

隱喻之影

THE SHADOW OF METAPHOR

比喻·隱喻

逐光追影及它義

SIMILE · METAPHOR
Chasing Light, Shadows, and
Alternative Meanings

2023.

7.27 — 11.19

隱喻之影

隱喻：兩個無相關的事物，透過一物體或概念替代另一物體或概念，從而暗示兩者的類同性，使傳達的意象更為生動、簡潔並得到強化的效果。本展覽以修辭學的隱喻法作為影像的閱讀途徑，將作品中所捕捉或安排的各種投影或陰影，在人物、人文地理、心象、幾何等風格類型中，轉譯為潛意識般的夢境，營造出富有感染力的符號，並以其內涵意義形成各種型態的隱喻之影。

THE SHADOW OF METAPHOR

Metaphor: An expression that substitutes one object or concept for another unrelated one, hinting at the similarity between the two, suggesting their similarity and enhancing the conveyed imagery in a vivid, concise, and reinforced manner. This exhibition applies the rhetorical concept of metaphors as a way of interpreting images, translating the captured or arranged projections or shadows amid the various styles (portrait, cultural and geological scenery, mindscape, or geometry) into subconscious-like dreamscapes, creating moving and infectious symbols while forming different shadows of metaphors.

展出藝術家 Artists

- | | | | | | | | |
|-----|-----|-----|------------------------|-----------------|-----|------------------|------------------|
| 201 | 01 | 何經泰 | HO Ching-Tai | 06 | 周鑫泉 | CHOU Shin-Chiuan | |
| | 02 | 阮義忠 | JUAN I-Jong | 07 | 葉 裁 | YEH Tsai | |
| | 03 | 石萬里 | SHIH Wan-Li | 08 | 鄭桑溪 | CHENG Shang-Hsi | |
| | 04 | 邱德雲 | CHIU De-Yun | 09 | 葉清芳 | YEH Ching-Fang | |
| | 05 | 簡榮泰 | CHIEN Yun-Tai | 10 | 謝震隆 | HSIEH Chen-Lung | |
| 202 | 12 | 何經泰 | HO Ching-Tai | 17 | 林國彰 | LIN Kuo-Chang | |
| | 13 | 李鳴鵬 | LEE Ming-Tiao | 18 | 高志尊 | KAO Chih-Chun | |
| | 14 | 賴永鑫 | LAI Yung-Hsin | 19 | 賴譜光 | LAI Pu-Kuang | |
| | 15 | 汪曉青 | Annie Hsiao-Ching WANG | 20 | 謝明順 | Vincent HSIEH | |
| | 16 | 洪世聰 | HUNG Shih-Tsung | 21 | 傅朝卿 | FU Chao-Ching | |
| | 203 | 23 | 鄭桑溪 | CHENG Shang-Hsi | 22 | 莊 靈 | CHUANG Ling |
| | | 24 | 張照堂 | CHANG Chao-Tang | 29 | 張宏聲 | CHANG Hong-Sheng |
| 25 | | 李鳴鵬 | LEE Ming-Tiao | 30 | 張志達 | CHANG Chih-Ta | |
| 26 | | 秦 凱 | Dennis K. CHIN | 31 | 蔡文祥 | TSAI Wen-Shiang | |
| 27 | | 周鑫泉 | CHOU Shin-Chiuan | 32 | 洪世聰 | HUNG Shih-Tsung | |
| 28 | | 張國治 | CHANG Kuo-Chih | 33 | 陳淑貞 | CHEN Shu-Chen | |
| | | | | 34 | 楊士毅 | YANG Shih-Yi | |
| | | | | | | | |



展覽簡介

策展人 | 姜麗華、呂筱渝

攝影沒有光就無法成影，唯有借助光才能產生影像／影子，光是影的源頭，影則是光的見證。然而，沒有攝影者經由暗箱或是照相機（當今攝影機具眾多，連手機皆可拍照）捕捉這些光，就無法形成影像，凝固這一道道的光，絕非僅是出自意外或偶然。誠然，光，可以指日光、燈光等，能由視覺器官接收，使人察覺物體存在的光；光也可以指榮耀與名譽、景色風光、時間光陰等；也能形容明亮、光滑或有裸露之意。影，可以指圖像或人物的形象，也可指光線被遮擋而造成的陰暗形象，也能形容仿照、描摹或是掩蔽、隱藏之意。攝影家特意在影像畫面裡呈現光或影，表現光的蹤跡或影的觸覺，所製造的意象與觀者所接收的意涵是否相符，是本展覽試圖提問的假設性議題。

