

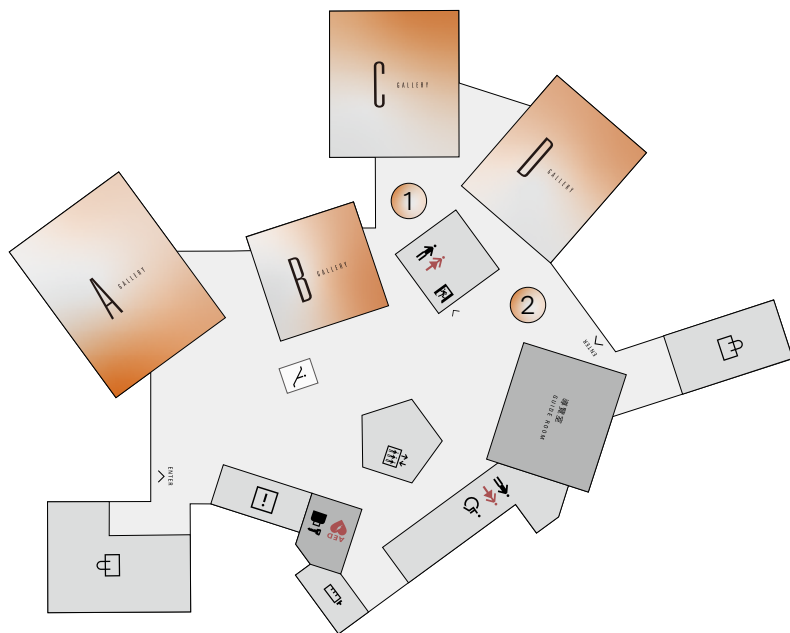
GLORY OF MIGHTY MOUNTAINS

嶢嶢 的 岳光

在 敬 與 畏 的 稜 線 間
Ridges Between Awe and Respect

2023.06.17(六) - 11.26(日) 2館展覽室A——D Building 2, Gallery A-D

Floor Plan 展區配置圖



| 展覽室 A |

水谷篤司
Mizutani Atsushi

吳耿禎
Jam Wu

吳其錚
Wu Chi-cheng

林彥翔
Lin Yan-xiang

| 展覽室 B |

蔡音璟
Tsai Pou-ching

林愷嶽
Lin Hsin-yueh

李明則
Lee Ming-tse

| 展覽室 C |

豆宜臻
hewen a tain tawtawazay

高俊宏
Kao Jun-honn

劉秋兒
Leo Liu

蔡宗勳
Tsai Tsung-hsun

周代竣
Chou Tai-chun

| 展覽室 D |

胡仕穎
Hu Shih-ying

倪再沁
Ni Tsai-chin

姚瑞中
Yao Jui-chung

王興道
Wang Sing-dao

楊英風
Yuyu Yang

李義弘
Lee Yih-hong

石川欽一郎
ISHIKAWA Kinichiro

陳澄波
Chen Cheng-po

呂基正
Lu Chi-cheng

譚若蘭 & 曾敏富
Cordelia Tam & Matthew Tsang Man Fu

麥覺明
Mai Jue-ming

①
吳思嶽
Wu Sih-chin

②
王怡婷
Wang Yi-ting

| 地點 Venue |

臺南市美術館 2 館 展覽室 A-D

Tainan Art Museum Building 2, Gallery A-D

巒嶙的岳光： 在敬與畏的稜線間

展覽論述
Curatorial Concept

「山」是經由板塊運動所形成的高聳自然，是臺灣島嶼上面積最大、最鮮明的帶狀。山的矗立猶如天上一道光，既神聖溫暖，又高深莫測，使人對其崇敬及畏懼。隨著時空的流轉，在這樣的敬畏之間，「人」之於「山」的態度與觸及發展出多樣關係，而我們也在未知裡逐漸把握已知，甚至探索已知外更多的未知。山與人的情感是有機的連動，不斷更新的篇章。

「人」對於「山」的敬畏兼具感性與理性，在物理世界及精神世界來回脈動。對於高山上的自然景象，人時常延伸想像，加入信仰及神鬼等的成分，並與山林活動的植物、動物、人等萬物之靈，創造了各種使人有所意會及言傳的故事。縱然山是如此莫測，然而彷彿在自然崇高之光的召喚下，人仍然具有挑戰未知事物的勇氣，帶著探索的實驗精神趨向山林。「山」之於「人」的距離，也在臺灣歷史、地理的脈動、視角與態度轉化下構築出多重樣態。

