

是什麼使

今天的影像

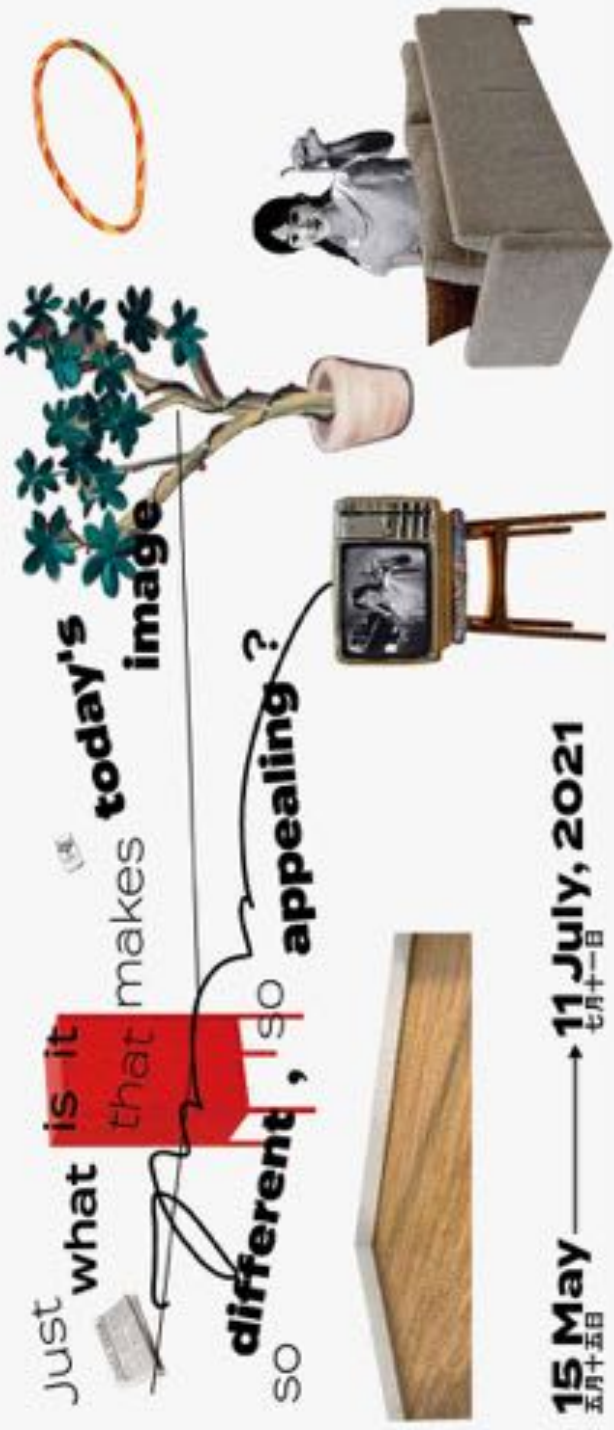
如此不同，

如此有魅力？

Just what is it that makes today's image

different, so appealing?

15 May 五月十五日 → 11 July, 2021 七月十一日



是什麼使今天的影像如此不同，如此有魅力？

此展覽名稱改自英國藝術家理查·漢密爾頓(Richard Hamilton, 1922-2011) 在 1965 年的作品《是什麼使今天的家庭如此不同，如此具有魅力？》(Just what is it that makes today's homes so different, so appealing?)，以「影像」置換原作品裡「家庭」的位置，試圖在現實與虛構的模糊地帶中，思考媒體影像以何種位置介入人的自我意識、社會價值、城市風景等，與影像建構的世界形塑出社會的過程。在大眾媒體興起的年代，當普普藝術家決定將媒體影像拼貼至繪畫中時，不僅宣告了影像如何全面性地對現代生活面貌帶來的影響，也對既有的美學論述框架產生了推進的作用。此策展計畫的問題意識將聚焦在，影像如何藉由技術媒介形塑我們的社會景觀外，同時也試圖在作品的安置過程解構影像的意義，經由展覽標題對普普藝術作品名稱的改寫，將它在藝術史中論述發揮的推進作用作為此展覽的註解。

在二十一世紀新技術的擴展下，「影像」與「世界」的關係，不再固定於「再現」與「被再現」的單向邏輯，在影像技術普及之後，大眾對影像的依賴性亦與日俱增，每天數以萬計的影像不斷地被上載至各種管道，影像不僅是傳播訊息的方法，它也在人與世界間扮演著中介的角色，影像透過不同的傳播路徑一如新聞媒體、商業廣告、社群媒體與網路資料庫等一再次進入社會生態鏈，影像便不再能被視為社會外部的虛構物，它也在不同程度上，滲透且建構真實，間接地參與社會與個體的形塑過程。自五零年代起，隨著藝術家開始將電視媒體納入視覺藝術的範疇，便開啟了藝術作品與大眾媒體對話的濫觴，而藝術家在作品中對影像媒體「美學化」的過程，不僅對影像的意義發揮了重新詮釋的作用，如何以大眾媒體作為閱讀作品的脈絡並理解影像，在繪畫、雕塑、裝置與動態影像等作品中的意義，以及影像如何作為一種觀念顯現在不同的媒材裡，更成為當今在美學論述上不得不重新面對的問題。