「比喻·隱喻：逐光追影及它義」匯集 1950 年代後臺灣早期攝影家使用傳統照相器材、類比相機，與當代攝影家運用現代鋁板的火棉膠濕版、實物投影法、偏光板和偏光鏡形成的複屈折影像、縮時攝影影片、數位相機與軟體變造影像等精心創製作品，他們藉由畫面構築的光或影，呈現各類事件／人事物，隱藏各式各樣的符號，表現不同的人物與人性之光、城市與空間之光、物件與物體之光，以及線條與人造之光等等所傳達的外延意義之外，衍生的內涵意義形成多樣的比喻之光；抑或是表現人物、人文、心象、幾何、詭異之影，其衍生的內涵意義疑似潛意識的隱喻之影。即使在相似的光影中，創作者所營造的氛圍、拍攝的手法和構圖的方式皆各異其趣，而當我們觀看同一張照片時，每個人會依據自己的生命歷程、知識基礎與社會文化素養等背景，來解讀照片裡的符碼並給予延伸的意義，因為每個人所關注的細節與詮釋不盡相同，更加豐富了攝影圖像的語意修辭。

Introduction

Curators | CHIANG Li-Hua, LU Hsiao-Yu

The imaging of photography would not be possible without light; only light creates images and shadows (the Chinese word for both words is “影”). Light is the origin of shadows and images, which, in turn, bear witness to the light. However, without photographers able to capture this light through the camera obscura or cameras (today, there are a plethora of imaging devices; people can even take pictures with their phones!), imaging would not be possible, and the solidification of the rays of light is no accident, nor is it a mere chance. Indeed, 'light' may refer to the entire spectrum of daylight and artificial lighting perceivable to our sense of vision, and which allows people to detect the light of an object's very existence. In Chinese, the word for 'light' can also refer to glory or honor, scenery, or time; it can also be used to describe brightness, smoothness, or even nakedness. The Chinese word for 'shadow' may also refer to images and how people are represented, or the darkness cast by blocked light; it may also describe imitation and copying, or the condition of being covered or hidden. Photographers deliberately present the traces of light and the textures of shadows in their images; whether or not the images match the interpretations of the viewers is the question this exhibition asks.

Simile • Metaphor: Chasing Light, Shadows, and Alternative Meanings showcases works that early Taiwanese photographers have been creating using traditional photographic equipment and analog cameras since the 1950s, as well as double refraction images, time-lapse videos, and meticulously-created works using modern aluminum wet plate collodion techniques, rayograph, polarizers, digital cameras, and editing software. Through the composition of light and shadow, these works feature incidents and people with symbols hidden within. The works capture the light of different people and their humanity, cities and spaces, objects, as well as the extended meanings and many metaphors of lines and artificial lighting. The works also depict the shadows of people, culture, the mind, geometry, and a sense of eeriness, as well as subconscious-like, metaphoric shadows. Even in similar lighting arrangements, the atmospheres, photographic approaches, and composition differ between the artists, and every viewer will interpret the symbols and extended meanings within the photographs according to their own life experiences, intellectual foundations, and social and cultural upbringings. The subtle differences in the viewers' focus and interpretation enrich the narrative and rhetoric of the photographic images.

已經逝去的生活空間，就像已滅絕的動物，
我們會更鉅細靡遺地懷念、回想牠們活存時的小細節，
更珍惜牠們留下來的稀少照片……
我的記憶需要照片，
那些照片也需要我的記憶。

—— 吳明益，《浮光》

Vanished living spaces are like extinct animal species.
We miss them so much, recall their lives to every detail,
and cherish rare photos of them even more...
My memories require the photos,
and the photos require my memories as well.

