



石晉華
當代宗教藝術展

Shi Jin-Hua's
Contemporary
Religious Art

指導單位
SUPPORTED BY

高雄市政府文化局
Bureau of Cultural Affairs Kaohsiung City Government

主辦單位
ORGANIZED BY

高雄市立美術館
KAOHSIUNG MUSEUM OF FINE ARTS

協辦單位
IN ASSOCIATION WITH

安卓藝術
Mind Set Art Center

贊助單位
SPONSORED BY

洪建全
基金會
HONG'S
FOUNDATION

國|藝|會
NCAF

指定木作除醛
APPOINTED DEFORMALDEHYDE
COATING SPONSOR

聚和生醫
HOPAX

序	...4
Preface	...6

前言	...8
生命的寓言	...11
Introduction	...13
Fable of Life	...14

0 - 犧牲樹 前傳	
The Sacrifice Tree - Prequel	...16
0 - 犧牲樹 正傳	
The Sacrifice Tree	...22

0.0 存在的水平線	...28
0.1 凝視死亡	...28
0.0 Horizontal Lines of Being	...30
0.1 Gazing at Death	...30

1 - 存在水平	
Being Level	...32
2 - 日日非一肖像日記	
Denial One - The Self-portrait Diary	...38
3 - Close-up 牙膏計畫	
Close-up Toothpaste Project	...42

1. 精神與生命線	...50
2. 1994 的幾條線	...51
1. Spiritual Line and Line of Life	...55
2. Several Lines in 1994	...56

4 - 身體銘痕	
Body Inscription	...60
5 - 珍珠念珠	
Pearl Rosary	...66

6 - 瑜珈樹	
The Yoga Tree	...72
7 - 走筆 #1	
Pen Walking #1	...80
8 - 走筆 #79	
Pen Walking #79	...86
9 - 走筆 #123	
Pen Walking #123	...90
10 - 走筆 #140	
Pen Walking #140	...94
11 - 走筆 #103	
Pen Walking #103	...98
12 - 走筆 #155	
Pen Walking #155	...102
13 - 走筆 #106	
Pen Walking #106	...104
14 - 走筆 #129	
Pen Walking #129	...108
15 - 走鉛筆的人	
Pencil Walker	...114

3. 夢	...134
3. Dream	...136

16 - 我試著	
I Try	...138
17 - 走筆 #51	
Pen Walking #51	...142

18 - 走筆 #112
Pen Walking #112 ...146

19 - 走筆 #163
Pen Walking #163 ...150

20 - 走筆 #165
Pen Walking #165 ...158

4. 修行與苦行 ...168

4. Practice and Asceticism ...171

21 - 六字書 第一品
Six-syllable Mantra - Chapter I ...174

22 - 六字書 第三品
Six-syllable Mantra - Chapter III ...180

23 - 六字書 第四品
Six-syllable Mantra - Chapter IV ...182

24 - 六字書 第五品
Six-syllable Mantra - Chapter V ...188

25 - 七字書
Seven Words Mantra ...192

26 - 十行願
Ten Practices and Vows ...198

27 - 一千日
One Thousand Days ...204

5. 彼岸 ...212

5. To The Other Side ...216

28 - 布魯克林橋測量計畫
Brooklyn Bridge Measurement Project
...218

29 - 林肯隧道測量計畫
Lincoln Tunnel Measurement Project
...220

30 - X 棵菩提樹
X Bodhi Trees ...224

結語： ...240

Conclusion ...241

31 - 犧牲樹 後傳
The Sacrifice Tree - Sequel ...242

序

石晉華，是台灣觀念與行為藝術創作的代表人物之一。他是一位持續在探索中迸發十足創作力的藝術家：1986 年即獲得雄獅新人獎的肯定，2007 年分別獲得「台北美術獎」、「高雄獎」首獎，2011 年第九屆台新藝術獎視覺藝術年度入圍，各種藝術專業獎項的殊榮在在說明石晉華的創作能量與實力。

