臺灣的模樣

EMERGING TAIWANESE
CULTURAL LANDSCAPE

臺灣的模樣

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「臺灣文化」目前還是一個尚待被清楚定義的模糊概念可以使用「臺灣的鏡像」來協助定義什麼是「臺灣文化」嗎？

「臺灣的模樣」嘗試整理國家攝影文化中心及國立臺灣美術館的攝影典藏中，不同世代的本土攝影家眼中所看到的「臺灣」。希望藉由這些不同時空樣貌下的影像切面，堆疊出臺灣的文化紋理，協助思考一直都在但卻是抽象混沌的「臺灣文化」。其實也就是在反思：什麼是「臺灣的吾土」？誰是「臺灣的吾民」？等土地與人民的真實內涵。

初探「影像臺灣」為「臺灣攝影史」奠基

為了要整理呈現這一個「公共的臺灣」(孕育我們的母地)，策展人要向展覽中每一位攝影家致歉。在此展中，個人創作意圖的脈絡先暫時被放在第二順位，優先凸顯臺灣這塊土地上共通的元素，作為整體性的思考。藉由影像編輯的組合，橫向交織出一個更龐大綿密的，所謂臺灣攝影創作的共同脈絡。長年來因為臺灣攝影史研究的缺席，我們有必要透過這樣統整的過程，先將臺灣攝影做一個整體性的梳理思考，來為尚待完成的臺灣攝影史鋪路。

關於臺灣文化脈絡的思考

策劃此展還有一個目的，梳理出臺灣文化脈動的基調：臺灣的文化脈動，是由在地的原住民族，面對外來的過客與移民，歷經抗拒、衝突、互動、交流、妥協的歷程。原本在地的本土族群與外來的殖民霸權必須學會「共生」，而不同時期的共生造就了不同世代的「在地本土文化」。

南島文化原住民族的根源、荷蘭西班牙文化的刺激、深層中華文化的延續、日本文化擁抱現代化的刻痕、還有歐美當代文化的移植、新住民文化的加成，這些多元觀點的交融並列，形成今日臺灣文化繼續往前推動的重要動能。

嘗試以影像揉捏出「臺灣氣口」、「臺灣味」

呼應國家攝影文化中心開幕首檔「舉起鏡子迎上他的凝視——臺灣攝影首篇 (1869-1949)」以臺灣攝影史的理論研究為架構，本展以視覺影像為梳理的脈絡，嘗試由截然不同的方式切入臺灣主體論的核心課題。因展出空間有限，整個展覽以靜態的 「攝影原作」與動態的「數位呈現」平行展示相互呼應，也是一種在攝影展覽形式上的嘗試與挑戰。

Emerging Taiwanese Cultural Landscape

"Taiwanese culture" is currently an ambiguous concept yet to be clearly defined. Can the "mirror image of Taiwan" help define "Taiwanese culture"?

Emerging Taiwanese Cultural Landscape attempts to decipher the "Taiwanese cultural landscape" as seen in the eyes of local Taiwanese photographers of different generations from the collections of the National Center of Photography and Images and the National Taiwan Museum of Fine Arts. I also hope to pile up these image slices of Taiwan from different times and locations as considerable references to Taiwan's cultural fabric, which help us to contemplate on the "Taiwanese culture" that has always existed but remains abstract and ambiguous. That is, this exhibition is in fact proposing a reflection on the true meaning of the land and its people: what is "our land of Taiwan"? Who are "our people of Taiwan"?

Preliminary Study on the "Images of Taiwan" as a Foundation of the "History of Photography in Taiwan"

In order to comb through and present such a "public Taiwan" (the motherland that nurtures us), the curator would like to apologize to the photographers featured in this exhibition. In this exhibition, the creative contexts of these photographers are taking the backseat, as the priority is to highlight the common elements of Taiwan to form a comprehensive thinking. Through combinations of image editing, a so-called "shared creative context of Taiwanese photography" that is more extensive and detailed has been horizontally woven. Due to the long absence of studies related to the history of photography in Taiwan, it is necessary for us to carry out a comprehensive compilation and organization of Taiwanese photography, so as to pave the way for the history of photography in Taiwan that awaits to be written.

