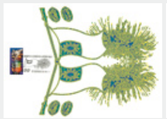


現象描圖 – 中華民國生日快樂
" Phenomenon Tracing - Happy Birthday Republic of China "

- *21cm × 29cm* ◦ *10 piece (ff)*

數位影像輸出・描圖紙・郵票・臨時郵局夾戳・霧印招版背膠
Digital print, Tracing paper, Stamp, Limited edition post office postmarks, Dibond Matte PP coating

關於現象學的理解
大致是
投擲在體驗裡的直接描述

直觀地　轉寫　複寫　或　覆寫

所以　這些原來在圖載裡的小圖
出來了

操演著
轉寫　複寫　或　覆寫

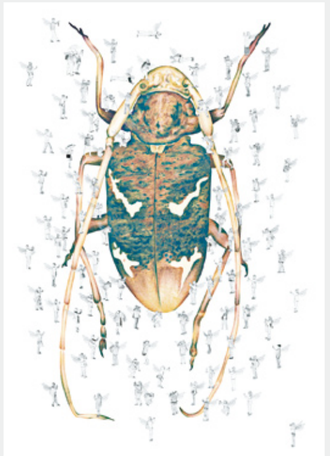
Understanding phenomenology
is roughly
a direct description projected from within the experience;

a transcription, replication, or overwriting of direct observation.

And so these small images taken from postmarks

have been taken out

to rehearse
transcription, replication and overwriting.



四紋蟻型天牛 – 它是我們的光
Myrmexocentrus quadrimaculatus. (Our Natiional Pride)

- *120cm × 80cm* ◦ *1 piece (ff)*

色鉛筆素描・雷射像紙輸出水晶琥
Color pencils, Digital outut, Diasec

總是因著那麼一點點的關係
即使是一公分的身長也可以

每當世界一看見
人們就大聲宣告：
"這是來自我們的家鄉"

多麼喜悅　多麼榮耀
它是〇〇 之光

於是穿上了翅膀
就是要像它！

It only takes a miniscule connection
A connection that measures a mere 1 centimeter in length will suffice

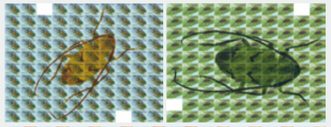
As soon as the rest of the world lays eyes upon it
Everyone loudly proclaims
"This came from our homeland"

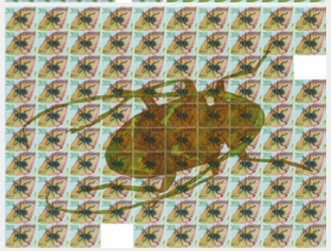
What joy, what glory
A source of national pride

So put on a pair of wings
So to look just like that

註：在慶了國家公園內發現一隻台灣特有種——四紋蟻形天牛，而製成世界唯一的標本，於國慶百年在國立台灣科學博物館的特展展出，
這是一則關於「台灣之光——40號球衣」的小隱喻。

Note: The Myrmexocentrus quadrimaculatus, an insect indigenous to Taiwan, was discovered in Kenting No.tional Park. A unique specimen of the insect was made to be displayed in the National Taiwan Museum of Natural Science on the occasion of the 100th Anniversary of the nation's founding. It is a metaphor that references "The Number 40 Jersey-Taiwan's National Pride"





轉寫在天牛郵票上的四紋蟻形天牛
" The Myrmexocentrus quadrimaculatus as transliterated onto a postage stamp "

- *32cm × 24cm* ◦ *5 piece (ff)*

色鉛筆素描輸出於全張郵票上
Outputs a sketch of the beetle specimen, described above, onto a sheet of special commemorative stamps of the beetle, issued in January of this year.

讓價值死亡的標本
即在意義中復活

" Resurrecting a dead specimen through symbolism "

現象國旗
" Phenomenon Flag "

- *15cm × 10.7cm* ◦ *300 piece (ff)*

壓克力顏料・明信片・郵票・臨時郵局夾戳
Acrylic, Post card, Stamp, Limited edition post office postmarks

冒飛何時　我的國旗飄離了我的眼球
和那些屬於我們的日子

然而　總是在他方　某個特別的時刻
我們特別想要告訴世界：
" 我 來 自 這 裡 "

許多時候　某個特別的時刻
我們看著它流淚

有一個時候，某個特別的時刻，
他們為著它流血

但　在這裡　這個特別的時刻
" 這 是 我 們 的 "

國旗　提醒了我

There was a time when the flag floated away from my line of vision
Those days that belonged to us

