

比喻之光

THE LIGHT OF
SIMILE

比喻·隱喻

逐光追影及它義

SIMILE · METAPHOR
Chasing Light, Shadows, and
Alternative Meanings

2023.

8.17 — 12.10

比喻之光

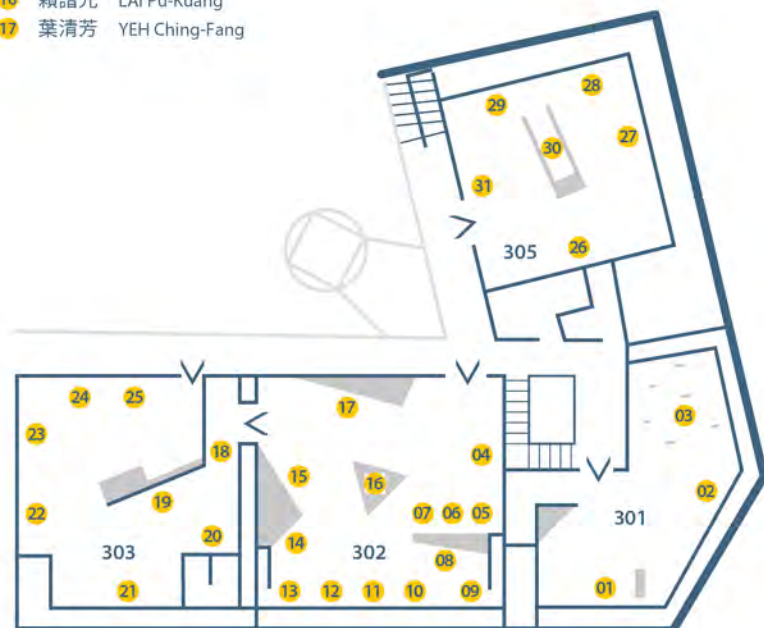
比喻：基於兩物之間的相似性或共通點，以具有某種特質、生動的形象，來描述或形容所要說明的對象。本展藉此一修辭學的概念，將作品中各種光線或光暈的呈現，視為構圖形式、主題元素的比喻手法，並由具象之物衍伸至抽象意義，包括人物與人性之光、城市與空間之光、物件與物體之光，以及線條與人造之光等作品，描繪造形靈動的符號，形構攝影家主觀意識下的景象，由此開展出觀看者對作品的投射與想像的多重含義，交織出千姿百態的比喻之光。

THE LIGHT OF SIMILE

Simile : A figure of speech composed of unique, vivid descriptions based on the similarity or shared qualities between two objects to describe or illustrate the subject being discussed. This exhibition applies this rhetorical concept to interpret the lighting in the works as similes of the composition and subject matter, extending from the figurative to the abstract, encompassing aspects such as the human aura, the radiance of cities and spaces, the physicality of objects, and the interplay of lines and artificial lighting. The curation shapes these into expressive symbols composed of the photographer's subjective images, which are further intertwined with the different projections and imaginations of viewers, weaving a tapestry of the multifaceted simile of light.

展出藝術家 Artists

- | | | | | | | | |
|-----|----|-----|------------------|-----|-----|----------------|------------------|
| 301 | 01 | 洪世聰 | HUNG Shih-Tsung | 303 | 18 | 張武俊 | CHANG Wu-Chun |
| | 02 | 楊士毅 | YANG Shih-Yi | | 19 | 張國治 | CHANG Kuo-Chih |
| | 03 | 范晏暖 | FAN Yen-Nuan | | 20 | 傅朝卿 | FU Chao-Ching |
| 302 | 04 | 何經泰 | HO Ching-Tai | 21 | 余白 | Hubert KILIAN | |
| | 05 | 邱德雲 | CHIU De-Yun | 22 | 陳淑貞 | CHEN Shu-Chen | |
| | 06 | 歐陽文 | OUYANG Wen | 23 | 謝明順 | Vincent HSIEH | |
| | 07 | 賴永鑫 | LAI Yung-Hsin | 24 | 李毓琪 | LI Yu-Chi | |
| | 08 | 余白 | Hubert KILIAN | 25 | 邱誌勇 | CHIU Chih-Yung | |
| | 09 | 周鑫泉 | CHOU Shin-Chiuan | 305 | 26 | 洪世聰 | HUNG Shih-Tsung |
| | 10 | 林柏樑 | LIN Bo-Liang | | 27 | 劉永泰 | LIN Yung-Tai |
| | 11 | 阮義忠 | JUAN I-Jong | | 28 | 林芙美 | LIN Fu-Mei |
| | 12 | 簡榮泰 | CHIEN Yun-Tai | | 29 | 張宏聲 | CHANG Hong-Sheng |
| | 13 | 林國彰 | LIN Kuo-Chang | | 30 | 張國治 | CHANG Kuo-Chih |
| | 14 | 高志尊 | KAO Chih-Chun | | 31 | 王鼎元 | WANG Ding-Yuan |
| | 15 | 張志達 | CHANG Chih-Ta | | | | |
| | 16 | 賴譜光 | LAI Pu-Kuang | | | | |
| | 17 | 葉清芳 | YEH Ching-Fang | | | | |



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版的火棉膠濕版、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，其衍生的內涵意義擬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.

