

The Artist and the Image of the Self

多重鏡像中的
自我身影

2024

5.16-9.22


反身顯影 Reflexive Image

展覽室 Galleries 201-203

國家攝影文化中心臺北館

National Center of Photography and Images, Taipei

臺北市中正區忠孝西路一段70號 | No.70, Section 1, Zhongxiao W. Road, Zhongzheng Dist., Taipei
<http://ncpi.ntmofa.gov.tw>

指導單位 Supervisor |  文化部
MINISTRY OF CULTURE

主辦單位 Organizers |  國立台灣美術館
NCDI 國家攝影文化中心



展覽地點 國家攝影文化中心臺北館
臺北市中正區忠孝西路一段70號

展覽日期 凝視自我 2024.4.23-8.18
反身顯影 2024.5.16-9.22

網站 ncpi.ntmofa.gov.tw

Venue National Center of Photography and Images
No.70, Section 1, Zhongxiao W. Road,
Zhongzheng Dist., Taipei, Taiwan

Exhibition Dates Self-gaze 2024.4.23-8.18
Reflexive Image 2024.5.16-9.22

Website ncpi.ntmofa.gov.tw

多重鏡像中的自我身影

策展人：陳永賢

藝術家在鏡像中的自我身影，是一種人物形象的身份符號投射，包括容貌、表情、外觀姿態及身體特徵等視覺符號，承載著創作者個人意識和自身文化背景的多重語境。這些「鏡中自我」(looking-glass self) 圖像的含義，都和自我的凝視 (gaze)、自我意識的影像 (image) 和自我形象的想像 (imaginary)，有著緊密的情感聯繫。

如何理解鏡像中的自我身影？從藝術家的表現手法來看，凝視自我並非僵固的看與被看，自我身影亦非只是物理性曝光後的潛像，而是趨近於解蔽狀態下的圖像記憶與視覺編碼。如此，自我身影作為時代脈絡傳遞的訊息，透過「多重鏡像中的自我身影」展覽，我們看到日治時期寫真館攝影家的自我形象、戰後臺灣攝影家自我身影、解嚴後臺灣藝術家的自我影像，以及近年來當代藝術家們藉由新媒體科技媒介展現自我樣貌的多元形式，呈現了豐沛的藝術能量。

在此脈絡下，臺灣的歷史環境孕育了重要的影像發展歷程，其中更涉及了自我影像在技術與觀念上的遞嬗與更迭，顯得別具意義。於是，透過自我影像的再現意涵，在作品賦形的隱喻中產生理解與連結，重啟自我覺察和社會探詢的對話。不僅如此，藉由這些自我身影的顯像結構，扣連於個人思想及社會現象所引發的問題意識與反身姿態，築造了一種可視化的閱讀軸線。因而，凝視自我與映照他者之間，保存著一個互文性的緊密扣連，提供不同思路來闡述自我生命經驗、社會集體記憶，作為時代的見證。

整體來看，本展「多重鏡像中的自我身影」探討鏡像自我的表現形式與自我影像的轉譯思維，從藝術家身份印記出發，連結於自我、異己與他者之間的意識形態，叩問當代影像生產對象的主客體關係。更關鍵的是，藝術家自我身影之表徵闡述了圖像寓意的多義性，也隱含著社會他者的反身性指涉。這些時代趨勢下的自我影像，適時地與社會、文化、歷史的脈絡軌跡交織疊合，凸顯一種自身存在的不可取代性，以及藝術視域的核心價值。

The
Artist
and the
Image
of the Self

The Artist and the Image of the Self

Curator: CHEN Yung-Hsien

The self-image of an artist in the mirror is the projection of the person's image and symbol of identity, including visual elements such as appearance, expression, posture, and physical characteristics, carrying multiple contexts of personal consciousness and cultural background. The meanings of these "looking-glass self" are closely related to the gaze of the self, the image of self-consciousness, and the imaginary of self-image.

How to understand the self-image in the mirror? From the techniques of the artist's expression, gazing at oneself is not just about a fixed act of looking or being looked at. The self-image is not merely a latent image resulting from physical exposure, but rather approaches an image memory and visual encoding under a state of disclosure. In this way, as a message conveying the zeitgeist, the self-image serves as a reveal of multiple reflections. Through the exhibition "The Artist and the Image of the Self", we see the self-images of photographers from the Japanese colonial era and photographers in post-war Taiwan, and self-images of Taiwanese artists after the lifting of martial law, as well as the diverse forms of self-representation by contemporary artists through new media technologies in recent years. This exhibition demonstrates abundant artistic energy.

