

踏入風景

劃地起造的自然

臺南市美術館2館 展覽室O、P、J Tainan Art Museum Building 2, Gallery O, P, J

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風景依附於自然之中，但沒有人的介入，自然將與風景無關。

自然在人的進入／介入之下產生風景。以美術史為例，從中國繪畫到西洋繪畫皆有對風景的描寫與詮釋，隨著近代攝影術的發明到普及的百餘年中，風景的概念也更廣泛的被社會詮釋。當自然被有意的計畫成為更適宜活動的場域，原生动植物的狀態被外來種、人造地形、公共設施介入後，從上述的風景論述架構下切入，也就順勢帶入了社會、階級關係於人造風景中，因此讓自然與風景的關係提升到社會景觀、文化景觀及政治權利等面向的交互關係。

本展為熱蘭遮城400年前導系列展之一，在時間軸上從日治時期市區改正計畫切入，當時的計畫內容為現今城市風貌及發展奠定了雛型。臺南被稱作「鳳凰城」的原因傳說有二，其一說法為臺南的起伏地貌如同鳳凰展翅般，形成風水上的鳳凰穴；另一說法則是因道路邊滿開紅花的鳳凰木行道樹，熾烈的南國印象使人記憶深刻。由這兩個說法可見，人們對於同一個描述風景詞彙的認知，會因不同時代背景及因素產生落差。本展試圖討論景觀在藝術創作中的演繹，利用人與自然所產生的關係作為一處錨點，追溯不斷變更層疊的社會軌跡中，藝術家如何詮釋風景與自然，拼湊現在我們眼下所見的「府城」近百年來的風景記憶，探討現代化過程中以人為角度涉入自然所造「風景」，進而反思人與自然交互介入後的影響現況。

Scenery is closely related to the natural environment, but this connection will never exist without human involvement.

Scenery of the natural environment is formed under human involvement. Throughout the history of art, scenery has long been a popular subject from Chinese to Western paintings. Over the recent 100 years—where modern photography was invented and became common—the concept of scenery has been more often put into the spotlight of social interpretation. When a natural scene is intentionally transformed into a field tailored for outdoor activities, native animals and plants will be affected by invasive species as well as artificial landscapes and public facilities built by human beings. Under such circumstances, an artificial landscape reflects the characteristics of society and different social classes, which has converted the original nature-scenery relationship into social, cultural and political interactions.

As one of the exhibitions introducing the 400-year history of Fort Zeelandia, Step in the Scenery: Landscape the Nature focuses on urban renewal plans implemented when Taiwan was under Japanese rule, as these plans helped form Tainan's urban landscape and development today. Tainan is nicknamed as "the City of Phoenix" possibly because of two reasons. First, the landform of Tainan looks like a phoenix spreading its wings, forming the so-called "phoenix's nest" in feng shui. Another saying is that the southern Taiwanese city is full of phoenix trees on streets, creating a strong impression of "southern-style enthusiasm" when flowering. The two sayings demonstrate that people of different time periods in the history tend to use different words to describe the landscape of a city. Based on the human-nature relationship, this exhibition intends to explore how artists interpret landscapes in their creations throughout the course of social changes, revive our memories of Tainan—the former capital of Taiwan—concerning its landscapes over the last hundred years, analyze the "scenery" created through human intervention on nature, and examine the effects of this human-nature interaction.

總論

Introduction

當權力涉入自然：都市規劃

昭和時期，總督府實行「市區改正計畫」，增建各州、廳及行政設施，並改建道路、增建上下水道系統、增設綠地為主要重點，藉此將臺灣當時延續清代按原始自然水文與地勢所造的蜿蜒曲折市容特徵，調整並仿效西方近現代都市的規劃，將街道劃分為工整的棋盤狀與圓環放射狀。而這樣的改變不僅讓人們的移動方式從複雜的不規則巷弄動線，轉變為棋盤式的縱橫幾何系統，移動的路徑被延長或縮短，也劃分出了人與自然之間的界線。

臺南市區改正計畫中，臺南公園屬代表性的案例之一。原始地貌的文元溪及燕潭一帶被劃為公園預定地，將自然風景納入建設的一部份。建園初期設置橋梁、噴水池、飛瀑，亦除了此地原有物種外，另引進熱帶植物做為造景及實驗場。當自然景觀經人為介入成為公園，讓人與自然產生邊界的同時，也衍生出自然景觀與人造景觀的區別。

When Power Intervenes on Nature: Urban Planning

During the Shōwa era, the Government-General of Taiwan announced an Urban Renewal Plan comprising the construction of public and administrative facilities in each prefecture as well as renovation of roads and establishment of water supply and sewerage systems, and green spaces. The Plan aimed to transform the curvilinear streets built along natural landscapes inherited from the Qing Dynasty into modern, westernized radial and grid patterns. The urban planning also changed how people travel from an irregular and complex pattern between alleys to a chessboard-like geometric one, with routes being either extended or cut, which also formed a boundary between human beings and nature.