Thoughts on Taiwan's Cultural Context

Another curatorial purpose of this exhibition is to outline the basic structure of the development of Taiwanese culture: the cultural pulses of Taiwanese culture are presented in the process of resistance, conflict, interaction, exchange, and compromise of Taiwan's indigenous peoples as they faced the visitors and immigrants from elsewhere. Local ethnic groups that were originally here in Taiwan and the colonial hegemonies from elsewhere must learn to achieve "co-existence," and this co-existence in different periods has given rise to the "local native cultures" of different generations.

The roots of Austronesian indigenous peoples, the stimulation of Dutch and Spanish cultures, the profound continuation of the Chinese culture, and the marks left behind by the Japanese culture's embracing of modernization, as well as the transplant of contemporary Western culture, and the addition of the cultures of new immigrants — the fusion and presence of all these diverse viewpoints have formed into an important force that continues to drive Taiwan's culture forward today.

An Attempt to Shape the "Taiwanese Tone" and "Taiwanese Flavor" with Images

Echoing NCPI's inaugural exhibition, *Hold the Mirror up to His Gaze: The Early History of Photography in Taiwan (1869-1949)*, which focused on the theoretical studies of Taiwan's photography history, *Emerging Taiwanese Cultural Landscape* delves into the core of the issue of Taiwan's subjectivity by combing through visual images. However, due to the modest exhibition space at the Center, the exhibition presents corresponding and parallel displays of "original prints" and "digital presentations," which is also a challenge and an experiment on the format of photographic exhibitions.

我們 所在 The Place

位於歐亞大陸面對太平洋的出入口，臺灣本島與周邊離島，除了是原住民族維生的島嶼，在不同時期也扮演著不同的角色：在數百年前大航海時代，臺灣是不同海權國家拓展世界貿易的海上運補站；外來的荷蘭、西班牙等，在澎湖風櫃、臺南安平、基隆和平島，建築城堡領地；臺灣也成為海盜們討生活的運補基地，或不同海上強權交換商品的貿易集散地。後來，臺灣陸續成為中國東南沿海居民尋找新生活的地方、日治時代大東亞共榮圈的南進基地、國民黨政府退守後反共復國的跳板、以及今日印太戰略的夥伴環節。

不論是高山、丘陵、濕地、河川、陸地、海洋，小小的臺灣擁有最豐富的大自然生態系。數百年來不同背景的我們，也在這些不同的環境中，留下打拼生存的痕跡，各種不同型式的人造建築，為我們留下屬於自己文化的紋理。

As Eurasia's pathway to the Pacific Ocean, Taiwan and the outlying islands, in addition to being homes of the indigenous peoples, served various roles in different times: during the Age of Discovery several centuries ago, Taiwan was a logistics hub for different maritime powers as they expanded global trades. Foreigners, such as the Dutch and the Spanish, constructed strongholds at Fenggui in Penghu, Anping in Tainan, and Heping Island in Keelung. Taiwan also became a logistic base of pirates, as well as a trade hub where maritime powers traded products. Later, Taiwan became the destination for those living in the Southeast coast of China who were searching for a new life, the base of the Southern Expansion of the Greater East Asia Co-Prosperity Sphere during the Japanese Colonial Period, the springboard of KMT Government's counterattack after retreating to Taiwan, and a vital part of the Indo-Pacific Strategic Partnership today.

Regardless of mountains, hills, wetlands, rivers, drylands, or oceans, the tiny island of Taiwan possesses the richest natural ecosystem. For centuries, we, who come from different backgrounds, have left behind in these different environments traces of our hard work and existence as well as different styles of manmade architectures, preserving for us our own cultural fabrics.

