

Images 造景 Creation 景

當代虛擬敘事

Contemporary
Virtual
Narratives

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藝術家 Artists

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展覽簡介

策展人 | 王品驊

國家攝影文化中心作為臺灣攝影與影像藝術之美學呈現的重要據點，本展規劃探究臺灣影像藝術的「創造性」意涵作為「造影」的核心題旨，以及探究自攝影術發明以來，藝術家如何以多種攝影、錄像、影像裝置等影像形式，反思影像本質、擴充影像藝術的在地語境，使創作成為體現「當代虛擬敘事」創作手法的具體參照。

何謂「造影」的創造性？本展提出以「腦內影像」作為攝影、錄像等物質性影像的源頭。吾人內心中的記憶、回憶、夢境、靈光乍現、乃至於思想的過程，都常常以「腦內影像」的方式閃現於心靈空間。這些閃現的影像片段，往往成為吾人急欲捕捉、意圖透過語言敘說、視覺語彙敘事，想要表達的內容。而藝術家正是善於以「虛擬」、「虛構」的想像力，為我們建構敘事的專家。

影像最初的「物質性」顯現，可說是從 19 世紀的攝影術開始，而電影的動態影像技術，也是在 1895 年跟著攝影術形成之初就被發明了。1920 年代達達主義的前衛藝術階段，就以動態影像的實驗納入現代藝

術的觀念性探討；於其時也是動畫開始發展的時代。戰後，1960 年代以批判電視文化而出現的錄像藝術啟動，以及 1980 年代進入數位影像、數位繪圖、科技影像的新媒體藝術階段。

本展以「造影」作為展覽的主題，探討藝術家的創作如何藉由「虛擬敘事」來體現他們的「影像創造」，以及「影像創造」又如何體現了個體的存在實踐。也就是說「造影」想要討論的是在「看」的行為發生之前、以及「物質性影像」被生產之前的「潛在影像」或「腦內影像」等的可能性。

是一個介於藝術史、評論和視覺史研究之間的美學論域，而此美學論域關心的是「影像」被生成之前的「創造性流變」過程，此即「造影」的核心。「造影」，是一個涉及記憶、知覺、感覺、靈感、潛意識、直覺、情感活動等的複雜過程，是藝術創作最核心的「感性生成」、「感性配置」的過程。

Introduction

Curator | WANG Pin-Hua

The National Center of Photography and Images (NCPI) is a vital hub to present the aesthetics of Taiwanese photography and image art. *Images Creation: Contemporary Virtual Narratives* explores the “creative” implication of Taiwanese image art as the central topic, and examines how artists have utilized photography, video, and image installation to reflect on the nature of image and expand the local context of image art since the invention of photography, turning artistic creation into a method of realizing “contemporary virtual narratives.”

What is the creativity in “image creation”? In the exhibition, the curator suggests to view “mental images” as the source of material images, such as photography and video. Memories, remembrances, dreams, flashes of inspiration, and even the thinking processes often surface momentarily as “mental images” in people’s minds. These images, with their transient appearances, also often denote the contents that people hope to capture and intend to express through words and visual vocabularies. In this case, artists are experts who excel at using “virtual” and “fictitious” imagination to construct narratives for the audience.

The “materiality” of image first emerged in the nineteenth century upon the invention of photography. Moreover, the filmic technology of moving images was also invented in 1895, following the emergence of photography. In the 1920s, during the stage of historical avant-garde, Dadaism already integrated the experimentation of moving images into its conceptual exploration of modern art. Around the same time,

the technology of animation geminated, and began developing. After WWII and in the 1960s, video art, which emerged as a critical form of the television culture, entered the scene; and subsequently, the 1980s ushered in various forms of new media art, including digital image, computer graphics, and technological image.

Themed on “Images Creation,” this exhibition traces how artists utilize “virtual narratives” to bring about their “creation of images,” as well as how such creation substantiates the practice of individual existence. What the exhibition aims to investigate is the possibility of the “latent image” or “mental image” formed prior to the action of “seeing” and the production of “material image”

Denoting an aesthetic domain of discourse posited among art history, art criticism, and the study of the history of vision, what is concerned in this aesthetic domain of discourse is the process of “creative changes” that occurs before “images” are formed. This is the central topic of *Images Creation*. In fact, the creation of images refers to a complicated process involving memory, perception, feeling, inspiration, the subconscious, intuition, and affective activity. It points to the innermost process of the “formation of sensibility” and the “configuration of sensibility” in artistic creation, both of which the exploration relies on a foundation informed by the research of art psychology and neural science.

