藝術中心 X 三明治工「石頭拓印藝術工作坊」



臺北數位藝術中心 X 三明治工「認識智青課程」



窯座 Yao Alternative Space

「窯」表示燒製瓦器的地方，本義：燒磚瓦陶瓷器的灶，我們取其燒製含義，在此處作為醞釀和創造的過程，希望創作者以及觀眾在經歷此地的淬煉後能以嶄新的姿態離開。「座」在詞語解釋上有「托底」之意，為器物的基礎部分，我們希望能成為創作者的基底，成為支撐的那一方。

窄巷內，黃色外觀，公寓門前還有著像鳥居的建築標的

窯座位於一棟 1962 年完工的步登公寓，三層六戶半，窯座這戶原已荒廢五年，目前替代空間執行中，聚落集散中，祭典籌備中。想要辦有趣的展覽，讓臺中較為弱勢的藝術環境也能百花齊放，利用臺中圈子較為小眾的氣質轉化為一個讓藝術家不受限的搖籃。

想法很簡單，就是當一個底座，給創作者展示自己的意念、支撐他們的信仰。



"Yao" means kiln in Mandarin, it generally implies an oven for processing a substance by burning, firing, or drying. We take the meaning of firing as a process of brewing and creating. Hoping the artist and visitors can come to experience in Yao and leave as the brand new version of themselves. "Zuo" in Mandarin means base, the basic foundation of the artifact. We hope this space can serve as the creator's foundation to support them.

Yao alternative space is sitting in an old yellow apartment that was built in 1962, in a tiny ally with a torii (a traditional Japanese gate). As of now, Yao functions as an alternative space and a settlement that hopes to gather creators, and is in the process of creating an art festival.

The core idea of "Yao" is very simple, it will become a "Zuo" that offers creators a place to showcase their works and supports their beliefs.

● 都是門的走廊 The hallway with doors

吳宣翰、吳迺菲、王浩宇、盧惟中、蔡涵

WU Hsuan-Han, WU Nai-Fei, WANG Hao-Yu, LU Wei-Chung, TSAI Han

Covid-19 的出現導致 2020 年至 2021 年間，全球藝術生態受到巨大的影響。各國家、城市紛紛出現封城、停飛等各種阻斷了實體交流的方式，讓還在發展中的線上展覽突然成了最紅的展覽形式。然而，是否所有類型的作品及創作者都適合呢？

對於藝術這項以「人」為根本的產業來說，觀者與創作者及其作品無法互動的疫情期間，將如何轉變原有創作及展出形式去過渡抑或是進化？

若線上展覽僅作為實體展覽線上的附屬品，與實體展覽走相同形式和觀看方式，而非了解線上展覽的特性與特質，去實驗僅有線上展覽能做到的方式會有點可惜。

帶著這樣的想法，我們想利用線上展覽對作品的呈現造成的不完整性與片面性。邀請了五位藝術家參加此計畫，每位提供 3-5 件作品照片作為素材，我們將這些素材提供給五位藝術家，像做一張拼圖，由他們自己「重組再製」出新的作品。線上展場展出的是五位藝術家製作的拼圖，而每一塊拼圖（碎片）點進去都會有那件原作品的介紹及外部連結（或是藝術家想給觀者的訊息）。

線上展覽的出現雖然讓某些類型藝術家作品的呈現受到限制，但同時能做到現場展覽沒辦法達到效果，即是利用網路、數位作為創作媒介，藝術家換個方式讓作品適合網路觀看，同時提醒大眾（創作者、空間、觀者等），線上展覽是一個特殊的觀賞過程、新穎的觀看方式，且去思考網路與藝術的關係。

The emergence of Covid-19 has brought a huge impact on the global art industry from 2020 to 2021. Countries and cities have seen lockdowns, flights suspended, and in-person communication became seemingly impossible, making online exhibition—a method that still requires much development, the most common way for organizers to present art works. However, are all types of artists and works suitable for online exhibition? The art industry is basically formed by human, yet in the age of Covid-19, audience are not able to interact with artists and see their works in a venue, so the question is how do we transit from this period? Or could this actually be an evolution for exhibition methods so that we can transform the way how art works are shown?

It would be a shame if online exhibitions can only serve as the virtual presence of a physical exhibition, instead of trying to experiment the possibilities of online features. With this in mind, we want to use the incompleteness and sidedness of online exhibition to create an online experimental exhibition.

Hence, we have invited five artists to create an online experimental exhibition, each of them will provide 3-5 photographs of their works as materials, which means every artist will have 15-25 photos to use. These artists will "reassemble and reproduce" a new work, much like a building puzzle. The online exhibition will present the puzzles, and when you click each piece of the puzzle (fragments), you can see the information of the original work, or the message the artist wants to convey.

Although online exhibitions restrict the presentation of certain types of art works, it could achieve the result that on-site exhibitions cannot achieve. The internet as a creative medium, offers a different way to present art works, it also reminds us that online exhibition (artists, spaces, audiences) is a special and novel way to see a show, on the other hand, it is a chance to think about the relationship between the Internet and art.



聲音角子老虎 Voice Slot Machine
吳迺菲 WU Nai-Fei



守衛者 Guardian
盧惟中 LU Wei-Chung



無題 Untitled
吳宣翰 WU Hsuan-Han

Britto Arts Trust

達卡，孟加拉

Dhaka, Bangladesh

Britto Arts Trust 於 2002 年創立於孟加拉達卡，係由藝術家經營、觸及全球的非營利機構。常駐空間位於達卡格林路，但密集地在全國不同地點作業，盡力支持及提倡各種新想法。Britto Arts Trust 也是世界知名藝術組織 Triangle Network 的成員之一。

Britto 的精神包含創新、貢獻、合作及使命，致力催化、支持及推廣嶄新觀點。

Britto 是穩定擴展的文化藝術空間，致力尋求並推廣孟加拉當代藝術界各類型跨領域實踐者、團體和網路，為專業藝術人士舉辦各類論壇，提供相互交流的平台。

Britto Arts Trust is an artists' run non-profit collective officially founded in 2002 in Dhaka, Bangladesh with a global reach. It is permanently spaced in Green Road, Dhaka but works extensively in different locations across the country. Britto Arts Trust is part of worldwide Triangle Network.

The spirit of Britto lies in Innovation, Dedication, Collaboration, and Commitment. Britto works as catalyst for supporting and promoting new ideas.

Britto seeds and promotes multiple interdisciplinary practitioners, groups and networks. It provides an International and local forum for the development of professional art practitioners, a place where they can meet, discuss, experiment and upgrade their abilities on their own terms.



