

映像

人間
Reflexivity



鏡像・映像

80後的當代

影像藝術

Contemporary Image Arts
after 1980s

2022
05.19-
09.11





鏡像·映像
80 後的當代影像藝術

Specularity / Reflexivity
Contemporary Image Arts after 1980s

展覽簡介

Introduction of Exhibition

策展人 Curator |

邱誌勇 CHIU Chih-Yung

1980年代是臺灣在政治現實、社會文化與藝文創製變化劇烈的年代，藝術家們透過其創作實踐，在百家爭鳴的藝壇中，以多元的創作形式與視覺語藝，再現臺灣文化的身份認同、在地性，以及變遷中的話語權。在影像創作上，無論藝術家透過紀實性的影像創作，表達關懷土地、記錄人民生活；抑或是，表現自我主觀想望的風格性創作，影像時代中的創作實踐呈現出為數可觀的作品量。

1980年代後的臺灣影像藝術家更展現出傳統與當代交織混雜的人文景緻，藝術家們所展現的視覺感知是來自於對生存環境的內在感知，透過影像藝術創作實踐中的視覺語彙將記憶中的圖像型態，以及心中對外在世界的感知意象結合，創製出一幅幅關於景觀的微型拓撲。

「鏡像·映像：80後的當代影像藝術」以攝影創作為核心，並延伸至當代媒體藝術的範疇，思考這些流動景觀如何重新界定了人們的生活空間與型態，又如何促使在地文化不斷地與外來文化相交融，並衍生出新的文化樣貌，藉此試圖以攝影與媒體藝術的創作形式作為從當代視覺文化的表徵之一切入，以影像主題為依歸，重新思考當代視覺與文化景觀之間的辯證關係。

The 1980s was an era of dramatic changes in Taiwan's political reality, social culture, and artistic creation. Through their creative practices, artists, in an art world where hundreds of schools of thoughts in bloom, used diverse creative forms and visual vocabularies to represent the identity, locality, and the changing discursive power of Taiwanese culture. In terms of image creativity, artists expressed concerns for the land and record people's lives through documentary image creations, or their subjective desires through stylistic practices, and a considerable amount of art works in the age of images was achieved.

After 1980s, Taiwanese visual artists began to unveil Taiwan's cultural scenes with both traditional and contemporary aesthetics and convey their inner perceptions of the living environment in their works. The artists created images of topography from figures in

their memory, using visual language of their choice and combining with their personal perceptions to the external world.

Therefore, "Specularity/ Reflexivity: Contemporary Image Arts after 1980s" puts photography at its core while exploring a wider realm of contemporary media art, reflecting on how these changing landscapes have reshaped people's living space and lifestyles, prompted local cultures to interact with foreign ones, and formed a new culture accordingly. Through photography and media art, the pathways to exploring contemporary visual culture, this exhibition contemplates the dialectical relationship between contemporary visual art and cultural landscapes based on the different themes shown in these images.

Reflexivity 映像 人間

「映像」指涉的是因光線的反射作用而顯現的物像，強調一個獨立於意識的客觀現實存在，並認為人類意識有能力反應的現實。然而，攝影術從紀實性特質邁向個人風格化的創作之後，創作者透過其對社會現實的觀察與對自我的關照，展現出其獨特的影像視域；景觀同時也是社會的態度與生活方式的地景。本展中的「映像人間」展區即以「自我——身體景觀」以及「社會——文化景觀」兩大範疇為主，透過多種符徵的融合，展現創作者如何透過影像創作關照自我、觀看他人，及關懷社會。