1964 年出生於澎湖馬公，生活與創作都在高雄的石晉華，幾件重要作品的創作過程都與高美館有密不可分的緣分。

2010 年，台北國際花卉博覽會工程移除樹木而造成一百六十二棵樹死亡，石晉華將該台北雙年展參展作品題目命名為《X 棵菩提樹》，為死掉的樹木立碑，每立下一塊墓碑，他就重新栽種一棵樹；此綠色復育計劃，受到當時謝佩霓前館長的支持。美術館所屬的內惟埤文化園區在凡那比風災中，共損失三百餘棵樹木，影響園區生態環境甚鉅；而園區中最可貴的是什麼呢？就是對生命的尊重；讓園區成為復育的基地一種下一棵代表性的菩提樹「+001」，期望收拋磚引玉之效，呼應各界響應。

歷經 20 年的行為創作《走鉛筆的人》是石晉華真正發展出的巨作。從 1996 年起，石晉華沿著同一面牆來回行走，同時以鉛筆在牆上留下線條，原本的白牆，最後變成被鉛筆線所覆蓋的黑牆；2015 年 12 月，《走鉛筆的人》在高美館內完成最後一次的執行，這也是藝術家感覺最良好的一次「行」，因為是在自己的家鄉，與最佳條件配合的狀態下完成的。《走鉛筆的人》在「線」展中的展陳，也是此巨作最終的精神樣貌第一次在展覽中完整地靜態示人。

始於 2012 年石晉華於彰師大駐校期間的《行路一百公里》，在 2016 年下半年於本館進行第二階段的創作，最後 2 公里在去年（2017）於香港巴塞爾國際藝術博覽會期間完成，會展期間，兩家國際媒體將《行路一百公里》選入 10 件最值得觀賞的作品之一；這件作品有近九十公里在高美館完成，這個過程在美術館的空間裡進行，痕跡在美術館的空間裡累積，由身處創作現場的觀眾，領略一場身體與藝術的邂逅。此作也於去年順利成為本館典藏，就其意義與歸宿而言可謂最為理想的結果。

石晉華的學習、從事藝術創作的起因與初衷，都根源於無法痊癒的疾病與始終虛無的生命經驗；其創作特質，同時具有垂直的時間與水平的持續行為屬性，觀念、行為、過程與作品是一體的呈現與存在；時間與行動更是構成其作品的主要媒介與素材，透過長時間持續地反覆進行同一動作，使得通常隱而不顯的身體動作及運動，清楚地被看見。「線」展是藝術家石晉華和策展人陳宏星共同完成的一件「作品」，時間跨度跨越藝術家整個創作歷程，由藝術家的生命線和創作線交纏串連而成創作的軸線。高美館很榮幸共同參與和完成這件「作品」的發表。

李玉玲

高雄市立美術館館長

Preface

Shi Jin-hua is one of the representative artists of conceptual art and performance art in Taiwan. He is also one artist with an explosive energy of creativity in his continuous exploration of art. In 1986, he won the recognition of the Lion Art New Artist Award. In 2007, he won the first prize respectively of the Taipei Art Award and the Kaohsiung Awards. He was nominated for the Visual Art Award of the 9th Taihsin Arts Award in 2011. The honors of different art awards and nominations are an indication of Shi's energy and capability of artistic creation.

Born in Magong of Penghu County in 1964, Shi spends most of his life and time of artistic creation in Kaohsiung. The creation of several of his most important works is closely connected with the Kaohsiung Museum of Fine Arts (KMFA).

In 2010, 162 trees were killed after they were removed to clear out land for the construction of facilities in the International Flora Exposition. In the Taipei Biennial of the same year, Shi presented his *X Bodhi Trees* project in which he installed a tombstone and replanted a new tree for each of the trees killed due to the exposition. This green restoration project was supported by Peini Beatrice Hsieh, KMFA director then for the disaster of Typhoon Fanapi had caused a loss of over 300 trees in the Neiweipi Cultural Park where KMFA is located. The loss of these trees dealt a huge blow to the ecosystem in the park and urgently required replenishment. What is the most valuable asset in the Neiweipi Cultural Park? The answer is the respect for life. Let's make the park a stronghold for the restoration of natural life with each one more Bodhi trees planted in the park, hoping that more efforts of similar nature will be drawn from all walks of life.

