
2026
11/21—22
當代藝術與
技術論壇
FORUM ON
Contemporary Art
AND Technics
臺北市立美術館視聽室
Auditorium, TFAM

目錄

2
議程

6
簡介

13
專題演講 I
一切安好。
工人能擁有工廠嗎？

20
座談 I
病菌、戰爭與當代思潮

30
座談 II
AI 時代的當代藝術

41
專題演講 II
虛擬、真實、人造：
技術時代的藝術

48
座談 III
模仿、虛擬與模擬的世界

58
座談 IV
美術館與前瞻科技

CONTENTS

4
AGEDA

8
INTORDUCTION

13
KEYNOTE SPEECH I
Tout va bien.
Can Workers Own the Factory?

21
PANEL DISCUSSION I
Pathogens, War and
Contemporary Thought

31
PANEL DISCUSSION II
Contemporary Art
in the AI Era

41
KEYNOTE SPEECH II
Virtual, Real and Artificial:
Art in Technological Era

49
PANEL DISCUSSION III
Worlds of Imitation,
Virtual, and Simulation

59
PANEL DISCUSSION IV
Art Museums and
Advanced Technology

議程

	11/21 週六
1000-1025	報到
1025-1030	致詞　駱麗真館長
1030-1200	專題演講 I **一切安好。工人能擁有工廠嗎？** 主持人　駱麗真　臺北市立美術館館長 主講人　希朵・史戴爾 慕尼黑美術學院新媒體藝術教授
1200-1330	午休
1330-1500	座談 I **病菌、戰爭與當代思潮** 主持人　蔡佩桂　高雄師範大學跨領域藝術研究所副教授 與談人　朱盈樺　臺北教育大學文化創意產業經營學系副教授 沈裕昌　臺北教育大學文化創意產業經營學系助理教授 林沛瑩　藝術家
1500-1530	茶敘
1530-1700	座談 II **AI 時代的當代藝術** 主持人　徐詩雨　獨立策展人 與談人　陳依純　藝術家 楊雨樵　藝術家 蔡音璟　藝術家

	11/22 週日
1000-1030	報到
1030-1200	專題演講 II **虛擬、真實、人造：技術時代的藝術** 主持人　簡正怡　臺北市立美術館展覽規劃組組長 主講人　列夫・曼諾維奇 紐約市立大學研究生中心電腦科學校長特聘教授
1200-1330	午休
1330-1500	座談 III **模仿、虛擬與模擬的世界** 主持人　曾炫淳　臺北市立美術館助理研究員 與談人　陳芯宜　藝術家、電影導演 黃哲翰　中央研究院歐美所博士後研究員 劉京璇　嘉義大學視覺藝術學系助理教授
1500-1530	茶敘
1530-1730	座談 IV **美術館與前瞻科技** 主持人　許亞琦　臺北市立美術館研究助理 與談人　凱・華森　蛇形藝廊藝術科技部門主任 凱爾・懷恩史密斯 澳洲國家電影與聲音檔案館數位暨數據長 駱麗真　臺北市立美術館館長

AGENDA

	11/21 SATURDAY
1000-1025	REGISTRATION
1025-1030	OPENING REMARKS **Li-Chen LOH** Director, Taipei Fine Arts Museum
1030-1200	KEYNOTE SPEECH I **Tout va bien. Can Workers Own the Factory?** Moderator **Li-Chen LOH** Director, Taipei Fine Arts Museum Speaker **Hito STEYERL** Professor, Emergent Digital Media, Academy of Fine Arts Munich
1200-1330	LUNCH BREAK
1330-1500	PANEL I **Pathogens, War and Contemporary Thought** Moderator **Pei-Kuei TSAI** Associate Professor, Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University Panelists **CHU Yin-hua** Associate Professor, Department of Cultural and Creative Industries Management, National Taipei University of Education **Yu-Chang SHEN** Assistant Professor, Department of Cultural and Creative Industries Management, National Taipei University of Education **Pei-Ying LIN** Artist
1500-1530	BREAK
1530-1700	PANEL II **Contemporary Art in the AI Era** Moderator **Shih-yu HSU** Independent Curator Panelists **I-Chun CHEN** Artist **YANG Yu-Chiao** Artist **TSAI Pou-Ching** Artist

	11/22 SUNDAY
1000-1030	REGISTRATION
1030-1200	KEYNOTE SPEECH II **Virtual, Real and Artificial: Art in Technological Era** Moderator **Cheng-Yi CHIEN** Chief Curator, Exhibition Department, Taipei Fine Arts Museum Speaker **Lev MANOVICH** Presidential Professor of Computer Science, The Graduate Center, City University of New York
1200-1330	LUNCH BREAK
1330-1500	PANEL III **Worlds of Imitation, Virtual, and Simulation** Moderator **Hsuan-Chun TSENG** Curator, Taipei Fine Arts Museum Panelists **Singing CHEN** Artist, Film Director **Che-Han HUANG** Post-doctoral Fellow, Institute of European and American Studies, Academia Sinica **Ching-Hsuan LIU** Assistant Professor, Department of Visual Arts, National Chiayi University
1500-1530	BREAK
1530-1730	PANEL IV **Art Museums and Advanced Technology** Moderator **Ya-Chi HSU** Assistant Curator, Taipei Fine Arts Museum Panelists **Kay WATSON** Head of Arts Technologies, Serpentine Galleries **Keir WINESMITH** Chief Digital Officer+Data Officer, National Film and Sound Archive of Australia **Li-Chen LOH** Director, Taipei Fine Arts Museum

當代藝術與技術論壇

簡介

回望 2019 年底爆發的新冠疫情，2020 至 2023 年間的防疫措施重塑全球日常，美術館被迫休館，展覽與藝術博覽會相繼延期或取消。向來重視現場感受、情感交流與人際互動的藝術行業，面臨前所未有的挑戰。然而，疫情也加速了藝術機構的數位轉型，從線上展廳與展演直播、典藏品數位化與資料庫網站開放，到虛擬實境（VR）及虛擬導覽應用，各館紛紛運用新興科技突破時空限制，開拓藝術體驗的新途徑，維繫渴望親近藝術的大眾。

從「防疫視同作戰」，及至 2023 年 5 月全球疫情緊急狀態解除，「後疫情時代」來臨之際，既是「2022 年烏俄戰爭、2023 年以巴加薩戰爭、2025 年全球關稅戰、2026 年美伊戰爭」，也是「ChatGPT 問世與 AI 工具全面普及、AI 巨頭及強權間的新軍備競賽、一邊宣告通用人工智慧（AGI）到來卻另一邊宣告 AI 失控」的時代。如同法國當代哲學家南希（Jean-Luc Nancy）在大流行病之初的筆戰回應文〈病毒的例外狀態〉（Eccezione virale）所喻指的：

> **……整個文明牽連其中，存在著某種病毒性的例外——生物的、資訊的、文化的——正使我們全面陷入大流行的狀態。**

這種狀態遂以疫情式、病毒式、一種傳染蔓延的形式，潛在地綿延作用在當代社會之中，內建於人類文明的全球危急狀態。既破壞性又創造性地，時而以人爲本、時而非人類中心，在「戰爭時代」與「AI 時代」二種情勢裡自相矛盾，戰爭如同病菌、AI 亦如同病菌，如同硬幣的一體兩面加速度旋轉，行跡和雙股螺旋組構著世界的新秩序。

技術的發展變異往往帶動藝術表現的創生，自古典時期至數位時代的新興藝術型態，無不是因應技術發展的更迭而產生變革。然而，當前藝術與技術的討論，往往側重資訊科學與數位科技的發展脈絡。置身「戰爭時代」與「AI 時代」，更應回到藝術史與當代藝術的視野，重新展開「對技術的探問」（Die Frage nach der Technik）。相對全球局勢，臺灣內部正經歷「第二波美術館熱」，此刻還須加入另一個時間感——「美術館時代」。新建美術館熱潮下，除了考察技術如何影響藝術創作、美術館的展示與典藏，以及觀眾的觀看與參與，也應重新思考「美術館作爲一種技術」，如何將新興科技融入專業實踐，以持續支持藝術發展。