在展覽中，分別以黃海欣在不同時期的三件繪畫作品《闖家觀賞》、《室內練習 #4(小)》、《好日子》，與展間內的作品進行對話，呈現當代生活中人與自然光、電視媒體和智慧型手機等相對關係。王雅慧的《旁觀者》借用電視的光作為自然光源，在像是電影螢幕的廣告看板中，將具體的影像轉化為抽象畫面，呈現介於現實與虛擬間的視覺影像。蔡宗勳在《西曬》中以裝置的形式，轉化自身對於空間、陽光的感受，以視覺影像外的方法呈現感知的共感經驗。在《給藍色的藍圖》裡，謝佑承透過螢幕面板的發光材料—螢光粉將螢幕再次美學化，以及作品對於影像的詮釋，探討現代科技中不可見的螢幕與身體間的關係。張卉欣在《一些成為天空的照片》中，重新定義攝影這個動作，以抹去的方式留下城市景觀中的天空影像，藉此過程將投射出客體慾望的影像還給影像自身。莊培鑫則是在《David》中，將影像作為資訊與身份存在的形式，他在圖庫網站中買下一系列的男子照片，並以網站上對該人

物的關鍵字描述，建構出這張虛擬人物的身份。在《大家都叫我觀音》系列作品中，鄞冠宏在作品裡擷取六部「反男性凝視」的電影片段，以網路迷因(meme)文化的形式對女性角色進行扮裝重演，對受影像支配的性/別(gender)概念進行抵抗。

在影像意義趨近於同時化、且真實與否不再至關重要的當今，展覽試圖以「是什麼使今天的影像如此不同，如此有魅力？」一標題，對「影像」在當今的意義進行叩問，在王雅慧、黃海欣、張卉欣、莊培鑫、蔡宗勳、鄞冠宏與謝佑承等，七位藝術家不同的創作脈絡與迥異的作品形式擱置媒材分類框架，並刻意模糊光、影像與螢幕在媒材基礎上的差異，從當代藝術對影像媒介再次美學化的過程，重新描繪與推進影像在當代藝術中的論述框架，且在解構與建構同時並進的前提下，提出一種不同於敘事影像的影像美學觀點。

Just What is it That Makes Today's Image so Different, so Appealing?

The title of the exhibition is derived from *Just what is it that makes today's homes so different, so appealing?* by the English artist Richard Hamilton (1922-2011) in 1965. "Images" in place of the "Homes" in the original work, situated in the gray area betwixt reality and fiction, ponder over the postures of media images for the intervention in human's self-consciousness and social values and urban landscapes as well as the process for the image-constructed world to shape the society. In the age when media rose, the time when pop artists decide to collage images into paintings not just signals how media images impact the looks of the modern life comprehensively, but also promotes the existing framework of aesthetic discourses. The problematic of this curatorial project shall emphasize how images shape our social landscape via technological mediums, while seek to deconstruct the meaning of images in the installation process of works. Through adaptation of the pop art work's title into that of this exhibition, it adopts the force of promotion on the discourses in the art history as the annotation of this exhibition.

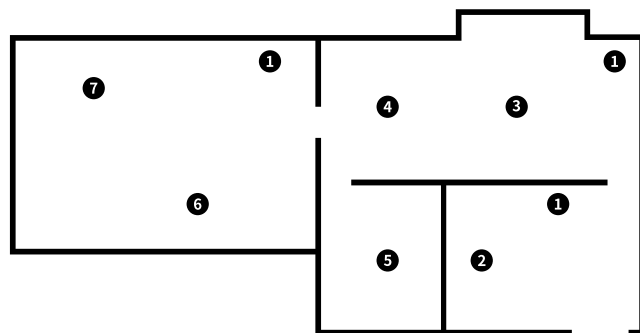
Facing the expansion of new technology in the 21st century, the relationship between "image" and "the world" is no longer limited to a unidirectional logic of "representing" and "being represented". After popularization of image technology, people's reliance on image grows as time goes by. Tens of thousands of images are constantly uploaded to various channels on a daily basis. Image is more than a mean to communicate. It serves as a medium between people and the world as well. As images re-enters the social ecological chain via diverse communication means, including news media, commercial ads, social media, and online databases, it is not to be seen as a fabrication outside of society anymore. In various degrees, it penetrates and constructs reality, indirectly involved in the shaping process of society and individuals. Ever since the 1950s when artists started to incorporate television media into the scope of visual art, the dawn for the dialogues between artworks and mass media arrived. Meanwhile, artists' "aestheticization" of image medium in their works is more than a reinterpretation of image's meaning. With the mass media as the social context in work reading, how to comprehend the meaning of images in the works of painting, sculpture, installation, and moving images and how image manifests itself in different materials as a concept become the very issues we ought to tackle in aesthetic discourses.