「巒嶙」形容山的崇高，「岳光」表示山岳的光芒，就像人們看見「觀音圈」（Glory/Brockengespenst）而生的敬畏，是虛幻也是真實，是心理感召亦是物理世界流轉的痕跡；而「岳光」也宛如與我們同在山林光景，如此貼近。「稜線」代表物體兩面相交所形成的線，山與山的交疊、人與山的交疊都成為「稜線」；除了身體性，在雲霧之間，「稜線」每每因光線角度的反射，形成豐富的樣貌及綿延不止的景觀，猶如人對於山的認知和想像永不間斷、變化多端，遙遠卻也親近。展覽副標「在敬與畏的稜線間」更將主詞與動詞省略，保留空間給與山接觸的人事物，以及他們與山發生關聯的不同能動性。

臺南市美術館「巒嶙的岳光：在敬與畏的稜線間」以「幽明的靈動之域」、「循著明晰的光」、「與山林共譜」三個子題，述說山的崇高到親近、神秘到熟悉，以及山林之光映照下，人心理及身體的敬畏經驗所構成的「山」的感知連結，試圖探討臺灣這片土地上，山與人的多元共存模式，以及人記錄和經驗山的方式。

Glory of Sublime Mountains: Ridges between Awe and Respect

As an elevated portion on Earth formed through plate motions, mountains are the largest, most noticeable natural terrain in Taiwan. These mighty peaks are like a beam of light in the sky, seeming so sacred and warm but also mysterious at the same time, inspiring awe and respect among people. As such, human–mountain attitudes and interactions have diversified, while humans smartly utilize the knowns and proceed to explore the unknowns. The dynamic human–mountain relationship has been continually changing without stop.

People's awe and respect of mountains comes with sense and sensibility, shuffling back and forth between the physical world and the spiritual one. Humans often expand their imagination about natural scenes high up in the mountains by adding belief-related and supernatural elements, and create various stories about all the living things—including plants, animals, and humans—interacting with mountains and forests that have been told throughout the history. Facing enigmatic mountains, human beings are courageous enough to challenge the unknowns and explore mountains with experimental spirits, as if they have been summoned by the sublime light of

nature. The distance between humans and mountains have also established a wide range of patterns among the historical and geological shifts in Taiwan as well as changes in different perspectives and attitudes.

The "Glory" represents mountain light, while "Sublime" describes the mightiness of mountains. Like the mixed feeling of awe and respect triggered by Glory/Brockengespenst, the Glory of Sublime Mountains is both imaginary and real and signifies mental calling and changes in the physical world, with the glory per se being part of mountain scenery that is so close to us. As lines between two planes of an object, the "Ridges" exemplify intersections between mountains and those between humans and mountains. Thanks to light coming in different angles amidst the clouds and mist, these ridges, in addition to corporeality, form abundant and endless landscapes, implying human's ever-changing understanding of and imaginations about mountains that seem distant and close at the same time. The subtitle "Ridges between Awe and Respect" omits the subject and verb, leaving some room for people, incidents, and objects in contact with mountains as well as their different agency in relation to mountains.

The exhibition "Glory of Sublime Mountains: Ridges between Awe and Respect" held in the Tainan Art Museum comprises three subthemes, namely "The Realm of Spiritual Motions between Brightness and Darkness", "Following the Clear and Bright Light", and "Co-creation with Mountains", each describing various aspects of mountains from their mightiness to closeness and mystery to familiarity, and that how humans physically and mentally perceive and relate themselves with mountains using experience gained through awe and respect. The exhibition attempts to explore the various patterns of human–mountain coexistence in Taiwan as well as how human beings record and experience such natural terrain on the island.

幽明的靈動之域

「山」是自然界裡神秘的代表之一，充斥了各式各樣的「靈」。

「靈」是一種精神性的感受流通，也在生命中的生死之間游走，許多信仰及關乎鬼神之間，都是「靈」動的過程。自然是萬物的根源，萬物皆有靈，山作為無限生機的自然之域，在幽暗及明亮的光影轉換及日夜交替下，營造了深不可測的神祕感。

