

方向

禪

凸版 51 × 32 公分

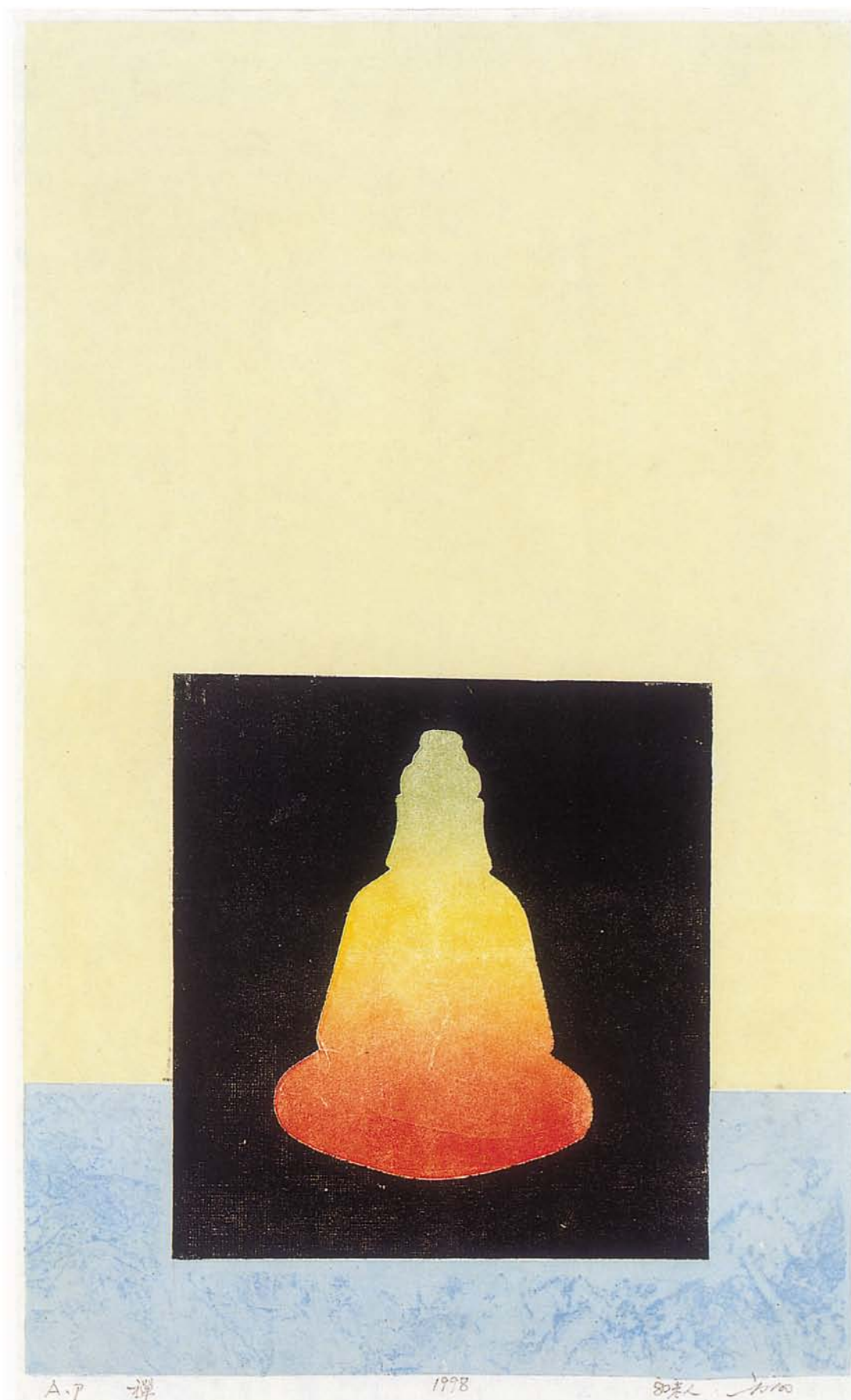
他的木刻版畫具有陽剛之美，而他的水印版畫卻有一種敦厚的韻味。同時，他又善於吸取西畫中有價值的營養，使之融會貫通，中西合璧。

Fang, Hsiang

Zen

Relief 51 × 32 cm

His woodcut prints show tough masculinity and ink prints stillness and sonority. He is especially known for his ability to integrate techniques and ideas from East and West.





王振泰

歷史·速度 平版 50 × 65 公分

我相當喜歡時間的相對性，運用空間及刻度的可能性，昔日的緬懷，對重大改變的敏感度，藝術過程中的突發事件，以及在我創作作品中，一貫呈現的視覺創作元素。

Wang, Chen-Tai

History; Speed Planograph 50 × 65 cm

This series depicts the role of people in the flow of history, and explores the transformation of time, space and position.

朱為白

物語

併用版 62 × 37 公分

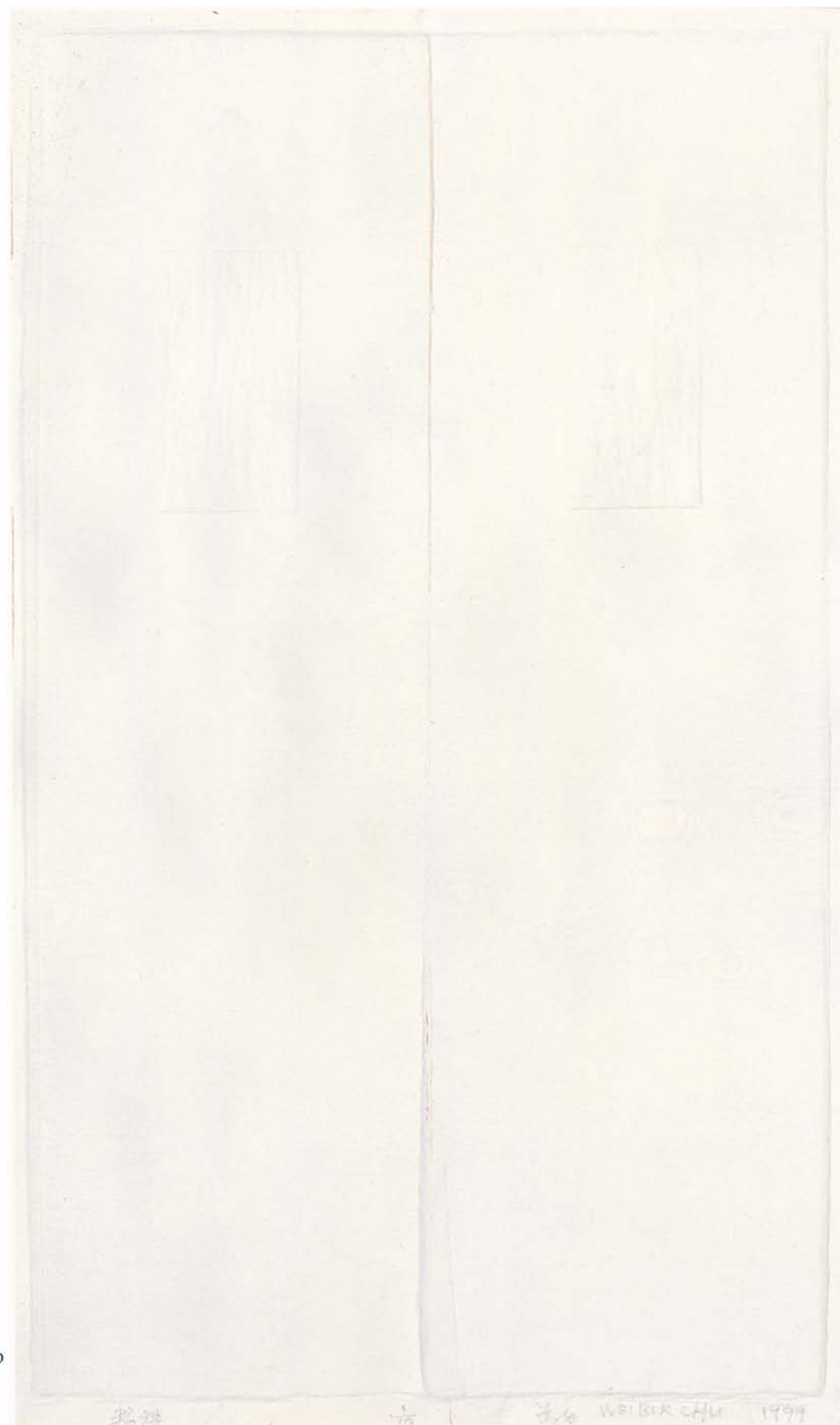
新的藝術面貌必融入創作者精神內涵，以及自我研發出的原點思維表現。非凡的藝術來自非凡創作觀念，非凡的藝術貢獻超越名利享樂。

Chu, Wei-Bor

Tales

Combined Techniques 62 × 37 cm

It is essential that the artist integrate his/her spirits and original ideas into the works. An extraordinary work is the result of extraordinary creative concept; the impact of such work goes far beyond fame and wealth.



李焜培

室內

平版 36 × 28 公分

從秦代兵馬俑及唐代歌舞俑為題之水彩畫，引起探討中國傳統及印度相關之古文明，表現個人對內省、博大的東方藝術、文化作較深度的探索。

Lee, Quan-Pui

Interior

Planograph 36 × 28 cm

The watercolor painting of terracotta soldiers of Chin dynasty and terracotta dancers of Tang dynasty is intended to inspire comparison between ancient Chinese and Indian civilizations, and to express my deep appreciation for the magnificent yet reflective Eastern arts.





李延祥

浮光掠影

單刷版畫 53 × 68 (25 × 21) 公分

我嘗試將大自然與人文互動的「印象」，以版畫來「記錄」和「表現」。

Lee, Yein-Shyang

The Trace of Light

Monotype 53 × 68 (25 × 21) cm

To me, printmaking is a tool to "record" and "express" the dynamic interactions between Nature and Human activities.



李景龍

水族物語—陸沉篇 IV 橡皮版 62.5 × 92.5 公分

創作應該以專精的技法來傳達作者心中的意見或人生體驗，這種方向是主要的訴求。

Lee, Ching-Long

Tales of the Aquatics - Chapter on the Immersion of the Terrestrials

Linocut 62.5 × 92.5 cm

An artistic creation should stem from technical excellence, and portray the subjective convictions or the life experience of the artist.

呂燕卿

花情系列之一燦爛

併用 66 × 50 公分

以率真的筆觸來寫生一瓶花卉，除了呈現裝飾性的美感之外，希望自然表現出自我內心的世界。

Lu, Yann-Ching

Flower Passion Series No.1 — Blooming
Combination Techniques 66 × 50 cm

A vase of flowers is candidly presented not only to provide decorative value, but also express the inner world of the artist.



1/2

玉韻

花情系列之一

呂燕卿 YC 2010



吳望如

都市叢林(二) - 生活的蛻變

平版 90 × 60 公分

現代的都市是一座座用鋼筋、水泥築成的叢林，人類的生活由貧窮走向富裕，但心靈卻顯得徬徨無助，借助信仰、理想，想去做各種的蛻變。

Wu, Wang-Ju

Urban Jungle II - The Evolving Life

Planograph 90 × 60 cm

The modern city is essentially a concrete jungle. Accompanying material wealth is anxiety and feeling of helplessness. People turn to religious faiths and ideals for all kinds of self-transformation.

