

亞洲的

地獄 與 幽魂

Ghosts and Hells:
The underworld
in Asian art
2022/6/25 - 2022/10/16



臺南市美術館
TAINAN ART MUSEUM

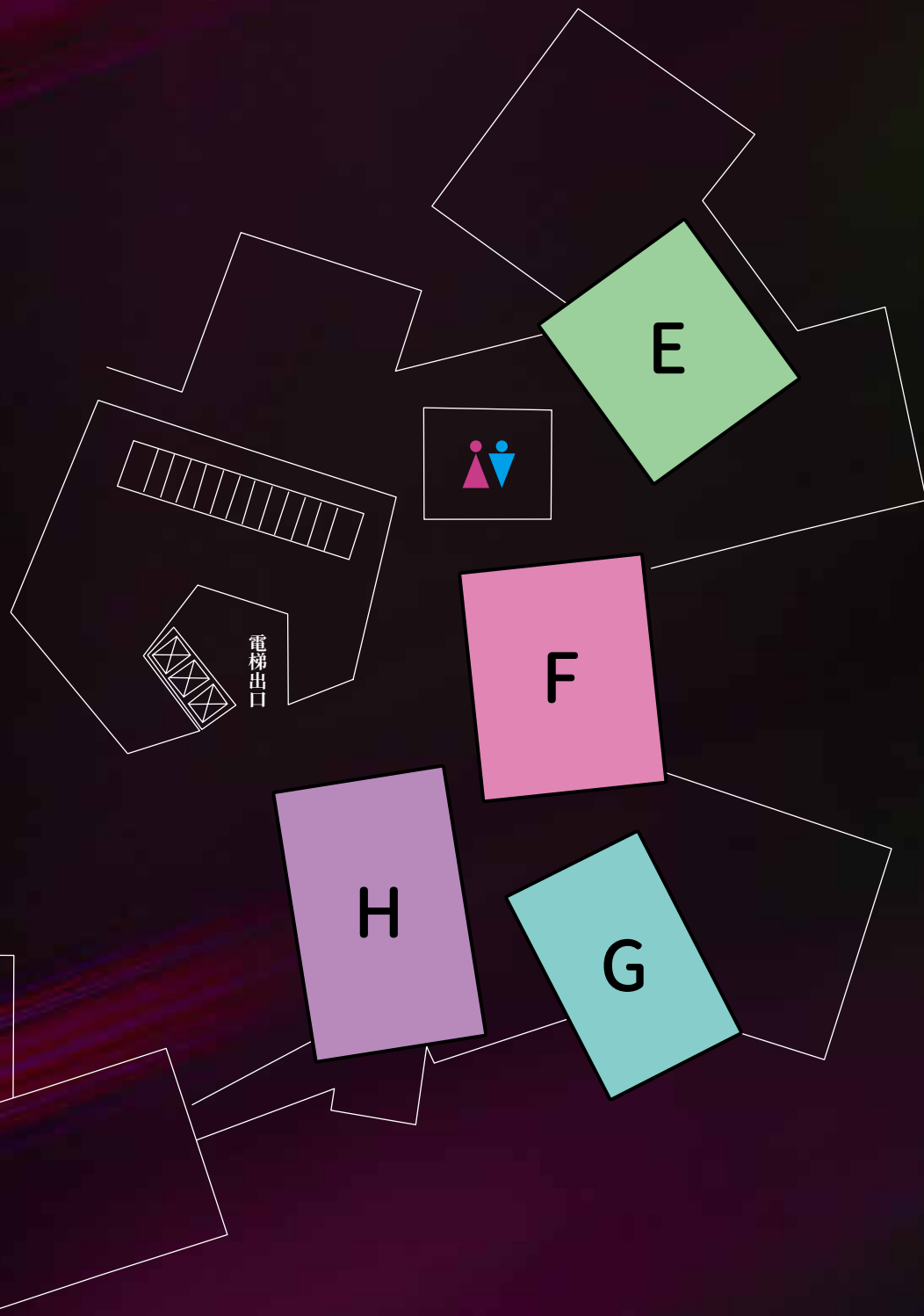


MUSÉE DU QUAI BRANLY
JACQUES CHIRAC

本展由臺南市美術館與法國凱布朗利博物館共同策畫

An Exhibition jointly organized with the musée du quai Branly - Jacques Chirac, Paris

2F 展覽室 Gallery E-H



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亞洲的地獄與幽魂

法國凱布朗利博物館於 2018 年推出之「亞洲的地獄與幽魂」特展，從傳統文物及作品延伸至最新的流行文化創作，用深入淺出的方式，介紹數個世紀以來亞洲對於未知世界的恐懼與想像。透過凱布朗利博物館亞洲文明部策展人朱利安·盧梭（Julien Rousseau）的策展及敘事，臺灣觀眾可由嶄新觀點檢視自身熟悉的文化經驗。

無論對於西方還是東方世界，鬼魂皆被視為人類死亡後所存殘的強烈意識、沒有真實型態的組合物，是無法再被殺死的一種靈體。在亞洲和東方世界裡，許多鬼怪傳說、靈異故事跨越時代，通過世代口述流傳、文學記載與創作、戲劇演出、電影改編等，強化了魂魄的非自然力量，加深了詭譎陰森的氣息。在亞洲，鬼魂超越了宗教藝術的道德和解釋框架，鬼魂的形象及功能性以更世俗的流行文化和故事表達形式並進行構建，表演藝術、卡漫和電影也在很大程度上幫助亞洲的幽靈脫離無形的精神意識，具體化一個充滿奇幻的鬼怪世界。像日本的鬼魂開始對其原始意義產生反轉，當代的創作中鬼魂越來越擬人化，擁有人類的思維與情感，可以選擇是非對錯。