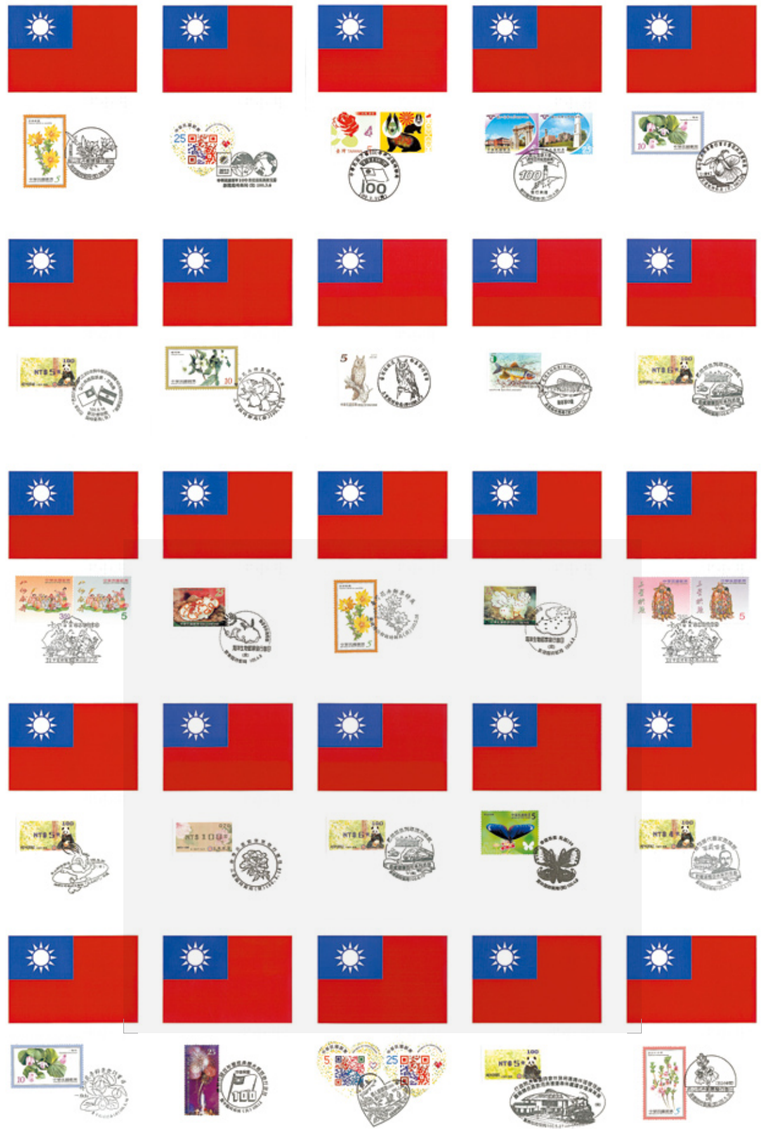
Then, there are special moments, far from home
When we especially want to tell the world:
"This is where I've come from"

Many a time, at some special moments
We've gazed upon it and shed tears

There was a time, at a particular moment
They've shed blood for it

But here, at this particular moment
"This belongs to us"

The flag reminds me



現象花博（ ◦ ）
Phenomenal Flower Expo (◦)

兩個日子括弧起來的博覽會
一場植物們放肆地展演性器的欲望場域

「台北花博興高隆幕，花博締造了十項天下第一，
總參觀人次達896萬3666人次……」

如果奶問雲朵：「你認為這個博覽會的主題是什麼？」
它可能會不假思索地回答：「人潮！」

有一位波蘭女詩人說：

「全都是我的，但無一為我所有
無一為記憶所有，
只有在注視的時候屬於我。」

—辛波絲卡（旅行輓歌）

為此　我們很忙　忙著累積快門　累積記憶體
好來打造利瑪竇的記憶宮殿

回憶像座池塘　蜻蜓點水並不是產卵
是儀式化了的感官反射
標題式的到此一遊

很多的時候　我們害怕
害怕沒看到大家都看見的更甚於看到大家都沒看見的

於是博覽會標題花瓣下拍攝的人物們
在photoshop的軟體內被開窗
影像去了飽和度　再按下找尋邊緣
就成了一個輪廓　更有詩意
更像記憶

Two dates enclosed by a pair of parenthesis
marks a arena of desire where botanical genitalia perform,
unbridled.

"Taipei Flower Expo a success. The exposition set ten world
records, with over 8,963,666 visitors....."