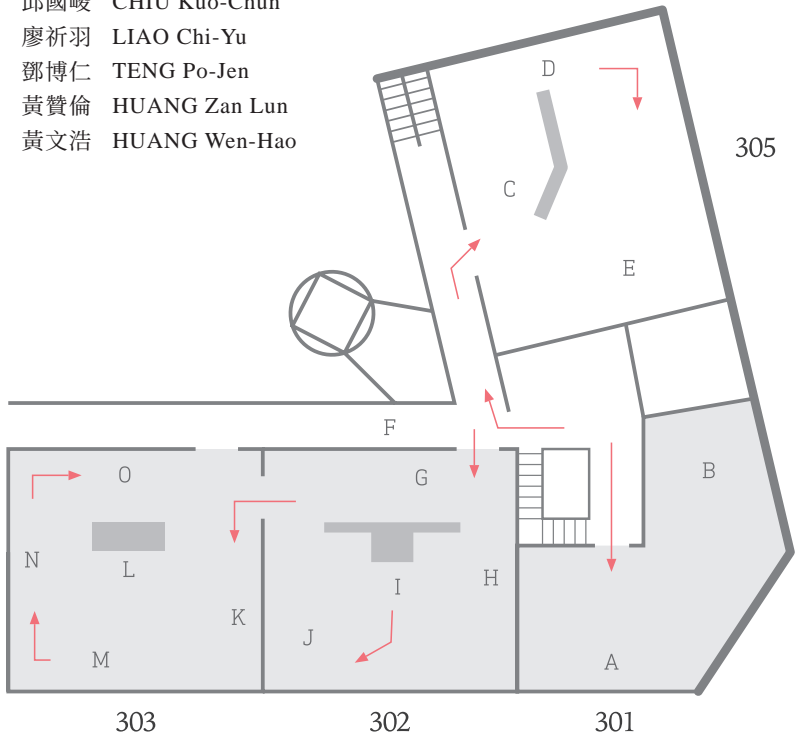
"Reflexivity" refers to images of objects that appear due to the reflection of light, emphasizing the existence of an objective reality independent from human consciousness, and consider it capable of responding to the reality. However, after the focus of photography shifted from its documentary nature to personal stylized creativity, creators started to show unique visions of images through their observations of social reality and care of the self; the spectacle is also the landscape of the social attitude and ways of life. The "Reflexivity" section in this exhibition mainly focuses on the two major themes of "Self-Body-scape" and "Socio-Cultural-scape." Through the integration of various signifiers, this section shows how creators reflect themselves, look at others, and take care of the society through image making.

社會——文化景觀 Socio-Cultural-scape

- A. 301 張照堂 CHANG Chao-Tang
- B. 301 沈昭良 SHEN Chao-Liang
- C. 305 何經泰 HO Ching-Tai
- D. 305 王有邦 WANG Yu-Pang
- E. 305 洪政任 HUNG Cheng-Jen
- F. 廊道 洪譽豪 HUNG Yu-Hao

自我——身體景觀 Self-Body-scape

- G. 302 柯錫杰 KO Si-Chi
- H. 302 謝春德 HSIEH Chun-Te
- I. 302 李小鏡 Daniel LEE
- J. 302 郭英聲 QUO Ying-Sheng
- K. 303 邱國峻 CHIU Kuo-Chun
- L. 303 廖祈羽 LIAO Chi-Yu
- M. 303 鄧博仁 TENG Po-Jen
- N. 303 黃贊倫 HUANG Zan Lun
- O. 303 黃文浩 HUANG Wen-Hao



Socio-Cultural-scape

社會——文化景觀

「社會——文化景觀」透過攝影藝術家的獨特視野展現臺灣人民與其生存空間的複雜關係，更甚是以紀實與肖像的風格脈絡，開創富含人文關懷的時代映像，呈現個體與社會體系之間的差異性形象。

Through the artists' respective unique visions to depict the complex relationship between the people of Taiwan and their living space, the theme of "Socio-Cultural-scape" investigates the context of documentary and portrait styles, creating an image of the times rich in humanistic care, and presenting the image of the social systems and differences.

張照堂 CHANG Chao-Tang

〈社會記憶—澎湖望安〉 *Social Memory: Wang'an, Penghu*

張照堂的《社會記憶》系列作品則是貼近臺灣社會變遷的樣貌，從常民的巷弄、荒野、鄉間，或城市中，以戲謔與幽默的語彙，再現時代的面容，藉以反叛特殊時代背景下的思想箝制。

Chang Chao-Tang's *Social Memory* Series documents the changes of streets, fields, country and cities in Taiwan. The artist adopted a sarcastic and humorous visual language to represent scenes of the era for showing defiance of thought control implemented at that unique period of Taiwan's history.



張照堂 | 〈社會記憶—澎湖望安〉 | 1983 | 明膠銀鹽 | 36.5 × 56 cm | 國家攝影文化中心典藏
CHANG Chao-Tang | *Social Memory: Wang'an, Penghu* | 1983 | Gelatin silver print | 36.5 × 56 cm |
Collection of the National Center of Photography and Images

沈昭良 SHEN Chao-Liang

《STAGE (舞台車)》系列 *STAGE Series*

沈昭良的《舞台車》系列以新紀實攝影的表現方式，體現出臺灣庶民文化中的綜藝團現象，其對行動式舞台車主題的捕捉，展現出在地文化的特殊性格。在沈昭良的鏡頭下，多樣的野台車有著夢幻與繽紛的意象，更是呈現獨特的文化景觀。

Shen Chao-Liang documented Taiwanese dancing troupes performing on vehicles in his innovative documentary photography series, *Stage*. His capturing of the distinctive local culture, the mobile stages, brings forward a unique cultural scene that is both vibrant and dreaming.