許家維

HSU Chia-Wei

〈飛行器、霜毛蝠、逝者證言〉 *Drones, Frosted Bats and the Testimony of the Deceased*



〈飛行器、霜毛蝠、逝者證言〉是以海軍第六燃料廠新竹支廠遺址為背景，這間二戰時期的軍工廠，是透過臺灣總督府工業研究所的發酵工業部所研發的丁醇生產技術，以生產航空器所用的燃料，在戰火的摧殘下，廢棄的建築體上有無數彈痕見證了它的過去。在這件創作中，藝術家以空拍機的特殊視點穿梭其間拍攝，一方面空拍機做為裸露的攝影機具，另一方面也作為影片中的演員，以擬人化的方式呈現。除了空拍機所拍攝的畫面之外，還包括了不同的素材來源，其一是大煙囪內的霜毛蝠畫面，霜毛蝠主要分布於日本、韓國與中國大陸華北等高緯度地區，在不知名的原因之下，近幾年此北方物種每年五月至七月皆會到軍工廠的大煙囪裡產子，也成為臺灣唯一的霜毛蝠棲息地。其二則是二戰期間的轟炸機影像資料，當時美國與中國的盟軍轟炸臺灣，隨著政權轉移後，這段歷史也隨之被掩蓋。藝術家將飛行物的意象作為貫穿作品的元素，包括工廠作為生產飛機燃料的原始用途，以及空拍機、蝙蝠、轟炸機。

2017 | 四頻道錄像裝置，19段聲音隨機撥放 | 3'40'' – 8'40'' | 藝術家提供
2017 | 4-channel video installation, 19 clips in random | 3'40'' – 8'40'' | Courtesy of the artist



影片旁白源自於當時工廠員工的回憶錄，總共有十九篇口述旁白，由四位配音員以日文錄製，並透過電腦程式隨機播放。影像也同樣是程式自動從影像資料庫中挑選並即時剪接，每一次的播放都會產生不同的影片結構，就如同旁白中所提到的：「大部分的檔案，在投降前夕，就已經放進燃燒爐燒掉了。數量、日期、人物、事件、前後順序、因果關係，完全沒有依據，只剩下不可靠的模糊映像。」透過程式的隨機運算，呈現回憶的模糊不確定性，並藉以回應那段難以拼湊的歷史文本。（節錄自藝術家創作自述）

Drones, Frosted Bats and the Testimony of the Deceased is filmed at the abandoned site of Hsinchu Branch of the Sixth Japanese Naval Fuel Plant. During World War II, the fuel plant was used to produce aviation fuel with butyl alcohol developed by the Department of Industrial Fermentation at the Industrial Research Institute. As a victim of the war, the deserted buildings reveal the stories of the past with the bullet holes on the walls as the eyewitness. The bullet holes on these deserted buildings reveal atrocities of war – scars evident of their pasts. Hsu utilises the unique mobile perspectives of a drone, using it as exposed photographic equipment and casting it as an actor anthropomorphically in the video. Aside from the shots taken by the drone, this video also includes several different shots, for instance, a scene of frosted bats in a big chimney. Frosted bats are mostly found in the high latitudes of Japan, Korea, and North China. Yet, for unknown reasons, this northern species of frosted bats resides in the chimney of the military plant from May to July in recent years. The plant is the only place where the frosted bats can be found in Taiwan. Moreover, the video contains footages of bombers from World War II when the United States allied with China to bomb Taiwan. However, this incident slowly faded as authorities shifted in the Asia–Pacific region. Hsu uses imageries of flying objects as essential elements of this video, including the original function of the fuel plant as an aviation fuel producer, drones, bats, and bombers.

The video narration originated from memoirs of factory employees at the time. Nineteen oral accounts dubbed by four voice actors in Japanese and the video archive manipulated by a computer program are arranged randomly on the playlist to continually shift the structure of the video. As the narrator recounts: “After the War, most of the documents were incinerated. Quantity, date, people, accidents, sequence, cause and effects, shreds of evidence were all lost. Now, only the abstract and unreliable images remain.” Through the random calculations of the program, Hsu presents in this video the uncertainty of these memories and his response to the scattered historical text. (Excerpted from the artist statement.)



