

Reading the Landscape

Stories from Artists

沉默風景

藝術視界的人文觀想

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序

音樂家用樂曲演奏著春夏秋冬的季節變換，文學家用筆書寫島嶼景象，攝影家透過鏡頭記錄逝去的風景，畫家則是用畫筆用顏料堆疊出眼下所見、心之所想、意欲表達的風景。風景畫，不論在西方或東方，都有數千年歷史，是歷久不衰的繪畫題材；風景寫生則是繪畫入門的途徑之一，各式各樣的寫生比賽活動，出現在人們自小的生活之中，讓大家用心去欣賞觀察生活周遭的環境，培養美術創作的藝術視野。透過觀景窗下的風景，有美也有醜、有快樂也有憂傷、可以是喧嘩抑或沉默，端看觀者面對畫作所感受的意境。

生活周遭總是有讓自己感動的景色，翠綠搖曳的稻田或是雨後雲煙繚繞的山巒，人們現在最常以手機抓住心動的那一瞬間，但，卻不一定能百分百的記錄心動當下的景象，很多時候，解構、重組、再現才能呈現心動的剎那。風景畫其實是最容易閱讀的繪畫，藝術家用熟悉的語彙與媒材描繪、重組、重現在大眾面前。「沉默風景：藝術視界的人文觀想」以美術館典藏的重要風景作品取樣，另邀請數十位以風景為創作主題的藝術家參展，39 位台灣藝術家超過 100 組件的作品，創作媒材涵蓋水墨、水彩、油畫、壓克力彩、素描、攝影、錄像與裝置的立體風景；不同世代的藝術家，運用自己擅長的媒材，將自己對城市風貌、旅途記憶亦或是變異的地貌呈現在大家面前。

近年來高美館持續針對主題融入典藏作品，策辦有「南方上岸—2015 影像典藏展」透過海洋與旅行訴說島嶼上遷徙的故事；「好日常」則是從作品中窺視藝術家的日常生活；「變材無礙：當代媒材與表現」為探討當代多樣媒材的展現等展覽。今年，高美館更以稀鬆平常的風景為主題策辦「沉默風景：藝術視界的人文觀想」，風景畫雖然沉默，但，大家可以畫面欣賞藝術家的繪畫技巧，也可以體會藝術家筆下的環境地景變遷與消長，更可以深入探索藝術家意欲表現的內心世界。

本館特此感謝曾玉冰老師協助策展，也感謝荷軒新藝空間、月臨畫廊、德鴻畫廊、巴比頌畫廊、臺灣高雄少年及家事法院及槃畫廊的借展與協助，以及藏家郭淑珍董事長、郭瑞坤教授、蔡紹梅女士與其他私人藏家願意長時間出借珍藏作品，這些都是讓美術館展覽得以更豐厚美好的珍貴資源。

簡美玲

高雄市立美術館代理館長

2016 年 6 月

Preface

Musicians use musical compositions to evoke the change of the seasons, writers use their pens to write about island scenes, photographers use their lens to record fleeting glimpses of the landscape, and painters use their brush and paints to build up images of what they have seen, what they have thought, and what they want to express. Landscape paintings have several thousand years of history in both Asia and the West, and comprise a genre with undying appeal. The making of landscape sketches is one of the chief ways of learning painting. Various kinds of painting and sketching contests and activities compel people to attentively observe the environment around them and the places where they have spent their lives, and thus help cultivate peoples' artistic outlook. The landscape seen through the viewfinder may be beautiful, or may be attractive; it may be happy, or may be depressing; and may be uproarious, or may be silent—it all depends on the viewer's mental impression when viewing a painting.

Our living environments are full of moving scenes, such as emerald-green rice fields swaying in the wind or mountain peaks shrouded in misty clouds following a rain. Nowadays, although people are quick to grab their cell phones and try to capture the moment, they cannot necessarily record the most moving moments with perfect fidelity. Sometimes, it takes a process of deconstruction, recombination, and representation to express the most striking instants. Landscape paintings are actually the easiest paintings to read, and are created by artists using a familiar vocabulary and media through recombination. "Reading the Landscape: Stories from Artists" contains a selection of important landscape works from the museum's collection, and also invited several dozen artists specializing in landscape paintings to contribute works. As a result, the exhibition contains over 100 works from 39 Taiwanese artists, and encompasses ink and wash paintings, watercolors, oil paintings, acrylics, sketches, photographs, videos, and installations. The artists are from different generations, and use the media in which they are most skilled; their works present urban scenes, remembered journeys, and changing landscapes to viewers.

In recent years, the Kaohsiung Museum of Fine Arts has continued to hold topical exhibitions containing works from its collection. The exhibition "A Voyage to South – Contemporary Images from the Museum Collection" retold the story of island migrations through maritime and travel scenes; "Everyday Life" glimpsed the artists' everyday lives through their works; and "Transformations: Contemporary Media and Manifestations" explored contemporary modes of expression using a large range of media. This year, the museum's "Reading the Landscape: Stories from Artists" focuses on ordinary, under-appreciated scenes. Although landscape paintings are silent, they enable viewers to appreciate the artists' painting skills, the changes that have taken place in the artists' living environments and everyday landscapes, and the inner worlds that the artists are striving to express.

This museum is deeply indebted to Ms. Tseng Yu-Pin for her assistance in curating this exhibition, and would also like to thank the Lotus Art Gallery, Moon Gallery, Der-Horng Art Gallery, Ba Bi Song Gallery, Taiwan Kaohsiung Juvenile and Family Court and Gai Art Gallery for loaning works or for requesting the loans. In addition, President Ms. Kuo Su-jen, Prof. Kuo Jui-kun, Ms. Tsai Shaw-mei, and other private collectors were willing to lend their valuable works for a prolonged period; we are grateful to these individuals for providing this exhibition such a wide array of exceptional resources.

Sunny Jein
Deputy Director, Kaohsiung Museum of Fine Arts
June 2016

展出藝術家 Artists

依出生年排序 (Ordered by the artists' year of birth)

約翰 • 湯姆生 John Thomson (1837-1921)
蔡雲巖 Tsai Yun-yen (1908-1977)
馬白水 Ma Pai-sui (1909-2003)
王攀元 Wang Pan-yuan (1912-)
周龍炎 Chou Lung-yen (1922-2007)
林天瑞 Lin Tien-jui (1927-2003)
黃東焜 Huang Tung-kun (1927-2012)
張文卿 Chang Wen-chin (1936-1977)
林勝雄 Lin Sheng-hsiung (1938-)
張武俊 Chang Wu-chun (1942-)
陳水財 Chen Shui-tsai (1946-)
韓舞麟 Han Wu-lin (1947-2009)
賴添雲 Lay Tien-yun (1948-)
石忘塵 Shih Wang-chen (1949-)
黃銘昌 Huang Ming-chang (1952-)
王信豐 Wang Hsin-feng (1952-2015)
里歐尼 • 堤胥可夫 Leonid Tishkov (1953-)
劉雄俊 Liu Hsiung-chun (1953-)
蘇伯欽 Su Bo-ching (1953-)
陳宏勉 Chen Hung-mien (1954-)
陳隆興 Chen Long-sing (1955-)
顏明邦 Yen Ming-pang (1955-)
鄭德慶 Cheng Te-ching (1955-2006)
李俊賢 Jiunshyan Lee (1957-)
林燈河 Lin Teng-ho (1960-)
洪天宇 Hong Tien-yu (1960-)
瀨力村男 Mi-li-tsun Nan (1960-)
林鴻文 Lin Hong-wen (1961-)
袁慧莉 Yuan Hui-li (1963-)
黃文勇 Huang Wen-yung (1964-)
楊順發 Yang Shun-fa (1964-)
劉玲利 Liou Ling-lie (1964-)
曾玉冰 Tseng Yu-pin (1969-)
盧昱瑞 Lu Yu-jui (1978-)
賴易志 Lai Yi-chih (1979-)
簡豪江 Chien Hao-chiang (1981-)
林書楷 Lin Shu-kai (1983-)
曾聖惠 Tseng Sheng-hui (1987-)
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Tseng Yu-Pin

