



封 杰
景 異

SEALED LANDSCAPES,
RECORDS OF ANOMALIES

臺南市美術館典藏主題展
SELECTED WORKS FROM THE TAM COLLECTION

2019.6.14 | FRI | - 2020.5.12 | TUE |

臺南市美術館 2 館展覽間 F-H
Tainan Art Museum Building 2, Gallery F-H



展覽概述

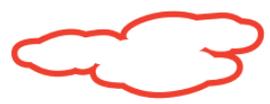
風景，原是在無人見證時最為單純，一旦由人再現，則即便聲稱最客觀的模仿自然，都具有了誰的觀察摘選、心象投射、圖式差異。從旨於記錄的描繪開始，風景已有了人化的實質。往後從風景圖像的觀念、形式、風格、目的之沿革，可以看到，風景不僅不等於自然再現，更是一路從人化自然、人文自然、藝術表現，走到了當代地域風土的表述建構和社會生活景觀的反思詰問。易言之，透過風景及其封包的一切，我們回應了自身的意向，那可以是景象的具載、心靈的寄託、物我關係的思考、文化的佈現、社會的關懷、現象的察覺，或是抒鬱返常的途徑。這一套表現人們觀看、思考及轉化所見所感的系統，與從古至今對於志怪傳統持續繼承與新變的根本原因是相應的，它們同是以人為內核展開現實的裂變，揉雜化用了歷史、文化、社會、哲學、藝術、信仰、價值觀等多重質素，對當下的俗世和精神生活提供了一種可感而且可靠的描摹。

本次展覽題名「封景·志異」，發想自當代幻想文學持續發展的志怪傳統，以及做為現代社會與文化發展產物的諸種風景藝術表現與思維。古人以情感豐沛的述異話奇寄發各種渴望，將生活中的體驗或遭遇的困境加以投射成光怪陸離的連篇情節，為後世留下解讀、詮釋、乃至重構彼時現世和精神思想的文本。與此對照，視覺藝術領域的創作者，同樣透過固著的形式框取成幀風景，封住那些觸動他們的細節，賦予其結構以顯出事態之奇怪、情狀之意味、局面之象徵、心靈之所嚮。在此所稱的風景，不單指風景畫，亦包含傳達人與自然、與環境之間關係的風景元素或符號運用；展覽精選臺南市美術館典藏60件作品，分成兩個階段展出，將藝術家創作視為一種當代的志異實踐，一種探知世界、考掘社會文化、提陳徵候異樣、檢視物我關係的媒介，依展間區分成「人間」、「神境」、「自然」三個子題，訴說這些典藏風景，從覺知及揭露政治社會和日常生活中的闇影，藉由入景形見，指認出猶待感應和思忖的所在；或者深入民俗場域，呈現眾生與神交陪、祈求顯靈保佑的精神表現和影像歷史；再到移情入景、重返自然，為心靈找到安適棲居的歸處；或者深入民俗場域，呈現眾生與神交陪、祈求顯



靈保佑的精神表現和影像歷史；再到移情入景、重返自然，為心靈找到安適棲居的歸處；再再點示出，人不斷經由掌握自我與周遭環境之牽涉，追問本身的存在如何與世界彼此相容相攝，採取適當回應或介入，進而開啟其經心所願的向度和形廓。另則，選件的題材紛陳，亦增添了風景圖像的意義、開擴了風景再現系統的邊界。

