



From the Island:
Mountains
Land
and Oceans

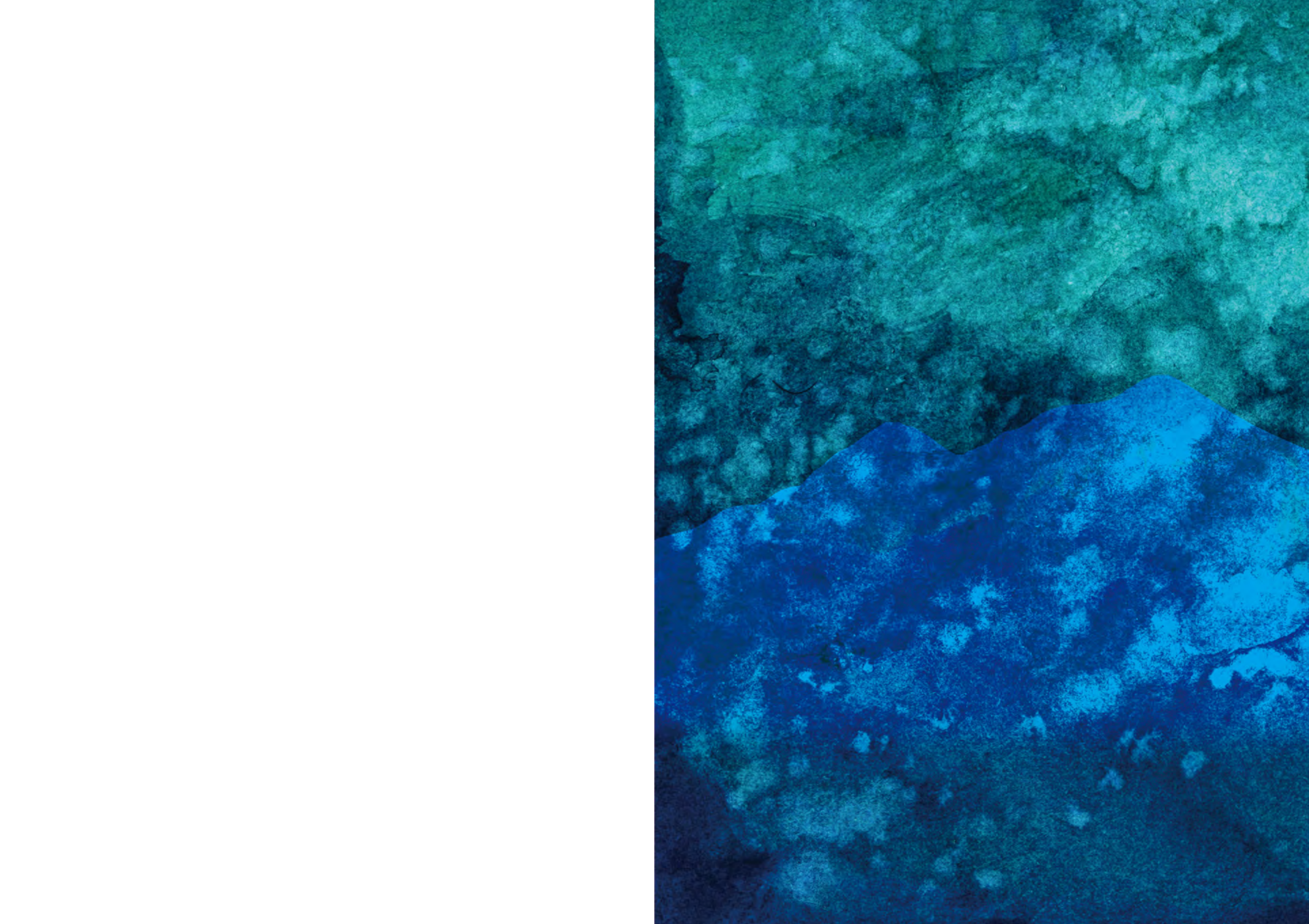
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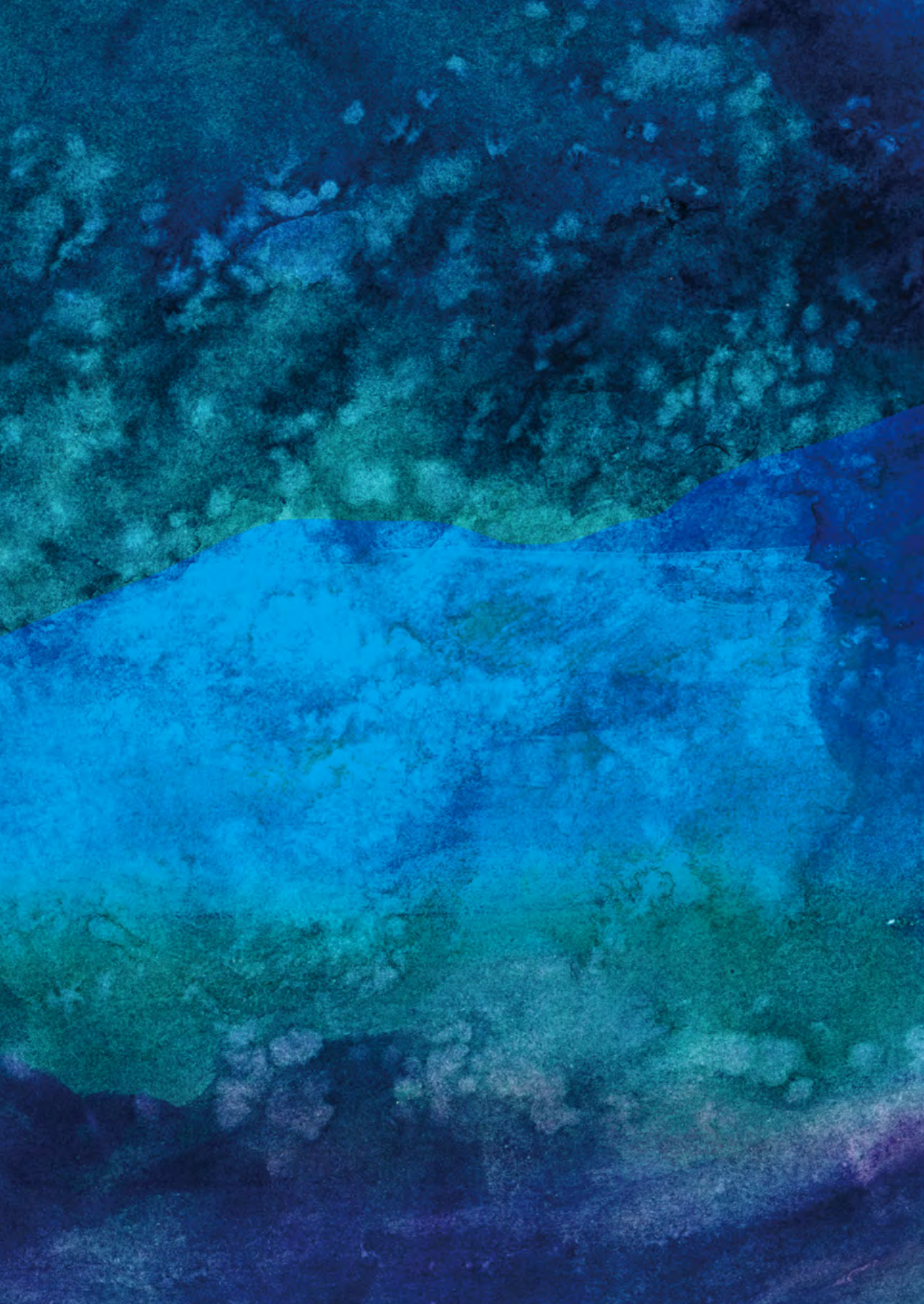
Dec. 16th, 2020