爲此，臺北市立美術館自 2023 年底起，陸續於《現代美術》推出「美術館與前瞻科技」（第 210 期）、「當代藝術與戰爭」（第 211 期）、「當代藝術與電玩」（第 215 期）及「AI 時代的當代藝術」（第 217 期）等專題，同時啟動「當代文本選集」書系《當代文本：技術》出版計畫，持續探究技術在當代藝術中的意涵。奠基於前述思考與研究，本次論壇以「技術理論、思潮與當代現象」及「當代藝術的技術實踐」爲二大方向，聚焦「AI」、「虛擬的技術」與「美術館作爲一種技術」三項核心議題，邀請新媒體學者與藝術家進行 2 場專題演講，並規劃「病菌、戰爭與當代思潮」、「AI 時代的當代藝術」、「模仿、虛擬與模擬的世界」及「美術館與前瞻科技」4 場座談，匯聚國內外藝術家、評論人、學者、策展人與美術館從業人員，共同探問技術如何形塑當代藝術的知識、現象與實踐。

Forum on Contemporary Art and Technics

INTRODUCTION

Looking back at the COVID-19 outbreak in late 2019, epidemic containment measures of 2020-2023 reshaped daily life across the globe. Museums were forced to close, while exhibitions and art fairs were postponed or canceled. The arts sector — which has always placed particular value on physical presence, emotional exchange, and human interaction — faced unprecedented challenges. Yet the pandemic also accelerated the digital transformation of art institutions. From online viewing rooms and live-streamed performances, to the digitization of collections and the open-access databases, to applications in virtual reality (VR) and virtual tours, museums turned to emerging technologies to break the limits of time and place, creating new pathways for art experiences and engaging a public eager for art.

Transitioning from "the pandemic control as warfare" to the lifting of the global health emergency in May 2023, the dawn of the "post-pandemic era" has witnessed, on the one hand, the outbreak of conflicts — the 2022 Russo-Ukrainian War, the 2023 Israel-Gaza War, the 2025 global tariff wars, and the 2026 US-Iran War. On the other hand, it marks an era defined by the debut of ChatGPT, the widespread adoption of AI tools, a new arms race among tech giants and superpowers, and a paradox where the advent of Artificial General Intelligence (AGI) is heralded alongside warnings of AI running out of control. As the contemporary French philosopher Jean-Luc Nancy wrote in his polemical response at the onset of the pandemic, "A Viral Exception" (Eccezione virale):

> **"…an entire civilization is in question, there is no doubt about it. There is a sort of viral exception — biological, computer-scientific, cultural — which is pandemic."**

This state of viral exception persists latently across contemporary society in an epidemic, viral, and contagious form — built into a global state of urgency within human civilization. At once destructive and generative,

alternately human-centered and non-human-centric, it self-contradictorily unfolds across the "Age of War" and the "Age of AI." War acts as a pathogen, as does AI — spinning with accelerating momentum like two faces of a coin, their trajectories and double-helix structure giving shape to a new world order.

Technological development and mutation have historically driven the emergence of new artistic forms. From the classical period to the digital era, new modes of artistic expression have continuously arisen in response to technological shifts. Yet, current discussions on art and technology often place emphasis on the development of information science and digital technology. Situated today in the "Age of War" and the "Age of AI", we should return to the perspectives of art history and contemporary art to reopen "the question concerning technology" (Die Frage nach der Technik). Furthermore, against this global backdrop, Taiwan is currently experiencing a "second wave of museum boom." Thus, alongside the "Age of War" and the "Age of AI," we must introduce yet another temporal dimension: the "Age of Art Museums." Amid the current boom of museum construction, we should not only examine how technology influences artistic creation, museum display and collection, and audience engagement and participation, but also reconsider "the museum as a technology" — how it integrates emerging technologies into professional practice to support ongoing artistic development.

With this in mind, Taipei Fine Arts Museum has since late 2023, published a series of themed issues in *Modern Art* — including "Art Museums and Advanced Technology" (Issue 210), "Contemporary Art and War" (Issue 211), "Video Games and Contemporary Art" (Issue 215), and "Contemporary Art in the AI Era" (Issue 217). Also, it launched the publication project *Contemporary Texts: Technics* as part of its TFAM Contemporary Texts anthology series, continuously exploring the significance of technology within contemporary art. Building upon aforementioned reflections and research, this forum takes "Theories, Intellectual Currents, and Contemporary Phenomena of Technology" and "Technological Practices in Contemporary Art" as its two guiding directions. It focuses on three core themes — "AI," "Technologies of the Virtual," and "The Art Museum as a Technology" — and brings together two keynote lectures by new media scholars and artists, alongside four panel discussions: "Pathogens, War, and Contemporary Thought," "Contemporary Art in the AI Era," "Worlds of Imitation, Virtual, and Simulation," and "Museums and Advanced Technologies." Gathering artists, critics, scholars, curators, and museum professionals from Taiwan and abroad, the forum collectively poses the question of how technology shapes the knowledge, phenomena, and practices of contemporary art.

前期研究與專題企劃
Prior Research and Publications

① 現代美術 *Modern Art*, Issue 210, 2023.12
美術館與前瞻科技 Art Museums and Advanced Technology
② 現代美術 *Modern Art*, Issue 211, 2024.4
當代藝術與戰爭 Contemporary Art and War
③ 現代美術 *Modern Art*, Issue 215, 2025.8
當代藝術與電玩 Video Games and Contemporary Art
④ 當代文本：技術 *Contemporary Texts: Technics*, 2025.12
⑤ 現代美術 *Modern Art*, Issue 217, 2026.4
AI 時代的當代藝術 Contemporary Art in the AI Era

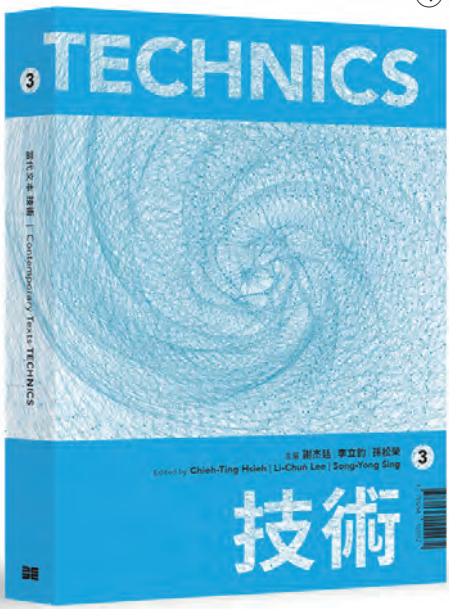
①



②



④


3
TECHNICS
Edited by Chieh-Ting Hsieh | Li-Chun Lee | Song-Yong Sing
3
技術

③


MODERN
ART
215
現代美術

⑤


MODERN
ART
217
現代美術

NOTE

專題演講 I

一切安好。
工人能擁有工廠嗎？

主持人

駱麗真

臺北市立美術館館長

主講人

希朵・史戴爾

慕尼黑美術學院新媒體藝術教授

KEYNOTE SPEECH I

Tout va bien.
Can Workers Own the Factory?

MODERATOR

Li-Chen LOH

Director, Taipei Fine Arts Museum

SPEAKER

Hito STEYERL

Professor, Emergent Digital Media, Academy of Fine Arts Munich

主持人

駱麗真

駱麗真館長之學術與實務背景橫跨藝術創作、新媒體藝術、文化政策與藝術教育，並以推動臺灣當代藝術及文化治理的多元可能性爲職志。其任職於台北當代藝術館館長期間，不僅拓展多元觀衆群，更深化當代藝術與社會議題之間的對話，並同時強化數位行銷與新媒體應用，使館所能靈活回應快速變動的文化生態。

駱館長亦長期投身公共領域服務，曾擔任中華民國視覺藝術協會理事長、臺灣科技藝術教育協會理事長、台灣當代藝術資料庫計畫主持人等職務。憑藉完整的館所經營歷練與跨域專業背景，她將持續推動臺北市立美術館作爲國際級當代藝術交流樞紐，進一步強化臺灣當代藝術在全球文化地圖上的影響力。

MODERATOR

Li-Chen LOH

Li-Chen LOH is the director of the Taipei Fine Arts Museum. Prior to this, she was the director of the Museum of Contemporary Art, Taipei. Director Loh's academic and practical background spans across fine arts, new media art, cultural policy, and art education. She is committed to advancing Taiwan's contemporary art and exploring the diverse possibilities of cultural governance. During her tenure as Director of the MOCA, Taipei, she not only expanded the museum's audience but also deepened the dialogue between contemporary art and social issues, while strengthening its digital marketing and new media applications, enabling the institution to respond nimbly to the rapidly changing cultural landscape.