In the exhibition, *Family Time*, *Indoor Practice#4(small)*, and *A Red Letter Day* produced by Huang Hai-Hsin in different times converse with works in the gallery, showcasing people's relationships with the natural lighting, television medium, and smartphone. Wang Ya-Hui's *Spectator* utilizes the light of television as a source of natural lighting. The vivid TV images are transformed

into abstract images on the advertising board similar to a movie screen, displaying visual images between reality and fiction. Tsai Tsung-Hsun in his *Western Exposure* turns his personal experiences of space and sunshine through installation in an attempt to demonstrate the synesthetic experience in perception via a mean beyond visual images. In *A Blueprint of Blue*, Hsieh Yu-Cheng engages a second aestheticization of screen with the luminescent material on the screen panel – phosphor powder, whereas the work's interpretation of image investigates the unseen relationship between screen and body in the modern technology. Chang Hui-Hsin in her *The Sky Become Pictures* redefines the act of photography. The images of the sky in the urban landscape are preserved through erasion, returning images that project object's desire back to images themselves in the process. Chuang Pei-Xin in his *David* treats images as a form of existence for information and identity. He purchased a series of photographs of a male from an image database. Then, based on the keywords in the figure's description on the website, he built up the identity of this fictional figure. In the *Everybody Calls Me Guan Yin* series, Yin Guan-Hong picked out clips from six films "counter to male gaze". The female characters are made up and replayed in the form of meme culture so as to put up a fight against the concept of gender dominated by images.

As meanings of images approximates in sync while true or false matters no more nowadays, the exhibition strives to inquire the meaning of "image" today via the title "Just what is it that makes today's images so different, so appealing?" While the diverse creative contexts and varied presentations in the works of the seven artists, i.e. Wang Ya-Hui, Huang Hai-Hsin, Chang Hui-Hsin, Chuang Pei-Xin, Tsai Tsung-Hsun, Yin Guan-Hong, and Hsieh Yu-Cheng, put aside the framework for material classification and purposefully blur the differences among light, images, and screens in terms of material, they re-illustrate and advance the discourse framework of images in the contemporary art through a second aestheticization of image medium by the contemporary art. Meanwhile, an image aesthetic perspective distinct from narrative image is proposed on the premise of concurrent advancements of deconstruction and construction.

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| 1 黃海欣 Huang Hai-Hsin | 5 謝佑承 Hsieh Yu-Cheng |
| 2 王雅慧 Wang Ya-Hui | 6 莊培鑫 Chuang Pei-Hsin |
| 3 蔡宗勳 Tsai Tsung-Hsun | 7 鄞冠宏 Yin Guang-Hong |
| 4 張卉欣 Chang Hui-Hsin | |

旁觀者

三頻道錄像裝置

30分02秒

2021

王雅慧擅長以影像呈現抽象的時間概念，與捕捉影像與視覺間的共感，並持續地在創作中以繪畫、影像與裝置等媒材的轉換，重新詮釋與推進影像的可能性，她的作品往往以輕盈的創作手法，營造出不同於日常的視覺感官經驗。

過去被認為與自然對立的螢幕，被製造的影像如今參與了社會面貌的形塑，成為現代生活景觀的一隅。在作品中，藝術家借電視螢幕的光成為自然，在微型景觀上如電影螢幕、與看板反射出的抽象光影，呈現出介於現實與虛構的視覺影像。在觀看上，藉由視角轉換的過程，暗示出觀者、景觀與影像間的相對位置，使觀者透過旁觀者的視角，重新思考影像與自然的關係，與現實與虛構現實不斷交錯與相互外溢的邊界。

