



聚

Accumulation / Embodiment

2022
12.21

2023
02.28

現

111年全國美術展 攝影類
2022 National Art Exhibition R.O.C. Photography Category

國家攝影文化中心 臺北館
301、302、303展覽室

「攝影是充分反映時代、甚至是反映當下藝術思考型態的展現。」

——莊靈 本屆評審委員

“Photography is an expression that fully captures the images and reflects the thinking modes of our contemporary era.”

—— CHUANG Ling, Jury of this year

「在通往消逝的路上，我們很有可能因為攝影得以短暫重生。」

——沈昭良 本屆評審委員

“On the path toward diminishing, we may very well be temporarily rebirthed through photography.”

—— SHEN Chao-Liang, Jury of this year

「攝影，是心靈與時空交會瞬間的坦誠相見，是人類探索光影生命旅程中，最珍貴的無形文化資產。」

——張詠捷 本屆評審委員

“Photography is an authentic encounter between the mind, space, and time, a precious cultural heritage in human's search for light and shadow.”

—— CHANG Yung-Chieh, Jury of this year

「攝影藝術讓我們了解到，觀看不僅僅是一種見證，更是一種創造性的行動，具有重新詮釋與想像世界的潛能。」

——曹良賓 本屆評審委員

“Photography art allows us to understand that seeing is not only a way of witnessing; it is also a creative act that harbors the potential of reinterpreting and reimagining the world.”

—— TSAO Liang-Pin, Jury of this year

聚現

111年全國美術展 攝影類

「聚現：111年全國美術展攝影類」為「全國美術展」自民國100年開辦以來，首次的攝影類得獎作品巡迴展。「全國美術展」係由文化部指導、國立臺灣美術館主辦之競賽型展覽，以徵件、評選、獎勵、展覽的審查與鼓勵機制，提供藝術創作者一個相互切磋與創意交流的平臺。自此展開辦以來，攝影類始終是參賽數量最多、競爭最為激烈的類項之一，並展現出活躍的創作動能；「全國美術展攝影類」，亦逐步成為臺灣攝影創作社群至為關注的公辦指標性賽事。

本屆(第12屆「全國美術展」)攝影類作品經過嚴謹的評審過程，計選出金、銀、銅牌作品各1件及入選獎作品16件，共計19件得獎作品。這些作品在內容及形式

上，顯現出參賽者朝向議題性、觀念性、實驗性、組合式影像群的多元創作趨向，以及亟思開拓攝影類型、語法的創作嘗試。本屆脫穎而出的作品不僅表述了每位藝術家歧異的個人經驗，亦具體而微地顯影他們對生活環境探索、城市地貌研析、社會議題解譯、自我內在觀照等不同面向的創作焦點與取鏡視角。

國家攝影文化中心臺北館以「聚現」為題，採獨立展覽形式呈現本屆「全國美術展攝影類」17件得獎作品，除了註記其投件踴躍的美術賽事性格，也喻指本展在匯聚、呈現臺灣近期攝影創作趨向與多元表現形式的展會功能中，所持續扮演的鼓勵創作風氣、拔擢優秀人才、促進攝影理念對話的積極角色。

Accumulation / Embodiment

2022 National Art Exhibition R.O.C. Photography Category

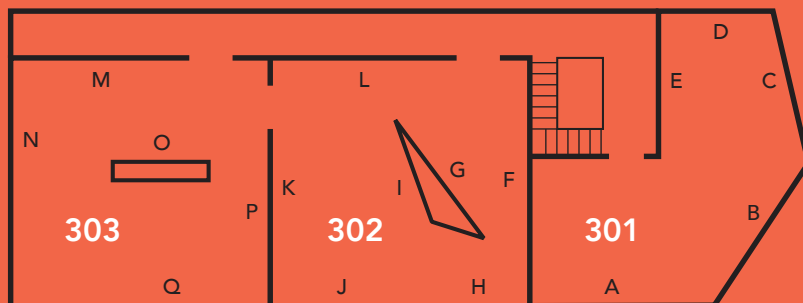
“Accumulation/Embodiment: 2022 National Art Exhibition R.O.C. Photography Category” is the first exhibition tour featuring photography since the “National Art Exhibition R.O.C.” was established in 2011. The “National Art Exhibition R.O.C.” is a competition organized by the National Taiwan Museum of Fine Arts under the supervision of the Ministry of Culture and aims to provide a platform for artists to present their works and exchange ideas through its selection, evaluation, award, and exhibition process. Since its establishment, the photography section has remained one of the most competitive categories with the highest number of entries, showcasing rich and abundant creativity, which has gradually shaped “National Art Exhibition R.O.C. Photography Category” into a beacon among government-held photography competitions.

After careful and deliberated evaluation, this year's event (the 12th National Art Exhibition R.O.C.) has selected one work for each of the gold, silver, and bronze prizes among the photography works, with 16 works that are shortlisted, adding up to a total of 19 works. In terms of content and form, the works

showcase the participant's selection of subject matter and conceptual and experimental tendencies, as well as varying creative methods such as image collages, expanding the frontiers and expressions of the genre. The most notable works of this year not only feature the artist's personal experiences but also allude to their explorations of life and the surroundings, analysis of the urban scene, interpretations of social issues, and reflections on inner sentiments, presenting different creative focuses and perspectives.

