

THE MIGHTY IMAGE

PHOTOS FROM THE INDEPENDENCE POST, 1985-1994

MAY 6 – OCTOBER 15, 2023

On Photos from the Independence Post, 1985-1994

By Liu Chen-Hsiang

During Taiwan's 38 years of martial law, the content in newspapers, television programs and other media was severely restricted. The major newspapers were only allowed to print three sheets (for a total of 12 pages) each edition. On TV, broadcasts in the local Taiwanese dialect were few and far between – from half an hour to one hour a day. Yet after the government lifted martial law in 1987, newspapers faced fewer controls and were free to print as many pages as they wished. Thus began the golden summer of the Taiwanese newspaper industry.

After I finished military service in 1985, I found the opportunity, through a friend's introduction, to start shooting still photos for film directors such as Edward Yang and Hou Hsiao-Hsien. I also worked with Cloud Gate Dance Theatre and became friends with many people in the visual and performing arts. In 1986 I joined the photography department at *China Times Weekly*. Around the time martial law ended, protest marches were being staged every day, and a raft of photojournalists competed with each other to capture the scenes on the streets. In 1988 I joined the *Independence Post*, serving as director of photography for the monthly magazine *Taipei People*, and later became the director of photography for the *Independence Morning Post*.

In the 1980s many photojournalists went into their careers because they loved photography, so they understood the news in a very different way from reporters with academic training in journalism. They would often incorporate the subject matter they wanted to photograph, expanding the variety and richness

of news content and presenting a diverse panoply of perspectives.

However, the logic of newspaper publication meant that images were largely selected to match the text, and the number of pictures was inevitably limited. Under such circumstances, both the *Independence Evening Post* and the *Independence Morning Post* released pages with mostly just photos, especially on Sundays when there were fewer advertisement spreads. To look back on a few major news events, the photography team would organize, sort, and group different pictures related to the news, then hand them over to the graphic designers to lay out. The images would be repackaged in the form of photo essays, supplemented by editorial text retelling how the news incidents unfolded.

In addition, if a certain topic afforded further room for exploration, reporters would pursue it, take photographs, and investigate it in depth during their days off.

When protests first began in Taiwan, most protestors wrote signs and marched on the streets. But in 1988, Chou Yih-Chang and Wang Mo-Lin put on a play titled "Rip the Evil Out of Orchid Island" at "Action Theater 1988" on Orchid Island (Lanyu), adopting huge puppets as the key visual of their movement. Giant puppets originated from Taiwan's traditional culture of temple festivals, in which they represent the images of gods and generals. Expressing political issues through visual images effectively gave protests visual potency, making media reports and protests more focused and influential.

The May 20th Farmers' Movement of 1988 was the most complete interdisciplinary, participatory event of that



April 19, 1993, At the Main Entrance of the Legislative Yuan, photo by Hsu Po-Hsin

era. Social activists, scholars from the Academia Sinica, visual artists, film directors, theater creators, installation artists, photographers and other artists from a variety of fields launched interdisciplinary collaborations, using the May 20th Farmers' Movement as a forum or creative motif. In 1989 the play "Wu Er Ling" at the Cardinal Tien Cultural Center was a little-theater response to the May 20th Movement. The performance was promoted in advance, and many people who did not usually attend theater but were concerned about farmers' rights filled the hall. During the play, performers pretending

to be policemen rushed in and arrested the actors. The audience thought real policemen had stormed the stage, so they confronted the fake policemen, resulting in a moment of powerful tension.

In the 1980s photojournalists aimed their cameras at the streets, capturing public participation in political and social movements, such as demands for aged legislators to resign, opposition to nuclear energy, and student and labor protests. Documenting the courage and faith of the Taiwanese people as they struggled

for their rights, photographers preserved this period of history forever. From 1985 to 1994, the pictorial pages of the *Independence Post* also served as a platform for documentary photographers to publish their works. The images from these few years reveal the many changes that Taiwan underwent on the road to democracy, and they invite viewers to revisit these experiences, or to look back on an era they were too young to take part in.

Photos from the Independence Post, 1985-1994 Perspectives, Culture and Concern behind the Viewfinder

By Sharleen Yu

"The Mighty Image: Photos from the Independence Post, 1985-1994" has been designed as a documentary exhibition, covering four parts: actual copies of feature photography pages from the *Independence Post* as well as three films by the Green Team; image archives of feature photos from the *Independence Post* available for searching; an exhibit of books related to photography; and extension events to be held during the exhibition period.