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關於本展

沉默中的喧囂 探看風景裡潛藏的多重語彙

「風景」一直都是眾多美術館相當重要的典藏主題，從傳統表現媒材如油畫、水彩或水墨，到近年來大宗出現的風景攝影、人文地景等，意謂了「風景」一直是各個時代藝術家所偏好的主題。然而「風景」，除了是人們記錄大自然的一扇窗外，也是用以觀察每個不同世紀與文化背景藝術家們，是否對自身所處社會、環境、生態等，具有敏感度且能以獨特觀點去詮釋他們眼前所見，或是僅能在創作上複製自己，量產前人？

現代生活中，我們最常在坊間看到一些風景繪畫「臨摹／複製」技巧的懶人包教學，給一般人輕易學習或取得便宜畫飾的管道，看似給了藝術「外行人」「入門學習」的機會，但「公式化」的構圖手法與上色順序，簡化了人們觀看真實「風景」的層次，扼殺了我們對眼前事物更多的想像。

八股與臨摹，只會產出讓人窒息與不耐的物件，偶爾你會察覺到忙碌與速戰速決的生活中，出現在自己空洞眼神前方的，怎麼總是牆上那一方無法打開心靈視野的「偽風景」。真正可以影響你心靈的風景，是用「心」的風景，會帶你到畫面以外的廣闊世界，不是讓你的注意力老是卡在一堆俗麗畫材、千篇一律構圖與用色的迴圈。



（經典攝影工作坊攝）

觀賞風景，不必深談太多大道理，藝術家在畫面上包羅的各式組成，也未必有該要大書特書的邏輯或意涵，或許跟你、我一樣，都只是為了「舒心」而已；他們用熟悉、從心所欲的「媒材」去創作，「畫面」只是他們觀視現實後轉譯出的情境。

本展以最普及、最容易被大眾閱讀與理解的「風景」為主題，取樣自高美館中的重要典藏，也邀請數位以風景為主的當代藝術家參展，盡可能為您呈現「風景」創作所擁有的各式思考與面貌，也探看不同世代藝術家之間，如何交織出看似相悖卻又相仿的敘事脈絡。藝術家的人生閱歷、獨特性格、處世哲學以及他們對事物的想像力，都是每件看似「沉默」的作品背後，可以讓我們一一挖掘，極盡喧囂、各自精彩的世界。

為了讓觀眾可透過在地思考，從自己居住的環境去實地體會人群、城市、社會、自然等文明交錯發展過程中，我們得到什麼？失去什麼？本展特別邀請長期參與高雄在地文化、史蹟保存工作的藝術家曾玉冰，協助策畫高雄這個城市的發展過程中，相關的工業風景變異；透過一群熱衷於尋找自身存在感，最後在鏡頭前發現社會觀察共通語境的攝影創作者們，帶你進入時空的歷史向度中。在這個展覽中，風景不會總是一種無聲懷舊，而是一個人們未必意識到，但卻早已置身其中，永遠走不出去的地景世界；在這裡，你不會永遠都是旁觀者而已！



About the Exhibition

Noises in the Silence: Heteroglossia Hidden in Landscape

"Landscape" has been one of the major themes among works collected by many museum ranging from works of traditional media such as oil painting, watercolors or ink painting to landscape photographs and landscape works mushrooming in recent years. This indicates that "landscape" has been a theme favored by artists in different times. In addition, works depicting landscape are more than artists' records of nature. They also provide a window to observe whether or not and how artists from different times and backgrounds incorporate their unique views about society, environment and nature into their interpretations of what they see physically.

In modern life, there are crash courses teaching people how to paint landscape just by replicating or copying existing landscape paintings. It seems such courses provide a convenient and affordable opportunity for the general public to learn painting or create their own paintings. However, their formula-like composition arrangements and coloring instructions reduce the action of landscape appreciation to a simplistic level and kill people's imagination of what they see or don't see in front of them.

Copying of fixed templates can only lead to suffocating and boring results. The "pseudo landscape" in these mass-produced works is soulless and can never provide a window for your heart to escape from your hectic life. The landscape that can really touches your heart and soul is the landscape depicted with the artist's heart and soul, taking you toward a broader world beyond the works instead of diverting your attention to a pile of tawdry painting materials or mechanic composition and coloring instructions. Appreciation of landscape does not require much theoretical sophistication just as artists do not require any profound logic or meaning to decide how to arrange the elements in their works. Probably, just like you and me in our appreciation of landscape, artists depict landscape in their works just for pleasure, using the materials and media they are familiar with just for the sake of artistic creation and express themselves at will. Their works are just the results of their interpretations of what they see in reality.



(經典攝影工作坊攝)

Focusing on the theme of landscape, one of the most popular themes of artistic creation and also one of the easiest themes for the public to read and appreciate, this exhibition features representative works from KMFA's collection as well as works by several contemporary artists mainly known for their landscape depiction. From this exhibition, viewers can see different thoughts and facets of works depicting landscape and also observe how artists of different generations seemingly differ but actually share some commonalities in telling stories through their works. Behind each of the works in the exhibition, there are an exciting world away from the hustle and bustle in the mundane reality, a beautiful world based on the artist's life experiences, unique personalities, life philosophy, and imagination waiting for us to explore and appreciate.

To inspire viewers to ponder what humanity have gained and lost from the development of people, cities and societies based on what they have seen in their living environment, Tseng Yu-ping, an artist and long-term participant in the conservation of local cultures and historical sites in Kaohsiung, is especially to serve as a co-curator in the exhibition by incorporating the presentation of changes in the landscape of Kaohsiung during its development from an industrial city in the past to what it is now. From the works by those photographers who adamantly seek the meanings of their existence in city life and find a common language in observing the society through their lenses, viewers can travel in time and space to see the different facets of Kaohsiung in different periods. In this exhibition, landscape is never a kind of silent nostalgia but a world in which people exist without the awareness that they are existing right now and right there. In the world of landscape, no one is a bystander for everyone is a participant. (Translated by Scott Hsieh)

沉默風景的內心戲 走讀美術館展牆上擾動的世界

羅潔尹 (高美館研究組組長)

跟你一樣，平日煩悶時我很喜歡到處走走，將自己的視線移到電腦方框以外的世界，透透氣。但不知為何，最近總有一層霧霾，籠罩在我們眼前上方的不遠處；坐高鐵飛越不同城市時，那樣的迷濛也一路尾隨，如同長了眼翳般，不是用眼鏡布擦擦就了事的……。

終於慢慢理解，眼前風景未必能一如過往地清晰，就像我們觀視世界的方式，早已不同。

藝術家雖未必如氣象學家或生態學者般察覺到這些變化的肇始，但卻可能一直都就在作品中，預言著我們的未來。

如果，你覺得拖著沉重行李、不斷轉機、張開陌生地圖按圖索驥的迷惘讓你疲累，那花一個下午踱步在美術館中，跟著《沉默風景：藝術視界的人文觀想》的牆上風景來一趟心靈旅行，或許也沒啥損失吧？

