

心
靈

越
界

與

歸
返

B a c k & B e y o n d

「心靈越界與歸返－臺南市美術館 2020 年典藏主題展」是基於臺灣當前社會與國際面對不可預期的衝突焦慮現狀，意圖跳脫地理邊界，越向心靈遠方，藉由本館典藏作品中的「觀世界回應世界觀」作為當代藝術與現實生活互動的辯證。微觀個人自嬰孩到年邁的生命各個階段轉變，亦即從體能、外觀、心態、意志之種種變化。當意念處於自身未明的曖昧狀態，飄盪起伏不定的思緒便無法找到安身立命的座標，人作為萬物之靈憑藉觀察自身與取樣他人經驗，如同逐步探索的地理疆界，推敲出生命的一幕幕場景，創造自我心靈邊界。

近年臺南市美術館典藏來自各方的作品，從單一媒材的精熟掌握，到穿透表層感知並發展至情意拓展的複合運用，皆可發現藝術家的動機與巧思。本次展覽精選本館典藏作品共計 53 組件，分兩階段展出，由「線引遊境」、「童年鏡相」、「盛美・凋零」、「凝心・意志」等四個子題作為檢視生命持續發生轉變的過程。

第一展區「線引遊境」的作品多可看見藝術家透過回憶為主題進行創作，編織、越界既有的空間及時間維度，彷彿回憶的時間線得到自由的舒展；第二展區「童

年鏡相」，藝術家利用創作溯源兒時家鄉的自我生長認同與感受，想望與追憶孩提時代的「家」；日邁月征、流年似水，第三展區「盛美・凋零」的作品表現人與自然受造物面對時光流逝時，生命是如此短暫、渺小如微塵，但人的生命觀卻可以宏大與豁達。第四展區「凝心・意志」展現藝術家面對當代急速變遷的社會，透過創作技巧的運用，希望讓觀眾放慢步伐、凝聚心神，察覺因文明發展而造成的環境問題，以及在詭譎多變的國際情勢下，沉澱自己並勇敢往前。

