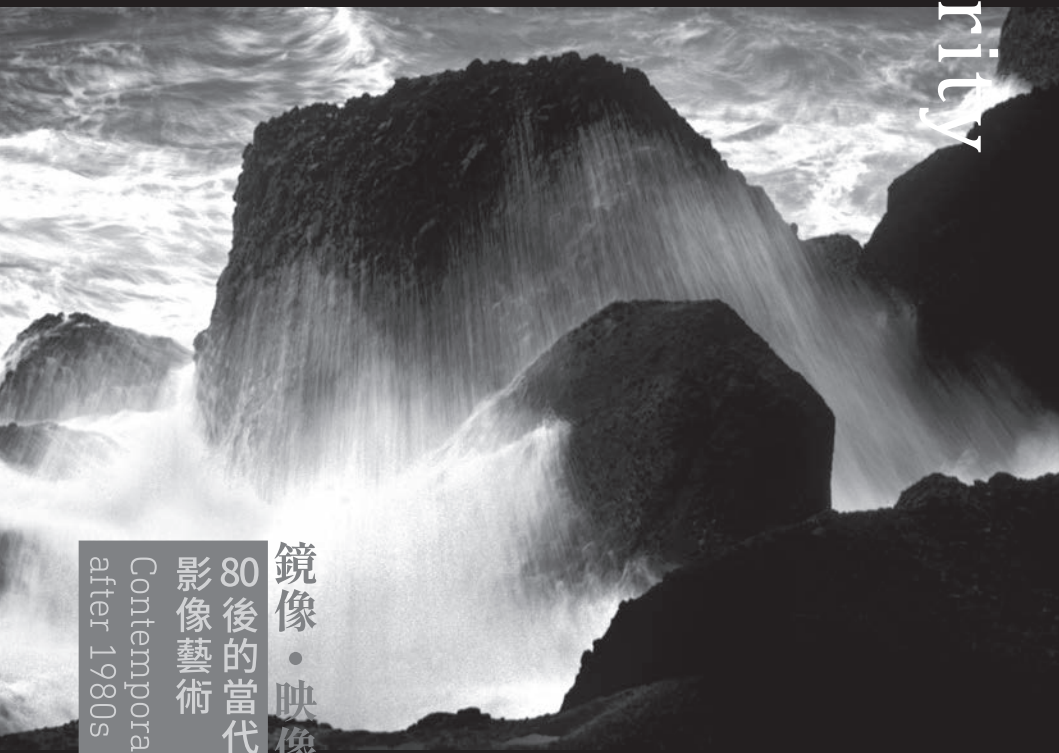


鏡像

世界

Specularity



鏡像・映像

80後的當代

影像藝術

Contemporary Image Arts
after 1980s

2022
04.20
-08.21



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.

