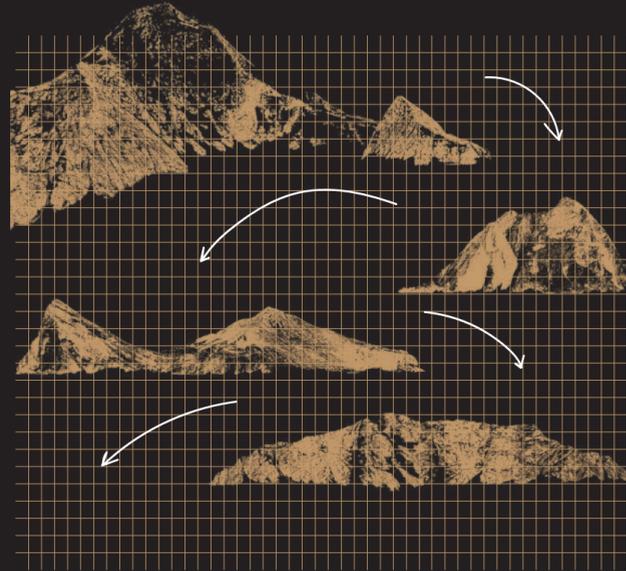


島嶼溯遊

Island-Tracing Journeys

台灣計劃 三十年回顧展
30 Years Retrospective Exhibition of the Taiwan Project



● 策展人 Curator
賴明珠 LAI Ming-Chu

● 參展藝術家 Participating Artists
陳水財 CHEN Shui-Tsai | 倪再沁 NI Tsai-Chin | 李俊賢 LEE Jiun-Shyan | 蘇志徹 SU Chih-Che

2022.03.26 — 06.26

地點 Venue 國立臺灣美術館 103-107展覽室·美術街
Gallery 103-107, Gallery Street, National Taiwan Museum of Fine Arts

2022.07.02-09.04

地點 Venue 宜蘭美術館101.201-202展覽室
Gallery 101, 201-202, Yilan Museum of Art

2022.09.13-10.09

地點 Venue 彰化縣立美術館1樓
1F, Changhua County Art Museum

指導單位 Supervisor 文化部
MINISTRY OF CULTURE

主辦單位 Organizer 國立台灣美術館
National Taiwan Museum of Fine Arts

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彰化縣文化局

KMFA
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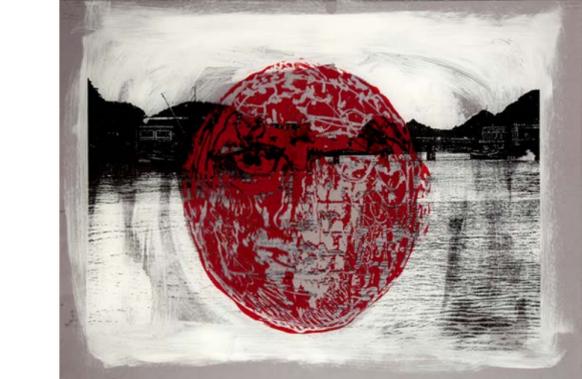
島嶼溯遊

Island-Tracing Journeys



1980年代晚期，是南台灣現代藝術運動蓬勃興起的年代。1991年6月「台灣計劃」由成立才四年的「高雄市現代畫學會」三位成員：陳水財、倪再沁及李俊賢共同策劃推動，隔年又加入新力軍蘇志徹。「台灣計劃」在10年之內，共進行13場參與式的行動藝術展。四位藝術家透過主體（藝術家）與他者（地方）的不斷對話，以及互為主體的交流體驗，以踐履式的藝術行動，完成12個陌生的城鎮、鄉村、離島、都市等不同地域的歷史脈絡與斯土斯民生活特質的體驗之旅，形構出台灣文化的一體意象。島嶼溯遊同時也是他們自我回歸與自我追尋的旅程，四位結伴／孤獨的旅行者，在可見、真實的「地方」世界中，身為外來「客體」，不得不反思自我與他者，誰才是真正的主體？在疑惑的旅途中，他們打開一扇雙向的門，發現「兩個存有者」，並「喚醒一個雙向的夢」。在對話、交流、溝通的過程中，他們以慣習（低限、抽象新表現、超現實主義等）或實驗性視覺語彙，連結感知的地方，並串連出世紀末台灣意象。