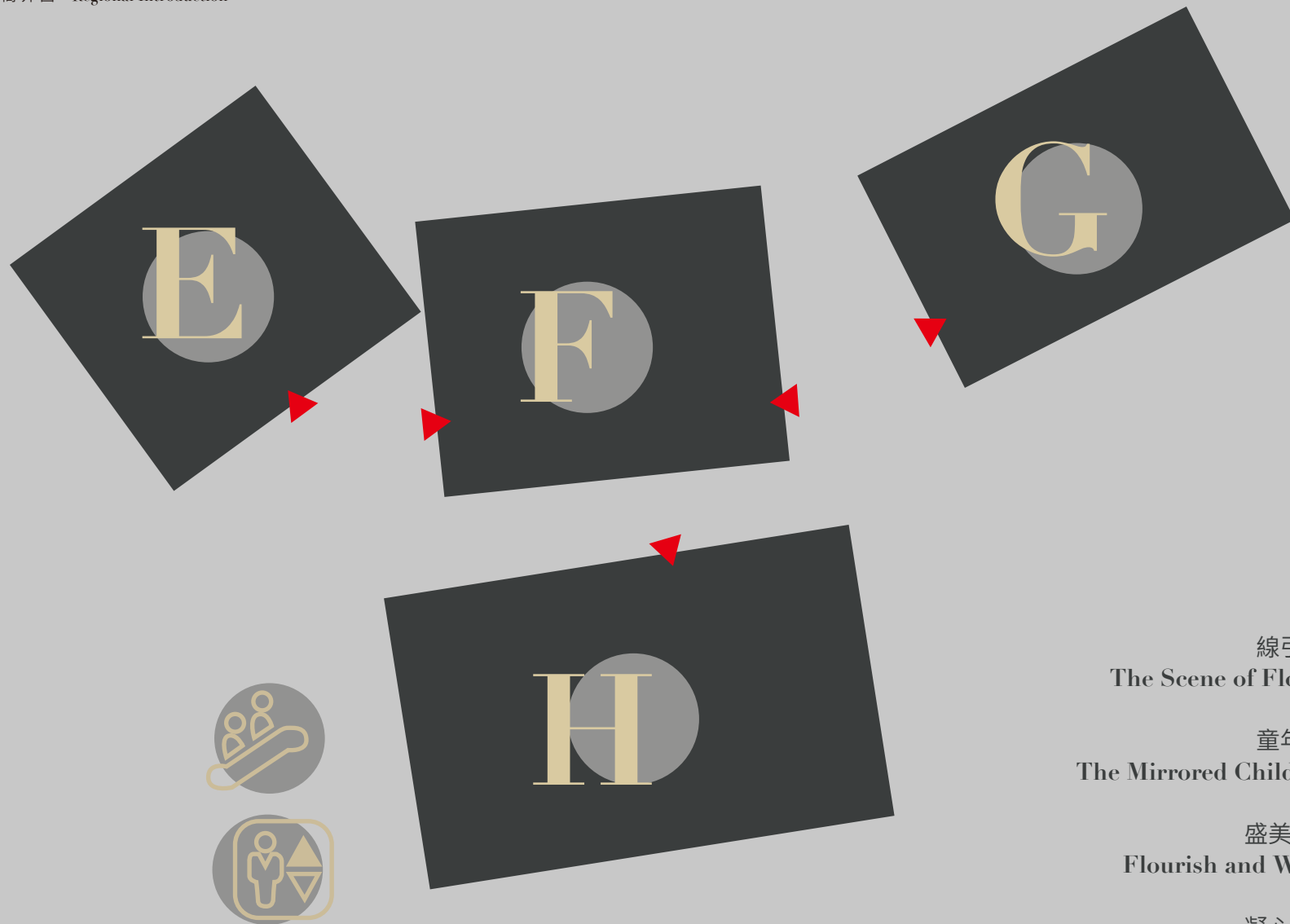
當代人們生活依存的環境有著緊密的聯繫，當其中一環產生改變，就有可能破壞原本的生活模式，氾濫的訊息也有可能讓局勢持續擺盪在未明的泥淖狀態。藝術家的創作是一種凝視、探索與行動，再以作品多元表現，喚醒或舒緩人們麻木和疲憊的心靈；而策展是一種檢視、彙整、梳理、反省與回應，透過策展可發現那些多元表現的作品有著共同關注的議題。作品的世界觀可視為藝術家回應社會的自我生命的觀察，而本展精神，或許可視為透過藝術品展現人類面對有限的時間與不可測的未來時，那溫柔而勇敢的心靈狀態。

As a response to the current situation of unexpected conflicts and anxiety that both Taiwan and the world are facing, *Back & Beyond – Selected Works from the TAM Collection* attempts to reach beyond geographical borders toward the spiritual faraway land, while the “world-viewing with a world-view” exhibits from the museum collection offer a dialogue between real life and contemporary arts. If we closely examine the stage-by-stage transformation of life from birth to old age, the changes can be noticed everywhere, including physical strength, appearance, attitude, and will. When one's will remains in a state of unidentifiable ambiguity, the floating thread of thoughts will fail to find its own reassuring coordinates. Human beings, with their spiritual superiority to all creatures, have the ability to observe the selves and learn from others' experiences, like a slow journey exploring beyond the geographical borders to speculate on the continuous scenes of life and to create the border for one's own minds and spirits.

Tainan Art Museum (TAM)'s collection in recent years features a wide range of artworks, from the skilled command of a particular medium to the mixed media that penetrate the surface perceptivity and expands the sentiments, while all of them are characterized by artists' unique motifs and clever creativities. The exhibition this year will proceed in two phases and present a total of 53 pieces/sets of artworks from the museum collection, categorized into

four subtopics “The Scene of Flowing,” “The Mirrored Childhood,” “Flourish and Wither,” and “Will and Concentration” to investigate into the constantly transformative process of life.