溢出框架外的風景哲學

風景，古今不同，但「觀看」風景的方式是否不同？水墨山水是古人在現實處境外的心靈寄寓投射，但這類傳統媒材與表現方式在當代學院訓練中，較概念、文字、影像、裝置等現代媒材顯得過於「單純」，然而，前人在山水風景創作中，體會出天地合一的大智慧，令人折服；那些都是溢出畫面框架外的珍貴人生哲學。北宋郭熙在《林泉高致》中，彙整並分析了中國南、北不同地貌差異下的山水繪畫特色，也試圖去區隔「神似」與「形似」兩種不易分辨的境界。他靈晰地描述了「山形步步移」的散點透視功夫，並簡潔地歸納出觀視天地、接觸自然的基本態度：

「……真山水之川谷，遠望之以取其深，近游之以取其淺；真山水之岩石，遠望以取其勢，近看以取其質。……真山水之風雨，遠望可得，而近者玩習，不能究一川徑隧起止之勢。真山水之陰晴，遠望可盡，而近者拘狹，不能得明晦隱見之跡。……」¹

「山以水為血脈，以草木為毛髮，以煙雲為神彩，故山得水而活，的草木而華，得煙雲而秀媚。水以山為面，以亭榭為眉目，以漁釣為精神。故水得山而媚，得亭榭而明快，得漁釣而曠落。此山水之布置也。」²

1. 北宋郭熙著，魯博林編著，林泉高致，2015年11月，南京：江蘇鳳凰文藝出版社出版，頁34-35。

【譯文】……自然山水中的山川河谷，可以通過遠望，求得縱深感，通過近游，求得親切感；自然山水中的岩石，可以通過遠望來觀察它的整體的態勢，通過近看來獲悉它細節的質地。……自然山水之風雨，可通過遠望而觀察到，而靠近玩味的人卻無法窮盡山間河流與道路起止的態勢。自然山水的陰晴，可通過遠眺而一覽無餘，而靠近觀察的人則太過局促狹隘而沒法見到整座山明暗、起伏、時隱時現的跡象。……

2. 同上，頁74。

【譯文】山，把水當作血脈，把草木當作毛髮，把煙霞雲彩當作神情姿態。所以山得到水的映襯就活了起來，得到草木妝點就顯得繁榮，得到煙霞雲彩點綴就顯得峻秀明媚。水，把山當作門面，把亭榭當作眉眼，把捕魚垂釣當作精神。所以水得到山的襯托就顯得嫵媚，得到亭榭的潤色就顯得明快，得到漁釣之人的修飾就顯得空曠寥落。這就是山水畫的格局安排。

古人筆法的提、按、使、轉中，來自對大自然現象的觀察與領悟，在山石、水流、樹叢各式的描繪中移動視點、隨物賦形，甚至在形之外所進行的各種精彩想像，都是每位畫者各自體會出來的風格。可惜流傳到最後，逐漸成為缺乏靈魂的八股臨摹，那些寶貴哲思並未隨著繪畫傳習，延續至後人的心中與腦中。

正如有人對當代藝壇中，水墨、水彩、素描這類歷時久遠但仍然存在的媒材，提出了缺乏「時代感」的質疑；但甚麼才是「時代感」？「傳統」或許意味了作品中飄散出某種「保守」特質，讓人感受不到「新意」。但不知為何，許多運用了實驗性強的媒材創作的作品，同樣也讓人感受到某種「保守」。「時代感」；或許是作品氣質上散發出一種「雋永」？

馬白水 (pp.32-37) 運用「水」與「彩」的高超技術與韻味，陳宏勉 (pp.38-43) 用「黑」與「白」帶出水墨中最精彩的濃、濕、乾、淡，在畫面空間中，他們均精準地掌握了「水」這種「流」與「不流」都茲事體大的媒材；畫面上，「墨」與「色」虛實相掩，演繹出天地間大氣無窮的變化。馬白水的英式水彩近乎純淨無塵，不帶一絲人間濁氣，這裡是「黑」與「白」的禁區，沒骨畫的色塊搭疊，讓天、地、山、水相互消融，連成一氣，只靠色差來營造前後的景深與光影，浪漫但毫無常見的「媚俗」違和感。

陳宏勉的水墨則專心一意地駕馭著「黑」與「白」，尤其是「渲染」的力道；在棉紙或絹布上，流洩出有如西洋水彩畫般的灑脫流暢，即使是嚴峻山石，仍有空氣盈滿其上。無視載體限制，畫面上風起雲湧，水溢紙面，展開精彩的色調層次，游刃有餘地發揮「神似」的魅力。



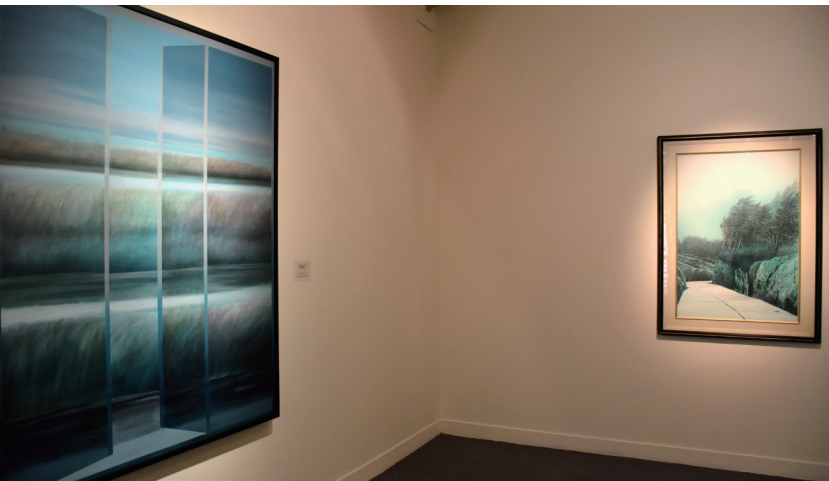
馬白水與陳宏勉的「水世界」令人感佩他們用「水」的境界與技巧。(林宏龍攝)

馬白水與陳宏勉的「水世界」，帶我們游移於天地之間，讓我們的身、心、靈頓時輕盈了起來；這些不就是一種超越媒材、超越時代的「雋永」？無論是「以神寫形」或「以形寫神」，都必須符合創作者心性；而遠離了皴法、筆鋒、墨韻的當代風景，今人營造出怎樣的「山水哲學」？他們所追求的「雋永」又是什麼呢？

五感交相用的「療癒系山水」

西方文學中傑出風景手札或小說的作者，大都是身體有著病痛的人；他們在醫生的建議下啟動異地的漫遊或旅行，看到不同世界的人文差異，也體會到嶄新的人生觀。在放逐心靈與肉體的同時，他們療癒了自己，也用文字療癒了讀者。

許多風景創作，亦是來自藝術家種種人生體會所產出的「日誌」；面對著瞬息萬變的世界，他們探出了比過去的風景畫家更敏銳的五感，讓作品承載了更多訊息。有如光柵片般順應著不同視角的產生詭異的轉折，反影了觀者的人生際遇，撩撥起人們種種不同的想像，豐富了畫面以外的視野。當代風景畫，便是如此承載了豐富的敘事線索，在某種程度上也成為作者與觀者共享的「療癒」管道，用以排遣現實生活中難以掙脫的鬱悶與煩苦。



