本展覽因應展期長度而典藏作品無法全程展出之故，分為兩階段。本摺頁介紹作品為第二階段包含典藏原作之完整清單。

許家禎 SYU Jia-Jhen (臺灣 Taiwan) Ⓢ Ⓐ

《我愛妳呀》
I've Loved You So Long III

2018 | 場地尺寸，17'25 "
行為互動、錄像裝置
Performance, Video Installation

許家禎的創作，關於人，關於人與人的關係。許家禎的作品以身體做為觸媒，透過各種公開、私密或曖昧的行為與行動，經由實質或情感上的觸摸，探索這個社會中作為獨立個體的人們對於其他個體以及群體的需求。在「媒合之術×需要碰觸—藝術行為生產線」系列中，許家禎學習並在公共場所實踐挽面，如同舞蹈般的動作，並輕鬆的對話，不自覺地和參與者對照，在挽面的疼痛與對話的分享時，所露出的情緒與表情，像是不合時宜卻溫柔的行動邀請，承接、串連了不同世代的情感與記憶。

Syu Jia-Jhen's practice is about people and the relationship between people. Her work uses the body as a catalyst. Through various public, private or ambiguous behaviors and actions, and through physical or emotional touches, she explores the needs of individuals in this society for others and communities. In the "Matchmaking Skill x Need for Touching – Production Line of Artistic Behavior" series, she learned and fulfilled the facial threading in public. The dance-like movements and relaxed conversations unconsciously compare with the participants' emotions and expressions shown during the pain of facial threading and the conversation shared. It is like an out-of-date but gentle invitation, undertaking and interweaving the feelings and memories across different generations.

蔡草如 TSAI Tsao-Ju (臺灣 Taiwan)

Ⓐ

《工地》
The Construction Site

1956 | 74.3 x 85.3 cm
膠彩、紙本 Eastern Gouache Painting on Paper

廟宇工程由不同的工班組成，蔡草如長期從事廟宇彩繪工作，許多日常的凝視與觀察，在他壁畫以外的紙本作品上可以看見。斗笠下的包巾，包著半掩的容顏有著鮮紅的唇色，防曬的裝束裡，以袖套最容易辨識，一旁的水泥攪拌桶，讓觀者更容易理解（工地）一作裡的場域在何處。相較於泥作師，「土水師」才是台灣多數人熟悉的職稱，而「做土水」的工序瑣碎繁雜，常常需要有人搭手做「一對手」，跟著土水師「做小工」，因此「土水團隊」常常有夫妻檔的組合，然而就（工地）的畫面主體而言，看不到夫妻關係，也看不到工頭與小工的位階，勞動者就是勞動者本身，在工地裡辛勞的人，不是只有既定印象中的男性。

The construction of a temple consists of different work teams. Tsai Tsao-Ju has been engaged in temple color painting for a long time. Many daily gazes and observations can be seen on his paper-based works other than murals. The scarf under the hat, the half-covered face has a bright red lip color, and the sleeves are the easiest to identify in the sunscreen attire. The cement mixing bucket on the side makes it easier for the viewer to identify the place in *The Construction Site*. Compared with plasterer, "cementer (Tu Sui Shih)" is the title most people in Taiwan are familiar with. The process of "making cement" is detailed and complicated, and it often requires a good helping hand as a helpmate, so the team usually has a combination of husband and wife. However, as far as the main image in *The Construction Site* is concerned, the relationship between the husband and wife is not visible, nor the rank of foreman and assistant. The people who work hard on the construction site are not only the men in the given impression.

國立臺灣美術館典授權
Licensed Image P rints of Collection of National Taiwan Museum

許維穎 HSU Wei-Ying (臺灣 Taiwan)

DN

《Check into the Turkish Syrian border》、《Check into Idomeni》、《Check into Kawergosk》

2019-2020 | 30 x 30cm、30 x 30cm、90 x 90 cm
彩墨、雲母粉、絹
Color Ink Painting on Silk, Mica

不適者生存中的「適」，有「適合」的意涵，而個體生存舒適與否，則是另一種「適」與「不適」。《Check into》系列作品源自許維穎注意到今日大眾面對社群媒體時，有著「Check into」也就是「打卡」的習慣，同時意識到自己其實也身處在其中的狀態。此次展出的三件作品，分別是《Check into Turkish-Syrian border》意指敘利亞和土耳其邊境，《Check into Idomeni》是希臘國境北方和馬其頓交界處的伊多梅尼難民營，而《Check into Kawergosk》為伊拉克北部卡沃格斯科的難民營。作品中的人物，或許是藝術家自己的投射，也可能是「大眾」的縮影。在數位化的今日，面對遙遠他方的難民營，「舒適者」往往可以「不在場地」接收到「不舒適者」的訊息。而藝術家正是透過繪畫、實踐、消化並思考自己與他者之間「無關係」的「關係」。

The "Check into" series originated from HSU Wei-Ying's attention to the habit of "*check into*", aka "check-in" on social media today and also realising at the same time that herself is actually in it as well. Three exhibited works respectively are *Check into Turkish-Syrian border*, *Check into Idomeni* a refugee camp on the border between Greece and Northern Macedonia, and Check into Kawergosk a refugee camp located in Northern Iraq. The characters in these works may be projections of the artist herself, or they may be the epitome of the "public." In today's digital world, people can sit at home while obtaining information on refugee camps faraway. Through the practice of painting, the artist negotiates and reflects on the relationship between herself and the others.

