

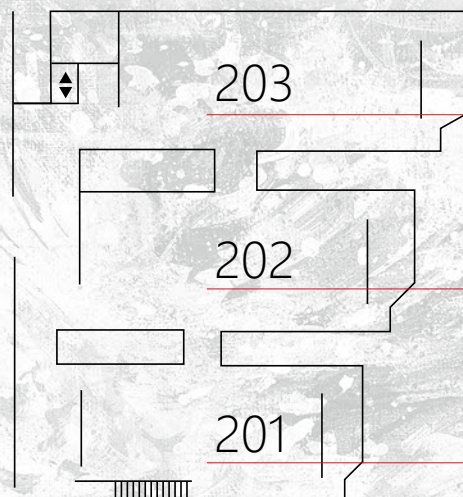
# TAKAO·台客·南方HUE:李俊賢

具有多重身分的藝術家李俊賢在 2019 年病逝，造成台灣藝壇的震動。從 1970 年代中期到 2018 年，歷經四十多年的藝術生涯，他扮演過國高中教師、組織畫會、擔任雜誌主編、參與紐約中報的美編工作、成為建築系副教授、鐵道藝術網絡督導、駐村藝術家、台新獎觀察員、美術館館長、大學藝文中心主任，這些不同的角色，與他長年強調以身體感官經驗為基礎的「台味」評論書寫和「台味」美學策展，不僅反映了台灣當代藝術的生態，也呈現一位穿越這個生態系種種樣態的藝術家旅程。

重新審視李俊賢的藝術生涯，我們是否能夠從他所謂的「藝術那卡西」走唱路途，發現某種與眾不同的藝術視野？本展在策展方法上，希望呈現藝術家李俊賢的精神地理學，其中也包含浮現在他眾多藝術創作脈絡的「李俊賢藝術的旅行路線」。在策展研究的主要課題上，則期望以具體的地方感與土地感的重新探索，鋪陳李俊賢藝術精神從 TAKAO(打狗·高雄)、台灣到南島山海所輻射出的「南方 HUE」。



高雄意識  
Kaohsiung Consciousness  
188 x 235 cm  
2000, 2017  
複合媒材、畫布  
Mixed media on canvas  
高雄市立美術館典藏



從愛河到  
哈德遜河

土地·台味

海洋·南島

## 從愛河 到哈德遜河

TAKAO 是李俊賢成長的地方，紐約則使他反身看見豐富的台灣文化。

「寫生」開啟他的創作之門，也是貫穿他創作生涯重要的美學建構方法。

1970 年代末到 1980 年代中，李俊賢描繪高雄的工業景況：鐵路、碼頭、工廠、水泥槽、油槽、煙囪等，海港、工業區打拚勞工「生鏽臉」的生猛活力風景烙印在他心底，成為他內在與創作的一部分。

「紐約對我太重要了」李俊賢表示。大蘋果的多元族群文化讓台灣文化在他眼中鮮明起來。一開始他策略性地以新表現為手法，普遍皆知的華人歷史為題，企圖以東方意象的差異引起外國人的注意。但在多元文化的映照下，他逐漸發現台灣文化的豐富性。回國後，他以校園空間、當兵服役與高雄碉堡、愛河的景觀展現他的生命經驗，也開始嘗試將文字引進創作。獨步的台語語音與語言文化是李俊賢作品的特色，沒有台語能力，文字符號便失去了意義。「HUE」(拺甩)、高對比色、反美白、粗礫、豪快、草莽、俗艷、組合字、8、發、花鳥體等形式與題材，展現了李俊賢心中深愛「聳擱有力」的台灣生猛文化。

晚期，他回到寫生，再觀看與詮釋自己生長的土地，以李俊賢之眼與手，描繪台灣人、事、物與風景。

愛河風光 (局部) Scenery of Love River (detail) 78.5 x 133 cm 1992 壓克力顏料、畫布 Acrylic on canvas 藝術家家屬收藏



## 土地 · 台味

1991 年啟動的十年「台灣計劃」對李俊賢的創作至關重要。他從台東出發，以人類學的身體環境參與、閱讀與訪談踏查體驗台灣，使得作品摻入濃厚的「台味」，也勾起他的童年生活記憶。李俊賢認為：「.....『台灣計劃』使我的天線雷達瞬間接收大量訊息，因而充滿莫名的興奮感.....，如此對『台』的認同，逐漸成為我創作、思維的主要部份。」那些地景、地號名、「川阿」(扞, tshuann) 到不行的人、事、物，源源不絕地從他的創作裡湧出。

