

抽象之眼

The Eye of Abstraction

2023. 03.18-07.30

抽象之眼

蘇珊·桑塔格 (Susan Sontag) 說：「在本質上，一張照片永遠無法像一幅畫一樣完全超越它的主題。同樣的，一張照片也永遠無法超越它的視覺本身——然而在某種意義上，這卻是現代繪畫的終極目標。」脫離視覺符號的依附，擺脫一張照片必須要有可以辨識的事物，探討抽象的攝影裡所有可能的閱讀觀點，我們找尋看向鏡中抽象之眼。

「抽象之眼」希望可以透過以下 4 個命題形塑抽象攝影的合理性與可能性。包括：一、「非象具象」：攝影的具象敘事裡面缺乏日常熟悉的符碼，進而轉變成抽象視覺。這抽象的視覺如何引發出敘事的蛛絲馬跡，成為一種「英雄式的觀看」，獲取掌聲，進而產生一種閱讀抽象攝影的可能。二、「理性與感性」：從抽象繪畫的創作途徑，由色彩與造型直接切入到一種理念當中，是理式的極限之美，還是感性的情懷？這裡由抽象繪畫觀點看向攝影的心靈試探，在游離抽象的氛圍裡感受藝術家要表達的到底是壓抑還是宣洩。

三、「物介質」：攝影的呈現相當依靠媒材發展，隨著時代科技不同影像的呈現也日新月異。從攝影媒材裡延伸出一個材料物體系，媒材介質充滿了抽象的視覺的可能性，如何解放媒材本質上獨特的視覺，就是抽象攝影產生的起始點。四、「完形」：完形心理學裡「視覺場」的概念認為人類對於任何視覺圖像的認知，是一種經過知覺系統組織後的形態與輪廓，而並非所有各自獨立部份的集合。透過接近性、相似性、封閉性、連續性與對稱性等相當有趣的視覺認知因素，觀者在非符號間尋找符號的意義，最終以更直覺的「完形」視覺投射在作品上，如此產生了圖形的解讀趣味。

「抽象之眼」這個策展命題意思是攝影之鏡頭裡不只有報導的敘事、生活的敘事，也存在著一種攝影者自己或呢喃或咆哮的視覺表達。它引導我們迎向一個新的看的領域。潛藏著一種自我暗示，自我覺醒的提示，讓觀者以一種創作者獨有的眼光去欣賞，去了解這一次展出的抽象作品。

The Eye of Abstraction

Susan Sontag said, "For it is in the nature of a photograph that it can never entirely transcend its subject, as a painting can. Nor can a photograph ever transcend the visual itself, which is in some sense the ultimate aim of modernist painting." Breaking away from its reliance on identifiable visual signs, the readable perspective that abstract photography carries is the eye of abstraction we are looking for in the mirror.

The Eye of Abstraction wishes to look into the rationality and possibilities through the 4 subthemes, namely 1. "Figurative and Non-Figurative": Without familiar or commonplace elements in figurative narrative, photography became abstract. And in the obscure clues of narrative, a heroic way of seeing emerges and is praised, inspiring the reading of abstract photography; 2. "Sense and Sensibility": Repeating the path of abstract painting that colors and forms are concepts, there are rich thoughts regarding whether abstraction is the extreme beauty of rationality or the concern of sensibility. In the abstruse ambiance, whether the authors are restrained or relaxing is detectable through the exploration of their mindscape, either in painting or in photography; 3. "Material Mediums": The presentation of photography relies on photo

papers, films, developer, or digital technology, among other mediums. And as technology advances, the mediums change. A system of objects is given birth by photographic materials, which carry out the endless energy of abstract virtuality. Abstract photography began with the discovery of the unusual interests in the properties of its materials; 4. "Gestalt": Ideas of the "visual field" from Gestalt Psychology contend that human cognition of images is the organization of perception, instead of the assembly of individual recognitions. Through the law of proximity, law of similarity, law of closure, law of continuity, and law of symmetry, among other very exciting cognitive processes, viewers seek the meanings of signs in non-signs, they project their gestalt visions on works and experience the fun of reading images.

The curatorial agenda of *The Eye of Abstraction* is to clarify that the lens of photography is not only applied for documenting or reporting reality, or recording life, it also could express the visual forms of the photographer's murmurs or shouts. It leads us to a new perspective. The Eye of Abstraction ambiguously carries a reminder of self-awareness of the extraordinary perspective of the author as an audience.