— WU Ming-Yi, *Above Flame*



何經泰 | 〈陳家祭司（謝慧光）〉，《百年不斷的人神之約》系列 | 2018
白金純棉相紙 | 120 × 84 公分 | 藝術家授權

HO Ching-Tai | *Chen Family Priest (Xie Hui-Guang), The Hundred-Year Covenant Between Man and God Series* | 2018
Platine Fibre Rag | 120 × 84 cm | Courtesy of the artist



阮義忠 | 〈宜蘭南澳武塔〉，〈人與土地〉系列 | 1950
明膠銀鹽 | 60 × 50 公分 | 國立臺灣美術館典藏

JUAN I-Jong | *Lighthouse in Nanao, Yilan, The People and Lands Series* | 1950
Gelatin silver print | 60 × 50 cm | Collection of the National Taiwan Museum of Fine Arts



石萬里 | 《高雄市政發展》系列 -89 | 1940-1970
明膠銀鹽 | 30.3 × 38 公分 | 國家攝影文化中心典藏

SHIH Wan-Li | *The Development of Kaohsiung City's Governance Series-89* | 1940-1970
Gelatin silver print | 30.3 × 38 cm | Collection of the National Center of Photography and Images



邱德雲 | 《汗流脈絡》系列 -13 | 1990-2000
明膠銀鹽 | 42.5 × 50.8 公分 | 國家攝影文化中心典藏

CHIU De-Yun | *The Context of Sweating Series-13* | 1990-2000
Gelatin silver print | 42.5 × 50.8 cm | Collection of the National Center of Photography and Images



簡榮泰 | 《臺北新莊》，《舊鄉》系列 | 1971
明膠銀鹽 | 40.7 × 50.5 公分 | 國家攝影文化中心典藏

CHIEN Yun-Tai | *Xin Zhuang, Taipei, Familiar Town Series* | 1971
Gelatin silver print | 40.7 × 50.5 cm | Collection of the National Center of Photography and Images



周鑫泉 | 〈共謀大計〉 | 1990
噴墨列印 | 50.4 × 35.1 公分 | 國家攝影文化中心典藏
CHOU Shin-Chiuan | *Conspiracy* | 1990
Inkjet print | 50.4 × 35.1 cm | Collection of the National Center of Photography and Images



葉 裁 | 〈鄉間馬路三人行〉 | 1965-1971
明膠銀鹽 | 50.5 × 40.7 公分 | 國家攝影文化中心典藏
YEH Tsai | *Three People on a Countryside Road* | 1965-1971
Gelatin silver print | 50.5 × 40.7 cm | Collection of the National Center of Photography and Images



鄭桑溪 | 〈信徒〉 | 1963

明膠銀鹽 | 46.2 × 35.6 公分 | 國家攝影文化中心典藏

CHENG Shang-Hsi | *Believer* | 1963

Gelatin silver print | 46.2 × 35.6 cm | Collection of the National Center of Photography and Images



葉清芳 | 《現實 · 極光 · 邊緣》 | 1980s

明膠銀鹽 | 25 × 30.2 公分 | 國家攝影文化中心典藏

YEH Ching-Fang | *Reality · Aurora · Periphery* | 1980s

Gelatin silver print | 25 × 30.2 cm | Collection of the National Center of Photography and Images



謝震隆 | 〈倒影〉 | 1963
明膠銀鹽 | 60.7 × 46.7 公分 | 國家攝影文化中心典藏

HSIEH Chen-Lung | *Reflection* | 1963
Gelatin silver print | 60.7 × 46.7 cm | Collection of the National Center of Photography and Images



余白 | 《臺北原味》 | 2013
數位微噴 | 30.48 × 40.64 公分 | 藝術家授權

Hubert KILIAN | *The Original Flavour of Taipei* | 2013
Archival inkjet print | 30.48 × 40.64 cm | Courtesy of the artist

一張內容表現豐富的照片，
通常是以辯證的方式運作者：
它保留了所記錄的特定事件，
並選擇了特定的瞬間，
其中事物的面貌，
能被對應到一些廣泛的概念上。

—— 約翰 · 伯格，《攝影的異義》

A photograph of full expressions
usually effects in a dialectical way:
it reserves the particular event it documents,
chooses a particular moment,
and its appearance can be correlated to
certain generic concepts.

