

series of albums. Photographers Wang Sin, Liang Cheng-Chu, Hsieh Chun-Te, Liu Chen-Hsiang, Chang Yung-Chieh, Ho Ching-Tai, and Kao Chung-Li were more concerned with minority groups or remote corners; they worked at specific locations for an extended period of time, focusing on people / themes that had long been neglected, overlooked, or regarded as taboos, and attempted to further develop photographic style and consciousness to establish personal signatures.

After 2000, Taiwan's silver halide era features more diverse and open methods. From color portraits of Chen Chin-Pao, modern documentary photography of Shen Chao-Liang, Tseng Miin-Shyong, and Chang Yi-Yun, pinhole photography, tiny plate, and wet plate-glass plate series of Yang Wen-Ching, Albumen print of Jonathan Kao, Vandyke brown print of Han Yun-Ching, to zone system of Lin Chia-Wen, the photographers use traditional media and techniques to manifest contemporary ideologies and trends, and strive to develop own styles.

These images of different generations that span over three centuries are thus put on full display. In addition to realizing the different photographic values, perspectives, and applications of silver halide, we should also observe the interwoven footprints of photography practitioners vividly presented in front of our eyes. This is the cord of heritage of Taiwanese photographic culture, and is the collective memory bank shared and possessed by us all. These original prints pose as hints and dialogues, as well as the foundation and pillars that imprint and construct Taiwanese photographic culture.

Text / Chang Chao-Tang, Chien Yun-Ping

高重黎 | 肉身與魂魄系列-1 | 地點不詳 | 1985 | 銀鹽相紙 | 25.8 × 37.4 cm | 私人收藏

KAO Chung-Li | Aspects and Visions Series -1 | Location unknown | 1985 | Gelatin Silver Print | 25.8 × 37.4 cm | Private collection



梁正居 | 福田煤礦 | 內湖 | 1982 | 銀鹽相紙 | 142 × 96 cm | 藝術家自藏

LIANG Cheng-Chu | Futien Coal Mine | Neihu | 1982 | Gelatin Silver Print | 142 × 96 cm | Courtesy of the artist



謝震隆 | 凝視 | 地點不詳 | 1962 | 銀鹽相紙 | 61.5 × 50.5 cm | 國立歷史博物館典藏

HSIEH Chen-Lung | Gaze | Location unknown | 1962 | Gelatin Silver Print | 61.5 × 50.5 cm | Collection of the National Museum of History



謝春德 | 家園-臺東蘭嶼 | 蘭嶼 | 1976 | 彩色相紙 | 48.5 × 31.5 cm | 藝術家自藏

HSIEH Chun-Te | Homeland -Lanyu, Taitung | Lanyu | 1976 | C-print | 48.5 × 31.5 cm | Courtesy of the artist



林壽鎰 | 林絲緞 | 地點不詳 | 1960s | 銀鹽相紙 | 37.5 × 28 cm | 家屬收藏

LIN Shou-Yi | LIN Ssu-Tuan | Location unknown | 1960s | Gelatin Silver Print | 37.5 × 28 cm | Family collection



韓筠青 | 束縛-4 | 臺北 | 2015 | 范戴克轉印法-水彩紙 | 12 × 12 cm | 藝術家自藏

HAN Yun-Ching | The Bound -4 | Taipei | 2015 | Vandyke brown PRINT | 12 × 12 cm | Courtesy of the artist



陳敬寶 | 檳榔西施系列-妙秋 | 永康 | 2000 | 彩色相紙 | 100 × 100 cm | 藝術家自藏

CHEN Chin-Pao | Betel Nut Girl Series -Miao-Ciou | Yongkang | 2000 | C-print | 100 × 100 cm | Courtesy of the artist

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Organizer



The Silver Halide Era

Aura of Times

Vintage Photography Prints by Taiwanese Photographers 1890s-2015



銀鹽世代 尋找歲月靈光

臺灣攝影家原作展 1890s~2015

策展人 Curators

張照堂 CHANG CHAO-TANG
簡永彬 CHIEN YUN-PING



1727年，約翰·亨利其·舒爾茲（John Heinrich Schulze,1687-1744）觀察了氯化銀與碳酸鈣的混合液經光照後會黑化的現象後，攝影化學的鍊金術大師們逐步在19世紀上半葉建立光采。1839年，達蓋爾（Louis-Jacques-Mandé Daguerre, 1787-1851）利用水銀蒸汽對曝光的銀鹽塗面進行顯影作用的方法，首創銀版照相術，銀鹽世界所建立人類另一個視覺靈魂之窗，開始停駐在每一個角落。

從銀版、濕版、乾版到膠卷底片，攝影術的進展日新月異，但在90年代數位相機普遍上市之前，「銀鹽」這個基礎媒材，始終扮演一個輔佐、推進攝影文化的重要角色。

臺灣攝影藝術的發展，一百多年來一直具吸納、衝撞、交融與再生的特質，異國思潮的薰陶加上本土意識的自省，誕生了臺灣自有的影像文化。它的開展、延續及深化，依政治、社會脈動的轉換，自然有其傳承的意涵。

上個世代的臺灣攝影，並不是在深具藝術化、或深層社會性、文化意識自主性很強的社會環境裡發芽與醞釀，但在前人所留下的光影片羽中，我們仍然看見不同世代獨有的容顏樣貌與生活景觀；日治時期的張清言、陳啓川、彭瑞麟、吳金淼、林壽鎰等先進，透過業餘愛好者及專業寫真館的生活描繪影與紀念肖像，讓我們看到時代更遞、男女的矜持與凝望；在終戰前後，百廢待興的困頓時刻，我們也看見「攝影三劍客」鄧南光、張才、李鳴鵬，在時代轉移中，將紀實攝影理念



