

Memory Crimes

Les Crimes de Mémoire

記憶犯罪

Edward FuChen Juan 阮福辰

July 13 to August 30, 2025

Exhibition reception: Sunday, July 13, 2 ~ 4pm.

Papermaking workshop: Saturday, July 26, 1 ~ 4pm.

Artist talk: Sunday, July 27, 2 ~ 3pm.

This series of work focuses on my Taiwanese family roots and how Truth and Reconciliation has impacted the Taiwanese diaspora in Canada. Since 2023, I have been researching on the Taiwanese Canadian and American diaspora impacted by the Truth and Reconciliation Commission of Taiwan. The work is the result of my ongoing research on Taiwanese diaspora members who are or were active in the human rights movement, both domestically and abroad.

My personal connection began with reading a 2017 New York Times article detailing the opening of the 228 Memorial Museum in Taipei, Taiwan. "228" refers to the date, February 28, 1947—the day a democracy protest ended with a public massacre committed by the authoritarian KMT government. It marked the beginning of over 40 years of martial-law dictatorial rule, known as the "White Terror," during which citizens were oppressed through acts of imprisonment, torture, and execution. The population nicknamed the mass arrests, "Thought Crimes", prosecutions without trials and process.

Following decades of human rights activism in Taiwan and abroad (including Canada), the regime gradually ended with the first UN-sanctioned election in 1992. The 228 Memorial Museum documents this history with photos and letters from the victims and their descendants. Among the museum photos is an executed journalist with my family's surname, exclusively originating from my ancestral village of Linbian, 林邊鄉. I consulted with members of my family and confirmed that he is my great-uncle, 阮朝日. Since then, the museum researcher has continued to release reports of other relatives who had "disappeared." From this emotional journey, I am committed to further examining this colonial history and being an advocate for the autonomy of the Taiwanese people.

At the age of nine, my family and I immigrated to Canada due to their lack of faith in Taiwan's political climate and the growing missile threat from China as Taiwan evolved into a democratic country. Over the decades, I have observed Taiwan's progression toward free elections, and the formation of a Truth and Reconciliation Commission. The citizens of Taiwan achieved this through decades of activism, public protests, underground political organizing, and, at times, acts of self-immolation.

Canada continues to be a sanctuary for many diaspora communities while supporting democratic movements in their homelands. At the same time, Canada struggles to

address the systemic human rights violations against its own First Nations people and other marginalized communities. Many of our immigrant community members have knowledge and experience with the challenges of democratic activism. There is a trove of tools and knowledge we can learn from others' struggles. I believe this is an opportunity for each of us to look beyond our peripheral view.

Unfortunately, Taiwan's democratic history is often overshadowed by political distractions, especially from the Chinese state government. With the growing oppressive climate of China's threats to Taiwan and other democratic nations, it is more important now than ever to discuss this subject.

The installation piece represents a traditional Taiwanese household with a gate, wall, and home. The paper is created using copper etching and aquatint images of historic sites, printed on Taiwanese gampi paper. The prints are then cut, collaged, and couched into the paper fibre through papermaking. The pulp is a blend of cottonwood, cedar, yucca, gampi, and abaca palm—plants indigenous to Canada and Taiwan. Once the paper is dried, additional images and text are silkscreen printed on top using plant-based ink. Intaglio printmaking with gampi paper has a history of Eastern paper being used in Western printmaking processes through centuries of trade. I selected this technique specifically to reflect my own identity as a Taiwanese Canadian.

Each piece portrays the collective memory and experiences of Taiwanese people during the White Terror era. The screen-printed figures can only be seen through the light installed behind the paper. This is meant to invoke the spirits of the former residents of each home.

As a Taiwanese Canadian, I find myself in a unique position to engage with Truth and Reconciliation as both an immigrant and a recipient of two lands. As an artist, my intention is to demonstrate decolonization to the Canadian public by witnessing another society's challenges and healing.

