

112年全國美術展攝影類

REFLECTIVE STATES:

2023 NATIONAL ART EXHIBITION R.O.C.
PHOTOGRAPHY CATEGORY



典藏

2023.12.23 — 2024.03.31

國家攝影文化中心臺北館 301, 302, 303 展覽室

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

簡永彬

本屆評審委員

CHIEN Yun-Ping,
Jury of this year

攝影是觀看思維的藝術，你必須心頭更寬大，才能看得遠、看得廣；她更是一項邀請，從面對的場景，進行對話！

Photography is the art of perceiving thoughts, you must have a broad mind to see farther and wider. She is also like an invitation, inviting you to engage in dialogue with the scene before you.

在影像創作過剩的年代裡，攝影藝術究竟要讓我們看些什麼、想些什麼，是舉起相機前可以先問自己的事。

In an age of excess image creation, what does photography art urge us to see and think? This is what we can ponder before picking up the camera.

郭力昕

本屆評審委員

KUO Li-Hsin,
Jury of this year

謝三泰

本屆評審委員

HSIEH San-Tai,
Jury of this year

攝影，是爲了讓更多人看到不同角落的故事，記錄著當下發生的事情或想像，生產屬於你們的影像給未來的人。

Photography exists so that more people can see stories from different walks of life, documenting incidents or imaginations of the present moment, creating our own images for the people of the future.

攝影是一個無盡的探索旅程，通過尋找新的視覺體驗，發掘和分享生命的故事。

Photography is an exploration without end. Through the search for new visual experiences, life stories are discovered and shared.

劉振祥

本屆評審委員

LIU Chen-Hsiang,
Jury of this year

周慶輝

本屆評審委員

CHOU Ching-Hui,
Jury of this year

承載記憶，重建過去，反應時代，以影像關注人在社會的生存狀態。

Carrying memory, reconstructing the past, and reflecting the times; expressing concern for human existence in society through images.

映態

112 年全國美術展攝影類

攝影映射世界的面貌，國家攝影文化中心本年度以「映態」為題，推出「112年全國美術展攝影類」展覽，以此來顯影本屆得獎作品多元的觀察視角，同時亦呈現參賽者透過個人特有的攝影視覺調度，來形塑當代人對日常感受既敏銳又歧異的表達方式。

「全國美術展」係由文化部指導、國立臺灣美術館主辦，以拔擢美術人才、鼓勵美術創作為目的，透過徵件、評選、獎勵、展覽等機制，提供創作者一個相互切磋、對話的平臺。全國美術展每年吸引國內創作者競逐獎項及展出機會，在11類媒材中，攝影類向來是參賽者踴躍投件、競爭激烈的類項之一。本屆攝影類作品，經過公開嚴謹的評選過程，最終由5位評審共同評選出金、銀、銅牌獎各1件及入選獎18件，合計21件作品。

本屆作品關照的主題多元、風格型態多樣，作品所運用的材料與技術，含括傳統底片、數位後製到AI生成影像，呈現出不同的視覺質地。在眾多作品中，一部分參賽者以風景為題，框景海岸線、農地、工業地景，透過景物思索人與環境的關係，有些作品則將鏡頭轉向廢墟、眷村、建築工地等都市景觀，從不同視角記敘了時間與景物的幻化。除了風景的再現，一部分參賽者則將視角拉回日常，將攤販、街道招牌作為觀察對象，具體而微地探索生活中的角落。身體的展演亦是本屆參賽者關切的議題之一，他們以物件編導、唯美構成、傷痕美學等相異的影像敘事取徑，演繹了生命的不同姿態。

「映態：112年全國美術展攝影類」以得獎作品紛呈的攝影樣貌，呈現公辦美術競賽參與者兼容多元的創作趨勢。這些攝影作品映照了創作者個人內在思考與社會環境間的連結，透過他們別樣的影像觀點，展現今日豐富的攝影創作風貌。

Reflective States: 2023 National Art Exhibition R.O.C. Photography Category

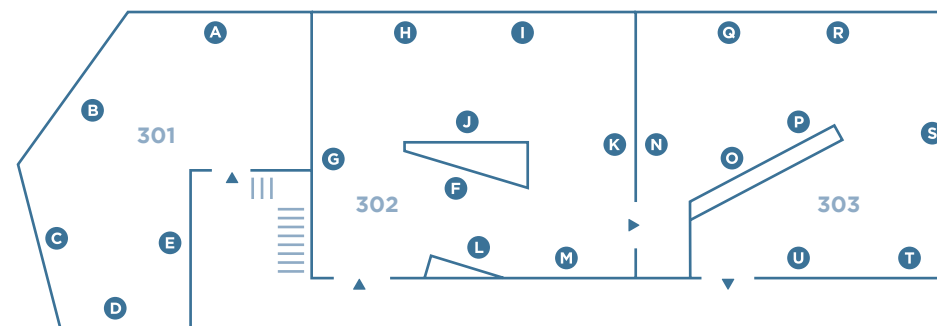
Photography serves as a reflection of the world, and the National Center of Photography and Images presents this year's "2023 National Art Exhibition R.O.C. Photography Category" under the theme "Reflective States," showcasing a diverse array of perspectives from this year's award-winning works while also revealing the participants' unique visual orchestrations that shape nuanced and divergent expressions of contemporary life.

Directed by the Ministry of Culture and hosted by the National Taiwan Museum of Fine Arts, the "National Art Exhibition R.O.C." aims to promote artistic talent and encourage art creation. Through a process that includes submission, evaluation, award, and exhibition, it provides a platform for artists to grow and engage in dialogue. The exhibition annually draws domestic creators to compete for awards and display opportunities. Among its 11 categories, the photography category has always been one of the most actively contested and competitive. After a rigorous public judging process, the five jury members selected one gold, one silver, and one bronze award, along with 18 works receiving honorable mentions, totaling 21 pieces.

This year's entries showcase a rich diversity of themes and stylistic approaches. Techniques and materials range from traditional film photography and digital post-processing to AI-generated images, all presenting different visual textures. Some artists capture landscapes, framing coastlines, farmlands, and industrial settings to ponder the relationship between humans and the environment. Others turn their lenses toward urban vistas, such as ruins, military dependents' villages, and construction sites, narrating the ever-changing interplay of time and space from different perspectives. Beyond landscape representation, some pull the gaze back to everyday life: vendors and street signs become subjects for micro-explorations of life's nooks and crannies. Bodily expression also emerges as a key theme, with participants employing diverse narrative approaches such as object direction, aesthetic composition, and aesthetics of trauma to interpret different facets of life.

"Reflective States: National Art Exhibition R.O.C. Photography Category" displays the award-winning works to highlight a multifaceted creative trend among publicly-funded art competition participants. These photographic works reflect the connection between individual reflections and the social environment. Through their unique visual perspectives, they manifest the rich tapestry of contemporary photographic creation.