Spectator

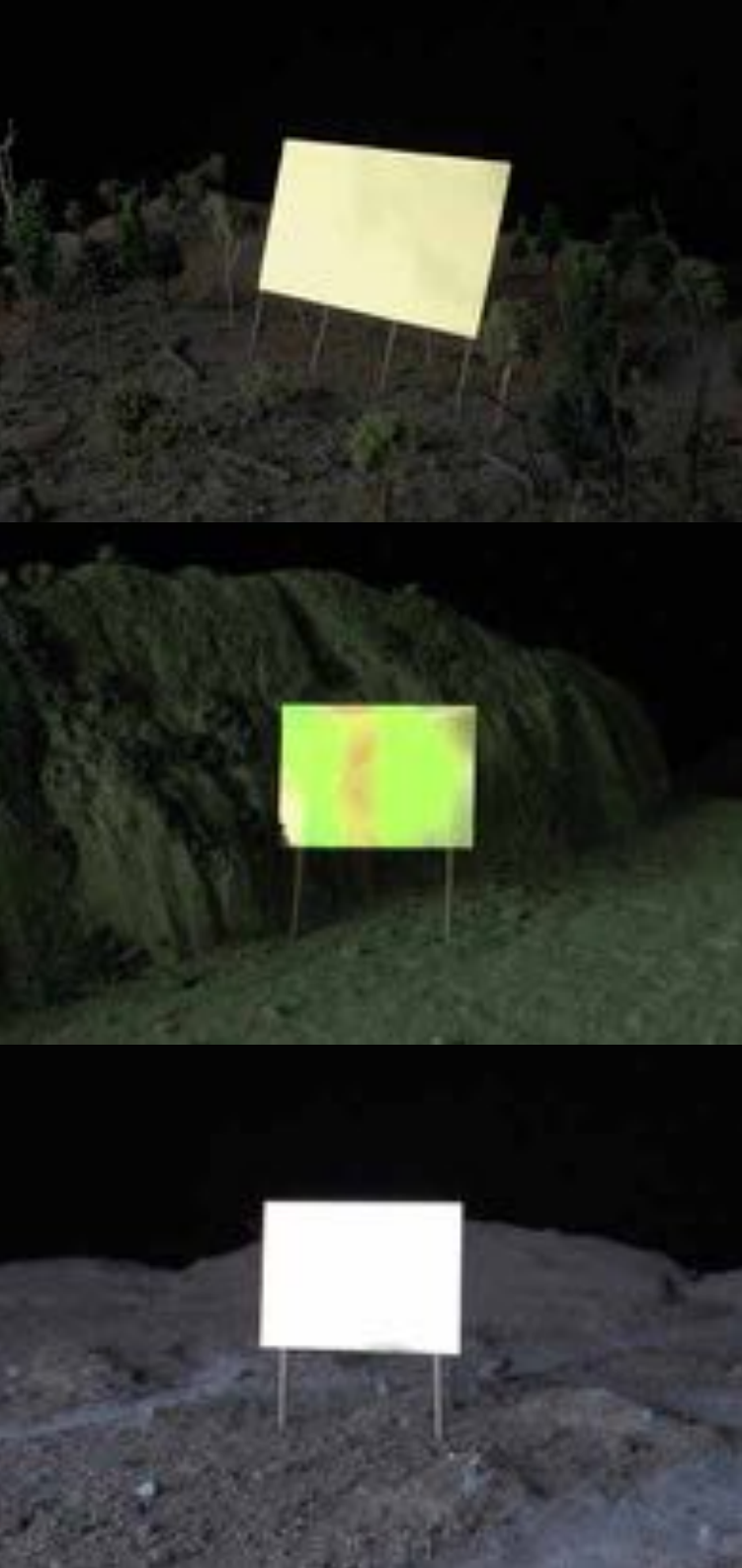
Three-channel video installation

30'02"

2021

Wang Ya-Hui excels at presentation of the abstract notion of time with images and capturing the synesthesia betwixt images and vision, constantly reinterpreting and promoting the possibilities of images via conversion of mediums like painting, image, and installation in her practices. She oftentimes creates experiences other than the everyday visual perceptions via the airy creative approaches in her works.

With the screen used to be considered as opposed to nature, the produced images are now involving in the shaping of society' s appearances, becoming part of the modern life landscape. In the work, the artist utilizes the light from a television screen as nature, presenting visual images situated between reality and fabrication in the micro-landscape like a movie screen and the light and shadow reflected from boards. In terms of viewing, the process of perspective shifting implies the relative positions between the viewer, landscape, and images. Hence, viewers may rethink from the perspective of a bystander on the relationship between images and nature as well as the ever-interlaced and overflowing borders between reality and fabricated counterpart.