In this context, Taiwan's historical environment has nurtured a significant development trajectory of imagery, which meaningfully involves the succession and alternation of self-images in both technology and concepts. Through the implications of represented self-images, understanding and connections are generated in the metaphors formulated during the manufacture of the artworks, reigniting dialogues of self-awareness and social inquiry. Furthermore, by employing the visible structures of these self-images, linked to the consciousness of issues and reflexive attitudes arising from personal thoughts and social phenomena, a visualized reading axis is constructed. Thus, between gazing at oneself and reflecting on others, there exists a mutually constitutive connection, providing different perspectives to elucidate individual life experiences and social collective memories as testimony to the times.

Overall, "The Artist and the Image of the Self" explores the various manifestations of self-image in mirrors and the translational thinking behind self-images. Starting from the artist's identity, it connects to the ideologies among self, others, and alterity, questioning the subject-object relationship in contemporary image production. More importantly, the representation of the artist's self-image elaborates the polysemy of images, and also implies reflexive references to social others. These self-images under the trends of the times timely interweave with the tracks of society, culture, and history, highlighting an irreplaceable existence and the core value of the artistic perspective.

反身顯影

作品中銘刻上自我身影，是一種自我意識的投放，作為個人情感和認知態度的錨點。顯影後的鏡像自我，扣連於背後的自身生活、自我信仰、自身價值，並將個人行動轉化於社會結構和時代脈動等遙譯形式，作為自我對話與社會他者的反身性思考。如紀登斯 (Anthony Giddens) 將「反身性」(Reflexivity) 概念，嵌接於自我身體於社會系統的自反與反思。

藝術家在影像中投射了自我形貌，作為記錄、建構和理念延伸的一種手法，讓這些顯像開啟了鏡像折射的第二張臉。至此，自我身影復返於個人反思及社會文化之洞察，包括：自我慾望與情感寄託、性別認同與自明狀態、肉身掃描與圖像寓意、家庭觀念與人際關係、社會現實與勞力流動、身體行為與環境場域等議題，進而提供反身性的對話空間。

Reflexive Image

The inscription of the self-image in the artwork is a projection of self-consciousness, serving as an anchor for personal emotions and cognitive attitudes. The manifested mirrored self is linked to one's personal life, self-beliefs, and values, and transforms individual actions into forms of interpretation such as social structures and temporal trends, serving as a reflexive contemplation of self-dialogue and interaction with social others. As Anthony Giddens proposed, the concept of "reflexivity" is embedded in the self-body's self-reflection and introspection in the social system.

Artists project their self-image in the imagery, as a technique for recording, constructing, and extending ideas, allowing these manifestations to open up the second face of mirrored reflection. Thus, the self-profile returns to personal reflection and cultural insights, including self-desire and emotional reliance, gender identity and self-clarification, body scanning and image symbolism, family concepts and interpersonal relationships, social realities and labor mobility, body behavior and environmental contexts, among other issues, thereby providing a space for reflexive dialogue.

