



立方計劃空間
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虛擬

生肉

如何重構
被抹滅的
台灣越南難民營

VIRTUALITY EMBODIED

The Virtual/Real Experience of
Once-Existent
Vietnamese Refugee Camps in Taiwan



● 策展人 | 陳泓易 ● 主題藝術家 | 劉吉雄 紀錄片與 VR 導演
 ● 特邀藝術家 | 黎盈 1934-2020 / 作曲家 / 南越、加拿大 李培徽 1935-2017 / 攝影家 / 南越、中華民國 李元平 1939-2019 / 報導作家 舒楠德 報導作家 / 加拿大 鄒鳳庭 VR 導演 劉建偉 紀錄片導演 張建盛 攝影師 王弼正 攝影師
 ● Curator | CHEN Hung-yi ● Featuring Artist | Asio LIU Chihsiung Documentary & VR Director
 ● Guest Artists | Lê Dinh 1934-2020 / Composer / South Vietnam (RVN), Canada LI Pei-Hui 1935-2017 / Photographer / South Vietnam (RVN), ROC LI Yuan-Ping 1939-2019 / Veteran Journalist Jules NADEAU Veteran Journalist / Canada
 Feng-Ting TSOU VR Director Awei LIU Documentary Filmmaker Jason CHANG Videographer WANG Pi-Cheng Photographer

虛擬生肉—— 如何建構真實 Embodying Virtuality: The Way to Reality

本展覽以「虛擬」(VR)為核心，企圖以此反思「虛擬」(VR)的多重意涵。而「生肉」的概念來自於身體哲學 incarnation 的詮釋，在字面上，incarnation 就是從抽象概念賦予「肉體」。

導演劉吉雄在夢境中得知一個位於澎湖的難民營即將被拆除。於是他親赴現場，還來不及做研究調查與記錄，難民營就消失了。從此開始了一段至今長達二十

多年，由檔案出發，重建這個難民營的拼湊還原過程。

劉吉雄的創作夾雜紀錄片的寫實拍攝和虛擬實境的建構，從夢境的虛擬，難民營從真實到消失成為虛擬，以及重構事件的過程，讓整個發展從虛擬到真實之間反覆循環論證出某種詩意。

這個曾經存在澎湖的難民營卻不被台灣以外的任何機

構承認——特別是聯合國難民署。因此今天這個難民營可以說是一個在紀錄「歷史」上「不存在」的事件。此事件本身更是一個真實事件被政治虛擬化的荒謬吊詭。而藝術家努力將此被虛擬化的真實還原，並且以虛擬的媒體技術呈現成爲一個藝術展覽。

「真正的歷史對象根本就不是對象，而是自己和他者的統一體，或一種關係。在這樣關係中同時存在著歷史的實在以及歷史理解的實在。」這是詮釋學解釋的歷史，認爲歷史不是可被如實重現的客體，而更是在文本中不斷被延異的一種存在。

我們一直說台灣好像是個亞細亞的孤兒，但劉吉雄認爲：我們除了是孤兒，可能還是難民。

一種被延異的難民。



Anchored in “virtuality,” this exhibition unfolds as a retrospective reflection on its many implications. Drawing on the philosophical notion of “incarnation” as a lens for thinking through bodies, Raw Meat—a literal rendering of the title—insists on the weight, flesh, and presence of abstract concepts: a gesture toward em-body-ment.

Director Asio Liu Chi-Hsiung was compelled to visit a refugee camp site in Penghu after dreaming of its impending demolition. The camp vanished before it could be thoroughly investigated or documented. Since then, a project of rebuilding, piecing together, and restoring the refugee camp lasting more than 20 years began.

Liu’s works, which combine documentary filmmaking and virtual reality building, express a poetic vision grounded in the dialectical relationship between virtuality—the refugee camp becoming a mirage after its actual existence—and the reality—the restoration of the refugee-related events and memories.

This once-existing refugee camp in Penghu, however, is not

recognized by any organization outside of Taiwan, including the United Nations Refugee Agency. As a result, it has become an “incident” that officially “does not exist” in the historical record. This absence underscores a paradoxical absurdity: a real event rendered virtual due to political circumstances. The artists in this exhibition seek to actualize that virtualized reality through artistic works and digital virtual technologies.

“The true historical object is not an object at all, but the unity of the one and the other, a relationship in which exist both the reality of history and the reality of historical understanding.” From a hermeneutical perspective, history is not a self-contained object to be faithfully represented, but a mode of being that continues in and through texts—mediated by différance.

Taiwan is often regarded as the orphan of Asia; yet in Liu’s view, beyond orphans, we might also be refugees—those who are endlessly in defer[ral/ence].



1. 目前可見的澎湖難民營資料影像，大多以人物為主體；此作品則聚焦在營區的整體環境。(舒楠德攝影，1985)

Most existing images related to Penghu refugee camps currently focus on people. This image whereas emphasizes the camp’s surrounding environment. (Photo by Jules Nadeau, 1985)

2. 少女站在大壁畫前，畫裡就是他們這艘清風號難民船上罹難 112 人的故事。該壁畫已遺失。(金枝提供，1979)

A girl stands before a massive mural of the boat Thanh Phong, which once depicted the story of 112 refugees who perished aboard. The mural itself has since been lost. (Photo courtesy of Kim Chi, 1979)

3. 清風號難民船的 VR 故事，取材自遺失壁畫與當事者口述。(劉吉雄、鄒鳳庭導演《中南半島未知某處 VR》，2024)

The story of the boat Thanh Phong, presented in virtual reality, is reconstructed from the lost mural and the oral accounts of those involved. (Asio Chihsung Liu & Feng-ting Tsou, “Somewhere Unknown in Indochina”, 2024)

4. 一位不知名的柬埔寨政治受難者，在夢裡傳達了「難民營下個月要拆」的訊息。(劉吉雄、鄒鳳庭導演《中南半島未知某處 VR》，2024)

An unknown Cambodian political victim appeared in a dream and delivered a message: “The refugee camps will be demolished next month.” (Asio Chihsung Liu & Feng-ting Tsou, “Somewhere Unknown in Indochina”, 2024)

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● 請注意：VR 放映時段爲展覽期間每週六日 ● VR screenings on Sat. & Sun. during the exhibition.