沈金源

傳奇 14

凹版 (腐蝕銅版) 65 × 50 公分

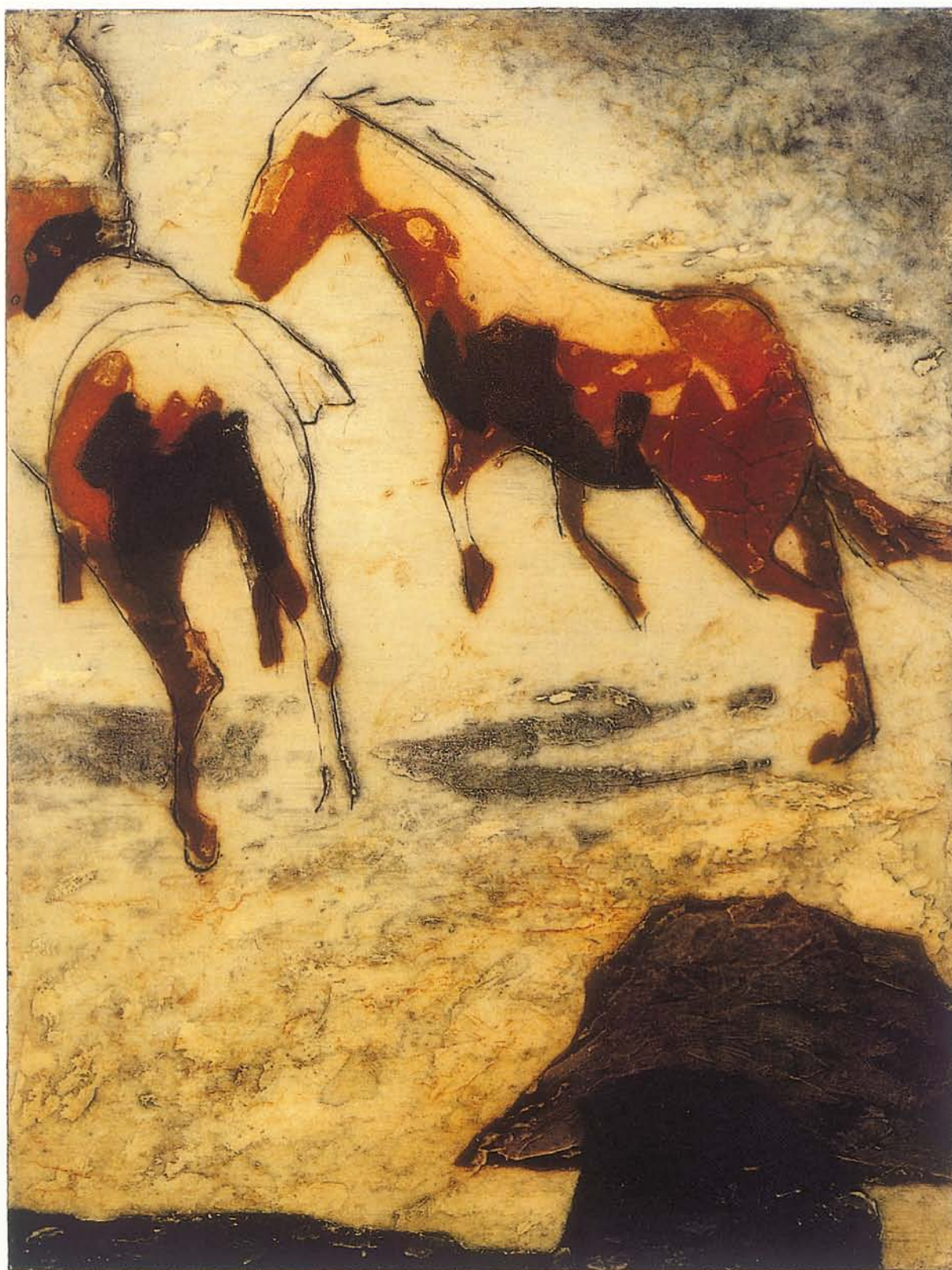
這件作品主要描繪具體與抽象，寫實與無形體的融合，這可使觀眾再度沈浸在沈思與流暢的移動之中。

Shen, Chin-Yuan

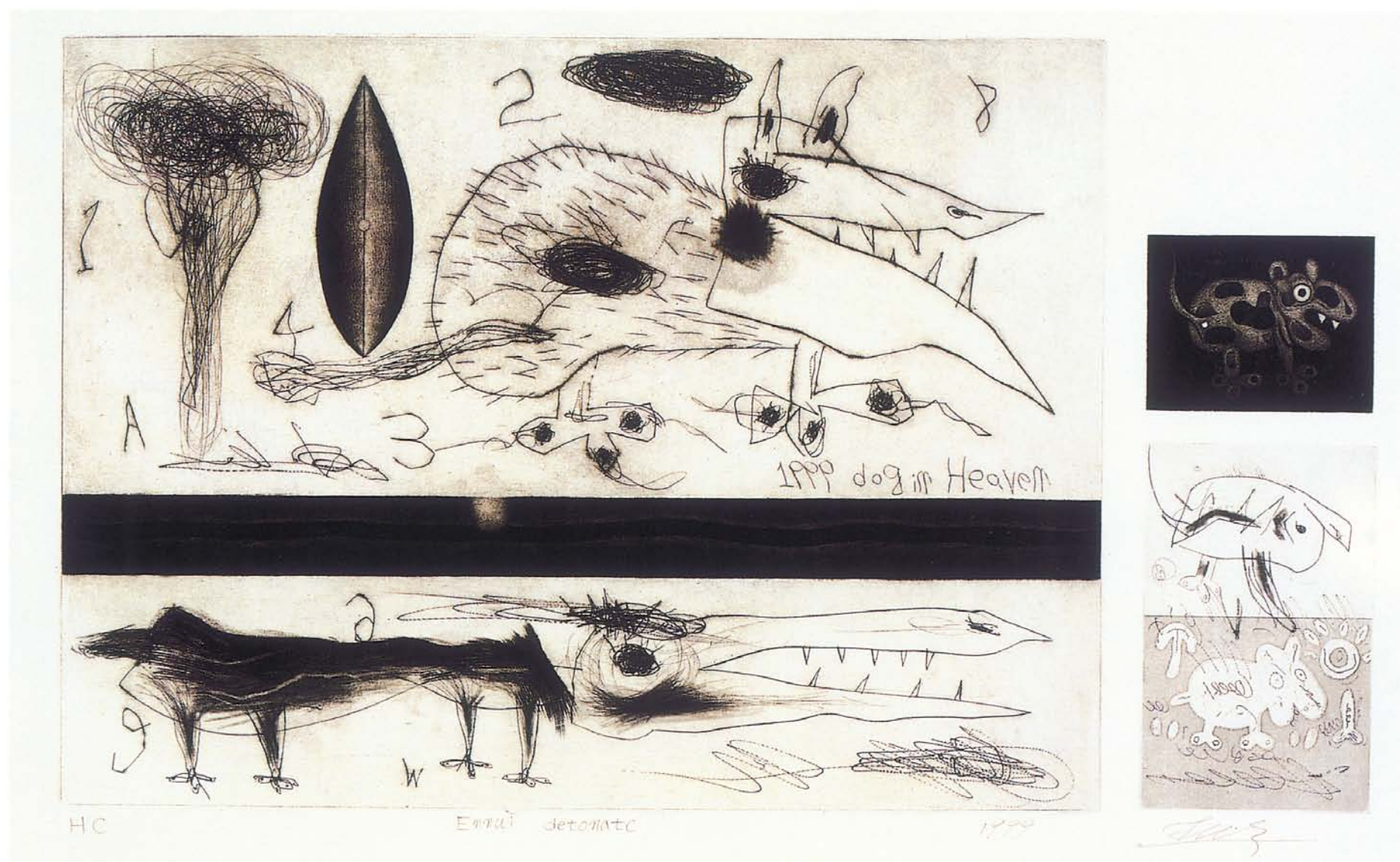
Légende XIV

Intaglio (Etching) 65 × 50 cm

The works are characterised by this merging of the concrete and abstract, of realism and formlessness, which can draw the viewer into realms of contemplation and fluid movement.



130. Légende XIV 1998 SHEN CHIN-YUAN



林正義

悶爆 凹版(直刻法腐蝕法) 39 × 67 公分

「隱喻與象徵」是我作品的主體。像是人類的肌肉、肌腱、血管等等。我也利用「想像力」為架構，支撐這個巨大的主體。

Lin, Cheng-Yi

Ennui Detonate Intaglio (Dry Point and Etching) 39 × 67 cm

"Metaphor and Symbol" is the body of my creation. I treat it as the body of a human being such as muscle, tendon, vessel and etc. I also utilize "Imagination" as the frame to support this huge body.

林昭安

時空 I

平版 55 × 39.5公分

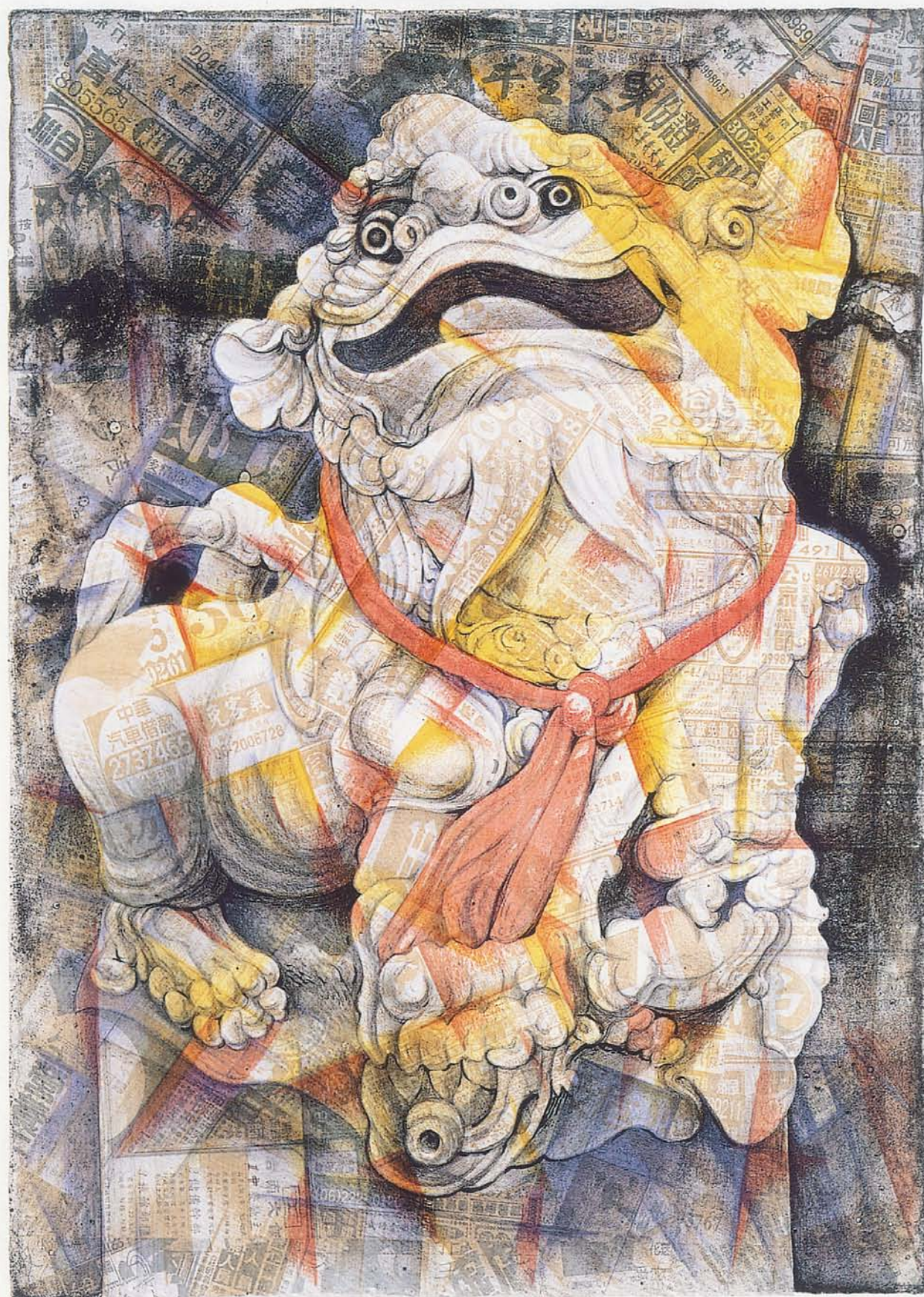
文化關懷是我創作時最常思考的問題，希望藉由創作留給社會真切而美好的文化資產。生活週遭的一景一物經常帶給我許多感動，所謂的「萬物靜觀皆自得。」

Lin, Chao-An

Time & Space I

Planograph 55 × 39.5 cm

My art works are created with the hope that they contribute to the true and aesthetic cultural assets of our times. I am often inspired and moved by objects and sights I encounter everyday. This is the essence of the old Chinese saying - "Every object is in harmony with the universe if it is observed peacefully."