鏡像

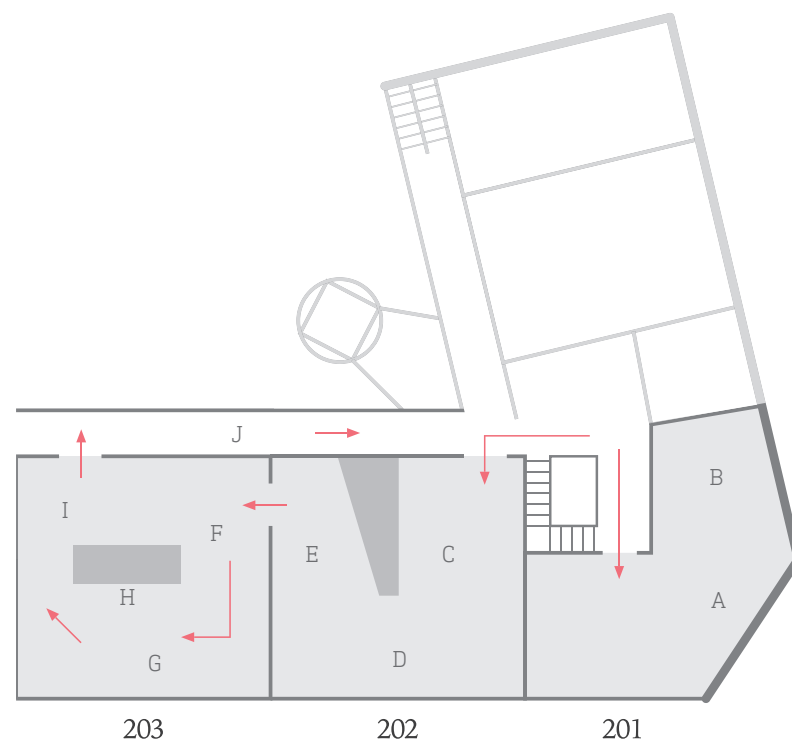
世界
Specularity

「鏡像」原指在二度平面空間中物件在某平面鏡中反射出來，與原物有相同大小的虛像；然而，自攝影術發明之初開始，奠基於視線的科學性觀察，便成就了自然主義式的攝影風格（naturalistic photography）。二十世紀以降的美國景觀攝影更強調主題的崇高質感，並透過自然景觀畫面與人物間的對比性，展現人與土地間的關係。

"Specularity" originally refers to the image of an object reflected in a plane mirror in a two-dimensional plane space, and has a virtual image of the same size as the original object; however, upon the invention of photography, with observations based on sight that celebrates science, naturalistic photography was established. Since the 20th century, American spectacle photography has emphasized the sublime texture of the subject, and showed the relationship between people and the land through the contrast between images of natural-scape and figures within.

201-203 展覽室及廊道空間 Galleries 201-203 and the corridor

- | | | |
|--------|-----|-----------------|
| A. 201 | 柯錫杰 | KO Si-Chi |
| B. 201 | 許震唐 | HSU Cheng-Tang |
| C. 202 | 張 雍 | Simon CHANG |
| D. 202 | 吳政璋 | WU Cheng-Chang |
| E. 202 | 馬立群 | MA Li-Chun |
| F. 203 | 袁廣鳴 | YUAN Guang-Ming |
| G. 203 | 黃建樺 | HUANG Chien-Hua |
| H. 203 | 張暉明 | CHANG Huei-Ming |
| I. 203 | 章光和 | CHANG Kuang-Ho |
| J. 廊道 | 洪譽豪 | HUNG Yu-Hao |





世界——自然景觀

World-Natural-scape

「鏡像世界」以「世界—自然景觀」為主題，展現臺灣影像藝術創作者如何透過鏡頭捕捉外在世界的各種自然景觀與文化意象。無論是從紀實性的策略反映出高度獨特性的文化語彙，或是運用科技媒體的輔助，創造出特殊社會性符碼，抑或是藉由其意向將物質性的客體轉化為視覺上的奇觀，展現出精神性的純粹語彙，在在都展現出創作者經由其創意巧思，風格化自然景緻與多元文化的意象。

Based on the theme of "World-Natural-scape," the "Specularity" section in this exhibition highlights how Taiwanese image artists capture various natural-scape and cultural imagery of the external world through the lens. Whether the participating artists reflect a highly unique cultural vocabulary through documentary strategies, or they use the aid of technological media to create special social codes, or they transform material objects into visual spectacles, their works all express a pure vocabulary of spirituality, showing the creators' imagery of stylized natural scenery and multiculturalism through their creative ingenuity.

柯錫杰 KO Si-Chi

〈永恆的對話〉 *A Never-Ending Dialogue*



柯錫杰 | 〈永恆的對話〉 | 1981 | 噴墨列印 | 53 × 77 cm | 國家攝影文化中心典藏
KO Si-Chi | *A Never-Ending Dialogue* | 1981 | Inkjet print | 53 × 77 cm |
Collection of the National Center of Photography and Images

柯錫杰的〈永恆的對話〉，上存在著絕對東方的水墨山水精神，那猶如大潑墨般的山石色塊以及錯落其中風流雲動的留白處，二者間的呼應關係，讓莊子《逍遙遊》中那「絕雲氣，負青天」、「磅礴萬物」有了視覺上得以感受與認識的對象。

美國藝評家傑芮·亨利（Gerrit Henry）曾經如此形容過〈永恆的對話〉：「在〈永恆的對話〉作品中，那一大塊墨綠色的岩石隱沒於直瀉而下的銀色水瀑裡；水與岩石之間進行著一場永無止盡的對話。」

Ko Si-Chi's *A Never-Ending Dialogue* demonstrates the absolute Oriental spirit of ink wash paintings. The colour blocks representing mountains and stones are like splashes in ink wash art, and the blank space in the image is characterised by the flow of air. The ambition to soar through the clouds and into the blue sky as well as the overwhelmingly splendid scenes, both described in Zhuangzi's *Enjoyment in Untroubled Ease*, manifest themselves in the interaction of these subjects.