楊士毅 | 〈繁花盛開的祝福〉 | 2021

縮時攝影 | 1分19秒 | 藝術家授權

YANG Shih-Yi | *Blessings of Blooming Flowers* | 2021

Time-lapse photography | 1'19" | Courtesy of the artist



那光帶著一種一逝不返的氣味，
帶著故事性，
它彰顯細節，光輝細節。

—— 吳明益，〈浮光〉

The light has an evanescent scent
that comes with stories,
highlights details and brightens the trivial.

— WU Ming-Yi, *Above Flame*

洪世聰 | 〈視而浮現〉 | 2021

數位微噴 | 76.2×101.6公分 | 藝術家授權

HUNG Shih-Tsung | *Emerging into Vision* | 2021

Archival inkjet print | 76.2×101.6 cm | Courtesy of the artist



范晏暖 | 《記憶與光照》 | 2015

透明壓克力 | 40×40×6 公分 | 藝術家授權

FAN Yen-Nuan | *Memories and Illumination* | 2015

Acrylic | 40×40×6 cm | Courtesy of the artist



神說：「要有光。」就有了光。

——《聖經》，〈創世記 1:3〉

And God said,
"Let there be Light," and there was light.

— *Genesis 1:3, the NIV Bible*

所有這些在攝影機前只會出現一次，
每張照片又讓它們從一次到永恆。

——文·溫德斯，《一次：影像和故事》

All these appear in front of the camera for just once.
Each photograph makes them from once into eternity.

— Wim WENDERS, *Once: Pictures and Stories*

何經泰 |

〈陳家巫師（林陳湘瑜）〉，《百年不斷的人神之約》系列 | 2018

白金純棉相紙 | 102 x 84 公分 | 藝術家授權

HO Ching-Tai |

The Chen Family Shaman (Lin Chen Xiang-yu), The Hundred-Year Covenant Between Man and God Series | 2018

Platine Fibre Rag | 102 x 84 cm | Courtesy of the artist



邱德雲 | 〈水褲頭相簿 (二) 96〉 | 1990-2000

明膠銀鹽 | 16.6 x 11.8 公分 | 藝術家授權

CHIU De-Yun | *The Shorts Album (Two) 96* | 1990-2000

Gelatin silver print | 16.6 x 11.8 cm | Courtesy of the artist



歐陽文 | 〈歸途 (牛車)〉 | 1950-1969

明膠銀鹽 | 15.9 x 12.5 公分 | 國家攝影文化中心典藏

OUYANG Wen | *The Way Back (Ox Cart)* | 1950-1969

Gelatin silver print | 15.9 x 12.5 cm | Collection of the National Center of Photography and Images