展覽巡迴到臺灣，加入了臺灣視角的敘述，除了受到亞洲佛道教文化影響下的地獄與幽魂，在日治時期，臺灣對鬼的形象受到日本影響，日式美學的介入，可以說明白衣長髮的女鬼形象及南投妖怪村的風行。經過傳統宮廟的民間信仰轉化，眾多傳說與文學故事開始形塑了臺灣原生鬼怪的樣貌，吃小孩子手指的虎姑婆、早期臺灣人叢林生活經驗傳說中的魔神仔等。許多鬼怪的誕生，是為了寓意歷史事件與警世提醒的作用。其實多數的鬼魂和山精水怪是人們對未知恐懼的具象，彷彿創造出一個可以歸納這些負面情感的載具，就可以找出消滅或規避它的方法。人類無法避免面臨生死，因此鬼怪是對亡者的追憶也是對生者的安慰。鬼怪的傳說，也顯露出曾經的生活樣貌與可貴的文化發展價值。

臺灣展出的作品敘述脈絡，對應法國凱布朗利博物館的展覽故事線，有臺灣當代藝術家的作品及在地鬼怪的電影海報，邀請藝術家林羿綺、侯春廷、姚瑞中、張季雅、梁廷毓、陳云、黃千倫、蔡佳葳、顏忠賢展出。並透過借展自國立臺灣歷史博物館及學甲慈濟宮之展品及文史資料，期盼呼應臺南在地的宮廟與傳說故事，在臺灣的視野下對於本土鬼怪有更豐富的見解。

Ghosts and Hells: The underworld in Asian art

“Ghosts and Hells: The underworld in Asian art” was presented by the musée du quai Branly - Jacques Chirac in 2018, featuring traditional artifacts, artworks, and latest pop cultural works. The exhibition takes an insightful look at fears and imaginations of the unknown world in Asia over the centuries. Through Julien Rousseau, curator of the Asian Collections at the musée du quai Branly - Jacques Chirac, visitors in Taiwan can rethink their cultural experiences from a new perspective.

In both the Western and Eastern worlds, ghosts are considered to be the strong consciousness of human beings that remains after death. They are compounds without a solid form, and spirits that cannot be killed again. In Asia and Eastern worlds, ghost legends and paranormal stories have been passed down through oral traditions, literary accounts and works, theatrical performances and film adaptations. These works reinforce the natural power of spirits and deepen the eerie atmosphere. While in Asia, ghosts go beyond the morality and framework of religious art. The imagery and functionality of ghosts are constructed in more secular forms of pop culture and storytelling. Performing arts, cartoon and comics, and films have largely decontextualized Asian spirits and ghosts from their intangible consciousness, forming a concrete fantastical world of ghosts and spirits. For instance, Japanese ghosts have reversed their original meaning, while ghosts in contemporary works are increasingly anthropomorphic, possessing human thoughts and emotions, and can decide between right and wrong.

The Taiwanese perspectives is integrated into the Taiwan edition of this exhibition. In addition to the influence of Asian Buddhist and Taoist cultures on hells and ghosts, during the Japanese rule, the image of ghosts was influenced by Japanese culture. The intervention of Japanese aesthetics explains the female ghosts with long hair and white robes and the well-liked phenomena of the monster village in Nantou. Through the transformation of folk beliefs, legends and literary works have shaped the image of Taiwan's native ghosts and monsters, such as the tiger woman who eats children's fingers and spirits that tagging along passer-by in forests and mountains (Mô-sîn-á). Many ghosts and monsters were born to symbolize historical incidents and serve as a reminder. Indeed, most of the ghosts and monsters are figurative images of people's fear of the unknown. It is as if by creating a figure to symbolize these negative emotions, people may find ways to eliminate or avoid them. As human cannot detach from the cycle of life and death, ghosts and monsters are a reminder of the dead and a comfort to the living. The legends of ghosts and monsters also reveal the lifestyle and valuable culture of the past.

The Taiwan edition of the exhibition aims to respond to the narrative of the edition at the musée du quai Branly - Jacques Chirac and to include works by Taiwan's contemporary artists and film posters of local ghost and monsters. The exhibition features artists including Lin Yi-chi, Hou Chun-ting, Yao Jui-chung, Chang Ki-ya, Liang Ting-yu, Chen Yun, Huang Chien-lun, Tsai Charwei, Yan Chung-hsien. Besides, the exhibition also presents collections from the National Museum of Taiwan History and Xuejia Ciji Temple, aiming to respond to the temple culture and legends of Tainan and to provide a richer knowledge of ghosts and monsters from the local perspective.



地獄的想像

Visions of Hell

地獄的描繪與想像，源自於佛教對亞洲的影響，因果輪迴的觀念在地獄中帶進了教育及解放的涵意，地獄裡所執行的苦難也對應在世的警示功能。佛教所描述的地獄再現了中世紀的司法系統，以刑事法庭的形式呈現。唐代以來相傳共有十殿閻王掌管地獄，在其扮演法官的角色，對靈魂進行審判並行使責罰。唐代吳道子《地獄變相圖》及東漢安世高所譯的《十八泥犁經》中，將地獄分為十八層，區分不同刑罰的時間及內容。在此區，所挑選的臺灣作品皆以臺灣視野呈現對於地獄想像的形象為主要的作品，表現出臺灣特殊地理環境、文化交融之下的信仰及民俗觀點。