05/92

時空 I

'99 林昭安 LIN CHAO-AN

林雪卿

榮與枯之榮

平版 85 × 61公分

人有生老病死，月有陰晴圓缺，然而宇宙萬物本體卻遍在一切，本作品利用象徵、隱喻、對比關照及虛擬實境等手法營造出超然物外自由自在的想像時空。

Lin, Hsueh-Ching

Prosperity of Life and Death

Planograph 85 × 61 cm

The dynamic cycle of human experience-birth, aging, illness and death, and of the night sky-full moon and new moon, are manifestations of the essence of the Universe, which is ubiquitous. This work utilizes concepts of symbolism, compare and contrast, and virtual reality to create a thought dimension that is completely free and beyond the confinement of this Universe.



林智信

千禧龍舞

凸版(木版) 93 × 68.5 公分

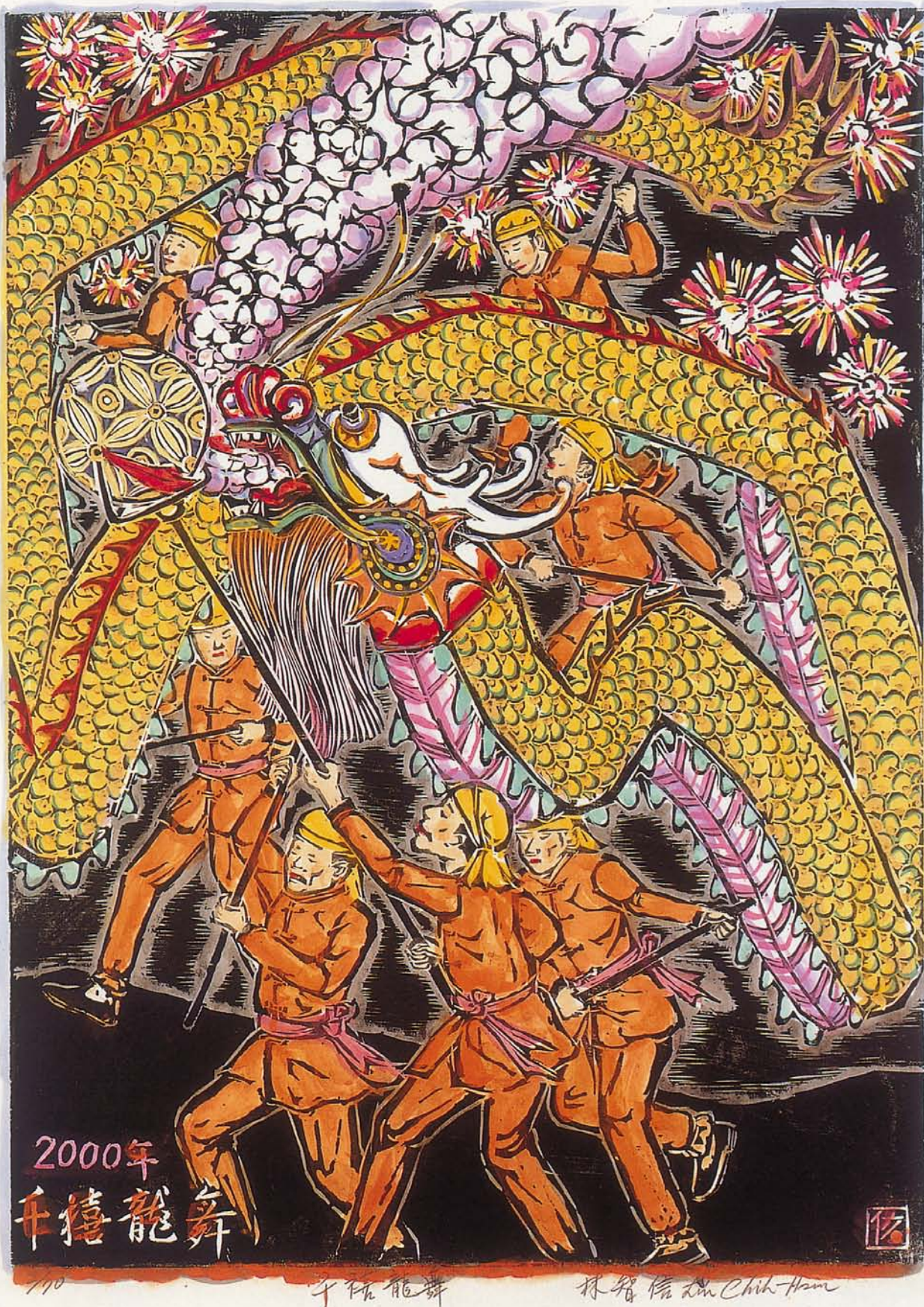
我執著於「生於斯，長於斯」的人生觀念，願意將我的藝術生命，奉獻給這一塊滋養我生長的大地，並且願將過去美好的生活景象，以版畫表現手法。

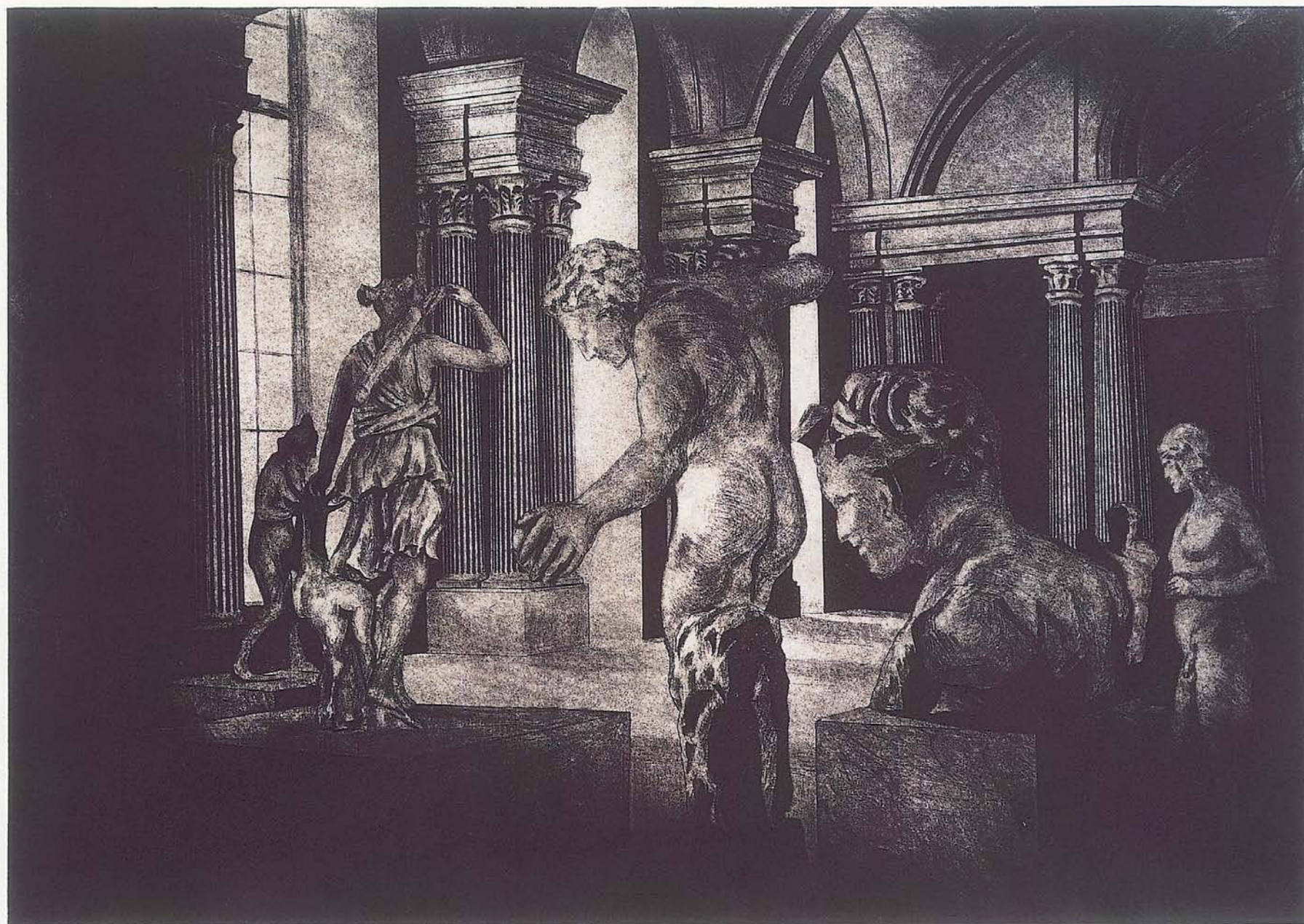
Lin, Chih-Hsin

Dragon Dance of the Millennium

Relief (Wood Block) 93 × 68.5 cm

I devote my life to art, and dedicate myself to my beloved homeland. My old-times reminiscence on this land consists beautiful segments of daily lives, and is transformed into printmakings.





林瑞鴻

邂逅時間

凹版 68 × 96 公分

每一座雕像凍結了一個姿態也停駐了一段時間，在這不變的姿態中，沒有過去，沒有未來，有的只是永恆的現在。在凝視雕像的同時，所有過去的「現在」都成為現在的「現在」。

Lin, Jui-Hong

A Chance Meeting

Intaglio 68 × 96 cm

A "moment" is frozen forever in the stillness of a statue—there is no past or future, but the eternal "present." While one gazes at a statue, s/he exists only in the "present."

周孟德

舞蹈

凸版(木版) 60 × 37.5 公分

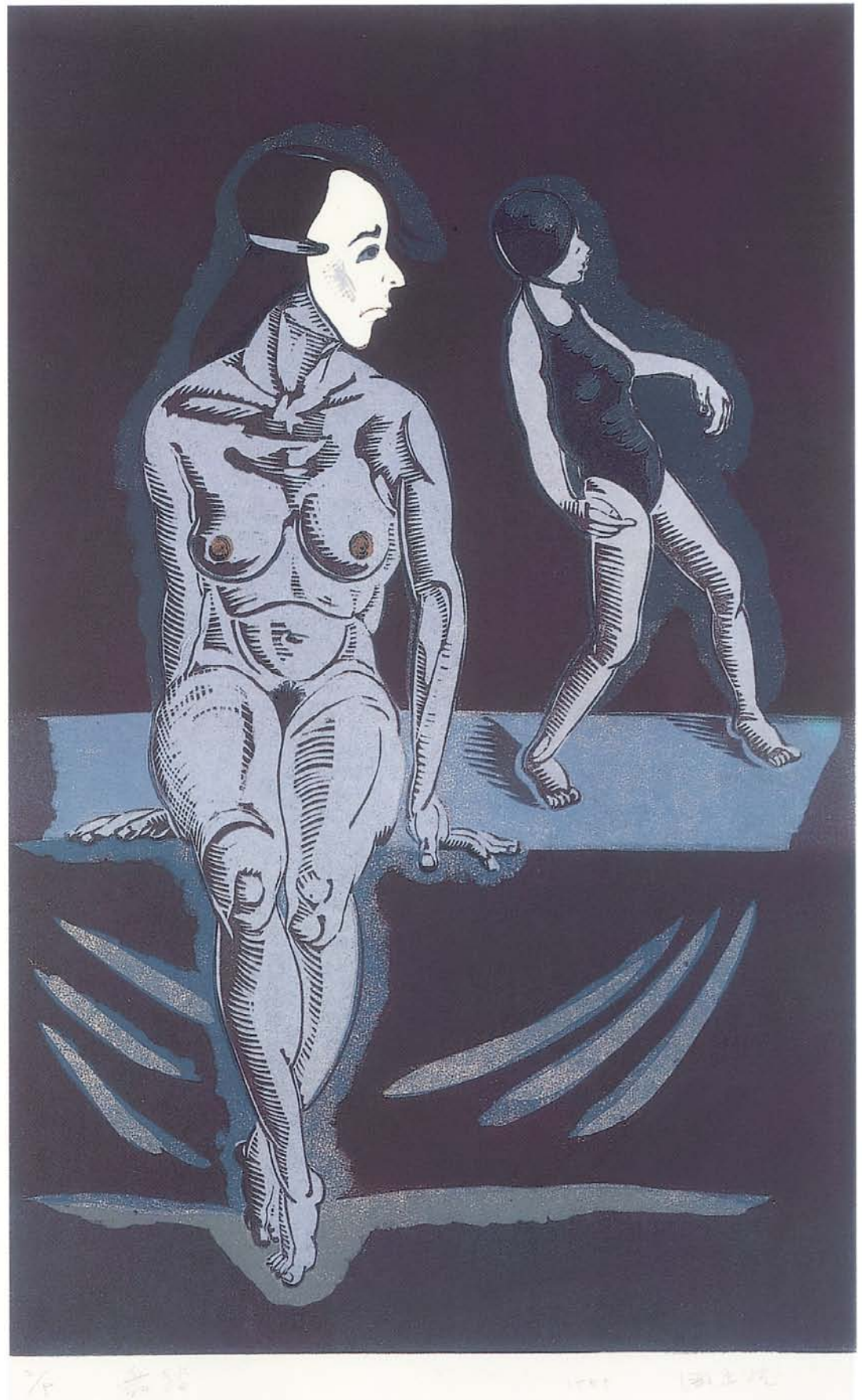
我喜歡一個人安靜地觀察身邊的人、事、物，在深入的體察當中，產生了景物和我的對話，人我的互動關係，尋著生活裡走過的痕跡去感受現實真實的感動。

Chow, Meng-Te

Dancer

Relief (Wood Block) 60 × 37.5 cm

While quietly and keenly observing the people, objects and events around me, I develop a certain kind of dialogue with them, and become touched by them.