賴永鑫 | 〈生命樹——新北瑞芳〉 | 2020

藝術微噴 | 76.2 × 60.96 公分 | 藝術家授權

LAI Yung-Hsin | *Tree of Life: Ruifang, New Taipei City* | 2020

Giclée | 76.2 × 60.96 cm | Courtesy of the artist



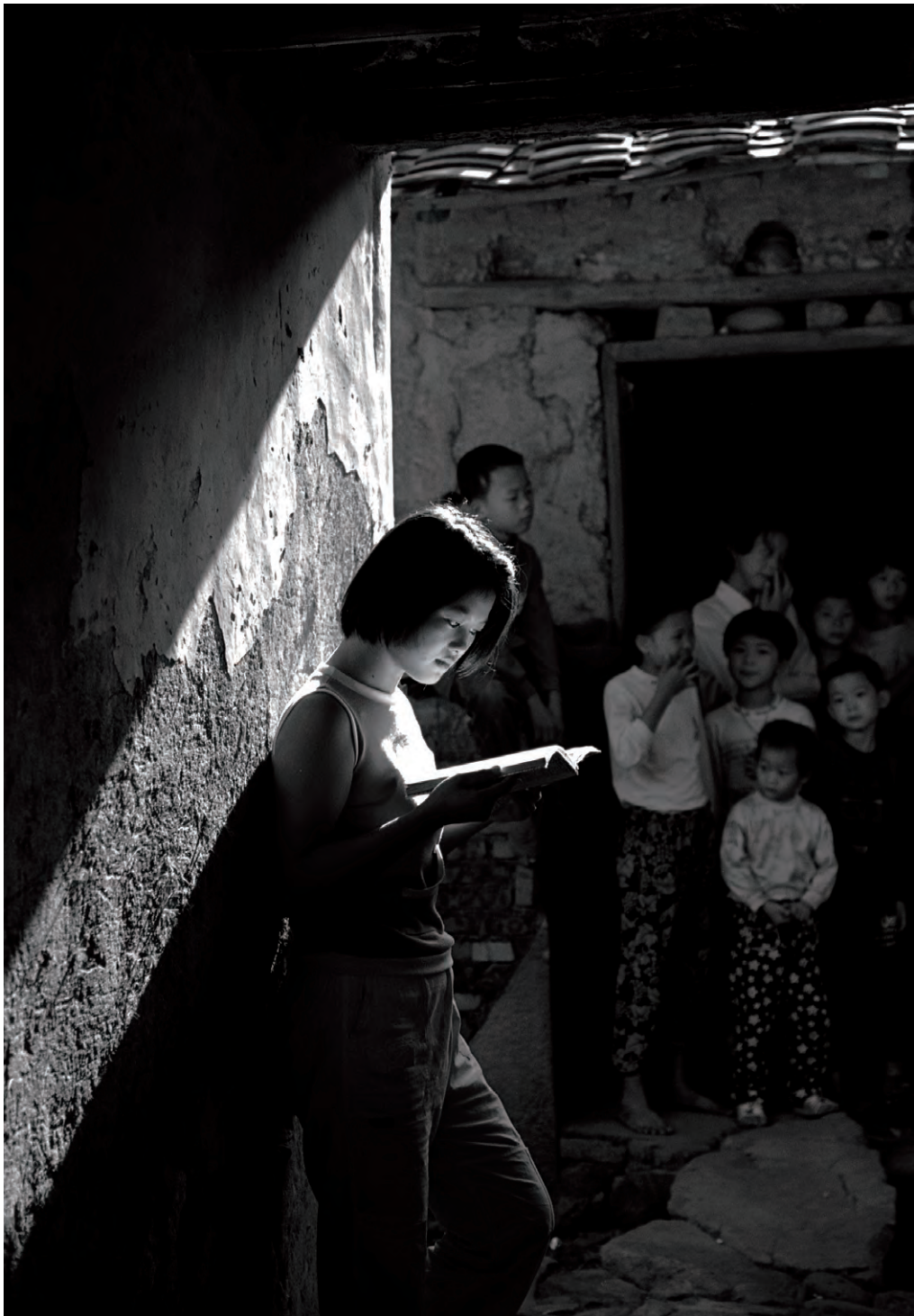
余白 | 〈無題〉 | 2012

藝術微噴 | 30.48 × 40.64 公分 | 藝術家授權

Hubert KILIAN | *Untitled* | 2012

Giclée | 30.48 × 40.64 cm | Courtesy of the artist





周鑫泉 | 〈自修功課〉 | 1973

數位銀鹽 | 50.4 x 35.1 公分 | 國家攝影文化中心典藏

CHOU Shin-Chuan | *Self-Study* | 1973

Digital silver print | 50.4 x 35.1 cm | Collection of the National Center of Photography and Images

林柏樑 | 〈周夢蝶〉 | 2001

明膠銀鹽 | 50.4 × 60.8 公分 | 國家攝影文化中心典藏

LIN Bo-Liang | *Zhou Meng-Die* | 2001

Gelatin silver print | 50.4 × 60.8 cm | Collection of the National Center of Photography and Images



阮義忠 | 〈臺南億載金城〉，《失落的優雅》系列 | 1977

明膠銀鹽 | 50.5 × 61 公分 | 國家攝影文化中心典藏

JUAN I-Jong | *The Eternal Golden Castle, Lost Grace Series* | 1977

Gelatin silver print | 50.5 × 61 cm | Collection of the National Center of Photography and Images



簡榮泰 | 〈高雄大樹〉，《舊鄉》系列 -16 | 1980

明膠銀鹽 | 40.5 × 50.5 公分 | 國家攝影文化中心典藏

CHIEN Yun-Tai | *Kaohsiung Dashu, Familiar Town Series-16* | 1980

Gelatin silver print | 40.5 × 50.5 cm | Collection of the National Center of Photography and Images



林國彰 | 〈忠孝西路北門〉，〈臺北道〉系列 | 2017

白金照片 | 25.4 × 25.4 公分 | 國家攝影文化中心典藏

LIN Kuo-Chang | *Zhongxiao West Road North Gate, Taipei Dao Series* | 2017

Platinum print | 25.4 × 25.4 cm | Collection of the National Center of Photography and Images