● ShohorNama

Project curator: Mahbubur Rahman, Chief curator: Sandy Lo

團體藝術展《ShohorNama》於 2018 年 3 月 2 日下午 6 點在 Daily Star-Bengal Arts Precinct 揭開序幕。在達卡舉行的城市藝術計畫《ShohorNama》為期三個月，策展人為 Mahbubur Rahman，組織單位為 Britto Arts Trust。《ShohorNama》隸屬於《Topography of Mirror Cities》此項更大規模的計畫，此計畫涵蓋亞洲另個城市，由臺灣策展人羅秀芝 (Sandy Hsiu-Chih Lo) 策劃。

孟加拉藝術計畫 (Bengal Arts Programme) 是《ShohorNama》最終展覽的合作夥伴，將展示來自孟加拉和台灣的五位藝術家的最新作品，以及各項藝術計畫過往展出的紀錄。共有 50 位藝術家和 4 位電影工作者參與《ShohorNama》藝術展，他們各自探索如何通過不同的媒介，呈現自己眼中的達卡印象。

A group art exhibition "ShohorNama" is opening on 2nd March 2018 at the Daily Star-Bengal Arts Precinct at 6pm.

The three month-long Dhaka city based art project "ShohorNama" is curated by Mahbubur Rahman and organized by Britto Arts Trust, "ShohorNama" is a part of a larger project encompassing six Asian cities "Topography of Mirror Cities" curated by Sandy Hsiu-Chih Lo from Taiwan.

Bengal Arts Programme is the exhibition partner of the final exhibition of "ShohorNama" that will showcase fresh works of five artists from Bangladesh and Taiwan and the archival materials of the previous displays of the various art projects. A total of 50 artists and 4 filmmakers participated in the entire "ShohorNama" project where the artists explored how they respond to the Dhaka city through different mediums.



ShohorNama

Project curator: Mahbubur Rahman,
Chief curator: Sandy Lo
2018 / 錄像 Video / 6'30"

Center of Contemporary Art-Tbilisi



提比里斯，喬治亞
Tbilisi, Georgia

提比里斯當代藝術中心 (CCA-T) 為一獨立非營利機構，以社區為基礎，來自世界各地及當地的藝術工作者及藝術愛好者在此相互交流與合作。CCA-T 主要活動包含創建和組織教育及交流計畫、舉辦展覽、主導研究計畫等等。

CCA-T 同時與其他機構共同安排藝術展覽和相關活動，並擁有一座藝術圖書館，大約 2,000 冊當代藝術、藝術史和藝術理論相關書籍，民眾可免費自由參觀及使用。

CCA-T 成立宗旨為支持喬治亞和高加索地區當代藝術發展。CCA-T 將致力於當代視覺文化的語境化，並協助喬治亞及各國藝術家，向國內及國外群眾推廣他們的創意結晶。

The Center of Contemporary Art – Tbilisi (CCA-T) is an independent, non-profit, community-based institution, which functions as a station, where people, working in international, regional, and local art scenes, curators, artists, students, and people simply interested in art can connect and collaborate. The main fields of activities of the Center are creating and organizing Educational and Exchange Programs, Exhibitions, Research projects, Revitalization processes of the Public Spaces, Festivals, etc.

Together with other institutions, CCA-T also arranges art exhibitions and fairs to support contemporary Georgian artists, and it also contains a library of approximately 2,000 books on contemporary art, art history, and art theory, which is free of charge and open to the public.

The main goal of CCA-Tbilisi is to support the development of contemporary art in Georgia and the Caucasus region as well. For a country with deeply rooted cultural traditions, it is crucial to have an independent and open institution, which will work on contextualization of contemporary visual culture and help Georgian and international artists effectively present creative production to local and international audiences.



● Responsive University Reserch

Wato Tsereteli, Aleksi Soselia, Galaqtion Eristavi, Koka Ramishvili

影像《0000000》是為 2012 年 CCA-T 第一屆三年展而創作。影像主題想表現提比里斯當代藝術中心的多樣性和遷移發展。

The video "0000000" was created for Tbilisi 1st Triennial in 2012. The topic of the video is referencing diversity and nomadic development of the Center of Contemporary Art-Tbilisi.



0000000

Wato Tsereteli, Aleksi Soselia,
Galaqtion Eristavi
2012 / 錄像 Video 16/9 / 3'44"

Mahal Art Space

丹吉爾，摩洛哥

Tangier, Morocco

Mahal Art Space 是一個多面向、開放和實驗性的藝術空間，發想、設計並舉辦展覽、放映、工作坊和駐村等活動，盼促進對當今社會、生活方式和歷史的批判性反思，並協助藝術家和觀眾學習與發展。

Mahal 的目標是：

- 支持年輕／新興藝術家建立藝術事業。
- 為研究、生產、展示和交流提供空間和工具。
- 提供關懷和開放式討論，鼓勵批判性思維。
- 提出教育和折衷計劃。
- 以最多元和包容的方式探索藝術與教育的關係。

Mahal Art Space is a multi-faceted, open, and experimental art space that conceives, designs, and hosts exhibitions, presentations, gatherings, screenings, workshops, and residencies, with the aim of promoting critical reflection on today's society, lifestyle, and history. This space is intended as a place of learning and development for both artists and the audience. It offers artists a space for freedom of reflection and creation, as well as an opportunity to develop and promote their professional



careers. For the audience, Mahal aims to be a committed space, from which to discover new narratives, alternative stories, and recondite places.

Mahal aims to:

- Support young and/or emerging artists to build their career.
- Offer a program composed by exhibitions, workshops, gatherings and screenings of established artists work.
- Provide space and tools for research, production, exhibition and exchange.
- Encourage critical thinking by offering a caring and open for discussion.
- Make contemporary art more accesible by proposing an educational and mediation program.
- Explore the relationships between art and education in the broadest and inclusive sense.

