

2019
7.20-9.22

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國立台灣美術館

影像焦慮 ANXIETY OF IMAGES

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國立臺灣美術館 202、302 展覽室
National Taiwan Museum of Fine Arts
Gallery 202, 302

參展藝術家 Participating Artists

亞當·布倫伯格+奧利佛·查納林 Adam BROOMBERG+Oliver CHANARIN	朱利安·羅德 Julian RÖDER	保羅·奇里奧 Paolo CIRIO	湯瑪斯·魯夫 Thomas RUFF			
維多利亞·賓斯特克 Viktoria BINSCHTOK	瓦歷斯·拉拜 Walis Labal	吳天章 Tien-Chang WU	李小鏡 Daniel LEE	何孟娟 Isa HO	周慶輝 Ching-Hui CHOU	
林煊煌 Huang-TI LIN	馬維元 Wei-Yuan MA	侯怡亭 I-Ting HOU	洪夷祿 Tung-Lu HUNG	袁廣鳴 Goang-Ming YUAN	許哲瑜 Che-Yu HSU	郭慧禪 Hui-Chan KUO
郭奕臣 I-Chen KUO	陳界仁 Chieh-Jen CHEN	渡邊豪 Go WATANABE	黃建輝 Chien-Hua HUANG	楊振中 Zhen-Zhong YANG	賴瓊瑜 Pei-Yu LAI	

亞當·布倫伯格 + 奧利佛·查納林
Adam BROOMBERG + Oliver CHANARIN



《靈魂即骨梗》· 2013
54面 (104面) 玻璃鑲板、複合媒材
50.5 × 40.5 × 4 公分 × 54件
布倫伯格及查納林版權所有
里森畫廊收藏

1970年出生於南非約翰尼斯堡的亞當·布倫伯格以及1971年出生於英國倫敦的奧利佛·查納林是兩位目前居住與工作於倫敦的藝術家，也是德國漢堡造型藝術學院以及荷蘭海牙皇家藝術學院的攝影教授。

布倫伯格與查納林透過作品探討政治、宗教、戰爭以及歷史，挖掘與這些領域相關的視覺影像中的斷層線，提出用來理解人間條件的全新回應與途徑，而擁有攝影背景的兩位藝術家目前則是應用各種媒材進行創作。作品《無人死去的一天》(The Day Nobody Died, 2008)是由一系列六米長並且在日光下曝光了二十秒的攝影紙所組成，透過荒謬與概念性的回應呈現出藝術家與英國軍隊一同前往阿富汗的新聞攝影經驗(以及在受監控的條件下在前線所採取的行動)。藝術家也透過繁瑣仔細的手法重組現成物或是影像，作品《Dodo》(2014)便重新挖掘了電影《第22條軍規》(Catch-22)在墨西哥荒廢多年的拍攝場景，在該地重演被大眾所接受的視覺文化理念背後，對於美學與意識形態建構的考古甚至是除魔化煞，讓所有的基礎歸零，提供能夠重新詮釋的可能。語言與文學在他們豐富多元的創作中越來越顯重要，包括貝托爾特·布萊希特的《戰爭入門》甚至是聖經，這兩本著作都曾經由藝術家的重塑與再造後出現在他們隱晦且與戰爭相關的影像之中。



Spirit is a bone, 2013,
54 (104) glass panels, mixed media (B&C130059)
50.5 × 40.5 × 4 cm × 54 pieces
© Broomberg & Chanarin
Courtesy of Lisson Gallery

Adam Broomberg (born 1970, Johannesburg, South Africa) and Oliver Chanarin (born 1971, London, UK) are artists living and working in London. They are professors of photography at the Hochschule für bildende Künste (HFBK) in Hamburg, Germany and The Royal Academy of Art (KABK) at The Hague in The Netherlands.

Tackling politics, religion, war and history, Broomberg & Chanarin prise open the fault lines associated with such imagery, creating new responses and pathways towards an understanding of the human condition. Trained as photographers they now work across diverse media, reacting to the photojournalistic experience of being embedded with the British Army in Afghanistan (and the controlled access to frontline action therein) with an absurd, conceptual riposte, composed of a series of abstract, six-metre swathes of photographic paper exposed to the sun for 20 seconds, for the work *The Day Nobody Died* (2008). Through painstaking restitution of found objects or imagery, laying bare its foundations for fresh interpretation. Language and literature play an increasing role as material for their multifaceted works, from the philosophical underpinnings in Bertolt Brecht's *War Primer* to the sacred texts of the Holy Bible itself, both books having been refashioned and recreated by the artists in their own ambiguous, combatant image.

保羅·奇里奧
Paolo CIRIO



《不明者》· 2016

典藏噴墨印刷、複合媒材

21 × 29.7 × 30 件、42 × 29.7 × 12 件

藝術家自藏

保羅·奇里奧於1979年在義大利杜林出生，目前居住於紐約，是位透過創作與資訊社會中的法律、經濟與文化體系進行交涉的藝術家。

奇里奧的藝術實踐將社會是如何受到資訊的發佈、組織以及控制納入考量，結合資訊社會中複雜與固有的衝突、矛盾、倫理、限制和潛力。因為其網路行為藝術包括駭客、盜版、敏感資訊的洩漏、身份盜竊與網路攻擊，而因此曾遭他人多次訴諸法律威脅。因為受爭議性的創作模式，奇里奧也多次受到政府與軍方單位、各國權威人士、金融公司，以及一般群眾的偵查、法律訴訟以及個人威脅。他受爭議的作品曾觸怒多家企業與機構，包括臉書、亞馬遜、谷歌、Visa、培生集團、開曼群島、北大西洋公約組織(NATO)等。奇里奧時常透過行為藝術創作涉入當代社會與經濟衝突，經由作品介入權力結構、國際大眾媒體與一般民眾，將敏感的資訊曝光、挪用與再脈絡化，企圖激發觀看、理解以及挑戰複雜的現代社會體制、過程與動態的方式。奇里奧曾於以下舉辦個展：杜林培沙諾畫廊(2019)、盧森堡國際藝術中心(2016)、柏林NOME畫廊(2019、2016、2015)、土魯斯貝勒加爾德文化中心(2015)、伊斯坦堡 Kasa 畫廊(2013)、斯洛維尼亞盧比安納當代藝術機構(Aksioma, 2013、2011)。



Obscurity, 2016

Archival inkjet prints, mixed media

21 × 29.7 cm × 30 pieces, 42 × 29.7 cm × 12 pieces

Courtesy of the Artist

Paolo Cirio was born in Turin, Italy in 1979 and currently lives in New York. He engages with the legal, economic, and cultural systems of the information society. Paolo Cirio's art practice considers how society is affected by the distribution, organization, and control of information. It embodies the conflicts, contradictions, ethics, limits and potentials inherent to the social complexity of information society. He received a number of legal threats for his Internet art performances with practices such as hacking, piracy, leaking sensitive information, identity theft, and cyber attacks. Because of his artistic provocations, Cirio has often been subject to investigations, legal and personal threats by governmental and military authorities, powerful multinationals and financial firms, as well as crowds of ordinary people.

His controversial artworks have unsettled institutions as such as Facebook, Amazon, Google, VISA, Pearson, Cayman Islands and NATO, among others. Cirio's artworks often engage power structures, global mass media and the general public in art performances that embody contemporary social and economic conflicts. His techniques of exposure, appropriation, and recontextualization of sensitive information stimulate ways of seeing, understanding, and challenging modern complex social systems, processes and dynamics. Paolo Cirio has had solo shows at Giorgio Persano Gallery, Turin, 2019; International Kunstverein Luxemburg, 2016; NOME gallery, Berlin, 2019, 2016, 2015; Bellegarde Centre Culturel, Toulouse, 2015; Kasa Gallery, Istanbul, Turkey, 2013; Aksioma Institute for Contemporary Art, Ljubljana, Slovenia, 2013 and 2011.

湯瑪斯·魯夫
Thomas RUFF



《夜》· 1992 - 1996
C型式彩色沖印
47.8 × 47 公分 × 10 件
馬格斯畫廊收藏。湯瑪斯·魯夫與
VG-BILD KUNST, Bonn 2019版權所有

《其他肖像》· 1994 - 1995
網版印刷
77.7 × 60.3 公分 × 10 件
馬格斯畫廊收藏。湯瑪斯·魯夫與
VG-BILD KUNST, Bonn 2019版權所有

湯瑪斯·魯夫於1958年在德國巴登—符騰堡出生，在1977年至1985年之間就讀於杜塞道夫美術學院，目前持續的居住與工作於杜塞道夫。

魯夫應用不同的攝影創作手法與開發各種可能的方式來探討不同的主題，所採用的方法包括類比與數位曝光術、電腦合成影像、科學檔案照片，以及從報章雜誌與網路取得的圖片的改造。近期的個展包括在英國國家肖像館、倫敦白教堂藝廊(2017-18)、東京國立近代美術館，之後巡迴至金澤21世紀美術館(2016)、多倫多安大略美術館(2016)、根特市立當代藝術博物館，之後巡迴至杜塞道夫美術館(2014)，以及慕尼黑藝術之家(2012)。魯夫在2017年於柏林馬格斯畫廊舉辦名為《新作品》(New Works)的展覽，近期也在倫敦泰特現代美術館所舉辦的展覽《光之形：攝影與抽象藝術百年》(Shape Of Light: 100 Years of Photography and Abstract Art)，以及於倫敦維多利亞與亞伯特博物館與根特市立當代藝術博物館(2018-2019)展出其創作。



Nacht (Nights), 1992 - 1996
c-print
47.8 × 47 cm × 10 pieces
Courtesy Sprüth Magers
Copyright Thomas Ruff / BILD-KUNST, Bonn -
SACK, Seoul, 2019

anderes Porträt (other Portraits), 1994 - 1995
silkscreen print on paper (Schöller-Durex)
47.8 × 47 cm × 10 pieces
Courtesy Sprüth Magers
Copyright Thomas Ruff / BILD-KUNST, Bonn - SACK,
Seoul, 2019

Thomas Ruff was born in Zell am Harmersbach, Germany in 1958 and currently lives and works in Düsseldorf. He studied at the Staatliche Kunstakademie, Düsseldorf from 1977 to 1985.

