

第三屆

3rd CTBC Painting Prize

中國信託當代繪畫獎

2026年3月13日 (FRI) ———→ 6月14日 (SUN) 關渡美術館 國立臺北藝術大學
Kuandu Museum of Fine Arts, TNUA

首獎 李芳妤

優選 張皓宇 黃冠鈞 黃嘉寧

入選 王柏欽 吳德馨 李迪權 周楷倫 林盈秀 金可 郭秉恩 黃可維
黃宇瑛 黃至正 楊承諺 溫佳寧 盧冠宏 蕭參軍 顏政豪



中國信託當代繪畫獎

「中國信託當代繪畫獎」秉持提攜具新意、中青代藝術家的宗旨，鼓勵當代繪畫的創作，每兩年舉辦一次。本獎項以開放的性質，不限主題、不限媒材、不限尺寸，鼓勵藝術家勇於嘗試與挑戰，呈現繪畫創作的可能性。第三屆共達 632 件作品競逐，經二階段的評選，評審團共選出 19 件優秀作品進駐關渡美術館展出。其中 1 件首獎、3 件優選作品亦成為中國信託文教基金會典藏，以企業力量持續推動當代繪畫的發展。

本屆入選作品呈現當代繪畫在形式、媒介與觀看方式上的多重路徑，並以較輕鬆、生活化的姿態，關注日常經驗與感知本質，打破傳統定義，呈現繪畫自由的可能。整體而言，可見以下創作傾向：首先，藝術家透過對於材料與技法的實驗，探索繪畫在空間、光影與物質性上的延展，重新定義繪畫與觀者的關係；再者，作品關注當代影像語境與媒介交錯，包括數位媒體、社群影像與歷史文本的再解讀，呈現圖像生成、重組與轉譯的流動性；最後，藝術家對觀看行為與感知經驗提出反思，透過圖像的不確定性、游移的形象與觀看視線的介入，使觀者重新調整對繪畫、時間與日常的認知。透過這些脈絡，不僅展示創作的多元探索，更凸顯當代藝術面對社會、歷史與日常的敏銳度，形成一個既開放又流動的觀賞場域，展現繪畫的當代表現語彙與價值。

The CTBC Painting Prize is a biennial initiative dedicated to nurturing innovative young and mid-career artists and fostering contemporary painting practice. Embracing an open-ended ethos, the award imposes no restrictions on theme, medium, or scale, encouraging artists to venture into experimental territories and challenge the possibilities of the painted form. From a competitive pool of 632 submissions, the jury has selected 19 exceptional works to be exhibited at the Kuandu Museum of Fine Arts. Among these, one First Prize and three Merit Prizes will enter the permanent collection of the CTBC Foundation for Arts and Culture, utilizing corporate resources to sustain the long-term development of contemporary painting.

The selected works of this edition illustrate the multifaceted trajectories of contemporary painting in terms of form, medium, and ways of seeing. Adopting a more casual and everyday posture, these practices engage with daily experience and the essence of perception, dismantling traditional definitions to unveil the liberating potential of painting. Broadly speaking, three primary creative inclinations emerge: Firstly, through experiments with materials and techniques, artists explore the spatial, luminous, and material extensions of painting, thereby redefining the relationship between the painted form and the viewer. Secondly, the works engage with contemporary visual contexts and the intersections of media-encompassing digital platforms, social media imagery, and the resignification of historical texts—to manifest the fluidity in image generation, reconfiguration, and interpretation. Finally, artists provoke a critical reflection of the act of viewing and perceptual experience. Through the ambiguity of imagery, shifting forms, and the intervention of the gaze, viewers are encouraged to recalibrate their perception of painting, time, and the everyday. Through these intersecting threads, the exhibition not only showcases diverse creative explorations but also highlights the sensitivity of contemporary art towards society, history, and daily life. Together, they form an open and fluid field of observation, demonstrating the contemporary expressive vocabulary and enduring value of painting.

參展名單：(依姓氏筆畫排序)

首獎：李芳好

優選：張皓宇 黃冠鈞 黃嘉寧

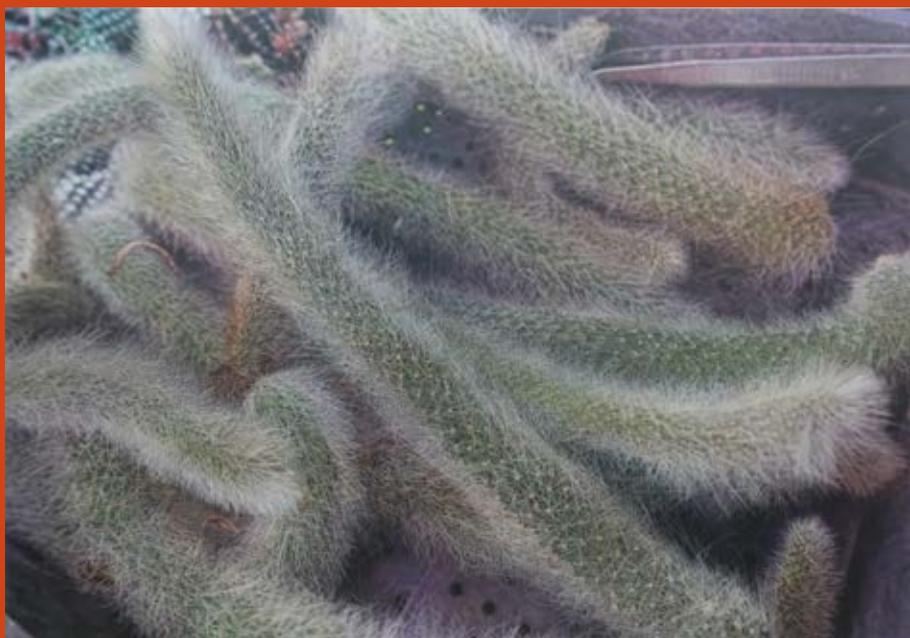
入選：王柏欽 吳德馨 李迪權 周楷倫 林盈秀 金可 郭秉恩 黃可維 黃宇瑛 黃至正
楊承諺 溫佳寧 盧冠宏 蕭參軍 顏政豪

Prize winners and exhibitors (names in mandarin alphabetical order):

First Prize: **Lee Fang-Yu**

Merit Prize: **Chang Hao-Yu, Huang Kuan-Chun, Huang Chia-Ning**

Honorable Mention: **Wang Po-Chin, Grace Wu, Lee Tek-Khean, Chou Kai-Lun, Lin Ying-Hsiu, Chin Ko, Kuo Ping-En, Huang Ko-Wei, Huang Yu-Huan, Huang Chih-Cheng, Yang Cheng-Yen, Wen Chia-Ning, Lu Guan-Hong, Hsiao Tsan-Chun, Yan Jheng-Hao**



仙人掌塊 (猴尾柱)
Cactus Segment (Monkey Tail Cactus)

油彩、畫布 Oil on canvas
154×223×5 cm
2025

黃嘉寧將市集販售中的仙人掌塊所拍下的影像轉化為油畫，創作靈感源自一次參觀花卉市集的日常經驗。藝術家最初以為「猴尾柱仙人掌」看似柔軟、毛茸茸的，卻意外在被扎傷時感受到刺痛，這個奇妙的經驗引發她對觀看乃至創作的聯想與反思。柔軟與刺痛並存的特性，使她思考視覺是否為雙面刃——眼見是否為憑？表象之下還隱藏哪些意涵？

黃嘉寧在創作中探索這種微妙的張力，透過描繪，她同時理解、體驗並保持距離。作品傳達觀察與感受，呈現日常事物中被忽略的細節與可能性。畫面中的仙人掌既是具體的形象，同時也承載著對知覺、觀看經驗的思考。

Huang Chia-Ning transposes photographic captures of cactus segments found in local markets into the medium of oil painting, inspired by a serendipitous encounter at a flower bazaar. The artist was initially drawn to the *Monkey Tail Cactus*, perceiving it as soft and downy; however, the unexpected sting upon contact provoked an association and reflection on the act of seeing and her artistic creation. This paradox—the coexistence of softness and sting—prompted her to interrogate whether vision functions as a double-edged sword: is seeing truly believing, and what latent meanings reside beneath the surface of things?

