SUPER
TRAJECTORY

Media / Life Out of Balance

超級＿軌跡

當代媒體與生活的總和

策展團隊 Curatorial Team

INTER-MISSION

INTER-MISSION是2016年由新加坡藝術家Urich LAU、TEOW Yue Han與前成員Marcel GASPAR和Shengen LIM共同發起的藝術團體，專注於錄像藝術、視聽表演和裝置、互動藝術和科技藝術話語。
該團體的目的是在技術性參與藝術形式之間的存在差距－超越利用技術作為工具和媒體，來探索藝術家和觀眾之間的人類認知和感知概念。
INTER-MISSION藉由建立跨國網絡、實踐透過媒體藝術促進持續對話和展示、互動和國際社會參與，於國內外呈現各種專案，創造一個藉由跨學科對話和知識共享，鼓勵合作，反思和參與不斷變化的技術環境的空間。

INTER–MISSION is an art collective initiated in 2016 by Singaporean artists Urich LAU, TEOW Yue Han, with former members Marcel GASPAR and Shengen LIM. Focusing on interdisciplinary and collaborative works in video art, audiovisual performances and installations, interactive art, and discourses of technology in art.
The collective aims to inhabit the gap between technologically engaged forms of art – beyond the utilisation of technology as tools and media to explore notions of human cognition and sentience between artists and audiences.
Having presented various projects both locally and abroad, INTER–MISSION builds transnational networks to promote sustained dialogue and expositions with media art practices, creating a space that encourages collaboration, reflection and participation in the ever-changing technological environment through interactivity and engagement in international and interdisciplinary dialogues, and knowledge sharing.

tamtamART

tamtamART團隊欲匯集各領域、跨學科之藝術家及其創作，提供一個實驗性的當代藝術平台；致力於提供各類型、各媒材藝術家實驗性的展演。自2015年起與The ASC共同舉辦滲透媒體影音藝術節，並參與2016日本東京跨領域藝術節、2017「數位間歇」英國巡迴計畫、2018莫斯科「數據控」數位藝術展等。此次策展團隊由洪韵婷、何尉民、王文琪組成。

tamtamART is Offering an experimental contemporary art platform, this art space congregates various artists and creations of different domains and disciplines. At the same time, tamtamART and The ASC (The ART SHELTER AND CINEMA) organise OSMOSIS Audiovisual Media Festival together. Their recent projects are the exhibition "Data Mania" at CCI Fabrika, Moscow, Russia, 2018, the exhibition and screening project "Digital Break: New Perspectives on Taiwanese Moving Image" throughout the UK, 2017. The curatorial team consists of Yun-Ting HUNG, Wei-Ming HO and Wen-Chi WANG.

「在20世紀的第一個和最後幾十年之間存在著比最大想像更大的鴻溝。這是火藥和核彈之間的巨大差距，是在敲擊的摩斯密碼和全球電視之間的信息......」
- Arthur C. Clarke，《2001失落的世界》，1971。

當代生活因為科技發展及社群媒體鏈結的發達，連帶新的、不斷跨越界線的轉運點出現，它們連結地方，促使空間不再侷限於地理上的限制，成為機動且即時的流動空間，人們的生活也從類比的真實世界，逐漸移轉至數位的虛擬世界。如此的發展軌跡，造就了亞瑟·克拉克筆下失落世界裡的那巨大鴻溝，而同樣的，在二十世紀末的幾十年裡，我們目睹了藝術方法論的軌跡—從發現物件和影像，到藝術世界中對於媒體的操縱與概念上的越軌特性，直至今日的數位時代。

「超級—軌跡 當代媒體與生活的總和」，是結合實驗媒體藝術與科技藝術論述的國際跨域平台。在此次的交流展裡，藝術創作者透過自身觀察其所面對的都市更迭景況，探索各種媒體和技術，並以不同的形式、方法過程呈現於創作中，做為體現這個世代的回應。展覽主題揭示了當代生活都市化的闡述與差異，並藉此提問：身處於今日後數位現象與乏味現實之間，人文主義的價值與原則是什麼？

"Between the first and last decades of the 20th century lay a gulf greater than the wildest imagination could have conceived. It was the gulf between gunpowder and nuclear bomb, between messages tapped in Morse code and global television from the sky…"

- Arthur C. Clarke, The Lost Worlds of 2001, 1971.