在創作「台灣計劃」期間，四位藝術家本身的創作也仍持續著。他們在前後三十年的創作，與「台灣計劃」之間，實際上維持著雙向的開啟與溝通。每位藝術家獨特的風格形式與理念，每次也會浸潤、映射在「台灣計劃」的作品中；而隨著「台灣計劃」的實踐與新意念的激發，他們的創作同時也跟著整體時空的推演而轉進，產生互為參照、相互迴盪的軌跡。四位藝術家即是在「邊緣意識」、「土地方言」、「主體真理」和「多元對話」四個共享的藝術觀念的激盪與擴張下，以各自獨特的主體思維與風格，完成「殊相」與「共相」並存的視覺藝術創作。



雞籠捉影之一 Keelung in Silhouette I | 1994 絹印油墨、壓克力板 Silkscreen ink, acrylic board | 57 × 80 cm 藝術家自藏 | Courtesy of the artist



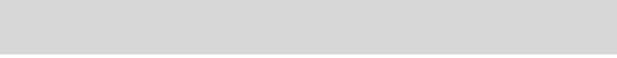
1980年代晚期起，陳水財即開始以人頭為符號，追溯身處都市荒原中人的內在本質。1994年11月，在創作「台灣計劃」之七「基隆計劃」時，陳水財嘗試將紅色人頭或中正公園觀音雙獅的印記，與基隆的自然與人文景象結合。「基隆計劃」中，陳水財一共創作六件一組的《雞籠捉影》系列。其中〈雞籠捉影之一〉與〈雞籠捉影之二〉，是利用基隆市立文化中心所提供，鄭桑溪拍攝的基隆河景與街景照片，經剪裁後，再以油墨絹印技法，將常用的人頭符號印製上去。此兩件作品，一方面挪借鄭桑溪所攝風景影像，再現在地自然人文特色；一方面又利用自己獨創的人頭意象，隱喻現代人的痛楚與衝突，並烙印下觀省生命意義與穿越歷史的標記。

Starting from the late 1980s, Chen Shui-Tsai began to use head as a symbol to trace the inner essence of men living in urban wilderness. In November 1994, when he was creating the "Keelung Project", the seventh stop of the "Taiwan Project", Chen Shui-Tsai tried to combine the marks of a red head or the two golden lions and Guanyin in Zhongzheng Park with Keelung's natural and cultural landscapes. For the "Keelung Project", Chen Shui-Tsai created a six-piece series titled *Keelung in Silhouette*; for *Keelung in Silhouette 1* and *Keelung in Silhouette 2* he used photographs of Keelung's river and streets taken by Cheng Shang-Hsi provided by Keelung Municipal Cultural Center; after cutting the photographs, he made use of silk screen printing techniques to print on the symbol of head he often used. For these two works, on one hand, Chen appropriated the landscape photographs taken by Cheng Shang-Hsi to represent local natural and cultural features; on the other, he utilized his signature imagery of head as a metaphor to the pains and conflicts of modern people, while also branding the marks of his reflecting on the meaning of life and weaving through history.



The late 1980s was a period when modern art movement thrived in southern Taiwan. In June 1991, the "Taiwan Project" was jointly conceived and executed by Chen Shui-Tsai, Ni Tsai-Chin, and Lee Jiun-Shyan, three members of the "Modern Art Association of Kaohsiung (MAAK)," which was founded only four years prior; the next year, Su Chih-Che joined the project. Within 10 years, the "Taiwan Project" conducted a total of 13 participatory exhibitions of art activity. Through continued dialogues between subjects (the artists) and others (places), as well as intersubjective exchange experience and practical art actions, the four artists completed experiential journeys of the historical context and unique features of local life of 12 unfamiliar regions, including towns, villages, outlying islands, and cities, shaping a uniform imagery of the Taiwanese culture. These island-tracing journeys were also their journeys of self-return and self-seeking, as the four artists traveling in company/alone were external "objects" in the world of visible and real "places" and had no other choice but to reflect on who the real subject was between their own selves and others? On these puzzling journeys, they opened a bilateral door, discovering "two beings" and "conjuring up a bilateral dream." In the process of dialogue, exchange, and communication, they used habitus (minimalism, abstract, new expressionism, surrealism, and so on) or experiential visual vocabularies to link the places they perceived, and connect Taiwan's imagery of the end of the century.

