

那時大家都停經 蔡孟璇個展

None of us had period then
a solo exhibition of Tsai Mong-Hsuan

展期 DATE | 2022.5.21-6.26

開幕 OPENING | 2022.5.21(六)15:00

座談娓娓道來 | 2022.6.11(六)16:30 與談人 | 童詠璋 (藝評人 · 曾任《典藏 ARTouch》編輯)

座談鴻圖大展 | 2022.6.25(六)15:00 與談人 | 黃建宏 (策展人 · 關渡美術館館長)

大舌頭的蘿莉塔妹妹說得對
一直難過也不是辦法
但她還是就這樣看完一堆難過的事
怎麼願意
怎麼肯
穿過一陣陣風沙之後出來告訴大家
這麼苦何必
按圖勒索記憶

苦的我們都知道了
但我真的有那麼知道嗎
不知道又怎麼樣
要知道的是什麼
跟著細節摸著石頭過河過了一遍又一遍之外
到底為什麼還想過河
少一點點無知還是無知
想知道痛知道別人的痛
免得不知天高地厚不知好歹廉恥
天花板太低的時候知道低頭彎腰

樂園
一座不收你門票的樂園
色彩鮮豔
景致獨特
花開花落
來來去去
樂園裡有回憶
回憶是別人的回憶加上一些我的
在此我們歡慶
歡慶時光不再
還好時光荏苒不必再
有埋人的草綠
有哀悲的樓閣
你來這裡探險
真的是好險
不是我

一日，我因故前往台北市獅子林大樓，而深受這彷彿塵封了一個時代的空間吸引。當時僅有耳聞過這大樓的「鬼故事」，卻渾然不知它的前世今生，而它的原址正是白色恐怖時期保安司令部保安處看守所（東本願寺）。我從而意會到，由於受到長期的政治壓迫，在日常的語境中，面對不義遺址，我們竟只能將對威權無從掌控的恐懼，寄予對神鬼的敬而遠之。「那時大家都停經」取名源自於《流麻溝十五號：綠島女生分隊及其他》一書。在書中，曾受白色恐怖時期羈押於保安處，也就是獅子林商業大樓原址的女性受難者們，皆不約而同的在訪談中提到，身陷囹圄的彼時，發現彼此都沒有來月經，直截地反映了受關押的身心處境。

本展將影像部分以獅子林商業大樓內部現況以及六張犁政治受難者公墓為兩主軸。前者為當年許多被指控為政治犯者受關押的起點，後者則是許多政治犯在世間的最後一站。亦使用若干非遺址拍攝的影像，作為非地緣性的政治生活想像與探討。聲音作品則藉由採集的台北市凌晨四點錄聲，以記憶當時執行處決的凌晨四點，將亡者生前最後的聲景埋藏在觀者的身體知覺中。

We are not even aware of ourselves biting our lips, rubbing our feet under the chair, and being under water. None of us had period then in Lion's Plaza. As a trade-off, 12 years later when we say "lights off!" The lights go off. Being frightened, we all stay quiet and look away from each other. Even though we understand that a profile is not a person, a mask won't cover the conspiracy and an insecure security secures our imagination and properties.

What is after me is not a spy. That island used to be a wonderland of butterflies. Because we remember the route to the Grounds, by tracing the smell of human residues. These memories are later transformed into genetic codes, an inherited sense of the whole species. Human's exploitation, you said. Sitting on the trees we watch our flashbacks replay around the globe.

When it rains, it pours. The leakage has formed a lake of boiling hot soybean milk, so we decide to sell it to make a living. Our all-time-favourite, "The river of frozen blood" is now available in the store again. According to the blacklist on my hand, you will get an unprecedented-crisis-limited edition delivered straight to your door without contact. Yes technically we always stay seamlessly connected by the map which says there's no light in the end of the tunnel.

