



Fringe Taiwan

Chien-Wen Lin

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這本書裡揀選的照片，大多取材自我從 2019 年至今用底片拍攝的台灣日常生活，但也包含一些可以追溯到 2016 年的生活紀錄。台灣通過婚姻平權法案《司法院釋字第七四八號解釋施行法》後，對待性別平權意識的社會氛圍有很大的轉變，我有幸可以生活在這個時代，紀錄這個歷史時刻前後的社會風氣變遷，進而透過編輯這八年內日常片段觀察到的靜物、肖像和場景，從攝影書的翻閱過程中呈現自我身份認同的轉變感受。

取名「邊緣台灣 Fringe Taiwan」，反映了我對自身性向認同長期以來的探索和質疑。我最早發現自己是順性別男同性戀者是在幼稚園六歲時，我總是和一位男孩形影不離，午餐時也常想坐在他旁邊，直到有天被老師制止。這次事件讓我理解到老師對於孩子之間親密關係的態度，意味著男孩和男孩之間的緊密相處是不被大人們允許的。隨著年齡增長，我閱讀了大量與同性戀相關的文學作品，吸收了各種與性別認同相關資訊，逐漸意識到這樣的關係在社會中被視為邊緣且禁忌，與所謂的「正常」人不同。

身而邊緣：這些經歷因身份認同帶來挫折與壓抑，儘管從知識中理解性別認同存在於光譜上的事實，潛意識中仍然會自我批判，檢視自己是否符合家人和社會的期待，並質疑自己是否是個錯誤的存在。在接觸 LGBTQ+ 的性取向多樣性概念之前，感覺就像長期活在《1984》小說中的雙重思想狀態。這樣的狀態類似於認知失調、認知扭曲或精神分裂等生明白

理疾病，這些疾病通常源於現實中的心靈創傷，為了逃避現實而接受了大量錯亂邏輯，以緩解心理上的不適。生在台灣：我的身份認同與在台灣的成長經驗密切相關。台灣作為一個民主制度完善的政治主體，卻未獲得國際社會的廣泛承認。由於中華人民共和國（PRC）主張對台灣的主權，國際社會普遍只承認中華人民共和國，忽視了台灣已具有獨立主權的事實。正是因為台灣在國際上的邊緣處境，使得我們的社會不斷的與不同的文化價值觀融合，像是居住在台灣的原住民、歷史上的殖民者以及當代新移民，這一切的歷史進程使得成長在這片土地上的我，學會包容相異的意識形態，尊重多元的文化信仰。

我將這兩種邊緣性象徵性地放置於書的左右兩端，用實體翻閱的方式隱喻我在構建身份認同的生命經驗中所體驗到的雙重邊緣性感受。所有影像以一張張底片掃描成數位影像的形式，展示靜物、肖像和場景，挖掘隱藏在台灣日常生活邊緣角落中的各種不完「美」的生命力。這些影像主體彰顯 LGBTQ+ 群體經常透過身體展現作為一種政治表態，對抗生命經驗中遇到的種種不平等、歧視、打壓。同時，這些影像也暗喻身為台灣人身份認同在國際社會上邊緣處境的狀態，反映出台灣在面對中華人民共和國的文攻武嚇和打壓時，我們用多元文化的包容力作為反擊。

林建文，1987 年出生於台灣台北。2012 年從實踐大學畢業後，前往紐約視覺藝術學院（SVA）攻讀 MPS 時尚攝影系所。回到台灣後，他於 2017 年與藝術家登曼波共同創立了波文映畫社影像工作室，探索了時尚攝影作為主流美學文化的表達形式，如何在影像中實踐性別平權理念，同時結合台灣的俗艷美學。

近期的個人作品，林建文從他的順性別男同性戀者身份出發，從 LGBTQ+ 的認同視角，透過捕捉日常生活中的靜物、肖像和場景等微小痕跡，利用不同的時空與敘事影像，試圖實驗這些關於時間的切片，並探索不同時空的影像如何重組成為一個新的事實（重現）。他藉此挑戰或驗證影像是否如同我們直覺想像中般「美」，拼湊出身份認同的轉變，並在感受生命歷程中處於社會邊緣的衝突與掙扎過程中，呈現了構建身份認同經驗中邊緣性的抽象感受。

在過去半年整理本書照片的過程中，我感受到這些影像如同星河中的星星，在浩瀚的宇宙中散發著微弱的光芒。它們各自獨立存在於邊緣的宇宙中，但當我們抬頭望去，邊緣竟能組成一個宛如銀河的全貌，像是燃燒著生命的美，宛如一顆迪斯可球高速旋轉中繽紛刺眼的挑戰你直視它所反射出的各種光芒。這使我想起台灣的顏色與日常場景，充滿張狂的、飽和度過高的俗艷色彩，充滿濕度的灰藍色，於街道上散落、已顯現斑駁質感的各式物件。這些邊緣的靜物、肖像和場景理所當然的存在著，各自強韌的散發出生命力。我是個用照片檢破銅爛鐵的職人，珍視著檢回來的不完「美」。我漂流在邊緣宇宙的日子中直到這幾年才豁然開朗，明白邊緣既是你，也是我，那些瞬間，我彷彿也在宇宙黑洞邊緣的垃圾堆中把自己找回一點點。