The exhibition starts with the section “The Scene of Flowing,” where we see most of the works drawing on the theme of memories, either weaving with or reaching beyond the existing dimension of time and space as if the timeline of the memory is liberated and relaxed. In the second section “The Mirrored Childhood,” the exhibiting artists trace their childhood feelings and the awareness-building of growing up, intimately attached to the native land, via art-making to envision and to memorize the “home” of their childhood. The third section “Flourish and Wither” features artworks that emphasize the immense possibilities of our philosophy of life in its own magnificence and grandeur regardless of the dust-like ephemerality, be it the human's or any other creature's, in the passage of time. “Will and Concentration” in the fourth section demonstrates how the artists deal with today's rapidly-changing society through their artmaking techniques, allowing audience to slow down, to concentrate their attention to the environmental problems resulted from a progressive civilization, and to recollect their minds as they march toward the turbulent international situations with courage.



線引遊境
The Scene of Flowing



童年鏡相
The Mirrored Childhood



盛美·凋零
Flourish and Wither



凝心·意志
Will and Concentration



The Scene of Flowing



以經緯線度及等高度盤根交錯所建立的地理座標系，把握精準又確實的物理位置，可供量測現時所在與他時目標的時間及空間關係。藝術家的世界可以越界，由編織的線段橫跨文化相異的世界，以纖維的交錯再現個人記憶，超出地理固有的界線越向心靈的方位，進而定義嶄新的世界。

本展間的作品希望使觀眾與創作者同行幻化為時空旅人，以線段延伸銜接無限可能，追溯自身時間軸，再現已逝的情感聯結，梳理後的隱形線段如身體神經樣貌蔓延並彼此連結，將異地、異時、異人融為一體且變得密不可分、相互連繫、彼此牽引。當視線橫跨臺灣在地信仰文化及西方流行文化的空間，從梭織與繡線挑戰既有的時空維度限制，觀眾可以在作品疏密、深淺、端點間恣意舒展遊走。

A geographic coordinate system – consisting of the interwoven spherical measures of latitude, longitude, and altitude – can perfectly and precisely define any physical location as a method to measure the spatial and temporal relation between where the subject is and where the object will be. The artists can reach beyond their own world, to be connected with a different realm of a different culture via thread-

ing and weaving, and it is through the weaving and threading that one's personal memories surface beyond the existing geographic borders toward the new spiritual coordinates where a brand new world is defined and visualized.

The exhibits in this section invite both audience and artists to transform into travelers in time and space. The line extends to connect with infinite possibilities as it also traces back to its own timeline for the long-gone sentiments to reappear. The invisible line, now sorted, are extending and interconnected like the nerves in the human body, linking different places, moments, and people all together as an inseparable whole where one change may have an effect on all. When we look into the space where the local religious culture in Taiwan and the Western pop culture cross, the interwoven relation challenges the existing borders of the spatial and temporal dimensions, thus allowing audience to freely travel around the coordinates of the artworks no matter whether they scatter or gather.

邱國峻

Chiu Kuo-Chun

〈眾生聯盟系列 - 05〉

Alliance of Creatures - 05

2018

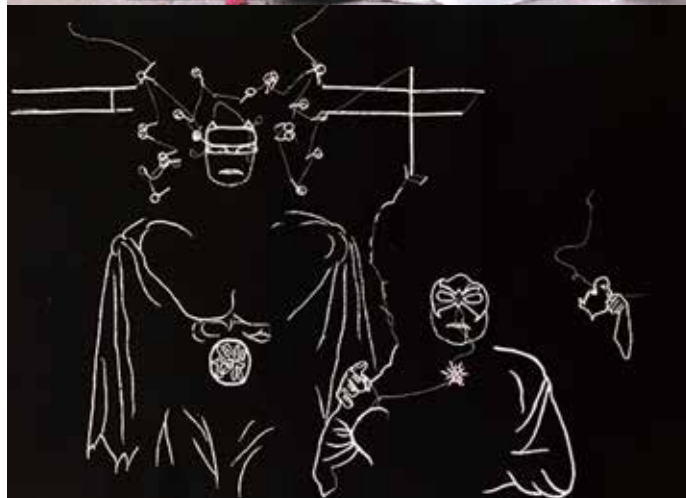
Neoprene 布、雙面刺繡，101×114.6 公分
Neoprene fabric, double sided embroidery,
101×114.6 cm