This documentary exhibition is an extension of an interview with Chou Pen-Chi, chief editor of the *Independence Evening Post* feature section "Visual Attack," and Liu Chen-Hsiang, director of photography for the *Independence Morning Post*. Published in *Modern Art* quarterly (no. 207), the interview discusses the numerous subjects documented in photographs by the *Independence Post* from 1988 to 1994. The exhibition also relies on photographer Hsu Po-Hsin's collection of original newspapers from that era. Following a close perusal of *Independence Post* archives, we found that their special photography features began with the "Photography Monthly" supplement launched in January 1985 and continued through mid-1994, when the newspapers came under new management. Afterward, almost no special photography sections could be found. From this area of research, spanning more than 600 pages of photographs, we have selected the works featured in this exhibition. These full newspaper spreads with as many as 7 to 8 pages of pictures depict a plethora of issues, supplemented by texts that are sometimes literary (prose or poetry) and sometimes reportorial in nature. The layouts are visually powerful and eye-catching, dexterously designed with large headlines, artful fonts and illustrations.

These images allow us to observe part of the evolving history of photography in Taiwan. The gradual ascendance of printed publications and reporting since the 1970s led to many professional photojournalists contributing to the field of photography, which had once been dominated by groups of amateur enthusiasts.

These visual images accompanying special news reports possessed not only practical meaning, but also deeply aesthetic qualities and creative value in their own right. In the 1980s, as reportorial photography gradually took root, the streets became the battlefield for the pursuit of democratization and a variety of social causes, and photographers were drawn to these scenes. At the same time many media outlets dedicated to social issues or political opposition made good use of the power of pictures, creating more space in their publications for visual images. In the mid-1980s, the *Independence Evening Post* gradually placed greater value on photography, particularly news photography. In 1988, when restrictions on newspapers were lifted, the media entered a new era of competition. In January of that year, the Independence Post organization, which had hitherto only run the *Independence Evening Post*, also began issuing the *Independence Morning Post* (1988-1999). Continuing its sister paper's focus on photography, it announced on its founding day that it would host the first "Taiwan's Best News Photos of the Year" awards in the wake of the new press freedoms. Many photographers, amateur and professional alike, flocked to participate in the competition, which spurred the elevation of photojournalistic standards.

For a decade, the *Independence Post* newspapers served as a platform for Taiwan's major photography critics, photojournalists and freelance photographers, many of whom were published for the first time in their pages, including Chuang Ling, Wang Hsin, Chang Chao-Tang, Juan I-Jong, Hsieh Chun-Te, Liang Cheng-Chu, Lin Bo-Liang, Kuan Hsiao-Jung, Kuo Li-Hsin, Wu Chia-Pao, Liu Huan-Yue, Chang Tsang-Sang, Lee Wen-Chi, Liu Chen-Hsiang, Pan Hsiao-Hsia, Hsu Po-Hsin, Ho Ching-Tai, Hsieh San-Tai, Tseng Wen-Pang, Wu Yao-Kun, Ken Chen, Lin Tian-Fu, Lai Chun-Piao, Chou Ching-Hui, Tsai Wen-Hsiang, Tsai Ming-Te, Yeh Ching-Fang, Hou Tsung-Hui, and Kuo Chuan-Chiu, as well as the filmmaking collective the Green Team.

The materials in this exhibition afford us a glimpse at how Taiwan of the 1980s viewed photography, especially reportorial photography. Through these special photographic feature sections, we can not

only learn of photographers' practical work, but also see the visual records of the many social issues that were their common concern at the time, expressed on many different dimensions. These images may serve as a springboard to facilitate observations of the history of images and the history of print supplements. They may also suggest several key areas of interest, including awareness and systematic understanding of the development of Taiwanese photography, changes in newspaper media, the themes of news photography, and the times, styles and aesthetics it reflected. Through the images of that era captured by photojournalists, we hope not only to present the meanings and messages of the subject matter, but also to arouse greater interest and study.

