

The Artist and the Image of the Self

多重鏡像中的
自我身影

2024

4.23-8.18

凝視自我 Self-gaze


展覽室 Galleries 301-303, 305

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

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.

凝視自我

攝影改變了我們看待自己的方式，以及我們在鏡頭前的身體姿態。自我影像的鏡映關係，在凝視與認知之間產生某種弔詭迴圈，如拉岡（Jacques Lacan）的「鏡像階段」（Mirror Stage）揭示鏡像自我的形塑過程，其中產生遺漏、轉換為某物形象，經過中介的介質來建構想像世界。自我凝視中的自我形象，是一個期望的、異化的、轉化的、想像的影像投射。

攝影影像的本質是再現，影像生產都是作為主體再現的基調。藝術家透過鏡中映像、凝視自我的交互關係，投放於符號表徵而賦予鏡像自我的內在意識和自我異化的指涉。從客觀的角度來看，藝術家以多元觀點轉譯「凝視」與「自我」之間自我認同與知識建構，不僅突破片斷的認知、傳達個人內在渴望，同時也表現出藝術家移情作用後的影像詮釋。

Self-gaze

Photography changes the way we see ourselves and how we physically pose in front of the camera. The mirroring relationship of the self-image creates a paradoxical loop between gaze and recognition. For example, Jacques Lacan's "Mirror Stage" reveals the shaping process of the mirrored self, in which omissions and transformations occur. To construct an imaginary world as an image of something through an intermediary medium. The self-image in self-gazing is an image projection of expectation, alienation, transformation, and imagination.

The essence of photographic images is representation, and image production is the keynote of subject representation. Through the interactive relationship between the reflection in the mirror and gazing at oneself, the artist invests in symbolic representation to endow the mirrored self with inner consciousness and reference to self-alienation. From an objective point of view, the artist uses multiple perspectives to translate the self-identity and knowledge construction between "gaze" and "self", which not only breaks through fragmented cognition and conveys personal inner desires, but also shows the artist's empathy. Image interpretation.

林 草 LIN Cao

〈 自拍像 〉 *Self-Portrait*

1913-1915

數位輸出

林權助紀念基金會籌備處授權

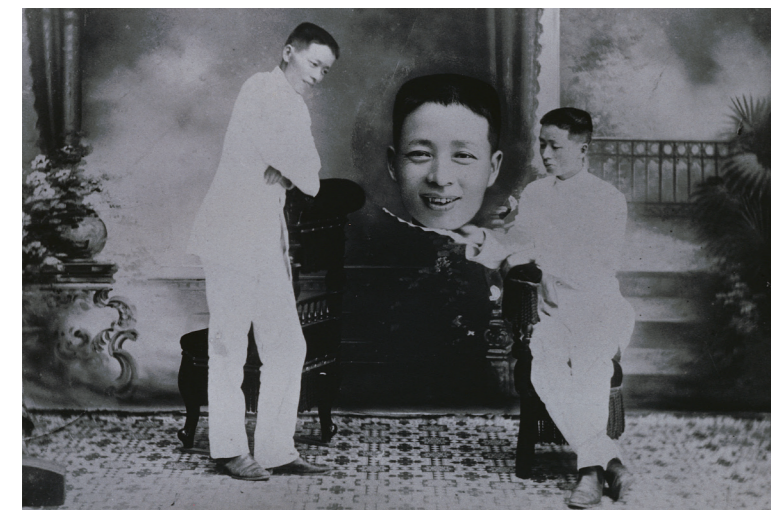
國立歷史博物館藏

1913-1915

Digital print

Courtesy of the Lin Chuan-Tsu Memorial Foundation

Collection of the National Museum of History



張朝目 CHANG Chao-Mu

〈 重複曝光肖像照 〉 *Multi-exposure Portrait*

約 1925-1940

玻璃乾版

國家攝影文化中心典藏

展示品為數位輸出再製

文物原件為負像，影像
經數位化轉為正像

ca. 1925-1940

Glass dry plate

Collection of the National Center of Photography and Images

Digital print reproduced for the exhibition

The original is a negative image, and the image is digitized into a positive image.