Having long been dedicated to public service, Director Loh has held key leadership positions, including the President of the Association of the Visual Arts in Taiwan, Chairperson of Info Date Taiwan and the Co-founder of the Taiwan Contemporary Art Archive. Leveraging her comprehensive experience in museum management and cross-disciplinary expertise, she will continue to promote the Taipei Fine Arts Museum as an international hub for global cultural exchange, further enhancing the international visibility of Taiwan's contemporary art scene.

主講人

希朵・史戴爾

當代重要的錄像藝術家、電影導演及媒體理論家，維也納美術學院哲學博士，曾任教於柏林藝術大學，現爲慕尼黑美術學院新媒體藝術教授。其創作橫跨紀錄片、錄像裝置、數位媒體與影像論述，探討全球資本主義下的影像生產、流通與權力關係，並關注數位監控、軍事科技、人工智慧、勞動及影像政治等議題。

曾參與威尼斯雙年展、卡塞爾文獻展等各大重要國際展覽，亦爲 2010 年台北雙年展參展藝術家。2017 年被藝術媒體《ArtReview》評選爲「Power 100」名單之首，持續以其藝術創作兼容的形式實驗、哲學思想、政治批判，展現其對世界的社會關懷以及影響力。2026 年甫以《Mechanical Kurds》榮獲「歐盟 S+T+ARTS Prize 藝術探索大獎」（Grand Prize - Artistic Exploration）。著述見於各類藝文書刊，集結出版如：《屏幕上的受苦者》、《免稅藝術：行星內戰時代的藝術》、《媒介危熱：高溫年代的影像》等專著。

SPEAKER

Hito STEYERL

Hito STEYERL is a leading contemporary video artist, filmmaker, and media theorist. She holds a Ph.D. in Philosophy from the Academy of Fine Arts Vienna. She previously taught at the Berlin University of the Arts, and is currently Professor of New Media Art at the Academy of Fine Arts Munich. Her practice spans documentary film, video installation, digital media, and visual discourse, examining the production, circulation, and power relations of images under global capitalism, with particular attention to digital surveillance, military technology, artificial intelligence, labor, and the politics of images.

She has participated in major international exhibitions including the Venice Biennale and documenta, and was among the artists featured in the 2010 Taipei Biennial. In 2017, she topped *ArtReview*'s Power 100 list. Her work integrates formal experimentation, philosophical inquiry, and political critique, reflecting a sustained engagement with the social condition of the world and its wider reverberations. In 2026, her work *Mechanical Kurds* was awarded the Grand Prize for Artistic Exploration at the EU S+T+ARTS Prize. Her writings have appeared widely in art and cultural publications, and have been collected in several monographs, including *The Wretched of the Screen*, *Duty Free Art: Art in the Age of Planetary Civil War*, and *Medium Hot: Images in the Age of Heat*.

演講摘要

有無可能打造一個非以攫取爲目的、非壟斷式的 AI ？
有無可能打造一個不依附特定陣營，
由實際工作和參與其中的人們擁有的技術堆疊 * ？
它需要什麼樣的基礎設施？
需要想像什麼樣的數位和實體架構，才能讓它發生？

至於這一切是否可能成真，則是另外一個問題。

* 技術堆疊，意爲在開發軟體、硬體或某個系統時，從底層到應用層所挑選並組合在一起的「一整套工具、架構、程式語言、資料庫與硬體平台」。

ABSTRACT

Is there a way for a non-extractive, non-monopolist AI?
A non-aligned techstack* that is owned by the people that actually work and participate in it?
What kind of infrastructure would be required?
What kind of architectures, both digital and physical, need to be imagined for this to happen?

If this is at all possible is another question.

* Techstack refers to "the complete set of tools, frameworks, programming languages, databases, and hardware platforms" selected and layered together — from the base infrastructure to the application layer — to develop software, hardware, or a given system.

座談 I

病菌、戰爭與當代思潮

疫情與戰爭重構全球秩序，改變我們經驗生命、他者與現實世界的方式。技術在其中既是危機的應對手段，也參與形塑感知、權力與生存條件。本場次從影像文化、技術哲學與藝術實踐出發，探討危機經驗所引發的當代思想辯論，辨析防衛與管控、衝突與共存之間的張力，並追問藝術如何提出不同的視角，開啟對人與非人關係及共同生活的重新想像。

主持人

蔡佩桂

高雄師範大學跨領域藝術研究所副教授

與談人

朱盈樺

臺北教育大學文化創意產業經營學系副教授

沈裕昌

臺北教育大學文化創意產業經營學系助理教授

林沛瑩

藝術家

PANEL I

Pathogens, War and Contemporary Thought

The pandemic and war have reshaped the global order, transforming how we experience life, the other, and the world. Technology has served both as a response to crises and as a force shaping perception, power, and the conditions of existence. Drawing on visual culture, the philosophy of technology, and artistic practices, this panel examines intellectual debates arising from crisis — tracing tensions between defense and control, conflict and coexistence — and asks how art might offer alternative perspectives and new ways of imagining human–nonhuman relations and the possibilities of living together.

MODERATOR

Pei-Kuei TSAI

Associate Professor, Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University

PANELISTS

CHU Yin-hua

Associate Professor, Department of Cultural and Creative Industries Management, National Taipei University of Education

Yu-Chang SHEN

Assistant Professor, Department of Cultural and Creative Industries Management, National Taipei University of Education

Pei-Ying LIN

Artist

主持人

蔡佩桂

國立高雄師範大學跨領域藝術研究所副教授、倫敦大學科陶德藝術學院藝術史博士，將藝術視爲思維與實踐的精練之道，也是一種人與人、人與物的連結技術，而策展、書寫、教育等皆爲方法。策展如《關係人》、《大譜普市：一座偉大城市的技術指南》、《高雄獎夢幻隊與四道戰帖》、《藝術家的養成之道：來自高雄、年輕藝術家的技術》、《「住非住：展覽事件」在「非家」/ 生活在歷史性文化旅店中的新品種藝術》，書寫如論文〈The Action of Kites: A Case Study of Not-Knowing and Aesthetic Learning through Art in Taiwan's Secondary Education〉、〈破相、棲居、酷兒況味與世界之性：談展覽《行者十步：蔡明亮》〉、〈文創時代的藝術生產：陳界仁、曹斐與安迪・沃荷〉、專書《藝術的故事：從獎出發所看到的台灣當代藝術，以及周珠旺、倪祥的故事》，教育如「中等教育的 100 堂夢幻美好藝術課」計畫、「大文創家桌遊」、「空氣泡桌遊」等，皆關注著藝術的社會效力與廣義生態。

MODERATOR

Pei-Kuei TSAI

Pei-Kuei TSAI is Associate Professor at the Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University, and holds a Ph.D. in Art History from the Courtauld Institute of Art, University of London. She regards art as a refined mode of thought and practice — a technology of connection between people, and between people and things — with curating, writing, and education as her primary methods. Her curatorial projects include *Interested Persons; The Big Popping City: A Technical Guide for a Great City; Dream Team of Kaohsiung Awards and Its Four Challenges*; *The Production of Artists: the Technologies of Young Artists from Kaohsiung*; and *Non-Sleep in Non-Home / Art Living in a Historical Hotel*. Her scholarly writings include the articles "The Action of Kites: A Case Study of Not-Knowing and Aesthetic Learning through Art in Taiwan's Secondary Education"; "Disfiguration, Dwelling, Queer Sensibility, and the Sexuality of the World: On the Exhibition Footprints of the *Walker: Tsai Ming-Liang*;" and "Art Production in the Era of Cultural and Creative Industries: Chen Chieh-Jen, Cao Fei and Andy Warhol," as well as the monograph *The Story of Art: Taiwan's Contemporary Art as Seen through Its Awards, and the Stories of Ni Hsiang and Chou Chu-Wang*. Her educational initiatives include the project "100 Dream Classes beyond Art for Secondary Education," the board games *The Big Cultural Entrepreneur and Air Bubble*, among others. Across all these endeavors, her work attends to the social efficacy of art and its ecology in the broadest sense.

