

International Audio & Art Exhibition

第41屆 國際音響藝術大展

主辦單位 |



協辦單位 | 台北市文心局



國際音響藝術大展

音樂音響藝術嘉年華 後疫情當前「聲音．視覺療癒生活」義賣畫作回饋做愛心

理事長 廖全平



後疫情時代，多數人的生活都受到影響，今年舉辦的第 41 屆台北國際音響暨藝術大展，更意義非凡，用「聲音視覺療癒生活」引領人們用愛心看世界，展現社會的美好和良善。藝文產業是國家社會深厚文化底蘊的資產，也是龐大的軟實力，本會致力於推廣藝文每年舉辦的音響暨藝術展覽即是無形的資產，與世界各國音響音樂藝術國際接軌交流合作，每年來自國際音響廠商及藝術作品參與展出。藉著展覽回饋社會振興藝文產業，提倡全民藝術音樂美好生活。

今年主辦全台歷史最悠久、規模最大的「第 41 屆台北國際音響暨藝術大展」於 12 月 17 至 20 日耶誕節前夕，在圓山大飯店，展出超過百間展房，打響年底音響暨藝術這一場美麗的盛宴！連續第 5 年，為帶動藝術文化發展，邀請 20 幾家藝術作品參展廣受好評，增加藝術與音樂的交流，讓藝術家有更多發展空間，共同創造整體藝文發展振興！

大會推出多場藝術文化、音樂音響講座，及 2 場驚喜快閃，邀請各大藝術音樂唱片雜誌總編輯深入分享交流文化藝術音樂相關知識及資訊，結合藝術音響交流，構起藏家與藝術品、唱片、音樂音響領域接觸之橋梁，與國內外策展畫家老師們，創造出音響界與藝術界不一樣的火花。

大展入場送專屬紀念 CD、參觀指南手冊，今年特別舉辦的「光與愛」公益藝術拍賣會，價值 7000 萬元台幣畢卡索畫作 - 和平的臉，首度在台亮相拍賣，起拍價 3500 萬元台幣，特別邀請在兩岸三地非常知名的游文玫博士擔任拍賣官，後疫情當前，愛心不落人後，鼓舞各界帶來正能量！再次感謝臺北市文化局、臺北市觀光傳播局協辦，及參展的藝術家老師捐出精心典藏畫作義賣支持。

台北市電器商業同業公會理事長

Music Sound Art Carnival

After the epidemic, the current "sound, visual healing life" charity sale of paintings to give back to love

In the post-epidemic era, most people's lives have been affected. The 41st Taipei International Audio and Art Show held this year is even more significant. Using "sound and vision to heal life" leads people to see the world with love and show the beauty and goodness of society. good. The art and culture industry is an asset of the country's profound cultural heritage, and it is also a huge soft power. The association is committed to promoting art and art. The audio and art exhibitions held each year are intangible assets. International audio manufacturers and art works participated in the exhibition. Give back to the society through exhibitions to revitalize the art and cultural industry and promote a better life of art and music for the whole people.

This year hosts the 41st Taipei International Audio and Art Show, the oldest and largest in Taiwan, on the eve of Christmas from December 17 to 20. More than 100 exhibition rooms will be exhibited at the Grand Hotel, which will start the end of the year audio A beautiful feast of cum art! For the fifth consecutive year, in order to promote the development of art and culture, more than 20 art works have been invited to participate in the exhibition, which has been well received, and the exchange of art and music has been increased, so that artists have more room for development and jointly create the overall revitalization of art and culture!

The conference launched a number of art, culture, music and audio lectures, and 2 surprise pop-ups. The chief editors of major art music record magazines were invited to share and exchange knowledge and information related to culture, art and music, combined with art and audio exchanges, to form collectors and artworks A bridge for contacts in the fields of music, recording, music and audio, and with curatorial painters at home and abroad, creating a spark that distinguishes the audio world from the art world.

An exclusive commemorative CD and a visitor's guide book will be given to the exhibition. This year's special "Light and Love" charity art auction, the Picasso painting-Peaceful Face, valued at NT\$70 million, was auctioned on stage for the first time, with a starting price of 3,500 Ten thousand Taiwan dollars, especially inviting Dr. You Wenmei, who is very well-known in Hong Kong, Taiwan, and three places, to be the auctioneer. After the epidemic situation, after the love does not fall, it encourages all walks of life to bring positive energy! Thanks again to the Taipei City Cultural Affairs Bureau, Taipei City Tourism Communication Bureau for co-organizing, and participating artists and teachers for donating meticulously collected paintings for charity sales.

Taipei Electrical Commercial Association
Chairman Liao Chuan Ping

國際音響藝術大展

當代跨領域藝術的多元性

蔡志榮

『當代』意指正進中的當下時刻，當然是繼後現代之後發生的諸多現象所凝聚成的時代特殊意義風格，並非無中生有，仍具有相繼承接之深義，因為，從藝術史 (History of Art) 的角度來看，自 1872 年莫內 (Claude Monet 1840-1926) 以不同古典表現的畫作『印象 · 日出』 (Impression - Sunrise) 被戲謔為印象派後，藝術史正式走入現代，直至 70 年末期的裝置 (Installation)、觀念藝術 (Conception) 與極簡主義 (Minimalism)，藝術發展至此，觀念表達與意念呈現的作品大行其道，尤其影像 (Video Art)、行動藝術 (Action Art) 如春筍般冒出，繪畫性的藝術幾乎被排除藝術行列之外。然而，就在 80 年之際，一種顛覆傳統視覺繪畫藝術竄起於歐美各地如：德國、西班牙、比利時、荷蘭、丹麥、瑞典、義大利、美國、法國。各地的名稱皆異則以『新繪畫精神』 (Neo-Expressionism) 統稱，從此也揭開了藝術史上的『後現代』時期 (Post-Modern)。後現代藝術的時代背景、藝術內涵與現代主義截然不同，於是藝術史上將此二大時期做了清楚的分野。現代主義清晰標示出人類對科技的歌頌，而後現代則是自兩次世界大戰後從自己在文化審閱歷史、科技，進而反思自我、批判文明，無論就其內涵精神或藝術手法表現，這兩大時代的藝術存在著明顯的界限。

身處於當下的我們也同樣與後現代間有著清楚的差異，藝術史學家將七 0 年代末期至世紀末畫分為另一階段以示區隔。後現代之後則以『當代』或『現當代』區別當下與後現代不同的藝術背景氛圍。其實，無論是當代也好，後現代也罷，此刻所處的時代相較 2000 年之前，的確已出現巨大的變異，而這變動的主因是電腦網路的連線。我們從未想過一條看不見的光纖竟然可以穿透堅固的疆界、廣闊的海域，甚至複雜多變的人類思維，於是，近年電腦功能不斷革新、家電用品接連被改良，『一日千里』的意義在此刻全然發揮。透過視訊，相隔兩地的親人便可輕易相見，只要觸動按鍵，緊急的信件立即傳遞至遙遠的國境。事實都明白述說著，生活功能因新興科技而改變，直接也影響我們面對的社會、國家，甚至世界問題，也就是說人類正面臨『全球議題』 (Global Problems) 的矛盾時刻，這是個既複雜又棘手的課題，無可置疑，藝術亦須面對相同的事實。當全球結構更變，藝術創作必須抱持何種態度、認知與創作方向，才是此刻我們要為藝術解答的『當代』問題。怎樣的藝術才適用於科技瞬息萬變的今日？是表現當下現況的繪畫，或結合數位的虛擬科技 (Virtual Technology)，還是充分掌握電腦優勢的動畫？其實，每種藝術型態在未來藝術舞台將會以超越視覺經驗的方式大融合，至於將以何型態展演，沒人能預測，但可以肯定的是它絕對與全球化 (Globalization)、全球性暖化和科技脫不了關係，因為，這些是我們正面臨的難題。藝術家不能如政治家解釋並改善所處的生活困境，卻能如實提出與自身相關的疑惑，這是藝術家有別於其他領域對社會付出關懷，也是藝術不同於工藝之處。

藝術是時代智慧的展現，藝術史則是時代進化的軌跡，「進化」無關優劣，卻清晰刻畫相異時代的特色與背景。當科技網路改變世界觀念、視野之際，我們所接收與面對的問題已全然迥異於往昔對世界的認知。網際網路加速全球化 (globalization) 演進，跨越「界」與「領域」封閉的疆界 (border)，它更可被視為人們參與世界的方式、解讀國際影像及符號的途徑，當單位界限越趨模糊，全球大環境輪廓愈清晰，界與界、域與域間的穿越度愈顯自由與寬廣。於是，「跨界合作」、「跨領域」已成為當下科技時代必然產生的現象，展現於藝術層面的更顯著。

當代在此氛圍下醞釀下的藝術範疇益加打破僵化的藩籬，因科技發展而致通訊革命、多媒體發達、虛擬互動科技的熱絡等皆使全球經濟、生活模式進入新的階段，而衍生新的全球問題視野，尤其，今年全球面臨前所未見的疫情衝擊，更加速牽一髮而動全身的世界緊密關係。面對如此複雜變異迅捷、社會道德價值觀體系的解構與建構的環境，我們自身早已成為多重角色的承載體，更是連結外在世界與內在心靈的接合器。而唯有將自身全然投入此多元混雜的社會環境，實地以『藝術涵養』為手段參與並介入，厚植當代藝術認知與作品的深度始能承載這個受新科技、全球化、環境變異等影響的新世紀、新社會。因此，當下藝術演化的現象無論源自哲學思維或自我肺腑的吶喊，抑或對社會群體的發聲等等，皆展露作品跳脫舊框架限制，尤其，經濟全球化與高科技飛躍發展的壓力下，媒材運用 (media) 多元化，其範疇已非侷限視覺感官經驗，藝術家不僅自文化、歷史的角度巨視，亦由個人、身體、心靈的視角微觀。故從宏觀審視至微觀縷析，相互辯證推演中，由小社會到大全球各層面進行探索、質疑、反思與考掘，因此解析出藝術全球性與時代感。

藝術跨域——多元領域的當代性

「跨界」 (crossover) 即跨越全然相異的領域、行業，甚至文化、意識形態等範疇而產生的新模式、新風格，其融合的特性能突破思維的壁壘，揉雜原本無關聯的元素相互滲透而帶來別緻的美感。在當代藝術裡，早已進行一次次跨越媒材、主題探究的藩籬。因此，當下的藝術趨向形式與題材多元化，其範疇已非僅視覺的感官經驗，藝術家個人觀念、經驗、形式、語言等等，都體現辯證著本體的演譯脈絡，透過不同的藝術實踐、媒材運用，驗證自我存在價值。

跨界藝術的氛圍裡著重本體個人的多元藝術的實踐，將自我對於生命體驗當成一種創作的媒材，即是以『我』為媒介進行藝術表現，將自我本體行為、經驗為縱向，時間、空間為橫向，由此交織當下藝術的組成元素。二十世紀初期，未來主義 (Futurism) 藝術家首次提出複合媒材以及藝術創作中「行為」表現的可能性，表演藝術 (Performance Art) 則將藝術活動延伸到劇場與街頭，透過實驗電影和舞台表演等形式，藉人與舞台裝置的結合而拓展了新的表演領域，光與空間藝術 (Light-and-Space Art) 的實驗舞台更整合物體、空間、人物動態、光等各種複合媒材，而將藝術形式推展至更多元的境域。自此藝術早已解除古典主義的纏念徹底將藝術創作解放。於是，公共藝術 (Public Art)、高科技藝術 (High-Tech Art)、媒體藝術 (Media Art)、數位藝術 (Digital Art) 脫韁似的在藝術舞台上奔馳展現。西元二千年後一條隱形的光纖穿透國界，甚至複雜多變的人類思維之後，『一日千里』此刻全然寫盡當下的科技與藝術，所以，網路世代的互動藝術 (interactive art) 與虛擬科技藝術 (virtual reality art) 等等，在創作形式上顛覆傳統美感中精神、物體、藝術與生活之間的鴻溝，也打破了創作領域與創作者間的界線，在科技增大 (technological augmentation) 氛圍下促使感官想像能力擴張之際，「藝術」益專注於非一對象的演繹與批判，朝向更自由解放的創作途徑邁進。

時間的藝術—當藝術與音域跨界相遇

我們所周知的藝術形式，如雕塑、繪畫，甚至當代的新媒體藝術其表現不是凝固在時間，不然就是直接與時間合而為一，音樂則更是開展並確實流動在時間裡，而人作為主體是唯一能感知消逝的時間，尤其，當新世紀科技正一步步解開人體之謎，隨著科技技術的精進，我們因而了解人體更多內部運作細節，而這是所謂的第一人稱的身體，即第一層身體（Body One），亦是所探究的。被覆在身體之中的經驗意涵則為第二層身體（Body Two），是藝術文學所涵蓋的。因此，藝術所闡述的「自身」，哲學探究的「主體」與領域欲治療的「身體」皆是對「我」的自審，被不同領域詮釋的共同意義即成為藝術與音樂的交集，藝術創作也因運而生。

於是，當身體主體與時間交會則會體現在創作藝術與音樂上。藝術作品常被視為一種再現形式，再現性的事物（representation）是對客觀物體事物作再一次的呈現，經添入個人思維與語言後所呈現出的另種面貌。實際上，其隱含著某種印象，與這個印象所欲表達的對象物之間的關係，談論的是時間，《國際音響藝術大展》即是立軸於時間上對藝術和音樂的跨界可能性的融合探究。而藝術（包含音樂）皆具有「同構關係」，在時間的縱軸上將型態與人類情感連接，於是，音樂即有在速度、力度、色調上具有豐富變化的、極富於動力性的過程，而平面藝術，甚或新媒體藝術更需在新時代的時間觀裡體現新視覺。也因此，無論時代洪流如何漂移，藝術總成為時代代言的最佳方式。

《國際音響藝術大展》即是希望從真實世界複雜現象中透析具普羅大眾的情感與經驗，更可清晰看出此展欲談論藝術與音樂的跨界關係的企圖性，今日在這展覽中要跨越的不僅是職業的界線，而是自身在時代座標裡的縱橫記憶，藉展覽空間將「主體 - 我」嫁接在國際音響大展裡。作品包含繪畫、影像、裝置、文件檔案、新媒體等，創作者借用藝術手法喚醒自身記憶的穿越重重隱晦，使『自我主體』顯影，豐厚的生活歷練片斷得以在創作媒介下重組而回返，也因透過身體所經歷的事件、或自我身體所介入的行為，轉譯成一種語言符碼，通過此有形的符語真切詮釋出這些藝術家與音樂結合後的豐富想像與內涵。當藝術形態已非僅限於視覺的感官經驗，創作領域裡容許更多想像空間，創作者個人的觀念、經驗、形式、語言等等更因作品的傳遞而辯證自身的演譯脈絡，想保留和封存的正是藝術家們在歷史脈絡下積累的多彩經驗與創作。最後敬祝展覽成功，成果豐碩。

The Diversity of Contemporary Interdisciplinary Art

"Contemporary" refers to the present moment in the process of advancing. Of course, it is the special significance style of the era condensed by many phenomena after the postmodern era. It is not made out of nothing, but still has the deep meaning of inheritance, because from the history of art (History of Art From the perspective of), since 1872, Claude Moet's painting "Impression-Sunrise" (Impression -Sunrise) with different classical expressions was ridiculed as Impressionism, art history officially entered the modern era until 70 Installation, Conception, and Minimalism at the end of the year. Art has developed to this point, and works of conceptual expression and idea presentation have become popular, especially Video Art and Action Art. Emerging, painterly art is almost excluded from the ranks of art. However, in the 1980s, a subversion of traditional visual painting art sprang up in Europe and the United States, such as Germany, Spain, Belgium, the Netherlands, Denmark, Sweden, Italy, the United States, and France. The names of different places are different, but they are collectively called "New Painting Spirit" (Neo-Expressionism), which has also unveiled the "Post-Modern" period in art history. The era background and artistic connotation of post-modern art are completely different from modernism, so the two major periods are clearly distinguished in art history. Modernism clearly shows the praise of human beings to science and technology, while postmodernism has been reviewing history and technology from one's own culture since the two world wars, and then reflecting on oneself and criticizing civilization. Regardless of its connotative spirit or artistic techniques, these two major There are clear boundaries in the art of the times.

We who are in the present are also clearly different from postmodernism. Art historians divide the paintings from the late 1970s to the end of the century into another stage to show the distinction. After the post-modern period, "contemporary" or "modern-contemporary" distinguishes the different artistic background atmosphere of the present and postmodern. In fact, whether it is contemporary or post-modern, the era at this moment has indeed undergone a huge change from before 2000, and the main reason for this change is the connection of the computer network. We have never imagined that an invisible optical fiber can penetrate solid boundaries, vast seas, and even complex and changeable human thinking. Therefore, in recent years, computer functions have been continuously innovated and household appliances have been continuously improved. The meaning of "thousands of miles" is Full play now. Through video, relatives in two places can easily meet each other. As long as the button is touched, urgent letters are immediately delivered to the remote border. The facts clearly state that the changes in life functions due to emerging technologies also directly affect the social, national, and even world problems we face. That is to say, human beings are facing the contradictory moment of "Global Problems" (Global Problems). There is no doubt that complicated and thorny subjects, art must also face the same facts. When the global structure changes, what kind of attitude, cognition and creative direction must be adopted in artistic creation is the "contemporary" question we want to answer for art at this moment. What kind of art is suitable for today's rapidly changing technology? Is it a painting that represents the current situation, or a combination of digital virtual technology (Virtual Technology), or an animation that fully grasps the advantages of computers? In fact, each art type will be greatly integrated in the future art stage in a way that goes

beyond visual experience. As for the type of performance, no one can predict, but it is definitely related to globalization and globalized. Sexual warming is inseparable from technology, because these are the problems we are facing. Artists cannot explain and improve their life dilemmas like politicians, but they can truthfully raise doubts related to themselves. This is what distinguishes artists from caring for society in other fields, and it is also the difference between art and craftsmanship.

Art is the manifestation of the wisdom of the times, while art history is the trajectory of the evolution of the times. "Evolution" has nothing to do with good or bad, but clearly portrays the characteristics and background of different times. When the technology network changes the world's concept and vision, the problems we receive and face are completely different from the past perceptions of the world. The Internet accelerates the evolution of globalization, transcending the closed border between "boundary" and "domain". It can be seen as a way for people to participate in the world and a way to interpret international images and symbols. Blurred, the outline of the global environment becomes clearer, and the degree of traversal between circles and between domains becomes more free and broad. As a result, "cross-border cooperation" and "cross-field" have become an inevitable phenomenon in the current era of technological support, and they are more prominent on the artistic level.

The contemporary art category brewing in this atmosphere is increasingly breaking the rigid barriers. Due to the development of science and technology, the revolution of communication, the development of multimedia, and the enthusiasm of virtual interactive technology have all brought the global economy and life mode into a new stage, which has led to new developments. In particular, this year the world is facing an unprecedented impact from the epidemic, which has accelerated the close relationship between the world that has affected the whole body. In the face of such a complex and rapid environment of deconstruction and construction of the social moral value system, we ourselves have become the carrier of multiple roles, and even the junction of the external world and the internal soul. And only by fully immersing yourself in this diverse and mixed social environment, participating and intervening on the ground by means of "artistic cultivation", and planting the depth of contemporary art cognition and works can bear the influence of new technology, globalization, environmental variation, etc. The new century and new society. Therefore, the current phenomenon of artistic evolution, whether it comes from philosophical thinking, self-evident shouts, or voices to social groups, all show that works have escaped the constraints of the old framework, especially under the pressure of economic globalization and the rapid development of high technology. The use of media (media) is diversified, and its scope is no longer limited to visual sensory experience. The artist not only sees from the perspective of culture and history, but also from the perspective of personal, body, and soul. Therefore, from the macroscopic examination to the microcosmic twists and turns, in the mutual dialectical deduction, exploration, questioning, reflection and examination are carried out at all levels from the small society to the big global, thus analyzing the globality of art and the sense of the times.

