

WAY 找 路 FARING

1970-80年代的臺灣攝影

photography

in 1970s-80s

TAIWAN

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- 05 CURATORS'
INTRODUCTION
- 09 CHANG
CHAO-TANG
- 13 WANG
HSIN
- 17 CHUANG
LING
- 19 JUAN
I-JONG
- 23 HSIEH
CHUN-TE



Cover image: Yeh Ching-Fang, *Towards the End of Martial Law Series - Taitung*, 1982
These pages: Juan I-Jong, *Man and Land Series - Hsuai*, 1980

27 **CHIEN
YUN-PING**

31 **YEH
CHING-FANG**

35 **HOU
TSUNG-HUI**

39 **LIEN
HUI-LING**

43 **HSIEH
SAN-TAI**

47 **HO
CHING-TAI**

51 **KAO
CHUNG-LI**

54 **EXHIBITION
MAP**

57 **INFORMATION**

59 **EXHIBITION
PUBLIC PROGRAM**



WAYFARING: PHOTOGRAPHY IN 1970s-80s TAIWAN

Olivier Krischer and Shuxia Chen

As Taiwan society was coming to terms with a new political reality in the 1970s and 1980s, artists and intellectuals frequently addressed issues of locality and history, and shifting cultural and personal identities. Despite the pressure on civil society, these decades saw a proliferation of creative energies, in which photography played a particular role as a visual medium that intersected diverse creative practices and platforms, as well as social spheres. Numerous photographers produced distinct bodies of work, bridging experimental art, rapportage, social documentary, and much beyond. This range of work served to interrogate anew the nature of the medium itself, from the complex context of Taiwan.

'Wayfaring' refers to the term *zhaolu* (找路), often used by seminal figure Chang Chao-Tang to discuss his work at this time. Literally meaning to search for (*zhao*) a path or road (*lu*), here it intends to lyrically evoke both the actual journeys that artists undertook to photograph an increasingly diverse idea of place and 'people', as well as the personal, introspective search for new ways forward, through photographic experimentation. Importantly, these pathways often intersected and mingled, crossing genres, such that 'documentary' images made powerfully subjective statements; while furtive, surreal photographic spectres captured shared yet unspoken realities.

This exhibition features 35 works by 12 artists, principally from the collection of the National Taiwan Museum of Fine Arts; it builds on the earlier exhibition *Between – Picturing 1950-1960s Taiwan* 間:臺灣五六十年代面影 (2015, ANU), curated from the collection of Taipei's National Museum of History. Many of the works in *Wayfaring* have taken on an iconic status in the writing of Taiwan photography history, yet the diversity of approaches presented here intentionally suggests a spectrum of individual experiences and practices. While some of these photographers were friends and collaborators, and even exhibited together, these works cannot readily be gathered into a specific 'movement' or school, nor simply be defined as a response to formal political change.

There is therefore a productive fluidity intended between these images. *Wayfaring* is bookended by works that suggest the centrality of the individual body as a site through which much of this contention was situated. In Chang Chao-Tang's iconic 'Within, Without' series of the late 1960s, headless torsos and masked faces make a theatre of angst, anger and boredom; while in Kao Chung-Li's 'Body and Soul' series, made two decades later, the individual body remains a site of conflicting identities, and violence: colonial, economic, sexual. There is a poignancy here in the sense of the unfamiliar yet intimate.

The works of Juan I-Jong and Wang Hsin can be read against the richness and complexity of the nativist movement expanding from the 1970s. This opens a tension between contending modes of portraiture, from a kind of self-ethnography to the urbane portraits of artists and intellectuals, as captured by Chuang Ling and Hsieh Chun-Te. If Chuang and Hsieh 'map' (and thus define) an imminent cultural terrain, the portraits of marginalised, usually nameless figures, by Chien Yun-Ping and Ho Ching-Tai, leverage the problematic power of the photographic medium to claim a more inclusive vision of post-martial law society, flattening the canonical histories of political and cultural elites.

A not dissimilar demand for rights frequently erupted into protests in the streets in 1980s Taiwan. As seen here, acclaimed photojournalist Hsieh San-Tai sought to capture not only the 'decisive moment' of action, but also the wider, often mundane spaces in which such action was buttressed—such as a children's baseball game in streets temporarily reclaimed thanks to a police blockade. In his 'Towards the End of Martial Law' series, Yeh Ching-Fang, who also covered bloody political battles as a leading photojournalist in the era, presciently weaves together gleaned, idiosyncratic fragments of a swiftly changing world. Such searching for authentic of selves finds its echo in the increased public interest in popular psychiatry and counselling, both in Lien Hui-Ling's rarely exhibited images of animals, as well as Hou Tsung-Hui's unsettling 'Longfatang' series; an uncanny record born of Hou's own, earlier treatment for depression in the same institution.

The nature of society and culture in Taiwan during these decades was an irrepressible, even disorienting, plurality that arguably was yet to be comfortable with the equally contentious claims of ostensibly 'hybrid', postmodern globalisation. They attest to contending claims not only on local and cultural identity, but also gender, sexuality, indigeneity, and social class. These are images still working themselves out. They are of the moment and yet transcend it, reaching across and through the political threshold of martial law.

找路：

1970-80 年代的臺灣攝影

文/柯惟、陳淑霞

隨著臺灣社會在1970年代和1980年代逐漸適應新的政治現實，藝術家和學人經常探討臺灣在地性與歷史，以及變遷中的文化與身份認同等問題。儘管公民社會飽受壓力，該二十年中創造能量卻能蓬勃興起，其間作為視覺媒介的攝影藝術聚匯多種多樣的創造實踐和平臺，橫跨各社會場域，發揮了尤為突出的作用。眾多攝影家們創作出別具一格的作品，融合實驗藝術、新聞攝影、社會紀實與其他多種藝術類型，有助於在眾聲喧嘩中重新審視媒介自身的性質。

臺灣先驅攝影家張照堂常以「找路」兩字回顧自己的藝術生涯，《找路》展覽主題靈感來源於此。「找路」即尋找道路，意味著攝影家為捕捉多姿多彩的人間風物而踏遍山河的旅程，也意指藝術家通過攝影實驗，孜孜尋思新的獨立前行之路。各類創作風格如曲徑般錯綜交織、博採眾長：「紀實」圖像直抒胸臆，發出蒼勁之聲，而恍若魅影的超現實影像作則捕捉到不言而喻的現實。