Introduction



When unintruded, landscape is in its purest state; however, once it is artificially represented, even if proclaimed as an objective imitation of nature, personal choices, internal projections, visual differences are inevitable. Originally intended as a form of documentary illustration, landscape has since taken on some essence of humanity. The ensuing conceptual, formal, stylistic, and object-oriented evolution of landscape images shows that landscape extends beyond as a representation of nature; evolving from humanized nature, humanistic nature to artistic expressions, the concept of landscape is now applied in the expression and construction of contemporary regional features and the reflection and examination of everyday social settings. Simply put, through landscape and all that it pertains, personal dispositions are responded to, which could encompass tangible sceneries, spiritual entrustments, thoughts on the self-other relationship, cultural development, social compassion, and also observations; moreover, it could also serve as a way to relieve inner pressure and to revert back to normalcy. This system that shows how people see and think and transforms what's perceived and experienced is correlated to the tradition of *chih-kuai* (志怪, a form of fiction on out-of-the-ordinary people and events) and its innovation. They both depart from a core that is based on humanity and proceed to take on realistic changes and metamorphoses. They blend together a wide array of elements encompassing history, culture, society, philosophy, art, faith, and value, and provide a sensible and reliable description of the current world and spiritual life.

Sealed Landscapes, Records of Anomalies is inspired by how contemporary fantasy literature continues to develop the tradition of *chih-kuai*, with various expressions and philosophies of landscape art resulting from modern social and cultural develop-



-pments presented. People in ancient times emotively wrote down various peculiar scenarios to express their fantastical thoughts, depicting everyday experiences or struggles into writings of peculiarity and eccentricity. People in later generations continue to decode, interpret the writings and even refer to them for reconstructing the past and the present and also for philosophical ethos. Similarly, visual artists also capture landscapes by depicting them in certain fixed formats, sealing in the frames the details that have touched them. Portrayed with a sense of structure, the strangeness of the scenario, the implication of the condition, the symbolism of the setting, and the yearning of the soul are expressed. The landscapes referred to here are not just simple landscape paintings; landscape-oriented elements or symbols applied to convey relationships between human and nature, the environment are encompassed.

On view in this exhibition are 60 artworks selected from the collection of the Tainan Art Museum, with the artworks presented in two stages. The exhibition sees the artists' practices as contemporary records of anomalies, which act as mediums for exploring the world, excavating social culture, proposing signs of irregularities, and examining the self-other relationship. The exhibition is divided into the following three sub-categories: "Mortal World", "Mystic Realm", and "Nature", showing how these selected landscape artworks from the collection have evolved from a state of being aware to exposing the dark sides of politics, society, and also in everyday ordinary life, and then by immersing in the scenes and allowing them to manifest, they also point out places that still await to be experienced and contemplated. Some of the artworks have gone deep into places of folklore, showing historical images of people's interactions with deities and their spiritual behaviors of praying for divine protection. Emotions are also transferred into the landscapes depicted, with a secure sense of spiritual belonging sought after by returning to the embrace of nature. These artworks suggest that through self-awareness and involvement with our surrounding environment, people are constantly questioning our own existence and our relationship with the world, with suitable responses or interferences conducted to open up dimensions or contours that we envision inside. Additionally, the themes presented by the selected artworks are diverse and different; they enhance the meaning embodied by images of landscape and push the boundary of landscape representation.



莊克柔/ 沒有單純的風景-2
Chuang Ke-Jou/ Nothing is Pure-2

人間： 當代社會怪形異狀之潛隱若現

志異的文本，不僅透過怪異非常的鬼怪敘述，探知生死大事、風土民情、神話傳奇和宗教傳統，廣泛取材成篇的精怪神靈故事，普遍還依循了一種將違常狀態導入正常的敘述模式。若是與作者共享同一文化情境和社會經驗的讀者，便能從如此形成的象徵之中，辨識出潛藏的不安或異狀。這樣的創作可以說是將世事的變異詭譎、紛亂動盪，經由轉譯改寫來排解不安定感。如此的景象敘事所說成的每個篇章，都伏筆了政治和社會的隱喻，反映人心對於正常秩序的心理需求。

植基於社會的觀察和個體的感受，這樣的風景志異傳達出普世的經驗、作者的識見、欲求和恐懼，也表達了我們和世界、他人、甚至是和自己的扣連，更見證了時移世變之下的諸般現象。本展間擷選的當代藝術，在表現上已脫離過往風景畫傳統之典型，而它們不論在形式、風格或出類型上展現出來的變異，正是做為一種表徵，隱晦透露存在於凡景之中的異狀或跡象，牽引我們追索背後筆筆的因由。