沈昭良 | 《STAGE (舞台車)》系列之一 | 2009 | 雷射輸出彩色相紙 | 118.5 × 143.5 cm，共 4 件 | 藝術銀行典藏
SHEN Chao-Liang | *STAGE I* | 2009 | Lightjet C print | 118.5 × 143.5 cm (4 pieces) | Collection of the Art Bank Taiwan

何經泰 HO Ching-Tai

《都市底層》 *Shadowed Life*

《工殤顯影》 *Industrial Injury*



何經泰的《都市底層》與《工殤顯影》系列，透過拍攝邊緣族群與無名者的人物肖像，以影像形式凸顯出社會階層與受壓迫者的際遇，不僅藉影像創作為公義與弱勢族群發聲，更是表意出常民的尊嚴。

In his *Industrial Injury* Series and *Shadowed Life* Series, Ho Ching-Tai created portraits of marginalised communities and nobodies to highlight the suppression faced by people of lower social classes. Not only does he use his images to voice for disadvantaged communities and advocate for justice, he also dignifies the life of ordinary people through his photography.



何經泰 | 〈都市底層系列—劉進忠〉 | 1985 | 明膠銀鹽相片 |
45.5 × 45.5 cm | 國立臺灣美術館典藏

HO Ching-Tai | *Shadowed Life: LIU Jin-Chong* | 1985 | Gelatin silver print |
45.5 × 45.5 cm | Collection of the National Taiwan Museum of Fine Arts

何經泰 | 〈工殤顯影系列—吳聰民〉 | 1995 | 明膠銀鹽相片 |
48.7 × 38.5 cm | 國立臺灣美術館典藏

HO Ching-Tai | *Industrial Injury: WU Tsung-Ming* | 1995 | Gelatin silver print |
48.7 × 38.5 cm | Collection of the National Taiwan Museum of Fine Arts

王有邦 WANG Yu-Pang

《好茶紀實攝影》

Kucapungane Documentary Photography

王有邦的《好茶紀實攝影》是在1991年開始投入長達將近27年的拍攝計畫，魯凱影像記錄過程，生命一直與時間賽跑。透過近距離的鏡頭與書寫，歌頌原民文化的獨特性，並為屏東霧台好茶部落留下真實的記憶。

Wang Yu-Pang initiated the *Kucapungane Documentary Photography Series* in 1991, where he has spent 27 years working on this Rukai photography project, trying to outrun the passing of time. Through close-ups and writings, Wang aimed to celebrate the uniqueness of Taiwanese Indigenous cultures and faithfully document the scenes in the Kucapungan village in Wutai, Pintung.



王有邦 | 〈好茶紀實攝影 04 – 104 歲人瑞 Lingase 麗雅絲〉 | 1994 | 明膠銀鹽相片 | 52 × 40.5 cm | 國家攝影文化中心典藏

WANG Yu-Pang | *Kucapungane Documentary Photography 04: 104-year-old Centenarian Lingase* | 1994 | Gelatin silver print | 52 × 40.5 cm | Collection of the National Center of Photography and Images



洪政任 | 〈憂鬱場域 08〉 | 2008 | 噴墨輸出、拼貼 | 120 × 150 cm | 國家攝影文化中心典藏

HUNG Cheng-Jen | *Melancholy Field 08* | 2008 | Inkjet print、collage |
120 × 150 cm | Collection of the National Center of Photography and Images

洪政任 HUNG Cheng-Jen

《憂鬱場域》*Melancholy Field*

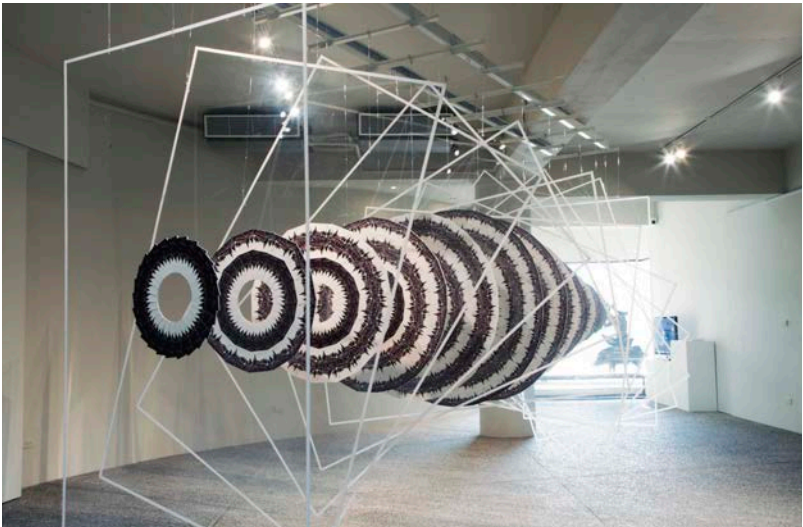
洪政任的《憂鬱場域》系列聚焦在高雄小港區紅毛港村落為故事場景，以裝扮式的身體景觀與手工的實驗精神，呈現出藝術家獨特視域的在場性，在矛盾的異質拼貼中召喚荒誕身體的社會批判，表意著國家權力、民間信仰、文化變遷與漁村迫遷等重要的議題。