301-303 展覽室



301

- A 黃元煜 HUANG Yuan-Yu
- B 劉萬方 LIU Wan-Fang
- C 吳靜唯 WU Ching-Wei
- D 蘇義仕 SU Yi-Shih
- E 林淑芬 LIN Shu-Fen

302

- F 張志達 CHANG Chih-Ta
- G 鄭俊堂 CHENG Chun-Tang
- H 葉俊佑 YEH Chun-Yu
- I 莊淑芬 CHUANG Shu-Fen
- J 陳欣志 CHEN Shin-Chih
- K 戴妤如 TAI Yu-Ju
- L 田正 TIEN Cheng
- M 劉思伶 LIU Szu-Ling

303

- N 卓玲 CHO Ling
- O 黃沐芸 HUANG Mu-Yun
- P 鍾宜辰 CHUNG I-Chen
- Q 張毅生 CHANG Yi-Sheng
- R 焦大偉 JIAO Da-Wei
- S 王其榕 WANG Chi-Jung
- T 劉秋菊 LIU Chiu-Chu
- U 何永順 HE Yong-Shun

金牌獎
GOLD PRIZE

張志達

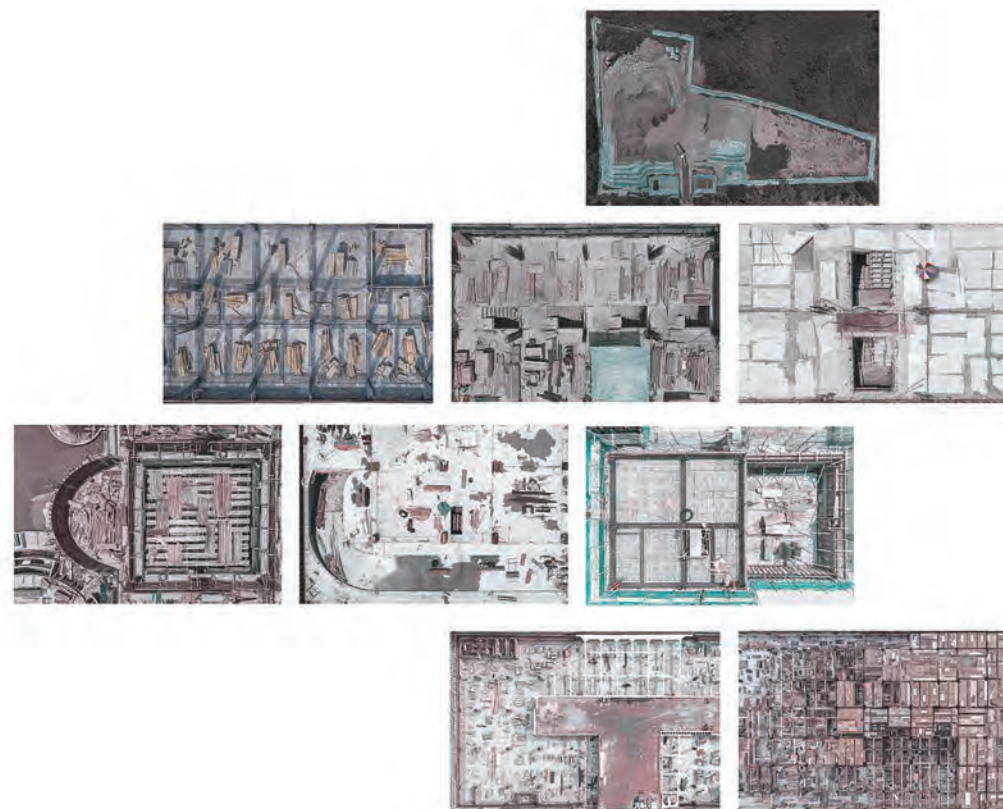
CHANG Chih-Ta

《未竟之事》〈建築篇第貳號〉

Unfinished Story, Architecture Chapter No. 2

在生活中尋找創作的靈感已是日常，《未竟之事》〈建築篇第貳號〉將未完成的建物透過空拍的視角壓縮成平面，並在影像中嵌入營造另一個平面圖，藉由光影的投射再次將影像轉換成立體的工地場景。希冀以嶄新的觀看視角，為該主題疊加不同的空間創作脈絡。無論視角如何轉換、圖像如何組構，建築工地終究是未完工的半成品，如同回憶中的「未竟之事」，徒留片段的場景，即便一再回想，卻始終無法完成。

Searching for creative inspiration has become a part of everyday life. *Unfinished Story— Architecture Chapter No. 2* compresses unfinished buildings into two-dimensional planes through aerial photography while embedding another floor plan within the image. Through the projection of light and shadow, the image is transformed back into a three-dimensional construction site. The work hopes to provide a new perspective and add a different spatial creative context to the subject matter. Regardless of how the viewpoint shifts or how the image is constructed, construction sites remain perpetually incomplete works-in-progress. They are akin to the "unfinished story" in our memories, fragmentary scenes that, despite recurrent reflection, remain perpetually incomplete.



張志達 | 《未竟之事》〈建築篇第貳號〉 | 2023 | 藝術微噴、透明片 | 30.6 × 46.2 公分 × 9 件
CHANG Chih-Ta | *Unfinished Story, Architecture Chapter No. 2* | 2023
Giclée print, transparent sheet | 30.6 × 46.2 cm × 9 piece

銀牌獎
SILVER
PRIZE

黃元煜

HUANG Yuan-Yu

〈海漂瓶花〉

Vase Flowers on the Sea



海漂物是全球環境共業，歷經海水浸蝕沖刷後，成了變形褪色的垃圾與不規則的漂流木。作品以當代水墨概念，漂流木為枝幹、海漂垃圾為花卉，進行無意識的邏輯組合及有意識的美感拼貼。在超現實的重組下，帶領觀者走進融合東方水墨與西方繪畫的視覺異世界，構成矛盾美感的數位藝術，藉由海漂物的議題傳達數位與傳統的當代精神。

Marine drift is global environmental issue. After erosion and washing by seawater, marine drift deforms and discolors into rubbish and irregular drift woods. Based on the concept of contemporary ink painting, the work features drift woods as trunks and branches, and marine debris as flowers for unconscious logical combinations and conscious aesthetic collages. Through surrealist reassembly, the work leads viewers into a visual otherworld that fuses Oriental ink painting and Western painting, forming a piece of digital art of contradicting aesthetics and conveying the digital and traditional contemporary spirit through the issue of marine drift.

黃元煜 | 〈海漂瓶花〉 | 2022 | 數位輸出、相紙 | 125 × 40 公分 × 5 件

HUANG Yuan-Yu | Vase Flowers on the Sea | 2022 | Digital print, photographic paper | 125 × 40 cm × 5 pieces

銅牌獎
BRONZE
PRIZE

王其榕

WANG Chi-Jung

〈流金歲月體〉

Embodiment of the Golden Days

文字是一種溝通傳達的工具，一種穿越時空的符碼。在我們生活的周遭，一些經過時間運筆、歲月著墨後重新呈現的文字，浮現出另類視覺的隱喻，演繹著消失卻又彰顯的另一種存在。

Written language is a tool of expression and communication, a symbol that transcends time and space. Around us are some written words rewritten and recolored by time, giving rise to an alternative visual metaphor that interprets disappearance while also manifesting another kind of existence.