The performance work that took 20 years to complete, *Pencil Walker*, is Shi's landmark large-size masterpiece. Since 1996, Shi had been walking back and forth along the same wall and drawing a line on the wall while he was walking. The originally white wall was turned back with all the pencil lines on its surface. In December 2015, the final walk of the work was implemented at KMFA. It was also the best walk in the artist's mind for it was in his hometown and implemented under all the best conditions possible. The display of *Pencil Walker* in this exhibition is its first public display after its full completion.

Starting from Shi's artist-in-residence program in the National Changhua University of Education in 2012, his *A 100km Walk* had its second stage of implementation at KMFA in the second half of 2016. The last two kilometers were completed at the 2017 Art Basel show in Hong Kong last year. During the show, two international media bodies selected *A 100km Walk* as one of the ten works they recommended the most. Nearly 90 kilometers of the work was completed at KMFA. The process of its creation took place with the pencil traces accumulated all inside the space of KMFA, where viewers on the site had the opportunity to appreciate a beautiful encounter between art and body. This work was later added into KMFA's collection last year. KMFA is a meaningful and ideal place for the work to finally call it home.

The initial reason and intention of Shi's learning and practice of art both stem from his incurable disease and living with the threat of death always hanging over him. His artistic creation is characterized with the vertical axis of time and the horizontal axis of continuous action. The concept, performance, process and work of his art are the presented all together and coexist together. Time and action are the major media and components of his works. Through the continuous repetition of the same action over a long period of time, the often implicit and unnoticed body movement and action can be clearly seen. The Lines exhibition is a "work" jointly created by the artist, Shi Jinhua, and the curator, Chen Hung-hsing. Its time span covers the process of the artist's artistic creation as a whole. It connects all his works like a thread made of the artist's life line intertwined with the lines of his artistic creation. KMFA is honored to have participated in and implemented the presentation of this "work".

Yulin Lee, Ph.D.

Director, Kaohsiung Museum of Fine Arts

前言

從古代至近代，宗教之神聖與偉大均透過藝術而得到了永恆。只是在現今之創作中，「當代宗教藝術」卻是一個不存在的類別。此缺席所象徵的是藝術世俗價值的抬頭以至於宗教內涵之消失？是起因於藝術家批判精神所帶來的嘲諷、敵對與虛無態度？還是像許多藝評人所說的那般，藝術最終已取代了宗教，成為人們朝聖之對象？從藝術服務於宗教的時代，到藝術與宗教水火不容之當代，曾經共榮過的兩者最後難道只能分道揚鑣？

從塗有大象糞便的黑人聖母像（Chris Ofili）、被隕石擊倒在地的教宗像（Maurizio Cattelan）、到浸在尿液中的耶穌像攝影作品（Andres Serrano）等等，當宗教遇上當代藝術，其結果幾乎就是醜聞的化身。但這並非我們在此所要展現的當代宗教藝術，因為這些僅以宗教為題材的創作，其本質還是當代藝術一致的嘲諷與批判，宗教在此不過與時事、政治、體制、資本市場一樣，乃遭到藝術攻擊的受害者之一，並不具任何特殊性或代表性。但「線——石晉華當代宗教藝術展」想要呈現的剛好相反，不同於時下藝術對於宗教之攻訐、戲謔與褻瀆的態度，此展之作品均為「當代宗教藝術」這不存在類別之特殊個例，是信仰與藝術的完美結合；既不是以宗教為題材之藝術創作，也並非為服務信仰所創作之藝術，而是藝術本身所實踐的就是信仰之體現。法之身乃藝術本身，這便是石晉華當代宗教藝術創作的原創性。

林谷芳在其《畫禪》一書裡說道：「缺乏禪心的畫，即使以達磨、惠能為題，即便筆墨再酣暢淋漓，也不能稱為禪畫。」¹換言之，「禪畫」不是有關「禪」這題材或人物的繪畫，就像「當代宗教藝術」並非有關宗教主題之當代藝術一樣。上述這些或許可被歸為非常廣

¹ 林谷芳，《畫禪》，藝術家出版社，2009年，頁5。

義的禪畫或當代宗教藝術，但絕非此展所要展現與探討的對象。我們想談的是狹義的當代宗教藝術，一種融貫信仰與創作的特殊實踐。參禪者，即便一筆，便是禪畫。當代宗教藝術也一樣，必為當代修行者所創製。但光是有信仰的修士或僧侶所創作的作品不必然為當代宗教藝術，因為其依據的創作典範（paradigm）有可能為美術之典範，而非當代藝術之典範，例如和尚在紙上所畫的觀音像或以傳統書法寫就之經文等等。² 因此，當代宗教藝術必為藝術家一修行人以當代藝術手法所創作之作品，且宗教的內容不只是其題材，也是藝術實踐之形式。