Hung Cheng-Jen's *Melancholy Field Series* is set in Hongmaogang Village in Xiaogang, Kaohsiung, where Hung used poses and handmade outfits to highlight his distinctive perspective of presence. Through collages of these paradoxical elements, he wants to call for social condemnation of absurd body, touching on multiple issues like the power of a nation, folk beliefs, changes of cultural scenes, and forced migration of the fishing village.

〈宇宙花園 II〉 *The Cosmic Garden II*

長期關注環境議題的洪政任，有感於山區過度開發，使得水土保持不良而造成河口與海岸邊充滿漂流木和長期停泊漁港的船隻景象。他利用漂流木與船錨的影像，重複拼貼成環狀的造型，一如大自然之輪迴與原應生生不息之「宇宙花園」，同時也是對人類行為的無聲控訴。

Environmental issues have been a long-time focus for Hung Cheng-Jen. Upon seeing the overdevelopment of mountain areas, the overflow of drift wood in rivers and seashores due to bad soil and water conservation, and the scenes of ships staying in ports for a long time, Hung decided to create a collage of rounded pieces made up of images of drift wood and anchors, which resembles the cycle in nature and the supposedly vibrant "Cosmic Garden". He wanted to use this series of work as a silent accusation of human behaviours.



洪政任 | 〈宇宙花園 II〉 | 2003 (2021 重製) | 壓克力板、複合媒材 | 200 × 200 × 500 cm | 藝術家授權
HUNG Cheng-Jen | *The Cosmic Garden II* | 2003 (2021 remake) | Acrylic board、mix media |
200 × 200 × 500 cm | Courtesy of the artist



洪譽豪 | 〈無以為家 1〉 | 2020 | 燈箱 | 29 × 119 cm | 藝術家授權
HUNG Yu-Hao | *Wanderland I* | 2020 | Light box | 29 × 119 cm | Courtesy of the artist



洪譽豪 HUNG Yu-Hao

《無以為家》 *Wanderland*

騎樓貫穿著建築，形成住民與過客交織的通道，亦附著了長期佇留於此的生活軌跡，在流動與靜止間展演著常民生態。騎樓是行走的街道，也是生活的場所，容納、累積著群聚於此的情感，如同鑲嵌在城區中的櫥窗，日復一日展示著淬煉後滯留下的產物，亦在離散與聚合間窺見「家」的向度。

Going through different buildings and exhibiting traces of everyday life in motion and at rest, covered arcades are passages for both residents and passengers. Serving as walkways and living spaces, covered arcades accommodate and accumulate people's feelings like windows embedded in old towns, where the scenes remained are displayed day after day and the feel of "home" is conjured up in partings and reunions.

自我——身體景觀

「自我——身體景觀」主題中呈現創作者藉由捕捉決定性的瞬間，凸顯人物特有的風格，無論是關照他人、顧影自戀，抑或是對物件的操演，每個映像刻畫皆反映出一種獨特的「形象」展演。