The art of time-when art meets across boundaries

The well-known art forms, such as sculpture, painting, and even contemporary new media art, are not frozen in time, or they are directly integrated with time. Music develops and does flow in time, and human action. The subject is the only one that can perceive the elapsed time, especially when the new century medical technology is gradually solving the mystery of the human body. With the advancement of medical technology, we learn more about the inner workings of the human body, and this is the so-called first person. The body, the first body (Body One), is also explored by medicine. The meaning of experience covered in the body is the second body (Body Two), which is covered by art and literature. Therefore, the "self" expounded by art, the "subject" of philosophical inquiry, and the "body" to be treated in the medical field are all self-examinations of the "me". The common meaning interpreted by different fields becomes the intersection of art and music. Art creation is also born because of it.

Therefore, when the body and time meet, it will be reflected in creative art and music. Art works are often regarded as a form of representation. Representation is the re-representation of objective objects and things that are presented in a different way after adding personal thinking and language. In fact, it implies a certain impression, and the relationship with the object that the impression intends to express is about time. The "International Sound Art Exhibition" is a crossover between art and music based on time. Fusion exploration of possibilities. And art (including music) has a "isomorphic relationship", which connects the form with human emotions on the vertical axis of time. Therefore, music has rich changes in speed, intensity, and tone, and is extremely dynamic. However, graphic art, or even new media art, needs to embody new vision in the time concept of the new era. Therefore, no matter how the torrent of the times drifts, art always becomes the best way to speak for the times.

"International Sound Art Exhibition" is to analyze the emotions and experience of the general public from the complex phenomena of the real world, and to clearly see the intention of this exhibition to talk about the cross-border relationship between art and music. Today in this exhibition What needs to be crossed is not only the professional boundaries, but also the vertical and horizontal memory of oneself in the coordinates of the times, and the exhibition space will be used to graft the "subject-me" into the international audio exhibition. The works include paintings, images, installations, document files, new media, etc. The creators use artistic techniques to awaken the traversal and obscurity of their own memories, so as to develop the "self subject". Because the events experienced through the body or the behaviors involved in the body are translated into a language code, the rich imagination and connotation of the combination of these artists and music are truly interpreted through this tangible symbol. When the art form is no longer limited to visual sensory experience, more imagination is allowed in the field of creation, and the creator's personal ideas, experience, form, language, etc. dialectically demonstrate his own interpretation context due to the transmission of the work. It is the colorful experiences and creations accumulated by the artists in the historical context. Finally, I wish the exhibition a success and fruitful results.

Taipei International Audio & Art Show

第41屆台北國際音響暨藝術大展

大會活動暨講座

12.17 上午 開幕典禮
(四) 14:00-15:00 淺談生活與文化：挑戰與機會-從法國文化藝術與生活美學談-駐法大使 呂慶龍
15:00-16:00 高音質網路串流輕鬆上手-音響論壇陶忠豪主編

12.18 14:00-15:00 如何藉由音樂特質讓音響有最佳的表現-影音高傳真 蒲鴻慶總編輯
(五) 14:00-15:00 是一種感官觸動的脈絡-當代藝術 國際策展人 蔡志榮老師

12.19 14:00-15:30 喇叭擺位實務 -蔡克信醫師調音研究社
(六) 14:00-15:00 21世紀藝術界新知識-買畫也能賺大錢暢銷書作者 黃河老師
15:30-16:30 10萬元以內打造一間好聽的音響空間-音響論壇 劉漢盛總編輯
16:30-18:00 「光與愛」公益藝術拍賣會-拍賣官 游文玫博士

12.20 14:00-15:00 從古典到浪漫-U-AUDIO 郭漢丞總編輯
(日) 14:00-15:00 「鑑賞心 收藏情」-收藏是深度的欣賞、投資是深度的收藏！
-資深藝術顧問 陸潔民

展覽期間上午或有二場驚喜快閃(以上如有異動以現場公告為準)

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國際音響藝術大展

黃河

英國知名藝市學大師 - 彼特 . 瓦森 (Peter Watson) 在他的經典大作「從馬內到曼哈頓」，曾說到 15 世紀在如今比利時安特衛普，大教堂的迴廊，有一個名為旁德 (Pand) 的藝術品市集，聚集 70-90 個賣畫、畫框及顏料的攤位，有德國達文西之稱 - 杜勒 (1475-1528) 及其嫡傳弟子 - 以畫作英王亨利八世而聞名的霍爾斑 (1497-1543) 都來此購買顏料並為其作品尋覓畫框！這可說是「藝博會」的最早雛型，比 1970 年創立的藝博會龍頭瑞士 Art Basel 提早了 500 年！。台灣在 1992 年由畫協創立 ART TAIPEI, 至今已成功舉辦 27 屆為目前亞洲最資深的藝博，而創立已有 41 年的音響博覽會於 6 年前首度邀請「視覺藝術」加入，成為全球惟一「音響與藝術」之雙藝博！。音樂是人類不可或缺的伙伴，貝多芬和蕭邦，百年來不斷的有指揮家和演奏家詮釋他們的作品，而音響工程師們更是竭盡所能為我們「重現音樂會現場」，在我 30 年的藝術史及藝術市場發展史的研究過程裏，音樂與音響伴演著關鍵的角色，大至更換擴大機小至 up grade 喇叭線，那如夢似幻的音樂饗宴，心靈的悸動仍歷歷在耳。2020 年是台灣被世界再看見的元年，我們成功的防疫也不畏艱難的挑戰極限，音樂與美術是普羅大眾的精神食糧更是立國的基礎，做為一個音響與藝術的雙重愛好者，特別感謝音響方的廖全平先生的勇氣也要向首次接任藝術策展的李昭玲女史，致上謝意，因為有你們的堅持，才有今天的盛會，願美樂長伴我我心中，天佑台灣！

"From Manet to Manhattan", the Best well-known British art Marketing Master -Peter Watson, once said that in the 15th century in Antwerp, Belgium, the cloister of the cathedral has a name Pand art market, gathering 70-90 stalls selling paintings, frames and paints, known as the German Da Vinci-A.Durer (1475-1528) and his direct disciple-the paintings of King Henry VIII of England The famous H.Holbein (1497-1543) have come here to buy paints and find frames for their works! This can be said to be the earliest prototype of the "Art Fair", 500 years earlier than Art Basel, the leading art fair in Switzerland founded in 1970! . Taiwan was founded by the Art Association in 1992, ART TAIPEI, has successfully held 27 sessions of Asia's most senior art fair, and the 41-year-old audio fair first invited "visual art" to join it 6 years ago, becoming a global The only "Sound and Art" Double Expo! . Music is an indispensable partner of mankind. Beethoven and Chopin have continuously had conductors and performers to explain their works over the past century, and sound engineers have tried their best to "reproduce the concert scene" for us. In my 30 years of research on art history and art market development history, music and sound played a key role, ranging from replacing the amplifier to the up-grade speaker cable. That dreamlike musical feast, spiritual The throbbing is still in my ears 2020 is the first year that Taiwan has been seen by the world again. Our successful epidemic prevention is not afraid of difficult challenges. Music and art are the spiritual food of the general public and the foundation of the country. As a dual fan of audio and art, Special thanks to Mr. Liao Quanping of the sound side for his courage, and I would also like to express my gratitude to Li Zhaoling who took over as the art curator for the first time. It is because of your persistence that today's grand event can be held. May Melody live in our hearts and God bless Taiwan!

國際音響藝術大展

跨領域藝術 — 光與愛

策展人 蘇芬妮斯芭

跨領域藝術的氛圍裡著重本體個人的多元藝術的表現，將自我對生命主體當作一種創作的媒材，即是以我為媒介進行作品的呈現，經驗為縱向，時間、空間為橫向，交織著藝術的組成元素。籍著人和舞臺、裝置的結合拓展了新的表達形式，光與空間的結合，動態、光與各種附和媒材，進行著文化、意識形態範疇產生新的模式、新的風格，融合著特性思維，在當代藝術裡，借著藝術家的觀念、形式語言、體現、辯證本體的演繹脈絡，它真切反應著藝術家與當下文化的個性創造，人和自然、社會相互關係，揭示相異特質。

2020 年因為全球的疫情，我們看見新冠病毒侵害很多國家和城市、家庭成員、歐洲很多的人還遠離人世，全球有 30 萬人死亡。近 3000 萬人確診，1880 萬康復，死亡人數 90 今後疫情時代我們當如何面對；感謝上帝保守，臺灣確診（境外移入居多）496 人，死亡人數 7 人…這次主題光與愛終於此次大展策展人 Iris 因疫情停留於英國，臨危受命接下這個任務，因原來亦是臺北市電器同業公會藝術顧問，很樂意為藝術家服務，世紀的大災難不止一個新冠病毒，2019 年澳洲森林大火在今年三月份燒掉十億隻動物，新南威爾斯省，在破紀錄高溫，長期乾旱，叢林大火便開始惡化，根據雪梨大學估計，超過 18636 公頃（燃燒起因：雷擊、建築物 5900 棟摧毀面積。

這次用光與愛為策展的主題，主要是借藝術家的創作和引領在作品撫慰那些在大火中喪生及疫情中離世的親人的心靈，活著的人需要面對創傷，走的人也需安安息藝術家的使命，看見環境的變化，知道人們的需要表達在作品裡，安慰、陪伴人們受傷的心靈，不管用音樂或是平面創作，或立體、裝置藝術…等 or 劇場戲曲、or 敲擊樂器、or 古典樂行動，藝術、流行音樂…or 包紮來療愈情感的部分。

這次疫情來得突然，我們沒有防備，但是因為疫情給了世界的人們更多深思，這也算是不幸之大幸，人生為何？我們應當重視些什麼？生命真的非常短暫，值得珍惜我們在這個世界的旅行，想留下什麼是造福人群 or 毀壞世界呢？或溫暖人心，我們有選擇權，但我們選擇是什麼呢？不管森林大火，疫情的發生，都是一種被迫改變，改變生活習慣、思考，改變生命狀態，後疫情時代的來臨，人們更有愛，河水更清澈，天空更藍，這是上帝的心意，大地之母可以喘息，天際星空可以呼吸，人們也能安靜，何嘗不是一種疫後的祝福！

神是光，神是愛，上帝創造我們，要人們彼此相扶持，人類從戰爭到和平，和平到相互理解，理解到互惠，互惠到彼此協調，互動之後才能彼此相愛，這是一個過程，明白神是無私的愛，神是不離不棄之後，就能坦誠兼顧彼此，想法就能愛，這是人生旅程中愛與被愛。

跨領域已成為當下科技、藝術必然產生的現象，展現與藝術層面的內在涵養，環境變異影響的新世紀。

International Audio Show

Cross-domain Art: Light and Love

Sofonisba

The core of cross-field art emphasizes the expression of the individual's pluralistic art, and regards the exploration of one's life as a creative medium, namely presentation of the work with oneself as the medium. Elements such as experience, time and space intertwine to give rise to art. The combination of people, stage and installations expands the realm of art with new forms of expression. The combination of light and space, movement, light and various supporting media generates cultural and ideological categories with new models and styles, integrating different characteristics of thinking. Contemporary art presents dialectical ontology through the interpretation of the artist's concept, formal language and embodiment to reflect the specificities of the artist and the creation of current culture, and the relationship between man, nature and society, as well as revealing the different characteristics.

The COVID-19 pandemic in 2020 has wreaked havoc in many countries and cities, with many people in Europe falling victims of the disease and 300,000 deaths around the world. Nearly 30 million people have been diagnosed as positive, with 18.8 million recovered. How can we deal with the epidemic in the future? Thanks to the protection of God, only 496 people have received a positive diagnosis in Taiwan, with the grand majority being imported cases, and 7 deaths.

The Theme of Light and Love

Iris, the curator of the exhibition, is stuck in the UK due to the pandemic. As the former art consultant of the Taipei Electrical Commercial Association, I accepted the mission at the last minute to help the artists.

The recent catastrophe is not limited to the coronavirus. Over 1 billion animals perished in Australia's forest fire by March this year, with record-breaking high temperature and prolonged drought leading to severe bushfires in New South Wales. According to the estimate of the University of Sydney, more than 18636 hectares and 5900 buildings were destroyed by fires caused by lightning strikes.

The theme of Light and Love takes advantage of the artists' creations to soothe those who lost loved ones in the fires or pandemic. Those who survived need to process their trauma, and those who are gone have to rest in peace.

The mission of the artists is seeing changes in the environment and expressing people's needs in their works to comfort and accompany the audience who are in pain. They could choose from a variety of media to help people heal emotionally, including music, graphic creations, three-dimensional, installation art, theater, percussion instruments, classical music, art, pop music and so on.

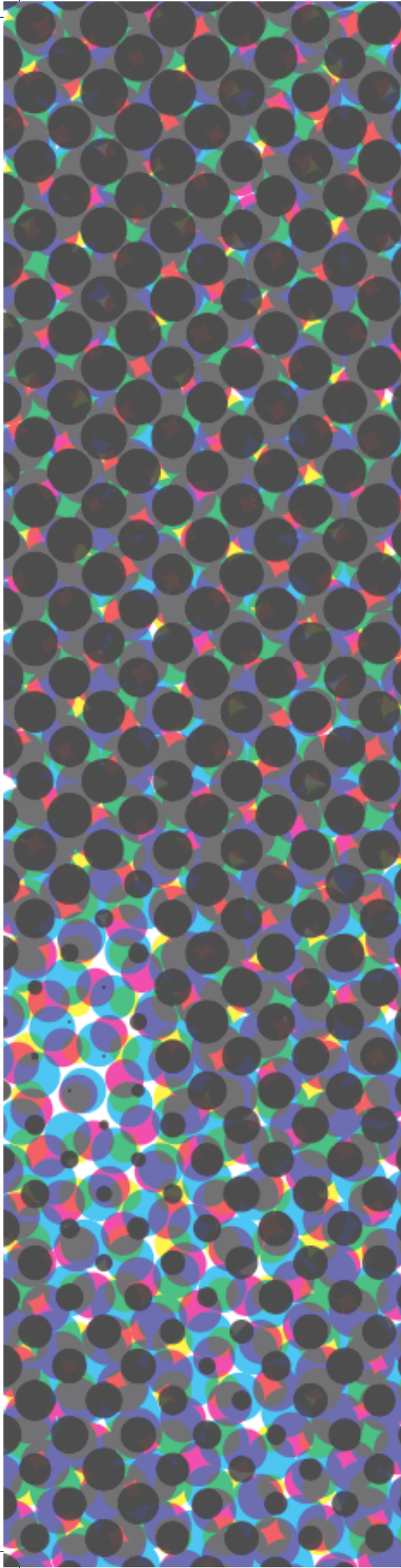
The pandemic happened so soon that we were not prepared for it, but it has given us food for thought, a blessing in disguise. What is the nature of life? What should we value?

What do we want to leave behind from our journey in this world? Do we want to benefit people, destroy the world or warm other people's hearts? We can choose, but what are we going to choose?

Whether it is forest fire or pandemic, it is something that forces us to change our habits, ways of thinking and states of life. In the post-pandemic era, people will be more loving, the rivers will be clearer, and the sky will be a different shade of blue. This is God's will. Mother Earth can breathe, the stars in the sky can breathe, and people can regain a sense of serenity. Isn't it a blessing?

God is light, God is love, and God created us to support each other. Human beings have to go from war to peace, peace to mutual understanding, understanding to mutual benefit, mutual benefit to coordination, and interaction to love each other. It is a process to understand God is selfless love, and God will never abandon us. Once we get there, we can be honest, take care of each other and love each other. This is how we love and be loved in the journey of life.

Trans-discipline has become an inevitable phenomenon of the current technology and art, showing the essence of art in the new century where the environment constantly changes.



國際音響藝術大展
International Audio & Art Exhibition

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蔡志榮





創作自述

國際藝術家聯會台灣代表，台北畫派創始成員，台灣藝術家聯盟、亞洲藝術家聯盟，自 1980 年與歐美同步進行新表現主義至 80 年末一件件構築在社會關懷的《環境 — 動力與美學》、《符語編碼》映射時下被符號條碼編制的窘境。多年來不餘遺力將創作足跡拓至世界各地，從法國巴黎大皇宮的展出、西班牙國際環境與藝術大型作品、德國市政廳展覽到美國紐約畫廊策展，自中國各大都會、印尼、越南、印度、喀什米爾、馬來西亞、新加坡、日本和韓國等等。

參展：上海多倫現代美術館個展上海。台灣美術館當代講述、北京中國美術館當代講述。台灣美術館、符語編碼—環境動力創作展天使美術館個展。美國紐約林肯文化中心。法國國際藝術邀請展、德國慕尼黑藝術邀請展（市府藝術中心）。韓國首爾世宗美術館環境—動力「符語編碼」個展。上海美術館個展。日本富士美術館、日本福岡美術館。泰國曼谷國家畫廊。東京都美術館。美國文化中心、「新繪畫精神、躍動的年代」、台北市立美術館、新展望展。韓國釜山國際青年雙年展。

Dino Tsai

Director of Taipei Artist Group, Member of Taiwan Artist Association, Member of Asian Artist Association. He was invited to attend many international exhibitions, Lincoln Center cork Gallery、Comparisons in Paris, and he curate many international art exhibitions. He has been concerned with the growth of materialism and worried that humanity might soon vanish. Such concern and worry led him to devote himself to the humanism resurgence movement. So, he put attention in QR codes and 『Environment Dynamic』 for his topic of art. Tsai employs bar codes in his work to portray an event, a relationship, and an action. All of the 『QR codes』 and 『Environment Dynamic』 are built in the basic of the humanities. Tsai's work is no doubt one of the best representations in twenty-first century aesthetics as well as modern art, not to mention the artist's unique insight into contemporary social movements.