楊天賜 YANG Tian-Tsu

〈 鄧南光肖像 〉 *Portrait of Deng Nan-Guang*

1950

數位輸出

廈門攝影企劃研究室授權

1950

Digital print

Courtesy of the Sunnygate Phototimes



吳其章 WU Chi-Jhang

〈 自拍像 〉 *Self-Portrait*

約 1937-1940

明膠銀鹽相片、手上彩

國家攝影文化中心典藏

ca. 1937-1940

Hand coloring on gelatin silver print

Collection of the National Center of Photography and Images



歐陽文 OUYANG Wen

〈 火燒島上的歐陽文 〉 *Ouyang Wen on the Burning Island (Green Island)*

1952-1960

明膠銀鹽相紙

國家攝影文化中心典藏

1952-1960

Gelatin silver print

Collection of the National Center of Photography and Images



張照堂 CHANG Chao-Tang

〈板橋自拍照〉 *Self-Snapshot, Banqiao*

1963 雷射輸出、銀鹽相紙 臺北市立美術館典藏	1963 Laser print on fiber-based paper Collection of the Taipei Fine Arts Museum
--------------------------------	---------------------------------------------------------------------------------------



侯淑姿 HOU Lulu Shur-Tzy

《窺》〈Body Writing 01-04〉 *Body Writing from the Take a Picture, It Last Longer Series 01-04*

1996 明膠銀鹽相紙 國家攝影文化中心典藏	1996 Gelatin silver print Collection of the National Center of Photography and Images
------------------------------	---------------------------------------------------------------------------------------------



石晉華 SHI Jin-Hua

〈走鉛筆的人〉 *Pencil Walker*

1996 - 2015 數位輸出 藝術家提供	1996 - 2015 Digital print Courtesy of the artist
------------------------------	--------------------------------------------------------



李小鏡 Daniel LEE

〈自畫像〉 *Self-Portrait*

1997 典藏噴墨 藝術家提供	1997 Archival inkjet print Courtesy of the artist
-----------------------	---------------------------------------------------------



何孟娟 Isa HO

我有無比的勇氣——溫、良、恭、儉、讓
I Have Invincible Courage—Modesty, Virtue, Respect And Frugality

2008 數位輸出 國立臺灣美術館典藏	2008 Digital print Collection of the National Taiwan Museum of Fine Arts
---------------------------	--------------------------------------------------------------------------------