By focusing the exhibition on the concepts of “Accumulation” and “Embodiment” through independent curating, the National Center of Photography and Images, Taipei is presenting the 17 awarded works of this year's “National Art Exhibition R.O.C. Photography Category.” The title of this year's exhibition not only implies the considerable number of entries but also alludes to the idea that amid the accumulation and embodiment of the varying expressions amid the recent photography works of Taiwan, the competition strives to encourage and discover talents and inspire dialogues through photography.

301-303展覽室



- A 張育誠 CHANG Yu-Cheng
- B 黃元煜 HUANG Yuan-Yu
- C 翁清雅 WENG Ching-Ya
- D 羅素秋 LO Su-Chiu
- E 高瑞聲 KAG Ruey-Shen

- F 戴震東 TAI Chen-Tung
- G 吳以平 WU Yi-Ping
- H 吳昌明 WU Chang-Ming
- I 林芳英 LIN Fang-Ying
- J 張哲榕 CHANG Sim
- K 呂福星 LU Fu-Shin
- L 周永忠 CHOU Yung-Chung

- M 林肇罔 LIN Chao-Kuo
- N 何永順 HE Yong-Shun
- O 顏如玉 YEN Ju-Yu
- P 吳文玲 WU Wen-Ling
- Q 朱立葦 CHU Li-Wei

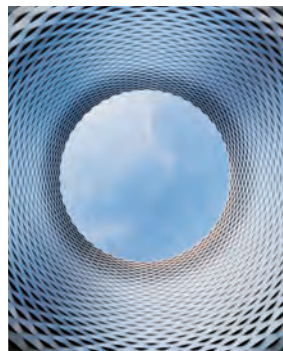
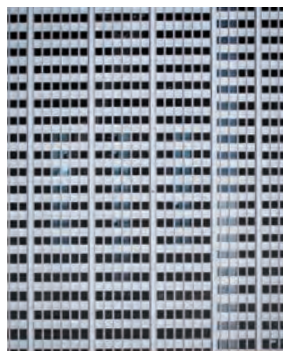
301

302

303

「建築研究」作品包含九座城市建築物的側面圖，以畫面中心的圓為基準。在形式上，以「對稱」作為主要手法來呈現；在色彩上，以光影間的輕重緩急來呈現流動時間中的「靜」與「動」，進而使圖像建築有了時間的維度，期盼觀者能體會到其中的禪意。

Architecture Study includes the side profiles of nine urban buildings arranged according to the circle at the center of the image. The work is symmetrically created, while the stillness and movement of time are portrayed through the different intensities of light and shadow, which give the image of buildings the dimensional qualities of time with hopes of inspiring viewers to appreciate the Zen within the work.



何永順 HE Yong-Shun

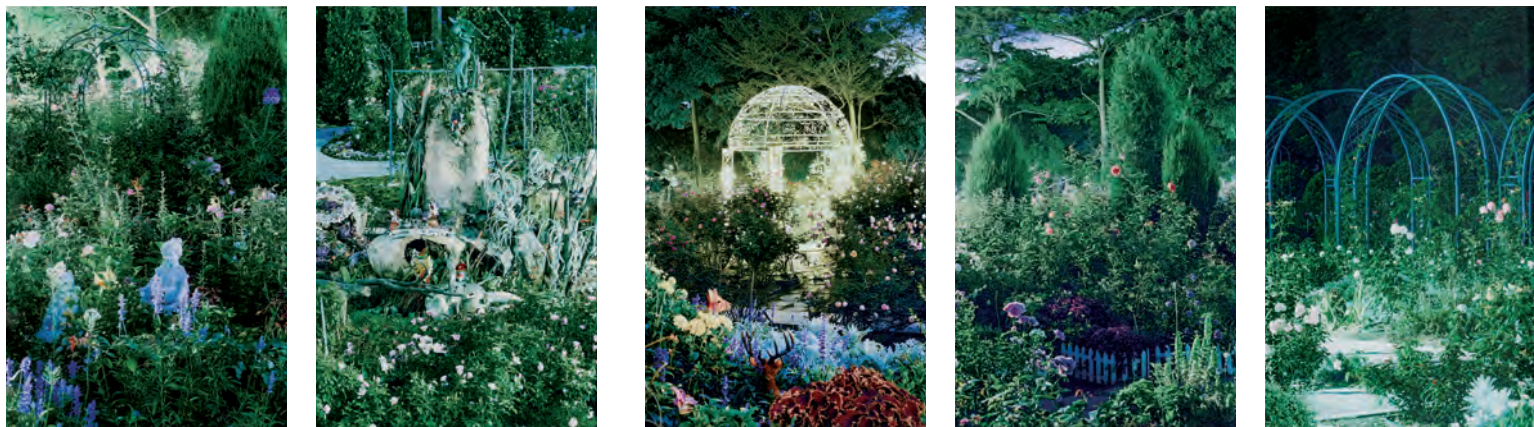
〈移動的光陰承載〉 Moving Time

銀牌獎
Silver
Prize

這是一位臺灣女性的故事，平時腳踏車就是她的生活一部分，她可以騎著腳踏車到每個地方去，上面總是會放著關於生活的物件，這些物件總是伴隨她，同時也刻劃出她的生命樣貌。

This is a story of a Taiwanese woman. The bicycle is a part of her everyday life, and it takes her everywhere, carrying different objects. These objects are always by her side and are manifestations of her life.