In her practice, Huang explores this subtle tension, and simultaneously comprehends, experiences, and maintains a distance from her subject with painting. Her work conveys her observation and feelings, unveiling overlooked details and inherent possibilities within the mundane. The depicted cacti serve not merely as concrete forms, but as vessels for an inquiry into perception and the experience of seeing.



秀場 3 部曲
Show Time Trilogy

木板、油彩、銅箔
Wood panel, oil paint, and copper leaf
183×549×0.7 cm
2025

李迪權長期鑽研「木刻版畫」此一結合勞動力與高度專注的藝術形式。他將木刻版畫的製作過程與其所承載的歷史重量，轉化為一種回應當代處境的藝術抗爭。透過反覆刻鑿與印製，藝術家將過去的歷史事件與當代生活經驗納入同一畫面系統之中，使作品呈現出反諷且充滿戲劇張力的視覺敘事。

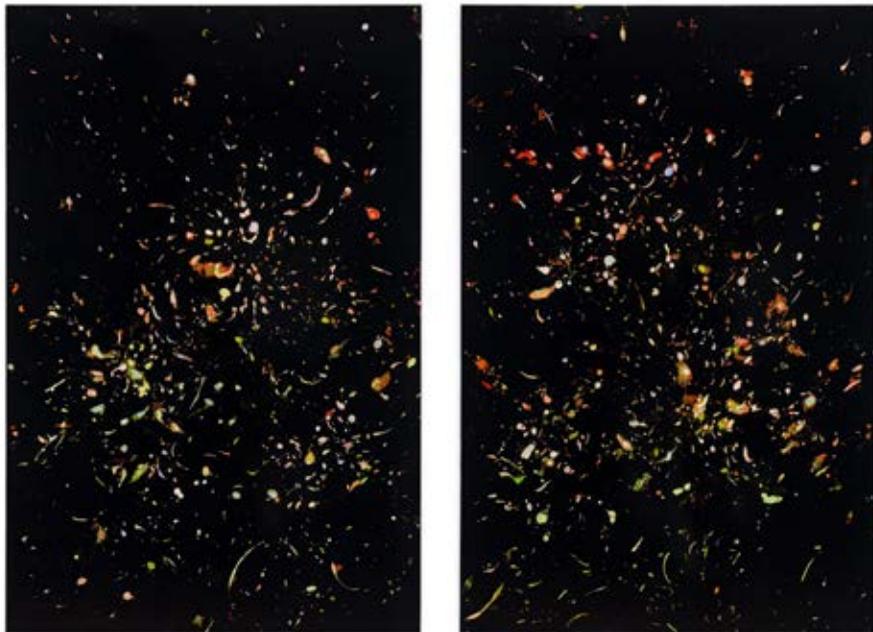
自由、民主、貪腐
正義、賣台、平權
抗中、獨裁、統一
統戰、網軍、側翼
凍蒜、掃街、拜票
中指、咆哮、流量
小草、綠蛆、滲透
國安、擴權、戰爭
和平、打架、查弊
癱瘓、罷免、割席
動員、青鳥、清算
翻車、怒吼、民粹
對決、潰散、收場
焦土、破功、跪拜
剩飯、盲信、低聲
噤聲、祖國、潛艇

啊，哪裡有立場
啊，那裡有秀場
——李迪權（摘自藝術家創作自述）

Lee Tek-Khean has long dedicated his practice to the medium of woodblock printing, an art form that demands both intensive physical labour and profound concentration. He transposes the making process of woodcutting and its inherent historical weight into an act of artistic resistance that responds to present-day realities. Through the repetitive acts of carving and printing, the artist integrates historical events with everyday life into a unified pictorial system, crafting a narrative that is simultaneously satirical and imbued with theatrical tension.

Freedom, Democracy, Corruption
Justice, National Sellout, Equality
Anti-China, Autocracy, Unification
United-Front, Cyber-Militia, Partisan Trolls
Dongsuan (Get Elected), Stumping, Canvassing
Middle-Finger, Clamour, Online-Clout
Little-Grass (TPP supporter), Green-Maggots, Infiltration
National-Security, Power-Grab, Warfare
Peace, Brawling, Malpractice-Hunt
Paralysis, Recall, Break-away
Mobilisation, Blue-Bird (DDP supporter), Liquidation
Backfiring, Outcry, Populism
Showdown, Collapse, Finale
Scorched-Earth, Rupture, Kowtow
Leftovers, Blind-Faith, Whispers
Silenced, Motherland, Submarines

Ah, where lies the stance? Ah, there lies the show.
— Lee Tek-Khean (Excerpt from the Artist's Statement)



M001

壓克力、畫布 Acrylic on canvas
145.5×97×3.5 cm / 2 件
2025

吳德馨將繪畫視為一種觀看跟感知經驗交織在一起的結果，作品需要「被停留」。第一眼看到〈M001〉會誤以為是印刷或是輸出，作品的肌理創造出吸引視線停留「觀看的方式」。創作靈感取材自 19 世紀東亞菊花屏風，〈M001〉以繁複飽和的構圖節奏與繽紛色彩，營造近乎「花團錦簇」的視覺經驗。吳德馨重構屏風原件的構圖節奏與分區邏輯，將平面繪畫轉化為文化記憶與感知經驗相互拉扯的場域。

在繪畫肌理上，光亮平滑的表面與密集堆疊的顏料分布，使畫面難以被即時辨識，無法第一眼找到清晰的視覺落點。作品刻意干擾既有的觀看慣性，使觀者在過程中逐漸意識到自身的凝視方式、與觀看行為對話，「凝視」本身成為需要調整與覺察的感知行為。

Grace Wu conceives painting as a synthesis of visual and sensory perception, asserting that a work of art demands to be 'lingered upon'. At first glance, *M001* might be mistaken for a mechanical print or a digital output; however, the textures of the work dictate a 'way of seeing' that compels the viewer's gaze to pause. Drawing inspiration from 19th-century East Asian chrysanthemum screens, *M001* employs an elaborate, saturated compositional rhythm and a vibrant palette to evoke a visual experience akin to 'profuse floral splendour'. By reconstructing the spatial logic and rhythmic arrangement of the original screens, Wu transposes the two-dimensional surface into a site of tension between cultural memory and sensory experience.

Regarding the pictorial texture, the interplay between the glossy, smooth surfaces and the densely impastoed pigments renders the image resistant to immediate recognition, denying the viewer a clear visual focal point. The work deliberately disrupts conventional viewing habits, prompting the audience to become conscious of their own gaze. In this process, 'the gaze' itself becomes a perceptual act requiring recalibration and awareness.