大象藝術空間提供
Collection of Da Xiang art space

謝鴻均 SHIEH Juin (臺灣 Taiwan)

Ⓜ Ⓐ

《裝粧/粧裝》
Make Up / Up Make

1998 | 115.5 x 118.5cm x2 pcs
炭精筆、紙（展品為數位印刷）
Charcoal Pencils, Paper (the Exhibits are Licensed Image Prints)

謝鴻均的藝術創作長年探索女性身體經驗。《解剖圖》系列中的（裝粧）和（粧裝），以炭筆繪製，背景挖空呈現有如剪下來的髮型，一為別上蝴蝶結的正面，二為俯視捲曲髮流的背面，供觀者審視。作品名稱的重複諧音—「裝」和「粧」，或許暗示用來扮裝的毛髮，是一種假髮，是社會建構性別氣質的物件。但是，畫作中抽離頭部的粧髮，是否也成為個人得以自由選用的造型工具？謝鴻均用炭筆所表現寫實繪畫般的毛髮筆觸，使得理應柔軟的髮流顯得剛勁、擾亂陰柔氣質的塑造，也挑戰了素描在藝術媒材中的位階。

The year-long practice of Shieh Juin centers on female body experience. The ***Make Up / Up Make*** in the "Anatomy" series is drawn with charcoal, and the background is hollowed out, looks like a trimmed hairstyle for the viewer to examine. One pins the bow at the front; the other is from the back, looking down the curly hair stream. The inversion name of the artwork *Make Up / Up Make* is possibly implied that the hair is used for dressing up like a kind of wig, a gendered object of social construction. However, do the makeup and hair removed from the head in the painting also become a styling tool that individuals can freely choose? Shieh Juin uses charcoal to express realistic painterly brushstrokes of hair, rendering soft hair stream strong, which disturbs the shaping of femininity, and also challenges the status of the sketch in artistic media.

臺北市立美術館授權
Licensed Image Prints of Taipei Fine Art s Museum

林壽鎰 LIN Shou-Yi (臺灣 Taiwan)

Ⓜ

《吸煙小姐》
Lady Smoking

1936 | 7.5 x 5.4cm | 英國製玻璃底片、日本製印像紙（展品為數位印刷）
British Galss Film, Japanese Photographic Paper (the Exhibit is a Licensed Image Print)

攝影作為美術館收藏物件，其意涵往往在攝影美學與歷史檔案之間擺盪，正因為如此，「不適者生存？」一展透過（吸菸小姐）一作，在上述的擺盪中，找到新的詮釋方法與搜尋路徑。林壽鎰生於1916年，卒于2011年，1936年在桃園開設「林寫真館」，從畫像師轉行為寫真師，是臺灣以攝影為業，從事攝影創作的先驅之一。在臺灣攝影史的書寫中，（吸菸小姐）標誌了攝影特殊技巧的興起，包含「電光球」（電燈泡）採光、雙重曝光等技法，而在「一人雙影」的表現裡，可以看到側臉的剪影內，並存一個戴帽叼菸狀的半身側像。與其說扮裝作為吸引顧客的一種時尚，不如說攝影技術的開發，有機會讓被攝者，在扮裝的時尚裡，選擇自己欲呈現的形象。

As a museum collection, photography's meaning often swings between aesthetics and historical archives. Because of this pendulum, this exhibition finds a new interpretation and the path of exploring through displaying Lady Smoking. Lin Shou-Yi (1916-2011) opened the "Lin Photo Studio" in Taoyuan in 1936, changing his profession from a portraitist to a photographer. He is one of the pioneers in the photography industry in Taiwan and takes photography into professional practice. In the context of Taiwanese photography history, *Lady Smoking* signifies the rise of special photography techniques, including light bulb lighting, double exposure, and other methods. In the layout of "one person, two silhouettes," one can see a silhouette of a face behind the three-quarter view portrait of a smoking figure wearing a hat. It is not so much a fashion to attract customers. It is better to say that the development of photography technology allows the model to choose the image they would like to present themselves in the dress-up fashion.