The construction of Tainan Park is a well-known project under the Urban Renewal Plan for Tainan. The area covering the Wenyuan River and Sparrow Pond was designated as land reserved for parks, where natural landscapes were included as part of urban planning. In the beginning, the park comprised a bridge, fountain, and artificial waterfall. In addition to the existing native species, tropical plants were introduced for landscaping and experiments. When a natural landscape becomes a park through human intervention, a boundary is formed between human and nature along with that between natural and man-made landscapes.

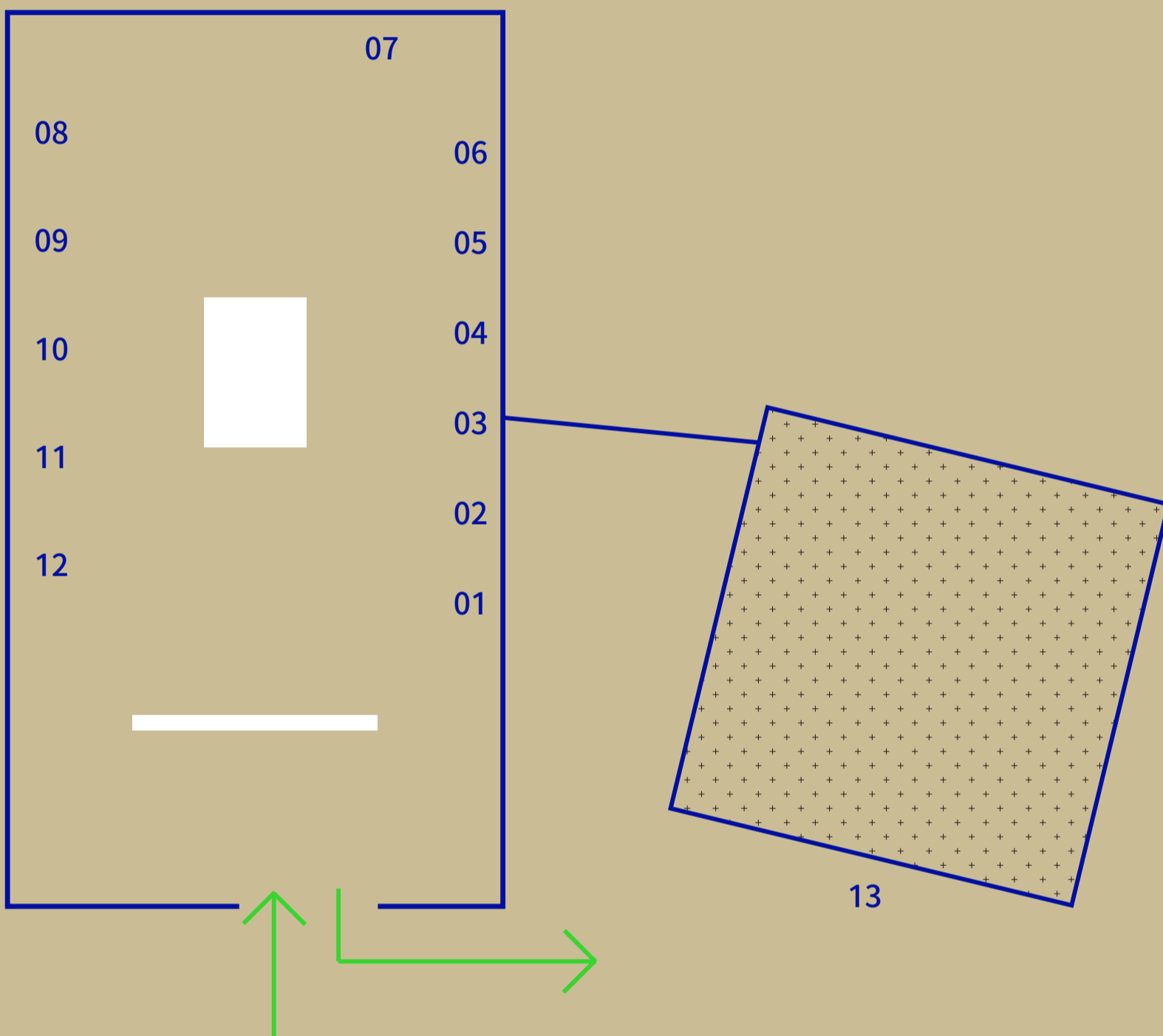
當權力涉入自然：被取代的原生種

市區改正計畫下，另一設置綠化造景的建設為「圓環」及「道路」。日本政府取經自歐洲城市，將圓環四通八達的設計落實於臺灣幾處主要城市中，以圓環為中心發散的皆是城市中的主要幹道，成為商業發展的主要區域。圓環中的公園，除了綠化環境及休憩功能外，其本身及周圍公家建物亦成為統治者展示權力的象徵。自圓環連出的道路，為減緩車輛造成的揚塵而設置行道樹，並大量引進許多出自於日人對於「南國風情」想像下的樹種。自此時起，清朝曾記載的「滿城刺桐」漸漸轉變為鳳凰花盛開的景色，盛夏時如火般蔓延的紅豔仍在，但不同的是原生種樹木被執政當局替換成進口植物，甚至延續至今成為城市風景的象徵。

When Power Intervenes on Nature: Replaced Native Species

Under the Urban Renewal Plan, traffic circles and roads were two major targets of green landscaping. By learning from European cities, the Japanese government applied the circle-based design to several major cities in Taiwan, where main roads spreading out from traffic circles later became bustling business districts.

Parks were built at the center of traffic circles. In addition to their functions for urban greening and leisure purposes, these parks—along with public buildings nearby—symbolized the ruler's power. Street trees were planted along the roads spreading traffic circles to reduce dust generated by vehicles; the Japanese also introduced trees which they thought are full of "southern island style". Since then, the scenery described as "tiger's claws throughout the city" during the Qing dynasty gradually turned into a landscape embellished with flourish phoenix trees. Like it was before, the city was still full of red blossoms in summer, but native species were replaced by introduced plants. Phoenix trees have even become a symbol of Tainan today.