靜物
Still Life

墨、顏料墨水、水性顏料、銀箔、韓國壯紙、畫布
Ink, pigment ink and watercolor on silver foil and jangji paper,
mounted on canvas
136×291×3.5 cm
2025

作品在實體展覽後，便必須以數位之姿於網路存續直至消逝，一件以粗糙紋理與反光金屬構成的繪畫，若無法被攝影、掃描或動態影像完整記錄時，是否因此被視為「失敗」？

〈靜物 Still Life〉以三種微差異的染色銀箔作為基底，描繪同一只玻璃杯在不同條件下所產生的光影折射。畫面因而出現錯位、重疊與接合，玻璃映射出閃爍、碎裂、晃動的波光，使觀看始終處於不穩定之中，如同其作品一貫使數位紀錄失靈的特性。

當作品不再追求被精準再現，而是在反覆偏移的觀看經驗中，回應那些同樣難以被完整記錄的現象，偏移的積累究竟會使模糊更加模糊，抑或在誤打誤撞之間，重新逼近現象學創始者胡塞爾 (Husserl, 1859-1938) 所言的「事物本身」？畫面中的每一個杯子，彷彿成為持續移動的目標，等待視線在不斷調整中，重新指認其所在。

Once a physical exhibition concludes, a work must persist in a digital guise across the internet until its eventual obsolescence. If a painting, composed of coarse surfaces and reflective metallic foils, eludes exhaustive documentation via photography, scanning, or filming, is it therefore deemed a 'failure'?

Still Life employs three subtly distinct shades of dyed silver leaf as its substrate, capturing the light refraction of a single glass under varying conditions. Consequently, the composition manifests through displacements, overlaps, and junctures; the glass reflects a shimmering, fragmented, and oscillating radiance that renders the viewing experience perpetually unstable. This characteristic aligns with Huang's consistent practice of causing digital documentation to falter.

When a work no longer aspires to precise reproduction but instead responds to phenomena that are correspondingly resistant to being fully recorded—through a repeated shifting of the gaze—does this accumulation of offsets merely result in further obfuscation? Or does it, through a series of fortuitous errors, re-approach 'the things themselves', as proposed by the founder of phenomenology, Edmund Husserl (1859-1938)? Every vessel within the frame appears as a persistently moving target, awaiting the eye to re-identify its presence through a constant recalibration of vision.

楊承諺
Yang Cheng-Yen



龐大的凝視
Being Stare at Hugely

壓克力、畫布、羊毛
Acrylic on canvas and wool
180×185×5 cm
2024

作品畫面被分割成五個片段，彷彿透過窗戶眺望，前景盤據的藤蔓引導觀者的視線，羊毛氈纖維散布畫布邊緣，使畫面逸散於背景之中。楊承諺的創作動機源於登山經驗中，樹林間層層遮蔽與縫隙所形成空間距離感的觀察。那些遮蔽之間的空隙，在觀看中彷彿成為一種「通道」，引導觀者視線深入縫隙內部，聚焦於其中細微的變化與潛藏的生命狀態。這樣的感知經驗促使他思考，大自然是否正以自身的尺度，緩慢且持續地滲入人類既有的觀看系統之中。

然而，人類與自然生命之間在時間感知上的差異，使這種大自然悄悄接近的過程難以被清楚察覺。因此，楊承諺的繪畫實踐嘗試透過畫面中圖層的遮蔽與交疊關係，重新檢視並思考習以為常的主體視線，並進一步質疑人類與自然、作品與觀者之間既定的主客關係與位置。

The composition is partitioned into five distinct segments, evoking the experience of looking through a window. Intertwining vines dominate the foreground, guiding the viewer's gaze, while felt fibres scattered along the edges cause the image to dissipate into the background. Yang Cheng-Yen's practice stems from his observations during mountain hikes, focusing on the sense of spatial depth created by the layers of concealment and the apertures within the forest. These gaps between the layers of screening act as 'conduits', drawing the eye deep into the interstices to focus on subtle fluctuations and latent states of being. Such sensory encounters prompt him to ponder whether nature is slowly and persistently infiltrating human visual systems according to its own temporal scale.

However, the discrepancy in temporal perception between the human and the natural world renders this imperceptible approach of nature difficult to detect. Consequently, Yang's painting employs the concealment and overlapping of layers to re-examine the conventional subjective gaze. In doing so, he further questions the established subject-object relationship and the relative positions between humanity and nature, as well as between the artwork and the viewer.

周楷倫
Chou Kai-Lun



My Bouquet

油彩、畫布 Oil on canvas
170×138×3 cm / 2 件
2025

思考當代繪畫議題時，周楷倫腦中首先浮現的，是一幅平時拍攝路邊野生山茶花的黑白底片攝影。近年來，他開始將橫幅影像拆分為兩件、雙拼的形式，為了刻意避開對影像的複製與再現，在創作時融入了炭精筆寫生的習慣，用線條捕捉影像帶來的強烈感受，再將其放大至空白畫布，強調繪畫作為感受與生成的過程。

除了事先設定的色調基準外，其餘色彩皆隨著不同創作時刻的靈感與狀態逐層疊加，使畫面在主觀感受與整體結構之間來回調整，形成一種既主觀又宏觀的微妙平衡。顏色的調配彷彿爵士樂的演奏現場。對藝術家來說，繪畫最能穿越古今之處，正是超越語言和時間的當下激情。

When contemplating the discourse of contemporary painting, Chou Kai-Lun is initially drawn to a black-and-white film photograph he captured of wild camellias by a roadside. In recent years, he has adopted a diptych format (two panels) to deliberately steer clear of the mechanical reproduction of the image. By integrating his practice of charcoal sketching, he employs lines to capture the strong impression left by the photograph, subsequently amplifying them onto the blank canvas to underscore painting as a process of perception and emergence.

Beyond a pre-established tonal baseline, subsequent layers of colour are applied according to the inspiration and state of the creative moment. This allows the composition to oscillate between subjective sensation and overarching structure, achieving a delicate equilibrium that is at once subjective and macrocosmic. The orchestration of colour parallels that of a live jazz performance. For the artist, that which most traverses both past and present in painting is precisely the momentary passion that surpasses both language and time.

入選 Honorable Mention

郭秉恩
Kuo Ping-En



綠 619
Ophelia No. 619 Green

壓克力、畫布、木板、原子筆
Acrylic, canvas, wood and ink
23×30×2.5 cm
10×8×2.5 cm
27×35×2 cm
112×162×3.5 cm
14×18×2 cm
2025

郭秉恩將藝術雜誌中分析1851-52年約翰·埃弗里特·米萊斯(John Everett Millais)〈Ophelia〉的章節進行影像再製。雜誌原文附圖解說大量圈選畫作中女子(Ophelia)身旁的植物，並標示其名稱與對應花語；郭秉恩則將錯誤符號置於這些座標上，並將象徵自然背景的拱形外框反轉為實體物件，試圖透過符號的錯置與繪畫的物質性，縫合斷裂的藝術史與自然史。

在影像挪移與製作的過程中，透明度極高的綠色凸顯繪畫的塗抹質感，外框的抽象性則被實體材料取代，甚至拆解成尺規、影像與各類材料。這些組件彼此間產生出如同圖層般的空間關係，並有別於充滿象徵的寓言姿態展開，透過符號、物質與圖像的重新組合，呈現關於繪畫物質性的可能性。

Kuo Ping-En reprocesses a chapter from an art magazine that analyses John Everett Millais's *Ophelia* (1851-52). The original text features diagrams with numerous circles identifying the plants surrounding the figure, Ophelia, alongside their names and corresponding floriographys. Kuo, however, places the wrong symbols onto these coordinates and transposes the symbolic arched frame—traditionally representing the natural background—into a tangible, physical object. Through this displacement of symbols and the inherent materiality of painting, he seeks to suture the fragmentation between art history and natural history.