依此條件，石晉華在本展所呈現的藝術作品不是「行為藝術」或「觀念藝術」，因為這些西方概念所指涉的內容不盡吻合藝術家所行之法。這些創作並不是為了挑戰美術典範所製造的偶發、表演或挑釁觀眾之作，而是作為一當代行者對生命存在及其苦難所做出的藝術沉思，不為求得觀者之認可與掌聲，只求自我在藝術法門中實踐宗教之解脫。作為本展之策展人，我與石晉華討論的結果是以「行」這概念重新定義他這系列之作。「行之藝術」或「行者藝術」，此為理解當代宗教藝術之核心概念。信仰之為藝術，藝術就是信仰的修行法門，此兩者合而為一，不分彼此。透過本展，我們將看到當代一位行者對於藝術與宗教精神的一次完美結合，彰顯出「當代宗教藝術」最佳的範例。在此，宗教不再只是藝術的題材，藝術也不再只是宗教的推手，這兩者交融在每天的「行」之中，不是「行為藝術」之「行」，而是苦行者之「行」，把人生苦痛與存在化為各式各樣的「線」，忘我無我地行至生命盡頭。

探究石晉華藝術法門的線索，其實就是要透過「線」的概念。這很簡單又樸實無華的「線」，是他當代宗教作品裡最重要的「形」，由它開始，才組成了大千世界的「象」。而策展人在此的任務，便是「穿針引線」，把藝術家所有的宗教藝術創作，串成一條故事線，使其脈絡變得清晰可讀。

2 有關「典範」觀念之說明，請參閱拙著〈藝術典範之終結者：當代藝術的危機與轉機（上）、（下）〉，《藝術認證》2008年10月與12月刊。



The Sacrifice, Andrei Tarkovsky
《犧牲》，安德烈·塔可夫斯基，1986

生命的寓言

述說故事最佳的開頭方式，就是讓主人翁回憶自己的過去，追溯他生命裡最重要的一個起點。從那個點開始，我們才能理解石晉華為他生命所畫的那條線有著何種意義與啟示：

1987 年，我大學二年級的時候，看了安德烈·塔可夫斯基（Andrei Tarkovsky）的電影《犧牲》。在片頭男主角帶著自己的小兒子在海邊種樹，他告訴他兒子一個種樹的故事：「一個希臘東正教修道院的修士在山腰上種了一棵荒樹，他跟他的徒弟說：『你要每天為它澆水，直到它再活過來。』」這個小修生每天早上帶著一勺水上山澆樹，直到夕陽西下他才下山。這樣經過了三年，那棵枯樹發芽了。」然後男主角接著說：「有時候我跟我自己說，如果每一天在同一個時刻做著同一件事情，像一個儀式一般，這個世界就會有所改變。」

不知道為什麼，即使沒有再看第二遍，我一直忘不了這部電影與片頭的這段故事。1993 年，當我在美國加州海德蘭藝術中心駐村做《健行日誌》的時候，有一次攀登一個叫 Hill 88 的山頭，在極度筋疲力竭之際，這個故事回來了。我望著山頭的一株松樹，覺得我是那上山澆樹的小修生，這讓我升起了一股力量，最後我終於爬上山頂。我坐在松樹下，望著太平洋的曲線、山下小的像積木的房子與道路。從那時候起，我開始認養、修改並照著這個故事去活。

我們故事的起點是電影裡的一個故事，且是個動人的宗教寓言，但光是寓言成不了故事的起點，它要與具體的生命結合起來，才能產生獨特的意義，才會有了生命。石晉華在 1993 年那次關鍵的時間點，讓這寓言再次進入到他生命裡，也讓他的生命變成了一個寓言。「每一天在同一個時刻做著同一件事情，像一個儀式一般，這個世界就會有所改變。」這信念與行動的主軸，驅動著石晉華的生命與創作，最後使兩者融合為一，最後「像一個儀式一般」³。