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Nov. 30th, 2021

The Twin Oaks Estate
3225 Woodley Road, N. W. Washington, D.C.





From the Island:

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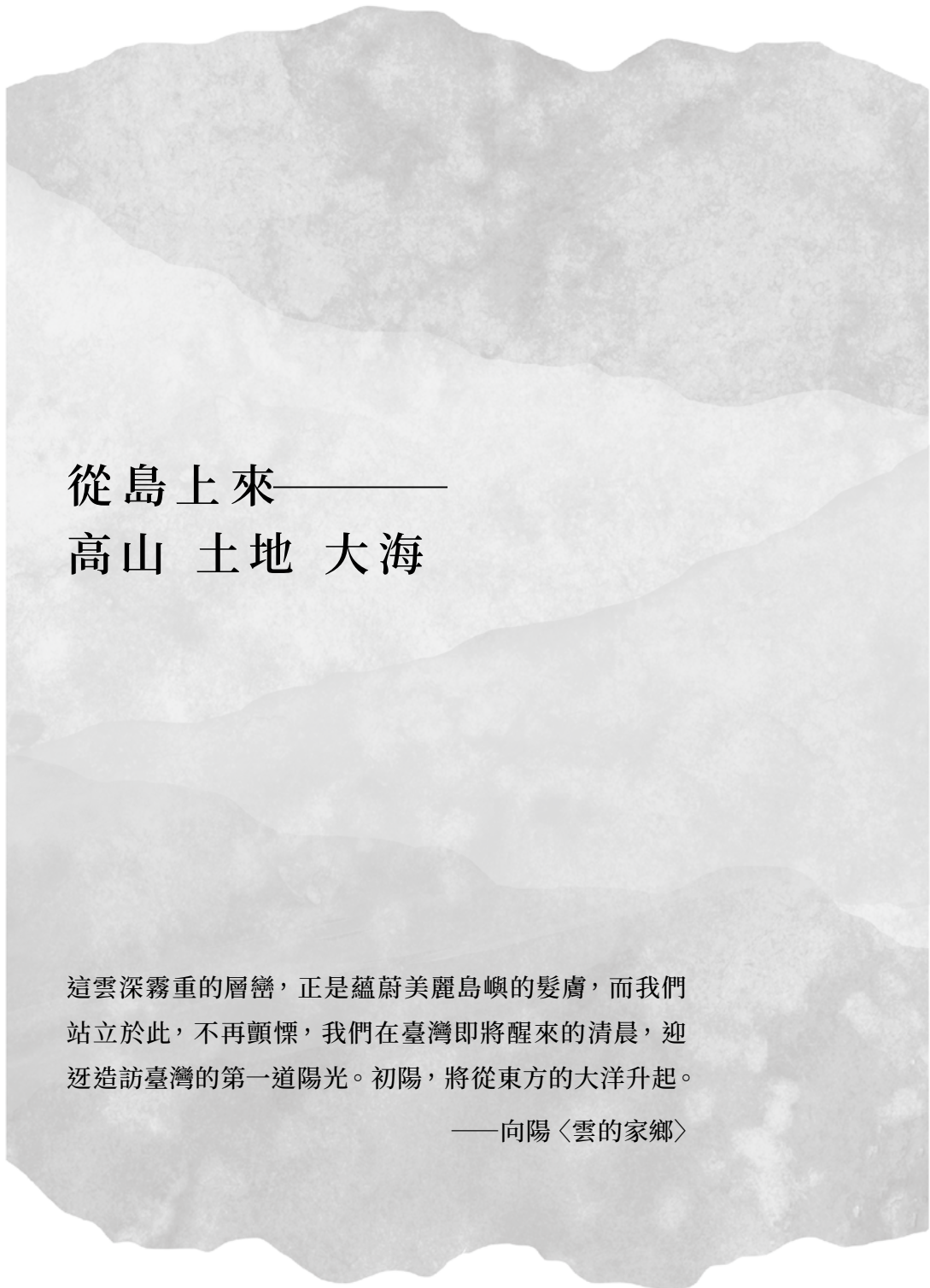
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從島上來—— 高山 土地 大海