● What Dies Last

Mohamed Haïti, Rahma Lhoussig, Mehdi Ouhmane, Imane Zoubai, Ahmad Karmouni,

Reda Boudina, Younes Rahmoun, Diyae Bourhim

《What Dies Last》是一個跨領域的共同展出，匯集了七位畢業於德士安美術學院的摩洛哥藝術家，展出他們的一系列作品。這群新一代年輕藝術家甫離開校園，即踏入了深受新冠肺炎影響的動盪世界，使他們的職涯發展面臨巨大挑戰。

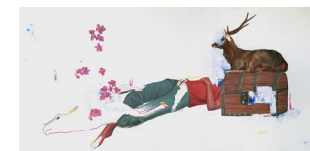
本展覽旨在從本地角度探索當前全球共同面對的議題，透過藝術實踐主動形塑未來的樣貌；同時希望大眾關注年輕藝術家遇到的困境，深入探討他們關切的事務，並反思當代摩洛哥如何支持這些藝術家。

《What Dies Last》展出 Mohamed Haiti、Ahmad Karmouni、Rahma Lhoussig、Reda Boudina、Diyae Bourhim、Mehdi Ouhmane 和 Imane Zoubai 等藝術家的作品。作為台灣當代一年展的參展作品，同場放映 Younes Rahmoun 的兩件創作。

"What Dies Last" is a multidisciplinary collective exhibition that groups together a series of works made by seven Moroccan artists, all of them graduates from the Fine Arts School of Tetouan. They are part of the new generation of young artists who are beginning to take their first steps outside the school framework, in an abnormal moment, marked by the virus COVID-19 pandemic, and by the consequences of it on all the already existing crises, which worsens, even more, all the difficulties embedded in the professional artist's career-building process.

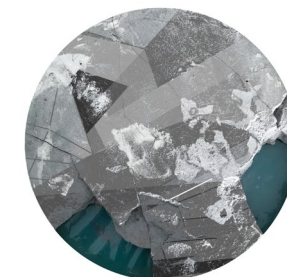
At a general level, it is an exhibition that proposes to explore global and shared current issues from local perspectives, in order to take an active position in shaping the future through artistic practices. At the same time, and more specifically, it is an invitation to focus on the difficulties that young artists encounter, dive into their concerns, as well as develop a reflection on the opportunities that the current times offer in the Moroccan context to support and empower them.

"What Dies Last" presents artworks by Mohamed Haiti, Ahmad Karmouni, Rahma Lhoussig, Reda Boudina, Diyae Bourhim, Mehdi Ouhmane and Imane Zoubai. As part of the TAIWAN ANNUAL film program, two additional artworks by Younes Rahmoun will be screened.



Untitled

Rahma Lhoussig
2021 / 紙上混合技法 Mixed technique
on paper / 150 x 70 cm



Untitled

Reda Boudina
2020 / 有機玻璃上的混凝土和印刷
Concrete and printing on plexiglass /
100 x 100 cm



Aground

Mehdi Ouhmane
2019 / 絲網印刷 Screenprint /
70 X 50 cm

Open Place

基輔，烏克蘭
Kyiv, Ukraine

藝術機構 Open Place 正在研究和探索一種新形態的組織形式，社會在其中扮演文化活動的積極參與者，以及共同價值、藝術現象和文化的共同創造者。Open Place 著重開放式互動模式，在此藝術被理解為藝術、社會和政治匯聚之處，是會議、討論和集體合作的平台。

Open Place 推動跨領域計畫，擴大藝術影響力以及推廣群眾參與創作過程。計畫主題自藝術延伸至社會議題，同時在公共場域上演行動藝術；不同參與者間的交流，最終融匯成共同的訊息、策略和行動準則。

Open Place is studying and searching the form of an art institution, where society would play the role of an active participant in cultural events, co-creator of common values, artistic phenomena and cultural context. We see the potential of open interaction model in which art is understood as a place of intersection of artistic, social and political processes, as a platform for meetings, discussions, and collective collaboration.

Open Place develops and implements the interdisciplinary projects aimed at expansion of the borders of influence of art and engagement of the new groups of people to creative process. Projects handle the topics from art to social, while direct actions take place in the public space. The projects intend to elaborate a model of interaction where impulses that could come from different actors through discussion combine into a common message, strategy and tactic of actions.

Open Place

platform for interdisciplinary practice



● Underground of Heaven

Yuriy Kruchak

人民試圖對政府預設的未來發展提出不同見解，這是本次計劃的創作焦點。《Underground of Heaven》提供了非線性的扭曲時序，這是對日常的社會時間秩序的反思，讓想法自由穿梭在過去、現在和未來穿梭。這種動態反映了現今意識形態劇烈轉變的烏克蘭，從不同角度窺看現況，賦予觀眾新奇有趣的藝術體驗。

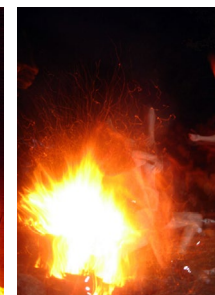
《Underground of Heaven》探討時間的固定性、實際行動與當代社會等議題，參考基督教和異教文化，以及與當代社會相關的過去史料。此作品的形式為藝術介入，聚焦在東正教徒、異教徒和警察的互動關係，藝術介入的目的在於將衝突的火爆氣氛，轉化為藝術創作。

The tension between the official pre-determined course for the future and unofficial voices of the people, who find ways to come out with alternative understanding of a course of development – was at the focus during the work at the project. The project "Underground of Heaven" warps chronological time and offers a non-linear way in which to evaluate socio-temporal order and structure in daily life. This is a reflection about the time which allows different actions to be combined with each other, mentally jump from the present to the past and into the future. This dynamic reflects present-day experience in Ukraine, where seismic ideological shifts and repositionings play into the inconstancy of temporal experience, and provides an opportunity to see realities from the different edges and to receive an interesting art experience.

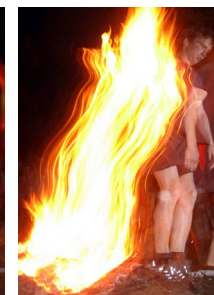
"Underground of Heaven" it is the games with the fixity of time, real actions and present day – with references to Christianity and pagan, with data from the past that is relevant in the present because it still offers an alternative vision of the future. The form of the project is an art intervention, both with beforehand planned and impromptu actions. The project researches the interrelations between three various groups with the clearly revealed views: Orthodox Christians – people of faith, pagans, and policemen – representatives of the official power. The aim of the intervention is to transform an explosive atmosphere of the conflict to works of art.