王其榕 | 〈流金歲月體〉 | 2021 | 藝術微噴、相紙 | 30 × 29.5 公分 × 36 件

WANG Chi-Jung | Embodiment of the Golden Days | 2021 | Giclée print, photographic paper | 30 × 29.5 cm × 36 pieces

入選獎
SELECTED
WORKS

田正

TIEN Cheng

〈傳統與現代間的交互作用——向柯恩致敬〉

Interaction Between Tradition and Modernity – A Tribute to Serge Cohen

底片與數位影像並置，手機置中、120 底片置於左側，隱喻數位當道。底片時代似乎已走入歷史，但中、大片幅底片依然是專業創作主流，數位技術目前仍無法取代，無形中給予數位影像技術需向上提升的壓力。審視藝術史進程，當攝影發明時，畫家曾吶喊繪畫已死；但事實上攝影促使繪畫改革，並晉升為藝術創作的重要媒材。

Films and digital images are placed side by side, with the cell phone placed in the middle. The 120 film is on the left, metaphorically suggesting the domination of the digital and that the era of film seems to have entered the annals of history. However, medium and large format films still remain the mainstream in professional creation, a domain that digital technology currently cannot substitute, thereby exerting an underlying pressure for improvement in digital imaging techniques. Reflecting on the evolutionary arc of art history, the advent of photography once led painters to herald the demise of painting. Yet, the truth is that photography catalyzed reforms in painting and elevated it to an essential medium for artistic expression.



田正 | 〈傳統與現代間的交互作用——向柯恩致敬〉 | 2023 | 數位輸出、相紙 | 101 × 144 公分
TIEN Cheng | *Interaction Between Tradition and Modernity – A Tribute to Serge Cohen* | 2023
Digital print, photographic paper | 101 × 144 cm

入選獎
SELECTED
WORKS

卓 玲

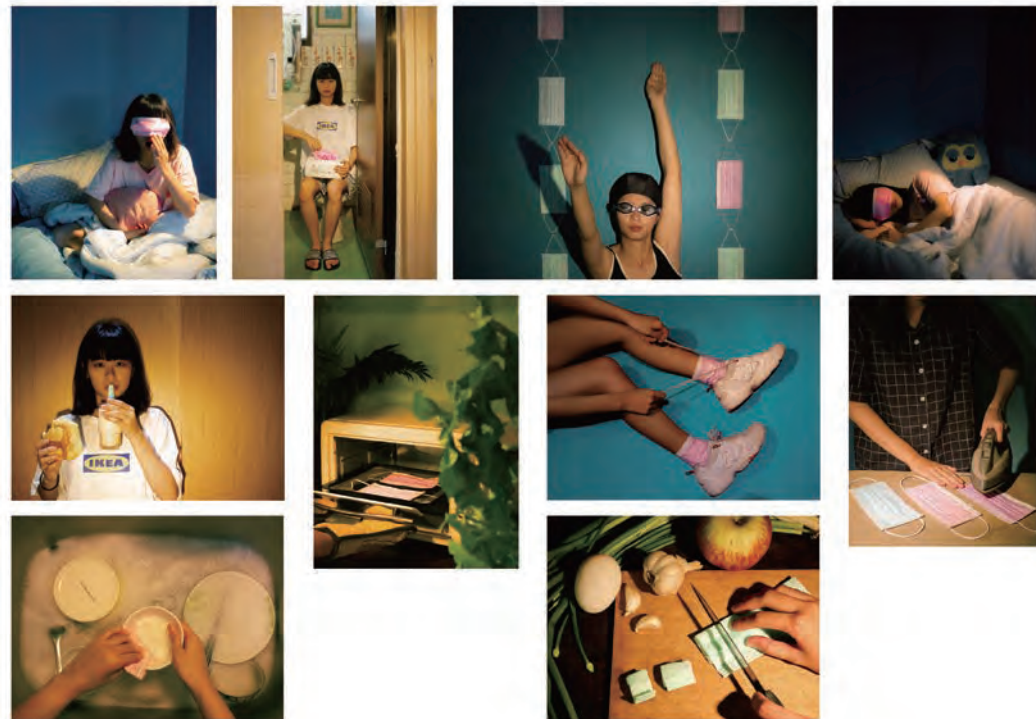
CHO Ling

〈日常／疫常〉

Everyday Life / Life under a Pandemic

2019年，出現了一場名為 COVID-19 的病毒戰爭。政府為了避免病毒擴散，訂定了不同於日常的法規，如：規定外出時需全程戴口罩。「口罩」已是我們現今外出的必需品，在疫情下的日常，卻是我們原本生活中的異常。我想以生活周遭的物品、場所等，結合口罩的元素融入一天生活當中，盼將來能回歸原本屬於我們的日常，不再被疫情所綑綁住。

A viral war with the name COVID-19 emerged in 2019, prompting unprecedented measures to contain its spread. The government enacted regulations divergent from our usual norms, such as the mandatory wearing of face masks when going out. The "face mask" has now become an essential item when going outside, and this norm in the days of the pandemic is actually an oddity in our previous lifestyles. I aim to incorporate the element of the face mask into the everyday objects and places surrounding us, in the hope that one day we might return to our original daily state of normalcy, free from the restrictions of the pandemic.



卓玲 | 〈日常／疫常〉 | 2021 | 數位輸出、相紙

50.8 × 40.6 公分 × 4 件、40.6 × 50.8 公分 × 5 件、72 × 52 公分

CHO Ling | Everyday Life / Life under a Pandemic | 2021 | Digital print, photographic paper
50.8 × 40.6 cm × 4 pieces, 40.6 × 50.8 cm × 5 pieces, 72 × 52 cm



何永順

HE Yong-Shun

16

Journey of Diversity

〈多樣的旅行〉

這世界存在各種生活方式，我們給自己創造許多「儀式感」的生活，並遵循著它，讓我們所謂的空間，在不同時間裡不斷的摺疊與伸展，使生命有某種意義。對我們而言，這世界是寬廣的，仰看或平視這塊沃土，我們就是一個仰頭的過客。

There are different ways of living in this world, and we have created different "rituals" in our lives, to which we adhere with a sense of reverence. This allows the spaces we occupy to fold and unfold in various timelines, imbuing life with a certain meaning. For us, this world is expansive; whether we look down upon or level with this fertile ground, we are passers-by with eyes turned skyward.