王信豐的畫總呈現出一種令人著迷的孤冷。(羅潔尹攝)

2015年甫因病辭世的王信豐(pp.56-61)，他的作品便讓人有此感覺。那是一種莫名的深沉與擺脫不掉的寂寥，跟他給人的尋常印象不同。在朋友圈熱絡應對，對政治呈顯某種熱衷的他，作品卻呈現了相當不同的面相。王信豐擅長將大地色彩中蘊含「熱情」的種種元素抽離，留下近乎「孤冷」的色調；取景前方大多是無人山野，即便有著被強風襲傾的草木，也似凍僵在層層蕭瑟的乾冷空氣中。

萬物失溫，引發了觀者內心的冷；「創作者必須得多孤單，才能讓人感受到這樣的『冷』？」總會忍不住這樣提問吧？讓人開始如此想像，畫面中的「冷」，或許是來自於對現實生活中必須不斷散發的「熱」之互補？一種當代生活中人們對溫度失衡的療癒？

成長於過去總讓人心情沉重的高雄工業城中，李俊賢(pp.46-49)創作初期彷彿也反映出這種「冷」，那是一種來自大環境與失怙歷程的抑鬱，讓他在異鄉行旅的返家途中，看見家鄉熟悉景致時反而出現更強烈的孤寂感。直至他開始在畫面上，用一些「破壞性」的潑撒去實驗、去破壞過度、重覆的繪畫筆勢後，那種抑鬱感也逐漸自畫面上消失。現在的他，一邊在夏日裡嚼食檳榔享受體感的極度

升溫，一邊用「台灣話」在畫面發出他內心的情緒，自此李俊賢的風景就踏入一種極度「喧囂」的境界，擺脫了原有的沉默與冷。

〈戳Ⅱ〉(p.48)就是這樣地融合了聲音、溫度、情感而生的作品之一，符合了他一直在追尋的「在地氣質」。文字成為一種「發洩」的符號，在攝影輸出底圖上的「加工」，加速了靈感的揮發。南臺灣總是如此炫眼、熱燙，讓人有種「生猛爆發」的欲望；李俊賢在畫面上「飆」出的那些話，讓我們很可以理解孟克的〈吶喊〉在吼啥。甩灑於畫面上的銀光色料與突兀的炫麗貼紙，像刺眼光線般，幫他的聲音加入了讚聲，將觀者拉回炎炎夏日的熟悉情境中，立正站好。李俊賢的創作就是如此自然地接上了地氣，像一個隨時增生的有機體，每隔一段時間就會出現新的「註解」；畫跟人一樣成長、轉變、抖落越來越多的心情。



李俊賢的畫，有畫面、聲音、有溫度、有情緒，盡情拉展了觀者的感官。
(羅潔尹攝)

一向熱情、入世、喜愛旅行的陳水財(pp.66-71)，近年來則將他過去對社會變遷的強烈關注，逐漸放空到更高遠的精神層面上。那曾鬱結在他筆下黑嚙嚙頭像中央的烏雲，隨年歲漸增而消散，轉身成為一個個在空中折腰翻滾的靈快人形。2015年間，一趟傳說中李白故鄉吉爾吉斯碎葉城之旅，陳水財帶回了兩隻沾滿旅行記憶的羊毛氈小毛驢玩偶。此趟異地旅行，留給他不少心緒上的起伏，在時間中慢慢被抽離、沖淡後，只剩下這兩隻在風沙中翻滾的小毛驢，漾出他對碎葉城更多的回憶。



陳水財的〈看不見的旅程〉系列延伸了作者畫面以外的神秘世界。(羅潔尹攝)

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3. 顏娟英譯著，風景心境—台灣近代美術文獻導讀(上冊)，石川欽一郎，〈台灣地區的風景鑑賞〉，《台灣時報》，1926年3月，雄獅美術圖書股份有限公司，台北市，2001年3月，頁34。
 4. 江奕穎執行編輯，奚淞，畫成無言詩—看黃銘昌系列油畫，黃銘昌：一方心田，臺北市：北市美術館，民國101年3月，頁12。

塵沙瀰漫的中亞古鎮、裹著布巾的騎驢人、兜售手工製品的小販與攤上的奇瓜異果等陌生情境中，陳水財從真假難辨的李白故鄉傳說裡，添加了「自己人」的親切情懷；小毛驢讓他回溫了那樣的情懷。陳水財無需繪製風景實錄來回憶，因為在他與觀者的腦海中，《看不見的旅程》早已展開一幕幕的秘境風景，令人回味不已。

靜默貼近大地的脈動

風景創作，就是如此，對我們所接觸過的地貌有所提醒；習觀大山、大水與生活在水鄉澤國、望不盡遼遠平原的人們，對現實空間都有著不同的經歷與想像。這也是為何經常在旅行過程中，你會被地理景觀或社會文化與自身有著極大差異的部份所吸引。但台灣當代藝術創作者最常掛在嘴邊的「南島」或「台灣」風景，又到底是什麼樣的一個面貌呢？

雖然在台灣不乏寫實繪畫創作者，但對於在地地貌與自然景觀之豐富特色，或許長期住在島上的人，反而沒有日治時期來自日本的石川欽一郎能更透徹分野。石川曾多次在他的文章中論及他對台灣與日本地景差異間的認知，這些認知多半來自於他勤勞的旅行與觀察，尤其是習慣了日本溫帶氣候下萬物「色彩溫和且節制」，對台灣半亞熱帶半熱帶的「南方之美」特質有了更多的欣羨。他認為台灣雖四季變化不大，但「自然的色彩飽滿，山峰線條強而有力，色彩飽滿而不曖昧，亦即色彩濃厚出色而沒有陰影。」、「自然的色彩既美，而且光線充足更能夠強烈地發揮其美麗的特質。」³這或許就是許多台灣風景繪畫中，總是會看到「三原色」張牙舞爪的原因，在強烈陽光照射下萬物非亮即暗，要耐心挖掘潛藏於其中的細緻，需要某種程度的疏離與冷靜。

成長於花蓮瑞穗的黃銘昌（pp.102-107），長期專注於田野風景的描繪，鉅細靡遺到像是某種修行。熟能生「巧」，但「巧」往往成為創作的敵人、繪畫「老練」、「僵化」的幫凶；幸運的是，黃銘昌似乎沒這問題。他專注於戶外光源的折射與大氣濕度之觀察，利用科學方法追求「真實」的同時，也迷戀著陽光穿透萬物的「透明感」。他的畫裡，黝黑林蔭暗影中總晃漾著墨綠、黃綠、橄欖綠等來自不同光線折射下的「綠」，那是攝影裡不易擁有的細胞。

摯友奚淞描述了黃銘昌對這種安定感的熱情追求⁴。當台灣水稻田從黃銘昌眼前逐一消失時，他便去東南亞、南亞等類似氣候的國度，尋找下一片水稻田與椰樹做為自己繪寫的對象。「純淨與耐看」是黃銘昌繪畫上的重要追求，而那種追求，在於將自己的繪畫與唯美沙龍照間產出明顯區隔，一種贏過大自然美景成為永恆藝術的追求。



好的風景的寫實繪畫，總會帶我們沉漫到畫中的另一個世界。(羅潔尹攝)