02_01_UH
(Triptych 1 from 3)
Yuriy Kruchak
2008 / 攝影 Photo /
104 X 100 cm



02_02_UH
(Triptych 2 from 3)
Yuriy Kruchak
2008 / 攝影 Photo /
72 X 100 cm



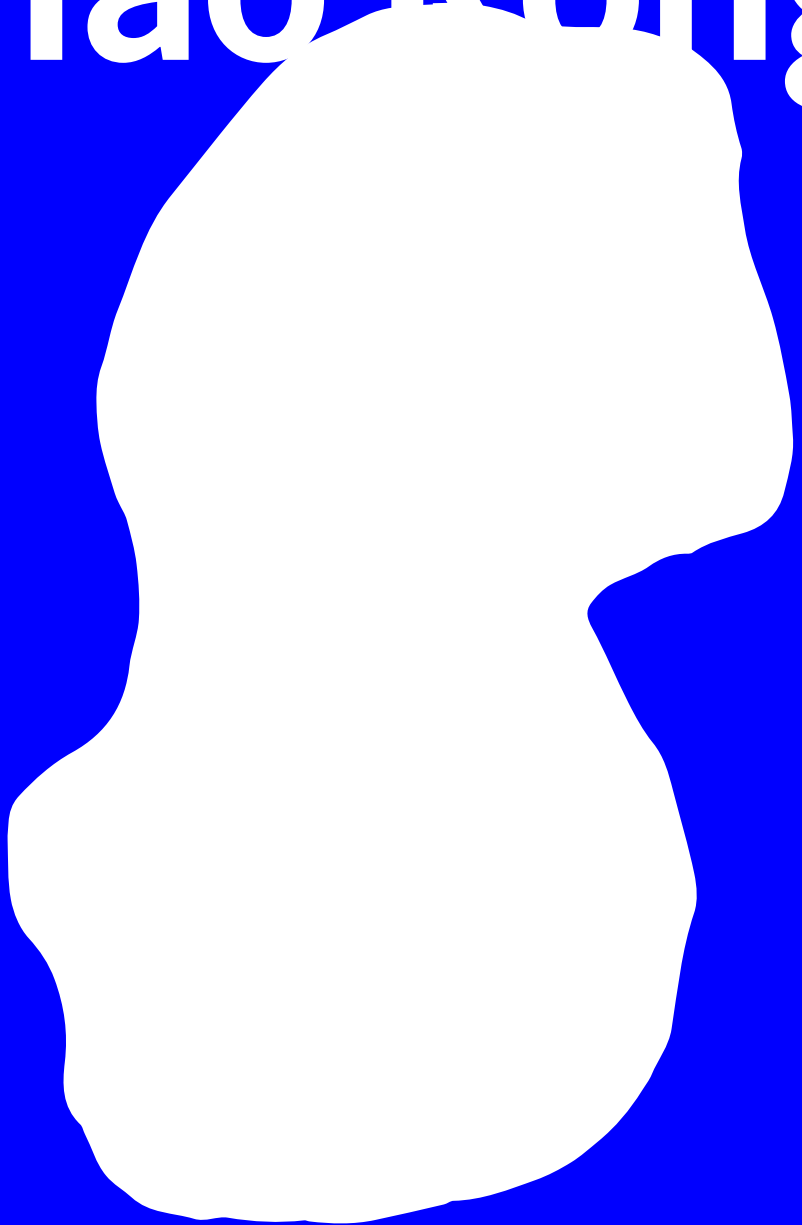
02-03_UH
(Triptych 3 from 3)
Yuriy Kruchak
2008 / 攝影 Photo /
72 X 100 cm

Outdated Daily-2021 ZHONGSHAN Hao Rong Yi Art Project

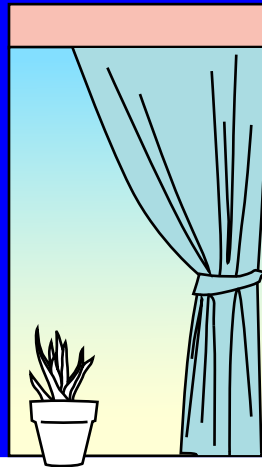
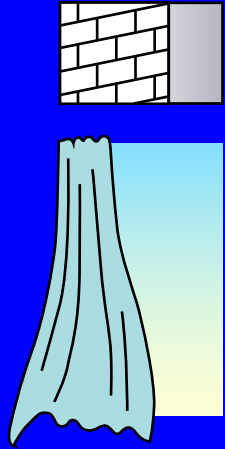
逾期日常

2021

中山好融異藝術計畫



逾期日常 Outdated Daily



策展 Curators

三明治工 Sandwishes Studio
林晏竹 LIN Yen-Ju

參展藝術家 Artists

丘智華 CHIU Chih-Hua
吳芊頤 WU Chien-Yi
李承亮 LI Cheng-Liang
汪紹綱 WANG Shao-Gang
沃手工作 Winnowork
林暉智 LIN Wei-Chih
倪祥 NI Xiang
翁哲川 WENG Che-Chuan
馮志銘 FENG Ziming
蔡宜婷 TSAI Yi-Ting

中山

晴光里、圓山里、恆安里街區

ZhongShan

Qingguang Vil. Yuanshan Vil. Heng'an Vil. Area

逾期日常－2021 中山好融異藝術計畫

Outdated Daily-2021 ZHONGSHAN Hao Rong Yi Art Project

策展團隊

三明治工、林晏竹
Sandwishes Studio, LIN Yen-Ju

參展藝術家

丘智華、吳芊頤、李承亮、汪紹綱、
沃手工作、林暉智、倪祥、翁哲川、
馮志銘、蔡宜婷

CHIU Chih-Hua, WU Chien-Yi,
LI Cheng-Liang, WANG Shao-Gang,
Winnowork, LIN Wei-Chih, NI Xiang,
WENG Che-Chuan, FENG Ziming,
TSAI Yi-Ting

疫情影響下的世界，人類的活動迎來另一階段——物質身體受到限制，生活與工作遭遇挑戰，技術鏈結接管人際關係。當生活逐漸與虛擬串接，穿越成沒有保存期限的數據與流量，加上網內網外的諸多社群在近日形成的各種例外樣態，是否宣告日常已然逾期？而當每日成為空轉的未來想望，城市是否依然是那個夢想聚流之所？

2021 年中山好融異以「逾期日常」為題，探討在經歷疫情後的人與生活：城市作為討論公共性所在，其中的諸多群體與混雜狀態是否隨著病毒與資訊的傳播而產生變種的面貌？我們該如何理解、如何認識變異的生活，同時經由藝術作出想像與回應。

In the world that is currently under the influence of a global pandemic, human activities were directed into the next chapter, one that restricts our physical body, where various challenges arise in everyday life and work, and technological links replace interpersonal relationships. When everyday life gradually merges into the virtual realm that becomes data and traffic without an expiration date, and many communities becoming exceptions inside and outside the network began to take shape. Are these declarations showing that our daily life has expired? And when every day becomes an idling vision of the future, is the city still the place where dreams gather?