Thanks to Douglas Chiang 江文基, President of the Taiwanese Canadian Association; Tony Lee 李賢群, Chairperson of the Taiwan Centre Foundation in Greater LA; and Amy Lee 李慧生, Union Leader of the Taiwan Teachers Corporation, for their support and knowledge in my continuing research. Thanks to my apprentice Veronica Yang for the production assistance.

這部作品著重於我的台灣家族根源，以及真相與和解如何影響散居在加拿大的台灣人。自2023年以來，我在研究受到台灣真相與和解委員會影響的台灣加拿大與美國移民社群。這是我持續研究目前或曾經活躍於國內外人權運動的台灣移民社群成員的成果。

我個人的連結始於閱讀一篇 2017 年紐約時報的文章，詳細介紹二二八紀念館的開幕。「二二八」指的是 1947 年二月二十八日這一天一場民主抗爭以國民黨威權政府的公開屠殺而告終。這標誌著 40 多年戒嚴獨裁統治的開始，被稱為「白色恐怖」，其間公民受到監禁、酷刑和死刑的壓迫。人民將這些大規模的逮捕行動戲稱為「思想罪」，即沒有經過審判和程序的起訴。

經過台灣和國外（如加拿大）數十年的人權運動，該政權隨著 1992 年第一次聯合國認可的選舉而逐漸結束。二二八紀念館以受害者及其後人的照片和信件記錄了這段歷史。在博物館的照片中，有一位被處決的記者，他的姓是我的家族姓氏，來自我的家鄉林邊鄉。我諮詢了家族成員，確認他就是我的宏親阮朝日。從這段情感旅程中，我致力於進一步檢視這段殖民歷史，並成為台灣人民自治的倡導者。

我九歲時，由於在台灣演進為民主國家的過程中，來自中國的導彈威脅與日俱增，因此我們全家人移民到加拿大。幾十年來，我觀察到台灣邁向自由選舉的進程，以及真相與和解委員會的成立。台灣民眾透過數十載的行動主義、公眾抗議、地下政治組織，以及有時的自焚行為，達成這個目標。

加拿大仍然是許多移民社群的庇護所，同時支持他們家鄉的民主運動。與此同時，加拿大也在努力解決系統性侵犯其原住民和其他邊緣社群人權的問題。我們的許多移民社區成員對民主積極主義的挑戰有一定的認識和經驗。我們可以從移民的鬥爭中學習很多工具和知識。

台灣的民主歷史經常被政治的鬥爭所掩蓋，特別是分散中國政府的注意力。隨著中國威脅台灣和其他民主國家的壓迫氣氛日益嚴重，現在比以往任何時候都更需要討論這個議題。

這作品表現個台灣傳統的家庭：門、牆、房。紙張是使用銅版蝕刻法和水印法製作的歷史遺跡圖像，印上在台灣的雁皮紙。這些版畫再經過裁切、拼貼，並透過造紙技術塗佈在紙纖維中。紙漿是由加拿大和台灣原生的木棉、雪松、絲蘭、錦緞和蕉麻混合而成。紙張乾燥後，使用植物性油墨在上面絲網印刷額外的圖像和文字。透過數世紀的貿易，東方的紙張在西方的版畫製作過程中使用，而使用甘比紙進行凹版版畫製作已有一段歷史。我選擇這種技術來反映我身為台灣與加拿大人的身份。

每件作品有描繪白色恐怖時期的台灣人成為回憶與經驗。絲網印刷的人物必須被照亮才能從光線中待揭示。我希望喚起每家居前民的靈魂。

我理解自己是移民，以兩塊土地的人民身份參與真相與和解。身為藝術家，我希望藉由見證另一個社會的挑戰與癒合，向加拿大大眾展現非殖民化。

感謝江文基、李賢群、李慧生幫助我持續研究的支持。感謝我的學徒 Veronica Yang 協助製作。

Artist Biography

I identify as a queer Taiwanese Canadian visual artist primarily working in printmaking, papermaking, and inkmaking. Presently, my ongoing project assembles techniques on copper etching, aquatint, silkscreen, and chine-collé with handmade paper. My work focuses on the impact of human rights activism and decolonization within the Taiwanese community in Canada and Taiwan. It involves collecting oral histories, gathering knowledge, and visual documenting people and places.