策展人 Curator

章光和 CHANG Kuang-Ho

藝術家 Artists

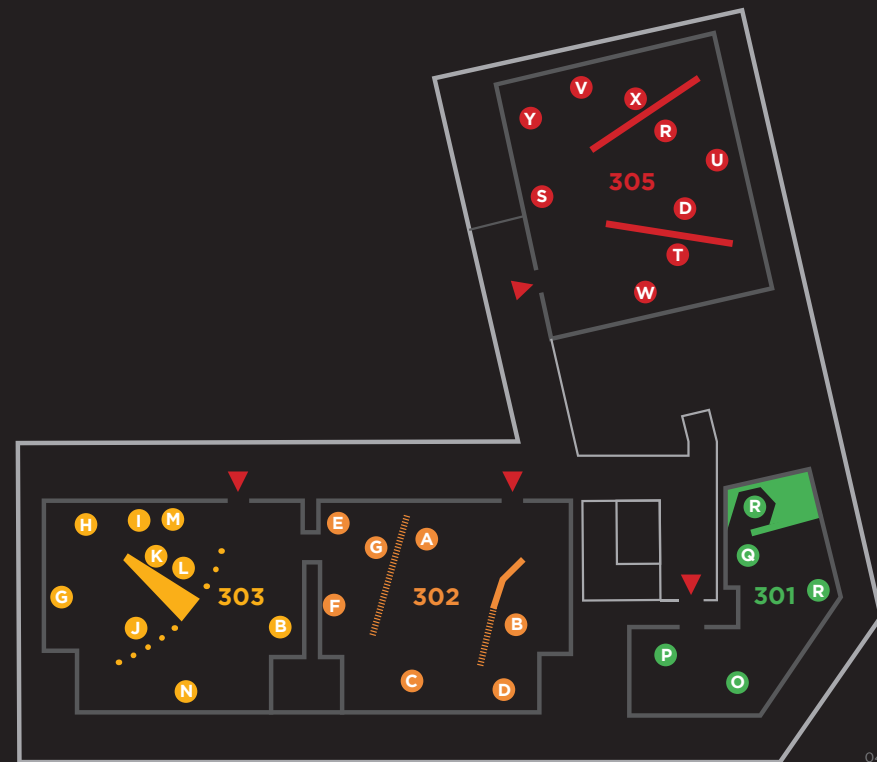
- | | | |
|-------------------------------|-----------------------------|-----------------------------|
| A 鍾順龍 CHUNG Soon-Long | J 王攀元 WANG Pan-Yuan | S 張博傑 CHANG Po-Chieh |
| B 阮偉明 YUAN Wei-Ming | K 林壽宇 Richard LIN | T 宇中怡 YU Chung-I |
| C 莊明景 Mike CHUANG | L 羅平和 LO Pin-Ho | U 李國民 LEE Kuo-Min |
| D 許淵富 HSU Yuan-Fu | M 蔡昌吉 TSAI Chang-Chi | V 陳春祿 CHEN Chun-Lu |
| E 秦凱 Dennis K. CHIN | N 林添福 LIN Tian-Fu | W 賴珮瑜 LAI Pei-Yu |
| F 林厚成 LIN Hou-Cheng | O 呂良遠 LU Liang-Yeavn | X 洪譽豪 HUNG Yu-Hao |
| G 江思賢 CHIANG Ssu-Hsien | P 吳美琪 WU Mei-Chi | Y 陳彥呈 CHEN Yan-Cheng |
| H 鄧博仁 TENG Po-Jen | Q 王艾斯 WANG IS | |
| I 牛俊強 NIU Jun-Qiang | R 章光和 CHANG Kuang-Ho | |

展區規劃 & 參觀動線

Exhibits & Visiting Route

- 302 非象具象**
Figurative and Non-Figurative
- ▼
- 303 理性與感性**
Sense and Sensibility
- ▼
- 301 完形**
Gestalt
- ▼
- 305 物介質**
Material Mediums

▶ 展間入口 Entrance



非象具象

Figurative and Non-Figurative

蘇珊·桑塔格 (Susan Sontag) 說，基本上攝影家被認為應當不只是如世界本來的樣貌去顯示這個世界，應該透過新的視覺判斷，創造出激起興趣的力量。所以「攝影式的觀看活動」，意味著一種在「每個人都看到，卻把它視為太尋常之物以致忽略的東西」裡頭發現美的才能。「非象具象」意指在平日如常的一般事物「非像」裡看出一種「具像」巧趣，看出一種寓意，看出一種不是一般的視覺來。

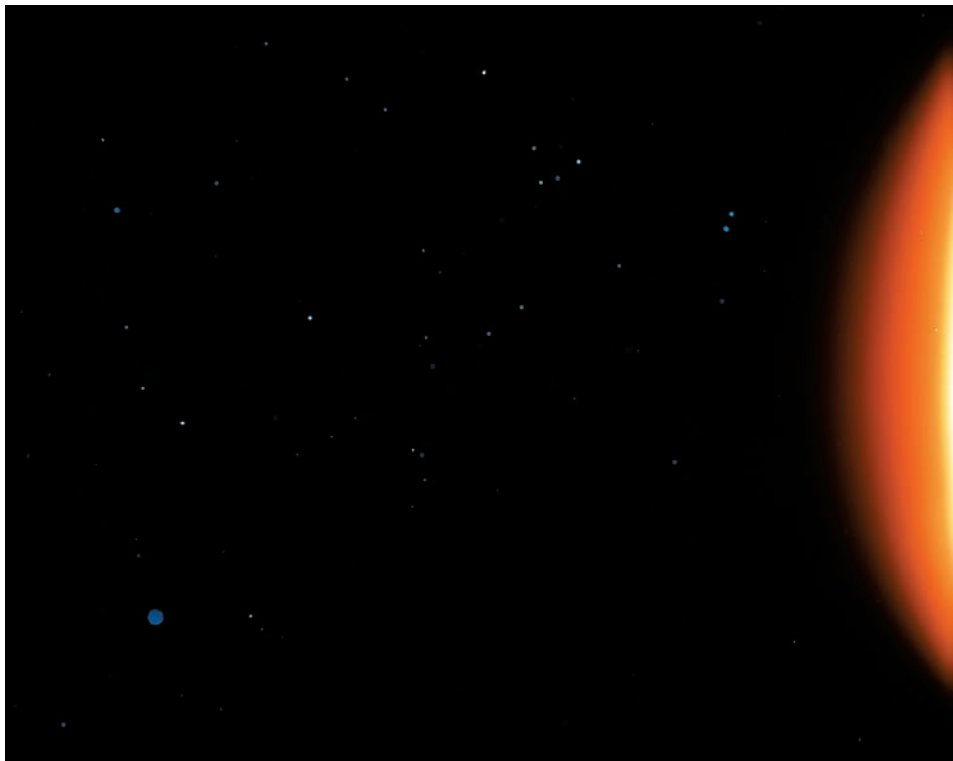
According to Susan Sontag, photographers are not only representing the world as the world appears, but should stimulate interests with new visual judgment. Thus “photographic seeing” means to discover beauty that “everybody sees but neglects as too ordinary.” “Figurative and Non-Figurative” suggests to find the interests of the figurative in the non-figurative, find implication behind ordinary visions.