柯錫杰｜〈月世界，台灣〉｜1962 ｜數位輸出｜49 × 75.5 cm｜國家攝影文化中心典藏
Ko Shi-Chi｜*Moon World, Taiwan* ｜ 1962 ｜ Digital print ｜ 49 × 75.5 cm
Collection of the National Center of Photography and Images

劉亦泉｜〈郵局〉｜1965｜明膠銀鹽相片
30.4 × 45.8 cm｜國家攝影文化中心典藏
Liu I-Chuan｜*Post Office* ｜ 1965 ｜ Gelatin silver print ｜ 30.4 × 45.8 cm
Collection of the National Center of Photography and Images

黃則修｜《龍山寺》系列：正殿修建落成時｜1960
明膠銀鹽相片｜48.5 × 58.8cm｜國立臺灣美術館典藏
Huang Tse-Hsiu｜*Longshan Temple* — Completion of Main Temple
1960｜Gelatin silver print｜48.5 × 58.8cm
Collection of the National Taiwan Museum of Fine Arts

黃則修｜《龍山寺》系列：法相正嚴｜1958
明膠銀鹽相片｜58.7 × 48.5 cm
國立臺灣美術館典藏
Huang Tse-Hsiu
Longshan Temple — Zhengyan｜1958
Gelatin silver print｜58.7 × 48.5 cm
Collection of the National Taiwan Museum
of Fine Arts

黃則修｜《龍山寺》系列：誦經｜1952
明膠銀鹽相片｜59 × 48.5 cm
國立臺灣美術館典藏
Huang Tse-Hsiu
Longshan Temple — Chanting｜1952
Gelatin silver print｜59 × 48.5 cm
Collection of the National Taiwan Museum
of Fine Arts

沈昭良｜《映像南方澳》系列：3｜2000
明膠銀鹽相片｜44.5 × 56 cm｜國立臺灣美術館典藏
Shen Chao-Liang｜*Reflections of Nan-Fang-Ao — 3*
2000｜Gelatin silver print｜44.5 × 56 cm
Collection of the National Taiwan Museum of Fine Arts

沈昭良｜《映像南方澳》系列：4｜2000
明膠銀鹽相片｜37 × 55.8 cm｜國立臺灣美術館典藏
Shen Chao-Liang｜*Reflections of Nan-Fang-Ao — 4*
2000｜Gelatin silver print｜37 × 55.8 cm
Collection of the National Taiwan Museum of Fine Arts

我們 日常 The Everyday

「臺灣人」是由原住民族與先後多批的移民所組成，這些不同時期的新舊移民豐富了臺灣人們的群體。也因為臺灣從暫時歇腳與避難求生的地點，進化到不同國族相中為前進或反攻的基地，幾百年來歷史的曲折把相異背景的人們，帶到同一個小島上，各自努力尋找安身立命的過程就不可能很順遂。

雖然是來自不同成長背景的族群，但「公共的我們」在這塊同樣的土地上，服膺於時間的長流與突發的事件所架構成的歷史脈絡，慢慢地開始擁有類似的成長過程，形成了我們雖相異又相似的成長背景。從兒童、少年、到家庭，從農牧的日常，到各行各業工作的人，從鄉間到都會，我們一起面對考試、遊戲、運動、大眾娛樂，不論是布袋戲或是棒球，大家一起歡笑，一起成長。

The “Taiwanese people” consists of the indigenous peoples and many different groups of later immigrants. These new and old immigrants from different periods have diversified Taiwan’s demographics. Also, as Taiwan evolved from a temporary stop or haven into the base of expansion or counterattack chosen by different nations, centuries of history has brought these people of different backgrounds onto the same small island. The courses through which they strived to settle on this island would naturally be bumpy and full of challenges.

Despite being different ethnic groups from different backgrounds, “we the public” on this land all identify with the historical context constructed by the long flow of time and unpredicted incidents, and slowly begin to share similar experiences of growing up, forming our different yet similar backgrounds. From childhood, youth, to family, from daily rural life to people in all professions, and from rural villages to urban areas, we face examinations, games, sports, and entertainments together; whether it is hand-puppetry or baseball, we enjoy and laugh together, and grow up together.