3 之後我們會發現他作品最大的特質之一就是非常地「儀式性」。



《健行日誌》中的 88 高地
Hill 88 in *Hiking Journal*



88 高地山坡上的松樹
A pine tree on the slope of Hill 88

Introduction

From ancient times to modern times, the sacredness and grandness of religion have been immortalized through art. However, the “contemporary religious art” is a category of art that does not exist today. Does the absence of this category of art imply the rise of secular values and the consequential fall of religion? Are the cynicism, hostility and nihilism brought by the critical spirit of artists the reason behind all these? Or is it just as indicated by many art critics that art has eventually replaced religion and become enshrined by people? Art used to serve religion and, in the contemporary time, art and religion are at two different ends. Once basking in shared glory, do art and religion have to stay in separate paths?

Taking examples of the black Virgin Mary painting created by Chris Ofili using elephant feces amongst other material, Maurizio Cattelan's life-size effigy of Pope John Paul II struck down by a meteor, and the photographs of a Jesus figurine in urine by Andres Serrano, it seems when religion meets contemporary art, the results are almost all scandalous. However, these are not the kind of contemporary religious art we intend to present in this exhibition, for religion is merely a subject to be satirized and criticized by contemporary art, just like current affairs, politics, institutional system and capital market. As yet another victim of contemporary art, religion in said works reveals nothing special or representative about itself. What “Lines—Shi Jin-Hua's Contemporary Religious Art” intends to convey as an exhibition is the right opposite. Different from those works of contemporary art that attack, ridicule or profane religion, the works in this exhibition are all works of “contemporary religious art”, a special category of art that had not existed before. These works are illustrative of perfect combination of religion and art. However, they are not artistic creations based on religious topics or artistic creations serving religion. They are examples of the practice of art as the representation of religious beliefs. In other words, art is a religion itself and vice versa. This is what makes the contemporary religious art of Shi Jin-Hua so original.

In his book, *Painting Zen*, Lin Gu-Fang wrote, “Without the heart of Zen, a painting depicting the image of Bodhidharma or Master Hui-Neng cannot be called a Zen painting no matter how vivid or well-rendered it is.”¹ In other words, a “Zen painting” is not a painting of figures or topics related to Zen, and likewise “contemporary religious art” is not contemporary art depicting religious topics. Those paintings and works in the broadest sense of Zen painting or contemporary art about religious topics are definitely not what this exhibition intends to represent or explore. What we want to discuss in the exhibition is the contemporary religious art in its narrowest definition, a kind of unique practice that merges religious conviction and artistic creation. A man of Zen practice can create a Zen painting simply by putting a brush stroke on a piece of paper. This is the same with contemporary religious art. A work of such art must be created by a contemporary artist of religious practice. The art works created by contemporary priests or monks are not necessarily works of contemporary religious art for they might still follow the paradigm of traditional aesthetics instead of that of con-

1 Lin Gu-Fang, *Painting Zen*, Artist Publishing Co., 2009, p.5.

temporary art. For example, a monk may still use the traditional aesthetics and techniques to paint a painting of Avalokitesvara or transcribe a sutra in Chinese calligraphy.² Therefore, a work of contemporary religious art must be one created by an artist/a person of religious practice using methods of contemporary art. The religious contents in such a work are not only its topic but also the form of artistic practice.

According to this definition, Shi's works in this exhibition are not works of "Performance Art" or "Conceptual Art" as defined by Western concepts for what these Western concepts refer to does not match what the artist has been doing in his practice. Nor are they works of happening art, performances or provocative works created to challenge the traditional paradigm of art. They are the results of a contemporary artist's pondering over the meanings of existence and the sufferings in life. They are not intended by the artist to win recognition and applause from the audience but to seek personal liberation from the practice of his religious art. While working on this exhibition, I had a discussion with Shi and we reached the conclusion of using the concept of "practice" to redefine his series of works. "The Art of Practice" or "The Art of Dharma Practitioner"—such a concept can be understood as the core concept of contemporary religious art, in which art is the method of the artist's religious practice with art and religion merged inseparably. Through this exhibition, we can see how a contemporary man of practice has perfectly merged art and religious spirit and provided the best example of "contemporary religious art". In such form of art, religion is no longer just a theme of artistic creation while art is no longer just a promoter of religion. The two are merged in daily acts, not the acts of "Performance Art" but the acts of an artist of ascetic practice, who turns all the pains and sufferings into all kinds of "lines" and engrosses himself in activities of artistic creation with one line after another until the end of his life.