This exhibition is based on the story of Lion's Plaza, which is known for its haunted stories and suppressed history. It is said that many people fall ill as soon as they enter the building. Located in the heart of Taipei, an area of youth culture and tourists, Lion's Plaza was one of the most promising urban projects built in the 70s. While just within few years of its grand opening, numerous fires, suicides, gun-shots had made the building a notorious crime hub. Rising on the site of previous Taiwan Garrison Command, where had imprisoned and executed innocent citizens under political accusations, Lion's Plaza bears the covered brutal history of authoritarian enacted by the political party "Kuomintang" (KMT).

After WWII, KMT was soon defeated by the Chinese Communist Party and retreated to the small island Taiwan from mainland China. With accumulated anger of injustice brought by the KMT, outraged Taiwanese started a protest after a policeman shot an old lady dead on the street. The protest led to a bloody massacre by military force of KMT, between 5,000 and 28,000 people were killed in one day, followed by an imposed martial law lasted for 38 years, which is the second longest in human history after Syria. During this period of time, around 140,000 people were imprisoned and about 4,000 were executed under the accusation of being against the government. Some of these bodies were lost after the executions, only until recently, their roughly made tombs were found on a deserted mountain field under wild grass. As the dictator, Chiang Kai-Shek, claimed that he would rather have killed a hundred innocent people not to risk missing one protagonist. This part of history remains a taboo in public even until today and the KMT still wins 1/3 seats in the recent election in 2020.

"None of us had period then" names after six innocent women who were confined in Taiwan Garrison Command, where Lion's Plaza locates. While one was sentenced, the five survived mention that no women had period coming when in captivity, which indicates their terrible physical and mental condition in confinement.

蔡孟璇，1989 年出生於台北，現居於台北。在 2018 年於荷蘭 Sandberg Instituut 取得藝術碩士後，便致力於攝影、錄像、文字、表演與書法等媒材的藝術創作。於道志在明無明，於德據以相機或筆，於藝悠遊如舞者，於仁依娛人自娛。台大心理系畢，曾共同創辦波綠舞蹈劇場。

Tsai Mong-Hsuan (1989, Taiwan), is an artist who lives and works in Taipei. Her practices reacts on daily life encounters, with her body trained as a dancer, her hands holding a camera or a brush, and her brain thinks like a child or her mom. Her works can be read as pursuits of joyfulness and insistence on free, open and airy mode of being. Her seeming work's poetry or lyricism are quite informed, stemming from different registers of thinking. She holds a Master degree from Sandberg Institute in Amsterdam since 2018 and a Bachelor degree in Psychology of National Taiwan University. She had co-founded Green-Wave Dance Theatre group from 2008 to 2013.

那時大家都停經 蔡孟璇個展 作品清單

編號	作品名稱	尺寸	材質	年份	
1	無題 (億珠名店)	102.7 X 77 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, nails	2020	
2	無題 (隧道)	102.7 X 77 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, nails	2020	
3	無題 (頭像)	22.7 X 16.2 cm	chromogenic print on Kodak Endura matte paper, mounted on 1mm alupanel, in MDF frame	2020	
4	無題 (三)	77.6 X 58.2 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, in MDF frame	2020	
5	無題 (界)	102 X 76 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, nails	2020	
6	無題 (地圖)	78.6 X 53.6 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, in MDF frame	2020	

7	無題 (竹)	23.8 X 16.7 cm	chromogenic print on Kodak Endura matte paper, mounted on 1mm alupanel, in MDF frame	2020	
8	無題 (地)	102.7 X 77 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, nails	2020	
9	無題 (蝴蝶)	77.6 X 53.6 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel	2020	
10	無題 (私人物品)	102.7 X 77 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, nails	2020	
11	無題 (參)	102.7 X 76 cm	chromogenic print on Kodak Endura glossy paper, mounted on 1mm alupanel, nail	2020	
12	凌晨四點	無	單軌音源	2020	
13	原文	60 X 80 X 78 cm	紙	2022	