In his considered approach to the means and possibilities of photography, Thomas Ruff explores a breadth of themes that is reflected in the range of techniques he employs: analogue and digital exposures taken by the artist exist in his practice alongside computer generated imagery, photographs from scientific archives, and pictures culled and manipulated from newspapers, magazines, and the Internet. Recent solo exhibitions include the National Portrait Gallery; Whitechapel Gallery, London (2017-18), the National Museum of Modern Art, Tokyo, which travelled to the 21st Century Museum of Contemporary of Art, Kanazawa, (both 2016); Art Gallery of Ontario, Toronto (2016); S.M.A.K., Ghent, which travelled to the Kunsthalle Düsseldorf (both 2014); and the Haus der Kunst, Munich (2012). In 2017 Thomas Ruff's exhibition *New Works* was exhibited at the Gallery Sprüth Magers, Berlin. Recently his work was on view at the group show, *Shape of Light: 100 Years of Photography and Abstract Art* at the Tate Modern, the Victoria and Albert Museum, London and at the S.M.A.K., Ghent (2018-19).

維多利亞·賓斯特克
Viktoria BINSCHTOK



〈細節世界 (餐廳座椅+餐廳)〉 · 2012
C型式彩色沖印黏貼外框、中密度纖維板噴墨
96 × 80 × 5 公分、18 × 26 公分
藝術家與柏林克倫姆藝廊收藏

維多利亞·賓斯特克於1972年出生在俄羅斯莫斯科，之後於德國成長，目前居住與工作於柏林，並且畢業於德國萊比錫視覺藝術學院，主修攝影與媒體藝術。

賓斯特克透過鏡頭觀察在一般公共與商業空間中被忽略的的日常集體行為，所拍攝的照片，從單一個別角度看，貌似隨手拍攝的照片，但從整體攝影系列觀看，便可看出藝術家反應出在都市裡就算曾經是獨特的高價奢侈品牌路易·威登-LV也被不斷的反覆複製。咖啡色LV圖騰隨處可見，跨越了不同區域、不同種族、與不同的時尚品味，出現在人們手上的真品或是仿冒物件上。賓斯特克透過幽默的方式提出對於階級、真實性和當代慾望對於原作與複製品的迷戀的各種質疑。賓斯特克在2013出版了《細節的世界》(World of Details)一書，並入圍光圈基金會 (Aperture Foundation) 的首作獎。



World of Details (diner seat + diner), 2012
C-type print taped into object frame, inkjet print on mdf-plate
96 × 80 × 5 cm, 18 × 26 cm
Courtesy by the Artist and Klemm's, Berlin

Viktoria Binschtok was born in Moscow, Russia in 1972. She grew up in Germany and currently lives and works in Berlin. She studied Photography and Media Arts at the Academy of Visual Arts in Leipzig, Germany.

Viktoria Binschtok turns her camera lens towards our common public and commercial space. She observes quotidian, collective behavioural patterns that go unnoticed most of the time. As singular photographs they would not seem to be more than coincidental snapshots, yet by producing a series of photographs, Binschtok points to the city's accumulation of replicas of the once uniquely expensive brand Vuitton. She humorously raises questions around class, authenticity and contemporary desires by which we fetishize both the original and copy. The ubiquitous brown LV monogram print, whether featured on a genuine article or a counterfeit, transcends the different demographics, races and fashions of the people carrying them. Her book *World of Details* was published in 2013 and was shortlisted for the FirstBookAward by Aperture Foundation.

朱利安·羅德
Julian RÖDER



〈任務&課題：可攜帶式遠距紅外線監視系統〉· 2012

典藏數位印刷

152 × 109 公分

藝術家自藏

朱利安·羅德於1981年在東德出生，畢業於萊比錫視覺藝術學院攻讀攝影，師事蒂姆·勞特（Timm Rautert）。

採用極為獨特的概念性紀錄手法，羅德所拍攝的照片遠遠的超越表面所呈現的畫面，深入的探索權力結構、環境與經濟等議題。他所提出的第一個重要的作品系列《高峰會》(The Summits) 是個長期進行的紀錄計畫，捕捉在世界各地舉辦國際高峰會時周邊所發生的抗議活動。於2001年日內瓦G8高峰會時，羅德便更深刻的體會到他僅能從更抽離的旁觀者角度才能拍攝到更貼切、更具說服力的影像。他試圖用相機圍繞、捕捉受批評的人事物，也經由事實證明，此類的抗議活動越來越無法發揮任何實質的作用。而在《任務與工作》(Mission and Task, 2012-13) 這件作品裡，羅德在開放空間使用一般用於廣告攝影的人造燈光，揭露出歐洲外部邊界的秘密基礎架構是人們財富的壁壘。而表面貌似無害的事物，例如飛行船、教堂、圍籬、衛星、隱藏式的高科技監視系統則是從空中，陸地、水域，甚至外太空，無時無刻的在監測與評估著每一個人事物。羅德曾參與過許多聯展與個展，包括在C/O 柏林攝影展覽館、柏林現代藝術中心、卡爾斯魯厄藝術與媒體中心等重要場館展出作品。



Mission & Task : Portable long-distance infrared surveillance system, 2012

Archival pigment print

152 × 109 cm

Courtesy of the Artist

Julian Röder was born in East Germany in 1981. He studied photography with Timm Rautert at Hochschule für Grafik und Buchkunst-Academy of Fine Arts, Leipzig.

Röder has developed a conceptual-documentary approach that is profoundly unique. He creates series of photographs that negotiate structures of power, environment and economy far beyond that which is concretely shown in the images. His first major body of work was the longterm documentation project *The Summits*, depicting protests at the edges of the security zones of state summits all around the world. At the G8 summit in Genoa in 2001 Röder became more and more aware that he could only find relevant, cogent photographs from the standpoint of a more detached onlooker. He attempted to encircle with the camera what was actually the subject of the criticism. It turned out that the protests increasingly failed to lead anywhere. In *Mission and Task* (2012-2013), Röder worked with the means of advertising photography using artificial light in the open, to reveal the secret infrastructure of Europe's external borders as the rampart of our wealth. Harmless surfaces, such as Zeppelin aircrafts, chapels, fences or satellites, conceal hightech surveillance systems monitoring and appraising everyone and everything by air, land, water or from space. Julian Röder's works have been featured in numerous group and solo exhibitions, most notably at the C/O Berlin, Berlin, KW Institute for Contemporary Art, Berlin, and ZKM Karlsruhe, etc.

周慶輝
Ching-Hui CHOU



〈臺北浮白—15、16、19〉· 1990 - 2009

純棉無酸相紙

109.7 × 158.5 公分 × 3 件、15.5 × 158.5 公分 × 3 件

藝術銀行典藏

周慶輝1965年出生於臺灣臺北，畢業於世界新聞專科學校，退伍後進入媒體工作，之後並開啟了專題攝影計畫，包括：《行過幽谷》、《消失的群像—勞動者紀事》、《野想—黃羊川計畫》等。

早期攝影作品以「報導攝影」風格為主，以紀實且帶有詩意的影像語言，傳達個人對於主題人物的觀點與想法。《臺北浮白》是長達19年的影像文件計畫，目前還在進行中。《人的莊園》則是以「編導式攝影」方式進行創作，透過精緻細膩且色彩飽滿的影像，結合超現實的景境氛圍，開創個人獨特的攝影語境。其作品曾多次受邀至柏林、法蘭克福、佛羅倫斯、東京、香港、北京、新加坡、上海、廣州、以色列、加拿大、瑞士等地展出，也廣受國內外美術館及私人機構典藏。同時，周慶輝也以攝影藝術家的身份多次受邀參加國際攝影大展，包括：「廣州國際攝影雙年展」、「香港攝影節 - 四度空間 - 兩岸四地當代攝影展」、「首屆長江國際影像雙年展」、「2014 臺北雙年展」、「陌生的亞洲 - 北京國際攝影雙年展」等。周慶輝曾先後榮獲了「自立報系臺灣新聞年度攝影獎」、「映像與時代—中華民國國際攝影藝術大展」的「報導類銀牌獎」、「臺北攝影節報導類特別獎」、「金鼎獎」、「SOPA 亞洲「卓越特寫攝影獎」等榮譽獎項。



Fined Taipei - 15, 16, 19, 1990 - 2009

Acid-free cotton photography paper

109.7 × 158.5 cm, 15.5 × 158.5 cm

Collection of the Art Bank

Ching-Hui Chou was born in Taiwan in 1965. After graduating from the Shih Hsin School of Journalism and upon completing his military duties, he then began working in the media industry and later started working on photography featured projects, including *Out of the Shadows*, *Vanishing Breed – Workers Chronicle*, and *Wild Aspirations – The Yellow Sheep River Project*.

His earlier photography work consisted mainly of reportage photography, using documentary and poetic visual language to convey his personal views and thoughts on the subjects presented. *Fined Taipei* is an ongoing image and text-based project that he has been working on for the past 19 years. *Animal Farm*, on the other hand, is a staged photography project consisting of exquisitely refined images of richly saturated colors. The images project a surrealistic ambiance, with the artist's unique photography language presented. Chou has exhibited in many different places, including Berlin, Frankfurt, Florence, Tokyo, Hong Kong, Beijing, Singapore, Shanghai, Guangzhou, Israel, Canada, and Switzerland, with his artworks collected by art museums and private institutions in both Taiwan and abroad. He has also been invited to exhibit in many major international photography exhibitions, including *Guangzhou Photo Biennial*; *Hong Kong Photo Festival: Four Dimensions—Contemporary Photography from Mainland China, Hong Kong, Taiwan & Macau*; *the 1st Chang Jiang International Photography & Video Biennale*; *the 2014 Taipei Biennial*; *Unfamiliar Asia—The Second Beijing Photo Biennale*; amongst others. Some of the awards that Chou has received include the Independence Post Group Annual Taiwan News Award; silver medal for the reportage category of Images and the Age – ROC International Photography Art Exhibition; *Taipei Photography Festival Special Mention Award* for the reportage category; the Golden Tripod Award; and the SOPA Awards - Excellence in Feature Photography.