Just like what Gerrit Henry, an American art critic, wrote, "*A Never-Ending Dialogue* is just that, with its silver waterfalls cascading into—and all but obliterating—the monolithic structure of green-black rock that is their haunted and haunting source."

許震唐 HSU Cheng-Tang

《中國系列》 *China Series*

《日本系列》 *Japan Series*



許震唐 | 《中國系列》 | 1993 | 藝術微噴 | 40.64 × 27 cm | 藝術家授權
HSU Cheng-Tang | *China Series* | 1993 | Giclée | 40.64 × 27 cm | Courtesy of the artist



許震唐 | 《日本系列》 | 2015 | 藝術微噴 | 40.64 × 27 cm | 藝術家授權
HSU Cheng-Tang | *Japan Series* | 2015 | Giclée | 40.64 × 27 cm | Courtesy of the artist

流域・流動

ㄟ在黃河的西套、後套與日本內海的流域。走行河流與海洋，如同一條堅韌的線，把人、土地、生存與生活緊緊的縫在一起，在流域中繁衍生息。高原上的人充滿對於生存的韌性海岸的人隨著海浪波動，呈現著流動般的生活。原本以為這ㄟ的走行僅是旅行的凝視、游移但卻沿著時間徘徊、跳躍與往返讓我發現了生存與生活的映射。

River Basin, Flow

Walk along the the Xitao, Houtao of the Yellow River and the bank of Japan's inner sea as if it was a tenacious thread that tightly sews people, land, survival, and life together, and thrive in the river basin. People living on the plateau are resilient, and those living on the coast flow with the waves and appear to have a fluid life. I thought that this trip was just about gaze and roaming like what all travellers would have, but wandering, jumping, and going back and forth with time made me discover the representation of existence and life.



張 雍 | 《遠方的獵人》 | 2007 | 明膠銀鹽 | 40 × 60 × 3.5 cm，共 12 件 | 藝術銀行典藏
Simon CHANG | *Hunters from Afar* | 2007 | Gelatin silver print | 40 × 60 × 3.5 cm (12 pieces) | Collection of the Art Bank Taiwan

張 雍 Simon CHANG

《遠方的獵人》 *Hunters from Afar*

《遠方的獵人》是張雍在捷克布拉格後開始進行的長期攝影計劃。「獵人們開始行動，帶著獵槍，牽著獵犬開始一段 2 公里的步行，往森林深處前進。星期天的早晨，小村莊還沒有完全從昨晚的 Party 中甦醒，還是那樣的沈靜，一群獵人有說有笑地朝森林的方向走著，靴鞋踏在地面初雪上的聲響驚動了林間的野鳥，獵人們緊抓著皮帶，繫著顯得迫不及待的獵犬，天空的白雲與樹梢的白雪連成一片，一群身穿深色獵裝的獵人們走在雪地裡，好像中國的水墨畫宣紙上細膩的墨點，若隱若現，我站在遠方看了好一會兒，有點感動，想著該如何向這群粗獷的捷克獵人們解釋東方天人合一的哲理……。」

Chang started the *Hunters from Afar* project after his visit to Prague, the Czech Republic. "With their guns in hand and their hounds around, hunters embarked on a 2-kilometre's walk into the forest. In a Sunday morning, the village had yet recovered from last night's party, so it was tranquil. Hunters went into the forest with laughter. Their boots tramped the first snow and the sound awakened wild birds. The clouds in the sky seemed to reach the treetops. Holding their belts tightly with their hounds about to dash out, the hunters walked on the snow with dark hunting suits, appearing like fine dots which are not always visible in ink wash paintings. I stood afar with my eyes fixing on them for a moment. I was somehow touched while trying to figure out a way to explain the Oriental philosophy—the unity of men and nature—to these tough Czech hunters."