梁正居｜〈夏天〉｜1981
明膠銀鹽相片｜35.5 × 53 cm
國家攝影文化中心典藏
Liang Cheng-Chu｜*Summer*｜1981
Gelatin silver print｜35.5 × 53 cm
Collection of the National Center
of Photography and Images

李鳴鵰｜〈牧羊童〉｜1947
明膠銀鹽相片｜39.5 × 49.5 cm
國立臺灣美術館典藏
Lee Ming-Tiao｜*Shepherd Boys*｜1947
Gelatin silver print｜39.5 × 49.5 cm
Collection of the National Taiwan Museum
of Fine Arts

謝三泰｜〈臨時棒球場〉｜1989
明膠銀鹽相片｜56 × 38 cm
國立臺灣美術館典藏
Hsieh San-Tai｜*Temporary Baseball Ground*
1989｜Gelatin silver print｜56 × 38 cm
Collection of the National Taiwan Museum
of Fine Arts

王信｜《蘭嶼．再見》系列：16
1974｜明膠銀鹽相片｜40 × 61 cm
國立臺灣美術館典藏
Wang Hsin｜*Farewell, Orchid Island* — 16
1974｜Gelatin silver print｜40 × 61 cm
Collection of the National Taiwan Museum of Fine Arts

王信｜《蘭嶼．再見》系列：44
1974｜明膠銀鹽相片｜61 × 43.4 cm
國立臺灣美術館典藏
Wang Hsin｜*Farewell, Orchid Island* — 44
1974｜Gelatin silver print｜61 × 43.4 cm
Collection of the National Taiwan Museum of Fine Arts

謝春德｜《時代的臉》系列：金士傑｜1976
明膠銀鹽相片｜51.5 × 41.5 cm
國立臺灣美術館典藏

Hsieh Chun-Te｜*Faces of an Era* — Jin Shi-Jie
1976｜Gelatin silver print｜51.5 × 41.5 cm
Collection of the National Taiwan Museum
of Fine Arts

郭英聲｜〈林懷民〉｜1973｜明膠銀鹽相片
50.7 × 61 cm｜國家攝影文化中心典藏

Quo Ying-Sheng｜*Lin Hwai-Min*｜1973
Gelatin silver print｜50.7 × 61 cm
Collection of the National Center
of Photography and Images

我們 儀式 Rituals

臺灣不同的族群，自然各有其對生活的態度；年復一年自然重複的季節更替、24 節氣，是老祖宗的智慧，不同宗教文化也隨著時間舉行不同的儀式。

人們藉由儀式來肯定生命存在的意義。不論是伐木造船，還是婚喪喜慶、迎神廟會和建醮，時代的巨輪一直往前邁進。城鄉差距雖然帶來生活樣貌的改變，我們在不同族群，且又重複發生的儀式裡面，看到文化傳承的過程；既有不變的理念堅持，也有順變時代的妥協。

Different ethnic groups of Taiwan naturally have their own attitudes toward life. The cycle of four seasons repeats year after year, and the 24 solar terms are the wisdom of our ancestors. Different religious cultures also organize different rituals at different times.

Through rituals, people recognize the meaning of life. Regardless of cutting wood and building ships, or weddings, funerals, festivals, and celebrations, as well as temple festivals and religious rituals, the wheel of time continues to roll forward. Even though the urban-rural gap has brought about different lifestyles, we can see in the rituals of different ethnic groups that take place repeatedly the passing down of cultural heritages; there are unchanging principles and insistences, as well as compromises made in the face of time.

鄭桑溪｜〈信徒〉｜1963｜明膠銀鹽相片｜44.5 × 34 cm
國家攝影文化中心典藏
Cheng Shang-Hsi｜*Believer*｜1963｜Gelatin silver print｜44.5 × 34 cm
Collection of the National Center of Photography and Images

張才｜〈雅美舟下水儀式系列 1〉｜1945-1955
明膠銀鹽相片 ｜ 30.5 × 40.5 cm
國家攝影文化中心典藏
Chang Tsai ｜ *Tatala Launching Ceremony — 1*
1945-1955 ｜ Gelatin silver print
30.5 × 40.5 cm
Collection of the National Center
of Photography and Images