With the onset of technological development of social media and networks, transmission nodes enable human connections in contemporary life to be freed from geographical restrictions and boundaries, becoming more immediate and fluid. Meanwhile, people's lives are gradually shifting from the analogue to the digital world in virtuality. Such a development points to what Arthur C. Clark refers to as the "gulf" in The Lost Worlds of 2001. Similarly, in the last decades of the 20th century, we witnessed leaps of trajectories of art methodologies: from found objects and images, to media manipulations and specificities, to conceptual transgressions in the art world, until today in the digital age.

SUPER-TRAJECTORY is an international and cross-regional platform for contemporary and experimental media art and discourses on technology in art. In this exchange-exhibition, the artists' works are presented in a myriad of media and techniques in different forms of technological and methodological processes and presentations. Art creators explore various media and technologies through their own observations of the urban changes they face and present them in their creations in different forms and methods, as a reflection of this generation. The subject matter revealed both expositions and nuances of the urbanisation and urbanism of contemporary life – and to ask the question: What are the humanistic values and principles between today's post-digital phenomena and the banal realities?
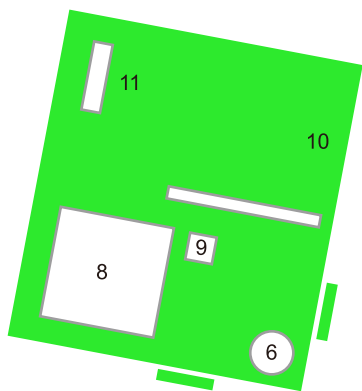
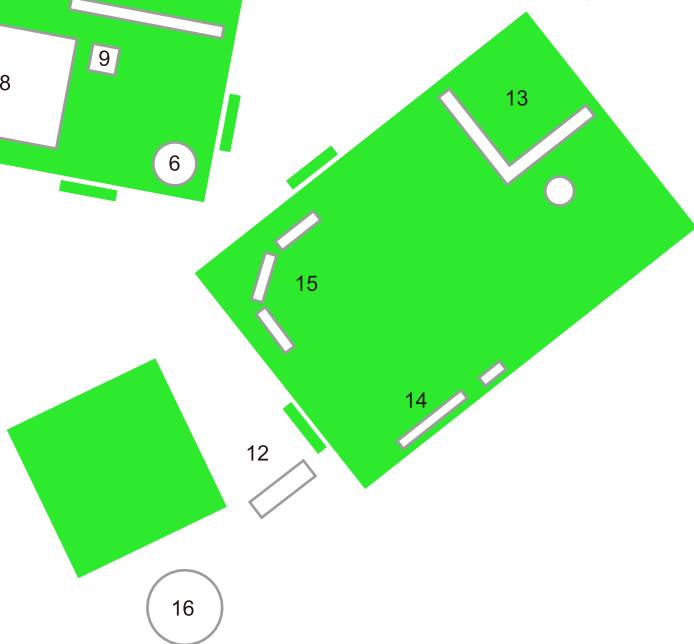## 展場平面圖 Floor Plan