本展呈現十二位藝術家的三十五件攝影作品，多為國立臺灣美術館典藏。本展是澳大利亞國立大學於2015年與國立歷史博物館合作的《間——臺灣五六十年代面影》展覽之續篇。

許多展品在臺灣攝影史上佔有標誌性的地位。本展有意突出各攝影家的個人經驗與實踐以呈現其時攝影實踐的多樣光譜。一些攝影家互為好友，合作無間，並共同展覽，但這些展陳的作品不能輕易歸為一種特定的藝術「運動」或流派，也不能簡單理解為對政治變革的回應。

有鑑於此，這些影像間意涵豐富的流動性。本展覽的發軔與收尾之作均彰顯個人身體作為此種流動連結場所的中心地位。張照堂的1960年代末經典之作「在與不在」系列中的無頭軀體與蒙面之臉為焦慮、悲憤與厭倦的劇場化身，而二十年之後在高重黎的「肉身與魂魄」系列中，個人身體依然是身份衝突以及殖民、經濟與性暴力的寄生之所。此種陌生與親切感令人不勝唏噓。

阮義忠和王信的作品可從1970年代勃興的臺灣本土化運動的豐富性與複雜性中進行詮釋。這開啟了肖像攝影爭鳴時代。蘊藏自我民族誌風格的肖像與莊靈和謝春德所拍攝的藝術家及文人學者的雅緻肖像截然不同，雙方各抒己見。如若莊靈和謝春德「繪製」（從而定義）了近在眼前的文化地形，簡永彬和何經泰則拍攝邊緣人物及無名者的肖像，利用攝影媒介的不羈之力，主張更為包容的解嚴後社會願景，在政治和文化菁英所支配的高高在上的正史裡加入了平民之聲。

Chang Chao-Tang

b.1943, Banqiao, Taiwan

Chang Chao-Tang is one of the foremost figures in Taiwanese photography, not only for his groundbreaking work in photography and film but for his influential role as a curator, editor and mentor. Chang picked up photography in 1958, by borrowing his brother's camera. At high school, he studied photography with his senior Cheng Shang-Hsi in the school photo club, and it was with Cheng that he would hold his first exhibition, in 1965 - the same year Chang graduated from civil engineering at National Taiwan University. From 1968, he spent thirteen years as a news and documentary filmmaker for China Television Co. In 1980, he was awarded Best TV Cinematographer and Editor for his film *Boat Burning Ceremony* (1979). Chang's major awards include the Golden Bell (1976), the National Award for Arts (1999) and the National Cultural Award (2011). From 1997, he taught at the Graduate Institute of Sound and Image Studies in Documentary, Tainan National University of the Arts. Chang has held numerous solo exhibitions in Taiwan and internationally, and has been seminal in curating major exhibitions and publishing seminal books introducing Taiwanese photography.

'Within, Without' series

In contrast to the prevailing trends of salon and documentary photography, in his early 'Within, Without' series Chang was influenced by surrealist and absurdist literature and art, employing photography to express his sense of anger, loss and absurdity amid the stifling conservatism of 1960s Taiwan. *Within, Without series* – *Banqiao* (1962), one of Chang's most iconic works, pictures an apparently headless figure, like a spectre in the distance, shot from the ground. In this series Chang grappled with the visible and the invisible; the Chinese title literally means 'there and not there'. While Chang's work took a 'documentary' turn from the mid-1970s it retains a tension between the photograph as a specific moment, and the image as state of being, or aura, that transcends time. Similarly, while the images in Chang's 'Within, Without' series are commonly seen as his modernist, surrealist experiments, Chang identifies each one with the specific locale he photographed, rendering them at once more local, familiar and uncanny.

Chang Chao-Tang

Within, Without Series – Hsinchuang

37 x 56 cm

1964



張照堂

《在與不在系列 - 新莊》

37 x 56 cm

1964

Chang Chao-Tang

Within, Without Series - Banqiao

36 x 46.5 cm

1962



張照堂

《在與不在系列 - 板橋》

36 x 46.5 cm

1962

Chang Chao-Tang

Within, Without Series - Wuzhi Mountain, Hsinchu

47 x 46 cm

1962



張照堂

《在與不在系列 - 新竹五指山》

47 x 46 cm

1962

Wang Hsin

b.1941, Lukang, Taiwan

Wang Hsin took up photography at the age of 30, switching from her studies of animal husbandry and veterinary science, but has since the mid-1970s established herself as a pioneer of documentary photography in Taiwan. Between 1970-72, Wang studied commercial photography at the Nippon Photography Institute, Tokyo, but decided to focus on reportage following her graduation. Her early reportage series include 'A Trip to Wushe' (1972-73), 'Fugitive Eyes' (1972), 'Farewell, Orchid Island' (1974-75), 'On Portraits' (1975-82) and 'The Folklife of Penhu' (1979, 1989). This seminal body of work, including 14 series in total, were featured in a major solo retrospective, 'Line of Vision: Photography of Wang Hsin', at the Taipei Fine Arts Museum in 2016.

'Farewell, Orchid Island'

Returning from Japan in 1974, Wang Hsin started her long-term documentation of Taiwan's indigenous peoples. She undertook extensive field-trips into Taiwan's forested mountains and outer islands at a time when picturesque salon photography still dominated the scene, and modernist experiments were just gathering momentum. 'Farewell, Orchid Island', her most representative work, was the first comprehensive series depicting indigenous village life in contemporary Taiwan, with Wang's work focusing on the individual as well as the group, and not shying away from the complex impacts of modernity on contemporary community culture. The island opened to tourism in the 1970s, before becoming the site for a nuclear waste facility in 1982, built without the knowledge or consent of the local communities. Wang's empathetic portrayal of Tao life in this community signals the willingness to reimagine contemporary Taiwan's culture and society, and today can be read against ongoing issues of national identity, indigenous self-determination and environmental protection.

Wang Hsin

Farewell, Orchid Island - 86

41.5 x 61 cm

1974



王信

《蘭嶼再見系列 - 86》

41.5 x 61 cm

1974

Wang Hsin

Farewell, Orchid Island - 20

43.5 x 61 cm

1974



王信

《蘭嶼再見系列 - 20》

43.5 x 61 cm

1974

Wang Hsin

Farewell, Orchid Island - 54

43.5 x 61 cm

1974



王信

《蘭嶼再見系列 - 54》

43.5 x 61 cm

1974

Chuang Ling

b.1938, Guiyang, China

Chuang Ling moved to Taiwan in 1948, with his father Chuang Yan, supervisor for the troops who transported cultural relics from the Beijing Palace Museum. Chuang worked for the Taiwan Television Enterprise for over three decades, between 1965 and 2002, as a photojournalist and in several management roles. He is widely recognised as a pioneering figure in the arts, particularly for introducing international experimental theatre and films to Taiwan. He co-founded the modernist journal *Theatre Quarterly* (1965-1968) and was a founding member of the V-10 group (a.k.a. 'Group Visual-10', 1971-1986), the earliest art collective to focus on intermedia arts practice. In 2011, Chuang was awarded the 15th National Award for Arts. His recent solo exhibitions include "Soul Gazing upon Life: A Solo Exhibition by Chuang Ling" (2017-2018) at Kuandu Museum of Fine Arts, Taipei, and 'Eternal Mountains Fixed in Photographs: A Tribute to Zhuang Ling' (2019) at Pingyao International Photography Festival, China.