林淑芬

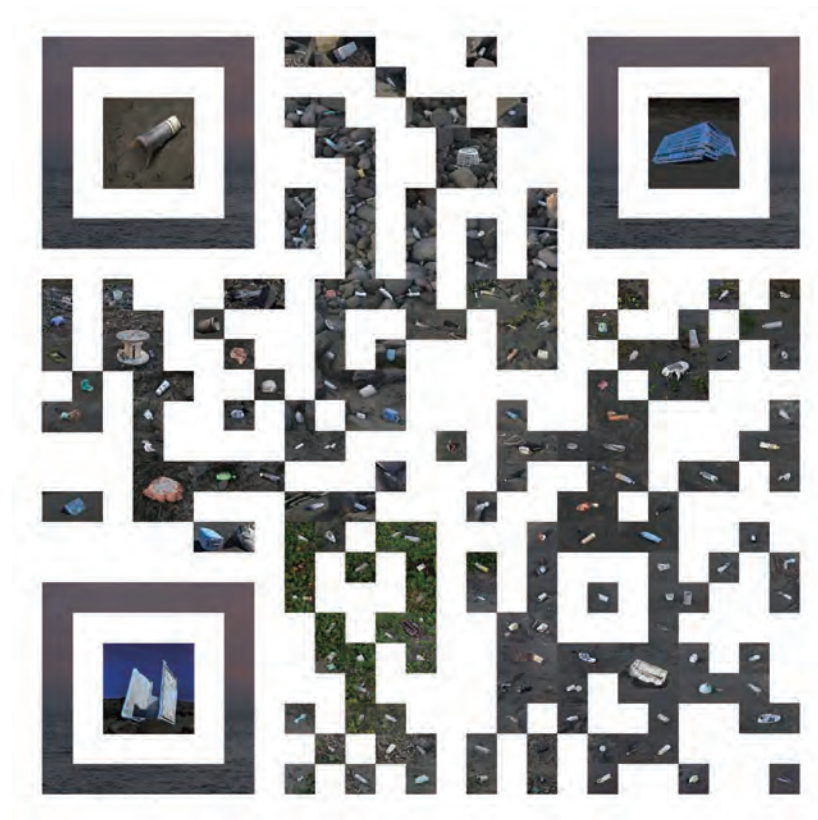
LIN Shu-Fen

〈海廢博覽會 QRcode〉
Ocean Waste Fair QR Code

作品中的所有元素，是集結了這一年多以來，與家人一同遊歷過的沙灘、秘境和港口……等沿海景點所拍攝的近千張照片中挑選而出；以 QRcode 的方塊構成，作為創作的構想，運用反諷的手法，將所捕捉到的海廢照片精選並集合，如同博覽會場一般，呈現在觀眾眼前。這些已經和大地緊密融合的海洋廢棄物，在展場中，更顯現它的美麗與哀愁……。

歡迎參觀 2023 海廢博覽會，請掃 QRcode 免費入場。

Every element within the artwork is meticulously curated from nearly a thousand photographs taken over the past year while traveling with family to various coastal spots such as beaches, secluded spots, and ports. Presented as QR codes, the conceptual framework of the piece employs irony to present the ocean waste captured in these photos. The ocean waste in the images is already entwined with the Earth and showcased as if they were part of an exposition, evoking both their beauty and a sense of sorrow. Welcome to the 2023 Ocean Waste Fair; please scan the QR code for free admission.



入選獎
SELECTED
WORKS

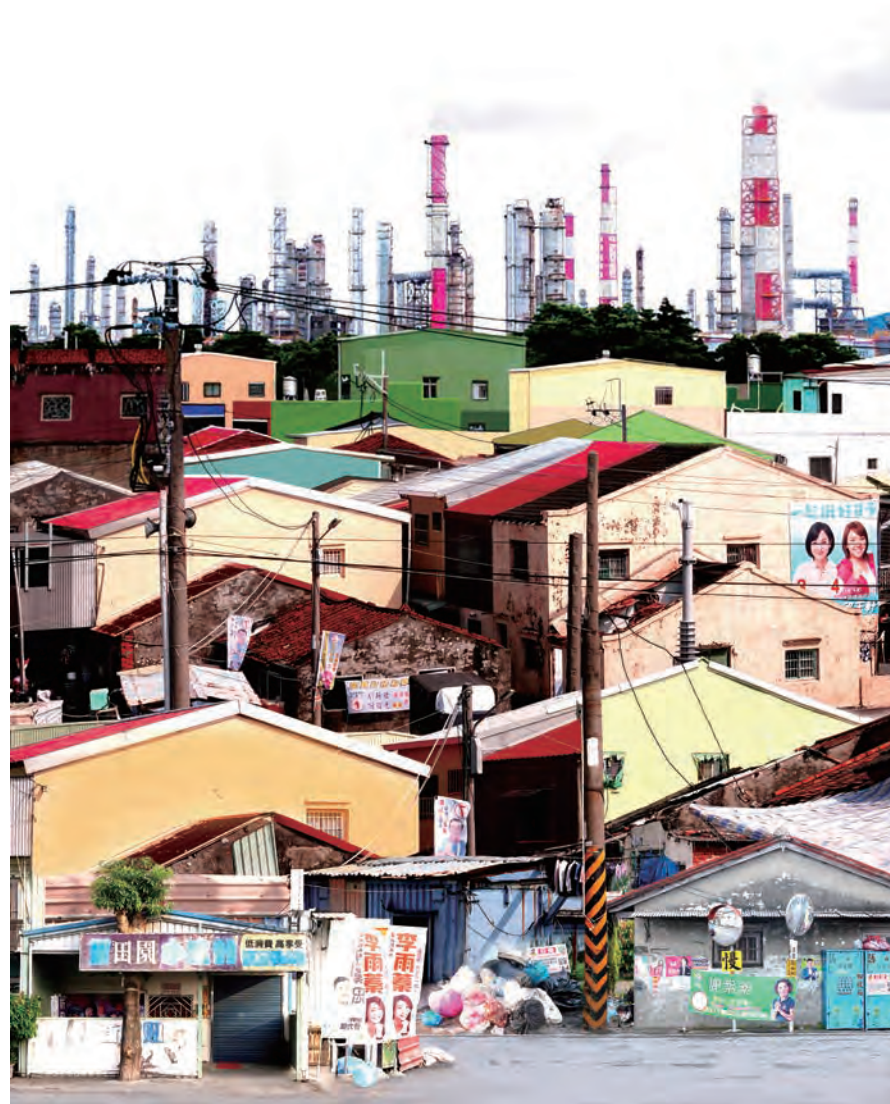
蘇義仕

SU Yi-Shih

〈印象家園——何罪之有〉
Home Impressions: Any Wrongdoings at All?