他的畫就像一面窗，框住了一張張安定的構圖，一種屬於「南島」所特有的構圖，沉靜、永恆、不起波瀾、無風無雨，總是晴。上面有用細貂毛筆耐心種出漾滿生氣的黃澄澄稻田、隨南島微風搖曳的芭蕉椰林，閃著粼粼波光的大海，這些都是我們夏天在戶外環遊時，最常映滿眼簾的景色，但難耐的熱氣與閃到張不開眼的烈陽讓我們無法直視；黃銘昌就是這樣，讓這些安靜的觀景窗，將我們引入涼蔭處，帶我們靜心注視這些去除強光以及溫度後的天地之美。

同樣有著對大自然認真的眷戀態度，洪天宇(pp.130-135)的畫則選擇了在「出世」中「入世」的道路。他善於「隱居」，無論是大隱隱於市(藏身於不易查找、看似雜亂的鐵皮屋工廠中)，或是遁跡到人煙罕至的山林，無論何處他都可以把自己藏得好好的，靜享一人天地。大自然一直是洪天宇創作最重要的繆思，但十幾二十年下來，他一直在跟時間賽跑，無法暫停創作，因為「台灣美麗的山景，總是在一個不注意間，就被迅速地移平。」他遺憾地說。

這裡的山林地貌，在經濟開發中土石流失、道路坍塌早已嚴重變形，坡壁上最後覆蓋的水泥補丁，成為一層用以安撫山路通行者雙眼的「酸痛膏藥」，治不了「本」，對治「標」也未必有效。對於這些不可逆的傷害，洪天宇看在眼里也記在畫裡。他長期以畫筆絮叨著各個地方，人對土地反覆不已的「階段性影響」，時日越久，他畫中代表了人為干擾的「反白區」也越形擴張；比起那些他用各式筆觸堆疊而成的精繪山林，「反白區」裡才是深深埋有洪天宇對大地「再也回不去」隱憂的地方。



展出期間遠赴義大利，無緣參展的洪天宇新作〈半屏山〉，以360度的自由視角翻轉了我們觀看天地的概念。(圖版提供：洪天宇)

正如半屏山在人為開發下已嚴重變形、原生草木敵不過外來種的入侵，多已枯竭或罩上厚厚的灰；山下等待「消失」的水泥廠與煉油廠，都是高雄過去工業發展過程中的「英雄」，但如今卻成為時代尷尬之物。洪天宇無意「說教」，只想透過視覺饗宴般的抒情繪寫，引領我們靜觀這些「殘缺」山水的變化，也順便解除他自身，對這些事件過度關注的緊張感與無力。

看似樸質安靜的他，也曾一度對人類殘忍的行徑透過繪畫去嚴重「控訴」，甚至血腥、刺眼，讓人不忍直視；但那樣的「直接」把觀者從畫面前快速地驅離，無法留人耐心傾聽；這似乎是許多創作必須向現實妥協的部份。如今的他迷上空拍機的「自由視野」，從過去僅能平視及仰視大地的視角，放寬到用360度去俯瞰大地；他的畫開始融入更多層次、更多視角、更多時空，更豐富他對地景的詮釋語彙，也讓他對這片大地再度找到了新的切入點。

風景中道不盡故事的延伸

「風景」如今在當代藝術的書寫中，逐漸被「地景」這個涵蓋更廣泛詮釋層次的名詞所取代；也有越來越多的創作者，涉入於各式土地正義的議題關切中，他們跨領域、跨時空，導入社會意識與人文觀想，卻又嚴防議題凌駕作品本身；這對所有將「風景」擴張為「地景」的創作者們來說，都是一大挑戰。

一向不希望自己被定位為「攝影家」，總嚷著要退出「影壇」的黃文勇(pp.136-141)，在他的〈秋風吹過小林的聲音〉與〈迴圈的來義〉中，也將他的關注放在大地受到的傷害。這片土地老早不是約翰·湯姆生1871年間



洪天宇的〈山顏五衰〉群組作品，呈現了台灣山林被破壞的五個階段。(羅潔尹攝)



黃文勇的〈南國之境〉有種奇特的氛圍，是他一系列創作中所擅長掌握的特色。(羅潔尹攝)

鏡頭下的好山、好水、好人家；2009 年的八八風災中，大水與土石流沖刷帶走了山坡上的植被、村落與生靈，人類在這片土地上存在的痕跡消失如此怠盡，僅餘蕭索記憶。

黃文勇片斷又連續的圖像，帶著我們繞行在被掏空的河床、崩落的道路邊坡與泥樁之間，俯視失控大地上深刻的傷痕。類似約翰·湯姆生的老照片，他製造了年代久遠泛出的復古光量以及陳舊雜駁，刻意拉遠了事件的時間長度，然而，影像卻又如此鮮活，就像剛發生的一樣。沒有特意的戲劇化，畫面分割像分鏡圖般，接合了不同時間的光影效果，呈現出一種如真似幻的怪誕，壓低了這類題材可能予人的通俗傷感；毫無生機的空谷中，只剩鬼魅般的囁語迴盪其間，讓人不寒而慄。

這就是黃文勇的創作風格，低調地勾引起人們心底最不想面對的事實。正如他在〈南國之境〉裡放大了人類對土地過度的恣意妄為；一組如分鏡圖般的風景照片，顏色華美卻又散發出某種詭異的氣息。一包包的椰子殼，它們的汁液被吸盡後，難以腐解的殼體堆疊出可觀的量體。即使人們了解椰汁以外的剩餘物仍有相當的再利用價值，但在缺乏環保意識、只想便宜行事的人們眼中，它們或許只能就是單純的垃圾。於是我們在鄉下荒閒田野間，常常可以發現這些被丟棄一旁、砌累成堆的椰子殼，它們像似一網網被任意丟包的動物屍體，無聲無息地臥伏在田間。黃文勇在影像上後製了如火燎原的「極度枯黃」色調，配上晦暗、陰沉的大氣氛圍，土地上散發出來的狼狽與腐敗，你是否已聞到？

5. 蘇珊·桑塔格著，黃燦然譯，論攝影(On Photography)，臺北市：麥田，城邦文化出版，2010年11月，頁148-149。



賴易志的〈隱匿的風景〉系列，讓許多人驚豔於他作品中不同的呈現。(羅潔尹攝)

〈隱匿的風景〉系列中(pp.148-153)，賴易志也述說了同樣的寓言，但主角是一堆堆如同核廢料般，無回收價值也難以安置，不確定它對土、水影響如何，故也不便掩埋，於是在我們的身邊，它們堆積成一座座不起眼的山丘。賴易志拍攝了這些無法攀登、無法種植的山丘，但又「漂白」了畫面中所有的線索，風景失去了座標與自我述說的能力，讓人們無從辨識。他執意要製造給觀者「解讀遭遇困難」的企圖心，引起我們試圖跨越地上的那條「請勿越線」，近距離去看清畫面上微弱的影像在說些什麼。其實一點用處都沒有，觀者在現場如此無助，到底於創作者有何好處呢？

攝影是如此具有高度感染力的媒材，可在觀者感官所能及之處，輕易創造出一種臨場氛圍，將觀眾引入圖像所要講述的「複雜」情境脈絡中。蘇珊·桑塔格(Susan Sontag)認為，「畫家建構，攝影家披露。即是說，對一張照片中的被拍攝物的辨認，總是支配我們對它的看法—而在繪畫中卻不必如此。」⁵；賴易志似乎正在反其道而行。他在後製中將景物極端「虛無化」，抹除大量線索後，卻又提示了它們應該被用以討論人類社會對土地利用、環境污染處理的粗糙與不公義；「漂白」是他的披露，也負擔著如畫般「建構」的企圖。