2021 Zhongshan Hao Rong Yi takes this "Outdated Daily" as the main theme, discussing people and life after the pandemic: a city is a place where issues of publicity are deliberated, and did the spread of viruses and information cause various groups and mixed communities to develop a varying appearance? How should we understand and recognize the mutated daily life, and at the same time reimagine and respond through art?

三明治工 Sandwiches Studio

「三明治工」透過藝術、設計與公益推廣共融價值，並藉由策展、空間設計、藝術裝置、工作坊、資訊編輯等方式，以創作與工作兩條路徑開發社會參與的可能性，在跨界合作中探索翻轉的可能。曾參與的項目包括臺北市特色公園改造計劃，新北市共融藝術節，公館地景藝術節，臺灣選舉易讀版投票指南手冊等。

Sandwiches studio believes in the inclusive value in art, design, and public welfare. And through curation, spatial design, art installations, workshops, information editing, etc., they develop the possibility of social participation through artistic creation and work. Explore the possibility of reshaping cross-disciplinary collaboration. They previously participated in projects such as the Taipei City Feature Park Reconstruction Project, New Taipei City Inclusive Art Festival, Gong Guan Land Art Festival, Easy-to-read Voting Guide Booklet for Taiwan Election, etc.

秋天工場 Hostfabrik

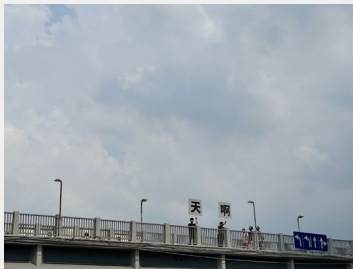
三明治工於瑞典 Fablab Halmstad 駐村期間的創作，一個關於製造與人的精神性之間的隱喻，透過製造落葉產生秋天經驗，於不同的時空中提問人與自然，精神與物質，必然與偶然的關係。



Hostfabrik was created during the residency programme in Fablab Halmstad Sweden. It's a metaphor between manufacturing and human spirituality. Through the mechanism of producing falling leaf, to generate the experience of Autumn, to re-imagine the relationship between man and nature, spirit and material, inevitable and accidental in different time and space.

天啊 Oh my

〈天啊〉是一個城市中的舉牌計劃，以路過、閒逛與遊蕩作為方法，展示一個沒有具體所指的心理連結。觀者會在讀到訊息的瞬間，於內心產生「天啊」的吶喊，並以此為關鍵詞，連結潛藏記憶當中無以名狀的感性經驗。



Oh my is a billboard project in the city, through passing, wandering, and walking around, it presents a mental link without a specific subject. The moment viewers read the message, they will cry out "Oh my" in their minds, and the work uses this as a keyword to link the hidden perceptual experience of each person's memory.

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- 2020/11 《無限職場-2020 新北市身心障礙就業促進成果展》，板橋車站，新北，臺灣
- 2020/07 《#有精神—失序人生試驗場》，空總臺灣當代文化實驗場 C-Lab 圖書館展演空間一樓，臺北，臺灣
- 2020/08 《萬華紙箱戰爭》，臺北，臺灣
- 2018/08 《無限機場-2018 新北市共融藝術節特展》，新北市藝文中心第一展覽室，新北，臺灣
- 2018/01 《飛碟頻道》，景化公園，臺北，臺灣
- 2020/11 "Unlimited Workspace", Banqiao station, New Taipei, Taiwan
- 2020/07 "#Museum Lab of Lives in Disorder", Contemporary Culture Lab, Taipei, Taiwan
- 2020/08 "Wanhua Cart on War", Taipei, Taiwan
- 2018/08 "Unlimited Airport-2018 New Taipei City Inclusive Arts Festival", New Taipei City Cultural Centre, New Taipei, Taiwan
- 2018/01 "UFO Channel", Jinghua Park, Taipei, Taiwan

林晏竹 LIN Yen-Ju

1989 年生於臺灣臺中，目前生活、工作於臺北。畢業於國立臺北藝術大學美術系、國立臺北藝術大學新媒體藝術碩士班。現就讀國立臺北藝術大學美術系博士班。

關注從實在空間至影像、數位與信息間的符碼、美學狀態和意義。企圖以藝術創造於世的「安適之所」，以及形象化在現實與虛擬中的異質感知與存在狀態。

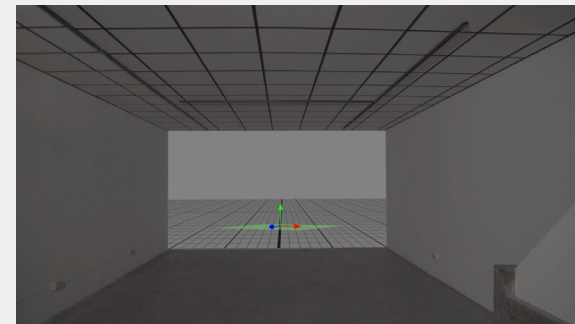
Born in 1989 in Taichung, Taiwan, LIN Yen-Ju currently lives and works in Taipei. After receiving her BFA in Fine Arts and MFA in New Media Art, she is currently pursuing her doctoral degree in fine arts at the National Taipei University of the Arts.

LIN pays attention to the codes, aesthetic states and meanings between space, image and the digital, as well as information while attempting to create a 'safe place' in the world with art and visualise the heterogeneous perception and state of existential condition in both reality and virtuality.

美麗莊園 Mansion of the Beautiful



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個展

2017 「常常在家—林晏竹個展」，福利社，臺北，臺灣

聯展參展

2018 「2018 台灣當代一年展」，臺北花博爭艷館，臺北，臺灣

2013-2015 「Schizophrenia Taiwan 2.0」，林茲電子藝術節／超媒體藝術節／梅達羅藝術之家／Ambika P3／Instants Vedio Festival／赫勒勞歐洲藝術中心，林茲／柏林／巴黎／倫敦／馬賽／德勒斯登，奧地利／德國／法國／英國／法國／德國

協同策展

2020 2020 關渡光藝術節「量子糾纏」，關渡美術館，臺北，臺灣

Solo Exhibition

2017 "Long Stay—Lin, Yen-Ju Solo Exhibition", FreeS Art Space, Taipei, Taiwan

Associated Exhibition

2018 "2018 TAIWAN ANNUAL", Taipei Expo Park Expo Dome, Taipei, Taiwan

2013-2015 "Schizophrenia Taiwan 2.0", Ars Electronica / Transmediale / Maison des Metallos / Ambika P3 / Instants Vedio Festival / Hellerau, Linz / Berlin / Paris / London / Marseille / Dresden, Austria / Germany / France / England / France / Germany