石化工業是經濟發展的產業，所產生的環境污染問題卻也相當嚴重。方便價廉的塑化製品充斥在日常生活中，塑膠垃圾降解的過程中產生塑膠微粒，也嚴重侵蝕人民的健康及生態。居民的健康與土地的美麗正在消逝中，經濟發展與居住正義的天秤上該如何平衡呢？這是生活在這塊土地上的你我該有的省思。

The petrochemical industry powers economic growth, yet it also creates severe environmental problems. Convenient and inexpensive plastic goods dominate our daily lives, but the degradation of plastic waste produces microplastics that threaten both human health and the ecosystem. As the health of residents and the beauty of the land diminish, we are compelled to contemplate: how should we balance economic advancement with the right to a livable environment? This is something that deserves introspection from all of us inhabiting this land.



蘇義仕 | 〈印象家園——何罪之有〉 | 2022 | 藝術微噴、相紙 | 85 × 67 公分

SU Yi-Shih | Home Impressions: Any Wrongdoings at All? | 2022 | Giclée print, photographic paper | 85 × 67 cm



劉萬方

LIU Wan-Fang

〈過往歲月〉 Days of the Past

生於斯長於斯，漁民說感謝上蒼賜予的天然資源，在冬季限定的季節中可以捕鰻苗，讓生活得以安穩。雖生活辛苦，但他們勤儉樸實的天性使得他們能甘之如飴！

但目前及未來的窘境是環境受到人為污染、因綠能與環保而矗立於岸上或離岸的風力發電設備或受颱風導致的河川改道、積沙等因素，恐使八十年來傳統捕鰻苗的生活方式，在未來消失殆盡矣！

Born and bred in this locale, the fishermen express gratitude for the natural bounty bestowed by the heavens, allowing them to catch eel fry during the winter season, ensuring a stable livelihood. Though the trials of life are ever-present, their diligent and thrifty disposition lends a bittersweet quality to their struggle. However, the present and future predicaments lie in the man-made pollution of the environment, the wind turbines erected along or off the shore for green energy and environmental protection, and the changes in river courses and sedimentation caused by typhoons. These factors threaten to extinguish traditional eel fry fishing, a lifestyle steadfastly preserved for over eight decades.

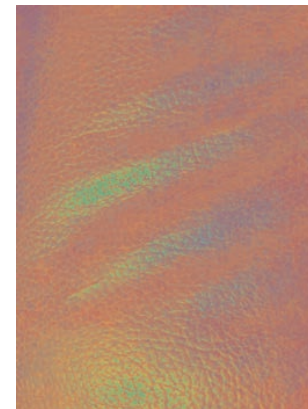
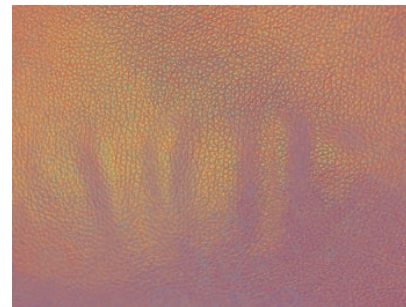
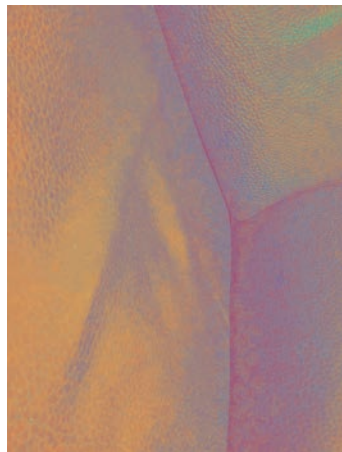




劉思伶

LIU Szu-Ling

〈存在的肌膚〉 Skin of Existence



「存在的肌膚」系列是一場追尋逝去親人的旅程。

親愛的外婆於 2022 年 9 月辭世，至此之後仍不斷思念她，並試圖找尋她生前所存在過的痕跡。透過捕捉她最愛坐的一張皮革沙發上的坐痕，那些皺摺猶如她身上的肌膚般，隨著年歲與回憶留下印記；其呈現的情感與記憶，讓我重新感受外婆曾經存在過的氣息。

作品印製於日本和紙，其紙材紋理特性，展現彷彿肌膚存在的質感。

The *Skin of Existence* series is a journey in pursuit of a departed family member. My beloved grandmother passed away in September 2022, and I've missed her ever since, attempting to find traces of her past existence. By capturing the indentations on her favorite leather sofa, which has folds and creases akin to her own skin, I am able to perceive the imprints left by the passing of time and memories. The sentiments and recollections they embody give me an opportunity to feel my grandmother's once tangible presence. The work is printed on Japanese washi paper, which has unique textures that resonate with the qualities of skin.

劉思伶 | 〈存在的肌膚〉 | 2022 | 數位輸出、和紙
55.5 × 46 公分、45.6 × 35.5 公分 × 2 件、35.5 × 45.6 公分
LIU Szu-Ling | *Skin of Existence* | 2022 | Giclée print, washi
55.5 × 46 cm, 45.6 × 35.5 cm × 2 pieces, 35.5 × 45.6 cm



鍾宜辰

CHUNG I-Chen

Beauty
Beauty



褪去外衣後總留下許多痕跡。

胸罩、束胸壓在背上，肋骨的痛楚烙印皮膚，

腳跟因穿著特定鞋子，留下磨破的傷口，

在臀部、腹部一條條的生長紋，穿著緊身褲、絲襪在腰部留下的勒痕。

一百種痛的形式，化為一個女人。

「美麗是削足適履」。

Stripped of outer clothing, what remains on the skin are marks: traces of brassieres and corsets etched into the back; the pain of ribcages imprinted on the skin; heels chafed from wearing specific shoes; stretch marks winding around hips and abdomen; the indentations left on the waist by fitted trousers and hosiery. Woman is made up of one hundred forms of pain.

"Beauty is an unforgiving standard."