高志尊 | 〈Firenze〉 | 2001

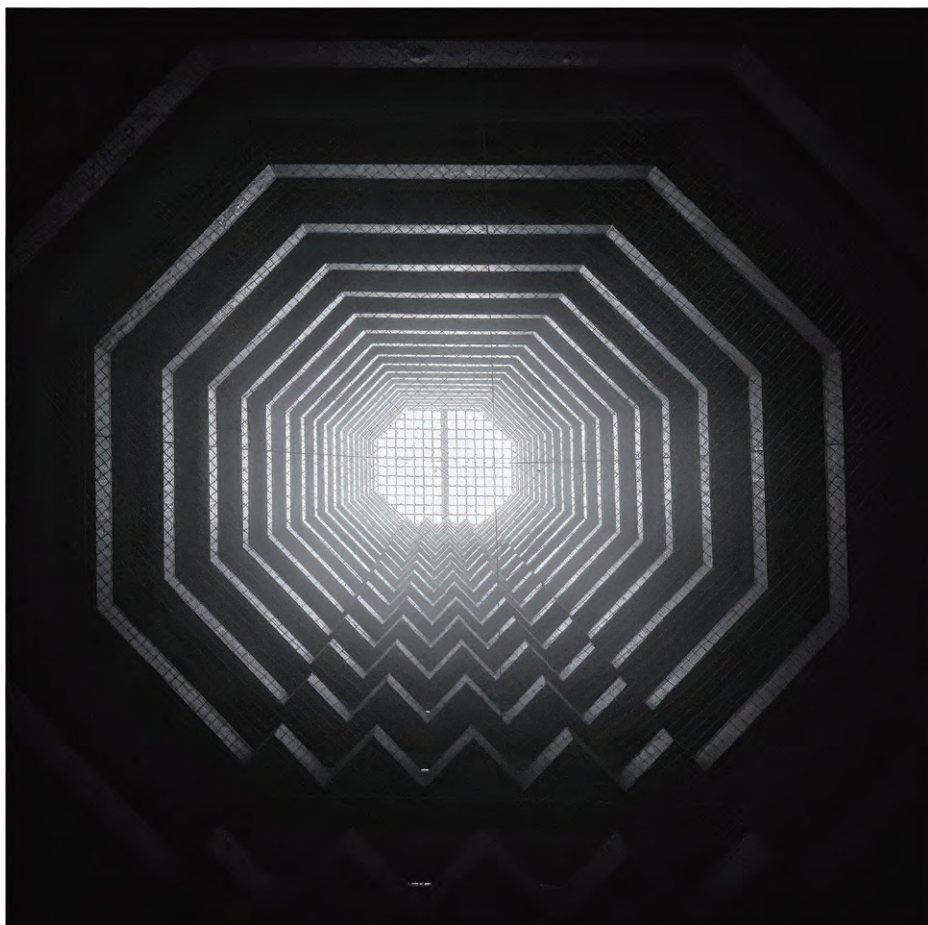
西霸彩色相紙 | 34.7 × 50.8 公分 | 藝術家授權

KAO Chih-Chun | *Firenze* | 2001

Cibachrome | 34.7 × 50.8 cm | Courtesy of the artist



張志達 | 〈未知未來〉 | 2022
藝術微噴 | 90×90 公分 | 藝術家授權
CHANG Chih-Ta | *Unknown Future* | 2022
Giclée | 90×90 cm | Courtesy of the artist



賴譜光 | 〈影像 1-1：徵婚啟事。香港東鐵〉 | 2018
數位微噴 | 50.8×66.04 公分 | 藝術家授權

LAI Pu-Kuang | *Image 1-1: The Personals. Hong Kong East Rail Line* | 2018
Archival inkjet print | 50.8×66.04 cm | Courtesy of the artist



延伸聆聽
Extended audio
My Favorite Things – Sarah Vaughan

葉清芳 | 《現實·極光·邊緣》—1982 臺北 | 1982

明膠銀鹽 | 30.2x 25 公分 | 國家攝影文化中心典藏

YEH Ching-Fang | *Reality · Aurora · Periphery-1982, Taipei* | 1982

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



我們在攝影的時候，
渴望從世界裡消失和對象融為一體，
物件和世界現在從照片裡跳出來進入每個觀看的人，
在那裡繼續流動。
在「那裡」才開始產生了故事，
那裡，在每個觀者的眼睛裡。

——文·溫德斯，《一次：影像和故事》

When taking photographs,
we desire to disappear in the world and merge with our objects.
The objects and the world now pop out from photographs,
enter everyone who is seeing them, and continue flowing.
It is "there" where stories begin, there, in every viewer's eye.

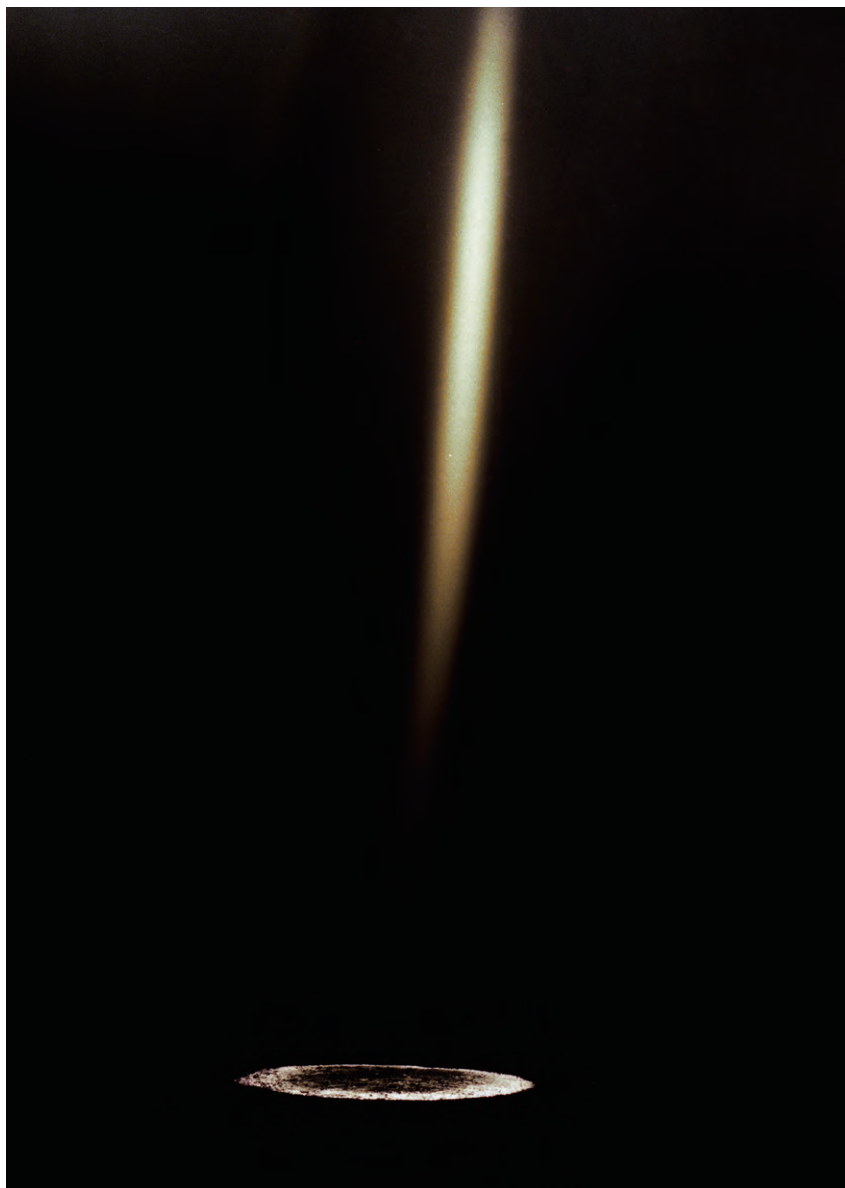
— Wim WENDERS, *Once: Pictures and Stories*