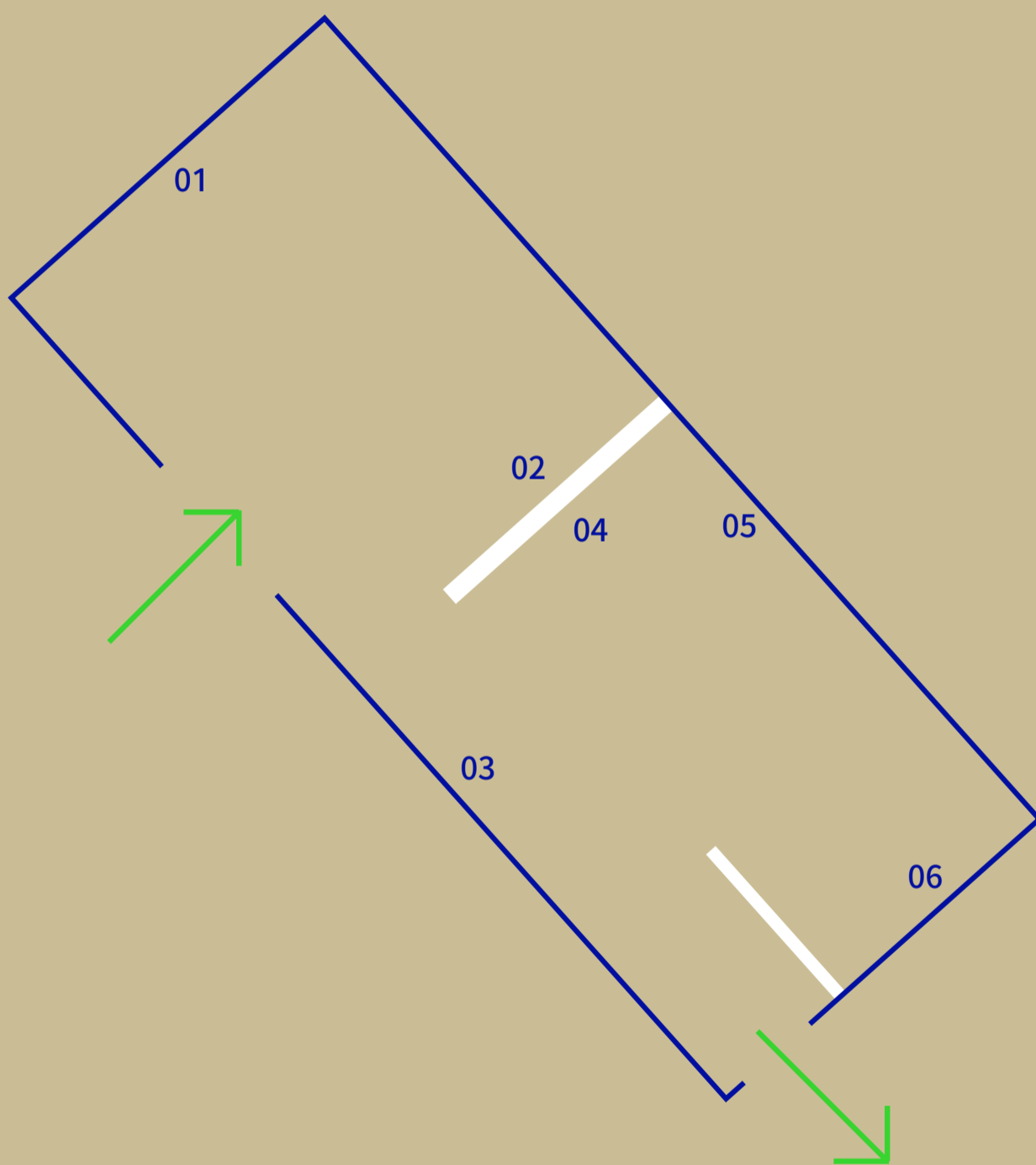
- 01 郭柏川，〈初夏〉，1964，油彩、紙本，28.3×46公分。
Kuo Po-chuan, *The Early Summer*, 1964, oil on paper, 28.3×46 cm.
- 02 郭柏川，〈台南公園重道崇文坊〉，1964，油彩、紙本，38.5×43.5公分。
Kuo Po-chuan, *Jung-dao-chung-wen Memorial in the Tainan Park*, 1964, oil on paper, 38.5×43.5 cm.
- 03 席德進，〈花(鳳凰木)〉，1975，水彩、紙本，57.5×78.5公分。
Shiy De-jinn, *Flaming Tree*, 1975, watercolor on paper, 57.5×78.5 cm.
- 04 呂鐵州，〈鳥語〉，1935，膠彩、絹本，131.4×49公分。
Lu Tieh-chou, *Birds' Twitter*, 1935, Eastern Gouache, 131.4×49 cm.
- 05 黃連登，〈臺南公園(秋)〉，待考，油彩、畫布，52×45公分。
Huang Lian-deng, *Tainan Park (Autumn)*, 待考, oil on canvas, 52×45 cm.
- 06 林智信，〈燕潭秋月(台南公園)〉，1985，版畫(版次：40/70)，45×60公分。
Lin Chih-hsin, *Autumn Moon Reflection on the Swallow Pond (Tainan Park)*, 1985, print (edition:40/70), 45×60 cm.
- 07 李錦繡，〈方圓天地間〉，1992，壓克力彩、畫布，79×99公分。
Li Jin-xiu, *Universe*, 1992, acrylic on canvas, 79×99cm cm.
- 08 沈哲哉，〈臺南文學館〉，2002，油彩、畫布，59.5×48.5公分。