闔家觀賞

油畫繪於畫布
61x76cm
2014

室內練習 #4(小)

油畫繪於畫布
76x61cm
2012
作品由藏家簡宏光提供

好日子

油畫繪於畫布
76x63.5 cm
2021
作品由藏家張嘉予提供

黃海欣過去的繪畫作品經常參照新聞媒體的影像構圖，以黑色幽默與充滿戲劇性的方式，捕捉日常中令人感到荒誕、焦慮與不安的日常片刻，揭露在看似歲月靜好的生活裡的真實面貌。

在此次展覽中，展出藝術家於 2014 年的作品《闔家觀賞》、2012 年的《室內練習 #4(小)》與 2021 年的新作《好日子》，呈現如電視、自然光、智慧型手機等媒介與人的關係，分別對應展間中的作品，並與其形成對應關係。

黃
海
欣

Family Time

Oil on canvas
61x76cm
2014

Indoor Practice #4(small)

Oil on canvas
76x61cm
2012
Courtesy of the Collector Joe Chien

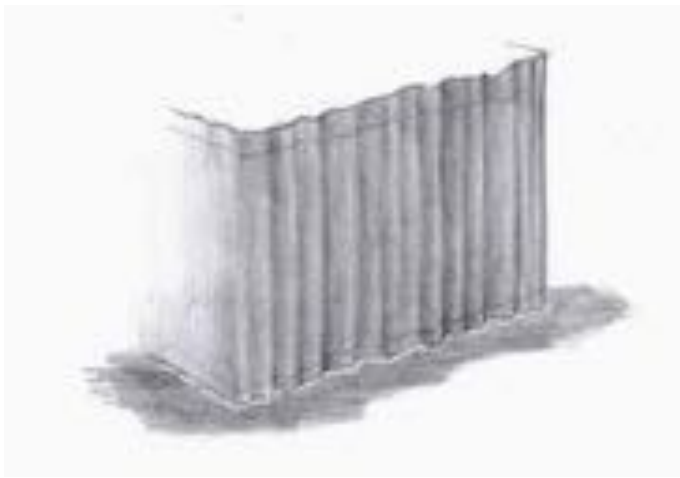
A Red Letter Day

Oil on canvas
76x63.5 cm
2021
Courtesy of the Collector Arthur Chang

Huang Hai-Hsin's paintings often take reference with the image composition in the press media. Moments in daily lives that are absurd, agitating, and unsettling are captured by means of black humor and dramatic approaches, revealing the true faces in life that appears peaceful and calm.

This exhibition presents the artist's *Family Time* (2014), *Indoor Practice#4(small)* (2012), and new work *A Red Letter Day* (2021), demonstrating the relationships of mediums like television, natural lighting, and smartphones with people. These relationships are mirrored in correspondence with the respective works in the gallery.





西曬

窗簾、葉片式電暖器、軌道燈

尺寸依場地而定

2021

蔡宗勳過去主要以影像實驗，思考視覺性的錯位與影像正負空間的對位關係，他近兩年的創作逐漸從影像媒介轉至空間裝置，將微觀的個人經驗放大到空間的尺度，以空間作為敘事的方法，對在場與缺席的關係進行推演。

物質做為連接時間、經驗的空間形式，在作品中，藝術家以窗簾作為裝置的基底，將下午和煦的陽光與自身觀察到的微觀風景，透過文字、溫度與空間裝置等轉化自身的感知，垂落的布簾在空間中安排了觀眾的動線，裝置上留下的時間刻痕，在線性時間軸上，創造出異時同地、且能與觀眾分享的身體經驗。

Western Exposure

Curtain, heater, led light bulb

Dimensions variable

2021

Tsai Tsung-Hsun used to contemplate upon optical illusions and the opposite relationship between the positive and negative spaces of images mainly through image experimentation. His practices in the last two years are gradually shifting from image medium to spatial installation, enlarging the personal experience on the micro level into the scale of space. Space is utilized as the narrative, deducing the relationship of presence and absence.

Materials serve as the spatial forms to bridge time and experience. In the work, the artist adopts curtains as the foundation of the installation, transforming the personal perception and observation on the genial sunshine in the afternoon and the micro-landscape through text, temperature, and spatial installation. The hung-down curtains lay out the routes for visitors to move around in the space. Traces of time left on the installation produce physical experiences in different times at the same place over the linear axis of time that can be shared with the visitors.



一些成為天空的照片

影像輸出、溶媒
尺寸依場地而定
2021

張卉欣的創作主要以攝影作為媒介，並長期在街頭捕捉城市景觀。在她的創作觀念裡，影像不只是再現現實的介質，而是對影像再次意識—藉由鏡頭框取生活場景，將服務社會的影像生產過程顯現—的行為。

藝術家以街拍的方式，捕捉這些城市景觀中的公共化天空圖像，對她而言，廣告帆布與大型輸出展現的圖像，指向廣告商與大眾心裡對於風景的慾望投射。如今塗佈在相紙上的油墨最初透過顯影的化學反應，把影像轉化為最低限物質形式，藝術家則在創作中以化學還原反應，抹去圖像上的前景，試圖將這些消費性影像從社會景觀中剝離，將影像還給影像自身。