During the process of image appropriation and production, highly transparent greens accentuate the painterly texture of the brushstrokes. The abstraction of the frame is replaced by physical materials, even dismantled into rulers, figures, and various other components. These elements establish a spatial relationship akin to digital layering. Moving away from a purely allegorical stance rich in symbolism, Kuo reconfigures symbols, matter, and imagery to explore the potentialities of painting's materiality.

優選 Merit Prize

張皓宇
Chang Hao-Yu



從水開始……接著一場模擬的敘事
Beginning with Water... Then a Simulated Narrative

油彩、炭粉、畫布
Oil paint, charcoal on canvas
155×360×0.1 cm
2025

張皓宇的創作關注圖像生成的過程，作品以「水」為起點，試圖構築一個尚未完成的圖像現場：一群人在湖邊嬉戲、跳水，人物的各種動作與場景融合。畫面中的人物被抹除形象，成為等待被命名的身體，朝向觀者排列。近景與遠景構成一種層疊觀看的邏輯，引導視線穿越圖像；畫中嵌入創作草稿與炭筆標記，將繪畫過程轉化為畫面的一部份。

泳池如同舞台，人物則呈現敘事展開前的預演狀態，猶如圖像尚未被決定的階段；後景模糊的姿態與輪廓，暗示著未竟的事件或無聲的過往。張皓宇試圖透過繪畫的不完整與遞延，鬆動當代影像的精準與封閉，保留圖像生成的流動感，讓畫面回到繪畫作為生成的現場，觀看參與了圖像變動的時刻。

Chang Hao-Yu's practice centers on the process of image generation, taking 'water' as a point of departure to construct an unfinished pictorial site. A group of figures frolic and dive by a lakeside, their varied movements dissolving into the scenery. The figures, stripped of identifiable features, remain as anonymous bodies awaiting a name, arrayed towards the viewer. The logic of layered viewing between the foreground and background guides the eye through the imagery; embedded drafts and charcoal markings within the frame transform the painterly process into the composition.

The pool functions as a stage, where figures exist in a state of rehearsal before the narrative unfolds—a state where the image remains undefined. The blurred postures and contours in the background hint at unfulfilled events or a silent past. Through the incompleteness and deferral of painting, Chang attempts to loosen the precision and closure of contemporary imagery, maintaining the fluidity of image generation to restore the painting as a site of emergence, where observation becomes an active participant in the shifting states of the image.

顏政豪
Yan Jheng-Hao



踏著遙遠的土地而來
Coming from Faraway Lands

油彩、壓克力、畫布
Oil and acrylic on canvas
150×150×5 cm
2025

夜空中的星體既遙遠又親近，古人對星體的標記定義了浩瀚星空的座標與方向，也讓顏政豪意識到自身與周遭環境的關係。

在作品〈踏著遙遠的土地而來〉中，藝術家以「月球」作為感性的隱喻符號，穿梭於遼闊的歷史與個體經驗之間。人們與他者相處在親近卻難以親密的世界裡，推動月球踏上前往未來的旅程，過程由四個方位的人力協作完成，象徵人在探索未知時的相互調整與配合。而月亮也推向靠近觀眾的位置、暫時停駐於觀者眼前，邀請你們進入這個開放、流動的內在景觀。

在充滿不確定性的社會現況，顏政豪透過作品呈現前行的未來是一段持續修正與流動的過程，潛伏在日常的失重與孤獨感中——憂鬱、複雜，卻仍懷抱一絲光亮。

The celestial bodies in the night sky are both distant and intimate. To Yan Jheng-Hao, the ancient practice of mapping stars defined the coordinates and orientation of the vast cosmos, prompting a profound realization of his own relationship with the environment.

In the work *Coming from Faraway Lands*, the artist employs the 'Moon' as a sentimental metaphor, traversing the expanse between grand history and individual experience. Within a world where people coexist in proximity yet struggle for true intimacy, figures collaborate from four directions to push the moon forward on its journey toward the future. This collective effort symbolises the mutual adjustment and coordination inherent in exploring the unknown. As the moon is propelled closer to the viewer—pausing momentarily in front—it invites the audience into this open, fluid inner landscape.

Amidst the uncertainties of current society, Yan presents the path forward as a process of continuous recalibration and flux. Latent within the weightlessness and solitude of the everyday, the work remains melancholic and complex, yet holds onto a glimmer of light.

黃宇煥
Huang Yu-Huan



灼視
Reality Gaze

粉彩、無酸樹脂、調和油、油彩、畫布
Pastel, acid-free resin, medium, oil paint,
canvas
194×259×5 cm
2025

黃宇煥以日常的自然風景為起點，描繪看似接近真實、卻逐漸顯露異常的景象。〈灼視〉靈感來自日落時分光線退去、視覺短暫失明的經驗——景色由明轉暗，感知被迫中斷，使自身的存在感更為鮮明。開闊的作品尺幅，使觀者能被畫面包覆，藝術家用全景式構圖，與擋風玻璃視角相呼應，營造出同時具日常感，卻又如夢境般抽離的特殊氛圍，熟悉與疏離感並存拉扯。

畫面底層輕薄光滑，形成影像質感，左側亮部如底片漏光，亦似短暫失明瞬間；上層厚重顏料與筆觸如漂浮物，多重質地的圖層交錯疊合；透過影像的變造與失真，呈現「真實」與「感知」交融的張力。多種顏料質地的使用，使風景不再只是外在景致的描摹，而轉向對繪畫物質性的凝視。隨著圖像與材料、真實與幻象之間的界線被鬆動，觀者的感知也在轉譯中重新建構。

Huang Yu-Huan takes everyday natural landscapes as a point of departure, depicting scenes that initially appear realistic but gradually reveal a sense of the uncanny. *Reality Gaze* is inspired by the experience of transient blindness as light recedes at sunset—the shift from brightness to darkness forces an interruption of perception, renders one's existence more palpable. The expansive dimensions of the work envelop the viewer; the artist employs a panoramic composition that echoes the perspective of a windshield, creating a unique atmosphere that is simultaneously daily and dreamlike, where familiarity and estrangement pull against one another.

The base layer of the canvas is thin and smooth, evoking the texture of a photographic image, with brightness on the left mimicking film light leaks or the flash of momentary blindness. Above this, heavy pigments and brushstrokes float like vitreous floaters, forming an intersection of multi-textured layers. Through the distortion and manipulation of the image, Huang presents the tension of the interplay between 'reality' and 'perception'. The use of diverse material textures shifts the landscape from a mere depiction of scenery toward a gaze into the materiality of painting. As the boundaries between image and material, reality and illusion, begin to loosen, the viewer's perception is reconstructed through this process of transmutation.