此分區展示了亞洲各國描繪在地獄中的死者的審判及折磨，彰顯其地理環境、文化交融之下，代表的信仰及民俗。可以看見傳統中國的鬼怪帶有嚇阻的猙獰面貌以及其非人的特徵。在日本文化中的鬼則演變為頭上有角、身穿虎皮纏腰布、手持棍棒，來自黑社會的形象，後逐漸使用幽默或討喜的演譯方式來轉化恐懼。泰國上座部佛教的三世及因果觀念，可在展出的作品看見包含底層冥界所對應的慾望、破壞及再生，中層的人界以及最上層天界顯示從輪迴中解脫的永恆。

在東亞與東南亞的廟宇以及繪畫裡，我們會看到地獄酷刑場景；然而，這樣的主题卻不見於印度，也就是佛教的發源地。陰間冥府的概念具有教育與解放的意義，它闡明了「因果報應」的原則，根據這樣的原則，每個人在這一世以及未來幾世的處境，均是過去行為造成的結果。

這些文本剖析了連結各界之輪迴六道：

1. 天道
2. 人道
3. 阿修羅道
4. 畜生道
5. 餓鬼道
6. 地獄道

The depiction and imagination of hell has its roots in the influence of Buddhism in Asia. The concept of karma and reincarnation serves the function of educating and liberating people, and the punishments implemented in hell also serves as a warning. The Buddhist depiction of hell represents the medieval justice system in the form of a criminal court. Since the Tang Dynasty, it is said that there were ten Yama kings, taking charge of ten courts of hell. They played the role of judges, assessing and punishing the souls. In Wu Daozi's *Scene of Hell* of the Tang Dynasty and the *Sutra of the Eighteen Hell* translated by An Shigao of the Eastern Han Dynasty, the hell is divided into eighteen levels, meting out punishments at different stages. In this section, the selected works mainly present the imagination of hell from Taiwan's perspective, showing the local belief and folk culture by its geographical and cultural context.

This section demonstrates the trials and torments of the dead in hell depicted in Asian countries, highlighting the beliefs and folk culture represented by the geographical and cultural context. Traditional Chinese ghosts and monsters possess frightening and scary appearance and inhuman characteristics. While in Japanese culture, the image of ghost has developed into gangster figures with horns on their heads, wearing tiger-skin clothing and wielding clubs. Later, the horrific image has gradually transformed in a humorous or delightful way. Thai Theravada Buddhism's concept of the three periods (the past, present, future) and karma is reflected in the works. Furthermore, in these works, one may realize the lower realm of desire, destruction, and rebirth; the middle realm of human beings, and the uppermost realm of heaven, which demonstrate the eternity of liberation from reincarnation.

In Eastern and Southeast Asia, infernal suffering is depicted in temples and paintings but is not represented in India, Buddhism's country of origin. The vision of hell has an educational and liberating function. It teaches the laws of karma, which state that each person's condition, in this life and in their future lives, depends on their past acts.

The texts consider six paths of reincarnation, according to the different realms of existence:

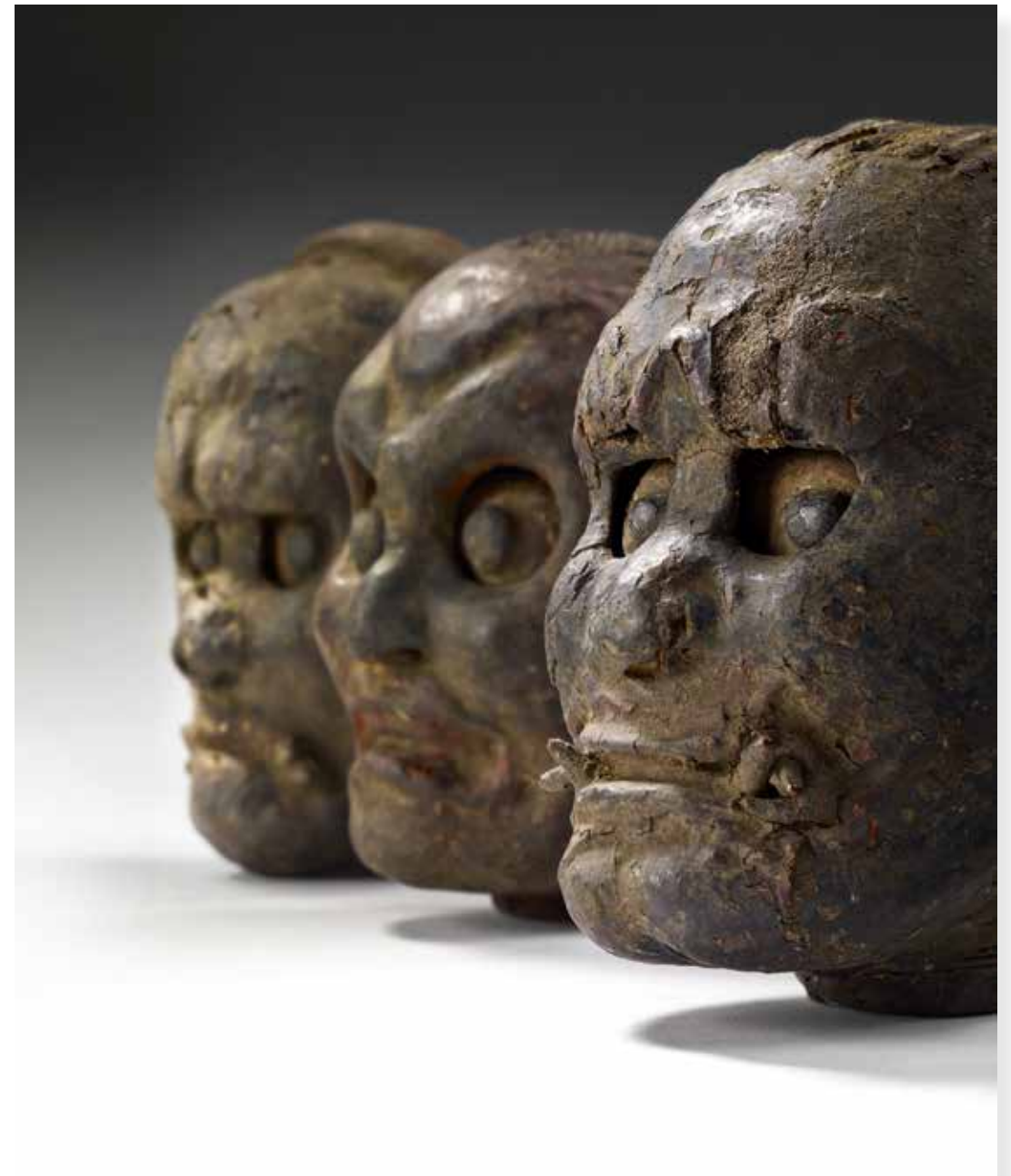
1. gods and celestial beings (Paradise)
2. humans (Earth)
3. animals (Earth)
4. demons (Hell)
5. hungry ghosts (Hell)
6. the damned (Hell)