Gallery A
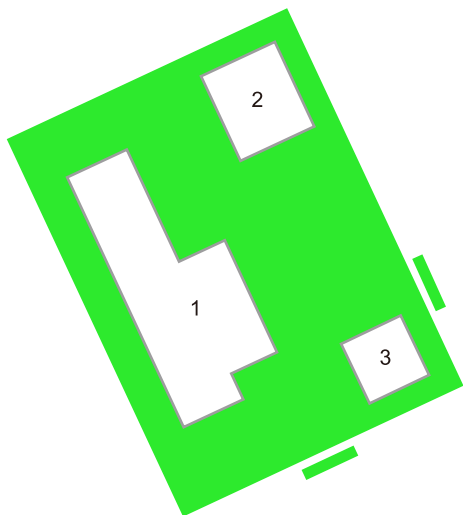
Gallery B
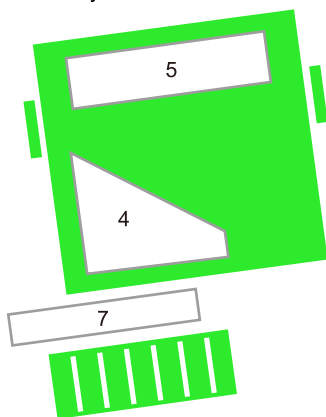
1.安德烈斯‧施勒格爾　Andreas Schlegel
2.傑里米‧夏爾馬　Jeremy Sharma
3.吳燦政　Tsan-Cheng WU
4.傅雅雯　Ya-Wen FU
5.張偉欣　Weixin CHONG
6.林育榮　Charles LIM
7.西原尚　Nao Nishihara

Gallery C

11

10

Gallery D

13

9

8

6

15

12

14

16

8.陳志宏　Chih-Hung CHEN
9.鄭先喻　Hsien-Yu CHENG
10.王連晟　Lien-Cheng WANG
11.陳美美　Debbie DING
12.廖昭豪　Chao-Hao LIAO
13.王建斌　Ong Kian Peng
14.樊智銘　Chih-Ming FAN
15.希西爾·沙尼奧　Cecile Chagnaud
16.大衛·羅德格斯·吉梅諾　David Rodríguez Gimeno

Andreas Schlegel
安德烈斯·施勒格爾
1975

隨機森林
Of Random Forests

構造
有聲錄像投影
Formations
Video projection with sound
2011

電漿
錄像投影與聲音裝置
Plasma
Video projection and sound installation
2013

光束
聲音裝置
Beam
Sound installation
2013

視覺重疊應用機器訓練
即時運算動畫
Machine Training with Visual Overlay
Real-time computational animation
2019

《隨機森林》呈現出一系列結合藝術與科技的藝術創作，包括透過編碼所形成的圖像、互動雕塑、機器學習等方式，這些作品展現出於過去十年之間（2008年至2019年）發生在人類與機器之間的實驗性對話。《隨機森林》是一個用來執行監督學習過程的演算法。除了技術層面，對於藝術家來說，隨機森林這個說法也具有一定的詩意的動量，在其中能使科學與藝術和大自然相遇，而在此所指的自然不僅止於你我所熟悉的類似森林這樣的自然環境，也包括透過藝術實踐所創作出的嶄新自然界。

Of Random Forests presents a series of works concerned with artistic expressions at the crossroads of Art and Technology. From code generated images, interactive sculptures to machine learning, these works inform an experimental dialog between humans and machines over a period of 10 years ranging from 2008 – 2019. Random Forest is an algorithm which is used to perform supervised learning procedures. Besides its technical relevance, the term itself carries a poetic momentum for the artist where science meets art and nature – not only the nature we are familiar with, like the forest, but new natures created through artistic practices.

Jeremy Sharma
傑里米‧夏爾馬
1977

不失真
fidelity

聲音裝置
Sound installation
2018

《不失真》將觀者帶往東南亞不同的文化社群之中。藝術家錄製了多首關於愛與信仰的歌曲，其中包括懷舊的克里斯坦的樂音，克里斯坦族群是在16世紀時跨海來到馬來西亞的葡萄牙人的後裔，另外也包括結合了波斯語和阿拉伯語的羅興亞族群的節奏感十足的頌歌。這是藝術家第一個僅使用聲音的裝置作品，他在其中形塑聲音與語言，就如同其它各種記載歷史軌跡的媒材一般。

fidelity transports visitors to the heart of different cultural communities from across Southeast Asia. From the nostalgic melodies of the Kristang people, a group descended from Portuguese sailors who arrived in Malaysia in the 16th century, to the Persian and Arab sonorities woven into the rhythmic chants of the Rohingya, the artist has recorded songs of love and belief. In his first sound-only installation, he sculpts voices and language as so many materials bearing the imprint of history.