這雲深霧重的層巒，正是蘊蔚美麗島嶼的髮膚，而我們
站立於此，不再顫慄，我們在臺灣即將醒來的清晨，迎
迓造訪臺灣的第一道陽光。初陽，將從東方的大洋升起。

——向陽〈雲的家鄉〉

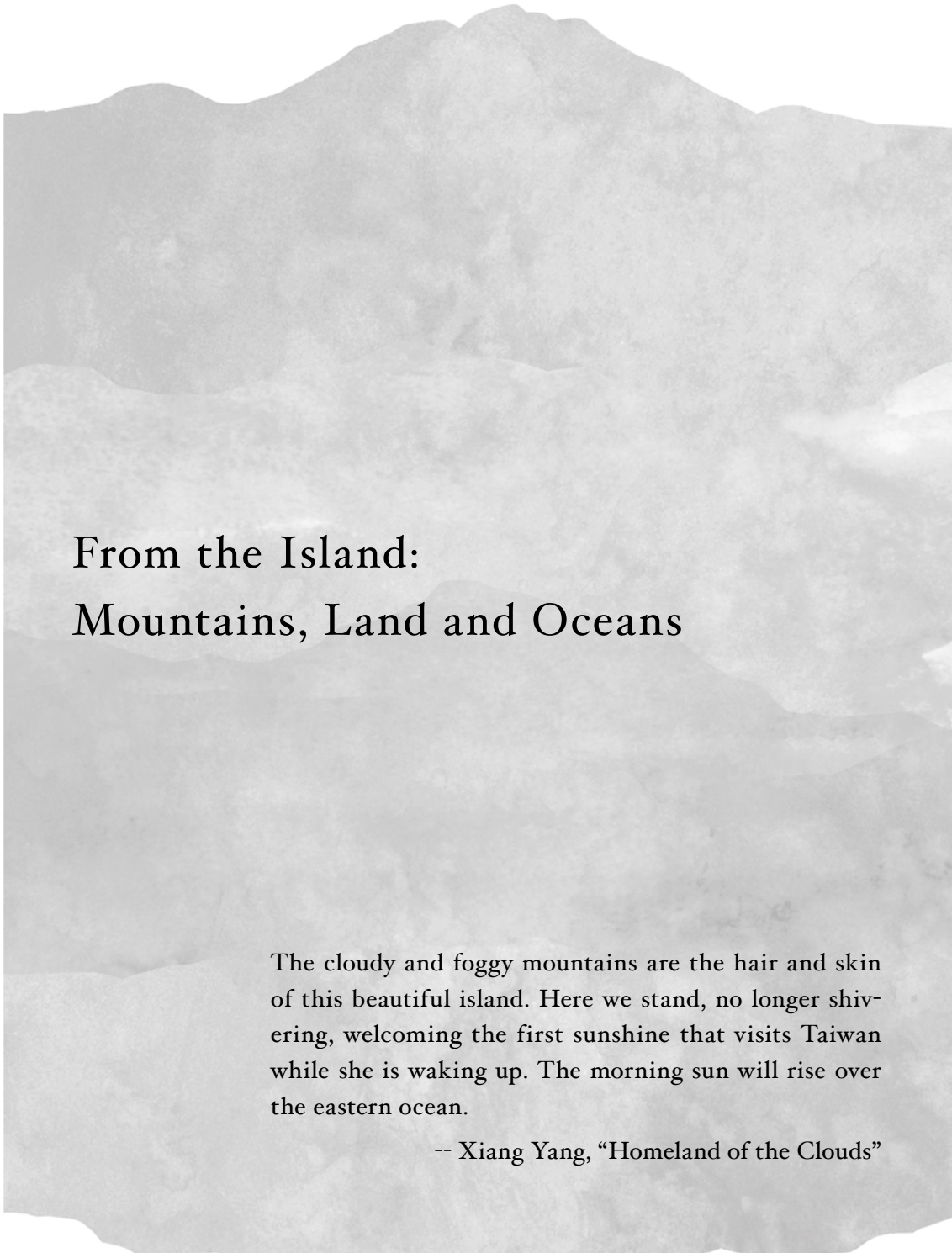
這段臺灣詩人向陽描寫於清晨日出時刻，登上臺灣第一高峰玉山的情景，彷彿能從短短的文字中看見島上純粹的高山、大海，讓人想身歷其境，任山林及海洋圍繞，沐浴在那道朝陽中。由高山、大海、島嶼組構而成的臺灣，自然環境得天獨厚，人民靠山吃山，靠海吃海，生活起居與地理環境共生共存，也形成各具特色地方風景與人們對於自然的崇敬精神與情感。

乘載著臺灣人民居所的土地，有 268 座三千公尺以上的高山，林惺嶽以藝術家的社會使命描繪臺灣的自然百態，作品〈山谷〉巧妙捕捉自然光影變化，表現背光山谷細流獨有的色彩，透過溫厚寫實手法創造引人入勝的幻境。豐富的森林生態是島嶼上珍貴的自然資源，賀蕙芝〈臺灣聖山—玉山〉描寫代表臺灣精神的玉山高峰及活靈活現的多樣物種，將在地自然特色集結於畫作中。高山亦是人們精神上的象徵，隨著劉家瑋〈自遊 I〉畫中茂密的山林與雲霧的攀升，如悠遊於天地萬物之間般擁有自由的心境。

土地是作物的命脈，黃銘昌《水稻田》系列作品從 1986 年開始發展，長期觀察臺灣及其他南島國家的植物與地理環境，他以精湛、細膩的筆法，描繪風拂而過的稻田，記錄島嶼風情原初的美好。伊誕·巴瓦瓦隆秉持著對於祖靈及百合花的敬意，在作品〈看見遠方的百合花〉中歌頌對於山林及土地的崇敬精神。蘇鈺婷以銅版畫創作，刻畫臺灣北部數個地方的生態及人文特色，並結合想像拼組出獨一無二的地景。

被海洋環繞的臺灣，臨海居民傍海為生，周珠旺長年觀察描繪屏東及花東海岸邊的石頭、細沙，在海洋與陸地交界的沙岸上、出海口，細細刻畫每段海岸特有的砂石樣貌。伊祐·噶照的作品以漂流木為創作媒材，運用撿拾於自然的木塊，重新組構來自大海的生命能量。李育貞遊走臺灣各地，觀察不同的沿岸地形及大海的顏色變化，在不斷的刻、印試驗中，以絢麗的色彩記錄下島嶼與沿海的景色。

此展覽包含了不同世代藝術家觀看臺灣這片土地的角度，從山林、田野、海岸、大海的刻畫描繪，到對土地的尊重與愛護的精神，透過創作展現臺灣地景的生命力，同時也表達人們對這個地方（所在）的關愛。



From the Island: Mountains, Land and Oceans

The cloudy and foggy mountains are the hair and skin of this beautiful island. Here we stand, no longer shivering, welcoming the first sunshine that visits Taiwan while she is waking up. The morning sun will rise over the eastern ocean.

-- Xiang Yang, "Homeland of the Clouds"

As we read this short passage by the Taiwanese poet Xiang Yang describing the scene he saw at dawn on the top of Yushan—the highest mountain in Taiwan—it is as if we could see with our own eyes the untouched mountains and seas. We feel tempted to be surrounded by them and bathed in the morning sun. Taiwan is endowed with a unique natural environment of mountains, oceans, and islands. Taiwanese people's life and livelihood are closely linked with the geography of where they live, which has shaped local cultures and people's respect and affection for nature.