白磁磚、花、縫隙
White Ceramic Tiles, Flower, Gap

壓克力、炭筆、雷射貼紙、白磁磚
Acrylic, charcoal, laser sticker, white ceramic tiles
184×1475.5×6 cm
2025

李芳妤將日常生活中熟悉的物件與圖像轉化為輕盈的視覺語彙。在〈白磁磚、花、縫隙〉中，使用648片尺寸為20公分見方、臺灣建築外牆與居家生活常見的白磁磚，以滴流方式繪製格線，再以九片為單位描繪帶有眼睛的鬱金香，隨後拆開隨機或有意識地拼湊，使圖像不斷地變動。透過這樣的過程，藝術家消融磁磚格線的慣性視覺。將拼組的圖像視為一種繪畫方式，使畫面不再靜止，讓繪畫在空間中不斷的延伸、擴展。

李芳妤的創作關注日常觀看的變異性，透過圖像與符號的拆解、重組與材質實驗，模糊固有認知框架的邊界。作品以幽默、自由的態度，成為嚴肅日常的破口，邀請觀者重新感受習以為常的平凡物件，從熟悉的視覺中跳脫，發現日常中被忽略的趣味與可能性。

Lee Fang-Yu transposes familiar everyday objects and imagery into a light visual language. In *White Ceramic Tiles, Flower, Gap*, she utilizes 648 white tiles—each measuring 20 centimeter square, an ubiquitous material found on building facades and in domestic spaces across Taiwan. She draws grid lines using a dripping technique, then depicts yellow tulips with eyes across units of nine tiles. These are subsequently dismantled and reassembled, either randomly or consciously, causing the imagery to shift continuously. Through this process, the artist dissolves the visual inertia associated with tile grids. By treating the act of reassembly as a method of painting, she ensures the composition remains dynamic, allowing the work to continuously extend and expand within the space.

Lee's practice focuses on the variability of everyday observation, blurring the boundaries of established cognitive frameworks through the dismantling, reassembling, and material experimentation of symbols and imagery. Adopting a humorous and liberated stance, her work creates a gateway through the solemnity of the mundane, inviting viewers to re-experience common objects and transcend familiar visual patterns, thereby uncovering the overlooked playfulness and latent possibilities within the everyday.

黃可維
Huang Ko-Wei



火種
Tinder

壓克力、畫布 Acrylic on canvas
225×180×5 cm
2025

黃可維以「已知用火」的寓意作為起點，將人類自古以來藉由技術推進文明的歷史，對照當代網路迷因文化中指稱不斷點燃、擴散的輿論火焰。人如同飛蛾撲火般流連於螢幕之中，趨光性成為主導觀看的動力，也牽引出畫面動態的折返路徑。

作品透過流水意象與人物不同時序間漠然臥躺的姿態，呈現現代都市生活中隨時變動、游移的處境。自上而下流淌的瀑布與溪流，彷彿澆熄網路世界中不斷被點燃的情感火焰，也隱喻如交友軟體般可隨時投入或抽離的關係狀態，形塑情緒起伏與日復一日的循環。

在媒材語言上，水的流動介入空間與人物，筆觸的轉折與拖曳與之相互作用，使畫面在具象與抽象之間游移。模糊性與可讀性並存，描繪出慾望於運動與靜止之間反覆擺盪的狀態。

Huang Ko-Wei takes the allegory of 'Promethean Fire' as a point of departure, contrasting the historical advancement of civilization through technology with contemporary internet meme culture—specifically the 'flames' of public opinion that are constantly ignited and spread online. Humans linger in front of screens like moths to a flame; this phototaxis becomes the primary force driving the gaze and guiding a reciprocal path of visual momentum across the canvas.

Through the imagery of flowing water and figures in recumbent postures across various timelines, the work depicts the shifting and drifting nature of modern urban life. Cascading waterfalls and streams appear to extinguish the emotional fervors continuously sparked in the digital world. They serve as a metaphor for the transient nature of relationships—reminiscent of dating apps where one can engage or withdraw at will—shaping a cycle of emotional fluctuations and daily routines.

In terms of painterly language, the flow of water intervenes between the space and the figures, interacting with the shifting and dragging of brushstrokes to cause the composition to vacillate between the figurative and the abstract. Ambiguity coexists with legibility, portraying a state where desire repeatedly oscillates between motion and stasis.

林盈秀
Lin Ying-Hsiu



幻化・林園
Illusion • Forest

墨、宣紙 Ink and Xuan paper
191×300×6 cm
2025

林盈秀透過創作思索抽象語彙在當代繪畫中的實踐可能，以一支毛筆於宣紙上反覆堆積，展開帶有精神性觀感的水墨創作，探討創作作為一種「中間性」存在的可能。她關注形象的中介狀態——介於可見與不可見、虛實、隱顯、輕重，乃至無形至有形的流變轉換；並思索形象如何在空間動態與時間推移中逐漸形成，並停留於一種模糊未定的狀態。

〈幻化・林園〉以多點透視隱含多重時空與潛藏維度，描繪無法被直接窺視、若隱若現的物種形態，如同存在於森林之中卻不可見的生命。藝術家以一支大毛筆進行創作，從細筆的綿密堆疊至大筆的揮毫運行，探討筆觸、語意、繪畫性與素描性共存的美學關係。作品從抽象出發，逐步生成奇珍異獸與植物等形象，形構出一座介於現實與想像之間的林園。這些游移於無形與有形之間的生命，回應當代自由的狀態，展開一種持續幻化的繪畫場域。

Lin Ying-Hsiu explores the possibilities of practicing abstract vocabulary within contemporary painting. By repeatedly layering ink with a single brush on Xuan paper, she develops a spiritual ink-wash practice that investigates the potential of creation as a state of 'intermediacy'. Her focus lies in the intermediacy of imagery, tracing a path through the visible and invisible, the tangible and the ethereal, and the metamorphosis of form from the void into the manifest. She contemplates how imagery gradually coalesces through spatial dynamics and the passage of time, ultimately resting in a state of blurred indeterminacy.

In *Illusion • Forest*, Lin employs multi-point perspective to imply multiple time-spaces and latent dimensions, depicting elusive species and forms that cannot be directly perceived—much like invisible lives existing within a forest. Utilizing a large brush, her technique ranges from the intricate layering of fine brushwork to expansive, sweeping strokes, exploring the aesthetic relationship between brushwork, semantics, painterliness, and the qualities of drawing. Originating in abstraction, these forms coalesce into fantastic creatures and flora, framing a forest garden situated in the interstice of reality and imagination. These beings, shifting between figuration and abstraction, respond to the state of contemporary liberty, unfolding a painterly site of continuous metamorphosis.

入選 Honorable Mention

盧冠宏

Lu Guan-Hong



現代啟示錄：書寫、賦權、靈聽、行走的話語

Apocalypse Now: Writing, Empowerment, Spirit-Listening, and Walking Words

油畫 Oil on canvas
116.5×182×5 cm
2025

〈現代啟示錄：書寫、賦權、靈聽、行走的話語〉以文字、記譜圖像等符號，與日常場景以及不可檢證的魔幻事物交織互文。盧冠宏認為，今日我們身處在被圖像與媒介資訊環繞的時代，人們的經驗趨同且近乎扁平，而真相往往被過度包裝，失去原本的重量與質感，而成為一種疲軟想像。

畫面中，一座被拉倒的雕像尚未觸地，象徵事件仍在等待被善後，然而慶祝儀式已提前彩排，觀者的感受只能步履蹣跚地追隨，個體在加速的社會節奏中逐漸失語。盧冠宏透過模糊事件與「不在場」的表現，描繪當代世界中主體與事件之間的不協調：人們急於解讀、命名與掌控，但卻感到無所適從。藝術家以幽微的抵抗姿態，呈現這種矛盾張力，並指出偶發的歧異與多重真實。

Apocalypse Now: Writing, Empowerment, Spirit-Listening, and Walking Words intertwines everyday scenes with unverifiable, magical elements through symbols such as text and musical notation. Lu Guan-Hong posits that in an era saturated with images and mediated information, human experience has become increasingly homogeneous and nearly flattened. Truth is often excessively packaged, losing its inherent weight and texture to become a form of flaccid imagination.