吳燦政
Tsan-Cheng WU
1973

漫遊者 002
Wanderer 002

聲音影像裝置
Audio and video installation
2019

掃描城市，從地面以下往上，景框內與景框外，生活在城市的日常中移動，上演或改編關於城市的傳說。

The city is scanned from the ground up, and both inside the frame and beyond, life moves in the midst of the city's ordinary routines, where urban legends are performed or adapted.

傅雅雯
Ya-Wen FU
1980

瞄準，但目標呢
Aiming, but where to

互動媒體裝置、錄像、表演
Interactive sound-installation, Video, Performance
2019

在此次計畫裡，我借用弓箭射擊的原理建構一個能將時間的線性、空間的延展收縮與在當下的人相互串連的互動裝置射擊者搜尋的過程中，與其造成的三者彼此界線的模糊化與扮演角色的交替，在時間的向度中蔓延了起來。用抽離的視點觀看這一切也許將浮現一個疑問：你看到了什麼？一個無法被實證的真相，還是一個隱藏在這齣劇中的事實。

This Project will construct an interactive installation that uses a combination of my body, objects, and videos. The installation can be understood as a metaphor for the technique of archery. It consists of a ring which holds an elastic material and this is tensioned with springs. The arrow-object is transported through the space. The principle of the tension and arch-tensioning is the relationship between the body and the installation.
It is not at all important whether I hit the goal or not, but the action itself, which takes place between my body and the installation. With the tension between installation, space, and body can be understood as a symbolic violence process, I ask the question of what the visitor has seen and experienced? Is that what you see, the fiction or reality? Or a fiction of reality?

張瑋欣
Weixin CHONG
1988

軟變形
滑入光滑的棚
幻影
水石泥釉（一）
水石泥釉（二）

Softwarp
Slipping into smooth shed
Spectre
Suiseki Slip.1
Suiseki Slip.2

Prints on silk twill
真絲斜紋綢印花
2014/2018

水石泥釉
Suiseki slip
錄像
Video
4m40s
2016

吃蛋糕
Eating Cake
錄像
Video
4m02s
2018

裹足
Footbound
錄像
Video
8m00s
2019

面紗骨
半透明，夜晚
半透明，肉體
Veil Bone
Translucent, night
Translucent, flesh

《sft crsh ctrl》
系列中的乳膠分隔屏
Latex partitioning screens
from "sft crsh ctrl"series
2018

《水石泥釉》在影像與絲綢印花中轉化大理石塊的紋路，戲弄並顛覆它的象徵意象。

作品《吃蛋糕》中，一雙手將甜點一塊塊撕碎……。品嚐著但並不吃入口，感受著但不觸碰，這場被媒介的感官體驗提供了與自己的身體產生連結的另類方式。

作品《裹足》結合被限制的動作與擷取自古希臘女詩人莎芙的詩句，融入了慾望者，被渴望者和慾望之間的的幻象。

《sft crsh ctrl》中的一系列作品在所形成的空間中，透過錯位的延伸，進行不同的觸感與聲音的探索。被拉長與用來覆蓋的透明乳膠片形成了作品中三個如屏幕般的主要元素，並且與藝術家其它「表皮」系列的作品呼應。

Suiseki Slip transforms the tactility of marble; in both video and silk prints, its symbolic monumentality is teased and subverted.

In *Eating Cake* a pair of hands tears into a piece of dessert.Tasting without eating, feeling without touching: mediated sensorial experience becomes a new form of connecting with our own bodies.

Footbound combines restricted movement with excerpts from Sappho, blending the spectre of desire, desirer, and desired.