2017 | 四頻道錄像裝置，19段聲音隨機撥放 | 3'40'' - 8'40'' | 藝術家提供

2017 | 4-channel video installation, 19 clips in random | 3'40'' - 8'40'' | Courtesy of the artist

高重黎

KAO Chung-Li

《物像書》系列：〈卡賓槍手〉、〈台北車站〉 *Object Book Series:* *Les Carabiniers, Taipei Main Station*

《物像書》之二：〈卡賓槍手〉藉著具備物質性的工業時間物體，例如無名氏玻璃乾版，包括剪輯和高達同名的電影極短片段，或是人的活動痕跡，例如防毒面具、出征旗，以及能夠反映現實的再現物，例如繪葉書……。*〈卡賓槍手〉*就如同物像書的其他作品，是一種能將一切實物（real thing）把握為文件、檔案來敘述、顯現（presence）其自身內容的勞動（work）形式。

《物像書》之六：〈台北車站〉，是一件因應展出場址而製作的物與物像和影物。陽光之下一切時間中的存在——我們稱之為物，當物（體）反射或發出的光成像於平面，這時它若是個天地、左右相反的可見——我們可定義其為物像，接下來按照光學理論被製造並賦予它意義的人造物——那麼就指稱其為影物。《物像書》之六：〈台北車站〉分別作為影物、物像、物的在場（the presence），於此我們除了可以指證視覺可見的三變態，似乎還能重新感悟區別那哺育萬物的陽光，照見寰宇的光，以及因光學而遭逢西化的世界。（高重黎創作自述）

Object Book Series #2: Les Carabiniers takes an object equipped with industrial time, such as Untitled's glass plate photography, including the edit of an ultra-short film clip of the same name, or the trace of a person's movement, such as anti-toxin masks, flags of conquest, and represented objects that can reflect reality, such as an image postcard.... *Les Carabiniers* is like other objects in the *Object Book Series*; it can turn

a real thing into something you can hold like a document and discuss, presenting the work format of its own content.

Object Book Series #6: Taipei Main Station is an object, a portrait and a film object that responds to the location of its exhibition. Under the sunlight, the existence within all time — we call these objects. When the light that objects (bodies) reflect or emit combine into a flat shape, at this time, we see its mirror image vertically and horizontally — then let's define it as a portrait. *Object Book Series #6: Taipei Main Station* is divided into video, object portraits, and the presence of the object. In this, aside from being able to point out the three forms visible to the eye, we can sense anew how to differentiate the light that is visible to the eye, it seems we can newly sense and differentiate the light that raised ten thousand beings, show the light over all, and the world that became Westernized because of optics. (Mandarin text provided by the artist.)



《物像書》之二：〈卡賓槍手〉 *Object Book Series #2: Les Carabiniers*

2018 | 平板顯示器、現成物 | 55.5 × 43.5 × 15 公分 | 藝術家提供

2018 | Ipad, ready-made objects | 55.5 × 43.5 × 15 cm | Courtesy of the artist

陶亞倫

TAO Ya-Lun

〈自我顯像儀〉

Self-imaging Device

〈自我顯像儀〉邀請觀者將臉部靠近外型酷似老式照相機的盒狀空間內，經由光線照射，穿過透鏡折射至外部牆面上，這一投射出來的面孔，觀者無法直接看到自我影像；然而，當觀者意欲走到外部獲致自身主體成像的同時，影像消失。

作品將箱體內部的事物，經由光的反射原理，將影像反射到外部世界。藉由透鏡的聚光作用，收集箱內所有的反射光，聚焦並投射於牆面，成為一個實相。其中，自我形象經由光線的反射，忽隱忽現地呈現在空間中，自身無法清楚地對焦，亦無法看見全貌，彼此環扣出實相與虛相之間存有觀的探討，揭示任一自我形象的形成，皆是一種內在主觀世界的投射與反映，僅僅是曇花一現的「幻相」。（節錄自藝術家創作自述）

Self-imaging Device invites audiences to walk close to a box-like space reminiscent of a vintage camera. Images of their faces will be refracted through the lens and projected onto the external wall. The visage is a self-image which audiences cannot directly see. Once they attempt to walk out of the device to observe their own image, it disappears into thin air.

Everything inside the box is a reflection, and the image is projected onto the outside world. The lens concentrates the reflected light in the light-collecting box and allows a “real” image to form on the wall. The self-image, through reflection of light, appears in an elusive, subtle way in the space, slightly out of focus and incomplete, eliciting existential contemplation posited between real and unreal images. The work reveals the fact that the formation of one’s self-image is the projection and reflection of the inner, subjective world and simply an ephemeral “illusion” that does not last. (Excerpted from the artist statement.)