符語編碼 · 波動的頻率

數位化與圖像化一直是蔡志榮創作的重要元素，而此二者皆具備標誌記號或符號象徵的特質，在今日運算儲存功能的擴增，標示記號與符號象徵因大量出現，微晶片讓訊息以二進位形式快速程序化，雷射使訊息迅速被閱讀，光纖則意味著訊息能從一個處理器快速傳遞至另一訊息處理器，這代表從運算、讀取到通訊的尖端時代革命，此時空組織已對生命機體產生根本的影響，而生長在此社會新思維、科技跳躍前進的我們，對符號與數位的認知和接受已是迫在眉睫的事實。此次蔡志榮延續符語編碼的主題，抽絲剝繭、搜索探究，藉由藝術可被定義為象徵性符號的特質，透過審美形式的媒介，以符號形式融合藝術觀點表現人類情感，這無疑是二十一世紀當代美學與當代藝術著重的一塊新思維空間，更是切入時代動脈的途徑。

符語編碼之波動的頻率



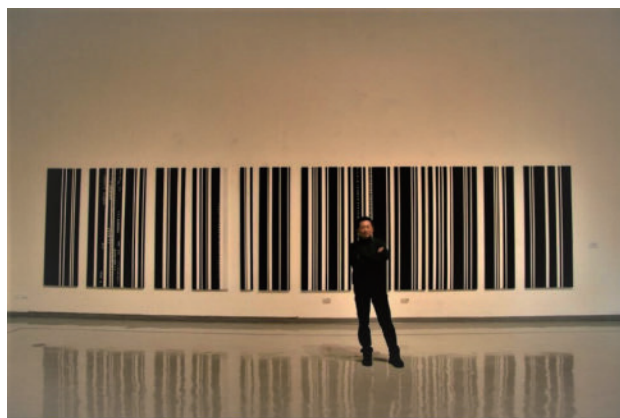
當人一出生即被賦予各式各樣的數據編碼，無論是人類個體有意識的自我賦予，或電腦給予的物流水號，都被有秩序的編成一組組數碼，形式或非形式的條碼、ID、晶片、磁碟等，所紀錄的是人在時間與空間進行過程的記號，於是，多元訊息被編整統一化了，複雜世界被數碼制度化、系統化。而在這充斥著符語編碼的符號象徵世界裡，蔡志榮面臨固有經驗被重新安排，與再次建構的現實問題，因而選擇以藝術方式



1978 台北工作室

正面參與符語的創作性，而非逃避，揭示編碼符號隱藏的人生課題，企圖透過自我的編碼，而編制個人的環境、生活、關係，此時這些符語透過藝術形式而塑造編制整個生命系統，因而，符語編碼化了每件作品，而每幅創作借符語陳述一事件、一段關係或一次行為，人的個性似隱沒於數字、符號中，然而，一件件由圖像、數字、條碼所建構的作品記述的是藝術家豐厚的生命歷程，是他對現象界視覺稍縱即逝的種種事物之記錄，更是藝術家不為人知的內心世界與欲望的流露。

而面對科技化、規律化、商品化的新時代，蔡志榮選擇簡化色彩、精簡結構的藝術手法，並透過符語編號記錄事件的方式來記錄人類情感思緒之掙扎。在蔡志榮往常的作品裡線條與數字總扮演著重要的角色，在理性的氛圍中隱然流露冷漠寂靜而秩序井然的理智美感，這是美學秩序的運用與展現。然而在美學支架的背後是藝術家精粹深層的理念，在蔡志榮的畫面中常出現的數據暗喻著，條碼若不經光學的刷讀，則無法解讀隱藏於符語背後的真實涵義，科技文明逐漸掌控人日常生活已是無所遁形的事實，於是藝術家藉符語條碼發出凜冽的抗議。而編碼與編碼、符號與符號間之相似性更造成迷亂混淆，之間些微的差異已超出正常視覺範圍，唯透過數位技術始能識辨，才能搜索不同編碼所賦予的故事內涵。原所依賴天賦感官的生存模式已遭受嚴厲的挑戰，人類已日漸迷失在數位化的都市叢林裡，蔡志榮企圖以簡單的符語編碼撐



2007 國立台灣美術館個展

起人文精神的旗桿，為數位文明揭示警訊的旗幟，於是透過各種不同視覺表現刺激一般的思考模式，並由藝術角度重新審視我存在的價值觀，再次認識個人與文明發展的關係。

此次作品延伸符語編碼的主軸而牽引出『波動頻率』的主題，在多年經營的條碼之下，在這次全新的作品中，蔡志榮於原有條碼的架構內潛藏著隱隱波動的頻率，而原本常出現畫面的數字也隱藏在這股波動中，這是對現當代資訊的反動，也是藝術家對人文社會的堅持。當畫面減少了數字符碼僅餘條碼以頻率波動之勢躍動於畫面上，它展現的是更純粹的美學、更多的遐想空間，與更內斂的精神領域。而編碼是一種去個性化的極端理性行為，頻率則是單位時間內某事件重複發生次數的度量，畫家將兩種現當代的產物以歸納法則將個體做系統性的分類，並將個人經驗、記憶、關係、行為等徹底化約為數學演算的管理系統予以封存，因此，於極端理性而冷靜的條碼之下，卻鑲嵌著隱然躁動的主觀情緒，在形式之外形塑出既明確又曖昧的繪畫張力。

Bar Code Language—Ripple Effect



2004 美國紐約林肯文化中心

Digitizing and picturizing have been two main elements in Tsai's creation, both of which characterize symbols and signs. In a time when the functions of operation and storage are rapidly progressing, symbols and signs are now seen almost everywhere. The innovations in the computer age extend far beyond this. There are microchips that accelerate data processing on an exponential scale, lasers that allow data to be read without delay, and optical fibers that speed up data transmission from one processor to another. These inventions made possible a revolution of operation, access and communication, causing a fundamental influence on bio-organisms that live in this up-to-date but capricious technology epoch. Therefore, it is crucial for us to recognize and accept the signs and digitization that surround us. In Tsai's coming exhibition, he continues to use "bar codes" as his subject matter. With his investigation and exploration beforehand, Tsai manipulates one characteristic of art—symbolic sign, selects principles of aesthetic appreciation to be the medium, and then displays human emotion through his artwork loaded with symbolic forms. Tsai's work is no doubt one of the best representations in the twenty-first century aesthetics as well as modern art, not to mention the artist's unique insight into contemporary social movements.

Everyone is labeled with various codes and

numbers from the moment they are born. These codes and numbers, intentionally given by human beings or randomly generated by computers, are arranged in order, as shown in formal and informal bar codes, ID, chips, and disks. They serve as marks of human passage across certain times and spaces. As a result, multifarious information is woven uniformly and the complicated world is institutionalized and systematized by digitization. Living in a modern world full of bar codes, Artist Dino Tsai confronts the reality that his experiences



are constantly rearranged and reconstructed. Instead of being overpowered by popular trends, he chooses to brave them by trying to reveal the life lessons hidden behind each bar code. In such an attempt, he intentionally creates sets of codes to represent one's life, surroundings, or relationship. In Tsai's creation, bar codes are used as an artistic form to construct an entire biosystem. At the same time, they encode all artworks. In other words, Tsai employs bar codes in his work to portray an event, a relationship, and an action. At first glance of Tsai's works, it seems that human individuality is nonexistent among massive numbers and symbols. However, the artist's abundant life experiences are chronicled by the combination of images, numbers, and bar codes in his works. As Tsai focuses on recording every occurring yet transient image in his work, the artist's desire and secret inner world are incidentally revealed.



李寶龍





創作自述

作品的首要都是發自內心自己認為最美創新獨一無二，新突破會使我更加有成就感。

臺灣師範大學設計學系碩士畢業，曾任中華電視台、中國電影製片廠藝術指導、臺灣雕塑學會展覽組組長、理事、秘書長、常務理事、中華文創學會常務理事、臺灣師範大學藝術學院助理教授、臺北市工務局公共藝術執行委員及評審委員，現任設計創作學會理事。國際古典暨傳統音樂獎第二屆聲樂大賽外文聲樂作品 (美聲) 2018 榮獲成人組金獎 2019、2020 樂齡組聲樂金獎。專事油畫、雕塑、公共藝術、窯燒玻璃釉畫，1986 榮獲中山文藝獎—雕塑類及 1996 年後榮獲二十幾件公共藝術首獎和設置，2001 奧地利國際雕塑創作營作品「弧線、面構成」榮獲收藏六件，北京奧運景觀雕塑徵集大賽獲銅獎等。創作時喜將形體簡約精純化，成為富有豐厚精神容量又饒富意味的形式；以誠懇真情態度，觀照自然，反映現實，集中概括形成藝術形式，體現自我本質。

Resume of Paul Lee

Lee graduated with a master's degree from the Department of Design at National Taiwan Normal University. He used to be the Secretary-General of the Taiwan Sculpture Society, an executive director of the Chinese Cultural and Creative Society, an assistant professor of the Art College of Taiwan Normal University, an executive member and review member of the Taipei Municipal Bureau of Public Art, and is currently a director of the Design Creation Society. In the 2nd International Classical and Traditional Music Awards of 2018, Lee won the Gold Award in the adult group of the foreign vocal (Bel Canto). In 2019 and 2020, he won Gold Award in senior group vocal. Lee specializes in oil painting, sculpture, public art, and kiln-fired glass glaze painting. In 1986, he won the Zhongshan Literature and Art Award in sculpture category. After 1996, he won more than 20 public art first prizes and installations. In 2001, Six "Arc, Surface Composition" artworks were collected by Austrian International Sculpture Creation Camp. He also won the

bronze medal in the 2008 Beijing Olympic Landscape Sculpture Competition.

When creating, Lee likes to make his works concise and succinct, and make them contain generous capacity of the spirit and become the form of meaningful, that is, “to construct the form from imagination”. In other words, he cultivates his mind as a sincere attitude towards the truth as a starting point, self-examination, observation and meditation of nature, reflect the reality, after concentrating and summarizing, they become the art forms, and representing the way for the creation of self-nature.



Title : 甘霖 Timely Rainfall (a) and Rainfall (b)
Material : 天然漆 Natural Plant Resin
Size : 68x60x26cm
Year : 1996

The shape of simple and meaningful water droplets is arranged in an elegant rhythmic pattern, giving a rich emotional quality.

In today's world, where materialism is everywhere, art appreciation and artistic creation are ideal ways for people to nurture their spiritual lives. Art to people's soul searching is like a long drought longing for rain.

Title : 柳葉觀音 Willow Avalokitesvara
Material : 漢白玉 White Marble
Size : 65x17x17cm
Year : 1990

創作理念 Creation Concept :

雕刻手法簡潔、精煉、瑰麗，運用國畫中以線為體觀念，體現線與體結合之東方雕刻特質。造型簡約精純，對稱中見微妙變化，表現崇高而深沈的精神力量。

整體猶如柳葉形，左手立掌於胸前，右手做施灑甘露狀。作品意象深刻表現觀音莊嚴、肅穆的神韻及含蘊嫺雅、娉婷、婉麗的風韻儀態。

創作年代：1990



創作理念 Creation Concept :

雕刻手法簡潔、精煉、瑰麗，運用國畫中以線為體觀念，體現線與體結合之東方雕刻特質。造型簡約精純，對稱中見微妙變化，表現崇高而深沈的精神力量。

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The carving technique is concise, refine and beautiful. Using the concept of lines as structure in traditional Chinese painting to reflect the characteristics of combining lines and structure in oriental sculpture. The shape is simple and pure, with subtle changes in symmetry to express lofty and deep spiritual power.

The entire work is like a willow leaf, with the left palm standing in front of the chest, and the righthand for sprinkling sweet dew. The image profoundly portrays the solemnity and gracefulness of Avalokitesvara.

Title：韻 Rhythm
Material：不鏽鋼 Stainless Steel
Size：大 Large152x133x102cm 中
Medium51x50x50cm
Year：1999

創作理念 Creation Concept：
以圓柔流暢之形式，表現天鵝優雅、高貴、柔美、婉約的特質。設置於水池中，亮面不鏽鋼材質，映納環境景象，巧妙與環境建築諧調融入。作品充滿音樂性，猶如一手韻味濃郁之浪漫情歌。

人與人之間有著和諧的律動，就是幸福；而維持和諧的努力，就是美德。人類行為與自然環境有某種『韻律』的互動方式；失去和諧，受害者是人類。而人類卻是這『韻律』的掌控者。



In a round and smooth form, it expresses the elegance, nobility, beauty and grace of the swan. Set in the pool, the bright stainless steel material reflects the surrounding scenes and is ingeniously harmonized with buildings and environment. The artwork is full of music, just like a romantic love song with lasting appeal.

There is a harmonious rhythm between people, which is happiness; and the effort to maintain harmony is virtue. There is a certain “rhythm” interaction between human behavior and the natural environment. If harmony is lost, the victim is mankind, and we are the controller of this “rhythm” .

A Tipsy Meeting

The creator uses common objects like goblet, orange, persimmon, and a mother looking at her child as material to transform into the distorted image of a drunkard. In this state, the slightly drunkard perceptions of the cup, table, and chair are conceived. The first emphasis is on the aesthetics of the situation, and the needs of ergonomics, shaping and freezing the wonderful realm of imagining the ideal soul mate under this charming rhythm.



Title：微醺之約 ATipsy Meeting
Material：不鏽鋼 Stainless Steel
Size：240x70xH108 cm
Year：2013

創作理念 Creation Concept：
創作者將日常生活中的高腳酒杯、橘子、柿子、母親攬視孩子等素材，以擬醉翁睹物變型的狀態下，構思杯、几、椅的微醺醉態模樣。首重情境美感兼顧人體工學的需要，塑造並凍結這微醺嬌憨的節奏感下憧憬理想的美妙境界。

蘇芬妮斯芭



Sofonisba.

創作自述

聯展：

2019 畫說台灣建築文化遺產 台中市役所

2019 北，中，南三都建築文化遺產展

太陽文化藝術協會聯展 南投縣政府文化局

虎山藝術館 繪情薈藝

2018 台灣藝術教育館 春曉聯展

2018 北美藝術家邀請展 四季溫哥華

2018 CONTEMPORARY Arts Exhibition by Taiwan

Artists in Venice, Italy

Palazzo Albrizzi

March 3th ~April 5th 2018 義大利威尼斯

2018 台中是稅務局 文心藝廊 太陽畫會聯展

個展：

2019 福隆 福容飯店 宇宙星辰 星系列

2019 文化大學大夏藝廊千變萬化 變系列

2018 「蕙質蘭心．蘭系列」於台北市長官邸展

2018 「破繭而出．蝶系列」於亞典書局展。

2017 「台北國際音響，圓山飯店」展出。

2017 「國父紀念館公益演唱會」捐贈五張油畫創作

2017 「東京藝術博覽會」於臺北松菸文創園區

2016 「臺北國際藝術交流博覽會個展」於臺北福華

飯店展出。

2012 「圓夢是真藝術中心開幕暨如鷹展翅上騰展

覽」於圓夢是真藝術中心展出。

2008 台北甘露花園個展

2007 「樂畫樂美麗畫秀暨許如芸好聽音樂會於國際

會議中心」

2006 「我愛福爾摩莎畫秀首展」於新光三越 A8

International Professional Art Certificate

International Profession Management of USA

IPMO 油畫藝術師

IPMO Oil Painting Artist

IPMO 畫廊藝術經紀人策畫師

IPMO Art Gallery Manager and Planner

IPMO 裝置藝術創作藝術師

IPMO Installation Art Creation Artist

IPMO 國際策展人

IPMO International Curator

IPMO 國際藝術市場拍賣官策畫師

IPMO International Art Market Auctioneer and Planne

2019 Picturing Taiwan Architectural Cultural Heritage
atTaichung Municipal Office Building

-2019 2/15-5/14 North, Central, and South architectural cultural
heritage exhibition

Sun Culture and Arts Association Joint ExhibitionCultural
AffairsBureau of Nantou County

-Hushan Art Museum:Art of Love

April 7thNational Taiwan Arts Educational CenterSpring

-Dawn Joint Exhibition

September 13th 2018 North American Artist Invitation
Exhibition

-Four Seasons of Vancouver

2018 CONTEMPORARY Arts Exhibition by Taiwan Artists in
Venice,Italy

Palazzo Albrizzi

March 3th ~April 5th 2018 義大利威尼斯

Venice, Italy

July 31st to August 31stTaiyang Painting Society Joint Exhibition
atWenxin Gallery,Local Tax Bureauof Taichung City

Solo exhibition

Fullon HotelFulong

Universal Star :The Star Series

2019 Dai -hsia Gallery,Chinese Culture University

Ever-changing: Change series

2019 July 2nd~July 15th 2018 Pure Heart and Spirit Orchid
series

Exhibited at TheMayor' s Residence Art Salon

Universal Star :The Star Series

2019 Dai -hsia Gallery,Chinese Culture University

Ever-changing: Change series

2019 April 16th~April 30th 2018 Butterfly Emerging from

Cocoon Series

Exhibited atArtland Bookstore

November 12th 2017 Sun Yat-Sen Memorial Hall Charity
Concert, donated five oil paintings

June 23rd2017 Art Fair Tokyo

Exhibited at Songshan Cultural and Creative Park

April 28th 2012

DreamsmakingArt Center Opening Ceremony and Soar on
Wings like and Eagle exhibition

Exhibited at the Dreamsmaking Art Center

July 8th 2008Amrita Caf'eSolo Exhibition

May 6th 2007Happy Painting Happy Beauty Show and Valen
Hsu Music Concert

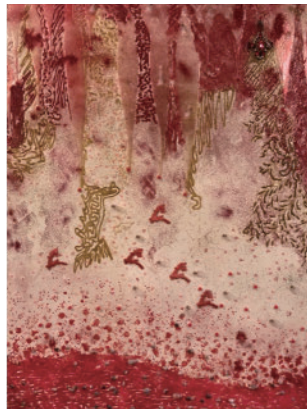
Exhibited atTaipei International Convention Center

November 8th 2006I Love Formosa Painting Show First
Exhibition

Exhibited at Regent Hotel Branch, Shin Kong Mitsukoshi Xinyi
Place



成星之星 50F



喜樂之星 50F



金星 50F



國際藝術專業證照

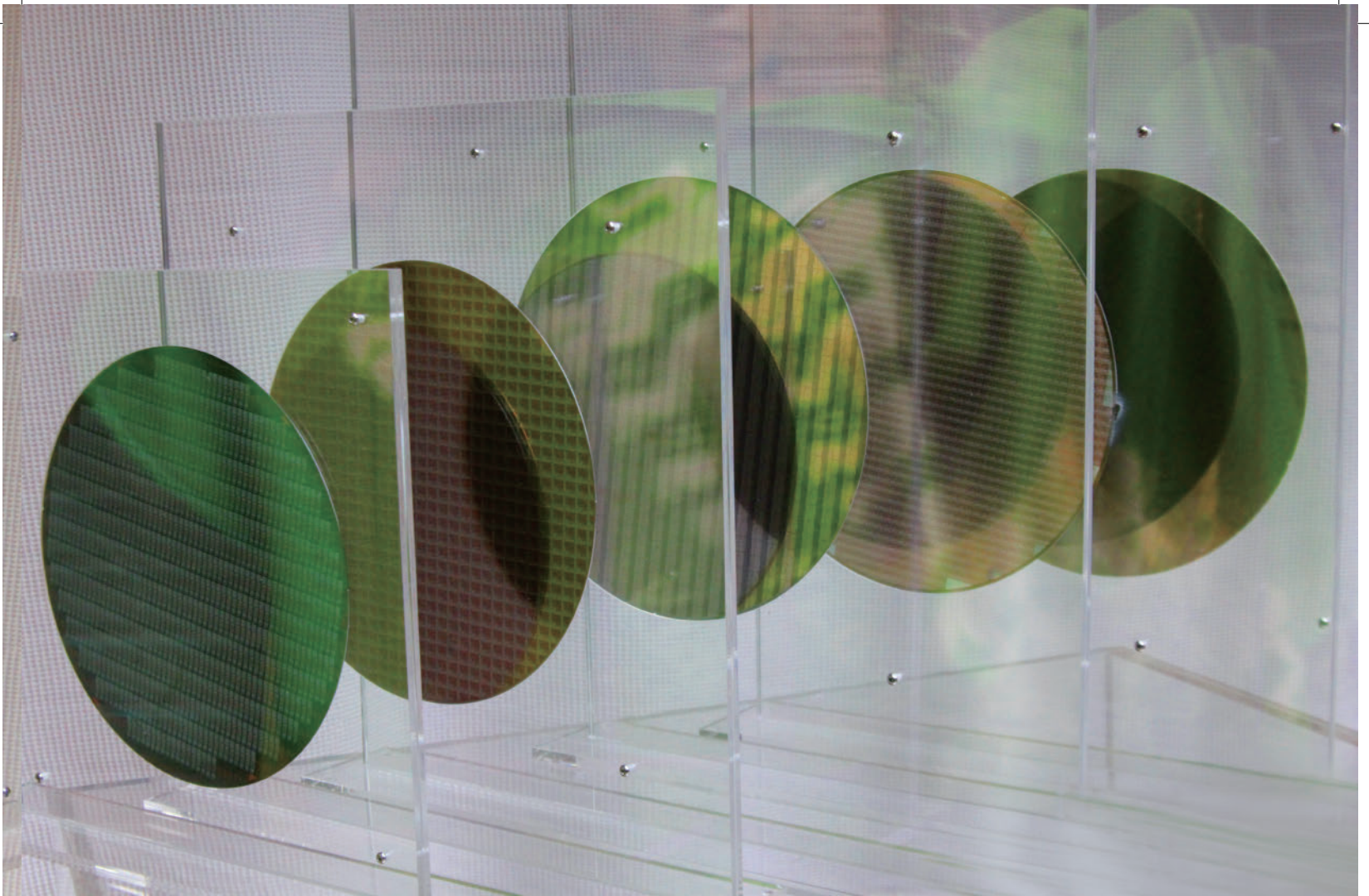
Sofonisba (Lee Chao-Ling)

Innovative Ideas

Focusing on three aspects including mind, knowledge and intuition, the architectural philosophy of Louis Kahn is something I greatly admire and base my creations on. Not only does the love of God warm my heart, it is also the source of my inspiration. I know that God loves me, and I have integrated my knowledge in the intuitive cognitive process and it is the key to my creations. I know that the world I cannot see is much wider than the one I am aware of.