A Focus on the Evolution of Taiwanese Photography

Around 1985, a consciousness of the history of Taiwanese photography emerged, and new milestones were set in reportorial photography. For example, the Council for Cultural Affairs (now the Ministry of Culture) developed a program to collect and organize a century of historical material on Taiwanese photography. *Lion Art* magazine published a brief introduction to the history of photography by Huang Ming-Chuan, and the following year it released the catalogue *Native Taiwanese Photography*. Also in 1985, Chen Ying-Zhen founded *Ren Jian* magazine (1985.11-1989.9), unveiling a new vision of news photography to the world.

When the *Independence Evening Post* introduced its "Photography Monthly" in January 1985 (first as part of the "Public Life" section, then later as a separate "supplement"), the newspaper was emphasizing the layout design and use of images in its supplements, with an agile use of photography. The launch of a dedicated photography supplement demonstrated both a consciousness of the history of photography and a focus on news reporting.¹ It introduced well-known international photographers, discussed the current state of photography in Taiwan as well as local photographers and their works, offered reviews, and pondered such topics as nature photography, awards, education, ethics



1989, Drama in Solidarity with the May 20th Farmer's Movement at Cardinal Tien Cultural Center, photo by Liu Chen-Hsiang

and humanistic values. To a certain extent it promoted the ethos of photography and a broader vision for the art form. Liu Huan-Yue served as chief editor for 13 issues, and in July 1987, Ken Chen replaced him for 5 issues, changing the title to "Image Monthly." In addition to "Photography Monthly," several other supplements in the *Independence Evening Post* also devoted considerable space to photography – for example, a 40-year history of Taiwanese photography by Chang Chao-Tang published across four consecutive days,² and special articles on pioneers of Taiwanese photography, such as an introduction to Peng Ruei-Lin by Wu Chia-Pao³ and an introduction to Chang Tsai by Lei Hsiang.⁴

Image Spaces in Periodicals and the 'Magazinification' of Newspapers

Founded in 1947, the *Independence Evening Post* was suspended and reorganized several times up through 1994. With its second reorganization, the newspaper embraced the principle of "no party affiliation, independent management," but when Wu San-Lien took over management, he introduced its most well-known motto: "objective, fair, and local." Among Taiwan's privately run, local newspapers, it became one of the most influential evening editions, and throughout the martial law period, it maintained an independent reporting style.⁵ At that time, the *Independence Evening Post* supplement came under pressure from the two biggest mainstream newspapers and developed its own approach, with a local orientation, dissenting opinions

and a realistic perspective, attracting many people from cultural circles to publish statements in favor of liberty within its pages.⁶

(Continued on the next page.)

1. In "Zhan zai shidai de zhuanlie dian shang: Taiwan niandu zui jia xinwen shying jiang de yiyi" ("Standing at the Turning Point of an Era: The Significance of the 'Taiwan's Best News Photos of the Year' Award") in the *Independence Morning Post* supplement (1990.3.1), Chou Pen-Chi (pen name Chou Ping) commented "Before newspaper restrictions were lifted, only the *Independence Evening Post* maintained its small 'Photography Monthly' column, the earliest ongoing feature of its kind and the only newspaper section dedicated to visual images."

2. Chang Chao-Tang, "Guangying de zongji yu gaobai: Taiwan shying sishi nian," ("Forty Traces and Confessions of Light and Shadow: Forty Years of Photography in Taiwan"), *Independence Evening Post*, Dec. 3-6, 1985 (*Independence Post Supplement*)

3. Wu Chia-Pao, "Bei lishi yiwang de Taiwan shying xianqu: Peng Ruei-Lin" ("The Forgotten Pioneer of Taiwanese Photography: Peng Ruei-Lin"), *Independence Morning Post*, Feb. 10 & 11, 1988 (*Independence Post Supplement*)

4. Lei Hsiang, "Miaoyuan yu pojia de dushi jishi," ("Chronicle of a Metropolis both Far and Near"), *Independence Evening Post*, June 4, 1988 (in the "Visual Attack" supplement)

5. Lu Dong-Shi, *Zheng mei jiaoli xia de Taiwan baoye* ("The Taiwanese Newspaper Industry in the Context of the Struggle between Government and the Media") (Taipei: Yushan), p. 29

6. See the recollections written by Hsiang Yang in: Frank Wu, et al., *Independence* (2021), pp. 59-76.

THE MIGHTY IMAGE

Photos from the Independence Post, 1985–1994

Perspectives, Culture and Concern behind the Viewfinder

(Continued from the previous page.)