「沒有明天」系列，探討集體想像所形成的平行異域。

臺灣各城市裡總有零散四處的異國花園，皆源自設計者與觀眾片面的浪漫想像。那一座座明知虛假又令人深陷其中的人造布幕，早已自成一格成為完美的擬像。基於這絕美凝視的召喚，作者輔以中世紀愛情軼事與多聯幅畫作排序，在現實中打開一道狹縫，精心完現那迷戀他方的幻景。

The *No Tomorrow* series explores the parallel dimensions of the collective imagination.

There are exotic gardens scattered across the cities of Taiwan, all of which are products of the one-sided, romantic imagination of designers and viewers. The insincere but enticing artificial scenes have become a perfect simulacrum. Rooted in the beckoning of the stunning gaze, the artist lays out the sequence of medieval love stories and several paintings, opening a crack in reality and depicting the illusion of the faraway land with exquisite detail.

翁清雅
WENG Ching-Ya

〈潮退了〉
The Tide Has Ebbed

潮退後沙灘露出被漁網纏住的枯木，張開像是會吸取靈魂般的大口，表達對海洋污染的無聲抗議。

After the tide ebbs, the withered branches entangled by fishing nets are revealed on the beach, silently protesting ocean pollution with a wide opening that seems to gobble up the soul.

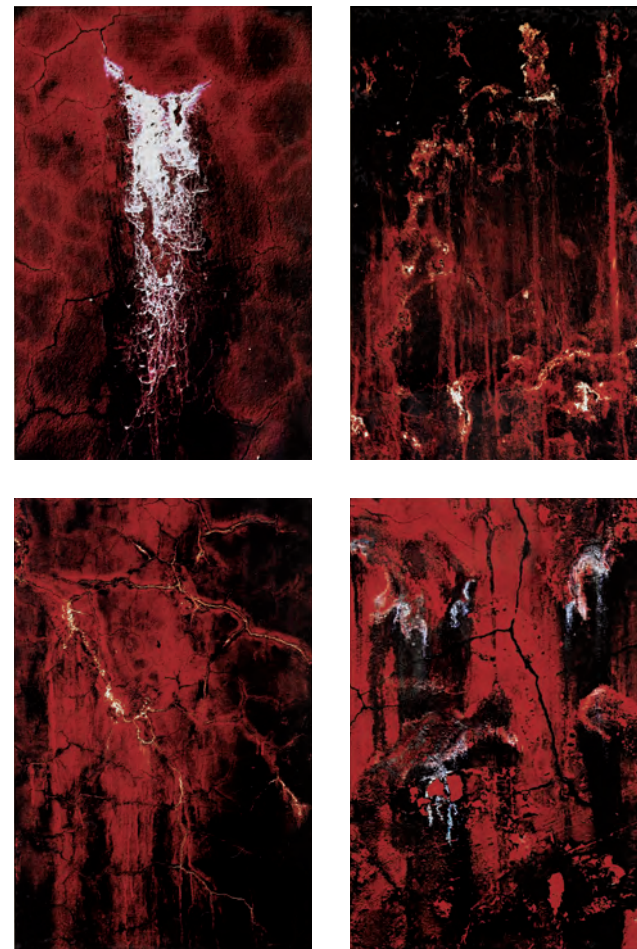


翁清雅 | 〈潮退了〉 | 2021 | 數位輸出、相紙 | 99 × 65.5 公分 | 藝術家授權

WENG Ching-Ya | *The Tide Has Ebbed* | 2021 | Digital output, photographic paper | 99 × 65.5 cm | Courtesy of the artist

心中充塞著矛盾、對立，恐慌、勞累不斷堆積，好像快要窒息，無處宣洩的壓力，吞噬著身體，荒園紅牆上風化斑駁開裂的縫隙，流淌的水漬微跡，記錄著我心底迸爆的痕跡。

The heart is filled with suffocating contradictions, oppositions, and panic, with fatigue piling up. There is no outlet for the pressure, and the feeling overwhelms the body. The cracks and water stains on the weathered red wall are traces of things exploding in my mind.



家是家族聚合的源頭，建物は「家」外在的象徵，但生活
在這建物中數十年時光，建物也見證了家族的悲歡離合
與生命記憶，每個人都有自己的家園記憶與家族情感，
當自己努力建立合法居住多年的家園，因政府政策的緣
故而遭徵收拆除，是許多居住在這家園土地者心中的痛，
藉由這作品呈現記憶的流逝感與無法回復的家園意象。

Home is where family members get together, and the
house is the outer embodiment of the "home." However,
having spent decades in this building, the architecture
has also become a witness to moments of sadness
and happiness, the various life memories of the family.
Everyone has their own memories and family sentiments
about their homeland, and as they work hard to build
a rightful, long-time home, government policies have
ordered the expropriation and demolition of these homes.
This is a wound in the hearts of people who have lived on
this land, and this work attempts to portray the vanishing
of memories and irreversible imagery of the home.