張武俊 | 〈青瓜寮〉·《夢幻月世界》系列 | 1990

藝術微噴 | 70 x 50 公分 | 藝術家授權

CHANG Wu-Chun | *Qinggualiao, Dreamy World Series* | 1990

Giclée | 70 x 50 cm | Courtesy of the artist



傅朝卿 | 〈時向：編號 1994-2 (聖吉米安諾大教堂)〉 | 1994

藝術微噴 | 40 x 27 公分 | 藝術家授權

FU Chao-Ching | *Temporal Dimension: No. 1994-2 (San Gimignano Collegiata)* | 1994

Giclée | 40 x 27 cm | Courtesy of the artist



張國治 | 〈1973年〉 | 2005

數位輸出 | 27.94 × 35.56 公分 | 藝術家授權

CHANG Kuo-Chih | 1973 | 2005

Digital print | 27.94 × 35.56 cm | Courtesy of the artist



余白 | 《臺北之胃》 | 2015

藝術微噴 | 30.48 × 40.64 公分 | 藝術家授權

Hubert KILIAN | *The Stomach of Taipei* | 2015

Giclée | 30.48 × 40.64 cm | Courtesy of the artist

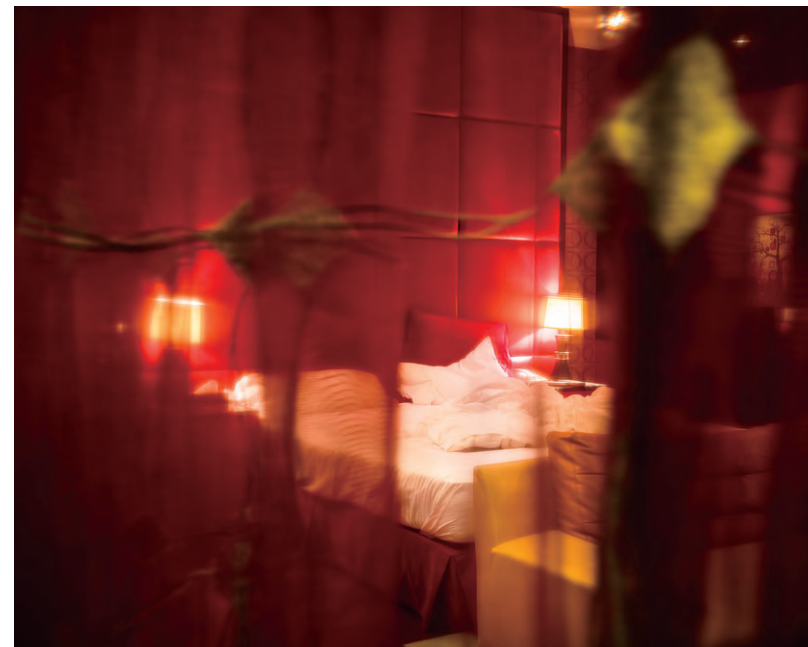


陳淑貞 | 《AFTER》 | 2017

藝術微噴 | 48 × 60 公分 | 藝術家授權

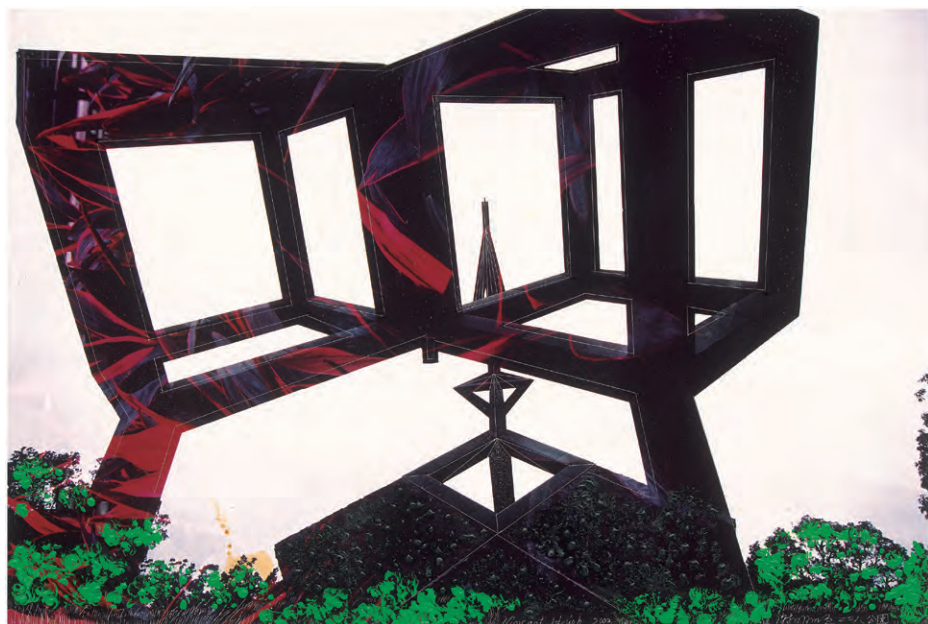
CHEN Shu-Chen | *AFTER* | 2017

Giclée | 48 × 60 cm | Courtesy of the artist



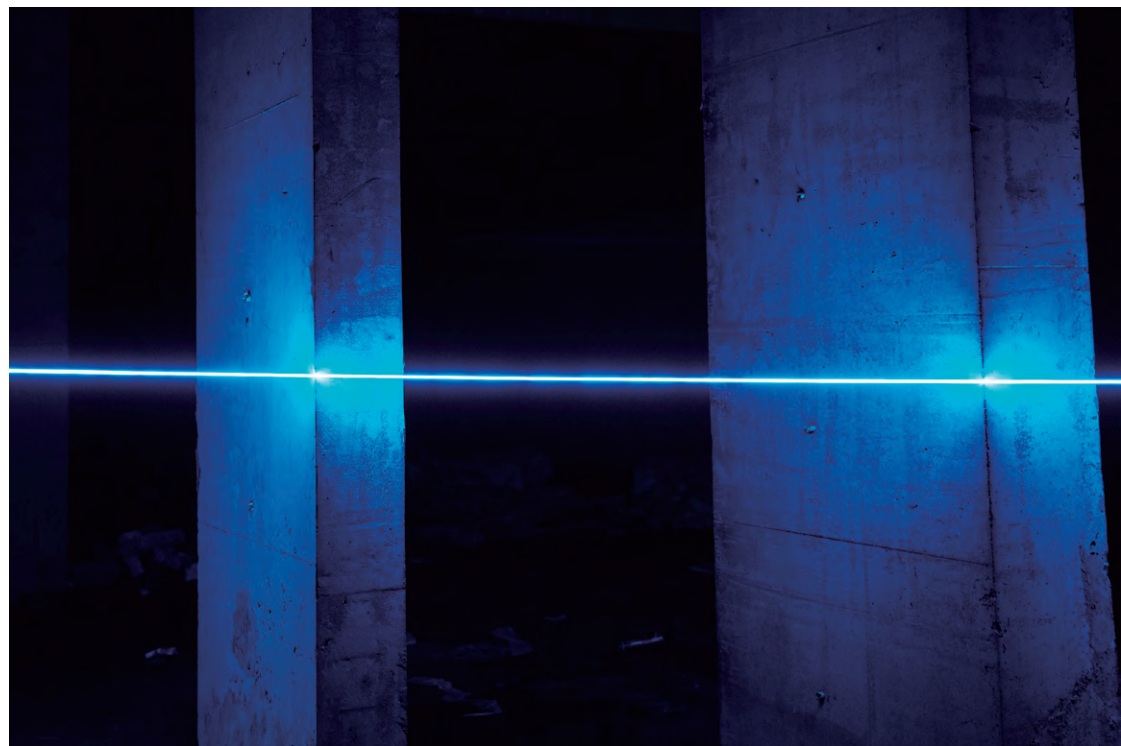
謝明順 | 〈敬天〉，《雕塑情懷的「像雕」》系列 | 1997
西霸彩色相紙 | 50.8 × 65.8 公分 | 藝術家授權

Vincent HSIEH | *Honoring the Heavens, Sculptural Sentiments Series* | 1997
Cibachrome | 50.8 × 65.8 cm | Courtesy of the artist



李毓琪 | 《近郊》 | 2021
純棉含銀相紙 | 40 × 60 公分 | 藝術家授權

Li Yu-Chi | *Suburbs* | 2021
Platine Fibre Rag | 40 × 60 cm | Courtesy of the artist