周瑛

稻草人

凸版(木版) 73 × 48.5 公分

以傳統木刻技法，對於當代社會的媒體或者是語言現象中誇張、虛幻的本質，作強烈的批判。

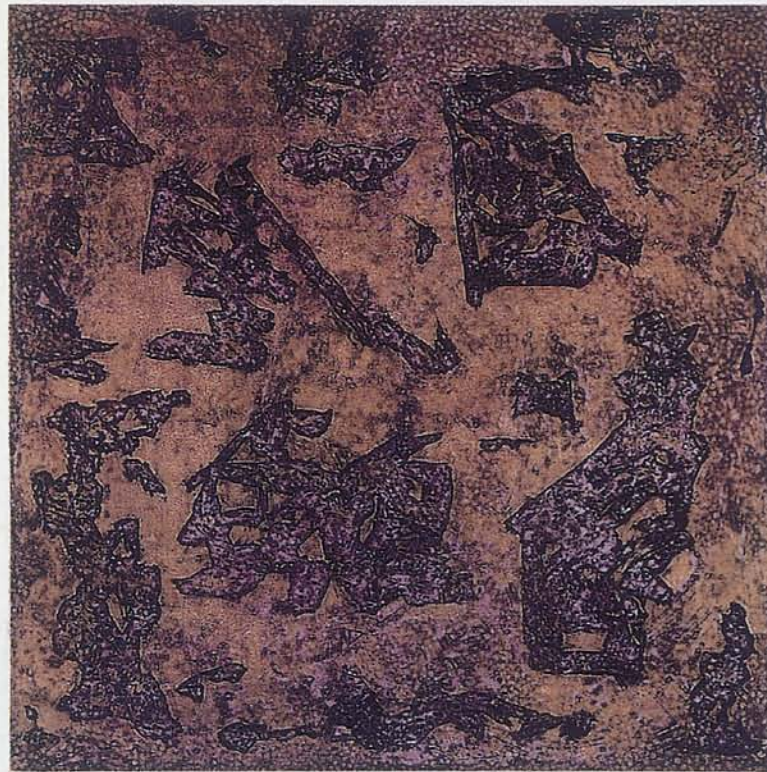
Chou, Ying

The Scarecrow

Relief (Wood Block) 73 × 48.5 cm

The crude exaggeration and hollowness of media and speech in the modern society are severely criticized using traditional woodcut techniques.





柯木

乍暖還寒

併用版 75 × 53 公分

我的主題來自我眼中所見的種種，並重新排列組合，成為一件抽象的作品，我的作品「波動」，是來自大自然的抒情呼喚。

Ko, Mu

Fluctuation

Combined Techniques 75 × 53 cm

I've taken motifs from something I saw and rearranged them to make an abstract composition, my work "Fluctuation " is a poetic evocation of nature.





徐明豐

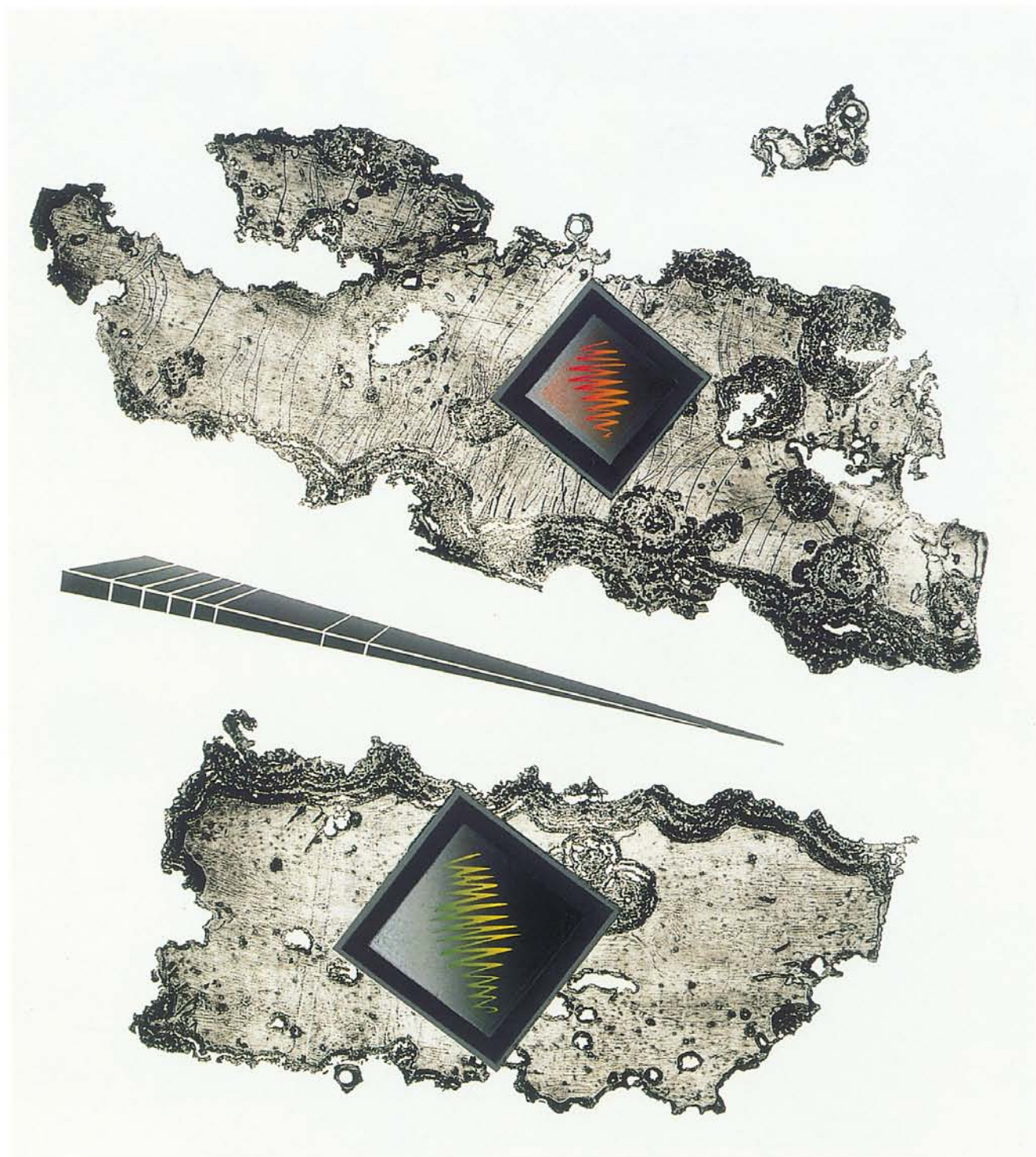
心象之 I 絹印 44 × 44 公分

運用多重造形的抽象表現主義形式，希望能直觀地滴灑出個人本性的原貌。

Hsu, Ming-Feng

Mental Image No. 1 Silkscreen 44 × 44 cm

Multiple forms presented in an abstract style illustrate the basic nature of each individual.



黃世團

重新出發

凹凸併用版 83 × 67 公分

利用形與色的組合造形，來表現生活的感受。

Huang, Shi-Tuan

Start Again

Combination of Relief and Intaglio 83 × 67 cm

The various combinations of shapes and colors are used to express the artist's perceptions on life



黃坤伯

青蛙王子 凹版(美柔汀法) 39 × 65 公分

童話中的故事是我創作的發想，故事中的情節因應我當時的心境～等待機會的來臨。因此，將自己影射成故事中的青蛙，等待公主的出現。

Huang, Kuen-Bo

Prince Frog Intaglio (Mezzotint) 39 × 65 cm

I seek creative inspirations from fairy tales. The story of the frog and the princess was a reflection of my sentiment at the time—waiting for the golden opportunity. Therefore, I transformed myself into the frog, waiting for princess to show up.



A P

樹的家

黃郁生/Huang Yu-Sheng '97

黃郁生

樹的家

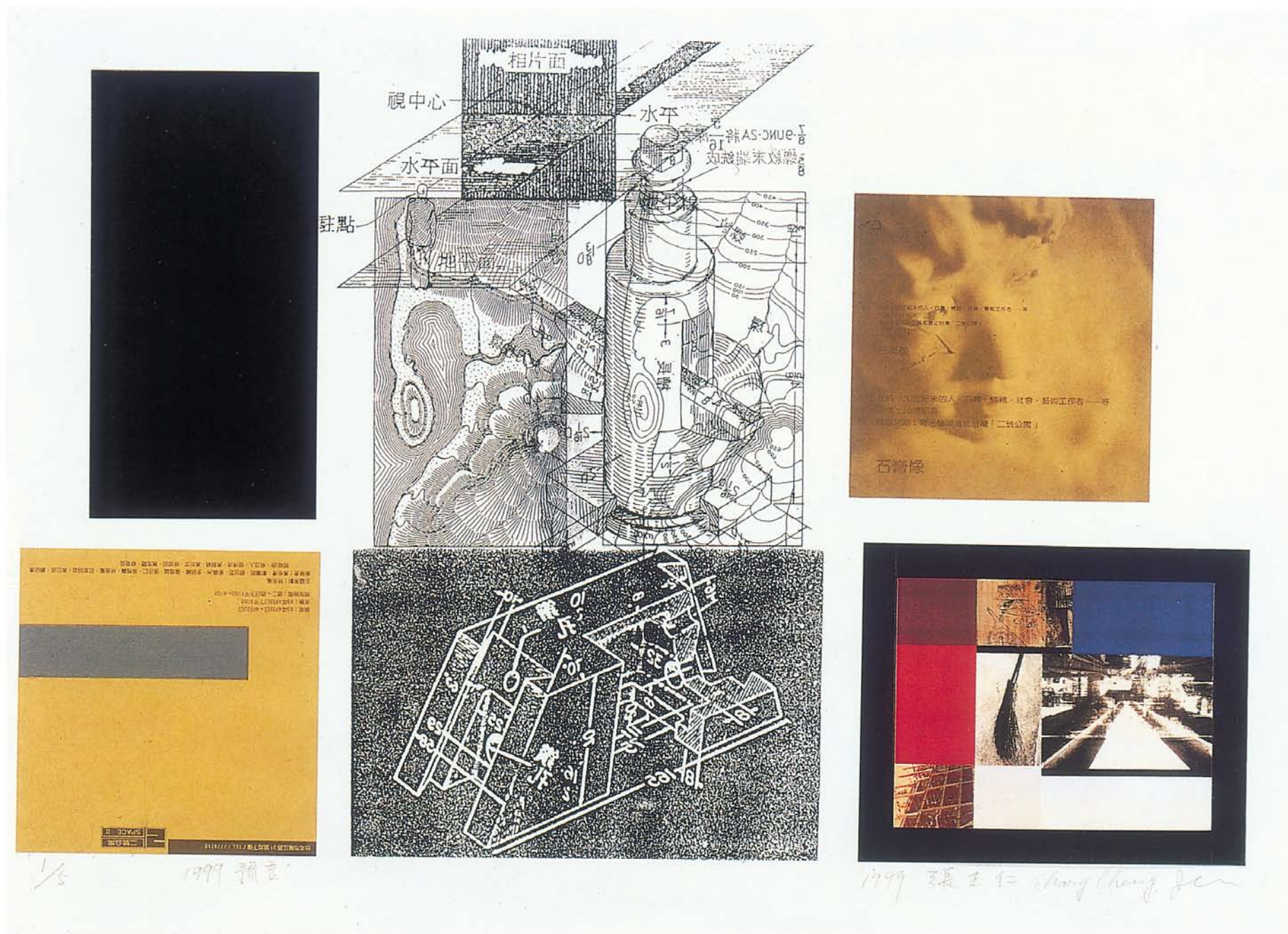
併用版(凹版、絹印) 38 × 48 公分

製版、印製多次反覆進行，享受整個製作過程，並融入一段實驗與嘗試的情境，企圖在版畫的間接性中，再尋得繪畫的直接表現性。

Huang, Yu-Sheng

Home of Trees Combined Techniques (Intaglio, Silkscreen) 38 × 48 cm

The repeated process of plate making and printing was in itself a series of experiments and trials to be enjoyed. The goal is to bring forth the direct artistic expression as in paintings through the stepwise methods of printmaking.