張才｜〈雅美舟下水儀式系列 4〉｜1945-1955
明膠銀鹽相片 ｜ 30.5 × 40.5 cm
國家攝影文化中心典藏
Chang Tsai ｜ *Tatala Launching Ceremony — 4*
1945-1955 ｜ Gelatin silver print
30.5 × 40.5 cm
Collection of the National Center
of Photography and Images

張才｜〈雅美舟下水儀式系列 5〉｜1945-1955 ｜ 明膠銀鹽相片
30.5 × 40.5 cm ｜ 國家攝影文化中心典藏
Chang Tsai ｜ *Tatala Launching Ceremony — 5* ｜ 1945-1955 ｜ Gelatin silver print
30.5 × 40.5 cm ｜ Collection of the National Center of Photography and Images

劉振祥｜蔣經國告別式｜1988｜明膠銀鹽相片
33 × 49 cm｜國家攝影文化中心典藏
Liu Chen-Hsiang｜Chiang Ching-Kuo Memorial Service
1988｜Gelatin silver print｜33 × 49 cm
Collection of the National Center of Photography and Images

我們 走過 Events

百年來，我們走過日據時代、太平洋戰爭，也經歷白色恐怖的威權時代、解嚴後街頭狂飆的民主歷程，並因追求經濟發展而傷害了自然環境，遭受時常來襲的颱風、水患和地震，還有瘟疫或病毒的傷害。

我們遭遇，我們應變，我們曾經失敗，我們也學著反省。

Over the past century, we have experienced the Japanese Colonial Period, the Pacific War, the White Terror during the authoritarian era, and the birth of democracy through street movements after the lifting of martial law. We have also harmed our natural environment in pursuit of economic development, and constantly faced the threats of typhoons, floods, and earthquakes, as well as pandemics and viruses.

We encounter these events; we respond to them. We have failed, but we have also learned to reflect on our failures.

梁正居｜福田煤礦｜1982
明膠銀鹽相片｜140.5 × 95 cm
國家攝影文化中心典藏

Liang Cheng-Chu｜Fu-Tien Coal Mine｜1982
Gelatin silver print｜140.5 × 95 cm
Collection of the National Center
of Photography and Images

何經泰｜《工殤顯影》系列：吳聰民
1995｜明膠銀鹽相片｜48.5 × 38.2 cm
國立臺灣美術館典藏

Ho Ching-Tai
The Occupational Injury — Wu Tsung-Ming
1995｜Gelatin silver print｜48.5 × 38.2 cm
Collection of the National Taiwan Museum
of Fine Arts

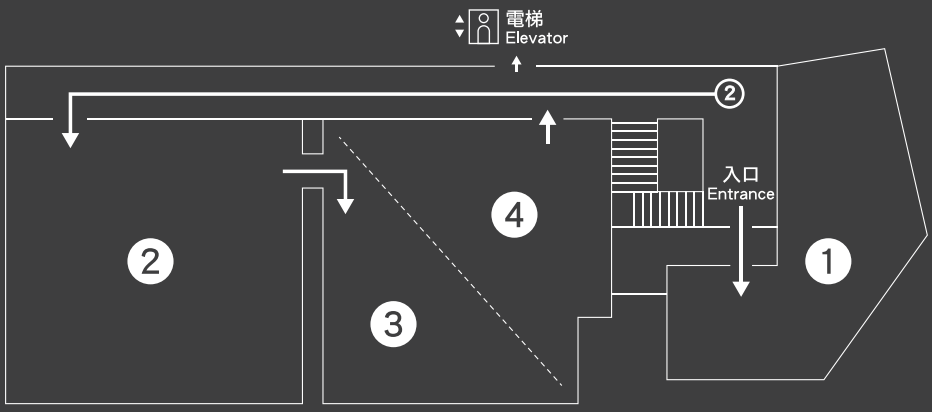
許伯鑫｜《街頭人民》系列：臺灣民主化運動影像報告 01｜1987-1996｜明膠銀鹽相片
56 × 37.3 cm｜國家攝影文化中心典藏
Hsu Po-Hsin｜*People in the Streets* — The Image Report on Taiwan's Democratization Movement 01
1987-1996｜Gelatin silver print｜56 × 37.3 cm
Collection of the National Center of Photography and Images