與談人

朱盈樺

英國西敏寺大學媒體藝術教育研究中心 Practice-Based 博士，現爲國立臺北教育大學文化創意產業經營學系副教授，研究興趣爲攝影理論、影像美學、視覺文化研究與當代藝術創作。早期曾於皇家墨爾本理工大學、紐約 Residency Unlimited、澳門大學、東京 Tokyo Wonder Site 等地進行駐地創作與展覽，後轉向以藝術實踐爲方法的研究取徑。近期關注影像在演算法條件下的轉換，以開箱、自拍、生成式人工智慧、螢幕截圖、攝影書等類型作爲觀察對象，透過藝術家作品來理解與拆解視覺文化的運作。研究論文見《photographies》、《藝術學研究》、《藝術評論》、《文化研究》等，評論文章見《典藏今藝術》、《藝術觀點 ACT》。現任英國《photographies》期刊編務諮詢委員會委員，曾任《現代美術學報》編輯委員與專題主編、自出版《閱讀筆記：Book Phenomenon》，並參與編輯 Routledge 出版之《The Routledge Companion to Global Photographies》攝影書專章。

PANELIST

CHU Yin-hua

CHU Yin-hua completed her Practice-Based Ph.D. at the Centre for Research and Education in Arts and Media (CREAM), University of Westminster. She is Associate Professor in the Department of Cultural and Creative Industries Management at National Taipei University of Education. Her research interests include photography theory, visual culture, image aesthetics, and contemporary art practice. She has undertaken artist residencies and exhibitions at RMIT University in Melbourne, Residency Unlimited in New York, University of Macau, and Tokyo Wonder Site, while developing a research approach grounded in practice-based methodology that bridges artistic practice and academic inquiry. Her recent research explores the transformation of images under algorithmic conditions, focusing on unboxing, selfies, generative AI, screenshots, and photobooks as case studies, analysing how visual culture operates through artists' works. Her research has been published in *photographies*, *Journal of Art Studies*, *Arts Review*, and *Router: A Journal of Cultural Studies*, with critical writing appearing in *ARTouch* and *ACT*. She serves on the Editorial Advisory Board of *photographies*. She has also served on the editorial board and as a guest editor for the *Journal of Taipei Fine Arts Museum*. She self-published *Book Phenomenon*, and co-edited the photobook chapter in Routledge's *The Routledge Companion to Global Photographies*.

與談人

沈裕昌

國立臺南藝術大學藝術創作理論研究所博士，現任國立臺北教育大學文化創意產業經營學系助理教授，專業領域爲技術哲學與媒介研究、城市與空間文化研究、美學與當代藝術理論、當代策展與藝術實踐，發表〈宇宙技術論批判：與許煜商榷〉（韓國《美術史論壇》，2023）、〈人書之際，本末之辨：趙壹《非草書》論技藝與人的限度〉（《臺大文史哲學報》，2022）、〈書論的起源：崔瑗《草書勢》思想芻議〉（韓國《美術史論壇》，2019）等核心期刊論文，策劃「大肚之盟：山海間的物際外交」（臺中市立美術館，2026）、「辯者之石」（嘉義市立美術館，2026）等展覽。

PANELIST

Yu-Chang SHEN

Yu-Chang SHEN received his Ph.D. from the Graduate Institute of Art Creation and Theory at Tainan National University of the Arts. He is currently an Assistant Professor in the Department of Cultural and Creative Industries Management at National Taipei University of Education. His areas of expertise include the philosophy of technology and media studies, urban and spatial cultural studies, aesthetics and contemporary art theory, as well as contemporary curating and art practice.

His core peer-reviewed journal articles include "A Critique of Cosmotechnics: A Discussion with Yuk Hui" (*Art History Forum*, Korea, 2023), "The Borderline Between the Human and Calligraphy, and the Distinction Between the Fundamentals and the Ancillaries: Techniques and Human Limits in Zhao Yi's "Against Cursive Calligraphy" (*Humanitas Taiwanica*, 2022), and "The Origin of Calligraphy Theories: An Introduction to Cui Yuan's "The Propensity of Cursive Script' Philosophy" (*Art History Forum*, Korea, 2019). His curatorial projects include *The Covenant of Dadu: A Diplomacy of Things Between Mountains and Seas* (Taichung Art Museum, 2026) and *Sophist's Stone* (Chiayi Art Museum, 2026).

與談人

林沛瑩

臺灣藝術家與設計師，現居荷蘭安荷芬。清華大學生命科學系學士、輔系資工學系與人文社會學系，英國皇家藝術學院設計互動系碩士，目前爲荷蘭安荷芬理工大學工業工程與創新科學學院與工業設計學院博士候選人。主要創作方向爲透過藝術方法探索科學與人類社會結合的各種可能性，尋找讓大衆討論建構不同文化與個人觀點元素的基底。最近的研究主題爲玩弄可見／不可見、有生命／無生命之間的界線、織品與數位的交會，並尋找探索這個界限的工具與方法。曾獲得 STARTS Prize 2020 年榮譽獎、Ars Electronica 2015 年 Hybrid Arts 類別榮譽獎、2016 年 BioArt and Design Award、2015 年 Core 77 Speculative Concepts 設計獎，並曾於 CERN、2017 荷蘭阿姆斯特丹藝術基金會 3 Package Deal 駐村、歐盟 RepliFate 計劃駐村。爲 2025 年英國皇家莎士比亞劇團 IF Fellow、2025 年 MIT Open Documentary Lab Fellow。作品《植物性顧問公司》爲斯洛維尼亞建築與設計博物館永久收藏。

PANELIST

Pei-Ying LIN

Pei-Ying LIN is an artist/designer from Taiwan and is currently based in Eindhoven, the Netherlands. She is a Ph.D. Candidate in the Department of Industrial Engineering and Innovation Science and the Department of Industrial Design at the Eindhoven University of Technology. She also holds an MA in Design Interactions from the Royal College of Art, UK and a BSc in Life Science from National Tsing Hua University, Taiwan. Her main focus is on the combination of science and human society through artistic methods and is particularly interested in building a common discussion ground for different cultural perspectives regarding elements that construct our individual perception of the world. Recently, she has been focusing on manipulating the boundary between invisible/visible, living/non-living, and textile and digital, and finding ways to build tools and methods that facilitate such explorations. She has won the Honorary Mention of STARTS Prize 2020, Honorary Mention in Hybrid Arts Category of Ars Electronica 2015, Professional Runner Up in Speculative Concepts of Core 77 Awards 2015, and BioArt and Design Award 2016. She is also the Royal Shakespeare Company IF Fellow and MIT Open Documentary Lab Fellow. Her project PSX Consultancy is a permanent collection of the Museum of Architecture and Design, Slovenia.

座談 II

AI 時代的當代藝術

當 AI 成爲創作中的中介者與代理者，藝術家的決策、判斷與能動性也隨之被重新配置。從生成、選擇到誤讀與拒絕，本場座談將由三位藝術家的實踐出發，探問人與機器之間如何分配創作權限，AI 又如何改變審美、感知與觀眾經驗。當演算法追求預測與正確，藝術是否仍能爲錯誤、歧義與不可驗證的聲音保留位置？而在越來越多事情被交付機器代理的時代，藝術家又將選擇把什麼留在自己手中？

主持人

徐詩雨

獨立策展人

與談人

陳依純

藝術家

楊雨樵

藝術家

蔡音璟

藝術家

PANEL II

Contemporary Art in the AI Era

As AI becomes an intermediary and agent within creative practice, the decisions, judgments, and agency of artists are being reconfigured alongside it. Taking the practices of three artists as its point of departure, this panel asks how humans and machines negotiate the terms of creative authorship — from generation and selection to misreading and refusal — and how AI is transforming aesthetics, perception, and audience experience. When algorithms pursue prediction and correctness, can art still make room for error, ambiguity, and voices that resist verification? And in an era in which ever more tasks are delegated to machine agents, what will artists choose to keep in their own hands?