Mortal World:

Elusive Manifestations of Contemporary Oddities and Anomalies

Records of anomalies are narrations of extreme oddities featuring apparitions and ghouls, which explore events of life and death, folklore and customs, mythical legends, and religious traditions. Drawing on a wide variety of sources, these stories of mystical beings and underworld spirits also show a tendency to redirect abnormal situations into a narrative framework that is considered normal and regular. If a reader shares the same cultural background and social experience as the author, he or she could then identify the unrest or abnormalities lurking under the symbolic façade constructed. In other words, this type of creative approach transcribes and rewrites the oddities, irregularities, disorder, and chaos happening in the world, and its intent is to alleviate feelings of unrest. Political and social metaphors are foreshadowed in each chapter told through this form of landscape-based narrative approach, with people's psychological need for regularity and order reflected.

Departing from social observations and individual sentiments, conveyed by this type of landscape-based records of anomalies are universal experiences, the authors' own knowledge, encounters, desires and fears, with links between us and the world, and connections with others and also with the self also conveyed. Furthermore, different phenomena unfolding due to shifting and changing times are also validated. The contemporary artworks presented in this section of the exhibition differ from traditional landscape paintings; they show a sense of mutation in form, style, or genre. This form of representation subtly suggests oddities or signs found in ordinary scenes and guides us to explore the various causes and reasons hidden within them.



劉芸怡/ 消逝的肖像，洋樓，金門

Liu Yun-Yi/ The Vanishing Portraits, Western-Style Building, Kinmen



陳妍伊/ CCTV Birds NO.1-中國城
Chen Yen-Yi/ CCTV Birds NO.1-Chinatown



吳家昀/ 孤島-25.166350,121.565479
Wu Chia-Yun/ Lonely Island-25.166350,121.565479

神境： 民俗場景及其文化意蘊

過去的志怪典籍，不論述異或搜神，關於民間的奇風異俗多有記載。百姓立祠建廟，基本上多與禳禍祈福、祛病避邪、託夢興祠、感念奇能異事有關，並反映出民間信仰形成的背後流轉的文化歷史、社會環境和人心寄託。而臺灣通俗的民間信仰自古以來，經過相繼匯流、承襲和變遷的結果，呈現為儒釋道佛的並存景觀，形成人神之間具有互酬性質、廟際場域互動活絡的交陪之境。臺灣文化因於政治地理因素和移民社會的本質，隨著時間的推移具有多面向的呈現，若要尋找我們的過去，不可能單純回溯古朝，而更會是切身相關、觸及生活的文化根源。對於民俗的凝視即是一條途徑，過去藝術家和攝影家已深入地方去捕捉廟宇節慶的景象盛況，近來當代藝術又有將民俗和信仰做為創作元素、表述斯土人文的趨勢。

本展間企圖透過今昔作品的題材相連，找到一種文化歷史的延續性，讓我們得以透過此間的綿延，審視藝術家對於土地人文的認知和形塑；選件聚焦走進民間的風景藝術，探看創作者在鄉土寫實主義、本土意識運動和常民草根精神的驅使之下，如何藉由外在景觀的剪裁強調地域文化的卓異之處，聲言臺灣的文化底蘊。

Mystic Realm:

Folk Scenes and Their Cultural Implications

Different records of peculiar customs in everyday situations are commonly found in classic chih-kuai writings from the past, including recounts of anomalies or encounters with mystic beings. Shrines and temples are often erected by people with the intention to seek protection from misfortunes, illnesses, evil omens, or to acquire guidance on supernatural dreams, shrine building, or any other irregular or bizarre occurrences; they also reflect the changing culture and history, shifting social setting and mindset behind the formation of folk beliefs. Resulting from convergence, inheritance, and transformation, common folk beliefs in Taiwan have, since ancient times, evolved into a symbiosis between Confucianism, Buddhism, and Taoism, with reciprocal relations formed between people and deities and an “allied realm” established at religious sites and activities (“allied realm” , or “kau-puê realm” , refers to a designated place where local residents gather to worship a certain deity; the Taiwanese term “kau-puê” means “mutual companionship”). Due to geo-political reasons and its foundation as a migrant society, Taiwanese culture has taken on multifaceted features as time goes by. It is not possible to simply look back on its ancient epochs when tracing its past, but it is more critical to search for cultural roots and sources that are closely connected to everyday life. A path is opened up through gazing deeply into folk customs. Artists and photographers have long been capturing local temple festivities and activities, and recently, folk customs and beliefs have also become creative elements and ways to express the land and humanity in contemporary art.