— John BERGER, *Understanding A Photograph*



何經泰 | 〈李明輝 (化名)〉，《白色檔案》系列 | 1990-1991
白金純棉相紙 | 120x84 公分 | 藝術家授權

HO Ching-Tai | *Li Ming-Hui (Alias), The File of White Terror Series* | 1990-1991
Platine Fibre Rag | 120x84 cm | Courtesy of the artist



李鳴鵬 | 〈女子像〉 | 1948

明膠銀鹽 | 20.3 × 25.8 cm 公分 | 國家攝影文化中心典藏

LEE Ming-Tiao | *Portrait of a Woman* | 1948

Gelatin silver print | 20.3 × 25.8 cm cm | National Center of Photography and Images



賴永鑫 | 〈窺視——新北汐止〉 | 2009

藝術微噴 | 76.2 × 60.96 公分 | 藝術家授權

LAI Yung-Hsin | *Peek — Xizhi, New Taipei City* | 2009

Giclée | 76.2 × 60.96 cm | Courtesy of the artist



汪曉青 | 《陷入黑色低潮的女人》 | 1993
黑白銀鹽相紙 | 50 x 37 公分, 3 件 | 藝術家授權

Annie Hsiao-Ching WANG | *The Woman Drowning in Black Tides* | 1993
Black and white silver print | 50 x 37 cm, 3 pieces | Courtesy of the artist



洪世聰 | 〈頂洲 -016〉, 《自相似》系列 | 2010
數位微噴 | 90 × 210 公分 | 藝術家授權

HUNG Shih-Tsung | *Ding-Zhou-016, Self-Similarity Series* | 2010
Archival inkjet print | 90 × 210 cm | Courtesy of the artist



林國彰 | 〈西園路艋舺公園美人照鏡池〉, 《臺北道》系列 | 2021
白金相紙 | 25.4 × 25.4 公分 | 藝術家授權

LIN Kuo-Chang | *Xiyuan Road Bangka Park Beauty's Mirror Pond, Taipei Dao Series* | 2021
Platinum print | 25.4 × 25.4 cm | Courtesy of the artist



高志尊 | 〈Paris〉 | 1999
重鉻酸鹽膠彩攝影 | 42 X 62 公分 | 藝術家授權

KAO Chih-Chun | *Paris* | 1999
Gum dichromate prints | 42 X 62 cm | Courtesy of the artist



賴譜光 | 〈影像 2-3：我以為我是誰。京都嵐山〉 | 2017
數位微噴 | 66.04 × 50.8 公分 | 藝術家授權

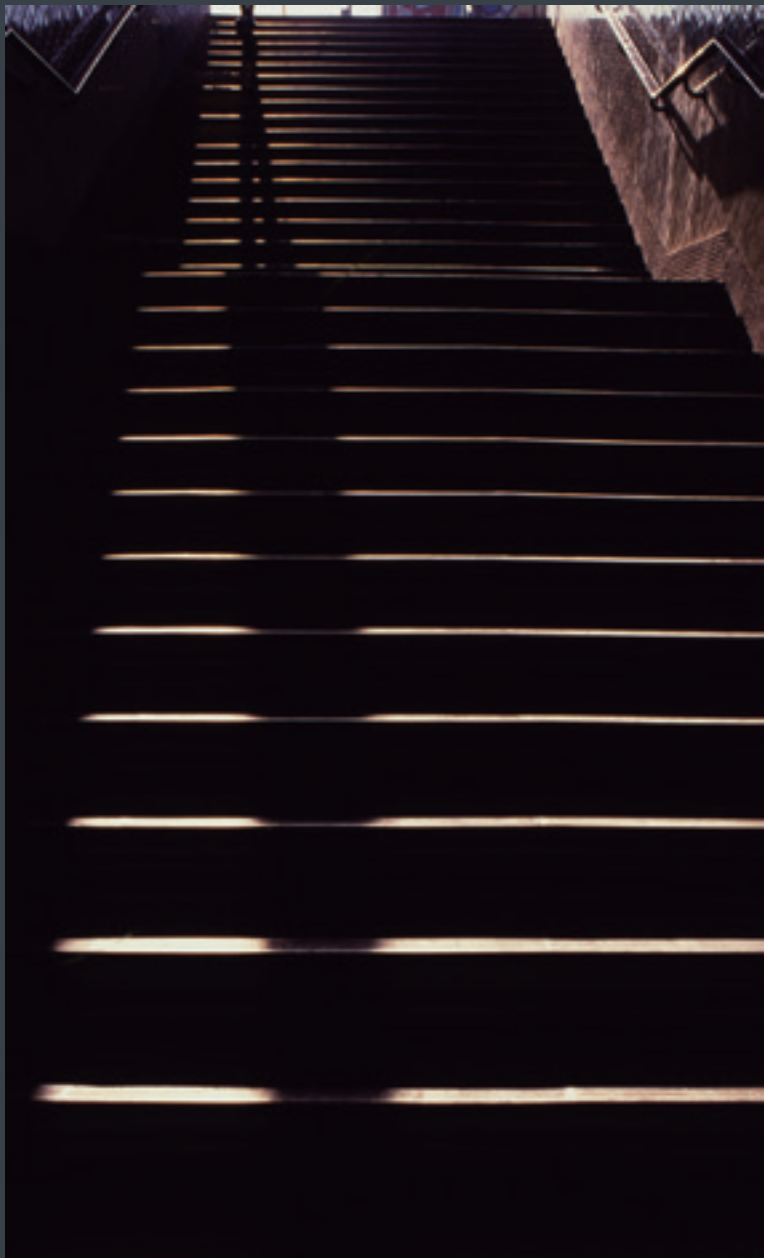
LAI Pu-Kuang | *Image 2-3: Who Do I Think I Am. Kyoto Arashiyama* | 2017
Archival inkjet print | 66.04 × 50.8 cm | Courtesy of the artist

