

「感性機器：後資本主義時代的自我療癒」媒體圖說對照表  
Affect Machine: Self-healing in the Post-Capitalist Era | Image Sheet

圖說

影像

1. 「感性機器：後資本主義時代的自我療癒」  
主視覺。臺北市立美術館提供。

*Affect Machine: Self-healing in the Post-Capitalist Era*  
Courtesy of Taipei Fine Arts Museum.



2. 雷貝嘉·霍恩·《行為 2》行為紀錄影像選段《鉛筆面具》·1972·16 釐米影像轉 DVD·彩色·有聲。圖像由藝術家提供。  
作品鳴謝霍恩藝術家文獻庫。

Rebecca Horn, excerpts from *Performances 2: Pencil Mask*, 1972, film still from *Performances II*, 16mm film transferred to video, colour, sound. Courtesy of the artist.  
©Archive Rebecca Horn.



3. 雷貝嘉·霍恩·《行為 2》行為紀錄影像選段《雞羽毛面具》·1973·16 釐米影像轉 DVD·彩色·有聲。英國倫敦泰德現代美術館典藏。圖像由藝術家與臺北市立美術館提供。

Rebecca Horn, excerpts from *Performances 2: Cockfeather Mask*, 1973, film still from *Performances II*, 16mm film transferred to video, colour, sound. Collection of Tate Modern in London. Courtesy of the artist and Taipei Fine Arts Museum.



4. 雷貝嘉·霍恩·《陽光之嘆》·2006·小提琴、玻璃、馬達、鋼、電器、色粉，68×44×78.5 公分。圖像由藝術家與臺北市立美術館提供。

Rebecca Horn, *Der Sonnenseufzer* (*Sigh of Sun*), 2006, violin, glass, motor, steel, electronics, yellow pigment, flame-worked glass. 68×44×78.5 cm. Courtesy of the artist and Taipei Fine Arts Museum.



5. 5-1

陳慧嶠·《床外的藍天》·2018·混合媒材(針線、行軍床、毛巾電繡、臉盆、鋼杯、牙膏、牙刷、肥皂盒)·共16件·每件尺寸為90×200×140公分。圖像由藝術家與臺北市立美術館提供。

Chen Hui-Chiao, *A Room with a View*, 2018, mixed mediums (needles, thread, military cots, embroidered towels, basins, toothbrushes, toothpaste, steel cups), 16 Pieces, 90×200×140cm each. Courtesy of the artist and Taipei Fine Arts Museum.



- 5-2

陳慧嶠·《床外的藍天》(局部)·2018·混合媒材(針線、行軍床、毛巾電繡、臉盆、鋼杯、牙膏、牙刷、肥皂盒)·共16件·每件尺寸為90×200×140公分。圖像由藝術家與臺北市立美術館提供。

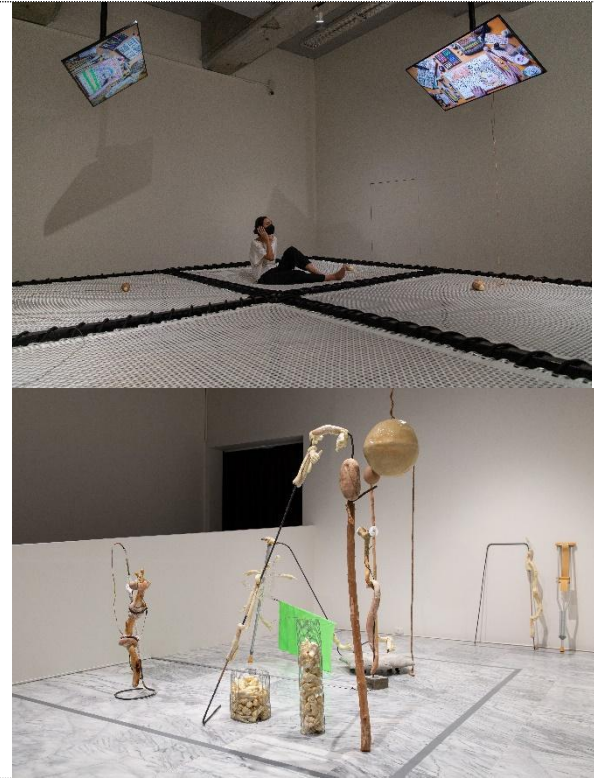
Chen Hui-Chiao, *A Room with a View* (partial), 2018, mixed mediums (needles, thread, military cots, embroidered towels, basins, toothbrushes, toothpaste, steel cups), 16 Pieces, 90×200×140cm each. Courtesy of the artist and Taipei Fine Arts Museum.



6. 6-1、6-2

陳呈毓·《舒緩震盪》·2021·混合媒材  
(鐵架、鋼管、雕塑、發泡劑、矽膠、樹脂、明膠、羊皮、震動器、織品)、雙頻道錄像·60分鐘·尺寸視空間而定。表演者: LazyMiu.ASMR。圖像由藝術家與臺北市立美術館提供。

Chen Chen Yu, *Here Each Vibration Long Away*, 2021, mixed mediums (iron structure, sculptures, expanded PU foam, silicone rubber, resin, hide glue, goat skin, exciters, textile), 2-channel video, 60 minutes, dimensions variable. Performer: LazyMiu.ASMR,, Courtesy of the artist and Taipei Fine Arts Museum.