林煌迪
Huang-Ti LIN



〈在隨波逐流中改變河道〉· 2004

數位影像輸出

300 × 300 公分

國立臺灣美術館典藏

林煌迪1971年出生於臺灣臺南，1995年於國立藝術學院（現改制為國立臺北藝術大學）美術系畢業，2002年取得國立臺南藝術學院造形藝術研究所碩士，2004年進入國立臺南藝術大學藝術創作理論研究所博士班。從2000年開始，林煌迪為臺南文賢油漆工程行的負責人。

2001年林煌迪獲得第一屆臺北美術獎殊榮，作品除了發表於臺北市立美術館、臺北當代藝術館、鳳甲美術館之外，他也相當活躍於南部的藝文空間，一些重要的創作個展發表如〈在隨波逐流中改變河道〉、〈關於藝術的資源回收〉、〈類聚樣本〉等都於南部藝術空間展出，也顯示出他深耕南部藝文發展的脈絡。林煌迪的創作歷程和臺南文賢油漆行緊密相關，而他也藉由創作概念來發表對於藝術生產及運行系統等議題的深切關注。林煌迪的創作核心圍繞著「物件在空間及意義脈絡裡的重新配置，與意義價值的再生產」，從早期的《不明物識別》系列、《類聚樣本》，一直到2014年於伊通公園發表的個展〈後勤〉，這一連串的創作關係著物件、符號、圖像系統的資源重整及生產，他的創作取材總是在某些既定樣本中找尋一種誤讀或重讀的可能，而從群聚性的樣本中叛逃出來的創作主體，被名為「不明物」或「異己」，也許正意味著藝術家對於現實狀態的一種轉化，又或者為自我身分的一種重新識別。



By the Way, 2004

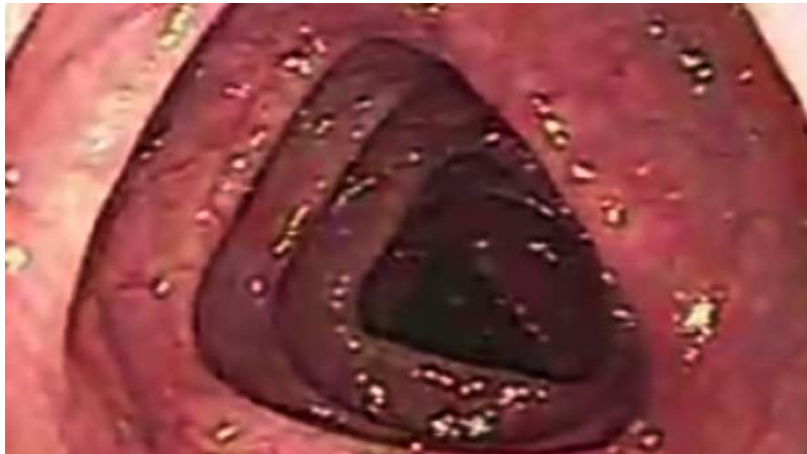
Digital print

300 × 300 cm

Collection of the National Taiwan Museum of Fine Arts

Huang-Ti Lin was born in Tainan, Taiwan in 1971, and he graduated from the National Institute of the Arts (now Taipei National University of the Arts) in 1995, majoring in art. He obtained a master's degree in art from the Graduate Institute of Plastic Arts of Tainan National University of the Arts in 2002, and became a doctoral candidate in the same university's Art Creation and Theory program in 2004. Lin has been directing the Paint House Studio in Tainan since 2000.

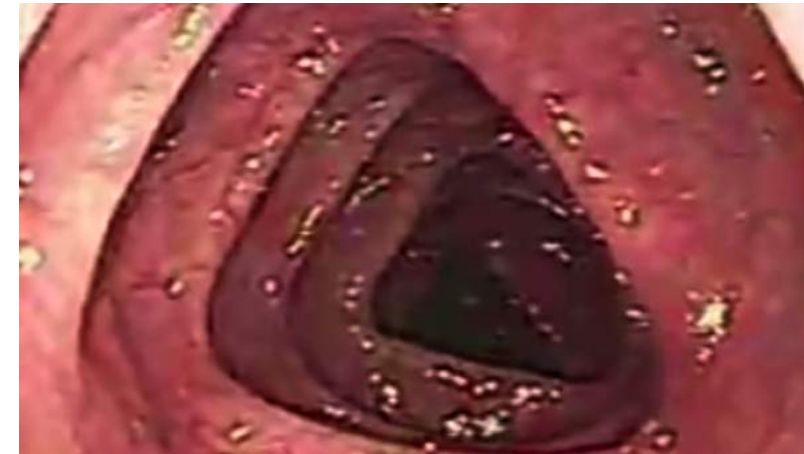
Lin was presented with a Taipei Art Award during the award's inaugural year in 2001, and in addition to having shown his art at the Taipei Fine Arts Museum, Museum of Contemporary Art – Taipei, and Hong-gah Museum, he is also active in various art spaces in Tainan. Some of his selected solo exhibitions, include *By The Way*, *Recyclable Art*, and *Cluster Sample*, were all presented in southern Taiwan, showing the artist's dedicated involvement in the region's art development. Lin's creative journey is intricately connected to the Paint House Studio in Tainan, as he uses his art to express his in-depth attention on issues such as the production and operating system of art. The central focus of Lin's oeuvre highlights "the arrangement of objects in space and context, as well as the reproduction of meaning." From his earlier works, *Unknown Objects* and *Cluster Sample* to his solo exhibition *Logistics* presented at IT Park in Taipei in 2014, Lin has consistently been dedicated in the reorganization and the production of objects, symbols, and images. He experiments with "misreading" or "re-reading" existing specimens, and calls his subject matters derived from such cluster samples "the unknown" or "aliens". This is how he transforms reality, or is perhaps also a way for him to re-identify himself.



〈深度旅遊〉· 2011
單頻道錄像、彩色有聲
4分鐘
藝術家自藏

馬維元1985年出生於臺灣臺北，大學戲劇系時無法巧妙以經典劇本進行創作，便開始在劇本以外的文本類型如新聞報導與小說中進行嘗試。後於新媒體藝術學系就讀碩班時，開始藉錄像與互動等形式以私密經驗出發進行創作。

以錄像做為藝術切入的方法，緣於其家庭生活經驗：於2001年以前家中經營錄影帶出租店，藝術家一家四口居住於店面地下室活過VHS在臺灣的昌盛與式微。後續VCD與DVD等前仆後繼至近年雲端，媒體工業轉變速度有增無減，得以仰賴且堅實的外部物件愈見稀薄，而戀物慾求無法被滿足，處處是懸浮的鄉愁。內部個人如何感知外部物件飄速更迭？如何服膺於公共信仰的時間？這些議題皆是過往藝術家作品所嘗試處理的生命疑惑。2016年以四位家人為對象進行影像錄製，並於牯嶺街小劇場的藝文空間進行首次單人表演〈錦堂〉與個展「三馬達電動床」，其中〈錦堂〉榮獲牯嶺街小劇場年度節目與評審團特別獎，並受邀於2018年澳門城市藝穗節演出。2017年以過去在臉書中自動書寫的作品〈在想什麼嗎？〉延伸，於臺北市立美術館「社交場」進行參與式作品〈同在〉。



Deep Travel, 2011
Video, color, sound, 4'
Courtesy of the Artist

Wei-Yuan Ma was born in 1985 in Taipei, Taiwan, and as a theater major in college, he was having difficulty exercising his creativity with classic plays, and this was when he started experimenting with writings other than plays, drawing inspiration from things like news reports and novels. While studying for his master's degree in new media art, Ma started to make video and interactive works inspired by his own personal experiences.

Using video as a creative approach originates from his personal family experience. His family owned a video rental shop prior to the year 2001, where his family of four lived in the basement under the shop. After video cassette tapes became a thing of the past in Taiwan, the shop transitioned into the business of VCD and DVD rental. The media industry has progressed quite rapidly in recent years, with reliable and sturdy external objects becoming scarce due to cloud computing. However, with material desires unable to be satiated, nostalgic sentiments seem to permeate and linger everywhere. Internally, how should we perceive external objects' swift shifts and changes? How should we succumb to the framework of time that is conventionally dictated? These are some of the issues, some of the questions about life that the artist seeks to process through his work. In 2016, Ma presented his first solo performance, *Jin-Tang*, at the Guling Street Avant-Garde Theatre in Taipei, and also a solo exhibition, entitled *Three-Motor Electric Bed*. *Jin-Tang* was awarded Best Program of the Year and Special Jury Prize by the Guling Street Avant-Garde Theatre and was presented at the 2018 *Macau City Fringe Festival*. In 2017, Ma presented a participatory artwork, *Altogether*, for the exhibition, *Arena*, at the Taipei Fine Arts Museum, which was an extension from *Thinking of Something?* a project he had created using Facebook's automatic writing feature.

袁廣鳴
Goang-Ming YUAN



〈能量的風景—靜態〉· 2014
數位影像輸出
150 × 220 × 2.5 公分
藝術銀行典藏

〈日常演習〉· 2018
單頻道錄像、彩色有聲
5分57秒
藝術家自藏

袁廣鳴1965年出生於臺灣臺北，1997年畢業於德國卡斯魯造型藝術學院，獲得媒體藝術碩士學位。目前任教於國立臺北藝術大學新媒體藝術學系教授，也是目前臺灣活躍於國際媒體藝術界中知名的藝術家之一。

1984年袁廣鳴開始從事錄像藝術創作。他的作品以象徵隱喻、結合科技媒材的手法，深刻傳達出人們當下的生存狀態，並且對人的感知及意識有著極具詩意的深入展現。1992年獲得臺北縣美展首獎殊榮，2002年《人間失格》系列作品，更奠定了在臺灣當代媒體藝術界中不可動搖的地位。2007年開始以個人的「居家日常」及「廢墟」開創出一種迷人的劇場式日常，2011年之後更以多元形式呈現以「時間與記憶」、「身體與感知」為主題的大型系列創作。2014年個展〈不舒適的明日〉由「家」的議題延伸至當今在全球化底下的在地生存處境的探問，思辨現代人的困頓與憂懼。袁廣鳴也受邀參與各項大型國際展覽，像是在2018年個展〈明日樂園〉中，直指未來的家已不再是穩固的概念，作品環繞著「戰爭的日常化」與「日常的戰爭」為主軸，呈現當代的生存狀態及不安。此展於2018年受邀於英國海沃德美術館展出。袁廣鳴受邀參與大型國際展覽不勝枚數，其中包括「愛知三年展」（2019）、「第一屆曼谷藝術雙年展」（2018）、「法國里昂雙年展」（2015）、「福岡亞洲藝術三年展」（2014）、「澳洲亞太當代藝術三年展」（2012），與「新加坡雙年展」（2008）等。



Landscape of Energy - Pause, 2014
digital print
150 × 220 × 2.5 cm
Collection of the Art Bank



Everyday Maneuver, 2018
single channel video, color, sound 5'57"
Courtesy of the Artist.