藝術家水谷篤司以特殊地域土質創作起伏的山脈，團塊之間描繪了山的溫度與奧祕。吳其錚以土質實驗及形塑創造了想像中的土偶與山偶，打造靈的輪廓。吳耿禎透過裁剪、黏貼，以流動的線條，對稱的古典樣式，細膩地描繪島嶼群山；用剪紙唱和母性的樂曲，落腳於臺灣土地及山水之間。林彥翔關注土地神及泛靈信仰的痕跡，以及信徒與信仰之間的複雜交互關係。林惺嶽描繪神秘的暗藍色山域，幾絲橘黃光線灑在山稜線上，螢光色河流閃動，以光影動態呈現臺灣山岳風景的奧妙之境。李明則嘗試以不同媒材打造了「觀音圈」，崇高且神祕的圍繞著山。蔡音璟透過裝置探索山麻雀的蹤跡，並以餘音繞樑的聲響探索鄒族神話。吳思欽透過模仿山羌及影像意識轉換，試圖轉譯動物和人的關係。本子題藝術家透過作品，追溯或創造山中靈動的蹤跡、自然奇景，以及山林土地上的豐富故事，也傳遞「人」對於「山」作為自然靈動之域的敬畏。

萬物靈動於山，光的幽明猶如稜鏡閃動，透過想像折射，山林成為令人敬畏的自然。

The Realm of Spiritual Motions between Brightness and Darkness

As one of the symbols of natural mysteries, mountains are filled with various spirits.

These spirits symbolize spiritual sensations and travel along the line between dead and alive and that between belief-related and supernatural elements, all of which exemplify the process of "spiritual motions". Nature is the source of all livings, each possessing a distinct spiritual essence. Mountains, as the realm of nature with infinite vitality, create an unfathomable sense of mystery amidst transitions between brightness and darkness as well as the alternation of day and night.

In this exhibition, Mizutani Atsushi simulates the ups and downs of mountains using unique local soil, from which the aggregates depict the temperature and mystery of mountains. Wu Chi-cheng creates imaginary clay dolls and mountain dolls through a soil property experiment, aiming to shape the contour of spirits. Through paper cutouts and collages in flowing lines and symmetrical classic patterns, Jam Wu meticulously illustrates groups of islands and mountains; the artist settles down in the land, mountains, and rivers of Taiwan using papercutting that echoes with maternal melodies. Lin Yan-xiang centers on the traces of tutelary and animism as well as the complex belief-follower interactions. Lin Hsin-yueh depicts mysterious mountains in dark blue, with several strings of yellow and orange lights shining on ridge lines and shimmering rivers in fluorescent colors, enabling the presentation of mysterious, subtle mountain scenery in Taiwan full of light-shadow dynamics. Lee Ming-tse attempts to build Brockengespenst using different media, surrounding mountains sacredly and mysteriously. Tsai Pou-ching tracks down russet sparrows using a few devices, exploring the myth of Tsou amidst lingering sound of beautiful songs. Wu Sih-chin, using simulations of Reeves's muntjac and image-consciousness transformation, endeavors to translate human-animal relationships. The artworks under this subtheme either trace back or create spiritual motions in mountains, natural spectacles, as well as various stories about mountains, forests, and land, through which the artists portray human beings' awe and respect of mountains as the realm of spiritual motions in nature.

Spiritual motions of all living things take place in mountains, where the lights shimmer between brightness and darkness like a prism. Through imagined reflections, mountains become an awe-inspiring and respectful natural terrain.