張正仁

1999 預言

綜合併用版 44 × 66 公分

作品以多元材質並構為基本形式，內容中反映政經、社會、文化等議題，並涉及都會環境的形象反射與人生塵世的自省。

Chang, Cheng-Jen

Prophecy 1999

Combined Techniques 44 × 66 cm

Using mixed media as the basis of composition, this work reflects the artist's contemplation on controversial social issues in politics, economy, and culture, as well as thoughts on urban environment and life.



張家瑀

「服」華人生 I

紙漿版 80 × 110 公分

此「服」華人生系列作品，是對於傳統文化再探討的服飾專題第二系列，其用意在於結合西方之版畫技法，以傳揚我固有文化之美。

Chang C. Y.

Costume and Life I

Cast in Paper (Relief Print) 80 × 110 cm

"Costume and Life" is the second series that explores the traditional culture manifested as clothing styles. The goal is to reveal the beauty of our civilization by utilizing the printmaking techniques of the West.

楊成愿

建築物語

平版 57 × 40 公分

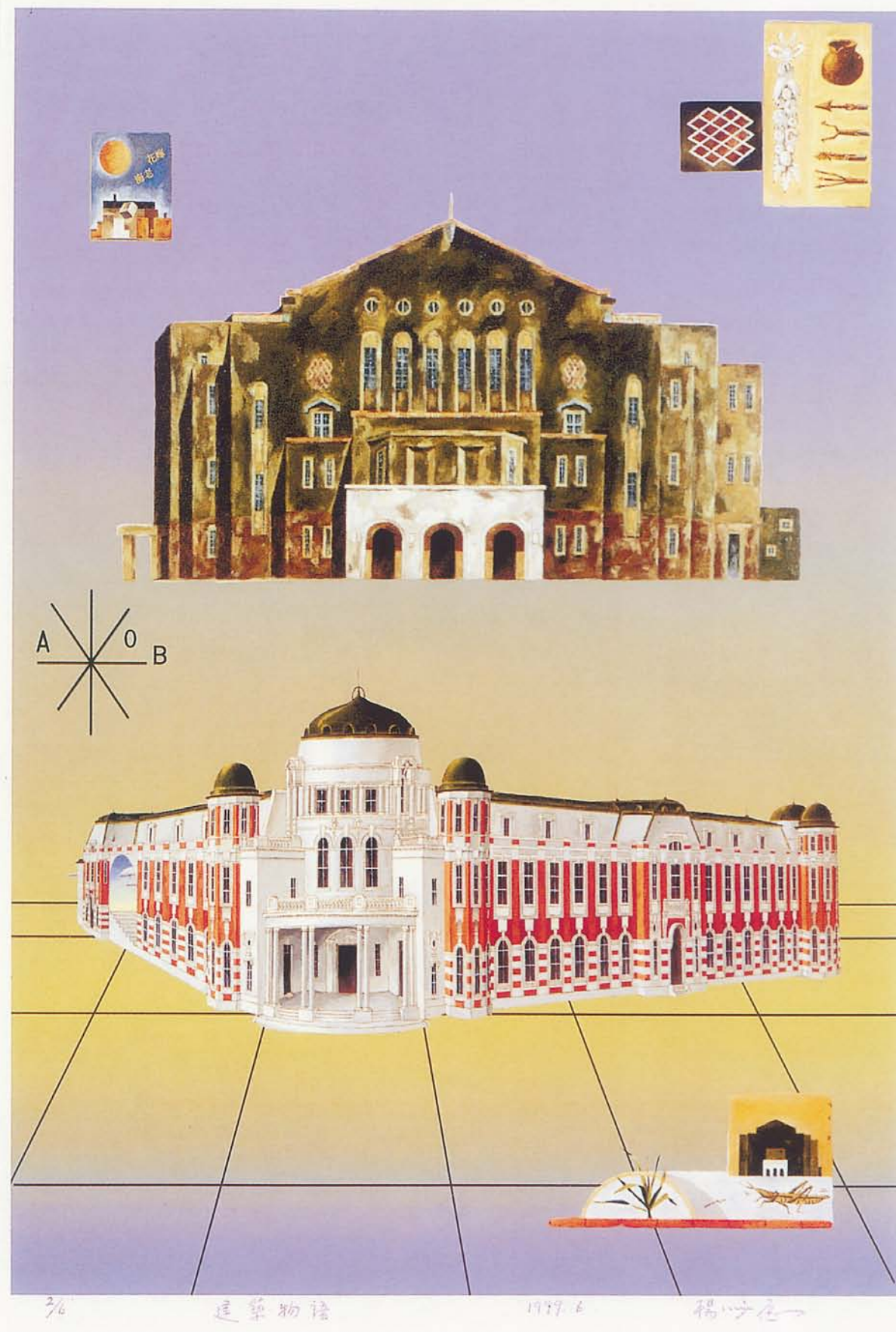
以臺灣古地圖、臺灣近代建築、文字、紙幣等為主要的符號，部份透過製版，以刷印呈現，期望反映出當代生活「資訊」的本質。

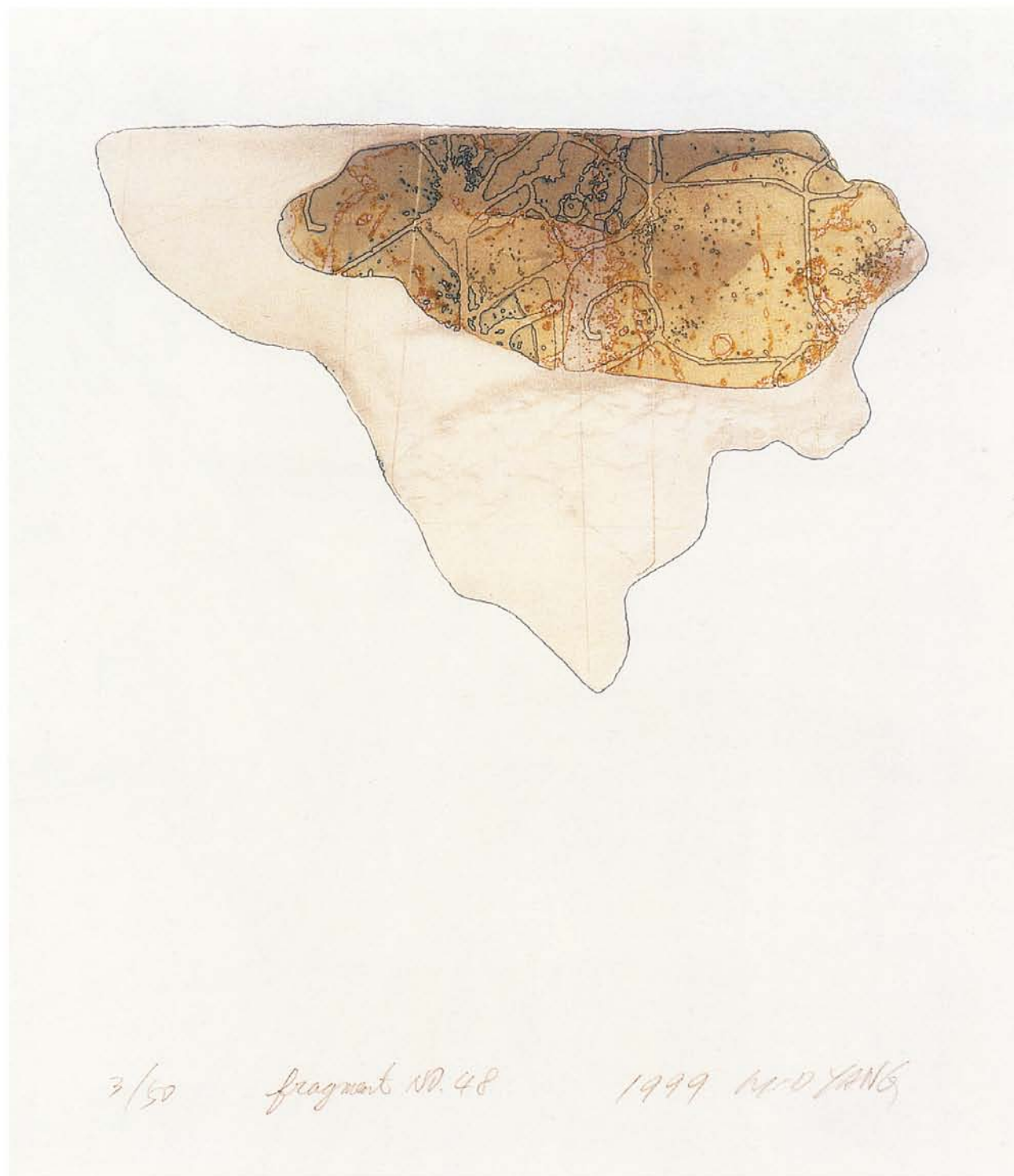
Yang, Cheng-Yuan

Architectural Tales

Planograph 57 × 40 cm

This is a conglomeration of ancient Taiwan maps and images of modern constructions, language and currency.





楊明迭

碎形 No. 48 絹印 48 × 38 公分

原本廣闊的地理觀望，以隨機取樣的片斷，表達人生世事中無常與必然的法則。

Yang, Ming-Dye

Fragment No. 48 Silkscreen 48 × 38 cm

The continuation of the landscape is disrupted by placing random pieces together, demonstrating the necessary unpredictability of life and nature.