Portraits

Chuang Lin has advocated a 'natural and true' approach in his photographic practice, avoiding artificial lighting and staging, perhaps in response to these effects in salon photography. Rather than capturing a generalised 'life', his black and white portraits often reflect his familiarity with the sitters. His family connections to the intellectual and arts community, as well as his long career in media journalism, have enabled him to photograph a range of leading figures in relaxed and casual moments, such as the two works in this exhibition, *Chen Da* (1970) and *Hong Tong* (1975). Hong Tong, a self-taught artist who started painting in a vibrant, folk-inspired style in his fifties, is pictured in his front yard in Tainan, smoking pensively while perched on an old wooden bench, his left leg casually raised. Chuang did not yet know Chen Da when he made this portrait of the musician playing his moon lute in Yuanshan Park, Taipei. Chen would become widely known through the 1970s as Taiwan's leading folk musician, his music studied by local scholars and inspiring some of the university folk song movement. In this way, Chuang's ostensibly classic portraits also reflect shifts in cultural discourse in these decades.



Chuang Ling

Hong Tong

45.5 x 30.5 cm

1975

莊靈

《洪通》

45.5 x 30.5 cm

1975



Chuang Ling

Chen Da

48 x 32.3 cm

1970

莊靈

《陳達》

48 x 32.3 cm

1970

Juan I-Jong

b.1950, Yilan, Taiwan

Juan I-Jong is a key figure in the development and promotion of documentary photography from Taiwan. His abiding interest in the lives of everyday people began with his role as art editor of *ECHO* magazine from 1972, an English language magazine that introduced Taiwanese folk culture internationally. Between 1975-1981, Juan published dozens of photo essays on rural communities for *Families Monthly*, and from 1981 worked as a television producer for the documentary series *Travel of Images* (with Chang Chao-Tang and Australian-born cinematographer Christopher Doyle). Juan is also recognised for his work as an editor and publisher, including international acclaim for the bilingual magazine *Photographers International* (1992 to 2004). From 1988, Juan taught at Taiwan National University for the Arts for over two decades, and since 2013 has organised photography workshops in Taiwan as well as mainland China, where his publications have been highly influential. In 2016, he founded the Juan I-Jong Humanity Award for Photography, and in 2018 established a photography museum in his hometown of Yilan, in collaboration with the local government, to explore life and history in Taiwan through photography. His work has been featured in major solo exhibitions, including at the Victoria & Albert Museum, London, and the Musée d'Art Moderne de la Ville de Paris, and more recently 'Following the Heart: Juan I-Jong's Retrospective Photography Exhibition' (Taipei, 2020).

'Man and Land'

With a humanistic lens, Juan I-Jong has intimately captured rural everyday life in Taiwan through decades of rapid economic growth and urbanisation. His seminal series 'Man and Land', produced between the mid-1970s to mid-1980s, celebrated the simplicity, energy and unaffected nature of village life in Taiwan. In *Man and Land Series - Hsuhai* (1980), one of his most iconic photographs, Juan captures the silhouette of a child's carefree backflip mid-air, beside a group of friends; the black and white contrast of the land and sky become a theatrical backdrop for the silhouettes. Children at play was a common theme in Juan's works, perhaps highlighting a space in which fun and resilience reigned over the underlying uncertainties of this transformational period.

Juan I-Jong

Man and Land Series – Hsuhai

40.7 x 51 cm

1980



阮義忠

《人與土地 - 旭海》

40.7 x 51 cm

1980

Juan I-Jong

Man and Land Series - Tona

60 x 50 cm

1978



阮義忠

《人與土地 - 多納》

60 x 50 cm

1978

Juan I-Jong

Man and Land Series - Wuta

60 x 50 cm

1980



阮義忠

《人與土地 - 武塔》

60 x 50 cm

1980

Hsieh Chun-Te

b.1949, Taichung, Taiwan

With little formal education, Hsieh Chun-Te left his hometown for Taipei in 1967, where he became a photographer. Since his first solo exhibition, 'Midnight' (1969), Hsieh has remained one of Taiwan's most prolific artists. While maintaining a focus on photomedia, his broad practice encompasses photojournalism, documentary photography, commercial and fashion photography, as well as design, poetry, film, theatre and even cuisine. He was a member of the seminal V-10 group (1971- 1986) and editor of *Modern Photography* (1976). Many of his photographic series grapple with local culture, resulting in meticulous, long-term fieldwork exploring the lived experience of a spectrum of Taiwanese people, including series such as 'Land & People of My Own', 'Homeland', and 'Faces of Our Time'. He has participated in many important exhibitions, including 'TEN-KA – The Parallel Universe Of Hsieh Chun-Te', MoNTUE, Taipei (2018-19); 'Looking Back – Taiwanese Photographers' Island Gazes 1970s-1990s', The National Taiwan Museum of Fine Arts, Taichung (2018); and 'Le Festin de Chun-Te', 54th Venice Biennale Taiwan Pavilion, Venice (2011).

'Faces of Our Time'

Hsieh spent over a decade making portraits of many of Taiwan's now iconic artists, writers, performers and intellectuals, providing a glimpse into the cultural vanguard at the end of martial law. Included in *Wayfaring* are Hsieh's portraits of dancer and choreographer, Lin Hwai-Min, painter Shiy De-Jinn, and designer and photographer Ling Ming-Sheng. Unlike many portraits of Lin - who founded Cloud Gate Dance Theatre in 1973 - in action on stage, Hsieh shows him sitting alone in an indeterminate space, outdoors yet enclosed, through layers of reflective glass. By contrast, Hsieh's depiction of modernist artist Shiy is boldly performative. As a noted portraitist, and a gay man whose sexuality was known to friends yet could not be public under the era's conservative laws, Shiy is shown nude in the studio, his tort back turned to confront his own painting. For his portrait of Ling, Hsieh subverts the genre conventions by photographing the entire space, revealing the artifice of the studio. Ling is then depicted spot-lit on a plinth, like a classical *objet d'art*. Rather than shying away from the reality of Ling's physical 'handicap', an effect of spinal disease from the age of six, Hsieh's photo gives Ling a tongue-in-cheek monumentality that seems to convey his friend's complicit self-confidence.