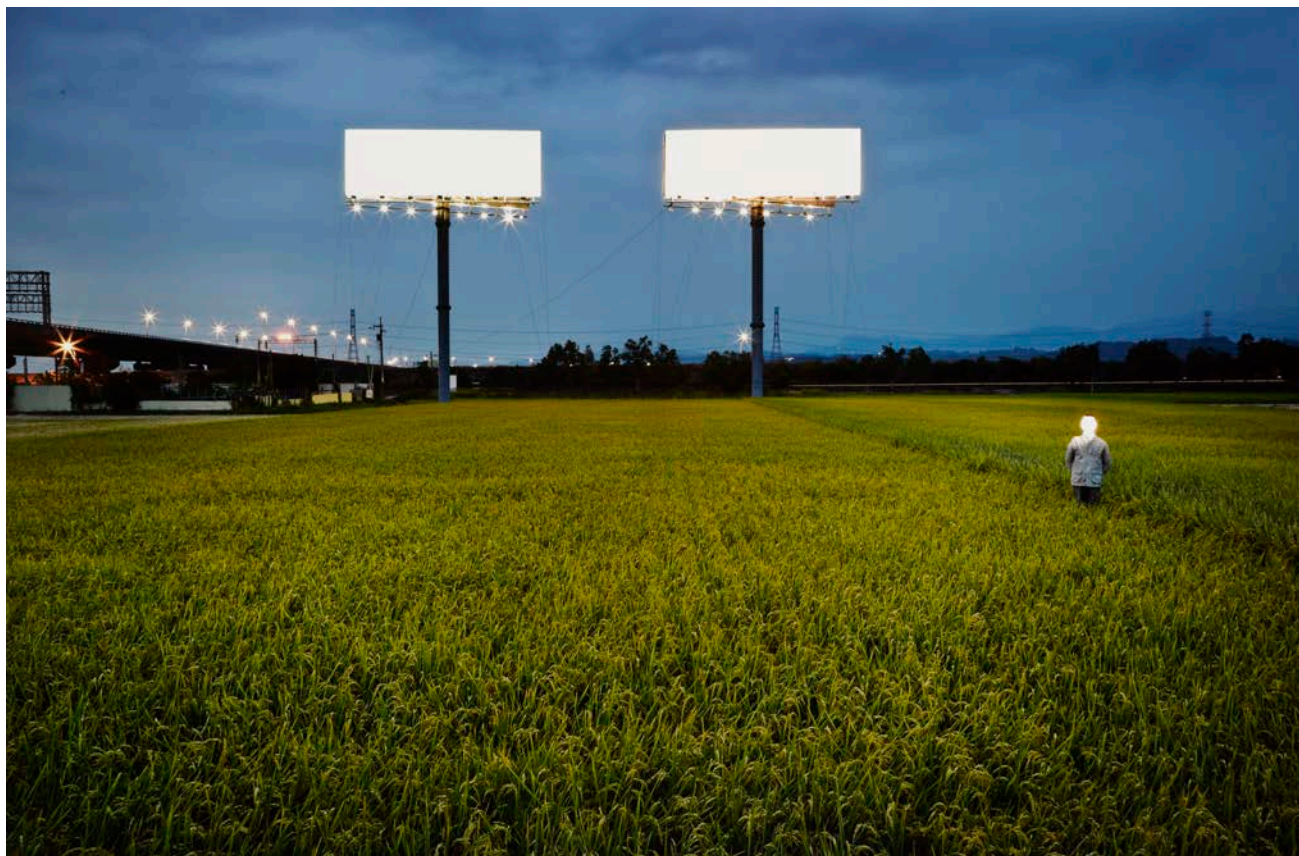
吳政璋 WU Cheng-Chang

〈臺灣美景系列——T 霸與稻田〉

Vision of Taiwan: T-bar and Rice Field

《臺灣美景》是吳政璋從 2007 年開始所拍攝的系列創作，以獨特的影像語彙對臺灣環境表達的觀察、體驗及意見；與時同時，更是透過「攝影」創作尋找內在情緒抒發的途徑。在此系列作品中，吳政璋更進一步彰顯出對自然、社會與環境的省思。其藉由傳統風景攝影技法中講究景深、慢快門，以及特殊時刻的色溫下所表達出的色彩飽和度，更是凸顯弊病叢生的臺灣地景。此外，以過曝的技法表現作品中人物，使其臉龐失去辨識度，更寓意著失去主體性的臺灣人，面對著其生存環境猶如是抽離了其現實性，對環境的視而不見。

Vision of Taiwan is a series begun in 2007, where Wu Cheng-Chang reveals what he has observed and experienced in Taiwan with his unique visual language. In this series, Wu also reflects on the interrelations between nature, society, and the environment while expressing himself through the medium of photography. He takes into consideration of traditional landscape photography techniques such as depth of field and slow shutter, leveraging varying degrees of colour saturation resulted from different colour temperature at particular moments of a day to highlight problematic landscapes that are seen in Taiwan. In addition to that, the overexposure of human figures in his works wipes out the identity of the subjects, speaking of Taiwanese people's ignorance to the environment due to the loss of subjectivity and the disengagement with the surrounding environment.



