

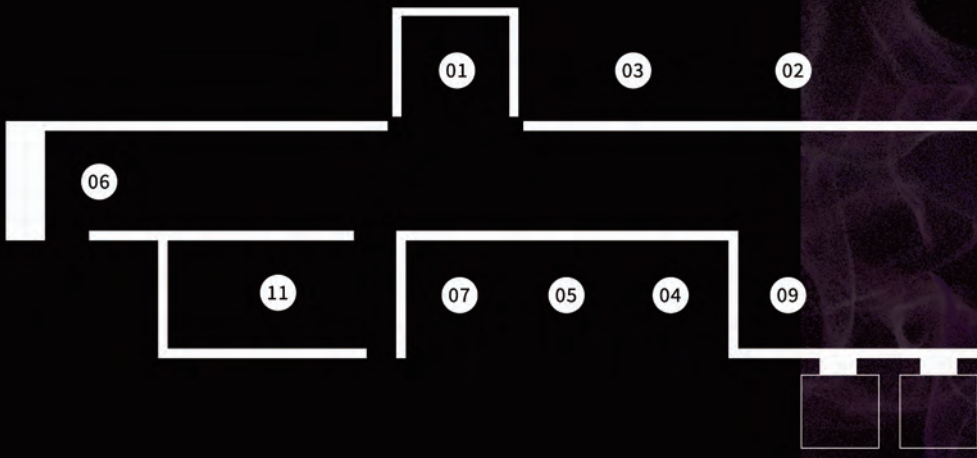
臺灣 × 西班牙 國際動態媒體藝術展

Diffusion Wave 2025.07.05-08.31

Taiwan and Spain International Dynamic Media Art Exhibition

Venue 鴻甲美術館 Hong-Gah Museum

Duration 週一休館 Closed on Mondays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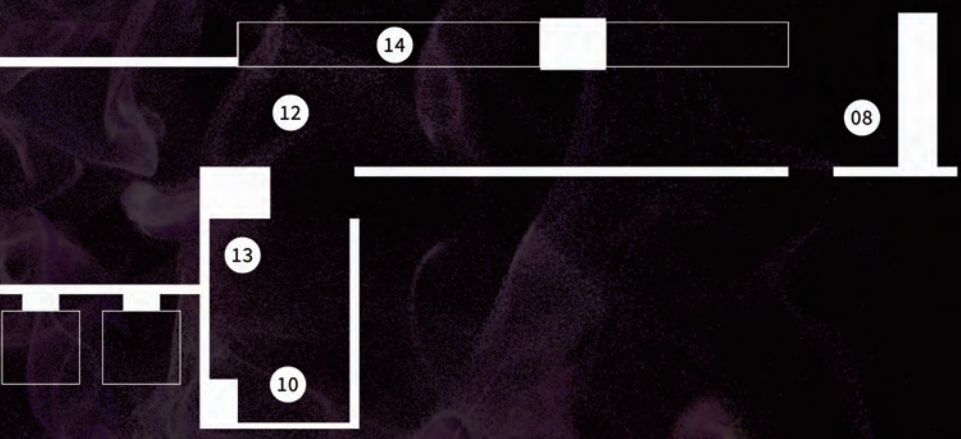

策　展　人
Curator

陳永賢
Yung-Hsien CHEN

晨瑪・阿吉里安
Txema AGIRIANO

參展藝術家
Artist

01 DOOS Collective伊娃・格雷羅&傑邁瑪・卡諾
Eva GUERRERO & Jemima CANO

02 霍蘇・雷卡爾德
Josu REKALDE

03 基線/拜贊與晨瑪・阿吉里安
Baseline/Pilar BAIZÁN & Txema AGIRIANO

04 伊莎貝爾・埃爾格拉
Isabel HERGUERA

05 貝戈・維卡里奧
Bego VICARIO

06 卡樂・克拉赫特
Karla KRACHT

07 愛德華多・蘇魯耶
Eduardo SOURROUILLE

08 潘佑華
Yo-Hua PAN

09 黃品潔
Pin-Chieh HUANG

10 林雅暄
Ya-Hsuan LIN

11 初念儒
Nian-Ru CHU

12 何恭蕆
Kung-Shan HO

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波未央

——台灣X西班牙國際動態媒體藝術展

Diffusion Wave—Taiwan and Spain International Dynamic Media Art Exhibition

文／陳永賢
Yung-Hsien CHEN

「波」，是能量的擴散與延伸，猶如液態水波、空氣聲波、亮源光波等型態，它以介質擾動的形式激起一種對峙狀態，也在環境的解構過程施加張力，使其粒子振動延續推升至波瀾高峰。在此引用「波」的物理現象，將其不確定性的膨脹與皺縮等衝擊，延伸至個體與社會之間的連結，作為當代動態媒體藝術的流動隱喻。

本展以《波未央》概念出發，透過波動的蟄伏與蔓延，將人的思想、情感與記憶如同波紋般擴散，折射出跨國交流的量能傳遞。面對全球化帶來巨大變動，我們試圖在游牧時空中尋找軸心鑰匙，開啟一場台灣與西班牙的深度對話。藉由動態媒體藝術的交流，探索彼此思想脈絡之承載、潛藏與知識經驗，衍生出社會意識與藝術文化的激盪迴旋。

資訊時代的快速變遷，人們如何在鮑曼所指「液態現代性」[1] 的生活中尋找自身定位？思考如何以「社會景框」串接當代生活的觀察與體驗，反思真實與虛擬世界中的迭代與遞迴。它分別指向空間場域的移轉和身體視域的變換，交織出新的社會動態，將此流動經驗的復返與擴散，作為「循環往復」（va-et-vient cyclique）的進路。[2]

展覽呈現動態媒體藝術的形式與思想，展出DOOS Collective：伊娃・格雷羅&傑邁瑪・卡諾（Eva GUERRERO & Jemima CANO）、霍蘇・雷卡爾德（Josu REKALDE）、基線/拜贊與晨瑪・阿吉里安（Baseline/Pilar BAIZÁN & Txema AGIRIANO）、伊莎貝爾・埃爾格拉（Isabel HERGUERA）、貝戈・維卡里奧（Bego VICARIO）、卡樂・克拉赫特（Karla KRACHT）、愛德華多・蘇魯耶（Eduardo SOURROUILLE）等西班牙藝術家的代表作，以及臺灣藝術家潘佑華（Yo-Hua PAN）、初念儒（Nian-Ru CHU）、何恭譱（Kung-Shan HO）、周芷萱（Chih-Hsuan CHOU）、林雅暄（Ya-Hsuan LIN）、黃品潔（Pin Chieh HUANG）、CHW Lab等人的作品，共計14位（組）藝術家共同參展。