張
卉
欣



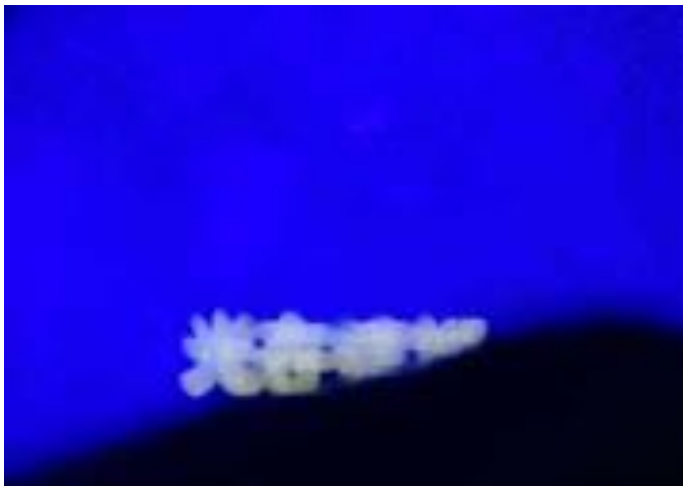
The Sky Become Pictures

Print photography, solvent
Dimensions variable
2021

Chang Hui-Hsin creates mainly with photography as her medium and has been capturing urban landscapes in the streets for a long time. In her creative concept, an image is not just a medium to represent reality, but also an act of re-recognize images – framing living scenes through lens to develop the image production process that is in the service of society.

The artist captured these publicized sky images in the urban landscape through street shots. As far as she is concerned, the images seen on the canvases of advertisement and large prints indicate the desires for landscape projected from the minds of advertisers and the public. Nowadays, the ink applied on the photographic paper converts images into the minimalist material form via the chemical reaction for image development at first. Then, the artist erases the foreground on the images via the chemical reduction reaction in an attempt to strip off these consumer images from the social landscape, restoring images back to images themselves.

CHANG HUI-HSIN



給藍色的藍圖

螢光粉、紫光燈、LED 跑馬燈

尺寸依場地而定

2021

謝佑承的作品過去主要集結螢光材料、影像與繪畫等媒材，在不同的平面與空間尺度上進行視覺辯證，以繞過機器影像的方式，反轉實體與虛擬、數位與類比的邏輯順序，對影像在觀者視角中產生的存在辯證，與經驗誤區進行提問。

螢光粉為近半世紀以來應用於螢幕面板的發光材料，在《給藍色的藍圖》作品中，藝術家鋪設了大量的螢光粉於平面上，在紫外線光的照射之下，物質以原初具有的發光視覺：既是實體、也同時指涉技術圖像的影像質地，如實、均等地將幻覺平攤在觀者眼前。雖然當代影像技術與發光體，形塑了觀者對於螢幕的意識與身體感，並規訓了不可見的景框，成為一種新的、可適應的自然。在《給藍色的藍圖》裡，藝術家嘗試進一步捕捉、詮釋對「色彩的物質宇宙」與「獨白電影」的致敬與敘述。

A Blueprint of Blue

Phosphor powder, black-light lamp,

scrolling LED Sign

Dimensions variable

2021

The works of Hsieh Yu-Cheng used to mainly assemble mediums like fluorescent materials, images, and paintings to conduct visual dialectics on various scales in 2D and 3D. Bypassing the machine images, Hsieh reverses the logical orders of physical vs. fictional and digital vs. analogue, inquiring into the existential dialectics and experiential misunderstanding with images born from the perspective of viewers.

Phosphor powder has been a luminescent material applied on screen panels over the last half a century. In *A Blueprint of Blue*, the artist applied a plethora of phosphor powder on a surface. Exposed to the ultraviolet light, the material emits light as it is visually: it is a tangible entity as well as an image texture with reference to the technological imagery, laying out hallucinations faithfully and evenly before the eyes of viewers. Even though the contemporary image technology and luminant shape the viewers' awareness and bodily senses with the screen while discipline the invisible frame, it becomes a new, adaptable nature. In *A Blueprint of Blue*, the artist aims to further capture and interpret the tributes and narratives regarding "the material universe in colors" and "monologue films".



David

五頻道有聲錄像
6分30秒
2021

《David》系列作品

壓克力、數位直噴、輕質土、泡綿
2019

莊培鑫的創作，不斷地在數位與類比材質的轉換裡，思考在網路中存在的龐大與碎片化的影像與資訊，如何經由不同的創作手法，將這些記號轉化為可被經驗的對象，以構築出介於現實與虛構間，且帶有浪漫情懷的觀看影像方式。

藝術家以 1.98 美金在圖庫網站買下這張中年白人男子的照片，並為照片裡的男子取名為 David，將其交付給製作音樂的網路商場，以圖庫中描述照片的幾組關鍵字，如有吸引力、閃耀、英俊、愉快、陽光…等作為描述他的特質，譜出一首專屬於 David 的主題曲，而製作出以此虛構人物為題的《David》系列作品。同時展出的訊息雕塑，亦呈現藝術家對於影像的另一面思考，在扭曲、凹折的雕塑表面所堆砌的圖像中，展現影像在網路中成為可被操作與捏塑的物質形式。

David

Five-channel videos with sound
6'30"
2021

<David>Series of Works

Digital print on acrylic, ultralight clay
2019

The practices of Chuang Pei-Xin constantly ponder over how the massive and fragmented images and information on the Internet turn these signs into objects that can be experienced through different creative approaches in the conversion of digital and analogue materials so as to construct a romantic image viewing method situated between reality and fictionality.