普瑞查·拉查旺,《三世》,2017,顏料、畫布,200×150公分。
法國凱布朗利博物館典藏。

Preecha Rachawong, *The Three Worlds*, 2017, painting on canvas, 200×150 cm.
Collection of the musée du quai Branly - Jacques Chirac, Paris.
70.2017.51.1.1-7

© musée du quai Branly - Jacques Chirac, Claude Germain



〈惡魔面具〉,17世紀,木漆和油漆,12.51×8.56×9.55公分(左)、11.58×8.66×9.25公分(中)、
12.54×8.85×9.18(右)。法國凱布朗利博物館典藏。

Demons, Puppet Heads, 17th century, wood lacquer and paint, 12.51×8.56×9.55 cm;
11.58×8.66×9.25 cm; 12.54×8.85×9.18 cm.

Collection of the musée du quai Branly - Jacques Chirac, Paris.

70.2001.18.11, 70.2001.18.8, 70.2001.18.17

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〈十殿地獄圖掛軸〉，1895-1945，紙本、絲綢，174.6×93 公分，10 件。
國立臺灣歷史博物館典藏。

The Painting of Ten Kings of Hades, 1895-1945, paper, silk, 174.6×93 cm, 10pcs.
Collection of the National Museum of Taiwan History.



顏忠賢，〈地獄變相〉，2022，複合媒材裝置，尺寸因空間而異。藝術家提供。

Yan Chung-hsien, *Hell*, 2022, mixed media installation, dimensions variable. Courtesy of the artist.



盧森堡卡西諾當代藝術中心展出現場

Installation view at Casino Luxembourg

姚瑞中，〈地獄空〉，2018-2022，拍立得轉三頻道錄像，彩色，有聲，16'00"。藝術家提供。

Yao Jui-chung, *Hell+*, 2018-2022, polaroid transit to 3-channel video, color, sound, 16'00". Courtesy of the artist.



遊返的鬼魂

Wandering and Avenging Ghosts

佛教認為人死後到轉世投胎之前，要經歷一段等待的時間，這種假設很可能助長了世人對幽魂的想像。然而，各種對幽魂形象的描繪，主要是在世俗、民間藝術中發展起來的。最廣為人知的恐怖故事，比如日本四谷怪談的阿岩，或泰國的幽魂娜娜（Nang Nak），原本都存在於口說傳統與文學裡，後來才被改編為戲劇、電影。

亡者若出現在人間引起騷動，通常是死因有違常理或遭暴力致死，且家屬未遵照禮俗將之安葬。在怨恨的驅使之下，亡魂為了討回公道或實現其未完成的人生，遊蕩在兩個世界之間，迴返糾纏生者。

Buddhism probably contributed to the imaginary representations of ghosts through its assumption that souls linger on between two reincarnations. However, it is especially within the realm of popular and profane art that the representation of spirits developed. The most famous horror stories, such as that of Oiwa in Japan and Nang Nak in Thailand, stem from oral tradition and literature, before they were adapted first for the stage and later for the cinema.

The manifestation of a deceased person among the living often occurs following an abnormal or violent death or when funeral rituals are not properly observed. Filled with resentment, the ghost wanders between two worlds. It haunts us to repair an ill or to fulfil a destiny that was prematurely interrupted.

日本鬼怪：從江戶時期至流行文化

J HORROR: from Edo Period to Superstar Ghosts

在轉世之間，靈魂遊蕩於未被明朗管轄的人世間與陰間之間的縫隙，由此信仰，衍生出許多妖魔鬼怪的傳聞，起源於口耳相傳、流傳於文學創作，鬼魂也寄託於藝術當中。此區展示了日本江戶時代對於鬼魂的表現、由其衍生再創作的動畫作品。這類型的藝術形式，無不被那身形修長且面容慘白，想討回公道的女子、貓妖及江戶時代其他的幽魂所縈繞。從前她們叫阿岩（《東海道四谷怪談》，1959）、雪女（《怪談雪女》，1968），如今則叫山村貞子（《七夜怪談》，1998）或伽椰子（《咒怨》，2002）。這些都是日本幽冥界的巨星。受到相似幽魂美學影響的是日治時期的臺灣，日式鬼魂的濃厚色彩至今仍隨處可見，但臺灣經歷不同文化的影響，也有各式臺灣原生妖怪誕生，或富含警示寓意、或來自古早流傳。此區加入了這些具有地方書寫性質的臺灣妖怪以及受日治時期影響的相關作品，電影方面也選擇了臺灣鬼怪相關的海報文件展出。