Shen Che-tsai, *National Museum of Taiwan Literature*, 2002, oil on canvas, 59.5×48.5 cm.
- 09 張炳堂，〈民生綠園〉，1984，油彩、畫布，52.8×45.5×1.5公分。
Chang Ping-tang, *Min Sheng Green Park*, 1984, oil on canvas, 52.8×45.5×1.5 cm.
- 10 許武勇，〈台南市湯德章紀念公園(民生綠園)〉，2008，油彩、畫布，91.3×72.8×2.9公分。
Hsu Wu-yung, *Tang Te-chang Memorial Park(Min Sheng Green Park)*, 2008, oil on canvas, 91.3×72.8×2.9 cm.
- 11 許武勇，〈台南車站前(2)〉，2009，油彩、畫布，91.1×72.6×1.9公分。
Hsu Wu-yung, *The Scene in front of Tainan Railway Station (2)*, 2009, oil on canvas, 91.1×72.6×1.9 cm.
- 12 席德進，〈臺南中華日報〉，1952，水彩、紙本，27×39公分。
Shiy De-jinn, *Building of the China Daily News in Tainan*, 1952, watercolor on paper, 27×39 cm.
- 13 稻草人現代舞蹈團×周書毅×周延賢×王榆鈞，〈尋·見·公園散步身影〉，2019，多頻道錄像，尺寸依空間而定。
Scarecrow Contemporary Dance Company × Chou Shu-yi × Bogi Jou × Wang Yu-jun, *Searching – Dancing in the park*, 2019, multi-channel video installation, dimensions variable.