Hsieh Chun-Te

Faces of Our Time Series - Lin Hwai - Min

60 x 50 cm

1985



謝春德

《時代的臉系列 - 林懷民》

60 x 50 cm

1985

Hsieh Chun-Te

Faces of an Era Series - Shiy De - Jinn

40.5 x 41 cm

1986



謝春德

《時代的臉系列 - 席德進》

40.5 x 41 cm

1986

Hsieh Chun-Te

Faces of Our Time Series - Ling Ming - Sheng

60 x 50 cm

1986



謝春德

《時代的臉系列 - 凌明聲》

60 x 50 cm

1986

Chien Yun-Ping

b.1958, Keelung, Taiwan

Chien Yun-Ping is a researcher, curator and photographer. Chien graduated from the Department of Japanese at Tamkang University, then studied photography at Nihon University College of Art, Tokyo, from 1983, returning to Taipei in 1985. In 1988, he founded the Sunnygate Photography Gallery to exhibit the works of senior Taiwanese photographers. Since then, Chien has been exhibiting, researching, digitalising and publishing key figures of Taiwanese photography through his projects Sunnygate Phototimes (from 1998) and database 'Insight, Taiwan' (from 2013), funded by the National Culture and Arts Foundation. In 2017, Chien became an associate professor in the Department of Culture Vocation Development in National Taipei University of Technology. In recent years, Chien has been experimenting with historical photographic techniques, according to his concept of 'post-digital, neo-classical.' His exhibition, 'Inner Landscapes: Chien Yun-Ping Alternative Photographic Processes IV', was held at Da Xiang Art Space, Taichung, in 2021.

'Lane 56, Xinyi Road Section 3'

Between 1981 and 1988, Chien Yun-Ping spent eight years photographing Taipei's Xinyi Road Section 3, then an urban slum popularly associated with criminals and gamblers. This long-term project not only captured the changing day-to-day life of this complex community, it was also witness to the shift in Chien's perception of photography from a documentary tool to a medium for self-expression. Chien originally used a 35mm compact camera to take snapshots of this rundown neighbourhood. After returning from Japan in 1985, however, he started working with a medium format (120mm) camera, a decision that benefited from his years studying photography practice at Nihon University College of Art. Departing from the position of a distant, momentary observer, Chien started learning more about the precarious community, making friends among the residents. The three works in this exhibition, *Mute Couple*, *Love* and *Puppet*, all from 1985, are good examples of this intimate turn in his work. The subjects appear relaxed, at home in front of Chien's sympathetic lens, carefully framed by their habitual surroundings with the slow, detailed view of the medium format image. This approach looked beyond the function of photography as a record, reflecting both the inner world of the photographer and that of his subjects. Chien engenders as space that is warm, yet not nostalgic, inviting us to see past the stark surroundings to the individuals within.

Chien Yun-Ping

Love

43.5 x 47.7 cm

1985



簡永彬

《Love》

43.5 x 47.7 cm

1985

Chien Yun-Ping

Mute Lovers

37.3 x 37.4 cm

1985



簡永彬

《啞巴戀人》

37.3 x 37.4 cm

1985

Chien Yun-Ping

Puppet

48.7 x 47.7 cm

1985



簡永彬

《木偶》

48.7 x 47.7 cm

1985

Yeh Ching-Fang

b. 1960, Taipei

Yeh was active as a photographer in the early 1980s. In 1983, he graduated in 'print photography' from Shih Hsin School of Journalism (now Shih Hsin University, Taipei). After completing military service in 1985, Yeh began working as a photojournalist for the *China Times Weekly* from 1986. In the late 1980s he moved between newspapers while pursuing his own creative work. He held his first solo show at Taipei's Jazz gallery in 1987, and was in the seminal 'Seeing: Taiwan Photographers Nine Perspectives' at Eslite Gallery, in 1990. From 1996, Yeh moved to Paris, partly for study and pursuing his own work, including a solo show at La Laverie Galerie in 1997. Returning to Taipei in 1998, he established the 'Yeh Ching-Fang Studio' and returned to photojournalism. In 1999 he published the photobook *Reality, Aurora, Periphery* assembling a range of photography and painting practice. In 2001, he opened a restaurant in Taipei, but died prematurely in 2005, from liver disease from years of heavy drinking.

'Towards the End of Martial Law Series'

In the transitional period of the 1980s, photojournalism had a special role chronicling monumental change. Yeh was part of a scene of young artist-photographers (including Kao Chung-Li, Hou Tsung-Hui, and others) shooting through the day, and drinking and chatting through every other night, at popular *thuann* ('stalls') in downtown Taipei. Yeh Ching-Fang's early work presciently signals the camera's role as an active agent in the cultural developments of the era. While he chronicled street protests and political conflicts with creative intensity, his personal work was frank, original, uncomplicated yet profound. He once said of photography: 'if you are saying too much, then you aren't doing enough'. *Towards the End of Martial Law Series – Taitung* (1982), aptly captures Yeh's carefree yet incisive vision, picturing a young, yawning officer; a seemingly candid moment, presciently recognising the terminal exhaustion of the martial law era.