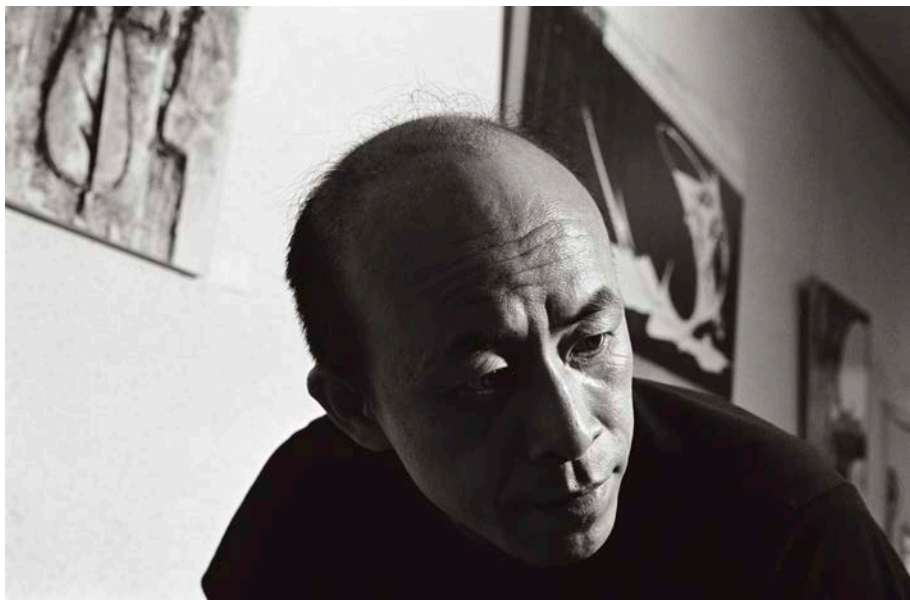
"Self-Body-scape" presents how artists captured the decisive moment to highlight the unique personalities of the subjects. In this section, artists created their works by caring others, narcissistic looking or performative objects, so every piece of these photographic works is a display of "personalities" of its own kind.

柯錫杰 KO Si-Chi

〈楊英風〉 *YANG Yu-Yu*

柯錫杰信仰拍攝人物肖像必須拍出被攝者的人物特質與生命力。柯錫杰透過鏡頭表現出人物特定的表情姿態，捕捉最為靈動的真實畫面。在〈楊英風〉中將楊英風的頭部特寫比擬成其所熱愛的石頭，展現出外在面貌深處的真實精神。

Ko Si-Chi believes that a good portrait should radiate the subject's personality and liveliness. Through his cameras, Ko captures the facial expressions and postures of his subjects to represent the sincerest scene in the moment. In *YANG Yu-Yu*, Ko made the closeup of Yang's head resemble to the subject's beloved art medium, stone, showcasing the spirit lying in the subject's heart.



柯錫杰 | 〈楊英風〉 | 1964 | 藝術微噴 | 31.75 × 47.75 cm | 潔錫杰影像工作室授權
KO Si-Chi | *YANG Yu-Yu* | 1964 | Giclée | 31.75 × 47.75 cm | Courtesy of the Fan Ko Studio

謝春德 HsIEH Chun-Te

《時代的臉》 *Faces of an Era*

《時代的臉》系列中，謝春德拍攝許多與臺灣藝文發展密切相關的藝術工作者、文人學者與舞台及影視演員的身影。每張肖像好似一個可供閱讀的故事，觸動背後所彰顯的時代切片。此系列作品時間跨距逾 10 年，是一種長時段的創作集結。

In the *Faces of an Era* Series, Hsieh Chun-Te photographed many artists, literati, and actors who are important to Taiwan's arts and cultural scene. Every portrait in this series is itself a story depicting the era, and this series is the artist's long-term devotion spanning over one decade.



謝春德 | 〈時代的臉系列——林懷民〉 | 1985 | 明膠銀鹽 | 60 × 50 cm | 國立臺灣美術館典藏
HSIEH Chun-Te | *Faces of an Era: LIN Hwai-Min* | 1985 | Gelatin silver print |
60 × 50 cm | Collection of the National Taiwan Museum of Fine Arts