鍾順龍
CHUNG Soon-Long

〈星雨 A-43〉
Stardust A-43

2007
相紙輸出
Digital print
111×139 cm
藝術家授權
Courtesy of the artist

07



阮偉明
YUAN Wei-Ming

〈光之幽谷 A04〉
Cave Light A04

1997
噴墨輸出
Inkjet print
64×96 cm
藝術家授權
Courtesy of the artist

08



莊明景
Mike CHUANG

〈老梅〉
Lao-Mei



2009-2015

噴墨輸出

Inkjet print

100.2×145 cm

國家攝影文化中心典藏

Collection of the National
Center of Photography
and Images

09

許淵富
HSU Yuan-Fu

〈袒〉
Nude



1966

明膠銀鹽相紙

Gelatin silver print

60.5×47.5 cm

國家攝影文化中心典藏

Collection of the National
Center of Photography
and Images

10

秦凱

Dennis K. CHIN

〈歲月遺痕〉

Remains of Time



2010

噴墨輸出

Inkjet print

29.5×44.1 cm

國家攝影文化中心典藏

Collection of the National
Center of Photography
and Images

11

林厚成

LIN Hou-Cheng

〈逝者而逝〉

Passed by Past



2013

數位輸出

Digital print

60.5×80.5 cm, 共 5 件 (5 pieces)

藝術銀行典藏

Collection of the Art Bank Taiwan

12

理性與感性

Sense and Sensibility

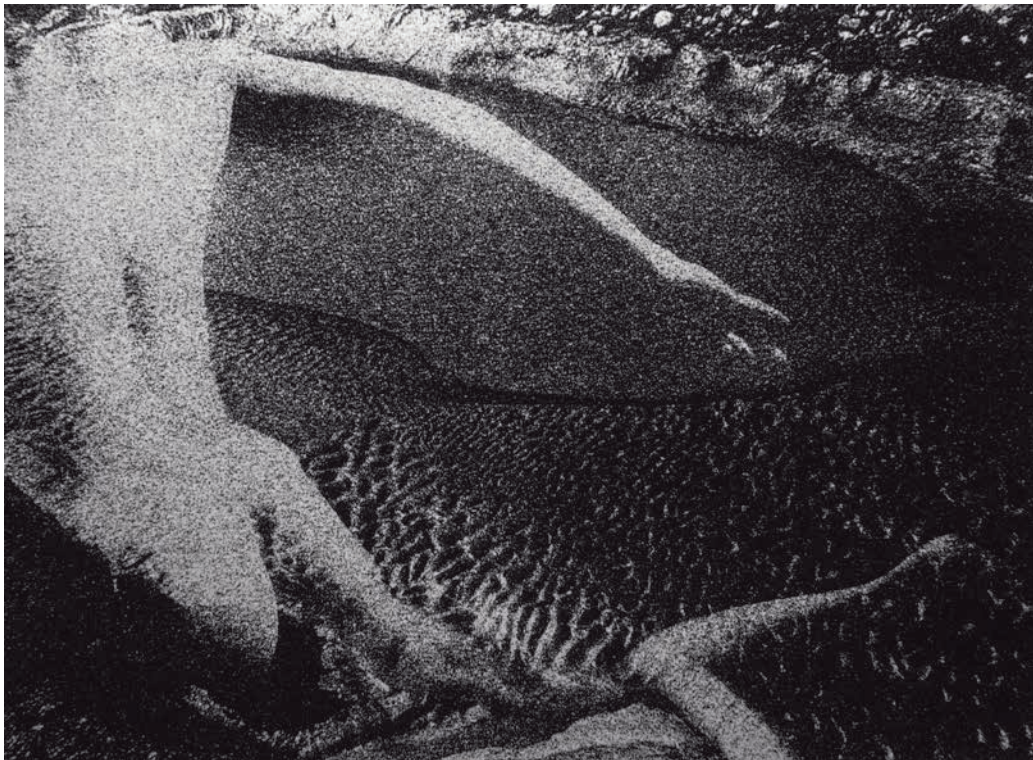
約翰·伯格（John Berger）說：「當一張照片記錄被看到的東西時，在本質上總是會指涉到那些沒有被看到的東西。他是從連續的時刻裡孤立、保留並呈現了某一瞬間。」，「繪畫詮釋世界，將世界轉譯成繪畫的語言，但攝影卻沒有自身的語言，學習閱讀攝影就和學習閱讀腳印或心電圖一樣。攝影處理的語言是事件的語言。它的所有參照都在自身外部，連續性由此而來。」觀賞抽象攝影，我們在片斷的影像裡，從外部的參照得到理性與感性的呼應。

John Berger said, “A photograph, whilst recording what has been seen, always and by its nature refers to what is not seen. It isolates, preserves and presents a moment taken from a continuum. The power of a painting depends upon its internal references. Its reference to the natural world beyond the limits of the painted surface is never direct; it deals in equivalents. Or, to put it another way: painting interprets the world, translating it into its own language. But photography has no language of its own. One learns to read photographs as one learns to read footprints or cardiograms. The language in which photography deals is the language of events. All its references are external to itself. Hence the continuum.” Watching abstract photography, we are responded to by the fragmental images, rationally and sensibly.