幻影風景 2022 | 2022

木、水性日本画顔料、壓克力顔料 | 380 × 180 × 70 cm

藝術家自藏

***Phantom landscape 2022* | 2022**

Wood, Japanese water paints, acrylic | 380 × 180 × 70 cm

Courtesy of the artist

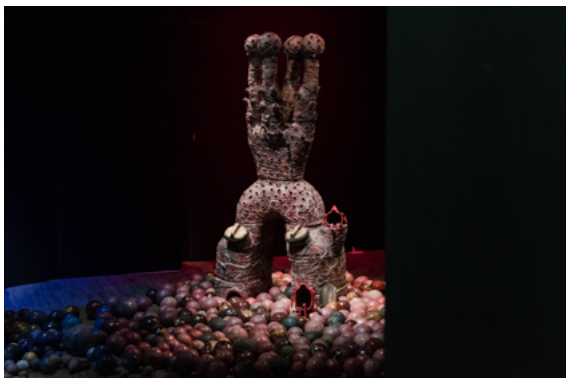


落腳—— 01 | 2018

壓克力顔料、紙、木板 | 40 × 40 × 1.2 cm | 私人收藏

***We Settled Here — 01* | 2018**

Paper, acrylic, wood | 40 × 40 × 1.2 cm | Private Collection

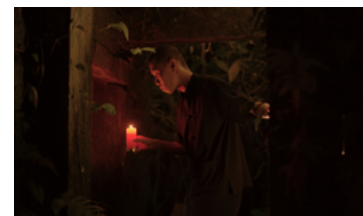
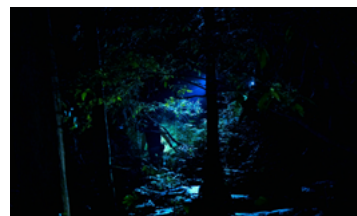
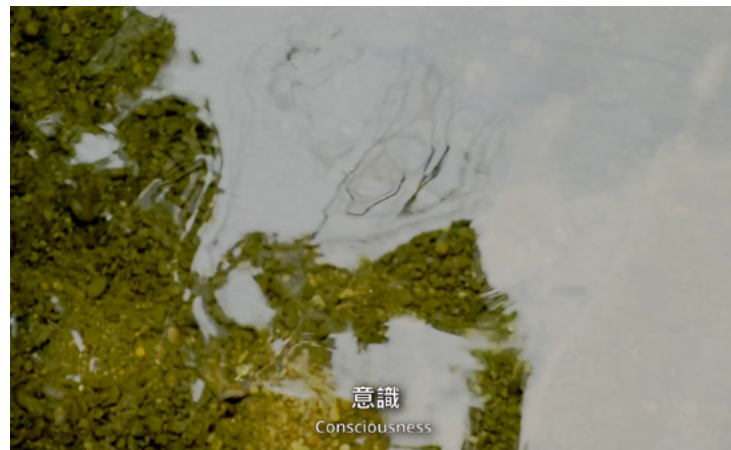


山 | 2004-2021

陶瓷 | 尺寸依現場而定 | 藝術家自藏

Mountains | 2004-2021

Ceramics | Dimensions variable | Courtesy of the artist



山若有神系列 | 2020

單頻道錄像 Full HD | 藝術家自藏

"If Mountain Has Deities" Series | 2020

Full HD Single-channel Video | Courtesy of the artist



山麻雀之歌 | 2022

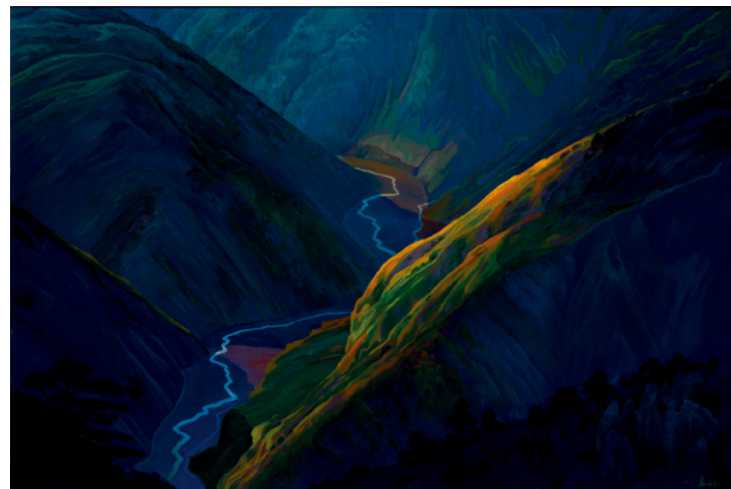
裝置、錄像 | 尺寸依現場而定

藝術家自藏

***Song of the Russet Sparrow* | 2022**

Installation art, single-channel video | Dimensions variable

Courtesy of the artist



山谷 | 1991

油彩、畫布 | 130.4 × 194 cm

國立臺灣美術館典藏

***Valley* | 1991**

Oil on canvas | 130.4 × 194 cm

Collection of National Taiwan Museum of Fine Arts



觀音圈 | 2020

鐵、紙漿、樹脂、壓克力顏料 | 110 × 88 cm

藝術家自藏

***Ring of Guanyin* | 2020**

Iron, paper pulp, resin, acrylic | 110 × 88 cm

Courtesy of the artist



山羌模仿術 | 2019

單頻道錄像、黏土、土、木頭 | 尺寸依現場而定

藝術家自藏

***Muntjac Imitation* | 2019**

Single-channel video, clay, soil, woods | Dimensions variable

Courtesy of the artist

循著明晰的光

山林是臺灣島嶼上，人與自然的臨界，以及地理、歷史舞台上重要的角色。山中的界線與範圍在人與人、萬物及自然之間的連結中轉換，踏入踏出、來回遷移也造就不同地裡面貌。山是維生系統，也可能是家或移居地，更是宏觀與微觀歷史間隙中，透出的幾絲光線。人依循著光芒，也同樣追尋心中的嚮往，在山裡開啟旅程。