李小鏡 Daniel LEE

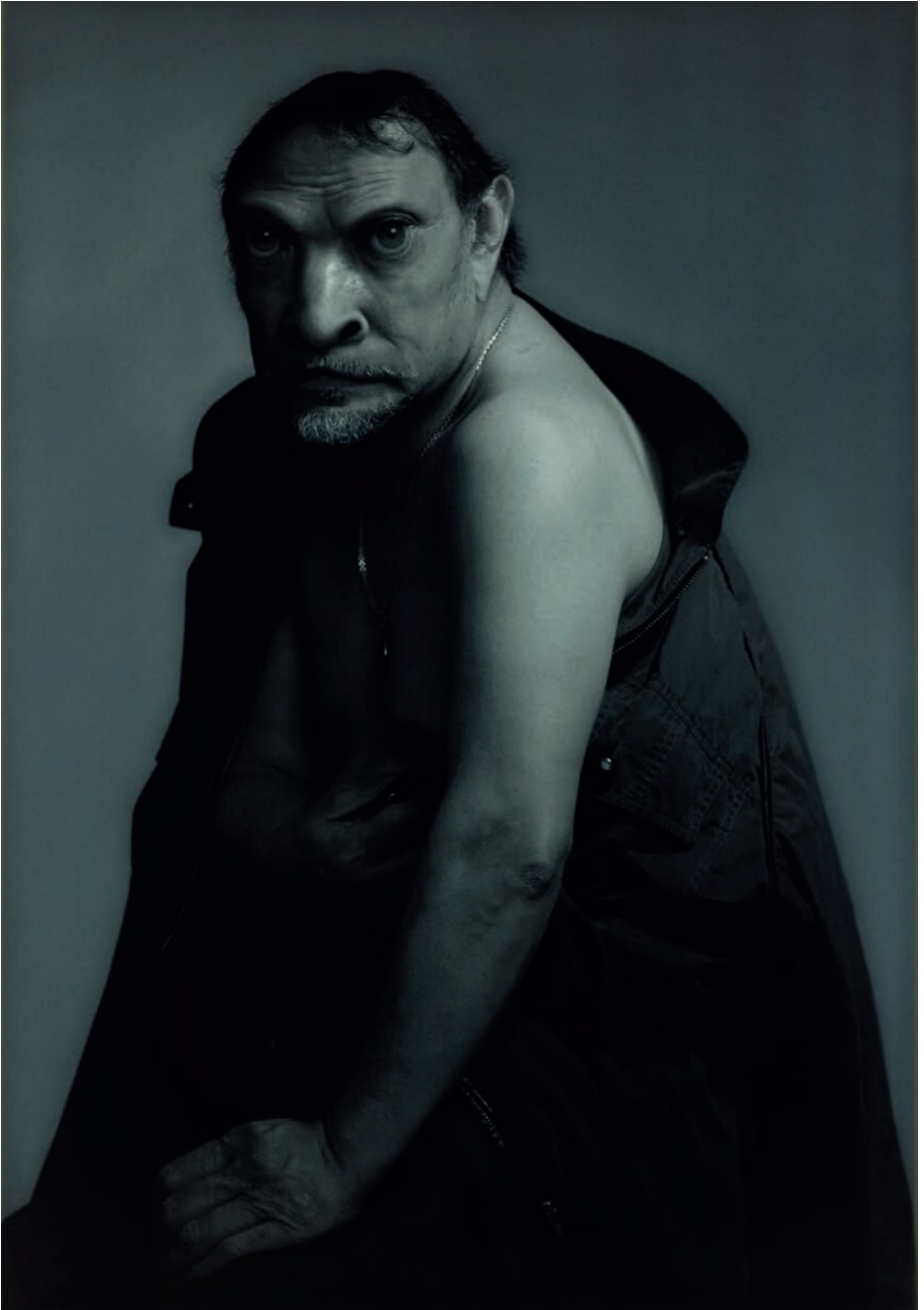
《審判》系列 *Judgement*

李小鏡以中國傳統佛教輪迴中必受審判的神話意象為出發點，結合不同族群、不同年齡、穿著互異的人物肖像，塑造出生物演化的生命觀。「審判」是一系列幽默且具有想像力的影像創作，融合東西文化思考模式，以電腦繪圖結合真實圖像，將不同文化以「混種」與「變形」為創作策略，探索獨特的生命哲學。

Inspired by the idea of judgement in traditional Chinese Buddhism, Daniel Lee combined portraits of people of different ethnicities, ages, and styles to create a unique perspective on biological evolution. The *Judgement* Series is made up of humorous and imaginary works that bring together Eastern and Western philosophies. Lee resorted to digital editing to retouch authentic photos, developing a unique life philosophy with the use of "hybrids" and "morphing."



李小鏡 | 《審判》系列 | 1994-2004 | 數位輸出 |
126 × 88 cm，共 8 件 | 國立臺灣美術館典藏
Daniel LEE | *Judgement* | 1994-2004 | Digital print |
126 × 88 cm (8 pieces) | Collection of the National Taiwan Museum of Fine Arts



郭英聲 QUO Ying-Sheng

〈舞蹈家瑪莎·葛蘭姆首次來台〉

The Dancer Martha Graham's First Visit to Taiwan

〈舞蹈家瑪莎·葛蘭姆首次來台〉是郭英聲透過肖像攝影形式，凸顯出被攝者的人物特質與生命力，展現出特別藝術家對被攝者內在精神與人格特質的捕捉，呈現出其透過影像構聯外在現實與內在自我的幽微風格。

Quo Ying-Sheng captures the subject's personal traits and liveliness in his portraits, and Dancer Martha Graham's First Visit to Taiwan is one of these works that showcase the artist's capturing of the inner spirit and personal characteristics of the subject. This series is an exquisite blend of the external world and the subject's inner self.