In between reincarnations, spirits wander in the gap between the human world and the underworld, which is not clearly governed. This belief has given rise to many legends of ghosts and monsters, which have been passed down through oral tradition, literature, and art. This section features the representation of ghosts in the Edo period in Japan and its development in animation works. All the art forms are “haunted” by the long, pale women who seek retribution, as well as the catwomen and other spirits of the Edo period. These used to be called Oiwa (*Ghost Story of Yotsuya in Tokaido*, 1959) and Yuki Onna (*The Snow Woman*, 1968). Today they are known as Sadako (*The Ring*, 1998) and Kayako (*Ju-On*, 2002). They are the superstars of the Japanese dark world. Taiwan was influenced by Japan's underworld aesthetic during the Japanese rule, and the imagery of Japanese ghosts is still pervasive everywhere nowadays. However, Taiwan has experienced the influence of different cultures, and various kinds of Taiwan's native monsters have been born, either with warning symbolism or from ancient times. This section includes these local Taiwan monsters and related works that were influenced by the Japanese rule. Posters related to Taiwan's ghosts and monsters are also selected in this section.



歌川國貞 (1786 - 1865), 出版: 住吉屋政五郎, 〈蒲田又八の鬼魂〉, 1855, 版畫, 52×72 公分。
法國凱布朗利博物館典藏。

Utagawa Kunisada (1786-1865), Editor: Sumiyoshiya Masagoro, *The Ghost of Kamata Matahachi*, 1855, engraving, 52×72 cm. Collection of the musée du quai Branly - Jacques Chirac, Paris. 70.2016.45.19.1-5

© musée du quai Branly - Jacques Chirac, Claude Germain



井口華秋 (1880 - 1930), 〈幽靈圖〉, 20 世紀早期, 彩色墨水、絲綢, 192×53.5 公分。
法國凱布朗利博物館典藏。

Iguchi Kashu (1880 - 1930), *Painting of a Ghost*, early 20th century, ink and colors on silk, 192×53.5 cm. Collection of the musée du quai Branly - Jacques Chirac, Paris. 70.2015.40.5.1-2

© musée du quai Branly - Jacques Chirac, Claude Germain



水木茂 (1922 - 2015), 〈殭屍棒球隊〉, 約 2000 年, 塑膠, 17×17.5×12.5 公分。法國凱布朗利博物館典藏。

Shigeru Mizuki (1922 - 2015), *Baseball Team with Zombies*, ca. 2000, plastic, 17×17.5×12.5 cm.

Collection of the musée du quai Branly - Jacques Chirac, Paris. 70.2016.45.19.1-5

© musée du quai Branly - Jacques Chirac, Claude Germain



《臺灣正劇練習所》巡演海報，數位輸出，84×57 公分。早稻田大學演劇博物館提供版權再製。

Tour Poster of Taiwan Serious Drama Training Center, digital print, 84×57 cm. The property of the Tsubouchi Memorial Theatre Museum, Waseda University.



張季雅，〈臺灣妖怪系列－魔神仔〉，2017，插畫、輸出，84×57公分。藝術家提供。

Chang Ki-ya, *Illustration in Monsters of Taiwan - Mosina*, 2017, drawing, print, 84×57 cm. Courtesy of the artist.



黃千倫，〈日本民俗鬼怪系列－阿龜〉，2021，水墨、紙本，37×38.5公分。藝術家提供。

Huang Chien-lun, *Japanese Folk Ghost Series - Okame*, 2021, ink on paper, 37×38.5 cm. Courtesy of the artist.



梁廷毓，〈斷頭之河〉，2019，錄像、裝置，29'57"。藝術家提供。

Liang Ting-yu, *The Beheaded Stream*, 2019, video, installation, 29'57". Courtesy of the artist.

泰國泛靈信仰：森林靈體與披蓬

Hungry Ghosts, Forest Spirits and Other Thai Phi

在泰國的民間信仰裡，泛靈（泰文為 ผี，Phi）信仰與佛教是並存的。泛靈的概念包含許多超自然存在：自然、土地的精靈，幽魂或餓鬼。

泰國東北地區丹塞縣有名的鬼魂「披（Phi，鬼）」，也稱作披蓬（Phi Pong，鬼草），傳說是跟隨佛陀從森林裡出來的鬼靈，喜歡搗蛋、跳舞，也有說法是披蓬會從屋頂上丟香蕉葉致使人們不幸，早期被認為是不好的鬼，但逐漸成為保護神或在地藝術的展現。另一位著名幽魂娜娜（Nang Nak）則是傳說中難產而亡的妻子，丈夫因戰爭而不得不離開懷有身孕的娜娜，當丈夫歸來時不知道妻子已死的靈異故事，被改編成許多恐怖電影，至今泰國人仍深信這個愛情故事，並有供奉幽魂娜娜的廟宇。在這個展區中，也展出臺灣藝術家在當地進行調研所創作的作品。

較為重要的靈與祖先的魂魄有關，他們是社會不同層級的守護神，像是家宅、社區、廟宇、城鎮、省等等。其他的靈則附身在自然界，比如樹木、河流或石頭。通常，留駐在某個地方的靈是明理開化的，亦是人們定期以食物供品祭拜的對象。相反地，野蠻未開化的靈則多半在樹林裡遊蕩，無法獲得供養。這些靈通常是遭到暴力或不正常原因致死，他們找尋受害者，以便附身其中，將疾病傳染給他們。

Within Thai popular religion, the belief in spirits (phi) coexists with Buddhism. The notion of phi embraces many types of supernatural beings, including nature and land spirits, phantoms and hungry ghosts.