這些創作使用不同觀點，探討個體在流動社會中的文化敘事，象徵當代世界裡的訊息傳遞、影像詮釋，突破既有的感知邊界。換言之，來自不同文化背景的創作者，如同意識的漣漪，激盪出個體與社會的互動與變化，探索跨國連動之點狀、線狀和迴旋狀的影像交界，重新想像動態媒介的未來可能。

藝術家作品運用了人工智慧、擴增實境、虛擬實境、錄像、動畫與聲音裝置等多元媒材，交織東西方的情感交匯與社會記憶，映照媒體藝術在全球流動中的形變、滲透與擴張。本展覽《波未央》不僅促進跨國藝術交流，也呈現媒體和科技之間的新靈感，引導觀眾思考個體在瞬息萬變的時代中的自我定位與社會意義。

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[1]社會學家鮑曼（Zygmunt Bauman）在《液態現代性》一書，提出流動社會的論述，討論全球化的人類流動，透過解放、個體性、時間/空間、勞動和共同體等五種概念來理解當前的社會狀況。他在時空部分，特別講述四種背離了「文明空間」的類型，包括：禁絕之地（emicplace）、吞噬之地（phagicplaces）、烏有之地（non-places）、虛幻空間（emptyspaces），追溯其意義的再現與變化。同時，他也把當前的社會狀況，描述為輕靈的、流動的現代性，區別過往所有沉重的、穩固的現代性。參閱Zygmunt Bauman著、陳雅馨譯，台北：商周出版，2018。

[2]法國社會學家馬費索利（Michel Maffesoli）提出新部落主義，藉由社會的基本圖像（images fondatrices），這些想像物注重時間的問題，並以「循環往復」（va-et-vient cyclique）的非線性思維，作為當代社會裡部落社會的遊牧圖式。參閱Michel Maffesoli，’ Le rituel et la vie quotidienne comme fondements des histoires de vie Cahiers Internationaux de Sociologie’，“Histoires de vie et vie sociale”, Vol. 69, 1980, pp. 341-349.

Diffusion Wave

—Taiwan and Spain International Dynamic Media Art Exhibition

Curatorial Discourse／Yung-Hsien CHEN

The inherent movement and expansion of waves—a fundamental physical phenomenon observable in water, sound, and light—illustrate the dynamic forces at work in our world. When a medium is continuously disturbed, it generates vibrations that transmit energy through the motion of its particles. As these waves propagate, their energy dissipates, creating a palpable "Diffusion Wave" within our perceptual field.

This phenomenon serves as a powerful metaphor for contemporary social fluidity, highlighting the intricate interconnections between individuals and the broader societal sphere. Globalization has catalyzed profound transformations—expansion, contraction, and disruption—that foster deeper interconnectedness while simultaneously inducing uncertainty, anxiety, and detachment. The tension between openness and disorientation compels us to break free from closed cycles, prompting us to reconfigure identities, cultural values, and communal relationships in our search for stability in an ever-shifting, nomadic existence.

In this evolving landscape, how do we navigate the perpetual expansion of relational networks? How do we position ourselves in an era defined by liquid modernity? As Michel Maffesoli' s concept of "va-et-vient cyclique" (cyclical ebb and flow) suggests, human thoughts, emotions, and memories do not progress in a linear fashion. Instead, they ripple outward in continuous cycles of return, transformation, and interwoven social dynamics.

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This exhibition explores "Diffusion Wave" as a concept of difference and deferral, symbolizing not only the transmission of energy in the physical world but also the evolving nature of self-identity in the information age—a continuous process of expansion, intersection, and reconstruction. Bringing together 14 artists and collectives from Taiwan and Spain, the exhibition employs diverse artistic media to examine shifting social relationships, capturing the transformative, disruptive, and transmissive aspects of contemporary existence.

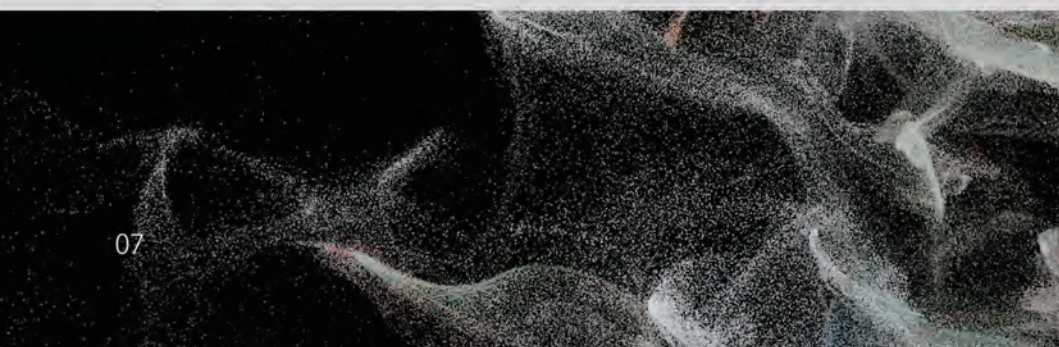
Artists from diverse cultural backgrounds create works that function as ripples of consciousness, generating disturbances and variations in both individual and collective experiences. Through the use of AI, AR, VR, video, animation, and sound installation, they interweave Eastern and Western emotional resonances and social memories, reflecting how contemporary media art expands, penetrates, and transforms within global currents.

策展人簡介
Curator Profile

陳永賢
Yung-Hsien CHEN

國立台北藝術大學碩士、英國布萊頓大學藝術與傳播研究所博士，現為國立臺灣藝術大學多媒體動畫藝術學系教授。策展經歷包括：2025「波未央」(鳳甲美術館)、「開路」(屏美館)，2024「湧浪計畫—BIDEODROMO聚焦臺灣」(西班牙)、「多重鏡像的自我身影」(國家攝影文化中心)；2023「游奕行者—EXiM Experimental Video Festival」(澳門)；2022「身景成像」(新北市藝文中心)、「庖廩之所」(新富町)、「文字召喚－當代畫語錄」(中華文化總會)、「幻象之丘」(邁阿密)。他是「台灣國際錄像藝術展(雙年展)」創辦人及策展人、「RANDOMIZE－國際動態媒體藝術節」創辦人及策展人；著有《錄像藝術啟示錄》、《英國當代藝術》、《他者之他》、《身體之歌》...等專書。

Holding an MA from Taipei National University of the Arts and a PhD from the University of Brighton, Professor Yung-Hsien Chen teaches in Department of Multimedia and Animation Arts at National Taiwan University of Arts. His curatorial work includes “Forging a New Path” (Taiwan, 2025), "Trend swells" (BIDEODROMO, Spain, 2024), "The Artist and the Image of the Self" (Taiwan, 2024), "The Contemporary Flâneur" (Macau, 2023), and "Imaging the Body and Landscape" (Taiwan, 2022), among others in Taipei and Miami. He founded and curates both the "Taiwan International Video Art Exhibition (Biennial)" and the "RANDOMIZE –Intl. Unstable Media Art Festival," and has authored several books including "Apocalypse of Video Art", "Contemporary British Art” and "The song of Body".