延伸聆聽
Extended audio
My Way - Sex Pistols



莊靈 | 〈峽谷——花蓮太魯閣〉 | 1986
明膠銀鹽 | 90 × 60 公分 | 藝術家授權

CHUANG Ling | *Gorge — Hualien Taroko* | 1986
Gelatin silver print | 90 × 60 cm | Courtesy of the artist

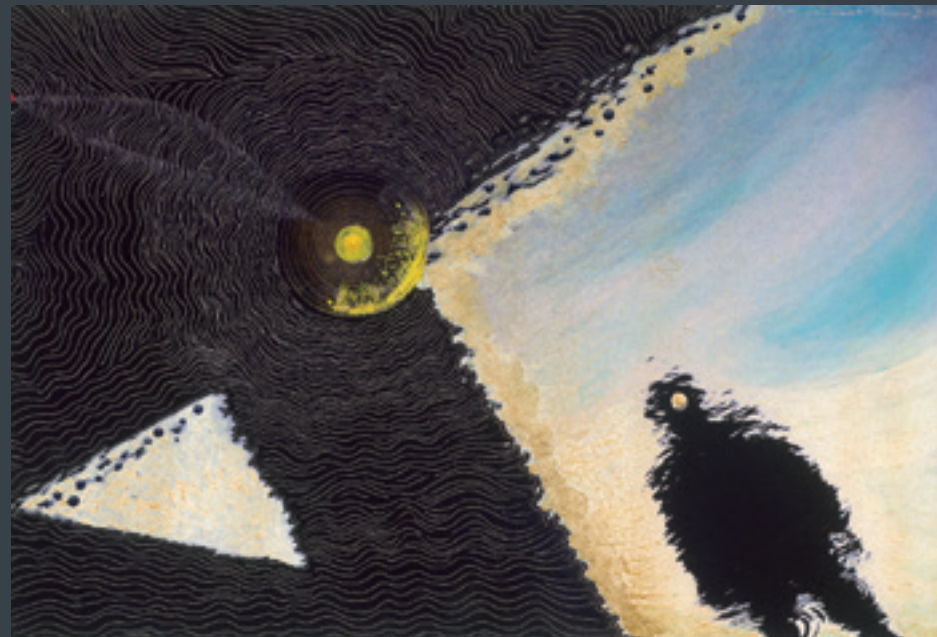


傅朝卿 | 〈時向：編號 1986-1 (臺北地下道)〉 | 1986

藝術微噴 | 40 × 27 公分 | 藝術家授權

FU Chao-Ching | *Temporal Dimension: No. 1986-1 (Taipei Underground Pass)* | 1986

Giclée | 40 × 27 cm | Courtesy of the artist



謝明順 | 〈自在〉，《雕塑情懷的「像雕」》系列 | 1997

西霸彩色相紙 | 50.8 × 65.8 公分 | 藝術家授權

Vincent HSIEH | *Ease, Sculptural Sentiments Series* | 1997

Cibachrome | 50.8 × 65.8 cm | Courtesy of the artist

突然，
這些影像不再那麼固定，
像一種有機體，開始變化多端起來……

—— 羅蘭·巴特，《羅蘭巴特論羅蘭巴特》

Suddenly,
these images are not that fixed anymore,
and like organism, they start transforming...