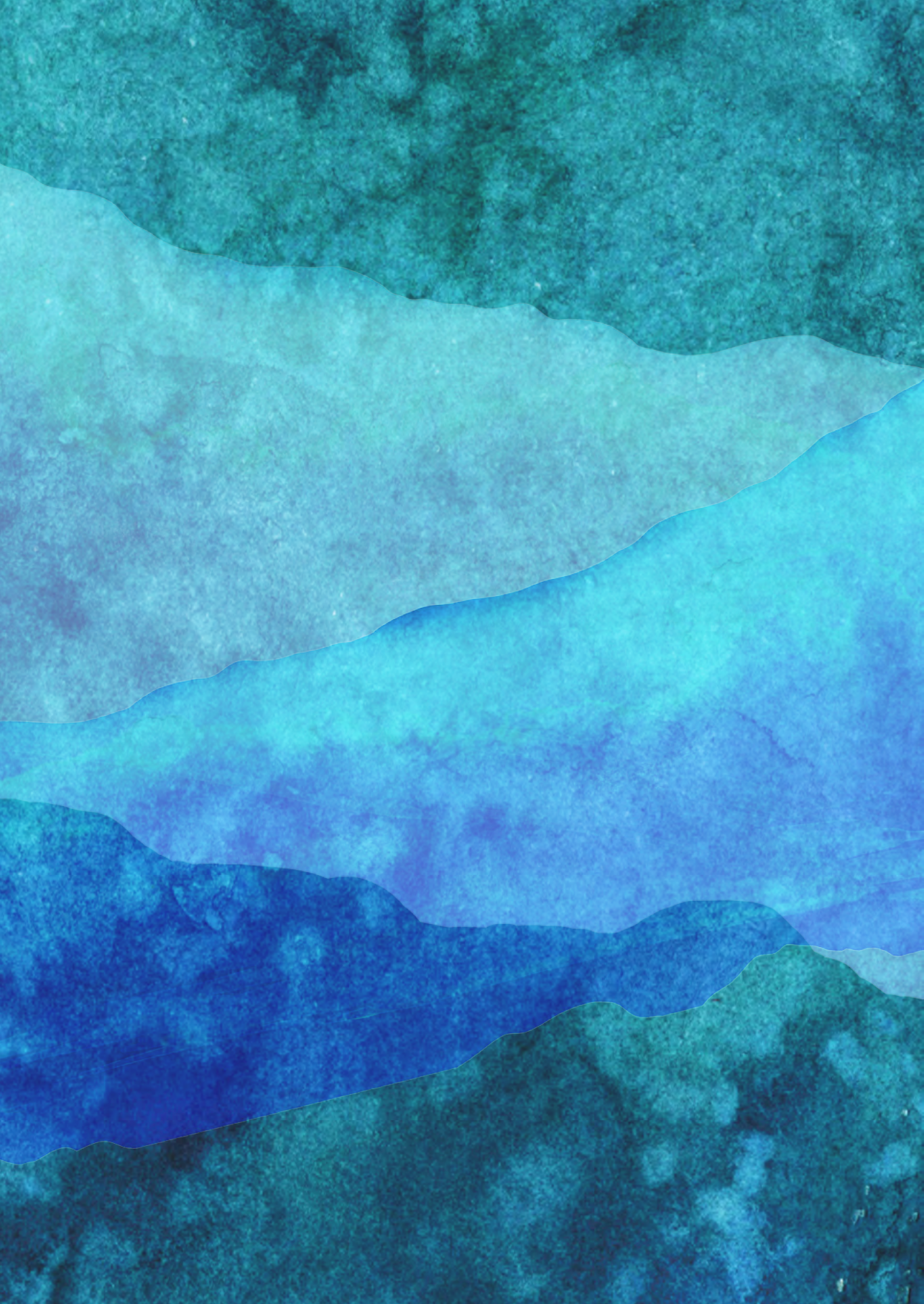
In this land that Taiwanese people call home, there are 268 mountain peaks over 3,000 meters high. With a sense of social mission as an artist, Hsin-yueh Lin paints the island's natural features. Skillfully capturing the changing light and shades, his "Valley" portrays the unique colors of a stream in a shaded valley, creating a fascinating wonderland in a gentle and realistic approach. The rich forest ecosystems in Taiwan's mountains are precious natural resources. An assortment of such natural endowments can be found in Huey-chih Ho's "Yushan," which vividly depicts the peak of Yushan—a symbol of the Taiwan spirit—and the diverse species on the mountain. Meanwhile, mountains can signify spiritual elevation. The dense mountain forest and ascending mist in Chia-wei Liu's "Wandering I" remind viewers of the sense of the freedom a carefree wanderer feels when traveling in nature.

Without land, crops cannot grow. Ming-chang Huang's detailed and skillful depictions of waves of rice in fields denote the untouched beauty of the island. The artist started to develop his "Rice Field Series" in 1986 and has

since been an observer of the botanical and geographical landscapes of Taiwan and Southeast Asian countries. Etan Pavavalung pays homage to lilies and the ancestral spirits of his people in "Lilies That Look at Distant Place," an artwork that celebrates the reverence for mountains and land. Yu-ting Su's copperplate engravings, on the other hand, put together the ecological and socio-cultural features of several places in northern Taiwan, combining them with her imagination to create landscapes that cannot be found elsewhere.

Coastal residents on this island surrounded by waters live off the sea. Stones and sand on the coasts of southern and eastern Taiwan have long been the focus of Chu-wang Chou's artworks. On sandy beaches and estuaries that lie between the land and the sea, the painter details the gravels that form the unique face of each coast. Iyo Kacaw uses driftwood as the medium for his art pieces, assembling these woodblocks collected from nature to rebuild the energy of life from the oceans. The scenery of the island's coasts and seas is rendered in bright colors in Yu-chen Li's carving and printing experiments, in which she attempts to preserve the geographical features along the coasts and the changing colors of the seas she saw while traveling across Taiwan.

The exhibition includes works by artists of different generations, presenting their interpretations of Taiwan that range from detailed depictions of its mountains, fields, coasts, and seas to their respect and love for the land. The vitality of the landscapes shines through in their creative works, which are also expressions of people's love for this place (and its locality).



參展藝術家 ARTISTS

林惺嶽 Hsin-yueh Lin

黃銘昌 Ming-chang Huang

伊誕·巴瓦瓦隆 Etan Pavavalung

賀蕙芝 Huey-chih Ho

周珠旺 Chu-wang Chou

伊祐·噶照 Iyo Kacaw

劉家瑋 Chia-wei Liu

李育貞 Yu-chen Li

蘇鈺婷 Yu-ting Su

林
惺
嶽 Hsin-yueh Lin
(1939-)

出生於臺中市，1965 年國立師範大學美術系畢業。年幼成長過程的顛沛流離，影響其早期作品，以超現實手法演譯生命探索的精神哲思。1976 年赴西班牙創作及遊歷近三年，1978 年接洽西班牙當代藝術交流展時，乘坐的韓航誤入俄境而迫降，歷險歸來後促使他對自己作為一個藝術家的社會使命與責任進行思考。

林惺嶽 80 年代後期開始走遍臺灣的山林、溪流與海岸，完成了一系列以臺灣自然生態為主題的創作，藉由壯美的高山、海岸、野溪，隱喻解嚴後臺灣民間湧動的生命能量。林惺嶽筆下的自然風土，具有豐饒且渾厚的生命氣象，他對在地風景的敏銳觀察，不論在色彩、光線、表現手法與思想內涵上，都具現一種溫厚、踏實、浸潤身心的穿透力，表述了他對臺灣這塊土地的濃厚情感。

Born in Taichung, Hsin-yueh Lin graduated from National Normal University's Department of Fine Arts in 1965. A childhood of upheaval and displacement influenced his early works, where he surrealistically enacts spiritual philosophies that explore what life is. In 1976, he went to Spain for three years to create art and to travel. In 1978, during a trip for an exchange exhibition of contemporary Spanish arts, the Korean Airlines plane he took mistakenly entered Russian airspace and was forced to land. After his safe return, the experience made him think about his social causes and responsibility as an artist.