鍾宜辰 | 〈Beauty〉 | 2021 | 數位輸出、相紙

25.8 × 44.7 公分、35 × 58.3 公分、36.1 × 48.2 公分、50.8 × 90.3 公分、54.2 × 84.7 公分

CHUNG I-Chen | Beauty | 2021 | Digital print, photographic paper

25.8 × 44.7 cm, 35 × 58.3 cm, 36.1 × 48.2 cm, 50.8 × 90.3 cm, 54.2 × 84.7 cm



葉俊佑

YEH Chun-Yu

28

〈記憶迴盪〉
Oscillating Memories

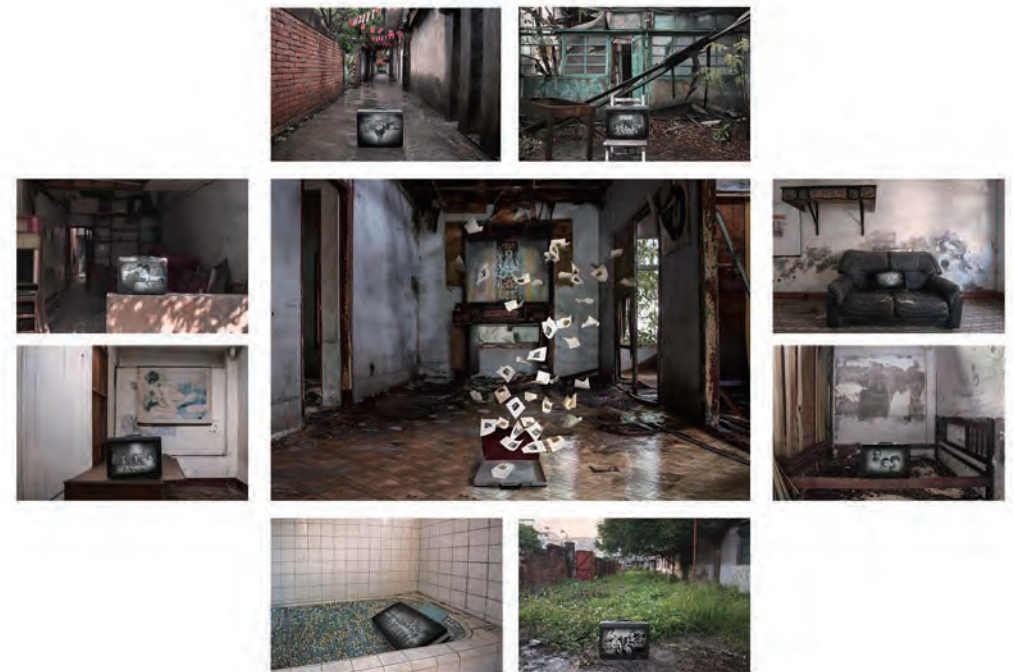
觸景生情，記憶在曾經悲歡過的空間浮現。

回到大家最常交心的大堂，向已經過往及失聯的親朋夥伴們，

一一遞上祝福……

願您們一切平安、健康、安詳。

Emotions are stirred by the scenery, and memories resurface in spaces once laden with sorrow and joy. Returning to the lobby where we bonded, I extend blessings to friends and companions that either exist in the past and have become out of touch—I wish you peace, health, and tranquility.





黃沐芸

HUANG Mu-Yun

〈年輪 #24 半成品〉

Tree Ring #24 Semi - Finished

自我的踏查與實踐是一條難以見到盡頭的路。

24 歲，一個即將無法以青澀書寫人生的年齡，

萬物走向於自身的形式與以往大相逕庭，閱歷如一把輕柔的刀，將過往的價值肢解。

那是我的 24 歲，悄悄地撿起散落一地的肢體，重塑成一件半成品。

The journey of self-exploration and practice is unending. At 24, an age when one can no longer narrate life with youthful naïveté, everything takes on forms starkly different from the past. Experience is a tender scalpel, dismembering past values. That's what the age 24 looked like for me, quietly picking up scattered fragments to reshape into a semi-finished work.



入選獎
SELECTED
WORKS

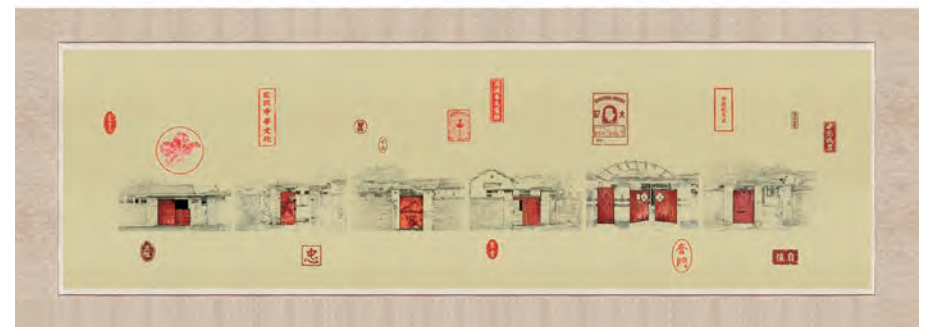
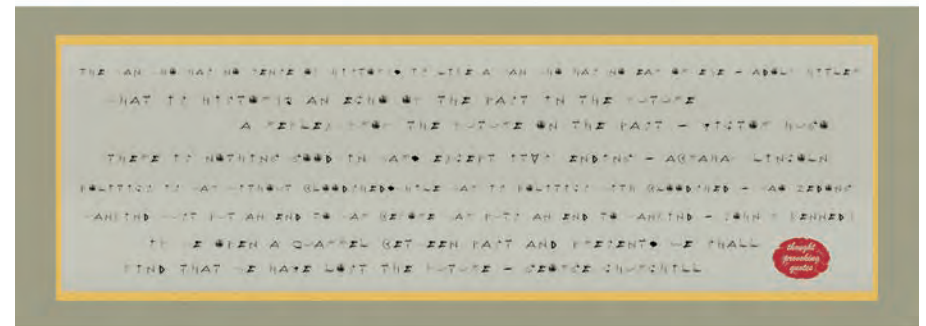
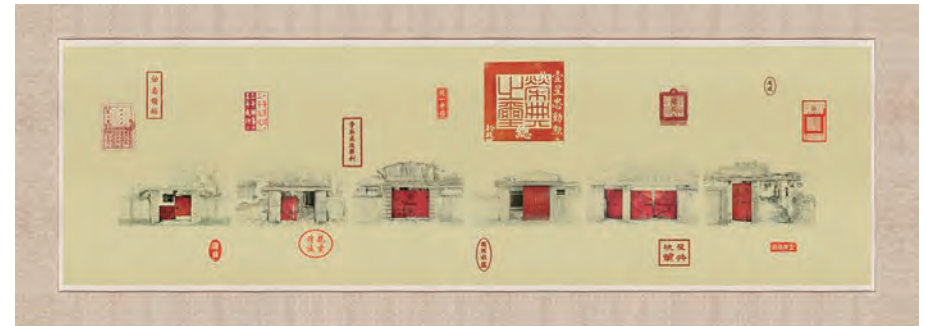
陳欣志

CHEN Shin-Chih

Storage of Battles
〈「戰」存區〉

遺留在眷村裡的元素解構重整為歷史記憶的載體。紅色印記所標誌的凋零生活感及特定意識形態，在時代洪流的卷軸中落寞存放著。作為政治角力及戰爭下的過渡性產物，暫存的物件如同殘荷書寫的忠告銘言隨即消逝。荷盡再無擎雨蓋，古今中外皆同的是對戰爭的戒慎恐懼。

Elements left in the military dependents' village are deconstructed and reassembled as vessels for historical memory. The red marks represent withering sensations of life and specific ideologies, lay in forlorn storage within the scroll of the tides of historical epochs. As transitional products of political struggles and warfare, these transient objects fade away, like withered lotus leaves and cautionary quotes. Once the lotus has wilted, there is nothing left to fend off the rain—what persists across the ages is an unyielding vigilance against the scourge of war.