In photography, the *Independence Post* newspapers perpetuated the same spirit, giving photographers greater freedom and often providing ample space for photos in their layouts.⁷

With the lifting of martial law on July 15, 1987, the Independence Post organization chose to keep pace with the new era, by releasing a new magazine, *Taipei People*, a large-print, full-color periodical centered on photographs, in imitation of *Life* magazine. *Taipei People* would prove to be short-lived, however: when subscriptions were lower than expected, publication was suspended after just ten issues (1987.9-1988.6). Yet it represented the company’s ambitious vision for image-oriented periodicals at that time. The following year, when newspaper restrictions were officially lifted, it founded the *Independence Morning Post* and held the inaugural “Taiwan’s Best News Photos of the Year” awards. This also demonstrated that their hopes for photography had not been extinguished.

The most well-regarded work of the *Independence Post* came from the Political and Economic Research Office. *Taipei People* editor-in-chief Chou Pen-Chi, for example, got her start there, and she was sought out to take charge of *Taipei People* shortly after it was launched. After it ceased publication, she returned to the *Independence Evening Post* in the latter half of 1988 to take over as chief editor of “Visual Attack.” She and *Independence Post* director of photography Liu Chen-Hsiang jointly planned a variety of photographic feature sections, including the full-page sections “Visual Attack” (organized by the Political and Economic Research Office), “Image Reports,” “Real Records,” “Human Images,” “Image Focus” and “Local Supplement,” and also the half-page sections “News On Site” (images and text), “Picture Story” (images and text), and “Social Developments.” This continued up until the change in management in 1994.

From 1988 to 1994, the *Independence Post* developed more than a dozen full-page or half-page sections dedicated to photography. The full-page sections were the most representative formats, consisting of photographs, text descriptions, and graphic design.⁸ In addition to increasing the quantity and size of photos, graphic designs were incorporated into the headlines and visual elements added to the layouts, achieving a more dynamic effect to attract attention and gain a competitive advantage. The chief editor Chou Pen-Chi recalls that people from many different backgrounds joined the Political and Economic Research Office in 1987, including several people from *Ren Jian* magazine such as Chung Chiao, Kuan Hsiao-Jung, Kuan Hung-Chih, Lan Bo-Chow, and Li Chi. The purpose of the “Research Office” was to generate news stories. Because the managers valued visuals and were receptive to images with narrative expression, they brought together several outstanding photographers from throughout the Independent Post organization in collaboration with the art department to give “Visual Attack” the look of a full-page magazine. It incorporated the special character of *Ren Jian* magazine, which combined reportage literature/text with documentary photography. A large photograph dominating the page became the visual focal point. This made readers feel closely connected to life, giving them a strong sense of the current state of society, while also giving photographers plenty of room for self-expression.

The Image Aesthetics of Reportorial Photo Features

The comments on “Taiwan’s Best News Photos of the Year,” announced four times by the *Independence Morning Post*, reveal much about the image aesthetics of Taiwanese photojournalism. Critiques from the third award competition make special mention of the “essay form” or “essay style” of reporting. For example: Wang Hsin wrote that many photographers did not

have a correct or clear concept of “combining photos.” She proposed two approaches to combining photos: a “story form” in which photos were arranged according to a theme, and an “essay form,” which projected the photographer’s perspectives or thoughts in the manner of an essay. She averred, “In the future, more and more ways to present multiple photos will certainly be developed.”⁹ Kuo Li-Hsin, meanwhile, remarked that the work “Nightmare in the Eastern District” could be stylistically classified as a “photo essay,” in which expressiveness outweighed narrative and storytelling. He felt an image story could include non-narrative subject matter or forms of expression, “as long as it possesses visual coherence, revealing certain emotions or even viewpoints. This is a creative approach worthy of encouragement.”¹⁰

When reviewing the third award competition, Chou Pen-Chi (writing under the *nom de plume* Chou Ping) commented that on the eve of the lifting of martial law, the space or scale for news coverage had grown much broader than before. On-the-scenes reportorial images were growing in importance, and thus newspapers were moving toward absorbing large numbers of talents much like magazines, to meet with the intense competition in journalism. At that time, many newspaper photographers had come from the world of magazines, and some had begun as freelance photographers. Nevertheless, Taiwan still lacked genuine news photography education. Professionally trained photojournalists were few and far between. Thus, unlike reportorial photography in the West, with its emphasis on being “newsworthy, informative and explanatory,” Taiwanese news photos had formed an “aesthetic, artistic and creative style.”¹¹