In the late 1980s, Hsin-yueh Lin began to visit the mountains, forests, streams, and coasts of Taiwan and has since completed a series of paintings themed on the island's natural features. The magnificent wilderness in his paintings is a metaphor of the civil society's energy after the lifting of martial law. Nature under his brush is rich, profound, and full of life. The colors, lights, expressions, and thoughts in his keen portrayals of the local scenery come with penetrative gentleness and earnestness that are physically and mentally immersive, expressing his deep affection for the land.



〈山谷〉，1991，油彩、畫布，130.4 x 194 cm，國立台灣美術館典藏
Valley, 1991, oil on canvas, 130.4 x 194 cm. Collection of the
National Taiwan Museum of Fine Art.

黃銘昌 Ming-chang Huang
(1952-)

出生於花蓮瑞穗，1975 年畢業於中國文化大學美術系，1977 年進入國立高等巴黎美術學院深造，畢業並獲高等油畫文憑。黃銘昌 1985 年回臺後，懷抱對臺灣自然的熱愛，轉化歐洲繪畫紮實傳統技法的訓練，將自然風光作為探索的對象，以細膩的筆法描寫臺灣鄉土田園風景。

黃銘昌的《水稻田系列》是以臺灣海島常見的田園景致為其創作題材，始於描寫藝術家畫室所在地臺北新店附近的郊區景觀。〈椰風〉（水稻田系列之 24）以生長於熱帶及亞熱帶的代表性植物椰樹作為畫面開展的主角，連綿的油綠稻田，在精雕細琢的寫實技法鋪陳下，不只是再現了臺灣的農村風景，更超越時間與空間成為永恆的亞洲水稻田文化象徵。

Born in Ruisui, Hualien, Ming-chang Huang graduated from the Fine Arts Department of the Chinese Culture University in 1975 before going to the Ecole Nationale Supérieure des Beaux-Arts in Paris in 1977, where he received an advanced diploma in oil painting. With his love for the island's natural environment and his solid technical training in traditional European painting, he began to artistically explore the landscapes of Taiwan after returning home in 1985, depicting rural and pastoral landscapes with detailed brushwork.

Huang's "Rice Field Series" features pastoral landscapes commonly seen on the island of Taiwan. The first pieces of the series portray the suburban views near his studio in Xindian, a satellite town of Taipei. Among them, a starring role is given to the typical tropical and subtropical trees, behind which there's a lush stretch of rice fields. The artist's detailed brushwork has not only reproduced an agricultural landscape in Taiwan; the scene has transcended the boundaries of time and space to become a perpetual symbol of Asia's culture of paddy fields.



〈椰風〉（水稻田系列之 24），1996，油彩、畫布，111.8 x 161.8 cm，
國立台灣美術館典藏
Breeze over Coconut Trees (Rice Field Series, No.24), 1996, oil
on canvas, 111.8 x 161.8 cm. Collection of the National Taiwan
Museum of Fine Art.

伊誕 · 巴瓦瓦隆
Etan Pavavalung
(1963-)

出生於屏東排灣族達瓦蘭部落。「伊誕」之名繼承自外祖父，意為「勇者」；「巴瓦瓦隆」是家名，指出生降臨大地的家。伊誕幼年常被雙親帶到田裡工作、採野菜和百合花，這些與大地為伍的情景，強烈烙印在他的心靈。他認為，人類離自然大地越遠，越會回想與尋找來自它的美麗，以及帶給人們的純真價值，這正是孕育伊誕豐富、神秘的創作背景。

80年代的野百合學運及原住民運動，是影響伊誕創作風格的重要時期，在當代還我土地的原住民運動期間，經常出現在刊物、海報和T恤上的原民紋路及百合花圖樣，原創作者就是伊誕。他運用具族人傳統的百合花圖像與精神做為創作內涵，成為救贖與復活的新象徵。

Born in the Dawalan tribe of the Paiwan people in Pingtung, Etan Pavavalung inherited from his grandfather the name Etan, meaning "the brave one"; Pavavalung, his family name, indicates the home where he was born and brought to earth. As a young child, Etan was often taken by his parents to work in the fields and pick wild vegetables and lilies. The memories of working with the land left a strong impression on him. He believes that the more mankind is removed from nature, the more we are reminiscent of and yearn for its beauty and simple gifts. This belief is what has inspired his rich and mysterious art pieces.

His creative style was greatly influenced by the Wild Lily student movement and the aboriginal movement in Taiwan in the 1980s. In today's campaigns demanding the return of land to indigenous people, the aboriginal patterns and the drawings of lilies commonly seen in publications, posters, and T-shirts are in fact designed by Etan. His people's traditional lily patterns and their symbolic meanings have been incorporated into his art to become a new symbol of salvation and resurrection.

〈看見遠方的百合花〉，2020，版畫顏料、壓克力彩、木板，60 x 180 x 5 cm x 2pcs，藝術家自藏
Lilies That Look at Distant Place, 2020, printing inks and acrylic paints onto woodblock, 60 x 180 x 5 cm x 2pcs. Courtesy of artist.



賀蕙芝 Huey-chih Ho
(1970-)

出生於花蓮，現居臺北。1993年畢業於中國文化大學美術系西畫創作組，1997年獲美國麻州大學達特茅斯分校視覺美術繪畫創作碩士，現任輔仁大學講師。賀蕙芝擅長從寫實的手法細膩的描繪靜物，她認為以日常生活中平凡的事物為創作主題，能喚起對生命的感恩和知足。

作品〈臺灣聖山～玉山〉，以臺灣玉山的壯闊景致為背景，在前景中，將與玉山相關的植物、環境生態，以靜物畫的方式，全然的描繪出來。畫面中共畫出了25種玉山植物、7種昆蟲、5種哺乳動物和其他鳥類與爬蟲類等生物。賀蕙芝的繪畫總是有著豐富色彩，以滿盈的畫面，展現臺灣物種生態的豐富性。

Born in Hualien, Huey-chih Ho now lives in Taipei. She graduated from the Chinese Culture University's Department of Fine Arts in 1993 and received her MFA in Visual Art and Painting from the University of Massachusetts Dartmouth in 1997. She is currently a lecturer at Fu Jen Catholic University. A skilled realistic painter of exquisite still lives, Ho believes that theming artistic creations on ordinary things from daily life can evoke gratitude toward and contentment with life.

Her work "Yushan", set against the magnificence of Yushan—the tallest peak of Taiwan—is a still life of flora and fauna that can be found in the mountain. Showcasing Taiwan's biodiversity, a total of twenty-five plants, seven insects, five mammals as well as birds and reptiles are depicted in her iconic rich colors and her composition packed to the brim with details.



〈臺灣聖山～玉山〉，2014，油彩、畫布，89.5 x 130 cm，藝術銀行購藏
Yushan, 2014, oil on canvas, 89.5 x 130 cm. Courtesy of the Art Bank Taiwan.