臺北市立美術館授權
Licensed Image Prints of Taipei Fine Art s Museum

黃子明 HUANG Tz-Ming (臺灣 Taiwan)

Ⓜ Ⓐ

《阿嬤的假面與記憶》
Grandma's Hidden Face and Memory

2005 | 74 x 136 cm
攝影
Photography

如果說黃子明，於本展的上一個階段中，所展示的合影《臺籍慰安婦的心情面具》，見證了阿嬤們持著手繪面具的此時此地；此階段展出的《阿嬤的假面與記憶》，則是交織了個人記憶與時代創傷的多重時空。黃子明徵求阿嬤們的同意，提供他們年經時的照片來進行數位檔案化的處理，而作品的右半邊，則並置阿嬤各自手持面具的半身照。該作中並列三種肖像：青春的容顏、當下容顏以及藝術治療課程後完成的容顏（面具）。這三種肖像在相似性的基礎上，隨含著「不同時間的我」、「不可逆的我」與「成為記憶的我」三種狀態。當「青春」作為同理的基礎，難解的歷史共業，有了難能可貴的繼隙，進而讓觀者有機會擺脫旁觀的位置，「未曾經歷」與「無法想像」的狀態也隨之鬆動。

While HUANG Tz-Ming's *Masks of Misery: Forced Taiwanese Army Prostitutes* shown in the previous stage of this exhibition is a document of the living moment when grandmothers holding their hand-painted masks, the exhibits in this stage *Grandma's Hidden Face and Memory* is a multiple time and space that interweaves personal memory and historical trauma. HUANG Tz-Ming solicited the grandmothers' consent to provide their photos of young ages for digital archival processing. On the right side of these digitalized photos, the artist juxtaposes the portraits of grandmothers holding their masks made during the art therapy. There are three kinds of images placed side-by-side in this work: the youthful face, the current face, and the face (mask). With their physical likeness, these three portraits imply the three states of self: "self at a different time," "irreversible self," and "self that has become memories." When grandmas' youthful looks provide the base for empathy, the difficult past opens up; allowing the viewer to be more than indifferent onlookers but who loosen up the state of being never-experienced and unimaginable.

林柏樑 LIN Bo-Liang (臺灣 Taiwan)

Ⓐ

《娼妓：不被承認的勞動》
Prostitutes: Unacknowledged Labor

1999-2002 | 113 x 74cm、20 x 30cm x 11 pcs、25 x 25cm x 2 pcs、40 x 27cm、30 x 30cm、30 x 38cm
黑白銀鹽紙基相紙、雷射輸出
Silver Salt Photographic Paper, Laser Printing

1997年9月，臺北市政府廢除公娼制度，1999年五一勞動節前夕，「日日春關懷互助協會」成立，同年，林柏樑持續至2001年，參與了日日春爭取妓權的社會運動，過程中，記錄爭取權利的身影，也記錄生活日常。《娼妓：不被承認的勞動》系列作品正是在這樣的時空背景下，在參與的縫隙中找到被看見的機會。即使藝術與社會之間的關係，常在理論上爭執不休，而攝影亦在「主觀」和「客觀」之間有所拉鋸，藝術家在快速的社會變遷下，不顧事件尚未明朗、關係仍處膠著模糊的情勢，以感性驅動各種第一線的留存與見證。

In September 1997, the Taipei City Government abolished the public prostitution system. On the eve of May 1st Labor Day in 1999, the "Collective of Sex Workers and Supporters, COSWAS" was established. In the same year, Lin Bo-Liang continued participating in the COSWAS social movement for the right to public prostitute until 2001. During that time, he recorded the individuals' fighting for rights and their daily life. The series of *Prostitutes: Unacknowledged Labor* is right under this background and finds the opportunity to be seen in the gap during participation. Regardless of the fact that the relationship between art and society is often disputed theoretically, and photography also seesaw between "subjective" and "objective", the artist drives the retention and testimony of various front lines with sensibility even though the incident is not apparent, the relationship is still in a fuzzy situation under the rapid social changes.

高雄市立美術館授權
Licensed Image Prints of Kaohsiung Fine Art s Museum

郭品君 KUO Pin-Chun (臺灣 Taiwan)

Ⓜ DN Ⓐ

《(´▽`)ʃ在末日來臨之前♡ l)》、《✧*。(單身KTV)✧*。》
(´▽`)ʃBefore The End Of The World♡ l), ✧*。(Single KTV)✧*。

2012-2020 | 場地尺寸 Dimensions Variable
攝影、壓克力、拍立得、複合媒材裝置
Photography, Acrylic, Polaroid, Mixed Media Installation