These critiques indicate that the photojournalists of this period were often employing more expressive and creative techniques to reflect “true” views of events, giving their reportorial photography an image aesthetic with a humanistic and artistic character. In his observations Liu Chen-Hsiang distilled images that were deep, moving, dramatic and imaginative. Hou Tsung-Hui treated every accident that happened throughout the photography process – from snapping the picture to developing and even storing the negatives – as part of the creative act. When photographing brawls

in the legislature, Yeh Ching-Fang used wide-angle lenses or slowed down the shutter speed, then used her own flashes and the indiscriminate flashes of others, turning the agitated, clamorous figures in the scene into afterimages, as a way of expressing the unchecked fever and turmoil of politics. Ho Ching-Tai captured and mused upon the panoply of city life – elderly people stretching their arms doing calisthenics in parks in the morning, athletes doing handstands, and female mannequins wrapped in plastic with smiles on their faces. Like the Taoist deity Zhong Kui on a night patrol, Pan Hsiao-Hsia surreptitiously entered erotic venues late at night, shooting with weak light sources to produce roughly textured, scattered images that condensed human bodies in nocturnal trances, portraying life under the sway of capitalism: masculine creatures in their primal state and human nature mired in desire. On other pages, the images of Hsu Po-Hsin, Lien Hui-Ling, Kuo Chuan-Chiu and others combined with poetry or prose to convey life, humor or spirituality.

The Transformation of Documentary Photographers and the Diversification of Values

Embracing a stance of non-partisanship, honest reporting and neutrality, the *Independence Post* newspapers released a plethora of photographs documenting the major political events of the era, while reflecting Taiwanese civil society’s aspirations for reform following the lifting of martial law on July 15, 1987. Under the influence of the government’s largely repressive policies of the time, the conservative media was not necessarily able to maintain a fair journalistic position. They even distorted clashes between police and the populace, misguiding the public’s judgment. The *Independence Post* appealed to humanitarian concern and leveraged the power to criticize offered by visual reporting. It became one of the main channels through which to voice the longing to change the state of injustice at that time.

Nevertheless, the *Independence Post* newspapers were ultimately unable to resist the business model of capitalist competition and the intervention of political and commercial forces. Later, with the advent of new

media, photojournalists began to work in different ways. The space in media for journalistic freedom and photographic expression that the *Independence Post* had forged in the 1980s could not be replicated. Even so, the photographers who were influenced by the *Independence Post* in those days took the nutrients it provided and continued to document the world. In the 1990s, art museums became an increasingly dominant force, contemporary art expanded to encompass more themes, and media diversified. As a consequence, photography also became a mode of expression in contemporary art. The reportorial photography of the past became a subject of visual art, and many reporters transformed into professional image artists.

Many of the artists in this exhibition who released their first photographic expose in the *Independence Post* would later go on to explore issues in an even freer manner, or express their personal views, or publish photography collections, or hold exhibitions in art museums. These archives afford us a glimpse of a bountiful visual record of human society and culture of the past. They reveal many of the nodes in the evolution of photography concepts, and they return us to when these photographs were first released. They revisit a revolutionary era in images, documentation and media, and they illuminate the diverse perspectives on images that prevail today.

7. Ibid., see the recollections of Hsieh San-Tai, pp. 179-188.

8. The “Visual Attack” page of the *Independence Evening Post* (Dec. 18, 1988) stated, “The ‘Visual Attack’ section of this newspaper is the county’s first full-page pictorial story.”

9. Wang Hsin, “Multiple Pictures,” *Independence Morning News*, March 2, 1990 (*Independence Post Supplement*)

10. Kuo Li-Hsin, “Ushering in a Rich Harvest in News Photography,” *Independence Morning Post*, March 2, 1990 (*Independence Post Supplement*)

11. Included in the comments of the “Taiwan’s Best News Photos of the Year” award, held four times after the establishment of the *Independence Morning Post* (1988.1).

“The Mighty Image: Photos from the Independence Post, 1985–1994” Symposium Series

Revisiting the Photography of the ‘Independence Post’

By Chen Chia-Chi

In the history of photography in 1980s Taiwan, one aspect is nearly universally familiar: the images documenting the many political protests and social movements of the day. And one platform was responsible for disseminating these images, a media outlet with considerable gravitas that is widely remembered to this day – the *Independence Post*.