周珠旺 Chu-wang Chou
(1978-)

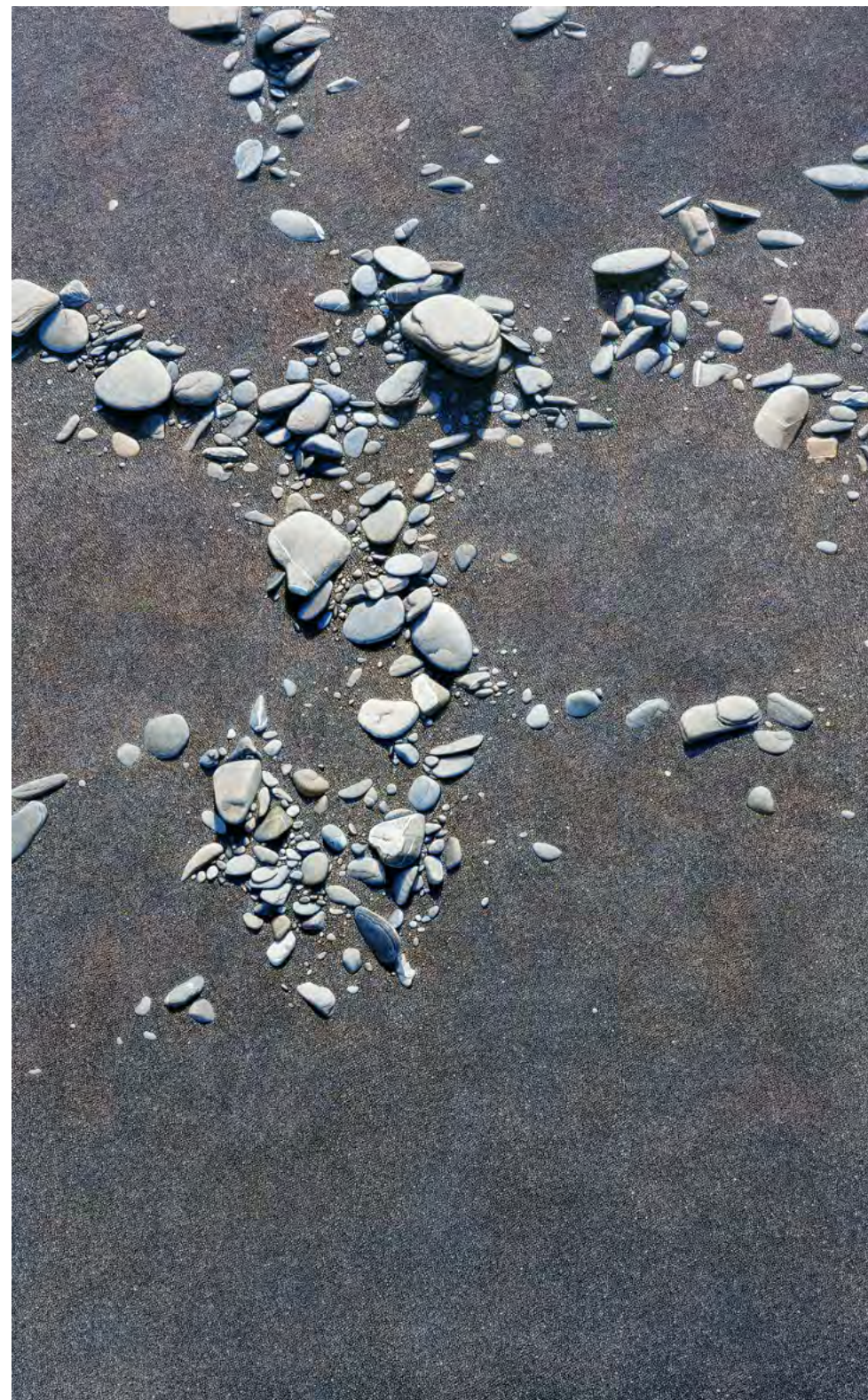
出生於屏東，2005年畢業於國立高雄師範大學美術研究所。2003年獲高雄美術獎首獎，並於2007年獲得臺北美術獎首獎。沙與石是周珠旺近十幾年持續創作的繪畫主題，從追求極致的寫實手法，逐漸發展為涵蓋整體自然觀，以至對於宇宙萬物的哲思。他認為：人從生到死都是孤獨一人，每個人都是一座孤島，但有些人是群島的一部分，底下緊緊相連。

周珠旺描繪家鄉屏東周圍的景物，蘊含著個人情感與生命深刻的體悟。他常到訪屏東林邊出海口沿岸，取材石頭及沙岸的特色及紋理，其《石嶼》系列繪畫，結合石頭與細沙，細描臺灣特有的石紋與石形，以綿密的沙點延伸無垠畫面，在看似簡單重複的砂礫及石頭間，構築出渺小又浩瀚的臺灣沙岸地景，及無法取代的創作精神。

Born in Pingtung, Chu-wang Chou graduated from the National Kaohsiung Normal University's Graduate Institute of Fine Arts in 2005. He was the first prize recipient of the Kaohsiung Fine Arts Awards in 2003 and the Taipei Fine Arts Award in 2007. For more than a decade, he has focused his creative attention on sand and stones, depicting the actual and simple shapes of these objects in an extremely realistic manner. In doing so, he has developed his philosophy that covers nature and the cosmos. He believes that every man is an island, being alone from birth to death, but some of us are islands of archipelagos and are closely connected deep beneath the surface.

His paintings of scenery in his hometown deliver his emotions and profound understanding of life. He often visits an estuary in Linbian, Pingtung, walking along the coast to look for features and patterns in the gravel and sandy beaches that would become the subject matter of his artworks. The series of "Stone Islet" carefully depicts the distinctive patterns and shapes of stones in Taiwan while fine sand stretches endlessly. Constructed by the seemingly simple and repetitive sand and stones are the landscapes of the island's sandy beaches—small and vast at the same time—and his irreplaceable creative philosophy.

〈石嶼〉，2020，油彩、畫布，162 x 97 cm，藝術家自藏
Stone Islet, 2020, oil on canvas, 162 x 97 cm. Courtesy of artist.



伊祐
·
噶照
Iyo Kacaw
(1980-)

出生於花蓮阿美族港口部落，曾獲 2018 年及 2014 年 Pulima 藝術獎優選。近年的創作手法以碎形的木條、石塊重複連接、堆疊的形式勾勒出流動姿態，呈現濱海生活中與海洋關聯的線性語彙。

港口部落從石梯坪至秀姑巒溪出海口一帶，佈滿海洋生物喜愛棲息的礁岩，而外海溫暖的黑潮，更帶來豐沛的漁獲。伊祐回憶過去潛水所見的情景，海底遍是多彩眩目的珊瑚，魚群穿梭悠游，生命力十足。但現在海底都褪色了，像被覆蓋了好幾層網……，伊祐認為如果海洋死了，故事就會被遺忘，他以漂流木創作重現海洋的生長，像是有機體般雕塑，介於自然物及人造物之間的樣貌，強烈表達藝術家對於環境生態的深刻體認。

Born in the Makotaay tribe of the Amis people in Hualien, Iyo Kacaw was a merit award winner of the Pulima Art Award in 2014 and in 2018. In recent years, he has created art by putting wood and stone fragments with and over one another—like a lineal oceanic vocabulary used in coast lives—to create flowy contours.