Goang-Ming Yuan was born in 1965 in Taipei, Taiwan. He obtained a master's degree in media art from the Academy of Design in Karlsruhe, Germany, and now teaches as a professor at the Department of New Media Art of Taipei National University of Arts. He is considered one of the most active and internationally acclaimed Taiwanese media artists.

Yuan began making video art in 1984. Combining symbolic metaphors with technological media, his work expresses the state of contemporary existence, and explores the human mind and consciousness with the use of poetic expressions. He was awarded First Prize for the Taipei County Arts Award, and his *City Disqualified* created in 2002 further solidified his unwavering position in the history of Taiwanese contemporary media art. In 2007 Yuan began to use elements derived from “everyday domesticity” and “ruins” to develop fascinating “theatrical-everydayness” in his work. After 2011, he began exploring diverse formats, creating large-scale creations based on the themes of “time and memory” and “body and perception”. His 2014 solo exhibition, *An Uncanny Tomorrow*, extended from the subject of “home” and explored regional living conditions under the current phenomenon of globalization, with art used to reflect on modern people’s conundrums and worries. Yuan has been invited to participate in many major international exhibitions. His solo exhibition, *Tomorrowland*, presented in 2018 showed the concept of “home” will no longer be a stable concept in the future. The presented artworks focused on the theme of “war in everyday”, or “everyday during war”, with the living conditions and the unrest in today’s world shown. This exhibition was presented at London’s Hayward Gallery in 2018. Other major international exhibitions that Yuan has contributed in include the *Aichi Triennale* (2019), the *1st Bangkok Art Biennale* (2018), *Biennale de Lyon* (2015), *Fukuoka Asian Art Triennale* (2014), *Asia Pacific Triennial of Contemporary Art in Australia* (2012), and *Singapore Biennale* (2008).

許哲瑜
Che-Yu HSU



〈完美嫌疑犯〉· 2011
五頻道錄像、彩色有聲
4' 54" × 5 頻道
國立臺灣美術館典藏

1985 年出生於臺灣臺北，畢業於臺南藝術大學造形藝術研究所，2019 年參與 HISK (比利時高等美術學院) 為期兩年的進駐計畫(Post-academic residency)。現為自由藝術創作者，作品形式多以動畫、錄像、裝置為主。作品關注媒介與記憶之間的關係，對創作者而言，無論是個人私密的或群體記憶，重要的並不只是透過媒介所能回溯的事件歷史，更是記憶如何被建構與被觀看的過程。近年參與的展覽有：2018 年上海雙年展：禹步 (當代藝術博物館·上海)、倫敦設計雙年展臺灣館：情緒狀態 (薩默塞特宮·倫敦)、相遇國際錄像藝術節 (巴黎電影影像中心/世界文化中心·巴黎/柏林)、滲透影像媒體藝術節 (俄羅斯文化產業藝術中心·莫斯科)、看不見的光 (善宰藝術中心·首爾)，2019 年亞洲藝術雙年展—關鍵斡旋 (國立臺灣美術館·臺中)、EXiS 實驗電影節數位間歇單元 (善宰藝術中心·首爾)、破身影 (臺北市立美術館·臺北)，2016 年另一種選擇：第三屆今日文獻展 (今日美術館·北京)、公共精神 (烏維雅士都城堡當代藝術中心·華沙)、時間測試：國際錄像藝術研究觀摩展 (中央美術學院美術館·北京)



Perfect Suspect, 2011
five channel video, 4 min 54 sec × 5 channels
Collection of the National Taiwan Museum of Fine Arts.

Che-Yu Hsu was born in Taipei Taiwan, 1985, and graduated from the Graduate Institute of Plastic Arts of Tainan National University of the Arts. In 2019, Hsu participated in the two-year Post-Academic Residency of HISK (Higher Institute for Fine Art). Currently an independent artist, Hsu's works are mostly animations, videos, and installations which focus on the connection between medium and memory. For the artist, what's important is not tracing the history of incidents through mediums, but inspecting the process of how memories are constructed and observed, regardless of individual or collective memory. Hsu's recent exhibitions include: the 2018 Shanghai Biennale: *Proregress* (Power Station of Arts, Shanghai), *London Design Biennale: Emotional States*, Taiwan Pavilion (Somerset House, London), *Rencontres Internationales* (Forum des Images / Haus der Kulturen der Welt, Paris/Berlin), *Osmosis Audiovisual Media Festival* (CCI Fabrika, Moscow), *All the Light We Cannot See* (Art Sonje Center, Seoul), 2017 Asian Art Biennial: *Negotiating the Future* (National Taiwan Museum of Fine Arts, Taichung), *Digital Break at EXiS, Experimental Film And Video Festival* (Art Sonje Center, Seoul), *Broken Spectre* (Taipei Fine Arts Museum, Taipei), the 2016 *BRIC-à-brac* (Today Art Museum, Beijing), *Public Spirits* (Ujazdowski Castle Centre for Contemporary Art, Warsaw), and *Time Test: International Video Art Research Exhibition* (Central Academy of Fine Arts Art Museum, Beijing).

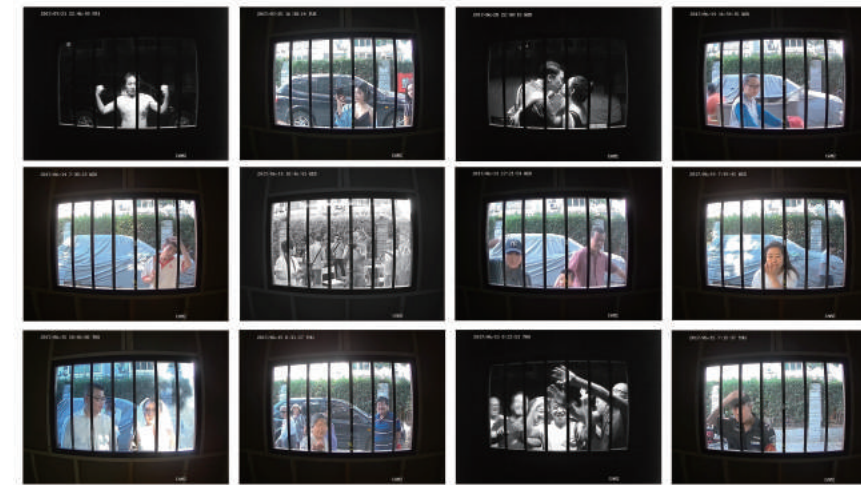
楊振中
Zhen-Zhong YANG



〈柵欄〉· 2018
錄像裝置
尺寸依展出場地而定
藝術家自藏

楊振中1968年出生於中國浙江，工作和生活於上海逾20年。畢業於杭州中國美術學院油畫系。主要從事錄像、攝影、裝置、互動等新媒體藝術創作與展覽策畫。

楊振中創作的核心主題，一方面是以玩世不恭的態度強化社會中存在的大量矛盾與錯亂，另一方面則關注生死議題、社會政治發展模式等問題的探索與思考，因此他的藝術創作體現了對標準社會行為概念的挑戰願望。重要個展包括：「靜物與風景」，北京唐人當代藝術中心（2018）；「不在此時」，OCT當代藝術中心上海個展（2013）；「不要動」，香格納北京個展（2011）；「楊振中」，伯明翰IKON美術館個展（2006）。重要群展包括：「1989年之後的藝術與中國：世界劇場」，古根海姆博物館，紐約（2017）；「第11屆上海雙年展·何不再問？」，上海當代藝術博物館（2016）；「第三屆曼城亞洲三年展」，曼徹斯特，英國（2013）；「第五十二屆威尼斯雙年展」，感性思維 - 理性感覺（2007）等。



Fence, 2018
video installation
Dimensions variable
Courtesy of the Artist

Born in 1968 in Zhejiang, China, Zhen-Zhong Yang has been living and working in Shanghai for more than 20 years. He graduated from the China Academy of Art in Hangzhou, and predominately works in video, photography, installation, and interactive new media art. He also does curatorial work. Yang believes that life is a continuously repeated process, and repetition is an obvious motif in his art. Be it a seat cushion removed from a massage chair or appropriation of artworks by other famous artists, Yang constantly uses everyday found objects and familiar settings to convey thoughts that are reflective and profound.

The core focus with Yang's oeuvre is to use a cynical attitude to emphasize the massive irony and disarray that exist in society, and on the other hand, he also examines and considers issues on life and death and socio-political development, resulting in artworks that seek to challenge conventional social behavioral standards. Some of Yang's solo exhibitions include *Surveillance and Panorama* at the Tang Contemporary Art in Beijing (2018); *Trespassing* at the OCT Contemporary Art Terminal in Shanghai (2013); *Don't Move* at ShanghART in Beijing (2011); and *YANG ZHENZHONG* at the Ikon Gallery in Birmingham (2006). Select group exhibitions include *Art and China after 1989: Theater of the World* at the Solomon R. Guggenheim Museum, New York (2017); the *11th Shanghai Biennale: Why Not Ask Again?* at MOCA Shanghai (2016); the *3rd Asia Triennial Manchester* (2013); and the *52nd Venice Biennale: Think with the Senses, Feel with the Mind* (2007).