Plato said love is the wonder of everything, as it is the driving force and purpose of the universe. Louis Kahn said any building that does not incorporate the concept of love does not deserve to be labeled as a building, and I think any painting that is not completed with love cannot bring any hope and blessing. A work of art is the gift and understanding of love. Plato said the concept of the highest existence is the integration of truth, goodness and beauty; I think art is the pursuit of truth that combines music, philosophy and life to prove that beauty does exist in the universe in terms of both the physical and spiritual aspects.

I started learning how to paint by following the style of Impressionism, as well as the contrast of Fauvism that expresses self-consciousness regardless of space, light, shadow and depth, until I could paint with ease intuitively. I ended up creating abstract paintings with colored ink to present the harmony underlined with tension and passion just like the music of Mozart. I enjoy the quality of eternity music conveys, so I have tried to incorporate the element of music in my creations. Freedom is a vital element of my thoughts, and thoughts trigger the reaction I can base my work on, which takes me to places I did



not want to go. However, that is the process of leaving the comfort zone to be inspired and moved by the cultural resources of both the East and the West.

Where will the awakening of man and interpersonal interactions eventually go? In fact, the intuition of art comes from the Creator, the most precious asset of mankind. How can beauty become the highest achievement of art? The answer can be found in the mundane. An art exhibition is an effort towards the external manifestation of the artist's soul. Every time I learn from nature, I am blessed with creative energy.

"Psyche" means "the breath of life" in Greek. It is not soul but a synonym of the Latin word "anima." The Ancient Greek considered the soul as the driving force of life, which is closely linked to desire (epithumia) and passionate love (eros). The meaning of psyche is threefold: 1. The process of life, 2. The root of the birth and existence of all things, and 3. The internal principle and structure of evil.

If I were a work of art, then God is the best artist! He made me so that I can live and be better. Nature, true nature, physical properties, temperament, feelings, common sense and personality are all raw materials for my creations which bare my soul. This is why some believe paintings have souls! The soul contains the spirit, feelings and life, and it is the essence of life's true existence! Artists experience self-doubt, self-debate, self-repair and self-harm. If an artist ends his/her life, he/she also ends his art. However, he/she can find balance in the creations till the end of his life.

I love light, nature, life, mankind, and everything that is God's creation. My gratitude allows me to love God, who created everything in the world. He completes my creative vision and gives me the choice between doing and not doing something. The freedom I have is what propels me forward.

果元正





創作自述

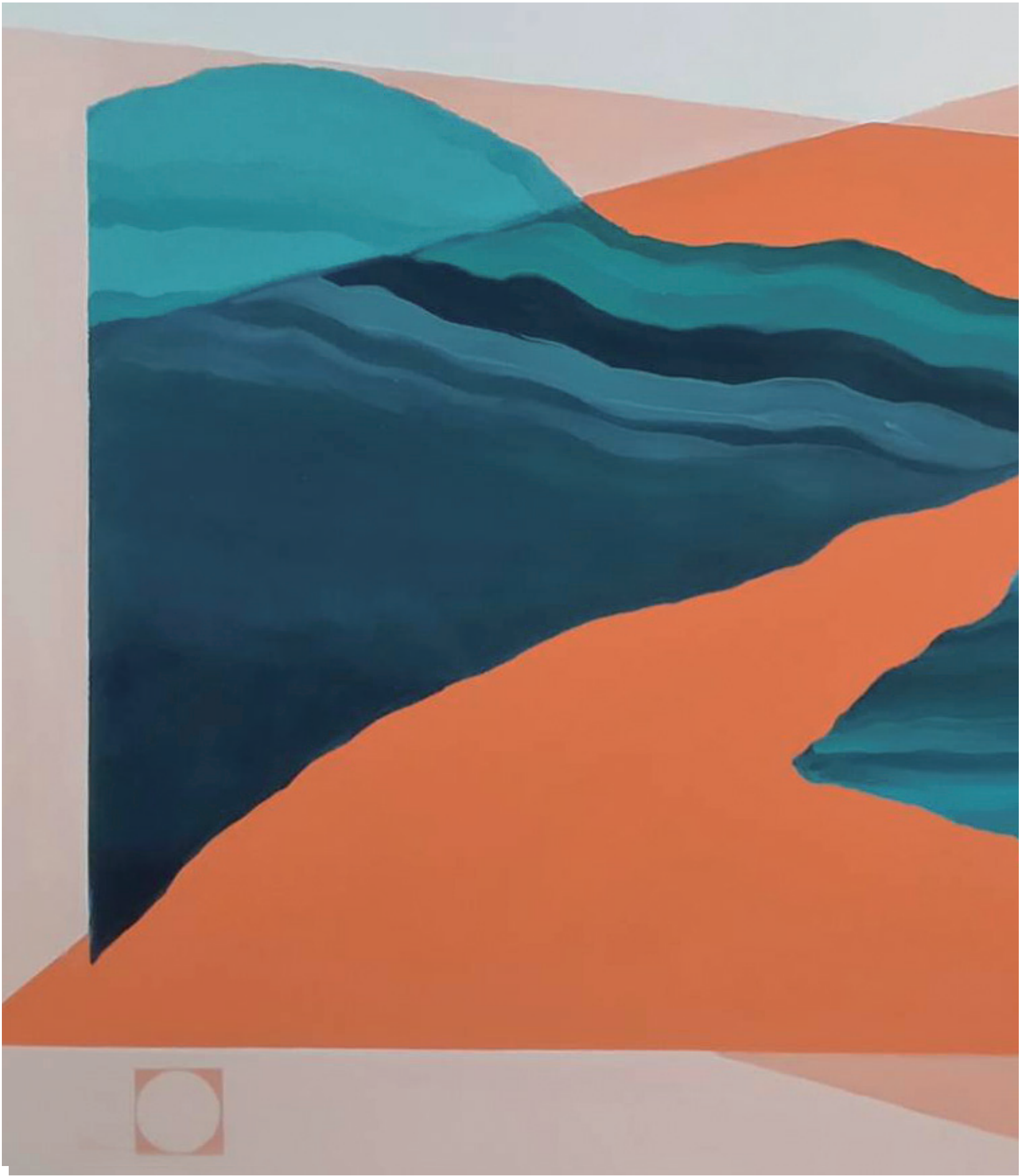
陸軍官校畢，台北市政府公職退休，曾經魚台北市、新北市淡水個展，桃園畫會聯展。

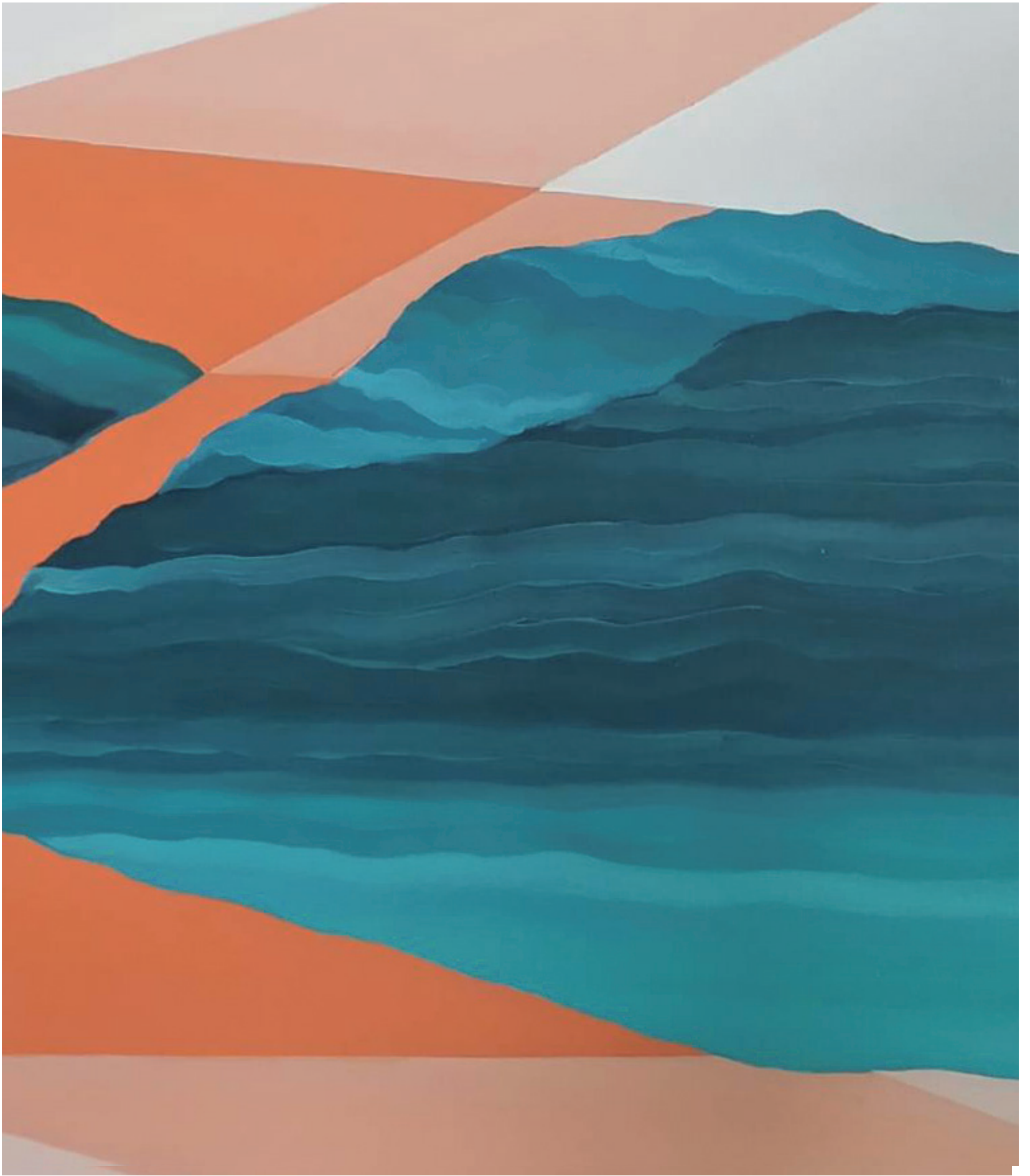
網路世代訊息瞬變，現代繪畫朝多元創新，愛從探究意象理念，置入個人繪畫元素，傳遞畫作新意。

創作理念：人們常常談到繪畫與藝術，真正理解的人並不多，包括我在內，所以我一直努力在畫，却方向不斷的迷失。我曾就教畫家同好，什麼是畫、作品、藝術，最後都是沒有明確答案，我問及個人作品，是畫、還是稱得上藝術，其實現在畫家作的每幅畫，都是好畫，各有所善長，反觀我自己，遠不如他們，但是我有滿心思維，一幅好畫並非我追求目標，我要創新，拋棄舊思維，我要作的不祇是一幅畫，而是一幅令人激賞的作品，當然融入藝術，更是期待，雖遙不可及，我要步步走下去，當前創作，仍是以意導象，下一步是去象行意，未來無意無象，存乎一心。

藝術是時代智慧的展現，藝術史則是時代進化的軌跡，審視亞洲藝術可清楚尋索其與時代相互依存的脈絡與關係。都已告示著疆界必須從新詮釋，社會權力與競爭關係勢必重新配置。尤其歷經年代世紀疫情波動後，也深刻體現因風險而創新、因創新而改變的深意，歷史總在最動盪不安之際另造嶄新的歷程艱困氛圍後所開創全新璀璨局面的最佳佐證。縱觀近幾年當代藝術因全球經濟漸復甦而急遽增長，其活躍現象已迅速擴展至全球，值此亞洲藝術崛起之際，期盼亞洲當代藝術挾著澎湃的經濟動能和藝術實踐，積極介入創造藝術的新斐頁。

身處此氛圍之下，藝術家扮演的角色已非僅視覺感官經驗的創造者，更是具藝術概念與美學思維的創作者，在社會動態與生產發展中建構自我與大環境的連結關係，另方面則向內藉藝術家藝術家以自身身體當作創作的直接或間接媒介，透過所經歷的事件、或自我介入的行為，轉譯成一種語言，由此辯證存在價值。





廖文良



創作自述

廖文良在珠寶領域擁有超過 30 年的經驗，每一次的創作都是一層更深的自我體悟，決定將這份靈感注入畫作當中。繼 2016 年在首都藝術中心發表新書《那一葉 · 有囍事》呈現繪畫 / 珠寶 / 詩詞三位一體創作，並連結 AR 科技來呈現動畫表現，展現在多面向之新藝術上的無比才能。今年，廖文良的藝術創作更上一層樓，《太湖石 · 載太極》運用太湖石的“絢、瘦、透、漏”四大特點，輝映他的創作四大象限《珠寶、繪畫、裝置藝術、詩詞》，將珠寶藝術推向新的創作領域。

太湖石可看出世間的虛實變化，可揉和室內景觀，透過廖文良獨到的藝術詮釋，如同太極的虛實相生、動靜相合，佛家的空性空相有無，厚德載物般巧妙連結，實在不可言喻！藝評家－黃河老師說：「藝術家以鄉村即景彰顯不忘初衷之意涵，又以太湖石為追求夢想之意念；新古典主義寫實的人間，配上表現主義於瑰麗天際，為人生劃出無限的可能！」。許多人相信擁有一件太湖石作品，更能提升自身的文化涵養。

台中許多大型公共建設與建案開發，在城市裡經由時代演繹而轉化的公共藝術，從靜態雕塑到動態的互動裝置，日趨多樣的藝術型態無論在視覺感官與場域特質的表現上，都為公眾帶來豐富的閱讀性，也形成無法忽視的城市地景，襯托出這座城市的藝術品味與文化氛圍。「2020 ART TAICHUNG 台中藝術博覽會」，以繪畫為收藏入門，培養公眾藝術品味，由內而外探索優雅奧義，望與所有參與民眾，一同展開與自身所處之空間、環境及城市的美學對話。



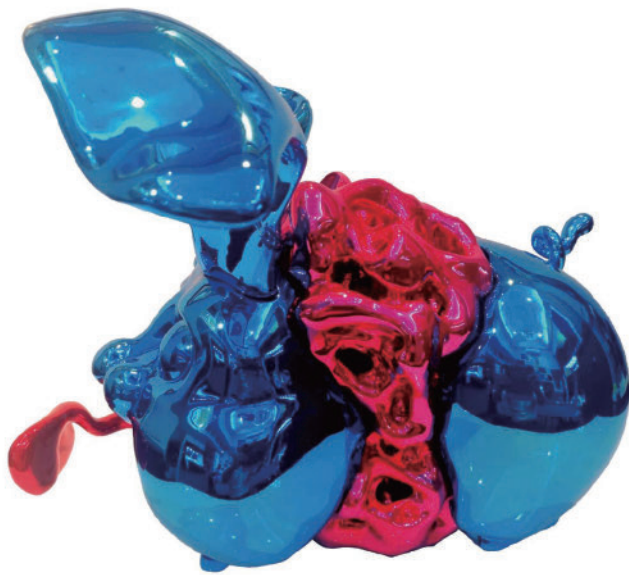
金剛太湖 464x364cm 2018



荷禾如意 116x91cm 2016



巴西遊記 - 抱住幸福 50F 2016



穿越太湖石。迎向太極豬
不鏽鋼 + 3D 樹脂 + 金箔



穿越太湖石。迎向太極龍
不鏽鋼 + 3D 樹脂 + 金箔



穿越太湖石。迎向太極猴
不鏽鋼 + 3D 樹脂 + 金箔



穿越太湖石。迎向太極鼠
不鏽鋼 + 3D 樹脂 + 金箔

曹 楷 智





創作自述

1957 年生於台灣馬祖島，1976 年立志學畫，以藝術為職志，創作領域包括水墨、水彩、陶瓷彩繪、雕塑、及裝置藝術等。創作近 40 年，以油畫為專長，創作介於具象與抽象之間，隨心所欲玩味人生，悠游於藝術領域空間，自得其樂。旅居西班牙達十年之久，返國後長期蟄居馬祖，貢獻所學，成為馬祖藝壇的代表性人物。中西畫相互為用，追求意境與畫味，創作氣勢；粗獷中有細微，不求十分滿，意到而筆未置，表現生活週遭的喜怒哀樂，感受生命的箇中三昧。

2020/06/22 曹楷智贈畫縣府 《津沙濤聲》、《起風的燈塔》

學歷：國立台灣藝術專科學校畢業 (1998 Taipei Taiwan)

西班牙馬德里大學美術學院研究 (1989-1990 Madrid España)

西班牙瓦倫西亞大學繪畫碩士鑑定 (1992 ValènciaEspanña)

西班牙塞維亞大學美術研究所研究 (1990-1992 Sevilla España)

西班牙塞維亞大學美術研究所博士班 (1992-1996 Sevilla España)

西班牙塞維亞大學美術研究所博士班論文研究 (2001 — 2002 Sevilla España)

經歷：

1986 水彩入選高雄市美展 (Kaushiong Taiwan)

全國大專青年水彩寫生比賽入選 (Taipei Taiwan)

獲藝專美術科寫生比賽油畫第二名 (Taipei Taiwan)

1987 獲藝專校慶美展水彩首獎及佳作 (Taipei Taiwan)

水彩入選台陽美展

獲台北市美展水彩第二名 (Taipei Taiwan)

全國大專青年水彩寫生比賽入選 (Taipei Taiwan)

1988 獲藝專美術科科展水彩第二名 (Taipei Taiwan)

1989 赴西班牙馬德里大學研究 (Madrid España)

1990 獲西班牙馬德里大學美術學院版畫展優選於 Joán Miro 作品留校 (Madrid España)

1992 通過西班牙教育部碩士資格鑑定於瓦倫西亞大學獲頒繪畫專業碩士證明 (ValènciaEspanña)

首次個展於西班牙塞維亞市文藝協會展覽廳 (Sala Zurbaran)

第二次個展於西班牙塞維亞大學美術學院展覽廳 (Sevilla España)

1993 第三次個展於西班牙塞維亞 Luiz Verri 畫廊 (Sevilla España)

策劃主辦海峽兩岸藝術家聯展於西班牙塞維亞市工黨 (C.G.T.) 展覽廳 (Sevilla España)

應邀參加第七屆西班牙塞維亞 Muestras de Artes plasticas Las Palmillas 展 (Sevilla España)

曹楷智油畫創作展於馬來西亞檳城 (Penang Malaysia)

1994 獲聘「炎黃藝術」歐洲駐馬德里特約記者 (Espanña)

獲「台北駐西班牙代表處」擴大黨慶攝影比賽第二名 (Madrid España)

應邀參加第八屆西班牙塞維亞 Muestras de Artes plasticas Las Palmillas 展並擔任評審委員 (Sevilla España)

1995 應邀參加第九屆西班牙塞維亞 Muestras de Artes plasticas Las Palmillas 展 (Sevilla España)

應邀參加西班牙皇家醫師公署中國週專題演講及展覽 (Sevilla España)



2015 記憶 170x164cm 複合媒材



2013 漂流 110x126cm 複合媒材

李 若 梅





創作自述

李若梅〈1965～〉生於台南，西班牙馬德里大學藝術碩士，目前定居馬祖從事兒童美術教學和專職創作，2006 年創立馬祖芙蓉海畫會致力於推動馬祖的藝文活動，頻繁邀請知名的藝術家到馬祖交流，促進藝文發展，至今作品常在馬祖發表，在台灣各地舉辦多次個展和聯展，並且與夫婿曹楷智在大陸福州、連江兩地舉辦展覽，出版作品集以及馬祖詩人合作詩畫集、文化處合作文創商品等。作品大多以油畫為主要創作，畫作內容與生活的馬祖小島息息相關，描寫大自然的景象、四季的變化、柔和的筆觸、悠藍的色調、象徵性的線條，表現女性適應環境和剛毅的內心，並且藉著這些來抒發離鄉背井的情感，近來的畫作以海洋小島符號發想，畫面場景動、靜交錯，以此呈現虛實交錯耐人尋味的生命符碼。