陳欣志 | 〈「戰」存區〉 | 2022 | 藝術微噴、相紙 | 71.5 × 200 公分 × 3 件

CHEN Shin-Chih | Storage of Battles | 2022 | Giclée print, photographic paper | 71.5 × 200 cm × 3 pieces



莊淑芬

CHUANG Shu-Fen

〈尋找達文西〉

In Search of Da Vinci

自身、探索、感知、學習、成長，每一次的實踐，揭示新的開始、未知的旅程。透過探索自我的小宇宙，建構創作生命的脈絡，感受自我和作品對話的創作日常，亦是生命真實存在的痕跡，真實的上演每一天。

The self, exploration, perception, education, growth—each act of practice reveals a new beginning, an uncharted odyssey. Through delving into the microcosm of the self, I construct the context for my creative life, savoring the everyday dialogue between the self and my works. These are the authentic traces of life's existence, a genuine reenact of everyday life.



莊淑芬 | 〈尋找達文西〉 | 2022 | 數位輸出、相紙 | 70 × 100 公分 × 6 件
 CHUANG Shu-Fen | In Search of Da Vinci | 2022 | Digital print, photographic paper | 70 × 100 cm × 6 pieces



吳靜唯

WU Ching-Wei

〈多一點〉 A Bit More

農地商品化，價格越炒越高，靠耕地過活的農人，反而買不起田，在缺乏區域性規劃下，農地破碎了。在田中多了一點建築物，農舍污水排放影響灌溉水源，糧食安全出現疑慮，也嚴重破壞農地生物棲息。在農地上種下房子的這一刻，已顛覆了上天賜予肥沃土地的美意。為落實農地農用，守護農地刻不容緩，種田不要種房子，保護臺灣農田。

The commercialization of farmland has inflated prices, and as a result, farmers who depend on the land for their livelihood can no longer afford to purchase it. In the absence of regional planning, farmlands have become fragmented, dotted here and there with buildings. The wastewater from these buildings pollutes irrigation sources and raises concerns about food safety, while also severely disrupting the local ecosystem. The moment we sow houses instead of crops into the ground, we subvert the divine intent for these bountiful lands. The urgency to protect farmland and mandate their agricultural purpose cannot be overstated. To preserve Taiwan's agricultural heritage, grow crops, not houses.





戴妤如

TAI Yu-Ju

Here
Here

在這座公園裡，廢棄的材料經巧妙再利用，創造出這些雕塑；宛如這組相片中，昔日被遺棄的過期膠卷被重新拾起，化身時空的縮影。在這個系列中，這些裝置藝術的創作者，包括我自己，以及觀賞者，都因著藝術創作而緊密地聯繫在一起。

In this park, discarded materials are skillfully repurposed into sculptures, much like the expired film rolls in this photo series—once forsaken, now resurrected as snapshots of time and space. In this series, the creators behind these installations, myself included, and viewers are all intimately linked through the act of artistic creation.





劉秋菊

LIU Chiu-Chu

40

劉秋菊 LIU Chiu-Chu

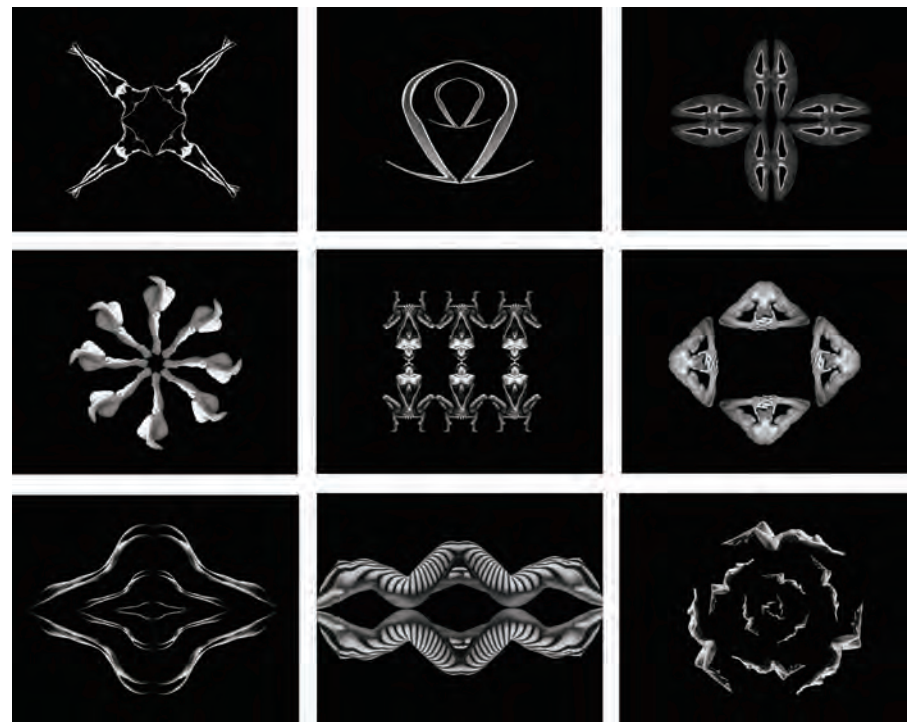
Psalms of Hippocampus

〈海馬迴詩篇〉

記憶在腦海中不斷反芻質變，
空間與敘事主體串連了時間長軸，
形成絕美的詩篇。
我，在這裡，
靜待海馬迴中的蝶兒再次閃耀。

Memories undergo endless rumination and metamorphosis in the mind. Space and the narrative subject thread the temporal axis to form exquisite poetry.

Here I am, quietly awaiting for butterflies within the hippocampus to shine again.





張毅生

CHANG Yi-Sheng



〈另類展示〉
Alternative Display

去年中疫情加重時，原本熙攘的夜市又漸冷清。面對清淡的生意，攤販只能低頭滑滑手機，整理商品。在夜色燈光下各色各樣的貨品恣意地展示著，琳瑯滿目。商家們只求疫情快點結束，恢復往日熱鬧景況。



When the pandemic worsened last year, the once bustling night markets descended into quietude. Confronted with slow business, vendors could only lower their heads, scrolling through their phones or rearranging their merchandise. Under the glow of nighttime lights, an array of goods lay displayed in all their varied splendor. Merchants can only wish for the swift end of the pandemic, yearning for the return of bustling scenes.

張毅生 | 〈另類展示〉 | 2022 | 藝術微噴、相紙 | 30 × 45 公分 × 7 件

CHANG Yi-Sheng | *Alternative Display* | 2022 | Giclée print, photographic paper | 30 × 45 cm × 7 pieces

入選獎
SELECTED
WORKS

焦大偉

JIAO Da-Wei



44

〈拯救迷途的風箏〉
Save a Runaway Kite

男人就像空中放飛的風箏，牽動繩子，它就會乖乖回來？眼前迷途的風箏岌岌可危，求助算命仙沒用，請老天爺幫忙已遲，要拯救他得靠自己及時出手。情慾世界無教條可循，隨興所至是最好的方法，但要忍受其帶來的痛苦。各影像中之破爛的元素，明示情愛征戰已恆長持續。明暗交織的灰階影像，邀請觀眾融入飢渴纏綿的愛慾中。

Men are like kites in the sky—pull the string, and they obediently return? The kite before us drifts precariously astray; it's no use seeking guidance from fortune tellers, and it's too late to pray to the heavens. The salvation of this errant kite lies in one's own timely intervention. There are no doctrines in the world of desire; spontaneity is the best approach, but one must endure the ensuing pain. The tattered elements within each image suggest that the battles of love and lust are ongoing. The interplay of light and shadow in these grayscale images invites the viewer into a realm of insatiable, entangled love and lust.