Txema AGIRIANO

晨瑪・阿吉里安

現生活和工作於西班牙畢爾包的巴斯克地區，是一位策展人、藝術家和文化經理。曾擔任英國皇家藝術學院、摩洛哥得土安國立美術學院、西班牙巴斯克大學美術學院以及奧地利林茲藝術與設計大學的客座教授。他曾在全球各地的美術館、博物館、藝術節和藝術空間策劃過眾多展覽。他是「MEM國際實驗藝術節」(MEM)和「BIDEODROMO International Experimental Film and Video Festival」(Bideodromo國際實驗電影及錄像藝術節) 等展覽活動的策展人。

Currently living and working in Bilbao, Basque Country, Spain, Txema Agiriano is a curator, artist, and cultural manager. He has served as a visiting lecturer at the Royal College of Art (UK), the Institut National des Beaux-Arts de Tétouan (Morocco), the Faculty of Fine Arts at the University of the Basque Country (Spain), and the University of Art and Design in Linz (Austria). He has curated numerous exhibitions in art galleries, museums, festivals, and art spaces worldwide. He is the curator for exhibition events such as the "MEM Festival" (MEM International Experimental Art Festival) and the "BIDEODROMO International Experimental Film and Video Festival."



01

心之內

WITHIN

2022，虛擬實境/ VR，7’

作品為VR沉浸式舞蹈影像，帶領觀眾進入舞者的內心世界，結合大自然、詩意語言與舞蹈的親密氛圍。作品展現西班牙不同的風景，融入Maria Asnal、Hamlet Gonashvili等音樂家的作品，將舞者和真實的生活場景帶入虛擬實境，探討人性與科技間的關係。

“WITHIN” is an immersive VR dance video offering a journey into a dancer's mind. It aims to provide a fresh experience of nature, poetry, and the intimacy of dance, showcasing Spanish landscapes and music by artists such as Maria Arnal and Hamlet Gonashvili. The video brings dancers and real locations to a virtual space, exploring the tension between humanity and technology.



DOOS Collective：伊娃・格雷羅&傑邁瑪・卡諾
DOOS Collective：Eva GUERRERO & Jemima CANO

DOOS Collective：西班牙畢爾巴的藝術團體，專注於舞蹈與新觀眾、不同情境及創新形式的結合。編舞家伊娃・格雷羅（Eva Guerrero）以粗獷的動作語言與強烈的音樂感聞名，製作人傑邁瑪・卡諾（Jemima Cano）透過不同媒介推廣當代舞蹈。他們與音樂家、舞者、程式設計師和插畫家合作，進行國際巡演與兒童書出版。

DOOS, an artistic collective in Bilbao, Spain, creates diverse dance experiences for wider audiences and different settings. With choreographer Eva Guerrero's powerful, raw movement and strong musicality, and producer Jemima Cano's innovative approach to contemporary dance promotion, they collaborate across artistic and technological fields. Besides 〈WITHIN〉, DOOS has published a children's book and tours internationally.



02

證據有差異

Variations around the evidence

2025，單頻道錄像 / Single channel video，7’

交通事故的場景是日常戲劇中常見的一幕，一個象徵任何暴力衝突的意象，變成了一個超現實的場景，舞者在其中挑戰虛構故事本身的戲劇性。

A traffic accident scene, a common image of everyday conflict, becomes a surreal backdrop where a dancer confronts the drama of fiction.



霍蘇・雷卡爾德
Josu REKALDE

1959年生於西班牙巴斯克地區阿莫瑞比塔，擅長將實驗影像、雕塑裝置與新技術結合。創作涵蓋親密關係、社會互動、自我與他者、語言與敘事等議題。他於2020年前任教巴斯克大學美術學院，作品於荷蘭、德國、英國、西班牙等地展出，曾獲ZKM藝術與媒體技術中心的國際影像創作獎。

Josu Rekalde (born 1959 in Amorebieta Bizkaia) is a multimedia artist who masterfully blends experimental video, sculptural installations, and new technologies. His art explores themes of intimacy, social interaction, self and other, and narrative. A former professor at the University of the Basque Country until 2020, Rekalde's internationally exhibited work has been showcased in the Netherlands, Germany, the UK, and Spain. He has also received an international video art award from the ZKM Center for Art and Media Technology.



03

走進社區

Approaching the neighborhood

2011~2025，攝影、線上音檔 / Photography，Online audio，2'

作品探討畢爾巴包工人階級社區的變遷。該社區始建於1874年，原為礦工與工廠工人的聚居地。1984年工業危機導致金屬產業全面關閉，使該地區陷入污染、貧困與犯罪氾濫的狀態。90年代藝術家進駐將其轉變為藝術區；2000年後成為來自非洲與拉丁美洲移民的主要聚居地。

This work explores the working-class neighborhood in Bilbao, Spain, where we live. Primarily built after 1874 for iron mine and industrial workers, the area faced a severe industrial crisis in 1984, leading to the closure of major metal industries and transforming it into a dirty, polluted, and dangerous part of the city plagued by prostitution and drug issues. However, the early 1990s saw an influx of artists, turning it into Bilbao's art district with numerous studios and galleries. Since the 2000s, it has also become home to a significant population of migrants from Africa and Latin America.