鄧博仁
TENG Po-Jen

〈輕呼吸〉
Quiet Breathing

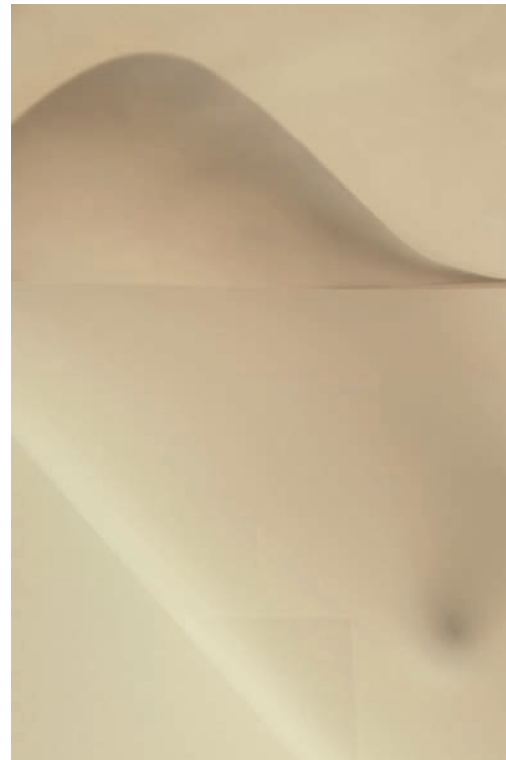
2000
藝術微噴、德國純棉蝕刻藝術紙
Giclée print on rag etching
74×100 cm
藝術家授權
Courtesy of the artist



牛俊強
NIU Jun-Qiang

〈無題-6〉
Untitled-6

2019
攝影數位輸出、紙質
Digital print on paper
74.5×54.5×4 cm
藝術銀行典藏
Collection of the Art Bank Taiwan



王攀元
WANG Pan-Yuan

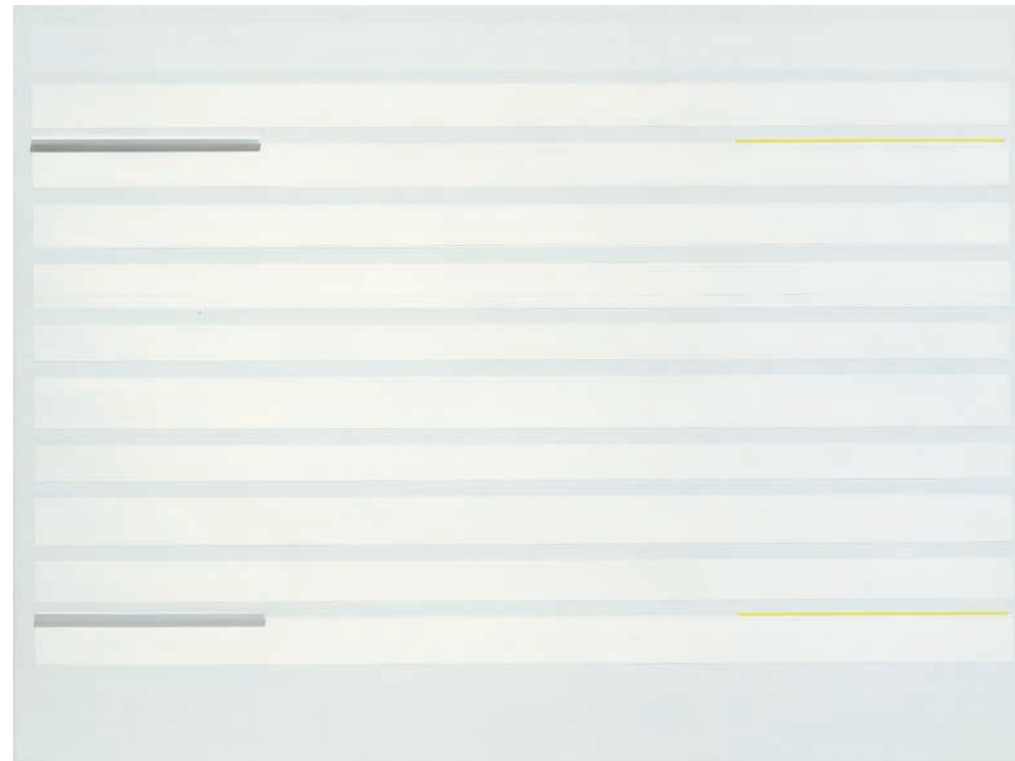
〈黑色的太陽〉
Black Sun



1963
油畫
Oil painting
162×130 cm
國立臺灣美術館典藏
Collection of the National
Taiwan Museum of Fine Arts

林壽宇
Richard LIN

〈而它來去匆匆〉
And It Came to Pass

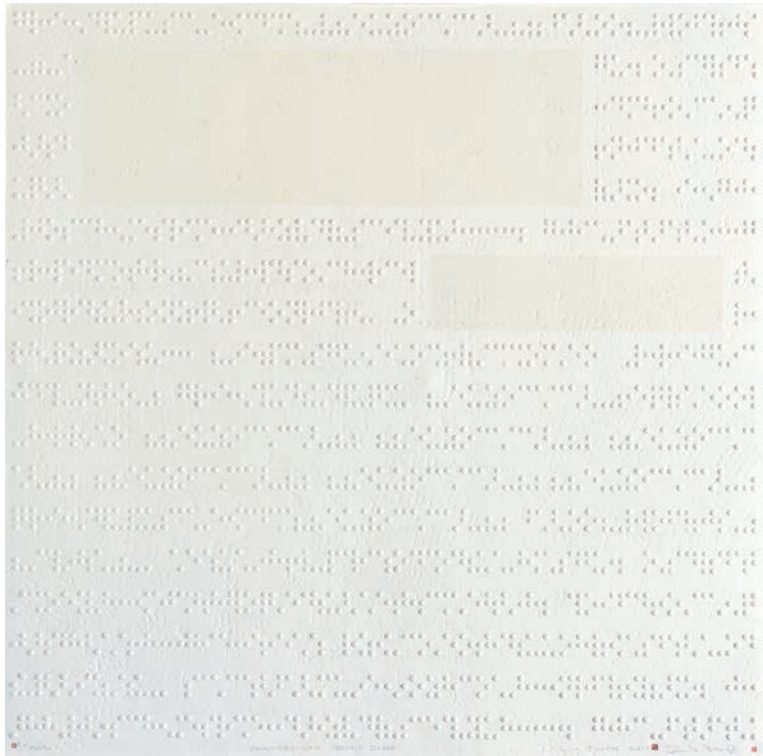


1970
複合媒材
Mixed media
75.8×102 cm
國立臺灣美術館典藏
Collection of the National
Taiwan Museum of Fine Arts