藝術家高俊宏以早期與近期的兩件作品參展，早期作品以三種裝扮及身體的移動，串連起三條古道的移民開墾、伐木及政治歷史；近期作品，則透過參與式的行動計劃，以觀察、臺詞創作、閱讀會以及錄像拍攝過程，連結北臺灣郊山的深層歷史。豆宜臻重探苗栗淺山自身祖靈的遷移之路，以及心中嚮往的家源，也在身體力行的當下與山拉近距離，領悟自然為生命的根源。劉秋兒挖掘臺灣森林伐木所掩蓋的歷史，呈現另一部樹木在自然與產業之間流動的真實生命史。蔡宗勳在山裡尋找生活、聚集、移動與居住中的聯想，描繪 23.5 度的緯線及山徑之間形成交集。周代竣透過圖層，以及繪畫、複合媒材二維至三維的交疊，呈現人類發展與自然的關聯，以及臺灣歷史中政權對山林自然的影響。本子題藝術家透過身體性的踏查與創作的勞動，體現了踏入山林的精神與修行，以及形塑臺灣歷史、地理及自然的交流平台，映照人在山林之間發生的不同軌跡。

「山」之於「人」的距離隨著時空的改變與嬗遞而有所不同；在地理、歷史的流轉下，山中發展出多元文化交會的故事。

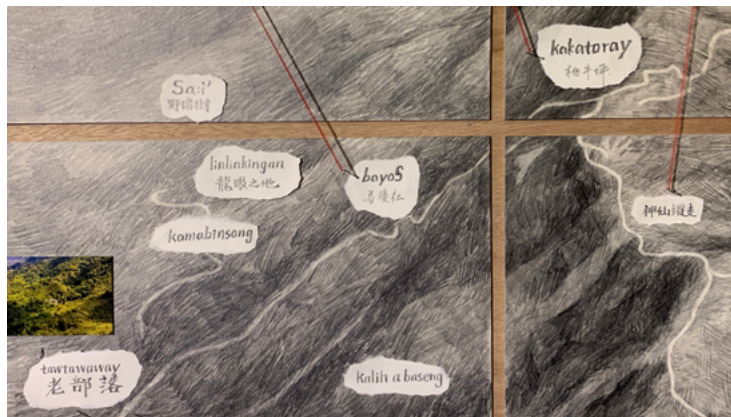
Following the Clear and Bright Light

Mountain forests symbolize the human–nature boundary and play a crucial role in geography and historical development. The border and range of a mountain alters between individuals, all livings, and nature; the entry, exit, and movement of people also form different geographical features. Mountains can either be considered a living system, home, or resettlement destination, emitting rays of light between macro-history and micro-history.

By following the light as well as pursuing their inner aspirations, individuals set off on a journey in mountains.

Kao Jun-honn presents an early work and recent work in this exhibition. The early work connects three ancient trails in light of migration development, logging, and political history using three outfits and a series of body movements. Through participatory planning involving observations, lyrics writing, study groups, and video recording, the recent work links the deep history of low mountains in northern Taiwan. hewen a ta:in tawtawazay re-explores the migration routes taken by her ancestral spirits as well as the family root she aspires to; the artist has also become closer to the mountain as she climbs it, where she realized that nature is the source of life. Leo Liu unearths the hidden history of logging in Taiwan and presents an alternative, or in fact the actual life history of trees that float between nature and industrial development. Tsai Tsung-hsun tries to find the connections between life, clusters, movement, and settlements, depicting the intersection between the 23.5° N latitude and mountain trails. Through layers and two- and three-dimensional overlapping of paintings and mixed media, Chou Tai-chun reveals the link between human development and nature, along with the impact of different regimes on mountain forests throughout the history of Taiwan. The artists under this subtheme, through physical efforts for fieldwork and artwork creation, exemplify mountain forest spirits and spiritual practice, establishing a platform for the interchange of history, geography, and nature of Taiwan and reflecting on various human tracks within mountain forests.