造自然：模仿與再製

當自然逐漸被人為規畫的空間取代，綠地範圍逐漸退縮的景致變化，使人們意識到正在失去自然生態，進而引起想保存自然的危機意識，並為了追求大自然的功能與美景，而以各種方式再製及仿造自然場景。人為造景的方式有許多種，可能是從原始生態中提取素材，規劃成人們想像中的空間，並以各種技術使其生命延續；或者是以非自然的材料，來創造出平面的自然空間，或是製作毫無生氣的冰冷植物模型，看似留下永存的瞬間，卻也道出因人的進入使自然無法生生不息的感嘆。不論是以哪種方式再製，但各種姿態呈現的風景也顯示出歷史軌跡中，人類文明對於自然的介入。

“Make” Nature: Imitation and Reproduction

When natural landscapes are replaced by artificial ones with green spaces being squeezed, people would realize that eco-systems are dying and gain awareness of nature conservation. Human beings will then adopt various reproduction methods and imitate natural landscapes to strengthen natural functions while maintaining scenic beauty. An artificial landscape can be built in various ways. For example, materials extracted from the original eco-system are used to create a space based on human imagination, with their life being extended using various techniques. Alternatively, man-made materials are adopted to mimic the natural environment or made into lifeless plant models. The created space seems to be eternal, but the reality is that the natural environment is no longer sustainable. No matter which of the said reproduction methods are used, the resultant scenery indeed reveals human intervention on nature throughout the history.



- 01** 李立中，〈Pontanus的日誌本04 燕潭〉，2023，古地圖、檔案、影像輸出、錄像，尺寸依空間而定。
Lee Li-chung, *Pontanus' Diary 04: The Swallow Pond*, 2023, gelatin silver print, dimensions variable.
- 02** 李欽賢，〈台南大事記〉，2008，油彩、畫布，92.4×110.8×5.2公分。
Lee Chin-hsien, *The Tainan Chronicles*, 2008, gelatin silver print, 92.4×110.8×5.2 cm.
- 03** 莊宗勳，〈造景工程-草地上的午餐〉，2015，壓克力、畫布，300×100×6公分。
Chuang Tsung-hsun, *Landscape Construction - Luncheon on the Grass*, 2015, gelatin silver print, 300×100×6 cm.
- 04** 張湛，〈自然再自然〉，2013-2014，超亮麗相紙，46.5×30.5 cm×15件。
Chang chan, *Nature, More Nature*, 2013-2014, gelatin silver print, 46.5×30.5 cm×15pcs.
- 05** 孫培懋，〈砍不動〉，2014，壓克力彩、畫布，52.5×52.2×6.5公分。
Sun Pei-mao, *Unchoppable*, 2014, gelatin silver print, 52.5×52.2×6.5 cm.
- 06** 張湛，〈城市中美好的自然風景〉，2013-2014，動態數位影像，02'20"。
Chang chan, *Beautiful Natural Landscape in the City*, 2013-2014, gelatin silver print, 02'20".

人與人造風景的關係

公園及市區內的公共綠化造景設置之初，對於這些人類刻意營造的仿自然空間，人們會盛裝打扮，來到公園休憩、社交，使到訪公園成爲一種時尚，政府也常利用此處舉辦大型的祭典、活動、軍事訓練及體育賽事，有別於真正到自然環境中進行活動。時光流轉到了現代，公園仍舊是人們聚集的休憩空間，但隨著城市裡的原始自然景觀幾乎已被建築物取代，反而成了人們最容易接觸到的「自然環境」。與日治時期相比，人們到訪公園的目的更像是追求一片能喘息的綠化空間，服裝上更爲輕鬆、日常，從事的活動也更多元，官方舉辦的大型運動賽事或祭典，則已改至其他專屬場地舉行。對於公園的使用，脫離早期既定的規劃，而是依據使用者各自的目的，衍生各式各樣的有趣行爲。