Yeh Ching-Fang

Towards the End of Martial Law Series - Taitung

50 x 60 cm

1982



葉清芳

《解嚴前後系列 - 台東》

50 x 60 cm

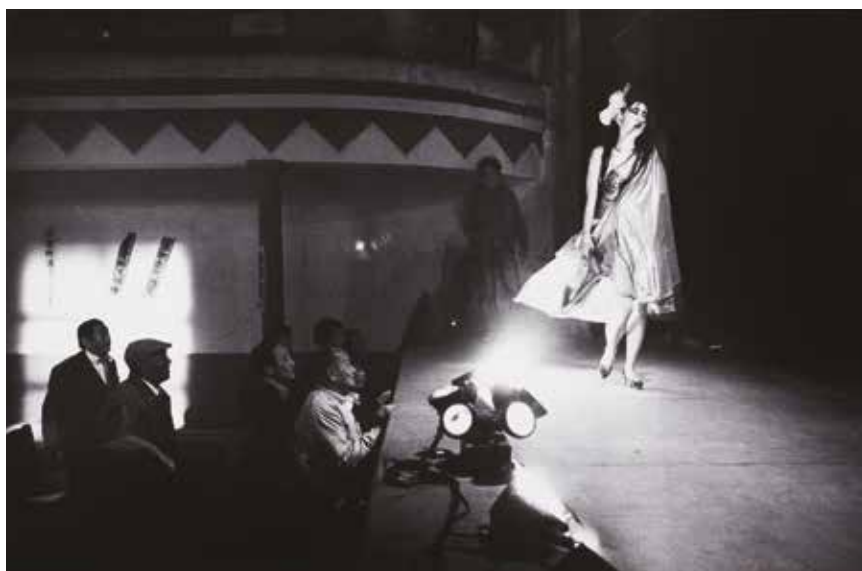
1982

Yeh Ching-Fang

Towards the End of Martial Law Series - Shengping Theater

50 x 60 cm

1988



葉清芳

《解嚴前後系列 - 昇平戲院》

50 x 60 cm

1988

Yeh Ching-Fang

Towards the End of Martial Law Series - Kaohsiung

50 x 60 cm

1986



葉清芳

《解嚴前後系列 - 高雄》

50 x 60 cm

1986

Hou Tsung-Hui

b.1960, Kaohsiung, Taiwan

Without any formal training, Hou Tsung-Hui's photography career began with his 1983 photos documenting patients in a mental asylum operated by the Longfatang Buddhist temple in Kaohsiung. He went on to photograph the working conditions of labourers at Kaohsiung Harbour in his 'Shipbreaking Factory' series (1985), and the life of indigenous people in the city in his 'Urban Indigenous' series (1985-1986). From 1987, Hou worked as a photojournalist for *Renjian* magazine and *Independence Evening Post*, reporting on various social issues, with a particular sensitivity towards marginalised groups. Since the late 1980s, Hou's works have been in numerous group exhibitions in Taiwan and internationally, including most recently in 'Survival of the Exceptional' (2020-21) at Tainan Art Museum.

'Longfatang'

Having spent time at the asylum in 1981, when he was suffering from depression, Hou Tsung-Hui's 'Longfatang' series possesses an insider's perspective on the psychological state of patients and the facility's unorthodox treatments. While Hou's other series more directly expose issues of social injustice in a documentary vein, this series was originally made for a corporate medical magazine, published for Taiwanese physicians. Hou seems to convey his own experience in the dynamic, candid way he photographs the patients, with an unsettling sense of movement produced by slower shutter speeds and his unsteady camera. The life-size prints exhibited offer an intense encounter with the subjects and the sombre, aimless space of the asylum. The graphic distortions in these images, which enhance the effect, actually result from mould and other damage, as Hou didn't develop the film until two years after it was shot. The 'Longfatang' series is a document of an asylum that is no longer operating, but like much of Hou's later work, it also offers a glimpse of the darker, unsettling aspects of Taiwan's decades of rapid growth.

Hou Tsung-Hui

Longfatang Series - 6

112 x 158 cm

1983



聰慧

《龍發堂系列 - 6》

112 x 158 cm

1983

Hou Tsung-Hui

Longfatang Series - 8

42 x 60 cm

1983



侯聰慧

《龍發堂系列 - 8》

42 x 60 cm

1983

Hou Tsung-Hui

Longfatang Series - 2

158 x 112 cm

1983



侯聰慧

《龍發堂系列 - 2》

158 x 112 cm

1983

Lien Hui-Ling

b.1961, Taipei, Taiwan

Lien Hui-Ling graduated from Shih Hsin School of Journalism (now Shi Hsin University) in 1981. Between 1982 and 2015, she worked as photojournalist and photo editor for magazine and news outlets such as *Teacher Chang* and *China Times Weekly*, before turning to freelance photography since 2016. In her years working for *Teacher Chang*, Taiwan's first popular psychology magazine, Lien created many experimental images through dark-room manipulation to demonstrate different psychological states for the magazine. Lien was included in the groundbreaking exhibition 'Seeing: Taiwan Photographers Nine Perspectives', curated by Chang Chao-Tang in 1990. Yet, unlike most of the other photographers in this exhibition, Lien subsequently withdrew from an independent artistic practice to focus on her career as a photojournalist and photo editor.

Animals

Lien Hui-Ling's work often explores inner, psychic states of mind, offering a distinct perspective on society at this time. She believes that "Photography not only represents things that are 'visible', it makes things visible." In contrast to most of her peers, who focused their attention on representing 'local' people and landscapes, Lien had an acute eye for animals, portraying them in unconventional, unsentimental ways. In the works generously loaned from Lien for this exhibition, we see the strange juxtaposition of an alert guard dog in the distance with a women's blurred face in the foreground, a drenched cat and a wide-eyed dead pig, killed to be roasted as a ritual offering. All familiar, domestic animals, Lien notably pictures them at their eye-level, conveying a complex pathos and uneasiness, or simply raw life, beyond well-rehearsed cultural and political narratives. Amid the traditional realist or modernist approach of photography circles at the time, Lien's work manages to capture the shadowy presence of the White Terror era.

Lien Hui-Ling

Taitung

40 x 51 cm

1989



連慧玲

《台東》

40 x 51 cm

1989

Lien Hui-Ling

Kaohsiung

40 x 51 cm

1987



連慧玲

《高雄》

40 x 51 cm

1987

Lien Hui-Ling

Bathed Kitten

40 x 51 cm

1989



連慧玲

《洗澡的貓》

40 x 51 cm

1989

Hsieh San-Tai

b.1958, Penghu, Taiwan

Hsieh San-Tai has worked over many decades as a leading photojournalist for progressive newspapers in Taiwan, including *Independence Evening Post*, which he joined in 1987, the year martial law was officially lifted. In recent years, Hsieh has continued documenting Taiwan's vibrant civil society movements, particularly on issues such as labour and minority rights, as well as environmental protection. His photographic series have been exhibited in solo exhibitions including 'Taiwan Style' (2016) and comprehensive group exhibitions, such as the seminal 'Looking Back: Taiwanese Photographers' Island Gazes 1970s-1990s', curated by Chang Chao-tang and Shen Chao-Liang, which was shown in both Taiwan and Japan in 2018. His recent photobooks include *Howling 1989* (2019), featuring previously unpublished photos of the protests he took on assignment in Beijing in 1989, and *Salty Mists: In Memory of Penghu* (2020), a reflection on his birthplace.