Phi (ghost), also known as Phi Pong (ghost herb), is a Thai ghost of folk beliefs in Dansai County, Northeast Thailand. It is said that Phi Pong followed the Buddha from the forest and like to make mischief and dance. Besides, it is believed that Phi Pong throws banana stalks cut from the roof of the house, causing people to suffer misfortune. In the early days, Phi Pong was considered a mischievous ghost, but gradually became a protector or a manifestation of local art. Another famous ghost, Nang Nak, is the legendary wife who died in childbirth. This is the story of a husband who had to leave his pregnant wife Nana because of the war, and when he returned, he has no idea that his wife was dead. Nana's story has been adapted into many horror movies, and the Thai people still believe in this love story and have temples dedicated to the ghost of Nana. This section presents works by a Taiwanese artist who conducted research in the region.

The most important phi involve ancestral spirits who safeguard the different echelons of society such as the home, district, temple, city, province etc. Others reside in natural elements such as trees, watercourses and rocks. Usually, the phi associated with a particular place are civilised and receive regular ritual offerings, mainly in the form of food. However, the untamed phi mostly roam in the forest and cannot be fed. For the most part these spirits emerge following an abnormal or violent death and seek to possess their victims and pass on disease.



阿努邦·湘土恩，〈敵對者〉，2017，顏料、畫布，180×250×5公分。法國凱布朗利博物館典藏。

Anupong Chantorn, *Rival*, 2017, painting on canvas, 180×250×5 cm.
Collection of the musée du quai Branly - Jacques Chirac, Paris.

70.2017.34.1

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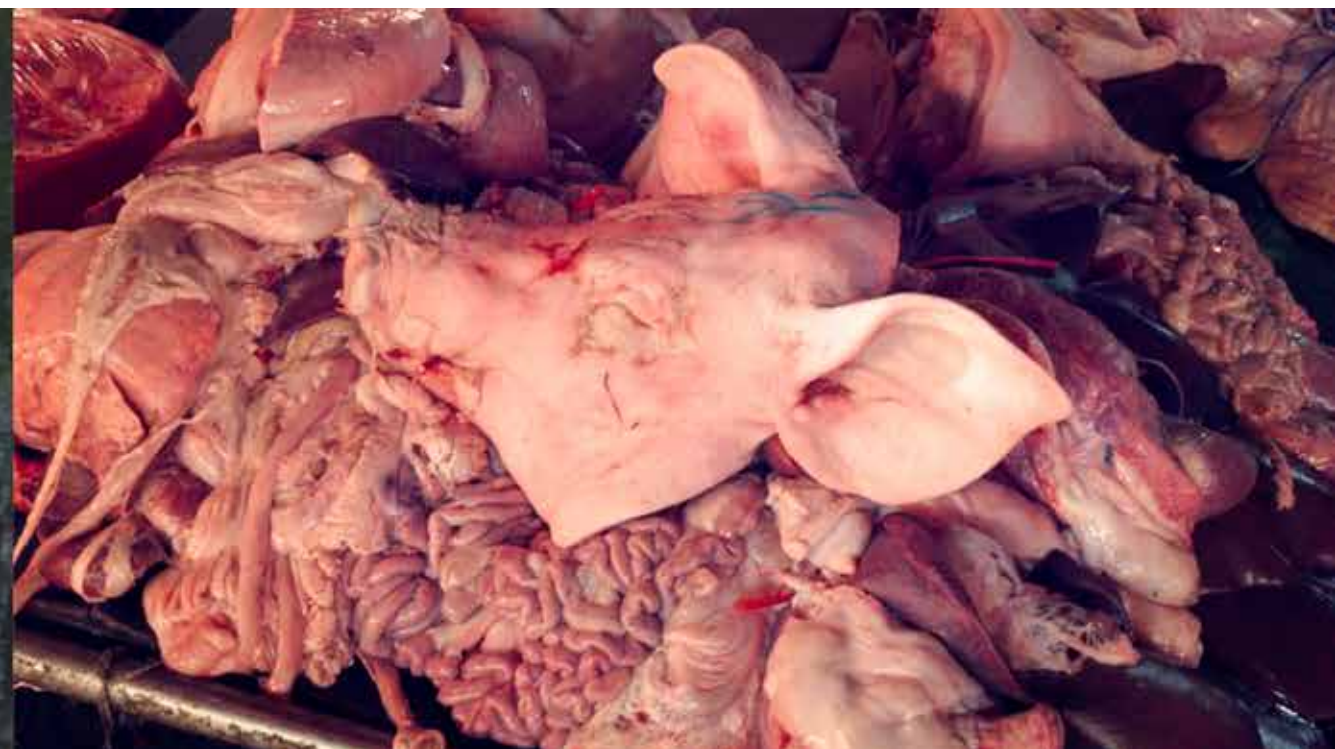
後來鄰居說房子裡有個老人家在屋裡過世，
他的意識還住在裡面，

Later, the neighbors said there was an old man
dying in this old house.

His consciousness still lived inside.

和尚說我前世害了人，
因果成熟時就會來找我討這筆債，

A monk said I did something harm to another person in my last life.
When the time came, he would come to me to get what I owed him.



林羿綺，〈運行針：曼谷〉，2017，Full-HD 雙頻道彩色有聲錄像，8'00"。藝術家提供。

Lin Yi-chi, *Running Stitch - Bangkok*, 2017, Full-HD 2-channel video,
color, sound, 8'00". Courtesy of the artist.