基線/拜贊與晨瑪・阿吉里安

Baseline/Pilar BAIZÁN & Txema AGIRIANO

基線：Pilar Baizán於2004年創立Baseline電子噪音計畫，運用glitches、現場錄音和合成音效創造出濃烈厚重的音樂構成，曾在MEM和SÓNAR等音樂節演出，亦於畢爾包古根漢美術館和ISSUE Project Room展出。Txema Agiriano身兼策展人、藝術家及文化經理，曾於皇家藝術學院和林茲藝術設計大學擔任客座教授，並在全球策劃多項展覽，尤其以擔任畢爾包MEM實驗藝術節和 Bideodromo國際實驗電影錄像藝術節的總監而聞名。

Artist Pilar Baizán founded the electronic noise project Baseline in 2004, creating dense, heavy compositions from glitches, field recordings, and synthesized sounds, performed at festivals like MEM and SÓNAR and featured in venues such as the Guggenheim Bilbao and ISSUE Project Room. Based in Bilbao, curator, artist, and cultural manager Txema Agiriano boasts an extensive international profile with visiting professorships at institutions including the Royal College of Art and the University of Art and Design in Linz, and has curated exhibitions worldwide, notably directing the MEM experimental arts festival and the Bideodromo international film, video, and media festival, both in Bilbao.



04

西班牙愛你

Spain Loves You

1987，16mm動畫錄像 / 16mm Animation，6’

這則看似簡單的家庭故事，實則重新詮釋了西班牙的十年歷史，從作者的兩位兄弟出生，直到1975年獨裁者逝世為止。

The simple appearance of this family tale contains a re-reading of ten years of Spanish history, from the birth of two of the author's brothers to the death of the dictator in 1975.



伊莎貝爾・埃爾格拉
Isabel HERGUERA

伊莎貝爾・埃爾格拉：1961年生於西班牙，身兼視覺藝術家、製片人與動畫導演。曾就讀於杜塞爾多夫藝術學院，師從錄像藝術家白南準，並在美國加州藝術學院（Cal Arts）取得動畫碩士學位。

Isabel Herguera (born in Donostia, Spain in 1961) is a visual artist, producer, and animation director. She earned her fine arts degree from the University of the Basque Country UPV/EHU and continued her studies at the Kunstakademie in Düsseldorf with video artist Nam June Paik. Subsequently, she obtained a master's degree from the renowned animation school Cal Arts in Los Angeles.



05

溝渠

Areka

2017，動畫 / Animation，6’　(Bego Vicario and others)

在西班牙內戰期間，一位男子在他女兒Euxebi出生的那天被槍殺，他的埋葬地點無人知曉。如今，80歲的Euxebi尋找父親的旅程，成了電影《阿雷卡》Areka的核心。這部影片獨特地融合了巴斯克即興詩歌與多樣的動畫技巧，深刻地反映許多人仍在持續尋找戰爭中失蹤者的現況。

During the Spanish Civil War, a man was shot on his daughter Euxebi's birth day and his burial site remained unknown. Now 80, Euxebi sets out to find him in ‘Areka,’ a film uniquely combining Basque bertsolarism (improvised verse by Andoni Egaña) with diverse animation, poignantly reminding us of the ongoing search for the war's missing.



貝戈・維卡里奧
Bego VICARIO

擁有博士學位，身兼動畫導演、研究學者與巴斯克大學美術學院教授。其作品曾在數百個國內外競賽、展覽和影展中放映並獲獎。此外，她撰寫及出版數本探討動畫電影的書籍和文章。

Bego Vicario, a PhD in Fine Arts and professor at the University of the Basque Country UPV/EHU, is an animation film director and researcher. Her films have been screened and awarded at numerous national and international competitions, exhibitions, and festivals. She has also authored several books and articles, all focusing on animation film.



導演Dirección: Atxur Animazio Taldea.
製作Producción: Patxi Azpillaga / Lekuk Kultur Elkartea.
編劇Guion: Andoni Egaña.
動畫Animación: Bego Vicario, Paula Huarte, Miriam Inza, Jugatx Astorkia, Itxaso Navarro, Beñat Barandika, Usue Egia, Esteban Ramos, Naiara Gallego, Sergio Martínez, Aitor Oñederra, Kote Camacho, Oihana Leunda, Arrate López, Izibene Oñederra, Alots Arregi, Andere Molinuevo, Ximon Agirre, Jon Munarriz, Zaloa Ipiña.
攝影Fotografía: Edu Elosegi.
剪輯Montaje: Edu Elosegi.

06

科拉普斯

Kollaps

2019-2025，定格動畫錄像 / Stop motion，Single channel video，7’

在一個國家媒體壓制抗議的城市裡，一場失敗的革命正在上演。軍隊強暴、毆打並射殺示威者。要求民主的學生像昆蟲般被殘酷殺害。孤立、鮮血和寂靜瀰漫在空氣中，朋友們消失了，親人們無助地旁觀。現場佈滿了屍體，以及抗議者被暴力制服直至嚥下最後一口氣息。

In a city where national media silences protests, a failed revolution unfolds. Military forces rape, beat, and shoot demonstrators. Students demanding democracy are killed ruthlessly. Isolation, blood, and silence permeate the air as friends disappear and relatives watch helplessly. The scene is filled with corpses and the sounds of protesters being violently subdued until their final breath.



卡樂・克拉赫特
Karla KRACHT

從小就對東歐的木偶戲和定格動畫著迷，出生於德國的她，創造出奇異的人物，這些人物深深影響日後創作。她透過繪畫、動畫、繪畫、錄像和小雕塑來描繪當代社會並提出推測性的未來。這些人物構成了她裝置和表演的核心元素，創作融合不同的類型、技巧和技術。目前居住於西班牙巴塞隆納，並在世界各地進行創作。

Karla Kracht, From a childhood fascination with Eastern European marionettes and stop motion, German multidisciplinary artist Karla Kracht creates bizarre figures that heavily influence her work. Through drawing, animation, painting, video, and small sculptures, she characterizes contemporary society and proposes speculative futures. These figures form the core of her installations and performances, where she blends genres, techniques, and technologies. Based in Barcelona, Spain, Kracht works internationally.



07

受影響的人

Affectée

2020，單頻道錄像 / Single channel video，一組5件/1set 5peices，each 1'

藝術家在影片中詮釋其劇本，亦在生活中演繹自身。他以幽默軟化淚水，呈現身體的勞動，社會與個人之於愛情、心碎、嘲弄、性慾的掙扎等議題，以獨特之聲呈現。其圖像詩將自身奇異的存在，與虛構存在的衝突相連結。作品透過五個神話般的音樂作品（〈天鵝湖〉、〈胡桃鉗〉、〈時尚〉、〈自由探戈〉、〈凡丹戈舞〉為靈感，重新詮釋經典樂曲，並以幽默與戲劇性的手法挑戰傳統價值觀。

Eduardo Sourrouille interprets his scripts not only in his art but also in his own life, presenting the body with a tear softened by humor. Themes of love, heartbreak, ridicule, sexuality, and social and individual struggle are recurring and treated with his unique voice. His iconographic poetry links his own strange existence with the conflict of invented existence. Through five videos inspired by mythical musical pieces such as "Swan Lake," "Nutcracker," "Vogue," "Libertango," and "Fandango," his "actors" reinterpret classic works and challenge traditional values with humor and drama.