〈阿嬤那個年代的「水協仔」〉
A Water Pump Back in Grandma's Day

汲水泵浦又名「水龍」、壓水井。

由於必需用手上下扳動一支木棍，手上下扳動這個動作叫「協」，所以老一輩的台灣人都稱之為「水協仔」。

聽阿嬤說：「早期用水不如現在方便水龍頭打開就有源源不絕的水源。若要取出井水或地下水得依賴它。在那個農業時代的庶民日常用水「水協仔」扮演著相當重要的角角。

隨著時代科技進步，目前還有少數地方保留這種裝置。

In Taiwanese, the water pump is also known as the “water dragon.” The Taiwanese name for the water pump given by the elderly is based on the action of manually lifting and pressing a wooden handle. Grandma said: “In the old days, getting water was not as convenient as today, where you simply turn on the faucet to have water. We needed water pumps to retrieve the water from the wells or underground. In the age of agriculture, the water pump played an important role, and as technology advanced, only a few places still have these installations.”

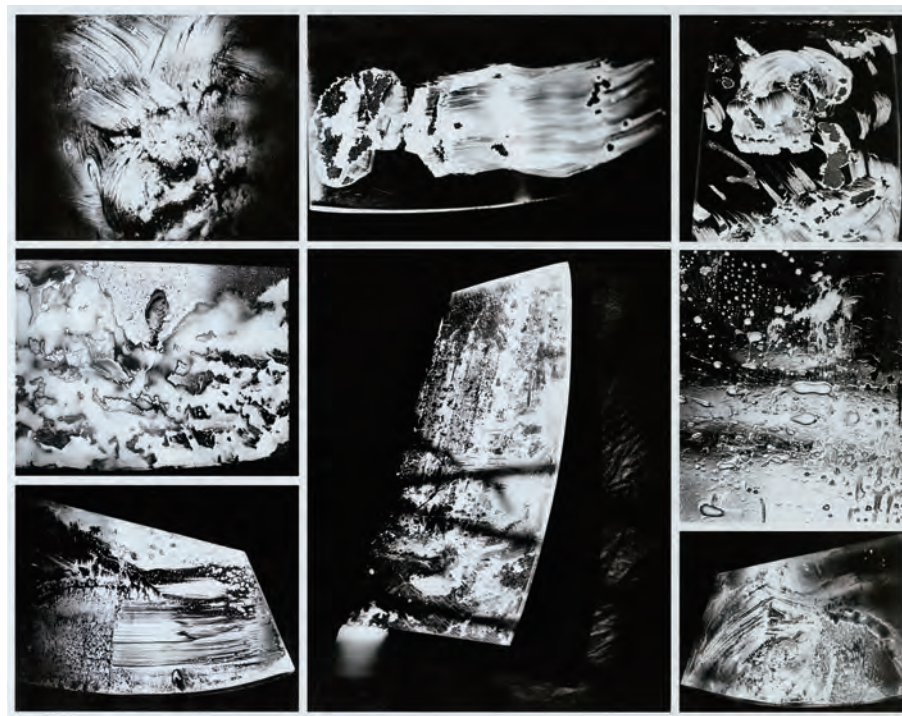


LO Su-Chiu 羅素秋

〈游刃有藝〉 The Wandering Artistic Blade

當廚用鋼刀與生活食品密切接觸後，因水分流串、油漬黏合、風化乾涸、毛細現象、光影折射等等，產生變化萬千卻又是唯一僅有的游刃藝術；身為藝術工作者，平日雖也是全職的家庭主婦，在防疫期間，於生活周遭亦能盡情創作，「游刃有藝」增添無垠光彩。

When steel kitchen knives come into contact with food, it initiates occurrences including moisture flow, oil adhesion, weathering and drying, the capillary phenomenon, and light and shadow refraction, a multitude of changes embodied in the artistic blade. As an artist and full-time homemaker, the pandemic has led me to find inspiration and art in everyday life.



入選獎
Selected
Works

靜夜暗巷，頭燈的微光劃破寂靜，引領工作人員順利地出任務，勞動的身影夾雜著汗水與專業技能，靜巷換上了夜幕黑的新衣裳，高貴而典雅，工作人員不忘增添些許白色的線條和色塊，簡約又高尚，美極了。

天微微亮，這城市醒了，煥然一新的巷道，讓用路人能夠平順地在城市中生活，須歸功於微光中偉大的工作者。

The dim light of headlamps breaks the stillness in a silent alley on a quiet night, guiding the workers as they set off on their mission. The figures of the laborers are mixed with sweat and professional skills, dignified and elegant in the night scene. The workers added white lines and color patches, embodying simplicity and majesty with breathtaking beauty.

The city awakes as the sky gradually lights up, and the streets and alleys look brand new. Pedestrians and city dwellers are able to live their lives with the dedication of these workers laboring in the dimly lit night.