正面 Front side

背面 Back side

正面 Front side



背面 Back side

黃文英

Huang Wen-Ying

〈照相的記憶〉

Memory of Photo-taking

2018

電腦提花手工梭織、棉、縐綵、反光線，170×104 公分。

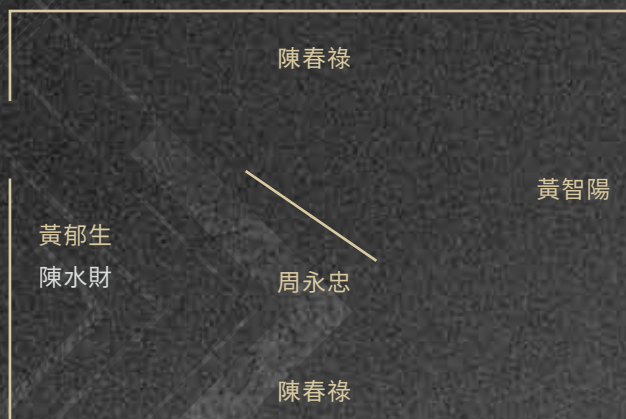
Computer jacquard hand weaving, cotton, viscose, reflective thread,
170×104 cm.



強光反射畫面
Reflection with
Hard Light

童年鏡相

The Mirrored Childhood



「家 (home)」是童年時期萌生各種經驗的地方，而內心想望的「家」，則是流浪在外疾走生活最想回到的歸處。通常異鄉人對異鄉與家鄉中的差異有著敏銳的感官知覺，而藝術家更能敏感的把感知化為視覺創作，激發自我與孩提時期的想望及開啟與家鄉追憶的對話。

本展間展示不同藝術家對於童年及家鄉記憶的回溯過程，撿拾孩提想望及家鄉追憶作為碎片。美好、簡樸、苦澀抑或畏懼皆是生命歷程的重要感受，置入如三稜鏡所打造的萬花筒的鏡相世界，旋轉折射出個人童年感受，也可推演至相同時代的社會童年、世代童年，絢麗如儀式般的召喚而激發可共鳴的文化漣漪，成為令人眷戀忘返的童年鏡相。

“Home” is where one’s every childhood experience first appeared, while the “home” as an inner longing is where one desires to return from a wandering life. Foreigners are usually very sensitive to any perceptible difference between the foreign land and the homeland, while artists are even more sensitive in terms of transforming the perceptions into visual works of arts to evoke a self-nostalgia for the childhood and the dialogue with the reminiscence of the homeland.

The exhibits in this section demonstrate each artist’s recollections of their childhood and homeland as pieced up with fragments of longing and nostalgia from the past. With important emotions such as beauty, simplicity, bitterness or fear that have accompanied the journey of life, a prismatic and kaleidoscopic world rotates to reflect one’s childhood emotions and to expand until it includes the social childhood or the generational childhood from the same era. Its ritualistic splendor evokes the cultural resonance heard by all to become the mirrored childhood that we are forever attached to.

陳春祿

Chen Chun-Lu

〈收藏童年系列—祭童年〉

Childhood Collected -- Lament for the Childhood

2010-2019

無酸典藏級藝術微噴，111.8×140 公分。

Giclée prints, acid-free paper, 111.8×140 cm.



陳春祿

Chen Chun-Lu

〈收藏童年系列—諾亞方舟〉

Childhood Collected -- Noah's Ark

2010-2019

無酸典藏級藝術微噴，111.8×140 公分。

Giclée prints, acid-free paper, 111.8×140 cm.