自 1989 年從紐約回台後，李俊賢陸續在長庚兒童醫院餐廳、大樹姑山倉庫以及橋頭糖廠，展開以壁畫作為藝術參與社區的行動地圖。2010 年起又與畫家李俊陽發起「新台幣壁畫隊」，是關於台灣圖像與自我風格、創作形式的反省，也是李俊賢建構台灣美學重要的一塊拼圖。由畫室的封閉空間狀態，移入社區與群眾、介入社會，李俊賢的「偏挺」(painting) 精神於焉在台灣各地展開，甚至到日本石卷、義大利威尼斯，加鹽加糖加醬油地在藝術家創作裡加入許多的在地文化。李俊賢驕傲自己是「台客」，他的創作來自這塊土地，so，「台味」甞很重。

哈瑪星 (局部) Hamasen (detail) 38 x 45 cm 1998 壓克力顏料、畫布 Acrylic on canvas 荷軒新藝空間收藏

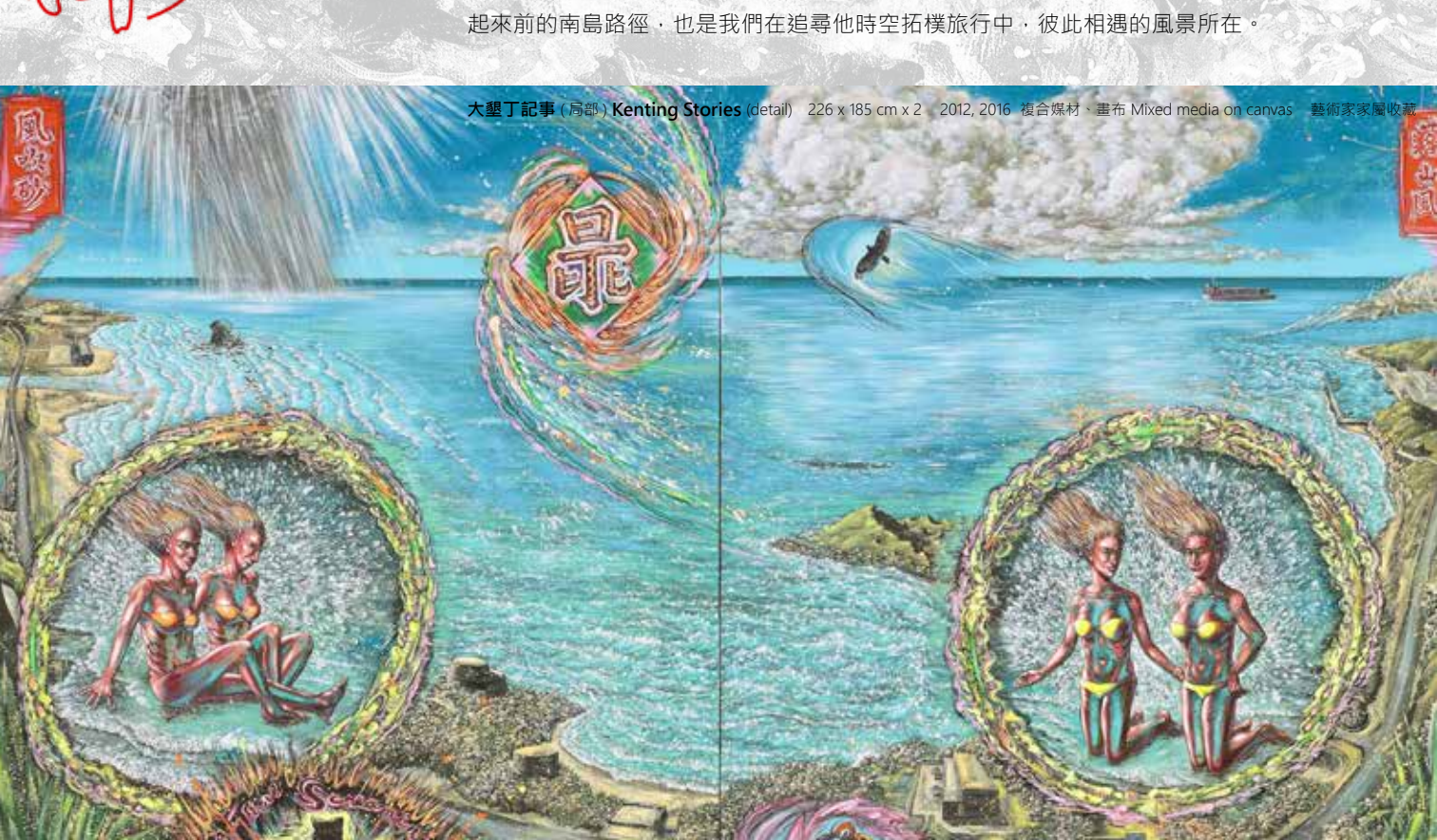


## 南島 · 海洋

解嚴前，海洋、海岸是台灣島國的禁忌之地，台灣人跟海不親。但海洋文化在李俊賢的作品卻一直佔有相當的比例：媽祖信仰、海峽移民生命奮鬥史、台灣海洋發展史和產業、港都文化、各地不同的海岸景觀，這些都是他極力重視的台灣文化與地理景觀。