吳文玲 | 〈平凡的偉大〉 | 2022 | 藝術微噴、相紙

45.4 × 30.4 × 6 件、66.4 × 44.4 × 2 件、66.6 × 99.6 × 1 件 | 藝術家授權

WU Wen-Ling | The Greatness of Normality | 2022 | Giclée print, photographic paper

45.4 × 30.4 × 6 pieces、66.4 × 44.4 × 2 pieces、66.6 × 99.6 × 1 piece | Courtesy of the artist

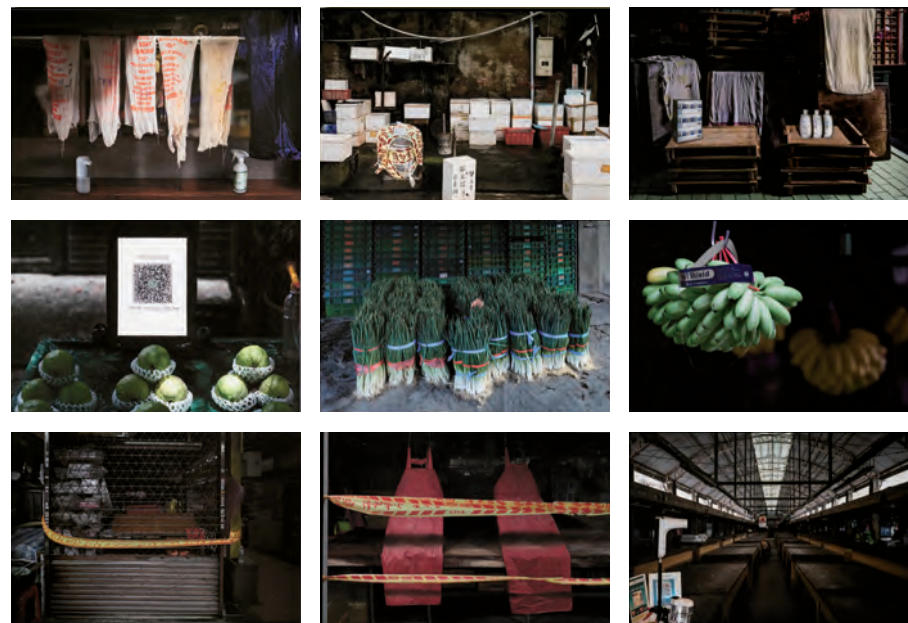
呂福星 LU Fu-Shin

自從 Covid-19 誕生以來，全世界各行各業遭受前所未有的災情。不管經濟的蕭條或是醫療的衝擊，再再影響週遭環境。

病毒從 Covid-19、Alpha、Delta、Omicron，……一再演變。台灣從桃園過境旅館、萬華華西街、醫院、桃園清潔公司等等，都受到波及。本人就以傳統市場的攤位，他們是如何抗疫的行為拍攝一組照片，做為一個紀實紀錄。

Since the emergence of Covid-19, various industries around the world have been impacted, wreaking unprecedented havoc on the economy, the medical system, and our surroundings.

The virus continues to evolve from Alpha, Delta, to Omicron, and so on, and travelers passing through Taoyuan Airport, Huaxi Street of Wanhua District, hospitals, and a Taoyuan cleaning company, have all been impacted. This series of photographs document how wet market vendors are fighting the pandemic.