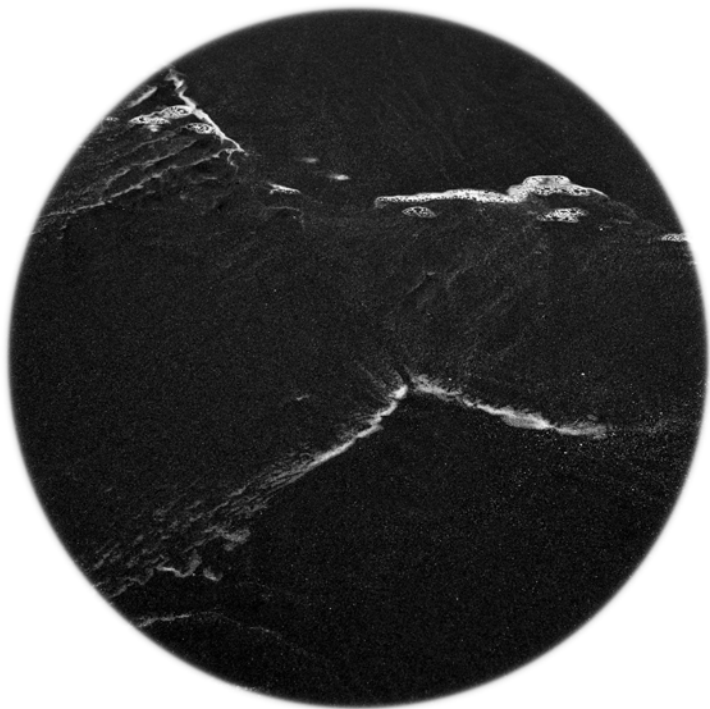
吳政璋 | 〈臺灣美景系列——T 霸與稻田〉 | 2011 | 噴墨列印 | 99 × 149 cm | 國家攝影文化中心典藏
WU Cheng-Chang | *Vision of Taiwan: T-bar and Rice Field* | 2011 | Inkjet print | 99 × 149 cm |
Collection of the National Center of Photography and Images

馬立群 MA Li-Chun

《山水形》 *Landscape Shaped*

《山水形》系列影像是藉由攝影的形似與錯覺，將濱海俯視的局部沙地，轉為中國的山水意象；讓觀者在欣賞古畫之餘，警覺自己所見與理解上的偏頗。這是攝影者對生活周遭事物細微的觀察與攝影轉化的操控能力。馬立群以一種看似輕鬆、恬淡的態度，

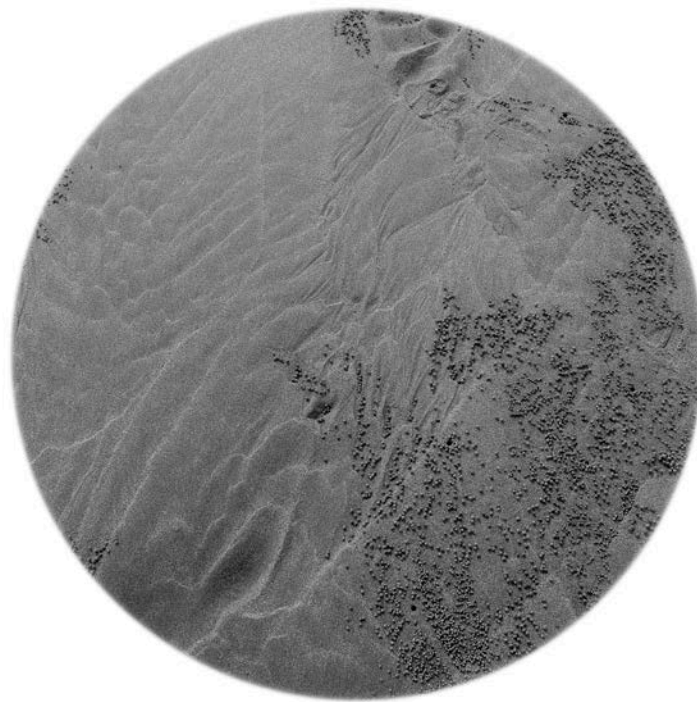
卻讓我們對於身處的環境問題嚴肅思考；原本可以是山明水秀的美麗景致與自然資源，卻在人類文明的破壞下，讓我們能看見的風景，只剩下腳下的那一小撮砂土。於是，《山水形》系列成為現代人對自然的渴望，以及只有想像才能得的淨土。



馬立群 | 〈山水形 24〉 | 2015 | 藝術微噴 | 80 × 80 cm | 藝術家授權
MA Li-Chun | *Landscape Shaped 24* | 2015 | Giclée | 80 × 80 cm | Courtesy of the artist