看起來有些矛盾吧？賴易志跟許多攝影創作者一樣，總在琢磨思量著「影像」真正的意義；當影像被高畫質擷取如此容易，後製虛擬技術如此巧妙高明，攝影這種創作媒材，是否會讓創作者越

來越沒安全感？讓人好奇。看起來，紀實攝影似乎較少這類的心理包袱，在瞬息萬變的城市中，「從容」地幫助了人們即時記錄地貌消長的過程與人文發展，沒有太多其它目的；無論是「高雄工業風景之時空流轉」系列攝影、曾玉冰長時間記錄的「愛河」今昔，或盧昱瑞的「大舞台」等，都看得到這樣的「從容」。

盧昱瑞的「大舞台」（p.160）影片，將戲院拆除工程以縮時攝影壓縮了它存在與消失的時空，開頭與結尾被咬合在一起不斷循環，提醒了我們這類的過程與場景會一直在不同的時空中與土地上重覆播放。而「高雄工業風景」（pp.224-253）中的中油、台泥、拆船廠、中都磚窯廠或「愛河」與「大舞台」，則不約而同地在暗示了這些曾是高雄主要地貌代表物，在當下社會中的尷尬「處境」。

高雄這個工業城在「去工業化」過程中，產出過不少的「工業地標」，近十年來這個城市透過景觀的美化、貨櫃車交通分流、工業區集中管理等，逐步將自己轉型為觀光城市。但籠罩在城市上空灰濛濛的霧霾，不經意自工廠溢出的惡臭或廢水，自地底乍然竄出撼動整個夜空的氣爆，都一再提醒了我們潛存的惡體質。這些工業地標的風景圖像，像是一組組紀念性的徽章符號被排列著，沒有刺激性文字、言語，沒有明顯的問號，感覺得出攝影者寬厚地看待了工業在高雄的過去，對它們的「功成身退」也有著時不我予的遺憾。

畢竟，在大時代的變遷當中，工業跟城市之間的「惡緣」總有長日將盡的一天，目前出現的種種「衝突」與「對立」，「時效」也會隨著「惡緣」的消失而消失。附加在作品背後的情緒終將平復，最後，只會剩下攝影作品本身面對群眾。創作者需要更多讓作品有獨立彰顯「藝術價值」的機會，而不是老在衡量它可以說多少話。似乎這才是釐清它們是屬於「記錄？」、「社運？」還是「創作？」的方法，亦是將作品拉回藝術陣營的唯一手段。

風景意義的掏空與再製造

越過沉重的地景氛圍，閱讀 80 後年輕藝術家作品時，會讓人有種莫名的釋放感，雖然，對於美術館的牆來說，他們實在是太陌生也太年輕了。「風景」對他們來說，已然具有新的意義，成為某種圖像符碼，用以傳達腦中對世界的無窮想像；那個世界可能來自於他們大量接觸的網路或動漫遊戲世界，非現實入境，但他們面對創作時，敞開的自由心靈，也給了「風景」更寬廣、新奇的定義。

6. 蔡依潔，前往風景國的旅行計劃，國立台南藝術大學造形藝術研究所碩士論文，2016年，頁18。



蔡依潔如畫片般的「特調」日常風景，既寫實又夢幻，有著年輕人獨特的世界觀。(羅潔尹攝)

你也許會訝異於蘇郁嵐 (pp.192-199) 過於早熟的表現，讓人回想起黃昏時刻開車繞行在無人山境中，溫習了那種前方有路似無路、遠方有人似無人的孤寂與恐慌感。那些是來自她在各地旅行時收藏的影像之片斷剪輯，降低了顏色存在的必要性，呈現出一處處看似熟悉卻又陌生的風景。就像安德魯·魏斯 (Andrew Nowell Wyeth, 1917-2009) 的寫實風景蛋彩畫中，那些美國鄉村遼遠無際的平原視野，亦是如此陰霾籠罩、透出一種彷彿夢至深沉時，不知為何乍然而醒的失落。

這種失落，也同時出現在蕭珮宜 (pp.180-185) 討論人類對自然、生態無情行為的〈日常庸俗景觀〉與〈動物火山〉系列作品中。那些近看後讓人心悸，由屍體、垃圾堆疊而成的華美小山，遠望有著她形容為像「草莓冰般」的甜美可人。畫面上的金箔，就像法蘭德思畫派祭壇上，引領人們視覺昇華的神聖形象，讓觀者暫時分心到另一個與現世無關的想像，也讓蕭珮宜放心地述說著這些殘忍的現實。

曾聖惠 (pp.178-179) 類似童話仙境般的風景畫，則存在著一隻隻比原型看起來還大的動物，從事著人類的休閒行為。這些畫面就像是旅行社最常發送的某些「超越」觀光「實境」的宣傳物，愉快地開發著我們的想像力。動物們的表情跟行為雖然詭異，但充滿愉悅、鮮麗的時尚色彩，讓我們即使再不安、再多疑，都能被畫境無感的甜美所安撫；有何不可？

跟她們相較，蔡依潔 (pp.170-177) 那些看似無關緊要的風景畫片，反而成為展場中唯一具有溫度的物件。跟大部分的台北人一樣，生活在狹窄都市中的她，浪漫、優美的風景圖像，或房仲廣告中溫馨包裝的住居空間，大多是生活中的一種奢侈「偶然」或「想望」，缺乏實感。她在文章中寫了心底話，「我所認知的幸福新屋，周圍的自然景觀無比重要，不能像我台北老家的舊公寓一樣，

陽台望出去是別人的陽台，後門的窗框看到的是別人家的冷氣機，該要有花、有樹、有綠地和藍天，必須要有『風景』。」(蔡依潔，2016)⁶

是啊！要能看見自己真正想見的風景，該有多好？面對現實困境中的無能改變，許多年輕人只能自得其樂以求抒解；蔡依潔將生活中日日眼見的「尋常景觀」，蒙太奇成「偽風景畫片」的拼圖，疏離了作品中原本可能重提的傷春悲秋老梗。而她態度中面對大環境時的「在乎」與「不在乎」，魔咒般地帶著我們去微觀那些你早已習慣視而不見的因陋就簡、假仙粉飾、俗麗無文的日常。

林書楷(pp.200-209)也同樣地施展了這樣的魔咒。一次都更計畫讓他察覺到原本安穩的「家」，一個看似永恆的載體，面對了被拆解的命運，這讓他開始觀察起城市結構的消長變化。他的畫來自於他站在自家陽台上，望眼形形色色的鐵皮屋，想像著他們脫離屋體後，像翅膀般在天空展開飛行，那是他的「陽台城市王國」，像玩積木般，他利用家中生財剩餘後的各式模具木料組構一個個他眼中的城市地貌；高高低低、參差不齊，沒有章法，卻呈現了台灣都市最具特色的「有機性」與「自由」。

當代風景就是這般生機盎然，像林書楷在展牆盡頭用紅豆筆細細描繪出的那株野草，不起眼但鮮活、頑強地蔓生著。這些年輕藝術家還有著很長的人生，無數等待閱歷的旅程，風景創作早已非他們飄移目光中的某一次定焦或愉悅，而是他們得以探看新時代價值的最佳路徑。

結語

藝術史在時間的汰濾中，最後只會留下真正能反映時代思想的創作，而非一再臨摹、無自我、無意識的媒材堆疊物，當代藝術家多焦點、擴散式的視野，正在改寫我們藝術史一貫紀錄的方向與重點，也改變了美術館展牆的風景。