吳逸中 Effie WU

〈超級微笑〉 *Super Smile*

2007
單頻道錄像（彩色、無聲）
藝術家提供

2007
Single-channel video (color, silent)
Courtesy of the artist



蘇匯宇 SU Hui-Yu

〈槍下非亡魂：一個警告〉 *The Fabled Shoots: A Warning*

2007
單頻道錄像（彩色、有聲）
藝術家提供

2007
Single-channel video (color, sound)
Courtesy of the artist



林俊良 LIN Jun-Liang

Face Out

2008
單頻道錄像（彩色、無聲）
國立臺灣美術館典藏

2008
Single-channel video (color, silent)
Collection of the National Taiwan Museum of Fine Arts



張乾琦 CHANG Chien-Chi

《時差》系列：〈New York City, 2010〉
New York City, 2010 from the Jet Lag Series

2010
明膠銀鹽相紙
桃園市立美術館典藏

2010
Gelatin silver print
Collection of the Taoyuan Museum of Fine Arts

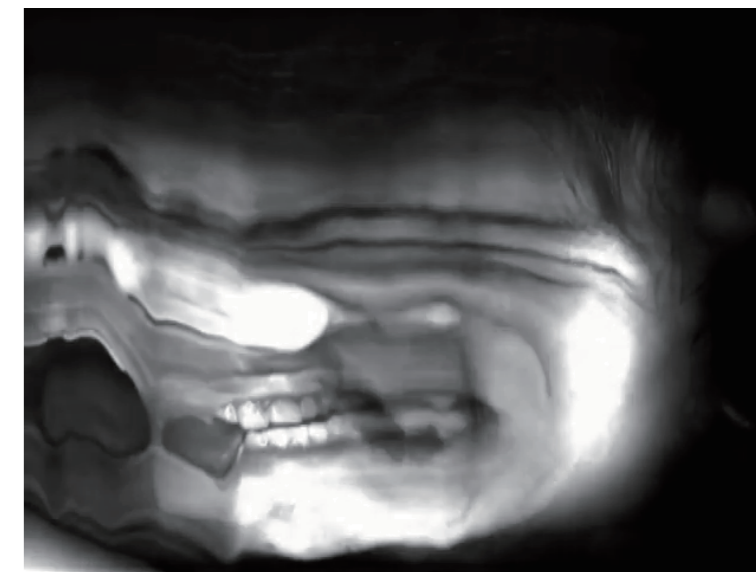


王伯宇 WANG Po-Yu

Anxiety Reaction

2006
單頻道錄像（彩色、有聲）
藝術家提供

2006
Single-channel video (color, sound)
Courtesy of the artist



李亦凡 LI Yi-Fan

〈不好意思 ... 請問一下這個怎麼打開〉 *howdoyournthison*

2021
單頻道錄像 (彩色、有聲)
藝術家提供

2021
Single-channel video (color, sound)
Courtesy of the artist



洪鈞元 HONG Jun-Yuan

〈缺席——墜落〉 *Absence—Fall*

2018 - 2019
單頻道錄像 (彩色、無聲)
藝術家提供

2018 - 2019
Single-channel video (color, silent)
Courtesy of the artist



陳新偉 CHEN Xin-Wei

〈異類之於同體〉 *The Heterogeneous Ego with Physical Body*

2020
雙頻道錄像裝置
藝術家提供

2020
2-channel video installation
Courtesy of the artist



黃博志 HUANG Po-Chih

〈自畫像紅二號〉 *Self-Portrait No.2 (RED)*

2007
單頻道錄像 (彩色、有聲)
藝術家提供

2007
Single-channel video (color, sound)
Courtesy of the artist



侯怡亭 HOU I-Ting

〈市場口——鶴樓〉 *Market Gate—Crane Pavilion*

2010
攝影數位輸出、刺繡、畫布
藝術銀行典藏

2010
Digital photograph with embroidery
Collection of the Art Bank Taiwan



201-203 展覽室

Galleries 201-203

策展人 Curator / 陳永賢 CHEN Yung-Hsien

藝術家 Artists /

201	①	吳逸中	Effie WU
	②	宇中怡	YU Chung-I
	③	廖祈羽	LIAO Chi-Yu
	④	許惠晴	HSU Hui-Ching
	⑤	蘇匯宇	SU Hui-Yu
	⑥	陳家翊	CHEN Chia-Yi
202	⑦	林俊吉	LIN Chun-Chi
	⑧	黃盟欽	HUANG Meng-Chin
	⑨	戴宏霖	TAI Hung-Lin
	⑩	洪鈞元	HONG Jun-Yuan
	⑪	施威任	SHIH Wei-Jen
	⑫	陳新偉	CHEN Xin-Wei
	⑬	王伯宇	WANG Po-Yu
	⑭	黃博志	HUANG Po-Chih
	⑮	林俊良	LIN Jun-Liang
	⑯	王聖文	WANG Sheng-Wen
203	⑰	李亦凡	LI Yi-Fan
	⑱	吳政璋	WU Cheng-Chang
	⑲	高俊宏	KAO Jun-Honn
	⑳	洪政任	HUNG Cheng-Jen
	㉑	張乾琦	CHANG Chien-Chi
	㉒	郭慧禪	KUO Hui-Chan
	㉓	侯怡亭	HOU I-Ting
	㉔	拉勒俄嵐·巴查瑪 (郭悅暘)	Ljalje'elan · Patadalj



指導單位 文化部
主辦單位 國立臺灣美術館、國家攝影文化中心
總策劃 陳貺怡
副總策劃 汪佳政
策展人 陳永賢
展覽總監 蔡昭儀
展覽執行監督 傅遠政、鄭舒媛
展覽執行 莊晉丞
展場製作 闊合國際有限公司
空間設計 張道銘、林育萱、凌玉峯
視覺設計 王璇、凌玉峯、林憶如
展場燈光設計 牧暄有限公司
展場攝影 王基守
翻譯 吳介禎、張依諾、韞藝術翻譯工作室

Supervisor Ministry of Culture
Organizers National Taiwan Museum of Fine Arts,
National Center of Photography and Images
Commissioner CHEN Kuang-Yi
Vice Commissioner WANG Chia-Cheng
Curator CHEN Yung-Hsien
Artistic Director TSAI Chao-Yi
Exhibition Supervisors FU Yuan-Cheng, CHENG Su-Yuan
Exhibition Coordinator CHUANG Ching-Cheng
Exhibition Production Crox International Co., Ltd.
Exhibition Design CHANG Dao-Ming, LIN Yu-Xuan, LING Yu-Fung
Graphic Design Iron WANG, LING Yu-Fung, LIN Yi-Ji
Lighting Design L'atelier Muxuan
Photographer Blake WANG
Translators C.J. Anderson WU, Elliott Y.N. CHEUNG, YUN Art Studio