If you interviewed a passing cloud: "What was the theme of
this expoisition? "
It might answer without hesitation: "Humans of course!"

A Polish poet once said:

" Everything's mine but just on loan,
nothing for the memory to hold,
though mine as long as I look."

(Wisława Szymborska, Travel Elegy)

We were busy, for this reason.
Busily accumulating camera shutters, accumulating Random
Access Memory
in order to construct Matteo Ricci's memory palace.

Memory is a pond where dragonflies skim the surface
not to lay eggs but for a ritualistic reflex;
The headliner of a scheduled stop.

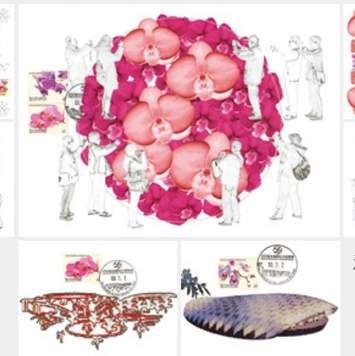
There were many a times we feared,
feared that we didn't see what everyone saw, or worse,
saw something that no one else saw

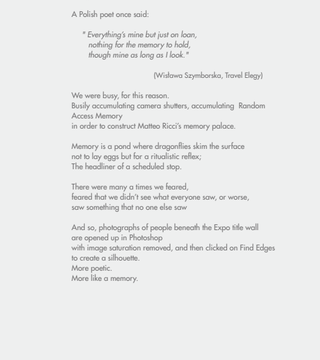
And so, photographs of people beneath the Expo life wall
are opened up in Photoshop
with image saturation removed, and then clicked on Find Edges
to create a silhouette.
More poetic.
More like a memory.

花博倒數100天
" Hundred-Day Countdown to the Flower Expo "

- *15cm × 10.7cm* ◦ *100 piece (ff)*

數位影像輸出・郵票・臨時郵局夾戳
Digital image print, Stamp, Limited edition post office postmarks





花博描圖
" Tracing of the Flower Expo "

- *21cm × 29cm* ◦ *10 piece (ff)*

數位影像輸出・描圖紙・郵票・臨時郵局夾戳・霧印招版背膠
Digital print, Tracing paper, Stamp, Limited edition post office postmarks, Dibond Matte PP coating

無題花博
" Untitled Flower Expo "

- *10.5cm × 14.5cm* ◦ *5 piece (ff)*

數位影像輸出・郵票・臨時郵局夾戳
Digital image print, Stamp, Limited edition post office postmarks

極限片計劃A—中華民國頌
Maxicard Project A – Ode to the Republic of China (Taiwan)

去年的9月意外地邂逅一枚臨時郵局的郵戳，那是「哆啦A夢40週年」台北臨時郵局9月20日的郵戳。

從來不曉得郵戳可以這麼有趣，於是google了相關訊息。因而知道這一小枚圓戳除了表明時間也以圖像來表現事件的縮影。

這時候，隨約感到一種氛圍，「建國百年」悄然靠近了。驀然回首，竟也想要從記憶掏出一些什麼來加入這個慶典，就好比我成長的年代，每逢節慶那綁天遮日的國旗……

雖然對於「身份認同」這類的國族想像毫無一絲激情。但對這個「中華民國」屬於我的括弧一（。）卻有了某種現象學式的想像，描述的熱情。

「現象描圖—中華民國生日快樂」來自10個臨時郵局郵戳，以元旦為主的活動事件，將戳內的圖像數位再製後，輸出於描圖紙，直觀地以圖像轉寫，複寫或覆寫，試著呈現關於現象學的理解。

「現象國旗」這件作品中，我用手繪國旗明信片和臨時郵局的圖戳作為主要的書寫體。

對我而言，「明信片」是個常用來作為聯絡的物件—和自己也和他人。面對當下感動的描寫，簡單俐落，安靜而恬適。就像生命軸與時空維度交錯下汨出的一張Drawing。

而郵戳需要郵票來銷蓋，「團團」與「圓圓」的貓熊郵資票是主要的銷戳元件，以及今年發行的郵票和我的頭像數位繪製的兔年個人紀念郵票，來集結年度所有的臨時郵局的圖戳。

「現象天牛」包含2件作品：

「四紋螨形天牛—它是我們的光」是以色鉛筆描繪四紋螨形天牛的標本，數位後製放大一百倍與一百位經數位素描後製有著螨貌臆腸的人物以雷射相紙輸出。是一則關於「台灣之光—40號球衣」的小隱喻。