鄉民流傳，瑪雅預言二零一二年為世界末日，郭品君的回應是每天自拍一張拍立得的攝影計畫。世界末日沒來，索性當成藝術家死後成名的自我檔案，校園、廟宇、檳榔攤，無處不拍，至今累計兩千多張。郭品君的自拍系列其實並不自戀，每張拍攝過程，都請求路人協助，藝術家雖然站定中央，卻不搶戲，無特別姿勢、無特定表情，全身融入場景。人非孤島，無數自拍肖像的背後，也有與他人、社會連結的情感渴望。

Rumor has it on the internet that, according to the Mayan prophecy, the world would end in 2012. Kuo Pin-Chun reacts with a selfie polaroid daily project. Yet, the world did not end. The project then turned into the artist's personal profile for posthumous shows. Taken at school, temple, betel nut stand, and elsewhere, the artist has made more than 2,000 pictures in total so far. In fact, the self-portrait project is not narcissistic at all. She would ask passers-by for assistance for each shot. Although the artist stands in the centre, she does not steal the scene. There is no particular posture, no specific expression, and her body blends into the background. No one is an island, behind the countless self-portraits, there is also an emotional desire to connect with others and the society.

陳念瑩 CHEN Nien-Ying (臺灣 Taiwan)

Ⓜ DN Ⓐ

《才華洋溢區》、《枕邊人》、《我們的普羅旺斯》、《今生緣》、《守望相助》、《今天加班》
Exceptional Tablet, Pillow Friend, Our Provence, A Love Story, Good Neighbor, Work Overtime

2017-2020 | 70 x 150 x 15 cm、90 x 60 cm、55 x 106 cm、105 x 156 cm、91 x 80 cm、42 x 30 cm
複合媒材、紙本 Mixed Media on Paper

螢光的色系，甚至是亮粉、塑膠等人造物，作品畫面中所有的人事物，彷彿沉浸在霓虹燈的光線，透過反射才得以被看見，老式的臺灣瓷磚、各種「用電腦選的」字體、不知道可以用來幹嘛的水漏玩具以及毛線狗……陳念瑩從入畫的題材開始，就要讓文以載道的書畫坐立難安，舉足無措，沒有風格分析問題，那是藝術史學家要煩惱的事；更沒有手路的問題，那是「出師」的人維持名聲用的技術。昔有明朝浙派被評為狂態邪學，今有陳念瑩在臺北生存直直撞（台語，意指往前的意思，引用自歌手李英宏歌曲《臺北直直撞》），自頌「才華洋溢」區的陳念瑩、刻意觀察並放大臺灣的日常「俗事」，更是都市叢林裡的戰地日常。

Fluorescent colors and artificial objects such as glitter and plastic, all the people and things in the works are immersed in neon lights and can only be seen through reflection. Old-fashioned Taiwanese tiles and various "selected by computer" fonts, leaky toys of unknown purposes, and woolen dogs... Chen Nien-Ying starts from the subject matter of painting and aims to make the paintings and calligraphy meaning to convey significances be at a loss. There is no question of style analysis, that is an art historian's problem; there is no question of distinguishing styles, that is for the "masters" to maintain their reputation. In the past, the Zhejiang School of the Ming Dynasty was rated as crazy and cult. Today, Chen Nien-Ying demonstrates the Taipei living-onward (Taiwanese, meaning forward, quoted from DJ Didilong's song "Taipei Didilong"). She, who self-appoints the "Bloody Talented" plaque deliberately, makes the daily battlefield in the urban jungle via observing and magnifying the daily "vulgarity" in Taiwan.

黃向藝 WONG Xiang-Yi (馬來西亞 Malaysia)

Ⓜ Ⓢ DN

《三》、《金魚》、《熄燈》
Trio, Goldfish, Lights Out

2018-2019 | 38 x 81cm、40 x 62cm、37.5 x 45cm
水墨、絹本
Ink Wash Painting on Silk

黃向藝把網本當作美男子的身體，沒有主流推崇的陽剛線條，質地薄透，視線內斂。汲取耽美文化（boys' love）的男男元素和漫畫的分鏡，卻沒有單一線性的敘事；空間多重，畫面中美男子蜇居室內的行蹤若隱若現。耽美文化中，多是女性描繪、窺探美男子的身體，目光柔和不強佔。黃向藝透過留白、分鏡、造景所留下各種的空隙，引發觀者多重的遐思。黃向藝的耽美水墨，與其說迴避了主流的視線，不如說是創造了有別於父權視野的觀看模式。

Wong Xiang-Yi takes silk scrolls as the body of twink. The texture is thin; the sight is restrained, and there are no masculine lines that are admired in the mainstream aesthetics. Adapting the comic strips and the elements of same-sex desires in the genre of boys' love without creating a single linear narrative. The twinks who stay indoors are looming through the multiple spaces. In boys' love, it is mostly female artists as voyeurs who depict the twink's body with their gentle and non-intrusive gaze. Wong Xiang-Yi creates various gaps via blanks, narration, and landscapes to arouse viewers' multiple fantasies. Wong Xiang-Yi's homoerotic ink paintings is not so much avoiding mainstream sight but rather creating a viewing mode different from the patriarchal perspective.