The *Independence Evening Post*, with a long history throughout the post-war era, and the *Independence Morning Post*, founded in 1988, shouldered the heavy burden of competing with the two major newspapers and promoting Taiwan’s native literature movement. In the fields of culture and communications, some discussion has taken place of the cultural significance of the “*Independence Post* Supplements,” but the role of the *Independence Post* in promoting photography, the history of photography, and photography awards has been gradually forgotten and is rarely considered.

The documentary exhibition “The Mighty Image: Photos from the Independence Post, 1985-1994” presented by the Taipei Fine Arts Museum Art Library, can very well serve as a starting point for the exploration of these visual materials. The subject of this exhibition is “the photography sections of the *Independence Post* newspapers.” While presenting original documents and related publications and films, it will also feature a series of four symposiums, as introduced below.

I. The Independence Post, Taiwanese Photography, and Memories of Generational Collision

The first symposium, titled “The Independence Post, Taiwanese Photography, and Memories of Generational Collision,” features three former *Independence Evening Post* photojournalists – Hsieh San-Tai, Hsu Po-Hsin and Liu Chen-Hsiang – as well as former *Independence Evening Post* writer Peng Lin-Sung. Each had work experience at the newspaper ranging from five to ten years, capturing events on the streets in powerful images and text.

In recent years Hsieh San-Tai has worked as a freelance creative, releasing a series of photo collections, including *Taiwan Style* and *Salty Mists*, as well as photo books documenting the Tiananmen Student Movement and the story of human rights on Green Island. Hsu Po-Hsin is a visual image specialist; he has filmed numerous documentary films and has recently collected his photographs from his years at the *Independence Evening Post* in the book *Era of Collision*. Peng Lin-Sung has recently dedicated himself to researching the history of Taiwan, especially political opinion journals and the opposition democracy movement, and has earned a Ph.D. in Taiwanese history. Liu Chen-Hsiang is a renowned photographer, well-regarded for his images of Cloud Gate Dance Theatre and other theatrical performances. This year he won the Outstanding Contribution Award at the Taipei Film Festival for his film stills.

In this talk, they will look back on their past experiences at the *Independence Evening Post*, recalling the freedom it afforded photojournalists and various breakthrough practices, based on their own photography and creative work.

II. Between Reporting and Art – The Authorial Identities and the Many Faces of Photographers

The second symposium, “Between Reporting and Art – The Authorial Identities and the Many Faces of Photographers,” will be held jointly as an extension of the exhibition “René Burri: Explosions of Sight.” The career of René Burri, a Swiss photojournalist for Magnum photo agency who also engaged in personal creative photography, sheds light on photographers’ multiple identities and reverberates with the Taiwan experience. A conversation will take place among Huang Tzu-Ming, Chou Ching-Hui and Liu Chen-Hsiang, all of whom have worked simultaneously as photojournalists and creative photographers.

Formerly a reporter for the *Independence Evening Post*, Huang Tzu-Ming began working for the China Times in 1988. He has applied the acuity and concern of journalism to his conceptual and topical photography projects, including well-known series such as “Taiwan’s Comfort Women” and “Martyrs of the Korean War.” Chou Ching-Hui worked for several news outlets, won several photojournalism awards in *Independence Post* competitions, and went on to engage in artistic photography. In recent years, he has combined a variety of image media in such series as *The Yellow Sheep River Project* and *Animal Farm* and has held several solo exhibitions in art museums both in Taiwan and abroad. Liu Chen-Hsiang held his first solo exhibition at the age of 20. He infuses his images with an aesthetic sensibility, applying an artistic spirit to a wide range of photographic subjects.

This symposium will introduce René Burri’s creative process, and these three photographers who have remained constantly involved in news while also engaging in personal expression and art will discuss how creative photographers can position themselves and open up new possibilities to both document and create.

III. The ‘Visual Attack’ of Women Photographers in the 1980s

The third symposium, “The ‘Visual Attack’ of Women Photographers in the 1980s” profiles female photographers/photojournalists of the *Independence Post* and explores how women contributed photographs to newspapers articles and special features in the environment of the 1980s. The seminar will be hosted by senior arts reporter Ericamigo Wu, who has interviewed numerous women photojournalists in recent years. She will be joined by three participants: Chang Yung-Chieh, Kuo Chuan-Chiu, and Lien Hui-Ling.