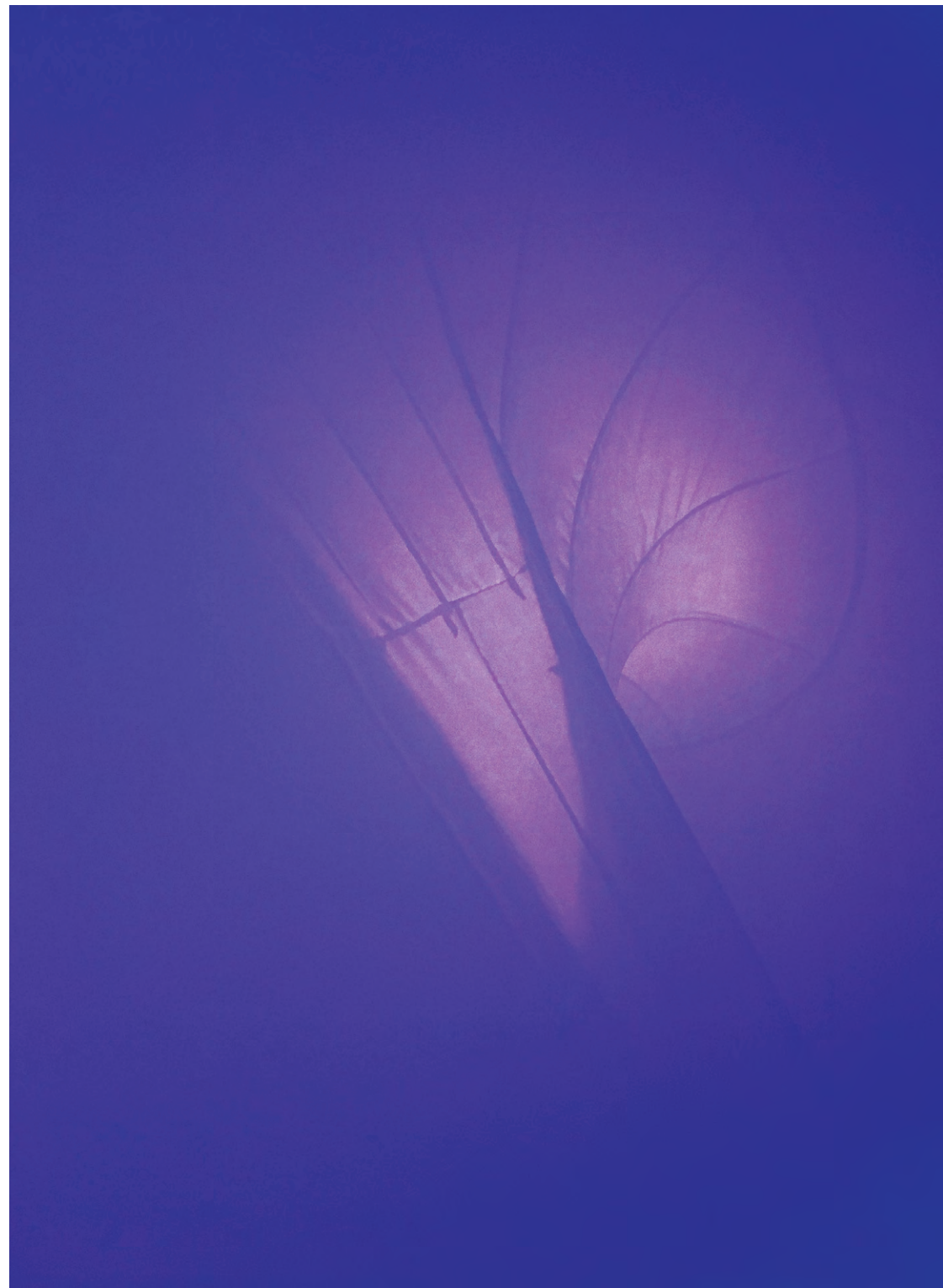


邱誌勇 | 〈幻-1〉, 《空間物件》系列 | 2018

蝕刻藝術紙 | 40 × 30 公分 | 藝術家授權

CHIU Chih-Yung | *Illusion-1, Spatial Objects Series* | 2018

Edition Etching Rag | 40 × 30 cm | Courtesy of the artist



嚴格來說，
一張照片就是一個效應——光的效應。
這裡必須要按照一般意義來理解，
即效應標明了起因，
但同時也是自足的。

—— 亨利·范·利耶，《攝影哲學》

Strictly speaking, a photograph is an effect — effect of light.
Here it should be realized with regular definitions that effects mark their causes,
but at the same time are self-sufficient.

— Henri Van LIER, *Philosophy of Photography*

洪世聰 | 〈阿里山 1995〉，《光合》系列 | 2019

數位微噴 | 101.6 x 101.6 公分 | 藝術家授權

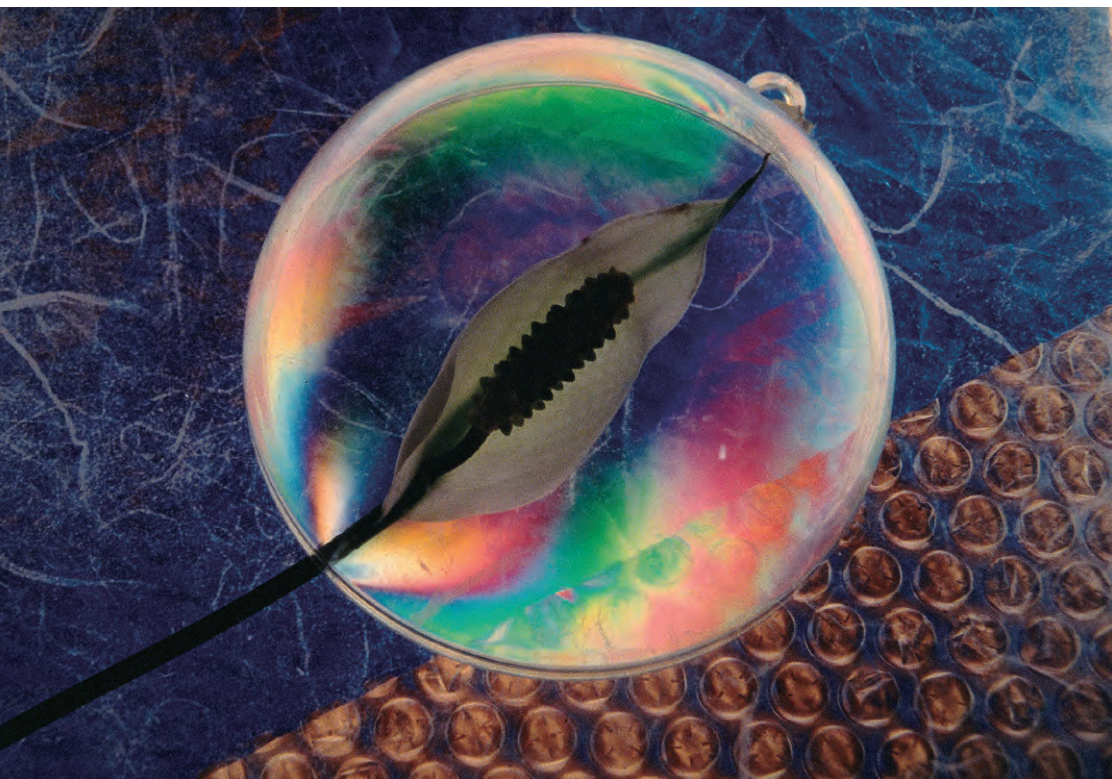
HUNG Shih-Tsung | *Alishan 1995, The Convergence of Light Series* | 2019