「轉寫在天牛郵票上的四紋螨形天牛」將上述之四紋螨形天牛的標本圖像，再輸出於今年元月發行的「天牛郵票」全張上，「讓價值死亡的標本，卻在意義中復活」是對於隱喻的再隱喻。

「現象花博」由3件作品構成：

「花博倒數100天」和「花博描圖」

「2010台北國際花卉博覽會」是一件龐然繽紛的事記。訊息紛沓而來，急著和我交往.意義包裹著意義，等著和我認識。但當我實際進入園區，人潮滿溢地竟稀釋了原來精心建構的美學地圖。於是滿懷殘念的欣賞在入口處補捉記憶的人們。

「無題花博」則是以園區內臨時郵局的5個主題圖戳：分別是爭豔館、未來館、舞蝶館、夢想館、賽生館，以現場拍攝實體或模型或網路圖片的方式再數位製作而成的原圖卡。

「極限片」是由英文maximum card翻譯過來的中文名詞，也可以寫做Maxicard。指用一枚美術明信片，在明信片圖畫一面貼一張同圖案郵票，並在郵票和明信片上加蓋相關郵戳製成的。

「極限片計劃」是以手繪明信片和臨時郵局的圖戳的構成，試著用輕描繪，淡書寫的語法來陳述集體和個體共感的記憶計劃。從A~Z每個字母走一年。

「極限片計劃A—中華民國頌」是這個作品計劃的起點，展出的時態是「進行中」。

In September of last year, I came across a limited edition postmark: "40 years of Doraemon", postmarked September 20.

It occurred to me that postmarks could be quite whimsical. I googled some background information and found out that typically, the inked stamp not only marks the time and date, but may also contain an illustration that marks and commemorates an event.

At around that time, there was a palpable and growing atmosphere surrounding the approach of the National Centennial. I was taken by a mood of retrospection that triggered a desire to pluck out specific memories that I could use to participate in this celebration; for instance, a recollection of the sea of national flags that were hung outside every building for every holiday and festival when I was growing up.

Though I lack the passion for discussion on topics of national imagination, such as "identity," I do feel passionate about phenomenological conceptualization and descriptions relating to the "Republic of China," and the parenthetical (°) that belongs to me.

"Phenomenon Tracing - Happy Birthday Republic of China" was inspired by 10 limited-edition post office postmarks, commemorating events related to New Year's activities. The illustrations within the postmarks were digitally reproduced, output onto tracing paper, then intuitively replicated, transferred or re-drawn in an attempt to show some understanding of phenomenology.

In the work "Phenomenon Flag", I used a hand-painted postcard depicting a flag, and a limited edition postmark as the main text. On the bottom right corner of the postcard is the word "Taiwan" in Braille, to express the tangible, though unspeakable nature of the parenthetical in the prevalent wording "Republic of China (Taiwan)" seen in printed materials.

For me, "postcards" are a quotidian object used for communication – both with oneself and with others. A simple, neat, discrete and unobtrusive method of inscribing immediate sentiments, it is a sketch that occurs at a specific juncture where axis of an individual life intersects the space-time dimension.

The value of a postmark is in cancelling a postage stamp. The postage stamps depicting the pandas "Tuan Tuan" and "Yuan Yuan" were a main component of postmarking. Postage stamps issued throughout this calendar year, and my digitally-created personal commemorative stamp for the Year of the Rabbit, have been used here to collect and to present all of the limited-edition postmarks for the year.

Phenomenal Bug includes two works:

"Myrmexocentrus quadrimaculatus. (Our National Pride)" includes a colored pencil sketch of a specimen of the beetle Myrmexocentrus quadrimaculatus. This sketch was digitized and then enlarged to a hundred times its actual size, along with digitally created images of humans with dragonfly wings, and outputted onto laser printed photo paper. It is a metaphor for "Taiwan's Pride – Number 40 Jersey".

"The Myrmexocentrus quadrimaculatus as transliterated onto a postage stamp" outputs a sketch of the beetle specimen, described above, onto a sheet of special commemorative stamps of the beetle, issued in January of this year. "Resurrecting a dead specimen through symbolism" is a metaphor about a metaphor.

"Phenomenal Flower Expo" consists of three works.
"Hundred-Day Countdown to the Flower Expo" and "Tracing of the Flower Expo"

The 2010 Taipei International Flora Expo was a mammoth and colorful event. The announcements were plentiful; the expo eagerly awaited my presence. But when I actually stepped foot into the venue, the crowds overwhelmed and diluted whatever carefully constructed aestheticism had been originally intended in the layout plan. And so, with expectations dashed, I stood at the entrance and enjoyed the sight of people attempting to capture memories.