The Makotaay tribe nestles between Tidaan and the mouth of the Xiuguluan River. The area is dotted with rocks that are habitats for many marine creatures while the warm Kuroshio Current offshore brings abundant fish. Iyo Kacaw remembers the vitality he saw when diving in the sea, recalling how fish swam gracefully in schools among colorful and dazzling coral. Now the world underwater has lost its colors and looks as if it is covered with layers of nets. He believes if the ocean dies, all its stories would be forgotten. His artistic representations of the growth of oceans are like sculptures of organisms—something between natural and man-made—and strongly convey the artist's profound thoughts about environment and ecology.



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1. 〈魚群的訊息〉，2014，漂流木，依空間尺寸而定，國立台灣美術館典藏

The Messages of Fish, 2014, driftwood, dimensions variable. Collection of the National Taiwan Museum of Fine Art.

2. 〈海鑽石〉，2018，漂流木、白鐵線，120 x 40 x 50 cm，藝術家自藏

The Diamond of the Sea, 2018, driftwood and iron wire, 120 x 40 x 50 cm. Courtesy of artist.

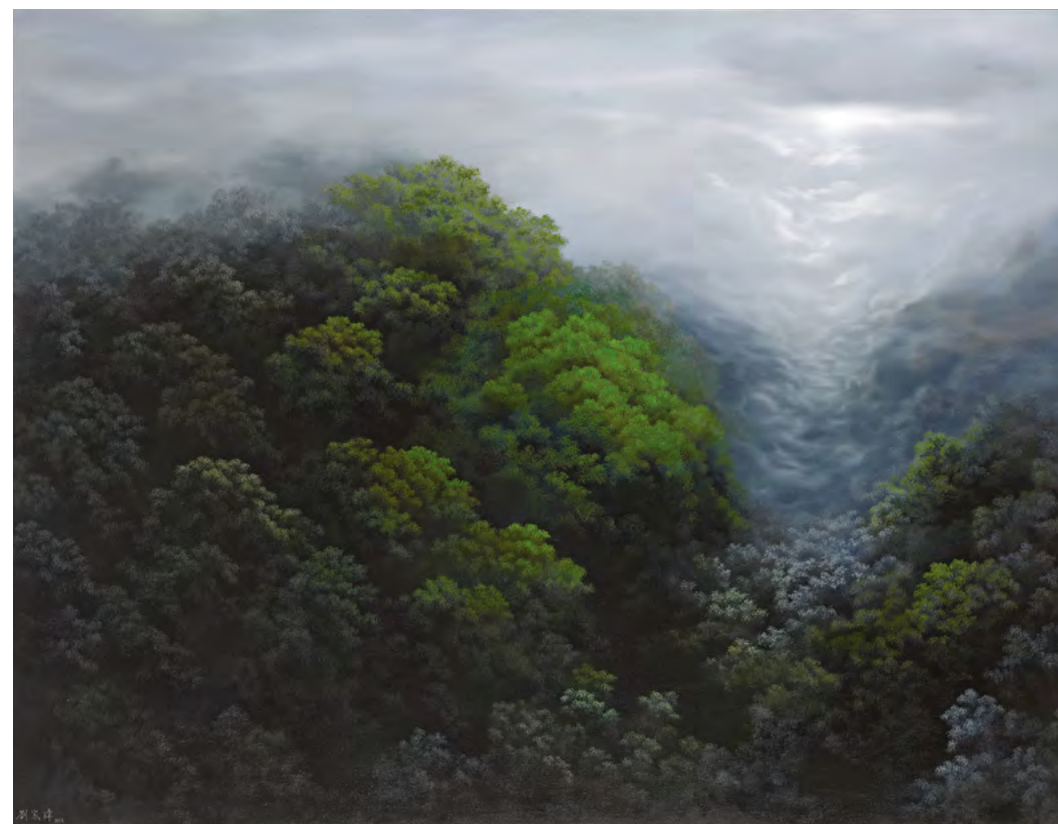
劉家瑋 Chia-wei Liu
(1981-)

成長於桃園中壢，西班牙國立巴塞隆納大學藝術製作與研究碩士，國立新竹師範學院美勞教育學系畢業。現任國立清華大學藝術與設計學系兼任講師。

劉家瑋擅長以寫實繪畫的技法，疊加超現實的表現手法創作。作品〈自遊 I〉中雲霧飄渺的天空，大面積的灰色樹林，使得畫面如同夢境一般，畫面中央的綠色樹林在光線的照射下，更顯得虛幻。右方下凹的樹林，指引著觀者望向遠方，隨著雲霧裊裊向上攀升，彷彿光明的未來，正等待著我們的到達。劉家瑋透過個人對於大自然風景的詮釋，表達只要放下心中執念，便能像悠遊於天地間的萬物，從束縛中解脫，達到自由的境界。

Raised in Zhongli, Taoyuan, Chia-wei Liu holds a master's degree in artistic production and research from the University of Barcelona in Spain and a bachelor's degree in fine arts and crafts from National Hsin Chu Teachers College in Taiwan. He is currently an adjunct lecturer at National Tsing Hua University's Department of Arts and Design.

Chia-wei Liu specializes in surreal expressions superimposed on realistic painting techniques. With the cloudy and misty sky and the long span of a grey forest, his "Wandering I" looks like a dream. The green trees in the center appear even more illusory under the light, while the sunken area to the right draws viewers' attention to look into the distance, at the fog rising to what seems like a bright future waiting for our arrival. Through this personal interpretation of the natural scenery, he shares his revelation that once we let go of our obsessions, we can be released from mental shackles to find ourselves roaming carefree on earth.



〈自遊 I〉，2013，油彩、畫布，112 x 145.5 x 2.5 cm，藝術銀行購藏
Wandering I, 2013, oil on canvas, 112 x 145.5 x 2.5 cm.
Courtesy of the Art Bank Taiwan.

李育貞 Yu-chen Li
(1983-)

出生於高雄，2008年於英國倫敦中央聖馬丁藝術與設計學院獲藝術碩士，2006年畢業於國立臺北藝術大學美術系。李育貞以版畫為創作媒材，她認為記憶是時間的累積與延續，記憶中的某一部分是由大腦所虛構出來的時間層，試圖以版畫記錄下大自然的景象。

近年李育貞遊走臺灣各地，觀察與記錄不同的海岸特色及大海的顏色變化。展出作品〈Cliff's Edge〉是以基隆嶼為主題，當時尚未開放登島，她看到電視節目介紹島上風景後，結合想像構思島嶼的樣貌。另一作品〈Your Eyes Open〉所描繪的海岸風景，是結合了臺灣東北角水滴洞的海岸和金瓜石的植物。

Born in Kaohsiung, Yu-chen Li received her MFA from Central Saint Martins College of Art and Design in London in 2008 after she graduated from the Department of Fine Arts, National Taipei University of the Arts in 2006. As an artist, she works with printing, trying to record the scenes of nature in her memory through print-making. To her, memory is the accumulation and continuity of time and includes a fictional layer of time created by the brain.