因為疫情無法出國，許多人轉往國內旅遊，馬祖以「藍眼淚」奇景成為首選，不過對定居馬祖 20 年的藝術家李若梅而言，「藍眼淚真的是太普通了，我家門口就看得見！」在作品《漂浮的島嶼》中，她以對比鮮明的黑色、藍色，畫出一層層鑲著藍眼淚的黑色海浪，島嶼被海浪包圍，宛如一朵豔麗的海浪花，奇異而神秘。

李若梅回憶，那天正好是藍眼淚大爆發，「我家位於高處，俯瞰海洋，海浪就像皺折花邊一樣，後浪向前浪推進，層層迭迭，遠方則是被海包圍的北竿。」海浪花有大有小，互相堆迭，成為李若梅近年創作的主题，在《海洋 3 樂章》聯展中，她展出 18 幅作品，以黑色、白色和各種深淺藍色，詮釋不同光線下的大海，描繪她的馬祖印象。

李若梅曾于西班牙馬德里大學藝術學院求學，與來自馬祖的先生認識，共結連理，回台後，決定住在先生的故鄉馬祖，「馬祖是閩北，跟在臺灣習慣的閩南風景很不同，例如建築就沒有閩南精緻繁複的剪黏，馬祖則是石頭屋，保留了傳統漁村的粗獷氣味。」

有趣的是，馬祖的房舍看起來和西班牙非常相像。李若梅說，「我好驚訝，一個這麼偏遠的地方，卻像極了西班牙，彷彿冥冥中指引我就是來這裡。」海浪與花的意象，將馬祖和遙遠的西班牙連結了起來，也成為她的創作主题，「西班牙的舞裙也像波浪，其中一幅畫，我就把波浪狀的裙子與馬祖的海浪結合起來。」

李若梅表示，剛搬到馬祖時，常想念臺灣的家人，海洋成為創作中連結情感的象徵，但如今她已是「道地的馬祖人」，海洋容納的意義更多元，「每天眼一睜開就是海，海完全就是我的血液。」馬祖因為藍眼淚被重視，但她更希望大眾因此注意到馬祖特別的漁村文化，「海洋能帶給我們的，比想像的更多。」



2020 月色 60.5x72.5 油彩



2019 花園筆記 60x60cm 油彩

萬勵卡



創作自述

WanneecaCheewin

萬勵卡 是泰國華僑第二代

萬勵卡出生于泰國北部，曾在新加坡南洋藝術學院專攻美術，是泰國頗有影響的華人畫家。

曾居住新加坡二十多年，畢業於南洋藝術學院。

曾參加亞西亞國際水彩聯展多次。

四次個展。

2008 年（花夫人）在新加坡首展。

2009 年（花夫人）在泰國展出。

2012 年 新作品（萬勵卡愛上森林與大海）

在泰國將珠麗大學畫廊個展。

2017 年展出（緬懷九世先王）慈善二人展，還榮獲了九世先王崇高奉獻精神獎。

同時也是設計創意獨特帽子，目前有四百多頂藝術帽子。

曾在 2015 年捐獻畫作及帽子給詩琳通公主殿下，同年在日本 osaka 日本現代美術協會得了優秀獎，還擊了個兩張唱片，經常慈善演出，2017 五月份的衛塞節被新加坡佛光山邀請參加演出得到好評 ...

作品的首要都是發自內心自己認為最美創新獨一無二，新突破會使我更加有成就感。

(首次養育兒女 first Breast feeding 80x60cm 價 25 萬) 創作靈感來自我喜歡中國的青花瓷。同時也是懷念感恩媽媽 母乳更代表著女性的大愛付出，而這幅畫是 在新加坡創作 mother's love mother's milk 母愛母乳一共有 一百多幅 花了 4 年三個國家創作泰國，美國，新加坡 終於在 2018 年 11 月 1 日在美國展擊。2016 年曾獻給星雲大師 的九十大壽。2018 年 11 月 7 日、前往吉拉達王宮兜率殿，謁見皇姐詩琳通公主殿下。

深情相擁 Eternity love 60×50cm 價 20 萬 是今年疫情 2020 最新創作靈感創作來自當我接到 李昭玲藝友通知到台灣畫展 (主題 光與愛) 而想到新的方法創作 採用玻璃 來勇敢突破畫風格，尤其在疫情病毒的災難年代，使我更加想到真愛的珍貴，我還在畫布里加上 covid 19... 來記念提大家必須珍惜生命活在當下。

我喜愛創新獨持多原元化的藝術，如油畫 亞可利 水彩 畫陶瓷 設計帽子 音樂等等 ... 目前已有兩 " 千多件藝術作 還錄了兩片唱片，第一張 2009 年 sawadee. 你好？第二張 是為慈善錄了 第九世 先王的作詞作曲之歌 三千張 (不能售賣只捐贈)

我知道藝術能帶給我快樂，我更希望我的成功藝術能帶給孤兒與窮苦的孩子們受益，非常感謝李昭玲台灣名藝術的邀請參與音響 41 年的盛大藝術活動尤其還在我最喜愛的圓山飯店，我愛台灣感謝。



愛泰國 Love Thailand



想念國慶 109

I am Wanneeca, artist from Thailand. It is important for me to create art from the bottom of my heart - a first of its kind, an aesthetically pleasing breakthrough, gives me a sense of accomplishment.

First Love, First Breast Feeding 80x60cm - 250,000 TWD

The creative inspiration comes from my love of Chinese porcelain. At the same time, it is reminiscent of my mother's love as it represents the hardship and sacrifice of all maternal women. This painting was started in Singapore as a series, Mother's love Mother's milk, of over 100 pieces over the course of 4 years living in Thailand, the United States, and Singapore. In 2016, an artwork was dedicated to Master Hsing Yun's 90th birthday. On November 7, 2018, presented HRH Princess Sirindhorn with an artwork at the Chitralada Villa Royal Residence.

Eternity love

60×50cm - 200,000 TWD

It is the latest creation of this tumultuous year, 2020. The inspiration came to when I received an invitation



幸運蛋 2020



愛泰國 Love Thailand

from a colleague, Li Zhaoling, to the Taiwan Art Exhibition (theme light and love). My new method of creation, involves using glass shards to express this bold new style of painting. During the pandemic, I am further reminded of the preciousness of love. In the painting, the subjects are surrounded by Covid-19 virus, reminding viewers to appreciate life against all odds.

I am a well-rounded artist, engrossed in oil painting, watercolor painting, ceramic design, millinery, and music. Presently, there are more than two thousand works of art and audio recordings. The first audio recording, in 2009, “Sawasdee” . The second, is for charity. Songs are from a collection of three thousand lyrical compositions of HRM, King Rama 9, Bhumibol Adulyadej.

Art brings me joy, and through the success of this medium I hope to benefit children in need and to the orphans of the world. I am very grateful to Li Zhaoling for the invitation to participate in the 41st Taipei International Audio & Art Show, held at the Grand Hotel. I love Taiwan. Thank you, Taiwan!

林 春 榮





創作自述

經歷：

1948 出生於台南市新營鄉下，大學畢業後任職台電大林電廠歷三十九載。

畫歷：

於 1985 年成為南部美術協會會員，出品每年南部展，現任秘書長。聯展 9 次，個展 6 次。作品獲私人和英美國際大公司收藏。

創作理念：

因自小即喜塗鴉，且成長於廣闊田野與蔥鬱林木中，深受自然界神祕特質的吸引，遂孕育出個人的繪畫風格特別喜歡追求泛靈主義的崇高信念。因此，作品大多會自然地醞釀出神祕隱喻的境界所低盪出的靈性氛圍 -- 迷離得猶似真實卻又抽象的交錯意境。繪畫創作秉持著一貫的文學性 -- 藝術的根，藉以持續回應出本身情感的視覺韻律和內觀詩意的表達。

其他：

2010 年起共 3 年負責機組更新改建案之全部建築和廠房之外觀顏色規劃。火力電廠機組負載效率改善歷 5 年，五人工作小組獲行政院能源組最高獎。著作 -DCDAS 在火力燃煤機組控制和運轉之模擬應用。

Lin, Chun-Jung: a Brief Biography

Lin Chun-Jung was born in 1948 in a small village of Hsinying, Tainan. After graduating from university, he has worked for Taiwan Power Company as a senior engineer and manager at Talin Power Plant in Kaohsiung for 39 years.

Lin became a member of the Society of Southern Taiwan Artists in 1985; he is now Secretary-general of the organization. He has to day held 6 solo exhibitions and taken part in 10 joint exhibitions. His works are collected by large international firms as well as private collectors.

Lin Chun-Jung enjoyed scrawling at an early age. Growing up in an agricultural village where he was forever surrounded by vast expanses of fields and lush green forests, Lin was naturally drawn to nature mythicism, and thereby developed a painting style that adheres to the lofty conviction of Animism. His works often exude a kind of spiritual aura arising from the subtle depth of mythical concepts that fall somewhere between reality and abstraction. Lin has always stayed close to the literary-aesthetic roots of art in his paintings, and in so doing offered a visual response to his inner voices and poetic impulse.

During his service at the Talin Power Plant, Lin has contributed remarkably to the improvement of the complicated control systems for the thermal power plant. During the years between 2010 and 2012, he was in charge with the Talin Power Plant renovation project. He was also responsible for choosing the color scheme for the exterior walls of the power station buildings. For a total of 5 years, Lin and his teammates were responsible for improving the load efficiency for 5 thermal generator units - a tremendously complicated task which eventually won him and four others the highest honor from the Executive Yuan for their contribution to energy efficiency. He has published a book entitled The Application of DCDAS In the Workings of The Fuel-Fired Thermal Generator Sets.



紅屋 油性粉彩 2020 110x79.5cm



雲之旅程 2020 油性粉彩 75.5x56cm

張 秀 琴



創作自述

現任大觀藝術研究會會長，台灣國際水彩畫協會理事，台灣水彩畫協會監事，中華藝風書畫會理事，港澳台美術協會理事，湖北神農架畫院顧問。

個展

1992-2018 共計有 17 次個展

2009 愛之頌心靈的圓專題展 · 台北市社教館

2009 華蘿藝術活動中心創作個展

2015 布語 & 行腳—張秀琴繪畫日記個展於台北吉林藝廊

2015 讓布說話 _ 張秀琴現代繪畫展於國父紀念館

2017 引爆藝術力 - 台灣藝術博覽會於世貿一館

2017 人間有愛 - 張秀琴創作個展於桃園機場誠藝空間

2018 湖北武當山地質博物館 張秀琴水彩創作展聯展

2010 參展檳城 馬來西亞畫家聯展

2011 參展第一屆國際新藝美術雙年展於鄭州

2013 參展上海中、臺、馬女畫家聯展

2013 參展日本仙台 _ 永恆的朋友展

2014-2016 參加女性主義再出發國際女性藝術家高雄 巴黎台東巡迴展

2016 參加第十二屆她的彩色空間 - 高雄 世界女性藝術家

2016 參加中華翰墨情上海陸嚴少美術館交流展

2016 參加”她的藝見”女性藝術特展 _ 桃園

2017 參加 57 屆威尼斯雙年展會外衛星展

2017 參加台日水彩畫會交流展於奇美博物館

2018 參加風華再現 - 兩岸名家邀請展 - 國父紀念館

2018 參加”水彩的可能”水彩藝術特展 _ 桃園

2018 參加亞洲力與美慈善藝術展 - 泰國

2018 參加第十三屆她的彩色空間 - 上海 世界女性藝術家

2018 北京 翰墨飄香 - 國粹藝術中的兩岸融合書畫精品展

2019 河北美術館 “兩岸一家親 - 藝會譜新篇”冀台書畫展

2019 台中 - 第三屆國際藝術家傑聯展

2020 台北 - 水彩 · 武林台灣水彩畫協會 50 紀念暨台日交流展



幻境 複合媒材 130x162cm 2016



取暖 複合媒材 45.5X53 公分 2020



媽媽抱抱 複合媒材 60X80 公分 2020



仲夏夜之夢 複合媒材 45.5X53 公分 2020

王建民（蠟筆王）



創作自述

台灣著名蠟筆畫藝術家王建民 (蠟筆王) 老師，無心插柳之下，一頭栽進蠟筆繪畫的創作之路，悠遊其間自得其樂，無老師指導，憑藉自己對蠟筆的熱情，在無師自通之下，始終堅持以蠟筆藝術為創作核心，專研各種技法，創新各種蠟筆繪畫風格，

累積多年深厚的實力，王建民老師以一位藝術素人，迅速在藝術界建立名號並佔有一席之地，在藝術創作稍有成，王老師亦著力於繪畫傳承上，開創蠟筆藝術相關教學、課程、教材、教具，並廣為開班授課，推廣蠟筆繪畫藝術，不僅如此，更戮力於作品授權與衍生文創商品設計，在市場上開拓出獨有的蠟筆藝術文創形象，建立起藝術與教學品牌知名度，蠟筆王不僅是個人獨立的稱號，也逐漸發展成為文創產業的品牌象徵。

Wang Jan-Min (Crayonist Wang)

Taiwan's famous crayon artist Wang Jan-Min (Crayonist Wang) accidentally entered the creative road of crayon art. He is in the absence of teacher guidance. With a passion for crayon art, he can learn by himself without the guidance of a teacher. In this case, he always adhere to the crayon art creation as the core, specialize in various techniques, and innovate various crayon painting styles.

With the profound strength accumulated over the years, Mr. Wang quickly established a reputation as a newcomer in the art circle and gained a place. While achieving some success in artistic creation, Mr. Wang also focuses on the inheritance of crayon art painting, creating related teaching, courses, teaching materials and teaching aids for crayon art, and expanding teaching to promote crayon painting art. Not only that, but also committed to image authorization and derivative cultural and creative product design, developed a unique crayon art and cultural creative image in the market, and established a reputation in art and teaching brands. Crayonist Wang is not only a personal independent title, but also gradually developed into a brand symbol of cultural and creative industries.

【重要獲獎】 Important awards

2011 榮獲日本皇家國際學士院學術學位資格認證

Japan: Royal International Baccalaureate Qualification of Academic Degree

2011 榮獲建國百年藝術百傑 - 國家藝術成就獎

Granted Top 100 Artists of Centennial-National Art Achievement Award

2017 榮獲 2017 海峽兩岸創意設計系列大賽銀牌獎

Won the silver medal in the 2017 Cross-Strait Creative Design Series Competition

【重要個展】 Important solo exhibition

2019 於師大響 ART 舉辦個展

Solo exhibition at Xiang ART Gallery

2019 於中國文化大學大夏藝廊舉辦【蠟韻回眸 - 雙人展】

A two-person exhibition at the Daxia Art Gallery of Chinese Culture University



絕代雙斑 90X60cm 油性粉彩 2016

- 2019 於中國文化大學大夏藝廊舉辦【藝魚盡緻】蠟彩 + 紙雕 雙藝魚特展
Oily Pastel + Paper Sculpture Double Art Fish at Daxia Art Gallery of Chinese Culture University Special Exhibition
- 2018 於中國文化大學大夏藝廊舉辦【藝術與文創】個展
(Art and Cultural Creation) Solo Exhibition in Daxia Art Gallery of Chinese Culture University
- 2017 於上海楊浦區台灣建築設計院舉辦個展
Solo exhibition held at Taiwan Architectural Design Institute in Yangpu District, Shanghai
- 2017 楊英風美術館舉辦「蠟韻飛揚」個展
Solo exhibition at Yang Yingfeng Art Museum
- 2016 於大陸嘉興北大青鳥時尚產業園區舉辦個展
Solo exhibition in Jiaxing Fashion Industrial Park, Mainland China
- 2016 於南投日月潭涵碧樓舉辦個展
Solo exhibition at The Lalu Sun Moon Lake, Nantou County
- 2016 於宜蘭冬山河親水公園大足石刻台灣文創館展出
Exhibited at the Taiwan Cultural and Creative Museum of Dazhu Rock Carvings in Dongshan River Water Park, Yilan
- 2015 於新北市鶯歌光點美學館舉辦個展
Solo exhibition at Yingge Spot Aesthetics Museum, New Taipei City
- 2014 於新北市長庚養生村舉辦「蠟彩風華」個展
Solo exhibition in Changgeng Health Village, New Taipei City



龍再現 120X80cm 油性粉彩 2020

2013 於郵政博物館舉辦「蠟光 · 豔彩 · 新藝境」個展

Solo exhibition at the Postal Museum

2013 於中國文化大學大夏藝廊舉辦個展

Solo exhibition at Daxia Art Gallery of Chinese Culture University

2012 於大陸杭州西湖 -- 唐雲藝術紀念館舉辦個展

Solo exhibition at the West Lake in Hangzhou, China-Tang Yun Art Memorial Hall

2012 於台北市社教館舉辦侯硐 · 蠟筆 · 貓村個展

Solo exhibition in Taipei City Social Education Center

2011 於台北市捷運局捷運藝文廊舉辦個展

solo exhibition at the MRT Art Gallery of Taipei City MRT Bureau

2011 於台北市議會文化走廊舉辦個展

Solo exhibition in Taipei City Council Cultural Corridor

2011 於大陸杭州天工藝苑舉辦個展

solo exhibition in Hangzhou Tian Craft Garden, Mainland China

2008 於中國科技大學新竹校區藝文中心舉辦個展

Painting in China University of Technology district literary arts center display.

李 芳 萍



創作自述

銘傳大學商業設計系畢

現任

德翊廣告事業有限公司 執行長

廈門蠟筆王蠟彩文創科技有限公司 執行副總

海峽兩岸教育推廣協會 秘書長

中華國際策展經紀交流協會 監事

中華文創學會 會員

華人文創產業協會 會員

聯展

創作多為油性粉彩、礦顏蠟彩

2020 「藝影之秋」華人文創產業協會桃園展演中心聯展

2020 「仲夏自在」中華文創學會台北科技大學藝文中心聯展

2020 「靜映春影」宜蘭縣立文化中心視覺創作聯展

2019 CUNI EXHIBITION 西班牙水性蠟彩亞洲首次聯展

2019 廈門海絲藝術中心聯展

2019 第 12 屆海峽兩岸廈門文博會聯展

2019 「蠟韻回眸」王建民 / 李芳萍雙人聯展

2019 「春曉」中華文創學會陽明書屋聯展

2018 林建生基金會蘆洲聯展

師法自然 恣意飄遊

三個廣告人格特質：passion・passion・passion，大概就是支撐芳萍迄今經營廣告公司 30 多年沒換跑道的動力吧！然而意外地在因緣俱足下讓她有機會重拾畫筆揮灑藝趣，享受繪畫創作的美好。

儘管忙於事業，熱愛大自然、喜歡探索旅遊加上開朗的個性，培養出以一種自由的心境從事創作，憑藉自身細膩情感及敏銳覺察，體悟自然界的靈動與變化，心領神會，永具藝術生命力的本質。過盡千帆，心不曾改變，始終認為最美的事物就在生活裡，每件作品，都是其情感連結感動的輸出、記憶中的畫面…，加上幾許女性的浪漫意境。

一幅畫可以讓看者深入其境，透過畫作與觀者產生共鳴，正是她畫裡想傳達的生命之美。



熙陽黃氫 西班牙水性蠟彩 8F 2020



秋曦 西班牙水性蠟彩 30.5x41cm 2020



黃人鸞

自幼跟隨父親黃劍嘯先生學習書畫，後師從陳銘顯、黃磊生、李奇茂、歐豪年等諸位大師，納多方精粹自成獨到心法。

近年專注於牡丹創作，擅長的山水渲染之筆法及西畫印象風格的光影表現，融會貫入作品中，不同於傳統工筆，呈現當代水墨畫家的濃豔高貴，自創一格，恬淡清雅的牡丹新語。



多媒材 2020 46X46cm
喜悅 用潑墨加上張大千愛用的石綠和石硃兩種顏料來沉澱襯托出牡丹的富貴。(義賣)

展覽年表

- 2001 與父黃劍嘯先生國父紀念逸仙畫廊父女聯展
- 2004 中正紀念堂，佛教與藝術大展聯展
- 2008 全日展作品特選
- 2010 北京市保利藝術博物館及歌華藝術文化創意中心
「牡丹新語」個展
- 2010 新加坡，留台大專校友會書畫聯展
- 2011 重慶市辛亥革命百年台渝兩地名家畫作聯展
- 2012 法國台法藝術文化節與當地藝術家邀請聯展至莫
內花園寫生
- 2013 上古第四屆藝術博覽會展覽
- 2015 新藝博國際展覽會展出
- 2016 宜蘭惠好人文藝術中心第一屆師生聯展
- 2018 「九鼎」瘋藝術國際展覽會展出
- 2019 中華文創協會聯展於陽明書院
- 2020 中華文創會聯展於台北科技大學藝文中心



花燈王

現代彩墨 2020 140x20xcm

en Luan Huang

Since childhood, her father mentored her on how to paint, later on in life she was taught by many renowned painters such as Min-Xian Chen, Lei-Shen Huang, Chi-Mao Li, Hao-NianOu. She learned from those masters and made those skills her own and combined them into an unique style.