焦大偉 | 〈拯救迷途的風箏〉 | 2021 | 藝術微噴、相紙
28 × 19 公分 × 4 件、19 × 28 公分 × 12 件、42 × 28 公分 × 2 件、28 × 42 公分 × 12 件、42 × 63 公分
JIAO Da-Wei | Save a Runaway Kite | 2021 | Giclée print, photographic paper
28 × 19 cm × 4 pieces, 19 × 28 cm × 12 pieces, 42 × 28 cm × 2 pieces, 28 × 42 cm × 12 pieces, 42 × 63 cm



鄭俊堂

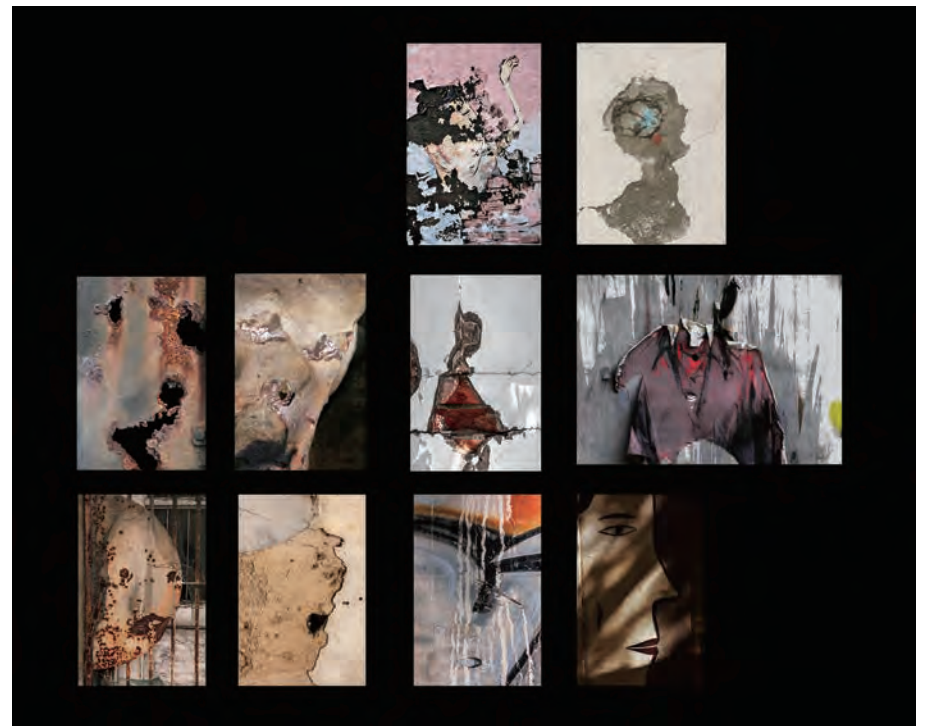
CHENG Chun-Tang

〈物喚心移·第二人生〉

Objects Calling, Heart Shifted: A Second Life

我和人類相處很久，曾經是他們最美麗的寶貝，如今我已被遺忘丟棄在崩壞的古厝、眷村及古蹟。生死不是我能決定的，唯獨時間是永恒的主人。即便如此被劣化、扭曲、變形，被時間重塑，世人看我們已面目全斑，連一眼都不配看，我們仍在幽暗的角落等候您一年、十年、百年。感激您讓我們靈魂相遇，使我們華麗轉身，驚艷重現於世。

I have coexisted with humans for a long time, once their most cherished beauty. Yet now, I am forgotten and abandoned in crumbling ancient houses, military dependents' villages, and historic sites. Life and death are not mine to determine; only Time is the master of eternity. Even as we degrade, distort, and deform—reshaped by time—people no longer recognize us, deeming us unworthy of even a glance. We've waited for you in dark corners for a year, a decade, a century, grateful that our souls could meet, enabling our magnificent transformation and dazzling reemergence into the world.



映態：112 年全國美術展攝影類

Reflective States:

2023 National Art Exhibition R.O.C. Photography Category

2023.12.23 — 2024.03.31

指導單位	文化部
主辦單位	國立臺灣美術館、國家攝影文化中心
總策劃	陳貺怡
副總策劃	汪佳政
展覽總監	蔡昭儀
展覽執行監督	鄭舒媛、傅遠政
展覽執行	柯永謙
視覺設計	吠搭拉
展場燈光	牧暄有限公司
展場攝影	張哲榕
翻譯	韞藝術工作室
Supervisor	Ministry of Culture
Organizers	National Taiwan Museum of Fine Arts, National Center of Photography and Images
Commissioner	CHEN Kuang-Yi
Vice Commissioner	WANG Chia-Cheng
Exhibition Director	TSAI Chao-Yi
Exhibition Supervisors	CHENG Su-Yuan, FU Yuan-Cheng
Exhibition Coordinator	KO Yung-Chien
Graphic Design	Faye Design
Exhibition Lighting	L'atelier Muxuan
Photographer	Sim CHANG
Translator	YUN ART Studio

展覽地點 Venue
國家攝影文化中心 臺北館 301、302、303 展覽室
Galleries 301-303, National Center of Photography and Images, Taipei
100007 臺北市中正區忠孝西路一段 70 號
No.70, Section 1, Zhongxiao W. Road, Zhongzheng Dist., Taipei 100007, Taiwan

王其榕 WANG Chi-Jung

田正 TIEN Cheng

何永順 HE Yong-Shun

吳靜唯 WU Ching-Wei

卓玲 CHO Ling

林淑芬 LIN Shu-Fen

張志達 CHANG Chih-Ta

張毅生 CHANG Yi-Sheng

莊淑芬 CHUANG Shu-Fen

陳欣志 CHEN Shin-Chih

焦大偉 JIAO Da-Wei

黃元煜 HUANG Yuan-Yu

黃沐芸 HUANG Mu-Yun

葉俊佑 YEH Chun-Yu

劉思伶 LIU Szu-Ling

劉秋菊 LIU Chiu-Chu

劉萬方 LIU Wan-Fang

鄭俊堂 CHENG Chun-Tang

戴好如 TAI Yu-Ju

鍾宜辰 CHUNG I-Chen

蘇義仕 SU Yi-Shih

指導單位
Sponsor



主辦單位
Organizers



NCH
國家攝影文化中心
National Center for Photography Culture