2013 | 投射光、透鏡、鐵、鏡面不鏽鋼 | 尺寸依現場而定 | 國立臺灣美術館典藏

2013 | Spotlight, lens, iron, stainless steel | Dimensions variable

| Collection of the National Taiwan Museum of Fine Arts

〈靈「光」乍現〉 *Aura Suddenly Appearing*

心理學家把人類的意識比喻為一部投影機，我們將自我意識投射到我們認定是外在世界的螢幕上；同時，也將念頭、情緒和感官知覺，由外部世界反射在內在世界的螢幕上。

在靈「光」乍現的剎那，我們所見是「顯相」還是「幻相」？透過自我與「主體」的消失或崩解，讓世界一切事物，包含自身，都能自然的「顯相」。藉由投影燈，將直射光投向物體，光在物體上反射再經過透鏡的折射與聚光作用，把物體影像呈現在空間之中。如同屏風般的作品，從遠處看空無一物，但觀眾靠近作品時，其身影即若隱若現地出現在牆面上。陶亞倫利用光影的瞬息萬變，不斷地嘗試抹消我們的主體及認知系統，使觀者參與作品互動時，以擬像的虛無來探觸自我意識的關照。透過作品，重組體感經驗，感受意識覺醒的瞬間，並從中應照自身主體與外在環境和世界的關係。（藝術家創作自述）

Psychologists compare the working of human consciousness to a projector — we project our self-consciousness onto the screen of what we consider to be the external world; meanwhile, all our thoughts, emotions and sensory perception are shown on the screen of the inner world through the reflection enabled by the external world.

As the aura appears suddenly, is it an “appearance” or an “illusion” that we see? Through the disappearance or disintegration of the self and the “subject,” everything in this world, including oneself, can “appear” naturally. Using projection light, the installation projects light onto an object directly. As light bounces and reflects from the object, refracting and concentrating through the lens, the image of the object appears in the space. This sculptural, screen-like installation looks empty from a distance, but when audiences come closer, images of their bodies then implicitly show up on the wall surface. The artist makes use of transient



2013 | 投射燈、透鏡、鐵 | 尺寸依現場而定 | 高雄市立美術館典藏 (藝術家捐贈)

2013 | Spotlight, lens, iron | Dimensions variable

| Collection of the Kaohsiung Museum of Fine Arts (contribution by the artist)

and changing interplay of light and shadow to consistently suspend the subjective and cognitive systems, offering audiences an opportunity to reflect on their self-consciousness through interacting with the work to contemplate on the emptiness of simulacra. The work enables audiences to reconstruct bodily experience and to perceive the moment of an awakening consciousness, through which one re-evaluates the relationship between oneself and the external environment. (Provided by the artist)

王雅慧

WANG Ya-Hui

《返影入深林》、《問影》、《對影》系列 *A Slant of Light, Questions to Shadow, Cast Me with a Shadow*

在藝術家的錄像作品中，特別對於一個「畫面」中虛實之交會，轉換，流動的狀態感到興趣，面對攝錄影像以及攝影的「再現」與其媒材的限制與特性，她回到最基本的「空間」本身，作為她探尋的題材。

近年從中國詩詞與書畫的涉獵中，連結到她對於影像空間可能性的思考，《返影入深林》、《問影》、《對影》這三個系列一前一後便是在這樣的過程之中產生的，也是她在工作方法上的一個綜合。



水墨空間所講究的虛實，轉換，流動，與一個現代的光影的空間感受，有沒有可能結合在一起，進而在「影像」中展現出來。在這個提問之下，她選擇從墨色與線條的空間入手然後再返回攝影的這個路徑。這一進一出之間，剛好就跨在了這兩個空間的中間地帶，她也在這一個系列的實踐中，看到了影像的另一種可能的表達空間。（編寫 / 王品驊，參考藝術家創作自述）