幽靈狩獵

Ghost Hunts

祭祀與喪葬儀式，仍是驅逐鬼祟、讓死者轉化為守護神最有效的方式。從源頭上來說，人們長年來舉辦喪禮和祭祀來使死者安息，希望能以此撫慰逝去的魂魄，並引導其轉生。如想要驅逐、獵殺鬼魂，則透過複雜的宗教儀式，人們借助宗教的力量期盼可以擺脫精神及心靈上所被迫脅的恐懼感，並且在儀式上附加更多深奧的特性來加固信仰的力量，藉以保護自己、驅趕鬼魂。符咒、法器、配件、牲禮等等連通陰陽的媒介，經過時間及文化的淬鍊流傳至今，警惕世人的所作所為。此區展示了不同地區的宗教儀式的力量以及寄託。臺灣部分有象徵葬禮及祭祀使用的金紙、傳統紙紮工藝相關作品，另外妝點在廟宇牌樓處的交趾陶，作為神鬼與人世之間的紐帶與通道、抑或是想望，以仍然貼近代日常對於未知幽魂的想像與精神，在此展現其藝術性及歷史意義。

The most effective way of repelling ghosts and converting the deceased into protective figures remains funerary cults and rituals. Originally, funerals and rituals are organized to bring peace to the dead in the hope of comforting the departed spirits and guiding them to reincarnation. In the case of spirits to be banished or hunted, people try to get rid of the spiritual and mental fears they are threatened with through complex religious rituals. In addition, people attach more esoteric properties to their rituals to reinforce the power of their beliefs to protect themselves and drive away spirits. Spells, religious instruments, accessories, animal sacrifice, and other mediums that connect people to the underworld have been passed down through time and culture, and continue to serve as a reminder for people. This section demonstrates the power and trust of religious rituals from different regions. As to Taiwan's part, joss paper symbolizing funeral rites and rituals and traditional paper crafts. In addition, the Koji pottery decorated at the temple archway functions as a link, channel or hope between the underworld and the sentient world. The artistic and historical significance is presented in a way that is close to the imagination and spirit of the unknown ghosts of everyday life in modern times.



〈古曼童精神護身符〉，2010，泥土和金色灰燼之混合物，棉花，15×4×1公分。法國凱布朗利博物館典藏。

Amulet for Spirit Kumanthong, 2010, mix of ground and golden ashes, cotton, 15×4×1cm.
Collection of the musée du quai Branly - Jacques Chirac, Paris.

70.2013.35.11.1-2

© musée du quai Branly - Jacques Chirac, Claude Germain

安差·松符，〈服飾〉，2013，合成棉
和紡織品，185×162×2 公分。
法國凱布朗利博物館典藏。

Angchai Sonpho, *Costume*,
2013, synthetic cotton and
textile, 185×162×2 cm.
Collection of the musée du
quai Branly - Jacques Chirac,
Paris.
70.2013.35.4.2
© musée du quai Branly -
Jacques Chirac, Claude Germain



安差·松符，〈鬼面具〉，2013，棕櫚
樹莖和彩繪竹纖維，80×35×45 公分。
法國凱布朗利博物館典藏。

Angchai Sonpho, *Phi Ta Khon
Mask*, 2013, stem of palm tree
and fibers of painted bamboo,
80×35×45 cm. Collection of the
musée du quai Branly - Jacques
Chirac, Paris.
70.2013.35.4.1
© musée du quai Branly - Jacques
Chirac, Claude Germain

安差·松符，〈斧頭〉，2013，細繩、
金屬，60×22×5 公分。
法國凱布朗利博物館典藏。

Angchai Sonpho, *Axe*, 2013, string,
metal, 60×22×5 cm. Collection of
the musée du quai Branly - Jacques
Chirac, Paris.
70.2013.35.4.3
© musée du quai Branly - Jacques
Chirac, Claude Germain



侯春廷，〈傳遞〉，2017，陶瓷，200×300×400 公分。藝術家提供。

Hou Chun-ting, *Deliver*, 2017, ceramics, 200×300×400 cm. Courtesy of the artist.



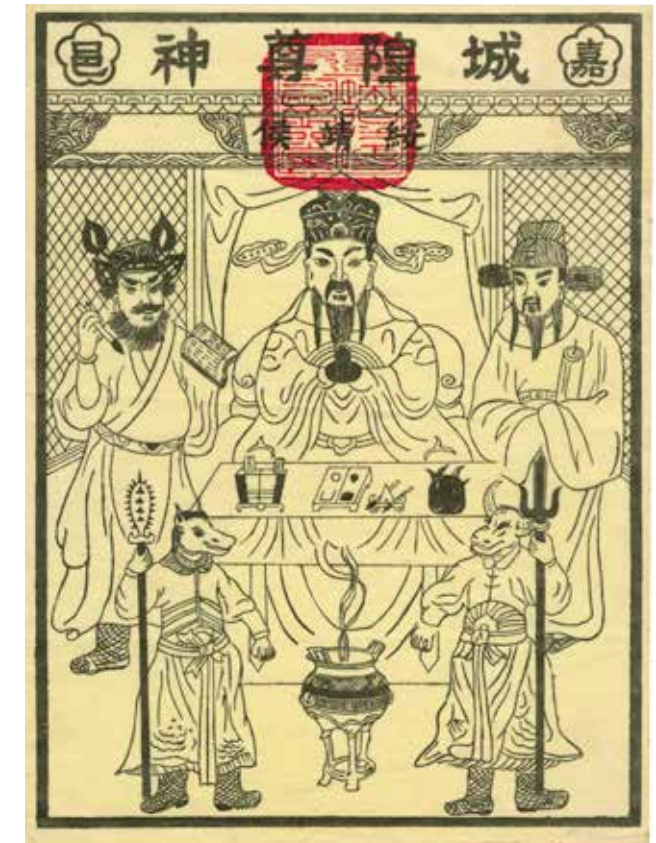
學甲慈濟宮葉王交趾陶〈合境〉、〈平安〉，清咸豐10年(1860)，陶，25×16×52公分；
20×15.5×58公分。文物及資料由學甲慈濟宮提供。3D製作：邵慶旺。

Ye Wang Koji Pottery *He-jing*, *Ping-an*, 1860, pottery, 25×16×52 cm, 20×15.5×58 cm.
Collection of the Xuejia Tzu-chi Temple. 3D scanned by Shao Ching-wang.