During the creative period of the "Taiwan Project," the four artists also continued creating own works. Their works created in the period spanning some three decades before and after the project actually maintained a bilateral opening and communication with the "Taiwan Project." Every artist's unique style and idea would always infuse and project onto every work in the "Taiwan Project"; with the practices of the "Taiwan Project" and sparking of new ideas, their creative works simultaneously shifted with the progression of the overall time and space, generating mutually referencing and retentissement trajectories. Through the stimulation and expansion of the four shared artistic concepts of "Marginal Consciousness," "Dialects of the Land," "Subjective Truth," and "Diverse Dialogues," the four artists completed creative works of visual art, in which "particular" and "universal" coexisted, through own unique subjective thinking and style.

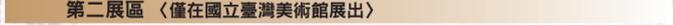
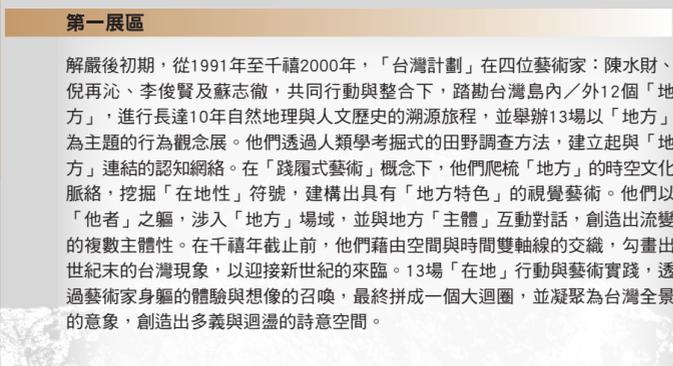


雲林計畫03 Yunlin Project 03 | 90年代 90s 相片輸出、複合媒材 Photo output and mixed media | 41 × 50.5 cm 林秀美女士、倪又安先生、倪易安小姐共同捐贈 | 高雄市立美術館典藏 Gift of Ms. Lin Hsiu-Mei, Mr. Ni Yu-An and Ms. Ni Yi-An | Collection of the Kaohsiung Museum of Fine Arts

倪再沁 NI Tsai-Chin

1994年6月9日，第六場「雲林計劃」在雲林縣立文化中心開幕。倪再沁〈雲林計畫03〉一作，以所拍攝雲林山野景色之照片為基底，再以點、線、色彩及時鐘符號等，反覆地遮蓋、消去或重寫在地的意象。藉由時間與空間的重疊，行動的往返復回，作品「呈現出曖昧與多義」的「變形特性」。每一次「台灣計劃」，倪再沁的創作看似單調，但誠如杜若洲所論述的：倪氏想表達的是「時間終於要抹去一切」的「概括意念」。觀者彷彿被他帶領著穿越時空之門，進入奧秘小徑，在時間流逝的催促意識下，不斷重返世紀末的台灣景象，並思索即將蒞臨的二十一新世紀。

On June 9, 1994, "Yunlin Project", the sixth stop of the "Taiwan Project", opened in Yunlin County Cultural Center. In *Yunlin Project 03*, Ni Tsai-Chin uses a photograph of Yunlin's mountain scenery and repeatedly covers, removes, or re-writes local imageries with dots, lines, colors, and symbols like clock. Through overlapping time and space, and repetition of actions, the work displays a "transformative quality" that "presents ambiguity and polysemy." In every installment of the "Taiwan Project" Ni Tsai-Chin's works seemed monotonous, but as Du Ruo-Jhou argued, Ni wanted to express the "generalized idea" of "time will eventually erase all things." Viewers seemed to be led by him through the gate of time and space into a mysterious trail; urged by the passage of time, their consciousness repeatedly revisited the sceneries of Taiwan at the end of the century and contemplated on the imminent 21st century.