Co-Curate

2020 "2020 KuanDu Light Art Festival - Quantum Entanglement", Kuandu Museum of Fine Arts, Taipei, Taiwan

丘智華 CHIU Chih-Hua

畢業於國立臺北藝術大學新媒體藝術碩士班，致力於影像相關研究，作品多為錄像、裝置作品為主。受實驗、紀錄影像啟蒙，近年則走進劇場，讓作品遊走於真實與虛構之間。

作品中的角色，多由個人歷史出發，拼出不一樣的地理景觀，透過與眾不同的身體姿態，聚會成歷史切片。影像形式也如同攝影之眼，當貼近肉身時，即反射出與同步其個人特質。在散發與溢出之前，即是以微小之姿，回應、窺探這世界風景。另一方面，也嘗試透過影像自身的解構與重組，消弭影像本身的邊界，並在游移過程中，探索影像本體的反身性，進而驅使觀者對影片的意圖開展自身的思考，在敘事與反身之中，開展虛實之間的歷史敘事。

CHIU Chih Hua work a lot on image-art. Wandering between reality and illusion, his works involve statics and kinetics. Inspired by documentary photography, in the early years, CHIU worked on single-channel filming which performed in urban streetscape. As time goes by, CHIU changed his form of art-making from photography to model-making and keeps working on image, space and model art creations. Since 2014, CHIU creates a new image art through screendance by collaborating with sound artists, dancers, choreographers and filmmakers from different countries. This open another aspect for him to dialogue with the city in urban art creation.



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吳芊頤 WU Chien-Yi

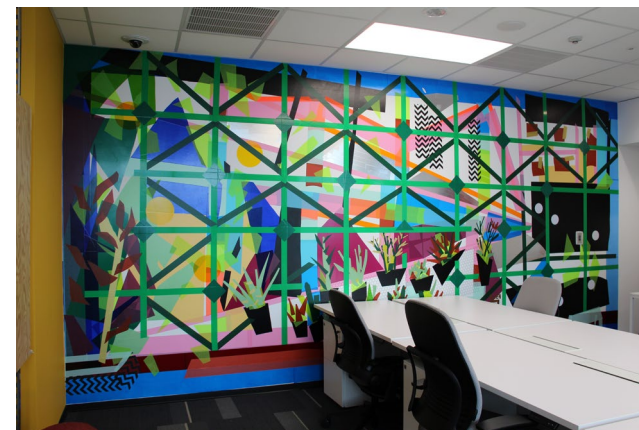
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吳芊頤，生於臺中，從事視覺藝術與複合媒材裝置創作。關注日常社會現象與文化，思考符號本身與其介面的關係，對應當代加工材料膠帶，加以編碼組構，形成具獨特語彙的視覺圖像，透過介入不同的空間建築中，產生意義並製造觀念上的辯證關係。系列作品「微型百貨」探討網路消費文化的符碼，「窗景的空間詩」呈現臺灣黑鐵窗花的城市美學。吳芊頤參與各種跨域合作計畫，透過文化與材料上的融合，工作坊等互動，使創作能量相互整合。近期透過國內外駐村創作與現地製作的裝置藝術，發展出別具區域性特色的作品。

2017年，首次受邀參與臺灣 FB 辦公室總部創作計畫 (FB AIR PROGRAM) 將臺北特有的風景化為具共感記憶的裝置呈現，2019年，再度受邀參與『FB AIRL Poster Design Commission』海報設計。

WU Chien-Yi was born in Taichung and creates visual artworks and mixed media installations. WU is interested in daily phenomena and culture, and her works contemplate the connection between symbols and their interfaces. By using tapes, contemporary, processed materials, WU rearranges the creative components to create unique expressions and patterns, which convey meaning and allow conceptual dialectical interpretations by intervening with different architectural spaces. WU has participated in various interdisciplinary projects, integrating different creative energies through cultural and material assimilation and workshop exchanges. WU's recent creative residencies and site-specific installations, both domestic and abroad, are known for their regional characteristics.

In 2017, the artist was invited to participate in the FB AIR PROGRAM of the Facebook Taiwan office, transforming the unique scenery of Taipei into an installation that involves collective memory. WU was once again invited to participate in FB AIRL Poster Design Commission in 2019.



李承亮 LI Cheng-Liang

1986 年出生於基隆，2013 年畢業於國立臺北藝術大學新媒體藝術學系碩士班。

早期和朋友合作「復興漢工作室」，共同創作以無厘頭的姿態衝撞藝術創造的可能性；2013 年開始生活工作於臺南，創作媒材不限定，將手工融合在概念裡，發展工藝和藝術合作的形態，對應物件造型與環境空間，關注生活的當下而為生活狀況尋找註解。

1986 Born in Keelung. Graduated from Taipei National University of the Arts. Department of media art MFA program.

In early days, LI Cheng-Liang and his friends set up "Fuxinghen Studio", they utilized a nonsensical approach to co-create the possibility of artistic creation. In 2013, he started working in Tainan with a great variety of creative media. In integrating handicraft into the visuals of LI's works, he developed aesthetics which harmonized arts and crafts. His main research focuses on three-dimensional modeling and the spatial environment, following moments of life to provide annotations for living conditions.



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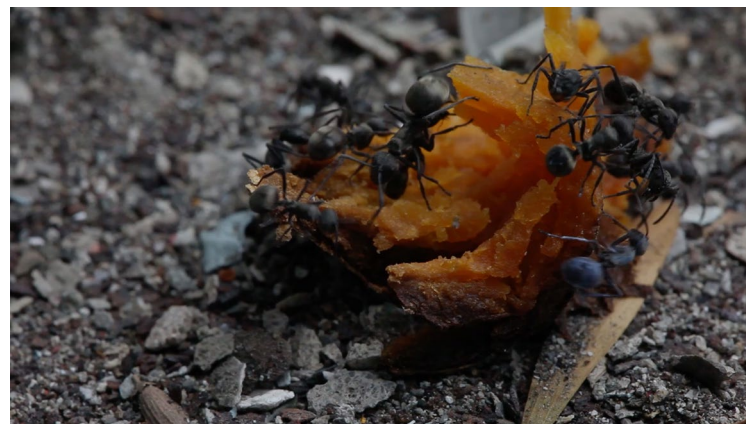


汪紹綱 WANG Shao-Gang

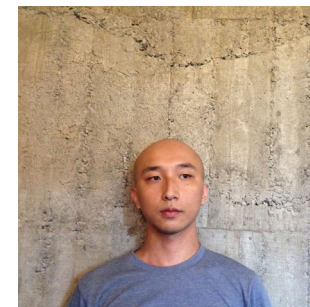
汪紹綱，1985 出生成長於臺北。擅長以影像呈現自我與他者間的連結，不斷嘗試影像形式實踐，實驗於重新組織電影、錄像、紀錄片等形式的影像創作，消弭範疇界線，重新探討外界真實的意義。