愛德華多・蘇魯耶
Eduardo SOURROUILLE

1970生於西班牙巴斯克的巴索里，畢業於巴斯克大學美術系，主修視覺藝術，之後修讀雕塑博士課程。他的創作擅長以藝術手法表現人體形象，探討議題包括愛情、心碎、喜劇、性和社會鬥爭。

Born in Basauri, Basque Country, Spain in 1970, where he currently lives and works, this artist graduated in Fine Arts with a focus on audiovisuals from the University of the Basque Country UPV/EHU and pursued doctoral studies in sculpture. From 1999 to 2017, he was associated with Galería Luis Adelantado in Valencia and Mexico City, and he currently collaborates with Espacio Marzana Gallery in Bilbao and Galerie Krisal in Geneva.



08

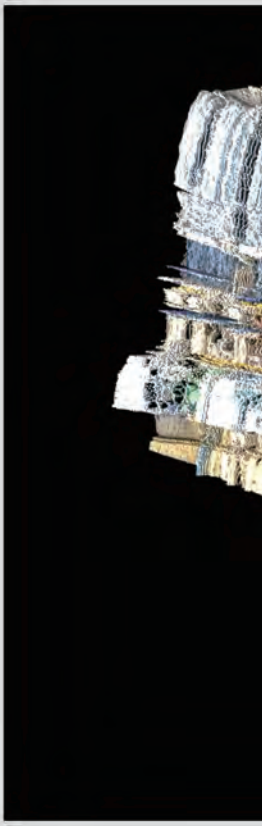
窗景遙想

Imagination behind the window

2025，錄像裝置 / Video Installation

隨著交通網絡的發展以及電傳科技的進步，現代人的自我存在更如蝸居般寄於單一空間中（如房間與辦公室）。對於外界的認知與想像，則較過往更多從窗景或螢幕如鏡框式舞台般呈現，如幻境般的建構。本作品思考現代人在更快速更自由的社會下，對於外界的樣貌與自身困境的解方，是否只能透過眼前的那塊窗去想像與建構？身體與靈魂，是否已被什麼束縛？

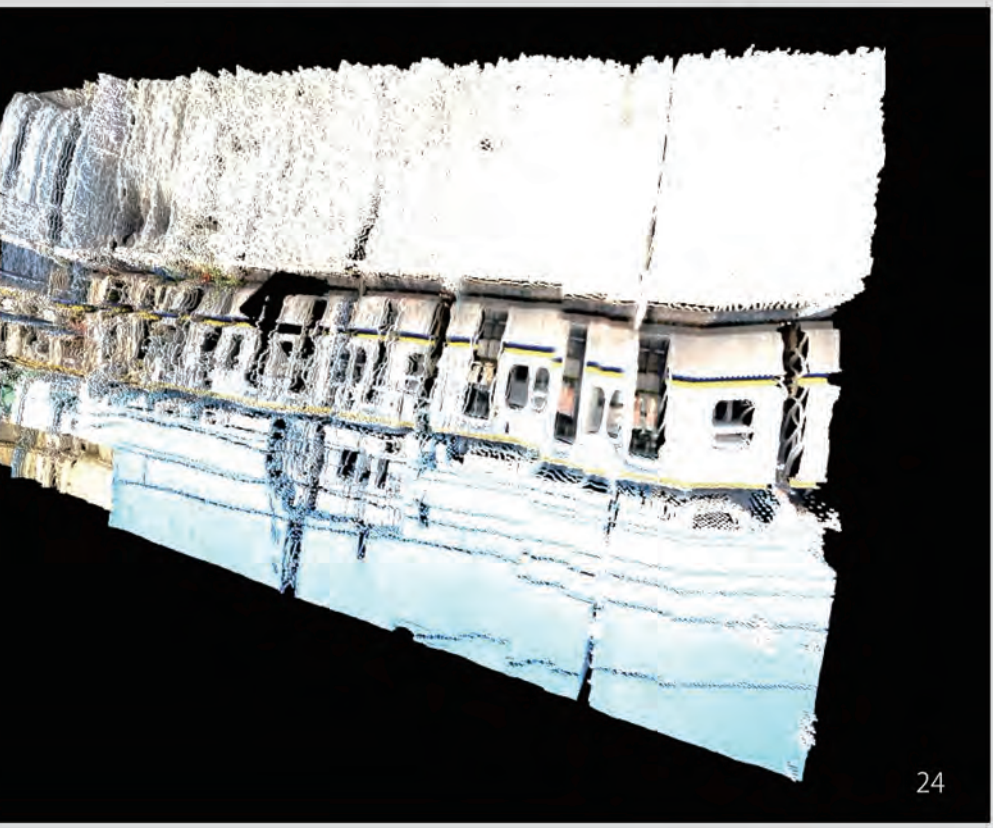
With the development of transportation and communication technology, modern life increasingly confines us to single spaces, like rooms and offices. Our perception of the outside world often comes through windows or screens, creating a mirage-like view, much like a scene on a proscenium stage. This work reflects how, in a rapidly advancing and freer society, individuals can only imagine and construct their understanding of the world and their own dilemmas through the window in front of them. Are our bodies and souls bound by something?



潘佑華
Yo-Hua PAN

國立臺北藝術大學新媒體藝術研究所碩士。創作跨足跨領域展演與錄像裝置，創作多以金屬雕塑為媒材之錄像裝置，主題以交通與土地做為借喻，關注社會規訓與個人內心拉扯之苦痛。作品獲2020「大墩美展」第三名。

Yo-Hua Pan's artworks involve interdisciplinary performances and video installations, with recent works primarily combining metal sculptures as the medium. Taking traffic and land as metaphors, focusing on the suffering of social discipline and personal inner conflict. It integrates personal experiences of driving and using transportation, as well as field explorings, into the installations and video art.