When Power Intervenes on Nature: Replaced Native Species

In the beginning, citizens would dress up and participate in leisure and social activities in the newly built parks and other public green spaces, making park visit fashionable. The government also held large festivals, events, military exercises, and sports competitions in these places, distinguishing them from those carried out in the natural world. Today, people continue to spend their leisure time in parks. However, as natural landscapes have largely been replaced by buildings, these man-made spaces become the most accessible “natural environments” for citizens. Different from their predecessors under Japanese rule, people nowadays regard parks as a green space where they can take a short break from their busy life and take part in diverse activities in casual wear. By contrast, large sports events or festivals are held in specific venues. Therefore, the role of parks is no longer the same as it was in the past. People can freely visit these green spaces and have fun in various ways.

反思：空間的劃分及環境涉入

當原本恣意生長形成的自然生態空間被人爲整齊的劃分開來，規範了人與自然的界線，且因逐漸增加的人口及生存需求，從原本的共存逐漸傾向以人類爲中心的規劃，以人爲之力介入干涉自然植物的生存地點、範圍。長久累積下來，自然亦透過各種主動或被動的方式進入人類生活，隨之而來所引發的環境副作用，是否真的使人們的生活更加舒適？亦或是加劇平衡失去的反撲？在追求享受自然的同時，卻又加以控制及破壞的矛盾行爲，成爲當今值得深入思考的議題。

Reflection: Spatial planning and Human Intervention on the Environment

When an undeveloped area full of widely grown ecosystems is divided into different districts systemically by human, boundaries between human and nature start to form. As population continues growing with increased human needs, the focus of urban planning has shifted from coexistence to people-oriented approaches, through which human beings intervene on the locations and scale of plant growth in nature. On the other hand, the natural environment has actively and passively entered our everyday life over a long time. Have the resultant environmental side effects made our life more comfortable or caused ecological balance disturbances? The contradictory behavior of human beings enjoying nature while attempting to control and damage it thus becomes something worth pondering.

- 01 李鳴鵬，〈臺南公園〉，1956，手工銀鹽紙，46×34公分。
Lee Ming-tiao, *Tainan Park*, 1956, gelatin silver print, 46×34 cm.
- 02 許淵富，〈朝來雙艷〉，1959，日本優質平滑藝術紙，22.4×29.4公分。
Hsu Yuan-fu, *Two Beauties in the Morning*, 1959, gelatin silver print, 22.4×29.4 cm.
- 03 陳怡如，〈一百歲〉，2014，油彩、畫布，132.8×165×6.5公分。
Chen Yi-ru, *One Hundred Years Old*, 2014, gelatin silver print, 132.8×165×6.5 cm.
- 04 吳燦政，〈公園〉，2021，多頻道錄像，尺寸依空間而定公分。
Wu Tsan-cheng, *Park*, 2021, gelatin silver print, dimensions variable.
- 05 許旆誠，〈6號公園預定地公園〉，2007，油彩、壓克力彩、花布拼貼、畫布，130×194公分。
Hsu Pei-cheng, *Park reservation-No.6*, 2007, gelatin silver print, 130×194 cm.
- 06 許旆誠，〈內〉，2007，油彩、壓克力彩、花布拼貼、畫布，145.5×89.5公分。
Hsu Pei-cheng, *Inside*, 2007, gelatin silver print, 145.5×89.5 cm.
- 07 許旆誠，〈臺南孔廟〉，2008，油彩、壓克力彩、畫布，116×91公分。
Hsu Pei-cheng, *Tainan Confucian Temple*, 2008, gelatin silver print, 116×91 cm.
- 08 許旆誠，〈5號公園預定地〉，2006，油彩、壓克力彩、花布拼貼、畫布，130×81公分。
Hsu Pei-cheng, *Park reservation-No.5*, 2006, gelatin silver print, 130×81 cm.
- 09 許旆誠，〈3號公園預定地〉，2006，油彩、壓克力彩、畫布，130×80公分。
Hsu Pei-cheng, *Park reservation-No.3*, 2006, gelatin silver print, 130×80 cm.
- 10 許旆誠，〈圍2〉，2007，油彩、壓克力彩、畫布，91×72.5公分。
Hsu Pei-cheng, *Surrounded 2*, 2007, gelatin silver print, 91×72.5 cm.