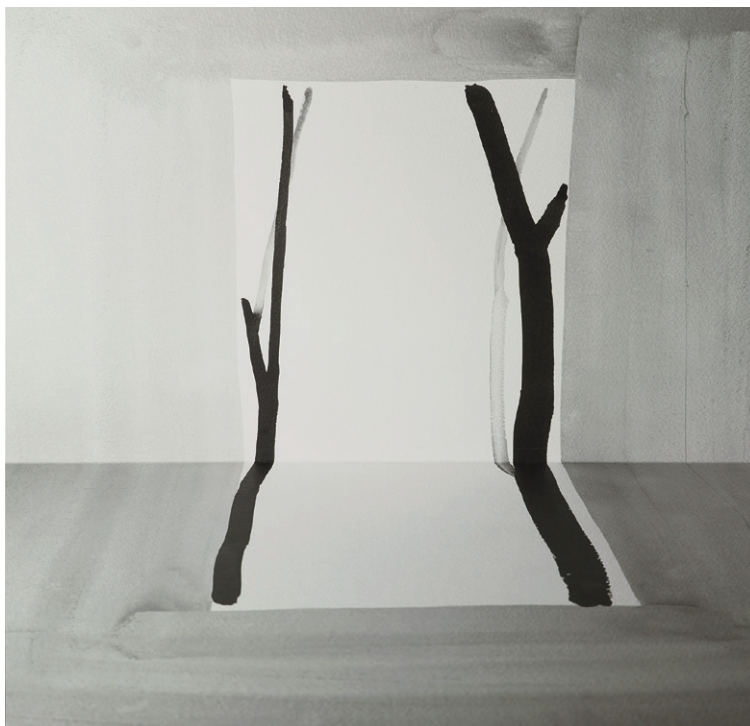
《返影入深林》 *A Slant of Light*

2015-16 | 藝術微噴，裱鋁板 | 100.5 × 100.5 × 4 公分 × 3 件 | 藝術銀行典藏

2015-16 | Giclée prints on fine art paper and mounted on dibond
| 100.5 × 100.5 × 4 cm × 3 pics | Collection of the Art Bank Taiwan

In the artist's video works, she finds particular interest in the intersection, transformation, and state of flow present in an "image". Facing the limitations and qualities of filming a video, as well as the "representation" and medium of videography, she return to the basics of "space" itself, as the subject she explore.

Recently from her forays into Chinese poetry and brushwork, she connects to her thoughts regarding the possibilities of space. The triple series *A Slant of Light*, *Question to Shadow*, and *Cast Me with a Shadow* were produced in this process consecutively, and is a collection of her different methods of work.



〈問影 #2〉 *Questions to Shadow #2*

2017 | 藝術微噴，裱鋁板 | 120.5 × 120.5 公分 | 藝術銀行典藏

2017 | Giclée prints on fine art paper and mounted on dibond | 120.5 × 120.5 cm

| Collection of the Art Bank Taiwan

Is there potential to bring together the virtual and real, transformation, and flow found in the spatiality of ink and water, with a modern spatial sensation of light and shadow, and further to present it in “video”? Under this examination, she chose to initiate out of the space of the ink color and the lines, and then reroute back to photography. In this in and out, she traverses the middle ground between these two spaces, and in this series of implementations, sees another potential space of expression for video. (Mandarin text redacted by Wang Pin-Hua. Refer to the artist statement.)



《對影》 *Cast Me with a Shadow*

2018 | 藝術微噴，裱鋁板 | 120 × 93 公分 × 2 件 | 藝術家自藏

2018 | Giclée prints on fine art paper and mounted on dibond

| 120 × 93 cm × 2 pics | Courtesy of the artist

袁廣鳴

YUAN Goang-Ming

〈異鄉人〉

The Strangers

藝術家拍攝了假日的中壢火車站，他認為在這個所聽、所見、所聞都會讓人覺得彷彿身處東南亞某個國家的月臺。呈現了臺灣的移工群體已超過臺灣原住民的總人數之現況，而這些遠離家鄉而來的移工們，只是為了更好的經濟或生活而「移動」。探討著人們在當代如何能夠真正的獲致「棲居」之所，正是藝術家一直以來創作的關懷。

作品以高速攝影機，每秒 1200 格，從車廂內隔著車窗玻璃，在火車進月臺的八秒中，輔以手持聚光燈朝月台上的旅客進行拍攝，超高速的鏡頭讓這些陌生臉孔及身影，猶如「凍結凝住」的「雕像」。由於聚光燈的關係，他們又像是一位位站在「舞台」上的演員，緩慢的畫面也如同一幀幀「肖像」。（編寫 / 王品驊，參考自藝術家創作自述）



The artist filmed Zhongli Station on a weekend. He believes that what one hears, sees, and feels, will make one feel as if they are on a platform somewhere in Southeast Asia. This signifies that the migrant worker population in Taiwan has surpassed the total number of Indigenous people in Taiwan. These migrant workers who leave their homes to come here, only “migrate” for better economic or life opportunities. This explores how people of the contemporary can truly find a place to call “home”, which is a longtime concern of the artist’s.