Landscape Shaped series transform the partial sandy beach photographed from a bird's eye view into landscapes in Chinese ink paintings. By using the visual resemblance and optical illusion of photography, the series attempt to trap viewers to appreciate the Chinese ink paintings, while realising they are visually misled. This demonstrates how photographers are able to tap into their sharp observation about ordinary objects, manipulating what people see in their works. The photographer

Ma Li-Chun seems to adopt a relaxing and calm attitude, yet he prompts the viewers to reflect on environmental issues—the once beautiful landscape and natural resources are damaged by humanity. What we are currently left with is merely a handful of sand underfoot. Therefore, his *Landscape Shaped* illustrates people's longing for nature in modern world, as well as the pure land that only exists in their imagination.



馬立群 | 《山水形》 | 2013 | 藝術微噴 | 66.5 × 66.5 cm，共 3 件 | 藝術銀行典藏
MA Li-Chun | *Landscape Shaped* | 2013 | Giclée | 66.5 × 66.5 cm (3 pieces) | Collection of the Art Bank Taiwan

袁廣鳴 YUAN Goang-Ming

《城市失格——西門町》*City Disqualified: Ximen District*

《城市失格——西門町》靜態影像系列，是袁廣鳴 2002 年的作品。畫面所見是空曠無人的臺北城市，景點選在繁華喧囂的西門鬧區。戲劇化的處理，使得城市猶如一座徹底清場之後的巨型劇場。一時之間，整座城市劇場彷彿去功能化了。作品以傳統相機的實攝，結合電腦技術的再製、再生產與再現。

藝術家大量重複「剪下」與「貼上」的動作，將原來車水馬龍與人煙鼎盛的城市抹去，覆蓋上去的，則是取自另外一張張「同一場景」的攝影影像中的「無人」的「片段」。這種經過重置與再輸出的城市畫面，形成了一幅「超真實」（hyper-real）一如真似幻—的全新「影像繪畫」。



袁廣鳴 | 〈城市失格——西門町白日〉 | 2002 | 數位輸出 | 313 × 250 cm | 國立臺灣美術館典藏
YUAN Goang-Ming | *City Disqualified: Ximen District in Daytime* | 2002 | Digital print | 313 × 250 cm |
Collection of the National Taiwan Museum of Fine Arts

City Disqualified: Ximen District is a photo series created by Yuan Guang-Ming in 2002. He took photos of the bustling Ximen District in Taipei City but made it look like an empty town after editing. The dramatic handling of the urban landscape turns the city into a huge theatre where audiences are all gone, so all of a sudden, the urban theatre becomes disqualified. Yuan took these photos with traditional cameras, and used the computer to retouch, reproduce, and represent the photographs. By cutting and pasting over and over

again, the photographer erased lines of cars and people originally seen in the photos and covered them with the same empty scene he cut out from other images. His handling made the photos "hyper real" like paintings.



袁廣鳴 | 〈城市失格——西門町夜晚〉 | 2002 | 數位輸出 | 313 × 250 cm | 國立臺灣美術館典藏
YUAN Goang-Ming | *City Disqualified: Ximen District at Night* | 2002 | Digital print | 313 × 250 cm |
Collection of the National Taiwan Museum of Fine Arts

黃建樺 HUANG Chien-Hua

〈走獸－犀〉 *Beasts: Rhinoceros*

《走獸》——牠們就這麼進入了，如此安穩地、自適地存在於我們熟悉的一切。

《走獸》是在動物出現於人類社群空間的錯愕感知中遊戲。人們的認知在這似曾相識的經驗中，因為好奇而產生質疑的詼諧。這是一個換位的事件，是一個沒預料到、來不及了解就直逼眼前的現場，意識上的不可置信和影像給出的真實就在這樣的場景中等待著意外的想像。人、動物與環境的三角關係所相互產生的認知，召喚出某種情感空間的可能，並在這看似熟悉卻無法貼近的情境中，讀到人性的幽默。

Beasts - they just came in. They entered the world that we are familiar with so comfortably and naturally.

The *Beasts* series plays with the astonishment of viewers as animals enter our living space. Viewers are curious, hesitant, and amused upon seeing this seemingly familiar scene. But in fact, it's a change of roles, a sight right in front of them that had never been expected, which results in astonishment and awaits more imaginations. The interrelationships between people, animals and the environment call out the possibility of a certain emotional space, and in this seemingly familiar but inaccessible situation, one may find the humour of humanity.