In *sft crsh ctrl*, works form a space in which textures and sounds play out in diffused disorientation. Translucent latex stretches and drapes in three screen-like fixtures, echoed by other 'Skins'.
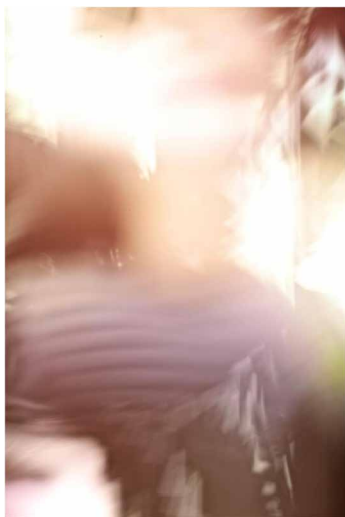
林育榮
Charles LIM
1973

有一天我忘了，所以用了我的手
One Day I Forgot and Used My Hands

錄像裝置、智慧手機
Video installation with Smartphones
2010

透過私密的影像創作實驗手法，拍片者因為使用了沒有鏡頭的相機，拍攝過程中用手阻擋光線，但露出了一個小縫隙，因此意外的重新改造了電影拍攝的過程，創作出的作品令人想起早期使用「暗箱」（camera obscura）的攝影方式。

An experimental method of an intimate experiential manner in creating images, the filmmaker accidentally reinvented filmmaking by using a camera without a lens and shooting with his hands by blocking the light but a small gap. The work reminisces the uses of the camera obscura in the early days of photography.
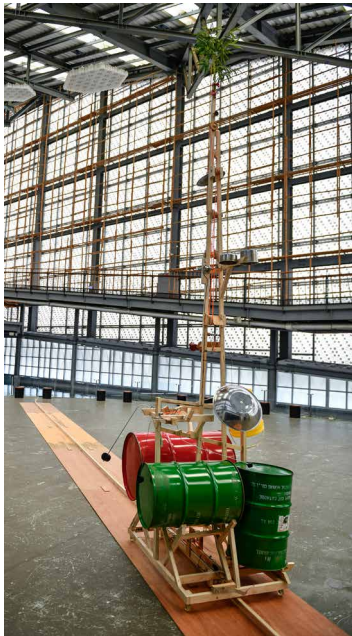
西原尚
Nao Nishihara
1976

勤奮的機器
Diligent machine

複合媒材
Mixed media
2019

在應用聲音創作多年後，藝術家發現自己總是被聲音所馴服。意思是，他總是會根據所聽到的聲音所給的指令來做事。比方說，這些指令包括：「大聲點!」、「用重一點的槌頭!」，或者是「慢一點!」這樣的聲音總圍繞在他身旁，陪同他一起完成創作。木材與金屬也一樣會對他說話。

這個機器看起來並不是根據我們所認知的有效率的社會模式下而運作著，但它所產生的結果是因為透過溝通所達成的，作品同時也激起對於效率、什麼是效率，以及什麼是勞力的種種反思。

After working on sound based works for years, I've noticed myself obeying to sound always, meaning that I hear and follow what a sound says to me. For example, it may say to me" louder please!", "use heavier mallet!" or" slowly!!". In this way, sounds always talk to me in order to realise a work together. Woods and metals also talk to me.

This machine appears not working in a way that fits the standards of our efficient society. But it is already a gifted result of the amount of communication and it also suggests us to reconsider if we are efficient, what is efficiency, and what is work.

陳志宏
Chih-Hung CHEN
1976

堆疊都市符碼
Decoding?

紙箱、縮時攝影相機
Paper box, Time-lapse camera
2019

或許，都市空間曾反映了自然衍生的隨機過程。然而，自從都市成為計畫的產物起，生活空間就不再只是一張簡單的複寫紙了。需要的以及不被需要的結構物，成為了擬定、變更、管制、審議、獎勵、移轉等都市計畫符碼中的摺疊、堆疊與再堆疊。Decoding?透過翻轉與解碼是否就能一語道盡計畫與現況不可預期的落差、矛盾與複雜?