目前持續研究臺灣在地人文與環境歷史的內容創作，脈絡多從以人為主體的出發，覺得不斷發生在時空裡，那些流失在生活或歷史中的片斷事件有著想往的著迷。「當我挖掘當下現實中所看到的景致，並不單只有表像本身，而是背後造就出來的過程，試圖把平庸的現實，幻化成觀點後的影像 / 想像產物來解放現實裡看似的尋常影像。」

WANG Shao-Gang (born in 1985, Taiwan) graduated from the Graduate Institute of New Media Art in Taipei National University of the Arts. WANG specializes in exploring the interrelations between the self and the external through video installation. Constantly experimenting with the possibilities of video art, he is committed to restructuring film, video, documentary and other forms of image creation, diminishing the scope of boundaries in order to probe the state of reality and construct various images of the world. WANG is currently in an ongoing attempt to research the humanistic culture and history of the locality through his creative practice.



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沃手工作 Winnowork

與「握手」諧音的沃手工作，指意多才的雙方握手合作，由藝術家蔡宜婷、蔡奇宏共同創立的新媒體藝術團隊。從空間場域、動力裝置、互動程式設計不同領域玩轉框限，帶著對土地人文的關懷，在光環境裝置、劇場、公共藝術等面向，積極參與永續議題，以光的色析於回歸在自然的循環衍序關係中探尋，邀請人們一同思索無垠時空中環境與人的交互關係。

Winnowork-"Wo Shou" (Mandarin), which means handshake in Chinese and a gesture of cooperation.

Winnowork-"Wo Shou", signifying hands with creativity and mutual cooperation through handshakes among the parties. Co-founded by the artist double group TSAI Yi-Ting and TSAI Chi-Hung.

Winnowork explores the interaction between the environment and people, discusses light from the extended imagination of vast time and space, and combines interactive design, space installations, and new media theater. we play with creativity without borders, tempting to create a larger cross-field form of cooperation, co-creating the working playground of "winnowork".



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沃手工作 WINNOWERK



蔡奇宏 TSAI Chi-Hung



蔡宜婷 TSAI Yi-Ting

林暉智、翁哲川、汪紹綱 (快遞藝術公司)

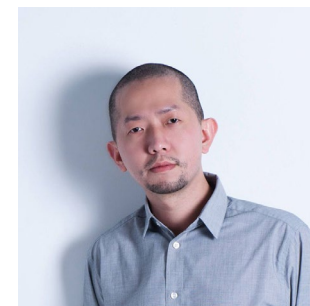
LIN Wei-Chih, WENG Che-Chuan, WANG Shao-Gang (Delivery Art Inc.)

快遞藝術公司來自三位藝術創作者林暉智、翁哲川、汪紹綱等人嘗試對於未來世界的想像行動。因自 2020 年開始全球爆發大規模世界傳染疾病，導致了人類對於接觸與關係的恐懼，在封閉隔閡中，不只限於人與人之間，更擴大至國際之間。三位藝術家針對藝術創造、展示、收藏，等方向對於世界進行提問：藝術在疾病與末日的關係下扮演什麼角色？它會如何改變其傳統概念與形式？更如何的被人類所需求？快遞藝術公司形塑了一個科幻背景的世界觀，把藝術拆解成：人類精神存有 / 物質存有兩個面向，讓快遞藝術公司在這之中扮演著連結 / 運送的關鍵角色。以影像行動劇、虛擬介面平台展示等方式逐步構造擴大其內容與場景，並廣邀各路藝術創作者參與此行動計畫，透過快遞藝術行動，重新串連人類情感網絡並持續地展開對於未來世界困境中藝術創作的想像與再現。

Delivery Art Inc. attempts to realise the future world imagined by three art creators LIN Wei-Chih, WENG Che-Chuan, WANG Shao-Gang and others. As the outbreak of the globally infectious disease of 2020 has led to human's fear of contact and connection, a growing estrangement has taken place not only between individuals but also between nations. The three artists have posed questions about the world regarding art creation, exhibition, and collection: What role does art play in the relationship between disease and doomsday? How will art change its traditional concepts and forms? How can art be further demanded by humans? Delivery Art Inc. has constructed a world view under a sci-fi setting which has disassembled art into the twofold aspects of human spiritual/material existence, allowing itself to take on the role of linking/transporting. Video street theatre and virtual interface platform display techniques are employed to improve construction in its content and scenes. Inviting art creators of all fields to participate, this participatory project of art delivery reestablishes the human emotion network, determined to develop artistic innovations and productions in coming worldly crises.



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林暉智 LIN Wei-Chih
行政統籌 技術設計發想 概念核心創作
Administrative Head, Technical Designer, Core Concept Creator



翁哲川 WENG Che-Chuan
技術執行 視覺設計 概念核心創作
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汪紹綱 WANG Shao-Gang
影像執行編導 概念核心創作
Executive Director of Video, Core Concept Creator

倪祥 NI Xiang

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經歷

大林蒲流放式駐村
 台南中洲雕塑工作室寄生式駐村
 嘉義鐵道藝術村末代駐村
 直到與家人到林口3年後
 才發現
 原來我
 一直在駐村啊

Experience

Dalinpu residency of the expatriate
 Tainan Zhongzhou Sculpture Studio residency of the parasite
 Art Site of Chiayi Railway Warehouse residency of the end
 Three years after arriving in Linkou with my family
 I realised
 That I have
 Always been doing residencies



馮志銘 FENG Ziming

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臺灣藝術大學雕塑所畢，研究所期間作品討論聲音聽覺的雕塑性，現為獨立音樂製作人，聲音設計師，時常參與臺灣當代音像藝術家作品聲音的製作，目前生活工作於台北。作品試著理解聲音在聽覺裡的雕塑思維，以早期科幻電影擬仿的聲音場景做聯想，連動日常聽覺的時序堆疊性，混合聽覺在腦海中雕塑的狀態。近期實驗聲音共鳴的介面拓展，關於絕配的聲音。

FENG graduated with an MFA in Sculpture from the National Taiwan University of the Arts. He is currently an independent music producer and sound designer, and lives and works in Taipei. He also works with several Taiwanese contemporary artists in their sound productions. He began to discuss the sculptural nature of sound in his works during graduate school. His practices explore the sculptural concept of sound in auditory perception, associating it with the soundscapes of early science fiction movies, linking the sequential layering of everyday sounds, and mixing the sculptural state of auditory perception in the mind. His recent works explore the expansion of resonating interfaces and the perfect match in sounds.