郭英聲 | 〈舞蹈家瑪莎·葛蘭姆首次來台〉 | 1970-1979 | 噴墨列印 | 50.8 × 60.9 cm | 國家攝影文化中心典藏
QUO Ying-Sheng | *The Dancer Martha Graham's First Visit to Taiwan* | 1970-1979 | Inkjet print |
50.8 × 60.9 cm | Collection of the National Center of Photography and Images

邱國峻 CHIU Kuo-Chun

《物忘我》 *Something Unforgettable*

從一尊日本進口昂貴的真人情趣娃娃開始，經過形象的建立，取名為佐藤衣麻子、各種活動的參與，用攝影的方式將她塑造出一個真人的形象，將物轉化為人。諷刺當時AV女優來臺灣所造成的風潮，塑造出偶像、女神，掀起當代社會文化異象。

Chiu Kuo-Chun purchased an expensive set of sex doll from Japan, giving her an identity by naming her Sato Imako, involving her in different activities, and photographing her as if she's a real person. The personification of the sex doll was a sarcasm about the frenzy for Japanese porn stars when they visited Taiwan in the 2000s and the bizarre social phenomenon resulted from their visit.



邱國峻 | 《物忘我》 | 2003 | 數位輸出 | 60 × 82.5 cm | 藝術家授權

CHIU Kuo-Chun | *Something Unforgettable* | 2003 | Digital print | 60 × 82.5 cm | Courtesy of the artist

廖祈羽 LIAO Chi-Yu

〈好看小姐〉 *Miss Nice-looking*

廖祈羽〈好看小姐〉來自對身體的想像，或是與他者的對應關係，試圖從一些生活的片刻作發展；但是在刻意的情節安排與裝扮之下，它帶有偏執複雜的情緒與經驗，顯露出更貼近現實生活的衝突，也充分表現出關照自我的時代特色。

Liao Chi-Yu's *Miss Nice-looking* is inspired by human bodies and how they respond to other agents. Beginning with everyday events, though, Liao arranged special plots and outfits for this work to convey paranoid feelings and experiences and highlight the paradox found in this realistic yet surreal scene, while revealing the ethos of the time – self-care.



廖祈羽 | 〈好看小姐〉 | 2010 | 單頻道錄像，共 5 件 | 藝術家授權
LIAO Chi-Yu | *Miss Nice-looking* | 2010 | Single-channel video
(5 pieces) | Courtesy of the artist

鄧博仁 TENG Po-Jen

《再見，狐狸》 *Farewell to The Fox*

鄧博仁的《再見，狐狸》系列一樣透過裝扮，回溯二十歲的過去心情，並向當代年輕人提問，藉由身體表演的影像，敘述著世代的距離，並回望自我的青春。此種以影像激發對話的形式，是鄧博仁對青春的逆旅，也是對現在、過去與未來的對決。

In his *Farewell to The Fox*, Teng Po-Jen uses the outfits and performance to reminisce about his 20s, raise questions to the younger generation, and illustrate the generation gap. Conversations are provoked by these images where Teng re-examines his youthful days and confronts the present, the past, and the future.



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- 鄧博仁 | 〈再見，狐狸系列 126〉 | 2018 | 藝術微噴 | 100 × 150 cm | 藝術家授權
TENG Po-Jen | *Farewell to The Fox 126* | 2018 | Giclée | 100 × 150 cm | Courtesy of the artist
- 鄧博仁 | 〈再見，狐狸系列 143〉 | 2018 | 藝術微噴 | 33 × 50 cm | 藝術家授權
TENG Po-Jen | *Farewell to The Fox 143* | 2018 | Giclée | 33 × 50 cm | Courtesy of the artist
- 鄧博仁 | 〈再見，狐狸系列 88〉 | 2019 | 藝術微噴 | 67 × 100 cm | 藝術家授權
TENG Po-Jen | *Farewell to The Fox 88* | 2019 | Giclée | 67 × 100 cm | Courtesy of the artist

黃贊倫 | 〈副本 II〉 | 2015 | 藝術微噴 |
78 × 54 cm | 私人收藏
HUANG Zan-Lun | *Double* | 2015 | Giclée |
78 × 54 cm | Private Collection