Social movements

Hsieh San-Tai has been documenting social movements and marginalised groups in Taiwan since the 1980s. Through the camera, he has cast his radical gaze over social and political transformation in Taiwan, particularly after the lifting of martial law. The works in this exhibition are examples of how Hsieh's photographs break with conventional documentation of protests; there are no raging faces, raised fists or chorus of political slogans. The images are calm or solemn, at times even relaxed, betraying an insider's familiarity with the ebb and flow of such events, including a protest for Hakka language rights or a standoff with riot police during an independence protest. *Temporary Baseball Field* (1989), however, shows a cheerful street scene of children playing baseball in the road after rain. A closer look reveals the source of the calm: the road is deserted due to a protest and police blockade in the distance. Prioritising the flow of everyday life, this image highlights Hsieh's ability to convey intimate, personal narratives within the grand spectacle of social and political struggle.

Hsieh San-Tai

Taiwan Independence Movement

38 x 56 cm

1989



謝三泰

《新國家運動遊行》

38 x 56 cm

1989

Hsieh San-Tai

Temporary Baseball Field

56 x 38 cm

1989



謝三泰

《臨時棒球場》

56 x 38 cm

1989

Hsieh San-Tai

Give Me Back My Hakka Language! Movement

38 x 56 cm

1989



謝三泰

《還我客家語遊行》

38 x 56 cm

1989

Ho Ching-Tai

b.1956, Busan, South Korea

Ho Ching-Tai has had a career as a photojournalist spanning three decades, in which he has captured all levels of Taiwanese society. Ho graduated from the Department of Philosophy, National Chengchi University in 1982. He has worked for leading news outlets, including as a photojournalist for *CommonWealth Magazine*, *China Times Weekly*, *Min Sheng Bao* and others; as photography editor or director for *Playboy* (Chinese edition), *Smart Business Weekly*, and *Unique Business Weekly* (digital edition), and is currently deputy editor of *Ming Bao Weekly*. In his artworks, however, Ho has drawn attention to those he considers 'victims' in contemporary Taiwan, including the urban poor in his series 'Shadowed Life' (1987–1990), survivors of political persecution in 'The File of White Terror' (1990–1991), and mamed labourers in 'Industrial Injury' (1994–1995). Beyond his photography, he also works with NGOs and others to support such communities and advocate for their rights. In 2003, he was awarded the 7th Taipei Cultural Award.

'Shadowed Life'

'Shadowed Life' was first exhibited at Xiamen Gallery in 1990, and soon published as a photobook. Ho has said his familiarity with successful social and business figures as a photojournalist on the contrary led to his awareness of those much less fortunate, inhabiting the same city. For 'Shadowed Life', Ho made portraits of people at the 'bottom' of Taipei society in the years following the end of martial law, which might outwardly seem a 'freer', post-boom metropolis. While Ho's later series would employ more experimental compositions, in 'Shadowed Life' he deploys the classic portrait genre to recognise these otherwise forgotten, nameless people, picturing them on their own terms, at eye level, and each identified by name. Conveying a fragile dignity rather than pity, Ho's portraits do not claim to reveal the complexity of these peoples' circumstances, but instead insist on their right to be recognised.

Ho Ching-Tai

Shadowed Life Series - Mrs Fu

60 x 50 cm

1987-1990



何經泰

《都市底層系列 - 傅老太太》

60 x 50 cm

1987-1990

Ho Ching-Tai

Shadowed Life Series - Liu Chin-Chung

45.5 x 45.5 cm

1987–1990



何經泰

《都市底層系列 - 劉進忠》

45.5 x 45.5 cm

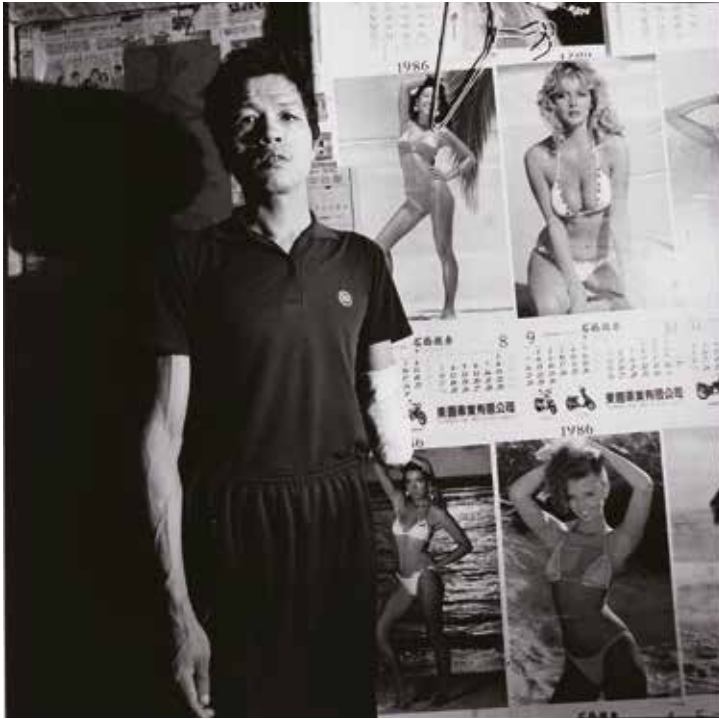
1987–1990

Ho Ching-Tai

Shadowed Life Series - Hsu Wang-Ku

45.5 x 45.5 cm

1987-1990



何經泰

《都市底層系列 - 許岡顧》

45.5 x 45.5 cm

1987-1990

Kao Chung-Li

b. 1958, Taipei

Kao Chung-Li graduated from the National Taiwan University for the Arts in 1979. He originally pursued sculpture, an interest he had developed at senior high school. In 1976, one of his works won first prize for sculpture in the 71st Taiwan Provincial Fine Arts Exhibition. Due to photography's low status in the academy, he initially considered it too 'easy' but later became fascinated by its ontological complexity. In 1983, he held his first solo exhibition at Taipei's American Cultural Centre. Though labelled 'photography' it featured numerous mixed-media works, combining photographs with X-rays, polaroids, illustrations and cast relief (all iterative technologies), alongside slide monitors, cameras on tripods, live video loops and other imaging devices – setting the tone for a practice that forms a strongly political media archaeology. From the mid- to late-1980s, Kao made experimental films in Super 8 and then Single 8 format, winning a total of seven Golden Harvest Awards. Kao was part of seminal group exhibitions including 'The Living Clay 1' (1986), and 'Seeing: Taiwan Photographers Nine Perspectives' (1990). His unique works have been exhibited widely in Taiwan and internationally, including 'Rewind_ Video Art in Taiwan 1983–1999', Kuandu Museum of Fine Arts, Taipei (2015). Kao has published essays on his work in relation to media and photography histories, including *Watching Time Watching* (2010) and *Image-Voiceover-Image: Unconscious Light Theory & Photography Ambassador* (2011).