Urban development, which is highly related to activities, is a natural and random process. However, these have been considered products of urban planning since the 1970s. At the same time, spatial information started being converted constantly in coding systems set up by planners. And all the structures have been stacked again and again with the frame of the codes, including urban planning, land use control, examination operations, building bulk ratio bonus, building capacity transfer, etc. Decoding? We may realise that there is a gap between unpredictability and complexity, the plan and the current situation.
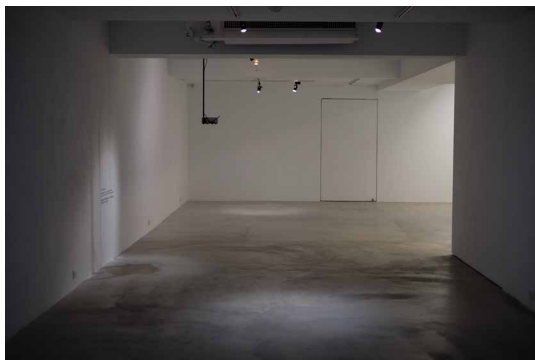
鄭先喻
Hsien-Yu CHENG
1984

沙箱
Sandbox

軟體無線電 sdr、天線sma、自製軟體、電腦
Software defined radio, Custom software, Computer
2017

"Sandbox"為系列 injector中的一件作品，作品試圖在空白空間中，藉由干擾與攔截觀者手機，擷取手機硬體與sim卡號碼傳送簡訊，運用文字簡訊敘述許多不存在於現場的作品，觀者需藉由閱讀簡訊內容，藉由想像力去想像作品的外貌與內容。"Radio has been always there before we discover it, just like the matters do not exist before we define them."，許多物質，是當人們開始定義、理解、發現以及相信之後，才存在於人類社會以及開始擁有感官的價值與其他，創作者希望提供一個環境，令觀眾運用自己的想像力去想像一件不存在的作品。簡訊內容中的作品，也都是一些人覺得似有非無尚未能給予定義的事件或是物件……。

Sandbox is a piece of work originating from Injector, the artist's ongoing project, aiming to bestow machines with imaginative minds. How people use their imaginations to draw those artworks by only texts in their mind? In the exhibition room deliberately left blank, this work uses SMS messages to introduce a couple of absent artworks, and thereby encourages the viewers to imagine them. All the mentioned artworks involve something which people believe its actual existence but find no way to prove. This work thus reflects the fact that some things have been always there long before we discover and utilise them, yet they do not exist before we can imagine and define them.

王連晟
Lien-Cheng WANG
1985

聲長計畫
Growing Sound Project

單頻道投影、麥克風、即時運算影像
Single - channel projection, Microphone, Real-time computing visual
2015

這是一個可以與聲音互動的作品，我冀望可以藉由某種聲音視覺化，讓觀眾辨識到他們所發出的聲音，進而影響到觀者本身。觀眾發出的聲音越大，生長出的物件就越大，而建構的物品為：綠樹、枯樹、房屋、高樓、貨幣、垃圾。我以這種方式討論聲音，身體與全球化環保意識的關係。

This is a sound interactive artwork. My intention is to visualise received sound to encourage the audience to decipher the sounds they make and to create further impacts. With this artwork, the louder the sounds are the bigger the object will be. And the object being constructed includes green trees, withered trees, houses, skyscrapers, money, garbage. This is an approach I am opting to spark discussions on the relationship between sound, body, and global environmental awareness.

陳美美
Debbie DING
1984

空間晶洞
Space Geodes

尼龍SLS雷射燒結3D立體列印
3D prints (Nylon SLS "Selective laser sintering")
2016

藝術家陳美美從許多雲端圖庫中發掘到無數的由匿名使用者所上傳的低畫質室內空間掃描圖片。由於圖片呈現出奇怪的幾何結構，因此無法經由機器進行辨識。探索這些空間所殘留下來的元素，藝術家填補起這些畫面中的空洞，並將這些模型切割，進一步進行3D列印的創作。
晶洞或化石是超越我們的時空歷史的生命痕跡的實體證據。而空間的晶洞則是一種數位化石，將內部翻轉成外部，將一段時空變成化石。

The artist has been digging through databases of cloud galleries, where file-sharing networks distribute hundreds of poorly scanned domestic interiors, uploaded by anonymous users. Their impossible geometries cannot be understood by machines. Ding also excavates the remains of these spaces, manually filling holes and slicing the model for additive 3D printing.
Geodes and fossils serve as physical evidence and traces of lives beyond our time. The space geode is a digital fossil, an inversion of interior into exterior, fossilising a moment in space and time.