張暉明 CHANG Huei-Ming

《碎片系列》 *Fragment Series*



張暉明 | 《碎片系列》 | 2012 | 單頻道錄像 5 件 | 2 min | 藝術銀行典藏
CHANG Huei-Ming | *Fragment Series* | 2012 | Single-channel video (5 pieces) | 2 min | Collection of the Art Bank Taiwan

全系列 5 件單頻道錄像作品中，所有的時間點都既是起點也是終點，沒有停下來的時候。作品像是寓言也像是某種冷靜的科學實驗結果，在綿延不絕永恆的光陰河流中，我們只是極微小的瞬息。相較於宇宙的寬闊，生命

與光速的有限性，使人類的宇宙經驗始終僅止於有限的閱歷，但卻也因為有限，促使我們有追尋希望的理由。我透過自製環形燈光裝置拍攝此系列作品。在影像中，時間與生、死、記憶都變成了如詩畫般的無限風景。

In this series of five single-channel videos, the time mark is both the indicator of the beginning and the end, and there is no place to stop. The works are like fables, or like the result of some science experiments. In the endless river of time, we only occupy a tiny part of it which feels like an instant. The finiteness of life and the speed of light, comparing with the

vastness of the universe, limit humanity's cosmic experience. However, it is also the finiteness which motivates us to pursue our goals.

I filmed this series of works with a self-made ring light. Time, life, death, and memory have all become poetic and infinite landscapes in the pictures.

章光和 CHANG Kuang-Ho

《植物誌》 *Botany*

1994 年章光和以沒有相機的攝影觀念創作了《植物誌(一)》系列作品，一種另類的攝影的創作方式。章光和以電腦數位掃描機來創作，並提出「暗房終結者」的觀念預言數位影像將會主宰未來的攝影創作。傳統底片攝影必將式微，而那手工的攝影「靈光」也將消失，這是喜好底片攝影的人最為感嘆的。

2010 年章光和重新發現電腦數位掃描其實是可以創作出影像的「靈光」。使用超高倍數的數位掃描機創作可將物體表相與質感鉅細靡遺的顯現出來，這一些東西就像是攝影剛剛發明時，每次顯影一張玻璃版照片都是一次新的作品，每一次都充滿手工的趣味與挑戰，那就是攝影「靈光」的所在。



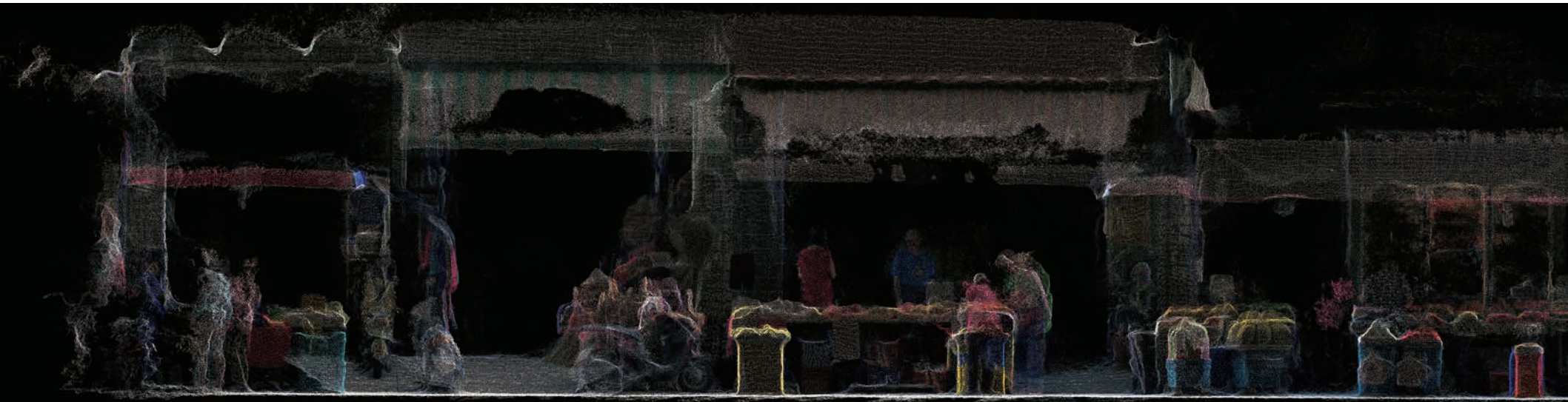
章光和 | 《植物誌(一)》 | 1996 | 數位輸出 | 29 × 29 cm | 藝術家授權
CHANG Kuang-Ho | *Botany* | 1996 | Digital print | 29 × 29 cm | Courtesy of the artist

In 1994, based on the concept of photography, Chang Kuang-Ho created the *Botany* series without the use of camera - it is an alternative way of creating photographic works. Predicting that digital images will dominate the future of photographic art, Chang proposed the idea of "darkroom terminator" and used digital scanners to create his works. The traditional film photography is doomed to die out, and the "aura" of analogue photography will also disappear, which upsets people passionate about film photography the most.