MODERATOR

Shih-yu HSU

Independent Curator

PANELISTS

I-Chun CHEN

Artist

YANG Yu-Chiao

Artist

TSAI Pou-Ching

Artist

主持人

徐詩雨

現爲獨立策展人、研究者與自由撰稿人，爲讀書會《軟爛》的成員。她畢業於國立中央大學通訊工程研究所與紐約大學視覺藝術行政研究所，2015 年與夥伴共同創立《介面 SCREEN》中英雙語媒體藝術平台，並獲選臺北市立美術館 2017 威尼斯雙年展策展培力。2018 至 2021 年擔任台北當代藝術中心策展人，近期研究的領域包括自然博物館的展示政治與藝術中的多於人關照。文章散見於《Yishu》、《典藏投資》、《數位荒原》、《藝術論壇》中文網與《藝術家》等媒體。她同時也是第八屆台灣國際錄像藝術展《生／活在一起》共同策展人。

MODERATOR

Shih-yu HSU

Shih-yu HSU is an independent curator, researcher, and writer. She has been a member of the study group *lám-nuā* since 2021. She graduated from Communication Engineering and Visual Art Administration at National Central University in Taiwan and New York University. Her research field includes image, media and new material feminism. She co-founded bi-lingual online media art platform *SCREEN* in 2015 and was the executive assistant of Taiwan Pavilion in Venice Biennale 2017. She was the curator at Taipei Contemporary Art Center in 2018 - 2021. Her writing on art has been published on several publications including *Artforum.cn*, *Artist Magazine*, *Art Investment*, *Leap*, *No Man's Land* and *Yishu*. She is also the co-curator of the 8th Taiwan International Video Art exhibition *Living Togetherness*.

與談人

陳依純

國立臺北藝術大學美術學院美術學系博士，現爲元智大學藝術與設計學系助理教授。曾獲 ACC 亞洲文化藝術獎、金穗獎一般組最佳實驗片首獎、臺北數位藝術表演獎首獎等，作品多次於各地雙年展、電子藝術節、影展中展出。其創作主要以實驗影像、新媒體跨域和當代繪畫爲主；長期關注工業、邊陲及社會中下階層等議題及民間故事，並以此承載個人真實與虛幻間的經驗；藉由口述田調、史學解謎、夢境解析、神祕學技術等交錯比對的創作研究方法，解謎臺灣在野觀點的宇宙史學歷史。

PANELIST

I-Chun CHEN

Ph.D. in Fine Arts from Taipei National University of the Arts. Currently an Assistant Professor in the Department of Art and Design at Yuan Ze University. I-Chun CHEN is the recipient of numerous awards and honors, including the Asian Cultural Council (ACC) Awards, the Best Experimental Film at the Golden Harvest Awards, the First Prize of the Taipei Digital Art Performance Award, etc. Her works have been featured in numerous biennials, electronic arts festivals, and film festivals around the world. Chen's practice engages in experimental film, interdisciplinary new media, and contemporary painting. Her primary focus is on social issues and folk stories in industrial, marginalized areas, and among the lower middle class, through which she conveys personal experiences between reality and illusion. Utilizing a research and creative method of cross-comparison, including oral history, field research, solving historical mysteries, dream analysis, and techniques of the occult, she aims to solve puzzles related to the history of cosmos informed by unofficial Taiwanese perspectives.

與談人
楊雨樵

跨領域敘事與聲音藝術家，亦從事比較故事學研究。積極融合傳統故事講述技巧、聲樂與擴延口頭技術，探索語言之聲響與口頭藝術的多種可能性。近年以「狀聲－擬態詞」和聲響文學爲核心，結合黑板寫繪技術，進行聲音詩的系列演出，並積極推廣實驗性創作。自 2020 年起擔任衛武營教學藝術家迄今。曾出版複音詩集《肹蠁》、《音樂史暗處的金曲》，《故事生成界》。參與的聲音作品《狀聲詞的家屋》曾獲 2024 C-LAB CREATORS 支持，並先後受邀至巴黎、倫敦、首爾、柏林和哥德堡等地演出。2026 與瑞典音樂家 Girilal Baars 合作發行首張專輯《彭潺》。

PANELIST

YANG Yu-Chiao

YANG Yu-Chiao is an interdisciplinary narrative and sound artist whose practice also engages with comparative folklore. Drawing on traditional storytelling techniques, vocal performance, and extended vocal techniques, Yang develops experimental sound performances and works that explore the possibilities of the language sound and verbal art. In recent years, Yang has focused on onomatopoeia, ideophones and "Akustische Literatur", combining these interests with writing-drawing techniques on the blackboard to develop a series of sound poetry performances and to promote experimental artistic practices.

Yang has been a teaching artist at Weiwuying National Kaohsiung Center for the Arts since 2020. Their publications include the polyphonic poetry collections *Xixiang*, *The Golden Pieces in the Dark Corners of Music History*, and *The Oral Generative World*. Yang's participatory sound work *The House of Onomatopoeia* was supported by C-LAB CREATORS in 2024 and has since been presented in Paris, London, Seoul, Berlin, and Gothenburg. In 2026, Yang released *Peng Chant*, their first album, in collaboration with Swedish musician Girilal Baars.

與談人

蔡音璟

1986 年出生於嘉義，現工作、生活於臺南。從小喜歡動物，近年創作主要處理人與動物之間的關係，認爲現今的世界人類發展出極其複雜的生存模式，與動物的關係也變得極其複雜，在這樣的結構底下該如何去思考或者產生與動物之間例外的關係有其必要性。

曾於 2022 年榮獲高雄藝術獎首獎，同年在伊日藝術計畫舉辦的個展入圍第 21 屆台新藝術獎決選。作品曾於臺北市立美術館、台北當代藝術館、高雄市立美術館、臺南市美術館、嘉義市立美術館和釜山市立美術館等機構展出。2025 年於紐約國際工作室與策展人計畫駐村。

PANELIST

TSAI Pou-Ching

TSAI Pou-Ching (b. 1986) lives and works in Tainan, Taiwan. Drawing on a lifelong attentiveness to animals, Tsai's practice examines human–animal relationships through research-driven approaches informed by amateur biology. Working with video, installation, and archival materials, his projects explore how contemporary modes of survival reshape interspecies relations and generate new forms of connection.

Tsai received the Grand Prize of the Kaohsiung Art Award in 2022, and his solo exhibition at YIRI ARTS was shortlisted for the 21st Taishin Arts Award the same year. His work has been exhibited at institutions including Taipei Fine Arts Museum, Museum of Contemporary Art Taipei, Kaohsiung Museum of Fine Arts, Tainan Art Museum, Chiayi Art Museum, and Busan Museum of Art. He participated in the International Studio & Curatorial Program (ISCP), New York, in 2025.

NOTE

專題演講 II

虛擬、真實、人造：技術時代的藝術

主持人

簡正怡

臺北市立美術館展覽規劃組組長

主講人

列夫・曼諾維奇

紐約市立大學研究生中心電腦科學校長特聘教授

KEYNOTE SPEECH II

Virtual, Real and Artificial: Art in Technological Era

MODERATOR

Cheng-Yi CHIEN

Chief Curator, Exhibition Department, Taipei Fine Arts Museum

SPEAKER

Lev MANOVICH

Presidential Professor of Computer Science,
The Graduate Center, City University of New York

主持人

簡正怡

臺北市立美術館展覽規劃組組長，曾擔任臺北市立美術館助理研究員、高雄市立美術館資深策展人，專長領域爲攝影及影像藝術、文化研究、藝術展覽策展、藝術行政、藝術管理與藝術評論。她的策展經歷包括：「開放式結局：TFAM 放映計畫」（臺北市立美術館，2024）、「無垠之森」（臺北市立美術館，2023）、「小說：雙城計畫」（臺北市立美術館，2019）、「WAWA：南島當代藝術」（高雄市立美術館，2018）、「一個都不放過：當代藝術中的推理事件」（高雄市立美術館，2017）、「南方上岸：2015 影像典藏展」（高雄市立美術館，2015）、「明日方舟：2015 高雄國際貨櫃藝術節」（高雄市立美術館， 2015）、「女人—家：以亞洲女性藝術之名」（高雄市立美術館，2014）以及「愛你一生一世：動漫美學雙年展 2013-14」（高雄市立美術館，2013）等展覽，並參與近年威尼斯雙年展台灣館與台北雙年展之籌辦執行。其藝術評論散見《現代美術》等期刊。