廖昭豪
Chao-Hao LIAO
1990

鐵皮圍牆
Sheets Fences

白膠、水性顏料、紙漿、木材
White glue, Water-based ingredient rubbing, Paper pulp, Wood
2019

這件作品《鐵皮圍牆》處理的是因時間改變物件材質的表面狀態，作品整面是用壓克力顏料跟水泥漆層層堆疊而成，製作出鐵斑剝鏽蝕的情況，觀眾在觀看時，像是閱讀這面牆的歷史，但事實上只是顏料的變化跟肌理、筆觸。

The work *Sheets Fences* deals with the surface condition of the material changed by time. The whole surface of the work is made up of layers of acrylic paint and cement paint to make the iron strip peeling and rusting. It is like reading the history of this wall, but in fact it is only the change of pigment and texture, brush strokes.

王建斌

Ong Kian Peng

1981

太遠，太近
Too Far, Too Near

聲音錄像動態雕塑
Video with sound, kinetic sculpture
2015

《太遠，太近》是一件分為兩個部分的聲音動態雕塑裝置作品，其中也包括一部拍攝於格陵蘭關於融化中的冰蓋和冰川的影片。作品帶領著觀眾進入一場感官之旅，沈浸於一片令人難忘的景觀，深入反思在地球的另一端正在發生的改變，提醒著我們，人類與自然界是緊密相連的，而這些變化最終將會衝擊到我們每一個人。

Too Far, Too Near is a two-part installation with audio-kinetic sculptures accompanying a video of melting ice sheets and glaciers filmed on location in Greenland. Taking viewers on an immersive, perceptual journey to experience this haunting landscape, the work is an intimate reflection on the changes taking place at the edge of the earth. It reminds us that man and nature are linked, and these changes will ultimately impact us all.

樊智銘
Chih-Ming FAN
1978

關於片刻
About the moment

三頻道投影
Three - channel projection
2019

藝術家嘗試利用虛擬場景來創造出在我們周遭現實生活中無法感受到的景象，影像中看似平凡，但仔細觀看能看出些許變化，除了展示出與我們周遭現實生活不同的另一感受，近而表現出虛擬場景影像的特性。

Artist try to create virtual scenes that can't be felt in our real life. The images seem to be ordinary, but a closer look reveals a few changes, in addition to showing another feeling that is different from our real life around us. It shows the characteristics of the virtual scene image.

Cecile Chagnaud
希西爾·沙尼奧

1965

救援
The Rescue

有聲錄像
Video with sound
1988/2019

作品呈現出兩段於雪景中所拍攝的影片，第一段是使用八釐米的底片所拍攝與剪輯的影片，進行對於螢幕外的怪物的重新想像，如探討科學怪人法蘭康斯坦的無助與慾望。第二段呈現出一位華裔男子迷失於瑞士山脈時一段如夢似幻的火車之旅。作品分別藉由底片與數位化的電影形式呈現出幻影般的人物。

The artist presents two films shot in the snow. The first one was shot and edited in 8mm film that is re-imagined with off-screen monsters, i.e. Frankenstein with the despairs and desires. The second one is about the dreamy train journey of a Chinese man who is lost in the Swiss mountains. These film images depict figures of fantasm that are realised in the world of filmic and digital forms of cinema.
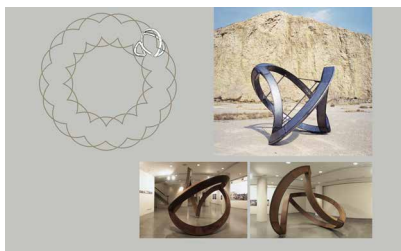
David Rodríguez Gimeno
大衛・羅德格斯・吉梅諾
1975