The objective of this section in the exhibition is for culture and history to be extended via connections formed between older creations and contemporary artworks. Through the extension, the artists’ insights and creative gestures in regards to land and culture are examined. The focus of these selected artworks is on landscape art of common spaces, exploring how the artists, driven by homeland realism, indigenous movements, and grassroots ethos, have used depictions of external landscapes to highlight unique regional cultures and to express Taiwan’s cultural essence.



郭博州/ 逗熱鬧

Kuo Bor-Jou/ Taking Part in Mettiment

自然： 再造原始和諧理想之境

志異的動機和背景源自於對社會倫常的思考、豐富多元的宗教思想傾向，以及神仙方術的盛行。然而究其背後的意識形態和情感模式，仍受到原始神話和泛靈主義思維的影響，回到天人相連的流變世界觀，藉由物我相攝的虛構幻想，回應自我本質的追尋和超越等生命歸屬之課題。

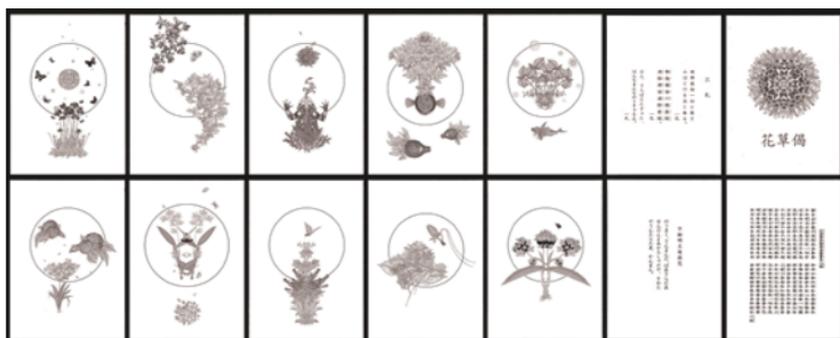
社會建構有形的制度和知識系統，使文明走出混沌，但生存其中的個人面對框架於己身的種種評比、分配、約束和要求，體認到外在時空的詭譎多變、難以掌握、卻又轉瞬即逝，則無形的精神必然憧憬回到混沌未開、無所紛爭的境地，還給自己一個擺脫束縛、躍躍欲動的自然生命。透過變化形見和形滅神存的神話隱喻，人藉由其中隱含的生死莊嚴和對於理想、永恆的觀照，實現獨特絕一的內在自我。本展間的選件體現了如此心境的風景創造；向自然親近、朝自然昇華，近似於一種撫慰集體心靈的補償行為，在意識映見為圖景、情感憑附於形類的轉換之中，精氣神魂終得超越限制、使生命力循環常在，為人類所生存的世界，建立了一種秩序規律的安定感。

Nature:

Recreating the Primal, Harmonious, Ideal Realm

The motive and the background of records of anomalies originated from thoughts on social ethics, diverse religious philosophies, and supernatural practices. Examining its ideology and modes of emotion, impacts from primal myths and animism are observed, which traces back to a rheological worldview with interactions between the divine and the mortal. Fictitious fantasies that reflect the similarities between self and others respond to the pursuit of self-essence, transcendentalism, and other issues on seeking a sense of belonging in life.