東冬．侯溫 Dondon HOUMWM (臺灣 Taiwan)

Ⓜ Ⓢ DN Ⓐ

《來處歸地》
Returning

2020 | 場地尺寸 Dimensions Variable
行為演出
Performance

2019 伯斯當代藝術節 攝影師：丹尼爾 葛瑞

東冬．侯溫來自太魯閣族銅門部落，在部落中他傳承歌謠、口簧琴與傳統儀式傳承者儀式，在藝術創作中他結合行為、影像與劇場等形式，透過作品探索部落文化精神在今日現代化社會的狀態。在全球許多原住民族的文化中，二元性別的絕對性在部落文化中並非傳統價值，而是在歷史進程裡受到漢文化與基督教文化的影響所形成的。因而，在作品中穿著女性服飾的東冬．侯溫，創作是透過回到部落文化裡，非去挑戰或逾越禁忌，而是要展現出身為在這個世代的年輕原住民、同志、藝術創作者等身份，面對他人、環境以及文化的態度。

Dondon Houmwm is from Dowmung, the Truku (Taroko) tribe. In the tribe, he inherited ballads, harmonica, and wizarding rituals. In his artistic creation, he combines performance, video, and theatre to explore the state of tribal cultural spirit in today's modern society. In the cultures of many indigenous peoples around the world, the absoluteness of the gender binary is not a traditional value in tribal culture but formed by Han and Christian culture in the historical process. Therefore, Dondon Houmwm is not trying to challenge or transgress taboos while wearing female costumes in his performance. Rather, as a young indigenous, queer, and creator in this generation, the artist aims to show his attitudes towards others, the environment, and culture via returning to the indigenous culture and understanding the meaning.

金緣定 KIM Yeon-Jeong (南韓 South Korea)

Ⓜ DN Ⓐ

《俄羅斯方塊》
Tetris

2020 | 08'00"
錄像 Video

金緣定的身體表演，經常環繞在女性經驗、歷史和環境議題。伴隨他在東亞各地的駐村創作，因地制宜，結合食物、物件和反覆的日常行為，延展出近乎儀式的演出。例如在菲律賓馬尼拉，金緣定在一個二戰期間，日軍犯下性暴力的飯店空間內，反覆敲打、切割和分食水果，回應身體暴力的創傷經驗。在印尼日惹，他穿戴全黑穆斯林女性頭巾，在城市各地的塗鴉牆上懸掛「No」字樣的塑膠袋，不只呼應穆斯林女性的生活經驗，也觸及消費生產的問題。此次以錄像新作參與展覽，以拼貼的方式，將香蕉、葉子、山茶花、香腸、十字架，甚至是自己的身影等元素，作四方連續的規律排列與並置，並隨著強烈且輕盈背景音樂一起晃動搖擺。俄羅斯方塊在該作中有著「找到適當形狀」的寓意，因此作品裡可以發現不同的幾何圖形以及「物件」，呈現出「適應環境」與格格不「入」的狀態，上述何嘗不是關於人的生存隱喻。

Most of Kim Yeon-Jeong's body performances surround feminist experience, history, and environmental issues. During her residency in East Asia, she adapted to local conditions, combining food, objects, and repeated daily behaviors to extend almost ritual-like performances. For example, in Manila, the Philippines, Kim Yeon-Jeong beat, cut, and split up the fruits in a hotel where Japanese soldiers committed sexual violence during World War II, responding to the traumatic experience of the physical violence. In Yogyakarta, Indonesia, she wore an all-black hijab and hung plastic bags arranging the word "No" on graffiti walls all over the city, which echoes the life experience of Muslim women and addresses the issue of consumption and production. In this new video work, she collages different elements such as bananas, leaves, camellia, sausages, crosses, and even her figure, arranged and juxtaposed in a continuous pattern shaking and swaying light and robust background music. Tetris has the meaning of "finding the appropriate place" in this artwork; therefore, one can find different geometric figures and "objects" showing a state of "adapting to the environment" and "in" compatibility. All of these could be a metaphor for the survival of people.