'Body and Soul' series

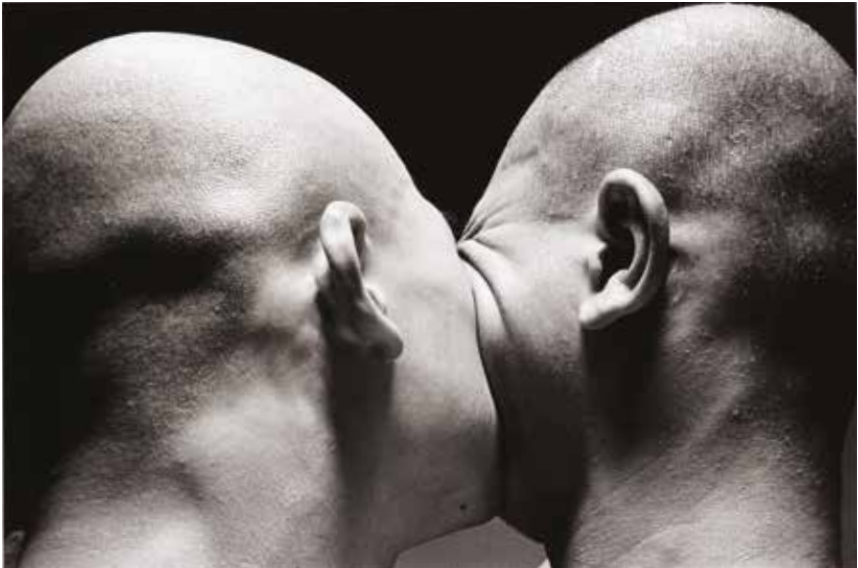
Described by friend and fellow photographer Chang Chao-Tang as a 'sudden clap of thunder in the 1980s', Kao's 'Body and Soul' series began shortly after his first solo exhibition. Kao, who had just started working as a photojournalist, was sent to cover one of the Haishan mine explosions of 1984, an experience that would contribute to his awareness of the power of photographic images to extend and reproduce violence, while making it more readily consumable. Writing about the 'Body and Soul' series, Kao noted the shock of witnessing the scenes of destruction at the mine, amid the frantic searching of rescue workers, the stench and stream of dead bodies. In 'Body and Soul' Kao presents the body in as less familiar, seemingly primordial vessel, between flesh and stone, organic and inorganic, without a legible identity of age or gender. In *Body and Soul Series – 4*, a body sits at a table on which is apparently served up a sculpted face, like a death mask, a motif that had featured in Kao's earlier 1983 solo exhibition. There is perhaps a parallel between relief sculpture and photography as iterative processes, reflecting a critical pursuit of 'copying' and remediation in Kao's work. Similarly, *That Photograph* (1984), one of Kao's award-winning experimental films, is a meditation on an image of mourning from Joseph Koudelka's 1963 series 'Gypsies'. Kao's bricolage is a strategic intervention into the colonial history of images and imaging practices.

Kao Chung-Li

Body and Soul Series - 2

34 x 51 cm

1987



高重黎

《肉身與魂魄系列 - 2》

34 x 51 cm

1987

Kao Chung-Li

Body and Soul Series - 4

34 x 51 cm

1989



高重黎

《肉身與魂魄系列 - 4》

34 x 51 cm

1989

Kao Chung-Li

Body and Soul Series - 7

34 x 51 cm

1986



高重黎

《肉身與魂魄系列 - 7》

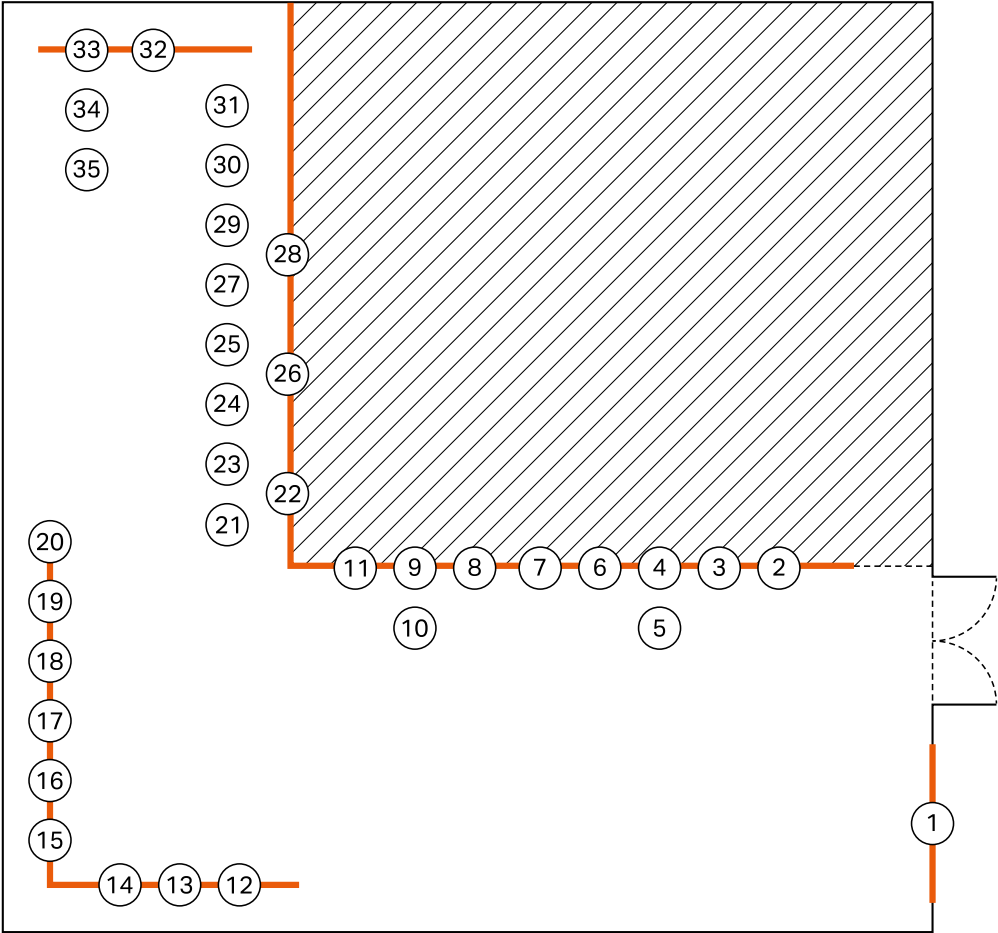
34 x 51 cm

1986

EXHIBITION MAP

- 01 Chang Chao-Tang
Within, Without Series - Hsinchuang
1964
- 02 Chang Chao-Tang
Within, Without Series - Banqiao
1962
- 03 Chang Chao-Tang
Within, Without Series
- Wuzhi Mountain, Hsinchu, 1962
- 04 Wang Hsin
Farewell, Orchid Island - 86
1974