In recent years, Yu-chen Li has traveled around Taiwan to observe and record the diverse coastal features and the changing colors of the seas. Her exhibited piece "Cliff's Edge" is based on what she saw on TV about Keelung Islet and her imagination about it, which was not open to visitors at that time of the work's creation. Another work of hers on display at the exhibition is "Your Eyes Open", in which the coastal landscape is a combination of the scenery at Shuinan Cave on the northeast coast of Taiwan and plants of Jinguashi, another village in the area.



1 | 2

1. 〈Cliff's Edge〉, 2018, 油印木刻, 油墨、紙, 42 x 35 cm, 藝術家自藏
Cliff's Edge, 2018, woodcut, oil based ink and paper, 42 x 35 cm. Courtesy of artist.

2. 〈Your Eyes Open〉, 1991, 油印木刻, 油墨、紙, 30 x 40.5 cm, 藝術家自藏
Your Eyes Open, 1991, woodcut, oil based ink and paper, 30 x 40.5 cm. Courtesy of artist.

蘇 鈺 婷
Yu-ting Su
(1984-)

出生於嘉義，2010年國立臺北藝術大學造形研究所版畫組畢業。蘇鈺婷創作是現實生活的影子，藉由連結看似不相關的事物與風景，將幻想與日常的景致合而為一，組構一個混合真實與虛幻的世界。她選擇銅版畫作為創作的表現手法，是由於銅版能夠製作出纖細精緻的線條，和柔美細膩的色調，更加強了風景的真實與虛幻的衝突感。

這一系列以臺灣風景為主題的銅版畫創作，是蘇鈺婷近年對於居住地周圍生態景物的細微觀察，取材自臺灣北部及東北部的自然風景，以拼貼、組構的構圖方式，創作出一方介於真實存在與想像中的境地。

Yu-ting Su was born in Chiayi and graduated from Taipei National University of the Arts' Graduate School of Plastic Arts with a degree in printmaking in 2010. Her artworks are shadows of real life. By linking seemingly unrelated objects and landscapes, she combines fantasy and everyday scenes to create a world of reality mixed with illusion. She chooses copper engraving as the medium for her artistic expression because, with copper plates, it is possible to create fine, delicate lines and soft, refined tones, thus highlighting the sense of conflict between reality and fantasy in the landscapes.

The works on display are a series of copperplate prints based on her detailed observations of the landscapes near where she lives in Taiwan. She takes the natural scenery of northern and north-eastern Taiwan and, by laying out the composition through collage and reconstruction, creates a realm between reality and imagination.



1 | 2
3 | 4

1. 〈雙連埤〉，2018，凹版蝕刻，油墨、紙，15 x 15 cm，藝術銀行購藏
Shuanglian Reservoir, 2018, etchings, printing ink and paper, 15 x 15 cm. Courtesy of the Art Bank Taiwan.

2. 〈富貴角〉，2018，凹版蝕刻，油墨、紙，15 x 15 cm，藝術銀行購藏
Fuguei Cape, 2018, etchings, printing ink and paper, 15 x 15 cm. Courtesy of the Art Bank Taiwan.

3. 〈七星山〉，2020，凹版蝕刻，油墨、紙，15 x 15 cm，藝術家自藏
Mt. Qixing, 2020, etchings, printing ink and paper, 15 x 15 cm. Courtesy of artist.

4. 〈老梅海岸〉，2020，凹版蝕刻，油墨、紙，15 x 15 cm，藝術家自藏
LaoMei Green Reef, 2020, etchings, printing ink and paper, 15 x 15 cm. Courtesy of artist.

藝術銀行

藝術銀行計畫是文化部 2013 年創立的藝術流通平台。藝術銀行的成立，旨在透過購藏臺灣藝術家作品、舉辦藝術展覽及推廣活動，促進藝術發展，培育藝術創作人才，推動作品租賃流通，鼓勵國內、外對臺灣藝術創作之支持與欣賞。

成立至今七年，藝術銀行擁有自己的庫房、展覽空間，以及策展、教育推廣、典藏修復的專業團隊，累計收藏有 811 位藝術家，共 2,329 件作品。藝術銀行不僅提供作品租賃，更是一般民眾參與接觸藝術的重要平台，連結藝術產業與企業合作；亦結合公共外交，營造國際文化形象，有效彰顯臺灣藝術創作能量。

Art Bank Taiwan

The Art Bank Taiwan initiative was launched in 2013 by the Ministry of Culture to establish a platform for art circulation. Its mission is to encourage the development of art and support artistic talents by acquiring Taiwanese artists' works and organizing art exhibitions and outreach events. Art Bank Taiwan leases its collection to promote art circulation and thus increase Taiwanese and international audience's support and appreciation for Taiwanese art.

Entering the seventh year since its establishment, Art Bank Taiwan has a warehouse, an exhibition space, a team of professional art curators, educators, and conservators, and a total of 2,329 art pieces by 811 artists in its collection. In addition to running the art leasing program, it serves as an important bridge between the general public and art and between the art industry and the business world. It also plays a role in public diplomacy, showcasing Taiwan's artistic and creative powers and promoting its cultural presence internationally.

指導單位 SUPERVISOR	外交部、文化部 Ministry of Foreign Affairs, Republic of China (Taiwan) Ministry of Culture, Republic of China (Taiwan)
主辦單位 ORGANIZERS	駐美國台北經濟文化代表處、國立台灣美術館（藝術銀行） Taipei Economic and Cultural Representative Office in the United States; Taiwan Art Bank, National Taiwan Museum of Fine Arts
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展覽執行 EXHIBITION COORDINATION	李宗琪 Tsung-chi Lee, 陳妍卉 Yan-huei Chen
參展藝術家 ARTISTS	林惺嶽 Hsin-yueh Lin, 黃銘昌 Ming-chang Huang, 伊誕·巴瓦瓦隆 Etan Pavavalung, 賀蕙芝 Huey-chih Ho, 周珠旺 Chu-wang Chou, 伊祐·噶照 Iyo Kacaw, 劉家璋 Chia-wei Liu, 李育貞 Yu-chen Li, 蘇鈺婷 Yu-ting Su
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展覽地點 VENUE	雙橡園 Twin Oaks Estate 3225 Woodley Rd NW, Washington, DC 20008, United States



Art Bank Taiwan



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指導單位 Supervisors



主辦單位 Organizers

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