除了碼頭、貨輪、漁船等景色，李俊賢經常畫媽祖，打趣說媽祖很有靈聖，很罩他，畫了六張賣了四張；十全路的「全津」魚翅羹吃著吃著，就吃出了試圖探討海洋文化記憶的「魚刺客」藝術團體。他的作品經常有「8」有「發」也有「水」，這是台灣人的信仰，遇水則發。

1993 年李俊賢在「台灣計劃」的「南投計劃」接觸了原住民文化，便試圖以文字表現南島文化，在 2004 年接任高雄市立美術館館長後，首創「南島當代藝術發展計畫」，轉身面海，向台灣過往的海洋歷史延伸探索。卸任館長後，他持續深入完整他的台灣文化視覺體系建構，海洋文化、南島文化成為李俊賢後期創作最重要的核心。

一面跟朋友抱怨海浪、棋盤腳、棟椰、椰子、砵口石、珊瑚礁等海岸風景與植物難畫，他手中的筆卻越換越小，越畫越細。海濤中的板炸少年、繪畫著南島 LIMA 與海洋文化的密碼、有著達悟之眼的畫作、一台標示著 MADA 的摩托車，甚至是畫著「龜蘭巴火」、「蘭巴」連線的島嶼展覽計畫，這是李俊賢親身探索的、那個國家界線建構起來前的南島路徑，也是我們在追尋他時空拓樸旅行中，彼此相遇的風景所在。



大鵬丁記事 (局部) Kenting Stories (detail) 226 x 185 cm x 2 2012, 2016 複合媒材、畫布 Mixed media on canvas 藝術家家屬收藏