- 05 Wang Hsin
Farewell, Orchid Island - 20
1974
- 06 Wang Hsin
Farewell, Orchid Island - 54
1974
- 07 Chuang Ling
Hong Tong
1975
- 08 Chuang Ling
Chen Da
1975



09 Juan I-Jong
Man and Land Series - Hsuhai
1980

10 Juan I-Jong
Man and Land Series - Tona
1978

11 Juan I-Jong
Man and Land Series - Wuta
1980

12 Hsieh Chun-Te
Faces of Our Time Series
- Lin Hwai-Min, 1985

13 Hsieh Chun-Te
Faces of Our Time Series - Shiy De-Jinn
1986

14 Hsieh Chun-Te
Faces of Our Time Series
- Ling Ming-Sheng, 1986

15 Chien Yun-Ping
Love
1985

16 Chien Yun-Ping
Mute Lovers
1985

17 Chien Yun-Ping
Puppet
1985

18 Yeh Ching-Fang
Towards the End of Martial Law Series
- Taitung, 1982

19 Yeh Ching-Fang
Towards the End of Martial Law Series
- Shengping Theater, 1988

20 Yeh Ching-Fang
Towards the End of Martial Law Series
- Kaohsiung, 1986

21 Hou Tsung-Hui
Longfatang Series - 6
1983

22 Hou Tsung-Hui
Longfatang Series - 8
1983

23 Lien Hui-Ling
Taitung
1989

24 Lien Hui-Ling
Kaohsiung
1987

25 Lien Hui-Ling
Bathed Kitten
1989

26 Hou Tsung-Hui
Longfatang Series - 2
1983

27 Hsieh San-Tai
Taiwan Independence Movement
1989

28 Chien Yun-Ping
Love
1985

29 Hsieh San-Tai
Give Me Back My Hakka Language!
Movement, 1989

30 Ho Ching-Tai
Shadowed Life Series - Mrs Fu
1987-1990

31 Ho Ching-Tai
Shadowed Life Series - Liu Chin-Chung
1987-1990

32 Ho Ching-Tai
Shadowed Life Series - Hsu Wang-Ku
1987-1990

33 Kao Chung-Li
Body and Soul Series - 2
1987

34 Kao Chung-Li
Body and Soul Series - 4
1989

35 Kao Chung-Li
Body and Soul Series - 7
1986

Australian Centre on China in the World

30 July
28 October
2021

Curated by Shuxia Chen
and Olivier Krischer

Building 188, Fellows Lane,
The Australian National University,
Canberra, ACT 2601

Chang Chao-Tang, Chien Yun-Ping,
Chuang Ling, Ho Ching-Tai,
Hou Tsung-Hui, Hsieh Chun-Te,
Hsieh San-Tai, Juan I-Jong,
Kao Chung-Li, Lien Hui-Ling,
Wang Hsin, Yeh Ching-Fang.



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Shuxia Chen is an art historian and curator of Asian art. Her research focuses on modern and contemporary Chinese photography, artist groups, and socialist and post-socialist visual culture. Shuxia's research has been published in books, peer-reviewed journals, exhibition catalogues and art magazines, such as *Trans Asia Photography Review*, *Yishu: Journal of Contemporary Chinese Art*, and *Artforum*. Shuxia is working on two book projects: *A Home for Photography Learning: the Friday Salon, 1977-1980* (Shanghai Literature and Art Publishing House, 2021), and *Chinese Toggles: Culture in Miniature* (Sydney: Power Publications, 2023). She is currently a curator at the University of Sydney Chau Chak Wing Museum, as well as a sessional lecturer at the University of New South Wales School of Art and Design and the National Art School.

Olivier Krischer is a historian of Asian art and visual culture interested in the creative navigation of social, political and environmental transformation. He is a Visiting Fellow at the Australian National University and an Honorary Associate at the University of Sydney, where he convenes the Sydney Asian Art Series. From 2018-2020, he was Deputy and Acting Director of the University of Sydney China Studies Centre, and in 2017 was a Visiting Fellow in the Institute for Modern History, Academia Sinica, Taiwan. He is the editor and author of *Shades of Green: Notes on China's Eco-civilisation* (2020, edited with L. Tomba), *Zhang Peili: from Painting to Video* (ANU Press, 2019), 'Asian Art Research in Australia and New Zealand: Past, Present and Future', *Australia & New Zealand Journal of Art* (2016, edited with S. Whiteman), *Asia through Art and Anthropology: Cultural Translation Across Borders* (2013, edited with F. Nakamura, M. Perkins). His curatorial projects include *Wei Leng Tay: Abridge* (2021); *Zhang Peili: from Painting to Video* (2016, co-curated with Kim Machan), *Wei Leng Tay: The Other Shore* (2016), and *Between: Picturing 1950-60s Taiwan* (2015).

EXHIBITION PUBLIC PROGRAM

Please visit the exhibition webpage
for the latest public program.
Registration essential for all events.

27
July
8pm

FILM SCREENING

Detention

返校

103 mins, 2019 (M),
dir. John Hsu 徐漢強



29
July
3:30pm

PUBLIC LECTURE

*Rethinking Modernist and
Realist Photography
in 1970s Taiwan*

Professor Kuo Li-Hsin 郭力昕,

National Cheng-chi
University, Taiwan



31
July
3:30pm

PANEL DISCUSSION

*Photography publications
of the 1970s-80s: Australia
and East Asia compared*

Shuxia Chen,
Lee Wei-I,
Martyn Jolly
and Olivier Krischer



SHUXIA CHEN



LEE WEI-I



MARTYN JOLLY



OLIVIER KRISCHER

28
Aug

10:30am

GUIDED TOUR



28
Aug

3:30pm

SPECIAL SCREENING:
A Brighter Summer Day
牯嶺街少年殺人事件

237mins, 1991 (M),
dir. Edward Yang 楊德昌



25
Sep

2:30pm

GUIDED TOUR



25
Sep

3:30pm

FILM SCREENING:

*BF*GF*
女朋友。男朋友

106mins, 2012 (M),
dir. Yang Ya-che 楊雅喆





Australian Centre on China in the World

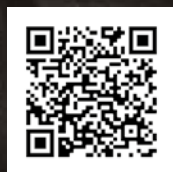
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