My goal is to highlight another nation confronting its oppressive past and evolving to achieve transitional justice with reconciliation. At the age of nine, my family and I immigrated to Canada due to their lack of faith in the political climate and the growing missile threat from China as Taiwan evolved into a democratic country. Over the decades, I have observed Taiwan's progression to free elections, human rights activists elected to offices, and the formation of a Truth and Reconciliation commission. The citizens of Taiwan accomplished this through decades of sacrifice in activism, public protests, underground opposition meetings, and sometimes acts of immolation.

My intention is to experiment and create work that highlights the human rights activism and challenges between my native and adopted countries. Currently, I am creating ink and paper from culturally significant indigenous plants of Taiwan and Canada. These natural materials are utilized for printmaking to explore the visual language from the movement.

Presently I live and work in Vancouver, the unceded traditional territories of the xʷməθkʷəyəm (Musqueam), Skwxwú7mesh (Squamish), and Selílwitulh (Tsleil-Waututh) Nations.

藝術家簡介

我是個加拿大台灣同性戀藝術家，主要從事版畫、造紙與水墨創作。目前，我正在進行結合銅版畫、水印、絲網、絹版畫與手工紙的技術。我的作品著重於人權運動和非殖民地化對加拿大和台灣社區的影響。這包括收集歷史與知識。

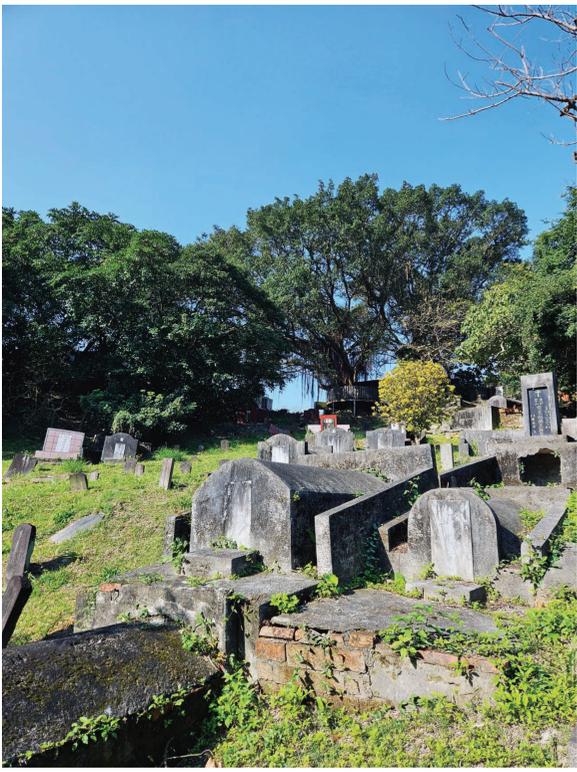
我九歲時我和家人移民到加拿大。由於台灣發展民主投票選舉，中國的導彈威脅增加，。幾十年來，我觀察到台灣逐漸走向自由選舉、人權活動人士獲選擔任公職，以及成立真相與和解委員會。台灣民眾是透過公眾抗議、地下反對會，有時自焚行為，公民犧牲代表行動。

我的目標是進行實驗和創作，強調我的家鄉國和被領養國家之間的人權運動和挑戰。目前，我利用台灣和加拿大具有文化意義的原住民植物創作版畫和紙張。我意欲探索人權運動的視覺語言。

現時我在溫哥華生活和工作，此地也是 xʷməθkʷəyəm (Musqueam)，Skwxwú7mesh (Squamish)，Selílwitulh (Tsleil-Waututh) 民族的傳統故土。