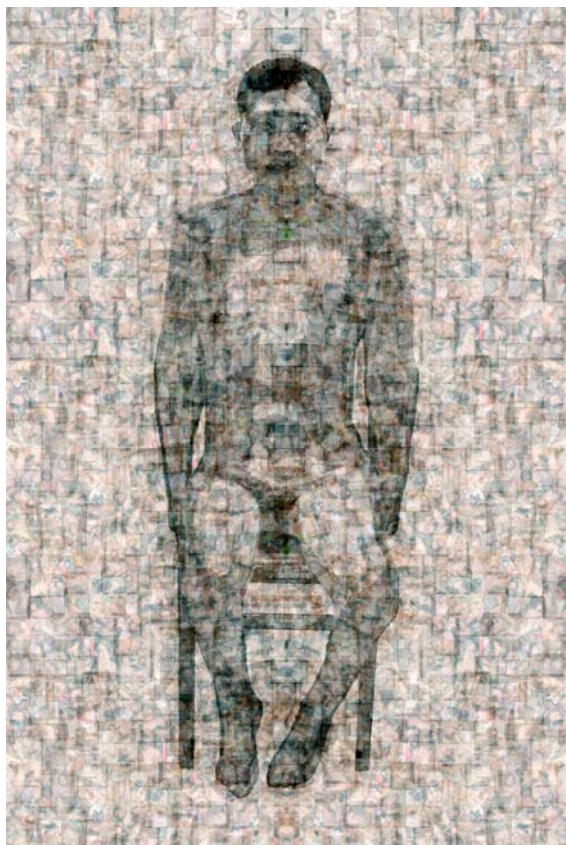


黃贊倫 HUANG Zan Lun

《副本》 *Double*

《副本》是反映人類欲望駕凌的影像作品，透過遍存於華人飲食文化中「以形補形」的食補觀念，影像中非常經濟學式地只有並只需要有兩頭鹿人，也就是說作品中殘酷的沒有人，因為人在這裡只能作為無能卻虛索的消費者。

Double is an image reflecting the irrepressible human desire. “You get what you eat” is the philosophy of food in Chinese society. In this image, the artist is economical with the use of subjects. No humans are seen in this piece of work because they are useless here – they are just greedy and incapable consumers.



黃文浩 | 《我》 | 2011 | 畫布噴墨 |
214.5 × 143.5 cm | 藝術家授權
HUANG Wen-Hao | *I* | 2011 | Inkjet print on canvas |
214.5 × 143.5 cm | Courtesy of the artist

黃文浩 HUANG Wen-Hao

《我》 *I*

黃文浩的《我》系列利用挪用、拼貼與擬像的後現代影像創作策略，作品暗示著對純粹性的背離，其挪用來自於情色影片商品的封面，重新拼貼出自我的肖像，藉以發覺、實驗影像媒材的新語言，並顯露出引發遐思的幻想與神秘性。

Huang created his *I* Series with post-modern artistic approaches such as appropriation, collage, and simulacrum, making his works deviations from the very act of sex. A collage of thumbnails from porn was used to create these self-portraits, where Huang explored and experimented with new visual languages while injecting a touch of fantasy and mystery in his works.

Reflexivity 映像人間

2022.05.19 - 09.11

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
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副總策劃 | 汪佳政
策展人 | 邱誌勇
展覽總監 | 蔡昭儀
展覽執行監督 | 傅遠政、鄭舒媛
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文宣製作 | 超展開策畫有限公司
文宣設計 | 陳昭淵、歐陽文慧、柏雅婷
翻譯 | 林庭如

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Exhibition brochure | Hyper Curation Co., Ltd
Brochure design | CHEN Chao-Yuan, OUYANG Wen-hui, Tanya PO
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| 展覽地點 Venue |

國家攝影文化中心臺北館
301-303, 305 展覽室及廊道空間
National Center of Photography and Images, Taipei
Galleries 301-303, 305 and the corridor

臺北市中正區忠孝西路一段 70 號
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以「景觀」為命題，重新轉譯80年代後
當代臺灣影像藝術創作者的視覺敘事。

Looking into the "landscapes",
"Reflexivity" reinterprets the visual narratives created by
Taiwanese artists after 1980s.

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展出藝術家 Artists |

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何經泰 HO Ching-Tai
李小鏡 Daniel LEE
沈昭良 SHEN Chao-Liang
邱國峻 CHIU Kuo-Chun
柯錫杰 KO Si-Chi
洪政任 HUNG Cheng-Jen
洪譽豪 HUNG Yu-Hao
張照堂 CHANG Chao-Tang
郭英聲 QUO Ying-Sheng
黃文浩 HUANG Wen-Hao
黃贊倫 HUANG Zan Lun
廖祈羽 LIAO Chi-Yu
鄧博仁 TENG Po-Jen
謝春德 HSIEH Chun-Te

指導單位 Supervisor |



主辦單位 Organizers |



NCDI 國家攝影文化中心
www.ncdi.gov.tw

封面 Cover Photo |

張照堂 CHANG Chao-Tang | 〈社會記憶—宜蘭〉 *Social Memory: Yilan* | 2001 | 明膠銀鹽 Gelatin silver print | 36.5 × 56 cm |
國家攝影文化中心典藏 Collection of the National Center of Photography and Images