羅平和
LO Pin-Ho

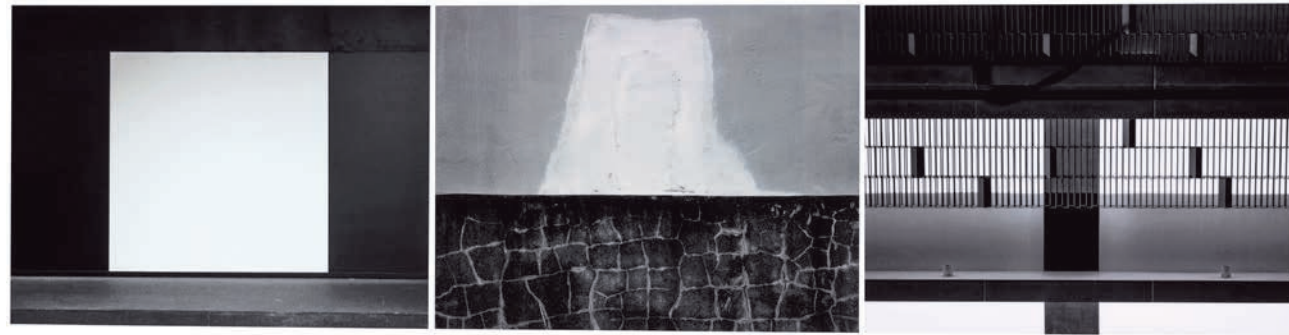
〈香格里拉蘭花島〉
Shangri-La's Orchid Island

2010
版畫
Print
90.5×91.7 cm
國立臺灣美術館典藏
Collection of the National
Taiwan Museum of Fine Arts



蔡昌吉
TSAI Chang-Chi

〈牆〉
The Wall



2014
數位微噴
Giclée
70×90 cm，共 3 件 (3 pieces)
藝術銀行典藏
Collection of the Art Bank Taiwan

江思賢
CHIANG Ssu-Hsien

〈海上星光 No.10〉
*Starlight of
the Sea No.10*

2009
噴墨輸出、MUSEO® 銀鹽紙基紙
Digital print on MUSEO® silver paper
60×90 cm
藝術家授權
Courtesy of the artist



林添福
LIN Tian-Fu

〈煉石 (4)〉
Alchemy 4

2020
噴墨輸出
Inkjet print
120×90 cm
藝術家授權
Courtesy of the artist



完形 Gestalt

19 世紀物理學假設重力場、磁場內的元素因共鳴而凝聚在一起，完形心理學受到此一理論影響，也認為人們知覺世界裡也存在有一「視覺場」。其認為人類對於任何視覺圖像的認知，是一種經過知覺系統組織後的形態與輪廓，而並非所有各自獨立部份的集合。感知一朵玫瑰花除了單純的形狀、顏色之外，對於玫瑰花的經驗與印象也都會加進我們對於它的感知裡面，形成一個整體的「場」的概念。

Influenced by the discoveries of electromagnetism and the gravitational field in the 19th century, Gestalt Psychology assumed that in human perception there was a “visual field”. It claimed that human’s understanding of any visual figure, its form or profile, came from the organization of our cognitive system; they were not collections of individual parts. When we see a rose, we see its form and color, and together with what we have learned or experienced about roses previously, our feelings about it become a “field”.

呂良遠
LU Liang-Yeavn

〈磐古 3-01〉
Pan-Gu 3-01

1986
顏料印刷、MUSEO®
銀鹽紙基紙
Pigment print on
MUSEO® silver paper
71.6×107.8 cm
藝術家授權
Courtesy of the artist



吳美琪
WU Mei-Chi

〈YXX-The Flares #6〉
YXX-The Flares #6

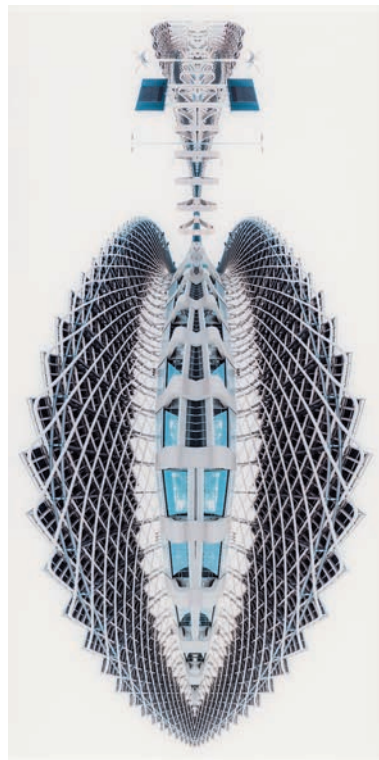
2019
數位輸出、鋁板
Dye sublimation print on aluminum
103×69 cm
藝術銀行典藏
Collection of the Art Bank Taiwan