〈傳統市場抗疫之道〉 A Wet Market's Fight Against the Disease

入選獎
Selected
Works

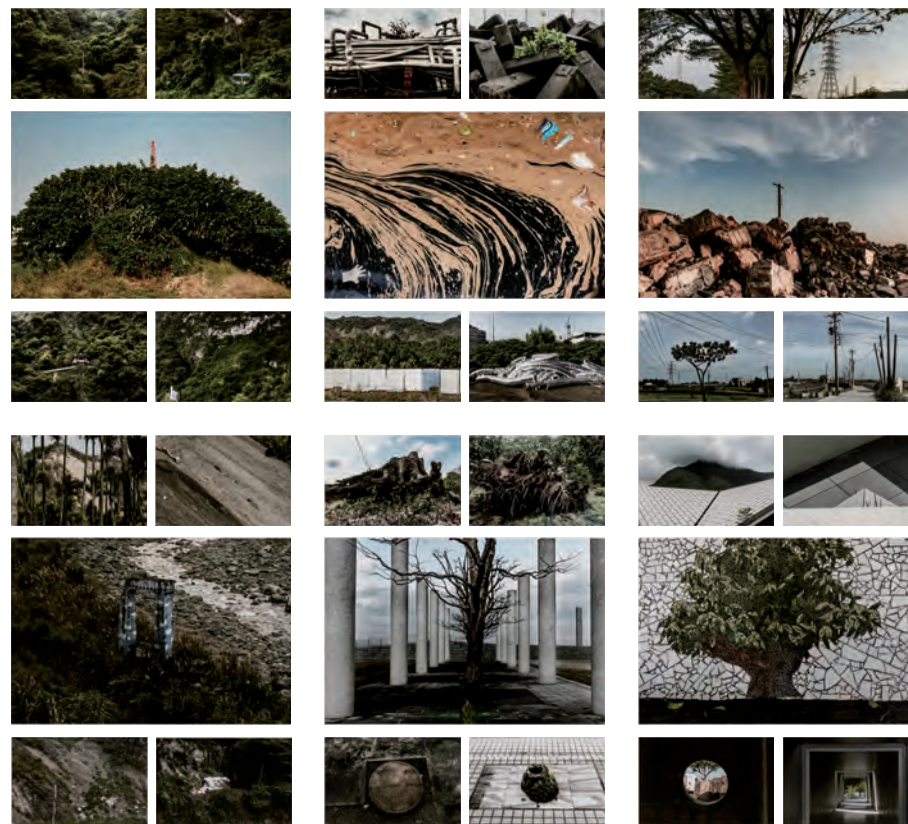
朱立葦

CHU Li-Wei

〈臨界風景〉 Borderline View

三不五時，大自然的樂音迴盪耳際，美景浮現腦海。
曾幾何時，人們恣意或不經意，已在它身上留下印記，
傷痕累累。
輓歌已不斷泣訴，怒吼已箭在弦上；
好山好水不復見，枯山枯水現眼前。
這是逗號，還是句點，全在一念之間。

Now and then, the music of nature echoes in my ears, and
the beautiful scenery comes to my mind. Once upon a
time, people have left marks and scars on it, arbitrarily or
inadvertently. The dirge has been weeping, and the roar is
on the string. The beautiful mountains and waters are no
longer to be seen, and the dead mountains and waters are
now in front of us. Is it a comma or a period, all in a thought.



入選獎
Selected
Works

《說文解字》：「光，明也。」象徵溫暖和希望，同時妝點出瑰麗的人間美景。

在都市化的過程中，廟宇因應環境而改變，或者隱身於巷弄之中，或者與高樓大廈比鄰，已然融入常民生活中。廟宇不僅有精緻的建築，是神明的殿堂，也是信徒的信仰中心。不論何時，廟宇空間永遠在溫暖的光暈中等待普羅大眾，提供慰藉和心靈寄託。

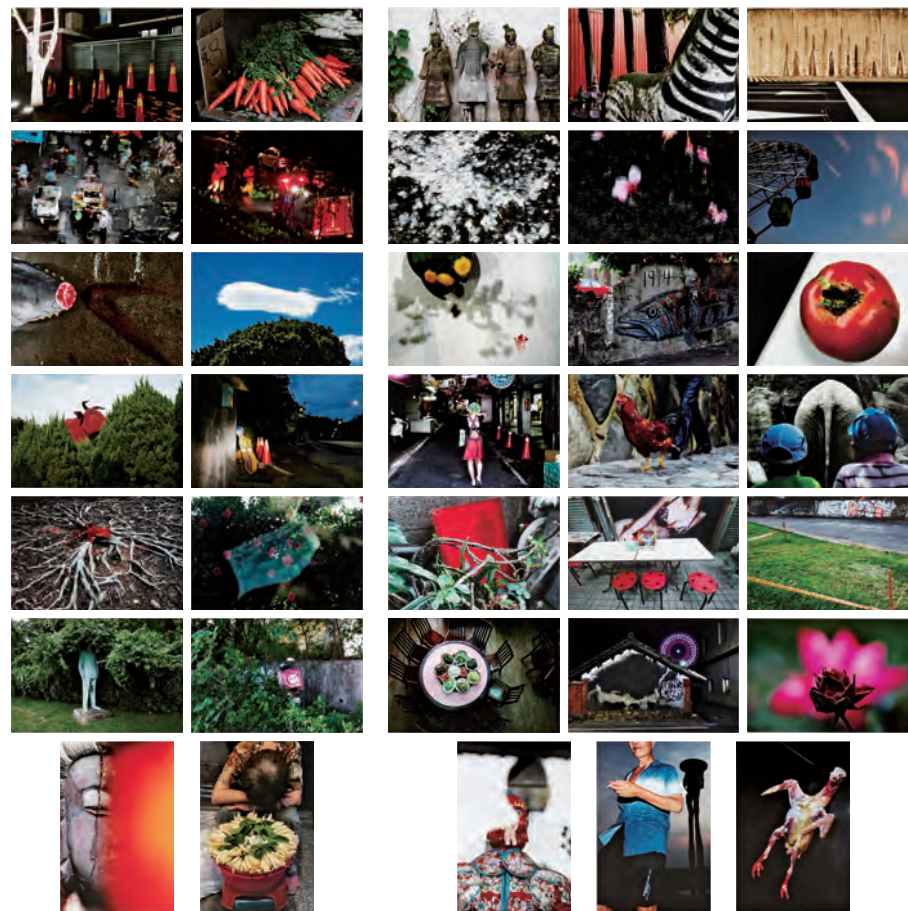
The ancient Chinese dictionary "Shuowen Jiezi" defined: "Light is bright." It symbolizes warmth and hope, meanwhile, it embellishes the magnificent beauty of the world.

In the process of urbanization, temples have changed according to the environment, either hidden in alleys, or adjacent to high-rise buildings, and have been integrated into ordinary people's life. Temples not only have exquisite buildings, but are also the halls of gods and the centers of belief for believers. At any time, the temple space is always waiting for the general public in a warm halo, providing comfort and spiritual sustenance.



在日常生活環境中，大多是習以為常的景物。但靜下心來，卻常有另一種觸動，或許是視覺、也可能是心靈的契合。擷取這些片段，再以2張或3張併置的方式重組，呈現更豐富的滋味。

We take the scenes we encounter in everyday life for granted, but once we quiet down, we often gain alternative perspectives that may touch our hearts through the eyesight or the mind. These images are captured and rearranged in groups of two or three to present richer connotations.