To explore Shi's practice of art, the clue lies in the concept of "lines". Simple and plain "lines" constitute the most fundamental "form" in his works of contemporary religious art. Lines are also the fundamental element of the "appearance" of the universe. My task as the curator of this exhibition is like "threading the needle", connecting all Shi's works of contemporary religious art along a storyline in order to make Shi's art clear and readable to viewers.

Fable of Life

The best way to start a story is to have the hero or heroine reminiscing about his or her past, tracing everything back to the most important starting point in his or her life. The same method can apply in our exploration of Shi's art. By finding that starting point in Shi's life, we can appreciate the meanings and messages behind those lines that Shi have drawn in his life:

In 1987, when I was a sophomore in the university, I watched the movie, *The Sacrifice*, directed by Andrei Tarkovsky. At the beginning of the film, the hero was planting trees on the seashore together with his youngest son. He told his son a story about tree planting: "An old monk lived in an Orthodox

² For more explanation of the "paradigm" concept, please refer to my two articles, "Terminator of Paradigm in Art: Crisis and Opportunity for Contemporary Art (I) & (II)", respectively in the October and December issues of *Art Accrediting* in 2008.

monastery planted a barren tree on a mountainside. He told his young pupil, 'You have to water the tree every day until it came back to life again.' The pupil obliged and started the routine of filling a dipper with water every morning, climbing up the mountain to water the tree and coming down the mountain at sunset. He did this for three years and the tree sprouted new leaves." Then the hero said, "Sometimes, I tell myself if I keep on doing the same thing at the same stroke of the clock every single day like a ritual, the world would be changed consequently."

For unknown reasons, this story at the beginning of that movie lodged in my brain even though I did not watch it for the second time at all. In 1993, I went to the Headlands Center for the Arts in California, USA, as an artist-in-residence for my *Hiking Journal* project. One day, on my climb to the top of Hill 88, that story came back to me when I was feeling extremely exhausted and almost gave up. Looking at a pine tree at the top of the mountain, I felt I was that young pupil climbing the mountain to water that tree. This feeling gave me the strength to keep on going and finally reach the top of the mountain. I sat under the pine tree, looking at the curve of the Pacific Ocean in the distance and the miniature-like houses and roads down below. From the moment, I started to fully embrace that story and live my life based on it.

The story of Shi's life started with a story in a movie, a heart-touching fable. However, a fable alone does not constitute the beginning of a story. It must be combined with a person's life in order to develop its own unique meaning and life. Shi's mountain-climbing incident in 1993 is a key point in time for the fable to enter his life and for his life to become a fable on its own. "Keep on doing the same thing at the same stroke of the clock every single day like a ritual, the world would be changed consequently." The core of this belief and action drives Shi's life and artistic creation, ultimately merging the two into one, into something "like a ritual".³

³ One of the major characteristics of Shi's works is the strong sense of "rituality".



塔可夫斯基《犧牲》中的荒樹
The withered tree in Tarkovsky's *The Sacrifice*



《犧牲樹 前傳》

行者：Rembrandt Sketching，874-6B，LYRA，身高17.7cm，德國
General's Sketching Pencil U.S.A，533-6B，身高17.65cm，美國

時間：2012.09.09 ~ 2016.05.12

地點：台灣，彰化、高雄

工具：美工刀、噴膠固定液

材料：鉛筆、紙、玻璃瓶

記述：在高103.5公分寬145.5公分的韓國壯紙上，前後持著Rembrandt及General's兩枝6B鉛筆，將安德烈·塔可夫斯基 (Andrei Tarkovsky) 電影「犧牲」(The Sacrifice) 片尾自下而上特寫枯樹的影像，不斷走筆繪入紙上，直到鉛筆耗盡，停止行為。噴膠固定筆觸。將用盡的鉛筆尾巴及鉛筆碎屑納入玻璃瓶中保存。

行為與文件助理：石晉華





鉛筆遺骸
Pencil remains