In 2010, however, Chang rediscovered the "aura" of images that can be delivered by digital scanning. Using a digital scanner with ultra-high magnification to create art can reveal the appearance and texture of objects in great detail. The works created in this way are like photos developed from glass plate negatives when photography was just invented - they all looked different. It is full of fun and challenges, and that is where the "aura" of photography once again comes into play.



章光和 | 〈植物誌(二)——巫醫：巫醫之眼〉 | 2018 | 數位輸出 | 70 × 90 cm | 藝術家授權
CHANG Kuang-Ho | *Botany 2.0: Witch Doctor - Eye of Witch Doctor* | 2018 | Digital print | 70 × 90 cm | Courtesy of the artist



洪譽豪 | 〈鎮誌·人徒 1〉 | 2020 | 燈箱 | 29 × 119 cm | 藝術家授權
HUNG Yu-Hao | *Believers in Town I* | 2020 | Light box | 29 × 119 cm | Courtesy of the artist

洪譽豪 HUNG Yu-Hao

《鎮誌·人徒》*Believers in Town*

臺灣臨海城鄉的發展，多數可追溯自部分先民跨海前來拓墾，伴隨著未知與不安的拓荒，使信仰成為重要的支柱，廟宇常為當地的發展重心。而佳里區的發展亦由金唐殿為中心，傳承百年的經濟、藝術、教育、信仰，乘載了聚落、族群、社會等多面貌的文化意涵，而時間沖刷的痕跡不只遺

留於建築上，更刻劃在建築周邊的市井街區，從而堆疊出至今周遭街廓中的文化脈動及流動情感。洪譽豪使用3D掃描凝結的常民街景，猶如此市鎮的軼聞誌，傳承著佳里的故事。如古建築流傳至今，此計畫以數位科技的技術留存當代城鄉的記憶。

Mostly, the development of coastal towns in Taiwan can be traced back to the time when our ancestors came to farm the land across the sea. The farming usually came with unknowns and unease, so religious beliefs have become an important pillar in these people's life, and temples were often the centre of local communities. The development of Chiali District has also begun from the Chin Tang Temple, which has inherited a century of local development in economy, art, education, and religious belief and documented the multifaceted cultures of the settlements, the ethnic groups, and society. The traces of

time are left not only on the temple itself but also in the neighbourhoods, and the cultural trends and flowing emotions have been shaping the local area since the early development stages. Hung Yu-Hao uses 3D scanning to turn the street scenes and the life of ordinary people in Chiali into anecdotes that will carry and pass down the local story of this town. Ancient buildings are conserved and standing still even today, and today's cities and towns should also have a place in the future; therefore, Hung makes use of digital technology to preserve them.

鏡像世界 Specularity

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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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展場設計 | 凌玉峯、張道銘
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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國家攝影文化中心臺北館
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Galleries 201-203 and the corridor

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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。

Taking "landscapes" as the core proposition,
"Specularity" reinterprets the visual narratives of
contemporary image artists of Taiwan after the 1980s.

策展人 Curator | 邱誌勇 CHIU Chih-Yung

展出藝術家 Artists |

吳政璋 WU Cheng-Chang
柯錫杰 KO Si-Chi
洪譽豪 HUNG Yu-Hao
袁廣鳴 YUAN Guang-Ming
馬立群 MA Li-Chun
張 雍 Simon CHANG
張暉明 CHANG Huei-Ming
章光和 CHANG Kuang-Ho
許震唐 HSU Cheng-Tang
黃建樺 HUANG Chien-Hua

指導單位 Supervisor |



主辦單位 Organizers |



封面 Cover Photo |

柯錫杰 KO Si-Chi | 〈永恆的對話〉 *A Never-Ending Dialogue* | 1981 | 噴墨列印 Inkjet print | 53 × 77 cm |

國家攝影文化中心典藏 Collection of the National Center of Photography and Images