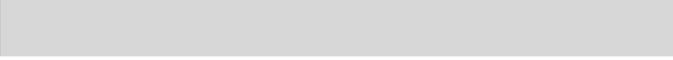
陳水財、倪再沁、李俊賢及蘇志徹，從「台灣計劃」執行之前到之後的三十餘年間，他們的創作也是雙向地開啟和溝通，產生互為參照及相互激盪的創作軌跡。整體來說，他們的創作理念與藝術實踐，和「台灣計劃」以及台灣藝術生態彼此存在交錯的關聯性。

同為高雄邊陲藝術家，四人都面臨疏離、異化與弱勢的被剝奪感。他們的思維與創作，強烈表達出反台北或美國雙重主流權威的自覺意識，並思考如何在作品中表現鬱黑、孤獨、疏離的「**邊緣意識**」，展現「主體自覺」與「全球在地化」的自處之道。

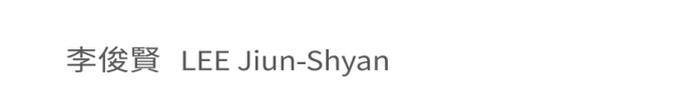
四位藝術家對土地、人與社會的辯證關係，亦從時間與空間雙重結構的視域切入，強調從**土地**長出來的**方言**風格；並藉由有限肉體生命的體驗，將歷史與風土結合，創造出主客體辯證對話的無限藝術生命。

解嚴前後台灣藝術家認真思索「台灣美術主體性」議題，四位藝術家在面對社會與個人生活時，展現關心自身、改變自己，以追求「**主體**」與「**真理**」聯繫為一的「**生存美學**」。他們運用象徵符碼、獨創意象或在地化語彙，發現自我、打造自我，體現主體探索真理的藝術實踐。

隨著政治的解嚴，四位藝術家亦進入擺脫主流、互為主體的後現代語境。他們抱持著開放、流動、未了的多元思辨與批判的創作態度，分別針對身體、生命與藝術本質進行辯證與批判；或用戲謔、模仿、諧擬的再書寫，激發**多元對話**的能動性；或嘗試融合台灣本土複數文化，呈顯多元並存的核心精神價值；或以實體的存有出入於流動時空之隙，反覆探索精神本體與物質實體的對話。

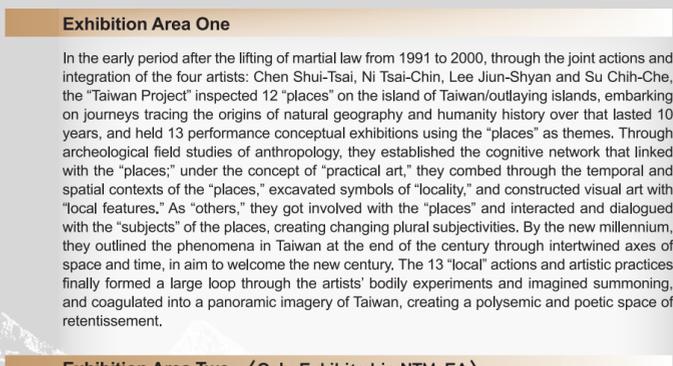


過橋之發、發、發 Crossing the Bridge, Flourish! Flourish! Flourish! | 1991 壓克力顏料、相片 Acrylic on photo | 40 × 50 cm 家屬收藏 Collection of artist's family



「台灣計劃」的首站台東，是由陳水財、倪再沁及李俊賢三位畫家共同攜手展開的行動藝術。三人在展前，先到位居台灣東部南端的偏鄉台東進行探勘。他們以人類學田野調查考掘的方式，拍下公路景致、小學校園、平交道、廟埕等地標景物的照片，接著在放大的照片上，以手繪方式呈現個人獨特的符號圖案。李俊賢1991年〈過橋之發、發、發〉即是以888三個8的數字，標記於照片中公路的上空。他截取888的諧音，將大眾俗民對發財的慾望用視覺形式表現出來。之後，他仍然常常將台語、國語、原住民語、英文軍用或混用，創造出許多別有蘊涵的文字與視覺意象結合的畫作。