— Roland BARTHES, *Roland Barthes by Roland*



鄭桑溪 | 〈打球〉 | 1962

明膠銀鹽 | 40.3 × 50.5 公分 | 國家攝影文化中心典藏

CHENG Shang-Hsi | *Playing Ball* | 1962

Gelatin silver print | 40.3 × 50.5 cm | Collection of the National Center of Photography and Images



張照堂 | 〈板橋〉 | 1962

明膠銀鹽 | 47 × 46 公分 | 國立臺灣美術館典藏

CHANG Chao-Tang | *Banjiao* | 1962

Gelatin silver print | 47 × 46 cm | Collection of the National Taiwan Museum of Fine Arts



李鳴鵬 | 〈工作一天要回家啦〉 | 1948
明膠銀鹽 | 47.3 × 57.4 公分 | 國家攝影文化中心典藏

LEE Ming-Tiao | *Heading Home After a Day's Work* | 1948
Gelatin silver print | 47.3 × 57.4 cm | Collection of the National Center of Photography and Images



秦凱 | 〈水車〉 | 1950-1969
明膠銀鹽 | 24 × 29 公分 | 國家攝影文化中心典藏

Dennis K. CHIN | *Waterwheel* | 1950-1969
Gelatin silver print | 24 × 29 cm | Collection of the National Center of Photography and Images



周鑫泉 | 〈洱海漁歌〉 | 1993

明膠銀鹽 | 35.1 × 50.4 公分 | 國家攝影文化中心典藏

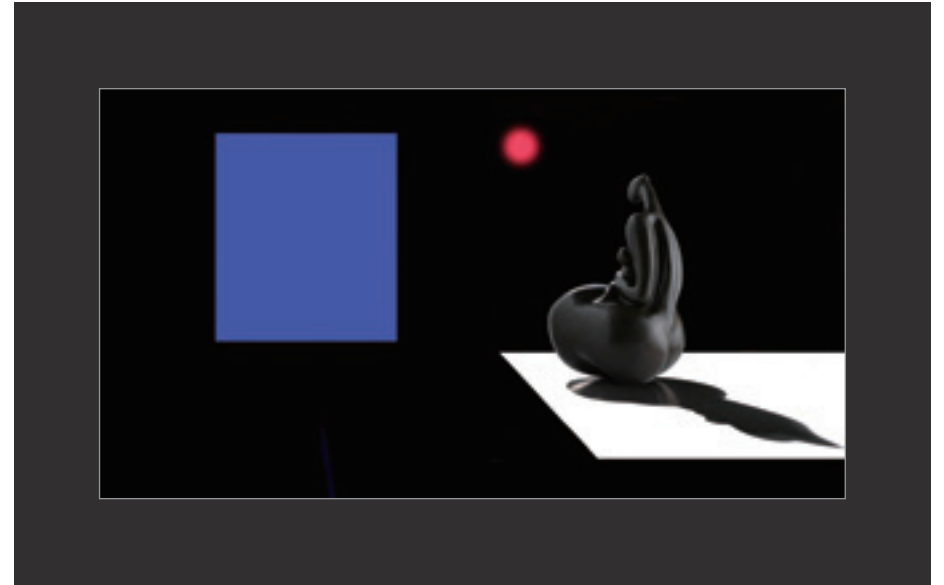
CHOU Shin-Chiuan | *Erhai Fishing Song* | 1993

Gelatin silver print | 35.1 × 50.4 cm | Collection of the National Center of Photography and Images



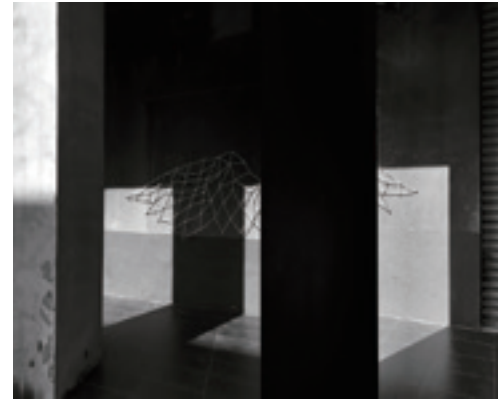
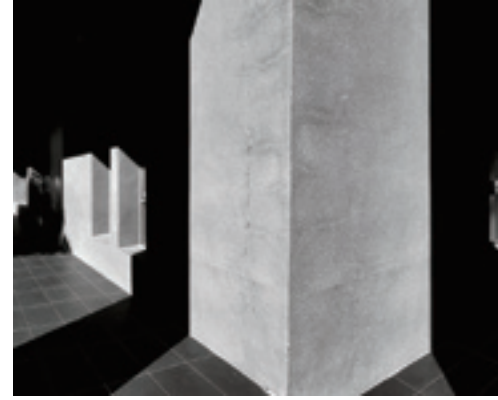
張國治 | 〈溫柔的拒馬圍籬〉 | 2017
數位輸出 | 35.56 × 27.94 公分 | 藝術家授權