In the composition, a toppled statue remains suspended just before hitting the ground, symbolizing an event awaiting its aftermath. Yet, celebratory rituals have already been rehearsed in advance; the viewer's perception can only stumble behind, as the individual gradually loses their voice within the accelerating tempo of society. By blurring events and employing the concept of 'non-presence', Lu depicts the discordance between the subject and the event in the contemporary world: a state where people are eager to interpret, name, and control, yet find themselves at a loss. Through a subtle gesture of resistance, the artist presents this paradoxical tension, pointing toward sporadic discrepancies and multiple realities.

入選 Honorable Mention

蕭參軍

Hsiao Tsan-Chun



忘了從哪裡開始

Forgetting Where to Begin

油彩、畫布 Oil on canvas
194×260×3 cm
2025

蕭參軍關注當代的視覺經驗與圖像接收方式，並相信繪畫能提供一種有厚度的觀看。畫面中拼湊的圖像源自於零散的記憶系統，而繪畫使這些片段在理解與拼接的過程中重新生成意義。繪畫的獨特在於，它允許圖像隨時間發酵，使經驗得以遞延與再現，呈現的不僅是平面的訊息，而是一種具有深度的經歷，同時構築了空間。

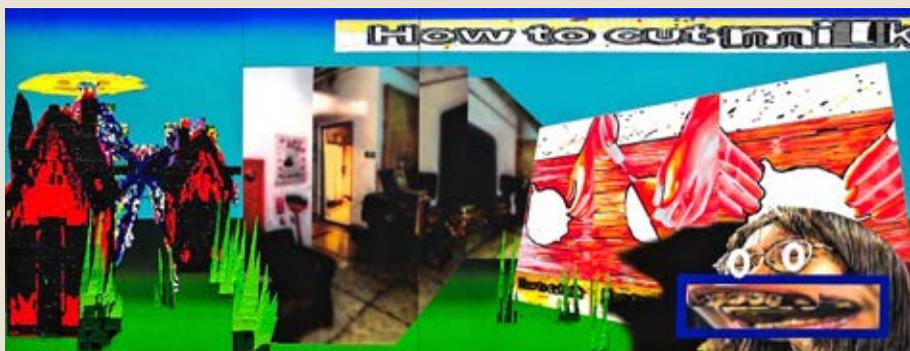
畫中跪地探索的背影，彷彿在挖掘什麼東西，他象徵當代觀看的投射：在龐雜訊息中搜尋意義，卻常不知從何開始、為何開始。而中間上方的群像，來自一幅關於巴黎條約的未完成歷史肖像。一幅畫到底怎樣算是完成？它可能是不斷觀看與理解的過程。蕭參軍的創作不追求對歷史明確敘事的回應，而是在日常瑣碎的事物與聯想中，讓觀看與思考重新獲得節奏。起源不再重要，重要的是圖像如何成為我們經驗生活的一種方式，一個綿延不斷、可被感受的過程。

Hsiao Tsan-Chun examines contemporary visual experience and the mechanisms of image reception, asserting that painting offers a 'thickened' mode of seeing. The collaged imagery in his work originates from fragmented memory systems; through the process of interpretation and assembly, painting allows these shards to regenerate meaning. The uniqueness of painting lies in its capacity to let images ferment over time, enabling experience to be deferred and reproduced. What is presented is not merely flattened information, but an experience of profound depth that simultaneously constructs space.

The kneeling figure seen from behind appears to be excavating, symbolising the projection of contemporary viewing: searching for meaning amidst a deluge of complex information, yet often uncertain of where or why to begin. Above, the collective portraits are derived from an unfinished historical painting of the *Treaty of Paris*. This raises the question: when is a painting truly finished? It may simply be the continuous process of viewing and understanding. Hsiao's practice does not seek to respond to definitive historical narratives; instead, amidst the trivialities and associations of the everyday, he restores a sense of cadence to both viewing and contemplation. The origin is no longer paramount; what matters is how the image becomes a way of experiencing life—a continuous, perceptible process of duration.

入選 Honorable Mention

王柏欽
Wang Po-Chin



新系統 Sample 6: How to Cut Milk
New System Sample 6: How to Cut Milk

油性蠟筆、壓克力顏料
Crayon, acrylic paint
110×286×3 cm
2025

王柏欽關注新一代的視覺經驗——當觀看不再從現實出發，而是透過螢幕生成，並在數位平台中被不斷演算、重組與再現。作品取材自社群媒體演算法推薦的迷因影像，涵蓋「非日常」的人類行為、場景與物件，並與自身所經歷的真實人物與事件交織重組，形成虛實混雜、視覺扁平卻流動的畫面結構。

創作選擇以蠟筆與壓克力等身體勞動性過程的媒材，透過標記、堆疊、模糊與圖像變形等手法，回應網路影像的瞬間性與片段性。線條與構圖不僅引導觀者觀看，也反映網路影像內容在形式上的一致性與表層化。王柏欽的創作關注當代社會觀看方式的演變，探討在演算法主導下，影像如何成為被消費與拼貼現象，也探問如何在繪畫中重新獲得解釋與生成的可能。

Wang Po-Chin examines the visual experience of the new generation—a state where viewing no longer originates from reality, but is generated through screens and perpetually processed, reorganised, and reproduced across digital platforms. His works draw from meme imagery recommended by social media algorithms, encompassing unusual human behaviours, scenes, and objects. These are interwoven with authentic figures and events from the artist's own life, forming a fluid composition that blurs the boundaries between the virtual and the reality within a flattened visual structure.

Wang chooses crayons and acrylics—mediums that demand a labour-intensive, physical process—employing techniques of marking, layering, blurring, and formal distortion to respond to the ephemeral and fragmentary nature of internet imagery. The contours and structural arrangement serve not only to direct the eye but to mirror the stylistic consistency and surface-level nature of internet imagery. Wang's practice investigates the evolution of contemporary modes of seeing, exploring how images become a phenomenon of consumption and collage under algorithmic dominance, while questioning the potential for reclaiming interpretation and generating process through the act of painting.

入選 Honorable Mention

金可
Chin Ko



七仙女
Seven Fairies

油彩、浴簾、現成物
Oil paint, shower curtain,
found objects
180×360×3 cm
2025

〈七仙女〉以浴簾作為創作媒材——浴簾作為區隔身體汗穢與外界空間的隱私表面，在浴室裡成為沐浴時第一位、也是最近身的觀眾。浴簾透光卻不透像的特性，使投射其上的影子總是曖昧不明。輕薄材質隨身體動作、水花與濕氣而擺動，形成介於內外之間的身體剪影，也成為對應「女性」的符號，以一種影像的角色暴力地介入私密空間，直指某種神話般的不可撼動。

畫中的肉體被扭曲成難以辨認臉孔的身形，缺乏頭髮或明確性徵，只留下明顯的乳房，彷彿被迫承載著某個難以抵抗的事實或身分。金可利用浴簾的半透明特性及光線，將筆觸與痕跡透過光投射至空間，輕薄的材質隨觀者移動而浮動、搖晃，彷彿一具不斷被觀看的身體，同時讓觀者在擦身而過時，無意識地捲入關於身體、神話與私密空間的場域之中。

In *Seven Fairies*, Chin Ko employs the shower curtain as a primary creative medium—a privacy screen that demarcates bodily impurity from the external environment, serving as the first and most intimate observer of the bather. The material's translucent yet obscured quality renders any shadows cast upon it ambiguous. This light fabric sways with bodily movement, water splashes, and humidity, forming bodily silhouettes that inhabit the interstice of interior and exterior. These silhouettes become symbols of the 'feminine', violently intervening in private space as an imagery akin to an unshakable, mythic being.