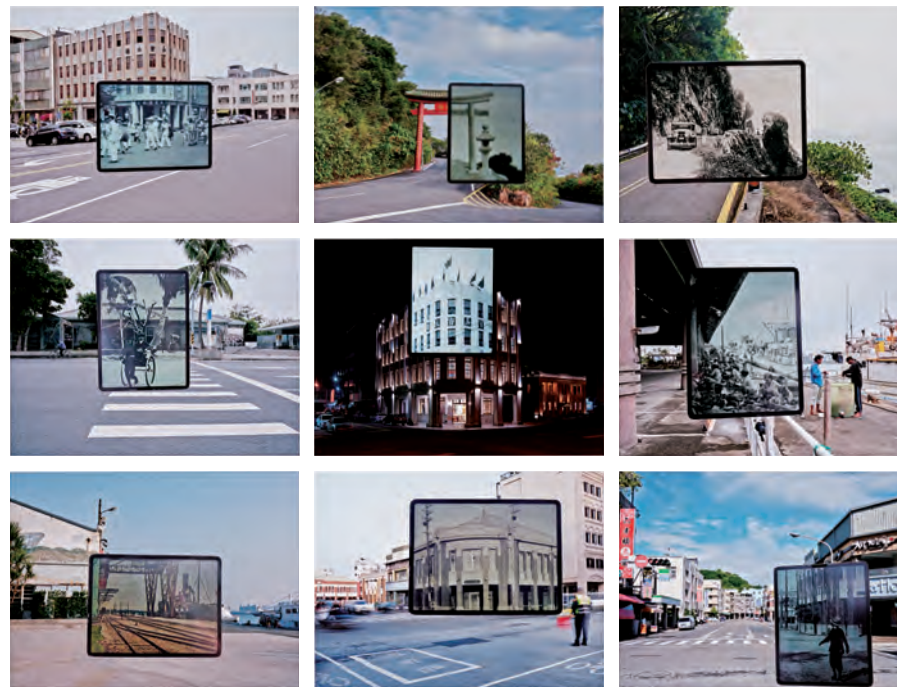
殘荷枯枝是盛夏遺棄的美麗，蜷曲垃圾是人類丟棄的價值，殊途同歸於冰冷水池，曲折不堪形體，是控訴時間的摧殘，本作品取殘荷枯枝的曲折線條與垃圾不規則的形體，併貼擬態呈現水墨的行雲流水視覺，看似詩一般畫意卻是戲鬧的謊言，是虛像取代了真相，殘荷、垃圾、書畫相互呼應，形體的偽造與被偽造，是現實環境諷刺的反思。

Withered lotuses and branches are remnants of the beauty of summer, while crumpled trash resembles what was once seen by human beings as valuable. The two end up in the same cold pond water, its distorted form condemning the harshness of time. This work integrates the curves of withered lotuses and the irregular forms of trash to create a visual that resembles ink works, while the poetic, painterly image is, in fact, a playful approach to lies, replacing truth with illusions. The lotuses and trash echo calligraphy and painting works, while the fabrication and the fabricated are ironic reflections of reality.



以現地拍攝的方式，透過平板電腦中的老照片穿梭時空，創造出古今並存的畫面。〈山、港、町、鐵〉為高雄哈瑪星周遭「壽山、高雄港、新濱町、湊山下町」，昔日繁榮的金融街區與港區。看見隨著歲月消逝的港區鐵道、曾是神社的忠烈祠、漁港的勞力更替等轉變，鑒古觀今。《增廣賢文》：「觀今宜鑒古，無古不成今。」

Chang creates an image that integrates past and present through on-site photography and by traveling through space and time through old photographs on tablets. *Mountain, Harbor, Town, and Railway* represents Shoushan, Kaohsiung Harbor, Shinhamach and downtown Minatoyama in Kaohsiung Hamasen which was the bustling financial area and port district. The old port railway, the shinsha Martyrs' Shrine that no longer remains, and the changes in the labor structure of the fishing port, provide perspectives on the present through the past. Just like the saying from *Popular Collection of Traditional Chinese Wise Sayings*: "To inspect the present, one must look to the past; without the past, there is no today."