09

籬

Fence

2025，單頻道錄像 / Single channel video，4’ 54”

鐵絲圍籬是地方上習以為常且伴隨民生的存在。它既具防範外來者與保護財產的功能，又能讓人看見內外環境的狀態。這種似近非遠，不具壓迫感的「隔閡」成為了界定內與外、土地所屬的象徵。作品中，圍籬的形象透過閃爍的片段反覆出現，視覺暫留的效果使其在眼前逐漸統合。這些日常中常見卻容易被忽略的圍籬風景，既是地域的標誌，也是時空壓縮下，人地關係的象徵。思考在顯化的界線下，對於個人文化身分認同的質疑以及與地方依附關係的鬆綁。

Barbed wire is a ubiquitous presence in daily life, marking the boundary between "inside" and "outside." In childhood landscapes, these fences both protected and divided, offering glimpses of the inner and outer worlds. The artwork revisits this image, with flickering fragments of wire gradually coming into focus, resembling fleeting memories that leave blurred traces. These fences, often overlooked, symbolize the compressed relationship between people and land across time and space.



黃品潔
Pin-Chieh HUANG

國立臺灣師範大學美術系碩士。創作思考當遷居成為日常時，新舊環境與人之間依附關係如何變化 ，以及對於個體文化身份的質疑。從平面繪畫的固定性與錄像的時間性，轉化對居住過地方的現今印象與舊有記憶，牽引出兩者參差夾雜的形貌。錄像作品獲2023「屏東獎-首獎」。

Pin-Chieh Huang's work explores how the bonds between people and their environments shift when relocation becomes commonplace, and the resulting questioning of individual cultural identity. By contrasting the fixed nature of painting with the temporality of video, he transforms present impressions and past memories of places he has lived, revealing their overlapping and disparate forms. His video work received the "First Prize" at the Pingtung Awards in 2023.



10

無聲的殺人告白

Silent Confession of Murderer

2025，AI、單頻道錄像 / AI,Single channel video，5’ 12”

以AI靈媒的視角，講述兩個靈魂李師科和王迎先的故事，引導觀眾思考正義、罪惡之間的心理掙扎。探討社會對犯罪的複雜觀點，將李師科塑造成一位正義的義賊，並引發關於人工智慧技術價值的辯論。敘事融合靈媒、冤魂和人工智慧等元素，探討道德困境、科技發展，以及人類在面對新興科技和社會變遷時必須面對的倫理抉擇。

Told from the perspective of an AI medium, this story follows two souls, Li Shi-Ke and Wang Ying-Xian, guiding the audience through the psychological struggle between justice and evil. It explores society’s complex views on crime, presenting Li Shi-ke as a righteous thief and raising debates on the value of AI technology. The narrative blends elements of mediums, wronged souls, and AI, addressing moral dilemmas, technological development, and the ethical choices humans must confront in the face of emerging technologies and societal shifts.



林雅暄
Ya-Hsuan LIN

國立臺灣藝術大學新媒體藝術碩士班。創作聚焦於AI生成技術與互動媒體的創新應用，關注AI技術如何重塑人類感知。作品參展2025「渦流象限－國際動態媒體藝術展」，曾獲GO NEXT DIGITAL擬世大人物-數位科技解決方案競賽入選。

Ya-Hsuan Lin's creative work focuses on the innovative applications of AI generation technology and interactive media, with a particular interest in how AI technology reshapes human perception. Her work has been exhibited at the "Vortex Quadrant – International Dynamic Media Art Exhibition" (2025) and was selected for the GO NEXT DIGITAL Metaverse Personage - Digital Technology Solutions Competition.



11

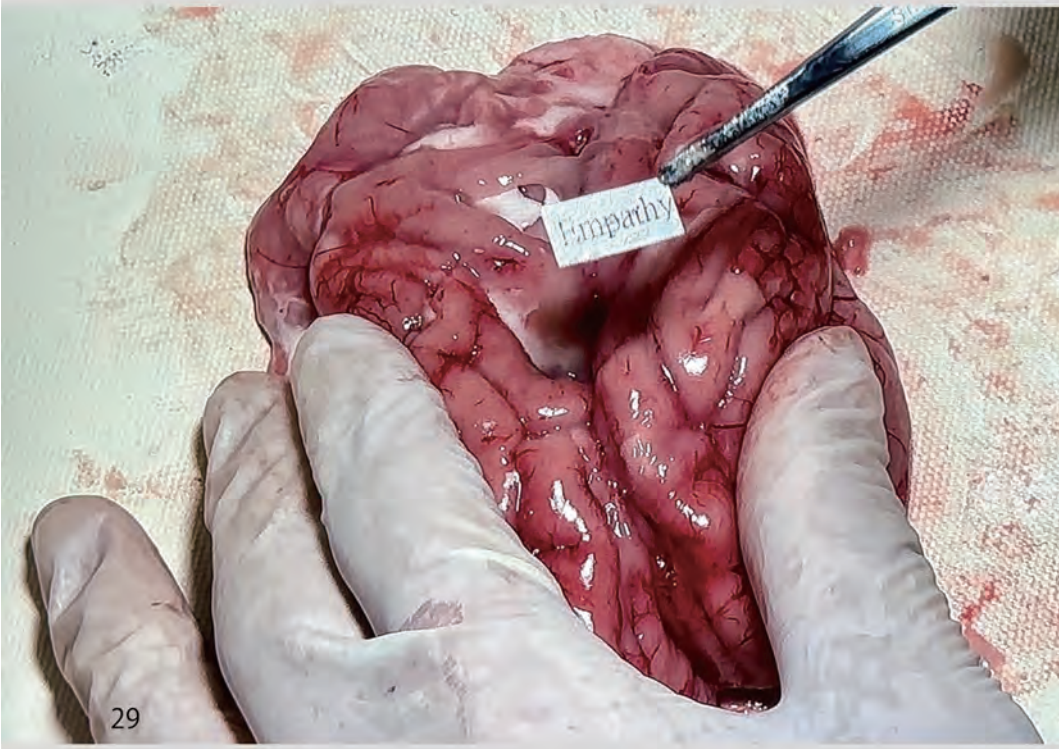
疊加態

Superposition state

2025，單頻道錄像 / Single Channel Video，8’

作品探討當代生活所帶來的腦內焦慮，並以手術開刀的意象，比擬大腦在應對各種情境時所採取或生成的方法。透過鑷子夾取腦內資訊的動作，引發觀者觀看時的不適與恐慌，暗示人們無論在考試、寫作、演講或導覽等需要大量用腦的情境下，都無形中暴露了自己的大腦活動。最後，作品將這些對大腦產生的焦慮或不適過程呈現在觀者眼前，期望他們在觀看影像的同時，能被某個面向的腦內焦慮所牽引，進而產生不安之感。

This work explores the anxiety rooted in the brain in contemporary life. Using the imagery of a surgical procedure, it metaphorically simulates how the brain processes and responds to everyday pressures. Tweezers extract fragments of information—echoing scenes like exams, writing, lectures, or guided tours—evoking a visceral discomfort. By exposing the brain’ s vulnerability, the artist invites viewers to confront and resonate with the subtle, often overlooked forms of mental strain.