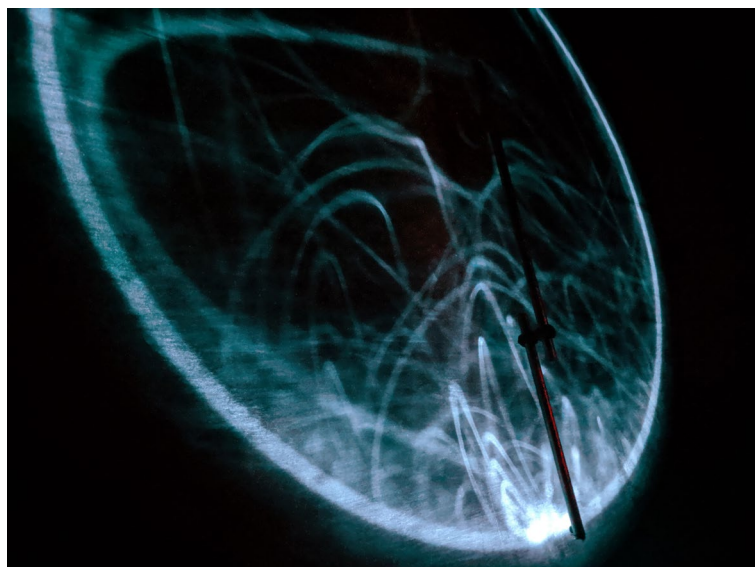
蔡宜婷 TSAI Yi-Ting

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生於臺南，生活工作於臺北新竹兩地，自由藝術工作者。嘗試在動力裝置中模擬一種生命運動的恆定狀態，從中尋找時空敘事下人與社會的結構位置。將機械機芯的精度與失準視為一種抽象語言，傳達一種生動的哲學，呈現冷敘又詩意的微型視角觀察。曾獲桃源創作獎首獎、當代藝術賞銀賞、臺北藝術大學創作卓越獎等，並獲邀至荷蘭阿姆斯特丹 NEUNOW 藝術季、法國馬賽 CHRONIQUES 數位藝術雙年展展出。

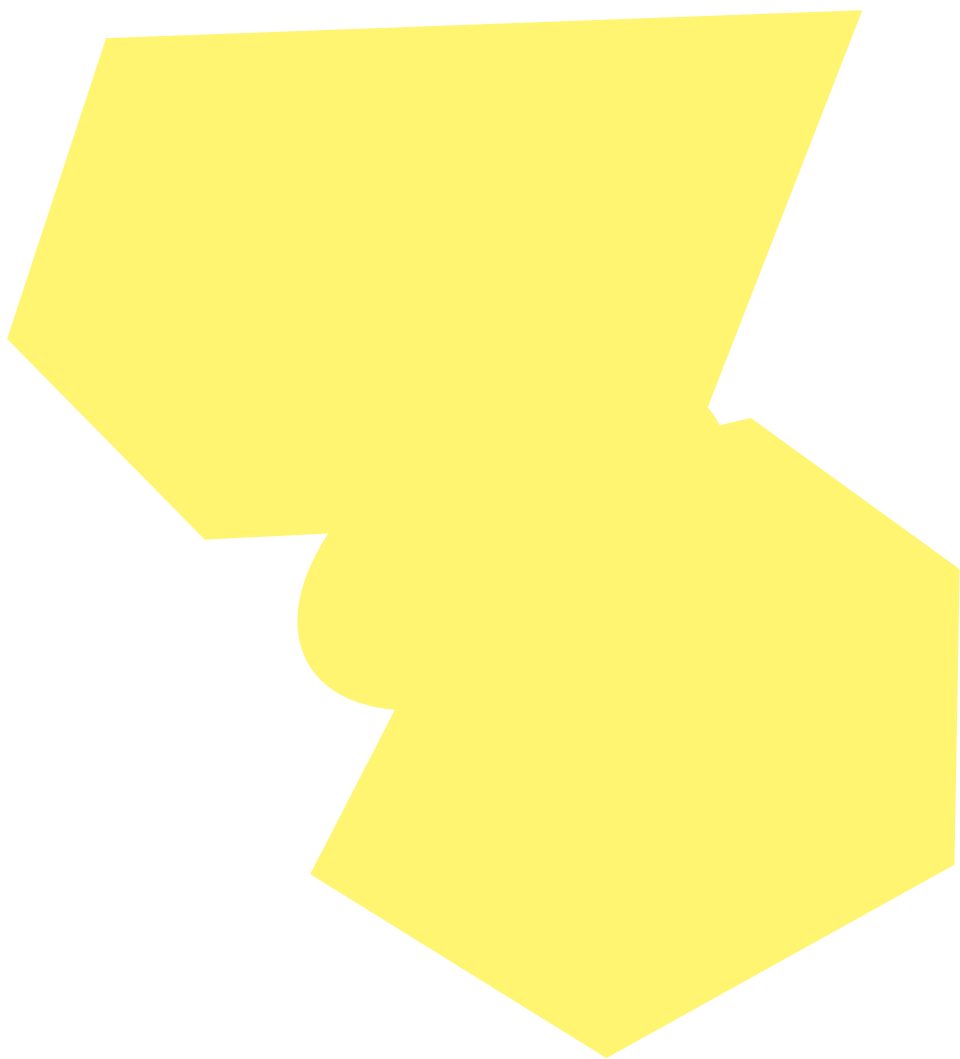
在光環境等戶外作品中，將光的色析於回歸在自然的循環衍序關係中探尋，曾參與《月津港燈節》、《寶藏巖光節》、《臺灣國際光影藝術節》等展出。

A new media artist, TSAI Yi-Ting looks for a constant state of life in motion in mechanical devices, rationally handling the labor and alienation processes of human existence. With a chill, poetic approach, TSAI deems the absolute precision of mechanical movement as an abstract language, conveying a living philosophy. Like a physics experiment, she seeks to make assumptions proposed under the non-linear logic self-defined. Further, amidst the macro and micro rumination over humanity in the space-time, the artist explores the medium of light and shadow that is an intangible existence. Recognized by the NTUA Outstanding New Media Art Award and the Top Prize of the 14th Taoyuan Contemporary Art Award, TSAI was also invited to NEU NOW of the European League of Institutes of the Arts at Amsterdam, Chroniques - Biennale of the Digital Imagination in France.



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