In recent years she has focused on drawing peonies and other nature sceneries, she specializes in using a western painting style that emphasizes the shading and lighting, it's unlike the traditional style but more of a contemporary inkpainting with class and subtleness, these two techniques mixed together, she creates her own style that redefines the way peonies are expressed in art.



大紅燈籠高高掛 走在北京的胡同裡，方圓十里燈籠最多，這就是藝術。多媒材 2020 90 90cm

Exhibition Timeline

- 2001- Sun Yat-sen Memorial Gallery Joint Exhibition with her father Huang Chien-Shiao
- 2004- Chiang Kai-shek Memorial Hall Buddhism and Art Exhibition
- 2008- Selected works Exhibition
- 2010- Beijing Poly Arts Museum and Gehua Art and Culture Center Peony Personal Exhibition
- 2010- Joint Exhibition of Painting and Calligraphy of Taiwan Alumni Association in Singapore
- 2011- Cross Strait Arts Exhibition at Chongqing in honor of the 1911 Revolution Centennial
- 2012- French Taiwanese Art and Culture Festival and local artist Exhibition in Jardin de Claude Monet
- 2013- The fourth Ancient Art Antiquity Art Fair Exhibition
- 2015- International New Art Expo Exhibition
- 2016- YilanHuihao Humanities and Arts Center Exhibition
- 2018- International Juinding Crazy Arts Exhibition
- 2019- Chinese Cultural and Creative Association Joint Exhibition in Yangming Academy
- 2020- Chinese Cultural and Creative Association in Taipei University of Science and Technology



俏牡丹

現代彩墨 2002 70X35cm



西門町

現代彩墨 2020 66X48cm

俏牡丹 用土耳其藍色襯托出牡丹優雅姿態，有如牡丹在水中跳躍

西門町 這是對歷史有紀錄的作品，西門捷運正在興建，手機正開始流行科技文化迅速發展如今的西門町是很新鮮的。



圓山大飯店

現代彩墨 2002 66X48cm

以石獅子為主點，雄偉的建築物加上內部的龍祥鳳舞以虛幻呈顯，以及人們的一種嚮往精神

祁慶玲



創作自述

牙牙學語唸的是唐詩三百首，拿起得第一隻筆是父親大手包小手握的毛筆，從小就在父親祁永明的家教中浸淫在中國藝術的氛圍。雖然隨著年齡的成長，學習的轉換，職腸的歷練及居住國度的轉移，但一路走來，不忘初心，藝術的學習一直是相依相從。旅居國外十五年來，體驗到工作和生活處處是門藝術，時時帶給人生意外的驚喜。藉由職腸的專業常提供了自身在藝術創作上不同思維，因沒有傳統藝術本科生的包袱，反而更能天馬行空的揮灑，有著另類得創作成果。

人們常感競爭力只來自職腸，藝術與其無關連。自康德、黑格爾的美學建立以來，藝術開始執著於為藝術而藝術的信念。歷經俄國現實美學家別林斯基後，藝術開始與現世生活、社會現況事件銜接連結。當全球化現象席捲世界的當下，藝術的精神、內涵與表達形式內容將不同於上世紀，而藝術的競爭力象徵作品的創作性，形式表達得特殊性，與時代連結性等條件俱足。如眾所皆知畢卡索的一喝苦艾酒的人，在全球經濟飄搖中依然開出拍賣天價，其主因是此件作品在藝術史上極富時代性，這樣堅實的條件提供其歷久彌新的價值，全然不受經濟寒澁影響，這就是藝術的競爭力。也是作者處於創作洪流中所要追求的當代性。

自 1980 年後現代起後至今，無論繪畫創作，藝術風格雖呈現百花齊放知勢，但其表現仍侷限後現代的範疇，只是當當社會轉型。世界關係更緊後，藝術創作、題材、材料、表現將更趨多元化，並與社會發展脈絡一致。也就是，此世代人類面臨的經濟全球化、文化全球化現況，因與高科技所挾帶威脅人類生存的生態環保後遺症等問題，也將成為藝術探究的主題。以藝術手段揭發時代議題與人性是藝術崇高之處，這也說明權化架構下的藝術將異於傳統。

本次展出的作品系列是有感於此次武漢疫情牽動全球蔓延與未來不可預知的演化，作品中隱喻敘述著整個事件在全球各國關係的產生了有別以往的對立性與增加了前所未有得緊密關聯性。

創作中運用多種媒材，藉由點、線、面的佈局，以點與點的連結到整個面的覆蓋，並透過光影、線條、穿梭交織、堆疊盤錯的複雜型態達到創作者想表達武漢疫情造成震撼全球關係網異於往常所產生的當代性藝術形式。

其創作理念除希望以當代性的產品取代畫筆形式的傳統表現，僅由畫筆的佈局，藉由理性和感性的思維，並透過細心品味大自然的氛圍藉油料本身的特性所延伸的化學反應與物理變化，並以符號性、圖像性和結構性的語彙表現出的當代唯美創作。

當全球人們還在為疫情帶來的經濟及生活的大改變而情緒緊繃之際，希望藉由此次的創作風格能讓觀賞者的情緒隨之放鬆，作為生活調劑的一個活力。



自 2001 年起已參與國內外多次的畫展及陶藝展覽。

2019.11.17 苗栗縣文化產業藝術協會聯展－苗栗陶瓷博物館

2019.12.14 台灣藝術家紐約聯展－紐約法拉盛文教中心

2019.12.25 韓中藝術交流展－韓國仁川藝術館

2020.07.18 「祁顏藝色」個展－台北 S7 美術館 99 藝術中心

2020.09.25 全球東方文藝復興傑出藝術家榮譽授證

2020.10.02 中華文耀文教協會－國際藝術聯展－新北市藝文中心

藝術過程與理念：

因職業常期旅居於國際，浸淫在不同國界的藝術氛圍，遍訪國內外名師後融合而出獨具風格的作品，豐富了一生的藝術歷程。創作中常把商業職場的理性融入藝術人的感性，顯現衝突的美。

更因她體驗到工作和生活處處是門藝術，時時帶給人生意外的驚喜。藉由職場的專業常提供了自身在藝術創作上不同思維，心靈的享受勝於表象的追求，由業餘到專業，因沒有傳統藝術本科生的包袱，反而更能天馬行空的揮灑，從傳統藝術突破融入當代的藝術氛圍，有著另類得創作成果。



Art Specialty :

Pottery, Pot Carving, Painting

Art Qualifications :

Since 2001, Linna has participated in many art exhibitions and ceramics exhibitions at home and abroad.

2019.11.17 Miaoli County Cultural Industry Art Association Joint Exhibition—Miaoli Pottery Museum

2019.12.14 Taiwanese Artist Joint Exhibition in New York—New York Flushing Educational Center

2019.12.25 Exchange Exhibition of Chinese and Korean Artists—Korea Incheon Art Gallery

2020.07.18 Glimpse of the Rainbow Solo Exhibition—S7 Art Museum/99 Art Center

2020.09.25 Outstanding Artist of Global Oriental Renaissance Honorary Charter

2020.10.02 Chinese Wen-Yao Culture and Education Association—International Joint Exhibition—New Taipei City Arts Center

Art progress and concept :

Linna has lived abroad for a long time due to her occupation, she was immersed in the artistic atmosphere of different nations which has enriched the artistic process of a lifetime. In the creation, she often integrates the rationality of business career into the sensibility of artists and display the beauty of conflict. She has experienced that art can be found everywhere in work and life, which always bring unexpected surprises to life from time to time. Her professional background often provides her with a different way of thinking about art creation; the enjoyment of soul is better than the pursuit of appearance. From amateur to professional, she does not have the same burden as those art graduates, and hence she is able to create freely and unrestrainedly, with unique artworks on display.

曾新有



創作自述

展覽經歷：

2015 第八屆中國（義烏）文博國際展覽會

2015 第八屆海峽兩岸（廈門）文博國際展覽會

2016 中國廈門國際佛事展覽會

2016 第 11 屆中國（義烏）文博國際展覽會

2016 第九屆海峽兩岸（廈門）文博國際展覽會

2016 中（淄博）國際陶瓷博覽會

2017 中國廈門國際佛事展覽會

土．對話．生命曾新有秉持對陶瓷手拉坯，泡茶具組的專業與動力，古代人有古代人的創意，現代人就要努力創造現代人的陶瓷產品，這樣才能展現無數以及表達我們熱愛陶瓷作品的精神。

作品名稱：十二生肖大爆烈柴燒茶壺、十二生肖冰煙茶壺

作品規格：14 9cm

作品媒材：瓷土

創作年代：2020

作品搞：十二生肖大爆裂柴燒壺

舉凡國內陶藝界茶壺的製作中，在茶壺種類上有百百種之多，真的可以用琳琅滿目來形容它。

關於茶壺作品的燒成方式不管電窯燒，瓦斯窯燒，柴窯燒，可謂不甚枚舉

這支十二生肖冰煙柴燒壺是作者研發多年特調配方土，經過無數次的調整及試燒……從失敗的經驗中獲得最滿意的配方土。

十二生肖冰煙茶壺設計的原始動機是希望所有喜歡泡茶的人或是茶藝界的好朋友們及收藏家們多一種選擇，多一種泡茶的樂趣甚至在泡茶的過程能（與壺對話與壺交心）最後在《禪茶一味》中讓這支十二生肖冰煙壺伴演著重要的角色

這是作者帶著這樣的心，這樣的期許在設計，在做這每一支十二生肖冰煙茶壺的。



Works: Big Burst Firewood Pot with Chinese Zodiac

For example, in the production of teapots in the domestic pottery industry, there are hundreds of types of teapots, and it can be described as a dazzling array.

Regarding the firing methods of teapot works, no matter electric kiln, gas kiln or wood kiln, it can be described as numerous

This Chinese zodiac ice smoke wood burning pot is a specially-tuned formula soil developed by the author for many years. After countless adjustments and trial burning...the most satisfactory formula soil was obtained from the experience of failure.



The original motivation for the design of the Chinese Zodiac Ice Smoke Teapot is to hope that all those who like to make tea or good friends and collectors in the tea art world have more choices and more fun in making tea

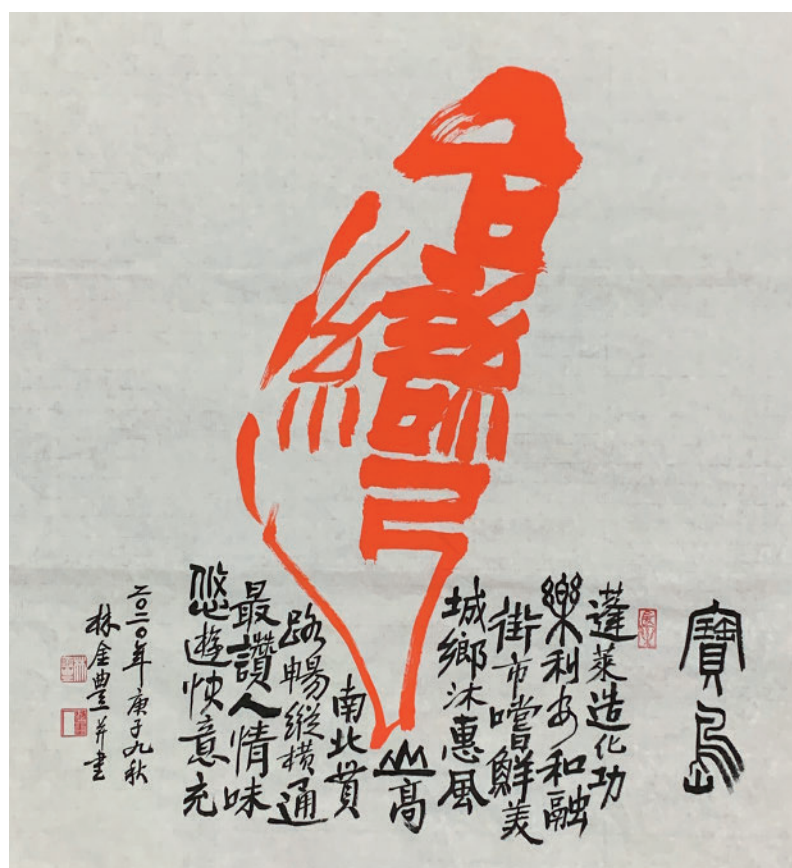
Even in the process of making tea

(Dialogue with the pot and heart-to-heart with the pot) Finally, let this Chinese zodiac ice cigarette pot accompany an important role in "Zen Tea Blindly"

This is the author with such a heart and expectation in designing and making every teapot with ice smoke of the Chinese zodiac.

林 金 豐





台灣心象 w69xh69cm 宣紙 2020

創作自述

漢字書藝文化學會理事長、中華鬯廬書法學會顧問、漢書藝文化碑園執行副館長、連橫書畫院副院長、中國書法學會會員、台灣書法家協會會員、翰漢書藝協會會員、松山吟社社員、新店崇光社大書法講師、新北市終教中心書法講師。

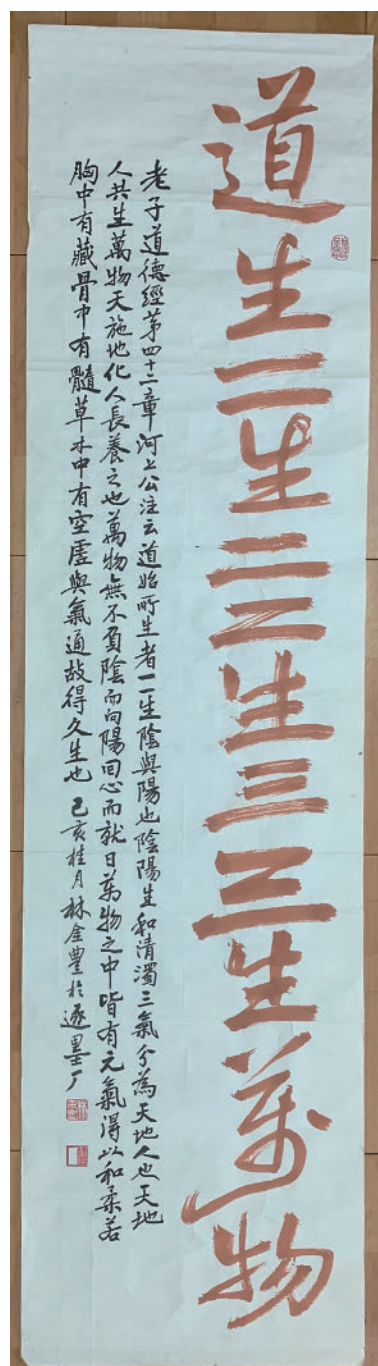
榮獲 2017 年第 37 屆全國書法比賽特優獎。

2019 年北京師範大學第八屆全國書法骨幹教師研習結業。

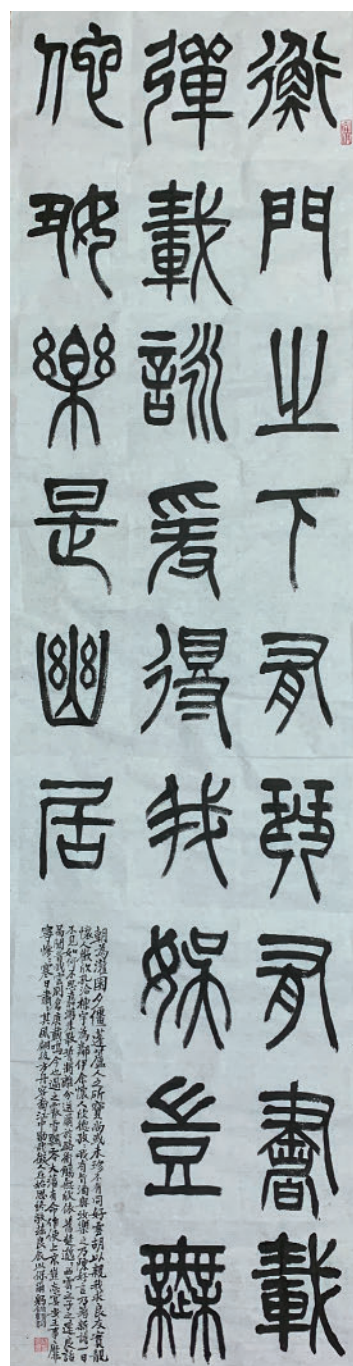
2020 年榮獲中國郵政精選 18 件書法創作出版發行郵票小全張、明信片、郵通卡，並合輯發行精裝郵冊。

詩懷礪寬士
 書喜齊欣
 畫藝研羣
 印文翰鷗
 展同墨契
 續習共翠
 紛丹耕嶺
 走青耘讀
 趣相耘江
 情砥樓碑
 鬯

鬯懷宏漢頌
 鬯漢字兩學會創會發起會員
 林金堂撰書



道德經第 42 章 w34xh138cm
宣紙 2020



漫步江邊 w69xh138cm
宣紙 2020

潘 慧 敏



創作自述

- 中國文化大學推廣教育部藝術文創中心主任
- 中華書道學會理事長
- 中華國際策展經紀交流協會理事長
- 中華攝影藝術交流學會監事

個展與重要聯展

- 2020 年台北市藝文推廣處「2020 生存之道攝影徵件展」
- 2016 年文大推廣部大夏藝廊「境新隨墨」書畫聯展
- 2016 年台北市藝文推廣處「2016 台北攝影節」
- 2015 年江蘇昆山「兩岸藝術名家聯展」
- 2010 年文大推廣部大夏藝廊「咪台灣」攝影個展
- 2007 年國父紀念館翠亨藝廊「吠陀世界之紗麗面貌」
- 2005 年文大推廣部藝文廊「此處他方」攝影個展
- 2004 年國父紀念館展出「角落的生命」系列作品

獲獎

- 第五屆郎靜山紀念攝影獎得主 (2004 年)

學歷

天津南開大學哲學博士主修美學
英國萊斯特大學企管碩士

經歷

- 台北攝影學會主編
- 中華攝影教育學會常務理事、秘書長
- 全省美展永久免審查作家協會秘書長
- 台北科大、景文科大、國立體育大學兼任講師

原本商學背景的學經歷，2000 年無意間接觸了攝影的學習，從此著迷。2004 年獲得頗具代表性的郎靜山紀念獎，2005 年開始為台北攝影雜誌擔任主編前後約 12 年，2014 年反思中國美學的意境在影像上得表徵，遂前往中國天津南開大學研修哲學博士，希望在東西方的思潮中反覆洗鍊下，讓作品傳遞「定」的力量。