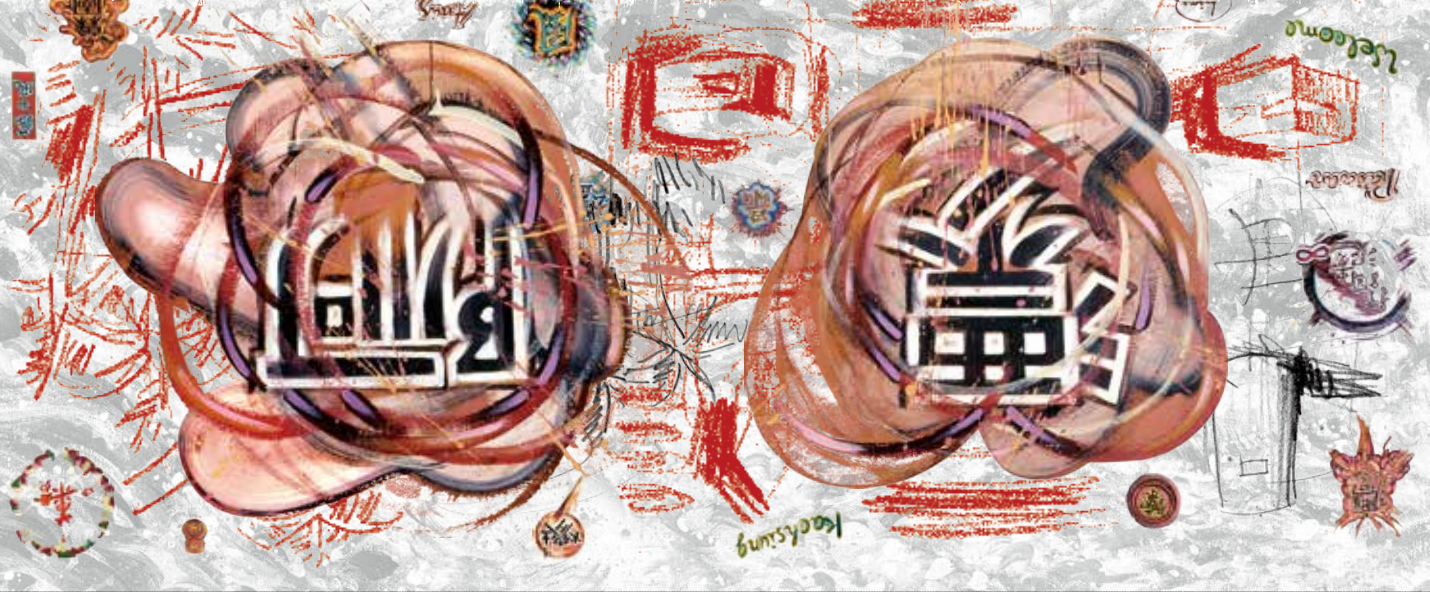
# TAKAO · 台客 · 南方HUE: 李俊賢

JUNSHYAN LEE

SOUTHERN HUE

TAIKE

TAKAO



## TAKAO · TAIKE · SOUTHERN HUE · JUNSHYAN LEE

In 2019, the death of the multi-hyphenate artist, Jiunshyan Lee, shocked the art sector in Taiwan. During the forty-odd years from the mid 1970s to 2018, Lee had been a teacher in junior and senior high schools, a painting association founder, a magazine editor, a graphic designer of the Centre Daily News (New York), an associate professor of architecture department, a supervisor of the Art Network of Railway Warehouses, an artist-in-residence, an observer of the Taishin Arts Award and the director of the Kaohsiung Museum of Fine Arts and a university arts center. The versatile roles he once took reflect not only the art ecology in Taiwan but his journey as an artist in such ecology.

In reviewing Lee's art-driven life, we have been asking if it is possible to tease out a unique artistic perspective from his so-called *nakashi*-style (mobile performance) practice. The idea of "the travel routes of Jiunshyan Lee's art" emerged after reviewing the multiple contexts in which his works were born, and it has then become the starting point of this exhibition. By re-exploring senses of place and land and by delving into how Lee projected a personal psychogeographic map with his works, the exhibition aims to delineate the artist's psychogeography. It is expected that the exhibition may allow Lee's art spirit to radiate with the "SOUTHERN HUE"—the signature technique that Lee used to interpret the landscape of TAKAO (Kaohsiung), the whole Taiwan island and the mountains and the seas in the South.



新舞台  
A New Stage  
61 x 73 cm  
2012  
複合媒材、畫布  
Mixed media on canvas  
藝術家家屬收藏

### FROM THE LOVE RIVER TO THE HUDSON RIVER

TAKAO is where Jiunshyan Lee grew up whereas New York is where the rich Taiwanese culture came into his eyes. Sketching paved the way for his art life and was an important method he used to develop his personal aesthetics. From the late 1970s to the mid 1980s, Lee had depicted TAKAO's industrial landscape with railways, piers, factories, cement tanks, oil tanks and funnels. "Plated with rust," faces of the laborers working in the Port of Kaohsiung and the export processing zone had imprinted on Lee and his works.

"New York means so much to me," said Lee. The Big Apple's multi-ethnic culture brought his attention back to Taiwan. To catch foreigners' eyes, he strategically used Taiwanese culture as a new expression means for works on history of the Chinese. Gradually, the richness of Taiwanese culture unfolded before him against such a multicultural environment. After returning to Taiwan, schools, life in the army, the fort in Kaohsiung and the Love River became his sketching subjects. This is also the period when he started to bring Chinese characters into his works. Without Taiwanese literacy, the characters are just meaningless symbols. Using the splashing technique 拼 (HUE), Lee's characters were presented in complement colors, rough textures, wild strokes, gaudy tones and some were even invented compound characters and homonymic word-plays (such as the characters of "the number 8" and "to become rich" in Mandarin). Such topics and expression breathe out Lee's beloved vulgar and vibrant culture in Taiwan.

In his later years, he returned to sketching and used his eyes and hands to revisit and re-interpret the people, matters and landscape of where he grew up.