陳界仁
Chieh-Jen CHEN



《魂魄暴亂1900-1999: 失聲圖I、II、III》· 1997

黑白數位影像、典藏級相紙輸出

208 × 260 公分 × 3 件

臺北市立美術館典藏

1960 年生於臺灣桃園，高職美工科畢業，目前生活和工作於臺灣臺北。在冷戰 / 反共 / 戒嚴時期，陳界仁曾以游擊式的行為藝術干擾當時的戒嚴體制，1987 年解除戒嚴後，曾逐漸停止創作 8 年。1996 年重新恢復創作後，開始和失業勞工、臨時工、移工、外籍配偶、無業青年、社會運動者等進行合作，並通過佔據資方廠房、潛入法律禁區、運用廢棄物搭建虛構場景等行動，對已被新自由主義層層遮蔽的「人民」歷史與當代現實，提出另一種「再 - 想像」、「再 - 敘事」、「再 - 書寫」與「再 - 連結」的拍攝計劃，他將相關拍攝計劃，稱為「創噪」與「生產第二層運動」。

2010 年開始，陳界仁更積極關注在新自由主義與後網路時代的「全域式」操控技術下，全球越來越多人淪為泛臨時工的現實，他將這個新自由主義全球化與自動化生產後的普遍現象，簡稱為「全球監禁、在地流放」，並試圖通過重思「以欲化欲」的路徑，借此思考如何質變「全域式」操控技術的可能性。



Revolt in the Soul and Body 1900 – 1999: Lost Voice I, II, III, 1997

black & white digital imagery, archival quality photo paper

208 × 260 cm × 3 pieces

Collection of the Taipei Fine Arts Museum.

Born in 1960 in Taoyuan, Taiwan, Chieh-Jen Chen currently lives and works in Taipei, Taiwan. Chen employed extra-institutional underground exhibitions and guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anticommunist propaganda and martial law (1949 – 1987). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with local residents, unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that has been obscured by neo-liberalism, Chen embarked on a series of video projects in which he used strategies he calls “re-imagining, re-narrating, re-writing and re-connecting.”

Starting in 2010, Chen began actively focusing on the fact that many people around the world have been reduced to working temporary jobs due to pervasive control technology in the neoliberal, post-Internet age. Chen calls this universal situation “global imprisonment” or “at-home exile.” Based on these ruminations, Chen has considered how pervasive control technology can be qualitatively changed by transforming desire with alternative forms of desire.

袁廣鳴
Goang-Ming YUAN



〈城市失格—西門町白日〉、〈城市失格—西門町夜晚〉，2002

攝影

313 × 250 公分

國立臺灣美術館典藏

袁廣鳴1965年生於臺灣臺北，1989年畢業於國立藝術學院美術系（今國立臺北藝術大學）。他於1993-1997年間赴德攻讀碩士，為德國國立卡斯魯造型藝術學院媒體藝術碩士。袁廣鳴從1984年即開始影像創作，是臺灣錄像藝術的先鋒人物，他的作品常探討數位影像的視覺幻術，擅長以象徵隱喻為手法，結合科技影像技術，表達人在當代影像社會中的各種細微的精神感知和心理狀態。而他所細緻經營的影像風格，也常帶有詩性和哲學的意境。袁廣鳴受邀參與大型國際展覽不勝枚數，其中包括「愛知三年展」（2019）、「第一屆曼谷藝術雙年展」（2018）、「法國里昂雙年展」（2015）、「福岡亞洲藝術三年展」（2014）、「澳洲亞太當代藝術三年展」（2012）、「新加坡雙年展」（2008）、「英國利物浦雙年展」（2004）、「紐西蘭奧克蘭三年展」（2004）、「第50屆威尼斯雙年展」臺灣館（2003）、「漢城國際媒體藝術雙年展」（2002）、美國舊金山現代藝術美術館的「01.01: Art in Technological Times」（2001）、「日本ICC1997媒體藝術雙年展」（1997）、「臺北雙年展」（2002、1998、1996）等。



City Disqualified - Ximen District in Day Time, City Disqualified - Ximen District at Night, 2002

photography

313 × 250 cm

Collection of the National Taiwan Museum of Fine Arts.

Goang-Ming Yuan was born in 1965 in Taipei, Taiwan. He graduated from the National Institute of the Arts (now Taipei National University of the Arts) in 1989 with an undergraduate degree in art and then studied in Germany from 1993 to 1997, where he received a master's degree in media art from the Academy of Design in Karlsruhe. He is now a professor at the Department of New Media Art in the Taipei National University of Arts. As one of the most active and internationally acclaimed Taiwanese media artists, Yuan began making video art in 1984 and is also considered a video art vanguard in Taiwan. Combining symbolic metaphors with imaging technologies, Yuan often uses his work to create digital visual illusions conveying various intricate psychological and mental perceptions and conditions that people go through in today's visual society. The refined visual style he has developed is often poetic and philosophical. Yuan is a frequent contributor to major international exhibitions, including the *Aichi Triennale* (2019), the *1st Bangkok Art Biennale* (2018), *Biennale de Lyon* (2015), *Fukuoka Asian Art Triennale* (2014), *Asia Pacific Triennial of Contemporary Art in Australia* (2012), *Singapore Biennale* (2008), *Liverpool Biennial* (2004), *Auckland Triennial in New Zealand* (2004), the *50th Venice Biennale - Taiwan Pavilion* (2003), *Seoul International Media Art Biennale* (2002), and the exhibition, *01.01: Art in Technological Times*, presented at the San Francisco Museum of Modern Art (2001), *ICC Biennial, Japan* (1997), and *Taipei Biennial* (2002, 1998, and 1996).

李小鏡
Daniel LEE



〈十二生肖〉· 1993
C型式數位輸出
182.5 × 203 公分
國立臺灣美術館典藏

李小鏡1945年出生於中國重慶，後來隨家人移居臺灣後在臺灣成長。1968年自臺灣中國文化大學美術系（當時名稱為中國文化學院）畢業後，赴美至費城藝術學院攻讀碩士學位，研習電影與攝影，目前定居於紐約。李小鏡1980年代開始從商業攝影轉向以攝影為主的藝術創作。90年代電腦科技的興起，使他得以整合所學的繪畫、攝影等創作經驗，進而轉化成一種極具個人表現與創作風格的影像語言。李小鏡第一個系列的數位影像作品，是融合了人和動物的關聯性，結合西方進化論和東方神話傳說與宗教，加上運用電腦科技與影像軟體技術，創造出一系列數位攝影作品如〈十二生肖〉、〈眾生相〉、〈審判〉、〈叢林〉等。李小鏡曾於2003年參與威尼斯美術雙年展臺灣館「心感地帶」、並於獲邀至世界各地如上海雙年展、臺灣亞洲藝術雙年展、華德堡雙年展、柏克萊美術館、洛杉磯美術館等展出，近年更於臺北市立美術館舉辦大型個展「鏡—李小鏡回顧展」（2016）。



Manimals, 1993
digital c-print
182.5 × 203 cm
Collection of the National Taiwan Museum of Fine Arts

Daniel Lee was born in Chunking, China in 1945 and grew up in Taiwan. He graduated from the College of Chinese Culture in Taiwan (now Chinese Culture University) with a degree in fine art, and then he obtained a master's degree in photography and film from the Philadelphia College of Art in the United States. He is currently based in New York. Lee transitioned from commercial photography into photography art in the 1980s, and with the advent of computer technology in the 1990s, he began to integrate his experiences with painting, photography, and other creative skills and developed a highly personal visual language and style. Lee's first digital image series blends together humans and animals, integrating the theory of evolution from the West with Eastern myths and religions, resulting in several series of digital photo art by using computer technology and imaging software, including *Manimals*, *108 Windows*, *Judgement*, and *Jungle*. Lee exhibited in *Limbo Zone* presented at the Taiwan Pavilion in the 2003 Venice Biennale, and has exhibited extensively around the world, including at the Shanghai Biennale, Asian Art Biennial in Taiwan, Whitstable Biennale, Berkeley Art Museum, Los Angeles County Museum of Art, and others. *Looking Glass - Daniel Lee Retrospective* was presented in 2016 at the Taipei Fine Arts Museum.

吳天章
Tien-Chang WU



〈夢魂術〉· 2004
雷射照片
162 × 240 公分
國立臺灣美術館典藏

〈移山倒海〉· 2005
雷射照片
153 × 240 公分
國立臺灣美術館典藏

吳天章1956年生於臺灣彰化，1980年畢業於中國文化大學美術系。藝術家常以歷史圖像及符號為象徵，將本土文化作為創作的參照以及個人對於史觀的詮釋，以此思考臺灣社會、政治、歷史和文化的發展。1980年代他大膽挑戰政治權威，以兩岸的政治霸權人物圖像，嘲諷近代史的造神運動。1990年代，藝術家發展電腦合成影像技術、攝影、道具、布景和模特兒，以編導的方式，展現他獨有的「台客美學」，採用一些歷史文本、常民圖像、民間信仰、傳說或勸世警語等，這些內容和圖樣在他的編排下，凸顯出一種不自然又詭異的矯飾風格，而這樣的風格成為了吳天章對於臺灣美學的一種詮釋與塑造。

吳天章是各大國際重要雙年展的常客，參加過包括威尼斯雙年展、臺北雙年展、臺灣美術雙年展、福岡亞洲藝術三年展、亞太三年展、德國卡賽爾K18國際大展等，並於許多國內外美術館展出：如法國安瓦湖市立藝術中心、國立臺灣美術館、臺北市立美術館、臺北當代藝術館、北京尤倫斯當代藝術中心、中國美術館、美國紐約文化中心、香港、北京、上海等地博覽會、山西平遙、廣州、香港國際性攝影藝術節及捷克中華當代攝影展等。



Abracadabra, 2004
laser engraved photo
162 × 240 cm
Collection of the National Taiwan
Museum of Fine Arts

Shift Mountains and Overturn Seas, 2005
laser engraved photo
153 × 240 cm
Collection of the National Taiwan Museum of
Fine Arts

Tien-Chang Wu was born in 1956 in Changhua, Taiwan, and graduated from the Departments of Fine Arts at the Chinese Culture University in 1980. He is an artist that often works with historical images and symbols and references local culture to combine with his own interpretation of history to reexamine society, history and politics through art. In the 80s, he boldly challenged political authorities and created satires of powerful political figures in Taiwan and China, which he used to mock acts of deification in recent history. He then began working with digital imaging tools, photography, props, and models in the 90s, using the approach of staged photography to develop his own unique "Taike" (local Taiwanese) aesthetic style. Referencing historical texts, everyday images, folk beliefs, legends, and cautionary tales and warnings, such contents and images are arranged by the artist to bring out an unnatural and peculiarly kitschy style, which serves as Wu's own unique Taiwanese aesthetic interpretation and construct.