王艾斯
WANG IS

〈X-Y 建築立面 作品 2 之 3 號〉
X-Y Building Facade OP.2, NO.3

2018
攝影數位輸出、相紙
C-print
119.6×59.7 cm
藝術銀行典藏
Collection of the Art Bank Taiwan

27

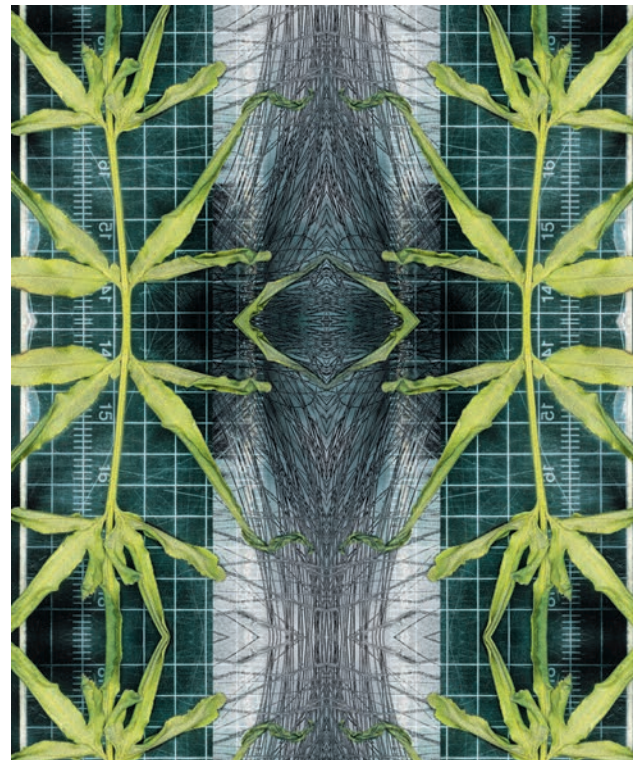


章光和
CHANG Kuang-Ho

〈鳳尾 1〉
Pteris fern 1

2022
噴墨輸出
Inkjet print
72×60 cm
藝術家授權
Courtesy of the artist

28



物介質

Material Mediums

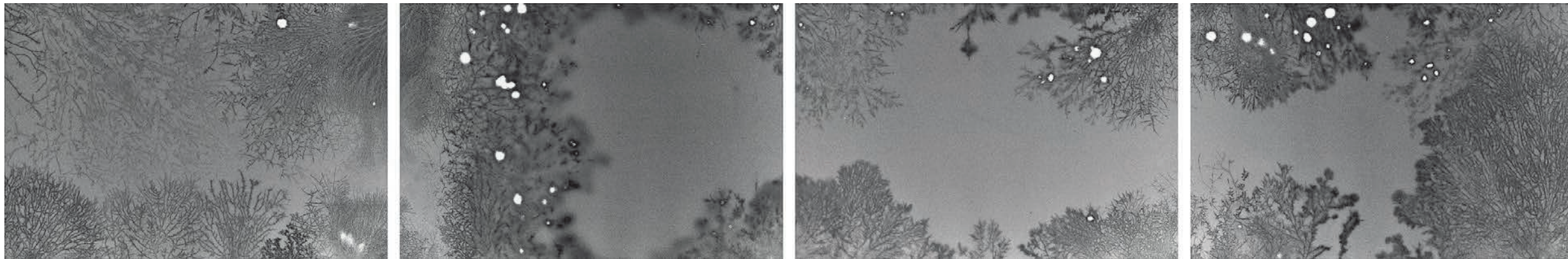
攝影的物體系隨著科技進化而改變。其體系分類從傳統銀鹽攝影與數位攝影再細分為黑白與彩色底片，黑白與彩色相紙，再加上黑白與彩色暗房的相洗技巧與藥水，交叉組合變化多端。進入數位攝影時代也依然可以因為螢幕呈現、網路傳輸、軟體應用、印表輸出等而產生各式稀奇古怪的視覺作品。攝影剛發明時就有實物投影的「光畫」（Photogram）。我們仔細思考廣義的攝影的原理，會發現影像是靠「成像物」與「成像源」合作而完成。例如底片或相紙是「成像物」，而實物或光是「成像源」，它是被表現出來的源頭。一個會感受光線的「成像物」接受「成像源」的訊號而形成影像。而這個概念已經將我們這個「物介質」的抽象攝影概念推進到最極致了。

Photography's system of objects changes as technology advances. It consists of traditional silver halide photography and digital photography. And in the category of traditional photography there are black-and-white or color films. The combinations of different developing skills or developers applied in the dark rooms produce all kinds of effects. And in the category of digital photography, the monitors presenting the images, network transmission, softwares, layouts, among other tools for various unusual visual works are also a part of the system. "Photograms" were created right after photography was invented. Carefully considering the principles of photography, we realize that images are produced by the substances of imaging and the source of imaging. Films and photo papers are substances of imaging, and the objects to be projected and light are the source of imaging. Photosensitive substances receive messages from the source and formulate images. These ideas have pushed the material mediums of abstract photography to the extreme.