混搭了人們的生活經驗與虛擬想像，詭譎、神秘地述說著時代的故事，當我們隨著展牆上一方方的觀景窗，波動著愉悅、興奮、沉思、難過等不同情緒時，或許會比實境旅行帶來更深切的人生體悟。

藝術家就像電影編劇般，試圖編出一部部混同現實與虛擬世界、宜古宜今的精彩遊記，而遊記隨人讀解、隨人想像；美術館的展牆畫境中無聲勝有聲。

再也沒有什麼比沉默風景，更能如此自顧自地演出那麼多內心戲了。

Monologues in the Silent Landscape

A World of Landscape on the Walls of the Art Museum

Nita LO (Chief of the Research Section of KMFA)

Abstract

This exhibition displays over 100 works by 39 Taiwanese artists of different categories ranging from painting, photography to installation and video. The exhibition is divided into seven sub-theme sections: *An Ever-changing World of Water*, *Different Worlds in the Moonlight*, *Landscape for the Heart and Soul*, *Observation of Different Facets of the Land*, *Multiple Sights—Those Exist and Those Don't*, *Deconstruction and Reproduction of Meanings: 'Symbols' of New Landscape and Changes of Time and Space in Kaohsiung* with the focus on exploring representative landscape-depicting works by the selected contemporary artists in Taiwan. Through this exhibition, viewers can have the opportunity to take a brand-new, closer and deeper look at Taiwan's landscape.

Philosophy of Landscape beyond the Frame

The landscape in the past is different from that in the present; however, is there any difference in the way people view the landscape in the past and present? For ancient artists in China and Taiwan, landscape painting was a way to project their hearts and souls beyond real-life conditions. In the contemporary academic training of art, this kind of traditional media and expression methods are relatively "simplistic" compared with modern media that combine contextual, textual, visual and/or installation-based expressions. Nevertheless, the profound wisdom of combining humanity and the universe as one in the traditional landscape painting is an invaluable treasure of life philosophy that goes beyond the painting frame. The rise, press, bend, curve and other movements of the brush came from the observation and understanding of natural phenomena among the mountain rocks, flowing waters and wavering trees. Beyond the shapes and forms, artists infused their fascinating imagination and unique styles into their paintings. It is regrettable that Chinese landscape painting nowadays is gradually being reduced to soulless copying of ancient masterpieces without really appreciating and inheriting the treasure of life philosophy behind the paintings.

Some people question the "timeliness" of water ink, watercolor, sketching and other media with a long history. However, what exactly is "timeliness"? Using traditional media may render a sense of being "conservative" without something new. However, for unexplainable reasons, many works using new experimental media also give a sense of being "conservative". Timeliness.... Or should we look for "timelessness" in a work instead?

In their watercolor and ink paintings, Taiwanese artists, Ma Pai-sui and Chen Hung-mien (pp.32-43), take us on a trip freely through whatever is between the earth and sky, freeing our body, heart and soul from all kinds of burdens or restraints. Is this not a kind of "timelessness" that transcends differences of media and times? Impressionism or realism, what is even more important is the heart and soul of the artist in the work. Without the traditional skills and expression methods, what kind of Chinese landscape painting philosophy will contemporary artists create? What kind of "timelessness" are they looking for?

"Healing" Power of Landscape through Interactions of Five Senses

Many landscape paintings nowadays also serve as the journals of the artists' life experiences and thoughts. Facing the ever-changing world, landscape painters nowadays have developed more acute five senses than those in the past. Their works are like lenticular images, reflecting different facets of landscape and telling different life stories of the artists when viewed from different angles. They can inspire different kinds of imagination and enrich what is beyond the painting frame. Contemporary landscape paintings contain an

abundance of narrative clues to the artists' life stories. In a sense, they are a kind of "healing" channels shared by the artists and viewers, allowing them to escape from the mire of depression and anxiety in real life.

The works by Wang Hsin-feng (pp.56-60) are characterized with indescribable depth and haunting loneliness. He excludes all the "passionate" elements in the earthy tones and leaves only "cold and lonely" colors in his works. The foreground in the composition of his works is mostly unpopulated empty wildness sometimes dotted with trees or plants bent by the wind or seemingly frozen in the cold, dry air. Such kind of coldness could also be found in Jiunshyan Lee's early works until he started to experiment with "disruptive" innovations to break away from the repetitive skills and styles he was familiar with (p.48). He gradually shed the sense of coldness and depression originally dominant in his paintings and started to create works that merge sounds, temperatures and emotions of the "local attributes" of southern Taiwan, a place always associated with the dazzling heat of sunshine and "explosive" dynamics. His works are like native organisms growing in Kaohsiung, exhibiting from time to time new features that serve as "annotations" of the place where it grows. Just like people, an artist's paintings will grow and change, reflecting his or her hearts and souls in different stages.

Artist Chen Shui-tsai (pp.68-71) is a passionate person, travel-lover and society person. In 2015, he had a trip to Suiye (now Suyab) in Kyrgyzstan, which is believed to be the hometown of Li Bai, a great Chinese poet in the Tang Dynasty. From this trip, he brought back two donkey dolls made of wool felt. All the emotional ups and downs on Chen's trip to Suiye gradually faded and disappeared in the eclipse of time and only these two dolls were left, serving as the reminders of his memories about the ancient city he had visited.

Listening to the Silent Pulses of the Land

All the artistic creations about landscape are also reminders of the landscape we have seen or visited. People living in mountainous areas have different experiences and imaginations about landscape from those of people living near rivers. That is the reason why, when travelling, we are always drawn to those geographic, social and cultural features very different from what we are familiar with. However, what exactly does the landscape of "this Austronesian island" or "Taiwan" frequently mentioned by contemporary Taiwanese artists look like?

Even though there are quite many realist landscape painters in Taiwan, few have the same in-depth and thorough understanding of Taiwan's diversely abundant landscape features and natural scenery characteristics as Ishikawa Kinichiro, a Japanese painter who visited and stayed in Taiwan several times during the Japanese rule period of this island. In his articles, Kinichiro shared many times his knowledge of the landscape differences between Taiwan and Japan from his careful observation during frequent field trips in Taiwan. Coming from a country with temperate weather where "colors are mild and muted", he particularly envied the subtropical and tropical "beauty of the south" in Taiwan. Therefore, his paintings of Taiwan's landscape were always marked with the dominant presence of "three primary colors". Under the strong sunlight, everything is either bright or dark; therefore, it takes a certain level of detachment, calmness and patience like Kinichiro's to explore the details hidden in the shade.

Since his childhood and youth in Ruisui of Hualien, Huang Ming-chang (pp.102-106) has long been focusing on the depiction of rustic landscape with meticulous details to the level of some pious religious practice. Indeed, practice makes perfect. However, perfection is often detrimental to the development of creativity and innovation in artistic creation. Fortunately, Huang seems to be free from that problem. Focusing on

the observation of light refraction at different levels of humidity in the air outdoors, Huang uses scientific methods to represent the "truth" but, at the same time, he is also obsessed with the sense of "transparency" caused by penetrating sunlight. In his paintings, there are different shades of green caused by different refractions of light such as dark green, yellowish green and olive green swaying in the forest shadow. That is something difficult for photography to capture.