The distance between mountains and human beings varies by changes in time and space. With geographical and historical alterations, stories involving multiple cultures have occurred in mountains.



Iohizaw 越山：遷移路徑地圖繪 | 2020-2023

素描、手稿、數位輸出、動態影像

尺寸依現場而定 | 藝術家自藏

Iohizaw: Returning to the Migration Route of SaySiyat | 2020-2023

Sketch, writing, digital print, single-channel video

Dimensions variable | Courtesy of the artist



龜轉豹小徑 | 2020

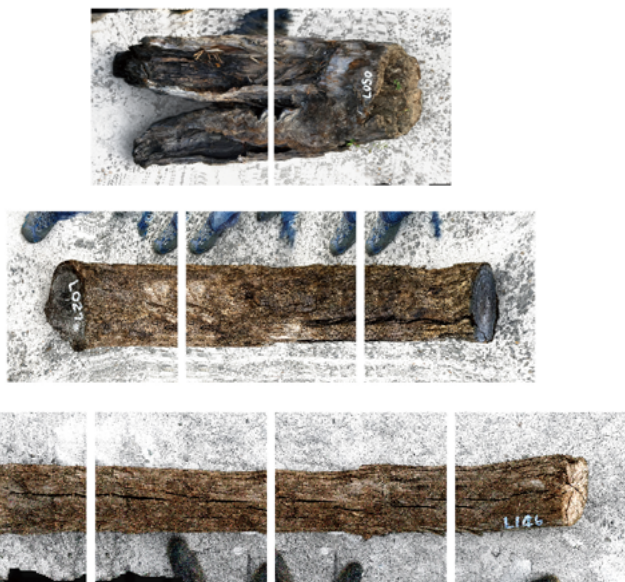
複合媒材裝置、紀錄文件、踏查行動

尺寸依現場而定 | 藝術家自藏

Turtle-Leopard Trail (T.L.T) | 2020

Mixed media installation, documentation, workshop

Dimensions variable | Courtesy of the artist



賴春標（看山 4） | 2017

iphone 6s 全景攝影模式 · 柯達專業相紙輸出
尺寸依現場而定 | 藝術家自藏

Lai Chunbiao(Unknow4) | 2017

iphone 6s panorama mode shooting, kodak professional digital
paper prints | Dimensions variable | Courtesy of the artist



繞圈 | 2022

文字、鉛筆素描、數位輸出、貼紙、照片、紙張、純棉藝術紙、木作
尺寸依現場而定 | 藝術家自藏

Circle Round | 2022

Writing, sketch, digital print, paper, Hahнемühle photo rag,
pictures, board | Dimensions variable | Courtesy of the artist



《他者－翻轉的過程》 | 2019

· 壓克力彩、黃銅 | 110x88x190cm | 藝術家自藏

The Others-The Overturning Process | 2019

· Acrylic on brass | 110x88x190cm | Courtesy of the artist



與山林共譜

敬畏之間，山林自然與人一直都存在著共生關係，而共生裡面包含了失衡與平衡，最終人仍期盼以「親近共存」與山為友，開展了緊密關係與互動方式。「譜」一種紀錄方式，包含聲音、圖像、風景等，更囊括了「光」。「光」是山精神性的召喚，亦是真實存在山林之間的久居者，映照中交織著空間與時間，也包含人對於山的敬畏。藝術家、攝影及影像紀錄者、研究者等與山接觸的人，刻畫了山最純粹真實的面貌，從五覺到身體力行及精神提煉，展現對於山的豐富的經驗與認知。一直到今日，爬山及前往山區觀光，也成為大眾生活的休閒趨勢。

藝術家石川欽一郎以了解臺灣風情及自然之心，帶起了臺灣踏查寫生的風氣與教育，留下新高山（玉山）、次高山（雪山）等山岳的紀錄。呂基正作為臺灣代表性山岳畫家，透過參與登山的身體力行，在崇山峻嶺間揮筆留下美麗的山岳景觀。陳澄波以快筆描寫合歡山景中的布局。李義弘透過細膩筆法與溫潤的色調勾勒山嶺及臺灣花東縱谷景緻。楊英風關懷臺灣風土民情，除了創作也推辦雜誌，在臺南關子嶺山區留下了水火同源的造景設計，以及多張速寫。倪再沁描繪了工業化後的自然山景，道路增加了通往山林的途徑。姚瑞中以山水畫及鮮明的色彩描繪大眾前往郊山健行及通往山區旅遊的當代面貌。王興道透過創新的筆法將山區的生活及觀光經驗體現。麥覺明長期透過登山及考察，記錄臺灣山林自然及特有的豐富面貌，將每趟旅程收穫及感動傳遞給觀眾。胡仕穎身著正裝，崇敬地對山林的演奏指揮，同時被大自然的旋律引領，周圍參雜不遠處城市的些微聲響，譜出一首人與大自然共存的交響曲。譚若蘭及曾敏富藉由多元媒材創作表達了人與自然的共生關係。王怡婷將對於自然的觀察融入創作，省思了自然與生命之間的關聯及對未來的隱喻。