本書也獻給米咕嚕、BoBo、小喬、紅尾、Eden 和因為身分認同的過程裡而感受到壓迫、掙扎、孤獨的朋友；出現在本書裡所有的朋友和家人。邊緣是你，是我，有你，有我才有這本書的誕生。



## Fringe Taiwan Preface

The photos selected for this book are drawn from my film photography of everyday life in Taiwan primarily from 2019 to the present. Since Taiwan passed the Marriage Equality Act ("Act for Implementation of J.Y. Interpretation No. 748") there has been a significant shift in societal attitudes towards gender equality. I feel fortunate to live in this era and document the social changes before and after this historic moment. Through editing these fragments of daily life of the past eight years, I've observed my evolving sense of self-identity, flipping through the photobook.

The name Fringe Taiwan reflects my long-standing exploration and questioning of my sexual identity. I first realized I was gay at the age of 6 in kindergarten. I was inseparable from a boy and often wanted to sit next to him during lunch, until one day the teacher stopped me. The incident made me understand that the teacher's attitude towards such relationships implied that close interaction between boys was forbidden by adults. As I grew older, I read a large amount of literature related to homosexuality and gender identity. I came to realize such relations were taboo in society, which made me feel different from the so-called "normal" people.

Being Fringe: These experiences brought repression and frustration due to my identity. Despite my understanding that gender identity exists on a spectrum, I criticized

myself subconsciously, questioning whether I met familial and societal expectations and wondering if I was a mistake. Before encountering the concept of LGBTQ+ and the diversity of sexual orientation, it felt like living in a state of doublethink from Orwell's 1984. This state is similar to cognitive dissonance/distortion, conditions usually caused by real-life psychological trauma in which one accepts a large amount of chaotic logic to escape reality and alleviate their psychological discomfort.

My identity is closely linked to my formative years in Taiwan, during which I gradually developed my sense of Taiwanese identity. As a political entity with a well-established democratic system, Taiwan has not gained widespread recognition from the international community. Because the People's Republic of China (PRC) claims sovereignty over Taiwan, the international community generally only recognizes the PRC, ignoring Taiwan's already independent sovereignty. It is precisely because of Taiwan's international marginal position that our society continually integrates different cultural values, such as the indigenous people living in Taiwan, historical colonizers, and new immigrants. Growing up on this land, this historical practice taught me to tolerate different ideologies and respect diverse cultural beliefs.



I symbolically place my LGBTQ+ and Taiwanese identities at the book's ends, reflected in its left-to-right reading design, using the physical flipping process as a metaphor for the dual marginality I experienced in constructing my identity. All images are scanned from film negatives into digital images, showcasing still lifes, portraits, and scenes, exploring the imperfect vitality hidden in the marginal corners of everyday life in Taiwan. The subjects of the images highlight how the LGBTQ+ community often uses their bodies as political statements to fight against various inequalities, discrimination, and oppression in their lives. At the same time, these images also represent the marginal status of Taiwanese identity in the international community, reflecting how Taiwan uses the inclusiveness of multiculturalism as a counterattack against the PRC's intimidation and suppression.

In the past six months of organizing this book, I felt these images were like stars in the galaxy, emitting faint light in the vast universe. They each exist independently in the marginal universe, but when we look up, the margins can form a complete picture like a galaxy, burning with the beauty of life, like the dazzling lights of a spinning disco ball challenging you to look directly at the various reflections. This reminds me of the colors and everyday scenes of Taiwan, filled with bold, overly saturated colors, humid gray-blue, and various objects scattered on the streets in a

texture. These marginal still lifes, portraits, and scenes exist naturally, each radiating their own vitality. I am a craftsman who collects bits and pieces through photos, cherishing the imperfections I collect. In my days drifting in the marginal universe, I only recently realized that the margins are both you and me. In these moments, I seem to find a little bit of myself in the trash heap at the edge of the black hole of the universe.

This book is also dedicated to Mi Gu Lu, BoBo, Xiao Qiao, Red Tails, Eden, and friends who have felt oppressed, struggled, and lonely in their process of identity formation; to all the friends and family who appear in this book, the margins are you and me, and it is with you and me that this book is born.

## Chien-Wen Lin

Chien-Wen Lin was born in Taipei, Taiwan in 1987. After graduating from Shih Chien University in 2012, he pursued an MPS in Fashion Photography at the School of Visual Arts (SVA) in New York. Upon returning to Taiwan, he co-founded MW studio TW with artist Manbo Key in 2017. Together, they explored how fashion photography, as an expression of mainstream aesthetic culture, can embody gender equality principles while integrating Taiwan's vibrant aesthetics.

In his recent personal works, Chien-Wen Lin draws from his identity as a cisgender gay man and approaches his projects from an LGBTQ+ perspective. By capturing small traces of everyday life such as still lifes, portraits, and scenes, he experiments with how images from different times can be reassembled to form a new reality. Through this process, he challenges whether images are as intuitively "beautiful" as we imagine. He also expresses the abstract feelings of marginality experienced in the struggles of identity construction throughout one's life journey.

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Author / Publisher: Chien-Wen Lin

instagram > cwl\_photo

email > info.cwlphoto@gmail.com

website > chienwenlin.com

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