Wu is a frequent contributor to many major international exhibitions, including the *Venice Biennale*, *Taipei Biennial*, *Taiwan Biennial*, *Fukuoka Asian Art Triennale*, *Asia-Pacific Triennial*, and *Encountering the Others: K18 International Art Exhibition* in Kassel, Germany. He has also exhibited in many art museums in Taiwan and overseas, including at the Centre des arts d'Enghien-les-Bains in France, National Taiwan Museum of Fine Arts, Museum of Contemporary Art, Taipei, Ullens Center for Contemporary Art in Beijing, National Art Museum of China, Taipei Cultural Center in New York (2008), and other art expositions in Hong Kong, Beijing, and Shanghai, as well as international photography festivals in Pingyao of Shanxi Province, Guangzhou, and Hong Kong, and the *Contemporary Chinese Photography Exhibition* in Prague.

瓦歷斯·拉拜
Walis Labai



〈隱形計畫系列之低聲細語的樹生群像〉· 2009

數位影像輸出

119.5 × 90 × 3.5 公分 × 6 件

高雄市立美術館典藏



Invisible Project Series: The Whispering Wind of Tree-Born People, 2009

digital print

119.5 × 90 × 3.5 cm × 6 pieces

Collection of the Kaohsiung Museum of Fine Arts

瓦歷斯·拉拜1960年出生於臺灣南投，母親為賽德克族的他，有著一半的原住民血統。1991年畢業於美國紐約州羅徹斯特工藝學院應用藝術系。畢業之後在電腦動畫界擔任藝術指導與視覺顧問，近年任職於中原大學商業設計系。從國外唸書回來的他，開始省思屬於自己的文化本源，2006年一場第三屆當代藝術原住民研討會的討論，更激發了他在創作上的觀點，他開始利用所學的物理與電腦繪圖技術，透過影像創作來詮釋消失中的原住民傳統文化。

Walis Labai was born in 1960 in Nantou, Taiwan. He is of Seediq ancestry on his mother's side, making him half indigenous by descent. After graduating from the Rochester Institute of Technology in the United States in 1991 with a degree in applied arts, he then began working in the field of computer animation as an art director and visual consultant, and now teaches at the College of Commercial Design, Chung-Yuan Christian University. Having returned from studying abroad, Walis Labai began to reflect on his own cultural roots. The 3rd Indigenous Contemporary Art Symposium in 2006 further inspired him, creatively, and he began to apply his knowledge on physics and computer graphics to create visual artworks, seeking to define the disappearing traditional indigenous culture.

洪東祿
Tung-Lu HUNG



〈美少女戰士〉· 1999
C型式彩色輸出
146 × 120 × 4.3 公分
藝術銀行典藏



〈誕生〉· 2002
半透明相紙、3D光柵片、燈箱
180 × 140 × 12 公分
私人收藏

洪東祿1968年出生於臺灣彰化，1999年畢業於國立臺南藝術學院造形藝術研究所，目前工作、生活於臺南。2002年開始他在臺北市立美術館、義大利當代美術館、加拿大都有個展，也參加了許多國際當代藝術大展，如第48屆威尼斯雙年展、臺北雙年展、西班牙拱之大展、上海雙年展等。洪東祿進入臺南藝術學院研究所，開始以「攝影」作為手段，創作元素大量借用大眾流行文化與商品消費體系所創造的圖像與符號，如美少女戰士、無敵鐵金剛等這些美日卡漫人物，他特意把他們放在華麗但又看起來虛幻的歷史場景中，然後結合歐洲文藝復興時期宗教繪畫的印刷品，營造出一種新世代流行聖像的圖像語彙。



Sailor moon, 1999
C-Print dye
146 × 120 × 4.3 cm
Collection of the Art Bank



The Birth, 2002
translucent paper, parallax barrier 3D,
light box
180 × 140 × 12 cm
Private Collection

Born in Changhua, Taiwan in 1968, Tung-Lu Hung graduated from the Graduate Institute of Plastic Arts, Tainan National College of the Arts in 1999. He currently lives and works in Tainan. He has presented solo exhibitions since 2002 at the Taipei Fine Arts Museum, Contemporary Art Museum of Italy, and in Canada, His artworks also featured in many international exhibitions, including the *48th Venice Biennale*, *Taipei Biennial*, *Contemporary Art Fair (ARCO)* in Spain, *Shanghai Biennale*, and others. After becoming a doctoral candidate at the Tainan National College of the Arts, Hung began adapting “photography” as a creative approach, appropriating images and icons from popular culture and consumerism, including Japanese and American animation characters such as Sailor Moon and Mazinger Z. He purposely places these icons in spectacular yet illusive historical settings and combines them in prints of European religious paintings from the Renaissance period, as he creates a form of sacred effigy for the new generation.



〈Survivor Project 《41°N · 74°W》〉 · 2007

數位影像輸出

87 × 239 × 3 公分

國立臺灣美術館典藏

郭奕臣1979年出生於臺灣高雄，2007年畢業於國立臺北藝術大學科技藝術研究所，主修媒體藝術，目前居住並工作於臺北。2005年曾獲臺北美術獎首獎。郭奕臣的作品不斷透過不同的媒材型式，創造出一種詩意兼具情境式的獨特語彙，作品的核心關注於人與自然環境之間的關係，以及內心歸屬感的消逝與飄盪的精神狀態，並透過不存在的狀態去顯現對生命本質的探索。作品《入侵》曾代表臺灣參加2005 威尼斯雙年展臺灣館，並為歷年來參展最年輕的藝術家。2008年獲得臺新藝術獎年度五大視覺入圍，曾在新加坡雙年展、雪梨雙年展、首爾國際媒體藝術雙年展與德國ZKM美術館等重要美術館展出，作品持續獲邀於希臘、德國、瑞士、紐約、印度、日本、法國等地展出。



Survivor Project 《41°N · 74°W》, 2007

digital print

87 × 239 × 3 cm

Collection of the National Taiwan Museum of Fine Arts

I-Chen Kuo was born in 1979 in Kaohsiung, Taiwan, and received his master's degree in new media art from Taipei National University of the Arts in 2007. Kuo currently lives and works in Taipei. Kuo was the first prize winner of the Taipei Art Awards in 2005, and he continues to work with different media to create art using a unique language that is poetic and situational. His art focuses on the relations between mankind and nature, the dissipating sense of belonging and floating psychological state, as he also uses nonexistent conditions to explore life's intrinsic essence. In 2005, Kuo became the youngest artist ever to represent Taiwan in the Venice Biennale, where he presented his work, *Invade*. He was shortlisted in 2008 for the Taishin Arts Award's top 5 visual artworks of the year, and he has also exhibited at the *Singapore Biennale*, *Sydney Biennial*, *Seoul International Media Art Biennale*, ZKM Center for Art and Media in Germany, and other major institutions across the world. He continues to show his work globally, including in Greece, Germany, Switzerland, New York, India, Japan, and France.

賴珮瑜
Pei-Yu LAI



〈霓虹城市—臺北、上海、東京〉，2008

數位影像輸出

39.5 × 229.3 × 3 公分 × 3件

藝術銀行典藏

賴珮瑜1976年出生於臺灣臺北，2007年畢業於國立臺南藝術大學造型藝術研究所，2018年於國立臺南藝術大學藝術創作理論研究所取得博士學位。賴珮瑜的作品多次展出於臺灣、日本、韓國、中國、法國、德國及美國等地。她的創作一直關注著符號與其再現的意義。其中最為人熟知的是城市系列作品，以數位影像的極簡元素和符號，呈現都市景觀的單一與相似性，探討著全球化下城市空間的同質性。

賴珮瑜的作品曾獲國立臺灣美術館、高雄市立美術館、澳洲白兔美術館、日本橫濱BankArt典藏，創作亦受到許多獎項肯定如：高雄獎首獎（2007）、臺北獎優選（2007）、臺北國際藝術博覽會新人推薦（2008）、世安基金會造型藝術獎（2014）、文化部公共藝術獎（2018）等。



Neon City - Taipei, Shanghai, Tokyo, 2008

digital print

39.5 × 229.3 × 3 cm × 3 pieces

Collection of the Art Bank

Pei-Yu Lai was born in 1976 in Taipei, Taiwan, and received her master's degree from the Graduate Institute of Plastic Arts, Tainan National University of the Arts in 2007. In 2018, she obtained her doctoral degree in art and theory from the same university. Lai has shown her work extensively around the world, including in Taiwan, Japan, Korea, China, France, Germany, and the United States. Symbols and representations have always been the focus of Lai's art, and her most well-known works are from her *City Series*. The series consists of digital images composed with minimal elements and symbols, showing that different cityscapes appear to bare a resemblance, with the state of homogeneity occurring in urban spaces under globalization explored.

Her artworks are collected by the National Taiwan Museum of Fine Arts, Kaohsiung Museum of Fine Arts, White Rabbit Gallery in Australia, and BankART 1929 in Yokohama, Japan. She has also received several awards for her creations, including the Kaohsiung Awards (First Prize, 2007), Taipei Arts Awards (Honorable Mention, 2007), Art Taipei - Made in Taiwan-Young Artist Discovery (2008), S-An Cultural Foundation Art Award (2014), and Taiwan's Ministry of Culture's Public Art Award (2018).