MODERATOR

Cheng-Yi CHIEN

Cheng-Yi CHIEN is currently the Chief Curator of the Exhibition Department at the Taipei Fine Arts Museum. Born in Taipei, she has previously served as an Assistant Researcher at the Taipei Fine Arts Museum and a Senior Curator at the Kaohsiung Museum of Fine Arts. Her areas of expertise include photography and video art, cultural studies, art exhibition curation, art administration, art management, and art criticism. Her curatorial experience includes projects such as *An Open Ending: TFAM Screening Project* (Taipei Fine Arts Museum, 2024), *Forest of being Time* (Taipei Fine Arts Museum, 2023), and *Island Tales: Taiwan and Australia | Taipei ← → Perth* (Taipei Fine Arts Museum, 2019). She has also curated *WAWA: Art in the Contomporary Pacific* (Kaohsiung Museum of Fine Arts, 2018), *And Now There Are All: Mystery Cases in Contemporary Art* (Kaohsiung Museum of Fine Arts, 2017), *A Voyage to South – Contemporary Images from the Museum Collection* (Kaohsiung Museum of Fine Arts, 2015), *Ark of Tomorrow: 2015 Kaohsiung International Container Arts Festiva*l (Kaohsiung Museum of Fine Arts, 2015), *WHOMEN: In the Name of Asian Female Art* (Kaohsiung Museum of Fine Arts, 2014), and *LOVE LOVE: Animamix Biennale 2013-14* (Kaohsiung Museum of Fine Arts, 2013). She has also overseen the planning and implementation of recent editions of the Taiwan Pavilion at the Venice Biennale and the Taipei Biennial. Her related art criticisms can be found in journals such as *Modern Art*.

主講人

列夫・曼諾維奇

列夫・曼諾維奇是一位藝術家、作家，也是全世界最具影響力的數位文化理論家之一。曼諾維奇在研習視覺藝術、建築與電影製作之後，1984 年起開始運用電腦創作數位藝術。他的作品在 14 場個展和 125 場國際聯展中展出，展出地點包括衆多知名機構，如倫敦當代藝術學院、龐畢度中心、上海雙年展、卡爾斯魯厄藝術與媒體中心。他的創新藝術計畫包括《小電影》（第一個爲全球資訊網創作的電影計畫，1994）、《軟電影》（用演算法即時剪輯的劇情影片，2002），以及《自拍城市》（以互動視覺化呈現全球六座城市自拍影像，2014）。

曼諾維奇在開創四個新研究領域扮演了關鍵角色：新媒體研究（1991 年迄今）、軟體研究（2001 年迄今）、文化分析（2007 年迄今）和 AI 美學（2018 年迄今）。他是紐約市立大學研究生中心電腦科學校長特聘教授兼文化分析實驗室主任。著作包括《AI 美學》、《文化分析》、《Instagram 與當代影像》，及被譽爲「自麥克魯漢以來，最全面、最具啟發性的媒體史」的《新媒體的語言》。曼諾維奇曾名列潮流文化媒體《Complex》「形塑設計未來的 25 人」（2013）和數位文化媒體《The Verge》「打造未來 50 大最有趣人物」（2014）。

SPEAKER

Lev MANOVICH

Lev MANOVICH is an artist, author, and one of the world's most influential digital culture theorists. After studying visual art, architecture, and filmmaking, Manovich began using computers to create digital art in 1984. His work has been exhibited in 14 solo and 125 international group exhibitions at many prestigious institutions, such as the Institute for Contemporary Art (London), Centre Pompidou, The Shanghai Biennale, and The ZKM | Center for Art and Media. His innovative art projects include "little movies" (the first film project for the World Wide Web, 1994), *Soft Cinema* (narrative films edited by algorithms in real-time, 2002) and *Selfiecity* (interactive visualization of selfies in six global cities, 2014).

Manovich played a key role in creating four new research fields: new media studies (1991-), software studies (2001-), cultural analytics (2007-) and AI aesthetics (2018-). He is the Presidential Professor of Computer Science at City University of New York's Graduate Center and the Director of the Cultural Analytics Lab. His books include *Artificial Aesthetics*, *Cultural Analytics*, *Instagram and Contemporary Image*, and *The Language of New Media*, which has been called "the most provocative and comprehensive media history since Marshall McLuhan." Manovich was included in the lists "25 People Shaping the Future of Design" (*Complex*, 2013) and "50 Most Interesting People Building the Future" (*Verge*, 2014).

演講摘要

當 AI 普及，生成式影像重組新的世界，何謂虛擬、何謂真實？
AI 如何改寫沉浸感、互動性與創作本質？
VR 與虛擬的藝術正發生哪些新的變化？
當虛擬與 AI 日益交疊，我們又該如何重新理解今日的藝術？

本場專題演講將從「虛擬、真實與人造」三者的交錯關係出發，探討生成式 AI 如何改變虛擬世界的建構、藝術創作的方法與觀看經驗，並檢視 VR 以及虛擬的藝術與技術，如何重新界定真實、人工性和感知經驗之間的界線。

ABSTRACT

As AI becomes ubiquitous and generative images reconstruct new worlds, what do we mean by the virtual — and what by the real?
How is AI rewriting the nature of immersion, interactivity, and creative practice?
What transformations are taking place in VR and the arts of the virtual?
And as the virtual and AI become ever more intertwined, how should we understand art today?

This keynote lecture takes as its starting point the entangled relationships among the virtual, the real, and the artificial, examining how generative AI is transforming the construction of virtual worlds, the methods of artistic creation, and the spectator's experience. It further considers how VR and the arts and technologies of the virtual are redefining the boundaries between reality, artificiality, and perceptual experience.

座談 III

模仿、虛擬與模擬的世界

VR 與電玩正改變藝術的觀看、行動與世界建構。它們既是媒介，也是技術嗎？作品的「電玩性」或「VR 感」從何而來，「遊戲」與「虛擬」真是當代才出現的經驗嗎？本場次從藝術史、遊戲研究與 VR 創作出發，探討身體移動與互動選擇如何改變敘事與美感經驗。沿著藝術史的古老命題，AI 究竟是在模仿「人的模仿」，還是在重建與世界的關係？ AI 時代的 VR 與電玩，如何改寫「模仿、虛擬與模擬」的意義？

主持人

曾炫淳

臺北市立美術館助理研究員

與談人

陳芯宜

藝術家、電影導演

黃哲翰

中央研究院歐美研究所博士後研究員

劉京璇

嘉義大學視覺藝術學系助理教授

PANEL III

Worlds of Imitation, Virtual, and Simulation

Virtual reality (VR) and video games are reshaping how we experience art, interact, and engage in world-building. Are they media, technologies, or both? What gives an artwork its "gameness" or its "VR-like" quality, and are gameplay and virtuality truly experiences unique to our time? Moving between art history, game studies, and VR practices, the panel examines how bodily movement and interactive choices transform narrative and aesthetic experience. Revisiting the longstanding question of mimesis in art history, it asks whether AI is imitating "human imitation" or reconfiguring our relationship with the world. How, then, might VR and video games in the AI era redefine imitation, the virtual, and simulation in art?

MODERATOR

Hsuan-Chun TSENG

Curator, Taipei Fine Arts Museum

PANELISTS

Singing CHEN

Artist, Film Director

Che-Han HUANG

Post-doctoral Fellow, Institute of European and American Studies, Academia Sinica

Ching-Hsuan LIU

Assistant Professor, Department of Visual Arts, National Chiayi University

主持人

曾炫淳

國立成功大學藝術研究所碩士，北京大學中文系當代文學博士結業。現爲臺北市立美術館研究發展組助理研究員，負責學術期刊與專書編務、講座論壇籌辦推動，近年曾策劃執行「一一重構：楊德昌」國際論壇（2023）、策劃「開放式結局：TFAM 放映計畫」（2024）；亦爲國立臺灣藝術大學電影學系兼任講師，教授「電影理論」課程，個人研究志趣近年轉向「當代藝術的電影性」、「美術館動態影像美學」等跨領域影像理論與議題。

影藝評述散見兩岸十餘家藝文媒體，曾任《放映週報》、《電影欣賞學刊》編輯；近年主編專著如：《蔡明亮的十三張臉：華語電影的當代面孔》（國立交通大學出版社，2021），「再繪楊德昌：電影及其藝術」專號（《現代美術學報》第 47 期），及《現代美術》期刊之「當代藝術與戰爭」（2024.4）、「當代藝術與電玩」（2025.8）、「AI 時代的當代藝術」（2026.4）等專題。

MODERATOR

Hsuan-Chun TSENG

Hsuan-Chun TSENG holds a Master's degree from the Institute of Art Studies at National Cheng Kung University and is a Ph.D. candidate in Contemporary Literature in the Department of Chinese Language and Literature at Peking University. He is currently Curator in the Research Department at the Taipei Fine Arts Museum, where he oversees the editorial operations of academic journals and publications, and organizes lectures and forums. In recent years, he coordinated the *International Forum on Edward Yang* (2023) and *An Open Ending: TFAM Screening Project* (2024). He also serves as an Adjunct Lecturer in the Department of Motion Pictures at National Taiwan University of Arts, teaching courses on Film Theory. His research interests focus on interdisciplinary image theories and topics, particularly the "cinematicity in contemporary art" and the "aesthetics of moving images in art museums."