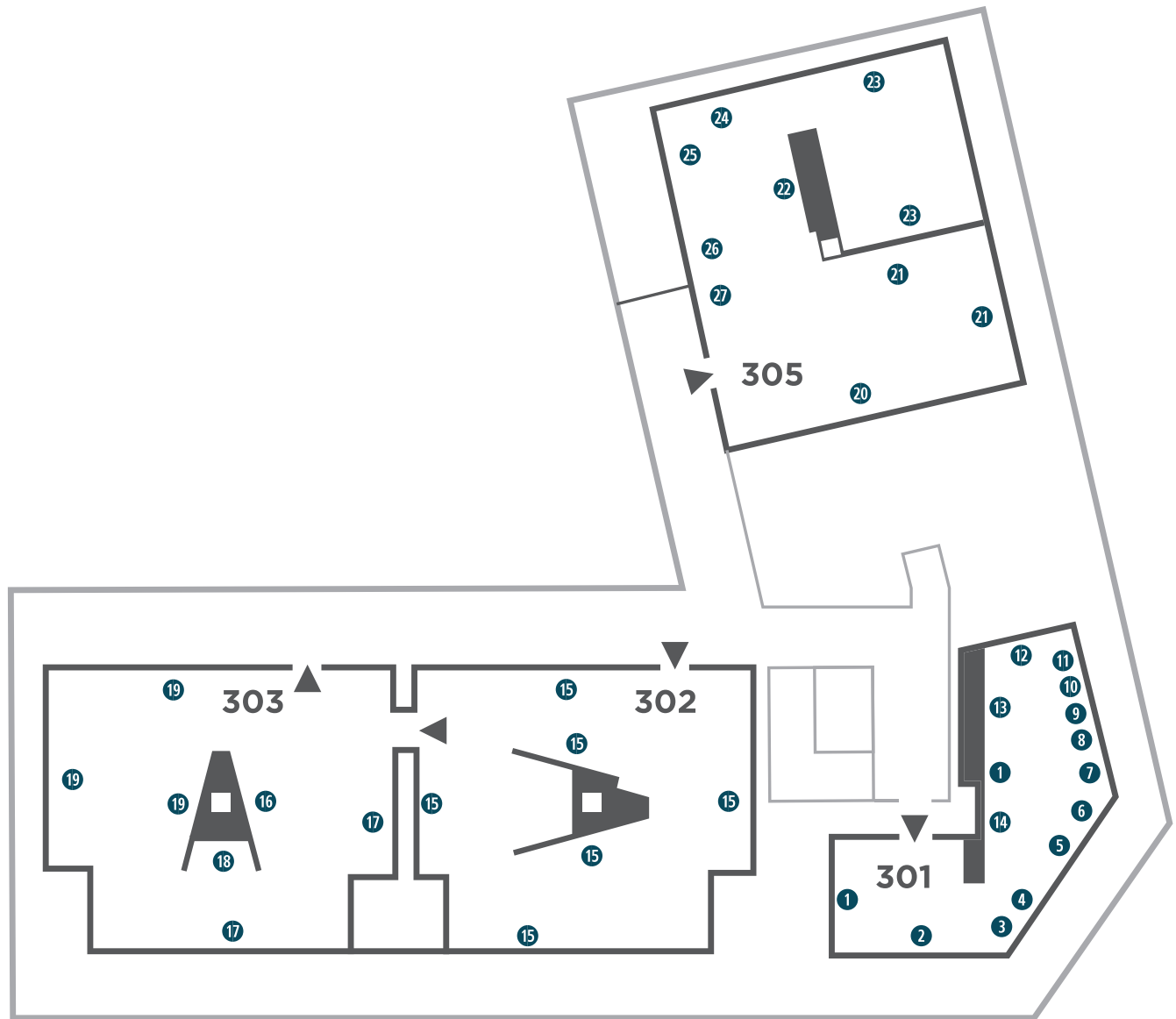
301-303,305 展覽室

Galleries 301-303, 305

策展人 Curator / 陳永賢 CHEN Yung-Hsien

藝術家 Artists /

- | | | | |
|-----|----|-----|--------------------|
| 301 | 1 | 林 草 | LIN Cao |
| | 2 | 張照堂 | CHANG Chao-Tang |
| | 3 | 葉清芳 | YEH Ching-Fang |
| | 4 | 許淵富 | HSU Yuan-Fu |
| | 5 | 鄧南光 | DENG Nan-Guang |
| | 6 | 林壽鎰 | LIN Shou-Yi |
| | 7 | 吳金淼 | WU Jin-Miao |
| | 8 | 黃玉柱 | HUANG Yu-Jhu |
| | 9 | 歐陽文 | OUYANG Wen |
| | 10 | 陳耿彬 | CHEN Keng-Pin |
| | 11 | 吳其章 | WU Chi-Jhang |
| | 12 | 洪孔達 | HONG Kong-Da |
| | 13 | 張朝目 | CHANG Chao-Mu |
| | 14 | 施 強 | SHIH Chiang |
| 302 | 15 | 侯淑姿 | HOU Lulu Shur-Tzy |
| 303 | 16 | 李小鏡 | Daniel LEE |
| | 17 | 何孟娟 | Isa HO |
| | 18 | 陳擎耀 | CHEN Ching-Yao |
| 305 | 19 | 侯怡亭 | HOU I-Ting |
| | 20 | 劉秋兒 | Leo LIU |
| | 21 | 石晉華 | SHI Jin-Hua |
| | 22 | 鄧博仁 | TENG Po-Jen |
| | 23 | 姚瑞中 | YAO Jui-Chung |
| | 24 | 崔廣宇 | TSUI Kuang-Yu |
| | 25 | 致 穎 | Musquiqui Chihying |
| | 26 | 陳孝齊 | CHEN Siao-Chi |
| | 27 | 江源祥 | CHIANG Yuan-Hsiang |



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 Supervisor 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-Ju
Lighting Design L'atelier Muxuan
Photographer Blake WANG
Translator C.J. Anderson WU, Elliott Y.N. CHEUNG, YUN Art Studio