- ** 依《禮記大學篇》中的「定、靜、安、慮、得。」





黃崇洪





創作自述

學歷：

2008，國立臺灣藝術大學造形藝術研究所碩士（MFA）。
發表碩士創作論文《形態游移－繪畫轉換形式之創作論述》

得獎：

2003，第2屆玉山獎油畫入選。
2005，臺灣國展油畫優選。
2009，第8屆臺中港區百號油畫展入選。

典藏：

2005〈大戲〉，油彩，80P，打狗英國領事館典藏。

個展：

2004.07.31-08.09，臺北 明倫畫坊首展。
2005.07.01-07.31，臺北 郭元益糕餅博物館個展。
2007.05.05-05.31，臺北 吉林藝廊（形態游移）創作展。
2008.06.09-06.17，國立臺灣藝術大學心香藝廊畢業創作展。
2010.01.22-02.04，臺北市立社教館第一展覽室個展。
2010.07.03-07.15，國立國父紀念館載之軒個展。
2014.04.02-04.13，臺北 孟焦畫坊個展〈交託在足跡當下〉。

2017.05.12-05.28，臺北 孟焦畫坊個展（心懷意念）。

2019.06.14-06.27，台北市藝文推廣處個展（城市話題）。

聯展：

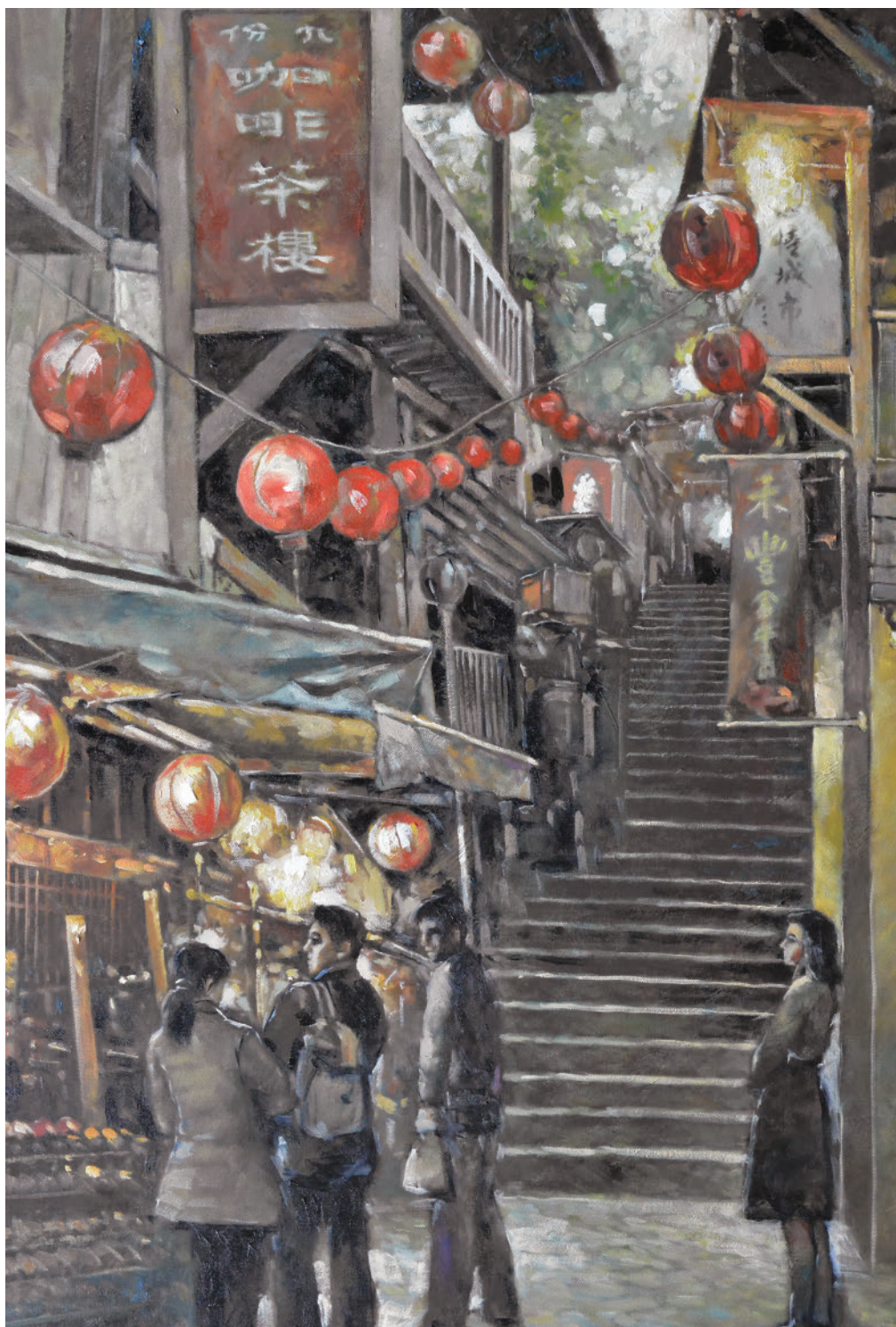
1979 起，嘉義朴子梅嶺美展多次。
2006.05.01-05.07 國立臺北教育大學（10 個觀點）。
2007.12.17-12.23 國立臺灣藝術大學真善美藝廊（新藝三人展）。
2008.12.06-12.28 板橋 435 藝文特區（2008 板橋市美術家大展）。
2011.10.01-10.31 新莊戶政事務所藝廊（達文西畫室師生聯展）。
2014.11.02-11.16 北市紀州庵展覽館聯展（速寫台北 104 年”不在台北”）。
2017.07.01-07.31 三軍總醫院藝廊（彩繪行腳）劉福生、黃崇洪聯展。
2017.08.01-08.31 板橋 435 藝文特區（遇見台北）內湖畫會聯展。
2017.09.01-12.31 三軍總醫院二樓走廊（遇見台北）內湖畫會聯展。
2017.11.01-11.30 迪化街藝廊（寫生趴趴走四人聯展）。



Facebook



Youtube



九份華燈 30F 油彩 2020

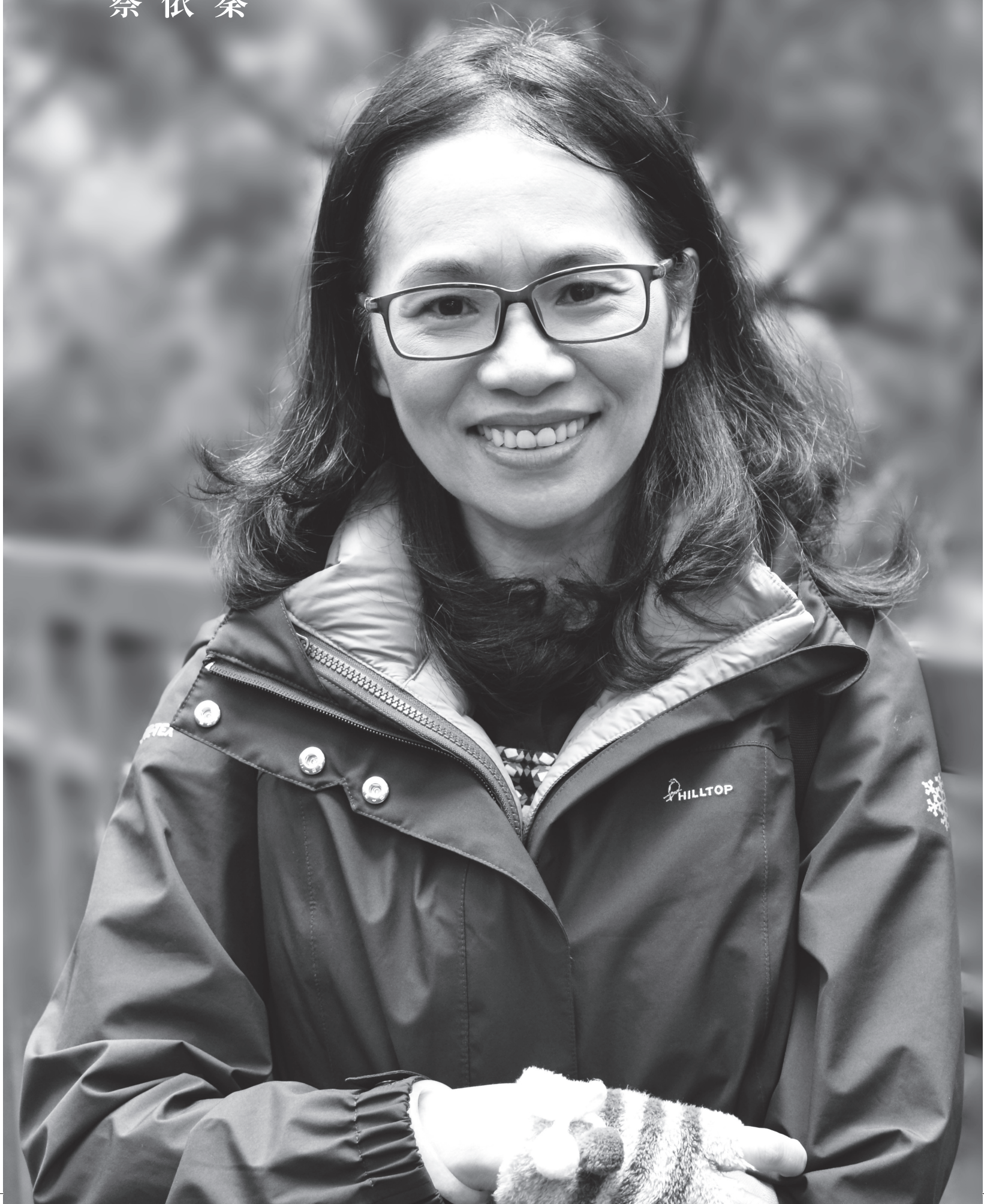


落羽松 8K 水彩 2018



秋色 50 號 油彩 2012

蔡 依 秦



創作自述

學歷：國立台北商專

個展：

一、2012/02/21-26 國立國父紀念館 翠亨藝廊

「影色往來」蔡依秦個展

二、2012/09/01-06 台北市立社教館 第三展覽室

「影色往來」蔡依秦個展

三、2016/08/12-25 台北市藝文推廣處第三展覽室

「永以為好」蔡依秦個展

四、2020/06/19-07/02 台北市藝文推廣處第三展覽室

「在原意裡的表白」蔡依秦油畫創作展

參展：

一、2009 年 台日親善池坊作品展

二、2010 年 花博圓山爭艷館池坊花藝作品展

三、2012 年 La Design 旅行攝會員及攝影同好年度創作展暨愛心買賣會

四、2015 年 台日親善池坊展 (3/11-16)

五、2018 年 台日親善池坊展 (12/7-12)

得獎：

一、2008 年 台北市明德扶輪社 - 用鏡頭看世界「轉角 * 看見菁桐的美」 全國攝影比賽第二名

二、2009 年 上海國際「郎靜山攝影藝術獎 (金牌)」

出版：

2012 年 11 月 「影色往來」攝影書

Tsai,I-Chin

Creative concept：

Confession of the pure will.

To present the concept of pure will, I minimize the figuration and break through the existent form. Try to liberate the original spirit by intuitive exploration(which is the original God' s will to created us).

Educational background：

National Taipei College of Business

Art Exhibition：

2012/02/21-02/26 National Dr. Sun Yat-sen Memorial Hall。

2012/09/01-09/06 Taipei City Arts Promotion Office。

2016/08/12-08/25 Taipei City Arts Promotion Office。

2020/06/19-07/02 Taipei City Arts Promotion Office。



10F 壓克力顏料 2020



10F 壓克力顏料 2019

鍾 功 哲



創作自述

中國文化大學美術學系碩士，曾留學法國鑽研造型藝術，在寫實繪畫方面奠定豐厚的底蘊，目前在大學任教。長期從事藝術創作並致力於美術教育，教授素描、水彩、油畫與漆畫。近年來研究「後立體畫派」繪畫，在創作中融入東西方的透視法，呈現多重空間的趣味性，作品獨樹一格，並在後立體派畫會擔任祕書長一職，推廣後立體派繪畫，且多次參加國內外聯展與個展；此外也投入新興畫種「漆畫」的鑽研與創作，漆畫是以天然生漆(漆樹上割下來的天然汁液，又名大漆)為媒介，運用古老的媒材作為繪畫的表現形式，呈現不同質感與美感的當代藝術，作品多次參與兩岸漆畫交流展，對漆畫的表現有獨到的見解，目前也擔任中華漆畫學會創會理事一職，推廣漆畫創作。

Chung Kung Che' s personal profile:

Master of Fine Arts, Chinese Culture University, studied plastic arts in France, and laid a solid foundation in realistic painting. Currently teaching at university.

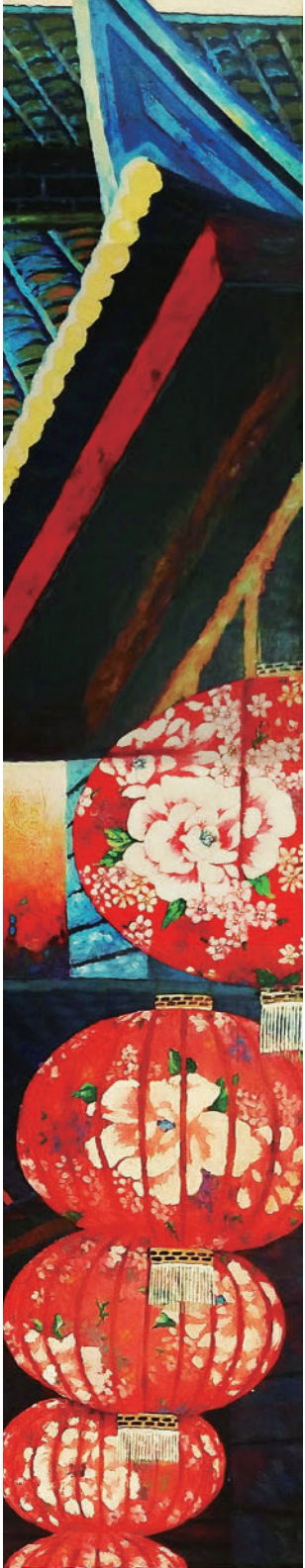
I have been engaged in art creation for a long time and devoted to art education, teaching drawing, watercolor, oil painting and lacquer painting.

In recent years, I have studied "Post-Cubism" paintings. I have incorporated Eastern and Western perspectives into my creations, showing the interest of multiple spaces. My works are unique. I have served as the Secretary General of the Post-Cubism Painting Association. Cubist painting, and has participated in many domestic and international joint exhibitions and solo exhibitions.

In addition, he also devoted himself to the research and creation of the emerging painting type "lacquer painting". The lacquer painting uses natural raw lacqueras the medium, using ancient media as the form of expression of painting Contemporary art with different textures and aesthetics. His works have participated in cross-strait lacquer painting exchange exhibitions for many times. He has unique insights into the performance of lacquer painting. Currently, he also serves as the founding director of the Chinese Lacquer Painting Society to promote lacquer painting creation.



大紅燈籠高高掛 Red lanterns hanging high 80x80cm 漆畫 2016



小丑魚 Clownfish 30x30cm 漆畫 2014



大吉大利 Great luck 6F 油畫 2019



我的最愛 My favourite 15F 油畫 2020

鄭錦鳳



創作自述

中國文化大學美術學系碩士，專業藝術工作者，在創作方面以漆畫作為主要的媒材，所謂漆畫是以天然生漆為主要的材料，也就是漆樹上割取下來的天然汁液，又名大漆，是屬於東方民族特有的畫種。漆畫是從傳統工藝中脫胎出來，具繪畫與工藝的雙重特點，選擇以漆畫為創作媒材，是因為它的獨特性與一般繪畫不同，不僅需具備豐富的技巧，在製作過程更是繁瑣冗長，完成一張作品需耗費數月或一年以上的時間，但也因為漆畫的美千變萬化，將古代的媒材以當代的形式呈現，其耐人尋味的視覺效果與藝術感染力，讓我為之著迷而持續鑽研。目前擔任中華漆畫學會創會理事，參與多次兩岸漆畫交流展與國內外博覽會聯展。



墨蓮 Ink lotus 30x30cm 漆畫 2018

Cheng Chinfeng's personal profile:

Master of Fine Arts, Chinese Culture University, professional art worker, uses lacquer painting as the main medium in creation.

The so-called lacquer painting is based on natural raw lacquer as the main material, that is, the natural sap cut from the lacquer tree, also known as lacquer, which belongs to the unique painting species of the Eastern nation.

Lacquer painting is born out of traditional craftsmanship. It has the dual characteristics of painting and craftsmanship. Lacquer painting is chosen as the creative medium because of its uniqueness. It is different from ordinary painting. It not only requires rich skills, but also the production process. It is tedious and lengthy, and it takes months or more to complete a piece of work. However, because of the ever-changing beauty of lacquer paintings, the ancient media is presented in a contemporary form. Its intriguing visual effects and artistic appeal make me Continue to study for it.

Currently serving as the founding director of the Chinese Lacquer Painting Society, participated in many cross-strait lacquer painting exchange exhibitions and joint exhibitions domestic and foreign.



生命的樂章 The movement of life 80x80cm 漆畫 2016



馬的裝飾印象 Decorative impression of horse 80x80cm 2017

李 依 琳 I-Lin , LEE



台南市教育局藝術才能音樂班教師增能研習師資培訓講師

朱宗慶打擊樂教學系統示範教材錄音與師資職前訓練擊樂技巧講師

奧福音樂藝術世界音樂演奏與教育師資培訓講師

常年參與全國特色小學打擊樂課程設計與駐校藝術家藝文深耕計畫

指導桃園市山頂國小音樂遊學村音樂課程規劃及專案設計，將音樂素材融入校園，並由大愛電視台專訪介紹

廣州大劇院【交一天時光給藝術】藝術教育講座客座音樂家

曾指導國立中央大學 Hash 七彩打擊樂團，新店高中音樂班，復興高中舞蹈班節奏訓練，崇光女中藝術才能音樂班，裕德雙語實驗中小學幼兒園…等各級學校音樂藝術課程

國立台灣師範大學全人教育中心銀齡樂活據點及崇光社區大學音樂活動講師

擔任卓越盃國際音樂公開賽擊樂評審召集人，捷克波希米亞都會盃國際音樂大賽，希朵夫盃國際音樂大賽擊樂評審

國際禮賓親善大使 - 亮出你的微笑舞台儀態評審

美國密西根 MNS 校園才藝大使動態組總評審長

2020 參與教育部高教深耕計畫，受邀至萬能科技大學進行一系列“青春不設限！勇敢創造你的藝享人生！”“藝術專業人才培育專題講座

Education and Experience

- # Lecturer for the Enhancement Program for Teachers of Gifted Music Education of the Bureau of Education, Tainan City Government
- # Performer of demo materials and lecturer for pre-employment teacher training on percussion techniques for the Ju Percussion Music School
- # Lecturer for performance and teacher training at Orff Music & Art World
- # Regular participant in elementary school percussion course design and the artist-in-residence program
- # Course planner and project coordinator of the music camp at Shanding Elementary School, Taoyuan City. Interviewed by DaAi TV for promotion of music education
- # Guest musician of the art education lecture series at Guangzhou Opera House
- # Music instructor for various institutions and programs, from kindergarten, high school to university
- # Music lecturer at the Center for Holistic Education, NTNU and Hsintien Chungkuang Community College
- # Convener of the judging panel for the Excellent Music Open Competition of Taiwan, judge at international percussion music competitions
- # Judge at the International Goodwill Ambassador Competition
- # Head judge for the campus talent ambassador competition hosted by the MNS international training camp in Michigan, U.S.A
- # Participant in the Ministry of Education's Higher Education SPROUT Project in 2020, invited to deliver a series of special lectures for cultivating art professionals at Vanung University

王 柏 力



作曲家王柏力。作品擴及各種風格。傳統聲腔戲曲、民歌、世界、地方、古典、流行、電子音樂等皆常涉獵。是一位多元並充滿深厚文化基底的開創性音樂家。

Composer - Bo-Li Wang

Works embrace different music styles such as traditional drama(Chinese opera), folk, classical, popular and world music. Wang's is an open-minded and creative composer who has deep cultural base .