龍山寺系列-布袋戲的小觀眾 | 萬華 | 1953 | ILFORD 纖維紙基放大紙 | 48.5 × 59 cm | 國立臺灣美術館典藏

HUANG Tse-Hsiu | Lungshan Temple Series -Young Audience of the Puppet Show | Wanhua | 1953 | ILFORD fiber-based enlarging paper | 48.5 × 59 cm | Collection of the National Taiwan Museum of Fine Arts

深植並推廣在這塊土地上，他們伴同5、60年代的攝影家：黃則修、鄭桑溪、楊基圻、徐清波、謝震隆、黃伯驥、陳石岸、邱德雲等，默默用相機根植地方，共同見證島嶼居民的生命質地與沉味，在臺灣攝影發展史中，留下彌足珍貴且不可或缺的一頁。

從70年代至解嚴前後，中生代攝影工作者逐漸投入社會關懷與深度報導的工作。他們的角度普遍從客觀的速拍轉換成主觀的凝視，朝單一主題、專輯系列的概念做追蹤紀錄。王信、梁正居、謝春德、劉振祥、張詠捷、何經泰、高重黎等攝影家，他們更關注少數族群與邊緣角落，長期蹲點在受漠視、忽略或禁忌的人物/題材上，並企圖在攝影風格與意識上加以深化，以建立起個人化標誌。

2000年之後的臺灣銀鹽新世代，手法更加多元、開放，從陳敬寶的彩色人物造像，沈昭良、曾敏雄、張譯云的現代紀實組裝，楊文卿的針孔攝影與鐵板、濕版玻璃系列，高志尊的蛋白相紙和韓筠青的范戴克鐵銀轉印技法，到林佳文的分區曝光表現等…。他們以傳統媒材與技法體現當代意識和潮流，努力創造自己風格。

橫跨三個世紀、不同世代的影像就在此展開，在領會其不同攝影價值、觀看取向及銀鹽材質應用的同時，我們更看見影像工作者歷歷在目的交織足跡，這是臺灣攝影文化一脈相傳的臍帶，更是我們大家所應擁有的全民記憶庫，這些原作，是提示，也是對話，同時也將會是深烙、建構臺灣攝影文化的根基與柱樑。

文/ 張照堂、簡永彬

After John Heinrich Schulze (1687-1744) observed the darkening in sunlight of the mixture of silver nitrate and calcium carbonate in 1727, alchemists of photographic chemistry gradually began to shine in the first half of 19th century. In 1839, Louis-Jacques-Mandé Daguerre (1787-1851) used mercury vapor to develop images on exposed silver halide surfaces, inventing the Daguerreotype. The world of silver halide thus created for men another window to the soul, and began to occupy each and every corner.

From silver plate, wet plate, dry plate, to film, photography experienced rapid progress. However, before digital cameras became widely available in the 1990s, “silver halide,” as the basic medium, had always played an important role that assisted and propelled the culture of photography.

For over 100 years, the development of Taiwanese photography has continued to display the qualities of absorbing, colliding, fusing, and regenerating. Influences of foreign ideas combined with reflections of local consciousness have given rise to Taiwan’s unique visual culture. Its expansion, continuation, and deepening have varied with political and social pulses, and naturally, Taiwanese photography has its implications. The previous

鄧南光 | 表演 | 臺北 | 1960s | 銀鹽相紙 | 35.5 × 45.8 cm | 國立臺灣美術館典藏

DENG Nan-Guang | Performance | Taipei | 1960s | Gelatin Silver Print | 35.5 × 45.8 cm | Collection of the National Taiwan Museum of Fine Arts



phase of the development of Taiwanese photography did not emerge or develop in an social environment with extensive artistic development and sociality, or strong consciousness of cultural independence. However, from the scarce images left behind by those before us, we can still see the unique faces and lifestyles of the different generations: Chang Ching-Yan, Frank C. Chen, Peng Rui-Lin, Wu Jin-Miao, and Lin Shou-Yi in the Japanese Colonial period show us the change in time and the reserved gaze between men and women through the pictures and portraits taken by amateur photography enthusiasts and professional studio photographers. During the difficult period before and after the end of the War, we also see the “Three Musketeers in Photography,” Deng Nan-Guang, Chang Tsai, and Lee Ming-Tiao, who planted the seeds of documentary photography deep into this soil during the transitional period; together with photographers in the 1950s and 1960s, such as Huang Tse-Hsiu, Cheng Sang-Hsi, Yang Chi-Hsin, Hsu Ching-Pao, Hsieh Chen-Lung, Hwang Pai-Chi, Chen Shih-An, and Chiu Te-Yun, they have quietly witnessed the texture and flavor of life of the people on this island, writing a precious and integral page in the history of the development of Taiwanese photography.

From the 1970s up to around the lifting of martial law, photography practitioners of the period turned their attention toward social issues and engaged in in-depth reporting. Their perspectives changed from objective snapshots to subjective gazes, tracking and chronicling a single specific topic through

鄭桑溪 | 蘭嶼婦人 | 蘭嶼 | 1960 | 銀鹽相紙 | 45.6 × 34.5 cm | 家屬收藏

CHENG Sang-Hsi | Woman of Lanyu | Lanyu | 1960 | Gelatin Silver Print | 45.6 × 34.5 cm | Family collection



拍攝者不詳 | 原住民獵人合影 | 地點不詳 | 1890~1910 | 蛋白相紙 | 9 × 5 cm | 秋惠文庫提供

Photographer unknown | Photograph of Aboriginal Hunters | Location unknown | 1890~1910 | Albumen print | 9 × 5 cm | Courtesy of Formosa Vintage Museum