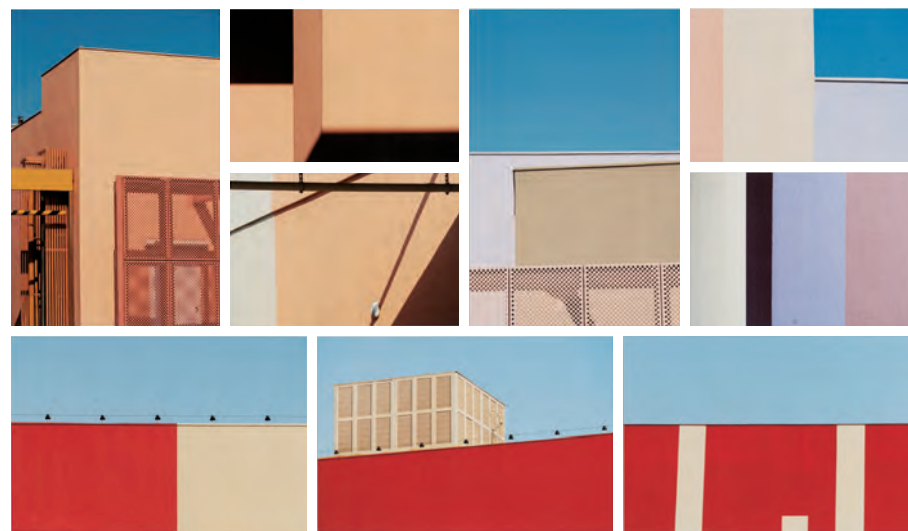
林芳英

LIN Fang-Ying

〈城市抽象調色盤〉 The City's Abstract Color Palette

都市中的現代建築形貌各異，卻不外乎黑、白、灰。將台灣都市中難得具有簡單線條的彩色建築牆體，透過鏡頭不同的視角，構圖中再帶入藍天，把自然與現代建築融合，呈現出猶如調色盤般的幾何色塊，藉此傳達個人對當代攝影的表述。

Modern urban buildings have different appearances, but they are either black, white, or grey. This work features the walls of rare colorful buildings with simple lines in Taiwan cities through different perspectives of the lens and adds blue skies into the composition, integrating nature with modern architecture. The result is geometric color blocks that resemble color palettes and is the artist's take on contemporary photography.



入選獎
Selected
Works

即將被拆除的舊屋，每個房間都有著一段故事，屋中的主人雖然已經搬離，但凌亂與遺棄的家具還留在屋內，彷彿還有生活的味道，屋內每一片牆與痕跡都是回憶，擋不住歲月的侵蝕，如今只剩下斑駁的舊牆與面對拆除的未來。

Each room in an old house that is about to be demolished has a story. Although the house owner has moved away, they have left messiness and abandoned furniture behind, which seem to emit the faint scent of life. Each wall and trace are a memory that has succumbed to the erosion of time, leaving the mottled old wall behind to face the future of being demolished.



獲入選獎因故未展出作品
Selected Works not on display



莊淑芬 | 〈記憶召喚〉 | 2021 | 數位輸出、相紙 | 77.5 × 63.5 公分 × 3 件、43 × 57 公分 × 4 件 | 藝術家授權
CHUANG Shu-Fen | *Beckoning Memory* | 2021 | Digital output, photographic paper
77.5 × 63.5 cm × 3 pieces、43 × 57 cm × 4 pieces | Courtesy of the artist

獲入選獎因故未展出作品
Selected Works not on display



張志達 | 〈未竟事務〉 | 藝術微噴、透明片 | 60.5 × 41 公分 × 15 件、57 × 40.5 公分 × 5 件 | 藝術家授權
CHANG Chih-Ta | *Unfinished Business* | 2022 | Digital giclée, transparent sheet
60.5 × 41 cm × 15 pieces、57 × 40.5 cm × 5 pieces | Courtesy of the artist

二二二年全國美術展攝影類

聚現

2022

12.21

2023

02.28

Accumulation / Embodiment

2022 National Art Exhibition R.O.C. Photography Category

指導單位	文化部
主辦單位	國立臺灣美術館、國家攝影文化中心
總策劃	廖仁義
副總策劃	汪佳政
展覽總監	蔡昭儀
展覽執行監督	鄭舒媛、傅遠政
展覽執行	白于均
視覺設計	厚研吾尺有限公司
展場燈光	也許有限公司
翻譯	韜藝術翻譯工作室

ncpi.ntmofa.gov.tw

Supervisor	Ministry of Culture
Organizers	National Taiwan Museum of Fine Arts, National Center of Photography and Images
Commissioner	LIAO JEN-I
Vice Commissioner	WANG Chia-Cheng
Exhibition Director	TSAI Chao-Yi
Exhibition Supervisors	CHENG Su-Yuan 、FU Yuan-Cheng
Exhibition Coordinator	PAI Yu-Chun
Graphic Design	Most of Hou
Exhibition Lighting	Mad B LLC
Translator	YUN ART Studio

展覽地點 Venue

國家攝影文化中心臺北館

301、302、303展覽室

National Center of Photography and Images, Taipei
Galleries 301, 302, 303

100007 臺北市中正區忠孝西路一段70號

NO.70, Section 1, Zhongxiao W. Road, Zhongzheng Dist., Taipei 100007, Taiwan

戴震東

TAI Chen-Tung

何永順

HE Yong-Shun

張有誠

CHANG Yu-Cheng

翁清雅

WENG Ching-Ya

高瑞聲

KAG Ruey-Shen

周永忠

CHOU Yung-Chung

顏如玉

YEN Ju-Yu

羅素秋

LO Su-Chiu

吳文玲

WU Wen-Ling

呂福星

LU Fu-Shin

朱立聲

CHU Li-Wei

吳以平

WU Yi-Ping

林肇國

LIN Chao-Kuo

黃元煜

HUANG Yuan-Yu

張哲裕

CHANG Sim

林秀英

LIN Fung-Ying

吳昌明

WU Chang-Ming

指導單位 Supervisor



主辦單位 Organizers



NCDI 國家攝影文化中心
National Center for Digital Imaging and Photography