張博傑
CHANG Po-Chieh

〈時間顯影〉

Contrast Medium of Time



2017

攝影數位輸出、相紙

Digital print on photograph paper

61.4×91.4 cm，共 4 件 (4 pieces)

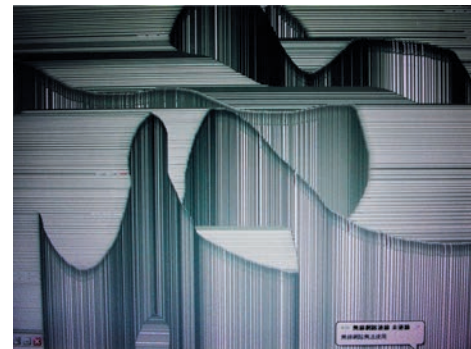
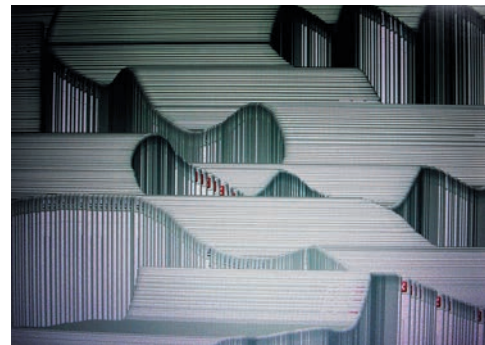
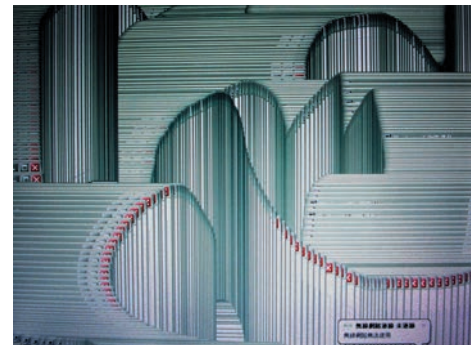
藝術銀行典藏

Collection of the Art Bank Taiwan

宇中怡
YU Chung-I

〈當機時刻〉
The Moment of the Crash

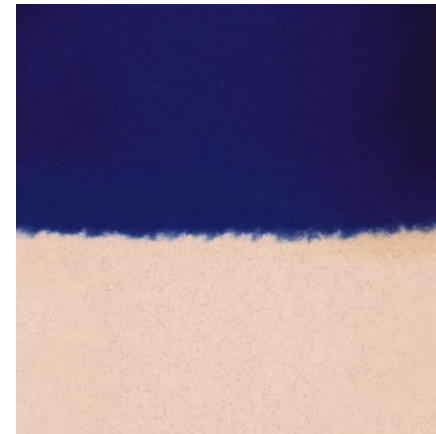
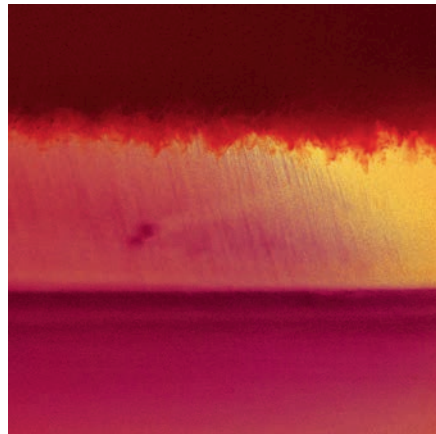
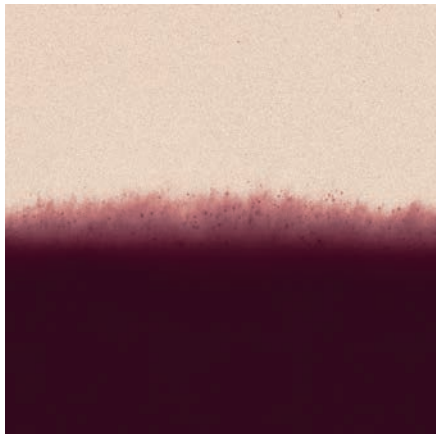
2009
攝影數位輸出、相紙
Digital print on photograph paper
22×30 cm, 共 8 件 (8 pieces)
藝術銀行典藏
Collection of the Art Bank Taiwan



李國民
LEE Kuo-Min

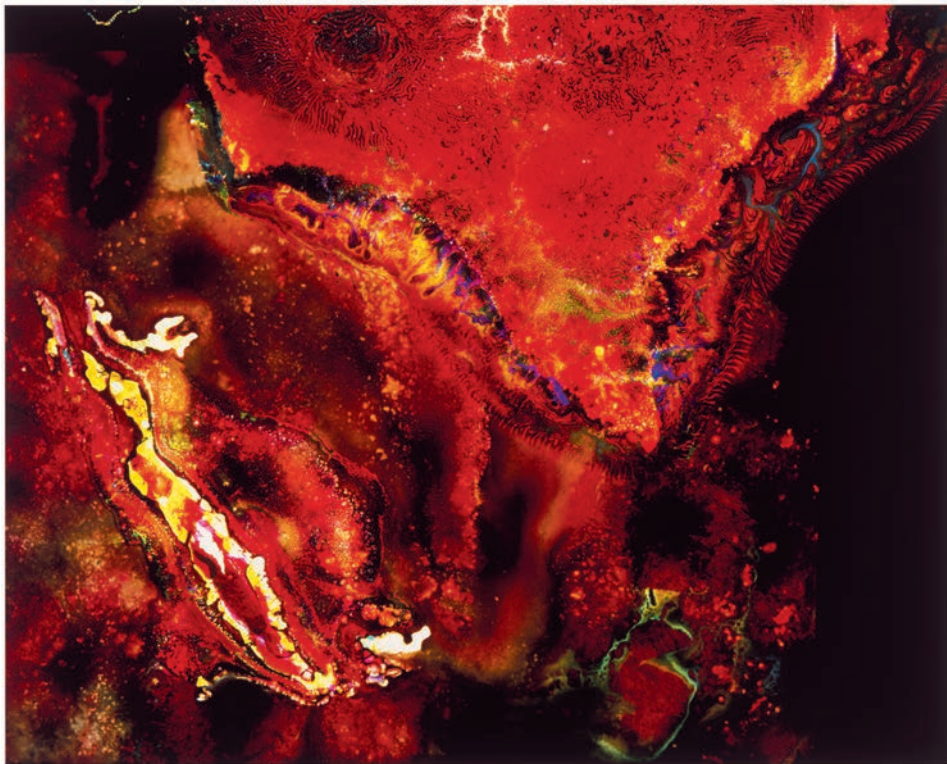
〈一痴三十年〉
A Fool for Thirty Years

1985-2015
纖維相紙
Platine fibre rag
110×110 cm，共 5 件 (5 pieces)
藝術家授權
Courtesy of the artist