The first stop of the "Taiwan Project" was in Taitung, which was an art action jointly launched by Chen Shui-Tsai, Ni Tsai-Chin, and Lee Jiun-Shyan. Before the exhibition, the three artists first explored the remote Taitung area situated in southeastern Taiwan. Adopting field study techniques of anthropology, they photographed landmarks and sceneries like roads, elementary schools, railway crossings, and temple squares, and then hand-drawn unique personal symbols on enlarged photographs. In *Crossing the Bridge, Flourish! Flourish! Flourish!* (sounded similar to 8) created in 1991, Lee Jiun-Shyan places three 8s over the road in the picture. He uses the homophonic pun of 888 (getting rich) to express people's desire for money through a visual format. Later, he often uses or mixes Taiwanese, Chinese, Indigenous languages, and English, to invent characters with unique meanings and paintings that combine with visual imageries.



In the three decades before and after the execution of the "Taiwan Project," the creative works of Chen Shui-Tsai, Ni Tsai-Chin, Lee Jiun-Shyan, and Su Chih-Che, were also bilateral opening and communication that generated mutually referencing and resonating creative trajectories. Generally speaking, their creative ideas and artistic practices shared interwoven correlations with the "Taiwan Project" and the art ecosystem in Taiwan.

As they were all marginal artists living in Kaohsiung, the four of them faced that estranged, alienated, and disadvantageous sense of deprivation. Their thinking and creation strongly expressed the self-consciousness against the dual mainstream authorities of Taipei and the U.S., and they contemplated on how to convey the gloomy black, lonely, and estranged "marginal consciousness," displaying their own ways of dealing with "subjective self-consciousness" and "glocalization."

The four artists' dialectical relationships with the land, people, and society, also emphasized the dialect style that had grown from the land from the dual-structured horizon of time and space; also, through the experience of the finite physical life, they combined history and terror to create the infinite artistic life of the dialectical dialogues between the subject and object.

Around the lifting of the martial law, Taiwanese artists pondered on the issue of "the subjectivity of Taiwanese art," and as they faced the society and personal life, the four artists displayed an "aesthetics of survival" of caring for and changing oneself for the sole purpose of pursuing the ties between the "subject" and the "truth." They utilized symbolic codes, authentic imageries, or localized vocabularies, to discover and build self, manifesting the artistic practices of the subject's exploration of the truth.

Politically, with the lifting of martial law, the four artists also entered the intersubjective post-modern context that broke free from the mainstream. With open, fluid, and unfinished diverse dialectics and critical creative attitude, they each targeted body, life, and the nature of art and conducted dialectics and criticism; they sparked the agency of diverse dialogues through satirical, imitated, parodic re-writing, tried to fuse Taiwan's plural local cultures to present the core spiritual value of coexistence of diversity, or wove through the gaps of fluid spacetime with physical beings to repeatedly explore the dialogues between spiritual noumenon and material substance.



歷史中的澎湖1 Penghu in the History I | 1992 複合媒材 Mixed media | 79 × 109 cm 藝術家自藏 Courtesy of the artist



1992年蘇志徹第一次參加「台灣計劃」，他卯足勁地畫了六張，以「歷史中的澎湖」為題的複合媒材系列畫作。其中四張，描繪的是有百年歷史、空曠荒涼的西台古堡。另外兩張，分別刻劃澎湖素樸的民宅及壯闊的玄武岩海岸景色。〈歷史中的澎湖1〉，蘇志徹運用他擅長的拱形門、長方窗及拱形隧道等符號元素，營造出在空間與時間的交錯中，澎湖的歷史亦在斑剝的建物與流逝的歲月間，不間歇地向前邁進。

Su Chih-Che first joined the "Taiwan Project" in 1992, and he went all out and painted a series of six mixed media paintings titled *Penghu in the History*. Four of the paintings depict the desolate century-old Xitai Castle. The other two paintings depict the humble houses in Penghu and the magnificent scenery of the basalt coast. In *Penghu in the History I*, Su Chih-Che utilizes the symbolic elements, such as arch, rectangular window, and arched tunnel, for which he is famous for, to express how, through interwoven time and space, Penghu's history is continually moving forward within mottled buildings and the passage of time.