The artist bought the photograph of a middle-aged Caucasian male from an image database website at the cost of 1.98 USD. Then, he named the male in the photograph David before commissioning it to an online shop for music production. With the several keywords assigned by the image database to the photograph as his traits, such as attractive, radiant, handsome, joyful, sunshine, etc., a theme song was composed specifically for David, giving birth to the work series themed with this fictional figure, *David*. Meanwhile, the information sculptures exhibited present the artist's another thinking regarding images as well. Through the stacked images on the twisted, concave surfaces of sculptures, he demonstrates that images become a material form that can be operated and molded on the Internet.



大家都叫我觀音

六頻道影像、攝影文件輸出、手稿
2021

鄧冠宏，屏東人。創作長期聚焦在性 / 別與身份政治議題，以扮裝重演的形式對電影角色進行再詮釋。在思想上，對過度簡化的「多元價值」感覺到不信任，進而開始對文化霸權所支配的性 / 別概念進行抵抗。

《大家都叫我觀音》是鄧冠宏於2020年至今持續進行的創作計畫，此次展出的作品分別擷取自六部藝術家認為符合「反男性凝視」的電影片段，以不斷重複播放的影像，參照網路迷因（meme）文化中常見的低技術特效，重演電影中的女性角色。另外，藉由改寫哲學、社會學領域中談論性 / 別的話語，替換原片段中的字幕，在重複操演性 / 別印記的過程，進一步地梳理「多元價值」裡性 / 別與身份受到過度簡化的狀態，進而強調女性在當代社會裡始終是絕對弱勢的現實狀態。

攝影師：陳思宇
燈光設計：楊偉權、藍皓倫
統籌及美術設計：陳韋綸
美術設計助理：陳亭宇
場記及場務：李傳柔
化妝師：平凡肖像
專業化妝助理：黃士家

鄧冠宏

Everybody Calls Me Guan Yin

Six-channel video, archives with
photograph and manuscript
2021

Yin Guan-Hong was born in Pingtung. With a long-term focus on issues of gender and identity politics in personal practices, the artist engages a re-interpretation of movie characters via makeup and replay. In terms of thinking, Yin felt a distrust toward the over-simplified “plural values” and thus started to put up a fight against the concept of gender dominated by cultural hegemony.

Everybody Calls Me Guan Yin is an ongoing project of Yin Guan-Hong since 2020. The works exhibited in this exhibition are clips derived from six films the artist deems “counter to male gaze”. Through repeated playing of images, Yin takes reference with the low-tech effects commonly seen in the meme culture on the web, replaying the female characters in the films. In addition, the artist replaced the subtitles in the original clips with the adapted words concerning gender in the realms of philosophy and sociology. In the repeating process of performing gender marks, Yin further combs through the oversimplified status of gender and identity in “plural values”, stressing the fact that female in the contemporary society has always been in an absolute disadvantaged condition.

Camera Operator : Chen Sih-Yu
Gaffer : Leong Wai-kun \ Alan Lan
Production Supervisor and Art Designer : Chen Wei-Lun
Assistant Art Designer : Chen Ting-Yu
Set Coordinator and Script Supervisor : Li Chuan-Rou
Makeup Artist : Mediocre Portrait
Assistant Makeup : Huang Shih-Chia

策展人 陳韋綸

1991年生，臺中大雅人，國立臺北藝術大學新媒體藝術學系碩士。就讀碩士期間從個人創作轉向藝術史研究與策展實踐，且長期關注影像理論、媒體與大眾文化。近期試圖以臺灣作為研究錄像藝術的基地，在全球與在地的動態關係中，與八〇年代臺灣的政治、媒體與文化等背景參照下，描繪出錄像藝術發展的軌跡。

曾參與 2019 年國家文化藝術基金會與臺北市立美術館共同主辦的「CIT19 國際論壇暨青年策展工作坊」、2015 年台北當代藝術中心主辦的開放策展學校「展覽製作中的七組關係」。評論文章散見於 ARTALKS 平台。