那拉法特．薩卡頌薩普 Naraphat SAKARTHORNSAP (泰國 Thailand)

Ⓢ Ⓐ

《只是因公殉職？》
Only For "The Death On Duty"

2018 | 60 x 90.59cm x 8 pcs
攝影 Photography

花卉在歷史裡，尤其是藝術史中，經常與女性相關聯；而在生活中，花卉經常扮演帶來祝福、洗滌的角色。在那拉法特．薩卡頌薩普的作品中，花卉不僅不再僅與單一性別有關係，更不再是清新的象徵，而是成為了共存性別以及社會結構底下弱勢族群的代言人。他的攝影作品，帶有看似如商品型錄般鮮豔、純淨、俐落的特質，然而在這光鮮的表象底下，卻是訴說著這個社會裡深沈黑暗的故事。那拉法特．薩卡頌薩普的創作將各式花卉視為不同的密碼，搭配影像中與其相伴的物件，組合為一片片優雅詩篇，邀請觀眾解密我們所處世界所暗藏的不平權、歧視、欺壓等暗黑事件。

In history, especially in the history of art, flowers are often associated with women; and in daily life, flowers often play the role of blessing and refreshing. In Naraphat Sakarthornsap's work, flowers are no longer only related to the single-sex association or a symbol of freshness but become agents of coexisting genders and disadvantaged groups under the social structure. His photographic works have the characteristics of being bright, pure, and sleek like a commercial catalogue. Yet, under this glamorous appearance, they tell the deep and dark story of a society. Sakarthornsap's practice treats all kinds of flowers as different codes, collocates with the accompanying objects in the image, put them into a piece of elegant poems, and invites the audience to decrypt the hidden injustice, discrimination, bullying, and other dark events in the world we live in.

約翰．湯姆森 John THOMSON (英國蘇格蘭 Scotland, GB)

Ⓐ

《纏足與天足》
Bound and Unbound Feet of Two Women, Amoy, China

1869 | 24.3 x 24.5 cm
攝影（展品為數位印刷）
Photography (the Exhibit is a Licensed Image Print)

猶然記得法國社會學家布爾迪厄（Pierre Bourdieu，1930～2002）向不同階級與專業的個體展示並詢問他們對於一張老婦人的手的相片，有著怎樣的想法與回應。這一次展出約翰．湯姆森於中國廈門所拍攝的照片以（纏足與天足）命名，可以得知照片內分別是纏足與未纏足的兩個女性的腳踝。向歷史叩問，臺灣是否有經歷過纏足的時代？相對於纏足的「天足」，其說法除了意指「未捆綁」，是否與不同時代下的政策有所關聯？不利行動與勞動以及凹折腳背所遭受到的苦痛，隔著照片，僅能想像，但至少可以在照片的見證裡，去反問「為何是女性？」

The French sociologist Pierre Bourdieu (1930-2002) once showed and asked individuals from different classes and professions about what they thought and responded to a photo of an old woman's hand. The photograph on display taken by John Thomson in Xiamen, China, suggests its subject via its title *Bound and Unbound Feet of Two Women*. Should one put a question to history: has Taiwan experienced an era of foot binding? Compared with the bound feet, does "natural feet" besides meaning "unbound", is related to policies in different eras? Through this photo, one can only imagine the pain incurred by unfavorable actions and labor, as well as the dented instep. Yet, at least in the testimony of the photograph, one can ask: "Why women?"

高雄市立美術館授權
Licensed Image Prints of Kaohsiung Museum of Fine Arts

王怡然 WANG Yi-Jan (臺灣 Taiwan)

Ⓜ Ⓢ Ⓐ

《皮托鞄》
Leather Handbag

2020 | 57 x 42cm | 墨、紙本 Ink on Paper

氣韻生動、骨法用筆、應物象形、隨類賦彩、經營位置、傳移模寫。如果用六法品評「男體」，是否會有新的視野？而若謝赫是位同志，上述六法還有機會被後人傳頌嗎？上述質疑並非要做歷史翻案，看似新美學的樹立，實則是透過提問，重新檢視筆墨在過去所積累的標準與創作狀態。王怡然（皮托鞄）一作裡，描繪一裸身男子腋下夾著隨至造型的圓筒包，畫面僅以素練的白描構成，整體彷彿時尚攝影，在精心的畫面剪裁與凝視裡，所有的暗示都昭然若揭卻又點到為止。「鞄，柔革工也。」古代指制皮革的工人，而在日本漢字中，則意指包包、袋子。時尚，暫時地讓「美」可以為了美而美，也有機會讓擁抱世俗者成為聖像。

If we evaluate the "male body" with the Six principles of Chinese ink painting: rhythmic vitality, anatomical structure, conformity with nature, the suitability of coloring, artistic composition and grouping, and copying of classical masterpieces., will there be a new perspective? And if Hsieh Ho is a homosexual, will the six rules mentioned above still have a chance to be spread by posterity? Raising these questions does not mean to reverse history. The establishment of new aesthetics is actually a re-examination of the standards and creative state accumulated in the past through questions. Wang Yi-Jan's work *Leather Handbag* depicts a naked man with a penis-shaped roll bag under his armpit. The painting is composed only of sophisticated line drawings. The whole image is like fashion photography. In the careful composition and gaze, the artist pulls his punches of giving hints, yet again everything is obvious. "Bao, soft leather, works." In ancient times, it refers to leather-makers. In Japanese Kanji, it means bags and satchel. Fashion temporarily allows "beauty" to be beautiful for the sake of beauty, and it also has the opportunity to make those who embrace the world become an icon.