廖修平

默象(七)

凸版(木版) 82.5 × 62.5 公分

作品一改往年創作所使用的繽紛色彩，而以黑色單一顏色來呈現，似乎是對這個世界的一切作一種無言的抗議。看盡世間繁華的景致，如今只想沉默以對。

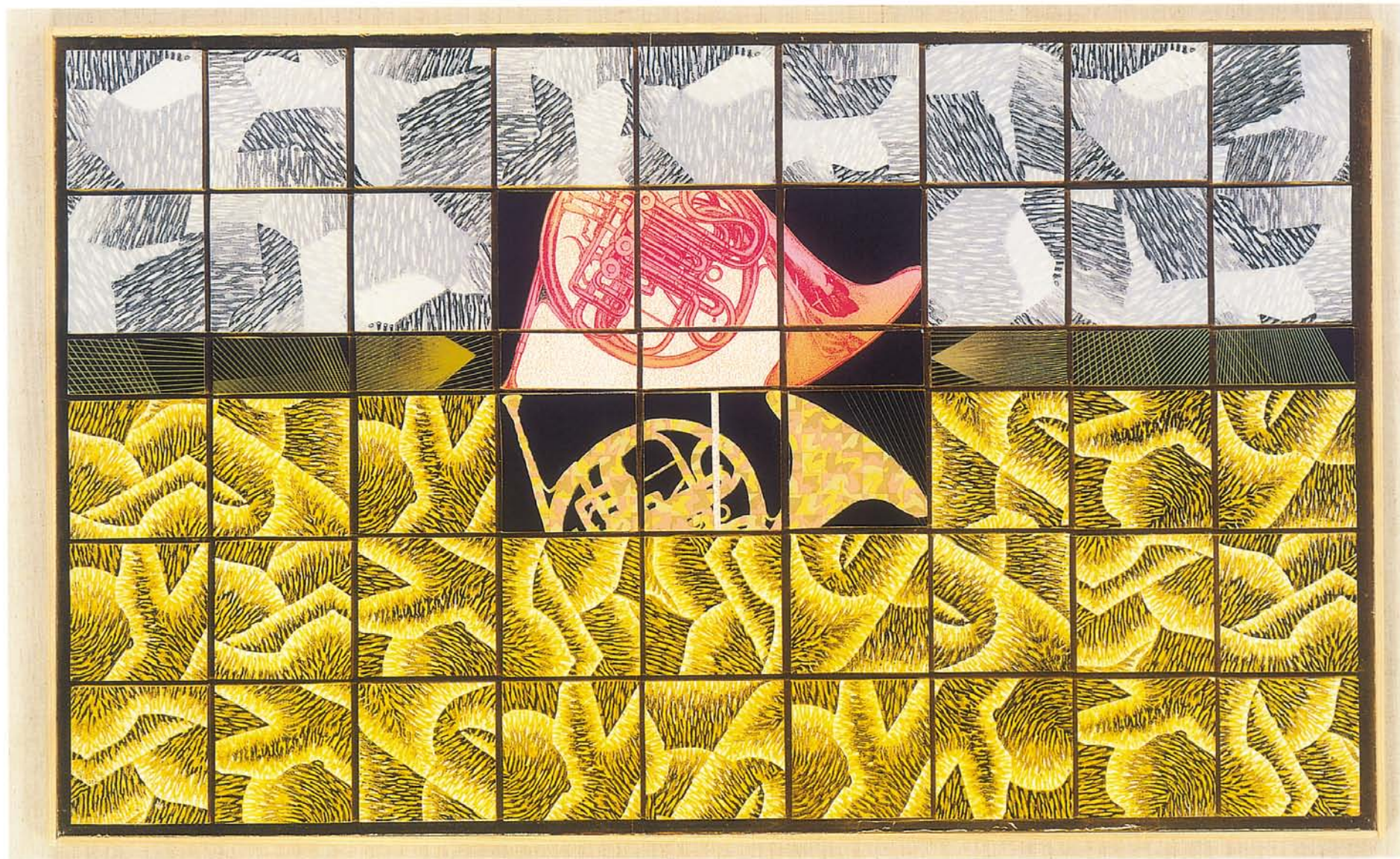
Liao, Shiou-Ping

Silent Image - VII

Relief (Wood Block) 82.5 × 62.5 cm

Unlike previous works using exuberant colors, the new series features black and white, which renders a speechless protest to almost everything in the world, as though saying that what comes after enjoyment of all colorful is nothing but silence.





劉洋哲

音樂家

併用版 56 × 93 公分

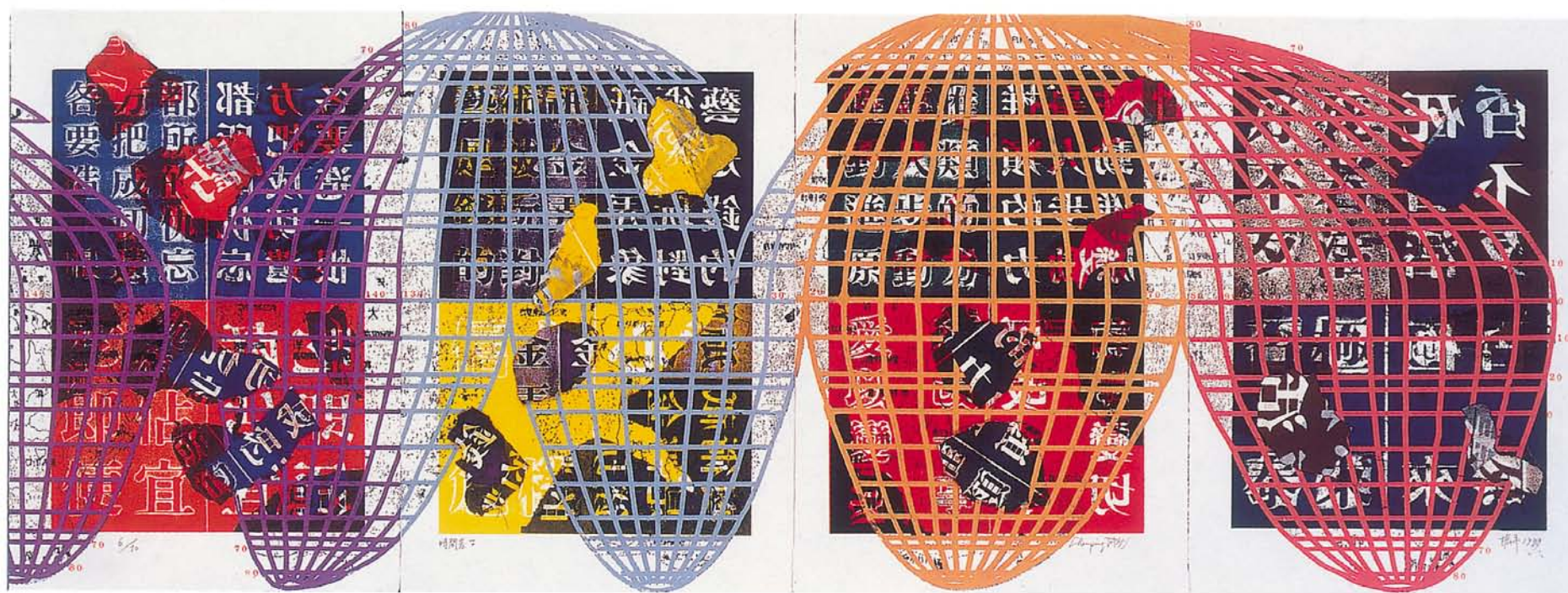
以具象的法國號為主體，而以橡膠版的圖紋，表現音樂律動，利用兩種版材的表現，使繪畫內容更顯豐富。

Liu, Yang-Jer

Musician

Combined Techniques 56 × 93 cm

The texture of linocut superimposed on a realistic screen-print image of French horn becomes a rich visual manifestation of melody.



董振平

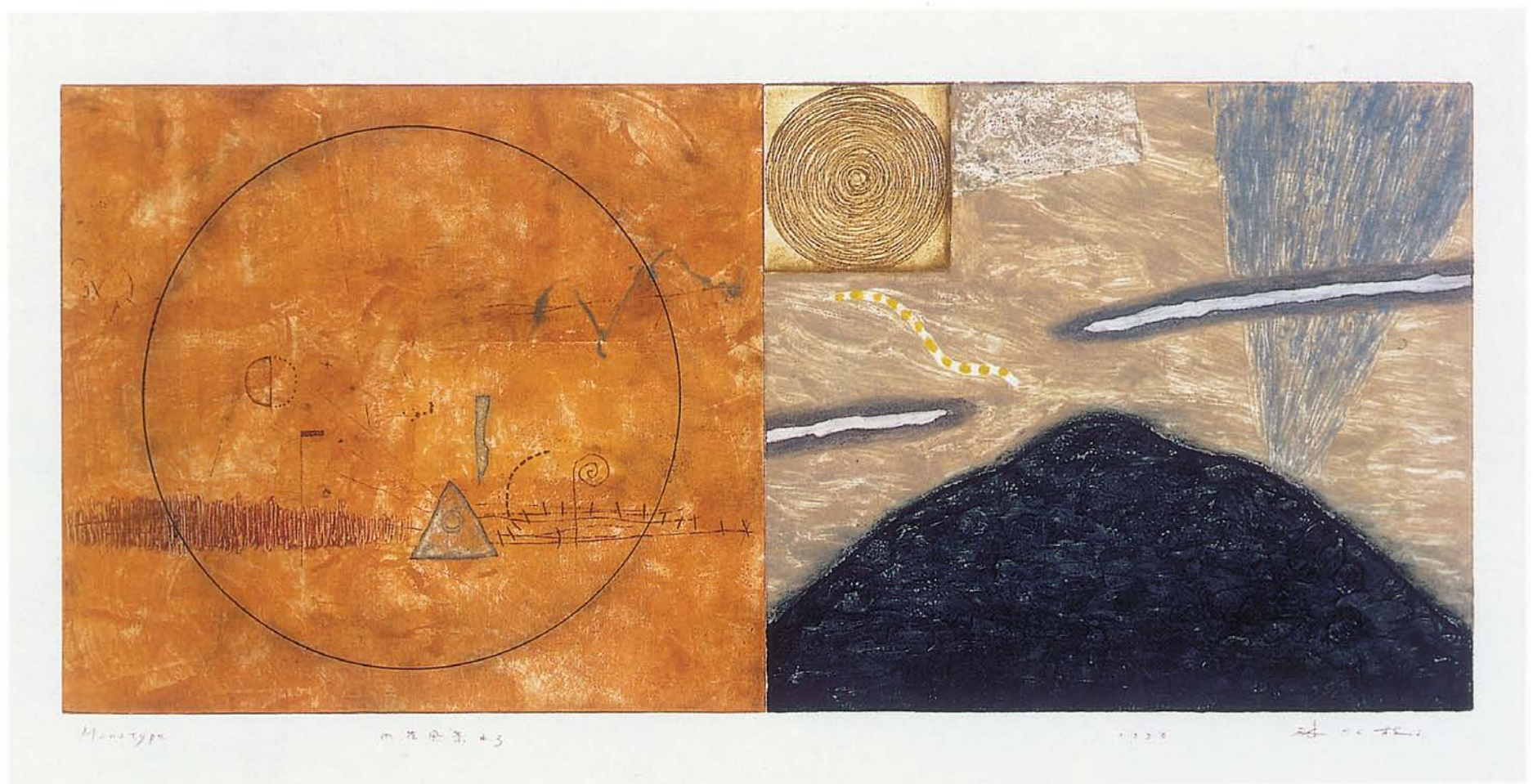
時間差 併用版 46 × 135 公分

版畫創作應該充分利用技法的特殊性，巧妙而對應地反映作者意念的特質，無論任何內容都必然有十分契合的方法與形式，等待人們去發掘。

Dawn, Chen-Ping

Time Difference Combined Techniques 46 × 135 cm

The unique effects produced by different printmaking techniques should be utilized fully to reflect the artist's ideas. There is a perfect combination of techniques and forms for any concept waiting to be discovered.



潘仁松

內在風景 II 單刷版畫 49 × 69 公分

以符號的組合結合暗示性的風景構成；以金屬凹版的質地結合單刷上彩的繪畫性趣味，來呈現「內在風景」所投射的心靈意象。

Pan, Jen-Song

Interior Landscape II Monotype 49 × 69 cm

The "landscape of the mind" is presented using the combination of symbols and metal intaglio with hand coloring.



潘孟堯

侵入畫中的留白

凹版(蝕刻併用版) 76 × 111 公分

在我的作品裡嘗試著減少人爲的描寫，自然的版材本身呈現另類的語彙，有如超現實般的意外與驚喜在吸引我的注意力。

Pan, Meng-Yao

Invasion of the Emptiness Intaglio(Combined Etching Techniques) 76 × 111 cm

I try to keep "deliberation" to a minimum and utilize the unique characteristics of the materials—they never fail to bring unexpected and almost surreal joy.