過去策劃「複印的節奏」(2019, 臺北市藝文推廣處)、「現實的分割實境—2017 創作卓越獎」(2017, 關渡美術館)、「不可言說的生命印記—媒介考古學」(與林裕軒共同策劃, 2017, 有章博物館)、「仙渡莊計畫 II: 想像的地理中心」(與曾伯豪、蕭凱文共同策劃, 2016, 關渡、八里)。在 2019 年以「是什麼使今天的影像如此不同, 如此有魅力?」獲選國家文化藝術基金會「策展人培力@美術館專案」, 於 2021 年 5 月鳳甲美術館展出。

Curator Chen Wei-Lun

Born in Daya, Taichung, in 1991, Chen Wei-Lun holds an M.F.A. from the Department of New Media Art, National Taipei University of the Arts. During his M.F.A. study, Chen made a shift from individual creation to art history studies and curatorial practices with a long-term emphasis on image theories, media, and popular culture. Recently, he endeavors to treat Taiwan as the base for video art studies, depicting trajectories of video art development in the dynamic relationship of global and local with a reference to the contexts of politics, media, and culture in Taiwan in the 1980s.

Chen partook in “Curators’ Intensive Taipei 19: International Conference and Workshops” co-organized by the National Culture and Arts Foundation (NCAF) and the Taipei Fine Arts Museum (2019) and the Open Curatorial School “The Seven Relations in Exhibition-Making and Beyond” organized by Taipei Contemporary Art Center (2015). His critiques and essays can be seen on ARTalks.

Chen’s curatorial works include “Repeat, Reverse and Rubbing” (2019, Taipei City Arts Promotion Office), “Division of Reality - 2017 Outstanding Art Exhibition” (2017, Kuandu Museum of Fine Arts), “Media Archeology: Indescribable Mark of Life” (co-curated with Lin Yu-Hsuan, 2017, Yo-Chang Art Museum), and “Xanadu Project II: A Place Without Boundaries” (co-curated with Tsang Pak-Ho and Xiao Kai-Wen, 2016, Kuandu & Bali). Also, Chen was funded by NCAF’s “Curator’s Incubator Program @ Museums” in 2020 with “Just what is it that makes today’s images so different, so appealing?”, which is exhibited at Hong-gah Museum in May 2021.

策展人導覽
Tour Guide

專家論壇

什麼是今天的影像 _ ?
主持人：陳韋綸
與談人：王振愷 (獨立藝評家 / 影評人)
地點：鳳甲美術館 主展場

Forum

What is today's image_?
Host: Chen Wei-Lun
Speaker: Wang Jhen-Kai (Art & Film Critic)
Venue: Hong-gah Museum main venue

5.15 SAT
6.13 SUN
7.11 SUN
15:00-15:40

6.12 SAT
14:00-16:00

藝術家座談

是什麼使今天的影像 _ 如此有魅力?
主持人：陳韋綸
與談藝術家：莊培鑫、謝佑承、鄧冠宏
地點：鳳甲美術館 多功能教室

Artist Talk

Just what is it that makes today's image_so appealing?
Host: Chen Wei-Lun
Artist: Chuang Pei-Xin, Hsieh Yu-Cheng, Yin Guan-Hong
Venue: Hong-gah Museum auditorium

藝術家座談

是什麼使今天的影像 _ 如此不同?
主持人：陳韋綸
與談藝術家：王雅慧、黃海欣、蔡宗勳、張卉欣
地點：鳳甲美術館 多功能教室

Artist Talk

Just what is it that makes today's image_so different?
Host: Chen Wei-Lun
Artist: Wang Ya-Hui, Huang Hai-Hsin, Tsai Tsung-Hsun, Chang Hui-Hsin
Venue: Hong-gah Museum auditorium

7.3 SAT
14:00-16:00

7.4 SUN
14:00-16:00

策展人

陳韋綸

展覽執行

王敬希、黃任斌

媒體宣傳與推廣活動

黃翔凌

影音技術整合

牧暉

視覺設計

tsai_tsai_experiment

手冊編輯

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前期研究助理

楊傑懷

特別感謝

立方計畫空間

關渡美術館

孫睦怡

李奎壁 & 蔡秉儒

出版日期 2021 年 5 月

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Special Thanks

The Cube Space
Kuandu Museum of Fine Arts

Linda Sun

Li Kuei-Pi & TSAI Ping-Ju

Publishing Date May, 2021

是什麼使今天的影像如此不同，如此有魅力？

2021 年 5 月 15 日至 7 月 11 日

鳳甲美術館 | 台北市北投區大業路 166 號 11F

開放時間 | 10:30 - 17:30，週一休館

Just what is it that makes today's image so different, so appealing?

15 May - 11 July, 2021

Hong-gah Museum | 11F., No.166, Daye Road, Beitou District, Taipei City

Opening hours | 10:30 - 17:30, closed on Monday

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