The bodies depicted are distorted into figures with unrecognisable faces, lacking hair or distinct sexual characteristics save for prominent breasts, as if forced to bear the weight of an irresistible fact or identity. Leveraging the translucency and play of light on the shower curtain, Chin projects brushstrokes and marks into the space. The lightweight material floats and trembles as viewers move past, resembling a body subject to an unceasing gaze. This process unconsciously draws the observer into a field where the body, myth, and private space converge.

入選 Honorable Mention

溫佳寧
Wen Chia-Ning我們的相似之處多於差異
We Are More Similar than Different

壓克力、蠟筆、畫布（部分作品覆以塑膠薄膜）
Acrylic, crayon on canvas
(with plastic sheeting on selected works)
46.5×38×5 cm
80×69.5×5 cm
65×53×2.5 cm
2025

溫佳寧以繪畫為媒介，關注媒體如何形塑大眾對身體與性別的理解。她以變形身體作為核心，從酷兒視角質疑既有的觀看框架。透過創作對影像進行干擾與重新介入，持續思考「誰擁有圖像的敘事權力」。

本組件中尺寸最大的作品〈我們的相似之處多於差異〉以黑色與螢光綠描繪穿著高跟鞋與網襪的「壞女孩」，透過身體的互動與髮辮的交織，暗示性別表演與慾望的自我複寫。中尺寸作品〈太空垃圾〉以單色處理蒙面壯漢挾持透明女性的荒謬暴力場景，回應當代影像感官過度飽和的批判。最小尺寸的〈眼睛裡的煙霧〉則透過模糊的群像與刻意留白，呈現個體在今日社交文化中的匿名與消散，進而反思可見性背後所牽動的權力關係。

作品遊走於奇觀與親密之間，部分畫面覆以塑膠薄膜，在召喚觀看慾望的同時，也製造距離。溫佳寧以「壞繪畫」作為創作核心，持續運用「抵認同」（Disidentification）策略，將繪畫嵌入日常情境之中，探討性別、身體與觀看之間的關係。

Wen Chia-Ning utilizes painting as a medium to investigate how media shapes public understanding of the body and gender. Centering on distorted bodies, she questions established frameworks of viewing through a queer lens. By interfering with and re-intervening in imagery, her works continuously contemplate the question: "Who holds the narrative power over the image?"

In this assembly, the largest piece, *We Are More Similar than Different* employs black and fluorescent green to depict 'bad girls' in high heels and fishnets. Through bodily interaction and intertwined braids, the work suggests the self-replication of gender performance and desire. The medium-sized work, *Space Junk*, utilizes a monochromatic palette to portray an absurdly violent scene of burly masked men seizing a transparent female figure, responding to the critique of sensory over-saturation in contemporary imagery. The smallest piece, *Smoke in the Eyes*, presents the anonymity and dissipation of the individual within today's social culture through blurred figures and deliberate negative space, reflecting on the power dynamics underlying what is rendered visible and what remains concealed.

Her works navigate the space between spectacle and intimacy; some surfaces are covered with plastic sheeting, simultaneously summoning voyeuristic desire while maintaining distance. Anchored in 'Bad Painting', Wen continuously utilizes 'disidentification' to weave her artistic practice into the fabric of daily life, exploring the relationships between gender, the body, and the mechanics of viewing.