初念儒
Nian-Ru CHU

國立台灣師範大學美術學系碩士班。創作探索身體焦慮，審視其複雜且相互交織的成因。作品反思當代社會的焦慮。運用繪畫和新媒體影像，探討現代生活帶來的心理影響，提供多視角來觀察這個時代普遍存在的緊張感。作品參展2025「渦流象限－國際動態媒體藝術展」、2023澳門「EXiM實驗影像放映活動」。

Nian-Ru Chu (born 1999, Taipei) holds a MA in Fine Arts at National Taiwan Normal University. His artistic practice began by exploring body anxiety, examining its complex and interwoven causes. His work later expanded to reflect on broader forms of anxiety in contemporary society. Working across traditional painting and new media video, he investigates the psychological impact of modern life, offering multiple perspectives on the pervasive tension of our time. His works have been exhibited at the"Vortex Quadrant – International Dynamic Media Art Exhibition" (2025) and "EXiM Experimental Video Screening" in Macau (2023).



12

標籤後的感官反應

Emotions behind labels

2025，聲音裝置 / Sound installation，each 3’

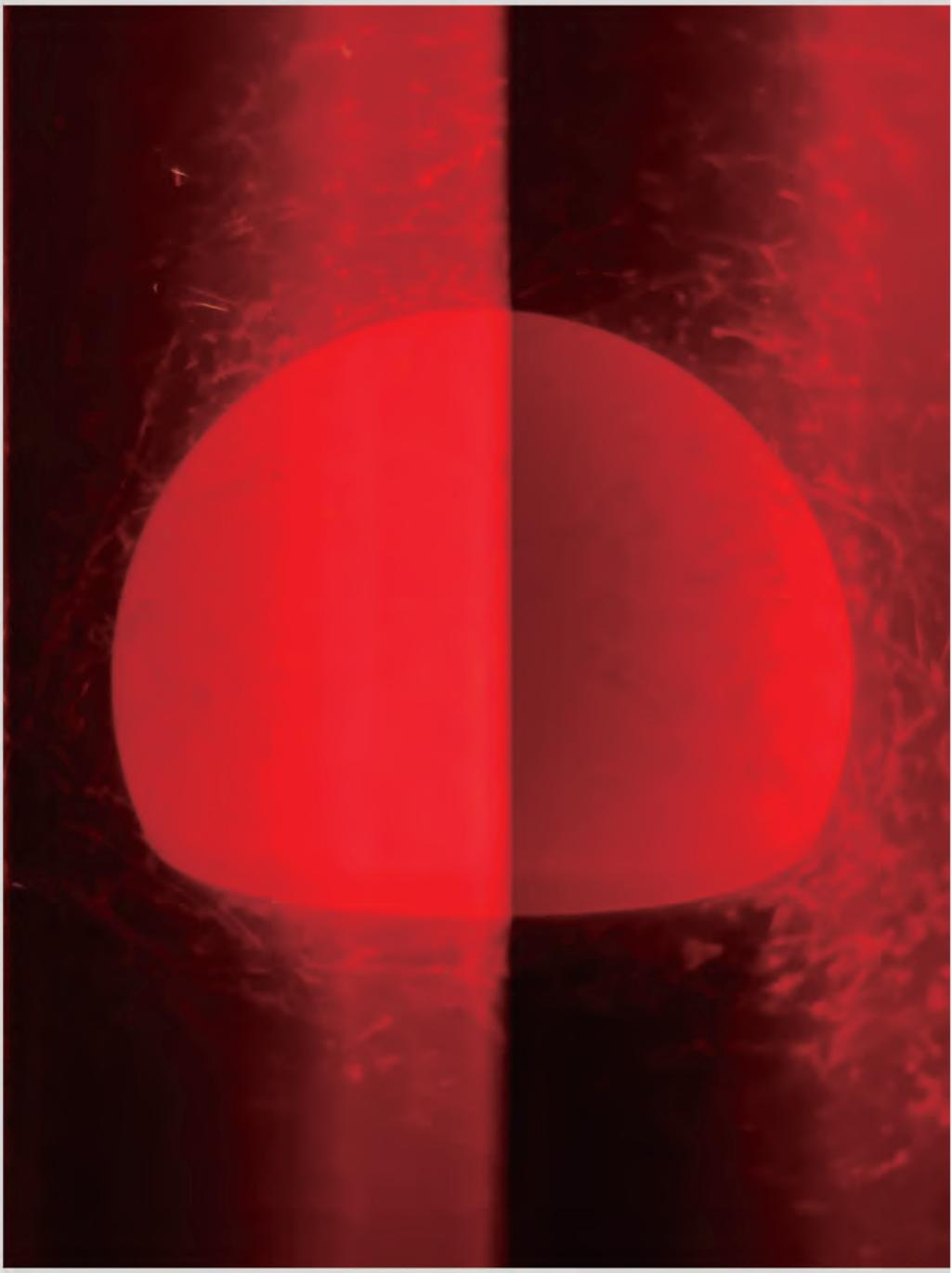
事件的標籤化觸發人體感官的連動反應，使得事件的發生引導我們回溯過去的記憶，進而產生焦慮、不安甚至妄想，然而，這一連串的反應都源於生物自我保護的本能。然而，若能從歷史長河中擷取一粒沙來看，便會發現今日所發生的，不過是過往的重現。事件的本質並無不同，兩者之間的差異僅在於我們對時間的感官認知。

The labeling of events triggers a chain reaction in human senses, causing the occurrence of an event to lead us to recall past memories, consequently generating anxiety, unease, and even paranoia. However, this entire sequence of reactions stems from the biological instinct for self-preservation. Nevertheless, by observing a single grain of sand from the vast flow of history, we realize that what is happening now is merely a recurrence of the past. The essence of events remains unchanged; the only difference between the two lies in our sensory perception of time.

何恭蓋
Kung-Shan HO

國立臺灣藝術大學新媒體藝術碩士班。擅長運用取樣、合成器與音訊處理等技術，創作受Berlin School影響。作品以長篇幅、重複性的音型構築複雜層次，使用殘響與延遲等效果，營造抽象的聲 音場域。他透過揚聲器、擴音器等媒介，探索聲音景象的可能性。

Kung-Shan Ho, he specializes in using techniques such as sampling, synthesis, and audio processing, creating works influenced by the Berlin School. His compositions build complex layers through lengthy, repetitive patterns, employing effects like reverb and delay to craft abstract sonic landscapes. He explores the possibilities of soundscapes through mediums such as loudspeakers and amplifiers.