"Untitled Flower Expo" is based on the five thematic postmarks at the temporary post office within the Flower Expo venue, respectively depicting the Pavilion of Dreams, Pavilion of the Future, Pavilion of Angelic Life, Pavilion of Floral Teas, and Pavilion of Healthy Regimen. Art cards were created by digitizing photographs, models or web images.

Maximum Card or Maxicard is a postcard with a postage stamp on the picture side of the card, where image on the stamp corresponds to the image on the card. In most cases the postmark graphic is also related to the image on the postcard and stamp. "Project Maxicard" is made up of hand-sketched postcards and limited edition postmarks. It is a light sketch and simple statement that attempts to narrate a project of personal and collective memories. Each letter of the alphabet from A to Z represent a year's time.

"Maxicard Project A–Ode to the Republic of China (Taiwan)" is a starting point of this project. This exhibition is presented in a state of progress.

劉世芬
Liu Shih-Fen

1964 生於台北
1983 任職於台北榮民總醫院婦科手術室
1991 國立台北護理專科學校畢業
1994 雜誌及報紙插畫製作
1996 入選第一屆台北獎美展．台北市立美術館
1997 入選第二屆台北獎美展．台北市立美術館
1997 入選中華民國第八屆國際版畫素描雙年展．台北市立美術館
1998 入選第三屆台北獎美展．台北市立美術館
1998 「意象與美學」台灣女性藝術展．台北市立美術館
1998 「欲望場域」1998台北雙年展．台北市立美術館
1999 「磁性書寫—念念之間」紙上作品專題展．伊通公園
1999 「寓言—喚醒與錯置」聯展．台北漢雅軒
1999 「蹤跡」1999英國利物浦雙年展．EXCHANGE FLAGS
1999-2000 「複數元的視野—台灣當代美術1988-1999」．巡迴展
北京中國美術館，高雄山美術館，台北國立歷史博物館
2000 「近距離觀照」台灣當代藝術加拿大巡迴展
2000-2001 「心靈再現—台灣女性當代藝術展」．高雄市立美術館
2000-2001 「PH值系列展—酸性時代」．伊通公園
2001 「閱讀心音的方法—99種愛情的基因圖譜」出版品 智慧事業體
2001 「 戀戀20 PART-1 戀事物」．帝門藝術中心
2001 「活性因子」第49屆威尼斯雙年展台灣館
2001 「膜與皮的三維題辯」個展．日本福岡MOMA當代美術畫廊
2001 「佛羅倫斯當代藝術雙年展」．FORTEZZA DA BASSO
2002 「歸屬」威尼斯雙年展返台展．台北市立美術館
2002 「磁性書寫—影像凝視我們」．伊通公園
2003 「網指之間—科技與生活」．高雄市立美術館
2003 「自畫像」．木蘭藝術中心
2003 「海法國際裝置藝術三年展」．以色列 海法美術館
2004 「城市漂旅—釋放與失落」．高雄市立美術館
2004 「正言世代—台灣當代視覺文化」
美國康乃爾大學 強生美術館
2004 「虛擬的愛—當代新異術」．台北當代藝術館
2005 「偷天換日」．台北當代藝術館
2005 「斯芬克斯的臨床路徑—劉世芬個展」．誠品畫廊
2006 台北榮民總醫院中正樓與地下停車場連接工程公共藝術
2006 「台灣當代藝術特展—巨視 微觀 多重鏡反」國立台灣美術館
2006 「日本JAALA第15屆雙年展」．東京美術館
2006 「人體．虛擬樂園—國美館異藝術典藏展」．國立台灣美術館
2009 「急凍醫世代」2009醫療 與科技國際藝術展．國立台灣美術館
2009 「藝有所思」．鳳甲美術館
2010 「身體．性別．科技」台灣數位藝術脈流計畫．脈波壹
台北數位藝術中心
2011 「極限片計劃A—中華民國頌」劉世芬個展．伊通公園

Born in 1964

Educational Background
1991 Graduated from National Taipei Institute of Nursing, Taiwan

Selected Solo Exhibitions
2011 Liu Shih-Fen Solo Exhibition- Maxicard Project A – Ode to the Republic of China (Taiwan) IT Park Gallery,Taipei, Taiwan
2005 Liu Shih-Fen Solo Exhibition-Clinical Path of Sphinx: Eslite Gallery, Taipei, Taiwan
2001 The Multiple Sophism of Skin and Membrance. Fukuoka MOMA Contemporary Arts Gallery, Fukuoka, Japan