渡邊豪
Go WATANABE



〈臉 (肖像 # 12)〉 · 2007

數位影像、燈片、燈箱

119 × 107 公分

國立臺灣美術館典藏

渡邊豪1975年出生於日本兵庫縣，2002年自日本愛知縣立藝術大學研究所油畫科畢業。渡邊豪於1999年即與13名成員一起在愛知縣西春日景郡啟動「art space dot」，2003年於愛知縣豐田市美術館展示〈臉〉這組作品，作品當時受到很大的矚目並受到豐田市美術館收藏。渡邊豪的數位動畫和輸出攝影作品，呈現出一個黑暗而靜逸的世界。他的創作方式為先拍攝物體的表面結構，運用沒有內涵的表皮，然後再在電腦中創建其3D骨架，營造出現實感，他獨特的創作及表達方式備受觀眾的關注。展覽經歷包括：「媒體城市雙年展」（2006年，首爾市立美術館），「美麗新世界：當代日本文化」（2007年，廣東美術館），「亞洲藝術雙年展」（2007年，國立臺灣美術館美術·臺中），「Big in Japan」（2009年，CAC·立陶宛），「COSMETIC TRAVELERS」（2012年，艾斯帕斯路易·威登·東京），「卡貝·迪恩·抓住每一天」（2012年，豐田市立美術館·愛知縣）等。



The Face (Portrait No. 12), 2007

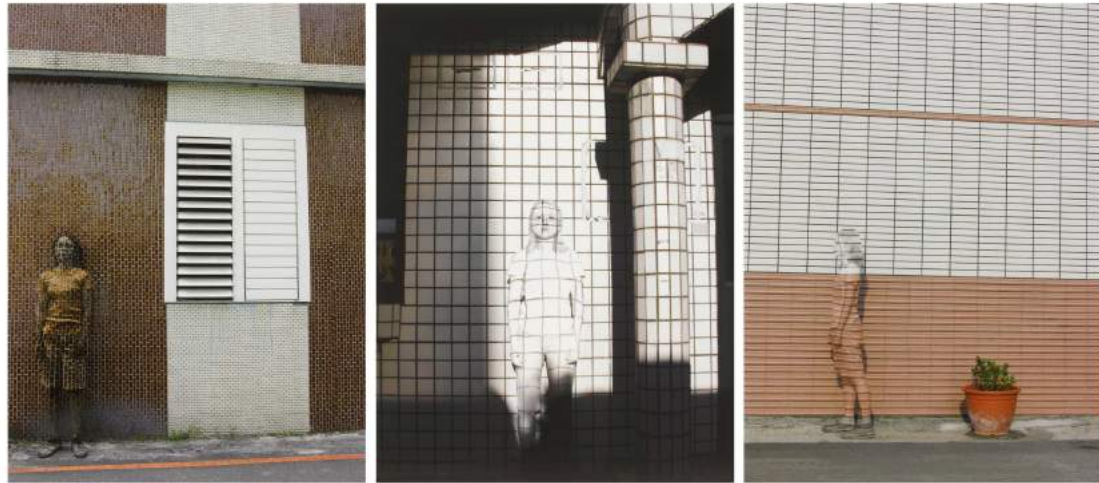
digital print, translucent film, light box

119 × 107 cm

Collection of the National Taiwan Museum of Fine Arts

Go Watanabe was born in 1975 in Hyogo, Japan. He graduated from the Graduate School of Aichi Prefectural University of the Arts in 2002, majoring in oil painting. In 1999, Watanabe cofounded “art space dot” with 13 other members in Aichi; And in 2003, he showed his art series, *The Face*, at the Toyota Municipal Museum of Art. The exhibition generated great recognition, and the series was subsequently acquired by the museum for its collection. A dark and quietly still world is observed in Watanabe’s digital animations and digital photographs. His creative process begins with him photographing the superficial structure of an object, and he then takes only the skin of the object and creates a 3D skeletal structure for it using the computer, resulting in something that’s quite realistic. His unique artworks and approach have fascinated many. Some of the exhibitions he has taken part in include the Seoul International Media Art Biennale (Seoul Museum of Art, 2006), *Beautiful New World: Contemporary Visual Culture from Japan* (Guangdong Museum of Art, 2007), Asian Art Biennial (National Taiwan Museum of Fine Arts in Taichung, 2007), *Big in Japan* (Contemporary Art Center in Lithuania, 2009); *COSMETIC TRAVELERS* (Espace Louis Vuitton in Tokyo, 2012), and *Carpe Diem Seize the Day* (Toyota Municipal Museum of Art in Aichi, 2012).

郭慧禪
Hui-Chan KUO



〈褐磁磚、白磁磚、灰磁磚〉· 2005

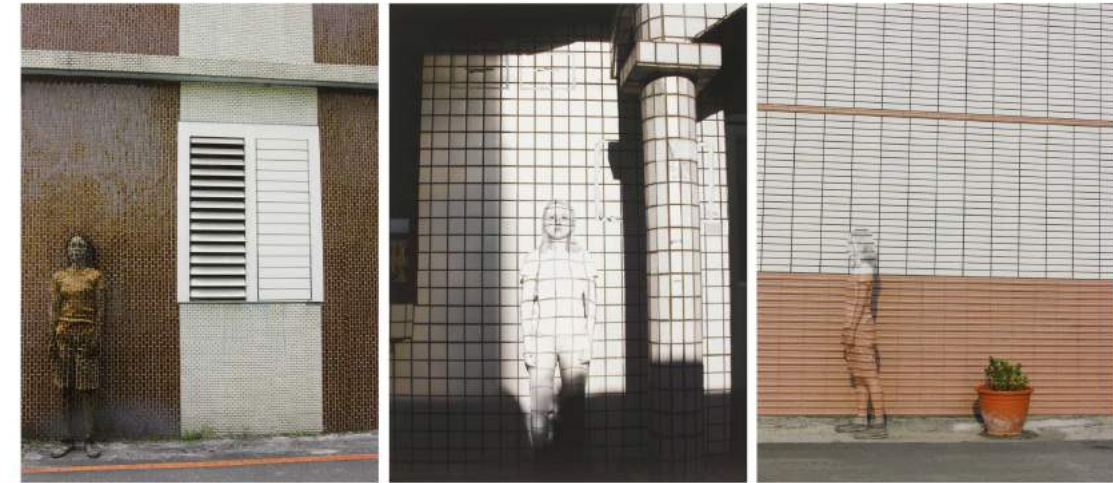
藝術微噴

60 × 45 公分 × 3件

藝術銀行典藏

郭慧禪1976年出生於臺灣宜蘭，目前居住和工作於新北市。1999年畢業於國立臺灣藝術學院美術系，2001年赴英國倫敦藝術學院攻讀藝術碩士。郭慧禪為新樂園藝術空間成員，亦曾在元智大學藝術與設計學系、佛光大學傳播學系擔任講師。郭慧禪的創作以數位影像及動畫為主要媒材，作品探討人和環境的關係，將現實生活中所面臨的狀態轉化為圖像，藉以反映生活在都市中的失序和焦慮。

2001-2004年的作品中，她主要以影像裝置為創作媒材，作品中審視身體和場域之間的關係，藉由時空所衍生出的雙重審視標準，來傳達對一般社會大眾預設認定的質疑，在個別的作品中，同時也探討自我認同／性別意識及虛幻與現實曖昧不明之間的衝突，以不同的角度來重新看待「身體」，屏除性別和慾念，由生命最初的原型來重新定義身體。2005年後的作品重心逐漸轉向於自我價值和環境的衝突，藉由生物自衛本能所衍生出的擬態行為，將現實生活中所面臨的狀態轉化成圖像。



Brown Tile, White Tile, Gray Tile, 2005

giclee print

60 × 45 cm × 3 pieces

Collection of the Art Bank

Hui-Chan Kuo was born in 1976 in Yilan, Taiwan, and she currently lives and works in New Taipei City. She received her bachelor's degree in art from the National Taiwan College of Arts in 1999 and then obtained her master's degree from the University of the Arts London in 2001. Kuo is a member of the SLY Art Space and has taught as a lecturer at the Department of Art and Design of Yuan Ze University and the Department of Communication of Fo Guang University. Kuo predominately works in digital image and animation, and creates art that explores the relationship between people and the environment. She transforms situations from everyday life into images to reflect on the chaos and anxiety found in cities.

Kuo's oeuvre from 2001 to 2004 mainly consisted of image-oriented installations, with the artworks used to examine the relations between the body and places. Double standards with seeing derived from spatial and temporal elements were then used to question general assumptions and conventions. Each individual artwork was also used to explore conflicts between self-identity/gender awareness and ambiguity between illusion and reality. Reexamined through different perspectives, the body was then redefined by removing any gender related qualities and desires, seeing it the way it was when life first began. Kuo's creative focus shifted in 2005 to conflicts between the value of the self and the environment, with simulated behaviors derived from life forms' self-defensive instincts, transforming situations encountered in everyday life into images.

黃建樺
Chien-Hua HUANG



〈編碼者—歡迎光臨迴旋放送電臺〉· 2016

數位攝影、金屬相紙
110 × 208 × 3.5 公分
藝術家自藏

黃建樺1979年出生於臺灣彰化，畢業於國立臺灣藝術大學雕塑學系，後於國立臺南藝術大學造形藝術研究所時期轉為趨向影像的創作，嘗試將對於實體時間空間的存在所獨有的看法帶入當代科技影像。2017年於國立臺南藝術大學藝術創作理論研究所取得博士學位後，持續對人類存在於攝像操控時代的身分定位作探討。

面對當代黃建樺提到：「我們在一個越出的變形弔詭世界中游移，我們樂在其中，而且已經樂到失去辨別判準的能力。」作品企圖傳達出媒體時代透過符碼、語言戲局與社會體系所產出的影像動勢，於這影像時代視野的切換與相對應的生存經驗中，以直接而親密的方式和人們的想像建立連結，進而凝塑出多重且帶有脫序趣味的人性寓言。



Transcoder - Welcome to the carousel radio station, 2016

digital photography, metallic paper
110 × 208 × 3.5 cm
Courtesy of the Artist

Chien-Hua Huang received his undergraduate degree from the Department of Sculpture of National Taiwan University of Arts and his master's degree from the Graduate Institute of Plastic Arts, Tainan National University of the Arts. During his time in Tainan, he also shifted his creative interest towards image making. Huang conveys his view on time and space with contemporary digital photography. After obtaining his doctoral degree in 2017 from the Department of Art Creation and Theory at the Tainan National University of the Arts, he continues to conduct investigations on the identity of human existence in an image driven age.