優選 Merit Prize

黃冠鈞
Huang Kuan-Chun在與不在場的空間
Space of Presence and Absence

壓克力墨水、壓克力媒介劑
Acrylic Ink, acrylic mediums
108×264×6 cm
2025

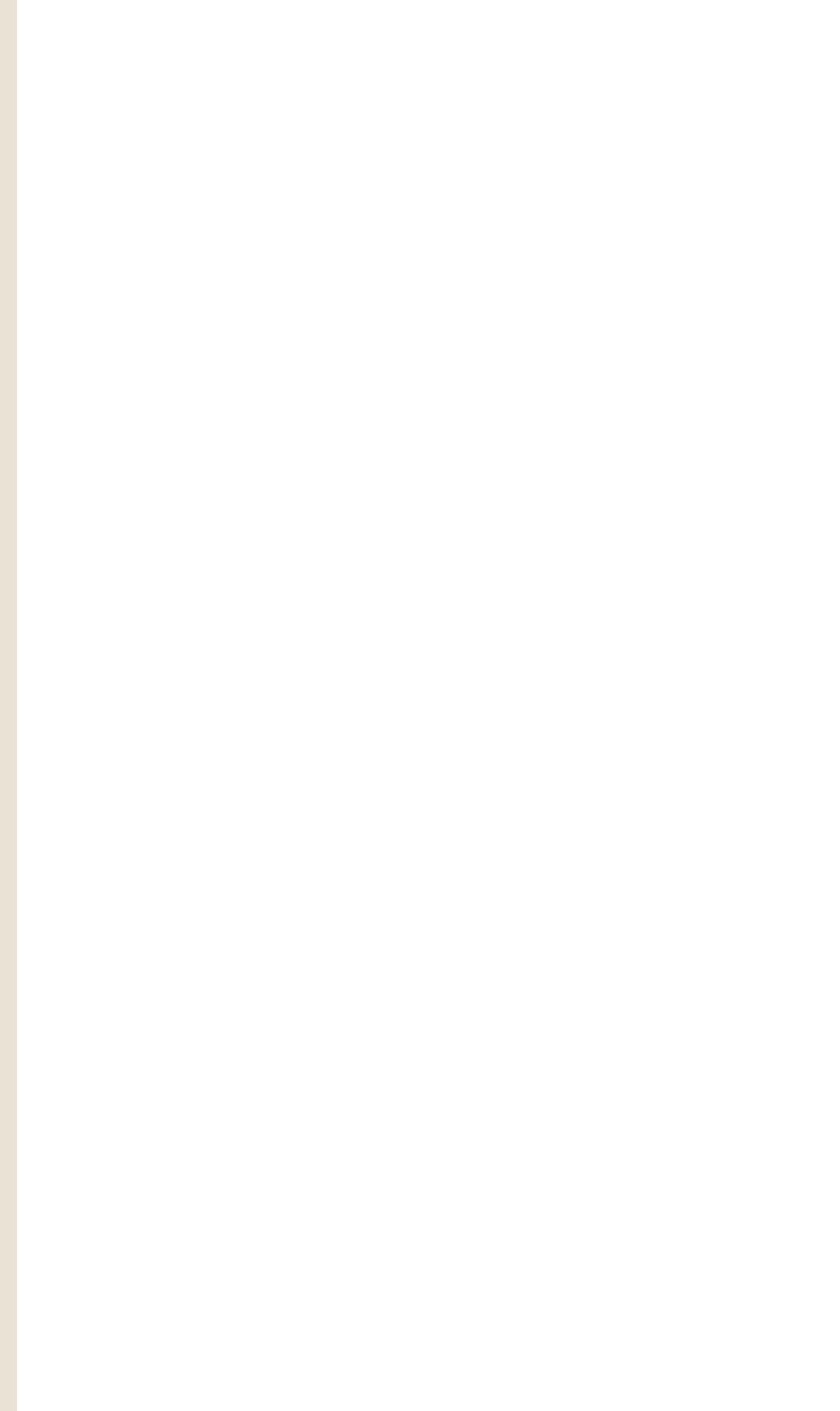
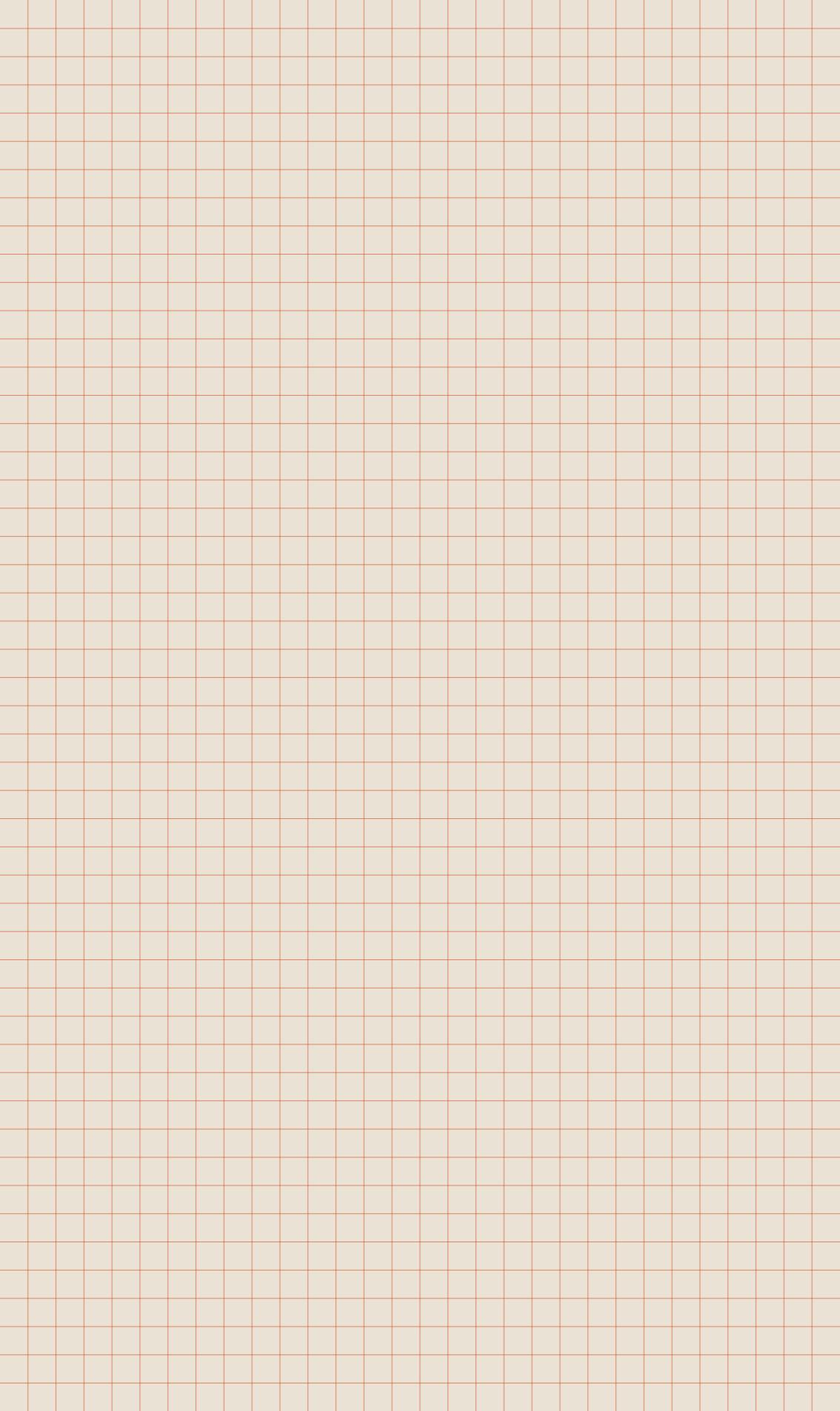
〈在與不在場的空間〉系列中，關注光影如何滲透、形構與轉化空間。藝術家被日常生活中偶然落在建築牆面上的陰影所吸引，這些短暫、模糊卻具張力的形體，啟發他想像繪畫是否也能成為具有空氣感與可變性的空間實體。

黃冠鈞在玻璃平台上一層層的刷塗壓克力顏料，待畫面完成後再從平台上剝離。在此顏料不再依附於畫布，而成為一種懸浮於牆面、可被光線穿透的繪畫物質。黑與黃的顏料堆疊，經海綿拍打形成半透明的圖層，當光線穿越層理時，不僅投下陰影，也留下顏料厚度所形成的光學痕跡——既是色彩的殘影，也是物質的回聲。藉由這種操作，畫面不只是再現某個場景，而是與展場中的光線和環境互動，形成新的現場影像。繪畫不只是觀看的物件，更成為被照見、被激發的空間事件。作品鬆動了繪畫作為靜態媒材的邊界，轉化為游移於虛實之間、在場與不在場之間的視覺實踐。

In the series *Space of Presence and Absence*, Huang Kuan-Chun investigates how light and shadow permeate, configure, and transform spatial environments. The artist is captivated by the incidental shadows encountered in daily life as they fall upon architectural walls; these fleeting, blurred, yet tension-filled forms inspire him to imagine whether painting could similarly manifest as a spatial entity.

Huang applies layers of acrylic pigment onto glass platforms, peeling the completed images away once dry. In this process, the pigment is no longer tethered to a canvas; instead, it becomes a suspended material that can be permeated by light. Through the dabbing of sponges, layers of black and yellow pigment form translucent strata. As light traverses these layers, it does not merely cast a shadow but leaves behind optical traces formed by the material's thickness—at once an afterimage of colour and an echo of matter. Through this methodology, the work ceases to be a mere representation of a scene; it interacts with the ambient light of the gallery to create a new, site-specific image. Painting is no longer just a subject for observation; it becomes a spatial happening, brought to light and spurred. The series dissolves the rigid constraints of painting as a static medium, evolving into a visual practice that drifts between reality and illusion, presence and absence.





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Kuandu Museum of Fine Arts

地點 | 國立臺北藝術大學關渡美術館 開放時間 | 10:00-17:00 (週一暨國定假日休館) 地址 | 112臺北市北投區學園路1號
交通方式 | 捷運淡水信義線關渡站下車，由1號出口候車處搭乘北藝大接駁車或大南客運紅35號、紅55號公車。
Venue: Kuandu Museum of Fine Arts, TNUA Hours: 10:00-17:00 (Closed on Mondays and National Holidays) Address:
1 Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan Direction: Take the MRT Tamsui-Xinyi Line to the Guandu Station (Exit 1),
then take TNUA shuttle bus or Da-nan Bus Red 35, Red 55 to the Museum Tel: 02-2896-1000 ext. 2432 Fax:
02-7750-7231 <http://kdmofa.tnua.edu.tw>