黃金樹 HUANG Jin-Shu (臺灣 Taiwan)

Ⓢ

《挽面(No.32)》
Taking Care of the Face by a Traditional Way (No.32)

1951 | 46 x 55.7 cm
黑白照片、紙基、沖印
Black and White Photography on Paper

在紀實攝影的鏡頭底下，看到的不止是關於挽面技術的記錄，竹籬笆相隔的空間、從樹縫灑落的日光、襁褓中的嬰兒、打赤腳的兒童以及身著斜襟旗袍的人影。（挽面）周遭的日常風景，讓挽面更為生動地成為一抹風景。相對於畫面前的人物，攝影畫面左後方角落，有著斜背的相機與戴著手錶的人物，記錄者與被記錄者的關係，讓當時的「挽面」更耐人尋味。在今日仍然有機會，找到挽面師傅幫您挽面，參與其中，彷彿參與了一種傳承的記憶，參與的當下即是回憶的當下。

Through the lens of documentary photography, the viewer can see more than the record of the facial threading technique. The space is separated by bamboo fences, the sunlight shining through the leaves, the infants in swaddling, barefoot children, and the silhouettes of people in slanted cheongsam. The surrounding daily scenery makes the Taking Care of the Face by a Traditional Way more vividly. Compared with the people in front of the picture, a person with a slanted camera is wearing a watch at the left-rear corner in the picture. The relationship between the recorder and the person-recorded makes the "facial threading" at that time more intriguing. Today, there is still an opportunity to find a facial threading master to help you to take care of the face in a traditional way. Participating in it, as if participating in a kind of inherited memory, and the moment of participation is the moment of remembrance.

臺南市立美術館典藏品
Collection of National Tainan Art Museum

侯聰慧 HOU Tsung-Hui (臺灣 Taiwan)

Ⓜ Ⓢ DN Ⓐ

《龍發堂系列-19》
Longfatang Series — 19

1980 | 49 x 37cm
黑白照片、紙基、沖印 Black and White Photography on Paper

「龍發堂算是一個系列嗎？我只是在拍攝一個現象，攝取看到的畫面，把它們選取出來給人家看。對我來說，就是這樣而已。會有系列，只是因為它們被出版了。」透過（人間．苦樂．瘋病院-侯聰慧與他再現的精神病患）一文，讀者才得以在臺灣精神醫療史、人道主義以及政治角力等社會議題之外，貼近侯聰慧《龍發堂系列》當下的「創作」狀態。「龍發堂」於1971年在高雄路竹成立，2018年1月被暫停精神障礙者照護業務，在將近半世紀的歲月裡，如同侯聰慧所的拍攝的影像，難以被描述、被定義乃至於無法被化約與再現，在正常與不正常、理性與瘋癲之間，生命的現實與真實本就難以衡量。（龍發堂系列19）一作於本展中，是伏流般的存在，在主題的呼應中帶著否定、質疑與批判。

"Is Longfatang a series? I'm just shooting a phenomenon, capturing the scenes I see, and selecting them for others to see. For me, that's it. There will be a series, just because they are published." Through the article "Mortality, Bittersweet, The lunatic asylum – Hou Tsung-Hui and his representation of the psychotic", readers are allowed to get close to the current "creative" state of Hou Tsung-Hui's "Longfatang Series" in addition to social issues such as the history of psychiatric medical care, humanitarianism, and political struggle in Taiwan. "Longfatang" was established in Luzhu, Kaohsiung in 1971. It was suspended in January 2018. In the near half-century, like the images taken by Hou Tsung-Hui, it is difficult to describe, define, or even reproduce. The reality and truth of life are inherently difficult to measure between normal and abnormal, rationality and madness. Longfatang Series – 19 in this exhibition is like an underflow with denial, questions, and criticism in echoing the theme.