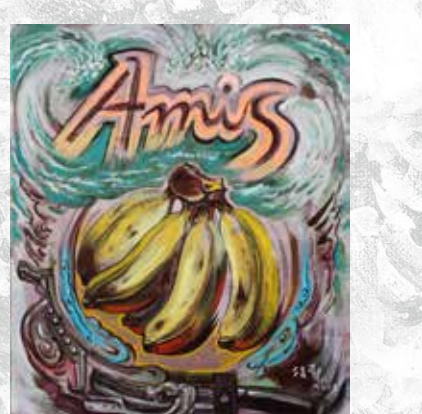


洩高應  
Siaú-káu-ing (Rogue waves)  
190 x 190 cm  
2010  
複合媒材  
Mixed media  
國立台灣美術館典藏

### LOCAL AND "TAIWANESE"

The 10-year Taiwan Project launched in 1991 is critical to Lee's art life. Setting out from Taitung and experiencing Taiwan in an anthropological manner—participant observation along with reading, interviewing and fieldwork, he imbued his works with a strong "sense of Taiwan". The project also reminded him of his childhood. "The Taiwan Project has activated my innate antenna and all of a sudden I start to receive a huge amount of information. I am just so excited...My identification with 'the local' has become the essence of my creation and thoughts." The landscape, the names of places and the local people and matters that are hopelessly flamboyant (拼 *tshuann*) sprung up in his works.

Organized by Lee and the other artist, Jiun-Yang Li, the Formosan Wall Painting Group was formed in 2001. The group's formation is rather a critical reflection on images about Taiwan and member artists' painting style. It intends to break down the closed space of a studio, to have artists create in communities and among people and to intervene the society with art. This is one important step for Lee to construct his Taiwanese aesthetics. At home and abroad, the group had exhibitions in MOCA Taipei, the Yunlin Palm Puppet Museum, a Formosan community by the Donghe Bridge, art zones in the north and the south of Taiwan, Puli Township in Nantou County and even in Ishinomaki, Japan and Venice, Italy. Artists of the group spice up their arts with various local flavors, and Lee was no exception. He was proud to be Taiwanese and that his Muse was the homeland, so his works constantly bombarded the viewers with the strong and vulgar savor of Taiwan.



板炸香蕉  
Amis Banana  
38 x 45 cm  
2013  
複合媒材、畫布  
Mixed media on canvas  
蘇小夢小姐收藏