潘勁瑞

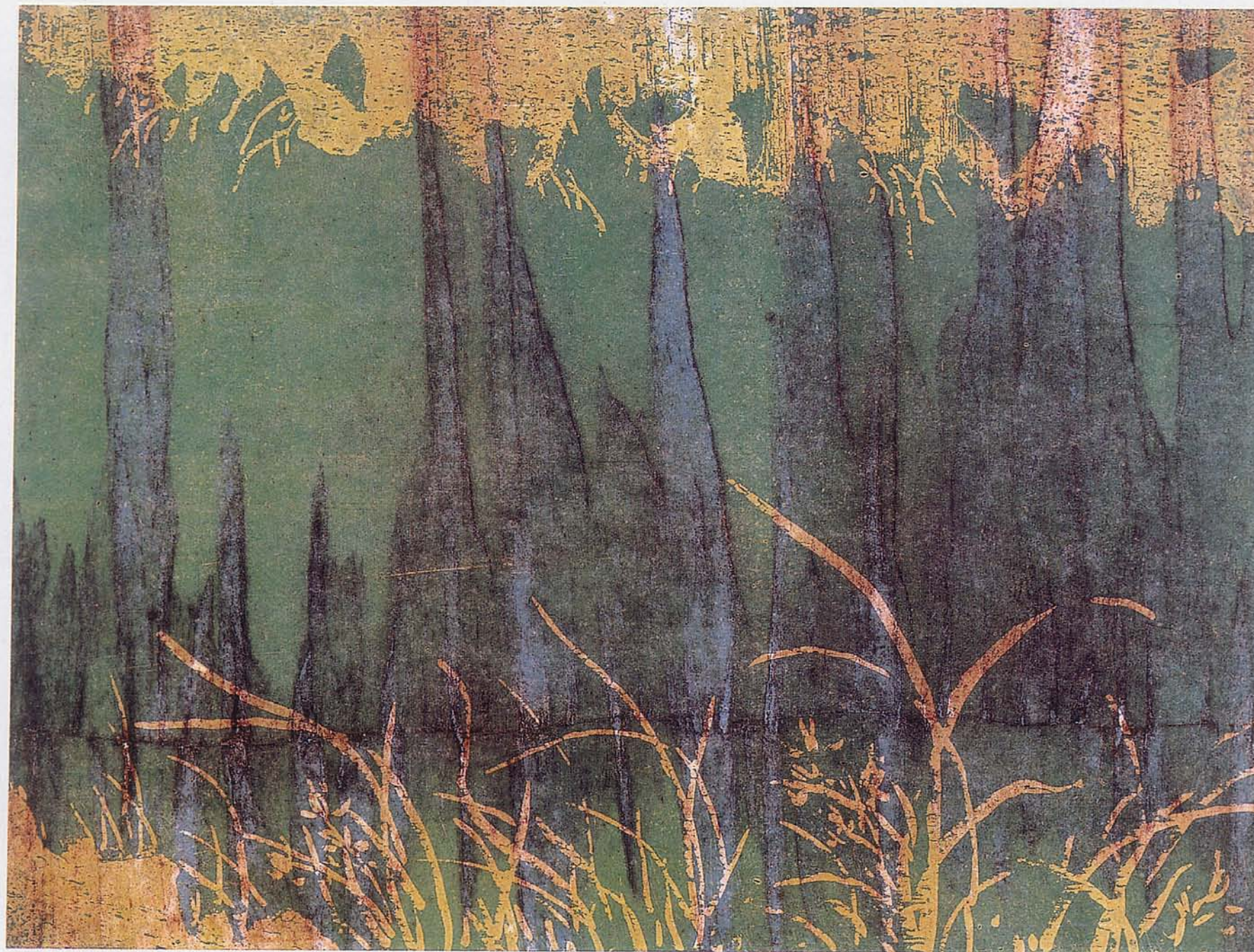
遊園驚夢 凹版(腐蝕銅版) 60 × 90 公分

生命的萌生，是無法選擇的，然而生命的歷程卻是可以創造的，人生來此一遭可說是隨緣，也是冒險。

Pan, Jinn-Reay

Nightmare in the Park Intaglio (Etching) 60 × 90 cm

We cannot choose whether to be born, but we can shape the paths we walk. We either trust in "fate," or create our own adventures.



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深谷幽蘭

賴振輝 1998

賴振輝

深谷幽蘭

平版 48 × 59.5 公分

吾常藉傳統水墨畫之精髓，融入版畫之特殊肌理，跳脫傳統的束縛。

Lai, Jen-Huei

Orchid in Deep Valley

Planograph 48 × 59.5 cm

Thoughts and thinking to reflect back to the older typical traditional techniques associated with brush and ink paintings by closely linking together the technical skill, knowledge and the techniques of both the old and the new together as one.



40 A Trip to Jiuzhaigou: 3 Giant yak

Chen Chi-mao PT

陳其茂

記遊

凹版 39 × 54 公分

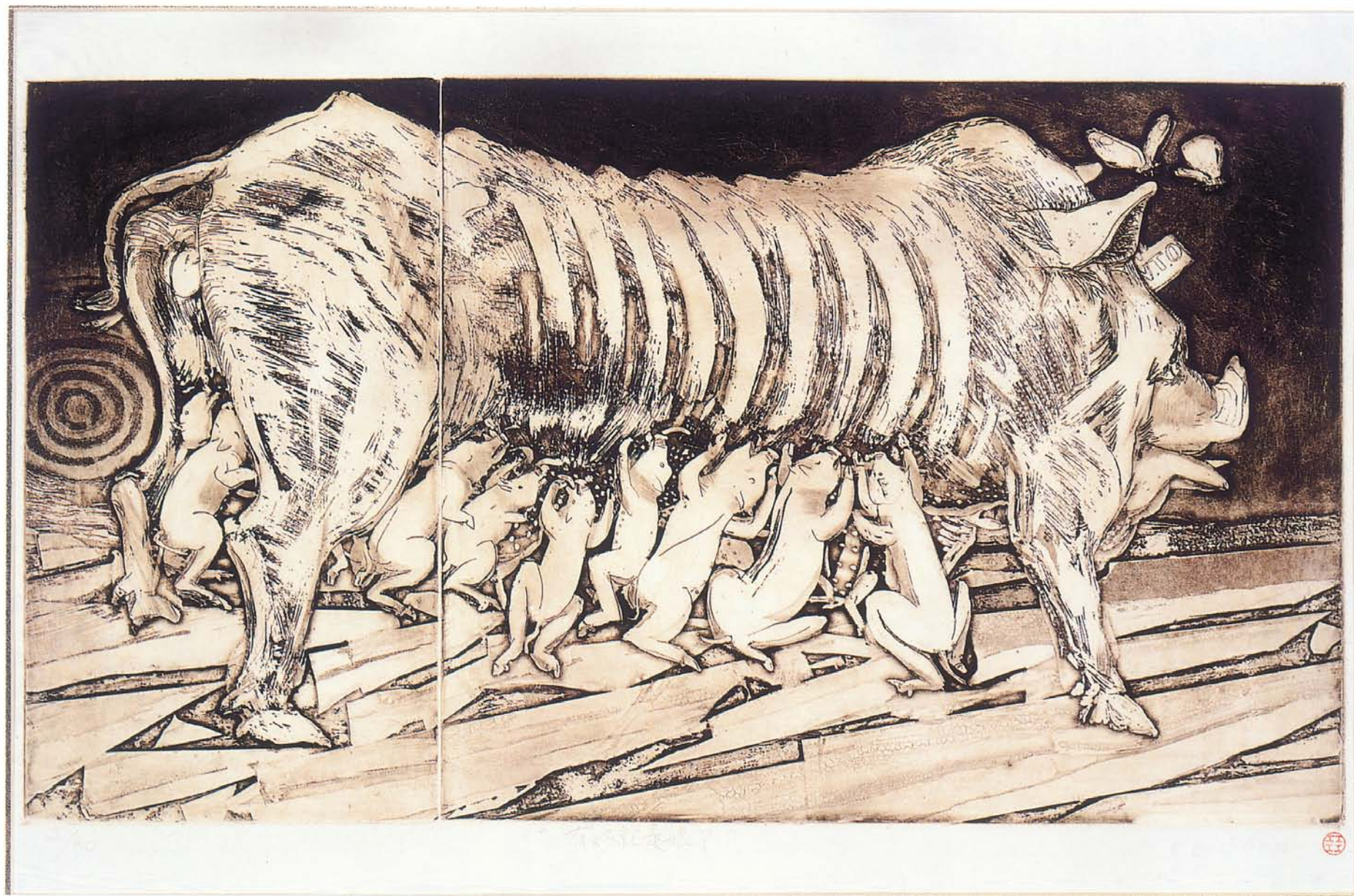
主張素樸寫生旅行所見的景象，作為人生旅程中的一種紀錄。

Chen, Chi-Mao

A Trip to Jiuzhaigou: 3 giant yak

Intaglio 39 × 54 cm

Down-to-earth realistic presentations of observations on the trip constitute a record of life.



陳國展

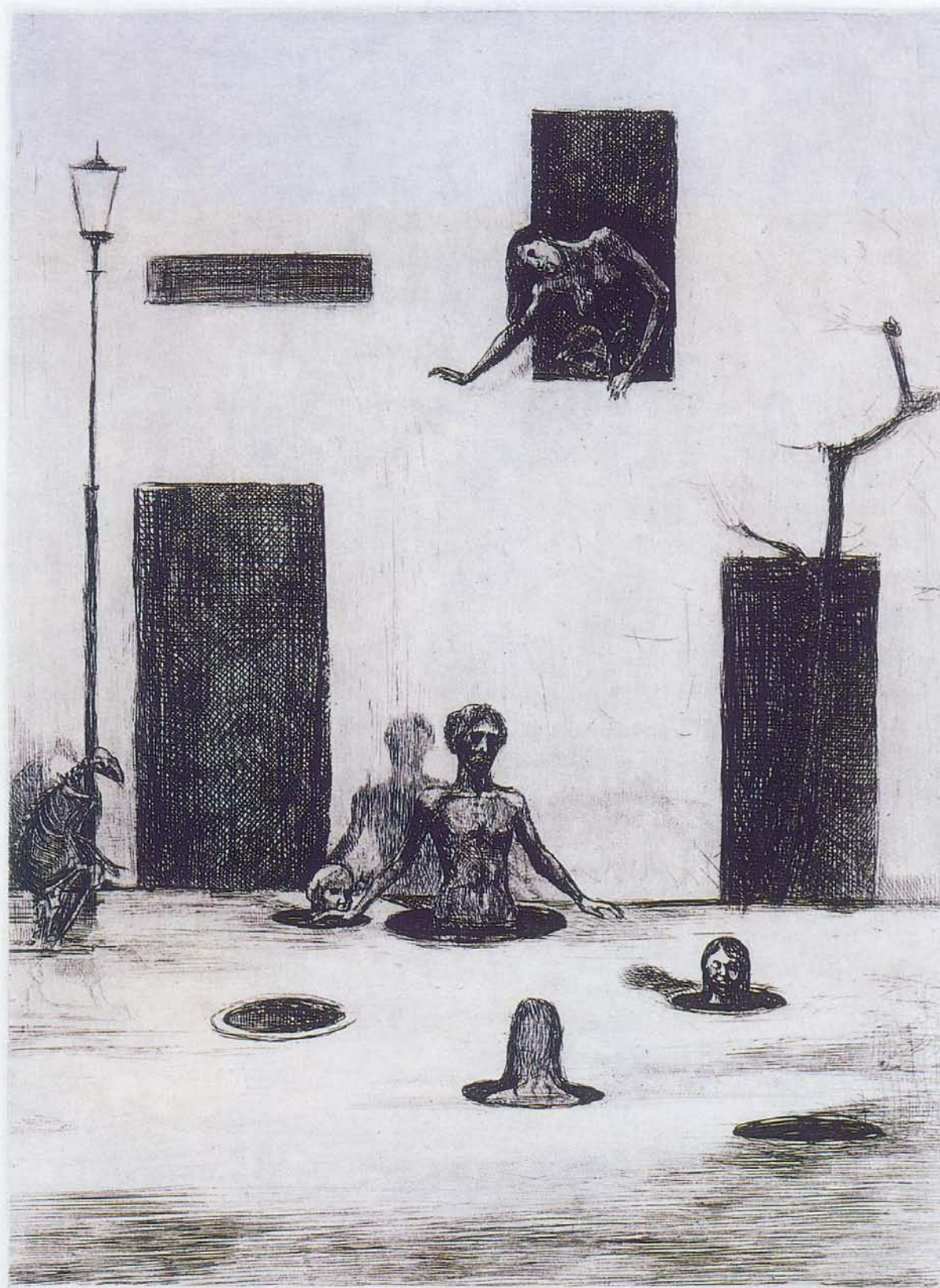
有奶就是娘？ 凹版（腐蝕銅版）39 × 60 公分

作品圖象表現社會現象，或人性中各種美醜善惡的特殊景致。寫實中帶著諷刺的筆調，是常用的手法。

Chen, Kuo-Chan

Whoever Has Milk Is Called "Mom" ? Intaglio (Etching) 39 × 60 cm

Images portraying the beautiful, the ugly, the good and the evil in social phenomena as well as human nature. Sarcasm interspersed in realism is the norm adopted by the artist.