黃郁生

Hwang Yue-Sheng

〈虛無存在 (17)〉 *Nothingness Existence (17)*

2017

版畫 (凹版)、美柔汀, 71×100 公分, A/P。
Intaglio, mezzotinto, 71×100 cm, A/P.



陳水財

Chen Shui-Tsai

〈叔公之一〉 *Granduncle*

1999

壓克力、色粉、稻殼、石蠟、畫布, 162×162 公分。
Acrylic, color powder, rice husks, paraffin wax, canvas,
162×162 cm.



黃智陽

Huang Chih-Yang

〈心中的一塊田〉
A Field within the Heart

2011

紙本、宿墨，180×192 公分。
Paper, leftover ink, 180×192 cm.



周永忠

Chou Yung-Chung

〈鏡相 -40〉
Mirrored Image - 40

2018

Epson 數位微噴，89.5×135 公分。
Epson digital prints, 89.5×135 cm.



盛美 · 凋零

Flourish and Wither

洪碩甫

杉浦康益

翁資雄

陳建發

許雨仁

詠物寄情是古典詩詞文學創作的重要手法，在名家作品中植物的茂盛狀態象徵生命力鼎盛和美麗的階段，具有富貴吉祥的語境；植物的凋零階段含有瀕死甚至已逝的寓意。植物也是藝術家創作的密切題材，有西方自 15 世紀地理大發現後探索各地風土的植物科學繪圖之外，亦有傳統東方自五代而起花鳥畫的寫實與寫意。

人們對於自然中的瞬息變化感到著迷，自然物顯著的生命周期，強而有力地讓人感受生長及凋逝的瞬間，化為映照人生百態甚至是自我心境的縮影。當自然被藝術家託付種種執念，原指多種生物相互依存的共生關係逐漸發展成嶄新的意義。本展間擷選以自然物為題材的作品，企圖以盛美及凋零的極端狀態進行多方對照，探討藝術家對於自然物所產生的心境表現。

Emoting with metaphoric images is an important rhetoric approach in classical literature. It is known in the masterpieces that the flourishing plant often symbolizes the stage of vitality and beauty in life and is connotative of prosperity and auspiciousness, while the withering one is suggestive of dying or even decease. Plants are a recurring motif in arts, as

seen not only in the scientific illustrations of the world-wide botanic exploration starting in the Age of Discovery since the Fifteenth Century but also in the method of Chinese painting figurative and free-hand flower-and-bird painting since the Chinese Five Dynasties.

Humans are fascinated with the ephemeral scenery of Nature, especially the life cycle of nature's creatures which in its own strength expresses the fleeting moment of flourishing and withering as a reflection on the vicissitudes of life or even the inner state of mind. When Nature becomes the natural embodiment of artists' obsession, a co-existing/mutual-dependent harmony among multiple creatures is gradually developing new meanings for itself. The exhibits in this section mainly feature the theme of natural creatures with an attempt to offer a pluralistic comparison between the flourishing-versus-withering extreme and to discuss how the natural creatures evoke certain feelings in the artists' minds.

杉浦康益

Sugiura Yasuyoshi

〈牡丹〉

Peony

2018

高溫陶，45×90×90 公分。

Stoneware, handbuilt, 45×90×90 cm.



翁資雄

Weng Zi-Xiong,

〈李白將進酒（行草書）〉

Bring in the Wine by Li Bai (calligraphy and cursive script)

2018

墨、紙本、朱印，180×48 公分 ×6 幅。

Ink, paper, red seal, 180×48 cm ×6 pcs.



許雨仁

Hsu Yu-Jen

〈彩墨系列之四十九〉
Rough-brush Ink Painting Series No.49

2017

彩墨、紙，75×104 公分。
Watercolor & ink, paper, 75×104 cm.



陳建發

Chen Chien-Fa

〈樂園〉
Paradise

2005

墨、生宣紙，94×95 公分。
Ink, sheng xuan paper (raw rice paper), 94×95 cm.