本子題藝術家刻畫了山的不同面貌，譜出了山與人交織的豐富故事，也對於人與山林自然過去、現在、未來的共生時間抱以敬畏。

Co-creation with Mountain Forests

Between awe and respect, there are always human–nature/mountain/forest coexistence relationships, which can be balanced or imbalanced. Ultimately, humans wish to befriend with mountains by getting close to and live with them, for which they develop close bonds and interactions. The Chinese character 譜 (pu; literally "spectrum") refers to a way of recording or documenting elements such as sound, images, scenery, as well as the components of light. The light symbolizes spiritual calling of mountains and is also considered a long-term resident that actually exists, shining on mountains with the time intertwined with space, including people's awe and respect of mountains. Artists, photographers, filmmakers, researchers, and other individuals close to mountains capture the purest and most authentic aspect of mountains, from sensory perceptions to body movements and spiritual refinement, displaying a rich experience in and understanding of mountains. Today, mountain climbing and mountain tourism are still popular leisure activities in the public.

Aspiring to get known to Taiwanese culture and local natural environments, ISHIKAWA Kinichiro set the field sketching trend and launched educational programs, leaving works including The Highest Mountain (Mt. Jade), The Second Highest Mountain (Mt. Syue), and records of other mountains. As a

prominent mountain painter in Taiwan, Lu Chi-cheng illustrates breath-taking landscapes in the high and rugged mountains during mountain climbing. Chen Cheng-po captures the landscape of Mt. Hehuan using fast sketching. Through delicate brushstrokes and warm color tones, Lee Yih-hong depicts mountain ridges and the scenery of East Rift Valley. Yuyu Yang, paying great attention to Taiwanese folklore, started a magazine in addition to artwork creation and created the landscaping artwork Water and Fire Cave along with a few quick sketches at the Guanziling mountainous area in Tainan. Ni Tsai-chin depicts natural landscapes following industrialization, with more paths leading to mountain forests. By creating landscape paintings in bright colors, Yao Jui-chung portrays the contemporary scene in which groups of people are hiking in low mountains and making a trip to mountains. Wang Sing-dao presents life tourist experiences in the mountains via innovative brushstrokes. Mai Jue-ming, having been engaged in mountain climbing and field study for a long time, captures the abundant montane ecosystems and endemic species in Taiwan, managing to share the harvest and touching feelings of each journey with his audience. In a formal suit, Hu Shih-ying conducts in front of mountain forests in respect. Meanwhile, the artist is led by melodies in nature, surrounded by faint sounds of the city nearby, jointly composing a symphony embracing human–nature coexistence. Cordelia Tam and Matthew Tsang Man Fu describes the human–nature coexistence relationship by utilizing diverse media. Wang Yi-ting incorporates observations of nature into her works, reflecting on the connection between nature and life and revealing a metaphor of the future.

Under this subtheme, the artists depict different aspects of mountains and write countless stories about human and mountains, altogether in awe and respect of human–mountain forest coexistence in the past, present, and future.



交響樂 | 2020

行為藝術、單頻錄像 | 14'48" | 藝術家自藏

Symphony | 2020

Performance, single-channel video | 14'48" | Courtesy of the artist



山上的路 | 1994

水墨、宣紙 | 64 × 73.5cm | 李朝進先生捐贈 | 高雄市立美術館典藏

***The Road on the Mountain* | 1994**

Ink on Xuan paper | 64 × 73.5cm | Gift of Mr. Lee Chau-chin
Collection of Kaohsiung Museum of Fine Arts