His film and art criticism has been published in several cultural media outlets across Taiwan and China. He previously served as an editor for *Funscreen* and *Film Appreciation Academic Journal*. His recent editorial projects include *Thinking with Tsai Ming-Liang: 13 Faces of Contemporary Chinese Cinema Studies* (National Yang Ming Chiao Tung University Press, 2021), the special issue "Remapping the Cinematic World of Edward Yang" (*Journal of Taipei Fine Arts Museum*, No. 47), as well as special features in *Modern Art*, including "Contemporary Art and War" (Apr. 2024), "Video Games and Contemporary Art" (Aug. 2025), and "Contemporary Art in the AI Era" (Apr. 2026).

與談人
陳芯宜

電影導演與 VR 創作者，畢業於輔仁大學大眾傳播學系廣告組，創作橫跨劇情片、紀錄片、電視劇與 VR 等多種影像體裁，作品多有濃厚的社會關懷，關注人物生命處境、歷史記憶、與自然的關係，常以細膩的敘事與魔幻寫實的手法，探索現實與想像的邊界。代表作品包括《我叫阿銘啦》（2000）、《流浪神狗人》（2007）、聲響紀錄片《如果耳朵有開關》（2012）、舞蹈紀錄片《行者》（2014）與電視劇集《四樓的天堂》（2021）等。

2017 年起投入 VR 創作，陸續推出《留給未來的殘影》（2018）、《無法離開的人》（2022）及《雲在兩千米》（2025），持續探索身體感知、觀眾參與與沉浸式敘事的可能。以臺灣白色恐怖時期爲背景的《無法離開的人》，以及改編自小說家吳明益生態書寫的《雲在兩千米》，曾先後榮獲威尼斯影展「最佳沉浸體驗大獎」，2023 年受邀擔任沉浸式單元評審團主席，是臺灣沉浸式影像創作的重要代表。

PANELIST

Singing CHEN

Singing CHEN is a film director and VR creator. She graduated from the Department of Mass Communication (Advertising Section) at Fu Jen Catholic University. Her creative work spans various moving-image genres, including narrative features, documentaries, television series, and virtual reality (VR). Infused with deep social concern, her practice frequently addresses human existential conditions, historical memory, and relationship with nature. Through nuanced storytelling and magical realist techniques, she probes the boundaries between reality and imagination. Her signature works include *Bundled* (2000), *God Man Dog* (2007), the sound-focused documentary *Ears Switched Off and On* (2012), the dance documentary *The Walkers* (2014), and the television series *Heaven on the 4th Floor* (2021).

Since 2017, Chen has ventured into VR creation, producing *Afterimage for Tomorrow* (2018), *The Man Who Couldn't Leave* (2022), and *The Clouds Are Two Thousand Meters Up* (2025), through which she actively expands the possibilities of bodily perception, audience agency, and immersive storytelling. *The Man Who Couldn't Leave*, set against the backdrop of Taiwan's White Terror era, and *The Clouds Are Two Thousand Meters Up*, adapted from novelist Wu Ming-yi's eco-writing, both won the Venice Immersive Best Experience at the Venice International Film Festival. In 2023, Chen was invited to serve as the Jury President of the Venice Immersive Competition, establishing her as a key representative of Taiwan's immersive moving-image creation.

與談人

黃哲翰

德國海德堡大學哲學院博士，現爲中央研究院歐美研究所博士後研究學者、東吳大學德國文化學系兼任助理教授，同時也是專欄作家。研究和寫作是本業，御宅文化則是本命，喜歡關注數位科技與當代創作的跨界交會。另在《轉角國際》與編輯七號共同主持 Podcast 節目《轉角遊樂器》，從人文學科的角度展開以電子遊戲爲題的思想對話。

PANELIST

Che-Han HUANG

Che-Han HUANG (Ph.D. in Philosophy, Heidelberg University, Germany) is currently a postdoctoral fellow at the Institute of European and American Studies, Academia Sinica. He also serves as an adjunct assistant professor in the Department of German Language and Culture at Soochow University, alongside his work as a columnist. Grounded in scholarship and writing — yet an otaku at heart and soul — he maintains a keen interest in the intersection of digital technology with contemporary art. He is also the co-host of *udn Global*'s podcast *Taiwan Gēmuki*, where he explores intellectual dialogues around video games through humanistic inquiry.

與談人

劉京璇

國立臺灣藝術大學美術學系學士、國立臺北藝術大學藝術跨域研究所碩士、法國社會科學高等研究院藝術歷史與理論博士。現爲國立嘉義大學視覺藝術學系暨研究所專任助理教授、國立臺北藝術大學美術系暨碩士班兼任助理教授。近年研究方向聚焦於藝術、影像與現實間的替代課題；造形藝術中無法被轉譯爲文字的視覺語言與其句法結構；圖像的自我指涉與詮釋；藝術與視覺文化中的古老課題如何於不同時代中被重現，與其至今仍留存於當代藝術或當代視覺文化中的遺緒；新藝術史與法國後結構主義藝術史理論。

PANELIST

Ching-Hsuan LIU

Ching-Hsuan LIU received her BA in Fine Arts from the Department of Fine Arts at National Taiwan University of Arts, an MA from the Graduate Institute of Trans-disciplinary Art at Taipei National University of the Arts, and a Ph.D. in Art History and Theory from the École des hautes études en sciences sociales (EHESS), France. She is currently a full-time Assistant Professor in the Department and Graduate Institute of Visual Arts at National Chiayi University, and an adjunct Assistant Professor in the Department of Fine Arts and its master's programme at Taipei National University of the Arts. Her recent research focuses on the issues of substitution among art, images, and reality; the visual language and its syntactic structures within the plastic arts that resists translation into words; the self-referentiality and interpretation of images; the ways in which longstanding concerns in art and visual culture are revisited across different historical periods, as well as their enduring legacies in contemporary art and visual culture; and New Art History and French poststructuralist theories of art history.

座談 IV

美術館與前瞻科技

AI 與數位文化正改變藝術創作、體驗、典藏與文化參與。本場次從藝術科技研發與共製、數位策略與機構轉型，以及美術館未來發展等面向切入，探討美術館作爲連結藝術與社會的文化技術，如何因應前瞻科技重新思考自身角色與運作，並從具體實踐中累積長期機構能力，深化公共價值。

主持人

許亞琦

臺北市立美術館研究助理

與談人

凱・華森

蛇形藝廊藝術科技部門主任

凱爾・懷恩史密斯

澳洲國家電影與聲音檔案館數位暨數據長

駱麗真

臺北市立美術館館長

PANEL IV

Art Museums and Advanced Technology

AI and digital culture are transforming artistic creation, experience, collection, and public engagement with culture. Bringing together perspectives on arts technology R&D and co-production, digital strategy and institutional transformation, and the future development of art museums, this panel examines how the art museum — as a cultural technology that bridges art and society — reimagines its role and operations in response to advanced technologies, while building long-term institutional capacity and deepening public value through practice.