For *The Strangers*, Yuan uses a high-speed camera and a high-lumen spotlight to shoot from the passenger car through the window. As the train approaches the platform, the artist turns on the spotlight, and the high-speed camera begins filming the passengers waiting on the platform at a speed of 1,200 frames per second. The eight seconds of filming become eight minutes when played at a normal speed. As the camera captures each foreign face in high speed, these strangers turn into sculptures, frozen in time, on a platform that morphs into a spotlighted stage where one by one they appear to be in a somber portrait that looks us in the face. (Mandarin text redacted by Wang Pin-Hua. Refer to the artist statement.)

2018 | 單頻道錄像 | 6'24" | 藝術家提供

2018 | Single-channel video | 6'24" | Courtesy of the artist

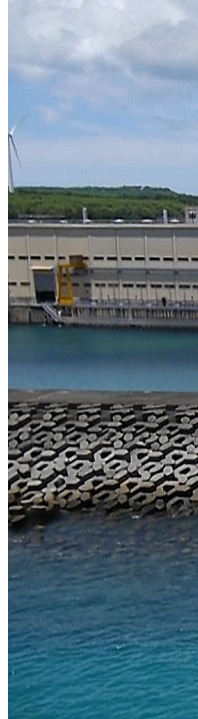


〈能量的風景〉、〈能量的風景－靜態〉 *Landscape of Energy,* *Landscape of Energy – Pause*

〈能量的風景〉 *Landscape of Energy*

2014 | 單頻道錄像 | 7'30" | 藝術家提供

2014 | Single-channel video | 7'30" | Courtesy of the artist



本作品以「掃描」運鏡的手法（空拍及鋼纜拍攝），由夜間的森林景象出發，直線前後滑行在臺灣臺中的廢墟住宅群、蘭嶼小學、海洋及核廢儲存場、屏東南灣緊臨核電廠且人群聚集的觀光海灘、核電廠內的模擬控制室以及當時號稱亞洲最大的的亞哥花園。最後，鏡頭再度回到廢墟住宅群，穿進荒廢的屋內，之後視野不期然地迎向一片汪洋水面，遠方的日本東京灣緩緩出現並隨即消失。雖然影像記錄的是眼前的真實，但卻因其冷漠荒涼之感，彷彿夢境中所預見的明日廢墟。

2011年3月11日，日本的福島核電廠輻射外洩的當日，我日籍妻子的妹夫不幸受困，造成家人極大的緊張；於是核電的問題真實的進入家中。透過相關問題的探索，發現自己所居住的地區離最近的核電廠只有19公里，臺灣的總統府離最近的核電廠也只有30公里，全島離各自最近的核電廠都籠罩在一個令人不舒適的籠罩範圍內。（節錄自藝術家創作自述）



Beginning in a forest at night, *Landscape of Energy* employs “scanning,” gliding linearly into a group of abandoned residential properties in Taichung, an Orchid Island elementary school, the ocean, a nuclear waste storage facility, the crowded South Bay of Pingtung which neighbors a nuclear power plant, the simulated control room inside the nuclear power plant, and Encore Garden, the so-called largest amusement park then in Asia. The camera returns to the deserted residential properties, panning over forsaken homes and unexpectedly comes upon an expanse of water, while Tokyo Bay gradually appears and disappears in the distance. Although the video documents the reality before our eyes, it exudes a cold sense of desolation that forebodes — like in a dream — the ruins of tomorrow.

On March 11, 2011, when the Fukushima Daiichi Nuclear Power Plant’s radiation leak took place, the brother-in-law of Yuan’s Japanese wife was stranded, and the news left his family extremely anxious: Suddenly, nuclear power became a real issue in their home. After some research, he realized that the closest power plant from his residence is only 19 kilometers away, while the Presidential Office Building is a mere 30 kilometers away from its closest power plant. The whole island and its power plants are enveloped in an alarming uncanniness. (Excerpted from the artist statement.)

造影：當代虛擬敘事

指導單位
主辦單位
總策劃
副總策劃
策展人
展覽總監
展覽執行監督
展覽執行
展覽製作
展覽製作執行
空間設計
視覺設計
展場影音及燈光設計
展場攝影
翻譯
網站
展覽地點

文化部
國立臺灣美術館、國家攝影文化中心
廖仁義
汪佳政
王品驊
蔡昭儀
傅遠政、鄭舒媛
林學敏
十十設計顧問有限公司
吳家俊、邱譯民、林沛瑤
吳家俊、邱譯民
吳家俊、張祐誠
賴信宇
邱德興
黃亮融、張依諾
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National Taiwan Museum of Fine Arts,
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