好時光：關子嶺溫泉 | 2017

印度手工紙、油性針筆、純金金箔 | 76 × 128 cm | 私人收藏

***Good Times: Quanziling Hot spring* | 2017**

Hand made paper, ink with gold leaf | 76 × 128 cm

Private Collection



觀景系列 2021-3 | 2021

壓克力彩、畫布 | 91 × 65 cm | 私人收藏

***Landscape 2021-3* | 2021**

Acrylic on Canvas | 91 × 65 cm | Private Collection



枕山水火同源 | 1955

鉛筆速寫 | 26.5 × 19 cm | 財團法人楊英風藝術教育基金會典藏

***Water And Fire From The Same Source, Mt. Jhen* | 1955**

Sketch | 26.5 × 19 cm

Collection of Yuyu Yang Art Education Foundation



花東縱谷 | 2006

紙質、彩墨框 | 92 × 152.5 cm | 國立歷史博物館典藏

***East Rift Valley* | 2006**

Ink on paper | 92 × 152.5 cm

Collection of National Museum of History



新高山初冬 | 待考

水彩、紙本 | 36 × 42 cm | 國立臺灣美術館典藏

***Niitakayama (Mt. Jade) in Early Winter* | Unknown**

Watercolor on paper | 36 × 42 cm

Collection of National Taiwan Museum of Fine Arts



合歡山 | 1933 年後（待考）

素描 | 28.4 × 22.8 cm | 臺南市美術館典藏

***Hehuan Mountain* | Approximately 1933-**

Sketch | 28.4 × 22.8 cm | Collection of Tainan Art Museum



玉山在望 | 1960

油彩、畫布 | 45.3 × 53 cm | 國立臺灣美術館典藏

***The Vista of Mt. Jade* | 1960**

Oil on canvas | 45.3 × 53 cm

Collection of National Taiwan Museum of Fine Arts



雪山一號冰斗

攝影（藝術微噴）| 藝術家自藏

Mt. Xue Glacial Cirques No. 1

Photograph (AP) | Courtesy of the artist



共生 · 迴響 | 2019

紙張、LED 燈 | 尺寸依現場而定 | 臺東縣原住民文化創意產業聚落典藏

Symbiosis · Resonance | 2019

Paper, LED lights | Dimensions variable

Collection of Taitung Indigenous Cultural and Creative Industries Park



第二生命 | 2015-2016

梧桐樹幹、竹、鐵絲 | 尺寸依現場而定 | 藝術家自藏

Second Life | 2015-2016

Platanus trunks, wire, bamboo sticks

Dimensions variable | Courtesy of the artist

參展藝術家（依照中文筆劃順序）：水谷篤司、王怡婷、王興道、石川欽一郎、吳其錚、吳思嶽、吳耿禎、呂基正、李明則、李義弘、豆宜臻、周代焱、林彥翔、林惺嶽、姚瑞中、胡仕穎、倪再沁、高俊宏、陳澄波、麥覺明、楊英風、劉秋兒、蔡音璟、蔡宗勳、譚若蘭 & 曾敏富

Artists: Mizutani Atsushi, Wang Yi-ting, Wang Sing-dao, ISHIKAWA Kinichiro, Wu Chi-cheng, Wu Sih-chin, Jam Wu, Lu Chi-cheng, Lee Ming-tse, Lee Yih-hong, hewen a tai:n tawtawazay, Chou Tai-chun, Lin Yan-xiang, Lin Hsin-yueh, Yao Jui-chung, Hu Shih-ying, Ni Tsai-chin, Kao Jun-honn, Chen Cheng-po, Mai Jue-ming , Yuyu Yang, Leo Liu, Tsai Pou-ching, Tsai Tsung-hsun, Cordelia Tam & Matthew Tsang Man Fu

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策展團隊 | 黃靖容、柯宜芸

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視覺影像 | 林睿洋

主視覺設計 | 莊皓

Organizer | Tainan Art Museum

Chairperson | Chao Ching-hui

Director | Lin Chiu-fang

Head of Curatorial Department | Chuang Tong-chiao

Curatorial Team | Huang Jing-jung, Ko Yi-yun

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Photograph | Lin Jui-yang

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GLORY OF MIGHTY MOUNTAINS 巒意嶺的岳光

在 敬 與 畏 的 稜 線 間

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www.tnmmuseum

TEL +886-221-8881 FAX +886-221-8882

開館時間 | 週二至週日 10:00-18:00 週六 10:00-21:00 / 週一休館 (國定例假日若適逢星期一，照常開放)

Opening Hours | TUE to SUN 10:00-18:00 / SAT 10:00-21:00 / Mondays Closed except on National Holidays

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 700, 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 700, Taiwan