Selected Group Exhibitions
2010 Body, Gender, Technology, Digital Art Exhibition, Digital Art Center,Taipei
2009 FREEZE: 2009International MEDTECH Art Show, National Taiwan of Fine Arts
2006 Japan JAALA 15th Biennale, Tokyo Museum, Tokyo, Japan
Bodies, Virtual Paradise: The Permanent Collection of NTMFA
National Taiwan Museum of Fine Art, Taichung, Taiwan
Jonah's Sky: Public Art, Veteran General Hospital, Taipei, Taiwan
2005 Trading Place, Museum of Contemporary Art, Taipei, Taiwan
2004 Fiction Love: Ultra New Vision in Contemporary Art, Museum of Contemporary Art, Taipei, Taiwan
Contemporary Taiwanese Art in the Era of Contention, Herbert F. Johnson Museum. USA
City in Drifting: Release and Loss, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan
2003 International Installation Art Triennale in Haifa, Haifa Museum of Arts, Israel
From my Fingers: Living in the technology ago, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan
2002 Magnetic Writing-Gazing and Gazed upon, IT PARK, Taipei, Taiwan
2001 Florence Contemporary Art Beinnale, FORTEZZA DA BASSO, Italy
Living Cell: 49th Ta Biennale di Venezia, Taiwan Pavilion, Italy
2000-2001 PH series-Acidity, IT PARK, Taipei, Taiwan
Journey of the Spirit: Taiwanese Women Artists and Contemporary Representations, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan
2000 Touring Exhibition Close-up: Contemporary Art From Taiwan, Emily Carr Institute of Art and Design; City Gallery, Victoria Island, Canada
1999-2000 Vision of Pluralism: Contemporary Art in Taiwan 1988-1999, China Art Museum, Beijing, China; Mountain Art Museum, Kaohsiung; National Museum of History, Taipei, Taiwan
1999 Trace, Liverpool Beinnale, UK
1998 Site of Desire-1998 Taipei Beinnale, Taipei Fine Arts Museum, Taiwan
The 3nd Taipei Art Award Exhibition, Taipei Fine Arts Museum, Taiwan
Taiwan Women Art Exhibition, Taipei Fine Arts Museum, Taiwan
1997 The 2nd Taipei Art Award Exhibition, Taipei Fine Arts Museum, Taiwan
Taiwan The 8th International Beinnale Print and Drawing Exhibition, Taipei Fine Arts Museum, Taiwan
1996 The 1st Taipei Art Award Exhibition, Taipei Fine Arts Museum, Taiwan

評介

三木亞希子
〈劉世芬〉「欲望場域」台北雙年展專輯 p162-p165

鄭慧華
〈台北雙年展新秀劉世芬—冊頁素描到皮膜間的欲望切片〉
「破」週報 (復刊)20號 1998. 08. 07 - 1998. 08. 13

ANTHONY BOND
〈LIU SHIH-FEN〉「TRACE」英國利物浦雙年展專輯 P.84 - P.85

李維菁
〈作品是我的一種自言自語—劉世芬〉藝術家 2000. 1 P.458 - 465

吳瑪悧
〈女性創作與陰性氣質〉中國時報 人間副刊 2000. 09. 19

陸蓉之
〈為愛墮落的心音天使—劉世芬的酷異蛭女戀〉
中國時報 人間副刊 2001. 01. 19

關秀惠
〈一場心眼變奏的愛情儀式—劉世芬
《99種關於愛情的基因圖譜：戀人的眼球》的視覺意象分析〉
典藏今藝術 2003. 02 P.120 - 123

高千惠
〈帶疾的迷思—劉世芬在神聖與褻瀆之間的涉渡〉
現代美術 2003. 4 P.54 - 59

陳長華
〈手術房和藝術夢〉藝術家 2003. 6 P.103

鄭惠美
〈性別認同的流竄—劉世芬的酷兒美學〉現代美術 2008. 6 P.46–P.53

陳明惠 Ming Turner
〈Between Sexuality and Desire〉
Asian Comtemporary Art & Culture 2009. 9 P.22–25

限量1200份
limited to 1200 editions

贊助 / 財團法人國家文化藝術基金會 National Culture and Arts Foundation
行政贊助 / 桃園成功路郵局 Taoyuan Chenggong Rd. Post Office