6-3

陳呈毓·《舒緩震盪》(影像截圖)·2021·雙頻道錄像·60分鐘。表演者: LazyMiu.ASMR。圖像由藝術家提供。

Chen Chen Yu, *Here Each Vibration Long Away* (Film still), 2021, 2-channel video, 60 minutes. Performer: LazyMiu.ASMR, Courtesy of the artist.



7. 7-1

綠橘·《太初有道》(局部)·2020-2021·壓克力箱·5000-6000 蠶繭·60×60×15 公分。圖像由藝術家與臺北市立美術館提供。

Cam Xanh, *In the Beginning Was the Word* (partial), 2020-2021, plexiglass box containing 5000-6000 silk cocoons, 60×60×15cm. Courtesy of the artist and Taipei Fine Arts Museum.



7-2

綠橘 · 《資訊—人類基因之 IXX 染色體段落 · 上帝發布神聖計畫...》(局部) · 2020-2021 · 壓克力板浮雕 · 60×60×3 公分。  
圖像由藝術家與臺北市立美術館提供。

Cam Xanh, *Information — and in the Human Genome, Chromosomes Chapter IXX, the Lord speaks to us of His divine plan, saying... (partial)*, 2020-2021, engraved plexiglass, 60×60×3cm. Courtesy of the artist and Taipei Fine Arts Museum.



8. 8-1

約翰·亞康法 · 《機場》 · 2016 · 三頻道錄像裝置 · 7.1 聲道 · 53 分鐘。圖像由藝術家與臺北市立美術館提供。

John Akomfrah, *The Airport*, 2016, three channel HD colour video installation, 7.1 sound, 53 minutes. Courtesy of the artist and Taipei Fine Arts Museum.



8-

約翰·亞康法 · 《機場》(影像截圖) · 2016 · 三頻道錄像裝置 · 7.1 聲道 · 53 分鐘。© Smoking Dogs Films · 圖像由 Smoking Dogs Films 和里森畫廊提供。

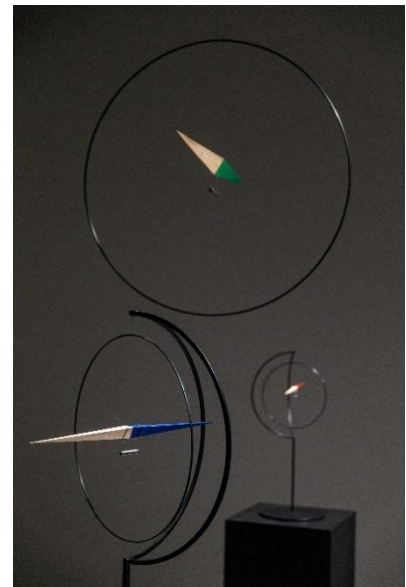
John Akomfrah, *The Airport* (Film still), 2016, three channel HD colour video installation, 7.1 sound, 53 minutes. © Smoking Dogs Films; Courtesy of Smoking Dogs Films and Lisson Gallery.



9. 9-1、9-2

奧拉弗·埃利亞松·《指北針家族》·  
2013·不銹鋼、木頭、磁鐵、顏料·共三件  
(直徑各為 61×30 公分·193×50.5 公分·  
90 公分)。圖像由藝術家與臺北市立美術館  
提供。

Olafur Eliasson, *Compass family*, 2013, Stainless  
steel, wood, magnets, paint, 61×30cm,  
193×50.5cm, 90cm in diameter. Courtesy of the  
artist and Taipei Fine Arts Museum.



10. 10-1

朱浩培/李長明·《菩提與榕之下》·2018·  
混合媒材(過期膠卷及數位輸出、壓克力  
板、鋁板、文件)·尺寸視空間而定。圖像  
由藝術家與臺北市立美術館提供。

Chu Hao Pei and Lee Chang Ming, *Beneath the  
Bodhi and Banyan*, 2018, mixed mediums  
(expired film stock, digital prints, acrylic and  
aluminium boards, documents), dimensions  
variable. Courtesy of the artist and Taipei Fine  
Arts Museum.



10-2

朱浩培/李長明·《菩提與榕之下》(局部)·2018·混合媒材(過期膠卷及數位輸出、壓克力板、鋁板、文件)·尺寸視空間而定。圖像由藝術家提供。

Chu Hao Pei and Lee Chang Ming, *Beneath the Bodhi and Banyan* (partial), 2018, mixed mediums (expired film stock, digital prints, acrylic and aluminium boards, documents), dimensions variable. Courtesy of the artist.



11. 「感性機器：後資本主義時代的自我療癒」展場，2021·圖像由臺北市立美術館提供。

*Affect Machine: Self-healing in the Post-Capitalist Era*, 2021. Courtesy of Taipei Fine Arts Museum.



12. 策展團隊林瑀希(左)、臺北市立美術館館長王俊傑(中)、李雨潔(右)合影。©臺北市立美術館

Curatorial team Gladys Lin (M), Director of Taipei Fine Arts Museum Wang Jun-Jieh (L) and Curatorial team Yu-Chieh Li (R).  
Courtesy of Taipei Fine Arts Museum.



13. 藝術家陳呈毓、藝術家陳慧嶠、臺北市立美術館館長王俊傑、策展團隊林瑀希、李雨潔(左至右)合影。©臺北市立美術館

Artist Chen Chen Yu and Chen Hui-Chiao,  
Director of Taipei Fine Arts Museum  
Wang Jun-Jieh, Curatorial team Gladys Lin  
and Yu-Chieh Li (from L to R). Courtesy of  
Taipei Fine Arts Museum.