Equally attached to nature, Hong Tien-yu (pp.130-132) incorporates into his paintings the life philosophy of living in this world but keeping a distance from it at the same time. He particularly excels at secluding himself from the world by hiding in a big city (living in a seemingly abandoned tin-roofed factory whose location is difficult to find) or retiring to a mountain forest few could visit. Wherever he is, he always know how to enjoy the comfort and solace in his one-man universe. Mother nature has always been Hong's most important muse for his artistic creation. For the past decade or two, he has never ceased his painting of Taiwan's natural landscape as if he is in a race against time. As he indicated with great regret, it is because "the beautiful mountain landscape in Taiwan is often leveled and destroyed rapidly without anybody noticing it."

Amidst Taiwan's economic development, the natural landscape on this island has been disfigured by deforestation and soil erosion. The concrete patches on the barren or collapsed spots of the mountain slopes are like "pain relief patches" for the natural environment. They may or may not temporarily ease the pains but they definitely cannot solve the root cause of the pains. Hong has seen and depicted in his paintings these irreversible man-made destructions to nature. He has long used his painting brush to reflect the repetitive "impacts in different stages" that people have inflicted upon the land in different parts of Taiwan. As time progressed, the "blank areas" that symbolize the man-made disruptions to nature in his paintings have expanded in size. As opposed to those mountain forests he carefully depict with different kinds of brush strokes, these "blank areas" contain deep within them Hong's heartfelt concerns about the "irreversible damage" already inflicted upon the land in Taiwan.

Endless Stories in the Landscape

In the writings of contemporary art, the term, "landscape", is gradually being replaced by "earthscape", a term that allows for broader interpretations. In addition, more and more artists are getting involved in different issues concerning land justice across different disciplines, times and spaces. They have introduced into their works social consciousness and reflection upon humanity; however, they are also concerned about the discussions of issues regarding society and humanity taking dominance over their works. How to strike a balance in between is a great challenge for all the artists who have expanded "landscape" to "earthscape".

Using fragmented but sequential images, Huang Wen-yung (pp.136-140) takes us on a trip to the excavated river bed, collapsed road-side mountain slope and broken mud stopping poles, taking a bird-eye view of the deep scars humanity have left on the land. Huang's photos are artificially infused with a sense of agedness, looking like the photos taken by John Thomson back in the early 20th century. However, these images are so vivid as if they just happened an instant earlier. There is no intended dramatic tension in these images, which look like images in a storyboard. The combination of these images each capturing different moments through different settings of photographic effects gives off a sense of surreal eeriness, toning down the stereotypical sense of sadness that people may perceive in images of similar topics. In the lifeless and empty valley in Huang's images, nothing was left but a kind of echoing, phantom-like murmurs that can send chills down people's spines.

In the *Hidden Landscape* series (pp.148-152), Lai Yi-chih also tells the same fables. However, the landscape in these works is composed of trash hills. They are of no recyclable worth and difficult to process. Landfilling is no suitable option for the uncertainty of their impact on the soil and water. Therefore, these trash hills are piled up one after another around us. Lai photographed these hills people could not climb or plant vegetation on but he removed all the visual clues about the hills from the photos, "bleaching" the landscape of these trash hills to the point that it has all its characteristics and, consequently, could not be recognized as what it truly is.

That sounds paradoxical, does it not? Many photographic artists are always pondering the true meanings of "imagery". Nowadays, it is much easier to produce images of high resolution while technologies for virtual

post-production are becoming more advanced. Do painting artists feel less insecure facing this development trend? It is a curiosity-raising question. It seems documentary photographers are less prone to this kind of insecurity. Compared with painting, documentary photography is more time-specific and time-efficient, recording in time how the earthscape and people have changed in the ever-changing city.

In his *Big Stage Theater* film (p.160), Lu Yu-jui used time lapse photography to record the demolition process of a theater, compressing the time and space in which the theater existed and disappeared. The beginning and the end of the film are connected together so that the film is played in an endless loop, reminding us that similar processes are taking place repetitively in different times and spaces as well. Just like *Love River* and *Big Stage Theater*, the buildings of *CPC Corporation*, *Taiwan Cement*, *Kaohsiung Ship Dismantling Yard*, and *Former Tangrong Brick Kiln* depicted in the works on display in the *Changes of Time and Space in Kaohsiung* section (pp.224-250) also remind us of the embarrassing conditions of those quite a few "industrial landmarks" developed back in Kaohsiung's past of industrialization amidst the current "deindustrialization" process of this city.

Deconstruction and Reconstruction of the Meanings of Landscape

After the heart-wrenching images in the other sections, viewers may feel an indescribable sense of relief when entering the section of *Deconstruction and Reproduction of Meanings: 'Symbols' of New Landscape* that mainly displays the works by young artists of the post-80's generations. However, they are really too young and unfamiliar to the walls of the art museum. For these artists, the term "landscape" has taken on new meanings and become a certain symbol or vehicle for them to express their endless imagination of the physical world and/or the virtual world of internet games and animations. Their free spirit of artistic creation has given "landscape" a broader and more novel definition.

One may be surprised to find such mature sophistication in the works by a young artist like Su Yu-lan (pp.192-198). Her works remind viewers of the loneliness and anxiety of driving alone on a winding mountain road without any other car on it and without knowing if the road will end abruptly or if there will be a person or a car suddenly showing up in front. These works are composed of edited fragments of images she collected from her trips to different places. With their colors toned down and reduced to a negligible level, the image fragments show viewers the scenery of one *deja vu* but actually unfamiliar place after another. Such a sense of not knowing where one is can also be found in the *Daily Banal View* and *Animal Volcano* series (pp.180-184), in which Hsiao Pei-i discusses the cruelty of humans to nature and ecosystems. In the paintings of fairyland-like landscape by Tseng Sheng-hui (pp.178-179), there are larger-than-life animals enjoying leisure activities just like humans. These images are like those in travel package promotion flyers that often promise travel experiences better than real-life ones by appealing to our imagination.

Compared with the above-mentioned works, the seemingly ordinary landscape painting *Somewhere out there* series (pp.170-174) by Tsai Yi-chieh are the only works that give a sense of warmth in the section. Just like most people in Taipei, Tsai lives in an old and small apartment. She and her likes in Taipei can only satisfy their dreams of having the luxury to stay in romantic and beautiful places or live in warm, spacious and beautifully decorated homes just like those places in the paintings or those houses in real-estate advertisements. Lin Shu-kai (pp.202-206) started his observation of how the structure of a city changed over time after his house was acquired and demolished for urban redevelopment. In his works, he demonstrates the "organicity" and "freedom" most characteristic of the cities in Taiwan.

Conclusion

In the history of art, time is like a filter, selecting and retaining only those creations that can truly reflect the thinking of their times other than those soulless or mindless products based on copying or piling of one or multiple media. The multi-focus and expansive vision of contemporary artists is changing the development directions and focal points in the art history and also changing what the walls of the art museum look like. When depicting landscape in their works, contemporary artists are like screenwriters, trying to write one fascinating travel journal after another that transcends the boundaries between reality and virtuality, between past and present. These journals allow for different kinds of interpretation and imagination, turning the walls with the art museum into a world of landscape where silence speaks a million words.

There is no better place where artists can enjoy unlimited freedom of having their monologues and viewers interpreting their monologues than in the world of silent landscape.



千變萬化的「水」世界

An Ever-changing World of Water

水彩與水墨是演繹「水氣」的最佳媒材，瞬間掌握了光影幻化與大氣流動感。

Watercolor and ink are the ideal media to interpret "the water", capturing its kaleidoscopic glamor when flowing in the light, shadow or air.