Chang Yung-Chieh has worked for *Ren Jian* magazine and *Teacher Chang Monthly*. Her reports have won the Golden Tripod Award for magazine photography three times. In 1996, she resettled in her

hometown of Penghu, where she has continued to take photographs while also conducting cultural and historical research. In 2013 she won the Wu San-Lien Award for photography. Kuo Chuan-Chiu is well-known as a painter, so much so that many people may have forgotten her accomplishments as a photographer. In addition to serving as a photographer for magazines and the *Taiwan Pavilion* book series, she has also held photography exhibitions. Lien Hui-Ling has been a photojournalist for many years, consistently maintaining a low profile. She has provided images for *Teacher Chang Monthly* and *China Times Weekly*, among other publications. In the 1990s, she took part in the exhibition “Seeing – Taiwan Photographers: Nine Perspectives.”

The three participants in this symposium were all professional photographers of the 1980s who published in the *Independence Post*. They will share their work experiences, as well as the background of that era, including education, the women’s movement and media liberalization.

IV. Newspaper Supplements and Photography of the Print Media Era – The Meaning of Medium

The fourth symposium in this series, “Newspaper Supplements and Photography of the Print Media Era – The Meaning of Medium” will center on the history of photography. Chang Shih-Lun, a photography historian and author of *Reclaiming Reality: On the Historical Formation of Taiwanese Photography*, will present a talk, and senior art critic Kuo Li-Hsin will respond and join him in dialogue.

Chang Shih-Lun continues to make in-depth insights into Taiwan’s image history, including the transformation of documentary photography and “essay photography,” revisiting the influence of the *Independence Post* newspapers on the aesthetics and history of photography. In the 1980s, Kuo Li-Hsin served several times as a judge for *Independence Post* photojournalism competitions and also published written commentaries in the newspapers’ supplements and “Image Monthly.” This allows him to provide fresh assessments, moving from historical scenes to a broader historical perspective that informs the future.

This symposium will adopt the *Independent Post* as a springboard from which to observe the changes in image depiction that took place within newspaper supplements in the 1980s. It will also discuss the significance of photography sections, explore how supplements served as publishing platforms for images, and consider their significance to the history of Taiwanese photography. The discussion will extend to various image-oriented media outlets, such as the magazines *Ren Jian*, *Taipei People*, and *Nature*, and the publication of photography books during that era.

Around the time that martial law was lifted in Taiwan, the *Independence Post* newspapers created a space for discourse, opening up many possibilities for exploring the history of social movements, critical thinking, and local consciousness that continue to this day. Newspapers should not simply be dead documents. This symposium series focuses on photography, aiming to bring new understanding of, initiate a conversation about, and fill in some of the gaps in the history of photography.

I. The Independence Post, Taiwanese Photography, and Memories of Generational Collision

May 6 (Sat) 14:00–16:00 | Archive and Library Center

Host:

Sharleen Yu
Chief of Research Dept., Taipei Fine Arts Museum

Participants:

Hsieh San-Tai
Photographer/former Independence Evening Post photojournalist

Hsu Po-Hsin
Visual image specialist/former Independence Evening Post photojournalist

Peng Lin-Sung
Former Independence Evening Post journalist

Liu Chen-Hsiang
Photographer/director of photography for the Independence Post

II. Between Reporting and Art – The Authorial Identities and the Many Faces of Photographers

May 28 (Sun) 14:00–16:00 | Auditorium

Host:

Chen Chia-Chi
Photography historian

Participants:

Huang Tzu-Ming
Photographer

Chou Ching-Hui
Photographer

Liu Chen-Hsiang
Photographer

III. The ‘Visual Attack’ of Women Photographers in the 1980s

August 27 (Sun) 14:00–16:00 | Archive and Library Center

Host:

Ericamigo Wu
Independent journalist

Participants:

Chang Yung-Chieh
Buddhist nun/photographer

Kuo Chuan-Chiu
Artist

Lien Hui-Ling
Photographer

IV. Newspaper Supplements and Photography of the Print Media Era – The Meaning of Medium

September 17 (Sun) 14:00–16:00 | Archive and Library Center

Host:

Chen Chia-Chi
Photography historian

Participants:

Chang Shih-Lun
Visual historian/art critic

Kuo Li-Hsin
Professor emeritus, National Chengchi University College of Communication