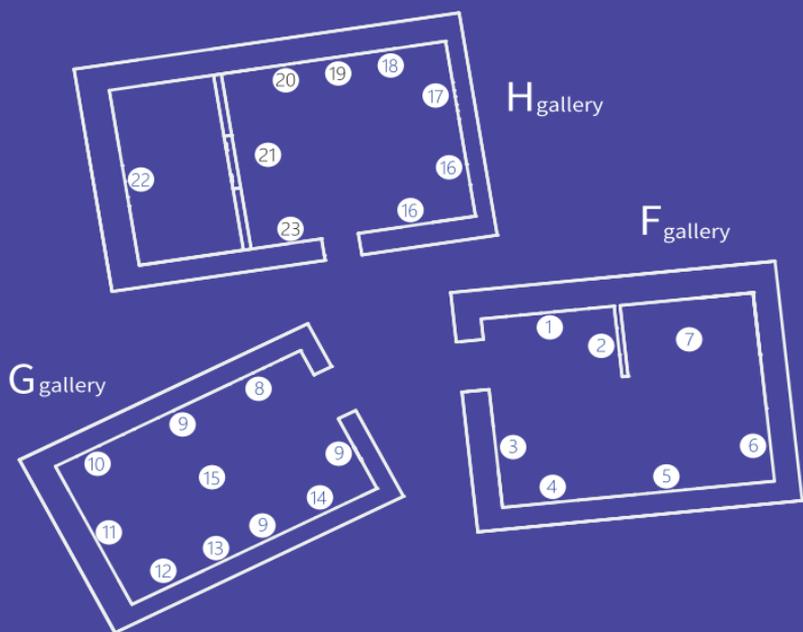
Tangible regulations and knowledge systems established in society allow civilization to step out of chaos; however, faced with different judgments, assignments, restrictions, and demands imposed on oneself, external space-times' peculiarities, inconsistencies, impermanence, and difficulty to grasp are realized by individuals dwelling within such society. Consequently, their intangible spirits are bound to yearn for a return to a chaotic, undeveloped, trouble-free world, where life is natural, free of bondage, and full of potential. Through mythological metaphors with metamorphosing forms and with the spirit continuing to exist despite the disappearance of the body, people are able to reflect on the suggested issues pertaining to life and death and contemplate on notions of ideology and eternity, which could lead to the realization of a unique inner self. Presented in this section of the exhibition are landscapes created based on such mindset. By connecting with nature and striving to transcend through nature, the act is compensatory and seeks to sooth the collective spirit. Through the transformational process where consciousness is projected onto images and emotions are attached to form, spirits and essences are finally able to surpass limitations, allowing the force of life to cycle on, with a secured sense of order and normalcy established in the world in which human beings dwell.



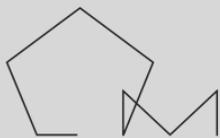
黃至正/ 花草偈

Huang Chih-Cheng/ The Flower Sutras

樓層展間平面圖 Floor Plan



- 1 莊克柔 Chuang Ke-Jou
- 2 倪瑞宏 Ni Jui-Hung
- 3 劉芸怡 Liu Yun-Yi
- 4 陳妍伊 Chen Yen-Yi
- 5 吳家昀 Wu Chia-Yun
- 6 林育正 Lin Yu-Cheng
- 7 蔡玉庭 Tsai Yu-Ting
- 8 沈明輝 Shen Ming-Hui
- 9 黃金樹 Huang Chin-Shu
- 10 陳壽彝 Chen Shou-Yi
- 11 郭博州 Kuo Bor-Jou
- 12 沈昭良 Shen Chao-Liang
- 13 邱國峻 Chiu Kuo-Chun
- 14 許淵富 Hsu Yuan-Fu
- 15 施弘毅 Shih Hong-Yi
- 16 楊明迭 Yang Ming-Dye
- 17 陳漢聲 Chen Han-Sheng
- 18 陳俊華 Chen Jun-Hwa
- 19 李光裕 Li Kuang-Yu
- 20 黃至正 Huang Chih-Cheng
- 21 彭光均 Peng Kuang-Chun
- 22 李亦凡 Li Yi-Fan
- 23 高玉穎 Kao Yu-Ying



臺南市美術館
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廣告



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