On the issues of contemporaneity, Huang comments, "We are drifting in a paradoxical world. We find pleasure in it, but we've lost our ability to discern." He uses his art to convey liminoid phenomena through signage, word play, and representation in the media era; with experiences existing in a digital age and shifting perspectives, Huang relates to the world's wisdom in the most intimate and direct way and tells a disorderly yet delightful parable of human nature.

何孟娟
Isa HO



〈我是女孩〉· 2012
紫外線噴墨鋁板相片
150 × 150 × 3 公分
藝術銀行典藏

何孟娟1977年生於臺灣基隆，2001年畢業於國立藝術學院美術系（現為國立臺北藝術大學），2005年畢業於國立臺北藝術大學美術創作碩士班。為「非常廟」（VT Salon）的主要成員之一，曾任視覺藝術協會秘書長。自1999年開始，何孟娟將自己扮裝為迪士尼卡通中的白雪公主現身在創作作品之中，這一系列白雪公主的作品延續到2008年，利用扮裝攝影 - 角色與場景的設定，藝術家試圖以白雪公主這個被大眾文本及圖像消費體系（迪士尼）塑造出來的經典角色，來說明現實女性身分在社會裡所遭遇理想和現實之間的問題處境，女性的形象和夢想是被社會期待所投射出來的集體意識，白雪公主這系列為藝術家對於自我作為女性這個身分的一連串提問，所處理的是現代女性內在價值的矛盾。

從2007年《完美婚姻》、《我有好多敵人》、2008年《今年除夕我們簽訂了和平協定》等作品，一直到《我有無比的勇氣》（溫良恭儉讓）的女戰士角色，何孟娟利用大家熟悉的迪士尼經典角色來述說一個女性身分在現代社會的現實處境，其中或許也投射了藝術家自己在這個角色扮演中賦予自己的期許和想像。



I'm a girl, 2012
UV inkjet on dibond
150 × 150 × 3 cm
Collection of the Art Bank

Isa Ho was born in 1977 in Keelung, Taiwan. She graduated from the Department of Fine Arts, National Institute of the Arts (now Taipei National University of Arts) in 2001 and then obtained her master's degree in art from the same university in 2005. She is a core member of VT Salon in Taipei, and previously served as secretary-general of Association of the Visual Arts in Taiwan (AVAT). Ho began cosplaying as Disney's Snow White in 1999 and continued to work on the series based on this character till 2008. By impersonating Snow White, a classic character created based on conventional ideals and fabricated by the commercial institution (Disney), Ho took photographs dressed as this character in different settings, and her intent was to reveal how women struggle between their ideals and reality in society, and how the female image and women's dreams are derived from a collective consciousness projected by social expectations. In her Snow White series, she raises a series of questions about her female identity and deals with the inner conflicts faced by modern women.

侯怡亭
I-Ting HOU



〈複體—白貞潔長袍〉· 2011
數位影像輸出、手工刺繡
136 × 203 × 4.5 公分
藝術家自藏

侯怡亭1979年出生於臺灣高雄，現居住並工作於臺北市。畢業於國立臺北藝術大學美術系及國立臺南藝術大學造型藝術研究所的她，作品媒材以數位影像及錄影藝術見長，透過不同媒材表現影像的可能性。她的藝術實踐著重於研究不同歷史時刻及社會脈絡下的身體與圖像之間的關係，關注女性身體及文化脈絡之間的象徵與意義，並透過傳統匠人的生產（工藝），及工作模組的勞動生產議題提出問題。她的作品反映女性勞動力在教育、國家政權、全球化秩序底下的系統，近年以計劃型的創作模式，研究當代女性勞動力在世界工廠的樣貌。重要展歷包括「冷鍊—侯怡亭個展」（臺北市立美術館，2019）、「第9屆亞太當代藝術3年展」（澳洲昆士蘭美術館，2018）、「遇見臺灣當代」（華府雙橡園，2018）、「工藝援引—臺灣當代織品藝術交流展」（日本21世紀金澤美術館，2017）、「代工繡場」（TKG+Project，2015）、「DIVA數位藝術博覽會」（巴黎，2007）等。



Complexing Body - White Chastity Robe, 2011
embroidery on digital print
136 × 203 × 4.5 cm
Courtesy of the Artist

I-Ting Hou was born in 1979 in Kaohsiung, Taiwan, and currently lives and works in Taipei. She received an undergraduate degree in art from the Taipei National University of the Arts and later obtained a master's degree in plastic arts from the Tainan National University of the Arts. Specializing in digital images and video art, Hou uses different media to explore different visual possibilities. Her art practice concentrates on the studies of various moments in history and the visual relationship the body holds under social contextualization. She pays particular attention to the symbolism and the significance with the female body under cultural contexts and raises questions focusing on issues connected to traditional artisanal production (craftwork) and modular production. Hou's art reflects the female labor force system under the orders of education, state power, and globalization. She has in recent years taken on project-based creative endeavors to examine the contemporary female labor force in factories around the world. Some of Hou's selected exhibitions include her solo exhibition, *Cold Chain* (Taipei Fine Arts Museum, 2019), the *9th Asia Pacific Triennial* (Queensland Art Gallery, 2018), *Meet Taiwan Contemporary Art at Twin Oaks* (Twin Oaks Estate in Washing DC, 2018), *Citation From Craft-Contemporary Textile Art Taiwan/Kanazawa interchange* (21st Century Museum of Contemporary Art in Kanazawa, Japan, 2017); *Sewing Fields* (TKG+ Project, 2015), and the *DiVA Digital & Video Art Fair* (Paris, 2007).

周慶輝
Ching-Hui CHOU



〈人的莊園—生存意識的框架系列一〉· 2014

數位輸出染料

167 × 213.2 × 8.2 公分、165 × 125 × 8.2 公分 × 2 件

藝術銀行典藏

周慶輝1965年生於臺灣臺北，畢業於世界新聞專科學校，退伍後進入媒體工作，之後並開啟了專題攝影計畫，包括：《行過幽谷》、《消失的群像—勞動者紀事》、《野想—黃羊川計劃》、等。早期攝影作品以「報導攝影」風格為主，以紀實且帶有詩意的影像語言，傳達個人對於主題人物的觀點與想法。《臺北浮白》是長達19年的影像文件計畫，目前還在進行中。

《人的莊園》以「編導式攝影」方式進行創作，透過精緻細膩且色彩飽滿的影像，結合超現實的景境氛圍，開創個人獨特的攝影語境。周慶輝曾先後榮獲了「自立報系臺灣新聞年度攝影獎」、「映像與時代—中華民國國際攝影藝術大展」的「報導類銀牌獎」、「臺北攝影節報導類特別獎」、「金鼎獎」、SOPA亞洲「卓越特寫攝影獎」等榮譽獎項。作品曾多次受邀至柏林、法蘭克福、佛羅倫斯、東京、香港、北京、新加坡、上海、廣州、以色列、加拿大、瑞士等地展出，也廣受國內外美術館及私人機構典藏。同時，周慶輝也以攝影藝術家的身份多次受邀參加國際攝影大展，包括：「廣州國際攝影雙年展」、「香港攝影節 - 四度空間—兩岸四地當代攝影展」、「首屆長江國際影像雙年展」、「2014 臺北雙年展」、「陌生的亞洲—北京國際攝影雙年展」等。此外，自攝影延伸發展的限量版攝影集，亦榮獲iF 設計獎、德國紅點設計獎、金蝶獎等國內外大獎，足見對於作品品質的嚴謹要求與水準。周慶輝希望自己成為一位用相機說故事的人，「我想讓影像如文字般，本身就能敘述故事」，每個看過圖片的人，如同聽他說完故事一般，自影像中得到豐富的感受。



Animal Farm: Life Boundary Frame Series I, 2014

digital printing ink

167 × 213.2 × 8.2 cm, 165 × 125 × 8.2 cm × 2 pieces

Collection of the Art Bank

Ching-Hui Chou was born in Taiwan in 1965. After graduating from the Shih Hsin School of Journalism and upon completing his military duties, he then began working in the media industry and later started working on photography featured projects, including *Out of the Shadows*, *Vanishing Breed – Workers Chronicle*, and *Wild Aspirations – The Yellow Sheep River Project*. His earlier photography work consisted mainly of reportage photography, with documentary and poetic visual language used to convey his personal views and thoughts on the subjects presented. *Fined Taipei* is an ongoing image and text-based project that he has been working on for the past 19 years.

Animal Farm, on the other hand, is a staged photography project consisting of exquisitely refined images of richly saturated colors. The images project a surrealistic ambiance, with the artist's unique photography language presented. Some of the awards that Chou has received include the Independence Post Group Annual Taiwan News Award, silver medal for the reportage category of *Images and the Age – ROC International Photography Art Exhibition*, Taipei Photography Festival Special Mention Award for the reportage category, the Golden Tripod Award; and the SOPA Awards - Excellence in Feature Photography. Chou has exhibited in many different places, including Berlin, Frankfurt, Florence, Tokyo, Hong Kong, Beijing, Singapore, Shanghai, Guangzhou, Israel, Canada, and Switzerland, with his artworks collected by art museums and private institutions in both Taiwan and abroad. He has also been invited to exhibit in many major international photography exhibitions, including *Guangzhou Photo Biennial*; *Hong Kong Photo Festival: Four Dimensions – Contemporary Photography from Mainland China, Hong Kong, Taiwan & Macau*, the 1st *Chang Jiang International Photography & Video Biennale*, the 2014 *Taipei Biennial*; *Unfamiliar Asia-The Second Beijing Photo Biennale*, amongst others. He has also published a limited edition photo collection book with images he has captured, which has received the iF Design Award, Red Dot Design Award in Germany, and the Golden Butterfly Award. The local and international distinctions he has received show his meticulousness and the high standards held for the work that he produces.

Chou strives to use his camera to tell stories; in his own words, "I want the images to work like words, to have story-telling abilities." The experience of seeing a photograph by him is like listening to him telling a story, with rich emotions evoked by the image.