許伯鑫｜《街頭人民》系列：臺灣民主化運動影像報告 15
1987-1996｜明膠銀鹽相片｜50.8 × 61 cm｜國家攝影文化中心典藏
Hsu Po-Hsin｜*People in the Streets* — The Image Report on Taiwan's Democratization Movement 15
1987-1996｜Gelatin silver print｜50.8 × 61 cm
Collection of the National Center of Photography and Images

瓦歷斯·拉拜｜「隱形計畫」之《生活中的影子族》系列｜2006
數位輸出｜150 × 96 cm｜國立臺灣美術館典藏
Walis Labai｜Invisible Project — *Living Shadow Tribe*｜2006
Digital print｜150 × 96 cm｜Collection of the National Taiwan Museum of Fine Arts

參展攝影家 Exhibiting photographers

王有邦	Wang Yu-Pang	郎靜山	Long Chin-San	葉清芳	Yeh Ching-Fang
王信	Wang Hsin	翁庭華	Wong Ting-Hua	葉裁	Yeh Tsai
瓦歷斯・拉拜	Walis Labai	張才	Chang Tsai	廖本義	Liao Pen-Yi
何經泰	Ho Ching-Tai	張詠捷	Chang Yung-Chieh	齊柏林	Chi Po-Lin
何慧光	Ho Huei-Guang	張照堂	Chang Chao-Tang	劉亦泉	Liu I-Chuan
余如季	Yu Ru-Ji	張蒼松	Chang Tsang-Sang	劉安明	Liu An-Ming
吳忠維	Wu Chung-Wei	梁正居	Liang Cheng-Chu	劉振祥	Liu Chen-Hsiang
吳金淼 /	Wu Jin-Miao /	梁朝安	Liang Chau-An	歐陽文	Ouyang Wen
金淼寫真舘	Jin-Miao Photo Studio	莊明景	Chuang Ming-Ching	潘小俠	Pan Hsiao-Hsia
李悌欽	Lee Ti-Chin	莊靈	Chuang Ling	蔡文祥	Tsai Wen-Hsiang
李鳴鵰	Lee Ming-Tiao	許伯鑫	Hsu Po-Hsin	蔡明德	Tsai Ming-Te
沈昭良	Shen Chao-Liang	許淵富	Hsu Yuan-Fu	蔡榮豐	Tsai Jung-Li
阮義忠	Juan I-Jong	郭英聲	Quo Ying-Sheng	鄧南光	Deng Nan-Guang
周全池	Chou Chuan-Tz	陳田稻	Attow T. T. Chen	鄭桑溪	Cheng Shang-Hsi
周慶輝	Chou Ching-Hui	陳次雄	Chen Chih-Hsiung	蕭長盛	Shiau Chang-Sheng
周鑫泉	Jou Shin-Chiuan	陳伯義	Chen Po-I	謝三泰	Hsieh San-Tai
林柏樑	Lin Bo-Liang	陳敬寶	Chen Chin-Pao	謝春德	Hsieh Chun-Te
林壽鎰	Lin Shou-Yi	湯思泮	Tang Sz-Pan	謝震隆	Hsieh Chen-Lung
林慶雲	Lin Ching-Yun	黃丁盛	Huang Ding-Sheng	鍾榮光	Chung Rung-Kuang
林權助	Lin Chuan-Tsu	黃子明	Huang Tz-Ming	簡永彬	Chien Yun-Ping
邱德雲	Chiu De-Yun	黃伯驥	Hwang Pai-Chi	關曉榮	Kuan Hsiao-Jung
侯聰慧	Hou Tsung-Hui	黃則修	Huang Tse-Hsiu	鐘永和	Chung Yung-Ho
柯錫杰	Ko Shi-Chi	楊基炘	Yang Chi-Hsin		



1 我們 所在 The Place
2 我們 日常 The Everyday
3 我們 儀式 Rituals
4 我們 走過 Events

臺灣的模樣
Emerging Taiwanese Cultural Landscape

| 2021.07.29 — 2021.12.05 |

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