歷史鐘擺 ß
Historical pendulum ß

紙雕塑、運動控制系統、影像
Paper sculpture, motion control system, video
2019

《歷史鐘擺 ß》(2005-2019) 呈現出一系列用來調節空間與結構之間的關係的軌道與雕塑，同時也調節著人的感官、思考路線以及記憶。

「ß」是個採用紙張所製成的直徑3.1米的結構，規格與2004年用不銹鋼所做成的「α」相同。此結構在一個10x3.5米的軌道上移動，從一端移動到另外一端，不會偏離，表現出模擬鐘擺的律動，但不依靠任何外來的支撐點。紙製的「ß」因為自動配重系統的應用，複製著藝術家在其所拍攝的行為錄像中的動作，呈現出如鏡面反射的畫面。

此機器試著複製藝術家所表現出的行為的這段記憶。紙是這個模型的空間中也是這整個過程裡所存在的一個物件，這個由簡單的材料所製成的物件，在此作品中成為一個能協助我們理解與思考的工具。

Historical pendulum ß (2005-2109) is a project that belongs to the series with containers of trajectory, sculptures that condition access to space in relation to structures that condition perception, and the path of thought and memory.

Structure ß is 3,1m in diameter and built with paper; it shares the symmetric of stainless steel α that was built in 2004. It runs on a 10x3.5 m path from one end to the other without leaving, forming a metaphor of a pendular structure but without the use of external support points. The paperwork ß copies, thanks to an automated system of counterweights, the movement made in the performance video by the artist, as if it were a mirror.

It is a machine that is trying to copy the memory of an action performed by the artist. Paper is an object in the space of the model, of the process; it is an object made with simple materials that we could use as a tool to understand and to think.

教育推廣活動

2019
10/06 sun. ——— **14:00**

開幕式
藝術家導覽
「瞄準，但目標呢 5」現場表演 / 傅雅雯

Opening Ceremony
Artists Guide Tour
Aiming, but where to V: Live performance / Ya-Wen FU

2019
11/03 sun. ——— **15:00**

專家導覽一 / 羅禾淋
Specialist guided tour1 / Ho-Lin LUO

2019
12/01 sun. ——— **15:00**

專家導覽二 / 劉星佑
Specialist guided tour2 / Sing-You LIOU

2019
12/22 sun. ——— **14:00**

「媒體越軌」現場聲音表演單元一 / 西原尚、張惠笙、劉芳一
Media Transgression: Live session 1(Sound Art) / Nao Nishihara, Hui-Sheng CHANG, Fang-Yi LIU

2020
01/19 sun. ——— **14:00**

「媒體越軌」現場影音表演單元二 / 王連晟、鄭先喻
Media Transgression: Live session 2 (Audiovisual) / Lien-Cheng WANG, Hsien-Yu CHENG

2020
02/09 sun. ——— **15:00**

專家導覽三 / 陳妍卉
Specialist guided tour 3 / Yan-Huei CHEN

2020
02/23 sun. ——— **14:00**

「都市編碼」工作坊 / 陳志宏
Urban Coding: Workshop / Chih-Hung CHEN
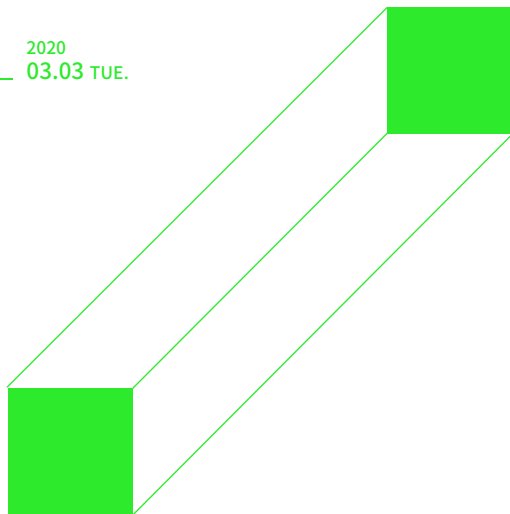
超級_軌跡

當代媒體與生活的總和

SUPER TRAJECTORY
Media / Life Out of Balance

Tainan Art Museum

2019
10.06 SUN. ——————— 2020
03.03 TUE.

ArtScience Museum

2020
February

指導單位
Advisor
臺南 TAINAN

主辦單位
Organizer
臺南市美術館 TAINAN ART MUSEUM

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Curatorial Team
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