13

無盡之橋

The Endless Bridge

2025，虛擬實境、錄像 / VR and Video，5’

作品運用3D掃描將天橋轉化為VR漫遊的點雲空間，探討城市空間記憶。天橋作為城市移動軌跡的連結，象徵都市發展的流動與斷裂。作品結合AI生成的日常資訊與片段記憶廣播，營造熟悉又疏離的氛圍。觀眾在無限延伸的虛擬天橋中自由漫步，喚起對城市空間的感知與遺忘，反思都市更新中被抹除的記憶，以及公共空間與個人經驗的關聯。

This work explores urban spatial memory through a virtual experience created with 3D scanning. The pedestrian bridge symbolizes both connection and rupture in the city's landscape. AI-generated radio broadcasts blend fragments of urban life and memories, blurring reality and imagination. Through VR, viewers wander the endless bridge, confronting familiarity, estrangement, and forgetting. The piece reflects on the erasure of memory during urban renewal and the evolving relationship between public space and personal experience.



周芷萱
Chih-Hsuan CHOU

國立臺灣藝術大學新媒體藝術碩士班。擅長運用程式設計與新媒體技術，探討空間記憶與文化敘事 ，關注都市空間、移動經驗與公共空間的社會意涵。作品獲 2023 Busan Indie Connect Festival Rookie釜山獨立遊戲節新秀組、2024 Indie Game Award 台北國際電玩展最佳學生遊戲得主。

Chih-Hsuan Chou excels in using programming and new media technologies to explore spatial memory and cultural narratives, focusing on urban spaces, experiences of movement, and the social implications of public spaces. Her work has been recognized at the 2023 Busan Indie Connect Festival (Rookie Category) and the 2024 Indie Game Award (Best Student Game)of TGS.



14

混種生態

Anthropocene of Hybrid Plants

2025，動態影像裝置 / Moving image installation

面對環境劇變與生態失衡，植物演化呈現多重不確定性，適應方式日趨複雜與混種化。本作品以氣候變遷為起點，透過數據收集與演算法處理，轉譯台灣原生植物間的混種情境，構築跨時空、跨物種的虛實生態網絡，探討物種「解疆域」的可能性，回應人類世中自然與人工邊界漸趨模糊的現象。

Faced with environmental upheaval and ecological imbalance, plant evolution exhibits increasing multiplicity and uncertainty, with adaptation strategies becoming more complex and hybridized. This work takes climate change as its starting point, utilizing data collection and algorithmic processing to translate the hybridized scenarios among Taiwan's native plants, constructing a virtual-real ecological network that transcends time and species. It explores the possibility of "deterritorialization" among species, responding to the increasingly blurred boundaries between nature and the artificial in the Anthropocene.



臺灣新媒體藝術團隊，成員包括陳永賢、黃盟欽與王伯宇。創作以「智能造境」（Create Habitat Wisely）為核心理念，探索人造自然與未來棲居的想像與藝術實踐，致力於科技與人文的交匯。創作形式融合演算法、AI影像生成、感測技術與機械裝置等實驗，形塑虛實整合的新型態連結，營造沉浸式感官體驗。

CHW Lab is a new media art collective based in Taiwan. Guided by the core concept of "Create Habitat Wisely," the team explores the artistic practice and speculative imagination of artificial nature and future habitats, aiming to bridge technology and the humanities. Their works incorporate algorithmic processes, AI-generated imagery, sensing technologies, and kinetic installations to construct hybrid connections between the virtual and the real, creating immersive sensory experiences. The team members are Yung-Hsien Chen, Meng-Chin Huang, and Po-Yu Wang.



波未央—台灣X西班牙國際動態媒體藝術展

Diffusion Wave—Taiwan and Spain International Dynamic Media Art Exhibition

展期｜2025.07.05-08.31
Duration｜(週一休館Closed on Mondays)

地點｜鳳甲美術館
Venue｜Hong-Gah Museum

主辦單位｜財團法人邱再興文教基金會
Organizer｜Chew's Culture Foundation

執行單位｜鳳甲美術館
Implementer｜Hong-Gah Museum

贊助單位｜台北市文化局
Sponsor｜Department of Cultural Affairs. Taipei City Government

特別感謝｜文化部駐西班牙代表處文化組
Special Thanks｜Cultural Division, Taipei Economic and Cultural Office in Spain

策展人｜陳永賢、晨瑪・阿吉里安
Curators｜Yung-Hsien CHEN , Txema AGIRIANO

參展藝術家｜
Artists｜

DOOS Collective：伊娃・格雷羅&傑邁瑪・卡諾
DOOS Collective：Eva GUERRERO & Jemima CANO

霍蘇・雷卡爾德
Josu REKALDE

基線/拜贊與晨瑪・阿吉里安
Baseline/Pilar BAIZÁN & Txema AGIRIANO

伊莎貝爾・埃爾格拉
Isabel HERGUERA

貝戈・維卡里奧
Bego VICARIO

卡樂・克拉赫特
Karla KRACHT

愛德華多・蘇魯耶
Eduardo SOURROUILLE

潘佑華
Yo-Hua PAN

黃品潔
Pin-Chieh HUANG

林雅暄
Ya-Hsuan LIN

初念儒
Nian-Ru CHU

何恭譖
Kung-Shan HO

周芷萱
Chih-Hsuan CHOU

CHW Lab
CHW Lab

開幕表演｜2025.07.12 Sat.13:30-15:00
Opening Performance

藝術家｜
Artist

卡樂・克拉赫特
Karla KRACHT

盧卡・博納科爾西
Luca BONACCORSI

林雅暄 + 何恭譫
Ya-Hsuan LIN＋Kung-Shan HO

王玟晴
Wen-Qing WANG

陳昱榮
Yu-Jung CHEN

徐嘉佑
Chia-Yu HSU

藝術家導覽｜2025.07.12 Sat. 15:10-15:40
Artist Guide

藝術家座談｜2025.07.12 Sat. 15:40-16:30
Artist Talks

鳳甲美術館地址｜台北市北投區大業路166號11F（近捷運奇岩站）
Add｜11F No. 166, Daye Rd., Beitou Dist., Taipei City, Taiwan(near Qiyan Station)