國立臺灣美術館典授權
Licensed Image P rints of Collection of National Taiwan Museum

鄭介瑋 JENG Jie-Wei (臺灣 Taiwan)

Ⓐ

《防治愛滋宣傳海報》
AIDS Prevention Poster Design

1995 | 88 x 63cm x 2 pcs
應用美術
Prints

海報做為一種媒介．本身就交融著宣傳（propaganda）與視覺形式的語言．防治愛滋宣傳海報以「應用美術」做為美術館典藏品的類別．在主題類型和媒材分類之於九零年代的時空背景別具意義。創作於1995年的防治愛滋宣傳海報，也標示了愛滋病成為公共議題並成為相關單位開始正視的歷史。「放槍」與「鐵枝」分別是打麻將與玩撲克牌遊戲「大老二」時會用到的術語。危險性愛之於賭博的隱喻，以及釘子、槍支之於男性生殖器的意象，是現時今日的觀者，可以再次檢視與思考的地方。

As a medium, a poster blends the language of propaganda and visual form. The AIDS prevention propaganda posters use "applied art" as the category of the museum collections. The subject type and medium were classified in the 1990s, and this historical and social context is significant. The AIDS prevention and treatment posters created in 1995 also marked the history that AIDS has become a public issue and that related institutes have begun to take it seriously in Taiwan. "Chuck" and "Four of a kind" are terms used when playing Mahjong and playing poker respectively. The metaphor of unsafe sex to gambling and the image of the male genitalia are the spots for today's viewers to review and think again.

展品為典藏圖錄
The Exhibit is a collection Catalogue

陳漢聲 CHEN Han-Sheng (臺灣 Taiwan) Ⓢ Ⓐ

《是青春》
When I was a Child

2020 | 依場地調整 Dimensions Variable
動力裝置、春仔花、不鏽鋼、版畫、和紙紙、壓克力
Kinetic Art, the Spring Flower, Stainless Steel, Silkscreen Printing, Viscose mix Wood pulp paper, Acrylic

萬年青的「青」：二零零零年四月，在中學因為性別氣質不同而遭受同學霸凌的葉永鋕，被發現在廁所中重傷出血，送醫不治身亡。家人燒盡葉永鋕的遺物，只留下一株他身前親手插下的萬年青。版畫中萬年青的粉紅色剪影，映照玻璃窗上印貼母親陳君汝的回憶字句，訴說他兒子所遭受的校園霸凌和創傷經驗。春仔花的「春」：有別於藝術家以往的繡線纏花裝置大多是直立的形式，這件作品的春仔花紛紛躺平，向萬年青致敬。在青春與死亡之間，春仔花不斷扭動、抵抗，不只追求目光的關注，更發出呢喃細語，訴求觀者的傾聽。

The "green" in evergreen: in April 2000, Yeh Yung-Chih, who had been repeatedly bullied by his schoolmates due to his alleged effeminate behavior in junior high school, was found in the toilet severely injured in blood and died after being sent to the hospital. The family burnt his relics, leaving only the evergreen he planted before death. The pink silhouette of the evergreen reflects his mother Chen Chun-Ju's reminiscences words stuck on the glass windows, telling her son's campus bullying and trauma experience. The "spring" in spring flowers (a Taiwanese traditional entwining art): unlike the artist's previous embroidered flower installations, mostly upright, the spring flowers in this work lie flat, paying tribute to the evergreen. Between the youth and the death, these spring flowers constantly twist and resist, not only seeking attention from the gaze but also whispering, appealing to the viewers to listen.

維卡．基辛鮑爾 Vika KIRCHENBAUER (德國 Germany) DN

《縫隙的無題序列》
Untitled Sequence of Gaps

2020 | 12'31"
錄像
Video

在（縫隙的無題序列）中，藝術家追溯童年成長記憶中每年六月於西北歐各地城鎮舉辦的女巫節，延續中世紀獵巫的歷史典故，全村在森林中通過火燒女巫形象來狂歡慶祝的儀式。然而拍攝過程中發現，晚近的節慶取消了火燒女巫人偶的儀式，進而引發藝術家的核心提問：若暴力的形式是不可見的，是否就代表暴力不存在？若看不見火燒女巫的儀式，施加在他者的歷史創傷是否也隨之煙消雲散？以論文影像的形式，維卡．基辛鮑爾剪接了彼此呼應卻不均質的影音片段：女巫節的紀錄影像、現成私影片、旁白論述、以及透過紅外熱成像攝影的微波爐對撲，來探索創傷後的記憶喪失。

In *Untitled Sequence of Gaps*, the artist traced her childhood memories to the witch-burning festival held in the towns of north-western Europe every June. Continuing the historical allusions of witch-hunting in the Middle Ages, the whole village celebrates by burning a witch figure in the forest. However, during the filming process, it was discovered that the recent festivals have canceled the ritual of burning the witch figure, which led to the artist's core question: if the form of violence becomes invisible, does it mean that violence no longer exists? If the ritual of burning a witch is not visible, will the historical trauma impose on others therefore disappear? In the form of an essay film, Vika Kirchenbauer edits video clips that echoed each other but were inhomogeneous: recorded images of the witch-burning festival, ready-made home videos, narrations, and microwave radiation through infrared thermal imaging to explore trauma-related memory loss.

席德進 SHIY De-Jinn (臺灣 Taiwan)

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《中國節日》
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