Generous support from





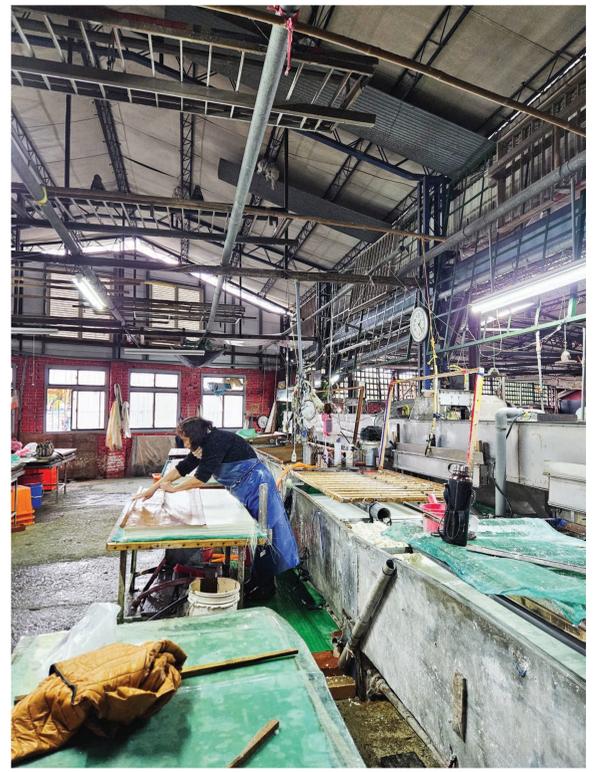
A mass gravesite outside of Taipei, where many political victims were buried without documentation. For decades, it is maintained by local volunteers until it is acknowledged by the government from the Truth and Reconciliation Commission.

台北市外的亂葬崗，許多受害者沒有文件證明的情況下被埋葬在此。數十年來，當地的志工維護，直到真相與和解委員會承認。



A Kirin statue at the Jing-Mei White Terror National Human Rights Museum. Until 1992, thousands of political prisoners were imprisoned and tortured at the former prison camp. The kirin symbolizes truth and justice, illustrating the irony of the injustice status.

景美白色恐怖國家人權博物館內的麒麟雕像。直到1992年，數以千計的政治犯被囚禁在前集中營。麒麟象徵著真理與正義，說明不義地位的諷刺。



Fifth generation family papermaking facility in Nantou region of Taiwan. The papermakers are specialized in making washi paper such as kozo and gampi.

第五代家族造紙廠，位於台灣南投地區。紙工匠專門製造和紙，例如楮紙和雁皮紙。



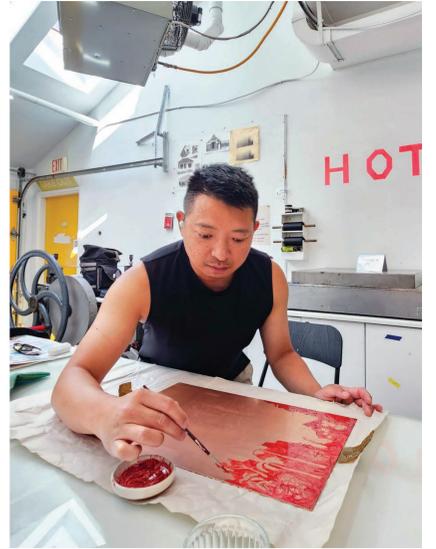
Etching on waxed copper plate and later soaked in ferric fluoride bath.

蠟的銅板上蝕刻，後浸泡在氟化鐵槽。



Etching and aquatint on copper plate for intaglio printmaking.

蝕刻和凹版畫銅版。



Wiping the plate with oil ink and press printmaking with gampi paper.

油墨擦拭印版，然後雁皮紙進行版畫。



The printed images on gampi paper and cut out for assembly.

雁皮紙列印的圖像，並剪下組裝。



Papermaking and assembling the images together.

造紙和圖像組裝拼合。



The paper is made of Canadian indigenous plant fibre I broke down.

紙料是我打碎的加拿大本土植物纖維。