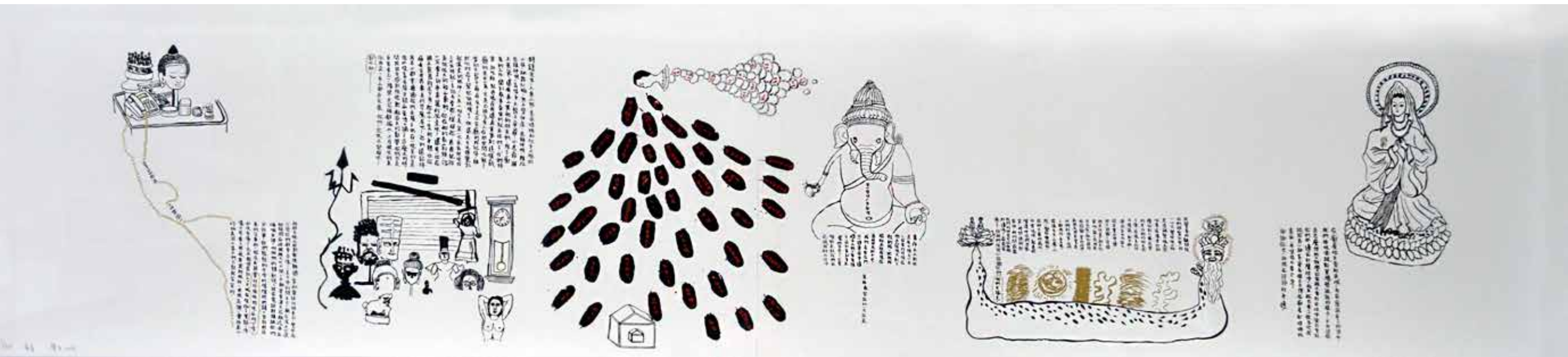
〈竹山福順宮八家將木製虎牌〉，約1945-1965，木質，17.9×34.6×1.4公分。
國立臺灣歷史博物館典藏。

The Wooden Tiger Token of Eight Infernal Generals from Zhushan Fu Shun Gong, ca. 1945-1965, wood, 17.9×34.6×1.4 cm. Collection of the National Museum of Taiwan History.



〈嘉邑城隍尊神版印神禱〉，約1945，紙質，23.9×32.1公分。國立臺灣歷史博物館典藏。

The Print of The Great Empress from The City God Temple in Jia-yi, ca. 1945, paper, 23.9×32.1 cm. Collection of the National Museum of Taiwan History.



陳云，〈家床〉，2017，絹印，78×210×10 公分。藝術家提供。

Chen Yun, *Bed*, 2017, silk screen, 78×210×10 cm. Courtesy of the artist.



陳云，〈你們·我(系列)〉，2014，複合媒材，45×22×35 公分。藝術家提供。

Chen Yun, *Thee, Me*, 2014, mixed media, 45×22×35 cm. Courtesy of the artist.



蔡佳葺，〈香環咒〉，2014，手寫於香鐘上之裝置作品，各 150 公分。藝術家提供。
Tsai Charwei, *Spiral Incense Mantra*, 2014, installation of hand-inscribed spiral incenses, 150 cm each. Courtesy of the artist.



策展人：法國凱布朗利國家博物館／朱利安·盧梭

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臺灣藝術作品選件與策畫：臺南市美術館

Curation and Research of Taiwan Contemporary Art : Tainan Art Museum

參展藝術家：

Artists:

張季雅	Chang Ki-ya	中川信夫	Nobuo Nakagawa
阿努邦·湘土恩	Anupong Chantorn	圓山應舉	Maruyama Okyo
陳子福	Chen Zifu	塔農薩·巴旺	Thanongsak Pakwan
陳云	Chen Yun	QFX 工作室	QFX Workshop
DNP 藝術傳播	DNP Art Communications	普瑞查·拉查旺	Preecha Rachawong
侯春廷	Hou Chun-ting	錫蒂薩克·聖帕拉西	Sittisak Saenprasit
黃千倫	Huang Chien-lun	Sakyu	Sakyu
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桂治洪	Kuei Chih-hung	澀谷正人	Masato Shibuya
歌川國貞	Utagawa Kunisada	安差·松符	Angchai Sonpho
Junya Kuno	Junya Kuno	Taiju	Taiju
河鍋曉齋	Kawanabe Kyosai	蔡佳葺	Tsai Charwei
劉觀偉	Ricky Lau	Kaitu Unrin	Kaitu Unrin
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林羿綺	Lin Yi-chi	姚瑞中	Yao Jui-chung
水木茂	Shigeru Mizuki		



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Tainan Art Museum Building 2, Gallery E-H

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1 館 70049 臺南市中西區南門路 37 號
Building 1 No.37, Nanmen Rd., West Central Dist., Tainan City 70049, Taiwan

2 館 70041 臺南市中西區忠義路二段 1 號
Building 2 No.1, Sec 2, Zhongyi Rd., West Central Dist., Tainan City 70041, Taiwan

TEL: +886-6-221-8881
<https://www.tnam.museum>