洪碩甫 Hung Shou-Fu

〈情侶〉

Lovers

1966

月光相紙，61×51 公分。

Gekko paper, 61×51 cm.



洪碩甫 Hung Shou-Fu

〈荷花（二）〉

Lotus II

1963

月光相紙，39×51.5 公分。

Gekko photo paper, 39×51.5 cm.



凝心 · 意志

Will and Concentration



無人能將個人摒除在外，在歷經自然變異後的無情崩解與損壞，即使災害沒有立即危及自身，生活雖然可能受到影響與波及，甚至迫使人們不得不更加關注當代生活的變遷。面對外在的危機，個人力量雖是如此微小，但集結眾人意志力，能夠匯聚成力挽狂瀾的潮流或認同感。

本展間呈現的作品關懷著我們在有限時光裡的短暫相遇，藝術家把過往生命起源的體驗，推移至現時景況的提問及面對未來的預言，是其意志於心靈內化後的總合，期待觀眾將心沉浸其中傾聽自我，感受生命在滋長及衰敗的循環本質，逐步回歸平靜，迎向天朗氣清的明日朝陽。

No individual should be left behind. We are all under the influence of the merciless destruction caused by environmental changes, even its aftermath if we are lucky to avoid the direct impact. What it has brought to our life may force us to pay more attention to the changes of the outside world in our life. The strength of an individual can be weak in the face of the crisis, but the collective will of a shared identity can make a strong stand to stop the almost unstoppable tide.

The exhibits in this section touch upon our brief encounter in the limited span of time. The artists reposition the past experiences of the origin of life to the questions targeting the current situations as well as the prophesized future. The gathered will is internalized in one's mind, and it invites audience to be absorbed in the sound of the self, to feel the cycle of flourishing and withering that characterize life until a peaceful mind is gradually restored to welcome clarity brought by tomorrow's dawn.

楊順發

Yang Shun-Fa

〈台灣土狗 Taiwan TO GO—向李俊賢老師致敬〉

Taiwan TO GO -- A Tribute to Lee Jiun-Shyan

2019

無酸紙基藝術微噴，170×500 公分。

Giclée prints, acid-free paper, 170×500 cm.



吳繼濤

Wu Ji-Tao

〈末日的輓歌·崩陷〉

Elegy for the Apocalypse · Collapse

2011

墨、紙，78×141 公分 ×2 件。

Ink, paper, 78×141 cm ×2 pcs.



陳典懋

Chen Tien-Mao

〈內化的風景・航向〉
Internalized landscape · Navigation Course

2011

油彩、畫布，112×162 公分。
Oil paint, canvas, 112×162 cm.



盧明德

Lu Ming-Te

〈進化&啟示系列之二〉
Evolution & Revelation Series 2

1992

複合媒材，182×182 公分。
Mixed media, 182×182 cm.



李足新

Lee Chu-Hsin

〈傾聽〉

Listening

2014

油彩、畫布，100×220 公分。
Oil paint, canvas, 100×220 cm.



蔡宏霖

Tsai Hong-Lin

〈海中神秘的片斷之三〉

Mystical Fragment of a Sea No.3

1999

鋅版蝕刻單墨油印凹版畫，38×150 公分，1/10。
Gillotage single-inked mimeograph intaglio,
38×150 cm, (1/10).



參展藝術家 / ARTISTS

吳繼濤 Wu Ji-Tao

杉浦康益 Sugiura Yasuyoshi

李足新 Lee Chu-Hsin

周永忠 Chou Yung-Chung

邱國峻 Chiu Kuo-Chun

洪碩甫 Hung Shou-Fu

翁資雄 Weng Zi-Xiong

許雨仁 Hsu Yu-Jen

陳水財 Chen Shui-Tsai

陳典懋 Chen Tien-Mao

陳建發 Chen Chien-Fa

陳春祿 Chen Chun-Lu

黃文英 Huang Wen-Ying

黃郁生 Hwang Yue-Sheng

黃智陽 Huang Chih-Yang

楊順發 Yang Shun-Fa

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