陳景容

街燈下

凹版 (腐蝕銅版) 42 × 35 公分

我的創作主要是將心裡的感受表現於作品。

Chen, Ching-Jung

Under the Street Light

Intaglio (Etching) 42 × 35 cm

My works were expressions of my inner world.

22/60

陳景容



陳華俊

惑 凹版 (腐蝕銅版) 49.5 × 60 公分

對我而言，人類本身的複雜性，善、惡間的對峙，理性與感性的交戰，愛與慾的糾結，是最令人感興趣的。

Chen, Wha-June

In My Mind Intaglio (Etching) 49.5 × 60 cm

To me, the most fascinating topics of exploration are the constant struggles among the opposing sentiments such as good vs. evil, love vs. desire, and sensibility vs. sensuality.



蔡宏霖

問花 凹版 (腐蝕銅版) 38 × 44 公分

我相當喜歡時間的相對性，運用空間及刻度的可能性，昔日的緬懷，對重大改變的敏感度，藝術過程中的突發事件，以及在我創作作品中，一貫呈現的視覺創作元素。

Tsai, Hong-Lin

Flower Puzzle Intaglio (Etching) 38 × 44 cm

The abstract human figure on the right and the flower arrangements on the left express the fantasy and emotional world of the artist.



蔡義雄

影彩・精靈・想像 | 併用版 55 × 70 公分

以一版多色凹凸版併用技法，呈現多層次與色調微妙調和的夢幻抽象空間，來表達多元次的情感與多影彩的交感視覺，表現內心的能量。

Tsai, I-Hsiung

Shadows, Spirit, Fantasy | Combined Techniques 55 × 70 cm

Viscosity printmaking techniques are used to depict visions that are perceptible to the mind, rather than to the senses, and their harmonious coexistence.



羅平和

臺灣人系列 凹版 (美柔汀法) 53 × 77 公分

臺灣人系列—表現近距離，詳繪寫實面臉，以美柔汀技法表達各族群的影像。

Luo, Ping-Ho

Taiwan People Series Intaglio (Mezzotint) 53 × 77 cm

These close-up facial images, by mezzotint, are characteristic representations of various ethnic groups of Taiwan.

鐘有輝

無限生機

併用版 106.5 × 75 公分

藉植物之形，附予繽紛豔麗之色彩，來彰顯生命之多彩多姿，變幻無窮的趣味，猶如人世間的生活百態，透露出強烈的生命氣息與無限的生機。

Chung, You-Hui

Endless Vitality

Combined Techniques 106.5 × 75 cm

The rich colors and images of these little wonders are used to demonstrate the fascinating dynamics of human society and the vitality of the human race.





龔智明

墨韻 I

併用版 49 × 38 公分

靈活利用木紋肌理變化結合水墨筆意造形，以營造更佳的圖象，並經由融合生活的體驗，試圖在樸實的畫面中，表現東方人文思想中恬靜怡然的哲思美好境界。

Kung, Chi-Ming

Ink Spirit I

Combined Techniques 49 × 38 cm

The natural stripe patterns of the wood blocks combined with brush art produce unique and down-to-earth images. These, when integrated with sophisticated life experiences, bring the audience to a state of tranquility and blissfulness described by the Oriental philosophy.



A.P

墨韻 I

1999

Kung 龔智明

劉育明

T.S.D

凹版 (腐蝕銅版) 76 × 56 公分

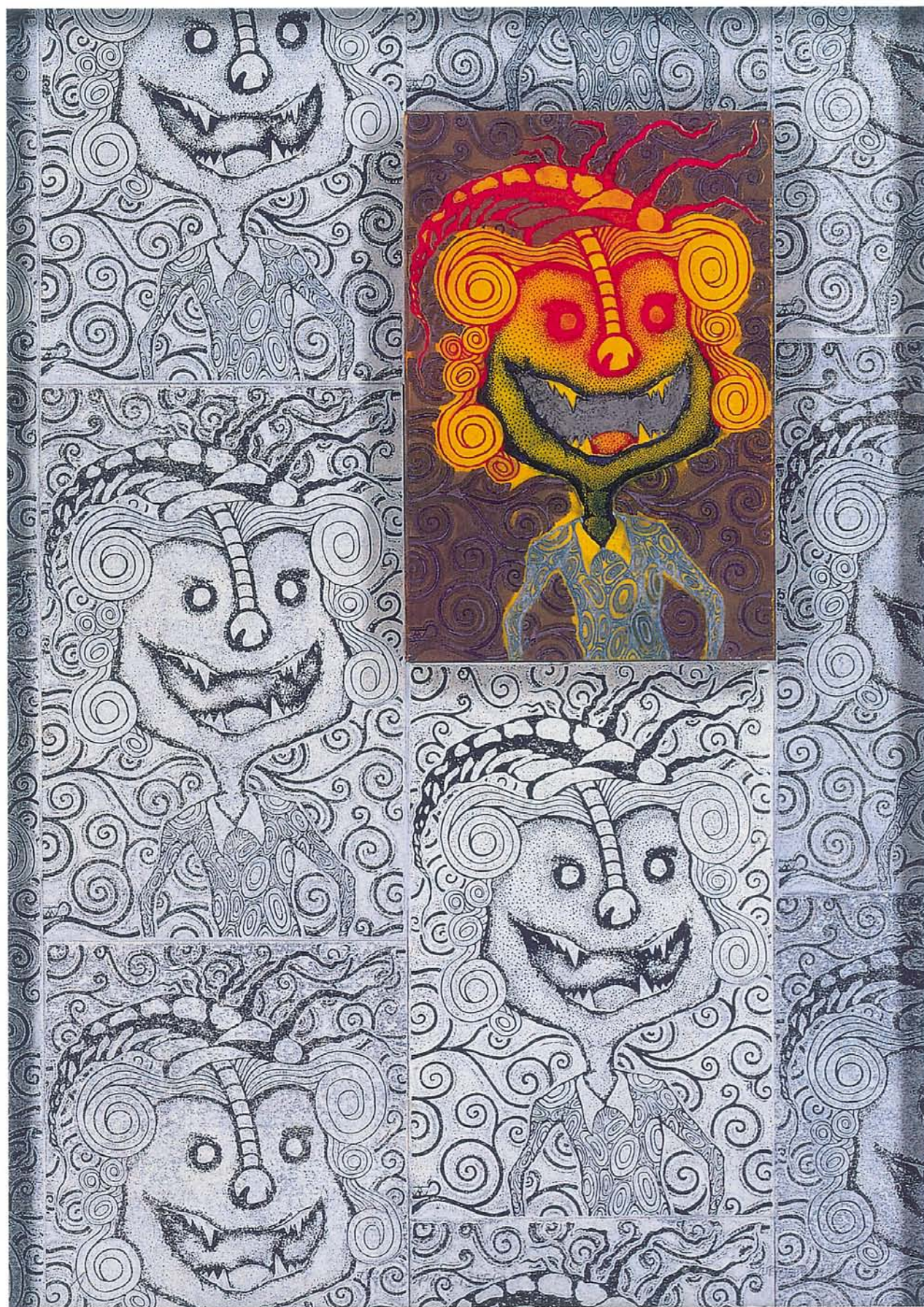
以拼貼手法組合滑稽的漫畫造形人物，表現諷刺、荒謬的美感。

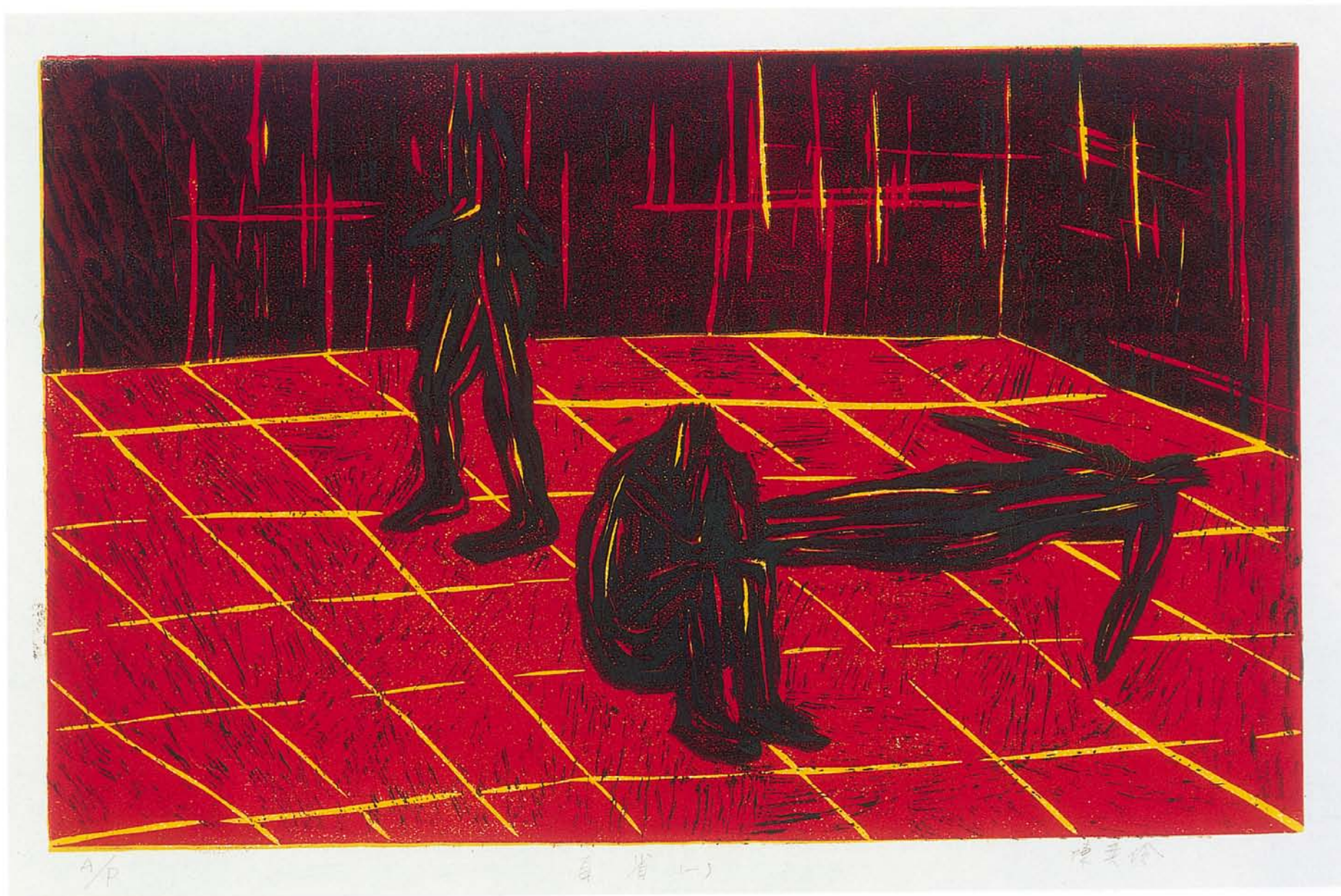
Liu, Yu-Ming

T.S.D

Intaglio (Etching) 76 × 56 cm

The collage techniques produce comic strip characters, suggesting a sarcastic and absurd aesthetic.





陳奕伶

自省 I

橡膠版 80 × 110 公分

對於生活中的自身加以反省，顏色強烈是代表自我的不安，有如行屍走肉。

Chen, Yi-Ling

Self Reflection I Linocut 110 × 80 cm

The bright and contrasting colors represent the insecurity deep-down, as a walking zombie.

蕭雅心

回家

紙版 108 × 76 公分

作品探討「家」是什麼？在哪裡？有何功能？

Xiao, Ya-Hsin

Home Coming

Collagraph 108 × 76 cm

The work explores the meaning, whereabouts, and functions of "home" ?