陳春祿
CHEN Chun-Lu

〈開天系列 No.37〉
The Creation No.37



1999
染料漂白
Cibachrome
40.4×50.5 cm
國家攝影文化中心典藏
Collection of the National Center
of Photography and Images

陳彥呈
CHEN Yan-Cheng

〈泉〉
Fountain



2019
明膠銀鹽相紙、顯影劑、定影劑
Gelatin silver paper, developer, fixer
91×361 cm
藝術家授權
Courtesy of the artist

賴珮瑜
LAI Pei-Yu

《● City-Taipei Tokyo》

● City-Taipei Tokyo



2008

攝影數位輸出、相紙

Digital print on photographic paper

119.5×159.5 cm，共 2 件 (2 pieces)

藝術銀行典藏

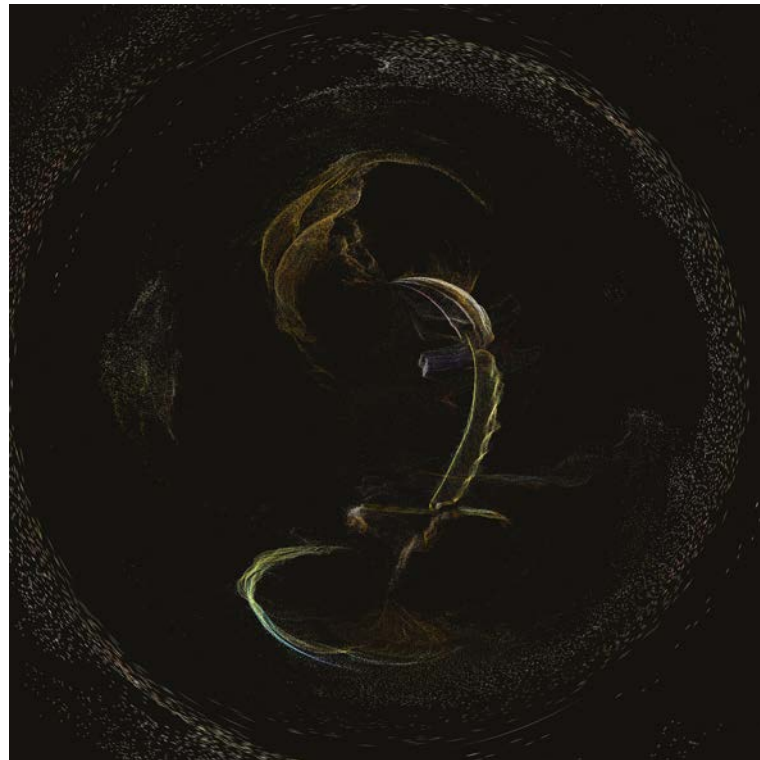
Collection of the Art Bank Taiwan

39

洪譽豪
HUNG Yu-Hao

〈非虛構 -01〉

Non-fiction Trace-01



2022

藝術微噴

Giclée

90×90 公分

藝術家授權

Courtesy of the artist

40

抽象之眼

The Eye of Abstraction

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	廖仁義
副總策劃	汪佳政
策展人	章光和
展覽總監	蔡昭儀
展覽執行監督	傅遠政、鄭舒媛
展覽執行	莊晉丞
展場製作	帝威廣告設計有限公司
空間設計	張道銘、凌玉峯
視覺設計	康學恩、林憶如
展場燈光設計	牧暉有限公司
展場攝影	王基守
翻譯	吳介禎、張依諾

Supervisor	Ministry of Culture
Organizers	National Taiwan Museum of Fine Arts, National Center of Photography and Images
Commissioner	LIAO Jen-I
Vice Commissioner	WANG Chia-Cheng
Curator	CHANG Kuang-Ho
Exhibition Director	TSAI Chao-Yi
Exhibition Supervisor	FU Yuan-Cheng, CHENG Su-Yuan
Exhibition Coordinator	CHUANG Ching-Cheng
Exhibition Production	De.WeI Advertising Design
Exhibition Design	CHANG Dao-Ming, LING Yu-Fung
Graphic Design	KANG Hsueh-En, LIN Yi-Ju
Lighting Design	L'atelier Muxuan
Photographer	WANG Blake
Translator	C.J. Anderson WU, Elliott Y.N. CHEUNG

展覽地點 Venue

國家攝影文化中心臺北館
301-303, 305 展覽室
National Center of Photography and Images
Galleries 301-303, 305

臺北市中正區忠孝西路一段 70 號
No.70, Section 1, Zhongxiao W. Road,
Zhongzheng Dist., Taipei, Taiwan

展覽時間 Duration

2023 年 3 月 18 日至 2023 年 7 月 30 日
March 18, 2023-July 30, 2023
週二至週日 10:00-18:00
10:00 to 18:00 Tuesdays to Sundays

網站 Website

ncpi.ntmofa.gov.tw

脫離視覺符號的依附，擺脫一張照片必須要有可以辨識的事物，探討抽象的攝影裡所有可能的閱讀觀點，我們找尋看向鏡中抽象之眼。

Breaking away from its reliance on identifiable visual signs, the readable perspective that abstract photography carries is the eye of abstraction we are looking for in the mirror.

指導單位 Supervisor |



主辦單位 Organizers |



NCPD 國家攝影文化中心