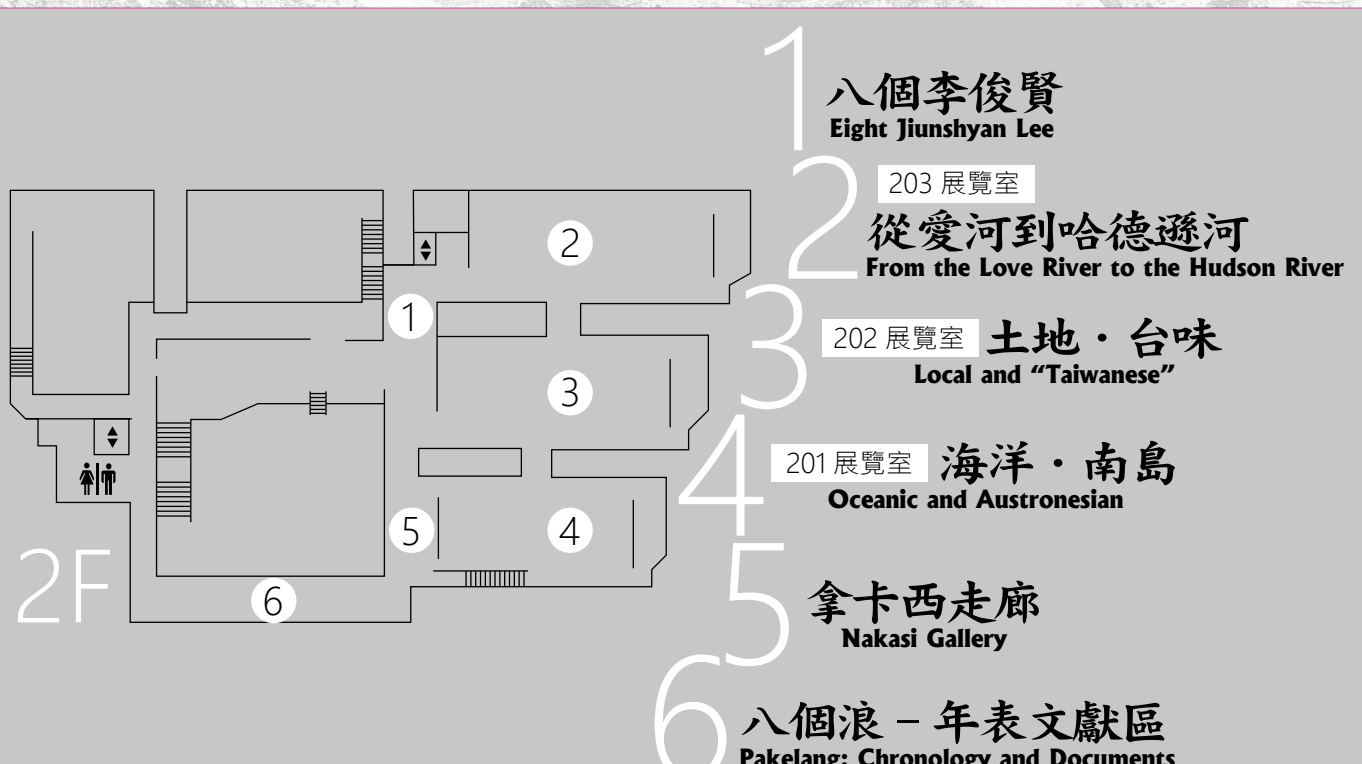
### OCEANIC AND AUSTRONESIAN

Piers, cargo ships, fishing boats and the ocean appear in Lee's early works in view of the fact that Kaohsiung is a port city. Before the martial law was lifted in Taiwan, the ocean and seashores were forbidden spaces. This estranged Taiwanese people from the ocean, but Taiwanese oceanic culture has played a substantial role in Lee's works: the belief of the sea goddess, Mazu, the life history of cross- (Taiwan) straight immigrants, the development of Taiwan's surrounding waters, port-related industries, port city cultures and various seashore landscapes are some of his important and interesting subjects.

In 1993, Lee started to know more about the indigenous Austronesian culture when he was engaged in the Nantou sub-project under the Taiwan Project, and had since tried to express it in characters. When he took up the post as the director of the Kaohsiung Museum of Fine Arts (KMFA) in 2004, he advocated the Austronesian culture by proposing the unprecedented Contemporary Austronesian Art Project, by which he aimed to extend the exploration of Taiwan's oceanic history. After completing the years serving as KMFA's director, he continued the Taiwan Project which deepened and completed his construction of the visual system of Taiwanese culture. Since then, oceanic and Austronesian cultures became the focus of Lee's later works.



南島遷徙之蘭巴  
Lan-Pa (Orchid Island -- Turtle Island), Part of the Migration Routes of Austronesian Peoples  
91 x 116.7 cm  
2017  
複合媒材、畫布  
Mixed media on canvas  
加力畫廊收藏



- 1 八個李俊賢  
Eight Jiunshyan Lee
- 2 203 展覽室  
從愛河到哈德遜河  
From the Love River to the Hudson River
- 3 202 展覽室 土地·台味  
Local and "Taiwanese"
- 4 201 展覽室 海洋·南島  
Oceanic and Austronesian
- 5 拿卡西走廊  
Nakasi Gallery
- 6 八個浪 - 年表文獻區  
Pakelang: Chronology and Documents

7  
偏挺要塞  
一致爐主俊賢  
壁畫創作計畫

創作場地  
高美館園區「美術館立體停車場」  
頂層草坡「午告丘」

創作期間 2021.4.16 — 4.30

展覽期間  
2021.5.8 — 9.12

8  
偏挺土地  
— 南方HUE聲景影音會

高美館 × 李俊賢 × 林強 × 北澤鋼影像  
× VJ 王駱 × DJ Point × 林生祥

活動場地  
高美館園區南島文化場域

活動時間 2021.5.8  
傍晚 5:00 — 8:00

5.8--9.12, 2021  
高雄市立美術館 二樓展覽室  
2nd Floor Galleries, Kaohsiung Museum of Fine Arts

指導—高雄市政府文化局 | 協辦—高雄市政府交通局、國立臺南藝術大學藝術創作理論研究所博士班  
贊助—財團法人國家文化藝術基金會、信源企業股份有限公司、雄獅鉛筆廠股份有限公司

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共同主辦—  
高雄市長官室  
KAOHSIUNG MUSEUM OF FINE ARTS  
藝術公社  
ARTS COMMONS TAINAN

策展人—龔卓軍、許遠達  
Curated by Gong Jow-Jiun and Hsu Yuan-Ta

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E-mail: servicemail@kmfa.gov.tw | Opening Hours: 9:30am-5:30pm(Closed on Mondays)