Archival inkjet print | 101.6 x 101.6 cm | Courtesy of the artist



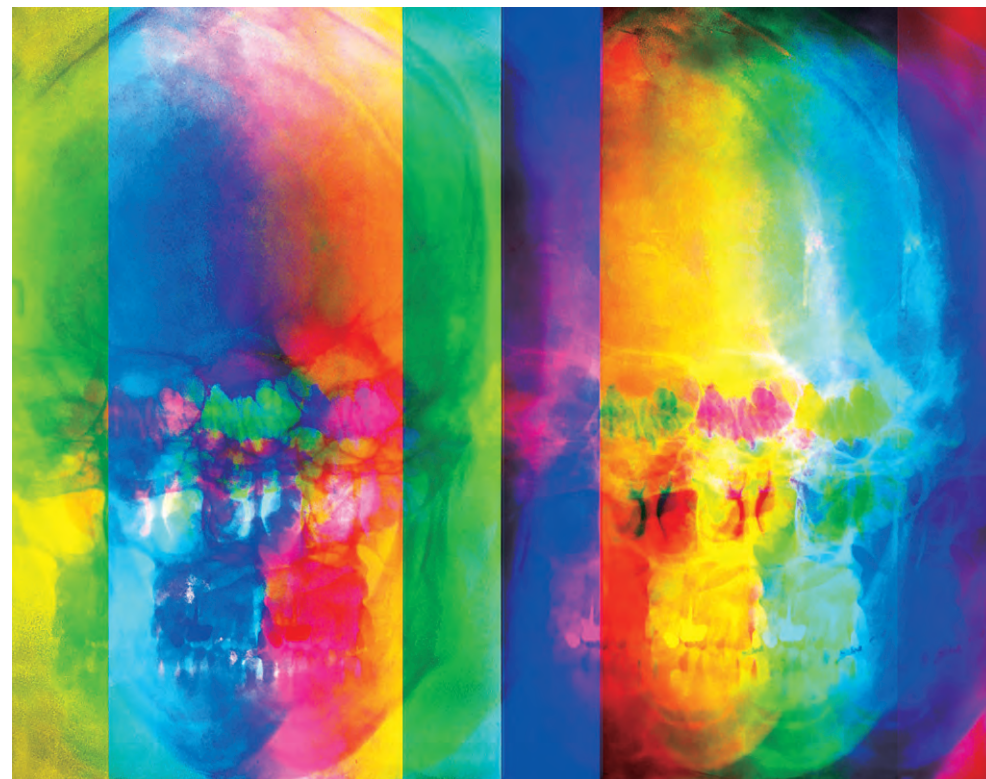
林芙美 | 〈孕育〉，〈交集與干涉〉系列 | 1994
西霸彩色相紙 | 44 × 27.2 公分 | 國家攝影文化中心典藏

LIN Fu-Mei | *Cultivation, Intersection and Interference Series* | 1994
Cibachrome | 44 × 27.2 cm | Collection of the National Center of Photography and Images



劉永泰 | 〈自我頭殼 (X光)〉，〈光之再現〉系列 | 1990
藝術微噴 | 82.5 × 97.5 公分 | 藝術家授權

LIU Yung-Tai | *My Skull (X-Ray), The Re-Emergence of Light Series* | 1990
Giclée | 82.5 × 97.5 cm | Courtesy of the artist



張宏聲 | 〈燈和夜在寂靜的大地上，彼此寧靜地放逐著。〉 | 1990

藝術微噴 | 73.03 × 100 公分 | 藝術家授權

CHANG Hong-Sheng | *Light and Night in a Silent Land, Wandering in Silence.* | 1990

Giclée | 73.03 × 100 cm | Courtesy of the artist



張國治 | 《穿越罅隙之光》系列 | 2022

數位輸出、裝置作品 | 29.8 × 44.7 公分 | 藝術家授權

CHANG Kuo-Chih | *Traveling Through the Light Coming from the Cracks Series* | 2022

Digital print, installation art | 29.8 × 44.7 cm | Courtesy of the artist



王鼎元 | 〈社團會議〉，《臉上的光彩 2.0》系列 | 2021

藝術微噴 | 81.9 × 170 公分 | 藝術家授權

WANG Ding-Yuan | *Club meeting, Glow on the Face 2.0 Series* | 2021

Giclée | 81.9 × 170 cm | Courtesy of the artist



比喻之光

THE SIMILE OF LIGHT

2023.
8.17
↓
12.10

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	陳昺怡
副總策劃	汪佳政
策展人	姜麗華、呂筱淪
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	五顏六色總合藝術有限公司
空間設計	陳聖華、邱憲章
視覺設計	賴貝姍
展場燈光	也許有限公司
翻譯	韜藝術翻譯工作室
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

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 301-303, 305 展覽室 Galleries 301-303, 305 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

SIMILE • METAPHOR
Chasing Light, Shadows, and
Alternative Meanings

逐光追影及它義
比喻·隱喻

指導單位
Supervisor



主辦單位
Organizers



NCPH 國家攝影文化中心
NATIONAL CENTER OF PHOTOGRAPHY AND MEDIA