CHANG Kuo-Chih | *The Tender Barricades* | 2017
Digital print | 35.56 × 27.94 cm | Courtesy of the artist



張宏聲 |
〈一切的因緣，起於執起相機之剎那；一切之心念，終於快門結束的當下。〉 | 2019
藝術微噴 | 80 × 120 公分 | 藝術家授權

CHANG Hong-Sheng | *All Began the Moment the Camera Was Raised and Ended When the Shutter Clicked.* | 2019
Giclée | 80 × 120 cm | Courtesy of the artist



蔡文祥 | 《墨行》 | 2020

數位輸出 | 96 × 120 公分 · 6 件 | 藝術家授權

TSAI Wen-Shiang | *Movements of Ink* | 2020

Digital print | 96 × 120 cm, 6 pieces | Courtesy of the artist



張志達 | 〈Cycle〉 | 2019
 藝術微噴 | 90 x 90 公分 | 藝術家授權
 CHANG Chih-Ta | Cycle | 2019
 Giclée | 90 x 90 cm | Courtesy of the artist



洪世聰 | 〈外澳 (2007) 014〉, 《迫降》系列 | 2012
 數位微噴 | 100 x 100 公分 | 藝術銀行典藏
 HUNG Shih-Tsung | *Waiao (2017)014, Forced Landing Series* | 2012
 Archival inkjet print | 100 x 100 cm | Collection of the Art Bank Taiwan



陳淑貞 | 《AFTER》 | 2017
藝術微噴 | 48 x 60 公分 | 藝術家授權
CHEN Shu-Chen | *AFTER* | 2017
Giclée | 48 x 60 cm | Courtesy of the artist



楊士毅 | 《黑暗中的自然》 | 2002
藝術微噴 | 72 x 108 公分 | 藝術家授權
YANG Shih-Yi | *Nature in Darkness* | 2002
Giclée | 72 x 108 cm | Courtesy of the artist

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指導單位	文化部
主辦單位	國立臺灣美術館、國家攝影文化中心
總策劃	陳貺怡
副總策劃	汪佳政
策展人	姜麗華、呂筱渝
展覽總監	蔡昭儀
展覽執行監督	鄭舒媛、傅遠政
展覽執行	白于均
展場製作	五顏六色總和藝術有限公司
空間設計	陳聖華、邱憲章
視覺設計	賴貝媻
展場燈光	也許有限公司
翻譯	韞藝術翻譯工作室
Supervisor	Ministry of Culture
Organizers	National Taiwan Museum of Fine Arts, National Center of Photography and Images
Commissioner	CHEN Kuang-Yi
Vice Commissioner	WANG Chia-Cheng
Curators	CHANG Li-Hua, LU Hsiao-Yu
Exhibition Director	TSAI Chao-Yi
Exhibition Supervisors	CHENG Su-Yuan, FU Yuan-Cheng
Exhibition Coordinator	PAI Yu-Chun
Exhibition Production	Colorful Design Co., Ltd
Exhibition Design	CHEN Sheng-Hua, CHIU Hsien-Chang
Graphic Design	LAI Pei-Shan
Exhibition Lighting	Mad B LLC
Translator	YUN ART Studio

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SIMILE • METAPHOR

Chasing Light, Shadows, and
Alternative Meanings

網站 Website	ncpi.ntmofa.gov.tw
展覽地點 Venue	國家攝影文化中心臺北館 National Center of Photography and Images, Taipei 201, 202, 203 展覽室 Galleries 201, 202, 203 100007 臺北市中正區忠孝西路一段 70 號 NO.70, Section 1, Zhongxiao W. Road, Zhongzheng Dist., Taipei 100007, Taiwan

指導單位
Supervisor



主辦單位
Organizers



NCCI 國家攝影文化中心
NATIONAL CENTER OF PHOTOGRAPHY AND IMAGES