指揮、作曲與琴園《戲說大道埕》。

指揮長榮交響樂團《普門妙音》，並任整場配器。

於誠品廳指揮龍潭愛樂管弦樂團，整場之作曲。

創立怡羅音樂藝術暨交響樂團。

領導怡羅管弦樂團於誠品廳首演。整場之作曲指揮。

領導怡羅管弦樂團於松怡廳首演。任整場之作曲指揮。

領導怡羅管弦樂團於國家音樂廳首演。任整場之作曲指揮。

領導怡羅管弦樂團於誠品廳首演《戲曲美麗新風貌》。整場之作曲指揮。

領導怡羅管弦樂團於國家音樂廳演出《綺想精粹》。

史詩大劇《千古一帝 - 秦始皇》，之音樂配樂，作曲。

與哈旗鼓國際音樂劇《綠水伯公》之音樂配樂，作曲。

與果陀劇場之音樂配樂。

周 欣 諭



萬能科技大學 / 桃園武陵高中

國立交通大學音樂研究所畢業，主修電子音樂，師事曾毓忠教授。作品除了器樂創作之外，也結合電子音樂、舞者與影像等做互動。作品曾多次在國際間展演與獲獎，如：北京電子音樂節首獎、廈門電子音樂節首獎、紐約電子音樂節、台日法電子音樂交流展演等等。目前任教於萬能科技大學、桃園武陵高中音樂班與南崁高中音樂班。

Hsin-Yu CHOU

Composer/ Lecturer of Vanung university/Wu ling senior high school

Hsin-Yu CHOU was born in Taiwan, Taipei city in 1986. Hsin Yu obtained her master degree from National Chiao-Tung University and she learned electronic music skill from Prof. Yu-Chung Tseng. Her works have been performed at international festivals such as NYEMF (New York electronic music festival), ICMC (International Computer Music Conference) and she also won prizes in competitions such as Musicacoustica-Beijing, EMS-Shanghai, WOCMAT (Workshop On Computer Music and Audio Technology) and so on.

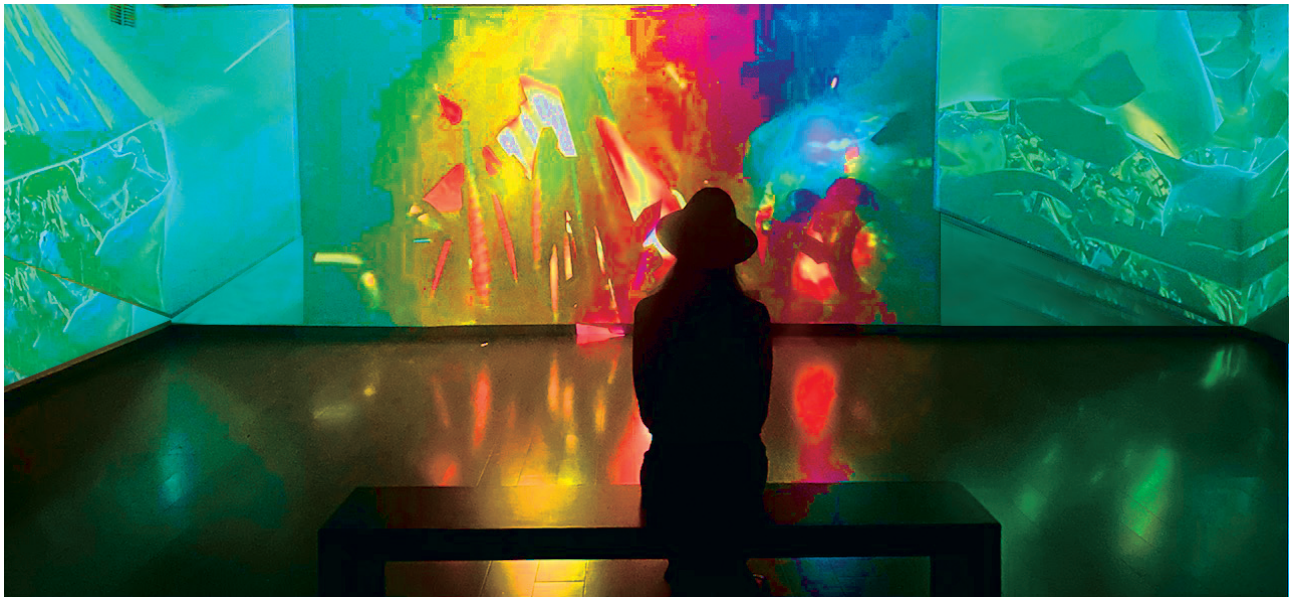
林月霞

2016 台灣師大美術新媒體碩士班 旅居美國休士頓
2018 『追藝似水年華—行醫·記述』當代藝術展台灣藝術
2018 『異域之欲—亞洲圖版』亞洲當代藝術展 In Live
2017 『漂島—當代跨域女性三人展』靜慮藝術空間
2017 『裝著腹語的盒子』當代新媒體藝術展 In Live
2016 『遇時·並進—脈動』in Live 藝術空間
2020 『新冠寄語』新媒體藝術展心起町藝術空間
2019 2019 國際新媒體藝術『複眼時代』展台北
2018 『追藝似水年華—行醫·記述』當代藝術展台灣藝術教育館
2018 『凝視的語境』當代新媒體藝術展 In Live
2017 上海多倫現代美術館個展上海中國
2017 『裝著腹語的盒子』當代新媒體藝術展 In Live
2017 馬來西亞莎莎蘭藝術駐村馬來西亞
2017 『穿透·域·錯置』個展 In Live
2016 Artmart International 國際藝術印度 印度卡西米爾藝術駐村
2015 第 30 屆 Asrop 國際藝術展覽 Sandol Art Center 群山南韓
2015 印尼日惹國際藝術節駐村日惹印尼
2015 『當代藝術—涵玥·台北』 2015 『亞洲蹤情—版圖置移』
2015 『亞洲蹤情—版圖置移』馬來西亞檳城展檳城馬來西亞
2015 『轉化與變奏』個展 456Gallery 紐約美國
2014 馬來西亞莎莎蘭藝術駐村馬來西亞
2014 『永恆的朋友』台日國際交流展仙台
2014 『亞洲蹤情—版圖置移』三人聯展 In Live Art Space
2014 『交織·迭起』個展 In Live Art Space
2013 台灣藝術家博覽會 2013 上海『Gensler』藝術家展上海中
2013 上海多倫現代美術館個展上海中國
2012 台灣藝術家博覽會 2012 越南駐村藝術河內越南
2012 『FB Files』個展 Sterling Ridge States, 休士頓美國
2012 台灣台中市女藝術家聯展台中文化局
2012 『圖記創作個展』In Live Art Space
2011 馬來西亞駐村邀請 2011 『臉書個展』新竹縣立文化中心
2010 台北國際花卉博覽會天使生活館立體作品展出
2010 『觸動·原點』個展台北天使美術館
2009 國藝會展覽補助藝術家 2009 『觸動個展』國父紀念館載之軒
2009 『原點個展』太平洋文教基金會
2009 『Hello 我們的地球』全球百位藝術家創作邀請日昇月鴻
2009 『紅河起藝』—台北西南昆明當代藝術邀展昆明中國
2009 台中港區藝術中心百號大獎入選並邀展台中港區藝術中心
2009 台中市女藝術家聯展台中市文化局
2009 台北天使美術館『花樣』邀展天使美術館
2008 『火種』當代藝勢邀請展台中 A7958 藝術空間
2008 台北天使美術館『破與立』邀展天使美術館
2008 台中市女藝術家聯展台中文化局
2007 『花語微塵個展』台中市文化局
獲獎：2020 南瀛獎新媒體優選
文化部贊助：
2017 馬來西亞莎莎蘭藝術駐村馬來西亞
2016 Artmart International 國際藝術印度
2015 『轉化與變奏』個展 456Gallery 紐約美國
國藝會贊助：2009 『觸動個展』國父紀念館載之軒

Yueh-Shiar Lin (Cynthia Lin)
Born in Jia-Yi, Taiwan, and living in Houston, now

Artistic Experiences

2017 Solo Exhibition in Shanghai Duolun Museum of Modern Art, Shanghai, China。『Paradigm Shift』New Media Art, In Live, Taipei, Taiwan。『Floating Iland — Contemporary Female Trio Exhibition』In Live, Taipei, Taiwan。
2016 D.P.Dhar Memorial Turst International Spring Art Camp, Kashmir, India。Artmart International Art Campm, Inda。
2015 The 30th Asrop International Art Exhibitin in Sandol Art Center, South Korea。Yogyakarta International Art Festival, Yogyakarta, Indonesia。2015 『Contemporary Art — Hanyue·Taipei Taipei, Taiwan。2015 『Transtormation』solo Exhibition at 345 Gallery, New York, USA。
2014 Sasaran International Art Festival 2014, Malaysia Taiwan and Japan international Art Show, Sendai Japan, Taipei Taiwan。
『Asia Mien – Image Shifting』at In Live Art Space, Taipei, Taiwan
『The Procession of Blossoming』Solo exhibition at In Live Art Space, Taipei, Taiwan。
2013 Artist Fair – Taipei, Taipei, Taiwan
『Gensler Artist Fair』, Shanghai, China。
Solo exhibition at Shanghai Duolun Museum of Modern Art, Shanghai, China。
2012 Solo exhibition at In Live Art Space, Taipei, Taiwan
Art Network at Hanoi, Vietnam。
Artist Fair – Taipei, Taipei, Taiwan。
2011 Solo exhibition at Cultural Affairs Bureau of Hsinchu County Government。
2010 Solo exhibition at Angel Art Gallery。
Contemporary Art Exhibition at Angel Art Gallery
Artwork featured at 2010 Taipei International Flora Exhibition
2009 Receiving grant for exhibition from NCAF。
Solo exhibition in Tzai-chih Room at National Dr. Sun Yat-sen Memorial Hall。
Solo exhibition at Pacific Cultural Foundation
Red River Rebellion, joint exhibition, Southwest Exhibition of Contemporary Art。
Winning the award and being invited to the joint exhibition hosted by Taichung County Seaport Art Center。
Women artists joint exhibition in Taichung。
Flower, joint exhibition at Angel Art Gallery。
2008 Tinder, joint exhibition at A7958 Art Space
Break and Construction, joint exhibition at Angel Art Gallery。
Women artists joint exhibition in Taichung。
2007 Solo exhibition at Cultural Affairs Bureau, Taichung City。
2006 1+N Association joint exhibition at Taichung Municipal Wen Yin Exhibition Hall。
2005 Chao-zhong joint exhibition at Cultural Affairs Bureau, Taichung City。
2004 Chao-zhong joint exhibition at Cultural Affairs Bureau, Taichung City。
2002 Chao-zhong joint exhibition at Taichung Municipal Wen Yin Exhibition Hall。

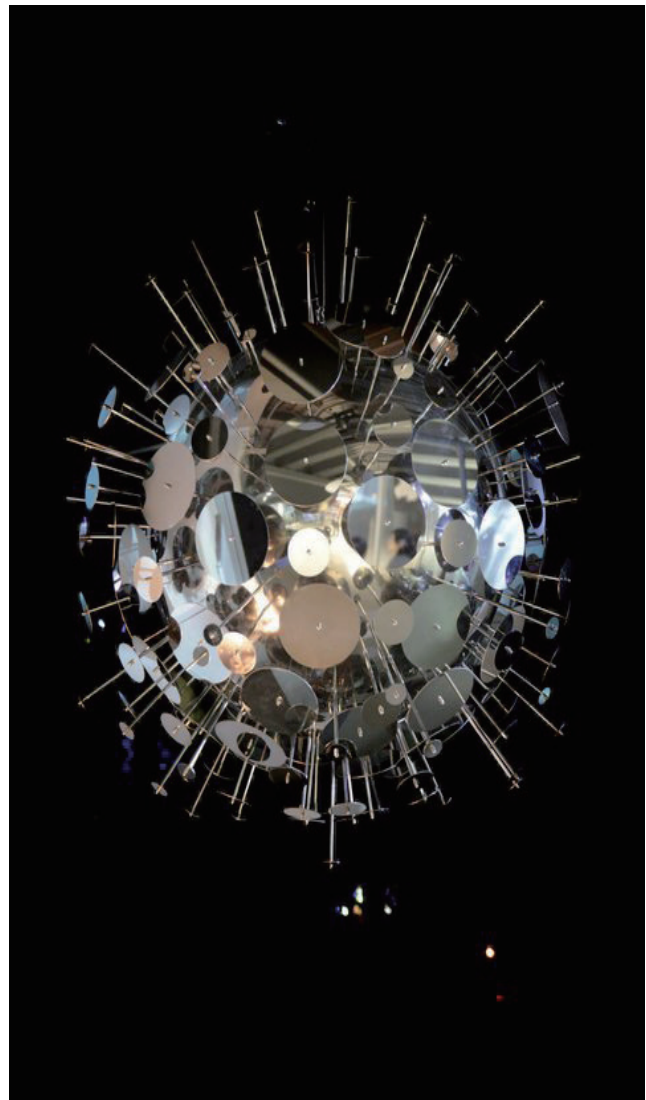


S7 美術館 - 僥身之境 The Hot Zone

錄像作品 Vedio Art 2020



火樹銀花 Brighting Tree/ 鏡面不銹鋼組合 /4m x 8m x 3m/2010



百花齊放 Blossom/ 鏡面不銹鋼 /160cm x 160cm x 160cm/2010

許惠晴

許惠晴，目前就讀於國立臺灣師範大學美術系博士班新媒體科技藝術組。創作以身體作為藝術表現媒介，透過身體刻意化動作的言語許惠晴，目前就讀於國立臺灣師範大學美術系博士班新媒體科技藝術組。創作以身體作為藝術表現媒介，透過身體刻意化動作的言語作為觀念的延伸，將平凡無奇的日常性身體，機械化、儀式化、簡易化的動作表徵，圈構出不尋常的迴路氛圍，指涉出對種種既定的社會模式的反殖狀態。近年來，這種隱喻性的批判更加深入創作的基底元素，社會性身份的轉換與創作生命的延續，造成之間的歧路，依此激起其中加劇的矛盾性，這種近似於神經斷了線的裂變，正體現於創作是對現實生活的反芻，將物件形體搓揉為時間與空間的交錯，執念於找尋身體的自主性，同時，藉此觸及社會的、文化的、政治的、性別的身體景觀。

展覽經歷

個展

- 2020 「非肖像」，心起町空間
- 2019 「擬態遊戲」，新樂園藝術空間
- 2015 「兒童新樂園」，新樂園藝術空間
- 2014 「我還在想」，In Live
- 2012 「對或錯」，新樂園藝術空間
- 2010 「意外墜落的延續」，新樂園藝術空間
- 2007 「作文題目：我們這一班」，新樂園藝術空間
- 2005 「25302 個空間記號」，新樂園藝術空間
- 2003 「非賣品」，新樂園藝術空間
- 2001 「去你的，來我的！」，新樂園藝術空間
- 2000 「肉與非肉之間個展」，國北師藝廊

聯展

- 2020 「《Now & After》國際錄像藝術節」，莫斯科當代美術館，莫斯科，俄羅斯
- 2020 「基隆美展」，基隆文化中心
- 2020 「穿孔城市」，台北當代藝術館
- 2020 「噹噹當歡樂送 Happy Delivery」，新樂園藝術空間
- 2019 「2019 香港錄像藝術博覽會」，香港
- 2019 「複眼時代－第五屆機動眼國際動態媒體藝術節」，西昌 134 藝術空間
- 2018 「移幻空間」，桃園市土地公文化館
- 2018 「山海聽織－編織藝術節 2018 Art Weaving Festival」，鐵路一村
- 2018 「超機體－2018 第十三屆臺北數位藝術節」，松山文創園區
- 2018 「Should We Play?－2018 大內藝術節」，大觀藝術空間
- 2018 「忒修斯之新樂園」，新樂園藝術空間
- 2018 「意外的風景 An Unexpected Scenery」，In Live
- 2017 「偶發的拓樸－新樂園 20 年紀念展」，駁二當代館
- 2017 「非一致印象」，新樂園藝術空間
- 2017 「裝著腹語的盒子」，In Live
- 2017 「嗜暴者」，有章藝術博物館
- 2017 「行·觀·遊·居」，國立臺灣美術館
- 2017 「幻視·身體場」，國立臺灣美術館
- 2016 「未來請帖」，人文遠雄博物館
- 2016 「原感碎形」，新樂園藝術空間
- 2016 「新樂園二十週年策劃展 Go Home With Art」，兩廂
- 2015 「群氓之聲」，城市美術館，臺北 臺灣
- 2014 「On the Table－梁淑玲、許惠晴聯展」，新樂園藝術空間
- 2012 「余憶童稚時，然後勒？－新樂園策畫展」，新樂園藝術空間
- 「身體意識－新媒體藝術女性創作者聯展」，女藝會
- 「新樂園有詭－新樂園策畫展」，新樂園藝術空間
- 「之乎者也－藝術家與教育者的模糊地帶」，台東鐵道村 261 倉庫
- 「2012 第八屆漢字文化節」，桃園中正機場
- 2011 「女藝·旅意」，TIVAC 台灣國際視覺藝術中心
- 「百家照性別」，淡水漁人碼頭藝文空間滬水一方
- 「時態練習－新樂園策畫展」，新樂園藝術空間

- 2008 「永恆的成人遊戲工廠—新樂園十週年特展」，關渡美術館「Fu—感覺新世代女性創作者」，大象畫廊
- 2007 「藝門好傑—國立臺北藝術大學校友展」，關渡美術館
- 2006 「屏東半島藝術季」，墾丁街頭「無以名狀—另類空間之台灣新藝與新樂園交流展」
- 2005 「流形感冒—另類空間之南新濱北樂園交流展」，新濱碼頭
「2005 臺北國際藝術博覽會」，臺北世貿中心三館
- 2003 「好校友逛花園—九美圖」，南海藝廊「掘世樂」，臻品藝術中心，臺中 臺灣
- 2003 「1：15 現代心境的轉與進」，大趨勢畫廊「歡樂迷宮」，高雄市立美術館
「串—游牧到集結」，華山藝文特區四聯棟倉庫「CO2 台灣前衛文件展」，華山藝文特區
- 2001 「歡樂迷宮」，台北當代藝術館
「沒問題—新樂園開園展」，新樂園藝術空間
- 2000 「十人聯展」，國立台北師範學院
- 1999 「九十級聯合班展」，國立台北師範學院
- 1997 「七慘—七人聯展」，國北師藝術館展覽廳



邊境漫遊系列片段之六

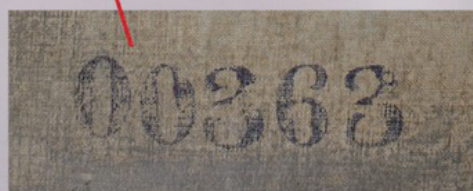
錄像作品 Vedio Art 2020

畢卡索-和平的臉 1951



畢卡索-和平的臉 1951

背面資訊



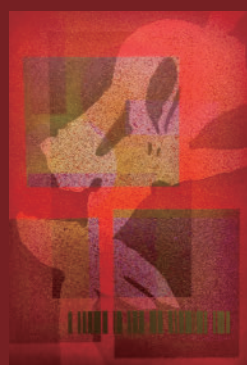
拍賣作品圖錄



游文玟 博士

台灣首位橫跨兩岸三地的藝術品拍賣官、
中華民國畫廊協會秘書長、中華文物藝術
拍賣協會理事、台南市美術館董事

工作經歷包含產、官、學界，對推動台灣
拍賣稅制降稅、文創相關法案及藝術產業
發展投入甚深。





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