MODERATOR

Ya-Chi HSU

Assistant Curator, Taipei Fine Arts Museum

PANELISTS

Kay WATSON

Head of Arts Technologies, Serpentine Galleries

Keir WINESMITH

Chief Digital + Data Officer, National Film and Sound Archive of Australia

Li-Chen LOH

Director, Taipei Fine Arts Museum

主持人

許亞琦

國立臺北藝術大學博物館研究所碩士，臺北藝術大學文化資產與藝術創新博士班博士生，現任職於臺北市立美術館研究發展組。研究關注當代藝術發展與美術館角色的轉變，以機構公共性爲核心，探討美術館如何透過支持藝術創作、知識生產與詮釋，參與當代藝術與文化的形塑。

工作經驗涵蓋研究出版、國際論壇與展覽實務，曾企劃與主編《現代美術》「美術館與前瞻科技」（2023.12）、「參與美術館」（2026.8）等專題，及 2019 年迄今的《北美館年報》，並參與「現代美術 +」刊物網站的內容編輯，以及國際論壇的策劃與執行。曾任職於臺北市立美術館展覽組及高雄市立美術館展覽部，協助「威尼斯雙年展臺灣館—謝德慶：做時間」（2017），並執行「裸：泰德美術館典藏大展」（2018）等展覽。

MODERATOR

Ya-Chi HSU

Ya-Chi HSU holds an MA in Museum Studies from Taipei National University of the Arts, where she is currently enrolled in the Ph.D. Program in Cultural Heritage and Arts Innovation Studies. She currently works in the Research Department at the Taipei Fine Arts Museum. Her research focuses on developments in contemporary art and the evolving role of art museums. Centered on the concept of institutional publicness, her research explores how art museums actively participate in shaping contemporary art and culture by supporting artistic creation and engaging in knowledge production and interpretation.

Her professional experience spans research and publication, international forums, and exhibition practice. She has planned and served as chief editor for thematic features in *Modern Art*, including "Art Museums and Advanced Technology" (December 2023) and "Participation and the Art Museum" (August 2026), and has edited the *TFAM Annual Report* since 2019. She has also contributed to content editing for *Modern Art+* digital platform, and to the planning and coordination of international forums. Previously, she worked in the Exhibition Department of Taipei Fine Arts Museum and the Exhibition Department of Kaohsiung Museum of Fine Arts, where she assisted with *Tehching Hsieh: Doing Time* for the Taiwan Pavilion at the 57th Venice Biennale (2017) and coordinated exhibitions including *Nude: Masterpieces from Tate* (2018).

與談人

凱・華森

研究者、製作人及策展人，工作領域橫跨藝術與前瞻科技、攝影及電玩，擅長爲涵蓋完整製作流程的藝術委託計畫籌組團隊。目前擔任倫敦蛇形藝廊藝術科技部門主任，負責統籌透過藝術、研究與實驗性專案，探討科技所帶來影響的計畫，近期專案包括《未來藝術生態系 5：藝術 x 創意研發》（2025）、丹妮爾・布拉斯韋特–雪莉的《THE DELUSION》（2025）、荷莉・亨頓與馬特・德萊赫斯特的《The Call》（2024）。

過去她曾任職於英國當代藝術協會、攝影家畫廊，並參與與當代藝術學院合作的「藝術之夜」計畫。目前擔任攝影家畫廊及 Mediale 董事。她擁有倫敦大學伯貝克學院藝術史與攝影碩士學位（優等成績畢業），及倫敦藝術大學切爾西藝術與設計學院新媒體藝術榮譽學士學位。

PANELIST

Kay WATSON

Kay WATSON is a researcher, producer and curator, working with art and advanced technologies, photography and video games, with a specialisation in building teams for full stack art commissions. She is currently Head of Arts Technologies at Serpentine, London where she oversees a programme that explores the impact of technology through art, research and experimental projects whose recent projects include *Future Art Ecosystems 5: Art x Creative R&D* (2025), Danielle Brathwaite-Shirley: *THE DELUSION* (2025) and Holly Herndon and Mat Dryhurst: *The Call* (2024).

Previously, she worked at the Contemporary Art Society, The Photographers' Gallery and Art Night with the Institute of Contemporary Arts (ICA). She is a Trustee of The Photographers' Gallery and Mediale. She holds an MA in History of Art with Photography (Distinction) from Birkbeck, University of London, and a BA (Hons) in Fine Art New Media from Chelsea College of Art and Design, University of the Arts London.

與談人

凱爾・懷恩史密斯

凱爾・懷恩史密斯博士現任澳洲國家電影與聲音檔案館數位暨數據長。他的研究與創作實踐聚焦於數位科技與文化的交會。他在美術館、圖書館、檔案館、博物館及研究機構（GLAMR）領域擁有豐富經驗，曾任澳洲國家美術館數位部門主管，並於 2013 年至 2018 年擔任舊金山現代藝術博物館（SFMOMA）數位體驗總監／網站暨數位部門主管，期間共同創立並領導 SFMOMA Lab。在此之前，他曾負責澳洲當代藝術博物館的數位工作。他亦曾任新南威爾斯大學藝術與設計學院實務教授，以及昆士蘭州立圖書館駐館藝術家。

懷恩史密斯擁有新媒體博士學位，經常於國際會議及研討會發表演講。其最新著作爲與蘇西・安德森博士合著的《博物館的數位未來》（2020）。2018 年，他獲《Fast Company》雜誌選爲「商界百大創意人物」之一。

PANELIST

Keir WINESMITH

Dr. Keir WINESMITH is Chief Digital + Data Officer at the National Film & Sound Archive of Australia. His research and creative practice are focused on the intersection of digital and culture. His experience across the GLAMR sector includes serving as Head of Digital at the National Gallery of Australia and Director of Digital Experience/Head of Web + Digital at the San Francisco Museum of Modern Art (SFMOMA) from 2013 to 2018, where he co-founded and led SFMOMA Lab. Prior to SFMOMA, he led the digital efforts of the Museum of Contemporary Art Australia. He also served as Professor of Practice at UNSW Art & Design and held an artist residency at the State Library of Queensland. Winesmith holds a Ph.D. in new media and speaks frequently at international conferences and symposia. His most recent publication is *The Digital Future of Museums* (2020), co-authored with Dr. Suse Anderson. In 2018, *Fast Company* named him one of its 100 Most Creative People in Business.

與談人

駱麗真

駱麗真館長之學術與實務背景橫跨藝術創作、新媒體藝術、文化政策與藝術教育，並以推動臺灣當代藝術及文化治理的多元可能性爲職志。其任職於台北當代藝術館館長期間，不僅拓展多元觀衆群，更深化當代藝術與社會議題之間的對話，並同時強化數位行銷與新媒體應用，使館所能靈活回應快速變動的文化生態。

駱館長亦長期投身公共領域服務，曾擔任中華民國視覺藝術協會理事長、臺灣科技藝術教育協會理事長、台灣當代藝術資料庫計畫主持人等職務。憑藉完整的館所經營歷練與跨域專業背景，她將持續推動臺北市立美術館作爲國際級當代藝術交流樞紐，進一步強化臺灣當代藝術在全球文化地圖上的影響力。

PANELIST

Li-Chen LOH

Li-Chen LOH is the director of the Taipei Fine Arts Museum. Prior to this, she was the director of the Museum of Contemporary Art, Taipei. Director Loh's academic and practical background spans across fine arts, new media art, cultural policy, and art education. She is committed to advancing Taiwan's contemporary art and exploring the diverse possibilities of cultural governance. During her tenure as Director of the MOCA, Taipei, she not only expanded the museum's audience but also deepened the dialogue between contemporary art and social issues, while strengthening its digital marketing and new media applications, enabling the institution to respond nimbly to the rapidly changing cultural landscape.

Having long been dedicated to public service, Director Loh has held key leadership positions, including the President of the Association of the Visual Arts in Taiwan, Chairperson of Info Date Taiwan and the Co-founder of the Taiwan Contemporary Art Archive. Leveraging her comprehensive experience in museum management and cross-disciplinary expertise, she will continue to promote the Taipei Fine Arts Museum as an international hub for global cultural exchange, further enhancing the international visibility of Taiwan's contemporary art scene.

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About CHANEL Culture Fund CHANEL Culture Fund fosters a vibrant network of creators to advance the ideas that shape culture. Core programmes include the Art Partners, institutions whose leaders are supported in developing ground-breaking, long-term initiatives. These span curatorial positions, fellowships, commissions, and residencies across continents, from the Guggenheim in New York and Venice to Dib Bangkok and Hamburger Bahnhof. Celebrating artists and accelerating their successes, the CHANEL Next Prize provides transformative resources and mentorship. And the CHANEL Connects podcast and ARTS & CULTURE magazine amplify the voices of pioneers and curators around the world.


臺北市立美術館
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